

Concerto

G Major (S.49, WoO.1 – 1803)

Violin & Piano

Arr.: Michal Worek

Johann Nepomuk Hummel

EMR 58475

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VIOLIN

Concerto

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

I

Johann Nepomuk Hummel

Arr.: Michal Worek

Allegro con spirito ♩ = 130

Pno. (R.H.)

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66

73

80

92

99

107

117

126

133

140

41 19 8 8

f *3* *p* *tr* *3* *3* *3* *f* *p* *mf* *1* *3* *1* *f* *4* *p* *2* *p* *2* *mp* *3* *3* *3* *f* *3* *3* *3* *3* *3* *f* *sf* *t*

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I

Johann Nepomuk Hummel

Arr.: Michal Worek

Allegro con spirito ♩ = 130

Violin

Piano

f *p*



6



11



16



21



25

Measures 25-28 of a musical score in G major. The right hand features a continuous sixteenth-note arpeggiated pattern. The left hand plays a steady eighth-note accompaniment.

29

Measures 29-33. Measure 29 continues the arpeggiated pattern. Measures 30-31 show a change in the left hand with chords and a half-note bass line. Measure 32 has a piano (*p*) dynamic. Measure 33 features a forte (*sf*) dynamic followed by a piano (*p*) dynamic.

34

Measures 34-38. Measures 34-35 show a melodic line in the right hand over a steady eighth-note accompaniment. Measures 36-38 feature a more complex right-hand melody with chords and a consistent eighth-note bass line.

39

Measures 39-43. Measures 39-40 have a forte (*f*) dynamic. Measures 41-42 show a piano (*pp*) dynamic. Measure 43 features a piano (*pp*) dynamic.

44

Measures 44-48. Measures 44-45 have a forte (*fz*) dynamic. Measures 46-47 have a piano (*p*) dynamic. Measure 48 features a piano (*pp*) dynamic.

49

Measures 49-53. Measures 49-50 have a piano (*p*) dynamic. Measures 51-52 have a forte (*f*) dynamic. Measure 53 features a piano (*p*) dynamic.

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

16

Measures 16-18 of a musical score. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand plays a melody with eighth and sixteenth notes, often beamed in groups. The left hand features a complex accompaniment of triplets and chords. Measure 18 includes a fermata over the final note.

19

Measures 19-21 of the musical score. The right hand continues the melodic line with various note values and rests. The left hand maintains the triplet-based accompaniment. Measure 21 ends with a fermata.

22

Measures 22-25 of the musical score. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). The right hand has a melodic line with some grace notes. The left hand continues with triplets and chords. Measure 25 ends with a fermata.

26

Measures 26-28 of the musical score. Dynamic markings include *mf*, *p*, and *mp* (mezzo-piano). The right hand features a melodic line with grace notes. The left hand has a more active accompaniment with triplets and chords. Measure 28 ends with a fermata.

29

Measures 29-31 of the musical score. Dynamic markings include *p* and *f* (forte). The right hand has a melodic line with grace notes. The left hand continues with triplets and chords. Measure 31 ends with a fermata.

III

RONDO

Allegro ♩ = 120

Measures 1-6 of the Rondo section. The music is in 2/4 time with a key signature of one sharp (F#). The tempo is Allegro at 120 beats per minute. The piece begins with a piano (*p*) dynamic. The right hand features a continuous eighth-note pattern, while the left hand provides harmonic support with chords and single notes.

Measures 7-14 of the Rondo section. The right hand continues its eighth-note pattern, with some melodic variation. The left hand features a steady eighth-note accompaniment. The dynamics remain piano (*p*).

Measures 15-22 of the Rondo section. The right hand introduces a more complex melodic line with some sixteenth-note passages. The left hand continues with eighth-note accompaniment. Dynamics increase to forte (*f*) and sforzando (*sf*) in the later measures.

Measures 23-31 of the Rondo section. The right hand features a series of chords and moving lines. The left hand continues with eighth-note accompaniment. Dynamics include forte (*f*) and sforzando (*sf*).

Measures 32-39 of the Rondo section. The right hand features a melodic line with some grace notes. The left hand continues with eighth-note accompaniment. Dynamics include piano (*p*) and mezzo-forte (*mf*).

41

41

mp

p

49

49

mp

p

57

57

f

f³

3

3

3

3

65

65

p

p³

f

mf

mp

73

73

mp

p

mp

p

81

81

mf

f

f

89

Measures 89-97. The music is in G major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. Dynamic markings of *sf* (sforzando) are placed under the first, third, fifth, and seventh measures.

98

Measures 98-105. The key signature changes to E minor. The right hand has a melodic line with some rests, and the left hand plays a steady eighth-note accompaniment. Dynamic markings of *mp* (mezzo-piano) are placed under the first and third measures.

106

Measures 106-113. The music continues in E minor. The right hand has a melodic line with some rests, and the left hand plays a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is placed under the third measure.

114

Measures 114-121. The music continues in E minor. The right hand has a melodic line with some rests, and the left hand plays a steady eighth-note accompaniment. Dynamic markings of *mp* (mezzo-piano) and *p* (piano) are placed under the first and third measures.

122

Measures 122-129. The music continues in E minor. The right hand has a melodic line with some rests, and the left hand plays a steady eighth-note accompaniment. Dynamic markings of *f* (forte) and *p* (piano) are placed under the first, third, and fifth measures.

130

Measures 130-137. The music continues in E minor. The right hand has a melodic line with some rests, and the left hand plays a steady eighth-note accompaniment. Dynamic markings of *mp* (mezzo-piano) and *p* (piano) are placed under the first and third measures.

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