

Concerto

in B^b Major

B^b Bass & Piano

Arr.: Mikhail Nakariakov

Joseph Haydn

EMR 50100

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Concerto in F Major

B $\flat$ BASS

I

Joseph Haydn

Arr.: Mikhail Nakariakov

Moderato


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Concerto in F Major

I

Joseph Haydn

Arr.: Mikhail Nakariakov

Moderato

B♭ Bass

Piano



4

7

10

f

p

cresc.

tr

13

System 13-16: Treble and bass staves. Treble staff has whole rests. Bass staff has a melodic line with a forte (*f*) dynamic at measure 15.

17

System 17-19: Treble staff has a melodic line with trills (*tr*) at measures 18 and 19. Bass staff has a rhythmic accompaniment.

20

System 20-22: Treble staff has a melodic line with trills (*tr*) at measure 21. Bass staff has a rhythmic accompaniment. Dynamics include *f* and *p*.

23

System 23-25: Treble staff has a melodic line with trills (*tr*) at measure 24. Bass staff has a rhythmic accompaniment.

26

System 26-28: Treble staff has a melodic line with trills (*tr*) at measure 27. Bass staff has a rhythmic accompaniment. Dynamics include *f* and *sp*.

29

mf

33

p *sp* *cresc.*

36

mf espress. *p* *mf*

pp

39

tr *f* *p cresc.*

f *p cresc.*

42

espress. *p*

II

Adagio

Measures 1-4 of the Adagio section. The music is in 2/4 time with a key signature of two flats. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, marked with a piano (*p*) dynamic.

5

Measures 5-8 of the Adagio section. The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand. A trill (*tr*) is marked above the eighth measure of the right hand. The dynamic is marked *sf* (sforzando) in the eighth measure.

10

Measures 9-14 of the Adagio section. The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand. A crescendo (*cresc.*) is marked below the right hand in measure 9, and a forte (*f*) dynamic is marked below the right hand in measure 11. A trill (*tr*) is marked above the right hand in measure 14.

15

Measures 15-19 of the Adagio section. The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand. A piano (*p*) dynamic is marked below the right hand in measure 15, and a pianissimo (*pp*) dynamic is marked below the right hand in measure 16.

21

First system of music (measures 21-26). The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats. Measure 21 features a complex melodic line in the treble staff with many sixteenth notes. The piano accompaniment in the grand staff consists of chords and moving lines. A dynamic marking *p* (piano) is placed above the piano part in measure 25.

27

Second system of music (measures 27-31). The treble staff continues with a melodic line that includes a crescendo hairpin. A dynamic marking *mf* (mezzo-forte) is placed below the treble staff in measure 29. The piano accompaniment continues with chords and moving lines.

32

Third system of music (measures 32-36). The treble staff begins with a melodic line marked with a *cresc.* (crescendo) hairpin. The piano accompaniment features more complex rhythmic patterns, including sixteenth-note runs in the bass line.

37

Fourth system of music (measures 37-40). The treble staff has a melodic line with a crescendo hairpin. The piano accompaniment continues with chords and moving lines.

41

Fifth system of music (measures 41-44). The treble staff features a melodic line with a *cresc.* (crescendo) hairpin. The piano accompaniment continues with chords and moving lines.

45

p

f

p

tr

49

mf

p

tr

53

mf

tr

mf

58

mf

p

tr

64

mf

p

tr

III

Allegro molto

Measures 1-4 of section III. The music is in 3/4 time with a key signature of one sharp (F#). The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. A forte (*f*) dynamic marking is present in the first measure.

5

Measures 5-8 of section III. The right hand continues the melodic line with some grace notes. The left hand maintains the eighth-note accompaniment. A piano (*p*) dynamic marking is present in the fifth measure.

10

Measures 9-13 of section III. The right hand features more complex melodic passages with slurs. The left hand continues the eighth-note accompaniment.

14

Measures 14-17 of section III. The right hand continues with intricate melodic figures. The left hand provides a consistent eighth-note accompaniment.

18

Measures 18-22 of the musical score. The right hand features a melodic line with eighth and sixteenth notes, including a trill in measure 20. The left hand provides a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present in measure 20.

23

Measures 23-27 of the musical score. The right hand continues the melodic development with various articulations. The left hand maintains the eighth-note accompaniment. A piano (*p*) dynamic marking is present in measure 23.

28

Measures 28-31 of the musical score. The right hand features a melodic line with eighth and sixteenth notes, including a trill in measure 30. The left hand provides a steady eighth-note accompaniment. A forte (*f*) dynamic marking is present in measure 30.

32

Measures 32-35 of the musical score. The right hand features a melodic line with eighth and sixteenth notes, including a trill in measure 34. The left hand provides a steady eighth-note accompaniment.

36

Measures 36-40 of the musical score. The right hand features a melodic line with eighth and sixteenth notes, including a trill in measure 38. The left hand provides a steady eighth-note accompaniment.

40

Measures 40-44 of a musical score. The piece is in G major (one sharp) and 4/4 time. Measure 40 features a piano (*p*) dynamic. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. Measures 41-44 continue the melodic and harmonic development.

45

Measures 45-49 of the musical score. The right hand continues its melodic line, incorporating some chromaticism. The left hand maintains the eighth-note accompaniment. Measure 49 ends with a dense block of chords in the right hand.

50

Measures 50-53 of the musical score. The right hand features a more active melodic line with sixteenth-note runs. The left hand continues the eighth-note accompaniment. Measure 53 concludes with a final chord in the right hand.

54

Measures 54-57 of the musical score. The right hand plays a melodic line with some rests. The left hand continues the eighth-note accompaniment. Measure 57 ends with a final chord in the right hand.

58

Measures 58-61 of the musical score. Both the right and left hands feature a *poco cresc.* (poco crescendo) marking. The right hand plays a melodic line with eighth notes, and the left hand provides a steady eighth-note accompaniment. Measure 61 ends with a final chord in the right hand.

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