



# LORES DO BAILE

## COLLECCÃO

DE

QUADRILHAS VALSAS POLKAS MAZURKAS HAVANERAS TANGOS & c

N.º 1	Les femmes de feu . . . Suite de Valsa . . .	4.500
.. 3	Não tem Nome . . . . . Polka . . . . .	4.500
.. 5	Não me toques que me quebras Polka . . . . .	4.000
.. 7	Só para acostumar sinhá . . . Polka . . . . .	4.000
.. 9	O Chim . . . . . Polka . . . . .	4.000
1845	Reflets du passé . . . . . Valse . . . . .	4.000
1823	Le Roi de Lahore . . . . . Valse . . . . .	4.500
1831	O Imposto do Vintem . . . . . Polka . . . . .	4.000
1843	Les Roses . . . . . Valsas . . . . .	4.500
1847	Le Diable au bal . . . . . Quadrilha . . . . .	4.000
1865	Amanti e Sposi . . . . . Polka . . . . . (a 4 mãos) . . . . .	4.500
1879	Catita . . . . . Polka . . . . .	4.000
1885	Assim Mesmo . . . . . Polka . . . . .	4.000
1886	Gabriella . . . . . Valsa . . . . . (a 4 mãos) . . . . .	4.500

N.º 2	A Cambial . . . . . Polka . . . . .	4.000
.. 4	Les Cloches de Corneville . . . . . Valse tres-facil . . . . .	4.000
.. 6	Trie-Trac . . . . . Polka . . . . .	4.000
.. 8	Dizia-se hontem . . . . . Quadrilha . . . . .	4.000
.. 10	Tens Olhos . . . . . Polka . . . . .	4.000
1842	LA Sorpresa . . . . . Polka . . . . .	4.000
1830	Fecha a porta patrão! . . . . . Polka . . . . .	4.000
1838	A Appetitosa . . . . . Quadrilha . . . . .	4.000
1840	Cecilia . . . . . Habanera . . . . .	4.000
1848	Le Diable Rose . . . . . Quadrilha . . . . .	4.000
1864	Amanti e Sposi . . . . . Polka . . . . .	4.000
1874	Toujours et Encore . . . . . Valse . . . . .	4.500
1886	Carlos Gomes . . . . . Quadrilha . . . . .	4.000
1888	Carlos Gomes . . . . . Polka . . . . .	4.000
1892	Não sei como . . . . . Polka . . . . .	4.000
1894	Uma Lagrima . . . . . Mazurka . . . . .	4.000
1902	Le Premier Baiser . . . . . Valse . . . . .	2.000
1914	Oh! não me Illudas . . . . . Habanera . . . . .	4.000

Armazem de  
PIANOS HARMONIUMS E MUSICAS  
de  
IZIDORO BEVILACQUA  
45 - Rua dos Ourives - 45  
Rio de Janeiro

B

BI-7

## OH! NÃO ME ILLUDAS...

HABANERA

FRANCISCA GONZAGA Op: 47

gracioso

*Embutando*

1<sup>a</sup> 2<sup>a</sup>

First system of musical notation, consisting of a treble and bass staff. The music features a steady eighth-note accompaniment in the bass and a melody in the treble with various ornaments and slurs.

Second system of musical notation, continuing the piece with similar rhythmic patterns and melodic lines in both staves.

Third system of musical notation. It includes a section marked *gracioso* in the treble staff and *Embatando* in the bass staff. The *gracioso* section features a rapid, sixteenth-note melodic line.

Fourth system of musical notation, showing a continuation of the accompaniment and melodic themes.

Fifth system of musical notation, concluding the page with a final cadence. The bass staff ends with a fermata and a dynamic marking of *f*.