

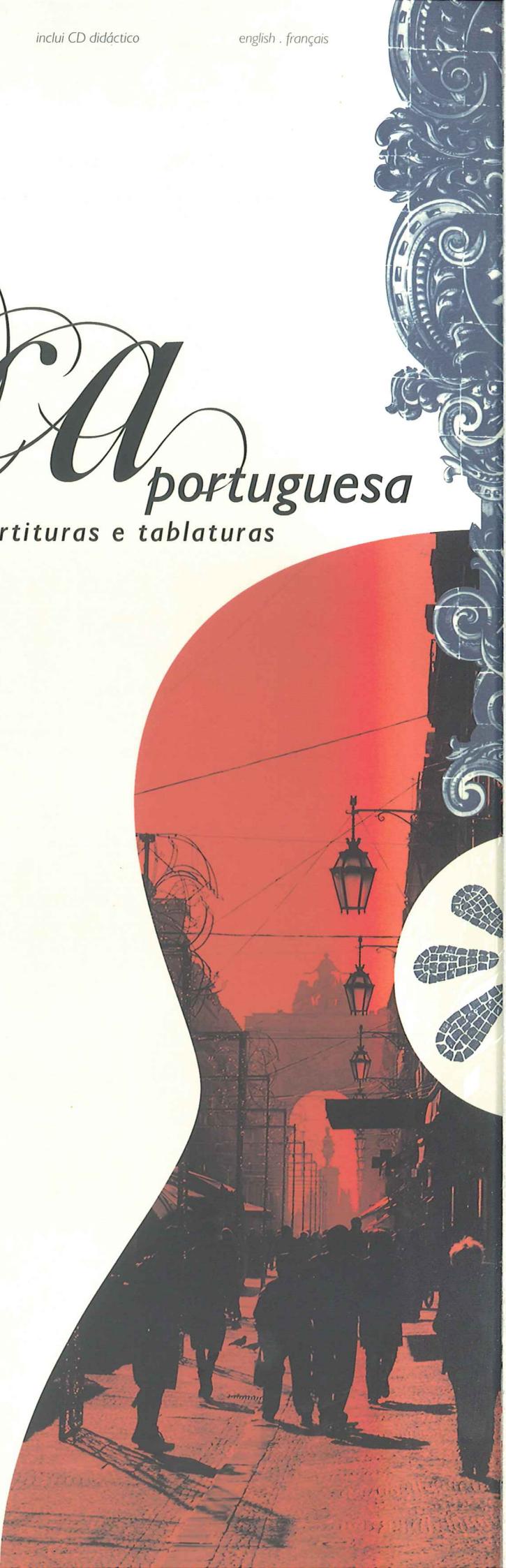
guitarra acústica

# música portuguesa

com partituras e tablaturas

QUEDA DO IMPÉRIO  
MENINA ESTÁS À JANELA  
CANTAR DE EMIGRAÇÃO  
CANÇÃO COM LÁGRIMAS  
VERDES ANOS  
CANÇÃO DO MAR  
BALADA DA DESPEDIDA  
(COIMBRA TEM MAIS ENCANTO)  
COIMBRA  
(ABRIL EM PORTUGAL)  
UMA CASA PORTUGUESA  
A MULHER DA ERVA

vol. 2 arranjos Fernando Couceiro



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## introdução

Na sequência da edição do primeiro volume de *Música Portuguesa para Guitarra Acústica*, dedicado à obra de José Afonso (Metriround ISBN 978-989-95536-0-6), e com arranjos de Fernando Couceiro, apresentamos este segundo volume dedicado a outros autores, compositores e intérpretes portugueses, contendo arranjos de algumas das mais belas músicas do repertório nacional, agora ao alcance dos amantes da guitarra acústica e da música portuguesa.

Tal como no primeiro volume, os arranjos das composições são apresentados em partitura e tablatura para facilitar o acesso à música a todos os que não têm conhecimentos de leitura musical suficientes, esperando, no entanto, que este método possa funcionar como uma motivação para aprendizagem do solfejo.

Terão agora a oportunidade de aprender os arranjos de temas intemporais, representativos da alma portuguesa e já parte da nossa memória colectiva. Algumas das músicas apresentadas são internacionalmente conhecidas, tais como *Coimbra (Abril em Portugal)* ou *Uma Casa Portuguesa* e serão portanto reconhecidas se interpretadas para um público estrangeiro. Outras, merecem um maior esforço de divulgação internacional porque a qualidade musical

e de composição que apresentam são dignas de serem reconhecidas além-fronteiras. As músicas *Queda do Império* (Vitorino), *Cantar de Emigração* (José Niza), *Canção com Lágrimas* (Adriano Correia de Oliveira) ou *A Mulher da Erva* (José Afonso), são obras cujos arranjos poderão ter agora o prazer de aprender a tocar nota a nota. Da mesma maneira, Fernando Couceiro arranjou a tradicional *Menina Estás à Janela* e outras já amplamente divulgadas como a *Balada da Despedida* (Fernando Machado Soares), *Verdes Anos* (Carlos Paredes) e *Canção do Mar* (Ferrer Trindade), que serão imediatamente reconhecidas pelos “amadores” da nossa música.

De forma a contextualizar historicamente alguns dos temas, compositores e intérpretes representados nos dois volumes já publicados pela Metriround, remetemos os nossos leitores para as obras de Eduardo Raposo<sup>1</sup>, a edição das obras completas de Adriano Correia de Oliveira, organizada por José Niza (Edição Jornal Público, 2007) e alguns livros sobre José Afonso<sup>2</sup>.

Assim, esperamos que com este segundo volume editado pela Metriround, possa enriquecer o seu repertório musical e divulgar este nosso precioso legado musical. Bom trabalho.

Os editores

<sup>1</sup> 1960-1974 *Canto de Intervenção* – Jornal Público.  
*Cantores de Abril* – Edições Colibri.

<sup>2</sup> José Afonso, *O Rosto da Utopia* – José A. Salvador, Edições Afrontamento.  
José Afonso, *Fotobiografia* – Irene Pimentel / Joaquim Vieira, Ternas & Debates, 2009.  
*As Voltas de um Andarilho, Poeta e Cantor* – Viriato Teles, Assírio & Alvim, 2009

## foreword

Following the publication of the first volume: **Música Portuguesa para Guitarra Acústica** (Portuguese Music for Acoustic Guitar), on José Afonso's works (Metirround ISBN 978-989-95536-0-6), we now present you a selection of some of the most beautiful musical creations from the portuguese music repertoire, with, similarly to the first volume, **Fernando Couceiro**'s great arrangements.

As well as for the series' first volume, these arrangements are presented in both score and tab, so that they may become accessible to those who have not enough musical reading training, but hoping that this method can become a strong motivation for them, as well as to beginners who are willing to start improving their musical reading skills.

The pieces selected for this volume are diverse and all of them already part of portuguese collective memory. Playing this timeless and pleasing music at any time, any place, will provide some of the keys to understand the soul of the Portuguese people.

Some of the themes presented in this volume are widely known, like for instance *Coimbra* (*April in Portugal*) or *Uma Casa Portuguesa* (*A Portuguese Home*), these may even sound familiar to a foreign listener. Others will require more effort from editors and producers before becoming known on an international level. Whatever effort it takes to promote this music will be worth it, as they reflect a distinct musical

quality that merits widespread acknowledgement outside of Portugal. Vitorino's *Queda do Império* (*The Fall of the Empire*), José Niza's *Cantar de Emigração* (*Immigration Song*), Adriano Correia de Oliveira's *Canção com Lágrimas* (*Song with Tears*), or José Afonso's *A Mulher da Erva* (*The Grass Woman*) are widely known and with this volume you will have the opportunity to learn the corresponding arrangements, step by step. In addition to popular songs, a number of traditional Portuguese fado and folk songs arranged by Fernando Couceiro also feature in this book. Many of these songs, like *Menina Estás à Janela* (*Girl at the Window*), Fernando Machado Soares' *Balada da Despedida* (*Farewell Ballad*), Carlos Paredes' *Verdes Anos* (*The Youth Years*) and Ferrer Trindade's *Canção do Mar* (*Song of the Sea*), are widely known by the Portuguese public.

In order to help the reader with the historical context of each author, composer and performer, we recommend the reading of the works of Eduardo Raposo<sup>1</sup>. The complete works of Adriano Correia de Oliveira, compiled by José Niza (7 volumes – *Público*, 2007) as well as several books about José Afonso<sup>2</sup>. Unfortunately, these publications are only published in portuguese. In this second volume, we are glad to introduce you to more good Portuguese music and we hope that some of these pieces will soon figure in your own musical repertoire. We wish you the very best in your musical and cultural endeavors.

*The editors*

<sup>1</sup> 1960-1974 *Canto de Intervenção* – Jornal *Público*.  
Cantores de Abril – Edições Colibri.

<sup>2</sup> José Afonso, *O Rosto da Utopia* – José A. Salvador, Edições Afrontamento.  
José Afonso, *Fotobiografia* – Irene Pimentel / Joaquim Vieira, Temas & Debates, 2009.  
As Voltas de um Andarilho, Poeta e Cantor – Viriato Teles, Assírio & Alvim, 2009

## introduction

Dans le sillage de l'édition du premier volume de *Música Portuguesa para Guitarra Acústica* (Musique Portugaise pour Guitare Acoustique), dédié à l'oeuvre de José Afonso (Metriround ISBN 978-989-95536-0-6, contact metriround@orange.fr), Metriround présente dans ce deuxième volume une sélection des plus belles chansons du répertoire musical portugais, toujours avec les superbes arrangements pour guitare classique par Fernando Couceiro.

A l'instar du premier volume, cette méthode propose une présentation des arrangements des compositions en partition et tablature, afin de faciliter l'accès à la musique à tous les guitaristes amateurs qui n'ont pas ou ont peu de connaissances en solfège, tout en les motivant à approfondir leur apprentissage de celui-ci.

Les œuvres choisies pour intégrer ce volume étant variées et faisant partie de la mémoire collective portugaise, vous aurez l'occasion d'apprendre à connaître des arrangements d'une musique intemporelle, agréable à entendre à tout moment et en tous lieux et qui représente l'âme portugaise dans chacune de ses tonalités. Certaines des musiques présentées sont universellement connues, à l'instar de *Coimbra* (Avril au Portugal) ou *Uma Casa Portuguesa* (Une Maison Portugaise), et seront immédiatement reconnues par les auditeurs étrangers. D'autres méritent un effort plus conséquent de divulgation internationale tant elles représentent une qualité musicale et d'interprétation dignes d'être connues en dehors de nos frontières.

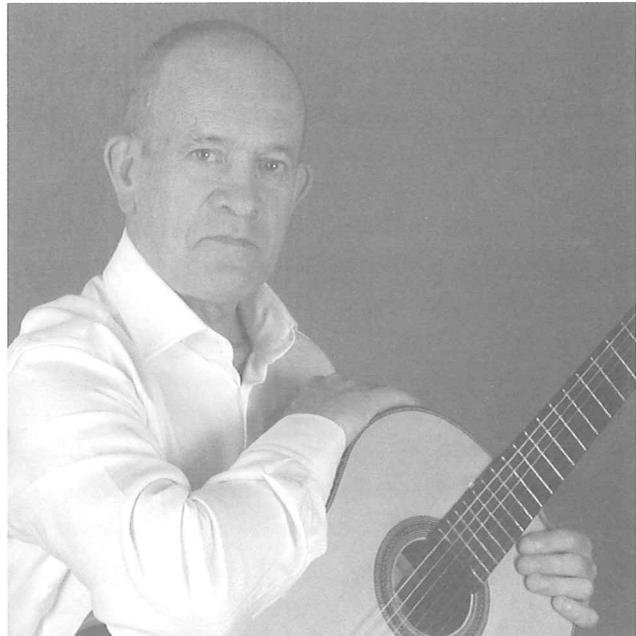
Les musiques *Queda do Império* (La Chute de l'Empire), de Vitorino, *Cantar de Emigração* (Chant des Émigrés), de José Niza, *Canção com Lágrimas* (Chanson avec des Larmes) de Adriano Correia de Oliveira ou bien *A Mulher da Erva* (La Femme à la Gerbe) de José Afonso, sont des œuvres assez connues dont vous aurez désormais le plaisir d'apprendre les arrangements pas à pas. Outre les chansons populaires, Fernando Couceiro a également arrangé pour ce volume des musiques de Fado traditionnel plus largement connues du grand public, telles que *Balada da Despedida* (Balade de l'Adieu) de Fernando Machado Soares, *Verdes Anos* (Les Jeunes Années) de Carlos Paredes et *Canção do Mar* (Chanson de la Mer) de Ferrer Trindade, qui seront immédiatement reconnues par les amateurs de musique portugaise.

Afin que le lecteur puisse situer dans son époque historique quelques uns des auteurs, compositeurs et interprètes représentés dans ce volume, nous attirons particulièrement son attention sur les œuvres de Eduardo Raposo<sup>1</sup>, l'édition des œuvres complètes de Adriano Correia de Oliveira, organisée par José Niza (Edition Público – 2007) ainsi que plusieurs livres sur José Afonso<sup>2</sup>. Malheureusement, ces publications n'existent qu'en version portugaise. En vous présentant dans ce deuxième volume la merveilleuse musique portugaise léguée par leurs auteurs, compositeurs et interprètes, nous espérons que quelquesunes de ces chansons viendront prochainement élargir votre répertoire musical. Bon travail.

Les éditeurs

<sup>1</sup> 1960-1974 *Canto de Intervenção* – Jornal Público.  
Cantores de Abril – Edições Colibri.

<sup>2</sup> José Afonso, *O Rosto da Utopia* – José A. Salvador, Edições Afrontamento.  
José Afonso, *Fotobiografia* – Irene Pimentel / Joaquim Vieira, Temas & Debates, 2009.  
*As Voltas de um Andarilho, Poeta e Cantor* – Viriato Teles, Assírio & Alvim, 2009



## sobre o autor dos arranjos e guitarrista

Fernando Couceiro (†2010) foi guitarrista profissional e professor de guitarra clássica. Começou os seus estudos de guitarra na Academia de Amadores de Música com o professor Xavier Hinojosa e, mais tarde, com o professor Manuel Morais. Em 1974 desloca-se à Suíça para continuar os estudos de guitarra clássica com Alexandre Rodrigues, tendo igualmente viajado para o Perú, onde lecionou no Conservatório Nacional de Lima.

Integrou o quarteto de Luísa Amaro e gravou a solo o disco "Viagens com uma Guitarra", o qual inclui alguns dos seus arranjos.

Foi igualmente o autor dos arranjos do primeiro volume de **Música Portuguesa para Guitarra Acústica**, dedicado a José Afonso, publicado pela Metriround e distribuído pela Associação José Afonso ([www.aja.pt](http://www.aja.pt)).

## about the author of the arrangements and guitarist

Fernando Couceiro (†2010) was a professional classical guitar player and a teacher. He started his studies at the Music Academy of Lisbon with Xavier Hinojosa and, later on, with Manuel Morais. In 1974, Mr. Couceiro traveled to Switzerland in order to follow his studies with Alexandre Rodrigues. He also traveled to Peru where he taught at Lima's National Conservatory.

Mr. Couceiro joined the Luisa Amaro Quartet and recorded a solo album: "Viagens com uma Guitarra" (Travels with a Guitar), that includes some of his arrangements. He was also the author of the arrangements included in **Música Portuguesa para Guitarra Acústica, volume I** (Portuguese Music for Acoustic Guitar, volume I) published by Metriround ([metriround@orange.fr](mailto:metriround@orange.fr)).

## sur l'auteur des arrangements et guitariste

Fernando Couceiro (†2010) a été guitariste professionnel et professeur de guitare classique. Il a débuté ses études de guitare classique à l'Académie des Amateurs de Musique de Lisbonne où il a eu pour professeurs Xavier Hinojosa et, plus tard, Manuel Morais. En 1974, Monsieur Couceiro se déplace en Suisse afin de continuer ses études de guitare aux cotés du professeur Alexandre Rodrigues. Il a également voyagé au Pérou où il a été professeur au Conservatoire National de Lima.

Monsieur Couceiro a intégré le Quartet de Luisa Amaro et a enregistré un CD: "Viagens com uma Guitarra" (Voyages avec une Guitare). Il est aussi l'auteur de **Música Portuguesa para Guitarra Acústica, volume I** (Musique Portugaise pour Guitare Acoustique, Volume I), édité aussi par Metriround ([metriround@orange.fr](mailto:metriround@orange.fr)).



partituras e tablaturas

# QUEDA DO IMPÉRIO

Vitorino

arranjos Fernando Couceiro

The sheet music consists of four staves, each with a treble clef and a time signature of 3/4.

- Staff 1:** Measures 1-5. Key signature: C major. Tempo: = 138. The staff shows eighth-note patterns. Below it is a tablature for strings T, A, and B with corresponding fingerings.
- Staff 2:** Measures 6-10. Key signature: G major. The staff shows eighth-note patterns. Below it is a tablature for strings T, A, and B with corresponding fingerings.
- Staff 3:** Measures 11-15. Key signature: C major. The staff shows eighth-note patterns. Below it is a tablature for strings T, A, and B with corresponding fingerings.
- Staff 4:** Measures 16-20. Key signature: F# major. The staff shows eighth-note patterns. Below it is a tablature for strings T, A, and B with corresponding fingerings.

The sheet music consists of four staves, each representing a guitar string (T, A, B). The top staff shows the treble clef and measure numbers 21, 26, 31, and 36. The bottom staves show the corresponding fingerings for each string. Measure 21 starts with a quarter note on T, followed by eighth-note pairs on A and B. Measure 26 features sixteenth-note patterns. Measure 31 includes grace notes and slurs. Measure 36 concludes the section with a final set of eighth-note pairs.

**Measure 21:**

T	0	5	3	5	3	0	7	3	3	5	6	.	7	8	5	5	5
A	5	4	5	4	0	3	7	0	0	3	5	.	0	0	5	5	5
B	5	3	0	3	7					0	3	.	0	0	1	0	0

**Measure 26:**

T	5	7	8	3	0	1	0	3	0	0	1	0	1	0	1	0	1
A	5	0	3	3	0	0	3	0	0	3	2	0	2	3	3	0	1
B	8	0	3	3	0	3	3	0	3	3	2	3	3	3	0	1	0

**Measure 31:**

T	1	0	0	7	7	5	7	5	0	3	0	1	0	1	0	5	3
A	2	1	0	7	6	0	0	3	0	3	0	1	0	1	0	5	4
B	0	0	3	0	0	3	0	3	0	3	3	2	3	3	3	0	1

**Measure 36:**

T	5	3	5	5	0	0	3	3	5	6	0	1	1	0	1	3	0	0	10	8
A	4	5	5	0	0	0	0	0	3	5	0	0	0	0	2	0	0	0	9	
B	3	7								3	0	3	0	2	0	0	0	0	9	

41

T 8 5 5 5 | 8 5 5 5 | 5 6 7 8 | 3 0 0 0 | 0 3 2 2

A 5 5 7 | 5 5 5 | 3 7 2 | 0 0 0 | 0 2 0

B 0 7 | 3 | 7 2 | 0 3 | 0 3

46

T 3 0 7 7 7 8 5 7 5 6 7 8

A 0 2 2 2 2 7 7 6 7 5 5 3 5

B 2 1 1 0 0 0 0 0 0 0 0 7

To Coda

D.S. al Coda

51

T 3 0 1 0 | 3 0 1 0 | 1 0 1 0 | 0 0 0 0 | 0 2 0 2 | 3 0 1 0

A 2 0 2 0 | 0 0 0 0 | 2 0 2 0 | 0 0 0 0 | 2 0 2 0 | 3 0 1 0

B 3 3 3 | 3 3 3 | 3 3 3 | 3 3 3 | 3 3 3 | 3 3 3

# MENINA ESTÁS À JANELA

Popular / Vitorino

arranjos Fernando Couceiro

The sheet music consists of four staves of musical notation for guitar, arranged vertically. Each staff includes a treble clef, a key signature of two sharps, and a tempo marking of 120 BPM. The first staff begins with a single note followed by a sixteenth-note pattern. The second staff features a sixteenth-note pattern with a bass line. The third staff contains a sixteenth-note pattern with a bass line. The fourth staff concludes with a sixteenth-note pattern.

**Staff 1:**

**Staff 2:**

**Staff 3:**

**Staff 4:**

17

T 2 2 3 0 3 2 2 3 0 2 3 0 2 3 2 3 2 3 2 3 2 3 0  
A 2 4 4 0 2 4 4 0 2 4 4 0 2 4 4 0 2 4 4 0 2 4 4  
B 0 1 2 4 0 2 4 0 2 4 0 2 4 0 2 4 0 2 4 0 2 4 0 2 4

21

T 0 3 2 3 3 2 3 4 3 3 2 2 3 5 3 2 3 2 3 2 3 2 3 2 3  
A 0 4 4 4 4 2 0 4 4 4 2 0 4 4 4 2 0 4 4 4 2 0 4 4  
B 3 3 2 2 2 2 0 2 2 2 2 0 2 2 2 2 0 2 2 2 2 2 2 2 2

25

T 10 9 10 10 9 10 7 10 9 7 9 7 10 12 11 7 0 7 7 7 7 7 7  
A 9 11 7 7 7 7 0 7 7 7 7 0 7 7 7 7 7 7 7 7 7 7 7  
B 9 7 7 7 7 0 7 7 7 7 7 4 7 7 7 7 7 7 7 7 7 7 7

Harm. [7] 7

29

T 7 10 12 0 10 7 10 10 7 4 4 3 0 2 2 4 3 3 3 3 3 3 5  
A 0 0 0 7 9 2 4 4 0 2 2 4 4 0 2 2 4 4 0 2 2 4 4 0 2 2  
B 3 7 9 2 4 4 0 2 2 4 4 0 2 2 4 4 0 2 2 4 4 0 2 2

33

TAB  
T: 7 5 3 2 0 5 5 7 5 3 2 0 3 3 3 2 2 2 2  
A: 0 0 0 4 2 0 2 6 2 3 4 2 0 4 3 2 0  
B: 0 0 4 2 4 2 4 2 4 2 4 2 0 0 2

37

TAB  
T: 3 0 2 0 3 2 3 0 3 2 3 0 3 2 3 7 5  
A: 0 2 2 4 4 2 0 2 2 1 4 2 4 2 0 4 2 0  
B: 4 2 4 2 0 2 4 2 0 2 4 2 0 4 2 0

41

TAB  
T: 2 2 3 4 0 3 3 2 3 2 3 2 3 2 4 4  
A: 4 2 4 0 0 2 2 2 2 0 4 4 2 4 4 4  
B: 2 4 0 0 4 2 2 2 0 4 4 2 4 4 4

44

TAB  
T: 2 0 3 3 2 3 4 3 2 2 2 0 10  
A: 0 3 4 4 3 2 2 0 2 11 0  
B: 3 3 2 2 0 2 4 4 4 4

# CANTAR DE EMIGRAÇÃO

José Niza / Adriano Correia de Oliveira /  
Rosália de Castro

arranjos Fernando Couceiro

*D. = 72*

**6/8**

TAB

13

*To Coda*

17

21

25

29

T A B

T A B

T A B

T A B

33

D.S. al Coda

TAB

37

2(1)

2(1)

41

45

# CANÇÃO COM LÁGRIMAS

Adriano Correia de Oliveira /  
Manuel Alegre

arranjos Fernando Couceiro

**Musical Details:**

- Time Signature:** 6/8
- Key:** G major
- Tempo:** = 76
- Piano Part:** Eighth-note chords.
- Guitar Part (Tablature):** Fret numbers (T, A, B) and strumming patterns.
- Sections:** Measures 1-10, 11-15, 16-19.

**Measure 1-10:**

12	0	10	0	7	0	7	12	0	10	0	7	0	7	6	0	5	0
T	A	B		0	0	0	0	0	0	0	0	0	0	6	0	0	0

**Measure 11-15:**

0	0	0	0	6	0	5	0	0	0	0	0	0	0	0	0	3	0
T	A	B		0	0	0	0	6	0	0	0	0	0	0	0	0	0

**Measure 16-19:**

0	0	3	0	7	7	5	0	3	2	0	0	2	3	8	7	0	3	0
T	A	B		0	0	0	2	0	0	0	0	0	2	0	0	0	0	0

The sheet music consists of four staves. The top staff is standard musical notation (treble clef, key signature of one sharp, common time). The bottom three staves are tablature for a six-string guitar, showing the strings T (top E), A, and B. Measure numbers 21, 26, and 31 are indicated above the staves. Measure 21 starts with a bass note followed by eighth-note pairs. Measure 26 begins with a repeat sign. Measure 31 starts with a bass note followed by eighth-note pairs. The tablature includes numerical fret positions and some rests. In measure 26, there is a dynamic instruction *D.C. al Coda* and a performance note *To Coda* with a circle and a slash symbol.

# VERDES ANOS

Carlos Paredes

arranjos Fernando Couceiro

*To Coda*

15

T A B

19

D.S. al Coda

T A B

# CANÇÃO DO MAR

Ferrer Trindade / Frederico de Brito

arranjos Fernando Couceiro

*J = 120*

*C*

*§*

*To Coda*

*1<sup>a</sup>*

*2<sup>a</sup>*

21

D.S. al Coda

26

30

34

BALADA DA DESPEDIDA  
DO 6º ANO MÉDICO DE 1958  
(COIMBRA TEM MAIS ENCANTO)  
Fernando Machado Soares

arranjos Fernando Couceiro

Sheet music for guitar (T, A, B strings) in G major, 86 BPM. The music is divided into four staves, each with a different fingering pattern below it. The first staff starts at measure 1, the second at measure 6, the third at measure 10, and the fourth at measure 14.

**Staff 1:**

T	0	0	0	2	3	0	3	7	5	5	5	5	3	5	3	0	7	10	7	0
A	0	0	0	0	0	0	0	5	5	5	5	5	0	4	4	4	8	8	8	7
B	0	0	2	1	0	0	0	0	0	0	0	0	3	3	3	2	0	7	9	9

**Staff 2:**

T	0	0	0	0	3	0	5	5	5	3	0	1	0	2	0	4	4	4	0
A	0	0	0	0	0	0	5	5	5	0	0	0	0	2	2	2	4	4	4
B	0	2	0	2	1	0	0	0	0	0	3	2	3	3	2	0	2	2	0

**Staff 3:**

T	4	2	2	4	0	7	10	8	8	7	10	7	8	7	0	0	0	12	10	8	5	8	10
A	4	2	2	4	2	0	7	9	8	7	9	7	9	0	7	9	0	0	0	7	7	0	
B	2	2	2	2	0	0	7	7	7	7	9	9	9	0	7	9	0	0	0	7	7	0	

**Staff 4:**

T	7	0	0	3	3	0	0	0	0	0	0	0	5	5	5	5	5	3	1	0	0	2	0
A	0	0	0	0	0	0	0	0	0	0	0	0	5	5	5	5	5	0	3	0	1	0	
B	3	3	3	3	0	0	0	0	0	0	0	0	5	0	3	0	0	3	3	2	0	3	

18

T 4 7 12 10 10 5 8 10 7 8 7 8 7 7 7 10  
A 2 4 4 8 7 7 7 7 7 7 7 7 8 8 8 7  
B 2 4 4 0 0 7 9 10 9 9 9 0 7 9 7 9

22

T 2 3 0 0 3 3 2 2 3 5 7 5 4 5 3 0 0 12 12 14 12 10 8  
A 0 0 2 0 1 2 2 0 3 2 2 0 3 2 0 0 9 13 14 9  
B 0 2 0 3 2 2 0 3 2 0 0 0 2 0 0 0 0 0 0 0 0 0

26

T 7 0 0 0 0 3 0 5 5 5 5 5 5 5 5  
A 8 8 7 7 0 0 0 0 0 0 0 0 0 0 0 0  
B 7 9 7 7 0 0 2 0 2 1 0 0 3 0 0 2

29

T 3 0 0 2 0 4 2 2 4 4 0 4 2 2 4 4 0  
A 1 0 1 0 4 2 2 2 0 3 2 2 2 0 3 2 0  
B 3 3 2 0 3 2 2 0 3 2 0 2 0 3 2 0 0

**COIMBRA**  
 (ABRIL EM PORTUGAL)  
 José Galhardo / Raul Ferrão

arranjos Fernando Couceiro

19

T 3-5-3-1  
A 2  
B 0

0 5 5 5 5  
5 5 5 5  
0 0 0 0  
4 5 5 5  
4 5 5 5  
3 5 5 5  
0 0 0 0

24

T 2 1 1 1 1 0  
A 2 2 0 0 0 0  
B 0 0 0 0 0 0

1 1 1 1 1 0  
2 2 2 2 2 0  
0 0 0 0 0 0  
0 3 2 2 2 0  
1 2 2 2 2 0  
0 1 2 2 2 0

29

T 4 4 4 1 0 0 0 3  
A 4 4 2 0 1 1 2 1  
B 0 0 0 0 0 0 0 0

4 4 4 1 0 0 0 3  
4 4 2 0 1 1 2 1  
0 0 0 0 0 0 0 0  
0 2 2 2 2 2 2 2  
0 3 4 4 4 4 4 4  
0 3 4 4 4 4 4 4

34

T 8 10 7 9 || 5 5 5 7 5 6 6 6 0 2 2 6  
A 8 8 7 7 || 0 0 0 0 0 0 0 0 7 6 6 6 0 2 2 6  
B 8 8 7 7 || 0 0 0 0 0 0 0 0 7 0 0 0 0 0 0 0

39

T  
A  
B

5 0 7 | 7 6 | 0 4 3 | 0 9 | 9 7 | 7 5 | 9 5

6 0 | 7 6 | 0 7 6 | 0 4 | 0 7 | 0 7 6 | 0 0

44

T  
A  
B

0 7 | 5 6 | 0 7, 6 | 0 2 | 2 6 | 5 0 7 | 7 6 | 0 7, 6 | 0 0

49

D.S. al Coda

T  
A  
B

0 3 | 9 7 | 0 5, 5 | 5 6 | 7 5, 5 | 6 7 | 0 5, 5 | 5 0

53

T  
A  
B

5 5 | 6 7 | 5 6 | 7 5, 5 | 6 7 | 0 5, 5 | 5 0

# UMA CASA PORTUGUESA

Vasco Matos Sequeira / Artur Fonseca /  
Reinaldo Ferreira

arranjos Fernando Couceiro

The sheet music consists of four staves. The top staff is standard musical notation with a treble clef, a key signature of two sharps, and a tempo of 64. The second staff is a TAB staff with three lines labeled T, A, and B. The third staff is standard musical notation with a treble clef and a key signature of one sharp. The fourth staff is a TAB staff with three lines labeled T, A, and B. The music is divided into measures by vertical bar lines. Measure 1 (harm.) starts with eighth-note pairs. Measure 2 continues with eighth-note pairs. Measure 3 begins with a sixteenth-note pattern followed by eighth-note pairs. Measure 4 shows a sixteenth-note pattern followed by eighth-note pairs. Measure 5 (pizz.) starts with eighth-note pairs. Measure 6 continues with eighth-note pairs. Measure 7 begins with a sixteenth-note pattern followed by eighth-note pairs. Measure 8 shows a sixteenth-note pattern followed by eighth-note pairs. Measure 9 (II) starts with eighth-note pairs. Measure 10 continues with eighth-note pairs. Measure 11 begins with a sixteenth-note pattern followed by eighth-note pairs. Measure 12 shows a sixteenth-note pattern followed by eighth-note pairs. Measure 13 (15) begins with a sixteenth-note pattern followed by eighth-note pairs. Measure 14 shows a sixteenth-note pattern followed by eighth-note pairs.

19

23

27

31

# A MULHER DA ERVA

José Afonso

arranjos Fernando Couceiro

The musical score consists of four staves of music for guitar, arranged in two systems. The top system starts at measure 1, with a tempo of 120 BPM, common time (indicated by '3/4'), and a treble clef. The bottom system starts at measure 5. Both systems feature a six-string guitar tablature below the staff, with the strings labeled T (top), A, and B from left to right. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, and the fourth staff contains measures 13-16. The music includes various note heads, stems, and bar lines, with some notes having horizontal dashes through them.

17

21

24

27