

# Sonata No. 5

*B<sup>b</sup> Major*  
(original in C Major)

Tuba & Organ / Piano  
or CD Play Back / Play Along

Arr.: John Glenesk Mortimer

**Benedetto Marcello**

EMR 57172

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## Sonata No. 5

*B $\flat$  Major**(original in C Major)*

Benedetto Marcello

Arr.: John Glenesk Mortimer

CD Play Back: Intro 1 bar (9) with pause on the last beat

Adagio  $\text{♩} = 90$ 

  
Photocopying  
is illegal!

4 *p* *tr* (all trills optional)

7 *f* *tr* *p* *f*

10 *mf* *tr* *p*

13 *tr*

CD Play Back: Intro 2 bars (34 + 35)

Allegro  $\text{♩} = 100$ 

5 *f* *p*

8 *cresc.*

13 *f* *tr* *tr*

17

22 *p* *f* *p* *f* *p* *tr*

26

30 *f*

# Sonata No. 5

## *B $\flat$ Major*

(original in C Major)

**Benedetto Marcello**

Arr.: John Glenesk Mortimer

**Adagio** ♩ = 90 (all trills optional)

Tuba in C

Piano / Organ

4

7

10

Allegro ♩ = 100

Measures 1-3. Bass clef, treble clef, and piano part. Dynamics: *f*.

4

Measures 4-6. Bass clef, treble clef, and piano part. Dynamics: *p*, *cresc.*

8

Measures 7-11. Bass clef, treble clef, and piano part. Dynamics: *f*, *tr*.

12

Measures 12-15. Bass clef, treble clef, and piano part.

16

Measures 16-19. Bass clef, treble clef, and piano part. Dynamics: *p*, *f*, *p*.

20

Measures 20-23 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 is written for a single melodic line and a piano accompaniment. The melodic line features a series of eighth and sixteenth notes, often beamed together, with dynamic markings of *f* (forte) and *p* (piano). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex pattern of eighth and sixteenth notes in the left hand, also marked with *p* and *f*.

24

Measures 24-27 of the musical score. The melodic line continues with eighth and sixteenth notes, including trills (tr) in measures 25 and 26. The piano accompaniment features a consistent eighth-note pattern in the right hand and a more active left hand with eighth and sixteenth notes. Dynamic markings of *f* and *p* are present throughout the system.

28

Measures 28-31 of the musical score. The melodic line shows a mix of eighth and sixteenth notes, with some rests. The piano accompaniment maintains the eighth-note pattern in the right hand, while the left hand has a more varied rhythmic pattern. Dynamic markings of *f* and *p* are used to indicate volume changes.

32

Measures 32-35 of the musical score. The melodic line continues with eighth and sixteenth notes, ending with a fermata in measure 35. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand. Dynamic markings of *f* and *p* are present.

# TUBA

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 EMR 19749 DEBONS, Eddy Sadhana Boudhana  
 EMR 19750 DEBONS, Eddy Zece Prajini  
 EMR 19748 DEBONS, Eddy Zingaresca  
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