

# Lisboa Antigua

## (Lisboa Antiga)

FADO-MARCHA

Adaptação de M. SALINAS

Música de RAUL PORTELA  
Letra de J. GALHARDO - A. do VALE

PIANO

*f*

The piano introduction is written in 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The piece begins with a forte (*f*) dynamic.

§

Lis-bo-a an - ti - gua re - po - sa \_\_\_\_\_ lle - na de en - can - to y be - lle - za \_\_\_\_\_  
Lis - bo - a ve - lha ci - da - de \_\_\_\_\_ chei - a de en - can - to e be - le - za \_\_\_\_\_

*p*

The vocal entry begins with a piano (*p*) dynamic. The melody is in a minor key and features a mix of eighth and quarter notes. The piano accompaniment consists of a simple bass line with quarter notes.

Que fuis te her - mo sa al son - re - ir \_\_\_\_\_ y al ves - tir \_\_\_\_\_ tan ai - ro - sa \_\_\_\_\_  
Sem - pre for - mo - sa a sor - rir \_\_\_\_\_ e ao ves - tir \_\_\_\_\_ sem - pre ai - ro - sa \_\_\_\_\_

The piano accompaniment continues with the same bass line pattern, providing harmonic support for the vocal line.

El ve - lo de la nos - tal - gia \_\_\_\_\_ cubre tu ros - tro de lin - da prin - ce - sa \_\_\_\_\_  
O branco veu da sau - da - de \_\_\_\_\_ cobre o teu ros - to lin - da prin - ce - sa \_\_\_\_\_

The piano accompaniment concludes the section with the same rhythmic and harmonic structure as the previous lines.