

## Sonata in B Minor, Op. 5, No. 4 (RV 35)

for Violino and Basso continuo [Sonata XVI in Le Cene No. 418]

## I. Preludio



## II. Allemanda

Allegro

*Violino*

*Basso continuo*

1

2

3

4

5

6

7

8

9

10

11

12

13

14



17

Violin:  $\text{B} \quad \text{F#G} \quad \text{EFG} \quad \text{EF} \quad \text{D}\text{E} \quad \text{CDE} \quad \text{CD} \quad \text{B}\text{C} \quad \text{A}\text{B} \quad \text{GAB} \quad \text{GA} \quad \text{F}\text{G} \quad \text{EFG}$

Basso continuo:  $\text{D}\text{E} \quad \text{CDE} \quad \text{CD} \quad \text{B}\text{C} \quad \text{A}\text{B} \quad \text{GAB} \quad \text{GA} \quad \text{F}\text{G} \quad \text{EFG} \quad \text{CD} \quad \text{B}\text{C} \quad \text{A}\text{B} \quad \text{GAB} \quad \text{GA} \quad \text{F}\text{G} \quad \text{EFG}$

22

Violin:  $\text{B} \quad \text{A}\text{B} \quad \text{GAB} \quad \text{GA} \quad \text{F}\text{G} \quad \text{EFG} \quad \text{CD} \quad \text{B}\text{C} \quad \text{A}\text{B} \quad \text{GAB} \quad \text{GA} \quad \text{F}\text{G} \quad \text{EFG}$

Basso continuo:  $\text{D}\text{E} \quad \text{CDE} \quad \text{CD} \quad \text{B}\text{C} \quad \text{A}\text{B} \quad \text{GAB} \quad \text{GA} \quad \text{F}\text{G} \quad \text{EFG} \quad \text{CD} \quad \text{B}\text{C} \quad \text{A}\text{B} \quad \text{GAB} \quad \text{GA} \quad \text{F}\text{G} \quad \text{EFG}$

27

Violin:  $\text{B} \quad \text{A}\text{B} \quad \text{GAB} \quad \text{GA} \quad \text{F}\text{G} \quad \text{EFG} \quad \text{CD} \quad \text{B}\text{C} \quad \text{A}\text{B} \quad \text{GAB} \quad \text{GA} \quad \text{F}\text{G} \quad \text{EFG}$

Basso continuo:  $\text{D}\text{E} \quad \text{CDE} \quad \text{CD} \quad \text{B}\text{C} \quad \text{A}\text{B} \quad \text{GAB} \quad \text{GA} \quad \text{F}\text{G} \quad \text{EFG} \quad \text{CD} \quad \text{B}\text{C} \quad \text{A}\text{B} \quad \text{GAB} \quad \text{GA} \quad \text{F}\text{G} \quad \text{EFG}$

31

Violin:  $\text{B} \quad \text{A}\text{B} \quad \text{GAB} \quad \text{GA} \quad \text{F}\text{G} \quad \text{EFG} \quad \text{CD} \quad \text{B}\text{C} \quad \text{A}\text{B} \quad \text{GAB} \quad \text{GA} \quad \text{F}\text{G} \quad \text{EFG}$

Basso continuo:  $\text{D}\text{E} \quad \text{CDE} \quad \text{CD} \quad \text{B}\text{C} \quad \text{A}\text{B} \quad \text{GAB} \quad \text{GA} \quad \text{F}\text{G} \quad \text{EFG} \quad \text{CD} \quad \text{B}\text{C} \quad \text{A}\text{B} \quad \text{GAB} \quad \text{GA} \quad \text{F}\text{G} \quad \text{EFG}$

35

Violin:  $\text{B} \quad \text{A}\text{B} \quad \text{GAB} \quad \text{GA} \quad \text{F}\text{G} \quad \text{EFG} \quad \text{CD} \quad \text{B}\text{C} \quad \text{A}\text{B} \quad \text{GAB} \quad \text{GA} \quad \text{F}\text{G} \quad \text{EFG}$

Basso continuo:  $\text{D}\text{E} \quad \text{CDE} \quad \text{CD} \quad \text{B}\text{C} \quad \text{A}\text{B} \quad \text{GAB} \quad \text{GA} \quad \text{F}\text{G} \quad \text{EFG} \quad \text{CD} \quad \text{B}\text{C} \quad \text{A}\text{B} \quad \text{GAB} \quad \text{GA} \quad \text{F}\text{G} \quad \text{EFG}$



### III. Corrente

## Allegro

### *Violino*

### *Basso continuo*

The image shows five staves of musical notation for piano, likely from a classical piece. The notation includes two treble staves and two bass staves, with a middle staff serving as a harmonic reference. The key signature is mostly A major (three sharps), though it shifts to D major (one sharp) in the fifth staff. The time signature is common time (indicated by '4'). The music consists of six measures per staff, with measure numbers 9, 18, 28, 37, 46, and 55 visible above the staves. Fingering is indicated by small numbers below the notes, such as '6' or '5'. Harmonic analysis is provided as Roman numerals above the staff, showing progressions like I, V, and IV. Measure 9 starts with a forte dynamic. Measure 18 features a melodic line in the treble staff. Measure 28 includes a bass line. Measure 37 shows a transition with a change in harmonic analysis. Measure 46 continues the melodic line. Measure 55 concludes the section with a final harmonic analysis.

