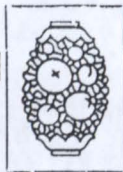


NOVIDADES MUSICAES



— SELECCÃO —

para PIANO —



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Adamastor	Valerio Vieira	2\$500
Angiolina	G. Rocchi	1\$500
Azurêa	Synesio Trigueiro	1\$500
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TANGOS E POLKAS

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Natalina	Ziul y Vel.	1\$500
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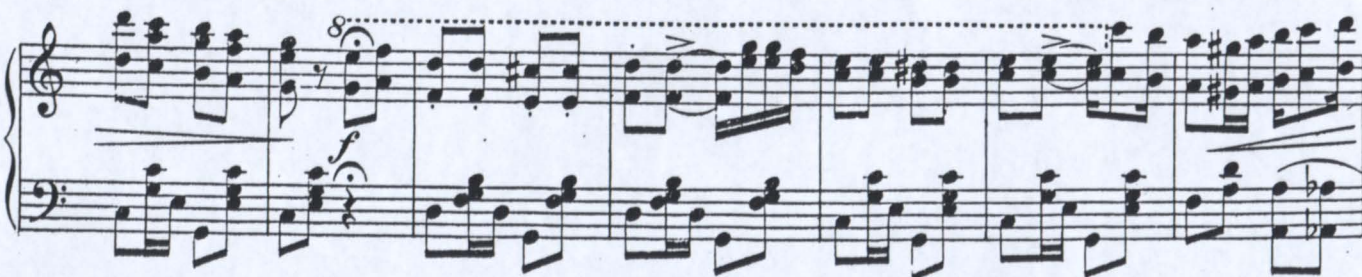
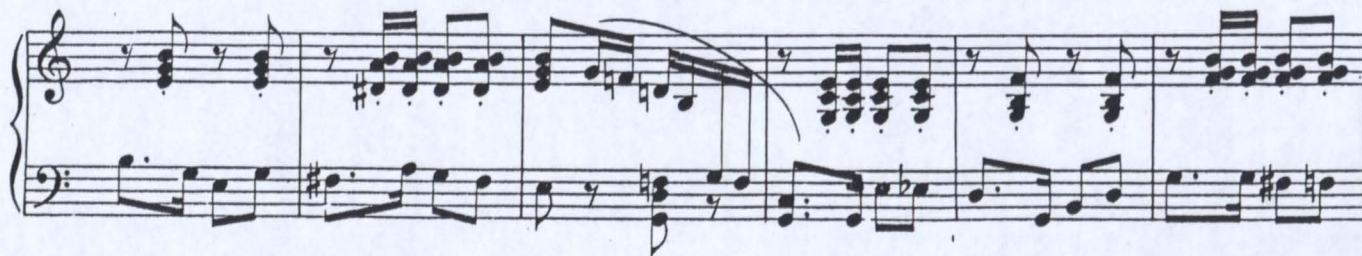
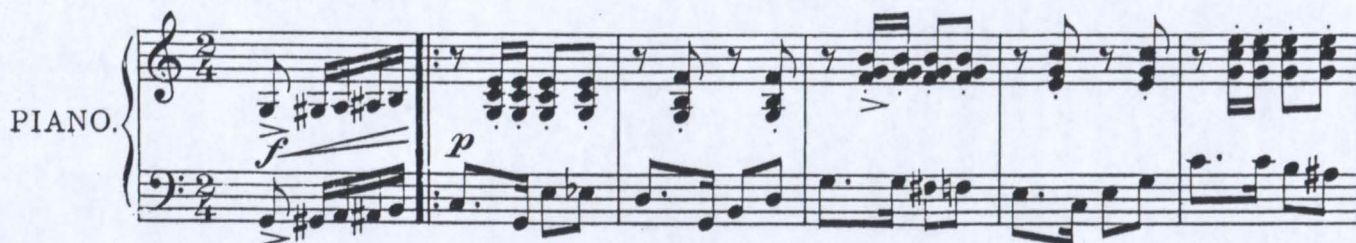
ORIGINAES

Bayadere	Maria Ramos Piedade	2\$000
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	Agostino Cantà	2\$000
Dialogo	Luiz Levy	2\$000
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	para 2 mãos	1\$000
"Samba"	Redução para 4 mãos	6\$000
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	João Gomes de Araujo	2\$500
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	de Luiz Levy	4\$000
3.ª Valse Lente, op. 27	Luiz Levy	2\$000

CABRIOLANDO.

POLKA.

Carlos Pagliuchi



The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The music begins with a forte (*ff*) dynamic. The right hand features a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. A first ending bracket labeled "1ª" spans measures 3 and 4, leading to a second ending bracket labeled "2ª" in measure 5. The dynamic shifts to *f* in measure 5 and then to *p* in measure 6.

The second system continues the musical piece. It features a first ending bracket labeled "1ª" over measures 7 and 8. The right hand continues with eighth-note chords, and the left hand maintains the eighth-note bass line. The system concludes with a melodic flourish in the right hand.

The third system begins with a first ending bracket labeled "2ª" over measures 9 and 10. The right hand plays a descending eighth-note scale. The system ends with a double bar line and the instruction "FIM." (Fim). Following this, the music continues with a *mf* (mezzo-forte) dynamic, featuring a steady eighth-note bass line and chords in the right hand.

The fourth system continues the *mf* section. The right hand features a series of chords, some with grace notes, while the left hand plays a consistent eighth-note bass line. The dynamic remains *mf* throughout the system.

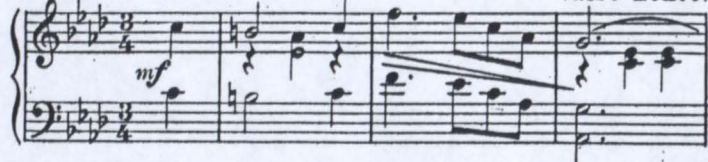
The fifth system begins with a *ff* (fortissimo) dynamic. The right hand plays a series of chords, and the left hand has a more active eighth-note bass line. A first ending bracket labeled "1ª" is present over measures 13 and 14, leading to a second ending bracket labeled "2ª" in measure 15. The system concludes with a final melodic phrase in the right hand.

ULTIMOS SUCESSOS. NOVIDADES ULTIMOS SUCESSOS

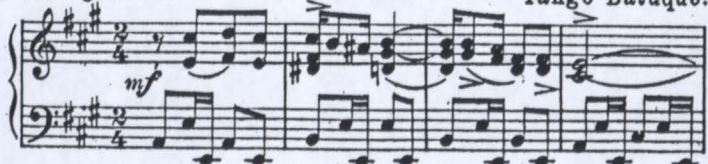
João de Sousa Lima. *ENTÃO, TÉLOGO.* Tango.



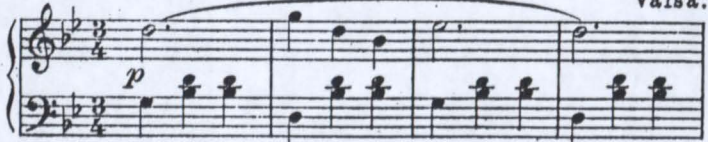
L. Henri. *POURQUOI PARTIR.* Valse Lente.



C. Pagliuchi. *SERTANEIO. N.2.* Tango Batuque.



F. E. Vuono. *NUPCIAL.* Valsa.



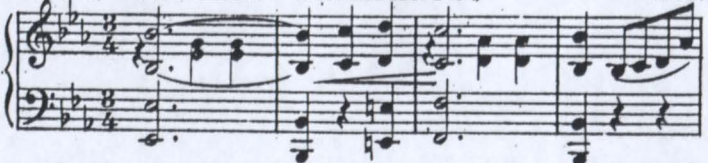
Fr. Mignone. *NÃO SE IMPRESSIONE.* Tango.



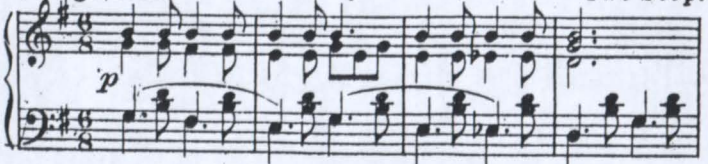
L. Henri. *MYSTÈRE.* Valse Lente.



João de Sousa Lima. *CHARMANTE.* Valsa.



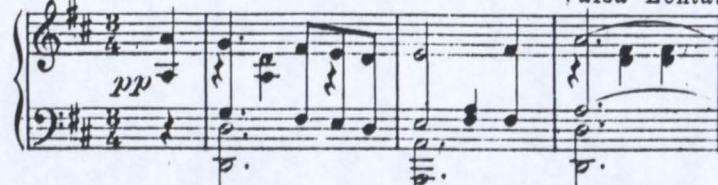
C. Pagliuchi. *BIJOU.* Two-Step.



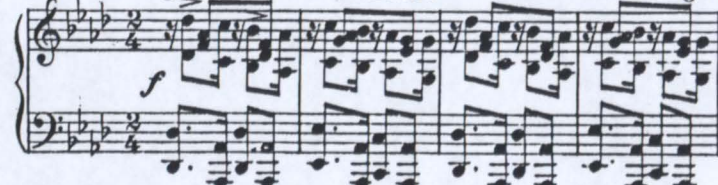
Dr. José Redondo. *TA VALSE.* Valsa Lenta.



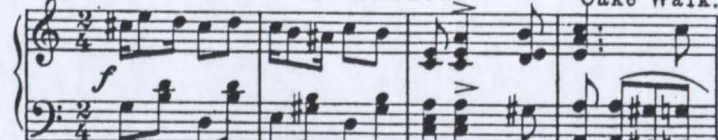
R. Vieira. *MOEMA.* Valsa Lenta.



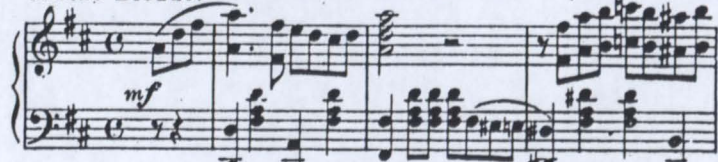
P. N. Camargo. *CUERA.* Tango.



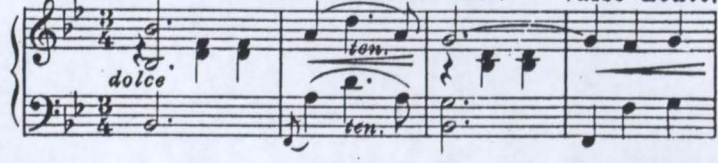
Z. y Vel. *CABOCLO.* Cake Walk.



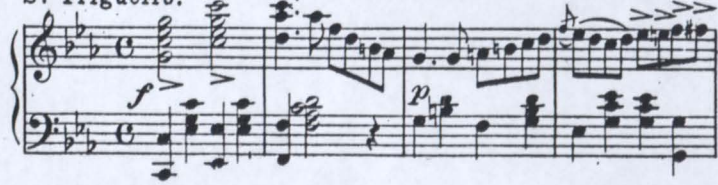
Gastão Bicudo. *SEGREDO EM AMOR.* Schottisch.



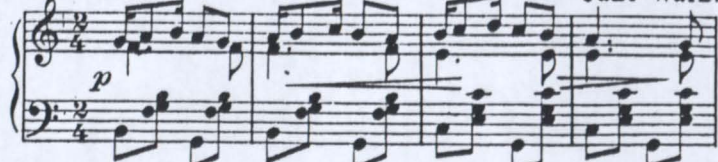
L. Henri. *PARFUM PARISIEN.* Valse Lente.



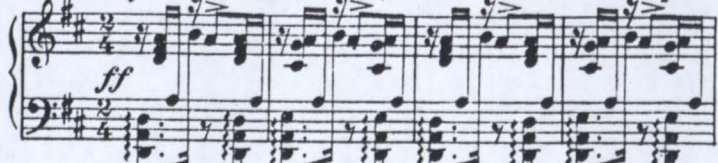
S. Trigueiro. *SENSIVEL.* Schottisch.



L. Henri. *BRAZILIAN.* Cake Walk.



Luiz Levy. *TANGO BURLESCO.* Op. 26.



Luiz Levy. *DIALOGUE.* Op. 28.

