

# FRÉDOUIN

M. PARENT

SCHERZO pour PIANO

# L. L. D. DELAHAYE

OP:25

PR:6<sup>f</sup>

# ARRÉGOTTE



BARBIET.

Imp. Mouton, Paris.



OP: 25

PR: 6<sup>f</sup>

*Reg. no 206 lib. ex. 10*

Du même Auteur:

- Les Réverences, 1<sup>er</sup> Menuet. — Colombine, 2<sup>me</sup> Menuet. — Cinères, Grande Valse.
- Les Océanides, Grande Valse. — La Mouche, Romance sans paroles.
- Sous les Saules, Idylle. — Fanfare. — Le pas des éperons, Caprice Hongrois.
- Brises du nord, 2 Mazurkas. — Hommage à Rossini, Etude de Concert.
- Flirtation-Valse, 1<sup>re</sup> Polonaise. — 2<sup>e</sup> Polonaise. — Sérénade.
- Réminiscences de Mignon.

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AU MÈNESTREL  
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# ARLEQUIN

SCHERZO.

DE

L. L. DELAHAYE.

OP: 25.

All<sup>o</sup> con spirito.

PIANO.

pp *Cresc.*

Ped. \*

*f* *ff*

Ped. \*

*ff* *p*

*con sordini*

*p* *pp*

Ped. \* Ped. \* Ped. \*

Ped. \*

Ped. Ped.

*ppp* *pp*

*Cresc.* *f* *ff*

Ped. senza sordini. Ped. Ped.

*pp* *pp*

Ped. con sordini.

The first system of music consists of two staves. The upper staff (treble clef) contains a complex melodic line with many sixteenth notes, often beamed together in groups of four or eight. The lower staff (bass clef) provides a rhythmic accompaniment with chords and moving lines, including some arpeggiated figures.

The second system continues the musical themes. The upper staff maintains its intricate melodic pattern, while the lower staff continues with its accompaniment, showing some changes in chordal structure and rhythmic emphasis.

The third system shows further development of the texture. The upper staff's melody remains highly active, and the lower staff's accompaniment becomes more varied, with some longer note values and different chordal voicings.

The fourth system includes the instruction *senza sordini.* (without mutes) and *sfz* (sforzando). The upper staff continues with its melodic complexity, and the lower staff features some chords with longer note values, indicating a change in dynamics and articulation.

The fifth system concludes the page with *sfz* markings. The upper staff continues its melodic line, and the lower staff features some chords with longer note values, indicating a change in dynamics and articulation.

*Crescendo*  
*con sordini.*

*poco a poco.*  
Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. *senza sordini.* \* Ped. \* Ped. \*

*ff* Ped. \* Ped.

*ff* \* Ped. \*

pp Cresc

Ped \*

f ff p

Ped \*

ff p pp

con sordini.

Ped. \* Ped. \* Ped. \*

Ped. \*

p ff

Ped. \*

Ped.

pp

Cresc. f f Ped senza sordini. Ped

pp con sordini. Rallentando.

pp a Tempo. pp

f ff pp Ped senza sordini. Ped con sordini.

pp ppp ff Ped \* Ped senza sordini. \*

