

Editor

I. Bevilacqua

DANÇAS

PARA PIANO



1864	AMANTI E SPOSI	POLKA	1.000
1865	AMANTI E SPOSI (a 4 ^m)	POLKA	1.500
2210	AMAR SEM CONHECER	TANGO	1.000
1885	ASSIM MESMO	POLKA	1.000
2079	ASSIM YAYÁ	POLKA	1.000
2171	BEM SEI EU	TANGO	1.000
2087	BONITINHA	POLKA	1.000
2076	BOTOCUDA	POLKA	1.000
2018	BRINQUEDO	POLKA	1.000
2151	CAHIU NA RÊDE	POLKA	1.000
1888	CARLOS GOMES	POLKA	1.000
1991	CARNAVALESCA	POLKA	1.000
1879	CATITA	HAVANERA	1.000
1840	CECILIA	POLKA	1.000
1746	CHIC D'ELLA	POLKA	1.000
1806	CHIM	POLKA	1.000
2000	CHILENA	TANGO	1.000
2123	COMO QUIZER	POLKA	1.000
2038	DA CÁ UM BEIJO MINHA SOGRA	POLKA	1.000
2182	DENGOSA	POLKA	1.000
2031	DIABRETE	POLKA	1.000
2088	DINHA	POLKA	1.000
2086	DOIS GEMEOS	TANGO	1.000
2107	DONNA JUANITA	POLKA	1.000
2159	ENCRESPADINHO	TANGO	1.000
2145	FANTOCHES	TANGO	1.000
1830	FECHA A PORTA PATRÃO	POLKA	1.000
2136	GOSTO D'ELLA	POLKA	1.000
2012	GRUPO DOS FASCINADORES	POLKA	1.000
1955	GUANABARA	POLKA	1.000
1831	IMPOSTO DO VINTEM	POLKA	1.000
2149	INHÁ	POLKA	1.000
1947	JÁ SEI ! JÁ SEI !	HAVANERA	1.000

B

PIANOS MUSICA

B-I-36

Rua das Ourives 43

B O M B A

POLKA

D. MANUELA MAGALLAR

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat). The music features a series of chords and melodic lines in both hands.

Second system of musical notation, continuing the piece with similar chordal and melodic textures in the grand staff.

Third system of musical notation, showing a change in the bass line and some melodic development in the treble.

Fourth system of musical notation, featuring a prominent eighth-note pattern in the treble hand, indicated by an '8' and a dashed line above the staff.

Fifth system of musical notation, concluding the piece with a final cadence in the grand staff.

D. C.

