

THE *Canções Regionais Portuguesas*
OF FERNANDO LOPES-GRAÇA (1906–1994):
METHODS AND SIGNIFICANCE OF THE ADAPTATION
OF FOLK MATERIALS INTO THE CHORAL MEDIUM

by

GREGORY W. BROWN

(Under the direction of Allen Crowell)

ABSTRACT

Fernando Lopes-Graça's 24-volume *Canções Regionais Portuguesas* is an excellent subject for the study of the processes and implications of the adaptation of folk materials into the choral medium. This study considers the methods used to craft harmonizations of folk materials in light of Lopes-Graça's own writings about folksong harmonization, which state that "we cannot forget to use the resources of harmony, counterpoint, and rhythm that we have in our modest technical arsenal in order to create a work of art." The identification of some of the methods utilized in selections from the 24 volumes will facilitate a discussion of their significance in relation to the writings of Lopes-Graça (and others) on the subject of folksong harmonization.

INDEX WORDS: Fernando Lopes-Graça, *Canções Regionais Portuguesas*, Choral music, Choral arrangements, Portuguese folk music, Portugal, Music, Béla Bartók, Charles Koechlin

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DEDICATION

This work is dedicated to my family, both near and far:

I am grateful for all that you have done for me.

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I would like to extend my deepest thanks to the many, many people who have made this project possible. Firstly, to Professor Allen Crowell and Drs. Andaya, Childs, Haas, and Romines for serving as my advisory committee during this process and, indeed, during my whole time at the University of Georgia.

I also owe a debt of gratitude to those people in Portugal who have offered their help in various ways: Dra. Conceição Correia and the *Câmara Municipal de Cascais* for their help and gracious permission to transcribe some of Lopes-Graça's scores; the *Associação Lopes-Graça*, for their blessings; Teresa Cascudo, for her insights and willingness to answer my email and help me to get started on this whole project; Patricia Lopes-Bastos, for sharing her knowledge of Lopes-Graça's life; and to Teresa Cunha, Rui Miguel Leitão, and Alexandre Weffort, who have helped me, both in person and trans-Atlantically, acquire the resources I have needed to complete this project.

I have been fortunate to have interested and willing Portuguese speakers who have helped me immensely with translating many of the Portuguese sources: Dra. Amélia Hutchinson, Paula Billingsley, Alice Carvalho, and Oliver Yatsugafu. For the Russian translations, I am grateful to have had the many clarifications and corrections offered by Shakida Azimkhodzhaeva and Quinn Martin. For the French sources, thanks go to Whitney Lyman, who served as my resident expert.

I would be remiss if I didn't mention Nuno Sá Couto and Mallorie Chernin, who introduced me to the *Canções Regionais Portuguesas* in 1996. I had the pleasure of performing some of the *Canções Regionais Portuguesas* on the 1997 Amherst College Concert Choir Tour of Spain and Portugal and have been joyfully revisiting the pieces ever since.

Thanks also go to Michael Covington, who not only maintains the L^AT_EX style package that has saved me many hours of formatting headache, but also took the time to help me with the formatting of the textual glosses found in Appendix A.5.

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INTRODUCTION

One of the most significant figures in twentieth-century Portuguese music is composer, pianist, conductor, critic and essayist Fernando Lopes-Graça (1906–1994).¹ His schooling in Lisbon and Coimbra was followed by studies with Charles Koechlin (composition) and Paul Marie-Masson (musicology) in Paris from 1937–39. He then returned to Portugal where he was an active opponent of the Salazar regime, a stance that ultimately led to the revocation of his private teaching license in 1954 and other hardships. The most recognized pieces from his large output are his String Quartet no. 1, which won the Prince Rainier III Prize in 1965, and the *Concerto da câmara col violoncello obbligato*, which was commissioned by Mstislav Rostropovich in 1968.

In 1943, Lopes-Graça began what would become the 24-volume *Canções Regionais Portuguesas*. This collection of 228 choral folk-song harmonizations represents nearly six decades of musical output. The breadth of technique and wealth of folk materials contained in this collection make it an excellent source for the study of the processes and implications of the adaptation of folk materials into the choral medium.

LITERATURE REVIEW

Writings on Lopes-Graça are surprisingly scarce considering his importance to Portuguese music and musicology. There is currently no comprehensive biography in any language, with only the scant 60-page booklet *O essencial sobre Fernando Lopes-Graça* serving this purpose in his native language. The most complete sources of information available in English are the ≈700 word entry in *The New Grove Dictionary of Music and Musicians*,² and two and a half pages in the English

¹Rui Vieira Nery and Paulo Ferreira de Castro, *History of Music*, [trans. Kenneth Frazer] ([Lisbon]: Imprensa Nacional-Casa de Moeda, 1991), 169. “Lopes-Graça is today regarded incontestably as the dominant musical personality of Portuguese musical life during the period of Salazar and Marcelo Caetano.”

²José Picoto and Teresa Cascudo, “Graça, Fernando Lopes,” in *New Grove Dictionary of Music and Musicians* 2d ed., ed. Stanley Sadie (London: Macmillan, 2001), 10:243–245.

translation of Rui Vieira Nery and Paulo Ferreira de Castro's *História da Música*.³ Nick Strimple's 2002 survey "Choral Music in the Twentieth Century" includes Lopes-Graça, but limits his mention to two brief sentences.⁴

As one might expect, there is considerably more scholarship written in Portuguese, although even these sources are far from plentiful. On the other hand, Lopes-Graça's own copious writings are published and among these many volumes are two essays that speak directly to this project. His 1965 essay *Acerca da harmonização coral dos cantos tradicionais Portugueses* [On the topic of choral harmonization of traditional Portuguese songs] provides us with a background against which to consider this collection. Lopes-Graça states that "we cannot forget to use the resources of harmony, counterpoint, and rhythm that we have in our modest technical arsenal in order to create a work of art."⁵ He later continues: "A folk-song's harmonization must be shown as a work of art ... [and] it is not necessary to renounce the technical resources and artistic imagination of the composer."⁶ His 1956 essay *Sobre os arranjos corais das canções folclóricas Portuguesas* [On the choral arrangements of Portuguese folk-songs] provides similar thought and philosophy on the use of folk materials in choral harmonization.⁷

Lopes-Graça's approach to music and musicology shows the clear influence of Béla Bartók, whom he held in high esteem and with whom he met briefly in 1939 while in Paris. In fact, Lopes-Graça's field work from 1959 to 1981 with ethnomusicologist, Michel Giacometti (1929–1990), in

³Nery and Castro, 169–71.

⁴Nick Strimple, *Choral Music in the Twentieth Century* (Portland, Oregon: Amadeus, 2002), 193.

⁵Fernando Lopes-Graça, "Acerca do harmonização coral dos cantos tradicionais portugueses," in *A música Portuguesa e os seus Problemas*, vol. 3 (Lisbon: Edições Cosmos, 1973), 87. [*Aceitando embora de boamente estas limitações, não nos furtamos todavia a utilizar os recursos de ordem harmónica, contrapontística e rítmica de que o nosso modesto arsenal técnico se acha provido, com vista a conseguir obra artística, pois que, se a canção regional, nas suas mais lídimas espécies, é uma expressão de arte...*] Translated by Alice Carvalho. [Unless otherwise noted, all translations are by the author.]

⁶*Ibid.*, 88. [*Obra de arte, pois, condicionada embora pela própria natureza do material utilizado ou pelo objectivo que se propõe atingir mas nem por isso devendo abdicar dos recursos técnicos e da imaginação artística própria do compositor que a ela se entrega — tal se nos deve apresentar um arranjo ou uma harmonização de uma canção folclórica.*] Translated by Alice Carvalho.

⁷Fernando Lopes-Graça, "Sobre os arranjos corais das canções folclóricas portuguesas," in *A Música Portuguesa e os seus Problemas*, 2nd. ed, vol. 2 (Lisbon: Editorial Caminho, 1989), 117–21.

Trás-os-Montes, Algarve, Minho, the Beiras and Alentejo in many ways parallel the earlier work of Bartók, Zoltan Kodály, and others.⁸

METHODOLOGY

Using the ideals quoted above as a starting point for the exploration of the techniques that Lopes-Graça employed in creating his harmonizations, this study will focus on comparisons between source materials (as found in the appendix to Lopes-Graça's book *A Canção Popular Portuguesa* and elsewhere) and their corresponding harmonizations. The particular selections chosen represent not only pieces for which there is an identifiable source in the appendix cited above, but a representative cross-section of the entire collection in terms of date of composition, ensemble, and difficulty. Techniques considered include polyphony, imitation, ostinato, heterophony, homophony, formal repetition, elision, fragmentation, obbligato, and others as encountered. This exploration will facilitate a discussion of the relationship between the techniques of harmonization and the characteristics of the source material. Included in this study will be a brief biographical outline and a major appendix consisting of critical editions of the nineteen *Canções* discussed in the study (see table 1.1). These editions will include transliterations into the International Phonetic Alphabet (I. P. A.) and English translations and annotations.

NEED FOR STUDY

This paper is timely as 2006 marks the centenary year of Lopes-Graça's birth. His wide musical output is gaining recognition, but is still largely unknown and unavailable outside of Portugal. Lopes-Graça deserves international notice, and this document will be a major step towards that goal. Biographical materials are limited, and, aside from the sources cited above, unavailable in English. In addition to the specific topic of Lopes-Graça's music, this study is also of interest in the general field of choral harmonization/arrangement, a topic that has received extremely limited coverage in the literature. It is my sincere hope that this document will result in the availability

⁸Salwa El-Shawan Castelo-Branco, "Portugal: Traditional Music," in *New Grove Dictionary of Music and Musicians* 2d ed., ed. Stanley Sadie (London: Macmillan, 2001), 20: 200.

(for the first time in an accessible format) of many of these pieces to the larger international choral community.

FORMAL STRUCTURE

This document is divided into three chapters and two appendices. Chapter 1 (“Fernando Lopes-Graça and the *Canções Regionais Portuguesas*”) includes a biographical outline with background information on the *Canções Regionais Portuguesas* and Portuguese culture and politics in the twentieth century. Chapter 2 (“Compositional Analysis”) is a discussion of genre with a compositional analysis of the included works according to the methodology discussed above. Chapter 3 (“Discussion and Conclusions”) considers the analysis performed in Chapter 2 with references to topics introduced in Chapter 1. The first appendix is made up of critical transcriptions of the works with translations and transliterations of the texts and general annotations. The second appendix presents English translations of two 1976 *Pravda* articles relating to Fernando Lopes-Graça.

CHAPTER 1

FERNANDO LOPES-GRAÇA AND THE *Canções Regionais Portuguesas*

BIOGRAPHICAL AND GEOPOLITICAL BACKGROUND

Fernando Lopes-Graça was born Fernando Lopes da Graça in Tomar¹ in the Ribatejo region of Portugal on December 17, 1906 (see fig. 1.1). Little is presented in the literature about his childhood, aside from the fact that his father, Silvesterio, was a hotelier in Tomar.²

At the time of Lopes-Graça's birth, Portugal was slowly but inevitably moving away from a monarchic system and towards a republic. An unsettled nineteenth century led to the revolutions and coups (both failed and successful) that began the twentieth century. The revolution of October 5, 1910, marked the beginning of the "First Republic," and a republican constitution was approved in 1911. The period that followed was marked by slow economic growth and general disillusionment. In the midst of World War I, which Portugal had entered in 1916 on the side of the Allies, there was another coup on December 5, 1917, which installed General Sidónio Pais as president. This "New Republic" ended swiftly with Pais' assassination in December 1918. In 1921 the Portuguese Communist Party [P. C. P.] was founded. The P. C. P. would serve as a major opponent to the regime that was beginning to take hold of Portuguese politics during this turbulent period.³ The May 26, 1926, coup marked the beginning of a military dictatorship which would last until the 1933 establishment of the *Estado Novo* ["New State"], or "Second Republic," with António de

¹Tomar is sometimes spelled "Thomar" in English sources.

²Patrícia Bastos, "As sonatas e sonatinas para piano solo de Fernando Lopes-Graça" (The Sonatas and Sonatinas for Piano Solo of Fernando Lopes-Graça) (lecture, O Artista como Intelectual: No Centenário de Fernando Lopes-Graça, Coimbra, Portugal, April 27, 2006).

³Wikipedia contributors, "Portuguese Communist Party," *Wikipedia, The Free Encyclopedia*, http://en.wikipedia.org/wiki/Portuguese_Communist_Party (accessed May 16, 2006).



Figure 1.1: Map of Portugal.

Oliveira Salazar as its Prime Minister. The era was marked by right-wing anti-parliament and anti-communist policies.⁴ The political stability and improvements to the infrastructure of the *Estado Novo* came at the cost of censorship and repression, particularly of the now illegal and clandestine Communist Party. Portugal remained neutral in World War II and spent much of its mid-century foreign policy energy unsuccessfully maintaining its colonies in Africa. Following Salazar's failing health in 1968, and death in 1970, there was a slight thaw under Marcelo Caetano's leadership that led to the almost bloodless April 25, 1974, "Carnation Revolution," which moved the country

⁴José Harmano Saraiva, *Portugal: A Companion History* (Manchester: Carcanet, 1997), 111.

towards a liberal democracy and put an end to what had been the longest lasting authoritarian regime in Western Europe. In the wake of the 1974 revolution, the increasingly democratic “Third Republic” was established and continues to the present time.

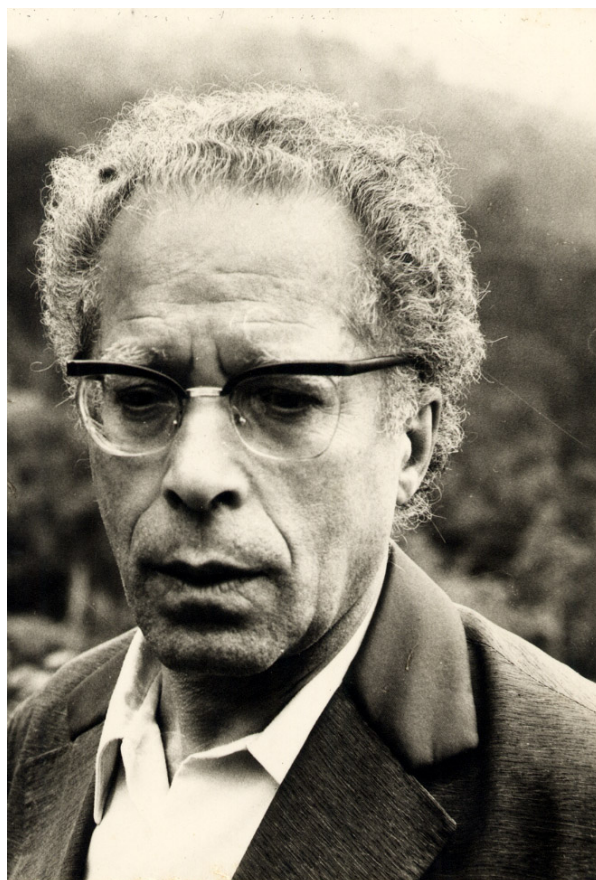


Figure 1.2: Portrait of Fernando Lopes-Graça (Photograph by Augusto Cabrita, 1970). (Photograph reprinted by permission of the Museu da Música Portuguesa – Casa Verdades de Faria, Câmara Municipal de Cascais.)

It was during the turbulent early part of the twentieth century that Lopes-Graça began his formal musical training with solfege and piano lessons at the age of eleven, taken with a local teacher, Rita Ramos Lopes.⁵ At the age of fourteen, he joined a quintet that accompanied films at the local movie

⁵Mário Vieira de Carvalho, *O essencial sobre Fernando Lopes-Graça* (Lisbon: IN-CM, 1989), 39; “P. C. P. homenageia Fernando Lopes-Graça,” *Avante!*, <http://www.avante.pt/noticia.asp?id=14409&area=9> (accessed May 24, 2006); Bastos.

theater in Tomar.⁶ He went on to play piano at a high level for the rest of his life, but his primary focus was on becoming a composer. Lopes-Graça's studies at Lisbon Conservatory (1924–1931) were taken with some of the most prominent and influential Portuguese musicians of the twentieth century: Adriano Merea and Vianna da Motta (piano), Tomás Borba (composition), and Luís da Freitas Branco (musicology).

In 1923 he was still referring to himself as Lopes da Graça, but by 1930–31 he was beginning to sign his name Lopes-Graça, as is evidenced by his registration forms to the Lisbon Conservatory. His choice to move from being Fernando Lopes da Graça to Fernando Lopes-Graça might represent a conscious move away from an aristocratic sounding name and towards one that was both less blue-blooded and more urbane.⁷

Lopes-Graça's interest in the integration and adaptation of Portuguese folk music is evident from the start of his career with his first major composition, the 1927 piece *Variações sobre um tema popular português* [Variations on a Popular Portuguese Theme] for solo piano, which he premiered at the Sala do Conservatório Nacional in Lisbon in 1928.⁸ Even though Lopes-Graça finished first in his class at the Lisbon Conservatory and was described favorably in a 1930 newspaper article as a musician of “boundless ambition,”⁹ his outspoken anti-Salazar political writings led to his incarceration in 1931 in the village of Alpiarça on charges that he was “running the newspaper *A Acção* in his native Tomar, delivering leftist speeches and being in disagreement with the gradually more fascist regime of General Carmona.”¹⁰ After spending a few months in jail, he was released, but his examinations were invalidated, and he was barred from teaching at public institutions. Following his incarceration, Lopes-Graça was able to find work teaching at the *Academia de Música* of Coimbra from 1932–36, where he became involved with the journals “Presença” and

⁶Carvalho, 39; Preface to the recording *Marchas, Danças e Canções*, Coro Lopes-Graça da Academia de Amadores de Música dir. José Robert (Lisbon: Academia de Amadores de Música CD ACADEM.9901CD).

⁷Bastos.

⁸Teresa Cascudo, *Fernando Lopes-Graça: Catálogo do espólio musical* (Cascais: Câmara Municipal de Cascais, 1997), 129.

⁹A 1930 interview of Lopes-Graça and some other young musicians can be found in *Ilustração*, Lisbon, Ano 5, no. 108, June 16, 1930; as quoted in Bastos.

¹⁰V[ladimir?] Ermakov, “Maestro Lopes-Graça: Art Abroad,” *Pravda* (Moscow), March 26, 1976 [see App. B.1]. Reference to Alpiarça comes from Carvalho, 39.

“Seara Nova.” In 1934 he won a grant for foreign study, but the award was withdrawn for political reasons and in 1936 he was again jailed for his political activities. Upon his release he fled Portugal (at his own expense) to study in Paris in 1937.¹¹

While in Paris, Lopes-Graça studied musicology at the Sorbonne with Paul Marie-Masson (1882–1954) and composition with Charles Koechlin (1867–1950).¹² Lucie Dewinsky, a Parisian singer, inspired him to write several settings of Portuguese folk songs for solo voice and piano.¹³ This was a part of his turning towards an “essential nationalism,” which was characterized by the “assimilation of [folk materials’] harmonic, melodic and rhythmic elements,” and reflects the influence of Béla Bartók, Manuel de Falla, and Koechlin.¹⁴

Lopes-Graça’s political activities while in France included participation in the *Front Populaire* [Popular Front], a collection of communists and socialists who had united to form a coalition against the fascists.¹⁵ He collaborated in the musical publications of the group. Lopes-Graça enlisted in the French volunteer units [*Amis de la République Français*] that were gathering to fight the oncoming Nazis, but refused an offer to become a naturalized French citizen. In October 1939, prior to the occupation, he decided to return to Lisbon, where the outlook was relatively brighter.¹⁶

Upon his return to Lisbon in 1939, Lopes-Graça was active as a music critic, musicologist, composer, teacher, concert organizer and choirmaster. Still politically active, Lopes-Graça was also a prominent member of the *Movimento de Unidade Democrática* [M. U. D.].¹⁷ Lopes-Graça outlined many of the political hardships that he endured during this period in the 1945 essay “Sonegação e sabotagem.”¹⁸

¹¹Rui Vieira Nery and Paulo Ferreira de Castro, *History of Music*, [trans. Kenneth Frazer] ([Lisbon]: Imprensa Nacional-Casa de Moeda, 1991), 169; Carvalho, 39; Ermakov.

¹²Carvalho, 26.

¹³*Ibid.*, 7. Dewinsky is described only as a foreign singer whom he met in Paris [*uma cantora estrangeira que conhecera em Paris*].

¹⁴José Picoto and Teresa Cascudo, “Graça, Fernando Lopes,” in *New Grove Dictionary of Music and Musicians* 2d ed., ed. Stanley Sadie (London: Macmillan, 2001), 10: 243.

¹⁵Ermakov.

¹⁶Carvalho, 39; Ermakov.

¹⁷“P. C. P. homageia Fernando Lopes-Graça” states that Lopes-Graça was the leader of this group.

¹⁸Fernando Lopes-Graça, “Sonegação e sabotagem,” in *Um artista intervêm: Cartas com alguma moral* (Lisbon: Edições Cosmos, 1974), 135–40.

Lopes-Graça's many essays appeared in journals such as *A Acção*, *Arte Musical*, *Gazeta Musical*, *Presença*, and elsewhere.¹⁹ His essays were later collected into a multivolume series of books on music and Portuguese music in particular. His work with Corsican *émigré* Michel Giacometti (1929–1990) to record the folk music and culture of the Portuguese countryside produced a five-volume audio anthology of field recordings [*Antologia da Música Regional Portuguesa*, 1963] and a sizable collection of transcriptions [*Cancioneiro Popular Português*], among other things.

As a concert organizer, Lopes-Graça founded and directed the “Sonata” Concert Society (1942–1960), which was dedicated to the performance of twentieth-century music and which would become the center of the intellectual *avant-garde* in Portugal and a medium through which Lopes-Graça and others could express their musical and political ideas. One of the aims of the group was to promote and perform the works of contemporary composers, both Portuguese and foreign.²⁰ Even though Lopes-Graça was opposed (“on aesthetic and sociological terms”²¹) to the dodecaphonic music of the Second Viennese School, he did not allow this sentiment to preclude the programming of the music of Schoenberg and Berg, as well as that of Messiaen, in “Sonata” concerts.²² Many of the members of “Sonata” were political opponents, and simply attending a “Sonata” event was seen by some as a political act.²³

Lopes-Graça's teaching activities were based at the *Academia de Amadores de Música* in Lisbon, where he taught piano, composition, and founded and directed the *Coro da Academia de Amadores de Música* from 1945 until 1986. It was this choir with which he performed “hundreds of concerts” throughout the country and for whom the *Canções Regionais Portuguesas* (1943–88)

¹⁹Francisco Monteiro, “Music in the *Estado Novo* until 1960,” <http://www.geocities.com/franciscomonteir/estadonovo.htm> (accessed January 29, 2005), 8.

²⁰Nery and Castro, 166

²¹Fernando Lopes-Graça, *Um artista intervêm: Cartas com alguma moral* (Lisbon: Edições Cosmos, 1974), 257. [*A uma arte passada o expressionismo - a uma arte sem relação com as realidades substanciais actuais (sem contar com o que nele, como sistema, releva de uma espécie de escolástica musical...*)] as translated by Francisco Monteiro, 7: [“Twelve-tone composition is related to an art of the past — expressionism — an art with no relation to the current realities (not counting those characteristics that, as a system, reveal a kind of musical academicism).”]

²²Monteiro, 7; Carvalho, 17.

²³Monteiro, 8.

were primarily composed (see figs. 1.3 and 1.4).²⁴ The choir was first created in coordination with the M. U. D. and was officially incorporated into the *Academia de Amadores de Música* in 1950.²⁵ The choir was intended as a “political platform for the forces that opposed the fascists,” but this position was gradually tempered under political pressure from the regime, and their public performances centered around the relatively more politically acceptable harmonizations of the *Canções Regionais Portuguesas*.²⁶ The *Coro da Academia de Amadores de Música*’s performances provided a view on nationalism and national identity that was distinct from those put forward by the state, and in so doing, created a community of defiance and dissidence through music.

The performance practice aspect of Lopes-Graça’s conducting of the *Coro da Academia de Amadores de Música* is worth noting. The choir was made up of both musicians and non-musicians who all shared the courage to sing within the political climate they inhabited, but not necessarily advanced vocal or musical skills. It might not be surprising, given this fact, that Lopes-Graça’s focus as a director was on the clarity of diction and the inherent potential drama of the words themselves.²⁷ Another aspect of his performance practice is shown in a concert program from 1976 (see fig. 1.4), from which it is clear that the *Canções Regionais Portuguesas* were not necessarily performed as complete sets. A comparison of this program with table 1.1 also shows that pieces (in this case, pieces from *Canções Regionais Portuguesas* volumes X and XII (ca. 1950)) were sometimes premiered well after they were written.

In its centenary article about Lopes-Graça, *Avante!*, the journal of the Portuguese Communist Party, refers to Lopes-Graça as “artista genial, maestro de Abril, militante comunista” [brilliant artist, teacher of April (25, 1974, revolution), militant communist].²⁸ On December 16, 1976, the U. S. S. R. honored Lopes-Graça with the Order of the People’s Friendship in recognition of

²⁴Carvalho, 9–10.

²⁵*Marchas, Danças e Canções*.

²⁶Carvalho, 19, 21.

²⁷*Ibid.*, 23.

²⁸“P. C. P. homenageia Fernando Lopes-Graça.”



Figure 1.3: Lopes-Graça conducts the *Coro da Academia de Amadores de Música* in concert at the *Cinema Batalha* in Porto (December 9, 1962). (Photograph reprinted by permission of the *Museu da Música Portuguesa – Casa Verdades de Faria, Câmara Municipal de Cascais*.)

his activism in promoting ties between Portugal and the Soviet Union.²⁹ His political activities, though glorified by some, stigmatized him for others, and late in his life there were still those whose viewed Lopes-Graça first and foremost in terms of his politics.³⁰

Following the revolution, Lopes-Graça was granted many awards including the Gold Medal of the City of Almada (1979), the Order of Santiago de Espada (*Grande-Oficial*) (1981), the Medal of

²⁹“By Decree of the Presidium of the Supreme Soviet of the U. S. S. R.: On the awarding of the Order of the People’s Friendship to Portuguese Composer Fernando Lopes-Graça,” *Pravda* (Moscow), December 17, 1976. The full content of this notice and an English translation are provided as Appendix B.2.

³⁰Teresa Cunha of the *Museu da Música Portuguesa*, interviewed by the author, April 24, 2006.

Suite N.º 8 do «In Memoriam Bela Bartok» (1975) 1.ª audição absoluta
 Pórtico — Coreia I — Encantação I — Epicélio —
 Coreia II — Encantação II — Tributo
 piano: OLGA PRATS

Cinco Canções Regionais Portuguesas 1.ª audição absoluta
 1. Senhora Sant'Ana (Douro Litoral)
 2. Morena, linda morena (Trás-os-Montes)
 3. Dizei que sou lavadeira (Alentejo)
 4. Ó Senhora Aninhas (Douro Litoral)
 5. S. João de Louredo de Guilhufrei (Minho)
 CORO DA ACADEMIA DE AMADORES DE MÚSICA
 Dir. F. Lopes-Graça

Dois Cantos da Segunda Cantata do Natal (1960)
 1. O Menino nas palhas
 2. Inda agora aqui cheguei
 CORO DA ACADEMIA DE AMADORES DE MÚSICA
 Dir. F. Lopes-Graça

Três Canções Regionais Portuguesas
 1. Deus te guarde, pastorinha
 2. Ó Senhora do Amparo (Beira Beixa)
 3. Sete varas tem (Trás-os-Montes)
 CORO DA ACADEMIA DE AMADORES DE MÚSICA
 Dir. F. Lopes-Graça

INTERVALO

Para uma criança que vai nascer (1961)
 ORQUESTRA DE ARCOS

Suite Rústica N.º 1 (1950-51)
 Sobre melodias tradicionais portuguesas
 1. Melodia de Oliveira do Hospital (Andante con moto ma semplice)
 2. Melodia da Madeira (Non troppo vivo)
 3. Melodia de Reguengos de Monsaraz (Andante)
 4. Melodia de Póvoa de Lanhoso (Moderato grazioso)
 5. Melodia de Pegarinhos (Lento)
 6. Melodia da Beira (Allegro non troppo)
 ORQUESTRA

Piano STEINWAY da Câmara Municipal de Lisboa

Figure 1.4: Concert program containing selections from the *Canções Regionais Portuguesas*. This concert took place on December 4, 1976 at the Teatro S. Luiz in Lisbon. (Reprinted by permission of the *Museu da Música Portuguesa – Casa Verdades de Faria, Câmara Municipal de Cascais*.)

Honor of the City of Lisbon (1981), an honorary doctorate from the University of Aveiro (1986), and the order of Infante Dom Henrique (*Grã-Cruz*) (1987). Shortly following Lopes-Graça's death in 1994, the *Coro da Academia de Amadores de Música* changed its official name to the *Coro Lopes-Graça da Academia de Amadores de Música* in his honor.³¹

FOLKLORE IN TWENTIETH-CENTURY PORTUGAL

Scholar Kimberly Holton has noted that during the era of *Estado Novo*, "Salazar tied the celebration of popular culture to long-term governmental initiatives which cloaked ideological indoctrination in the neutral garb of cultural enrichment."³² This additionally pacified the nation with apolitical cultural events designed to discourage political activism.³³ The promotion of *ranchos folclóricos*³⁴ also came to serve the purpose of representing a kind of nationalist symbolism in addition to serving as a method for the dissemination of propaganda.³⁵ The effect was that of a simplified and neo-realist (or socialist realist) depiction of peasant life meant to evoke pride and nostalgia for a time and nation that, in reality, may never have existed.³⁶ There was even a "Most Portuguese Village Contest" in 1938 which honored the village that was most authentically "Portuguese," either through its art, its song, or its rejection of foreign influence. All of these associations came to stain the image of folklore with a certain sense of "fascist merry-making"³⁷ and as an "embarrassing holdover from the *Estado Novo*."³⁸

Lopes-Graça could barely contain his contempt for *ranchos folclóricos* in his 1953 essay entitled "Folclore autêntico e contrafacção folclórica" [Authentic folklore and folkloric contrafacta]:

³¹*Marchas, Danças e Canções*; Chancelaria, Presidência da República, "Membros das Ordens: Ordens Honoríficas Portuguesas" (Members of the Orders: Portuguese Honorable Orders), http://www.ordens.presidencia.pt/membros_ordens.htm (accessed June 3, 2006).

³²Kimberly DaCosta Holton, *Performing Folklore: Ranchos folclóricos Portuguesas* (Bloomington, Indiana University Press, 2005), 25.

³³*Ibid.*, 29.

³⁴*Ranchos folclóricos* are song and dance troops that perform traditional and/or "traditional" musics.

³⁵*Ibid.*, 30.

³⁶Monteiro, 8.

³⁷Holton, 1.

³⁸*Ibid.*, 6.

Ranchos folclóricos are springing up everywhere. The suppliers of repertoires of light music inundate the market with their “folkloric arrangements,” radio programs sparkle in the “folkloric style,” restaurants announce their “folkloric culinary specials,” there are homemade folkloric furnishings and decoration. Finally, folklore has invaded everything. Folklore has become a mania, a sickness, a way of life.³⁹

The *Canções Regionais Portuguesas* and the concerts of the *Coro da Academia de Amadores de Música* provided a contrast to the *ranchos folclóricos*.

Paritally in response to this bucolic and romanticized view of rural life, Lopes-Graça and Corsican ethnologist Michel Giacometti (1929–1990) engaged in ethnomusicological field work in Trás-os-Montes, Algarve, Minho, Biera Baixa, Biera Alta, and Alentejo from 1959 to 1981.⁴⁰ They were not the first to record and study the rural music of Portugal, but they were the first to do so in a systematic manner.⁴¹ Some notable figures who had previously collected and worked with Portuguese folk materials include: Neves e Melo (1872); César das Neves and Gualdino Campos, who published three volumes of harmonized transcriptions (1893–98); Kurt Schindler, who recorded music in Trás-os-Montes in 1932–33; Armando Leça in 1940; and Artur Santos, who collected the music of the Azores from 1956–65.⁴²

For this study, nineteen out of the 228 adaptations of the *Canções Regionais Portuguesas*, representing a wide variety of regions and ensembles, have been chosen for in-depth examination (see table 1.1). For all of these pieces there are extant examples of the transcribed source melody in *A Canção Popular Portuguesa*, *A Música Portuguesa e os seus Problemas II*, and/or the *Cancioneiro Popular Português*. The last of the nineteen examples (*Oliveiras, oliveiras*) will also be considered in relation to the field recording which is undoubtedly the source for the harmonization. The purpose of this study is to explore the link between the published sources and their respective choral

³⁹Fernando Lopes-Graça, *A Canção Popular Portuguesa*, 4th ed. (Lisbon: Edições Caminho, 1991), 19; as translated in Holton, 14. [Por toda a parte se formam “ranchos folclóricos,” os fornecedores do repertório musical ligeiro inundam o mercado com os seus “arranjos folclóricos,” as vedetas da rádio brilham no “estilo folclórico,” os restaurantes anunciam os seus “pratos folclóricos,” há os trastes e adornos caseiros folclóricos — enfim, o folclore invadiu tudo, o folclore tornou-se uma tineta, uma doença, um modo de vida.]

⁴⁰Salwa El-Shawan Castelo-Branco, “Portugal: Traditional Music,” in *New Grove Dictionary of Music and Musicians* 2d ed., ed. Stanley Sadie (London: Macmillan, 2001), 20: 200.; Nery and Castro, 170.

⁴¹Nery and Castro, 170.

⁴²Castelo-Branco (2001), 200.

adaptations. A discussion of the relationship of those sources to their source field recordings or secondary transcriptions is outside of the scope of this study.

Table 1.1: List of works considered.

Vol.	No.	Title	Region	Approx. date
1	3	<i>Fui te ver, 'stavas lavando</i>	Alentejo	1943
1	5	<i>O Milho da nossa terra</i>	Beira Baixa	
5	6	<i>Ó Senhora do Amparo!</i>	Beira Baixa	
5	9	<i>Sete varas tem</i>	Trás-os-Montes	
8	3	<i>Não quero que vás à monda</i>	Alentejo	
10	4	<i>Se fores ao São João</i>	Trás-os-Montes	
12	1	<i>Oh que novas tão alegres</i>	Beira Baixa	
13	5	<i>Senhora Santa Luzia (II)</i>	Beira Baixa	
14	3	<i>Alerta, alerta (I)</i>	Minho	1950/53
14	9	<i>Bendita e louvado seja</i>	Beira Baixa	1950/53
14	11	<i>Ai, recordai, ó pecador</i>	Beira Baixa	1950/53
15	6	<i>Ó Rosinha!</i>	Trás-os-Montes	
16	8	<i>Vós chamais-me a moreninha</i>	Beira Alta	1977
17	1	<i>Nossa Senhora do Souto</i>	Beira Baixa	
17	2	<i>Aproveitai a azeitona</i>	Beira Baixa	
17	3	<i>Romance d'O cativo (fragmento)</i>	Algarve	
22	1	<i>Tascadeiras do meu linho</i>	Duoro Litoral	
22	5	<i>Ó valverde, ó valverde (II)</i>	Duoro Litoral	
24	6	<i>Oliveiras, oliveiras</i>	Alentejo	1988

COMPOSITIONAL OUTPUT

Some of Lopes-Graça's major works include the ballet *La fièvre du temps*, commissioned by the *Maison de la Culture* and premiered (in suite form) at the *Théâtre Pigalle* in 1938;⁴³ the Piano Concerto no.1, which won the 1940 *Círculo de Cultura Musical* prize for composition (a prize he won again in 1942, 1944 and 1952); the String Quartet no. 1 (1964), which won the Prince Rainier III Prize in 1965; the 1965 *Concerto da câmara col violoncello obbligato*, commissioned by Mstislav Rostropovich and premiered in Moscow;⁴⁴ and the monumental *Requiem pelas vítimas*

⁴³*Marchas, Danças e Canções.*

⁴⁴Cascudo, 104. The premiere took place in Moscow on October 6, 1967, at the Grand Hall of the Conservatory with the Moscow Philharmonic Orchestra conducted by Kirill Kondrashin.

do fascismo em Portugal [Requiem for the victims of fascism in Portugal] (1979) for orchestra, chorus and soloists.

Lopes-Graça's folk-inspired works include song settings for solo voice and piano, harmonizations for choir (both accompanied and unaccompanied), and chamber and orchestral works based on folk-tunes. His vocal works show a strong connection to the Portuguese language and utilize texts from Luís Vaz de Camões (*ca.* 1524–80) through to some of his contemporary poets and authors. The first adaptations of the *Canções Regionais Portuguesas* were written in 1943, with more volumes added sporadically until 1988.⁴⁵

RELATIONSHIP TO COMPOSERS OUTSIDE OF PORTUGAL

Lopes-Graça traveled internationally as a Portuguese representative to the International Society for Contemporary Music [I. S. C. M.]. His travels for musical conferences included locations such as Prague, Amsterdam, Palermo, Wrocław, Angola, and Brazil.⁴⁶ While abroad he also conducted interviews for Portuguese periodicals, as he did during his 1955 trip to England, where he interviewed composer and pianist Alan Bush (1900–1995), and composer and critic Humphrey Searle (1915–1982). While in England Lopes-Graça also made broadcasts for the Portuguese BBC on the topic of contemporary British composition.⁴⁷

Lopes-Graça's admiration for Bartók is clearly observed in three works in particular: the essay *Recordação de Béla Bartók* [Reminiscences of Béla Bartók], in which he describes his meeting with Bartók in Paris in the winter of 1939;⁴⁸ a short Portuguese language biography entitled *Béla Bartók: Três apontamentos sobre a sua personalidade e a sua obra* [Béla Bartók: Three notes about his personality and work] (1953);⁴⁹ and in the piano work *In Memoriam Béla Bartók* (1960–75).

⁴⁵Ibid., 59.

⁴⁶Carvalho, 40–1.

⁴⁷Monteiro, 8, n43.

⁴⁸*Recordação de Béla Bartók* (1947), published in the biographical work discussed next, as well as in *Opúsculos* (2) (Lisbon: Editorial Caminho, 1984). Their meeting is described as brief (in Lopes-Graça's account they exchanged "half-a-dozen words"), but it apparently had a lasting effect on a grateful and humble Lopes-Graça. No reference of the meeting can be found in any of the Bartók scholarship.

⁴⁹Published by *Gazeta Musical* (Lisbon), 1953.

Lopes-Graça travelled to Budapest in 1974 to oversee the recording of some of his symphonic works and, while there, visited the *Bartók Béla Emlékház* [Bartók Museum].⁵⁰ In 1981 he returned to Budapest at the invitation of the Hungarian government to take part in the Bartók centenary celebrations and record his piano work *In Memoriam Béla Bartók* for Radio Hungary.⁵¹ The connection between the two was so clear to some that one journalist went so far as to refer to Lopes-Graça as the “Bartók português” [Portuguese Bartók] in a 1969 interview.⁵²

Lopes-Graça’s time in Paris included studies with the eclectic French composer and critic Charles Koechlin.⁵³ About ten years later Lopes-Graça interviewed Koechlin for the June 21, 1947, issue of “Seara Nova.”⁵⁴

Lopes-Graça had professional relationships with Russian composers such as Sergey Prokofiev (1891–1953) and Alexander Georgiyevich Flyarkovsky (1931–). Two letters from Prokofiev to Lopes-Graça, dated June 15 and July 1, 1933, discuss Lopes-Graça plans to play Prokofiev’s “Sonata no. 3” as well as his intentions to write an article about Prokofiev. Flyarkovsky, who studied with Vissarion Shebalin at Moscow Conservatory and later took charge of some posts within the U. S. S. R. Union of Composers, personally inscribed two of his own scores to Lopes-Graça. Lopes-Graça travelled to the Soviet Union in 1977, where he concertized and presumably met Flyarkovsky and other composers.⁵⁵ Lopes-Graça travelled to Moscow in 1984 to oversee the first performance of his *Requiem pelas vítimas do fascismo em Portugal* outside of Lisbon.⁵⁶

⁵⁰Carvalho, 41; Câmara Municipal de Matosinhos, *Uma Homenagem a Fernando Lopes-Graça* (Matosinhos, Portugal: Edições Afrontamento, 1995), 81.

⁵¹Carvalho, 41; Câmara Municipal de Matosinhos, 81.

⁵²Published in Fernando Lopes-Graça, *A Música Portuguesa e os seus Problemas (III)*, 277.

⁵³The *Museu da Música Portuguesa* has two letters from Koechlin to Lopes-Graça, dated April 22, 1937, and April 14, 1939, which discuss their plans to meet for lessons (Collection of the *Museu da Música Portuguesa*, cpk-008-001 and cpk-008-002).

⁵⁴Fernando Lopes-Graça, “Visita aos músicos Franceses VI: Charles Koechlin,” *Seara Nova* 26: no. 1038 (June 21, 1947): 118–20. Lopes-Graça’s interview notes and a letter from Koechlin to Lopes-Graça, dated August 8, 1947, relating how pleased Koechlin was with the article can be found in the Collection of the *Museu da Música Portuguesa*, cpk-008-003 and cpk-008-004.

⁵⁵Carvalho, 41. A concert photograph of Lopes-Graça and noted Portuguese tenor Fernando Serafim taken in Leningrad in 1977 can be found in Câmara Municipal de Matosinhos, 82. The two Flyarkovsky scores in Lopes-Graça’s library are dated Dec. 12, 1977. Ermakov’s *Pravda* article included as App. B.1 also shows something of his relationship to the Soviet Union.

⁵⁶Carvalho, 41.

Furthermore, in 1976 the U. S. S. R. awarded Lopes-Graça the Order of the People's Friendship in honor of his "activism toward the development and strengthening of friendship and cultural collaboration between the countries of Portugal and the Soviet Union."⁵⁷

Stylistic and philosophical parallels between Lopes-Graça and Spaniard Manuel de Falla will be discussed below, but it should be noted that despite their relative geographical proximity, no evidence of a strong personal interaction between the two is found in the literature. Interestingly, there is evidence of interaction between Falla and Bartók, as shown in a February 22, 1931, letter from Falla to Bartók regarding a potential concert in Grenada, Spain.⁵⁸

⁵⁷"By Decree of the Presidium of the Supreme Soviet of the U. S. S. R.: On the awarding of the Order of the People's Friendship to Portuguese Composer Fernando Lopes-Graça." See App. B.2

⁵⁸Denijs Dille, ed., *Documenta Bartokiana*, vol. 3 (Mainz: B. Schott's Söhne, 1968), 158.

CHAPTER 2

COMPOSITIONAL ANALYSIS

The analysis of the selections considered here will begin with a discussion of the genre to which they belong, followed by an examination of the methods Lopes-Graça employed in moving from the source material to the final adaptation. This examination will first focus on the three aspects of the process of adaptation identified in his 1965 quotation discussed above (counterpoint, harmony, and rhythm) before considering various other aspects of the adaptations.

Harmonizações AS GENRE

In the United States, *harmonizações* are generally referred to as “arrangements,” a term that José Luis Borges Coelho disparages.¹ In lieu of either of these terms, I propose the term *adaptation*, a word Lopes-Graça himself uses (*adaptação*) in discussing the genre.² The term is more generalized and does not carry with it the connotations of jazz, the limitations of a sense of simple (re-)ordering, nor the implication of simply being a harmonization of the source (*harmonização*). The use of the term *adaptation* reflects the fact that these pieces have a greater level of independence from the source materials than the previous terms allow, but at the same time are clearly based on them both musically and aesthetically.

The comments of Benjamin Britten in the journal *Modern Music* point to the difficulties inherent in the adaptation of folk materials:

¹José Luís Borges Coelho, preface to the recording *Onze Encomendações das Almas; Doze Cantos de Romaria*, Coral de Letras da Universidade do Porto, dir. Coelho, Portugalsom CD 870041/PS ([Porto]: Reitoria da Universidade do Porto, 1991), 5, 9.

²Graça, *A Canção Popular Portuguesa*, 119. [...*arranjos, adaptações, ou harmonizações – o que, com pouca diferença, significa o mesmo...*]

[T]here are . . . serious difficulties in the way of making folksong the basis of contemporary art-forms. Since the form of a work is dictated by the material, the characteristics of English folksong mentioned above [particularly conciseness of form] are bound to have a weakening effect on the structure of music founded directly upon it. . . . Works founded on them are usually little more than variations or potpourris. . . . [E]ach folksong has a completely suggested harmonic scheme. . . and deviation therefore tends to produce a feeling of irritation. . . . [T]hese characteristics tend to make folksong a most restricting influence.³

In the selections from *Canções Regionais Portuguesas* considered here, Lopes-Graça has clearly grappled with the two main problems that Britten identifies, namely conciseness of form and the harmonic setting inherent to the tune. He is helped in this endeavor in that the characteristics of Portuguese folk music differ from those of England (as noted by Britten, at least), particularly in their vibrant rhythm, eclectic harmony, and overall variety. Though the *Canções Regionais Portuguesas* is indeed, in some respects, a collection of the “variations or potpourris” that Britten is wary of, he is not bound or limited by this fact. For perspective it should be noted that Johannes Brahms, too, encountered the issue of pervasive strophism in his folk(-inspired) choral settings and that Arnold Schoenberg utilized a through-composed sort of “developing variation” form in some of his settings.⁴

It is important to note that many of the methods Lopes-Graça employs in the settings considered here deal with the problem of pervasive strophism either directly or indirectly. The methods invoked expand and extend the range of expression of the adaptations and lend this large collection a richness and variety that would otherwise be lacking.

Lopes-Graça’s 1965 essay *Acerca da harmonização coral dos cantos tradicionais Portugueses* [On the topic of choral harmonization of traditional Portuguese songs] provides us with a back-

³Benjamin Britten, “England and the Folk-art Problem,” *Modern Music* 18, no. 2 (Jan.–Feb. 1941): 73. Britten’s comments seem like a couched attack, though it is not clear whom he is attacking. Is it only his countrymen Sir Charles Hubert Parry and company, or is there a deeper philosophical argument at work? In any case, his statements must be viewed with a certain curiosity due to the fact that he himself was working on books of arrangements for solo voice and piano at about the same time that this article was published (Britten’s *Folksongs* Volumes I and II: “British Isles” and “France” were composed 1941–2).

⁴This is particularly seen in his two choral adaptations of *Es Gingen zwei Gespielen gut*. See Von Clytus Gottwald’s notes to the BBC Singers CD recording (Pierre Boulez conducting) of the complete Schoenberg choral works for more information on these interesting pieces.

ground against which to consider this collection. Lopes-Graça states that “we cannot forget to use the resources of harmony, counterpoint, and rhythm that we have in our modest technical arsenal in order to create a work of art.”⁵ He later continues: “A folk-song’s harmonization must be shown as a work of art ... [and] it is not necessary to renounce the technical resources and artistic imagination of the composer.”⁶ His 1956 essay *Sobre os arranjos corais das canções folclóricas Portuguesas* [On the choral arrangements of Portuguese folk-songs] provides similar thought and philosophy on the use of folk materials in choral harmonization.⁷

It is not surprising, given Lopes-Graça’s avowed respect for Bartók, that these sentiments echo some of the Hungarian composer’s statements about his own work with folk materials: “In order to write a good transcription [adaptation], the composer must have creative imagination at his disposal as well, quite as much as in the writing of an original work.”⁸

It is interesting to note that these methods described differ little in spirit or, in relative terms, practice from the earliest techniques of Western counterpoint and polyphony. As José Luis Borges Coelho notes:

Composers have for hundreds of years already taken thematic or melodic pre-existent material and incorporated it into their own musical language, to produce a total fusion. ... This material was often of popular origin... [and] the many “*l’homme armé*” masses... are paradigmatic examples of this. From Dufay to Bartók, by way of Josquin, Arcadelt, Bach, Schubert, Brahms and even Schoenberg, popular or folk music has produced both large and small masterpieces of the international musical repertoire.⁹

⁵Fernando Lopes-Graça, “Acerca do harmonização coral dos cantos tradicionais portugueses,” in *A Música Portuguesa e os seus Problemas*, vol. 3 (Lisbon: Edições Cosmos, 1973), 87. [Aceitando embora de boa mente estas limitações, não nos furtamos todavia a utilizar os recursos de ordem harmónica, contrapontística e rítmica de que o nosso modesto arsenal técnico se acha provido, com vista a conseguir obra artística, pois que, se a canção regional, nas suas mais lídimas espécies, é uma expressão de arte...] Translated by Alice Carvalho.

⁶Ibid., 88. [Obra de arte, pois, condicionada embora pela própria natureza do material utilizado ou pelo objectivo que se propõe atingir mas nem por isso devendo abdicar dos recursos técnicos e da imaginação artística própria do compositor que a ela se entrega — tal se nos deve apresentar um arranjo ou uma harmonização de uma canção folclórica.] Translated by Alice Carvalho.

⁷Fernando Lopes-Graça, “Sobre os arranjos corais das canções folclóricas portuguesas,” in *A Música Portuguesa e os seus Problemas*, 2nd. ed, vol. 2 (Lisbon: Editorial Caminho, 1989), 117–21.

⁸Béla Bartók, *Béla Bartók Essays*, ed. Benjamin Suchoff (New York: St. Martin’s Press, 1976), 352.

⁹Coelho. [A apropriação pelo compositor de matéria temático/melódica pré-existente, incorporando a na própria linguagem, com a qual passa a constituir um todo simbiótico, tem já uma história várias

COUNTERPOINT AND MODALITY

The counterpoint displayed in the selections considered ranges from essentially diatonic to freely chromatic. There are instances of both imitative and invertible counterpoint, as well as modal and bi-modal counterpoint. In addition, there are some contrapuntal features which are primarily textural in nature.

Lopes-Graça points out the “bitonality” of the duet in the source material for *Tascadeiras do meu linho*, but his adaptation completely removes this aspect. His annotation states that the harmonizing (top) voice is in the tonic ionian, while the melody is in the tonic lydian, though his adaptation sets both voices in tonic lydian (see fig. 2.1a–b).¹⁰ The $c\sharp$ in the bass voice on beat three of m. 11 is not a vestige of this bitonality, but an expression of a quintal harmony extending downward from the alto $d\sharp$ through the tenor $g\sharp$ (see fig. 2.1b).

a.)

Não o - lheis pa - ra_o por - te - lo Qu'a m'ren - di - nha lo - go vem.

b.)

2 Sop. Soli *p dolce* Tutti

Sop. Alto Tenor Bass

Não o - lheis pa - ra_o por - te - lo, Que a m'ren - di - nha lo - go vem;

Que a m'ren - di - nha lo - go vem;

Figure 2.1: a.) *A Canção Popular Portuguesa: Tascadeiras do meu linho*, p. 98. (Here transposed up two semitones from the original key of *f* major.) b.) Lopes-Graça: *Tascadeiras do meu linho*, mm. 8–12.

vezes centenária. ... Neste fenómeno genérico se enquadra o aproveitamento da matéria de proveniência popular ... [a]s dezenas de missas “de l’homme armé” ... [é] exemplos paradigmáticos. De Dufay a Bartók passando por Josquin, Arcadelt, Bach, Schubert, Brahms, e pelo próprio Schoenberg, o material temático campesino ou de raiz popular deu origem a pequenas e grandes jóias do património musical universal.] Translated by Christopher Bochmann.

¹⁰Graça, *A Canção Popular Portuguesa*, 98.

The use of modal (and polymodal) counterpoint seen in *Sete varas tem* is subtly different. In mm. 9–16, the soprano duet is mildly bi-modal in A ionian and F $\sharp$ aeolian. When the material repeats in mm. 17–25, the bi-modality is much clearer with A mixolydian now accompanied by F $\sharp$ phrygian (see pp. 56–57).

The image shows two musical staves for Soprano I and Soprano II, and two staves for Alto I and Alto II. The key signature is one sharp (F#). Measure (a.) is at m. 23 and measure (b.) is at m. 31. The lyrics are 'Não é es-te, nem no' and 'O teu tem-nos a - ma...'. The Alto parts have 'tum' lyrics.

Figure 2.2: Lopes-Graça: *Vós chamais-me a moreninha*.

More strikingly, *Vós chamais-me a moreninha* shows examples of chromatic counterpoint and elements of symmetry. At m. 23 and m. 25, the soprano II presents (G, A, B $\flat$), which is an inverted transposition of the soprano I's (D, C, B $\sharp$) (see fig. 2.2a). The soprano II's accompanimental figure is intervallically compressed at m. 31 to all half-steps (E, F $\sharp$, F $\sharp$) (see fig. 2.2b). The general nature of the counterpoint between the soprano I and soprano II parts in this passage (mm. 18–34) (other than described above) is perhaps best described as freely chromatic counterpoint in the style of Lopes-Graça's former teacher, Charles Koechlin.¹¹

In *Se fores ao São João* mm. 21–2 there are elements of imitation, inversion, and bi-modalism. The melody line is a simple arpeggiation of a D major chord, but it is accompanied by inverted arpeggiations of D major which become D minor upon ascent. The repetition of this material in the

¹¹Examples and discussion of Koechlin's counterpoint may be found in Robert Orledge, *Charles Koechlin (1867–1950): His Life and Works* (Chur, Switzerland: Harwood Academic Publishers, 1989), 281–5.

The musical score is for four voices: Soprano (Sop.), Alto, Tenor (Ten.), and Bass. It is in D major (two sharps) and shows measures 21 and 22. The lyrics are: - ni-no, To-ma lá, dá, cá, São Jo-; - to-do, To-ma lá, dá, cá, São Jo-; - te-ja, To-ma lá, dá, cá, São Jo-. The Soprano and Alto parts begin in measure 21, while the Tenor and Bass parts enter in measure 22. All parts feature a crescendo leading to a forte (f) dynamic in measure 22. The Tenor part has an octave sign (8) in measure 21.

Figure 2.3: Lopes-Graça: *Se fores ao São João*, mm. 21–2.

following bar makes the bi-modal D major/minor clear by the rapid alternation of $F\sharp$ and $F\flat$ (see fig. 2.3).

Ó Senhora do Amparo! displays paired invertible counterpoint between the tenors and basses, and the sopranos and altos. The sopranos and altos begin the piece and are answered a bar later by the tenors and basses (see pp. 53–54). This orientation is reversed at m. 11, where the tenors and basses sing the duet with which the sopranos and altos opened the piece (one octave lower). They are in turn answered by the sopranos and altos singing the tenors' and basses' opening material an octave higher. A more subtle, but similar instance of this sort of paired invertible counterpoint is found in *Ó Rosinha!* at mm. 11–13 (see pp. 86–87) and mm. 49–51 (see p. 90). The last example

occurs in *Bendita e louvado seja*, where the alto and bass swap lines in mm. 1–11 vs. mm. 12–18, while the other accompanimental voices sing what is essentially a repetition (see pp. 80–82).

Within the nineteen works sampled, there are no examples of strict canon, however there are several instances of imitation, the clearest examples of which are found in *Vós chamais-me a moreninha*. Two-part imitation at the fifth is readily apparent at m. 6 between the soprano and alto I and again in fourths between the alto II and alto I at m. 14 (see pp. 91–92).

There are some aspects of counterpoint which have a strong textural component. *Oh, que novas tão alegres*, for instance, includes a passage in which two voices quasi-heterophonically sing in decorated parallel fifths (see fig. 2.4). Later in the adaptation there is a similar passage in which two altos move in decorated parallel fifths and octaves with the soprano (mm. 65–73). Similarly, the use of parallel octaves occurs as a textural variant in *Aproveitai a azeitona*, where they enhance the variety of the strophes and function almost as a simple developing textural variation.¹²

The image shows a musical score for two solo voices, Tenor and Bass, in 3/4 time with a key signature of one sharp (F#). Both parts are marked 'p' (piano). The lyrics are: 'Nes - ta ma - nhã de a - le - gri - a, Nes - ta ma - nhã do Se - nhor,'. The Tenor part is on a treble clef and the Bass part is on a bass clef. The music features parallel motion between the two voices, with some decorative flourishes.

Figure 2.4: Lopes-Graça: *Oh, que novas tão alegres*, mm. 32–40.

HARMONY

The harmonic language employed in the selections ranges from the almost exclusively diatonic *Alerta, alerta (I)*, which is entirely in C minor with the exception of one coloristic cb , to complex and dense harmonic sonorities that will be considered below.

¹²It is interesting to note that this feature was an afterthought, as is evidenced by his original sketches for the piece, which are scored only for women's voices (see p. 151).

Some of the adaptations include multi-voice source material, such as *Oliveiras*, *oliveiras* and *Tascadeiras do meu linho* (discussed above). In the transcription and field recording for *Oliveiras*, *oliveiras*, the harmonization is simply one of diatonic parallel thirds. In Lopes-Graça's adaptation, the thirds linger as a vestige of the original but are interpreted freely and embellished chromatically. Similarly, the adaptation of *Ó valverde*, *ó valverde (II)* discards the brief duet in parallel thirds found in the source and recasts the polyphony in free chromatic counterpoint focusing on seconds.

Drone or pedal tones are evident in three of the adaptations. In *Vós chama-me a moreninha*, the drum¹³ serves as the rhythmic backdrop for the opening section of the adaptation. In mm. 18–34, the alto I and alto II take over the steady beat of the drum with an open-fifth G-D. The drone here serves as a harmonic backbone as the upper voices engage in the chromatic counterpoint discussed above (see fig. 2.2).

In *Fui te ver*, *'stavas lavando*, the pedal tones are integrated into the homophonic texture. In the first phrase, the alto and tenor sing a C-F dyad drone until the cadence (see p. 48). The second and subsequent phrases exhibit similar, but freer, drone-like features. In *Sete varas tem*, the drone notes are more complex and include grace-note embellishments. In mm. 9–15, the lower voices intone an A-E dyad that is decorated with pentatonic A, E, B, F♯ grace notes (see p. 56).

Though polytonality is not widely observed as a harmonic or coloristic device, there are two passages found in the works considered. The first occurs in m. 25 of *Sete varas tem*. The upper voices maintain their A-E dyad (indicative of the A mixolydian/D major key area), while the lower voices move into a B♭ major area for the cadence with the D♯ understood enharmonically as E♭ (making a B♭ triad with a suspended 4̂) (see fig. 2.5). The other example occurs in mm. 36–53 of *Não quero que vás à monda*, where the G major melody is harmonized with a line in E major (see pp. 65–66). With these exceptions, the denser harmonic moments seen in the selections are generally best described as freely dissonant or controlled by contrapuntal factors.

¹³The drum in the adaptation (notated as a *tamb[or]*) serves as an evocation of the *maça* [mace] used in pounding flax, the blows of which would have accompanied the song in its original context.

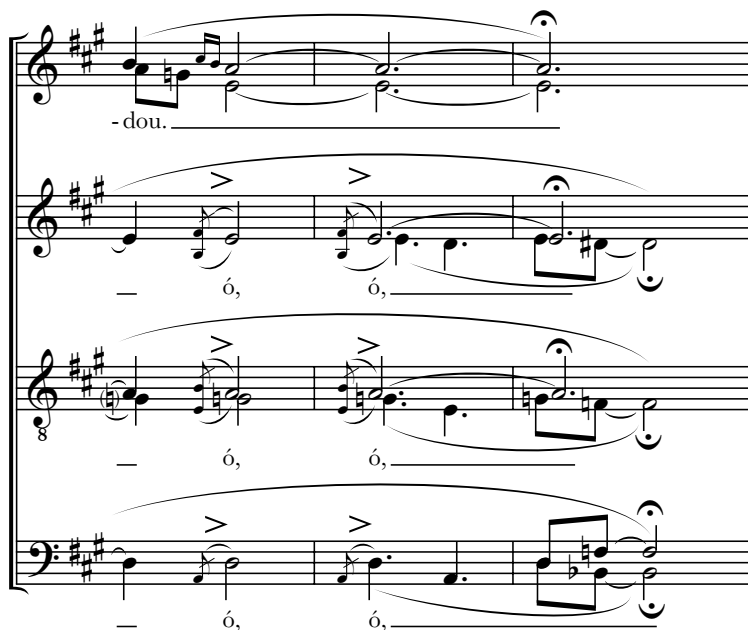


Figure 2.5: Lopes-Graça: *Sete varas tem*, mm. 23–25.

Lopes-Graça sometimes sets the interior sections of the adaptations in contrasting key areas.¹⁴ *Fui te ver 'stavas lavando*, for example, utilizes the subtle contrast of the relative minor. Many of the pieces offer other textural or modal shifts, but the most striking is *Nossa Senhora da Souto*, which contrasts G major and the relatively distant key of E major. The tight chromaticism of the piece makes it difficult to discuss common tones in terms of common-practice harmony, but an examination of the pitch-class sets involved makes it clear that the middle E major section is noticeably lacking in common tones with the opening and closing G major sections, and thus seems even more distant.

A recurrent feature in many of the selections is the strong presence of the closely related [027] and [025] (pentatonic subset) pitch-class sets. They are often found at cadential and important moments; even in *Nossa Senhora da Souto*, which is otherwise very tightly chromatic, there are many occurrences of [025] and [027] along with their subset [05].

¹⁴In the source material for these adaptations there is no contrasting key area.

Figure 2.6: Lopes-Graça: *Nossa Senhora da Souto*, mm. 1–8 with reduced harmony.

Figure 2.7: Open fifth and major triad with added minor seconds around root and fifth.

Even more interesting is the fact that *Nossa Senhora do Souto* displays a verticalization of the melody to derive the harmonic material. This feature is strikingly similar to thoughts put forward by Bartók in his essay entitled “The Folk Songs of Hungary”: “The final chord of the movement is...a simultaneous resonance of all four (or five) tones of the motive: a condensed form of the same, to a certain extent, a vertical projection of the previous horizontal form.”¹⁵ It is also similar to observations made by Vera Lampert: “From that time on Bartók...wrote daring accompaniments with harmonies traceable from the melodic lines.”¹⁶ An examination of the harmonies in the first phrase of *Nossa Senhora do Souto* shows that the sonorities are all either related directly to the melody, or derived through transposition and/or inversion. The main harmonic idea seems to be

¹⁵Bartók, 335.

¹⁶Vera Lampert, preface to the recording *Twenty Hungarian Folk Songs, for Voice and Piano* in *Béla Bartók: Complete Recordings*, Hungaraton SLPX 11610, 10.

that of either an open-fifth or major triad with added minor seconds. These complexes highlight the C♯ and E♭ that make up the striking diminished third of the melody (see figs. 2.6 and 2.7).

RHYTHM

Lopes-Graça states that it is possible to adapt the rhythms of the sources, but in almost all observed cases the rhythm of the original, down to the placement of inter-word breaths, is rendered with striking accuracy. The minor exceptions to this accuracy are essentially graphical and occur in *Senhora Santa Luzia (II)*, for which Lopes-Graça doubles the rhythmic values when moving from the source to the adaptation; *Tascadeiras do meu linho*, which has been slightly rebarred; and *Aproveitai a azeitona*, which will be discussed at length below. Additionally, some of the ornaments as observed in the source material have been rhythmically simplified to facilitate clearer choral performance.

The sketches for *Aproveitai a azeitona* give some insight into Lopes-Graça's thinking about rhythm with regards to these pieces. In the sketches for mm. 24–25, the time signature is $\frac{2}{4}$ and the rhythm of the alto is reduced, whereas in the final version and source tune, the time signature is $\frac{3}{4}$. Given the erasure of what was presumably $\frac{3}{4}$ in m. 24 of the sketch, as well as the clear addition of the subsequently necessitated $\frac{3}{4}$ in m. 26, it is difficult to say whether Lopes-Graça made an error and later fixed the time signatures to conform to the notes, or whether he was thinking of changing the durations all along (see fig. 2.8a–c). In either case it is interesting to see that he decided to change the time signature back to match the tune. At the corresponding point in the second verse a similar circumstance is encountered: In the sketches for m. 46, there is a triplet rhythm in $\frac{2}{4}$ time in the alto and bass, which in the *Canções Regionais Portuguesas* has been rendered as straight quarter notes in $\frac{3}{4}$ time (see fig. 2.8d–f). Due to the fact that these are isolated examples in which the concern is mainly with agogic accent, rather than on altering the basic sense of the rhythm, it is clear that the transcribed rhythm of these tunes is something quite important to Lopes-Graça's conception of their adaptations.



Figure 2.8: *Aproveitai a azeitona*: a.) *A Canção Popular Portuguesa*, p. 92, mm. 17–19. b.) Lopes-Graça: sketch for adaptation, mm. 24–26. c.) Lopes-Graça: final version as appears in *Canções Regionais Portuguesas*, mm. 24–26. d.) *A Canção Popular Portuguesa*, p. 92, mm. 17. e.) Lopes-Graça: sketch for adaptation, m. 46. f.) Lopes-Graça: final version as appears in *Canções Regionais Portuguesas*, m. 46. [Quarter-note is equivalent throughout the examples.]

Furthermore, the sketches for *Bendita e louvada seja* include a rhythmic deviation that, in the later source, conforms to the transcribed form.¹⁷ A comparison of Lopes-Graça's adaptation of *Oliveiras, oliveiras* to its field recording likewise shows that a strong effort was made to accurately represent the rhythms of the original in the adaptation.¹⁸ Unfinished sketches found elsewhere in Lopes-Graça's notebooks further illustrate a close connection between the transcribed tune and the adaptation. In these notebooks the complete tune is written out (along with a notation of its source), but the adaptation is incompletely worked out.¹⁹

¹⁷See the annotations on p. 140 for a discussion of the difference.

¹⁸Fernando Lopes-Graça and Michel Giacometti, *Arquivos Sonoros Portuguesas*, vol. 4, *Alentejo*.

¹⁹Collection of the *Museu da Música Portuguesa*, Cx11/10.

Though the feature of inter-word breaths immediately calls to mind the famous instance within Igor Stravinsky's *Symphony of Psalms* (1930) where the words "ero" and "Dominum" are broken up with breaths, the two are not related.²⁰ In the case of the Stravinsky, the breaths are meant for dramatic effect, whereas in the *Canções Regionais Portuguesas*, the breaths are treated as inherent and elemental to each piece. It should be noted that this type of breath is also observed in the Kurt Schindler's transcription of the tune *A rosa* from Coimbra.²¹ Four of the examples from *Canções Regionais Portuguesas* considered here display inter-word breaths to varying degrees: *Bendita e louvada seja*; *Ai, recordai o pecador*; *Aproveitai a azeitona*; and *Oliveiras, oliveiras*.

OTHER OBSERVATIONS

In the notes for the examples presented in *A Canção popular Portuguesa*, Lopes-Graça states that the source materials are presented at a "medium register... so that they can be easily sung."²² It is interesting to note that this practice is not in keeping with Bartók et al., who, for cataloging consistency, transpose examples so that the final pitch (*tonus finalis*) is consistent throughout the collection, regardless of the observed performance pitch or subsequent performability.²³ Lopes-Graça and Giacometti's placement of tunes at a comfortable pitch level shows that the focus in these collections has a sizable performance component which takes precedent over considerations that might ease in their cataloging. Many of the adaptations considered here have been transposed

²⁰Igor Stravinsky, *Symphony of Psalms*, rev. 1948 ([New York]: Boosey & Hawkes, n.d.). The two moments cited occur at mm. 76–77 of movement 1 and m. 87 of movement 2.

²¹Kurt Schindler, *Folk Music and Poetry of Spain and Portugal* (New York: Hispanic Institute in the United States, 1941), tune 939.

²²Graça (1991), 79. [*As tonalidades foram escolhidas de modo a pôr as canções ao alcance de todas as vozes, isto é, adoptou-se para elas uma prudente tessitura média.*] This passage is paraphrased in Salwa El-Shawan Castelo-Branco and Maria Manuela Toscano, "In Search of a Lost World: an Overview of Documentation and Research on the Traditional Music of Portugal," *Yearbook for Traditional Music* 20 (1988): 165: [The medium register is used for all examples so that they can easily be sung.]

²³Béla Bartók, and Albert B. Lord, *Yugoslav Folk Music*, vol. 1, New York Bartók Archive Studies in Musicology, Benjamin Suchoff, ed. (Albany, New York: State University of New York Press, 1976), 13–4. "In principle, melodies ought to be published in the original pitch as sung or played by the performers. In practice, however, we have to make a compromise in order to attain certain goals. One of these goals is to make the survey of the material as easy as possible. The most suitable method by which to attain this is to transpose all the melodies to one pitch, giving the melodies a common 'tonus finalis.' "

for use in the choral medium. Of particular note is *Não quero que vás à monda*, which sits very awkwardly for men's voices in the key of D major and has been moved to G major. Examination of the sketches for *Ai, recorda, ó pecador* shows that the piece was first transcribed in B♭ major, sketched in D major, and finally set in C major.²⁴

The obbligato repeated note exhortations which are often found in the soprano voice are yet another way in which the source material is embellished. This feature can be found in *Se fores ao São João*, *Tascadeiras do meu linho*, and, in a decorated form, *Romance d'O cativo*. These may be inspired by improvised or semi-improvised Portuguese folk traditions of which this author is presently unaware.

Most of the selections include a variety of textures, but two are almost exclusively homophonic. The homophonic texture of *Alerta, alerta (I)* lends a hymn-like character and austerity to the setting, while in *O milho da nossa terra*, the primarily homophonic setting underscores the sense of community present in the text. Though the technique of alternation between choir and soloist is not new, Lopes-Graça makes good use of the technique in over half of the settings considered here. In two of the adaptations the alternation is between *tutti* choir and soloist with choral accompaniment (*Fui te ver, 'stavas lavando* and *Oh, Rosinha!*), while nine others show alternation between sections of *tutti* choir and sections of unaccompanied solo or soli (*Ó Senhora do Amparo; Sete varas tem; Não quero que vás à monda; Se fores ao São João; Oh que novas tão alegres; Senhora Santa Luzia (II); Nossa Senhora do Souto; Tascadeiras do meu linho; and Oliveiras, oliveiras*).

A form of bookending is observed in adaptations in which the interior section is set in another key area. Often this feature is part of a three-verse form in which the middle verse is set in the contrasting key area as discussed above. In the adaptation *Ó Rosinha!* the sketches show that the middle (solo) section was written at a later time and may utilize a text that was not originally paired with the outer section.²⁵ In the case of *Nossa Senhora do Souto*, the melodic material remains strophic, while the harmonic and textural shift of the central section gives the piece an arch form. A slightly

²⁴See the annotations on p. 142 for more information about the sources.

²⁵See p. 143 for a discussion of this feature.

different sort of bookending is found in *Aproveitai a azeitona*, in which Lopes-Graça adds a wordless version of the main material of the piece as an introduction and coda. It is interesting to note that while there are examples of brief preludes and/or postludes in some of the adaptations, there are no instances (other than the naturally rhapsodic and flexible romance *Ó Rosinha!* discussed above) of interludes or phrase overlaps. The additions always occur outside of the frame of the tune that is being adapted. This is consistent with the observations made regarding his working methods hinted at by the examination of unfinished adaptations cited above.

Another method employed is the quasi-instrumental technique of dovetailing or melodic-sharing, where one voice may begin a phrase and another will finish it.²⁶ Lopes-Graça employs this technique in *Se fores ao São João* (mm. 9, 13, 23, and 27) (see pp. 67–68) between the soprano and alto, and in a more complex form in *Ó valverde, ó valverde (II)*, where it occurs between the tenor and soprano (mm. 2–3 and mm. 21–22), and between the alto and soprano (mm. 7–8 and mm. 26–27) (see pp. 110–111). In the latter example, the melody transfer sometimes occurs mid-word.

One anomalous feature found in *Romance d'O cativo* is the brief spoken section for tenor. This may be an extension of the tradition of the Romance, which could be either spoken or sung.²⁷ Though inconclusive, it should be noted that at least one of the source field recordings is completely sung, suggesting that the spoken section may indeed have been a conscious compositional decision on Lopes-Graça's part and represents another possible method of adaptation.²⁸

²⁶The term *dovetailing* generally implies that there is an overlapping pitch that is shared between the voices, though this is not always true in the examples described here.

²⁷Castelo-Branco (2001), 196; Castelo-Branco and Toscano, 175.

²⁸Fernando Lopes-Graça and Michel Giacometti, *Anthology of Portuguese Folk Music*, Smithsonian Folkways #FE 4538, vol. 2, track 18. The other source that was used to derive the tune/text is referenced in the notes on the piece in *A Canção Popular Portuguesa*.

CHAPTER 3

DISCUSSION AND CONCLUSIONS

Some critics have noted that Lopes-Graça's compositional style evolved during the 1950s, 1960s, and 1970s to include a greater exploration of rhythmic and harmonic parameters and "intensely concentrated [harmonic] structures," with a return to neo-classicism towards the end of his career.¹ As discussed in Chapter 2, the rhythms of the adaptations considered here were essentially prescribed by the transcriptions. On the other hand, the tunes Lopes-Graça choose in this later period tended to be those with more mixed-meter and even include some choices which lack a regular meter, such as *Bendita e louvado seja* and *Oliveiras, olivieras*. Also observed in the later adaptations is a freer sense of harmony and instances of "intensely concentrated" harmonic moments, such as those well noted in *Nossa Senhora do Souto*. It is not possible to discern a clear return to neo-classicism within the selections considered.

Stylistically, there are similarities between Lopes-Graça's approach and the "modernist folklore" observed in the work of Spanish composer Manuel de Falla. Works such as *El sombrero de tres picos* [The Three-cornered Hat] take indigenous sounds and musics and transform them using modernist orchestral techniques.² Paulo Ferreira de Castro suggests that Lopes-Graça's pieces based on popular models (such as the *Canções Regionais Portuguesas*) mix modernist techniques and folkloric materials, but create something that is:

resolutely distanced from any romantic conception of a bucolic or picturesque nature, tending rather to accentuate the rude and rough nature of a painful rural existence... [which] without a doubt is the most "subversive" aspect of his music but

¹Picoto and Cascudo, 244.

²Carol A. Hess, *Sacred Passions: The Life and Music of Manuel de Falla*, (Oxford: Oxford University Press, 2005) 119, [103–136 passim]. Lopes-Graça had a copy of "The Three-Cornered Hat" in his personal library, a catalog of which was provided to the author courtesy of the *Museu da Música Portuguesa* in Monte Estoril, Portugal.

also the origin of a difficult relation with the concert going public that still today does not see itself in the sound world of Lopes-Graça, permeated by a kind of disturbing tension between the musical material and its treatment, which does not seem to lend itself to the consensual affirmation of the collective identity.³

Castro states that this aspect of Lopes-Graça's music has led to its "aesthetic condemnation" for some, and furthermore that "the imaginary collective Portuguese spirit hesitates to recognize itself in Lopes-Graça's nationalism, and this fact has certainly greatly contributed to obstruct the dissemination of his music in Portugal and abroad."⁴ For Castro, it is Lopes-Graça's approach to folk music, with its musical and political distancing from the propagandizing of the Salazar era, which is, ironically, the very thing that distances it from its audience.

It is difficult to make a case for a particular method of adaptation being seen as a political statement; however, it is possible to state that in the face of the suppression of actual folk materials and the promotion of the *ranchos folclóricos*, Lopes-Graça's philosophical and technical approach to the music represents a level of respect that is in opposition to the state-sanctioned cultural program. It also reflects, in part through his choices of texts, his communist political views. In some ways Lopes-Graça's approach is similar to Bartók's endeavors to answer the fake-real of *verismo* in Hungary. Bartók's *Elmúlt ikődből* [From Olden Times], for instance, is seen by some commentators as being social criticism through folk song adaptation.⁵ Likewise, Estonian composer Veljo Tormis's work based on the dying, extinct, and/or suppressed languages and cultures of the Baltics was, in part, a political statement at a time when the Soviet Union was promoting the russification of the Soviet republics.⁶

³Nery and Castro, 171.

⁴Paulo Ferreira de Castro, "Musical Nationalism, or the Ambiguities of Portugueseness." Translated by Ivan Moody. In *VI Colóquio do conselho internacional de música tradicional: Portugal e o Mundo; O encontro de culturas na música* (Sixth Colloquium of the International Council for Traditional Music: Portugal and the World; The Encounter of Cultures in Music), edited by Salwa El-Shawan Castelo-Branco (Lisbon: Publicações Dom Quixote, 1997), 168.

⁵Malcolm Gillies, *The Bartók Companion* (Portland, Oregon: Amadeus Press, 1994), 422.

⁶Mimi S. Daitz, *Ancient Song Recovered: The Life and Music of Veljo Tormis*, Dimension and Diversity Series (Hillsdale, New York: Pendragon Press, 2004), 203. "[I]f one regards Tormis's use of Balto-Finnic folk material as a statement against the on-going russification of the non-Russian Soviet Republics, then about 90% of his [post mid-1960s] choral music... may be characterized as politically motivated."

In reconsideration of Britten's motives for writing "England and the Folk-art Problem" (see p. 20), Britten employed techniques very much similar to those observed in the *Canções Regionais Portuguesas* examples discussed. Particularly notable is Britten's use of polytonality in his setting of "The Ash Grove," as well as the fact that Britten later set another work from his first volume of folksong settings, "The Salley Gardens," for two-part choir and piano.

The *Canções Regionais Portuguesas* can also be considered in relation to Bartók's more generalized thoughts on the adaptation of folk material:

Concerning the transcription [adaptation] of folk music, I have a few remarks to make. They can be approximately divided into three categories. One of these categories represents transcriptions where the used folk melody is the more important part of the work. The added accompaniment and eventual preludes and postludes may only be considered as the mounting of a jewel. The second category represents transcriptions where the importance of the used melodies and the added parts is almost equal. In the third category, the added composition-treatment attains the importance of an original work, and the used folk melody is only to be regarded as a kind of motto.⁷

The selections from *Canções Regionais Portuguesas* considered here generally fall between the first and second categories. The tunes are certainly treated as "jewels" that are allowed to shine through the beauty of their setting, but the complexity of their new contexts sometimes rivals the prominence of the original tune.

The prominent Australian composer, pianist, and ethnomusicologist Percy Grainger's compositional output includes many references to the folk sources that he spent so much time collecting. In particular, his suite for band *A Lincolnshire Posy* is seen by some as a kind of biography of the singers from whom he collected the folk materials.⁸ Though their music is quite different, in some ways, Lopes-Graça's *Canções Regionais Portuguesas* is similarly a sort of biographical sketch of the Portuguese people.

⁷Béla Bartók, "The Relation Between Folk Music and Art Music," (1941) as appears in Bartók (1976), 348–53.

⁸James Porter, "Bartók and Grainger: Some Correspondences and a Hypothesis," *Studia Musicologica Academiae Scientiarum Hungaricae*, T. 25, Fasc. 1/4 (1983): 228.

In a 1947 review of Lopes-Graça's *A Música Portuguesa e os seus Problemas*, Paul Marie-Masson tellingly paraphrases Lopes-Graça and provides us with another perspective on the *Canções Regionais Portuguesas*:

[Lopes-Graça] does not fear to affirm that “true Portuguese music does not exist” because “in fact a Portuguese musical language does not exist,” nor an “organic continuity” of Portuguese music through time. ...[Lopes-Graça] assesses that Portuguese music is, above all, made up of isolated, sporadic works that are the products of “epigones” that are not without valor, but which do not suffice to create a tradition.⁹

In this case, the *Canções Regionais Portuguesas* serves to tie the music of Portugal together by placing pieces inspired by disparate regions of Portugal directly next to one another within its volumes. By then taking these songs back to his countrymen through performance (i.e., “returning the treasure with interest”), Lopes-Graça is further tying Portuguese music and culture together.¹⁰

CONCLUSIONS

A limited study such as this can only hope to shed some small amount of light on the range and variety of music found in the *Canções Regionais Portuguesas*. However, this study has shown, even within its inherent limitations, that this prolific collection, along with its extra-musical aspects, is well worthy of study and performance. The originality of the choral writing and the conviction of the composer are evident at every moment and invite further exploration. It is this author's hope that the music of Fernando Lopes-Graça, so long unheard by most of the world, will be made wider known by this modest document.

⁹Paul Marie-Masson, review of *A Música Portuguesa e os seus Problemas*, by Fernando Lopes-Graça, *Revue de musicologie* T. 29e, No. 81e/84e (1947): 107. Masson was Lopes-Graça musicology teacher at the Sorbonne in the late 1930s. [...il ne craint pas d'affirmer qu' "il n'existe pas de véritable musique portugaise", parce qu'il "n'existe pas en fait un langage musical portugais", ni une "continuité organique" de la musique portugaise à travers le temps. ... L'auteur estime que la musique portugaise est surtout constituée par des productions isolées, sporadiques, œuvres d' "épigones" qui ne sont pas sans valeur, mais qui ne suffisent pas à créer une tradition.] Translated by Whitney Lyman.

¹⁰Graça (1989), 117. [As canções que ides ouvir roubei-as eu ao nosso povo, que tem um grande tesouro delas: e roubei-lhas, não para as guardar para mim, mas com o propósito de lhas restituir, possivelmente com juro do roubo.] Translated by Paula Billingsley.

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APPENDIX A

PRIMARY MUSICAL SOURCES AND ANCILLARY MATERIALS

A.1 COPYRIGHT NOTICE

All transcriptions found on pp. 48–114 appear courtesy of the *Câmara Municipal de Cascais* [Town Hall of Cascais] and the *Museu da Música Portuguesa* [Museum of Portuguese Music].

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A.2 STATEMENT OF EDITORIAL POLICY

The preparation of the following scores was undertaken with the intent to produce clear and legible scores for study and exploration. The following steps have been taken:

- 1.) Standard modern notation has been applied in cases where it does not alter the perceived intent of the composer, for instance:
 - 1.a) All slurs are placed above the notes, with the exception of slurs pertaining to the second or subsequent verses, where they are placed below the notes and shown as a dotted slur.
 - 1.b) Word extensions have been applied throughout.
 - 1.c) Where sensible, solo lines have been placed in separate staves above the parts.
 - 1.d) Under tie bars have been added to elided vowels in order to clarify the text declamation.
- 2.) All obvious errors in the source have been corrected.
- 3.) All sources are listed in App. A.5.
- 4.) Any possible variations or alternate readings are discussed in App. A.5.

A.3 GLOSSARY OF PORTUGUESE MUSICAL TERMS FOUND IN THE SCORES

Portuguese	Italian
<i>doce</i>	<i>dolce</i>
<i>1^a [2^a, etc.] vez</i>	<i>1^a [2^a, etc.] volta</i>
<i>para terminar</i>	<i>per finire</i>
<i>allarg. um pouco</i>	<i>allarg. un poco</i>

N. B. : All other directions are in Italian.

A.4 TRANSCRIPTIONS OF PRIMARY MUSICAL SOURCES

I/3	<i>Fui te ver, 'stavas lavando</i>	48
II/5	<i>O milho da nossa terra</i>	51
V/6	<i>Ó Senhora do Amparo</i>	53
V/9	<i>Sete varas tem</i>	55
VIII/3	<i>Não quero que vás à monda</i>	63
X/4	<i>Se fores ao S. João</i>	67
XII/1	<i>Oh que novas tão alegres</i>	70
XIII/5	<i>Senhora Santa Luzia (II)</i>	76
XIV/3	<i>Alerta, alerta (I)</i>	78
XIV/9	<i>Bendita e louvada seja</i>	80
XIV/11	<i>Ai, recorda, ó pecador</i>	84
XV/6	<i>Ó Rosinha!</i>	86
XVI/8	<i>Vós chamais-me a moreninha</i>	91
XVII/1	<i>Nossa Senhora do Souto</i>	95
XVII/2	<i>Aproveitai a azeitona</i>	99
XVII/3	<i>Romance d'O cativo</i>	102
XXII/1	<i>Tascadeiras do meu linho</i>	107
XXII/5	<i>Ó valverde, ó valverde (II)</i>	110
XXIV/6	<i>Oliveiras, oliveiras</i>	113

NB: The photocopying of pp. 48–114 is prohibited. Please see p. 44 for complete copyright information.

I/3: Fui-te ver, 'stavas lavando

(Alentejo)

$\text{♩} = 56$

Ten. Solo

Sop.

Alto

Ten.

Bass

p *curta* *cresc.* *3*

Fui - te ver, 'sta-vas la - van-do, Fui-te ver, 'sta-vas la - van-do No ri - o sem as - sa - bão, _____

Fui - te ver, 'sta-vas la - van-do, Fui-te ver, 'sta-vas la - van-do No ri - o sem as - sa - bão, _____

Fui - te ver, 'sta-vas la - van-do, Fui-te ver, 'sta-vas la - van-do No ri - o sem as - sa - bão, _____

Fui - te ver, 'sta-vas la - van-do, Fui-te ver, 'sta-vas la - van-do No ri - o sem as - sa - bão, _____

7

8

mf *doce* *p*

Fi-ca-

La-vas em águas de ro-sas, La-vas em águas de ro-sas, Fi-ca-te-o chei-ro na mão. _____

La-vas em águas de ro-sas, La-vas em águas de ro-sas, Fi-ca-te-o chei-ro na mão. _____

La-vas em águas de ro-sas, La-vas em águas de ro-sas, Fi-ca-te-o chei-ro na mão. _____

La-vas em águas de ro-sas, La-vas em águas de ro-sas, Fi-ca-te-o chei-ro na mão. _____

Fui-te ver, 'stavas lavando

15

8

- te_o chei-ro na mão, Fi - ca-te_o chei-ro na mão, Fi - ca-te_o chei-ro no fa - to, Se eu mor-

p dolce

M _____ M _____ M _____

p dolce

M _____ M _____ M _____

p dolce

M _____ M _____ M _____

p dolce

M _____ M _____ M _____

22

8

- rer e tu fi - car's, Se eu mor - rer e tu fi - car's, A - do - ra - me_o meu re - tra - to. —

pp

M _____ M _____ M _____ A - do -

pp

M _____ M _____ M _____ A - do -

pp

M _____ M _____ M _____ A - do -

pp

M _____ M _____ M _____ A - do -

Fui-te ver, 'stavas lavando

29

sempre pp

-ra - me_o meu re - tra - to, A - do - ra - me_o meu re - tra - to, A - do - re_o meu co - ra - ção, _____

sempre pp

-ra - me_o meu re - tra - to, A - do - ra - me_o meu re - tra - to, A - do - re_o meu co - ra - ção, _____

sempre pp

-ra - me_o meu re - tra - to, A - do - ra - me_o meu re - tra - to, A - do - re_o meu co - ra - ção, _____

sempre pp

-ra - me_o meu re - tra - to, A - do - ra - me_o meu re - tra - to, A - do - re_o meu co - ra - ção, _____

35

cresc. *f (non troppo)*

— Fui - te ver, 'sta-vas la - van - do, Fui - te ver, 'sta-vas la - van - do No ri - o sem as - sa - bão.

cresc. *f (non troppo)*

— Fui - te ver, 'sta-vas la - van - do, Fui - te ver, 'sta-vas la - van - do No ri - o sem as - sa - bão.

cresc. *f (non troppo)*

— Fui - te ver, 'sta-vas la - van - do, Fui - te ver, 'sta-vas la - van - do No ri - o sem as - sa - bão.

cresc. *f (non troppo)*

— Fui - te ver, 'sta-vas la - van - do, Fui - te ver, 'sta-vas la - van - do No ri - o sem as - sa - bão.

I/5: O milho da nossa terra

(Beira Baixa)

$\text{♩} = 132$
mf (2ª vez, *p dolce*)

Sop.

1. O mil - ho da nos - sa ter - ra, Ai, o mil - ho da nos - sa ter - ra É tra -
 2. Mil - ho bran-co_e a - ma - rel - lo, Ai, mi-lho bran-co_e a - ma - re - lo, Sa - cha-o

Alto

1. O mil - ho da nos - sa ter - ra, Ai, o mil - ho da nos - sa ter - ra É tra -
 2. Mil - ho bran-co_e a - ma - rel - lo, Ai, mi-lho bran-co_e a - ma - re - lo, Sa - cha-o

Ten.

1. O mil - ho da nos - sa ter - ra, Ai, o mil - ho da nos - sa ter - ra É tra -
 2. Mil - ho bran-co_e a - ma - rel - lo, Ai, mi-lho bran-co_e a - ma - re - lo, Sa - cha-o

Bass

1. O mil - ho da nos - sa ter - ra, Ai, o mil - ho da nos - sa ter - ra É tra -
 2. Mil - ho bran-co_e a - ma - rel - lo, Ai, mi-lho bran-co_e a - ma - re - lo, Sa - cha-o

5

-ta - do com ca - ri - nho; É a ri-que-za do po - vo, Ai, é a ri-que-za do
 bem, ó sa - cha - dei - ra; Que é su - or do nos-so ros - to, Ai, que é su - or do nos - so

-ta - do com ca - ri - nho; É a ri-que-za do po - vo, Ai, é a ri-que-za do
 bem, ó sa - cha - dei - ra; Que é su - or do nos-so ros - to, Ai, que é su - or do nos-so

-ta - do com ca - ri - nho; É a ri-que-za do po - vo, Ai, é a ri-que-za do
 bem, ó sa - cha - dei - ra; Que é su - or do nos-so ros - to, Ai, que é su - or do nos-so

-ta - do com ca - ri - nho; É a ri-que-za do po - vo, Ai, é a ri-que-za do
 bem, ó sa - cha - dei - ra; Que é su - or do nos-so ros - to, Ai, que é su - or do nos-so

O milho da nossa terra

10

po - vo, É o pão dos po - bre - zi - nhos, É a ri-que - za do
ros - to, O pão da nos - sa can - sei - ra; Que é su - or do nos - so

CTESG.

po - vo, É o pão dos po - bre - zi - nhos, É a ri-que - za do
ros - to, O pão da nos - sa can - sei - ra; Que é su - or do nos - so

CTESG.

8

po - vo, É o pão dos po - bre - zi - nhos, É a ri-que - za do
ros - to, O pão da nos - sa can - sei - ra; Que é su - or do nos - so

CTESG.

po - vo, É o pão dos po - bre - zi - nhos, É a ri-que - za do
ros - to, O pão da nos - sa can - sei - ra; Que é su - or do nos - so

CTESG.

14

po - vo, Ai, é a ri-que - za do po - vo, É o pão dos po - bre - zin - hos.
ros - to, Ai, que é su - or do nos - so ros - to, O pão da nos - sa can - sei - ra.

f *p*

po - vo, Ai, é a ri-que - za do po - vo, É o pão dos po - bre - zin - hos.
ros - to, Ai, que é su - or do nos - so ros - to, O pão da nos - sa can - sei - ra.

f *p*

8

po - vo, Ai, é a ri-que - za do po - vo, É o pão dos po - bre - zin - hos.
ros - to, Ai, que é su - or do nos - so ros - to, O pão da nos - sa can - sei - ra.

f *p*

po - vo, Ai, é a ri-que - za do po - vo, É o pão dos po - bre - zin - hos.
ros - to, Ai, que é su - or do nos - so ros - to, O pão da nos - sa can - sei - ra.

f *p*

V/6: Ó Senhora do Amparo!

(Beira Baixa)

$\text{♩} = 63$

Sop.

p 2 Soli *mf*

1. Ó Se - nho - ra do Am - pa - ro! E - la lá em ci - ma vem, Com seu
2. Ó Se - nho - ra do Am - pa - ro! Tem a bol - sa à ja - ne - la Pa - ra

Alto

p 2 Soli *mf*

1. Ó Se - nho - ra do Am - pa - ro! E - la lá em ci - ma vem, Com seu
2. Ó Se - nho - ra do Am - pa - ro! Tem a bol - sa à ja - ne - la Pa - ra

Ten.

p 2 Soli *mf*

1. Ó Se - nho - ra do Am - pa - ro! Ó Se - nho - ra!
2. Ó Se - nho - ra do Am - pa - ro! Ó Se - nho - ra!

Bass

p 2 Soli *mf*

1. Ó Se - nho - ra do Am - pa - ro! Ó Se - nho - ra!
2. Ó Se - nho - ra do Am - pa - ro! Ó Se - nho - ra!

6

p **Tutti** *sotto voce*

me - ni - no ao co - lo E seu ca - be - lo ao des - dém. Ó Se -
pa - gar ao pin - tor Que lhe pin - tou a ca - pe - la. Ó Se -

p **Tutti** *sotto voce*

me - ni - no ao co - lo E seu ca - be - lo ao des - dém. Ó Se -
pa - gar ao pin - tor Que lhe pin - tou a ca - pe - la. Ó Se -

p *mf* **Tutti**

Ó Se - nho - ra do Am - paro, E - la lá em ci - ma vem. Ó Se - nho - ra do Am -
Ó Se - nho - ra do Am - paro, Tem a bol - sa à ja - ne - la. Ó Se - nho - ra do Am -

p *mf* **Tutti**

Ó Se - nho - ra do Am - paro, E - la lá em ci - ma vem. Ó Se - nho - ra do Am -
Ó Se - nho - ra do Am - paro, Tem a bol - sa à ja - ne - la. Ó Se - nho - ra do Am -

Ó Senhora do Amparo!

12

poco *mf*

-nho-ra do Am - pa - ro, Ó Se-nho - ra! Ó Se - nho - ra do Am - paro, Tem o
-nho-ra do Am - pa - ro, Ó Se-nho - ra! Ó Se - nho - ra do Am - paro, Que lá

poco *mf*

-nho-ra do Am - pa - ro, Ó Se-nho - ra! Ó Se - nho - ra do Am - paro, Tem o
-nho-ra do Am - pa - ro, Ó Se-nho - ra! Ó Se - nho - ra do Am - paro, Que lá

f (*non troppo*)

8 - pa-ro! Tem o' am - pa - ro na mão, Am - pa - rai - me a mi - nha al - ma, Tam-bém
- pa-ro! Que lá 'stais nos o - li - vais, Guar - dai - me a mi - nha a - ze - to - na, Que m'a

f (*non troppo*)

- pa-ro! Tem o' am - pa - ro na mão, Am - pa - rai - me a mi - nha al - ma, Tam-bém
- pa-ro! Que lá 'stais nos o - li - vais, Guar - dai - me a mi - nha a - ze - to - na, Que m'a

19

p *Per finire* *p* 2 Soli *Tutti* *dim. e un poco allarg.* *pp*

am - pa - ro na mão. Ó Se - nho-ra do Am - pa-ro, Ó Se - nho-ra do Am - pa - ro!
'stas nos o - li - vais.

p *p* 2 Soli *Tutti* *dim. e un poco allarg.* *pp*

am - pa - ro na mão. Ó Se - nho-ra do Am - pa-ro, Ó Se - nho-ra do Am - pa - ro!
'stas nos o - li - vais.

mp *p* 2 Soli *Tutti* *dim. e un poco allarg.* *pp*

8 o meu co-ra - ção. Ó Se - nho-ra, Ó Se - nho-ra do Am - pa - ro!
co - mem os par - daís.

mp *p* 2 Soli *Tutti* *dim. e un poco allarg.* *pp*

o meu co-ra - ção. Ó Se - nho-ra, Ó Se - nho-ra do Am - pa - ro!
co - mem os par - daís.

V/9: Sete varas tem

(Trás-os-Montes)

$\text{♩} = 56$

Sop. I

Sop. II

Alto *p* **Alto Solo**

Ten.

Bass

Se - te va - ras tem, Tem, a mi - nha sai - a no - va,

5

Se - te va - ras tem, E ao mais não — lhe faz a ro - da.

Sete varas tem

♩ = 126

9

f

Bem can-ta-da ou mal can - ta - da, la - ra - lé, ó lin - da! Oh bem ha - ja —

f

Bem can-ta-da ou mal can - ta - da la - ra - lé, — ó lin - da! Oh bem ha - ja

Tutti

f (dim.) >

Ó, ó, — ó, — ó, — ó, —

f (dim.) >

Ó, ó, — ó, — ó, — ó, —

f (dim.) >

Ó, ó, — ó, — ó, — ó, —

14

quem n'a can - tou; — Eu 'sta-va mui-to rou - qui - nha, la - ra - lé, ó

quem n'a — can - tou; — Eu 'sta-va mui-to rou - qui - nha, la - ra - lé, — ó

ó, — ó, — ó, — ó, — ó, — ó, —

ó, — ó, — ó, — ó, — ó, — ó, —

ó, — ó, — ó, — ó, — ó, — ó, —

Sete varas tem

30

Oi - to va - ras tem, E ao mais não — lhe faz a ro - da.

Oi - to va - ras tem, E ao mais não — lhe faz a ro - da.

8

Detailed description: This block contains a musical score for the piece 'Sete varas tem'. It features five staves. The first staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It contains the lyrics 'Oi - to va - ras tem, E ao mais não — lhe faz a ro - da.' The second staff is a piano accompaniment line in treble clef, mostly containing rests. The third staff is another vocal line in treble clef with the same lyrics. The fourth staff is a piano accompaniment line in treble clef, also mostly containing rests. The fifth staff is a bass line in bass clef, mostly containing rests. The number '30' is written above the first staff, and the number '8' is written below the fourth staff.

Tempo II

34

f Tutti

Quem me de-ra dar um ai, — la - ra - lé, ó lin - da! Oh, que den - tro —

Quem me de-ra dar um ai, — la - ra - lé, — ó lin - da! Oh, que den - tro

f Tutti

Ó, ó, — ó, — ó, — ó, —

Ó, ó, — ó, — ó, — ó, —

Ó, ó, — ó, — ó, — ó, —

Detailed description: This block contains a musical score for the piece 'Tempo II'. It features five staves. The first staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It contains the lyrics 'Quem me de-ra dar um ai, — la - ra - lé, ó lin - da! Oh, que den - tro —'. The second staff is a piano accompaniment line in treble clef with the same lyrics. The third staff is a vocal line in treble clef with the lyrics 'Ó, ó, — ó, — ó, — ó, —'. The fourth staff is a piano accompaniment line in treble clef with the same lyrics. The fifth staff is a bass line in bass clef with the same lyrics. The number '34' is written above the first staff. The dynamic marking '**f**' (forte) is present at the beginning of the first and third staves. The word 'Tutti' is written above the first and third staves. The number '8' is written below the fourth staff.

Sete varas tem

39

do céu se ou - vi ra, _____ Que dis-ses-se a mi-nha mãe, _____ la - ra - lé, ó

do — céu — se ou - vi — ra, _____ Que dis-ses-se a mi-nha mãe, _____ la - ra - lé, _____ ó

— ó, _____ ó, _____ ó _____ ó, _____ ó, _____ ó, _____

— ó, _____ ó, _____ ó _____ ó, _____ ó, _____ ó, _____

— ó, _____ ó, _____ ó _____ ó, _____ ó, _____ ó, _____

45

lin - da! Oh, foi um ai — da su - a — fi - lha. _____

lin - da! Oh, foi um — ai da — su - a fi - lha. _____

— ó, _____ ó, _____ ó, _____ ó, _____ ó, _____

— ó, _____ ó, _____ ó, _____ ó, _____ ó, _____

— ó, _____ ó, _____ ó, _____ ó, _____ ó, _____

Sete varas tem

Tempo I

51 *p* Sop. Solo

No - ve va - ras tem, Tem a mi - nha sai - a no - va,

p Mezzo Sop. Solo

No - ve va - ras tem, Tem a mi - nha sai - a no - va,

p Alto Solo

No - ve va - ras tem, Tem a mi - nha sai - a no - va,

8

55

No - ve va - ras tem, E ao mais não — lhe faz a ro - da.

No - ve va - ras tem, E ao mais não — lhe faz a ro - da.

No - ve va - ras tem, E ao mais não — lhe faz a ro - da.

8

Sete varas tem

Tempo II

59

f Tutti
Ó Se - nho - ra nos - sa a - ma, la - ra - lé, ó lin - da! Oh, ve -

f Tutti
Ó Se - nho - ra nos - sa a - - - ma, la - ra - lé, — ó lin - da! Oh, ve -

f Tutti
Ó,
ó, _____
ó, _____
ó, _____
ó,

f
Ó,
ó, _____
ó, _____
ó, _____
ó,

f
Ó,
ó, _____
ó, _____
ó, _____
ó,

63

- nha_a - bai - xo ao se - rão; _____ Ve-nha ver as se - ga -

- nha_a - bai - xo__ ao__ se - rão; _____ Ve-nha ver as se - ga -

ó, _____ ó, _____ ó, _____ ó, _____ ó, _____

ó, _____ ó, _____ ó, _____ ó, _____ ó, _____

ó, _____ ó, _____ ó, _____ ó, _____ ó, _____

Sete varas tem

68

-do - ras, la - ra - lé, ó lin - da! Oh, que se - ga -

-do - - - ras, la - ra - lé, _____ ó lin - da! Oh, que se - ga -

ó, _____ ó, _____ ó, _____ ó, _____

ó, _____ ó, _____ ó, _____ ó, _____

ó, _____ ó, _____ ó, _____ ó, _____

72

- ram n'ó seu pão. Ah! *f* *molto*

- ram n'ó seu pão. Ah! *f* *molto*

ó, _____ ó, _____ ó, _____ Ah! *f* *molto*

ó, _____ ó, _____ ó, _____ Ah! *f* *molto*

ó, _____ ó, _____ ó, _____ Ah! *f* *molto*

VII/3: Não quero que vás à monda

(Alentejo)

$\text{♩} = 63$

Ten. I *p* Não que-ro que vás à mon - da, _____ Nem à ri-bei - ra la - var, _____ *p* Solo Só

Ten. II _____ *p sotto voce* Nem à ri-bei - ra la - var, _____

Bass I _____ *p* Nem à ri-bei - ra la - var, _____ *p* Solo Só

Bass II *p* Não que-ro que vás à mon - da, _____ Nem à ri-bei - ra la - var, _____

9

Tutti *f* que - ro que me_a-com - pa-nhes, *f* Só que - ro que me_a-com - pa - nhes _____ *p sotto voce* No di - a_em que

f *p cant.* Só que - ro que me_a-com - pa - nhes _____ No di - a_em que

Tutti *f* que - ro que me_a - com - pa-nhes, *f* Só que - ro que me_a-com - pa - nhes _____ *p* No di - a_em que

f *p* Só que - ro que me_a-com - pa - nhes _____ No di - a_em que

Não quero que vás à monda

16

me eu ca - sar. No di - a em que me eu ca - sar, Hàs -

me eu ca - sar. di - a em que me eu ca - sar, Hàs -

me eu ca - sar. Hàs -

me eu ca - sar. No di - a em que me eu ca - sar, Hàs -

23

-de ser mi - nha ma - dri - nha; Não que - ro que vás à mon-da, Não que -

-de ser mi - nha ma dri - nha; Não que -

-de ser mi - nha ma - dri - nha; Não que - ro que vás à mon-da, Não que -

-de ser mi - nha ma - dri - nha; Não que - ro que vás à mon-da, Não que -

Não quero que vás à monda

30

p *sotto voce* *Fine*

-ro que vás à mon - da, _____ Nem à ri-bei - ra só - si - nha. _____

p *cant.*

-ro que vás à mon - da, _____ Nem à ri-bei - ra só - si - nha. _____

p

-ro que vás à mon - da, _____ Nem à ri-bei - ra só - si - nha. _____

p *div.*

-ro que vás à mon - da, _____ Nem à ri - bei - ra só - si - nha. _____

p *Solo*

1. An - das mor-ta por sa - ber _____ On - de eu pas-so os meus se - rões; _____ Na ven-da das ven-de -
 (ad lib.) 2. A - deus, pon-te de Mar-vão, _____ A - deus, var-ge do Xe - rez, _____ Já me dis-ses - te o

p *Solo*

1. On de eu pas-so os meus se - rões; _____
 (ad lib.) 2. A - deus, var-ge do Xe - rez, _____

Não quero que vás à monda

47 *f* **Solo** D.C.

8 Na ven - da das ven - de - dei - ras, ____
 Já me dis - ses - te o não, ____

f *p*

-dei - ras, Na ven - da das ven - de - dei - ras, ____ En - cos - ta - di - nho aos bal - cões.
 não, ____ Já me dis - ses - te o não, ____ A - in - da a - tei - mo ou - tra ____ vez.

8

f *p*

Na ven - da das ven - de - dei - ras, ____ En - cos - ta - di - nho aos ____ bal - cões.
 Já me dis - ses - te o não, ____ A - in - da a - tei - mo ou - tra ____ vez.

3

X/4: Se fores ao S. João

(Trás-os-Montes)

$\text{♩} = 120$ 2ª vez: duplo quarteto solista, *p*, gracioso
3ª vez: tutti, *f*, festivo

Sop.

1. Se fo - res ao São Jo - ão, Ba - tis - ta, Ba - tis - ta, — Tra - ze - me um São Jo - ão -
2. São Jo - ão a - dor - me - ceu, Ba - tis - ta, Ba - tis - ta, — Nas es - ca - di - nhas do
3. On - de an - da - rá São Jo - ão, Ba - tis - ta, Ba - tis - ta, — Que não o ve - jo na i -

Alto

1. Se fo - res ao São Jo - ão, Ba - tis - ta, Ba - tis - ta, — Tra - ze - me um São Jo - ão -
2. São Jo - ão a - dor - me - ceu, Ba - tis - ta, Ba - tis - ta, — Nas es - ca - di - nhas do
3. On - de an - da - rá São Jo - ão, Ba - tis - ta, Ba - tis - ta, — Que não o ve - jo na i -

Ten.

1. Se fo - res ao São Jo - ão, Ba - tis - ta, Ba - tis - ta, — Tra - ze - me um São Jo - ão -
2. São Jo - ão a - dor - me - ceu, Ba - tis - ta, Ba - tis - ta, — Nas es - ca - di - nhas do
3. On - de an - da - rá São Jo - ão, Ba - tis - ta, Ba - tis - ta, — Que não o ve - jo na i -

Bass

1. Se fo - res ao São Jo - ão, Ba - tis - ta, Ba - tis - ta, — Tra - ze - me um São Jo - ão -
2. São Jo - ão a - dor - me - ceu, Ba - tis - ta, Ba - tis - ta, — Nas es - ca - di - nhas do
3. On - de an - da - rá São Jo - ão, Ba - tis - ta, Ba - tis - ta, — Que não o ve - jo na i -

6 *f* *len.* 2 Soli São Jo - ão!

- zi - nho, To - ma lá dá, cá, São Jo - ão Ba - tis - ta, vem cá, vem cá, São Jo -
co - ro, To - ma lá, dá, cá, São Jo - ão Ba - tis - ta, vem cá, vem cá, São Jo -
gre - ja? To - ma lá, dá, cá, São Jo - ão Ba - tis - ta, vem cá, vem cá, São Jo -

- zi - nho, To - ma lá, dá, cá, vem cá, vem cá,
co - ro, To - ma lá, dá, cá, vem cá, vem cá,
gre - ja? To - ma lá, dá, cá, vem cá, vem cá,

- zi - nho, To - ma lá, dá, cá, São Jo - ão Ba - tis - ta, vem cá,
co - ro, To - ma lá, dá, cá, São Jo - ão Ba - tis - ta, vem cá,
gre - ja? To - ma lá, dá, cá, São Jo - ão Ba - tis - ta, vem cá,

- zi - nho, To - ma lá, dá, cá, São Jo - ão Ba - tis - ta, vem cá, — vem cá, São Jo -
co - ro, To - ma lá, dá, cá, São Jo - ão Ba - tis - ta, vem cá, — vem cá, São Jo -
gre - ja? To - ma lá, dá, cá, São Jo - ão Ba - tis - ta, vem cá, — vem cá, São Jo -

Se fores ao S. João
São Jo - ão!

[1ª vez: gran-de]

12

mf >

-ão Ba - tis - ta, vem cá, vem cá. Se não pu - de - res c'um gran - de, Ba - tis - ta, Ba -
 -ão Ba - tis - ta, vem cá, vem cá. De - ram as mo - ças com e - le, Ba - tis - ta, Ba -
 -ão Ba - tis - ta, vem cá, vem cá. An - da_a cor - rer as fo - guei - ras, Ba - tis - ta, Ba -

mf >

vem cá, vem cá. Se não pu - de - res c'um gran - de, Ba - tis - ta, Ba -
 vem cá, vem cá. De - ram as mo - ças com e - le, Ba - tis - ta, Ba -
 vem cá, vem cá. An - da_a cor - rer as fo - guei - ras, Ba - tis - ta, Ba -

mf >

8

São Jo - ão Ba - tis - ta, vem cá. Se não pu - de - res c'um gran - de, Ba - tis - ta, Ba -
 São Jo - ão Ba - tis - ta, vem cá. De - ram as mo - ças com e - le, Ba - tis - ta, Ba -
 São Jo - ão Ba - tis - ta, vem cá. An - da_a cor - rer as fo - guei - ras, Ba - tis - ta, Ba -

sf > *mf* >

-ão Ba - tis - ta, vem cá, vem cá. Se não pu - de - res c'um gran - de, Ba - tis - ta, Ba -
 -ão Ba - tis - ta, vem cá, vem cá. De - ram as mo - ças com e - le, Ba - tis - ta, Ba -
 -ão Ba - tis - ta, vem cá, vem cá. An - da_a cor - rer as fo - guei - ras, Ba - tis - ta, Ba -

18

f

- tis - ta, Tra - zei-me um mais pe - que - ni - no, To - ma lá, dá, cá, São Jo - ão Ba -
 - tis - ta, Chu - pa - ram - lhe_o san - gue to - do, To - ma lá, dá, cá, São Jo - ão Ba -
 - tis - ta, Pa - ra ver quem o fes - te - ja, To - ma lá, dá, cá, São Jo - ão Ba -

f

- tis - ta, Tra - zei-me um mais pe - que - ni - no, To - ma lá, dá, cá,
 - tis - ta, Chu - pa - ram - lhe_o san - gue to - do, To - ma lá, dá, cá,
 - tis - ta, Pa - ra ver quem o fes - te - ja, To - ma lá, dá, cá,

f

8

- tis - ta, Tra - zei-me um mais pe - que - ni - no, To - ma lá, dá, cá, São Jo -
 - tis - ta, Chu - pa - ram - lhe_o san - gue to - do, To - ma lá, dá, cá, São Jo -
 - tis - ta, Pa - ra ver quem o fes - te - ja, To - ma lá, dá, cá, São Jo -

f

- tis - ta, Tra - zei-me um mais pe - que - ni - no, To - ma lá, dá, cá, São Jo - ão Ba -
 - tis - ta, Chu - pa - ram - lhe_o san - gue to - do, To - ma lá, dá, cá, São Jo - ão Ba -
 - tis - ta, Pa - ra ver quem o fes - te - ja, To - ma lá, dá, cá, São Jo - ão Ba -

Se fores ao S. João

para terminar, allarg. um pouco

2 Soli São Jo - ão!

24

- tis - ta, vem cá, vem cá, São Jo - ão Ba - tis - ta, vem cá, vem cá.
- tis - ta, vem cá, vem cá, São Jo - ão Ba - tis - ta, vem cá, vem cá.
- tis - ta, vem cá, vem cá, São Jo - ão Ba - tis - ta, vem cá, vem cá.

vem cá, vem cá, vem cá, vem cá.
vem cá, vem cá, vem cá, vem cá.
vem cá, vem cá, vem cá, vem cá.

- ão Ba - tis - ta, vem cá, São Jo - ão Ba - tis - ta, vem cá.
- ão Ba - tis - ta, vem cá, São Jo - ão Ba - tis - ta, vem cá.
- ão Ba - tis - ta, vem cá, São Jo - ão Ba - tis - ta, vem cá.

sf > *sf* >

- tis - ta, vem cá, — vem cá, São Jo - ão Ba - tis - ta, vem cá, — vem cá.
- tis - ta, vem cá, — vem cá, São Jo - ão Ba - tis - ta, vem cá, — vem cá.
- tis - ta, vem cá, — vem cá, São Jo - ão Ba - tis - ta, vem cá, — vem cá.

XII/1: Oh que novas tão alegres

(Beira Baixa)

$\text{♩} = 76$

mf Solo

Sop. *mf* Solo

Oh que no - vas tão a - le - gres — Que tra-go à Vir - gem Ma - ri - a: —

Tutti

8 Sop. *mf*

— Oh que no - vas tão a - le - gres — Que tra - go à Vir - gem Ma - ri - a: —

Alto *mf*

Oh que no - vas tão a - le - gres — Que tra - go à Vir - gem Ma - ri - a: —

Ten. *mf*

8 Oh que no - vas tão a - le - gres — Que tra - go à Vir - gem Ma - ri - a: —

Bass *mf*

Oh que no - vas tão a - le - gres — Que tra - go à Vir - gem Ma - ri - a: —

16 *p* Solo

— Res-sus - ci - tou o seu Fi - lho, — Nes-ta — ma - nhã de a - le - gri - a! —

—

—

—

Oh que novas tão alegres

24 *mf* **Tutti**

Res-sus - ci - tou o seu Fi - lho, Nes-ta ma - nhã de a - le - gri-a!

Res-sus - ci - tou o seu Fi - lho, Nes-ta ma - nhã de a - le - gri-a!

8 Res-sus - ci - tou o seu Fi - lho, Nes-ta ma - nhã de a - le - gri-a!

mf Res-sus - ci - tou o seu Fi - lho, Nes-ta ma - nhã de a - le - gri-a!

32

Nes-ta ma - nhã de a - le - gri - a, Nes-ta ma - nhã do Se - nhor,

Nes-ta ma - nhã de a - le - gri - a, Nes-ta ma - nhã do Se - nhor,

8 Nes-ta ma - nhã de a - le - gri - a, Nes-ta ma - nhã do Se - nhor,

p **Solo** Nes-ta ma - nhã de a - le - gri - a, Nes-ta ma - nhã do Se - nhor,

p **Solo** Nes-ta ma - nhã de a - le - gri - a, Nes-ta ma - nhã do Se - nhor,

Oh que novas tão alegres

40 *mf*

Nes-ta ma - nhã de a - le - gri - a, ___ Nes-ta ma - nhã do Se - nhor: ___

mf

Nes-ta ma - nhã de a - le - gri - a, ___ Nes-ta ma - nhã do Se - nhor: ___

mf Tutti

8 ___ Nes-ta ma - nhã de a - le - gri - a, ___ Nes-ta ma - nhã do Se - nhor: ___

mf Tutti

8 ___ Nes-ta ma - nhã de a - le - gri - a, ___ Nes-ta ma - nhã do Se - nhor: ___

48

—

—

p Solo

8 — Res-sus - ci - tou o seu Fi - lho, ___ O Di - vi - no Sal - va - dor. ___

p Solo

8 — Res-sus - ci - tou o seu Fi - lho, ___ O Di - vi - no Sal - va - dor. ___

Oh que novas tão alegres

56 *mf*

Res - sus - ci - tou o seu Fi - - - lho, — O Di - vi - no

mf

Res - sus - ci - tou o seu Fi - - - lho, — O Di - vi - no

mf Tutti

— Res - sus - ci - tou o seu Fi - - - lho, — O Di - vi - no

mf Tutti

— Res - sus - ci - tou o seu Fi - - - lho, — O Di - vi - no

62 *mf* Sop. Solo

Sal - va - dor. — Al - vis - s'ras, — ó Vir - gem San - ta, — Pe - la — no - va —

mf Alto I Solo

Sal - va - dor. — Al - vis - s'ras, — ó Vir - gem San - ta, — Pe - la — no - va

mf Alto II Solo

Al - vis - s'ras, — ó Vir - gem San - ta, — Pe - la — no - va

8

Sal - va - dor. —

Sal - va - dor. —

Oh que novas tão alegres

70 *mf* Tutti

que vos dou. Al - vis - s'ras, ó Vir - gem San - ta, Pe - la

que vos dou. Al - vis - s'ras, ó Vir - gem San - ta, Pe - la

que vos dou.

8 *mf*

Al - vis - s'ras, ó Vir - gem San - ta, Pe - la

mf

Al - vis - s'ras, ó Vir - gem San - ta, Pe - la

77 Solo

no - va que vos dou: Céus e ter - ra já se a - le - gram,

no - va que vos dou: Céus e ter - ra já se a - le - gram,

Solo

Céus e ter - ra já se a - le - gram,

8

no - va que vos dou:

no - va que vos dou:

Oh que novas tão alegres

84

f **Tutti**

— Que Je - sus — res - sus - ci - tou! Céus e — ter - ra já se a -

— Que Je - sus — res - sus - ci - tou! Céus e — ter - ra já se a -

— Que Je - sus — res - sus - ci - tou!

8 Céus e ter - ra já se a -

Céus e ter - ra já se a -

91

allarg

- le - - - gram, — Que Je - sus — res - sus - ci - tou!

allarg

- le - - - gram, — Que Je - sus — res - sus - ci - tou! —

allarg

- le - - - gram, — Que Je - sus — res - sus - ci - tou! —

allarg

- le - - - gram, — Que Je - sus — res - sus - ci - tou! —

XIII/5: Senhora Santa Luzia (II)

(Beira Baixa)

$\text{♩} = 58$

Sop. *p* **Solo** *p* **Tutti**
 Se-nho-ra San-ta Lu-zi-a, Se - nho - ra San - ta Lu-zi - a, Vi - zi - nha do_

Alto
 Se - nho - ra San - ta Lu-zi - a, Vi - zi - nha do_

Ten.
 Se - nho - ra San - ta Lu-zi - a, Vi - zi - nha do

Bass
 Se - nho - ra San - ta Lu - zi - a, Vi - zi - nha do_

8 **Solo** **Tutti** *div.* Se - nho - ra San - ta
 Cas - (as) - te - le - jo, Dai-me vis - ta aos meus o - lhos, Dai-me vis - ta aos_

Solo **Tutti** *div.* Dai-me vis - ta aos_
 Cas - (as) - te - le - jo, Dai-me vis - ta aos meus o - lhos, Se - nho - ra San - ta

8 Cas - (as) - te - le - jo, Dai-me vis - ta aos

Cas - (as) - te - le - jo, Dai - me vis - ta aos_

Senhora Santa Luzia (II)

14 Lu - zi - a!

meus o - lhos, É o que a - go - ra de - se - jo. Se-nho-ra San-ta Lu - zi - a!

unis. **Tranquillo** *pp*

meus o - lhos, Lu - zi - a! É o que a - go - ra de - se - jo. Se-nho-ra San-ta Lu - zi - a!

unis. *3* *pp*

8 meus o - lhos, É o que a - go - ra de - se - jo. Se-nho-ra San-ta Lu - zi - a!

3 *pp*

meus o - lhos, É o que a - go - ra de - se - jo. Se-nho-ra San-ta Lu - zi - a!

XIV/3: Alerta, alerta (I)

(Minho)

Funebre (♩ = 58)

pp *poco sf*

Sop. A - ler - ta, a - ler - ta, Vi - da é cur - ta, a mor - te é cer - - - ta!

Alto A - ler - ta, a - ler - ta, Vi - da é cur - ta, a mor - te é cer - - - ta!

Ten. *pp* *espress.* A - ler - ta, a - ler - ta, Vi - da é cur - ta, a mor - te é cer - - - ta!

Bass *pp* *poco sf* A - ler - ta, a - ler - ta, Vi - da é cur - ta, a mor - te é cer - - - ta!

6 *poco più sonoro* *pp* *cresc.*

Ó ir-mãos meus, fi - lhos de Ma - ri - (i) - a, Pe - las al - mas do Pur - ga -

poco più sonoro *pp* *cresc.*

Ó ir-mãos meus, fi - lhos de Ma - ri - (i) - a, Pe - las al - mas do Pur - ga -

poco più sonoro *pp* *cresc.*

Ó ir-mãos meus, fi - lhos de Ma - ri - (i) - a, Pe - las al - mas do Pur - ga -

poco più sonoro *pp* *cresc.*

Ó ir-mãos meus, fi - lhos de Ma - ri - (i) - a, Pe - las al - mas do Pur - ga -

Alerta, alerta (I)

14

f *ten.* *p* *subito* *pp*

-tó - ri - o, Um Pa - dre Nos - so, 'ma A - vé Ma - ri - (i) - a!

f *ten.* *p* *subito* *pp*

-tó - ri - o, Um Pa - dre Nos - so, 'ma A - vé Ma - ri - (i) - a!

8 *f* *ten.* *p* *subito* *pp*

-tó - ri - o, Um Pa - dre Nos - so, 'ma A - vé Ma - ri - (i) - a! —

f *ten.* *p* *subito* *pp*

-tó - ri - o, Um Pa - dre Nos - so, 'ma A - vé Ma - ri - (i) - a! —

XIV/9: Bendita e louvada seja

(Beira Baixa)

$\text{♩} = 50$

pp ♩

Sop. M

p

Alto Ben - di - ta e lou - va - da se - - - ja a sa - gra - da Mo - rte e

pp ♩

Ten. M

pp

Bass M

4

M M M M

Pai - xã - - - o, — Pai - xão — Je - sus - (us) Cris - (i) - - -

M M M M

M M M M

Bendita e louvada seja

7

M M M

- (i) - - - (i) - - - sto, E se - - - ja

8

M M M

M M M

9

M M M M M

pe - lo a - - - mor de Deus, se - - - (e) - (e) - - - ja

8

M M M M M

M M M M M

Bendita e louvada seja

12

p M Ah! *p* M

mp

A - lem - brai - vos, meus ir - mã - os, das ben - di -

15

M M M M Ah! Ah! Ah! Ah!

M M M M

-tas al - mas - Que lá 'stão no Pur - ga - tó - (ó) -

18

M M Ah! Ah! *f* A - ju - dai - as a ti - ra - (ar) -

M M

- (ó) - (ó) - ri - o, *f* A - ju - dai - as a ti - ra - (ar) -

Bendita e louvada seja

21

C'um Pa - dre Nos - - - so Eũ-a A - ve Ma - ri - a, - i - - - -

C'um Pa - dre Nos - - - so Eũ-a A - ve Ma - ri - a, - i - - - -

24

- (i) - - - (i) - - - - a. Ah!

- (i) - - - (i) - - - - a. E. se - - - ja

26

pe - lo a - - - mor de Deus, se - - - (e) - (e) - - - ja

XIV/11: Ai, recorda, ó pecador

(Beira Baixa)

$\text{♩} = 63$

Sop. *f* Ai, re - cor - da, ó pe - ca - dor, - or, _____ - or, _____ Nes - se so -

Alto *f* Ai, re - cor - da, ó pe - ca - dor, - or, _____ - or, _____ Nes - se so -

Ten. *f* Ai, re - cor - da, ó pe - ca - dor, - or, _____ - or, _____ Nes - se so -

Bass *f* Ai, re - cor - da, ó pe - ca - dor, - or, _____ - or, _____ Nes - se so -

9

- no em que es - tais, _____ - ai - _____ - ai - _____ - ais, _____ Nes - se

- no em que es - tais, _____ - ai - _____ - ai - _____ - ais, _____ Nes - se

- no em que es - tais, _____ - ai - _____ - ai - _____ - ais, _____ Nes - se

- no em que es - tais, _____ - ai - _____ - ai - _____ - ais, _____ Nes - se

Ai, recorda, ó pecador

17

so - no em que es - tais, ___

so - no em que es - tais, ___

so - no em que es - tais, ___

so - no em que es - tais, ___

Ai, re-cor - da, e re - zai pe - las ___ al - al - ___

Ai, re-cor - da, e re - zai pe - las ___ al - al - ___

Ai, re-cor - da, e re - zai pe - las ___ al - al - ___

23

al - mas dos vos - sos pais, ___ - ai - ___ - ai - ___

al - mas dos vos - sos pais, ___ - ai - ___ - ai - ___

al - mas dos vos - sos pais, ___ - ai - ___ - ai - ___

al - mas dos vos - sos pais, ___ - ai - ___ - ai - ___

32

- ais, ___ P'las al - mas dos vos - sos pais. ___ Ai! ___

- ais, ___ P'las al - mas dos vos - sos pais. ___ Ai! ___

- ais, ___ P'las al - mas dos vos - sos pais. ___ Ai! ___

- ais, ___ P'las al - mas dos vos - sos pais. ___ Ai! ___

Riten.

XV/6: Ó Rosinha!

(Trás-os-Montes)

♩ = 66

Ten. Solo

Sop. *p*

Alto *p*

Ten. *p*

Bass *p*

(E) Ro - si-nha, vem - te co - mi - go, — (E) dei - xa a mãe que te cri -

♩ = 56

poco cresc. *p*

7

- ou, — Em que e - la te deu o lei - te, Ó Ro - si - nha! Não foi a

poco cresc. *p*

- ou, Em que e - la te deu o lei - te, Ó Ro - si - nha! Não

poco cresc.

8

- ou, — Em que e - la te deu o lei - te, Ó Ro - si - nha!

poco cresc.

- ou, — Em que e - la te deu o lei - te, Ó Ro - si - nha!

Ó Rosinha!

12

que _____ mais te a - mou, _____ Em que e - la te deu o lei - te, Ó Ro - si - nha!

foi a que mais te a - mou, Em que e - la te deu o lei - te, Ó Ro - si - nha!

Ó Ro - - si - nha! Em que e - la te deu o lei - te, Ó Ro - si - nha!

Ó Ro - si - nha! Em que e - la te deu o lei - te, Ó Ro - si - nha!

mf *poco cresc.*

17

Tenor Solo *p* ♩ = 66

Co-ra-ção, co-ra-ção - zi - nho, _____ C'u-ma fa-ca

Não foi a que _____ mais te a - mou. _____ Ah! _____

Não foi a que mais te a - mou. _____ Ah! _____

Ó Ro - - si - nha! Ah! _____

Ó Ro - si - nha! Ah! _____

p *dolce*

Ó Rosinha!

♩ = 56

25

t'hei - de a - brir, — Que te dei-xas-te en-ga - nar, — De quem de - vi - as fu -

Ah! Ó Ro - si - nha!

Ah! Ó Ro - si - nha!

Ah! Ó Ro - si - nha!

Ah! — Ó Ro - si - nha!

32

mf - gir, — Que te dei-xas-te en-ga - nar, — *p* De quem de - vi - as fu -

p Ah! *mf* Ó Ro - si - nha!

p Ah! *mf* Ó Ro - si - nha!

p Ah! — *mf* Ó Ro - si - nha!

p Ah! — *mf* Ó Ro - si - nha!

Ó Rosinha!

38 $\text{♩} = 66$

- gir. ____

p Ah! ____ (E) Ro - si - nha vem - te co - mi - - go, ____ (E)

p Ah! ____ (E) Ro - si - nha vem - te co - mi - - go, ____ (E)

p Ah! ____ (E) Ro - si - nha vem - te co - mi - - go, ____ (E)

p Ah! ____ (E) Ro - si - nha vem - te co - mi - - go, ____ (E)

43 $\text{♩} = 56$ *poco cresc.*

dei - xa a mãe que ____ te cri - ou, ____ Em que e - la te deu o lei - te, Ó Ro -

dei - xa a mãe que te cri - ou, ____ Em que e - la te deu o lei - te, Ó Ro -

dei - xa a mãe que te cri - ou, ____ Em que e - la te deu o lei - te, Ó Ro -

dei - xa a mãe que te cri - ou, ____ Em que e - la te deu o lei - te, Ó Ro -

Ó Rosinha!

48

- si - nha! Ó Ro - - si - nha! Em que_e - la te deu o

- si - nha! Ó Ro - si - nha! Em que_e - la te deu o

- si - nha! Não foi a que__ mais te_a - mou,___ Em que_e - la te deu o

- si - nha! Não foi a que mais te_a - mou, Em que_e - la te deu o

53

lei - te, Ó Ro - si - nha! Não foi a que__ mais te_a - mou.____

lei - te, Ó Ro - si - nha! Não foi a quem a - mou.____

lei - te, Ó Ro - si - nha! Ó Ro - si - nha!

lei - te, Ó Ro - si - nha! Ó Ro - si - nha!

XVI/8: Vós chamais-me a moreninha

(Beira Alta)

$\text{♩} = 120$

secco

mf

Tamb.

Sop.

Alto I

Alto II

1. Vós cha-mais-me a mo - re - ni - nha, Vós cha-mais-me a mo - re - ni - nha,
2. Tu di - zes que me quer's mui-to, Tu di - zes que me quer's mui - to,

6

S

AI

AII

Is - to é do pó do li - nho, Is-to é do pó do li - nho; Lá me ve-reis ao do-
Es - se ten qu'rer é en - ga - no, Es-se ten qu'rer é en - ga - no; Cor-tais pe-la mi-nha

Vós chamais-me a moreninha

11

S

-min - go, Lá me ve-reis ao do - min - go,
vi - da, Cor-tais pe-la mi-nha vi - da,

A I

-min - go, Lá me ve-reis ao do - min - go, Co-mo_a flor do ros-ma-ni-nho,
vi - da, Cor-tais pe-la mi-nha vi - da, Co-mo_a te - sou - ra no pa - no,

A II

-min - go, — Lá me ve-reis ao do - min - go, Co-mo_a flor do ros-ma - ni - nho,
vi - da, — Cor-tais pe-la mi-nha vi - da, Co-mo_a te - sou - ra no pa - no,

16

S

Co-mo_a flor do ros-ma - ni - nho. (dilu.) Metà *mf* Soprano I
Co-mo_a te - sou-ra no pa - no. O meu a-mor não é es - te,

Metà *mf* Soprano II

O meu a-mor não é es - te,

A I

mf marc., seco *sim.*
Co-mo_a flor do ros-ma - ni - nho. Tum tum tum tum tum, tum tum
Co-mo_a te - sou-ra do pa - no.

A II

mf marc., seco *sim.*
Co-mo_a flor do ros-ma - ni - nho. Tum tum tum tum tum, tum tum
Co-mo_a te - sou-ra do pa - no.

Vós chamais-me a moreninha

21

S I

O meu a - mor não é es - te, Não é es - te, nem no que - ro

S II

O meu a - mor não é es - te, Não é es - te, nem no que - ro,

A I

tum tum tum, tum tum tum tum tum, tum tum tum

A II

tum tum tum, tum tum tum tum tum, tum tum tum

25

S I

Não é es-te, nem no que - ro; O meu tem os o-lhos pre - tos, O meu tem os o-lhos

S II

Não é es-te, nem no que - ro; O meu tem os o-lhos pre - tos, O meu tem os o-lhos

A I

tum tum tum, tum tum tum tum tum, tum tum tum tum tum,

A II

tum tum tum, tum tum tum tum tum, tum tum tum tum tum,

Vós chamais-me a moreninha

D.C. al %, poi Coda

30

S I pre - tos, O teu tem-nos a - ma - re - los, O teu tem-nos a - ma - re - los.

S II pre - tos, O teu tem-nos a - ma - re - los, O teu tem-nos a - ma - re - los.

A I tum tum tum tum tum, tum tum tum tum tum, tum tum tum

A II tum tum tum tum tum, tum tum tum tum tum, tum tum tum

Coda

35

poco rit. -----

p *pp*

S Vós cha-mais-me a mo - re - ni - nha. -----

p *poco rit.* -----

A I Vós cha-mais-me a mo - re - ni - nha. -----

p *poco rit.* -----

A II Vós cha-mais-me a mo - re - ni - nha. -----

XVII/1: Nossa Senhora do Souto

(Beira Baixa)

$\text{♩} = 92$

Sop. *f* S'nhora do Sou - to, Nos - sa Se - nho - ra do Sou - to, Ar - ren - dai - me_a fi - guei-

Alto *f* S'nhora do Sou - to, Nos - sa Se - nho - ra do Sou - to, Ar - ren - dai - me_a fi - guei-

Ten. *f* S'nhora do Sou - to, Nos - sa Se - nho - ra do Sou - to, Ar - ren - dai - me_a fi - guei-

Bass *f* S'nhora do Sou - to, Nos - sa Se - nho - ra do Sou - to, Ar - ren - dai - me_a fi - guei-

12

- ri - nha, oh, ar - ren - dai - me_a fi - guei - ri - nha. Di - nhei - ro, A - qui ten - des o di -

- ri - nha, oh, ar - ren - dai - me_a fi - guei - ri - nha. Di - nhei - ro, A - qui ten - des o di -

8 - ri - nha, oh, ar - ren - dai - me_a fi - guei - ri - nha. Di - nhei - ro, A - qui ten - des o di -

- ri - nha, oh, ar - ren - dai - me_a fi - guei - ri - nha. Di - nhei - ro, A - qui ten - des o di -

Nossa Senhora do Souto

24

-nhei - ro, Que a fi - guei - ri - nha é mi - nha, Di-nhei - ro, A - qui ten-des o di-

-nhei - ro, Que a fi - guei - ri - nha é mi - nha, Di-nhei - ro, A - qui ten-des o di-

8 -nhei - ro, Que a fi - guei - ri - nha é mi - nha, Di-nhei - ro, A - qui ten-des o di-

-nhei - ro, Que a fi - guei - ri - nha é mi - nha, Di-nhei - ro, A - qui ten-des o di-

36

-nhei - ro, Que a fi - guei - ri - nha é mi - nha. S'nhora do Sou - to, Nos-sa Se - nho-

-nhei - ro, Que a fi - guei - ri - nha é mi - nha. S'nhora do Sou - to, Nos-sa Se - nho-

8 -nhei - ro, Que a fi - guei - ri - nha é mi - nha. S'nhora do Sou - to, Nos-sa Se - nho-

-nhei - ro, Que a fi - guei - ri - nha é mi - nha. S'nhora do Sou - to, Nos-sa Se - nho-

48

-ra do Sou - to, Quem vos var-reu a ca - pe - la, oh,quem vos var-reu a ca - pe -

-ra do Sou - to, Quem vos var-reu a ca - pe - la, oh,quem vos var-reu a ca - pe -

8 -ra do Sou - to, Quem vos var-reu a ca - pe - la, oh,quem vos var-reu a ca - pe -

-ra do Sou - to, Quem vos var-reu a ca - pe - la, oh,quem vos var-reu a ca - pe -

Nossa Senhora do Souto

60

-la? Das Do - nas, Fo - ram as mo - ças das Do - nas, Com ra - mi-nhos de ma-

-la? Das Do - nas, Fo - ram as mo - ças das Do - nas, Com ra - mi-nhos de ma-

-la? Das Do - nas, Fo - ram as mo - ças das Do - nas, Com ra - mi-nhos de ma-

-la? Das Do - nas, Fo - ram as mo - ças das Do - nas, Com ra - mi-nhos de ma-

71

-ce - la, Das Do - nas, Fo-ram as mo - ças das Do - nas, Com ra - mi-nhos de ma-

-ce - la, Das Do - nas, Fo-ram as mo - ças das Do - nas, Com ra - mi-nhos de ma-

-ce - la, Das Do - nas, Fo-ram as mo - ças das Do - nas, Com ra - mi-nhos de ma-

-ce - la, Das Do - nas, Fo-ram as mo - ças das Do - nas, Com ra - mi-nhos de ma-

83

-ce - la. S'nhora do Sou - to, Nos - sa Se - nho - ra do Sou - to, Quem vos mo-

-ce - la. S'nhora do Sou - to, Nos - sa Se - nho - ra do Sou - to, Quem vos mo-

-ce - la. S'nhora do Sou - to, Nos - sa Se - nho - ra do Sou - to, Quem vos mo-

-ce - la. S'nhora do Sou - to, Nos - sa Se - nho - ra do Sou - to, Quem vos mo-

Nossa Senhora do Souto

94

-lhou o ter - rei - ri - nho, Quem vos mo - lhou o ter - rei - ri - nho? Das Do - nas, Fo-ram os

-lhou o ter - rei - ri - nho, Quem vos mo - lhou o ter - rei - ri - nho? Das Do - nas, Fo-ram os

8 -lhou o ter - rei - ri - nho, Quem vos mo - lhou o ter - rei - ri - nho? Das Do - nas, Fo-ram os

-lhou o ter - rei - ri - nho, Quem vos mo - lhou o ter - rei - ri - nho? Das Do - nas, Fo-ram os

106

ra - pa - zes das Do - nas, Cu - ma bor - ra - cha de vi - nho, Das Do - nas, Fo-ram os

ra - pa - zes das Do - nas, Cu - ma bor - ra - cha de vi - nho, Das Do - nas, Fo-ram os

8 ra - pa - zes das Do - nas, Cu - ma bor - ra - cha de vi - nho, Das Do - nas, Fo-ram os

ra - pa - zes das Do - nas, Cu - ma bor - ra - cha de vi - nho, Das Do - nas, Fo-ram os

118

Meno Mosso

ra - pa - zes das Do - nas, Cu - ma bor - ra - cha de vi - nho. S' nho - ra do Sou - to.

ra - pa - zes das Do - nas, Cu - ma bor - ra - cha de vi - nho. S' nho - ra do Sou - to.

8 ra - pa - zes das Do - nas, Cu - ma bor - ra - cha de vi - nho. S' nho - ra do Sou - to.

ra - pa - zes das Do - nas, Cu - ma bor - ra - cha de vi - nho. S' nho - ra do Sou - to.

XVII/2: Aproveitai a azeitona

(Beira Baixa)

Tempo non troppo rigoroso (♩ = + - 76)

Sop. *pp* *sf > p* *mp* 1. A - pro - vei - tai
2. Va - re - jai, — va -

Alto *pp* *sf > p* *mp* 1. A - pro - vei - tai
2. Va - re - jai, — va -

Ten. *pp* *sf > p* M M M

Bass *pp* *sf > p* M M M

10 *poco cresc.* *mf len.*
a a - (a)-zei - to - na, A - pro - vei - tai a a - (a)-zei - to - na, Que
-re - (e)-ja - do - res, Va - re - jai, — va - re - (e)-ja - do - res, A -

poco cresc. *mf len.*
a a - (a)-zei - to - na, A - pro - vei - tai a a - (a)-zei - to - na, Que
-re - (e)-ja - do - res, Va - re - jai, — va - re - (e)-ja - do - res, A -

19 *dim.* *p*
tem o a - ze - te den - tro, Que tem o a - ze - te den - tro;
-pa - nhai, a - pa-nha - dei - ras, A - pa - nhai, a - pa-nha - dei - ras;

dim. *p*
tem o a - ze - te den - tro, Que — tem o a - ze - te den - tro;
-pa - nhai, a - pa-nha - dei - ras, A - pa - nhai, a - pa-nha - dei - ras;

Aproveitai a azeitona

30 *mf* *poco cresc.*

(1.) A - lu - mi - a di - (i) - a_e noi - te, A - lu - mi - a di - (i) - a_e
 (2.) A - pa - nhai__ bo - li - (i) - nhos de_o i - ro, A - pa - nhai__ bo - li - (i) - nhos

mf *poco cresc.*

(1.) A - lu - mi - a di - (i) - a_e noi - te, A - lu - mi - a di - (i) - a_e
 (2.) A - pa - nhai__ bo - li - (i) - nhos de_o i - ro, A - pa - nhai__ bo - li - (i) - nhos

mf *poco cresc.*

1. A - lu - mi - a di - (i) - a_e noi - te, A - lu - mi - a di - (i) - a_e
 2. A - pa - nhai__ bo - li - (i) - nhos de_o i - ro, A - pa - nhai__ bo - li - (i) - nhos

mf *poco cresc.*

1. A - lu - mi - a di - (i) - a_e noi - te, A - lu - mi - a di - (i) - a_e
 2. A - pa - nhai__ bo - li - (i) - nhos de_o i - ro, A - pa - nhai__ bo - li - (i) - nhos

38 *f* *div.*

noi - - - te O Di - vi - no Sa - cra - men - to,
 de_o i - - - ro Que ca - em das o - li - vei - ras,

f

noi - - - te O Di - vi - no Sa - cra - men - to,
 de_o i - - - ro Que ca - em das o - li - vei - ras,

f *div.*

noi - - - te O Di - vi - no Sa - cra - men - to,
 de_o i - - - ro Que ca - em das o - li - vei - ras,

f

noi - - - te O Di - vi - no Sa - cra - men - to,
 de_o i - - - ro Que ca - em das o - li - vei - ras,

Aproveitai a azeitona

46 *meno f* *un.* *dim.* *div.* *p* *Al 8 poi Coda*

O Di - - vi - no Sa - cra - men - to.
Que ca - - em das o - li - vei - ras.

meno f *dim.* *p*

O Di - - vi - no Sa - cra - men - to.
Que ca - - em das o - li - vei - ras.

8 *meno f* *un.* *dim.* *div.* *p*

O Di - - vi - no Sa - cra - men - to.
Que ca - - em das o - li - vei - ras.

meno f *dim.* *p*

O Di - - vi - no Sa - cra - men - to.
Que ca - - em das o - li - vei - ras.

Coda

52 *pp* *sf > p* *sf > pp*

M M M M

pp *sf > p* *sf > pp*

M M M M

8 *pp* *sf > p* *sf > pp*

M M M M

pp *sf > p* *sf > pp*

M M M M

XVII/3: Romance d'O cativo (*fragm^{to}*)

(Algarve)

p $\text{♩} = 76$

Sop. *p* Os mour - ros me ca-ti - va - ram En - tre a paz e a guer - ra; Me la-va-

Alto *p* En - tre a paz e a guer - - - ra,

Ten. *p* En - tre a paz e a guer - - - ra, Me

Bass *p* Os mour - ros me ca-ti - va - ram En-tre a paz e a guer - ra;

7

-ram a ven - der, — Oh, tão lin - do! pra Ar-ge-lim, que é su - a ter - ra. —

Oh! — Oh, tão lin - do! Oh, tão lin - do! — Não hou-

8 la-va-ram a ven - der, — Oh, tão lin - do! Oh, tão lin - do! — Não hou-

Oh, tão lin - do! Oh, tão lin - do! —

Romance d'O cativo

14 *div.*

En - tre a paz e a guer - - - ra

- ve per - ro nem per - ra Que o com - prar - me qui - se - ra;

- ve per - ro nem per - ra Que o com - prar - me qui - se - ra;

En - tre a paz e a guer - - - ra Só o per-

20 *unís.*

Oh! _____ Oh, tão lin - do! Oh, tão lin - do! Da - va-me

Só o per-ro de um mou-ro, Oh, tão lin - do! A mim só com - prar ha - ve - ra,

Oh, tão lin - do! Oh, tão lin - do!

- ro de um mou-ro, Oh, tão lin - do! Oh, tão lin - do!

Romance d'O cativo

27

tan - ta má vi - da, Oh, tão lin - do! Oh, tão lin - do! —

Oh, tão lin - do! Tan - ta má vi - da me de - ra. —

Oh! — Oh, tão lin - do! Oh, tão lin - do! —

Só a per-ro de um mou-ro, Oh, tão lin - do! Oh, tão — lin - do! —

Tenor: *[spoken]*
 De noite a moer esparto,
 De dia a pisar canela;
 Punha-me um freio na boca
 Para eu não comer dela.

(33) *unis.*

Mas pa - ra-béns à ven - tu - ra Da fi-lha ser — mi-nha a-

En - tre a — paz e a guer - - -

En - tre a paz e a guer - - -

Mas pa - ra-béns à ven - tu - ra Da fi - lha ser mi-nha a-

Romance d'O cativo

38

- mi - ga; Quan-do o per - ro i - a á ca-ça, Oh, tão lin - do! Co-mi-go se__ di-ver-

- ra, Oh! Oh, tão lin - do! Oh, tão

- ra, Quan - do o per-ro i-a á ca-ça, Oh, tão lin - do! Oh, tão

- mi - ga; Oh, tão lin - do! Oh, tão

45

- ti - a; En - tre a paz e a guer - - - ra

lin - do! Da-va-me a co-mer pão bran-co, Do que o mou - ro co - mi - a;

lin - do! Da-va-me a co-mer pão bran-co, Do que o mou - ro co - mi - a;

lin - do! En - tre a paz e a guer - - - ra

Romance d'O cativo

52

Oh, tão lin - do! Oh, tão lin - do! *dim.*

Dai-ta-va-me em ca-tre de ou-ro, Oh, tão lin - do! Jun-to co - mi - go dor - mi - a.

8 Dei-ta-va - me em ca - tre de ou-ro, Oh, tão lin - do! Oh, tão lin - do!

Oh! Oh, tão lin - do! Oh, tão lin - do!

XXII/1: Tascadeiras do meu linho

(Duoro Litoral)

$\text{♩} = 72$

1 Solo **Tutti** **Vivo** ($\text{♩} = 160$)

p *p* *mf*

Sop. Tas - ca - dei-ras do meu li-nho, Tas - cai - m'ó meu li - nho bem; O-ra val' tum - tum, Tum-tum, va-le

Alto Tas - cai - m'ó meu li - nho bem; O-ra val' tum - tum, Tum-tum, va-le

Ten. Tas - cai - m'ó meu li - nho bem; O-ra val' tum - tum, Tum-tum, va-le

Bass Tas - cai - m'ó meu li - nho bem; O-ra val' tum - tum, Tum-tum, va-le

a tempo **2 Soli** **Tutti**

p *p dolce* *unis.*

6 val! Tas - cai - m'ó meu li - nho bem; Não o - lheis pa-ra_o por - te - lo, Que_a m'ren - di - nha lo - go

val! Tas - cai - m'ó meu li - nho bem; Que_a m'ren - di - nha lo - go

8 val! Tas - cai - m'ó meu li - nho bem; Que_a m'ren - di - nha lo - go

val! Tas - cai - m'ó meu li - nho bem; Que_a m'ren - di - nha lo - go

Tascadeiras do meu linho

12

Vivo *f* **a tempo** *p* **1 Solo** *p*

vem; O-ra val', tum - tum, Tumtum, va-le, val'! Que a m'ren - di-nha lo - go vem. Ao ca - bo, lei-ra, ao

vem; O-ra val', tum - tum, Tumtum, va-le, val'! Que a m'ren - di-nha lo - go vem.

vem; O-ra val', tum - tum, Tumtum, va-le, val'! Que a m'ren - di-nha lo - go vem.

vem; O-ra val', tum - tum, Tumtum, va-le, val'! Que a m'ren - di-nha lo - go vem.

18

Tutti *mf* **Vivo** *p* **a tempo** *p*

ca-bo, Ao ca - bo, lei - ra do li-nho, O-ra val', tum - tum, Tum-tum, va-le val'! Ao ca-

Ao ca - bo, lei - ra do li-nho, O-ra val', tum - tum, Tum-tum, va-le val'! Ao ca-

Ao ca - bo, lei - ra do li-nho, O-ra val', tum - tum, Tum-tum, va-le val'! Ao ca-

Ao ca - bo, lei - ra do li-nho, O-ra val', tum - tum, Tum-tum, va-le val'! Ao ca-

Tascadeiras do meu linho

23

2 Soli **Tutti** *unis.*

- bo, lei - ra do li - nho; Lá vem a nos - sa pa - tro - a Com a ca - ba - ça do

1 Solo **Tutti**

- bo, lei - ra do li - nho; Lá vem a nos - sa pa - tro - a Com a ca - ba - ça do

8 - bo, lei - ra do li - nho; Com a ca - ba - ça do

- bo, lei - ra do li - nho; Com a ca - ba - ça do

28

Vivo **a tempo** **1 Solo** *dim. e poco ritard.* **pp**

f vi-nho; O-ra val', tum - tum, Tum-tum, va-le, val'! *p* Com a ca - ba - ça do vi - nho. *(Gli altri)*

f vi-nho; O-ra val', tum - tum, Tum-tum, va-le, val'! *p* Com a ca - ba - ça do vi - nho. *dim. e poco ritard.* **pp**

f vi-nho; O-ra val', tum - tum, Tum-tum, va-le, val'! *p* Com a ca - ba - ça do vi - nho. *dim. e poco ritard.* **pp**

f vi-nho; O-ra val', tum - tum, Tum-tum, va-le, val'! *p* Com a ca - ba - ça do vi - nho. *dim. e poco ritard.* **pp**

XXII/5: Ó valverde, ó valverde (II)

(Duoro Litoral)

$\text{♩} = 96$

Sop. *p* Ó val - - - ver - de, -ver -

Alto *p* Ó val - - - ver - de, Ó val - ver -

Ten. *Solo p* Ó val - ver - de, *Tutti p* ó val - - - ver - de, -ver -

Bass *p* Ó val - - - ver - de, Ó val - ver -

9

- de _____ de Lis - bo - - - - - a. Ó _____

- de _____ de Lis - bo - - - - - a. Ó _____

8 - de _____ de Lis - bo - - - - - a. Ó _____

- de _____ de Lis - bo - - - - - a. Ó _____

Ó valverde, ó valverde (II)

17

val! _____

o _____ val - - -

val! _____

o _____ val - - -

8

val! _____ Quem in - ven - tou o _____ val - - -

val! _____ Quem in - ven - tou o _____ val - - -

mf

mf

24

- ver - de - ma sé - - - cia bem bo - - -

- ver - de Foi u - ma sé - - - cia bem bo - - -

8

- ver - de - ma sé - - - cia bem bo - - -

- ver - de Foi u - ma sé - - - cia bem bo - - -

Ó valverde, ó valverde (II)

33

The musical score consists of four staves. The first three staves are vocal parts, and the fourth is a piano accompaniment. The key signature has one flat (B-flat). The tempo and dynamics markings include *dim.* (diminuendo), *p* (piano), and *poco allarg.* (poco allargando). The lyrics are "a, Bem bo - - - a!". The piano part includes a triplet of eighth notes in the final measure.

dim. *p* *poco allarg.*

a, Bem bo - - - a!

dim. *p* *poco allarg.*

a, Bem bo - - - a!

dim. *p* *poco allarg.*

a, Bem bo - - - a!

dim. *p* *poco allarg.*

a, Bem bo - - - a!

XXIV/6: Oliveiras, oliveiras

(Alentejo)

♩ + - 52

mf

Bar. Solo

O - li - vei - ras, o - li - vei - - - ras, o - li - veri - ras, o - li - vei - - - ras,

comodo

♩ + - 56

mf Solo Tutti

a - i, Ó lon - ge - (e) pa - - - re -

mf

Ó lon - ge - (e) par - - - re -

mf

Ó lon - ge - (e) par - - - re -

mf

Ó lon - ge - (e) par - - - re -

- (e) - cem ren - - - - (en) - - - - das. ____

- (e) - cem ren - - - - (en) - - - - das. ____

- (e) - cem ren - - - - (en) - - - - das. ____

- (e) - cem ren - - - - (en) - - - - das. ____

Oliveiras, oliveiras

♩ + - 52

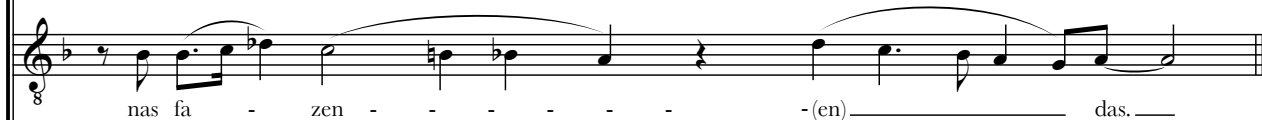
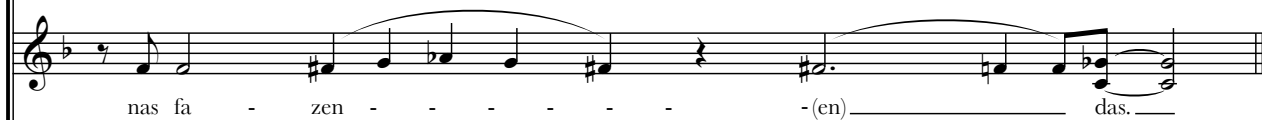
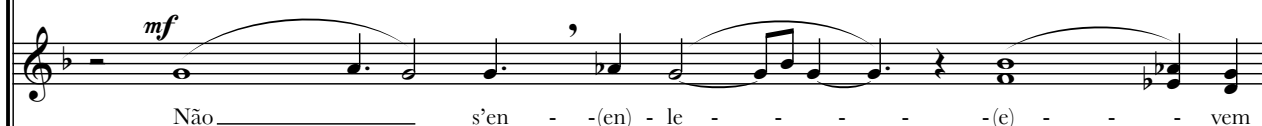
M. Sop. Solo



B. Solo



♩ + - 56



A.5 ANNOTATIONS, PRONUNCIATION, AND TRANSLATIONS

I/3	<i>Fui te ver, 'stavas lavando</i>	117
I/5	<i>O milho da nossa terra</i>	120
V/6	<i>Ó Senhora do Amparo</i>	123
V/9	<i>Sete varas tem</i>	126
VIII/3	<i>Não quero que vás à monda</i>	130
X/4	<i>Se fores ao S. João</i>	133
XII/1	<i>Oh que novas tão alegres</i>	135
XIII/5	<i>Senhora Santa Luzia (II)</i>	137
XIV/3	<i>Alerta, alerta (I)</i>	138
XIV/9	<i>Bendita e louvada seja</i>	140
XIV/11	<i>Ai, recorda, ó pecador</i>	142
XV/6	<i>Ó Rosinha!</i>	143
XVI/8	<i>Vós chamais-me a moreninha</i>	145
XVII/1	<i>Nossa Senhora do Souto</i>	147
XVII/2	<i>Aproveitai a azeitona</i>	151
XVII/3	<i>Romance d'O cativo</i>	153
XXII/1	<i>Tascadeiras do meu linho</i>	157
XXII/5	<i>Ó valverde, ó valverde (II)</i>	159
XXIV/6	<i>Oliveiras, oliveiras</i>	160

I am deeply indebted to Dra. Amélia Hutchinson for her encouragement and invaluable assistance in putting together the following pages. I am grateful that she was willing to share her knowledge and experiences with me. All translations and pronunciations were completed with Dra. Hutchinson's valuable and sizable input. The author takes full responsibility for any and all errors in the following pages.

All regional names are cited following Lopes-Graça, although he uses an outdated system based on the traditional names for the regions. These traditional regional names have no real administrative function in modern Portugal but are still an active part of how the Portuguese self-identify. The map shown in figure A.1 shows the approximate location where each of the nineteen melodies was collected.

Though Portuguese is the sixth most spoken language in the world, the great majority of its speakers reside in Brazil and the former Portuguese colonies of Africa, and therefore choral directors may find themselves hard-pressed to find a native speaker of Lusitanian Portuguese.¹ The following transliterations and translations are provided in an effort to ameliorate this problem and encourage performance of these works in areas where native speakers may be unavailable.

The symbol [ɐ] is not often encountered by singers. It is technically a “near open central vowel” and is best approximated by the vowel in the standard spoken American English word “cut.” In practice it may be found easier and more effective to render [ɐ] as a bright [ə].

¹Please note that the pronunciation, spelling, and even grammar of the Brazilian and African dialects of Portuguese can be quite different from that of Lusitanian (European) Portuguese.

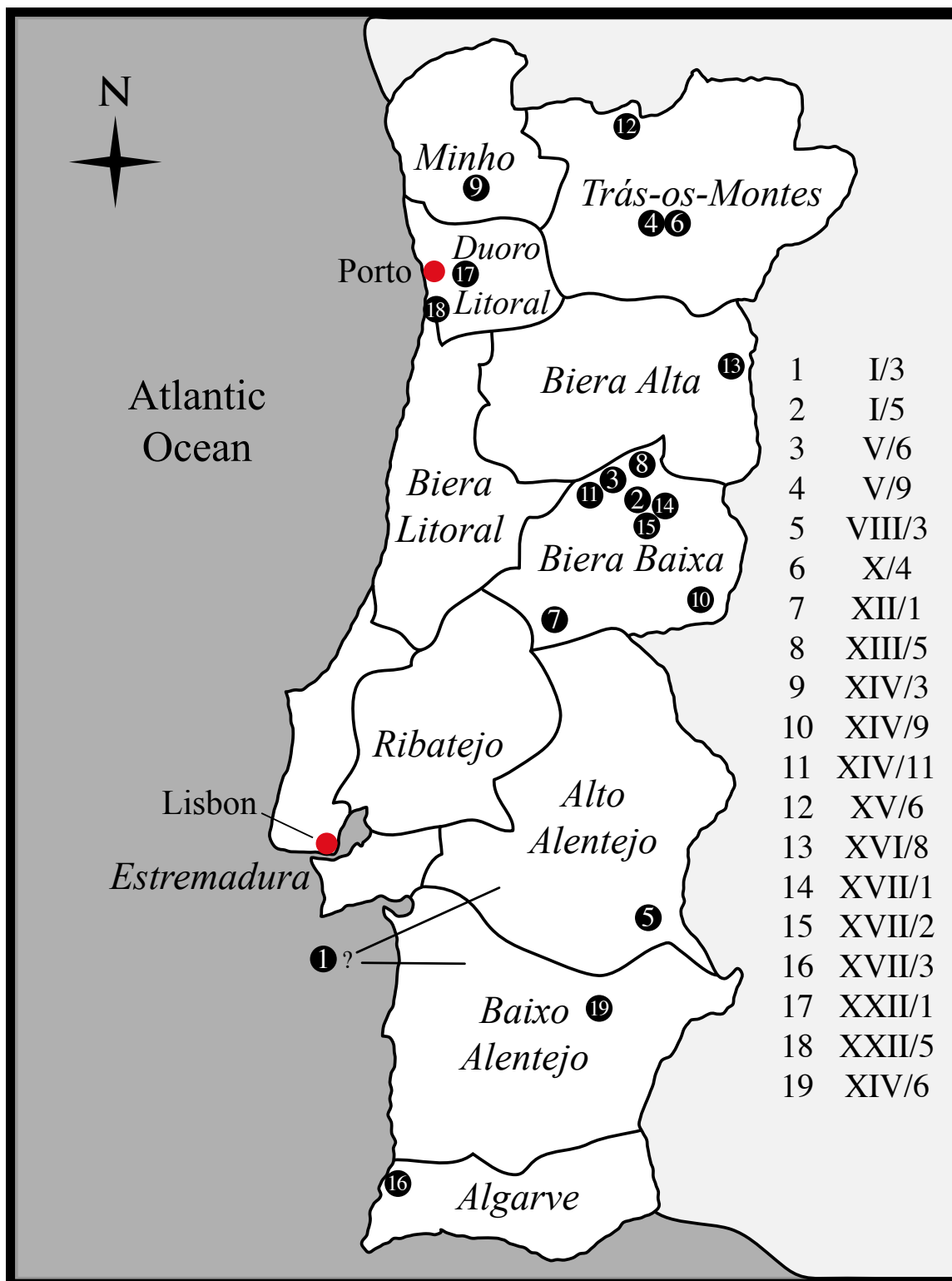


Figure A.1: Map of Portugal with approximate geographic origins for source folk melodies.

I/3: FUI TE VER, 'STAVAS LAVANDO

ANNOTATIONS:

This melody was collected by Lopes-Graça in an unknown town in Alentejo at some point during the 1940s.¹ He notes that though this melody is not terribly interesting, the text makes use of a medieval poetic formula known as *leixa pren*, in which the last line of a verse becomes the first line of the next.² Additionally, the text repeats the first two lines of the poem at the close of the third verse.

In the collections of the *Museu da Música Portuguesa*, there is a copy of this piece as published by Velentim de Carvalho, Lda., Editores, Lisboa (1955) that includes the following markings: a tempo marking of “Lento, non troppo;” breath marks in the choir parts in mm. 2, 4, 7, 9, 11, 27, 34, 36, and 38; breath marks for the soloist in mm. 18, 21, and 23; and a *diminuendo* to *piano* from m. 9 to the downbeat of m. 11. These markings may represent the wishes of Lopes-Graça, but as no editor is named on the edition, these markings have not been included in App. A.4.

In his adaptation, Lopes-Graça deviates slightly from the punctuation below, which is taken from the very clear presentation shown on p. 263 of the *Cancioneiro Popular Português*. The variations include a missing comma in m. 4 between the words *lavando* and *No*, and transforming the mid-verse semi-colons into commas. The transcription presented in App. A.4 follows Lopes-Graça's punctuation.

SOURCES:

A Canção Popular Portuguesa, p. 150.

Cancioneiro Popular Português, p. 263.

Collection of the *Museu da Música Portuguesa*, Cx08/01.

Collection of the *Museu da Música Portuguesa*, Cx11/13.

¹ *Cancioneiro Popular Português*, 263.

² *A Canção Popular Portuguesa*, 150.

I went to you to look you were washing
Fui-te ver, 'stavas lavando
 fui tə vɐr ʃtavaʃ ləvandu

in the river without soap
No rio sem assabão;
 nu riu sɛj asɐbɐũ

washing in water of roses
Lavas em águas de rosas,
 lavɐz ê aɣwɐz də ɾɔzɐʃ

remains the smell on the hand
Ficate o cheiro na mão.
 fikatu ʃeiru nɐ mɐũ

remains the smell on the hand
Ficate o cheiro na mão.
 fikatu ʃeiru nɐ mɐũ

remains the smell on clothes
Ficate o cheiro no fato;
 fikatu ʃeiru nu fatu

if I die and you remain
Se eu morrer e tu ficar's,
 siʒeu mɔɾɐɾ i tu fikarʃ

adore my picture
Adorame o meu retrato.
 adɔɾɐmu mɐu ɾɐtrato

I went looking for you, and found you
 washing in the river without soap;
 You were washing in rose water
 and the smell stays on your hands.

The smell stays on your hands,
 the smell stays on your clothes;
 If I die and you remain,
 love my picture.

adore my picture
Adorame o meu retrato,
 adɔɾɐmu mɛu ɾɛtɾatu

adore my heart
Adore o meu coração;
 adɔɾu mɛu kureseũ

I went to you to look you were washing
Fui-te ver, 'stavas lavando
 fui tɐ vɛɾ ʃtavaʃ lɐvandu

in the river without soap
No rio sem assabão.
 nu riu sɛj asebeũ

Love my picture,
 love my heart;
 I went looking for you, and found you
 washing in the river without soap.

I/5: O MILHO DA NOSSA TERRA

ANNOTATIONS:

This “digging song” was collected by Lopes-Graça in 1953 in Fundão in the mountainous Castelo Branco district of the old province of Beira Baixa.¹ The first verse of the text is original, though the subsequent verses are not. Lopes-Graça wanted to expand the text to include more verses but could not find appropriate authentic quatrains that would match the character and meter of the music. Two additional verses were then written expressly for this purpose by two members of the *Coro da Academia de Amadores de Música* who happened to be poets.² The middle verse, included below, is included in *A Canção Popular Portuguesa* and in one of the examples from the *Museu da Música Portuguesa* collections (Cx11/13), but not the other (Cx08/01). The editorship of the later (three-verse) version is not known, and Lopes-Graça’s intent is not entirely clear, therefore the middle verse is included here and can be considered with relation to App. A.4 at the reader’s discretion.

The later source (Cx11/13) is published by Velentim de Carvalho, Lda., Editores, Lisboa (1955) and includes the following markings: a tempo marking of “Allegretto;” breath marks in the choir parts in mm. 6, 8, 10, 14, and 16; and a breath mark that has been crossed out in m. 2. These markings may represent the wishes of Lopes-Graça, but as no editor is named on the edition, these markings have not been included in App. A.4. Though unclear in Cx08/01, *A Canção Popular Portuguesa*, and *Cancioneiro Popular Português*,³ the slurring of the grace-note figure in the soprano in mm. 6 and 12 and the tenor in m. 18 is clarified by Cx11/13 and appears in the clarified form in App. A.4.

SOURCES:

A Canção Popular Portuguesa, p. 90.

Cancioneiro Popular Português, p. 108.

Collection of the *Museu da Música Portuguesa*, Cx08/01.

Collection of the *Museu da Música Portuguesa*, Cx11/13.

¹ *Cancioneiro Popular Português*, 108

² *A Canção Popular Portuguesa*, 90.

³ The slur includes only the two grace notes with no indication as to whether they are to be sung as a continuation of the preceding syllable or as the beginning of the following.

[oh] the corn of our land
[Ai,] o milho¹ da nossa terra
 ai u miɫu da nɔsɐ tɛrɐ

is treated with care
É tratado com carinho;
 e tratadu cõ carĩu

[oh] is the riches of the people
[Ai,] é a riqueza do povo,
 ai e ɐ rɪkɛzɐ du povu

is the bread of the poor
É o pão dos pobrezinhos,
 e u pɐũ duʃ pɔbrɛzɪnuʃ

[oh] corn green, corn green
[Ai,] Milho verde, milho verde,
 ai miɫu vɛrdɐ miɫu vɛrdɐ

cornfield of the watering
Milheiral de regadio;
 miɫɐiral dɐ rɛgadiu

[oh] that has corn the whole year
[Ai,] quem tem milho todo o ano,
 ai kɛj tɛj miɫu todʊ anu

never will be hungry nor cold
Não passa fome nem frio.
 nɐũ pasɐ fɔmɐ nɛj friu

[Oh,] The corn of our land
 is treated with care;
 [Oh,] It is the riches of the people
 and the bread of the poor.

[Oh,] Green² corn, green corn,
 a cornfield to be watered;
 [Oh,] Those who have corn the whole year
 will never be hungry or cold.

¹The word *milho* refers more specifically to the grain maize.

²Green corn as in young corn, which needs great care, but is full of promise for the future.

[oh] corn white and yellow
[Ai,] milho branco e amarelo,
 ai miˈlu brankuij ɐmɐɾelu

dig it well, oh digging woman
Sacha-o bem, ó sachadeira;
 saʃəu bɛj o saʃədɐirɐ

[oh] it is the sweat of our face
[Ai,] que é suor do nosso rosto,
 ai kiʃe suor du nɔsu roʃtu

the bread of our effort
O pão da nossa canseira;
 u pɐũ də nɔsɐ kãsɐirɐ

[Oh,] White and yellow corn,
 Dig it well, oh digger;
 [Oh,] It is the sweat of our brow
 and the bread of our labors.

V/6: Ó SENHORA DO AMPARO!

ANNOTATIONS:

This melody was collected in Aldeia de Joanes, a town in Cova da Beira, Beira Baixa. In what may be a reference to the tone quality of the original performer(s), Lopes-Graça notes a “curious slavic tone in its last passages.”¹

SOURCES:

A Canção Popular Portuguesa, p. 156.

Collection of the *Museu da Música Portuguesa*, C08/05.

¹*A Canção Popular Portuguesa*, 156.

oh Lady of Amparo
Ó Senhora do Amparo!
 ɔ səˈnoɾə du ˈãpaɾu

she there on high she comes
Ela lá em cima vem,
 ɛlə la ẽj simɐ vẽj

with her baby at breast
Com seu menino ao colo
 kɔ̃ seu məninu au kɔlu

and her hair disheveled
E seu cabelo ao desdém.
 i seu kabɛluau dɛʒdẽj

Oh Lady of Amparo!
 There she comes from on high
 with her baby at her breast,
 and her hair all disheveled.

oh Lady of Amparo
Ó Senhora do Amparo,
 ɔ səˈnoɾə du ˈãpaɾu

she has the support in hand
Tem o amparo na mão.
 tẽj u ˈãpaɾu nɐ mɐ̃u

support my soul
Amparaime a minha alma,
 ˈãpaɾaimij mɪɲɐ alme

also my heart
Também o meu coração.
 tẽbẽj u mɐu kuresẽu

Oh Lady of Amparo!
 She has the strength in her hand.
 Support my soul
 and my heart as well.

oh Lady of Amparo
Ó Senhora do Amparo!
 ɔ sənoɾɐ du ɐ̃paɾu

she has a purse at window
Tem a bolsa à janela
 tẽj ɐ bɔlsɐ a ʒaneɫɐ

for to pay the painter
Para pagar ao pintor
 pɐɾɐ pɐgaɾ au pĩtoɾ

who to him has painted the chapel
Que lhe pintou a capela.
 kə ʎə pĩto a ɕɐpɐɫɐ

Oh Lady of Amparo!
 She has a purse by the window
 to pay the painter
 who has painted the chapel.

oh Lady of Amparo
Ó Senhora do Amparo,
 ɔ sənoɾɐ du ɐ̃paɾu

who there is in the olive trees
Que lá 'stas nos olivais.
 kə la ʃtaʃ nuz ɔlivaiʃ

protect for me my olives
Guardai me a minha azeitona,
 gwardai mij a miɲazeitɔnɐ

that are eating the sparrows
Que m'a comem os pardais.
 kə ma ɕɔmẽj uf pɐɾdaiʃ

Oh Lady of Amparo!
 You, who are in the olive trees,
 protect my olives
 from the sparrows that eat them.

V/9: SETE VARAS TEM

ANNOTATIONS:

Sete varas tem is a mowing song that was collected from a ninety-year-old woman from Pegarinhos, which is in the district of Vila Real in the region of Trás-os-Montes. Lopes-Graça noted that the transcription was very difficult to do as the woman had great difficulty singing the melody, and there are no other examples of this song with which to compare her performance.¹

SOURCES:

A Canção Popular Portuguesa, p. 89.

Collection of the *Museu da Música Portuguesa*, Cx08/05.

¹*A Canção Popular Portuguesa*, 89.

seven stays¹ it has
Sete varas tem,
 setə vareʃ tẽj

My skirt has seven stays,
 seven stays has my new skirt.
 My skirt has seven stays,
 but still it is not round.

it has my skirt new
Tem, a minha saia nova,
 tẽj ɐ miɲə saie nɔvə

seven stays it has
Sete varas tem,
 setə vareʃ tẽj

and yet not it make a circle
E ao mais não lhe faz a roda.
 iau maiʒ nẽu ðə faz ɐ rɔdɐ

well sung or poorly sung [Oh]
Bem cantada ou mal cantada, [Ó]
 bẽj kãtado mal kãtada ɔ

Well sung or poorly sung, [Oh]
 God bless whomever sang it;
 (*laralé*, oh lovely!)
 I was very hoarse.
 Oh, God bless whomever has helped me.

oh good things to whomever it sang (*laralé*, oh lovely!)
Oh bem haja quem n'a cantou; [laralé, ó linda!]
 ɔ bẽj aʒɐ kẽj na kãto larale ɔ lindɐ

I was very hoarse
Eu 'stava muito rouquinha,
 eu ʃtave mũitu rokijɐ

oh good things whomever has helped me
Oh, bem haja quem me ajudou.
 ɔ bẽj aʒɐ kẽj mijazudo

¹Stay (*noun*): cane used to give a skirt its rounded shape.

eight stays it has
Oito varas tem,
 oitu vareʃ tẽj

it has my skirt new
Tem, a minha saia nova,
 tẽj ɐ miɐe saie nɔvɐ

eight stays it has
Oito varas tem,
 oitu vareʃ tẽj

and yet not it make a circle
E ao mais não lhe faz a roda.
 iau maiʒ nẽu ãɐ faz ɐ rɔdɐ

whom me wish to give one sigh
Quem me dera dar um ai,
 kẽj me dera dar ũ ai

oh that in heaven might be heard
Oh, que dentro do céu se ouvira,
 o kə dẽtru du seu sjovire

that could tell my mother
Que dissesse a minha mãe
 kə disɛsɐ miɐe mẽj

oh did one sigh of her daughter
Oh, foi um ai da sua filha.
 o foi ũ ai dɐ suɐ fiɫɐ

My skirt has eight stays,
 eight stays has my new skirt.
 My skirt has eight stays,
 but still it is not round.

I want to give a sigh
 that might be heard in heaven,
 and that would let my mother know
 that her daughter had sighed for her.

nine stays it has
Nove varas tem,
 nɔvə vərəʃ tẽj

it has my skirt new
Tem, a minha saia nova,
 tẽj ɐ mĩɐ saĩə nɔvə

nine stays it has
Nove varas tem,
 nɔvə vərəʃ tẽj

and yet not it make a circle
E ao mais não lhe faz a roda.
 iau maiʒ nẽu ʌə faz ɐ rɔdə

oh Lady our nursemaid
Ó Senhora nossa ama,
 ɔ sənɔrə nɔsə ama

oh come down to work
Oh, venha abaixo ao serão;
 o vɛɾɐbaɪfuw au sərẽu

come to see the mower-women
Venha ver as segadoras,
 vɛɾɐ vɛɾ ɐʃ səɡadɔrəs

oh who mow in your grain
Oh, que segaram n'ó seu pão.
 o kə səɡarẽu nu seu pẽu

Ah!

Ah!

a

My skirt has nine stays,
 nine stays has my new skirt.
 My skirt has nine stays,
 but still it is not round.

Oh, Virgin our Lady,
 Oh, come down to our work;
 Come down and see the women
 who mow your fields.
 Ah!

VIII/3: NÃO QUERO QUE VÁS À MONDA

ANNOTATIONS:

This melody is a type of “game song” collected by Lopes-Graça in 1949 in the town of Caridade in Reguengos de Monsaraz in the Évora district of Alentejo. The melodic transcription in *A Canção Popular Portuguesa* has grace-note ornaments in mm. 3, 7, and 13 that have been transformed into the figure seen on the first beats of the respective measures of the tenor I line in App. A.4.

SOURCES:

A Canção Popular Portuguesa, p. 168.

Cancioneiro Popular Português, p. 255.

Collection of the *Museu da Música Portuguesa*, Cx08/08.

not I want that you go weeding
Não quero que vás à monda,
 nẽu kɛru kə vaz a mōdɐ

nor to river bank to wash
Nem à ribeira lavar,
 nẽj a ribairɐ lɐvar

only want you me accompany
Só quero que me acompanhes,
 sɔ kɛru kə mijɛcõpənɐʃ

on day in which I to marry
No dia em que me eu casar,
 nu dijeij kə miɛu kɛzar

have of was my witness;
Hás-de ser minha madrinha;
 aʒdɐ sɛr miɲɐ mɛdriɲɐ

not I want that you go weeding,
Não quero que vás à monda,
 nẽu kɛru kə vaz a mōdɐ

nor to riverbank alone
Nem à ribeira sósinha.
 nẽj a ribairɐ sɔziɲɐ

I don't want you to go weeding,
 nor to the river bank to do the washing.
 I only want you to come with me
 on my wedding day
 to be my witness;¹
 I don't want you to go weeding,
 nor to the river bank all alone.

¹... i.e., not my bride!

you are dying for to know
Andas morta por saber
 ɔ̃dɐʃ mɔrtɐ por sabɐr

where I spend my *rendezvous*
Onde eu passo os meus serões;
 ɔ̃dɐu pasuʒ meʊʃ sɛrõĩʃ

to market of the salesladies
Na venda das vendedeiras,
 nɐ vɛdɐ dɐʒ vɛdɐdɛirɐʃ

I lean over the counters
Encostadinho aos balcões.
 ɛ̃kustɛdijɐuɔʒ bɐlkõĩʃ

goodbye bridge of Marvão
Adeus, ponte de Marvão,
 ɐdɐʊʃ põtɐ dɐ mɐrvõũ

goodbye plains of Xerez
Adeus, varge do Xerez,
 ɐdɛĩʃ varʒɐ du ʒɛɾɛʃ

now to me you said the refusal
Já me disseste o não,
 ʒɐ mɐ disɛʃtɐ u nẽũ

still I will insist another time
Ainda ateimo outra vez.
 ɐĩdɛtɛĩmotɾɐ vɛʃ

You are dying to know
 where I am at night;
 I am at the market with the salesladies
 leaning in close over their counters.

Goodbye, bridge of Marvão,
 Goodbye, plains of Xerez.
 You have rejected me,
 yet still I will insist once more.

X/4: SE FORES AO SÃO JOÃO

ANNOTATIONS:

This melody was collected by Lopes-Graça in 1956 in Pegarinhos, which is in the Alijó area of the district of Vila Real in the region of Trás-os-Montes. The song relates to the celebration of the feast day associated with the birth of São João (June 24) and with the beginning of summer. The festivals surrounding this day are some of the most joyous of the year and are marked with bonfires and dancing.

The primary source for App. A.4 is notated in one strophe with the second and third verses included without underlay. As such, it is not clear whether the marking shown over the score in m. 17 of App. A.4 is to be understood as applicable only to the first verse, or to all three verses. It is the author's best estimation that it is to apply only to the first verse.

SOURCES:

A Canção Popular Portuguesa, p. 159.

Cancioneiro Popular Português, p. 84.

Collection of the *Museu da Música Portuguesa*, Cx09/02.

If you go to [festival of] Saint John Baptist
Se fores ao São João Batista,
 sə fɔɾəʃ au sɐũ ʒuɐũ batistɐ

bring me a little Saint John [statue]
Trazei-me um São Joãozinho,
 trezeimə ũ sɐũ ʒuɐũzɨnu

give-and-take Saint John Baptist come here
[Toma lá dá cá, São João Batista, vem cá.]
 tɔmə la da ka sɐũ ʒuɐũ batistɐ vɛj ka

if not able with a big one
Se não puderes c'um grande,
 sə nɐũ puderəʃ kũ grɛdɐ

bring me a more small
Trazei-me um mais pequenino.
 trezeimũ maɪʃ pəkəninu

If you go to the festival of Saint John,
 bring me a little statue of St. John.
 [Give-and-take, St. John come here.]
 If you can't find a big statue,
 bring me a smaller one.

Saint John fell asleep
São João adormeceu,
 sɐũ ʒuɐũ ɐdɔrməsɐu

on the steps of the choir
Nas escadinhas do coro,
 nəz əʃcadɪpɐʒ du ɔru

found the girls him
Deram as moças com ele,
 dɛrɐũ ɐʒ mɔsɐʃ kɔ ɛlə

sucked the blood all
Chuparamlhe o sangue todo,
 ʃuparɐũˈlu sɛŋgɐ tɔdu

where has gone Saint John
Onde andarรก São João,
 ɔndijãdara sɐũ ʒuɐũ

that not him see in church
Que não o vejo na igreja?
 kə nɐũ vɐʒu nə igrɐʒɐ

he went to run to the bonfires
Anda a correr as fogueiras,
 ɐ̃da kurer ɐʃ fugwɛirɐʃ

for to see whom the celebration
Para ver quem o festeja.
 pɛrɐ vɛr kɛʒ u fɛʃtaɪʒɐ

Saint John fell asleep
 on the steps to the choir.
 The girls found him
 and drove him mad with questions.¹

Where has Saint John gone
 since he is no longer in the church?
 He went to run to the bonfires
 to see who is celebrating him.

¹ St. John is known for helping girls find a husband, so the implication here is that the girls found St. John and drove him crazy with their requests for husbands.

XII/1: OH QUE NOVAS TÃO ALEGRES

ANNOTATIONS:

This melody was collected *ca.* 1913–21 by Francisco Serrano in Penhascoso which is in Mação in the region of Santarém, Beira Baixa. The tune is an example of an *Alvissaras*, the word said when someone finds something and is seeking a reward. In this case, it is Christ resurrected who is found at midnight of Easter Saturday (or *Sábado d'Aleluia* [Alleluia Saturday]). The collector of this tune notes that in years past the townspeople jockeyed to be first in line to the church at the stroke of midnight to collect their “reward” for being the first to “find” the risen Christ.¹ The solo passages exhibit decorated parallelisms that may be meant to evoke the sound of the midnight bells.

In comparing the adaptation to the transcribed source melody, it is noted that there are grace-note ornaments throughout this piece that have been simplified and codified for choral performance.

SOURCES:

A Canção Popular Portuguesa, p. 140.

Cancioneiro Popular Português, p. 72.

Collection of the *Museu da Música Portuguesa*, Cx09/04.

oh what news so happy
Oh que novas tão alegres
 ɔ kə nɔvɐ̃ tɐũ ɐlɛgrɐʃ

Oh what happy news
 that I bring to the Virgin Mary:
 Your Son is risen
 this joyful morning!

that I am bringing to Virgin Mary
Que trago à Virgem Maria:
 kə tragu a virʒɐ̃j mɐriɐ

resurrected the your son
Ressuscitou o seu Filho,
 rəsufsito u seju fiʎu

on this morning of joy
Nesta manhã de alegria!
 nɛʃtɐ maɲɐ dalɛgriɐ

¹*A Canção Popular Portuguesa*, 140.

on this morning of joy
Nesta manhã de alegria!
 nəʃtə məjə dələgriə

this morning of the Lord
Nesta manhã do Senhor:
 nəʃtə məjə du səjɔr

resurrected the your son
Ressuscitou o seu Filho,
 rəsʊʃsɪto u seju fɪʎu

the Divine Savior
O Divino Salvador.
 u divɪnu sãlvədɔr

reward oh Virgin Saint
Alviss'ras, ó Virgem Santa,
 əlvɪsɹɛʃ ɔ vɪʒɛj sãtə

for news that to you I have given.
Pela nova que vos dou.
 pelə nɔvə kə vuʒ do

heavens and earth now are rejoicing
Céus e terra já se alegram,
 seʊʃ i tɛrə ʒa sialɛgrɐũ

that Jesus resurrected
Que Jesus ressuscitou!
 kə ʒɛzʊʃ rəsʊʃsɪto

This morning of joy!
 This morning of the Lord:
 Your Son is risen,
 the Divine Savior.

I claim my reward, oh Blessed Virgin,
 for the news that I have given you.
 Heaven and Earth now rejoice
 that Jesus is risen!

XIII/5: SENHORA SANTA LUZIA (II)

ANNOTATIONS:

This *rogativa* [prayer] was collected by Artur Santos in Covilhã in Castelo Branco, Beira Baixa, in 1933. The “exuberant ornamentation” of the original noted by Lopes-Graça has been simplified for choral performance.¹ This prayer for sight is appropriately directed to Saint Lucia, the patron saint of eyesight.

SOURCES:

A Canção Popular Portuguesa, p. 150.

Cancioneiro Popular Português, p. 92.

Collection of the *Museu da Música Portuguesa*, Cx09/05.

Lady Saint Lucia
Senhora Santa Luzia,
 səpɔɾa sɛ̃tɐ luziɐ

Our Lady of Saint Lucia,
 near Castelejo,
 This is my desire:
 Give me sight.

neighbor of Castelejo
Vizinha do Castelejo,
 vizɨɲɐ du kɛstɐlɐizɐ

give me vision to my eyes
Daime vista aos meus olhos,
 daimə vɨʃtɐ auʒ meʊʃ ɔʎuʃ

is that now desire
É o que agora desejo.
 e u kiagɔɾɐ dɐʒɛʒu

¹ *A Canção Popular Portuguesa*, 150.

XIV/3: ALERTA, ALERTA (I)

ANNOTATIONS:

This *Encomendação das almas* was collected by Gonalo Sampaio in S. Gens de Calvos in Minho. The transcription of the song given in *A Cano Popular Portuguesa* is in B minor, as is one of the other sources for the piece found in the *Museu da Msica Portuguesa* (Cx11/03). This second source dates from 1957 and includes the following differences: key of B minor; tempo marking of quarter-note equals 56; additional breath marks in the following places: mm. 2 (after “*alerta*”), 3 (before “*morta*”), 5 (after “*alerta!*”), 10 (after “*Maria*”), 12 (after “*almas*”), and 17 (after “*Nosso*”); *senza dim.* has been added above m. 15; and a *tenuto* mark is added to the soprano part on the last note of m. 19. These markings may represent the wishes of Lopes-Graa, but as no editor is named on the edition, these markings have not been included in App. A.4.

This adaptation is one of three in this study that is an *Encomendao das almas* [Commendation of the Souls].¹ These songs are part of an ancient, perhaps even pre-Christian, tradition and are meant to be sung during Lent or on All Souls’ Day as a way of “relieving the suffering of souls condemned to Purgatory through the singing of prayers.” Late at night, a group of people would go to a place in the town where they could project their voices as far as possible (a hill, or perhaps a bell tower) and sing these songs to the accompaniment of a bell or bells.² Lopes-Graa notes that while Gonalo Sampaio’s transcription includes the bells, Lopes-Graa decided to omit them for practical reasons when he included the tune in *A Cano Popular Portuguesa*.³

SOURCES:

A Cano Popular Portuguesa, p. 141.

Collection of the *Museu da Msica Portuguesa*, Cx09/06.

Collection of the *Museu da Msica Portuguesa*, Cx11/03.

¹The others are *Bendita e louvada seja* and *Ai, recorda, o pecador*.

²Fernando Lopes-Graa, preface to the recording *Portuguese Folk Music: Trs-os-Montes*, track 19, Strauss SP 4199, (Ministrio da Cultura [Portugal], 1998); Jos Lus Borges Coelho, preface to the recording *Onze Encomendaes das Almas; Doze Cantos de Romaria*, Coral de Letras da Universidade do Porto, dir. Coelho, Portugalsom CD 870041/PS ([Porto]: Reitoria da Universidade do Porto, 1991).

³*A Cano Popular Portuguesa*, 141.

awake awake
Alerta, alerta,
 alɛrtɐ alɛrtɐ

life is short and death is certain
Vida é curta, a morte é certa!
 vidɛkurtamɔrtɐ sɛrtɐ

oh brothers mine sons of Mary
Ó irmãos meus, filhos de Maria,
 ɔ irmãuʒ meʊʃ fiʎuʒ dɐ mɐriɐ

for souls of Purgatory
Pelas almas do Purgatório,
 pɐlaz almaʒ du purɣetɔriu

an Our Father an Ave Maria
Um Padre Nosso, 'ma Avé Maria!
 ã padrɐ nɔsu mave maria

Awake, awake,
 life is short and death is certain!
 Oh my brothers, sons of Mary,
 for the souls in Purgatory
 say an 'Our Father,' say an 'Ave Maria.'

XIV/9: BENDITA E LOUVADA SEJA

ANNOTATIONS:

Lopes-Graça collected this tune in 1953 from the area around the towns of S. Miguel de Acha and Idanha-a-nova in Castelo Branco, Beira Baixa. The melody is another example of an *Encomendação das almas*.¹ Lopes-Graça notes that the a-metrical nature of the tune, as well as the rubato and portamento present in the original performance, made this transcription particularly difficult.²

An incomplete sketch for this piece found in Cx11/09 of the *Museu da Música Portuguesa* contains the following differences: in m. 6 the rhythm is different from both the transcription in *A Canção Popular Portuguesa* and the final version (see fig. A.2); in mm. 6 and 10 the accompanimental chord enters on the downbeat; and there is a fermata in the soprano part on the downbeat of m. 16. The sketch ends after m. 21.

SOURCES:

A Canção Popular Portuguesa, pp. 142–4.

Cancioneiro Popular Português, pp. 67–8.

Collection of the *Museu da Música Portuguesa*, Cx11/09.

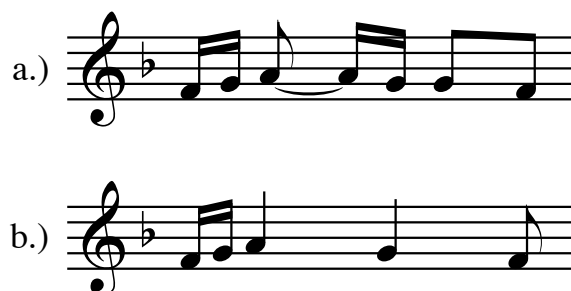


Figure A.2: Lopes-Graça: *Bendita e louvada seja*, m. 6, a.) sketch. b.) transcription and final version.

¹See p. 138 for a full discussion of *Encomendação das almas*.

²*A Canção Popular Portuguesa*, 143–4.

blessed and praised be the sacred
Bendita e louvada seja a sagrada
 bẽjdite i lovadẽ seʒẽ a sagradẽ

Death and Passion Jesus Christ
Morte e Paixão Jesus Cristo,
 mɔrti paifẽũ ʒezuʃ kristu

and be for love of God so be it
E seja pelo amor de Deus, seja.
 i seʒẽ pəlu ẽmor də deuf seʒẽ

you remember, my brothers
Alembraivos, meus irmãos,
 ɛlẽbraivuʃ meuz irmẽũʃ

the blessed souls
das benditas almas
 dəʒ bẽnditez alməʃ

that there are in Purgatory
Que lá stão no Purgatório,
 kə la ʃtẽũ nu purgetɔriu

help to pull up
Ajudaias a tirar
 ẽʒudaiez ẽ tirar

with an Our Father and an Ave Maria
C'um Padre Nosso Eũa Ave Maria.
 kũ padrə nɔsu iũavẽ meriẽ

and be for love of God, so be it
E seja pelo amor de Deus, seja.
 i seʒẽ pəlu ẽmor də deuf seʒẽ

Blessed and praised be the sacred
 Death and Passion of Jesus Christ,
 and for the love of God, so be it.

Remember, my brothers,
 the blessed souls
 that are in Purgatory,
 Help to pull them up
 by saying an Our Father and an Ave Maria.
 And for the love of God, so be it.

XIV/11: AI, RECORDA, Ó PECADOR

ANNOTATIONS:

Lopes-Graça collected this tune in 1953 in the town of Paul in Covilhã, Castelo Branco in Beira Baixa. It is another example of an *Encomendação das Almas*.¹

There are two alternate sources for this adaptation found in Cx11/03 and Cx11/09 of the collection of the *Museu da Música Portuguesa*. The first is a sketch (date unknown) and the second is dated 1957. Both of these alternate versions are in the key of D major, and neither includes the final measure (m. 38 as shown in App. A.4), which was presumably added later. Both alternate sources contain the following differences (all note differences are here transposed down a whole-step): m. 2, bass part, second note is C♯; m. 4, bass part, half-note is C♯; mm. 10 and 19, bass part, first note is G♯; mm. 20–24, soprano doubles the alto one octave higher (later crossed out); and m. 23, alto part, grace-notes followed by a dotted quarter-note instead of sixteenth-notes followed by quarter-note. The later source (Cx11/09) includes the tempo marking “Andante” with quarter-note equals 60. The apparent error of an augmentation dot on the second note of m. 2 in the bass and tenor, which appears in the primary source (Cx09/06), is not present in either of the other sources.

SOURCES:

A Canção Popular Portuguesa, p. 145–6.

Cancioneiro Popular Português, p. 63.

Collection of the *Museu da Música Portuguesa*, Cx09/06.

Collection of the *Museu da Música Portuguesa*, Cx11/03.

Collection of the *Museu da Música Portuguesa*, Cx11/09.

oh remember oh sinner
Ai, recorda, ó pecador,
 ai rəkɔrdɔ pəkədɔr

Oh sinner, remember
 while you sleep,
 Oh, remember and pray
 for the souls of your parents. Oh!

on that sleep in which you are
Nesse sono em que estais,
 nəsə sonu ẽj kəʃtaɪʃ

oh remember and pray for souls of your parents
Ai, recorda, e rezai pelas almas dos vossos pais,
 ai rəkɔrdi rəzai pələz almaʒ duʒ vɔsuf paɪʃ

for souls of your parents oh
P'las almas dos vossos pais. Ai!
 pləz alməʒ duʒ vɔsuf paɪʃ ai

¹See p. 138 for a full discussion of *Encomendações das Almas*.

XV/6:Ó ROSINHA!

ANNOTATIONS:

This tune was collected in 1960 by Michel Giacometti and Lopes-Graça in Paradela in Trás-os-Montes. Lopes-Graça notes that this song comes from the repertoire of the *transmontano* folk poet Francisco Domingues. It is a modal melody in the style of the old troubador songs and features a text in a style that is common to many other pastoral love songs.¹ The example from the *Cancioneiro Popular Português* (p. 270) includes a third verse which is not used in the adaptation. The second verse seems to be an internal monologue which displays the true intentions of Rosinha's suitor. The two verses may in fact come from two different poems by Domingues.

In the collection of the *Museu da Música Portuguesa*, there is a sketch for this piece dated "27.8.68" in Cx11/10. The sketch is in the key of D minor, although there is a note which reads "*em mi?*" [in E?], which corresponds to the eventual key of the adaptation. There is no text underlay, and the title of the sketch reads "Rosinha, vem-te comigo," which corresponds to the title of the transcriptions in *A Canção Popular Portuguesa* and *Cancioneiro Popular Português*. The sketch is quite well formed in relation to the version in Cx09/07, but the middle solo section (mm. 20–54) is entirely absent, and it is assumed that it was written at some later point.

SOURCES:

A Canção Popular Portuguesa, p. 106.

Cancioneiro Popular Português, p. 270.

Collection of the *Museu da Música Portuguesa*, Cx09/07.

Collection of the *Museu da Música Portuguesa*, Cx11/10.

¹*A Canção Popular Portuguesa*, 106.

and Rosie come with me
(E) Rosinha, vem-te comigo,
 i ɾɔziɾə vɛj tə

Rosie, come with me
 and leave your mother who brought you up,
 the one that gave you milk, oh Rosie!
 She does not love you more than I do.

and leave the mother that you brought up
(E) deixa a mãe que te criou,
 i dɛiʃə mɛj kə tə ɾɾio

that she you gave the milk oh Rosie
Em que ela te deu o leite, Ó Rosinha!
 ɛj kielɐ tə dɛu u lɛitə ɔ ɾɔziɾə

not was the one most you love
Não foi a que mais te amou,
 nɛu foi ɐ kə maiʃ tiemo

heart little heart
Coração, coraçãozinho,
 kureɐũ kureɐũziɾu

Heart, oh dear little heart,
 I will open you up with a knife,
 because you allowed yourself to be fooled
 by one from whom you should flee.

with a knife I will open
C'uma faca t'heide abrir,
 kumɐ fakɐ tɛidə abɾir

because you allowed to be fooled
Que te deixaste enganar,
 kə tə dɛiʃaftə ɛɣɛnar

of whom should flee
De quem devias fugir.
 dɐ kɛj dɛviɐʃ fuʒir

XVI/8: VÓS CHAMAIS-ME A MORENINHA

ANNOTATIONS:

This song was collected by Michel Giacometti and Lopes-Graça in 1969 in Malhada Sorda, Almeida, in Guarda in Beira Alta. It is a work song which is sung by the women as they beat the flax that will eventually be made into linen. The transcriptions in *A Canção Popular Portuguesa* and *Cancioneiro Popular Português* both note that the sound of the *maça* [mallet] accompanies their singing, and it is this sound that the *tambour* [drum] in the adaptation is meant to evoke.

SOURCES:

A Canção Popular Portuguesa, p. 95.

Cancioneiro Popular Português, p. 139–40.

Collection of the *Museu da Música Portuguesa*, Cx09/08.

you are calling me dark-skinned¹
Vós chamais-me a moreninha,
 vɔʃ ʃəmaizmiə mʊrənɨɐ

You call me dark-skinned,
 but it is only the dust of the flax;
 Come see me on a Sunday,
 when I am like a little rosemary flower.

it is the dust of flax
Isto é do pó do linho;
 ɪʃtu e du pɔ du liɲu

there me you will see on Sunday
Lá me vereis ao Domingo,
 la mə vərəiʃ au dumĩgu

like a flower of rosemary
Como a flor do rosmaninho.
 komu ɐ flor du ruʒmenɨɲu

(**Tum, tum...**)
 tum tum

[drum sound (*onomatopoeic*)]

¹‘Dark-skinned’ (*morenha*) in the sense of ‘tanned by the sun.’ In this context it is an affectionate reference which is made even more so by the use of the diminutive ‘-inha.’

the my love not is this one
O meu amor não é es-te,
 u meu ɐmor nẽu e ɛʃtə

nor it I want
nem no quero;
 nẽj nu kɛru

the mine have the eyes black
O meu tem os olhos pretos,
 ɔ meu tẽj uz ɔʎuf pretuf

the yours have yellow
O teu tem-nos amarelos.
 u teu tẽjnuz ɐmɐreluf

you say that me desire much
Tu dizes que me quer's muito,
 tu dizəʃ kə mə kɛʒ mũitu

this your desire is mistake
esse teu qu'rer é engano;
 esə teu krɛr e ẽgɐnu

you cut through my life
cortais pela minha vida
 kurtaɪʃ pələ mɪɲə vidə

like the scissors through cloth
como a tesoura no pano.
 komu ɐ tɔzɔrɐ nu pɐnu

This is not my love,
 nor do I want it to be;
 My love has eyes of black,
 and yours are of yellow.

You say that you want me,
 but this is a mistake;
 You cut through my life
 like scissors through cloth.

XVII/1: SENHORA DO SOUTO

ANNOTATIONS:

This *Canto do remeiros* (*Segunda-feira de Páscoa*) [pilgrimage song (Easter Monday)] was collected by Lopes-Graça in Donas in Fundão in Castelo Branco, Beira Baixa. Lopes-Graça notes the exoticism of the diminished third present in the melody.¹

The text defies a logical narrative interpretation, but it might be understandable as follows: in the first stanza there is an arrangement made regarding the rental of a fig tree; in the second stanza the girls of the town do a good deed, possibly as repayment for the arrangement made in stanza one; finally, in the third stanza, the boys are shown to have been drinking outside the church all the while. The fig tree may act in the story as a symbol which clarifies a sense of narrative, or, on the other hand, the second and third verses may simply be *non sequiturs*.

SOURCES:

A Canção Popular Portuguesa, p. 154–5.

Cancioneiro Popular Português, p. 73–4.

Collection of the *Museu da Música Portuguesa*, Cx10/01.

¹*A Canção Popular Portuguesa*, 155.

Lady of Souto
S'nhora do Souto,²
 səpɔɾɐ du sɔtu

Our Lady of Souto,
 Oh, rent me a little fig tree.
 Take the money
 and the little fig tree is mine.

our Lady of Souto
Nossa Senhora do Souto,
 nɔsɐ səpɔɾɐ du sɔtu

oh rent me a little fig tree
(oh,) Arrendaime a figueirinha.
 ɔ æɾɛ̃daimea figɛ̃jɾipɐ

money here you have the money
Dinheiro, Aqui tendes o dinheiro,
 diɲɐiru ɐki tɛ̃dɐʃ u diɲɐiru

that the little fig tree is mine
Que a figueirinha é minha.
 kia figɛ̃jɾipɐ e miɲɐ

²*Souto* literally means a field covered with chestnut trees.

Lady of Souto
S'nhora do Souto,
 səpɔrɐ du sɔtu

Our Lady of Souto,
 who swept your chapel?
 It was the girls of Donas,
 with twigs of chamomile.

our Lady of Souto
Nossa Senhora do Souto,
 nɔsɐ səpɔrɐ du sɔtu

oh who for you swept the chapel
(oh,) Quem vos varreu a capela?
 ɔ kɛj vuʒ vɐrɐu ɐ cɐpɐlɐ

of Donas they were the girls of Donas
Das Donas, Foram as moças das Donas,
 dɛʒ dɔnɐʃ forɐũ ɐʒ mɔsɐʒ dɛʒ dɔnɐʃ

with twigs of chamomile
Com raminhos de macela.
 kɔ ɾɐmijɔʒ dɐ mɐsɐlɐ

Lady of Souto
S'nhora do Souto,
 səpɔrɐ du sɔtu

our Lady of Souto
Nossa Senhora do Souto,
 nɔsɐ səpɔrɐ du sɔtu

who for you sprinkled the courtyard
Quem vos molhou o terreirinho?
 kɛj vuʒ muˈlo u tɐrɛirɨnu

of Donas it was the boys of Donas
Das Donas, Foram os rapazes das Donas,
 dɛʒ dɔnɛʒ forɐũʒ rɐpazɐʒ dɛʒ dɔnɛʃ

with a leather sack of wine
C'uma borracha de vinho.
 kuma burafɐ dɐ vɨnu

Our Lady of Souto,
 who sprinkled in your courtyard?
 It was the boys of Donas,
 with their wine skins.

XVII/2: APROVEITAI A AZEITONA

ANNOTATIONS:

This tune comes from Donas in Fundão in Castelo Branco, Beira Baixa. An earlier version of this adaptation is found in the collection of the *Museu da Música Portuguesa* (Cx11/10). Surprisingly, this source reveals that the piece was originally conceived of for women's voices only. The differences between the version in Cx11/10 and the primary source (Cx10/01) as reflected in App. A.4 are explored in detail on p. 30. In addition, the following differences are noted: instead of a breath mark in m. 3, there is an eighth-rest on the second beat; and in mm. 6 and 59 the *decrescendo* between the *sforzato* and dynamic markings is absent.

SOURCES:

A Canção Popular Portuguesa, p. 92.

Collection of the *Museu da Música Portuguesa*, Cx10/01.

Collection of the *Museu da Música Portuguesa*, Cx11/10.

profit of olives
Aproveitai a azeitona,
 ɐpruveitai azeitone

Take advantage of the olives
 which contain olive oil;
 Day and night it illuminates
 the Divine Sacrament.

which have the olive oil inside
Que tem o azeite dentro;
 kə tẽj u ɐzeitə dẽtru

illuminate day and night
Alumia dia e noite,
 ɛlumie dijei noitə

the Divine Sacrament
O Divino Sacramento.
 u divinu sɛcrɐmẽjtu

beat beaters
Varejai, varejadores,
 vereʒai vereʒadorɐj

Beaters, beat,
 and pickers, pick;
 Pick the little balls of gold
 that fall from the olive trees.

pick pickers
Apanhai, apanhadeiras;
 ɐpɐpai ɐpɐpɐdeirej

pick little balls of gold
Apanhai bolinhas de ouro,
 ɐpɐpai bɔlinɐʒ doiru

that fall from the olive trees
Que caem das oliveiras.
 kə kajẽ dɐʒ ɔliveirej

XVII/3: ROMANCE D'O CATIVO

ANNOTATIONS:

This melody was collected in the seaside town of Aljezur on the Atlantic coast of Algarve. The memory of the woman who was the source for the transcription was not reliable, so Lopes-Graça consulted a second source from a collection of songs from the Azores by Teófila Braga.¹

The first line of the text references an event that is still a part of Portuguese culture despite its having taken place over four hundred years ago. Dom Sebastião [King Sebastian I of Portugal and Algarves] suffered a catastrophic loss to the Moors at Alcácer-Quibir [Alcazarquivir] in 1578, in which the king himself was killed along with half of his army of about 17,000. The remaining half of his forces, including some members of the nobility, were imprisoned and ransomed. The loss left Portugal deeply shaken and ultimately led to decades of *de-facto* Spanish reign. Dom Sebastião entered into legend as a figure who, like King Arthur and other “sleeping hero” myths, would return to aid Portugal in its hour of greatest need.²

SOURCES:

A Canção Popular Portuguesa, p. 125–8.

Collection of the *Museu da Música Portuguesa*, Cx10/02.

Anthology of Portuguese Folk Music, Smithsonian Folkways #FE 4538, Volume II, “Algarve,” track 18.

the Moors me captured
Os mourros me cativaram
uʒ mɔruʒ me cativarẽu

I was captured by the Moors
between peace and war;
They took me to sell
in Argelim, which is their land.

between the peace and the war
Entre a paz e a guerra;
ẽtre a paʒ e a gɛrɐ

me they took to sell
Me lavaram a vender,
me lavarãu a vêder

to Argelim that is their land
pra Argelim, que é sua terra.
prɐʒɔli kije suɐ tɛrɐ

¹*A Canção Popular Portuguesa*, 127–8.

²José Harmano Saraiva, *Portugal: A Companion History* (Manchester: Carcanet, 1997), 61–3.

oh how beautiful
[Oh, tão lindo!]
 ɔ tẽu lindu

[Oh, how beautiful!]

no was dog nor bitch
Não houve perro nem perra
 nẽu ovə pɛru nẽj pɛɾɐ

There was neither dog nor bitch
 that wanted to buy me;
 Only the dog that is the Moor
 would buy me.

that to buy me might want
Que o comprarme quisera;
 kə u kɔprarmə kizɛɾɐ

only the dog of a Moor
Só o perro de um mouro,
 so u pɛru də ã moru

me only buy would
A mim só comprar haverá,
 ɐ mĩ sɔ kɔprar avɛɾɐ

he was giving such bad life
Davame tanta má vida,
 davɐmə tẽtɐ ma vidɐ

He gave me the terrible life
 that a Moor would give me.

such bad life me would give
Tanta má vida me dera.
 tẽtɐ ma vidɐ mə dɛɾɐ

in the night to mill *esparto*³
De noite a moer esparto,
 də noitə ə muər əspartu

in the day to press cinnamon
De dia a pisar canela;
 də diə ə pizar kənelə

would to me a bit in the mouth
Punha-me um freio na boca
 pʊnəmə ũ frɛiu nɐ boke

for I not to eat from it
Para eu não comer dela.
 pərə eu nɐũ kumer dələ

but thanks to fortune
Mas parabéns à ventura
 maf pərəbɛjɲɐ a vɛnturə

the daughter be my friend
Da filha ser minha amiga;
 də fiʎə sɐr miɲamigə

when the dog went to hunt
Quando o perro ia á caça
 kwandu pɐru ia kasə

with me herself had fun
Comigo se divertia;
 kumigu sə divɔrtiə

At night I would mill *esparto*,
 and during the day I would press cinnamon;
 He would put a bit into my mouth
 so that I couldn't eat any of it.

But fortunately
 his daughter was my friend;
 When that dog of a Moor went out to hunt,
 she would have her fun with me.

³*Esparto* is a grass used in the making of fine paper.

gave me to eat bread white
Dava-me a comer pão branco,
 davemə kumer pẽu brẽnku

from that the Moor eat
Do que o mouro comia;
 du kə u moru kumiə

laid me on bed of gold
Deitava-me em catre de ouro,
 dẽitavə mẽi katrə

together with me she slept
Junto comigo dormia.
 ʒũtu kumigu durmiə

She gave me white bread
 from the Moor's own kitchen;
 She laid me down on a bed of gold
 and together we would sleep.

XXII/1:TASCADEIRAS DO MEU LINHO

ANNOTATIONS:

This work song was collected in Espiunca in the Aveiro region of Douro Litoral by Vergílio Pereira. The bitonal nature of this tune is discussed on p. 23. Lopes-Graça also notes that the lower voice of the transcription is a form of *gymel*, a technique that dates to the fourteenth century.¹ This tune is similar to *Vós chamais-me a moreninha* in that it relates to the production of flax for linen. Both adaptations share the onomatopoeic syllable ‘tum’ to imitate the sound of the pounding of the flax.

The curious grace-note figures (with and without slurs) found in mm. 20, 24, 28, and 32 are reproduced in App. A.4 exactly as they appear in Cx10/06.

SOURCES:

A Canção Popular Portuguesa, p. 98.

Collection of the *Museu da Música Portuguesa*, Cx10/06.

flax-beater women of my flax
Tascadeiras do meu linho,
 tɛʃkədəireʃ du meu lipu

Beaters of my flax,
 beat my flax well;

beat my flax well
Tascaim’o meu linho bem;
 tɛʃkaimu meu lipu bẽj

let’s do it tum tum...
Ora val’ tum tum, Tum tum, vale val’!
 ɔrɐ val tum tum tum tum valə val

[Let’s do it! tum tum...]

don’t you look at the gate
Não olheis para o portelo,
 nãu olɛiʃ peru purtelu

Don’t look at the gate
 because your snack is coming soon.

because snack soon it is coming
Que a m’rendinha logo vem.
 kia mrɛndiɲɐ logu vẽj

¹*A Canção Popular Portuguesa*, 98.

by the end row of flax
Ao cabo, leira do linho;
 au kabu laire du lipu

At the end of the flax field
 here comes our boss
 with a gourd full of wine.

there she comes our boss
Lá vem a nossa patroa
 la vễj a nỏsẻ petrỏẻ

with a gourd of wine
Com a cabaça do vinho.
 kỏẻ ẻ kebaseẻ du vỉpu

XXII/5: Ó VALVERDE, Ó VALVERDE (II)

ANNOTATIONS:

This linen workers' song was collected by Vergílio Pereira in Moldes in the Aveiro region of Douro Litoral. The text illustrates part of the rivalry between Portugal's two biggest cities: Lisbon and Porto (which is in Duoro Litoral). Porto is known as a more industrial, blue-collar city, while Lisbon was the historical home of the royal court and is generally more white-collar. The song, collected in a factory in Porto, suggests that the notion that Lisbon is a beautiful place must have come from a typical young socialite *bon vivant* of Lisbon with a self-centered view of her own city. This transcription includes a section in parallel thirds that is discussed on p. 27.

The polyphonic transcription of a slightly different rendition of this song, also collected by Vergílio Pereira, appears in the *Cancioneiro Popular Português* (p. 261–2) and is mostly in parallel block chords. Included with this other rendition is a second verse of the text.

SOURCES:

A Canção Popular Portuguesa, p. 96.

Collection of the *Museu da Música Portuguesa*, Cx10/06.

Oh green valley of Lisbon
Ó valverde de Lisboa.
 ɔ valvɛrdə də liʒbõɐ

Oh green valley of Lisbon.
 Oh valley!
 Whoever invented it,
 she must have been a great coquette!

Oh valley!
Ó val!
 ɔ val

who invented the green valley
Quem inventou o valverde
 kɛj ãvɛto u valvɛrdə

did one coquette good well
Foi uma sécia¹ bem boa!
 foi umɐ sesiɐ bɛj bõɐ

¹There is a distinctly negative connotation to this word. *Sécia* can also be translated as “flapper.”

XIV/6: OLIVEIRAS, OLIVEIRAS

ANNOTATIONS:

This melody was collected by Michel Giacometti and Lopes-Graça in 1965 in Aldeia Nova de S. Bento in the Beja region of Alentejo. Lopes-Graça notes that it is a good example of the “plangent” and expressive Alentejo style of choral singing.¹

SOURCES:

Cancioneiro Popular Português, p. 135–6.

Collection of the *Museu da Música Portuguesa*, Cx10/08.

Arquivos Sonoros Portuguesas, vol. 4, “Alentejo.”

Olive trees olive trees
Oliveiras, oliveiras,
 ɔliveiraʃ ɔliveiraʃ

Olive trees, olive trees,
 Oh, from far away they seem like lace.
 Don't let that distract you from your farm.

Ay, oh far away seems lace
ai, Ó longe parecem rendas.
 ai ɔ lõʒə pəresẽj rɛndɐʃ

don't distract self in the farms
Não s'enlevem nas fazendas.
 nẽũ sɛnlɐvẽj naʃ fɐzẽdɐʃ

¹ *Cancioneiro Popular Português*, 316.

APPENDIX B

TRANSLATIONS OF SELECTED PRIMARY SOURCES

B.1 MAESTRO LOPES-GRAÇA: *Art abroad*¹

The sun adorns the ocean with golden flashes of light. A wind blows in through the open door from the veranda. Maestro Fernando Lopes-Graça is turning notes over on the piano, which takes up half the room, and spreading a cloud of tobacco smoke. I don't know if his name means anything to the majority of readers, as Portugal has long been separated from our land by a barrier of fascism. However, connoisseurs and music lovers certainly will know Fernando Lopes-Graça — Portuguese composer. His music is performed by the world's most significant symphony orchestras in concert halls in Moscow, New York, Paris, and Tokyo. In his archives were letters from S. Prokofiev, while Lopes-Graça's name was in the archives of Salazar's secret police.

— The first time I was arrested was in 1931.² I don't remember... it was either the P. I. D. E. or some other police organization of the time.³ They confiscated my Mozart scores. I explained to them the significance of all of the markings on the page. They responded: "B flat? We know this music. It is probably a secret code. We will figure out what this 'Mozart' is all about."

He sat in jail for only a short while (a few months) despite the fact that the charges brought against him were considerable: running the newspaper "A Acção" in his native Tomar, delivering anti-government speeches, and being in disagreement with the gradually more fascist regime of General Carmona. But this was before Salazar had come into his full and uncontrolled power, the extraordinary laws did not yet exist, and there was no legal right to hide a person in prison and hold them for as long as the fascist regime pleased.

¹*Pravda* article from March 26, 1976, p. 5. See figure B.1. This article, the last paragraph in particular, should be viewed in the context of the fact that it was published in the Soviet Communist Party's main journal, and the emphasis (bias) is, as such, on Lopes-Graça as communist activist. Translation by Greg Brown with thanks to Shakhida Azimkhodzhaeva and Quinn Martin for their proofreading and clarification. Any and all errors should be considered the author's and the author's alone.

²The duration of his arrest was spent in the town of Alpiarça in Ribatejo.

³The *Polícia Internacional e de Defesa do Estado* [International and State Defense Police] or P. I. D. E. (1945-1969) was the secret police and main agent of repression of the Salazar regime. As the P. I. D. E. did not yet exist as such in 1931 it must have been some other secret police force.

He eventually got out of prison, but the authorities nonetheless invalidated the results of his professional examinations, where Lopes-Graça had secured first place in the competition for a teaching position at the Lisbon Conservatory.

He looked for work for a long time, and in the end, he was finally successful and won a position as a professor at the music academy in Coimbra, which is the old university center of Portugal.

Although I had started writing music in 1927 — Lopes-Graça said — my first real compositional work dates from my years spent in Coimbra. It was then that I wrote my first sonata, several romances, and three musical poems. They were not often played, but I was happy nonetheless because my music was indeed being played! They were playing Portuguese melodies. And, as the basis of this music, at that time I had already drawn on the endless reservoir of Portuguese folklore...

The second time they arrested him was in 1936. They took him directly from the conservatory where he was in the middle of giving exams. The charges were the same as before: having democratic convictions. After his liberation, he had to flee Portugal and go to France. Lopes-Graça wrote music, took part in leftist political struggles, and actively collaborated with the musical publications of the Popular Front.⁴ Once again he wrote songs, sonatas, and symphonies. In his years of exile, he began to truly understand the power of music created by his people. The heart-rending “fado,” the half-Arabian melodies of the South, the ancient “romanceros” of the Portuguese North, and the well-preserved lyrics of the Provençal troubadors. But to every melody he gave his modern evaluation. His experiences were a necessary part of his ability to better realize the modernity of the folk music, — to realize and to appreciate it.

Leaving France, Lopes-Graça once again went to Lisbon. At the beginning of 1939 he was in the French volunteer units and didn’t expect to receive any mercy from the oncoming Nazi occupiers. All the same, it was easier to be home in Lisbon.

⁴The Popular Front was made up of left-wing political parties (Communists, Socialists, and Radicals) who came together to form a broad coalition against the fascists. The French Popular Front existed from 1936 to 1938.

Lopes-Graça wrote his first concerto for piano and orchestra, and then his second. He arranged some Portuguese songs into a cycle which he completed in 1946. It would become one of the most important works of this period of his career. “Comrades Unite!”⁵ is what Lopes-Graça called the hymn of the “Movimento de Unidade Democrática,” an opposition organization, that, following the devastation of Hitlerism, was forced to capitulate to the Salazar government. The hymn was performed on November 11, 1945, in what would be its first and last performance. Everyone was saying that the arrest order for Lopes-Graça was already drawn up, but he had grown so well known in Europe that they could not throw him in jail.

On April 25, 1974, Portugal opened a new door in its ancient history, and on that day the music of Fernando Lopes-Graça was performed openly for the first time. They performed the cycle *Canções heróicas*. In just a few days, they were playing his Suite no. 1 in Six Movements [*Suite rústica* no. 1(1950–1)], in which each of the movements is based on folk melodies from one of the six Portuguese provinces.

Now Lopes-Graça spends his days in intense work. He actively participates in the political life of the country. From the rolls of the Communist Party the composer was advanced to the level of deputy of the assembly of the republic. And, of course, he continues to work on his musical output. He is preparing a new publication of *Canções*.⁶ They will be recorded on audio tape and record album.

— Music develops according to its own rules — Lopes-Graça says as he bids me farewell. — But I am convinced: there is no art without politics. I am a composer, but in my music there is not only a love of my people, but also a hatred of fascism. The most important aspect of my mission is to help make my people truly liberated. It is for the sake of this that I fight; it is for the sake of this that I write music.

V. Ermakov
 (“Pravda” staff correspondent)

Lisbon, March [1976]

⁵This is perhaps a reference to the *Canções heróicas*, but it is not clear.

⁶It is not clear what manner of *Canções*, but it could be the *Canções Regionais Portuguesas*, Serie XIII.

Маэстро Лопеш Граса

Солнце украсило океан золотистыми бликами. В открытую дверь веранды врывается ветер. Шелестит листья на роле, который занимает половину комнаты, разгоняет табачный дым. Маэстро зовут Фернанду Лопеш Граса. Не знаю, что скажет это имя большому числу читателей: слышном долго Португалия была отрезана от нашей страны фашистскими барьерами. Но знатоки и любители музыки его знают наверняка. Фернанду Лопеш Граса — португальский композитор. Его музыку исполняют знаменитые симфонические оркестры мира в концертных залах Москвы, Нью-Йорка, Парижа, Токио. В его архивах — письма С. Прокофьева, а его имя — в архивах салазаровской ок-

— Первый раз меня арестовали в 1931 году. Не помню, была ли это ПИДЕ или какая другая полиция тех времен. Конфисковали ноты Моцарта. Объясню им значение нотных «крючков». А они в ответ: «Сам-бемоль? Знаем мы эти ноты. Наверное, тайный шифр. Разберемся, что за Моцарт.

Прошел он несколько месяцев, хотя обвинений против него было выдвинуто немало: руководил оппозиционной газетой «Ак-

саон» в родном Тумаре, провозгласил антиправительственные речи, был не согласен с постепенной фашизацией правого режима генерала Кармона. Но в те годы Салазар еще не пришел к бесконтрольной власти, не сужествовали чрезвычайные законы и не было легальной возможности спрятать человека в крепость и держать там столько, сколько угодно фашистскому режиму.

Из тюрьмы он вышел. Но властям аннулировать результаты его профессиональных экзаменов: Лопеш Граса занял первое место в конкурсе

на должность преподавателя лиссабонской консерватории. Он долго искал работу, и в конце концов ему повезло. Лопеш Граса выигрывает конкурс и становится профессором музыкальной академии в Коимбре — старинном университетском центре Португалии.

— Хотя впервые музыку я стал сочинять еще в 1927 году, — говорит Лопеш Граса, — настоящий композиторский труд датировать годами работы в Коимбре. Тогда я написал свою первую сонату, несколько

ко романсов, три музыкальные поэмы. Их не слишком часто исполняли. Радость, однако, все равно была огромной. Играют мою музыку! Играют мелодии Португалии. А основы музыки я уже тогда черпал из бесконечного источника народного творчества...

Второй раз его арестовали в 1936 году. Взяли прямо из консерватории, где он принимал экзамены. Обвинения были прежние — демократические убеждения. После освобождения пришлось покинуть Португалию и уехать во Францию. Лопеш Граса пишет музыку, участвует в политической борьбе на стороне левых сил, активно сотрудничает в музыкальном издательстве Народного фронта. И снова пишет песни, сонаты, симфонии. В годы изгнания он по-настоящему начал понимать величие музыки, созданной его народом. Раушские сериш «фаду», полубарокские мелодии эжа, старинные «романсеру» португальского севера, сохранившие лирику провансальских трубадуров.

Но каждой мелодии он дает современную оценку. Прогноз

шное нужно было ему, чтобы лучше осознать современность, осознать и оценить.

Уезжая из Франции Лопеш Граса пришелся снова в Лиссабон. Ему, вступившему в 1939 году во французские добровольческие части, ждали походы от нацистских оккупантов не приходилось. Дома все же было легче.

Лопеш Граса пишет первый концерт для фортепьяно с оркестром. Потом второй. Он обрабатывает португальские народные песни и их цикл, законченный в 1946 году, ставший одним из важных этапов его творчества. «Объединитесь, товарищи!» — так называл Лопеш Граса гимн «Движения демократического единства», оппозиционной организации, которую после разгрома гитлеризма вынуждены были разрешить салазарские власти. Гимн впервые исполнили 11 ноября 1945 года. Первый и последний раз Говорят, будто на арест Лопеш Граса был готов ордер. Но он стал слишком знаменитым в Европе, чтобы его могли бросить в тюрьму.

25 апреля 1974 года Португалия открыла новую стра-

ницу своей древней истории, и в этот день музыка Фернанду Лопеша Граса впервые прозвучала совершенно открыто. Исполнялся цикл «Героические песни». Через несколько дней играли его Сюиту № 1 в шести частях. Каждая из этих частей основывается на народных напевах шести провинций страны.

Сейчас у Лопеша Граса дни до отказа заполнены напряженной работой. Он активно участвует в политической жизни страны. По списку компартии композитор выдвинут в депутаты ассамблеи республики. И, конечно, он продолжает работать над музыкальными произведениями. Композитор готовит новое издание «Песен». Они будут записаны на пленку и грампластинки.

— Музыка развивается по своим законам, — говорит, прощаясь со мной, Лопеш Граса. — Но я убежден: нет искусства вне политики. Я композитор, но в моей музыке не просто любовь к родине, а ней ненависть к фашизму. Главная моя задача — помочь родине стать по-настоящему свободной. Во имя этого я боюсь, во имя этого пишу музыку.

В. ЕРМАКОВ.
(Соб. корр. «Правды».)
Лиссабон, март.

Figure B.1: Maestro Lopes-Graça: Art abroad. Pravda, March 26, 1976, p. 5.

B.2 NOTICE OF THE PRESENTATION OF THE ORDER OF THE PEOPLE'S FRIENDSHIP⁷

By decree of the Presidium of the Supreme Soviet of the U. S. S. R.

On the awarding of the Order of the People's Friendship to Portuguese composer Fernando Lopes-Graça: For activism toward the development and strengthening of friendship and cultural collaboration between the countries of Portugal and the Soviet Union, and in conjunction with his seventieth birthday, the Order of People's Friendship is awarded to Portuguese composer Fernando Lopes-Graça.

Chairman of the Presidium of the
Supreme Soviet of the U. S. S. R.

— N. Podgorny.

Secretary of the Presidium of the
Supreme Soviet of the U. S. S. R.

— M. Geogradze.

Moscow, Kremlin.

December 16, 1976.

⁷*Pravda* (Moscow), December 17, 1976, p. 2. See figure B.2. Translation by Greg Brown with thanks to Shakhida Azimkhodzhaeva and Quinn Martin for their proofreading and clarification. Any and all errors should be considered the author's and the author's alone.

У К А З
ПРЕЗИДИУМА ВЕРХОВНОГО
СОВЕТА СССР

О награждении
португальского композитора
Фернандо Лопеша Граса
орденом Дружбы народов
За активную деятельность по
развитию и укреплению дружбы
и культурного сотрудничества
между народами Португалии и
Советского Союза и в связи с
семидесятилетием со дня рож-
дения наградить португальского
композитора Фернандо Лопеша
Граса орденом Дружбы наро-
дов.

Председатель Президиума
Верховного Совета СССР
Н. ПОДГОРНЫЙ.

Секретарь Президиума
Верховного Совета СССР
М. ГЕОРГАДЗЕ.

Москва, Кремль.
16 декабря 1976 г.

Figure B.2: Decree. Pravda, December 17, 1976, p. 2.