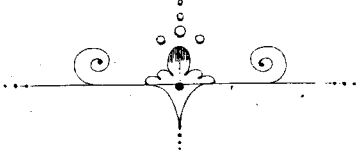


Augener's Edition,  
N° 6396.



DEUX BLUETTES

Op 42  
pour Piano

PAR

EDOUARD SCHÜTT.



N° 1, Prière du Matin.  
N° 2, Au Soir.



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# DEUX BLUETTES.

## I.

### Prière du Matin.

Edouard Schütt.

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Lento ma non troppo.

*cant.*

PIANO.

The first system of the piano accompaniment for 'Prière du Matin'. It consists of two staves, treble and bass clef. The treble staff begins with a melodic line marked 'cant.' and 'Lento ma non troppo'. The bass staff provides a harmonic accompaniment. Dynamics include 'pp' (pianissimo) and 'cresc.' (crescendo). Pedal markings 'Ped.' and asterisks are present at the end of each measure.

The second system of the piano accompaniment. The treble staff features a melodic line marked 'dolce' and 'p' (piano). The bass staff continues the accompaniment. Dynamics include 'p', 'mp' (mezzo-piano), and 'cresc.'. Pedal markings 'Ped.' and asterisks are present.

The third system of the piano accompaniment. The treble staff has a melodic line marked 'poco rit.' (poco ritardando) and 'a tempo dolce'. The bass staff continues the accompaniment. Dynamics include 'pp' (pianissimo) and 'espress.' (espressivo). Pedal markings 'Ped.' and asterisks are present.

The fourth system of the piano accompaniment. The treble staff has a melodic line marked 'cresc.' (crescendo). The bass staff continues the accompaniment. Dynamics include 'f' (forte). Pedal markings 'Ped.' and asterisks are present.



*dolce*

*mp*

*espr.*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*a tempo*

*poco rit.*

*pp*

*ped.* \* *ped.* \* *ped.* \*

*cresc.*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

*mp*

*cresc.*

*ped.* \* *ped.* \* *ped.* \*

*poco rit.*

*mf*

*ped.* \* *ped.* \* *ped.* \*

*a tempo*

First system of musical notation. Treble clef on top, bass clef on bottom. The music consists of eighth and sixteenth notes with slurs. Dynamic marking *p* is present. Pedal markings *Ped.* are placed below the bass line. Asterisks *\** are placed between the two staves.

Second system of musical notation. Treble clef on top, bass clef on bottom. The music continues with eighth and sixteenth notes. Dynamic marking *f* is present. Pedal markings *Ped.* and asterisks *\** are used throughout the system.

*poco a poco calando e dimin.*

Third system of musical notation. Treble clef on top, bass clef on bottom. Dynamic marking *mp* is present. Pedal markings *Ped.* and asterisks *\** are used throughout the system.

Fourth system of musical notation. Treble clef on top, bass clef on bottom. Dynamic marking *p* is present. The system ends with a *rit.* marking and a change to 3/4 time signature. Pedal markings *Ped.* and asterisks *\** are used throughout the system.

*rall.*

Fifth system of musical notation. Treble clef on top, bass clef on bottom. Dynamic marking *rall.* is present. The system ends with a *Ped.* marking and asterisks *\**.

# II. Au Soir.

Poco moto. *espr.*

PIANO *mp*

*dolce*

*Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \*

*poco rit.*

*a tempo*

*mp*

*espr.*

*Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \*

*3*

*3*

*Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \*

*ritard.*

*a tempo animando*

*p*

*11*

*Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \*

11 *cresc.*  
 \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

11 *agitato*  
*f*  
 \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*poco a poco calando e dimin.*  
 \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*rit.*  
 \* *ped.* \* *ped.* \* *ped.* \*

*a tempo*  
*pp*  
*espr.*  
 \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*ritard.* *a tempo*

8

*smorz. pp*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*mp* *cresc.*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*ritard.*

11 12

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

*a tempo*

*espr. mp*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*poco rit.* *rall.* *pp*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*