

# Um Coração Para Amar

Pe. Zezinho

Arr. G. Francisco Jr.

$\text{♩} = 80$  [A]

Flauta Transversal *mf*

Clarinete *mf*

Clarinete *mf*

Clarinete *mf*

Saxofone Soprano *mf*

Saxofone Alto *mf*

Saxofone Tenor *mf* *mp*

Saxofone Barítono *mf* *mp*

Trompa em F *mf* *mp*

Trompa em F *mf* *mp*

Trompa em F *mf* *mp*

Trompete *mf* *mp*

Trompete *mf* *mp*

Trompete *mf* *mp*

Trombone *mf* *mp*

Trombone *mf* *mp*

Trombone *mf* *mp*

Bombardino *mf* *mp*

Tuba em C *mf* *mp*

Sousafone em B $\flat$  *mf* *mp*

Bateria *mf* *mp*

5 B

Fl. *mp*

Cl. *mp*

Cl. *mp*

Cl. *mp*

Sax. Sop. *mp*

A. Sax *mp*

Sax. Tn. *mp*

Bar. Sax *mp*

Trom. F *mp*

Trom. F *mp*

Trom. F *mp*

Tpt. *mf*

Tpt. *mf*

Tpt. *mf*

Tbn. *mp*

Tbn. *mp*

Tbn. *mp*

Bomb. *mp*

C Tb. *mp*

Ssfm. em B♭ *mp*

Bat. *mp*

[illegible]

4

Fl.

Cl.

Cl.

Cl.

Sax. Sop.

A. Sax

Sax. Tn.

Bar. Sax

Trom. F

Trom. F

Trom. F

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

Bomb.

C Tb.

Ssf. em B♭

Bat.

*mp*

*mp*

*mp*

*mp*

*mp*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mp*

*mp*

*mp*

*mp*

*mf*

*mp*

*mp*

**F** 24

Fl. *mf*

Cl. *mf*

Cl. *mf*

Cl. *mf*

Sax. Sop. *mf*

A. Sax *mf*

Sax. Tn. *mp*

Bar. Sax *mp*

Trom. F *mp*

Trom. F *mp*

Trom. F *mp*

Tpt. *mf*

Tpt. *mf*

Tpt. *mf*

Tbn. *mp*

Tbn. *mp*

Tbn. *mp*

Bomb. *mp*

C Tb. *mf*

Ssfm. em B $\flat$  *mf*

Bat. *mf*

1.

2.  
28

Fl.

Cl.

Cl.

Cl.

Sax. Sop.

A. Sax

Sax. Tn.

Bar. Sax

Trom. F

Trom. F

Trom. F

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

Bomb.

C Tb.

Ssfm. em B $\flat$

Bat.

♩ = 80

**A**

*mf*

6

**B**

*mp*

**C**

11

*mp*

1. 2.

14

**D**

*mp*

**E**

19

*mp*

**F**

24

*mf*

1.

2.

28



## Clarinete 1

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♩ = 80

**A**

*mf*

5

**B**

*mp*

**C**

11

*mp*

**D**

1. 2.

14

*mp*

**E**

19

*mp*

**F**

24

*mf*

1. 2.

27

$\text{♩} = 80$

**A**

*mf*

6

**B**

*mp*

**C**

11

*mp*

**D**

1. 2.

14

*mp*

**E**

19

*mp*

**F**

24

*mf*

1. 2.

27

$\text{♩} = 80$

**A**

*mf*

5

**B**

*mp*

10

**C**

*mp*

13

1. 2.

**D**

16

**E**

*mp*

21

**F**

*mf*

26

1. 2.

$\text{♩} = 80$

**A**

*mf*

4

**B**

*mp*

8

**C**

*mf*

12

**D**

1. 2.

15

**E**

*mp*

21

**F**

*mf*

25

1. 2.

27

♩ = 80

**A**

*mf*

5

**B**

*mp*

**C**

11

*mf*

1.

2.

15

**D**

*mp*

**E**

*mp*

22

**F**

*mf*

1.

2.

27

$\text{♩} = 80$

**A**

*mf* *mp*

4

**B**

7

*mp*

10

**C**

*mf*

13

1. 2. **D**

17

**E** *mp*

20

*mf*

**F**

24

*mp*

1. 2.

27

$\text{♩} = 80$

**A**

*mf* *mp*

4

**B**

7

*mp*

10

**C**

*mf*

14

1. 2. **D**

*mp*

18

**E**

*mf*

22

**F**

*mp*

25

1. 2.

28

$\text{♩} = 80$

**A**

*mf* *mp*

4

**B**

7

*mp*

10

**C**

*mf*

14

1. 2. **D**

*mp*

18

**E**

*mf*

22

**F**

*mp*

26

1. 2.

29



$\text{♩} = 80$

**A**

*mf* *mp*

4

**B**

7

*mp*

10

**C**

*mf*

1. 14 2. **D**

*mp*

18 **E**

*mf*

22 **F**

*mp*

26 1. 2.

29

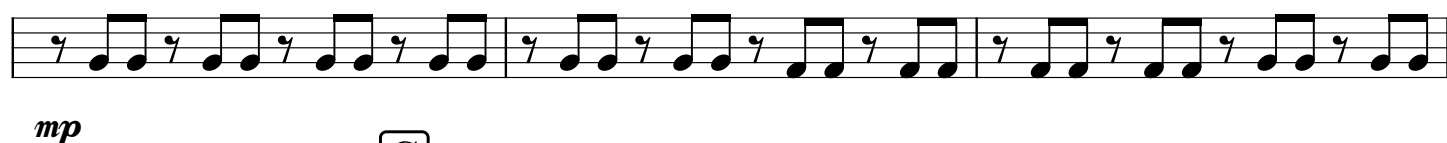
♩ = 80

**A**

4

**B**

7



10

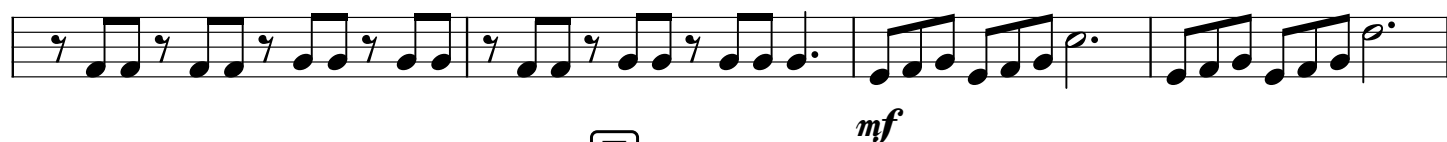
**C**

1. 14

2.

**D**

18

**E**

22

**F**

26

1.

2.



29



## Trompete 1

## Um Coração Para Amar

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Arr. G. Francisco Jr.

♩ = 80

**A**

**B**

**C**

**D**

**E**

**F**

1.

2.

1.

2.

*mf*

*mp*

*mf*

*mp*

*mf*

## Trompete 2

## Um Coração Para Amar

Pe. Zezinho

Arr. G. Francisco Jr.

♩ = 80

**A**

**B**

**C**

**D**

**E**

**F**

1.

2.

1.

2.

*mf*

*mp*

*mf*

*mp*

*mf*

## Trompete 3

## Um Coração Para Amar

Pe. Zezinho

Arr. G. Francisco Jr.

♩ = 80

**A**

**B**

**C**

**D**

**E**

**F**

1.

2.

1.

2.

*mf*

*mp*

*mf*

*mp*

*mf*

## Trombone 1

## Um Coração Para Amar

Pe. Zezinho

Arr. G. Francisco Jr.

♩ = 80

**A**

**B**

*mf* *mp* *mp*

8

**C**

*mp*

12

1.

2.

15

**D**

*mf*

**E**

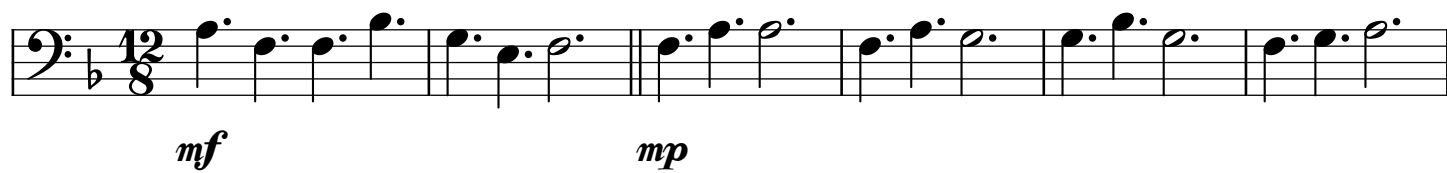
19

**F**

*mp* *mp*

25

1. 2.

$\text{♩} = 80$ **A****B**

7

**C**

12



1.

2.

15

**D****E**

19

**F**

25



1.

2.

$\text{♩} = 80$ **A****B**

7

**C**

12

1.

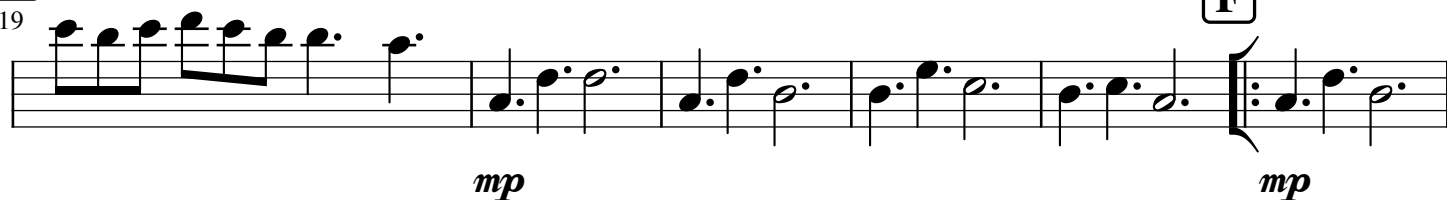


2.

15

**D****E**

19

**F**

25

1.

2.





$\text{♩} = 80$

**A**

*mf* *mp*

4

**B**

*mp*

7

**C**

*mf*

10

1. 14 2. **D**

*mf*

17 **E**

20

*mf*

**F**

*mp*

24

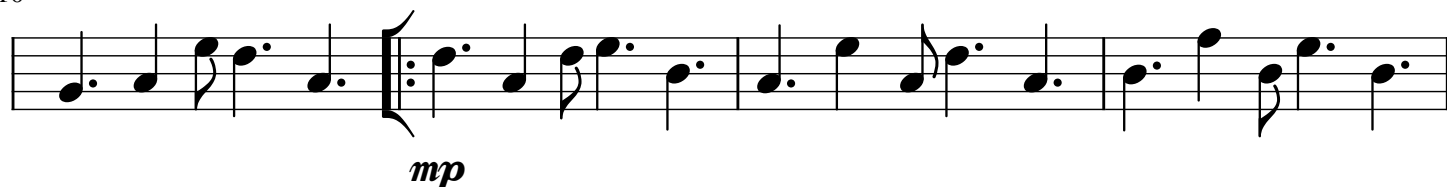
1. 27 2.

$\text{♩} = 80$ **A****B**

5

**C**

10



1.

2.

**D**

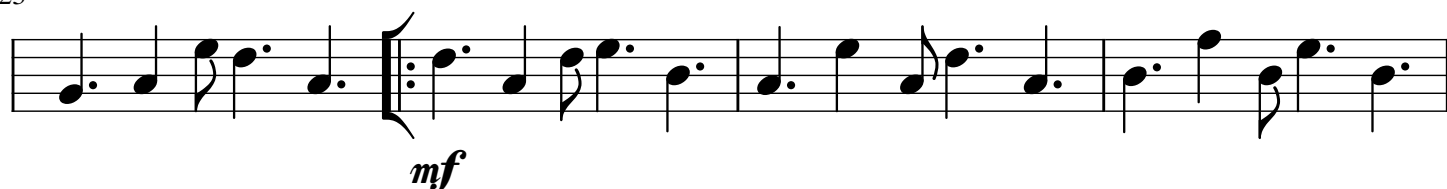
14

**E**

18

**F**

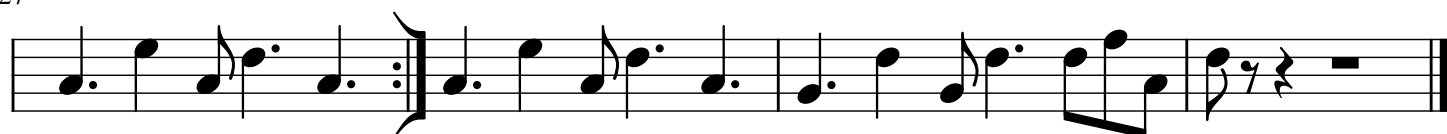
23



1.

2.

27

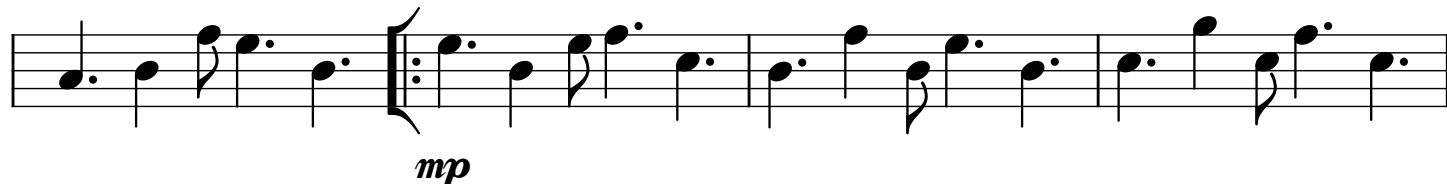


$\text{♩} = 80$ **A****B**

5

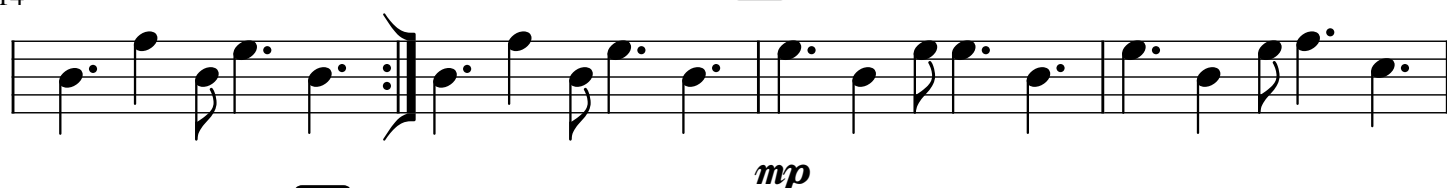
**C**

10



1. 14

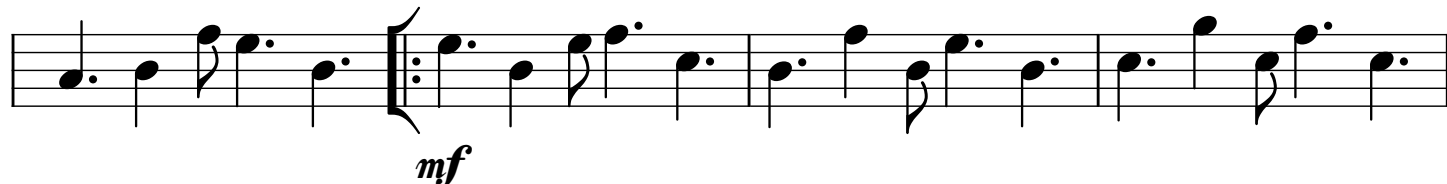
2.

**D****E**

18

**F**

23



1. 27

2.



$\text{♩} = 80$ **A**

Section A consists of four measures. The first measure contains a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. The melody is written on a single staff with eighth notes and rests. The bass line is written on a single staff with eighth notes and rests. The first measure is marked with a dynamic of *mf*. The second measure contains a repeat sign. The third and fourth measures contain repeat signs.

**B**

7

Section B consists of four measures. The first measure contains a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. The melody is written on a single staff with eighth notes and rests. The bass line is written on a single staff with eighth notes and rests. The first measure is marked with a dynamic of *mf*. The second measure contains a repeat sign. The third and fourth measures contain repeat signs.

**C****D**

1. 2.

14

Section D consists of four measures. The first measure contains a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. The melody is written on a single staff with eighth notes and rests. The bass line is written on a single staff with eighth notes and rests. The first measure is marked with a dynamic of *mf*. The second measure contains a repeat sign. The third and fourth measures contain repeat signs.

**E**

20

Section E consists of four measures. The first measure contains a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. The melody is written on a single staff with eighth notes and rests. The bass line is written on a single staff with eighth notes and rests. The first measure is marked with a dynamic of *mf*. The second measure contains a repeat sign. The third and fourth measures contain repeat signs.

**F**

1. 2.

27

Section F consists of four measures. The first measure contains a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. The melody is written on a single staff with eighth notes and rests. The bass line is written on a single staff with eighth notes and rests. The first measure is marked with a dynamic of *mf*. The second measure contains a repeat sign. The third and fourth measures contain repeat signs.