

# 4 Humoresken

## *4 Humoresques*

*1. Canzona / 2. Intermezzo / 3. Romanze / 4. Humoresque*

Euphonium (♩ + ♭) & Piano

**Nikolaj Rakow**

EMR 47102

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## 4 Humoresques

Nikolaj Rakow

### 1. Canzona

Allegro moderato (♩ = 72)

B♭ Euphonium

Piano

8

15

22

*p*

*mp*

*mp*

*p dolce*

*mf*

*p*

*mf*

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## 2. Intermezzo

Allegretto (♩ = 126)

The musical score is written for piano and consists of 24 measures. It is in 3/4 time and B-flat major. The tempo is marked Allegretto with a quarter note equal to 126 beats per minute. The score is divided into sections A and B.

**Measures 1-4:** The piece begins with a piano (*p*) introduction. The right hand plays a melodic line starting on G4, and the left hand provides a rhythmic accompaniment of eighth notes.

**Measures 5-9:** The first section begins. The right hand continues the melodic line, and the left hand accompaniment changes to a pattern of eighth notes and quarter notes. Dynamics include *mp*.

**Measures 10-14:** Section A. The right hand features a more active melodic line with sixteenth notes. The left hand accompaniment remains consistent. Dynamics include *p*.

**Measures 15-19:** Section B. The right hand has a melodic line with some rests. The left hand accompaniment changes to a pattern of eighth notes. Dynamics include *mf*, *dim.*, *p*, and *mp*.

**Measures 20-24:** The final section. The right hand has a melodic line that ends with a *cresc.* (crescendo) marking. The left hand accompaniment continues with eighth notes. Dynamics include *mp*.

## 3. Romanze

Andante (♩ = 46)

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a melodic phrase starting on a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamics include *p* (piano) and *mp* (mezzo-piano).

11 **A**

The second system, marked 'A', continues the vocal and piano parts. The piano accompaniment shows a change in texture with more frequent sixteenth-note patterns in the right hand. Dynamics include *p* and *mp*.

19 **B poco animando**

The third system, marked 'B poco animando', shows an increase in tempo and energy. The piano accompaniment becomes more rhythmic and complex. Dynamics include *p* and *cresc.* (crescendo).

28 **C**

The fourth system, marked 'C', features a change in dynamics to *mf* (mezzo-forte) and *p*. The piano accompaniment continues with its rhythmic patterns. Dynamics include *mf* and *p*.

37 **D**

The fifth system, marked 'D', concludes the piece with a final melodic phrase in the vocal line and a piano accompaniment that builds to a *cresc.* (crescendo) ending. Dynamics include *p* and *cresc.*

## 4. Humoreske

Allegro molto (♩ = 184)

9 **A**

18 **B**

26

35 **C**

*p*

*mf*

*p*

*mp*

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