

Sonata N° 4

G minor

Oboe & Piano (Organ)

Arr.: John Glenesk Mortimer

Benedetto Marcello

EMR 2045B

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Andante ♩ = ca. 76
(all trills optional)

Oboe

Piano / Organ

Measures 1-6 of the Sonata N° 4 in G minor. The Oboe part features trills on measures 1, 3, and 5, with a piano (p) dynamic. The Piano/Organ part provides harmonic support with chords and a trill on measure 4.

7

Measures 7-12. The Oboe part continues with a melodic line and a trill on measure 10, ending with a piano (p) dynamic. The Piano/Organ part features a mezzo-forte (mf) dynamic throughout this section.

13

Measures 13-18. The Oboe part shows a crescendo (cresc.) leading to a forte (f) dynamic. The Piano/Organ part also features a crescendo (cresc.) from piano (p) to forte (f).

19

Measures 19-24. The Oboe part includes trills on measures 19 and 21, with a diminuendo (dim.) and a piano (p) dynamic. The Piano/Organ part features a trill on measure 20, a diminuendo (dim.), and ends with a piano (p) dynamic.

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Allegro non troppo ♩ = 100

4

7

10

13

Measures 13-15 of the musical score. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measure 13 begins with a forte (*f*) dynamic. The melody in the right hand consists of quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. A repeat sign is present at the end of measure 13. Measures 14 and 15 continue the melodic and harmonic development.

16

Measures 16-18 of the musical score. The melody in the right hand features eighth-note patterns and slurs. The left hand continues with a steady accompaniment. The dynamics and tempo remain consistent with the previous section.

19

Measures 19-21 of the musical score. A mezzo-forte (*mf*) dynamic marking is present at the beginning of measure 19. The right hand melody includes slurs and ties, while the left hand maintains a rhythmic accompaniment. The key signature and time signature are unchanged.

22

Measures 22-24 of the musical score. The right hand melody continues with slurs and ties. The left hand accompaniment features a consistent eighth-note pattern. The piece concludes with a final chord in measure 24.

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