



BARCAROLLE

FOR VIOLA AND PIANO

Blanche Blood



AVS Publications 002

Preface

The American violinist, violist, and viola d'amore player Blanche Blood trained in Chicago and remained active there as a performer and teacher. Her *Barcarolle*, for viola and piano, was published by Ada E. Taylor in 1906 and was "originally written for and ... especially adapted to the deep toned effects of the viola." This work is the earliest known viola composition by an American woman.

David M. Bynog, editor

Revised Edition

The first AVS edition of this work was published with a copyright date of 2009. In addition to changes in layout, this revised edition incorporates the following note corrections:

mm. 19 and 21: The first note in the right-hand of the piano part in each of these measures should be a d', not a b-flat.

m. 44: The chord in the right-hand of the piano part should be c'-e'-c'', not c'-f'-c''.

m. 45: The first chord in the right hand of the piano part should be f'-c''-f'', not f'-b-flat'-f''.

Barcarolle

Viola

Blanche Blood (1906)

Edited by David M. Bynog

Allegretto

2

Musical notation for measures 1-5. The piece is in 9/8 time with a key signature of one flat. The first measure is a whole rest. The following measures contain a melodic line with slurs and accents. The dynamic marking *p dolce* is indicated below the staff.

6

Musical notation for measures 6-10. The melodic line continues with slurs and accents.

piu animato

11

Musical notation for measures 11-15. The tempo is marked *piu animato*. The dynamic marking *mf* is indicated below the staff, along with hairpins for crescendo and decrescendo.

16

Musical notation for measures 16-20. The melodic line continues with slurs and accents.

21

Musical notation for measures 21-25. The dynamic marking *f* is indicated below the staff. The tempo is marked *rit.* (ritardando).

26

Cadenza

Musical notation for measures 26-30, labeled as the Cadenza. The melodic line features slurs and accents.

27

rit.

29

a tempo primo

pp

31

33

35

rit.

a tempo

38

p

pp

molto rit.

a tempo

42

mancando

dim.

pp

Barcarolle

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Allegretto

The musical score is arranged in two systems, each with a Viola part on a single staff and a Piano part on a grand staff (treble and bass clefs). The key signature is one flat (B-flat) and the time signature is 3/8. The score begins with a *p dolce* dynamic marking. The Viola part features a melodic line with slurs and a *ped.* (pedal) marking. The Piano part consists of a rhythmic accompaniment with slurs and a *p* dynamic marking. The score includes performance instructions such as *ped.*, *mf*, and *piu animato*. The piece concludes with the word *segue*. Measure numbers 4, 8, and 12 are indicated at the start of their respective systems.

15

Musical score for measures 15-17. The top staff is a single melodic line with slurs and accents. The bottom two staves are a piano accompaniment with arpeggiated chords and slurs.

18

Musical score for measures 18-21. Similar to the previous system, but with a forte (*f*) dynamic marking in measure 20.

22

Musical score for measures 22-25. Similar to the previous system, but with a ritardando (*rit.*) dynamic marking in measure 25.

26

Cadenza

Musical score for measures 26-27. The top staff contains a cadenza with slurs and accents. The bottom two staves are empty.

27

rit.

rit.

29

a tempo primo

pp

a tempo primo

p

Ped. * Ped. * Ped. * segue

31

33

p

35

35

rit.

37

a tempo

37

a tempo

p

pp

40

a tempo

molto rit.

mancando

40

a tempo

molto rit.

mancando

43

dim.

pp

ppp

43

dim.

pp

ppp



AVS Publications

VIOLA SOLO

Quincy Porter

Suite for Viola Alone. AVS 008

Frederick Slee

Variations on a Hymn Tune for Solo Viola. AVS 003

VIOLA AND PIANO

Blanche Blood

Barcarolle for Viola and Piano. AVS 002

Arthur Foote

Melody for Viola and Piano, op. 44a. AVS 015

Quincy Porter

Speed Etude for Viola and Piano. AVS 007

Gustav Strube

Regrets for Viola and Piano. AVS 010

Theodore Thomas

Divertissement for Viola and Piano. AVS 006

VIOLIN AND VIOLA

Louise Lincoln Kerr

Etude. AVS 020

J. N. Pychowski

Perpetual Canon. AVS 017

TWO VIOLAS

Felix Mendelssohn-Bartholdy

Canon for Two Violas. AVS 004

THREE VIOLAS

Scott Slapin

Capricious. AVS 012

VIOLA ENSEMBLE (FOUR OR MORE)

J. S. Bach

Sinfonia from the Cantata: Gleichwie der Regen und Schnee vom Himmel fällt. AVS 005

Matthias Durst

Adagio for Four Violas. AVS 001

Felix Mendelssohn-Bartholdy

Adagio from String Sinfonia VIII. AVS 011a

Hendrik Waelput

Cantabile for Four Violas. AVS 018

Max von Weinzierl

Nachtstück für 4 Violen, op. 34. AVS 009

MIXED ENSEMBLES

J. S. Bach

Chorale: Ich, dein betrubtes Kind, for Soprano, Viola obligata, and Continuo from the Cantata Mein Herze schwimmt im Blut. AVS 013

Ergieße dich reichlich, du göttliche Quelle, Aria for Tenor, Viola, and Continuo from the Cantata Wo soll ich fliehen hin. AVS 014

Sinfonia from the Cantata: Gleichwie der Regen und Schnee vom Himmel fällt. AVS 005

Michael Colgrass

Revisions to Variations for Four Drums and Viola. AVS 016

Felix Mendelssohn-Bartholdy

Adagio from String Sinfonia VIII. AVS 011

W. A. Mozart

Principal Viola Part for Sinfonia Concertante, K. 364, Extended Scordatura Edition. AVS 019

Principal Viola Part for Sinfonia Concertante, K. 364, Scordatura Edition. AVS 019a



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