

Sonata No. 5

B^b Major
(original in C Major)

E^b Horn & Organ / Piano
or CD Play Back / Play Along

Arr.: John Glenesk Mortimer

Benedetto Marcello

EMR 57165

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B♭ Major

(original in C Major)

Benedetto Marcello

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

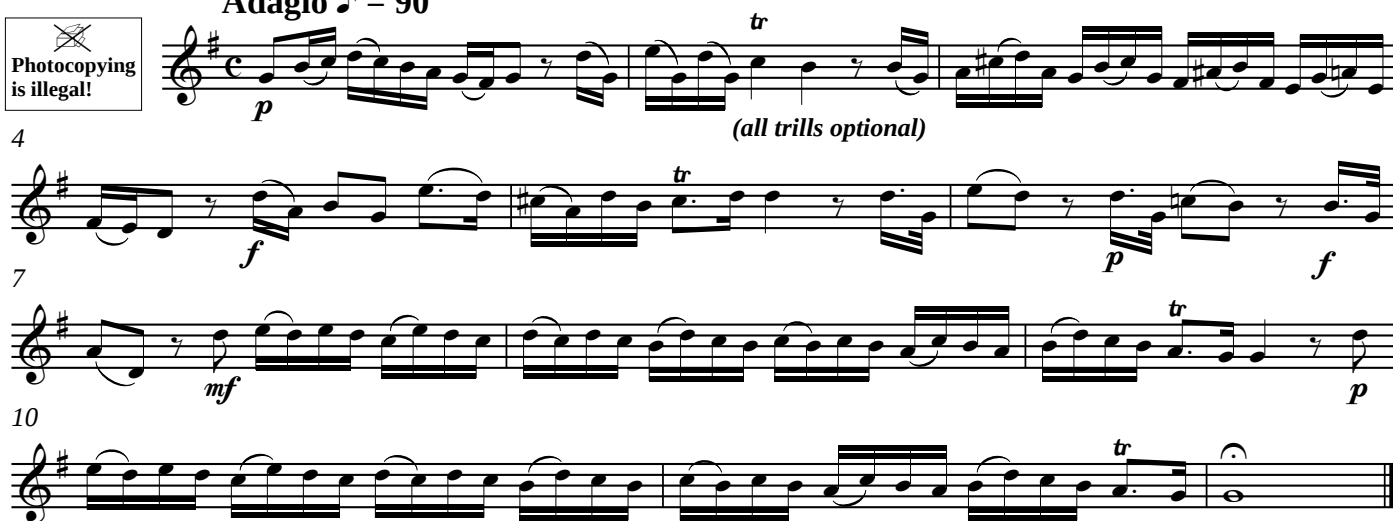
Adagio ♩ = 90

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

7 *f* *p* *f*

10 *mf* *p*



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

Allegro ♩ = 100

5 *f* *p*

8 *cresc.*

13 *f* *tr* *tr*

17 *p* *f* *p* *f* *p*

22 *tr*

26 *f*

30



Sonata No. 5

B $\flat$ Major

(original in C Major)

Benedetto Marcello

Arr.: John Glenesk Mortimer

Adagio ♩ = 90

(all trills optional)

Sheet music for Sonata No. 5 in B $\flat$ Major, Adagio, by Benedetto Marcello, arranged by John Glenesk Mortimer. The score is for Eb Horn and Piano / Organ.

The music is in 3/4 time, with a tempo of Adagio (♩ = 90). The key signature is B $\flat$ Major (two flats). The score is divided into four systems, each starting with a measure number (1, 4, 7, 10).

System 1 (Measures 1-3): The Eb Horn part begins with a trill on the first measure, marked *p*. The Piano/Organ part also begins with a trill on the first measure, marked *p*. The second measure of the Horn part has a trill marked *tr*. The third measure of the Horn part has a trill marked *tr*.

System 2 (Measures 4-6): The Eb Horn part begins with a trill on the first measure, marked *f*. The Piano/Organ part begins with a trill on the first measure, marked *f*. The second measure of the Horn part has a trill marked *tr*. The third measure of the Horn part has a trill marked *f*. The fourth measure of the Horn part has a trill marked *p*. The fifth measure of the Horn part has a trill marked *f*.

System 3 (Measures 7-9): The Eb Horn part begins with a trill on the first measure, marked *mf*. The Piano/Organ part begins with a trill on the first measure, marked *mf*. The second measure of the Horn part has a trill marked *tr*. The third measure of the Horn part has a trill marked *p*. The fourth measure of the Horn part has a trill marked *tr*. The fifth measure of the Horn part has a trill marked *p*.

System 4 (Measures 10-12): The Eb Horn part begins with a trill on the first measure, marked *tr*. The Piano/Organ part begins with a trill on the first measure, marked *tr*. The second measure of the Horn part has a trill marked *tr*. The third measure of the Horn part has a trill marked *tr*. The fourth measure of the Horn part has a trill marked *tr*. The fifth measure of the Horn part has a trill marked *tr*. The sixth measure of the Horn part has a trill marked *tr*. The seventh measure of the Horn part has a trill marked *tr*. The eighth measure of the Horn part has a trill marked *tr*. The ninth measure of the Horn part has a trill marked *tr*. The tenth measure of the Horn part has a trill marked *tr*. The eleventh measure of the Horn part has a trill marked *tr*. The twelfth measure of the Horn part has a trill marked *tr*.

Allegro ♩ = 100

Measures 1-3. Treble clef starts with a forte (*f*) dynamic. Piano accompaniment also starts with a forte (*f*) dynamic. The key signature has one flat (B-flat) and the time signature is common time (C).

Measures 4-7. Treble clef has a piano (*p*) dynamic at measure 4 and a crescendo (*cresc.*) starting at measure 5. Piano accompaniment has a piano (*p*) dynamic at measure 4 and a crescendo (*cresc.*) starting at measure 5.

Measures 8-11. Treble clef has a forte (*f*) dynamic at measure 8 and trills (*tr*) at measures 9 and 10. Piano accompaniment has a forte (*f*) dynamic at measure 8.

Measures 12-15. Treble clef has a repeat sign at measure 12. Piano accompaniment has a repeat sign at measure 12.

Measures 16-19. Treble clef has piano (*p*) dynamics at measures 17, 18, and 19. Piano accompaniment has a piano (*p*) dynamic at measure 17 and a forte (*f*) dynamic at measure 18.

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The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains the melody, starting with a quarter note G4, followed by eighth notes A4 and B4, a quarter rest, eighth notes A4 and G4, a quarter note F#4, a quarter rest, eighth notes E4 and D4, a quarter note C4, and a half note B3. The melody is marked with a forte 'f' dynamic at the beginning and a piano 'p' dynamic at the end. The second and third systems are grand staves, each with a treble and bass clef, a key signature of two flats (Bb and Eb), and a 2/4 time signature. The second system contains the piano accompaniment, starting with a piano 'p' dynamic in the bass and a forte 'f' dynamic in the treble. The third system continues the piano accompaniment, marked with a piano 'p' dynamic. The score is written in a clear, professional style with standard musical notation, including notes, rests, and dynamic markings.

24

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a quarter note C5. This is followed by a quarter rest, then a quarter note B4, an eighth note A4, a quarter note G4, and a quarter note F#4. The second measure of the first system features a trill (tr) over a quarter note G4, followed by a quarter rest. The third measure of the first system begins with a forte (f) dynamic, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. This is followed by a quarter rest, then a quarter note B4, an eighth note A4, a quarter note G4, and a quarter note F#4. The fourth measure of the first system begins with a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. This is followed by a quarter rest, then a quarter note B4, an eighth note A4, a quarter note G4, and a quarter note F#4. The second system consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one flat (Bb). The melody starts with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a quarter note C5. This is followed by a quarter rest, then a quarter note B4, an eighth note A4, a quarter note G4, and a quarter note F#4. The second measure of the second system features a trill (tr) over a quarter note G4, followed by a quarter rest. The third measure of the second system begins with a forte (f) dynamic, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. This is followed by a quarter rest, then a quarter note B4, an eighth note A4, a quarter note G4, and a quarter note F#4. The fourth measure of the second system begins with a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. This is followed by a quarter rest, then a quarter note B4, an eighth note A4, a quarter note G4, and a quarter note F#4. The third system consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one flat (Bb). The melody starts with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a quarter note C5. This is followed by a quarter rest, then a quarter note B4, an eighth note A4, a quarter note G4, and a quarter note F#4. The second measure of the third system features a trill (tr) over a quarter note G4, followed by a quarter rest. The third measure of the third system begins with a forte (f) dynamic, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. This is followed by a quarter rest, then a quarter note B4, an eighth note A4, a quarter note G4, and a quarter note F#4. The fourth measure of the third system begins with a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. This is followed by a quarter rest, then a quarter note B4, an eighth note A4, a quarter note G4, and a quarter note F#4. The bass staff begins with a bass clef and a key signature of one flat (Bb). The melody starts with a quarter note G3, followed by an eighth note A3, a quarter note B3, and a quarter note C4. This is followed by a quarter rest, then a quarter note B3, an eighth note A3, a quarter note G3, and a quarter note F#3. The second measure of the third system features a trill (tr) over a quarter note G3, followed by a quarter rest. The third measure of the third system begins with a forte (f) dynamic, followed by a quarter note G3, an eighth note A3, a quarter note B3, and a quarter note C4. This is followed by a quarter rest, then a quarter note B3, an eighth note A3, a quarter note G3, and a quarter note F#3. The fourth measure of the third system begins with a quarter note G3, an eighth note A3, a quarter note B3, and a quarter note C4. This is followed by a quarter rest, then a quarter note B3, an eighth note A3, a quarter note G3, and a quarter note F#3.

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A musical score for the song 'The Rose Tree'. The score is written for three parts: a single melodic line (likely for a voice or flute) and a piano accompaniment consisting of a right-hand and left-hand part. The key signature is one sharp (F#), indicating the key of D major or A minor. The time signature is 4/4. The melody begins with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex right hand with chords and moving lines. The piece concludes with a final chord in the piano and a single note in the melody.

32

A musical score for the song 'The Rose Tree'. It features three staves: a single treble staff for the vocal melody and a grand staff (treble and bass) for the piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The melody is simple and catchy, while the piano part provides a rhythmic and harmonic foundation with chords and moving lines in both hands.

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