



Wagner Ortiz

Brésil, Santo Andre

Concerto no Morro - Cavaquinho, Cordas e Percussão (opus 114)

A propos de l'artiste

Wagner Ortiz, flautista, compositeur, professeur et poète a commencé ses études avec le maître Valdir Peruzetto et Gilberto dos Santos, puis a réalisé des études de flûte à l'Université Libre de Musique Tom Jobim sous l'orientation du maître Marcos Kiehl. Il a commencé ses études de composition en tant qu'auto-éduqué, plus tard il a été orienté par le maître allemand H.J. Koellreutter et le prof. Sérgio Villafranca. Avec le maître Marcos Murilo de Almeida Passos, il a travaillé sur l'harmonie fonctionnelle et esthétique de la MPB. Il a également réalisé des études sur la musique folklorique brésilienne avec le maître Ubiratan Sousa et le chant lyrique avec Solange Gonalves. En tant que flûtiste, il a joué avec le quintet de bois de l'ULM, avec la Camerata de Choro de Santo André, avec le Groupe Memória Brasileira Choro, Confraria do Choro, entre autres. Avec le duo Acronon, formé avec le pianiste Sérgio Villafranca, il a parcouru accompagné par le maître Koellreutter plusieurs villes du Brésil ... (la suite en ligne)

Page artiste : https://www.free-scores.com/partitions_gratuites_flautawag.htm

A propos de la pièce



Titre : Concerto no Morro - Cavaquinho, Cordas e Percussão [opus 114]
Compositeur : Ortiz, Wagner
Arrangeur : Ortiz, Wagner
Droit d'auteur : Copyright © Wagner Ortiz
Editeur : Ortiz, Wagner
Style : Brésilien - Choro - Chorinho

Wagner Ortiz sur [free-scores.com](https://www.free-scores.com)

LICENCE

Cette partition nécessite une autorisation :

- pour les représentations publiques
- pour l'utilisation par les professeurs

S'acquiescer de cette licence sur :

<https://www.free-scores.com/licence?p=aKFq5qI5b1>



- écouter l'audio
- partager votre interprétation
- commenter la partition
- s'acquiescer de la licence
- contacter l'artiste

Interdiction de diffusion sur d'autres sites Web.

WAGNER ORTIZ

CONCERTO DO MORRO

opus 115

Cavaquinho, Orquestra de Cordas e Percussão

Ukulele, Camber Strings and Percussion

Dedicado a Gustavo Cândido e Henrique Cazes

I - Moderato Samba

II - Molto Largo

III - Tema com Variações: Allegro non molto

Obra para Cavaquinho, Orquestra de Cordas e Percussão

Instrumentação:

Cavaquinho Solo

6 Violinos (2 Violinos I, 2 Violinos II, 2 Violinos III)

3 Violas

2 Cellos

2 Contrabaixos

Percussão, 4 executantes:

Surdo, Repinique, Afoxê, Xequerê, Cuíca, Agogô, Clavas, Pratos de Choque

Work for Ukulele, Camber Strings and Percussion

Instrumentation:

Solo Ukulele

6 Violins (2 Violins I, 2 Violins II and 2 Violins III)

3 Violas

2 Cellos

2 CB

Percussion for 4 players:

Surdo, Repinique, Afoxe, Shekere, Cuica, Agogo, Claves, Crash Cymbal

©Copyright by Wagner Ortiz
Todos os direitos reservados em todos os países
wagner.ortiz@hotmail.com
cód. 09061975-178
Reg 178-2/299-3
www.homolitteras.blogspot.com

Concerto do Morro

Dedicado a Gustavo Cândido e a Henrique Cazes

Wagner Ortiz

Moderato Samba ♩ = 100

Percussion 1: *Surdo* *mf*

Percussion 2: *Caixa* *mf*

Percussion 4: *Repinique* *mf*

Detailed description: This section contains the first four staves of the score, all in 2/4 time. Percussion 1 (Surdo) plays a steady quarter-note pulse with accents. Percussion 2 (Caixa) enters in the 10th measure with a syncopated pattern. Percussion 4 (Repinique) enters in the 10th measure with a rhythmic pattern of eighth notes.

Moderato Samba ♩ = 100

Cavaco

Detailed description: The Cavaco staff is currently empty, indicating that the instrument has not yet entered the piece.

Moderato Samba ♩ = 100

Violin I

Violin II

Violin III

Viola

Cello

Contrabass

Detailed description: This section contains the staves for the string ensemble, from Violin I to Contrabass. All staves are currently empty, indicating that the strings have not yet entered the piece.

Perc. 1

Perc. 2

Perc. 4

Cb.

mp *mf*

Detailed description: This section contains the staves for Percussion 1, Percussion 2, Percussion 4, and Cello. Percussion 1 and Percussion 2 continue their patterns from the previous section. Percussion 4 continues its pattern. The Cello part begins in measure 17 with a melodic line, marked *mp* and *mf*.

WAGNER ORTIZ: Concerto do Morro - I Mov. Moderato

Musical score for measures 25-32. The score includes parts for Percussion 1, Percussion 2, Percussion 4, Violin II, Violin III, Viola, Violoncello, and Contrabasso. The percussion parts feature rhythmic patterns with accents. The string parts include dynamics such as *f*, *mf*, and *mp*.

Musical score for measures 33-40. The score includes parts for Percussion 1, Percussion 2, Percussion 4, Violin II, Violin III, Viola, Violoncello, and Contrabasso. The percussion parts continue with rhythmic patterns. The string parts include dynamics such as *mf*.

WAGNER ORTIZ: Concerto do Morro - I Mov. Moderato

Musical score for measures 41-48. The score includes parts for Percussion 1, 2, and 4; Violin I, II, and III; Viola; Violoncello; and Contrabasso. Dynamics include *mf* and *f*. Measure numbers 41, 42, 43, 44, 45, 46, 47, and 48 are indicated at the start of their respective staves.

Musical score for measures 49-56. The score includes parts for Percussion 1, 2, and 4; Cavaquinho; Violin I, II, and III; Viola; Violoncello; and Contrabasso. Dynamics include *f* and *mf*. Measure numbers 49, 50, 51, 52, 53, 54, 55, and 56 are indicated at the start of their respective staves.

WAGNER ORTIZ: Concerto do Morro - I Mov. Moderato

73

Perc. 3

Cav. *f* Clavas *f*

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

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

Vln. III *p* *mf* *p* *mf* *f*

Vla. *p* *mf* *p* *mf* *f*

Vc. *p* *mf* *p* *pizz.* *f*

Cb. *f*

83

Perc. 3

Cav. *mp* *f* *mf*

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

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

Vln. III *fp* *f* *p* *f* *mf* *f*

Vla. *fp* *f* *p* *f* *mp*

Vc. *fp* *f* *p* *f* *mp*

Cb. *p* *f* *p* *f* *mp*

Musical score for Perc. 3, Cav., Vln. I, Vln. II, Vln. III, Vla., Vc., and Cb. from measures 93 to 101. The score includes dynamic markings such as *mp*, *f*, and *mf*. The Cav. part features a melodic line with accents and slurs. The string parts (Vln. I, Vln. II, Vln. III, Vla., Vc., Cb.) provide harmonic support with various rhythmic patterns and dynamics.

Musical score for Perc. 3, Perc. 4, Cav., Vln. I, Vln. II, Vln. III, Vla., Vc., and Cb. from measures 102 to 110. The score includes dynamic markings such as *f*, *mp*, *mf*, and *f*. The Perc. 4 part features a rhythmic pattern with accents. The Cav. part features a melodic line with accents and slurs. The string parts (Vln. I, Vln. II, Vln. III, Vla., Vc., Cb.) provide harmonic support with various rhythmic patterns and dynamics. The Cb. part includes an *arco* marking.

124

Perc. 1 *mf* *mp*

Perc. 4 *mf* *mp*

Cav. *f* *mp*

Vln. I *mp* *f* *p*

Vln. II *mp* *f* *p*

Vln. III *mp* *f* *p*

Vla. *mp* *f* *p*

Vc. *pizz.* *mf* *p*

Cb. *mf* *p*

132

Perc. 3

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

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

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

Vln. III *f* *mf* *mp* *p* *f* *fp*

Vla. *f* *mp* *p* *f* *fp*

Vc. *f* *mp* *p* *f* *fp*

Cb. *mf* *fp*

WAGNER ORTIZ: Concerto do Morro - I Mov. Moderato

Musical score for measures 141-151. The score includes parts for Percussion 1, 2, and 3; Cavaquinho (Cav.); Violin I, II, and III; Viola; Violoncello (Vc.); and Contrabasso (Cb.). The key signature has one sharp (F#) and the time signature is 3/8. The score features dynamic markings such as *f*, *mf*, *fp*, and *mp*, and tempo markings including *rit.* and *a tempo*. A *Agogo* is indicated for the Cavaquinho part. The percussion parts have specific rhythmic patterns, and the strings play a melodic line with various articulations.

Musical score for measures 152-161. The score includes parts for Percussion 1, 2, and 3; Cavaquinho (Cav.); Violin I, II, and III; Viola; Violoncello (Vc.); and Contrabasso (Cb.). The key signature has one sharp (F#) and the time signature is 3/8. The score features dynamic markings such as *p*, *f*, *mf*, and *mf*, and tempo markings including *rit.* and *a tempo*. The Cavaquinho part includes chordal accompaniment with chords labeled *Em7*, *D7*, *G6*, *G7*, and *D°*. The percussion parts continue with their rhythmic patterns, and the strings play a melodic line with various articulations.

WAGNER ORTIZ: Concerto do Morro - I Mov. Moderato

Musical score for Wagner Ortiz's Concerto do Morro, I Mov. Moderato, measures 164-174. The score is arranged for Percussion (Perc. 1-4), Cavaquinho (Cav.), Violins (Vln. I, II, III), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

Measures 164-174:

- Perc. 1:** Features a rhythmic pattern of eighth notes with accents. Dynamics: *f*, *p*, *f*, *mp*.
- Perc. 2:** Features a rhythmic pattern of eighth notes with accents. Dynamics: *f*, *p*, *f*, *mp*.
- Perc. 3:** Features a rhythmic pattern of eighth notes with accents. Dynamics: *f*, *p*, *f*, *mp*.
- Perc. 4:** Features a rhythmic pattern of eighth notes with accents. Dynamics: *f*, *mp*.
- Cav.:** Features a rhythmic pattern of eighth notes with accents. Dynamics: *f*, *mp*.
- Vln. I:** Features a melodic line with accents. Dynamics: *f*, *p*.
- Vln. II:** Features a melodic line with accents. Dynamics: *f*, *p*.
- Vln. III:** Features a melodic line with accents. Dynamics: *f*, *p*.
- Vla.:** Features a melodic line with accents. Dynamics: *f*, *p*.
- Vc.:** Features a melodic line with accents. Dynamics: *f*, *p*.
- Cb.:** Features a melodic line with accents. Dynamics: *f*, *p*.

Measures 174-178:

- Perc. 1:** Features a rhythmic pattern of eighth notes with accents. Dynamics: *f*, *mp*.
- Perc. 2:** Features a rhythmic pattern of eighth notes with accents. Dynamics: *f*, *mp*.
- Perc. 3:** Features a rhythmic pattern of eighth notes with accents. Dynamics: *f*, *mp*.
- Perc. 4:** Features a rhythmic pattern of eighth notes with accents. Dynamics: *f*, *mp*.
- Cav.:** Features a rhythmic pattern of eighth notes with accents. Dynamics: *f*, *mp*, *mf*.
- Vln. I:** Features a melodic line with accents. Dynamics: *mf*.
- Vln. II:** Features a melodic line with accents. Dynamics: *mf*.
- Vln. III:** Features a melodic line with accents. Dynamics: *mf*.
- Vla.:** Features a melodic line with accents. Dynamics: *mf*.
- Vc.:** Features a melodic line with accents. Dynamics: *mf*.
- Cb.:** Features a melodic line with accents. Dynamics: *mf*, *arco*.

WAGNER ORTIZ: Concerto do Morro - I Mov. Moderato

186

Perc. 1 Apito - Wistle *mf* Apito - Wistle *mf*

Perc. 3 C. Prato C. Prato

Perc. 4 *f* *f*

Cav. *ff* *f*

Vln. I *f* *ff* *p* *f*

Vln. II *f* *ff* *p* *f*

Vln. III *f* *ff* *p* *f*

Vla. *f* *ff* *p* *f*

Vc. *f* *ff* *p* *f*

Cb. *f* *ff* *p* *f*

198

Perc. 1 Apito - Wistle *mf*

Cav. *mf* *mp*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vln. III *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

WAGNER ORTIZ: Concerto do Morro - I Mov. Moderato

208

Perc. 1 Apito - Wistle *mf*

Perc. 4 *mf*

Cav.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Cb.

220

Perc. 1 Surdo

Perc. 2

Perc. 4 Cuíca

Cav. *f* *p* *ff*

Vln. I *f* *p* *ff*

Vln. II *f* *p* *ff*

Vln. III *f* *p* *ff*

Vla. *f* *p* *ff*

Vc. *f* *p* *ff*

Cb. *f* *p* *ff*

WAGNER ORTIZ: Concerto do Morro - I Mov. Moderato

Musical score for measures 228-235. The score includes parts for Percussion 1, Percussion 2, Percussion 4, Cavaletti (Cav.), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature has two sharps (F# and C#). The score features dynamic markings such as *mp*, *f*, and *ff*. The Cavaletti part includes a *f* dynamic marking. The Percussion parts have accents and dynamic markings. The string parts have various dynamic markings and articulations like *pizz.* and *mf*.

Musical score for measures 236-243. The score includes parts for Percussion 1, Percussion 4, Cavaletti (Cav.), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature has two sharps (F# and C#). The score features dynamic markings such as *mf*, *mp*, and *f*. The Cavaletti part includes a *mf* dynamic marking and a triplet. The Percussion parts have accents and dynamic markings. The string parts have various dynamic markings and articulations like *pizz.* and *mf*.

244

Perc. 3 *f* Clavas

Perc. 4 *f* Repinique

Cav. *f* *mp*

Vln. I *mp* *f* *p* *f*

Vln. II *mp* *f* *p* *f*

Vln. III *mp* *f* *p* *f*

Vla. *mp* arco *f* *p* *f*

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

Cb. *f*

256

Perc. 1 *f* Surdo

Perc. 2 *f* Cuica

Perc. 4 *f* *mf*

Cav. *f* *mf* *f*

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

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

Vln. III *f* *mf* *f*

Vla. *f* *mf*

Vc. *f* *mf* *f*

Cb. *f* *mf* *f*

266

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Cav.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Cb.

p

ff

f

f C. Prato

pizz.

3 3 3 3

II - Molto Largo

Score

The score is for a piece titled "II - Molto Largo". It features a variety of instruments and percussion. The tempo is marked as "Molto Largo" with a metronome marking of 80. The time signature is 2/4 with a 3/8 feel. The score is divided into two systems. The first system includes Percussion 1 (Tambor Djembe, mp), Percussion 2 (Bumbo ou Tambor Grave, mp), Percussion 3 (Agogô, mp), Cavaco (mp), Violin I (mf), Violin II (p), Violin III (p), Viola (p), Cello (p), and Contrabass (p). The second system includes Perc. 1, Perc. 2, Perc. 3, Cav., Vln. I, Vln. II, Vln. III, Vla., Vc., and Cb. The score concludes with a double bar line and repeat signs.

Musical score for measures 7-9 of the second movement. The score is for Percussion 1, 2, and 3; Cavaletto (Cav.); Violin I, II, and III; Viola (Vla.); Violoncello (Vc.); and Contrabasso (Cb.). The key signature is one sharp (F#) and the time signature is 2/4 with a 3/8 feel. Measure 7 includes a fermata over the first measure. Measure 9 includes a triplet in the Cb. part.



Musical score for measures 10-12 of the second movement. The score is for Percussion 1, 2, and 3; Cavaletto (Cav.); Violin I, II, and III; Viola (Vla.); Violoncello (Vc.); and Contrabasso (Cb.). The key signature is one sharp (F#) and the time signature is 2/4 with a 3/8 feel. Measure 10 includes a fermata over the first measure. Measure 12 includes a triplet in the Cb. part. The score ends with a double bar line and repeat dots.

13

Perc. 1 $\frac{2}{4} \frac{2}{4} \frac{3}{8}$ *p* Maracas pequenas

Perc. 2 $\frac{2}{4} \frac{2}{4} \frac{3}{8}$ *p*

Perc. 3 $\frac{2}{4} \frac{2}{4} \frac{3}{8}$ *p* Clavas

Cav. $\frac{2}{4} \frac{2}{4} \frac{3}{8}$ *mp*

Vln. I $\frac{2}{4} \frac{2}{4} \frac{3}{8}$ *pizz.* *p*

Vln. II $\frac{2}{4} \frac{2}{4} \frac{3}{8}$ *pizz.* *p*

Vln. III $\frac{2}{4} \frac{2}{4} \frac{3}{8}$ *pizz.* *p*

Vla. $\frac{2}{4} \frac{2}{4} \frac{3}{8}$ *pizz.* *p*

Vc. $\frac{2}{4} \frac{2}{4} \frac{3}{8}$ *pizz.* *p*

Cb. $\frac{2}{4} \frac{2}{4} \frac{3}{8}$ *pizz.* *p*



16

Perc. 1 $\frac{2}{4} \frac{2}{4} \frac{3}{8}$

Perc. 2 $\frac{2}{4} \frac{2}{4} \frac{3}{8}$

Perc. 3 $\frac{2}{4} \frac{2}{4} \frac{3}{8}$

Cav. $\frac{2}{4} \frac{2}{4} \frac{3}{8}$

Vln. I $\frac{2}{4} \frac{2}{4} \frac{3}{8}$

Vln. II $\frac{2}{4} \frac{2}{4} \frac{3}{8}$

Vln. III $\frac{2}{4} \frac{2}{4} \frac{3}{8}$

Vla. $\frac{2}{4} \frac{2}{4} \frac{3}{8}$

Vc. $\frac{2}{4} \frac{2}{4} \frac{3}{8}$

Cb. $\frac{2}{4} \frac{2}{4} \frac{3}{8}$

Musical score for measures 19-21. The score includes parts for Percussion 1, 2, and 3; Cavaletto (Cav.); Violin I, II, and III; Viola (Vla.); Violoncello (Vc.); and Contrabasso (Cb.). The time signature is 2/4 with a 3/8 feel. Measure 19 starts with a key signature of one flat. Measure 21 ends with a key signature change to two flats. The percussion parts feature rhythmic patterns of eighth and sixteenth notes. The strings play a melodic line with various articulations and dynamics.

Musical score for measures 22-24. The score includes parts for Percussion 1, 2, and 3; Cavaletto (Cav.); Violin I, II, and III; Viola (Vla.); Violoncello (Vc.); and Contrabasso (Cb.). The time signature is 2/4 with a 3/8 feel. Measure 22 starts with a key signature of two flats. Measure 24 ends with a key signature change to three flats. The percussion parts continue with rhythmic patterns. The strings play a melodic line with various articulations and dynamics.

WAGNER ORTIZ: Concerto do Morro - II Mov. Molto Largo

25

Perc. 1 $\frac{2}{4} + \frac{2}{4} + \frac{3}{8}$ Tambor Djembe $\frac{2}{4} + \frac{3}{8} + \frac{2}{4}$

Perc. 2 $\frac{2}{4} + \frac{2}{4} + \frac{3}{8}$ Bumbo ou tambor grave $\frac{2}{4} + \frac{3}{8} + \frac{2}{4}$

Perc. 3 $\frac{2}{4} + \frac{2}{4} + \frac{3}{8}$ Agogó $\frac{2}{4} + \frac{3}{8} + \frac{2}{4}$

Cav. $\frac{2}{4} + \frac{3}{8} + \frac{2}{4}$ *mp* $\frac{2}{4} + \frac{3}{8} + \frac{2}{4}$

Vln. I $\frac{2}{4} + \frac{3}{8} + \frac{2}{4}$ arco *mp* $\frac{2}{4} + \frac{3}{8} + \frac{2}{4}$

Vln. II $\frac{2}{4} + \frac{3}{8} + \frac{2}{4}$ arco *p* $\frac{2}{4} + \frac{3}{8} + \frac{2}{4}$

Vln. III $\frac{2}{4} + \frac{3}{8} + \frac{2}{4}$ arco *p* $\frac{2}{4} + \frac{3}{8} + \frac{2}{4}$

Vla. $\frac{2}{4} + \frac{3}{8} + \frac{2}{4}$ arco *p* $\frac{2}{4} + \frac{3}{8} + \frac{2}{4}$

Vc. $\frac{2}{4} + \frac{3}{8} + \frac{2}{4}$ arco *p* $\frac{2}{4} + \frac{3}{8} + \frac{2}{4}$

Cb. $\frac{2}{4} + \frac{3}{8} + \frac{2}{4}$ arco *p* $\frac{2}{4} + \frac{3}{8} + \frac{2}{4}$

28

Perc. 1 $\frac{2}{4} + \frac{3}{8} + \frac{2}{4}$

Perc. 2 $\frac{2}{4} + \frac{3}{8} + \frac{2}{4}$

Perc. 3 $\frac{2}{4} + \frac{3}{8} + \frac{2}{4}$

Cav. $\frac{2}{4} + \frac{3}{8} + \frac{2}{4}$

Vln. I $\frac{2}{4} + \frac{3}{8} + \frac{2}{4}$

Vln. II $\frac{2}{4} + \frac{3}{8} + \frac{2}{4}$

Vln. III $\frac{2}{4} + \frac{3}{8} + \frac{2}{4}$

Vla. $\frac{2}{4} + \frac{3}{8} + \frac{2}{4}$

Vc. $\frac{2}{4} + \frac{3}{8} + \frac{2}{4}$

Cb. $\frac{2}{4} + \frac{3}{8} + \frac{2}{4}$

III - Allegro non molto

Score

Allegro non molto ♩ = 112

Percussion 1

Percussion 2 *f* Caixa

Cavaco *f*

Violin I *f*

Violin II *mf*

Violin III *mf*

Viola *mf*

Cello *mf*

Contrabass *mf*

Perc. 1

Perc. 2 *mf*

Cav. *mf*

Vln. I *mf*

Vln. II *mp*

Vln. III *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

©All rights reserved by Wagner Ortiz

Musical score for measures 7-9. The score includes parts for Percussion 1 and 2, Clarinet (Cav.), Violin I, Violin II, Violin III, Viola, Violoncello (Vc.), and Contrabasso (Cb.). The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The first system starts at measure 7. Percussion 1 and 2 play a rhythmic pattern of eighth notes with accents. The Clarinet, Violin I, and Violoncello parts have a dynamic marking of *f*. Violin II, Violin III, and Viola parts have a dynamic marking of *mf*. The Contrabasso part has a dynamic marking of *mf*. There are triplets in measures 8 and 9 for the Clarinet, Violin I, and Contrabasso parts.

Musical score for measures 10-12. The score includes parts for Percussion 1 and 2, Clarinet (Cav.), Violin I, Violin II, Violin III, Viola, Violoncello (Vc.), and Contrabasso (Cb.). The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The second system starts at measure 10. Percussion 1 and 2 play a rhythmic pattern of eighth notes with accents. The Clarinet, Violin I, and Violoncello parts have a dynamic marking of *f*. Violin II, Violin III, and Viola parts have a dynamic marking of *mf*. The Contrabasso part has a dynamic marking of *mf*. There are triplets in measures 11 and 12 for the Clarinet, Violin I, and Contrabasso parts.

13

Perc. 1 *mf* Woodblock

Perc. 2 *mf* Chimbau Condução

Cav. *f* pizz. VAR. I

Vln. I *mf* pizz.

Vln. II *mf* pizz.

Vln. III *mf* pizz.

Vla. *mf* pizz.

Vc. *mf*

Cb. *mf* pizz.

16

Perc. 1

Perc. 2

Cav.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Cb.

Musical score for measures 19-21. The score includes parts for Perc. 1, Perc. 2, Cav., Vln. I, Vln. II, Vln. III, Vla., Vc., and Cb. Perc. 1 has a dynamic of *mp*. Perc. 2 has a dynamic of *mp*. Cav. has a dynamic of *mf*. Vln. I, Vln. II, Vln. III, and Vla. have a dynamic of *mp*. Vc. and Cb. have a dynamic of *mp*. The score features various rhythmic patterns, including triplets and sixteenth notes.

Musical score for measures 22-24. The score includes parts for Perc. 1, Perc. 2, Cav., Vln. I, Vln. II, Vln. III, Vla., Vc., and Cb. Perc. 1 has a dynamic of *mf*. Perc. 2 has a dynamic of *mf*. Cav. has a dynamic of *f*. Vln. I, Vln. II, Vln. III, and Vla. have a dynamic of *mf*. Vc. and Cb. have a dynamic of *mf*. The score features various rhythmic patterns, including triplets and sixteenth notes.

25

Perc. 1

Perc. 2 *mf* Caixa

Cav. *f* VAR. II

Vln. I *mf*

Vln. II *mf*

Vln. III *mf*

Vla. *mf*

Vc. *f* arco

Cb. *mf*

28

Perc. 1

Perc. 2

Cav. *f*

Vln. I

Vln. II

Vln. III

Vla.

Vc. *f*

Cb.

31

Perc. 1

Perc. 2

Cav.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Cb.

34

Perc. 1

Perc. 2

Cav.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Cb.

37

Perc. 1 *f* Tambor Alfaia

Perc. 2 *f*

Cav.

Vln. I *ff*

Vln. II *f*

Vln. III *f*

Vla. *f*

Vc. *f*

Cb. *f* arco

40

Perc. 1 $\frac{3}{4}$

Perc. 2 $\frac{3}{4}$

Cav. $\frac{3}{4}$

Vln. I $\frac{3}{4}$

Vln. II $\frac{3}{4}$

Vln. III $\frac{3}{4}$

Vla. $\frac{3}{4}$

Vc. $\frac{3}{4}$

Cb. $\frac{3}{4}$

43

Perc. 1 *mf*

Perc. 2 *mf*

Cav. VAR. III *mf*

Vln. I *mp*

Vln. II *mp*

Vln. III *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

46

Perc. 1

Perc. 2

Cav. *f*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vln. III *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

Musical score for measures 49-51. The score includes parts for Perc. 1, Perc. 2, Cav., Vln. I, Vln. II, Vln. III, Vla., Vc., and Cb. The key signature is one flat (B-flat) and the time signature is 6/4. The music features a variety of rhythmic patterns and dynamics, including *mf* and *f*. A double bar line is present at the end of measure 51.

Musical score for measures 52-54. The score includes parts for Perc. 1, Perc. 2, Cav., Vln. I, Vln. II, Vln. III, Vla., Vc., and Cb. The key signature is one flat (B-flat) and the time signature is 6/4. The music features a variety of rhythmic patterns and dynamics, including *ff* and *f*. A double bar line is present at the end of measure 54.

55 Perc. 1 *f*

Perc. 2 *f*

Cav. *mf* ③①②

Vln. I *ff* *mf*

Vln. II *f* *mf*

Vln. III *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

61 Perc. 1

Perc. 2

Cav. ③①②

Vln. I *mp*

Vln. II *mp*

Vln. III *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

64

Perc. 1

Perc. 2

Cav. *f*

Vln. I *mf*

Vln. II *mf*

Vln. III *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

67

Perc. 1

Perc. 2

Cav.

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Cb.

70

Perc. 1 *mf* Apito - Carnaval Wistle

Perc. 2

Cav. *f*

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Cb.

73

Perc. 1 *f* Tambor Alfaia

Perc. 2 *f* Caixa

Cav. *mf* F m G 7sus4 G7 C7 B7 G7

Vln. I *f*

Vln. II *f*

Vln. III *f*

Vla. *f*

Vc. *f*

Cb. *f*

76 Perc. 1 *f*

76 Perc. 2 *f*

76 Cav. *f* ③①②

76 Vln. I *ff*

76 Vln. II

Vln. III

Vla.

Vc.

Cb.

79 Perc. 1 *mf*

79 Perc. 2 *mf*

79 Cav. *f* ③①②

79 Vln. I *f*

79 Vln. II *mf*

Vln. III *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Musical score for measures 82-84. The score includes parts for Perc. 1, Perc. 2, Cav., Vln. I, Vln. II, Vln. III, Vla., Vc., and Cb. Perc. 1 and Perc. 2 are marked *mp*. Cav. has a triplet of eighth notes marked with circled numbers 1, 2, and 3. Vln. I, Vln. II, Vln. III, Vla., and Vc. are marked *mp* at the beginning and *f* at the end of the section. Cb. is marked *mp* at the beginning and *f* at the end. The score is divided into three measures.

Musical score for measures 85-87. The score includes parts for Perc. 1, Perc. 2, Cav., Vln. I, Vln. II, Vln. III, Vla., Vc., and Cb. Perc. 1 and Perc. 2 are marked *f*. Cav. is marked *f*. Vln. I, Vln. II, Vln. III, Vla., Vc., and Cb. are marked *f*. The score is divided into three measures.

Musical score for measures 88-90. The score includes parts for Perc. 1, Perc. 2, Cav., Vln. I, Vln. II, Vln. III, Vla., Vc., and Cb. The dynamic marking is *mf*. Perc. 1 has a melodic line with accents. Perc. 2 has a rhythmic pattern of eighth notes. Cav. has a melodic line with eighth notes. Vln. I has a melodic line with eighth notes and a triplet in measure 90. Vln. II, Vln. III, Vla., and Vc. have a simple harmonic accompaniment. Cb. has a rhythmic pattern of eighth notes.

Musical score for measures 91-93. The score includes parts for Perc. 1, Perc. 2, Cav., Vln. I, Vln. II, Vln. III, Vla., Vc., and Cb. The dynamic marking is *f*. Perc. 1 has a melodic line with accents. Perc. 2 has a rhythmic pattern of eighth notes. Cav. has a melodic line with eighth notes. Vln. I has a melodic line with eighth notes and a triplet in measure 91. Vln. II has a melodic line with eighth notes. Vln. III, Vla., and Vc. have a simple harmonic accompaniment. Cb. has a rhythmic pattern of eighth notes.

Musical score for measures 94-96. The score includes parts for Perc. 1, Perc. 2, Cav., Vln. I, Vln. II, Vln. III, Vla., Vc., and Cb. The percussion parts feature rhythmic patterns with accents. The strings play a steady accompaniment.

Musical score for measures 97-100. The score includes parts for Perc. 1, Perc. 2, Cav., Vln. I, Vln. II, Vln. III, Vla., Vc., and Cb. This section features dynamic markings such as *f*, *mf*, and *ff*, and includes a *pizz.* (pizzicato) instruction for the strings. The percussion parts have dynamic markings of *f* and *mf*. The Cav. part has a triplet of eighth notes in measure 97 and a triplet of eighth notes in measure 98.

Concerto do Morro

Cavaco

Dedicado a Gustavo Cândido e a Henrique Cazes

Wagner Ortiz

Moderato Samba ♩ = 100

48 *f* *mf*

54 *f*

60 *p* *ff* *f*

66 *mf*

71 *f* *f*

78 *f*

84 *mp* *f* *mf*

91 *f*

97 *mp* *f*

©All rights reserved by Wagner Ortiz

WAGNER ORTIZ: Concerto do Morro - I Mov. Moderato

103

109

113

118

125

130

137

143

148

158

mf

f

ff

mp

f *mf* *f*

mp

f

rit.

a tempo

mf *p*

f *p* *f*

Em7 D7 G6

G7 D°

4

WAGNER ORTIZ: Concerto do Morro - I Mov. Moderato

170 *f* *mp* *f* *mp*

Musical staff 170-177: Treble clef, 2/4 time signature. The music consists of eighth-note patterns. Dynamic markings are *f*, *mp*, *f*, and *mp*.

178 *mf*

Musical staff 178-185: Treble clef, 2/4 time signature. The music features sixteenth-note patterns. Dynamic marking is *mf*.

186 *ff* *f*

Musical staff 186-197: Treble clef, 2/4 time signature. The music includes a 7-measure rest. Dynamic markings are *ff* and *f*.

198

Musical staff 198-203: Treble clef, 2/4 time signature. The music features sixteenth-note patterns with accents. Dynamic marking is *f*.

204 *mp*

Musical staff 204-217: Treble clef, 2/4 time signature. The music consists of eighth-note patterns. Dynamic marking is *mp*.

218 *f*

Musical staff 218-223: Treble clef, 2/4 time signature. The music features sixteenth-note patterns. Dynamic marking is *f*.

224 *p* *ff* *f*

Musical staff 224-228: Treble clef, 2/4 time signature. The music features sixteenth-note patterns. Dynamic markings are *p*, *ff*, and *f*.

229 *mf*

Musical staff 229-233: Treble clef, 2/4 time signature. The music features sixteenth-note patterns. Dynamic marking is *mf*.

234 *f*

Musical staff 234-237: Treble clef, 2/4 time signature. The music features sixteenth-note patterns with triplets. Dynamic marking is *f*.

WAGNER ORTIZ: Concerto do Morro - I Mov. Moderato

239 
mf

244 
f

250 
mp f

258 
mf

264 
f p

269 
ff 3 3 3 3 pizz. Δ

II - Molto Largo

Cavaco

$\text{♩} = 80$

mp

4

7

10

13

mp

16

19

22

25

mp

28

©All rights reserved by Wagner Ortiz

III - Allegro non molto

Cavaco

Allegro non molto ♩ = 112

f *mf*

5 *f*

9

13 VAR. I *f*

16

19 *mf*

22 *f*

25 VAR. II *f*

28 *f*

©All rights reserved by Wagner Ortiz

WAGNER ORTIZ: Concerto do Morro - Tema com Variações - III Mov. Allegro non molto

31 *mf* *mp*

34 *mf* *f*

37 VAR. III *mf*

45 *f*

47 *f*

49 *f*

51 *f* *ff*

53 *f*

WAGNER ORTIZ: Concerto do Morro - Tema com Variações - III Mov. Allegro non molto

58 *mf* ③①②

61 ③①②

64 *f*

67

69 *f*

71

73 *mf* C Fm G7sus4 G7 C7 B7 G7

76 *f* ③①②

78 *f* ③①②

80

WAGNER ORTIZ: Concerto do Morro - Tema com Variações - III Mov. Allegro non molto

82

③ ① ②

85

f

88

91

f

94

97

f *ff* *mf*