



# Towards a History of Contemporary Music in Portugal | Portuguese Women Composers |

# Towards a History of Contemporary Music in Portugal — Portuguese Women Composers —

If various circumstances indicated a delay in the practice of exploring sounds more in line with contemporary creation that was already spreading through several European centers, since the first compositions with a more prospective language appeared in Portugal, the role of the woman composer has gradually been affirmed. From a **Constança Capdeville (1937-1992)**, perhaps the first avant-garde female composer in the country, to **Clotilde Rosa (1930-2017)**, a career harpist with an exemplary path in the interpretation of contemporary music and who gradually leaned towards musical writing, **Isabel Soveral (1961)**, **Sara Carvalho (1970)**, **Ângela da Ponte (1984)** or, more recently, **Mariana Vieira (1997)**, Portugal has remained fertile in works by women composers that are important to highlight. In this brief meeting, we will present, therefore, some of the female figures who have created/elaborate a creative work that is seen as an indelible mark for a history of contemporary music in Portugal.



## *Portuguese woman composers*

First *avant-guard* composers in Portugal

1. **Jorge Peixinho [1940-1995]**
2. Armando Santiago [1932]
3. Filipe Pires [1934-2015]
4. **CONSTANÇA CAPDEVILLE [1937-1992]**
5. Álvaro Salazar [1938]
6. Cândido Lima [1939]
  
7. Emmanuel Nunes [1941-2012]
8. **CLOTILDE ROSA [1920-2017]**

**XIX**

1890

**Francine Benoît (1894-1990)**

**XX**

1900

**Maria Antonieta Lima Cruz [1901-1957]**

**Berta Alves de Sousa (1906-1997)**

1920

**Delfina Figueiredo (1920)**

**Maria de Lourdes Martins (1926-2009)**

1930

**Clotilde Rosa (1930-2017)**

**Constança Capdeville (1937-1992)**

1960

**Paula Azguime (1960)**

**Isabel Soveral (1961)**

**Elsa Filipe (1962)**

1970

**Isabel Pires (1970)**

**Sara Carvalho (1970)**

**Andreia Pinto-Correia (1971)**

**Adriana Sá (1972)**

**Ângela Lopes (1972)**

**Patrícia Sucena Almeida (1972)**

**Sara Almeida (1973)**

**Diana Ferreira (1976)**

**Rita Torres (Lisboa, 1977)**

**Sílvia Mendonça (1977)**

**Joana Sá (1979)**

1980

**Fátima Fonte (1983)**

**Teresa Gentil [1982]**

**Ângela da Ponte (1984)**

**Ana Seara (1985)**

**Sara Claro (1986)**

**Sofia Sousa Rocha (1986)**

**Francisca Martins (1988)**

**Inés Badalo (1989)**

**Sara Ross (1989)**

1990

**Nádia Carvalho (1994)**

**Ana Catarina Barros (1995)**

**Solange Azevedo (1995)**

**Olívia Silva (1996)**

**Mariana Vieira (1997)**

**Mathilde Braun Martins (1997)**

**Ema Ferreira [1999]**

**XXI**

2000

**Marta Domingues (2000)**

**Eva Aguilar (2002)**





FRANCINE  
BENOIT [1894-1990]

Born in France in 1894, she came to Portugal around 12 years of age. Here, since the decade of 1920, she stood out as a composer, pedagogue and musical critic in the press, especially in Diário de Lisboa journal. Her critics educated musical taste for 40 years. This happened during a period when the Portuguese musical scene "was dominated by men" and "women who made music were associated with a private and amateur practice, which served mainly as a distraction" [Helena Lopes Braga (2013)]. She stood also in opposition to Salazar's dictatorship, next to names such as Maria Lamas, Irene Lisboa and Alice Ogando.



DIÁRIO DE LISBOA

MUSICA

# O que deve

caracterisar  
a interpretação musical  
por Francine Benoit

Era um velho casarão, isolado num  
ermo desampado. Algum descuido ou al-  
guma vingança transformou-o numa vas-  
ta fogueira, e lá arde, na luz crepuscular,  
concentrando em si as trevas da noite  
que se aproxima e o vago rubor do poeir-  
E' que além de um «fortissimo» bem  
conduzido, de um «pianissimo» que val-  
quasi ao imperceptível, dos andamentos  
vertiginosos em que no entanto não cai  
nem uma nota, dos «rgos» exagerados  
cujos valores intermináveis se prolon-

Poemeta



# Prece

bertto, Florence Vidor, Gertrude Clahe, Tully M.  
Madge Bellamy, Vernon Dent, mise-en-scène de  
H. Ince.

viço da inteligência e a consciência mu-  
slêis!... Pois se um intérprete com ex-  
tensos conhecimentos técnicos, compreen-  
são do ritmo e do fraseado, apuro nas  
«nuances» atá, limita-se a isso naquilo  
que executa ou rege, não poderá dar-lhe  
mais do que o *cor e o proveito*, e nunca  
**anímalo, torná-lo emotivo**, em resumo,  
evocar ante nós o espírito de um cri-  
ador.

Guilhermina Sugrúa ao terminar a «Aria» estava despidado havia muito já, os seus reflexos e o seu doce calor perduravam ainda, envolvendo e acariciando maciços e pecados, deixando-lhes crer que ansiar, penar e sofrer, também é ventura.

FRANCINE BENOIT.

minima, mais confortável do toda a linha de C

1000

# O que deve

**caracterisar**

**a interpretação musical**  
por Francine Benoit

Era um velho casarão, isolado num ermo descampado. Algum descuido ou alguma vingança transformou-o numa vasta fogueira, e lá arde, na luz crepuscular, concentrando em si as trevas da noite que se aproxima e o vago rubor do poente, uma opacidade pardacenta a coroá-lo. As faíscas lambeiam a custo ainda atra-

*[\* What should characterize musical interpretation,  
by Francine Benoit ]*

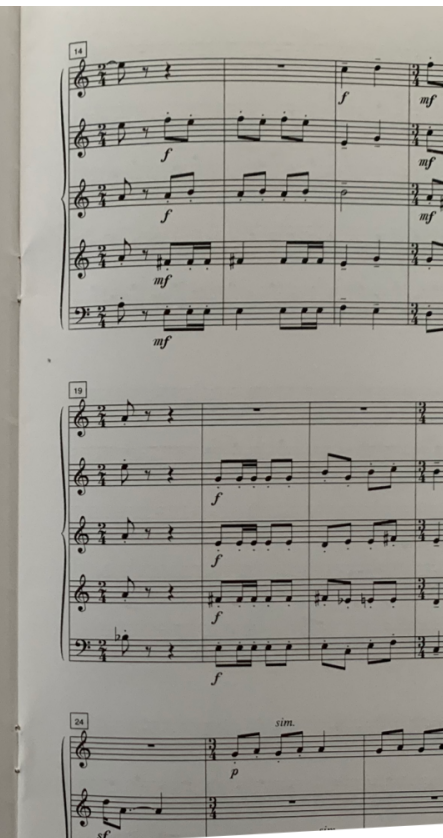
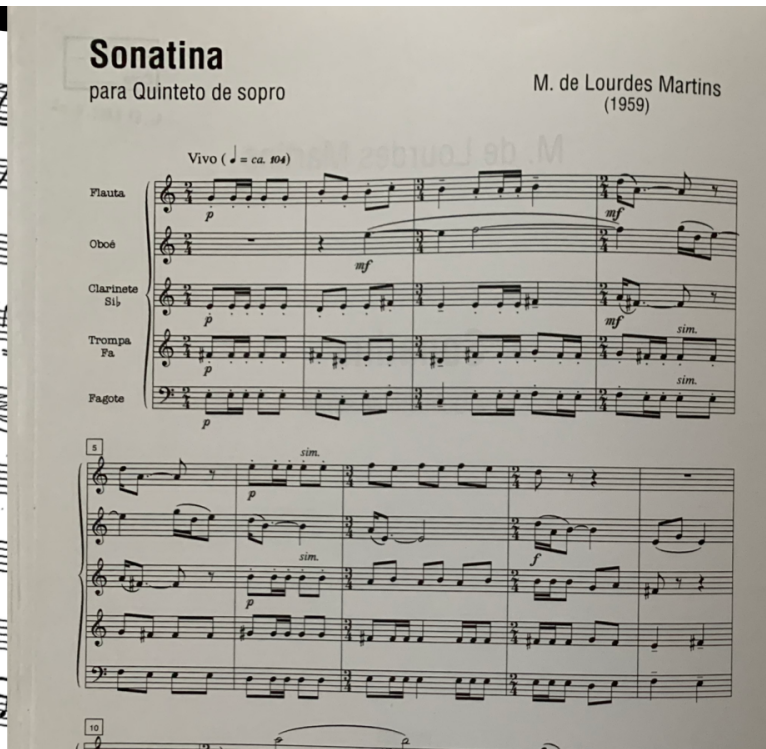
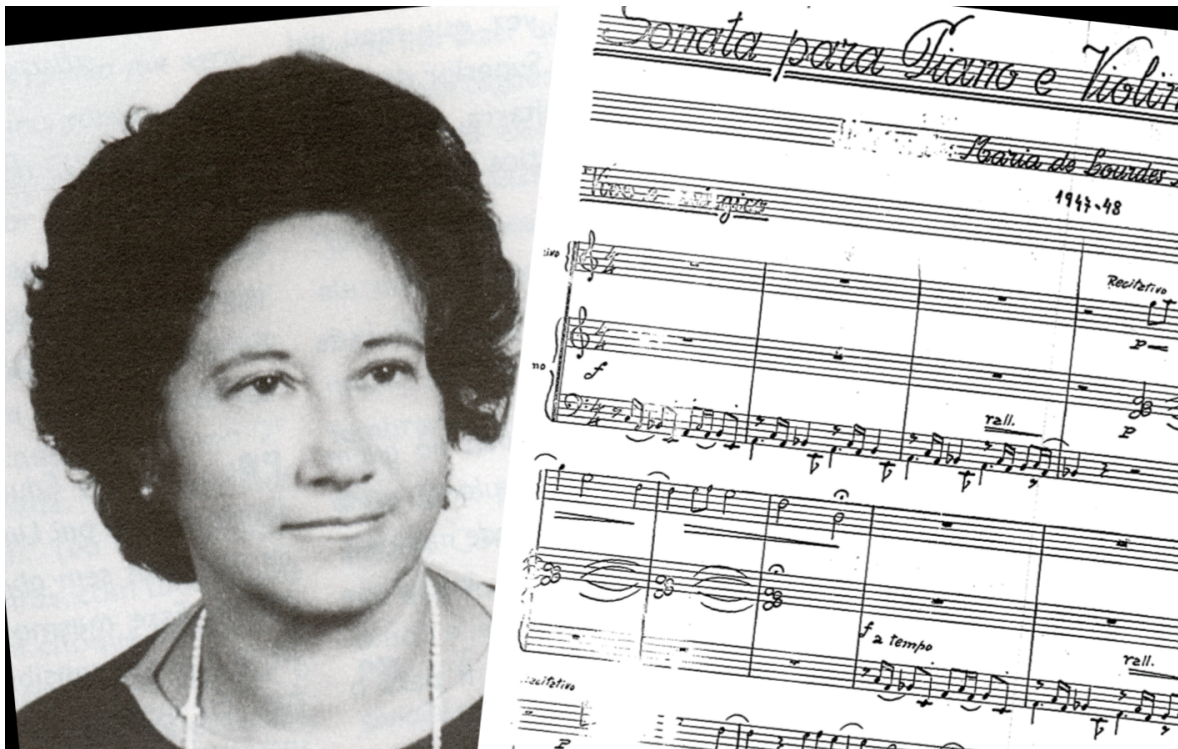




Portuguese pianist and composer, she began her studies at the Porto Conservatory, continuing them in Paris and, later, again in Portugal, with the renowned pianist Vianna da Motta. Her academic interests also extended to the area of orchestral conducting, having studied with Clemens Krauss in Berlin and Pedro de Freitas Branco in Lisbon. She was one of the first women to conduct an orchestra in Portugal. As a composer, her musical production encompasses chamber, choral and symphonic works, following an impressionist aesthetic current and frequently using polytonality.

BERTA ALVES DE SOUSA [1906-1997]



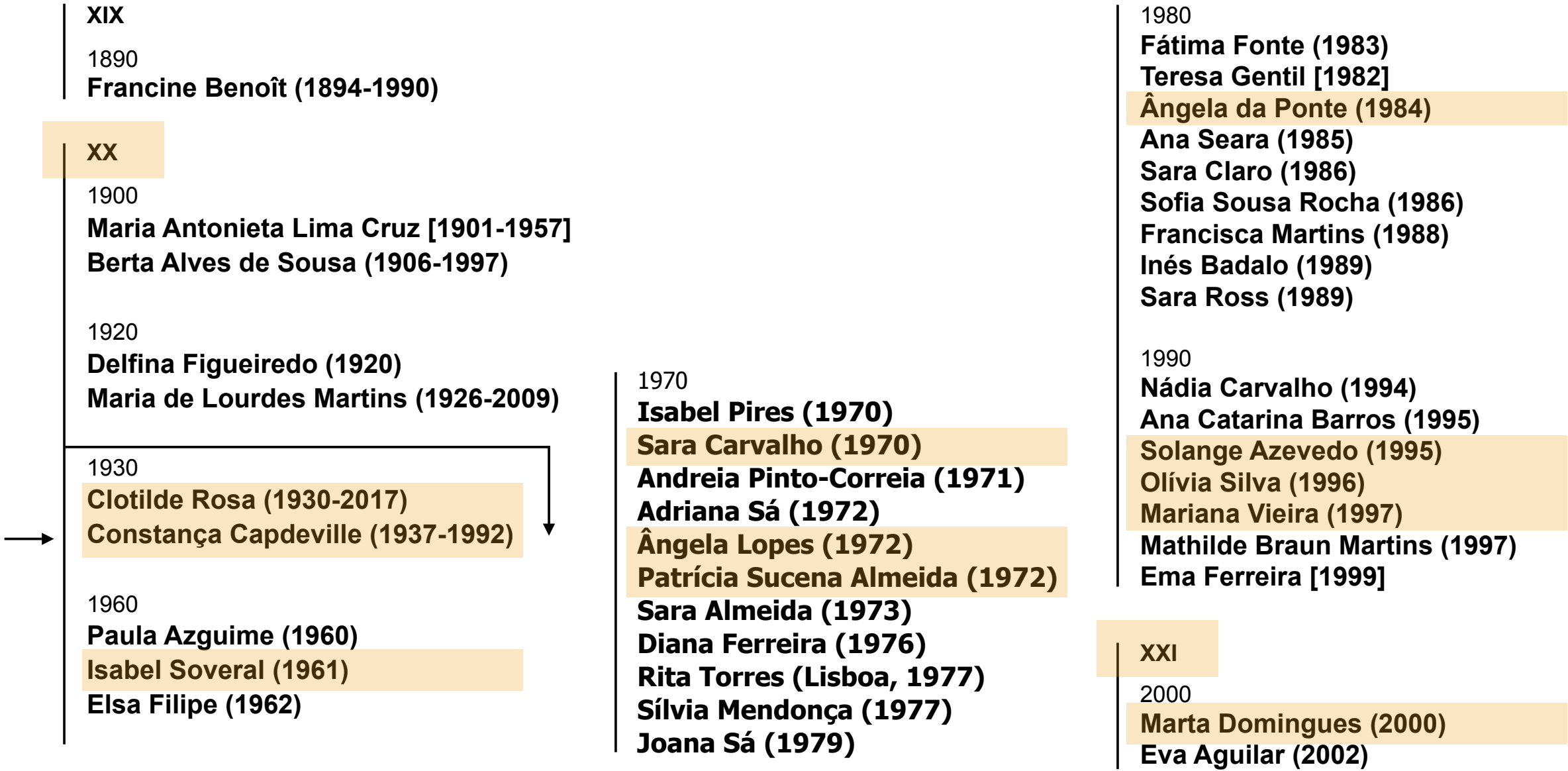


**MARIA DE LOURDES MARTINS [1926-2009]** Pianist, composer, teacher and pedagogue, studied at the National Conservatory, later going to Germany where she received lessons from Harald Genzmer in Munich, also attending the famous Darmstadt courses in which she came into contact with renowned figures such as Stockhausen and Bruno Maderna. Her activity extended to pedagogy, having played a central role in the introduction of Carl Orff's "Orff-Schulwerk" method in Portugal. Regarding the experience of the Darmstadt courses, she states that "that's when I saw another world, they were fantastic things (...) I saw good composers and others who might not, but creativity prevailed. I remember a work that consisted of climbing on a bench and a lamp with a stick that made a sound around it – and that was the work! In other words, we started composing from nothing."

O PAPEL DE  
MARIA DE LOURDES MARTINS  
NA INTRODUÇÃO DA METODOLOGIA ORFF  
EM PORTUGAL



PORTUGUESE FEMALE COMPOSERS







constança capdeville [1937-1992]

Denotes from an early age an enormous interest in **GESTURE** and in **TEXT**

:: Visions d'enfant – Petite Suite pour piano (1958-1959) ::

IV mouvement – *Maman, j'ai vu dans la lune* ::

It's already possible to find the presages of the importance that the composer would assign later to both elements. The performer needs to recite the title text ("Maman, j'ai vu dans la lune") with different characters, among which: **"implorez attention"** / **"timide"** / **"sous le poids du rêve"**. All these intentions are indicated by the composer in the score constituting an element as important as the musical text

"I wrote a series of piano works when I was (...) 15 or 16 years old. Some of them I do not deny today (...) One of them is a small piece called "Maman, j'ai vu dans la lune" in which the pianist has to speak, says a text, and the work is written with punctuation. Music has periods, commas, semicolons, etc. This was when I was 15 or 16 years old. Whenever I wrote a work, after that, I felt the need to...not to say, I'm going to add the gesture, I'm going to add the light, I'm going to add the movement. No, for me it's perfectly natural" (Constança Capdville, 1990)





## ***Momento I (1970-71)***

An encounter of "her own path, favoring a temporal emancipation, a timbrical research and an integration of movement in the musical work"

Constança Capdeville believed that **music** should be "translated to the audience in a different way and the **theater** also and the **poetry** also and the **movement** and **dance**, so now we are all working for the same"<sup>(1)</sup>

## **The musicality of the word** <sup>(2)</sup>

"Convergence and exploration of sound, music, words, light, gesture and movement in order to seek new connections and combinations between these different forms of expression"<sup>(3)</sup>

(1) Manuel Pedro Ferreira  
(2) Maria João Serrão  
(3) António de Sousa Dias



## **und Webern sprache... (1985)**

### INSTRUCTIONS

1) Black-out. Cigarette butt lit in the darkness. Shout of "HALT!"

Light (with the knife)

Strings are already in position for I and Maestro ready to start the first number.

2) Execution of the work according to the score for the instrumentalists.

The Maestro will conduct Webern's 5 Pieces Op. 10, from beginning to end,  
with the following marking:

I-II – facing the orchestra

III – facing the left side

IV – facing the right side

V – facing the orchestra again



# FÜNF STÜCKE

## für Orchester

### I.

ANTON WEBERN, Op. 10

Sehr ruhig und zart ( $\text{♩} = \text{ca } 50$ )

Fl. *Platterz.* *ppp* *dolcissimo* *ppp* *zögernd tempo* *ppp*

Kl. in B *ppp* *ppp* *ppp*

Trp. in B m. Dpf. *ppp* *ppp*

Pos. m. Dpf. *ppp* *ppp*

Cel. *ppp* *pp*

Hrt. *ppp* *pp* *ppp* *pp* *ppp*

Glsp. *dolcissimo* *pp*

Sehr ruhig und zart ( $\text{♩} = \text{ca } 50$ )

Solo - Gg. m. Dpf. *pp* *pp* *pp*

Solo - Br. m. Dpf. *pp* *pp* *pp*

Solo - Vlc. m. Dpf. *pp* *pp* *pp* *pp* *pp* *pp* *dolcissimo*

Copyright 1923 by Universal Edition A.G., Wien  
Copyright renewed 1951 by Anton Webern's Erben

# und Webern sprach...

## I.

**Sehr ruhig und zart**  
(♩ ca 50)

5

Constança Capdeville

Flauta (chaves)

SOPROS

Clarinete

Caixa de Rufo

Percussão

Piano

**Sehr ruhig und zart**  
(♩ ca 50)

Vn.  
Via.  
Vc.  
CORDAS

CB. (solo)

com o cabo das baqueta  
no bordo do instrumento

deslizar do bordo  
para a pele

*tr*

*ff*

*pp*

Posição do arco V – Imobilismo Absoluto (Tutti uni)

NOTA: Todos os instrumentos estão escritos nos sons reais



clotilde rosa [1930-2017]



# WAVING

CLOTILDE ROSA

$\text{♩} = 60(\text{ca})$

(PIÙ O MENO LIBERO)

*p*

*f* *ff* *mf* *f*

*gliss*

*Ped.*

*f* *mp* *p* *mf* *p*

*pp* *f* *mf* *mp*

*Ped.* *Ped.* *Ped.* *Ped.*

CLOTILDE ROSA [1930-2017]  
Waving (1992), piano solo

It goes beyond the technical conventional indicative of each instrument (particularly the piano).

They present pianistic techniques and experimental notations, such as plucking over the strings, clusters in glissandi, the use of a brush over the strings, and include theatrical effects such as speaking or assuming certain poses.

"Lyrical and oneiric character, singular physical and sonorous gesture" (Ana Telles)



1-AMO A FLAMA O RIO+6- O ROSTO ESPELHO MOSTO+8-TARDE AMO-TE

Musical score for piano, featuring two systems of staves. The score includes various musical notations, including notes, rests, and dynamic markings.

**First System:**

- Tempo: *Moderato Flexível*
- Dynamic: *mp*
- Markings: *Ped*, *\*P sec.*, *Rápido*, *lento*, *dolce*, *tr*, *8va rubato*

**Second System:**

- Tempo: *Rápido*, *lento*
- Dynamic: *f*, *mp*, *p*
- Markings: *Ped*, *\*P sec.*, *acel.*

The score concludes with a final measure marked *mp sec.* and *acel.*





CLOTILDE ROSA [1930-2017]

"As you can imagine, it was difficult for me to raise three children while having to perform so many concerts. There were occasions when I had to run on a taxi to Trindade because I had to perform an opereta there, and then run to São Carlos because I had other opera, and then run to Gulbenkian... So May was a scary month, I was always running everywhere! My children only lived with me and during these occasions I was a little bit absent. Fortunately they are formidable men. Anyway, sometimes I felt anguished and before going to bed I would read this beautiful poem [Poem to the Mother, by Eugénio de Andrade], which helped me a lot during my children's teenage years. I liked it almost until tears, and the end "(I go with the birds") moved me particularly." (Clotilde Rosa 2013)

isabel soveral [1961]





since brass nor stone

7/8 = 60

1

soprano

tape solo (50")

tape

A

voice: 5 - on  
reverb: front

i p ah mp sf pp f p (sub) (γ) ah i i bra

7/8 = 60

10

soprano

tape

B

voice: 3 - on  
reverb: front

3/8 = 70

Parlato

sin...ce sin...ce sin...ce bra...ss

3/8 = 70

20

soprano

tape solo (14.5")

tape

C

voice: 1 - on  
reverb: back

tape solo (16.5")

sin...ce bra...ss nor sto...ne nor earth nor nor

Work with a secret fascination by communication power and by the possibility of influencing. Conceives composition as an intemporal process when a transformation – a metamorphosis (*change in structure*) and its morphoses (*act of shaping or giving shape*). (There is in Isabel Soveral) a search for new sonorities and there is a timbrical exploration particularly recognizable. Isabel Soveral does not approach instrumental writing from the comfort of who resumes the work of the previous day. (The) electronic is treated as an instrument or instrumental section. We don't find here a misguide from the instrumental subject. We see instead a prolongation of the musical idea previously elaborated, as Isabel Soveral takes advantage of possible ecoes created by the instruments (which in uncomfortable registers become immensely expressive) (António Chagas Rosa)

One of the aspects that characterizes my creative process is the fertilization of what has already been exposed to create something new – a musical fabric in constant transfiguration. (...) In the construction of a work, there is always a process of morphosis that makes the potential of the sound material «infinite» (Isabel Soveral, 2021)



# Anamorphoses VI

Isabel Soveral, 2000

0" 7.5" 15" 22.5" 30" 37.5" 21" tape

**1** Bb Tenor sax.  $\text{pp} < \text{pp} \text{mf} \text{mp} < \text{f} \text{mp} \text{f} \text{sf} \text{mf} > < \text{ff} \text{mp} < \text{mp} \text{mp} < \text{f} > \text{pp}$

58.5" 1' 3.3" 9.3" 16.8" 23.55" 30.3" 37.8" 44.55" 51.3" 10" tape

**6**  $\text{mf} \text{mp} \text{p sub.} \text{p} \text{ppp} \text{mf} < \text{mf} > \text{p} \text{p} < \text{ff} > \text{mp} > \text{p} < \text{mp} \text{mf} \text{mp} > \text{pp} \text{f} < \text{ff}$

2' 1.3" 8.8" 14.8" 19.6" 27.1" 34.6"

**14**  $\text{mp} < \text{mf} \text{f} \text{f} \text{f} \text{mp} < \text{f} > \text{p} < \text{sf} \text{sf} \text{sf} \text{pp} \text{mp} \text{sf} \text{f} \text{pp}$

42.1" 49.6" 57.1" 3' 18.1" 22.9"

**20**  $\text{p} \text{f} \text{ff} > \text{f} \text{ff} \text{p} \text{f} \text{mp} \text{fp} \text{f} \text{p}$

21" tape

3

PORTUGUESE FEMALE COMPOSERS

XIX

1890

**Francine Benoît (1894-1990)**

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**Constança Capdeville (1937-1992)**

1960

**Paula Azguime (1960)**

**Isabel Soveral (1961)**

**Elsa Filipe (1962)**

1970

**Isabel Pires (1970)**

**Sara Carvalho (1970)**

**Andreia Pinto-Correia (1971)**

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**Solange Azevedo (1995)**

**Olívia Silva (1996)**

**Mariana Vieira (1997)**

**Mathilde Braun Martins (1997)**

**Ema Ferreira [1999]**

XXI

2000

**Marta Domingues (2000)**

**Eva Aguilar (2002)**

sara carvalho [1970]





Blows Hot and Cold  
for  
String Quartet

# I

**Agitato**  
♩ = 70

Violin I

Violin II

Viola

Violoncello

Poco S.P.

gliss.

ord.

Pizz.

(MV)

mp

Poco S.P.

gliss.

ord.

Pizz.

(MV)

mp

Poco S.P.

gliss.

(go to)

(SV)

ord.

mf

p

Poco S.P.

gliss.

ord.

Pizz.

(MV)

mp

SARA CARVALHO [1970]

“The idea and conception of my works always have a very concrete starting point. ...initial stimulus can come from many sources: from literature, cinema, of the visual arts, of a landscape, of a detail or of an experience; is characterized by searching for a narrative that, in a way, treats musical writing as a process similar to writing a book.”

(...)

“Looking back, I think that there are some works where small “turns” are felt more objectively, in other words, where the transformation of some ideas materializes more objectively, an example of this is the string quartet Blows Hot and Cold through the use of a rigorous interval structure...” (Sara Carvalho)



Dedicated to Joaquina Ly and an unknown woman

Duration: circa 7 minutes

# Solos IV

for  
Soprano

Sara Carvalho

September 2000

## 1st Scene

Persephone should be wearing the flower crown on her head.

Before entering the stage the performer beats a stick on the floor with the following rythm:

**• = 60 [approx.]**

(use stick)

**f** **mf** **f**

**• = 86** With lightness, childishness and ingenuity

**sv** **mp** **mf** **p**

enter the stage singing;  
carrying the stick

**3:2** **3:2** **3:2**

**mp** **mf** **f** **mf**

**p** **mp**

**5:4** **5:4**

**• = 60**

(use stick)

**mp** **mf**

**• = 92**

**mp** **mf** **mp**

**5:4** **5:4** **5:4**

O - - - ver he - - - re, friends.





patrícia sucena de almeida [1972]

“Inspiration doesn't come without activating our inner self. always involves research, work, but also a constant state of also a state of constant alertness to the world and its world and its changes (...) we can't expect the “phenomenon” of inspiration simply knocks on our door and door and end its role there (...) according to Stravinsky, only develops (activity) when you invest effort/work by putting it to work.” [psa]



# sublime volans (2010)

Patrícia Sucena de Almeida

Musical score for Piano, Flute, Clarinet in Bb, Violin, and Cello/Double Bass. The score is in 2/4 time with a tempo of 76. The Piano part features a complex rhythmic pattern with triplets and sixteenth notes, while the other instruments are mostly silent.

try to avoid the sound of the keys and breath  
senza vibrato towards

→ poco vibrato

medium vibrato  
always molto legato unless it is written otherwise

Fl.

9 10 11 12

ppp mf p mf

Musical score for Flute (Fl.) in 2/4 time. The score consists of four measures. Measure 9 starts with a piano (ppp) dynamic and contains a sixteenth-note triplet. Measure 10 continues the triplet. Measure 11 has a mezzo-forte (mf) dynamic and contains a sixteenth-note triplet. Measure 12 has a piano (p) dynamic and contains a sixteenth-note triplet. The notes are G4, A4, Bb4, C5, Bb4, A4, G4.

try to avoid the sound of the keys and breath  
senza vibrato towards

→ poco vibrato

medium vibrato  
always molto legato unless it is written otherwise

Cl.

ppp mf p mf

Musical score for Clarinet (Cl.) in 2/4 time. The score consists of four measures. Measure 9 starts with a piano (ppp) dynamic and contains a sixteenth-note triplet. Measure 10 continues the triplet. Measure 11 has a mezzo-forte (mf) dynamic and contains a sixteenth-note triplet. Measure 12 has a piano (p) dynamic and contains a sixteenth-note triplet. The notes are G4, A4, Bb4, C5, Bb4, A4, G4.

sul tasto  
tip of the bow  
senza vibrato towards

→ poco vibrato

arco ord.  
medium vibrato  
always molto legato unless it is written otherwise

Vln.

ppp mf (mf)

Musical score for Violin (Vln.) in 2/4 time. The score consists of four measures. Measure 9 starts with a piano (ppp) dynamic and contains a sixteenth-note triplet. Measure 10 continues the triplet. Measure 11 has a mezzo-forte (mf) dynamic and contains a sixteenth-note triplet. Measure 12 has a mezzo-forte (mf) dynamic and contains a sixteenth-note triplet. The notes are G4, A4, Bb4, C5, Bb4, A4, G4.

sul tasto  
tip of the bow  
senza vibrato towards

→ poco vibrato

arco ord.  
medium vibrato  
always molto legato unless it is written otherwise

Vc.

ppp mf (mf)

Musical score for Violoncello (Vc.) in 2/4 time. The score consists of four measures. Measure 9 starts with a piano (ppp) dynamic and contains a sixteenth-note triplet. Measure 10 continues the triplet. Measure 11 has a mezzo-forte (mf) dynamic and contains a sixteenth-note triplet. Measure 12 has a mezzo-forte (mf) dynamic and contains a sixteenth-note triplet. The notes are G4, A4, Bb4, C5, Bb4, A4, G4.

(8)-----

Pno.

(p) mf ppp

(simile)

Musical score for Piano (Pno.) in 2/4 time. The score consists of four measures. Measure 9 starts with a piano (p) dynamic and contains a sixteenth-note triplet. Measure 10 continues the triplet. Measure 11 has a mezzo-forte (mf) dynamic and contains a sixteenth-note triplet. Measure 12 has a piano (ppp) dynamic and contains a sixteenth-note triplet. The notes are G4, A4, Bb4, C5, Bb4, A4, G4.





ângela lopes [1972]

canção de izis

ângela lopes (2000)

Handwritten musical score for a piece titled "L'Espresso". The score is written on a grand staff with two staves. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures by vertical bar lines. Above the staff, there are several measures of music. The first measure is marked with a bracket and the number "15". The second measure is marked with a bracket and the number "9". The third measure is marked with a bracket and the number "35". The fourth measure is marked with a bracket and the number "49". The fifth measure is marked with a bracket and the number "1' 25". The sixth measure is marked with a bracket and the number "2' 17". The seventh measure is marked with a bracket and the number "19". The score includes various musical notations, including notes, rests, and dynamic markings. The dynamic markings are: *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), *f* (forte), *cresc.* (crescendo), and *decresc.* (decrescendo). The score also includes some handwritten text, such as "L'Espresso" and "L'Espresso".

2'40"

Handwritten musical score for "Canção de Izis" by Ângela Lopes. The score is written on a grand staff with two systems. The first system is marked with a box containing "2'50\"", indicating a time signature or measure count. The tempo is marked as  $\text{♩} = 50$ . The key signature is one flat (B-flat). The first system includes a section labeled "Ritmo 10550" and a section labeled "FALSETE" with a tempo marking of  $\text{♩} = 70$ . The lyrics are written below the notes, and the dynamics are marked as  $mf$  and  $mp$ .

The second system is marked with a box containing "3'47\"", indicating a time signature or measure count. The tempo is marked as  $\text{♩} = 60$ . The key signature is one flat (B-flat). The second system includes a section labeled "FALSETE" and a section labeled "(NORMAL)". The lyrics are written below the notes, and the dynamics are marked as  $mp$  and  $mf$ .

The third system is marked with a box containing "4'13\"", indicating a time signature or measure count. The tempo is marked as  $\text{♩} = 60$ . The key signature is one flat (B-flat). The third system includes a section labeled "FALSETE" and a section labeled "(NORMAL)". The lyrics are written below the notes, and the dynamics are marked as  $p$  and  $ssus$ .



Handwritten musical score for the first system, featuring a vocal line and a guitar line. The vocal line includes lyrics and dynamic markings. The guitar line includes a tempo marking and a box indicating a 4'42" duration.

**Vocal Line:**

- Lyrics: i A— Ses da— Oi i uá da' fns
- Dynamics: *mp*, *p*, *mf*, *mp*, *p*

**Guitar Line:**

- Tempo:  $\text{♩} = 60 \frac{5}{8} + \frac{3}{16}$
- Duration: 4'42"
- Lyrics: i y É do É i y do do é i y i y do É do y É É do Tu É i y Tu i y É
- Dynamics: *p*, *mf*

**Annotations:**

- Measure numbers: 5, 10, 15, 20
- Time signature:  $\frac{5}{8} + \frac{3}{16}$
- Tempo:  $\text{♩} = 60$
- Section: FALSETTE (NORMAL)

Handwritten musical score for the second system, featuring a vocal line and a guitar line. The vocal line includes lyrics and dynamic markings. The guitar line includes a tempo marking and a box indicating a 4'42" duration.

**Vocal Line:**

- Lyrics: i y É tu É i y É tu É i i É i É. É i— É i É do É i y É i y do i y do A — o o — o A A É do i y É A — o TA TA TA TA A É do i y do É i y É
- Dynamics: *mp*, *mf*, *mf*, *f*

**Guitar Line:**

- Tempo:  $\text{♩} = 60 \frac{5}{8} + \frac{3}{16}$
- Duration: 4'42"
- Lyrics: i y É tu É i y É tu É i i É i É. É i— É i É do É i y É i y do i y do A — o o — o A A É do i y É A — o TA TA TA TA A É do i y do É i y É
- Dynamics: *mp*, *mf*, *mf*, *f*

**Annotations:**

- Measure numbers: 5, 10, 15, 20
- Time signature:  $\frac{5}{8} + \frac{3}{16}$
- Tempo:  $\text{♩} = 60$
- Section: FALSETTE (NORMAL)

PORTUGUESE FEMALE COMPOSERS

XIX

1890

**Francine Benoît (1894-1990)**

XX

1900

**Maria Antonieta Lima Cruz [1901-1957]**

**Berta Alves de Sousa (1906-1997)**

1920

**Delfina Figueiredo (1920)**

**Maria de Lourdes Martins (1926-2009)**

1930

**Clotilde Rosa (1930-2017)**

**Constança Capdeville (1937-1992)**

1960

**Paula Azguime (1960)**

**Isabel Soveral (1961)**

**Elsa Filipe (1962)**

1970

**Isabel Pires (1970)**

**Sara Carvalho (1970)**

**Andreia Pinto-Correia (1971)**

**Adriana Sá (1972)**

**Ângela Lopes (1972)**

**Patrícia Sucena Almeida (1972)**

**Sara Almeida (1973)**

**Diana Ferreira (1976)**

**Rita Torres (Lisboa, 1977)**

**Sílvia Mendonça (1977)**

**Joana Sá (1979)**

1980

**Fátima Fonte (1983)**

**Teresa Gentil [1982]**

**Ângela da Ponte (1984)**

**Ana Seara (1985)**

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**Inés Badalo (1989)**

**Sara Ross (1989)**

1990

**Nádia Carvalho (1994)**

**Ana Catarina Barros (1995)**

**Solange Azevedo (1995)**

**Olívia Silva (1996)**

**Mariana Vieira (1997)**

**Mathilde Braun Martins (1997)**

**Ema Ferreira [1999]**

XXI

2000

**Marta Domingues (2000)**

**Eva Aguilar (2002)**





ÂNGELA DA PONTE [1994]



V E R



Ângela da Ponte

**time - 4:16**

Electronics *(camera click)* Voice: "Vivemos a vida toda à procura de alguém que veja o Mundo como o vemos. Somos todos cegos."

Clarinet in Bb *(wait until you hear the cue)*

Trombone *Violin is in space 3*

Violin *Trombone is in space 4*

**(♩ = 60)**

2 *electronic drone, birds sound*

Elect. *Cue to finish:* *(reversed bell crescendo)*

Bb Cl. *(improvise long and soft tones alternated with trills within the given pitches, always dal niente al niente)* **3'**

Tbn. *Tacet*

Vln. *Tacet*

**time - 7:26**

3

Elect. *Cue to finish:* *(leaves sound)*

Bb Cl. *(within the given material, interact with the electronics)* *p* *(when the sound of leaves enter, finish with al niente)* **1'**

Tbn. *Tacet*

Vln. *Tacet*

A photograph of a woman with dark, wavy hair, wearing a black top with a decorative pattern on the chest. She is holding two sheets of music with both hands, looking down at them with a slight smile. The background is a solid reddish-pink color.

solange azevedo [1997]

PARA PERCUSSÃO E PINTURA EM TEMPO REAL

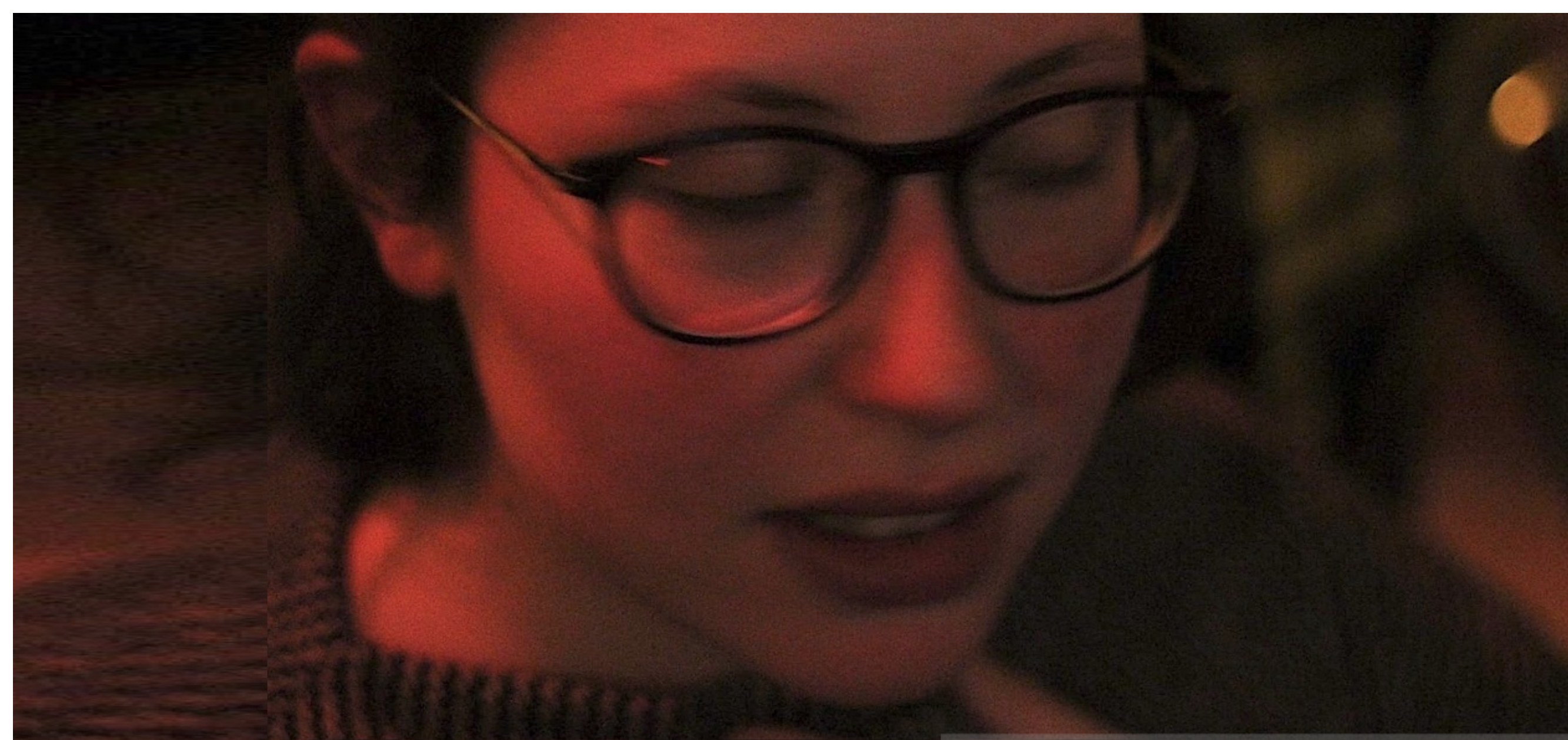
# MINIATURA ENTRE DOIS PÓLOS

SOLANGE AZEVEDO









mariana vieira [1997]



♩ = 60

Percussão

Vibrafone

Violoncelo

arco

arco motor: v.r.

*mp* *f* *mf* *p* *f*

*mf* *gliss. sul A s.p.* *ord.* *ord.* *s.t. 1'*

*mf* *pp* *mp* *f*

1'

desligar motor

1'

6

Perc.

Vib.

Vc.

*mp* *f* *mp* *f* *p*

*mf* *p* *p* *mf* *f* *ppp*

*mf* *pp* *II mp* *f*

*s.p.* *I* *tr* *(♩)*

3

3

5

marta domingues [2000]





Aspen Tree

For Accordion and Electronics

Marta Domingues

♩ = 60

Acc.

Elec.

13" 2" 10" 15"

*gliss.*

vib.

Bellow Shake

*p subito*

*p* *mf* *ff* *fp*

*f*

4/4 5/4

1 2 3 4 5

Bellow Shake

5" 2" 5" 7" 5"

*sempre* *mf* *p* *mf* *mp* *f* *mp* *mf* *mp* *fp* *f*

6 7

30"

*p* *mf* *p* *mf* *mp* *f* *mp* *mf* *p* *mp* *f* *ff*

Gliss até ao mais agudo possível

8

# Towards a History of Contemporary Music in Portugal

## | Portuguese Women Composers |

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