

A detailed black and white illustration featuring several roses and butterflies. At the top, a butterfly is perched on a rose. Below it, another butterfly is shown in flight. To the right, a third butterfly is depicted. The roses are in various stages of bloom, with detailed leaves and thorns. The entire scene is framed by a simple line border.

ROSES ET PAPILLONS

CAPRICE DE GENRE
POUR

PIANO

PAR

PAUL BARBOT

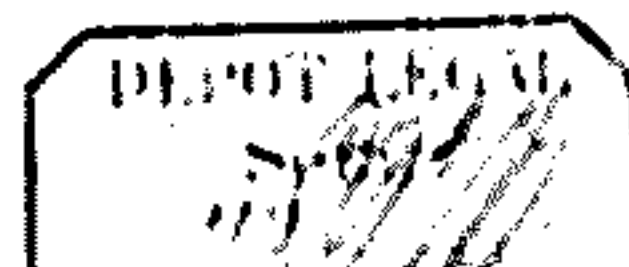
OP. 132

PRIX: 5^f

(Voir ci-dessous les compositions du même auteur)

PARIS
AU MÈNESTREL, 37^e Rue Vivienne HENRI HEUGEL

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ROSES ET PAPILLONS

Caprice de genre

OP. 132

PAUL BARBOT

And.^{mo} grazioso. (♩ = 58) ou (♩ = 168)

PIANO.

p leggiero.

sf

p

sf

dim.

sostenuto.

sf p

molto staccato.

poco crescendo.

Ped *

p staccato leggieramente.

Ped. * Ped. * Ped. *

mf dim.

sostenuto.

sf > p a tempo.

sf p

poco cresc.

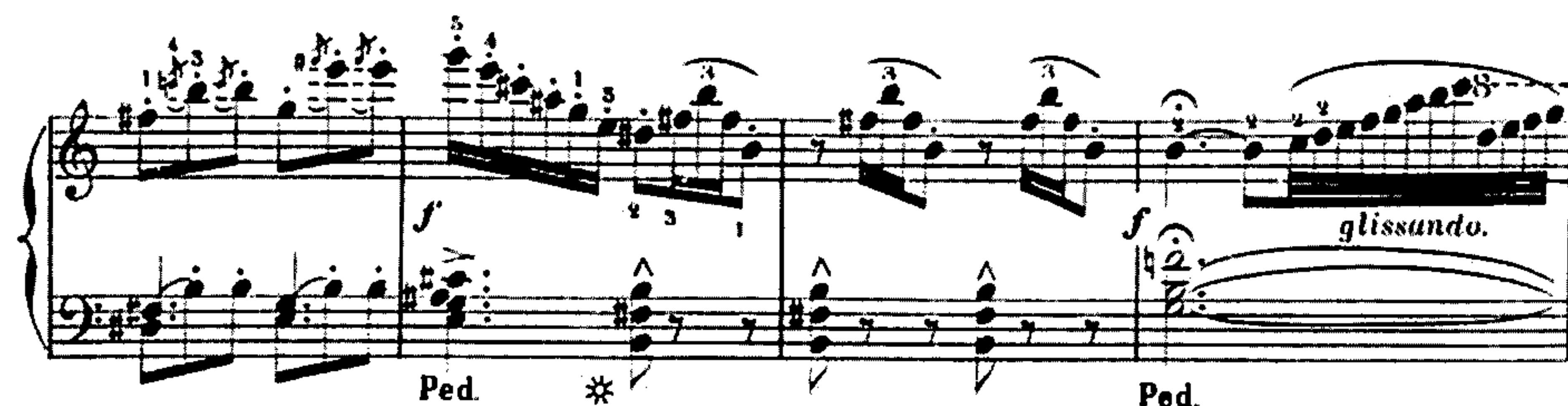
ff pp cantando dolce.

p

scherzando



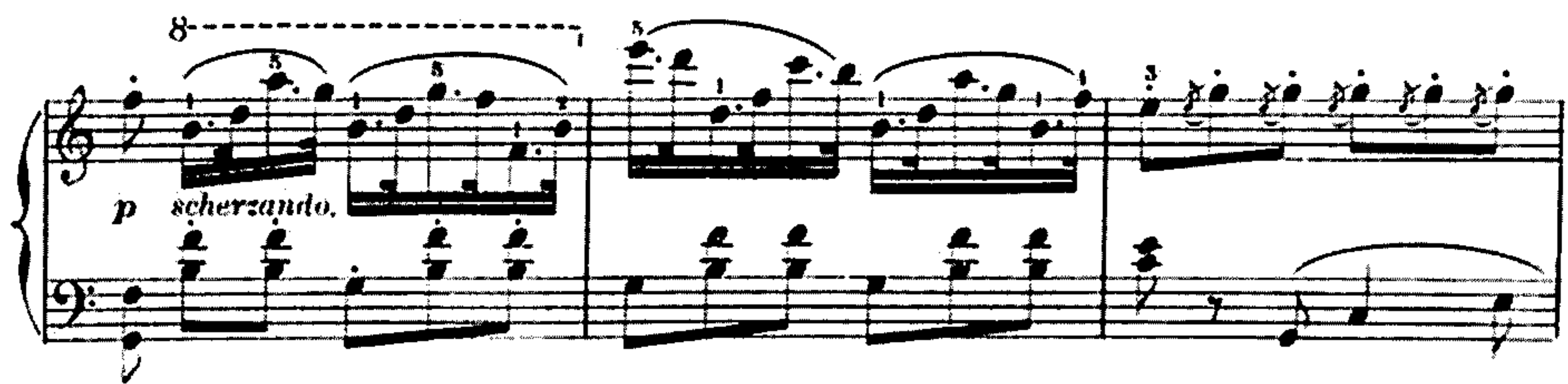
First system of musical notation. Treble and bass staves. Treble staff features a complex melodic line with many beamed sixteenth notes and slurs. Bass staff has a simpler accompaniment. Dynamics include *pp* and *p cantando*.



Second system of musical notation. Treble staff continues the melodic line. Bass staff includes a *f* dynamic and a *glissando* marking. Pedal markings (*Ped.*) and asterisks (*) are present below the bass staff.



Third system of musical notation. Treble staff has a melodic line with slurs. Bass staff includes a *pp* dynamic and *p cantando*. An asterisk (*) is located below the bass staff.



Fourth system of musical notation. Treble staff has a melodic line with slurs. Bass staff includes a *p scherzando* dynamic. An asterisk (*) is located below the bass staff.



Fifth system of musical notation. Treble staff has a melodic line with slurs. Bass staff includes a *f* dynamic and a *Ped.* marking. An asterisk (*) is located below the bass staff.

p staccato e leggiero.

Ped. *

mf *dim.* *sostenuto.* *sf=p a tempo.*

Ped. *

sf *p*

Ped. *

poco cresc.

pp cantando.

