

# Medley em homenagem as mães

Ave Maria, Mãezinha querida, Mamãe, Lady Laura

Charles Gounod/Johann Sebastian Bach; Getúlio Macedo/Lourival Faissal;  
Herivelto Martins/David Nasser; Roberto Carlos/Erasmus Carlos  
Arr.: Wallace Batista

♩=90

Ave Maria

The score is for a medley titled "Ave Maria" in 2/4 time, marked with a tempo of quarter note = 90. The key signature has one flat (B-flat). The woodwind section includes two flutes (Flauta 1 and 2), three B-flat clarinets (Clarinete Bb 1, 2, 3), and two alto saxophones (Sax-alto 1 and 2) and two tenor saxophones (Sax-tenor 1 and 2). The brass section includes three B-flat trumpets (Trompete Bb 1, 2, 3), three F trumpets (Trompa F 1, 2, 3), three trombones (Trombone 1, 2, 3), a C euphonium (Bombardino C), and a tuba. The woodwinds and strings play a melodic line with a dynamic marking of *mp* (mezzo-piano). The brass section provides a rhythmic accompaniment with a dynamic marking of *p* (piano). The score is arranged by Wallace Batista.

Medley em homenagem as mães  
Full Score

**A**

7

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Cl. 3

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

Ten. Sax. 2

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bomb.

Tba.

*p*

*mp*

*f*

*mf*







Medley em homenagem as mães  
Full Score

31 **D**

Fl. 1  
Fl. 2  
Cl. 1  
Cl. 2  
Cl. 3  
Alto Sax. 1  
Alto Sax. 2  
Ten. Sax. 1  
Ten. Sax. 2  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Bomb.  
Tba.

*mf* *f* *mf* *f* *mf* *mf* *mf* *f* *f* *f* *mf*

**E**

37

Fl. 1  
Fl. 2  
Cl. 1  
Cl. 2  
Cl. 3  
Alto Sax. 1  
Alto Sax. 2  
Ten. Sax. 1  
Ten. Sax. 2  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Bomb.  
Tba.

*mf*  
*f*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mp*

Medley em homenagem as mães  
Full Score

43

This musical score page, numbered 43, is for a medley in honor of mothers. It features a full orchestration of instruments. The woodwind section includes Flutes 1 and 2, Clarinets 1, 2, and 3, Alto Saxophones 1 and 2, and Tenor Saxophones 1 and 2. The brass section includes Trumpets 1, 2, and 3, Horns 1, 2, and 3, Trombones 1, 2, and 3, Bombardone, and Tuba. The percussion part is represented by a single line at the bottom. The score is written in 4/4 time with a key signature of one flat (B-flat major or D minor). The woodwinds and brass parts are marked with a mezzo-forte (*mf*) dynamic. The woodwinds play a melodic line with slurs and accents, while the brass and percussion provide a rhythmic accompaniment. The tuba part is a steady eighth-note pattern. The score is divided into four measures, with the first measure starting at measure 43.

Fl. 1  
Fl. 2  
Cl. 1  
Cl. 2  
Cl. 3  
Alto Sax. 1  
Alto Sax. 2  
Ten. Sax. 1  
Ten. Sax. 2  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Bomb.  
Tba.





**F**

55

Fl. 1  
Fl. 2  
Cl. 1  
Cl. 2  
Cl. 3  
Alto Sax. 1  
Alto Sax. 2  
Ten. Sax. 1  
Ten. Sax. 2  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Bomb.  
Tba.

61 Mamãe **G**

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Cl. 3

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

Ten. Sax. 2

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bomb.

Tba.

*p*

*p*

*p*

*p*

*f*

*f*

*mp*



74 **H**

Fl. 1  
Fl. 2  
Cl. 1  
Cl. 2  
Cl. 3  
Alto Sax. 1  
Alto Sax. 2  
Ten. Sax. 1  
Ten. Sax. 2  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Bomb.  
Tba.

*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*p*  
*p*  
*p*  
*mp*

Medley em homenagem as mães  
Full Score

80

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Cl. 3

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

Ten. Sax. 2

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bomb.

Tba.

*mf*

*mf*

*mf*

*mf*

86

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Cl. 3

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

Ten. Sax. 2

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bomb.

Tba.





99

Fl. 1  
Fl. 2  
Cl. 1  
Cl. 2  
Cl. 3  
Alto Sax. 1  
Alto Sax. 2  
Ten. Sax. 1  
Ten. Sax. 2  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Bomb.  
Tba.

106

Fl. 1  
Fl. 2  
Cl. 1  
Cl. 2  
Cl. 3  
Alto Sax. 1  
Alto Sax. 2  
Ten. Sax. 1  
Ten. Sax. 2  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Bomb.  
Tba.

*f*  
*f*  
*f*  
*f*  
*p*  
*p*  
*p*  
*p*  
*mp*

Detailed description: This page of a full score for a medley in honor of mothers, starting at measure 106. The score is arranged for a large ensemble. The woodwind section includes two flutes (Fl. 1 and 2), three clarinets (Cl. 1, 2, and 3), and four saxophones (Alto Sax. 1 and 2, Tenor Sax. 1 and 2). The brass section consists of three trumpets (Tpt. 1, 2, and 3), three horns (Hn. 1, 2, and 3), three trombones (Tbn. 1, 2, and 3), a bombarda (Bomb.), and a tuba (Tba.). The score begins with a rest for the first three measures, followed by a dynamic shift to *f* (forte) for the woodwinds. The saxophones and brass instruments play a rhythmic accompaniment, with dynamics ranging from *p* (piano) to *mp* (mezzo-piano). The woodwinds play a melodic line with various articulations and dynamics. The brass instruments provide a harmonic and rhythmic foundation, with the tuba playing a steady bass line.

Medley em homenagem as mães  
Full Score

112

Fl. 1  
Fl. 2  
Cl. 1  
Cl. 2  
Cl. 3  
Alto Sax. 1  
Alto Sax. 2  
Ten. Sax. 1  
Ten. Sax. 2  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Bomb.  
Tba.



124

Fl. 1  
Fl. 2  
Cl. 1  
Cl. 2  
Cl. 3  
Alto Sax. 1  
Alto Sax. 2  
Ten. Sax. 1  
Ten. Sax. 2  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Bomb.  
Tba.



138 **K**

Fl. 1  
Fl. 2  
Cl. 1  
Cl. 2  
Cl. 3  
Alto Sax. 1  
Alto Sax. 2  
Ten. Sax. 1  
Ten. Sax. 2  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Bomb.  
Tba.

*p*  
*p*  
*p*  
*mf*

Medley em homenagem as mães  
Full Score

144

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Cl. 3

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

Ten. Sax. 2

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bomb.

Tba.

1.





Medley em homenagem as mães  
Full Score

157

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Cl. 3

Alto Sax. 1

Alto Sax. 2

Ten. Sax. 1

Ten. Sax. 2

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bomb.

Tba.

*mf* *ff*

# Medley em homenagem as mães

Flauta 1

Ave Maria, Mãezinha querida, Mamãe, Lady Laura

Charles Gounod/Johann Sebastian Bach; Getúlio Macedo/Lourival Faissal;  
Herivelto Martins/David Nasser; Roberto Carlos/Erasmus Carlos  
Arr.: Wallace Batista

## Ave Maria

*mp*

**A** *f*

**B** *f*

**C** Mãezinha querida *mf*

**D** **E** *mf*

*mf*

## Mamãe

**F** **G** *p*

*p*

**H** *mf*

*mf*

Medley em homenagem as mães  
Flauta 1

84 Musical staff 84-97. Starts with a treble clef and a key signature of one sharp (F#). The staff contains a melodic line with a slur over the first two notes, followed by a rest, then a five-measure rest, a slur over the next four notes, a rest, and a four-measure rest. The dynamic marking *f* is placed below the staff. A hairpin crescendo is shown below the staff.

98 **I** Musical staff 98-108. Starts with a treble clef and a key signature of one sharp (F#). The staff contains a melodic line with a slur over the first two notes, followed by a slur over the next four notes, a slur over the next four notes, a slur over the next four notes, and a three-measure rest. The dynamic marking *mf* is placed below the staff.

109 Musical staff 109-117. Starts with a treble clef and a key signature of one sharp (F#). The staff contains a melodic line with a slur over the first two notes, followed by a slur over the next four notes, a slur over the next four notes, a slur over the next four notes, and a slur over the next four notes. The dynamic marking *f* is placed below the staff.

118 **J** Musical staff 118-127. Starts with a treble clef and a key signature of one sharp (F#). The staff contains a three-measure rest, followed by a slur over the next four notes, a slur over the next four notes, a slur over the next four notes, a slur over the next four notes, a slur over the next four notes, and a slur over the next four notes. The dynamic marking *f* is placed below the staff.

Lady Laura

128 **K** Musical staff 128-141. Starts with a treble clef and a key signature of one sharp (F#). The staff contains a seven-measure rest, followed by a slur over the next four notes, a slur over the next four notes, a slur over the next four notes, and a two-measure rest. The dynamic marking *mf* is placed below the staff.

142 Musical staff 142-146. Starts with a treble clef and a key signature of one sharp (F#). The staff contains a slur over the first two notes, a slur over the next four notes, a slur over the next four notes, a two-measure rest, and a slur over the next four notes. The dynamic marking *f* is placed below the staff.

147 Musical staff 147-151. Starts with a treble clef and a key signature of one sharp (F#). The staff contains a slur over the first two notes, a slur over the next four notes, a slur over the next four notes, a slur over the next four notes, and a slur over the next four notes. The first ending bracket is labeled "1." and covers the last four notes.

152 Musical staff 152-157. Starts with a treble clef and a key signature of one sharp (F#). The staff contains a slur over the first two notes, a slur over the next four notes, a slur over the next four notes, a slur over the next four notes, and a slur over the next four notes. The second ending bracket is labeled "2." and covers the last four notes. The dynamic marking *mp* is placed below the staff. A hairpin crescendo is shown below the staff.

158 Musical staff 158-167. Starts with a treble clef and a key signature of one sharp (F#). The staff contains a slur over the first two notes, a slur over the next four notes, a slur over the next four notes, a slur over the next four notes, and a slur over the next four notes. The dynamic marking *mf* is placed below the staff, and *ff* is placed at the end of the staff. A hairpin crescendo is shown below the staff.

# Medley em homenagem as mães

Flauta 2

Ave Maria, Mãezinha querida, Mamãe, Lady Laura

Charles Gounod/Johann Sebastian Bach; Getúlio Macedo/Lourival Faissal;  
Herivelto Martins/David Nasser; Roberto Carlos/Erasmus Carlos  
Arr.: Wallace Batista

Ave Maria

9 **A** *mp* **3** **2** **3** *f*

21 **B** **2**

26 **C** Mãezinha querida *mf*

34 **D** **7** **E** *mf*

49

58 **F** **3** **G** Mamãe *p*

68

73

78 **H** *mf*



# Medley em homenagem as mães

Clarinete B $\flat$  1

Ave Maria, Mãezinha querida, Mamãe, Lady Laura

Charles Gounod/Johann Sebastian Bach; Getúlio Macedo/Lourival Faissal;  
Herivelto Martins/David Nasser; Roberto Carlos/Erasmus Carlos  
Arr.: Wallace Batista

## Ave Maria

9 **A**

21 **B**

26 **C** Mãezinha querida

34 **D** **E**

49

58 **F** Mamãe **G**

67

73

78 **H**

mf

Medley em homenagem as mães  
Clarinete B♭ 1

85 **5** **4**  
*f*

98 **I** **3**  
*mf*

109 *f*

118 **3** **J** *f*

126 **7** *mf* Lady Laura

138 **K** **2** **2**

146 **1.**

153 **2.** **L** *mp*

159 *mf* *ff*



# Medley em homenagem as mães

Clarinete B $\flat$  2

Ave Maria, Mãezinha querida, Mamãe, Lady Laura

Charles Gounod/Johann Sebastian Bach; Getúlio Macedo/Lourival Faissal;  
Herivelto Martins/David Nasser; Roberto Carlos/Erasmus Carlos  
Arr.: Wallace Batista

## Ave Maria

9 **A**

21 **B**

26 **C** Mãezinha querida

34 **D** **E**

49

## Mamãe

68

84 **H**

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Medley em homenagem as mães  
Clarinete B $\flat$  2

98 **I**  
*mf* **3**

109  
*f*

118 **J**  
*f* **3**

126 **Lady Laura**  
*mf* **7**

138 **K**  
**2** **2**

146 **1.**

152 **L**  
*mp* **2.**

158  
*mf* *ff*

# Medley em homenagem as mães

Clarinete B $\flat$  3

Ave Maria, Mãezinha querida, Mamãe, Lady Laura

Charles Gounod/Johann Sebastian Bach; Getúlio Macedo/Lourival Faissal;  
Herivelto Martins/David Nasser; Roberto Carlos/Erasmus Carlos  
Arr.: Wallace Batista

## Ave Maria

9 **A**

21 **B**

26 **C** Mãezinha querida

34 **D** **E**

49

58 **F** **G** Mamãe

68

78 **H**

V.S.



# Medley em homenagem as mães

Ave Maria, Mãezinha querida, Mamãe, Lady Laura

Sax-alto 1

Charles Gounod/Johann Sebastian Bach; Getúlio Macedo/Lourival Faissal;  
Herivelto Martins/David Nasser; Roberto Carlos/Erasmus Carlos  
Arr.: Wallace Batista

Ave Maria

*mp*

9 **A**

*p*

15

21 **B**

*mf*

26 **C** Mãezinha querida

*mf*

34 **D**

*f*

42 **E**

50

Mamãe

58 **F** **G**

*mf*

78 **H**

*f*

Medley em homenagem as mães  
Sax-alto 1

94 **I** 4 12 *p*

113 4

122 **J** 7 *f* Lady Laura

135 **K** *mf*

143 1.

152 2. **L** *mp*

158 *mf* *ff*

# Medley em homenagem as mães

Sax-alto 2

Ave Maria, Mãezinha querida, Mamãe, Lady Laura

Charles Gounod/Johann Sebastian Bach; Getúlio Macedo/Lourival Faissal;  
Herivelto Martins/David Nasser; Roberto Carlos/Erasmus Carlos  
Arr.: Wallace Batista

## Ave Maria

Musical notation for Ave Maria, measures 1-8. The key signature is two sharps (F# and C#) and the time signature is 2/4. The dynamics are marked *mp*. The melody consists of quarter and eighth notes with some rests.

9 **A**

Musical notation for Ave Maria, measures 9-14. The dynamics are marked *p*. The melody features a series of eighth notes and quarter notes.

15

Musical notation for Ave Maria, measures 15-20. The melody continues with eighth and quarter notes.

21 **B**

Musical notation for Ave Maria, measures 21-25. The dynamics are marked *mf*. The melody includes quarter and eighth notes.

26 **C** Mãezinha querida

Musical notation for Mãezinha querida, measures 26-33. The dynamics are marked *mf*. The melody features eighth notes with a '2' above the staff, indicating a double-measure rest.

34 **D**

Musical notation for Mãezinha querida, measures 34-41. The dynamics are marked *f*. The melody includes quarter and eighth notes with rests.

42 **E**

Musical notation for Mãezinha querida, measures 42-49. The melody continues with quarter and eighth notes.

50

Musical notation for Mãezinha querida, measures 50-57. The melody continues with quarter and eighth notes.

58 **F** Mamãe **G**

Musical notation for Mamãe, measures 58-67. The dynamics are marked *mf*. The melody includes quarter and eighth notes.

74 **H**

Musical notation for Mamãe, measures 74-81. The dynamics are marked *mf*. The melody includes quarter and eighth notes.

Medley em homenagem as mães  
Sax-alto 2

86 *f* 4

98 **I** 12 *p*

114 4

122 **J** 7 *f*

Lady Laura

135 **K** *mf*

143 1.

150 2. *mp*

156 **L** *mf* *ff*



# Medley em homenagem as mães

Sax-tenor 1

Ave Maria, Mãezinha querida, Mamãe, Lady Laura

Charles Gounod/Johann Sebastian Bach; Getúlio Macedo/Lourival Faissal;  
Herivelto Martins/David Nasser; Roberto Carlos/Erasmus Carlos  
Arr.: Wallace Batista

## Ave Maria

Musical notation for the first system of Ave Maria, measures 1-8. The key signature is one sharp (F#) and the time signature is 2/4. The music features a melodic line with slurs and dynamic markings including *mp*.

Musical notation for the second system of Ave Maria, measures 9-14. It begins with a boxed letter **A** and a measure rest of 9. The music consists of a rhythmic accompaniment of eighth notes with a dynamic marking of *p*.

Musical notation for the third system of Ave Maria, measures 15-20. It continues the rhythmic accompaniment of eighth notes.

Musical notation for the fourth system of Ave Maria, measures 21-25. It begins with a boxed letter **B** and a measure rest of 21. The music features a melodic line with a dynamic marking of *mf*.

Musical notation for the fifth system of Ave Maria, measures 26-33. It begins with a boxed letter **C** and a measure rest of 26. The music features a melodic line with slurs and dynamic markings including *mf*.

Musical notation for the sixth system of Ave Maria, measures 34-41. It begins with a boxed letter **D** and a measure rest of 34. The music features a melodic line with slurs and dynamic markings including *f*.

Musical notation for the seventh system of Ave Maria, measures 42-49. It begins with a boxed letter **E** and a measure rest of 42. The music features a melodic line with slurs.

Musical notation for the eighth system of Ave Maria, measures 50-57. It continues the melodic line with slurs.

Musical notation for the ninth system of Ave Maria, measures 58-67. It begins with a boxed letter **F** and a measure rest of 58. The music features a melodic line with slurs and dynamic markings including *mf*. A boxed letter **G** is placed above the staff.

Musical notation for the tenth system of Ave Maria, measures 74-81. It begins with a boxed letter **H** and a measure rest of 74. The music features a melodic line with slurs and dynamic markings including *mf*. A boxed letter **H** is placed above the staff.

Medley em homenagem as mães  
Sax-tenor 1

86 4

98 **I** 12 *p*

114 4

122 **J** 7 *f* Lady Laura

135 **K** *p*

146 1. 2.

156 **L** *mf* *mp* *ff*

# Medley em homenagem as mães

Sax-tenor 2

Ave Maria, Mãezinha querida, Mamãe, Lady Laura

Charles Gounod/Johann Sebastian Bach; Getúlio Macedo/Lourival Faissal;  
Herivelto Martins/David Nasser; Roberto Carlos/Erasmus Carlos  
Arr.: Wallace Batista

## Ave Maria

Musical notation for the first line of the piece, measures 1-8. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff with various dynamics including *mp* and accents.

Musical notation for the second line of the piece, measures 9-14. It begins with a boxed letter 'A' and a measure rest. The notation includes a treble clef, a key signature of one sharp, and a dynamic marking of *p*.

Musical notation for the third line of the piece, measures 15-20. It continues the melodic line with a treble clef and a key signature of one sharp.

Musical notation for the fourth line of the piece, measures 21-25. It begins with a boxed letter 'B' and a measure rest. The notation includes a treble clef, a key signature of one sharp, and a dynamic marking of *mf*.

Musical notation for the fifth line of the piece, measures 26-33. It begins with a boxed letter 'C' and a measure rest. The notation includes a treble clef, a key signature of one sharp, and a dynamic marking of *mf*. There are two first endings marked with a '2' and a fermata.

Musical notation for the sixth line of the piece, measures 34-41. It begins with a boxed letter 'D' and a measure rest. The notation includes a treble clef, a key signature of one sharp, and a dynamic marking of *f*.

Musical notation for the seventh line of the piece, measures 42-49. It begins with a boxed letter 'E' and a measure rest. The notation includes a treble clef, a key signature of one sharp.

Musical notation for the eighth line of the piece, measures 50-57. It continues the melodic line with a treble clef and a key signature of one sharp.

Musical notation for the ninth line of the piece, measures 58-73. It begins with a boxed letter 'F' and a measure rest. The notation includes a treble clef, a key signature of one sharp, and a dynamic marking of *mf*. It features a first ending marked with a '3' and a second ending marked with an '11'.

Musical notation for the tenth line of the piece, measures 74-81. It begins with a boxed letter 'H' and a measure rest. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a dynamic marking of *mf*. It features a first ending marked with an '8'.

Medley em homenagem as mães  
Sax-tenor 2

86 **4**

98 **I** **12**  
*f*  
*p*

114 **4**

122 **J** **7**  
*f* Lady Laura

135 **K**  
*p*

146 **1.** **2.**  
*mp* <

156 **L**  
*mf* *ff*

# Medley em homenagem as mães

Trompete B $\flat$  1

Ave Maria, Mãezinha querida, Mamãe, Lady Laura

Charles Gounod/Johann Sebastian Bach; Getúlio Macedo/Lourival Faissal;  
Herivelto Martins/David Nasser; Roberto Carlos/Erasmus Carlos  
Arr.: Wallace Batista

Ave Maria **A** 8

14

21 **B** **C** Mãezinha querida 8

34 **D** 2 *mf* 2 *mf*

42 **E** 2 *mf* 2

50 2 *mf* *f*

58 **F** Mamãe

62 **G** 11 *mf*

78 **H** 2 *mf* 2 *mf*

86 7 *f*

Medley em homenagem as mães  
Trompete B $\flat$  1

98 **I** 7 *f*

117 *f* Lady Laura

122 **J** 15 **K** *mf*

143 1.

150 2. *mp*

156 **L** *mf* *ff*

# Medley em homenagem as mães

Trompete B $\flat$  2

Ave Maria, Mãezinha querida, Mamãe, Lady Laura

Charles Gounod/Johann Sebastian Bach; Getúlio Macedo/Lourival Faissal;  
Herivelto Martins/David Nasser; Roberto Carlos/Erasmus Carlos  
Arr.: Wallace Batista

Ave Maria **A** 8

14

21 **B** **C** Mãezinha querida 8

34 **D** 2 mf

42 **E** 2 mf

50 2 mf f

58 **F** Mamãe

62 **G** 11 mf

78 **H** 2 mf

86 7 f

Medley em homenagem as mães  
Trompete Bb 2

98 **I** 7 *f*

117 *f* Lady Laura

122 **J** 15 **K** *mf*

143 1.

150 2. *mp*

156 **L** *mf* *ff*



# Medley em homenagem as mães

Trompete B $\flat$  3

Ave Maria, Mãezinha querida, Mamãe, Lady Laura

Charles Gounod/Johann Sebastian Bach; Getúlio Macedo/Lourival Faissal;  
Herivelto Martins/David Nasser; Roberto Carlos/Erasmus Carlos  
Arr.: Wallace Batista

**Ave Maria** 8 **A**

14

21 **B** **C** Mãezinha querida 8

34 **D** 2 2

42 **E** 2 2

50 2

58 **F** Mamãe

62 **G** 11

78 **H** 2 2

Medley em homenagem as mães  
Trompete B $\flat$  3

86 **7**

98 **I** **7** **7**

117 **f**

Lady Laura

122 **J** **15** **K**

143 **1.**

150 **2.** **mp**

156 **L** **mf** **ff**

# Medley em homenagem as mães

Trompa F 1

Ave Maria, Mãezinha querida, Mamãe, Lady Laura

Charles Gounod/Johann Sebastian Bach; Getúlio Macedo/Lourival Faissal;  
Herivelto Martins/David Nasser; Roberto Carlos/Erasmus Carlos  
Arr.: Wallace Batista

## Ave Maria

Measures 1-7: Ave Maria. Treble clef, 2/4 time signature. Dynamics: *p*.

Measures 8-20: Ave Maria. Treble clef, 2/4 time signature. Dynamics: *f*. Includes section marker **A**.

Measures 21-25: Ave Maria. Treble clef, 2/4 time signature. Dynamics: *mf*. Includes section marker **B**.

Measures 26-32: Mãezinha querida. Treble clef, 2/4 time signature. Dynamics: *p*. Includes section marker **C**.

Measures 33-41: Mãezinha querida. Treble clef, 2/4 time signature. Dynamics: *mf*. Includes section marker **D**.

Measures 42-57: Mãezinha querida. Treble clef, 2/4 time signature. Dynamics: *mf*, *f*. Includes section marker **E**.

Measures 58-61: Mamãe. Treble clef, 2/4 time signature. Dynamics: *mf*. Includes section marker **F**.

Measures 62-77: Mamãe. Treble clef, 2/4 time signature. Dynamics: *mf*. Includes section marker **G**.

Measures 78-84: Mamãe. Treble clef, 2/4 time signature. Dynamics: *p*. Includes section marker **H**.



# Medley em homenagem as mães

Trompa F 2

Ave Maria, Mãezinha querida, Mamãe, Lady Laura

Charles Gounod/Johann Sebastian Bach; Getúlio Macedo/Lourival Faissal;  
Herivelto Martins/David Nasser; Roberto Carlos/Erasmus Carlos  
Arr.: Wallace Batista

## Ave Maria



# Trompa F 3 Medley em homenagem as mães

Ave Maria, Mãezinha querida, Mamãe, Lady Laura

Charles Gounod/Johann Sebastian Bach; Getúlio Macedo/Lourival Faissal;  
Herivelto Martins/David Nasser; Roberto Carlos/Erasmus Carlos  
Arr.: Wallace Batista

## Ave Maria

Measures 1-7: Ave Maria. Treble clef, 2/4 time signature. Dynamics: *p*. Includes slurs and accents.

Measures 8-15: Ave Maria. Treble clef, 2/4 time signature. Dynamics: *f*. Includes triplets and slurs.

Measures 16-25: Ave Maria. Treble clef, 2/4 time signature. Dynamics: *mf*. Includes slurs.

Measures 26-32: Mãezinha querida. Treble clef, 2/4 time signature. Dynamics: *p*. Includes slurs and accents.

Measures 33-41: Mãezinha querida. Treble clef, 2/4 time signature. Dynamics: *mf*. Includes slurs and accents.

Measures 42-57: Mãezinha querida. Treble clef, 2/4 time signature. Dynamics: *mf*, *f*. Includes slurs and accents.

Measures 58-61: Mamãe. Treble clef, 2/4 time signature. Dynamics: *mf*. Includes slurs and accents.

Measures 62-72: Mamãe. Treble clef, 2/4 time signature. Dynamics: *mf*. Includes slurs and accents.

Medley em homenagem as mães

Trompa F 3

73

Musical staff 73-77. Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with slurs and accents. The dynamic marking *mf* is present below the staff.

78

**H**

Musical staff 78-83. Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and a fermata over a whole note. The dynamic marking *p* is below the staff, and *f* is at the end of the staff.

94

**I**

Musical staff 94-103. Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and a fermata over a whole note. The dynamic marking *f* is below the staff.

108

Musical staff 108-121. Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and a fermata over a whole note. The dynamic marking *f* is below the staff.

122

**J**

Musical staff 122-128. Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and a fermata over a whole note. The dynamic marking *p* is below the staff.

Lady Laura

129

**K**

Musical staff 129-144. Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and a fermata over a whole note. The dynamic markings *mf* and *p* are below the staff.

145

Musical staff 145-154. Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and a fermata over a whole note. The first ending is marked '1.' and the second ending is marked '2.'.

155

**L**

Musical staff 155-158. Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and a fermata over a whole note. The dynamic marking *p* is below the staff.

159

Musical staff 159-168. Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and a fermata over a whole note. The dynamic markings *mf* and *ff* are below the staff.



# Medley em homenagem as mães

Trombone 1

Ave Maria, Mãezinha querida, Mamãe, Lady Laura

Charles Gounod/Johann Sebastian Bach; Getúlio Macedo/Lourival Faissal;  
Herivelto Martins/David Nasser; Roberto Carlos/Erasmus Carlos  
Arr.: Wallace Batista

The musical score is written for Trombone 1 in bass clef with a key signature of one flat (Bb) and a 2/4 time signature. It consists of several systems of music:

- System 1:** Labeled "Ave Maria", it begins with a piano (*p*) dynamic and features a series of sixteenth-note runs.
- System 2:** Starts at measure 8 and includes a first ending bracket labeled "A". It contains triplet and dyad markings and a mezzo-piano (*mp*) dynamic.
- System 3:** Starts at measure 21 and includes a first ending bracket labeled "B". It features a mezzo-forte (*mf*) dynamic.
- System 4:** Starts at measure 26 and includes first ending brackets labeled "C" and "D". It begins with a forte (*f*) dynamic.
- System 5:** Starts at measure 40 and includes a first ending bracket labeled "E". It features a mezzo-forte (*mf*) dynamic.
- System 6:** Starts at measure 49 and includes a first ending bracket labeled "F". It features a forte (*f*) dynamic.
- System 7:** Starts at measure 58 and includes a first ending bracket labeled "G". It features a forte (*f*) dynamic.
- System 8:** Starts at measure 62 and includes a first ending bracket labeled "G". It features a mezzo-forte (*mf*) dynamic.
- System 9:** Starts at measure 70 and includes a first ending bracket labeled "G". It features a mezzo-forte (*mf*) dynamic.

Lyrics for "Mãezinha querida" and "Mamãe" are placed above the corresponding musical phrases.

Medley em homenagem as mães  
Trombone 1

78 **H** 15 *f*

98 **I** *p*

105 *f* 7 *f*

118 **J** 15 *mf* Lady Laura

138 **K**

146 1. 2.

155 **L** *p*

159 *mf* *ff*

# Medley em homenagem as mães

Trombone 2

Ave Maria, Mãezinha querida, Mamãe, Lady Laura

Charles Gounod/Johann Sebastian Bach; Getúlio Macedo/Lourival Faissal;

Herivelto Martins/David Nasser; Roberto Carlos/Erasmus Carlos

Arr.: Wallace Batista

Ave Maria

*p*

8

**A**

*mp* < *mp* < *mp* <

21

**B**

*mf*

26

**C** Mãezinha querida

**D**

*f*

40

**E**

*mf*

49

*mf* *f*

58

**F**

Mamãe

*mf*

62

**G**

11

*mf*

Medley em homenagem as mães  
Trombone 2

78 **H** 15

98 **I**

105 7

118 **J** 15 Lady Laura

138 **K**

147

155 **L**

159

# Medley em homenagem as mães

Trombone 3

Ave Maria, Mãezinha querida, Mamãe, Lady Laura

Charles Gounod/Johann Sebastian Bach; Getúlio Macedo/Lourival Faissal;  
Herivelto Martins/David Nasser; Roberto Carlos/Erasmus Carlos  
Arr.: Wallace Batista

Ave Maria

*p*

8

**A**

*mp* < *mp* < *mp* <

21

**B**

*mf*

26

**C** Mãezinha querida

**D**

*f*

40

**E**

*mf*

49

*mf* *f*

58

**F**

Mamãe

*mf*

62

**G**

11

*mf*

Medley em homenagem as mães  
Trombone 3

78 **H** 15

*f*

98 **I**

*p*

105 *f* 7 *f*

*f*

118 **J** 15 Lady Laura *mf*

*mf*

138 **K**

*mf*

147 1. 2.

*mf*

155 **L** *p*

*p*

159 *mf* *ff*

*mf* *ff*

# Medley em homenagem as mães

Bombardino C

Ave Maria, Mãezinha querida, Mamãe, Lady Laura

Charles Gounod/Johann Sebastian Bach; Getúlio Macedo/Lourival Faissal;  
Herivelto Martins/David Nasser; Roberto Carlos/Erasmus Carlos  
Arr.: Wallace Batista

## Ave Maria

*p*

9 **A**

*mp*

21 **B**

*mf*

26 **C** Mãezinha querida **D**

*f*

40 **E**

*mf*

50 **F**

*f*

61 Mamãe **G**

*f*

70

*mf*

Medley em homenagem as mães  
Bombardino C

78 **H**  
15  
*f*

98 **I**  
*p*

105  
*f* 7 *f*

118 **J** 15 Lady Laura  
*mf*

138 **K**

147  
1. 2.  
*p*

156 **L**  
*mf* *ff*



# Medley em homenagem as mães

Tuba

Ave Maria, Mãezinha querida, Mamãe, Lady Laura

Charles Gounod/Johann Sebastian Bach; Getúlio Macedo/Lourival Faissal;  
Herivelto Martins/David Nasser; Roberto Carlos/Erasmus Carlos  
Arr.: Wallace Batista

## Ave Maria

9 **A**

17 **B**

26 **C** Mãezinha querida

34 **D**

42 **E**

50

58 **F** Mamãe **G**

67

75 **H**

mp wallabat@hotmail.com ©

Medley em homenagem as mães  
Tuba

84



91



100



108



116



124



Lady Laura

132



140



148



156

