

FLOR MAMÃE

(P/ canto)

De: Jorge Gonçalves / Júlio Louzada
Arranjo para Banda de Música:
1º Sgt Mus Edson L. C. PORTO

Flautim *f*

Flauta *f*

Requinta Eb *f*

1º Clarinete Bb *f*

2º Clarinete Bb *f*

3º Clarinete Bb *f*

Sax Alto Eb *f*

Sax Tenor Bb *mp*

Sax Barítono Eb *mp*

1ª Trompa Fá *mp*

2ª Trompa Fá *mp*

3ª Trompa Fá *mp*

1º Trompete Bb *mf*

2º Trompete Bb *mp*

3º Trompete Bb *mp*

1º Trombone *mp*

2º Trombone *mp*

3º Trombone *mp*

Bombardino Bb *mp*

Tuba Eb *mp*

Tuba Bb *mp*

Caixa *mf*

Pratos/Bombo

Base

♩=96

G Am⁷ G⁷/B C C[°] G F^{#m} Em Am⁷ D⁷ G G G⁵⁺ G⁶ G⁵⁺ G G⁵⁺

9

Flt.

Fl.

Req. Eb

1° Cl. Bb

2° Cl. Bb

3° Cl. Bb

Sx. A. Eb

Sx. T. Bb

Sx. Bar. Eb

1° Tr. F

2° Tr. F

3° Tr. F

1° Tpte. Bb

2° Tpte. Bb

3° Tpte. Bb

1° Trnc.

2° Trnc.

3° Trnc.

Bno. Bb

Tb. Eb

Tb. Bb

Cx.

Pts./B.

B.

C E7 Am7 F D7 D7(sus4) D7 D5+ G D7 G G5+ G6 G5+ G G5+

17

Flt.

Fl.

Req. Eb

1° Cl. Bb

2° Cl. Bb

3° Cl. Bb

Sx. A. Eb

Sx. T. Bb

Sx. Bar. Eb

1° Tr. F

2° Tr. F

3° Tr. F

1° Tpte. Bb

2° Tpte. Bb

3° Tpte. Bb

1° Trne.

2° Trne.

3° Trne.

Bno. Bb

Tb. Eb

Tb. Bb

Cx.

Pts./B.

B.

C E7 C Cm G E7 Am7 D7 G B7 Em A7

25

Flt. *mf* 3

Fl. *mf* 3

Req. Eb *mf* 3

1° Cl. Bb *mf* 3

2° Cl. Bb *mf* 3

3° Cl. Bb *mf* *mp*

Sx. A. Eb *mf* *mp*

Sx. T. Bb *mf* *mp*

Sx. Bar. Eb

1° Tr. F *mp*

2° Tr. F *mp*

3° Tr. F *mp*

1° Tpte. Bb *mp*

2° Tpte. Bb *mp*

3° Tpte. Bb *mp*

1° Trne. *mp*

2° Trne. *mp*

3° Trne. *mp*

Bno. Bb *mf* *mp*

Tb. Eb

Tb. Bb

Cx. 4 8

Pts./B. 4 8

B. D7 C D7 G Em A7 D7 B7 Em A7

33

Ft.

Fl.

Req. Eb

1° Cl. Bb

2° Cl. Bb

3° Cl. Bb

Sx. A. Eb

Sx. T. Bb

Sx. Bar. Eb

1° Tr. F

2° Tr. F

3° Tr. F

1° Tpte. Bb

2° Tpte. Bb

3° Tpte. Bb

1° Trne.

2° Trne.

3° Trne.

Bno. Bb

Tb. Eb

Tb. Bb

Cx.

Pts./B.

B.

f

f

f

f

mf

mf

f

mf

mf

mf

mp

mp

mp

mf

mp

mp

mp

mf

mf

12

16

12

16

D7 C Cm G Em Am7 D7 G C C#° G F#m Em Am7 D7

41

Flt. *mp*

Fl. *mp*

Req. Eb *mp*

1° Cl. Bb *mp*

2° Cl. Bb *mp*

3° Cl. Bb *mp*

Sx. A. Eb *mp*

Sx. T. Bb *mp*

Sx. Bar. Eb

1° Tr. F *mp*

2° Tr. F *mp*

3° Tr. F *mp*

1° Tpte. Bb *mp*

2° Tpte. Bb *mp*

3° Tpte. Bb *mp*

1° Trne. *mp*

2° Trne. *mp*

3° Trne. *mp*

Bno. Bb *mp*

Tb. Eb

Tb. Bb

Cx. 20 4

Pts./B. 4

B. G B7 Em A7 D7 C D7 G Em A7

49

Flt. *mf*

Fl. *mf*

Req. Eb *mf*

1° Cl. Bb *mf*

2° Cl. Bb *mf*

3° Cl. Bb *mf* *mp*

Sx. A. Eb *mf* *mp*

Sx. T. Bb *mf* *mp*

Sx. Bar. Eb

1° Tr. F *mp*

2° Tr. F *mp*

3° Tr. F *mp*

1° Tpte. Bb *mp*

2° Tpte. Bb *mp*

3° Tpte. Bb *mp*

1° Trne. *mp*

2° Trne. *mp*

3° Trne. *mp*

Bno. Bb *mf* *mp*

Tb. Eb

Tb. Bb

Cx. 8 12

Pts./B. 8 12

B. D7 B7 Em A7 D7 C Cm G Em

56

Flt. *f*

Fl. *f*

Req. Eb *f*

1° Cl. Bb *f*

2° Cl. Bb *mf*

3° Cl. Bb *mf*

Sx. A. Eb *f*

Sx. T. Bb *mf*

Sx. Bar. Eb *mf*

1° Tr. F *mp*

2° Tr. F *mp*

3° Tr. F *mp*

1° Tpte. Bb *mf*

2° Tpte. Bb *mp*

3° Tpte. Bb *mp*

1° Trne. *mp*

2° Trne. *mp*

3° Trne. *mp*

Bno. Bb *mp*

Tb. Eb *mf*

Tb. Bb *mf*

Cx. 16

Pts./B. 16

B. Am⁷ D⁷ G C C[°] G F[°]m Em Am⁷ D⁷ G

FLOR MAMÃE

Flautim

(P/ canto)

De: Jorge Gonçalves / Júlio Louzada

Arranjo para Banda de Música:

1º Sgt Mus Edson L. C. PORTO

♩=96

f

6 *mf*

16

22 *mf* *mf*

30

36 *f*

42 *mp*

48 *mf*

54

58 *f*

FLOR MAMÃE

Flauta

(P/ canto)

De: Jorge Gonçalves / Júlio Louzada

Arranjo para Banda de Música:

1º Sgt Mus Edson L. C. PORTO

♩=96

f

6 *mf*

16

22 *mf*

30 *mf*

36 *f*

42 *mp*

48 *mf*

54

58 *f*

FLOR MAMÃE

Requinta Eb

(P/ canto)

De: Jorge Gonçalves / Júlio Louzada

Arranjo para Banda de Música:

1º Sgt Mus Edson L. C. PORTO

The musical score is written for Requinta Eb in the key of E major (three sharps) and common time (C). The tempo is marked as quarter note = 96. The score consists of ten staves of music, numbered 1 through 58. The first staff begins with a dynamic marking of *f* and a fermata. The second staff contains two triplet markings (3) and a dynamic marking of *mf*. The third staff has a fermata. The fourth staff features a triplet (3) and a dynamic marking of *mf*. The fifth staff includes a triplet (3). The sixth staff has a dynamic marking of *f* and a fermata. The seventh staff starts with a dynamic marking of *mp*. The eighth staff has a dynamic marking of *mf* and a triplet (3). The ninth staff has a fermata. The tenth staff begins with a dynamic marking of *f* and ends with a double bar line.

FLOR MAMÃE

1º Clarinete B♭

(P/ canto)

De: Jorge Gonçalves / Júlio Louzada

Arranjo para Banda de Música:

1º Sgt Mus Edson L. C. PORTO

♩=96

f

6

p *mp*

13

mf

19

mp

26

3 *mf* 3

34

f

40

mp

47

mf 3

52

58

f

FLOR MAMÃE

2º Clarinete B♭

(P/ canto)

De: Jorge Gonçalves / Júlio Louzada

Arranjo para Banda de Música:

1º Sgt Mus Edson L. C. PORTO

♩=96

6

13

19

26

34

40

47

52

58

FLOR MAMÃE

3º Clarinete B \flat

(P/ canto)

De: Jorge Gonçalves / Júlio Louzada

Arranjo para Banda de Música:

1º Sgt Mus Edson L. C. PORTO

$\text{♩} = 96$

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It consists of ten staves of music, each starting with a measure number on the left. The first staff begins with a tempo marking of quarter note = 96. The score includes various dynamics such as *f*, *p*, *mf*, and *mp*, along with articulation marks like accents and slurs. A triplet of eighth notes is indicated by a '3' over a bracket in the fourth staff. The piece concludes with a double bar line at the end of the tenth staff.

8

14

20

29

35

41

48

54

58

FLOR MAMÃE

Sax Alto E♭

(P/ canto)

De: Jorge Gonçalves / Júlio Louzada

Arranjo para Banda de Música:

1º Sgt Mus Edson L. C. PORTO

The musical score is written for Sax Alto E♭ and consists of ten staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked as ♩=96. The score begins with a dynamic of *f* (forte) and includes various musical notations such as slurs, accents, and dynamic markings like *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). A triplet of eighth notes is indicated at measure 26. The piece concludes with a final dynamic of *f* (forte) and a double bar line.

FLOR MAMÃE

Sax Tenor Bb

(P/ canto)

De: Jorge Gonçalves / Júlio Louzada

Arranjo para Banda de Música:

1º Sgt Mus Edson L. C. PORTO

$\text{♩} = 96$

mp

p

8

mp

14

20

mp

26

3

mf

mp

34

mf

40

mp

47

mf

mp

53

58

mf

FLOR MAMÃE

Sax Barítono Eb

(P/ canto)

De: Jorge Gonçalves / Júlio Louzada

Arranjo para Banda de Música:

1º Sgt Mus Edson L. C. PORTO

♩=96

8

15

22

29

36

43

50

57

FLOR MAMÃE

1ª Trompa Fá

(P/ canto)

De: Jorge Gonçalves / Júlio Louzada

Arranjo para Banda de Música:

1º Sgt Mus Edson L. C. PORTO

♩=96

The musical score is written for a 1st Trombone in F major, 2/4 time. It consists of ten staves of music. The tempo is marked as ♩=96. The score includes various dynamics such as *mp* (mezzo-piano) and *p* (piano), along with accents and slurs. The key signature has one sharp (F#) and the time signature is common time (C). The piece ends with a double bar line.

9

17

24

30

35

42

47

52

57

FLOR MAMÃE

2ª Trompa Fá

(P/ canto)

De: Jorge Gonçalves / Júlio Louzada

Arranjo para Banda de Música:

1º Sgt Mus Edson L. C. PORTO

♩=96

The musical score is written for a 2nd Trombone in F major, 2/4 time. It consists of ten staves of music. The first staff begins with a tempo marking of ♩=96. The score includes various dynamics such as *mp* (mezzo-piano) and *p* (piano), along with accents and hairpins. The key signature has two sharps (F# and C#), and the time signature is common time (C). The piece concludes with a double bar line at the end of the tenth staff.

8

15

21

27

33

39

45

51

57

FLOR MAMÃE

3ª Trompa Fá

(P/ canto)

De: Jorge Gonçalves / Júlio Louzada

Arranjo para Banda de Música:

1º Sgt Mus Edson L. C. PORTO

♩=96

8

15

21

27

33

39

45

51

57

mp *p* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Detailed description: This is a musical score for the 3rd Trumpet part of the piece 'Flor Mãe'. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked as quarter note = 96. The score consists of ten staves of music, with measure numbers 8, 15, 21, 27, 33, 39, 45, 51, and 57 indicated at the beginning of each staff. The music features a variety of rhythmic patterns, including quarter notes, eighth notes, and sixteenth notes, often beamed together. Dynamics are indicated by 'mp' (mezzo-piano) and 'p' (piano). There are also accents and slurs used throughout the piece. The piece concludes with a double bar line at the end of the 57th measure.

FLOR MAMÃE

1º Trompete Bb

(P/ canto)

De: Jorge Gonçalves / Júlio Louzada

Arranjo para Banda de Música:

1º Sgt Mus Edson L. C. PORTO

♩=96

mf

3

9

3

3

19

mp

mp

25

mp

31

37

mf

mp

43

49

mp

55

mf

FLOR MAMÃE

2º Trompete Bb

(P/ canto)

De: Jorge Gonçalves / Júlio Louzada

Arranjo para Banda de Música:

1º Sgt Mus Edson L. C. PORTO

The musical score is written for a 2nd Trombone Bb part. It begins with a tempo marking of quarter note = 96. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score consists of nine staves of music, with measure numbers 9, 19, 25, 31, 37, 43, 49, and 55 indicated at the start of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mp* (mezzo-piano) and *mp* (mezzo-piano). There are also accents and slurs throughout the piece. A triplet of eighth notes is marked with a '3' above it in measures 1, 9, and 10. The score concludes with a double bar line at the end of the ninth staff.

FLOR MAMÃE

3º Trompete Bb

(P/ canto)

De: Jorge Gonçalves / Júlio Louzada

Arranjo para Banda de Música:

1º Sgt Mus Edson L. C. PORTO

The musical score is written for a 3rd Trombone Bb part. It consists of nine staves of music, each starting with a measure number (9, 19, 25, 31, 37, 43, 49, 55). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked as quarter note = 96. The score includes various musical notations such as dynamics (mp), articulation (accents), and phrasing slurs. There are also triplets indicated by the number '3' above the notes. The piece concludes with a double bar line at the end of the 55th measure.

FLOR MAMÃE

1º Trombone

(P/ canto)

De: Jorge Gonçalves / Júlio Louzada

Arranjo para Banda de Música:

1º Sgt Mus Edson L. C. PORTO

The musical score is written for the 1st Trombone part. It begins with a tempo marking of quarter note = 96. The key signature has one sharp (F#) and the time signature is common time (C). The score consists of ten staves of music, with measure numbers 9, 17, 23, 29, 35, 41, 47, 53, and 58 indicated at the start of their respective lines. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mp* (mezzo-piano) and *p* (piano). There are also accents (>) and slurs over certain notes. A 3-measure rest is present at the end of the first staff. The score concludes with a double bar line at the end of the final staff.

FLOR MAMÃE

2º Trombone

(P/ canto)

De: Jorge Gonçalves / Júlio Louzada

Arranjo para Banda de Música:

1º Sgt Mus Edson L. C. PORTO

♩=96

mp

9

p

17

mp

23

29

mp

35

mp

41

mp

47

mp

53

58

mp

Detailed description: This is a musical score for the 2nd Trombone part of the piece 'Flor Mãe'. The score is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked as quarter note = 96. The piece consists of 58 measures. The score is divided into systems of five lines each. The first line starts at measure 1 and ends at measure 8, featuring a triplet of eighth notes. The second line starts at measure 9 and ends at measure 16, featuring a triplet of eighth notes and a crescendo. The third line starts at measure 17 and ends at measure 22, featuring a crescendo and a mezzo-forte dynamic. The fourth line starts at measure 23 and ends at measure 28, featuring a mezzo-forte dynamic. The fifth line starts at measure 29 and ends at measure 34, featuring a mezzo-forte dynamic. The sixth line starts at measure 35 and ends at measure 40, featuring a mezzo-forte dynamic. The seventh line starts at measure 41 and ends at measure 46, featuring a mezzo-forte dynamic. The eighth line starts at measure 47 and ends at measure 52, featuring a mezzo-forte dynamic. The ninth line starts at measure 53 and ends at measure 57, featuring a mezzo-forte dynamic. The tenth line starts at measure 58 and ends at measure 62, featuring a mezzo-forte dynamic and a final double bar line.

FLOR MAMÃE

3° Trombone

(P/ canto)

De: Jorge Gonçalves / Júlio Louzada

Arranjo para Banda de Música:

1° Sgt Mus Edson L. C. PORTO

$\text{♩} = 96$

The musical score is written for a 3rd Trombone in bass clef with a key signature of one sharp (F#). It consists of ten staves of music. The first staff begins with a tempo marking of quarter note = 96 and a dynamic of *mp*. It features a triplet of eighth notes followed by a series of quarter and half notes, ending with a triplet of eighth notes. The second staff starts at measure 9 and includes a triplet of eighth notes and a dynamic of *p*. The third staff starts at measure 17 and includes a dynamic of *mp*. The fourth staff starts at measure 23. The fifth staff starts at measure 29 and includes a dynamic of *mp*. The sixth staff starts at measure 35 and includes a dynamic of *mp*. The seventh staff starts at measure 41 and includes a dynamic of *mp*. The eighth staff starts at measure 47 and includes a dynamic of *mp*. The ninth staff starts at measure 53. The tenth staff starts at measure 58 and includes a dynamic of *mp*. The score concludes with a double bar line.

FLOR MAMÃE

Bombardino B \flat

(P/ canto)

De: Jorge Gonçalves / Júlio Louzada

Arranjo para Banda de Música:

1º Sgt Mus Edson L. C. PORTO

$\text{♩} = 96$

8 *mp* *p*

15 *mp*

21 *mp*

27 *mf* *mp*

33 *mp*

39 *mp*

45 *mf* *mp*

51

57 *mp*

FLOR MAMÃE

Tuba E \flat

(P/ canto)

De: Jorge Gonçalves / Júlio Louzada

Arranjo para Banda de Música:

1º Sgt Mus Edson L. C. PORTO

$\text{♩} = 96$



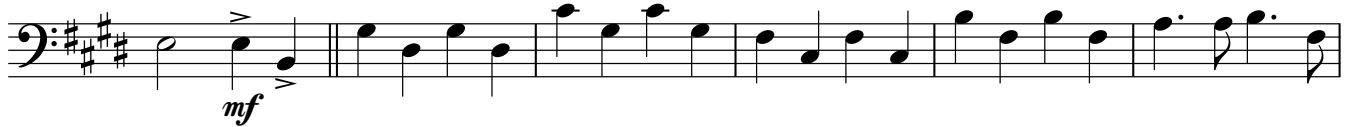
8



15



21



27



33



39



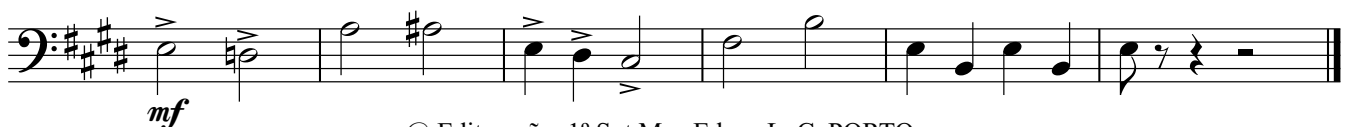
45



51



57



FLOR MAMÃE

Tuba B \flat

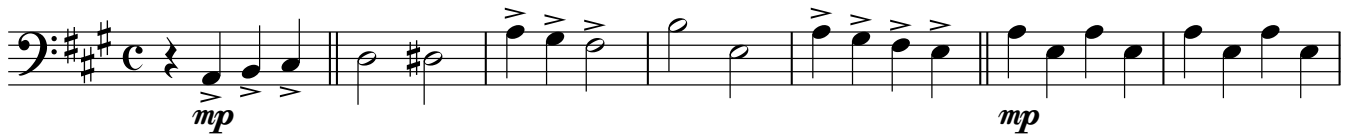
(P/ canto)

De: Jorge Gonçalves / Júlio Louzada

Arranjo para Banda de Música:

1º Sgt Mus Edson L. C. PORTO

$\text{♩} = 96$



8



15



21



27



33



39



45



51



57



Caixa

FLOR MAMÃE

(P/ canto)

De: Jorge Gonçalves / Júlio Louzada

Arranjo para Banda de Música:

1º Sgt Mus Edson L. C. PORTO

♩=96

mf

Detailed description: This block shows the first five measures of the piece. It begins with a treble clef, a common time signature (C), and a tempo marking of quarter note = 96. The music starts with a quarter rest followed by quarter notes G4, A4, and B4. Measure 2 contains quarter notes C5, B4, A4, and G4. Measure 3 has quarter notes F4, G4, A4, and B4. Measure 4 has quarter notes C5, B4, A4, and G4. Measure 5 has quarter notes F4, G4, A4, and B4, followed by a double bar line. The next three measures are marked with a slash and a diagonal line, indicating they are notated elsewhere.

6

Detailed description: This block shows measures 6 through 13. Measure 6 is a continuation of the previous block with quarter notes C5, B4, A4, and G4. Measures 7, 8, and 9 are marked with a slash and a diagonal line. Measure 10 has a quarter note G4 followed by a slash and diagonal line. Measure 11 has a quarter note F4 followed by a slash and diagonal line. Measure 12 has a quarter note E4 followed by a slash and diagonal line. Measure 13 has a quarter note D4 followed by a slash and diagonal line.

14

Detailed description: This block shows measures 14 through 21. All measures from 14 to 21 are marked with a slash and a diagonal line, indicating they are notated elsewhere.

22

Detailed description: This block shows measures 22 through 29. Measure 22 is a continuation of the previous block with quarter notes C5, B4, A4, and G4. Measures 23, 24, and 25 are marked with a slash and a diagonal line. Measure 26 has a quarter note G4 followed by a slash and diagonal line. Measure 27 has a quarter note F4 followed by a slash and diagonal line. Measure 28 has a quarter note E4 followed by a slash and diagonal line. Measure 29 has a quarter note D4 followed by a slash and diagonal line.

31

Detailed description: This block shows measures 31 through 40. All measures from 31 to 40 are marked with a slash and a diagonal line, indicating they are notated elsewhere.

41

Detailed description: This block shows measures 41 through 49. Measure 41 has a quarter rest followed by a slash and diagonal line. Measure 42 is a continuation of the previous block with quarter notes C5, B4, A4, and G4. Measures 43, 44, and 45 are marked with a slash and diagonal line. Measure 46 has a quarter note G4 followed by a slash and diagonal line. Measure 47 has a quarter note F4 followed by a slash and diagonal line. Measure 48 has a quarter note E4 followed by a slash and diagonal line. Measure 49 has a quarter note D4 followed by a slash and diagonal line.

50

Detailed description: This block shows measures 50 through 57. All measures from 50 to 57 are marked with a slash and a diagonal line, indicating they are notated elsewhere.

58

Detailed description: This block shows the final three measures of the piece. Measures 58 and 59 are marked with a slash and a diagonal line. Measure 60 contains quarter notes C5, B4, A4, and G4, followed by a quarter rest, a quarter note G4, and a quarter rest.

FLOR MAMÃE

Pratos/ Bombo

(P/ canto)

De: Jorge Gonçalves / Júlio Louzada

Arranjo para Banda de Música:

1º Sgt Mus Edson L. C. PORTO

♩=96

6

13

22

31

38

42

51

58

FLOR MAMÃE

Base

(P/ canto)

De: Jorge Gonçalves / Júlio Louzada

Arranjo para Banda de Música:

1º Sgt Mus Edson L. C. PORTO

♩=96

G Am⁷ G⁷/B C C[♯] G F[♯]m Em Am⁷ D⁷ G

6 G G⁵⁺ G⁶ G⁵⁺ G G⁵⁺ C E⁷ Am⁷ F D⁷ D⁷(sus4) D⁷ D⁵⁺

13 G D⁷ G G⁵⁺ G⁶ G⁵⁺ G G⁵⁺ C E⁷ C Cm G E⁷

20 Am⁷ D⁷ G B⁷ Em A⁷ D⁷ C D⁷ G Em

28 A⁷ D⁷ B⁷ Em A⁷ D⁷ C Cm G Em

36 Am⁷ D⁷ G C C[♯] G F[♯]m Em Am⁷ D⁷ G

42 B⁷ Em A⁷ D⁷ C D⁷ G Em A⁷ D⁷ B⁷

51 Em A⁷ D⁷ C Cm G Em Am⁷ D⁷ G

58 C C[♯] G F[♯]m Em Am⁷ D⁷ G