

Forrozando com o MasTruZ

Score

Na Ponta do Pé - Seis Cordas - Meio Dia
(Luiz Fidélis)

Readaptação de Jorge Nobre

Arr.: Maspole Cidade

♩ = 120

A

Flauta *f* *mf*

Clarinete Bb 1 *f* *mf*

Clarinete Bb 2 *f* *mf*

Clarinete Bb 3 *f* *mf*

Sax Alto Es 1 *f* *mf*

Sax Alto Es 2 *f* *mf*

Sax Tenor Bb 1 *f* *mf*

Sax Tenor Bb 2 *f* *mf*

Sax Baritone Eb *f* *mf*

Trompete Bb 1 *mf* *mf*

Trompete Bb 2 *mf* *mf*

Trompete Bb 3 *mf* *mf*

Horn in E 1 *mf*

Horn in E 2 *mf*

Horn in E 3 *mf*

Trombone 1 *mf* *f*

Trombone 2 *mf* *f*

Trombone 3 *mf* *f*

Bombardino C *f*

Tuba Bb *f*

Bateria *f*

Fl.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

D. S.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute)
- B> Cl. 1 (B-flat Clarinet 1)
- B> Cl. 2 (B-flat Clarinet 2)
- B> Cl. 3 (B-flat Clarinet 3)
- A. Sx. 1 (Alto Saxophone 1)
- A. Sx. 2 (Alto Saxophone 2)
- T. Sx. 1 (Tenor Saxophone 1)
- T. Sx. 2 (Tenor Saxophone 2)
- B. Sx. (Baritone Saxophone)
- B> Tpt. 1 (B-flat Trumpet 1)
- B> Tpt. 2 (B-flat Trumpet 2)
- B> Tpt. 3 (B-flat Trumpet 3)
- Hn. 1 (Horn 1)
- Hn. 2 (Horn 2)
- Hn. 3 (Horn 3)
- Tbn. 1 (Trombone 1)
- Tbn. 2 (Trombone 2)
- Tbn. 3 (Trombone 3)
- Euph. (Euphonium)
- Tuba
- D. S. (Double Bass)

The score begins at measure 22. The key signature is one sharp (F#), and the time signature is 4/4. The instrumentation includes woodwinds, brass, and double bass. The double bass part (D. S.) consists of a steady eighth-note pattern throughout the page.

Musical score for 'Forrozando com o MasTruZ', page 4. The score is for a full orchestra and includes parts for Flute (Fl.), Clarinets (B♭ Cl. 1, 2, 3), Saxophones (A. Sx. 1, 2, T. Sx. 1, 2), Bass Saxophone (B. Sx.), Trumpets (B♭ Tpt. 1, 2, 3), Horns (Hn. 1, 2, 3), Trombones (Tbn. 1, 2, 3), Euphonium (Euph.), Tuba, and Double Bass (D. S.). The score is in 2/4 time and features a key signature of one sharp (F#). The music is marked with a forte (*f*) dynamic. The score is divided into two systems, with the first system ending at measure 32 and the second system starting at measure 33. The double bass part (D. S.) is marked with a double bar line and a slash, indicating it is not to be played.

44

1. 2.

B

S

Fl.

B^b Cl. 1

B^b Cl. 2

B^b Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B^b Tpt. 1

B^b Tpt. 2

B^b Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

44

D. S.

53

Fl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

53

D. S.

The musical score is for a brass and woodwind ensemble. It features 17 staves. The woodwinds include Flute (Fl.), three Clarinets in B♭ (B♭ Cl. 1, 2, 3), two Saxophones in A (A. Sx. 1, 2), two Saxophones in Tenor (T. Sx. 1, 2), and Bass Saxophone (B. Sx.). The brass section includes three Trumpets in B♭ (B♭ Tpt. 1, 2, 3), three Horns (Hn. 1, 2, 3), three Trombones (Tbn. 1, 2, 3), Euphonium (Euph.), and Tuba. The Double Bass (D. S.) is indicated by a double bar line with a slash. The score is in 2/4 time and the key signature has three sharps (F#, C#, G#). The first system (measures 53-62) shows the woodwinds playing a melodic line with eighth-note patterns, while the brass section provides harmonic support with various rhythmic patterns. Red markings above the woodwind staves indicate specific phrasing or articulation. The second system (measures 63-72) continues the melodic development, with the brass section playing a more active role.

To Coda

The musical score is arranged for a large ensemble. It begins at measure 63. The instruments and their parts are as follows:

- Fl. (Flute):** Melodic line with slurs and ties.
- B> Cl. 1, 2, 3 (Bass Clarinets):** Similar melodic lines to the flute, often in octaves.
- A. Sx. 1, 2 (Alto Saxophones):** Melodic lines with eighth-note patterns.
- T. Sx. 1, 2 (Tenor Saxophones):** Melodic lines with eighth-note patterns.
- B. Sx. (Baritone Saxophone):** Melodic line with eighth-note patterns.
- B> Tpt. 1, 2, 3 (Bass Trumpets):** Harmonic accompaniment with slurs and ties.
- Hn. 1, 2, 3 (Horns):** Harmonic accompaniment with slurs and ties.
- Tbn. 1, 2, 3 (Trombones):** Harmonic accompaniment with slurs and ties.
- Euph. (Euphonium):** Harmonic accompaniment with slurs and ties.
- Tuba:** Harmonic accompaniment with slurs and ties.
- D. S. (Double Bass):** Rhythmic accompaniment with slurs and ties.

The score includes various musical notations such as slurs, ties, and dynamic markings. A red double bar line is present at the end of the score, indicating the end of the piece.

74

Fl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

74

D. S.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute)
- B> Cl. 1 (B-flat Clarinet 1)
- B> Cl. 2 (B-flat Clarinet 2)
- B> Cl. 3 (B-flat Clarinet 3)
- A. Sx. 1 (Alto Saxophone 1)
- A. Sx. 2 (Alto Saxophone 2)
- T. Sx. 1 (Tenor Saxophone 1)
- T. Sx. 2 (Tenor Saxophone 2)
- B. Sx. (Baritone Saxophone)
- B> Tpt. 1 (B-flat Trumpet 1)
- B> Tpt. 2 (B-flat Trumpet 2)
- B> Tpt. 3 (B-flat Trumpet 3)
- Hn. 1 (Horn 1)
- Hn. 2 (Horn 2)
- Hn. 3 (Horn 3)
- Tbn. 1 (Trombone 1)
- Tbn. 2 (Trombone 2)
- Tbn. 3 (Trombone 3)
- Euph. (Euphonium)
- Tuba
- D. S. (Double Bass)

The score begins at measure 84. The key signature is three sharps (F#, C#, G#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The brass and woodwind sections have several measures of rests, indicated by a double slash (/). The double bass part (D. S.) consists of a steady eighth-note pattern.

This musical score is for the piece "Forrozando com o MasTruZ". It is arranged for a large ensemble. The score is divided into two systems, each starting at measure 94. The instruments are listed on the left side of the page: Flute (Fl.), Clarinets in Bb (Bb Cl. 1, 2, 3), Saxophones in A (A. Sx. 1, 2), Trumpets in Bb (Bb Tpt. 1, 2, 3), Horns in F (Hn. 1, 2, 3), Trombones in Bb (Tbn. 1, 2, 3), Euphonium (Euph.), Tuba, and Double Bass (D. S.). The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The score includes various musical notations such as rests, notes, stems, and beams. There are some red markings on the score, possibly indicating corrections or specific performance instructions.

104

Fl.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

D. S.

104

D.S. al Coda

♩ = 90

C

Solo 1º Sax Alto

The musical score is divided into two sections by a double bar line at measure 114. The first section contains measures 114 through 117, with first and second endings marked above the flute staff. The second section, labeled 'D.S. al Coda', begins at measure 115 and continues to measure 117. The tempo is marked as quarter note = 90. A 'Solo 1º Sax Alto' part is indicated for the first saxophone in the second section. The score includes parts for Flute (Fl.), Clarinets in Bb (B♭ Cl. 1, 2, 3), Saxophones in Bb (A. Sax. 1, 2; T. Sax. 1, 2), Bass Saxophone (B. Sax.), Trumpets in Bb (B♭ Tpt. 1, 2, 3), Horns in Bb (Hn. 1, 2, 3), Trombones in Bb (Tbn. 1, 2, 3), Euphonium (Euph.), Tuba, and Double Bass (D. S.).

♩ = 120
Percussão

123

Fl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

D. S.

This musical score is for the piece "Forrozando com o MasTruZ". It is a full orchestration for a band, starting at measure 130. The score is written for the following instruments:

- Fl. (Flute)
- B> Cl. 1, B> Cl. 2, B> Cl. 3 (B-flat Clarinets)
- A. Sx. 1, A. Sx. 2 (Alto Saxophones)
- T. Sx. 1, T. Sx. 2 (Tenor Saxophones)
- B. Sx. (Baritone Saxophone)
- B> Tpt. 1, B> Tpt. 2, B> Tpt. 3 (B-flat Trumpets)
- Hn. 1, Hn. 2, Hn. 3 (Horns)
- Tbn. 1, Tbn. 2, Tbn. 3 (Trombones)
- Euph. (Euphonium)
- Tuba
- D. S. (Double Bass)

The score is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The key signature is one sharp (F#). The double bass part (D. S.) is marked with a double bar line and a slash, indicating it is not to be played in this section. The score includes dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs. The piece concludes at measure 136.

136

Fl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

D. S.

136

This musical score page contains measures 142 through 146 for a large ensemble. The instruments are arranged as follows from top to bottom: Flute (Fl.), Clarinets in Bb (Cl. 1, 2, 3), Saxophones in A (Sx. 1, 2), Saxophones in Tenor (T. Sx. 1, 2), Baritone Saxophone (B. Sx.), Trumpets in Bb (Tpt. 1, 2, 3), Horns in F (Hn. 1, 2, 3), Trombones in Bb (Tbn. 1, 2, 3), Euphonium (Euph.), Tuba, and Double Bass (D. S.). The score is written in 4/4 time with a key signature of one sharp (F#). Measures 142-145 feature sustained notes for the woodwinds and saxophones, while the brass instruments play rhythmic patterns. Measure 146 shows a change in the woodwind and saxophone parts, with some instruments playing sixteenth-note patterns. The double bass part consists of a simple rhythmic pattern of eighth notes.

147

Fl.

B^b Cl. 1

B^b Cl. 2

B^b Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B^b Tpt. 1

B^b Tpt. 2

B^b Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

147

D. S.

158

Fl.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

158

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

158

D. S.

This musical score is for the piece "Forrozando com o MasTruZ". It is a full orchestration for a band, starting at measure 164. The score is written for the following instruments:

- Fl. (Flute)
- B> Cl. 1 (B-flat Clarinet 1)
- B> Cl. 2 (B-flat Clarinet 2)
- B> Cl. 3 (B-flat Clarinet 3)
- A. Sx. 1 (Alto Saxophone 1)
- A. Sx. 2 (Alto Saxophone 2)
- T. Sx. 1 (Tenor Saxophone 1)
- T. Sx. 2 (Tenor Saxophone 2)
- B. Sx. (Baritone Saxophone)
- B> Tpt. 1 (B-flat Trumpet 1)
- B> Tpt. 2 (B-flat Trumpet 2)
- B> Tpt. 3 (B-flat Trumpet 3)
- Hn. 1 (Horn 1)
- Hn. 2 (Horn 2)
- Hn. 3 (Horn 3)
- Tbn. 1 (Trombone 1)
- Tbn. 2 (Trombone 2)
- Tbn. 3 (Trombone 3)
- Euph. (Euphonium)
- Tuba
- D. S. (Double Bass)

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The double bass part (D. S.) is marked with a double bar line and a slash, indicating it is to be played as a drum set.

171

Fl.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

171

D. S.

This musical score is for the piece "Forrozando com o MasTruZ". It is a multi-staff score for a large ensemble. The instruments included are:

- Flute (Fl.)
- Clarinet 1 (B♭ Cl. 1)
- Clarinet 2 (B♭ Cl. 2)
- Clarinet 3 (B♭ Cl. 3)
- Saxophone 1 (A. Sx. 1)
- Saxophone 2 (A. Sx. 2)
- Tenor Saxophone 1 (T. Sx. 1)
- Tenor Saxophone 2 (T. Sx. 2)
- Bass Saxophone (B. Sx.)
- Trumpet 1 (B♭ Tpt. 1)
- Trumpet 2 (B♭ Tpt. 2)
- Trumpet 3 (B♭ Tpt. 3)
- Horn 1 (Hn. 1)
- Horn 2 (Hn. 2)
- Horn 3 (Hn. 3)
- Trombone 1 (Tbn. 1)
- Trombone 2 (Tbn. 2)
- Trombone 3 (Tbn. 3)
- Euphonium (Euph.)
- Tuba
- Double Bass (D. S.)

The score is written in 4/4 time and features a key signature of one sharp (F#). It begins at measure 179. The music is characterized by a strong rhythmic drive, with many instruments playing eighth and sixteenth notes. There are several instances of red markings, including slanted lines and curved lines, which likely indicate specific performance techniques or editing. The Double Bass part at the bottom is mostly marked with a slash, indicating it is to be played ad libitum.

Forrozando com o MasTruZ

Na Ponta do Pé - Seis Cordas - Meio Dia
(Luiz Fidélis)

Readaptação de Jorge Nobre
Arr.: Maspole Cidade

♩ = 120

A

f

9

mf *f*

20

30

41

1. 2.

B

f *mf*

50

60 **To Coda**

73

84

93

102

tr *fz*

111 

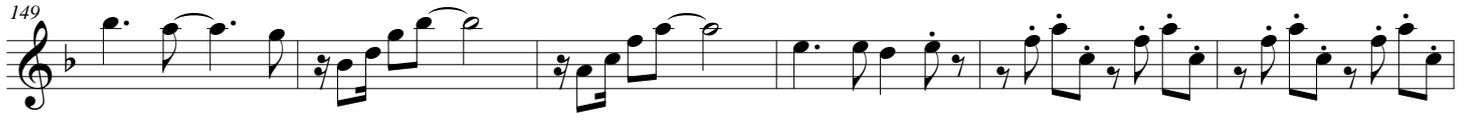
119 **D.S. al Coda**  $\text{♩} = 90$ **Solo 1° Sax Alto**  

124 $\text{♩} = 120$ **Percussão** 

131 

137 

144 

149 

155 

160 

166 

171 

178 

Clarinete B \flat 1

Forrozando com o MasTruZ

Na Ponta do Pé - Seis Cordas - Meio Dia
(Luiz Fidélis)

Readaptação de Jorge Nobre
Arr.: Maspole Cidade

$\text{♩} = 120$

A

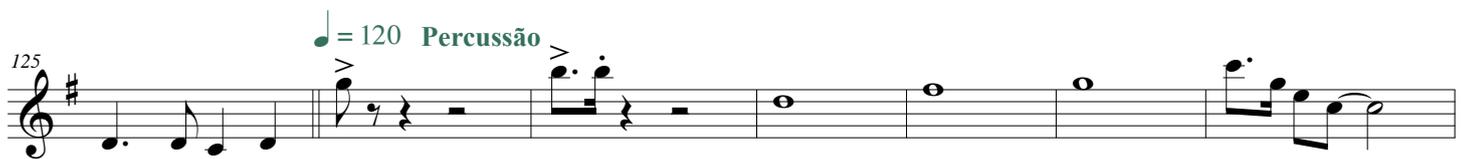
The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *f* and a section marker 'A'. The second staff starts at measure 10 with a dynamic marking of *mf* and ends with *f*. The third staff starts at measure 20. The fourth staff starts at measure 30. The fifth staff starts at measure 41, includes first and second endings, a dynamic marking of *f*, a section marker 'B', and a dynamic marking of *mf*. The sixth staff starts at measure 50. The seventh staff starts at measure 59 and is labeled 'To Coda'. The eighth staff starts at measure 71. The ninth staff starts at measure 82. The tenth staff starts at measure 91. The final staff starts at measure 101 and includes a dynamic marking of *f* and a red wavy line indicating a flourish.

2 Clarinete B \flat 1

Forrozando com o MasTruZ

111 

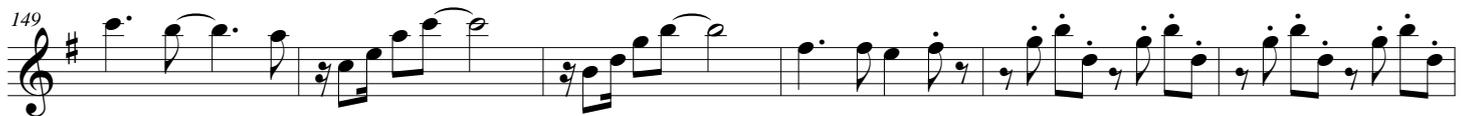
119 **D.S. al Coda**  **Solo 1 $^\circ$ Sax Alto**  $\text{♩} = 90$ 

125 $\text{♩} = 120$ **Percussão** 

132 

137 

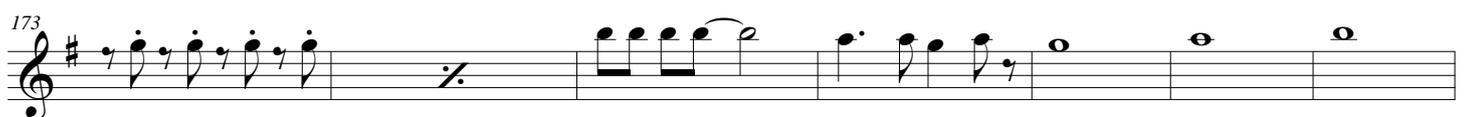
143 

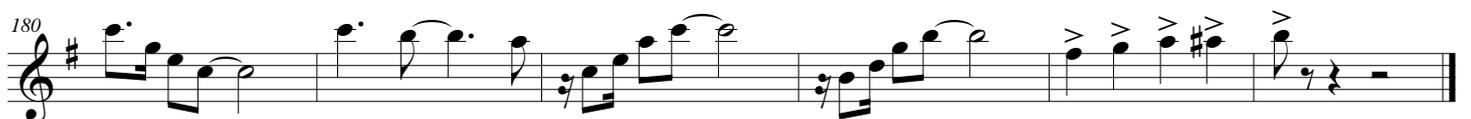
149 

155 

161 

167 

173 

180 

Forrozando com o MasTruZ

Clarinete B \flat 2

Na Ponta do Pé - Seis Cordas - Meio Dia
(Luiz Fidélis)

Readaptação de Jorge Nobre
Arr.: Maspole Cidade

$\text{♩} = 120$

A

1-9 *f*

10-20 *mf* *f*

21-31

32-42

43-50 *f* *mf* B

51-60

61-71 *To Coda*

72-82

83-91

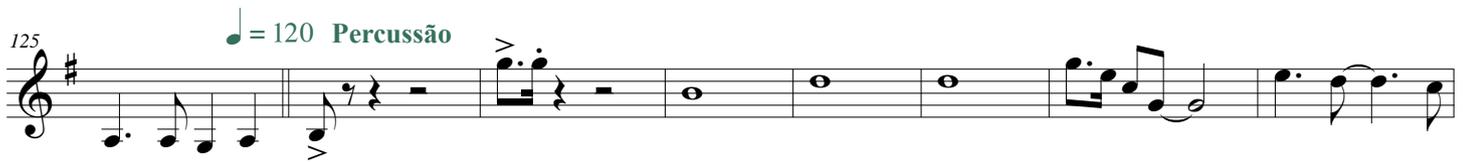
92-101

102-110 *tr*

Clarinete B \flat 2

111 

119 **D.S. al Coda**  $\text{♩} = 90$ Solo 1º Sax Alto  

125 $\text{♩} = 120$ Percussão 

133 

139 

146 

151 

157 

163 

169 

177 

Forrozando com o MasTruZ

Clarinete B \flat 3

Na Ponta do Pé - Seis Cordas - Meio Dia
(Luiz Fidélis)

Readaptação de Jorge Nobre
Arr.: Maspole Cidade

$\text{♩} = 120$

A

f

mf *f*

f *mf* B

To Coda

tr

111

119 **D.S. al Coda** $\text{♩} = 90$ C Solo 1 $^\circ$ Sax Alto

125 $\text{♩} = 120$ Percussão

132

138

146

151

156

162

168

173

180

Forrozando com o MasTruZ

Bass Clarinet

Na Ponta do Pé - Seis Cordas - Meio Dia
(Luiz Fidélis)

Readaptação de Jorge Nobre
Arr.: Maspole Cidade

$\text{♩} = 120$

A

The musical score is written for Bass Clarinet in 2/4 time with a key signature of one sharp (F#). It begins with a tempo marking of 120 beats per minute. The score is divided into sections A and B. Section A starts at measure 9 and ends at measure 45. Section B starts at measure 46 and ends at measure 105. The score includes first and second endings at measures 36-45 and 46-53. A section labeled 'To Coda' begins at measure 63. The piece concludes with a double bar line at measure 105.

2 Bass Clarinet

Forrozando com o MasTruZ

113

1. 2.

♩ = 90

119 D.S. al Coda Solo 1º Sax Alto C 4 ♩ = 120 Percussão

129

134

139

143

147

152

157

162

167

172

176

180

Sax Alto E \flat 1

Forrozando com o MasTruZ

Na Ponta do Pé - Seis Cordas - Meio Dia
(Luiz Fidélis)

Readaptação de Jorge Nobre

Arr.: Maspole Cidade

$\text{♩} = 120$ A

f

10 *mf* *f*

21

30

41 B *f* *mf*

50

58 **To Coda**

69

79

87

97

2 Sax Alto E \flat 1

Forrozando com o MasTruZ

107

116 1. 2. **D.S. al Coda** $\text{♩} = 90$ Solo 1º Sax Alto

122 **C** $\text{♩} = 120$ Percussão

128

135

141

146

150

157

164

171

179

Sax Alto E \flat 2

Forrozando com o MasTruZ

Na Ponta do Pé - Seis Cordas - Meio Dia
(Luiz Fidélis)

Readaptação de Jorge Nobre
Arr.: Maspole Cidade

$\text{♩} = 120$

A

The musical score is written for Sax Alto E \flat 2 in 2/4 time, with a tempo of 120 beats per minute. The key signature has two sharps (F# and C#). The score is divided into measures 1-9, 10-20, 21-30, 31-40, 41-50, 51-59, 60-68, 69-78, 79-87, 88-97, and 98-106. It includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte), as well as articulation like accents and slurs. Section markers 'A' and 'B' are placed above the staff. A 'To Coda' instruction is located above measure 59. The score concludes with repeat signs in the final measures.

2 Sax Alto E \flat 2

Forrozando com o MasTruZ

107

116 1. 2. **D.S. al Coda** $\text{♩} = 90$ Solo 1º Sax Alto

122 **C** $\text{♩} = 120$ Percussão

128

134

139 3

144

148

155

164

173

180

Sax Tenor B \flat 1 Forrozando com o MasTruZ

Na Ponta do Pé - Seis Cordas - Meio Dia
(Luiz Fidélis)

Readaptação de Jorge Nobre
Arr.: Maspole Cidade

$\text{♩} = 120$ A

f

9 *mf* *f*

19

29

40 *f* B ♩

51

62 **To Coda**

71

79

87

97

2 Sax Tenor B \flat 1

Forrozando com o MasTruZ

108 1. 2.

119 **D.S. al Coda** C Solo 1º Sax Alto C 4 Percussão = 90 = 120

128

134

139 3

144

148

153

162

168

174

180

Forrozando com o MasTruZ

Sax Tenor B \flat 2

Na Ponta do Pé - Seis Cordas - Meio Dia
(Luiz Fidélis)

Readaptação de Jorge Nobre

Arr.: Maspole Cidade

$\text{♩} = 120$

A

Sax Tenor B \flat 2

D.S. al Coda

$\text{♩} = 90$
 Solo 1 $^\circ$ Sax Alto

113

C $\text{♩} = 120$
 Percussão

131

137

143

147

151

159

164

170

176

181

Forrozando com o MasTruZ

Sax Barítono E \flat

Na Ponta do Pé - Seis Cordas - Meio Dia
(Luiz Fidélis)

Readaptação de Jorge Nobre
Arr.: Maspole Cidade

$\text{♩} = 120$

A

Measures 1-10 of the score. Measure 1 starts with a forte (*f*) dynamic. Measure 9 contains a first ending bracket. Measure 10 ends with a double bar line and a repeat sign.

Measures 11-20 of the score.

Measures 21-28 of the score.

Measures 29-37 of the score. Measure 37 contains a first ending bracket with two endings.

Measures 38-46 of the score. Measure 46 contains a second ending bracket. A blue section marker 'B' and a blue repeat sign are placed above measure 47.

Measures 47-55 of the score.

Measures 56-63 of the score. Measure 63 contains the text 'To Coda' above the staff.

Measures 64-73 of the score.

Measures 74-81 of the score.

Measures 82-89 of the score.

Measures 90-98 of the score. Measure 98 contains a first ending bracket.

Measures 99-106 of the score.

Measures 107-114 of the score.

2 Sax Barítono E \flat

Forrozando com o MasTruZ

115 1. 2. **D.S. al Coda** $\text{♩} = 90$ Solo 1^o Sax Alto

122 **C** $\text{♩} = 120$ Percussão

130

135

140

145

150

155

160

165

170

175

180

Forrozando com o MasTruZ

Trompete B \flat 1

Na Ponta do Pé - Seis Cordas - Meio Dia
(Luiz Fidélis)

Readaptação de Jorge Nobre

Arr.: Maspole Cidade

$\text{♩} = 120$ A

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of ten staves of music. The first staff (measures 1-10) begins with a dynamic marking of *mf* and a first ending bracket labeled 'A'. The second staff (measures 11-19) continues with a dynamic marking of *mp*. The third staff (measures 20-29) and fourth staff (measures 30-41) continue the melody. The fifth staff (measures 42-50) features a first ending bracket labeled 'B' and a dynamic marking of *f*. The sixth staff (measures 51-59) includes a section labeled 'To Coda'. The seventh staff (measures 60-69) and eighth staff (measures 70-77) continue the piece. The ninth staff (measures 78-87) contains a triplet of eighth notes and a dynamic marking of *f*. The tenth staff (measures 88-99) concludes with a triplet of eighth notes and a dynamic marking of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Trompete B \flat 1

D.S. al Coda

111

1. 2.

121 Solo 1º Sax Alto C $\text{♩} = 90$

130 $\text{♩} = 120$ Percussão

135

142

147

152

157

163

168

174

180

Forrozando com o MasTruZ

Trompete B \flat 2

Na Ponta do Pé - Seis Cordas - Meio Dia
(Luiz Fidélis)

Readaptação de Jorge Nobre

Arr.: Maspole Cidade

$\text{♩} = 120$ **A**

11 *mf* *mf*

20

30

42 1. 2. **B** *f*

51

60 **To Coda**

70

78

88 3 2

102 3

2 Trompete B \flat 2

Forrozando com o MasTruZ

D.S. al Coda

$\text{♩} = 90$
Solo 1 $^\circ$ Sax Alto

113

122 **C** $\text{♩} = 120$ Percussão

131

137

143

148

154

159

165

170

175

181

Forrozando com o MasTruZ

Trompete B \flat 3

Na Ponta do Pé - Seis Cordas - Meio Dia
(Luiz Fidélis)

Readaptação de Jorge Nobre

Arr.: Maspole Cidade

$\text{♩} = 120$ **A**

11 *mf* *mf*

20 *mp*

30 *f*

42 1. 2. **B** *f*

51 *f*

60 **To Coda**

69 *f*

77 *f*

87 *f*

100 *f*

2 Trompete B \flat 3

Forrozando com o MasTruZ

111 1. 2. **D.S. al Coda**

121 $\text{♩} = 90$ **Solo 1º Sax Alto** C $\text{♩} = 120$ **Percussão**

130

135

142

147

152

157

163

168

174

180

Trompa in F 1 Forrozando com o MasTruZ

Na Ponta do Pé - Seis Cordas - Meio Dia
(Luiz Fidélis)

Readaptação de Jorge Nobre

Arr.: Maspole Cidade

♩ = 120

A

mf

10

20

30

40

48

58 **To Coda**

69

80

90

99

2 Trompa in F 1

Forrozando com o MasTruZ

108

Musical staff for Trompa in F 1, measures 108-115. The staff contains a series of rests followed by a melodic phrase in measures 114-115.

116

1. 2.

D.S. al Coda

$\text{♩} = 90$

Solo 1° Sax Alto

Musical staff for Trompa in F 1, measures 116-121. It features two first endings (1. and 2.) and a section for Solo 1° Sax Alto starting at measure 119.

C

122

$\text{♩} = 120$ Percussão

4

Musical staff for Percussão, measures 122-131. It starts with a 4-measure rest and then contains a rhythmic pattern of eighth notes.

132

Musical staff for Trompa in F 1, measures 132-137. It contains a melodic line with accents.

138

Musical staff for Trompa in F 1, measures 138-144. It contains a rhythmic pattern of eighth notes.

145

Musical staff for Trompa in F 1, measures 145-149. It contains a rhythmic pattern of eighth notes.

150

Musical staff for Trompa in F 1, measures 150-155. It contains a melodic line with accents.

156

Musical staff for Trompa in F 1, measures 156-162. It contains a rhythmic pattern of eighth notes.

163

Musical staff for Trompa in F 1, measures 163-169. It contains a rhythmic pattern of eighth notes.

170

Musical staff for Trompa in F 1, measures 170-175. It contains a rhythmic pattern of eighth notes.

176

Musical staff for Trompa in F 1, measures 176-180. It contains a rhythmic pattern of eighth notes.

181

Musical staff for Trompa in F 1, measures 181-188. It contains a melodic line with accents.

Trompa in F 2 Forrozando com o MasTruZ

Na Ponta do Pé - Seis Cordas - Meio Dia
(Luiz Fidélis)

Readaptação de Jorge Nobre
Arr.: Maspole Cidade

♩ = 120

A

mf

9

18

28

36

46

55

64

73

82

91

100

To Coda

1.

2.

B

S

>

2 Trompa in F 2

Forrozando com o MasTruZ

709 1.

118 2. **D.S. al Coda** $\text{♩} = 90$ Solo 1º Sax Alto $\text{♩} = 120$ Percussão

128

132

138

146

151

155

161

167

173

177

182

Forrozando com o MasTruZ

Trompa in F 3

Na Ponta do Pé - Seis Cordas - Meio Dia
(Luiz Fidélis)

Readaptação de Jorge Nobre
Arr.: Maspole Cidade

♩ = 120

A

mf

9

18

27

36

45 1. 2.

B

54

63 To Coda

72

81

90

99

2 Trompa in F 3

Forrozando com o MasTruZ

708 1.

117 2. **D.S. al Coda** ♩ = 90 C **Solo 1º Sax Alto** ♩ = 120 **Percussão**

127

133

136

144

149

155

160

165

171

177

181

Horn in E \flat 1 Forrozando com o MasTruZ

Na Ponta do Pé - Seis Cordas - Meio Dia
(Luiz Fidélis)

Readaptação de Jorge Nobre

Arr.: Maspole Cidade

$\text{♩} = 120$

A

mf

10

20

30

40

48

58 **To Coda**

69

80

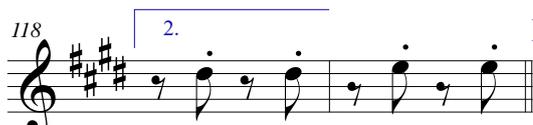
90

100

2 Horn in E \flat 1

Forrozando com o MasTruZ

109 

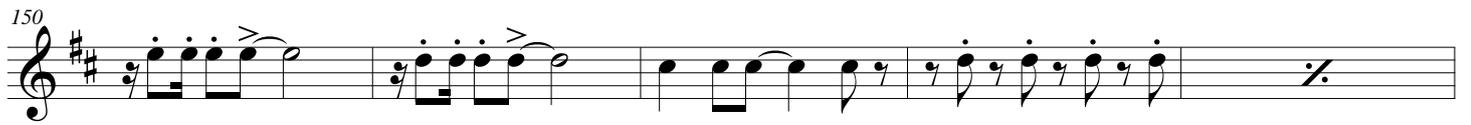
118  **D.S. al Coda**  $\text{♩} = 90$ **Solo 1 $^\circ$ Sax Alto**  

126 $\text{♩} = 120$ **Percussão** 

132 

138 

145 

150 

155 

160 

165 

170 

176 

181 

Horn in E \flat 2 Forrozando com o MasTruZ

Na Ponta do Pé - Seis Cordas - Meio Dia
(Luiz Fidélis)

Readaptação de Jorge Nobre

Arr.: Maspole Cidade

$\text{♩} = 120$

A

mf

9

18

27

36

46

55

64 **To Coda**

74

83

92

101

2 Horn in E \flat 2

Forrozando com o MasTruZ

Horn in E \flat 3 Forrozando com o MasTruZ

Na Ponta do Pé - Seis Cordas - Meio Dia
(Luiz Fidélis)

Readaptação de Jorge Nobre
Arr.: Maspole Cidade

$\text{♩} = 120$

A

mf

9

18

27

36

45

1. 2.

B

54

To Coda

63

72

81

90

99

2 Horn in E \flat 3

Forrozando com o MasTruZ

707

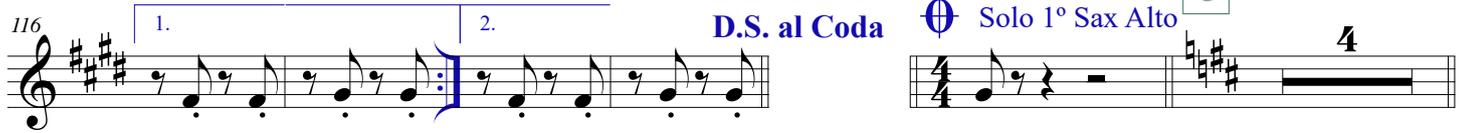


116

1. 2.

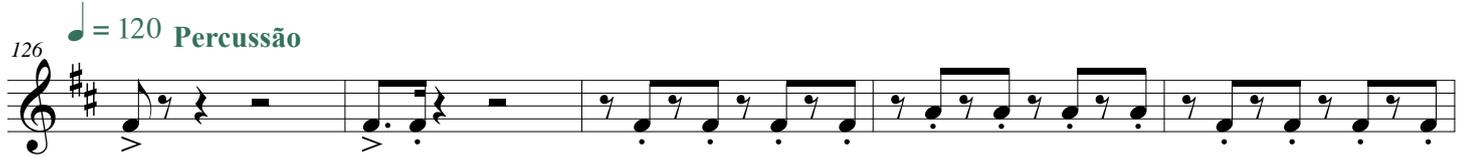
D.S. al Coda

$\text{♩} = 90$ Solo 1 $^\circ$ Sax Alto C



126

$\text{♩} = 120$ Percussão



131



136



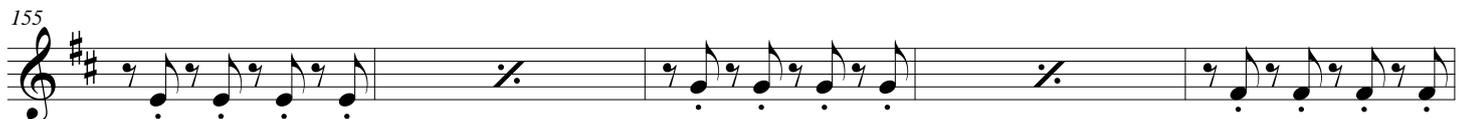
144



149



155



160



165



171



177



181



Trombone 1 Forrozando com o MasTruZ

Na Ponta do Pé - Seis Cordas - Meio Dia
(Luiz Fidélis)

Readaptação de Jorge Nobre

Arr.: Maspole Cidade

♩ = 120 A

10 *mf* *f*

19 *mp*

29 *f*

38 1. 2. B

48 *X*

57 *To Coda*

69

79

89

98 3

2 Trombone 1

Forrozando com o MasTruZ

107

118 **D.S. al Coda** $\text{♩} = 90$ **C** $\text{♩} = 120$ Percussão
Solo 1º Sax Alto 4

128

133

139

145

150

155

161

169

174

180

Trombone 2 Forrozando com o MasTruZ

Na Ponta do Pé - Seis Cordas - Meio Dia
(Luiz Fidélis)

Readaptação de Jorge Nobre
Arr.: Maspole Cidade

♩ = 120 A

10 *mf* *f*

19 *mp*

29 *f*

38 1. 2. B

48 $\text{\textcircled{S}}$

57 *To Coda*

69

80

91

99 3

2 Trombone 2

Forrozando com o MasTruZ

109

119 **D.S. al Coda** $\text{♩} = 90$ **C** $\text{♩} = 120$ **Percussão**
Solo 1º Sax Alto

129

134

143

147

152

157

163

170

175

181

Forrozando com o MasTruZ

Trombone 3

Na Ponta do Pé - Seis Cordas - Meio Dia
(Luiz Fidélis)

Readaptação de Jorge Nobre

Arr.: Maspole Cidade

♩ = 120 A

9 *mf*

17 *f*

28 *mp*

38 *f* 1. 2. B

48 §

57 To Coda

69

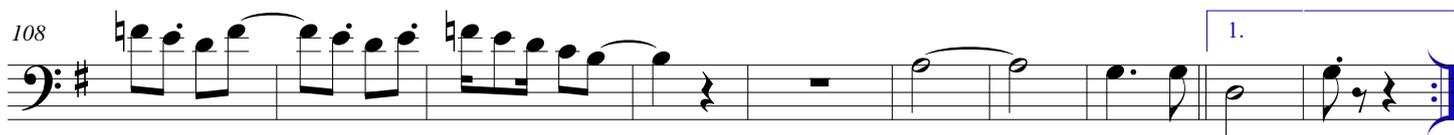
80

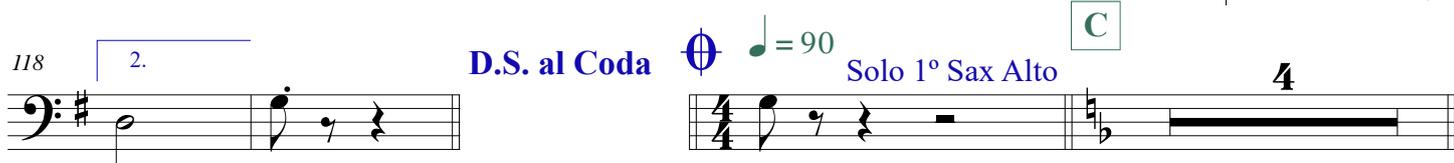
90

99 3

2 Trombone 3

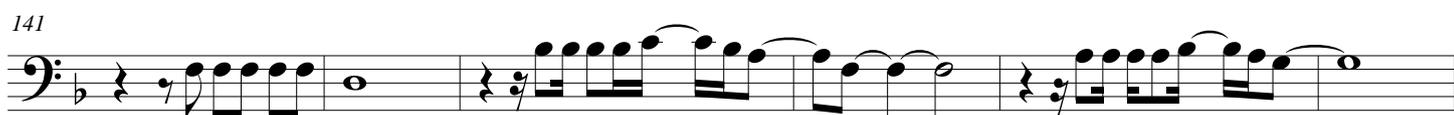
Forrozando com o MasTruZ

108 

118 

126 

132 

141 

147 

152 

157 

163 

170 

175 

181 

Forrozando com o MasTruZ

Bombardino B \flat

Na Ponta do Pé - Seis Cordas - Meio Dia

(Luiz Fidélis)

Readaptação de Jorge Nobre

Arr.: Maspole Cidade

$\text{♩} = 120$

A

Measures 1-8 of the piece. The music is in bass clef, 2/4 time, with a key signature of one sharp (F#). It begins with a repeat sign and a first ending bracket. A dynamic marking of *f* (forte) is present at measure 8.

Measures 9-16. The music continues with various rhythmic patterns and rests.

Measures 17-24. A dynamic marking of *f* is present at the beginning of this section.

Measures 25-33. The music features a mix of eighth and sixteenth notes.

Measures 34-43. This section includes a first ending bracket with two endings and a second ending bracket. A dynamic marking of *f* is present at measure 43.

Measures 44-64. The music continues with a dynamic marking of *f* at measure 44. A section labeled "To Coda" begins at measure 65.

Measures 65-72. The "To Coda" section continues with a series of eighth notes.

Measures 73-80. The music continues with eighth notes and rests.

Measures 81-88. The music continues with eighth notes and rests.

Measures 89-97. The music continues with eighth notes and rests.

Measures 98-100. The piece concludes with a final measure containing a triplet of eighth notes.

2 Bombardino B \flat

Forrozando com o MasTruZ

108

119 **D.S. al Coda** C $\text{♩} = 90$ **Solo 1º Sax Alto** $\text{♩} = 120$ **Percussão** 4

128

134

139

144

149

155

160

168

172

179

Forrozando com o MasTruZ

Bombardino C

Na Ponta do Pé - Seis Cordas - Meio Dia

(Luiz Fidélis)

Readaptação de Jorge Nobre

Arr.: Maspole Cidade

♩ = 120

A

Measures 1-9 of the piece. The music is in bass clef, 2/4 time, and B-flat major. It features a series of eighth and sixteenth notes with slurs and accents. A dynamic marking of *f* (forte) is present. A repeat sign with first and second endings is shown at the end of measure 9.

Measures 10-17. Continuation of the piece with various rhythmic patterns and slurs. A dynamic marking of *f* is present at the end of measure 17.

Measures 18-25. Continuation of the piece with slurs and rests. A dynamic marking of *f* is present at the end of measure 25.

Measures 26-34. Continuation of the piece with slurs and rests.

Measures 35-44. Continuation of the piece with slurs and rests. A dynamic marking of *f* is present at the start of measure 44. A first and second ending bracket is shown over measures 44-45.

Measures 45-65. Continuation of the piece with slurs and rests. A dynamic marking of *f* is present at the start of measure 45. A section marker 'B' with a double bar line and repeat sign is shown at measure 45. A section marker 'To Coda' is shown at measure 66.

Measures 66-73. Continuation of the piece with slurs and rests.

Measures 74-81. Continuation of the piece with slurs and rests.

Measures 82-90. Continuation of the piece with slurs and rests.

Measures 91-99. Continuation of the piece with slurs and rests.

Measures 100-108. Continuation of the piece with slurs and rests. A dynamic marking of *f* is present at the start of measure 100. A section marker '3' is shown at measure 100. A section marker 'Coda' is shown at measure 108.

2 Bombardino C

Forrozando com o MasTruZ

110

119 **D.S. al Coda** $\text{♩} = 90$ **Solo 1° Sax Alto** **C** $\text{♩} = 120$ **Percussão**

128

134

139

144

149

155

160

168

172

179

Tuba B \flat

Forrozando com o MasTruZ

Na Ponta do Pé - Seis Cordas - Meio Dia
(Luiz Fidélis)

Readaptação de Jorge Nobre
Arr.: Maspole Cidade

$\text{♩} = 120$

A

f

10

19

28

37

47

B

56

66

To Coda

76

85

93

101

109

2 Tuba B \flat

Forrozando com o MasTruZ

D.S. al Coda



$\text{♩} = 90$

Solo 1 $^\circ$ Sax Alto

116

1. 2.

122

C $\text{♩} = 120$ Percussão

128

133

138

142

146

151

156

161

165

170

174

179

Tuba E \flat

Forrozando com o MasTruZ

Na Ponta do Pé - Seis Cordas - Meio Dia
(Luiz Fidélis)

Readaptação de Jorge Nobre

Arr.: Maspole Cidade

$\text{♩} = 120$

A

Measures 1-18 of the score. Measure 1 starts with a dynamic marking of *f*. Measure 18 ends with a repeat sign and first/second endings.

Measures 19-27 of the score.

Measures 28-36 of the score.

Measures 37-46 of the score. Measure 46 ends with a repeat sign and first/second endings.

Measures 47-54 of the score. Measure 47 starts with a section marker 'B' and a repeat sign.

Measures 55-63 of the score.

Measures 64-73 of the score. Measure 64 includes the text 'To Coda'.

Measures 74-81 of the score.

Measures 82-89 of the score.

Measures 90-97 of the score.

Measures 98-105 of the score. Measure 105 ends with a repeat sign.

Measures 106-113 of the score.

Tuba E \flat

2

114

1. 2. **D.S. al Coda** $\text{♩} = 90$ Solo 1^o Sax Alto

122

C $\text{♩} = 120$ Percussão

128

133

138

142

146

151

156

161

165

170

174

179

Bateria

2
94

103

111

118 2.

D.S. al Coda \emptyset $\text{♩} = 90$ **C** Solo 1º Sax Alto

125

$\text{♩} = 120$ **Percussão**

129

137

145

153

161

168

175

181