

Suite das Flores

Elias Barboza

$\text{♩} = 100$

Invenção Barroca

Rosa Barroca IV

Bandolim

A musical score for Bandolim in 2/4 time, major key (two sharps). The score consists of eight systems of music. The first system starts with a treble clef, a key signature of two sharps, and a 2/4 time signature. It features sixteenth-note patterns and eighth-note chords. The second system begins with a treble clef, a key signature of one sharp, and a 2/4 time signature, continuing the sixteenth-note patterns. The third system starts with a treble clef, a key signature of one sharp, and a 2/4 time signature, maintaining the sixteenth-note patterns. The fourth system starts with a treble clef, a key signature of one sharp, and a 2/4 time signature, continuing the sixteenth-note patterns. The fifth system starts with a treble clef, a key signature of one sharp, and a 2/4 time signature, continuing the sixteenth-note patterns. The sixth system starts with a treble clef, a key signature of one sharp, and a 2/4 time signature, continuing the sixteenth-note patterns. The seventh system starts with a treble clef, a key signature of one sharp, and a 2/4 time signature, continuing the sixteenth-note patterns. The eighth system starts with a treble clef, a key signature of one sharp, and a 2/4 time signature, continuing the sixteenth-note patterns.

A continuation of the musical score for Bandolim, starting with a treble clef, a key signature of one sharp, and a 2/4 time signature. It features sixteenth-note patterns and eighth-note chords.

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To Coda



A continuation of the musical score for Bandolim, starting with a treble clef, a key signature of one sharp, and a 2/4 time signature. It features sixteenth-note patterns and eighth-note chords, leading into the coda.

The sheet music consists of six staves of musical notation, likely for a solo instrument like flute or oboe. The key signature is G major (one sharp). The time signature is common time (indicated by 'C'). The music is divided into sections by vertical bar lines.

- Staff 1:** Starts with a single note followed by a series of eighth-note patterns. The first pattern is a descending eighth-note scale (B-A-G-F#-E-D-C-B). Subsequent patterns involve eighth-note pairs and triplets.
- Staff 2:** Continues the eighth-note patterns, featuring a descending eighth-note scale (B-A-G-F#-E-D-C-B) followed by eighth-note pairs and triplets.
- Staff 3:** Continues the eighth-note patterns, featuring a descending eighth-note scale (B-A-G-F#-E-D-C-B) followed by eighth-note pairs and triplets.
- Staff 4:** Continues the eighth-note patterns, featuring a descending eighth-note scale (B-A-G-F#-E-D-C-B) followed by eighth-note pairs and triplets.
- Staff 5:** Continues the eighth-note patterns, featuring a descending eighth-note scale (B-A-G-F#-E-D-C-B) followed by eighth-note pairs and triplets.
- Staff 6:** Continues the eighth-note patterns, featuring a descending eighth-note scale (B-A-G-F#-E-D-C-B) followed by eighth-note pairs and triplets. The section ends with a fermata over the last note and the instruction *D.S. al Coda*.

Coda: The piece concludes with a short staff labeled *Coda*, consisting of a single note followed by a double bar line.