

# 6 Sonatas

Trombone & Piano (Organ)

Arr.: John Glenesk Mortimer

**Antonio Vivaldi**

EMR 2052L

Solo Stimme / Voix / Part :  + 

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# Sonata N° 1

## B $\flat$ Major

Antonio Vivaldi

Arr.: John Glenesk Mortimer



Largo  $\text{♩} = 90$

Trombone

Organ / Piano

5

(all trills optional)

10

13

17

## Allegro ♩ = 138+

Measures 1-7. Bass line dynamics: *f* (measures 1-6), *mf* (measure 7). Piano dynamics: *f* (measures 1-6), *mf* (measure 7).

8

Measures 8-16.

17

Measures 17-25. Bass line dynamics: *p cresc.* (measures 17-25). Piano dynamics: *p cresc.* (measures 17-25).

26

Measures 26-34. Bass line dynamics: *f* (measures 26-27), *mf* (measures 28-34). Piano dynamics: *f* (measures 26-27), *mf* (measures 28-34).

35

Measures 35-43. Bass line dynamics: *p* (measures 35-43). Piano dynamics: *p* (measures 35-43).

# Sonata N° 2

## F Major

Antonio Vivaldi

Arr.: John Glenesk Mortimer



Andante ♩ = ca. 80

Trombone

Piano / Organ

9

18

25

32

Allegro ♩ = 100

Musical score for piano and bassoon, measures 1-16. The score is in 3/4 time with a key signature of one flat. It features dynamic markings such as *f*, *p*, *cresc.*, and *p sub.* across various staves.

Measures 1-4: Bassoon part starts with *f* and ends with *p*. Piano part starts with *f* and ends with *p*.

Measures 5-8: Bassoon part has *cresc.* and *p* markings. Piano part has *cresc.* and *p* markings.

Measures 9-12: Bassoon part has *p*, *f*, and *p sub.* markings. Piano part has *f* and *p sub.* markings.

Measures 13-16: Bassoon part has *cresc.* and *f* markings. Piano part has *cresc.* and *f* markings.

Measures 17-20: Bassoon part has *f* and *p* markings. Piano part has *f* markings.

# Sonata N° 3

*A minor*

Antonio Vivaldi

Arr.: John Glenesk Mortimer



Largo (♩ = 60)

Trombone

Piano / Organ

6

11

17

*(all trills optional)*

23

*tr*

*p* *cresc.*

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 ♩ = 80

Trombone *mf* *p*

Piano / Organ *mf* *p*

(all ornaments ad lib.)

7 *tr* *cresc.* *ossia*

15 *f* *tr*

21 *p* *cresc.*



26

Musical score for measures 26-30. The piece is in 3/4 time with a key signature of two flats. The bass line starts with a forte (*f*) dynamic and features a trill (*tr*) on the second measure. The piano part also begins with a forte (*f*) dynamic and includes a trill (*tr*) on the second measure. The piano part has a dynamic shift to piano (*p*) in the third measure. Both parts feature triplet markings (*3*) in the final three measures.

31

Musical score for measures 31-36. The bass line starts with a mezzo-forte (*mf*) dynamic and includes triplet markings (*3*) in the first two measures. The piano part also begins with a mezzo-forte (*mf*) dynamic. The piano part features a dynamic shift to piano (*p*) in the third measure. The piano part includes a trill (*tr*) on the second measure.

37

Musical score for measures 37-40. The bass line starts with a mezzo-forte (*mf*) dynamic and includes a crescendo (*cresc.*) marking in the fourth measure. The piano part also begins with a mezzo-forte (*mf*) dynamic and includes a crescendo (*cresc.*) marking in the fourth measure.

41

Musical score for measures 41-44. The bass line starts with a forte (*f*) dynamic and includes a trill (*tr*) on the second measure. The piano part also begins with a forte (*f*) dynamic and includes a trill (*tr*) on the second measure.

# Sonata N° 5

*E minor*

Antonio Vivaldi

Arr.: John Glenesk Mortimer



Andante ♩ = 60

Trombone *p* *all trills optional*

Piano / Organ *p*

3 *tr* *cresc.*

6 *tr* *cresc.*

9 *tr* *f*

13 *tr*

Allegro ♩ = 100

Measures 1-3 of the piece. The bass line features a rhythmic pattern of eighth notes with dynamic markings *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 *f*, *p*, and *f*.

4

Measures 4-7. The bass line continues with eighth notes and includes a triplet of eighth notes in measure 7. The piano accompaniment features a more active right hand with eighth-note patterns and chords, while the left hand remains simple.

8

Measures 8-11. The bass line has dynamic markings *p* and *f*. The piano accompaniment shows a crescendo in the right hand, with dynamic markings *p* and *f*. A hairpin crescendo symbol is present in measure 11.

12

Measures 12-15. The bass line includes dynamic markings *p*, *cresc.*, and *f*. The piano accompaniment features a consistent eighth-note pattern in the right hand and a simple bass line in the left hand.

16

Measures 16-19. The bass line has a dynamic marking *f*. The piano accompaniment features a more active right hand with eighth-note patterns and chords, with a dynamic marking *f* in measure 19. The piece concludes with a double bar line.

# Sonata N° 6

*B $\flat$  Major*

Antonio Vivaldi

Arr.: John Glenesk Mortimer

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Largo ♩ = 50

Trombone

*mf*

Piano / Organ

*mf*

5

*tr*

9

13

17

Musical score for measures 17-20. The system consists of three staves: a single bass staff at the top, a grand staff (treble and bass) in the middle, and a single bass staff at the bottom. The music is in a minor key and features a complex texture with many sixteenth notes and slurs.

21

Musical score for measures 21-24. The system consists of three staves: a single bass staff at the top, a grand staff (treble and bass) in the middle, and a single bass staff at the bottom. The music continues with intricate sixteenth-note patterns and slurs.

25

Musical score for measures 25-28. The system consists of three staves: a single bass staff at the top, a grand staff (treble and bass) in the middle, and a single bass staff at the bottom. The music features dense sixteenth-note passages and slurs.

29

Musical score for measures 29-32. The system consists of three staves: a single bass staff at the top, a grand staff (treble and bass) in the middle, and a single bass staff at the bottom. The music concludes with sixteenth-note patterns and slurs.

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