

# LES ÉTOILES D'OR

COLLECTION CHOISIE POUR PIANO

ŒUVRES CÉLÈBRÉS

DES

MEILLEURS COMPOSITEURS

CATALOGO

Voce não póde, polka . . . . .	F. Mallo . . . . .	1800	La Mascote, pol-pourri sobre os melhores motivos desta opera comica . . . . .	E. Audran . . . . .	2800
Yô-yô Carlinhos, habanera . . . . .	A. de Castro . . . . .	1800	Polka de quadrilha II, walsa . . . . .		1500
Amãa me lembro, polka . . . . .	Vicente F. Silva . . . . .	1800	Polynya, polka . . . . .	J. S. Brizona . . . . .	1800
Esplendida noite, mazurka . . . . .	Mattillo Zúñiga . . . . .	1800	Electricante (quadrilha) . . . . .	Sergio de Oliveira . . . . .	1800
O Diabo da meia-noite, polka . . . . .	J. S. Barbosa . . . . .	1800	Problema setenta e um, recitativo . . . . .	Virgílio da Silveira . . . . .	1800
Não posso ficar mil com ella, polka . . . . .	Baylio . . . . .	1800	Não posso! (polka) . . . . .	Virgílio da Silveira . . . . .	1800
Delirios do amor, walsa . . . . .	F. Mallo . . . . .	1800	Zuluira, polka . . . . .	A. G. Martins . . . . .	1800
Através d'Alfion, marcha . . . . .	A. Anarã . . . . .	1800	Conto va il mondo fanciulla wals! Romance sem palavras. Lem- branças da infancia artista a pequenos. Riferen Coma Cim- berti . . . . .	A. Aliverti . . . . .	1800
Rosa da pureza, recitativo, imi- tacio do recitativo Delfin . . . . .	Vardi . . . . .	2000	Polka dos apitos . . . . .	B. Bairrino . . . . .	1800
Aida, polconera . . . . .		2000	Não creio! polka . . . . .	A. Oliveira . . . . .	1800
Fascinadora, polka . . . . .		1800	Cançoca, polka . . . . .	Tristão P. dos Santos . . . . .	1800
Linhos nãomosa, polka . . . . .		1800	Mysterios da campã, recitativo, imitacio do recitativo. Não vado no sepulchro . . . . .		1800
Cipriote, polka 1000 edicio, grande successo . . . . .	P. Baylio . . . . .	1800	Cançoes-velhas, quadrilhas sobre os melhores motivos populares portuguezes . . . . .	Miguel R. Gravato . . . . .	1800
O Sr. padre vigário, idem, idem, Comsa do arro da velha, quadri- lha burlesca . . . . .	J. Soares Barbosa . . . . .	1800	Enchufes, tango . . . . .	Miguel R. Gravato . . . . .	1800
As Mil e duas noites, quadrilha . . . . .	M. Vasconcellos . . . . .	1800	Aproposito-lhes, minha sogra e sogro, polka . . . . .	G. M . . . . .	1800
Socoga, mei coraico, polka . . . . .	Il. A. de Mesquita . . . . .	1800	Um ministerio de celadã . . . . .	S. D. G. . . . .	1800
Laurinda, polka . . . . .	A. Oliveira . . . . .	1800	Sant'Anna, polka . . . . .	A. de Castro . . . . .	1800
Carmina, habanera . . . . .	Carlone de Menezes . . . . .	1800	Você! bem sabe, polka . . . . .	E. Nazareth . . . . .	1800
Le Jour et la nuit, quadrilha, polka, wals . . . . .	G. Bizet . . . . .	1800	Não creio n'outro, polka . . . . .	E. Nazareth . . . . .	1800
Não venhas, habanera . . . . .	G. Crociani . . . . .	1800	Medrosa, polka . . . . .	F. Mallo . . . . .	1800
Mardi-grax aos anões, quadrilha fantastica . . . . .		1800	Sanchões de Lisboa, walsa . . . . .	Rlein . . . . .	1800
Huquemotos, walsa . . . . .	Schubert . . . . .	1600	Voluptuosa, tango . . . . .	Henrique Braga . . . . .	1800
Alma sua lagrima, nocturno . . . . .	E. Pizzaroni . . . . .	1800	A Lirio tansio, recitativo . . . . .	Callisto . . . . .	500
Il me souvient, adante expres- sivo . . . . .	E. Marzotti . . . . .	1800	A Rainha das rosas, walsa . . . . .	Godfrey . . . . .	1800
Harmõnia da natureza (A. Tor- renti), estudo . . . . .	J. Nascimbene . . . . .	1800	A Filha do tambor-mor, quadrilha A Filha de S. Antonio, polka infernal Eu soube de você, nocturno . . . . .	O. Metra . . . . .	1800
O Desengano, melodia . . . . .	L. Lacombe . . . . .	1800	Jolie Parfumee, walse du rire, Nocturno e minúcia, quadrilha . . . . .	O. Metra . . . . .	1800
Corageon, pebre mal (Friedrich) Mophistopheles, fantasia . . . . .	G. Ballesio . . . . .	1800	A Rainha das estrelas, walsa . . . . .	F. Mallo . . . . .	1800
Les Femmes du feu, walsa . . . . .	Fonagalli . . . . .	2500	Bellezas de arny, walsa . . . . .	G. Godfrey . . . . .	1800
Crux, peripé (polka) . . . . .	O. Metra . . . . .	1800	Marcha dos tambores . . . . .	G. Godfrey . . . . .	1800
Mosquitos por cordas, grande quadrilha, sobre motivos po- pulares brasileiros . . . . .	E. Nazareth . . . . .	1800		S. Stani . . . . .	1800
Bove d'or, habanera . . . . .	Frederico Mallo . . . . .	1800			
Se eu potesse (polka) . . . . .	Adolpho C. A. Silva . . . . .	1800			
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IMPERIAL IMPRENSA DE MUSICA

DA

VIUVA FILIPPOE

93 RUA DO OUVIDOR 93

RIO DE JANEIRO

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F-I-37

A seu particuliar amigo o Architecto ANTONIO VIANNA

# VOCÊ NÃO PÔDE!

## POLKA

POR FREDERICO MALLIO.

15740 MUC. 70

First system of musical notation. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with an 8-measure rest indicated by a dashed line and the number '8'. The bass staff contains a piano accompaniment with chords and rhythmic patterns. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

Polka. *f*

Second system of musical notation. It features a piano accompaniment in both treble and bass staves. The key signature remains three flats and the time signature is 4/4. The word 'Polka.' is written above the treble staff, and a forte dynamic marking '*f*' is present. The music consists of rhythmic chords and eighth-note patterns.

Third system of musical notation, continuing the piano accompaniment from the previous system. It features rhythmic chords and eighth-note patterns in both treble and bass staves.

Fourth system of musical notation. It includes first and second endings, marked with '1<sup>a</sup>' and '2<sup>a</sup>' above the treble staff. The piano accompaniment continues with rhythmic patterns.

Fifth system of musical notation, concluding the piece. It features an 8-measure rest in the treble staff and a final piano accompaniment in the bass staff.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The music includes eighth-note patterns and rests, with an '8.' marking above the first measure.

Second system of musical notation, continuing the piece. It includes a 'Pim' marking at the end of the system and a 'P' marking above a measure.

Third system of musical notation, showing a continuation of the melodic and harmonic lines.

Fourth system of musical notation, featuring more complex rhythmic patterns in the treble clef.

Fifth system of musical notation, including a bracketed section with '1' and '2' markings, and an '8.' marking above the first measure.

( F. 2685 )

n. c. 18



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