

Grand Concerto

in B^b Major

E^b Bass & Piano

Arr.: Mikhail Nakariakov

Johann Nepomuk Hummel

EMR 50077

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Grand Concerto in B $\flat$ Major

E $\flat$ BASS

I

Johann Nepomuk Hummel

Arr.: Mikhail Nakariakov

Allegro

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Grand Concerto in B $\flat$ Major


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I

Johann Nepomuk Hummel

Arr.: Mikhail Nakariakov

Allegro

E $\flat$ Bass

Piano

p

sim.

5

9

14

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20

Musical score for measures 20-24. The system consists of a vocal line and a piano accompaniment. The vocal line is in G major and contains rests for measures 20-24. The piano accompaniment is in G minor. Measures 20-22 feature a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Measures 23-24 show a shift in the piano part, with the right hand playing a descending eighth-note scale and the left hand playing a series of chords. A triplet of eighth notes is marked in measure 24.

25

Musical score for measures 25-28. The vocal line continues with rests. The piano accompaniment features a more complex texture. Measures 25-26 have a busy right hand with sixteenth-note patterns and a left hand with eighth-note accompaniment. Measures 27-28 show a change in the piano part, with the right hand playing a series of chords and the left hand playing a descending eighth-note scale. A piano (*p*) dynamic marking is present in measure 28.

29

Musical score for measures 29-33. The vocal line continues with rests. The piano accompaniment features a more complex texture. Measures 29-30 are marked *dolce* and feature a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Measures 31-32 are marked *sim.* and feature a more complex texture with sixteenth-note patterns in the right hand and eighth-note accompaniment in the left hand. Measure 33 shows a change in the piano part, with the right hand playing a series of chords and the left hand playing a descending eighth-note scale.

34

Musical score for measures 34-39. The vocal line continues with rests. The piano accompaniment features a more complex texture. Measures 34-35 show a change in the piano part, with the right hand playing a series of chords and the left hand playing a descending eighth-note scale. A piano (*p*) dynamic marking is present in measure 35. Measures 36-37 feature a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Measures 38-39 show a change in the piano part, with the right hand playing a series of chords and the left hand playing a descending eighth-note scale.

40

Musical score for measures 40-44. The vocal line continues with rests. The piano accompaniment features a more complex texture. Measures 40-41 show a change in the piano part, with the right hand playing a series of chords and the left hand playing a descending eighth-note scale. Measures 42-43 feature a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Measure 44 shows a change in the piano part, with the right hand playing a series of chords and the left hand playing a descending eighth-note scale.

45

Measures 45-48 of a musical score. The system consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two bottom staves with a grand staff (treble and bass clefs) and a key signature of two flats (Bb, Eb). The top staff contains whole rests for all four measures. The first two bottom staves begin with a forte (*f*) dynamic. The right hand plays a continuous sixteenth-note arpeggiated pattern. The left hand plays a series of chords, mostly triads, in the first two measures, followed by a more complex chordal texture in the last two measures.

49

Measures 49-54 of a musical score. The system consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two bottom staves with a grand staff (treble and bass clefs) and a key signature of two flats (Bb, Eb). The top staff contains whole rests for all six measures. The first two bottom staves begin with a forte (*f*) dynamic. The right hand plays a series of chords, mostly triads, with some grace notes. The left hand plays a series of chords, mostly triads, with some grace notes. The system ends with a *sf* (sforzando) dynamic marking in the right hand.

55

Measures 55-58 of a musical score. The system consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two bottom staves with a grand staff (treble and bass clefs) and a key signature of two flats (Bb, Eb). The top staff contains whole rests for all four measures. The first two bottom staves begin with a forte (*f*) dynamic. The right hand plays a series of chords, mostly triads, with some grace notes. The left hand plays a series of chords, mostly triads, with some grace notes. The system ends with a *p* (piano) dynamic marking in the right hand.

59

Measures 59-64 of a musical score. The system consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two bottom staves with a grand staff (treble and bass clefs) and a key signature of two flats (Bb, Eb). The top staff contains whole rests for the first three measures, followed by a melodic line in the last two measures. The first two bottom staves begin with a *mp* (mezzo-piano) dynamic. The right hand plays a series of chords, mostly triads, with some grace notes. The left hand plays a series of chords, mostly triads, with some grace notes. The system ends with a *p* (piano) dynamic marking in the right hand.

65

Measures 65-68 of a musical score. The system consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two bottom staves with a grand staff (treble and bass clefs) and a key signature of two flats (Bb, Eb). The top staff contains a melodic line for all four measures. The first two bottom staves begin with a *p* (piano) dynamic. The right hand plays a series of chords, mostly triads, with some grace notes. The left hand plays a series of chords, mostly triads, with some grace notes. The system ends with a *p* (piano) dynamic marking in the right hand.

Andante cantabile

Musical score for piano, measures 1-30, in 2/4 time, key of B-flat major. The score is divided into five systems, each with a vocal line and a piano accompaniment. The tempo is marked "Andante cantabile".

Measures 1-6: The piano accompaniment features a rhythmic pattern of eighth notes and chords, alternating between fortissimo (*f*) and piano (*p*) dynamics. The vocal line is mostly rests.

Measures 7-13: The vocal line begins with a melody starting on a half note, followed by eighth and sixteenth notes. The piano accompaniment continues with chords and some eighth-note patterns, marked piano (*p*).

Measures 14-19: The vocal line continues with a melodic line. The piano accompaniment features chords and some eighth-note patterns.

Measures 20-25: The piano accompaniment features a rhythmic pattern of eighth notes and chords, alternating between fortissimo (*f*) and piano (*p*) dynamics. The vocal line is mostly rests.

Measures 26-30: The piano accompaniment features a rhythmic pattern of eighth notes and chords, alternating between fortissimo (*f*) and piano (*p*) dynamics. The vocal line is mostly rests.

31

Measures 31-35 of a musical score. The system consists of a vocal line and a piano accompaniment. The piano part features a complex texture with many sixteenth and thirty-second notes. A dynamic marking of *p dolce* appears in measure 34.

36

Measures 36-39 of a musical score. The system consists of a vocal line and a piano accompaniment. A dynamic marking of *mp* appears in measure 36. The piano part continues with a complex texture of sixteenth and thirty-second notes.

40

Measures 40-45 of a musical score. The system consists of a vocal line and a piano accompaniment. A dynamic marking of *p* appears in measure 43. The piano part continues with a complex texture of sixteenth and thirty-second notes.

46

Measures 46-50 of a musical score. The system consists of a vocal line and a piano accompaniment. The piano part features a complex texture with many sixteenth and thirty-second notes. Dynamic markings of *p* and *f* appear in measures 48 and 50, respectively.

51

Measures 51-55 of a musical score. The system consists of a vocal line and a piano accompaniment. A dynamic marking of *p* appears in measure 52. The piano part continues with a complex texture of sixteenth and thirty-second notes.

Rondo, Vivace

6

11

15

20

mf

sim.

p

f

tr

mf

p

p

The musical score is for a piece titled "Rondo, Vivace". It is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has one sharp (F#) and the time signature is 6/8. The score is divided into measures, with measure numbers 6, 11, 15, and 20 indicated at the start of their respective systems. The first system (measures 1-5) features a melody starting on a half note, followed by eighth notes, and a piano accompaniment of eighth notes. The second system (measures 6-10) includes a trill (tr) in the melody and a forte (f) piano accompaniment. The third system (measures 11-14) shows a melody with a trill (tr) and a mezzo-forte (mf) piano accompaniment. The fourth system (measures 15-19) features a melody with a trill (tr) and a piano (p) piano accompaniment. The fifth system (measures 20-24) shows a melody with a trill (tr) and a piano (p) piano accompaniment. The score includes various musical notations such as notes, rests, trills, and dynamic markings.

26

Measures 26-31 of the musical score. 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 one sharp (F#). The melody in the top staff begins with a half note G4, followed by eighth notes A4, B4, C5, and D5, then a quarter note E5, and continues with a series of eighth and sixteenth notes. The piano accompaniment in the grand staff features a steady eighth-note bass line in the left hand and chords in the right hand, some of which are beamed together.

32

Measures 32-37 of the musical score. The system consists of three staves. The melody in the top staff has several rests, with notes starting in measure 35. The piano accompaniment in the grand staff is more active, with the right hand playing chords and the left hand playing a moving bass line. Dynamic markings include *f* (forte) in the right hand of measure 32 and *p* (piano) in the right hand of measure 35.

38

Measures 38-42 of the musical score. The system consists of three staves. The melody in the top staff continues with eighth and sixteenth notes. The piano accompaniment in the grand staff features a consistent eighth-note bass line and chords in the right hand. A dynamic marking of *f* (forte) is present in the right hand of measure 40.

43

Measures 43-48 of the musical score. The system consists of three staves. The melody in the top staff begins with a half note G4, followed by a series of eighth and sixteenth notes. The piano accompaniment in the grand staff features a steady eighth-note bass line and chords in the right hand. Dynamic markings include *mf* (mezzo-forte) in the right hand of measure 43 and *p* (piano) in the right hand of measure 44.

49

Measures 49-54 of the musical score. The system consists of three staves. The melody in the top staff continues with eighth and sixteenth notes. The piano accompaniment in the grand staff features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *p* (piano) is present in the right hand of measure 50.

55

Measures 55-60 of a musical score. 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 one sharp (F#) and the time signature is 4/4. Measure 55 starts with a treble staff containing a quarter rest, followed by a half note G4, and a grand staff with a half note G3. A *mf* dynamic marking is placed above the first measure. The music continues with various melodic and harmonic patterns across the staves.

61

Measures 61-65 of a musical score. 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 one sharp (F#) and the time signature is 4/4. Measure 61 starts with a treble staff containing a half note G4, followed by a half note A4, and a grand staff with a half note G3. The music continues with various melodic and harmonic patterns across the staves.

66

Measures 66-70 of a musical score. 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 one sharp (F#) and the time signature is 4/4. Measure 66 starts with a treble staff containing a half note G4, followed by a half note A4, and a grand staff with a half note G3. The music continues with various melodic and harmonic patterns across the staves.

70

Measures 71-74 of a musical score. 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 one sharp (F#) and the time signature is 4/4. Measure 71 starts with a treble staff containing a half note G4, followed by a half note A4, and a grand staff with a half note G3. The music continues with various melodic and harmonic patterns across the staves.

75

Measures 75-79 of a musical score. 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 one sharp (F#) and the time signature is 4/4. Measure 75 starts with a treble staff containing a half note G4, followed by a half note A4, and a grand staff with a half note G3. A *p* dynamic marking is placed below the first measure. The music continues with various melodic and harmonic patterns across the staves.

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EMR 1901	ARMITAGE, Dennis	Romantic Blue
EMR 1900	ARMITAGE, Dennis	Take-Off
EMR 1899	ARMITAGE, Dennis	Wild And Blue
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EMR 10768	BACH, Johann S.	Arioso
EMR 11522	BACH, Johann S.	Badinerie
EMR 11127	BELLINI, Vincenzo	Concerto
EMR 11576	CACCINI, Giulio	Ave Maria
EMR 10615	CARRON, Martin	Tuba Polka
EMR 11113	FRANCK, César	Panis Angelicus
EMR 11039	GOUNOD, Charles	Ave Maria
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EMR 11040	NAULAIS, Jérôme (Arr.)	Greensleeves
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EMR 11065	SCHUBERT, Franz	Ave Maria
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EMR 10307	VERDI, Giuseppe	Chorus Of Hebrew Slaves
EMR 10307	VERDI, Giuseppe	Coro di schiavi ebrei
EMR 10307	VERDI, Giuseppe	Hebräischer Sklavenchor

♩ BASS & PIANO

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EMR 4253	ALFVEN, Hugo	Vallflickans Dans
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EMR 8548	ANDREWS, D. (Arr.)	Ciao, Bella, Ciao (5)
EMR 8658	ANDREWS, D. (Arr.)	Funiculi Funicula (5)
EMR 8526	ARMITAGE, Dennis	Alpine Moods (5)
EMR 19274	BACH, J.S.	Aria
EMR 19257	BACH, Johann S.	Arioso
EMR 19224	BACH, Johann S.	Badinerie
EMR 510R	BACH, Johann S.	Badinerie
EMR 510V	BACH, Johann S.	Badinerie
EMR 2282V	BARATTO, Paolo	Andantino Amoroso
EMR 2286V	BARATTO, Paolo	Liebeszauber
EMR 2286V	BARATTO, Paolo	Magic Of Love
EMR 2286V	BARATTO, Paolo	Magie de l'Amour
EMR 2180V	BARATTO, Paolo	Paprika (Csardas)
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EMR 8548	BELLINI, Joe (Arr.)	Banana Boat Song (5)
EMR 8569	BELLINI, Joe (Arr.)	El Choclo (5)
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EMR 6121V	BOEHME, Oskar	Russian Dance
EMR 6121V	BOEHME, Oskar	Russischer Tanz
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EMR 4358	GAY, Bertrand	5 Love-Songs
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♩ Bass & Piano (Fortsetzung - Continued - Suite)

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EMR 4261	MOREN, Bertrand	Oriental Variations
EMR 4379	MOREN, Bertrand	Summer Concertino
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EMR 2307V	NORIS, Günter	El Toro
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