



# Bernard Dewagtere

France, SIN LE NOBLE

## La Paloma (No More) Yradier, Sebastian

### About the artist

Doctor in musicology, conductor and composer.

Compositions and arrangements from all eras, in all styles or musical genres and for any instrument or vocal training.

**Qualification:** PhD Musicology

**Associate:** SACEM - IPI code of the artist : 342990

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-bernard-dewagtere.htm>

### About the piece



**Title:** La Paloma [No More]

**Composer:** Yradier, Sebastian

**Arranger:** Dewagtere, Bernard

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**Instrumentation:** Oboe, guitar and/or piano

**Style:** Popular / Dance

**Comment:** "La Paloma" is a popular song, having been produced and reinterpreted in diverse cultures, settings, arrangements, and recordings over the last 140 years. The song was composed and written by Spanish composer Sebastián Iradier (later Yradier) after he visited Cuba in 1861. Iradier may have composed "La Paloma" around 1863, just two years before he died in Spain in obscurity, never to learn how popular his song would become... (more online)

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# La Paloma

Oboe & piano  
Tempo = 124

Sebastián Yradier (vers 1863)  
Arr. : Bernard Dewagtere



Mélod

Piano





Musical notation for the first system, featuring treble and bass staves with triplets and a guitar chord diagram for D major (XX0232).



Musical notation for the second system, featuring treble and bass staves with triplets and a guitar chord diagram for A7 (575655).



Musical notation for the third system, featuring treble and bass staves with triplets and a guitar chord diagram for D major (XX0232).





First system of musical notation for 'La Paloma', page 4. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in the key of D major (two sharps) and 4/4 time. The first system contains four measures. The top staff features a melodic line with eighth notes and triplets. The grand staff provides a harmonic accompaniment with chords and eighth-note patterns, also including triplets. A guitar chord diagram for A7 (5 7 5 6 5 5) is positioned above the first measure.



Second system of musical notation. It follows the same three-staff layout as the first system. This system contains four measures. The melodic line continues with eighth notes and triplets. The accompaniment features a consistent rhythmic pattern of eighth notes with triplets. Chord diagrams for D (X X 0 2 3 2) and A7 (5 7 5 6 5 5) are placed above the first and second measures, respectively.



Third system of musical notation. It follows the same three-staff layout. This system contains four measures. The melodic line concludes with eighth notes and triplets. The accompaniment maintains the eighth-note triplet pattern. Chord diagrams for A7 (5 7 5 6 5 5) and D (X X 0 2 3 2) are placed above the first and second measures, respectively.



The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melody with several triplet markings. The middle staff is a treble clef with a key signature of two sharps, featuring a complex accompaniment with many triplet markings. The bottom staff is a bass clef with a key signature of two sharps, also featuring a complex accompaniment with many triplet markings. A guitar chord diagram for A7 (5 7 5 6 5 5) is positioned above the first measure of the top staff.



The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melody with several triplet markings. The middle staff is a treble clef with a key signature of two sharps, featuring a complex accompaniment with many triplet markings. The bottom staff is a bass clef with a key signature of two sharps, also featuring a complex accompaniment with many triplet markings. A guitar chord diagram for D (X X 0 2 3 2) is positioned above the first measure of the top staff.