

Concerto Nr. 4

K495

Alto Trombone & Piano

Arr.: Ifor James

Wolfgang Amadeus Mozart

EMR 50823

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ALTO
TROMBONE

Concerto Nr. 4

K495

Wolfgang Amadeus Mozart

(1756-1791)

Arr.: Ifor James

Allegro maestoso

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35

p

41

2

mp

50

1

mf

57

63

69

76

84

tr.

9

mf

99

106

113

tr.

tr.

120

127

EMR 50823

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Concerto Nr. 4

K495

Wolfgang Amadeus Mozart

(1756-1791)

Arr.: Ifor James

Allegro maestoso

Alto
Trombone

Piano

mf

5



Musical score for measures 5-8. The Alto Trombone part is a whole rest. The Piano part features a melody in the right hand and a bass line in the left hand, both in E-flat major (three flats) and common time (C).

9



Musical score for measures 9-12. The Alto Trombone part is a whole rest. The Piano part continues with a more complex melody in the right hand, including chromaticism, and a steady bass line.

13



Musical score for measures 13-16. The Alto Trombone part is a whole rest. The Piano part features a melody in the right hand and a bass line. A dynamic marking of *p* (piano) appears in measure 15.

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Measures 18-20 of a musical score in B-flat major (two flats). The score is written for piano. The right hand features a continuous eighth-note arpeggiated pattern. The left hand plays a steady eighth-note accompaniment. A *cresc.* (crescendo) marking is placed above the right hand in measure 19.

Measures 21-24 of the musical score. Measures 21 and 22 continue the previous texture. In measure 23, the right hand has a whole rest, and the left hand plays a series of eighth notes. In measure 24, the right hand has a half note chord, and the left hand continues with eighth notes. A *f* (forte) dynamic marking is present in measure 23.

Measures 25-28 of the musical score. Measures 25 and 26 show the right hand playing chords and eighth notes, while the left hand continues with eighth notes. In measure 27, the right hand has a half note chord, and the left hand plays eighth notes. In measure 28, the right hand has a half note chord, and the left hand plays eighth notes.

Measures 29-32 of the musical score. Measures 29 and 30 show the right hand playing eighth notes and chords, while the left hand continues with eighth notes. In measure 31, the right hand has a half note chord, and the left hand plays eighth notes. In measure 32, the right hand has a half note chord, and the left hand plays eighth notes. A *p* (piano) dynamic marking is present in measure 32.

Measures 33-36 of the musical score. Measures 33 and 34 show the right hand playing eighth notes and chords, while the left hand continues with eighth notes. In measure 35, the right hand has a half note chord, and the left hand plays eighth notes. In measure 36, the right hand has a half note chord, and the left hand plays eighth notes. A *p* (piano) dynamic marking is present in measure 36.

37

Musical score for measures 37-40. The system consists of a vocal line and a piano accompaniment. The vocal line is in 3/8 time, starting with a half note, followed by eighth notes, and ending with a quarter rest. The piano accompaniment features a complex rhythmic pattern with eighth and sixteenth notes, including a triplet in the right hand and a sixteenth-note pattern in the left hand. A dynamic marking of *mf* is present in measure 40.

41

Musical score for measures 41-45. The vocal line is mostly silent, with a few notes in measure 45. The piano accompaniment is active, featuring a series of chords and a rhythmic pattern of eighth notes. A dynamic marking of *mp* is present in measure 42.

46

Musical score for measures 46-49. The vocal line continues with eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes and chords. A dynamic marking of *mf* is present in measure 49.

50

Musical score for measures 50-53. The vocal line continues with eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes and chords. A dynamic marking of *mf* is present in measure 53.

54

Musical score for measures 54-57. The vocal line continues with eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes and chords. A dynamic marking of *mf* is present in measure 54.

Measures 58-61 of the musical score. The system consists of three staves: a soprano staff in treble clef, a piano right-hand staff in treble clef, and a piano left-hand staff in bass clef. The key signature is three flats (B-flat, E-flat, A-flat). Measure 58 features a melodic line in the soprano and a dense chordal accompaniment in the piano. Measures 59-61 continue the melodic and harmonic development with various rhythmic patterns and chord changes.

62

Measures 62-65 of the musical score. The system consists of three staves: a soprano staff in treble clef, a piano right-hand staff in treble clef, and a piano left-hand staff in bass clef. The key signature is three flats. Measure 62 shows a melodic line in the soprano and a complex chordal accompaniment in the piano. Measures 63-65 continue the melodic and harmonic development with various rhythmic patterns and chord changes.

66

Measures 66-69 of the musical score. The system consists of three staves: a soprano staff in treble clef, a piano right-hand staff in treble clef, and a piano left-hand staff in bass clef. The key signature is three flats. Measure 66 features a melodic line in the soprano and a complex chordal accompaniment in the piano. Measures 67-69 continue the melodic and harmonic development with various rhythmic patterns and chord changes.

70

Measures 70-73 of the musical score. The system consists of three staves: a soprano staff in treble clef, a piano right-hand staff in treble clef, and a piano left-hand staff in bass clef. The key signature is three flats. Measure 70 features a melodic line in the soprano and a complex chordal accompaniment in the piano. Measures 71-73 continue the melodic and harmonic development with various rhythmic patterns and chord changes.

74

Measures 74-77 of the musical score. The system consists of three staves: a soprano staff in treble clef, a piano right-hand staff in treble clef, and a piano left-hand staff in bass clef. The key signature is three flats. Measure 74 features a melodic line in the soprano and a complex chordal accompaniment in the piano. Measures 75-77 continue the melodic and harmonic development with various rhythmic patterns and chord changes.

79

82

85

89

92

Measures 96-99 of the musical score. The system includes a vocal line and a piano accompaniment. The vocal line begins with a whole rest in measure 96, followed by a half note G4 in measure 97, a half note F4 in measure 98, and a half note E4 in measure 99. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* (mezzo-forte) in the vocal line and *f* (forte) and *p* (piano) in the piano accompaniment.

100

Measures 100-103 of the musical score. The vocal line continues with a half note D4 in measure 100, a half note C4 in measure 101, a half note B3 in measure 102, and a half note A3 in measure 103. The piano accompaniment maintains its rhythmic pattern with chords and moving lines in both hands.

104

Measures 104-107 of the musical score. The vocal line has a half note G4 in measure 104, a half note F4 in measure 105, a half note E4 in measure 106, and a half note D4 in measure 107. The piano accompaniment continues with its established harmonic and melodic structure.

108

Measures 108-111 of the musical score. The vocal line features a half note C4 in measure 108, a half note B3 in measure 109, a half note A3 in measure 110, and a half note G3 in measure 111. The piano accompaniment provides a steady accompaniment with chords and moving lines.

112

Measures 112-115 of the musical score. The vocal line has a half note F3 in measure 112, a half note E3 in measure 113, a half note D3 in measure 114, and a half note C3 in measure 115. The piano accompaniment continues with its harmonic and melodic structure.

116

Measures 116-119. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with trills in measures 117 and 118. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

120

Measures 120-123. The system includes a vocal line and a piano accompaniment. The vocal line continues the melodic line. The piano accompaniment features a more active right hand with eighth-note patterns and a left hand with sustained chords.

124

Measures 124-127. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic line with some chromaticism. The piano accompaniment has a right hand with chords and a left hand with a simple bass line.

128

Measures 128-131. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with trills in measures 129 and 131. The piano accompaniment has a right hand with chords and a left hand with a simple bass line.

132

Measures 132-135. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic line. The piano accompaniment features a right hand with chords and a left hand with a simple bass line. A "cresc." marking is present in the right hand of measure 135.

Measures 135-137. The score is in 3/4 time with a key signature of two flats. The upper staff is a treble clef with a whole rest in each measure. The lower staff is a bass clef. Measure 135: Treble has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass has quarter notes G2, B1, D2, F2. Measure 136: Treble has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass has quarter notes G2, B1, D2, F2. Measure 137: Treble has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass has quarter notes G2, B1, D2, F2.

138

Measures 138-141. The score is in 3/4 time with a key signature of two flats. The upper staff is a treble clef. Measure 138: Treble has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass has quarter notes G2, B1, D2, F2. Measure 139: Treble has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass has quarter notes G2, B1, D2, F2. Measure 140: Treble has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass has quarter notes G2, B1, D2, F2. Measure 141: Treble has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass has quarter notes G2, B1, D2, F2.

142

Measures 142-145. The score is in 3/4 time with a key signature of two flats. The upper staff is a treble clef. Measure 142: Treble has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass has quarter notes G2, B1, D2, F2. Measure 143: Treble has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass has quarter notes G2, B1, D2, F2. Measure 144: Treble has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass has quarter notes G2, B1, D2, F2. Measure 145: Treble has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass has quarter notes G2, B1, D2, F2.

146

Measures 146-149. The score is in 3/4 time with a key signature of two flats. The upper staff is a treble clef. Measure 146: Treble has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass has quarter notes G2, B1, D2, F2. Measure 147: Treble has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass has quarter notes G2, B1, D2, F2. Measure 148: Treble has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass has quarter notes G2, B1, D2, F2. Measure 149: Treble has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass has quarter notes G2, B1, D2, F2.

150

Measures 150-153. The score is in 3/4 time with a key signature of two flats. The upper staff is a treble clef. Measure 150: Treble has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass has quarter notes G2, B1, D2, F2. Measure 151: Treble has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass has quarter notes G2, B1, D2, F2. Measure 152: Treble has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass has quarter notes G2, B1, D2, F2. Measure 153: Treble has eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Bass has quarter notes G2, B1, D2, F2.

154

Measures 154-157. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The melody in the upper staff begins with a whole rest in measure 154, followed by a half note G4, a quarter note A4, and a half note B4 in measure 155. A slur covers measures 156 and 157, containing a half note C5, a quarter note B4, and a half note A4. The piano accompaniment in the lower staff features a rhythmic pattern of eighth and sixteenth notes. A *mf* dynamic marking is present in measure 155.

158

Measures 158-161. The melody continues with a half note G4, a quarter note F4, and a half note E4 in measure 158. Measures 159 and 160 contain eighth and sixteenth note patterns. Measure 161 ends with a whole note G4. The piano accompaniment continues with its rhythmic pattern.

162

Measures 162-165. The melody starts with a whole rest in measure 162, followed by a half note G4, a quarter note A4, and a half note B4 in measure 163. Measures 164 and 165 feature sixteenth note runs. The piano accompaniment includes chords and moving lines.

166

Measures 166-169. The melody continues with sixteenth note runs in measures 166 and 167, followed by a half note G4 and a whole note A4 in measure 168. Measure 169 ends with a whole note B4. The piano accompaniment features chords and moving lines.

170

Measures 170-173. The melody begins with a half note G4, a quarter note F4, and a half note E4 in measure 170. Measures 171 and 172 contain eighth and sixteenth note patterns. Measure 173 ends with a whole note G4. The piano accompaniment continues with its rhythmic pattern.

Measures 175-178. The score is in 3/4 time with a key signature of two flats. The melody in the upper staff features eighth and quarter notes with some slurs. The piano accompaniment in the lower staff consists of chords and moving lines in both hands, with some slurs and ties.

179

Measures 179-181. The melody continues with eighth and quarter notes. The piano accompaniment features a more active bass line with eighth notes and chords in the right hand.

182

Measures 182-185. The melody includes a trill in measure 184. The piano accompaniment is marked *p* (piano) and features a dense texture of chords and moving lines in both hands.

186

Measures 186-188. The melody features a trill in measure 188. Both the melody and piano accompaniment are marked *cresc.* (crescendo). The piano accompaniment has a more active bass line with eighth notes.

189

Measures 189-191. The melody is mostly rests. The piano accompaniment is marked *f* (forte) and features a dense texture of chords and moving lines in both hands.

ALTO TROMBONE

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2 ALTO TROMBONES & STRINGS

EMR 4701	HAYDN, Michael	Concerto in D
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2 ALTO TROMBONES & ORCHESTRA

EMR 4700	HAYDN, Michael	Concerto in D
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