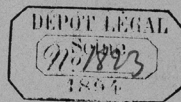


Sérénade à Izeyl



Pour le Piano

PAR



GABRIEL PIERNÉ

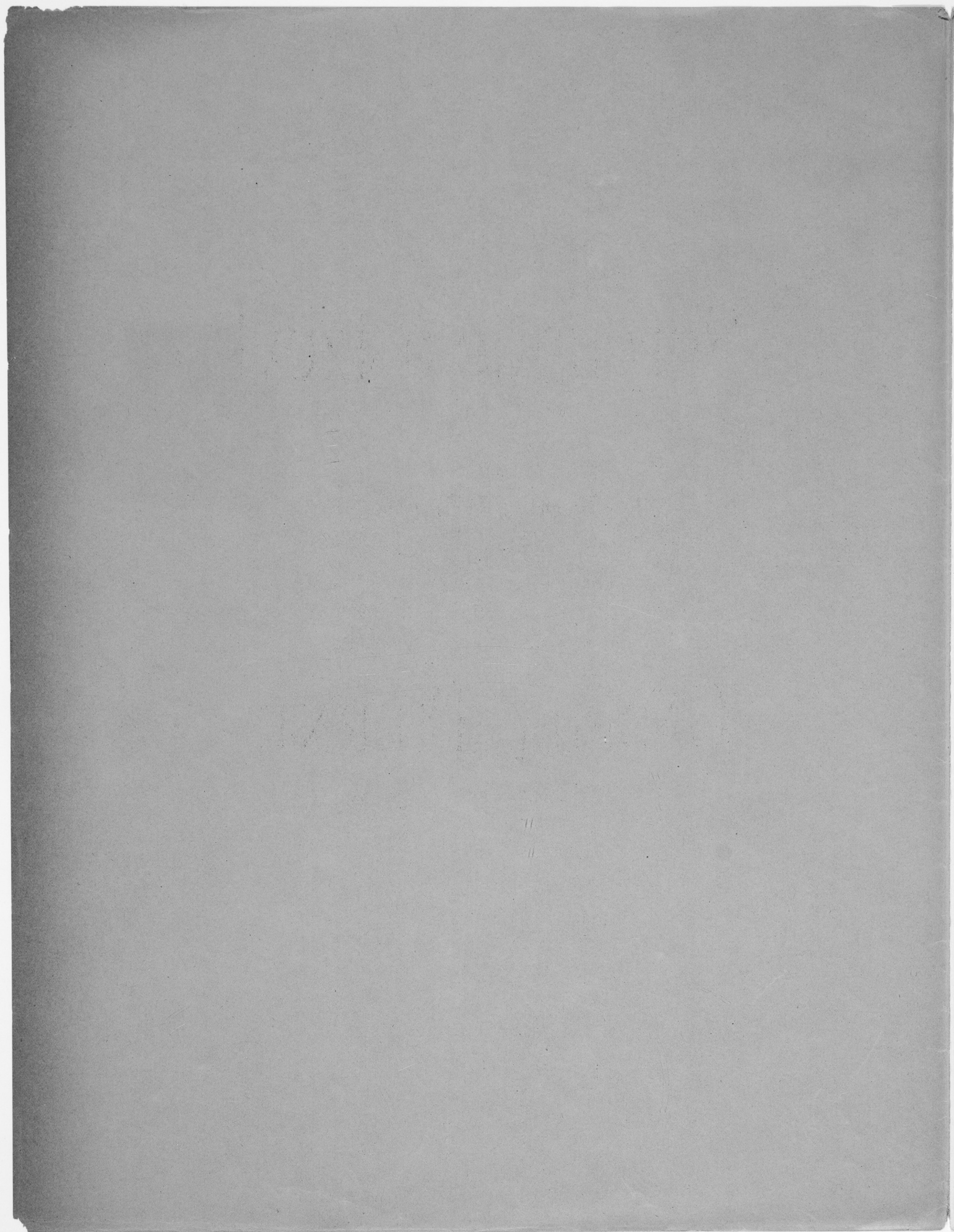
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Pour le Piano



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1810

GABRIEL PERKIN

SÉRÉNADE A IZEÏL

GABRIEL PIERNÉ

Allegretto

PIANO

f

All^{to} moderato 96=♩

p

p

mf

cresc.
m.g.

f

p

sost. il basso poco cresc.

First system of musical notation, featuring a treble and bass clef. The treble clef part has a melodic line with a trill-like figure and a dynamic marking of *dim.* (diminuendo) towards the end. The bass clef part provides harmonic support with chords and moving lines.

Second system of musical notation. The treble clef part continues the melodic development with various rhythmic patterns. The bass clef part features a more active line with eighth notes. A dynamic marking of *m. g.* (mezzo-giochi) is present.

Third system of musical notation. The treble clef part has a melodic line with some grace notes. The bass clef part consists of chords and moving lines. A dynamic marking of *p* (piano) is indicated.

Fourth system of musical notation. The treble clef part continues with a melodic line. The bass clef part has a steady accompaniment. A dynamic marking of *p* is present.

Fifth system of musical notation. The treble clef part has a melodic line with a trill. The bass clef part has a steady accompaniment. Dynamic markings include *Poco rit.* (poco ritardando) and *pp* (pianissimo). A tempo marking of *Moins vite* (slower) is present. A *Ped.* (pedal) marking is also shown.

Sixth system of musical notation. The treble clef part has a melodic line with a trill. The bass clef part has a steady accompaniment. A dynamic marking of *espressivo* is present.

The first system of music consists of two staves. The upper staff (treble clef) contains a complex melodic line with many beamed sixteenth notes and slurs. The lower staff (bass clef) provides a rhythmic accompaniment with chords and moving lines.

The second system continues the musical themes from the first system, with similar melodic complexity in the upper staff and accompaniment in the lower staff.

The third system includes dynamic markings *p* and *pp*. It features a triplet of eighth notes in the upper staff and a triplet of eighth notes in the lower staff.

The fourth system is marked *Al 1º tempo* and *Poco animato*. It shows a change in tempo and includes a dynamic marking *p*. The time signature changes to 9/4.

The fifth system features a more active melodic line in the upper staff, with frequent sixteenth-note patterns.

The sixth system concludes the piece, featuring a dynamic marking *p* and a final melodic flourish in the upper staff.

mf

cresc.

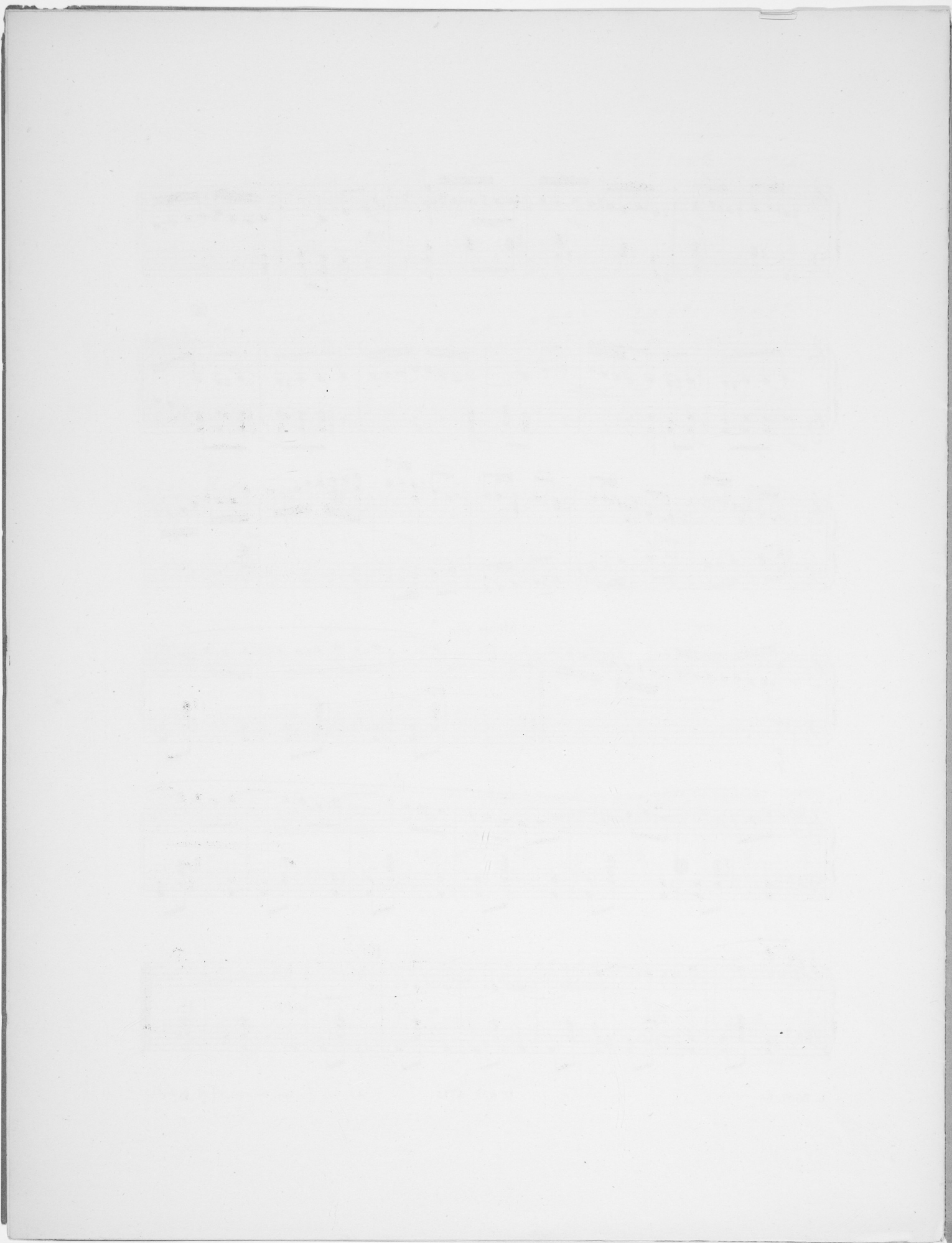
f

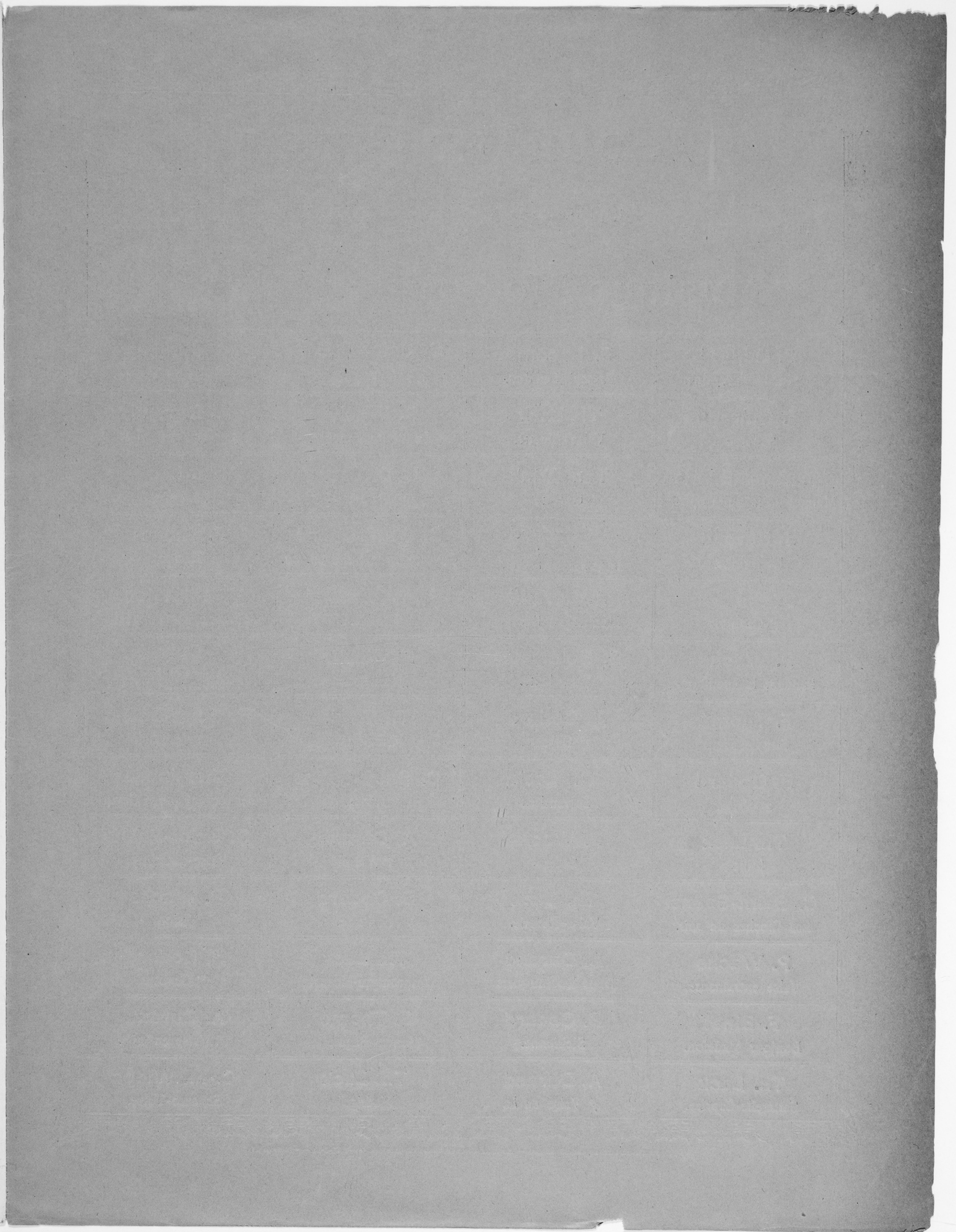
Moins vite

pp

Rit.

ppp





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B. Godard Sérénade florentine.	P. Lacôme Passepied en duo.	C. Saint-Saëns Le Cygne, du <i>Carnaval des Animaux</i> .	Th. Lack Sérénade andalouse.
E. Guiraud Scherzo.	Th. Lack Valse-Bluette.	P. Wachs La Petite Faneuse.	A. Durand 5 ^e Valse en <i>mi b</i> .
C. Saint-Saëns Menuet de la Suite op. 90.	Ten Brink Gavotte	L. Diémer 4 ^e Orientale.	Th. Lack Le Furet.
J. Durand Le Sylphe.	B. Godard Menuet du 3 ^e quatuor op. 136.	C. Saint-Saëns Gavotte de la Suite op. 90.	F. Thomé Illusion.
B. Godard 3 ^e Gavotte.	A. Durand Menuet du Bocage.	Th. Lack Istorietta.	V. Dolmetsch Gavotte des Pupazzi.
P. Wachs Pendant la cueillette.	E. Bourgeois Valse lente.	P. Wachs Hésitation.	J. Durand Murmure Romance sans paroles.
F. Thomé Simple aveu.	B. Godard 2 ^e Gavotte.	Th. Lack Cabaletta.	C. Saint-Saëns Souvenir d'Italie.
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Th. Lack Idilio.	P. Wachs Boléro.	A. Durand 2 ^e Valse.	C. Saint-Saëns Valse canariote.
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P. Wachs Valse entraînant.	A. Durand Dans les Muguets.	Th. Lack Impromptu-Mazurk.	B. Godard 1 ^{re} Gavotte.
F. Binet Bonjour Madelon.	B. Godard Sicilienne.	F. Thomé Menuet-Bagatelle.	A. Durand 1 ^{re} Valse en <i>mi b</i> .
Th. Lack Saltarelle-Caprice.	A. Durand 4 ^e Valse en <i>la</i> .	Th. Lack Madrigal.	C.-M. Widor Scherzo-Valse.