

# **“MARIA, LA PORTUGUESA”**

(FADO)

*Canción original de Carlos Cano.*

*Arreglos para banda: Aurelio García.  
(Guion director)*





# - MARIA, LA PORTUGUESA -

**GUIÃO**

*Canção original de Carlos Cano  
- arr. p/ banda de Aurélio Alegría*

J = 116

CLARINETES I

CLARINETES II

S. ALTOS

S. TENORES

TROMPETES I

TROMPETES II

TROMPAS

TROMBONES

BOMBARDINOS

C. BAIXOS

1

2

Musical score page 2, featuring ten staves of complex musical notation. The score includes multiple voices and instruments, with various dynamics and markings such as *mf*, *f*, and *v*. Measure numbers are indicated above the staves.

Musical score page 3, featuring ten staves of complex musical notation. The score includes multiple voices and instruments, with various dynamics and markings such as *f*, *v*, and *f*. Measure numbers are indicated above the staves.

**3**

A page from a musical score containing ten staves of music. The staves are arranged in two columns of five. The top row consists of treble clef staves, while the bottom row consists of bass clef staves. Measure numbers 1 through 10 are placed above each staff. The music includes various note heads, stems, and rests, with some notes grouped by vertical lines. Measure 4 features a circled measure number. Measures 5 and 6 contain circled measures. Measures 7 and 8 contain circled measures. Measures 9 and 10 contain circled measures.

A musical score page featuring ten staves of music. The staves are arranged in two columns of five. The top row consists of soprano, alto, and tenor voices. The middle row consists of two violins, cello, and bassoon. The bottom row consists of two cellos and double bass. The music is in common time and includes dynamic markings such as *p*, *pp*, *mf*, and *mf*. Measure numbers 5 through 10 are present above the staves. Measure 5 starts with a forte dynamic. Measures 6-7 show sustained notes with grace notes. Measures 8-9 feature eighth-note patterns. Measure 10 concludes with a forte dynamic.

A page from a musical score containing six staves of music. The top three staves are in treble clef, G major, and common time. The bottom three staves are in bass clef, F major, and common time. The score includes dynamic markings such as *f*, *mf*, and *p*. Measure numbers 1 through 6 are present above the first six measures. Measures 7 through 12 are indicated by a single measure line. Measures 13 through 18 are indicated by another single measure line. Measures 19 through 24 are indicated by a third single measure line. Measures 25 through 30 are indicated by a fourth single measure line. Measures 31 through 36 are indicated by a fifth single measure line. Measures 37 through 42 are indicated by a sixth single measure line. Measures 43 through 48 are indicated by a seventh single measure line. Measures 49 through 54 are indicated by an eighth single measure line. Measures 55 through 60 are indicated by a ninth single measure line.

A page of musical notation for orchestra, featuring six staves. The top three staves are in G major (two treble clef) and the bottom three are in B-flat major (one bass clef). The music includes various dynamics like *mf*, *f*, and *p*, and performance instructions like "mf" and "p". Measures 1-10 are shown.

7

*f*

A page from a musical score containing ten staves of music. The staves are arranged in two columns of five. The top row consists of five treble clef staves, while the bottom row consists of five bass clef staves. The key signature varies across the staves, with some being in B-flat major (two staves) and others in A major (one staff). The time signature is mostly common time (indicated by a 'C'). The dynamics are primarily 'f' (fortissimo) and 'ff' (fortississimo). Measure numbers are present above the first few measures of each staff. The music includes various note values such as eighth and sixteenth notes, and rests. There are also several grace notes and slurs. The score is written on a grid of five-line staves.

Musical score page 10, measures 11-12. The score consists of six staves. Measures 11 and 12 begin with a forte dynamic (f). The vocal parts (Soprano, Alto, Tenor) sing eighth-note patterns. The Bassoon and Double Bass provide harmonic support with sustained notes and bassoon entries. The vocal parts sing "de S a" at the end of measure 12.



## **"MARIA, LA PORTUGUESA"**

**Autor de la letra: Carlos Cano (José Carlos Cano Fernández).**

En las noches de luna y clavel,  
de Ayamonte hasta Villa Real,  
sin rumbo por el río, entre suspiros  
una canción viene y va,  
que la canta María  
al querer de un andaluz.  
María es la alegría, y es la agonía  
que tiene el sur.

Que conoció a ese hombre  
en una noche de vino verde y calor  
y entre palmas y fandangos  
la fue enredando, le trastornó el corazón.  
Y en las playas de Isla  
se perdieron los dos,  
donde rompen las olas, besó su boca  
y se entregó.

Aaay, María la portuguesa  
desde Ayamonte hasta Faro  
se oye este fado por las tabernas  
donde bebe vinho amargo  
porque canta con tristeza  
porque esos ojos cerrados  
por un amor desgraciado,  
por eso canta, por eso pena.

¡Fado! fado porque me faltan tus ojos  
¡Fado! porque me falta tu boca  
¡Fado! porque se fue por el río  
¡Fado! porque se va con la sombra

Dicen que fue él te quiero  
de un marinero, razón de su padecer  
que en una noche en los barcos  
de contrabando, p'al langostino se fue.  
Y en las sombras del río,  
un disparo sonó.  
Y de aquel sufrimiento, nació el lamento  
de esta canción.

Aaay, María la portuguesa  
desde Ayamonte hasta Faro  
se oye este fado por las tabernas  
donde bebe vinho amargo  
porque canta con tristeza  
porque esos ojos cerrados  
por un amor desgraciado,  
por eso canta, por eso pena.

¡Fado! fado porque me faltan tus ojos  
¡Fado! porque me falta tu boca  
¡Fado! porque se fue por el río  
¡Fado! porque se va con la sombra

¡Fado! porque se fue por el río  
¡Fado! porque se va con la sombra.



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# - MARIA, LA PORTUGUESA -

## **Flauta**



SAMOUCO

Canção original de Carlos Cano  
arr. para Banda de Juizelio Alegria

The image shows ten staves of musical notation for a solo instrument, possibly flute or oboe. The music is in 2/4 time and has a key signature of B-flat major (two flats). The tempo is marked as 116 BPM. The notation includes various dynamics such as forte (f), piano (p), and mezzo-forte (mf). Articulations include trills, grace notes, and slurs. Performance techniques like eighth-note patterns and sixteenth-note runs are indicated. Measure numbers 1 through 10 are marked above the staff in some sections. The music consists of ten staves of musical notation.





# - MARIA, LA PORTUGUESA -

Oboé

Canção original de Carlos Cano  
arr. para Banda de Aurélio Alegria

*J = 116*

*f*

*p*

*mf*

*f*

*p*

*mf*

*pp*

*mf*

*f*

*mf*

*f*

*f*

*p*



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# - MARIA, LA PORTUGUESA -

Requinta

1º Outubro de 1918  
Canção original de Carlos Cano  
arr. para Banda de Audílio Alegria

*J = 116*

*f*

*p*

*mf*

*f*

*p*

*mf*

*f*

*p*

*mf*

*f*

*mf*

*p*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*f*

*p*

*f*



# - MARIA, LA PORTUGUESA

Clarinetes I

Canção original de Carlos Cano  
arr. para Banda de Aurélio Alegria



The musical score consists of 14 staves of music for Clarinetes I. The tempo is indicated as  $J=116$ . The key signature changes frequently, including sections in G major, E major, D major, C major, B major, A major, and G minor. The dynamics range from *p* (pianissimo) to *f* (fortissimo). Various performance techniques are marked, such as grace notes, slurs, and triplets. The score includes several rehearsal marks: ①, ②, ③, ④, ⑤, ⑥, ⑦, and ⑧. The music concludes with a final dynamic of *f*.



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# - MARIA, LA PORTUGUESA -

Clarinete II

FUNDADA EM  
10 DE DEZEMBRO DE 1915

SPLS

SAMOUCO

Canção original de Carlos Cano  
arr. para Banda de Aurélio Alegria

*J = 116*

Detailed description: The musical score is handwritten on 14 staves of five-line staff paper. It begins with a tempo of *J = 116* and a dynamic of *f*. The first staff uses a treble clef and a key signature of one flat. The second staff starts with a dynamic of *p* and includes a marking 'NO'. The third staff features dynamics *mf* and 'NO'. The fourth staff ends with a dynamic of *f*. The fifth staff begins with a dynamic of *p* and 'NO'. The sixth staff ends with a dynamic of *mf*. The seventh staff begins with a dynamic of *f*. The eighth staff ends with a dynamic of *f*. The ninth staff begins with a dynamic of *f* and 'NO'. The tenth staff ends with a dynamic of *p*. The eleventh staff begins with a dynamic of *f*. The twelfth staff ends with a dynamic of *f*. The thirteenth staff begins with a dynamic of *f*. The fourteenth staff ends with a dynamic of *f*.







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# - MARIA, LA PORTUGUESA -

1 DE DEZEMBRO DE 1935

S.F.P.L.S.

SAMOUCO

Cancão original de Carlos Cano  
arr. para Banda de Aurélio Alegria

Sax. Soprano

The sheet music consists of 14 staves of musical notation for Saxophone Soprano. The tempo is indicated as  $J=116$ . The key signature changes throughout the piece, including sections in B-flat major, G major, and F major. Various dynamics are marked, such as  $f$  (fortissimo),  $p$  (pianissimo),  $mf$  (mezzo-forte), and  $pp$  (pianississimo). Articulation marks like  $\circ$ ,  $\times$ , and  $\#$  are used. Measure numbers 1 through 8 are circled in the upper half of the page. Measure 9 begins with a dynamic of  $f$ . Measure 10 begins with a dynamic of  $p$ . Measure 11 begins with a dynamic of  $f$ . Measure 12 begins with a dynamic of  $p$ . Measure 13 begins with a dynamic of  $f$ . Measure 14 begins with a dynamic of  $f$ .



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S.F.P.L.S.

FUNDADA EM  
10 DE FEVEREIRO DE 1919

SAMOUCO

Canção original de Carlos Cano  
arr. para Banda de Aurélio Alegria

# - MARIA, LA PORTUGUESA

Sax. Alto I

$J=116$

*f*

$p$

$mf$

$f$

$p$

$mf$

$pp$   $mf$

$f$

$mf$

$f$

$pp$   $mf$

$f$

$mf$

$f$

$f$

$p$   $f$







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# - MARIA, LA PORTUGUESA -

SFPLS

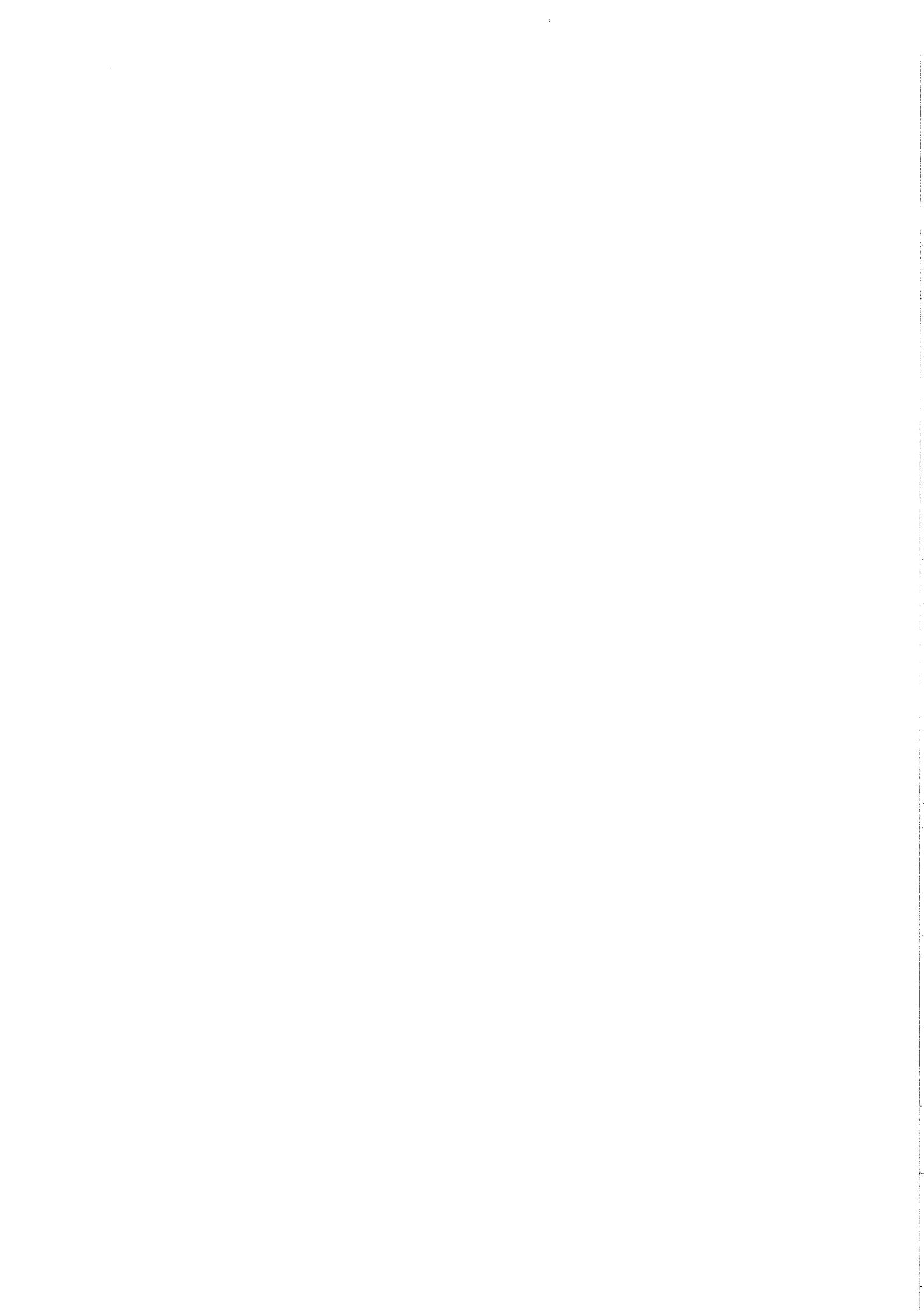
SAMOUCO

Canção original de Carlos Cano

arr. para Banda de Aurélio Alegria

Sax. Tenores

The sheet music consists of 14 staves of musical notation for Saxophone Tenor. The tempo is indicated as  $J = 116$ . The key signature changes throughout the piece, including sections in B-flat major, E major, and G major. Various dynamics are marked, such as *f*, *p*, *mf*, *pp*, and *mf*. The music features several melodic lines, some with grace notes and slurs. Measure numbers 1 through 14 are circled in the upper right corner of each staff. The score includes a treble clef, a bass clef, and a common time signature.



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S.F.P.L.S.

# - MARIA, LA PORTUGUESA -

Sax. Barítono

CANÇÃO  
SAMOUCO  
Canção original de Carlos Cano  
arr. para Banda de Aurélio Alegria

$J = 116$

**Sax. Barítono**

$J = 116$

**1**

**2**

**3**

**4**

**5**

**6**

**7**

**8**

**de sa**





# - MARIA, LA PORTUGUESA

Trompas - Mi<sub>b</sub>

J = 116

Canção original de Carlos Cano  
arr. para Banda de Aurélio Alegria



# - MARIA, LA PORTUGUESA -

Fliscorne I

Canção original de Carlos Cano  
arr. para Banda de Aurélio Alegria

The sheet music consists of 14 staves of musical notation for Fliscorne I. The tempo is indicated as  $J = 116$ . The key signature changes throughout the piece, including major and minor keys with various sharps and flats. Dynamics such as *f*, *p*, *mf*, and *pp* are used. The music features a variety of rhythmic patterns, including eighth and sixteenth note figures. Measure numbers 1 through 8 are circled in the upper half of the page, and measure numbers 6, 7, and 8 are circled in the lower half. The notation includes several grace notes and slurs. The score is set on a five-line staff system.



# - MARIA, LA PORTUGUESA

Fliscorne II

Canção original de Carlos Cano  
arr. para Banda de Aurélio Alegria

*J = 116*

The music is arranged for Fliscorne II and includes the following dynamics and performance instructions:

- Staff 1: *f*, *p* (circled 3)
- Staff 2: *p* (circled 3), *mf* (circled 2)
- Staff 3: *>* (circled 3), *f*
- Staff 4: *p* (circled 3)
- Staff 5: *mf* (circled 4)
- Staff 6: *pp*, *mf* (circled 3)
- Staff 7: *mf* (circled 6), *2* (circled 3)
- Staff 8: *f* (circled 2), *f* (circled 7)
- Staff 9: *3* (circled 3)
- Staff 10: *f* (circled 8), *p*
- Staff 11: *de* (circled 8), *a* (circled 3), *f*







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S.F.P.L.S.

0 DE SETEMBRO DE 1913

SAMOUCO

Canção original de Carlos Cano  
arr. para Bandas de Aurelio Alegria

# - MARIA, LA PORTUGUESA

Trompetes II

$\text{d} = 116$

1 2 3 4 5 6 7 8

de : a :



# - MARIA, LA PORTUGUESA -

Trombone I

SPS  
SAMOUCO

Canção original de Carlos Cano  
arr. para Banda de Aurélio Alegria

*J = 116*

*f*

*p* (1)

*mf* (2)

*f* (3)

*p* (4)

*mf*

*pp* *mf* (5)

*f* (6)

*f* (7)

*f* (8)

*p* *f*



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# - MARIA, LA PORTUGUESA -

SPLS  
SAMOCUO  
12 DEZEMBRO DE 1920

Trombones II + III

Canção original de Carlos Cano  
arr. para Banda de Aurélio Alegria

$J = 116$

The musical score consists of 12 staves of music for Trombones II + III. The key signature is B-flat major (two flats). The tempo is indicated as  $J = 116$ . The score includes dynamic markings such as *f*, *p*, *mf*, *pp*, and *mf*. Performance instructions include '3' over groups of notes and circled numbers 1 through 8, which likely refer to specific playing techniques or measures. The music features various rhythmic patterns, including eighth and sixteenth note combinations, and harmonic changes indicated by key signature changes.



# - MARIA, LA PORTUGUESA

Bombardinos - Dó ♯:

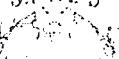
Canção original de Carlos Cano  
arr. para Banda de Aurélio Alegria

The musical score consists of ten staves of bassoon music. The key signature is D major (one sharp). The tempo is indicated as J = 116. The dynamics include forte (f), piano (p), mezzo-forte (mf), and sforzando (sf). Various slurs and grace notes are used throughout the piece. The score is divided into sections labeled 1 through 8, with section 9 starting at the bottom of page 2. The bassoon part includes several measures of sustained notes and rhythmic patterns. The score is presented on a grid of five-line staves.



# - MARIA, LA PORTUGUESA -

1 DE OUTUBRO DE 1929



SAMOUCO

Canção original de Carlos Cano  
arr. para Banda de Aurélio Alegria

Bombardinos - Si<sup>b</sup>

The musical score consists of 15 staves of music for the Bombardinos part. The key signature is Si<sup>b</sup>, and the tempo is d=116. The score includes dynamic markings such as f, p, mf, and sforzando (sfz). Various performance techniques like grace notes, slurs, and triplets are indicated throughout the piece. The score is divided into measures by vertical bar lines, and specific measures are numbered (1) through (8) above the staff.



# - MARIA, LA PORTUGUESA

C. Baixo - Mi $\flat$

J = 116

FUNCAÇÃO  
DE 27/10/2009 DE 13:19

SAMOUCO

Canção original de Carlos Cano  
arr. para Banda de Aurélio Alegria



# - MARIA, LA PORTUGUESA -

Tuba - Sib

Canção original de Carlos Cano  
arr. para Banda de Aurélio Alegria

The sheet music consists of 12 staves of musical notation for Tuba in Sib. The key signature changes from B-flat major (two flats) to G major (one sharp). The time signature is mostly common time (indicated by '2'). The dynamics include *f*, *p*, *mf*, *pp*, and *mf*. The tempo markings are  $\frac{1}{8}$  and  $\frac{1}{16}$ . The music features various rhythmic patterns, including eighth and sixteenth note groups. Measure numbers 1 through 8 are indicated above the staff. The score concludes with a final dynamic of *p*.

