

Música de Cabo Verde

Music from Cabo Verde

Songbook

Volume 1

Cifras

Chords

20 estudos para violão tradicional
Composições de Humberto Ramos

20 studies for traditional guitar
Compositions of Humberto Ramos

Idealizado, produzido e editado por
Designed, produced and edited by

Humberto Ramos

20 músicas instrumentais com harmonia (acordes cifrados)
para violão, guitarra, cavaquinho, piano e outros instrumentos

20 instrumental songs containing harmony (numbered chords)
for Acoustic and electric guitar, cavaquinho, piano and others instruments

Biografia

Humberto Vitorino Ramos, nascido em S. Vicente no ano 1967, Compositor, Pianista, Professor e Orquestrador, vive em Lisboa desde 1994.

Iniciou os seus estudos musicais na escola Salesiana de Artes e Ofícios em Mindelo. Estudou Teoria musical, Piano, Harmónium e órgão com o Padre Cristiano Rodrigues.

Licenciado em Composição. Estudou na Escola Superior de Música de Lisboa com os compositores Carlos Caires (Composição, Análise Musical, Sound and Music Computing), António Pinho Vargas (Composição), Carlos Marecos (Técnicas de Composição Contemporânea), João Madureira (Harmonia e Técnicas de Composição Contemporânea) maestro Roberto Perez (Orquestração e Técnicas de Composição), José Luis Ferreira (Sound and Music Computing), Carlos Fernandes (Score Edition, Sound and Music Computing), Pedro Moreira (Orquestração para Big Band e Composição Jazz) e com João Moreira (Teoria e Harmonia do Jazz).

Ainda estudou Análise e Técnicas de Composição com Eurico Carrapatoso, Piano com Ana Valente na Academia Amadores de Música, Piano Jazz com João Maurílio e Harmonia de Jazz com Zé Eduardo. Frequentou seminários com os compositores: João Pedro Oliveira, Marc-André Dalbavie, Ertugrul Sevsay.

É professor de Música na Academia de Música de Alcobaça onde leciona Formação Musical, Teoria e Análise Musical, Física do Som e Projetos Colectivos e Improvisação.

Organista, director de coro e fundador dos pequenos cantores na Paróquia de Amora.

Como pianista e director musical trabalhou e trabalha com a maioria dos cantores caboverdianos (Cesária Évora, Bana, Ilde Lobo, Titina, Celina Pereira, Maria Alice, Lura, Fantcha, Dudú Araújo, Ana Firmino, Mariana Ramos, Tito Paris, Dany Silva...etc) e atualmente é director musical do projeto Tribute à Cesária Évora. Tocou em vários grupos em S.Vicente: Wings, Hair Gang, Climax Band, Grito de Mindelo, Kings, Mindel Band.



Biography

Humberto Vitorino Ramos, born in S.Vicente in 1967, Composer, Pianist, Teacher and Orchestrator, lives in Lisbon since 1994.

He began his musical studies at the Escola Salesiana de Artes e Ofícios in Mindelo. He studied music theory, piano, harmonium and organ with Priest Cristiano Rodrigues.

Graduated in Composition and Post graduated in Audiovisual Production Applied to Music. He studied at the Escola Superior de Música in Lisbon with composers Carlos Caires (Composition, Musical Analysis, Sound and Music Computing), António Pinho Vargas (Composition), Carlos Marecos (Contemporary Composition Techniques), João Madureira (Harmony and Contemporary Composition Techniques) conductor Roberto Perez (Orchestration and Composition Techniques), José Luis Ferreira (Sound and Music Computing), Carlos Fernandes (Score Edition, Sound and Music Computing), Pedro Moreira (Orchestration for Big Band and Jazz Composition) and with João Moreira (Jazz Theory and Harmony). He also studied Analysis and Composition Techniques with Eurico Carrapatoso, Piano with Ana Valente at the Academia Amadores de Música, Pia-

no Jazz with João Maurílio and Jazz Harmony with Zé Eduardo. He has also attended seminars with composers João Pedro Oliveira, Marc-André Dalbavie, Ertugrul Sevsay.

Postgraduation in Audiovisual Production Applied to Music with professors Pedro Zaz and Miguel Munhá.

He is a Music teacher at the Academia de Música de Alcobaça, where he teaches Music Training, Theory and Musical Analysis, Physics of Sound and Collective Projects and Improvisation.

Organist, choir director and founder of the Young Singers at Parish of Amora.

As a pianist and music director, he has worked, and continues to work with most Cape Verdean singers (Cesária Évora, Bana, Ildo Lobo, Titina, Celina Pereira, Maria Alice, Lura, Fantcha, Dudú Araújo, Ana Firmino, Mariana Ramos, Tito Paris, Dany Silva, among others) and is currently the music director of the Tribute to Cesária Évora Project. He also performed in numerous groups in S.Vicente, such as Wings, Hair Gang, Climax Band, Grito de Mindelo, Kings and Mindel Band. Band, Grito de Mindelo, Kings, Mindel Band.

Biographie

Humberto Vitorino Ramos, né à S.Vicente en 1967, compositeur, pianiste, professeur et orchestrateur, réside à Lisbonne depuis 1994.

Il a commencé ses études musicales à l'École Salesiana de Artes e Ofícios de Mindelo. Il a étudié la théorie musicale, le piano, l'harmonie et l'orgue avec le Prêtre Cristiano Rodrigues.

Licencié en composition. Il a étudié à l'École Superior de Música de Lisboa avec les compositeurs Carlos Caires (Composition, Analyse Musicale, Informatique du Son et de la Musique), António Pinho Vargas (Composition), Carlos Marecos (Techniques de Composition Contemporaine), João Madureira (Techniques d'Harmonie et de Composition Contemporaine) chef Roberto Perez (Techniques d'Orchestration et de Composition), José Luis Ferreira (Informatique du Son et de la Musique), Carlos Fernandes (Édition de partition, Informatique du son et de la Musique), Pedro Moreira (orchestration pour big band et composition jazz) et avec João Moreira (théorie et harmonie du jazz). Il a également étudié Techniques d'analyse et de composition avec

Eurico Carrapatoso, Piano avec Ana Valente à l'Academia Amadores de Música, Piano jazz avec João Maurílio et Harmonie de Jazz avec Zé Eduardo. Il a suivi des séminaires avec les compositeurs: João Pedro Oliveira, Marc-André Dalbavie, Ertugrul Sevsay.

Il est professeur de musique à l'Academia de Música d'Alcobaça, où il enseigne la Formation musicale, la Théorie et l'analyse musicale, la Physique du son et les Projets collectifs et l'improvisation.

Organiste, chef de chœur et fondateur des Petits Chanteurs de la paroisse d'Amora.

En tant que pianiste et directeur musical, il a travaillé avec la plupart des chanteurs capverdiens (Cesária Évora, Bana, Ildo Lobo, Titina, Celina Pereira, Maria Alice, Lura, Fantcha, Dudú Araújo, Ana Firmino, Mariana Ramos, Tito Paris, Dany Silva... etc), et il est actuellement directeur musical du projet Tribute to Cesária Évora. Il a joué dans divers groupes de S.Vicente: Wings, Hair Gang, Climax Band, Grito de Mindelo, Kings, Mindel Band.

传记

温贝托·维托里诺·拉莫斯(Humberto Victorino Ramos)，1967年出生于圣维森特(S.Vicente)，作曲家、钢琴家、教师和编曲家，自1994年起居住在里斯本。他开始在明德洛的Salesian工艺美术学院学习音乐。他跟随克里斯蒂亚诺·罗德里格斯神父学习音乐理论、钢琴、小提琴和管风琴。获得作曲的合成许可，他曾在里斯本高等音乐学院(Escola Superior de Música de Lisboa)与作曲家Carlos Caires(作曲、音乐分析、声音和音乐计算)、António Pinho Vargas(作曲)、Carlos Marecos(当代作曲技术)、João Madureira(和声与当代作曲技巧)、JoséLuis Ferreira(声音和音乐计算)、Carlos Fernandes(音乐和音乐计算乐谱版)、Pedro Moreira(大乐队和爵士乐作曲的编曲)以及João Moreira(爵士乐理论和和声)。他还与Eurico Carrapatoso学习了分析和作曲技巧，与安娜·瓦伦特(Ana Valente)在阿玛多雷斯·德·穆西嘉学院学习了钢琴，与若昂·毛里奥(João

Maurílio)学习了钢琴爵士乐，与泽·爱德华多(Zé Eduardo)学习了爵士和声。他与作曲家João Pedro Oliveira、Marc-André Dalbavie、Ertugrul Sevsay一起参加了研讨会。

他是阿尔科巴萨音乐学院的音乐教授，教授音乐训练、理论和音乐分析、声音物理学、集体项目和即兴创作。风琴演奏人，合唱团指挥和黑莓教区小歌手的创始人。作为一名钢琴家和音乐总监，他曾与大多数佛得角歌手(Cesária Évora、Bana、Ildo Lobo、Titina、Celina Pereira、Maria Alice、Lura、Fantcha、Dudú Araújo、Ana Firmíno、Mariana Ramos、Tito Paris、Dany Silva.....等)合作。他目前是Cesária Évora致敬项目的音乐总监。在佛得角的S.Vicente跟不同乐队中演出：Wings、Hair Gang、Climax Band、Grito de Mindelo、Kings、Mindel Band。



A música de Cabo Verde tem uma forte tradição oral. Como forma de tentar preservar a sua originalidade optei por começar este projeto: SONGBOOK- Cabo Verde.

Nesta coleção, por autores, além das melodias transcritas também terão as harmonias sugeridas pelos próprios autores.

Este volume 1, contem 20 temas da minha autoria baseados no violão tradicional, daí o nome de Estudos para Violão Tradicional. Estes temas foram inspiradas nos estilos instrumentais tocados em Cabo Verde: morna,

mazurca, polka, bolero, foxtrot, coladera, sanjon. Além de partituras para instrumentos não transpositores também inclui partituras para instrumentos em Bb.

Para completar este trabalho podem praticar com os acompanhamentos para os temas lendo o **QR CODE**.

É um livro que podem ter sempre por perto para tocar em grupo.

Espero que tenham bons momentos de diversão.



Cape Verde's music has a strong oral tradition. As a way of trying to preserve its originality I chose to start this project: SONGBOOK- Cabo Verde.

In this collection, by authors, in addition to the transcribed melodies will also have the harmonies suggested by the authors themselves.

This volume 1, contains 20 themes of my own based on the traditional guitar, with the name of Studies for Traditional Guitar. These themes were inspired by the instrumental styles played in Cabo Verde: morna, mazurca, polka, bolero,

foxtrot, coladera, sanjon. In addition to sheet music for non-transposing instruments it also includes sheet music for instruments in Bb.

To complete this work you can practice with the play along, on this **QR CODE**.

It's a book you can always have around to play as a group.

I hope you have a good time with fun.



La musique du Cap-Vert a une forte tradition orale. Pour essayer de préserver son originalité, j'ai choisi de lancer ce projet: SONGBOOK - Cabo Verde.

Dans cette collection, par les auteurs, en plus des mélodies transcrives auront également les harmonies suggérées par les auteurs eux-mêmes.

Ce volume 1, contient 20 thèmes de mon cru basés sur la guitare traditionnelle, d'où le nom de Studies for Traditional Guitar. Ces thèmes ont été inspirés par les styles instrumentaux

joués au Cabo Verde: morna, mazurca, polka, boléro, foxtrot, coladera, sanjon. En plus des partitions pour instruments sans transpositeur, il comprend également des partitions pour instruments en Bb.

Pour compléter ce travail, vous pouvez vous entraîner avec les accompagnements pour les thèmes indiqués dans le **QR CODE**.

C'est un livre que vous pouvez toujours avoir autour de vous pour jouer en groupe.

J'espère que vous passerez un bon moment en vous amusant.

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Cifras

Chords

TCHAM

Estudo n1 -bolero
para violão tradicional

Humberto Ramos

$\text{♩} = 114$

The sheet music consists of six staves of eighth-note patterns. The first staff starts with Dm, followed by a repeat sign, then Dm, B♭, and B♭. The second staff starts with B♭7, followed by a bracketed section labeled '1. E7 A7 A7 | 2. G7'. The third staff starts with C, followed by C7, F, F, Em, A7, Dm, and G7. The fourth staff starts with C, followed by C7, F, F, and E7. The fifth staff starts with Am, followed by B♭, B♭7, E7, A7, A7, and ends with 'dal §'. The sixth staff is partially visible at the bottom.

1. E7 A7 A7 | 2. G7

10 C C7 F F Em A7 Dm G7

16 C C7 F F E7

22 Am B♭ B♭7 E7 A7 A7 dal §

Cifras

DEBOCHE DE CÊU

Chords

Estudo n2 - Foxtrot
para violão tradicional

Humberto Ramos

♩ = 100

A musical staff in 4/4 time with a treble clef. It shows five measures of music. The first measure has a single note. The second measure has a sixteenth-note pattern. The third measure starts with a vertical bar line and contains a sixteenth-note pattern. The fourth measure contains a sixteenth-note pattern. The fifth measure contains a sixteenth-note pattern.

C C G7 G7 C

A musical staff in 4/4 time with a treble clef. It shows six measures of music. The first measure contains a sixteenth-note pattern. The second measure contains a sixteenth-note pattern. The third measure contains a sixteenth-note pattern. The fourth measure contains a sixteenth-note pattern. The fifth measure contains a sixteenth-note pattern. The sixth measure contains a sixteenth-note pattern.

E7 Am D7 G C G7

A musical staff in 4/4 time with a treble clef. It shows four measures of music. The first measure contains a sixteenth-note pattern. The second measure contains a sixteenth-note pattern. The third measure contains a sixteenth-note pattern. The fourth measure contains a sixteenth-note pattern.

G7 C E7 Am

A musical staff in 4/4 time with a treble clef. It shows three measures of music. The first measure contains a sixteenth-note pattern. The second measure contains a sixteenth-note pattern. The third measure contains a sixteenth-note pattern.

D7 G7 Gm

A musical staff in 4/4 time with a treble clef. It shows six measures of music. The first measure contains a sixteenth-note pattern. The second measure contains a sixteenth-note pattern. The third measure contains a sixteenth-note pattern. The fourth measure contains a sixteenth-note pattern. The fifth measure contains a sixteenth-note pattern. The sixth measure contains a sixteenth-note pattern.

Dm E7 Gm D7 Gm Dm

A musical staff in 4/4 time with a treble clef. It shows seven measures of music. The first measure contains a sixteenth-note pattern. The second measure contains a sixteenth-note pattern. The third measure contains a sixteenth-note pattern. The fourth measure contains a sixteenth-note pattern. The fifth measure contains a sixteenth-note pattern. The sixth measure contains a sixteenth-note pattern. The seventh measure contains a sixteenth-note pattern.

Dm C7 F G A7 Dm Fm

A musical staff in 4/4 time with a treble clef. It shows eight measures of music. The first measure contains a sixteenth-note pattern. The second measure contains a sixteenth-note pattern. The third measure contains a sixteenth-note pattern. The fourth measure contains a sixteenth-note pattern. The fifth measure contains a sixteenth-note pattern. The sixth measure contains a sixteenth-note pattern. The seventh measure contains a sixteenth-note pattern. The eighth measure contains a sixteenth-note pattern.

C A Dm G7 C C7 F G7

A musical staff in 4/4 time with a treble clef. It shows five measures of music. The first measure contains a sixteenth-note pattern. The second measure contains a sixteenth-note pattern. The third measure contains a sixteenth-note pattern. The fourth measure contains a sixteenth-note pattern. The fifth measure contains a sixteenth-note pattern.

C A7 Dm G7 C

Cifras

LA NA LAGINHA

Chords

Estudo n3 - Colasamba
para violão tradicional

Humberto Ramos

♩ = 90

3

B⁷ Em B⁷ Em E⁷

9 Am E⁷ Am C^{#7} F^{#m} B⁷ E⁷

16 B⁷ Em B⁷ Em E⁷ Am

22 E⁷ Am C^{#7} F^{#m} B⁷ E⁷

28 Am Am/G F^{#ø7} F^{maj7} Am Am/G F^{#ø7} F^{maj7} F⁷

36 B_b E_b D⁷ Gm⁷ G⁷ Cm C° Gm/B_b A° D⁷ Gm

46 C° Gm/B_b A° D⁷ 1. Gm G_b F⁷ 2. Gm C^{#ø7} F^{#7}

Cifras

RODA RODA

Chords

Estudo n4 - coladera
para violão tradicional

Humberto Ramos

♩ = 110

A musical staff in common time (♩ = 110) with a treble clef. It consists of four measures. The first measure contains a single note labeled 'C'. The second measure contains a single note labeled 'Dm'. The third measure contains a single note labeled 'G7'. The fourth measure contains a single note labeled 'C' followed by a note labeled 'G7'.

A musical staff in common time (♩ = 110) with a treble clef. It consists of five measures. The first measure contains a single note labeled 'C'. The second measure contains a single note labeled 'Dm'. The third measure contains a single note labeled 'E7'. The fourth measure contains a single note labeled 'Am'. The fifth measure contains a single note labeled 'G7'.

A musical staff in common time (♩ = 110) with a treble clef. It consists of six measures. The first measure contains a single note labeled 'C'. The second measure contains a single note labeled 'G7'. The third measure contains a single note labeled 'C'. The fourth measure contains a single note labeled 'G7'. The fifth measure contains a single note labeled 'C'. The sixth measure contains a single note labeled 'G7'.

A musical staff in common time (♩ = 110) with a treble clef. It consists of five measures. The first measure contains a single note labeled 'C'. The second measure contains a single note labeled 'G7'. The third measure contains a single note labeled 'C'. The fourth measure contains a single note labeled 'Dm'. The fifth measure contains a single note labeled 'G7'.

A musical staff in common time (♩ = 110) with a treble clef. It consists of five measures. The first measure contains a single note labeled 'C'. The second measure contains a single note labeled 'G7'. The third measure contains a single note labeled 'C'. The fourth measure contains a single note labeled 'Am'. The fifth measure contains a single note labeled 'E7'.

A musical staff in common time (♩ = 110) with a treble clef. It consists of seven measures. The first measure contains a single note labeled 'A7'. The second measure contains a single note labeled 'Dm'. The third measure contains a single note labeled 'G'. The fourth measure contains a single note labeled 'C'. The fifth measure contains a single note labeled 'Am'. The sixth measure contains a single note labeled 'B7'. The seventh measure contains a single note labeled 'E7'.

A musical staff in common time (♩ = 110) with a treble clef. It consists of seven measures. The first measure contains a single note labeled 'A'. The second measure contains a single note labeled 'Dm'. The third measure contains a single note labeled 'G7'. The fourth measure contains a single note labeled 'C'. The fifth measure contains a single note labeled 'Am'. The sixth measure contains a single note labeled 'B7'. The seventh measure contains a single note labeled 'E' followed by a repeat sign (double bar line).

Cifras

NA TERRA DE GENTE

Chords

Estudo n5 - colasamba
para violão tradicional

Humberto Ramos

♩ = 90

A musical staff in 2/4 time with a key signature of one sharp. It shows five measures of chords: Am, F#ø7, Em, Em, and B7. The first measure has a diamond-shaped note head. The second measure has two diamond-shaped note heads. The third and fourth measures each have one diamond-shaped note head. The fifth measure has two diamond-shaped note heads.

A musical staff in 2/4 time with a key signature of one sharp. It shows five measures of chords: Em, F#7, B7, Em, and E7. The first measure has a diamond-shaped note head. The second measure has two diamond-shaped note heads. The third measure has one diamond-shaped note head. The fourth measure has two diamond-shaped note heads. The fifth measure has one diamond-shaped note head.

A musical staff in 2/4 time with a key signature of one sharp. It shows six measures of chords: Am, D7, G7, C6, Fmaj7, and B7. The first measure has a diamond-shaped note head. The second measure has two diamond-shaped note heads. The third measure has one diamond-shaped note head. The fourth measure has two diamond-shaped note heads. The fifth measure has one diamond-shaped note head. The sixth measure has one diamond-shaped note head.

A musical staff in 2/4 time with a key signature of one sharp. It shows seven measures of chords: Em, C°, Gm/Bb, A°, Abmaj7, Gbmaj7, and Fmaj7. The first measure has a diamond-shaped note head. The second measure has two diamond-shaped note heads. The third measure has one diamond-shaped note head. The fourth measure has two diamond-shaped note heads. The fifth measure has one diamond-shaped note head. The sixth measure has two diamond-shaped note heads. The seventh measure has one diamond-shaped note head.

A musical staff in 2/4 time with a key signature of one sharp. It shows four measures of chords: B7, Em, F#7, and B7. The first measure has a diamond-shaped note head. The second measure has two diamond-shaped note heads. The third measure has one diamond-shaped note head. The fourth measure has two diamond-shaped note heads.

A musical staff in 2/4 time with a key signature of one sharp. It shows four measures of chords: E7, F#ø7/E, F#ø7/C, and B7. The first measure has a diamond-shaped note head. The second measure has two diamond-shaped note heads. The third measure has one diamond-shaped note head. The fourth measure has two diamond-shaped note heads.

A musical staff in 2/4 time with a key signature of one sharp. It shows five measures of chords: Em, F#ø7, F#ø7/C, B7, and a section ending with "dal §". The first measure has a diamond-shaped note head. The second measure has two diamond-shaped note heads. The third measure has one diamond-shaped note head. The fourth measure has two diamond-shaped note heads. The fifth measure has one diamond-shaped note head.

Cifras

DESLISA NA AREIA

Chords

Estudo n6 - mazurca
para violão tradicional

Humberto Ramos

♩ = 120

The sheet music consists of eight staves of musical notation for a six-string guitar. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time (indicated by '4'). The notation uses vertical stems with diagonal dashes to represent individual strings being plucked. Above each staff, the corresponding chord is written in capital letters. Measure numbers are provided at the start of each staff.

- Staff 1: Gm, A⁷, D⁷, G⁷
- Staff 2: Cm, Gm, A⁷, D⁷
- Staff 3: Gm, A⁷, D⁷, G⁷
- Staff 4: Cm, Gm, A⁷, D⁷, Gm
- Staff 5: F, B_b, F⁷, B_b
- Staff 6: G⁷, Cm⁷, G⁷, Cm
- Staff 7: A^{ø7}, Gm, A_b, D⁷
- Staff 8: Gm, F⁷, B_b, F⁷, B_b
- Staff 9: G⁷, Cm, Gm, A^{ø7}, D⁷, Gm

Cifras

Chords

Q'JITIM

Estudo n7 - colasamba
para violão tradicional

Humberto Ramos

♩ = 90

Dm A^{7/E} Gm/F D^{7/F♯} Gm D^{ø7/A♭} G⁷ Cm

A musical staff in common time (indicated by '2') and common key (indicated by a C-clef). The staff shows eight measures of chords: Dm, A^{7/E}, Gm/F, D^{7/F♯}, Gm, D^{ø7/A♭}, G⁷, and Cm.

5 F⁷ B_♭⁷ E_♭⁷ A_♭⁷ D D⁷

A musical staff in common time (indicated by '2') and common key (indicated by a C-clef). The staff shows six measures of chords: F⁷, B_♭⁷, E_♭⁷, A_♭⁷, D, D⁷, and D⁷. The measure numbers 5 and 6 are written above the staff.

9 E_♭maj⁷ D^{ø7} A⁷ D⁷ G⁷ Cm

A musical staff in common time (indicated by '2') and common key (indicated by a C-clef). The staff shows five measures of chords: E_♭maj⁷, D^{ø7}, A⁷, D⁷, G⁷, and Cm. The measure numbers 9 and 10 are written above the staff.

13 Gm A^{ø7} D⁷ G⁷

A musical staff in common time (indicated by '2') and common key (indicated by a C-clef). The staff shows four measures of chords: Gm, A^{ø7}, D⁷, and G⁷.

17 G⁷ Gm D^{7/A} Cm/B_♭ G^{7/B} Cm G^{ø7/D}

A musical staff in common time (indicated by '2') and common key (indicated by a C-clef). The staff shows six measures of chords: G⁷, Gm, D^{7/A}, Cm/B_♭, G^{7/B}, Cm, and G^{ø7/D}.

21 C⁷ Fm B_♭⁷ E_♭⁷ A_♭⁷ D_♭⁷ G⁷ G⁷

A musical staff in common time (indicated by '2') and common key (indicated by a C-clef). The staff shows seven measures of chords: C⁷, Fm, B_♭⁷, E_♭⁷, A_♭⁷, D_♭⁷, G⁷, and G⁷.

26 A_♭maj⁷ G^{ø7} D⁷ G⁷ C⁷ Fm

A musical staff in common time (indicated by '2') and common key (indicated by a C-clef). The staff shows five measures of chords: A_♭maj⁷, G^{ø7}, D⁷, G⁷, C⁷, and Fm.

30 Cm/E_♭ D^{ø7} G⁷ C⁷ C⁷

A musical staff in common time (indicated by '2') and common key (indicated by a C-clef). The staff shows five measures of chords: Cm/E_♭, D^{ø7}, G⁷, C⁷, and C⁷.

Cifras

Chords

D'PÔS D'SELADA

Estudo n8 - mazurca
para violão tradicional

Humberto Ramos

♩ = 120

Gm D⁷ Gm G⁷ Cm G⁷ Cm

9 Cm Aø⁷ D⁷ Gm Gm Ab D⁷ Gm

17 D⁷ Gm D⁷ Gm G⁷ Cm G⁷ Cm

25 Cm Aø⁷ D⁷ Gm Gm Ab D⁷ Gm

33 Gm Bb F⁷ Bb Bbø⁷ Eb Ab D⁷

41 D⁷ Cm Aø⁷ Gm Gm Ab D⁷ Gm Ø

49 Gm Ø

Cifras

Chords

LOMBO TANQUE

Estudo n°9 - polka
para violão tradicional

Humberto Ramos

♩ = 184

The sheet music consists of 12 staves of musical notation. Each staff begins with a clef (G-clef), a key signature of one flat (B-flat), and a 4/4 time signature. The music is divided into measures by vertical bar lines. Chords are indicated above the staff or below the staff. Measure numbers are placed to the left of the first note of each measure. The first staff starts with a Gm chord. Measures 6 through 11 show a progression: Cm, Gm, D7, 1. Gm, Gm, 2. Gm, F. Measures 12 through 16 show: B♭, F7, B♭, D7, Gm, D7. Measures 18 through 22 show: Gm, D7, Gm, D7, Gm. Measures 23 through 27 show: Gm, D7, D7, Gm, G7, Cm. Measures 29 through 33 show: Gm, D7, Gm, Gm, D7, D7, Gm. Measures 35 through 39 show: G7, Cm, Gm, D7, Gm, F7, E♭7, D7. Measures 41 through 45 show: F, E♭7, D7, G7, Cm, Gm, D7. Measures 47 through 51 show: G7, Cm, Gm, D7, Gm. Measure 52 ends with the instruction "dal §".

Cifras

Chords

TONTE TEMPO

Estudo n10 - morna
para violão tradicional

Humberto Ramos

♩ = 64

8 Gm D⁷ Gm⁷ G⁷ Cm G⁷ Cm A^{ø7} D⁷



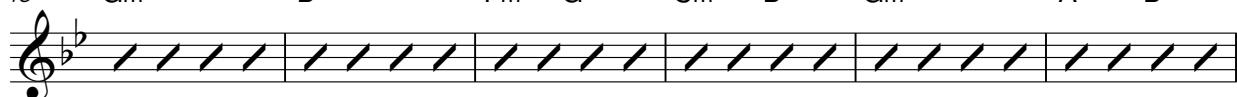
6 Gm A^{ø7} D⁷ Gm D⁷ Gm D⁷ Gm G⁷ Cm G⁷



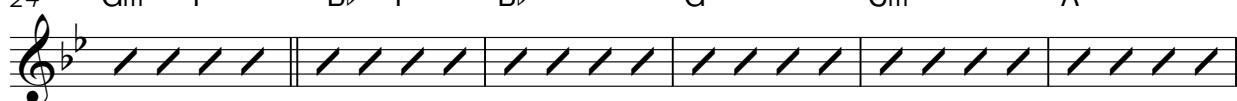
12 Cm A^{ø7} D⁷ Gm A⁷ Am D⁷ Cm A^{ø7}



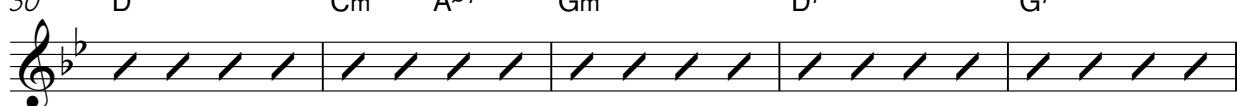
18 Gm D⁷ Fm G⁷ Cm D⁷ Gm A⁷ D⁷



24 Gm F⁷ B♭ F⁷ B♭ G⁷ Cm A⁷



30 D Cm A^{ø7} Gm D⁷ G⁷



35 Cm C♯° Gm/D E^{ø7} D⁷ Gm D⁷ **dal** :



Cifras

TREMÊ NA TEMP

Chords

Estudo n11 - coladera
para violão tradicional

Humberto Ramos

♩ = 108

Em ♫ B⁷ Em [1. B⁷] Em



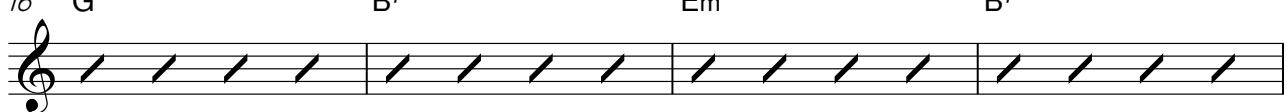
5 [2. B⁷] Em D⁷ G C D⁷ [1. G]



11 [2. G] Em B⁷ Em Am D⁷



16 G B⁷ Em B⁷



20 Em B⁷ Em B⁷



24 Em B⁷ Em E⁷ Am



29 D⁷ G F♯⁷ B⁷ Em dal ♫



Cifras

Chords

S'AMOR TÁ MATÁ

Estudo n12 - bolero
para violão tradicional

Humberto Ramos

♩ = 96

8 Em E⁷ Am Am D⁷

6 D⁷ G F#ø⁷ B⁷ Em C

12 B⁷ B⁷ B⁷ Em F#ø⁷ B⁷

17 Em E⁷ Am Am Em F#ø⁷ B⁷

23 Em F#ø⁷ B⁷ G D⁷ D⁷ G G

29 F#⁷ F#⁷ B⁷ B⁷ Am Am

35 Em Em F#ø⁷ B⁷ Em F#ø⁷ B⁷

dal 8

Cifras

Chords

TCHAM MORRÊ UM PUNTINHA

Estudo n13 - morna
para violão tradicional

Humberto Ramos

$\text{♩} = 64$

The musical score consists of five staves of music. The first staff starts with a rest followed by a measure of Dm. The second staff begins with Am. The third staff starts with C. The fourth staff begins with Dm. The fifth staff begins with A⁷. The subsequent staves continue this pattern of chords, with measures numbered 5, 9, 14, and 18 indicated. The music is in common time (indicated by a '4' in the top right corner of each staff) and features a key signature of one flat (indicated by a 'F' with a sharp sign). The notation uses vertical bar lines to separate measures and double bar lines with repeat dots to indicate sections.

Cifras

GALINHA BRANCA

Chords

Estudo n14 - bolero
para violão tradicional

Humberto Ramos

♩ = 100

8 Dm A⁷ Gm A⁷ Dm D⁷

6 Gm Dm A⁷ Dm Dm Dm

12 A⁷ A⁷ A⁷ A⁷ Dm Dm

18 D⁷ D⁷ Gm Gm Dm Eø⁷ A⁷

24 D A⁷ D Dø Em Fø Bm F#ø Bm Em

30 Bm C#ø F#ø Em

34 Bm C#ø F#ø Bm A⁷ dal §

Cifras

Chords

MEMÓRIA DE LR

Estudo n15 - foxtrot
para violão tradicional

Humberto Ramos

♩ = 184

The sheet music consists of six staves of musical notation. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time (4/4). The first staff starts with a C chord. The second staff starts with a C chord. The third staff starts with an Fm chord at measure 12. The fourth staff starts with a C chord. The fifth staff starts with a D7 chord. The sixth staff starts with a D7 chord.

Chord progression: C, C, Fm, C, D7, D7

Measure numbers: 1, 2, 7, 12, 17, 23, 28

Key signature: One sharp (F#)

Time signature: Common time (4/4)

Cifras

Chords

SE BÔ CRÊ BAI

Estudo n16 - morna
para violão tradicional

Humberto Ramos

♩ = 60

The sheet music consists of six staves of music. The first staff starts with a measure of rests followed by a double bar line. The second staff begins with a measure of C. The third staff begins with a measure of B♭. The fourth staff begins with a measure of A. The fifth staff begins with a measure of Dm. The sixth staff begins with a measure of D♯°.

6 C B♭ F A Dm D♯°

12 Em E⁷ Am Dm Am B⁰⁷ E⁷

18 Am C C♯° Dm D♯° Am

24 E⁷ Am B♭ F E⁷

29 A⁷ Dm B⁰⁷ Am B⁰⁷ E⁷ Am⁷

Cifras

Chords

DESFILADER

Estudo n17 - morna
para violão tradiional

Humberto Ramos

♩ = 70

The sheet music consists of six staves of music for a six-string guitar. Each staff begins with a treble clef and a common time signature. Fingerings are indicated above the strings for each note. Chord progressions are labeled above each staff.

1. E⁷ Am D⁷ G

5. Bm F♯⁷ Bm E⁷ A G F♯⁷

10. Bm E⁷ A G F♯⁷

14. Bm E⁷ A E⁷ A A♯^o

18. Bm E⁷ A C Cm

22. G E/G♯ Am D⁷ | 1. G F♯⁷ B⁷ Em E/G♯ | 2. G F♯⁷ B⁷

Cifras

Chords

EL REVULTIOM

Estudo n18 - sanjon
para violão tradicional

Humberto Ramos

$\text{♩.} = 74$

1 Cm B_b⁷ A_b⁷ G⁷ Cm B_b⁷ A_b⁷ G⁷

9 Cm B_b A_b G⁷ Cm B_b A_b

16 G⁷ C⁷ Fm B_b E_b D⁷ G⁷

23 Cm G⁷ G⁷ Cm Cm D⁷ Cm

31 Cm B⁷ E_b A_b D⁷ D⁷ G⁷ Cm

40 G⁷ A_b E_b D⁷ D⁷ G⁷

46 G⁷ Cm B_b A_b⁷ G⁷ Cm

Cifras

Chords

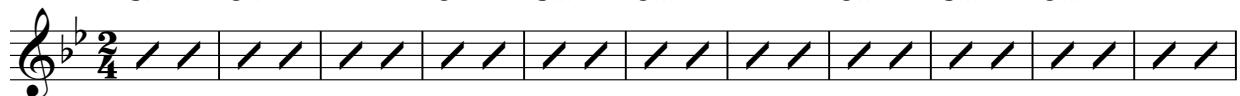
INCARADA

Estudo n19 - coladera
para violão tradicional

Humberto Ramos

♩ = 106

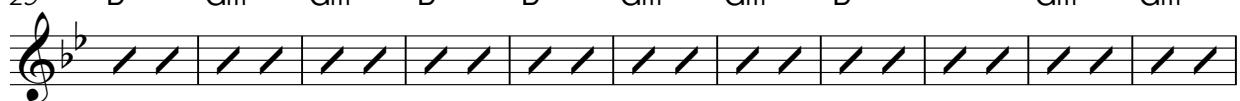
1 Cm Gm D⁷ G⁷ Cm Gm D⁷ Gm Cm Gm D⁷



12 Gm Cm Gm D⁷ Gm Gm D⁷ D⁷ Gm Gm D⁷



23 D⁷ Gm Gm D⁷ D⁷ Gm Gm D⁷ Gm Gm



34 Cm Cm Gm Gm D⁷ D⁷ Gm Gm D⁷ D⁷ Gm



45 Gm Aø7 D⁷ Gm F E♭ B♭ F⁷ B♭ D⁷ Gm D⁷



56 Gm D⁷ Gm D⁷ Gm F⁷ B♭ D⁷ Gm F⁷ B♭



67 D⁷ Gm D⁷ Gm D⁷ Gm E⁷ Am E⁷



76 Am E⁷ Am D⁷ Gm D⁷ Gm D⁷ Gm



Cifras

Chords

HOJE É DIA DE VENTO

Estudo n.º 20
para violão tradicional

Humberto Ramos

♩ = 112

Musical score for measures 1-5. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The first measure starts with a Cm chord. The second measure starts with a G7 chord. The third measure starts with a Cm chord. The fourth measure starts with a G7 chord. The fifth measure starts with a Cm chord. The music consists of eighth-note patterns.

Musical score for measures 6-10. The key signature changes to A-flat major (one flat). The time signature remains common time. The first measure starts with a D7 chord. The second measure starts with a Gm chord. The third measure starts with a D7 chord. The fourth measure starts with a Gm chord. The fifth measure starts with a D7 chord. The sixth measure starts with a Gm chord. The music consists of eighth-note patterns.

Musical score for measures 11-15. The key signature changes back to B-flat major (two flats). The time signature remains common time. The first measure starts with a Cm chord. The second measure starts with a G7 chord. The third measure starts with a Cm chord. The fourth measure starts with a G7 chord. The fifth measure starts with a Cm chord. The music consists of eighth-note patterns.

Musical score for measures 16-20. The key signature changes to E major (no sharps or flats). The time signature remains common time. The first measure starts with a D7 chord. The second measure starts with a Gm chord. The third measure starts with a D7 chord. The music consists of eighth-note patterns.

Musical score for measures 21-25. The key signature changes to E major (no sharps or flats). The time signature remains common time. The first measure starts with an E7 chord. The second measure starts with an Am chord. The third measure starts with an E7 chord. The fourth measure starts with an Am chord. The fifth measure starts with a Bb7 chord. The sixth measure starts with a G7 chord. The music consists of eighth-note patterns.

Musical score for measures 26-30. The key signature changes to B-flat major (two flats). The time signature remains common time. The first measure starts with a Cm chord. The second measure starts with a G7 chord. The third measure starts with a Cm chord. The fourth measure starts with a G7 chord. The music consists of eighth-note patterns.

Musical score for measures 31-35. The key signature changes to B-flat major (two flats). The time signature remains common time. The first measure starts with a Cm chord. The second measure starts with a G7 chord. The third measure starts with a Cm chord. The music consists of eighth-note patterns.

Composições de
Humberto Ramos



Songbook

Vol. 1

Idealizado, produzido e editado por

Humberto Ramos

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