



MANDROZY.

(Chant populaire en l'honneur de la reine Ranavalona I.)

Andantino

PIANO.

Chant

Chœur f *p* *Solo.* *Chœur. f*

Man-dro z'é Man-dro- z'e e e e e e e Man-dro-

p *Solo* *Chœur f* *p*

z'é Man-dro- z'é E ny ba- sy tompo'nay e Man-dro- z'é Man- dro-

Solo f *Chœur f* *p*

z'é | e e ba- sy mi-rongo vo-la Man- dro- z'é Man-dro- z'é.

E, ny sikin' ny tompo nay e
E, e sikimbola tsy vaky.

E, e mandro sy bilo
E, e Rabodo antonin' azy.

E, ny farafarandRabodo
E, e farafaramboahangy.

MANDIA VOLA.

(Chant populaire en l'honneur de la reine Ranavalona I.)

All^o maestoso

PIANO.

Piano introduction in 7/8 time, marked All^o maestoso. The right hand features a series of triplet patterns, while the left hand provides a steady accompaniment of quarter notes.

Chant

First system of the vocal melody and piano accompaniment. The vocal line begins with a *Solo p* section, followed by a *Chœur mf* section, another *Solo* section, and a final *Chœur* section. The piano accompaniment is marked *p*.

E E E E E E E E E E mandi-a vo-la mi-sa-tro-boa-

Second system of the vocal melody and piano accompaniment. The vocal line continues with a *Chœur p* section and ends with a *Chœur* section. The piano accompaniment features triplet patterns.

hangy Ra-bo- d'E E E E E E E E E E E mandia

Third system of the vocal melody and piano accompaniment. The vocal line features a *Chœur ff* section. The piano accompaniment includes triplet patterns.

vo- la mi-sa-tro-boa- han- gy Ra- bo- d'E E E E E E E

Fourth system of the vocal melody and piano accompaniment, concluding with first and second endings. The vocal line is marked *Pour finir.* The piano accompaniment features triplet patterns.

1^a 2^a Pour finir. Pour finir.