

MADREDEUS



AINDA

Original Motion Picture Soundtrack From The Film «**Lisbon Story**»

written and directed by WIM WENDERS

MADREDEUS

Teresa Salgueiro
voz

José Peixoto
guitarra

Pedro Ayres Magalhães
guitarra

Francisco Ribeiro
violoncelo

Gabriel Gomes
acordeão

Rodrigo Leão
teclados



1994

These are a few things I want to say
about the music of Madredeus.

I knew the music of the band before I started working on this film. I especially liked OS DIAS DA MADREDEUS, their double album. And I had listened a lot to EXISTIR before I met them in Lisbon. I wanted to make a film in and about their city, and from the beginning I thought there should be a band in the my story. The musicians should play the music of the film, hopefully also compose it, and they could appear in the film as well. But I had no script yet, so my ideas were rather vague.

I had no real alternative to Madredeus before I met them for the first time. they corresponded exactly to what I wanted, by judging from their records only, of course. I hadn't seen them on stage, yet. I didn't know what sort of people they were. I didn't even know what they looked like. On their records there were only tiny little pictures of them. When I came into this recording studio in the outskirts of Lisbon late one night, a few weeks before our shoot, I saw them and heard them live for the first time. I remember I had goosepimples when I entered the place. They were playing MILAGRE and I knew that very moment that they just HAD TO make the music for the film. Half an hour later I knew also that I HAD TO write a story that involved a band. This band. I really wanted to shoot with them while they were playing. They were playing with so much pleasure, intensity and integrity, and Teresa's voice filled that little space with so much emotion that my goosepimples just worked overtime.

Then they left for London to record their new album, O Espirito da Paz, and I prepared my film and wrote a story for it, well an outline of a story. I had discussed the subject a little bit with Pedro, not much, and he knew my initial ideas and that the film was going to explore the city of Lisbon. When they came back from London they had not only recorded a great album, but had also recorded 9 additional songs they suggested for the film, two of them instrumental. They were fantastic, all nine of them. It felt like a great present: I hadn't even started shooting the film, but could already listen to the soundtrack! And that was "not just" the music, but turned out to also be some sort of guideline through the city. When we shot the film, we always had the music with us. It was playing on the set, it was playing on the car stereo when we drove home, and I heard it on my earphones late at night when I continued writing the script. The city certainly had inspired this band and their music,

now their music helped us to enter the city and find our way through it, and through our story. I have never made a film before that had been inspired so much by its music from the beginning.

We shot for a week with the band, actually our first week of shooting. Then they left for a tour overseas, and we all felt exactly like Winter in the story: suddenly we were alone in the house. Luckily, like Winter, we had the tapes of Madredeus' music.

Teresa returned for her last scene, at the end of the shoot, and I don't know who was happier about that, our fictional Winter, the real Rudiger Vogler who played Winter, or the whole crew. It was a sheer pleasure working with her, and quite unbelievable for all of us that she had never acted before. Her presence in front of the camera was similar to her concert appearances: she was there for the film, not for herself, just like when Madredeus are playing and you feel that Teresa is not there to attract attention for herself, but to serve the music and the band. She acted in front of the camera with the same kindness, the same beauty and the same gentle modesty that surround her on stage and that so much sums up the peaceful and warm feeling, which Madredeus radiate. It is a very powerful feeling, in spite of (or should I say "because of?") its humanity and honesty.

It keeps growing on you. Well, at least it kept growing on me. In the meantime I have seen Madredeus perform on several occasions. I have spent weeks and months in the editing room and in mixing studios and in screenings with their music. There was no overkill, no saturation, on the contrary: I still continue listening to them in the car or at home, and I'm happy that their music is there, strong and calm and passionate and peaceful.



Wim Wenders

GUITARRA

Letra dos poetas do fado (Popular)

Música de Pedro Ayres Magalhães e Rodrigo Leão

Quando uma guitarra trina
Nas mãos de um bom tocador
A própria guitarra ensina
A cantar seja quem for

Eu quero que o meu caixão
Tenha uma forma bizarra
A forma de um coração
A forma de uma guitarra

Guitarra, guitarra querida
Eu venho chorar contigo
Sinto mais suave a vida
Quando tu choras comigo



MILAGRE

Letra de Pedro Ayres Magalhães

Música de Rodrigo Leão

É grande o silêncio,
Aguardo o milagre,
chegas amor finalmente,
Ó meu amor, mesmo tarde;

E vou livremente,
contigo a meu lado,
tenho o meu mundo contente,
neste sonhar acordado.

– Onde está a tua voz, quero ouvir a tua voz...
– Onde está a tua voz, queria ouvir a tua voz...

O desejo pretende,
louvar a saudade,
A tua voz anda ausente,
e eu estar contigo é milagre.



CÉU DA MOURARIA

Letra e música de Pedro Ayres Magalhães

Quando Lisboa acordar
Do sono antigo que é seu,
Hei-de ser eu a cantar,
Que eu tenho um recado só meu.

Céu da Mouraria ... ouve,
Vai chegar o dia novo!

E o sol, das madrugadas todas,
Névoa de um povo a sonhar,
Os teus mistérios, Lisboa,
São, as pombas que ainda há...



MIRADOURO DE SANTA CATARINA

Rodrigo Leão



A CIDADE E OS CAMPOS

Letra e Música de Francisco Ribeiro

Longe das aldeias, longe das casas
Ouvimos cantar todas as fontes
E na solidão dos velhos montes
Beijamos as águas dos ribeiros

Mas de tudo já esqueceste
Neste mundo tudo muda

Agora estou triste e sozinho
Nesta cidade escura e fria
Onde a vida é uma agonia
Minha vida
Vida



O TEJO

Letra de Pedro Ayres Magalhães

Música de José Peixoto

Madrugada,
Descobre-me o rio
que atravesso tanto
para nada;

E este encanto,
prende por um fio,
é a testemunha do que eu sei dizer.

E a cidade,
chamam-lhe Lisboa
mas é só o rio
que é verdade,
só o rio,
é a casa de água,
casa da cidade em que vim nascer.

Tejo, meu doce Tejo, corres assim,
corres há milénios sem te arrepender,
és a casa da água onde há poucos anos eu escolhi nascer.



VIAGENS INTERDITAS

Pedro Ayres Magalhães e Rodrigo Leão



ALFAMA

Letra de Pedro Ayres Magalhães

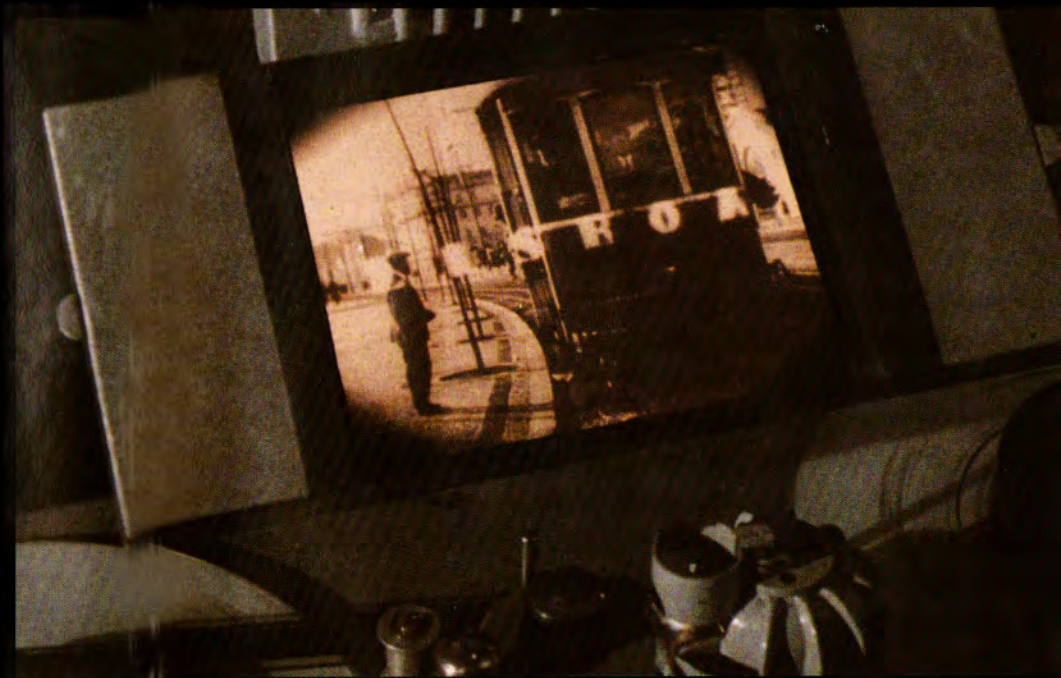
Música de Pedro Ayres Magalhães e Rodrigo Leão

Agora,
que lembro,
As horas ao longo do tempo;

Desejo,
Voltar,
Voltar a ti,
desejo-te encontrar;

Esquecida,
em cada dia que passa,
nunca mais reví a graça
dos teus olhos
que eu amei.

Má sorte,
foi amor que não retive,
e se calhar distrai-me ...
- Qualquer coisa que encontrei.

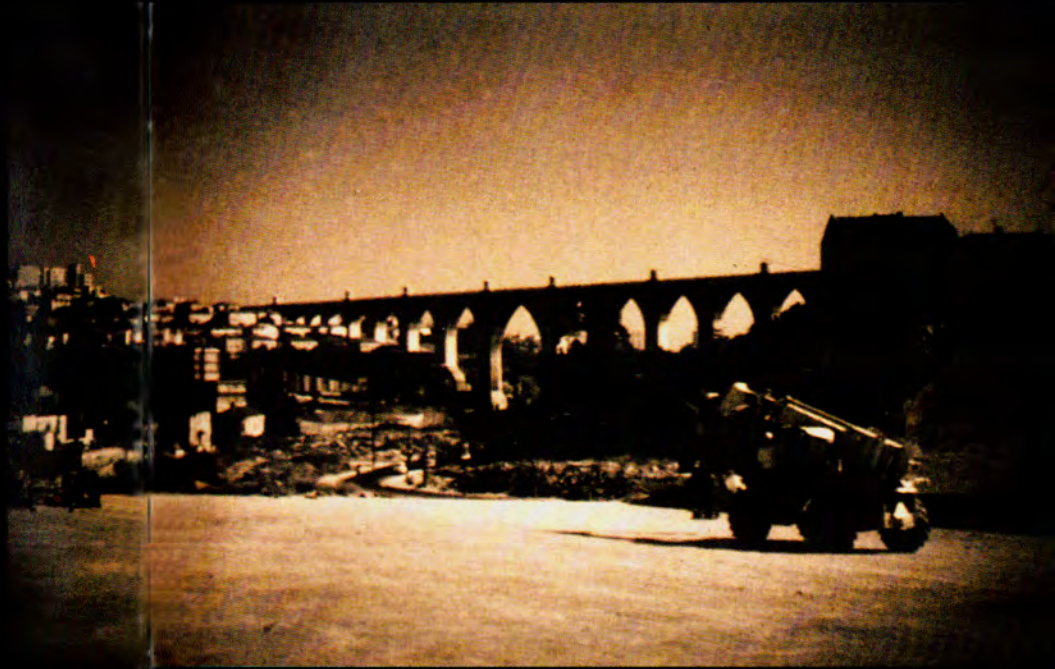


AINDA

Letra e música de
Pedro Ayres Magalhães

Vou dizendo
Certas coisas
Vou sabendo
Certas outras
São verdades
São procuras
Amizades
Aventuras
Quem alcança
Mora longe
Da mudança
Do seu nome
Alegria
Vã tristeza
Fantasia
Incerteza
São verdades
São procuras
Amizades
Aventuras
Quem avança
Guarda o amor
Guarda a esperança
Sem favor
Ainda
Ainda
Ainda
Ainda





Gravado em Inglaterra, entre os dias 27 de Março e 5 de Maio de 1994, nos estúdios Great Linford Manor e Lansdowne Recording Studios.

Gravação e misturas de António Pinheiro da Silva e Jonathan Miller.

Assistente em Linford Manor - Andy Griffin

Assistente em Lansdowne - Mark Tucker

Misturado em Tritonus Studios Berlim em Outubro de 94

Engenheiros assistentes - Thomas Juhl e Marko Berknir

Mastering digital - Ingo Steinbach - TTM Mastering Studios, Berlim

Direcção musical e produção de Pedro Ayres Magalhães

Concepção da capa - Pedro Ayres Magalhães

Arte Final e Pré-Impressão - Luís Miguel, para Euphoria Comunicação

Fotos - Imagens do filme «Lisbon Story», © Road Movies Film Produktion, Berlim 1994, excepto pág. 3: © Kenton Thatcher e pág. 28: © Augusto Brázio

(espectáculo CCB - Nov. 1994 - iluminação: Pedro Leston, para O Acaso)

Produção executiva - António Cunha

Maio Maduro Maio (letra e música de José Afonso): «Bonus Track»

gravado no Estúdio Angel 2. de 4 a 5 de Outubro de 1993

Técnico de gravação - António Pinheiro da Silva

Remisturado no Tritonus Studios Berlim por

Jonathan Miller, em Outubro de 94

Arranjos de Pedro Ayres Magalhães e Madredeus

Cortesia da BMG Ariola, Lda.

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(except «Maio Maduro Maio» - SPA). In Portugal - SPA

AINDA

Uma produção de Pedro Ayres Magalhães para a União Lisboa, no âmbito dos projectos para o desenvolvimento do mercado musical português e da criação de novos espectáculos.



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