



# **Recorder Sonata 5 in Bb**

*by G. F. Haendel*

**Transposed from Bb major to G Major  
for Tenor or Soprano Recorder and Keyboard**

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## Recorder Sonata No. 5 in Bb Major

*Allegro* 5

(tr) 10

15

(tr) 20

25

Musical score for measures 25-29. The treble clef part features a melodic line with a trill (tr) at the end of measure 25. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

30

Musical score for measures 30-34. The treble clef part has a melodic line with a trill (tr) at the end of measure 30. The piano accompaniment continues with chords and a bass line.

35

Musical score for measures 35-39. The treble clef part includes two trills (tr) in measures 37 and 38. The piano accompaniment features a more active bass line.

40

Musical score for measures 40-44. The treble clef part has trills (tr) in measures 40 and 43. The piano accompaniment concludes with a final cadence in measure 44.

*Adagio*

The musical score is presented in four systems, each containing three staves: the top staff for the Recorder, the middle staff for the Right Hand, and the bottom staff for the Left Hand. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked *Adagio*. The score includes various musical notations such as trills (*tr*), dynamics (*p*, *f*), and fingerings (7, 5). The first system shows the beginning of the piece with a trill in the Recorder part. The second system features a dynamic change from *p* to *f*. The third system includes a fingering of 5 in the Recorder part. The fourth system concludes with another trill in the Recorder part.

*Allegro*

Measures 1-4 of the Recorder Sonata. The score is in G major (one sharp) and 12/8 time. The top staff is the recorder part, and the bottom two staves are the keyboard accompaniment. The music features a rhythmic pattern of eighth and sixteenth notes in the recorder part, and a steady accompaniment in the keyboard.

Measures 5-8 of the Recorder Sonata. The recorder part continues with a melodic line, while the keyboard accompaniment provides harmonic support with chords and moving lines.

Measures 9-12 of the Recorder Sonata. The music shows a continuation of the melodic and harmonic themes established in the previous measures.

Measures 13-16 of the Recorder Sonata. The piece concludes with a final cadence in the recorder part and a sustained chord in the keyboard.

20

25

30

1a 2a

# Recorder Sonata No. 5 in Bb Major

*Allegro*

Musical score for Recorder Sonata No. 5 in Bb Major, Allegro section. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of eight staves of music. Measure numbers 5, 10, 15, 20, 25, 30, 35, and 40 are indicated above the staves. Trills are marked with '(tr)'. The piece concludes with a repeat sign at the end of the eighth staff.

*Adagio*

Musical score for Recorder Sonata No. 5 in Bb Major, Adagio section. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four staves of music. Measure numbers 5, 10, 15, and 20 are indicated above the staves. Trills are marked with 'tr'. Dynamics markings 'p' (piano) and 'f' (forte) are present. The piece concludes with a repeat sign at the end of the fourth staff.

*Allegro*

5

10

15

20

25

30

35

**Peter Billam** was born in London in 1948, studied piano, and lived in Switzerland from 1973 to 1983, where he studied composition, classical guitar, flute and voice, worked as Musical Director of the *Théâtre Populaire Romand*, and as recording engineer, record producer and computer programmer. He moved to Tasmania in 1983, lectured in composition at the Conservatorium, conducted recorder ensembles and choirs, studied recorder, voice and harpsichord. He founded [www.pjb.com.au](http://www.pjb.com.au), becoming the first composer to sell scores on-line, with on-line delivery, taking scores from Composer to Performer in one immediate step. *Wwww.pjb.com.au* offers a new approach to music publishing. These pieces are **written to be read, made to be played !**

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