

Ao distinto amigo Dr. Benvenuto Pereira

# SUGESTÕES DE UM SORRISO

## Tango

Versos de Filomeno Ribeiro

Música de Eduardo Souto

PIANO

*pp devagar e com muito sentimento*



The piano introduction is written for a grand piano in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first measure contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). The second measure has a quarter note (D5) and a quarter note (E5). The third measure features a quarter note (F#5) and a quarter note (G5). The fourth measure has a quarter note (A5) and a quarter note (B5). The fifth measure contains a quarter note (C6) and a quarter note (B5). The sixth measure has a quarter note (A5) and a quarter note (G5). The seventh measure features a quarter note (F#5) and a quarter note (E5). The eighth measure has a quarter note (D5) and a quarter note (C5). The ninth measure contains a quarter note (B4) and a quarter note (A4). The tenth measure has a quarter note (G4) and a quarter note (F#4). The eleventh measure features a quarter note (E4) and a quarter note (D4). The twelfth measure has a quarter note (C4) and a quarter note (B3). The thirteenth measure contains a quarter note (A3) and a quarter note (G3). The fourteenth measure has a quarter note (F#3) and a quarter note (E3). The fifteenth measure features a quarter note (D3) and a quarter note (C3). The sixteenth measure has a quarter note (B2) and a quarter note (A2). The seventeenth measure contains a quarter note (G2) and a quarter note (F#2). The eighteenth measure has a quarter note (E2) and a quarter note (D2). The nineteenth measure features a quarter note (C2) and a quarter note (B1). The twentieth measure has a quarter note (A1) and a quarter note (G1). The score includes a dynamic marking of *pp* and the instruction *devagar e com muito sentimento*. There are also some performance markings like '3' and '2' above the notes.

CANTO

Oh! mulher!... Não sei con-tar quan-do sor - ris as-sim



The vocal line is written in a soprano clef with a key signature of one sharp (F#). The lyrics are "Oh! mulher!... Não sei con-tar quan-do sor - ris as-sim". The piano accompaniment is written for a grand piano in 2/4 time, with a treble and bass clef. It features a melodic line in the treble clef and a bass line in the bass clef. The piano accompaniment includes a dynamic marking of *pp* and the instruction *devagar e com muito sentimento*. The piano accompaniment also includes a dynamic marking of *pp* and the instruction *devagar e com muito sentimento*.

O que mi-nh'alma ansei-a com fer-vor.



The vocal line is written in a soprano clef with a key signature of one sharp (F#). The lyrics are "O que mi-nh'alma ansei-a com fer-vor." The piano accompaniment is written for a grand piano in 2/4 time, with a treble and bass clef. It features a melodic line in the treble clef and a bass line in the bass clef. The piano accompaniment includes a dynamic marking of *pp* and the instruction *devagar e com muito sentimento*.

Quantagmo-ção produz em mim      Es-te gran-dio-so amor!..

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a 7/8 time signature. The lyrics are written below the notes. The piano accompaniment features a complex rhythmic pattern with many beamed notes and rests.

Oh! mulher!... —      Eu te su-pli-co in-da uma vez, Por Deus. —

8.....segue

The second system continues the musical score. The vocal line has a treble clef and contains the lyrics. The piano accompaniment continues with similar complex rhythmic patterns. A fermata is placed over the final note of the vocal line. Below the lyrics, there is a measure rest symbol consisting of a stylized '8' followed by a dotted line and the word 'segue'.

Que não me-dei-xes su-cun - bir na dor —

9.....

The third system concludes the musical score. The vocal line has a treble clef and contains the lyrics. The piano accompaniment continues with complex rhythmic patterns. A fermata is placed over the final note of the vocal line. Below the lyrics, there is a measure rest symbol consisting of a stylized '9' followed by a dotted line.

Fim

De não fru-ir os bei-jos teus

A - - - - - mor

FIM

Não sei que pos-sa sei-gua-lar aes-ta pai-xão, Es-te de-se-jo de yncon-

trar no so-fri-men-to. Tu-do que sen-te de pra-zer meu co-ra-ção

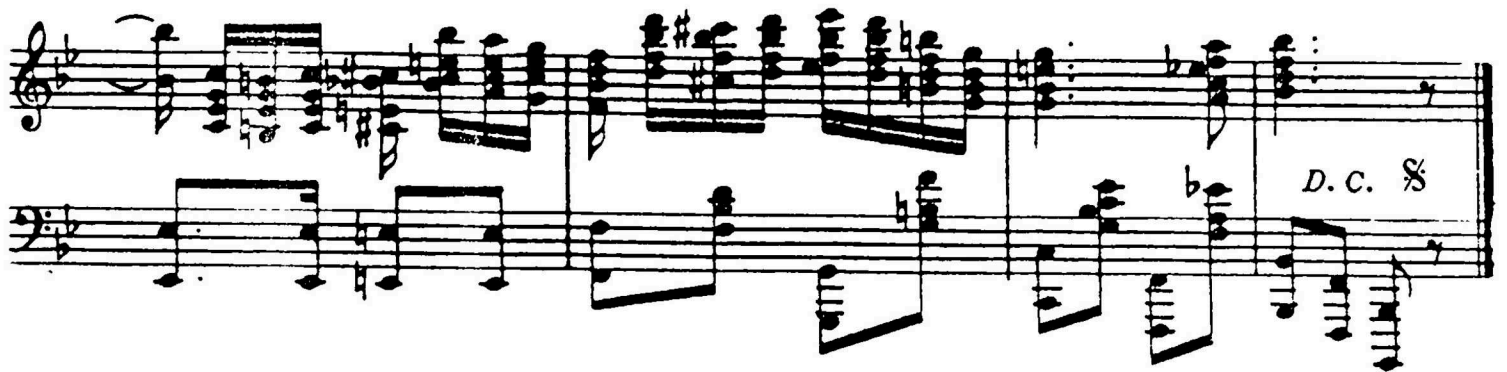
Tudo que re-gem-bece - cer meu pensa-men - to Si por ven-tura assim che-



gar ao fim da vi - da, Sem a for-tu-na de go - zar o que so-fri;



Que ao menos dê um beijo só por des-pe-dida em quem viveu Por ti!...



Oh! mulher!  
Não sei contar quando sorris assim  
O que minh'alma anseia com fervor.  
Quanta emoção produz em mim  
Este grandioso amor!  
Oh! mulher!  
Eu te suplico inda uma vez, por Deus,  
Que não me deixes succumbir na dor  
De não fruir os beijos teus,  
Amor!

Não sei que possa se igualar  
A esta paixão,  
Este desejo de encontrar  
no sofrimento  
Tudo o que sente de prazer  
meu coração.  
Tudo o que vive a embriecer  
meu pensamento.  
Si por ventura assim chegar  
ao fim da vida,  
Sem a fortuna de gozar  
quanto sofri;  
Que ao menos dê um beijo só  
por despedida  
Em quem viveu  
Por ti!...