

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

# III

# CHAMAMVÉS

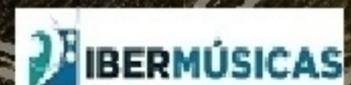
**ORQUESTRA DE CÂMARA**

(Partes individuais)

**AZAEEL NETO**

**2014**

Esta obra foi realizada graças ao  
apoio do Programa IBERMÚSICAS.





# CHAMAMÉS

**ORQUESTRA DE CÂMARA**

(EDITORAÇÃO 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 Llauradó 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'Anunciação (Pinduca).



Contatos de Azael Neto:

[Azaelfe@gmail.com](mailto:Azaelfe@gmail.com)

<http://azaelfe.wix.com/azaelneto>

Tel: +55 21 99552-6989

Partituras disponíveis em: <http://www.sesc.com.br/SescPartituras/>



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

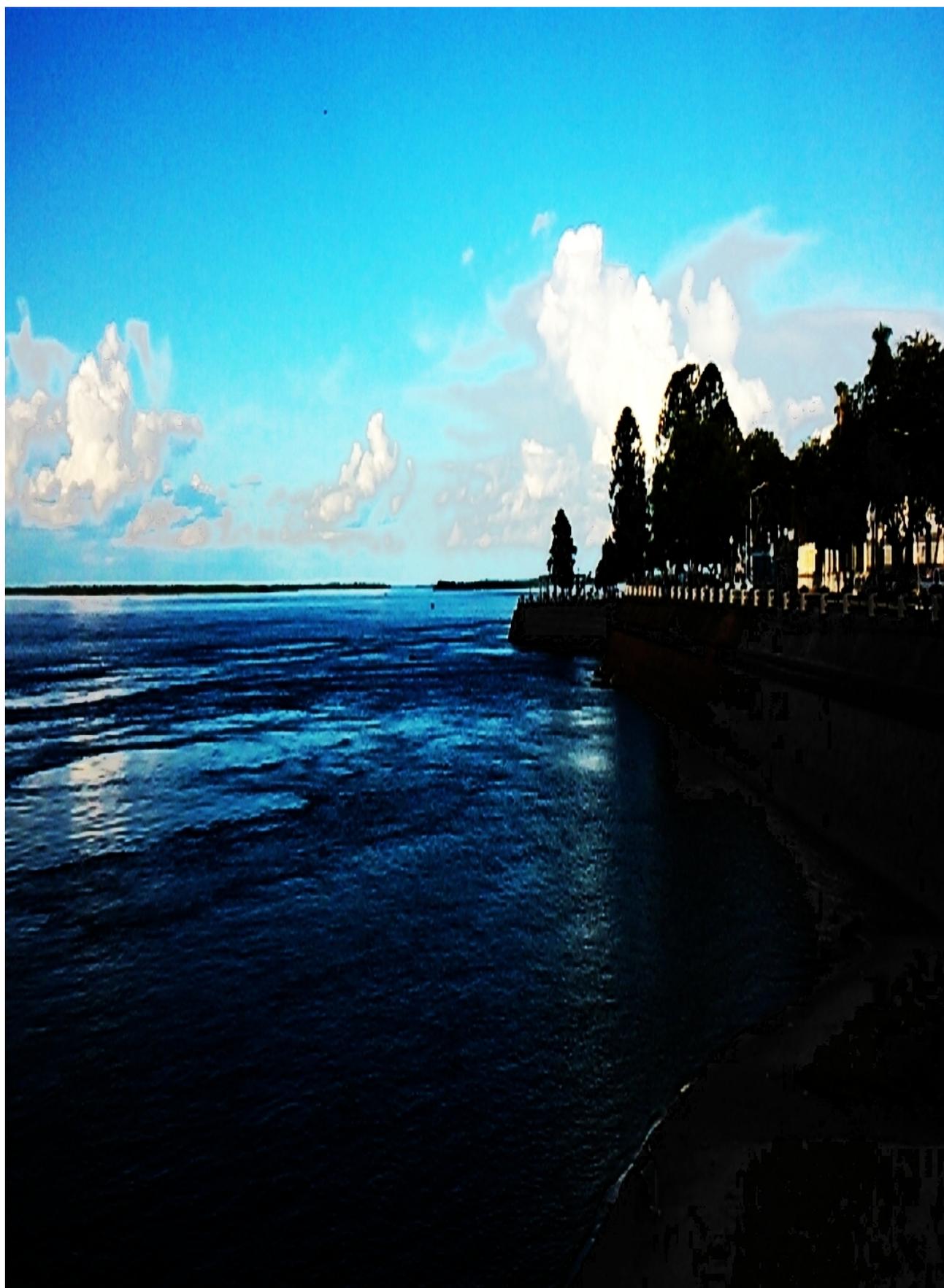


Foto do Rio Paraná, janeiro de 2014 (Arquivo pessoal do compositor).



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-

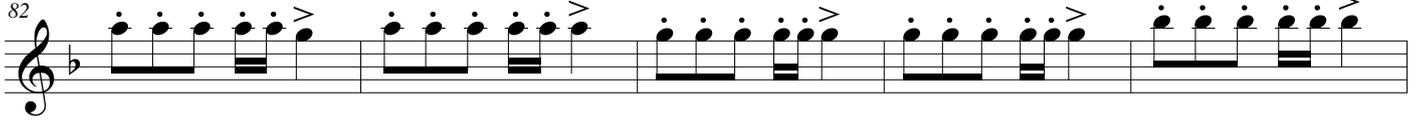
sados nas Oficinas de Percussão do Curso de Licenciatura, até os sinfônicos. Ainda de acordo com o diretor, a duplicação dos instrumentos sinfônicos da EM, especialmente os teclados, evitará o constante transporte entre a sala de percussão e o palco do Salão Leopoldo Miguez. Por fim, há quatro harpas, 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.

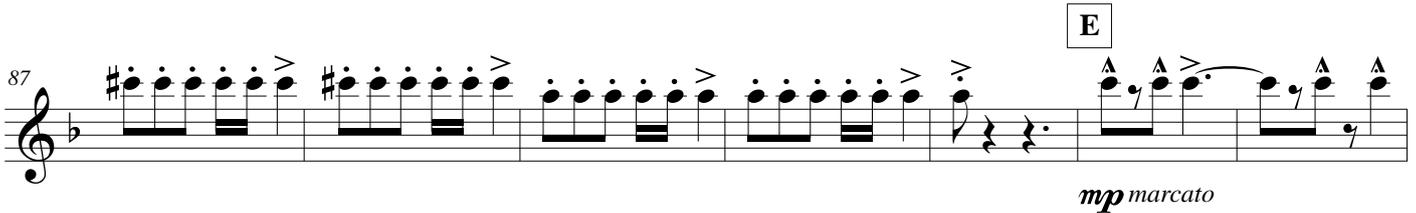


# CHAMAMÉ I

2  
82



87

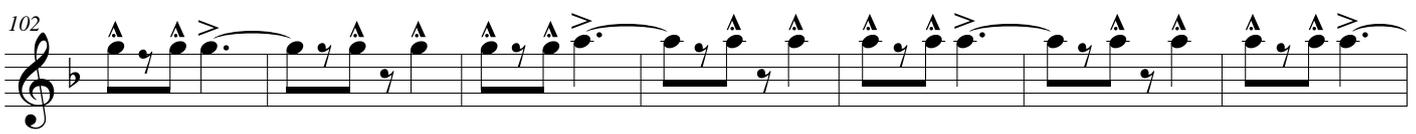


**E**  
*mp marcato*

94



102

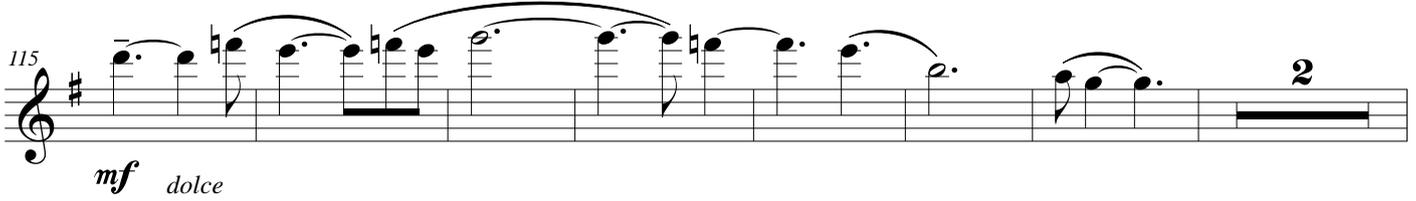


109



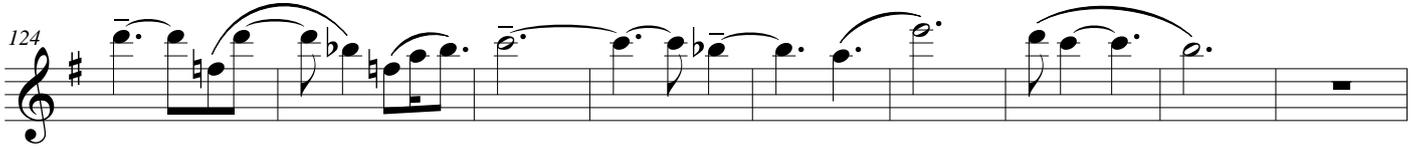
**F**  
*mf*

115

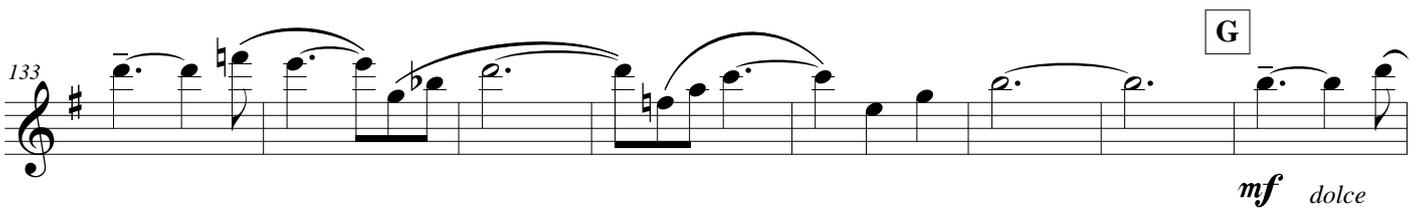


*mf dolce*

124



133



**G**  
*mf dolce*

141



CHAMAMÉ I

150

Musical staff 150-160 in G major, treble clef. It features a melodic line with eighth and sixteenth notes, some with slurs and accents. A dynamic marking  $\text{mf}$  is present.

**H**

Musical staff 160-170 in G major, treble clef. It continues the melodic line with slurs and accents. Dynamic markings include  $\text{mf dolce}$  and  $p$ .

**I** Deciso  $\text{♩} = 62$

Musical staff 170-175 in G major, treble clef. It features a more rhythmic melodic line with slurs and accents. Dynamic marking is  $\text{mp}$ .

171

Musical staff 175-180 in G major, treble clef. It continues the rhythmic melodic line. Dynamic markings include  $\text{mf}$ ,  $f$ , and  $\text{mp}$ .

175

Musical staff 180-185 in G major, treble clef. It continues the rhythmic melodic line with slurs and accents.

179

Musical staff 185-190 in G major, treble clef. It continues the rhythmic melodic line. Dynamic marking is  $\text{mf}$ .

**J** Doloroso  $\text{♩} = 62$  18

**K** Deciso  $\text{♩} = 62$

Musical staff 190-200 in G major, treble clef. It features a melodic line with slurs and accents. Dynamic markings include  $f$  and  $f$  *espress.*. A triplet of eighth notes is marked with a '3'.

207

Musical staff 200-210 in G major, treble clef. It features a melodic line with slurs and accents. Dynamic markings include  $\text{ff}$ ,  $f$ , and  $\text{fff}$ .

219

Musical staff 210-220 in G major, treble clef. It features a melodic line with slurs and accents. Dynamic markings include  $f$ ,  $\text{ff}$ , and  $\text{fff}$ . A triplet of eighth notes is marked with a '3' and a double bar line with a '2' below it.



Flute  
(flautim comp. 257)

# CHAMAMÉ III

Orquestra de Câmara  
2014

AZAEL NETO

Duração: 11'00"

**Deciso** ♩. = 55 **12** *Accel.* **A** *A tempo* **15** **B** *Doloroso* ♩. = 50 *mp cantabile*

34

40

46 **C**

52 **17** *ff* **D** *Tranquillo* ♩. = 55 *mf* *legato*

75 *legato*

86 **E** *Doloroso* ♩. = 50 *mp cantabile* 3

95 3 3 3

CHAMAMÉ III

2  
98

3

103

3

Accel.

108

F

Pesante ♩.= 60

Grazioso ♩.= 60

18

3

*f* *mp*

134

legato

*mf*

142

152

G

Deciso ♩.= 60

*f* *mp*

158

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

4

168

*mp* *mf* *f*

H

CHAMAMÉ III

3

Musical staff 1 (measures 150-167) with dynamics: *f*, *f*, *mp*, *mf*, *f*, *f*

Musical staff 2 (measures 168-194) with dynamics: *mp*, *mf*, *f*, *mp*, *mf*, *f*

Musical staff 3 (measures 195-204) with dynamics: *f*, *mp*, *mf*, *f*. Includes a first ending bracket labeled 'I' and a tempo marking: *Grazioso* ♩ = 60.

Musical staff 4 (measures 205-209) with dynamics: *mp*. Marking: *cantabile*.

Musical staff 5 (measures 210-217) with dynamics: *mp*. Marking: *cantabile*.

Musical staff 6 (measures 218-224) with dynamics: *mp*.

Musical staff 7 (measures 225-231) with dynamics: *mp*.

Musical staff 8 (measures 232-237) with dynamics: *f*, *mp*, *mf*. Includes a second ending bracket labeled 'J' and triplet markings.

J

*Deciso* ♩ = 55

Musical staff 9 (measures 238-244) with dynamics: *f*, *mf*.





# CHAMAMÉ I

2  
93

*mf* *espress.*

99

104

104

**F** **G** **H** **I**

24 19 9

*mf* *mp*

Deciso  $\text{♩} = 62$

170

178

185

**J** **K**

Doloroso  $\text{♩} = 62$

Deciso  $\text{♩} = 62$

*f* *mf* *p*

196

9

*f* *espress.*

208

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

219

*f* *ff* *fff*

# CHAMAMÉ II

Orquestra de Câmara  
2014

AZAEL NETO

Duração: 5'30"

Mesto ♩ = 44

8

*espress.*

*mf*

*f*

**A**

13

*ff*

*mf*

*f*

*mf*

18

*f*

*mf*<sup>3</sup>

*mf*

23

**B**

*f*

*p*

*mp*<sup>2</sup>

*f*

*mp*

30

*mf*

*f*

*p*

*mp*

*mf*

*f*

*mf*

36

**C**

*f*

*mf*

*f*

*ff*

*mp*

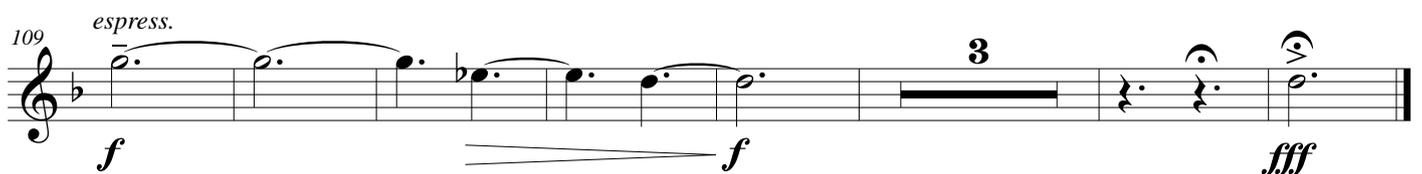
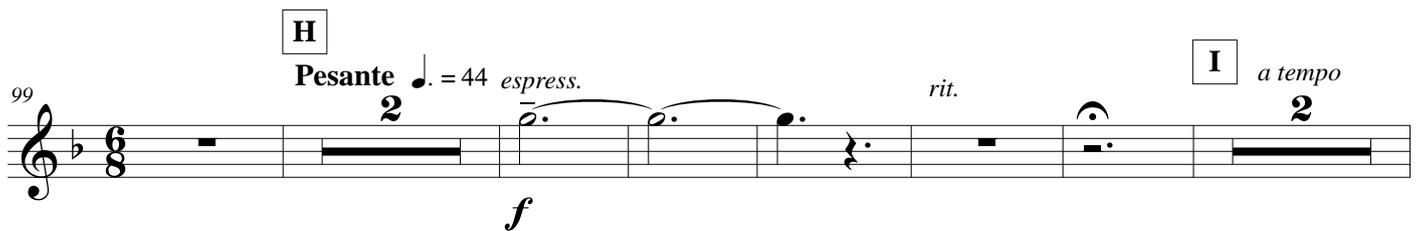
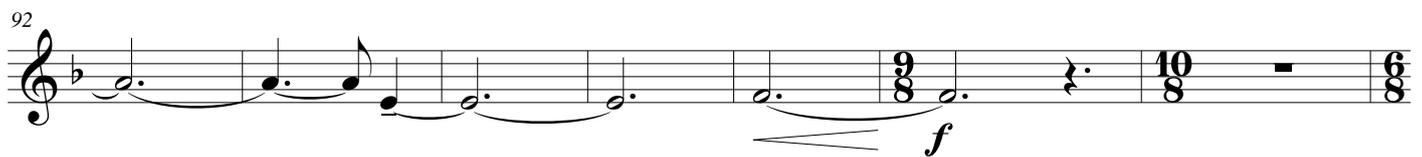
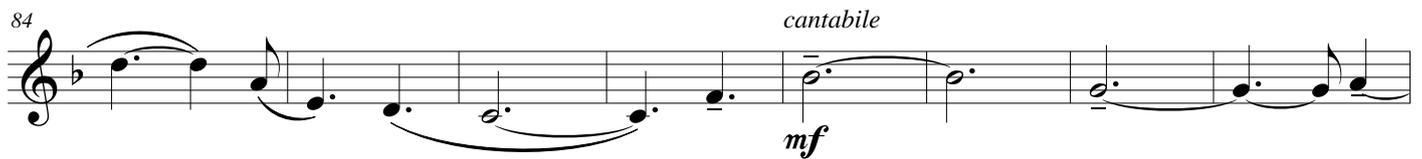
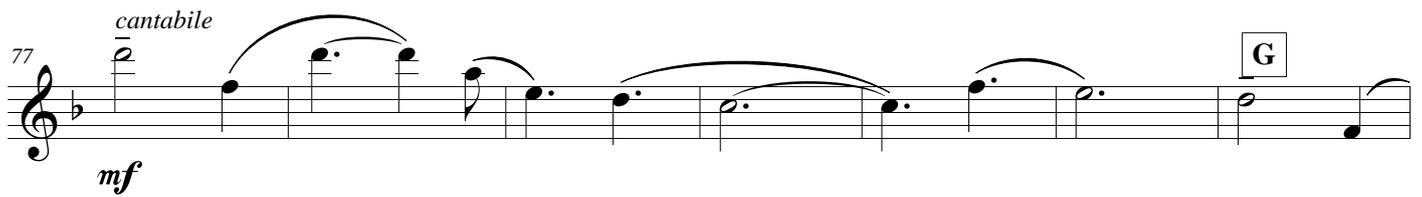
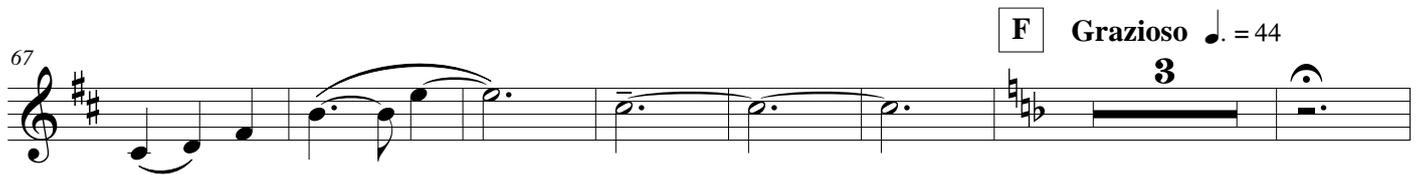
41

45

**D**

2  
51

# CHAMAMÉ II



# CHAMAMÉ III

Orquestra de Câmara  
2014

AZAEL NETO  
Duração: 11'00"

**A** *Deciso* ♩. = 55 **15** *A tempo* **14** *espress.*  
*mp* *mf* **3**

**B** *Doloroso* ♩. = 50 *f* *mp*

37

45 *espress.* *p* *mf* **3**

**C** *f* *mf* *f* *mf*

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

62 *f* *mp* **3** *f* *mp* *f*

**D** *Tranquillo* ♩. = 55 *legato* *mp* *f* *ff* *mf*

75 **3**

# CHAMAMÉ III

2  
88

*espress.*

*mp* *f* *ff* *f* *ff*

**E**

*Doloroso*  $\text{♩} = 50$  *cantabile*

*mp*

96

3

100

3

105 *Accel.*

*f* *mp* *mf*

111 **F** *Pesante*  $\text{♩} = 60$  *Grazioso*  $\text{♩} = 60$

*f* *mp* *mf*

18 3

137

3

150

*mp* *f* *ff* *f* *ff* *ff* *f* *ff*

**G** *Deciso*  $\text{♩} = 60$

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

4

CHAMAMÉ III

164

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

171

*mp* *f* *ff* *f* *ff*

174

*f* *ff* *f* *ff*

176

*f* *f* *mp*

H

181

*mf* *f* *ff*

185

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

192

*mf* *f* *ff*

197

*2* *2*

I

Grazioso  $\text{♩} = 60$

CHAMAMÉ III

4  
205 *cantabile*  
*mp* **2** *mp* *f*

213 *mf* *f* *p* *mf*

220

226 *mf* **3** *f*

231 **3** *f*

236 **3**

**J**

*Deciso* ♩. = 55

*mf*

245 **3**

**K**

*Energico* ♩. = 55

**4**

250 *f*

CHAMAMÉ III

257 *mf*

263

269 **L** *Pesante* ♩ = 50

275

281

285 **M**

291

300 *Longa*

# CHAMAMÉ I

Orquestra de Câmara  
2014

AZAEEL NETO

Duração 7'30"

Deciso  $\text{♩} = 62$

16

A *cantabile*

*mf*

23

3 3

31

B 3 4

*mf cantabile*

3 3

46

C *marcato* **Semplice**  $\text{♩} = 62$

*pp* *cresc.*

56

*mp*

61

*mp*

66

*mp*

71

*f*

# CHAMAMÉ I

2 **D** **Espressivo**  $\text{♩} = 62$   
*marcato*

*mf*

81

86

**E**

*marcato*

*mp*

99

106

**F** **G** *dolce*  
*mf* *mf*

24

143

2

# CHAMAMÉ I

H

3

152 *dolce* *mf*

161 *p* **I** Deciso ♩. = 62 5

172 *mf* *f* *mp*

178

183 *mf* *f* *mf* *doloroso* **J** Doloroso ♩. = 62 7

199 *pp* *f* *ff* *f* **K** Deciso ♩. = 62 3 *espress.*

211 *ff* *f* *ff* *f* *ff* *fff*

219 *f* *ff* *fff*

# CHAMAMÉ II

Orquestra de Câmara  
2014

AZAEL NETO

Duração: 5'30"

Mesto  $\text{♩} = 44$

**A** **B**

10 14

$mp$   $f$   $mp$

30 **C**

$mf$   $f$   $p$   $mp$

7

43

**D**

47

52

56

**E**

*cantabile*

$mf$

2  
67

CHAMAMÉ II

**F** **Grazioso** ♩. = 44  
3

77

*espress.*

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

**G**

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

*mp* 3

*mf* *f*

89

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

95

**H** **Pesante** ♩. = 44  
2

*mf* *f*

102

*espress.* *rit.* **I** *a tempo* *espress.*  
2

*f* *f*

110

3

*f* *fff*



# CHAMAMÉ III

2  
76

3

81

3

85

90

*f*

3

9

**E** *Doloroso* ♩. = 50

*mp*

98

104

*Accel.*

**F** *Pesante* ♩. = 60 *Grazioso* ♩. = 60

*mp*

18

18

CHAMAMÉ III

G Deciso ♩. = 60 3

149 *cantabile*  
*mf* *f*

155 **2** **4**  
*mp* *mf* *f* *mp*

165  
*mf* *f* *mp* *mf* *f*

171  
*f* *mp* *f* *mp* *f* *mp*

176 **H**  
*ff* *f* *f*

180  
*mp* *mf* *f* *ff*

185  
*mp* *mf* *f*

190  
*mp* *mf* *f*

CHAMAMÉ III

4  
195

*ff* 3 *ff* 3

200

6 *mp* 6

I  
Grazioso ♩. = 60

204

210

*mf*

215

221

*mf* 3 *f*

226

*mf* 3 *f*

231

*f*

CHAMAMÉ III

J

237 *Deciso* ♩ = 55

241 *mf*

246

**K** *Energico* ♩ = 55

*mf*

255

258

261

264

# CHAMAMÉ III

6

267

270

*f* *ff*

**L** *Pesante* ♩ = 50

278

285

**M**

*ff* *f* *ff*

293

300

*sffz* *fff* *ffff* Longa

# CHAMAMÉ I

Orquestra de Câmara  
2014

AZAEEL NETO

Duração 7'30"

Deciso ♩. = 62

**16**

**A**

**18**

**B** *cantabile*

*mf*

40

47

**C**

Semplice ♩. = 62

**4**

*pp* *marcato* *cresc.*

57

*mp*

64

*mp*

*mp*

71

**D**

Espressivo ♩. = 62

**15**

*f*

91

**E**

*cantabile*

*mf*

# CHAMAMÉ I

2  
98

*mf*

F

G

H

109

24 19 9

I

Deciso  $\text{♩} = 62$

5 *mf* *f* *mp*

178

J

K

Doloroso  $\text{♩} = 62$

Deciso  $\text{♩} = 62$

*espress.*

18 3 *mf* *f* *f* *ff* *f*

211

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

219

*f* *ff* *fff*

Bassoon

# CHAMAMÉ II

Orquestra de Câmara  
2014

AZAEL NETO

Duração: 5'30"

Mesto ♩. = 44

*como uma narração*

mf

9

A

17

B

C

15

5

45

D

mp

50

57

E

2  
63

# CHAMAMÉ II

*cantabile*  
*mf*

68

**F** *Grazioso* ♩. = 44

**3** **6**

**G** **5** *cantabile*  
*mf*

94

**H** *Pesante* ♩. = 44

*f* *mf*

102

*rit.* **I** *a tempo*

*f*

109

**3** *fff*

# CHAMAMÉ III

Orquestra de Câmara  
2014

AZAEEL NETO  
Duração: 11'00"

**A**  
Deciso ♩. = 55  
15  
A tempo marcato  
mp

23

**B**  
Doloroso ♩. = 50  
14  
espress.  
pp p mf

**C**  
50  
3  
f mf

**D** Tranquillo ♩. = 55  
14 16  
espress.  
f mf f mf f mp f

**E**  
Doloroso ♩. = 50  
como uma narração  
90  
3  
ff f<sup>3</sup> ff f

97  
Accel.

**F**  
Pesante ♩. = 60 Grazioso ♩. = 60  
108  
4 19 19  
mp f ff f<sup>3</sup> ff

**G** Deciso ♩. = 60  
153  
3 ff f<sup>3</sup> ff f 12

# CHAMAMÉ III

2

168

Musical staff 168-173. Bass clef, key signature of two sharps (F# and C#). Dynamics: *mp*, *mf*, *f*, *mp*, *f*, *ff*, *f*, *ff*. Includes a triplet of eighth notes.

174

Musical staff 174-185. Bass clef, key signature of two sharps. Dynamics: *f*, *ff*, *f*, *ff*. Includes a triplet of eighth notes.

**H**

Musical staff 186-187. Bass clef, key signature of two sharps. Dynamics: *f*, *f*, *ff*. Includes a triplet of eighth notes.

186

Musical staff 188-195. Bass clef, key signature of two sharps. Dynamics: *mp*, *mf*, *f*, *ff*. Includes a triplet of eighth notes.

196

Musical staff 196-201. Bass clef, key signature of two sharps. Dynamics: *ff*. Includes a triplet of eighth notes and a sextuplet of eighth notes.

**I**

202

*Grazioso*  $\text{♩} = 60$

Musical staff 202-209. Bass clef, key signature of two sharps. Dynamics: *mp*. Includes a sextuplet of eighth notes.

210

Musical staff 210-214. Bass clef, key signature of two sharps. Dynamics: *mp*, *f*, *mp*, *mf*.

215

Musical staff 215-222. Bass clef, key signature of two sharps. Dynamics: *f*, *p*.

223

Musical staff 223-228. Bass clef, key signature of two sharps. Includes a triplet of eighth notes.

# CHAMAMÉ III

3

229

235

**J**

*Deciso* ♩. = 55

*mf*

242

247

251

**K**

*Energico* ♩. = 55

*f* ————— *mf*

254

*f*

261

266

*mf*

270

*f* ————— *ff*

CHAMAMÉ III

4 **L** *Pesante* ♩ = 50

Musical staff 1: Bass clef, 4/4 time signature. Measures 1-5. Dynamics: *f*. Includes accents and slurs.

278

Musical staff 2: Bass clef. Measures 6-10. Dynamics: *f*. Includes accents and slurs.

283

Musical staff 3: Bass clef. Measures 11-15. Dynamics: *ff*. Includes a double bar line and a fermata.

**M**

Musical staff 4: Bass clef. Measures 16-21. Dynamics: *ff*, *f*, *fff*, *f*, *fff*. Includes a triplet and an accent.

292

Musical staff 5: Bass clef. Measures 22-25. Dynamics: *ff*, *fff f*, *fff*. Includes accents and slurs.

296

Musical staff 6: Bass clef. Measures 26-30. Dynamics: *f*, *fff*, *f*, *fff*, *sffz*. Includes triplets and accents.

301

Musical staff 7: Bass clef. Measures 31-35. Dynamics: *fff*, *fff*. Includes a "Longa" marking and accents.

# CHAMAMÉ I

Orquestra de Câmara  
2014

AZAEL NETO  
Duração 7'30"

**Deciso** ♩. = 62  
**16** A **18** B **14**

*mf cantabile*

C **Semplice** ♩. = 62 **22** D **Espressivo** ♩. = 62

*mf cantabile*

82 **3** **3**

E *marcato*

*mp*

100

107 F **2**

115 G **24** H **19** I **Deciso** ♩. = 62 **5** *espress.*

*mf < f* *mf*

180 **3** J **Doloroso** ♩. = 62 **18**

*mf* *f*

K **Deciso** ♩. = 62 **9** *espress.* **6**

*f < ff* *f < fff* *mf* *fff*

Horn in F

# CHAMAMÉ II

Orquestra de Câmara  
2014

AZAEL NETO

Duração: 5'30"

Mesto  $\text{♩} = 44$

**A** 10 **B** 14 2 *cantabile*  
*mf*

30

**C** 37 3 *mp*

**D** 47

54

**E** 61 7 *mf* **F** *Grazioso*  $\text{♩} = 44$  3

76 **G** 6 14 9 10 6

**H** *Pesante*  $\text{♩} = 44$  *mf* *rit.* *f* **I** *a tempo*

110 *f* 3 *fff*

Horn in F

# CHAMAMÉ III

Orquestra de Câmara

AZAEL NETO

2014

Duração: 11'00"

*Deciso* ♩ = 55

**A**

*A tempo*

**B**

*Doloroso* ♩ = 50

**C**

15

16

19



52 *cantabile*



57



62



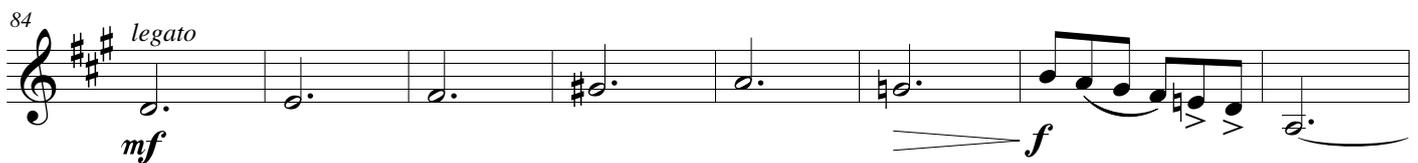
67



**D**

*Tranquillo* ♩ = 55

12



84

*legato*

*mf*

*f*

**E**

*Doloroso* ♩ = 50

19

**F**

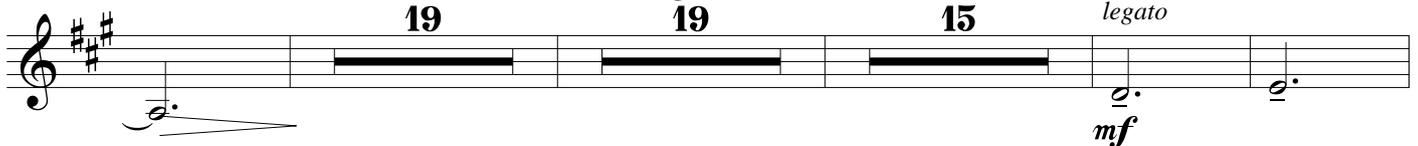
*Pesante* ♩ = 60

19

*Grazioso* ♩ = 60

15

*legato*



*mf*

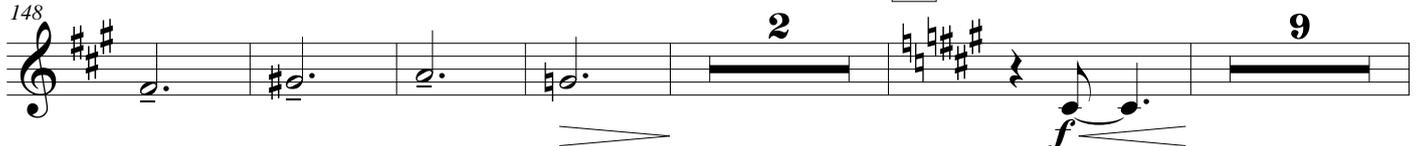
148

**G**

*Deciso* ♩ = 60

2

9



*f*

CHAMAMÉ III

2

164

mp < mf < f mp < mf < f

Musical staff 164-170: Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with dynamics *mp*, *mf*, and *f*. There are accents (^) over the notes at measures 165 and 169.

H

171

> 3 f < f < f

Musical staff 171-186: Treble clef, key signature of two sharps. The staff contains a melodic line with dynamics *f*. There are accents (>) over the notes at measures 171 and 175. There are triplets (3) over measures 172 and 176.

187

mp < mf < f mp < mf < f

Musical staff 187-195: Treble clef, key signature of one flat (Bb). The staff contains a melodic line with dynamics *mp*, *mf*, and *f*. There are accents (^) over the notes at measures 188 and 192.

I

196

2 7 cantabile mp

Musical staff 196-210: Treble clef, key signature of one flat. The staff contains a melodic line with dynamics *mp*. There are accents (>) over the notes at measures 197 and 200. There are a double bar line (2) and a fermata (7) over measures 201 and 202. The tempo marking *Grazioso* and  $\text{♩} = 60$  are present. The word *cantabile* is written above the staff.

211

Musical staff 211-218: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes.

219

Musical staff 219-226: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes.

227

Musical staff 227-234: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes.

J

235

f > mp mf > Deciso ♩ = 55

Musical staff 235-239: Treble clef, key signature of two sharps. The staff contains a melodic line with dynamics *f*, *mp*, and *mf*. There are accents (>) over the notes at measures 236 and 238. The tempo marking *Deciso* and  $\text{♩} = 55$  are present.

240

3

Musical staff 240-243: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth notes. There is a triplet (3) over measures 240 and 241.

CHAMAMÉ III

246

*f*

**K** *Energico* ♩ = 55

*mf* *f*

258

3

264

**L** *Pesante* ♩ = 50

*f* *ff* *f*

277

**M**

*ff* *ff* *f* *fff* *f* *fff*

292

*fff* *fff* *f* *fff* *f* *fff*

298 *Longa*

*f* *fff* *sffz* *fff* *ffff*

# BULA PERCUSSÃO

**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-tons  
3

Tom Baixo      Tom Tenor      Tom Contralto      Tom Soprano      Baqueta para baixo      Baqueta para cima

Percussion I

Triângulo

Guiro

1

# CHAMAMÉ I

Orquestra de Câmara  
2014

AZAEL NETO

Duração 7'30"

Deciso ♩ = 62

16

Musical notation for measures 1-16. Includes a box labeled 'A' above measure 11. The piece is in 6/8 time. Dynamics include *mf*. There are 'V' markings above measures 11, 12, 13, 14, and 15.

22

Musical notation for measures 17-22. Includes a 'V' marking above measure 22.

28

Musical notation for measures 23-28. Includes a box labeled 'B' above measure 27. Dynamics include *f*. There are 'V' markings above measures 23, 25, 26, and 27.

48

Musical notation for measures 29-48. Includes a box labeled 'A' above measure 29. Dynamics include *f*. There are '3' markings below measures 30, 32, 34, 36, and 38. There are also 'V' markings above measures 29, 31, 33, 35, 37, and 39.

C

Semplice ♩ = 62

11

Musical notation for measures 49-60. Dynamics include *mp*. There are 'V' markings above measures 50, 52, 54, 56, 58, and 60.

70

Musical notation for measures 61-70. Dynamics include *f*. There are 'V' markings above measures 61, 63, 65, 67, 69, and 70.

D Espressivo ♩ = 62

E

16

2

Musical notation for measures 71-86. Dynamics include *mp*. There are 'V' markings above measures 72, 74, 76, 78, 80, 82, 84, and 86.

# CHAMAMÉ I

2  
98

103

109

116

I

Deciso  $\text{♩} = 62$

181

215

Percussion I  
Triângulo  
Guiro

# CHAMAMÉ II

Orquestra de Câmara  
2014

AZAEL NETO

Duração: 5'30"

Mesto  $\text{♩} = 44$

*mf*

1

2

7

A

12

17

22

B

27

*p*

32

4

*mp* ————— *mf*

2 **C** CHAMAMÉ II **D** 7 8 Baq P *mp*

59 **E**

63

68

**F** *Grazioso* ♩. = 44 **2** **3** Baq P *pp*

**G** **2** *mf* *f* *mf*

93 **H** *Pesante* ♩. = 44 **4** **10** **6** *f*

**I** *a tempo* **4** **2** *mf* *f* *ff* *fff*

Percussion I  
Triângulo  
Güiro  
1

# CHAMAMÉ III

Orquestra de Câmara  
2014

AZAEL NETO

Duração: 11'00"

*Deciso* ♩. = 55  
**12**

*pp* *mp* *mp*

*Accel.* **A** *A tempo* **5**

23

**B** *Doloroso* ♩. = 50 **C** **2**

*f* *mp*

30

56 **4** **2**

*f*

**D** *Tranquillo* ♩. = 55 **20** **E** *Doloroso* ♩. = 50

*mp*

69

93

100 *Accel.*

**F** *Pesante* ♩. = 60 **19** *Grazioso* ♩. = 60 **23**

108

# CHAMAMÉ III

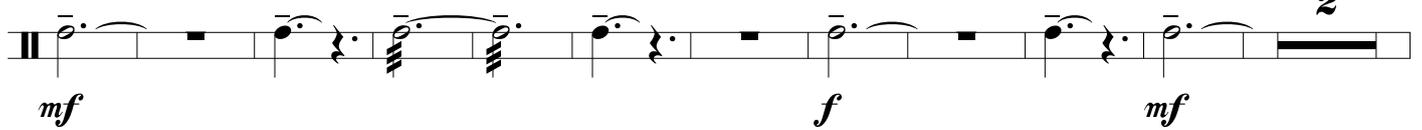
2 **G** *Deciso*  $\text{♩} = 60$   
5



165

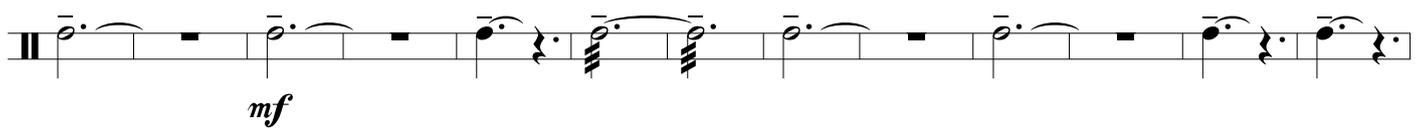


**H**



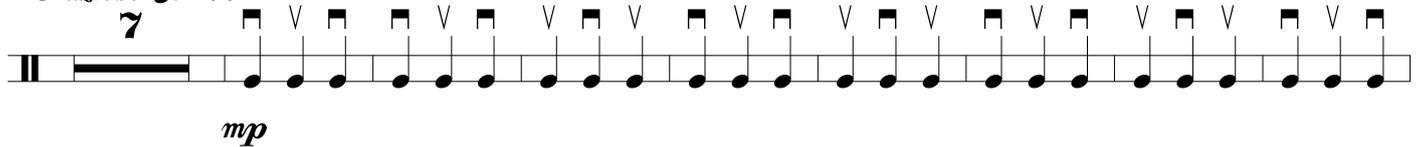
*mf* *f* *mf*

190



*mf*

**I** *Grazioso*  $\text{♩} = 60$   
7



*mp*

218



227



234 **J** *Deciso*  $\text{♩} = 55$   
13



K

CHAMAMÉ III

Energico ♩ = 55

mf f

260

L

Pesante ♩ = 50

267

f ff f

274

281

ff

M

298

4 Longa fff ffff

# BULA PERCUSSÃO

**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-tons  
3

Tom Baixo      Tom Tenor      Tom Contralto      Tom Soprano      Baqueta para baixo      Baqueta para cima

Percussion II

Prato suspenso

Caixa-clara

2

# CHAMAMÉ I

Orquestra de Câmara  
2014

AZAEL NETO

Duração 7'30"

**Deciso** ♩ = 62

Vas.

8

*mf*

9

16

A

*f* *mf*

23

30

B

11

48

A

*f*

C

**Semplice** ♩ = 62

15

Vas.

*mp*

D

**Espressivo** ♩ = 62

16

E

4

*f*

# CHAMAMÉ I

2 Vas.  
96

Musical staff 96-107. The staff contains a series of eighth notes with stems pointing up, followed by a quarter rest, then a dotted quarter note, a quarter rest, and another dotted quarter note. The notes are grouped with a slur. Dynamics include *mp*, *f*, *mp*, *f*, and *mp*.

108 Vas. F

Musical staff 108-120. The staff contains a series of eighth notes with stems pointing up, followed by a quarter rest, then a dotted quarter note, a quarter rest, and another dotted quarter note. The notes are grouped with a slur. Dynamics include *f*, *mp*, *mf*, *mf*, and *mf*.

121 G H I Deciso ♩. = 62

Musical staff 121-171. The staff contains a series of eighth notes with stems pointing up, followed by a quarter rest, then a dotted quarter note, a quarter rest, and another dotted quarter note. The notes are grouped with a slur. Dynamics include *mp*, *mf*, and *mp*. There are also markings for 18, 19, and 9.

172 5

Musical staff 172-184. The staff contains a series of eighth notes with stems pointing up, followed by a quarter rest, then a dotted quarter note, a quarter rest, and another dotted quarter note. The notes are grouped with a slur. Dynamics include *mf*, *f*, *mp*, *mf*, *mp*, and *mf*.

185 J K Doloroso ♩. = 62 Deciso ♩. = 62

Musical staff 185-209. The staff contains a series of eighth notes with stems pointing up, followed by a quarter rest, then a dotted quarter note, a quarter rest, and another dotted quarter note. The notes are grouped with a slur. Dynamics include *f* and *f*. There is a marking for 18 and the text "Baq Caixa".

210

Musical staff 210-216. The staff contains a series of eighth notes with stems pointing up, followed by a quarter rest, then a dotted quarter note, a quarter rest, and another dotted quarter note. The notes are grouped with a slur.

217

Musical staff 217-228. The staff contains a series of eighth notes with stems pointing up, followed by a quarter rest, then a dotted quarter note, a quarter rest, and another dotted quarter note. The notes are grouped with a slur. Dynamics include *ff* and *fff*. There is a marking for 3.

Percussion II  
prato suspenso  
caixa clara

2

# CHAMAMÉ II

Orquestra de Câmara  
2014

AZAEEL NETO

Duração: 5'30"

Mesto ♩ = 44

**A**

10 9

Vas.

*mp*

**B**

5

Vas.

*mp*

35

**C**

7

*mf*

**D**

7

Vas.

*mp*

60

**E**

67

2 **F** **Grazioso** ♩. = 44

CHAMAMÉ II

*p*

82 **G**

*mf*

93

*f*

**H** **Pesante** ♩. = 44  
Vas.

*mf*

104

*rit.*

**I** *a tempo*

*f*

108

112

**2**

*f* *fff* *fff*

Percussion II  
Prato suspenso  
Caixa- clara  
2

# CHAMAMÉ III

Orquestra de Câmara  
2014

AZAEEL NETO

Duração: 11'00"

*Deciso* ♩. = 55

5

*mp*

11

*Accel.*

A

*A tempo*

24

30

B *Doloroso* ♩. = 50 C 2

*f*

53

Vas.

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

62

*f*

# CHAMAMÉ III

2  
69

**D**

*Tranquillo* ♩. = 55  
Vas.

*p*

77

83

**E**

*Doloroso* ♩. = 50 Vas.

89

*mp*

**F**

*Pesante* ♩. = 60

*Grazioso* ♩. = 60

105

*mf*

**G**

*Deciso* ♩. = 60

Vas.

*mf*

161

168

**H**

*mf* *f* *mf*

# CHAMAMÉ III

190

Musical notation for measures 190-200. The staff shows a sequence of chords and notes. Measure 190 starts with a double bar line and a chord. Measure 191 has a chord and a rest. Measure 192 has a chord and a rest. Measure 193 has a chord and a rest. Measure 194 has a chord and a rest. Measure 195 has a chord and a rest. Measure 196 has a chord and a rest. Measure 197 has a chord and a rest. Measure 198 has a chord and a rest. Measure 199 has a chord and a rest. Measure 200 has a chord and a rest. The dynamic marking *mf* is placed below the first measure.

201

**I**  
*Grazioso* ♩. = 60  
Vas.  
*mp*

Musical notation for measures 201-210. The staff shows a sequence of chords and notes. Measure 201 has a chord and a rest. Measure 202 has a chord and a rest. Measure 203 has a chord and a rest. Measure 204 has a chord and a rest. Measure 205 has a chord and a rest. Measure 206 has a chord and a rest. Measure 207 has a chord and a rest. Measure 208 has a chord and a rest. Measure 209 has a chord and a rest. Measure 210 has a chord and a rest. The dynamic marking *mp* is placed below the first measure.

211

Musical notation for measures 211-224. The staff shows a sequence of chords and notes. Measure 211 has a chord and a rest. Measure 212 has a chord and a rest. Measure 213 has a chord and a rest. Measure 214 has a chord and a rest. Measure 215 has a chord and a rest. Measure 216 has a chord and a rest. Measure 217 has a chord and a rest. Measure 218 has a chord and a rest. Measure 219 has a chord and a rest. Measure 220 has a chord and a rest. Measure 221 has a chord and a rest. Measure 222 has a chord and a rest. Measure 223 has a chord and a rest. Measure 224 has a chord and a rest.

225

Musical notation for measures 225-230. The staff shows a sequence of chords and notes. Measure 225 has a chord and a rest. Measure 226 has a chord and a rest. Measure 227 has a chord and a rest. Measure 228 has a chord and a rest. Measure 229 has a chord and a rest. Measure 230 has a chord and a rest.

231

Musical notation for measures 231-235. The staff shows a sequence of chords and notes. Measure 231 has a chord and a rest. Measure 232 has a chord and a rest. Measure 233 has a chord and a rest. Measure 234 has a chord and a rest. Measure 235 has a chord and a rest.

236

**J**  
*Deciso* ♩. = 55

13

Musical notation for measures 236-249. The staff shows a sequence of chords and notes. Measure 236 has a chord and a rest. Measure 237 has a chord and a rest. Measure 238 has a chord and a rest. Measure 239 has a chord and a rest. Measure 240 has a chord and a rest. Measure 241 has a chord and a rest. Measure 242 has a chord and a rest. Measure 243 has a chord and a rest. Measure 244 has a chord and a rest. Measure 245 has a chord and a rest. Measure 246 has a chord and a rest. Measure 247 has a chord and a rest. Measure 248 has a chord and a rest. Measure 249 has a chord and a rest. The dynamic marking *Deciso* and the tempo marking ♩. = 55 are placed above the first measure. The number 13 is placed to the right of the first measure.

# CHAMAMÉ III

4 **K**

*Energico* ♩. = 55

Musical staff 1: Measures 1-4. Dynamics: *mf*, *f*.

260

Musical staff 2: Measures 260-267.

268

Musical staff 3: Measures 268-275. Dynamics: *f*, *ff*.

**L**

*Pesante* ♩. = 50

Musical staff 4: Measures 276-282. Dynamics: *f*.

279

Musical staff 5: Measures 279-282.

**M**

283

Musical staff 6: Measures 283-287. Dynamics: *ff*.

288

Musical staff 7: Measures 288-296.

297

Musical staff 8: Measures 297-300. Dynamics: *fff*, *Longa*.

# BULA PERCUSSÃO

**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-tons*  
3

Tom Baixo      Tom Tenor      Tom Contralto      Tom Soprano      Baqueta para baixo      Baqueta para cima

Percussion III

Guiro  
4 tom-tons

3

# CHAMAMÉ I

Orquestra de Câmara  
2014

AZAEL NETO

Duração 7'30"

**Deciso**  $\text{♩} = 62$   
2 Baq G  
*mf*

10

16 **A**  
*f* *mf*

23

31 **B** **11**

48 *f* 3 3 3 3 3

**C** **Semplice**  $\text{♩} = 62$   
9 Baq M  
*mp*

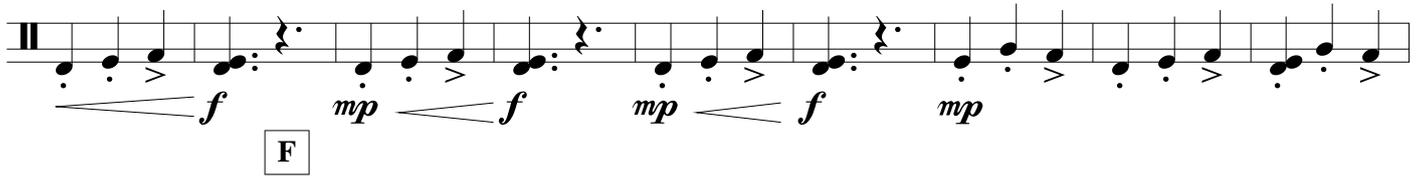
73 **D** **E**  
**Espressivo**  $\text{♩} = 62$   
16 Baq M  
*f* *mp*

# CHAMAMÉ I

2  
95

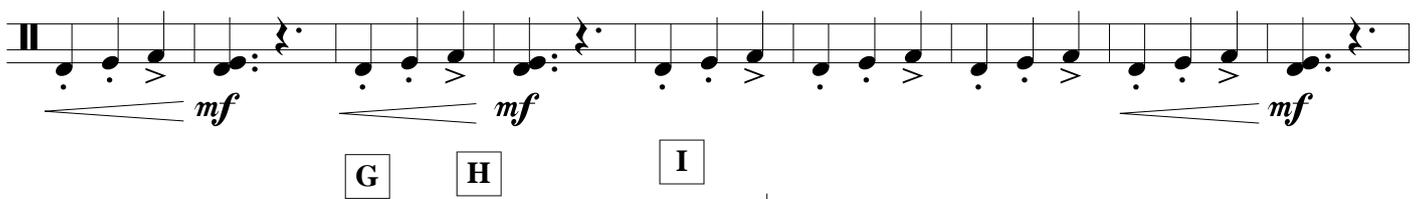


103



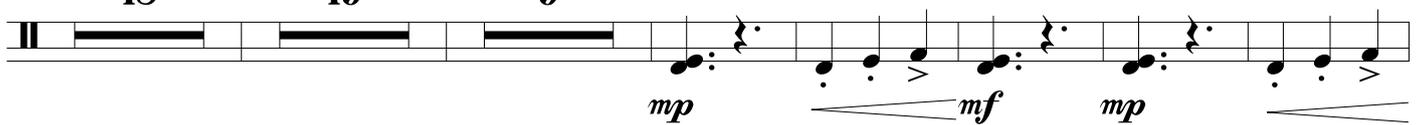
**F**

112



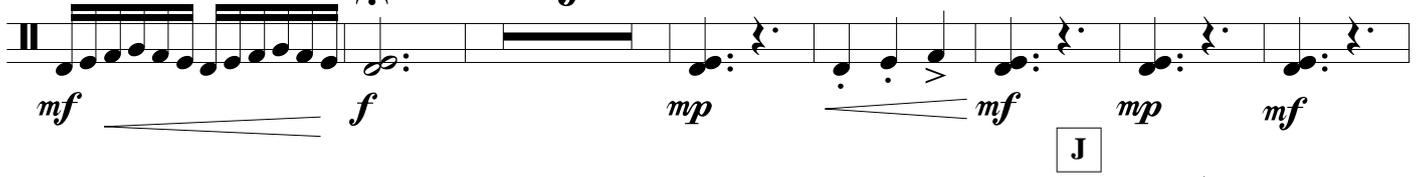
**G** **H** **I**

121



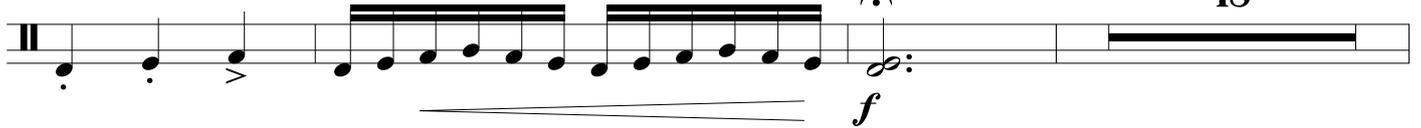
18 19 9 Deciso  $\text{♩} = 62$

172



5 **J**

184



Doloroso  $\text{♩} = 62$   
18

**K**

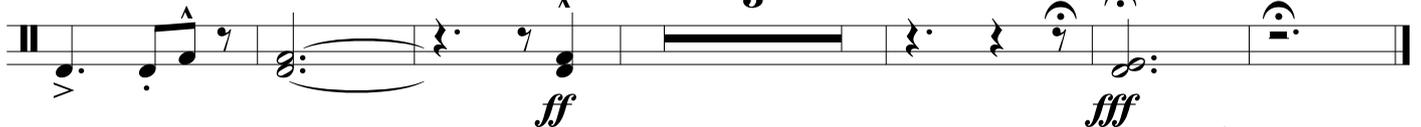
Deciso  $\text{♩} = 62$   
Baq. caixa



212



219



3

Percussion III  
Guero  
4 ton-tons 3

# CHAMAMÉ II

Orquestra de Câmara  
2014

AZAEL NETO

Duração: 5'30"

Mesto ♩. = 44

3

*mf*

8

2

A

15

21

2

B

*p*

28

3

33

38

C

7

D

6

*mf*

# CHAMAMÉ II

*mp*

**E**

**F**

70

*Grazioso* ♩. = 44 **2**

Vas.

*p*

**G**

80

**H**

93

*Pesante* ♩. = 44 **2**

*f*

*rit.*

**I** *a tempo*

*mf* *f*

**2**

*f* *ff* *fff*

Percussion III

Guiro  
4 Ton-tons  
3

# CHAMAMÉ III

Orquestra de Câmara  
2014

AZAEEL NETO

Duração: 11'00"

*Deciso* ♩. = 55

10 *Accel.* A *A tempo*

18

30 B *Doloroso* ♩. = 50 C

52 8 *f*

65 2 D *Tranquillo* ♩. = 55 20

E *Doloroso* ♩. = 50 *mp*

100 *Accel.*

108 F *Pesante* ♩. = 60 18 *mp*

2 *Grazioso* ♩ = 60  
131

G

CHAMAMÉ III

23

*Deciso* ♩ = 60

Musical staff 131-157. It begins with a double bar line and a thick black bar. The notation consists of eighth and sixteenth notes with accents and slurs. The dynamic marking *mf* is present.

158

Musical staff 158-163. Continuation of the previous staff with eighth and sixteenth notes, accents, and slurs.

164

Musical staff 164-169. Continuation of the previous staff with eighth and sixteenth notes, accents, and slurs.

170

Musical staff 170-179. Continuation of the previous staff with eighth and sixteenth notes, accents, and slurs. The dynamic marking *mf* is present. A box labeled 'H' is located above the staff.

180

Musical staff 180-189. Continuation of the previous staff with eighth and sixteenth notes, accents, and slurs. The dynamic marking *f* is present. A '2' is written above the staff.

192

Musical staff 192-209. Continuation of the previous staff with eighth and sixteenth notes, accents, and slurs. The dynamic marking *mf* is present. A box labeled 'I' is located above the staff.

*Grazioso* ♩ = 60  
7

210

Musical staff 210-215. Continuation of the previous staff with eighth and sixteenth notes, accents, and slurs. The dynamic marking *mp* is present.

216

Musical staff 216-221. Continuation of the previous staff with eighth and sixteenth notes, accents, and slurs.

222

Musical staff 222-227. Continuation of the previous staff with eighth and sixteenth notes, accents, and slurs.

CHAMAMÉ III

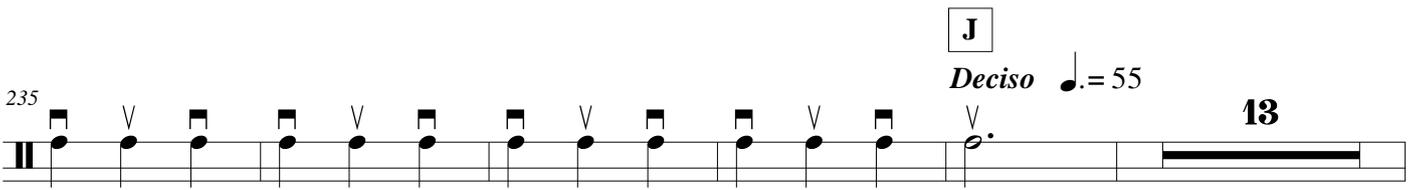
229



235

**J**  
*Deciso* ♩. = 55

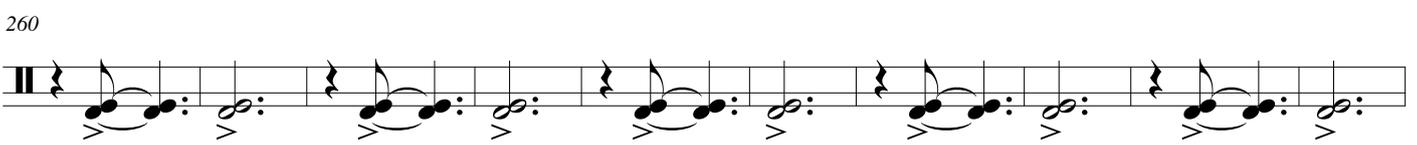
13



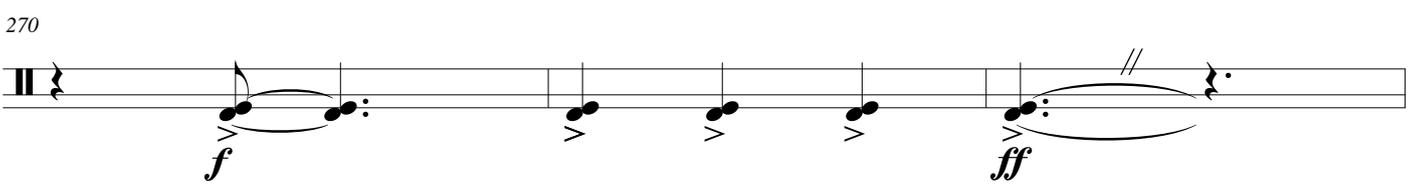
**K**  
*Energico* ♩. = 55



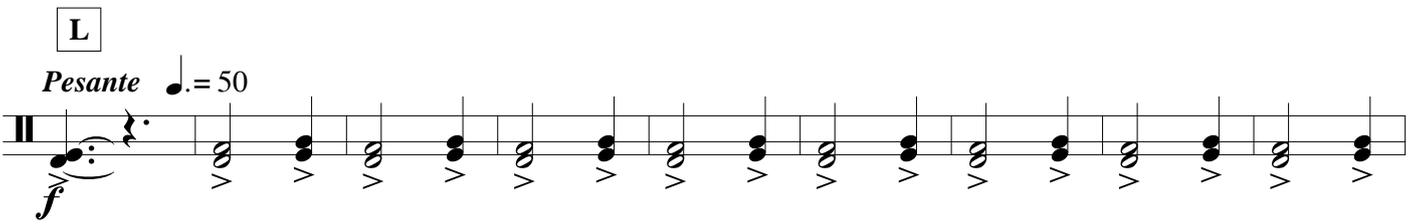
260



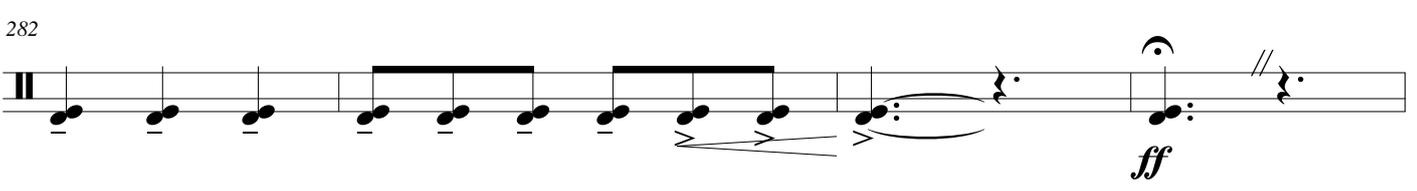
270



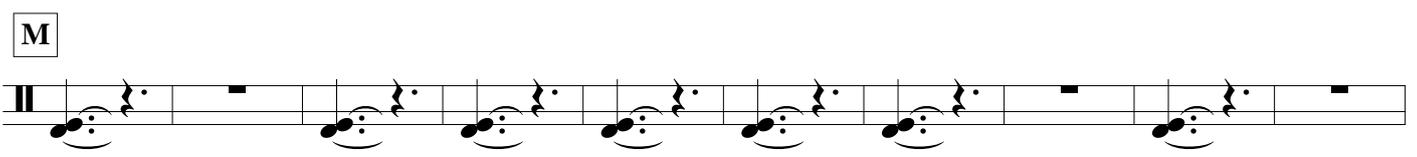
**L**  
*Pesante* ♩. = 50



282



**M**

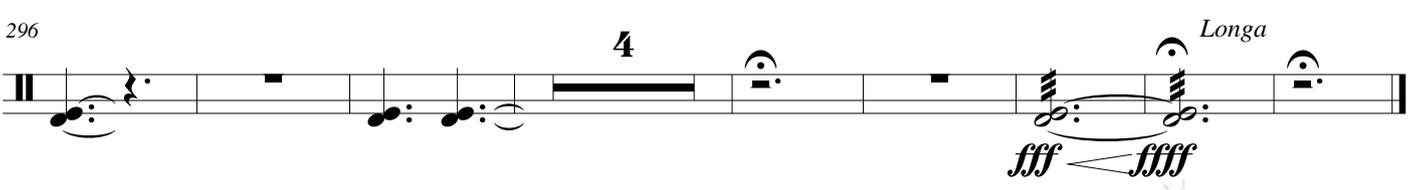


296

4

*Longa*

*fff* *ffff*



# CHAMAMÉ I

Orquestra de Câmara  
2014

AZAEL NETO  
Duração 7'30"

Deciso  $\text{♩} = 62$

3

*mf*

16

A

Div.

*f* *mf*

25

Unis.

B

*mf*

37

*mf*

44

*mf*

50

C

Semplice  $\text{♩} = 62$   
22

D

Espressivo  $\text{♩} = 62$   
9

*mp*

85

E

*ppp* *pppp*

99

14

F

*mf*

118

*mf*

# CHAMAMÉ I

2  
124

129

137 **G**  
*mf*

144

151

**H**

*mf*

165

**I** Deciso  $\text{♩} = 62$  **20** **J** Doloroso  $\text{♩} = 62$  **18** **K** Deciso  $\text{♩} = 62$  **3**

*f*

208

*f* *ff*

222

*f* *pizz.* *arco* *fff*

# CHAMAMÉ II

Orquestra de Câmara  
2014

AZAEL NETO

Duração: 5'30"

Mesto ♩ = 44  
Col legno

mf

6

A

16

21

B arco ord.

26

31

C

36

2  
41

6

D

CHAMAMÉ II  
*cantabile*

*mp*

53

59

E

*mf*

66

71

F

Grazioso ♩ = 44

*mf*

75

*f*

*mp*

79

G

CHAMAMÉ II

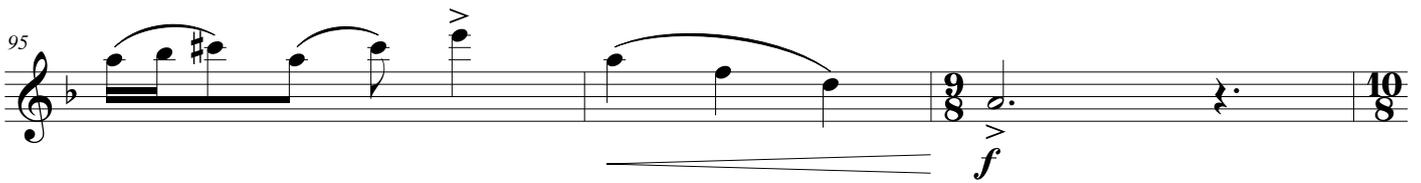
87



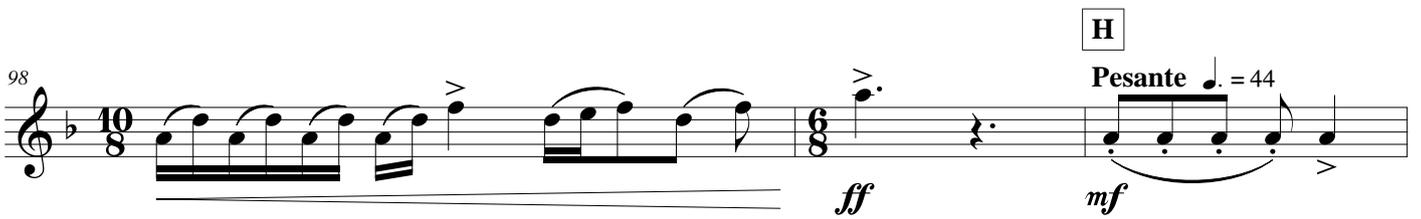
91



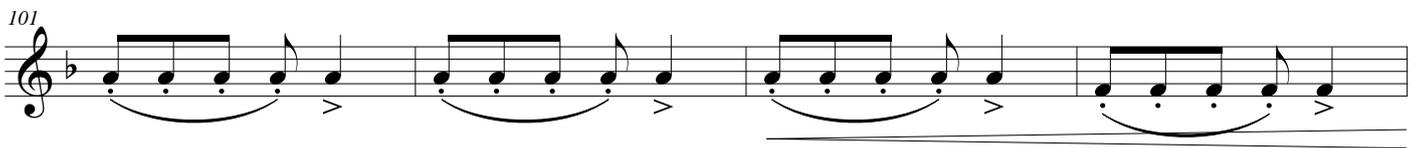
95



98

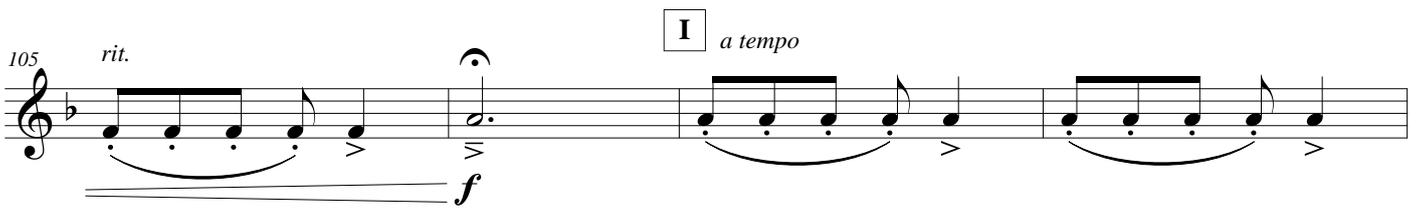


101

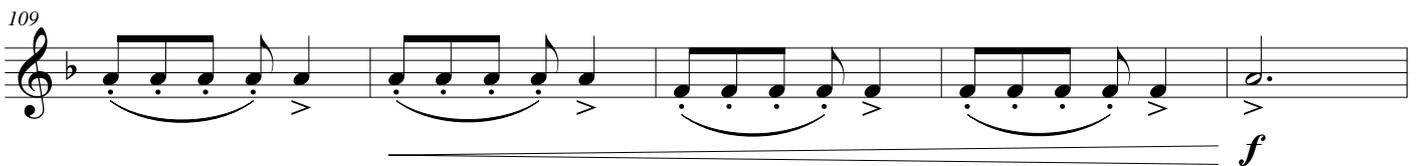


105

*rit.*



109



114



# CHAMAMÉ III

Orquestra de Câmara  
2014

AZAEL NETO

Duração: 11'00"

*Deciso* ♩ = 55

3

*mp*

Div.

8

3 3 3

*Accel.*

14

*f* *subito p*<sup>9</sup>

A

*A tempo*

18

*ff* *subito p*<sup>9</sup> *mp*

23

3 3

B

28

*f* 6 *f* *mp*

*Doloroso* ♩ = 50  
Unis.

33

39

# CHAMAMÉ III

2  
45

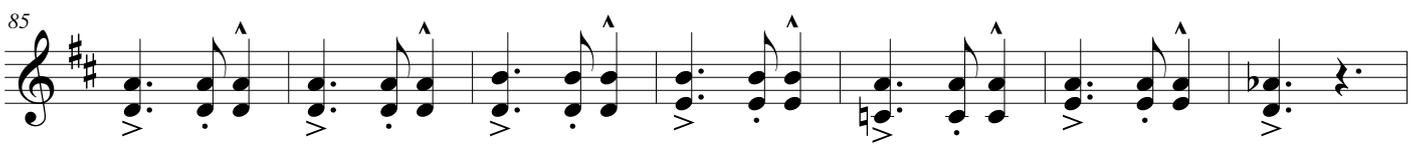
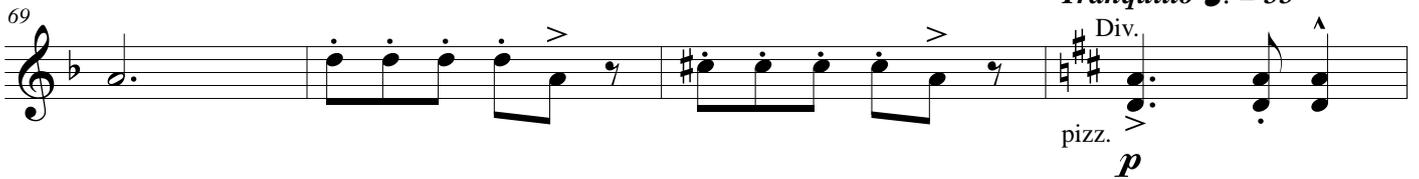


C



D

*Tranquillo* ♩. = 55



E

*Doloroso* ♩. = 50

Div.



# CHAMAMÉ III

Accel.

103

111

Unis. F *Pesante* ♩ = 60

117

123

130

*Grazioso* ♩ = 60  
Div. pizz.

136

141

148

4 **G** *Deciso* ♩ = 60

# CHAMAMÉ III

Div. arco

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

159

*f* *ff* Unis.

163

*ff* *fff* *f* *ff*

168

*fff* *f* Div.

174

arco **H** *mf* *f* *mf*

180

*f* *mf* *f*

184

Unis. *ff* *ff*

188

*fff* *f* *ff*

192

*fff* *f* *ff* **I**

198

*Grazioso* ♩ = 60

# CHAMAMÉ III

210 *cantabile*  
*mp*

217

224

232 J  
*Deciso* ♩. = 55  
**2** **11**  
*f* *mp*

250 K  
*Energico* ♩. = 55  
Div.  
*ppp* *f* *mf*

256 *f*

261

267 *f* *ff* *Unis.* //

L Pesante ♩ = 50

CHAMAMÉ III

6 Div: *f* 3 3

278 *f* 3 6

M

284 *ff* *f*

288 3 3 3

292 *f* 6

297 9 9 *ff* *fff*

Longa

300 *fff* *ffff*

# CHAMAMÉ I

Orquestra de Câmara  
2014

AZAEEL NETO  
Duração 7'30"

Deciso ♩ = 62

3

*mf*

14

A

Div.

*f* *mf*

26

Unis.

B

45

*mp*

C

D

E

Semplice ♩ = 62

22

9

*ppp* *pppp*

98

15

F

*mf*

119

125

# CHAMAMÉ I

2

132

G

137

*mf*

144

151

H

*mf*

I  
Deciso  $\text{♩} = 62$   
20

J  
Doloroso  $\text{♩} = 62$

165

K  
Deciso  $\text{♩} = 62$   
3

191

*pp*

208

220

*ff* *f* *fff* arco

# CHAMAMÉ II

Orquestra de Câmara  
2014

AZAEL NETO

Duração: 5'30"

**Mesto** ♩. = 44  
Col legno

mf

7

A

13

19

B arco ord.

31

37

C

6

2

D

## CHAMAMÉ II

*cantabile*

*mp*

55

E

*mf*

67

F

Grazioso  $\text{♩} = 44$ 

*mf* *f* *mp*

79

G

CHAMAMÉ II

87



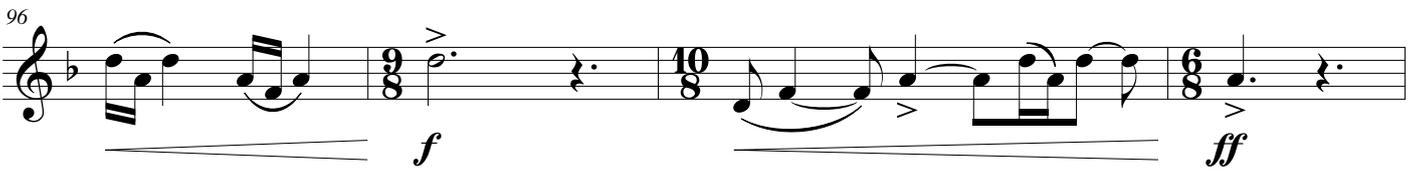
Musical staff 87-90: Treble clef, key signature of one flat (B-flat), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with accents and slurs.

91



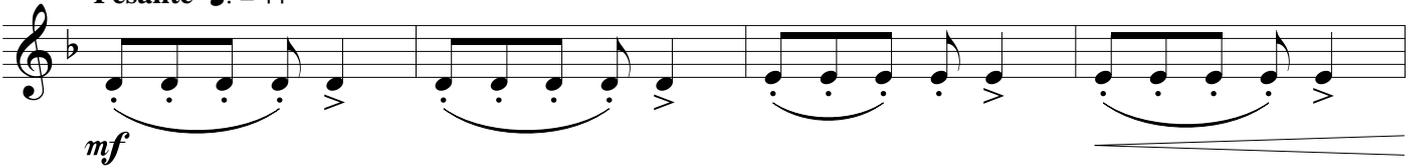
Musical staff 91-95: Treble clef, key signature of one flat (B-flat), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with accents and slurs.

96



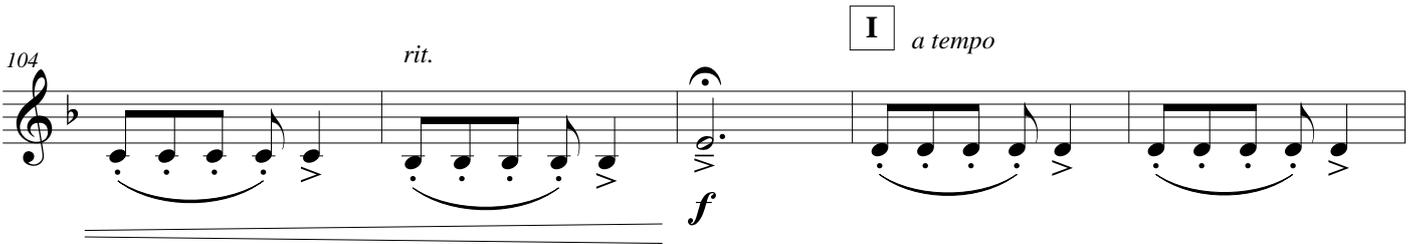
Musical staff 96-103: Treble clef, key signature of one flat (B-flat), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with accents and slurs. Dynamic markings *f* and *ff* are present. A double bar line is used to separate measures 96-99 from 100-103.

**H** Pesante ♩. = 44



Musical staff 104-108: Treble clef, key signature of one flat (B-flat), 2/4 time signature. The staff contains a sequence of eighth notes with slurs and accents. Dynamic marking *mf* is present.

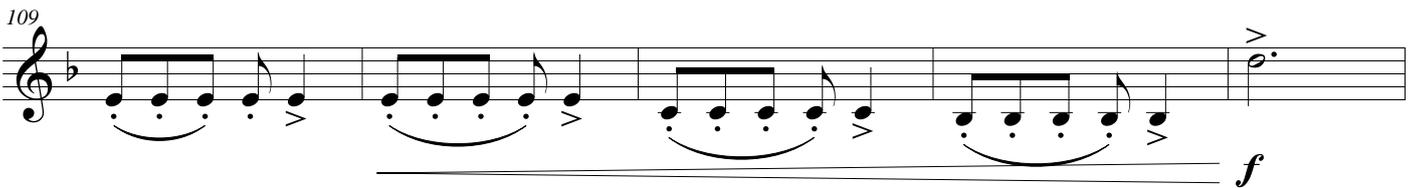
104



Musical staff 104-108: Treble clef, key signature of one flat (B-flat), 2/4 time signature. The staff contains a sequence of eighth notes with slurs and accents. Dynamic marking *f* is present. A double bar line is used to separate measures 104-108 from 109-113.

**I** a tempo

109



Musical staff 109-113: Treble clef, key signature of one flat (B-flat), 2/4 time signature. The staff contains a sequence of eighth notes with slurs and accents. Dynamic marking *f* is present.

114



Musical staff 114-118: Treble clef, key signature of one flat (B-flat), 2/4 time signature. The staff contains a sequence of eighth notes with slurs and accents. Dynamic markings *ff* and *fff* are present.

# CHAMAMÉ III

Orquestra de Câmara  
2014

AZAEL NETO  
Duração: 11'00"

*Deciso*  $\text{♩} = 55$   
Div.  
*mp*

6

11 *Accel.*

**A** *A tempo*  
*mp*

21

26 *f*

**B** *Doloroso*  $\text{♩} = 50$   
Unis.  
*mp*

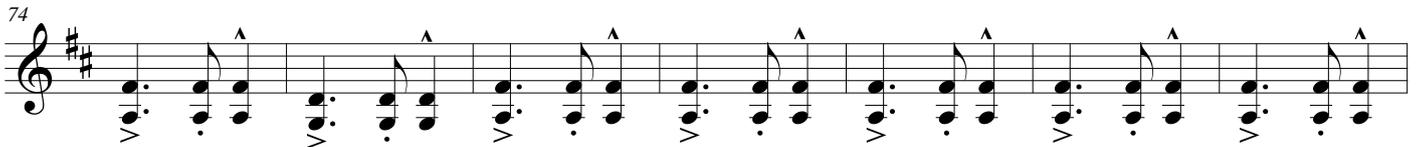
38

# CHAMAMÉ III

2  
44



50 C



CHAMAMÉ III

**E** *Doloroso* ♩. = 50  
Div. arco

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The music consists of a series of dotted half notes, starting with a half note followed by a dotted half note, then continuing with dotted half notes. The dynamic marking is *pp*.

Musical staff 2: Treble clef, key signature of two sharps. The music continues with dotted half notes. The dynamic marking is *pp*. The measure number 102 is indicated at the beginning.

*Accel.*

**F** *Pesante* ♩. = 60

Musical staff 3: Treble clef, key signature of two sharps. The music begins with a half note, followed by a triplet of eighth notes, and then continues with dotted half notes. The dynamic markings are *mf*, *f*, *ff*, and *sfz*. The measure number 110 is indicated at the beginning.

Unis.

Musical staff 4: Treble clef, key signature of two sharps. The music features a triplet of eighth notes followed by dotted half notes. The dynamic markings are *fff*, *f*, *ff*, and *f*. The measure number 117 is indicated at the beginning.

Musical staff 5: Treble clef, key signature of two sharps. The music features a triplet of eighth notes followed by dotted half notes. The dynamic markings are *ff*, *f*, *ff*, and *ff*. The measure number 123 is indicated at the beginning.

Div.

*Grazioso* ♩. = 60  
pizz.

Musical staff 6: Treble clef, key signature of two sharps. The music consists of a series of dotted half notes. The dynamic marking is *p*. The measure number 131 is indicated at the beginning.

Musical staff 7: Treble clef, key signature of two sharps. The music consists of a series of dotted half notes. The measure number 137 is indicated at the beginning.

Musical staff 8: Treble clef, key signature of two sharps. The music consists of a series of dotted half notes. The measure number 143 is indicated at the beginning.

Musical staff 9: Treble clef, key signature of two sharps. The music consists of a series of dotted half notes. The measure number 149 is indicated at the beginning.

# CHAMAMÉ III

**G**  
4 *Deciso* ♩. = 60  
Div. arco

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a series of chords and notes, with dynamics *mf*, *f*, *mf*, *f*, and *mf* indicated below the notes.

Musical staff 2: Treble clef, key signature of two sharps. Starts at measure 159. Features a triplet of eighth notes. Dynamics include *f*, *ff*, and *ff*. The instruction "Unis." is written above the staff.

Musical staff 3: Treble clef, key signature of two sharps. Starts at measure 165. Features a triplet of eighth notes. Dynamics include *fff*, *f*, *ff*, and *fff*.

Musical staff 4: Treble clef, key signature of two sharps. Starts at measure 170. Features a triplet of eighth notes. The instruction "Div." is written above the staff, and "arco" is written below the staff.

Musical staff 5: Treble clef, key signature of two flats (Bb and Eb). The staff contains a series of chords and notes, with dynamics *mf*, *f*, *mf*, *f*, and *mf* indicated below the notes.

Musical staff 6: Treble clef, key signature of two flats. Starts at measure 182. Features a triplet of eighth notes. Dynamics include *f*, *ff*, and *ff*. The instruction "Unis." is written above the staff.

Musical staff 7: Treble clef, key signature of two flats. Starts at measure 188. Features a triplet of eighth notes. Dynamics include *fff*, *f*, *ff*, and *fff*.

Musical staff 8: Treble clef, key signature of two flats. Starts at measure 194. Features a triplet of eighth notes. Dynamics include *ff*.

Musical staff 9: Treble clef, key signature of two sharps. Starts at measure 201. Features a triplet of eighth notes. Dynamics include *ff*.

**I**  
*Grazioso* ♩. = 60  
7

CHAMAMÉ III

210 *cantabile*  
*mp*

217

223

229

234 **J**  
*Deciso* ♩ = 55  
**2**  
*f mp*

250 **K**  
*Energico* ♩ = 55  
*ppp f mf f*

259 *f ff mf f*  
**3**

264 *ff f*

269 *ff mf f ff*  
**3**

6 **L** *Pesante* ♩ = 50 CHAMAMÉ III  
Div. *f*

277

281 *ff* *f*

**M**

291

296

300 *Longa* *fff* *fff*

# CHAMAMÉ I

Orquestra de Câmara  
2014

AZANEL NETO

Duração 7'30"

Deciso  $\text{♩} = 62$

mf

6

11

16

A

f mf

21

26

31

B

45

mp

**C****D**

## CHAMAMÉ I

2 Semplice  $\text{♩} = 62$  **22** Espressivo  $\text{♩} = 62$  **9**

*ppp*

**E****F**

*pppp* *mf*

115

121

127

133

137

**G**

*mf*

143

149

CHAMAMÉ I

154

Musical staff 154: Bass clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various articulations including accents and slurs.

H

Musical staff H: Bass clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various articulations including accents and slurs. The dynamic marking *mf* is present.

163

Musical staff 163: Bass clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various articulations including accents and slurs. The dynamic marking *f* is present. A box labeled 'I' is located above the staff.

I  
Deciso  $\text{♩} = 62$   
20

J

Musical staff J: Bass clef, key signature of one flat (Bb), 2/4 time signature. The staff contains a sequence of dotted half notes and half notes with various articulations including slurs. The dynamic marking *mf* is present. The tempo marking 'Doloroso' and  $\text{♩} = 62$  are present.

Doloroso  $\text{♩} = 62$

K  
Deciso  $\text{♩} = 62$

199

Musical staff 199: Bass clef, key signature of one flat (Bb), 2/4 time signature. The staff contains a sequence of dotted half notes and eighth notes with various articulations including accents and slurs. The dynamic marking *ppf* is present.

207

Musical staff 207: Bass clef, key signature of one flat (Bb), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various articulations including accents and slurs.

212

Musical staff 212: Bass clef, key signature of one flat (Bb), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various articulations including accents and slurs.

216

Musical staff 216: Bass clef, key signature of one flat (Bb), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various articulations including accents and slurs. The dynamic marking *ff* is present.

222

Musical staff 222: Bass clef, key signature of one flat (Bb), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various articulations including accents and slurs. The dynamic marking *f* is present. The instruction 'pizz.' is written above the staff, and 'arco' is written above the staff towards the end. The dynamic marking *fff* is present at the end of the staff.

Viola

# CHAMAMÉ II

Orquestra de Câmara  
2014

AZAEL NETO

Duração: 5'30"

Mesto  $\text{♩} = 44$   
Col legno

*mf*



7

A



13

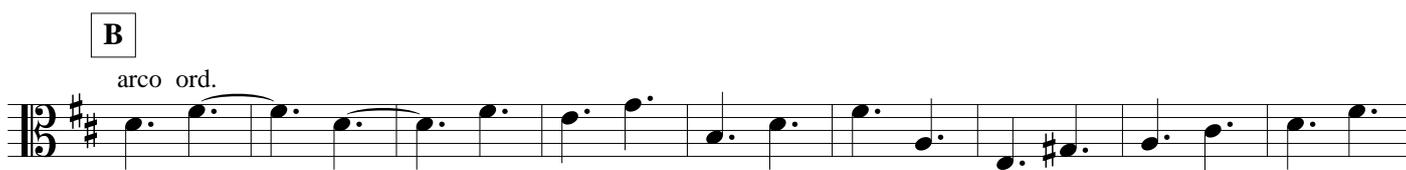


19

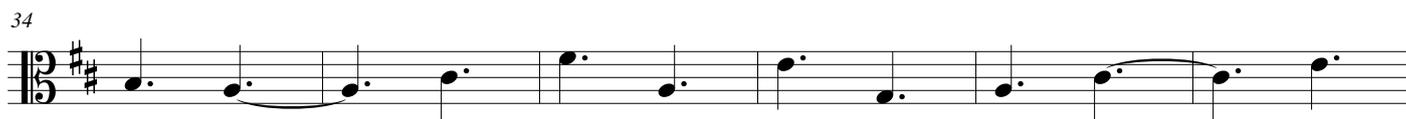


B

arco ord.



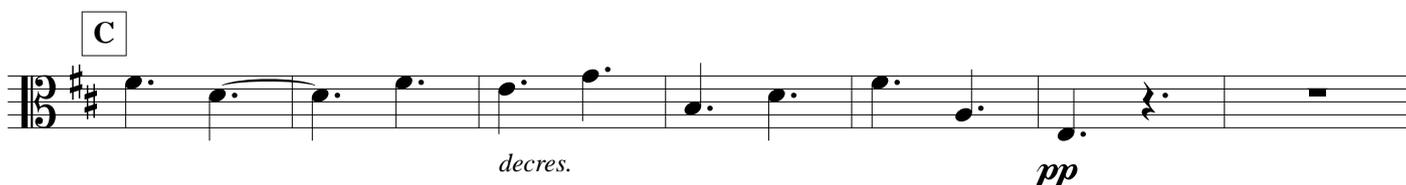
34



C

decres.

*pp*



# CHAMAMÉ II

2  
47 *espress.* **D** *Div.*

*pp* *mp* *mf*

53

*mp* *mf*

59 **E** *Unis.*

*mf*

66

*mf*

**F** *Grazioso* ♩. = 44

*mf* *f*

77

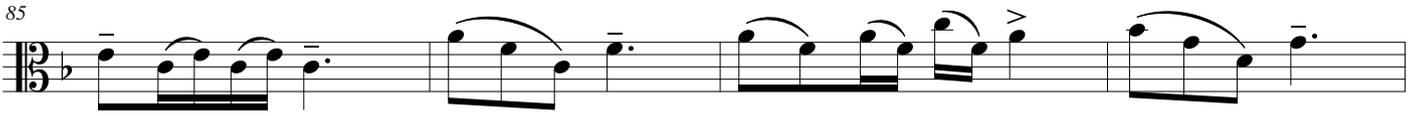
*mp*

81 **G**

*mp*

# CHAMAMÉ II

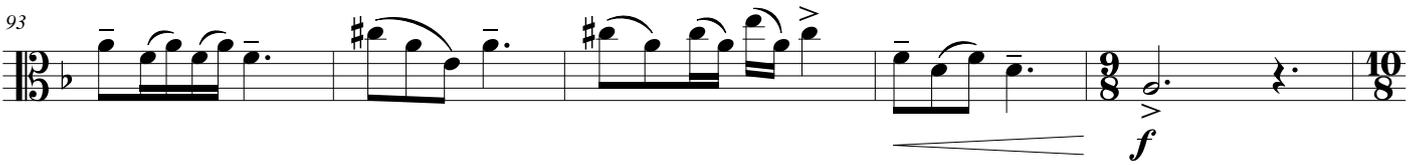
85



89

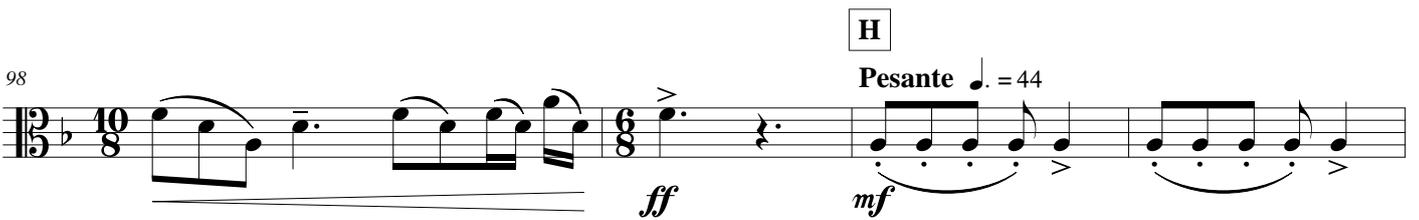


93



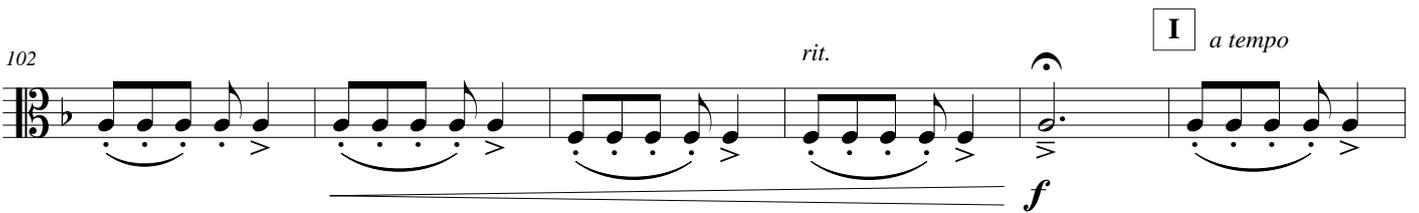
98

**H**  
Pesante ♩. = 44

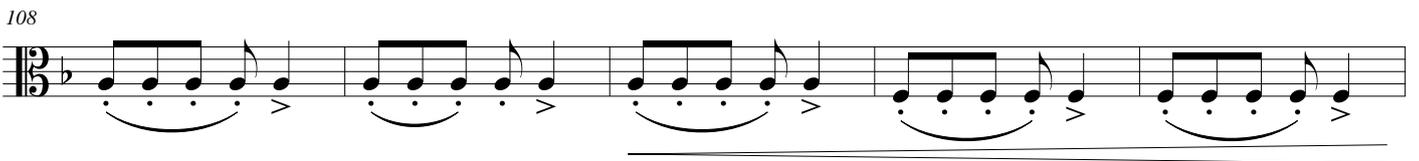


102

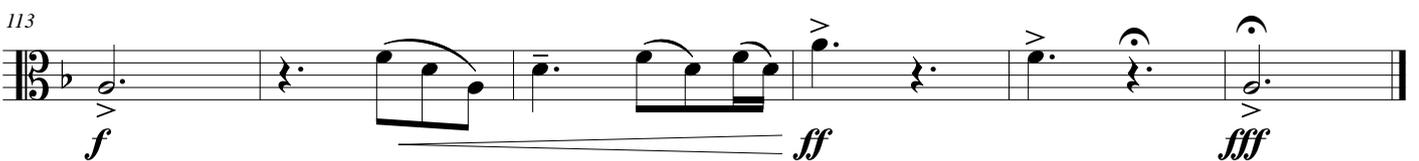
rit. **I** a tempo



108



113



# CHAMAMÉ III

Orquestra de Câmara  
2014

AZAEEL NETO  
Duração: 11'00"

*Deciso* ♩. = 55  
3  
Div.  
*mp*  
3 3

9  
3  
*f subito p*  
9  
Accel.

**A** *A tempo*  
*ff*  
*subito p*  
*mp*

22  
3 3  
*f*  
6

**B**  
30  
*Doloroso* ♩. = 50  
Unis.  
*f*  
*mp*

38

# CHAMAMÉ III

2  
46

C

Musical staff 1: Bass clef, 2/4 time signature. Measures 46-54. Includes accents (>) and dynamic marking *mp*.

55

Musical staff 2: Bass clef, 2/4 time signature. Measures 55-62. Includes accents (>).

63

Musical staff 3: Bass clef, 2/4 time signature. Measures 63-69. Includes accents (>).

D *Tranquillo* ♩. = 55

70

Div. pizz.

Musical staff 4: Bass clef, 2/4 time signature. Measures 70-75. Includes accents (^) and dynamic marking *p*.

76

Unis.

Musical staff 5: Bass clef, 2/4 time signature. Measures 76-84. Includes accents (^).

85

Musical staff 6: Bass clef, 2/4 time signature. Measures 85-92. Includes accents (^).

CHAMAMÉ III

**E** *Doloroso* ♩. = 50  
arco

4 **G** *Deciso* ♩ = 60  
Div. arco

# CHAMAMÉ III

mf

160

166

171 **H**  
Unis. Div.

178

mf

185

192

CHAMAMÉ III

I

199

Unis. *ff* *f* *Grazioso* ♩ = 60 5

205

212

220

228

235

J *Deciso* ♩ = 55 9

**K**

CHAMAMÉ III

*Energico* ♩ = 55

ppp ————— f mf ————— f ————— f

ff mf ————— f<sup>3</sup> ————— ff f

ff mf ————— f ————— ff

**L**

*Pesante* ♩ = 50

Div.

f

f ————— ff f

**M**

f ————— ff

f ————— ff

fff ————— fff < fff

Longa

# CHAMAMÉ I

Orquestra de Câmara  
2014

AZAEL NETO

Duração 7'30"

Deciso  $\text{♩} = 62$

mf

6

11

16

A

f mf

21

26

31

2

B Div.

45

mp

**C** **D** **E** CHAMAMÉ I **F**  
2 Semplice  $\text{♩} = 62$  **22** **16** **21** Unis.  
*mf*

116

122

128

134

**G**  
*mf*

144

148

152

CHAMAMÉ I

**H** *mf* 3

162 *f*

**I** Deciso  $\text{♩} = 62$  **J** Doloroso  $\text{♩} = 62$   
20 *mf*

195 *pp*

Deciso  $\text{♩} = 62$   
**K** *f*

210

215

218 *ff*

223 *f* *fff* arco

Cello

# CHAMAMÉ II

Orquestra de Câmara  
2014

AZAEL NETO

Duração: 5'30"

Mesto  $\text{♩} = 44$

pizz.

mf

8

A

16

24

B

arco

31

38

C

decres.

45

D

pizz.

mp

azaelfe@gmail.com

<http://azaelfe.wix.com/azaelneto>

# CHAMAMÉ II

59

**E**

*mf*

66

arco

**F** **Grazioso** ♩. = 44 Div.

3

*f* *p*

**G**

96

**H** **Pesante** ♩. = 44 Unis.

*f* *ff* *mf*

103

rit.

**I** *a tempo*

*f*

114

*ff* *fff*

# CHAMAMÉ III

Orquestra de Câmara  
2014

AZAEL NETO  
Duração: 11'00"

*Deciso* ♩. = 55

Div.

*mp*

8

*Accel.*

**A**

15

*A tempo*

*mp*

22

**B**

*Doloroso* ♩. = 50

Unis.

*f* *mp*

29

35

42

**C**

49

*mp*

# CHAMAMÉ III

2  
57

64

**D** *Tranquillo* ♩. = 55  
Div. pizz.

79

87

**E** *Doloroso* ♩. = 50  
Div. arco

102

**F**

*Pesante* ♩. = 60

118

*Grazioso* ♩. = 60

126

# CHAMAMÉ III

133 Solo cantabile

mf

3 3 3 3

Detailed description: This system contains measures 133 through 138. It begins with a bass clef and a key signature of two sharps (F# and C#). The music is marked 'Solo cantabile' and 'mf'. It features a melodic line with several triplet markings (indicated by a '3' above the notes) and various articulations like slurs and accents.

139

3 3

Detailed description: This system contains measures 139 through 144. The melodic line continues with triplet markings and slurs. The key signature remains two sharps.

145

Detailed description: This system contains measures 145 through 149. The melodic line continues with slurs and accents. The key signature remains two sharps.

150 Unis. arco

**G** Deciso  $\text{♩} = 60$   
Div. arco

p mf

Detailed description: This system contains measures 150 through 155. The music changes to a more rhythmic and harmonic texture. It is marked 'p' (piano) and 'mf' (mezzo-forte). A dynamic hairpin is shown. A box labeled 'G' indicates a section change to 'Deciso' with a tempo of quarter note = 60. The instruction 'Div. arco' is present. The key signature changes to one sharp (F#).

156

Detailed description: This system contains measures 156 through 163. The music consists of a series of chords with accents, maintaining the one sharp key signature.

164

Detailed description: This system contains measures 164 through 170. The music continues with chords and accents, maintaining the one sharp key signature.

171 Unis.

Detailed description: This system contains measures 171 through 176. The music features a melodic line with accents. The key signature changes to one flat (Bb).

**H** Div.

mf

Detailed description: This system contains measures 177 through 184. The music consists of chords with accents. It is marked 'mf'. A box labeled 'H' indicates a section change to 'Div.'. The key signature remains one flat.

185

Detailed description: This system contains measures 185 through 191. The music continues with chords and accents, maintaining the one flat key signature.

192

Detailed description: This system contains measures 192 through 198. The music concludes with chords and accents, maintaining the one flat key signature.

# CHAMAMÉ III

4  
199

**I** *Grazioso* ♩. = 60  
Unis.

*f*

207

215

224

**J**

234

*Deciso* ♩. = 55

**6**

*ppp*

**K**

250

*Energico* ♩. = 55

*ppp* *f* *mf* 3

257

*f* 3

264

269

*ff* *mf* *f* *ff* 3





# CHAMAMÉ I

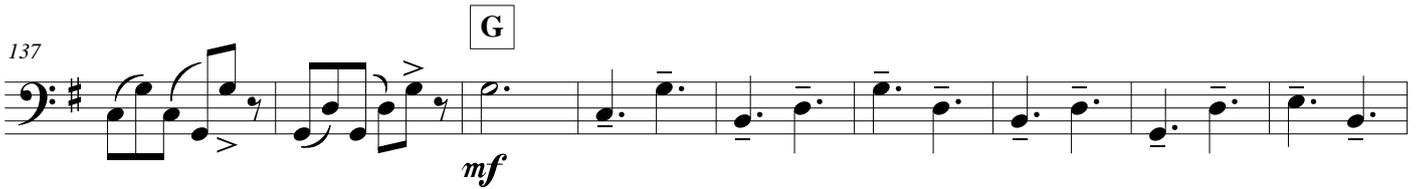
2  
120



130



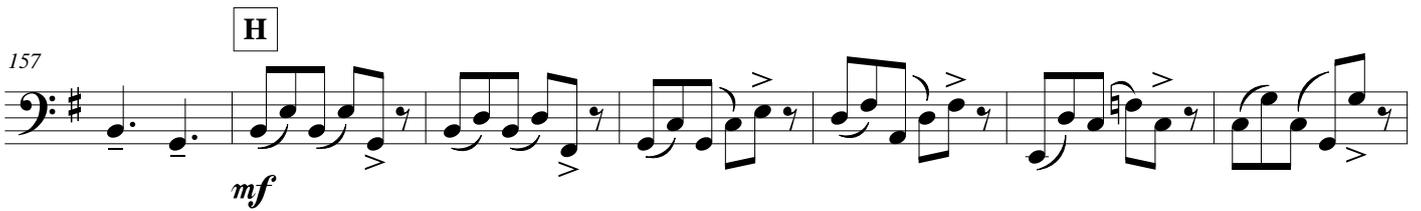
137



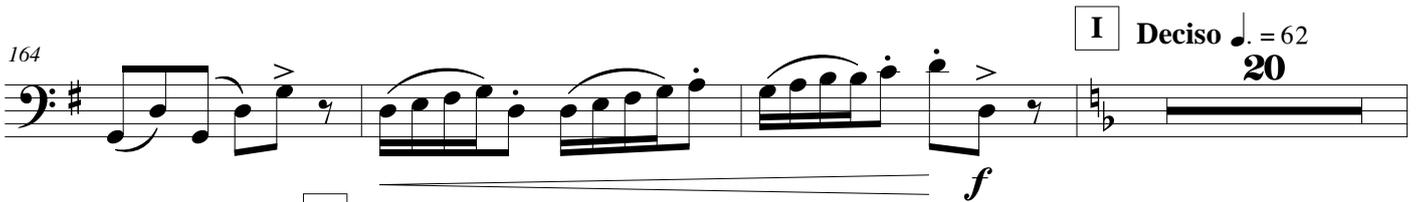
146



157



164



18



211



219



# CHAMAMÉ II

Orquestra de Câmara  
2014

AZAEL NETO

Duração: 5'30"

Mesto ♩ = 44

pizz.

*mf*

9

**A**

17

**B** arco

32

**C**

*decres.*

**D**

*mp*

# CHAMAMÉ II

**E**

70

**F**

Grazioso  $\text{♩} = 44$

**3**

81

**G**

92

**H**

Pesante  $\text{♩} = 44$

**I**

a tempo

111

# CHAMAMÉ III

Orquestra de Câmara  
2014

AZAEL NETO  
Duração: 11'00"

*Deciso* ♩. = 55

*mp*

8 *Accel.*

15 **A**  
*A tempo marcato*

*mp*

22

29 **B** **C**  
*Doloroso* ♩. = 50

*f* *pp*

**D** *Tranquillo* ♩. = 55

*arco*  
*mp*

81 *corda dupla*

88 **E**  
*Doloroso* ♩. = 50

*p*

CHAMAMÉ III

2  
95

CHAMAMÉ III

165



Musical staff 165-170: Bass clef, key signature of two sharps (F# and C#). The staff contains six measures of music, each starting with a quarter rest followed by a dotted quarter note and an eighth note beamed together. The notes are G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, 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4  
250

**K** CHAMAMÉ III

*Energico* ♩. = 55

ppp *f* *mf*

257

*f*

262

*f*

267

*ff* *f* *ff*

**L**

*Pesante* ♩. = 50

*f*

280

*ff* *f*

**M**

*f*

293

*f*

299

*fff* *ffff* *corda dupla* *Longa*



*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  
Produção Fonográfica pela  
UNESA*

*Pós-Graduando em Orquestração no  
CBM*

*Mestrando em Composição na  
UFRJ.*

*Íntegrante dos  
grupos de  
compositores TAL,  
TRINCA e LIMLAR.*

*Organizador da  
Mostra 0800 de  
Composição.*

*Vencedor do  
Primeiro Concurso  
Nacional de  
Composição da  
UFRJ (2012).*

*Pesquisador da  
Viola de Arame,  
patrocinado pela  
SEC-RJ (2012)*

*e IBERMÚSICAS  
(2014).*

*Participação nos projetos:  
GAUSS, A Variação  
progressiva e Ópera na UFRJ.*

*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.*

