

Concerto

F Major (S.49, WoO.1 – 1803)

Oboe & Piano

Arr.: Michal Worek

Johann Nepomuk Hummel

EMR 58456

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OBOE

Concerto

F Major (S.49, WoO.1 - 1803)

I

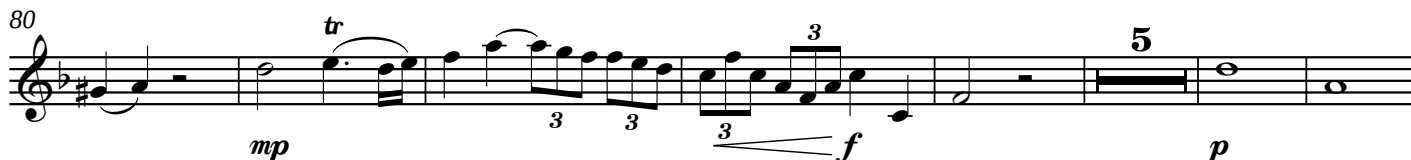
Johann Nepomuk Hummel

Arr.: Michal Worek

Allegro con spirito ♩ = 130

Pno. (R.H.)

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I

Johann Nepomuk Hummel

Arr.: Michal Worek

Allegro con spirito ♩ = 130

Oboe

Piano

f *p*



6



11



16



21



25

System 1 (measures 25-28) features a piano introduction with a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. The right hand includes sixteenth-note passages and rests.

29

System 2 (measures 29-33) continues the piano introduction. The right hand has more melodic movement, including a triplet. Dynamics include *p* (piano) and *sf* (sforzando) in the right hand, and *p* in the left hand.

34

System 3 (measures 34-38) shows the piano introduction continuing. The right hand has a melodic line with some rests, while the left hand maintains a consistent eighth-note accompaniment.

39

System 4 (measures 39-43) features a change in texture. The right hand has a melodic line with some rests, while the left hand has a steady eighth-note accompaniment. Dynamics include *f* (forte) in the left hand and *pp* (pianissimo) in the right hand.

44

System 5 (measures 44-48) continues the piano introduction. The right hand has a melodic line with some rests, while the left hand has a steady eighth-note accompaniment. Dynamics include *fz* (forzando), *p* (piano), *pp* (pianissimo), *sf* (sforzando), and *f* (forte).

49

System 6 (measures 49-53) features a change in texture. The right hand has a melodic line with some rests, while the left hand has a steady eighth-note accompaniment. Dynamics include *p* (piano) in the left hand and *f* (forte) in the right hand.

54

59

64

69

74

79

II

Andante ♩ = 70

Andante ♩ = 70

Measures 1-13:

- Measure 1: Treble clef has a whole rest. Bass clef has a half note G₂ and a half note F₂. Dynamics: *f*.
- Measure 2: Treble clef has a whole rest. Bass clef has a half note G₂ and a half note F₂. Dynamics: *p*.
- Measure 3: Treble clef has a whole rest. Bass clef has a half note G₂ and a half note F₂. Dynamics: *p*.
- Measure 4: Treble clef has a whole rest. Bass clef has a half note G₂ and a half note F₂. Dynamics: *p*.
- Measure 5: Treble clef has a whole rest. Bass clef has a half note G₂ and a half note F₂. Dynamics: *p*.
- Measure 6: Treble clef has a whole rest. Bass clef has a half note G₂ and a half note F₂. Dynamics: *p*.
- Measure 7: Treble clef has a whole rest. Bass clef has a half note G₂ and a half note F₂. Dynamics: *p*.
- Measure 8: Treble clef has a whole rest. Bass clef has a half note G₂ and a half note F₂. Dynamics: *p*.
- Measure 9: Treble clef has a whole rest. Bass clef has a half note G₂ and a half note F₂. Dynamics: *p*.
- Measure 10: Treble clef has a whole rest. Bass clef has a half note G₂ and a half note F₂. Dynamics: *p*.
- Measure 11: Treble clef has a whole rest. Bass clef has a half note G₂ and a half note F₂. Dynamics: *p*.
- Measure 12: Treble clef has a whole rest. Bass clef has a half note G₂ and a half note F₂. Dynamics: *p*.
- Measure 13: Treble clef has a whole rest. Bass clef has a half note G₂ and a half note F₂. Dynamics: *p*.

16

Measures 16-18 of the musical score. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody in the right hand features eighth-note triplets and quarter notes. The left hand provides a steady accompaniment with eighth-note triplets in the right hand and quarter notes in the left hand.

19

Measures 19-21 of the musical score. The melody continues with eighth-note triplets and quarter notes. The left hand accompaniment remains consistent with eighth-note triplets and quarter notes.

22

Measures 22-25 of the musical score. Measure 22 continues the previous pattern. Measure 23 introduces a new texture with a melody of eighth-note triplets and a left hand accompaniment of eighth-note triplets. Measure 24 features a melody of eighth-note triplets and a left hand accompaniment of eighth-note triplets. Measure 25 features a melody of eighth-note triplets and a left hand accompaniment of eighth-note triplets. Dynamics include *mf* and *p*.

26

Measures 26-28 of the musical score. Measure 26 features a melody of eighth-note triplets and a left hand accompaniment of eighth-note triplets. Measure 27 features a melody of eighth-note triplets and a left hand accompaniment of eighth-note triplets. Measure 28 features a melody of eighth-note triplets and a left hand accompaniment of eighth-note triplets. Dynamics include *mf*, *p*, and *mp*.

29

Measures 29-31 of the musical score. Measure 29 features a melody of eighth-note triplets and a left hand accompaniment of eighth-note triplets. Measure 30 features a melody of eighth-note triplets and a left hand accompaniment of eighth-note triplets. Measure 31 features a melody of eighth-note triplets and a left hand accompaniment of eighth-note triplets. Dynamics include *p* and *f*.

III

RONDO
Allegro ♩ = 120

Measures 1-6 of the Rondo. The right hand plays a continuous eighth-note pattern. The left hand enters in measure 4 with a piano (p) dynamic, playing a simple harmonic accompaniment.

Measures 7-14. The right hand continues the eighth-note pattern. The left hand accompaniment becomes more active, featuring eighth-note patterns and chords.

Measures 15-22. The right hand continues the eighth-note pattern. The left hand accompaniment features a series of chords and eighth-note patterns, with a forte (f) dynamic marking in measure 18.

Measures 23-31. The right hand continues the eighth-note pattern. The left hand accompaniment features a series of chords and eighth-note patterns, with a forte (f) dynamic marking in measure 24.

Measures 32-39. The right hand continues the eighth-note pattern. The left hand accompaniment features a series of chords and eighth-note patterns, with a piano (p) dynamic marking in measure 32 and a mezzo-forte (mf) dynamic marking in measure 35.

41

41

49

49

57

57

65

65

73

73

81

81

89

Measures 89-97. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include *sf* (sforzando) at measures 89, 91, 93, and 95.

98

Measures 98-105. The key signature changes to three flats (B-flat, E-flat, and A-flat) at measure 98. The right hand features a melodic line with eighth notes and chords, while the left hand continues with a steady eighth-note accompaniment. Dynamic markings include *mp* (mezzo-piano) at measures 98 and 100.

106

Measures 106-113. The key signature remains three flats. The right hand plays a melodic line with eighth notes and chords, while the left hand continues with a steady eighth-note accompaniment. A dynamic marking of *p* (piano) appears at measure 108.

114

Measures 114-121. The key signature remains three flats. The right hand plays a melodic line with eighth notes and chords, while the left hand continues with a steady eighth-note accompaniment. Dynamic markings include *mp* (mezzo-piano) at measure 114 and *p* (piano) at measure 118.

122

Measures 122-129. The key signature remains three flats. The right hand plays a melodic line with eighth notes and chords, while the left hand continues with a steady eighth-note accompaniment. Dynamic markings include *f* (forte) at measures 122 and 126, and *p* (piano) at measures 124 and 128.

130

Measures 130-137. The key signature remains three flats. The right hand plays a melodic line with eighth notes and chords, while the left hand continues with a steady eighth-note accompaniment. Dynamic markings include *mp* (mezzo-piano) at measure 130 and *p* (piano) at measure 132.

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