

# JUSTIN CLÉRICE

C.1905



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	prix net
CHÉRUBIN, Gavotte. . . . .	1.75
GUITARES AMOUREUSES, Sérénade.	2 fr.

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N. 12228

# DERNIERS SUCCÈS PARISIENS



SPÉCIMEN

## Bédélia

MARCHE TWO-STEP  
sur la célèbre Chanson Américaine  
de JEROME et SCHWARTZ

par MAURICE GRACEY.

PIANO.

etc.

TRIO.

etc.

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## Pansy.

MARCHE-TWO STEP  
sur la célèbre Chanson Américaine "Pansy Rose"  
de W. H. PERRY.

Édition Parfaite  
par MAURICE GRACEY.

PIANO.

etc.

etc.

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## Sammy.

MARCHE TWO-STEP  
sur la célèbre Chanson  
de EDWARD HUTCHISON

par MAURICE GRACEY.

PIANO.

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## The Belle of New York

VALSE.

GUSTAVE KERKER,  
Arr. by Charles Coote.

PIANO.

etc.

etc.

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## Douce Griserie.

VALSE.

MAURICE DEPRET.

PIANO.

*Cantabile.*

etc.

etc.

TRIO.

etc.

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## Un seul Amour

VALSE BOSTON  
Sur la célèbre Chanson JUST ONE GIRL  
de LYN UDALL

par MAURICE GRACEY.

PIANO.

etc.

etc.

TRIO.

etc.

A RAPÉNO

IMP. SUPRÉ PARIS

En vente chez tous les Marchands de Musique

## Guitares amoureuses.

SÉRÉNADE.

POUR PIANO.

JUSTIN CLÉRICE.

PIANO.

*Allegro.*

*f*

*tr*

*Allarg.*

*Rit. molto.*

*sf p stacc.*

*Tempo.*

*Rit.*

*sf p*

*f*

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line. A dynamic marking of *p* (piano) is present in the second measure.

Second system of musical notation. Continuation of the piece. The right hand features more complex chordal textures. A dynamic marking of *f* (forte) appears in the fourth measure, followed by a *Cresc.* (crescendo) marking in the fifth measure.

Third system of musical notation. The right hand continues with dense chordal patterns. A dynamic marking of *f* is in the first measure, followed by *Dim molto.* (diminuendo molto) in the second measure, and *f p* in the fourth measure.

Fourth system of musical notation. The right hand has a more melodic line. A *Rit.* (ritardando) marking is in the third measure, followed by *Tempo.* (tempo) in the fourth measure. Dynamic markings of *f* and *p* are also present.

Fifth system of musical notation. The right hand features a melodic line with some grace notes. A dynamic marking of *f* is in the second measure, followed by *Allarg.* (allargando) in the fourth measure, and *Rit.* in the sixth measure. The system concludes with a double bar line and a final chord.

Moderato.

*p con calore.*

*p*

*Con grazia.*

*Crescendo.*

*f*

*f accel poco a poco.*

Con calore. En cedant.

This system contains two staves of music. The upper staff features a melodic line with several trills. The lower staff provides a harmonic accompaniment. The tempo marking 'Con calore.' is placed above the first measure, and 'En cedant.' is placed above the second measure, with a hairpin indicating a gradual deceleration.

1<sup>o</sup> tempo. *f*

This system continues the piece. The upper staff has a trill marking above a specific note. The lower staff has a dynamic marking of *f* (forte) below a measure. The tempo is marked as '1<sup>o</sup> tempo.'

*f* *p* stacc. Allarg. Rit molto.

This system shows a change in dynamics and tempo. The upper staff begins with a trill. The lower staff has dynamic markings of *f* and *p* (piano) with 'stacc.' (staccato) below. The tempo markings 'Allarg.' (Allargando) and 'Rit molto.' (Ritardando molto) are placed above the lower staff.

*f* rit.

This system continues the deceleration. The lower staff has a dynamic marking of *f* and 'rit.' (ritardando) below.

Tempo. *f* *p*

This system returns to the original tempo. The upper staff has a dynamic marking of *f* and the lower staff has a dynamic marking of *p*. The tempo is marked as 'Tempo.'

*p*

*f* *Cresc.* *f* *Dim*

*molto.*

Moderato.

*Rit.* *Bien chanté.*

Allegro.

*p* *pp* *pp*

