



Dedicado pelo autor ao Snr. Oswaldo Soares como lembrança ao amigo e prova de admiração ao eminente professor e esforçado rehabilitador do violão.

BON JOUR, PAPA

Para Violão

— por —

A. BALTAR

Editores autorizados:



MUSICOLANDIA
RUA CONSELHEIRO CRISPINIANO, 383
CAIXA POSTAL 6051 - S. PAULO - TEL. 5-2190

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VIOLÃO.

A. BALTAR.

First line of musical notation. It features a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The melody is written on a single staff with a bass line below. A dashed line labeled 'C. 2ª' spans the first four measures, and another dashed line labeled '4ª' spans the last two measures. Fingering numbers 3, 2, and 0 are visible.

Second line of musical notation. It continues the melody from the first line. A dashed line labeled 'C. 2ª' spans the first four measures. Fingering numbers 4, 4, and 0 are visible.

Third line of musical notation. It continues the melody. A dashed line labeled 'C. 2ª' spans the first four measures, and another dashed line labeled '4ª' spans the last two measures. A sharp sign (#) and the number 2 are visible below the staff.

Fourth line of musical notation. It continues the melody with various rhythmic patterns. Fingering numbers 4, 3, 2, 3, and 0 are visible.

Fifth line of musical notation. It features a melodic phrase with a slur. Fingering numbers 2, 1, 3, 2, 1, 2, and 3 are visible. The word 'dolce' is written at the end of the line.

Sixth line of musical notation. It features a melodic phrase with a slur. A dashed line labeled 'C. 9ª' spans the first four measures, another dashed line labeled 'C. 4ª' spans the next four measures, and a final dashed line labeled 'C. 2ª' spans the last two measures. Fingering numbers 0, 1, 3, 5, 0, 0, and 0 are visible.

C.2^a ----- 7^a

C.6^a ----- C.7^a

ten.

a
m
i
a
m
i
a
m
i
a
m
i
a
m
i
m
p