

Sonata N° 6

B^b Major

Bassoon & Piano (Organ)

Arr.: John Glenesk Mortimer

Antonio Vivaldi

EMR 2051D

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B♭ Major

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Arr.: John Glenesk Mortimer



Largo ♩ = 50

Bassoon

Piano /
Organ

The first system of the musical score. The Bassoon part is in the upper staff, starting with a half note G4, followed by a half note F4, and then a half note E4. The Piano/Organ part is in the lower staff, starting with a half note G3, followed by a half note F3, and then a half note E3. The tempo is marked "Largo" with a quarter note equal to 50 beats per minute. The key signature is B-flat major (two flats). The time signature is 3/4. The dynamics are marked "mf" (mezzo-forte).

5

The second system of the musical score, measures 5-8. The Bassoon part continues with a half note D4, followed by a half note C4, and then a half note B3. The Piano/Organ part continues with a half note D3, followed by a half note C3, and then a half note B2. The dynamics are marked "mf".

9

The third system of the musical score, measures 9-12. The Bassoon part continues with a half note A3, followed by a half note G3, and then a half note F3. The Piano/Organ part continues with a half note A2, followed by a half note G2, and then a half note F2. The dynamics are marked "mf".

13

The fourth system of the musical score, measures 13-16. The Bassoon part continues with a half note E3, followed by a half note D3, and then a half note C3. The Piano/Organ part continues with a half note E2, followed by a half note D2, and then a half note C2. The dynamics are marked "mf".

17

Measures 17-20 of the musical score. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The score consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. Measure 17 features a melodic line in the bass staff and a complex, fast-moving accompaniment in the grand staff. Measures 18-20 continue the melodic development in the bass staff while the grand staff accompaniment remains active with various rhythmic patterns and slurs.

21

Measures 21-24 of the musical score. The bass staff continues with a steady melodic progression. The grand staff accompaniment becomes more intricate, featuring dense sixteenth-note passages and complex chordal textures. Slurs are used to group phrases within the accompaniment. The overall texture is rich and detailed.

25

Measures 25-28 of the musical score. The bass staff shows a continuation of the melodic theme. The grand staff accompaniment features prominent sixteenth-note runs and complex harmonic structures. The piece maintains its rhythmic intensity and melodic complexity throughout these measures.

29

Measures 29-32 of the musical score, concluding the page. The bass staff ends with a sustained note. The grand staff accompaniment features a final, complex phrase with sixteenth-note patterns before resolving. The piece concludes with a final chord in the grand staff.

Allegro ♩ = 100

First system of music (measures 1-4). The bass line begins with a forte (*f*) dynamic. The piano accompaniment also begins with a forte (*f*) dynamic.

5

Second system of music (measures 5-8). The bass line continues with a crescendo, marked *p cresc.*. The piano accompaniment also features a crescendo, marked *p cresc.*.

9

Third system of music (measures 9-12). The bass line continues with a forte (*f*) dynamic. The piano accompaniment also features a forte (*f*) dynamic.

Fourth system of music (measures 13-15). The bass line continues with a forte (*f*) dynamic. The piano accompaniment also features a forte (*f*) dynamic.

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