

*Collection Sergei Nakariakov*

# Concerto Nr. 4 in E<sup>b</sup> Major

*K. 495*

Flugelhorn & Piano

Arr.: Mikhail Nakariakov

**Wolfgang Amadeus Mozart**

EMR 6136

**Solo Stimme / Voix / Part : B<sup>b</sup>**

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# Concerto Nr. 4 in E flat Major

K. 495

Arranged for Flugelhorn and Piano by  
**Mikhail Nakariakov**

**W. A. Mozart**  
(1756 - 1791)

## I

**Allegro**

B♭ Flugelhorn Solo

**Allegro**

Piano

*ff*

3

5

7

9

Musical notation for measures 9-10. Treble clef has a melodic line with slurs and ties. Bass clef has a chordal accompaniment.

11

Musical notation for measures 11-12. Treble clef has a melodic line. Bass clef has a chordal accompaniment. A piano (*p*) dynamic marking is present in measure 12.

14

Musical notation for measures 14-15. Treble clef has a melodic line with slurs. Bass clef has a chordal accompaniment with slurs.

17

Musical notation for measures 17-18. Treble clef has a melodic line with slurs. Bass clef has a chordal accompaniment with slurs. A crescendo (*cresc.*) dynamic marking is present in measure 17.

19

Musical notation for measures 19-20. Treble clef has a melodic line with slurs. Bass clef has a chordal accompaniment with slurs. A crescendo (*cresc.*) dynamic marking is present in measure 19.

21

ff

Musical notation for measures 21-22. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats (B-flat and E-flat). The music features a continuous eighth-note pattern in the bass staff and a similar eighth-note pattern in the treble staff, with some notes beamed together. A dynamic marking of *ff* (fortissimo) is placed between the staves in the second measure.

23

*sf*

Musical notation for measures 23-24. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. The music features a continuous eighth-note pattern in the bass staff. The treble staff has a few notes in the first measure, followed by a rest, and then a series of chords in the second measure. A dynamic marking of *sf* (sforzando) is placed in the bass staff in the second measure.

25

*sf*

Musical notation for measures 25-26. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. The music features a continuous eighth-note pattern in the bass staff. The treble staff has a few notes in the first measure, followed by a rest, and then a series of chords in the second measure. A dynamic marking of *sf* (sforzando) is placed in the bass staff in the second measure.

27

Musical notation for measures 27-28. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. The music features a continuous eighth-note pattern in the bass staff. The treble staff has a few notes in the first measure, followed by a rest, and then a series of chords in the second measure.

29

Musical notation for measures 29-30. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. The music features a continuous eighth-note pattern in the bass staff. The treble staff has a few notes in the first measure, followed by a rest, and then a series of chords in the second measure.

# II

## ROMANZE Andante

*p*

*Andante Solo*

*p*

Measures 1-4 of the Romanze. The score is in 3/4 time with a key signature of two flats. The vocal line (top staff) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a triplet of eighth notes (D5, E5, F5), and finally quarter notes G5, F5, and E5. The piano accompaniment (bottom two staves) starts with a half note G3, followed by quarter notes A3, B3, and C4, then a triplet of eighth notes (D4, E4, F4), and finally quarter notes G4, F4, and E4. The piano part includes a melodic line in the right hand and a bass line in the left hand.

Measures 5-8 of the Romanze. The vocal line continues with quarter notes G4, F4, E4, and D4. The piano accompaniment features a melodic line in the right hand with a triplet of eighth notes (D4, E4, F4) and a bass line in the left hand with a triplet of eighth notes (D3, E3, F3).

Measures 9-12 of the Romanze. The vocal line has a half rest in measure 9, followed by quarter notes G4, F4, and E4. The piano accompaniment includes a melodic line in the right hand with a triplet of eighth notes (D4, E4, F4) and a bass line in the left hand with a triplet of eighth notes (D3, E3, F3). Dynamics include *cresc.* and *f con espressione*.

Measures 13-16 of the Romanze. The vocal line has a half rest in measure 13, followed by quarter notes G4, F4, and E4. The piano accompaniment includes a melodic line in the right hand with a triplet of eighth notes (D4, E4, F4) and a bass line in the left hand with a triplet of eighth notes (D3, E3, F3). Dynamics include *dim.* and *p*.

17

17

*cresc.*

*sf*

*dim.*

21

21

*p*

21

*p*

25

25

*p*

25

*p*

29

29

*cresc.*

29

*cresc.*

# III

RONDO  
Allegro vivace

*p*

Allegro vivace

*p*

This system contains the first five measures of the piece. The upper staff features a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, and D5, then a quarter rest, and finally eighth notes C5, B4, A4, and G4. The lower staff provides harmonic support with chords and moving lines in both hands.

6

6

*f*

This system covers measures 6 to 10. The upper staff continues the melodic development with eighth-note patterns. The lower staff features a more active bass line, including a section of sixteenth-note runs in the right hand starting at measure 10, marked with a forte (*f*) dynamic.

11

This system contains measures 11 to 15. The upper staff shows a continuation of the melodic theme with various articulations. The lower staff maintains a steady accompaniment with chords and moving lines.

16

*mf*

16

*p*

This system covers measures 16 to 20. The upper staff begins with a measure of rest, followed by a melodic phrase marked mezzo-forte (*mf*). The lower staff features a dense texture of chords and moving lines, with a piano (*p*) dynamic marking in the right hand.

21

21

*mf*

25

25

*mf*

31

31

*mf*

36

36

*f*



42

42

*f*

47

47

*f*

*p*

*p*

52

52

*f*

*p*

57

57

*p*

*pp*

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Sergei Nakariakov plays the Flugelhorn pieces on the following instrument: *Antoine Courtois 4 valves – Sergei Nakariakov model*



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