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à Madame
Barbe Revkovskaya.

Barcarolle

POUR
PIANO

A. LIADOW.

OP. 44.

Pr. ^{M. 12}/_{R. 35}

20% Kriegszuschlag.

32 586

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M. P. BELAÏEFF, LEIPZIG.

1898

St. Pétersbourg, dépôt général chez J. Jurgenson, Morskaïa 9.

1874

L40a 1



Droits d'exécution réservés.

Barcarolle.

A. Liadow, Op. 44.

Andante amorevole. ♩ = 96.

PIANO. *p*

The musical score is written for piano in 6/8 time with a key signature of three sharps (F#, C#, G#). It consists of five systems of two staves each (treble and bass clef). The tempo is 'Andante amorevole' with a quarter note equal to 96 beats per minute. The dynamics are marked 'PIANO' and 'p'. The music features a prominent bass line with a steady eighth-note accompaniment and a more melodic treble line with various ornaments and phrasing.

First system of musical notation, consisting of two staves (treble and bass clef). The music features complex chordal textures and melodic lines, with various articulations and phrasing marks.

Second system of musical notation, consisting of two staves. It continues the musical themes from the first system, showing intricate harmonic relationships and melodic development.

Third system of musical notation, consisting of two staves. The upper staff contains dense chordal passages, while the lower staff features a more active melodic line. A dynamic marking of *pp* (pianissimo) is present in the lower staff.

Fourth system of musical notation, consisting of two staves. The lower staff includes a trill marked *tr* and a dynamic marking of *cresc.* (crescendo).

Fifth system of musical notation, consisting of two staves. The lower staff features dynamic markings of *dim.* (diminuendo) and *rit.* (ritardando).

a tempo

System 1: Treble and bass staves. Treble clef contains a melodic line with eighth and sixteenth notes, some beamed together. Bass clef contains a bass line with half notes and quarter notes, some beamed together. The key signature has two sharps (F# and C#).

System 2: Treble and bass staves. Treble clef contains a melodic line with eighth and sixteenth notes, some beamed together. Bass clef contains a bass line with quarter notes and eighth notes. The key signature has two sharps (F# and C#).

f

System 3: Treble and bass staves. Treble clef contains a melodic line with eighth and sixteenth notes, some beamed together. Bass clef contains a bass line with quarter notes and eighth notes. The key signature has two sharps (F# and C#).

f

System 4: Treble and bass staves. Treble clef contains a melodic line with eighth and sixteenth notes, some beamed together. Bass clef contains a bass line with quarter notes and eighth notes. The key signature has two sharps (F# and C#).

p *rit.*

System 5: Treble and bass staves. Treble clef contains a melodic line with eighth and sixteenth notes, some beamed together. Bass clef contains a bass line with quarter notes and eighth notes. The key signature has two sharps (F# and C#).

Più mosso.

First system of musical notation, measures 1-4. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked "Più mosso." The first measure starts with a mezzo-forte (*mf*) dynamic. The second measure contains a fermata over the first two notes. The fourth measure ends with a crescendo (*cresc.*) marking.

Second system of musical notation, measures 5-8. The piece continues with the same key signature and tempo. The fifth measure begins with a forte (*f*) dynamic. The eighth measure ends with a crescendo (*cresc.*) marking.

Third system of musical notation, measures 9-12. The piece continues with the same key signature and tempo. The ninth measure begins with a crescendo (*cresc.*) marking. The eleventh measure features a fortissimo (*ff*) dynamic, followed by a piano (*p*) dynamic in the twelfth measure, which also begins with a crescendo (*cresc.*) marking.

Fourth system of musical notation, measures 13-16. The piece continues with the same key signature and tempo. The thirteenth measure begins with a crescendo (*cresc.*) marking. The sixteenth measure ends with a crescendo (*cresc.*) marking.

Fifth system of musical notation, measures 17-20. The piece continues with the same key signature and tempo. The seventeenth measure begins with a decrescendo (*dim.*) marking. The twentieth measure ends with a decrescendo (*dim.*) marking.

First system of musical notation. It consists of two staves. The upper staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The lower staff begins with a bass clef and the same key signature. The music features a melody in the upper staff and accompaniment in the lower staff. Dynamics include *p* (piano) and *cresc.* (crescendo). There are several measures with slurs and ties.

Second system of musical notation. The upper staff features a rapid, sixteenth-note melodic line. The lower staff has a more melodic accompaniment. Dynamics include *pp* (pianissimo). A triplet of eighth notes is marked with a '3' above it.

Third system of musical notation. The upper staff continues with the rapid sixteenth-note melodic line. The lower staff accompaniment includes a triplet of eighth notes marked with a '3' above it.

Fourth system of musical notation. The upper staff continues with the rapid sixteenth-note melodic line. The lower staff accompaniment features a series of eighth notes.

Fifth system of musical notation. The upper staff continues with the rapid sixteenth-note melodic line. The lower staff accompaniment features a series of eighth notes. The system concludes with a double bar line and a repeat sign.

Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

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