

# Sonata N° 5

*D minor*

Bass Trombone & Piano (Organ)

Arr.: John Glenesk Mortimer

**Johann Ernst Galliard**

EMR 2143N

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# Sonata N° 5

## D minor

Johann Ernst Galliard

Arr.: John Glenesk Mortimer



Adagio ♩ = ca. 96

Bass Trombone

Piano / Organ

Measures 1-3 of the Sonata N° 5 in D minor. The Bass Trombone part starts with a piano (*p*) dynamic and features a trill (*tr*) and a crescendo (*cresc.*). The Piano/Organ part also starts piano (*p*) and includes a trill (*tr*) and a crescendo (*cresc.*).

4

Measures 4-6. The Bass Trombone part has a dynamic change from *f* to *p*. The Piano/Organ part has a dynamic change from *f* to *p* and includes a trill (*tr*).

7

*\* all trills optional*

Measures 7-10. The Bass Trombone part has a trill (*tr*) marked with an asterisk. The Piano/Organ part also has a trill (*tr*) marked with an asterisk. A note indicates that all trills are optional.

11

Measures 11-13. The Bass Trombone part has a trill (*tr*) and a crescendo (*cresc.*). The Piano/Organ part also has a trill (*tr*) and a crescendo (*cresc.*).

14

Measures 14-16. The Bass Trombone part has a dynamic change to *f*. The Piano/Organ part also has a dynamic change to *f*.

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## Allegro spiritoso

Measures 1-4 of the piece. The score is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegro spiritoso'. The first system consists of three staves: a single bass staff, a grand staff (treble and bass), and another single bass staff. The first two staves are marked with a forte 'f' dynamic. The music features a mix of eighth and sixteenth notes, with some rests.

5

Measures 5-8 of the piece. The score continues with the same three-staff layout. Measures 7 and 8 feature trills, indicated by 'tr' above the notes. The dynamics remain consistent with the previous section.

9

Measures 9-12 of the piece. The score continues with the same three-staff layout. The music is characterized by a steady eighth-note pattern in the upper staves and a more rhythmic bass line.

13

Measures 13-16 of the piece. The score continues with the same three-staff layout. The music features a mix of eighth and sixteenth notes, with some rests and a consistent rhythmic flow.

17

Musical score for measures 17-20. The score is written for a piano with a bass clef on the left and a treble clef on the right. The key signature has one flat (B-flat). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and finally a quarter note E3. The treble line begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and finally a quarter note E5. The piano accompaniment consists of a steady eighth-note pattern in the bass and a more complex eighth-note pattern in the treble.

21

Musical score for measures 21-24. The score is written for a piano with a bass clef on the left and a treble clef on the right. The key signature has one flat (B-flat). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and finally a quarter note E3. The treble line begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and finally a quarter note E5. The piano accompaniment consists of a steady eighth-note pattern in the bass and a more complex eighth-note pattern in the treble. A trill (tr) is marked above the first measure, and a piano (p) dynamic marking is present in the second measure of both staves.

25

Musical score for measures 25-27. The score is written for a piano with a bass clef on the left and a treble clef on the right. The key signature has one flat (B-flat). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and finally a quarter note E3. The treble line begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and finally a quarter note E5. The piano accompaniment consists of a steady eighth-note pattern in the bass and a more complex eighth-note pattern in the treble.

28

Musical score for measures 28-31. The score is written for a piano with a bass clef on the left and a treble clef on the right. The key signature has one flat (B-flat). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and finally a quarter note E3. The treble line begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and finally a quarter note E5. The piano accompaniment consists of a steady eighth-note pattern in the bass and a more complex eighth-note pattern in the treble. A crescendo (cresc.) marking is present in the first measure of both staves, and a forte (f) dynamic marking is present in the last measure of the bass staff. A trill (tr) is marked above the last measure of the bass staff.

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