

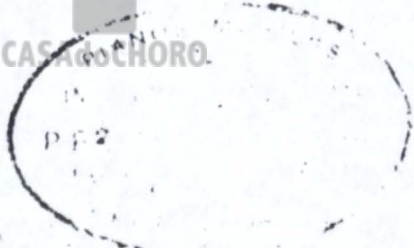


Aurelio Cavalcanti, . . .	1908. . . . .	Valsa. . . . .	1800
João Nri, . . . . .	Kloyza . . . . .	Valsa. . . . .	1800
Ernesto Nazareth, . . .	Escovado . . . . .	Tango . . . . .	1800
Ascedo Lemos, . . . . .	Depois de um beijo . . .	Schottisch. . . . .	1800
J. Garcia Christo, . . . .	Moça Façeira . . . . .	Valsa. . . . .	1800
Ascedo Lemos, . . . . .	Dilacerando Corações. . .	Valsa. . . . .	1800
J. F. Fonseca Costa, . . .	Hercina. . . . .	Schottisch. . . . .	1800
F. J. Preto Junior, . . . .	Bojinhos Teus . . . . .	Schottisch. . . . .	1800
Ismael Madeira, . . . . .	Jola . . . . .	Schottisch. . . . .	1800
Ernesto Nazareth, . . . .	Eponina . . . . .	Valsa. . . . .	1800
Carlos T. de Carvalho, . .	Amor no Berço . . . . .	Schottisch. . . . .	1800
Santos Lima, . . . . .	Bogredo. . . . .	Polka. . . . .	1800
Alfredo Guimarães, . . .	Moua Extremos . . . . .	Valsa. . . . .	1800
Carlos T. de Carvalho, . .	Amar só a ti . . . . .	Schottisch. . . . .	1800
Nicolino Milano, . . . . .	Bahianinho. . . . .	Tango. . . . .	1800
Paulino do Sacramento, . .	Ode Aberto. . . . .	Schottisch. . . . .	1800
Luis Martins Corrêa, . . .	Não Lige... Amores . . .	Polka. . . . .	1800
Ernesto Nazareth, . . . . .	Coração que sente . . . .	Valsa . . . . .	1800
J. Garcia Christo, . . . . .	Turismo das Flores. . . .	Schottisch. . . . .	1800
Ernesto Nazareth, . . . . .	Ferramenta . . . . .	Pado Português. . . . .	1800

VIEIRA MACHADO & C<sup>o</sup>  
PIANOS E INSTRUMENTOS MUSICAES  
RUA DO JARDIM  
N.º 50 QUIVOR, 147

PIANOS, MUSICAES  
E INSTRUMENTOS MUSICAES  
PREALLE & CIA.  
59, RUA B. da Victoria, 59  
PERNAMBUCO

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FABRIL



# SOUVENIR D'AMOUR

VALSA

Layell Lecros

*Piano*

1.

2.

*Fine*

1.



First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one flat (B-flat) and a 2/4 time signature. It features a series of chords and melodic lines in both hands.

Second system of musical notation, starting with a first ending bracket labeled "2.". The notation continues with chords and melodic lines in both hands.

Third system of musical notation, continuing the piece with chords and melodic lines in both hands.

Fourth system of musical notation, starting with a first ending bracket labeled "1.". The notation continues with chords and melodic lines in both hands.

Fifth system of musical notation, starting with a first ending bracket labeled "2.". The notation continues with chords and melodic lines in both hands.

Sixth system of musical notation, continuing the piece with chords and melodic lines in both hands.