

1905 3351



FAADO BOHEMIO



Original
de

REYNALDO VARELLA.

PARA
Bandolim e Viola

Propriedade registada
— DE —
MANOEL AUGUSTO FERREIRA
R. DE S.^o ANTÃO 44-LISBOA

CN
3351A

FADO BOHEMIO

Original

Com sentimento

de R.^{do} Sarella

Bandolim

Viola

The first system of music shows the beginning of the piece. It consists of two staves: Bandolim (top) and Viola (bottom). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The Bandolim staff starts with a quarter rest, followed by a series of eighth and quarter notes. The Viola staff has a whole rest in the first measure, then enters with a series of chords and eighth notes.

The second system continues the melody and accompaniment. The Bandolim part features a melodic line with slurs and accents. The Viola part provides harmonic support with chords and rhythmic patterns.

The third system shows further development of the musical themes. The Bandolim part has a more active melodic line, while the Viola part maintains a steady accompaniment.

The fourth system concludes the piece. The Bandolim part ends with a melodic flourish. The Viola part continues with chords. The system is marked with '8a' at the end, indicating the eighth measure.

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 have a key signature of three sharps (F#, C#, G#). The music features a melodic line in the upper staff with eighth and sixteenth notes, and a harmonic accompaniment in the lower staff with chords and moving lines.

The second system of musical notation continues the piece with two staves. The upper staff features a melodic line with a prominent slur over a phrase. The lower staff provides a steady accompaniment with chords and eighth notes.

The third system of musical notation shows the continuation of the melodic and harmonic themes. The upper staff has a melodic line with slurs, and the lower staff has a consistent accompaniment pattern.

The fourth system of musical notation continues the melodic and harmonic themes. The upper staff has a melodic line with slurs, and the lower staff has a consistent accompaniment pattern.

The fifth system of musical notation concludes the piece. The upper staff has a melodic line with slurs, and the lower staff has a consistent accompaniment pattern. The system ends with a double bar line.

D.C. ao S.

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