

BARCAROLLE.

PIANO I.

Ludvig Schytté, Op. 60.

Allegretto.

The first system of the Barcarolle is written in 6/8 time. It begins with a piano (*p*) dynamic. The right hand features a series of chords and a melodic line, while the left hand provides a steady accompaniment. A *rit.* marking is placed above the final measure of the system.

The second system is marked *a tempo* and *dolce cantabile*. It starts with a piano (*p*) dynamic. The right hand has a melodic line with some fingerings indicated (5, 2, 4, 1). The left hand continues with a rhythmic accompaniment. There are five asterisks (*) below the system, likely indicating repeat signs or specific performance instructions.

The third system is marked *pp* (pianissimo). It continues the melodic and accompanimental lines from the previous systems. There are five asterisks (*) below the system.

The fourth system is marked *mfp* (mezzo-forte piano). It features a melodic line in the right hand and a simple accompaniment in the left hand. The system concludes with a final chord.

PIANO I.

pp

pp

cresc.

rit.

ppa. tempo

animato

mf cantabile

Ra. pp *Ra. *Ra. *Ra. *Ra. *Ra. *Ra. *

The first system of music for Piano I consists of two staves. The treble staff begins with a treble clef and a key signature of one flat. It contains a melodic line with slurs and accents. The bass staff starts with a bass clef and contains a bass line with a *pp* dynamic marking. A *pp* marking also appears in the treble staff. A double bar line is followed by a *pp* marking in the bass staff. A fermata is placed over the final note of the system.

The second system continues the piece. The treble staff features a melodic line with slurs and accents, marked with *pp* and *cresc.*. The bass staff provides a harmonic accompaniment with chords and single notes. A fermata is placed over the final note of the system.

The third system shows a melodic line in the treble staff with slurs and accents, marked with *cresc.*, *-p dim.*, and *pp*. The bass staff has a bass line with chords and single notes. Fingering numbers are present: 5 4 3 2 1, 5 1, and 5 4 3 2 1 1 2 1 1. A fermata is placed over the final note of the system.

The fourth system continues with a melodic line in the treble staff marked with *dim.*, *dim.*, and *pp poco rit.*. The bass staff has a bass line with chords and single notes. A fermata is placed over the final note of the system.

The fifth system concludes the piece. The treble staff has a melodic line with slurs and accents, marked with *rallent.* and *pp*. The bass staff has a bass line with chords and single notes. A fermata is placed over the final note of the system.

PIANO I.

a tempo

1 2 2 1

pp

5 2 1 8 2 1

mf

rit. * *rit.* * *rit.* * *rit.* * *rit.* *

dim.

rit.

rit. * *rit.* * *rit.* * *rit.* * *rit.* * *rit.* *

Più lento.

rit. *f* *pp*

* *rit.* * *rit.* * *rit.* * *rit.* * *rit.* * *rit.* * *rit.* *

* *rit.* * *rit.* * *rit.* * *rit.* * *rit.* * *rit.* * *rit.* * *rit.* *

First system of musical notation for Piano I. It consists of a grand staff with a treble and bass clef. The music features complex chordal textures and melodic lines. A dynamic marking of *mf espr.* is present on the right side. Below the staff, there are rhythmic markings: *ped. * ped. * ped. * ped. * ped. ** and *ped. * ped. * ped. * ped. * ped. **.

Second system of musical notation for Piano I. It continues the complex chordal and melodic textures from the first system. Below the staff, there are rhythmic markings: *ped. * ped. * ped. * ped. * ped. * ped. * ped. * ped. * ped. * ped. **.

Third system of musical notation for Piano I. It includes a *cresc.* marking in the treble staff. The texture remains dense with chords and moving lines. Below the staff, there are rhythmic markings: *ped. * ped. * ped. * ped. * ped. * ped. * ped. * ped. * ped. **.

Fourth system of musical notation for Piano I. It features a *ff* (fortissimo) dynamic marking in the bass staff. The music is highly textured with many overlapping notes. Below the staff, there are rhythmic markings: *ped. * ped. * ped. * ped. * ped. * ped. * ped. * ped. * ped. * ped. **.

Fifth system of musical notation for Piano I. It concludes the page with complex chordal textures. Below the staff, there are rhythmic markings: *ped. * ped. * ped. * ped. * ped. * ped. * ped. * ped. * ped. **.

PIANO I.

p *dim.*

2 1, 1 1, 1 4, 1 3

mf *acceler.*

2 1, 2 3 1, 2 1, 2 4 1 2 5, 1 5, 1 3, 3 2 1 2, 1 3, 8

dim. *rit.*

1

Tempo I.

p

Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *

rit. *rit.*

Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *

PIANO I.

animato *pp* *dolce*

cresc. *cresc.*

p dim. dolce *dim.*

pp poco rit. *rallent.* *a tempo* *fmare.*

PIANO I.

First system of musical notation for Piano I. It consists of a grand staff with treble and bass clefs. The music features a series of chords and melodic lines. A *cresc.* marking is present above the staff. Below the staff, there are performance instructions: *Ped. **, *Ped. **, *Ped.*, ***, *Ped. **, *Ped. **, *Ped. **, *Ped. **, *Ped. **, *Ped. **, *Ped. **, *Ped.*, ***, *Ped. **.

Second system of musical notation for Piano I. It continues the piece with similar chordal textures. A *agitato* marking is placed above the staff, and a *cresc.* marking is placed below the staff. Below the staff, there are performance instructions: *Ped.*, ***, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***.

Third system of musical notation for Piano I. This system includes a dynamic shift to *f* and a tempo change to *agitato*. The music becomes more rhythmic and driving. Below the staff, there are performance instructions: *Ped.*, ***, *Ped.*, ***, *Ped.*, *Ped. **, *Ped. **, *Ped. **, *Ped. **, *Ped. **, *Ped.*, ***, *Ped.*, ***.

Fourth system of musical notation for Piano I. The music features a complex, flowing melodic line in the right hand and a more rhythmic accompaniment in the left hand. Below the staff, there are performance instructions: *Ped.*, ***.

Fifth system of musical notation for Piano I. The piece concludes with a final melodic flourish in the right hand. Below the staff, there are performance instructions: *Ped.*, ***, *Ped.*, ***.

animato

p dolce

tranquillo

3

dolciss.

3

rit.

3

rit. ppp

rit. ppp

Compositionen

von
LUDVIG SCHYTTÉ.

Für Pianoforte zu 2 Händen.

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