



Humoresken

(Humoresky)

für
Pianoforte

von

ANT. DVOŘÁK.

Op. 101.

Erstes Heft
(N^o 1 bis 4.)

Zweites Heft.
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Humoresken.

1.

Vivace. M.M. $\text{♩} = 72$.

Ant. Dvořák. Op. 101, Heft I.

PIANO.

dolce
mp
dimin.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats. The music begins with a dynamic marking of *mp* and a tempo marking of *dolce*. The melody in the treble clef features a series of eighth and sixteenth notes, some beamed together. The bass clef provides a harmonic accompaniment with chords and single notes. The system concludes with a *dimin.* marking.

pp
f

The second system continues the piece. It features a dynamic marking of *pp* (pianissimo) in the middle of the system and *f* (forte) towards the end. A triplet of eighth notes is marked in the bass clef. The treble clef continues with melodic lines, while the bass clef has a more active, rhythmic accompaniment.

fz
ff
Red.
con Red.

The third system shows a dynamic shift to *fz* (forzando) and then *ff* (fortissimo). The word *Red.* (ritardando) is written below the bass clef, and *con Red.* (con ritardando) appears later. Accents are placed over several notes in both staves. The music becomes more intense and dramatic.

The fourth system features a triplet of eighth notes in the treble clef. The music continues with a steady accompaniment in the bass clef and melodic lines in the treble. The system ends with a repeat sign.

mf
fz
dimin.

The fifth system begins with a dynamic marking of *mf* (mezzo-forte). It includes a *fz* marking and a *dimin.* marking. The treble clef has a melodic line with some slurs, while the bass clef provides a simple accompaniment.

p

The sixth and final system on the page starts with a dynamic marking of *p* (piano). The music concludes with a final melodic phrase in the treble clef and a rhythmic accompaniment in the bass clef.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats. The music features a series of eighth and sixteenth notes in the upper staff, with some beamed together. The lower staff has a more rhythmic accompaniment. A double bar line is present, followed by a *ff* dynamic marking.

The second system continues the musical piece. It features similar rhythmic patterns in both staves, with some notes beamed together and others held as longer notes. The overall texture is dense with many notes.

Meno mosso.

The third system is marked *Meno mosso.* and *dim.*. It shows a decrescendo hairpin across the system. The music continues with similar rhythmic motifs, though the tempo is slower.

The fourth system is marked *marcato*. The music features a more pronounced, accented feel. The upper staff has some long, sustained notes, while the lower staff continues with rhythmic accompaniment.

The fifth system is marked *dim.* and *in tempo*. It features a decrescendo hairpin. The music returns to a more moderate tempo. The upper staff has some chords and moving lines, while the lower staff has a steady accompaniment.

The sixth system is marked *ff* and *f*. It features a decrescendo hairpin. The music concludes with a final flourish in the upper staff and a sustained note in the lower staff.

2.

Poco andante. M.M. ♩ = 72.

ritard.

p
con Ped.

in tempo legato

Ped. staccato Ped.

mf *cresc.*

ff

dim. 5

ritard.

pp
Ped. dim.

This system contains the first four measures of the piece. The right hand features a melodic line with a 7-measure rest in the second measure. The left hand provides a rhythmic accompaniment with a 7-measure rest in the second measure. The piece begins with a piano (*pp*) dynamic and concludes with a *dim.* (diminuendo) instruction.

in tempo

f

This system contains measures 5 through 8. The tempo is marked *in tempo*. The right hand has a melodic line with a 7-measure rest in the fifth measure. The left hand has a rhythmic accompaniment with a 7-measure rest in the fifth measure. The dynamic is marked *f* (forte).

This system contains measures 9 through 12. The right hand has a melodic line with a 7-measure rest in the ninth measure. The left hand has a rhythmic accompaniment with a 7-measure rest in the ninth measure.

f

This system contains measures 13 through 16. The right hand has a melodic line with a 7-measure rest in the thirteenth measure. The left hand has a rhythmic accompaniment with a 7-measure rest in the thirteenth measure. The dynamic is marked *f* (forte).

cresc. *cresc.*

This system contains measures 17 through 20. The right hand has a melodic line with a 7-measure rest in the seventeenth measure. The left hand has a rhythmic accompaniment with a 7-measure rest in the seventeenth measure. The dynamic is marked *cresc.* (crescendo) in both hands.

First system of musical notation. Treble and bass clefs. Key signature: three sharps (F#, C#, G#). Time signature: 3/4. Dynamics: *ff*. The music features complex chordal textures and rhythmic patterns.

Second system of musical notation. Treble and bass clefs. Key signature: three sharps. Time signature: 3/4. Dynamics: *ff*. The music continues with dense harmonic structures.

Third system of musical notation. Treble and bass clefs. Key signature: three sharps. Time signature: 3/4. Dynamics: *ff*. Includes markings: *ritard.*, *in Tempo*, and *p*. The piece returns to its original tempo.

Fourth system of musical notation. Treble and bass clefs. Key signature: three sharps. Time signature: 3/4. Dynamics: *pp*. Includes markings: *dimin.*, *molto tranquillo*, and *pp*. The music becomes significantly slower and softer.

Fifth system of musical notation. Treble and bass clefs. Key signature: three sharps. Time signature: 3/4. Dynamics: *mf*, *fz*, *ff*. Includes marking: *Meno mosso.* The tempo increases slightly.

Sixth system of musical notation. Treble and bass clefs. Key signature: three sharps. Time signature: 3/4. Dynamics: *ff*, *fz*, *p*. Includes marking: *poco ritard.* The music concludes with a final flourish.

3.

Poco andante e molto cantabile. M.M. ♩ = 72.

pp semplice
senza Ped.

con Ped.

cresc.
f
p
con Ped.

molto ritard.
dim.
con Ped.

in tempo
pp
senza Ped.

3
6
con Ped.

f
mf *dim.* *f*

più f
f *cresc.* *f* *ritard.*
Ped. Ped.

p *dim.* *p* *dim.*

f *p ritard.* *mf*
Ped. Ped. Ped.

f *dim.* *ppp semplice*
Ped. Ped. Ped. Ped. Ped. Ped.

First system of musical notation. The piano staff (top) contains a melodic line with slurs and accents. The bass staff (bottom) features a rhythmic accompaniment with slurs and sixteenth-note patterns. Pedaling marks (Ped.) are present under the bass staff. A triplet of eighth notes is marked with a '3' in the piano staff.

Second system of musical notation. The piano staff continues the melodic line with slurs and accents. The bass staff features a rhythmic accompaniment with slurs and sixteenth-note patterns. Pedaling marks (Ped.) are present under the bass staff. A forte accent (fz) is marked in the piano staff.

Third system of musical notation. The piano staff includes dynamic markings: *dim.*, *p*, *p cresc.*, *fz*, and *cresc.*. The bass staff features a rhythmic accompaniment with slurs and sixteenth-note patterns. Pedaling marks (Ped.) are present under the bass staff.

Fourth system of musical notation. The piano staff includes dynamic markings: *ff*, *p*, and *dim.*. The bass staff features a rhythmic accompaniment with slurs and sixteenth-note patterns. Pedaling marks (Ped.) are present under the bass staff.

Fifth system of musical notation. The piano staff includes dynamic markings: *pp*, *pp*, and *ppp*. The bass staff features a rhythmic accompaniment with slurs and sixteenth-note patterns. Pedaling marks (Ped.) are present under the bass staff. A ritardando marking (*ritard.*) is placed above the piano staff. The system concludes with a double bar line and a fermata over the final notes.

4.

Poco andante. M. M. ♩ = 72.

Musical score for piano, numbered 4. The score is in 2/4 time and consists of five systems of two staves each. The first system starts with a piano (*p*) dynamic in the bass and a forte (*f*) dynamic in the treble. The second system features a forte (*f*) dynamic in the bass and a piano (*p*) dynamic in the treble. The third system includes a ritardando (*ritard.*) marking in the treble. The fourth system has a forte (*f*) dynamic in the bass and a piano (*p*) dynamic in the treble. The fifth system begins with a piano (*pp*) dynamic in the bass and a piano (*p*) dynamic in the treble. The score concludes with a double bar line and repeat dots.

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a rhythmic accompaniment with triplets. Dynamics include *ped.* (pedal) and *mf* (mezzo-forte).

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a more active accompaniment. Dynamics include *ff* (fortissimo) and *pp* (pianissimo).

Third system of musical notation. The treble clef staff has a melodic line with a *ritard.* (ritardando) marking. The bass clef staff has a steady accompaniment. Dynamics include *fp* (fortissimo-piano) and *in Tempo*.

Fourth system of musical notation. The treble clef staff has a melodic line with a *staccato* marking. The bass clef staff has a steady accompaniment. Dynamics include *dim.* (diminuendo) and *fp* (fortissimo-piano).

Fifth system of musical notation. The treble clef staff has a melodic line with a *poco animato* marking. The bass clef staff has a steady accompaniment. Dynamics include *f* (forte), *mf* (mezzo-forte), *cresc.* (crescendo), and *accel.* (accelerando).

Sixth system of musical notation. The treble clef staff has a melodic line. The bass clef staff has a steady accompaniment. Dynamics include *f* (forte).

in tempo

First system of musical notation. Treble and bass staves. Treble staff has a *ff* dynamic marking. Pedal markings (*Ped.*) are present under the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff has a *ff* dynamic marking. Pedal markings (*Ped.*) are present under the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a *dim.* dynamic marking. Bass staff has a *legato* marking. Pedal markings (*Ped.*) are present under the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a *dim.* dynamic marking. Bass staff has *pp* and *ppp* dynamic markings. Pedal markings (*Ped.*) are present under the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *pppp* dynamic marking. Pedal markings (*Ped.*) are present under the bass staff.

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Humoresken.

5.

Ant. Dvořák. Op. 101, Heft II.

Vivace. M. M. $\text{♩} = 72$.

PIANO.

diminuendo *p* *f*

This system features a piano introduction with a *diminuendo* marking. The right hand plays a melodic line with slurs and accents, while the left hand provides a bass line with triplets and slurs. The dynamics transition from *p* to *f*.

f

The second system continues the piece with a *f* dynamic. It includes complex rhythmic patterns with triplets and slurs in both hands.

f *f*

The third system maintains the *f* dynamic, showing intricate chordal textures and melodic lines with triplets and slurs.

f *f* *f* *f*

The fourth system is characterized by a consistent *f* dynamic and features a driving bass line with slurs and accents.

mp *dim.* *dim. ritard.*

The fifth system begins with a *mp* dynamic and includes markings for *dim.* and *dim. ritard.* The music shows a clear deceleration.

f in tempo *poco rit.*

The sixth system starts with *f in tempo* and concludes with a *poco rit.* marking. It features triplets and slurs in the right hand.

4

First system of a piano score. The right hand features a complex rhythmic pattern with triplets and sixteenth notes. The left hand has a steady eighth-note accompaniment. Dynamics include *mp*, *dim.*, and *ritard.*

Second system of the piano score. The right hand continues with chords and moving lines. The left hand maintains the eighth-note accompaniment. Dynamics include *f* and *fz*. The tempo marking *in tempo* is present at the beginning.

Third system of the piano score. The right hand has a melodic line with some grace notes. The left hand features prominent triplet patterns. Dynamics include *p*.

Fourth system of the piano score. The right hand has a melodic line with some grace notes. The left hand features prominent triplet patterns. Dynamics include *ff* and *fz*. The word *Red.* is written below the staff.

Fifth system of the piano score. The right hand has a melodic line with some grace notes. The left hand features prominent triplet patterns. Dynamics include *fz*. The word *Red.* is written below the staff.

Sixth system of the piano score. The right hand has a melodic line with some grace notes. The left hand features prominent triplet patterns. Dynamics include *dimin.* and *p*. The word *Red.* is written below the staff.

8

Red.

Red.

This system contains two staves of music. The upper staff features a melodic line with accents and slurs. The lower staff contains a bass line with triplets and slurs. The key signature is two sharps (F# and C#).

8

fz

Red.

This system continues the musical piece. The upper staff has a melodic line with slurs. The lower staff features a bass line with triplets and slurs. The dynamic marking *fz* is present.

f *fz* *fz*

This system shows the continuation of the piece. The upper staff has a melodic line with slurs. The lower staff features a bass line with slurs. Dynamic markings *f*, *fz*, and *fz* are present.

p

Red.

Red.

This system features a melodic line in the upper staff with slurs and a bass line with slurs. The dynamic marking *p* is present. The word "Red." appears twice below the staves.

mf *fz*

Red.

Red.

Red.

Red.

Red.

Red.

Red.

Red.

This system contains two staves of music. The upper staff has a melodic line with slurs and accents. The lower staff features a bass line with slurs. Dynamic markings *mf* and *fz* are present. The word "Red." is repeated eight times below the staves.

piu f *fz*

Red.

Red.

Red.

Red.

Red.

Red.

Red.

This system contains two staves of music. The upper staff has a melodic line with slurs and accents. The lower staff features a bass line with triplets and slurs. Dynamic markings *piu f* and *fz* are present. The word "Red." is repeated seven times below the staves.

Musical notation for the first system, measures 1-6. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a melodic line with eighth-note patterns and slurs. The left hand plays a steady eighth-note accompaniment. Performance markings include *Leg.* (legato) under the left hand and *dimin.* (diminuendo) and *p* (piano) in the fifth measure.

Musical notation for the second system, measures 7-12. The right hand continues with eighth-note patterns. The left hand has a steady accompaniment. Performance markings include *poco rit.* (poco ritardando) and *dimin.* in the seventh measure, *in tempo* above the right hand in the eighth measure, and *fz* (forzando) in the tenth and eleventh measures.

Musical notation for the third system, measures 13-18. The right hand features a more active melodic line with slurs. The left hand has a steady accompaniment. Performance markings include *fz* in the thirteenth and fourteenth measures, and *Leg.* in the fifteenth measure.

Musical notation for the fourth system, measures 19-24. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. Performance markings include *f* (forte) in the nineteenth measure.

Musical notation for the fifth system, measures 25-30. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. Performance markings include *ff* (fortissimo) in the twenty-sixth measure, *pesante* (pesante) in the twenty-eighth measure, and *in tempo* in the thirtieth measure.

Musical notation for the sixth system, measures 31-36. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. Performance markings include *ff* in the thirty-fourth measure.

6.

Poco Allegretto

The musical score is written for piano and bass. It begins in the key of D major (two sharps) and 2/4 time. The first system features a melody in the right hand and a bass line in the left hand, with dynamics *mf*, *pp*, and *p*. The second system includes a *rit.* marking and a tempo change to *in tempo*, with dynamics *p* and *mf*. The third system starts with *pp* dynamics. The fourth system features a *ritard.* marking and a *f* dynamic. The fifth system concludes with a *ritard.* marking. The score is characterized by intricate chordal textures and melodic lines.

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The piece begins with a forte (*f*) dynamic. The right hand features a complex, multi-measure rest of 8 measures, followed by a melodic line with slurs and ties. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation. Continuation of the piece. The right hand continues with melodic lines, and the left hand maintains the accompaniment. Dynamics include *f* and *pp*.

Third system of musical notation. Includes the marking *ritard.* (ritardando) and *in tempo*. A forte (*f*) dynamic is present. A *Ped.* (pedal) marking is located below the bass staff. The system concludes with an 8-measure rest in the right hand.

Fourth system of musical notation. Features *dimin.* (diminuendo) markings in both hands. Dynamics include *p* (piano) and *pp* (pianissimo). The right hand has a multi-measure rest of 3 measures.

Fifth system of musical notation. Continuation of the piece. The right hand has a multi-measure rest of 3 measures. Dynamics include *pp*.

Sixth system of musical notation. Features a *ppp* (pianississimo) dynamic marking. The right hand has a multi-measure rest of 3 measures.

3
f

ritard. in tempo
f fz pp dim.

3
f

f pp

ritard. dim. fz

ritard. lunga corona
dim. ppp m. s.

Poco Lento e grazioso. M. M. ♩ = 72.

leggiero

senza *senza*

dimin. *pp*

f *dimin.* *p*

ritard. *in tempo* *pp*

fz *dimin.*

cresc.

ritard. *f* *mf*

First system of musical notation. Treble and bass staves. Dynamics: *dim.*, *f*, *fz*, *dim.*

Second system of musical notation. Treble and bass staves. Dynamics: *ped.*, *ped.*, *ped.*, *ped.*, *ped.*, *ped.*, *ped.*, *ped.*

Third system of musical notation. Treble and bass staves. Dynamics: *f*, *dim.*, *pp*. Pedal markings: *ped.*, *ped.*, *ped.*, *ped.*, *ped.*, *ped.*, ***

Fourth system of musical notation. Treble and bass staves. Pedal markings: *ped. **, *ped. **, *ped. **, *ped. **, *ped. **

Fifth system of musical notation. Treble and bass staves. Dynamics: *ritard.*, *in tempo*, *f*, *dimin.*. Pedal markings: *ped.*, *ped.*, *ped.*, *ped.*, *ped.*

Sixth system of musical notation. Treble and bass staves. Dynamics: *p*, *dimin.*, *ritard.*, *p dim. pp*. Pedal markings: *ped.*, *ped.*, *ped.*, *ped.*, *ped.*

Poco Andante. M. M. ♩ = 72.

The musical score is written for piano in a 2/4 time signature with a key signature of three flats (B-flat major or D-flat minor). It consists of six systems of staves. The first system begins with a piano (*p*) dynamic and features a melodic line in the right hand and a bass line in the left hand. The second system includes a fortissimo (*fz*) dynamic, a ritardando (*ritard.*) instruction, and a mezzo-forte (*mf*) dynamic. The third system contains a diminuendo (*dimin.*) instruction and several *ped.* (pedal) markings. The fourth system features a piano (*p*) dynamic and a *ped.* marking. The fifth system includes a fortissimo piano (*fp*) dynamic, a crescendo (*cresc.*) instruction, and a fortissimo (*fz*) dynamic. The sixth system begins with a fortissimo (*ff*) dynamic and a *pesante* instruction, followed by a fortissimo (*fz*) dynamic. The score concludes with a double bar line and repeat dots.

First system of musical notation. The right hand features a complex texture with many beamed notes and chords. The left hand has a steady eighth-note accompaniment. Dynamics include *pp* (pianissimo) and *w* (accidental).

Second system of musical notation. The right hand has a more melodic line with some slurs. The left hand continues with eighth notes. Dynamics include *rit.* (ritardando) and *in tempo*.

Third system of musical notation. The right hand has a more active, rhythmic line with triplets. The left hand has a steady eighth-note accompaniment. Dynamics include *fz* (forzando) and *ffz* (fortissimoforzando).

Vivace. (♩ = ♪) doppio movimento

Fourth system of musical notation. The right hand has a melodic line with accents. The left hand has a steady eighth-note accompaniment with triplets. Dynamics include *p* (piano) and *fz* (forzando).

Fifth system of musical notation. The right hand has a melodic line with accents. The left hand has a steady eighth-note accompaniment with triplets. Dynamics include *fz* (forzando) and *p* (piano).

Sixth system of musical notation. The right hand has a melodic line with accents. The left hand has a steady eighth-note accompaniment with triplets. Dynamics include *fz* (forzando).

mf *dimin.*

p f

f ff ff

Meno mosso, quasi tempo I.

f ff ff

f

mp *dimin.*

ritard. *in tempo* fp f ff

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Op. 54

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—	op. 47. Walzer, Heft I	3—
—	op. 48. Walzer, Heft II	3—
—	op. 57. Leichte Klavierstücke.	
—	Heft I	2 50
—	Heft II	2 50
—	op. 58. Drei Fantasien für Orgel.	
—	No. 1	1 80
—	No. 2	1 80
—	No. 3	1 50
KREHL, STEPHAN,	op. 15. Vorspiel zu „Hannele“	4—
LAMPE, W.,	op. 7. Serenade	7—

		Mark
MOZART, W. A.,	Elne kleine Nachtmusik	4—
—	Drei deutsche Tänze	1 50
NOVÁK, V.,	op. 15. Böhmisches Tänze	5—
OSCAR, C. P.,	Ländl. Hochzeitstanz	2—
RABL, W.,	op. 1. Klavier-Quartett (Es dur)	6—
—	op. 8. Symphonie (D moll)	10—
RICE, N. H.,	op. 3. Serenade (A dur)	6—
SARASATE, P. de,	op. 21. Spanische Tänze, Heft I	3—
—	op. 22. Spanische Tänze, Heft II	3—
—	op. 23. Spanische Tänze, Heft III	3—
—	op. 26. Spanische Tänze, Heft IV	3—
—	op. 28. Sérénade andalouse. Spa- nische Tänze, Heft V	3—
—	op. 29. Le Chant du Rossignol. Spa- nische Tänze, Heft VI	3—
—	op. 30. Bolero. Spanische Tänze, Heft VII	3—
—	op. 33. Navarra. Spanische Tänze, Heft VIII	4—
—	op. 34. Air écossais	3—
—	op. 35. Peteneras. Spanische Tänze, Heft IX	3—
—	op. 36. Jota de San Fermin. Spa- nische Tänze, Heft X	3—
SCHUMACHER, PAUL,	op. 48. Bilder vom Rhein. Moderne Suite	8—
SCHUMANN, GEORG,	op. 37. Vier Stücke.	
—	No. 1. Scherzo	3—
—	No. 2. Menuetto	2—
—	No. 3. Intermezzo	2 50
—	No. 4. Marsch	2—
SCHÜTT, E.,	op. 46. Scènes champêtres. Quatre morceaux caractéristiques	4 50
—	op. 54. Walzer-Märchen	6—
—	op. 59 No. 2. A la bien aimée. Valse	2 50
—	op. 64. Souvenir. Valses	4 50
SMETANA, FR.,	Wallensteins Lager. Symphonische Dichtung	6—
—	Richard III. Symphonische Dichtung	6—
—	Hakon Jarl. Symphonische Dichtung	6—
SUK, JOSEF,	op. 6. Serenade für Streichorchester	6—
—	op. 11. Streichquartett (B dur)	8—
—	op. 14. Symphonie (E dur)	12—
—	op. 16. „Ein Märchen“. Suite	8—
ZARZYCKI, ALEX.,	op. 37. Suite polonaise	7 50

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