Ponteado: Uma Alusão à Cultura Violeira

Composição para Orquestra de Câmara

Baseada em pesquisa sobre Viola Caipira

Azael Neto

orientação:

Alexandre Schubert

APOIO

ESCOLA DE MÚSICA

PATROCÍNIO

GOVERNO DO Rio de Janeiro

SECRETARIA DE CULTURA

SOMANDO FORÇAS

APOIO

UNIVERSIDADE DO BRASIL

Projeto realizado com patrocínio do Governo do Rio de Janeiro e da Secretaria de Estado de Cultura - Edital Apoio à pesquisa e criação artística 2011

PONTEADO:

UMA ALUSÃO

À

CULTURA

VIOLEIRA

Contemplado na Chamada Publica nº 011/2011, pela Secretaria de Estado de Cultura (SEC).

Proponente: Azael Ferreira de Carvalho Neto
Orientação: Alexandre de Paula Schubert

PONTEADO:

UMA ALUSÃO À CULTURA VIOLEIRA

COMPOSIÇÃO PARA ORQUESTRA DE CÂMARA

POR

AZAEL NETO

EFETIVO ORQUESTRAL MÍNIMO

FLAUTA / FLAUTIM

OBOÉ

CLARINETE EM SIb

FAGOTE

TROMPA

WIND CHIMES

TRIÂNGULO

PRATO SUSPENSO MÉDIO

PRATO SUSPENSO GRANDE

COWBELL

AGOGÔ DE DUAS BOCAS

MARIMBA

CAIXA CLARA

QUATRO TOM-TONS

TAMBOR TENOR

TRÊS VIOLINOS I

TRÊS VIOLINOS II

DUAS VIOLAS

DOIS VIOLONCELOS

CONTRABAIXO

SUGESTÃO PARA REALIZAÇÃO COM DOIS PERCUSSIONISTAS

PERCUSSIONISTA I

WIND CHIMES

TRIÂNGULO

PRATO SUSPENSO MÉDIO

PRATO SUSPENSO GRANDE

COWBELL

AGOGÔ DE DUAS BOCAS

CAIXA CLARA

QUATRO TOM-TONS

PERCUSSIONISTA II

WIND CHIMES

TRIÂNGULO

PRATO SUSPENSO MÉDIO

PRATO SUSPENSO GRANDE

MARIMBA

CAIXA CLARA

QUATRO TOM-TONS

TAMBOR TENOR

Para realização com dois percussionistas, cada um deve montar um SET com esses instrumentos.

MOVIMENTOS E DURAÇÃO APROXIMADA

I- CURURU - *5'40"*

II- BATUQUE - *1'40"*

III- CATERETÊ - *5'10"*

IV- MODA CAMPEIRA - *2'50"*

V- QUERUMANA - *3'10"*

VI- PAGODE DE VIOLA - *3'30"*

SOBRE A OBRA

PONTEADO: UMA ALUSÃO A CULTURA VIOLEIRA

COMPOSIÇÃO PARA ORQUESTRA DE AUTORIA DE **AZAEL NETO**, COM A ORIENTAÇÃO DO MESTRE **ALEXANDRE SCHUBERT**, EM REALIÇÃO AO EDITAL Nº 011/2011, DA **SECRETARIA DE ESTADO DE CULTURA** (**SEC**).

A OBRA É FORMADA DE SEIS MOVIMENTOS, CADA QUAL FUNDAMENTADO EM UMA DANÇA OU MANIFESTAÇÃO, RELACIONADA VIOLA CAIPIRA. A OBRA FINAL É RESULTADO DE INTENSA PESQUISA, TANTO DE CAMPO, QUANTO POR MEIO DE PARTITURAS, VÍDEOS, AUDIOS, VISITAS À BIBLIOTECAS. ALÉM DE ENCONTROS COM PESQUISADORES, VIOLEIROS TRADICIONAIS, ACADEMICOS DA VIOLA, MÚSICOS (URBANOS) QUE ASSUMIRAM A VIOLA COMO INSTRUMENTO DE TRABALHO, E VISITA A ENCONTROS DE VIOLEIROS.

NÃO ERA PRETENSÃO DO PROJETO REPRODUZIR A MÚSICA TRADICIONAL DA VIOLA. A PROPOSTA É LIGAR O "MUNDO" DESSE INSTRUMENTO COM A SALA DE CONCERTO. SUGESTÃO DE VARIOS VIOLEIROS ENTREVISTADOS:

"*NÃO TENTE FAZER MÚSICA DE VIOLA NA ORQUESTRA, PEGUE DA VIOLA INFORMAÇÃO, APRENDA A ENTENDER MÚSICA COMO NÓS, E FAÇA A SUA*".

É UMA GRANDE HONRA TER CONHECIDO PESSOAS E CULTURAS TÃO ESPECIAIS, UMA DIFICULDADE ESCOLHER APENAS SEIS EXEMPLARES PARA TRABALHAR. UMA META, SEGUIR COM A PESQUISA, E COM O

TRABALHO VINCULADO A VIOLA CAIPIRA, OU MELHOR, VIOLA DE ARAME, COMO OS VIOLEIROS A NOMEIAM.

AZAEL NETO

NOVA IGUAÇU- RJ 10/2012

AGRADECIMENTOS E CRÉDITOS

CAMERATA DE SOLISTAS DA ORQUESTRA SINFÔNICA RIO DE JANEIRO, **PELA DEDICAÇÃO E CUIDADO NOS PRE-ENSAIOS, ENSAIOS E ESTREIA DA COMPOSIÇÃO.**

- *WLADYSLAW KREINSKI* - FLAUTA
- *JULIANA BRAVIM* - OBOÉ
- *CRISTIANO COSTA* - CLARINETA
- *DEYVISSON VASCONCELOS* - FAGOTE
- *ALESSANDRO JEREMIAS* - TROMPA
- *RICARDO COIMBRA* (SPALLA), *THAMYRIS NASCIMENTO* (CONCERTINO), *RANAN JABOUR ANTONINI*– VIOLINOS I
- *BRUNO LOPES* (CHEFE DE NAIPE), *GABRIEL GONÇALVES*, *AMARO NETO* – VIOLINOS II
- *ANA LUIZA LOPES* E *ISADORA SCHEER* – VIOLAS
- *MATEUS RANGEL* E *MARCOS RANGEL* - VIOLONCELOS
- *RICARDO BESSA* - CONTRABAIXO
- *RAFAELA CALVET* E *ELIÉZER ALVES*, PERCUSSÃO
- *CYRANO SALES* – REGÊNCIA

ALEXANDRE SCHUBERT:

GRANDE MESTRE DE LONGA DATA E ORIENTADOR DO PROJETO.

TERESA PONTE:

MINHA MÃE, PELA DEDICAÇÃO, PACIENCIA, SUJESTÕES, CUIDADO E APOIO SEMPRE. E PELO LOGOTIPO DO SITE.

AOS AMIGOS, PROFESSORES E FAMILIARES EM GERAL:

PELO APOIO, PACIÊNCIA, E DICAS.

AOS ORGANIZADORES DO VOA VIOLA:

POR TODAS AS OPORTUNIDADES E CONTATOS PROPORCIONADOS.

AO REGENTE CYRANO MORENO SALES:

PELA DEDICAÇÃO E INTERESSE EM REALIZAR A APRESENTAÇÃO

A SECRETARIA DE ESTADO DE CULTURA – RJ (SEC) E TODA SUA EQUIPE,
PELO PATROCÍNIO E APOIO A REALIZAÇÃO DO PROJETO.

AOS COMPOSITORES:

- *RAFAEL BEZERRA*, PELOS LIVROS E CDS.
- *FERNADO CAVALCANTI*, PELAS TROCAS DE IDÉIAS SOBRE VIOLA CAIPIRA.

- *CARLOS E. SOARES* E *DANIEL MOREIRA*, PELAS DICAS DE EDIÇÃO DE PARTITURAS.

- *BEATRIZ BACOUT*, PELOS COMENTÁRIOS SOBRE ORQUESTRAÇÃO E TROCAS DE IDÉIAS.

AOS VIOLEIROS:

IVAN VILELA, MARCUS FERRER, EDU VIOLA, FÁBIO NEVES, GUILHERME LESSA, NICOLAS SOUSA BARROS, PAULO FREIRE, ROBERTO CORRÊIA, ANDREA CARNEIRO, VALDIR VERONA, BRUNO REIS, EDUARDO MACHADO, BRUNO SANCHES, BADIA MEDEIROS, PAPALO MONTEIRO, SIDINEI DUARTE, BILORA, EDUARDO MACHADO, IAN FERREIRA, CHICO LOBO, RUBENS GOMES, ALCIDES DOS SANTOS, AORÉLIO DOMINGUES, MIRIAN CRIS.

A EM-UFRJ:

PELO ESPAÇO PARA RELIZAÇÃO DO PROJETO.

A TODOS OS QUE INDIRETAMENTE FIZERAM ESSE PROJETO ACONTECER.

AOS PRESENTES NO DIA DA ESTREIA DA COMPOSIÇÃO.

GOVERNO DO Rio de Janeiro
SOMANDO FORÇAS
SECRETARIA DE CULTURA

SOBRE O COMPOSITOR AZAEL NETO:

AZAEL NETO (AZAEL FERREIRA DE CARVALHO NETO) INICIOU O ESTUDO EM MÚSICA DE MANEIRA AUTODIDATA. NO ANO DE 2001 ESTUDOU VIOLÃO NO CURSO CLAVE, EM 2003 INICIA NO CURSO BÁSICO EM CORDAS DEDILHADAS DA ESCOLA DE MÚSICA VILLA-LOBOS (EMVL), ESPECIALIZAÇÃO EM GUITARRA. PARTICIPOU DOS CURSOS: MÉTODO ORFF, ASSOCIAÇÃO DE CANTO E CORAL, PROFESSOR HÉLDER PARENTE-2005. CREATIVE GUITAR NO EM&T-SP COM MOZART MELLO E MICHEL LEME - 2007. CURSO DE EXTENSÃO "A COMPOSIÇÃO E O ÓRGÃO", OFERECIDO POR ALEXANDRE RACHID, EM-UFRJ -2010.

É GRADUADO EM TECNOLOGIA EM GRAVAÇÃO E PRODUÇÃO FONOGRÁFICA, NA UNIVERSIDADE ESTÁCIO DE SÁ - 2007. TÉCNICO DE GUITARRA - 2008 E ARRANJOS MUSICAIS -2009 AMBOS PELA EMVL. ATUALMENTE CURSA O BACHARELADO EM MÚSICA ESPECIALIZAÇÃO EM COMPOSIÇÃO NA UFRJ E POS-GRADUAÇÃO EM ORQUESTRAÇÃO NO CONSERVATÓRIO BRASILEIRO DE MÚSICA.

COMO COMPOSITOR E PESQUISADOR MEMBRO DOS PROJETOS: GAUSS EM-UFRJ (COMPOSIÇÃO POR NÚMEROS PRIMOS ONDE É BOLSISTA PIBIC), VARIAÇÕES PROGRESSIVAS EM-UFRJ (ANALISE E COMPOSIÇÃO), COMPOSITOR NO GRUPO DE COMPOSITORES TAL E NO TRINCA, COMPOSITOR RESIDENTE NO "PINHO BRASIL SEXTETO MAIS UM".

COMO INSTRUTOR DE MÚSICA/GUITARRA: CONSERVATÓRIO ELLY GERBASSI – ILHA DO GOVERNADOR E NA ESCOLA DE MÚSICA SOUL ARTE, SÃO JOÃO DE MERITI, EM 2009. NA ESCOLA DE MÚSICA FERMATTA – DUQUE DE CAXIAS E COMO SUBSTITUTO NO NÚCLEO AVANÇADO DE PARACAMBI DA EMVL EM 2010. E DE MANEIRA PARTICULAR DESDE 2005.

COMO INSTRUMENTISTA: BANDA "VULTUR" NA LINHA ROCK - COVER E AUTORAL EM 2003. EM 2006/ 2007 ORQUESTRA POPULAR E GRUPO DE IMPROVISAÇÃO DO MAESTRO RICARDO LOBO. EM 2008 NO GRUPO LATIMBRA, DE MÚSICA LATINA, EM 2011 SE APRESENTOU NO MOMENTO

RIO BANDOLIM. ATUALMENTE INTEGRA, O CONJUNTO EXPERIMENTAL RETRETA DO APOCALIPSE.

È VENCEDOR DO PRIMEIRO CONCURSO DE COMPOSIÇÃO DA EM-UFRJ, 2012. CONTEMPLADO NA SEC, CHAMADA PUBLICA Nº011/201, COM O PROJETO PONTEADO: UMA ALUSÃO À CULTURA VIOLEIRA, EM ANDAMENTO ATÉ DEZEMBRO DE 2012.

PARALELO AO DESCRITO ANTERIORMENTE: TEM PARTICIPADO DE INÚMEROS RECITAIS DE COMPOSIÇÃO E MOSTRAS, ENTRE ELES NO FOCO E PANORAMA DA MÚSICA CONTEMPORÂNEA ATUAL. MANTEM CONSTANTE TRABALHO COMO TÉCNICO DE GRAVAÇÃO, INSTRUMENTISTA FREELANCE E INSTRUTOR MUSICAL. É MEMBRO DA ORGANIZAÇÃO (RESPONSÁVEL PELA GRAVAÇÃO E TRATAMENTO DE ÁUDIO) DA MOSTRA 0800 DE COMPOSIÇÃO. REALISOU A GRAVAÇÃO DE ÁUDIO DAS ATIVIDADES DO FOCO. FOI ENTREVISTADO PROGRAMA MÚSICA E MÚSICOS DO BRASIL DA RÁDIO MEC-FM, COM A MOSTRA 0800 EM 2010 E COMO O GRUPO TRINCA EM 2012.

COMO O CONJUNTO EXPERIMENTAL RETRETA DO APOCALIPSE, PARTICIPOU: " 1º CONGRESSO ABERTO DA UNIVERSIDADE POPULAR DE ARTE E CIÊNCIA" - 2011, ESPETÁCULO "UMA CRUZADA, UM PROFETA, UM CONVITE A REVELAÇÃO" - 2012, NAS CELEBRAÇÕES DA SAÚDE REALIZADAS PELA PREFEITURA DO MUNICÍPIO DO RIO DE JANEIRO EM 2011 E 2012, NO CONCERTO DE VOLTA ÀS ORIGENS DO GRUPO PRELUDIO 21, NO CCJF EM 2012.

PRINCIPAIS COMPOSIÇOES DE AZAEL NETO DE 2009 ATÉ 2012:

1. ENFADO. 2009. (PIANO SOLO).
2. SIMPLÓRIO. 2009. (FLAUTA SOLO).
3. MICRO SUITE RZ. 2009. (DUO DE CLARINETES).

4. MUTAÇÕES. 2010. (QUARTETO DE CORDAS).

5. KARIKATURAS. 2010. (DUO DE VIOLAS).

6. MINIATURA I. 2010. (VIOLINO SOLO).

7. ESTUDO I. 2011. (FLAUTA SOLO, BASEADO NO MÉTODO GAUSS).

8. TAIUIÁ. 2011. (VIOLÃO SOLO).

9. INVERNIA. 2011. (VIOLÃO SOLO).

10. AXIOMA. 2011. (ORQUESTRA DE SOPROS).

11. SONATA I. 2011. (VIOLÃO SOLO).

12. AO ACASO. 2011. (TRIO DE CORDAS COM OBOÉ).

13. ESPELHOS. 2011. (TROMPA E PIANO, COM VERSÕES PARA VIOLÃO E PIANO E SAX E PIANO).

14. CARTA. 2011. (CANTO E PIANO).

15. MEDIEVO. 2011. (QUINTETO DE SOPROS).

16. SUÍTE PARA SAX, MARIMBA E PIANO. 2011. (SAX, MARIMBA PIANO).

17. MOVIMENTO II DA TAL. 2011. (MÚSICA COLETIVA DE GRUPO DE COMPOSITORES DE MESMO NOME).

18. SEIS MINIATURAS 2011. (VIOLINO SOLO).

19. DEICÍDIO. 2011. (TRIO DE VIOLÕES).

20. PEQUEI. 2011. (CORAL).

21. ESTUDOS Nº 1, 2 E 3. 2011. (BANDOLIM E VIOLÃO).

22. SUÍTE DANÇA, MOVIMENTOS II E III. (EM PARCERIA COM RAFAEL BEZERRA). 2011. (PIANO, VIOLINO, VIOLA, CELLO, PERCUSSÃO).

23. FLORILÉGIO. 2011. (QUARTETO DE FLAUTAS).

24. TRAMELA 2012 (ORQUESTRA DE CORDAS).

25. PONTEADO 2012 (ORQUESTRA DE CÂMARA, OBRA RESULTANTE DO PROJETO PONTEADO: UMA ALUSÃO À CULTURA VIOLEIRA APOIADO PELA SEC-RJ).

26. CONTATOS. 2012 (PIANO SOLO).

27. DÉDALO. 2012 (FLAUTA, PERCUSSÃO, BATERIA, VIOLA CAIPIRA, VIOLÃO, VIOLÃO DE OITO CORDAS).

28. SEMPITERNO. 2012 (PIANO, VIOLINO E CELLO).

29. FINÓRIO. 2012. (PIANO, VIOLINO E CELLO, OBRA VENCEDORA DO 1º CONCURSO NACIONAL DE COMPOSIÇÃO DA UFRJ).

30. PILHÉRIA. 2012. (CLARINETE E FAGOTE).

31. PUÇANGA. 2012. (FLAUTA, CLARINETE E FAGOTE).

32. PRIMAR. 2012. (CLARINETE SOLO, BASEADA NO MÉTODO GAUSS).

33. MUXARABIÊ. 2012 (QUINTETO DE CLARINETES, QUATRO CLARINETES EM SIB E CLARONE).

34. LADAINHA. 2012 (QUINTETO DE CLARINETES EM SIB).

35. QUIXOTADA. 2012 (VIOLA CAIPIRA SOLO, CEBOLÃO EM MI).

CONTATOS:

55 21 9552-6989 & 21 2669-3069

Azaelfe@gmail.com

http://azaelneto.blogspot.com.br/

Obs. Atualizações sobre o projeto ponteado e seus desdobramentos, bem como, áudios, vídeos, fotos e partituras podem ser adquiridas gratuitamente pelos contatos acima ou pelo site: https://sites.google.com/site/ponteadouacvioleira/

Score

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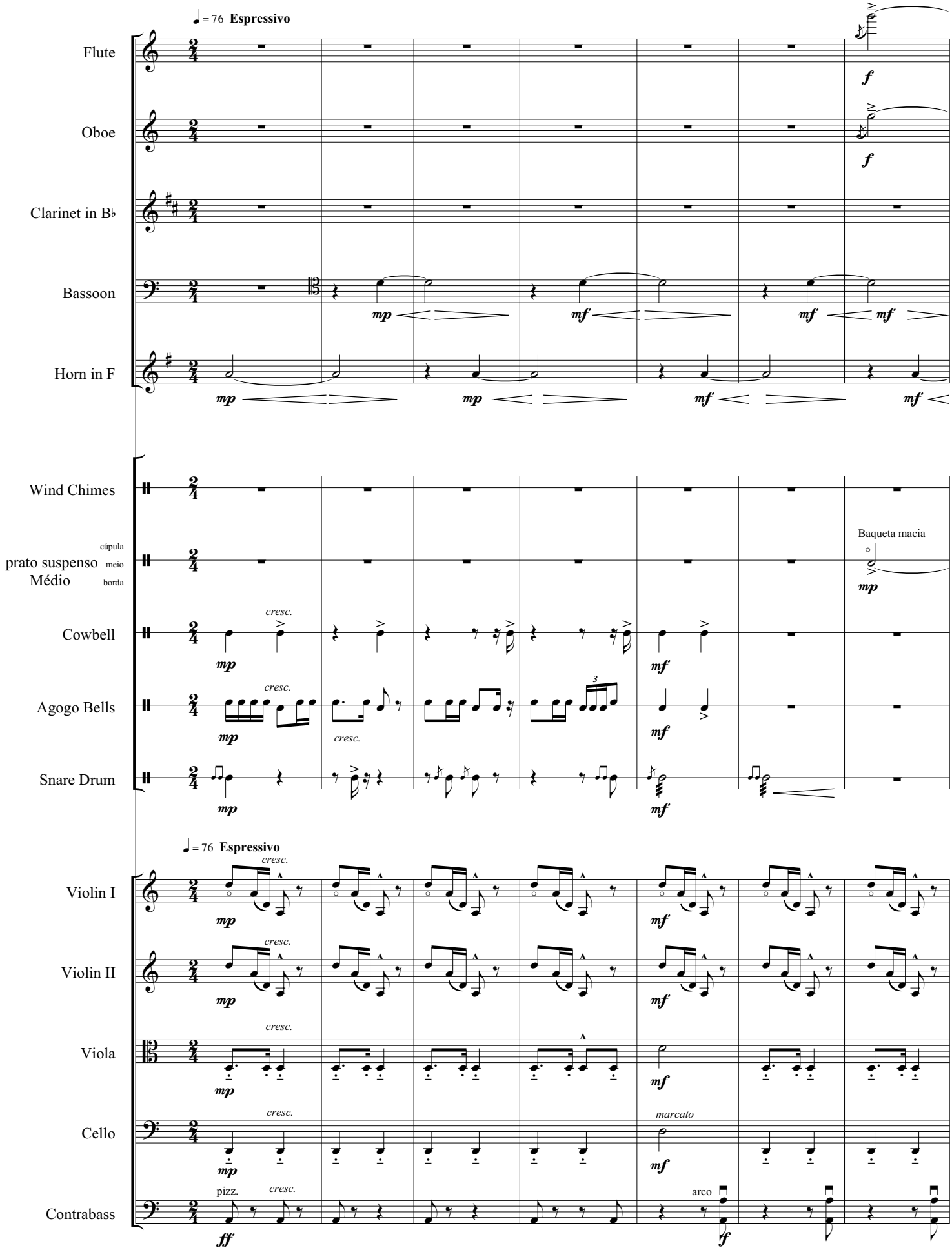
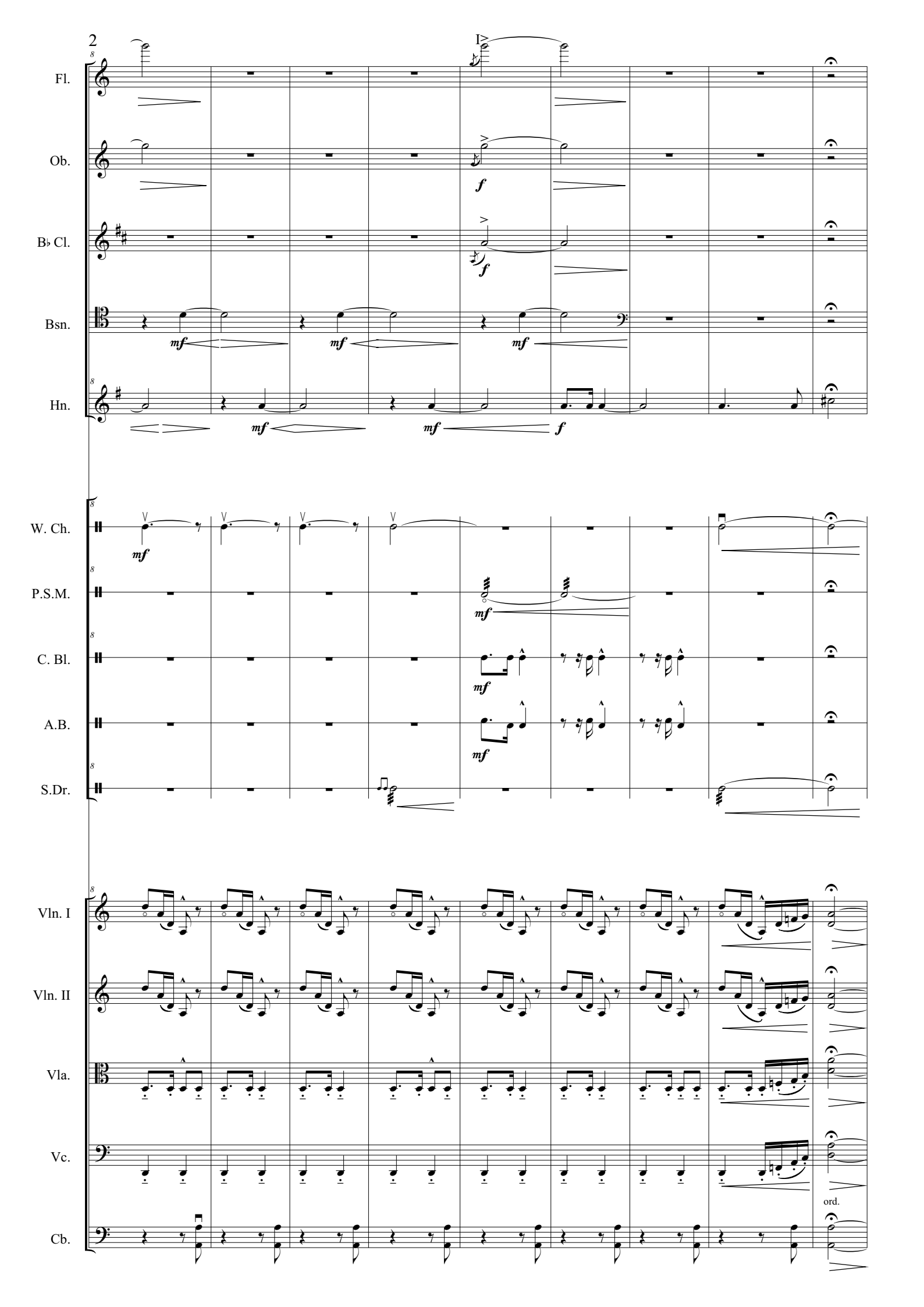
AZAEL NETO

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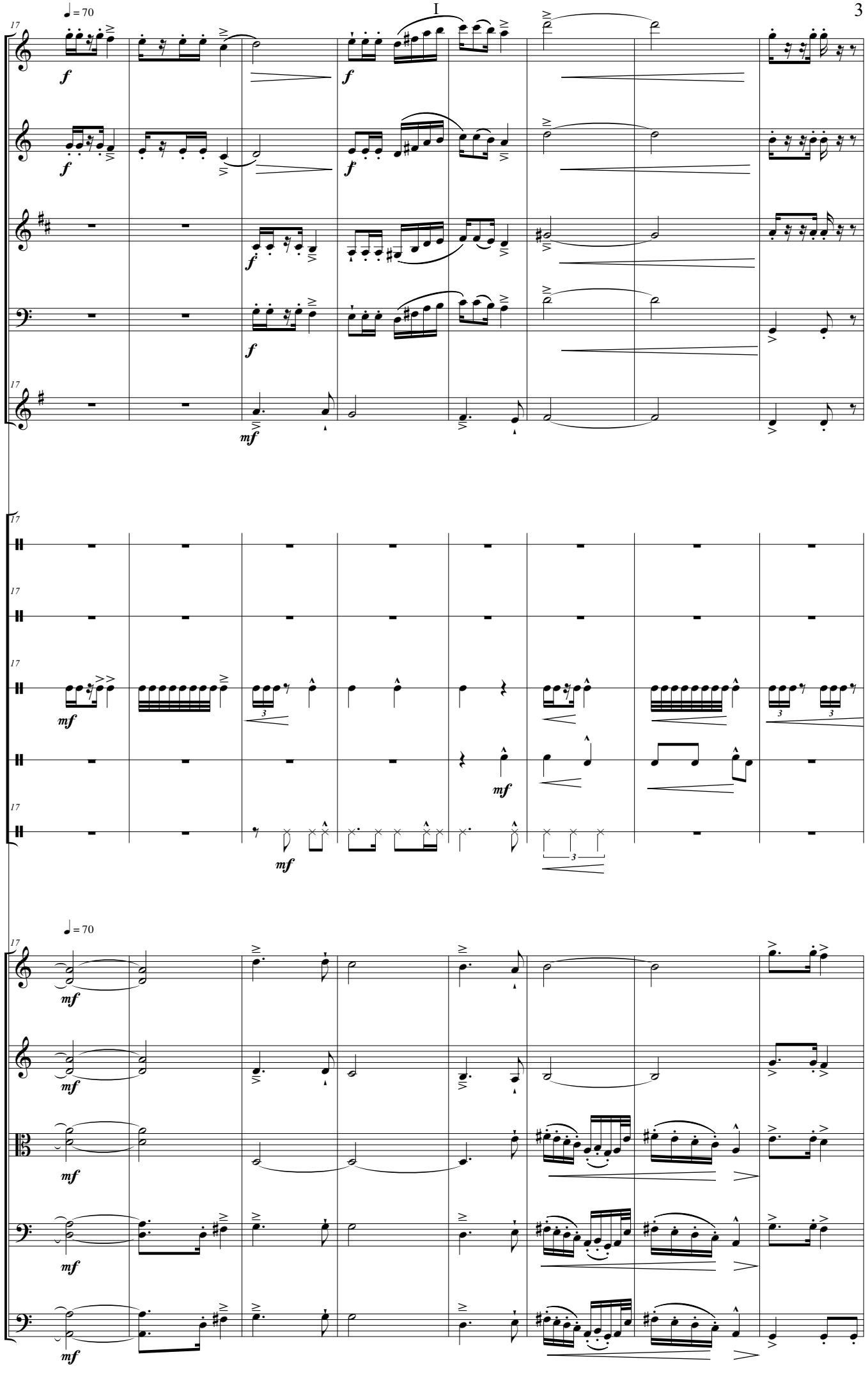
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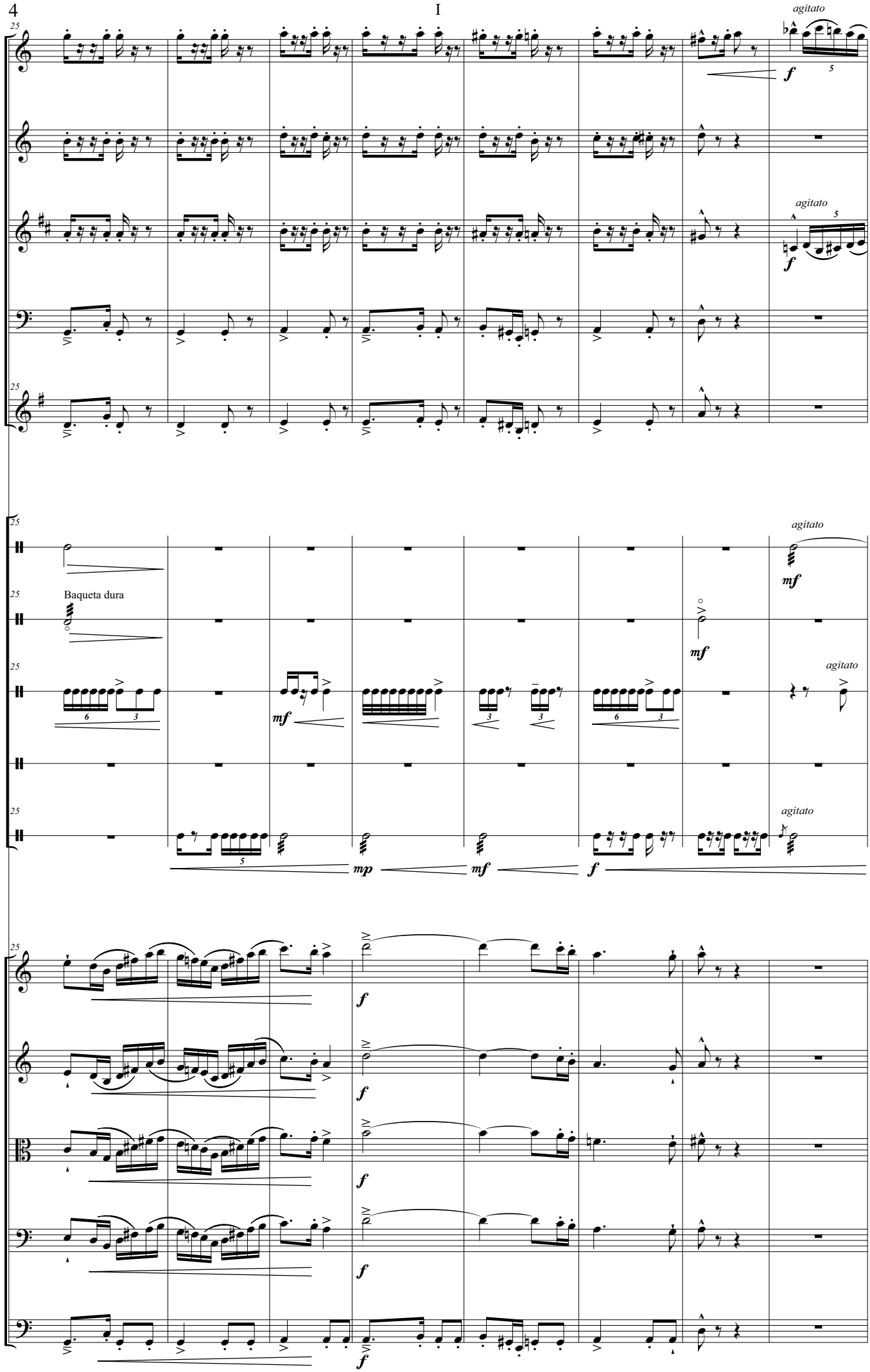
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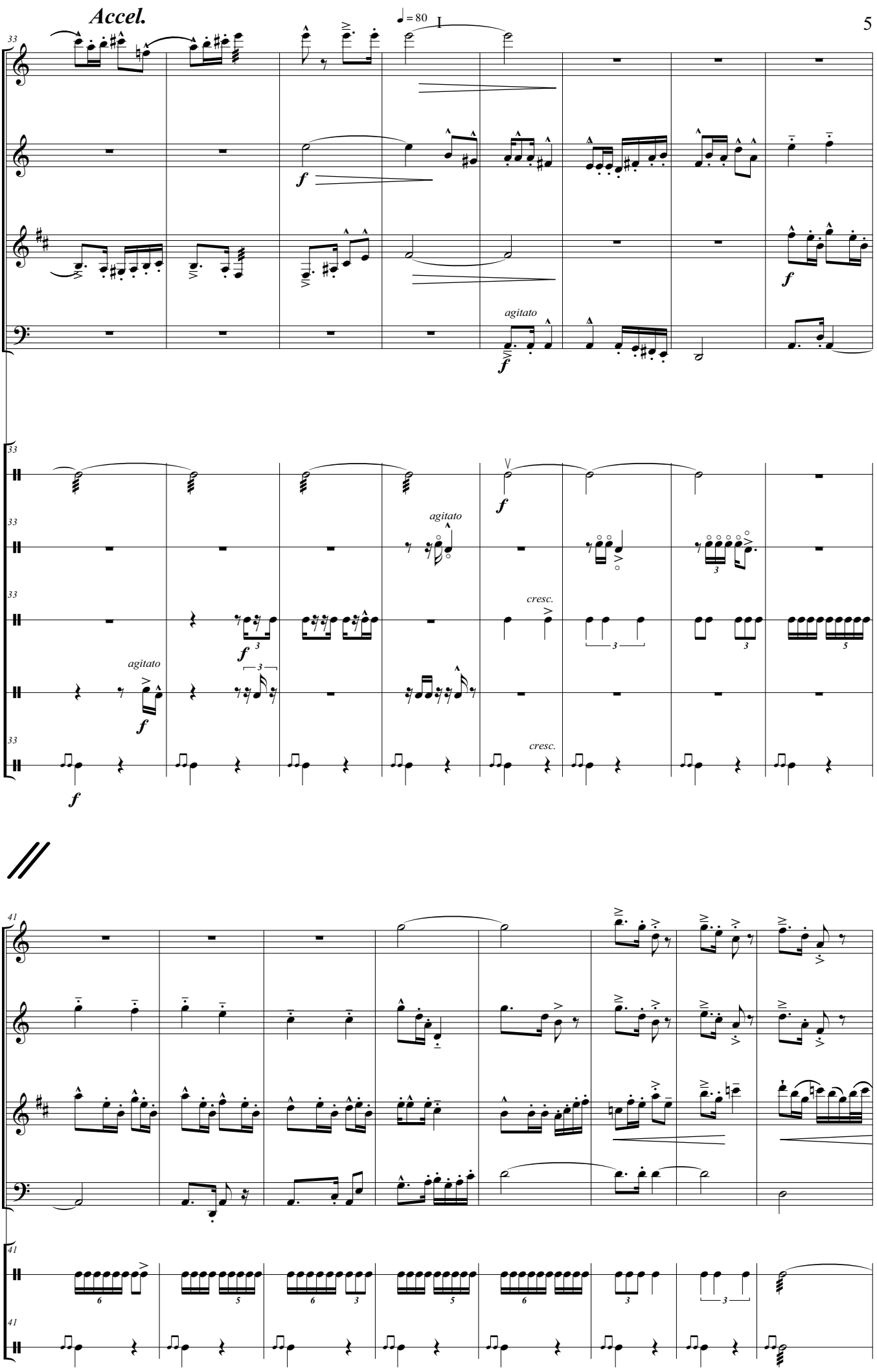
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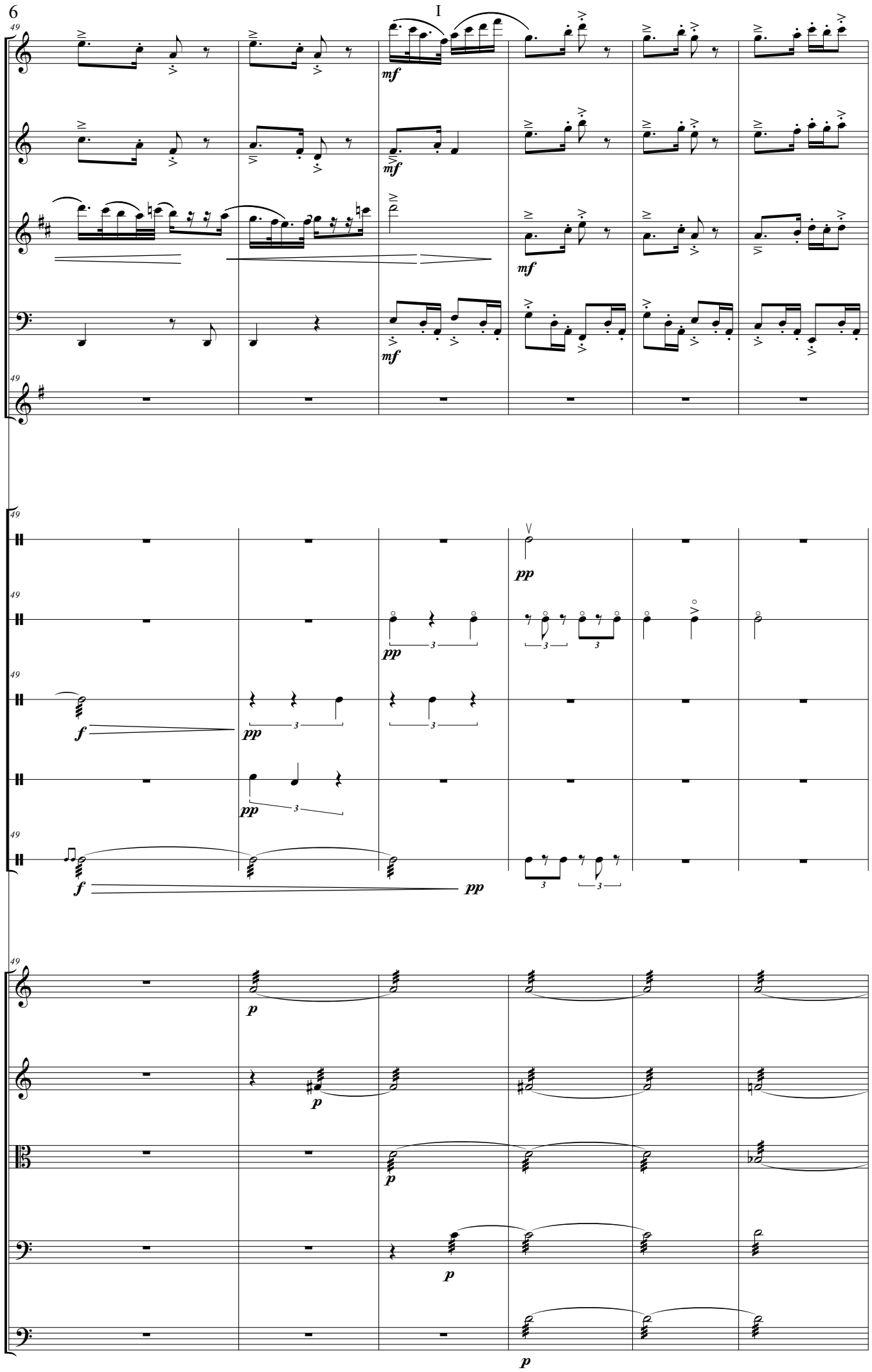

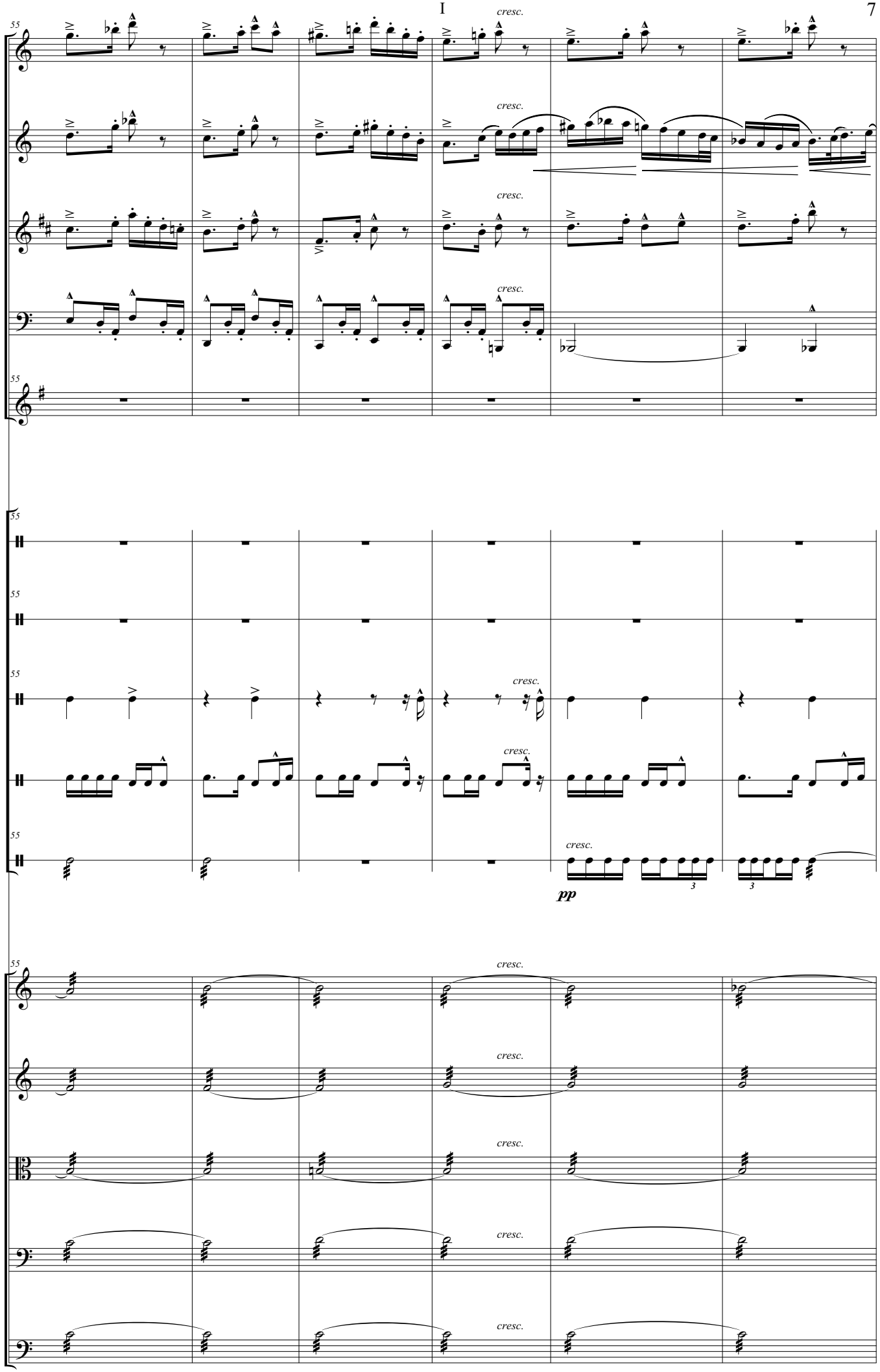
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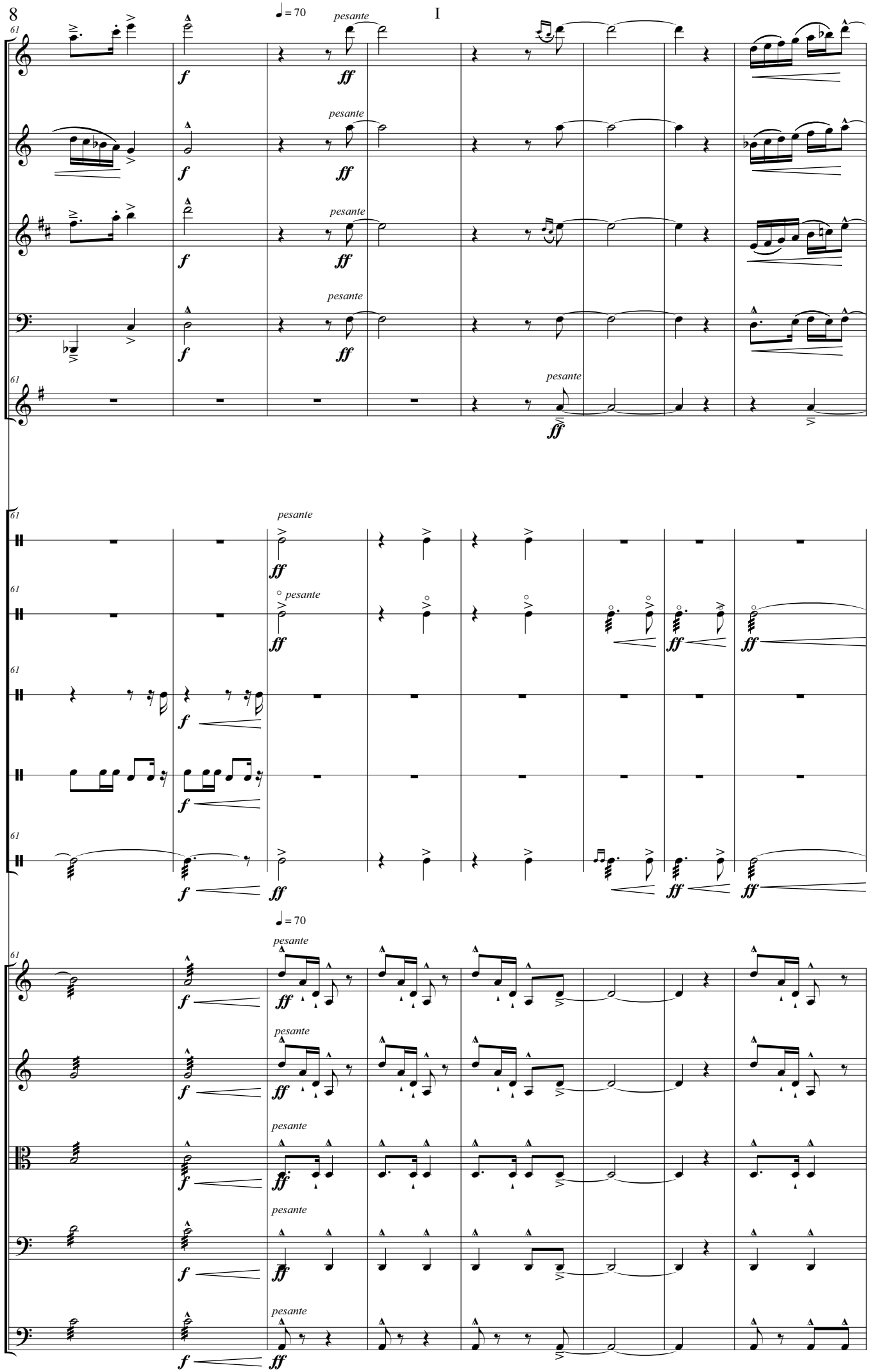
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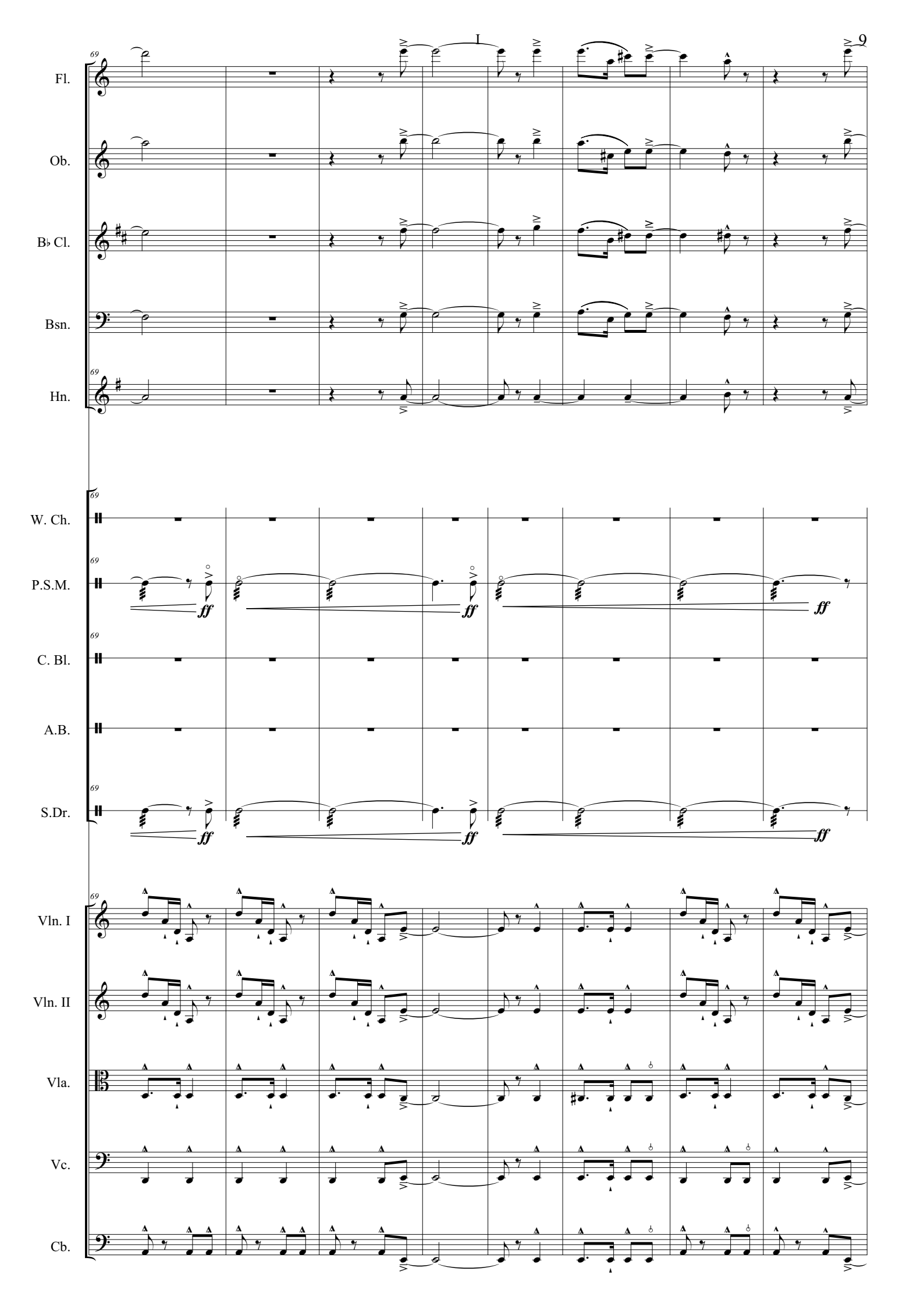
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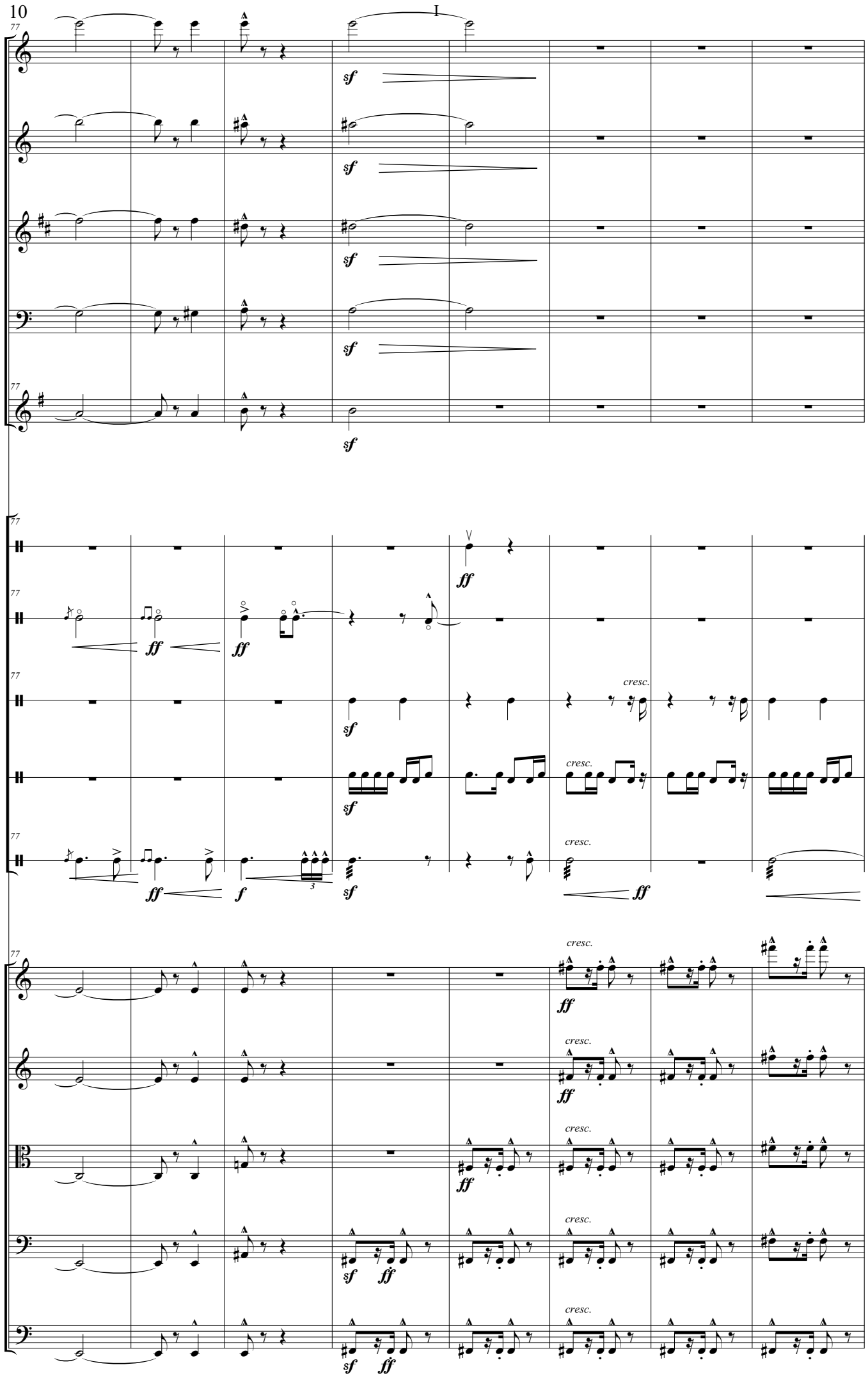
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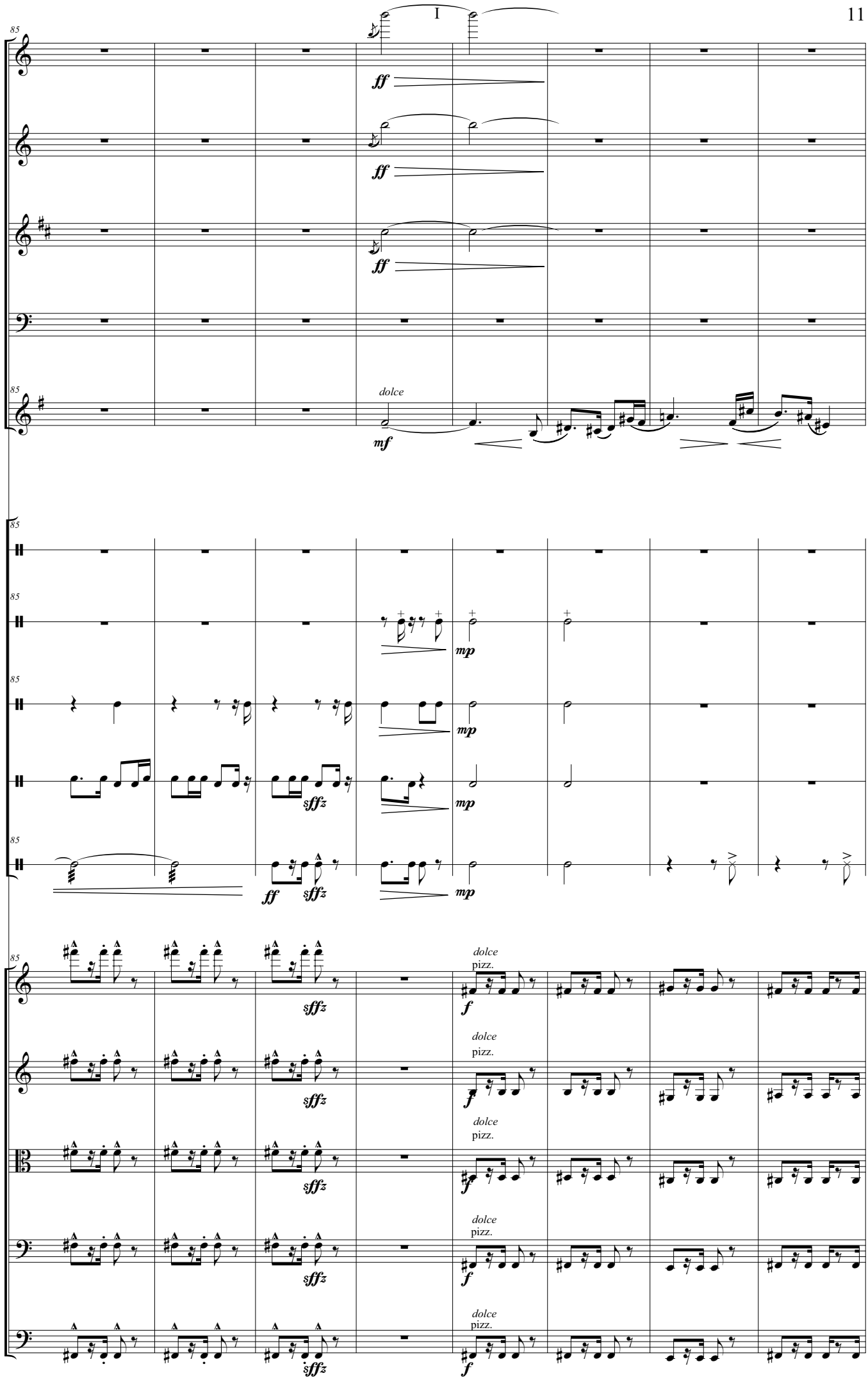
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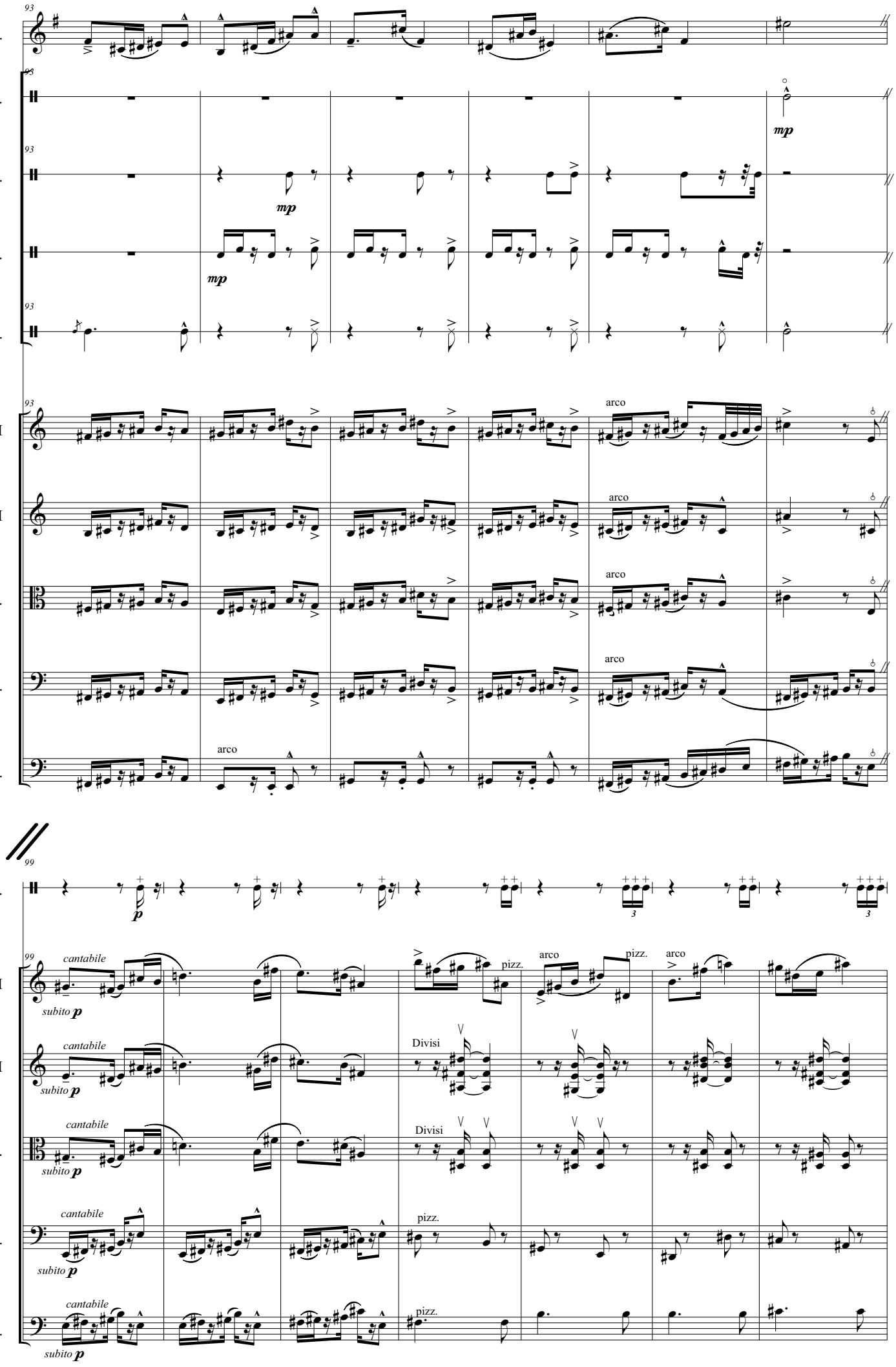
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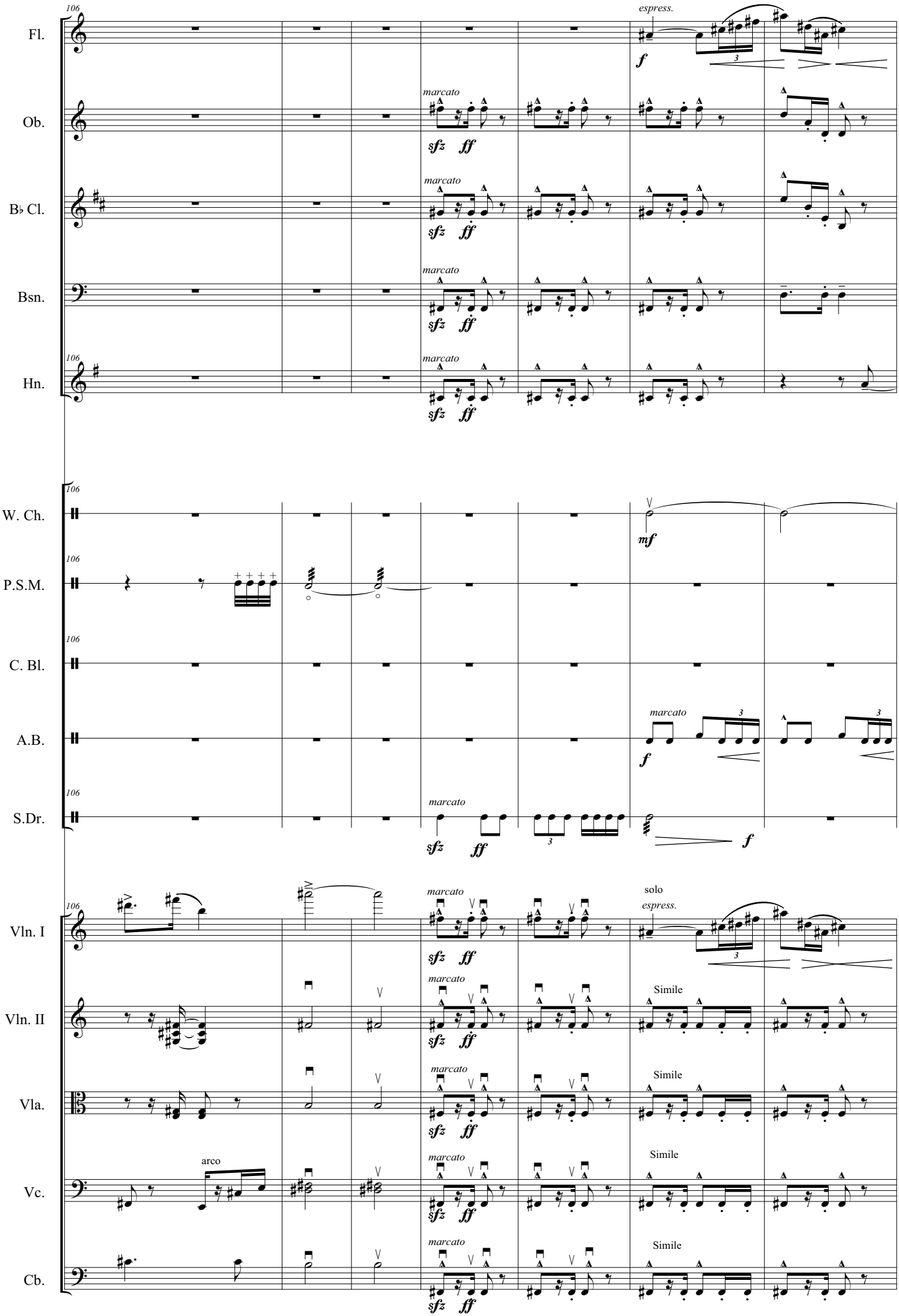
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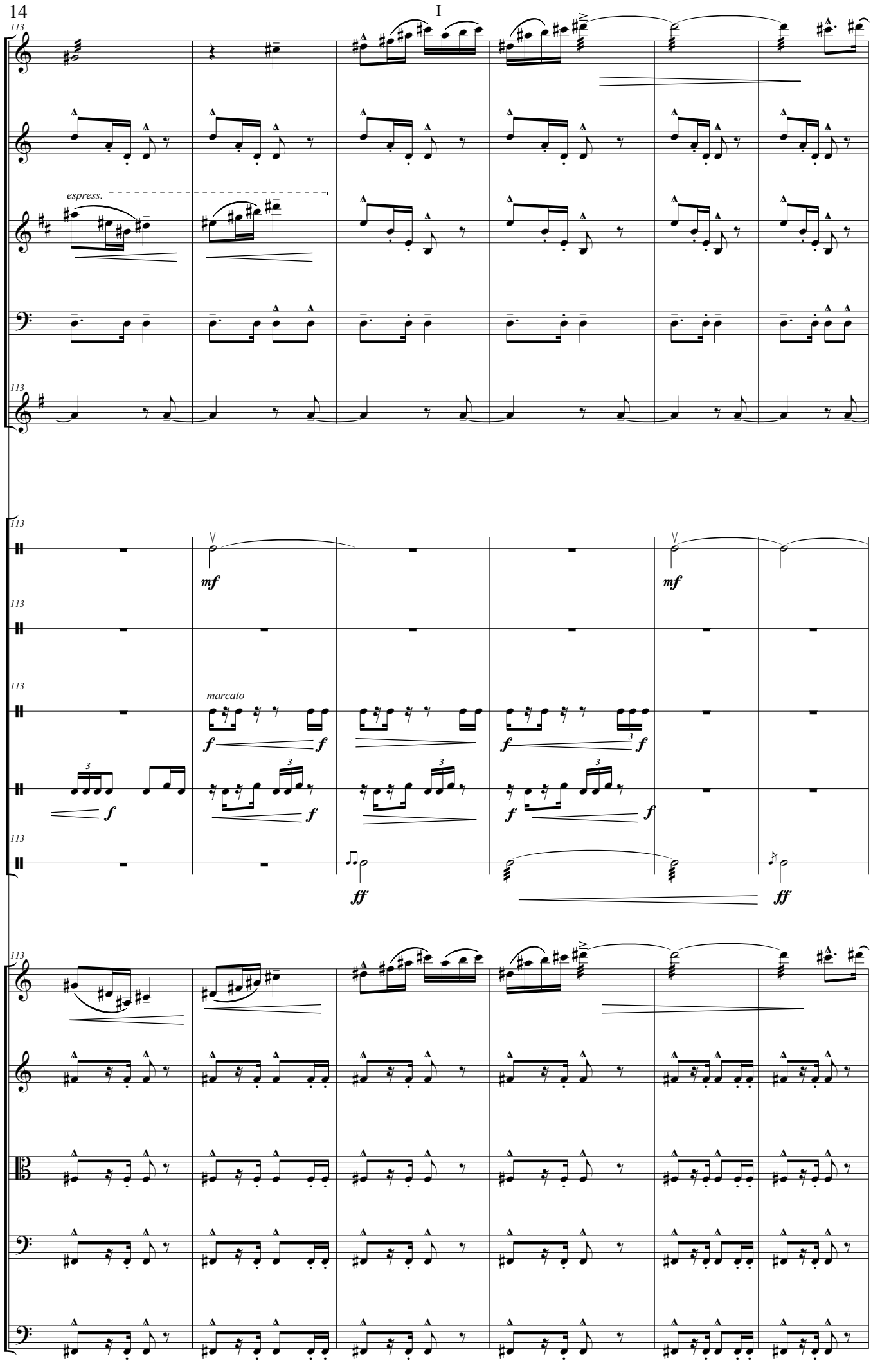
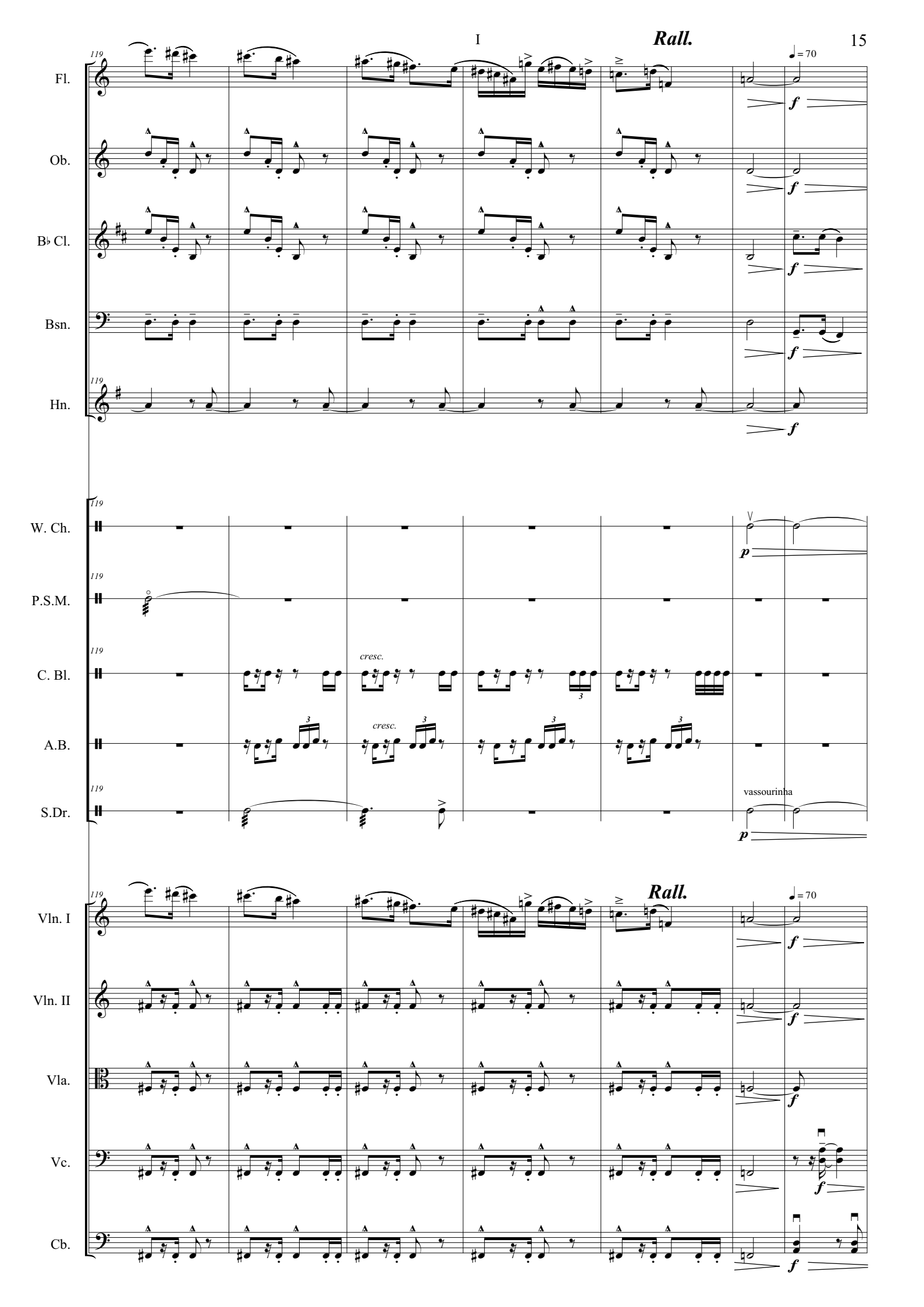
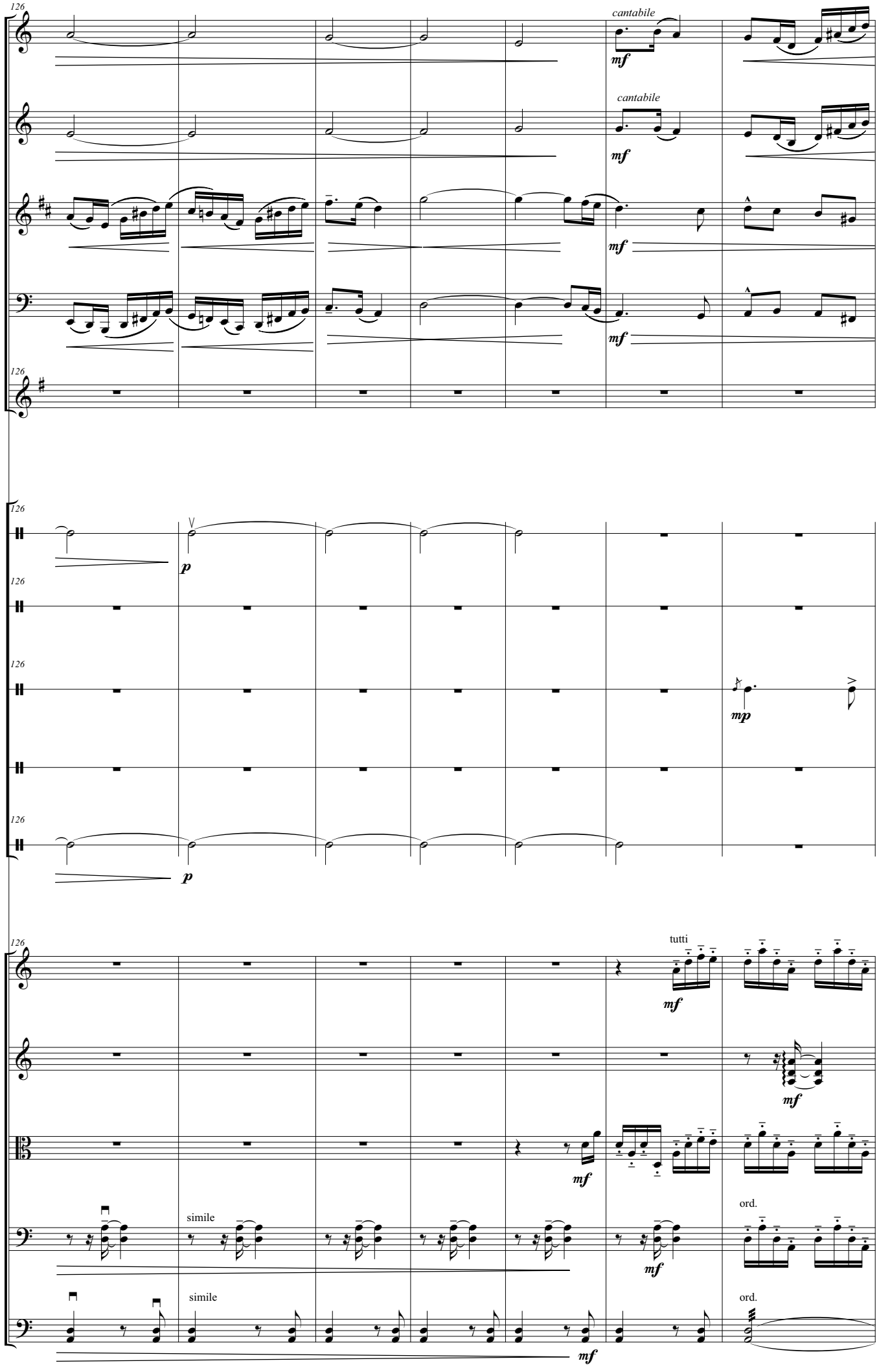
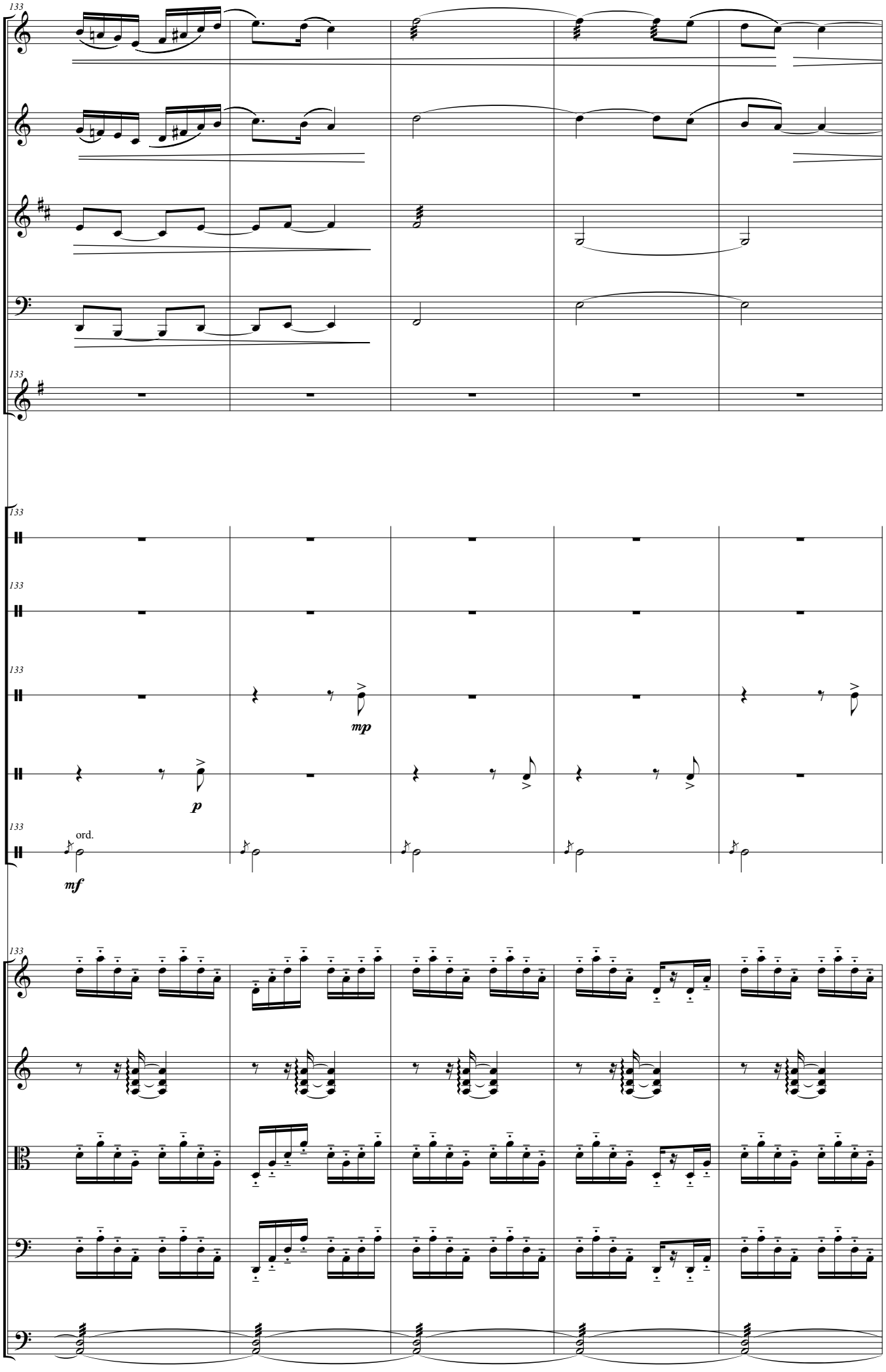
I


Fl.
Ob.
espress.
B♭ Cl.
Bsn.
Hn.
W. Ch.
mf
mf
P.S.M.
C. Bl.
marcato
f
f
f
f
A.B.
f
f
f
f
S.Dr.
ff
ff
Vln. I
Vln. II
Vla.
Vc.
Cb.


Rall.
15
119
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
♩ = 70
f
W. Ch.
P.S.M.
C. Bl.
A.B.
S.Dr.
p
cresc.
3
vassourinha
Rall.
Vln. I
Vln. II
Vla.
Vc.
Cb.


126
Fl.
cantabile
mf
Ob.
cantabile
mf
B♭ Cl.
mf
Bsn.
mf
Hn.
W. Ch.
p
P.S.M.
C. Bl.
mp
A.B.
S.Dr.
p
Vln. I
tutti
mf
Vln. II
mf
Vla.
mf
Vc.
simile
mf
ord.
Cb.
simile
mf
ord.


133
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Ob.
B♭ Cl.
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Hn.
W. Ch.
P.S.M.
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S.Dr.
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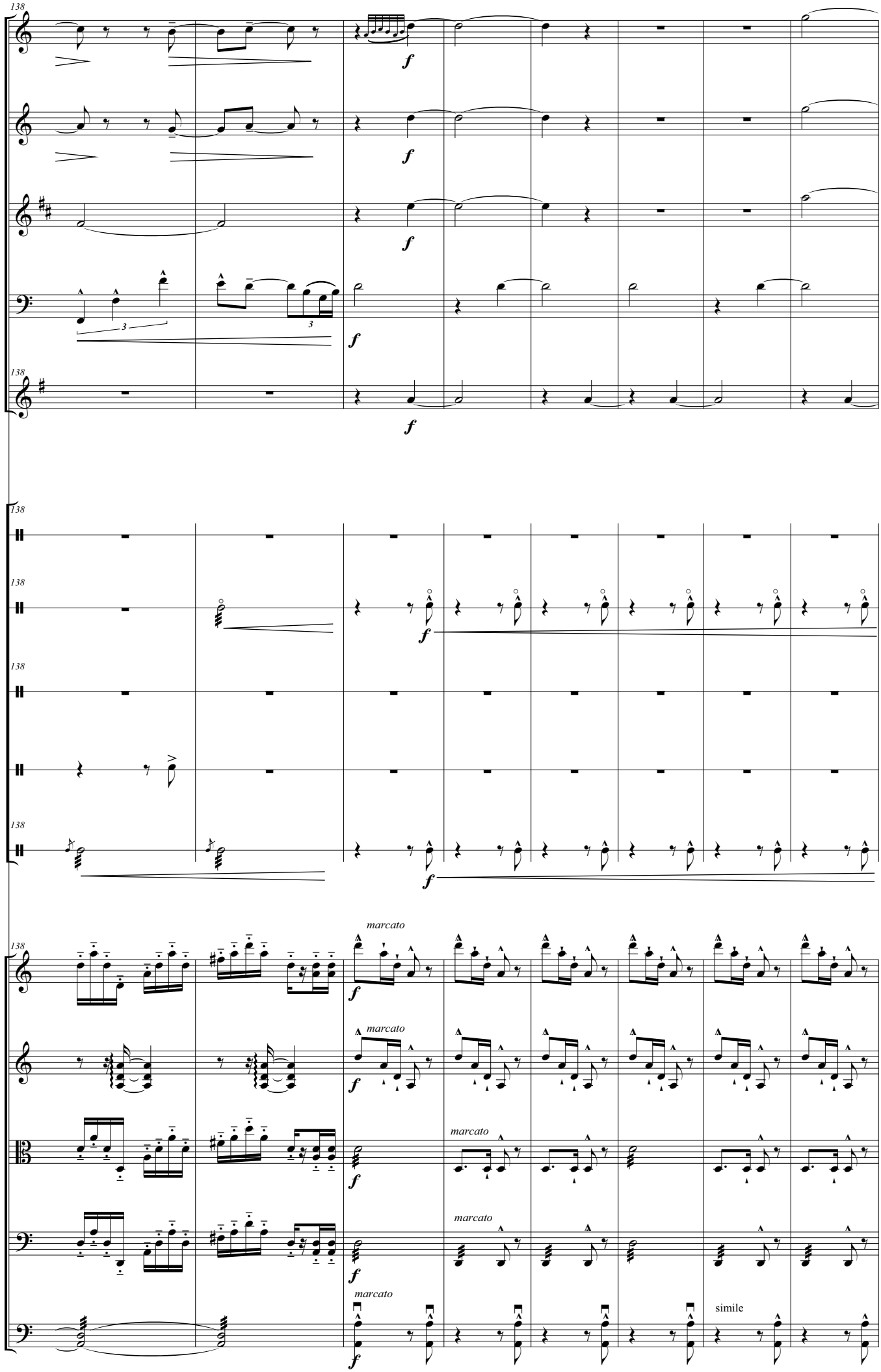
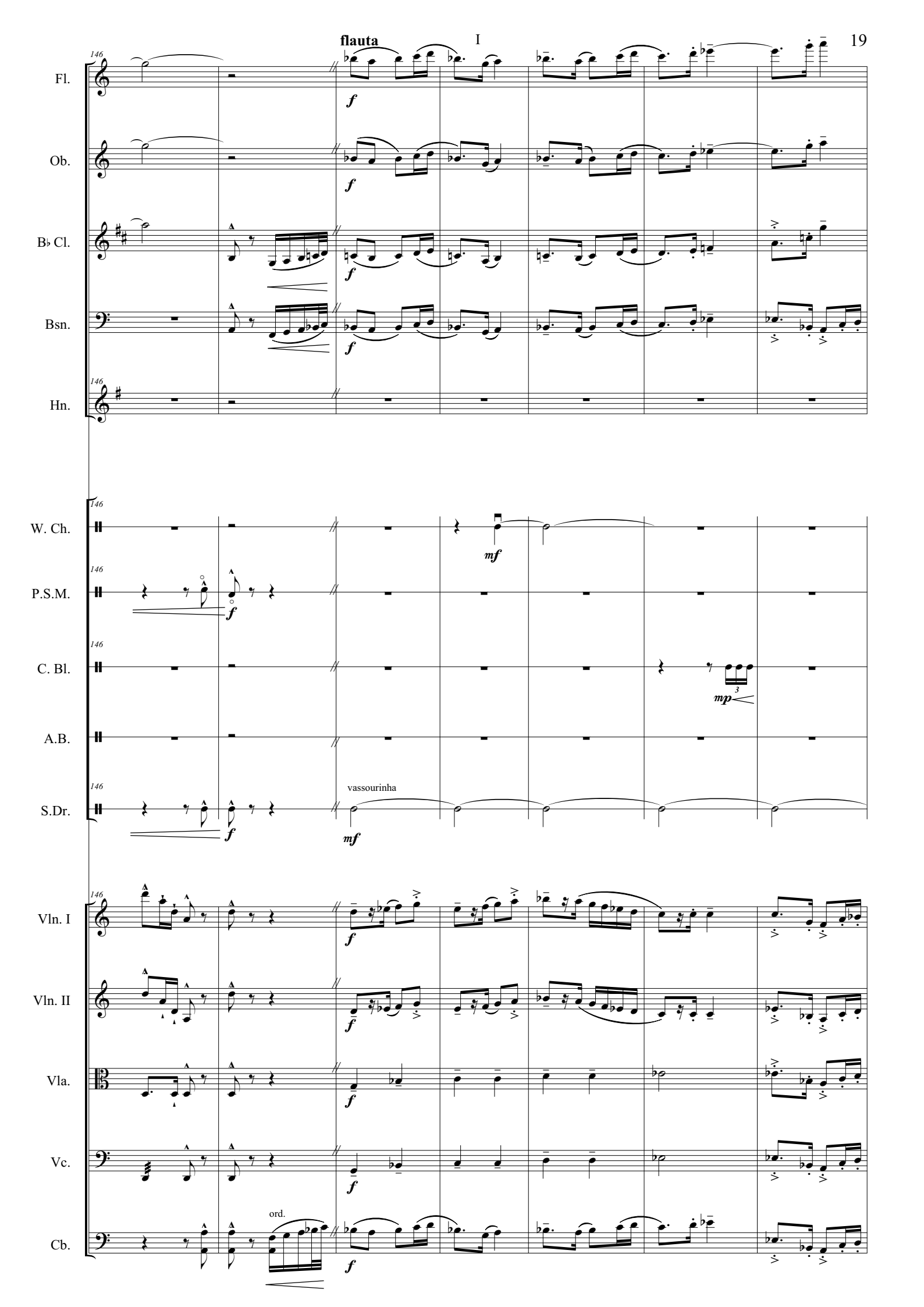
p
ord.
mf
Vln. I
Vln. II
Vla.
Vc.
Cb.


Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
W. Ch.
P.S.M.
C. Bl.
A.B.
S.Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.
138
f
marcato
simile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Ob.
B♭ Cl.
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Hn.
W. Ch.
P.S.M.
C. Bl.
A.B.
S.Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mf
mp
3
vassourinha
ord.

I

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

W. Ch.

P.S.M.

C. Bl.

A.B.

S.Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

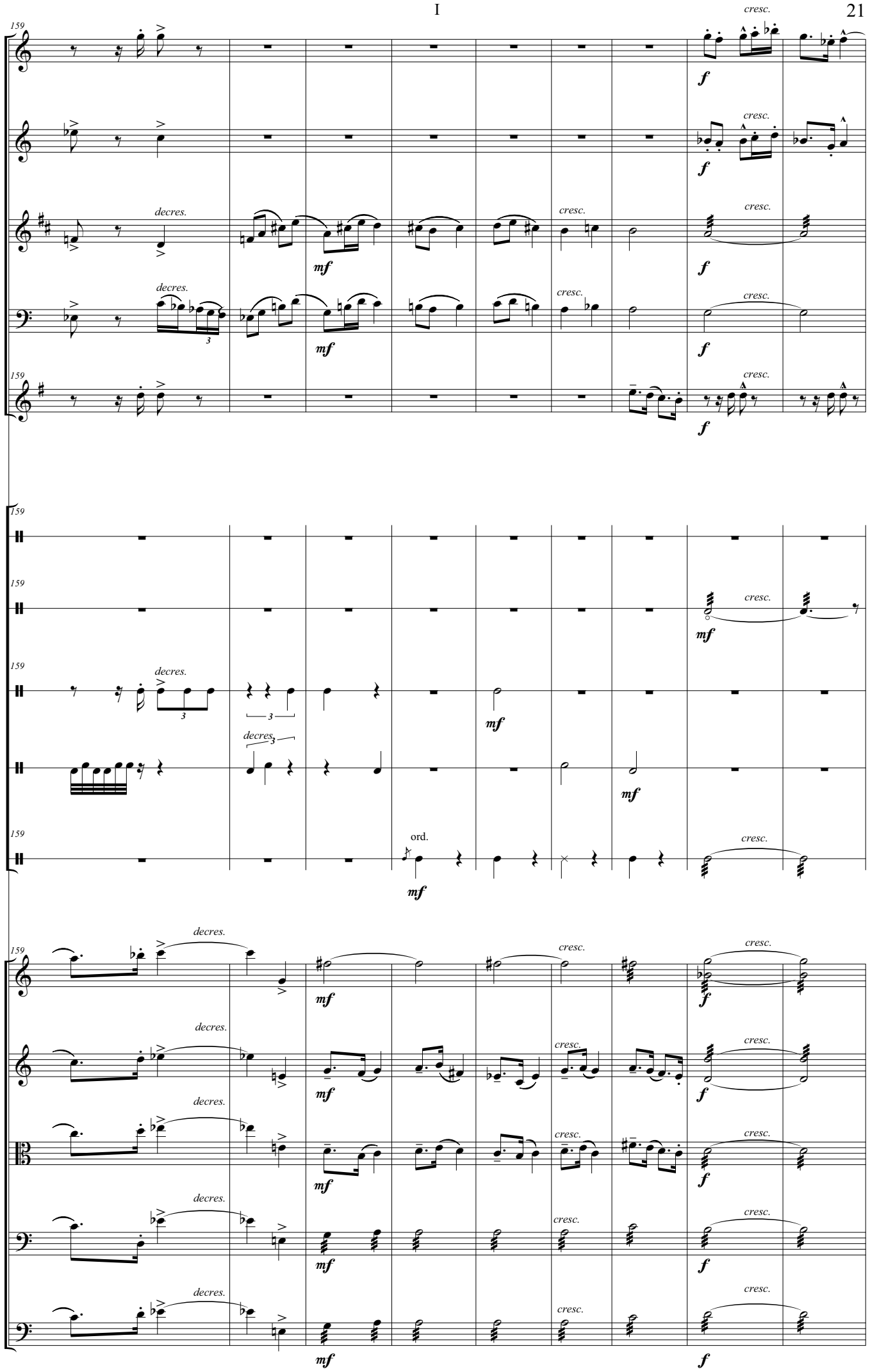
153

cresc.

ff

mf

f


159
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Ob.
B♭ Cl.
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Hn.
W. Ch.
P.S.M.
C. Bl.
A.B.
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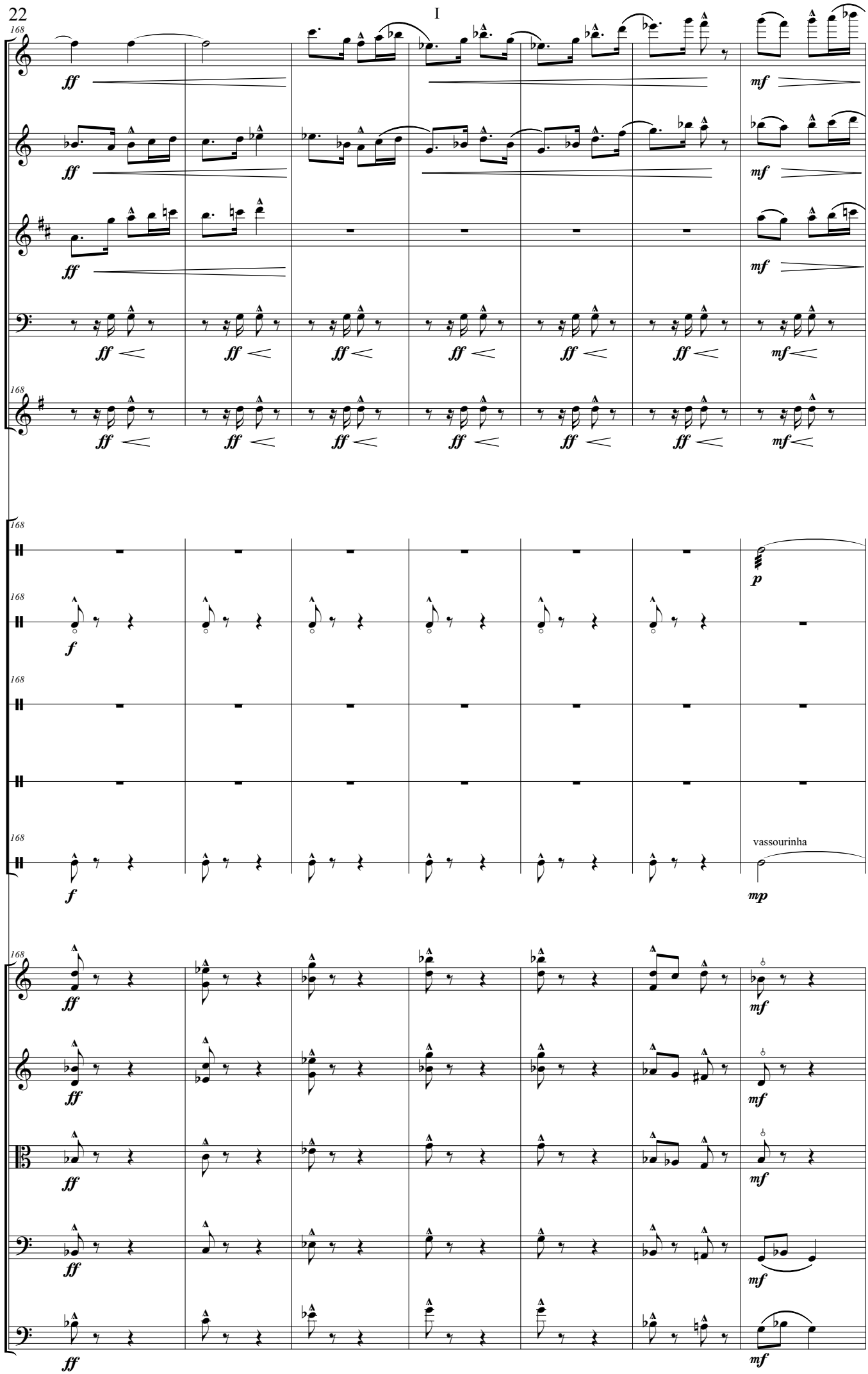
Vln. II
Vla.
Vc.
Cb.
decres.
cresc.
mf
f
ord.
3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Ob.
B♭ Cl.
Bsn.
Hn.
W. Ch.
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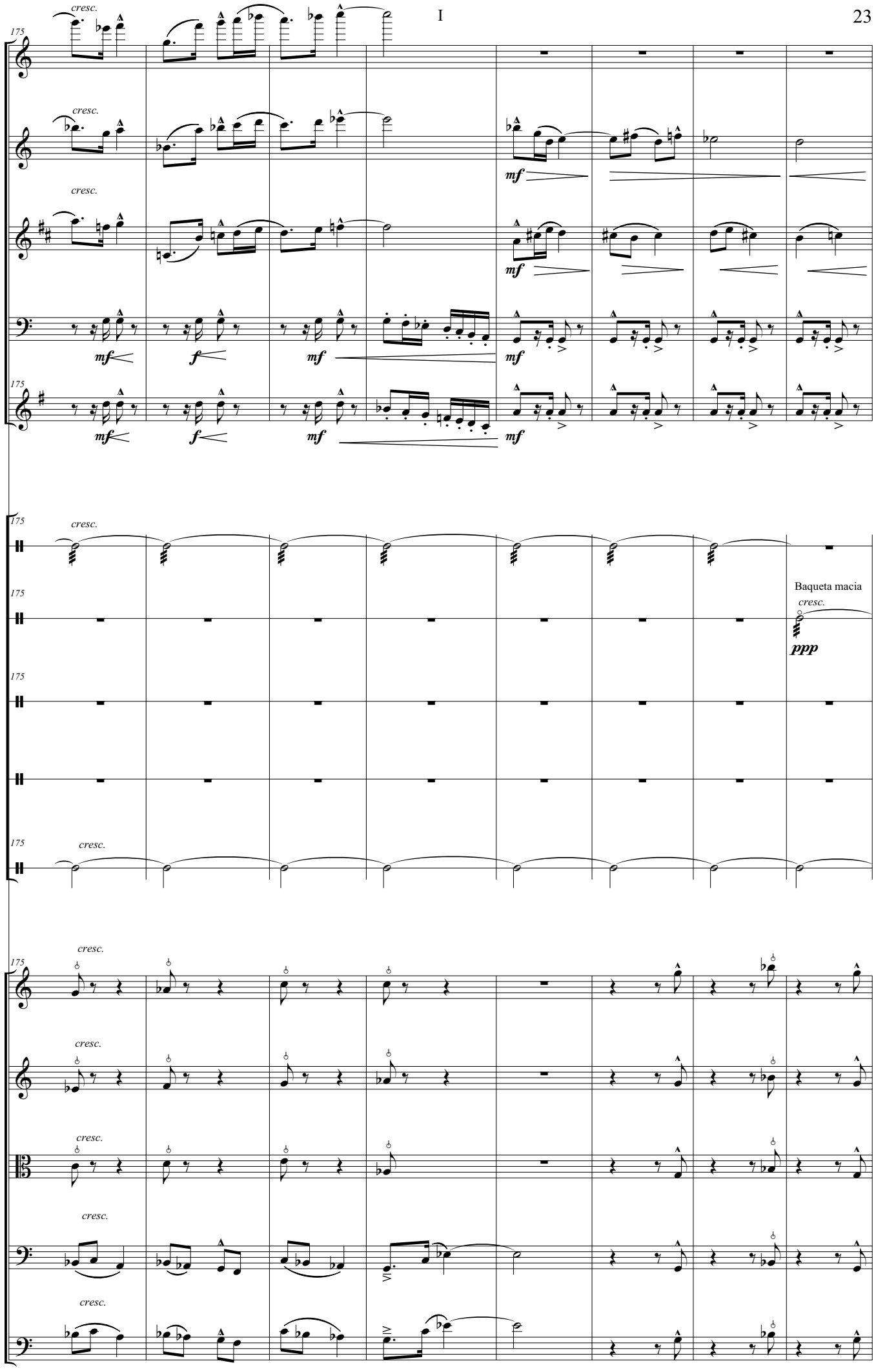
A.B.
S.Dr.
vassourinha
Vln. I
Vln. II
Vla.
Vc.
Cb.


175
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Ob.
B♭ Cl.
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Hn.
W. Ch.
P.S.M.
C. Bl.
A.B.
S.Dr.
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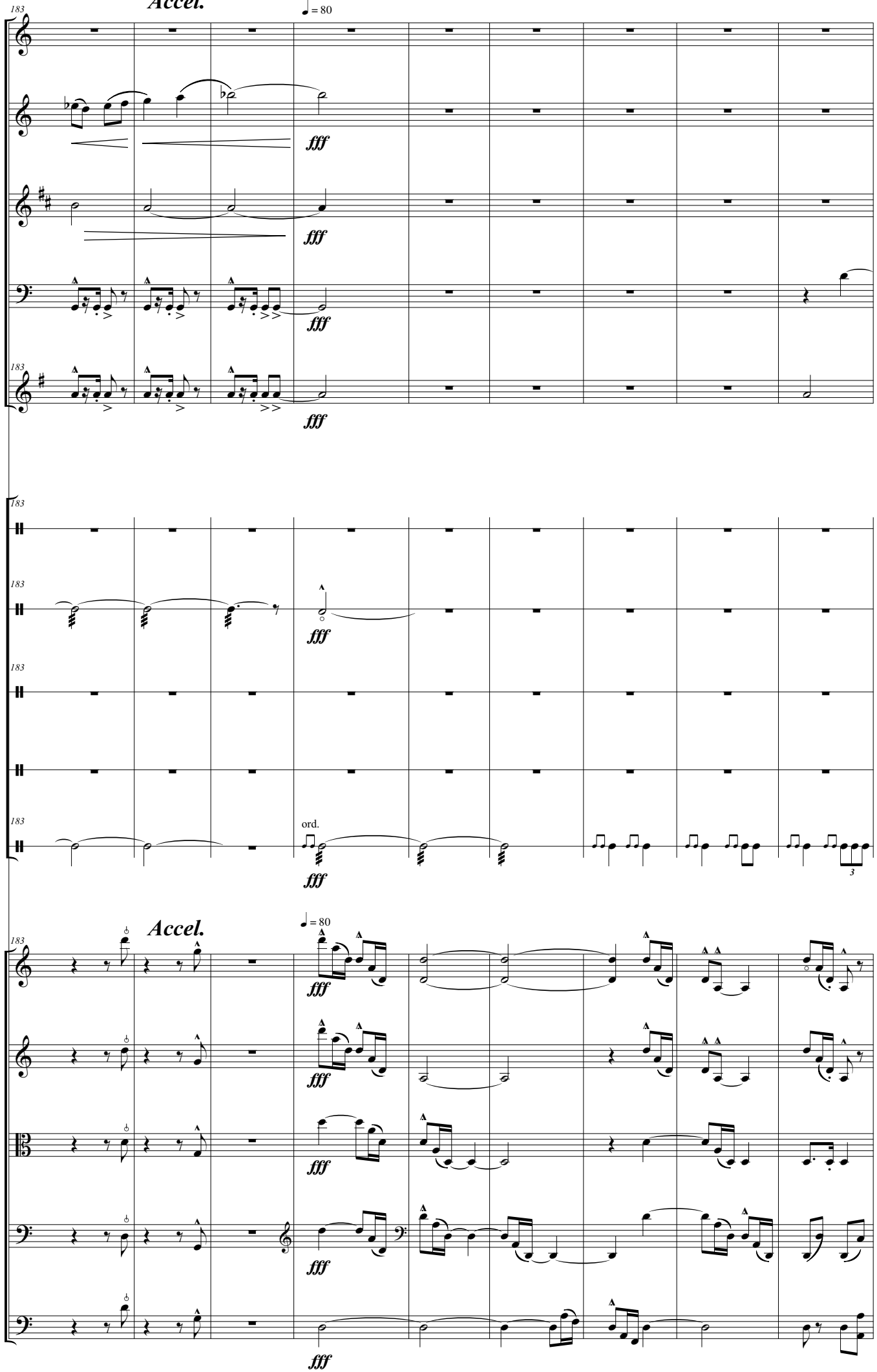
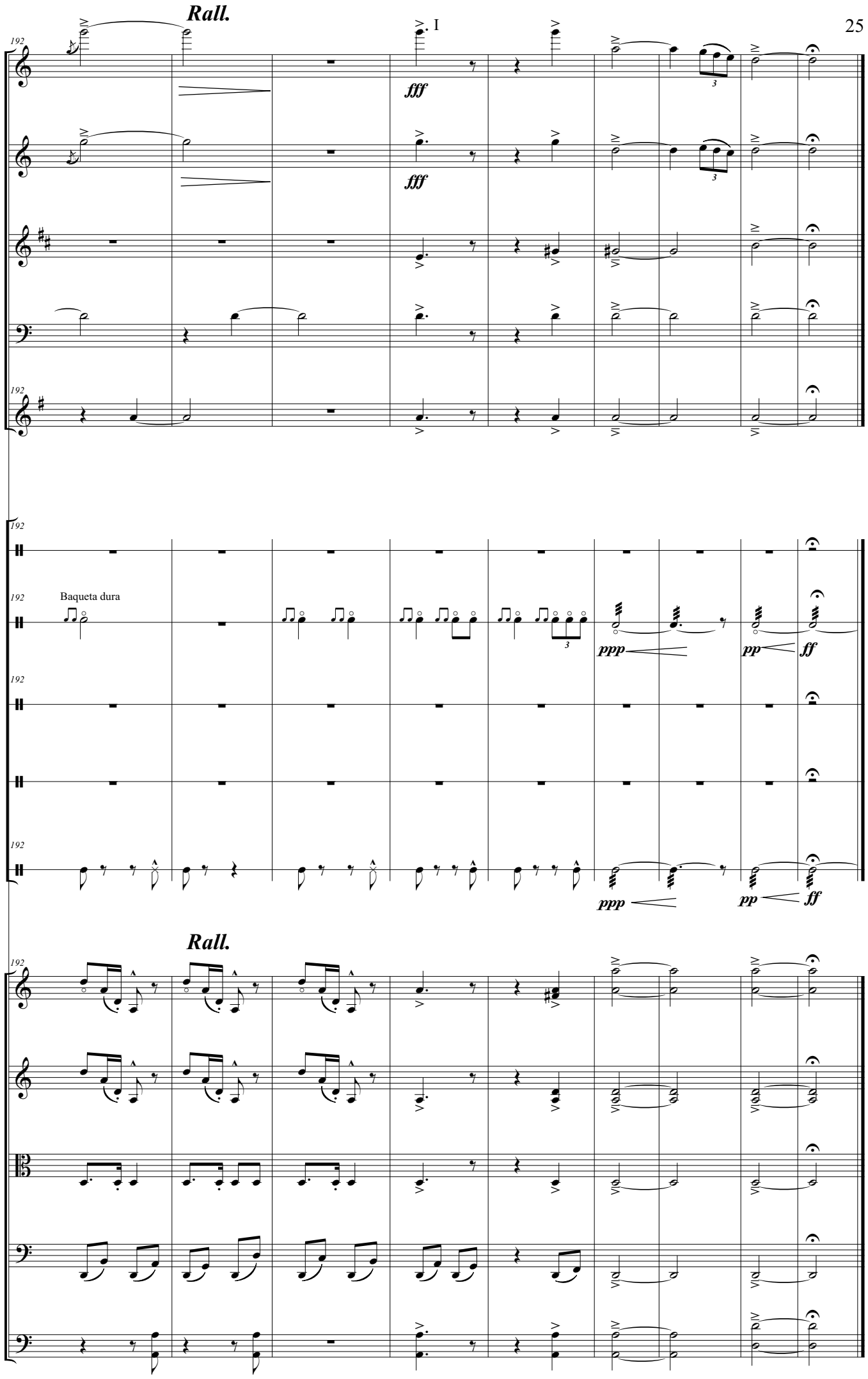
Vln. II
Vla.
Vc.
Cb.
cresc.
mf
f
Baqueta macia
ppp


Accel.
♩ = 80
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
W. Ch.
P.S.M.
C. Bl.
A.B.
S.Dr.
ord.
Vln. I
Vln. II
Vla.
Vc.
Cb.
fff

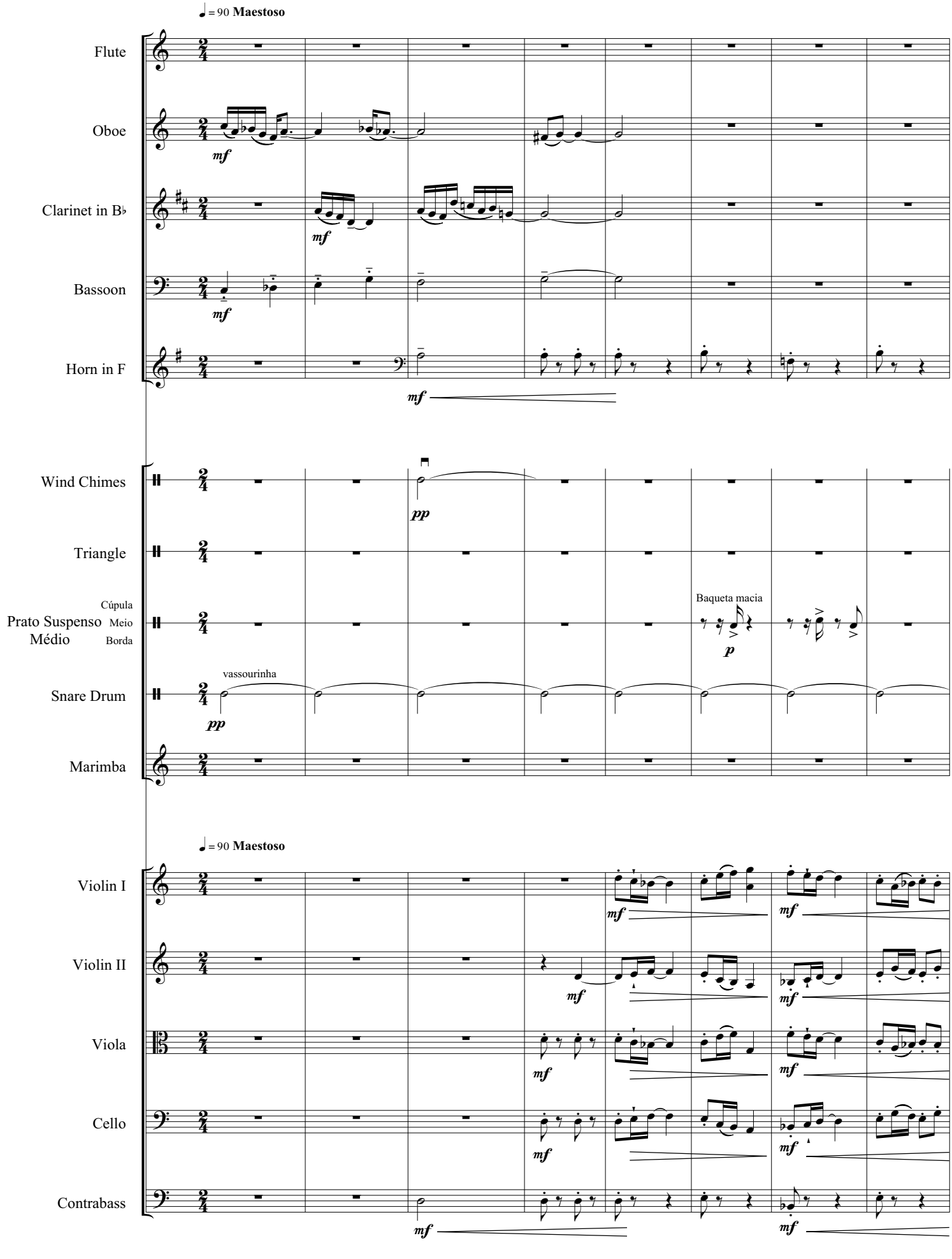

Rall.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
fff
fff
W. Ch.
P.S.M.
Baqueta dura
C. Bl.
A.B.
S.Dr.
ppp
pp
ff
Rall.
Vln. I
Vln. II
Vla.
Vc.
Cb.

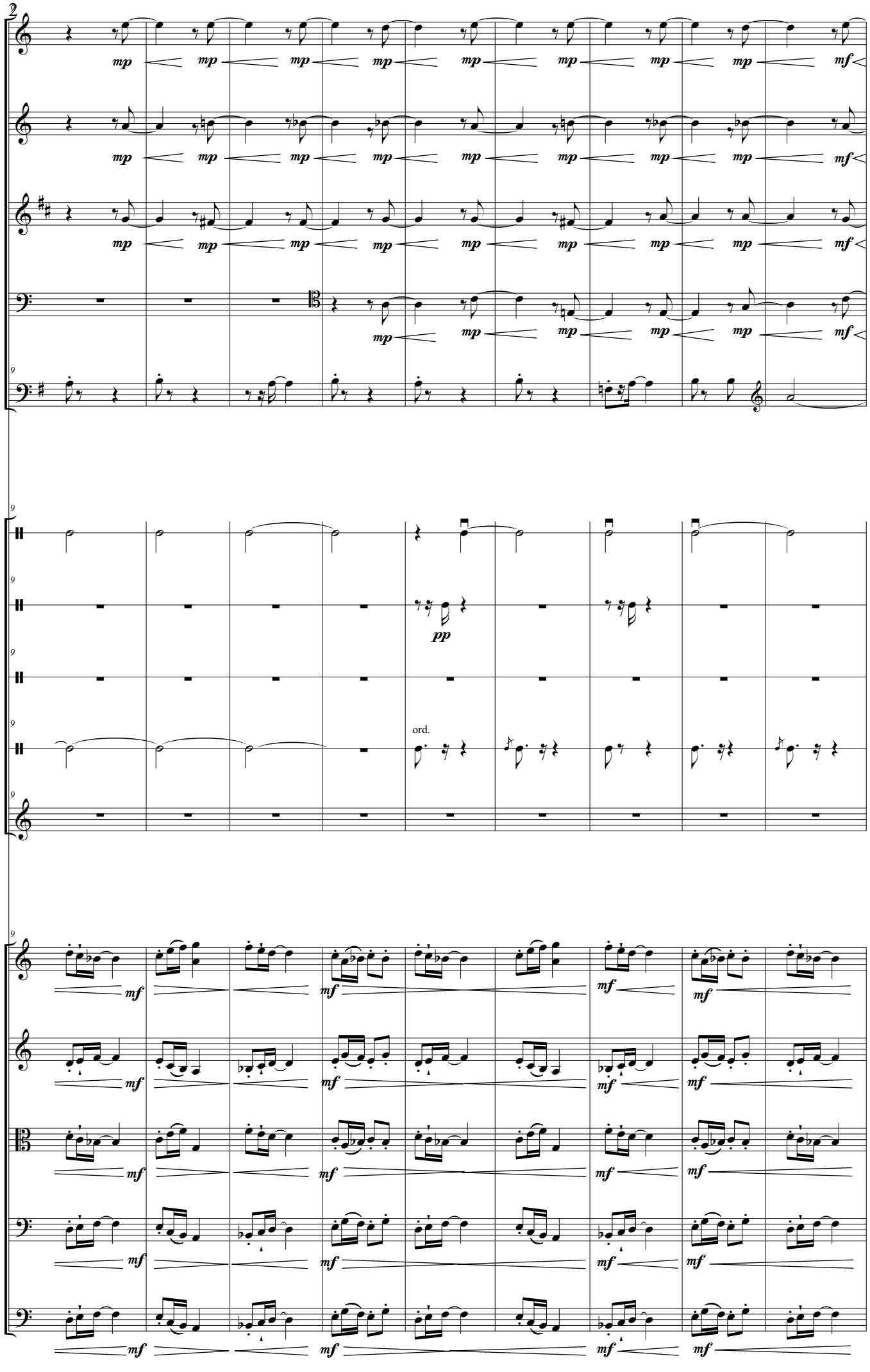
Score

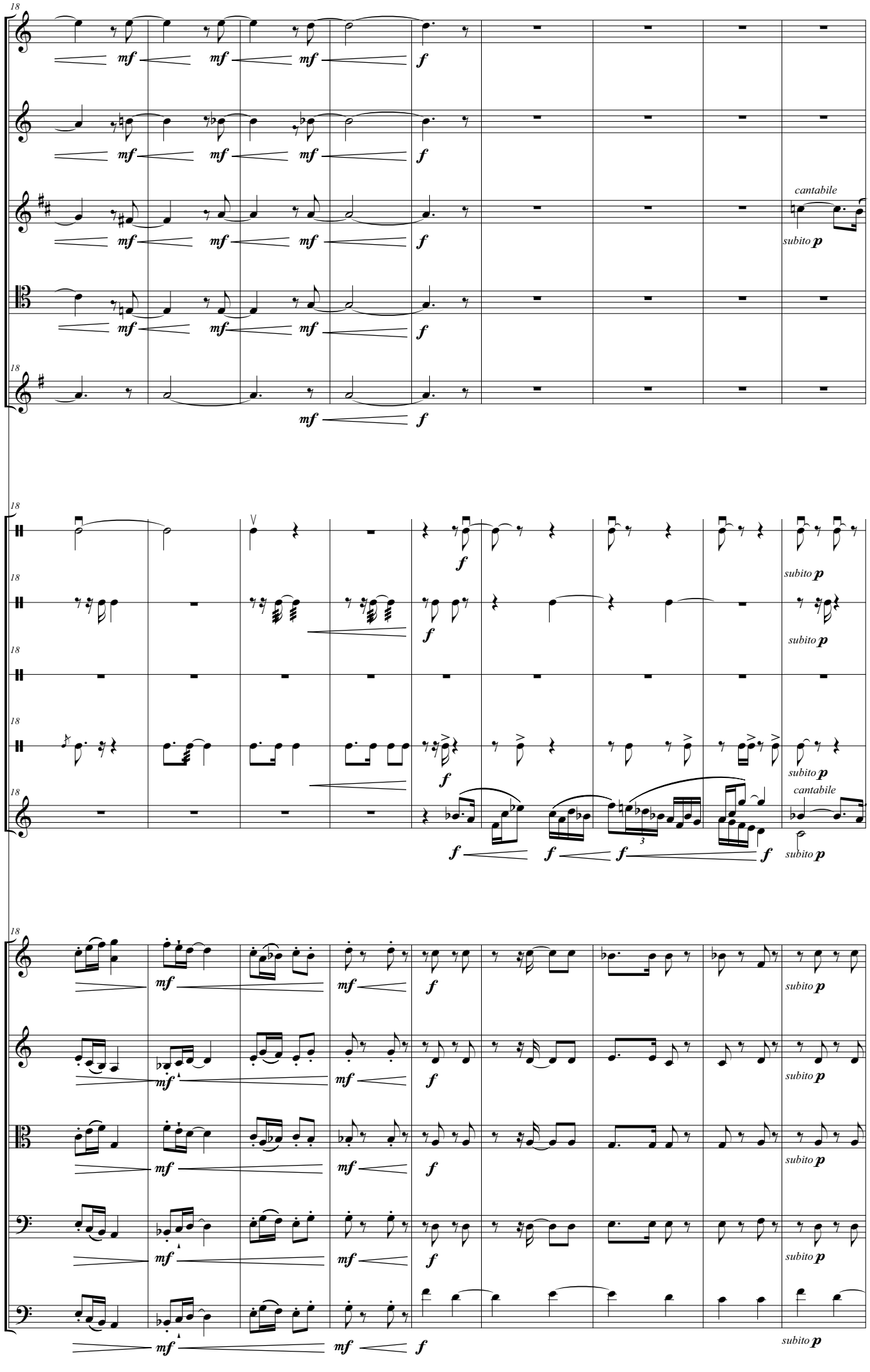
II

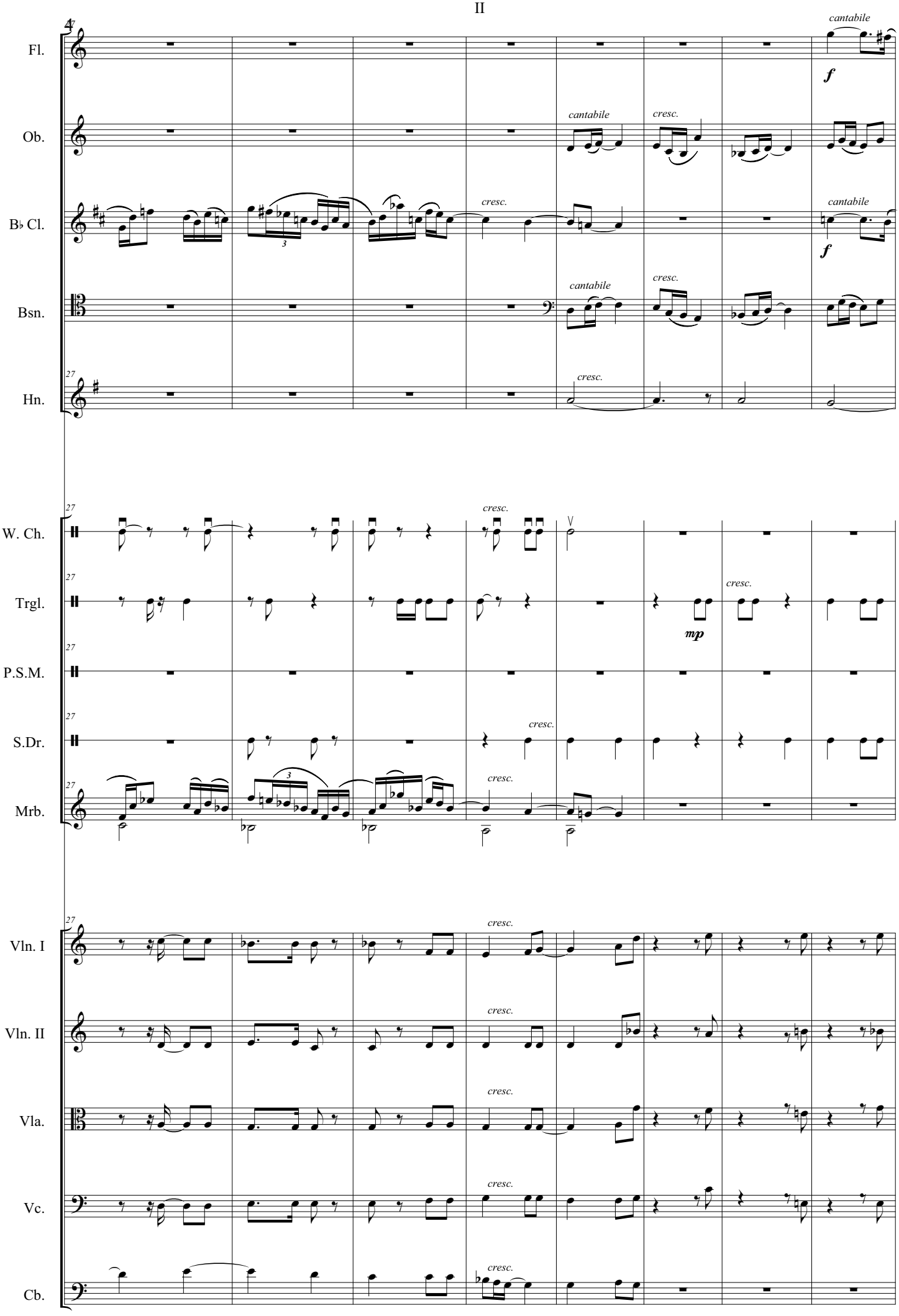
Batuque

AZAEL NETO




2
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
W. Ch.
Trgl.
P.S.M.
S.Dr.
Mrb.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf
pp
ord.


Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
W. Ch.
Trgl.
P.S.M.
S.Dr.
Mrb.
Vln. I
Vln. II
Vla.
Vc.
Cb.
cantabile
subito p
mf
f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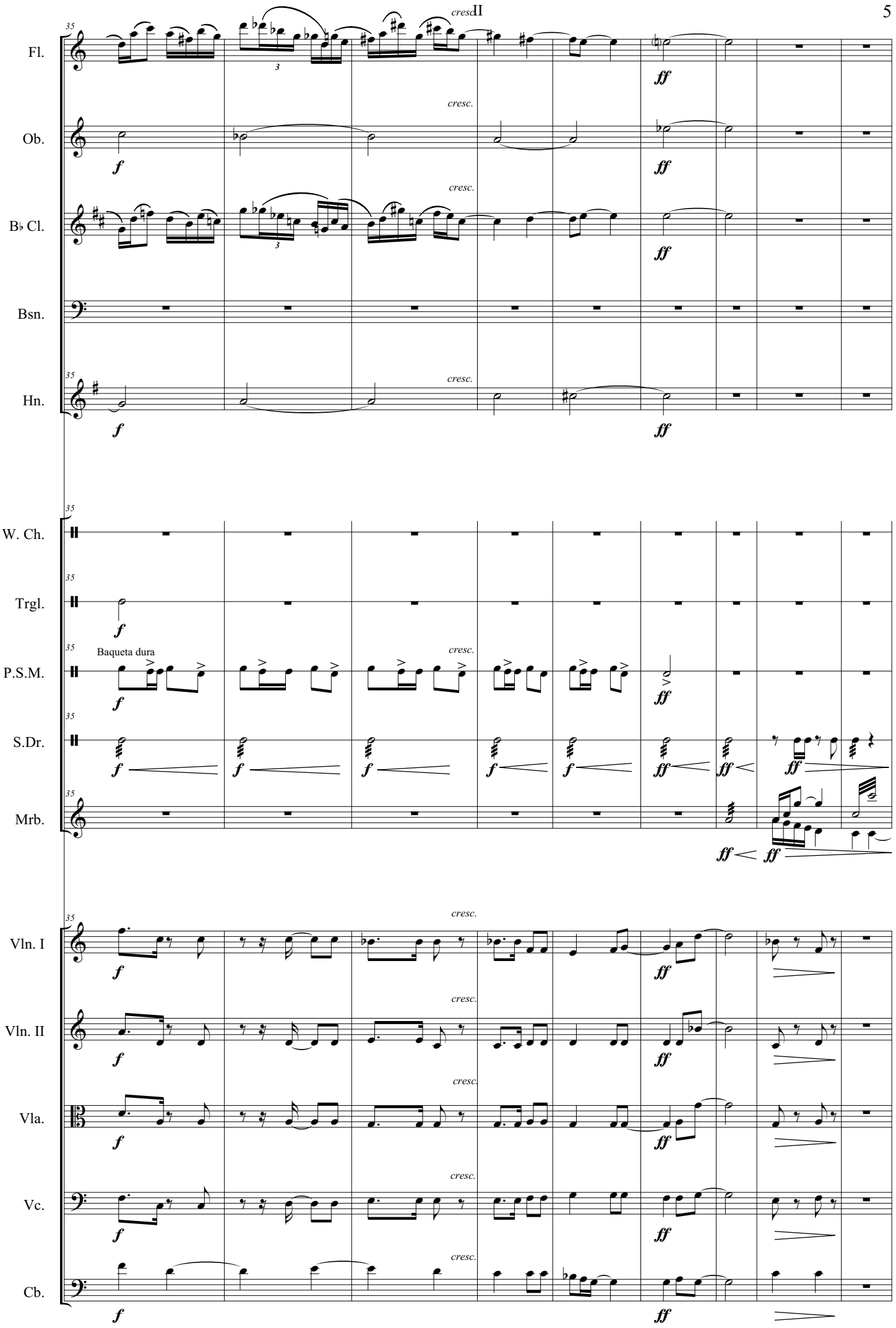
Ob.
B♭ Cl.
Bsn.
Hn.
W. Ch.
Trgl.
P.S.M.
S.Dr.
Mrb.
Vln. I
Vln. II
Vla.
Vc.
Cb.
cantabile
cresc.
f
mp
27


cresII
35
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
W. Ch.
Trgl.
P.S.M.
Baqueta dura
S.Dr.
Mrb.
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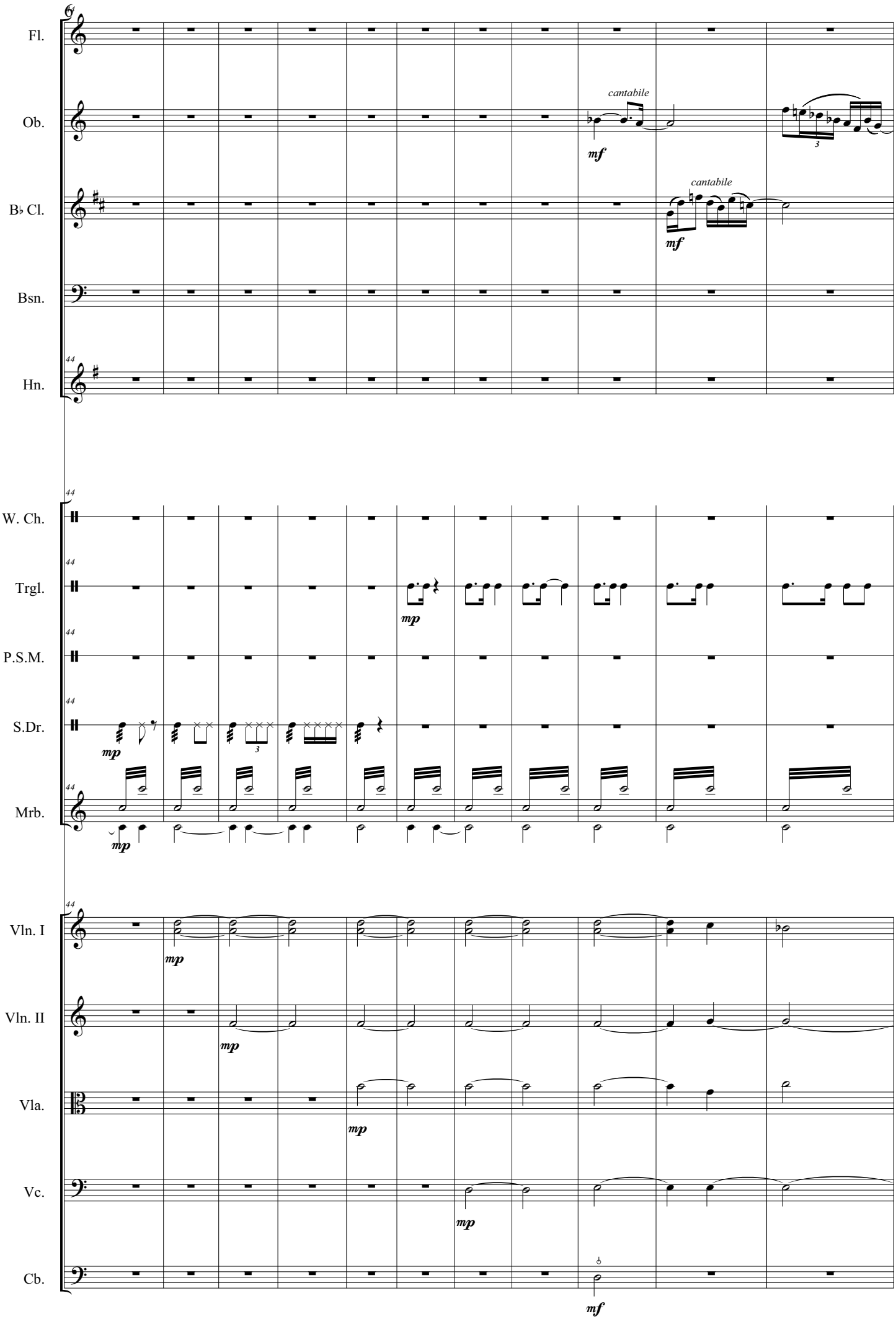
Vln. II
Vla.
Vc.
Cb.
cresc.
f
ff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Ob.
cantabile
mf
B♭ Cl.
cantabile
mf
Bsn.
Hn.
W. Ch.
Trgl.
mp
P.S.M.
S.Dr.
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Mrb.
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Vln. II
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Vla.
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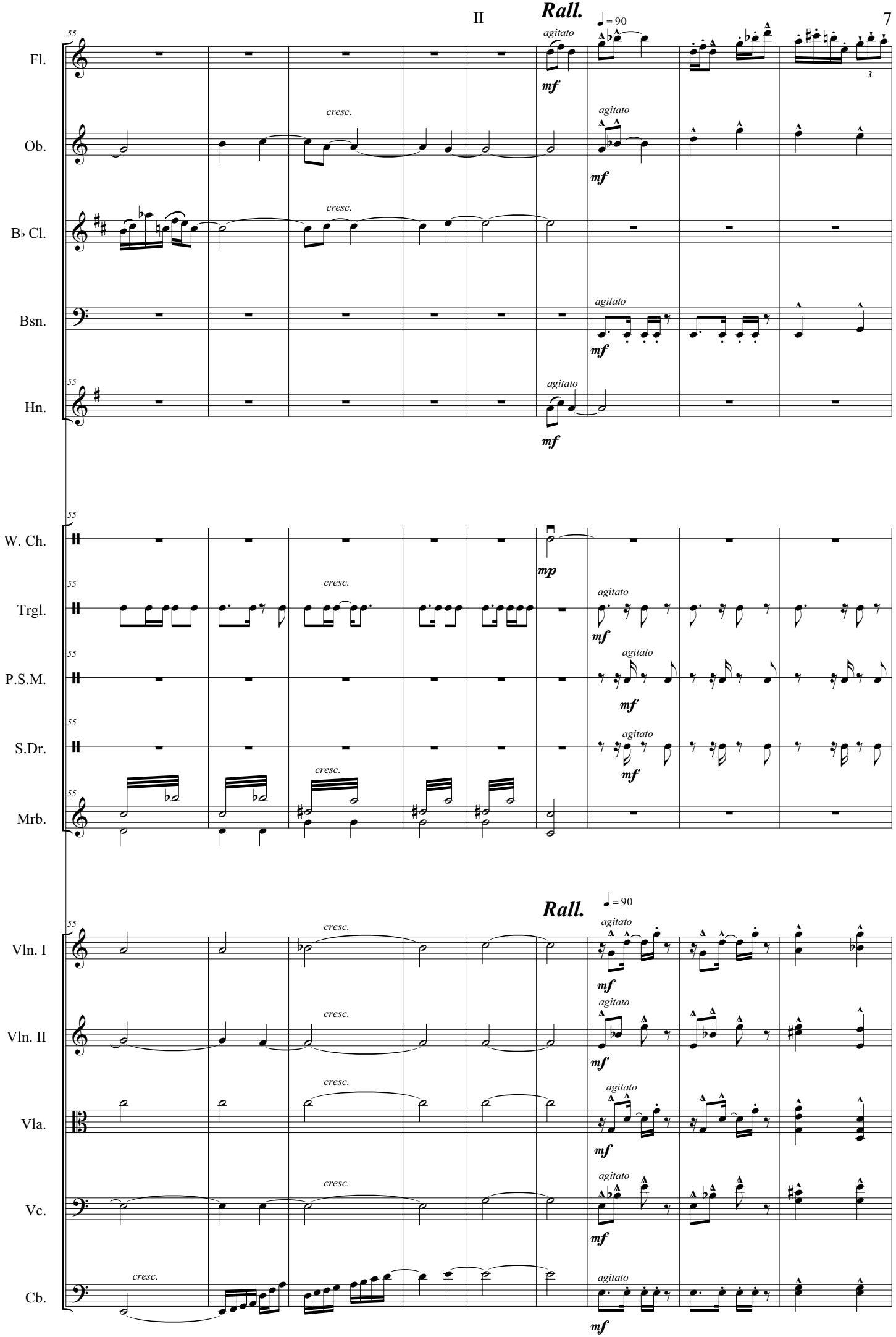
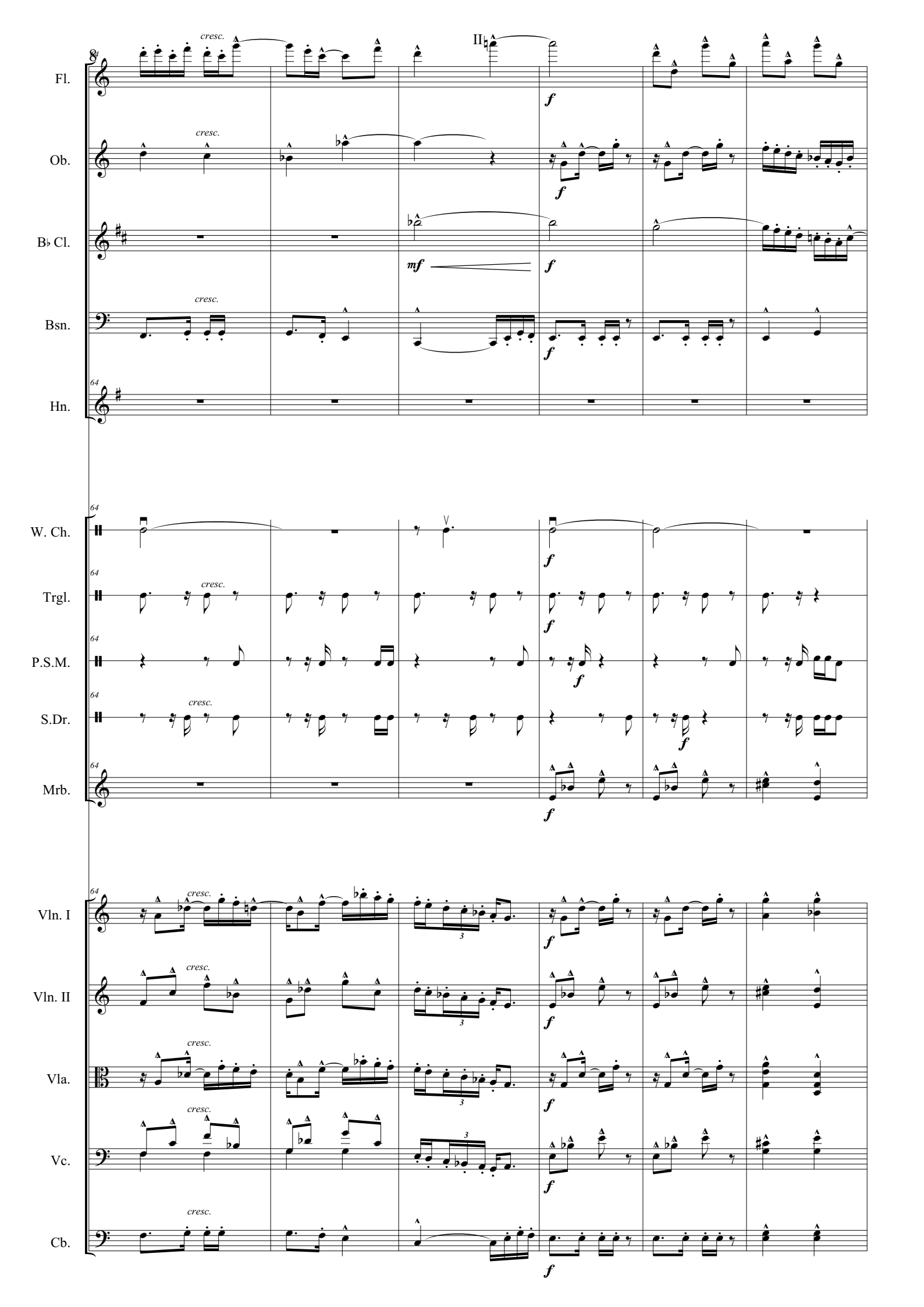
Vc.
mp
Cb.
mf


Rall.
= 90
agitato
mf
cresc.
mp
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
W. Ch.
Trgl.
P.S.M.
S.Dr.
Mrb.
Vln. I
Vln. II
Vla.
Vc.
Cb.


II
Fl.
Ob.
B♭ Cl.
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Hn.
W. Ch.
Trgl.
P.S.M.
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Mrb.
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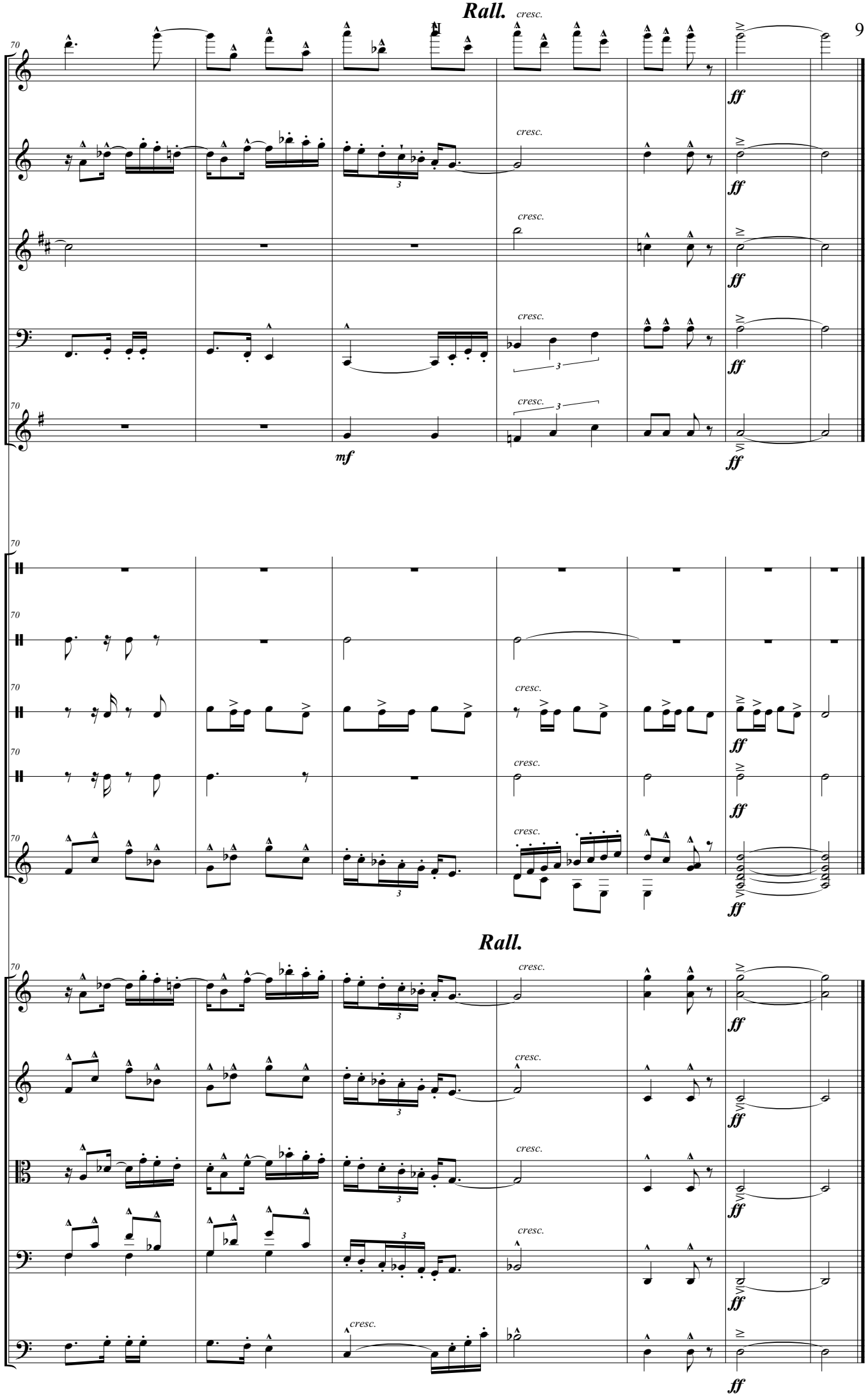
Vln. II
Vla.
Vc.
Cb.
cresc.
mf
f

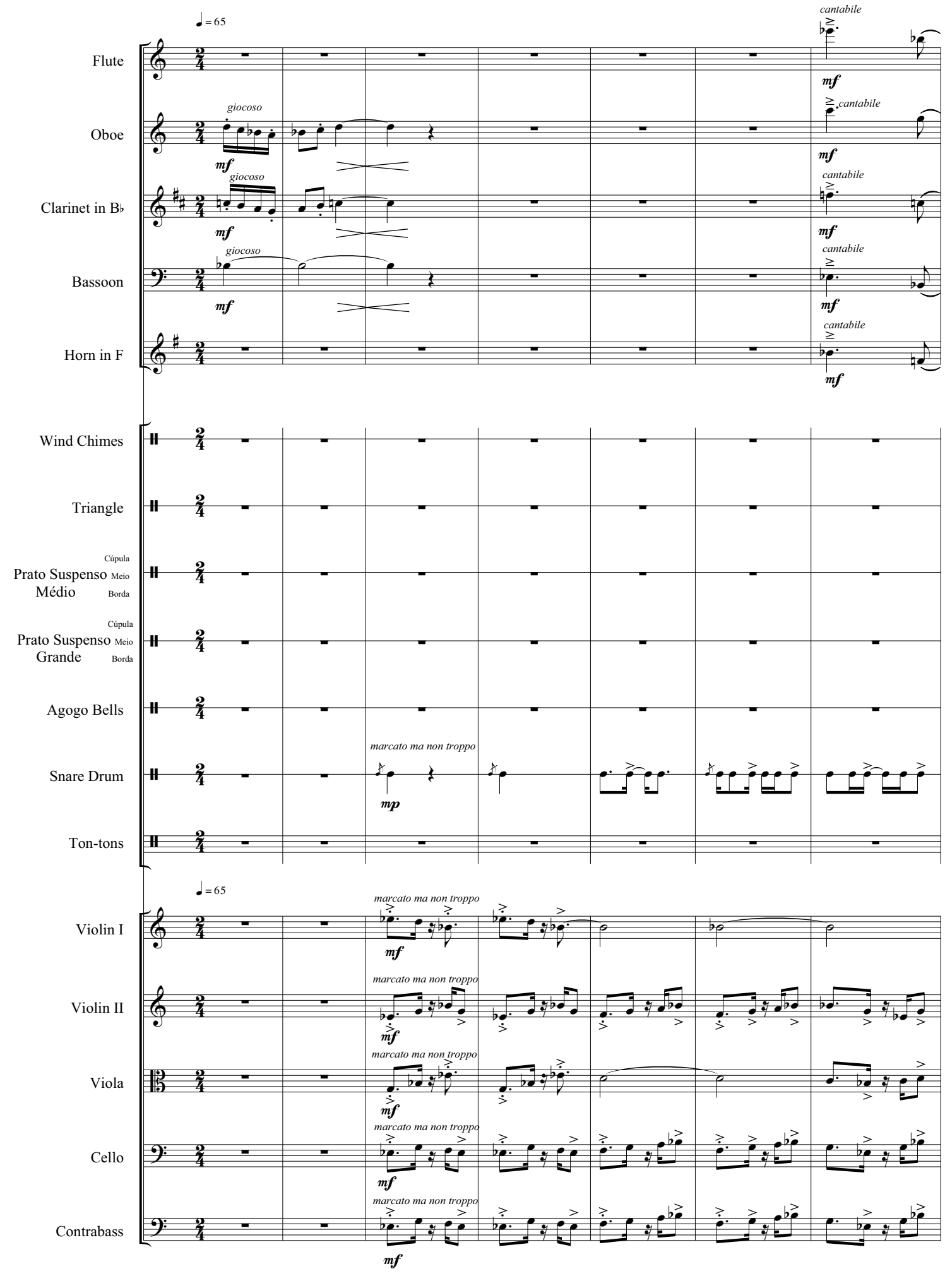

Rall.
cresc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
mf
ff
W. Ch.
Trgl.
P.S.M.
S.Dr.
Mrb.
Rall.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Score

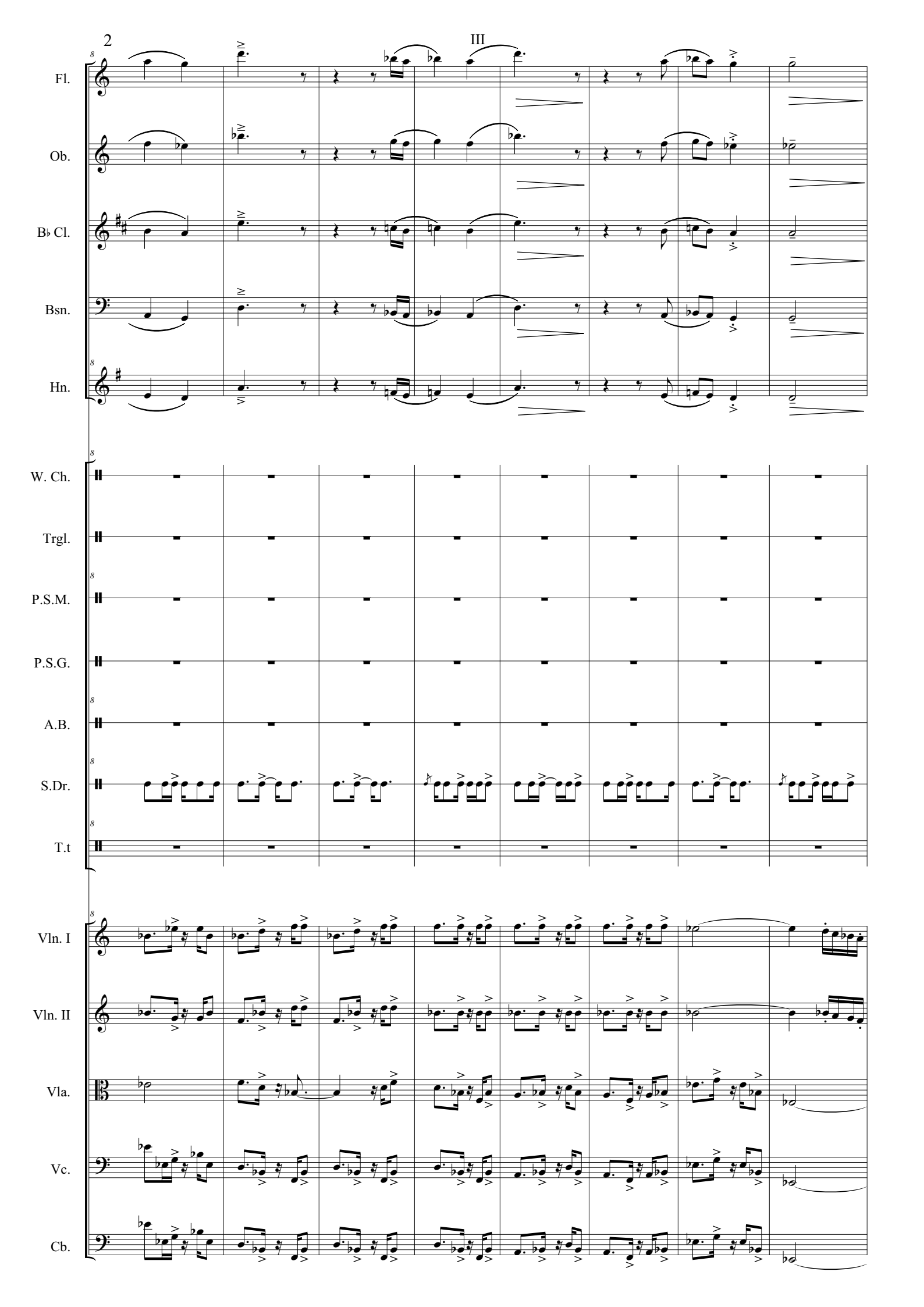
III

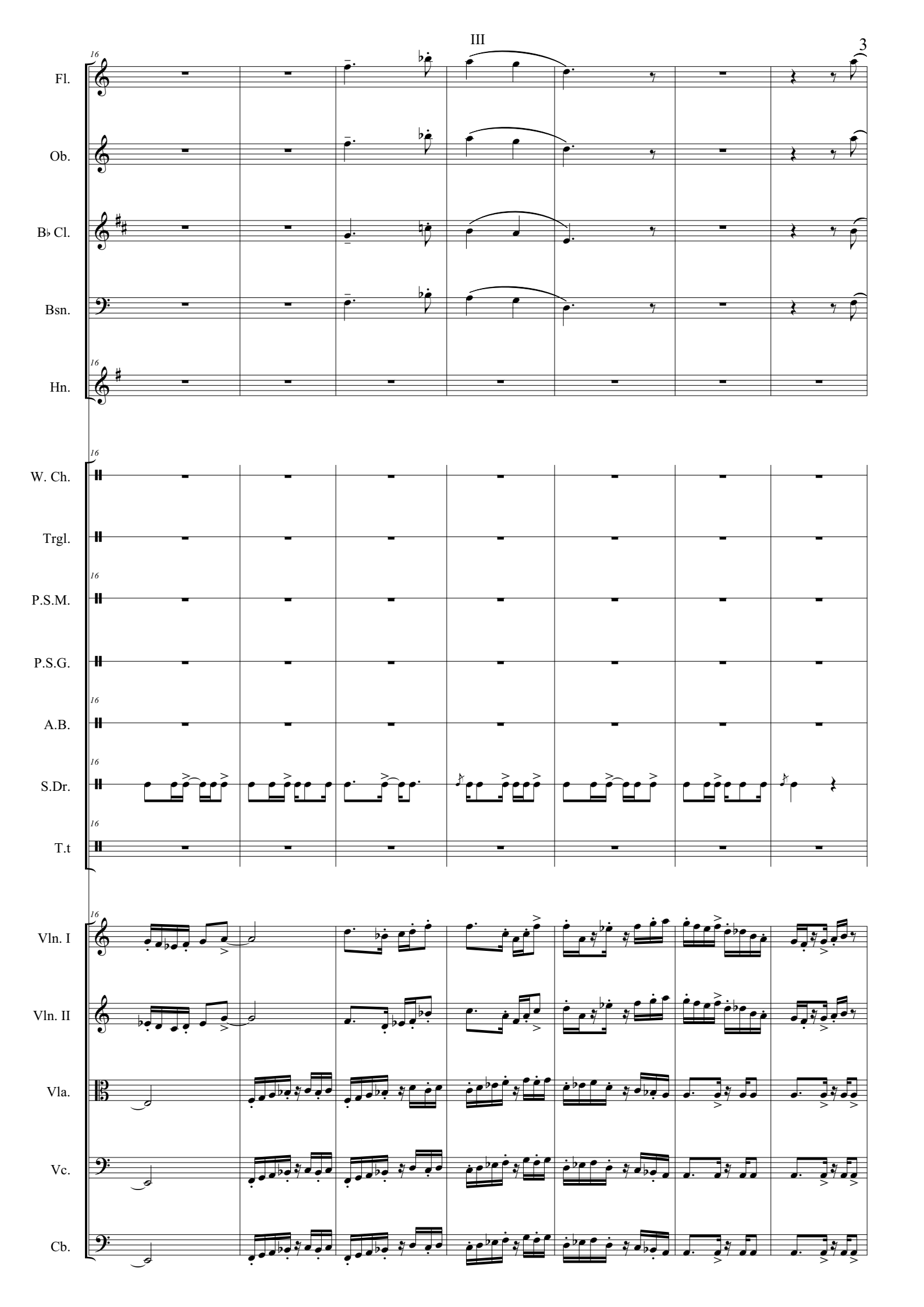
Cateretê

AZAEL NETO



III




Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
W. Ch.
Trgl.
P.S.M.
P.S.G.
A.B.
S.Dr.
T.t
Vln. I
Vln. II
Vla.
Vc.
Cb.

III

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

W. Ch.

Trgl.

P.S.M.

P.S.G.

A.B.

S.Dr.

T.t

Vln. I

Vln. II

Vla.

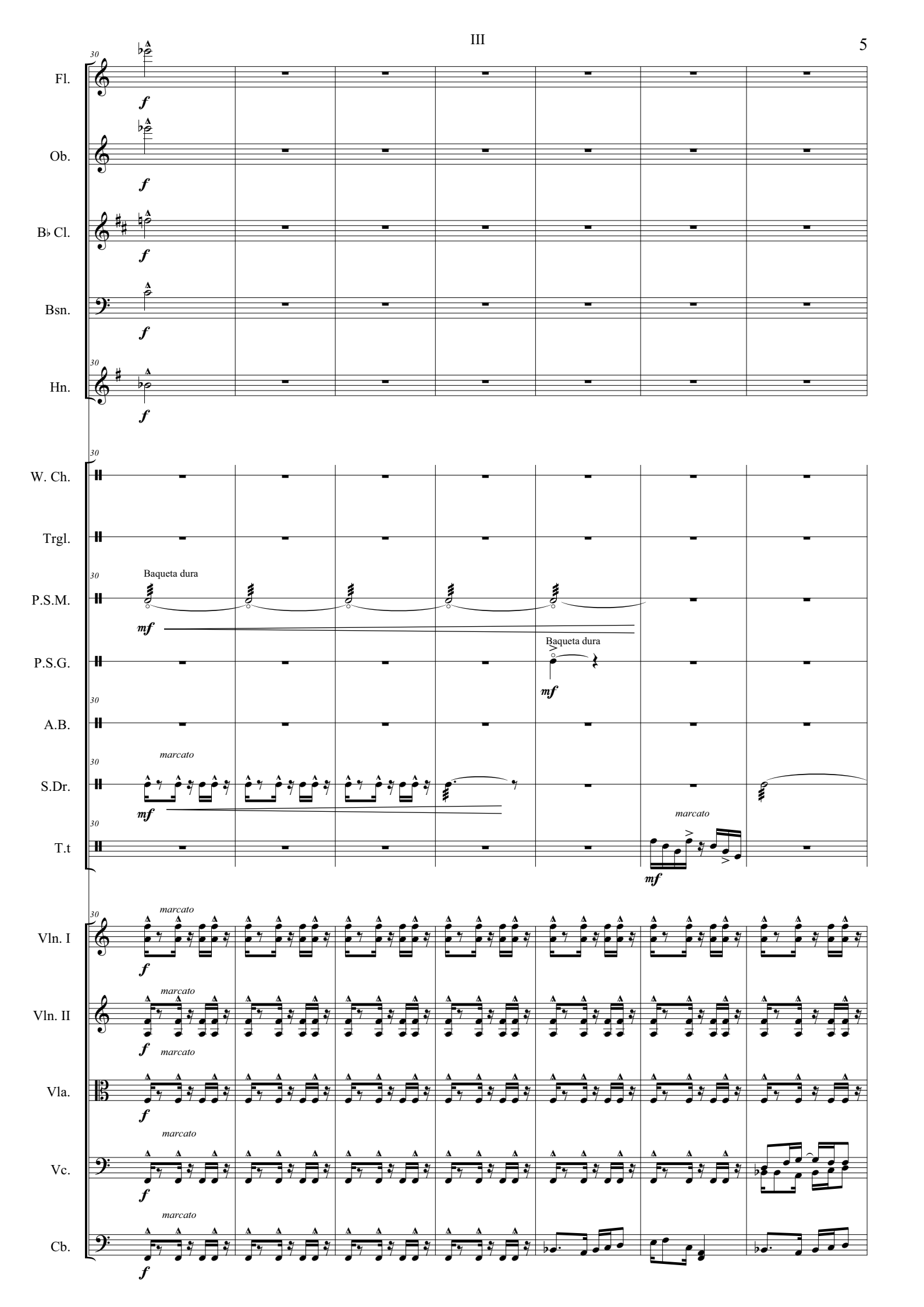
Vc.

Cb.

cresc.

23

3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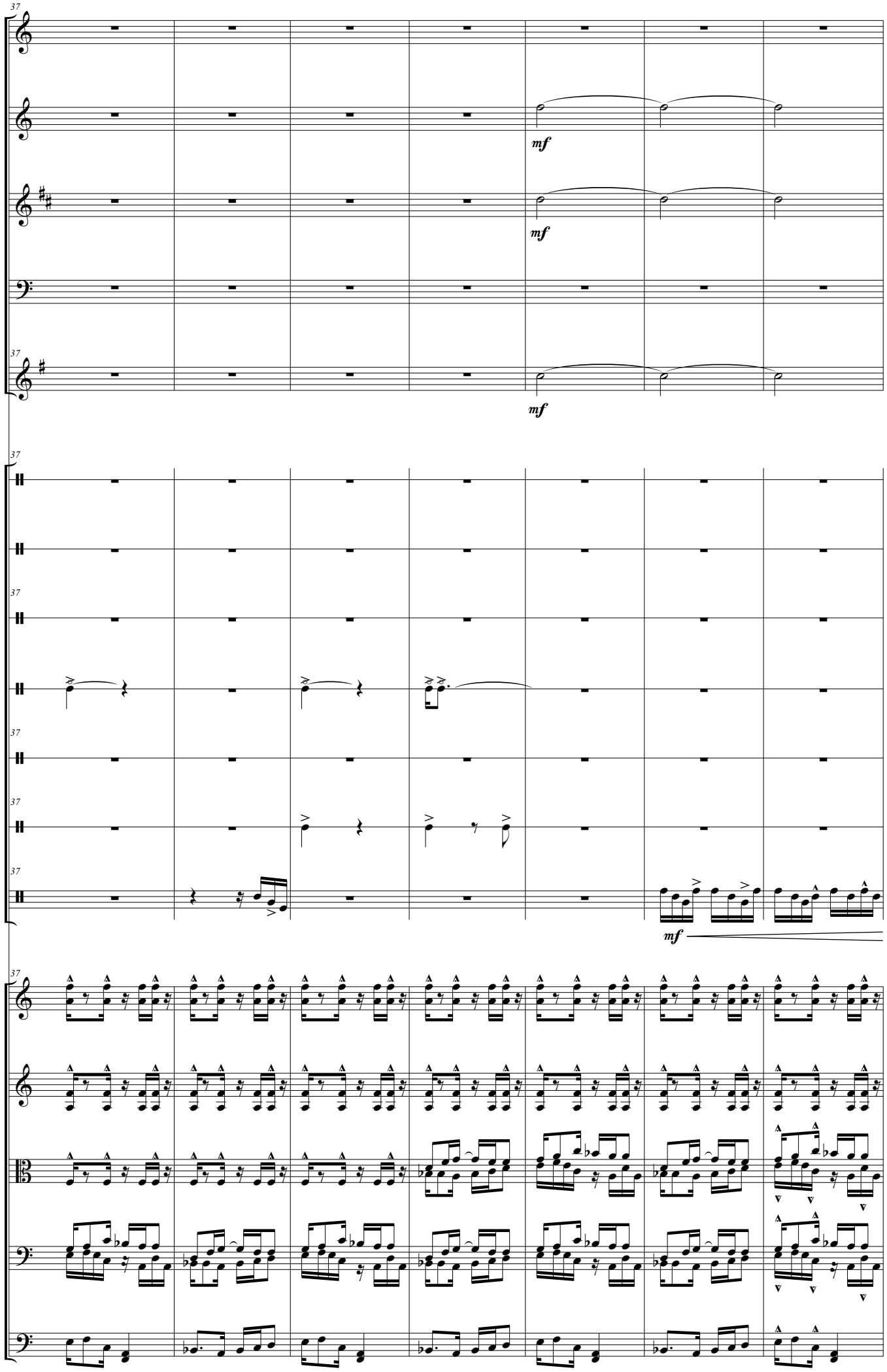
Hn.
W. Ch.
Trgl.
Baqueta dura
P.S.M.
P.S.G.
A.B.
S.Dr.
T.t
marcato
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mf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Ob.
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37
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mf
37
W. Ch.
Trgl.
37
P.S.M.
P.S.G.
37
A.B.
37
S.Dr.
37
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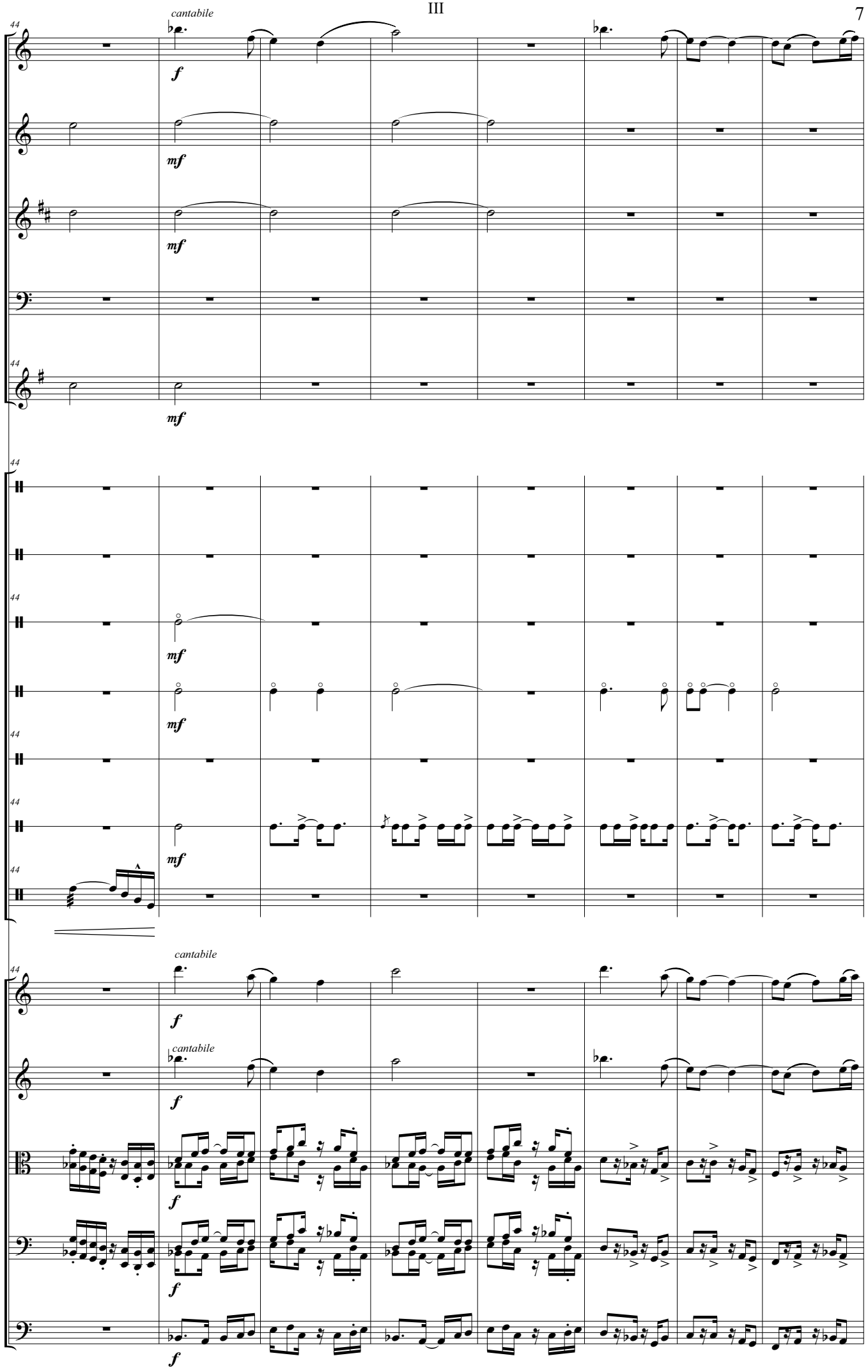
mf
37
Vln. I
Vln. II
Vla.
Vc.
Cb.


Fl.
Ob.
B♭ Cl.
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W. Ch.
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P.S.M.
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T.t
Vln. I
Vln. II
Vla.
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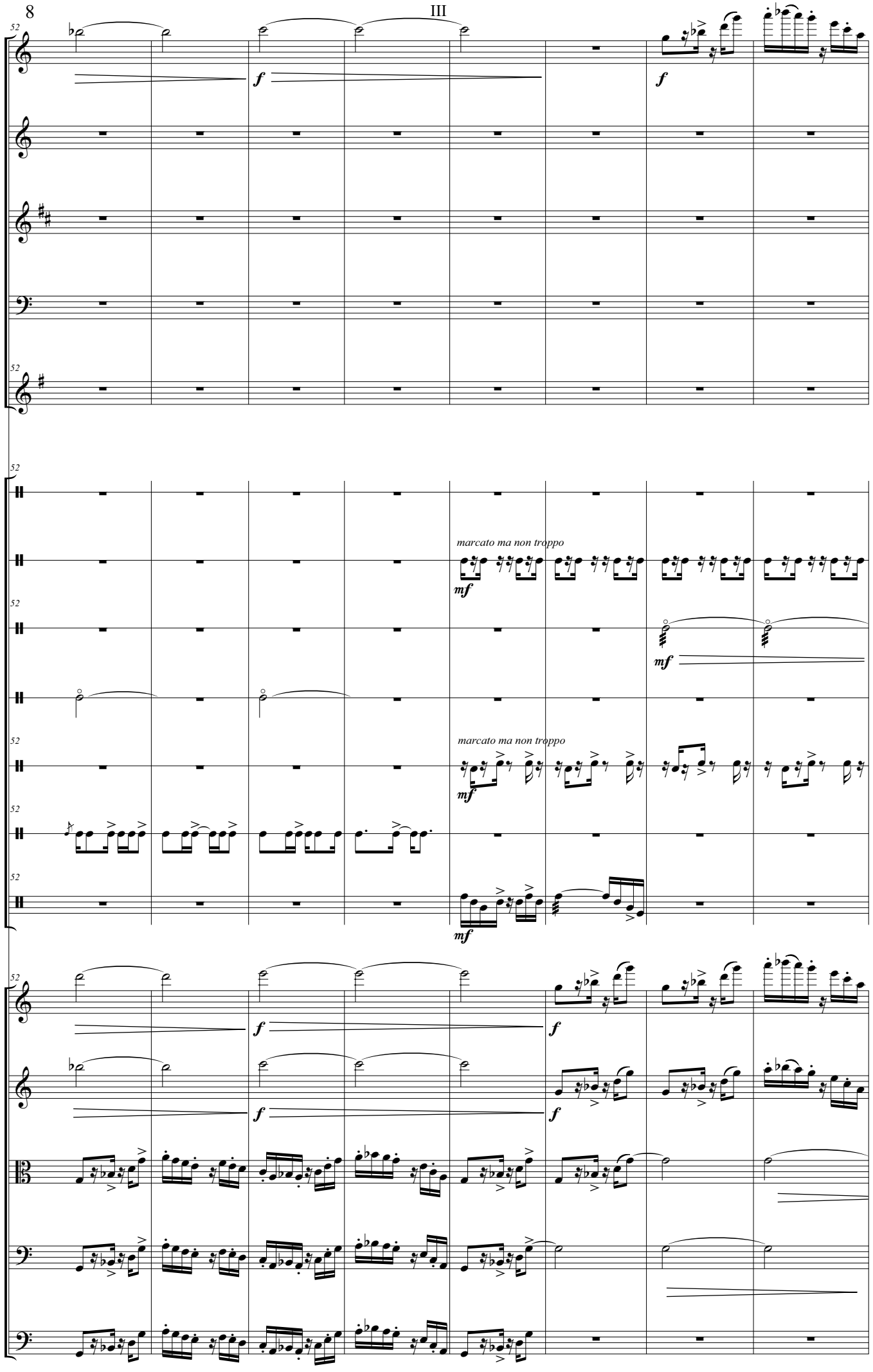
Cb.
cantabile
mf
f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B♭ Cl.
Bsn.
Hn.
W. Ch.
Trgl.
P.S.M.
P.S.G.
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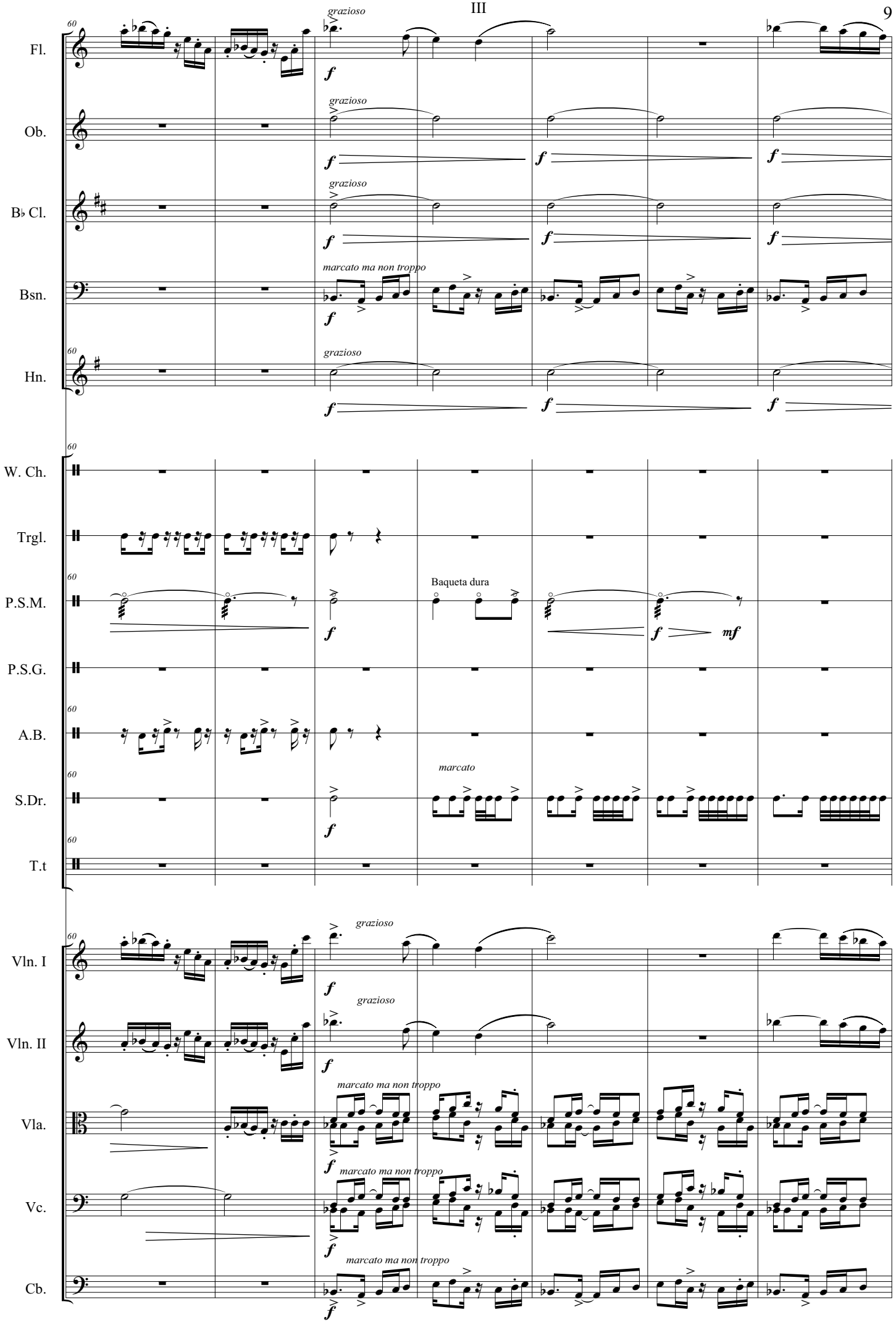
T.t
Vln. I
Vln. II
Vla.
Vc.
Cb.
52
f
mf
marcato ma non troppo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Ob.
B♭ Cl.
Bsn.
Hn.
W. Ch.
Trgl.
P.S.M.
P.S.G.
A.B.
S.Dr.
T.t
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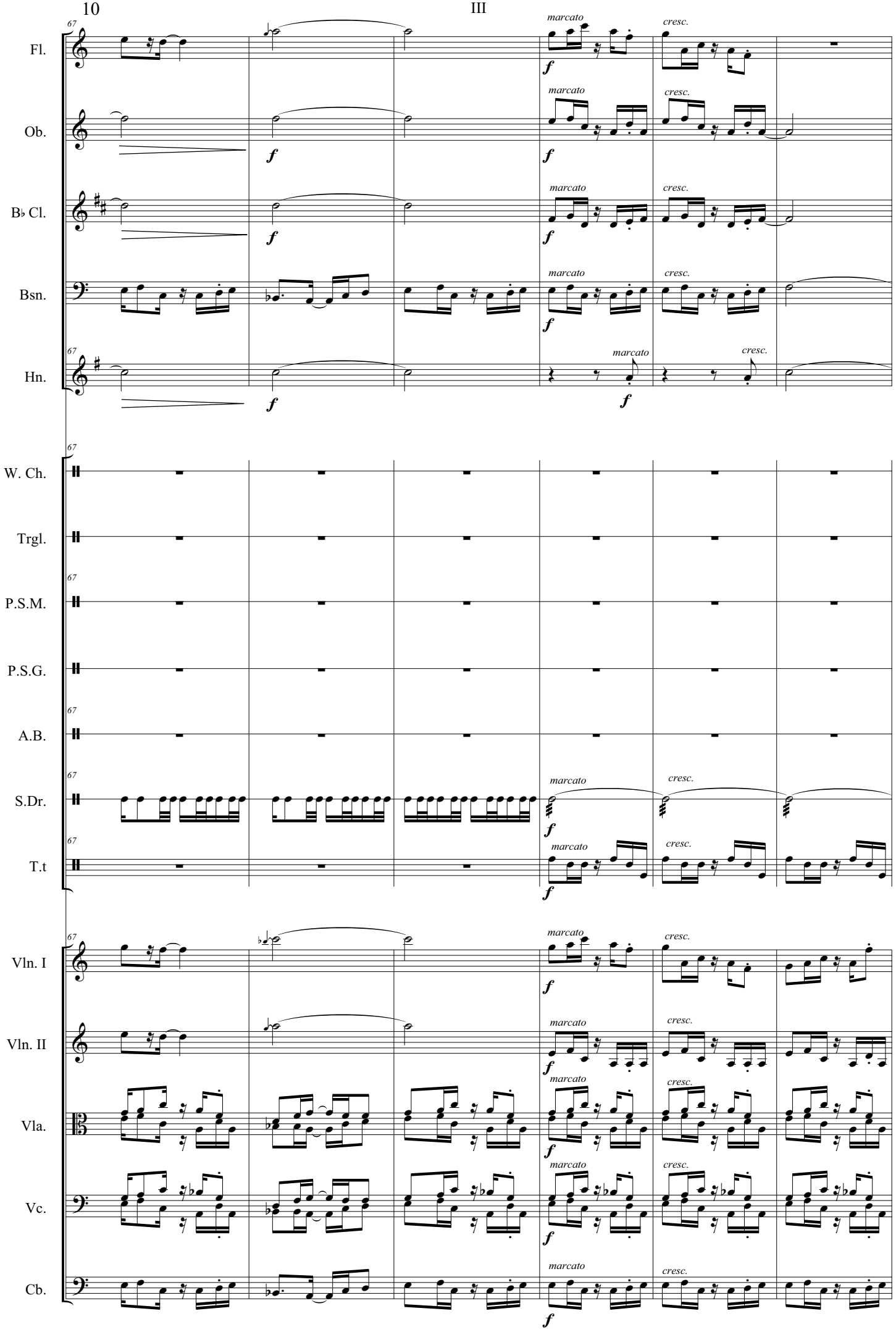
Vc.
Cb.
grazioso
marcato ma non troppo
Baqueta dura
marcato
f
mf


Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
W. Ch.
Trgl.
P.S.M.
P.S.G.
A.B.
S.Dr.
T.t
Vln. I
Vln. II
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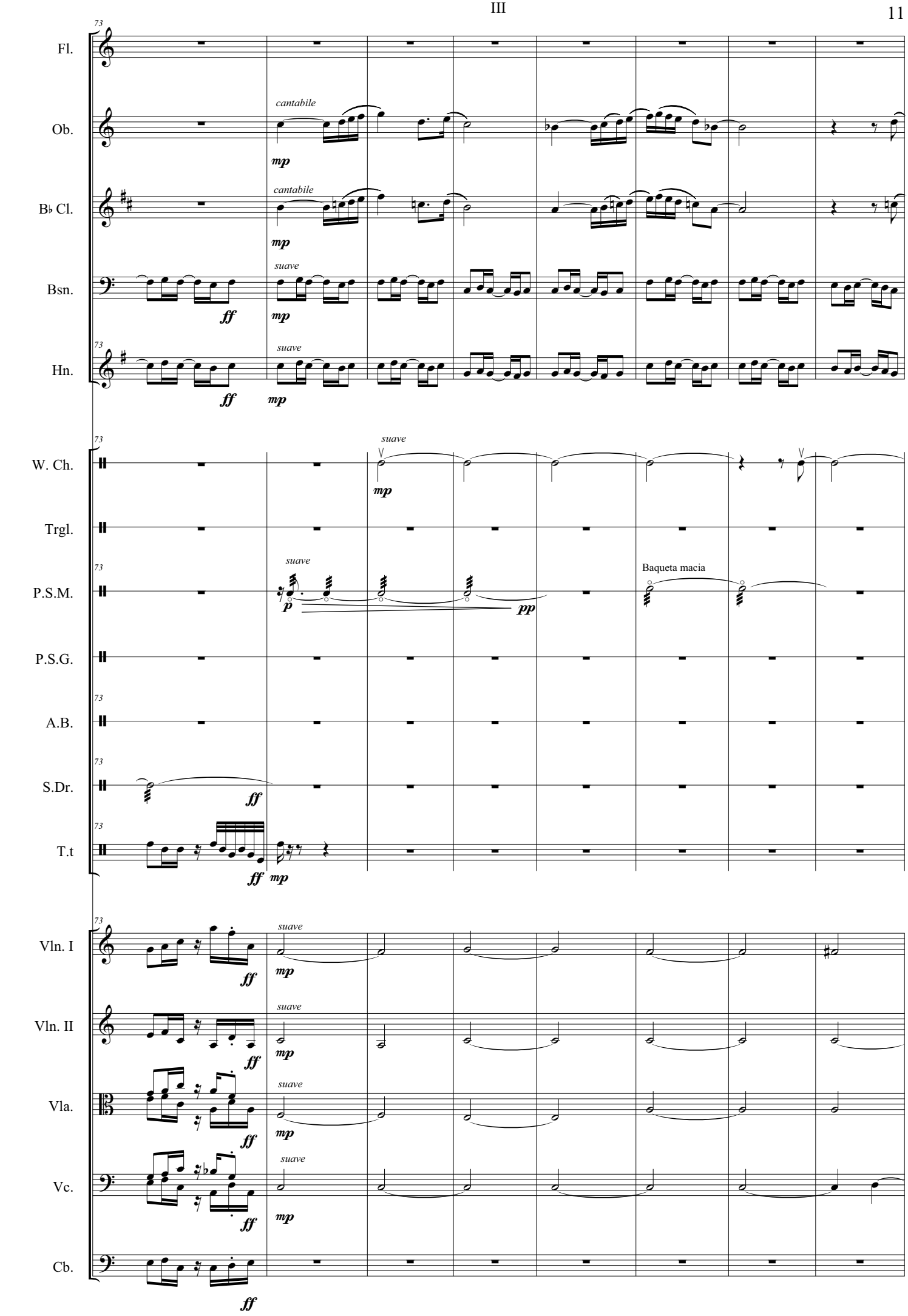
Vc.
Cb.
67
marcato
cresc.
f


73
Fl.
Ob.
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mp
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cantabile
mp
Bsn.
suave
ff
mp
Hn.
suave
ff
mp
W. Ch.
suave
mp
Trgl.
P.S.M.
suave
p
pp
Baqueta macia
P.S.G.
A.B.
S.Dr.
ff
T.t
ff
mp
Vln. I
suave
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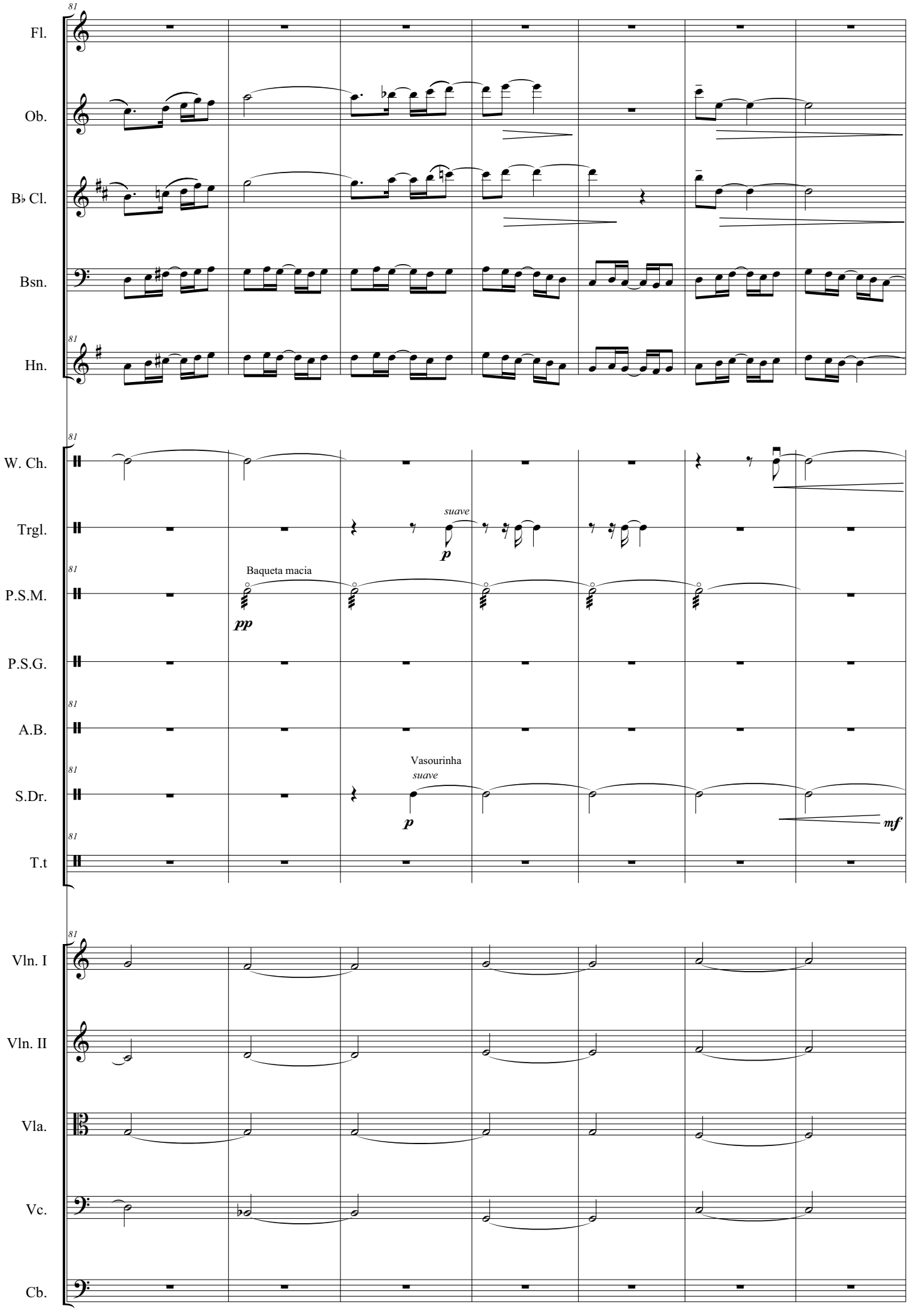
ff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B♭ Cl.
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P.S.M.
Baqueta macia
pp
P.S.G.
A.B.
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S.Dr.
mf
T.t
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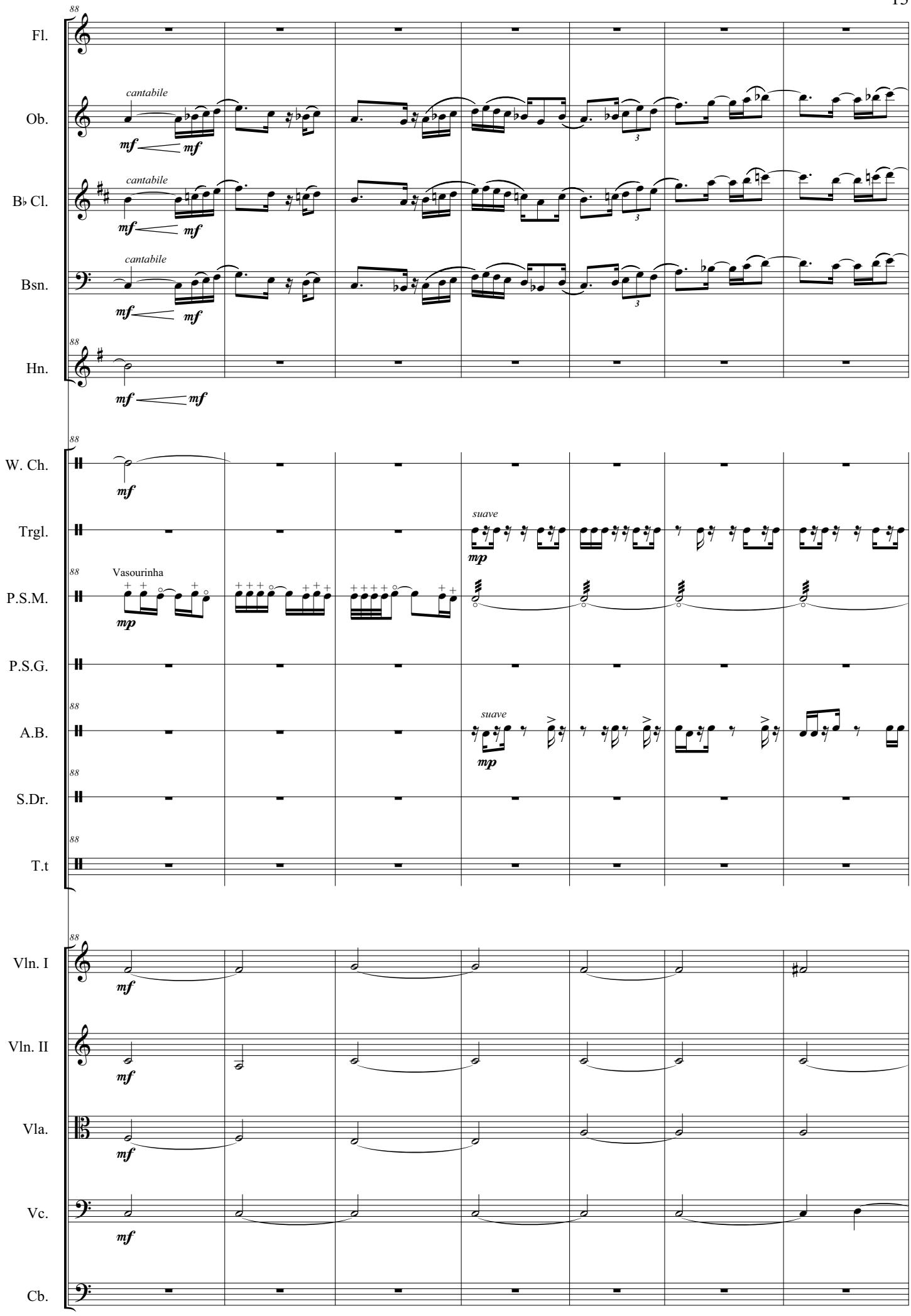
Cb.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Ob.
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mf
mf
B♭ Cl.
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mf
Bsn.
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Hn.
mf
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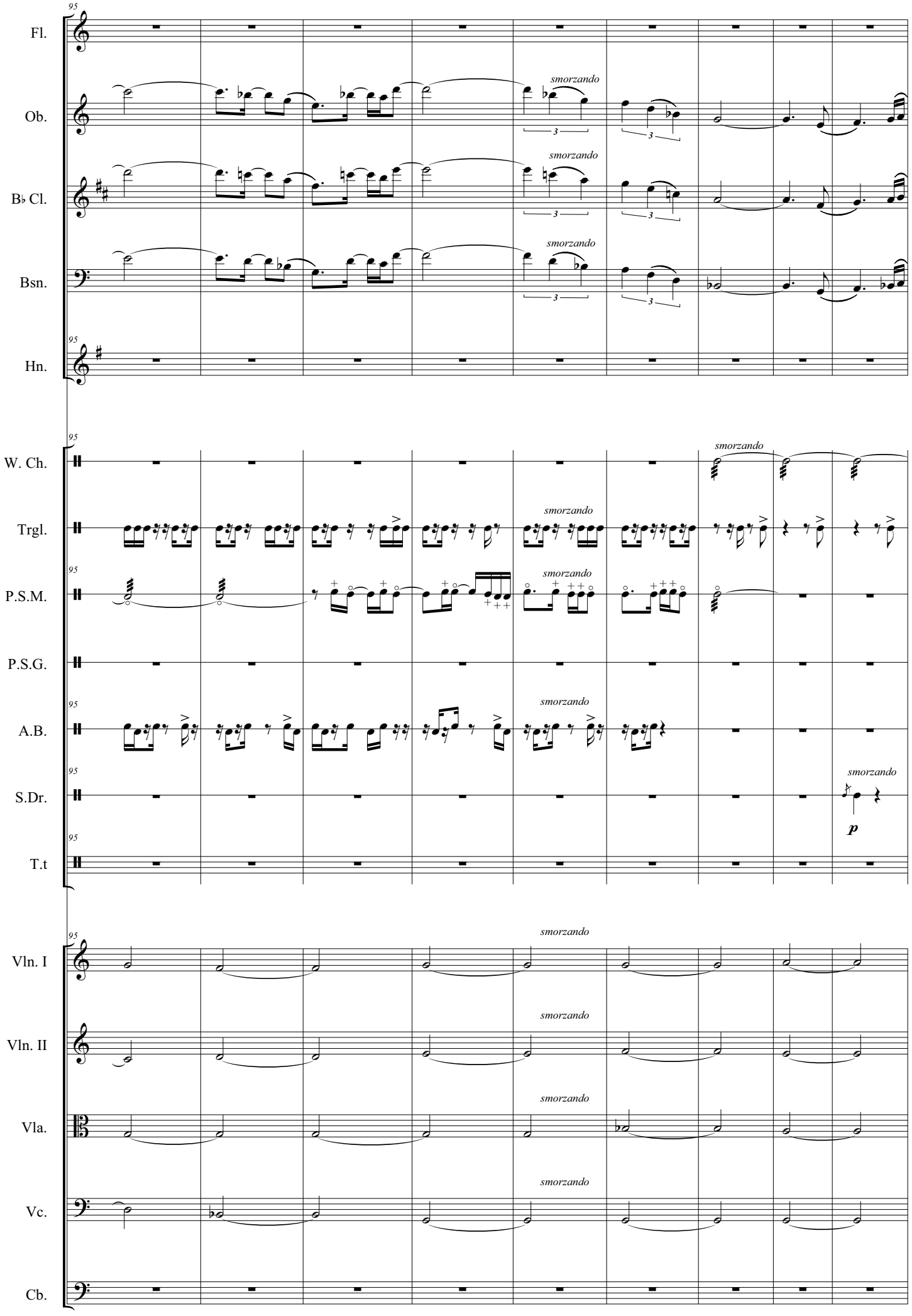
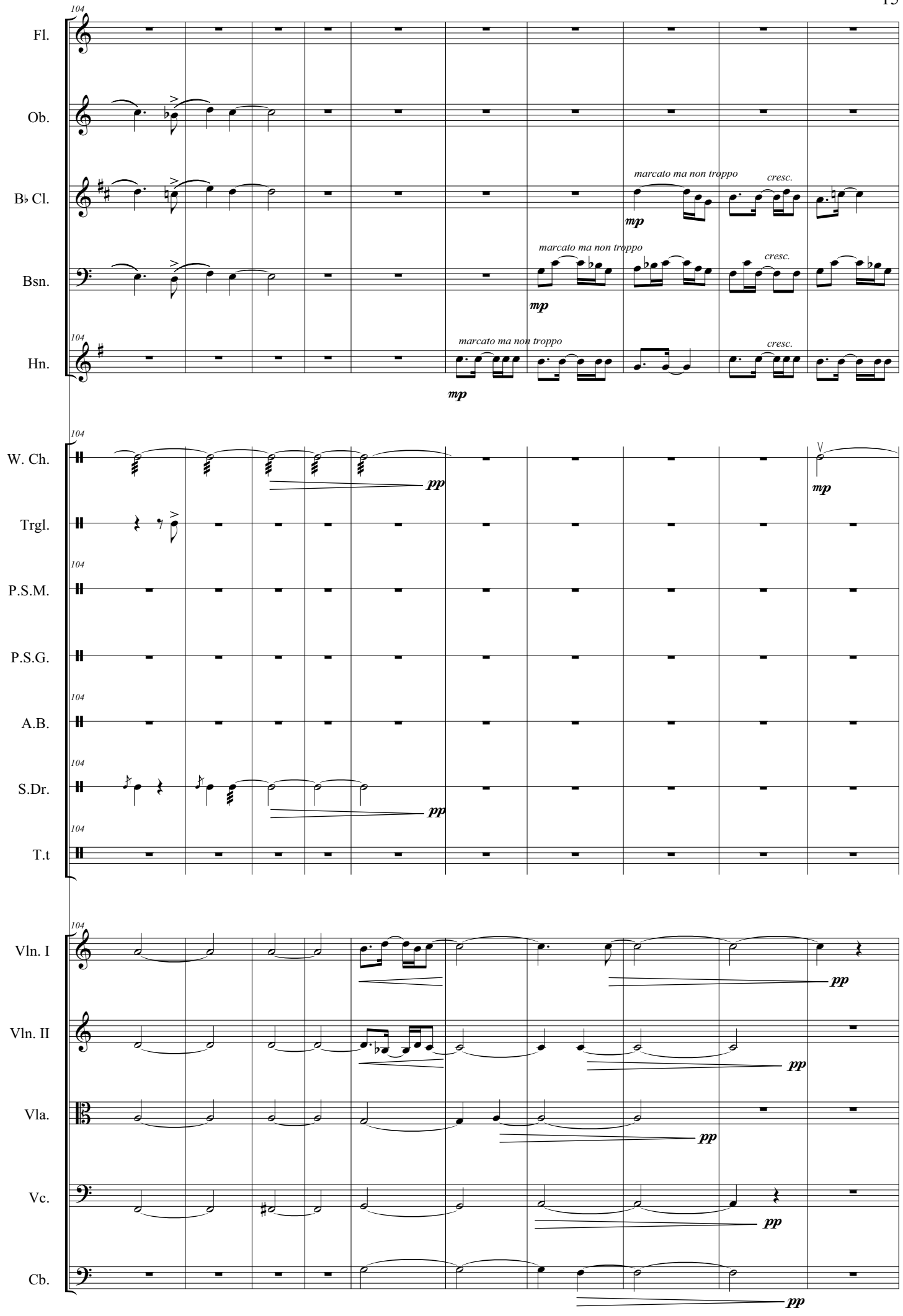
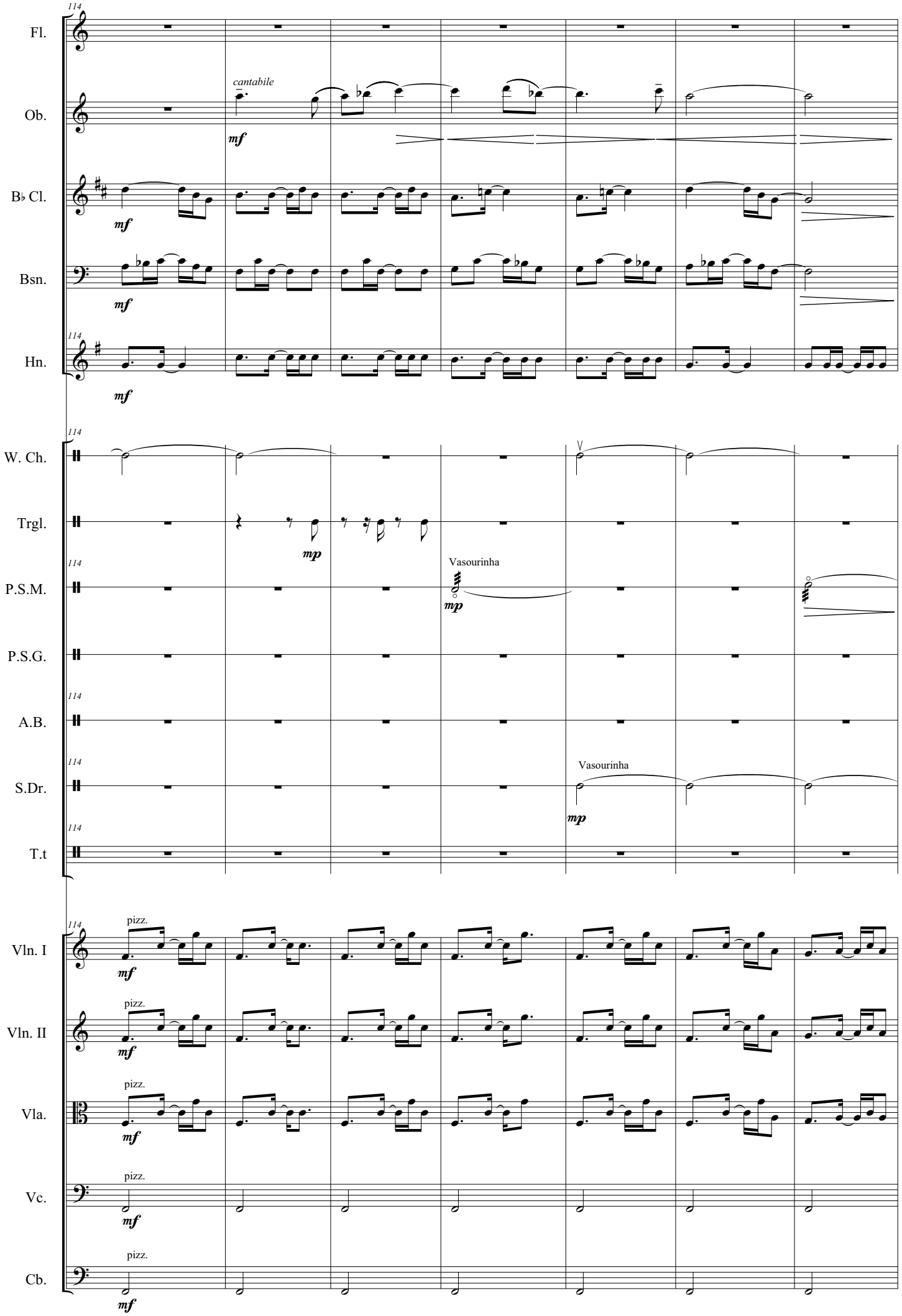
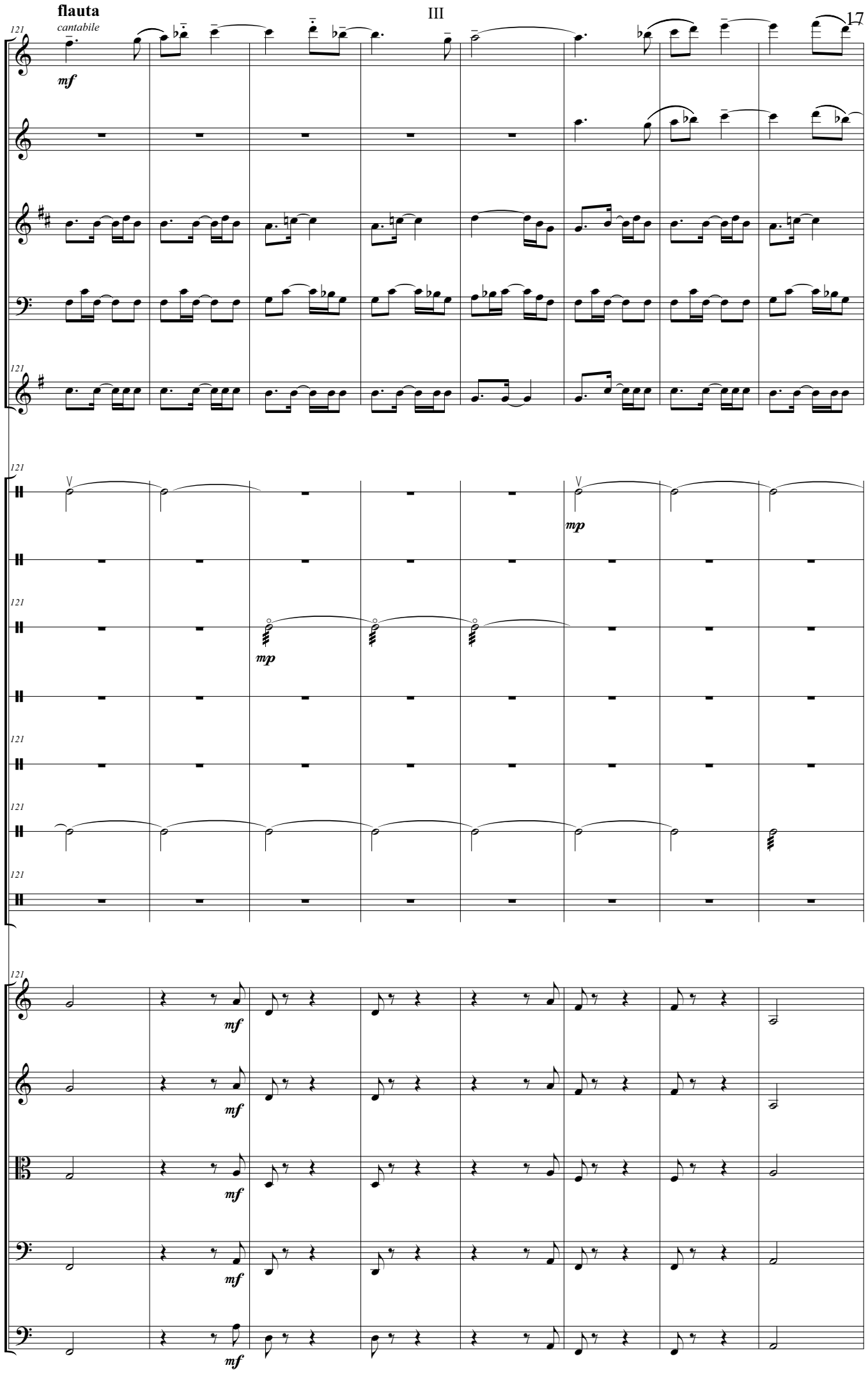
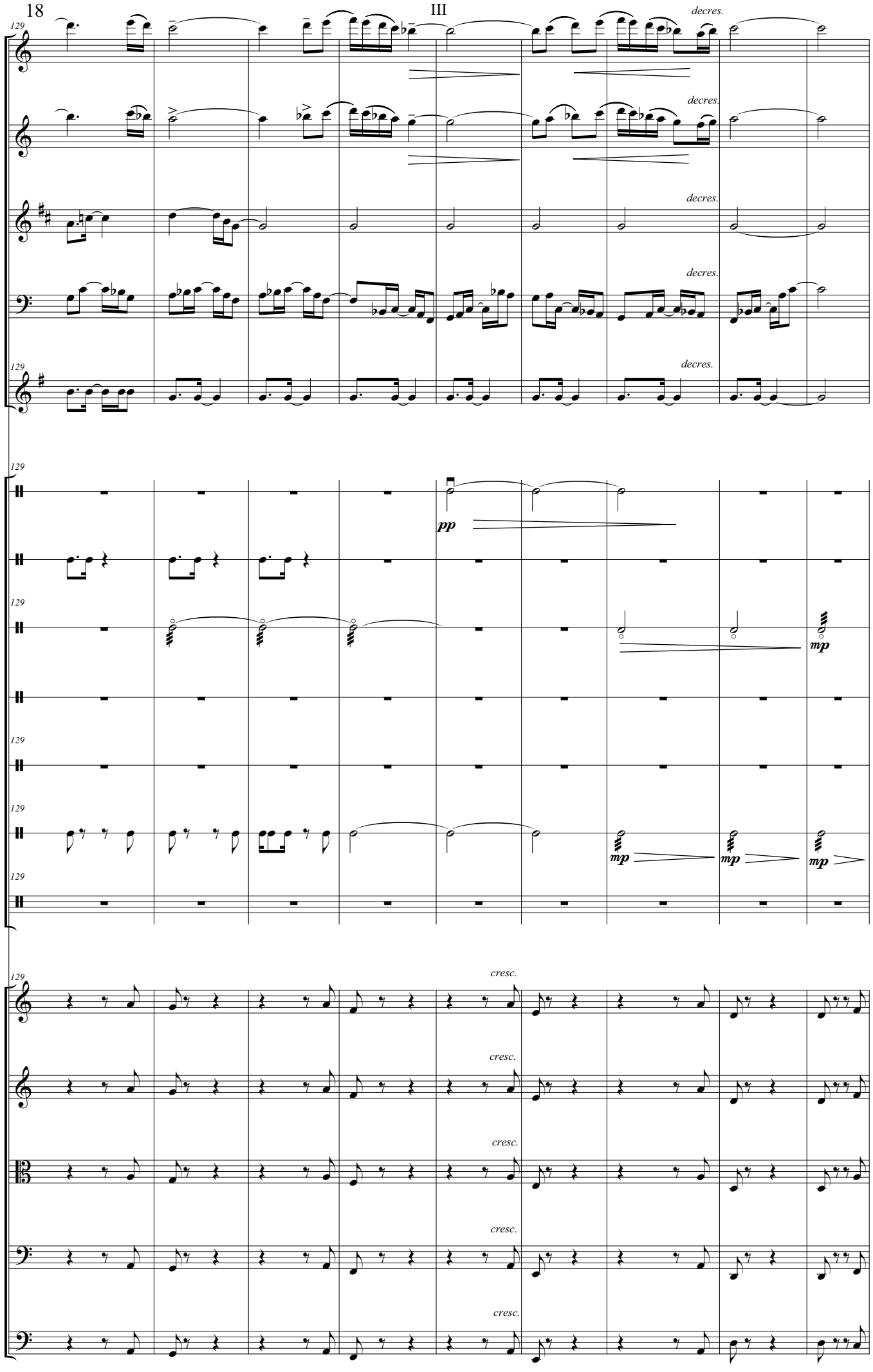
W. Ch.
mf
Trgl.
suave
mp
P.S.M.
Vasourinha
mp
P.S.G.
A.B.
suave
mp
S.Dr.
T.t
Vln. I
mf
Vln. II
mf
Vla.
mf
Vc.
mf
Cb.

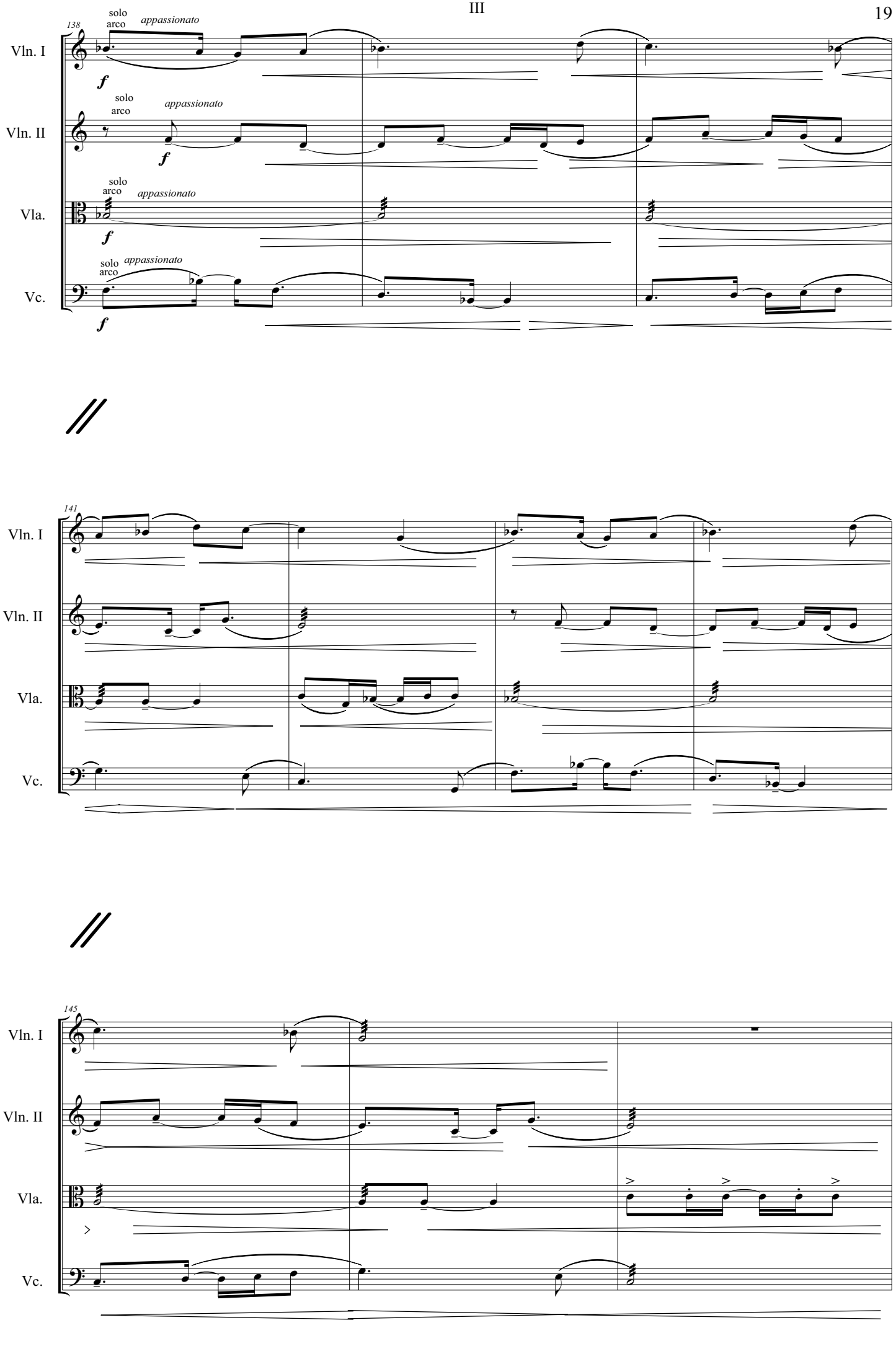

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
W. Ch.
Trgl.
P.S.M.
P.S.G.
A.B.
S.Dr.
T.t
Vln. I
Vln. II
Vla.
Vc.
Cb.
smorzando
p

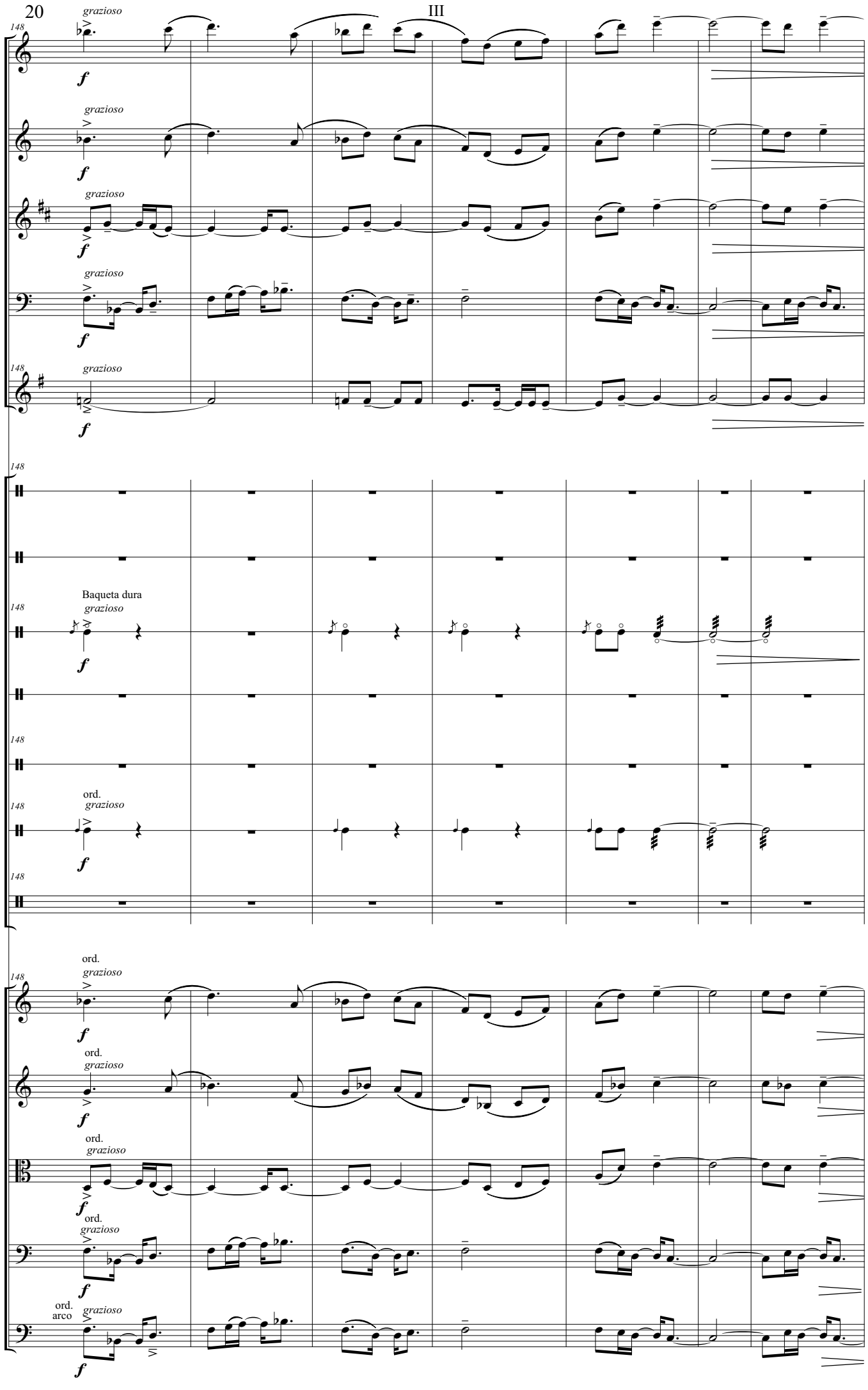

104
Fl.
Ob.
B♭ Cl.
marcato ma non troppo
cresc.
mp
Bsn.
marcato ma non troppo
cresc.
mp
104
Hn.
marcato ma non troppo
cresc.
mp
104
W. Ch.
pp
mp
Trgl.
104
P.S.M.
P.S.G.
104
A.B.
104
S.Dr.
pp
104
T.t
104
Vln. I
pp
Vln. II
pp
Vla.
pp
Vc.
pp
Cb.
pp

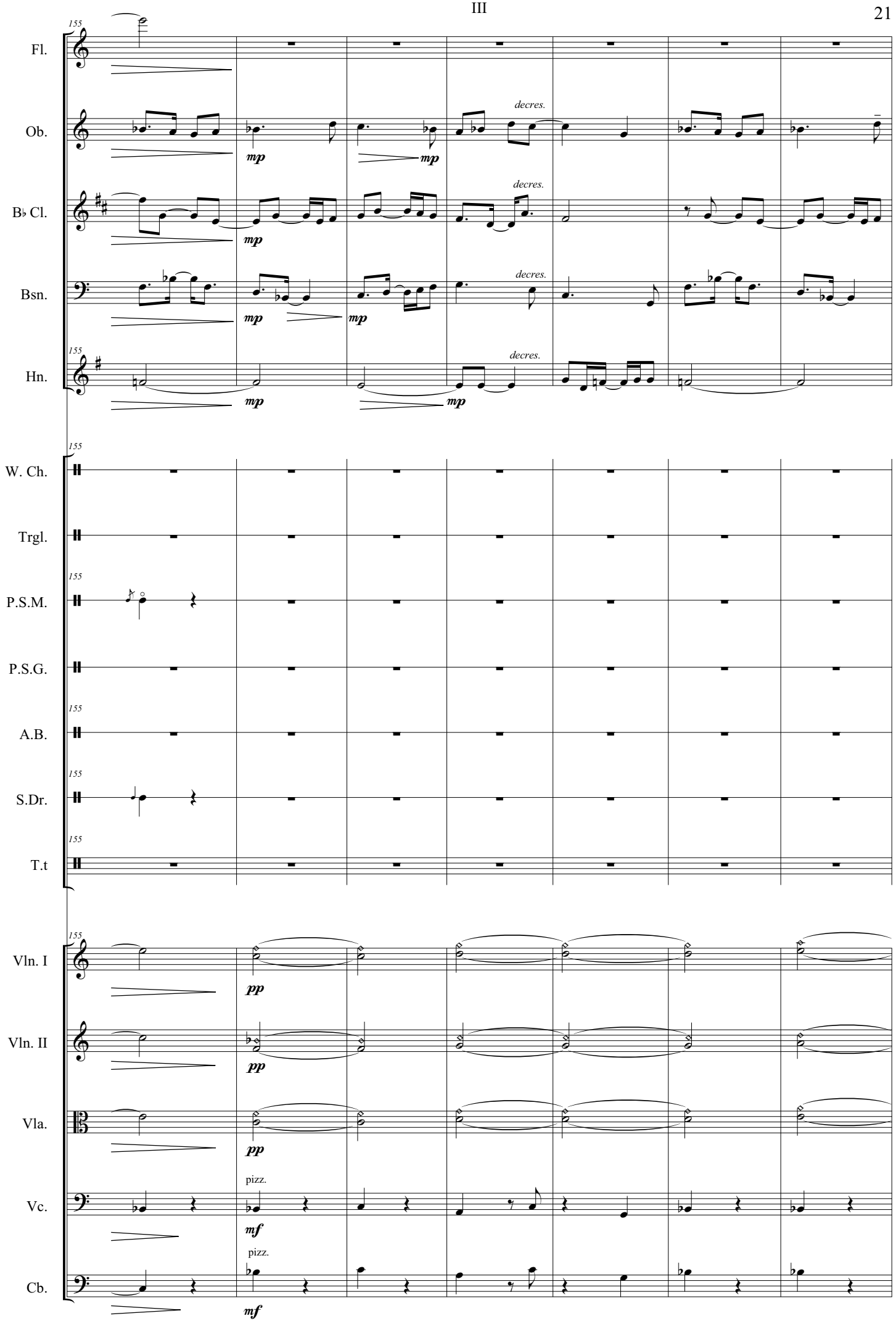

114
Fl.
Ob.
cantabile
mf
B♭ Cl.
mf
Bsn.
mf
Hn.
mf
W. Ch.
V
Trgl.
mp
P.S.M.
Vasourinha
mp
P.S.G.
A.B.
S.Dr.
Vasourinha
mp
T.t
Vln. I
pizz.
mf
Vln. II
pizz.
mf
Vla.
pizz.
mf
Vc.
pizz.
mf
Cb.
pizz.
mf

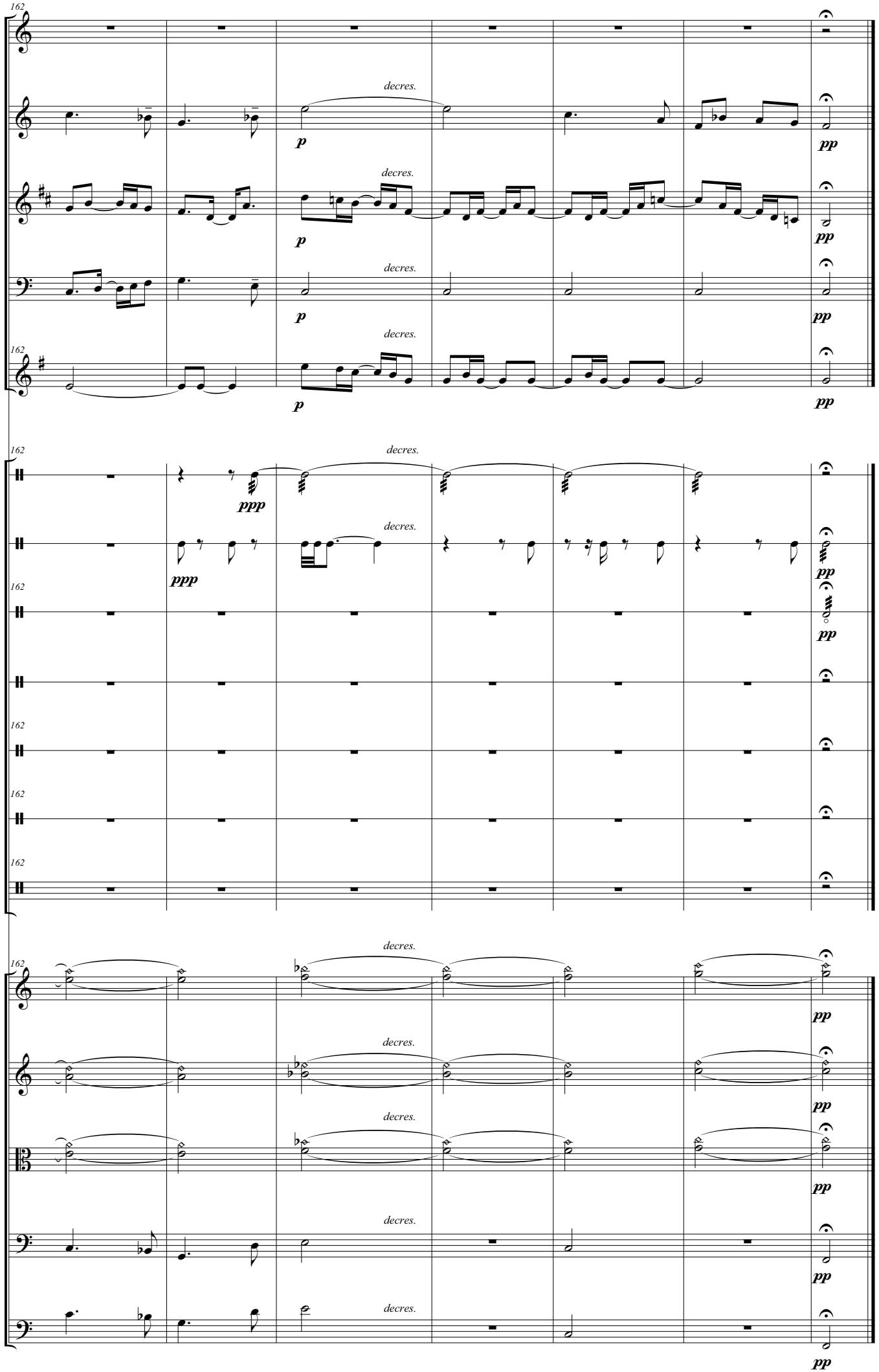

flauta
cantabile
121
Fl.
mf
Ob.
B♭ Cl.
Bsn.
Hn.
W. Ch.
mp
Trgl.
P.S.M.
mp
P.S.G.
A.B.
S.Dr.
T.t
Vln. I
mf
Vln. II
mf
Vla.
mf
Vc.
mf
Cb.
mf


129
Fl.
decres.
Ob.
decres.
B♭ Cl.
decres.
Bsn.
decres.
Hn.
decres.
W. Ch.
pp
Trgl.
P.S.M.
mp
P.S.G.
A.B.
S.Dr.
mp
mp
mp
T.t
Vln. I
cresc.
Vln. II
cresc.
Vla.
cresc.
Vc.
cresc.
Cb.
cresc.


138
Vln. I
Vln. II
Vla.
Vc.
solo
arco
appassionato
f
141
145


148
grazioso
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
W. Ch.
Trgl.
Baqueta dura
P.S.M.
P.S.G.
A.B.
ord.
S.Dr.
T.t
Vln. I
Vln. II
Vla.
Vc.
ord.
arco
Cb.
f


155
Fl.
Ob.
decres.
mp
B♭ Cl.
Bsn.
Hn.
W. Ch.
Trgl.
P.S.M.
P.S.G.
A.B.
S.Dr.
T.t
Vln. I
pp
Vln. II
Vla.
pizz.
mf
Vc.
Cb.

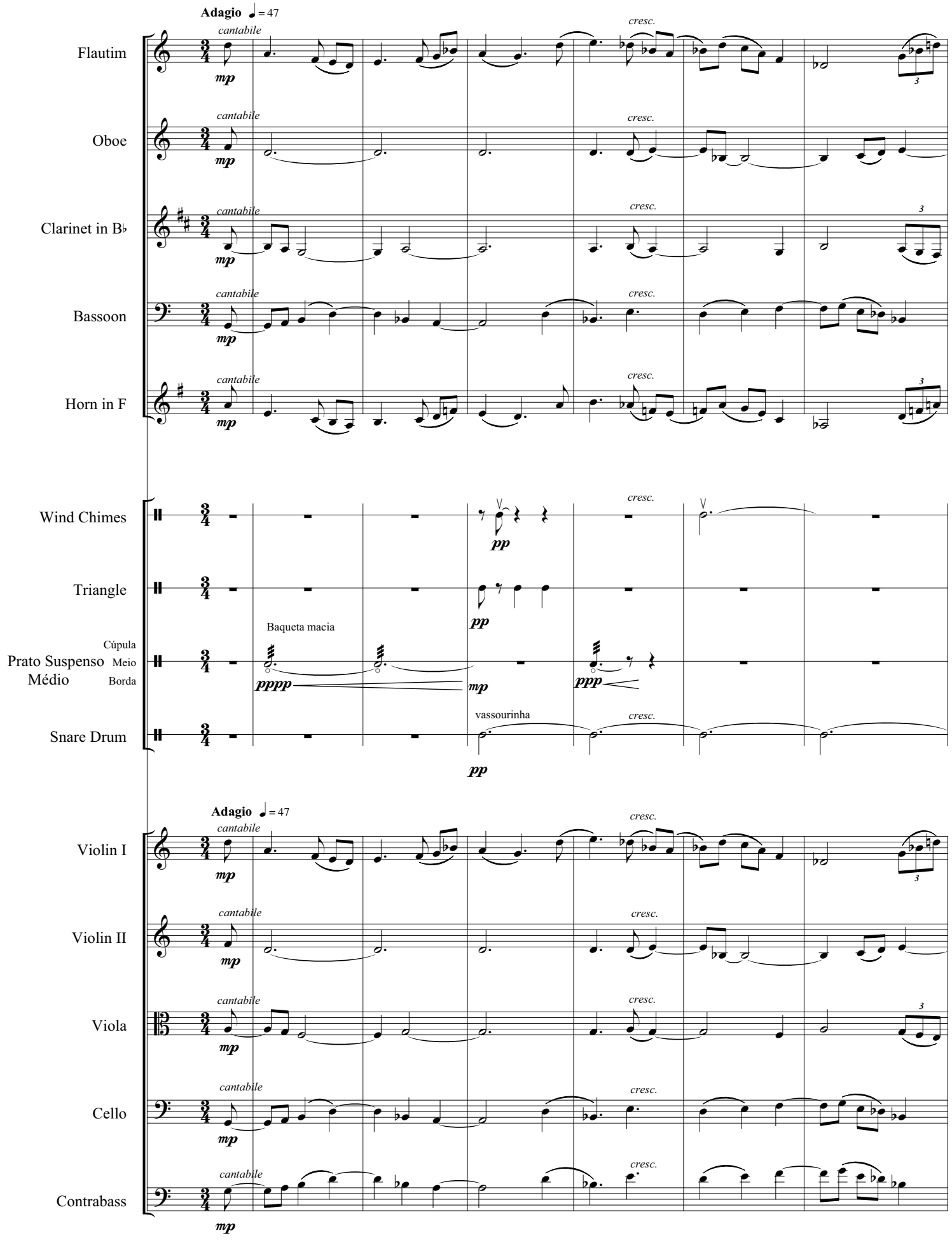

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
W. Ch.
Trgl.
P.S.M.
P.S.G.
A.B.
S.Dr.
T.t
Vln. I
Vln. II
Vla.
Vc.
Cb.
162
decres.
p
pp
ppp

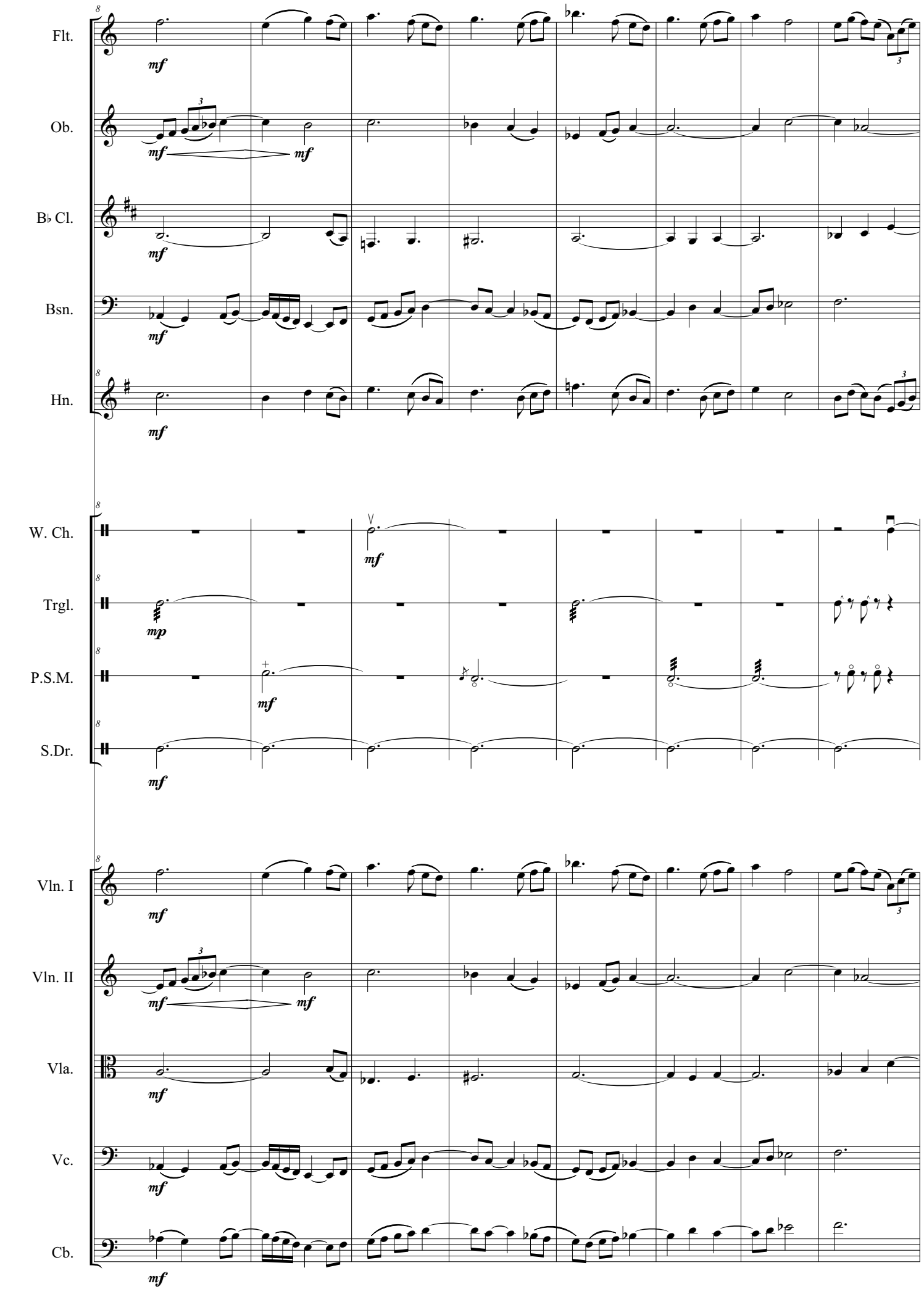
Score

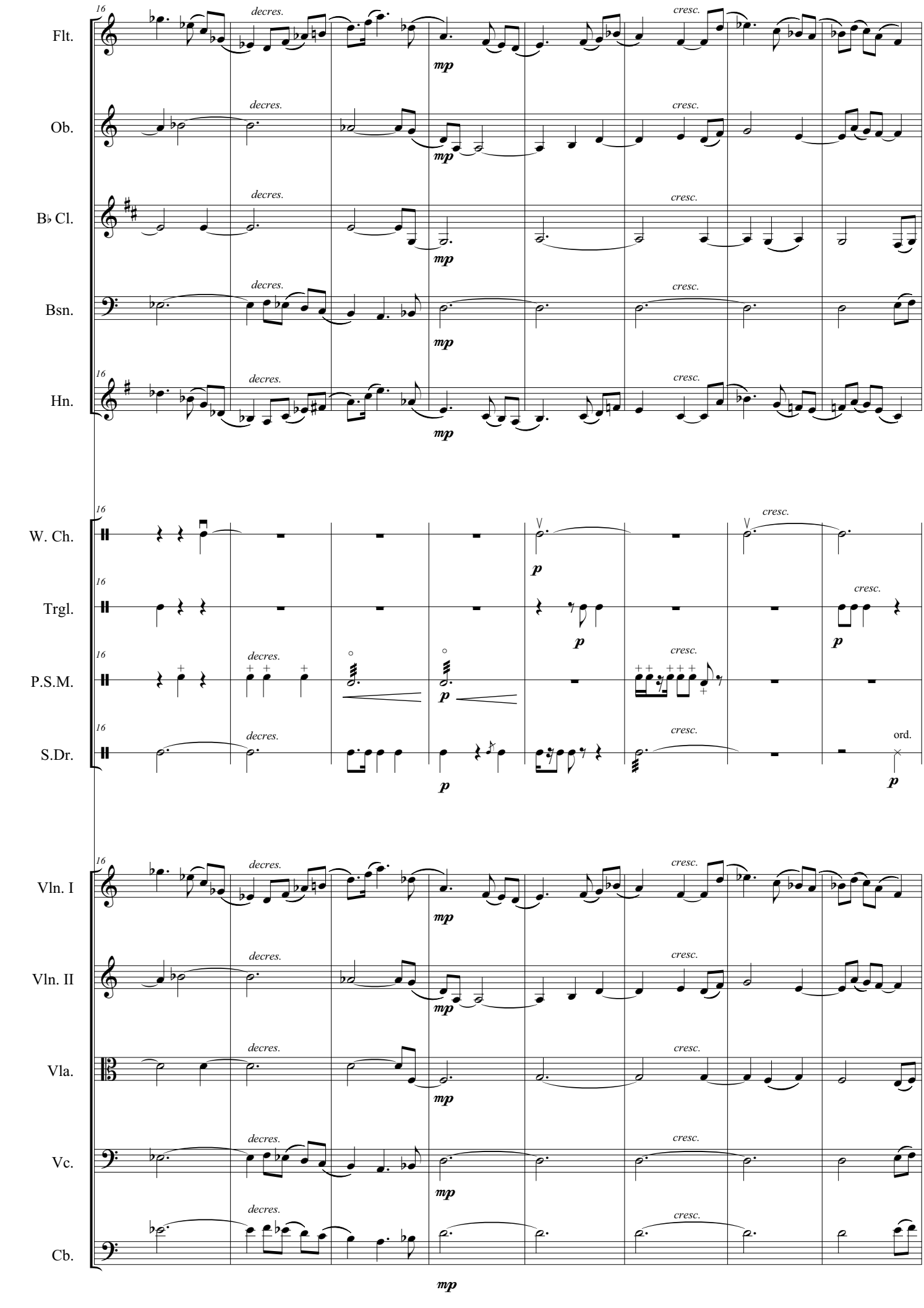
IV

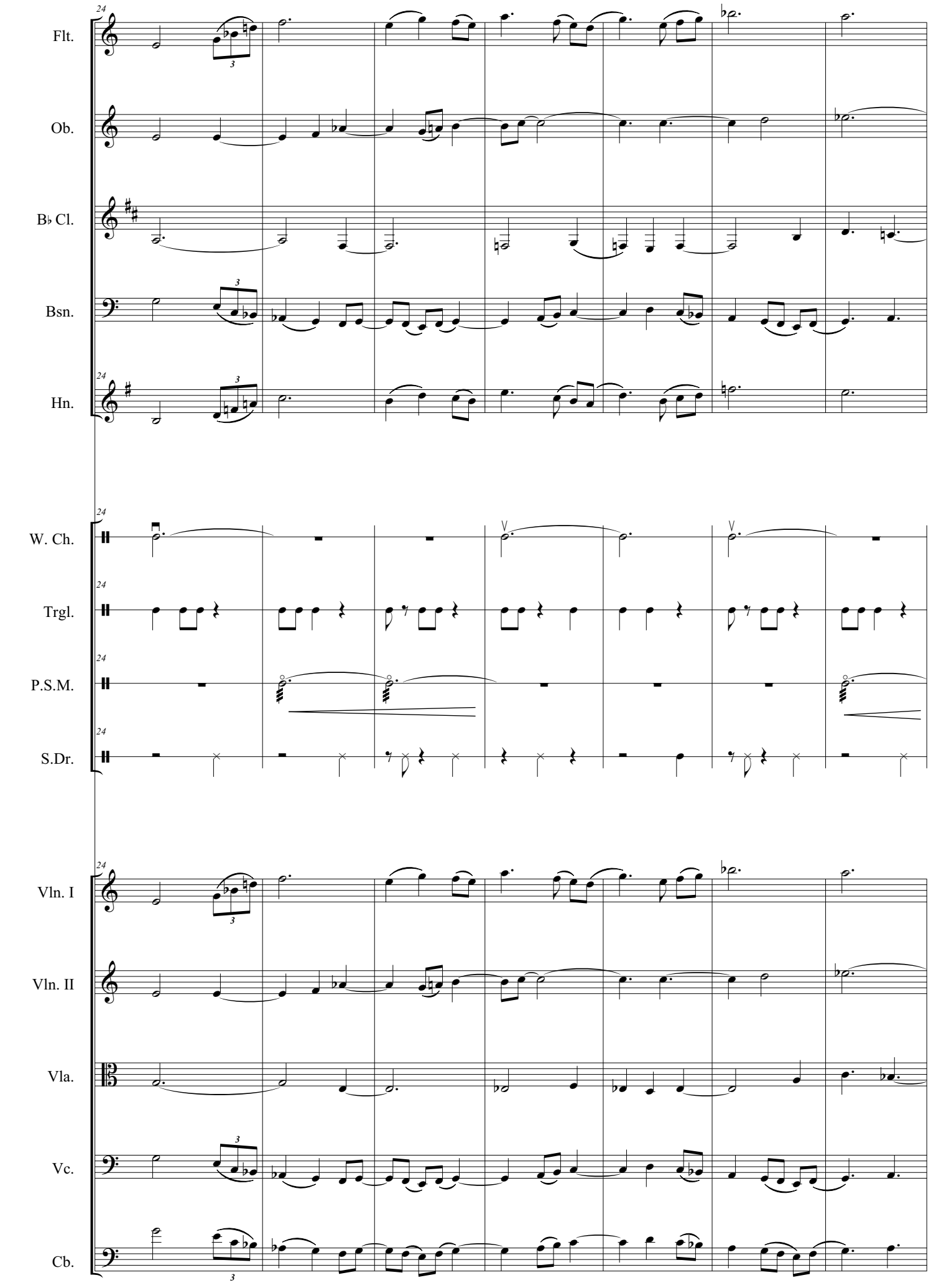
Moda Campeira

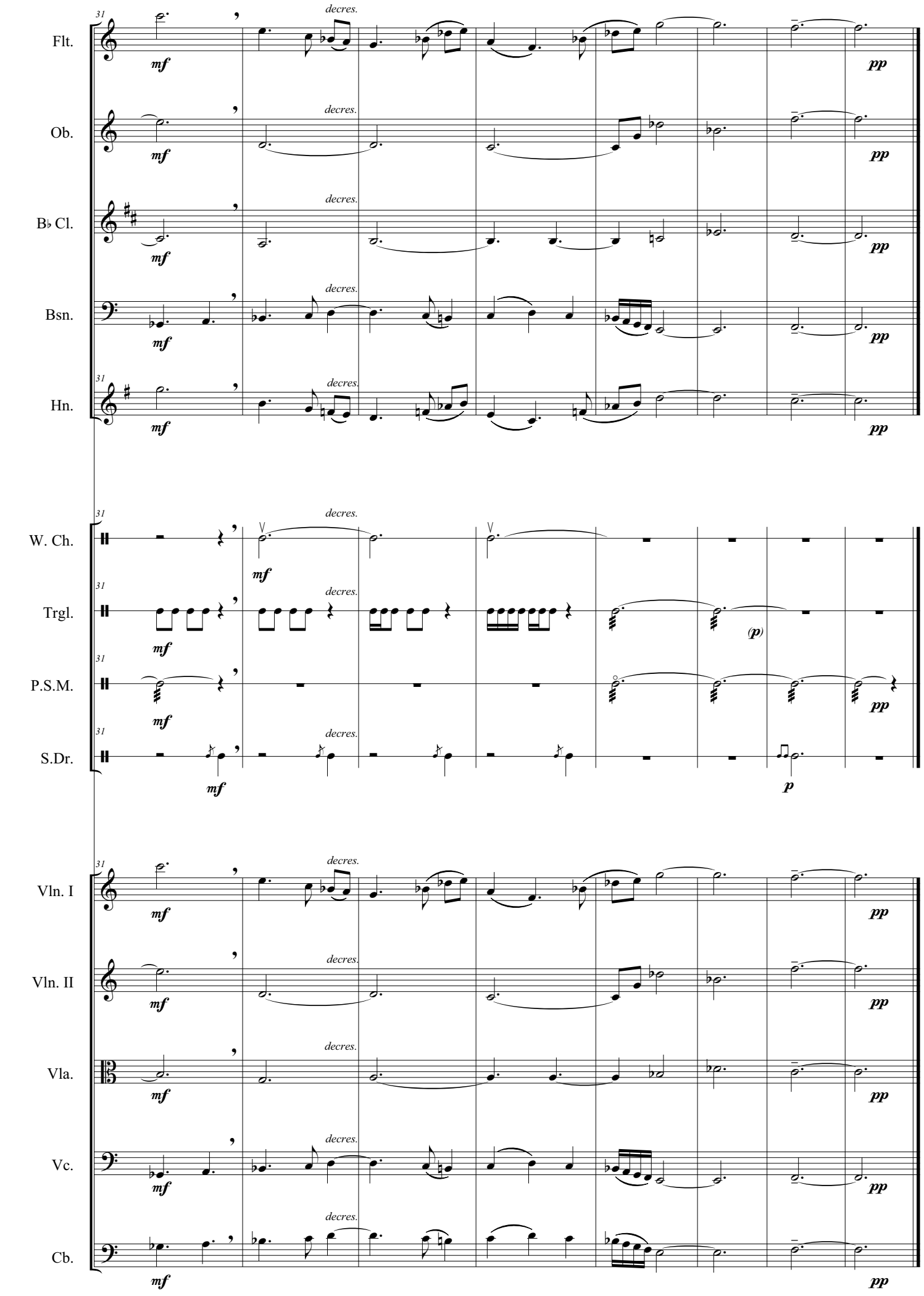
AZAEL NETO




Flt.
Ob.
B♭ Cl.
Bsn.
Hn.
W. Ch.
Trgl.
P.S.M.
S.Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp


Flt.
Ob.
B♭ Cl.
Bsn.
Hn.
W. Ch.
Trgl.
P.S.M.
S.Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.
16
decres.
cresc.
mp
p
ord.


Flt.
Ob.
B♭ Cl.
Bsn.
Hn.
W. Ch.
Trgl.
P.S.M.
S.Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.

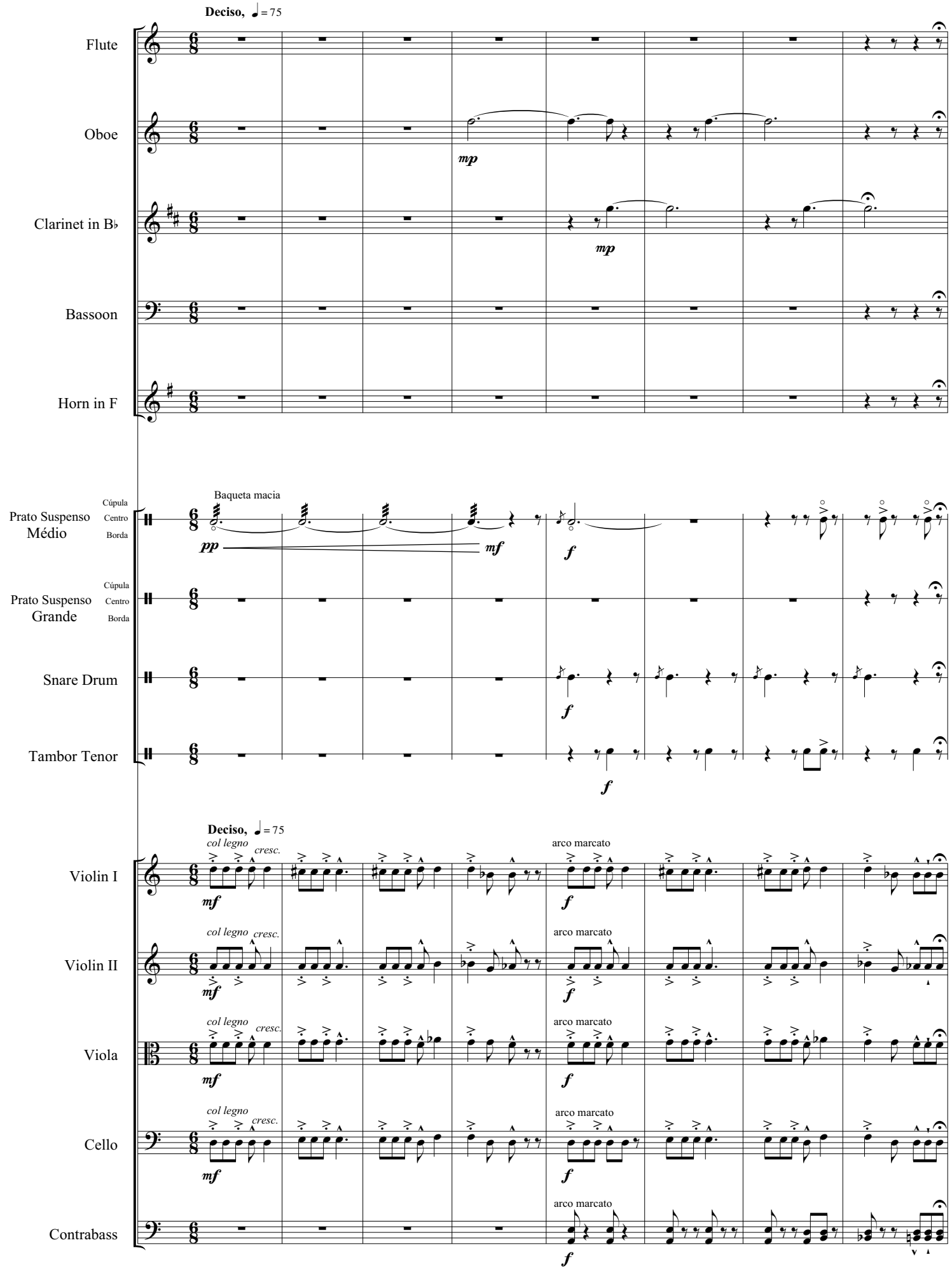

Flt.
Ob.
B♭ Cl.
Bsn.
Hn.
W. Ch.
Trgl.
P.S.M.
S.Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.
decres.
mf
pp
(p)
p

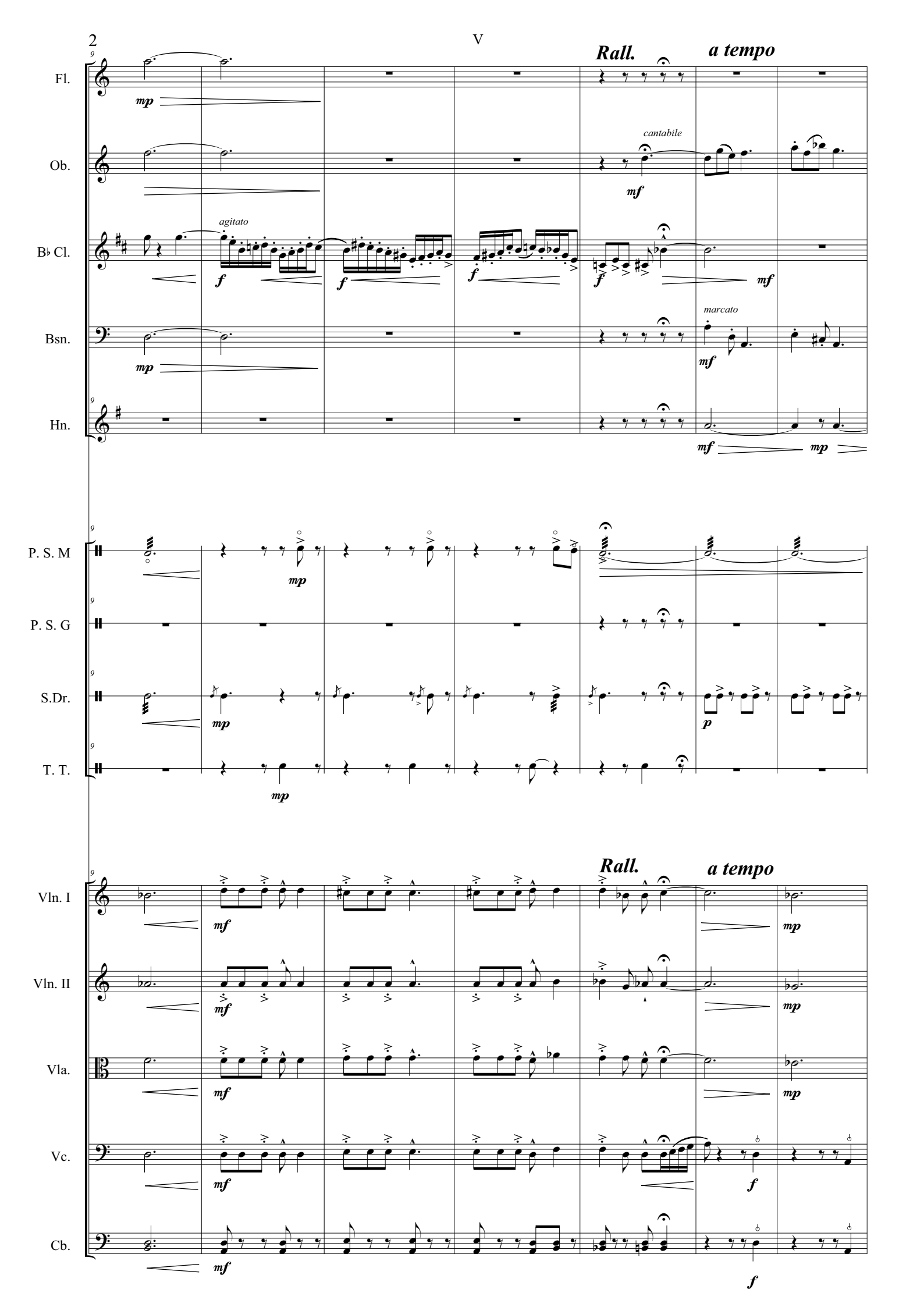
Score

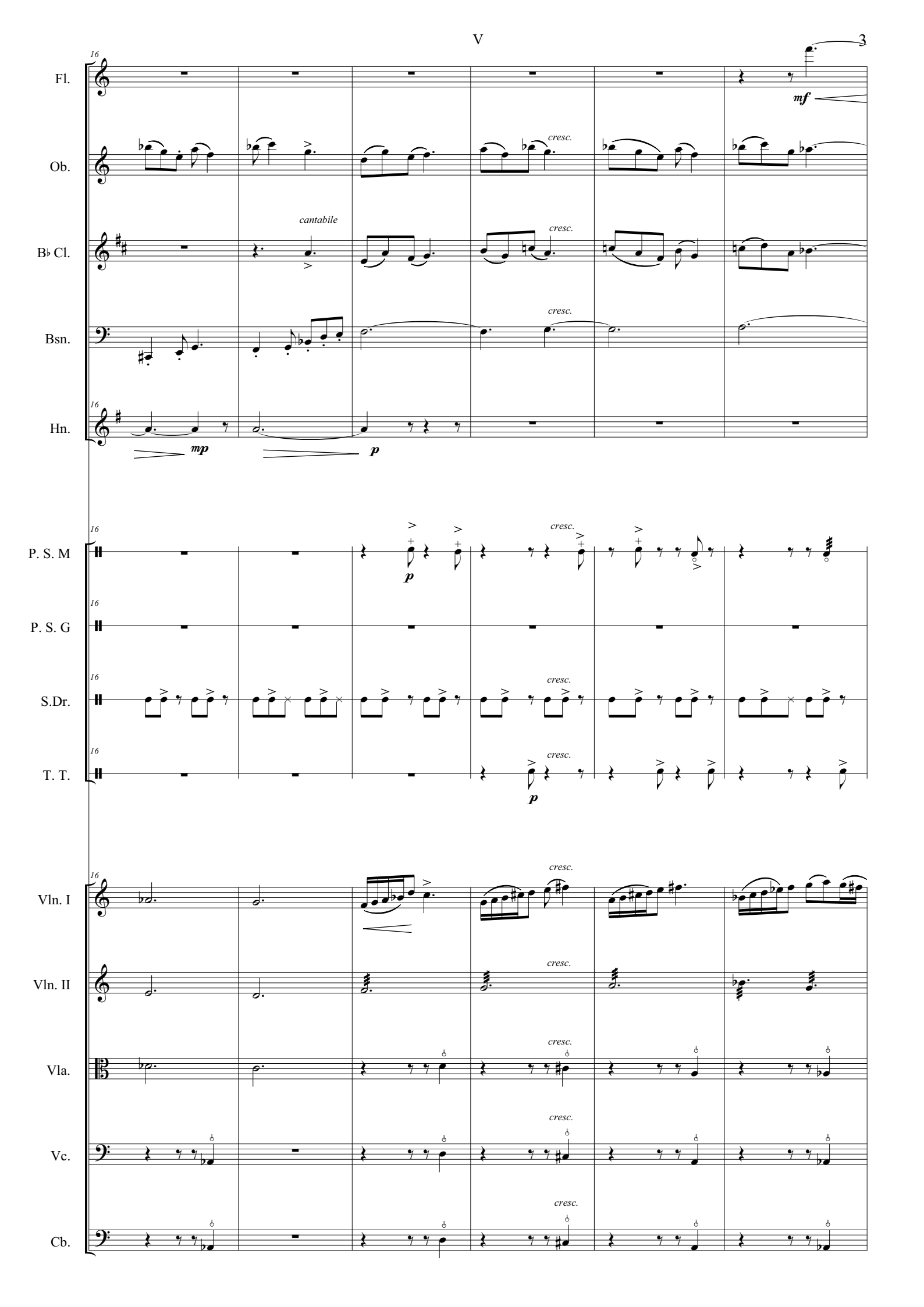
V

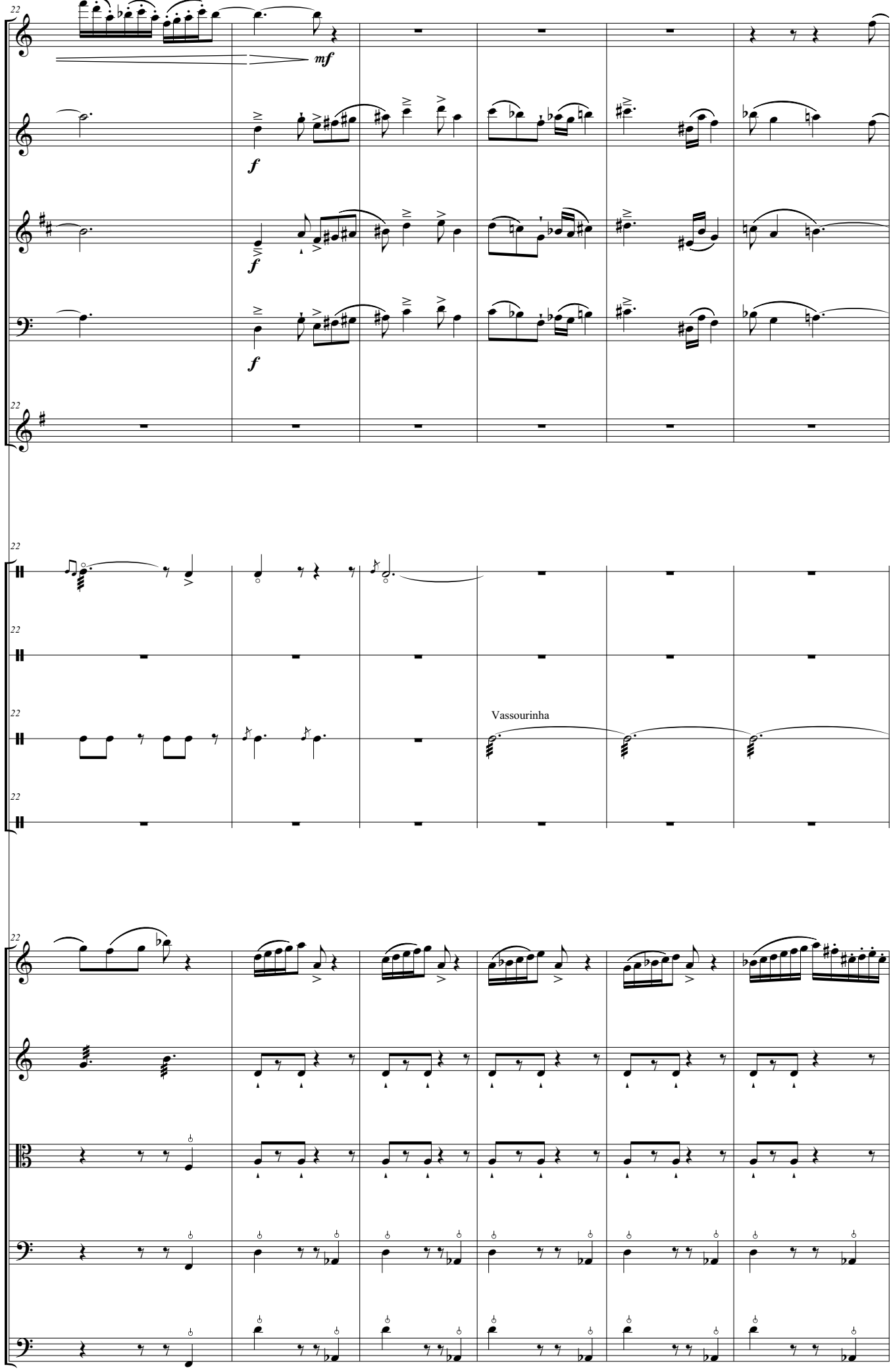
Querumana

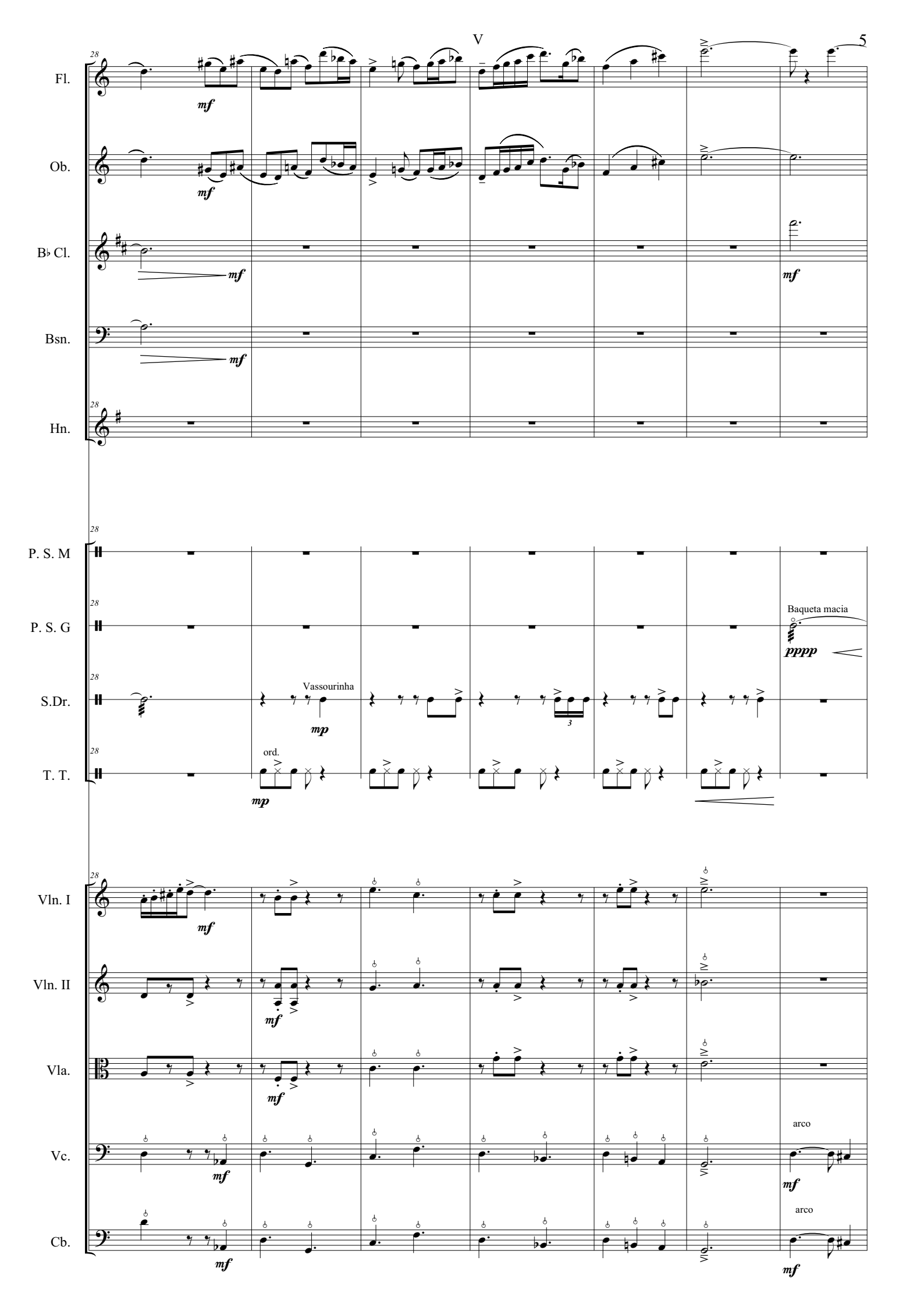
AZAEL NETO

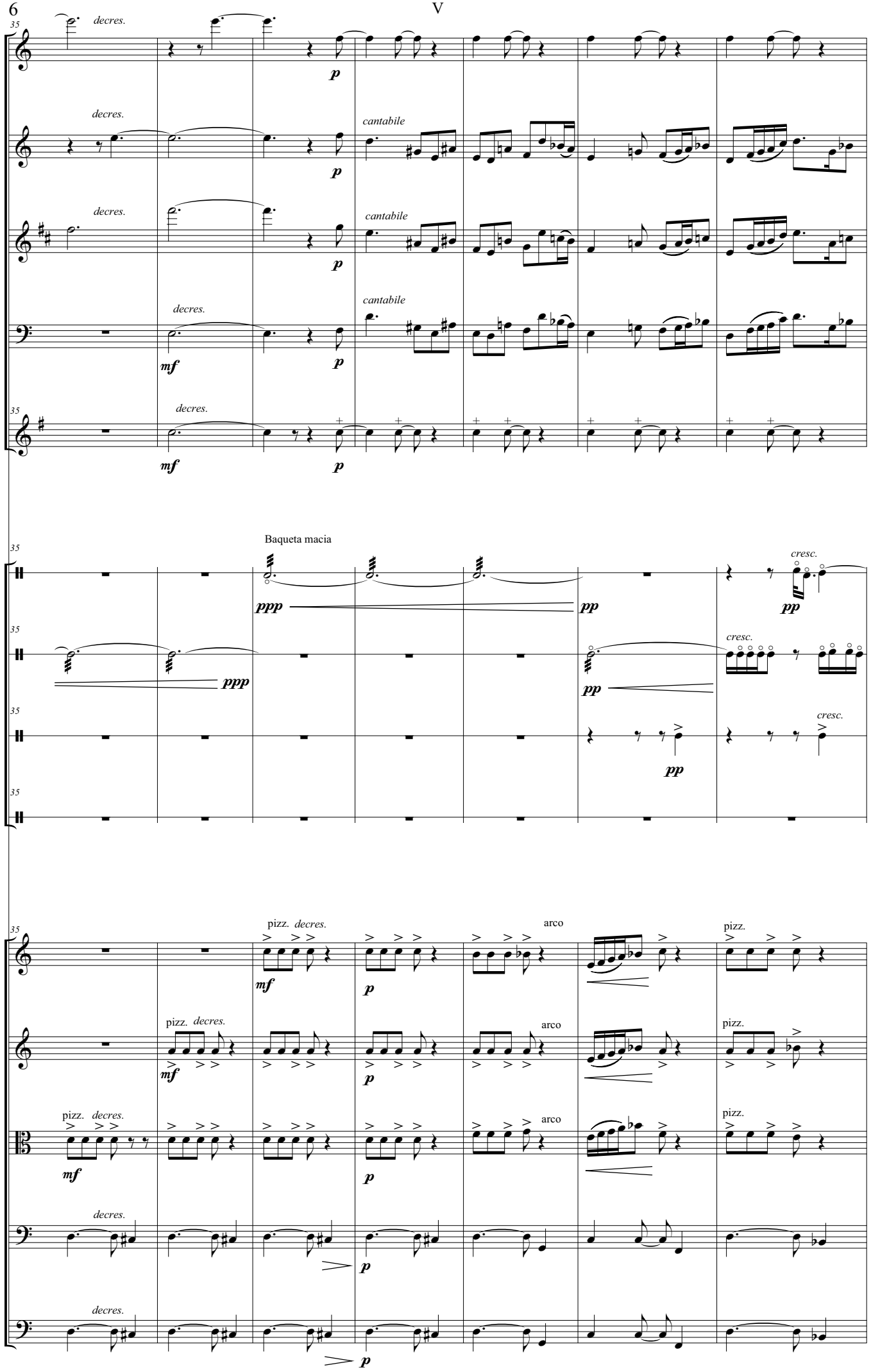


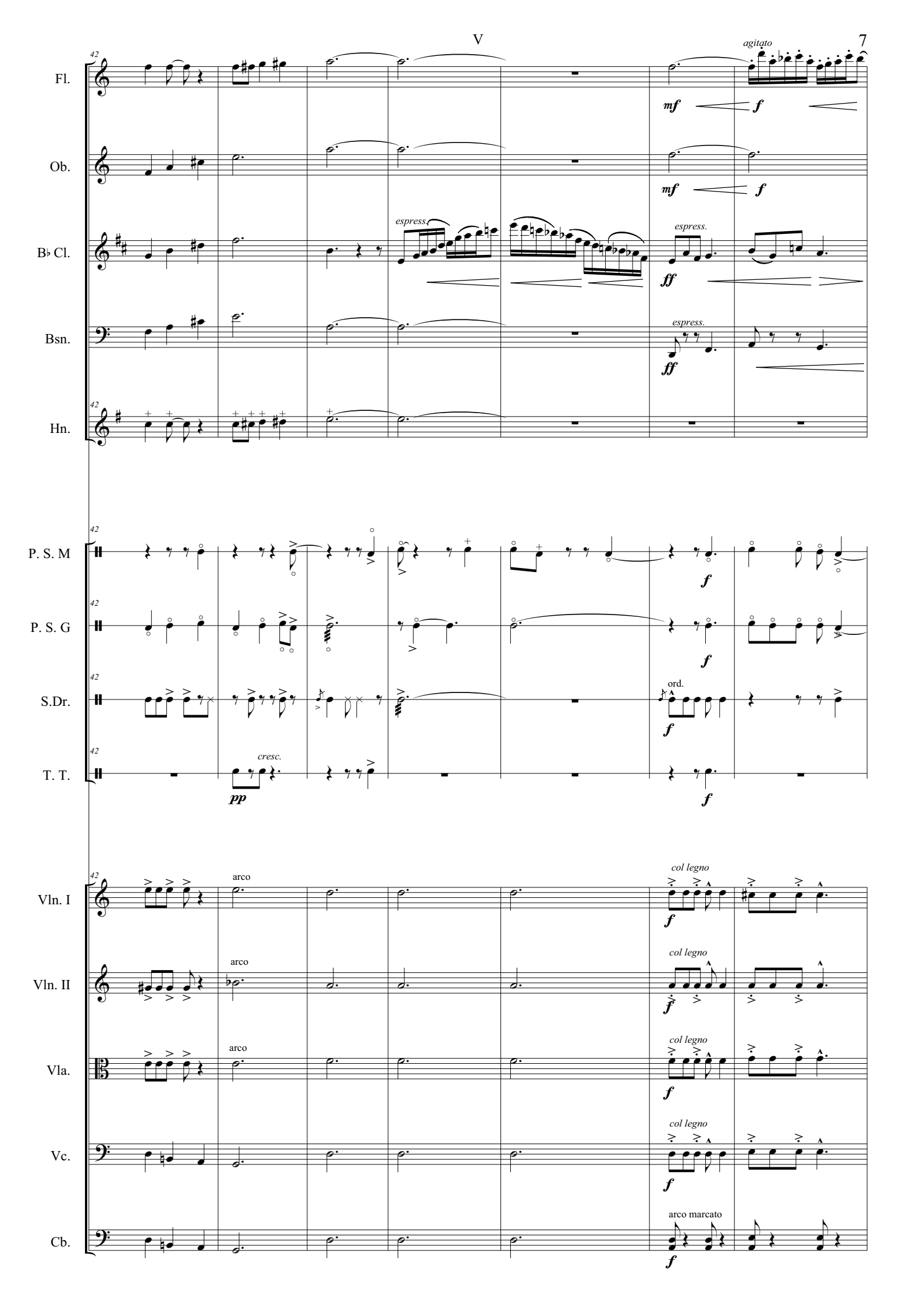

Rall.
a tempo
Fl.
Ob.
cantabile
B♭ Cl.
agitato
Bsn.
marcato
Hn.
P. S. M
P. S. G
S.Dr.
T. T.
Rall.
a tempo
Vln. I
Vln. II
Vla.
Vc.
Cb.


Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
P. S. M
P. S. G
S.Dr.
T. T.
Vln. I
Vln. II
Vla.
Vc.
Cb.
cantabile
cresc.
mf
mp
p

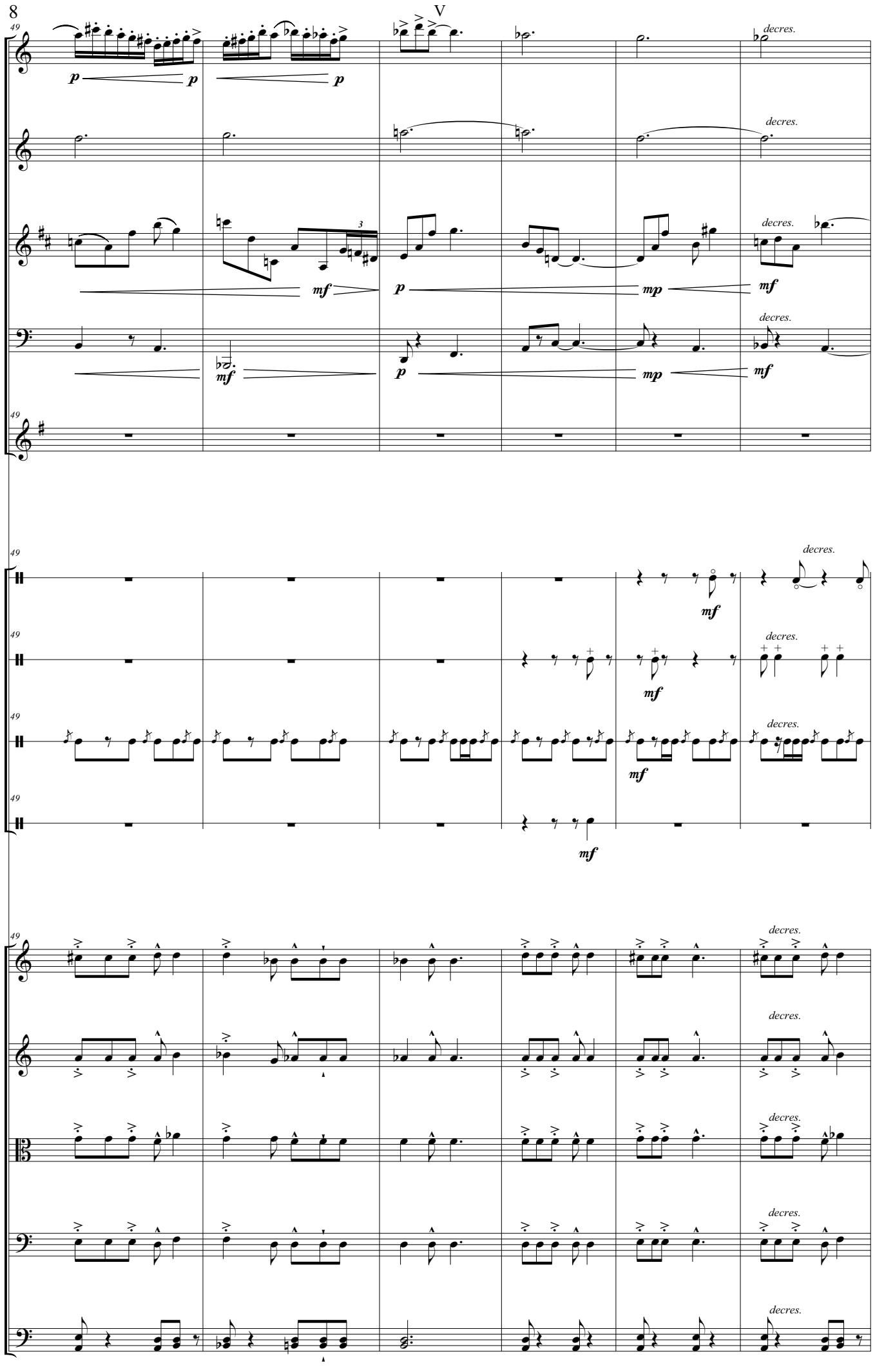

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
P. S. M
P. S. G
S.Dr.
T. T.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
f
Vassourinha

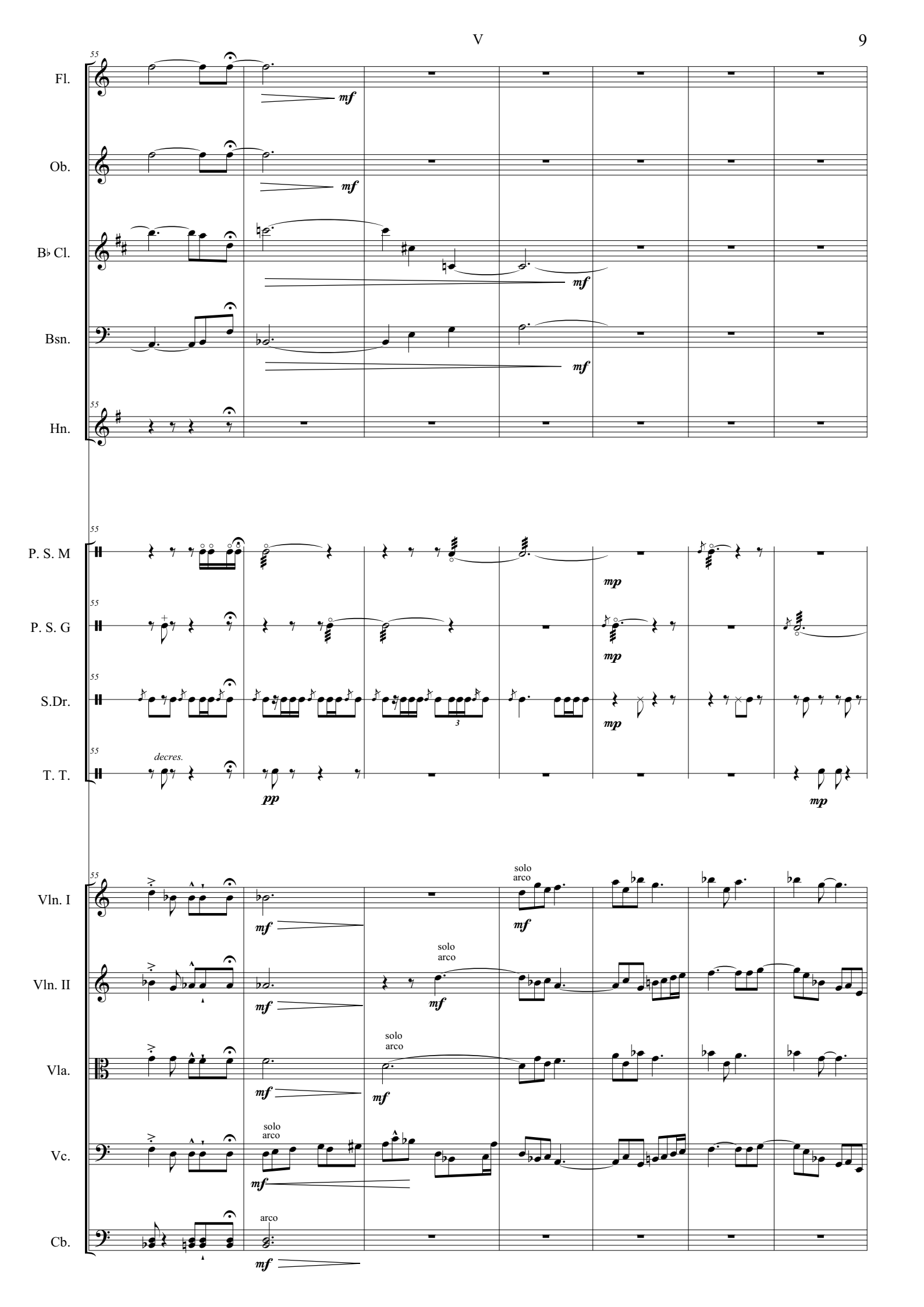

28
Fl.
mf
Ob.
mf
B♭ Cl.
mf
mf
Bsn.
mf
28
Hn.
28
P. S. M
28
P. S. G
Baqueta macia
pppp
28
S.Dr.
Vassourinha
mp
3
28
T. T.
ord.
mp
28
Vln. I
mf
Vln. II
mf
Vla.
mf
arco
Vc.
mf
arco
Cb.
mf
mf

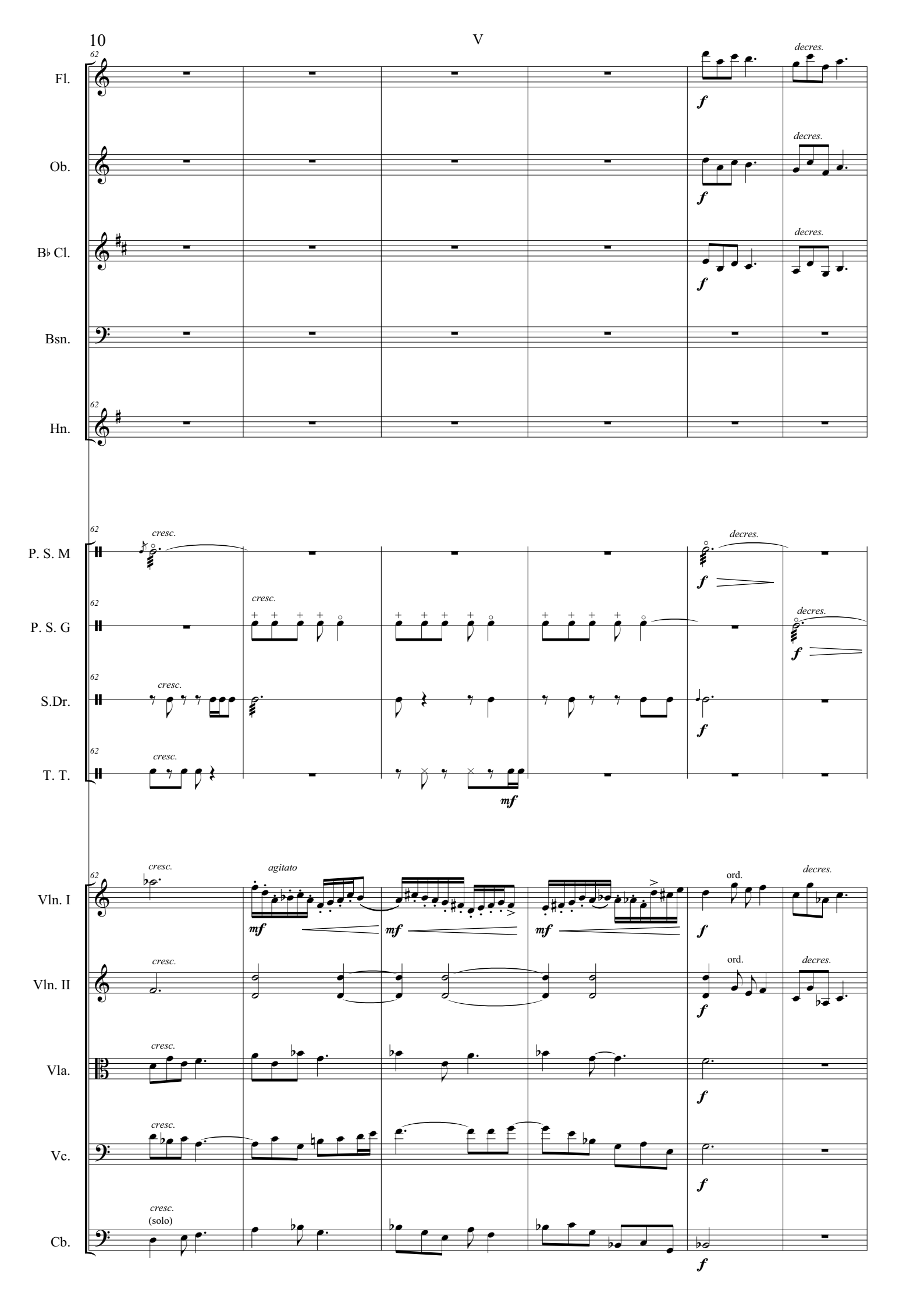

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
P. S. M
P. S. G
S.Dr.
T. T.
Vln. I
Vln. II
Vla.
Vc.
Cb.
decres.
cantabile
Baqueta macia
pizz.
arco
cresc.
35
p
mf
ppp
pp


agitato
Fl.
Ob.
B♭ Cl.
espress.
Bsn.
espress.
Hn.
P. S. M
P. S. G
S.Dr.
ord.
T. T.
cresc.
Vln. I
arco
col legno
Vln. II
Vla.
Vc.
Cb.
arco marcato

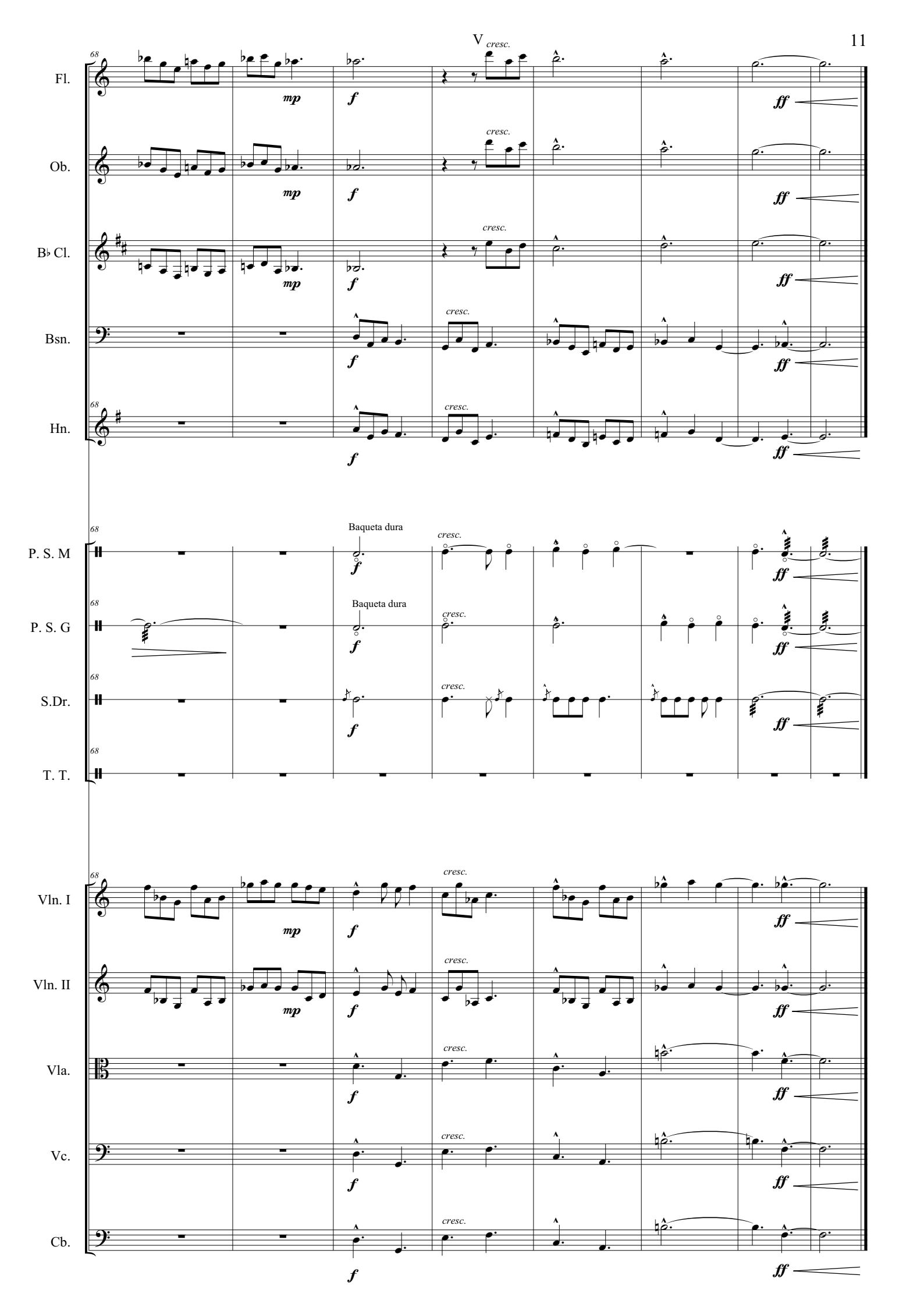
V


Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
P. S. M
P. S. G
S.Dr.
T. T.
Vln. I
Vln. II
Vla.
Vc.
Cb.
decres.
p
mf
mp


Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
P. S. M
P. S. G
S.Dr.
T. T.
Vln. I
Vln. II
Vla.
Vc.
Cb.
55
mf
mp
pp
decres.
3
solo
arco
arco


62
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
P. S. M
P. S. G
S.Dr.
T. T.
Vln. I
Vln. II
Vla.
Vc.
Cb.
cresc.
decres.
agitato
mf
f
ord.
(solo)

V

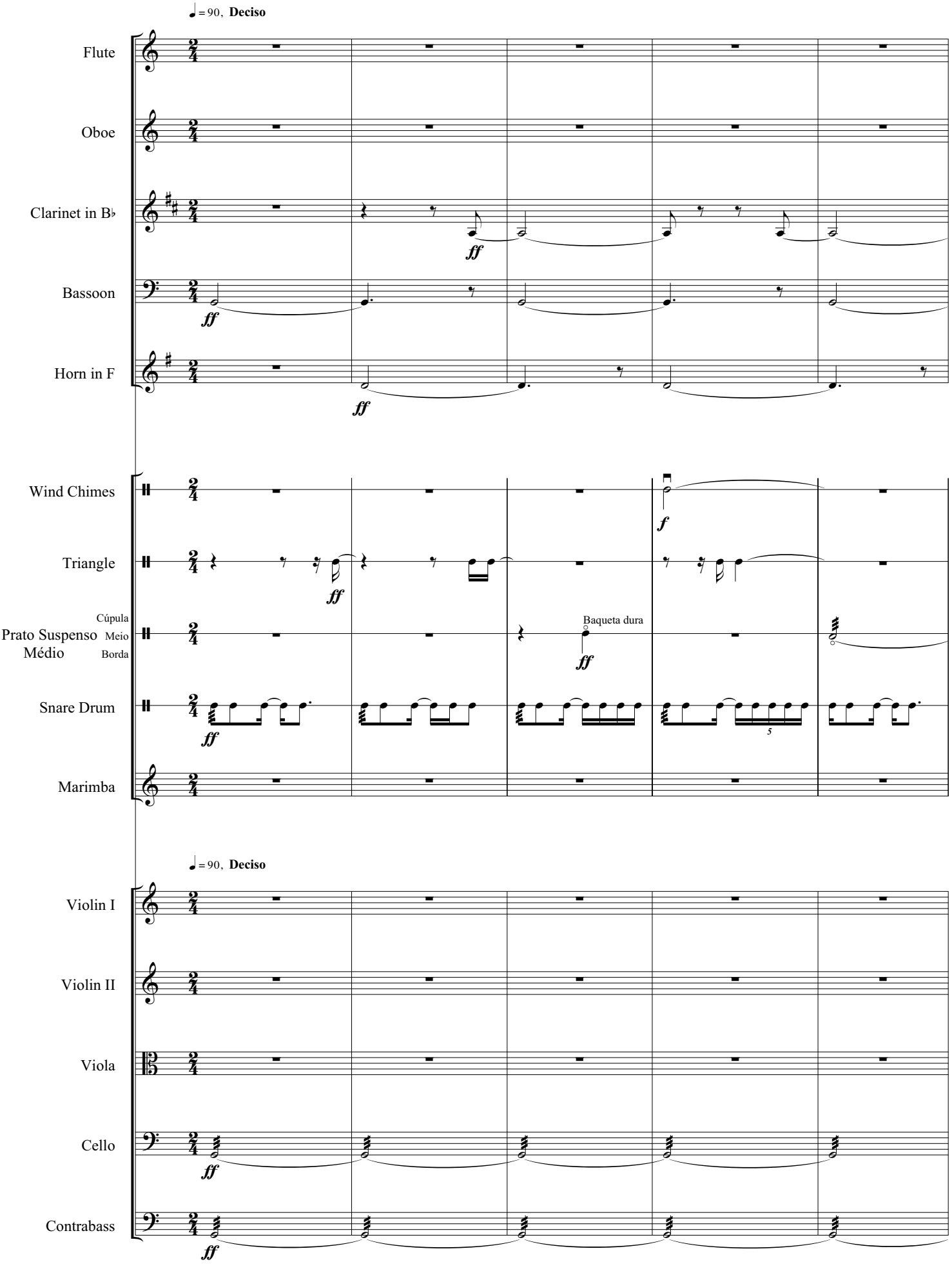

68
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
P. S. M
P. S. G
S.Dr.
T. T.
Vln. I
Vln. II
Vla.
Vc.
Cb.
cresc.
mp
f
ff
Baqueta dura

Score

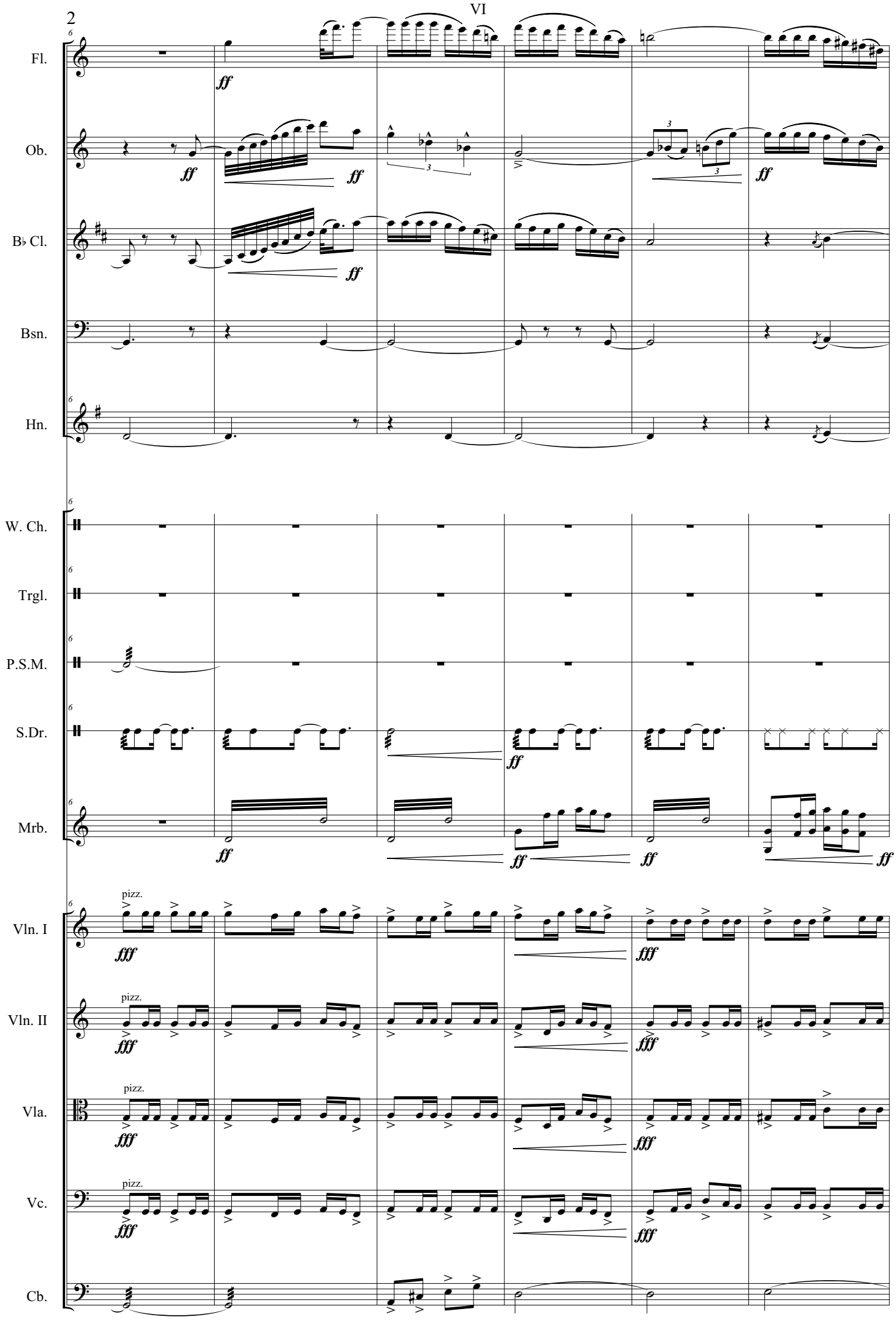
VI

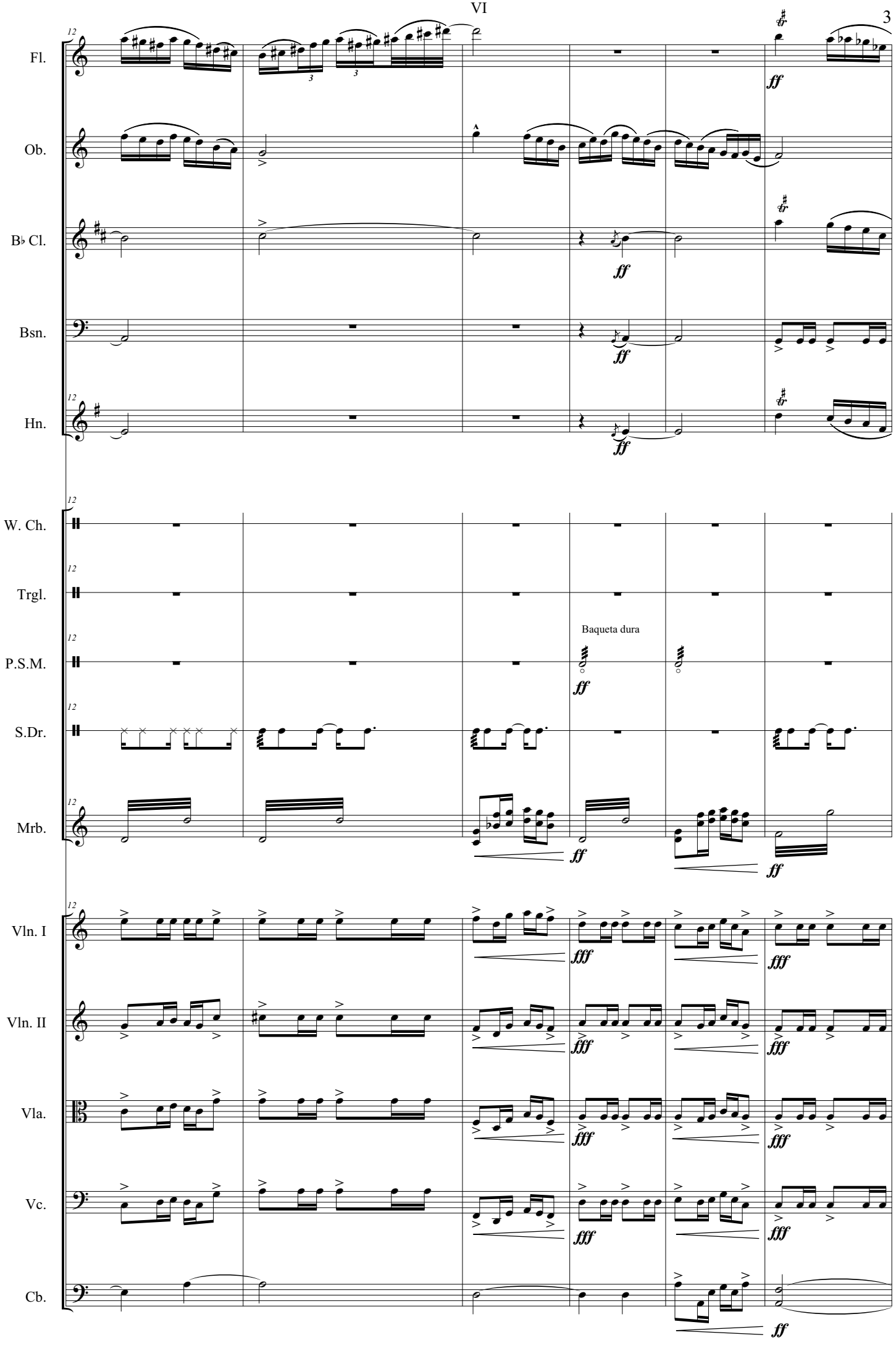
PAGODE DE VIOLA

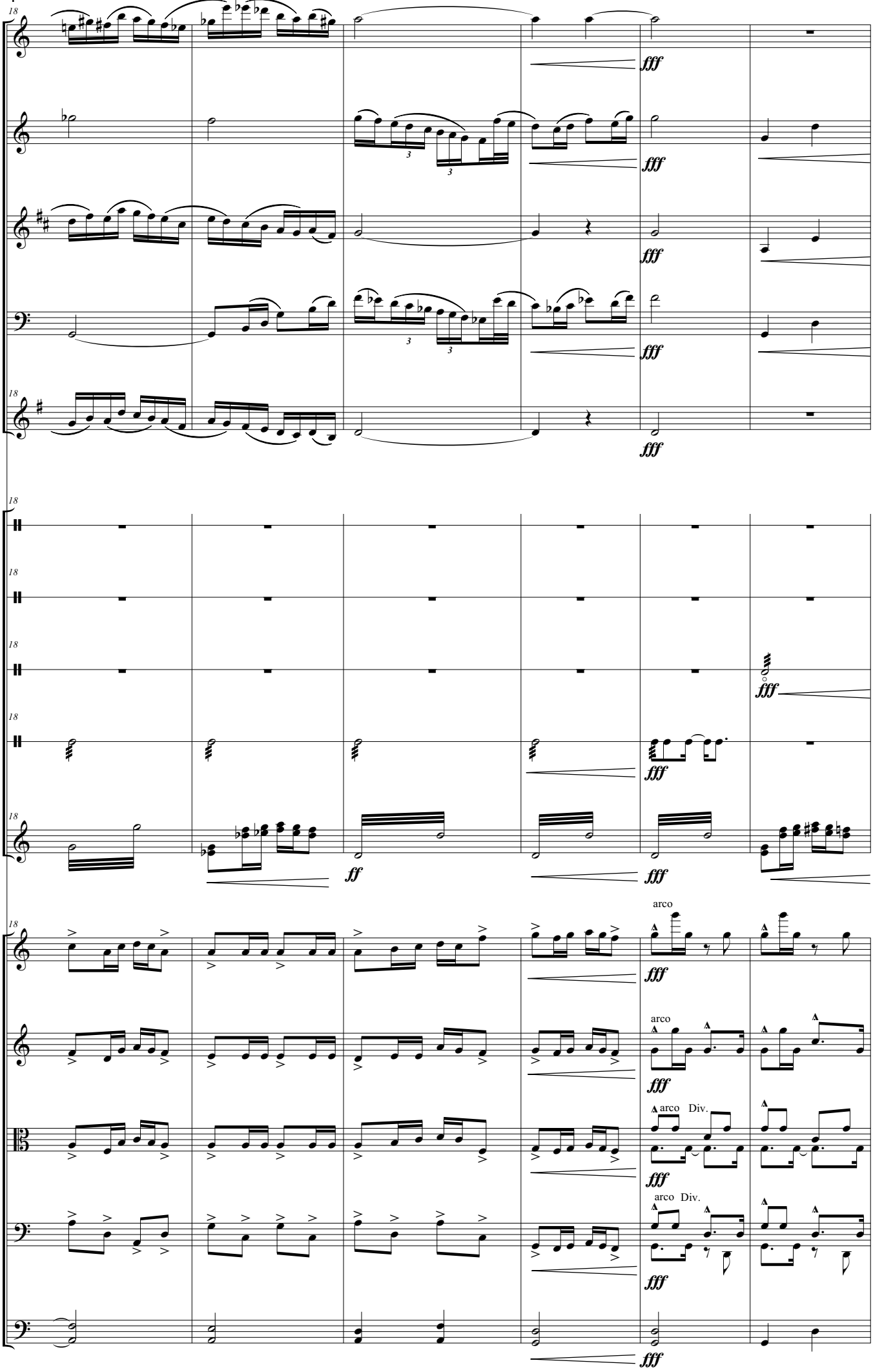
AZAEL NETO

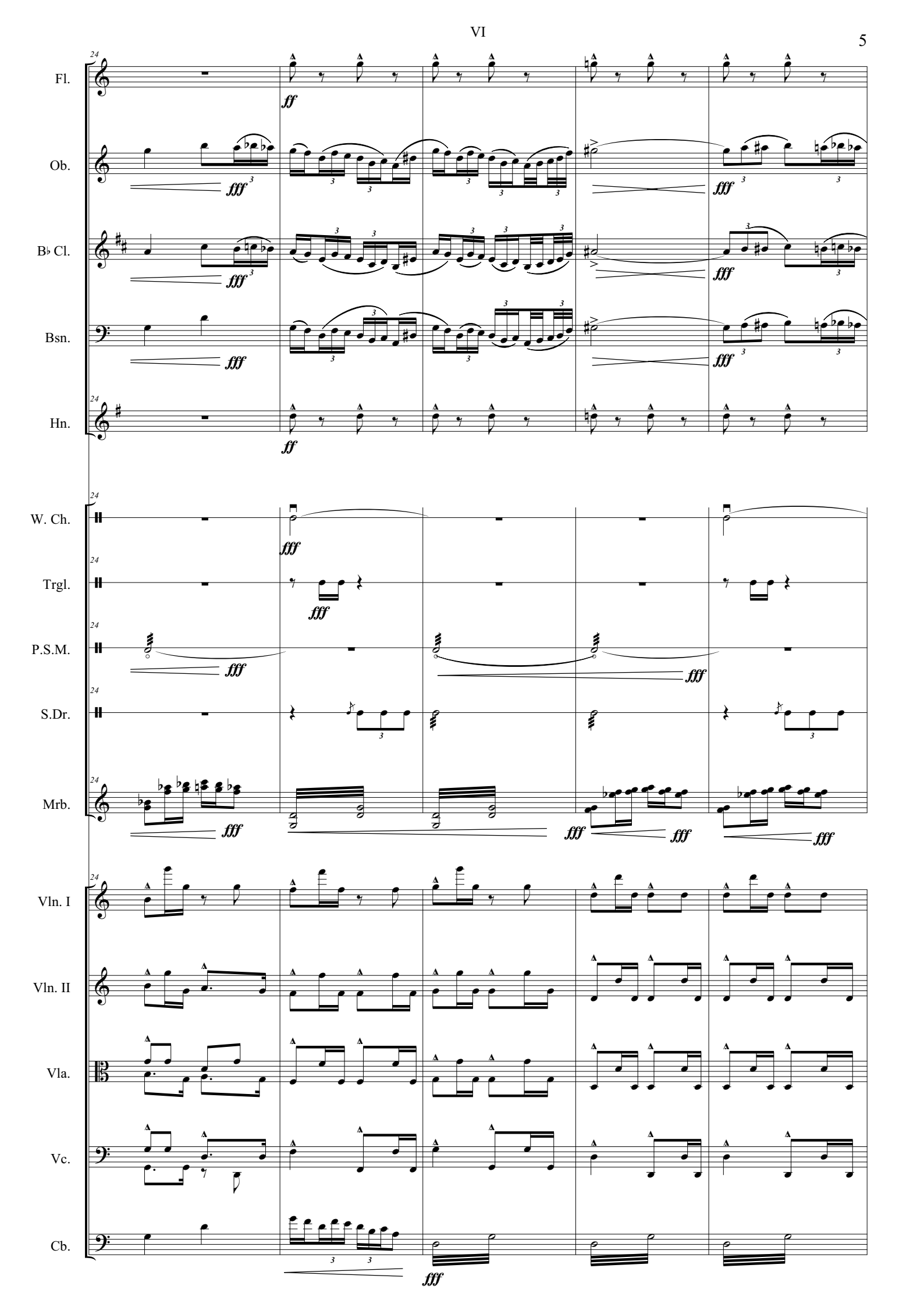


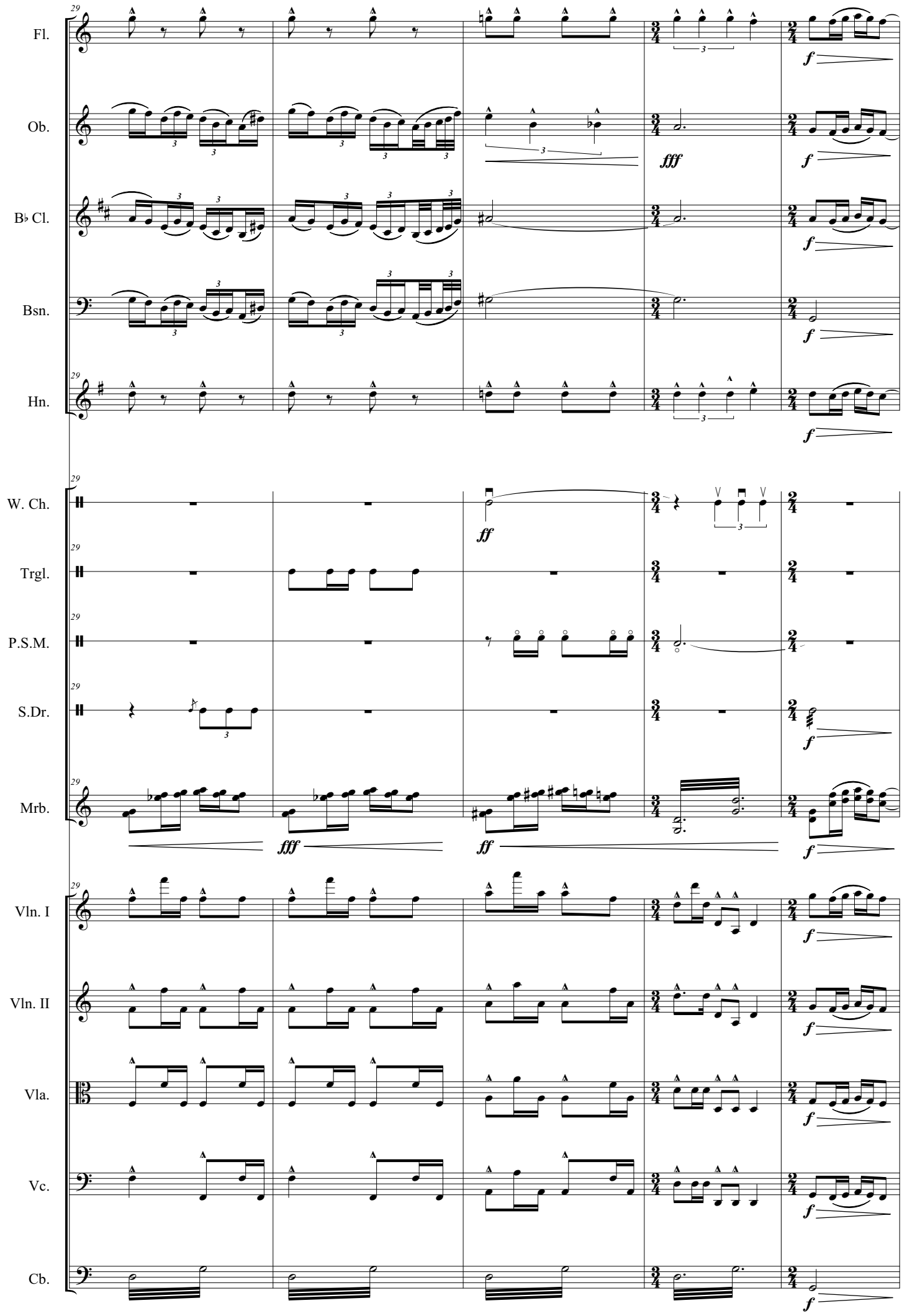
VI

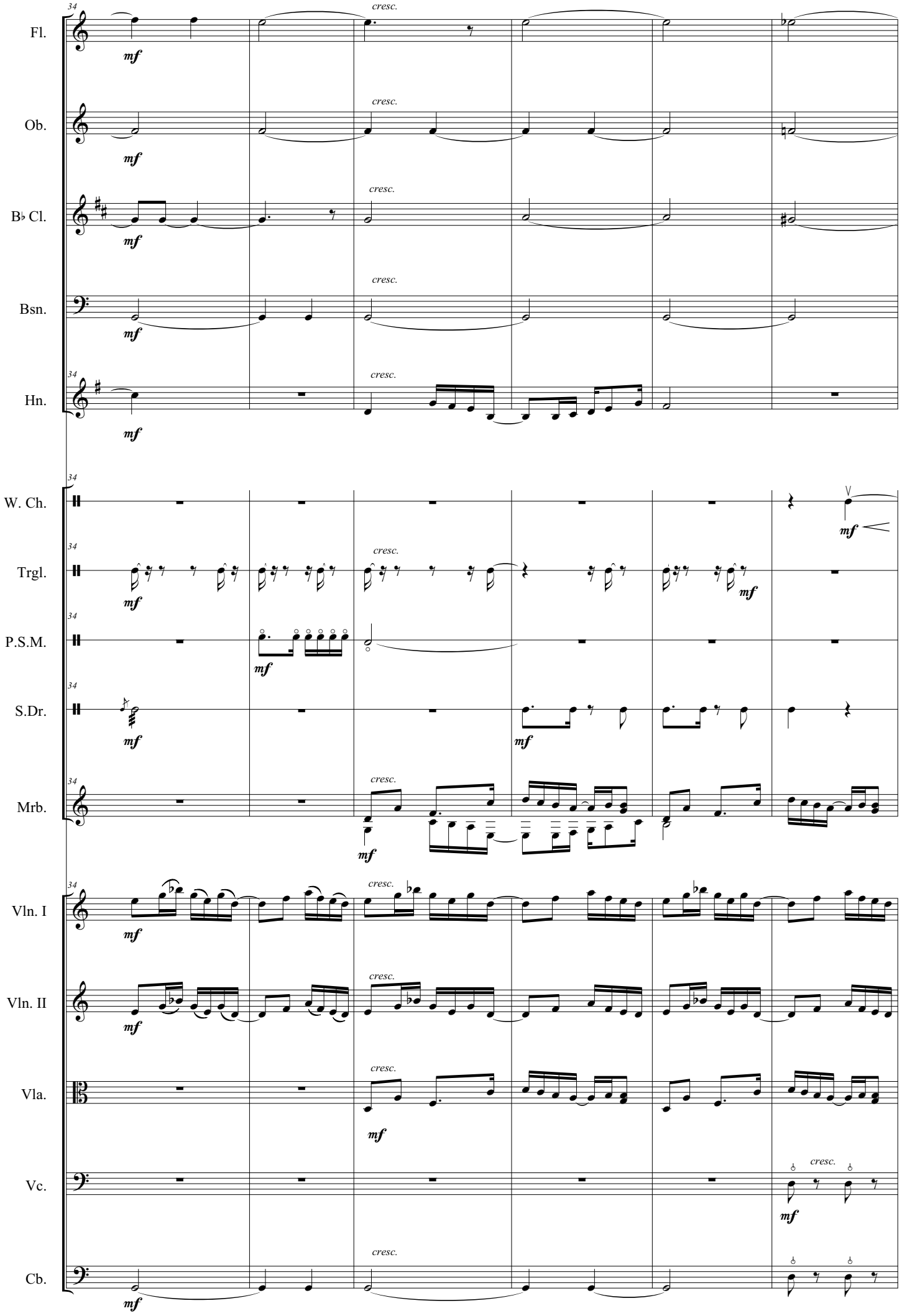

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
W. Ch.
Trgl.
P.S.M.
S.Dr.
Mrb.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
fff
pizz.


Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
W. Ch.
Trgl.
P.S.M.
S.Dr.
Mrb.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Baqueta dura
ff
fff

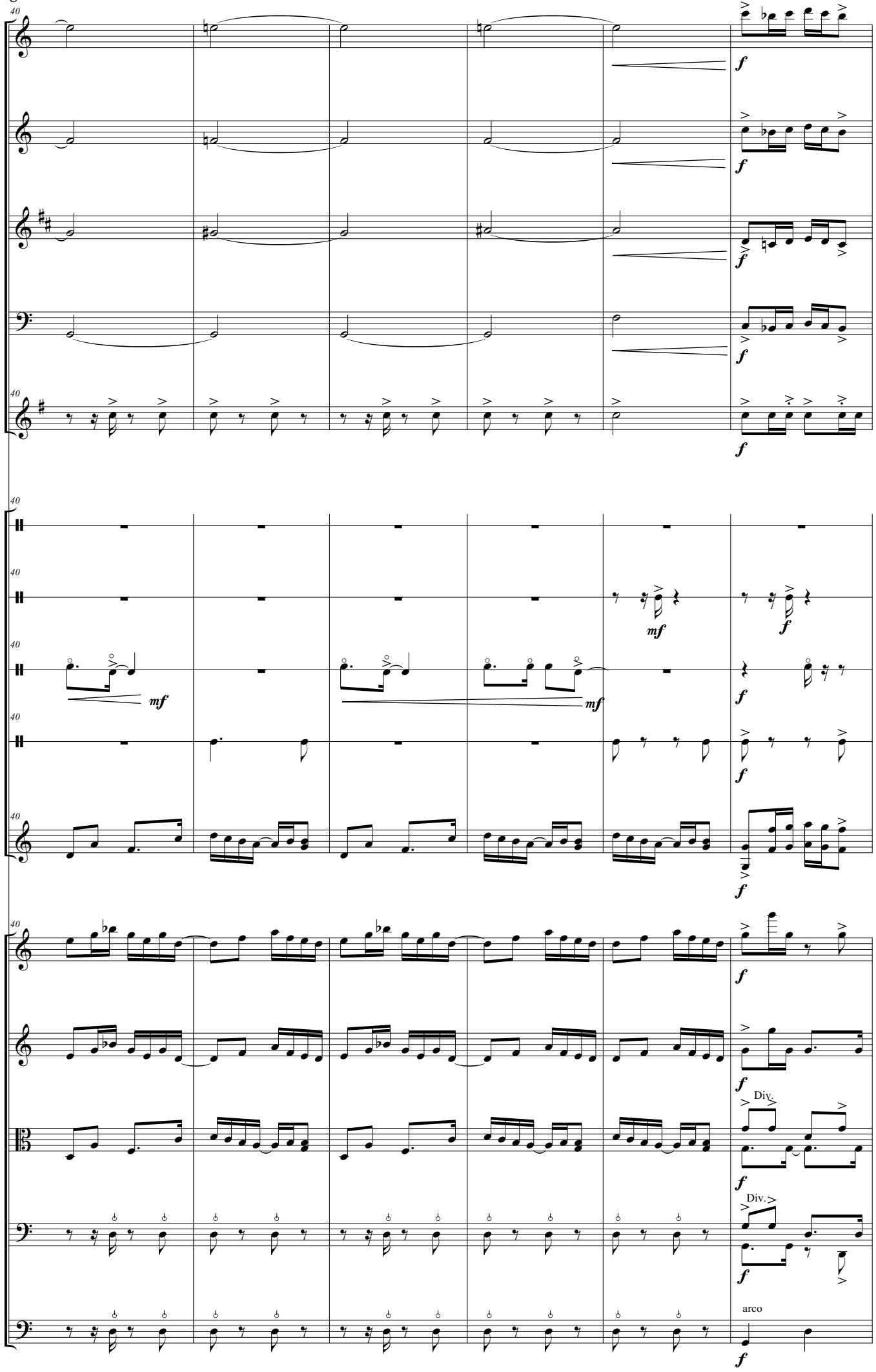

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
W. Ch.
Trgl.
P.S.M.
S.Dr.
Mrb.
Vln. I
Vln. II
Vla.
Vc.
Cb.
18
fff
ff
arco
Div.

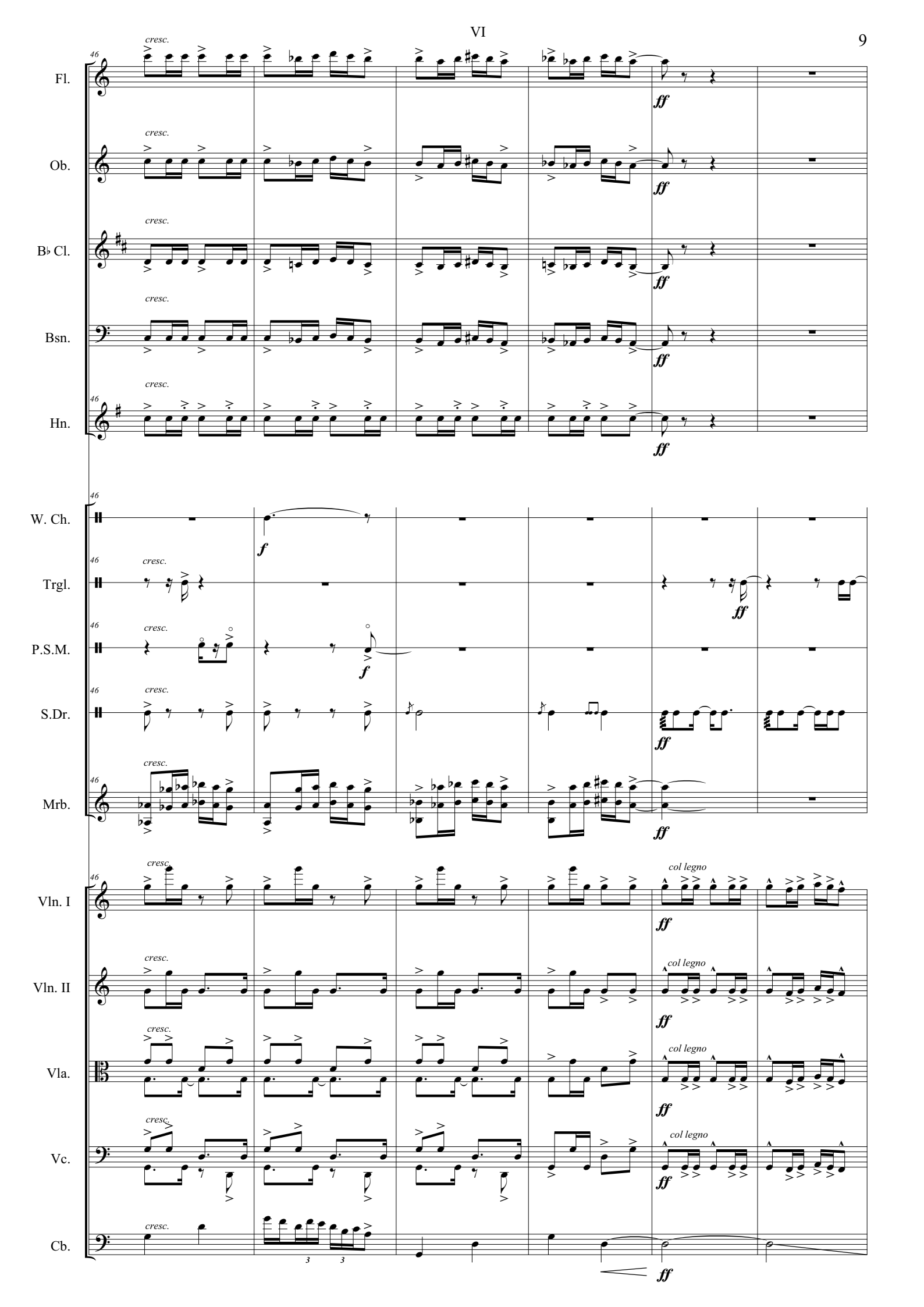

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
W. Ch.
Trgl.
P.S.M.
S.Dr.
Mrb.
Vln. I
Vln. II
Vla.
Vc.
Cb.
24
ff
fff


29
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
W. Ch.
Trgl.
P.S.M.
S.Dr.
Mrb.
Vln. I
Vln. II
Vla.
Vc.
Cb.
fff
ff
f


34
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
W. Ch.
Trgl.
P.S.M.
S.Dr.
Mrb.
Vln. I
Vln. II
Vla.
Vc.
Cb.
cresc.
mf

8


Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
W. Ch.
Trgl.
P.S.M.
S.Dr.
Mrb.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Div.
Div.
arco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Ob.
B♭ Cl.
Bsn.
Hn.
W. Ch.
Trgl.
P.S.M.
S.Dr.
Mrb.
Vln. I
Vln. II
Vla.
Vc.
Cb.
46
cresc.
f
ff
col legno
3
3

10 **Grazioso**

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

W. Ch.

Trgl.

P.S.M.

S.Dr.

Mrb.

Vln. I

Vln. II

Vla.

Vc.

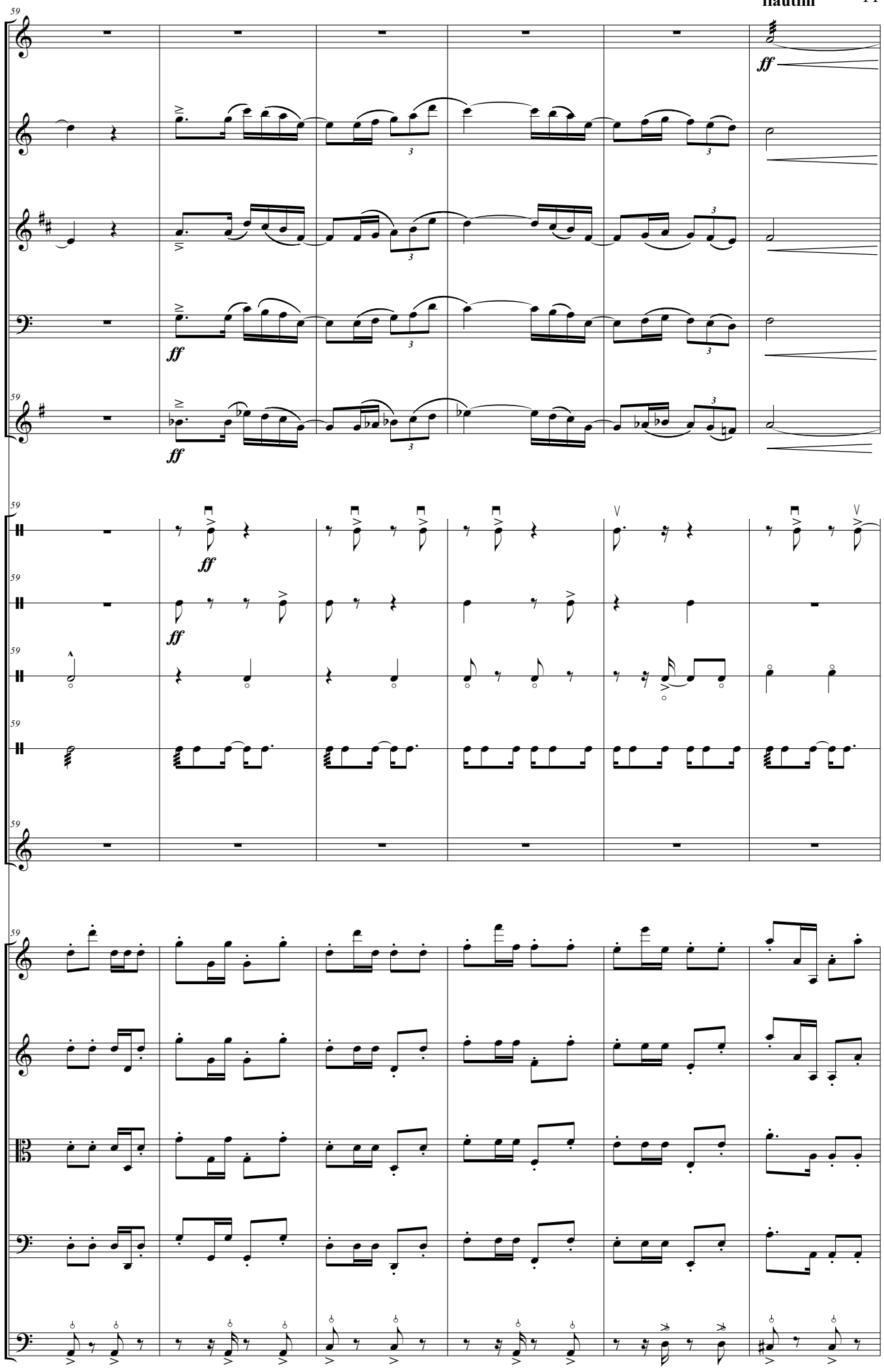
Cb.

ff

Baqueta dura

Grazioso

arco


59
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Ob.
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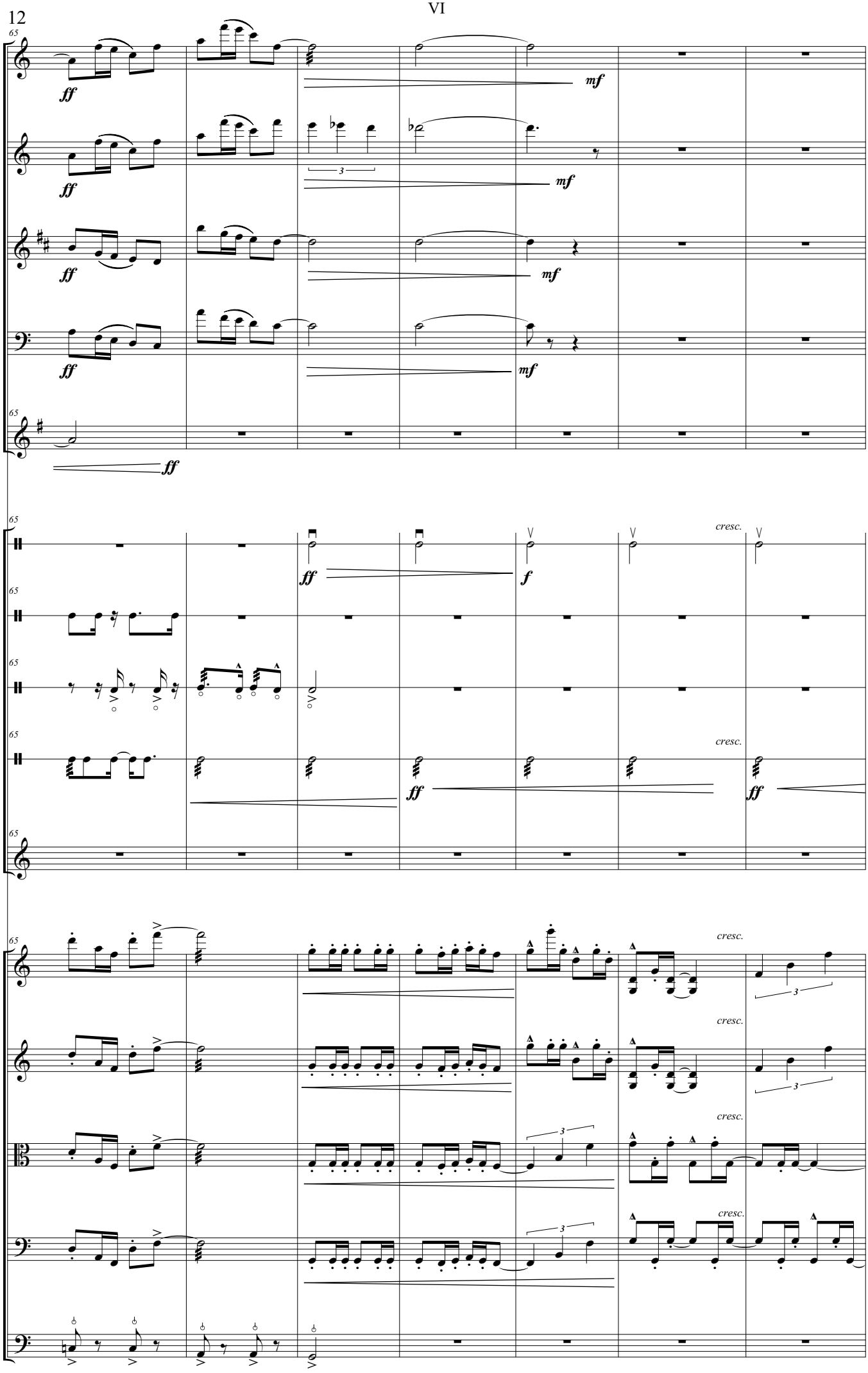
Vc.
Cb.
ff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Vc.
Cb.
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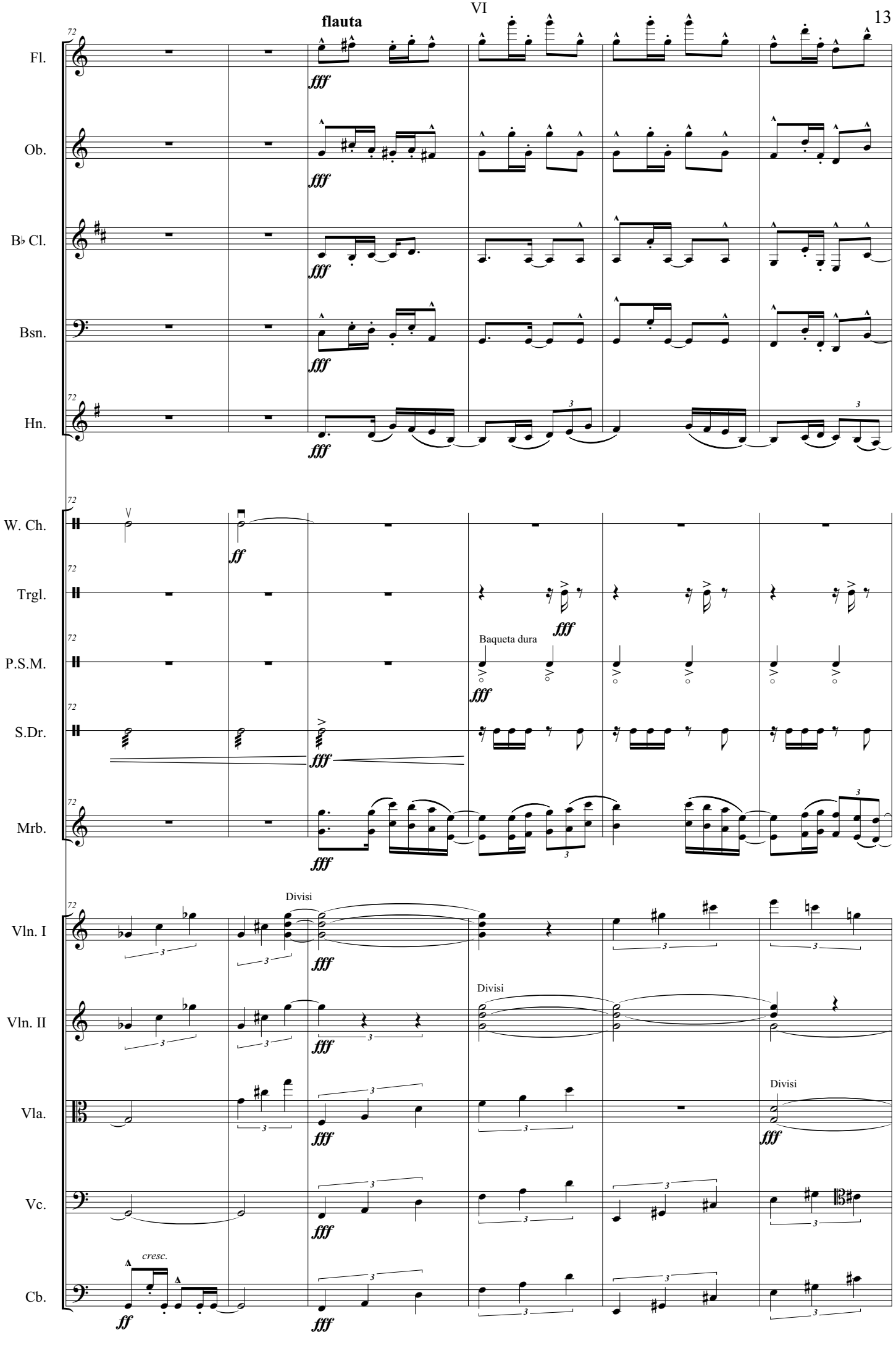
mf
f
cresc.
3
65


flauta
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Trgl.
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Baqueta dura
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Mrb.
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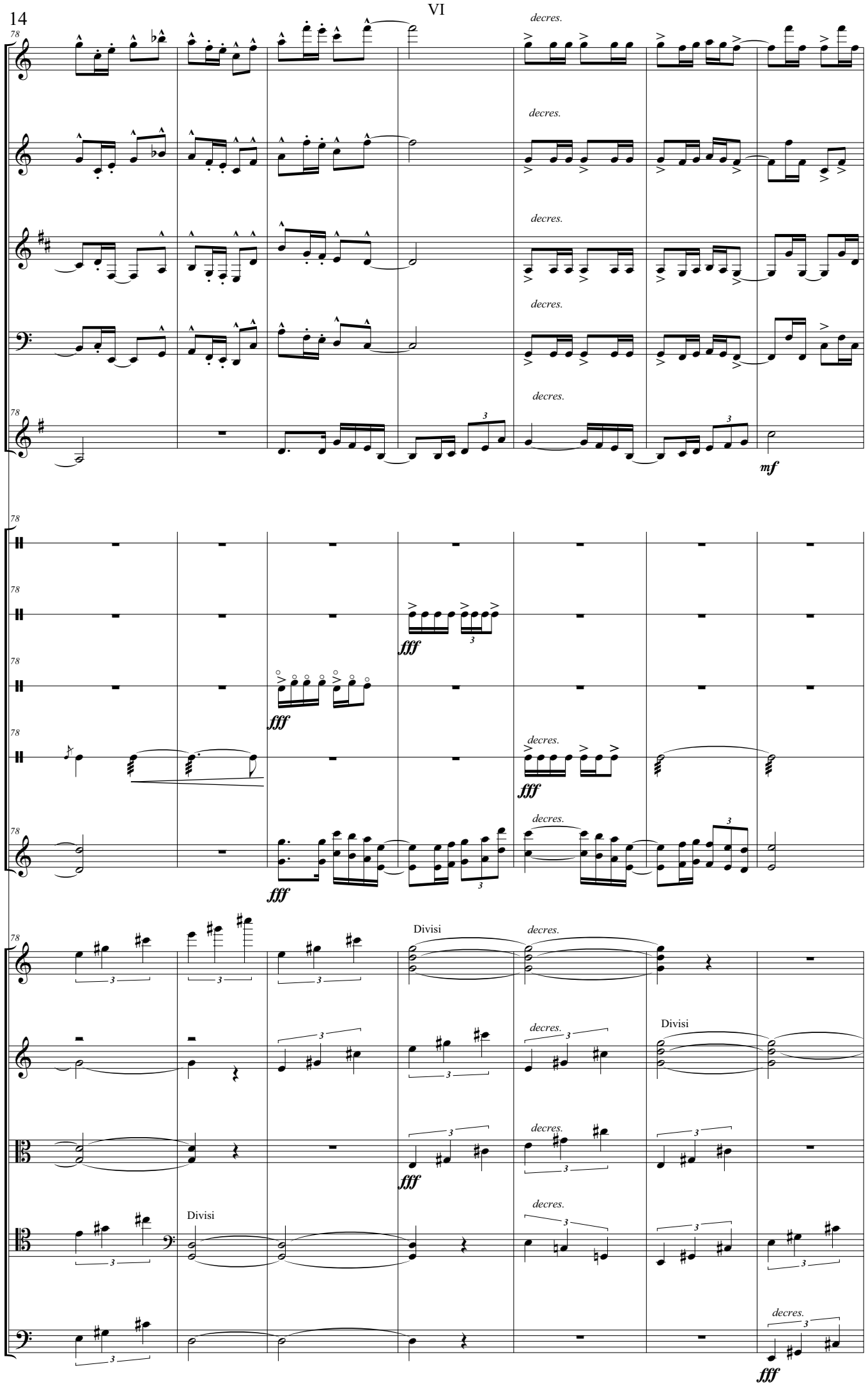
Vln. II
Divisi
Vla.
Divisi
Vc.
Cb.
cresc.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Trgl.
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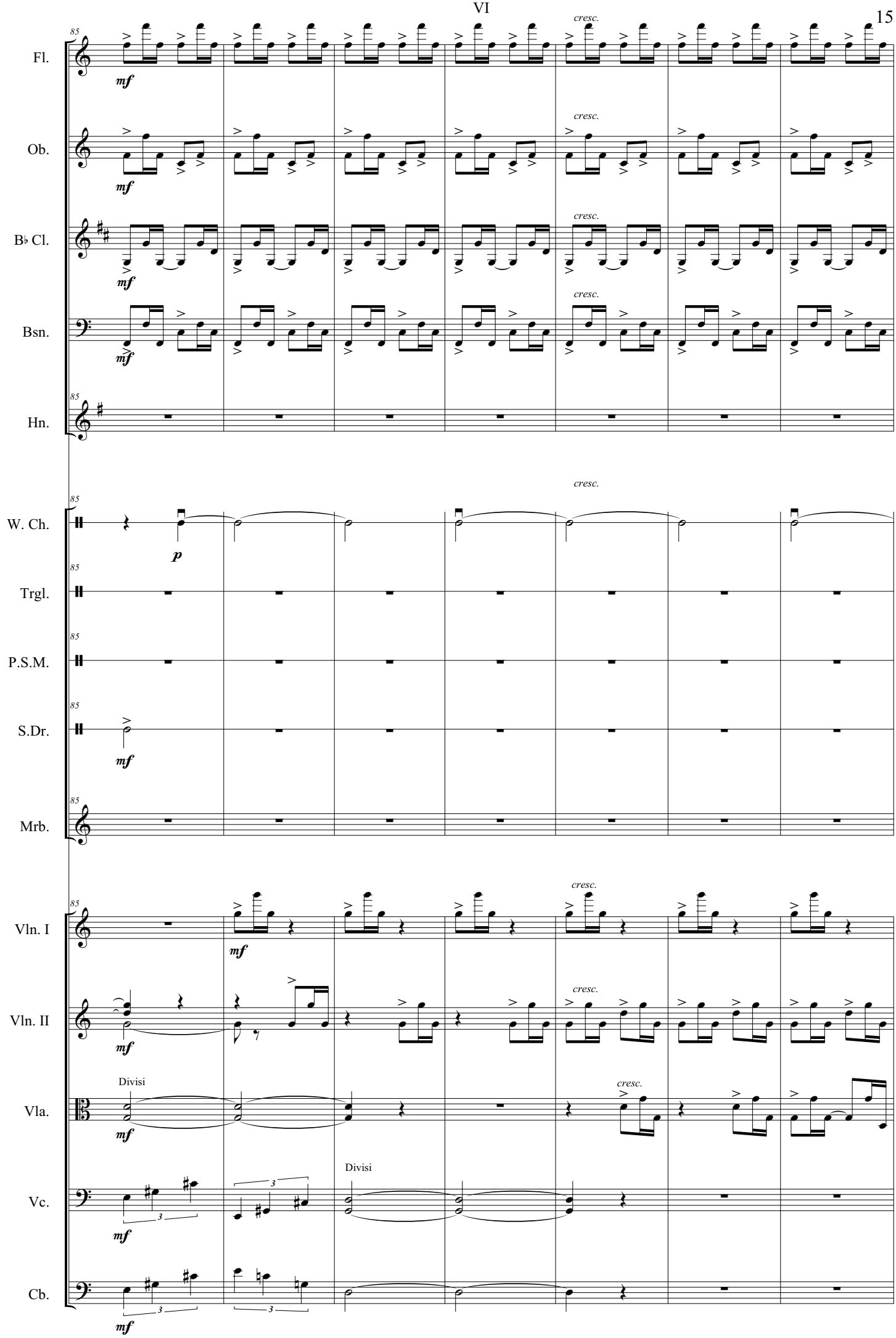
Vc.
Cb.
decres.
mf
fff
Divisi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Vln. II
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Vc.
Cb.
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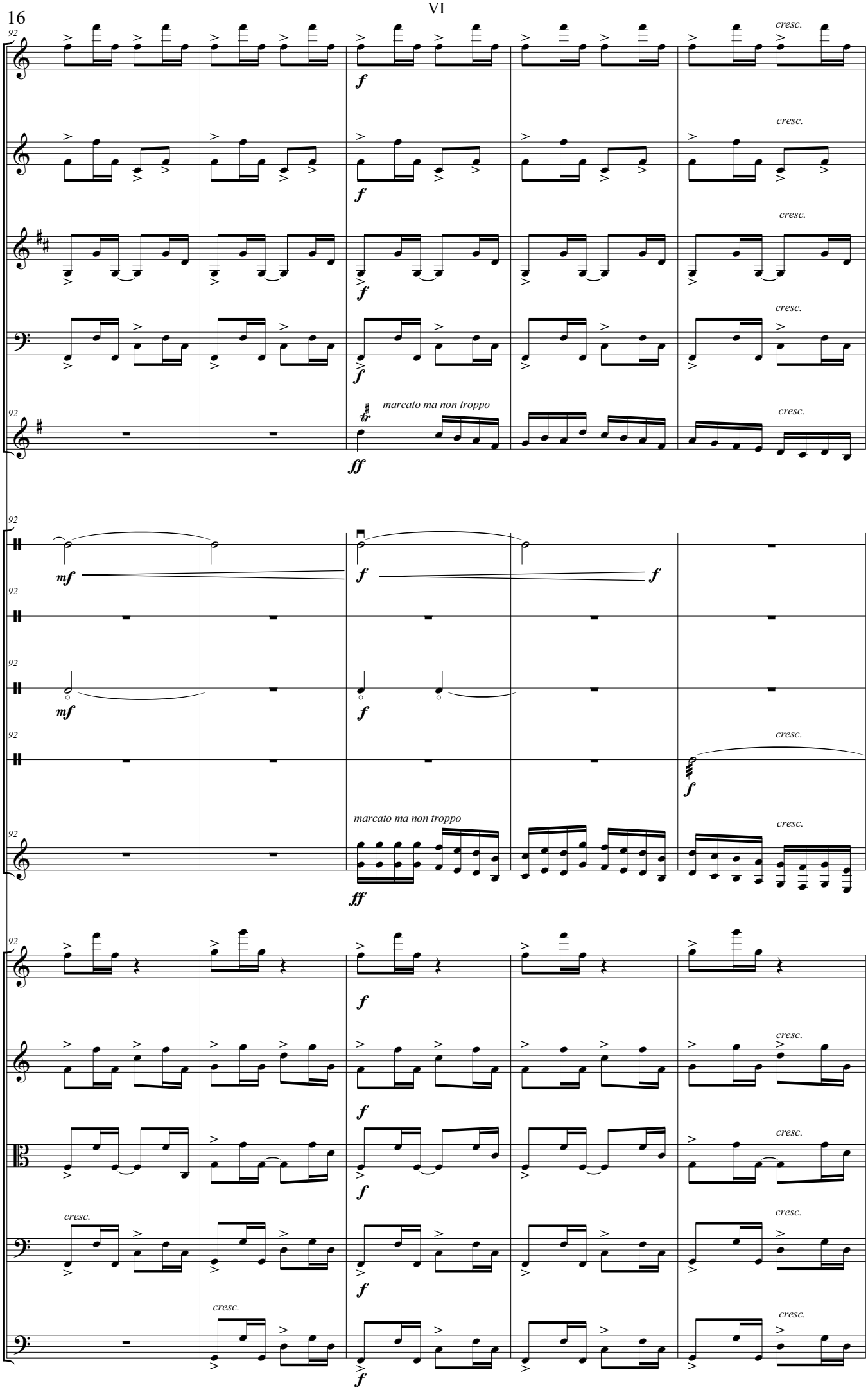
mf
p
Divisi
3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Trgl.
P.S.M.
S.Dr.
Mrb.
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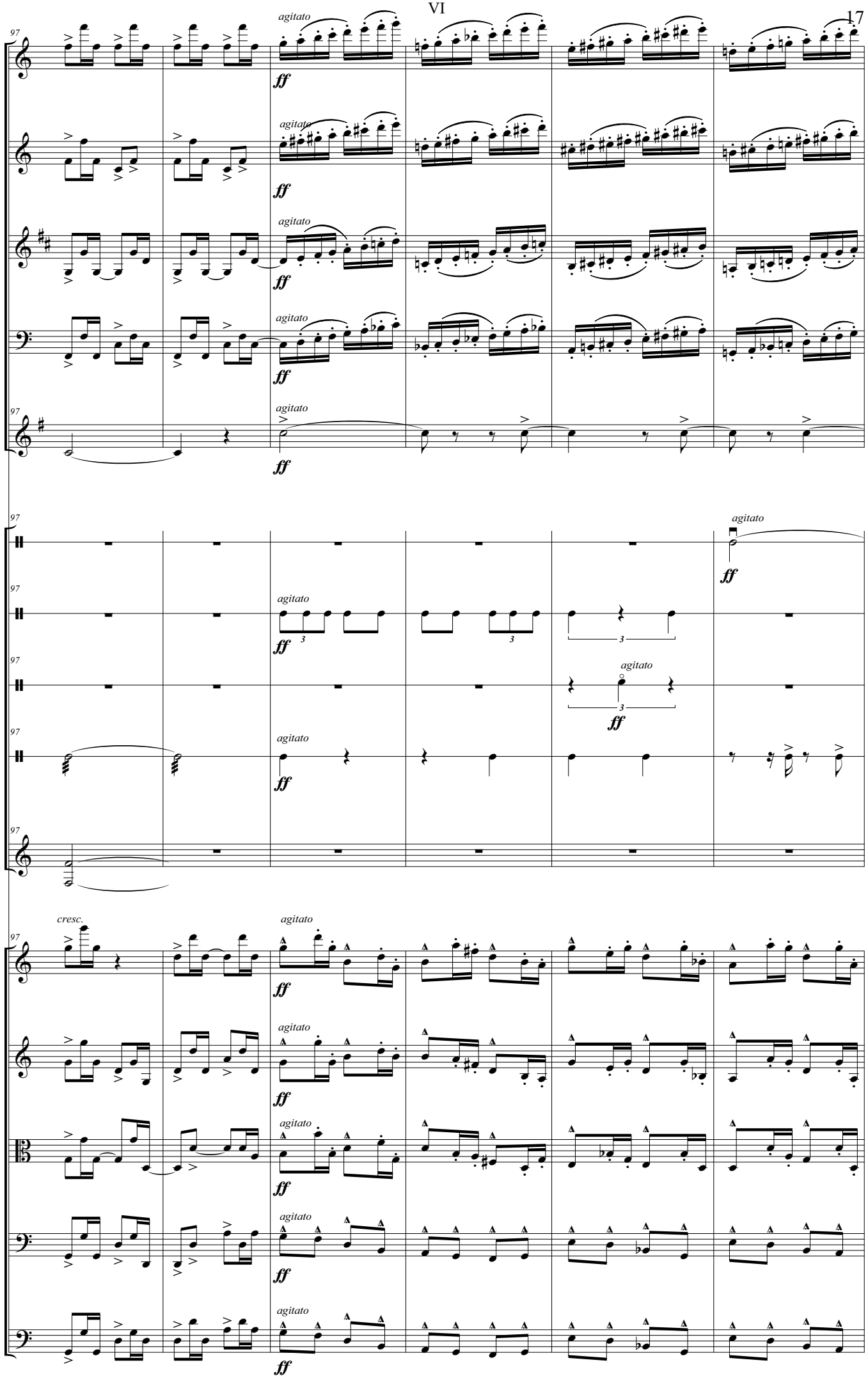
Vln. II
Vla.
Vc.
Cb.
92
cresc.
f
ff
mf
marcato ma non troppo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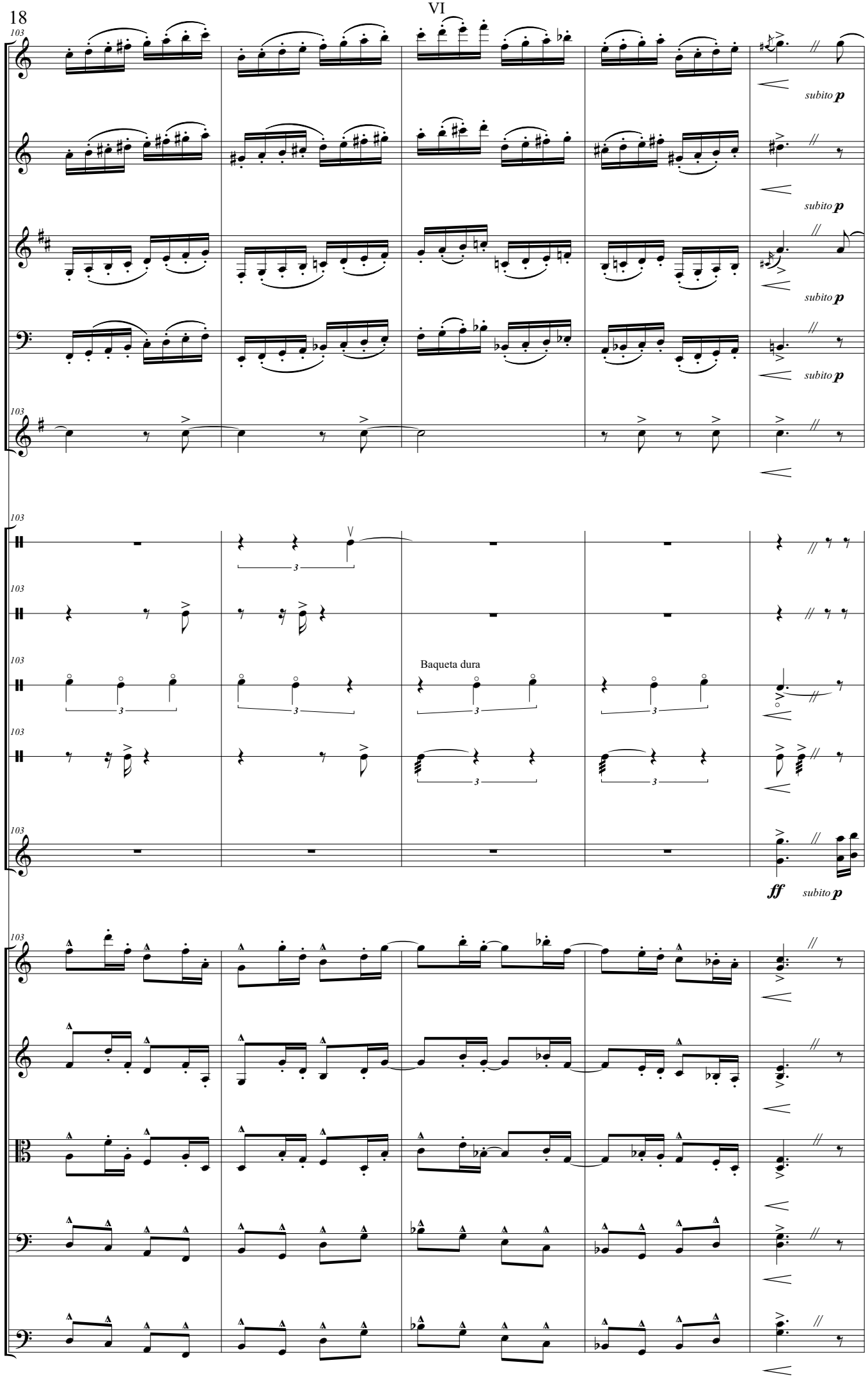
Vln. II
Vla.
Vc.
Cb.
97
agitato
ff
cresc.
3

VI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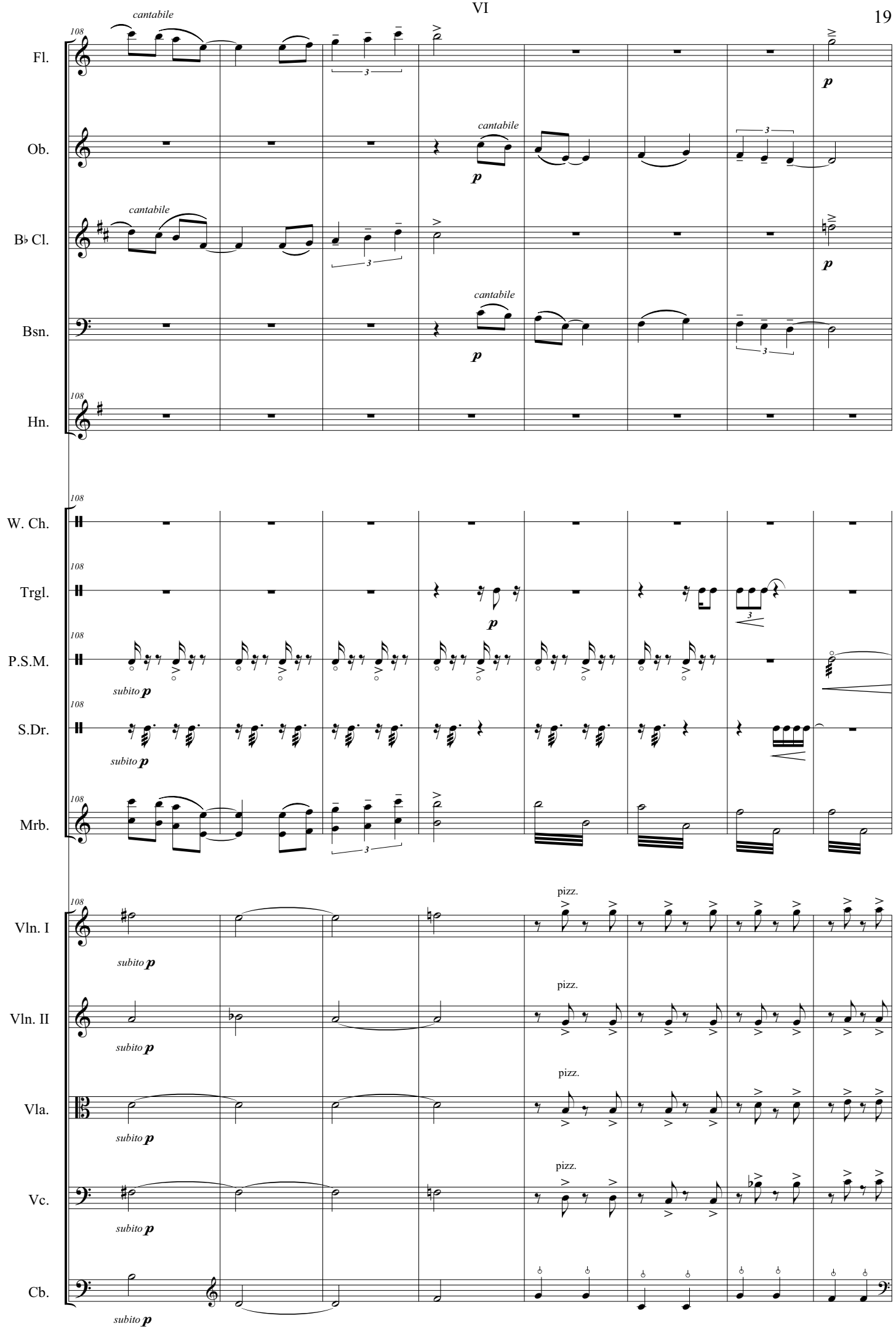
Vln. II
Vla.
Vc.
Cb.
103
subito p
Baqueta dura
ff
subito p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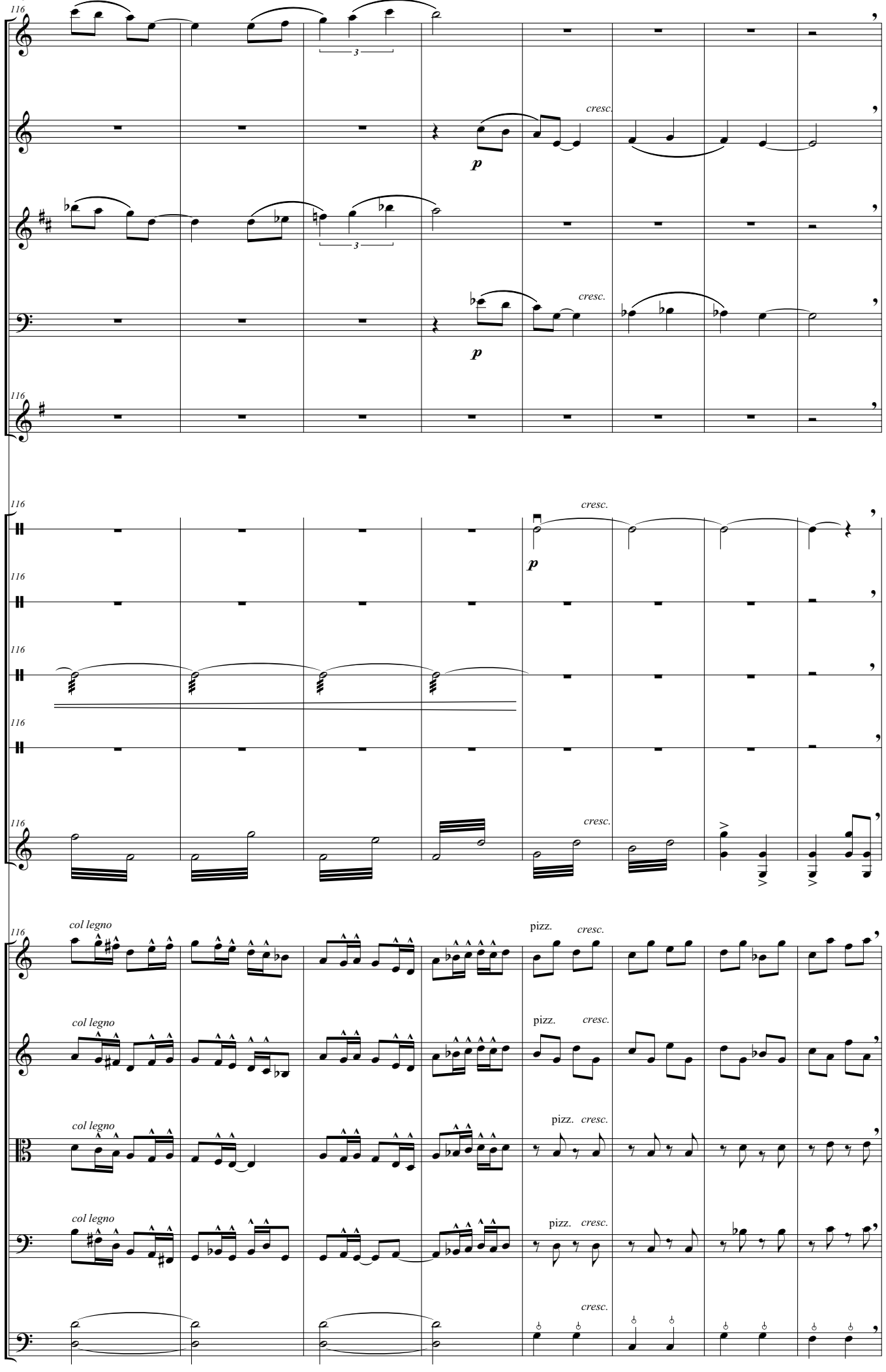
Vc.
Cb.
cantabile
p
subito p
pizz.
108
3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Trgl.
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Mrb.
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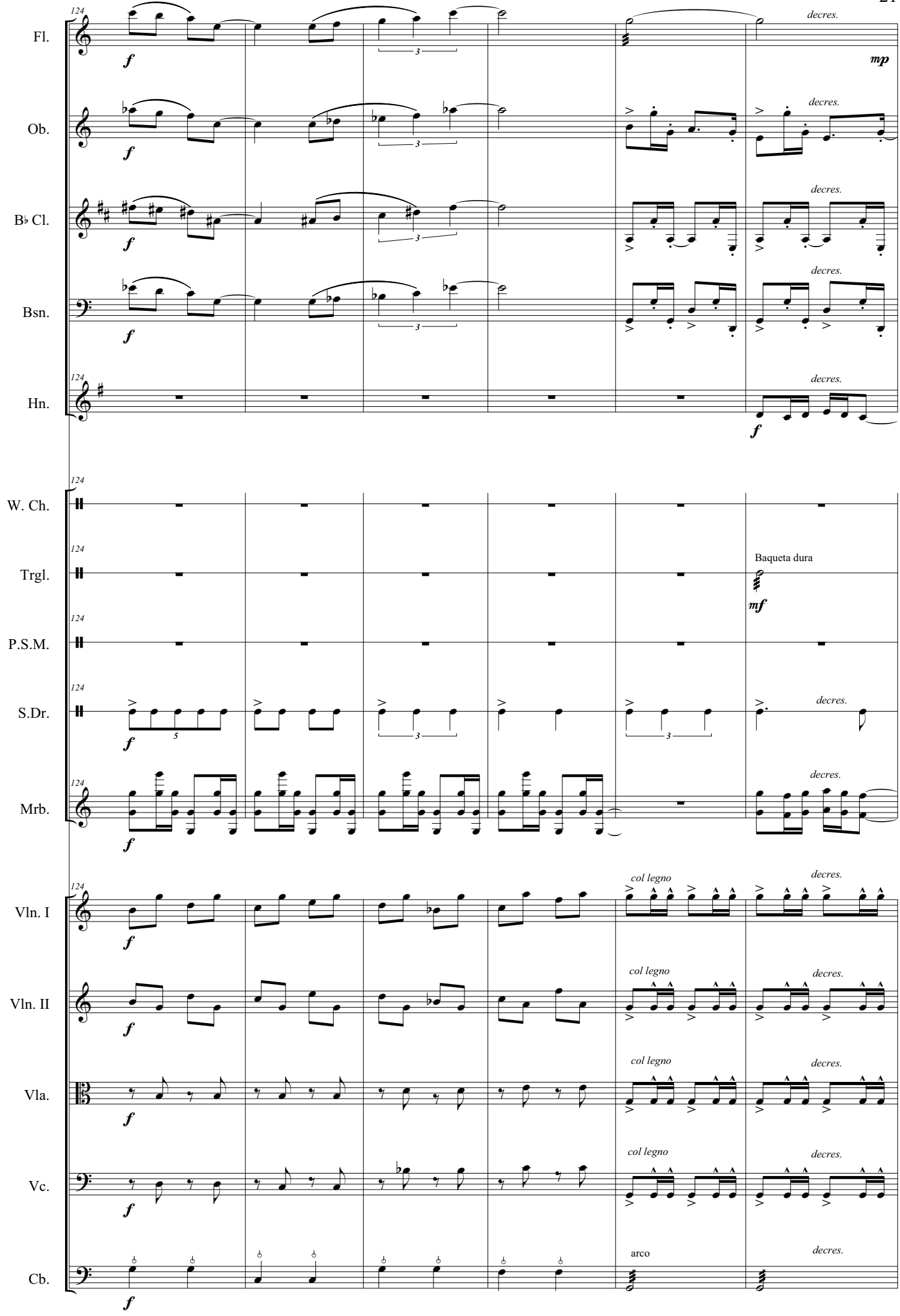
Vla.
Vc.
Cb.
116
cresc.
p
3
col legno
pizz.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Vln. I
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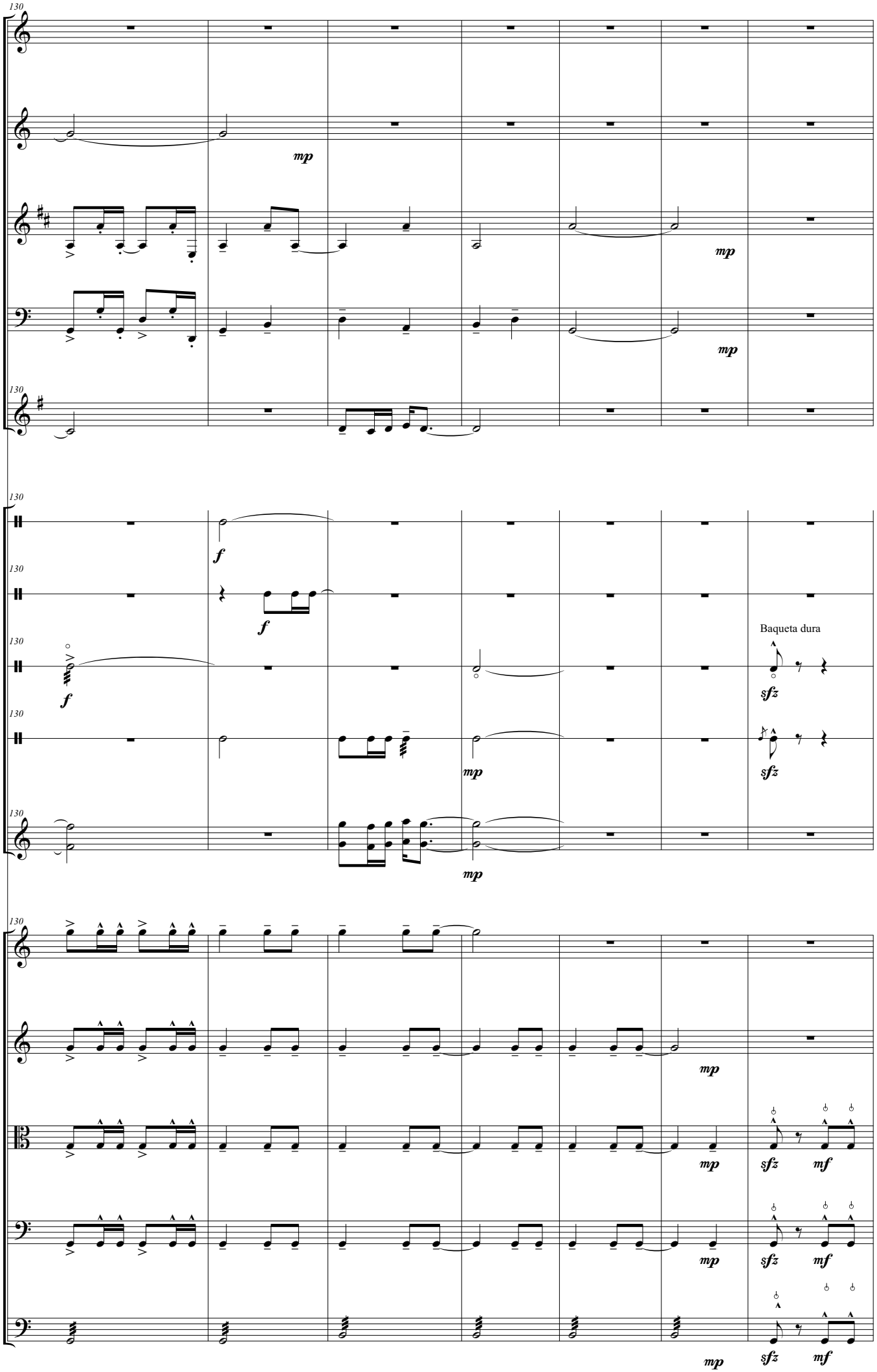
Vc.
Cb.
124
f
mp
mf
decres.
Baqueta dura
col legno
arco
3
5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W. Ch.
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130
P.S.M.
f
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S.Dr.
mp
sfz
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Mrb.
mp
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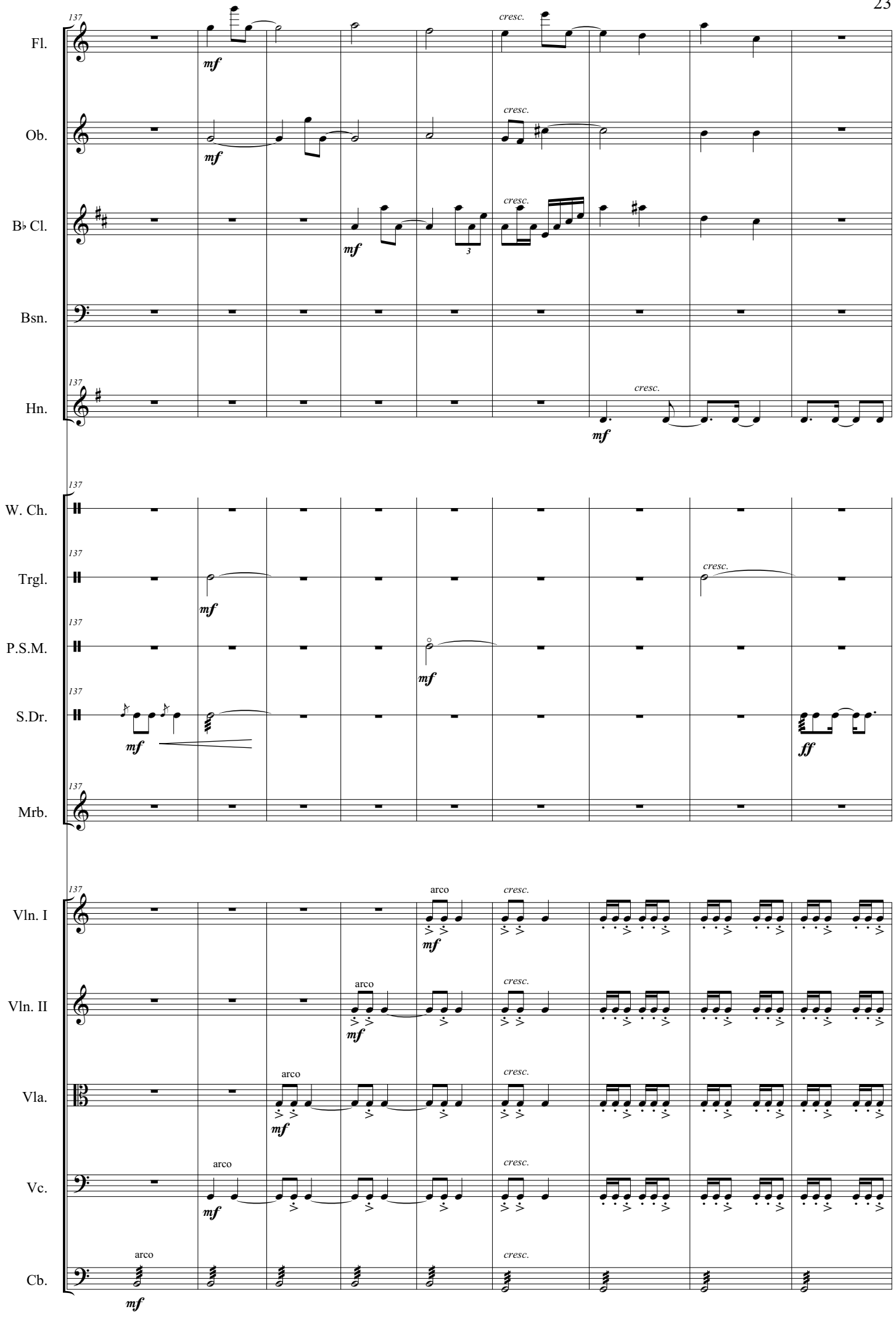
sfz
mf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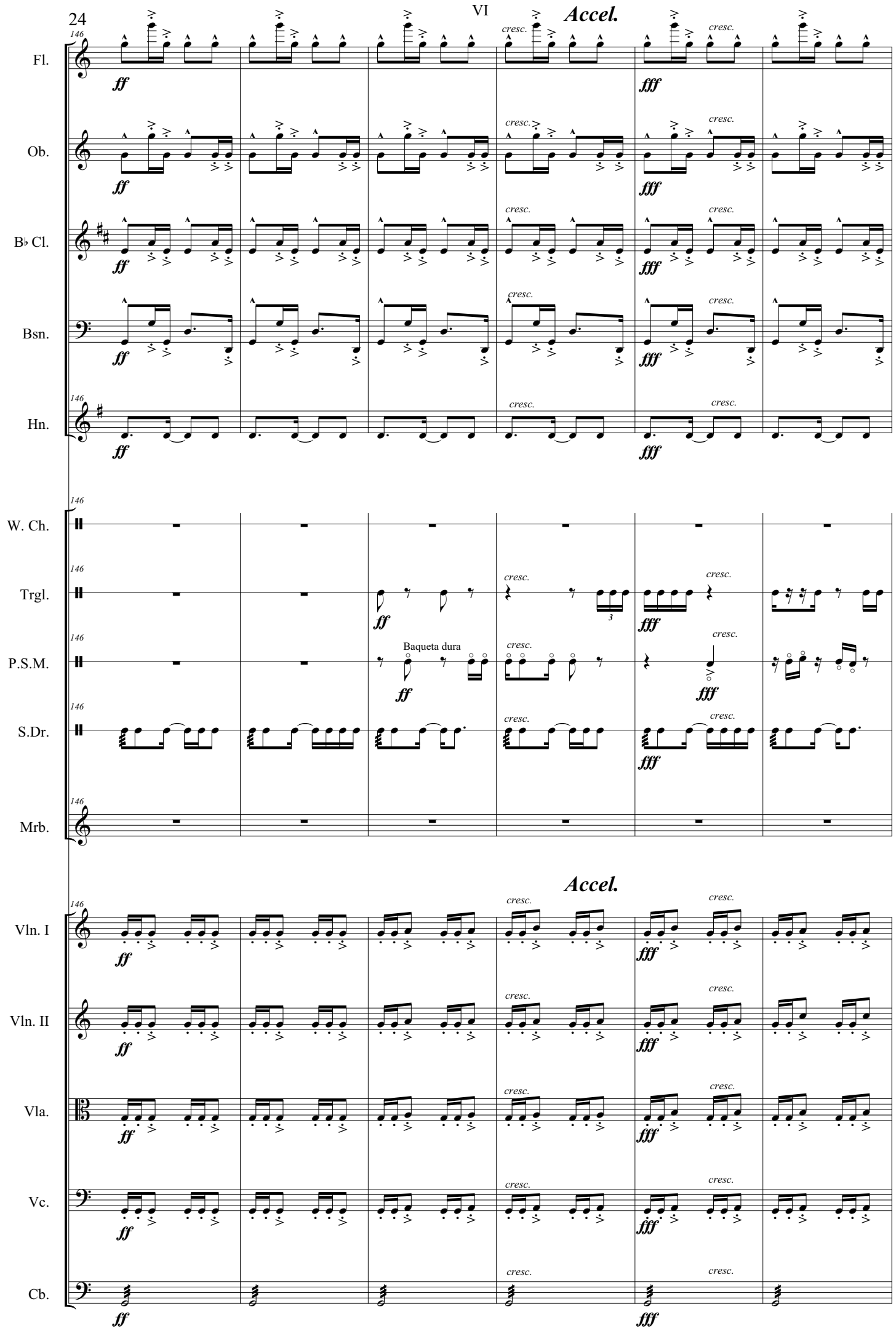
VI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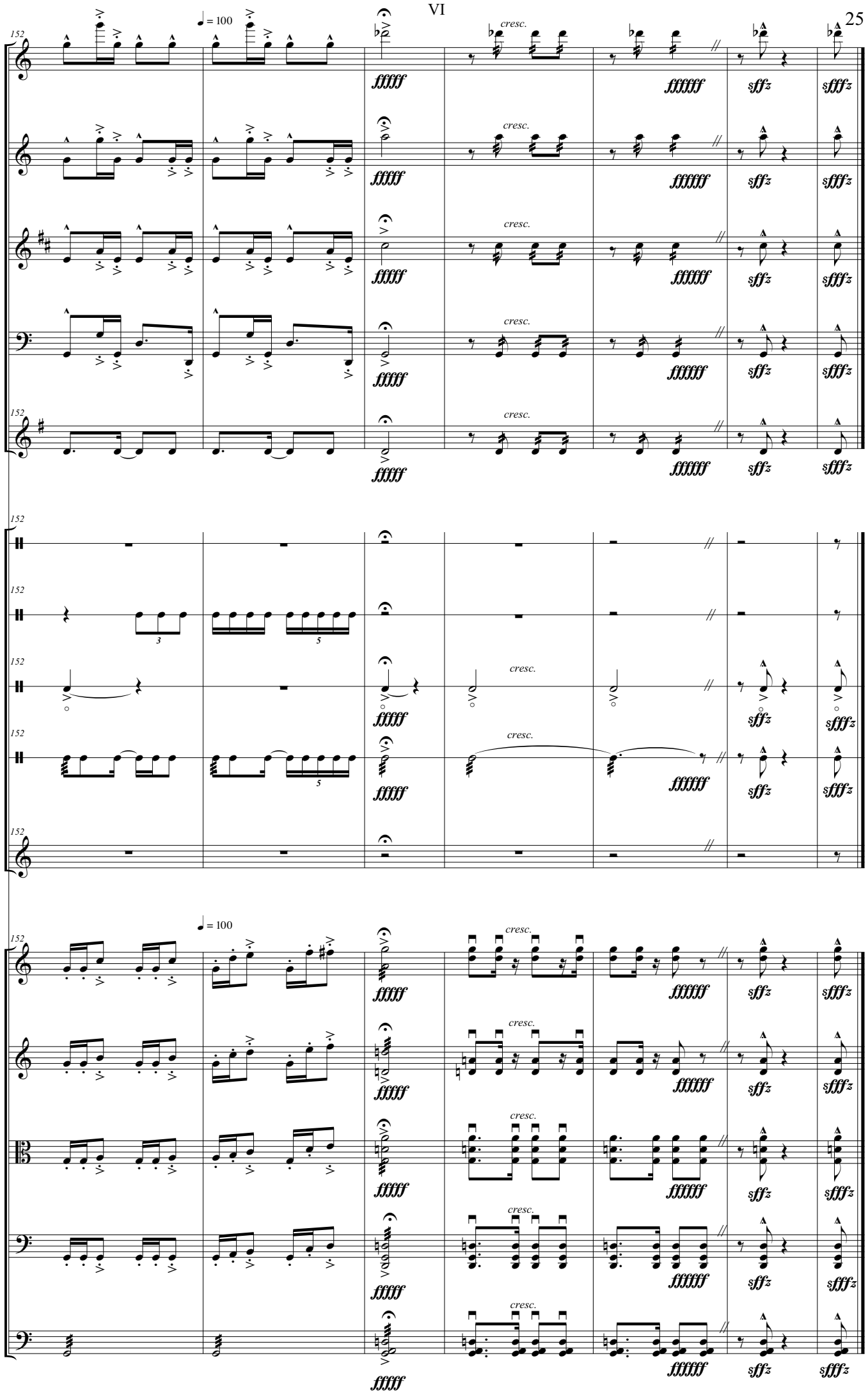
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Mrb.
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Vc.
Cb.
152
♩ = 100
cresc.
fffff
fffffff
sffz
sfffz