



# Wagner Ortiz

Brazil, Santo Andre

## Today`s Choro (opus 7)

### 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 orientao do mestre Marcos Kiehl. Iniciou os estudos em composio como auto-didata, posteriormente foi orientado pelo maestro alemo H.J. Koellreutter e o prof. Sérgio Villafranca. Com o maestro Marcos Murilo de Almeida Passos fez liões de harmonia funcional e estética da MPB. Também realizou estudos sobre a música folclórica brasileira com maestro Ubiratan Sousa e canto Lírico com Solange Gonlaves. 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 acompanhado pelo maestro Koellreutter por várias cidades do Brasil ... (more online)

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

### About the piece



**Title:** Today`s Choro [opus 7]  
**Composer:** Ortiz, Wagner  
**Arranger:** Ortiz, Wagner  
**Copyright:** Ortiz, Wagner © All rights reserved BN Reg. 178-2/299-3  
**Publisher:** Ortiz, Wagner  
**Instrumentation:** Flute, Clarinet, Guitar  
**Style:** Brazilian - Choro - Chorinho  
**Comment:** Brasilian Choro

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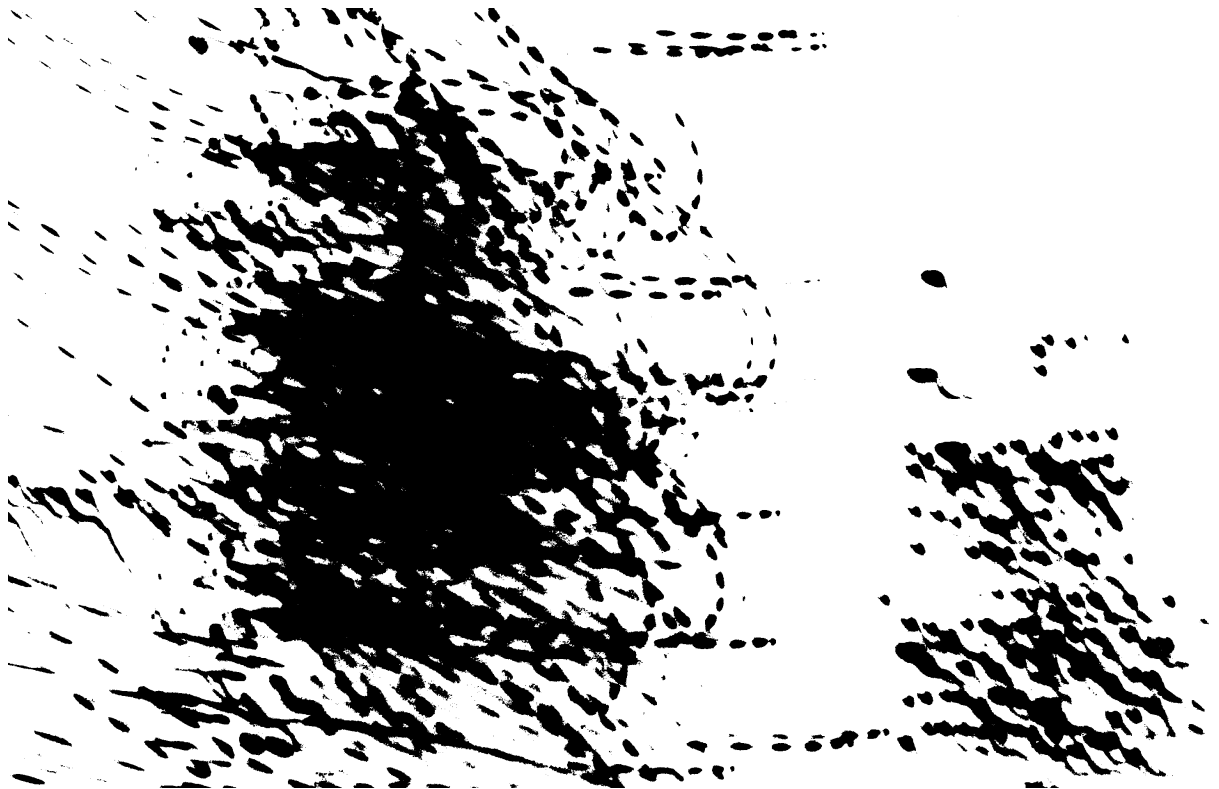


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Wagner Ortiz

# Choro “di” Hoje



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**Flauta, Clarinete e Violão/Flute, Clarinet and Acoustic Guitar**

Grade/Full  
Partes/Sheets



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# Choro di Hoje

dedicado ao grupo Confraria versão A

Wagner Ortiz

Flauta

Clarinete

Violão 6

6

12

17

$Em^9M$   $Bdim^7M$   $C^9$   $B^b+7$   $D^b m^6$   $A^b m(maj7)$

$F^9aum$   $Bdim^7M$   $Bm^7$   $E^9M$   $Am(maj7)$   $Edim^7$   $B^9$   $F^{\#6/9}$

The musical score is written for three instruments: Flauta (Flute), Clarinete (Clarinet), and Violão 6 (Guitar). The key signature is one flat (B-flat major / F minor) and the time signature is 2/4. The score is divided into systems, with measures 6, 12, and 17 marked. Dynamics include piano (*p*) and forte (*f*). The guitar part includes a complex chord progression starting at measure 12:  $Em^9M$ ,  $Bdim^7M$ ,  $C^9$ ,  $B^b+7$ ,  $D^b m^6$ , and  $A^b m(maj7)$ . A second progression starts at measure 17:  $F^9aum$ ,  $Bdim^7M$ ,  $Bm^7$ ,  $E^9M$ ,  $Am(maj7)$ ,  $Edim^7$ ,  $B^9$ , and  $F^{\#6/9}$ .

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21

B<sup>9</sup> Em<sup>9</sup>M Bdim<sup>7</sup>M C<sup>#9</sup> B<sup>b+7</sup> D<sup>b</sup>m<sup>6</sup> A<sup>b</sup>m(maj7) F<sup>9</sup>aum Bdim<sup>7</sup>M

26

D7(b<sup>9</sup>) Gm(maj7) C<sup>9</sup>aum A<sup>7</sup>aad<sup>6</sup> E<sup>b</sup>7 D<sup>7</sup> G7+ *f* Em<sup>9</sup>M Bdim<sup>7</sup>M

31

C<sup>#9</sup> B<sup>b+7</sup> D<sup>b</sup>m<sup>6</sup> A<sup>b</sup>m(maj7) F<sup>9</sup>aum Bdim<sup>7</sup>M Bm<sup>7</sup> E<sup>9</sup>M Am(maj7) Edim<sup>7</sup>

36

B<sup>9</sup> F<sup>#6/9</sup> B<sup>9</sup> Em<sup>9</sup>M Bdim<sup>7</sup>M C<sup>#9</sup> B<sup>b+7</sup> D<sup>b</sup>m<sup>6</sup> A<sup>b</sup>m(maj7)

41

*f*  
 F<sup>9</sup>aug Bdim<sup>7</sup>M D7(<sup>b9</sup>) Gm(maj7) C<sup>9</sup>augA<sup>7</sup>ad<sup>6</sup> E<sup>b7</sup> D7 G<sup>7+</sup> D<sup>+9</sup>

46

*p*  
 Gm(maj7) D7(<sup>#11</sup>) C7(<sup>#11</sup>) B<sup>b7</sup> Gm C<sup>9</sup> D<sup>b9</sup> F<sup>#m7</sup> A<sup>7/9</sup> B<sup>7</sup> Em<sup>9</sup>M

51

A<sup>dim7</sup> A<sup>bdim7</sup> Bm<sup>7</sup> E<sup>9</sup>M E<sup>b7</sup> D7 Gm(maj7) D7(<sup>#11</sup>)

55

C7(<sup>#11</sup>) B<sup>b7</sup> Gm C<sup>9</sup> D<sup>b9</sup> F<sup>#m7</sup> A<sup>b7</sup> G<sup>7</sup> Cm<sup>7</sup> E<sup>b7</sup>

60

*pp*

D7 G7 Gdim7 G $\flat$ dim7 D+9 Gm(maj7) D7(#11) C7(#11) B $\flat$ 7 Gm C9

65

D $\flat$ 9 F#m7 A7/9 B7 Em9M Adim7 A $\flat$ dim7 Bm7

69

E9M E $\flat$ 7 D7 Gm(maj7) D7(#11) C7(#11) B $\flat$ 7 Gm C9 D $\flat$ 9 F#m7

74

*f*

A $\flat$ 7 G7 Cm7 E $\flat$ 7 D7 G7 D+9# G7 3

78

Em<sup>9</sup>M Bdim<sup>7</sup>M C<sup>#9</sup> B<sup>b+7</sup> D<sup>b</sup>m<sup>6</sup> A<sup>b</sup>m(maj<sup>7</sup>) F<sup>9</sup>aum Bdim<sup>7</sup>M Bm<sup>7</sup> E<sup>9</sup>M

83

Am(maj<sup>7</sup>) Edim<sup>7</sup> B<sup>9</sup> F<sup>#6/9</sup> Em<sup>9</sup>M Bdim<sup>7</sup>M C<sup>#9</sup> B<sup>b+7</sup>

88

D<sup>b</sup>m<sup>6</sup> A<sup>b</sup>m(maj<sup>7</sup>) F<sup>9</sup>aum Bdim<sup>7</sup>M D7(<sup>b9</sup>)Gm(maj<sup>7</sup>) C<sup>9</sup>aum A7aad<sup>6</sup> E<sup>b</sup>7 D7

93

TRI

G<sup>7</sup> Cm<sup>9</sup> Adim Bm<sup>7</sup> E<sup>9</sup> Am<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

98

Fm Dm<sup>6</sup> A<sup>9</sup> B<sup>b</sup>7 G<sup>13</sup> Cm<sup>9</sup> Adim

103

Bm<sup>7</sup> E<sup>9</sup> Am<sup>7</sup> G<sup>7</sup> C<sup>9</sup>(#11) A<sup>6/9</sup>M A<sup>#6/9</sup>M B<sup>6/9</sup>M

109

E<sup>7</sup>M/addA G<sup>7</sup> Cm<sup>9</sup> Adim Bm<sup>7</sup> E<sup>9</sup> Am<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

114

Fm Dm<sup>6</sup> A<sup>9</sup> B<sup>b</sup>7 G<sup>13</sup> Cm<sup>9</sup> Adim



119

Bm<sup>7</sup> E<sup>9</sup> Am<sup>7</sup> G<sup>7</sup> C<sup>9</sup>(#11) A<sup>6/9</sup>M A<sup>#6/9</sup>M

124

B<sup>6/9</sup>M E<sup>7/9</sup>add<sup>6</sup> G<sup>b7</sup> F<sup>7</sup> Em<sup>9</sup>M Bdim<sup>7</sup>M C<sup>#9</sup> B<sup>b+7</sup> D<sup>b</sup>m<sup>6</sup> A<sup>b</sup>m(maj<sup>7</sup>)

129

F<sup>9</sup>aum Bdim<sup>7</sup>M Bm<sup>7</sup> E<sup>9</sup>M Am(maj<sup>7</sup>) Edim<sup>7</sup> B<sup>9</sup> F<sup>#6/9</sup>

134

Em<sup>9</sup>M Bdim<sup>7</sup>M C<sup>#9</sup> B<sup>b+7</sup> D<sup>b</sup>m<sup>6</sup> A<sup>b</sup>m(maj<sup>7</sup>) F<sup>9</sup>aum Bdim<sup>7</sup>M D<sup>7</sup>(<sup>b9</sup>)Gm(maj<sup>7</sup>)

139

C<sup>9</sup>aum A<sup>7</sup>aad<sup>6</sup> E<sup>b</sup>7 D<sup>7</sup> G<sup>7</sup> Cm<sup>9</sup> Adim Bm<sup>7</sup> E<sup>9</sup>

144

Am<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> Fm Dm<sup>6</sup> A<sup>9</sup>

149

C<sup>9</sup>(#11) A<sup>6</sup>/<sub>9</sub> B<sup>b</sup><sub>6</sub>/<sub>9</sub> B<sup>6</sup>/<sub>9</sub> C<sup>6</sup>/<sub>9</sub>

154

A<sup>b</sup><sub>9</sub> G<sup>9</sup> F<sup>#</sup><sub>9</sub> E<sup>9</sup> D<sup>9</sup> E<sup>b</sup><sub>7</sub> D<sup>7</sup> G<sup>7</sup> C<sup>+</sup><sub>7</sub> F<sup>+</sup><sub>7</sub> B<sup>+</sup><sub>7</sub> E<sup>b</sup><sub>+<sub>7</sub> C<sup>+</sup><sub>7</sub> Cmaj<sup>7</sup>(#11)</sub>

# FLAUTA

# Choro di Hoje

dedicado ao grupo Confraria

Wagner Ortiz

Flauta

1

6

12

17

21

26

31

40

46

*p*

*f*

*f*

*f*

*p*

*f*

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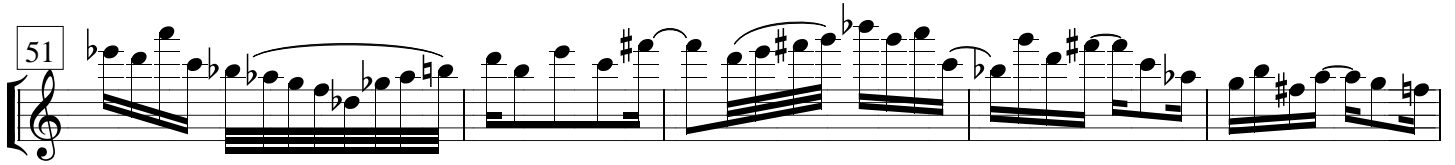
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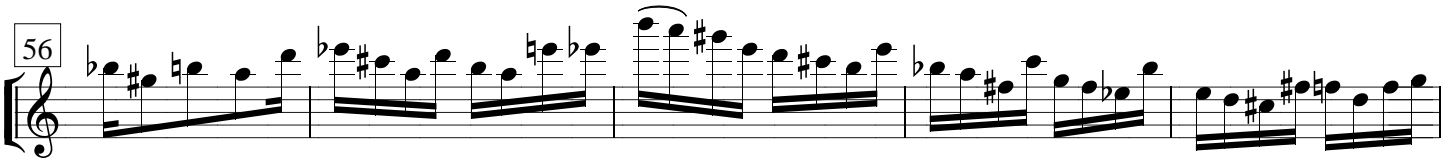
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FLAUTA - 2

51

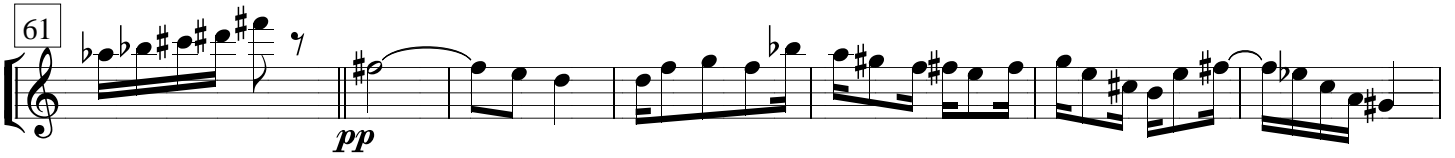


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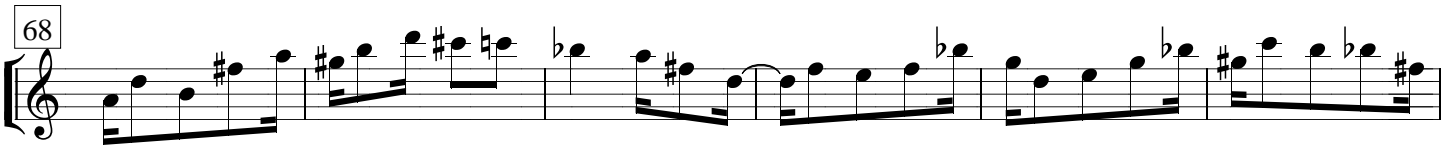


61

*pp*

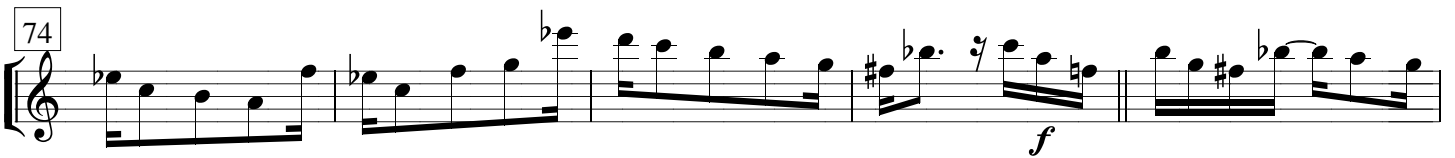


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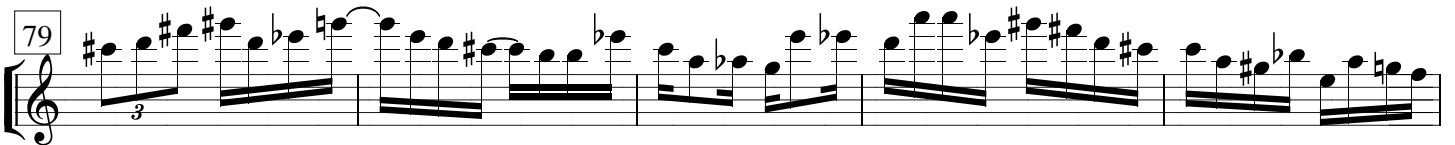
74

*f*



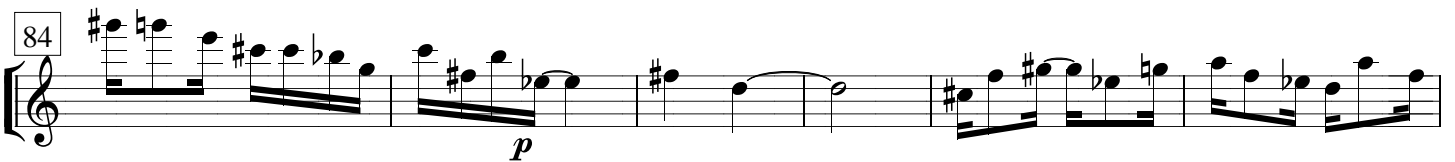
79

*3*



84

*p*



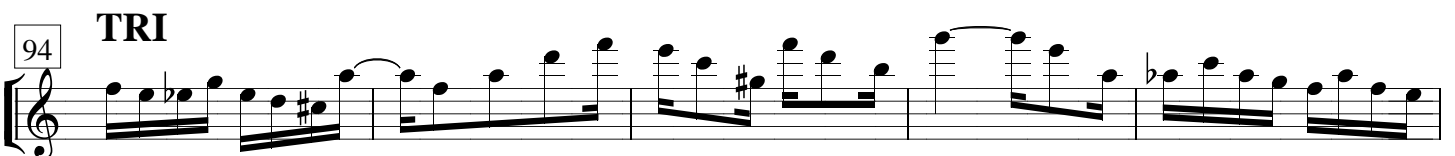
90

*f*



94

**TRI**



FLAUTA - 3

99

104

111

118

125

132

137

142

147

152

# CLARINETE Bb

# Choro di Hoje

dedicado ao grupo Confraria

Wagner Ortiz

Clarinete

4

2

10

1 15

*f*

30

3

35

39

3

44

*p*

49

54

59

*f*

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2 - CLARINETE Bb

64

69

73

78

84

90

106

110

115

3 - CLARINETE Bb

120

125

130

134

139

145

151

155



# Choro di Hoje

dedicado ao grupo Confraria

Wagner Ortiz

Violão 6

7

12

17

22

27

32

37

Em<sup>9</sup>M Bdim<sup>7</sup>M C<sup>9</sup> B<sup>b</sup>+7 D<sup>b</sup>m<sup>6</sup> A<sup>b</sup>m(maj7)

F<sup>9</sup>aum Bdim<sup>7</sup>M Bm<sup>7</sup> E<sup>9</sup>M Am(maj7) Edim<sup>7</sup> B<sup>9</sup> F<sup>#</sup>6/9 B<sup>9</sup>

Em<sup>9</sup>M Bdim<sup>7</sup>M C<sup>9</sup> B<sup>b</sup>+7 D<sup>b</sup>m<sup>6</sup> A<sup>b</sup>m(maj7) F<sup>9</sup>aum Bdim<sup>7</sup>M D7(<sup>b</sup>9) Gm(maj7)

C<sup>9</sup>aum A<sup>7</sup>aad<sup>6</sup> E<sup>b</sup>7 D<sup>7</sup> G<sup>7</sup>+ Em<sup>9</sup>M Bdim<sup>7</sup>M C<sup>9</sup> B<sup>b</sup>+7

D<sup>b</sup>m<sup>6</sup> A<sup>b</sup>m(maj7) F<sup>9</sup>aum Bdim<sup>7</sup>M Bm<sup>7</sup> E<sup>9</sup>M Am(maj7) Edim<sup>7</sup> B<sup>9</sup> F<sup>#</sup>6/9

B<sup>9</sup> Em<sup>9</sup>M Bdim<sup>7</sup>M C<sup>9</sup> B<sup>b</sup>+7 D<sup>b</sup>m<sup>6</sup> A<sup>b</sup>m(maj7) F<sup>9</sup>aum Bdim<sup>7</sup>M

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42 D7(b9) Gm(maj7) C<sup>9</sup>aum A7aad<sup>6</sup> E<sup>b</sup>7 D7 G7+ D+<sup>9</sup>

46 Gm(maj7)D7(#11) C7(#11) B<sup>b</sup>7 Gm C<sup>9</sup> D<sup>b</sup>9 F#m7 A7/9 B7 Em<sup>9</sup>M

51 Adim7 A<sup>b</sup>dim7 Bm7 E<sup>9</sup>M E<sup>b</sup>7 D7 Gm(maj7) D7(#11) C7(#11) B<sup>b</sup>7

56 Gm C<sup>9</sup> D<sup>b</sup>9 F#m7 A<sup>b</sup>7 G7 Cm7 E<sup>b</sup>7 D7 G7

61 Gdim7 G<sup>b</sup>dim7 D+<sup>9</sup> Gm(maj7) D7(#11) C7(#11) B<sup>b</sup>7 Gm C<sup>9</sup>

65 D<sup>b</sup>9 F#m7 A7/9 B7 Em<sup>9</sup>M Adim7 A<sup>b</sup>dim7 Bm7 E<sup>9</sup>M E<sup>b</sup>7 D7

70 Gm(maj7)D7(#11) C7(#11) B<sup>b</sup>7 Gm C<sup>9</sup> D<sup>b</sup>9 F#m7 A<sup>b</sup>7 G7

75 Cm7 E<sup>b</sup>7 D7 G7 D+<sup>9</sup> 3G7 3 Em<sup>9</sup>M Bdim7M C#9 B<sup>b</sup>+7

80  $D\flat m6$   $A\flat m(maj7)$   $F^9aum$   $Bdim7M$   $Bm7$   $E^9M$   $Am(maj7)$   $Edim7$   $B^9$   $F\sharp6/9$

85  $Em^9M$   $Bdim7M$   $C\sharp9$   $B\flat+7$   $D\flat m6$   $A\flat m(maj7)$

89  $F^9aum$   $Bdim7M$   $D7(b9)$   $Gm(maj7)$   $C^9aum$   $A7aad6$   $E\flat7$   $D7$   $G7$

94  $Cm^9$   $Adim$   $Bm7$   $E^9$   $Am7$   $G7$   $C7$

98  $Fm$   $Dm6$   $A^9$   $B\flat7$   $G13$   $Cm^9$   $Adim$

103  $Bm7$   $E^9$   $Am7$   $G7$   $C^9(\sharp11)$   $A6/9M$   $A\sharp6/9M$

108  $B^6/9M$   $E7M/add6$   $A\flat7$   $G7$   $Cm^9$   $Adim$   $Bm7$   $E^9$   $Am7$   $G7$

113  $C7$   $Fm$   $Dm6$   $A^9$   $B\flat7$   $G13$

118 Cm<sup>9</sup> Adim Bm<sup>7</sup> E<sup>9</sup> Am<sup>7</sup> G<sup>7</sup> C<sup>9</sup>(#11) A<sup>6/9</sup>M

123 A<sup>#6/9</sup>M B<sup>6/9</sup>M E<sup>7/9</sup>add<sup>6</sup> G<sup>b7</sup> F<sup>7</sup> Em<sup>9</sup>M Bdim<sup>7</sup>M C<sup>#9</sup> B<sup>b+7</sup>

128 D<sup>b</sup>m<sup>6</sup> A<sup>b</sup>m(maj<sup>7</sup>) F<sup>9</sup>aum Bdim<sup>7</sup>M Bm<sup>7</sup> E<sup>9</sup>M Am(maj<sup>7</sup>) Edim<sup>7</sup> B<sup>9</sup> F<sup>#6/9</sup>

133 Em<sup>9</sup>M Bdim<sup>7</sup>M C<sup>#9</sup> B<sup>b+7</sup> D<sup>b</sup>m<sup>6</sup> A<sup>b</sup>m(maj<sup>7</sup>) F<sup>9</sup>aum Bdim<sup>7</sup>M D<sup>7</sup>(<sup>b</sup>9) Gm(maj<sup>7</sup>)

139 C<sup>9</sup>aum A<sup>7</sup>aad<sup>6</sup> E<sup>b7</sup> D<sup>7</sup> G<sup>7</sup> Cm<sup>9</sup> Adim Bm<sup>7</sup> E<sup>9</sup>

144 Am<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> Fm Dm<sup>6</sup> A<sup>9</sup>

149 C<sup>9</sup>(#11) A<sup>6/9</sup> B<sup>b6/9</sup> B<sup>6/9</sup> C<sup>6/9</sup>

154 A<sup>b9</sup> G<sup>9</sup> F<sup>#9</sup> E<sup>9</sup> D<sup>9</sup> E<sup>b7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>+7</sup> F<sup>+7</sup> B<sup>+7</sup> E<sup>b+7</sup> C<sup>+7</sup> Cmaj<sup>7</sup>(#11)

# Choro di Hoje

dedicado ao grupo Confraria  
Chorinho Atonal

Wagner Ortiz

8ª ad lib. INTROD.

*solo*  $\frac{2}{4}$

The musical score is written for a solo instrument in 2/4 time. It begins with a dynamic of *p* (piano) and transitions to *f* (forte). The score consists of 48 measures, with measure numbers 5, 9, 14, 18, 22, 26, 31, 36, 40, 44, and 48 marked at the start of their respective lines. The melody is characterized by complex rhythmic patterns and a wide range of chords, including triads, dyads, and extended chords. Dynamics like *p* and *f* are used to create contrast. The score includes repeat signs and first/second endings at measures 26-27 and 44-45. A trill is indicated above measure 9.

Chords and dynamics shown in the score include: *p*, *f*, *Em*<sup>9M</sup>, *Bdim*<sup>7M</sup>, *C*<sup>#9</sup>, *B*<sup>b+7</sup>, *D*<sup>b6</sup>, *A*<sup>b(maj7)</sup>, *F*<sup>9aum</sup>, *Bdim*<sup>7M</sup>, *Bm*<sup>7</sup>, *E*<sup>9M</sup>, *A*<sup>m(maj7)</sup>, *E*<sup>dim7</sup>, *B*<sup>9</sup>, *F*<sup>#6/9</sup>, *B*<sup>9</sup>, *Em*<sup>9M</sup>, *Bdim*<sup>7M</sup>, *C*<sup>#9</sup>, *B*<sup>b+7</sup>, *D*<sup>b6</sup>, *A*<sup>b(maj7)</sup>, *F*<sup>9aum</sup>, *Bdim*<sup>7M</sup>, *D7*<sup>(b9)</sup>, *G*<sup>m(maj7)</sup>, *C*<sup>9aum</sup>, *A7*<sup>aad6</sup>, *E*<sup>b7</sup>, *D7*, 1. *G7*<sup>+</sup>, 2. *G7*<sup>+</sup> *D*<sup>+9</sup>, *G*<sup>m(maj7)</sup>, *D7*<sup>(#11)</sup>, *C7*<sup>(#11)</sup>, *B*<sup>b7</sup>, *G*<sup>m</sup>, *C*<sup>9</sup>, *D*<sup>b9</sup>, *F*<sup>#m7</sup>, *A7*<sup>/9</sup>, *B7*, *Em*<sup>9M</sup>, *A*<sup>dim7</sup>, *A*<sup>bdim7</sup>, *Bm*<sup>7</sup>, *E*<sup>9M</sup>, *E*<sup>b7</sup>, *D7*, *G*<sup>m(maj7)</sup>, *D7*<sup>(#11)</sup>, *C7*<sup>(#11)</sup>, *B*<sup>b7</sup>, *G*<sup>m</sup>, *C*<sup>9</sup>, *D*<sup>b9</sup>, *F*<sup>#m7</sup>, *A*<sup>b7</sup>, *G7*, *Cm*<sup>7</sup>, *E*<sup>b7</sup>, *D7*, *G7*, 1. *G*<sup>dim7</sup>, *G*<sup>bdim7</sup>, *D*<sup>+9</sup>, 2. *D*<sup>+9#</sup>, *G7*, *Em*<sup>9M</sup>, *Bdim*<sup>7M</sup>, *C*<sup>#9</sup>, *B*<sup>b+7</sup>, *D*<sup>b6</sup>, *A*<sup>b(maj7)</sup>, *F*<sup>9aum</sup>, *Bdim*<sup>7M</sup>

52 Bm7 E9M Am(maj7) Edim7 B9 F#6/9 B9

56 Em9M Bdim7M C#9 Bb+7 Dbm6 Ab(maj7) F9aum Bdim7M D7(b9) Gm(maj7)

61 C9aum A7aad6 Eb7 D7 G7 **TRI** Cm9 Adim Bm7 E9

66 Am7 G7 C7 Fm Dm6 A9

71 Bb7 G13 Cm9 Adim Bm7 E9 Am7 G7 C9(#11)

76 A6/9M A#6/9M B6/9M 1. E7M/add6 Ab7 Gb7 2. E7M/add6 G7 F7 Em9M Bdim7M

82 C#9 Bb+7 Dbm6 Ab(maj7) F9aum Bdim7M Bm7 E9M Am(maj7) Edim7

87 B9 F#6/9 B9 Em9M Bdim7M C#9 Bb+7 Dbm6 Ab(maj7)

92 F9aum Bdim7M D7(b9) Gm(maj7) C9aum A7aad6 Eb7 D7 G7

97 Cm9 Adim Bm7 E9 Am7 Cmaj7 Fm Dm6

103 A9 C9(#11) A6/9 A#6/9 B6/9

108 C6/9 G#9 G9 F#9 E9 D9 Eb7 D7 G7 C+7 F+7 Bb+7 Eb7 Cmaj7(#11)

The image displays a musical score for the piece 'Choro Hoje'. It consists of 12 staves of music, each beginning with a measure number in a box. The notation is in treble clef with a key signature of one flat (Bb). The chords are indicated above the notes. A triplet of eighth notes is marked with a '3' and a bracket. A section starting at measure 61 is marked with a double bar line and the word 'TRI' above it. The score ends with a double bar line at the end of the final staff.