

dédiée à M<sup>me</sup>  
la Baronne de Stockhausen

# Barcarolle

Opus 60

**Allegretto**

*f* *dim.*

*p* *cantabile*

*tr* *cresc.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

\*) T. / M. 1: *fz* in E.

13

5 - 5 tr 5 4

*f* *leggiero* *dim.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

15

5 3 4 1 5 3 2 1

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

17

*tr*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

19

35 4 5 3 4 5 4 3 tr

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

21

4 tr 4

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

\*) T. 15–19 b: Abweichende Phrasierung in den Quellen, siehe Critical Commentary. / Mm. 15–19 b: Different slurring in the sources, see Critical Commentary.

Musical score for piano, measures 23-32. The score is written for two staves (treble and bass clef) and includes various performance markings such as *cresc.*, *f*, *dim.*, *tr*, *ten.*, and *Ped.*. The key signature is three sharps (F#, C#, G#).

Measures 23-24: Treble clef starts with a trill on G5, followed by a sustained chord. Bass clef has a rhythmic accompaniment. Pedal markings are present.

Measures 25-26: Treble clef features a complex chordal texture with many notes. Bass clef continues with the accompaniment. Pedal markings are present.

Measures 27-28: Treble clef continues with complex chords. Bass clef accompaniment. Pedal markings are present.

Measures 29-30: Treble clef continues with complex chords. Bass clef accompaniment. Pedal markings are present.

Measures 31-32: Treble clef features a trill on G5. Bass clef accompaniment. Pedal markings are present.

\*) T. 26: Siehe Hinweise zur Aufführungspraxis und Critical Commentary. / M. 26: See Notes on Performance Practice and Critical Commentary.  
 \*\*) T. / M. 30 b, AG, G, E:  $gis-dis^{\flat}$  /  $g^{\sharp}-d^{\sharp}$ . \*\*\* T. / M. 32: Siehe / See Critical Commentary.