

Soprano

Motetos de Passos

Antônio de Pádua Falcão
(1848 - 1927)

1. Pater mi

Andante $\text{♩} = 50$

Music score for the soprano part of 'Pater mi'. The key signature is C minor (one flat). The tempo is Andante at $\text{♩} = 50$. The vocal line consists of eighth notes and rests. The lyrics are: **p** Pa - ter mi Pa - ter mi si pos - si - bi - le.

Continuation of the musical score. Measure 6: est si pos - si - bi - le est tran - se - at a me ca - lix. The key signature changes to A major (no flats or sharps).

Continuation of the musical score. Measure 12: is - te ve - rum-ta - mem non si - cut e - go vo - lo sed si - cut. The key signature changes back to C minor (one flat).

Continuation of the musical score. Measure 18: tu e - go vo - lo sed si - cut tu e - go vo - lo. The key signature changes back to C minor (one flat).

Continuation of the musical score. Measure 25: e - go vo - lo sed si - cut tu sed si - cut tu. The key signature changes back to C minor (one flat).

Final section of the musical score. Measure 31: sed si - cut tu. The key signature changes back to C minor (one flat).

2. Bajulans

Andante $\text{♩} = 50$

The musical score consists of six staves of music for a single voice. The key signature is one flat (F#). The tempo is Andante, indicated by $\text{♩} = 50$. The lyrics are in Portuguese and Latin, with some words underlined.

Staff 1: **p** Ba - ju - lans Ba - ju - lans Ba - ju - lans si - bi

Staff 2: cru-cem Je - sus si - bi cru-cem Je - sus e - xi - vit eum

Staff 3: 18 qui di - ci - tur Cal - va - ri-æ lo - cum Ba - ju - lans

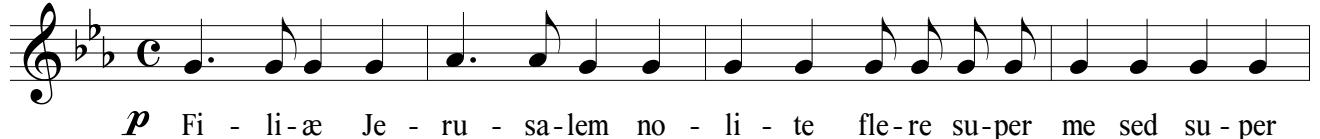
Staff 4: Ba - ju - lans si - bi cru-cem Je - sus Je - sus Ba - ju -

Staff 5: 26 lans Ba - ju - lans Ba - ju - lans si - bi cru-cem Je - sus

Staff 6: 38 (continues from Staff 5) 2

3. Filiæ Jerusalem

Andante $\text{♩} = 60$



vos su - per fi - li - os ves - tros

3

Fi - li - æ Je - ru - sa - lem no -

li - te fle - re su - per me sed su - per vos su - per fi - li - os ves - tros

no - li - te fle - re su - per me

sed su - per vos sed su - per fi - li - os ves -

- tros

sed su - per vos sed su - per fi - li - os ves - - tros.

4. Popule meus

Andante $\text{♩} = 50$

p Po - pu - le me - us quid fe - cit ti - bi aut in quo con-tris -

ta - vi te Po - pu - le me - us quid fe - cit ti - bi

18 aut in quo con-tris - ta - vi te Res - pon - de mi - hi Res -

19 pon - de mi - hi Res - pon - de mi - hi Qui - a e - du - xi te

25 de ter - ra Æ - gy - pti pa - ras - ti cru - cem sal - va - to - ri tu - o

31 sal - va - to - ri tu - o sal - va - to - ri tu - o.

5. O vos omnes

Andante $\text{♩} = 50$

Music for measure 1: Treble clef, key signature of two flats (B-flat and D-flat). Time signature common time (indicated by 'C'). Dynamics: **p** (piano) at the beginning. The lyrics are "O vos om - nes" repeated.

Music for measure 2: Treble clef, key signature of two flats (B-flat and D-flat). Time signature common time (indicated by 'C'). Dynamics: **p** (piano) at the beginning. The lyrics are "qui tran - si - tis per vi - am at - ten - di - te et vi - de - te si est do - lor".

Music for measure 3: Treble clef, key signature of two flats (B-flat and D-flat). Time signature common time (indicated by 'C'). Dynamics: **p** (piano) at the beginning. The lyrics are "si - mi-lis do - lor me - us si - cut do - lor do - lor me -".

Music for measure 4: Treble clef, key signature of two flats (B-flat and D-flat). Time signature common time (indicated by 'C'). Dynamics: **p** (piano) at the beginning. The lyrics are "us at - ten - di - te et vi - de - te si est".

Music for measure 5: Treble clef, key signature of two flats (B-flat and D-flat). Time signature common time (indicated by 'C'). Dynamics: **p** (piano) at the beginning. The lyrics are "do - lor me - us. O vos om - nes".

Music for measure 6: Treble clef, key signature of two flats (B-flat and D-flat). Time signature common time (indicated by 'C'). Dynamics: **p** (piano) at the beginning. The lyrics are "O vos om - nes qui tran-si-tis per vi - am at - ten - di - te".

Alto

Motetos de Passos

Antônio de Pádua Falcão
(1848 - 1927)

1. Pater mi

Andante $\text{♩} = 50$

Music score for the first section of 'Pater mi'. The key signature is C minor (one flat). The tempo is Andante ($\text{♩} = 50$). The vocal line consists of eighth notes and rests. The lyrics are: **p** Pa - ter mi Pa - ter mi si pos - si - bi - le.

Continuation of the musical score. Measure 6: est si pos - si - bi - le est tran - se-at a me ca - lix. The key signature changes to G minor (no sharps or flats).

Continuation of the musical score. Measure 12: is - te ve - rum-ta - mem non si - cut e - go vo - lo sed si - cut. The key signature changes back to C minor (one flat).

Continuation of the musical score. Measure 18: tu e - go vo - lo sed si - cut tu e - go vo - lo. The key signature changes back to G minor (no sharps or flats).

Continuation of the musical score. Measure 25: e - go vo - lo sed si - cut tu sed si - cut tu. The key signature changes back to C minor (one flat).

Final section of the musical score. Measure 31: sed si - cut tu. The key signature changes back to G minor (no sharps or flats).

2. Bajulans

Andante $\text{♩} = 50$

Music score for the first section of the motet 'Bajulans'. The key signature is one flat (F major), and the time signature is common time. The vocal line consists of quarter notes and rests. The lyrics are: **p** Ba - ju - lans, Ba - ju - lans, Ba - ju - lans si - bi.

Continuation of the musical score. The lyrics are: cru-cem Je - sus, si - bi cru-cem Je - sus, e - xi - vit eum.

Continuation of the musical score. The lyrics are: qui di - ci - tur, Cal - va - ri - æ lo - cum, Ba - ju - lans.

Continuation of the musical score. The lyrics are: Ba - ju - lans, si - bi cru-cem Je - sus, Je - sus, Ba - ju -

Continuation of the musical score. The lyrics are: lans, Ba - ju - lans, Ba - ju - lans, si - bi, cru-cem Je - sus.

Final section of the musical score. The lyrics are: 2. A long rest follows.

3. Filiae Jerusalem

Andante ♩ = 60

p Fi - li-æ Je - ru - sa-lem no - li - te fle-re su-per me sed su - per

Musical score for 'Ves-tros' showing measures 12-13. The key signature is B-flat major (two flats). The vocal line continues with eighth-note patterns. The lyrics are: li - te fle-re su-per me sed su - per vos su - per fi - li - os ves - tros.

Musical score for the Latin text 'no - li - te' through 'fi - li - os ves -'. The score consists of a single staff with a treble clef, a key signature of one flat, and a time signature of common time. The vocal line begins with a dotted half note followed by eighth notes. There is a fermata over the eighth note 'te'. The vocal line continues with eighth notes, followed by a short rest, then another eighth note followed by a fermata over the eighth note 'sed'. The vocal line concludes with eighth notes, followed by a short rest, then another eighth note followed by a fermata over the eighth note 'fi'.

23

tros sed su - per vos sed su - per fi - li - os ves - tros.

4. Popule meus

Andante $\text{♩} = 50$

p Po - pu - le me - us quid fe - cit ti - bi aut in quo con-tris -

ta - vi te Po - pu - le me - us quid fe - cit ti - bi

18 aut in quo con-tris - ta - vi te Res - pon - de mi - hi Res -

19 pon - de mi - hi Res - pon - de mi - hi Qui - a e - du - xi te

25 de ter - ra Æ - gy - pti pa - ras - ti cru - cem sal - va - to - ri tu - o

31 sal - va - to - ri tu - o sal - va - to - ri tu - o.

3

5. O vos omnes

Andante $\text{♩} = 50$

Music for measure 1: Treble clef, key signature of two flats (B-flat and D-flat). Time signature common time (C). The music consists of a single melodic line. The lyrics are "P O vos om - nes" followed by "O vos om - nes". Measure number 1 is indicated above the staff.

Music for measure 7: Treble clef, key signature of two flats (B-flat and D-flat). Time signature common time (C). The music consists of a single melodic line. The lyrics are "qui tran - si - tis per vi - am at - ten - di - te et vi - de - te" followed by "si est do - lor". Measure number 7 is indicated above the staff.

Music for measure 12: Treble clef, key signature of two flats (B-flat and D-flat). Time signature common time (C). The music consists of a single melodic line. The lyrics are "si - mi-lis" followed by "do - lor me - us", "si - cut do - lor", and "do - lor me -". Measure number 12 is indicated above the staff.

Music for measure 18: Treble clef, key signature of two flats (B-flat and D-flat). Time signature common time (C). The music consists of a single melodic line. The lyrics are "us" followed by "at - ten - di - te", "et vi - de", "te", and "si est". Measure number 18 is indicated above the staff.

Music for measure 24: Treble clef, key signature of two flats (B-flat and D-flat). Time signature common time (C). The music consists of a single melodic line. The lyrics are "do - lor" followed by "me - us.", "O vos om - nes", and a repeat of "O vos om - nes". Measure number 24 is indicated above the staff.

Music for measure 31: Treble clef, key signature of two flats (B-flat and D-flat). Time signature common time (C). The music consists of a single melodic line. The lyrics are "O vos om - nes" followed by "qui tran-si-tis per vi - am at - ten - di - te.". Measure number 31 is indicated above the staff.

Tenor

Motetos de Passos

Antônio de Pádua Falcão
(1848 - 1927)

1. Pater mi

Andante $\text{♩} = 50$

8 **p** Pa - ter mi Pa - ter mi si pos - si - bi - le

6

est si pos - si - bi - le est tran - se-at a me ca - lix

12

is - te ve - rum-ta - mem non si - cut e - go vo - lo sed si - cut

18

tu e - go vo - lo sed si - cut tu e - go vo -

24

lo e - go vo - lo sed si - cut tu sed si - cut

30

tu sed si - cut tu.

2. Bajulans

Andante $\text{♩} = 50$

Musical score for the first section of the motet 'Bajulans'. The key signature is B-flat major (two flats). The time signature is common time (indicated by '8'). The tempo is Andante at $\text{♩} = 50$. The vocal line consists of eighth-note patterns. The lyrics are: 'Ba - ju - lans', 'Ba - ju - lans', 'Ba - ju - lans', 'si - bi'. The dynamic is marked with a bold 'p' (pianissimo).

Continuation of the musical score. The lyrics are: 'cru-cem Je - sus', 'si - bi cru-cem Je - sus', 'e - xi - vit eum'. The vocal line continues with eighth-note patterns.

Continuation of the musical score. The lyrics are: 'qui di - ci - tur', 'Cal - va - ri-æ', 'lo - cum', 'Ba - ju - lans'. The vocal line continues with eighth-note patterns.

Continuation of the musical score. The lyrics are: 'Ba - ju - lans', 'si - bi', 'cru-cem', 'Je - sus', 'Je - sus', 'Ba - ju - lans'. The vocal line continues with eighth-note patterns.

Continuation of the musical score. The lyrics are: 'lans', 'Ba - ju - lans', 'Ba - ju - lans', 'si - bi', 'cru-cem', 'Je - sus'. The vocal line continues with eighth-note patterns.

Final section of the musical score. It begins with a repeat sign (double bar line with dots) and ends with a long bar line. The vocal line consists of sustained notes.

3. Filiæ Jerusalem

Andante $\text{♩} = 60$

p Fi - li - æ Je - ru - sa - lem no - li - te fle - re su - per me sed su - per

vos su - per fi - li - os ves - tros Fi - li - æ Je - ru - sa - lem no -

li - te fle - re su - per me sed su - per vos su - per fi - li - os ves - tros no - li - te

fle - re sed su - per vos sed su - per fi - li - os ves - tros

sed su - per vos sed su - per fi - li - os ves - tros.

4. Popule meus

Andante $\text{♩} = 50$

8
p Po - pu - le me - us quid fe - cit ti - bi aut in quo con-tris -

ta - vi te Po - pu - le me - us quid fe - cit ti - bi

aut in quo con-tris - ta - vi te Res - pon - de mi - hi Res -

pon - de mi - hi Res - pon - de mi - hi Qui - a e - du - xi te

de ter - ra AE - gy - pti pa - ras - ti cru - cem sal - va - to - ri tu - o

sal - va - to - ri tu - o. 3

5. O vos omnes

Andante $\text{♩} = 50$

The musical score consists of six staves of music in common time, key signature of one flat. The vocal part is in soprano range.

Staff 1: Measures 1-2. Dynamics: **p**. Key signature changes from C major to A minor at measure 2. Lyric: **O** vos om - nes O vos om - nes.

Staff 2: Measures 3-4. Lyric: qui tran - si - tis per vi - am at - ten - di - te et vi - de - te si est do - lor

Staff 3: Measures 5-6. Lyric: si - mi - lis do - lor me - us si - cut do - lor do - lor me -

Staff 4: Measures 7-8. Lyric: us at - ten - di - te et vi - de - te si est do - lor

Staff 5: Measures 9-10. Lyric: me - us. O vos om - nes O vos

Staff 6: Measures 11-12. Lyric: om - nes qui tran - si - tis per vi - am at - ten - di - te.

Bass

Motetos de Passos

Antônio de Pádua Falcão
(1848 - 1927)

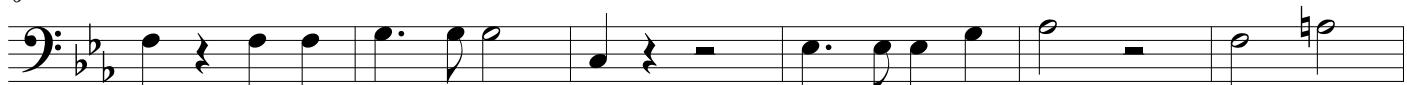
1. Pater mi

Andante $\text{♩} = 50$



p Pa - ter mi Pa - ter mi si pos - si - bi - le

6



est si pos - si - bi - le est tran - se - at a me ca - lix

12



is - te ve - rum - ta - mem non si - cut e - go vo - lo sed si - cut

18



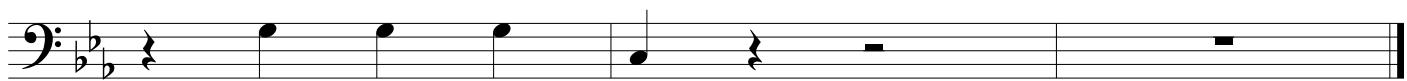
tu e - go vo - lo sed si - cut tu e - go vo - lo

25



e - go vo - lo sed si - cut tu sed si - cut tu

31



sed si - cut tu.

2. Bajulans

Andante $\text{♩} = 50$

Music score for the first section of the motet 'Bajulans'. The vocal line consists of a single melodic line on a bass clef staff. The tempo is Andante at $\text{♩} = 50$. The lyrics are: 'Ba - ju - lans', 'Ba - ju - lans', 'Ba - ju - lans', 'si - bi'.

Continuation of the musical score. The lyrics are: 'cru-cem Je - sus', 'si - bi cru-cem Je - sus', 'e - xi - vit eum'.

Continuation of the musical score. The lyrics are: 'qui di - ci - tur', 'Cal - va - ri-æ lo - cum', 'Ba - ju - lans'.

Continuation of the musical score. The lyrics are: 'Ba - ju - lans', 'si - bi cru-cem Je - sus', 'Je - sus', 'Ba - ju -'.

Continuation of the musical score. The lyrics are: 'lans', 'Ba - ju - lans', 'Ba - ju - lans', 'si - bi', 'cru-cem Je - sus'.

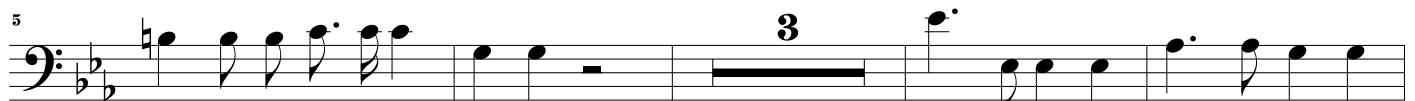
Final measure of the musical score. The lyrics are: 'Ba - ju - lans', 'Ba - ju - lans', 'Ba - ju - lans', 'si - bi', 'cru-cem Je - sus'. The score ends with a fermata and the number 2.

3. Filiæ Jerusalem

Andante $\text{♩} = 60$



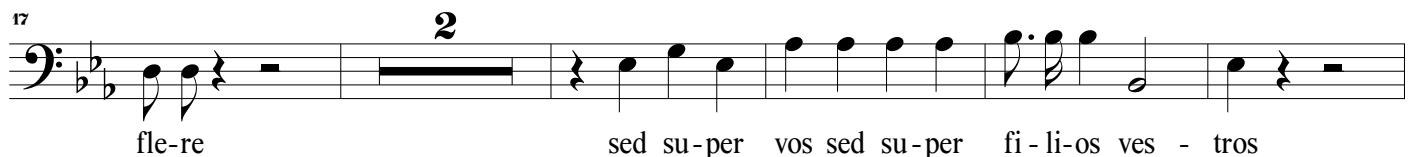
p Fi - li - æ Je - ru - sa - lem no - li - te fle - re su - per me sed su - per



vos su - per fi - li - os ves - tros 3 Fi - li - æ Je - ru - sa - lem no -



li - te fle - re su - per me sed su - per vos su - per fi - li - os ves - tros no - li - te



fle - re sed su - per

sed su - per



vos sed su - per fi - li - os ves - tros.

4. Popule meus

Andante $\text{♩} = 50$

p Po - pu - le me - us quid fe - cit ti - bi aut in quo con-tris -

ta - vi te Po - pu - le me - us quid fe - cit ti - bi

18
aut in quo con-tris - ta - vi te Res - pon - de mi - hi Res -

pon - de mi - hi Res - pon - de mi - hi Qui - a e - du - xi te

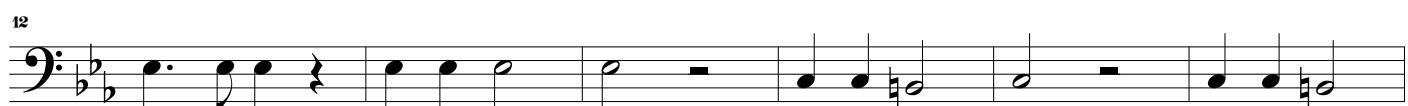
25
de ter - ra A - gy - pti pa - ras - ti cru - cem sal - va - to - ri tu - o

31
sal - va - to - ri tu - o sal - va - to - ri tu - o.

5. O vos omnes

Andante $\text{♩} = 50$ **p** O vos om - nes O vos om - nes

qui tran - si - tis per vi - am at - ten - di - te et vi - de - te si est do - lor



si - mi - lis do - lor me - us si - cut do - lor do - lor me -



us at - ten - di - te et vi - de - te si est do - lor



me - us. O vos om - nes O vos



om - nes qui tran - si - tis per vi - am at - ten - di - te.

Flute

Motetos de Passos

Antônio de Pádua Falcão
(1848 - 1927)

1. Pater mi

Andante $\text{♩} = 50$

Musical score for flute, page 1, measures 1-5. The key signature is C minor (one flat). The tempo is Andante, quarter note = 50. Dynamics include **p** (piano) and **f** (forte). Measure 1 starts with a half note followed by eighth notes. Measures 2-5 show a repeating pattern of eighth-note pairs and sixteenth-note figures.

Musical score for flute, page 1, measures 6-10. The key signature changes to G minor (no sharps or flats). Measures 6-10 continue the melodic line with eighth-note pairs and sixteenth-note figures, maintaining the Andante tempo.

Musical score for flute, page 1, measures 11-15. The key signature changes back to C minor (one flat). Measures 11-15 show a continuation of the eighth-note pairs and sixteenth-note figures.

Musical score for flute, page 1, measures 16-20. The key signature changes to G minor (no sharps or flats). Measures 16-20 continue the melodic line with eighth-note pairs and sixteenth-note figures.

Musical score for flute, page 1, measures 21-25. The key signature changes to C minor (one flat). Measures 21-25 show a continuation of the eighth-note pairs and sixteenth-note figures.

Musical score for flute, page 1, measures 26-30. The key signature changes to G minor (no sharps or flats). Measures 26-30 conclude the piece with a final melodic line.

2. Bajulans

Andante $\text{♩} = 50$

The musical score consists of six staves of music. Staff 1 starts with a dynamic **p**. Staff 2 begins at measure 6. Staff 3 begins at measure 11. Staff 4 begins at measure 16. Staff 5 begins at measure 22. Staff 6 begins at measure 28.

Detailed description: The score is for a single instrument, likely a recorder or flute. It features a continuous melody with various note heads (circles, squares, triangles) and stems. Measures 1-5 show a repeating pattern of eighth-note pairs. Measures 6-10 show a more complex pattern with sixteenth-note figures. Measures 11-15 continue the sixteenth-note patterns. Measures 16-20 show a return to the eighth-note pairs. Measures 21-25 show a final section with sixteenth-note figures. Measures 26-30 conclude the piece.

3. Filiæ Jerusalem

Andante $\text{♩} = 60$

The musical score consists of five staves of music, each starting with a treble clef and a key signature of one flat (B-flat). The first staff begins with a dynamic **p**. The music is in common time. Measure numbers 1 through 24 are indicated above the staves. The notation includes various note heads (solid black, open, and hollow), stems, and beams. Measures 1-5 show a steady eighth-note pattern. Measures 6-10 introduce sixteenth-note patterns. Measures 11-15 feature eighth-note pairs and sixteenth-note pairs. Measures 16-20 continue with eighth-note pairs and sixteenth-note pairs. Measures 21-24 conclude the section with eighth-note pairs and sixteenth-note pairs.

4. Popule meus

Andante $\text{d} = 50$

p

The musical score consists of eight staves of music, each starting with a treble clef and a key signature of one flat. The tempo is Andante with a dotted half note equivalent of 50. The dynamics are marked with a piano dynamic (p) at the beginning of the first staff. The music features various rhythmic patterns, primarily eighth-note and sixteenth-note figures, with some sustained notes and rests. Measure numbers 1 through 31 are indicated above the staves. The score concludes with a fermata and a repeat sign (< >) below the final staff.

5. O vos omnes

Andante $\text{♩} = 50$

The musical score consists of six staves of music, each starting with a treble clef and a key signature of one flat. The time signature varies across the staves: staff 1 is common time, staff 2 is common time, staff 3 is common time, staff 4 is common time, staff 5 is common time, and staff 6 is common time. The music is composed of eighth and sixteenth notes, with various rests and dynamic markings like **p** (piano). The vocal parts are likely to be performed by three voices (SATB) as indicated by the multiple staves.

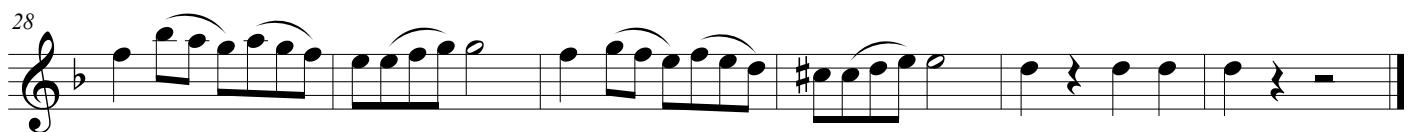
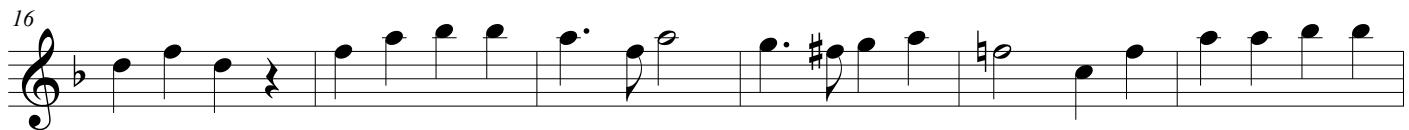
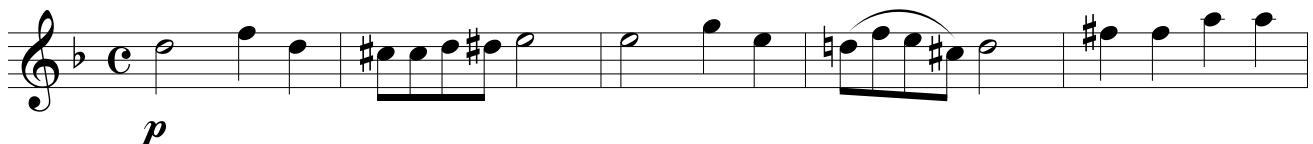
Clarinet in B \flat

Motetos de Passos

Antônio de Pádua Falcão
(1848 - 1927)

1. Pater mi

Andante $\text{♩} = 50$



2. Bajulans

Andante $\text{♩} = 50$

The musical score consists of six staves of music, each starting with a treble clef and a key signature of one flat. The tempo is Andante with a quarter note equal to 50. The dynamics include **p** (piano) and **f** (forte). The music features various rhythmic patterns, including eighth and sixteenth notes, and includes measures numbered 16, 21, and 28.

16

21

28

3. Filiæ Jerusalem

Andante $\text{♩} = 60$

The musical score consists of five staves of music, each starting with a treble clef and a key signature of one flat. The tempo is Andante with a quarter note equal to 60. The dynamics include **p** (piano) and **f** (forte). Measure numbers 1 through 24 are indicated above the staves. The music features various note heads, stems, and beams, with some notes having horizontal dashes below them. Measures 1-5 show a steady eighth-note pattern. Measures 6-10 show a more complex pattern with sixteenth-note figures. Measures 11-15 show a return to the eighth-note pattern. Measures 16-20 show a continuation of the sixteenth-note figures. Measures 21-24 show a final return to the eighth-note pattern.

4. Popule meus

Andante $\text{♩} = 50$

p

The musical score consists of eight staves of music, each with a treble clef and a key signature of one flat. The tempo is Andante with a quarter note equal to 50. The dynamics are marked with a 'p' (pianissimo). The score is divided into measures by vertical bar lines. Measure numbers 1 through 8 are present above the first few staves, and measure numbers 15, 21, and 26 are present above the later staves. Measure 26 includes a fermata over the final note. Measure 31 concludes with a repeat sign and a double bar line, with a 'less than' symbol (<) under the repeat sign and a 'greater than' symbol (>) under the double bar line.

5. O vos omnes

Andante $\text{♩} = 50$

The musical score consists of six staves of music, each starting with a treble clef and a key signature of one flat (B-flat). The tempo is Andante with a quarter note equal to 50. The dynamics include **p** (piano) and **f** (forte).

- Staff 1:** Starts with a forte dynamic (f). The melody consists of eighth-note pairs connected by slurs, primarily in the upper half of the staff.
- Staff 2:** Starts with a forte dynamic (f). The melody consists of eighth-note pairs connected by slurs, primarily in the lower half of the staff.
- Staff 3:** Starts with a forte dynamic (f). The melody consists of eighth-note pairs connected by slurs, primarily in the upper half of the staff.
- Staff 4:** Starts with a forte dynamic (f). The melody consists of eighth-note pairs connected by slurs, primarily in the lower half of the staff.
- Staff 5:** Starts with a forte dynamic (f). The melody consists of eighth-note pairs connected by slurs, primarily in the upper half of the staff.
- Staff 6:** Starts with a forte dynamic (f). The melody consists of eighth-note pairs connected by slurs, primarily in the lower half of the staff.

Horn in F

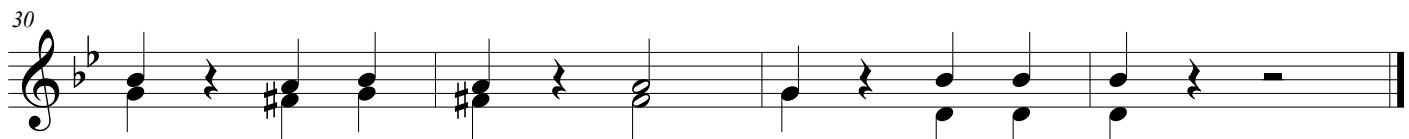
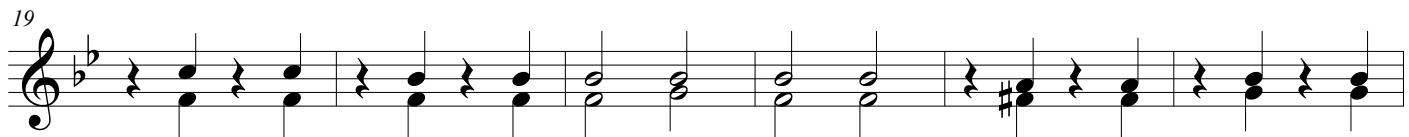
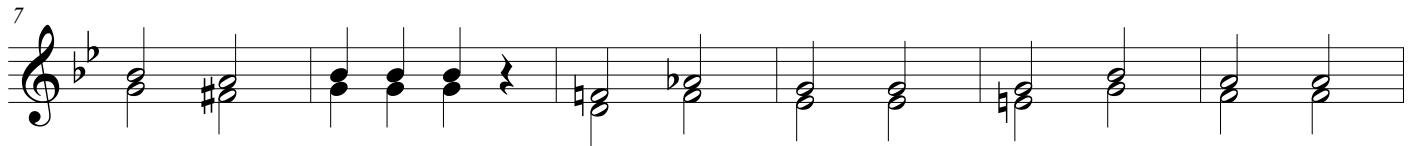
Motetos de Passos

Antônio de Pádua Falcão
(1848 - 1927)

1. Pater mi

Andante $\text{♩} = 50$

p



2. Bajulans

Andante $\text{♩} = 50$

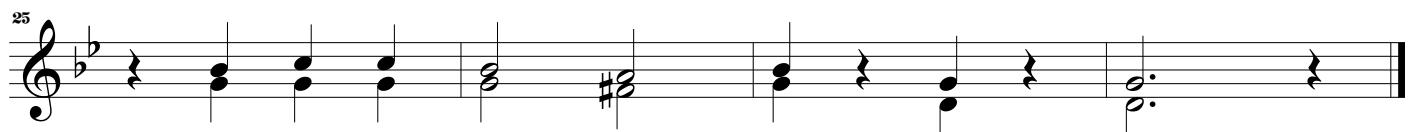
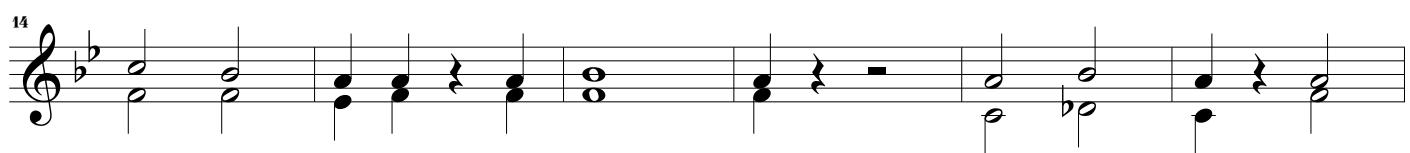
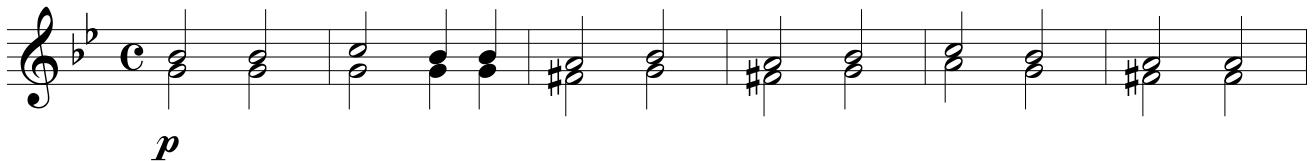
The musical score consists of six staves of music, each starting with a treble clef and a key signature of one flat (F#). The time signature varies across the staves: staff 1 is common time, staff 2 is common time, staff 3 is common time, staff 4 is common time, staff 5 is common time, and staff 6 is common time. The music is composed of eighth and sixteenth note patterns, primarily consisting of quarter notes and half notes. Measure numbers are present above the first, third, fifth, and sixth staves. The dynamic **p** (piano) is indicated below the second staff.

1
2
3
4
5
6

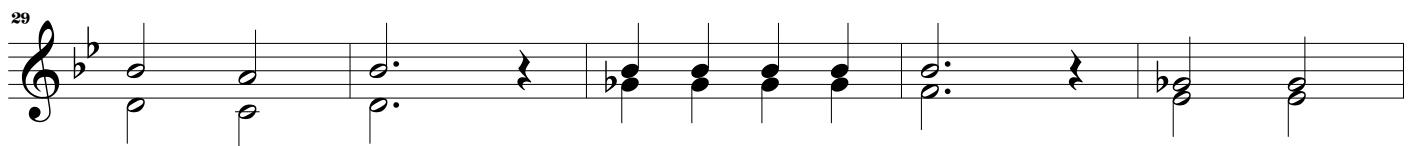
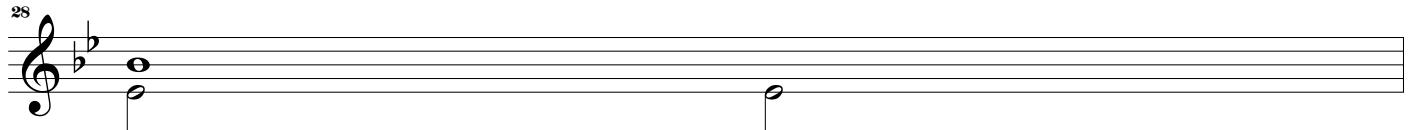
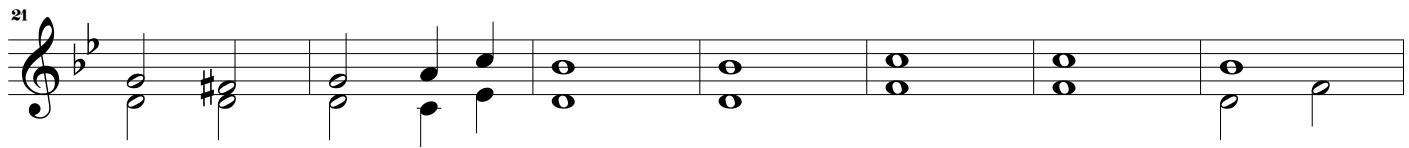
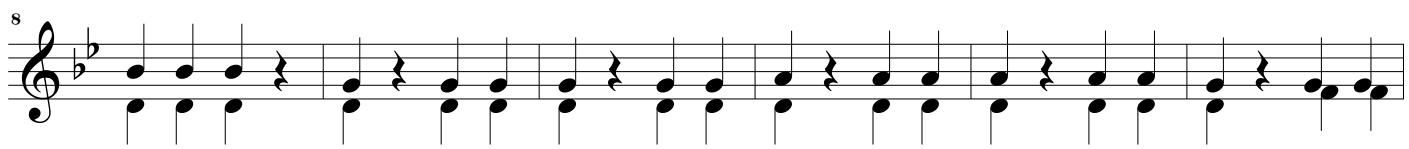
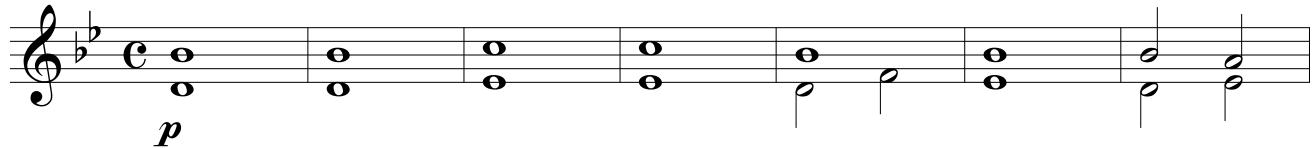
p

18
20
25
31

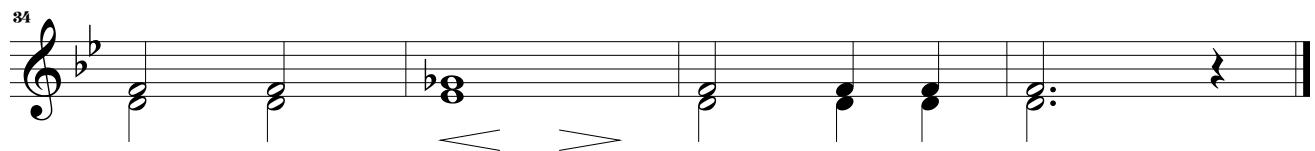
3. Filiæ Jerusalem

Andante $\text{♩} = 60$ 

4. Popule meus

Andante $\text{♩} = 50$ 

5. O vos omnes

Andante $\text{♩} = 50$

p

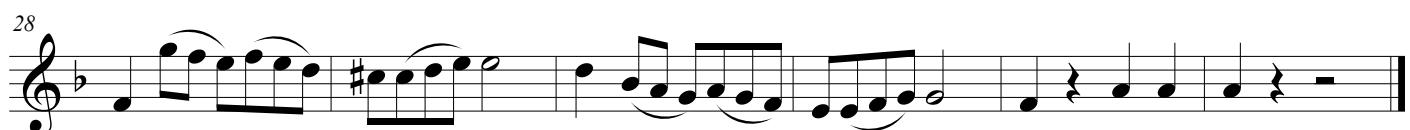
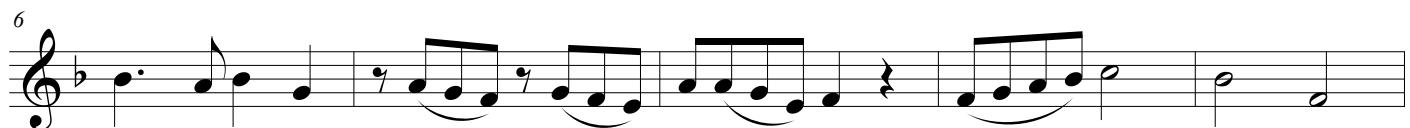
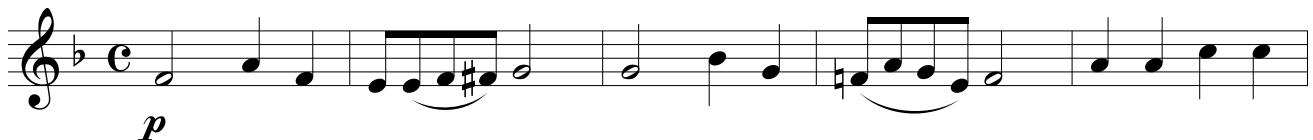
Trumpet in B♭

Motetos de Passos

Antônio de Pádua Falcão
(1848 - 1927)

1. Pater mi

Andante ♩ = 50



2. Bajulans

Andante $\text{♩} = 50$



3. Filiæ Jerusalem

Andante $\text{♩} = 60$ 

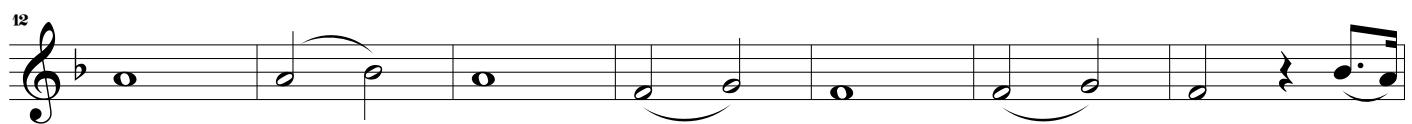
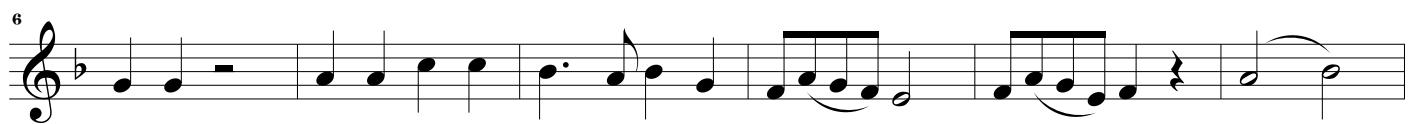
4. Popule meus

Andante $\text{♩} = 50$

The musical score consists of eight staves of music, each starting with a treble clef and a key signature of one flat (B-flat). The time signature varies across the staves.

- Staff 1:** Measures 1-5. Key signature: B-flat. Time signature: Common time. Dynamics: **p**.
- Staff 2:** Measures 6-10. Key signature: B-flat. Time signature: Common time.
- Staff 3:** Measures 11-15. Key signature: B-flat. Time signature: Common time.
- Staff 4:** Measures 16-20. Key signature: B-flat. Time signature: Common time.
- Staff 5:** Measures 21-25. Key signature: B-flat. Time signature: Common time.
- Staff 6:** Measures 26-30. Key signature: B-flat. Time signature: Common time.
- Staff 7:** Measures 31-35. Key signature: B-flat. Time signature: Common time.
- Staff 8:** Measures 36-40. Key signature: B-flat. Time signature: Common time. Articulation marks (< >) are present under the notes in the last measure.

5. O vos omnes

Andante $\text{♩} = 50$ 

Ophicleide

Motetos de Passos

Antônio de Pádua Falcão
(1848 - 1927)

1. Pater mi

Andante $\text{♩} = 50$

p

1

6

12

17

23

29

2. Bajulans

Andante $\text{♩} = 50$

The musical score consists of six staves of bassoon music. Staff 1 starts with a dynamic **p**. Staff 2 begins at measure 12. Staff 3 begins at measure 17. Staff 4 begins at measure 23. Staff 5 begins at measure 29.

Staff 1: Bass clef, 2 measures. Dynamics: **p**, **f**.

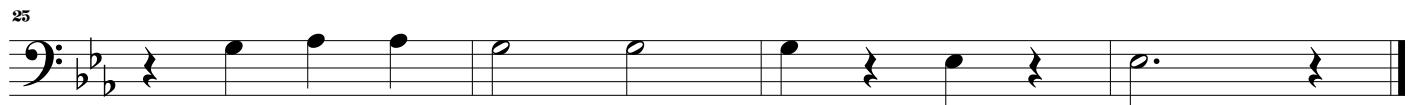
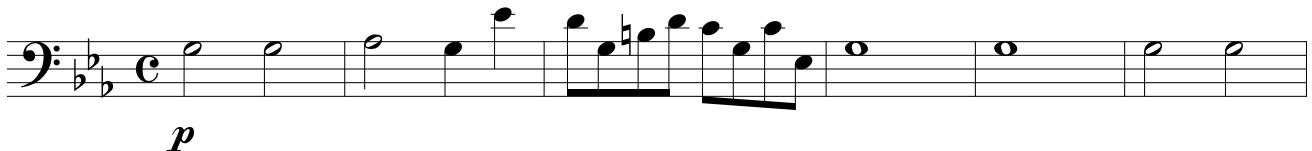
Staff 2 (Measure 12): Bass clef, 2 measures. Dynamics: **p**.

Staff 3 (Measure 17): Bass clef, 2 measures. Dynamics: **p**.

Staff 4 (Measure 23): Bass clef, 2 measures. Dynamics: **p**.

Staff 5 (Measure 29): Bass clef, 2 measures. Dynamics: **p**.

3. Filiæ Jerusalem

Andante $\text{♩} = 60$ 

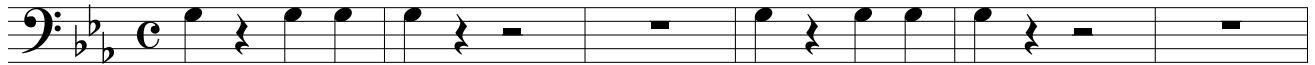
4. Popule meus

Andante $\text{♩} = 50$

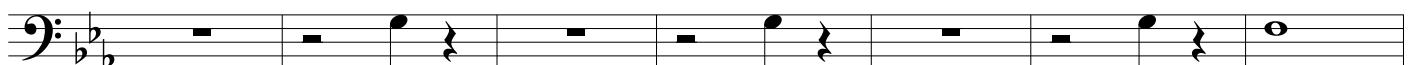
The musical score consists of ten staves of basso continuo music, likely for harpsichord or organ. The music is in common time and bass clef. The key signature is one flat. The tempo is Andante with a quarter note equal to 50. The dynamics are marked with *p* (piano) throughout. Measure numbers 1 through 31 are indicated above the staves. Measure 1 starts with a rest followed by a bass note. Measures 2-4 show a repeating pattern of eighth-note pairs. Measures 5-8 continue this pattern with some variations. Measures 9-12 show a more complex rhythmic pattern with sixteenth-note figures. Measures 13-16 return to the simpler eighth-note pairs. Measures 17-20 show a return to the sixteenth-note figures. Measures 21-24 show a return to the eighth-note pairs. Measures 25-28 show a return to the sixteenth-note figures. Measures 29-31 show a final return to the eighth-note pairs.

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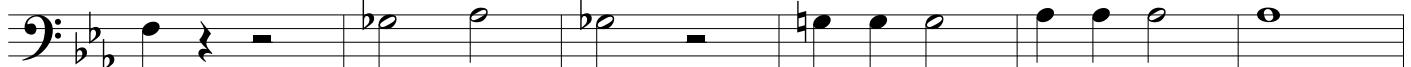
5. O vos omnes

Andante $\text{♩} = 50$ **p**

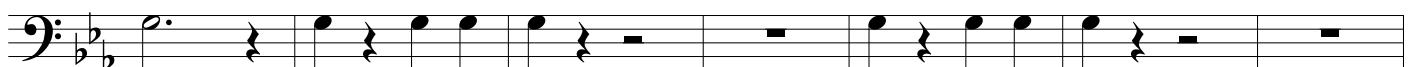
13



20



26



33



Contrabass

Motetos de Passos

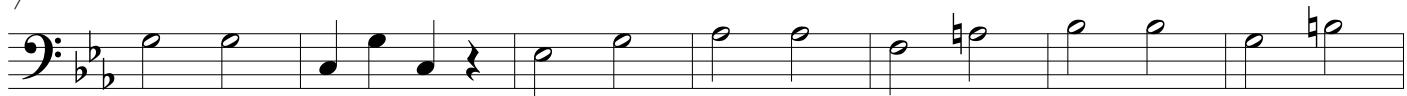
Antônio de Pádua Falcão
(1848 - 1927)

1. Pater mi

Andante $\text{♩} = 50$

p

7



14



20



26



31



2. Bajulans

Andante $\text{♩} = 50$ **p**

13



19



25



31



3. Filiae Jerusalem

Andante ♩=60

p

A musical score for bassoon, system 7. The page number '7' is at the top left. The bassoon part begins with a dynamic of 'f' (fortissimo). The first measure consists of six eighth notes: a sharp, a flat, a sharp, a flat, a sharp, and a flat. The second measure has four eighth notes: a sharp, a flat, a sharp, and a flat. The third measure has three eighth notes: a sharp, a flat, and a sharp. The fourth measure has two eighth notes: a sharp and a flat. The fifth measure has one eighth note: a sharp. The sixth measure has one eighth note: a flat. The seventh measure has one eighth note: a sharp. The eighth measure has one eighth note: a flat. The ninth measure has one eighth note: a sharp. The tenth measure has one eighth note: a flat.

Musical staff showing measures 13-15. The key signature is B-flat major (two flats). Measure 13: Bass note B-flat, C, D. Measure 14: E, F, G. Measure 15: A, B, C. Measure 16: D, E, F.

Musical score for bassoon part, page 20, measures 1-10. The score consists of ten measures of music on a bass clef staff. Measure 1: B-flat, C. Measure 2: D, E. Measure 3: F, G. Measure 4: A, B. Measure 5: C, D. Measure 6: E, F. Measure 7: G, A. Measure 8: B, C. Measure 9: D, E. Measure 10: F, G.

Musical score for bassoon part, page 25, measures 1-10. The score consists of ten measures of music on a single staff. Measure 1: Bass note. Measure 2: Bass note. Measure 3: Bass note. Measure 4: Rest. Measure 5: Rest. Measure 6: Bass note. Measure 7: Bass note. Measure 8: Rest. Measure 9: Rest. Measure 10: Rest.

4. Popule meus

Andante $\text{♩} = 50$

1

p

6

12

18

24

30

< >

5. O vos omnes

Andante $\text{♩} = 50$ **p**

6



12



19



26



31

