

Concerto

B^b Major

E^b Bass & Piano

Arr.: Mikhail Nakariakov

Joseph Haydn

EMR 50334

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E♭ BASS

Concerto

B $\flat$ Major

Joseph Haydn

Arr.: Mikhail Nakariakov

I

Allegro moderato


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31

cresc.

34



mf *mf*

36

Musical notation for measures 36-40 of 'The Rose Tree'. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, often beamed together. The bass line is represented by thick horizontal lines on the bottom of the staff. Measure 36 starts with a treble clef and a sharp sign. The melody begins with a quarter note G4, followed by an eighth note A4, and then a series of beamed eighth notes. The bass line consists of thick horizontal lines. The notation continues through measures 37, 38, 39, and 40, ending with a double bar line.

[illegible]

43

[illegible]

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Concerto

B $\flat$ Major

I

Joseph Haydn

Arr.: Mikhail Nakariakov

Allegro moderato

First system of the musical score. It features a grand staff with an Eb Bass line and a Piano line. The tempo is marked **Allegro moderato**. The key signature is B $\flat$ Major (one flat). The time signature is common time (C). The piano part begins with a *p* (piano) dynamic marking. The Eb Bass line is mostly rests in this system.

4

Second system of the musical score, starting at measure 4. It continues the grand staff with Eb Bass and Piano parts. The piano part features more complex chordal textures and some grace notes.

7

Third system of the musical score, starting at measure 7. The piano part includes a *f* (forte) dynamic marking, followed by a *p* (piano) marking, and then a *cresc.* (crescendo) marking. The Eb Bass line continues with a steady eighth-note accompaniment.

10

Fourth system of the musical score, starting at measure 10. The piano part features a *f* (forte) dynamic marking and includes some sixteenth-note passages. The Eb Bass line continues with its accompaniment.

12

Measures 12-14 of a musical score. The key signature has one flat (B-flat). The right hand features a complex melodic line with many beamed sixteenth and thirty-second notes, including some triplets. The left hand plays a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present in measure 13.

15

Measures 15-17 of a musical score. The right hand continues with a melodic line of beamed notes. The left hand maintains the eighth-note accompaniment. A crescendo (*cresc.*) marking is placed above the right hand in measure 17.

18

Measures 18-20 of a musical score. The right hand has a melodic line with some rests and beamed notes. The left hand continues the eighth-note accompaniment. Dynamics include a forte (*f*) marking in measure 19 and a piano (*p*) marking in measure 20.

21

Measures 21-22 of a musical score. The right hand features a melodic line with beamed notes. The left hand continues the eighth-note accompaniment. A forte (*f*) dynamic marking is present in measure 21.

23

Measures 23-24 of a musical score. The right hand has a melodic line with beamed notes. The left hand continues the eighth-note accompaniment. A piano (*p*) dynamic marking is present in measure 23.

25

Measures 25-26. The piece is in 2/4 time with a key signature of one flat (B-flat). Measure 25 features a piano introduction with a forte (*f*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line. Measure 26 continues the piano introduction with similar textures.

27

Measures 27-30. Measure 27 begins the main melody in the right hand with a mezzo-forte (*mf*) dynamic. The left hand continues with chords and eighth notes. Measure 28 shows the right hand playing a more complex melodic line with a sixteenth-note figure. Measure 29 features a crescendo leading into measure 30, which ends with a sustained chord in the right hand and a moving bass line in the left.

31

Measures 31-33. Measure 31 continues the melodic development in the right hand. Measure 32 features a crescendo in both hands, leading to measure 33, which has a sustained chord in the right hand and a moving bass line in the left.

34

Measures 34-35. Measure 34 features a mezzo-forte (*mf*) dynamic in the right hand. Measure 35 shows a forte (*f*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand, with a crescendo leading into the next section.

36

Measures 36-37. Measure 36 features a mezzo-forte (*mf*) dynamic in the right hand. Measure 37 continues the melodic development in the right hand and the bass line in the left.

II

Adagio

Adagio

Measures 1-5: Treble clef starts with a half note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef starts with a half note G3, quarter note A3, quarter note B3, quarter note C4. Dynamics: *p*.

Measures 6-9: Treble clef continues with eighth notes. Bass clef continues with eighth notes. Dynamics: *p*.

Measure 10: Treble clef has a whole rest. Bass clef continues with eighth notes. Dynamics: *f*.

Measures 11-14: Treble clef has a whole rest. Bass clef continues with eighth notes. Dynamics: *f*.

Measures 15-18: Treble clef continues with eighth notes. Bass clef continues with eighth notes. Dynamics: *mp*.

Measures 19-20: Treble clef continues with eighth notes. Bass clef continues with eighth notes. Dynamics: *mp*.

24

mp

28

pp

33

p

38

f

43

mp

p

III

Allegro

7

14

20

26

mp *cresc.*

mp *cresc.*

p *p*

cresc. *cresc.*

mp *p* *mp* *p*

30

cresc. *mf* *p*

cresc. *mf* *p*

36

42

f

48

mf *mf*

53

p *cresc.* *mp*

p *cresc.* *mp*

58

Measures 58-63. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a rest for four measures, then enters with a melody marked *mf*. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand, also marked *mf*.

64

Measures 64-70. The vocal line continues with a melody marked *mp*. The piano accompaniment maintains the eighth-note pattern in the left hand and chords in the right hand, marked *mp*.

71

Measures 71-77. The vocal line continues with a melody marked *mp*, with a *cresc.* marking. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand, marked *pp* and *mp*, with a *cresc.* marking.

78

Measures 78-82. The vocal line includes a trill marked *tr* and a *cresc.* marking, followed by a *f* marking and a *mp* marking. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand, marked *mf* and *mp*, with a *cresc.* marking.

83

Measures 83-87. The vocal line continues with a melody marked *p*. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand, marked *p*.

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