

Sonata No. 5

B^b Major
(original in C Major)

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

Arr.: John Glenesk Mortimer

Benedetto Marcello

EMR 57160

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Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)

Tel. +41 (0) 27 483 12 00 • Fax +41 (0) 27 483 42 43 • E-Mail : info@reift.ch • www.reift.ch

Sonata No. 5

B♭ 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 ♩ = 90

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

Allegro ♩ = 100

Sonata No. 5

B $\flat$ Major

(original in C Major)

Benedetto Marcello

Arr.: John Glenesk Mortimer

Adagio ♩ = 90

Clarinet

Piano /
Organ

4

7

10

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 two flats (B-flat and E-flat).

Measures 4-6. Treble clef has a piano (*p*) dynamic at measure 4 and a crescendo (*cresc.*) starting at measure 5. Piano accompaniment also has a piano (*p*) dynamic at measure 4 and a crescendo (*cresc.*) starting at measure 5.

Measures 7-11. Treble clef has a forte (*f*) dynamic at measure 7 and trills (*tr*) at measures 8 and 10. Piano accompaniment also has a forte (*f*) dynamic at measure 7. The system ends with a double bar line.

Measures 12-15. Treble clef starts with a repeat sign. Piano accompaniment also starts with a repeat sign. The system ends with a double bar line.

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

20

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the vocal melody (treble clef) and the piano accompaniment (treble and bass clefs). The vocal melody begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The second system continues the vocal melody with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The piano accompaniment continues with the same rhythmic pattern. The third system concludes the piece with a half note A5, a quarter note B5, a quarter note C6, and a half note D6. The piano accompaniment ends with a final chord. The score is marked with a key signature of one flat (B-flat) and a common time signature (C). Dynamics include *f* (forte) and *p* (piano).

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, followed by a key signature change to one sharp (F#), and a 2/4 time signature. The melody starts with a quarter note G4, followed by an eighth note A4, a quarter note B4, and an eighth note A4. This is followed by a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The melody continues with a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The second system consists of two staves, a treble and a bass clef, with a key signature of one flat (Bb) and a 2/4 time signature. The treble staff begins with a treble clef, followed by a key signature change to one flat (Bb), and a 2/4 time signature. The melody starts with a quarter note G4, followed by an eighth note A4, a quarter note B4, and an eighth note A4. This is followed by a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The melody continues with a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The bass staff begins with a bass clef, followed by a key signature change to one flat (Bb), and a 2/4 time signature. The melody starts with a quarter note G2, followed by an eighth note A2, a quarter note B2, and an eighth note A2. This is followed by a quarter note G2, a quarter note F#2, a quarter note E2, and a quarter note D2. The melody continues with a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1. The third system consists of two staves, a treble and a bass clef, with a key signature of one flat (Bb) and a 2/4 time signature. The treble staff begins with a treble clef, followed by a key signature change to one flat (Bb), and a 2/4 time signature. The melody starts with a quarter note G4, followed by an eighth note A4, a quarter note B4, and an eighth note A4. This is followed by a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The melody continues with a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The bass staff begins with a bass clef, followed by a key signature change to one flat (Bb), and a 2/4 time signature. The melody starts with a quarter note G2, followed by an eighth note A2, a quarter note B2, and an eighth note A2. This is followed by a quarter note G2, a quarter note F#2, a quarter note E2, and a quarter note D2. The melody continues with a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1.

28

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 has two flats (B-flat and E-flat), and the time signature is 3/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, creating a lively, flowing line. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex right hand with a mix of eighth and sixteenth notes, including some triplets. The piece concludes with a final cadence in the right hand and a sustained note in the left hand.

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 has one flat (B-flat), 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.

CLARINET & PIANO

EMR 8599	MACDUFF, G. (Arr.)	Charlie Is My Darling (5)
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EMR 13353	MORTIMER, John G.	Clarinetissimo
EMR 13455	MORTIMER, John G.	Danubia
EMR 2151C	MORTIMER, John G.	Happy Birthday
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EMR 19339	NAULAIS, Jérôme	Bayside
EMR 15092	NAULAIS, Jérôme	Blue Clarinet
EMR 16025	NAULAIS, Jérôme	Blue Clarinet
EMR 19486	NAULAIS, Jérôme	Blue Clarinet
EMR 19346	NAULAIS, Jérôme	Blue Day
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EMR 19332	NAULAIS, Jérôme	For You
EMR 19325	NAULAIS, Jérôme	It's Just Like A Dream
EMR 19381	NAULAIS, Jérôme	It's Time
EMR 19374	NAULAIS, Jérôme	Julito Mio
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EMR 2306C	NORIS, Günter	El Toro
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EMR 13463	PAGANINI, N.	Caprice No. 24
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EMR 16019	PAGANINI, Niccolò	Moto Perpetuo
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EMR 304C	PORPORA, N.A.	Sonate F-Dur (Sturzenegger)
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EMR 6038B	REGER, Max	3 Stücke (Kraus)
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EMR 13843	RICHARDS, Scott	Variations On The Tyrolienne
EMR 16017	RICHARDS, Scott	Variations On The Tyrolienne
EMR 8643	RICHARDS, Scott (Arr.)	Home On The Range (5)
EMR 13398	RICHARDS, Scott (Arr.)	Japanese Folksongs
EMR 16010	RICHARDS, Scott (Arr.)	Japanese Folksongs
EMR 16022	RIMSKY-KORSAKOV, N.	Flight Of The Bumble Bee
EMR 16022	RIMSKY-KORSAKOV, N.	Hummelflug
EMR 213C	RIMSKY-KORSAKOV, N.	Hummelflug
EMR 213C	RIMSKY-KORSAKOV, N.	Le Vol du Bourdon
EMR 16028	RIMSKY-KORSAKOV, N.	Swingair Bumble Bee
EMR 213C	RIMSKY-KORSAKOV, N.	The Flight of the Bumble Bee
EMR 16022	RIMSKY-KORSAKOV, N.	Vol du Bourdon
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EMR 2058C	SAINT-SAËNS, C.	Le Cygne
EMR 2174C	SAINT-SAËNS, C.	Romance
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EMR 2345	SARASATE, Pablo De	Gipsy Airs
EMR 2345	SARASATE, Pablo De	Zigeunerweisen
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EMR 6073C	SCHUBERT, Franz	Serenade D 957 N° 4
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EMR 8555	VARIOUS	Greatest Hits Volume 3 (5)
EMR 8577	VARIOUS	Greatest Hits Volume 4 (5)
EMR 8599	VARIOUS	Greatest Hits Volume 5 (5)
EMR 8621	VARIOUS	Greatest Hits Volume 6 (5)
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EMR 8665	VARIOUS	Greatest Hits Volume 8 (5)
EMR 19015	VERDI, Giuseppe	Chorus Of Hebrew Slaves
EMR 2305C	WEBER, C.M. von	Romance (Mortimer)
EMR 14041	WIDOR, Charles-M.	Introduction & Rondo

CLARINET & PIANO (ORGAN)

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