

João Camacho

Canções do Douro

Para Soprano e Orquestra

Partes 2013

www.joaocamacho.com

Flutes

Encomenda da Associação Norte Cultural - Orquestra do Norte.
Ao meu querido amigo Maestro José Ferreira Lobo. Muito obrigado Maestro, por tudo.

I. Douro

S. Martinho de Anta, 17 de Setembro

Miguel Torga, Diário III

João Camacho

Larghetto ($\text{♩} = \text{c.60}$)

8 **mp** **Larga** 2

14 **A** 3 **mf** a 2 **mp** 1.

22 **B** a 2 **mf** **mp** **f** sempre legato 3 3 3

26 **C** 3 3 3 3 **ff**

30 **D** 4

37 **E** 3 **mf** a 2 **mp** 1.

44 **F** 4 **mf**

51 **G** 6 **mp** **rall.** 2

Oboes

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João Camacho

Larghetto (♩ = c.60)

mp legato *f* *mf*

8 *mp* *mf* Lunga **A**

18 *mf* *p* *mf* **B** colla voce

24 *mp subito* *f sempre legato* *ff* **C**

28

33 *mp* *mp cantabile espress.* *mf* **D** **E**

41 *uni.* *mp* *p* **F**

47 *mf* *mp legato* *f* **G**

55 *mf* *mp* **rall.** **2**

Clarinets in B \flat

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João Camacho

Larghetto ($\text{♩} = \text{c.60}$)

3 *mf* *mp legato* *f*

7 *mf* *mf*

12 Lunga **A** *p* *mf*

19 **B** *mp* *p* *mf* *mp*

25 **C** *f* *ff*

28

Clarinets in Bb

31 D

mf

36 E

mp espress. *mf*

41 F

mp *p*

46 G

mf

52

mf *mp legato* *f* *mf*

56 *rall.*

mf *rall.*

Bassoons

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Larghetto (♩ = c.60)

4 3 2

mp legato *f*

Detailed description: This system contains measures 1 through 8. It begins with a 4-measure rest. The music starts with a quarter note G3, followed by eighth notes A3, B3, and C4. A slur covers measures 2-4, which contain eighth notes D4, E4, F4, and G4. Measure 5 has a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 6 has a quarter note D5, followed by eighth notes E5, F5, and G5. Measure 7 has a quarter note G5, followed by eighth notes A5, B5, and C6. Measure 8 has a quarter note D6. There are dynamic markings *mp legato* and *f* with hairpins. Rehearsal marks 4, 3, and 2 are placed above the staff.

9 2

mf Lunga **A**

Detailed description: This system contains measures 9 through 15. Measure 9 has a quarter note G3, followed by eighth notes A3, B3, and C4. A slur covers measures 10-12, which contain eighth notes D4, E4, F4, and G4. Measure 13 has a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 14 has a quarter note D5, followed by eighth notes E5, F5, and G5. Measure 15 has a quarter note G5, followed by eighth notes A5, B5, and C6. There is a dynamic marking *mf* and a hairpin. A rehearsal mark **A** is placed above the staff. A 2-measure rest is at the end of the system.

16 3

p *mf* *mp* **B**

Detailed description: This system contains measures 16 through 24. Measure 16 has a quarter note G3, followed by eighth notes A3, B3, and C4. A slur covers measures 17-19, which contain eighth notes D4, E4, F4, and G4. Measure 20 has a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 21 has a quarter note D5, followed by eighth notes E5, F5, and G5. Measure 22 has a quarter note G5, followed by eighth notes A5, B5, and C6. Measure 23 has a quarter note D6, followed by eighth notes E6, F6, and G6. Measure 24 has a quarter note G6, followed by eighth notes A6, B6, and C7. There are dynamic markings *p*, *mf*, and *mp* with hairpins. A rehearsal mark **B** is placed above the staff. A 3-measure rest is at the end of the system.

25 1.

f *ff* *mp* **C** **D**

Detailed description: This system contains measures 25 through 33. Measure 25 has a quarter note G3, followed by eighth notes A3, B3, and C4. A slur covers measures 26-28, which contain eighth notes D4, E4, F4, and G4. Measure 29 has a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 30 has a quarter note D5, followed by eighth notes E5, F5, and G5. Measure 31 has a quarter note G5, followed by eighth notes A5, B5, and C6. Measure 32 has a quarter note D6, followed by eighth notes E6, F6, and G6. Measure 33 has a quarter note G6, followed by eighth notes A6, B6, and C7. There are dynamic markings *f*, *ff*, and *mp* with hairpins. The instruction *sempre legato* is written below the staff. Rehearsal marks **C** and **D** are placed above the staff. A 1-measure rest is at the end of the system.

34 3 4

mf *mp espress.* **E**

Detailed description: This system contains measures 34 through 38. Measure 34 has a quarter note G3, followed by eighth notes A3, B3, and C4. A slur covers measures 35-37, which contain eighth notes D4, E4, F4, and G4. Measure 38 has a quarter note G4, followed by eighth notes A4, B4, and C5. There are dynamic markings *mf* and *mp espress.* with hairpins. A rehearsal mark **E** is placed above the staff. A 3-measure rest and a 4-measure rest are at the end of the system.

39 3 4

mf *mf* **F**

Detailed description: This system contains measures 39 through 49. Measure 39 has a quarter note G3, followed by eighth notes A3, B3, and C4. A slur covers measures 40-42, which contain eighth notes D4, E4, F4, and G4. Measure 43 has a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 44 has a quarter note D5, followed by eighth notes E5, F5, and G5. Measure 45 has a quarter note G5, followed by eighth notes A5, B5, and C6. Measure 46 has a quarter note D6, followed by eighth notes E6, F6, and G6. Measure 47 has a quarter note G6, followed by eighth notes A6, B6, and C7. Measure 48 has a quarter note G6, followed by eighth notes A6, B6, and C7. Measure 49 has a quarter note G6, followed by eighth notes A6, B6, and C7. There is a dynamic marking *mf* and a hairpin. A rehearsal mark **F** is placed above the staff. A 3-measure rest and a 4-measure rest are at the end of the system.

50 2 3 3 2

mp legato *f* **G**

Detailed description: This system contains measures 50 through 56. Measure 50 has a quarter note G3, followed by eighth notes A3, B3, and C4. A slur covers measures 51-53, which contain eighth notes D4, E4, F4, and G4. Measure 54 has a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 55 has a quarter note D5, followed by eighth notes E5, F5, and G5. Measure 56 has a quarter note G5, followed by eighth notes A5, B5, and C6. There are dynamic markings *mp legato* and *f* with hairpins. A rehearsal mark **G** is placed above the staff. A 2-measure rest, a 3-measure rest, a 3-measure rest, and a 2-measure rest are at the end of the system.

57 1.

mf *rall.*

Detailed description: This system contains measures 57 through 63. Measure 57 has a quarter note G3, followed by eighth notes A3, B3, and C4. A slur covers measures 58-60, which contain eighth notes D4, E4, F4, and G4. Measure 61 has a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 62 has a quarter note D5, followed by eighth notes E5, F5, and G5. Measure 63 has a quarter note G5, followed by eighth notes A5, B5, and C6. There is a dynamic marking *mf* and the instruction *rall.* with a hairpin. A 1-measure rest is at the end of the system.

Horns in F 1, 2

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I. Douro

Miguel Torga, Diário III

S. Martinho de Anta, 17 de Setembro

João Camacho

Larghetto (♩ = c.60)

6 1. *mf* Lunga 3

14 [A] 3 *mf tenuto* [B] 3 *p* *mp*

25 [C] *f sempre legato* *ff*

30 [D] 2 1. *mf*

36 [E] 1. *mp espress.* *mf tenuto*

42 [F] 1. *mp* *p* 2

49 [G] 4 1. *mf*

56 *rall.* 2

Horns in F 3, 4

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João Camacho

Larghetto (♩ = c.60)

12 Lunga **A** 3 3

mf tenuto

22 **B** 2 3. **C**

mp *f sempre legato* *ff*

28

32 **D** 4 **E** 3 3

mf tenuto

45 **F** 5 **G** 8 rall. 2

rall.

Trumpet in B \flat 1, 2

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Larghetto ($\text{♩} = \text{c.60}$)

Lunga

12 8 3

A B

25 1. a 2.

f sempre legato, espress. *ff*

C

30 4

D

37 8 5 2 8 2

E F G

rall.

Trombone 1, 2

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João Camacho

Larghetto (♩ = c.60)

12 Lunga A 8

22 B C

3

f sempre legato *ff*

33 D E F

4 8 5

51 G

8 rall. 2

Trombone 3

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João Camacho

Larghetto (♩ = c.60)

12 **Lunga** **A** **8**

22 **B** **4** **C**

ff
sempre legato

33 **D** **4** **E** **8** **F** **5** **2** **4**

51 **G** **8** **rall.** **2**

Timpani

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Larghetto (♩ = c.60)

Lunga

A

12 8

Musical staff for measures 1-12. Measure 1 has a 12-measure rest. Measure 2 has a half note with a fermata. Measure 3 has an 8-measure rest.

22 B 4 C 6 D 4 E 8

tr *mp*

Musical staff for measures 22-31. Measure 22 has a 4-measure rest. Measure 23 has a trill. Measure 24 has a 6-measure rest. Measure 25 has a 4-measure rest. Measure 26 has an 8-measure rest. Dynamics include mp and a decrescendo hairpin.

45 F 5 G 8 rall. 2

Musical staff for measures 45-50. Measure 45 has a 5-measure rest. Measure 46 has a 2/4 time signature change. Measure 47 has an 8-measure rest. Measure 48 has a 2-measure rest. Measure 49 has a half note with a fermata.

Glockenspiel

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Larghetto (♩ = c.60)

6
mf

11
2 Lunga A 6 B 4
mf

26 C D 7
mf

37 E F G 5 2/4 4/4 4
mf

55 rall. 2
mf

Harp

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Larghetto (♩ = c.60)

Musical notation for measures 6-10. The piece is in 4/4 time with a key signature of one flat (B-flat). Measure 6 features a sixteenth-note triplet in the right hand and a whole rest in the left hand. The dynamic is *mf*. Measures 7-10 continue with similar rhythmic patterns.

Musical notation for measures 11-17. Measure 11 has a half-note triplet in the right hand and a half-note triplet in the left hand. Measure 12 is marked "Lunga" with a fermata. Measure 13 has a half-note triplet in the right hand and a half-note triplet in the left hand. Measure 14 is marked "A" with a fermata. Measures 15-17 show a melodic line in the right hand and a bass line in the left hand. The dynamic is *mf*.

Musical notation for measures 18-24. Measure 18 has a half-note triplet in the right hand and a half-note triplet in the left hand. Measure 19 is marked "B" with a fermata. Measures 20-24 continue with melodic and bass lines. The dynamic is *mf*.

Musical notation for measures 25-27. Measure 25 is marked "C" with a fermata. Measures 26-27 feature sixteenth-note triplets in both hands. The dynamic is *f*.

Musical notation for measures 28-32. Measures 28-31 continue with sixteenth-note triplets in both hands. Measure 32 features a melodic line in the right hand and a bass line in the left hand, ending with a *dim.* marking.

31 D

mf

34 E

mp espress.

38

mf

42 F

mf

51 G rall.

mf

Soprano

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I. Douro

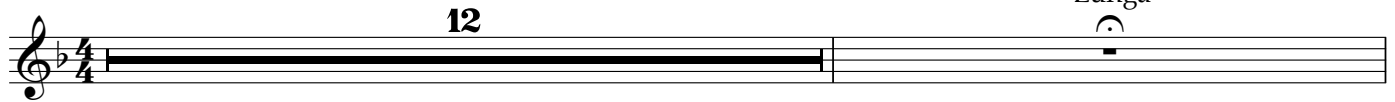
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Miguel Torga, Diário III

João Camacho

Larghetto (♩ = c.60)

Lunga



14 **A**

Cai o sol nas ra - ma - das. O sol, es - se Van Gogh de - su - ma - no... E

mf

18

te - las a - ma - re - las, cal - ci - na - das, Fre - mem nos o - lhos co - mo um de - sen - ga - no.

22 **B**

A cor da vi - da foi a - lém de mais! Lu - me e po - ei - ra, sem que o ver - de

mp

26 **C**

pos - sa re - fres - car os cra - vei - ros e osten - dais De u - ma pai - sa - gem mais se -

ff

31 **D** 4 **E** 3

cre - ta e nos - sa A -

41

pe - nas u - ma fím - bria na - mo - ra - da Ver - me - lha e ro - xa, se de - se - nha ao fun - do

45 **F**

O mos - to de u - ma e - ter - na ma - dru - ga - da Que vem do in - cên - dio re - fres - car o mun - do o

50 **G** 7 rall. 2

mun - do.

Violin I

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Larghetto (♩ = c.60)

Measures 1-5 of the score. Measure 1 starts with a dynamic of *f* and the instruction *legato espress.*. The piece is in 4/4 time. Measures 2-5 show dynamics of *mp* and *mf*, with the instruction *sempre legato* spanning across them. There are triplets in measures 4 and 5.

Measures 6-10 of the score. Measure 6 starts with a dynamic of *f*. Measures 7-10 show dynamics of *p* and *mf*.

Measures 11-16 of the score. Measure 11 is marked with a box containing the letter 'A' and the instruction *Lunga*. Dynamics include *p* and *p legato*.

Measures 17-21 of the score. Measure 17 starts with a dynamic of *mf*. Measure 21 ends with a dynamic of *mf*.

Measures 22-25 of the score. Measure 22 is marked with a box containing the letter 'B'. Dynamics include *p*, *mf*, *mp*, and *f*, with the instruction *sempre legato, espress.* starting at measure 24.

Measures 26-30 of the score. Measure 26 is marked with a box containing the letter 'C'. The piece concludes with a dynamic of *ff*.

30 D

mf

Musical staff 30-33: Treble clef, key signature of one flat. Measure 30 starts with a quarter rest followed by eighth notes. Measure 31 has eighth notes with a flat. Measure 32 has eighth notes with a flat. Measure 33 has eighth notes. A dynamic marking *mf* is placed below the staff. A box labeled 'D' is above measure 33. A slur covers measures 30-33.

34 E

mp *mp cantabile espress.*

Musical staff 34-37: Treble clef, key signature of one flat. Measure 34 has eighth notes. Measure 35 has eighth notes. Measure 36 has eighth notes. Measure 37 has quarter notes. A dynamic marking *mp* is below measure 35. A dynamic marking *mp cantabile espress.* is below measure 37. A box labeled 'E' is above measure 37. A slur covers measures 34-37.

38

mf

Musical staff 38-42: Treble clef, key signature of one flat. Measure 38 has quarter notes. Measure 39 has eighth notes. Measure 40 has quarter notes. Measure 41 has eighth notes. Measure 42 has quarter notes. A dynamic marking *mf* is below measure 40. A slur covers measures 38-42.

43 F

mf *mf*

Musical staff 43-47: Treble clef, key signature of one flat. Measure 43 has quarter notes. Measure 44 has quarter notes. Measure 45 has a whole rest. Measure 46 has a whole rest. Measure 47 has eighth notes. A dynamic marking *mf* is below measure 43. A dynamic marking *mf* is below measure 47. A box labeled 'F' is above measure 45. A slur covers measures 43-47.

48 G

mp *mf*

Musical staff 48-52: Treble clef, key signature of one flat. Measure 48 has quarter notes. Measure 49 has quarter notes. Measure 50 has quarter notes. Measure 51 has a 2/4 time signature change. Measure 52 has quarter notes. A dynamic marking *mp* is below measure 52. A dynamic marking *mf* is below measure 53. A box labeled 'G' is above measure 51. A slur covers measures 48-52.

53

sempre legato *f* *p*

Musical staff 53-56: Treble clef, key signature of one flat. Measure 53 has eighth notes with a triplet. Measure 54 has eighth notes with a triplet. Measure 55 has quarter notes. Measure 56 has quarter notes. A dynamic marking *f* is below measure 55. A dynamic marking *p* is below measure 56. The text *sempre legato* is written above the staff. A slur covers measures 53-56.

57

mf *rall.* *p*

Musical staff 57-60: Treble clef, key signature of one flat. Measure 57 has quarter notes. Measure 58 has quarter notes. Measure 59 has a whole note. Measure 60 has quarter notes. A dynamic marking *mf* is below measure 57. A dynamic marking *p* is below measure 60. The text *rall.* is above measure 58. A slur covers measures 57-60.

Violin II

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I. Douro

S. Martinho de Anta, 17 de Setembro

Miguel Torga, Diário III

João Camacho

Larghetto (♩ = c.60)

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of one flat. The first measure starts with a forte (*f*) dynamic and a *legato espress.* instruction. The dynamics transition to mezzo-piano (*mp*) and mezzo-forte (*mf*) over the first four measures.

Musical notation for measures 5-8. Measure 5 begins with a *sempre legato* instruction and a forte (*f*) dynamic. It features two triplet markings (3) and a double bar line with a fermata. Measure 6 has a second ending marking (2). The dynamic transitions to mezzo-forte (*mf*) in measure 7.

Musical notation for measures 11-16. Measure 11 includes a *Lunga* marking and a boxed letter 'A' above a fermata. The dynamic is piano (*p*) with a *legato* instruction. The notation continues through measures 12-16.

Musical notation for measures 17-21. The dynamic is mezzo-forte (*mf*) throughout this section. The notation includes various melodic lines and rests.

Musical notation for measures 22-25. Measure 22 starts with a boxed letter 'B'. The dynamics are piano (*p*), mezzo-forte (*mf*), mezzo-piano (*mp*), and forte (*f*). The section concludes with a *sempre legato, espress.* instruction.

Musical notation for measures 26-30. Measure 26 starts with a boxed letter 'C'. The dynamic is fortissimo (*ff*). The notation consists of a continuous melodic line.

30 D

mf

34 E

mp *pizz.* *p*

38

mf

41 *arco*

mf

45 F

p *mf* *legato*

51 G

mp *mf* *sempre legato* *f*

55

mf *rall.*

Viola

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Larghetto (♩ = c.60)

João Camacho

Musical notation for measures 1-5. The piece is in 4/4 time with a key signature of one flat. The first measure starts with a dynamic of *f* and the instruction *legato espress.*. The notation includes slurs, accents, and dynamic markings: *mp* and *mf*. The final measure of this system features a triplet of eighth notes and is marked *sempre legato*.

Musical notation for measures 6-10. The notation includes slurs and dynamic markings: *f*, *p*, and *mf*.

Musical notation for measures 11-16. Measure 11 is marked *Lunga* and contains a fermata over a whole note, labeled with a boxed 'A'. The notation includes slurs and dynamic markings: *mp*.

Musical notation for measures 17-21. The notation includes slurs and dynamic markings: *mf*.

Musical notation for measures 22-26. Measure 22 is marked with a boxed 'B' and a '2' above it. Measure 25 is marked with a boxed 'C'. The notation includes slurs and dynamic markings: *mp*, *f*, *sempre legato, espress.*, and *ff*.

28

33 **D** *mf* **E** pizz. *p*

38 *mf*

41 arco **F** *mf* *p*

46 **G** *mf* legato *mp*

52 *mf* *f* *p* sempre legato

57 *mf* rall.

Violoncello

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Miguel Torga, Diário III

João Camacho

Larghetto (♩ = c.60)

f legato espress. *mp* *mf* sempre legato

f *mp* pizz. arco

p *p* legato *mf* Lunga div.

mf *p* *mf* *mp* uni. pizz. arco 3

f sempre legato, espress. *ff*

mf pizz.

p 3

40

mf *mf* *mf* *mf* *mf* *mf*

arco div. pizz. arco

45

F

p *mf*

50

G

mp *mf* *mf* *f*

sempre legato

55

mp *p*

pizz. arco rall.

Contrabass

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João Camacho

Larghetto (♩ = c.60)

Musical notation for measures 1-6. Measure 1 has a '2' above it. Dynamics: *mp*, *mf*, *f*. Performance instructions: *sempre legato*.

Musical notation for measures 7-13. Measure 7 starts with 'pizz.'. Measure 13 has 'arco' and 'Lunga' above it. Dynamics: *mp*.

Musical notation for measures 14-25. Measure 14 has a boxed 'A' and a '3' above it. Measure 25 has a boxed 'B' and a '3' above it. Dynamics: *mf*, *mf*, *f*. Performance instructions: *pizz.*, *arco*.

Musical notation for measures 26-32. Measure 26 has a boxed 'C'. Dynamics: *ff*.

Musical notation for measures 33-39. Measure 33 has a boxed 'D' and 'pizz.' above it. Measure 39 has a boxed 'E'. Dynamics: *mf*, *p*.

Musical notation for measures 40-47. Measure 40 has 'arco' above it. Measure 42 has 'pizz.' above it. Measure 47 has a boxed 'F' and 'arco' above it. Dynamics: *mf*, *mf*, *p*, *mf legato*.

Musical notation for measures 48-53. Measure 48 has a boxed 'G'. Measure 53 has a '(b)' above it. Dynamics: *mp*, *mf*. Performance instructions: *sempre legato*.

Musical notation for measures 54-60. Measure 54 has 'pizz.' above it. Measure 60 has 'arco' and 'rall.' above it. Dynamics: *f*, *mp*, *pp*.

II. S. Leonardo de Galafura

Miguel Torga, Diário IX

Larghetto (♩ = c.62)

João Camacho

The musical score is written for a single flute in G major (one sharp) and 4/4 time. It consists of nine staves of music. The tempo is marked 'Larghetto' with a quarter note equal to approximately 62 beats per minute. The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano), as well as articulations like *legato* and *espress.* (espressivo). There are also performance markings like *rall.* (rallentando). The score is divided into sections labeled A through H, with measures 10, 18, 27, 32, 38, 44, 57, and 63 marked at the beginning of their respective sections. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature remains G major throughout.

Oboes

II. S. Leonardo de Galafura

Miguel Torga, Diário IX

Larghetto (♩ = c.62)

João Camacho

f tenuto

10

A 3

B 1.

mf espress.

18

2

C

in rilievo
1. solo

mf espress.

25

(1.)

mf espress.

30

D

1.

f *mp*

35

mp *mp* *mf*

41 **E**

p legato *cresc.*

45 **F**

mp

48

mp

52 **G** *in rilievo*
1. solo

mf espress.

58 (1.)

mf espress.

62 **H** *rall.*

rall.

Clarinets in B \flat

II. S. Leonardo de Galafura

Miguel Torga, Diário IX

João Camacho

Larghetto ($\text{♩} = \text{c.62}$)

Musical notation for measures 1-5. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first measure starts with a half note chord (F#, C#) and a half note chord (G#, C#). The second measure has a half note chord (F#, C#) and a half note chord (G#, C#). The third measure has a half note chord (F#, C#) and a half note chord (G#, C#). The fourth measure has a half note chord (F#, C#) and a half note chord (G#, C#). The fifth measure has a half note chord (F#, C#) and a half note chord (G#, C#). Dynamics: *mf legato* (measures 1-3), *f legato* (measures 4-5).

Musical notation for measures 6-9. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first measure has a half note chord (F#, C#) and a half note chord (G#, C#). The second measure has a half note chord (F#, C#) and a half note chord (G#, C#). The third measure has a half note chord (F#, C#) and a half note chord (G#, C#). The fourth measure has a half note chord (F#, C#) and a half note chord (G#, C#). Dynamics: *f legato* (measures 6-9).

Musical notation for measures 10-16. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 10 has a triplet of eighth notes (F#, C#, G#) and a half note chord (F#, C#). Measure 11 has a half note chord (F#, C#) and a half note chord (G#, C#). Measure 12 has a half note chord (F#, C#) and a half note chord (G#, C#). Measure 13 has a half note chord (F#, C#) and a half note chord (G#, C#). Measure 14 has a half note chord (F#, C#) and a half note chord (G#, C#). Measure 15 has a half note chord (F#, C#) and a half note chord (G#, C#). Measure 16 has a half note chord (F#, C#) and a half note chord (G#, C#). Dynamics: *mf* (measures 10-16).

Musical notation for measures 17-20. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 17 has a half note chord (F#, C#) and a half note chord (G#, C#). Measure 18 has a half note chord (F#, C#) and a half note chord (G#, C#). Measure 19 has a half note chord (F#, C#) and a half note chord (G#, C#). Measure 20 has a half note chord (F#, C#) and a half note chord (G#, C#). Dynamics: *f legato* (measures 17-20).

Musical notation for measures 21-26. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 21 has a half note chord (F#, C#) and a half note chord (G#, C#). Measure 22 has a half note chord (F#, C#) and a half note chord (G#, C#). Measure 23 has a half note chord (F#, C#) and a half note chord (G#, C#). Measure 24 has a half note chord (F#, C#) and a half note chord (G#, C#). Measure 25 has a half note chord (F#, C#) and a half note chord (G#, C#). Measure 26 has a half note chord (F#, C#) and a half note chord (G#, C#). Dynamics: *p legato sempre* (measures 21-24), *mf espress.* (measures 25-26).

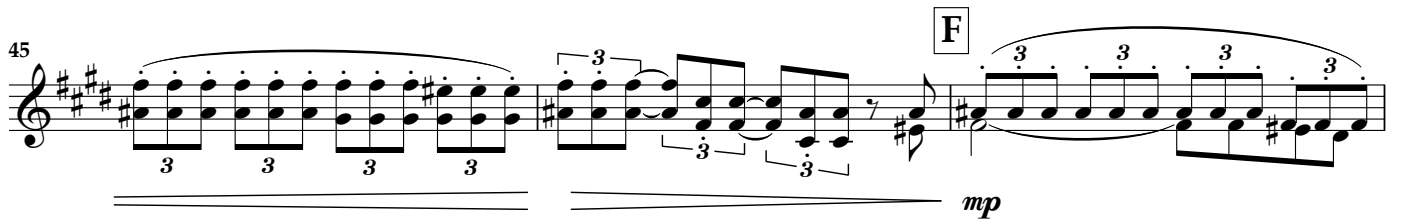
Musical notation for measures 27-31. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 27 has a half note chord (F#, C#) and a half note chord (G#, C#). Measure 28 has a half note chord (F#, C#) and a half note chord (G#, C#). Measure 29 has a half note chord (F#, C#) and a half note chord (G#, C#). Measure 30 has a half note chord (F#, C#) and a half note chord (G#, C#). Measure 31 has a half note chord (F#, C#) and a half note chord (G#, C#). Dynamics: *f* (measures 27-31).

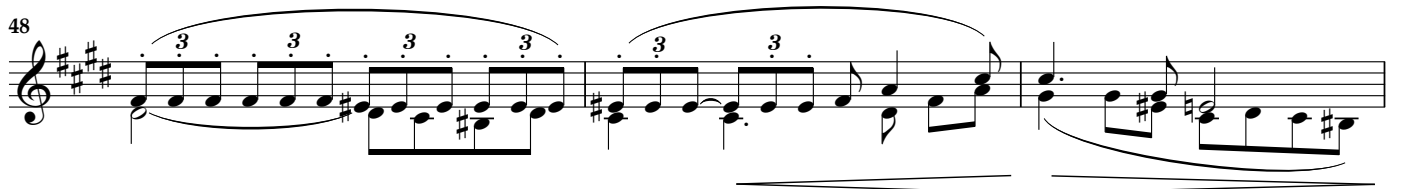
Musical notation for measures 32-35. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 32 has a half note chord (F#, C#) and a half note chord (G#, C#). Measure 33 has a half note chord (F#, C#) and a half note chord (G#, C#). Measure 34 has a half note chord (F#, C#) and a half note chord (G#, C#). Measure 35 has a half note chord (F#, C#) and a half note chord (G#, C#). Dynamics: *mf* (measures 32-35).

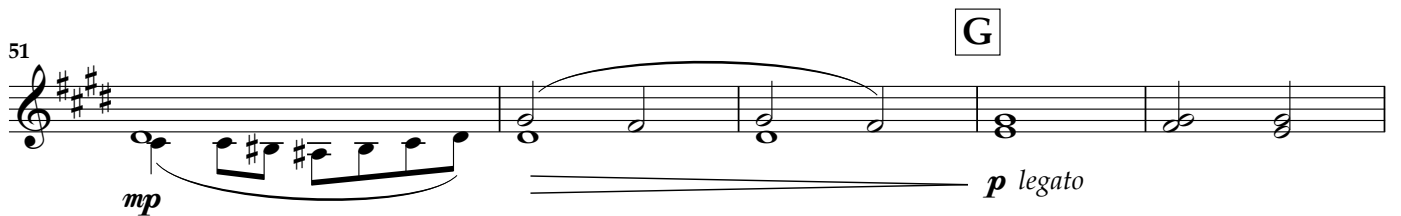
Clarinets in Bb


36  **E**
p *p legato*

42  *cresc.* **F**

45  *mp* **F**

48 

51  *mp* *p legato* **G**

56  *mf* **H**

61  *mf* **H**

65  *rall.* *p* **H**

Bassoons

II. S. Leonardo de Galafura

Miguel Torga, Diário IX

João Camacho

Larghetto (♩ = c.62)

mf legato *f*

10 **A** 3 **B** 1. *mf* espress.

18 **C** *p* legato sempre

24 *mf* *f*

32 **D** 1. *mp* *mf*

38 *mp* *mf* *p* legato cresc. **E**

45 **F** *mp* sempre legato *mf*

52 **G** *p* legato

62 **H** *mf* *p* rall.

II. S. Leonardo de Galafura

Miguel Torga, Diário IX

João Camacho

Larghetto (♩ = c.62)

3

f tenuto

8

A 3 B

mf tenuto

16

C 3

25

mf espress.

30

D

f *mp*

41

E

p tenuto *cresc.*

45

F

mp sempre tenuto

49

54

G 3

mf espress.

62

H 2 rall. 2

II. S. Leonardo de Galafura

Miguel Torga, Diário IX

João Camacho

Larghetto (♩ = c.62)

3

f tenuto

9

A 3 B 2 3. a 2

f

20

C 3

mf tenuto

28

D 6

f

41

E

p tenuto *cresc.*

45

F

mp sempre tenuto

49

mf tenuto

54

G 3

mf tenuto

62

H 2 rall. 2

mf tenuto

Trumpet in B \flat 1, 2

II. S. Leonardo de Galafura

Miguel Torga, Diário IX

Larghetto ($\text{♩} = \text{c.62}$)

João Camacho

f legato

10

A **B**

mf

21

C

mf

32

D **E**

mf

46

F **G**

mf

64

H

rall.

mf

rall.

Trombone 1, 2

II. S. Leonardo de Galafura

Miguel Torga, Diário IX

João Camacho

Larghetto (♩ = c.62)

Musical notation for measures 1-7. The key signature is two sharps (F# and C#). The time signature is 4/4. Measure 1 contains a triplet of eighth notes. Measures 2-7 feature a melodic line with slurs and ties. Dynamics include *f* and *legato*. There are hairpins indicating dynamics over the final two measures.

Musical notation for measures 8-10. Measure 8 starts with a triplet of eighth notes. Measures 9 and 10 contain rests. Section markers A and B are placed above the first and second measures respectively.

Musical notation for measures 11-14. Measures 11 and 13 contain triplets of eighth notes. Measures 12 and 14 contain rests. Section marker C is placed above the first measure.

Musical notation for measures 15-20. Measures 15-17 contain rests. Measure 18 contains a sextuplet of eighth notes. Measures 19 and 20 contain chords. Section markers D and E are placed above the first and fifth measures respectively. Dynamics include *p* *sempre legato* and *cresc.*

Musical notation for measures 21-23. Measure 21 contains a triplet of eighth notes. Measure 22 contains a rest. Measure 23 contains a doublet of eighth notes and a quarter note. Section marker F is placed above the first measure. Dynamics include *mf*. There are hairpins indicating dynamics over the measures.

Musical notation for measures 24-28. Measures 24 and 26 contain triplets of eighth notes. Measures 25 and 27 contain doublets of eighth notes. Measure 28 contains a quarter note. Section markers G and H are placed above the first and fourth measures respectively. Dynamics include *rall.*

Trombone 3

II. S. Leonardo de Galafura

Miguel Torga, Diário IX

Larghetto (♩ = c.62)

João Camacho

4
f

10 A B 3

21 C 3

32 D E 6 p sempre legato cresc.

45 F G 7 3 3 2

64 H 3 2 rall.

Timpani

II. S. Leonardo de Galafura

Miguel Torga, Diário IX

João Camacho

Larghetto (♩ = c.62)

Musical staff with a triplet of eighth notes, a trill, and dynamic markings *mp* and *fp*. The staff includes a sharp sign and the instruction *l.v.*

Musical staff with measures 10-13, each containing a triplet of eighth notes. Measure numbers 10, 11, 12, and 13 are indicated.

Musical staff with measures 21-24, each containing a triplet of eighth notes. Measure numbers 21, 22, 23, and 24 are indicated.

Musical staff with measures 32-35, including sextuplets of eighth notes. Measure numbers 32, 33, 34, and 35 are indicated.

Musical staff with measures 47-50, including a septuplet and a pair of eighth notes. Measure numbers 47, 48, 49, and 50 are indicated.

Musical staff with measures 64-67, including a triplet, a trill, and a dynamic marking *pp*. The instruction *rall.* is present. Measure numbers 64, 65, 66, and 67 are indicated.

Harp

II. S. Leonardo de Galafura

Miguel Torga, Diário IX

João Camacho

Larghetto (♩ = c.62)

A

B

C

D

E

F

G

H

rall.

II. S. Leonardo de Galafura

Miguel Torga, Diário IX

João Camacho

Larghetto (♩ = c.62)

A

7

À pro-a dum na-vio de pe-ne-dos A na-ve-gar num

B

13

do-ce mar de mos - to, Ca - pi - tão no seu pos-to De co-man - do, São Le - o -

17

nar - do vai sul - can - do As on - das Da e - ter - ni - da - de

C

21

Sem pres-sa de che-gar ao seu des-ti - no An-co-ra-do e fe - liz no cais hu - ma-no, É

26

num an - te - ci - pa-do de - sen - ga - no Que ru - ma em di - rec - ção ao cais em

D

30

di - rec - ção ao cais di - vi - no Lá não te - rá so - cal - cos Nem vi - nhe - dos

34

Na me - ni - na dos o-lhos des-lum-bra-dos; Doi-ros de-sa - gua-dos Se-rão

39

E

char - cos de luz En-ve-lhe - ci - da; Ra - sos, to - dos os mon - tes Dei-xa-rão pro-lon-
mp *cresc.*

43

gar os ho - ri - zon - tes A - té on - de se ex - tin - ga a cor da vi - da. Por

47

F

is - so, é de - va - gar — que se a - pro - xi - ma é de - va - gar que se a - pro - xi - ma Da bem a - ven - tu

52

G

ran - ça. É len - ta - men - te que ora - be - lo a - van - ça De - bai - xo dos seus pés de ma - ri -

58

nhei - ro. E ca - da ho - ra a mais que gas - ta no ca - mi - nho É um sor - vo a mais de

62

H

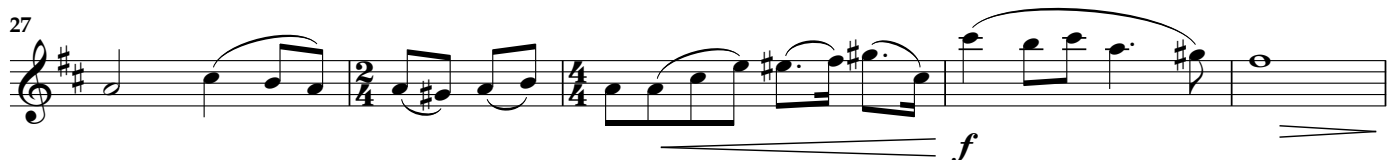
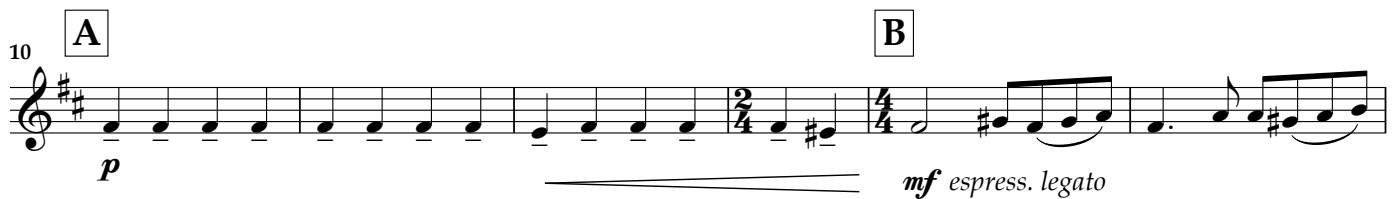
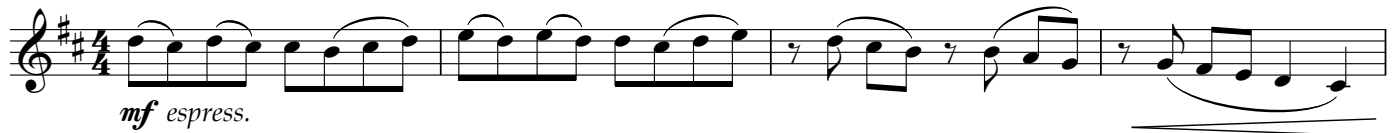
chei - ro A ter - ra e a ros - ma - ni - nho!

II. S. Leonardo de Galafura

Miguel Torga, Diário IX

João Camacho

Larghetto (♩ = c.62)



32 **D**

p *mf*

37

p *mf*

41 **E**

p *legato espress.* *cresc.*

46 **F**

mp

51 **G**

p

57

mf *espress. legato*

62 **H**

mf *espress.*

66 **I**

rall.
p

Violin II

II. S. Leonardo de Galafura

Miguel Torga, Diário IX

João Camacho

Larghetto (♩ = c.62)

mf espress. *f sempre legato*

6 A

p

12 B

mf espress. legato

19 C

p

25

mf espress. legato

30 D

f *p* *mf*

36 E

p *mf* *p tenuto*

42

cresc.

47

F

mp

52

G

p

58

mf espress. legato

64

H

rall.

mf espress. *p*

Viola

II. S. Leonardo de Galafura

Miguel Torga, Diário IX

João Camacho

Larghetto (♩ = c.62)

1
mf *espress.*

5
f *sempre legato*

10 **A** **B**
p *mf* *espress. legato*

16 **C**
p

23
mf *espress. legato*

30 **D**
f *p* *mf*

37 **E**
p *mf* *p* *tenuto* *cresc.*

43 F

mp

49 G

p

55

mf espress. legato

60 H

mf espress.

65 rall.

p

II. S. Leonardo de Galafura

Miguel Torga, Diário IX

João Camacho

Larghetto (♩ = c.62)

mf espress. *f* sempre legato

6 A

p

12 B

mf espress. legato

19 C

pizz. arco

p

25

mf espress. legato *f*

31 D

p

35

mf *p* *mf*

40 E

p legato espress. *cresc.*

44 F

mp

49

mf

53 G

p pizz. arco *mf* espress. legato

60 H

mf espress.

65

p rall.

II. S. Leonardo de Galafura

Larghetto (♩ = c.62)

10 A

mf legato *f* sempre legato

Detailed description: Musical staff 10-12. Starts with a 4/4 time signature, changes to 2/4, then back to 4/4. A fermata is placed over the first measure. A trill is marked above the final measure. Dynamics range from *mf* to *f*. Performance instructions include *legato* and *sempre legato*.

13 B C

mf legato *p*

Detailed description: Musical staff 13-15. Starts with a 2/4 time signature, changes to 4/4, then back to 2/4. A *pizz.* instruction is present. Dynamics range from *mf* to *p*.

22 arco

mf legato

Detailed description: Musical staff 22-24. Starts with a 2/4 time signature, changes to 4/4, then back to 2/4. An *arco* instruction is present. Dynamics range from *mf* to *p*.

30 D

f *p* *mf* *p*

Detailed description: Musical staff 30-32. Starts with a 4/4 time signature, changes to 2/4, then back to 4/4. A *pizz.* instruction is present. Dynamics range from *f* to *p*.

39 E

mf *p* legato *cresc.*

Detailed description: Musical staff 39-41. Starts with a 4/4 time signature, changes to 2/4, then back to 4/4. An *arco* instruction is present. Dynamics range from *mf* to *p*. Includes *legato* and *cresc.* instructions.

47 F

mp sempre legato *mf*

Detailed description: Musical staff 47-49. Starts with a 4/4 time signature, changes to 2/4, then back to 4/4. Dynamics range from *mp* to *mf*. Includes *sempre legato* instruction.

54 G

p *mf* legato

Detailed description: Musical staff 54-56. Starts with a 4/4 time signature, changes to 2/4, then back to 4/4. A *pizz.* instruction is present. Dynamics range from *p* to *mf*. Includes *legato* instruction.

62 H

mf *espress.* *rall.* *p*

Detailed description: Musical staff 62-64. Starts with a 4/4 time signature, changes to 2/4, then back to 4/4. Dynamics range from *mf* to *p*. Includes *espress.* and *rall.* instructions.

Flutes

III. Doiro

Miguel Torga, Diário IX

Régua, 16 de Setembro de 1962

João Camacho

Allegretto (♩ = c.54)

6 2

mf cresc. *f*

12 **A** 5

p *mf cresc.* *mf sub., cresc. molto*

22 *f*

26 **B** 3

mf

32 2

mf

37 **C** 2 1. 2

mp legato

45 **D** 2 1. *mp legato* *p dolce, legato* *cresc.*

51 **E** *f legato*

55

Flutes

61 **F** *mf cresc.* *f*

67

71 **G** *p leggiero* *a 2*

74 *mf*

77 *mf sub.*

80 **H** *mp legato*

86 *p dolce*

98 *mf cresc.* *f*

102 *ff* *fp*

Meno mosso (♩=c.80)

Oboes

III. Doiro

Miguel Torga, Diário IX

Régua, 16 de Setembro de 1962

João Camacho

Allegretto (♩ = c.54)

5 1. *p dolce*

9 *mf cresc.* *f*

12 **A** *p* *mf cresc.*

20 *mf sub., cresc. molto*

23 *f*

28 **B** *mf* *mf*

36 **C** *mp dolce*

44 **D** *mp legato* *p dolce, legato*

2

Oboes

E

50 *cresc.* *f legato*

54

F

61 *p dolce* *mf cresc.*

65 *f*

G

70 *p leggiero* *mf*

75 *mf sub.*

H

79 *mf cresc.*

88 *p dolce* *p dolce*

97 *mf cresc.*

Meno mosso (♩=c.80)

100 *f* *ff* *fp*

Clarinets in B \flat

III. Doiro

Régua, 16 de Setembro de 1962

Miguel Torga, Diário IX

João Camacho

Allegretto (♩ = c.54)

Musical notation for measures 1-8. Measure 1 contains a triplet of eighth notes. Measures 2-8 feature a melodic line with triplets and trills, starting with a *mf* dynamic and ending with a *p dolce* dynamic.

Musical notation for measures 9-11. Measure 9 starts with a *mf cresc.* dynamic. The passage includes several triplets and trills, culminating in a *f* dynamic.

A

Musical notation for measures 12-18. Measure 12 begins with a *mf legato* dynamic. The section includes a triplet and a trill, ending with a *mf* dynamic.

Musical notation for measures 19-21. Measure 19 starts with a *mf cresc.* dynamic. The passage features multiple triplets and trills, ending with a *mf sub., cresc. molto* dynamic.

Musical notation for measures 22-25. Measure 22 begins with a *f* dynamic. The section contains several triplets and trills.

B

Musical notation for measures 26-31. Measure 26 starts with a *mf* dynamic. The passage includes a triplet and a trill, ending with a *mf* dynamic.

Musical notation for measures 32-34. Measure 32 begins with a *mf* dynamic. The section features a triplet and a trill, ending with a *mf* dynamic.

C

37 1.

mp legato

41

mp dolce

D

45 1.

mp legato

49

p dolce, legato cresc.

E

53

f legato

F

60

p dolce mf cresc.

65

f

69 **G**
p leggiero

73
mf

77
mf sub.

H
80
1.
mp legato

84
mf

92
p dolce

98
mf cresc. *f*

Meno mosso (♩=c.80)

101
ff *fp*

Bassoons

III. Doiro

Miguel Torga, Diário IX

Régua, 16 de Setembro de 1962

João Camacho

Allegretto (♩ = c.54)

Measures 1-8: Bassoon part in 6/8 time. Measure 1 has a fermata and a '2' above it. Dynamics include *mf legato* and *p*.

Measures 9-16: Bassoon part. Measure 9 starts with *mf cresc.* and *f*. Measure 15 has a fermata and a '2' above it. Dynamics include *mf legato*. A box labeled 'A' is above measure 15.

Measures 17-23: Bassoon part. Dynamics include *mf cresc.*, *mf sub., cresc. molto*, and *f*.

Measures 24-34: Bassoon part. Measure 28 has a fermata and a '3' above it. Measure 34 has a fermata and a '2' above it. Dynamics include *mf*. A box labeled 'B' is above measure 28.

Measures 35-42: Bassoon part. Measure 35 starts with *mf*. Measure 38 has a first ending bracket and a '1.' above it. Dynamics include *mp legato*, *pp*, and *mp dolce*. A box labeled 'C' is above measure 35.

Measures 43-50: Bassoon part. Measure 43 starts with *mp legato*. Measure 46 has a first ending bracket and a '1.' above it. Dynamics include *pp* and *p dolce, legato cresc.*. A box labeled 'D' is above measure 43.

Measures 51-58: Bassoon part. Measure 51 starts with *f legato*. Dynamics include *f legato*. A box labeled 'E' is above measure 51.

61 **F**

p *mf cresc.* *f*

68 **G**

p leggiero

74

mf *mf sub.*

79 **H**

mp legato *pp* *mp legato*

86

mf legato *p*

95

p *mf cresc.*

Meno mosso (♩=c.80)

100

f *ff* *fp*

Horns in F 1, 2

III. Doiro

Régua, 16 de Setembro de 1962

Miguel Torga, Diário IX

João Camacho

Allegretto (♩ = c.54)

Musical notation for measures 1-8. Measure 1 contains a triplet of eighth notes. Measure 2 has a first ending bracket over a quarter note. Measure 3 is a whole rest. Measure 4 is a whole rest. Measure 5 starts with a piano (*p*) dynamic. The key signature is two sharps (F# and C#) and the time signature is 6/8. Dynamics include *mf legato* and *p*.

Musical notation for measures 9-12. Measure 9 starts with a mezzo-forte (*mf*) dynamic and a crescendo hairpin. Measure 10 has a first ending bracket over a quarter note. Measure 11 has a forte (*f*) dynamic. Measure 12 ends with a fermata. The key signature is two sharps and the time signature is 6/8. Dynamics include *mf cresc.* and *f*.

Musical notation for measures 13-22. Measure 13 has a first ending bracket labeled 'A' over a quarter note. Measure 14 is a whole rest. Measure 15 starts with a mezzo-forte (*mf*) dynamic and a crescendo hairpin. Measure 16 has a mezzo-forte (*mf*) dynamic and a molto crescendo hairpin. Measure 17 has a mezzo-forte (*mf*) dynamic and a molto crescendo hairpin. Measure 18 has a mezzo-forte (*mf*) dynamic and a molto crescendo hairpin. Measure 19 has a mezzo-forte (*mf*) dynamic and a molto crescendo hairpin. Measure 20 has a mezzo-forte (*mf*) dynamic and a molto crescendo hairpin. Measure 21 has a mezzo-forte (*mf*) dynamic and a molto crescendo hairpin. Measure 22 has a mezzo-forte (*mf*) dynamic and a molto crescendo hairpin. The key signature is two sharps and the time signature is 6/8. Dynamics include *mf cresc.* and *mf cresc. molto*.

Musical notation for measures 23-27. Measure 23 starts with a forte (*f*) dynamic. Measure 24 has a forte (*f*) dynamic. Measure 25 has a forte (*f*) dynamic. Measure 26 has a forte (*f*) dynamic. Measure 27 has a forte (*f*) dynamic. The key signature is two sharps and the time signature is 6/8. Dynamics include *f*.

Musical notation for measures 28-44. Measure 28 has a first ending bracket labeled 'B' over a quarter note. Measure 29 has a mezzo-forte (*mf*) dynamic. Measure 30 has a mezzo-forte (*mf*) dynamic. Measure 31 has a mezzo-forte (*mf*) dynamic. Measure 32 has a mezzo-forte (*mf*) dynamic. Measure 33 has a mezzo-forte (*mf*) dynamic. Measure 34 has a mezzo-forte (*mf*) dynamic. Measure 35 has a mezzo-forte (*mf*) dynamic. Measure 36 has a mezzo-forte (*mf*) dynamic. Measure 37 has a mezzo-forte (*mf*) dynamic. Measure 38 has a mezzo-forte (*mf*) dynamic. Measure 39 has a mezzo-forte (*mf*) dynamic. Measure 40 has a mezzo-forte (*mf*) dynamic. Measure 41 has a mezzo-forte (*mf*) dynamic. Measure 42 has a mezzo-forte (*mf*) dynamic. Measure 43 has a mezzo-forte (*mf*) dynamic. Measure 44 has a mezzo-forte (*mf*) dynamic. The key signature is two sharps and the time signature is 6/8. Dynamics include *mf* and *p legato*. A first ending bracket labeled 'C' is over a quarter note in measure 31. The text '1. colla parte' is written above measures 29-30.

Musical notation for measures 45-50. Measure 45 has a first ending bracket labeled 'D' over a quarter note. Measure 46 has a piano (*p*) dynamic, dolce, and legato. Measure 47 has a piano (*p*) dynamic, dolce, and legato. Measure 48 has a piano (*p*) dynamic, dolce, and legato. Measure 49 has a piano (*p*) dynamic, dolce, and legato. Measure 50 has a piano (*p*) dynamic, dolce, and legato. The key signature is two sharps and the time signature is 6/8. Dynamics include *p dolce, legato* and *f legato*. A first ending bracket labeled 'E' is over a quarter note in measure 49.

55 F

mf cresc.

65

f

71 G

mf

78 H

mf sub. *mp legato*

86

mf legato *p*

95

p *mf cresc.* *f*

101 Meno mosso (♩=c.80)

ff *fp*

III. Doiro

Régua, 16 de Setembro de 1962

João Camacho

Allegretto (♩ = c.54)

6

p *mf cresc.*

11

A

5

f *p* *mf cresc.*

20

mf cresc. molto *f*

25

B

4

mf

34

C

2

5

D

4

p legato

49

E

p dolce, legato cresc. *f legato*

57 F

p

64

mf cresc. *f*

69 G

p leggiero *mf*

75

mf sub.

80 H

mp legato *p*

95

p *mf cresc.*

100

Meno mosso (♩=c.80)

f *ff* *fp*

Trumpet in B \flat 1, 2

III. Doiro

Régua, 16 de Setembro de 1962

Miguel Torga, Diário IX

João Camacho

Allegretto (♩ = c.54)

6 2
mf cresc. f

12 A 3 1.
mf legato mf cresc.

20 3 3
mf sub. cresc. molto f

25 B 2 con sord.
mf

32 senza sord. C 2 2 1. sord.
mp

40 D 2 2 1. sord.
mp

48 E 4 5 a 2 senza sord. F
mp

Trumpet in B \flat 1, 2

62 *p* *legato* *mf cresc.*

66 *f*

71 **G** con sord. *p leggiero*

74 *mf*

77 **H** *mf sub.*

82 1. sord. *mp*

96 senza sord. *mf cresc.* *f*

Meno mosso (♩=c.80)

101 *ff* *fp*

Trombone 1, 2

III. Doiro

Miguel Torga, Diário IX

Régua, 16 de Setembro de 1962

João Camacho

Allegretto (♩ = c.54)

Musical notation for measures 1-8. The piece is in 6/8 time with a key signature of one sharp (F#). Measure 1 has a fermata and a '2' above it. The dynamic is *mf legato*. Measure 8 has a fermata and a '2' above it.

Musical notation for measures 9-12. Measure 9 starts with *mf cresc.* and ends with *f*. The notation includes various articulations like accents and slurs.

Musical notation for measures 13-19. Measure 13 is marked with a box 'A' and a '2' above it. The dynamic is *mf legato*. Measure 19 ends with *mf cresc.*

Musical notation for measures 20-23. Measure 20 starts with *mf sub., cresc. molto* and ends with *f*. The notation includes various articulations like accents and slurs.

Musical notation for measures 24-36. Measure 24 starts with a '9' above it. Measure 36 is marked with a box 'B' and a '9' above it.

Musical notation for measures 37-57. Measure 37 is marked with a box 'C' and a '5' above it. Measure 40 is marked with a box 'D' and a '2' above it. Measure 43 is marked with a box 'E' and an '8' above it. The dynamic is *f legato*. Measure 57 ends with a fermata.

Musical notation for measures 58-64. Measure 58 starts with *mp*. Measure 64 is marked with a box 'F' and a '2' above it. The dynamic is *mf cresc.*

65

70

G H

9 5 4

mf legato

93

2 2

mf sub. *cresc.*

100

Meno mosso (♩=c.80)

f *ff* *fp*

Trombone 3

III. Doiro

Régua, 16 de Setembro de 1962

Miguel Torga, Diário IX

João Camacho

Allegretto (♩ = c.54)

6 2

mf cresc. *f*

13 **A** 5

mf cresc. *mf sub., cresc. molto*

23

28 **B** **C** 9 5 **D** 2 **E** 8

f legato

57 **F** 2

mp *mf cresc.* *f*

67 **G** 9

80 **H** 5 8 2 2

mf cresc.

100 **Meno mosso** (♩ = c.80)

f *ff* *fp*

Timpani

III. Doiro

Régua, 16 de Setembro de 1962

Miguel Torga, Diário IX

João Camacho

Allegretto (♩ = c.54)

6 2 4 5 A

fp cresc.

21

fp cresc. *f* *p*

28 B C D

9 5 2 8

53 E F

8 2 *fp cresc.*

69 G H

9 5 8 2 2

Meno mosso (♩ = c.80)

98

fp *ff* *fp*

Triangle

III. Doiro

Miguel Torga, Diário IX

Régua, 16 de Setembro de 1962

João Camacho

Allegretto (♩ = c.54)

Musical notation for measures 1-12. Measure 1: 6/8, measure 2: 6, measure 3: 9/8, measure 4: 2, measure 5: 6/8. Notes: quarter notes with trills, slurs, and accents. Dynamics: *mf cresc.*, *1.v.*

Musical notation for measures 13-24. Measure 13: 5, measure 14: 9/8, measure 15: 6/8. Notes: quarter notes with trills, slurs, and accents. Dynamics: *mf cresc.*, *mf sub., cresc.*, *1.v.*, *f*

Musical notation for measures 25-36. Measure 25: quarter notes with trills, slurs, and accents. Measure 26: *p*, measure 27: 9, measure 28: 5, measure 29: 9/8, measure 30: 6/8, measure 31: 2. Notes: quarter notes with trills, slurs, and accents.

Musical notation for measures 37-48. Measure 37: 8, measure 38: 8, measure 39: 9/8, measure 40: 2, measure 41: 6/8. Notes: quarter notes with trills, slurs, and accents. Dynamics: *mf cresc.*, *1.v.*

Musical notation for measures 49-74. Measure 49: 69, notes with trills, slurs, and accents. Measure 50: 70, notes with trills, slurs, and accents. Measure 51: 71, notes with trills, slurs, and accents. Measure 52: 72, notes with trills, slurs, and accents. Measure 53: 73, notes with trills, slurs, and accents. Measure 54: 74, notes with trills, slurs, and accents.

Musical notation for measures 75-85. Measure 75: 75, notes with trills, slurs, and accents. Measure 76: 76, notes with trills, slurs, and accents. Measure 77: 77, notes with trills, slurs, and accents. Measure 78: 78, notes with trills, slurs, and accents. Measure 79: 79, notes with trills, slurs, and accents. Measure 80: 80, notes with trills, slurs, and accents. Measure 81: 81, notes with trills, slurs, and accents. Measure 82: 82, notes with trills, slurs, and accents. Measure 83: 83, notes with trills, slurs, and accents. Measure 84: 84, notes with trills, slurs, and accents. Measure 85: 85, notes with trills, slurs, and accents.

Meno mosso (♩ = c.80)

Musical notation for measures 86-92. Measure 86: 86, 6/8, measure 87: 8, measure 88: 9/8, measure 89: 2, measure 90: 6/8, measure 91: 2, measure 92: 6/8. Notes: quarter notes with trills, slurs, and accents. Dynamics: *fp*, *1.v.*, *ff fp*

III. Doiro

Régua, 16 de Setembro de 1962

Miguel Torga, Diário IX

João Camacho

Allegretto (♩ = c.54)

6 2 4 5 9

A

28 9 2

B C

mp

43 2 2 4

D

mp

53 8 2 7 9

80 2

H

mp

Meno mosso (♩ = c.80)

86 8 2 7

ff *fp*

Harp

III. Doiro

Miguel Torga, Diário IX

Régua, 16 de Setembro de 1962

João Camacho

Allegretto (♩ = c.54) A

6 2 4 5 9

28 B C

9 3 2

mp

45 D

2

mp *p dolce* *cresc.*

51 E F

7 2

64 G H

7 9 3

mp

85 Meno mosso (♩ = c.80)

8 2 7 2

Soprano

III. Doiro

Miguel Torga, Diário IX

Régua, 16 de Setembro de 1962

João Camacho

Allegretto (♩ = c.54)

A

Su-
mf

28 **B**

or, rio, do - çu - ra. (No prin-cí-pio e-ra o Ho- mem...) De ca-chão em ca-chão o mos-to

34 **C**

vai cor-ren - do No seu lei - to de pe - dra Cor - ren - do e re -

40

- flec-tin-do Cor - ren - do e re - flec-tin-do A bi - fron-te pai-sa-gem ma - ti-nal

45 **D**

Cor - ren - do Cor - ren - do co - mo cor - re Cor - ren - do co - mo cor - re
cresc.

51 **E**

um doi - ra - do cau - dal De so - fri - men - to

61 **F** **G** **H** *f*

Cor - ren - do Cor - ren - do sem sa - ber

84

Cor - ren - do sem sa - ber Se a - van - ça ou se re - cu - a. Cor - ren - do,

90

Cor - ren - do sem cor - rer, O de - ses - pe - ro

95 **Meno mosso** (♩ = c.80)

nun - ca nun - ca de - sa - gu - a

Violin I

III. Doiro

Miguel Torga, Diário IX

Régua, 16 de Setembro de 1962

Allegretto (♩ = c.54)

João Camacho

mf legato *p*

8 *mf* cresc. *f*

13 **A** *mf* legato

19 *mf* cresc. *mf* sub., cresc. molto *f*

24

28 **B** *mf* pizz. arco

32 pizz. arco

37 **C** *mp* espress. *pp* *mp* dolce *mf* espress.

44 **D** *mp* legato *pp* *p* dolce, legato cresc.

51 **E**
f legato *mp*

58 **F**
p dolce

64
mf cresc. *f*

67
mf

71 **G**
espress., cantabile

78 **H**
mp legato *pp* *mp*

85
mf legato

91
p *p dolce*

98
mf cresc. *f*

102 **Meno mosso (♩=c.80)**
ff *fp*

Violin II

III. Doiro

Miguel Torga, Diário IX

Régua, 16 de Setembro de 1962

João Camacho

Allegretto (♩ = c.54)

Musical notation for measures 1-7. The piece is in G major and 6/8 time. It begins with a *mf legato* dynamic and a *p* dynamic marking. The notation includes slurs and accents.

Musical notation for measures 8-12. The piece continues with a *mf cresc.* dynamic leading to a *f* dynamic. The notation includes slurs and accents.

Musical notation for measures 13-18, marked with a boxed 'A'. It begins with a *mf legato* dynamic. The notation includes slurs and accents.

Musical notation for measures 19-22. It begins with a *mf cresc.* dynamic and ends with a *mf sub., cresc. molto* dynamic. The notation includes slurs and accents.

Musical notation for measures 23-26. It begins with a *f* dynamic. The notation includes slurs and accents.

Musical notation for measures 27-31, marked with a boxed 'B'. It begins with a *mf* dynamic and includes a *pizz. arco* marking. The notation includes slurs and accents.

Musical notation for measures 32-36. It includes a *pizz. arco* marking. The notation includes slurs and accents.

Musical notation for measures 37-42, marked with a boxed 'C'. It begins with a *mp espress.* dynamic, followed by *pp*, *mp dolce*, and *mf espress.* dynamics. The notation includes slurs and accents.

Musical notation for measures 43-47, marked with a boxed 'D'. It begins with a *mp legato* dynamic, followed by *pp*, *p dolce*, and *cresc.* dynamics. It includes a *div.* marking. The notation includes slurs and accents.

52 **E**

f legato *mp*

61 **F**

p dolce *mf cresc.*

66

f

70 **G**

mf espress., cantabile

76 **H**

mp legato

82

pp *mp* *mf legato*

89

p

97

mf cresc. *f*

101

Meno mosso (♩=c.80)

ff *fp*

Viola

III. Doiro

Régua, 16 de Setembro de 1962

Miguel Torga, Diário IX

João Camacho

Allegretto (♩ = c.54)

8 *mf* legato **2**

9 *mf* cresc. *f*

13 **A** *mf* legato

19 *mf* cresc. *mf* sub., cresc. molto

23 *f*

27 **B** *mf* pizz. arco

33 **C** *mp* legato

38 *pp* *mp* dolce *mf* espress.

44 **D** *mp* legato *pp* *p* dolce, legato cresc.

51 E

f legato *mp*

58 F

p dolce

64

mf cresc. *f*

68 G

pizz. *p*

73

78 H

mp legato *pp*

84

mp *mf legato*

89

p

97

mf cresc. *f*

101

Meno mosso (♩=c.80)

ff *fp*

Violoncello

III. Doiro

Miguel Torga, Diário IX

Régua, 16 de Setembro de 1962

João Camacho

Allegretto (♩ = c.54)

Measures 1-8 of the piece. The music is in bass clef with a key signature of one sharp (F#) and a time signature of 6/8. It begins with a *mf* *legato* dynamic. A first ending bracket labeled '2' spans measures 7 and 8.

Measures 9-12. Measure 9 starts with *mf* *cresc.*. Measure 10 features a treble clef change. Measure 11 is marked *f*. Measure 12 ends with a *cresc.* hairpin.

Measures 13-18. Measure 13 is marked with a boxed 'A' and *mf* *legato*. Measure 18 ends with a *cresc.* hairpin.

Measures 19-21. Measure 19 starts with *mf* *cresc.*. Measure 21 ends with *mf* *sub., cresc. molto*.

Measures 22-27. Measure 22 is marked *f*. Measure 27 ends with a *cresc.* hairpin.

Measures 28-33. Measure 28 is marked with a boxed 'B' and *mf*. Measure 30 is marked *pizz.*. Measure 31 is marked *arco*. Measure 33 ends with a *cresc.* hairpin.

Measures 34-39. Measure 34 is marked *pizz.*. Measure 35 is marked *arco*. Measure 36 is marked with a boxed 'C'. Measure 38 is marked *mp* *legato*. Measure 39 is marked *pp*.

Measures 40-45. Measure 40 is marked *mp* *dolce*. Measure 41 is marked *pizz.*. Measure 42 is marked *arco*. Measure 43 is marked with a boxed 'D'. Measure 44 is marked *mp* *legato*. Measure 45 is marked *pp*.

Violoncello

E

49 pizz. arco

p dolce cresc. *f legato* *mp*

F

58

p

64

mf cresc. *f*

G

68 pizz.

p

74 arco

p

H

80 pizz. arco

mp legato pp mp

88

mf legato

96

p dolce mf cresc.

Meno mosso (♩=c.80)

100

f ff fp

Contrabass

III. Doiro

Régua, 16 de Setembro de 1962

Miguel Torga, Diário IX

João Camacho

Allegretto (♩ = c.54)

Musical notation for measures 1-10. The piece is in G major and 6/8 time. It begins with a double bar line and a fermata, followed by a half note G2. A first ending bracket labeled '2' spans measures 1-2. The music continues with quarter notes G2, A2, B2, and C3, followed by a half note G2. A second ending bracket labeled '2' spans measures 7-8. The piece concludes with quarter notes G2, A2, B2, and C3, followed by a half note G2 with an accent. Dynamics include *mf* and *mf cresc.*

Musical notation for measures 11-18. Measure 11 starts with a first ending bracket labeled 'A' and a fermata. The music continues with quarter notes G2, A2, B2, and C3, followed by a half note G2. A first ending bracket labeled '2' spans measures 13-14. The music continues with quarter notes G2, A2, B2, and C3, followed by a half note G2. A second ending bracket labeled '2' spans measures 17-18. Dynamics include *f* and *mf*.

Musical notation for measures 19-24. The music consists of eighth notes G2, A2, B2, and C3, followed by quarter notes G2, A2, B2, and C3. Dynamics include *mf cresc.*, *mf sub., cresc. molto*, and *f*.

Musical notation for measures 25-30. Measure 25 starts with a first ending bracket labeled 'B' and a fermata. The music continues with eighth notes G2, A2, B2, and C3, followed by quarter notes G2, A2, B2, and C3. A first ending bracket labeled '2' spans measures 27-28. The music continues with eighth notes G2, A2, B2, and C3, followed by quarter notes G2, A2, B2, and C3. Dynamics include *mf*.

Musical notation for measures 31-36. The music consists of eighth notes G2, A2, B2, and C3, followed by quarter notes G2, A2, B2, and C3. Dynamics include *pizz.*, *arco*, *pizz.*, and *arco*.

Musical notation for measures 37-46. Measure 37 starts with a first ending bracket labeled 'C' and a fermata. The music continues with quarter notes G2, A2, B2, and C3, followed by a half note G2. A first ending bracket labeled '2' spans measures 39-40. The music continues with quarter notes G2, A2, B2, and C3, followed by a half note G2. A second ending bracket labeled '2' spans measures 43-44. The music continues with quarter notes G2, A2, B2, and C3, followed by a half note G2. Dynamics include *pp* and *mp dolce*.

Musical notation for measures 47-54. Measure 47 starts with a first ending bracket labeled 'E' and a fermata. The music continues with eighth notes G2, A2, B2, and C3, followed by quarter notes G2, A2, B2, and C3. A first ending bracket labeled '2' spans measures 49-50. The music continues with eighth notes G2, A2, B2, and C3, followed by quarter notes G2, A2, B2, and C3. Dynamics include *pp*, *p dolce*, *cresc.*, and *f legato*.

57 F

mp *p* *pizz.* *arco* *mf cresc.*

65

f

71 G

p *pizz.* *arco*

79 H

pp *mp* *pizz.* *arco*

90

mf *mf sub., cresc.*

100 Meno mosso (♩=c.80)

f *ff* *fp*

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Cumprimentos, João Camacho

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Best regards, João Camacho