



Coleção de Partituras UAB-UFSCar

Canções Brasileiras de Antigamente





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INTRODUÇÃO

Este volume consiste em uma série com 38 peças apresentadas com melodia e acordes cifrados. São melodias de canções brasileiras populares: folclóricas ou de compositores do final do século XIX. As melodias foram coletadas do livro *Canções Populares do Brasil*, de Julia de Brito Mendes com edição de J. Ribeiro dos Santos, Rio de Janeiro, datando de 1911. A maioria das canções folclóricas foi transcrita pela autora. Na versão que se vos apresenta buscou-se respeitar a original, mas nem sempre isto foi possível, pois alguns trechos apresentavam incoerências na notação da partitura, crê-se que por erros de edição. A peça *A Casinha Pequeninha* foi modificada da transcrição original com o intuito de tornar-se mais fiel à sua versão mais conhecida. Algumas pequenas adequações também foram feitas buscando um melhor fraseado, isto ocorreu em Canto do Pescador, no qual no original constava no interior da frase uma semínima seguida de colcheia que foi substituída por uma semínima pontuada para evitar a fragmentação da melodia. A harmonização e cifragem foram realizadas por Glauber Santiago.

No site da *Internet Archive* (<http://www.archive.org>) pode ser obtida a versão original do Livro, em formato digital, que além destas 38 peças contempla mais de uma centena de outras canções, todas com as respectivas letras.

Assim como em outros volumes desta coleção, neste encontramos as mesmas peças em 3 versões: a primeira na clave de sol, a segunda na clave de fá da quarta linha e a última na clave de dó da terceira linha. Todas estas versões estão na mesma tonalidade, ocorrendo apenas transposições de oitava, buscando melhor visualização e praticidade na utilização musical e didática das peças.

Indicações para o uso deste livro

Para o aprendizado de qualquer elemento uma característica fundamental é a criatividade na relação com o objeto. É pouco útil para o aprendizado se o aluno não utiliza o material disponível e, no caso de partituras, são muito numerosas as possibilidades de uso criativo no aprendizado musical. Para este capítulo indica-se as seguintes possibilidades como ideias iniciais:

1. Realizar a leitura rítmica das peças sem solfejar, apenas falando o nome das notas no ritmo correto e sem distinguir (apresentar) os acidentes ocorrentes. Fazer isso em todas as três claves apresentadas.
2. Realizar o solfejo das peças, cantando as notas pelo nome no ritmo e entonação corretos, mas sem distinguir os acidentes ocorrentes. Por

exemplo: Em uma peça em Dó maior surge em algum lugar a nota Si bemol – neste caso, entonar-se-ia a nota Si bemol mas pronunciar-se-ia apenas “Si”. Indicaria-se ainda, que realizem-se transposições de oitava para que as peças possam ser cantadas em uma altura adequada às características vocais de cada um.

3. Realizar o solfejo relativo, com o Dó móvel da seguinte forma: cante as notas na altura correta – ou seja, um “Ré” é um “Ré” mesmo, como no piano, por exemplo. Inclusive, obviamente, observando os acidentes. Mas, para falar o nome da nota imagine que a peça (qualquer uma delas) está em Dó maior (se a tonalidade original for maior) ou em Lá menor (se a tonalidade original for menor). Assim, por exemplo, se a peça está em Lá maior e aparece na partitura a nota “Ré”, o Ré deverá ser cantado, mas a palavra utilizada será “Fá”. Para entender, experimente tocar a nota “Ré” ao piano e cantar junto, mas pronunciando “Fá”. A lógica é que neste sistema de Dó Móvel cada nota represente um grau na escala conforme os quadros a seguir:

Grau da escala maior	I	II	III	IV	V	VI	VII
Sílaba a ser pronunciada	Dó	Ré	Mi	Fá	Só	Lá	Ti

Grau da escala menor	I	II	III	IV	V	VI	VII
Sílaba a ser pronunciada	Lá	Ti	Dó	Ré	Mi	Fá	Só

É importante observar que no lugar de “Sol” indica-se “Só” para facilitar o canto, devido à perda da consoante final. Outro elemento diferencial é a nota “Si”, que é substituída pela sílaba “Ti”. Mais à frente ficará clara esta necessidade.

Para exemplificar pode-se observar o seguinte trecho da peça *Casinha Branca da Serra*:

Andante

As notas são: Lá, Sol, Fá, Sol, Lá, Sib, Lá e Fá. Mas. Como a peça está na tonalidade de Fá maior, as sílabas a serem pronunciadas serão respectivamente: Mi, Ré, Dó, Ré, Mi, Fá, Mi e Dó.

Agora um exemplo em peça em tonalidade menor, *Ai! Meu bem, se eu não te amo*:



As notas são: Lá, Fá, Ré, Lá, Sib e Lá. Mas, como a peça está na tonalidade de Ré menor, as sílabas a serem utilizadas são: Mi, Dó, Lá, Mi, Fá e Mi.

Ainda existe um aspecto a ser indicado que se refere aos acidentes. Neste sistema as notas com acidentes ocorrentes são nomeadas com uma sílaba diferente conforme os quadros a seguir:

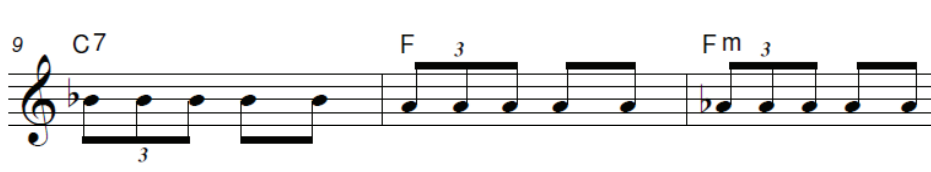
Grau da escala maior	I	R	II	RR	III	IV	R'	V	Y	VI	YR	VII
		RR		RRR			Y		YR		YRR	
Exemplo de nota na tonalidade de Dó maior	Dó	Dó#	Ré	Ré#	Mi	Fá	Fá#	Sol	Sol#	Lá	Lá#	Si
		Réb		Mib			Solb		Láb		Sib	
Sílaba a ser pronunciada	Dó	Di	Ré	Ri	Mi	Fá	Fi	Só	Si	Lá	Li	Ti
		Rá		Má			Sá		Lô		Ta	

Grau da escala menor	I	R	II	III	RRR	IV	R'	V	VI	YR	VII	YRR
		RR			YR		Y			YRR		
Exemplo de nota na tonalidade de Lá menor	Lá	Lá#	Si	Dó	Dó#	Ré	Ré#	Mi	Fá	Fá#	Sol	Sol#
		Sib		Réb			Mib			Solb		
Sílaba a ser pronunciada	Lá	Li	Ti	Dó	Di	Ré	Ri	Mi	Fá	Fi	Só	Si
		Tá		Rá			Má			Sá		

Nos quadros anteriores as setas para cima (↑) e para baixo (↓) indicam, respectivamente, alterações de semitom ascendentes e descendentes. Como se pode notar, utiliza-se a vogal “I” para indicar a alteração ascendente e a vogal “A” para a alteração descendente. Apenas no caso de “Lô” é que existe a exceção, em virtude de a sílaba “Lá” já conter a vogal “A”. Outra observação importante refere-se à nota V↑ (Sol#) que é representada por “Si” sendo que deve ficar claro que não corresponde à nota “Si” que, por sua vez, é representada por “Ti”.

A seguir alguns exemplos extraídos de trechos das peças:

1. Fragmento de *Borboleta, meus encantos*:



Notas escritas e entoadas	Sib	Lá	Láb
Sílabas a serem pronunciadas	Tá	Lá	Lô

2. Fragmento de *A casa branca da serra*:



Tonalidade: Fá Maior

Notas escritas e entoadas	Sol	Fá#	Sol	Fá	Si
Sílabas a serem pronunciadas	Ré	Di	Ré	Dó	Fi

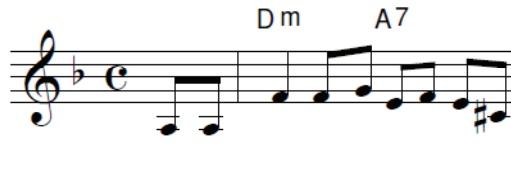
3. Fragmento de *A gentil Carolina*:



Tonalidade: Lá Menor

Notas escritas e entoadas	Sol#	Si	Sol#	Fá	Mi	Ré#
Sílabas a serem pronunciadas	Si	Ti	Si	Fá	Mi	Ri

4. Fragmento de *Canto do cisne*:



Tonalidade: Ré Menor

Notas escritas e entoadas	Lá	Fá	Sol	Mi	Fá	Mi	Do#
Sílabas a serem pronunciadas	Mi	Dó	Ré	Ti	Dó	Ti	Si

A princípio poderá parecer difícil, mas inicie com as peças em Dó maior e depois com as em Lá menor. Depois disto passe às demais tonalidades.

1. Realizar o solfejo relativo, com o Dó móvel conforme indicado no item 3, apenas das peças que não estiverem em Dó maior ou Lá menor, mas, simultaneamente, tocando as notas na altura real ao piano, teclado, violão, violino ou outro instrumento em dó que permita o canto simultâneo.
2. Tocar em um instrumento as melodias das peças musicais. Em todas as claves.
3. Tocar em um instrumento harmônico os acordes cifrados das peças.
4. Tocar em um instrumento harmônico os acordes cifrados das peças, simultaneamente, cantando as melodias. Em todas as claves.
5. Realizar a análise harmônica das peças.

Canções Brasileiras de Antigamente

Clave de Sol



1. Acorda, Adalgisa

Canções Populares do Brasil

Andante

The musical score is written in treble clef with a 3/4 time signature. It consists of eight staves of music, each starting with a measure number. The tempo is marked as *Andante*. The key signature has one sharp (F#), indicating the key of D major or B minor. The melody is composed of eighth and quarter notes, with occasional rests. Chords are indicated by letters above the staff: E7, A m, D m, and A m.

Staff 1: Measure 1. Chords: E7, A m, E7.

Staff 2: Measure 5. Chords: A m, E7.

Staff 3: Measure 9. Chords: A m, D m.

Staff 4: Measure 13. Chords: A m, E7, A m, E7.

Staff 5: Measure 16. Chords: A m, E7.

Staff 6: Measure 20. Chords: A m, E7.

Staff 7: Measure 24. Chords: A m, D m.

Staff 8: Measure 28. Chords: A m, E7, A m.

2. Ai! Meu bem, se eu não te amo

Canções Populares do Brasil



3. Amor de artista (Cançoneta)

Canções Populares do Brasil
Aluízio Azevedo
M. Cardoso

Musical score for 'Amor de artista' (Cançoneta). The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The piece is in 2/4 time. The score consists of eight staves of music, each with a measure number and a set of chords. The chords are: A, F#m, E7, A, D, A/C#, E7/B, A, E7, A, A/C#, Bm, E7, A, A7, B7, E7, B7, E, F7(b5), E7, F7(b5), A/E, E7, Am, E7, Dm7, E7, A, D, A, F#m, B7, E7, A, E7, A, A/C#, D, B7/D#, A/E, E7, A.

4. Ao luar

Canções Populares do Brasil

Allegretto

The musical score is written on a single treble clef staff in 3/4 time. It consists of 13 measures. The tempo is marked 'Allegretto'. The key signature has one flat (F major or D minor). The chords are: Am (measures 1-2), E/G# (measures 3-4), E7 (measure 5), E7/D (measures 6-7), Am/C (measures 8-9), Am (measures 10-11), Dm (measure 12), Dm/F (measures 13-14), Am/E (measures 15-16), E7 (measures 17-18), F7 (measures 19-20), E7 (measures 21-22), Am (measures 23-24), and D.C. (measures 25-26).

Am E/G#

5 E7 E7/D Am/C

9 Am Dm Dm/F

13 Am/E E7 F7 E7 Am D.C.

5. A borboleta do Natal

(Lundú do norte)

Canções Populares do Brasil
Annibal de Castro

The musical score is written in 2/4 time with a key signature of two flats (Bb and Eb). It consists of six staves of music, each with a measure number and a set of chords. The chords are: Eb, Fm, Bb7, Eb (measures 1-4); Edim7, Fm, Bb7, Eb (measures 5-8); C7, Fm, Bb7, Eb (measures 9-12); Eb, Fm, Bb7, Eb (measures 13-16); Edim7, Fm, Bb7, Eb (measures 17-20); C7, Fm, Bb7, Eb (measures 21-24). The piece concludes with a D.C. (Da Capo) instruction.

6. Borboleta, meus encantos

Canções Populares do Brasil

The musical score is written in 2/4 time and consists of five staves of music. The key signature has one flat (B-flat). The score includes various chords and rhythmic patterns:

- Staff 1: Chords C and G7. Features a triplet of eighth notes.
- Staff 2: Chords G7 and C. Features a triplet of eighth notes.
- Staff 3: Chords C7, F, Fm, and C. Features triplets of eighth notes.
- Staff 4: Chords F, G7, C, D7, and G7. Features a triplet of eighth notes.
- Staff 5: Chords G/B, C, A7, Dm7, G7, C 1., and C 2. Ends with a double bar line.

7. Canção do trovador

Canções Populares do Brasil

The musical score is written in 6/8 time and consists of eight staves of music. The chords are indicated above the notes. The melody is primarily composed of eighth and quarter notes, with some rests and a final cadence on the eighth staff.

Staff 1: C, D m/C, G7/C, C

Staff 2 (5): C/E, F, C, G7, C

Staff 3 (9): A7, D m, F m, C

Staff 4 (13): G m7, G \flat 7(b5), F Maj7, G7, C, G7sus4

Staff 5 (17): C, D m/C, G7/C, C

Staff 6 (21): C/E, F, C, G7, C

Staff 7 (25): A7, D m, F m, C

Staff 8 (29): G m7, G \flat 7(b5), F Maj7, G7, C

8. Canto do cisne

Canções Populares Brasileiras
Laurindo Rabello; A. J. S. Monteiro

Andante

The musical score is written in a single system with four staves. The first staff begins with the tempo marking 'Andante' and contains measures 1 through 4. The second staff contains measures 5 through 8. The third staff contains measures 9 through 12. The fourth staff contains measures 13 through 16 and ends with a double bar line and the instruction 'D.C.'. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is written in a treble clef. Chord symbols are placed above the notes: Dm, A7, Dm, D7, Gm, C7, F, C, C#dim7, Dm, G#dim7, A7, Dm, Dm, A7, Dm, Dm/C, Bm7(b5), Bb7, A7, Em7(b5), A7, Dm, Gm, Dm.

1 Dm A7 Dm D7 Gm C7 F

5 C C#dim7 Dm G#dim7 A7 Dm

9 Dm A7 Dm D7 Gm C7 F

13 C C#dim7 Dm Dm/C Bm7(b5) Bb7 A7 Em7(b5) A7 Dm Gm Dm D.C.

9. Canto do pescador (Lundú)

Canções Populares do Brasil

The musical score is written in G major (one sharp) and 6/8 time. It consists of eight staves of music, each with a line of chord symbols above it. The chords are: G, D7/F#, G, G/B, C (Staff 1); Am, D7sus4, D7, Am, D7, G (Staff 2); B7, Em, B7, Em (Staff 3); Am, D7, G, Am, D7, G (Staff 4); G, D7/F#, G, G/B, C (Staff 5); Am, D7sus4, D7, Am, D7, G (Staff 6); B7, Em, B7, Em (Staff 7); Am, D7, G, Am, D7, G (Staff 8).

10. A casa branca da serra

Canções Populares do Brasil
Guimarães Passos; Miguei Emygdio Pestana

Andante

The musical score is written in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The tempo is marked 'Andante'. The piece consists of 28 measures, with chord changes indicated above the staff. The notes are as follows:

- Measure 1: F chord, notes G4, Bb4, D5.
- Measure 2: G m/F chord, notes G4, Bb4, D5.
- Measure 3: F chord, notes G4, Bb4, D5.
- Measure 4: F chord, notes G4, Bb4, D5.
- Measure 5: G m/F chord, notes G4, Bb4, D5.
- Measure 6: Bb m/F chord, notes G4, Bb4, D5.
- Measure 7: F chord, notes G4, Bb4, D5.
- Measure 8: F chord, notes G4, Bb4, D5.
- Measure 9: D m chord, notes G4, Bb4, D5.
- Measure 10: D7 chord, notes G4, Bb4, D5.
- Measure 11: G m chord, notes G4, Bb4, D5.
- Measure 12: G m/F chord, notes G4, Bb4, D5.
- Measure 13: C7/E chord, notes G4, Bb4, D5.
- Measure 14: C7 chord, notes G4, Bb4, D5.
- Measure 15: F chord, notes G4, Bb4, D5.
- Measure 16: F#dim7 chord, notes G4, Bb4, D5.
- Measure 17: G m chord, notes G4, Bb4, D5.
- Measure 18: G#dim7 chord, notes G4, Bb4, D5.
- Measure 19: A m7 chord, notes G4, Bb4, D5.
- Measure 20: D7/F# chord, notes G4, Bb4, D5.
- Measure 21: G m chord, notes G4, Bb4, D5.
- Measure 22: A7 chord, notes G4, Bb4, D5.
- Measure 23: C#dim7 chord, notes G4, Bb4, D5.
- Measure 24: D m chord, notes G4, Bb4, D5.
- Measure 25: G7/B chord, notes G4, Bb4, D5.
- Measure 26: F6/C chord, notes G4, Bb4, D5.
- Measure 27: D9 chord, notes G4, Bb4, D5.
- Measure 28: G7 chord, notes G4, Bb4, D5, ending with a double bar line and 'D.C.' instruction.

11. A casinha pequenina

Francisco Ernani Braga

The musical score is written in a single system with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The melody consists of eighth and quarter notes, with some measures containing rests. Chords are indicated above the staff. The piece concludes with a double bar line and the instruction 'D.C.'.

Chords: D m, A m7(b5), D7, G m, G m/F, E m7(b5), A7, D m, A7, D m, A m7(b5), D7, G m, D m, Bb, E m7(b5), A7, A m7(b5), D7, G m, D m, Bb, E m7(b5), A7, G m, D m, D.C.

12. O corcunda

Canções Populares do Brasil

C Dm G7 C

5 C F Dm Dm/C G/B G7

9 C CMaj7 F C/E Dm C G7 C

13 CMaj7 F C/E Dm/G C/G G7 C

17 C Dm G7 C

21 C F Dm Dm/C G/B G7

25 C CMaj7 F C/E Dm C G7 C

29 CMaj7 F C/E Dm/G C/G G7 C

13. Deixei cabanas

Canções Populares do Brasil

Allegro

Chords: C#m, F#m, G#7, A

5 D#m7(b5), G#7, D#m7(b5), G#7, C#m

9 C#m/E, F#m, B#dim7, C#m

13 C#m/B, A Maj7, G#7, C#m

17 C#m/E, D#m7(b5), G#7, C#m

21 C#m/E, D#m7(b5), G#7, C#m, D.C.

14. Estes mocinhos d'agora (Lundú)

Canções Populares do Brasil

Allegro



15. A gentil Carolina

Canções Populares do Brasil

Andante

The musical score is written in treble clef with a 3/4 time signature. The tempo is marked *Andante*. The key signature has one sharp (F#). The score consists of eight staves of music, each with a measure number at the beginning. Chords are indicated above the notes. The melody is as follows:

- Staff 1: Measure 1 (no chord), Measure 2 (Am), Measure 3 (Am), Measure 4 (G), Measure 5 (F), Measure 6 (E7), Measure 7 (rest), Measure 8 (no chord).
- Staff 2: Measure 9 (no chord), Measure 10 (no chord), Measure 11 (no chord), Measure 12 (no chord), Measure 13 (no chord), Measure 14 (Am), Measure 15 (no chord), Measure 16 (no chord).
- Staff 3: Measure 17 (A7), Measure 18 (no chord), Measure 19 (no chord), Measure 20 (no chord), Measure 21 (no chord), Measure 22 (Dm), Measure 23 (no chord), Measure 24 (no chord).
- Staff 4: Measure 25 (Am/E), Measure 26 (no chord), Measure 27 (E7), Measure 28 (no chord), Measure 29 (no chord), Measure 30 (Am), Measure 31 (no chord), Measure 32 (no chord).
- Staff 5: Measure 33 (Am), Measure 34 (no chord), Measure 35 (no chord), Measure 36 (no chord), Measure 37 (no chord), Measure 38 (no chord), Measure 39 (no chord), Measure 40 (no chord).
- Staff 6: Measure 41 (no chord), Measure 42 (no chord), Measure 43 (no chord), Measure 44 (no chord), Measure 45 (no chord), Measure 46 (Am), Measure 47 (no chord), Measure 48 (no chord).
- Staff 7: Measure 49 (A7), Measure 50 (no chord), Measure 51 (no chord), Measure 52 (no chord), Measure 53 (no chord), Measure 54 (Dm), Measure 55 (no chord), Measure 56 (no chord).
- Staff 8: Measure 57 (Am/E), Measure 58 (no chord), Measure 59 (E7), Measure 60 (no chord), Measure 61 (no chord), Measure 62 (Am), Measure 63 (no chord), Measure 64 (no chord).

16. Hei de amar-te até morrer

Canções Populares do Brasil
Moniz Barreto

Em B7 Em

5 C A#dim7 B7 Am Am/C B7 Em

9 E7 Am D7 G B7 Em

13 Am6 B7 Em/G Em Am6 B7 Em C B7

17 E7 Am D7 G B7 Em D.C.

17. Hino da descrente

Canções Populares do Brasil

The musical score is written in G major (one sharp) and 6/8 time. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody starts with a quarter rest, followed by a quarter note G, and then a series of eighth notes. Above the staff, the chord G is indicated. The second staff starts at measure 5 and includes chords Am, D7, G, D7, and G. The third staff starts at measure 9 and includes a D7 chord. The fourth staff starts at measure 13 and includes chords Am, D7, G, D7, G, and N.C. (Natural Chord). The fifth staff starts at measure 17 and includes chords A7, D, A7, and D. The sixth staff starts at measure 21 and includes chords Am7, D7, G/B, Em, Am7, D7, and G. The seventh staff starts at measure 25 and includes chords G/F, C/E, G/D, D7, and G. A dashed line above the staff from measure 25 to 28 is labeled 'rallentando'. The piece ends with a double bar line and repeat dots.

18. Menina, porque razão (Lundú)

Canções Populares do Brasil

5

9

13

17

21

25

29

19. Meu destino é imutável

Canções Populares do Brasil
G. F. Trindade

Musical score for the song "Meu destino é imutável" by G. F. Trindade. The score is written in 4/4 time and consists of eight staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as treble clef, notes, rests, and triplets. Chord symbols are placed above the notes to indicate the harmonic structure. The chords used include E7, Am, D#dim7, Am/G, F, Am/E, Bb, Dm, B7/D#, E7sus4, and Am/C.

Staff 1: E7, Am, D#dim7, E7

Staff 2: Am, Am/G, F, Am/E, D#dim7, E7

Staff 3: Am, E7, Am, E7

Staff 4: Am, Am/G, F, Am/E, D#dim7, E7

Staff 5: Am, Bb, E7, Am, Bb

Staff 6: E7, Dm, B7/D#

Staff 7: E7sus4, E7, Dm, D#dim7, Am/E, E7/D, Am/C, Dm

Staff 8: Am/E, E7, Am

20. Minha esperança

Canções Populares do Brasil



21. Mucama

Canções Populares do Brasil
Gonçalves Crespo

Andante

The musical score is written in treble clef with a 2/4 time signature. It consists of nine staves of music. The tempo is marked 'Andante'. The key signature has one flat (B-flat). The melody is primarily composed of eighth and quarter notes, with several triplet markings. Chords are indicated above the staff. The piece concludes with a 'D.C. al Fine' instruction.

Chords: G7, C, Am, Dm, G7, Dm, G7, C, G7, C, E^bdim7, Dm, G7, Dm, G7, C, Fine, C, E7, Am, C, E7, G7, C, G7, Dm, G7, C, Am, Dm, G7, C, Am, Dm, G7, C, Am, D.C. al Fine

22. Mulatinha do caroço (Lundú)

Canções Populares do Brasil

Allegro

Dm G7 Dm G7 C

5 Dm G7 Dm G7 N.C. C

8 Dm G7 Dm G7 C

12 Dm G7 Dm G7 N.C. C

15 Dm G7 Dm G7 C

19 Dm G7 Dm G7 N.C. C

23. Não és tu

Canções Populares do Brasil

Andante

C#m G#7 C#m B7 E

5 F#m B7 E F#m B7 E B7

9 E E/G# A E/B B7 E

13 C#m G#7 C#m B7 E

17 F#m B7 E F#m B7 E B7

21 E E/G# A E/B B7 E

24. A nossa amizade

Canções Populares do Brasil

Andante

Musical score for the song "A nossa amizade". The score is written in treble clef, 2/4 time, and D minor. It consists of four staves of music. The first staff starts with a Dm chord and ends with an A chord. The second staff starts with an A7 chord and ends with a Dm chord. The third staff starts with a Gm chord and ends with an A chord. The fourth staff starts with an A7 chord and ends with a D.C. (Da Capo) instruction. The melody is simple and consists of eighth and quarter notes.

5

9

13

D m

G m

A

A7

B \flat 7

A7

D m

G m

A

A7

B \flat 7

A7

D m

D.C.

25. Perdão, Emilia

Canções Populares do Brasil

Allegro C Dm $A7$

5 Dm

9 $C7$ F $C7$ F

13 $C7$ F $C7$ *Al Coda* F *N.C.* *D.S. al Coda*

\emptyset F

Detailed description: The image shows a musical score for the song 'Perdão, Emilia'. It consists of five staves of music in a single system. The first staff begins with the tempo marking 'Allegro', a common time signature 'C', and a key signature of one flat (B-flat). The first measure is marked with a 'C' chord, and the second measure with a 'Dm' chord. The melody starts with a quarter note G4, followed by eighth notes A4-B4, and a quarter note C5. The second staff starts at measure 5, marked with a 'Dm' chord. The melody continues with eighth notes D5-E5, quarter notes F5-G5, and quarter notes A5-B5. The third staff starts at measure 9, with chords 'C7' and 'F' alternating. The melody features eighth notes G5-A5, quarter notes B5-C6, and quarter notes D6-E6. The fourth staff starts at measure 13, with chords 'C7' and 'F' alternating. It includes performance directions: 'Al Coda' above the first measure of the staff, 'N.C.' (No Coda) above the second measure, and 'D.S. al Coda' above the final measure. The melody concludes with a quarter note G5. The fifth staff is a single measure marked with a 'F' chord, containing a whole note F4, and is preceded by a 'Coda' symbol (a circle with a vertical line through it).

26. Perdão, Senhor, meu Deus

Canções Populares do Brasil

Andante

5

9

13

17

21

A

E7

A

C#7

F#m

B7

E

E7

A6

E7

A^{1.}

A^{2.}

27. O Poeta e a Fidalga

Canções Populares do Brasil

Allegro

D D/C# D/B D/A

5 D A7

9 Em Em/D# Em/D Em/C#

13 A7 D A7

17 D D/C# D/B D/A

21 D D7 G

25 Em A D6 D#dim7

29 Em A7 D D.C.

28. Quero fugir-te

Canções Populares do Brasil

Andante

Chords: G, D7/A, D7/F#, G7, C, Cm, D7, G, A7, D, A7, D^{1.}, D^{2.}, D7, Ao

29. Quisera amar-te

Canções Populares do Brasil

Allegro

Musical staff 1: Treble clef, key signature of one flat (Bb), common time (C). Chords: C7, F, C7, F, Am, D7, Gm.

Musical staff 2: Treble clef, key signature of one flat (Bb), common time (C). Chords: C7, Gm, C7(b9), F, Dm7, Gm, C7, F, C7.

Musical staff 3: Treble clef, key signature of one flat (Bb), common time (C). Chords: F, C7, F, Am, D7, Gm.

Musical staff 4: Treble clef, key signature of one flat (Bb), common time (C). Chords: C7, Gm, C7(b9), F, Dm7, Gm, C7, F6.

30. Quisera ser borboleta

Canções Populares do Brasil

Chord progression for the first staff: A^b , B^b7 , E^b7 , A^b

Chord progression for the second staff (starting at measure 5): Cm , $G7$, Cm , Cm , B^b7 , E^b

Chord progression for the third staff (starting at measure 9): B^bm7 , E^b7 , A^b , E^b7 , A^b/C

Chord progression for the fourth staff (starting at measure 13): B^b7 , E^b7 , A^b , E^b7 , A^b

Chord progression for the fifth staff (starting at measure 17): A^b , B^b7 , E^b7 , A^b

Chord progression for the sixth staff (starting at measure 21): Cm , $G7$, Cm , Cm , B^b7 , E^b

Chord progression for the seventh staff (starting at measure 25): B^bm7 , E^b7 , A^b , E^b7 , A^b/C

Chord progression for the eighth staff (starting at measure 29): B^b7 , E^b7 , A^b , E^b7 , A^b

31. O sapo na lagoa (Lundú)

Canções Populares do Brasil

Allegro

D A7 D

5 A7 D

9 A7 D

13 A7 D

32. Se não me amas, Oh! Mulher

Canções Populares do Brasil

Musical score for the song "Se não me amas, Oh! Mulher". The score is written in treble clef, 2/4 time, and the key signature has three flats (B-flat, E-flat, A-flat). The melody consists of six lines of music, each with a measure number and chord symbols above it.

Chord symbols: Cm, G/B, G7, Cm, G m7(b5), C7, F m, G7, A^b7, G7, Cm, G7, Cm, G7, Cm.

Measure numbers: 1, 5, 9, 13, 17, 21.

Endings: *Fine* (at measure 13), *D.C. al Fine* (at measure 21).

33. Sempre te amando

Canções Populares do Brasil

Andante

The musical score is written in a single system with four staves. The key signature has one flat (Bb) and the time signature is 3/4. The tempo is marked 'Andante'. The notes are as follows:

- Staff 1: Notes are G4, A4, Bb4, C5, Bb4, A4, G4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, G4, A4, Bb4, C5. Chords above: C13, F, C7/G, C7, F.
- Staff 2: Notes are G4, A4, Bb4, C5, Bb4, A4, G4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, G4, A4, Bb4, C5. Chords above: Bbm, F/A, Abdim7, Gm7, C13, F, C13.
- Staff 3: Notes are G4, A4, Bb4, C5, Bb4, A4, G4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, G4, A4, Bb4, C5. Chords above: F, C7/G, C7, F.
- Staff 4: Notes are G4, A4, Bb4, C5, Bb4, A4, G4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, G4, A4, Bb4, C5. Chords above: Bbm, F/A, Abdim7, Gm7, C13, F.

34. Seu Nastaço chegou di viagem

Canções Populares do Brasil

Allegro A

5 A A7

9 D6 A/C# F#m7 Bm E7 A A7

13 D6 A/C# F#m7 Bm E7 Bm E7

1. A	2. A
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Detailed description: This is a musical score for a piece in G major (one sharp) and common time. It consists of four staves of music. The first staff begins with the tempo marking 'Allegro' and a first ending bracket labeled 'A'. The second staff starts at measure 5 and has a second ending bracket labeled 'A' and 'A7'. The third staff starts at measure 9 and includes a series of chords: D6, A/C#, F#m7, Bm, E7, A, and A7. The fourth staff starts at measure 13 and includes chords: D6, A/C#, F#m7, Bm, E7, Bm, E7, and a double bar line with first and second endings labeled '1. A' and '2. A'.

35. O testamento (Lundú)

Canções Populares do Brasil
J. J. Alves

Allegro

Am E7 Am

4 Dm E7 Am G7 C E7 Am Am/G Dm/F

8 Bm7(b5) E7 Am E7

11 Am Dm E7 Am G7

14 C E7 Bm7(b5) E7 Am

Detailed description: The musical score is written in treble clef with a common time signature (C). It consists of five staves of music. The first staff begins with the tempo marking 'Allegro' and contains the first four measures, with chords Am, E7, and Am indicated above. The second staff starts at measure 4 and includes chords Dm, E7, Am, G7, C, E7, Am, Am/G, and Dm/F. The third staff starts at measure 8 and includes chords Bm7(b5), E7, Am, and E7. The fourth staff starts at measure 11 and includes chords Am, Dm, E7, Am, and G7. The fifth staff starts at measure 14 and includes chords C, E7, Bm7(b5), E7, and Am. The piece concludes with a double bar line at the end of the fifth staff.

36. Tristes saudades

Damião B. de Araújo

Musical score for 'Tristes saudades' in G minor, 4/4 time. The score consists of eight staves of music with various chords and melodic lines.

Staff 1: G m, C m, D7, A m7(b5), D7, G m

Staff 2: 5 F7sus4, F7, Bb, Eb, Bb/F, F7, F7/Bb, Bb

Staff 3: 9 F7, Bb

Staff 4: 13 D7, G m, C m, C#dim7, D7sus4, D7, 1. G m, Eb7, D7

Staff 5: 17 2. G m, Eb7, D7, G m

Staff 6: 22 F7, Bb, Eb, Bb

Staff 7: 26 Eb7, D7sus4, D7, G m

Staff 8: 30 C m, G m/D, D7, G m

37. O vago mestre

Canções Populares do Brasil

The musical score for "O vago mestre" is written in E-flat major (two flats) and 6/8 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 6/8 time signature. The melody is composed of eighth and quarter notes. Above the staff, the chord E \flat is indicated above the first measure, and F m is indicated above the eighth measure. The second staff starts with a measure rest labeled '5'. Above the staff, F 7 is indicated above the fifth measure, and B \flat is indicated above the eighth measure. The third staff starts with a measure rest labeled '9'. Above the staff, E \flat is indicated above the first measure, C 7 is indicated above the fifth measure, and F m is indicated above the eighth measure. The fourth staff starts with a measure rest labeled '13'. Above the staff, A \flat 6 is indicated above the first measure, E \flat /G is indicated above the second measure, C m 7 is indicated above the third measure, F m 7 is indicated above the fourth measure, B \flat 7 is indicated above the fifth measure, E \flat is indicated above the sixth measure, and D.C. is indicated above the final measure. The piece concludes with a double bar line.

38. Vem cá, meu anjo

Canções Populares do Brasil

Allegro

A E7 A D A

5 E7 A E7 A A7 B7 B#7

9 C#7 F#m C#7 F#m

13 B7 E B7 E A

17 E7 A D A

21 E7 A E7 A

Canções Brasileiras de Antigamente

Clave de Fá



1. Acorda, Adalgisa

Canções Populares do Brasil

Andante

The musical score is written in bass clef with a 3/4 time signature. It consists of eight staves of music. The tempo is marked 'Andante'. The key signature has one sharp (F#), indicating D major or B minor. The piece features a series of chords: E7, Am, and Dm. The melody is primarily eighth and quarter notes, with some rests and a final whole note. The score is divided into measures by bar lines, with some measures containing a repeat sign.

Chords: E7, Am, Dm

Measures: 1, 5, 9, 13, 16, 20, 24, 28

2. Ai! Meu bem, se eu não te amo

Canções Populares do Brasil

Andante

D m A7 B \flat 6 A7 D m

5 D7 G m E m7(\flat 5) B \flat 7 A7 D m

9 D m A7 B \flat 6 A7

12 D m D7 G m E m7(\flat 5) B \flat 7 A7 D m

The musical score is written in bass clef with a 6/8 time signature. It consists of four lines of music. The first line starts with the tempo marking 'Andante' and contains six measures with chord symbols D m, A7, B \flat 6, A7, and D m. The second line starts at measure 5 and contains six measures with chord symbols D7, G m, E m7(\flat 5), B \flat 7, A7, and D m. The third line starts at measure 9 and contains four measures with chord symbols D m, A7, B \flat 6, and A7. The fourth line starts at measure 12 and contains seven measures with chord symbols D m, D7, G m, E m7(\flat 5), B \flat 7, A7, and D m. The piece concludes with a double bar line at the end of the fourth line.

3. Amor de artista (Cançoneta)

Canções Populares do Brasil
Aluízio Azevedo
M. Cardoso

A F#m E7

5 A F#m E7 A D A/C# E7/B

9 A E7 A A/C# Bm E7 A A7

13 B7 E7 B7 E

17 F 7(b5) E7 F 7(b5) A/E E7

21 *Molto* A m E7 D m7 *rall.* E7

25 *a tempo* A D A F#m B7 E7 A E7

29 A A/C# D B7/D# A/E E7 A

> > >

4. Ao luar

Canções Populares do Brasil

Allegretto A m E/G#

5 E7 E7/D A m/C

9 A m D m D m/F

13 A m/E E7 F7 E7 A m D.C.

dim.

5. A borboleta do Natal

(Lundú do norte)

Canções Populares do Brasil
Annibal de Castro

1 Eb F m B \flat 7 E \flat

5 E dim7 F m B \flat 7 E \flat

9 C7 F m B \flat 7 E \flat

13 E \flat F m B \flat 7 E \flat

17 E dim7 F m B \flat 7 E \flat

21 C7 F m B \flat 7 E \flat D.C.

6. Borboleta, meus encantos

Canções Populares do Brasil

Andante

1
C G7 C

5 G7 C

9 C7 F Fm C

13 F G7 C D7 G7

17 G/B C A7 Dm7 G7 C1. C2.

7. Canção do trovador

Canções Populares do Brasil

Allegro

Chord progression: C, Dm/C, G7/C, C, C/E, F, C, G7, C, A7, Dm, Fm, C, Gm7, G \flat 7(b5), FMaj7, G7, C, G7sus4, C, Dm/C, G7/C, C, C/E, F, C, G7, C, A7, Dm, Fm, C, Gm7, G \flat 7(b5), FMaj7, G7, C.

8. Canto do cisne

Canções Populares Brasileiras
Laurindo Rabello; A. J. S. Monteiro

Andante

Dm A7 Dm D7 Gm C7 F

5 C C#dim7 Dm G#dim7 A7 Dm

9 Dm A7 Dm D7 Gm C7 F

13 C C#dim7 Dm Dm/C Bm7(b5) Bb7 A7 Em7(b5) A7 Dm Gm Dm D.C.

9. Canto do pescador (Lundú)

Canções Populares do Brasil

The musical score is written in bass clef with a 6/8 time signature and a key signature of one sharp (F#). It consists of eight staves of music, each with a measure number at the beginning and a set of guitar chords above the staff. The chords are: G, D7/F#, G, G/B, C (measures 1-5); Am, D7sus4, D7, Am, D7, G (measures 6-10); B7, Em, B7, Em (measures 11-15); Am, D7, G, Am, D7, G (measures 16-20); G, D7/F#, G, G/B, C (measures 21-25); Am, D7sus4, D7, Am, D7, G (measures 26-30); B7, Em, B7, Em (measures 31-35); Am, D7, G, Am, D7, G (measures 36-40).

10. A casa branca da serra

Canções Populares do Brasil
Guimarães Passos; Miguei Emygdio Pestana

Andante

Chords: F, G m/F, F, G m/F, B \flat m/F, F, D m, D7, G m, G m/F, C7/E, C7, F, F \sharp dim7, G m, G \sharp dim7, A m7, D7/F \sharp , G m, A7, C \sharp dim7, D m, G7/B, F6/C, D9, G7, C7, F, D.C.

11. A casinha pequenina

Francisco Ernani Braga

The musical score is written in bass clef with a 2/4 time signature. It consists of eight staves of music. The chords and measure numbers are as follows:

- Staff 1: Chords Dm, Am7(b5), D7, Gm, Gm/F. Measures 1-5.
- Staff 2: Chords Em7(b5), A7, Dm, A7. Measures 6-9. A slur covers measures 8 and 9.
- Staff 3: Chords Dm, Am7(b5), D7, Gm, Gm/F. Measures 10-14.
- Staff 4: Chords Em7(b5), A7, Dm, D7. Measures 15-18. A slur covers measures 17 and 18.
- Staff 5: Chords Gm, Dm, Bb. Measures 19-23.
- Staff 6: Chords Em7(b5), A7, Am7(b5), D7. Measures 24-27. A slur covers measures 26 and 27.
- Staff 7: Chords Gm, Dm, Bb. Measures 28-32.
- Staff 8: Chords Em7(b5), A7, Gm, Dm, D.C. Measures 33-37. A slur covers measures 35 and 36.

12. O corcunda

Canções Populares do Brasil

Allegro
C

D m G7

C



5 C

F

D m

D m/C

G/B

G7



9 C

C Maj7

F

C/E

D m

C

G7

C



13 C

C Maj7

F

C/E

D m/G

C/G

G7

C



17 C

D m

G7

C



21 C

F

D m

D m/C

G/B

G7



25 C

C Maj7

F

C/E

D m

C

G7

C



29 C

C Maj7

F

C/E

D m/G

C/G

G7

C



13. Deixei cabanas

Canções Populares do Brasil

Allegro

Chords: C#m, F#m, G#7, A

5 D#m7(b5) G#7 D#m7(b5) G#7 C#m

9 C#m/E F#m B#dim7 C#m

13 C#m/B A Maj7 G#7 C#m

17 C#m/E D#m7(b5) G#7 C#m

21 C#m/E D#m7(b5) G#7 C#m D.C.

14. Estes mocinhos d'agora (Lundú)

Canções Populares do Brasil

Allegro

The musical score is written in bass clef with a key signature of two sharps (D major) and a 2/4 time signature. The tempo is marked *Allegro*. The score consists of six staves of music, each containing four measures. Chord markings are placed above the staves: Staff 1 (measures 1-4): D, A7, D; Staff 2 (measures 5-8): A7, D; Staff 3 (measures 9-12): G, D; Staff 4 (measures 13-16): A7, D, Em, A7, D; Staff 5 (measures 17-20): G, D; Staff 6 (measures 21-24): A7, D, Em, A7, D.

15. A gentil Carolina

Canções Populares do Brasil

Andante

Am G F E7

5 Am

9 A7 Dm

13 Am/E E7 Am

17 Am Am G F E7

21 Am

25 A7 Dm

29 Am/E E7 Am

Detailed description: The image shows a musical score for the piece 'A gentil Carolina'. It is written in bass clef with a 3/4 time signature. The tempo is marked 'Andante'. The score consists of eight staves of music. The first staff begins with a treble clef and a 3/4 time signature, followed by a bass clef. The first four measures of the first staff are marked with chords: Am, G, F, and E7. The second staff starts at measure 5 with an Am chord. The third staff starts at measure 9 with an A7 chord and a Dm chord. The fourth staff starts at measure 13 with an Am/E chord, an E7 chord, and an Am chord. The fifth staff starts at measure 17 with an Am chord, an Am chord, a G chord, an F chord, and an E7 chord. The sixth staff starts at measure 21 with an Am chord. The seventh staff starts at measure 25 with an A7 chord and a Dm chord. The eighth staff starts at measure 29 with an Am/E chord, an E7 chord, and an Am chord. The score ends with a double bar line at the end of the eighth staff.

16. Hei de amar-te até morrer

Canções Populares do Brasil
Moniz Barreto

Em B7 Em

5 C A#dim7 B7 Am Am/C B7 Em

9 E7 Am D7 G B7 Em

13 Am6 B7 Em/G Em Am6 B7 Em C B7

17 E7 Am D7 G B7 Em D.C.

Detailed description: This is a musical score for a piece in bass clef and 4/4 time. It consists of five staves of music. The first staff starts with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in bass clef. Above the staff, the chords Em and B7 are indicated. The second staff begins at measure 5 and includes chords C, A#dim7, B7, Am, Am/C, B7, and Em. The third staff begins at measure 9 and includes chords E7, Am, D7, G, B7, and Em. The fourth staff begins at measure 13 and includes chords Am6, B7, Em/G, Em, Am6, B7, Em, C, and B7. The fifth staff begins at measure 17 and includes chords E7, Am, D7, G, B7, and Em, ending with a double bar line and the marking 'D.C.'.

17. Hino da descrente

Canções Populares do Brasil

Andante

5 Am D7 G D7 G

9 D7

13 Am D7 G D7 G N.C.

17 A7 D A7 D

21 Am7 D7 G/B Em Am7 D7 G

25 *rallentando* G/F C/E G/D D7 G

Detailed description: The musical score is written in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of seven staves of music. The first staff begins with the tempo marking 'Andante' and a repeat sign. Chords are indicated above the notes: G, D7, G, D7, G. The second staff starts at measure 5 with chords Am, D7, G, D7, G. The third staff starts at measure 9 with a D7 chord. The fourth staff starts at measure 13 with chords Am, D7, G, D7, G, and ends with a 'N.C.' (no chord) marking. The fifth staff starts at measure 17 with chords A7, D, A7, D. A double bar line with repeat dots is placed below the fifth staff. The sixth staff starts at measure 21 with chords Am7, D7, G/B, Em, Am7, D7, G. The seventh staff starts at measure 25 with the tempo marking 'rallentando' and a dashed line above the staff, followed by chords G/F, C/E, G/D, D7, G. The piece concludes with a double bar line and repeat dots.

18. Menina, porque razão (Lundú)

Canções Populares do Brasil

Allegro

5

9

13

17

21

25

29

Chord markings: G, D7, G, Am, D7, G, Em, Am, D7, G, Em, G, D7, G, Am, D7, G, Em, Am, D7, G.

19. Meu destino é imutável

Canções Populares do Brasil
G. F. Trindade

Chords: E7, Am, D#dim7, E7, Am, Am/G, F, Am/E, D#dim7, E7, Am, E7, Am, E7, Am, Am/G, F, Am/E, D#dim7, E7, Am, Bb, E7, Am, Bb, E7, Dm, B7/D#, E7sus4, E7, Dm, D#dim7, Am/E, E7/D, Am/C, Dm, Am/E, E7, Am.

Measure numbers: 4, 8, 12, 16, 20, 24.

Tempo/Style: *All sentimental*

20. Minha esperança

Canções Populares do Brasil

Dm

7 A7

14 Dm

21 D7 Gm

27 Dm A7 Dm D.C.

Detailed description: The image shows the bass line of the song 'Minha esperança' in 3/4 time, key of D minor. The piece consists of five systems of musical notation. The first system (measures 1-6) is marked with a Dm chord. The second system (measures 7-13) is marked with an A7 chord. The third system (measures 14-20) is marked with a Dm chord. The fourth system (measures 21-26) features a D7 chord in measure 21 and a Gm chord in measure 22. The fifth system (measures 27-32) is marked with Dm, A7, Dm, and ends with a D.C. (Da Capo) instruction.

21. Mucama

Canções Populares do Brasil
Gonçalves Crespo

Andante

Musical score for 'Mucama' in bass clef, 2/4 time. The score consists of nine staves of music, each with a measure number and a set of chords. The tempo is marked 'Andante'. The key signature is one flat (B-flat major/C minor). The score includes several triplet markings (indicated by a '3' below the notes) and a 'rall.' (ritardando) marking at the end. The piece concludes with 'D.C. al Fine'.

Chords and markings for each staff:

- Staff 1: G7, C, Am, Dm, G7. Triplets at measures 1, 3, and 5.
- Staff 2: Dm, G7, C, G7. Triplets at measures 1 and 3.
- Staff 3: C, E^bdim7, Dm, G7. Triplets at measures 1 and 3.
- Staff 4: Dm, G7, C. Triplet at measure 1. Ends with 'Fine'.
- Staff 5: C, E7, Am. Triplets at measures 1 and 3.
- Staff 6: E7, G7, C. Triplets at measures 1 and 3.
- Staff 7: G7, Dm, G7, C. Triplets at measures 1 and 3.
- Staff 8: Dm, G7, C, Am, Dm, G7, C, Am.
- Staff 9: Dm, G7, C, Am, *rall.* Dm, G7, C. Ends with 'D.C. al Fine'.

22. Mulatinha do caroço

(Lundú)

Canções Populares do Brasil

Allegro

Dm G7 Dm G7 C

5 Dm G7 Dm G7 N.C. C

8 Dm G7 Dm G7 C

12 Dm G7 Dm G7 N.C. C

15 Dm G7 Dm G7 C

19 Dm G7 Dm G7 N.C. C

23. Não és tu

Canções Populares do Brasil

Andante

Chord progression for the first staff: C#m G#7 C#m B7 E

5 F#m B7 E F#m B7 E B7

9 E E/G# A E/B B7 E

13 C#m G#7 C#m B7 E

17 F#m B7 E F#m B7 E B7

21 E E/G# A E/B B7 E

24. A nossa amizade

Canções Populares do Brasil

Andante

The musical score is written in bass clef with a 2/4 time signature. It consists of four lines of music. The first line starts with a bass clef, a key signature of one flat (Bb), and a 2/4 time signature. The melody begins with a quarter note G2, followed by quarter notes A2, Bb2, and C3. Above the staff, the chord 'D m' is indicated. The second line continues with quarter notes D3, E3, and F3, with the chord 'G m' above. The third line has quarter notes G3, A3, and Bb3, with the chord 'A' above. The fourth line has a half note C4, with the chord 'D m' above. The fifth line starts with a bass clef, a key signature of one flat, and a 2/4 time signature. It begins with a quarter note G2, followed by quarter notes A2, Bb2, and C3. Above the staff, the chord 'A7' is indicated. The sixth line continues with quarter notes D3, E3, and F3, with the chord 'Bb7' above. The seventh line has quarter notes G3, A3, and Bb3, with the chord 'A7' above. The eighth line has a half note C4, with the chord 'D m' above. The ninth line starts with a bass clef, a key signature of one flat, and a 2/4 time signature. It begins with a quarter note G2, followed by quarter notes A2, Bb2, and C3. Above the staff, the chord 'G m' is indicated. The tenth line continues with quarter notes D3, E3, and F3, with the chord 'A' above. The eleventh line has a half note G3, with the chord 'D m' above. The twelfth line starts with a bass clef, a key signature of one flat, and a 2/4 time signature. It begins with a quarter note G2, followed by quarter notes A2, Bb2, and C3. Above the staff, the chord 'A7' is indicated. The thirteenth line continues with quarter notes D3, E3, and F3, with the chord 'Bb7' above. The fourteenth line has quarter notes G3, A3, and Bb3, with the chord 'A7' above. The fifteenth line has a half note C4, with the chord 'D m' above. The piece ends with a double bar line and the instruction 'D.C.'.

25. Perdão, Emilia

Canções Populares do Brasil

Allegro $\frac{3}{8}$ Dm A7

5 Dm N.C.

9 C7 F C7 F

13 C7 F C7 *Al Coda* F N.C. *D.S. al Coda*

\emptyset F

26. Perdão, Senhor, meu Deus

Canções Populares do Brasil

Andante

A E7

5 A

9 C#7 F#m

13 B7 E

17 E7 A6

21 E7 A^{1.} A^{2.}

Detailed description: The musical score is written in bass clef with a key signature of two sharps (D major) and a 2/4 time signature. The tempo is marked 'Andante'. The score is divided into six staves. The first staff starts with a repeat sign and contains notes for measures 1-4, with chords A and E7. The second staff contains measures 5-8, with chord A. The third staff contains measures 9-12, with chords C#7 and F#m. The fourth staff contains measures 13-16, with chords B7 and E. The fifth staff contains measures 17-20, with chords E7 and A6. The sixth staff contains measures 21-24, with chord E7 and a first/second ending structure for chord A.

27. O Poeta e a Fidalga

Canções Populares do Brasil

Allegro

D D/C# D/B D/A

5 D A7

9 E m E m/D# E m/D E m/C#

13 A7 D A7

17 D D/C# D/B D/A

21 D D7 G

25 E m A D6 D#dim7

29 E m A7 D D.C.

28. Quero fugir-te

Canções Populares do Brasil

Andante $\text{\textcircled{G}}$ D7/A D7/F#

4 G7 C Cm D7

8 G *Fine* N.C. A7 D

11 A7 D^{1.} D^{2.} D7 Ao $\text{\textcircled{G}}$

29. Quisera amar-te

Canções Populares do Brasil

Allegro

Chord progression for the first staff: C7, F, C7, F, Am, D7, Gm.

Chord progression for the second staff (starting at measure 5): C7, Gm, C7(b9), F, Dm7, Gm, C7, F, C7.

Chord progression for the third staff (starting at measure 9): F, C7, F, Am, D7, Gm.

Chord progression for the fourth staff (starting at measure 13): C7, Gm, C7(b9), F, Dm7, Gm, C7, F6.

30. Quisera ser borboleta

Canções Populares do Brasil

The musical score is written in bass clef with a 6/8 time signature and a key signature of three flats (B-flat, E-flat, A-flat). The melody is primarily composed of eighth and quarter notes, with occasional dotted notes. Chords are indicated above the staff at the beginning of each measure or group of measures.

Chord progression for measures 1-4: A^b, B^b7, E^b7, A^b

Chord progression for measures 5-8: C m, G7, C m, C m, B^b7, E^b

Chord progression for measures 9-12: B^bm7, E^b7, A^b, E^b7, A^b/C

Chord progression for measures 13-16: B^b7, E^b7, A^b, E^b7, A^b

Chord progression for measures 17-20: A^b, B^b7, E^b7, A^b

Chord progression for measures 21-24: C m, G7, C m, C m, B^b7, E^b

Chord progression for measures 25-28: B^bm7, E^b7, A^b, E^b7, A^b/C

Chord progression for measures 29-32: B^b7, E^b7, A^b, E^b7, A^b

31. O sapo na lagoa (Lundú)

Canções Populares do Brasil

Allegro

D A7 D

5 A7 D

9 A7 D

13 A7 D

32. Se não me amas, Oh! Mulher

Canções Populares do Brasil

Musical score for the song "Se não me amas, Oh! Mulher". The score is written in bass clef, 2/4 time, and consists of six lines of music. The key signature has two flats (B-flat and E-flat). The chords and measures are as follows:

- Line 1: Measures 1-4. Chords: C m, G/B, G7, C m.
- Line 2: Measures 5-8. Chords: G m7(b5), C7, F m.
- Line 3: Measures 9-12. Chords: G7, A^b7.
- Line 4: Measures 13-16. Chords: G7, C m. Ends with *Fine*.
- Line 5: Measures 17-20. Chords: G7, C m.
- Line 6: Measures 21-24. Chords: G7, C m. Ends with *D.C. al Fine*.

33. Sempre te amando

Canções Populares do Brasil

Andante

The musical score is written in bass clef with a 3/4 time signature and a key signature of one flat (B-flat). It consists of four staves of music. The first staff starts with a half note G2 and a quarter note F2, followed by a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. Above the staff are the chords C13, F, C7/G, C7, and F. The second staff begins at measure 5 with a half note G2 and a quarter note F2, followed by eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. Above the staff are the chords Bbm, F/A, Abdim7, Gm7, C13, F, and C13. The third staff begins at measure 9 with a half note G2 and a quarter note F2, followed by eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. Above the staff are the chords F, C7/G, C7, and F. The fourth staff begins at measure 13 with a half note G2 and a quarter note F2, followed by eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. Above the staff are the chords Bbm, F/A, Abdim7, Gm7, C13, and F. The piece ends with a double bar line at the end of the fourth staff.

34. Seu Nastaço chegou di viage

Canções Populares do Brasil

Allegro A



35. O testamento (Lundú)

Canções Populares do Brasil
J. J. Alves

Allegro

Am E7 Am

4 Dm E7 Am G7 C E7 Am Am/G Dm/F

8 Bm7(b5) E7 Am E7

11 Am Dm E7 Am G7

14 C E7 Bm7(b5) E7 Am

Detailed description: The image shows a musical score for the piece 'O testamento (Lundú)'. It is written in bass clef with a common time signature (C). The tempo is marked 'Allegro'. The score consists of five staves of music. The first staff starts with a key signature of one sharp (F#) and contains the first four measures. The second staff starts at measure 4 and contains measures 4 through 7. The third staff starts at measure 8 and contains measures 8 through 10. The fourth staff starts at measure 11 and contains measures 11 through 13. The fifth staff starts at measure 14 and contains measures 14 through 16, ending with a double bar line. Chords are indicated above the notes: Am, E7, Am, Dm, G7, C, Bm7(b5), and Am/G. The melody consists of eighth and quarter notes.

36. Tristes saudades

Damião B. de Araújo

The musical score is written in bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of eight staves of music. The first staff begins with a Gm chord and contains four measures. The second staff starts at measure 5 and includes chords F7sus4, F7, Bb, Eb, Bb/F, F7, F7/Bb, and Bb. The third staff starts at measure 9 with F7 and Bb chords. The fourth staff starts at measure 13 and includes D7, Gm, Cm, C#dim7, D7sus4, D7, and a first ending box with Gm, Eb7, and D7. The fifth staff starts at measure 17 with a second ending box for Gm, followed by Eb7, D7, and Gm. The sixth staff starts at measure 22 with F7, Bb, Eb, and Bb chords. The seventh staff starts at measure 26 with Eb7, D7sus4, D7, and Gm chords. The eighth staff starts at measure 30 with Cm, Gm/D, D7, and Gm chords. The piece concludes with a final Gm chord.

37. O vago mestre

Canções Populares do Brasil

The musical score is written in bass clef with a 6/8 time signature and a key signature of two flats (B-flat and E-flat). It consists of four staves of music. The first staff begins with a treble clef and a 6/8 time signature, followed by a bass clef. The melody is composed of eighth and quarter notes. Chord annotations are placed above the staff: E \flat above the first measure and F m above the fifth measure. The second staff starts with a measure number '5' and contains a melody of eighth and quarter notes. Chord annotations are F7 above the third measure and B \flat above the fourth measure. The third staff starts with a measure number '9' and contains a melody of eighth and quarter notes. Chord annotations are E \flat above the first measure, C7 above the third measure, and F m above the fifth measure. The fourth staff starts with a measure number '13' and contains a melody of eighth and quarter notes. Chord annotations are A \flat 6 above the first measure, E \flat /G above the second measure, C m7 above the third measure, F m7 above the fourth measure, B \flat 7 above the fifth measure, and E \flat above the sixth measure. The piece concludes with a double bar line.

38. Vem cá, meu anjo

Canções Populares do Brasil

Allegro

A E7 A D A

5 E7 A E7 A A7 B7 B#7

9 C#7 F#m C#7 F#m

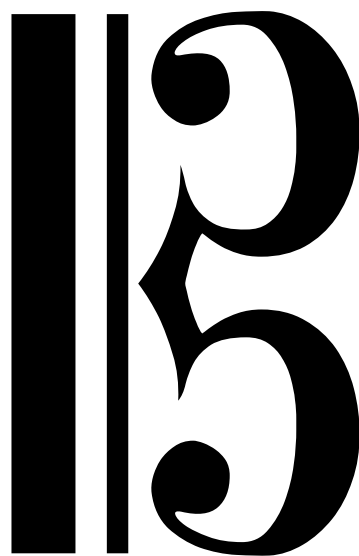
13 B7 E B7 E A

17 E7 A D A

21 E7 A E7 A

Canções Brasileiras de Antigamente

Clave de Dó



1. Acorda, Adalgisa

Canções Populares do Brasil

Andante

The musical score is written in bass clef with a 3/4 time signature. It consists of eight staves of music. The tempo is marked 'Andante'. The key signature has one sharp (F#), and the mode is minor. The chords used are E7, Am, and Dm. The melody is a simple, rhythmic line with a consistent eighth-note pattern. The score is divided into measures, with measure numbers 5, 9, 13, 16, 20, 24, and 28 indicated at the beginning of their respective staves. The music ends with a double bar line at the end of the eighth staff.

5

9

13

16

20

24

28

2. Ai! Meu bem, se eu não te amo

Canções Populares do Brasil

Andante

D m A7 B \flat 6 A7 D m

5 D7 G m E m7(\flat 5) B \flat 7 A7 D m

9 D m A7 B \flat 6 A7

12 D m D7 G m E m7(\flat 5) B \flat 7 A7 D m

The musical score is written in bass clef with a 6/8 time signature. It consists of four staves of music. The first staff begins with the tempo marking 'Andante' and contains six measures with chords D m, A7, B \flat 6, A7, and D m. The second staff starts at measure 5 and contains six measures with chords D7, G m, E m7(\flat 5), B \flat 7, A7, and D m. The third staff starts at measure 9 and contains four measures with chords D m, A7, B \flat 6, and A7. The fourth staff starts at measure 12 and contains seven measures with chords D m, D7, G m, E m7(\flat 5), B \flat 7, A7, and D m. The piece concludes with a double bar line at the end of the fourth staff.

3. Amor de artista (Cançoneta)

Canções Populares do Brasil
Aluizio Azevedo
M. Cardoso

A F#m E7

5 A F#m E7 A D A/C# E7/B

9 A E7 A A/C# Bm E7 A A7

13 B7 E7 B7 E

17 F 7(b5) E7 F 7(b5) A/E E7

21 *Molto* A m E7 D m7 *rall.* E7

25 *a tempo* A D A F#m B7 E7 A E7

29 A A/C# D B7/D# A/E E7 A

4. Ao luar

Canções Populares do Brasil

Allegretto Am E/G#

5 E7 E7/D Am/C

9 Am Dm Dm/F

13 Am/E E7 F7 E7 Am D.C.

dim.

Detailed description: The image shows the musical score for the song 'Ao luar' in 3/4 time. It consists of four systems of music. The first system starts with the tempo marking 'Allegretto' and the key signature of one flat (B-flat). The first two systems each contain two measures. The third system contains two measures. The fourth system contains five measures, ending with a double bar line and the instruction 'D.C.'. Chord symbols are placed above the notes: Am, E/G#, E7, E7/D, Am/C, Am, Dm, Dm/F, Am/E, E7, F7, E7, and Am. A dynamic marking 'dim.' is placed below the first measure of the fourth system.

5. A borboleta do Natal

(Lundú do norte)

Canções Populares do Brasil
Annibal de Castro

1 Eb Fm Bb7 Eb

5 E dim7 Fm Bb7 Eb

9 C7 Fm Bb7 Eb

13 Eb Fm Bb7 Eb

17 E dim7 Fm Bb7 Eb

21 C7 Fm Bb7 Eb D.C.

6. Borboleta, meus encantos

Canções Populares do Brasil

Andante

The musical score is written in bass clef with a 2/4 time signature. It consists of five staves of music. The tempo is marked 'Andante'. The key signature has one flat (B-flat). The score includes various chords and rhythmic patterns such as triplets and slurs. The chords are: C, G7, C, C7, F, Fm, C, F, G7, C, D7, G7, G/B, C, A7, Dm7, G7, C 1., and C 2.

5

9

13

17

7. Canção do trovador

Canções Populares do Brasil

Allegro

5 C/E F C G7 C

9 A7 Dm Fm C

13 Gm7 G \flat 7(b5) FMaj7 G7 C G7sus4

17 C Dm/C G7/C C

21 C/E F C G7 C

25 A7 Dm Fm C

29 Gm7 G \flat 7(b5) FMaj7 G7 C

8. Canto do cisne

Canções Populares Brasileiras
Laurindo Rabello; A. J. S. Monteiro

Andante

D m A7 D m D7 G m C7 F

5 C C#dim7 D m G#dim7 A7 D m

9 D m A7 D m D7 G m C7 F

13 C C#dim7 D m Dm/C Bm7(b5) Bb7 A7 Em7(b5)A7 D m G m D m *D.C.*

Detailed description: The image shows a musical score for the piece 'Canto do cisne'. It is written in bass clef with a 2/4 time signature. The tempo is marked 'Andante'. The score consists of four staves of music. Above each staff are chord symbols. The first staff starts with a double bar line and a key signature change to one flat. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The second staff starts with a measure rest for 5 measures, then continues with notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The third staff starts with a measure rest for 9 measures, then continues with notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The fourth staff starts with a measure rest for 13 measures, then continues with notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The score ends with a double bar line and the instruction 'D.C.'.

9. Canto do pescador (Lundú)

Canções Populares do Brasil

The musical score is written in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of eight staves of music, each with a measure number at the beginning and guitar chords written above the notes. The chords are: G, D7/F#, G, G/B, C (measures 1-4); Am, D7sus4, D7, Am, D7, G (measures 5-10); B7, Em, B7, Em (measures 11-14); Am, D7, G, Am, D7, G (measures 15-20); G, D7/F#, G, G/B, C (measures 21-24); Am, D7sus4, D7, Am, D7, G (measures 25-30); B7, Em, B7, Em (measures 31-34); Am, D7, G, Am, D7, G (measures 35-40).

10. A casa branca da serra

Canções Populares do Brasil
Guimarães Passos; Miguei Emygdio Pestana

Andante

F G m/F F

5 G m/F B \flat m/F F

9 D m D7 G m G m/F

13 C7/E C7 F F \sharp dim7

17 G m G \sharp dim7 A m7 D7/F \sharp

21 G m A7 C \sharp dim7 D m

rall.

25 G7/B F6/C D9

29 G7 C7 F D.C.

The musical score is written in bass clef with a 3/4 time signature. It consists of nine staves of music. The first staff is marked 'Andante' and contains measures 1-4 with chords F, G m/F, and F. The second staff (measures 5-8) has chords G m/F, B \flat m/F, and F. The third staff (measures 9-12) has chords D m, D7, G m, and G m/F. The fourth staff (measures 13-16) has chords C7/E, C7, F, and F \sharp dim7. The fifth staff (measures 17-20) has chords G m, G \sharp dim7, A m7, and D7/F \sharp . The sixth staff (measures 21-24) has chords G m, A7, C \sharp dim7, and D m. The seventh staff (measures 25-28) is marked 'rall.' and has chords G7/B, F6/C, and D9. The eighth staff (measures 29-32) has chords G7, C7, F, and ends with a double bar line and 'D.C.'. The music features a mix of eighth and quarter notes, with some measures containing rests.

11. A casinha pequenina

Francisco Ernani Braga

D m A m7(b5) D7 G m G m/F

5 E m7(b5) A7 D m A7

9 D m A m7(b5) D7 G m G m/F

13 E m7(b5) A7 D m D7

17 G m D m B \flat

21 E m7(b5) A7 A m7(b5) D7

25 G m D m B \flat

29 E m7(b5) A7 G m D m D.C.

12. O corcunda

Canções Populares do Brasil

Allegro

The musical score is written in 6/8 time and consists of nine staves. The bass line is in the lower register, and the melody line is in the upper register. The chords are indicated above the notes. The tempo is marked as *Allegro*.

Staff 1: C D m G7 C

Staff 2: 5 C F D m D m/C G/B G7

Staff 3: 9 C CMaj7 F C/E D m C G7 C

Staff 4: 13 CMaj7 F C/E D m/G C/G G7 C

Staff 5: 17 C D m G7 C

Staff 6: 21 C F D m D m/C G/B G7

Staff 7: 25 C CMaj7 F C/E D m C G7 C

Staff 8: 29 CMaj7 F C/E D m/G C/G G7 C

13. Deixei cabanas

Canções Populares do Brasil

Allegro

5

9

13

17

21

D.C.

Chords: C#m, F#m, G#7, A, D#m7(b5), G#7, C#m, C#m/E, B#dim7, A Maj7, C#m/E, D#m7(b5), G#7, C#m

14. Estes mocinhos d'agora (Lundú)

Canções Populares do Brasil

Allegro

Musical notation for measures 1-4. Chords: D, A7, D.

Musical notation for measures 5-8. Chords: A7, D.

Musical notation for measures 9-12. Chords: G, D.

Musical notation for measures 13-16. Chords: A7, D, Em, A7, D.

Musical notation for measures 17-20. Chords: G, D.

Musical notation for measures 21-24. Chords: A7, D, Em, A7, D.

15. A gentil Carolina

Canções Populares do Brasil

Andante

The musical score is written in bass clef with a 3/4 time signature. It consists of eight staves of music. The tempo is marked 'Andante'. The key signature has one sharp (F#). The chords are indicated above the notes. The melody is simple and characteristic of Brazilian folk music.

Chords: Am, Am, G, F, E7, Am, A7, Dm, Am/E, E7, Am, Am, G, F, E7, Am, A7, Dm, Am/E, E7, Am.

Measure numbers: 5, 9, 13, 17, 21, 25, 29.

16. Hei de amar-te até morrer

Canções Populares do Brasil
Moniz Barreto

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of five staves of music, each with a measure number and a set of chords above it.

- Staff 1:** Measures 1-4. Chords: Em, B7, Em.
- Staff 2:** Measures 5-8. Chords: C, A#dim7, B7, Am, Am/C, B7, Em.
- Staff 3:** Measures 9-12. Chords: E7, Am, D7, G, B7, Em.
- Staff 4:** Measures 13-16. Chords: Am6, B7, Em/G, Em, Am6, B7, Em C B7.
- Staff 5:** Measures 17-20. Chords: E7, Am, D7, G, B7, Em. Ends with *D.C.*

17. Hino da descrente

Canções Populares do Brasil

Andante

5 *Am* *D7* *G* *D7* *G*

9 *D7*

13 *Am* *D7* *G* *D7* *G* N.C.

17 *A7* *D* *A7* *D*

21 *Am7* *D7* *G/B* *Em* *Am7* *D7* *G*

25 *rallentando* *G/F* *C/E* *G/D* *D7* *G*

18. Menina, porque razão (Lundú)

Canções Populares do Brasil

Allegro

Musical score for 'Menina, porque razão' (Lundú) in bass clef, 2/4 time, key of D major. The score consists of nine staves of music with guitar chords indicated above the notes. The tempo is marked 'Allegro'.

Staff 1: G D7 G

Staff 2: 5 D7 G

Staff 3: 9 Am D7 G Em Am D7 G Em

Staff 4: 13 Am D7 G Em Am D7 G

Staff 5: 17 G D7 G

Staff 6: 21 D7 G

Staff 7: 25 Am D7 G Em Am D7 G Em

Staff 8: 29 Am D7 G Em Am D7 G

19. Meu destino é imutável

Canções Populares do Brasil
G. F. Trindade

Chords: E7, Am, D#dim7, E7, Am, Am/G, F, Am/E, D#dim7, E7, Am, E7, Am, Am/G, F, Am/E, D#dim7, E7, Am, Bb, E7, Am, Bb, E7, Dm, B7/D#, E7sus4, E7, Dm, D#dim7, Am/E, E7/D, Am/C, Dm, Am/E, E7, Am.

Measure numbers: 4, 8, 12, 16, 20, 24.

Tempo/Style: *All sentimental*

20. Minha esperança

Canções Populares do Brasil

The musical score is written in bass clef with a 3/4 time signature. It consists of five staves of music. The first staff begins with a **Dm** chord. The second staff starts at measure 7 with an **A7** chord. The third staff starts at measure 14 with a **Dm** chord and ends with the instruction *Fine*. The fourth staff starts at measure 21 with **D7** and **Gm** chords. The fifth staff starts at measure 27 with a **Dm** chord, followed by an **A7** chord, then another **Dm** chord, and concludes with the instruction *D.C.*

21. Mucama

Canções Populares do Brasil
Gonçalves Crespo

Andante

Musical score for 'Mucama' in bass clef, 3/4 time. The score consists of nine staves of music. Chords are indicated above the notes. Triplet markings (3) are present under several groups of notes. The piece concludes with a 'Fine' marking and a 'D.C. al Fine' instruction.

Chords: C, Am, Dm, G7, Ebdim7, E7, C, Dm, G7, Am, Dm, G7, C, Am, Dm, G7, C, Am.

Tempo: *Andante*

Performance instructions: *rall.*, *D.C. al Fine*

22. Mulatinha do caroço (Lundú)

Canções Populares do Brasil

Allegro

Dm G7 Dm G7 C



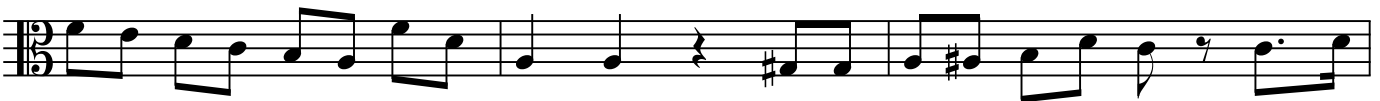
5 Dm G7 Dm G7 N.C. C



8 Dm G7 Dm G7 C



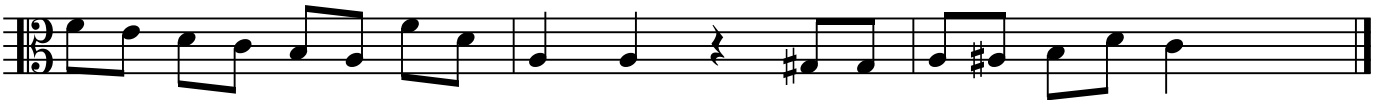
12 Dm G7 Dm G7 N.C. C



15 Dm G7 Dm G7 C



19 Dm G7 Dm G7 N.C. C



23. Não és tu

Canções Populares do Brasil

Andante

Chord symbols: C#m, G#7, C#m, B7, E, F#m, B7, E, B7, E, E/G#, A, E/B, B7, E, C#m, G#7, C#m, B7, E, F#m, B7, E, B7, E, E/G#, A, E/B, B7, E.

24. A nossa amizade

Canções Populares do Brasil

Andante

The musical score is written in bass clef with a 2/4 time signature. It consists of four staves of music. The first staff starts with a Dm chord and ends with an A chord. The second staff starts with an A7 chord and ends with a Dm chord. The third staff starts with a Gm chord and ends with an A chord. The fourth staff starts with an A7 chord and ends with a Dm chord, followed by a double bar line and the instruction 'D.C.'. The melody is a simple, rhythmic line of eighth and quarter notes.

25. Perdão, Emilia

Canções Populares do Brasil

Allegro $\frac{2}{4}$ Dm A7

5 Dm N.C.

9 C7 F C7 F

13 C7 F C7 F N.C. *Al Coda* *D.S. al Coda*

\emptyset F

26. Perdão, Senhor, meu Deus

Canções Populares do Brasil

Andante

A E7

5 A

9 C#7 F#m

13 B7 E

17 E7 A6

21 E7 A 1. A 2.

Detailed description: The musical score is written in bass clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The tempo is marked 'Andante'. The score is divided into six staves. The first staff begins with a repeat sign and contains notes for measures 1-4, with chords A and E7 indicated above. The second staff contains measures 5-8, with chord A above. The third staff contains measures 9-12, with chords C#7 and F#m above. The fourth staff contains measures 13-16, with chords B7 and E above. The fifth staff contains measures 17-20, with chords E7 and A6 above. The sixth staff contains measures 21-24, with chord E7 above the first two measures, and a first ending (A 1.) and second ending (A 2.) above the last two measures. The first ending leads back to the beginning of the piece.

27. O Poeta e a Fidalga

Canções Populares do Brasil

Allegro

D D/C# D/B D/A

5 D A7

9 Em Em/D# Em/D Em/C#

13 A7 D A7

17 D D/C# D/B D/A

21 D D7 G

25 Em A D6 D#dim7

29 Em A7 D D.C.

28. Quero fugir-te

Canções Populares do Brasil

Andante

4

8

11

G D7/A D7/F\#

G7 C Cm D7

G *Fine* *N.C.* A7 D

A7 D^1 D^2 D7 Ao

29. Quisera amar-te

Canções Populares do Brasil

Allegro

Chord symbols: C7, F, C7, F, Am, D7, Gm

5 C7 Gm C7(b9) F Dm7 Gm C7 F C7

9 F C7 F Am D7 Gm

13 C7 Gm C7(b9) F Dm7 Gm C7 F6

30. Quisera ser borboleta

Canções Populares do Brasil

The musical score is written in bass clef with a 6/8 time signature. The key signature has two flats (Bb and Eb). The score consists of eight lines of music, each with a measure number and a set of chords above it. The chords are: A^b, B^b7, E^b7, A^b (measures 1-4); Cm, G7, Cm, Cm, B^b7, E^b (measures 5-10); B^bm7, E^b7, A^b, E^b7, A^b/C (measures 11-16); B^b7, E^b7, A^b, E^b7, A^b (measures 17-22); A^b, B^b7, E^b7, A^b (measures 23-28); Cm, G7, Cm, Cm, B^b7, E^b (measures 29-34); B^bm7, E^b7, A^b, E^b7, A^b/C (measures 35-40); B^b7, E^b7, A^b, E^b7, A^b (measures 41-46).

31. O sapo na lagoa (Lundú)

Canções Populares do Brasil

Allegro

D A7 D

5 A7 D

9 A7 D

13 A7 D

32. Se não me amas, Oh! Mulher

Canções Populares do Brasil

Musical score for the song "Se não me amas, Oh! Mulher". The score is written in bass clef, 2/4 time, and B-flat major. It consists of six staves of music, each with a measure number and chord symbols above it.

Staff 1: Measure 1. Chords: C m, G/B, G7, C m.

Staff 2: Measure 5. Chords: G m7(b5), C7, F m.

Staff 3: Measure 9. Chords: G7, A^b7.

Staff 4: Measure 13. Chords: G7, C m.

Staff 5: Measure 17. Chords: G7, C m.

Staff 6: Measure 21. Chords: G7, C m. Ends with *D.C. al Fine*.

33. Sempre te amando

Canções Populares do Brasil

Andante

Chords: C13, F, C7/G, C7, F

5 B \flat m, F/A, A \flat dim7, G m7, C13, F, C13

9 F, C7/G, C7, F

13 B \flat m, F/A, A \flat dim7, G m7, C13, F

Detailed description: The image shows a musical score for the song 'Sempre te amando'. It is written in bass clef with a 3/4 time signature and a key signature of one flat (B-flat). The tempo is marked 'Andante'. The score consists of four staves of music. The first staff contains measures 1-4 with chords C13, F, C7/G, C7, and F. The second staff starts at measure 5 and contains chords B \flat m, F/A, A \flat dim7, G m7, C13, F, and C13. The third staff starts at measure 9 and contains chords F, C7/G, C7, and F. The fourth staff starts at measure 13 and contains chords B \flat m, F/A, A \flat dim7, G m7, C13, and F. The music features a steady eighth-note bass line with occasional quarter notes and rests.

34. Seu Nastaço chegou di viage

Canções Populares do Brasil

Allegro A



35. O testamento (Lundú)

Canções Populares do Brasil
J. J. Alves

Allegro

Am E7 Am

4 Dm E7 Am G7 C E7 Am Am/G Dm/F

8 Bm7(b5) E7 Am E7

11 Am Dm E7 Am G7

14 C E7 Bm7(b5) E7 Am

36. Tristes saudades

Damião B. de Araújo

Musical score for 'Tristes saudades' in G minor, 4/4 time. The score consists of eight staves of music with various chords and melodic lines. The chords are: Gm, Cm, D7, Am7(b5), D7, Gm, F7sus4, F7, Bb, Eb, Bb/F, F7, F7/Bb, Bb, F7, Bb, D7, Gm, Cm, C#dim7, D7sus4, D7, Gm, Eb7, D7, Gm, F7, Bb, Eb, Bb, Eb7, D7sus4, D7, Gm, Cm, Gm/D, D7, Gm.

5

9

13

17

22

26

30

1. Gm Eb7 D7

2. Gm

37. O vago mestre

Canções Populares do Brasil

The musical score is written in bass clef with a 6/8 time signature and a key signature of two flats (B-flat and E-flat). It consists of four staves of music. The first staff begins with a treble clef and a 6/8 time signature, then switches to a bass clef. Chords E \flat and F m are indicated above the staff. The second staff starts at measure 5 and includes chords F7 and B \flat . The third staff starts at measure 9 and includes chords E \flat , C7, and F m. The fourth staff starts at measure 13 and includes chords A \flat 6, E \flat /G, C m7, F m7, B \flat 7, and E \flat . The piece concludes with a double bar line.

38. Vem cá, meu anjo

Canções Populares do Brasil

Allegro

A E7 A D A

5 E7 A E7 A A7 B7 B#7

9 C#7 F#m C#7 F#m

13 B7 E B7 E A

17 E7 A D A

21 E7 A E7 A

SOBRE O AUTOR

Glauber Santiago

Glauber Santiago, possui bacharel em Direito, mestre em Engenharia de Produção com dissertação voltada para a gestão da qualidade em organizações musicais e doutor, também, em Engenharia de Produção com tese versando sobre uma proposta de diagnóstico das competências do educador musical em projetos de curso de graduação. Atua na área musical como arranjador, compositor, produtor musical e professor de linguagem e estruturação musical, percepção musical, produção musical e criação musical.

