

Sonata in Mi minore

per Mandolino e Cembalino d'amore (Basso)

Arr & Copyright: Lars Forslund

Antonio Vivaldi

Andante molto ♩ = 60

Mandolin Harpsichord Mandola
Guitar Violoncell

This system shows the beginning of the piece. The Mandolin part starts with a series of rests followed by eighth-note patterns. The Harpsichord and Mandola/Guitar provide harmonic support with sustained notes and eighth-note chords. The Violoncello enters with eighth-note patterns in the bass line.

4

Mdn. Hch. Mda.
Guit. Vc.

This system continues the harmonic and rhythmic patterns established in the first system. The Mdn. and Hch. parts play eighth-note chords and patterns. The Mda./Guit. part provides a steady bass line, and the Vc. supports the harmonic foundation.

7

Mdn. Hch. Mda.
Guit. Vc.

This system shows the continuation of the musical ideas. The Mdn. and Hch. parts maintain their eighth-note patterns. The Mda./Guit. part continues its bass line, and the Vc. provides harmonic support. The piece concludes with a final cadence.

10

Mdn.

Hch.

Mda.
Guit.

Vc.

12

Mdn.

Hch.

Mda.
Guit.

Vc.

13

Mdn.

Hch.

Mda.
Guit.

Vc.

15

Mdn.

Hch.

Mda.
Guit.

Vc.

1.

tr

18

Mdn.

Hch.

Mda.
Guit.

Vc.

2.

tr

21

Mdn.

Hch.

Mda.
Guit.

Vc.

22

Mdn.

Hch.

Mda.
Guit.

Vc.

This section contains four measures of musical notation. The instrumentation includes Mdn. (Mezzo-Soprano), Hch. (Horn), Mda. Guit. (Mezzo-Soprano/Guitar), and Vc. (Violin). The music features eighth-note patterns. Measure 22 starts with a single note on the first beat, followed by pairs of eighth notes. Measures 23 and 24 show more complex patterns involving sixteenth-note figures. Measure 25 concludes with a sustained note on the fourth beat.

23

Mdn.

Hch.

Mda.
Guit.

Vc.

This section continues the musical score from measure 22, spanning measures 23 through 25. The instrumentation remains the same: Mdn., Hch., Mda. Guit., and Vc. The patterns continue with eighth and sixteenth notes, maintaining the established rhythmic and harmonic structure.

24

Mdn.

Hch.

Mda.
Guit.

Vc.

This section continues the musical score from measure 25, spanning measures 26 through 29. The instrumentation remains the same: Mdn., Hch., Mda. Guit., and Vc. The patterns continue with eighth and sixteenth notes, maintaining the established rhythmic and harmonic structure.

25

Mdn.

Hch.

Mda.
Guit.

Vc.

This section contains two staves. The top staff consists of three voices: Mdn. (treble clef), Hch. (bass clef), and Mda. Guit. (bass clef). The bottom staff is Vc. (bass clef). Measures 25 and 26 show eighth-note patterns. Measure 27 begins with sixteenth-note patterns.

26

Mdn.

Hch.

Mda.
Guit.

Vc.

This section contains four staves. The top staff consists of three voices: Mdn. (treble clef), Hch. (bass clef), and Mda. Guit. (bass clef). The bottom staff is Vc. (bass clef). Measures 25 and 26 show eighth-note patterns. Measure 27 begins with sixteenth-note patterns.

28

Mdn.

Hch.

Mda.
Guit.

Vc.

This section contains four staves. The top staff consists of three voices: Mdn. (treble clef), Hch. (bass clef), and Mda. Guit. (bass clef). The bottom staff is Vc. (bass clef). Measures 27 and 28 show sixteenth-note patterns. Measure 29 begins with eighth-note patterns.

31

Mdn.

Hch.

Mda.
Guit.

Vc.

35

Mdn.

rit. $\text{♩} = 20$

$\text{♩} = 50$

$\text{♩} = 40$

Hch.

Mda.
Guit.

Vc.

Mandolin

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Mandolin

3

5

7

9

11

12

13

14

16

1.

18 Mdn. 2.

20

22

23

24

25

26

28

30

32

34

Harpsichord
Arr & Copyright: Lars Forslund

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The musical score consists of six staves of music for Harpsichord (Hch.). The first staff shows the treble and bass staves in 4/4 time with a key signature of one sharp. The subsequent staves show the music continuing in 4/4 time with one sharp throughout. Measure numbers 3, 5, 7, 9, and 11 are indicated above the staves. The music features various note patterns, including eighth-note and sixteenth-note figures, and some rests.

13

Hch.

15

Hch.

17

Hch.

1. *tr*

2. *tr*

19

Hch.

21

Hch.

22

Hch.

23

Hch.

24

Hch.

25

Hch.

26

Hch.

28

Hch.

31

Hch.

$\text{J} = 50$ $\text{J} = 20$
rit. $\text{J} = 40$

35

Hch.

Mandola / Guitar

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Mandola
Guitar

6
Mda.
Guit.

11
Mda.
Guit.

15
Mda.
Guit.

20
Mda.
Guit.

24
Mda.
Guit.

29
Mda.
Guit.

34
Mda.
Guit.

$\text{♩} = 20$
 $\text{♩} = 40$
 $\text{♩} = 50$
rit.

Violoncell

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Violoncell

Violoncell

Vc.

Vc.