

NOVIDADES MUSICAES



Aurelio Cavalcanti, . . .	1906.	Valsa.
João Reis,	Eloyza	Valsa
Ernesto Nazareth, . . .	Esquivado	Tango
Azcedo Lemos,	Depois de um beijo . . .	Schottisch
J. Garcia Christo,	Moça Faquira	Valsa.
Azcedo Lemos,	Dilacerando Corações . .	Valsa.
J. F. Fonseca Costa, . . .	Heroína	Schottisch
F. J. Freire Junior,	Beijinhos Toss	Schottisch
Ismael Madeira,	Joia	Schottisch
Ernesto Nazareth,	Eponina	Valsa.
Carlos T. de Carvalho, . .	Amor no Berço	Schottisch
Santos Lima,	Segredo	Polka
Alfredo Guimarães, . . .	Mous Extremos	Valsa.
Carlos T. de Carvalho, . .	Amar só a ti	Schottisch
Nicolino Milano,	Babianinho	Tango
Paulino do Sacramento, . .	Céo Aborto	Schottisch
Luis Martins Corrêa, . . .	Não Ligo... Amores . . .	Polka
Ernesto Nazareth,	Coração que sente	Valsa
J. Garcia Christo,	Perfume das Flores . . .	Schottisch
Ernesto Nazareth,	Ferramenta	Fado Portuguez
Aurelio Cavalcanti,	Lagrimas	Valsa
F. J. Freire Junior,	Coração do moça	Schottisch
Altra Mariath,	Lygia	Valsa
J. F. Fonseca Costa,	Dengoso	Maxixe
Leontina Torres,	1906.	Valsa
Aurelio Cavalcanti,	Finasinha	Schottisch
Carlos T. de Carvalho, . . .	Positiva	Quadrilha
F. J. Freire Junior,	Não Sei	Valsa
J. M. Azcedo Lemos,	Declaração de amor . . .	Schottisch
Layette Lemos,	Souvenir d'Amour	Valsa
R. J. Freire Junior,	Maria-Mact	Valsa
Luis Moreira,	O Maxixe. (Maxixe - Maxixe - Maxixe)	Maxixe
José Belizario,	Eugenia (Mes Deus que nós conoçes)	Maxixe
J. F. Fonseca Costa,	Muito Amor	Valsa
Irineu de Almeida,	Os Olhos d'ella	Schottisch
Irineu de Almeida,	Mãe Igual	Schottisch

VIEIRA MACHADO & C^{IA}
 MÚSICA
 RUA DE JANEIRO
 Nº 100

PIRRÔLHO

TANGO

SANTOS LIMA

Piano

p

1º 2º

p *ff* *ff*

p

ff

1º 2º

p

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 features a series of eighth and sixteenth notes, with some notes beamed together and others separated by slurs.

Second system of musical notation. It includes dynamic markings: *ff* (fortissimo) above the treble staff, *fim* (forzando) below the bass staff, and *pp* (pianissimo) below the bass staff. There are also some markings above the treble staff that look like *V* and *V* with a vertical line through them.

Third system of musical notation, continuing the piece with similar rhythmic patterns and phrasing as the previous systems.

Fourth system of musical notation, featuring more complex rhythmic figures and slurs.

Fifth system of musical notation, including first and second endings. The first ending is marked with *1.* and the second with *2.*. Dynamic markings include *ff* (fortissimo) at the beginning, *p* (piano) in the first ending, and *p D.C. al fine* (piano, Da Capo, all the way to the end) in the second ending.