

Adeus Supremo

P8252

ANNA & M. CARRILHO



COLLEÇÃO DAS MAIS RECENTES DANÇAS PARA PIANO



Talman	Tango	ERNESTO NAZARETH
Terna sandali	Valse	ANSELMO DE MEDEIROS
Bambino (sucesso)	Tango	ERNESTO NAZARETH
Prere	Valse	O. CREMIEUX
Fon-Fon	Tango	ERNESTO NAZARETH
Dansarina descalça	Valsa	FELIX ALIUNI
Olhar dolente	Schottisch	CARLOS T. DE CARVALHO
Chemin d'Amour	Valse	O. CREMIEUX
Feita de abraços	Polka	CARLOS T. DE CARVALHO
Valsa de Amor	Valsa	C. M. ZIEHER
Duvidoso	Tango	ERNESTO NAZARETH
Sangue de Artista	Valsa	F. EYSLER
Digo	Tango	ERNESTO NAZARETH
Conde de Luxemburgo	Valsa	F. LEHAR
Soko	Two Step	J. ARNOEL
A Divorciada	Valsa	LEO FALL
Lina	Schottisch	J. M. AZEVEDO LEMOS
Valse d'Amour	Valse lente	O. CREMIEUX
Kungourou	Cake Walk	AD. GAUWIN
Princesa dos Dollars	Valsa	LEO FALL
Travesso	Tango	ERNESTO NAZARETH
Campones Alegre	Valsa	LEO FALL
Phonographica	Quadrilha	J. M. AZEVEDO LEMOS
Geisha	Valsa de Mimosa	G. GROSSI
Correcta	Polka	ERNESTO NAZARETH
Sonho de Valsa	Valsa	O. STRAUS
Kraquette	Nova dansa	J. CLERICE
Alegre-se Viuva (Sucesso)	Tango	FRANCISCA GONZAGA

CASA ARTHUR NAPOLEÃO & CA

ESTABELECIMENTO DE PIANOS E MUSICAS

SAMPAIO, ARAUJO & CA
Av. RIO BRANCO, 122
RIO DE JANEIRO



ADEUS SUPREMO

Preço 400

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SCHOTTISCH

1885(?) - 1935(?)

À minha mãe

João da Costa Aguiar

All. gro

Schottisch

Introduc.

ff

P. dolce

The musical score consists of five systems of piano accompaniment. The first system includes an introduction marked 'Introduc.' and 'ff', followed by a section marked 'P. dolce'. The subsequent systems continue the piece with various rhythmic patterns and dynamics. The score is written in a key signature of one flat (B-flat) and a 2/4 time signature.

Prop. dos Editores

7527

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in 3/4 time and features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand.

Second system of musical notation, continuing the piece. It includes first and second endings marked '1.' and '2.'. The notation ends with the instruction 'D.C. al ♯'.

Third system of musical notation, featuring a dynamic marking of 'Fim' (Finis) in the bass line. The melody continues with various rhythmic patterns.

Fourth system of musical notation, showing further development of the melodic and harmonic themes.

Fifth system of musical notation, continuing the piece with intricate rhythmic figures.

Sixth and final system of musical notation on the page, concluding the piece with a final cadence.

