



Wagner Ortiz

Arranger, Composer, Interpreter, Publisher, Teacher

Brazil, Santo Andre

About the artist

Wagner Ortiz, flautista, compositor, professor e poeta iniciou os estudos com o maestro Valdir Peruzetto e Gilberto dos Santos, depois realizou estudos em flauta na Universidade Livre de Música – Tom Jobim sob orientação do mestre Marcos Kiehl. Iniciou os estudos em composição como auto-didata, posteriormente foi orientado pelo maestro alemão H.J. Koellreutter e o prof. Sérgio Villafranca. Com o maestro Marcos Murilo de Almeida Passos fez lições de harmonia funcional e estética da MPB. Também realizou estudos sobre a música folclórica brasileira com maestro Ubiratan Sousa e canto Lírico com Solange Gonçalves.

Como flautista atuou com o quinteto de sopros da ULM, com a Camerata de Choro de Santo André, com o Grupo Memória Brasileira (Choro), Confraria do Choro, entre outros. Com o duo Acronon, formado com o pianista Sérgio Villafranca, excursionou... (more online)

Artist page : <http://www.free-scores.com/Download-PDF-Sheet-Music-flautawag.htm>

About the piece



Title:	Brasileirinha - Sonatina for Cavaquinho e A. Guitar [opus 123]
Composer:	Ortiz, Wagner
Arranger:	Ortiz, Wagner
Copyright:	Copyright © Wagner Ortiz
Publisher:	Ortiz, Wagner
Instrumentation:	Ukulele, piano or guitar or organ
Style:	Brazilian - Choro - Chorinho

Wagner Ortiz on [free-scores.com](http://www.free-scores.com)

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WAGNER ORTIZ

BRASILEIRINHA

opus 123

SONATINA FOR CAVAQUINHO AND ACUSTIC GUITAR

Série Cavaquinho Erudito

I - Andante Sambado

II - Modinha

III - Baião de Dois



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Brasileirinha

Score

Sonatina para Cavaco e Violão - Opus 123
Cavaco and Guitar

Wagner Ortiz

2012

I - Andante Sambado ♩ = 68

The score is written for Cavaco and Violão in 2/4 time, with a tempo of ♩ = 68. It consists of four systems of music.

System 1: Cavaco and Violão. Cavaco starts with a whole rest. Violão begins with a *f* dynamic, playing a rhythmic pattern of eighth notes. Dynamics include *f* and *p*.

System 2: Cav. and Vlã. Cav. starts at measure 6 with a *suave (dolce)* articulation. Vlã continues the accompaniment. Dynamics include *mp* and *mf*.

System 3: Cav. and Vlã. Cav. starts at measure 11 with a *p* dynamic. Vlã continues the accompaniment. Dynamics include *p* and *mf*. The system ends with a 2/4 time signature change.

System 4: Cav. and Vlã. Cav. starts at measure 16 with a *balanço (swing)* articulation. Vlã continues the accompaniment. Dynamics include *mf*. Chord markings above the Vlã staff include C7M(6) and C#7(6).

21

Cav. *p* *p*

Vlã. *p*

26

Cav. *f* *f*

Vlã. *f*

31

Cav. *p* *mf*

Vlã. *p* *p* *f*

37

Cav. *mp* *mp*

Vlã. *mp*


a tempo

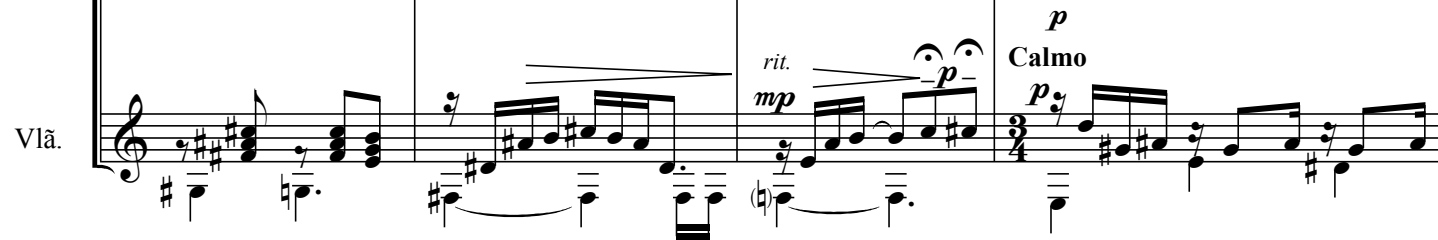
42

Cav. *f* *f*


Vlã. *f*

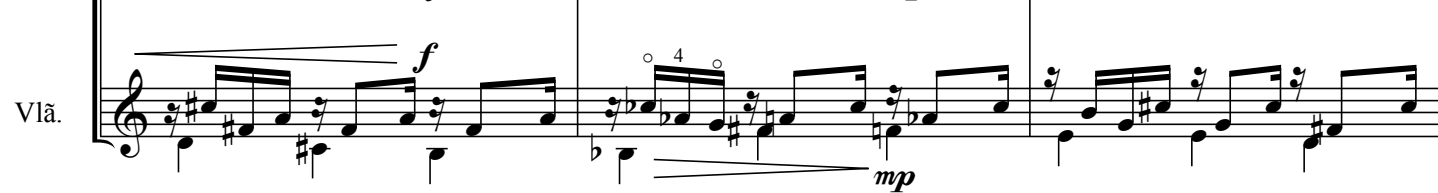
rit. **Calmo**


Cav. 


Vlã. 

p **Calmo**


Cav. 


Vlã. 

Cav. 

Vlã. 

Tempo Primo

Cav. 

Vlã. 

Cav. 

Vlã. 

68

Cav. *mf* *f* *ff*

Vlã.

71

Cav. *mf* *f* *mf*

Vlã. *mf*

75

Cav. *f*

Vlã. *f*

78

Cav. *mf* *mp* *f* *mf*

Vlã. *mf* *mp*

81

Cav. *f* *ff* *rit.*

Vlã. *ff* *rit.*

84

Cav. *pp*

Vlã. *mf* *mp* *p* *pp*

88

Calmo

Cav. *p* *mp*

Vlã. *mf* *p* *mf*

93

Cav. *pp*

Vlã. *mp* *p*

II - Modinha

Score

Sonatina para Cavaco e Violão - Opus 123
Cavaco and Guitar

Wagner Ortiz

Larghetto $\text{♩} = 76$

Cavaco

Violão

p

mp

5

Cav.

Vlã.

f

9

Cav.

Vlã.

p

mp

12

Cav.

Vlã.

mf

mf

15

Cav.

Vlã.

f

f

mf

Mais movimento

18

Cav.

Mais movimento

Vlã.

mf

22

Cav.

f

Vlã.

mf

25

Cav.

mf

mp

rit.

Vlã.

mf

mp

f

rit.

3 3

Larghetto ♩ = 76

29

Cav.

p

mp

Vlã.

32

Cav.

Vlã.

35

Cav.

Vlã.

mf

3

37

Mais movimento

Cav.

Vlã.

f

Mais movimento

40

Cav.

Vlã.

f

mf

43

Cav.

Vlã.

f

46

Cav.

Vlã.

f

rit.

3

3

Larghetto $\text{♩} = 76$

48

Cav.

Vlã.

p

mp

51

Cav.

Vlã.

f

mf

54

Cav.

Vlã.

mp

f

p

58

Cav.

Vlã.

mp

61

Cav.

Vlã.

mf

f

3

64

Cav.

Vlã.

ff

ff

atacca subito

mf

atacca subito

mf

III - Baião de Dois

Score


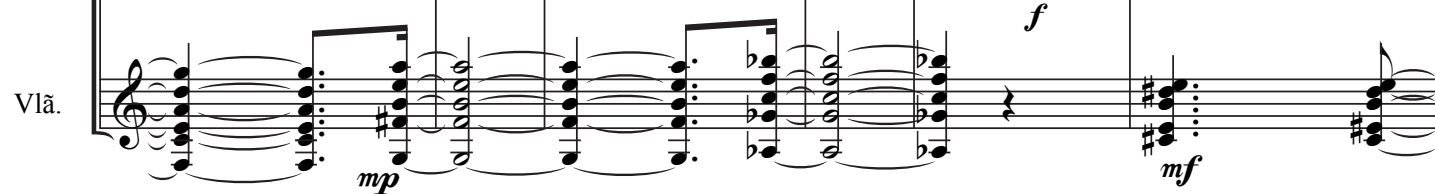
Sonatina para Cavaco e Violão - Opus 123

Wagner Ortiz


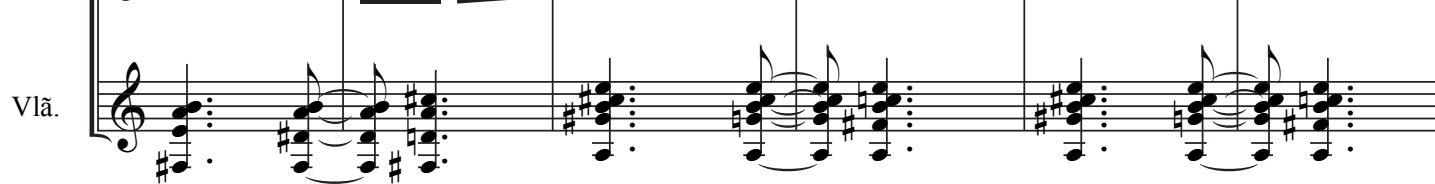
Animado (♩ = 96)


Cavaco and Guitar


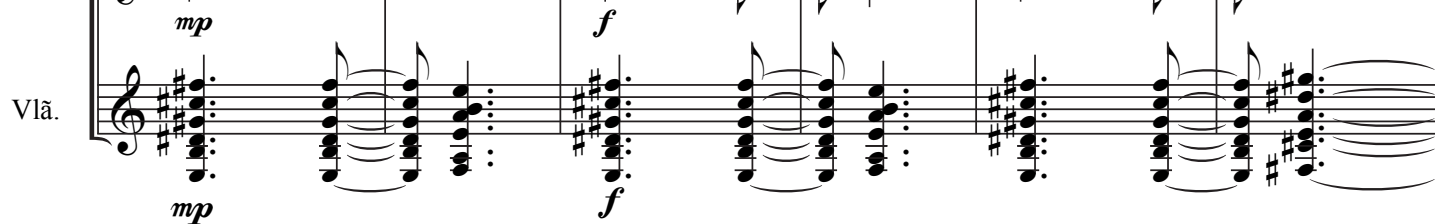
The musical score is presented in five systems, each with a Cavaco (Cav.) and Violão (Vlã.) part. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Animado' with a quarter note equal to 96 beats per minute. The score begins with a *mf* dynamic. Measures 1-5 show the Cavaco playing a melodic line with a triplet of eighth notes in measure 3, while the Violão provides a rhythmic accompaniment of eighth-note chords. Measures 6-10 continue this pattern, with the Cavaco featuring another triplet in measure 8. Measures 11-15 show the Cavaco playing a more active melodic line, with a triplet in measure 14. Measures 16-21 feature a change in the Cavaco part, with a long rest in the first measure followed by a melodic line that includes a triplet in measure 18. The Violão accompaniment remains consistent throughout. The score concludes in measure 22 with a *mp* dynamic and a final chord.

29
Cav. 
Vlã. 

35
Cav. 
Vlã. 

40
Cav. 
Vlã. 

46
Cav. 
Vlã. 

52
Cav. 
Vlã. 

58

Cav. *mf* *p* *mf*

Vlã. *mf* *p*

64

Cav.

Vlã. *mf*

70

Cav.

Vlã. *p*

76

Cav. *f* *mp*

Vlã. *f* *mp*

82

Cav. *p rit.* *f* *a tempo*

Vlã. *p* *mf*

89
Cav.
Vlã.

94
Cav.
Vlã.

99
Cav.
Vlã.

104
Cav.
Vlã.

110
Cav.
Vlã.

Brasileirinha

Cavaco

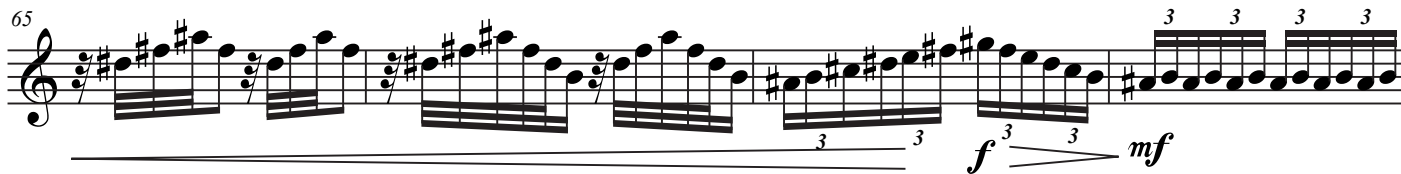
Sonatina para Cavaco e Violão - Opus 123
Cavaco and Acoustic Guitar

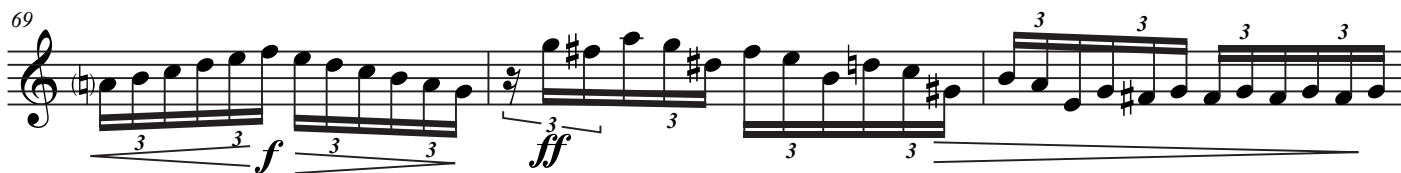
Wagner Ortiz

I - Andante Sambado ♩ = 68

The musical score is written in treble clef with a 2/4 time signature. It begins with a 3-measure rest, followed by a melodic line starting on G4. The first staff includes a triplet of eighth notes (G4, A4, B4) and a dynamic marking of *p* with the instruction *suave (dolce)*. The second staff starts at measure 8 with a dynamic of *mp* and a crescendo leading to *p*. The third staff starts at measure 14 with a dynamic of *mf* and the instruction *balanço (swing)*. The fourth staff starts at measure 20 with a dynamic of *p* and a crescendo leading to *p*. The fifth staff starts at measure 27 with a dynamic of *f* and a crescendo leading to *p*. The sixth staff starts at measure 34 with a dynamic of *mf* and a crescendo leading to *mp*. The seventh staff starts at measure 44 with a dynamic of *f*. The eighth staff starts at measure 50 with a dynamic of *p* and a crescendo leading to *f*, followed by a dynamic of *mp*. The ninth staff starts at measure 54 with a dynamic of *ff* and a 2-measure rest.

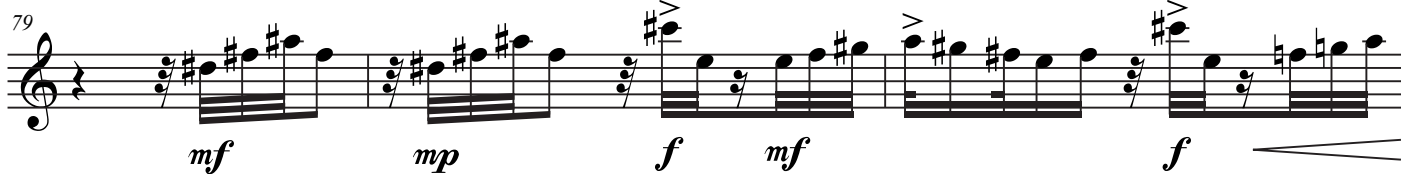
59 
p *mf*

65 
f *mf*

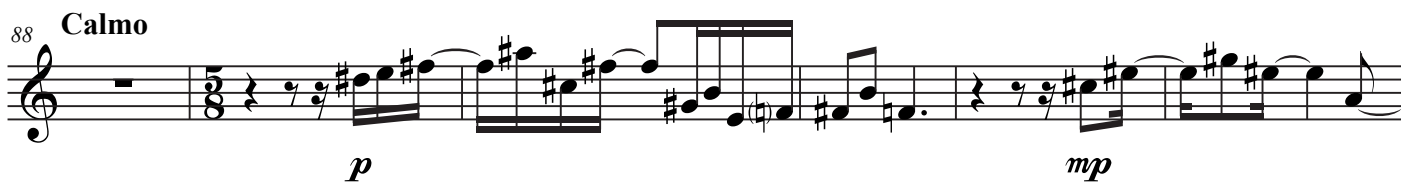
69 
f *ff*

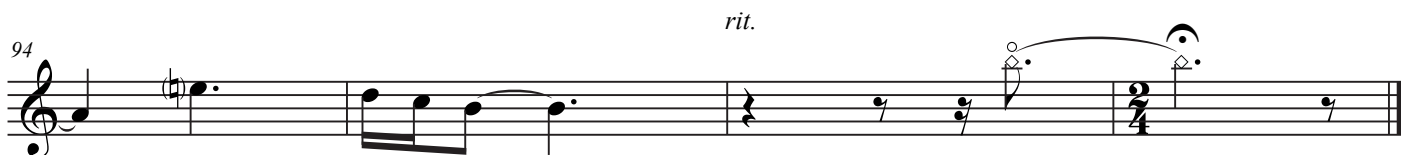
72 
mf *f* *mf* *f*

76 

79 
mf *mp* *f* *mf* *f*

82 
ff *pp* *rit.*

88 **Calmo** 
p *mp*

94 
p *mp* *rit.*

II - Modinha

Cavaco

Sonatina para Cavaco e Violão - Opus 123
Cavaco and Guitar

Wagner Ortiz

Larghetto ♩ = 76

Solo

guitar *mp*

Musical notation for measures 1-6. The piece is in 6/8 time. Measure 1 has a whole rest for the guitar. The melody begins in measure 2 with a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Dynamics include *mp* and a crescendo hairpin.

f *mp*

Musical notation for measures 7-12. Measure 7 starts with a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 8 has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 9 has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 10 has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 11 has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 12 has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Dynamics include *f* and *mp*.

mf *f* *mf*

Musical notation for measures 13-17. Measure 13 has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 14 has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 15 has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 16 has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 17 has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Dynamics include *mf*, *f*, and *mf*. There is a triplet of eighth notes in measure 15.

Mais movimento

f *rit.*

Musical notation for measures 18-21. Measure 18 has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 19 has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 20 has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 21 has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Dynamics include *f* and *rit.*. There are triplets of eighth notes in measures 19 and 21.

f *rit.*

Musical notation for measures 22-24. Measure 22 has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 23 has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 24 has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Dynamics include *f* and *rit.*.

mf *mp*

Musical notation for measures 25-28. Measure 25 has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 26 has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 27 has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 28 has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Dynamics include *mf* and *mp*.

Larghetto ♩ = 76

mp

Musical notation for measures 29-33. Measure 29 has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 30 has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 31 has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 32 has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 33 has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Dynamics include *mp*.

mf

Musical notation for measures 34-37. Measure 34 has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 35 has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 36 has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 37 has a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Dynamics include *mf*. There is a triplet of eighth notes in measure 37.

Mais movimento

37 *f* 3 3 *f* *rit.*

Larghetto ♩ = 76

48 *mp* 53 *f* *mp* *f* 56 *mp* 61 *mf* 3 *f* 65 *ff* *ff* *mf* *atacca subito*

III - Baião de Dois

Cavaco

Sonatina para Cavaco e Violão - Opus 123
Ukulele and Guitar

Wagner Ortiz

Animado ♩ = 96

The musical score is written in treble clef with a 2/4 time signature. It begins with a tempo marking of 'Animado' and a quarter note equal to 96 beats per minute. The first staff (measures 1-8) starts with a mezzo-forte (*mf*) dynamic and contains two triplet markings. The second staff (measures 9-17) continues the melodic line with another triplet. The third staff (measures 18-28) features a forte (*f*) dynamic for a chordal section, followed by a mezzo-piano (*mp*) dynamic. The fourth staff (measures 29-33) returns to a forte (*f*) dynamic with a series of eighth notes and accents. The fifth staff (measures 34-37) continues with eighth-note patterns. The sixth staff (measures 38-41) and seventh staff (measures 42-46) consist of eighth-note runs. The eighth staff (measures 47-50) concludes with a mezzo-piano (*mp*) dynamic.

54 *f* *mf*

60 *p* *mf*

66

70

74 *p* *f* *rit.*

78 *a tempo* *mp* *p* 2

85 *f*

93 3

101

107 *rit.* *f*