



Wagner Ortiz

Brazil, Santo Andre

Concerto for Guitar and Orchestra (opus 12)

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: Concerto for Guitar and Orchestra [opus 12]
Composer: Ortiz, Wagner
Arranger: Ortiz, Wagner
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Publisher: Ortiz, Wagner
Instrumentation: Guitar and orchestra
Style: Contemporary

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Wagner Ortiz

Arranger, Composer, Interpreter, Publisher, Teacher

Brazil, Sao Caetano do Sul

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Wagner Ortiz

Concerto

Opus 012

Obra dedicada ao Maestro Marcos Murilo de Almeida Passos



Marcos Murilo de Almeida Passos: Capturado do Canal Clube de Choro de São Bernardo e editado por W.O

Violão e Orquestra
Acoustic Guitar and Orchestra

Grade/Full
Partes/Sheets



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wagner.ortiz@hotmail.com

cód. 09061975-178

Reg 178-2/299-3

www.homolitteras.blogspot.com

2ª EDIÇÃO

Wagner Ortiz

Concerto opus 012

Violão e Orquestra

Acoustic Guitar and Orchestra

Work for:

Violão Solo

Piccollo

2 Flautas

1 Oboé

1 Corne Inglês/ English Horn

1 Clarinete Bb

1 Clarone Bb

1 Saxofone Alto Eb

1 Fagote/Bassoon

4 Trompas F/French Horn

2 Trompetes Bb

2 Trombones (alto e baixo)

1 Tuba Bb

Jogo de Tímpanos (1 músico)/ Set of Timpanis

Percussão (3 músicos): Caixa Clara, Tamborim, Agogô, Clavas,
Pratos de Choque e Suspenso e Bumbo. (Snare Drum, Tamborim,
Agogo, Claves, Choke Symbol, Bass Drum)

Harpa/Harp

Marimba Sinfônica

I Violinos (14)/Violins

II Violinos (12)/Violins

Violas (10)

Cellos (6)

Contrabaixo (4)/A.Bass

Concerto

Score

Dedicado ao mestre e amigo Marcos Murilo de Almeida Passos
Menção ao amigo Nando Souza

Wagner Ortiz

The score is for a Concerto by Wagner Ortiz, dedicated to Marcos Murilo de Almeida Passos and mentioning Nando Souza. The tempo is marked *Larghetto* with a metronome marking of 62. The score is arranged for a large ensemble including:

- Guitar
- Piccolo
- Flute 1 e 2
- Oboe
- English Horn
- Clarinet in Bb
- Clarone in Bb
- Alto Sax Eb
- Bassoons
- Horn in F I-III
- Horn in F II-IV
- Trumpet in Bb 1
- Trumpet in Bb 2
- Alto Trombone
- Bass Trombone
- Tuba Bb
- Timpani
- Percussion I
- Percussion II
- Bass Drum
- Marimba
- Harp
- Violin I
- Violin II
- Viola
- Cello
- Contrabass

The score includes dynamic markings such as *pp* (pianissimo) and *mf* (mezzo-forte) for the strings and woodwinds. The Marimba part is marked *Adagietto* with a metronome marking of 62. The score is written in 3/4 time and features a key signature of one sharp (F#).

11

Ob.

E. Hn.

pp

pp

Hn. I-III

Hn. II-IV

Hp.

f

f

f

div.

Vcl.

Cb.

17

Ob. *pp* *mf*

E. Hn. *pp*

B. Cl. *pp*

B. Clar. *pp*

A.S Eb *mp* *pp*

Bsn. *pp* *mp* *mf* *p* *mf*

Perc. II *f* prato/shock cymbal

B. Dr. *f* caixa/ snare

Mrb. *f*

Hp.

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

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

Vla.

Vc.

Cb.

23

Fl. 1 e 2

Ob.

E. Hn.

Bs. Cl.

Bs. Clar.

A.S. Eb

Bsn.

Hn. I-III

Hn. II-IV

Timp.

Perc. II

B. Dr.

Mrb.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p

f

mf

ff

mf

div.

This page of the musical score, page 6, features a variety of instruments. The Guitar part at the top is highly active, with multiple triplet patterns and a dynamic range from *pp* to *ff*. The woodwind section includes Piccolo, Flutes (1 & 2), Oboe, Bassoon, and Clarinets (Bb and A.S. Eb), with dynamics ranging from *p* to *f*. The brass section consists of Horns (I-III and II-IV), Trumpets (Bb 1 & 2), Trombones (A and B), and Tuba, with dynamics from *mp* to *mf*. The percussion section includes Timpani, Percussion II (with *Prato* and *Plati* markings), and B. Dr. The string section at the bottom includes Violins I and II, Viola, Violoncello, and Contrabasso, with dynamics from *pp* to *mf*. The score is written in 3/4 time and includes various musical notations such as triplets, slurs, and dynamic markings.

34

Gtr. *mf*

Fl. I e 2 *p* in 1 *p* in 2

Ob. *p* *mf*

E. Hn. *p* *mf*

B♭ Cl. *mf*

A.S. Eb *mf*

Bsn. *mf*

Hn. I-III *mp* *mf* *mp* *pp*

Hn. II-IV *pp*

B♭ Tpt. I *mp* *mf* *pp*

Tuba *pp*

34

Timp. *mf*

Perc. II Samba Tamborim

B. Dr. *f* *f*

Mrb. *mf*

Hp. *mf*

Vln. I *mp* *pizz.*

Vln. II *mp* *pizz.*

Vla. *pizz.*

Vc. *pizz.*

Cb. *pizz.*

42

Gr. *f*

Fl. I e 2 *mf* *p* *p*

Ob. *mp* *mf* *p* *p*

E. Hn. *pp*

Bs. Cl. *mf* *mf*

Bs. Clar. *mf* *mf*

A.S. Eb *pp*

Bsn. *p* *p*

Hn. I-III *mf* *pp*

Hn. II-IV *mf* *pp*

Bb Tpt. 1 *f* *mf* *mf*

Bb Tpt. 2 *mf*

A. Tbn. *mf*

B. Tbn. *mf*

Tuba *mf* *pp*

Timp. *mf* *p*

Perc. I Claves *f*

Perc. II *f*

B. Dr. *f* *f*

Mrb. *p*

Hp. *p*

Vln. I arco *p* *pizz.*

Vln. II *p^{arco}* *p^{pizz.}*

Vla. *p^{arco}* *p^{pizz.}*

Vc. *p^{arco}* *p^{pizz.}*

Cb. *p^{arco}* *p^{pizz.}*

50

Gr. *mf*

Pic. *mf*

Fl. I e 2 *pp*

Ob. *pp*

B♭ Cl. *mf*

B♭ Clar. *mf*

A.S Eb *pp*

Bsn. *pp*

Hn. I-III *ppp*

Hn. II-IV *ppp*

Bb Tpt. 1 *mp*

Bb Tpt. 2 *ppp*

A. Tbn. *ppp*

B. Tbn. *ppp*

Tuba *ppp*

Timp. *< pp*

Perc. I *mf*

Perc. II *mf*

B. Dr. *f*

Mrb. *mp*

Hp. *mp*

Vln. I *pp* arco *pizz.* *mp pizz.*

Vln. II *pp* arco *mp pizz.*

Vla. *pp* arco *mp pizz.*

Vc. *pp* arco *mp pizz.*

Cb. *pp* *mp*

55

Gtr. *mf* *f*

E. Hn. *mf* *mp*

A.S. Eb *mp*

Bsn. *mp*

Hn. I-III *mp* *mp*

Hn. II-IV *mp*

A. Tbn. B. Tbn. *mp* *alto*

Perc. I *mf*

Mrb. *a tempo*

Vln. I arco

Vln. II arco

Vla. arco

Vc. arco

Cb. arco

Detailed description: This page of a musical score covers measures 55 to 58. The guitar part (Gtr.) begins with a complex rhythmic pattern of eighth and sixteenth notes, featuring triplets and a quintuplet. The orchestral parts include woodwinds (E. Hn., A.S. Eb, Bsn., Hn. I-III, Hn. II-IV, A. Tbn., B. Tbn.), percussion (Perc. I), and strings (Vln. I, Vln. II, Vla., Vc., Cb.). Dynamics range from *mf* to *f*. The string section is marked *arco*. The mallet part (Mrb.) has a *a tempo* marking. The score is in 3/4 time and features a key signature of one sharp (F#).

This page contains the musical score for measures 66 through 71 of the Concerto for guitar and orchestra by Wagner Ortiz, Opus 12. The score is arranged in a standard orchestral format with the guitar part at the top and the orchestra below. The guitar part features complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings such as *f*, *mf*, and *pp*. The orchestra includes parts for Piccolo, Flute 1 and 2, Oboe, Bass Clarinet, Bassoon, Tuba, Timpani, Percussion I, Bass Drum, Maracas, Violin I and II, Viola, Violoncello, and Contrabass. The orchestral parts are marked with dynamics like *pp*, *mp*, *mf*, and *f*. The score is in 3/4 time and includes various musical notations such as slurs, accents, and articulation marks.

73

Gr.

B. Cl.

B. Clar.

A.S Eb

Bsn.

Tuba

73

B. Dr.

73

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

The musical score for page 13 of Wagner Ortiz's Concerto Opus 12. It features a guitar part with complex rhythmic patterns and sixteenth-note runs. The woodwinds include Bb Clarinet, Bb Clarinet, Alto Saxophone Eb, Bassoon, and Tuba. The percussion includes a Drum set. The strings consist of Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 2/4 time and includes a key signature change to D major at measure 73. A dynamic marking of *mp* (mezzo-piano) is present in the Alto Saxophone part.

79

Gtr. *ff* *pizz.*

Picc.

Fl. 1 e 2 *fz*

Ob. *fz*

E. Hn. *fz*

Bs. Cl. *fz*

Bs. Clar. *fz*

A.S. Eb *mp* *fz*

Bsn. *mp* *fz*

Bb Tpt. 1 *fz* *fz* *fz*

Bb Tpt. 2 *fz* *fz* *fz*

A. Tbn. *fz* *fz*

B. Tbn. *fz* *fz*

Tuba *mf* *f* *fz* *fz*

Timp. *mf* *f* *fz* *fz*

Perc. II Samba Tamborim

B. Dr. *mf* *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Ve. *f*

Cb. *f*

87

Gtr. *Cadenza*
Ad libitum

Picc.

Fl. 1 e 2 *mf* *fz*

Ob. *fz* *mf*

E. Hn. *mf* *fz*

B♭ Cl. *fz*

B♭ Clar. *fz*

A.S Eb *fz*

Bsn. *fz*

B♭ Tpt. 1 *fz*

A. Tbn. *f* *ff*

B. Tbn. *f* *ff*

Tuba *f* *ff*

Perc. II *ff* *f*
Crash Cymbal *Samba Tamborim*

B. Dr. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *f* *ff*

Cb. *f* *ff*

93 *f*

Gtr.

93 *mf* *tr*

Picc.

Ob.

mp

Bs. Clar.

p 3 3 3 3 3 3

Bsn.

mp

Hn. I-III

pp *mf*

Bb Tpt. I

fz alto

A. Tbn.
B. Tbn.

mp

Perc. II

93 *mp*

Vln. I

93 *mp*

Vln. II

93 *p*

Vla.

98

Gtr. *ff*

Fl. 1 e 2 *p* in 1

A.S Eb *p* *pp*

Bsn. *mf* *p*

Hn. I-III *pp*

Bb Tpt. I *p*

Timp. *f*

Perc. II

B. Dr. *f*

Vln. I

Vln. II

Vla.

This page of the musical score covers measures 103 to 107. The music is in 3/4 time and features a complex orchestration. The Violão (Guitar) part is in the top staff, starting with a half rest in measure 103. The Piccolo (Picc.) part has a melodic line with triplets and accents. The woodwinds (Flutes, Oboe, English Horn, Clarinets, Bassoon) and brass (Horns, Trumpets, Trombones, Tuba) parts provide harmonic support with various dynamics and textures. The percussion (Percussion II, Snare Drum) and keyboard (Maracas, Harp) parts add rhythmic complexity. The string section (Violins, Viola, Cello, Double Bass) provides a steady accompaniment. The score includes various dynamic markings such as *pp*, *f*, *ff*, *mp*, and *mf*, as well as articulation marks like accents and slurs. The key signature has one sharp (F#).

109 *accel.*

Picc.

Fl. I e 2 *f* *accel.*

Ob. *f* *accel.*

E. Hn. *f* *accel.*

Bs. Cl. *mp* *f* *accel.*

Bs. Clar. *f* *accel.*

A.S Eb *f* *accel.*

Bsn. *f* *accel.*

Hn. I-III *f* *accel.*

Hn. II-IV *f* *accel.*

Bb Tpt. 1 *f* *accel.*

Bb Tpt. 2 *f* *accel.*

A. Tbn. *f* *in 2* *accel.*

B. Tbn. *f* *accel.*

Tuba *f* *accel.*

Perc. I *f* *Apito/Wistle* *accel.*

Perc. II *f* *accel.*

B. Dr. *f* *accel.*

Mrb. *f* *accel.*

Hp. *f* *accel.*

Vln. I *f* *accel.* *p*

Vln. II *f* *accel.* *p*

Vla. *f* *accel.* *p*

Vc. *f* *accel.* *p*

Cb. *f* *accel.* *p*

117 *accel.* *accel.* *p* *f* 3 3 3 3

Picc.

Fl. I e 2 *accel.* *accel.* *p* *f* 3 3 3 3 3 3 3 3

Ob. *accel.* *accel.* *p* *f* 3 3 3 3

Bs. Cl. *accel.* *accel.* *p* *f* 3 3 3 3 3 3 3 3

Bs. Clar. *accel.* *accel.* *p* *f* 3 3 3 3

A.S Eb *accel.* *accel.* *p* *f* 3 3 3 3

Bsn. *accel.* *accel.* *p* *f* 3 3 3 3

Hn. I-III *accel.* *accel.* *p* *f* 3 3 3 3

Hn. II-IV *accel.* *accel.* *p* *f* 3 3 3 3

Bb Tpt. 1 *accel.* *accel.* *p* *f* 3 3 3 3

Bb Tpt. 2 *accel.* *accel.* *p* *f* 3 3 3 3

A. Tbn. *accel.* *accel.* *p* *f* 3 3 3 3

B. Tbn. *accel.* *accel.* *p* *f* 3 3 3 3

Tuba *accel.* *accel.* *p* *f* 3 3 3 3

Perc. I Apito/Wistle *accel.* *accel.* *p* *f* 3 3 3 3

Perc. II *accel.* *accel.* *p* *f* 3 3 3 3

B. Dr. *accel.* *accel.* *p* *f* 3 3 3 3

Mrb. *f* *accel.* *mp* *f* 3 3 3 3

Hp. *accel.* *accel.* *p* *f* 3 3 3 3

Vln. I *accel.* *accel.* *mp* *f* 3 3 3 3

Vln. II *f* *accel.* *mp* *f* 3 3 3 3

Vla. *f* *accel.* *mp* *f* 3 3 3 3

Ve. *f* *accel.* *mp* *f* 3 3 3 3

Cb. *f* *accel.* *mp* *f* 3 3 3 3

128 *a tempo*

Gtr. *f*

Picc. *f* *a tempo* *mf* *tr*

Fl. I e 2 *f* *a tempo* *mf* *tr*

Ob. *f* *a tempo* *mf* *tr*

E. Hn. *f* *a tempo* *mf* *tr*

B♭ Cl. *f* *a tempo* *mf* *tr*

B♭ Clar. *f* *a tempo* *mf* *tr*

A.S Eb *f* *a tempo* *mf* *tr*

Bsn. *f* *a tempo* *mf* *tr*

Hn. I-III *f* *a tempo* *mp* *mf*

Hn. II-IV *f* *a tempo* *mp* *mf*

B♭ Tpt. 1 *f* *a tempo* *mp*

B♭ Tpt. 2 *f* *a tempo* *mp*

A. Tbn. *f* *a tempo* *mp* *mf*

B. Tbn. *f* *a tempo* *mp* *mf*

Tuba *f* *a tempo* *mp*

128 *f* *a tempo* *mf*

128 *f* *a tempo* *mf* *Reco-reco/Guiri*

128 *a tempo* *f* *tr*

Mrb. *f* *a tempo* *mf* *tr*

128 *a tempo* *pizz.* *arco*

Vln. I *f* *a tempo* *p* *pizz.* *arco* *mf*

Vln. II *f* *a tempo* *p* *pizz.* *arco* *mf*

Vla. *f* *a tempo* *p* *pizz.* *arco* *mf*

Vc. *f* *a tempo* *p* *pizz.* *arco* *mp*

Cb. *f* *a tempo* *p* *pizz.* *arco* *mp*

138 *ff* *f*

Ob. *p*

Bs. Cl. *f* *mf*

Bsn. *mf*

Hn. I-III *f*

Hn. II-IV *f*

A. Tbn. *f*

B. Tbn. *f*

Tuba *f*

Perc. I *f* *f* Reco-Reco/Guero

Perc. II *f* Tamborim

B. Dr. *f* *f* *f* *f*

Hp. *mf*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *p* *pizz.*

Cb. *p* *pizz.*

This musical score page contains measures 143 through 150. The instruments and their parts are as follows:

- Gtr. (Guitar):** Starts at measure 143 with a tremolo effect. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a complex rhythmic pattern with many sixteenth notes.
- Picc. (Piccolo):** Remains silent throughout these measures.
- Ob. (Oboe):** Plays a few notes in measure 143 and then remains silent.
- B♭ Cl. (B-flat Clarinet):** Remains silent.
- B♭ Clar. (B-flat Clarinet):** Plays a melodic line starting in measure 143, marked with *mf* (mezzo-forte).
- Bsn. (Bassoon):** Plays a melodic line starting in measure 143, marked with *mf* (mezzo-forte) and *p* (piano).
- Hn. I-III (Horn I-III):** Horn I and II play a melodic line starting in measure 143, marked with *mf* (mezzo-forte). Horn III remains silent.
- Hn. II-IV (Horn II-IV):** Horn II and III play a melodic line starting in measure 143, marked with *fz* (forzando). Horn IV remains silent.
- Bb Tpt. 1 (B-flat Trumpet 1):** Remains silent.
- Bb Tpt. 2 (B-flat Trumpet 2):** Remains silent.
- Tuba:** Plays a melodic line starting in measure 143, marked with *fz* (forzando).
- Timp. (Timpani):** Remains silent.
- Perc. I (Percussion I):** Plays a rhythmic pattern starting in measure 143, marked with *Agogo*.
- Perc. II (Percussion II):** Plays a rhythmic pattern starting in measure 143.
- B. Dr. (Bass Drum):** Plays a rhythmic pattern starting in measure 143, marked with *f* (forte).
- Vln. I (Violin I):** Remains silent.
- Vln. II (Violin II):** Remains silent.
- Vla. (Viola):** Remains silent.
- Ve. (Violoncello):** Remains silent, with the instruction *arco* (arco).
- Cb. (Contrabasso):** Remains silent, with the instruction *arco* (arco).

This page of the musical score (page 25) features a variety of instruments and includes the following details:

- Measures:** The score is divided into measures 150, 151, 152, 153, and 154.
- Key Signature:** The key signature consists of two sharps (F# and C#).
- Time Signature:** The time signature is 3/4.
- Instruments:** The instruments listed on the left are: Gtr., Fl. 1 e 2, Ob., B♭ Cl., B♭ Clar., A.S Eb, Bsn., Hn. I-III, Hn. II-IV, B♭ Tpt. 1, B♭ Tpt. 2, Timp., Perc. I, Perc. II, B. Dr., Vln. I, Vln. II, Vla., Vc., and Cb.
- Performance Markings:** The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo), along with articulation marks like accents and slurs. Trills and triplets are also indicated.
- Notation:** The score uses standard musical notation with stems, beams, and various note values (quarter, eighth, sixteenth notes).

The musical score is arranged in systems for various instruments. It begins at measure 155. The Flute I and II parts feature a melodic line with triplets and dynamic markings of *mf* and *p*. The Oboe part has a *mp* dynamic. The Clarinet parts have *mf* and *p* dynamics. The Horns and Trumpets parts include triplets and dynamics of *mf* and *f*. The Timpani and Percussion parts have a rhythmic accompaniment with dynamic markings of *mf* and *f*. The Violin and Viola parts have dynamics of *mf* and *f*. The Viola part includes a *div.* (divisi) marking. The Cello part has a *mf* dynamic. The score is written in 6/8 time and features a variety of musical notations including triplets, slurs, and dynamic markings.

The musical score is arranged in systems. The top system includes Picc., Fl. 1 e 2, Ob., B♭ Cl., B♭ Clar., A.S. Eb, and Bsn. The middle system includes Hn. I-III, Hn. II-IV, B♭ Tpt. 1, and B♭ Tpt. 2. The next system includes Timp., Perc. I, Perc. II, and B. Dr. The bottom system includes Vln. I, Vln. II, Vla., Vc., and Cb. The score features a variety of musical notations, including triplets, slurs, and dynamic markings such as *f*, *mp*, and *p*. The time signature is 3/4.

165

Gr. *ff*

Picc.

Fl. I e 2

Ob. *mf*

E. Hn. *f*

B♭ Cl. *mp* 3

B♭ Clar. *mp* 3

A.S Eb *mf*

Bsn. *mf*

Hn. I-III *mf*

Hn. II-IV *mf* 3

B♭ Tpt. 1 *f* 3

B♭ Tpt. 2 *f* in 2³

A. Tbn. *f*

B. Tbn. *f*

Tuba

Timp. *mf* *f*

Perc. I

Perc. II

B. Dr. *mf*

Hp. *ff*

Vln. I *f*

Vln. II *f*

Vla. *mf* 3

Vc. *mf* 3

Cb. *f*

Concerto opus 012

Solo Guitar
Violão Solo

*Dedicado ao mestre e amigo Marcos Murilo de Almeida Passos
Menção ao amigo Nando Souza*

Wagner Ortiz
1998

Larghetto ♩ = 62

15

29

33

36

40

44

Musical score for guitar and orchestra, measures 47-66. The score is written in treble clef with a key signature of one sharp (F#). The guitar part is marked with a '8' at the beginning of each system, indicating the octave. The music features complex rhythmic patterns, including triplets and quintuplets, and dynamic markings such as *mf*, *f*, and *mp*. The tempo is indicated by the number of eighth notes per measure in the time signature.

Measures 47-51: *mf*, triplets (3), quintuplets (5).

Measures 52-53: *f*, quintuplets (5).

Measures 54-55: triplets (3), quintuplets (5).

Measures 56-57: triplets (3), quintuplets (5).

Measures 58-60: *mf*, *f*, triplets (3), quintuplets (5).

Measures 61-65: *f*, *mp*, triplets (3), quintuplets (5).

Measures 66-68: *f*, triplets (3), quintuplets (5).

68

3 3 3 6 6 6 6 6 6

mf

71

74

76

78

80

3 3 3 3

ff

84

90 Cadenza
Ad libitum

91 *f*

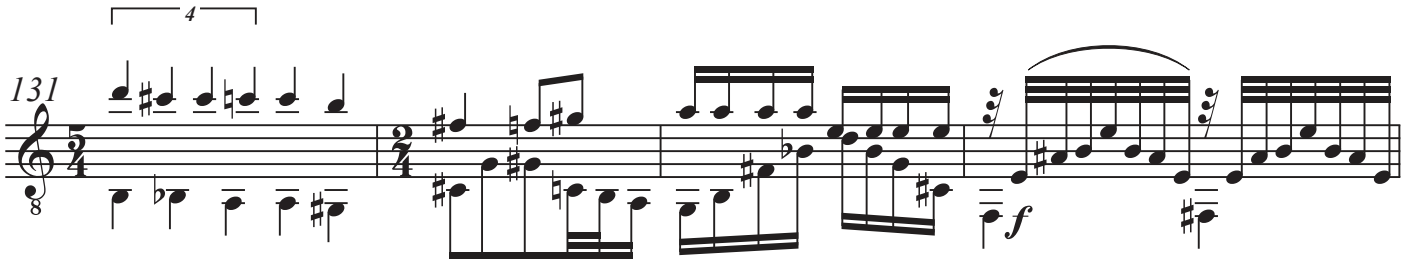
95

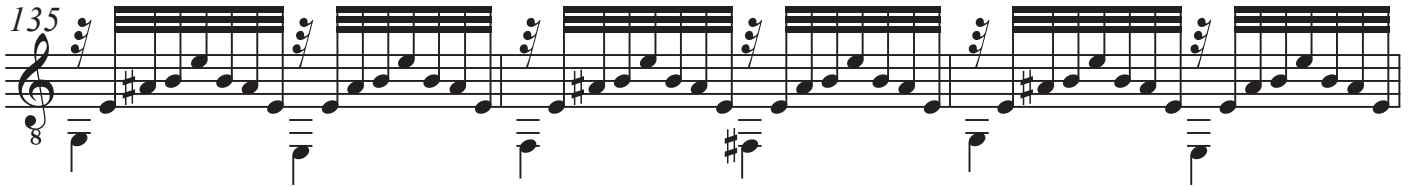
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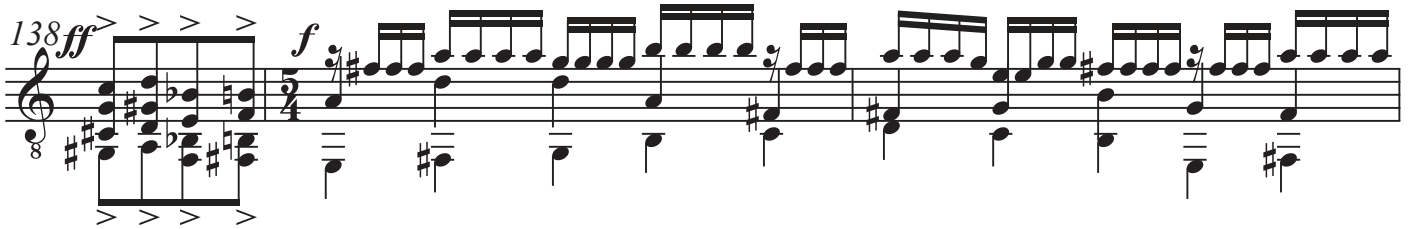
100 *ff* 3 3

104 *accel.* 9 *accel.* 6 *rit.* 2 3

127 *rit.* *a tempo* 3

131 

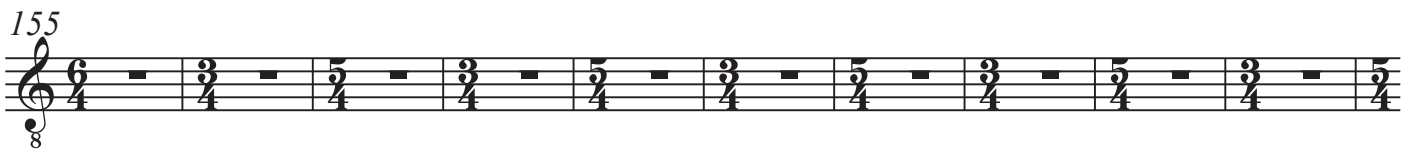
135 

138 *ff* 

141 

143 *Tremulo* 

148 

155 

165 *ff* 