



# Paulo cesar Maia de Aguiar

Brazil

## Gavote IV (opus 64)

### About the artist

Paul Cesar Maia de Aguiar. Brazilian Composer .I am residing in Juiz de fora (MG) . My compositions circulate in more several extents and constructions and configurations for instrument. Chamber music, sole pieces and for chorus and soloists and symphonic pieces.

**Qualification:** Piano Composition contrapoint

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-pcma1970.htm>

### About the piece

|                         |                                        |
|-------------------------|----------------------------------------|
| <b>Title:</b>           | Gavote IV [opus 64]                    |
| <b>Composer:</b>        | Maia de Aguiar, Paulo cesar            |
| <b>Arranger:</b>        | Maia de Aguiar, Paulo cesar            |
| <b>Copyright:</b>       | Copyright © Paulo cesar Maia de Aguiar |
| <b>Publisher:</b>       | Maia de Aguiar, Paulo cesar            |
| <b>Instrumentation:</b> | Piano solo                             |
| <b>Style:</b>           | Modern classical                       |

Paulo cesar Maia de Aguiar on [free-scores.com](https://www.free-scores.com)



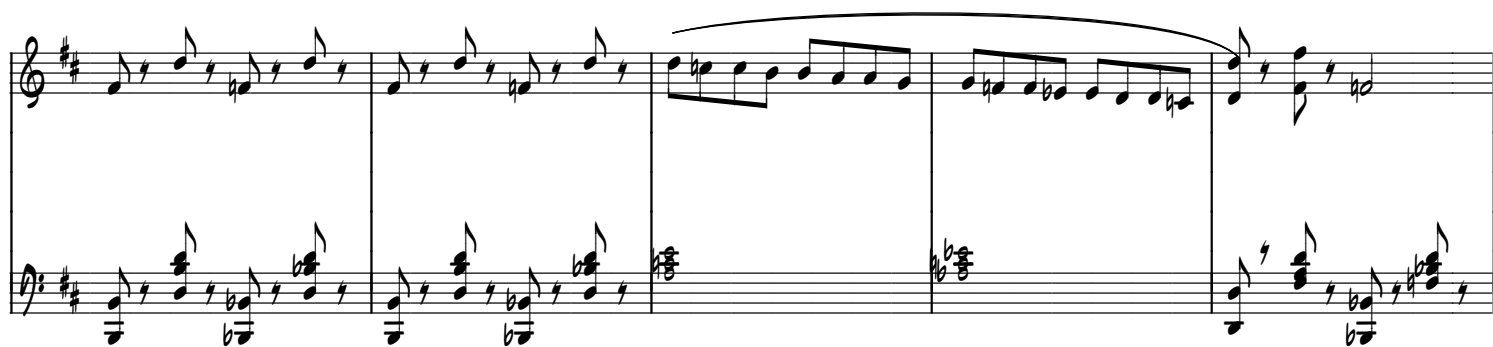
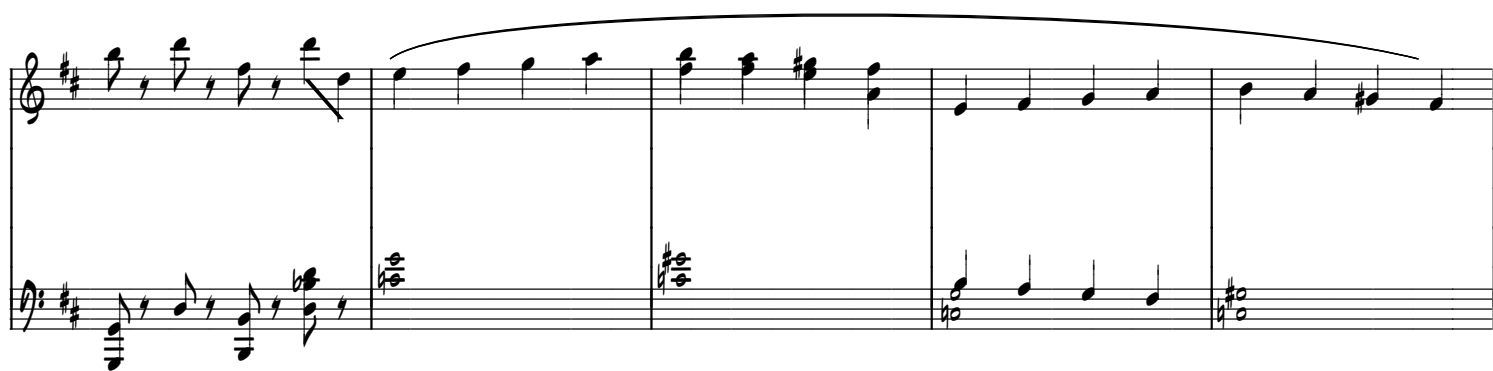
- listen to the audio
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- contact the artist

# Gavotte IV

Paulo Cesar Maia de Aguiar

♩ = 105

The musical score for Gavotte IV is written for piano in 2/4 time, key of D major. It consists of 20 measures, organized into four systems of five measures each. The melody is in the right hand, and the bass line is in the left hand. The first measure features a trill on the G4 note. The second system contains a long phrase in the right hand, marked with a slur, spanning measures 7 through 12. The bass line is primarily composed of eighth and sixteenth notes, often beamed together, providing a rhythmic foundation for the melody. The score concludes with a final cadence in the fourth system.



This musical score is for guitar, written in D major (two sharps) and 4/4 time. It consists of two systems, each containing five measures. The notation is arranged in two staves per system: a treble clef staff on top and a bass clef staff on the bottom. The first system features a complex melody in the treble staff with many beamed sixteenth and thirty-second notes, and a bass staff with chords and single notes. The second system continues the melody, with the treble staff showing some rests and the bass staff providing harmonic support. The piece concludes with a double bar line at the end of the fifth measure of the second system.