



ALBUM
DU
GAULOIS

PRIME

1885

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P. Borie

SÉRÉNADE FLORENTINE

Paroles
de
H. GAZALIS

Musique
de
H. DUPARC

CHANT. *Pas vite.* *très doux.*

E - toi - le dont la beau - té

PIANO. *pp*

luit — Comme un di - a - mant dans la nuit, — Re -

poco più f

- gar - de vers ma bien ai - mé - e Dont la paupière s'est fer -

cantando. *più p*

più p

très doux.

très doux.

_mé - e, Et fais des_cen - dre sur ses

yeux _____ La bé_né - dic_tion des cieux . _____

pp poco rit. a tempo. sempre pp

ELLE s'en_dort; _____ Par la fe -

a tempo. poco rit. pp sempre pp

très calme:

_nêtre En sa chambre heureuse pé - nè - tre, Sur sa blancheur, _____ comme

un bai-ser, — Viens — jusqu'à l'au — be te po-ser, —

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase in a minor key, followed by a rest and then the lyrics. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

p Et que ta pensée a_lors rê — — ve D'un *très doux.*

poco più f *pp*

The second system continues the vocal line with the lyrics "Et que ta pensée a_lors rê — — ve D'un". The piano accompaniment becomes more rhythmic and active, with a clear pulse in the right hand and a more complex bass line. Dynamic markings include *p* and *pp*.

poco allargando. a tempo. as_tre d'amour qui se lê — — — ve !

poco allargando. a tempo.

The third system features the lyrics "as_tre d'amour qui se lê — — — ve !". The tempo markings *poco allargando.* and *a tempo.* are used to indicate changes in the music's pace. The piano accompaniment continues with its rhythmic accompaniment.

più p *sempre dim.*

The fourth system shows the piano accompaniment concluding the piece. It features a series of chords and melodic fragments in the right hand, with a more active bass line in the left hand. The dynamic marking *più p* and the instruction *sempre dim.* (sempre diminuendo) are present.