

6 Sonatas

Violoncello & Piano (Organ)

Arr.: John Glenesk Mortimer

Antonio Vivaldi

EMR 2052Y

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Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)

Tel. +41 (0) 27 483 12 00 • Fax +41 (0) 27 483 42 43 • E-Mail : info@reift.ch • www.reift.ch

Sonata N° 1

B \flat Major

Antonio Vivaldi

Arr.: John Glenesk Mortimer


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Largo $\text{♩} = 90$

Violoncello

Organ / Piano

p *legato* *3* *3*

5 (all trills optional)

tr *tr* *tr* *cresc.* *mf*

cresc. *mf*

10

cresc. *f* *3* *3* *cresc.* *f*

13

p *cresc.*

17

cresc. *f* *3* *3*

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Allegro ♩ = 138+

Measures 1-7. Dynamics: *f*, *mf*.

8

Measures 8-16.

17

Measures 17-25. Dynamics: *p cresc.*, *p cresc.*.

26

Measures 26-34. Dynamics: *f*, *mf*.

35

Measures 35-43. Dynamics: *p*.

Sonata N° 2

F Major

Antonio Vivaldi

Arr.: John Glenesk Mortimer


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Andante ♩ = ca. 80

Violoncello

Piano / Organ

9

18

25

32

Allegro ♩ = 100

Measures 1-3 of the piece. The score is in 3/4 time with a key signature of two flats. The bass line starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The piano part features a complex rhythmic pattern in the right hand and a simpler bass line in the left hand.

Measures 4-7. Measure 4 is marked with a *cresc.* (crescendo) and a piano (*p*) dynamic. Measure 7 ends with a forte (*f*) dynamic. The piano part continues with intricate textures in both hands.

Measures 8-11. Measure 8 starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. Measure 11 ends with a piano (*p sub.*) dynamic. The piano part shows a shift in texture and dynamics.

Measures 12-15. Measure 12 is marked with a *cresc.* (crescendo). Measure 15 ends with a forte (*f*) dynamic. The piano part features a prominent melodic line in the right hand.

Measures 16-19. Measure 16 starts with a forte (*f*) dynamic. Measure 19 ends with a piano (*p*) dynamic. The piano part includes a repeat sign and a double bar line.

Sonata N° 3

A minor

Antonio Vivaldi

Arr.: John Glensk Mortimer



Largo (♩ = 60)

Violoncello

Piano / Organ

6

11

17

(all trills optional)

23

23

27

27

32

32

37

37

Sonata N° 4

B♭ Major

Antonio Vivaldi

Arr.: John Glenesk Mortimer

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Largo ♩ = 80

Violoncello

Piano / Organ

Musical score for measures 1-6. The Violoncello part begins with a *mf* dynamic and a *p* dynamic. The Piano/Organ part also begins with *mf* and *p* dynamics. The key signature is B♭ major and the time signature is 3/8.

(all ornaments ad lib.)

Musical score for measures 7-14. This section includes trills (*tr*) and triplets (*3*). Dynamics include *cresc.* and *ossia*. The Violoncello part features a trill in measure 7 and triplets in measures 8-14. The Piano/Organ part features triplets in measures 8-14.

Musical score for measures 15-20. This section includes triplets (*3*) and trills (*tr*). The dynamic *f* is used. The Violoncello part features triplets in measures 15-20 and a trill in measure 19. The Piano/Organ part features triplets in measures 15-20.

Musical score for measures 21-24. This section includes triplets (*3*) and *cresc.* markings. The Violoncello part features triplets in measures 21-24 and a *cresc.* marking in measure 24. The Piano/Organ part features triplets in measures 21-24 and a *cresc.* marking in measure 24.

26

f *p* *tr* 3 3 3

31

mf 3 3 *mf* *mf*

37

mf *cresc.* *cresc.* *mf*

41

f *tr* *f* *tr* *f*

Sonata N° 5

E minor

Antonio Vivaldi

Arr.: John Glenesk Mortimer



Andante ♩ = 60

Violoncello

p *all trills optional*

Piano / Organ

p

3 *cresc.*

6 *cresc.*

9 *f*

13

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Allegro ♩ = 100

Musical notation for measures 1-3. The piece is in 2/4 time with a key signature of one sharp (F#). The bass line features a rhythmic pattern of eighth notes with dynamic markings of *f*, *p*, and *f*. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand, with dynamic markings of *f*, *p*, and *f*.

4

Musical notation for measures 4-7. The bass line continues with eighth-note patterns. The piano accompaniment features more complex chordal textures in the right hand and a steady bass line in the left hand.

8

Musical notation for measures 8-11. The bass line shows dynamic changes from *p* to *f*. The piano accompaniment includes a crescendo in the right hand and a consistent bass line in the left hand.

12

Musical notation for measures 12-15. The bass line includes a *cresc.* marking. The piano accompaniment features a steady eighth-note bass line in the left hand and a complex, rhythmic right hand.

16

Musical notation for measures 16-19. The bass line features a *f* dynamic marking. The piano accompaniment concludes with a final chord in the right hand and a simple bass line in the left hand.

Sonata N° 6

B \flat Major

Antonio Vivaldi

Arr.: John Glenesk Mortimer



Largo $\text{♩} = 50$

Violoncello

mf

Piano / Organ

mf

5

tr

9

13

17

Musical score for measures 17-20. The score is in 3/4 time and B-flat major. It features a complex piano accompaniment with sixteenth-note patterns in the right hand and a steady eighth-note bass line in the left hand. The melody in the upper voice is primarily eighth notes with some ties.

21

Musical score for measures 21-24. The piano accompaniment continues with similar rhythmic patterns. The right hand features more intricate sixteenth-note passages, and the upper voice melody includes some sixteenth-note runs.

25

Musical score for measures 25-28. The piano accompaniment remains consistent. The right hand has dense sixteenth-note textures, and the upper voice melody features a prominent sixteenth-note run in measure 26.

29

Musical score for measures 29-32. The piano accompaniment continues. The right hand has sixteenth-note passages, and the upper voice melody includes a sixteenth-note run in measure 29.

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