

6 Sonatas

Horn & Piano (Organ)

Arr.: John Glenesk Mortimer

Antonio Vivaldi

EMR 2052K

Solo Stimme / Voix / Part : F + E^b

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Sonata N° 1

B \flat Major

Antonio Vivaldi

Arr.: John Glenesk Mortimer



Largo $\text{♩} = 90$

F Horn

Organ / Piano

5 (all trills optional)

10

13

17

p, *legato*, *cresc.*, *mf*, *f*, *p*, *cresc.*, *f*

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Allegro ♩ = 138+

8

17

26

35

Sonata N° 2

F Major

Antonio Vivaldi

Arr.: John Glenesk Mortimer



Andante ♩ = ca. 80

F Horn

Piano / Organ

9

18

25

32

Allegro ♩ = 100

The musical score is written for Violin (top staff) and Piano (middle and bottom staves). It begins with a tempo marking of **Allegro** and a metronome marking of $\text{♩} = 100$. The key signature has one flat (B-flat), and the time signature is 3/4.

The score is divided into five systems, each starting with a measure number:

- System 1 (Measures 1-3):** Starts with a **f** dynamic. The piano part features a rhythmic accompaniment with eighth notes and rests.
- System 2 (Measures 4-6):** Includes a **cresc.** marking. The piano part has a **cresc.** marking and a **p** dynamic. The violin part ends with a **f** dynamic.
- System 3 (Measures 7-9):** Features **p** and **f** dynamics in the violin part, and **p sub.** and **f** dynamics in the piano part.
- System 4 (Measures 10-12):** Includes **cresc.** and **f** dynamics in both parts.
- System 5 (Measures 13-16):** Features **f** and **p** dynamics in the violin part, and **f** dynamics in the piano part.

Sonata N° 3

15


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A minor

Antonio Vivaldi

Arr.: John Glenesk Mortimer

Largo (♩ = 60)

F Horn

Piano / Organ

6

11

17

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23 *(all trills optional)*

tr

27

f *p* *cresc.*

f *p* *cresc.*

32

f

f

37

ff *tr*

ff

Sonata N° 4

B \flat Major

Antonio Vivaldi

Arr.: John Glenesk Mortimer

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Largo $\text{♩} = 80$

F Horn

Piano / Organ

Musical score for measures 1-6. The F Horn part begins with a *mf* dynamic and concludes with a *p* dynamic. The Piano/Organ part also starts with *mf* and ends with *p*. The music features a mix of eighth and sixteenth notes with some triplet patterns.

7 (all ornaments ad lib.)

Musical score for measures 7-14. This section is marked with "(all ornaments ad lib.)". It features several trills (*tr*) and triplet patterns. The dynamics include *cresc.* (crescendo) and *f* (forte). The piano part has a *cresc.* marking in measure 10.

15

Musical score for measures 15-20. This section features several triplet patterns and trills (*tr*). The dynamics include *f* (forte) and *cresc.* (crescendo). The piano part has a *f* marking in measure 16.

21

Musical score for measures 21-24. This section features triplet patterns and a *cresc.* (crescendo) marking. The piano part has a *p* (piano) marking in measure 21.

26

f *tr* *p* *f* *tr* *p* *3* *3* *3*

31

mf *mf* *mf* *mf* *mf* *mf*

37

cresc. *cresc.* *cresc.* *cresc.*

41

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

Sonata N° 5

E minor

Antonio Vivaldi

Arr.: John Glenesk Mortimer



Andante ♩ = 60

F Horn *p* *all trills optional*

Piano / Organ *p*

3 *cresc.*

6 *cresc.*

9 *f*

13

Allegro ♩ = 100

Musical notation for measures 1-3. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro' with a quarter note equal to 100 beats per minute. The first system consists of three measures. The right-hand part (treble clef) features a melodic line with dynamics *f*, *p*, and *f*. The left-hand part (bass clef) provides harmonic support with dynamics *f*, *p*, and *f*.

Musical notation for measures 4-7. The right-hand part continues with a melodic line, and the left-hand part features a steady bass line. The dynamics are *f*, *p*, *f*, and *f* across the four measures.

Musical notation for measures 8-11. The right-hand part has a melodic line with dynamics *p*, *f*, and *f*. The left-hand part has a bass line with dynamics *p* and *f*. A crescendo hairpin is visible in the final measure of the right-hand part.

Musical notation for measures 12-15. The right-hand part features a melodic line with dynamics *p*, *cresc.*, and *f*. The left-hand part has a bass line with a dynamic of *p*.

Musical notation for measures 16-19. The right-hand part has a melodic line with a dynamic of *f*. The left-hand part has a bass line. The piece concludes with a double bar line and repeat dots in both staves.

Sonata N° 6

B \flat Major

Antonio Vivaldi

Arr.: John Glenesk Mortimer

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Largo $\text{♩} = 50$

F Horn

mf

Piano / Organ

mf

5

tr

9

13

17

Musical score for measures 17-20. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat). The melody in the top staff features eighth and sixteenth notes with some ties. The grand staff accompaniment includes a complex, flowing texture in the right hand with many sixteenth notes and a steady eighth-note bass line in the left hand.

21

Musical score for measures 21-24. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. The melody in the top staff continues with eighth and sixteenth notes. The grand staff accompaniment features a more active right hand with sixteenth-note patterns and a consistent eighth-note bass line.

25

Musical score for measures 25-28. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. The melody in the top staff is more melodic with some ties. The grand staff accompaniment has a right hand with sixteenth-note runs and a steady eighth-note bass line.

29

Musical score for measures 29-32. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. The melody in the top staff features eighth and sixteenth notes. The grand staff accompaniment includes a right hand with sixteenth-note patterns and a steady eighth-note bass line.

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