



AMT 2000

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Julia  
Rosa Julia Rosa da Costa

De Ernesto Vianna  
2006 - 2050

Jacinto Amara

Amara

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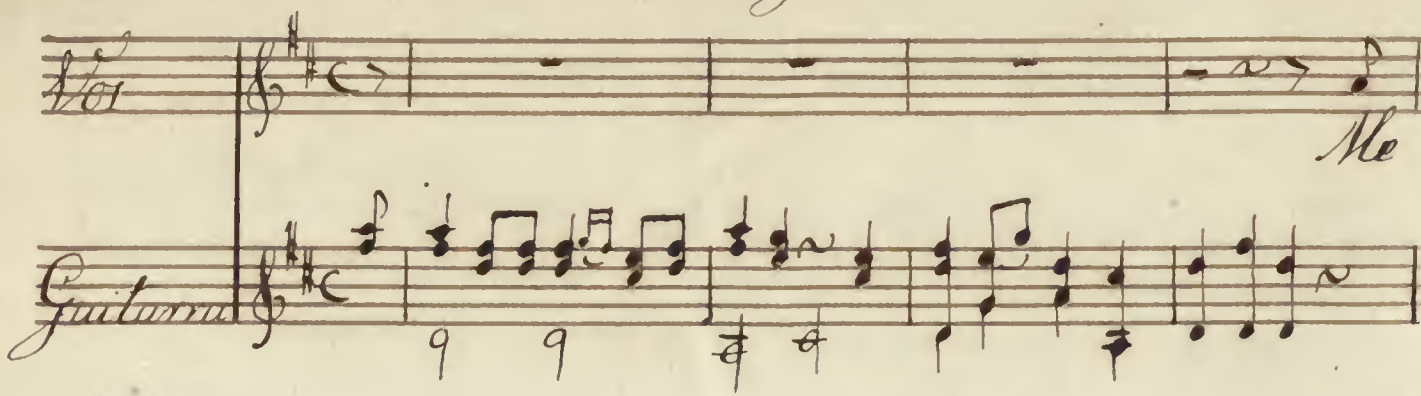
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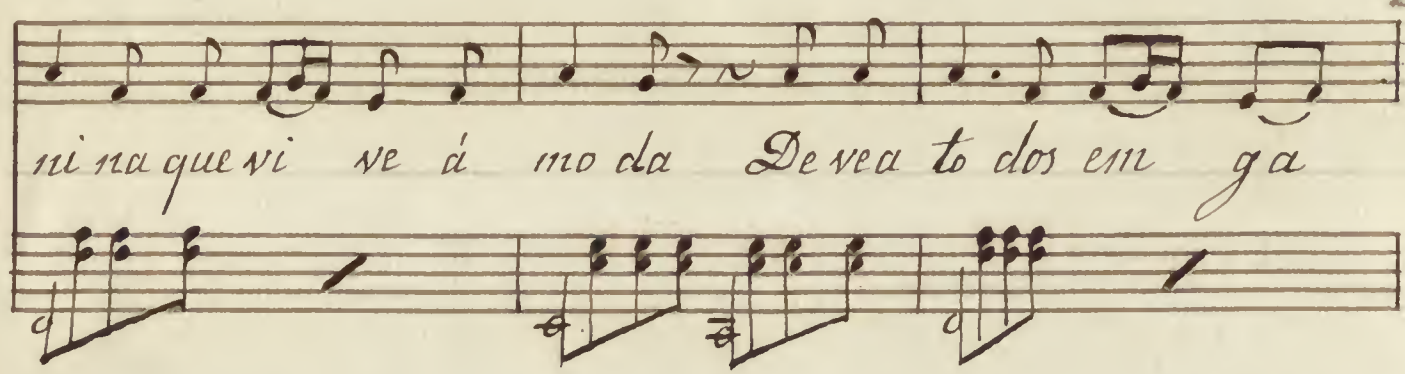
Andante. Modinha Portuguesa.

1

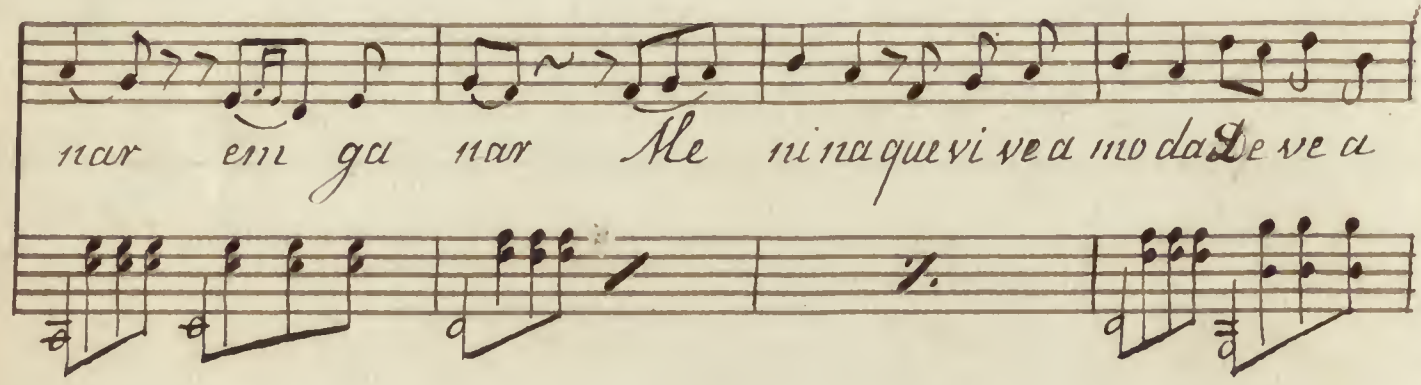
Voz



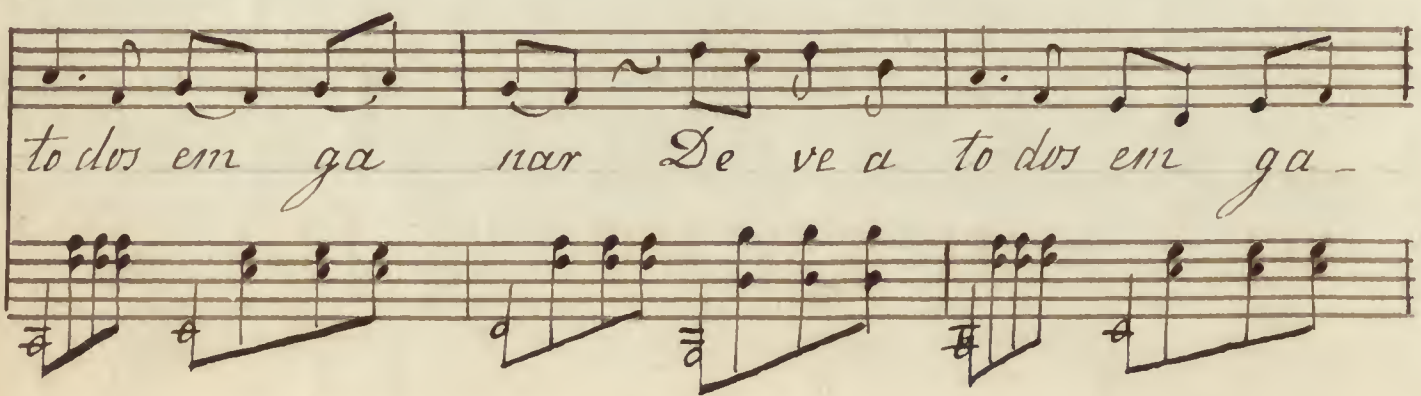
Me



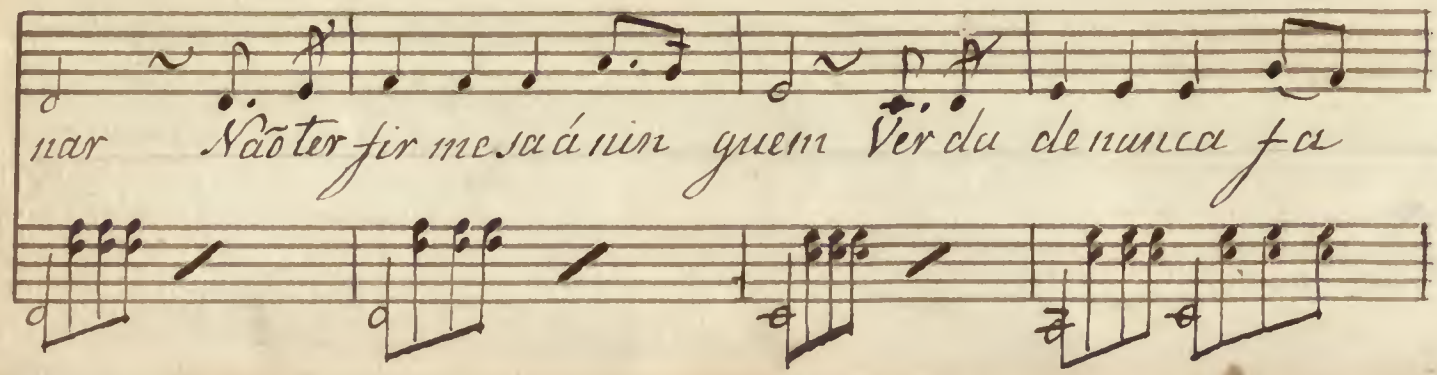
nina que vi ve á moda De vea todos em ga



nar em ga nar Me nina que vi ve a moda De ve a



todos em ga nar De ve a todos em ga



nar Não ter firmeza á nin quem Ver da de nunca fa

lar Nêr da de nun ca ja lar Nêr da de nun ca ja

lar - nun ca ja lar nun ca ja lar Ta fu la

2.<sup>o</sup>p.

ria Em esta e ra qual quer se nhora. Nãõ ser sin ce ra

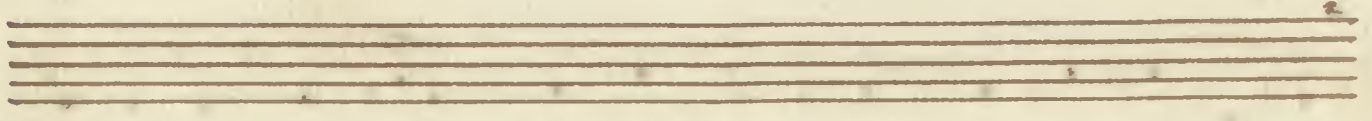
Ta fu la ria Em esta e ra qual quer se nhora. Nãõ ser sin

2.<sup>o</sup>p.

ce ra qual quer se nhora. Nãõ ser sin se ra Nãõ ser sin

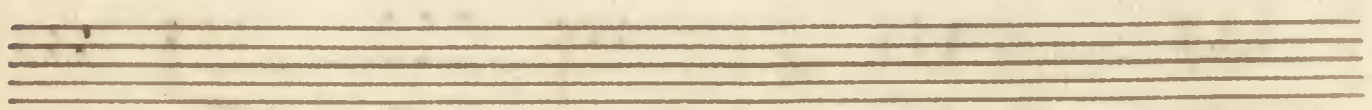
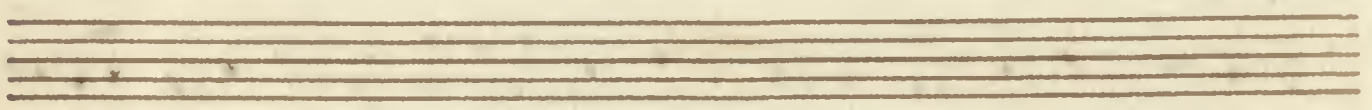
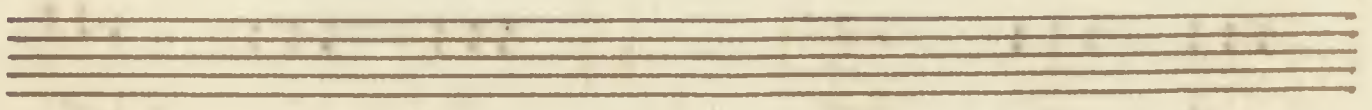
ce ra Não Ser Sin ce ra.

9 9 9



*Sequeres ter mil amantes,  
 E posturas us garças,*

*Tinge amor finge ternura,  
 Mês falso dehyuse peras.*



Voz

Guitarra

The first system contains two staves. The top staff is for the voice, starting with a treble clef, a 3/8 time signature, and a key signature of one sharp (F#). The bottom staff is for the guitar, also in 3/8 time and one sharp, with a capo on the 5th fret. The guitar part features a rhythmic accompaniment with chords and single notes.

*S.*

Ancha franja de be- u- ão En la ter- cia da - - mar

The second system continues the piece. The vocal line begins with a fermata over the first measure. The lyrics are "Ancha franja de be- u- ão En la ter- cia da - - mar". The guitar accompaniment continues with a steady rhythm.

tilla Ay re- fie- ro ges- to cru- ão so be- ra na

The third system features the lyrics "tilla Ay re- fie- ro ges- to cru- ão so be- ra na". The vocal melody is more active, and the guitar accompaniment provides harmonic support.

pan- to- rilla - - - ges- to a- tri-ã Sal Es- pa

The fourth system has the lyrics "pan- to- rilla - - - ges- to a- tri-ã Sal Es- pa". There is a long dash in the lyrics, indicating a pause or a long note. The music continues with the same instrumental accompaniment.

ño- la Na- ãe el mun- do mi ma- ão- la

The fifth and final system on the page contains the lyrics "ño- la Na- ãe el mun- do mi ma- ão- la". The piece concludes with a final chord in the guitar part.

*Na keel mun do mi ma no la*

*ota? abra! ota!*

*Si algun galan aborro De basitico es su vista,*  
*balando tras ella va, cada mirada es un rayo,*

*se revuelve, tuerce el morro No hay alma que le resista*  
*y le dice arre alla, cuando mira de estajo*

*que no gusto de pararla. y gravona la cola.*  
*Abra ota & abra ota! &*

*Cuando ella se pone en jarra. Que Calia y como cruje,*  
*Solca, me rio yo si buda feta e flindango,*

*Digale el torne de marras y que brio en cada empuje,*  
*que el Hospital le embie y que gloria de revirigo,*

*sin valerte la pistola a la mas bre cubrela!*  
*abra ota & abra ota! &*



*Voz*

*Guitarra*

*f.*

Pourquoi me fuis pas sa ge re tri ron delle. ah viens fi

neo ton vol au pres de moi Pourquoi me fuis lors que mu vois t'a

*pp*

et le Ne suis je pas e tran ger co me toi Ne suis je

pas e tran ger com me - toi

*D.C. f.*

This image shows a page of ten blank musical staves. Each staff consists of five horizontal lines. The paper is aged and yellowed. Faint, ghostly impressions of musical notes and stems are visible across the page, appearing to be bleed-through from the reverse side. The notes are most prominent on the second, third, and fourth staves from the top. There are also some small, dark spots scattered across the page, possibly due to ink or paper imperfections.

Coraly 4

Voz.

Guitarna

Quando calhar pei ta voz - sal

li e et frê mi sauste doigts et sans sejour me doi vont

leur magie qu'a - la dou ceur de tes ac - cens - hi

er ton cour roux fut ex tre me quand je te dis que je t'ai

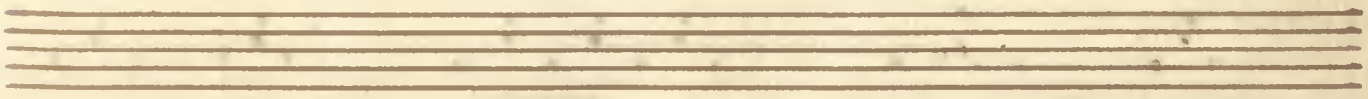
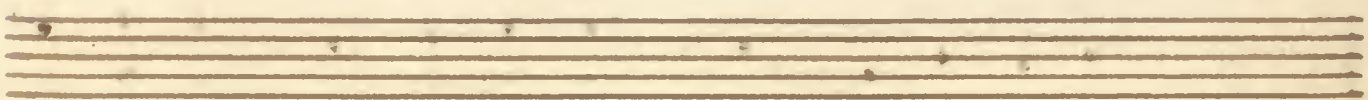
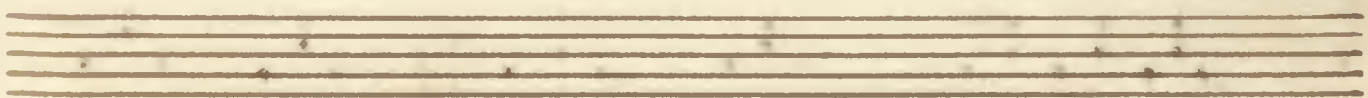
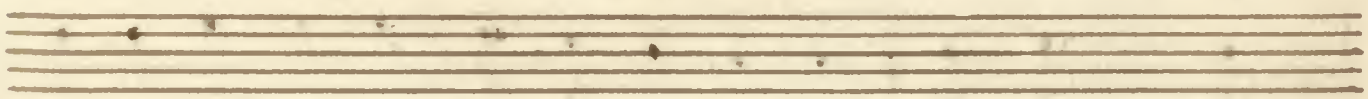
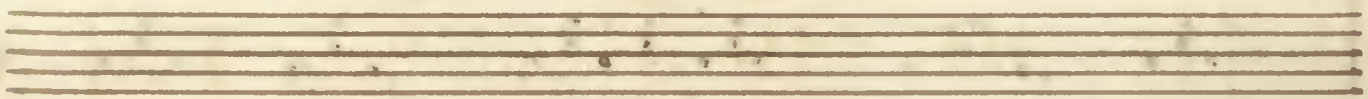
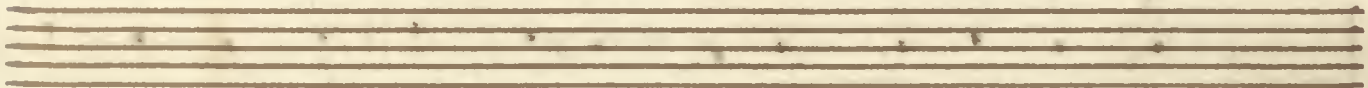
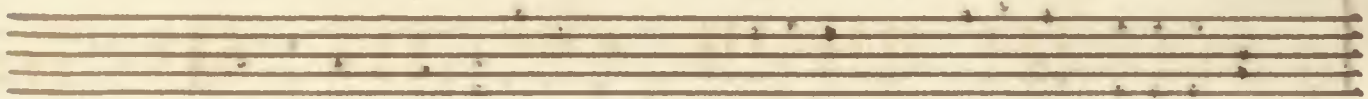
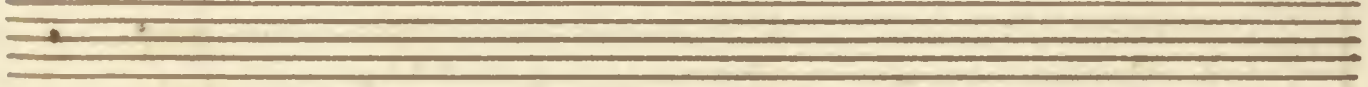
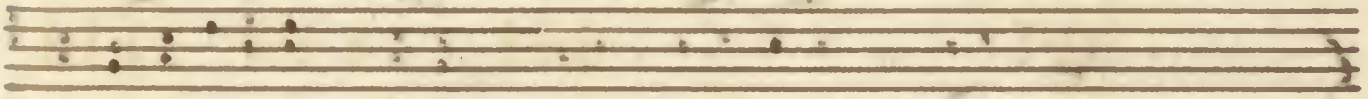
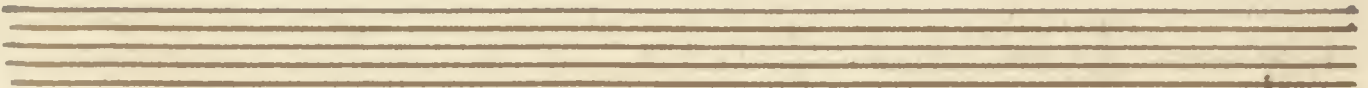
9

mais ah? si tu ne veux pas qu'ont du rre Co-ra ly

Co-ra ly ne char te ja mais ja - mais ja mais ne chan

te ja mais

D. C. F.



ii

*Vox*

*Guitare*

*Autre*

*foi tout dans la nature A-gi trait doucement mon*

*oeur du qu'on j'aimas ver du re j'ad mi*

*rai la mais sans te fleur le clairruis seau ce frais bo-*

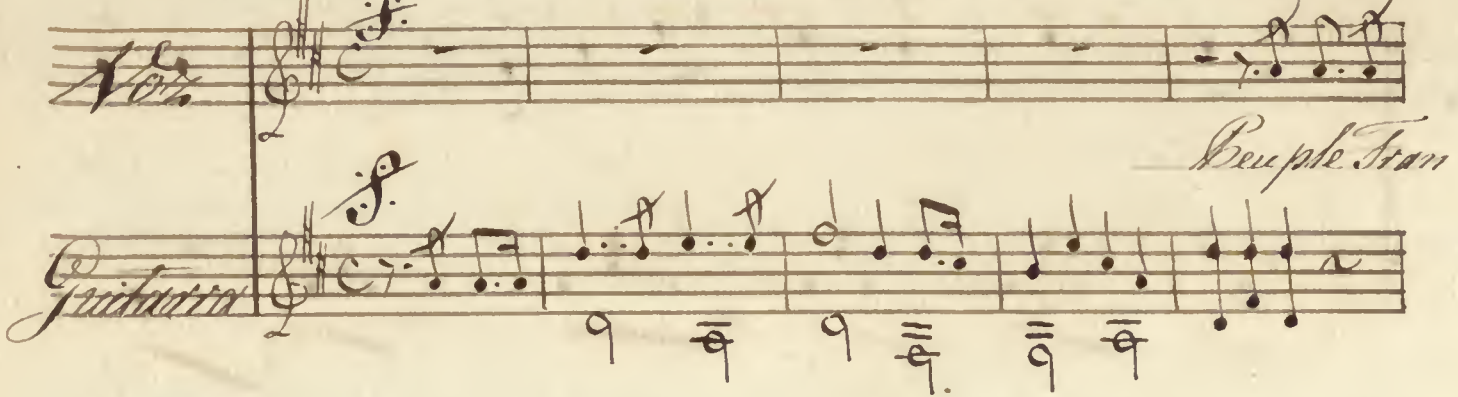
ca ge ce tair que flore par fu ma — ces ois

caux leurs jo li ra — ma ge Tout me plai sait il e' tait

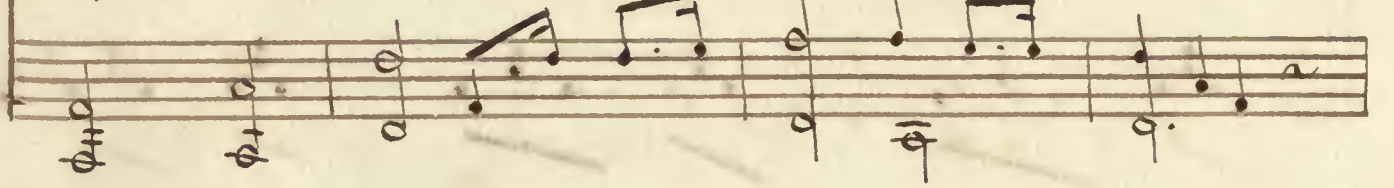
la~ il e' tait la~

13 *1<sup>re</sup> Parisienne Marche en Mi 6*

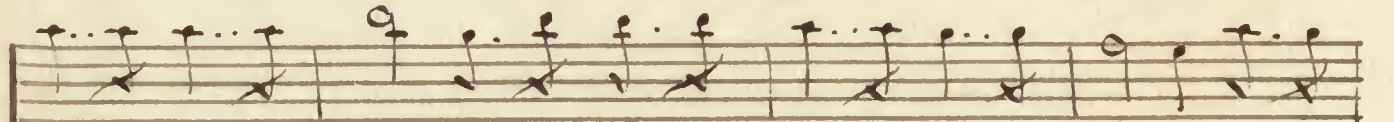
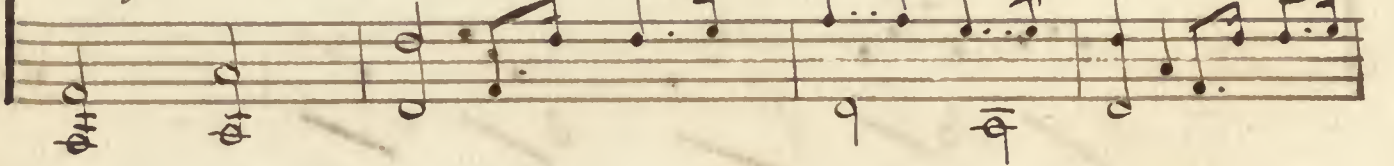
*Voz* *Guitarra* *Peuple Fran*



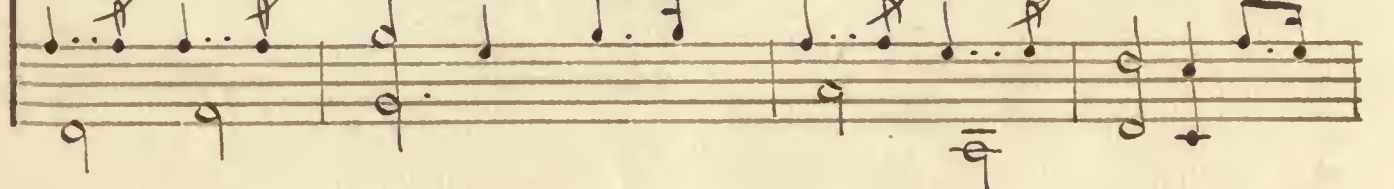
*çais peuple de bras vers la li ber te sou vice ses bras on nous di*



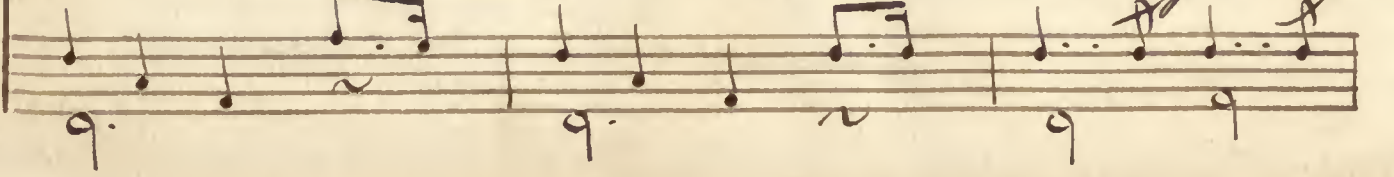
*loit: soy en es cla ses nou sa nous dit so yons sol dats; soudain Ca*



*ris dans sa me moi re a se trou ve son cri de gloire: En a*



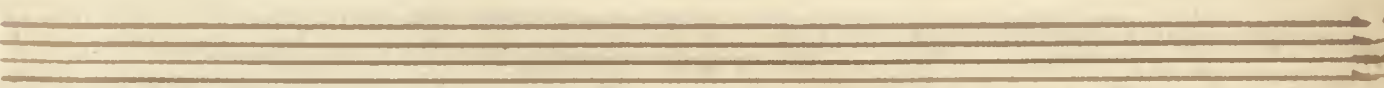
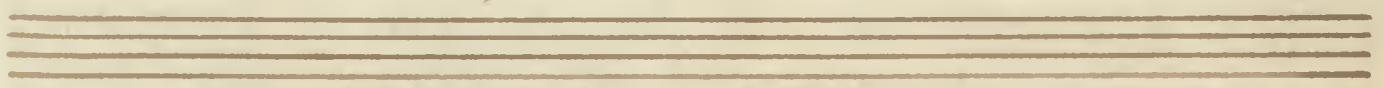
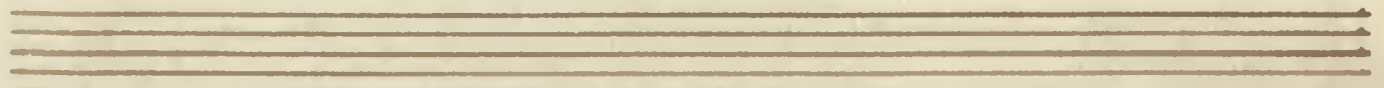
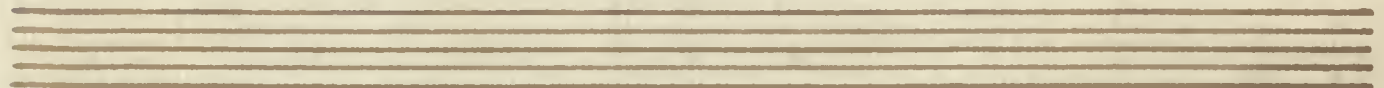
*van mar chon con tre leurs ca nons a tra vers le fer le*





jeudes ba ta Mons cou ran sa la vi toa re cou

ran sa la vi toa re .



This image shows a page of ten blank musical staves. Each staff is composed of five horizontal lines. The paper is aged and yellowed, with several small dark spots and smudges scattered across the surface. The top-left corner contains the number '5'. The staves are arranged vertically, with a small gap between each one. There is no musical notation or text on the page.

La Víctima del Claustro.

10%

Futuro

Al fin mi Dios ya no te ve re mas Ya con su

me tan cruel sa cri fi - cio Ho so fre - zi no a

cor dar me ja mas Ni del a mor del mundo mi sus

Ni - zios Ya la cruel da de tan ju sto de ver

In no la ré mia mor y mi be Te — ra si ho so fre

zi el no vol ber dea ver L' exi gis mas se

nor de mi fla que — ra.

La imagen fidei apararais que al fin Yo morire en un dulce penas  
 se borra en de mi triste memoria No faltará quien cante mis amores

No sea gran Dios no te apares de mi Doyan que fue mi vida un exemplar  
 que en tu lugar representa su gloria I se sabrán mis penas y dolores

Padre no fue sin poderle ayudar Tambien diran que si yo te adore  
 que en tus alturas devies pisiones No estorné en ti ni cetro ni corona

Y si Rey Luis hasta en el mismo altar Si quisie bien si te idolatri  
 se acuerda aqui en vuestras mansiones Solo estorné tu adorabile persona

*Voz*

*Guitarra*

Non ven gas dul ce som — bra de mi a do

ra — due — no a her mo se ar mi sue — nõ pa...

ra no — lar com el mi la bio ay Dios te nom — bra pe

ro — dis pier to y pa go ca ra. el fu gar ha la go

com un do - tor - cru - el ca - ro el - fu

ga: ha la go com - - un do - - - tor cru - -

el.

*Voz.*

*Guitarra*

*Au tre*

*foi tout dans la na tu re Ad - gi - tait dou ce ment mon*

*ccent Du ga - zon j'ai mas la ser du - re j'ad mi*

*rai la mais son te fleur le clair ruis seau ce frais bo*

ca ge Ce tait que flore par su ma ce ois

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "ca ge Ce tait que flore par su ma ce ois". The lower staff is a piano accompaniment line in treble clef, featuring chords and moving lines. The music is written in a cursive, handwritten style.

cause leurs jo li ra ma ge Tout me plai suit il e tait

The second system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "cause leurs jo li ra ma ge Tout me plai suit il e tait". The lower staff is a piano accompaniment line in treble clef, featuring chords and moving lines. The music is written in a cursive, handwritten style.

la il e tait la.

The third system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "la il e tait la.". The lower staff is a piano accompaniment line in treble clef, featuring chords and moving lines. The music is written in a cursive, handwritten style.

Four sets of empty musical staves, each consisting of two staves, are provided at the bottom of the page for further notation.



Voz

Chitarra

Deh cal mio ciel nel sor-no per po-co- le mie

pe-ne fa che la ma-to-be-ne mi

ven-ga a con-so-lar-se poi sor-ra di mii

prie ghi di mia bre xur nain se no di-



*piano* *sen qual me no il ce ne re a bag*

4 3 2      3 4 2

30/p

*na si si - - il - - - ce ne re a bag*

*na si*

Le Vieux Troubadour — Romanesque

Voz

Guitarra

Jeu en fan de la fo - li e cher. rous qui der mes pas trem

blans sou te - nez la vois af fai bli - e d'un trou ba -

dour aux che reux blanc. le vin les ris la chan son -

net - te char menten cor mes der ri ets jours e - - du

A musical staff containing a series of notes and rests, likely representing the vocal line for the first part of the lyrics.

*rieux tem je ne re gret te que ma jeunesse et mes*

A musical staff with chords and a dynamic marking 'p' (piano) at the beginning.

A musical staff featuring triplet markings (the number '3' in a circle) over groups of notes.

*d mours que ma jeu-nes-se et mes d mours.*

A musical staff with chords and notes, continuing the accompaniment.

A musical staff starting with a treble clef and a repeat sign, possibly indicating the end of a section.

A musical staff with notes and a treble clef, continuing the musical notation.

Four empty musical staves at the bottom of the page, indicating the end of the written music on this page.

*Largo*

Sou e gomba si nã re Ni-  
Oren se ro e go ni - an ly

Sou tas a ri tou se nais Jo-  
S.

be sa la men' es Eou si nai co sin dy - ran Ga bas o e go  
nã dout pi ca tou E chian bi ar co di tou Ni ha gac pa sa

se pa Et dos co Ni - e cous te co - es tou son nom beit go goas

nes.  
tou.

co

*Vn*  $\frac{3}{8}$  *From,*

*Andante.*

*Guitarra*  $\frac{3}{8}$

*tus-can-uy* come with my light wares all laden, to dear

happy England in summer's gay bloom, Then listen fair Lady,

And you pretty maid-en will you buy of the wan-der-ing

*Bavari-ana* broom Buya broom, buya broom, buya broom, buya

broom, buy a broom, buy a broom, buy a broom, buy a broom, buy a broom,

Will you buy of the vvan-dering Ba wa ri an, a broom will you buy of the

wan der ing Ba va ri an, a broom, Buy a broom, buy a broom, buy a -

broom, buy a broom, buy a broom, buy a broom, buy a broom, buy a broom, buy a

broom

No. 14

Come buy my fine brooms come la dyes co me buy

Guitarra

There is one for the ba by And one for the La dy Come buy my

fine brooms Co-me la dyes Come buy



*Sax*

*Guitarra*

Mari - qui - ta de - tus - o - jos sale um fue go

pe ne tran - te Que a me pe - cho de dia man te Derre -

ti - do ti - en me ja. El cho ro Ay Ay Ay . . . . .

. . . . . El cho ro Ay . . . . .

<sup>2<sup>a</sup></sup>  
 Quieres Niña donde a lasis,  
 Oh queit foyit te serid:

Oh Tequita por vana-te  
 No te tengo de mirar.

Que mis ojos tanto dñno  
 El remedio mi a dar.

No me burles de tus penas,  
 Yo te quiero forada dar.

El coro H.

El coro H.

Voz. *Ja no vaj al - mon te A - co ger ma - dro ños*

Guitarra *5<sup>a</sup>p.* *4<sup>a</sup>p.*

*Por que Bar to - lil - lo Como es tan zam bonz bo*

*Por que Bar to - lil - lo Como es tan zam bonz bo Como es tan zam*

*bon - bo Me sale al en cuen tro Me - los - co - me to - dos*

*I cuan do los mas ca Me hace tan tos mo mos tan tos -*

mo - mos tan tos mo - mos Aj! que mo mos

Me dice no ven gas, Por es tos con - tor nos Por que

eres mui sim ple Ejo soj mui ton to. I po dre co

mer - te I po dre co - mer - te I - po dre co mer te

Alegro

ces to i - ma dro nös ces to i - ma dro nös. I co -

mo soj don cel - li - ta, To no - se - lo que me -

dá: ~~al~~ co - ra zon me pal - pi ta, I - me

ha ce ti - pi - ta' ti - pi ti - pe ti - pe ti - pe

ta ti - pe ti - pe ti - pe ti - pe ti - pe ta'

Se... ou... vi... res - can tar um tris te, Dei xaió, não a fli.

ja es: Por que Quan do um tris te can ta Por que

Quan do um tris te can ta En tão

*Scala* *Lento*

*Adagio*

*Allegro*

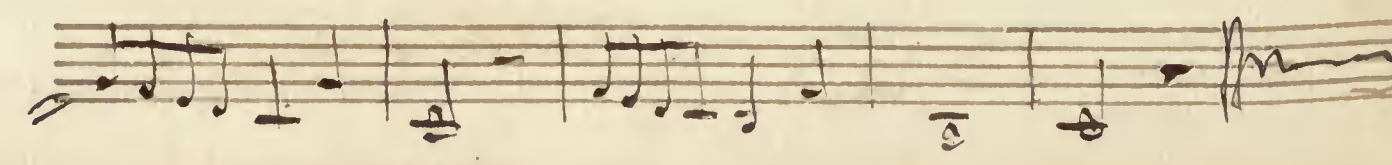
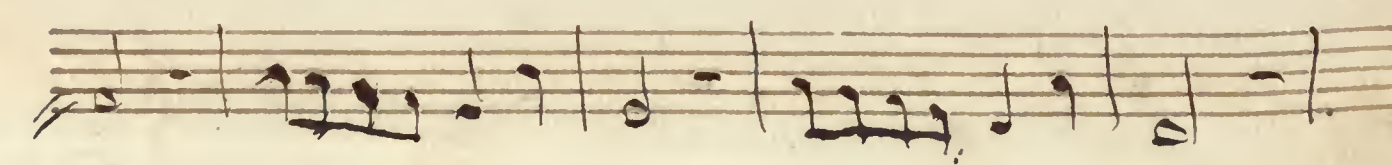
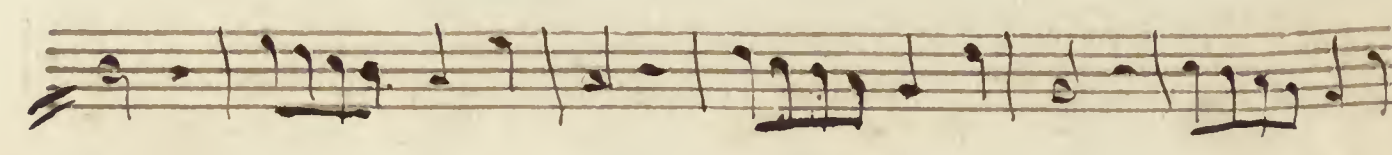
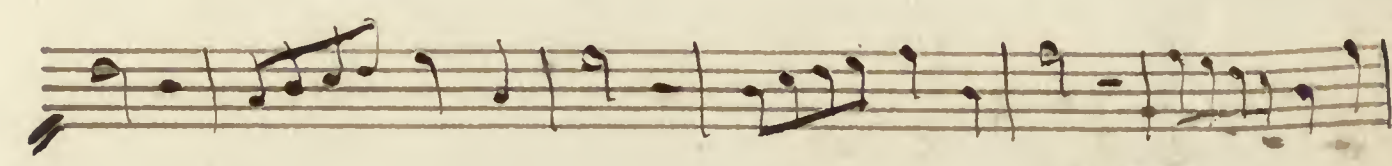
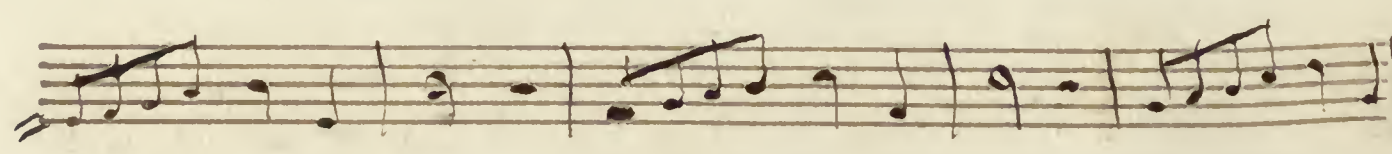
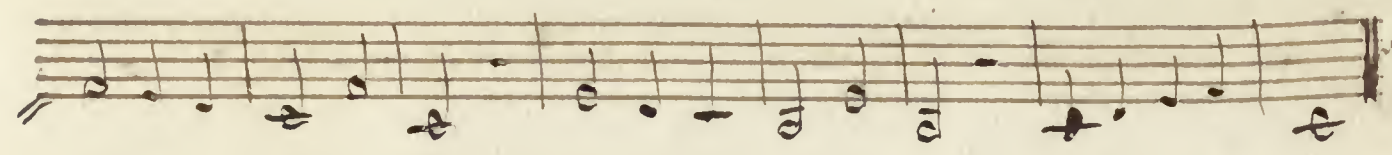
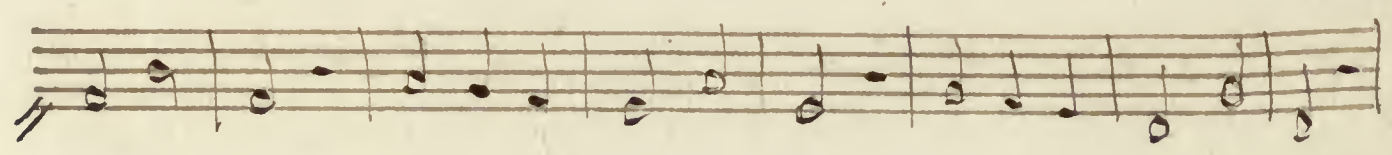
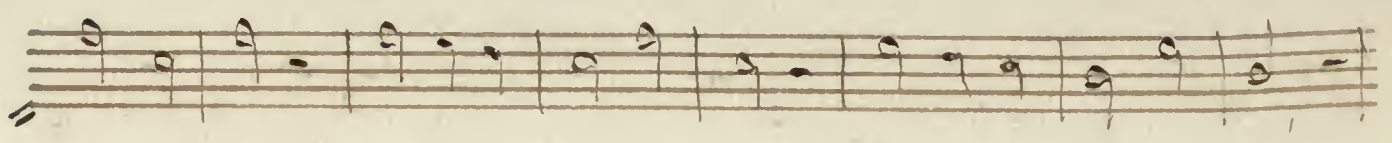
Moderato

Handwritten musical score for the first system, consisting of seven staves. The first staff is in treble clef with a 2/2 time signature. The music consists of a series of eighth and sixteenth notes, some with slurs and accents.

5<sup>a</sup> Mod.

Handwritten musical score for the second system, consisting of three staves. The first staff is in treble clef with a common time signature. The music continues with eighth and sixteenth notes, similar to the first system.





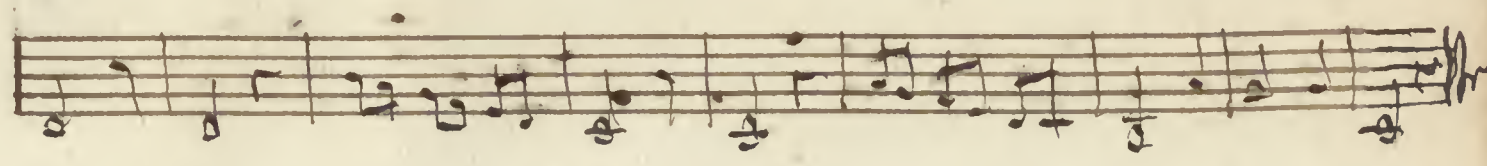
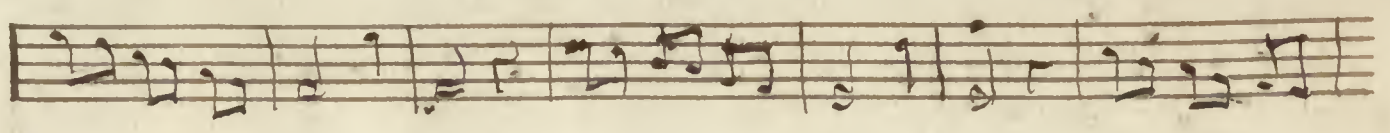
39

7.

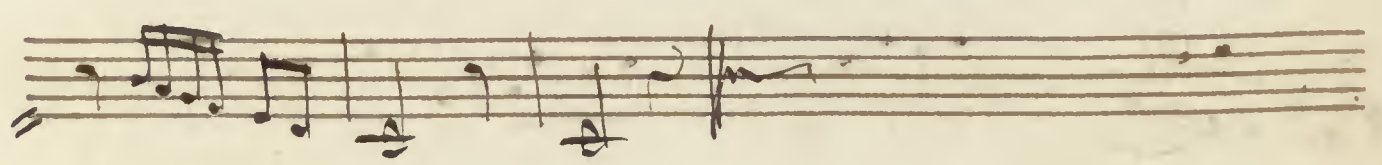
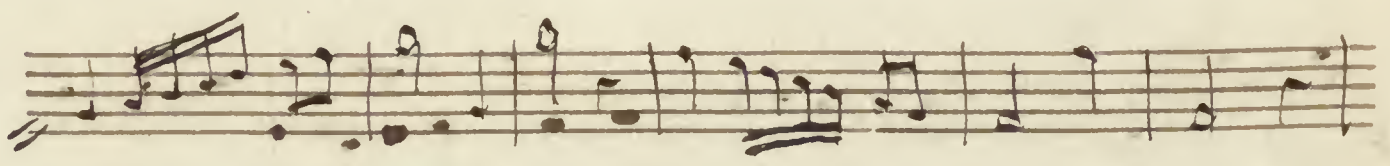
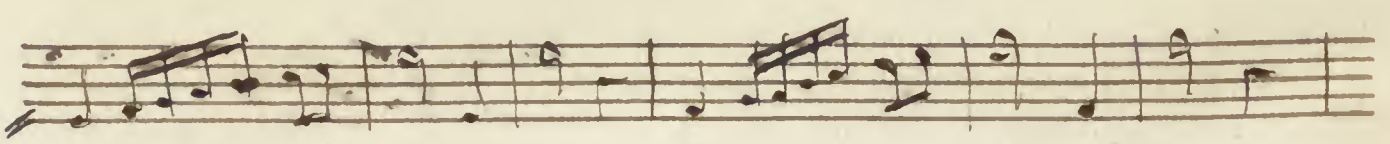
Handwritten musical score for exercise 39, consisting of seven staves. The first staff includes a treble clef, a common time signature, and a key signature of one flat. Above the first few notes, there are fingerings: '1' above the first note, '2-3' above the second and third notes, and '4-' above the fourth note. The music is written in a single melodic line with various rhythmic values including eighth and sixteenth notes.

8.

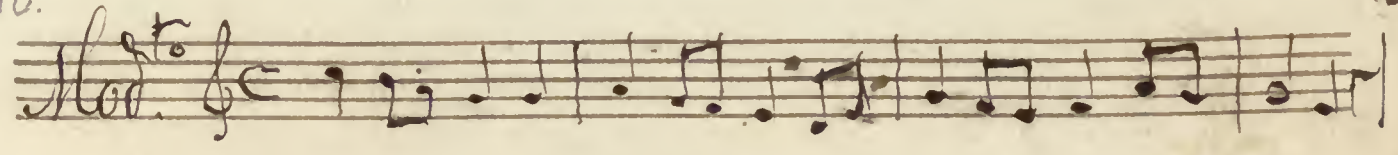
Handwritten musical score for exercise 8, consisting of three staves. The first staff begins with the tempo marking 'Allegro' and a 3/4 time signature. The music is written in a single melodic line, featuring a mix of eighth and sixteenth notes.



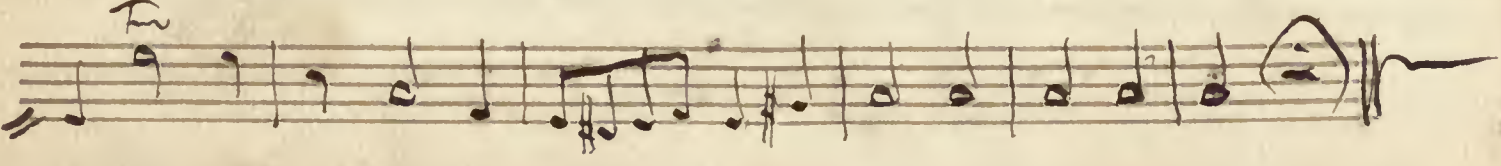
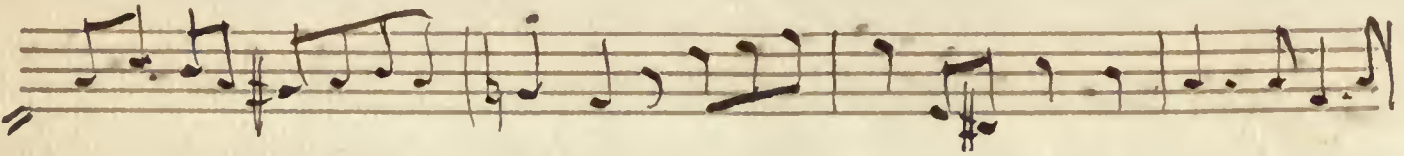
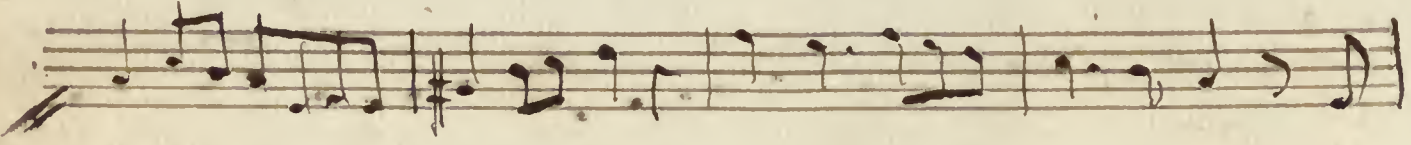
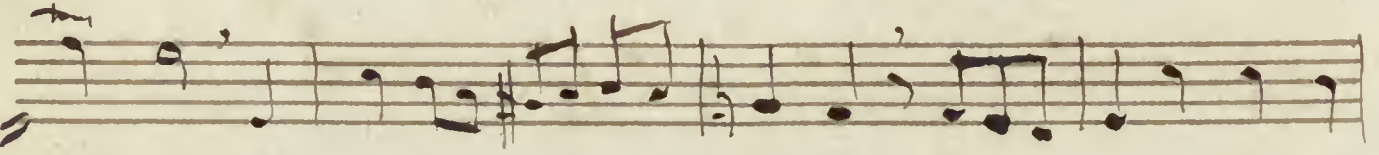
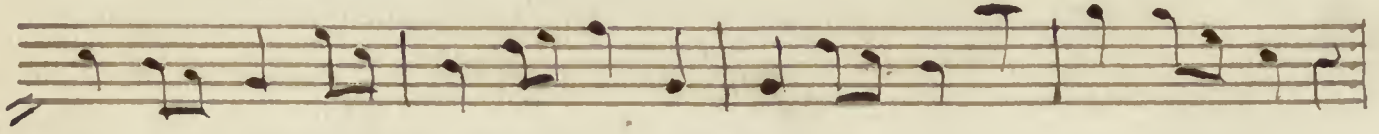
9.



10.



44



Echos des Prescreios Whittcayne N° 1

Cante e Balle Americano para

Piano Copiada por

Clavira Amelia de Jesus Gomes

Piano

The first system of handwritten musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a treble clef, a sharp sign, and a 4/4 time signature. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The lower staff is in bass clef with a 4/4 time signature. It begins with a bass clef and a 4/4 time signature. The accompaniment starts with a half note G2, followed by quarter notes A2, B2, and C3. There are various rests and notes throughout the system, including a 'Pia' marking above the second measure.

The second system of handwritten musical notation consists of two staves. The upper staff continues the melody from the first system, starting with a half note G4 and moving through various notes. The lower staff continues the accompaniment, with various chords and notes. The system ends with a double bar line.

The third system of handwritten musical notation consists of two staves. The upper staff continues the melody, and the lower staff continues the accompaniment. The system ends with a double bar line.

Handwritten musical notation on two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The notation includes various note values, rests, and accidentals.

Two empty musical staves. On the left, there is a large, stylized handwritten flourish. On the right, there is a red circular stamp with the text "NACIONAL DE LISBOA" and other illegible markings.

*Quira et melia de Jesus Gomez*

A series of seven empty musical staves, each consisting of five horizontal lines.

Prima de Ben. cazados et 127 Cendas

