



# Wagner Ortiz

Brésil, Santo Andre

## Corcerto pour Guitare et Orchestre (opus 12)

### 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 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 ... (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 :** Corcerto pour Guitare et Orchestre [opus 12]  
**Compositeur :** Ortiz, Wagner  
**Arrangeur :** Ortiz, Wagner  
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**Editeur :** Ortiz, Wagner  
**Instrumentation :** Guitare et orchestre  
**Style :** Contemporain

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# Wagner Ortiz

Arranger, Composer, Interpreter, Publisher, Teacher

Brazil, Sao Caetano do Sul

## About the artist

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**Artist page :** [www.free-scores.com/Download-PDF-Sheet-Music-flautawag.htm](http://www.free-scores.com/Download-PDF-Sheet-Music-flautawag.htm)

## About the piece



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**Composer:** Ortiz, Wagner  
**Arranger:** Ortiz, Wagner  
**Copyright:** Ortiz, Wagner © All rights reserved BN Reg. 178-2/299-3  
**Publisher:** Ortiz, Wagner  
**Instrumentation:** Guitar and orchestra  
**Style:** Contemporary

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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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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* at 62 beats per minute. The score includes parts for a wide range of instruments: 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, and Contrabass. The score is written in 3/4 time with a key signature of one sharp (F#). The woodwind and brass sections are mostly silent, with some dynamics like *p* and *pp* indicated. The string section (Violin I, Violin II, Viola, Cello, Contrabass) has a melodic line starting in the 5th measure, with dynamics ranging from *pp* to *mf*. The Marimba part is marked *Adagietto* at 62 bpm. The Harp part is mostly silent.

11

Ob.

E. Hn.

*pp*

Hn. I-III

Hn. II-IV

Hp.

*f*

*8va*

Vln. I

*f*

Vln. II

*f*

Vla.

*f*

div.

Vc.

Cb.

17

Ob. *pp* *mf*

E. Hn. *pp*

B. Cl. *pp*

Bs. 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. I 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.*

*div.*



29

Gtr. *ff*

Picc. *f*

Fl. I e 2 *p*

Ob. *p*

Bs. Cl. *p*

B. Clar. *p*

A.S. Eb *p*

Bsn. *mp*

Hn. I-III *mp*

Hn. II-IV *mp*

Bb Tpt. 1 *mf*

Bb Tpt. 2 *mf*

A. Tbn. *pp*

B. Tbn. *pp*

Tuba *pp*

Timp. *mp*

Perc. II *Prato*

B. Dr. *Prati*

Mrb. *mp*

Hp. *f*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

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*

Bb 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* *3*

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

Bb Tpt. 2 *mf*

A. Tbn. *mf*

B. Tbn. *mf*

Tuba *mf* *pp* *3* *3* *3*

Timp. *mf* *p*

Perc. I Claves *f*

Perc. II *f*

B. Dr. *f* *f*

Mrb. *p* *3* *3* *3*

Hp. *p* *3* *3* *3* *3*

Vln. I arco *p* *pizz.* *3* *3* *3*

Vln. II *p* *pizz.* *3* *3* *3*

Vla. *p* *pizz.* *3* *3* *3*

Vc. *p* *pizz.* *3* *3* *3*

Cb. *p* *pizz.* *3* *3* *3*

This page of the musical score (page 9) features the following instruments and parts:

- Gtr. (Guitar):** Starts at measure 50 with a *mf* dynamic. It features complex rhythmic patterns with triplets and quintuplets, reaching a *f* dynamic.
- Pic. (Piccolo):** Enters at measure 50 with a *mf* dynamic.
- Fl. 1 e 2 (Flutes):** *pp* dynamic, playing a melodic line.
- Ob. (Oboe):** *pp* dynamic, playing a melodic line.
- B♭ Cl. (Bass Clarinet):** *mf* dynamic, playing a melodic line.
- B♭ Clar. (Bass Clarinet):** *mf* dynamic, playing a melodic line.
- A.S. Eb (Alto Saxophone):** *pp* dynamic, playing a melodic line.
- Bsn. (Bassoon):** *pp* dynamic, playing a melodic line.
- Hn. I-III (Horn I-III):** *ppp* dynamic, playing a melodic line.
- Hn. II-IV (Horn II-IV):** *ppp* dynamic, playing a melodic line.
- Bb Tpt. 1 (Trumpet 1):** *mp* dynamic, playing a melodic line.
- Bb Tpt. 2 (Trumpet 2):** *ppp* dynamic, playing a melodic line.
- A. Tbn. / B. Tbn. (Tenor Trombones):** *ppp* dynamic, playing a melodic line.
- Tuba:** *ppp* dynamic, playing a melodic line.
- Timp. (Timpani):** *< pp* dynamic, playing a melodic line.
- Perc. I (Percussion I):** *mf* dynamic, playing a melodic line.
- Perc. II (Percussion II):** *mf* dynamic, playing a melodic line.
- B. Dr. (Bass Drum):** *f* dynamic, playing a melodic line.
- Mrb. (Maracas):** *mp* dynamic, playing a melodic line.
- Hp. (Harp):** *mp* dynamic, playing a melodic line.
- Vln. I (Violin I):** *pp* dynamic, playing a melodic line.
- Vln. II (Violin II):** *pp* dynamic, playing a melodic line.
- Vla. (Viola):** *pp* dynamic, playing a melodic line.
- Ve. (Violoncello):** *pp* dynamic, playing a melodic line.
- Cb. (Cello):** *pp* dynamic, playing a melodic line.

This musical score page contains measures 55 through 58 for a guitar and orchestra. The guitar part (Gtr.) is the most prominent, featuring complex rhythmic patterns with triplets and sixteenth notes, marked with dynamics *mf* and *f*. The orchestra includes parts for Horns (Hn. I-III, Hn. II-IV), Trumpets (A.S. Eb, Bsn.), Trombones (A. Tbn, B. Tbn.), Percussion (Perc. I), Mallets (Mrb.), and Strings (Vln. I, Vln. II, Vla., Vc., Cb.). The strings are marked *arco*. The percussion and mallets have dynamic markings of *mf*. The woodwinds and brass have dynamic markings of *mp*. The score is in 3/4 time and features a key signature of one sharp (F#).

60

Gtr.

*f* *mp*

Picc.

*f* *pp*

Fl. 1 e 2

*f* *pp*

Ob.

*mf* *pp* *mf*

E. Hn.

*mf* *pp*

Bs. Cl.

A.S. Eb

*mf* *f* *pp*

Bsn.

*mp* *mf* *f* *pp*

Bb Tpt. 1

*f*

Bb Tpt. 2

*f*

A. Tbn.

*mf*

B. Tbn.

*f*

Tuba

*f*

60

Timp.

*f* *p*

60

Perc. I

*f*

Perc. II

*f*

60

B. Dr.

*f* *mp*

60

Mrb.

*f*

60

Vln. I

*ff*

Vln. II

*ff*

Vla.

*f*

Vc.

*f*

Cb.

*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 multiple staves. The guitar part is at the top, featuring complex rhythmic patterns with triplets and sixteenth notes, starting with a forte (*f*) dynamic. The orchestra includes woodwinds (Flute 1 & 2, Oboe, Bass Clarinet, Bassoon), brass (Tuba, Trombones), percussion (Tympani, Percussion I, Snare Drum), and strings (Violins I & II, Viola, Violoncello, Contrabass). Dynamics range from *pp* (pianissimo) to *f* (forte). The score includes various musical notations such as slurs, accents, and articulation marks.

Musical score for measures 73-77, featuring a guitar and a full orchestra. The score is written in G major and 4/4 time, with a key signature of one sharp (F#) and a common time signature (C). The guitar part (Gr.) is the most prominent, featuring a complex rhythmic pattern of sixteenth notes with frequent sixteenth rests, often beamed in groups of six. The orchestra includes parts for B♭ Clarinet (B♭ Cl.), A♭ Clarinet (A♭ Clar.), Bassoon (Bsn.), Tuba, Bass Drum (B. Dr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings provide harmonic support, with the bassoon and tuba playing sustained notes. The strings play a rhythmic accompaniment of sixteenth notes. The score includes dynamic markings such as *mp* (mezzo-piano) and various articulation marks like accents and slurs. The measure numbers 73, 74, 75, 76, and 77 are clearly marked at the beginning of their respective staves.



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

Vln. I

*mp*

Vln. II

*mp*

Vla.

*p*

98

Gtr.

Fl. 1 e 2

A.S Eb

Bsn.

Hn. I-III

Bb Tpt. I

Timp.

Perc. II

B. Dr.

Vln. I

Vln. II

Vla.

in 1

*p*

*mf*

*ff*

*p*

*pp*

*f*

*f*

3

3

3

3

3

3

3

3

3

3

This page of the musical score covers measures 103 to 107. The score is for a guitar and a full orchestra. The guitar part (Gtr.) begins at measure 103 with a half note G4. The orchestra starts at measure 103 with a complex rhythmic pattern of eighth notes in the woodwinds and strings, and a steady eighth-note accompaniment in the piano and harp. The score is divided into two systems. The first system includes parts for Piccolo (Picc.), Flute 1 and 2 (Fl. 1 e 2), Oboe (Ob.), English Horn (E. Hn.), Bassoon (Bsn.), Horns I-III (Hn. I-III), Horn IV (Hn. II-IV), Trumpets 1 and 2 (Bb Tpt. 1, Bb Tpt. 2), Trombones (A. Tbn., B. Tbn.), Tuba, Percussion II (Perc. II), Snare Drum (B. Dr.), Maracas (Mrb.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The second system includes parts for Flute 1 and 2 (Fl. 1 e 2), Oboe (Ob.), English Horn (E. Hn.), Bassoon (Bsn.), Horns I-III (Hn. I-III), Horn IV (Hn. II-IV), Trumpets 1 and 2 (Bb Tpt. 1, Bb Tpt. 2), Trombones (A. Tbn., B. Tbn.), Tuba, Percussion II (Perc. II), Snare Drum (B. Dr.), Maracas (Mrb.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamics such as *pp*, *f*, *ff*, *mp*, and *p*, along with articulation marks like *tr* and *dr*. The key signature has two sharps (F# and C#), and the time signature changes from 3/4 to 3/8.

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*

This page contains the musical score for measures 117 to 121 of Wagner Ortiz's Concerto, Opus 12. The score is arranged for guitar and a full orchestra. The instruments included are Piccolo, Flute 1 & 2, Oboe, Bass Clarinet, B♭ Clarinet, Alto Saxophone, Bassoon, Horn I-III, Horn II-IV, B♭ Trumpet 1, B♭ Trumpet 2, A/Trombone, B/Trombone, Tuba, Percussion I (Apito/Wistle), Percussion II, Bass Drum, Maracas, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various musical notations such as dynamics (p, f, mp), articulation (acc.), and phrasing (trills, slurs). The guitar part is written in a single system, while the orchestral parts are distributed across multiple systems. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

The image displays a page of a musical score for Wagner Ortiz's Concerto, Opus 12, for Violão and Orchestra. The page number is 21. The score is for measures 122 through 126. It features a variety of instruments including strings (Violin I & II, Viola, Violoncello, Contrabaixo), woodwinds (Piccolo, Flute 1 & 2, Oboe, Bass Clarinet, Bassoon, Horns I-III, Horns II-IV, Bb Trumpet 1, Bb Trumpet 2, Alto/Baritone Trombone, Tuba), brass (Tympani), percussion (Percussion I, Percussion II, Bass Drum), and keyboard (Maracas, Harp). The score includes detailed musical notation such as notes, rests, dynamics (e.g., *rit.*, *ff*, *mp*, *f*, *p*), articulation, and phrasing. The key signature is one sharp (F#) and the time signature is 4/4. The bottom of the page features a watermark for [free-scores.com](http://free-scores.com).



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* *Reco-reco/Guiri* *f* *tr*

Perc. I *f* *a tempo* *mf* *f* *tr*

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

Hp. *f* *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*

Gtr. *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* *Reco-Reco/Guiro*

Perc. II *f* *Tamborim*

B. Dr. *f*

Hp. *mf*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *p* *pizz.*

Cb. *p* *pizz.*

This page contains the musical score for 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. The music features a complex rhythmic pattern with many sixteenth notes.
- Picc. (Piccolo):** Remains silent throughout the measures.
- Ob. (Oboe):** Plays a melodic line starting at measure 143, with a *mf* dynamic marking at measure 150.
- B♭ Cl. (Bass Clarinet):** Remains silent throughout the measures.
- B♭ Clar. (Bass Clarinet):** Plays a melodic line starting at measure 143, with a *mf* dynamic marking at measure 150.
- Bsn. (Bassoon):** Plays a melodic line starting at measure 143, with a *mf* dynamic marking at measure 143 and a *p* dynamic marking at measure 149.
- Hn. I-III (Horn I-III):** Plays a melodic line starting at measure 143, with a *mf* dynamic marking at measure 143.
- Hn. II-IV (Horn II-IV):** Remains silent throughout the measures.
- Bb Tpt. 1 (Bass Trumpet 1):** Remains silent throughout the measures.
- Bb Tpt. 2 (Bass Trumpet 2):** Remains silent throughout the measures.
- Tuba:** Plays a melodic line starting at measure 143, with a *fz* dynamic marking at measure 143.
- Timp. (Timpani):** Remains silent throughout the measures.
- Perc. I (Percussion I):** Plays a rhythmic pattern starting at measure 143, with an *Agogo* marking above the staff.
- Perc. II (Percussion II):** Plays a rhythmic pattern starting at measure 143.
- B. Dr. (Bass Drum):** Plays a rhythmic pattern starting at measure 143, with a *f* dynamic marking at measure 143.
- Vln. I (Violin I):** Plays a melodic line starting at measure 143.
- Vln. II (Violin II):** Remains silent throughout the measures.
- Vla. (Viola):** Remains silent throughout the measures.
- Ve. (Violoncello):** Plays a melodic line starting at measure 143, with an *arco* marking above the staff.
- Cb. (Contrabasso):** Plays a melodic line starting at measure 143, with an *arco* marking above the staff.

Musical score for Concerto Opus 12, page 25, measures 150-154. The score is arranged for Violão and Orchestra. The measures are marked with measure numbers 150, 151, 152, 153, and 154. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score includes staves for various instruments: Gtr., Fl. I e 2, Ob., B♭ Cl., B♭ Clar., A.S. Eb, Bsn., Hn. I-III, Hn. II-IV, Bb Tpt. 1, Bb Tpt. 2, Timp., Perc. I, Perc. II, B. Dr., Vln. I, Vln. II, Vla., Vc., and Cb. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f*, *mf*, and *ff*. The strings (Vln., Vla., Vc., Cb.) have sustained notes with vibrato markings. The percussion section includes a complex rhythmic pattern in the snare and tom-toms, and a cymbal flourish in the timpani at the end of the passage.

Musical score for Wagner Ortiz Concerto, Opus 12, Violão e Orquestra, page 26. The score includes parts for Flute 1 and 2, Oboe, Bass Clarinet, Bassoon, Horns, Trumpets, Timpani, Percussion, Bass Drum, Violins, Viola, Violoncello, and Contrabass. The music is in 6/8 time, starting at measure 155. It features various dynamics such as *mf*, *p*, and *f*, and includes musical notations like triplets, slurs, and accents.

161

Pic.

Fl. 1 e 2

Ob.

B♭ Cl.

B♭ Clar.

A.S. Eb

Bsn.

Measures 161-164. Piccolo and Flutes 1 & 2 play a tremolo of sixteenth notes, marked *f*. Clarinets and Bass Clarinet play a melody with triplets. Bassoon and Bass Drum enter at measure 163. Bassoon is marked *f*.

161

Hn. I-III

Hn. II-IV

B♭ Tpt. 1

B♭ Tpt. 2

Measures 161-164. Horns I-III and Horns II-IV play long notes. Trumpets 1 and 2 play a melody.

161

Timp.

Perc. I

Perc. II

B. Dr.

Measures 161-164. Timpani plays a rhythmic pattern of eighth notes. Percussion I and II play a steady eighth-note pattern. Bass Drum is active at measures 163 and 164.

161

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measures 161-164. Violins I and II play a melody, marked *p*. Viola and Violoncello play a melody with triplets, marked *mp*. Contrabass plays a melody.

165

Gr. *ff*

Picc.

Fl. I e 2

Ob. *mf*

E. Hn. *f*

B♭ Cl. *mp* *f*

B♭ Clar. *mp* *f*

A.S Eb *mf* *f*

Bsn. *mf* *f*

Hn. I-III *mf* *f*

Hn. II-IV *mf* *f*

Bb Tpt. 1 *f* *f*

Bb Tpt. 2 *f* *f*

A. Tbn. *f* *f*

B. Tbn. *f* *f*

Tuba

Timp. *mf* *f*

Perc. I

Perc. II

B. Dr. *mf* *f*

Hp. *mf* *f*

Vln. I *f*

Vln. II *f*

Vla. *mf* *f*

Vc. *mf* *f*

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

The musical score is written in a single system with a treble clef and a key signature of one flat (Bb). It begins with a series of 14 measures, each with a different time signature: 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, and 3/4. Measures 15-28 continue with similar alternating time signatures. At measure 29, the time signature changes to 2/4 and the music begins with a *f* dynamic and a triplet of eighth notes. This triplet pattern continues through measures 30-32. At measure 33, the dynamic changes to *mf* and the triplet pattern continues through measures 34-35. At measure 36, the time signature changes to 3/4 and the music continues with a similar rhythmic pattern. At measure 40, the time signature changes to 2/4. At measure 44, the time signature changes to 3/4 and the triplet pattern resumes. The score concludes at measure 50 with a final triplet.



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 a 'C' (Crescendo) marking. The score is divided into systems, with measure numbers 47, 52, 54, 56, 58, 61, and 66 clearly marked. The guitar part includes various techniques such as triplets, quintuplets, and slurs. The orchestra part is indicated by a 'C' marking and includes dynamic markings like *mf*, *f*, and *mp*.

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

97

100 *ff*

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

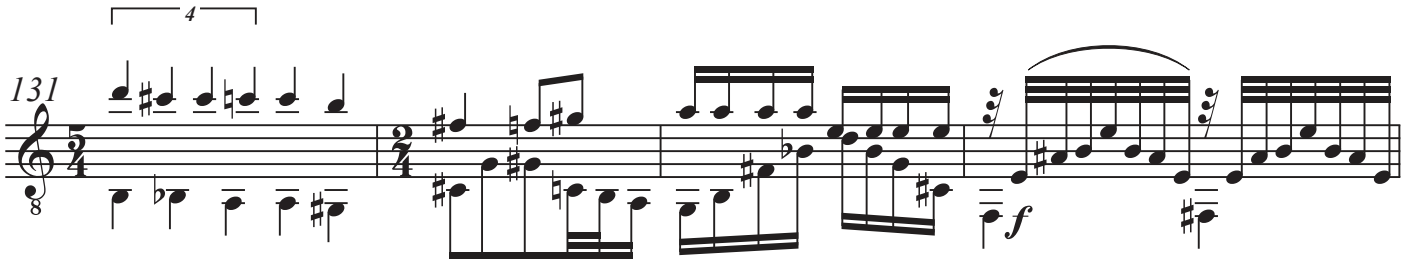
107 2 3

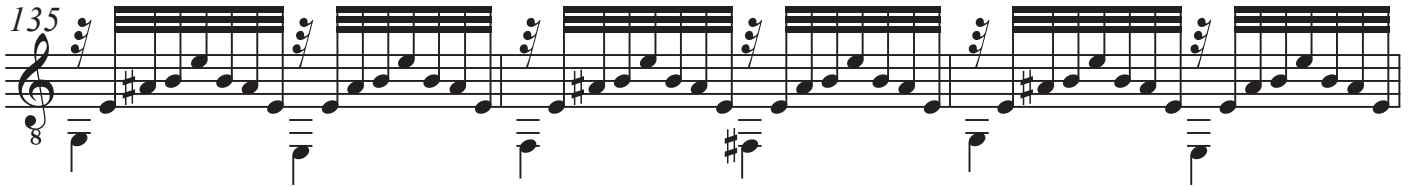
110 *rit.*

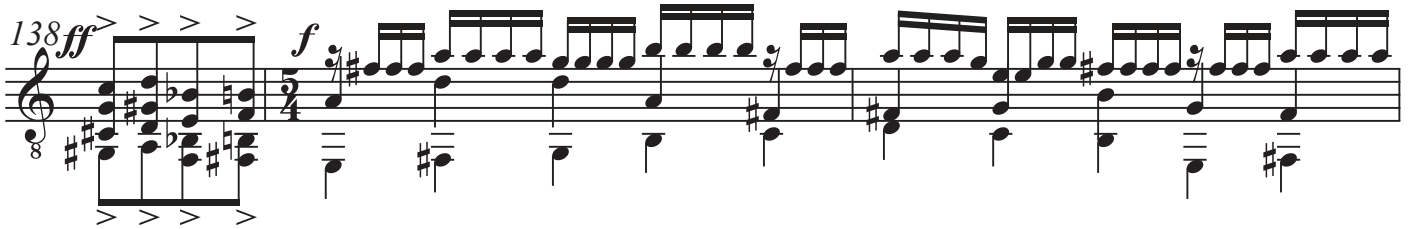
112 *a tempo*

115 3

127

131 

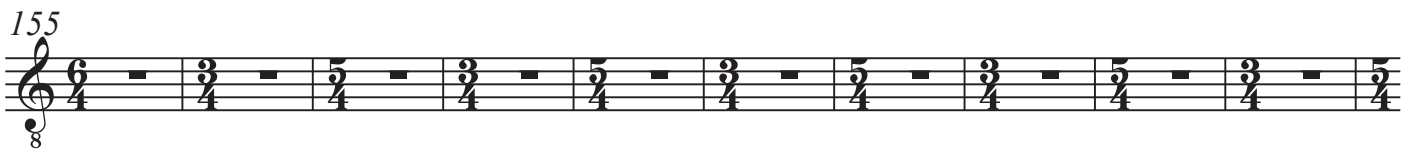
135 

138 *ff* 

141 

143 *Tremulo* 

148 

155 

165 *ff* 