



Wagner Ortiz

Arrangeur, Compositeur, Interprete, Editeur, Professeur

Brésil, Sao Caetano do Sul

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 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, excursiono... (la suite en ligne)

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

A propos de la pièce



Titre : Lanota: Concerto for flute, piano, strings and percussion [opus 010]
Compositeur : Ortiz, Wagner
Arrangeur : Ortiz, Wagner
Droit d'auteur : Ortiz, Wagner © All rights reserved BN Reg. 178-2/299-3
Editeur : Ortiz, Wagner
Instrumentation : flute, piano, percussion and string orchestra
Style : Contemporain

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Wagner Ortiz

CONCERTO LANOTA

Opus 10

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

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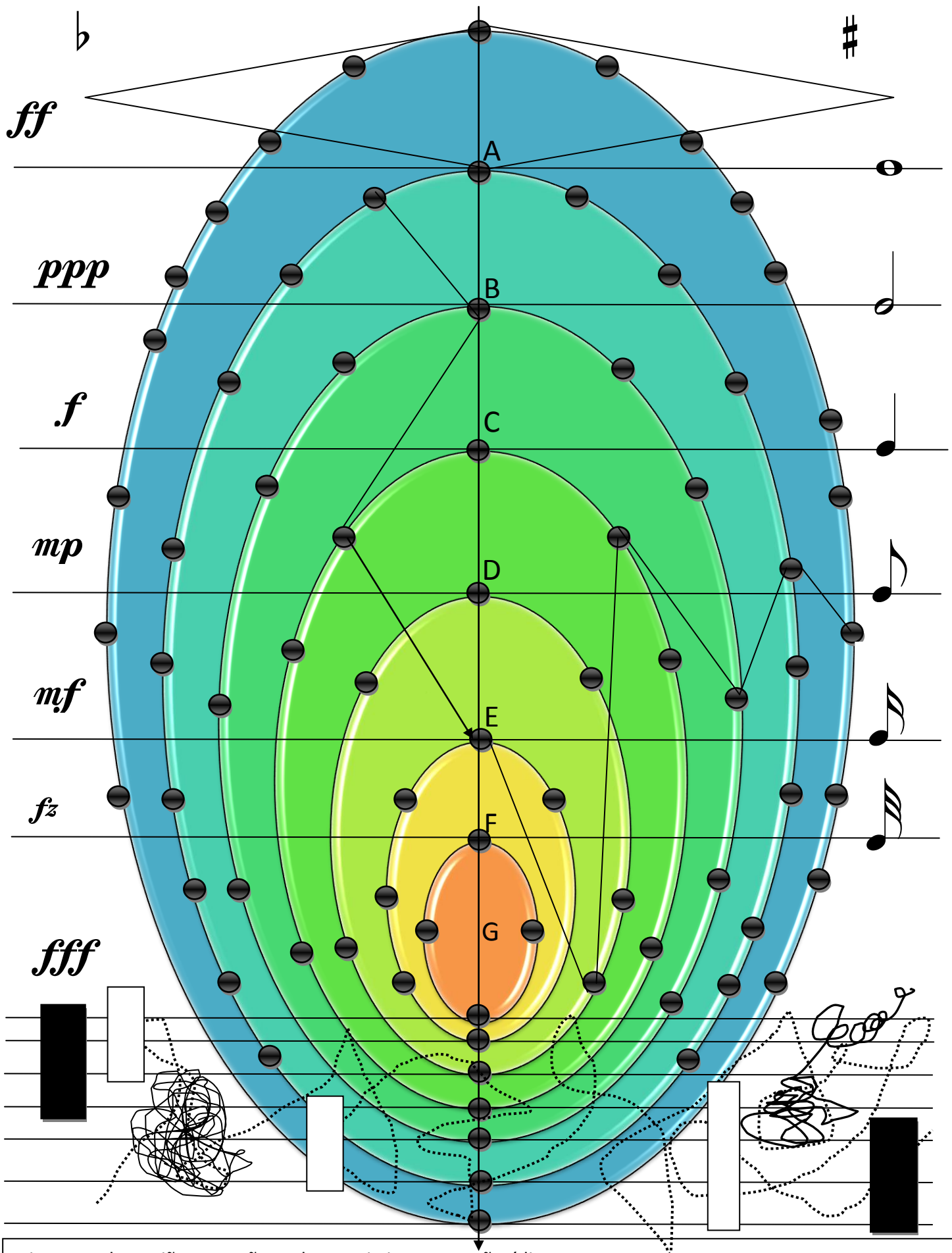


Diagrama de Região, Duração e Altura cuja interpretação é livre.

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. (Timpani):** Features a sequence of sixteenth-note triplets in the first measure, followed by a melodic line with eighth notes and a final chord.
- Perc. 2 (Percussion 2):** Shows a series of rests followed by a single eighth note marked *f* in the second measure, and another eighth note marked *f* in the fourth measure.
- B. Dr. (Bass Drum):** Shows a series of rests followed by a single eighth note marked *f* in the second measure, and another eighth note marked *f* in the fourth measure.
- Pno. (Piano):** Features a series of chords in the right hand and bass lines in the left hand, starting with a *mf* dynamic marking.
- Vln. I (Violin I):** Features a long, sustained note with a slur, followed by a final note with a slur.
- Vln. II (Violin II):** Features a long, sustained note with a slur, followed by a final note with a slur.
- Vla. (Viola):** Features a long, sustained note with a slur, followed by a final note with a slur.
- Vc. I (Violoncello I):** Features a long, sustained note with a slur, followed by a final note with a slur.
- Vc. II (Violoncello II):** Features a long, sustained note with a slur, followed by a final note with a slur.
- D.B. (Double Bass):** Features a long, sustained note with a slur, followed by a final note with a slur.

quasi come un'improvvisazione

16

Fl.

16

Timp.

f

Perc. 1

Perc. 2

B. Dr.

16

Pno.

mf quasi come un'improvvisazione

f

16

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc. I

mp

Vc. II

mp

D.B.

mp

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

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, marked *f*. Percussion 1 (Perc. 1) and Bass Drum (B. Dr.) parts enter at measure 30 with complex rhythmic patterns, marked *mf* and *f* respectively. The Piano (Pno.) part is highly active, with dynamic markings 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.

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

Fl.

37

Timp.

37

Perc. 1

37

Perc. 2

B. Dr.

37

Pno.

37

Vln. I

37

Vln. II

Vla.

Vc. I

Vc. II

D.B.

f

ff

f

ff

mp

mf

mf

ff

tr

mf

ff

tr

mf

ff

tr

mf

ff

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

Grave ♩ = 46

Musical score for measures 50-54, marked *Grave* (♩ = 46). The score includes staves for Vln. I, Vln. II, Vla., Vc. I, Vc. II, and D.B. The music is in 2/4 time and features a melodic line in the strings with a *mf* dynamic.

Allegretto (♩ = 108)

Musical score for measures 55-60, marked *Allegretto* (♩ = 108). The score includes staves for Fl., Perc. 1, Perc. 2, B. Dr., Pno., Vln. I, Vln. II, Vla., Vc. I, Vc. II, and D.B. The music is in 2/4 time and features a complex rhythmic texture with *f* and *ff* dynamics. The woodwinds and strings play *f con legno* in the later measures.

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 time signature is 12/8.

Musical score for measures 68-72, marked **Presto**. This section 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 driving bass line with a dynamic of *ff*. The string section (Vln. I, Vln. II, Vla., Vc. I, Vc. II, D.B.) provides a strong harmonic foundation with a dynamic of *f*. The time signature is 12/8.

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*

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 *tr* *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

110

Timp.

Perc. 2

Gongo

B. Dr.

110

B. Dr.

Pno.

f

ff

p

110

Vln. I

f

Vln. II

f

Vla.

Vc. I

f

Vc. II

f

D.B.

f

rit.

3/4

3/4

3/4

3/4

3/4

3/4

3/4

3/4

3/4

3/4

3/4

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*

Ped.

Allegro ♩ = 126

126

Fl. *f* *f*

Timp. *f* *mf* *sf*

C. Dr. *mf* *sf*

Perc. 1 *f* *mf* *sf*

Perc. 2 *sf*

B. Dr. *mf* *sf*

Pno. *f* *sf*

Vln. I *f* *sf*

Vln. II *f* *sf*

Vla. *f* *sf*

Vc. I *f* *sf*

Vc. II *f* *sf*

D.B. *f* *sf*

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 includes parts for 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 music begins at measure 8. The Flute part features a melodic line with a forte (*f*) dynamic and a triplet of eighth notes. The Timpani part has a trill (*tr*) and a dynamic shift from mezzo-forte (*mf*) to forte (*f*). The Snare Drum and Cymbal parts have specific rhythmic patterns, with the Snare Drum marked *mf*. The Bass Drum part has a forte (*f*) dynamic. The Piano part has a complex texture with a mezzo-forte (*mf*) dynamic and a forte (*f*) section, including triplet figures. The Violin I and II parts have a mezzo-forte (*mf*) dynamic and feature triplet patterns. The Viola part also has a mezzo-forte (*mf*) dynamic and triplet patterns. The Violoncello I and II parts have a mezzo-forte (*mf*) dynamic and triplet patterns. The Double Bass part has a mezzo-forte (*mf*) dynamic and triplet patterns. The score is written in a key signature of one sharp (F#) and a 3/4 time signature.

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 Flute part features a melodic line with a trill and a triplet. The Snare Drum part has a rhythmic pattern of eighth notes. The Piano part starts with a *mf* dynamic and includes a *f* dynamic later. The string parts (Vln. I, Vln. II, Vla., Vc. I, Vc. II, D.B.) play a rhythmic pattern of eighth notes with triplets.

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 Flute part has a melodic line with a trill and a triplet. The Timpani part has a *p* dynamic followed by a *f* dynamic. The Snare Drum part has a rhythmic pattern of eighth notes. The Piano part starts with a *mf* dynamic and includes a *f* dynamic later. The string parts (Vln. I, Vln. II, Vla., Vc. I, Vc. II, D.B.) play a rhythmic pattern of eighth notes with triplets. Dynamics include *mp* and *f*.

This musical score page contains the following instruments and parts:

- Fl.:** Flute, measures 26-30 and 31-35.
- S.D. 1:** Snare Drum 1, measures 26-30 and 31-35.
- Pno.:** Piano, measures 26-30 and 31-35.
- Vln. I:** Violin I, measures 26-30 and 31-35.
- Vln. II:** Violin II, measures 26-30 and 31-35.
- Vla.:** Viola, measures 26-30 and 31-35.
- Vc. I:** Violoncello I, measures 26-30 and 31-35.
- Vc. II:** Violoncello II, measures 26-30 and 31-35.
- D.B.:** Double Bass, measures 26-30 and 31-35.
- Fl.:** Flute, measures 31-35.
- Timp.:** Timpani, measures 31-35.
- S.D. 1:** Snare Drum 1, measures 31-35.
- C.Cym. 2:** Cymbal 2, measures 31-35.
- Pno.:** Piano, measures 31-35.
- Vln. I:** Violin I, measures 31-35.
- Vln. II:** Violin II, measures 31-35.
- Vla.:** Viola, measures 31-35.
- Vc. I:** Violoncello I, measures 31-35.
- Vc. II:** Violoncello II, measures 31-35.
- D.B.:** Double Bass, measures 31-35.

Dynamic markings include *f*, *mf*, and *mp*. The score features numerous triplets and complex rhythmic patterns.

Fl. *mf*

Timp. *mf*

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

This musical score page includes the following instruments and parts:

- Fl.:** Flute part starting at measure 55 with a dynamic of *f*. It features a melodic line with triplets and a fermata.
- Timp.:** Timpani part with a dynamic of *mf*, consisting of a series of rhythmic pulses.
- S.D. 1:** Snare Drum part with a dynamic of *mf*, featuring a triplet of eighth notes and a snare roll.
- C.Cym. 2:** Cymbal part with a dynamic of *f*, marked with a *tr* (trill) and a triplet.
- B. Dr.:** Bass Drum part with a dynamic of *f*, consisting of a series of rhythmic pulses.
- Pno.:** Piano part with dynamics of *mf*, *f*, and *mp*. It includes a complex melodic and harmonic texture with triplets.
- Vln. I:** Violin I part with dynamics of *mf* and *mp*, featuring a melodic line with triplets.
- Vln. II:** Violin II part with dynamics of *mf* and *mp*, featuring a melodic line with triplets.
- Vla.:** Viola part with dynamics of *mf* and *mp*, featuring a melodic line with triplets.
- Vc. I:** Violoncello I part with dynamics of *mf* and *mp*, featuring a melodic line with triplets.
- Vc. II:** Violoncello II part with dynamics of *mf* and *mp*, consisting of a harmonic accompaniment.
- D.B.:** Double Bass part with dynamics of *mf* and *mp*, consisting of a harmonic accompaniment.

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 and trills. 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 pattern of eighth notes with triplets.

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 continues with a melodic line and a trill. The Snare Drum and Bass Drum parts continue with triplets and trills. 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 pattern of eighth notes with triplets.

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.

Fl. *mp* *a tempo* *f*

Timp. *p* *f*

S.D. 1

C.Cym. 2

B. Dr. *f*

Pno. *f*

Vln. I *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. I *mf* *f*

Vc. II *mf* *f*

D.B. *mf* *f*

Vivace ♩=142

84

Vln. I *f*

Vln. II *mf*

Vla. *mf*

Vc. I *f*

Vc. II *mf*

D.B. *mf*

91

Fl. *mp*

Pno. *f*

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 99. The Piano part has a *f* dynamic starting at measure 99. 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. The score ends with a double bar line and repeat signs.

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. The score ends with a double bar line and repeat signs.

106

Fl. *f*

106

Timp. *f*

C.Cym. 2 *f*

106

B. Dr. *f*

106

Pno. *f*

106

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. I *ff*

Vc. II *ff*
arco

D.B. *ff*
arco

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

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*

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl. (Flute):** Features a melodic line with trills and slurs, dynamics ranging from *f* to *p*, and a *rit.* marking. Ends with *Fine*.
- Sh. (Shofar):** Features trills, dynamics *mf* and *f*, and ends with *Fine*.
- C. Dr. (Cymbals):** Features trills, dynamics *mf* and *f*, and ends with *Fine*.
- Cu. (Snare):** Features triplets, dynamics *mf* and *f*, and ends with *Fine*.
- Perc. (Percussion):** Features trills, dynamics *mf* and *f*, and ends with *Fine*.
- B. Dr. (Bass Drum):** Features triplets, dynamics *f* and *mp*, and ends with *Fine*.
- Pno. (Piano):** Features complex chordal textures, dynamics *f* and *p*, and ends with *Fine*.
- Vln. I (Violin I):** Features melodic lines, dynamics *f* and *p*, and ends with *Fine*.
- Vln. II (Violin II):** Features melodic lines, dynamics *f* and *p*, and ends with *Fine*.
- Vla. (Viola):** Features melodic lines, dynamics *f* and *p*, and ends with *Fine*.
- Vc. I (Violoncello I):** Features melodic lines, dynamics *f* and *p*, and ends with *Fine*.
- Vc. II (Violoncello II):** Features melodic lines, dynamics *f* and *p*, and ends with *Fine*.
- D.B. (Double Bass):** Features melodic lines, dynamics *f* and *p*, and ends with *Fine*.

26

Fl.

26

Sh.

26

C. Dr.

26

Cu.

26

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.

42

Fl.

42

Sh.

42

C. Dr.

42

Cu.

Perc.

42

B. Dr.

42

Pno.

42

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

5

50 **D.C. al Fine**

Fl.

50 **D.C. al Fine**

Sh.

50

C. Dr.

50

Cu.

Perc.

50

B. Dr.

D.C. al Fine

Pno.

50 **D.C. al Fine**

Vln. I

50

Vln. II

Vla.

Vc. I

Vc. II

D.B.

IV Movimento: Rondino

LANOTA

opus 10

Wagner Ortiz

Santo André-SP (1999)

Allegro $\text{♩} = 90$

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*

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*

Fl. *f*

Sh. *mp*

Clv. *mp*

Perc. Triangle *mp*

B. Dr. *mp*

Pno. *mf* *f* *mf*

Vln. I *mp* arco

Vln. II *mp* arco

Vla. *mp* arco

Vc. I *mp* arco

Vc. II *mp* arco

D.B. *mp*

43

Fl.

43

Timp.

43

Sh.

mf

f

43

Clv.

mf

f

43

C. Dr.

f

43

Perc.

Prato/Cym.

f

43

B. Dr.

mf

f

43

Pno.

f

43

Vln. I

mf

f

43

Vln. II

mf

f

43

Vla.

mf

f

43

Vc. I

mf

f

43

Vc. II

mf

f

43

D.B.

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*

53

Timp.

53

Clv.

53

C. Dr. *mp*

53

Perc. *mp*

53

B. Dr.

53

Pno. *mf*

53

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. I *fp* Div.

Vc. II *fp*

D.B. *fp*

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*

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.

69

mf

Perc.

69

Prato/Cym.

B. Dr.

69

ff

ff

mf

Pno.

69

ff

f

Vln. I

69

ff

mp

Vln. II

69

ff

mp

Vla.

69

ff

mp

Vc. I

69

ff

mp

Vc. II

69

ff

mp

D.B.

69

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

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* *f* *mp* *f*

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

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

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

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.

mf *ff*

103

Timp.

mp *ff*

103

Sh.

Clv.

103

C. Dr.

p *ff*

103

Perc.

Prato Suspenso/Cym S.

p *ff*

103

B. Dr.

p *ff*

103

Pno.

ff

103

Vln. I

mp *ff*

103

Vln. II

mp *ff*

103

Vla.

mp *ff*

103

Vc. I

mp *ff*

103

Vc. II

mp *ff*

103

D.B.

mp *ff*

122 *f*

122 *mf*

122 *mf*

122 *mf*

122 *mf*

122 *mf*

122 *mf*

122 *mf*

122 *mf*

122 *mf*

122 *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*

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*

164 *tr*

Timp.

164

B. Dr.

164 *f* *f*

Pno.

164 *mf* *mf*

Vln. I

Vln. II

Vla. *mf*

Vc. I *mf*

Vc. II *mf*

D.B. *mf*

174

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

ff

178

Vln. II

ff

f

178

Vla.

ff

f

178

Vc. I

ff

f

178

Vc. II

ff

f

178

D.B.

ff

f

182

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

ff

Detailed description: This system of musical notation covers measures 182 through 186. It includes staves for Shofar, Bass Drum, Violin I, Violin II, Viola, Violoncello I, Violoncello II, and Double Bass. The Violin I part features a complex melodic line with many accidentals. The lower strings (Vc. II and D.B.) play a rhythmic accompaniment of eighth notes. Dynamic markings of *ff* (fortissimo) are 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 system of musical notation covers measures 187 through 191. It includes staves for Timpani, Shofar, Conga Drum, Percussion, Bass Drum, Piano, Violin I, Violin II, Viola, Violoncello I, Violoncello II, and Double Bass. The Timpani part has a melodic line with a dynamic change from *ff* to *mf* in measure 188. The Piano part plays chords in measures 187 and 188. The lower strings (Vc. II and D.B.) play a rhythmic accompaniment of eighth notes. Dynamic markings of *ff* (fortissimo) are present in measures 187, 188, 190, and 191.

193

Timp. *ff*

Sh. 193

Clv. 193

C. Dr. *ff* 193

Perc. 193 *ff* *ff*

B. Dr. 193 *ff* *ff*

Vln. I *ff* *ff* *f* pizz.

Vln. II *ff* *ff* *f* pizz.

Vla. *ff* *ff* *f* pizz.

Vc. I *ff* *ff* *f* pizz.

Vc. II *ff* *ff* *f* pizz.

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

198
Fl. *mf* *ff*

198
Timp.

198
Sh. *mf*

198
Clv. *mf*

198
C. Dr. *mf*

198
Perc.

198
B. Dr. *mf* *f*

198
Vln. I *mf*

198
Vln. II *mf*

198
Vla. *mf*

198
Vc. I *mf*

198
Vc. II *mf*

198
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

arco

arco

arco

arco

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*

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*

227 *p*

227

227

227

227

227

227

227

227

227 *mf*

227 *p*

227 *p*

227 *p*

227 *p*

227 *p*

227 *p*

227 *p*

227 *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

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

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.

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.

sfz *f* *tr*

mf *mf* *sfz*

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* *f* *sfz* *f*

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

Sh.

Clv.

C. Dr.

B. Dr.

Pno. *f* *sfz* *f*

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

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

Vla. *f* *mp* *f*

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

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

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

263

Fl.

263

tr

tr

ff

Timp.

263

Sh.

263

Clv.

263

C. Dr.

263

Perc.

Prato/Cym.

263

B. Dr.

263

Pno.

263

ff

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B.

ff

ff

ff

ff

ff

Fl. *mf* *sf*

Timp. *sf*

Sh.

Clv.

C. Dr. *sf*

Perc.

B. Dr. *sf*

Pno. *mf* *sf*

Vln. I *mf* *sf*

Vln. II *mf* *sf*

Vla. *mf* *sf*

Vc. I *mf* *sf*

Vc. II *mf* *sf*

D.B. *mf* *sf*