



# Wagner Ortiz

Brésil, Santo Andre

## Baião Busker (opus 104)

### A propos de l'artiste

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 Goncalves. 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 ... (la suite en ligne)

**Page artiste :** [https://www.free-scores.com/partitions\\_gratuites\\_flautawag.htm](https://www.free-scores.com/partitions_gratuites_flautawag.htm)

### A propos de la pièce



**Titre :** Baião Busker  
[opus 104]  
**Compositeur :** Ortiz, Wagner  
**Arrangeur :** Ortiz, Wagner  
**Droit d'auteur :** Copyright © Wagner Ortiz  
**Editeur :** Ortiz, Wagner  
**Instrumentation :** Flûte et Guitare  
**Style :** Brésilien - Choro - Chorinho

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# Wagner Ortiz

Arranger, Composer, Interpreter, Publisher, Teacher

Brazil, Sao Caetano do Sul

## 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.

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

## About the piece



**Title:** Baião Busker [opus 104]  
**Composer:** Ortiz, Wagner  
**Arranger:** Ortiz, Wagner  
**Copyright:** Copyright © Wagner Ortiz  
**Publisher:** Ortiz, Wagner  
**Instrumentation:** Flute and Guitar  
**Style:** Brazilian - Choro - Chorinho

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# Baião Busker

Para o Festival Red Bull Sounderground - Dedicada a Edu Moreno

**DUO BENETIZ**

Wagner Ortiz

♩ = 100

The musical score is written for Flute and Guitar in 2/4 time. The tempo is marked as ♩ = 100. The score is divided into systems, with measure numbers 5, 10, 15, and 20 indicated in boxes on the left. The Flute part consists of melodic lines with various ornaments and phrasing. The Guitar part provides a rhythmic accompaniment with chords and fingerings. Chord changes are indicated by text above the guitar staff: Am<sup>7/9</sup> (measures 1-4), Am<sup>9(#6)</sup> (measures 5-9), Am<sup>9(b6)</sup> (measures 10-14), Am<sup>9/E</sup> (measure 15), C<sup>7(#11)/E</sup> (measure 16), Fmaj<sup>7/E</sup> (measures 17-18), Dm<sup>7</sup> (measure 19), Fmaj<sup>7/E</sup> (measure 20), F<sup>7/E♭</sup> (measures 21-22), and E/E♭ (measures 23-24). Fingerings (i, m, p) and accents (>) are marked throughout the guitar part. The score ends with a final flourish in the flute part.

DUO BENETIZ 2010

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25

C/E<sup>b</sup> E7(#9)

30

E7(b9) ⑥

36

Am7/9 ③ 0 0

i m p i m p

40

Am9(#6)

45

Am9(b6)

50

Am9/E C7(#11)/E Fmaj7/E Dm7

55

Fmaj7/E Dm7maj9 Am6 Bm7(b5) E7(b9)

60

Fmaj7(#11) Bbmaj7(#11) E+7(#9) Am6/9 Eb7(#9) Bb7(#11)

65

71

Bb/Ab A/Ab

77

Ab Ab7/Gb G7/F

83

Gb/Fb F7/Eb Dm7(b5)

89

Musical notation for measures 89-95. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows a bass line with chords and eighth notes. Chords are Eb7(b9), B/Ab, and Bb/Ab.

96

Musical notation for measures 96-101. The top staff shows a melodic line. The bottom staff shows a bass line with chords and eighth notes. Chords are A/Ab, Ab, and Ab7/Gb.

102

Musical notation for measures 102-107. The top staff shows a melodic line. The bottom staff shows a bass line with chords and eighth notes. Chords are G7/F, Gb/Fb, and F7/Eb.

108

Musical notation for measures 108-115. The top staff shows a melodic line. The bottom staff shows a bass line with chords and eighth notes. Chords are Dm7(b5), Eb7(b9), and G#m7.

116

Musical notation for measures 116-121. The top staff is mostly empty. The bottom staff shows a bass line with chords and eighth notes. Chords are B/A and Am7/9.

122

Musical notation for measures 122-127. The top staff shows a melodic line. The bottom staff shows a bass line with chords and eighth notes. Chords are Am7/9 and Am9(#6).

128

Am<sup>9</sup>(<sup>b</sup>6) Am<sup>7</sup>/<sub>9</sub>

134

C7(#11)/E Fmaj<sup>7</sup>/E E Em<sup>7</sup> Fmaj<sup>7</sup>/E E<sup>7</sup>

140

B<sup>7</sup>/A B<sup>b</sup>7/A<sup>b</sup> A<sup>7</sup>/G

146

A<sup>b</sup>7/G<sup>b</sup> Fm7(<sup>b</sup>5) E<sup>7</sup>

152

Am<sup>7</sup>/<sub>9</sub>

158

Am<sup>9</sup>(#6)

163

Am<sup>9</sup>(<sup>b</sup>6) Am<sup>7</sup>/<sup>9</sup> C7(#11)/E

168

Fmaj<sup>7</sup>/E E Em<sup>7</sup> Fmaj<sup>7</sup>/E E<sup>7</sup>

174

B<sup>7</sup>/A B<sup>b</sup>7/A<sup>b</sup> A<sup>7</sup>/G

180

A<sup>b</sup>7/G<sup>b</sup> Fm<sup>7</sup>(<sup>b</sup>5) E<sup>7</sup> Dm<sup>7</sup>maj<sup>9</sup> Am<sup>6</sup> Bm<sup>7</sup>(<sup>b</sup>5) E<sup>7</sup>(<sup>b</sup>9)

187

Fmaj<sup>7</sup>(#11) B<sup>b</sup>maj<sup>7</sup>(#11) E+<sup>7</sup>(#9) Am<sup>6</sup>/<sup>9</sup> E<sup>b</sup>7(#9) B<sup>b</sup>7(#11)

193

ad. libitum ..... rall.



# Baião Busker

Para o Festival Red Bull Sounderground - Dedicado a Edu Moreno

## DUO BENETIZ

Wagner Ortiz

Flute

$\text{♩} = 100$

10

16

22

27

34

45

51

57

62

*trm* 2 2

Baião Busker - Wagner Ortiz

71



76



82



87



94



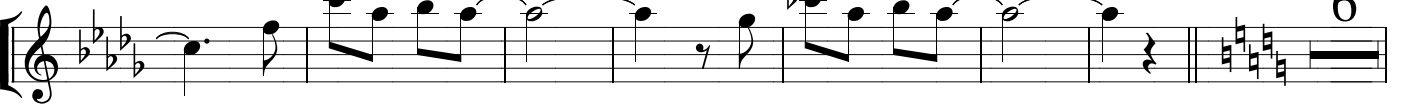
99



104

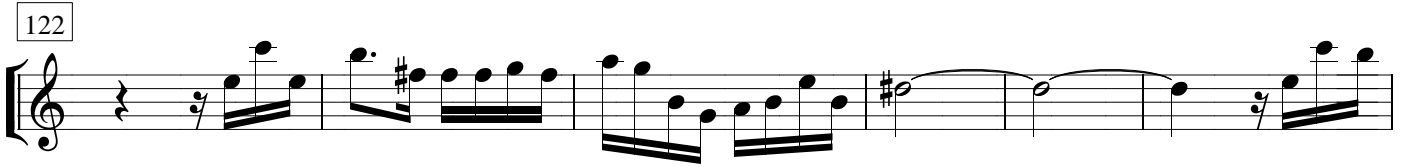


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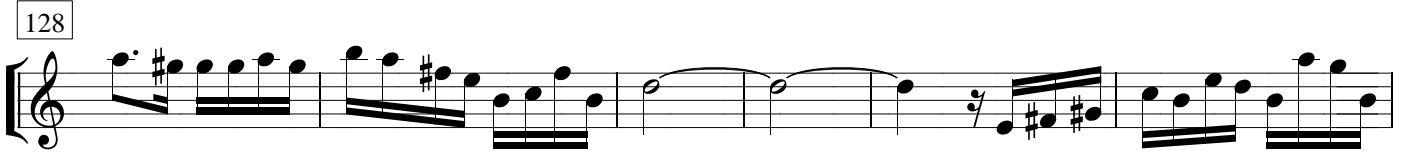
Baião Busker - Wagner Ortiz

122



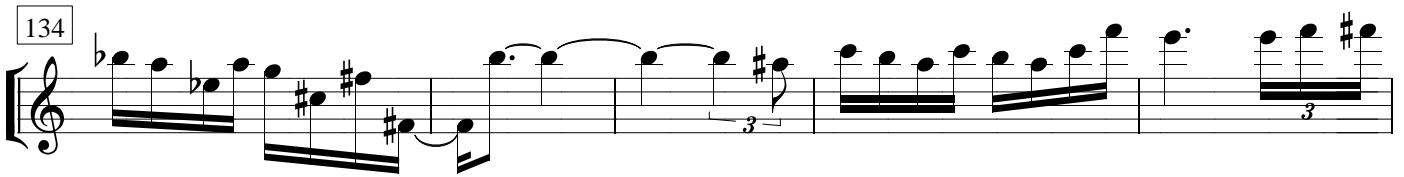
Musical staff 122: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes starting with a quarter rest, followed by eighth and sixteenth notes, and ending with a quarter rest.

128



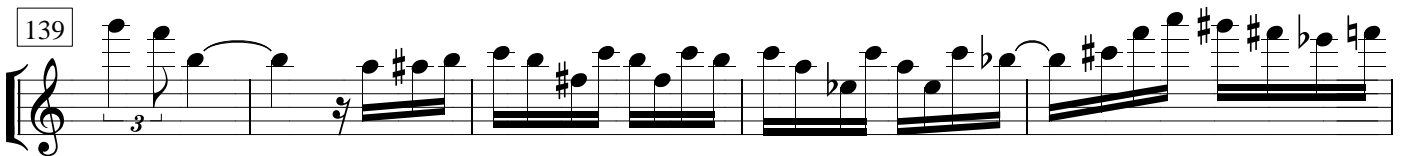
Musical staff 128: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes, including eighth and sixteenth notes, and ending with a quarter rest.

134



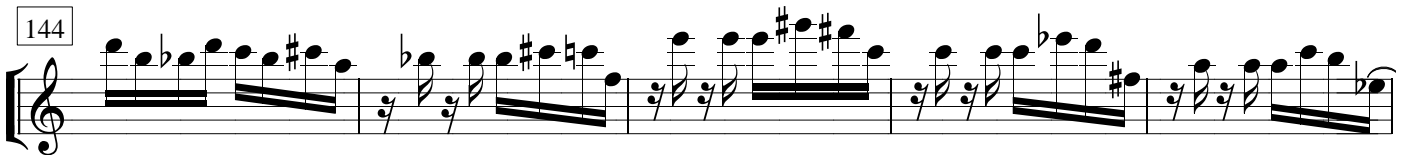
Musical staff 134: Treble clef, key signature of one flat (Bb). The staff contains a sequence of notes, including eighth and sixteenth notes, and ending with a quarter rest. There are two triplet markings (3) over the final notes.

139



Musical staff 139: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes, including eighth and sixteenth notes, and ending with a quarter rest. There is a triplet marking (3) over the first three notes.

144



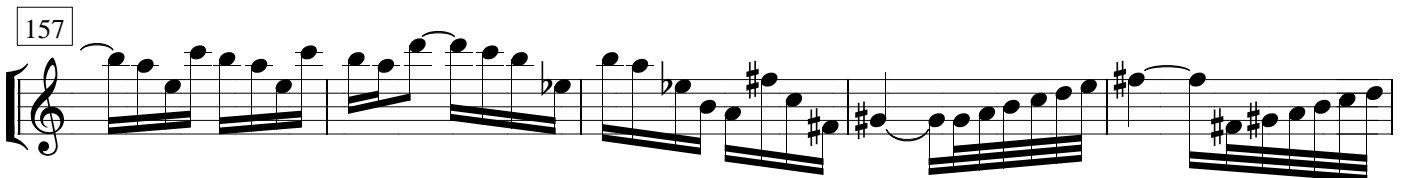
Musical staff 144: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes, including eighth and sixteenth notes, and ending with a quarter rest.

149



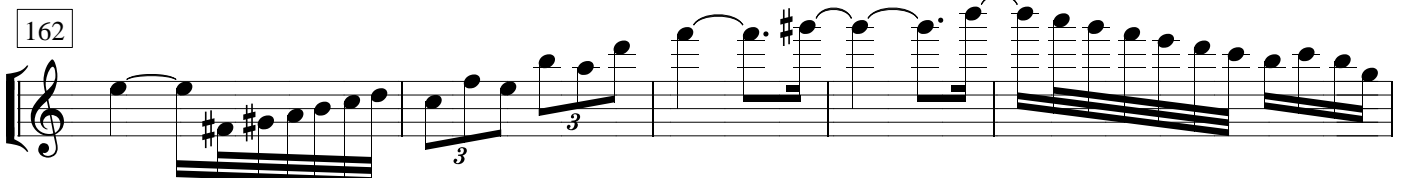
Musical staff 149: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes, including eighth and sixteenth notes, and ending with a quarter rest. There is a triplet marking (3) over the first three notes.

157



Musical staff 157: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes, including eighth and sixteenth notes, and ending with a quarter rest.

162



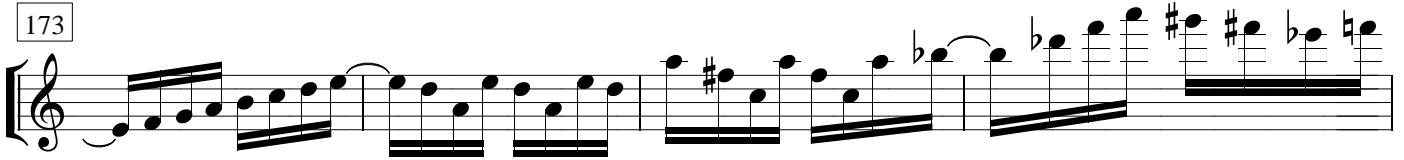
Musical staff 162: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes, including eighth and sixteenth notes, and ending with a quarter rest. There is a triplet marking (3) over the first three notes.

Baião Busker - Wagner Ortiz

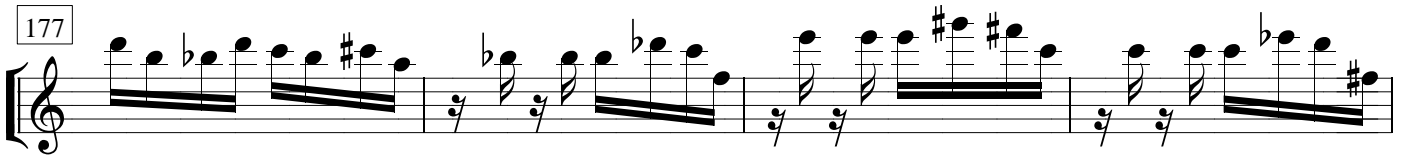
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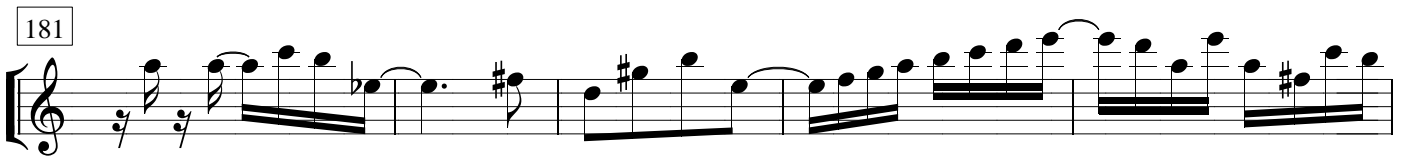
173



177



181



186

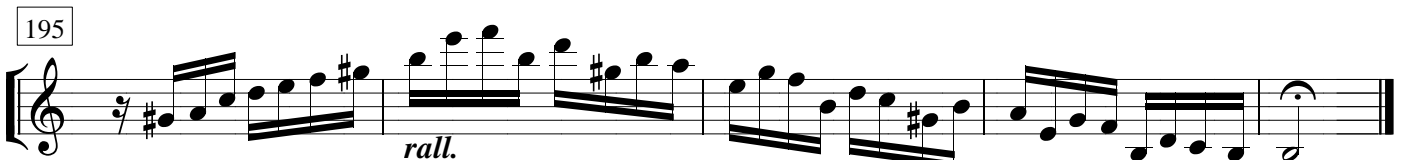


190



ad. libtum .....

195



rall.

# Baião Busker

Para o Festival Red Bull Sounderground - Dedicada a Edu Moreno

## DUO BENETIZ

GUITAR/ VIOLÃO

Wagner Ortiz

The sheet music is written for guitar/violão in 2/4 time. It consists of eight systems of music, each starting with a measure number in a box. The notation includes chords, melodic lines, and performance instructions such as accents (>) and dynamics (p). Fingerings are indicated by numbers 1-5 in circles. Some measures contain slash marks (/) indicating rests or specific techniques.

System 1 (Measures 1-6): Chord  $Am^{7/9}$ . Fingerings: 3, 0, 2, 3, 4, 5, 6. Notes:  $i$ ,  $m$ ,  $p$ ,  $i$ ,  $m$ ,  $p$ .

System 2 (Measures 7-14): Chords  $Am^{9(\#6)}$  and  $Am^{9(b6)}$ . Fingerings: 2, 3, 4, 5, 2, 3.

System 3 (Measures 15-21): Chords  $Am^9/E$ ,  $C7(\#11)/E$ ,  $Fmaj^7/E$ ,  $Dm^7$ ,  $Fmaj^7/E$ .

System 4 (Measures 22-28): Chords  $F7/E^b$ ,  $E/E^b$ ,  $C/E^b$ . Fingerings: 2, 3.

System 5 (Measures 29-35): Chords  $E7(\#9)$  and  $E7(b9)$ . Measure 35 ends with a fermata over a chord.

System 6 (Measures 36-43): Chord  $Am^{7/9}$ . Fingerings: 3, 0, 2, 3, 4, 5, 6. Notes:  $i$ ,  $m$ ,  $p$ ,  $i$ ,  $m$ ,  $p$ . Chord  $Am^{9(\#6)}$ . Fingering: 2.

System 7 (Measures 44-50): Chord  $Am^{9(b6)}$ . Fingerings: 3, 4, 5, 2, 3. Chord  $Am^9/E$ .

System 8 (Measures 51-58): Chords  $C7(\#11)/E$ ,  $Fmaj^7/E$ ,  $Dm^7$ ,  $Fmaj^7/E$ .

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58 Dm7maj<sup>9</sup> Am<sup>6</sup> Bm7(<sup>b</sup>5) E7(<sup>b</sup>9) Fmaj7(<sup>#</sup>11) B<sup>b</sup>maj7(<sup>#</sup>11) E+7(<sup>#</sup>9) Am<sup>6/9</sup>

63 Eb7(<sup>#</sup>9) Bb7(<sup>#</sup>11)

69 A<sup>b</sup>m7 B<sup>b</sup>/A<sup>b</sup> A/A<sup>b</sup>

78 A<sup>b</sup> A<sup>b</sup>7/G<sup>b</sup> G7/F G<sup>b</sup>/F<sup>b</sup>

86 F7/E<sup>b</sup> Dm7(<sup>b</sup>5) E<sup>b</sup>7(<sup>b</sup>9) B/A<sup>b</sup> ② ③ ④ ⑤

95 B<sup>b</sup>/A<sup>b</sup> A/A<sup>b</sup> A<sup>b</sup> A<sup>b</sup>7/G<sup>b</sup> G7/F

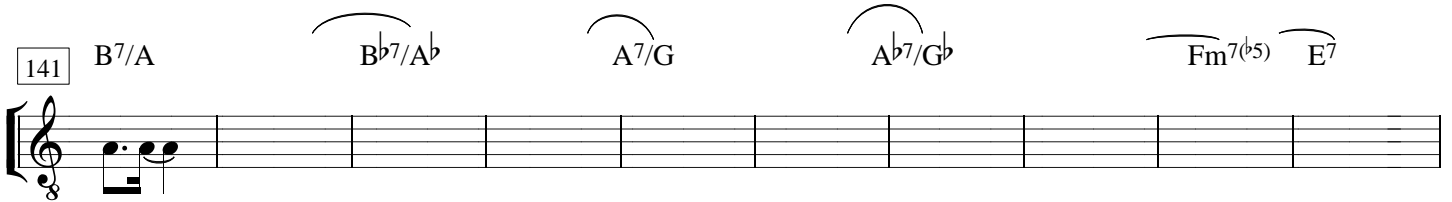
105 G<sup>b</sup>/F<sup>b</sup> F7/E<sup>b</sup> Dm7(<sup>b</sup>5) E<sup>b</sup>7(<sup>b</sup>9) G<sup>#</sup>m7 ② ③ ④ ⑤

116 B/A Am<sup>7/9</sup> Am<sup>7/9</sup>

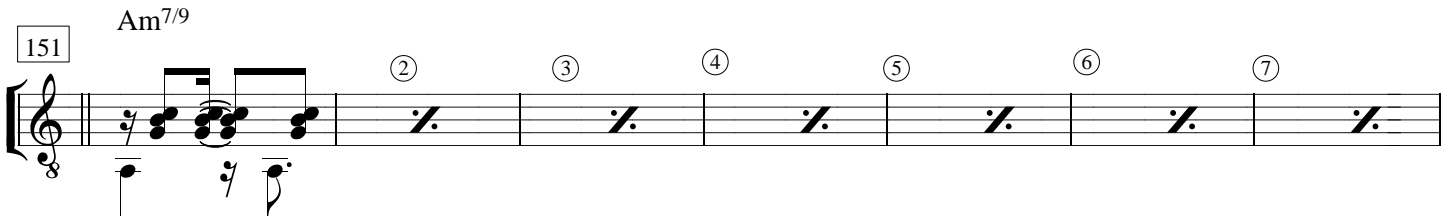
125 Am<sup>9</sup>(<sup>#</sup>6) Am<sup>9</sup>(<sup>b</sup>6) Am<sup>7/9</sup>

134 C7(<sup>#</sup>11)/E Fmaj7/E E Em7 Fmaj7/E E7

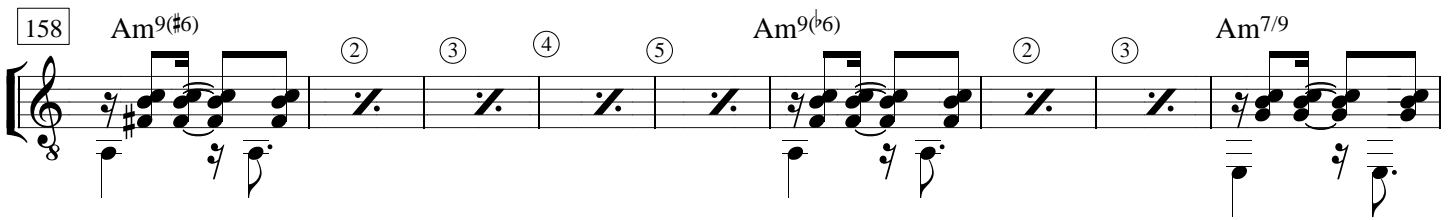
141 B<sup>7</sup>/A B<sup>b7</sup>/A<sup>b</sup> A<sup>7</sup>/G A<sup>b7</sup>/G<sup>b</sup> Fm<sup>7(b5)</sup> E<sup>7</sup>



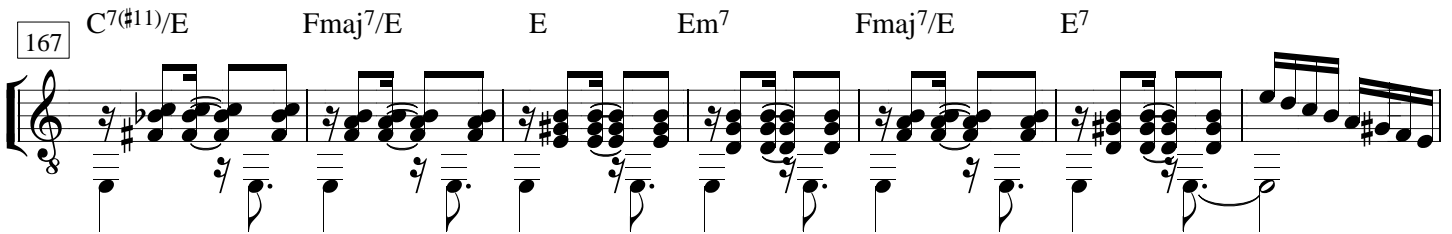
151 Am<sup>7/9</sup>



158 Am<sup>9(#6)</sup> Am<sup>9(b6)</sup> Am<sup>7/9</sup>



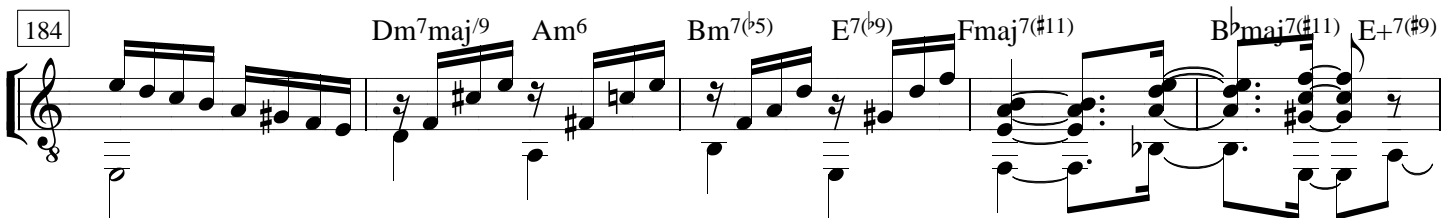
167 C<sup>7(#11)/E</sup> Fmaj<sup>7/E</sup> E Em<sup>7</sup> Fmaj<sup>7/E</sup> E<sup>7</sup>



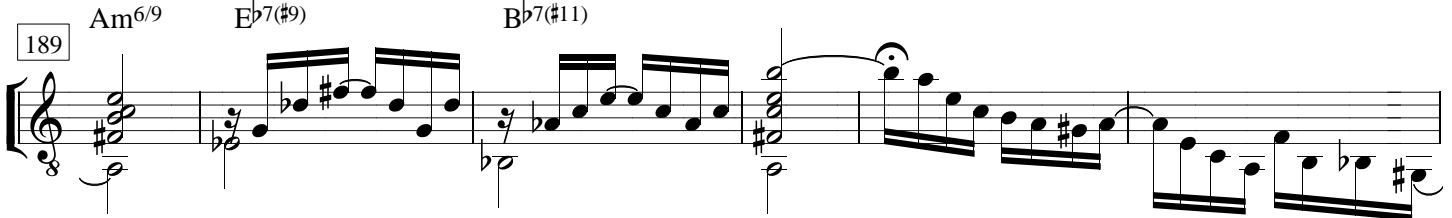
174 B<sup>7</sup>/A B<sup>b7</sup>/A<sup>b</sup> A<sup>7</sup>/G A<sup>b7</sup>/G<sup>b</sup> Fm<sup>7(b5)</sup> E<sup>7</sup>



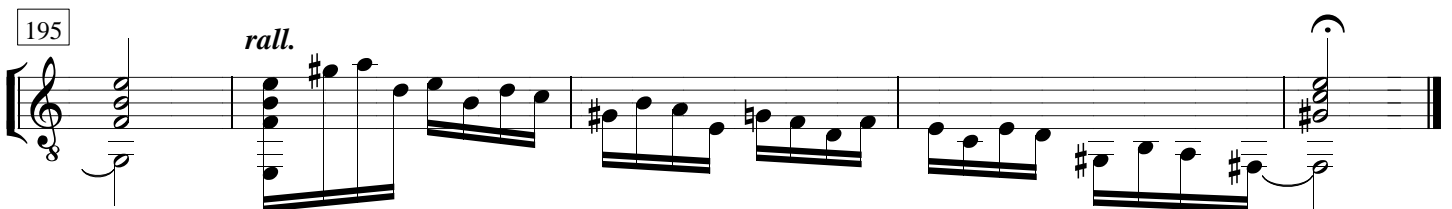
184 Dm<sup>7maj/9</sup> Am<sup>6</sup> Bm<sup>7(b5)</sup> E<sup>7(b9)</sup> Fmaj<sup>7(#11)</sup> B<sup>b</sup>maj<sup>7(#11)</sup> E+<sup>7(#9)</sup>



189 Am<sup>6/9</sup> E<sup>b7(#9)</sup> B<sup>b7(#11)</sup>



195 *rall.*



# Baião Busker

Para o Festival Red Bull Sounderground - Dedicada a Edu Moreno

## DUO BENETIZ

PIANO  
BASIC VERSION

Wagner Ortiz

♩ = 100

Flute

Piano

Am<sup>7/9</sup>

5

Am<sup>9(#6)</sup>

10

Am<sup>9(b6)</sup>

15

Am<sup>9/E</sup> C<sup>7(#11)/E</sup> Fmaj<sup>7/E</sup> Dm<sup>7</sup>

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20

Fmaj7/E F7/E<sup>b</sup> E/E<sup>b</sup>

25

C/E<sup>b</sup> E7(#9)

30

E7(#9)

36

Am7/9

40

Am9(#6)

45

Am<sup>9</sup>(<sup>b</sup>6)

50

Am<sup>9</sup>/E C<sup>7</sup>(<sup>#</sup>11)/E Fmaj<sup>7</sup>/E Dm<sup>7</sup>

55

Fmaj<sup>7</sup>/E Dm<sup>7</sup> Am<sup>6</sup> Bm<sup>7</sup>(<sup>b</sup>5) E<sup>7</sup>(<sup>b</sup>9)

60

Fmaj<sup>7</sup>(<sup>#</sup>11) B<sup>b</sup>maj<sup>7</sup>(<sup>#</sup>11) E<sup>+</sup>7(<sup>#</sup>9) Am<sup>6</sup>/9 E<sup>b</sup>7(<sup>#</sup>9) B<sup>b</sup>7(<sup>#</sup>11)

65

tr

A<sup>b</sup>m<sup>7</sup>

71

Musical score for measures 71-76. The score is in 3/4 time and features a key signature of three flats (B-flat major/C minor). The flute part (top staff) contains a melodic line with eighth and sixteenth notes. The piano accompaniment (middle and bottom staves) consists of chords in the right hand and a bass line in the left hand. Chord changes are indicated above the piano part: B $\flat$ /A $\flat$  and A/A $\flat$ .

77

Musical score for measures 77-82. The score continues in the same key signature and time signature. The flute part features a melodic line with eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chord changes are indicated above the piano part: A $\flat$ , A $\flat$ 7/G $\flat$ , and G7/F.

83

Musical score for measures 83-88. The score continues in the same key signature and time signature. The flute part features a melodic line with eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chord changes are indicated above the piano part: G $\flat$ /E, F7/E $\flat$ , and Dm7( $\flat$ 5).

89

Musical score for measures 89-95. The score continues in the same key signature and time signature. The flute part features a melodic line with eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chord changes are indicated above the piano part: E $\flat$ 7( $\flat$ 9), B/A $\flat$ , and B $\flat$ /A $\flat$ .

96

Musical score for measures 96-101. The score continues in the same key signature and time signature. The flute part features a melodic line with eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chord changes are indicated above the piano part: A/A $\flat$ , A $\flat$ , and A $\flat$ 7/G $\flat$ .

102

G7/F G $\flat$ /E F7/E $\flat$

108

Dm7( $\flat$ 5) E $\flat$ 7( $\flat$ 9) G $\sharp$ m7

116

B/A Am7/9

122

Am7/9 Am9( $\sharp$ 6)

128

Am9( $\flat$ 6) Am7/9

134

C7(#11)/E Fmaj7/E E Em7 Fmaj7/E E7

140

B7/A Bb7/Ab A7/G

146

Ab7/Gb Fm7(b5) E7

152

Am7/9

158

Am<sup>9</sup>(#6)

163

Am<sup>9</sup>(b6) Am<sup>7</sup>/<sup>9</sup> C7(#11)/E

168

Fmaj<sup>7</sup>/E E Em<sup>7</sup> Fmaj<sup>7</sup>/E E<sup>7</sup>

174

B<sup>7</sup>/A B<sup>7</sup>/G<sup>#</sup> A<sup>7</sup>/G

180

Ab7/F# Fm7(b5) E7 Dm7maj/9 Am6

186

Bm7(b5) E7(b9) Fmaj7(#11) Bbmaj7(#11) E+7(#9) Am6/9 Eb7(#9)

191

Bb7(#11) ad. libitum .....

196 *rall.*

*rall.*