

Arte capa: Teresa Ponte
foto fundo: Azael Neto
(Rio Paraná - arquivo pessoal).

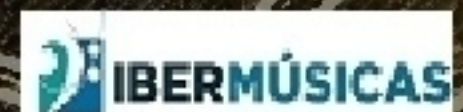
III

CHAMAMVÉS

ORQUESTRA DE CÂMARA
(Partitura Orquestral)

AZAEEL NETO
2014

Esta obra foi realizada graças ao
apoio do Programa IBERMÚSICAS.



CHAMAMÉS

ORQUESTRA DE CÂMARA

(EDITORACÃO E EDIÇÃO AZAEL NETO)

“Esta obra foi realizada graças ao apoio do Programa IBERMÚSICAS.”

Produto do Porjeto – Chamamé: Uma Música De Várias Nações

AZAEL NETO
2014

CONTEÚDO

CHAMAMÉ I – aproximadamente 7'30"

CHAMAMÉ II – aproximadamente 5'30"

CHAMAMÉ III – aproximadamente 11'00"

As partituras e partes individuais estão disponíveis para download no site do compositor, no link:

<http://azaelfe.wix.com/azaelneto#!chamam-uma-msica-de-vrias-naes/c10jv>

ou em:

<http://www.sesc.com.br/SescPartituras/>

Introdução

CHAMAMÉS é um conjunto de três obras para Orquestra de Câmara, resultado de intensa pesquisa sobre o Chamamé Correntino, por meio de residência no local. A composição é resultado do projeto *Chamamé: uma música de várias nações*, apoiada pelo IBERÚSICAS, por meio do edital AJUDAS A RESIDÊNCIAS ARTÍSTICAS DE COMPOSITORES, sendo realizada em 2014.

Não foi buscado reproduzir o folclore local, o projeto consistiu em recolher material, vivenciar a cultura, traduzindo a mesma em uma obra de concerto. A obra se estruturou desse ambiente, sem com isso ser a obra feita no ambiente, sendo confeccionada do ambiente.

A orquestra em questão, é constituída de um quinteto de sopros, percussão e cordas, com duração média de vinte e cinco minutos, de pura alusão ao Chamamé Correntino. A composição dos movimentos, foi projetada para que pudessem ser realizados em forma de suíte ou isoladamente.

“Esta obra foi realizada graças ao apoio do Programa IBERMÚSICAS.”

Durante o mês de janeiro de 2014 o compositor Azael Neto, residiu na Capital da Província de Corrientes - Argentina, onde se hospedou no *BIENVEIDA GOLONDRINA*. Local em que teve tranquilidade para organizar o material coletado, durante as pesquisas de campo. Mais que isso, onde foi possível conviver com viajantes de vários locais do mundo, em especial da América do Sul. Alguns brasileiros de estados como: Rio Grande do Sul, Mato Grosso e Rio de Janeiro.

A equipe do hotel, se mostrou uma verdadeira família, apoiando, indicando onde e o quê buscar e até fornecendo material. Dialogando não só sobre Chamamé, mas de toda a cultura local. Muito obrigado Juan Llauro e Florencia Rodriguez e todo o restante da equipe. É necessário um agradecimento especial para Facundo Matias Lukaszuk, que se mostrou demasiadamente interessado no trabalho. Grande admirador do folclore argentino, forneceu muitas informações, além de ter se tornado um amigo.

CHAMAMÉS, é então uma obra de concerto, embasada em raízes culturais. Para tal, seu compositor vivenciou a cultura em questão, realizou diversas análises musicais e experimentos.

Com grande satisfação disponibilizo a obra fruto de tão prazeroso trabalho.

Chamamé: uma música de várias nações

Em 2012, durante o projeto *Ponteado: uma alusão a cultura violeira*, de minha autoria. Realizado com o patrocínio do *Governo do Rio de Janeiro e da SEC-RJ*, por meio do *edital Apoio à Pesquisa e Criação Artística 2011*, com orientação do Mestre em composição pela UFRJ Alexandre Schubert. Foi constatado grande parentesco entre a cultura relacionada a *viola de arame*, no Brasil e demais países da América Latina.

Durante o projeto *Ponteado*, tratar da cultura desses países fugia ao foco, que consistia na cultura da região Centro-Sul do Brasil, já demasiadamente abrangente. O trabalho atual, consiste na continuidade da pesquisa, focando nos métodos de composição, interpretação e fusão cultural do Chamamé da Argentina, em especial da província de Corrientes. O Chamamé é difundido em diversos países Latino-americanos, entre eles o Brasil, a Argentina e Paraguai. Possui forte ligação com a tradição guarani, apresentando características particulares em cada região e país.

Foi realizada catalogação de técnicas desse fazer, com posterior composição de obra orquestral, de vinte e cinco minutos de duração, baseada na cultura do Chamamé. Desse modo, promovendo a fusão entre o vivenciado no Brasil, durante o projeto *Ponteado*, com o vivenciado na Argentina, durante o projeto *Chamamé: uma música de várias nações*. Essa fusão, é apresentada em uma obra com formato de suíte, evidenciando determinadas características coletadas.

O resultado desse trabalho faz parte de um projeto maior, que consiste em uma série de composições para *Orquestra de Câmara*, tendo como referencial a cultura vinculada aos instrumentos cordofônicos descendentes da viola-de-aramé. É esperada a valorização cultural, tanto do fazer regional, como da cultura latino-americana, por meio de sua utilização na composição de obras de caráter erudito, sem com isso, “abrir mão” das raízes fornecidas pelas culturas populares.

Durante a estadia na Argentina, acompanhei eventos culturais diversos, entre eles: o *Festival do Chamamé de Corrientes* e inúmeros encontros musicais informais. O entendimento de uma cultura se dá pela vivência da mesma, leituras e audições de gravações são importantes, porém, não trazem a interiorização da cultura de uma população.

Embora o Chamamé brasileiro e o argentino possuam muitas características em comum, cada um possui sua particularidade, seu diferencial, é importante trazer esse conteúdo para a música de concerto. Fazer uso de culturas populares como motivação à criação de obras eruditas, sejam essas de câmara ou sinfônicas, não agride a cultura. Pelo contrário, contribui para que essa seja renovada, não anulando a tradição, e sim, aproveitando para fazer outra forma de arte.

ORQUESTRA

Flauta
(alternância para Flautim)

Oboé

Clarinete

Fagote

Trompa

Percussão I
(Triângulo e Guiro)

Percussão II
(Prato Suspenso e Caixa Clara)

Percussão III
(Guiro e 4 Tom-tons)

Violinos I

Violinos II

Violas

Cellos

ContraBaixo

Percussion I
Triângulo
Guiro 1
Baqueta para baixo Baqueta para cima triângulo

Percussion II
Prato suspenso
Caixa-clara 2
Caixa toque no centro Caixa toque entre o centro e a borda Caixa toque na borda Prato toque na borda Caixa toque entre a cúpula e a borda Prato toque na cúpula

Percussion III
Guiro
4 tom-toms 3
Tom Baixo Tom Tenor Tom Contralto Tom Soprano Baqueta para baixo Baqueta para cima

Os pontos de toque tem o intuito de gerar timbres distintos, para mais detalhes ver Melódica Percussiva de Luiz D'Anuniação (Pinduca).



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Arte cedida ao projeto: Teresa Ponte (mãe do compositor).



Foto do Rio Paraná, janeiro de 2014 (Arquivo pessoal do compositor).



Montagem capa: Azael Neto

Aluno da EM, Azael Neto é premiado

Aluno de composição do professor Alexandre Schubert, Azael Ferreira Neto acaba de concluir a graduação, foi aprovado para o mestrado na EM e está de malas prontas para a Argentina, onde realizará uma residência artística. Concorrendo com candidatos de toda a América Latina, foi selecionado pelo Concurso Ibermúsicas, que no Brasil tem apoio da Funarte. Desenvolverá pesquisa e composição de uma obra para orquestra de câmara em forma de suite e com duração mínima de 20 minutos. Seu projeto chama-se "Chamamé, uma música de várias nações" e tem como objetivo fundir as vertentes do gênero presentes no país vizinho com as brasileiras, numa obra "não tradicional, contemporânea", explica.

Serão duas etapas – uma de dois meses na Argentina, a partir de janeiro de 2014, e o restante no Brasil. Na primeira, fará estudo de campo e catalogação do material, além de "compor alguns esboços e tentar interação com os músicos e a população local", adianta. Na segunda, de volta ao Brasil, deverá fazer a composição, editando a partitura e as partes individuais e entregando o material ao Ibermúsicas em junho.

Tudo começou em 2012, com uma pesquisa sobre viola de arame (ou "viola caipira"), orientada por Alexandre Schubert e realizada com patrocínio do Governo do Estado do Rio de Janeiro, através da Secretaria de Estado de Cultura (Edital de Apoio à Pesquisa e Criação/chamada pública nº 011/2011). "Levantamos extenso material, além de ter contado com a colaboração de inúmeros violeiros. A partir daí, foi composta a obra Ponteado e "abertas diversas portas". O Chamamé foi exatamente uma vertente não trabalhada na época, mas que esteve muito presente no estudo.

Em 2013, com o "permanente contato com alguns violeiros apoiadores do Ponteado, como Fábio Neves, Dú Machado e Andrea Carneiro", a continuidade do projeto foi sendo apontada. Foi aí que entrou o edital Ibermúsicas, que

tem entre suas diretrizes a residência em país diferente do que mora o compositor", informa. A escolha de Azael foi feita quando descobriu, dentre outros, o XXIV Festival de Chamamé de Corrientes, que atrai diversos brasileiros e ocorrerá em janeiro de 2014.

Sobre o gênero, o jovem compositor sublinha que está relacionado com "às investidas da Igreja durante a colonização e às tradições indígenas". A instrumentação é bem variada, no entanto, o acordeão e a família das guitarras são muito presentes. Ocorre principalmente na Província de Corrientes, na Argentina, onde a pesquisa será realizada, no Paraguai e no sul do Brasil. "A ideia agora não é somente a viola de arame, mas uma cena cultural onde ela às vezes é utilizada e às vezes não, mas sempre é mantida a relação com a instrumentação típica", diz.



Fotografia: Acervo de Azael Neto.

Novos instrumentos para a Escola

A EM acaba de realizar o que, segundo o diretor André Cardoso, é a maior compra de instrumentos musicais realizada pela instituição nos últimos 40 anos. Desde a chegada dos pianos Steinways na década de 1960, a Escola não adquiria uma quantidade tão grande. São 16 de cordas, sopros e percussão, ao custo de mais de mais de 600 mil reais. Os contrabaixos, em diferentes

tamanhos, serão utilizados na iniciação de crianças e adolescentes nos cursos básico e intermediário. A requinta e o clarone servirão não só para o treinamento dos alunos nos instrumentos da família da clarineta, como também atenderão, assim como a tuba, às atividades das orquestras. O naipe da percussão foi o mais contemplado, desde os instrumentos populares que serão u-

sados nas Oficinas de Percussão do Curso de Licenciatura, até os sinfônicos. Ainda de acordo com o diretor, a duplicação dos instrumentos sinfônicos da EM, especialmente os teclados, evitará o constante transporte entre a sala de percussão e o palco do Salão Leopoldo Miguez. Por fim, há quatro harpas, de três diferentes marcas, "que serão um grande incentivo para os nossos alunos", salienta.

Os instrumentos adquiridos foram: 1 contrabaixo $\frac{1}{2}$; 1 contrabaixo $\frac{3}{4}$; 1 contrabaixo $\frac{1}{8}$; 1 requinta buffet crampon; 1 clarone Selmer; 1 tuba Yamaha; 1 marimba Adams; 1 xilofone Adams; 1 vibrafone Adams; 1 quinteto de timpanos Adams; 3 surdos; 5 agogôs; 5 triangulos; 2 cuícas; 3 tambu-tambi; 5 pandeiros; 5 tamborins; 2 harpas Lyon & Healy; 1 harpa Salvi e 1 harpa Camac.

CHAMAMÉ I

Orquestra de Câmara
2014

AZAEEL NETO

Duração 7'30"

Deciso $\text{♩} = 62$

The score is for a chamber orchestra and includes the following parts:

- Flute** (Flautim comp. 48 ao 54)
- Oboe**
- Clarinet in B \flat**
- Bassoon**
- Horn in F**
- Percussion I** (Triângulo, Guiro 1)
- Percussion II** (Prato suspenso, Caixa-clara 2, Vas., *mf*)
- Percussion III** (Guiro 4 tom-toms 3, Baq G, *mf*)
- Violin I** (*mf*)
- Violin II** (*mf*)
- Viola** (*mf*)
- Cello** (*mf*)
- Double Bass** (*mf*)

The score is in 6/8 time and begins with a dynamic marking of *mf* (mezzo-forte). The woodwinds and strings are active throughout, while the brass instruments (Flute, Oboe, Clarinet, Bassoon, Horn) are mostly silent in this section.

CHAMAMÉ I

2

5

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

9

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMAMÉ I

14

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *mf* *f* *f*

CHAMAMÉ I

4

A

Fl. *mf cantabile*

Ob. *mf cantabile*

B \flat Cl. *mf cantabile*

Bsn.

Hn.

Perc. 1 *mf*

Perc. 2

Perc. 3

Vln. I Div.

Vln. II Div.

Vla. *mf*

Vc. *mf*

D.B. *mf*

CHAMAMÉ I

23

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMAMÉ I

6

28

Fl.

Ob.

B^b Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

Unis.

2

+

>

v

^

2

+

>

v

^

2

+

>

v

^

CHAMAMÉ I

B

Fl.

Ob.

B \flat Cl.

Bsn. *mf cantabile*

Hn. *mf cantabile*

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc. Div.

D.B.

CHAMAMÉ I

8

39

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf cantabile

3 3

3 3

CHAMAMÉ I

45

Fl. *Flautim* *espress.* *f*

Ob. *espress.* *f*

B♭ Cl.

Bsn.

Hn.

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMAMÉ I

C

Semplice ♩. = 62

10

50

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

Musical score for Chamamé I, measures 50-62. The score includes parts for Flute, Oboe, Bass Clarinet, Bassoon, Horn, Percussion 1, 2, and 3, Violin I and II, Viola, Violoncello, and Double Bass. The music features triplets in the woodwinds and percussion, and sustained notes in the strings. Dynamics range from pp to mp.

CHAMAMÉ I

Flauta

55

Fl. *mp* *espress.*

B♭ Cl. *cresc.* *mp*

Bsn. *cresc.* *mp*

59

Fl. *mf* *mp* *f* *mf*

B♭ Cl. *mp*

Bsn. *mp*

63

Fl. *f* *mp* *mf* *mp*

Ob. *mp* *mf* *mp*

B♭ Cl. *mp*

Bsn. *mp*

63

Perc. 1 *mp*

Perc. 3 *mp*

Baq M

CHAMAMÉ I

12

67

Fl. *f* *mf* *f* *mp*

Ob. *f* *mf* *f* *mp*

B♭ Cl. *mp*

Bsn. *mp*

Hn.

Perc. 1

Perc. 2 Vas. *mp*

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMAMÉ I

71

Fl. *mf mp f mf f*

Ob. *mf mp f mf f*

B \flat Cl. *f*

Bsn. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

D **Espressivo** ♩ = 62

Fl. *mf marcato*

Ob. *mf espress.*

B \flat Cl. *mf marcato*

Hn. *mf cantabile*

76

CHAMAMÉ I

14

81

Fl.

Ob.

B \flat Cl.

Hn.

84

Fl.

Ob.

B \flat Cl.

Hn.

84

Vln. I

Vln. II

Vla.

ppp

ppp

ppp

CHAMAMÉ I

87

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This page of a musical score for 'CHAMAMÉ I' (page 15) features a woodwind section with Flute (Fl.), Oboe (Ob.), Bass Clarinet (B \flat Cl.), and Bassoon (Bsn.). The Flute part has a melodic line with slurs and accents. The Oboe part has a more rhythmic, dotted-note pattern. The Bass Clarinet part has a similar melodic line with slurs and accents. The Bassoon part is mostly silent. The Horn (Hn.) part has a melodic line with slurs and accents. The Percussion section (Perc. 1, 2, 3) has a simple rhythmic pattern. The String section (Vln. I, Vln. II, Vla., Vc., D.B.) has a simple rhythmic pattern.

CHAMAMÉ I

16

E

Fl. *mp marcato*

Ob. *mf espress.*

B^b Cl. *mp marcato*

Bsn. *mf cantabile*

Hn. *mp marcato*

Perc. 1

Perc. 2

Perc. 3 Baq M *mp*

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMAMÉ I

94

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Perc. 1
mp

Perc. 2
Vas.
mp

Perc. 3

Vln. I

Vln. II
pppp

Vla.
pppp

Vc.

D.B.

CHAMAMÉ I

18

Musical score for "CHAMAMÉ I", page 18. The score is arranged in a system with the following parts:

- Fl.** (Flute): Treble clef, key signature of one flat. Starts at measure 98 with a melodic line featuring accents and slurs.
- Ob.** (Oboe): Treble clef, key signature of one flat. Starts at measure 98 with a melodic line, including a triplet of eighth notes.
- B♭ Cl.** (B-flat Clarinet): Treble clef, key signature of one flat. Starts at measure 98 with a melodic line.
- Bsn.** (Bassoon): Bass clef, key signature of one flat. Starts at measure 98 with a melodic line.
- Hn.** (Horn): Treble clef, key signature of one flat. Starts at measure 98 with a melodic line.
- Perc. 1**: Percussion staff with a snare drum. Features a rhythmic pattern of eighth notes with accents.
- Perc. 2**: Percussion staff with a bass drum. Features a rhythmic pattern of eighth notes with accents.
- Perc. 3**: Percussion staff with a snare drum. Features a rhythmic pattern of eighth notes with accents.
- Vln. I**: Violin I. Treble clef, key signature of one flat. Starts at measure 98 with a melodic line, marked *pppp*.
- Vln. II**: Violin II. Treble clef, key signature of one flat. Remains silent.
- Vla.**: Viola. Bass clef, key signature of one flat. Remains silent.
- Vc.**: Violoncello. Bass clef, key signature of one flat. Remains silent.
- D.B.**: Double Bass. Bass clef, key signature of one flat. Remains silent.

CHAMAMÉ I

102

Fl.

Ob.

B♭ Cl.

Bsn.

mf

Hn.

102

Perc. 1

f

mp

Perc. 2

f

mp

Perc. 3

f

mp

102

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMAMÉ I

20

106

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *mf* *f* *f*

f *mp* *f* *mp*

f *mp* *f* *mp*

Vas.

CHAMAMÉ I

110

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mp

CHAMAMÉ I

22

F

Fl. *mf* *mf dolce*

Ob. *mf*

B. Cl. *mf*

Bsn.

Hn. 113

Perc. 1 *mf* V V V V

Perc. 2 *mf*

Perc. 3 *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* Unis.

D.B. *mf*

CHAMAMÉ I

117

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

mf

mf

mf

CHAMAMÉ I

24

123

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This block contains the musical score for measures 123 to 126. The score is for a string quartet and flute. The flute part (Fl.) features a melodic line with slurs and accents. The violin I (Vln. I) and violin II (Vln. II) parts play a rhythmic pattern of eighth notes. The viola (Vla.) and cello (Vc.) parts play a similar rhythmic pattern. The double bass (D.B.) part provides a steady bass line. The key signature is one sharp (F#) and the time signature is 2/4.

127

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This block contains the musical score for measures 127 to 130. The score continues from the previous block. The flute part (Fl.) continues its melodic line. The violin I (Vln. I) and violin II (Vln. II) parts continue their rhythmic pattern. The viola (Vla.) and cello (Vc.) parts continue their rhythmic pattern. The double bass (D.B.) part continues its steady bass line. The key signature is one sharp (F#) and the time signature is 2/4.

CHAMAMÉ I

25

131

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

135

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMAMÉ I

26

G

Fl. *mf dolce*

Ob.

B♭ Cl. *mf dolce*

Bsn.

Hn. 139

Perc. 1 139

Perc. 2

Perc. 3

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

CHAMAMÉ I

143

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMAMÉ I

28

Musical score for Chamamé I, measures 147-150. The score is arranged in a system with the following parts:

- Fl. (Flute): Treble clef, key signature of one sharp (F#). Measures 147-150 show a melodic line with slurs and accents.
- Ob. (Oboe): Treble clef, key signature of one sharp (F#). Measures 147-150 are mostly rests.
- B♭ Cl. (B-flat Clarinet): Treble clef, key signature of two sharps (F# and C#). Measures 147-150 show a melodic line with slurs and accents.
- Bsn. (Bassoon): Bass clef, key signature of one sharp (F#). Measures 147-150 are mostly rests.
- Hn. (Horn): Treble clef, key signature of two sharps (F# and C#). Measures 147-150 are mostly rests.
- Perc. 1, Perc. 2, Perc. 3 (Percussion): Indicated by vertical bar lines in measures 147-150.
- Vln. I (Violin I): Treble clef, key signature of one sharp (F#). Measures 147-150 show a melodic line with slurs and accents.
- Vln. II (Violin II): Treble clef, key signature of one sharp (F#). Measures 147-150 show a rhythmic accompaniment with accents.
- Vla. (Viola): Bass clef, key signature of one sharp (F#). Measures 147-150 show a rhythmic accompaniment with accents.
- Vc. (Violoncello): Bass clef, key signature of one sharp (F#). Measures 147-150 show a melodic line with slurs and accents.
- D.B. (Double Bass): Bass clef, key signature of one sharp (F#). Measures 147-150 show a rhythmic accompaniment with accents.

CHAMAMÉ I

151

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMAMÉ I

30

H

Fl. *mf dolce*

Ob.

B♭ Cl. *mf dolce*

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

CHAMAMÉ I

160

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMAMÉ I

32

I Deciso $\text{♩} = 62$

Musical score for Chamamé I, measures 165-168. The score is arranged in a system with 12 staves. The instruments and their parts are:

- Fl.** (Flute): Measures 165-166: *p* (piano), quarter note G4, quarter rest. Measures 167-168: *mp* (mezzo-piano), eighth-note triplet G4-A4-B4, eighth-note triplet G4-A4-B4, quarter note G4.
- Ob.** (Oboe): Measures 165-166: Rest. Measures 167-168: *mp*, quarter note G4, quarter note A4, quarter note B4, quarter note G4.
- B♭ Cl.** (B-flat Clarinet): Measures 165-166: *p*, quarter note G4, quarter rest. Measures 167-168: Rest.
- Bsn.** (Bassoon): Measures 165-168: Rest.
- Hn.** (Horn): Measures 165-168: Rest.
- Perc. 1**: Measures 165-166: Rest. Measures 167-168: *mp*, quarter note G4, quarter rest.
- Perc. 2**: Measures 165-166: Rest. Measures 167-168: *mp*, quarter note G4, quarter rest. Measures 169-170: *mp*, eighth-note triplet G4-A4-B4, eighth-note triplet G4-A4-B4, quarter note G4.
- Perc. 3**: Measures 165-166: Rest. Measures 167-168: *mp*, quarter note G4, quarter rest. Measures 169-170: *mp*, quarter note G4, quarter note A4, quarter note B4, quarter note G4.
- Vln. I**: Measures 165-166: *f* (forte), eighth-note triplet G4-A4-B4, eighth-note triplet G4-A4-B4, quarter note G4. Measures 167-168: *f*, eighth-note triplet G4-A4-B4, eighth-note triplet G4-A4-B4, quarter note G4.
- Vln. II**: Measures 165-166: *f*, eighth-note triplet G4-A4-B4, eighth-note triplet G4-A4-B4, quarter note G4. Measures 167-168: *f*, eighth-note triplet G4-A4-B4, eighth-note triplet G4-A4-B4, quarter note G4.
- Vla.** (Viola): Measures 165-166: *f*, eighth-note triplet G4-A4-B4, eighth-note triplet G4-A4-B4, quarter note G4. Measures 167-168: *f*, eighth-note triplet G4-A4-B4, eighth-note triplet G4-A4-B4, quarter note G4.
- Vc.** (Violoncello): Measures 165-166: *f*, eighth-note triplet G4-A4-B4, eighth-note triplet G4-A4-B4, quarter note G4. Measures 167-168: *f*, eighth-note triplet G4-A4-B4, eighth-note triplet G4-A4-B4, quarter note G4.
- D.B.** (Double Bass): Measures 165-166: *f*, eighth-note triplet G4-A4-B4, eighth-note triplet G4-A4-B4, quarter note G4. Measures 167-168: *f*, eighth-note triplet G4-A4-B4, eighth-note triplet G4-A4-B4, quarter note G4.

CHAMAMÉ I

169

Fl. *mf* *f*

Ob. *mf* *f*

B \flat Cl. *mf* *f*

Bsn. *mf* *f*

169

Hn. *mf* *f*

169

Perc. 1 *mf* *mp* *mf* *f*

Perc. 2 *mf* *mp* *mf* *f*

Perc. 3 *mf* *mp* *mf* *f*

174

Fl. *mp*

Ob. *mp*

B \flat Cl. *mp*

Bsn. *mp*

174

Hn. *mf* *espress.*

CHAMAMÉ I

34

Musical score for measures 178-181 of "CHAMAMÉ I". The score is arranged in a system with the following parts:

- Fl.** (Flute): Treble clef, key signature of one flat. Measures 178-181 show a melodic line with eighth and sixteenth notes, including accents and slurs.
- Ob.** (Oboe): Treble clef, key signature of one flat. Measures 178-181 show a melodic line with eighth and sixteenth notes, including accents and slurs.
- B♭ Cl.** (B-flat Clarinet): Treble clef, key signature of one flat. Measures 178-181 show a melodic line with eighth and sixteenth notes, including accents and slurs.
- Bsn.** (Bassoon): Bass clef, key signature of one flat. Measures 178-181 show a melodic line with eighth and sixteenth notes, including accents and slurs.
- Hn.** (Horn): Treble clef, key signature of one flat. Measures 178-181 show a melodic line with eighth and sixteenth notes, including accents and slurs. A triplet of eighth notes is marked with a "3" above it in measure 181.
- Perc. 1**: Percussion. Measures 178-181 show a rhythmic pattern with accents. Dynamics are *mp* in measure 178 and *mf* in measure 181.
- Perc. 2**: Percussion. Measures 178-181 show a rhythmic pattern with accents. Dynamics are *mp* in measure 178 and *mf* in measure 181.
- Perc. 3**: Percussion. Measures 178-181 show a rhythmic pattern with accents. Dynamics are *mp* in measure 178 and *mf* in measure 181.
- Vln. I**: Violin I. Measures 178-181 are silent.
- Vln. II**: Violin II. Measures 178-181 are silent.
- Vla.**: Viola. Measures 178-181 are silent.
- Vc.**: Violoncello. Measures 178-181 are silent.
- D.B.**: Double Bass. Measures 178-181 are silent.

CHAMAMÉ I

182

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

mf

mf

mf

mf

mf

mp

mp

mp

f

f

f

f

f

f

f

J Doloroso $\text{♩} = 62$

Ob.

Vln. II

Vla.

Vc.

mf

mf

mf

mf

CHAMAMÉ I

36

194

Ob. *p*

B \flat Cl. *mf* *doloroso*

Vln. II

Vla.

Vc.

199

B \flat Cl. *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

CHAMAMÉ I

Deciso ♩ = 62

K

Fl. *f* *espress.* 3 *ff*

Ob. *f* *espress.* 3 *ff*

B \flat Cl. *f* *espress.* *ff*

Bsn. *f* *espress.* *ff*

Hn. 205

Perc. 1 205

Perc. 2 Baq Caixa *f*

Perc. 3 Baq. caixa *f*

Vln. I 205 *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

CHAMAMÉ I

38

210

Fl. *f* *ff* *f* *ff* *f*

Ob. *f* *ff* *f* *ff* *f*

B. Cl. *f* *ff* *f* *ff* *f*

Bsn. *f* *ff* *f* *ff* *f*

Hn. *f* *espress.*

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMAMÉ I

215

Fl. *ff* *f* *fff*

Ob. *ff* *f* *fff* *mf*

B♭ Cl. *ff* *f* *fff*

Bsn. *ff* *f* *fff* *mf*

Hn. *ff* *f* *fff* *mf*

Perc. 1 *f*

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMAMÉ I

40

219

Fl. *f* *ff*

Ob. *f* *ff*

B^b Cl. *f* *ff*

Bsn. *f* *ff*

Hn.

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

223

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *pizz.* *arco* *fff*

CHAMAMÉ II

Orquestra de Câmara
2014

AZAEEL NETO

Duração: 5'30"

Mesto ♩ = 44

Flute

Oboe

Clarinet in B \flat

Bassoon
como uma narração
mf

Horn in F

Percussion I
Triângulo
Guiro
1
mf

Percussion II
prato suspenso
caixa clara
2

Percussion III
Guiro
4 ton-tons
3
mf

Violin I
Col legno
mf

Violin II
Col legno
mf

Viola
Col legno
mf

Cello
pizz.
mf

Double Bass
pizz.
mf

CHAMAMÉ II

2

Musical score for Chamamé II, measures 6-10. The score is arranged in a grand staff with the following parts:

- Fl.** (Flute): Rests in measures 6-10.
- Ob.** (Oboe): Rests in measures 6-4, then enters in measure 5 with a melodic line starting on a dotted quarter note, marked *mf* and *espress.*, ending with a triplet of eighth notes in measure 10.
- B♭ Cl.** (B-flat Clarinet): Rests in measures 6-10.
- Bsn.** (Bassoon): Rests in measures 6-7, then plays a melodic line starting on a dotted quarter note in measure 8, continuing through measure 10.
- Hn.** (Horn): Rests in measures 6-10.
- Perc. 1**: Rests in measure 6, then plays a rhythmic pattern of eighth notes in measures 7-10.
- Perc. 2**: Rests in measures 6-10.
- Perc. 3**: Rests in measure 6, then plays a rhythmic pattern of eighth notes in measures 7-10.
- Vln. I**: Rests in measure 6, then plays a rhythmic pattern of eighth notes in measures 7-10.
- Vln. II**: Rests in measure 6, then plays a rhythmic pattern of eighth notes in measures 7-10.
- Vla.** (Viola): Rests in measure 6, then plays a rhythmic pattern of eighth notes in measures 7-10.
- Vc.** (Violoncello): Rests in measure 6, then plays a rhythmic pattern of eighth notes in measures 7-10.
- D.B.** (Double Bass): Rests in measure 6, then plays a rhythmic pattern of eighth notes in measures 7-10.

CHAMAMÉ II

A

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMAMÉ II

16

Fl. *f* *mf* *f* *mf*

Ob. *f* *mf* *f* *mf*³ ³

B \flat Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMAMÉ II

20

Fl.

mf

f

Ob.

mf

f

Bb Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Vas.

mp

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMAMÉ II

Fl. *p*

Ob. *p* *mp*² *f* *mp*

B♭ Cl. *mp*² *f* *mp*

Bsn.

Hn. ²⁵ *cantabile* *mf*

Perc. 1 ²⁵ *p*

Perc. 2

Perc. 3 *p*

Vln. I ²⁵ arco ord.

Vln. II *arco ord.*

Vla. *arco ord.*

Vc. *arco*

D.B. *arco*

CHAMAMÉ II

29

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

p

mf

f

p

Vas.

mp

3

3

3

CHAMAMÉ II

33

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

CHAMAMÉ II

37

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

ff

mp

mp

mf

CHAMAMÉ II

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mf

mp

mf

mf

deces.

deces.

deces.

CHAMAMÉ II

44

Fl.

Ob.

B \flat Cl.

Bsn.

mp

44

Hn.

44

Perc. 1

Perc. 2

Perc. 3

44

Vln. I

Vln. II

Vla.

pp

pp

espress.

Vc.

D.B.

CHAMAMÉ II

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

cantabile

mp

cantabile

mp

Div.

mp *mf*

pizz.

mp

mp

CHAMAMÉ II

53

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

Baq P

mp

Vas.

mp

Baq M

mp

mp

57

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMAMÉ II

E

Fl.

Ob. *cantabile*
mf

B♭ Cl. *cantabile*
mf

Bsn. *cantabile*
mf

Hn. 62

Perc. 1 62 V V V V V V

Perc. 2

Perc. 3

Vln. I *mf*

Vln. II *mf*

Vla. Unis. *mf*

Vc. *mf*

D.B. *mf*

66

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc. arco

D.B.

CHAMAMÉ II

70 *mf*

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

70 *mf*

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMAMÉ II

F *Grazioso* ♩. = 44

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

p

f

f

f

f

f

f

Div.

CHAMAMÉ II

77

Fl.

Ob.

cantabile

mf

espress.

B \flat Cl.

mf ————— *f* *mf* ————— *mf*

Bsn.

77

Hn.

77

Perc. 1

Baq P

pp

Perc. 2

Perc. 3

Vas.

p

77

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

p

D.B.

p

81

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

85

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *f* *mp*

3

CHAMAMÉ II

88 *cantabile*

Fl. *mf*

Ob. *cantabile*
mf

B♭ Cl. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Bsn. *cantabile*
mf

Hn.

Perc. 1 *mf* *f*

Perc. 2 *mf*

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMAMÉ II

92

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

96

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

Pesante ♩ = 44

espress.

99 Fl. - - - - *f*

99 Ob. - - - - *f*

99 B♭ Cl. - - - - *f*

99 Bsn. - - - - *mf*

99 Hn. - - - - *mf*

99 Perc. 1 - - - -

99 Perc. 2 Vas. - - - - *mf*

99 Perc. 3 - - - - Baq G *mf*

99 Vln. I *ff* - - - - *mf*

99 Vln. II *ff* - - - - *mf*

99 Vla. *ff* - - - - *mf*

99 Vc. *ff* - - - - *mf* Unis.

99 D.B. *ff* - - - - *mf*

rit.

103

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

CHAMAMÉ II

I

a tempo

espress.

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMAMÉ II

Fl. *mf* *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Hn. *f*

Perc. 1 *mf* *f*

Perc. 2 *f*

Perc. 3 *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

CHAMAMÉ II

115

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

fff

CHAMAMÉ III

Orquestra de Câmara
2014

AZAEL NETO
Duração: 11'00"

Deciso ♩ = 55

The score is for a chamber orchestra and includes the following parts:

- Flute (flautim comp. 257)**: Resting throughout the piece.
- Oboe**: Resting throughout the piece.
- Clarinet in B \flat** : Resting throughout the piece.
- Bassoon**: Resting throughout the piece.
- Horn in F**: Resting throughout the piece.
- Percussion I**: *Triângulo*, *Guiro*, *1*. Resting throughout the piece.
- Percussion II**: *Prato suspenso*, *Caixa-clara*, *2*. Resting throughout the piece.
- Percussion III**: *Guiro*, *4 Ton-tons*, *3*. Playing a steady eighth-note pattern starting at *mp*.
- Violin I**: Resting until the final measure, where it plays a *Div.* (divisi) passage at *mp*.
- Violin II**: Playing a rhythmic eighth-note pattern with *mp* dynamics and *Div.* markings.
- Viola**: Resting until the final measure, where it plays a *Div.* (divisi) passage at *mp*.
- Cello**: Playing a rhythmic eighth-note pattern with *mp* dynamics and *Div.* markings.
- Double Bass**: Playing a rhythmic eighth-note pattern with *mp* dynamics.

CHAMAMÉ III

2

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

3 3

CHAMAMÉ III

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMAMÉ III

A

4

Accel.

A tempo

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

marcato

mp

pp

mp

f subito *p*⁹

mp

f subito *p*⁹

mp

marcato

mp

CHAMAMÉ III

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

17

ff

subito p

mp

CHAMAMÉ III

6

21

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Perc. 1
mp

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This page of a musical score for 'CHAMAMÉ III' covers measures 21 through 24. The score is arranged for a full orchestra. The woodwind section (Flute, Oboe, B-flat Clarinet, Bassoon, Horn) is mostly silent, indicated by rests. The percussion section consists of three parts: Perc. 1 plays a rhythmic pattern of eighth notes with a dynamic marking of *mp*; Perc. 2 plays a pattern of eighth notes with a '+' sign; Perc. 3 plays a steady bass drum pattern. The string section (Violins I and II, Viola, Violoncello, Double Bass) is active, with Violins I and II featuring triplets and slurs. The Bassoon and Double Bass parts have a similar rhythmic pattern to Perc. 1.

CHAMAMÉ III

25

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMAMÉ III

8

Fl.

Ob. *espress.*
mp *mf* 3

B \flat Cl.

Bsn.

Hn.

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

CHAMAMÉ III

B

Doloroso ♩. = 50

Fl. *cantabile* *mp*

Ob. 32 *f* *mp*

B \flat Cl. *cantabile* *mp*

Bsn. *pp*

Hn. 32

Perc. 1 32

Perc. 2 32

Perc. 3 32

Vln. I 32 *mp* Unis.

Vln. II 32 *mp* Unis.

Vla. 32 *mp* Unis.

Vc. 32 *mp* Unis.

D.B. 32 *pp*

CHAMAMÉ III

10

Musical score for Chamamé III, measures 36-39. The score is arranged in a grand staff format with the following parts:

- Fl.** (Flute): Treble clef, melodic line with slurs and accents.
- Ob.** (Oboe): Treble clef, melodic line with slurs and accents.
- B^b Cl.** (B-flat Clarinet): Treble clef, melodic line with slurs and accents.
- Bsn.** (Bassoon): Bass clef, rests.
- Hn.** (Horn): Treble clef, rests.
- Perc. 1, 2, 3** (Percussion): Three staves with rests.
- Vln. I** (Violin I): Treble clef, rhythmic accompaniment with slurs and accents.
- Vln. II** (Violin II): Treble clef, rhythmic accompaniment with slurs and accents.
- Vla.** (Viola): Bass clef, rhythmic accompaniment with slurs and accents.
- Vc.** (Violoncello): Bass clef, rhythmic accompaniment with slurs and accents.
- D.B.** (Double Bass): Bass clef, rests.

The score is in 2/4 time and features a key signature of one flat (B-flat). The measure numbers 36, 37, 38, and 39 are indicated at the beginning of each staff.

CHAMAMÉ III

40

Fl.

40

Ob.

40

B \flat Cl.

Bsn.

40

Hn.

40

Perc. 1

Perc. 2

Perc. 3

40

Vln. I

40

Vln. II

40

Vla.

40

Vc.

40

D.B.

CHAMAMÉ III

12

44

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

espress.

p

espress.

p

Detailed description: This page of a musical score for 'CHAMAMÉ III' covers measures 44 to 47. The score is arranged for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B \flat Cl.), Bassoon (Bsn.), and Horn (Hn.). The percussion section consists of three parts (Perc. 1, Perc. 2, Perc. 3), each with a double bar line indicating they are silent. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Flute part features a melodic line with slurs and accents. The Oboe part has a sustained note in measure 44, followed by a melodic phrase in measure 45, and a dynamic marking of *p* and *espress.* in measure 46. The B-flat Clarinet part has a melodic line with slurs and accents. The Bassoon part has a melodic line with slurs and accents, with a dynamic marking of *p* and *espress.* in measure 46. The Violin I and II parts have rhythmic patterns with accents. The Viola part has a rhythmic pattern with accents. The Violoncello part has a rhythmic pattern with accents. The Double Bass part has a rhythmic pattern with accents. The page number '12' is at the top left, and the measure number '44' is at the top left of the first staff.

CHAMAMÉ III

48

Fl.

48

Ob.

mf

3

B♭ Cl.

Bsn.

mf

3

Hn.

48

Perc. 1

Perc. 2

Perc. 3

48

Vln. I

48

Vln. II

48

Vla.

48

Vc.

48

D.B.

CHAMAMÉ III

14

C

Fl. *f* *mp*

Ob. 51 *f* *mf*

B \flat Cl. *f* *mp*

Bsn. *f* *mf*

Hn. 51 *cantabile* *mf*

Perc. 1 51 *mp*

Perc. 2 51 *Vas.* *mf* *f* *mf* *f*

Perc. 3 *mp*

Vln. I 51 *mp*

Vln. II 51 *mp*

Vla. 51 *mp*

Vc. 51 *mp*

D.B. 51

CHAMAMÉ III

55

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMAMÉ III

16

59

Fl.

Ob.

B^b Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMAMÉ III

63

Fl.

63

Ob.

mp *f*

63

B♭ Cl.

mp *f*

Bsn.

63

Hn.

63

Perc. 1

Perc. 2

Perc. 3

63

Vln. I

63

Vln. II

63

Vla.

63

Vc.

63

D.B.

CHAMAMÉ III

18

Fl. *ff*

Ob. *mp* *f* *ff*

B \flat Cl. *mp* *f* *ff*

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMAMÉ III

D

Tranquillo ♩. = 55

legato

Fl.

mf

Ob.

mf

B \flat Cl.

mf

cantabile

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vas.

p

Vln. I

Div. pizz.

p

Vln. II

Div. pizz.

p

Vla.

Div. pizz.

p

Vc.

Div. pizz.

p

D.B.

arco

mp

CHAMAMÉ III

20

76

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

Unis.

3

Detailed description: This page of a musical score for 'CHAMAMÉ III' covers measures 76 to 80. The score is arranged for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B \flat Cl.), Bassoon (Bsn.), and Horn (Hn.). The percussion section consists of three parts: Perc. 1, Perc. 2, and Perc. 3. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is two sharps (F# and C#), and the time signature is 2/4. Measures 76 and 77 feature a melodic line in the woodwinds, with the Flute and Oboe playing a dotted half note followed by a quarter note. The Bass Clarinet has a more active role with eighth-note patterns and a triplet in measure 77. The strings provide harmonic support with chords and moving lines. Percussion 2 has a rhythmic pattern of eighth notes. A 'Unis.' (unison) instruction is placed above the Viola part in measure 78. Measure numbers 76, 77, 78, 79, and 80 are indicated at the start of their respective staves.

CHAMAMÉ III

80

Fl.

80

Ob.

B \flat Cl.

3

Bsn.

80

Hn.

80

Perc. 1

Perc. 2

Perc. 3

80

Vln. I

80

Vln. II

80

Vla.

80

Vc. Unis.

80

D.B. corda dupla

CHAMAMÉ III

22

legato

Fl.

84

Flute staff starting at measure 84. It features a half note G4, a half note A4, and a half note B4, all marked *legato*. A slur covers the last two notes.

Ob.

84

Oboe staff starting at measure 84. It features a half note G4, a half note A4, and a half note B4, all marked *espress.* and *mp*. A slur covers the last two notes.

B \flat Cl.

B-flat Clarinet staff starting at measure 84. It features a half note G4, a half note A4, and a half note B4, all marked *espress.* and *mp*. A slur covers the last two notes.

Bsn.

Bassoon staff starting at measure 84. It features a half note G4, a half note A4, and a half note B4, all marked *espress.* and *mp*. A slur covers the last two notes.

Hn.

84

Horn staff starting at measure 84. It features a half note G4, a half note A4, and a half note B4, all marked *legato* and *mf*. A slur covers the last two notes.

Perc. 1

84

Percussion 1 staff starting at measure 84. It features a half note G4, a half note A4, and a half note B4, all marked *legato* and *mf*. A slur covers the last two notes.

Perc. 2

Percussion 2 staff starting at measure 84. It features a half note G4, a half note A4, and a half note B4, all marked *legato* and *mf*. A slur covers the last two notes.

Perc. 3

Percussion 3 staff starting at measure 84. It features a half note G4, a half note A4, and a half note B4, all marked *legato* and *mf*. A slur covers the last two notes.

Vln. I

84

Violin I staff starting at measure 84. It features a half note G4, a half note A4, and a half note B4, all marked *legato* and *mf*. A slur covers the last two notes.

Vln. II

84

Violin II staff starting at measure 84. It features a half note G4, a half note A4, and a half note B4, all marked *legato* and *mf*. A slur covers the last two notes.

Vla.

84

Viola staff starting at measure 84. It features a half note G4, a half note A4, and a half note B4, all marked *legato* and *mf*. A slur covers the last two notes.

Vc.

84

Violoncello staff starting at measure 84. It features a half note G4, a half note A4, and a half note B4, all marked *legato* and *mf*. A slur covers the last two notes.

D.B.

84

Double Bass staff starting at measure 84. It features a half note G4, a half note A4, and a half note B4, all marked *legato* and *mf*. A slur covers the last two notes.

89

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMAMÉ III

24 **E** *Doloroso* ♩. = 50

cantabile
mp

Fl.

92 *cantabile*
mp

Ob.

B \flat Cl.

como uma narração
f
mp

Bsn.

Hn.

92 *mp*

Perc. 1

Perc. 2

Perc. 3

92 *pp* Div. arco

Vln. I

92 *pp* Div. arco

Vln. II

92 *mp* arco

Vla.

92 *p* Div. arco

Vc.

92 *p* Unis. Div.

D.B.

p

CHAMAMÉ III

25

Musical score for Chamamé III, measures 96-100. The score is arranged in a standard orchestral layout with the following parts:

- Fl.** (Flute): Melodic line with triplets and slurs.
- Ob.** (Oboe): Melodic line with triplets and slurs.
- B♭ Cl.** (B-flat Clarinet): Melodic line with accents and slurs.
- Bsn.** (Bassoon): Melodic line.
- Hn.** (Horn): Rested.
- Perc. 1** (Percussion 1): Rhythmic pattern with accents and slurs.
- Perc. 2** (Percussion 2): Rested.
- Perc. 3** (Percussion 3): Rhythmic pattern with accents and slurs.
- Vln. I** (Violin I): Sustained notes.
- Vln. II** (Violin II): Sustained notes.
- Vla.** (Viola): Sustained notes.
- Vc.** (Violoncello): Sustained notes with articulation markings: Unis., Div., Unis., Divisi, sim.
- D.B.** (Double Bass): Sustained notes with accents.

CHAMAMÉ III

26

Fl. 100

Ob. 100

B♭ Cl. 100

Bsn. 100

Hn. 100

Perc. 1 100

Vas. *mp*

Perc. 2 100

Perc. 3 100

Vln. I 100

Vln. II 100

Vla. 100

Vc. 100

D.B. 100

CHAMAMÉ III

F *Pesante* ♩ = 60

28

Musical score for **CHAMAMÉ III**, measures 109-112. The score is in 2/4 time with a tempo of ♩ = 60. The key signature has two sharps (F# and C#). The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 109-112 show a dynamic shift from *f* to *mp* for the woodwinds. The strings play a rhythmic pattern with accents. Percussion 1 and 3 have specific rhythmic patterns, while Percussion 2 plays a sustained note. The violins and violas play a melodic line with accents and dynamics ranging from *mf* to *f*. The cellos and double basses play a bass line with dynamics from *mp* to *f*.

CHAMAMÉ III

113

Vln. I

Vln. II

Vla.

Vc.

D.B.

This system of musical notation covers measures 113 to 116. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I and II parts are in treble clef with a key signature of two sharps (F# and C#). The Viola, Violoncello, and Double Bass parts are in bass clef with the same key signature. The Violin parts play sustained chords with accents and dynamic markings of *ff* and *sfz*. The Viola part has a sixteenth-note melodic line with a sixteenth-note chordal accompaniment and a sixteenth-note triplet. The Violoncello part has a similar sixteenth-note melodic line. The Double Bass part has a bass line with accents and dynamic markings.

117

Vln. I

Vln. II

Vla.

Vc.

D.B.

This system of musical notation covers measures 117 to 120. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I and II parts are in treble clef with a key signature of two sharps. The Viola, Violoncello, and Double Bass parts are in bass clef with the same key signature. The Violin parts play a sixteenth-note triplet with accents and dynamic markings of *fff* and *f*. The Viola part has a sixteenth-note melodic line with a sixteenth-note chordal accompaniment. The Violoncello part has a similar sixteenth-note melodic line. The Double Bass part has a bass line with accents and dynamic markings.

CHAMAMÉ III

30

Vln. I

Vln. II

Vla.

Vc.

D.B.

121

ff f

ff f

Detailed description: This system of musical notation covers measures 121 to 124. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is two sharps (F# and C#). The Violin parts play sustained chords with a dynamic marking of *ff* followed by *f*. The Viola, Violoncello, and Double Bass parts play a rhythmic eighth-note pattern. Measure 124 includes an accent (>) over the final note of the Double Bass part.

Vln. I

Vln. II

Vla.

Vc.

D.B.

125

ff f

ff f

Detailed description: This system of musical notation covers measures 125 to 128. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is two sharps (F# and C#). Measures 125 and 126 contain triplets in the Violin I and II parts, indicated by a '3' below the notes. The Violin parts have a dynamic marking of *ff* followed by *f*. The Viola, Violoncello, and Double Bass parts continue with their rhythmic patterns. Measure 128 includes an accent (>) over the final note of the Double Bass part.

CHAMAMÉ III

Grazioso ♩ = 60

Vln. I
Vln. II
Vla.
Vc.
D.B.

129
ff
ff
ff
ff
ff
Div. pizz.
p
Div. pizz.
p
Div. pizz.
p
ff
ff
mp

Fl.
Ob.
Vln. I
Vln. II
Vla.
Vc.
D.B.

133
legato
mf
legato
mf
133
133
133
Solo
mf cantabile
133

CHAMAMÉ III

32

137

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMAMÉ III

141

Fl.

141

Ob.

141

B♭ Cl.

141

Bsn.

141

Hn.

141

Perc. 1

141

Perc. 2

141

Perc. 3

141

Vln. I

141

Vln. II

141

Vla.

141

Vc.

141

D.B.

CHAMAMÉ III

34

Fl. 146

Ob. 146 *mp*

B \flat Cl. *cantabile* *mf*

Bsn. *mp*

Hn. 146 *legato* *mf*

Perc. 1 146

Perc. 2 146

Perc. 3 146

Vln. I 146

Vln. II 146

Vla. 146

Vc. 146 *Unis. arco* *p*

D.B. 146 *arco* *p*

151

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMAMÉ III

36 **G** *Deciso* ♩ = 60

Fl. *f* *mp*

Ob. *f* *mp*

B \flat Cl. *mp*

Bsn. *f*

Hn. *f*

Perc. 1

Perc. 2 Vas. *mf*

Perc. 3 *mf*

Vln. I *mf* *f* *mf* *f* *mf*

Vln. II *mf* *f* *mf* *f* *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

158

Fl. *mf* *f*

Ob. *mf* *f*

B \flat Cl. *mf* *f*

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I *f* *ff* Unis.

Vln. II *f* *ff* Unis.

Vla.

Vc.

D.B.

CHAMAMÉ III

38

Musical score for **CHAMAMÉ III**, measures 163-166. The score is arranged for a full orchestra and includes the following parts:

- Fl.** (Flute): Starts with a whole rest, then plays a melodic line starting at measure 164. Dynamics: *mp* (measures 163-164), *mf* (measures 165-166), *f* (measure 166).
- Ob.** (Oboe): Starts with a whole rest, then plays a melodic line starting at measure 164. Dynamics: *mp* (measures 163-164), *mf* (measures 165-166), *f* (measure 166).
- B♭ Cl.** (B-flat Clarinet): Starts with a whole rest, then plays a melodic line starting at measure 164. Dynamics: *mp* (measures 163-164), *mf* (measures 165-166), *f* (measure 166).
- Bsn.** (Bassoon): Remains silent throughout the measures.
- Hn.** (Horn): Starts with a whole rest, then plays a melodic line starting at measure 164. Dynamics: *mp* (measures 163-164), *mf* (measures 165-166), *f* (measure 166).
- Perc. 1** (Percussion 1): Plays a rhythmic pattern of eighth notes with accents.
- Perc. 2** (Percussion 2): Plays a rhythmic pattern of eighth notes with accents.
- Perc. 3** (Percussion 3): Plays a rhythmic pattern of eighth notes with accents.
- Vln. I** (Violin I): Starts with a whole rest, then plays a melodic line starting at measure 164. Dynamics: *ff* (measures 163-164), *fff* (measures 165-166), *f* (measure 166). Includes a triplet in measure 165.
- Vln. II** (Violin II): Starts with a whole rest, then plays a melodic line starting at measure 164. Dynamics: *ff* (measures 163-164), *fff* (measures 165-166), *f* (measure 166). Includes a triplet in measure 165.
- Vla.** (Viola): Plays a rhythmic pattern of eighth notes with accents.
- Vc.** (Violoncello): Plays a rhythmic pattern of eighth notes with accents.
- D.B.** (Double Bass): Plays a rhythmic pattern of eighth notes with accents.

CHAMAMÉ III

167

Fl. *mp* *mf* *f*

Ob. *mp* *mf* *f* *mp*

B♭ Cl. *mp* *mf* *f*

Bsn. *mp* *mf* *f* *mp*

Hn. *mp* *mf* *f*

Perc. 1

Perc. 2

Perc. 3

Vln. I *ff* *fff* *f* *3* Div.

Vln. II *ff* *fff* *f* *3* Div.

Vla. Unis.

Vc. Unis.

D.B.

CHAMAMÉ III

40

172

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

175

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *mp* *ff*

arco

3

CHAMAMÉ III

42

H

Fl. *f* *mp*

Ob. *f* *mp*

B \flat Cl. *f* *mp*

Bsn. *f*

Hn. *f*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Vln. I *mf* *f* *mf* *f* *mf*

Vln. II *mf* *f* *mf* *f* *mf*

Vla. Div. *mf*

Vc. Div. *mf*

D.B. *mf*

CHAMAMÉ III

181

Fl. *mf* *f* *f*

Ob. *mf* *f* *ff*

B♭ Cl. *mf* *f* *ff*

Bsn. *ff*

Hn. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Vln. I *f* *ff* Unis.

Vln. II *f* *ff* Unis.

Vla. *f*

Vc. *f*

D.B. *f*

CHAMAMÉ III

44

Musical score for *CHAMAMÉ III*, measures 185-188. The score is written for a full orchestra and includes the following parts:

- Fl.** (Flute): Measures 185-188, dynamics *mp* to *mf*.
- Ob.** (Oboe): Measures 185-188, dynamics *mp* to *mf*.
- B \flat Cl.** (B-flat Clarinet): Measures 185-188, dynamics *mp* to *mf*.
- Bsn.** (Bassoon): Measures 185-188, rests.
- Hn.** (Horn): Measures 185-188, dynamics *mp* to *mf*.
- Perc. 1** (Percussion 1): Measures 185-188, dynamics *mf*.
- Perc. 2** (Percussion 2): Measures 185-188, dynamics *mf*.
- Perc. 3** (Percussion 3): Measures 185-188, dynamics *mf*.
- Vln. I** (Violin I): Measures 185-188, dynamics *ff* to *f*, includes triplets.
- Vln. II** (Violin II): Measures 185-188, dynamics *ff* to *f*, includes triplets.
- Vla.** (Viola): Measures 185-188, rhythmic accompaniment.
- Vc.** (Violoncello): Measures 185-188, rhythmic accompaniment.
- D.B.** (Double Bass): Measures 185-188, rhythmic accompaniment.

CHAMAMÉ III

189

Fl. *f* *mp* *mf*

Ob. *f* *mp* *mf*

B♭ Cl. *f* *mp* *mf*

Bsn. *mp* *mf*

Hn. *f* *mp* *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Vln. I *ff* *fff* *f*

Vln. II *ff* *fff* *f*

Vla.

Vc.

D.B.

CHAMAMÉ III

46

193

Fl. *f*

Ob. *f* *ff* 3

B^b Cl. *f* *ff* 3

Bsn. *f* *ff* 3

Hn. *f*

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla. 193

Vc. 193

D.B. 193

CHAMAMÉ III

197

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

3

CHAMAMÉ III

49

I

Grazioso ♩ = 60

cantabile

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

CHAMAMÉ III

50

cantabile

Musical score for *CHAMAMÉ III*, measures 207-210. The score is arranged for a full orchestra and includes the following parts:

- Fl.** (Flute): Measures 207-209 are rests; measure 210 has a melodic phrase marked *mp* and *cantabile*.
- Ob.** (Oboe): Measures 207-209 are rests; measure 210 has a melodic phrase marked *mp* and *cantabile*.
- B \flat Cl.** (B-flat Clarinet): Continuous melodic line with accents throughout measures 207-210.
- Bsn.** (Bassoon): Continuous melodic line with accents throughout measures 207-210.
- Hn.** (Horn): Measures 207-209 are rests; measure 210 has a melodic phrase marked *mp* and *cantabile*.
- Perc. 1** (Percussion 1): Measures 207-209 are rests; measure 210 has a rhythmic pattern marked *mp*.
- Perc. 2** (Percussion 2): Continuous rhythmic pattern throughout measures 207-210.
- Perc. 3** (Percussion 3): Measures 207-209 are rests; measure 210 has a rhythmic pattern marked *mp*.
- Vln. I** (Violin I): Measures 207-209 are rests; measure 210 has a melodic phrase marked *mp* and *cantabile*.
- Vln. II** (Violin II): Measures 207-209 are rests; measure 210 has a melodic phrase marked *mp* and *cantabile*.
- Vla.** (Viola): Continuous melodic line with accents throughout measures 207-210.
- Vc.** (Violoncello): Continuous melodic line with accents throughout measures 207-210.
- D.B.** (Double Bass): Continuous melodic line with accents throughout measures 207-210.

CHAMAMÉ III

211

Fl.

211

Ob.

f *mf*

B♭ Cl.

mf

Bsn.

f mp mf

Hn.

211

Perc. 1

Perc. 2

Perc. 3

211

Vln. I

211

Vln. II

211

Vla.

211

Vc.

211

D.B.

CHAMAMÉ III

52

Musical score for Chamamé III, measures 215-218. The score is written for a full orchestra and includes the following parts:

- Fl. (Flute)
- Ob. (Oboe)
- B \flat Cl. (B-flat Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- D.B. (Double Bass)

The score is in 2/4 time and features a key signature of two sharps (D major). The dynamics range from *f* (forte) to *mf* (mezzo-forte). The percussion parts include various rhythmic patterns, including eighth and sixteenth notes, and rests.

CHAMAMÉ III

219

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This page of a musical score for 'CHAMAMÉ III' (page 53) covers measures 219 to 222. The score is arranged for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B \flat Cl.), Bassoon (Bsn.), and Horn (Hn.). The percussion section consists of three parts: Perc. 1 (snare drum), Perc. 2 (cymbal), and Perc. 3 (tom-tom). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is two sharps (F# and C#), and the time signature is 2/4. The score shows various musical notations such as rests, eighth notes, sixteenth notes, and slurs. Percussion parts include specific rhythmic patterns with 'V' markings above notes. The woodwinds and strings play melodic and harmonic lines characteristic of the Chamamé style.

CHAMAMÉ III

54

223

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

f

f

f

f

f

f

f

f

f

f

CHAMAMÉ III

227

Fl.

227

Ob.

227

B♭ Cl.

Bsn.

227

Hn.

227

Perc. 1

Perc. 2

Perc. 3

227

Vln. I

227

Vln. II

227

Vla.

227

Vc.

227

D.B.

CHAMAMÉ III

56

Fl. 231

Ob. 231

B♭ Cl. 231

Bsn. 231

Hn. 231

Perc. 1 231

Perc. 2 231

Perc. 3 231

Vln. I 231

Vln. II 231

Vla. 231

Vc. 231

D.B. 231

Detailed description: This page of a musical score for 'CHAMAMÉ III' covers measures 231 to 234. The score is arranged for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), and Horn (Hn.). The percussion section consists of three parts (Perc. 1, Perc. 2, Perc. 3). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is two sharps (F# and C#), and the time signature is 2/4. The score features various musical notations such as slurs, accents, and triplets. The woodwinds and strings play melodic lines, while the percussion provides a rhythmic accompaniment. The measure numbers 231, 232, 233, and 234 are clearly marked at the beginning of each staff.

CHAMAMÉ III

235

Fl. *f* --- *mp* *mf*

Ob. *f*

B \flat Cl. *f*

Bsn. *mf*

Hn. *f* --- *mp* *mf*

Perc. 1

Perc. 2

Perc. 3

Vln. I *f* --- *mp*

Vln. II *f* --- *mp*

Vla.

Vc.

D.B.

CHAMAMÉ III

58

J *Deciso* ♩ = 55

Fl. *f* *mf*

Ob. 239 *mf*

B^b Cl. 239 *mf*

Bsn. 3

Hn. 239 3

Perc. 1 239

Perc. 2 239

Perc. 3 239

Vln. I 239

Vln. II 239

Vla. 239

Vc. 239 *ppp*

D.B. 239

CHAMAMÉ III

244

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

247

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

CHAMAMÉ III

60

250

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

f

f

f

ppp

f

ppp

f

ppp

f

ppp

f

ppp

f

CHAMAMÉ III

62

Flautim

Musical score for measures 256-258 of "CHAMAMÉ III". The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 256: Flute and Oboe play a melodic line starting on G4, moving to A4, B4, and C5. Bass Clarinet, Bassoon, Horn, Percussion 1, Percussion 2, and Percussion 3 play a rhythmic accompaniment. Violin I, Violin II, Viola, Violoncello, and Double Bass play a harmonic accompaniment.

Measure 257: Flute and Oboe continue the melodic line. Bass Clarinet, Bassoon, Horn, Percussion 1, Percussion 2, and Percussion 3 continue the rhythmic accompaniment. Violin I, Violin II, Viola, Violoncello, and Double Bass continue the harmonic accompaniment.

Measure 258: Flute and Oboe conclude the melodic line. Bass Clarinet, Bassoon, Horn, Percussion 1, Percussion 2, and Percussion 3 conclude the rhythmic accompaniment. Violin I, Violin II, Viola, Violoncello, and Double Bass conclude the harmonic accompaniment.

Dynamic markings: *mf* for Flute and Oboe; *f* for Bass Clarinet, Bassoon, Horn, Percussion 1, Percussion 2, Percussion 3, Violin I, Violin II, Viola, Violoncello, and Double Bass.

CHAMAMÉ III

259

Fl.

259

Ob.

259

B \flat Cl.

Bsn.

259

Hn.

259

Perc. 1

Perc. 2

Perc. 3

259

Vln. I

259

Vln. II

259

Vla.

259

Vc.

259

D.B.

f

f

The musical score is arranged in a standard orchestral format with ten staves. The top five staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B \flat Cl.), Bassoon (Bsn.), and Horn (Hn.). The next three staves are for percussion: Perc. 1, Perc. 2, and Perc. 3. The bottom two staves are for strings: Violin I (Vln. I) and Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). The score begins at measure 259. The woodwinds play melodic lines with various articulations like accents and slurs. The strings play a rhythmic accompaniment, with the Violin II and Viola parts marked with a forte (*f*) dynamic. The percussion parts are indicated by vertical lines and specific rhythmic notations. The key signature has one sharp (F#) and the time signature is 2/4.

CHAMAMÉ III

64

Musical score for Chamamé III, measures 262-264. The score is arranged for a full orchestra and includes the following parts:

- Fl. (Flute)
- Ob. (Oboe)
- B \flat Cl. (B-flat Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- D.B. (Double Bass)

The score features various musical notations, including dynamics such as *ff*, *mf*, and *f*, and articulation marks like accents and slurs. A triplet of eighth notes is indicated in measures 263 and 264 for the B \flat Cl., Bsn., Vln. II, Vla., and Vc. parts.

CHAMAMÉ III

265

Fl.

265

Ob.

265

B♭ Cl.

265

Bsn.

265

Hn.

265

Perc. 1

265

Perc. 2

265

Perc. 3

265

Vln. I

265

Vln. II

265

Vla.

265

Vc.

265

D.B.

ff

f

ff

f

3

3

CHAMAMÉ III

66

268

Fl.

Flute staff with notes and dynamics.

Ob.

Oboe staff with notes and dynamics.

B \flat Cl.

Bass Clarinet staff with notes and dynamics.

Bsn.

Bassoon staff with notes and dynamics.

Hn.

Horn staff with notes and dynamics.

Perc. 1

Percussion 1 staff with notes and dynamics.

Perc. 2

Percussion 2 staff with notes and dynamics.

Perc. 3

Percussion 3 staff with notes and dynamics.

Vln. I

Violin I staff with notes and dynamics.

Vln. II

Violin II staff with notes and dynamics.

Vla.

Viola staff with notes and dynamics.

Vc.

Violoncello staff with notes and dynamics.

D.B.

Double Bass staff with notes and dynamics.

CHAMAMÉ III

270

Fl. *f* *ff*

Ob. *f* *ff*

B♭ Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

Perc. 1 *f* *ff*

Perc. 2 *f* *ff*

Perc. 3 *f* *ff*

Vln. I *f* *ff* Unis.

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

D.B. *f* *ff*

CHAMAMÉ III

Fl. *f*

Ob. 273 *f*

B♭ Cl. *f*

Bsn. *f*

Hn. 273 *f*

Perc. 1 273 *f*

Perc. 2 *f*

Perc. 3 *f*

Vln. I 273 Div. *f*

Vln. II 273 Div. *f*

Vla. 273 Div. *f*

Vc. 273 Div. *f*

D.B. 273 *f*

CHAMAMÉ III

This page of the musical score for 'CHAMAMÉ III' (page 69) features the following instruments and parts:

- Fl. (Flute):** Treble clef, starting at measure 276. Includes triplets and slurs.
- Ob. (Oboe):** Treble clef, starting at measure 276. Includes slurs.
- B \flat Cl. (B-flat Clarinet):** Treble clef, starting at measure 276. Includes triplets and slurs.
- Bsn. (Bassoon):** Bass clef, starting at measure 276. Includes slurs.
- Hn. (Horn):** Treble clef, starting at measure 276. Includes slurs.
- Perc. 1 (Percussion 1):** Percussion clef, starting at measure 276. Includes slurs.
- Perc. 2 (Percussion 2):** Percussion clef, starting at measure 276. Includes slurs.
- Perc. 3 (Percussion 3):** Percussion clef, starting at measure 276. Includes slurs.
- Vln. I (Violin I):** Treble clef, starting at measure 276. Includes triplets and slurs.
- Vln. II (Violin II):** Treble clef, starting at measure 276. Includes slurs.
- Vla. (Viola):** Bass clef, starting at measure 276. Includes triplets and slurs.
- Vc. (Violoncello):** Bass clef, starting at measure 276. Includes slurs.
- D.B. (Double Bass):** Bass clef, starting at measure 276. Includes slurs.

CHAMAMÉ III

70

Musical score for Chamamé III, measures 279-312. The score is arranged in a grand staff with the following parts:

- Fl. (Flute): Treble clef, playing a melodic line with a long slur.
- Ob. (Oboe): Treble clef, playing a rhythmic pattern of eighth notes.
- B \flat Cl. (B-flat Clarinet): Treble clef, playing a melodic line with a long slur.
- Bsn. (Bassoon): Bass clef, playing a rhythmic pattern of eighth notes.
- Hn. (Horn): Treble clef, playing a rhythmic pattern of eighth notes.
- Perc. 1 (Percussion 1): Treble clef, playing a melodic line with a long slur.
- Perc. 2 (Percussion 2): Treble clef, playing a rhythmic pattern of eighth notes.
- Perc. 3 (Percussion 3): Treble clef, playing a rhythmic pattern of eighth notes.
- Vln. I (Violin I): Treble clef, playing a melodic line with a long slur.
- Vln. II (Violin II): Treble clef, playing a rhythmic pattern of eighth notes.
- Vla. (Viola): Bass clef, playing a melodic line with a long slur.
- Vc. (Violoncello): Bass clef, playing a rhythmic pattern of eighth notes.
- D.B. (Double Bass): Bass clef, playing a rhythmic pattern of eighth notes.

The score is in 2/4 time and features a variety of musical notations, including slurs, accents, and dynamic markings.

CHAMAMÉ III

Fl. 283 *f* 6 *ff* *f* 3

Ob. 283 7 *ff* *f* 3

B♭ Cl. 283 *f* 6 *ff* *f* 3

Bsn. 283 *ff*

Hn. 283 *ff*

Perc. 1 283 *ff*

Perc. 2 283 *ff*

Perc. 3 283 *ff*

Vln. I 283 *f* 6 *ff* *f*

Vln. II 283 *ff* *f*

Vla. 283 *f* 6 *ff* *f*

Vc. 283 *ff* *f*

D.B. 283 *ff* *f*

CHAMAMÉ III

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

f

286

286

286

286

286

286

286

286

286

286

CHAMAMÉ III

289

Fl.

289

Ob.

289

B♭ Cl.

289

Bsn.

fff

f

3

fff

289

Hn.

fff

f

3

fff

289

Perc. 1

289

Perc. 2

289

Perc. 3

289

Vln. I

289

Vln. II

289

Vla.

3

3

3

289

Vc.

289

D.B.

CHAMAMÉ III

74

292

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

fff

f

fff

ff

fff

f

fff

292

292

292

292

292

292

296

Fl.

296

Ob.

296

B \flat Cl.

296

Bsn.

f *ff*

296

Hn.

f *ff*

296

Perc. 1

296

Perc. 2

296

Perc. 3

296

Vln. I

f *ff*

296

Vln. II

296

Vla.

f *ff*

296

Vc.

296

D.B.

CHAMAMÉ III

76

Fl. 298

Ob. 298

B \flat Cl. 298

Bsn. 298 *f* 3 *fff* *sfz*

Hn. 298 *f* 3 *fff* *sfz*

Perc. 1 298

Perc. 2 298

Perc. 3 298

Vln. I 298 *fff*

Vln. II 298

Vla. 298 *fff*

Vc. 298

D.B. 298

Detailed description: This page of a musical score for 'CHAMAMÉ III' covers measures 298 to 301. The score is arranged for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B \flat Cl.), Bassoon (Bsn.), and Horn (Hn.). The percussion section consists of three parts (Perc. 1, 2, 3). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The woodwinds and strings play sustained notes with various dynamics, including *f* (forte), *fff* (fortissimo), and *sfz* (sforzando). The bassoon and horn parts feature triplet markings (indicated by a '3' over a group of notes) and accents. The percussion parts are marked with vertical lines and some sustained notes. The score is written in a key signature of one flat (B-flat major or F minor) and a 2/4 time signature.

CHAMAMÉ III

Fl. 302 *Longa*

Ob. 302 *Longa*

B \flat Cl. *Longa*

Bsn. *Longa*

Hn. *Longa*

Perc. 1 *Longa*

Perc. 2 *Longa*

Perc. 3 *Longa*

Vln. I *Longa*

Vln. II *Longa*

Vla. *Longa*

Vc. *Longa*

D.B. 302 *Longa*
corda dupla

Azael Neto

*Bacharel em Composição pela
UFRJ.*



*“Esta obra foi
realizada graças ao
apoio do Programa
IBERMÚSICAS.”*

*Técnico em Guitarra e Arranjo
pela EMVL.*

*Graduado em Gravação e
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*Guitarrista do Conjunto
Experimental Retreta do
Apocalipse.*

*Técnico de Gravação,
arranjador e professor de
Música.*

*Atualmente possui mais
de sessenta músicas
compostas*

*Mantem participação
em diversos
recitais.*

