



Wagner Ortiz

Arranger, Composer, Interpreter

Brazil, Santo André

About the artist

Was born in Santo André - Brazil, concluded its studies in flute in the ULM (Free University of Music) under orientation of the master Marcos Kiehl, and esthetic composition under orientation of German teacher H.J. Koellreutter, functional and aesthetic harmony of MPB and popular brasilian music with the teacher Marcos Murilo de Almeida Passos, brasilian folk and Maranhense music with teacher Ubiratan Sousa and sings Lyric with Solange Gonçalves. Brotherhood of Choro acted with quinteto of blows of the ULM, as solista of the group, in the Camerata de Choro de Santo Andre and Grupo Brazilian Memory. In duo "Acronon", formed with the pianista Sergio Villafranca, it journeyed folloied for the Koellreutter teacher for some cities of Brazil carrying through a series of workshops and concerts. Low violonist also acted as flautist and specialized in ciphered in the Ricercari set of baroque music. The Cds recorded: "ACRONON" of Koellreutter, launched for the stamp Registers; "Rapaziada Brás" executed by its regional (Laser stamp) and "Witchcraft" BRUXARIA of Ubiratan Sousa (independent). It touched to the side of personages of music as: Luizinho 7 ropes, Armandinho, Carrasqueiras, Joca 7 ropes, Koellreutter, Sergio Burgani, Gro... (more online)

Personal web: <http://homolitteras.blogspot.com/>

About the piece



Title: Tagarela - Bavard [opus 004a]
Composer: Ortiz, Wagner
Licence: Ortiz Wagner © All rights reserved
Publisher: WO-BN 178/02 -299-3
Instrumentation: Piano solo
Style: Jazz
Comment: Brasilian Choro

Wagner Ortiz on [free-scores.com](http://www.free-scores.com)

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

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Tagarela

1

dedicado ao meu pai : Antonio Ortiz

Opus WO 4a

Wagner Ortiz

Piano

1. 2.

To Coda FINE

3

The first system of the musical score consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has three flats, and the time signature is 3/4.

The second system continues the piece and includes two endings. The first ending is marked '1.' and the second ending is marked '2.'. The first ending leads to a section marked 'D.S. al Coda', and the second ending leads to a section marked 'Coda'. The notation includes various rhythmic values and accidentals.

The third system features more complex rhythmic patterns, including several triplet markings (indicated by a '3' over the notes). The treble staff has a more active melodic line, while the bass staff continues with a steady accompaniment.

The fourth system shows further development of the melodic and harmonic themes. The treble staff has a more intricate line with many beamed notes, and the bass staff provides a rich harmonic support with various chordal textures.

The fifth system continues the complex rhythmic and melodic patterns. It features more triplet markings and intricate phrasing in both the treble and bass staves.

The sixth system concludes the piece with two endings. The first ending is marked '1.' and the second ending is marked '2.'. The first ending leads to a section marked 'D.S. al fine'. The notation includes various rhythmic values and accidentals.