



Guillaume Ravel

Barcarolle - June (Op.37 N°6)

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-guiiaume.htm>

About the piece

Title: Barcarolle - June [Op.37 N°6]
Composer: Tchaikovsky, Piotr Ilitch
Copyright: Copyright © Guillaume Ravel
Instrumentation: Clarinet, Piano
Style: Classical

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ТРАНСКРИПЦИИ TRANSKRIPTIONEN

ДЛЯ КЛАРНЕТА С ФОРТЕПИАНО

FÜR KLARINETTE und KLAVIER von

С. В. РОЗАНОВА

S. ROSANOFF

Профессора Московской Консерватории

Professor des Moskauer Konservatoriums

- Аренский, А. Op. 23 № 2. Кокетка
Arensky, A. " " La coquette
- Брага. Серенада
Braga. La Serenata
- Мендельсон-Бартольди, Ф. Op. 62. Весенняя песня
Mendelssohn-Bartholdy, F. " Frühlingslied
- Римский-Корсаков, Н. Шмель (из оп. „Сказка о царе
Салтане“)
- Rimsky-Korsakow, N. Die Hummel (aus der Oper
„Das Märchen von dem Zaren Saltan“)
- Чайковский, П. Op. 2 № 3. Песня без слов
Tschaikowsky, P. " Chant sans paroles
- Op. 5. Романс Romance
- " 19 № 4. Ноктюрн. Nocturne
- " 87 бис № 6. Баркарола. Barcarolle
- Шопен, Ф. Chopin, F. Вальс. Valse

ГОСУДАРСТВЕННОЕ ИЗДАТЕЛЬСТВО
МУЗЫКАЛЬНЫЙ СЕКТОР
МОСКВА
1926

BARCAROLLE

de P. TSCHAIKOWSKY, OP. 37. N°6.

Transcription pour Clarinette et Piano
par S. ROSANOFF.

Clarinetto in B. *Andante cantabile.*

PIANO. *Andante cantabile.*



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First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest followed by a melodic phrase starting on a half note. The piano accompaniment features a bass line with eighth notes and a treble line with chords and eighth notes. Dynamics include *f* (forte) and *p* (piano). The tempo marking *p u tempo* is present.

Second system of musical notation, continuing the vocal and piano parts from the first system. The vocal line continues its melodic line with various note values and rests. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Third system of musical notation. The vocal line features a melodic line with some slurs. The piano accompaniment continues with chords and moving lines. A dynamic marking of *meno più f* (meno più forte) is visible at the end of the system.

Fourth system of musical notation, the final system on the page. It shows the concluding phrases of both the vocal and piano parts. The piano accompaniment features some slurs and dynamic markings.

The first system of musical notation consists of three staves. The top staff is a single treble clef with a melodic line of eighth and sixteenth notes, some beamed together. The middle and bottom staves are grouped by a brace and represent the piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The system contains four measures.

The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system. The piano accompaniment in the middle and bottom staves features chords and moving lines. The system contains four measures.

The third system of musical notation consists of three staves. The melodic line in the top staff continues. The piano accompaniment in the middle and bottom staves includes some chords with accidentals. The system contains four measures.

The fourth system of musical notation consists of three staves. The top staff ends with a fermata. The piano accompaniment in the middle and bottom staves concludes the piece. The system contains four measures. The word *dim.* is written above the top staff in the third measure, and *p* is written above the bottom staff in the fourth measure.

The first system of music features a treble clef staff with a melodic line of eighth notes, some beamed together and others with slurs. The piano accompaniment consists of a right-hand staff with chords and a left-hand staff with a simple bass line.

The second system continues the piece. The right-hand piano part includes a sequence of notes with fingerings: 1, 4, 3, 2, 1, 4, 3. The bass line remains simple and rhythmic.

The third system shows more complex piano accompaniment with chords and moving lines in both hands. The treble staff continues with its melodic line.

The fourth system concludes the page with a final melodic phrase in the treble staff and a corresponding piano accompaniment. The piece ends with a double bar line.

Poco più mosso.
p poco a poco crescendo



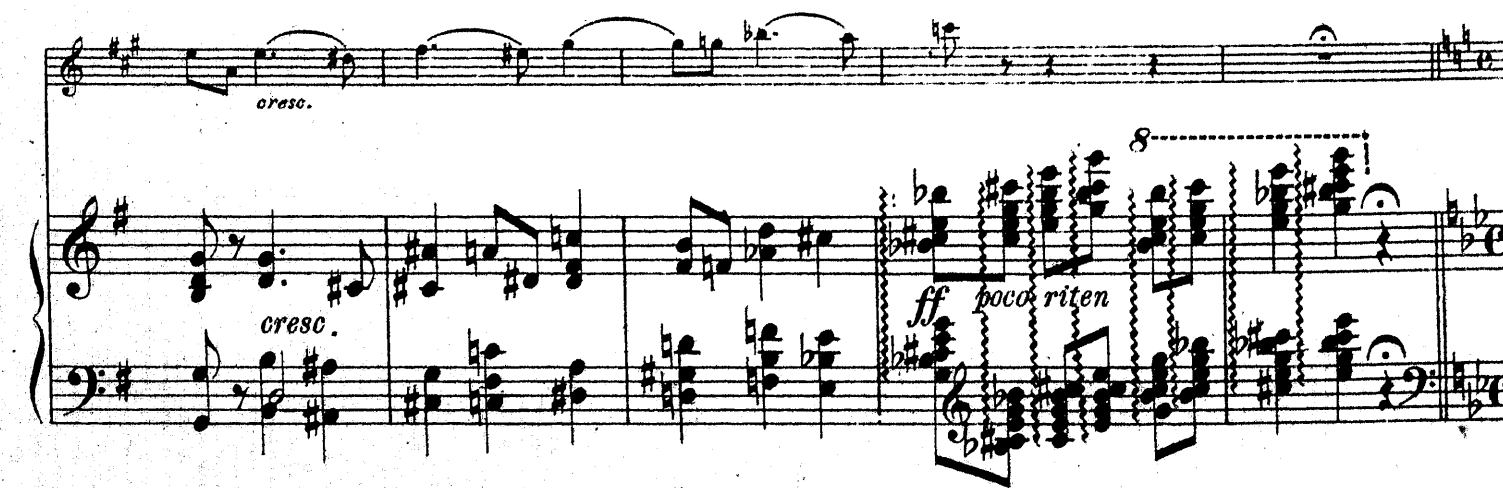
Poco più mosso.



cresc.

cresc.

ff poco riten



First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes complex chords and arpeggiated textures.

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment features a steady rhythmic pattern.

Third system of musical notation, including dynamic markings *poco* and *cresc.* in both the vocal and piano parts.

Fourth system of musical notation, concluding the page with dynamic markings *diminuendo* and *pp*.

BARCAROLLE

de P. TSCHAÏKOWSKY, OP. 37. N°6.

Transcription pour Clarinette Solo et Piano
par S. ROSANOFF.

CLARINETTO SOLO in B.

Andante cantabile.

The first section of the Barcarolle is written in 3/4 time and begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante cantabile'. The score consists of ten staves of music. It starts with a first ending bracket over the first two staves. The dynamics begin with a piano (*p*) marking and gradually increase to a forte (*f*) marking by the end of the section. The melody is characterized by flowing eighth and sixteenth notes, often grouped with slurs.

Poco più mosso.

The second section of the Barcarolle is marked 'Poco più mosso'. It begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is faster than the first section. The score consists of four staves of music. It starts with a piano (*p*) marking and includes the instruction 'poco a poco crescendo' (gradually increasing in volume). The dynamics reach a forte (*f*) marking by the end of the section. The melody continues with flowing eighth and sixteenth notes, maintaining the lyrical character of the piece.

CLARINETTO SOLO in B.

First musical staff with treble clef, key signature of two sharps (F# and C#), and a common time signature. It begins with a half note G4, followed by quarter notes A4, B4, and C5. A slur covers the next four notes: D5, E5, F#5, and G5. A dynamic marking *cresc.* is placed below the staff. The staff concludes with a whole rest and a first ending bracket labeled '1'.

Second musical staff, continuing the melody. It starts with a half note G4, followed by quarter notes A4, B4, and C5. A slur covers the next four notes: D5, E5, F#5, and G5. A dynamic marking *p a tempo* is placed below the staff.

Third musical staff, continuing the melody with a series of eighth notes and slurs.

Fourth musical staff, continuing the melody. A dynamic marking *poco più f* is placed below the staff.

Fifth musical staff, continuing the melody with a series of eighth notes and slurs.

Sixth musical staff, continuing the melody with a series of eighth notes and slurs.

Seventh musical staff, continuing the melody with a series of eighth notes and slurs.

Eighth musical staff, continuing the melody. A dynamic marking *diminuendo* is placed below the staff.

Ninth musical staff, continuing the melody with a series of eighth notes and slurs.

Tenth musical staff, continuing the melody. A dynamic marking *poco cresc.* is placed below the staff. The staff concludes with a whole rest and a second ending bracket labeled '2'.