

Forrozando com o MasTruZ

Score

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

Readaptação de Jorge Nobre

Arr.: Maspole Cidade

$\text{♩} = 120$

A

Flauta

Clarinete Bs 1

Clarinete Bs 2

Clarinete Bs 3

Sax Alto Es 1

Sax Alto Es 2

Sax Tenor Bs 1

Sax Tenor Bs 2

Sax Baritone Es

Trompete Bs 1

Trompete Bs 2

Trompete Bs 3

Horn in Es 1

Horn in Es 2

Horn in Es 3

Trombone 1

Trombone 2

Trombone 3

Bombardino C

Tuba Bs

Bateria

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.

The score is written for a large ensemble. The key signature has one sharp (F#) and the time signature is 4/4. The music is divided into two systems, with a double bar line and repeat sign at the beginning of the second system. The first system contains measures 1 through 10, and the second system contains measures 11 through 20. The instruments are arranged in a standard orchestral layout. The Flute, Clarinets, and Saxophones play melodic lines, while the Trumpets, Horns, Trombones, Euphonium, and Tuba provide harmonic support. The Double Bass plays a rhythmic line. Dynamics include *f* (forte) and *mp* (mezzo-piano).

22

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

22

D. S.

33

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

33

D. S.

This page of the musical score is for a large ensemble, including woodwinds, brass, and percussion. The score is written in 4/4 time and features various dynamic markings such as *f* (forte) and *mf* (mezzo-forte). A blue vertical line marks a rehearsal point, and a blue box labeled 'B' is at the top. A blue double bar line is at the bottom.

The instruments listed on the left are:

- 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.

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.

Detailed description: This is a page from a musical score for a brass band. The page is numbered 6 at the top left and 53 at the top left of the first staff. The title 'Forrozando com o MasTruZ' is at the top center. The score is written for 18 instruments: Flute, three B♭ Clarinets, two Alto Saxophones, two Tenor Saxophones, Baritone Saxophone, three B♭ Trumpets, three Horns, three Trombones, Euphonium, and Tuba. The key signature is one sharp (F#) and the time signature is 4/4. The music is in a 12-measure phrase. The first four measures (measures 53-56) feature a complex melodic line for the woodwinds and a rhythmic pattern for the brass. The last four measures (measures 57-60) feature a different melodic line for the woodwinds and a different rhythmic pattern for the brass. The score is written in a standard musical notation with various dynamics and articulations.

To Coda

63

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.

63

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.

84

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

84

D. S.

94

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

94

D. S.

104

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.

104

D.S. al Coda

♩ = 90

Solo 1º Sax Alto

C

114

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.

114

1.

2.

♩ = 90

Solo 1º Sax Alto

C

D.S. al Coda

$\text{♩} = 120$
Percussão

123

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.

130

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.

130

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

142

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.

142

The musical score is arranged in a standard orchestral format. The woodwinds (Flute, Clarinets, Saxophones) and brass (Trumpets, Horns, Trombones, Euphonium, Tuba) sections are in the upper half, while the percussion (Double Bass) is at the bottom. The score begins at measure 142. The woodwinds and strings play a melodic line, while the brass and percussion provide a rhythmic accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is written for a large ensemble, including multiple parts for each instrument.

147

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

147

D. S.

152

Fl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

152

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

152

D. S.

158

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

158

D. S.

164

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.

164

171

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.

171

179

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.

$\text{♩} = 120$

A

f

9

mf

f

20

30

41

1. *f*

2. *mf*

B

50

60

To Coda

73

84

93

102

111

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

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

10

mf

20

30

41

1. 2.

f

mf

50

59

To Coda

71

82

91

101

2 Clarinete B $\flat$ 1

Forrozando com o MasTruZ

111

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

125 $\text{♩} = 120$ Percussão

132

137

143

149

155

161

167

173

180

Clarinete B $\flat$ 2

Readaptação de Jorge Nobre
Arr.: Maspole Cidade

♩ = 120

A

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Clarinete B $\flat$ 2

111

1. 2.

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

125 $\text{♩} = 120$ **Percussão**

133

139

146

151

157

163

169

177

111

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

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

 = 120

A



The musical score is written for Bass Clarinet in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a forte (f) dynamic marking. The score is divided into measures, with measure numbers 9, 18, 27, 36, 46, 54, 63, 73, 81, 89, 97, and 105 indicated at the start of their respective staves. A first ending bracket labeled '1.' spans measures 36 to 40, and a second ending bracket labeled '2.' spans measures 46 to 50. A section labeled 'B' begins at measure 46, marked with a double bar line and a repeat sign. A section labeled 'To Coda' appears at measure 63. The score concludes with a repeat sign at the end of measure 105.

2 Bass Clarinet

Forrozando com o MasTruZ

113 1. 2.

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

10 *f*

21 *mf* *f*

30

41 *f* *mf* B

50

58 **To Coda**

69

79

87

97

2 Sax Alto E♭ 1

Forrozando com o MasTruZ

107

116

122

128

135

141

146

150

157

164

171

179

D.S. al Coda 

Solo 1º Sax Alto

Percussão

Tempo: 90

Tempo: 120

C

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

10

21

30

41

50

59

69

79

88

98

f

mf

f

1. 2.

f

mf

To Coda

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, with measure numbers 10, 21, 30, 41, 50, 59, 69, 79, 88, and 98 indicated. The score includes various musical notations such as notes, rests, and dynamic markings (*f* for fortissimo and *mf* for mezzo-forte). There are also first and second endings marked with '1.' and '2.' at measure 41. A section labeled 'To Coda' begins at measure 59. The score concludes with a double bar line and repeat signs at the end of measure 98.

2 Sax Alto E♭ 2

Forrozando com o MasTruZ

107

116

122

128

134

139

144

148

155

164

173

180

D.S. al Coda 

Solo 1º Sax Alto

Percussão

C

♩ = 90

♩ = 120

3

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

9

19

29

40

51

62

71

79

87

97

f

mf

f

f

B

To Coda

2 Sax Tenor B $\flat$ 1

Forrozando com o MasTruZ

108

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

128

134

139

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

10 *f*

20 *mf* *f*

30

41 1. 2. *f* B %

53

64 To Coda

73

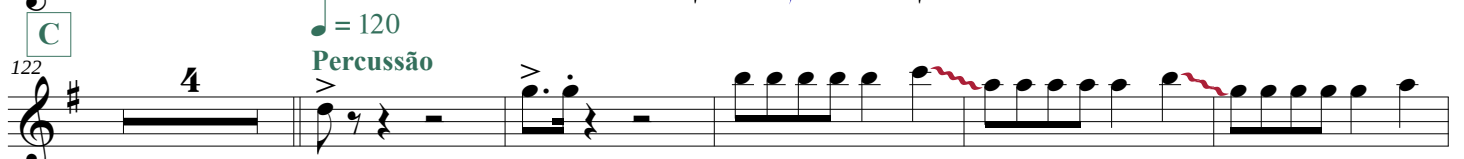
81

90

102

Sax Tenor B $\flat$ 2

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

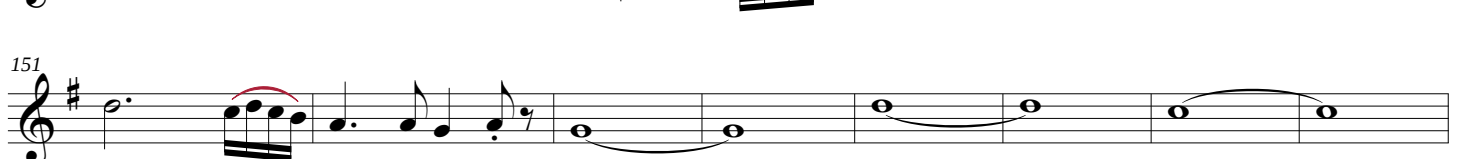
122  **Percussão** $\text{♩} = 120$

131 

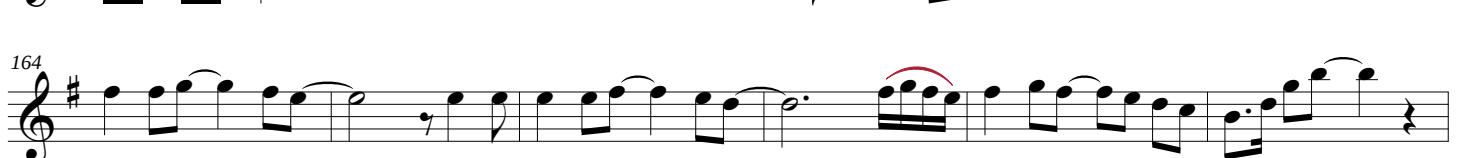
137 

143 

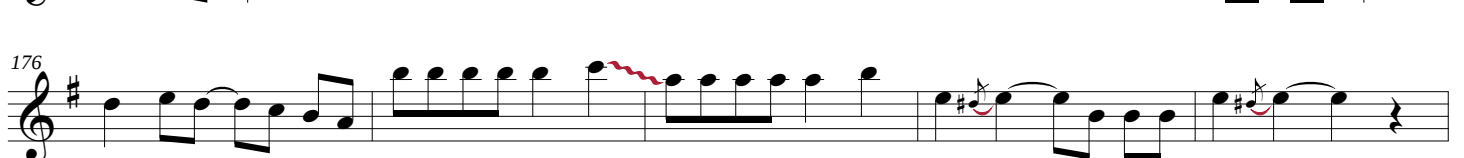
147 

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

10

20

29

38

47

55

64

74

82

90

99

107

f

A

B

To Coda

1. 2.

2 Sax Barítono E $\flat$

Forrozando com o MasTruZ

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

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

11 *mf*

20 *mp*

30 *f*

42 B 1. 2. §

51 $>$

60 To Coda

70

78

88 3 2

100 3

Trompete B $\flat$ 1

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

121 ♩ = 90 Solo 1º Sax Alto C ♩ = 120 Percussão

130

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*

20 *mp*

30 *f*

42 1. 2. **B**

51

60 **To Coda**

70

78

88 3 2

102 3

Detailed description: This is a musical score for Trompete B $\flat$ 2, spanning 102 measures. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a tempo marking of 120 beats per minute and a section marker 'A'. The music features various dynamics including *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). There are repeat signs with first and second endings at measures 42-43. A section marker 'B' appears at measure 44, followed by a double bar line and a repeat sign. The score includes a 'To Coda' instruction at measure 60. The piece concludes with a final measure at 102, marked with a section marker '3'.

Trompete B $\flat$ 2

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

122 $\text{♩} = 120$ **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*

20 *mp*

30 *f*

42 1. 2. **B**

51

60 **To Coda**

69

77

87 3 2

100 3

2 Trompete B $\flat$ 3

Forroizando com o MasTruZ

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

$\text{♩} = 90$ C $\text{♩} = 120$

121 **Solo 1º Sax Alto** **Percussão** **4**

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

1. 2.

B

48

58 To Coda

69

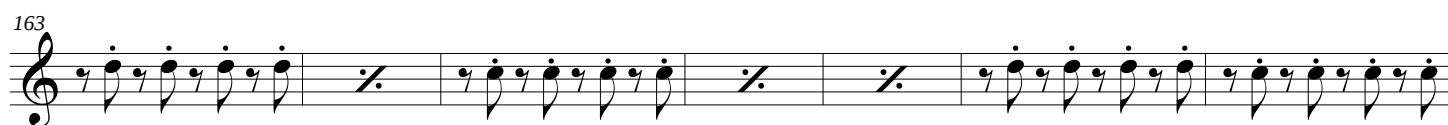
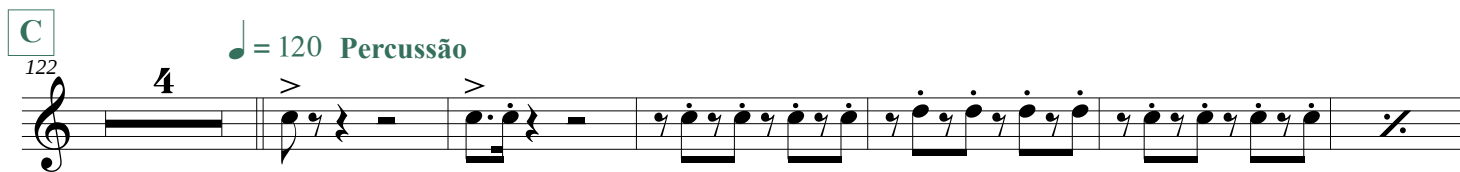
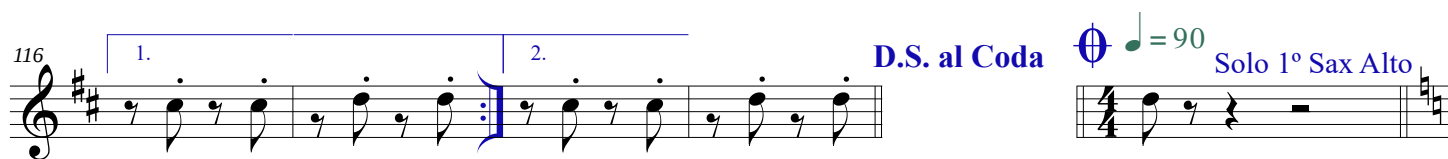
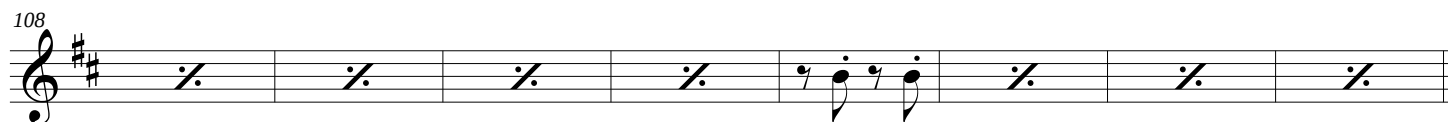
80

90

99

2 Trompa in F 1

Forrozando com o MasTruZ



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

9 *mf*

18

28

36 1.

46 2. B

55

64 To Coda

73

82

91

100

2 Trompa in F 2

Forrozando com o MasTruZ

109 1. 2.

118 D.S. al Coda Solo 1º Sax Alto 4 = 90 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

108 **1.**

117 **2.** **D.S. al Coda** **♯** Solo 1º Sax Alto **4**

♯ = 90 **C** **♯ = 120** **Percussão**

127

Musical notation for measure 127, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The melody consists of eighth and quarter notes, with some notes beamed together. The bass line is indicated by a wavy line below the staff.

[illegible][illegible]

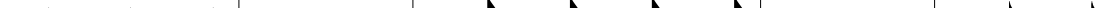
144

Musical notation for measures 144-147. Measure 144: Treble clef, quarter rest, eighth note G4, quarter rest, eighth note A4, quarter rest, eighth note B4, quarter note C5. Measure 145: Treble clef, quarter rest, eighth note B4, quarter rest, eighth note A4, quarter rest, eighth note G4, quarter note F#4. Measure 146: Treble clef, eighth note G4, eighth note A4, eighth note B4, eighth note C5, eighth note B4, eighth note A4, eighth note G4, quarter note F#4. Measure 147: Treble clef, eighth note G4, eighth note A4, eighth note B4, eighth note C5, eighth note B4, eighth note A4, eighth note G4, quarter note F#4.

149

Musical notation for measure 149, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes, with a repeat sign at the end.

155

[illegible]

165

165

[illegible]

177

Musical notation for measure 177. The staff contains four groups of eighth notes, each preceded by a quarter rest. The notes are G4, A4, B4, C5, D5, E5, F#5, and G5.

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

1. 2.

B

48

58

To Coda

69

80

90

100

2 Horn in E $\flat$ 1

Forrozando com o MasTruZ

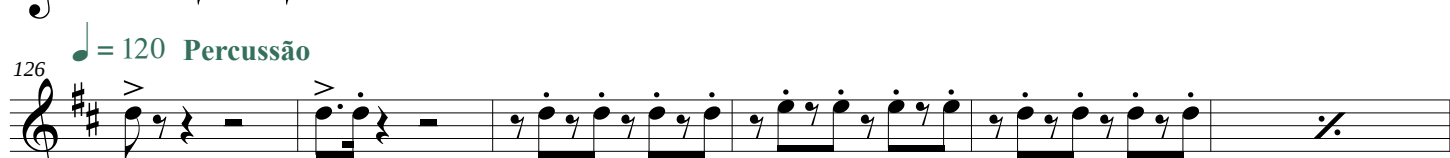
109

1. 

118

2. 

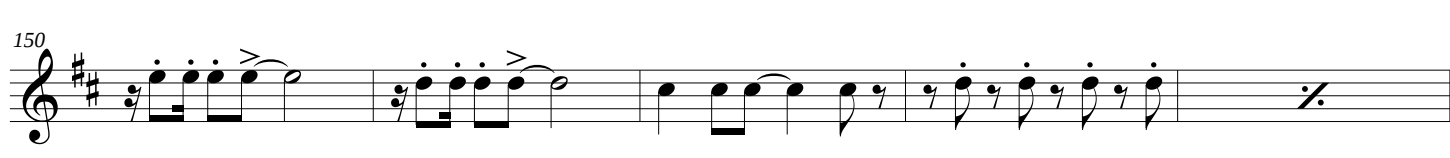
D.S. al Coda  $\text{♩} = 90$ **Solo 1º Sax Alto**  **4** 

$\text{♩} = 120$ **Percussão** 

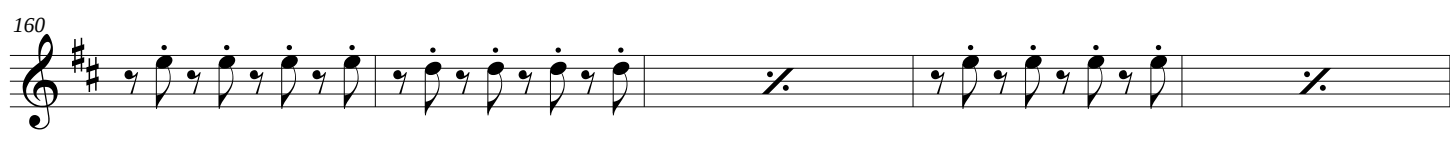
126 

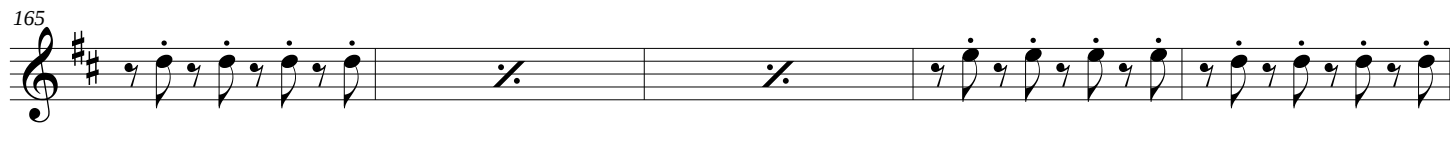
132 

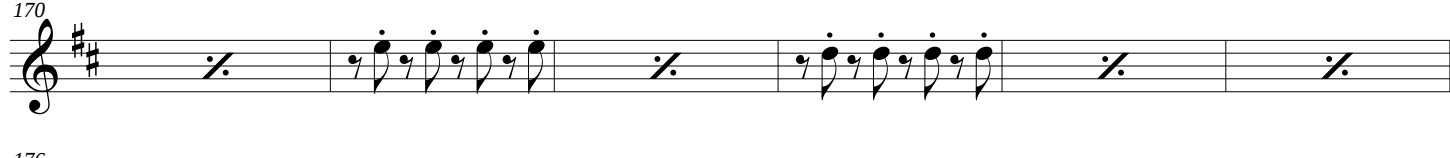
138 

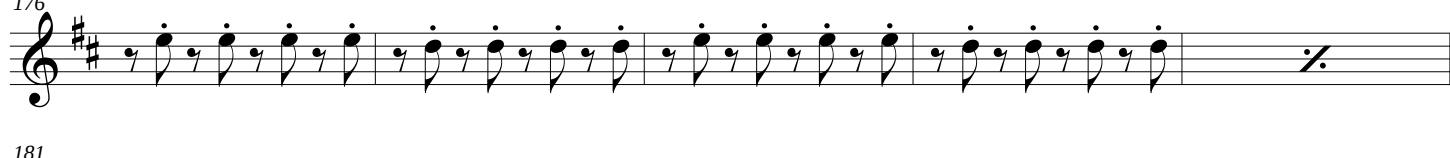
145 

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

9 *mf*

18

27

36 1.

46 2. B

55

64 To Coda

74

83

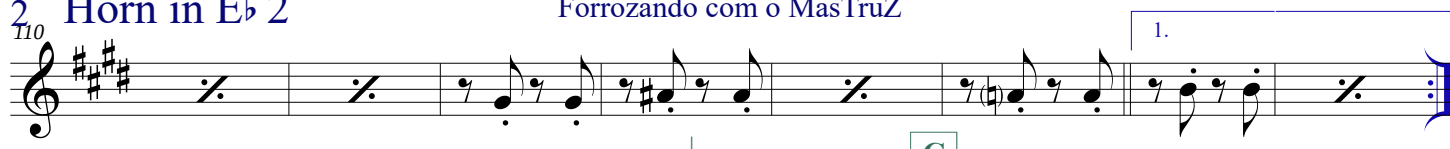
92

101

2 Horn in E $\flat$ 2

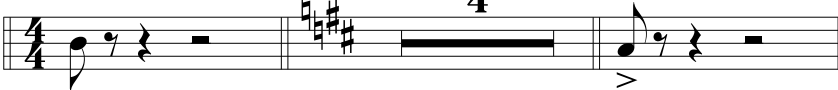
Forrozando com o MasTruZ

110

1. 

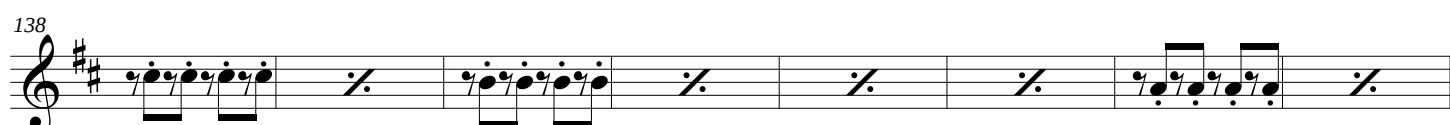
118

2. 

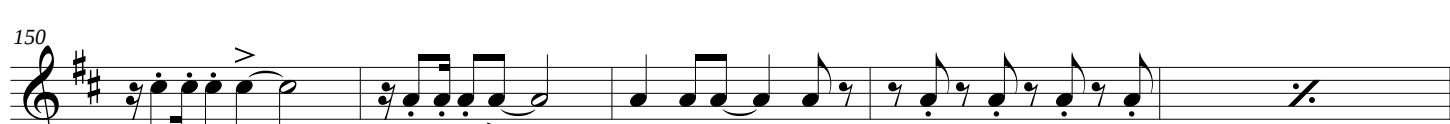
D.S. al Coda   **Solo 1º Sax Alto**   **Percussão** 

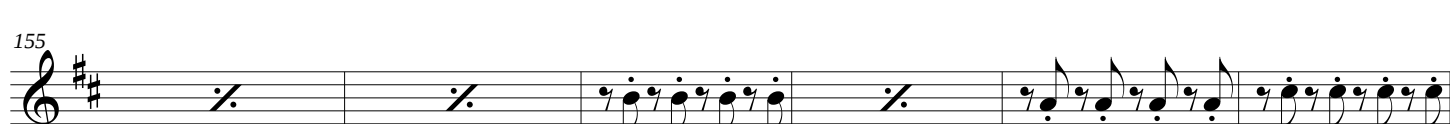
127 

132 

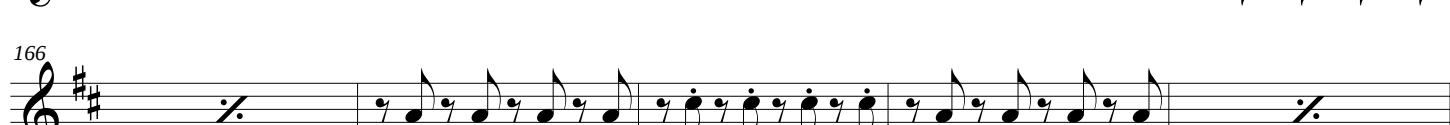
138 

146 

150 

155 

161 

166 

171 

176 

181 

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

107

116 1. 2. D.S. al Coda $\text{♩} = 90$ Solo 1º Sax Alto **C** 4

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

$\text{♩} = 120$ **A**

10 *mf* *f*

19 *mp*

29 *f*

38 1. 2. **B**

48 *f*

57 *To Coda*

69

79

89

98 3

2 Trombone 1

Forrozando com o MasTruZ

107

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

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* *mp*

19

29

38 *f* 1. 2. B

48 ✂

57 *To Coda*

69

80

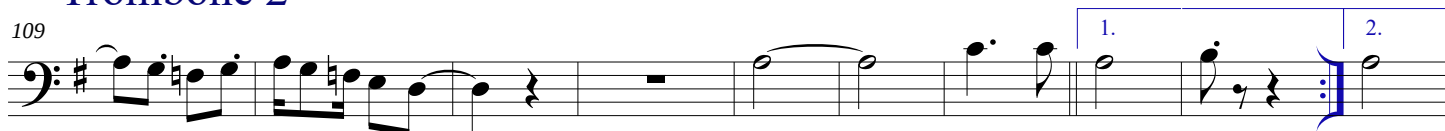
91

99 3

2 Trombone 2

Forrozando com o MasTruZ

109



119

D.S. al Coda



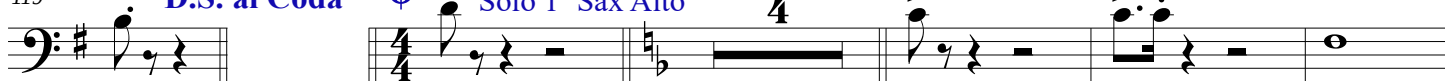
Solo 1º Sax Alto

$\text{♩} = 90$

C

$\text{♩} = 120$

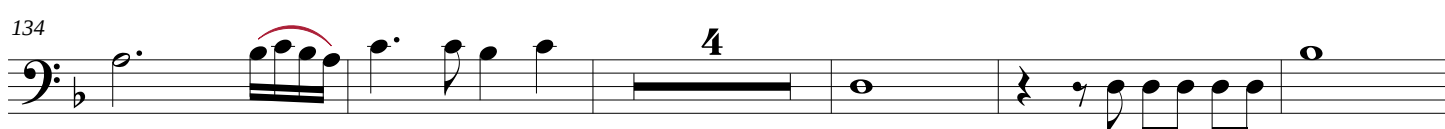
Percussão



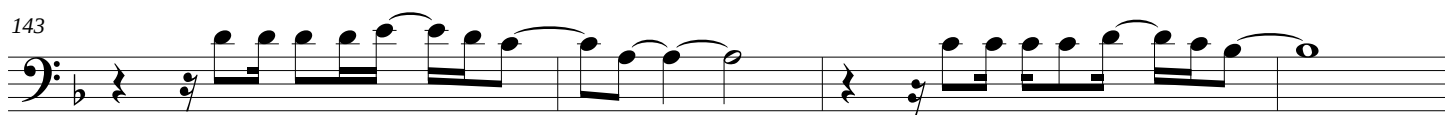
129



134



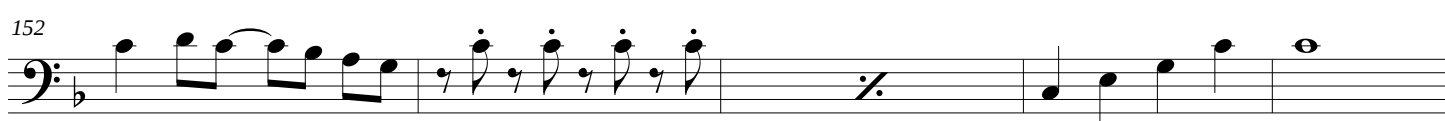
143



147



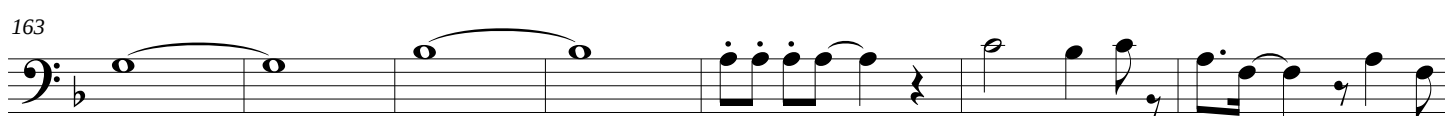
152



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*

48

57 *To Coda*

69

80

90

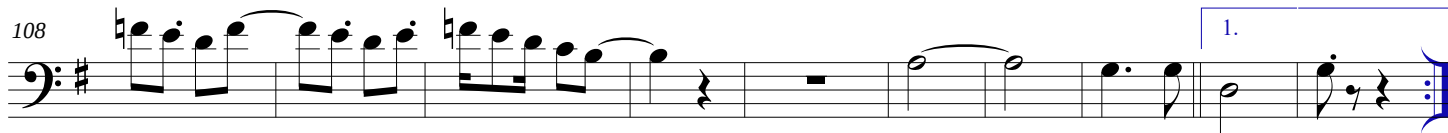
99

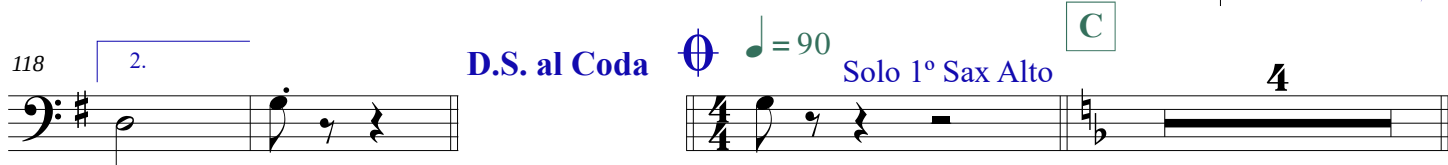
1. 2. B

3

2 Trombone 3

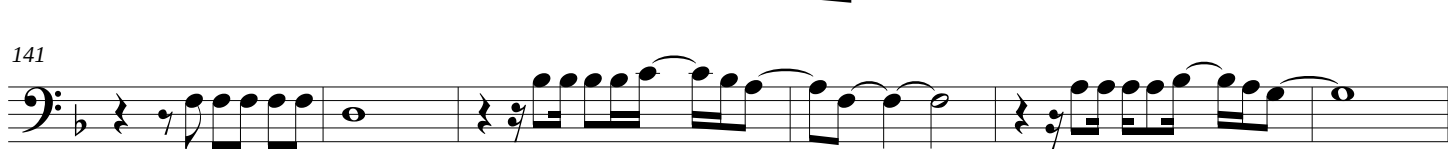
Forrozando com o MasTruZ

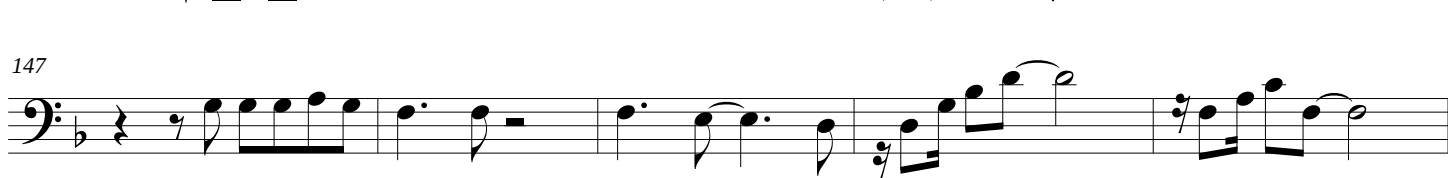
108 

118 

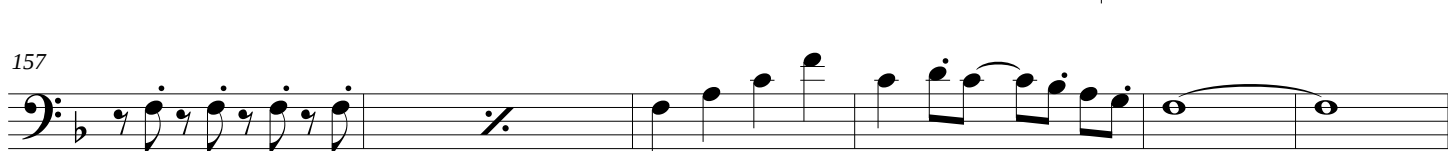
126 

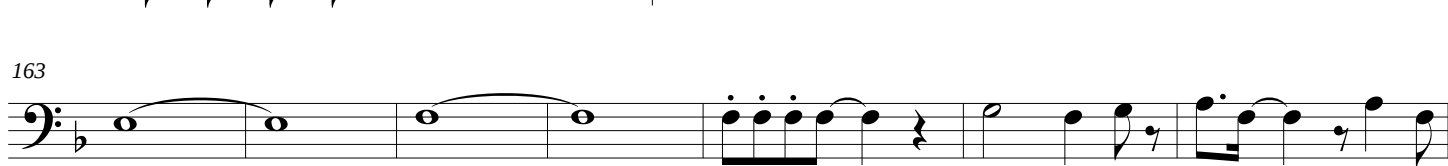
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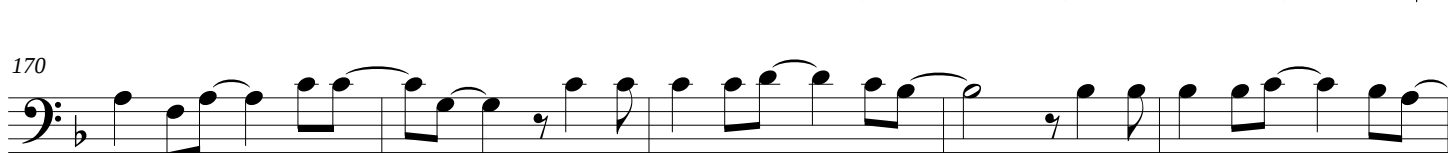
141 

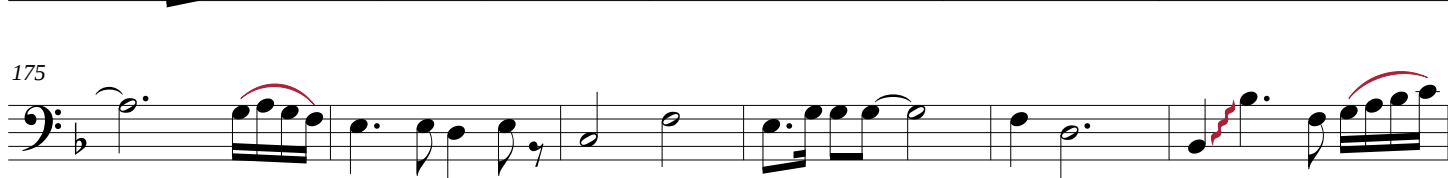
147 

152 

157 

163 

170 

175 

181 

Forrozando com o MasTruZ

Bombardino B $\flat$

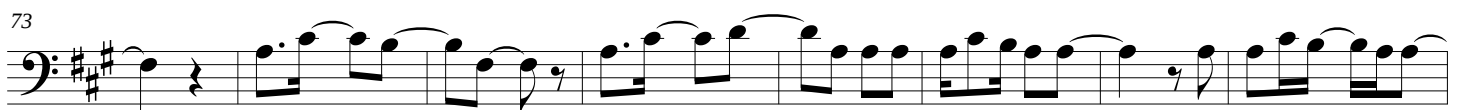
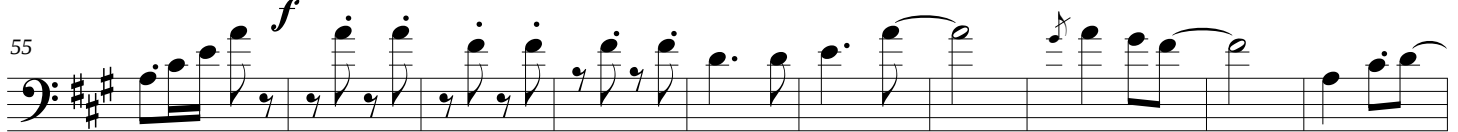
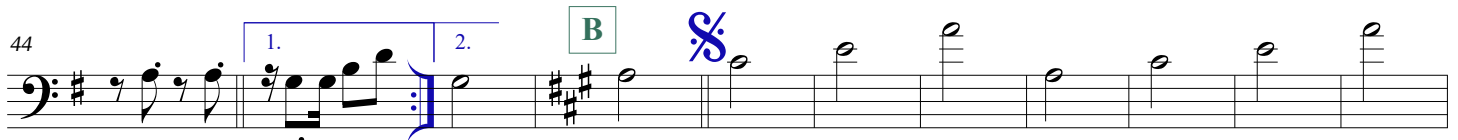
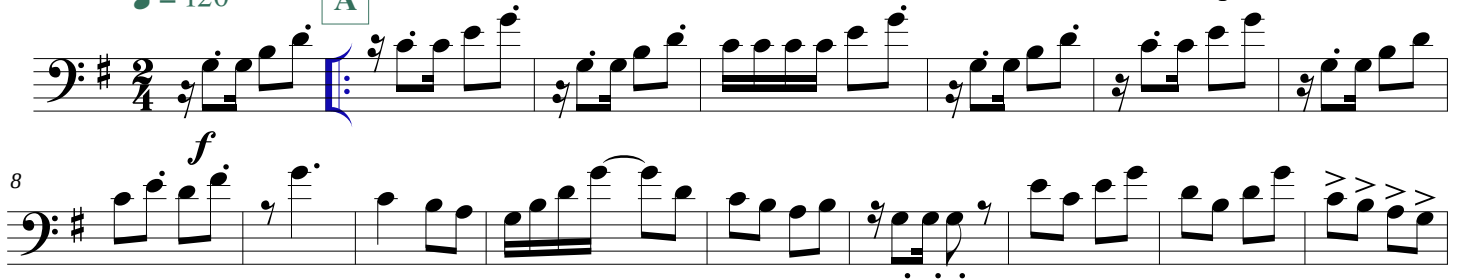
Na Ponta do Pé - Seis Cordas - Meio Dia
(Luiz Fidélis)

Readaptação de Jorge Nobre

Arr.: Maspole Cidade

$\text{♩} = 120$

A



To Coda

2 Bombardino B $\flat$

Forrozando com o MasTruZ

108

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

128

134

139

144

149

155

160

168

172

179

Forrozando com o MasTruZ

Bombardino C

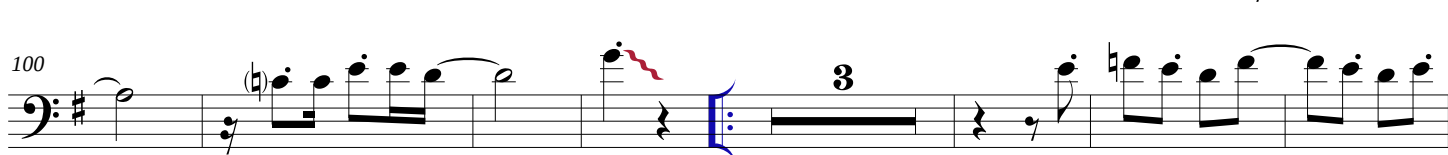
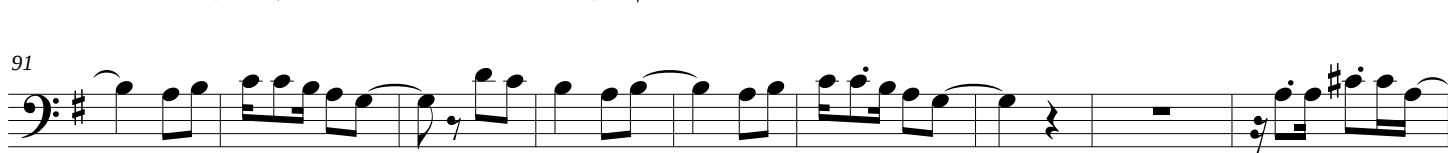
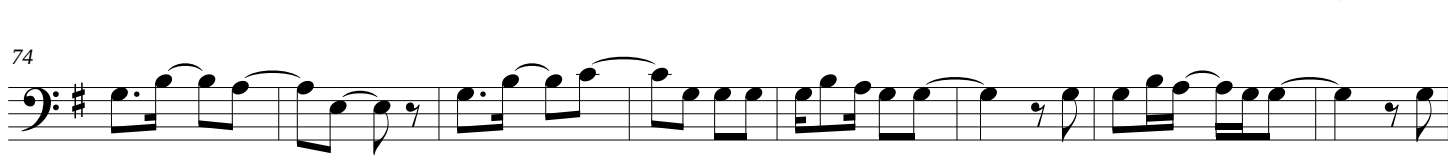
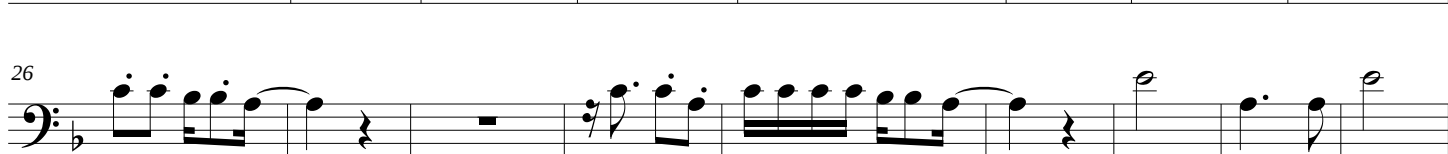
Na Ponta do Pé - Seis Cordas - Meio Dia
(Luiz Fidélis)

Readaptação de Jorge Nobre

Arr.: Maspole Cidade

♩ = 120

A



2 Bombardino C

Forrozando com o MasTruZ

110

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



10



19



28



37



47



56



66



76



85



93



101



109



2

Tuba B $\flat$

Forrozando com o MasTruZ

D.S. al Coda

= 90
 Solo 1º Sax Alto

116

1.

2.

122

C

= 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

10 *f*

19

28

37 1. 2.

47 B

55

64 To Coda

74

82

90

98

106

Tuba E $\flat$

2

114

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

122

C $\text{♩} = 120$ Percussão

128

133

138

142

146

151

156

161

165

170

174

179

Forrozando com o MasTruZ

Bateria

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

Readaptação de Jorge Nobre
Arr.: Maspole Cidade

$\text{♩} = 120$

8 *f*

A

15

23

30

37

44

1. 2. B

51

58

65 To Coda

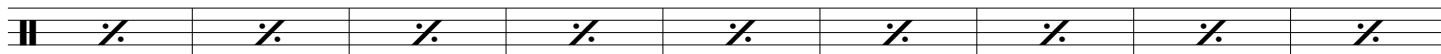
73

80

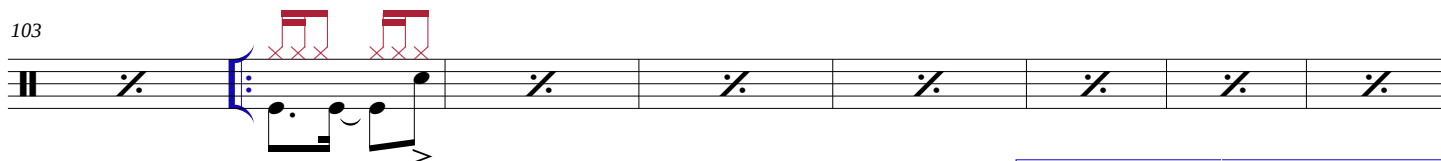
87

Bateria

2
94



103



111



118 2.

D.S. al Coda

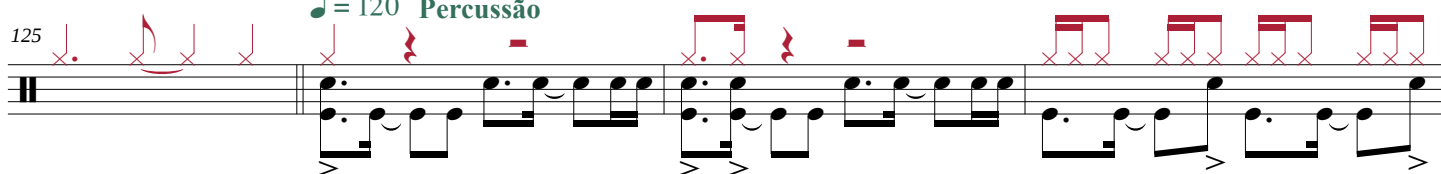


♩ = 90 C
Solo 1º Sax Alto

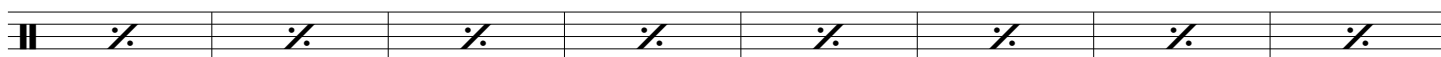


125

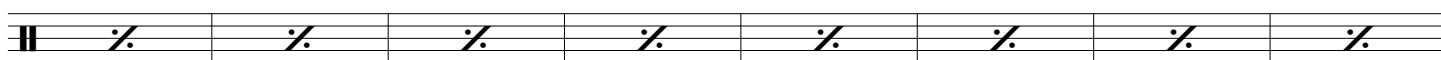
♩ = 120 Percussão



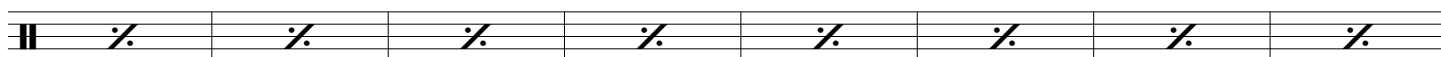
129



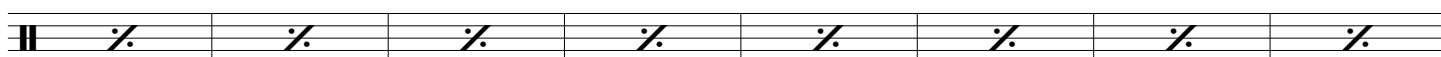
137



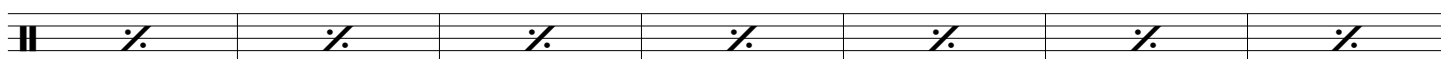
145



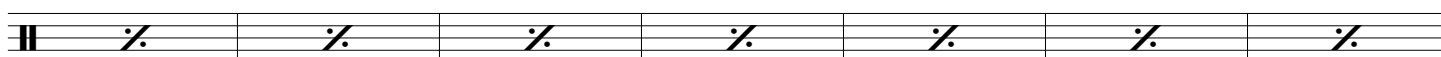
153



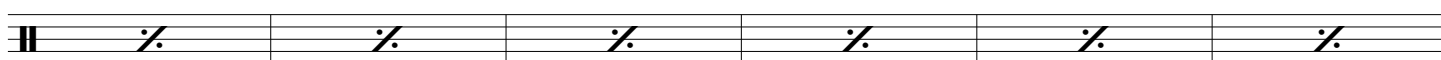
161



168



175



181

