



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.

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... (more online)

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

About the piece



Title: Lanota: Concerto for flute, piano, strings and percussion [opus 010]
Composer: Ortiz, Wagner
Arranger: Ortiz, Wagner
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Publisher: Ortiz, Wagner
Instrumentation: flute, piano, percussion and string orchestra
Style: Contemporary

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Wagner Ortiz

CONCERTO LANOTA

Opus 10

Flauta, Piano, Cordas e Percussão
Flute, Piano, Strings and Percussion

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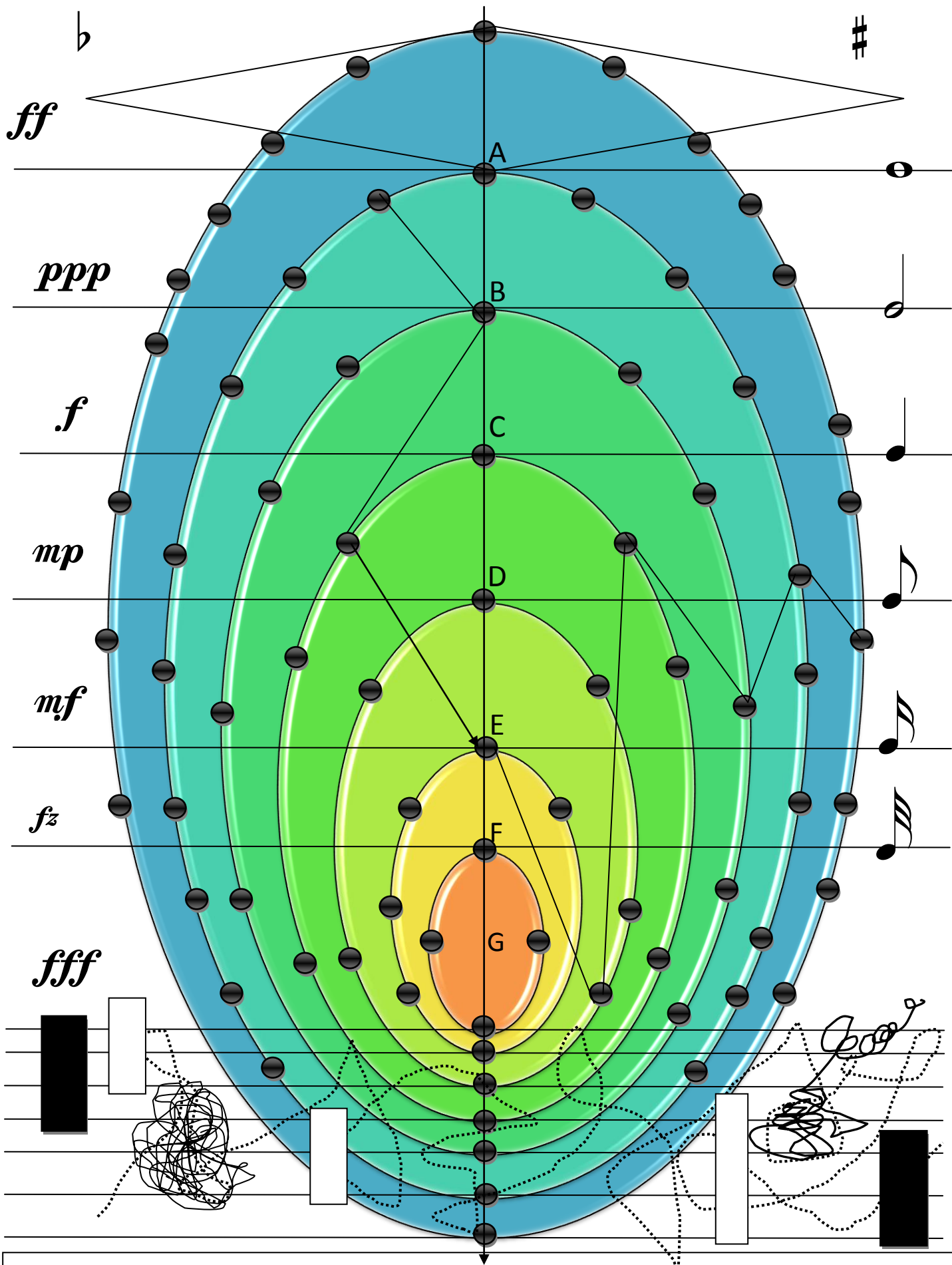


Diagrama de Região, Duração e Altura cuja interpretação é livre.
 Diagram region (pitch), duration and intensity of which interpretation is free.
 Reg. BN 178-2/299-3 L10 – 2a Edição: wagner.ortiz@hotmail.com
 ©Wagner Ortiz, opus 10 – III Movimento – LANOTA: Concerto para Flauta, Piano, Cordas e Percussão.

Wagner Ortiz: opus 010
Concerto
Obra para Flauta, Piano, Cordas e Percussão
Work for Flute, Piano, Strings and Percussion

Instrumentação:

1 Flauta Solo (fl.)

Percussão: 6 Executantes -

5 Tímpanos (timp.), 1 executante

Par de Congas (C.Dr.), Bumbo (C. Dr.), Caixa Clara (Cx.), Clavas (Cl.), Tamborim (Tamb.), Pratos de Choque (Pr.), Prato Suspenso (PS.) Apito (Ap.), Cabaça (Cab.), Triângulo (Tr.), Cuíca (Cu), Gongu (Gg), Surdo (Sdo)

1 Piano

16 Violinos I

14 Violinos II

10 Violas

4 Cellos I

4 Cellos II

6 CB

Suggestion for timpani



1.



2.



3.



4.



5.

1. Black White Large Cluster
2. White Cluster
3. Black White Cluster
4. White Cluster
5. Big Black White Cluster

LANOTA

opus 10

Dedicado ao pianista e compositor Sérgio Villafranca

Wagner Ortiz
(1999)

Allegretto ♩ = 96

Flute

Timpani

Conga Drums

Percussion 1 1
Caixa/ Snare Dr.

Percussion 2 2
Prato/Choke Pl.

Bass Drum

Piano

Violin I

Violin II

Viola

Cello I

Cello II

Double Bass

4

Fl. *ff*

Timp. *ff* *fp* *f*

C. Dr. *ff* *fp*

Perc. 1 *ff*

Perc. 2

B. Dr. *ff* *fp*

Pno. *ff* *fp*

Vln. I *ff* *fp*

Vln. II *ff* *fp*

Vla. *ff* *fp*

Vc. I *ff* *fp*

Vc. II *ff* *fp*

D.B. *ff* *fp*

This musical score page includes the following parts and details:

- Timp.**: Features a sequence of sixteenth-note triplets in the first measure, followed by a melodic line in the second measure.
- Perc. 2**: Shows a series of rests followed by a single note marked *f* in the second measure.
- B. Dr.**: Shows a series of rests followed by a single note marked *f* in the second measure.
- Pno.**: Features a series of chords in the second measure, marked *mf*.
- Vln. I, Vln. II, Vla., Vc. I, Vc. II, D.B.**: All string parts feature long, sustained notes with phrasing slurs across the measures.

in Tempo irregolare

13

Fl.

13

Timp.

Perc. 1

Perc. 2

B. Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

f

pp

tr

pp

f

ff

f

ff

f

p < *f* > *p* < *f*

p < *f* > *p* < *f*

p < *f* > *p* < *f*

p < *f* > *p* < *f*

p < *f* > *p* < *f*

p < *f* > *p* < *f*

p < *f* > *p* < *f*

quasi come un'improvvisazione

Fl. 16

Timp. 16 *f*

Perc. 1 16

Perc. 2 16

B. Dr. 16

Pno. 16 *mf quasi come un'improvvisazione* *f*

Vln. I 16 *mp*

Vln. II 16 *mp*

Vla. 16 *mp*

Vc. I 16 *mp*

Vc. II 16 *mp*

D.B. 16 *mp*

Musical score for Concerto LANOTA 01 Mov. page 7. The score includes parts for Flute (Fl.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Bass Drum (B. Dr.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (D.B.). The score begins at measure 19. The Flute part features a complex melodic line with various dynamics. The Percussion parts include rhythmic patterns with dynamics such as *f* and *ff*. The Piano part has a dense texture with dynamics ranging from *mp* to *ff*. The String parts (Violin I, Violin II, Viola, Violoncello I, Violoncello II, and Double Bass) play sustained notes with a long, sweeping slur across the measures. A black rectangular box highlights a specific chord or texture in the Piano part.

23

Fl.

Perc. 2

B. Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

f

ff

ff

f

ff

mf

mp

26

Fl.

Perc. 1

Perc. 2

B. Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

mf

ff

f

ff

ff

mp

p

ff

ff

ff

ff

ff

ff

Fl. *a tempo*

Timp. *f*

Perc. 1 *mf* *f* *tr*

B. Dr. *mf* *f* *ff* *tr*

Pno. *f* *mp* *fff* *f* *mf* *ff* *f*

Vln. I *mp*

Detailed description: This page of a musical score covers measures 29 to 32. The Flute part (Fl.) begins at measure 29 with a melodic line, marked *a tempo*. The Timpani (Timp.) part features a rhythmic pattern starting at measure 29 with a forte (*f*) dynamic. Percussion 1 (Perc. 1) and Bass Drum (B. Dr.) parts enter at measure 30, with Perc. 1 playing a series of notes marked *mf* and *f*, and B. Dr. playing a series of notes marked *mf*, *f*, and *ff*. The Piano (Pno.) part is highly active, with dynamics ranging from *f* to *fff* and *ff*. The Violin I (Vln. I) part enters at measure 31 with a sustained note marked *mp*.

33

Fl.

33

B. Dr.

33

Pno.

ff *mf* *ff* *f*

33

Vln. I

Vln. II

mp *f*

Vla.

mf *f*

Vc. I

mf *f*

Vc. II

f

D.B.

f

The musical score for page 12 includes the following parts and dynamics:

- Fl.**: Measures 37-40, featuring melodic lines with accents.
- Timp.**: Measures 37-40, mostly rests, with a trill (*tr*) and dynamic markings *mf* and *ff* in measure 40.
- Perc. 1**: Measures 37-40, mostly rests, with a trill (*tr*) and dynamic markings *mf* and *ff* in measure 40.
- Perc. 2**: Measures 37-40, mostly rests, with dynamic marking *ff* in measure 40.
- B. Dr.**: Measures 37-40, featuring a rhythmic pattern of eighth notes.
- Pno.**: Measures 37-40, featuring chords and melodic lines with dynamics *f*, *ff*, *f*, *ff*, *mp*, and *mf*.
- Vln. I**: Measures 37-40, featuring long notes with a slur across measures 37-39.
- Vln. II**: Measures 37-40, featuring long notes with a slur across measures 37-39.
- Vla.**: Measures 37-40, featuring long notes with a slur across measures 37-39.
- Vc. I**: Measures 37-40, featuring long notes with a slur across measures 37-39.
- Vc. II**: Measures 37-40, featuring long notes with a slur across measures 37-39.
- D.B.**: Measures 37-40, featuring long notes with a slur across measures 37-39.

41

Fl.

mf *p* *f*

Perc. 2

B. Dr.

Pno.

ff

8^{ub}

Vln. I

ff

Vln. II

ff

Vla.

ff

Vc. I

ff

Vc. II

ff

D.B.

ff

a tempo

Fl. *mf* *ff*

Timp. *tr* *tr* *ff*

C. Dr. *p* *tr* *tr* *ff*

Perc. 1 *p* *tr* *tr* *ff*

Perc. 2 *ff*

B. Dr. *p* *tr* *tr* *ff*

Pno. *ff*

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. I *mf* *ff*

Vc. II *mf* *ff*

D.B. *mf* *ff*

Grave ♩ = 46

Musical score for measures 50-54, marked *Grave* (♩ = 46). The score includes parts for Violin I, Violin II, Viola, Violoncello I, Violoncello II, and Double Bass. The key signature is one sharp (F#) and the time signature is 2/4. The dynamics are marked *mf* (mezzo-forte) throughout the section.

Allegretto (♩ = 108)

Musical score for measures 55-64, marked *Allegretto* (♩ = 108). The score includes parts for Flute, Percussion 1, Percussion 2, Bass Drum, Piano, Violin I, Violin II, Viola, Violoncello I, Violoncello II, and Double Bass. The key signature is one sharp (F#) and the time signature is 2/4. The dynamics are marked *f* (forte) and *mf* (mezzo-forte). The *Perc. 1* and *Perc. 2* parts are marked *f*. The *B. Dr.* part is marked *ff*. The *Pno.* part is marked *mf* and *ff*. The *Vln. I* part is marked *no tampo* and *f con legno*. The *Vln. II* part is marked *f no tampo* and *f con legno*. The *Vla.* part is marked *f no tampo* and *f con legno*. The *Vc. I* part is marked *f no tampo* and *f con legno*. The *Vc. II* part is marked *f no tampo* and *f con legno*. The *D.B.* part is marked *f no tampo* and *f con legno*.

in Tempo irregolare

Musical score for measures 63-67. The score includes parts for Flute (Fl.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Bass Drum (B. Dr.), and Piano (Pno.). The Flute part features a long melodic line with a dynamic range from *p* to *ff*. The Piano part has a complex texture with dynamics *mp* and *ff*. The percussion parts are mostly silent, with some activity in measures 65-67. The score is marked with a double bar line and repeat signs at the beginning and end of the section.

Presto

Musical score for measures 68-72. The score includes parts for Flute (Fl.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Bass Drum (B. Dr.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (D.B.). The Flute part has a rapid, rhythmic passage. The Piano part features a complex texture with dynamics *ff* and *fff*. The string parts (Vln. I, Vln. II, Vla., Vc. I, Vc. II, D.B.) are playing a sustained, low-frequency accompaniment. The score is marked with a double bar line and repeat signs at the beginning and end of the section.

72 *f* *rit.* *Moderato* *mp* *f*

72 *ff*

72 *ff*

72 *ff*

72 *ff* *mp* *15^{ma}* *ff* *8^{va}-1*

72 *f* *p* *f*

72 *f* *p* *f*

72 *f* *p* *f*

72 *f* *p* *f*

72 *f* *p* *f*

72 *f* *p* *f*

77

Fl. *f* *mp*

Timp. *ff* *f*

Perc. 1 *ff*

Perc. 2 *ff* Gonggo

B. Dr. *ff* *f*

Pno. *ff* *f* *ff* *mp*

Vln. I *ff* *f* *mp*

Vln. II *ff* *f* *mp*

Vla. *ff* *f* *mf*

Vc. I *ff* *f* *mf*

Vc. II *ff* *f*

D.B. *ff* *f*

83

Fl.

Timp.

Perc. 2

B. Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

p

tr

ff

Prato

fff

p

ff

fff

p

ff

fff

p

ff

fff

p

ff

fff

p

ff

fff

Allegro Vivacissimo ♩ = 132

87 *f* *mf*

87 *f* *tr* *f*

87 Tamborim *f*

87 Surdo *f*

87 *mf* *ff*

87 arco *mp* arco *f*

87 *mp* *f*

87 *mp* arco *f*

87 *mp* arco *f*

87 *mp* arco *f*

87 *mp* *f*

95

Fl. *f*

Timp.

Pno. *f* *mf* *f*

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

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

Vla. *p* *fp* *mf*

Vc. I *p* *fp* *mf*

Vc. II *p* *mf*

D.B. *p* *mf*

102

Fl. *mf* *f*

102 *p* *f*

102 *mf*

102 *mf*

102 *ff* *mf*

102 *ff* *mp* *pizz.* *mf*

102 *ff* *mp* *pizz.* *mf*

102 *ff* *mp* *mf* *pizz.*

102 *ff* *mp* *pizz.* *mf*

102 *ff* *mp* *mf*

102 *ff* *mp* *mf*

102 *ff* *mp* *mf*

in Tempo Largo

110

Fl.

ff

rit.

110

Timp.

Perc. 2

Gongo

B. Dr.

110

B. Dr.

Pno.

f

ff

p

110

Vln. I

f

110

Vln. II

f

Vla.

Vc. I

f

Vc. II

f

D.B.

f

Allegro ♩ = 126

115

Fl. *ff*

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

Perc. I *fp* *fp* *fp* *fp* *fp* *fp*

B. Dr. *f*

Pno. *ff*

Vc. I *f arco*

Vc. II *f arco*

D.B. *f*

in Tempo irregolare

121

Fl. *mp* *mf*

Timp. *ff*

B. Dr. *f*

Pno. *mp* *ff* *mf* *ff* *mp* *ff*

Allegro ♩ = 126

126

Fl. *f* *tr* *f*

Timp. *f* *tr* *mf* *ff*

C. Dr. *f* *tr* *mf* *ff*

Perc. 1 *f* *tr* *mf* *ff*

Perc. 2 *ff*

B. Dr. *tr* *mf* *ff*

Pno. *f* *tr* *ff*

Vln. I *arco* *f* *arco* *ff*

Vln. II *f* *arco* *ff*

Vla. *f* *arco* *ff*

Vc. I *f* *arco* *ff*

Vc. II *f* *arco* *ff*

D.B. *f* *ff*

II Movimento

LANOTA

opus 10

Wagner Ortiz

Santo André-SP (1999)

Allegretto Valsante ♩ = 132

Flute

Timpani

Snare Drum 1

Choke Cymbal 2

Bass Drum

Piano

Violin I
f

Violin II
mf

Viola
mf

Cello I
mf

Cello II
mf
pizz.

Double Bass
mf
pizz.

Div.

8

Fl.

f

8

Timp.

tr

mf *f*

8

S.D. 1

mf

8

C.Cym. 2

8

B. Dr.

f

8

Pno.

mf *f*

8

Vln. I

mf

8

Vln. II

mf

8

Vla.

mf

8

Vc. I

mf

8

Vc. II

mf

8

D.B.

mf

Detailed description of the musical score: This page shows the second system of a musical score for Wagner Ortiz's Concerto Lanota, 02 Mov. The score is for a full orchestra and piano. The instruments listed are Flute (Fl.), Timpani (Timp.), Snare Drum (S.D. 1), Cymbal (C.Cym. 2), Bass Drum (B. Dr.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (D.B.). The score begins at measure 8. The Flute part has a dynamic of *f* and features a triplet. The Timpani part has a trill (*tr*) and dynamics of *mf* and *f*. The Snare Drum part has a dynamic of *mf*. The Cymbal part has a dynamic of *f*. The Bass Drum part has a dynamic of *f*. The Piano part has dynamics of *mf* and *f*. The Violin I part has a dynamic of *mf*. The Violin II part has a dynamic of *mf*. The Viola part has a dynamic of *mf*. The Violoncello I part has a dynamic of *mf*. The Violoncello II part has a dynamic of *mf*. The Double Bass part has a dynamic of *mf*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Wagner Ortiz, opus 10: Concerto Lanota 02 Mov.

Musical score for measures 16-20. The score includes parts for Flute (Fl.), Snare Drum (S.D. I), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (D.B.). The piano part features dynamics *mf* and *f*. The woodwinds and strings play rhythmic patterns with triplets and slurs. The snare drum has a trill (tr) in measure 18.

Musical score for measures 21-25. The score includes parts for Flute (Fl.), Timpani (Timp.), Snare Drum (S.D. I), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (D.B.). The piano part features dynamics *mp*, *p*, and *f*. The timpani has a trill (tr) in measure 21. The woodwinds and strings play rhythmic patterns with triplets and slurs. The snare drum has a trill (tr) in measure 24.

26
Fl. 3

S.D. 1

Pno. 3

Vln. I *f* 3 *mp* 3

Vln. II 3

Vla. 3

Vc. I *f* 3 *mp* 3

Vc. II 3

D.B. 3

31
Fl. *mf* *f*

Timp.

S.D. 1 *mf* *mp*

C.Cym. 2

Pno. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. I *mp*

Vc. II *mp*

D.B. *mp*

Fl. *mf* *tr*

Timp. *tr*

S.D. I

Pno.

Vln. I *f*

Vln. II *f*

Vla. *mf*

Vc. I *mf*

Vc. II *mf* arco *f*

D.B. *mf* *f*

40

Timp. *mf*

S.D. 1

C.Cym. 2

B. Dr. *f*

Pno. *f*

Vln. I *f* *fz* *fz* *fz* *fz*

Vln. II *f* *fz* *fz* *fz* *fz*

Vla. *f* *fz* *fz* *fz* *fz*

Vc. I *f* *fz* *fz* *fz* *fz*

Vc. II *f* *fz* *fz* *fz* *fz*

D.B. *f* *fz* *fz* *fz* *fz*

45

Timp.

C.Cym. 2

B. Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

Pno.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

50

Fl. *f*

Timp. *mf*

S.D. 1 *mf*

C.Cym. 2 *f*

B. Dr. *f*

Pno. *mf* *f* *mp*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. I *mf* *mp*

Vc. II *mf* *mp*

D.B. *mf* *mp*

Musical score for measures 61-67. The score includes parts for Flute (Fl.), Snare Drum (S.D. I), Bass Drum (B. Dr.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (D.B.). The Flute part features a melodic line with trills and triplets. The Snare Drum and Bass Drum parts provide a rhythmic accompaniment with triplets. The Piano part has a complex texture with triplets and dynamic markings of *f* and *mp*. The string parts (Vln. I, Vln. II, Vla., Vc. I, Vc. II, D.B.) play a rhythmic accompaniment with triplets. The key signature has one flat (B-flat) and the time signature is 3/4.

Musical score for measures 68-74. The score includes parts for Flute (Fl.), Snare Drum (S.D. I), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (D.B.). The Flute part features a melodic line with trills and triplets. The Snare Drum and Bass Drum parts provide a rhythmic accompaniment with triplets. The Piano part has a complex texture with triplets and dynamic markings of *f* and *mp*. The string parts (Vln. I, Vln. II, Vla., Vc. I, Vc. II, D.B.) play a rhythmic accompaniment with triplets. The key signature has one flat (B-flat) and the time signature is 3/4.

74 *f* 3

S.D. I

74 *mp* 3 3

Vln. I 3

Vln. II 3 3

Vla. 3 3

Vc. I 3 3

Vc. II

D.B.

80 *mp* *a tempo* *f*

80 *p* *f* *tr*

80 *f* *f*

80 *f* *f*

80 *f* *f*

80 *f* *f*

80 *f* *f*

80 *f* *f*

80 *mf* *f*

80 *mf* *f*

80 *mf* *f*

80 *mf* *f*

80 *mf* *f*

Vivace ♩=142

84

Vln. I *f*

Vln. II *mf*

Vla. *mf*

Vc. I *f*

Vc. II *mf*

D.B.

mf

Fl. *mp*

Pno. *f*

91

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. I *mp*

Vc. II *mp*

D.B. *mp*

arco

arco

Musical score for measures 97-101. The score includes parts for Flute (Fl.), Timpani (Timp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 3/4. The score features various dynamics including *mf*, *f*, *p*, and *mp*. The Flute part has a *p* dynamic starting at measure 100. The Piano part has a *f* dynamic starting at measure 100. The Violin I and II parts have *mf* dynamics. The Viola part has *mf* dynamics. The Violoncello I and II parts have *mf* dynamics. The Double Bass part has *mf* dynamics. There are double bar lines at the end of measure 101.

Musical score for measures 102-105. The score includes parts for Flute (Fl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 3/4. The score features various dynamics including *f*, *ff*, and *mf*. The Flute part has a *f* dynamic starting at measure 102. The Piano part has a *f* dynamic starting at measure 102. The Violin I part has a *f* dynamic starting at measure 102. The Violin II part has a *mf* dynamic starting at measure 102. The Viola part has a *mf* dynamic starting at measure 102. The Violoncello I and II parts have a *mf* dynamic starting at measure 102. The Double Bass part has a *mf* dynamic starting at measure 102. There are double bar lines at the end of measure 105.

106

Fl. *f*

Timp. *f*

C.Cym. 2 *f*

B. Dr. *f*

Pno. *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. I *ff*

Vc. II *ff*
arco

D.B. *ff*

Fl. *mf*³ *f* *mf*³

Timp. *f*

S.D. 1 *f* *mf*³

C.Cym. 2 *f*

B. Dr. *f*

Pno. *f* *mf*³

Vln. I *f* *mf*³

Vln. II *f* *mf*³

Vla. *f* *mf*³

Vc. I *f* *mf*³

Vc. II *f* *mf*³

D.B. *f* *mf*³

This musical score page covers measures 116 through 120 of the second movement of Wagner Ortiz's Concerto Lanota. The score is arranged for a full orchestra and includes the following parts:

- Fl.** (Flute): Features a melodic line with triplets and a ritardando (*rit.*) at the end of measure 120.
- Timp.** (Timpani): Provides rhythmic support with a *f* dynamic.
- S.D. 1** (Snare Drum): Plays a triplet pattern with a *f* dynamic.
- C.Cym. 2** (Cymbal): Provides rhythmic support with a *f* dynamic.
- B. Dr.** (Bass Drum): Provides rhythmic support with a *f* dynamic.
- Pno.** (Piano): Features a complex texture with triplets and a *f* dynamic.
- Vln. I** (Violin I): Features a melodic line with triplets and a *ff* dynamic.
- Vln. II** (Violin II): Features a melodic line with triplets and a *ff* dynamic.
- Vla.** (Viola): Features a melodic line with triplets and a *ff* dynamic.
- Vc. I** (Violoncello I): Features a melodic line with triplets and a *ff* dynamic.
- Vc. II** (Violoncello II): Features a melodic line with triplets and a *ff* dynamic.
- D.B.** (Double Bass): Features a melodic line with triplets and a *ff* dynamic.

The score includes various musical notations such as triplets, dynamics (*f*, *ff*), and articulation marks. The key signature has two flats, and the time signature is 4/4.

in Tempo irregolare

121 *p* *f* *mp* *mf*

Fl. *p* *f* *mp* *mf*

Timp. *ff*

B. Dr. *f*

Pno. *mp* *ff* *mf* *ff* *mp* *ff*

Rec.

Allegro ♩ = 126

126 *f* *tr* *ff*

Fl. *f* *tr* *ff*

Timp. *f* *tr* *tr* *ff*

S.D. 1 *f* *tr* *ff*

C.Cym. 2 *f* *tr* *ff*

B. Dr. *f* *tr* *ff*

Pno. *f* *tr* *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. I *f* *ff*

Vc. II *f* *ff*

D.B. *f* *ff*

III Movimento

LANOTA

opus 10

Wagner Ortiz

Santo André-SP (1999)

Andante ♩ = 72

Flute *f*

Shakers

Conga Drums

Cuíca

Percussion Prato Suspenso
Suspended Cymbal *ff* 3

Bass Drum *f*

Piano *f* *ff* *f*

Violin I *p* arco

Violin II *p* arco

Viola *p* arco

Cello I *p* arco

Cello II *p* arco

Double Bass *p*

This page of the musical score contains staves for Flute (Fl.), Shofar (Sh.), Clarinet (C. Dr.), Cymbals (Cu.), Percussion (Perc.), Bass Drum (B. Dr.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (D.B.). The score begins at measure 7 and concludes with a 'Fine' marking. The Flute part features a melodic line with dynamics ranging from *f* to *p*, including trills and a ritardando. The Shofar and Clarinet parts play a rhythmic pattern of eighth notes, with the Clarinet also featuring trills. The Cymbals and Percussion parts provide rhythmic accompaniment, with the Percussion part including triplets. The Bass Drum part plays a steady eighth-note pattern. The Piano part provides harmonic support with chords and arpeggios. The string section (Violins, Viola, Violoncellos, and Double Bass) plays a melodic line with dynamics ranging from *f* to *p*. The score is marked with various dynamics and articulations throughout.

a tempo
Usar Diagrama A (Improvisação)
Use Diagram A (Improvisation)

Fl.

Sh.

C. Dr.

Cu.

Perc.

B. Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

f

ff

f

mf
Tambo

mf
Tampo

mf
Tampo

mf
Tampo

mf
Tampo

mf
Tampo

mf
Tampo

mf

26

Fl.

26

Sh.

26

C. Dr.

26

Cu.

Perc.

26

B. Dr.

26

Pno.

26

Vln. I

pizz. perc.

Vln. II

pizz. perc.

Vla.

pizz. perc.

Vc. I

Vc. II

D.B.

34

Fl.

34

Sh.

34

C. Dr.

34

Cu.

Perc.

34

B. Dr.

34

Pno.

34

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

The musical score for Wagner Ortiz's Concerto Lanota, III Mov., page 6, features the following instruments and parts:

- Fl. (Flute):** Rests throughout the page.
- Sh. (Shofar):** Plays a rhythmic pattern of eighth notes, marked with a 5.
- C. Dr. (Clarinet):** Plays a complex rhythmic pattern with triplets and a 5.
- Cu. (Cymbals):** Plays a rhythmic pattern with eighth notes and accents.
- Perc. (Percussion):** Plays a rhythmic pattern with eighth notes and accents.
- B. Dr. (Bass Drum):** Plays a rhythmic pattern with eighth notes and accents, marked with a 3.
- Pno. (Piano):** Rests throughout the page.
- Vln. I (Violin I):** Plays a rhythmic pattern of eighth notes, marked with a 5.
- Vln. II (Violin II):** Plays a rhythmic pattern of eighth notes, marked with a 5.
- Vla. (Viola):** Plays a rhythmic pattern of eighth notes, marked with a 5.
- Vc. I (Violoncello I):** Plays a rhythmic pattern of eighth notes, marked with a 5.
- Vc. II (Violoncello II):** Plays a rhythmic pattern of eighth notes, marked with a 5.
- D.B. (Double Bass):** Plays a rhythmic pattern of eighth notes, marked with a 5.

50 **D.C. al Fine**

Fl.

50 **D.C. al Fine**

Sh.

50

C. Dr.

50

Cu.

Perc.

50

B. Dr.

50 **D.C. al Fine**

Pno.

50 **D.C. al Fine**

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

IV Movimento: Rondino

LANOTA

opus 10

Wagner Ortiz

Santo André-SP (1999)

Allegro ♩ = 90

Timpani *f*

Conga Drums *f*

Percussion Prato/Cym. *ff*

Bass Drum *ff* *f*

9

Timp. *f*

Clv. *f*

C. Dr. *f*

Perc. *ff*

B. Dr. *f* *ff*

pizz. perc.

Vln. I *f* pizz. perc.

Vln. II *f* pizz. perc.

Vla. *f* pizz. perc.

Vc. I *f* pizz. perc.

Vc. II *f* pizz. perc.

D.B. *f*

16

Fl. *f*

16

Timp.

16

Sh. *f*

Clv.

16

C. Dr. *tr*

16

B. Dr. *f*

16

Pno. *f*

16

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. I *mf*

Vc. II *mf*

D.B. *mf*

22 Fl. *f*

22 Timp. *tr*

22 Sh.

22 Clv.

22 C. Dr. *tr*

22 Perc.

22 B. Dr.

22 Pno. *f*

22 Vln. I *f*

22 Vln. II *f*

22 Vla. *f*

22 Vc. I *f*

22 Vc. II *f*

22 D.B. *f*

27

Timp.

Sh.

Clv.

C. Dr.

B. Dr.

Pno.

f

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc. I

mf

Vc. II

mf

D.B.

mf

32

Fl. *mp* *mf* *ff*

Timp. *mp* *f*

Sh. *mp* *f*

Clv. *mp* *f*

C. Dr. *mp* *f*

Perc. *f*

B. Dr. *mp* *f*

Pno. *f* *ff*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. I *f*

Vc. II *f*

D.B. *f*

38 *f*

Sh. *mp*

Clv. *mp*

Perc. 38 Triangle *mp*

B. Dr. 38 *mp*

Pno. 38 *mf* *f* *mf* 3 3 3 3

Vln. I 38 *mp* arco

Vln. II *mp* arco

Vla. *mp* arco

Vc. I *mp* arco

Vc. II *mp* arco

D.B. *mp*

Fl.
43
ff

Timp.
43

Sh.
43
mf *f*

Clv.
43
mf *f*

C. Dr.
43
f

Perc.
43
Prato/Cym.
f

B. Dr.
43
mf *f*

Pno.
43
f

Vln. I
43
mf *f*

Vln. II
43
mf *f*

Vla.
43
mf *f*

Vc. I
43
mf *f*

Vc. II
43
mf *f*

D.B.
43
mf *f*

48

Fl.

48

Timp.

f

48

Sh.

48

Clv.

48

C. Dr.

48

Perc.

48

B. Dr.

f

f

48

Pno.

ff

48

Vln. I

ff

Vln. II

f

Vla.

f

Vc. I

f

Vc. II

f

D.B.

f

53

Fl. *f*

Timp. *>*

Clv.

C. Dr. *mp*

Perc. *mp*

B. Dr. *>*

Pno. *mf*

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. I *fp*

Vc. II *fp*

D.B. *fp*

Div.

Fl.

58 *ff*

Timp.

58 *ff* *mf* *f*

Sh.

Clv.

C. Dr.

58 *ff*

Perc.

58 *ff* Triangle *f*

B. Dr.

58 *ff*

Pno.

58 *ff*

Vln. I

58 *ff*

Vln. II

58 *ff*

Vla.

58 *ff*

Vc. I

58 *ff*

Vc. II

58 *ff*

D.B.

58 *ff*

63

Fl.

mp

63

Timp.

63

Sh.

63

Clv.

63

C. Dr.

p *f*

p *f*

63

Perc.

63

B. Dr.

f *mf* *f* *p*

f *p*

63

Pno.

mf

63

Vln. I

f *p*

63

Vln. II

f *p*

63

Vla.

f *p*

63

Vc. I

f *p*

63

Vc. II

f *p*

63

D.B.

f *p*

69

Fl.

ff

Timp.

69

Sh.

69

Clv.

mf

C. Dr.

mf

69

Perc.

Prato/Cym.

69

B. Dr.

ff

ff

mf

Pno.

ff

f

Vln. I

ff

mp

Vln. II

ff

mp

Vla.

ff

mp

Vc. I

ff

mp

Vc. II

ff

mp

D.B.

ff

mp

73

Fl.

Sh.

Clv.

C. Dr.

B. Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

f

f

f

f

f

f

f

f

f

f

f

Fl. *f* *mf*

Timp. *tr* *mp* *f*

Sh. *mf*

Clv. *mf*

C. Dr. *f* *mf*

Perc. Triangle *mf*

Pno.

Vln. I *f* *mp*

Vln. II *f* *mp div.*

Vla. *f* *mp*

Vc. I *f* *mp*

Vc. II *f* *mp*

D.B. *f* *mp*

83

Fl.

83

Timp.

83

Sh.

83

Clv.

83

C. Dr.

83

Perc.

83

B. Dr.

83

Pno.

83

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

f *tr*

mf

f

f

f

f

f

f

Prato/Cym.

ff

f

f

f

ff

ff

ff

ff

f

f

f

f

fp

fp

fp

fp

fp

fp

fp

fp

fp

fp

fp

88

Fl. *ff* *sfz* *f*

88

Timp. *f* *mf* *tr*

88

Sh.

88

Clv. *mf*

88

Perc.

88

B. Dr. *f* *f*

88

Pno. *f* *sfz* *sfz*

88

Vln. I *f* *mf*

88

Vln. II *f* *mf*

88

Vla. *f* *mf*

88

Vc. I *f* *mf*

88

Vc. II *f* *mf*

88

D.B. *f* *mf*

93

Fl.

sfz < *f* *sfz* < *f* *sfz* <

Timp.

f *mp* *tr* *f* *mp* *tr* *f*

Sh.

f *mp* *f* *mp* *f*

Clv.

f *mp* *f* *mp* *f*

B. Dr.

93

Pno.

f *sfz* < *f* *sfz* < *f*

Vln. I

f *mp* *f* *mp* *f*

Vln. II

f *mp* *f* *mp* *f*

Vla.

f *mp* *f* *mp* *f*

Vc. I

f *mp* *f* *mp* *f*

Vc. II

f *mp* *f* *mp* *f*

D.B.

f *mp* *f* *mp* *f*

98

Fl. *f* *sfz* *f* *ff*

Timp. *mp* *f* *f*

Sh. *mp* *f* *f*

Clv. *mp* *f* *f*

C. Dr. *f*

Perc. *f*

B. Dr. *f*

Pno. *sfz* *f* *ff*

Vln. I *mp* *f* *ff*

Vln. II *mp* *f* *ff*

Vla. *mp* *f* *ff*

Vc. I *mp* *f* *ff*

Vc. II *mp* *f* *ff*

D.B. *mp* *f* *ff*

103

Fl.

103

Timp.

103

Sh.

Clv.

103

C. Dr.

103

Perc.

103

B. Dr.

103

Pno.

103

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

mf

mp

p

ff

tr

Prato Suspenso/Cym S.

mp

ff

mp

ff

mp

ff

mp

ff

mp

ff

108

Timp.

C. Dr.

B. Dr.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

ff

115

Timp.

Sh.

Clv.

C. Dr.

B. Dr.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

f

ff

pizz.

f

122

Fl. *f*

Sh. *mf*

Clv. *mf*

C. Dr. *mf*

B. Dr. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. I *mf*

Vc. II *mf*

D.B. *mf*

127

Fl. *f* *mp* *f*

Timp. *tr*

Sh. *mp* *f*

Clv. *mp* *f*

C. Dr. *mp* *f*

B. Dr. *mp* *f*

Pno. *mf* *mp* *f* *ff*

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. I *mp* *f*

Vc. II *mp* *f*

D.B. *mp* *f*

133

Fl. *f* *mp* *f* *ff*

Timp. *p*

Perc. Triangle *f* *f*

Pno. *f* *f* *mp* *f* *f*

Vln. I arco *mp* *f* *mp*

Vln. II arco *mp* *f* *mp*

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

Vc. I arco *mp* *f* *mp*

Vc. II arco *mp* *f* *mp*

D.B. arco *mp* *f* *mp*

139

Fl. *ff* *sfz* *f*

Timp. *f* *mf*

Sh.

Clv.

Perc. 139 Prato/Cym. *mf*

B. Dr. *f* *mf*

Pno. *mp* *sfz*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. I *f* *p*

Vc. II *f* *p*

D.B. *f* *p*

144

Fl. *sfz* < *f* *sfz* < *f* *sfz* <

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

Sh.

Clv.

B. Dr.

Pno. *f* *sfz* < *f* *sfz* < *f*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. I *mp*

Vc. II *mp*

D.B. *mp*

149

Fl. *<f>* *sfz* *f*

Timp. *mf* *f*

Sh.

Clv.

B. Dr.

Pno. *sfz* *f*

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

153

Fl. *ff* *mp*

Timp. *ff*

Sh. *ff* *mf*

Clv. *ff* *mf*

Perc. *ff*

B. Dr. *ff* *mf*

Pno. *ff* *f*

Vln. I *ff* *mp*

Vln. II *ff* *mp*

Vla. *ff* *mp*

Vc. I *ff* *mp*

Vc. II *ff* *mf*

D.B. *ff* *mf*

Fl. *f*

Timp. *f*

Sh.

Clv.

B. Dr.

Pno. *mf*

Vln. I *ff* *f*

Vln. II *ff* *mp*

Vla. *ff* *mp*

Vc. I *ff* *mp*

Vc. II *ff* *mf*

D.B. *ff* *mf*

164

Fl. *f* *mf*

Timp. *tr*

B. Dr.

Pno. *f* *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. I *mf*

Vc. II *mf*

D.B. *mf*

169

Fl. *ff*

169 *tr* *ff*

Timp.

169 Perc.

169 B. Dr.

169 Pno. *ff*

169 Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. I *ff*

Vc. II *ff*

D.B. *ff*

Fl. *f* *mp*

Timp.

Perc.

B. Dr.

Pno. *f*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. I *p*

Vc. II *p*

D.B. *p*

178

Fl. *ff*

178

Timp. *ff*

178

Perc. *ff*

178

B. Dr. *ff*

178

Pno. *ff*

178

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. I *ff*

Vc. II *ff*

D.B. *ff*

182

Sh.
B. Dr.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
D.B.

ff

Detailed description: This block contains the musical score for measures 182 through 186. The instruments listed are Shofar (Sh.), Bass Drum (B. Dr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (D.B.). The score shows a complex texture with many notes and rests. A forte (*ff*) dynamic marking is present in measures 184, 185, and 186.

187

Timp.
Sh.
C. Dr.
Perc.
B. Dr.
Pno.
Vln. I
Vln. II
Vla.
Vc. I
Vc. II
D.B.

ff *mf* *ff* *ff* *ff* *ff*

Detailed description: This block contains the musical score for measures 187 through 191. The instruments listed are Timpani (Timp.), Shofar (Sh.), Conga Drum (C. Dr.), Percussion (Perc.), Bass Drum (B. Dr.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (D.B.). The score shows a complex texture with many notes and rests. Dynamic markings include *ff* and *mf*. A *mf* marking is seen in the Timp. part in measure 187, and several *ff* markings are present in the other parts from measure 188 onwards.

193

Timp. *ff*

Sh. 193

Clv. 193

C. Dr. *ff*

Perc. 193 *ff*

B. Dr. 193 *ff*

Vln. I *ff* *f* pizz.

Vln. II *ff* *f* pizz.

Vla. *ff* *f* pizz.

Vc. I *ff* *f* pizz.

Vc. II *ff* *f* pizz.

D.B. *ff* *f* pizz.

198

Fl. *mf* *ff*

Timp.

Sh. *mf*

Clv. *mf*

C. Dr. *mf*

Perc.

B. Dr. *mf* *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. I *mf*

Vc. II *mf*

D.B. *mf*

202

Fl. *f*

Sh. *f*

Clv. *f*

C. Dr. *f*

B. Dr.

Pno. *mf* *f*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. I *f* *mf*

Vc. II *f* *mf*

D.B. *f* *mf*

207

Fl.

Sh.

Clv.

C. Dr.

Perc.

B. Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

Triangle

mp

f

ff

f

arco

f

f

f

f

f

f

f

211

Fl. *mf* *p* *f* *ff*

Sh.

Clv.

C. Dr.

Perc.

B. Dr. *f*

Pno. *mp* *p* *f*

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

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

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

Vc. I *mp* *p* *f* *mp*

Vc. II *mp* *p* *f* *mp*

D.B. *mp* *p* *f* *mp*

215

Fl.

mf *ff*

215

Timp.

mf *f*

Clv.

215

Perc.

f

215

B. Dr.

f

215

Pno.

mf *f*

215

Vln. I

f

Vln. II

f

Vla.

f

Vc. I

f

Vc. II

f

D.B.

f *mf*

mf

219

Fl.

219

Timp.

219

Sh.

mf

219

Clv.

219

Perc.

Prato/Cym.

219

B. Dr.

219

Pno.

mf

219

Vln. I

p *f*

219

Vln. II

p *f*

219

Vla.

p *f*

219

Vc. I

p *f*

219

Vc. II

p *f*

219

D.B.

p *f*

223

Fl. *f* *ff*

223

Timp. *ff*

223

Sh. *ff*

223

Clv. *ff*

223

C. Dr. *ff*

223

Perc. *ff*

223

B. Dr. *ff*

223

Pno. *ff* *ff*

223

Vln. I *ff*

223

Vln. II *ff*

223

Vla. *ff*

223

Vc. I *ff*

223

Vc. II *ff*

223

D.B. *ff*

Fl. *p*

Timp.

Sh.

Clv.

C. Dr.

Perc.

B. Dr.

Pno. *mf* *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. I *p*

Vc. II *p*

D.B. *p*

231

Fl. *ff*

Timp. *ff*

Sh. *mp*

Clv. *mp*

C. Dr. *mp*

Perc. *ff*

B. Dr. *ff* *mp*

Pno. *ff* *mf*

Vln. I *ff* *mp*

Vln. II *ff* *mp*

Vla. *ff* *mp*

Vc. I *ff* *mp*

Vc. II *ff* *mp*

D.B. *ff* *mp*

239

Fl.

Sh.

Clv.

C. Dr.

Perc.

B. Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

f

f

f

f

f

f

f

f

f

f

243

Fl.

Sh.

Clv.

C. Dr.

Perc.

B. Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

mf

mf

mf

mf

mf

f

f

f

f

f

f

f

f

f

f

247

Fl.

247

Timp.

247

Perc.

247

B. Dr.

247

Pno.

247

Vln. I

ff

mf

Vln. II

ff

mf

Vla.

ff

mf

Vc. I

ff

mf

Vc. II

mf

D.B.

mf

251

Fl.

sfz *f* *tr*

251

Timp.

251

Sh.

251

Clv.

251

C. Dr.

251

Perc.

Triangle

mf

251

B. Dr.

251

Pno.

mf *sfz*

251

Vln. I

251

Vln. II

251

Vla.

251

Vc. I

251

Vc. II

251

D.B.

255

Fl. *sfz* \leftarrow *f* *sfz* \leftarrow *f*

Timp. *f* *mp* *f* *mp*

Sh. *f* *mp* *f* *mp*

Clv. *f* *mp* *f* *mp*

C. Dr. *f* *mp* *f* *mp*

Perc. *f* *mp* *f* *mp*

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

Pno. *f* *sfz* \leftarrow *f* *sfz* \leftarrow *f*

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

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

Vla. *f* *mp* *f* *mp*

Vc. I *f* *mp* *f* *mp*

Vc. II *f* *mp* *f* *mp*

D.B. *f* *mp* *f* *mp*

259

Fl.

sfz \leftarrow *f* *sfz* \leftarrow *f*

259

Timp.

f *tr* *mp* \leftarrow *f* *tr* *tr*

259

Sh.

259

Clv.

259

C. Dr.

259

B. Dr.

259

Pno.

f *sfz* \leftarrow *f*

259

Vln. I

f *mp* \leftarrow *f*

259

Vln. II

f *mp* \leftarrow *f*

259

Vla.

f *mp* \leftarrow *f*

259

Vc. I

f *mp* \leftarrow *f*

259

Vc. II

f *mp* \leftarrow *f*

259

D.B.

f *mp* \leftarrow *f*

263

Fl.

263

tr

tr

ff

Timp.

263

Sh.

Clv.

263

C. Dr.

f

tr

tr

tr

Perc.

263

Prato/Cym.

f

B. Dr.

263

f

Pno.

263

ff

Vln. I

263

ff

Vln. II

ff

Vla.

ff

Vc. I

ff

Vc. II

ff

D.B.

ff

267

Fl.

mf *sf*

267

Timp.

sf

267

Sh.

267

Clv.

267

C. Dr.

sf

267

Perc.

267

B. Dr.

sf

267

Pno.

mf *sf*

267

Vln. I

mf *sf*

267

Vln. II

mf *sf*

267

Vla.

mf *sf*

267

Vc. I

mf *sf*

267

Vc. II

mf *sf*

267

D.B.

mf *sf*