

LES  
MUSQUES

CHANSONS ESPAGNOLES D'YRADIER

AY-CHIQUITA — ROBE D'AZUR



A. M. F. LE GOUPEY.

R. DE VILBAC

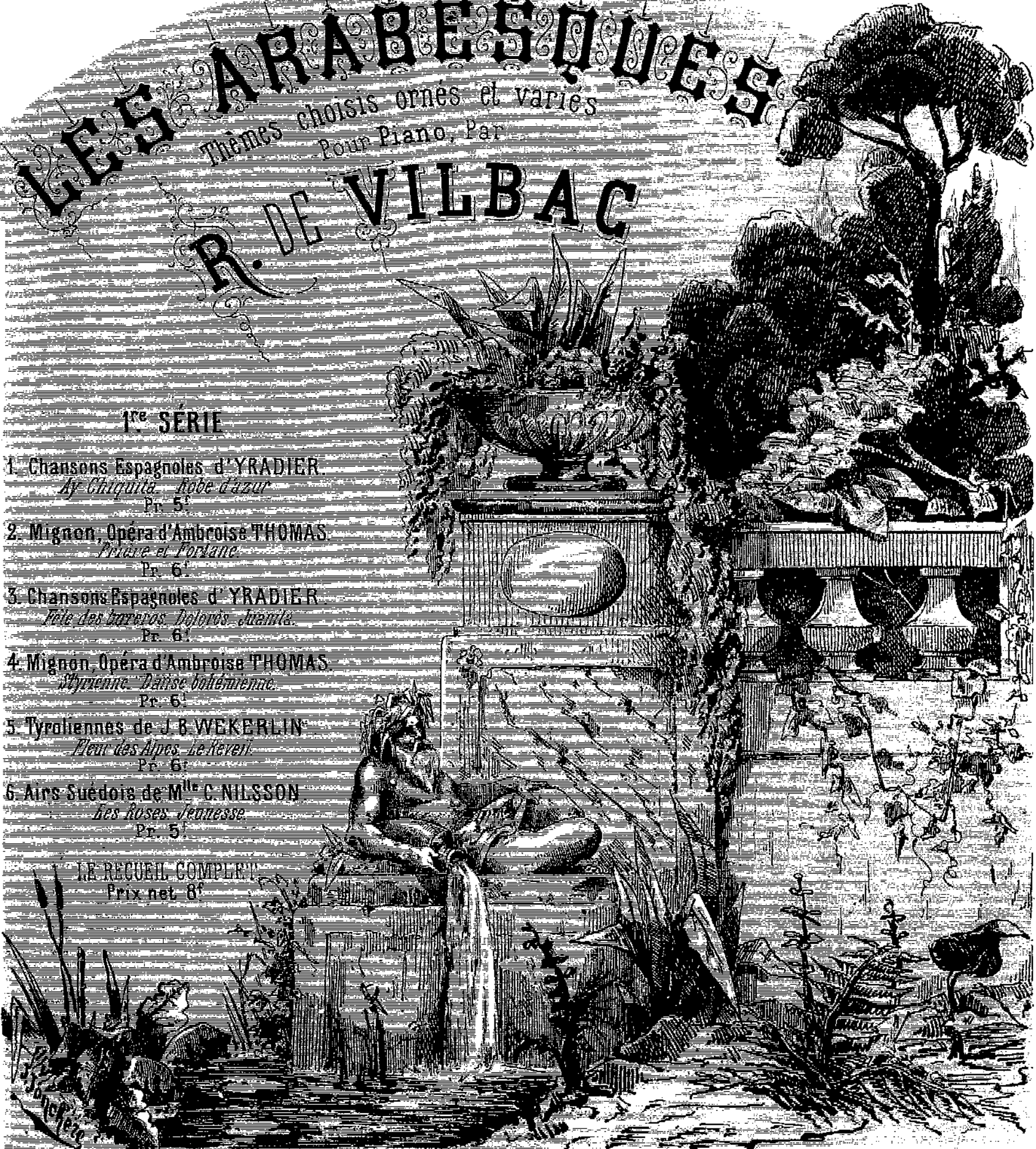
OP. 32. P. 5 Fcs

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 Pour Piano, Par  
 R. DE VILBAC

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# LES ARABESQUES

Thèmes choisis,  
**ORNÉS ET VARIÉS**  
Pour Piano.

**Ay Chiquita—Robe d'azur**  
CHANSONS ESPAGNOLES  
de  
**YRADIER.**

Par  
**RENAUD de VILBAC.**  
Op: 32.

Andantino grazioso.

A M<sup>r</sup> F. LE COUPPEY.



PIANO.

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, marked 'Andantino grazioso' and 'PIANO'. The piano part features a steady eighth-note accompaniment. The vocal line, titled 'AY CHIQUITA', enters with a melody of eighth notes, including triplet markings. The score includes dynamic markings such as 'p' (piano), 'mf' (mezzo-forte), and 'p dolce' (piano dolce). There are also performance instructions like 'M.D. espressivo il canto.' and 'M.G.' (Mezzo-Grazioso) markings above the vocal line. The piece concludes with a final chord marked 'p dolce'.

8-

8-

8-

8-

*dolcissimo.* *riten.* ***ff*** ***Allegro brillante.***

*cre - scen - do.*

***ff*** ***ff*** ***p***

LA ROBE D'AZUR.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats). The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment. A piano (*p*) dynamic marking appears in the middle of the system.

The second system of musical notation continues the piece with two staves in the same key signature. It starts with a forte (*f*) dynamic. The melodic line in the upper staff is characterized by slurs and accents. A piano (*p*) dynamic marking is present in the middle of the system.

The third system of musical notation features two staves. A dashed line above the first measure indicates an octave shift. The upper staff begins with a mezzo-forte (*mf*) dynamic and is marked *marcato il canto.* The lower staff continues the accompaniment. The system concludes with a piano (*p*) dynamic marking.

The fourth system of musical notation consists of two staves. A dashed line above the first measure indicates an octave shift. The upper staff contains a melodic line with slurs and accents. The lower staff provides a harmonic accompaniment. The system ends with a piano (*p*) dynamic marking.

The fifth system of musical notation consists of two staves. A dashed line above the first measure indicates an octave shift. The upper staff features a melodic line with slurs and accents. The lower staff provides a harmonic accompaniment. The system concludes with a piano (*p*) dynamic marking.

First system of musical notation. Treble clef, bass clef, 5/8 time signature, key signature of two flats. The right hand features a complex melodic line with many slurs and accents. The left hand has a steady bass line with some chords.

Second system of musical notation. Treble clef, bass clef, 5/8 time signature, key signature of two flats. The right hand continues the melodic line, starting with a *pp* dynamic marking. The left hand has a steady bass line.

Third system of musical notation. Treble clef, bass clef, 5/8 time signature, key signature of two flats. The right hand features a complex melodic line with many slurs and accents, including a *f* dynamic marking. The left hand has a steady bass line.

Fourth system of musical notation. Treble clef, bass clef, 5/8 time signature, key signature of two flats. The right hand features a complex melodic line with many slurs and accents, including a *pp* dynamic marking. The left hand has a steady bass line.

Fifth system of musical notation. Treble clef, bass clef, 5/8 time signature, key signature of two flats. The right hand features a complex melodic line with many slurs and accents, including a *mf* dynamic marking. The left hand has a steady bass line.

M. D. M. G. *p* *f* M. D. M. G. *p* 5

8- *mf*

8- *f* *p* *f* *f* *f* *p* *f*

*p* *ff* *ff*

8- *ff* *pp* *f* *f* *ff*

