

ANT. DVOŘÁK.

ALBUM
of

PIANOFORTE WORKS



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Overture

„Der Bauer ein Schelm“

Comic Opera.

(Op. 37.)

Maestoso. (♩ = 80.)

The first system of the musical score consists of two staves, treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 3/8. The music begins with a forte (*ff*) dynamic. The right hand features a series of chords and arpeggiated figures, while the left hand plays a rhythmic accompaniment. A tremolo (*trem.*) is indicated in the left hand towards the end of the system.

Un poco più mosso.

The second system continues the piano accompaniment. It starts with a piano (*p*) dynamic. The right hand has more melodic movement with slurs, and the left hand continues with a steady accompaniment. Dynamic markings include *dimin.* and *sempre*. The tempo is marked as *Un poco più mosso*.

pp

pp poco a poco rit.

in tempo *Più mosso.*
p

p
Ped.

ritard.

17 Sept. 20, Ch... ..

Tempo I. (♩ = 80.)

First system of musical notation, marked *p*. It consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The music features a melodic line in the treble clef and a more rhythmic accompaniment in the bass clef.

Un poco meno mosso.

Second system of musical notation, marked *pp*. It continues the piece with a *dimin.* (diminuendo) instruction. The tempo is *Un poco meno mosso*. The notation includes various articulations and dynamics.

Più mosso.

Third system of musical notation, marked *f*. The tempo is *Più mosso*. This system features a more complex and rhythmic texture with many sixteenth notes and slurs. A first ending bracket labeled '8' is present at the end of the system.

Fourth system of musical notation, marked *pp*. It begins with a first ending bracket labeled '8'. The music is marked *dimin.* and features a melodic line in the treble clef and a rhythmic accompaniment in the bass clef.

Fifth system of musical notation, marked *mf*. It continues the melodic and rhythmic development with a *dimin.* instruction. The system concludes with a *mf* dynamic marking.

Allegro. (♩ = ♩)

Sixth system of musical notation, marked *p*. The tempo is *Allegro.* The system includes a change in time signature from 3/4 to 2/4. The music is characterized by a more active and rhythmic feel.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth notes and slurs.

Second system of musical notation. The upper staff contains chords and rests, while the lower staff has a rhythmic accompaniment. The dynamic marking *p* (piano) is present at the beginning, and *poco a poco cresc.* (poco a poco crescendo) is written across the system.

Third system of musical notation. The upper staff continues with slurred sixteenth-note passages. The lower staff has a steady rhythmic accompaniment. The dynamic marking *f* (forte) appears in the final measure of the system.

Fourth system of musical notation. The upper staff features chords and rests. The lower staff has a rhythmic accompaniment. The dynamic marking *p* (piano) is present at the beginning.

Fifth system of musical notation. The upper staff has a continuous sixteenth-note melody. The lower staff has a rhythmic accompaniment with accents. The dynamic marking *f* (forte) is present at the beginning.

Sixth system of musical notation. The upper staff features a sixteenth-note melody with a slur and a fermata. The lower staff has a rhythmic accompaniment with accents. A fingering number '5' is written above the final measure of the upper staff.

First system of musical notation. Treble clef with a key signature of three sharps (F#, C#, G#). Bass clef with a key signature of three sharps. The piece begins with a forte (*f*) dynamic. The right hand features chords with accents, and the left hand has a steady eighth-note accompaniment. A small 'x' is marked under the second measure of the bass line.

Second system of musical notation, continuing the first system's patterns.

Third system of musical notation, continuing the first system's patterns.

Fourth system of musical notation. The right hand has chords with accents and some notes marked with 'x'. The left hand continues with eighth-note accompaniment. A piano (*p*) dynamic marking appears in the fourth measure of the bass line.

Fifth system of musical notation, continuing the first system's patterns.

Sixth system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand continues with eighth-note accompaniment. A *ritard.* (ritardando) marking is present in the fourth measure of the bass line.

a tempo
dimin.
pp

fp *fp*

fp *ff*

ff

ff

ritard.
dimin.
pp

Andante con moto.

pp
un poco marc.

This system shows the first two staves of the piece. The right hand has a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Andante con moto' and the dynamics are 'pp' (pianissimo) and 'un poco marc.' (a little more marked).

legato sempre

The second system continues the musical development. The right hand features a dense texture of sixteenth notes, and the left hand maintains a steady accompaniment. The instruction 'legato sempre' (always legato) is written above the right hand.

dim.

The third system shows a change in dynamics with 'dim.' (diminuendo) written above the right hand. The melodic lines continue to evolve with slurs and ties.

pp

The fourth system features a return to 'pp' dynamics. The texture remains dense with sixteenth-note patterns in the right hand.

This system continues the piece with similar textures and dynamics. The right hand's melodic line is highly active, while the left hand provides a solid harmonic base.

This system shows further development of the musical themes. The right hand has a melodic line with slurs, and the left hand continues with its accompaniment.

pp

The final system on the page shows a return to 'pp' dynamics. The piece concludes with a final cadence in the right hand and a descending line in the left hand.

8

8

8

pp

ritard.

morendo

a tempo

poco a poco cresc.

f

dim.

p

Allegro.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music begins with a piano (*p*) dynamic marking. The melody in the right hand is characterized by eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the piece. It features a *cresc.* (crescendo) marking in the right hand, leading to a *f* (forte) dynamic. The right hand plays a more complex texture with sixteenth-note runs, while the left hand maintains a consistent eighth-note accompaniment.

The third system shows a *ff* (fortissimo) dynamic in the right hand, which then transitions to *fp* (fortissimo piano). The right hand has a very active, sixteenth-note texture, while the left hand continues with eighth-note accompaniment.

The fourth system begins with a *dim.* (diminuendo) marking, leading to a *pp* (pianissimo) dynamic. The right hand features a melodic line with some grace notes, while the left hand continues with eighth-note accompaniment.

The fifth system is marked *legato*. The right hand has a more melodic and flowing line, while the left hand continues with eighth-note accompaniment. The overall texture is smoother due to the legato instruction.

The sixth system is marked *poco a poco cresc.* (poco a poco crescendo). The right hand features a melodic line with some grace notes, while the left hand continues with eighth-note accompaniment. The dynamic marking indicates a gradual increase in volume.

First system of musical notation. The treble clef staff contains a melodic line with slurs and ties. The bass clef staff contains a rhythmic accompaniment. Dynamics include *f* and *p*.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a more complex accompaniment with chords. A fermata is present over the final measure of the treble staff.

Third system of musical notation. The treble clef staff has a melodic line with a fermata. The bass clef staff consists of chords. A fermata is also present over the final measure of the bass staff.

Fourth system of musical notation. The treble clef staff has a melodic line with a fermata. The bass clef staff has a rhythmic accompaniment. Dynamics include *p*, *fz*, and *fz*.

Fifth system of musical notation. The treble clef staff has a melodic line with a fermata. The bass clef staff has a rhythmic accompaniment. Dynamics include *fz*.

Sixth system of musical notation. The treble clef staff has a melodic line with a fermata. The bass clef staff has a rhythmic accompaniment. Dynamics include *fz*, *fz*, and *f*.

The image displays a musical score for piano, consisting of seven systems of staves. Each system includes a treble clef staff and a bass clef staff. The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The score features various dynamic markings and performance instructions:

- System 1:** Starts with a forte (*f*) dynamic. The right hand plays chords, and the left hand plays a rhythmic accompaniment. The instruction *legato sempre* is written above the right hand.
- System 2:** Continues the piece with similar textures.
- System 3:** Features a *dimin.* (diminuendo) marking in the right hand.
- System 4:** Starts with a piano (*p*) dynamic and includes a *cresc.* (crescendo) marking in the right hand.
- System 5:** Includes an *f* dynamic in the right hand and a *p* dynamic in the left hand.
- System 6:** Features a *f* dynamic in the right hand, a *dimin.* marking, and a *p* dynamic in the left hand.
- System 7:** Ends with a *dimin.* marking in the right hand and a *pp* (pianissimo) dynamic in the left hand.

First system of a piano score. The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment. The tempo is *Maestoso*. Dynamics include *cresc.* and *f*.

Second system of a piano score. The right hand continues the melodic line with slurs. The left hand has a more active accompaniment. Dynamics include *cresc.* and *ff ritard.*

Third system of a piano score. The right hand features dense chordal textures. The left hand has a rhythmic accompaniment. The tempo is *Maestoso*. Dynamics include *ff grandioso* and *marcatissimo sempre*.

Fourth system of a piano score. The right hand features dense chordal textures. The left hand has a rhythmic accompaniment. Dynamics include *ff* and *ff*.

Fifth system of a piano score. The right hand features a melodic line with slurs and ties. The left hand has a rhythmic accompaniment. The tempo is *Allegro*. Dynamics include *pp*, *fz*, and *poco a poco cresc.*

Sixth system of a piano score. The right hand features a melodic line with slurs and ties. The left hand has a rhythmic accompaniment. Dynamics include *fz*.

Seventh system of a piano score. The right hand features a melodic line with slurs and ties. The left hand has a rhythmic accompaniment. Dynamics include *fz*.

ff sfz
marcato sempre

8

8

Ped.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The first system includes dynamic markings *ff* and *sfz*, and the instruction *marcato sempre*. The score features complex rhythmic patterns with many beamed notes and slurs. There are several accents and slurs throughout. The second system has a measure with a circled '8' above it. The third system also has a circled '8' above it. The fourth system has a circled 'Ped.' above it. The score concludes with a double bar line.

Waltzes.

Moderato.

(from Op. 54.)

1.

The musical score is written for piano in G major and 3/4 time. It consists of five systems of music. The first system is marked *pp*. The second system includes dynamic markings *pp*, *cresc.*, *f*, *dim.*, and *pp*. The third system is marked *p*. The fourth system is marked *pp* and *f*. The fifth system is marked *Più mosso.*, *fz*, *fz*, *f*, *dimin.*, and *p*. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line is characterized by a steady eighth-note accompaniment.

pp

pp

Più mosso.

f

dimin.

p

dim.

poco rit. *a tempo* 1. 2.

pp

Più mosso.

p

cresc.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3. The treble line has chords: G4-B4, A4-C5, B4-G5, and A4-C5. Dynamics include *mf* and *f*. A *ped.* marking is present at the end of the system.

Second system of musical notation. Treble clef, key signature of two sharps. The bass line has quarter notes G2, A2, B2, and C3. The treble line has eighth notes: G4, A4, B4, C5, B4, A4, G4. Dynamics include *pp*.

Third system of musical notation. Treble clef, key signature of two sharps. The bass line has quarter notes G2, A2, B2, and C3. The treble line has eighth notes: G4, A4, B4, C5, B4, A4, G4. Dynamics include *poco a poco cresc.* and *f*.

Fourth system of musical notation. Treble clef, key signature of two sharps. The bass line has quarter notes G2, A2, B2, and C3. The treble line has eighth notes: G4, A4, B4, C5, B4, A4, G4. Dynamics include *dimin.* and *ritard.*

Meno mosso quasi Tempo I.

Fifth system of musical notation. Treble clef, key signature of two sharps. The bass line has quarter notes G2, A2, B2, and C3. The treble line has quarter notes: G4, A4, B4, C5, B4, A4, G4. Dynamics include *pp*.

Sixth system of musical notation. Treble clef, key signature of two sharps. The bass line has quarter notes G2, A2, B2, and C3. The treble line has quarter notes: G4, A4, B4, C5, B4, A4, G4. Dynamics include *pp* and *f*.

Seventh system of musical notation. Treble clef, key signature of two sharps. The bass line has quarter notes G2, A2, B2, and C3. The treble line has quarter notes: G4, A4, B4, C5, B4, A4, G4. Dynamics include *ritard.*, *dim.*, *string.*, *pp*, and *rit.*

Allegro vivace.

2.

ten. ten.
pp cresc.

f dimin.

pp

mf f f

cresc. f f f

dimin. pp ritard. 2

a tempo

pp

f

p

molto cresc. *ff* *fz*

Red.

tranquillo *p* *f* *con fuoco* *tranquillo* *p*

Red.

f *p* *ff*

First system of a piano score. The right hand features a series of chords and dyads, while the left hand plays a steady accompaniment. Dynamics include *p* (piano) and *f* (forte) with a *dim.* (diminuendo) marking.

Second system of a piano score. The right hand continues with chords, and the left hand has a more active line. Dynamics include *pp* (pianissimo) and markings for *ritard.* (ritardando) and *molto rit.* (molto ritardando). A section number '2' is visible at the end.

Third system of a piano score. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs. Dynamics include *p* (piano) and *cresc.* (crescendo). The tempo is marked *a tempo, tranquillo*. A section number '8' is visible.

Fourth system of a piano score. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs. Dynamics include *ff con fuoco* (fortissimo con fuoco). A section number '8' is visible.

Fifth system of a piano score. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs. Dynamics include *f* (forte) and *dimin.* (diminuendo). A section number '2' is visible.

Sixth system of a piano score. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs. Dynamics include *pp* (pianissimo) and *cresc.* (crescendo). A section number '7' is visible.

ff

fz *dimin.*

p *sempre più dimin.*

pp

dimin.

ritard. *con fuoco* *ff in tempo* *ff*

Legends.

(from Op.59)

Molto moderato. (♩ = 92.)

1.

p *pp*

Poco animato. (♩ = 100.)

f *dim.* *pp*

p *mf* *pp*

p *cresc.* *f* *dim.* *rit.*

pp *cresc.*

First system of the musical score. It features a treble and bass clef. The treble clef has a melodic line with a trill and a fermata. The bass clef has a rhythmic accompaniment. Dynamics include *f* and *dim.*. A *ritard.* marking is present above the treble clef.

*Mod. **
Moderato. (Tempo I.)

Second system of the musical score. Dynamics include *p*, *f*, *p*, *f*, and *fz*. The bass clef has a steady eighth-note accompaniment.

Third system of the musical score. Dynamics include *dim.*, *p*, *fz*, *p*, and *p*. The treble clef has a melodic line with a fermata. The word *tranquillo* is written above the treble clef.

Più mosso.

Fourth system of the musical score. Dynamics include *rit.*, *molto espress.*, *dim.*, *p*, and *f*. The treble clef has a melodic line with a trill. The bass clef has a rhythmic accompaniment.

Fifth system of the musical score. Dynamics include *fz*, *fz*, and *ff*. The treble clef has a melodic line with a trill. The bass clef has a rhythmic accompaniment.

Moderato. (Tempo I.)

Sixth system of the musical score. Dynamics include *dim.*, *p*, *p*, and *pp*. The treble clef has a melodic line with a trill. The bass clef has a rhythmic accompaniment.

accelerando

First system of musical notation. The piano staff (top) begins with a half note chord, followed by a series of eighth and sixteenth notes. The bass staff (bottom) features a steady eighth-note accompaniment. Dynamics include *fz* and *cresc.* (crescendo). The tempo marking *accelerando* is positioned above the piano staff.

Quasi Andante.

Second system of musical notation. The piano staff (top) features a melodic line with slurs and accents. The bass staff (bottom) provides harmonic support with chords and moving lines. Dynamics include *pp espress.* (pianissimo, expressive) and *f* (forte). The tempo marking *Quasi Andante.* is centered above the piano staff.

stringendo

Third system of musical notation. The piano staff (top) has a melodic line with slurs and accents. The bass staff (bottom) features a rhythmic accompaniment. Dynamics include *fz*, *p*, *pp*, and *cresc.* (crescendo). The tempo marking *stringendo* is positioned above the piano staff.

Quasi Allegro.

Fourth system of musical notation. The piano staff (top) features a melodic line with slurs and accents. The bass staff (bottom) has a rhythmic accompaniment with triplets. Dynamics include *f*, *fz*, and *molto espress.* (molto espressivo). The tempo marking *Quasi Allegro.* is centered above the piano staff.

dim.

Fifth system of musical notation. The piano staff (top) features a melodic line with slurs and accents. The bass staff (bottom) has a rhythmic accompaniment with triplets. Dynamics include *dim.* (diminuendo), *p* (piano), and *cresc.* (crescendo). The tempo marking *Quasi Allegro.* is centered above the piano staff.

Tempo I.

poco a poco rit.

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a piano introduction marked *Ad.* and *f*. The main melody starts with a *p* dynamic. The system concludes with a *pp* dynamic and a *rit.* marking.

Second system of musical notation. The melody continues with a *pp* dynamic. The system ends with a *rit.* marking.

Third system of musical notation. The tempo is marked *in tempo*. The system concludes with a *rit.* marking.

Fourth system of musical notation. The piano part is marked *pp legato*. The string part is marked *string.* and *cresc.*. The system ends with a *f* dynamic.

Fifth system of musical notation. The piano part is marked *f*. The system includes a *ritard.* marking and ends with a *pp* dynamic and a *rit.* marking.

Allegro giusto. (♩ = 120.)

2. *p scherzando* *cresc.*

pp *cresc.*

tranquillo *dim.* *pp*

cresc. *in tempo*

rit. *dim.* *p* *f*

First system of musical notation. The right hand features a complex chordal texture with many sharps. The left hand has a steady eighth-note accompaniment. Dynamics include *dim.* and *p*. Pedal markings (*Ped.*) are present under the first, third, and fifth measures.

Second system of musical notation. The right hand continues with complex chords. The left hand has a more active eighth-note line. Dynamics include *dim.*, *pp*, and *p*. Pedal markings (*Ped.*) are present under the first, third, and fifth measures.

Third system of musical notation. The right hand has a simpler, more melodic line. The left hand continues with eighth notes. Dynamics include *cresc.*, *p*, and *dim.*. Pedal markings (*Ped.*) are present under the third and fifth measures.

Fourth system of musical notation. The right hand has a melodic line with a *ritard.* marking. The left hand has a steady eighth-note accompaniment. Dynamics include *pp*. Pedal markings (*Ped.*) are present under the first, third, fifth, and seventh measures.

Fifth system of musical notation. The right hand has a melodic line with a *cresc.* marking. The left hand has a steady eighth-note accompaniment. Pedal markings (*Ped.*) are present under the first, third, and fifth measures.

Sixth system of musical notation. The right hand has a melodic line with dynamics *f*, *dim.*, *p*, and *f*. The left hand has a steady eighth-note accompaniment. Pedal markings (*Ped.*) are present under the first, third, and fifth measures.

p *f* *mf*
pp *mf*

poco a poco ritard.
dimi - nu - en - do
p

Andante. (♩ = 76.)

pp *pp tranquillo e molto espress.* *cresc.*

f *dim.* *pp*

f *p* *pp*

pp *ten.*

string.

cresc.

Red. *

ritard.

f *dim.* *pp*

3

in tempo

f *dim.*

Red. *

rit.

P *pp*

in tempo

Red. *

f *p* *pp*

poco rit.

Red. *

Allegro. (Tempo I.)

The first system of music consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, starting with a piano (*p*) dynamic and ending with a crescendo (*cresc.*) marking. The lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. It begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The lower staff includes several instances of piano fortissimo (*pff*) markings, indicating a very soft dynamic.

The third system features a piano (*p*) dynamic in the upper staff and piano fortissimo (*pff*) in the lower staff. A crescendo (*cresc.*) marking is present in the upper staff. The lower staff contains several *pff* markings.

The fourth system starts with a piano (*p*) dynamic in the upper staff and piano fortissimo (*pff*) in the lower staff. It then transitions to a piano (*pp*) dynamic in the upper staff. The lower staff includes several *pff* markings.

The fifth system continues with a piano (*p*) dynamic in the upper staff and piano fortissimo (*pff*) in the lower staff. The lower staff contains several *pff* markings.

The sixth system begins with a forte (*f*) dynamic in the upper staff and piano fortissimo (*pff*) in the lower staff. It concludes with a *poco a poco dim.* (poco a poco dim.) marking in the upper staff. The lower staff contains several *pff* markings.

First system of musical notation. Treble clef with a melodic line and a bass line. The bass line features a steady eighth-note accompaniment with 'Ped.' markings. Dynamics include *p* and *dim.*

Second system of musical notation. Treble clef with a melodic line and a bass line. The bass line continues with eighth-note accompaniment and 'Ped.' markings. Dynamics include *cresc.*

Third system of musical notation. Treble clef with a melodic line and a bass line. The bass line features eighth-note accompaniment with 'Ped.' markings. Dynamics include *rit.*, *in tempo*, *p*, and *fz*.

Fourth system of musical notation. Treble clef with a melodic line and a bass line. The bass line features eighth-note accompaniment with 'Ped.' markings. Dynamics include *fz* and *p*.

Fifth system of musical notation. Treble clef with a melodic line and a bass line. The bass line features eighth-note accompaniment with 'Ped.' markings. Dynamics include *dim. sempre*.

Sixth system of musical notation. Treble clef with a melodic line and a bass line. The bass line features eighth-note accompaniment with 'Ped.' markings. Dynamics include *rit.*, *in tempo*, *fz*, *cresc.*, *fz*, and *ff*.

Allegro con moto. (♩ = 120.)

3.

mp

pp

Ped.

* Ped.

* Ped.

* Ped.

f

pp

cresc.

Ped.

* Ped.

* Ped.

* Ped.

P

cresc.

pp

First system of the musical score. The right hand features a melodic line with eighth notes and quarter notes. The left hand has a bass line with eighth notes and quarter notes. Dynamics include *ped.* and *cresc.* (crescendo).

Second system of the musical score. The right hand has a melodic line with quarter notes and eighth notes. The left hand has a bass line with eighth notes. Dynamics include *f* (forte), *dim.* (diminuendo), and *p* (piano).

Third system of the musical score. The right hand has a melodic line with quarter notes and eighth notes. The left hand has a bass line with quarter notes. Dynamics include *pp* (pianissimo).

Fourth system of the musical score. The right hand has a melodic line with quarter notes and eighth notes. The left hand has a bass line with quarter notes. Dynamics include *p dolce* (piano dolce) and *f* (forte).

Fifth system of the musical score. The right hand has a melodic line with quarter notes and eighth notes. The left hand has a bass line with quarter notes. Dynamics include *f* (forte), *dimin.* (diminuendo), and *pp* (pianissimo).

Sixth system of the musical score. The right hand has a melodic line with quarter notes and eighth notes. The left hand has a bass line with quarter notes. Dynamics include *cresc.* (crescendo), *f* (forte), and *dimin.* (diminuendo).

mp

poco ritard.

p *pp*

Moderato. (♩ = 88.)

pp

ped. * *ped.* * *ped.* *

mf

ped. * *ped.* * *ped.* *

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

ped. * *ped.* * *ped.* *

8

mf *dim.* *p*

Leg. * *Leg.* * *Leg.* * *Leg.* * *Leg. simile*

f *dim.*

ritard. *pp* *in tempo*

Leg. * *Leg.* *

mf *f* *dim.* *pp*

Leg. simile *Tempo I.*

ritard. *pp* *mf*

Leg. * *Leg.* *

Leg. * *Leg.* *

cresc. *f*

dim.

p *pp* *pp*

cresc. *f* *dim.*

pp *dimin.*

pp

ppp

ped. *

fp *cresc.* *ped.* *

f *dimin.* *f* *dim.*

p *poco a poco ritard.* *

dimin. *pp*

morendo *ped.* *

Slavonian Dance.

Presto.

(from the first Collection of
„Slavonian Dances“ Op. 46.)

8

ff

ff

p

pr

p

pr

p

f

p

cresc.

First system of musical notation. The bass clef staff contains a melodic line with a *cresc. molto* marking. The treble clef staff contains a chordal accompaniment. The system concludes with a dynamic marking of *f*.

Second system of musical notation. The bass clef staff features a melodic line with a *cresc. sempre* marking. The treble clef staff contains a chordal accompaniment. A *grandioso* marking is placed above the treble staff. The system concludes with a dynamic marking of *ff*.

Third system of musical notation. The treble clef staff contains a melodic line with an 8-measure repeat sign. The bass clef staff contains a chordal accompaniment with a *pp* marking.

Fourth system of musical notation. The bass clef staff contains a melodic line with a *dimin. sempre* marking. The treble clef staff contains a chordal accompaniment.

Fifth system of musical notation. The bass clef staff contains a melodic line with a *ppp* marking. The treble clef staff contains a chordal accompaniment.

Sixth system of musical notation. The bass clef staff contains a melodic line with an 8-measure repeat sign and a *ff* marking. The treble clef staff contains a chordal accompaniment.

First system of musical notation, measures 1-4. The key signature is two sharps (F# and C#). The first measure starts with a piano (*p*) dynamic and a fermata over the first two notes. The second measure begins with a fortissimo piano (*fp*) dynamic. The piece concludes with a fermata over the final note.

Second system of musical notation, measures 5-8. The key signature changes to one sharp (F#). The piece features a crescendo (*cresc.*) starting in measure 6 and reaching a fortissimo (*sf*) dynamic in measure 8.

Third system of musical notation, measures 9-12. The key signature changes to one sharp (F#). The first measure has a fortissimo (*f*) dynamic and a crescendo (*cresc.*). The second measure is marked fortissimo piano (*sf*). The system ends with a piano (*p*) dynamic, legato articulation, and a fortissimo ben marcato (*f ben marcato*) dynamic.

Fourth system of musical notation, measures 13-16. The key signature changes to one sharp (F#). The first measure is marked fortissimo (*f*). The system concludes with a fermata over the final note.

Fifth system of musical notation, measures 17-20. The key signature changes to one flat (Bb). The first measure is marked piano (*p*). The system concludes with a fermata over the final note.

Sixth system of musical notation, measures 21-24. The key signature changes to one flat (Bb). The piece features a diminuendo (*dimin.*) starting in measure 23.

Seventh system of musical notation, measures 25-28. The key signature changes to one sharp (F#). The first measure is marked pianissimo (*pp*). The second measure is marked piano (*p*). The piece concludes with a crescendo (*cresc.*) in measure 28.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#). It begins with a melodic line in the treble clef and a bass line in the bass clef. A dynamic marking of *f* (forte) is present.

Second system of musical notation. The treble clef part features a series of chords and a melodic line. The bass clef part has a rhythmic accompaniment. Dynamic markings include *ff* (fortissimo) and *p espress.* (piano, expressive).

Third system of musical notation. The treble clef part continues with chords and a melodic line. The bass clef part has a rhythmic accompaniment. A dynamic marking of *pp* (pianissimo) is present.

Fourth system of musical notation. The treble clef part features a series of chords and a melodic line. The bass clef part has a rhythmic accompaniment. A dynamic marking of *cresc.* (crescendo) is present.

Fifth system of musical notation. The treble clef part features a series of chords and a melodic line. The bass clef part has a rhythmic accompaniment. A dynamic marking of *f* (forte) is present.

Sixth system of musical notation. The treble clef part features a series of chords and a melodic line. The bass clef part has a rhythmic accompaniment. A dynamic marking of *ff* (fortissimo) is present.

Seventh system of musical notation. The treble clef part features a series of chords and a melodic line. The bass clef part has a rhythmic accompaniment. A dynamic marking of *grandioso* is present. A first ending bracket is shown above the treble clef part.

pp

pp

First system of musical notation, featuring piano (pp) dynamics in both staves.

p

pp

Second system of musical notation, featuring piano (p) and pianissimo (pp) dynamics.

p

cresc. sempre

Third system of musical notation, featuring piano (p) and a *cresc. sempre* instruction.

f

p

cresc.

cresc.

Fourth system of musical notation, featuring forte (f), piano (p), and *cresc.* instructions.

f

sempre cresc.

Fifth system of musical notation, featuring forte (f) and *sempre cresc.* instructions.

8

ff grandioso

Sixth system of musical notation, starting with a repeat sign (8) and featuring fortissimo (ff) and *grandioso* dynamics.

p

pp

Seventh system of musical notation, featuring piano (p) and pianissimo (pp) dynamics.

Musical staff 1: Treble and bass clefs. Treble clef contains a series of eighth-note chords. Bass clef contains a series of eighth-note chords. A *dim.* marking is present in the bass clef.

Musical staff 2: Treble and bass clefs. Treble clef contains chords with eighth-note accompaniment. Bass clef contains chords with eighth-note accompaniment. *ppp* marking in the treble clef, *moltodim.* marking in the bass clef.

Musical staff 3: Treble and bass clefs. Treble clef contains chords with eighth-note accompaniment. Bass clef contains chords with eighth-note accompaniment. *ppp* and *morendo* markings in the bass clef.

Musical staff 4: Treble and bass clefs. Treble clef contains chords with eighth-note accompaniment. Bass clef contains chords with eighth-note accompaniment. *pp* marking in the bass clef.

Musical staff 5: Treble and bass clefs. Treble clef contains chords with eighth-note accompaniment. Bass clef contains chords with eighth-note accompaniment. *poco string. cresc.* marking in the bass clef.

Musical staff 6: Treble and bass clefs. Treble clef contains chords with eighth-note accompaniment. Bass clef contains chords with eighth-note accompaniment. *Vivacissimo.* marking above the staff, *f* and *cresc.* markings in the treble clef, *ff* marking in the bass clef.

Musical staff 7: Treble and bass clefs. Treble clef contains chords with eighth-note accompaniment. Bass clef contains chords with eighth-note accompaniment. *ff* marking in the bass clef.

Slavonian Dance.

(from the 2^d Collection of
„Slavonian Dances“ Op. 72.)

Allegretto grazioso.

molto espress.
p *fz* *p*
stacc. sempre

fz *p* *pp* *fz*

ritard.
f *dim.* *p* *pp*

a tempo
f *ffz* *ffz* *ff*

dim. *mf* *dim.* *Ped.*

ritard.
p *dim.* *pp* *Ped.*

a tempo

mf *p* *Ped.* *

mf *pp* *p*

mf *p*

dim. *pp* *ritard.*

a tempo *p* *fz* *p* *f*

p *fz* *p* *p* *fz* *f*

System 1: Treble and bass clefs. Dynamics: *p*, *f*, *fz*, *ff*, *p*, *f*. Includes a fermata and a slur.

System 2: Treble and bass clefs. Dynamics: *fz*, *ff*, *p*, *pp*, *fz*. Includes a fermata, a slur, and a triplet.

System 3: Treble and bass clefs. Dynamics: *pp*, *fz*, *f*. Includes a slur, a fermata, and a slur.

System 4: Treble and bass clefs. Dynamics: *p*, *molto espress.*, *fz*, *p*, *fz*. Includes a slur and a fermata.

System 5: Treble and bass clefs. Dynamics: *p*, *pp*, *fz*, *dim.*. Includes a slur and a fermata.

System 6: Treble and bass clefs. Dynamics: *p*, *ritard.*. Includes a slur, a fermata, and a slur. Pedal markings: *Ped.* and ***. Copyright: *Red 8740*.

a tempo

First system of musical notation (measures 1-4). The right hand features dense chordal textures, while the left hand has a rhythmic accompaniment. Dynamics include *f*, *ffz*, and *ff*.

Second system of musical notation (measures 5-8). Dynamics include *dim.* and *mp*. A *Ped.* marking is present at the end of the system.

Third system of musical notation (measures 9-12). Dynamics include *p*, *dim.*, and *pp*. Pedal markings are present throughout the system.

Fourth system of musical notation (measures 13-16). The tempo is marked *ritard.* and then returns to *a tempo*. Dynamics include *mp* and *mf*.

Fifth system of musical notation (measures 17-20). Dynamics include *p* and *pp*. Pedal markings are present throughout the system.

Sixth system of musical notation (measures 21-24). Dynamics include *pp*, *fz*, *mf*, *f*, and *PP*. Pedal markings are present throughout the system.

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