

Fl. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Timp.

S. *f* Re - qui - em æ - ter - nam do - na eis Do - mi - ne et lux per -

A *f* Re - qui - em æ - ter - nam do - na eis Do - mi - ne et lux per -

T *f* Re - qui - em æ - ter - nam do - na eis Do - mi - ne et lux per -

B *f* Re - qui - em æ - ter - nam do - na eis Do - mi - ne et lux per -

Vln. I *f*

Vln. II *f*

Vla. *f*

D.B. *f*

Introito

This musical score is for the 'The Lord's Prayer' (Vocal Soloists and Orchestra) by Johannes Brahms. It is a 19th-century Romantic work, likely from the 'Vocal Soloists and Orchestra' collection. The score is written for a full orchestra and four vocal soloists (Soprano, Alto, Tenor, and Bass). The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into two systems. The first system includes the Flute (Fl.), B-flat Clarinet 1 (B♭ Cl. 1), B-flat Clarinet 2 (B♭ Cl. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Timpani (Timp.), and the vocal soloists. The second system includes the Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Double Bass (D.B.). The vocal soloists enter in the second measure of the first system, singing the words 'pe - tu - a lu - - - ce - at eis.' The instrumental parts are written for each instrument, with dynamics such as *pp* (pianissimo) and *f* (forte) indicated. The score is a full orchestration of the vocal soloists' parts, with the vocal lines and instrumental accompaniment clearly marked.

Fl. *f*

B♭ Cl. 1

B♭ Cl. 2 *f*

Hn. 1

Hn. 2

Timp.

S.

A

T

B

Solo

mf Te de - cet hy - mnus

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

D.B. *mf*

21

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

21

Timp.

21

S.

A

T

8

B

De - us in__ Si - on et ti - bi red - de - tur vo - tum in Je -

21

Vln. I

Vln. II

Vla.

D.B.

26

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

ru - - - sa - lem.

Vln. I

Vln. II

Vla.

D.B.

ff

ff

ff

ff

ff

f Ex -

f Ex -

f Ex -

f Ex -

f

f

f

f

f

30

Fl. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Timp.

30

S. al - di ex - al - di o - ra - ti - o - nem me - am ad te

A. al - di ex - au - di o - ra - ti - o - nem me - am ad te

T. 8 au - di ex - au - di o - ra - ti - o - nem me - am ad te

B. au - di ex - au - di o - ra - ti - o - nem me - am ad te

30

Vln. I

Vln. II

Vla.

D.B.

34

Fl.

B \flat Cl. 1

B \flat Cl. 2

Hn. 1

Hn. 2

Timp.

34

S.

om - - - nis ca - - - ro ve - ni - et ve - ni - et. *p*

A

om - - - nis ca - - - ro ve - ni - et ve - ni - et. *p*

T

8 om - - - nis ca - - - ro ve - ni - et ve - ni - et. *p*

B

om - - - nis ca - - - ro ve - ni - et ve - ni - et. *p*

34

Vln. I

Vln. II

Vla.

D.B.

p

p

p

p

Kyrie

Requiem Mass

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Allegro ma non troppo ♩ = 70

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

Allegro ma non troppo ♩ = 70

Solo

S.

S.

A

T

B

Ky - ri - e e - lei - son! Ky - ri - e e - lei - son!

Ky - ri - e e - lei - son! Ky - ri - e e - lei - son!

Ky - ri - e e - lei - son! Ky - ri - e e - lei - son!

Ky - ri - e e - lei - son! Ky - ri - e e - lei - son!

Allegro ma non troppo ♩ = 70

Vln. I

Vln. II

Vla.

D.B.

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

S.

A

T

B

Vln. I

Vln. II

Vla.

D.B.

Ky-ri-e e-lei-son! Ky-ri-e e-lei-son! Ky-ri-e e-lei-son!

mf Ky-ri-e e-lei-son! *mf* Ky-ri-e e-lei-son! Ky-ri-e e-

Ky-ri-e e-lei-son! *mf* Ky-ri-e e-lei-son!

Ky-ri-e e-lei-son! *mf* Ky-ri-e e-

mf

mf

mf

mf

This musical score is for the 'Kyrie eleison' movement from Michael Tippett's 'A Child of Our Time'. The score is written for a full orchestra and vocal soloists. The key signature is B-flat major (two flats), and the time signature is common time (C). The score is divided into two systems. The first system includes parts for Flute (Fl.), B-flat Clarinet 1 (B♭ Cl. 1), B-flat Clarinet 2 (B♭ Cl. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), and Timpani (Timp.). The second system includes parts for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Double Bass (D.B.). The vocal soloists enter with the lyrics 'Kyrie eleison' in the second system. The orchestral accompaniment features a prominent string section with a driving, rhythmic pattern. The score includes various musical notations such as dynamics (p, f, dim.), articulation (accents), and phrasing slurs. The lyrics are written below the vocal staves.

System 1:

- Fl. (Flute)
- B♭ Cl. 1 (B-flat Clarinet 1)
- B♭ Cl. 2 (B-flat Clarinet 2)
- Hn. 1 (Horn 1)
- Hn. 2 (Horn 2)
- Timp. (Timpani)

System 2:

- S. (Soprano)
- S. (Soprano)
- A. (Alto)
- T. (Tenor)
- B. (Bass)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- D.B. (Double Bass)

Lyrics:

Soprano 1: Chris - - - te e -

Soprano 2: lei - son Ky - ri - e - lei - son!

Alto: e e - lei - son! Ky - ri - e - lei - son!

Tenor: e - le - i - son! Ky - ri - e - lei - son!

Bass: son! e - lei - son! Ky - ri - e - lei - son!

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

le - - i - son! Chris - - - te e - le - i - son!

S.

p e - le - i -

A

p Chris - - -

T

p Chris - - -

B

p e - le - i -

Vln. I

p

Vln. II

p

Vla.

p

D.B.

p

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

Chris - te e - le - i - son! Chris - te e - - - lei - son! Chris - son! e - le - i - son e - le - i - son te e - le - i - son e - le - i - son son! e - le - i - son e - le - i - son

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

te e - - - le-i-son! *f* Chris-

S.

son e - lei - son

A

son e - lei - son

T

son e - lei - son

B

son e - lei - son

Vln. I

Vln. II

Vla.

D.B.

Fl. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Timp.

S. *f* te e - le - i - son!

S. *f* e - le - i - son *f* Ky - ri - e e - lei - - -

A. *f* e - le - i - son *f* Ky - ri - e e - lei - - - son! e -

T. *f* Ky - ri - e e - le - - - i - son! Ky - ri - e e -

B. *f* Ky - ri - e e - lei - - - son Ky - ri - e e -

Vln. I

Vln. II *f*

Vla. *f*

D.B. *f*

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

S.

A

T

B

Vln. I

Vln. II

Vla.

D.B.

son! Ky - ri - e Ky - ri - e e - lei - son! e - lei - son!

lei - - - son! Ky - ri - e Ky - ri - e e - le - i - son! Ky -

le - i - son! Ky - ri - e Ky - ri - e e

lei - - - son! Ky - ri - e e - lei - - - son! Ky - ri -

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

Ky - ri - e e - lei - son! Ky - ri - e

- ri - e e - lei - son! Ky - ri - e e - lei -

lei - son e - lei - son! Ky - ri - e e -

e e lei - son! Ky - ri - e e - lei - son!

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

S.

A

T

B

Vln. I

Vln. II

Vla.

D.B.

e Ky - ri - e e - - - lei - - - son! Ky - ri - e e - le - i -

- - i - son! Ky - ri - e Ky - ri - e e - - - le - - - i -

le - i - son! Ky - - - ri - e e - lei - - son! Ky - ri - e e - le - i -

Ky - ri - e e - lei - son! Ky - ri - e e - le - i - son e - - - le - i -

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

S.

son!

A

son!

T

son!

B

son!

Vln. I

Vln. II

Vla.

D.B.

Gradual

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante ♩ = 60

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

Andante ♩ = 60

S.

A.

T.

B.

Andante ♩ = 60

Vln. I

Vln. II

Vla.

D.B.

f et lux per-pe - tu - a et lux per - pe - tu - a lu -

f et lux per-pe - tu - a et lux per - pe - tu - a lu -

cresc.
p Re - qui-em æ - ter - nam do-na e - is Do - mi - ne *f* et lux per - pe - tu - a lu -

cresc.
p Re - qui-em æ - ter - nam do-na e - is Do - mi - ne *f* et lux per - pe - tu - a lu -

p *cresc.* *f*

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

ce - at eis. In me - mo - ria æ - ter - na

ce - at eis. In me - mo - ria æ - ter - na

ce - at eis. In me - mo - ria æ - ter - na

ce - at eis. In me - mo - ria æ - ter - na

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

e - rit jus - tus jus - tus e - rit

in me - mo - ria æ - ter - na e - rit jus - tus jus - tus e - rit

in me - mo - ria æ - ter - na e - rit jus - tus jus - tus e - rit

e - rit jus - tus jus - tus e - rit

8

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

jus - tus In me - mo - ri - a æ - ter - na e - rit

A

jus - tus In me - mo - ri - a æ - ter - na e - rit

T

8
jus - tus In me - mo - ri - a æ - ter - na e - rit

B

jus - tus In me - mo - ri - a æ - ter - na e - rit

Vln. I

Vln. II

Vla.

D.B.

Fl.

B \flat Cl. 1

B \flat Cl. 2

Hn. 1

Hn. 2

Timp.

S.

jus - - - - - tus *pp* ab au - di - tio - ne ma - la non ti -

A

jus - - - - - tus *pp* ab au - di - tio - ne ma - la non ti -

T

8
jus - - - - - tus *pp* ab au - di - tio - ne ma - la

B

jus - - - - - tus *pp* ab au - di - tio - ne ma - la

Vln. I

pp

Vln. II

pp

Vla.

pp

D.B.

pp

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

me - - - bit non ti - me - - - bit.

me - - - bit non ti - me - - - bit.

non ti - me - bit non ti - me - - - bit.

non ti - me - bit non ti - me - - - bit.

Tractus

Requiem Mass

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Adagio ♩ = 40

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

Adagio ♩ = 40

S.

A.

T.

B.

Solo

p Do - mi - ne

p Do - mi - ne

p Do - mi - ne

p Ab - sol - ve, Do - mi - ne, a - ni - mas__ fi -

Adagio ♩ = 40

Vln. I

Vln. II

Vla.

D.B.

mp

p

mp

p

mp

p

mp

p

[illegible]

Fl.

B \flat Cl. 1

B \flat Cl. 2

Hn. 1

Hn. 2

Timp.

S. Solo
Do - mi - ne a - ni - mas___ fi - de - li - um

A. Solo
Do - mi - ne a - ni - mas

T. Solo
8 Ab - sol - ve, Do - mi - ne a - ni - mas___ fi - de - li - um de - fun -

B. Solo
Do - mi - ne a - ni - mas fi -

Vln. I

Vln. II

Vla.

D.B.

Detailed description: This is a page from a musical score for a piece titled 'Tractus'. The page is numbered 32. It features a vocal solo section with four soloists (Soprano, Alto, Tenor, and Bass) and a full orchestral accompaniment. The vocal parts are written in treble and bass clefs with lyrics in Latin. The instrumental parts include Flute, B-flat Clarinets 1 and 2, Horns 1 and 2, Timpani, Violins I and II, Viola, and Double Bass. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal soloists enter in the second measure with the lyrics 'Do - mi - ne a - ni - mas___ fi - de - li - um'. The instrumental parts provide a rich harmonic and rhythmic background, with the strings playing a prominent role in the accompaniment.

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

de - fun - cto - rum. ab om - ni vin - cu - lo

fi - de - lium de - fun - cto - rum.

cto - - - rum. ab om - ni vin - cu -

de - li - um.

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

de - li - cto - - - rum de - li - - cto - - rum

ab om - ni vin - cu - lo de - li - cto - rum ab

lo de - li - cto - - - rum de - li - cto - rum

ab om - ni vin - cu - lo de - li - cto - - rum

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

ab om - ni vin - cu - lo de - li - cto - rum.

om - ni vin - cu - lo de - li - cto - rum.

ab om - ni vin - cu - lo de - li - cto - rum.

ab om - ni vin - cu - lo de - li - cto - rum.

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A

T

B

Vln. I

Vln. II

Vla.

D.B.

mf

Et gra - tia tu - - - a il - lis su - cur -

8

Detailed description: This page of a musical score, titled 'Tractus', is page 36. It features a vocal soloist section with four parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The vocal parts are in G major (one sharp) and 4/4 time. The Alto part has a melodic line starting in the second measure, with lyrics 'Et gra - tia tu - - - a il - lis su - cur -'. The Tenor part has a '8' below the staff, indicating an octave. The instrumental section includes Flute (Fl.), B♭ Clarinet 1 and 2 (B♭ Cl. 1, B♭ Cl. 2), Horns 1 and 2 (Hn. 1, Hn. 2), Timpani (Timp.), Violin I and II (Vln. I, Vln. II), Viola (Vla.), and Double Bass (D.B.). The string quartet (Vln. I, Vln. II, Vla., D.B.) is marked *mf* (mezzo-forte) and plays a rhythmic pattern of eighth and sixteenth notes. The woodwinds and brass are mostly silent, indicated by rests.

Fl.

B \flat Cl. 1

B \flat Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A

ren - tem me-re - an - tur e - va - - - de - re ju - di - ci - um ul - ti - o - nis

T

B

Vln. I

Vln. II

Vla.

D.B.

f

f

Fl. *f*

B \flat Cl. 1 *f*

B \flat Cl. 2 *f*

Hn. 1

Hn. 2

Timp.

S. *Tutti*
f et lu - cis æ - ter - næ be - a - ti - tu - di - ne per - frui.

A. *Tutti*
f et lu - cis æ - ter - næ be - a - ti - tu - di - ne per - frui.

T. *Tutti*
f et lu - cis æ - ter - næ be - a - ti - tu - di - ne per - frui.

B. *Tutti*
f et - lu - cis æ - ter - næ be - a - ti - tu - di - ne per - frui.

Vln. I *f*

Vln. II *f*

Vla. *f*

D.B. *f*

8va

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A

T

B

Vln. I

Vln. II

Vla.

D.B.

8

Detailed description: This page of a musical score, titled 'Tractus', is page 39. It features a large ensemble of instruments and voices. The woodwind section includes Flute (Fl.), two B-flat Clarinets (B♭ Cl. 1 and 2), two Horns (Hn. 1 and 2), and a Timpani (Timp.). The vocal section consists of Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The string section includes Violins I and II (Vln. I and II), Viola (Vla.), and Double Bass (D.B.). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The Flute part is marked with an 8va (octave up) and includes a 'D' (Dolore) marking. The vocal parts (S., A., T., B.) are mostly silent, indicated by whole rests. The instrumental parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests. The page number 39 is in the top right corner.

Sequentia

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Allegro ♩ = 120

Fl. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Timp. *ff*

Allegro ♩ = 120

S. *ff* Di - - - es i - ræ di - es il - la sol - - - vet sæ - clum in fa -

A. *ff* Di - - - es i - ræ di - es il - la sol - - - vet sæ - clum in fa -

T. *ff* Di - - - es i - ræ di - es il - la sol - - - vet sæ - clum in fa -

B. *ff* Di - - - es i - ræ di - es il - la sol - - - vet sæ - clum in fa -

Allegro ♩ = 120

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

D.B. *ff*

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

vi - la tes - te Da - vid cum Si - byl - la. *mp* Quan - - - tus tre - mor est fu -

vi - la tes - te Da - vid cum Si - byl - la. *mp* Quan - - - - tus tre - mor est fu -

vi - la tes - te Da - vid cum Si - byl - la. *mp* Quan - tus tre - mor est fu -

vi - la tes - te Da - vid cum Si - byl - la. *mp* Quan - tus tre - mor est fu -

mp

mp

mp

mp

Fl.

B \flat Cl. 1

B \flat Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

tu - rus quan - - - do ju - dex est ven - tu - rus *f* cun - - - cta

tu - rus quan - do ju - dex est ven - tu - rus *f* cun - cta

tu - rus quan - - - do ju - dex est ven - tu - rus *f* cun - cta

tu - rus quan - - - do ju - dex est ven - tu - rus *f* cun - - - cta

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

f

f

ff

ff

stri - cte dis - cus - su - rus. ____ Tu - ba mi - rum spar - gens so -

stri - cte dis - cus - su - rus. ____ Tu - ba mi - rum spar - gens so -

stri - cte dis - cus - su - rus. ____ Tu - ba mi - rum spar - gens so -

stri - cte dis - cus - su - rus. ____ Tu - ba mi - rum spar - gens so -

3 3 3 3

3 3 3 3

3 3 3 3

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

num per se - pul - cra re - gi - o - num co - - - get om - nes an - te

num per se - pul - cra re - gi - o - num co - - - get om - nes an - te

num per se - pul - cra re - gi - o - num co - get om - nes an - te

num per se - pul - cra re - gi - o - num co - get om - nes an - te

3 3 3 3

3 3 3 3

3 3 3 3

3

This musical score is for the song "The Rose Tree" and includes parts for the following instruments and vocalists:

- Fl.** (Flute)
- B♭ Cl. 1** (B-flat Clarinet 1)
- B♭ Cl. 2** (B-flat Clarinet 2)
- Hn. 1** (Horn 1)
- Hn. 2** (Horn 2)
- Timp.** (Timpani)
- S.** (Soprano)
- A.** (Alto)
- T.** (Tenor)
- B.** (Bass)
- Vln. I** (Violin I)
- Vln. II** (Violin II)
- Vla.** (Viola)
- D.B.** (Double Bass)

The score is written in 4/4 time and features a key signature of three flats (B-flat, E-flat, and A-flat). The vocal parts (Soprano, Alto, Tenor, and Bass) are marked with "thro - num." (through numbers). The instrumental parts include various melodic lines, harmonies, and dynamics such as *p* (piano) and *f* (forte). The score is divided into measures by vertical bar lines, and the final measure of each system is marked with a double bar line and a repeat sign.

Andante ♩ = 60

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

Andante ♩ = 60

S.

A.

T.

B.

Solo

Solo

p Mors stu-pe-bit et na - tu - ra cum re-sur-get cre-a - tu - ra ju - di - ca - ti res-pon-su - ra

p Li - ber scri-ptus pro-fe-

Andante ♩ = 60

Vln. I

Vln. II

Vla.

D.B.

p

p

p

p

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

re - tur in quo to-tum con-ti - ne - tur un - - de mun-dus ju-di - ce - tur

Solo

p Ju - dex

Fl.

B \flat Cl. 1

B \flat Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

er-go cum se-de - bit quid - quid la-tet ap-pa - re - bit nil i - nul - tum re - ma -

Detailed description: This musical score is for a piece titled 'Sequentia'. It features a large ensemble of instruments and vocalists. The woodwind section includes a Flute (Fl.), two B-flat Clarinets (B \flat Cl. 1 and B \flat Cl. 2), two Horns (Hn. 1 and Hn. 2), and a Timpani (Timp.). The vocal section consists of Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The string section includes Violins I and II (Vln. I and Vln. II), Viola (Vla.), and Double Bass (D.B.). The score is written in a key with five flats (B-flat major or D-flat minor) and a common time signature. The vocal parts have lyrics in Latin: 'er-go cum se-de - bit quid - quid la-tet ap-pa - re - bit nil i - nul - tum re - ma -'. The instrumental parts are complex, with many notes and rests. The vocal parts are more melodic, with some rests. The overall style is classical and dramatic.

Fl.

B \flat Cl. 1

B \flat Cl. 2

Hn. 1

Hn. 2

Timp.

S.

ne - bit

A.

Solo

quid sum mi - ser tunc di - ctu - rus quem pa-tro-num ro - ga -

p

T.

B.

Vln. I

Vln. II

Vla.

D.B.

Fl.

B \flat Cl. 1

B \flat Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

cum vix jus-tus sit se - cu - rus?

tu - rus cum vix jus-tus sit se - cu - rus?

cum vix jus-tus sit se - cu - rus?

cum vix jus-tus sit se - cu - rus?

The musical score is for a piece titled "Sequentia" on page 50. It features a variety of instruments and vocalists. The instrumental parts include Flute (Fl.), B-flat Clarinet 1 (B \flat Cl. 1), B-flat Clarinet 2 (B \flat Cl. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), and Timpani (Timp.). The vocal parts are for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Double Bass (D.B.). The score is written in a key with four flats (B-flat major or D-flat minor) and a common time signature (C). The vocal parts have lyrics in Latin: "cum vix jus-tus sit se - cu - rus?". The Soprano part starts with a rest, then sings "cum vix jus-tus sit se - cu - rus?". The Alto part starts with "tu - rus" and then sings "cum vix jus-tus sit se - cu - rus?". The Tenor and Bass parts start with rests and then sing "cum vix jus-tus sit se - cu - rus?". The instrumental parts provide a complex accompaniment, with the Flute and B-flat Clarinets having prominent melodic lines, and the strings providing a steady rhythmic foundation.

Allegro assai ♩ = 120

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

Allegro assai ♩ = 120

S. *Tutti*

A. *Tutti*

T. *Tutti*

B. *Tutti*

Allegro assai ♩ = 120

Vln. I

Vln. II

Vla.

D.B.

ff Rex tre - men - dæ ma - jes - ta - - - tis qui sal -

ff Rex tre - men - dæ ma - jes - ta - - - tis qui sal -

ff Rex tre - men - dæ ma - jes - ta - - - tis qui sal -

ff Rex tre - men - dæ ma - jes - ta - - - tis qui sal -

ff

ff

ff

ff

Fl.

B \flat Cl. 1

B \flat Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

p - va me fons pi - e - ta - - - tis.

p sal - va me fons pi - e - ta - - - tis.

p sal - va me fons pi - e - ta - - - tis.

p sal - va me fons pi - e - ta - - - tis.

p *f* *dim.* *mf*

p *f* *mf*

p *f* *mf*

p *f* *mf*

Solo

Re - cor -

mf

Fl.

B \flat Cl. 1

B \flat Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A

T

B

Vln. I

Vln. II

Vla.

D.B.

da - re Je - su pi - e quod sum cau - sa tu - æ vi - - - - -

mf

mf

8

Detailed description: This is a page from a musical score, page 54, titled 'Sequentia'. It features a large ensemble of instruments and vocal parts. The instruments include Flute (Fl.), two B-flat Clarinets (B \flat Cl. 1 and 2), two Horns (Hn. 1 and 2), Timpani (Timp.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Double Bass (D.B.). The vocal parts (S., A., T., B.) are in Latin. The Alto part has lyrics: 'da - re Je - su pi - e quod sum cau - sa tu - æ vi - - - - -'. The score is written in a key with four flats (B-flat major or D-minor) and a common time signature. The Alto part has a melodic line with a long note on 'e' and a series of eighth notes on 'vi'. The Flute part has a melodic line starting in the fifth measure. The Horns and Timpani have a melodic line starting in the fifth measure. The Violins and Viola have a rhythmic pattern of eighth notes. The Double Bass has a rhythmic pattern of eighth notes. The Soprano and Tenor parts are mostly rests. The score is divided into measures by vertical bar lines. The Alto part has a long note on 'e' and a series of eighth notes on 'vi'. The Flute part has a melodic line starting in the fifth measure. The Horns and Timpani have a melodic line starting in the fifth measure. The Violins and Viola have a rhythmic pattern of eighth notes. The Double Bass has a rhythmic pattern of eighth notes. The Soprano and Tenor parts are mostly rests.

[illegible]

Fl.

B \flat Cl. 1

B \flat Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A

T

B

me se - dis - ti las - sus re - - - de - mis - ti cru - cem pas - sus

Vln. I

Vln. II

Vla.

D.B.

mf

mf

8

Detailed description: This is a page from a musical score, page 56, titled 'Sequentia'. It features a variety of instruments and vocal parts. The woodwinds include Flute (Fl.), B-flat Clarinet 1 (B \flat Cl. 1), B-flat Clarinet 2 (B \flat Cl. 2), Horn 1 (Hn. 1), and Horn 2 (Hn. 2). The percussion section includes Timpani (Timp.). The vocal section consists of Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Double Bass (D.B.). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The vocal line (B) has lyrics: 'me se - dis - ti las - sus re - - - de - mis - ti cru - cem pas - sus'. The woodwinds and strings have complex rhythmic patterns, including sixteenth and thirty-second notes. The Flute and B-flat Clarinet 1 parts have a 'mf' (mezzo-forte) dynamic marking. The Tenor part has an '8' below it, likely indicating an octave. The Double Bass part has a '4' below it, likely indicating a fourth.

Fl.

B \flat Cl. 1

B \flat Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

mf

mf

mf

mf

Solo

Jus - - - te ju - dex ul - ti - o - nis

tan - tus la - bor non sit cas - sus

Fl.

B \flat Cl. 1

B \flat Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

mf

p

do - - - mum fac — re - mis - sio - nis an - - - te di - em ra -

Detailed description: This musical score page, titled 'Sequentia', is numbered 58. It features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), B-flat Clarinet 1 (B \flat Cl. 1), B-flat Clarinet 2 (B \flat Cl. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), and Timpani (Timp.). The vocal section consists of Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Double Bass (D.B.). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The vocal parts have lyrics in Latin: 'do - - - mum fac — re - mis - sio - nis an - - - te di - em ra -'. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). The Flute and B-flat Clarinet 1 parts have melodic lines with slurs and accents, while the other instruments provide harmonic support with sustained notes or rhythmic patterns.

Fl.

B \flat Cl. 1

B \flat Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

p

p

Solo

In - ge - mis - co tam - quam reus cul - - - pa ru - bet vul - tus

tio - nis.

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

me - us sup - - - pli - - - can - ti par - ce

8

3 3 3 3

3 3 3 3

3 3

The musical score is for a piece titled "Sequentia" on page 60. It features a variety of instruments and vocalists. The woodwinds include Flute (Fl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Horn 1 (Hn. 1), and Horn 2 (Hn. 2). The percussion section includes Timpani (Timp.). The vocal section consists of Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Double Bass (D.B.). The score is written in a key signature of three flats (B♭, E♭, A♭) and a common time signature (C). The vocal line for the Soprano part includes the lyrics "me - us sup - - - pli - - - can - ti par - ce". The string parts feature various rhythmic patterns, including triplets in the Violin I, Violin II, and Viola parts. The woodwinds and brass parts have various melodic lines, including some with slurs and ties.

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

Deus.

Tutti

f Qui Ma - - - ri - am ab - sol -

A.

Tutti

f Qui Ma - - - ri - am ab - sol -

T.

8

Tutti

f Qui Ma - - - ri - am ab - sol -

B.

Tutti

f Qui Ma - - - ri - am ab - sol -

Vln. I

cresc.

f

Vln. II

cresc.

f

Vla.

cresc.

f

D.B.

cresc.

f

[illegible]

Andante $\text{♩} = 60$

Fl.

B \flat Cl. 1

B \flat Cl. 2

Hn. 1

Hn. 2

Timp.

Andante $\text{♩} = 60$

S.

p Pre - ces me - æ non sunt dig - næ sed tu bo - nus fac be -

A

p Pre - ces me - æ non sunt dig - næ sed tu bo - nus fac be -

T

p Pre - ces me - æ non sunt dig - næ sed tu bo - nus fac be -

B

p Pre - ces me - æ non sunt dig - næ sed tu bo - nus fac be -

Andante $\text{♩} = 60$

Vln. I

p

Vln. II

p

Vla.

p

D.B.

p

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A

T

B

Vln. I

Vln. II

Vla.

D.B.

ni - gne ne - pe - re - ni cre - mer i - gne. In - ter o - ves

ni - gne ne - pe - re - ni cre - mer i - gne. In - ter o - ves

ni - gne ne - pe - re - ni cre - mer i - gne. In - ter o - ves

ni - gne ne - pe - re - ni cre - mer i - gne. In - ter o - ves

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

sta - tu - ens in par - te dex - tra sta - tu - ens in par - - - te dex -

sta - tu - ens in par - te dex - tra sta - tu - ens in par - - - te dex -

sta - tu - ens in par - te dex - tra sta - tu - ens in par - - - te dex -

sta - tu - ens in par - te dex - tra sta - tu - ens in par - - - te dex -

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

- - tra _____

A

- - tra _____

T

8 - - tra _____

B

- - tra _____

Vln. I

Vln. II

Vla.

D.B.

Detailed description: This page of a musical score, titled 'Sequentia', is numbered 68. It features a variety of instruments and voices. The woodwind section includes Flute (Fl.), two B-flat Clarinets (B♭ Cl. 1 and B♭ Cl. 2), two Horns (Hn. 1 and Hn. 2), and a Timpani (Timp.). The vocal section consists of Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Double Bass (D.B.). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The woodwinds and percussion are mostly silent, indicated by whole rests. The vocalists enter with a melodic line, with lyrics '- - tra' followed by a long horizontal line indicating a sustained note. The strings provide a harmonic foundation with a complex, flowing melody. The Tenor part has a '8' below the first measure, likely indicating an octave. The score concludes with a double bar line and repeat signs.

Allegro ♩ = 110

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

ff

ff

ff

ff

ff

Allegro ♩ = 110

S.

ff Con - fu - ta - tis ma - le - di - ctis flam - mis a - cri - - -

A

ff Con - fu - ta - tis ma - le - di - ctis flam - mis a - cri - bus ad -

T

ff Con - fu - ta - tis ma - le - di - ctis flam - - - mis a - cri - bus

B

ff Con - fu - ta - tis ma - le - di - ctis flam - mis a - cri - bus ad - di - - -

Allegro ♩ = 110

Vln. I

Vln. II

Vla.

D.B.

ff

ff

ff

ff

Fl.

B \flat Cl. 1

B \flat Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

bus ad - di - ctis con - fu - ta - tis ma - le - di - ctis flam-mis a - cri-bus ad-di - ctis con-fu-ta-tis ma-le-

- - - di - ctis con - fu - ta - tis ma - le - di - ctis flam-mis a - cri-bus ad-di - ctis con-fu-ta-tis ma-le-

ad - di - - - ctis con - fu - ta - tis ma - le - di - ctis flam-mis a - cri-bus ad-di - ctis

- - - ctis con - fu - ta - tis ma - le - di - ctis flam-mis a - cri-bus ad-di - ctis

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

di - - - ctis con - fu - ta - tis ma - le - di - ctis flam - - mis a - cri -

di - - - ctis con - fu - ta - tis ma - le - di - ctis flam - - mis a - cri -

ma - le - di - - ctis con - fu - ta - tis ma - le - di - ctis flam - - mis a - cri -

ma - le - di - - ctis con - fu - ta - tis ma - le - di - ctis flam - - mis a - cri -

Largo ♩ = 30

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

Largo ♩ = 30

S.

bus ad - di - - - ctis. **pp** Vo - - - - - ca

A

bus ad - di - - - ctis. **pp** Vo - - - - - ca

T

8 bus ad - di - - - ctis. **pp** Vo - - - - - ca

B

bus ad - di - - - ctis. **pp** Vo - - - - - ca

Largo ♩ = 30

Vln. I

Vln. II

Vla.

D.B.

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

me vo - - - ca me vo - ca

me vo - - - ca me vo - ca

me vo - - - ca me vo - ca

me vo - - - ca me vo - ca

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

ma - le - di - ctis flam - mis a - cri - - - bus ad - di - ctis con -

ma - le - di - ctis flam - mis a - cri - bus ad - - - di - ctis con -

8 ma - le - di - ctis flam - - - mis a - cri - bus ad - di - - - ctis con - fu - ta -

ma - le - di - ctis flam - mis a - cri - bus ad - di - - - ctis con - fu - ta -

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

ff

ff

ff

fu - ta - tis ma - le - di - ctis flam-mis a - cri - bus ad - di - ctis con-fu - ta - tis ma - le - di - - - ctis con - fu -

fu - ta - tis ma - le - di - ctis flam-mis a - cri - bus ad - di - ctis con-fu - ta - tis ma - le - di - - - ctis con - fu -

8 tis ma - le - di - - ctis flam-mis a - cri - bus ad - di - ctis ma - le - di - - ctis con - fu -

tis ma - le - di - - ctis flam-mis a - cri - bus ad - di - ctis ma - le - di - - ctis con - fu -

3 3

3 3

3 3

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

ta - tis ma - le - di - ctis flam - - - mis a - cri - bus ad - di - - -

ta - tis ma - le - di - ctis flam - - - mis a - cri - bus ad - di - - -

ta - tis ma - le - di - ctis flam - - - mis a - cri - bus ad - di - - -

ta - tis ma - le - di - ctis flam - - - mis a - cri - bus ad - di - - -

Largo ♩ = 30

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

Largo ♩ = 30

S.

ctis. *pp* Vo - - - - - ca me

A

ctis. *pp* Vo - - - - - ca me

T

ctis. *pp* Vo - - - - - ca me

B

ctis. *pp* Vo - - - - - ca me

Largo ♩ = 30

Vln. I

Vln. II

Vla.

D.B.

pp

pp

pp

pp

Fl.

B \flat Cl. 1

B \flat Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

vo - - - ca me cum be - be - di - - - - ctis

vo - - - ca me cum be - be - di - - - - ctis

8 vo - - - ca me cum be - ne - di - - - ctis

vo - - - ca me cum be - ne - di - - - ctis

Fl.

B \flat Cl. 1

B \flat Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

o - - - ro sup - plex et ac - cli - - - nis cor con - tri - tum qua - si

o - - - ro sup - plex et ac - cli - - - nis cor con - tri - tum qua - si

o - - - ro sup - plex et ac - cli - - - nis cor con - tri - tum qua - si

o - - - ro sup - plex et ac - cli - - - nis cor con - tri - tum qua - si

8

Andante ♩ = 60

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

Andante ♩ = 60

S.

A

T

B

ci - nis

ci - nis

ci - nis ge - re cu - ram me - i fi - nis.

ci - nis ge - - - re cu - ram me - i fi - nis.

La - cri -

La - cri -

La - cri -

La - cri -

Andante ♩ = 60

Vln. I

Vln. II

Vla.

D.B.

pp

pp

pp

pp

[illegible]

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

mp

mp

mp

mp

mp

mp

mp

mp

reus. Huic er - go par - ce Deus pi - e Je - Do - mi-ne, do - na eis re - qui -

reus. Huic er - go par - ce Deus pi - e Je - su Do - mi - ne, do - na eis re - qui -

reus. Huic er - go par - ce Deus pi - e Je - su Do - mi-ne, do - na eis re - qui -

reus. Huic er - go par - ce Deus pi - e Je - su Do - mi - ne, do - na eis re - qui -

mp

mp

mp

mp

mp

mp

mp

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

em. A - - - men! A - - - men! A - - - men!

A

em. A - - - men! A - - - men! A - - - men!

T

8 em. A - - - men! A - - - men! A - - - men!

B

em. A - - - men! A - - - men! A - - - men!

Vln. I

Vln. II

Vla.

D.B.

Ofertorium

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Allegro assai ♩ = 110

Fl. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Timp. *f*

Allegro assai ♩ = 110

S. *f* Do - mi - ne Je - su Chris - te, Rex glo - ri - æ Rex glo - ri - æ

A. *f* Do - mi - ne Je - su Chris - te, Rex glo - ri - æ Rex glo - ri - æ

T. *f* Do - mi - ne Je - su Chris - te, Rex glo - ri - æ Rex glo - ri - æ

B. *f* Do - mi - ne Je - su Chris - te, Rex glo - ri - æ Rex glo - ri - æ,

Allegro assai ♩ = 110

Vln. I *f*

Vln. II *f*

Vla. *f*

D.B. *f*

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

li - be-ra li - be-ra a - ni - mas om-nium fi-de-lium de-fun-cto-rum de pœ - nis in - fer - ni et de pro-fun-do

li - be-ra li - be-ra a - ni - mas om-nium fi-de-lium de-fun-cto-rum de pœ - nis in - fer - ni et de pro-fun-do

li - be-ra li - be-ra a - ni - mas om-nium fi-de-lium de-fun-cto-rum de pœ - nis in - fer - ni et de pro-fun-do

li - be-ra li - be-ra a - ni - mas om-nium fi-de-lium de-fun-cto-rum de pœ - nis in - fer - ni et de pro-fun-do

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A

T

B

Vln. I

Vln. II

Vla.

D.B.

la - cu ne ab - sor - be - at _____ ne ca - dant in obs -

la - cu ne ab - sor - be - at _____ ne ca - dant in obs -

8 la - cu li - be-ra e - as de o - re le - o - nis e - as tar - ta - rus ne ca - dant in obs -

la - cu li - be-ra e - as de o - re le - o - nis e - as tar - ta - rus ne ca - dant in obs -

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

cu - rum.

Solo

mf sed sig - ni - fer san - ctus Mi - cha - el sed

Solo

mf Sed sig - ni - fer san - ctus Mi - cha - el san - ctus Mi - cha - el

Solo

mf sed

cu - rum.

p

p

p

p

Fl.

B \flat Cl. 1

B \flat Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

Solo

mf sed sig - ni - fer san - ctus Mi - cha - el

sig - ni - fer san - ctus Mi - cha - el Mi - cha - el

sed sig - ni - fer san - ctus Mi - cha - el

sig - ni - fer san - ctus Mi - cha - el Mi - cha - el

f

f

f

f

Allegro assai ♩ = 110

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

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

Tutti

S.

f re - pre - sen - tet e - as in lu - cem san - ctam. *mf* Quam o-lim A - brah-

A.

f re - pre - sen - tet e - as in lu - cem san - ctam. *mf* Quam o - lim

T.

f re - pre - sen - tet e - as in lu - cem san - ctam. *mf* Quam o-lim A - brah-

B.

f re - pre - sen - tet e - as in lu - cem san - ctam. *mf* Quam o - lim

Allegro assai ♩ = 110

Vln. I

Vln. II

Vla.

D.B.

mf *mf* *mf* *mf*

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

æ, quam o - lim A - - brah - æ pro - mi - sis - ti pro - mi - sis - - -

A - brah - æ quam o - lim A - brah - æ pro - mi - sis - ti pro - mi - sis - - -

8 æ, quam o - lim A - - brah - æ pro - mi - sis - ti pro - mi - sis - - -

A - brah - æ quam o - lim A - brah - æ pro - mi - sis - ti pro - mi - sis - - -

tr

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

ti quam o - lim A - brah - æ quam o - lim A - brah - æ

ti quam o - lim A - brah - æ pro - mi - sis - ti pro - mi - sis -

ti quam o - lim A - brah - æ quam o - lim A - brah - æ

ti quam o - lim A - brah - æ pro - mi - sis -

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

quam o - lim A - brah-æ pro - mi - sis -

ti quam o - lim A - - - brah - æ pro - mi - sis -

8 quam o - lim A - brah-æ quam o - lim A - brah-æ pro - mi - sis -

ti quam o - lin A - brah - æ quam o - lin A - brah-æ pro - mi - sis -

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

ti quam o - lim A - brah - æ *ff* pro-mi-sis - ti *p* et se - mi-ni e -

ti quam o - lim A - brah - æ quam o - lim A - brah - æ *ff* pro-mi-sis - ti *p* et se - mi-ni e -

ti quam o - lim A - brah - æ *ff* pro-mi-sis - ti *p* et se - mi-ni e -

ti quam o - lim A - brah - æ *ff* pro-mi-sis ti *p* et se - mi-ni e -

Fl. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Timp. *f* *f*

S. *f*
jus quam o - lim A - brah - æ pro - - - mi - sis - ti pro - mi - sis -

A *f*
jus *f* quam o - lim A - brah - æ pro - mi - sis - ti pro - mi - sis -

T *f*
jus *f* quam o - lim A - brah - æ pro - mi - sis - ti pro - mi - sis -

B *f*
jus *f* quam o - lim A - brah - æ pro - mi - sis - ti pro - mi - sis -

Vln. I *f*

Vln. II *f*

Vla. *f*

D.B. *f*

Andante ♩ = 60

p dolce

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

ti et se - mi - ni e - jus.

ti et se - mi - ni e - jus.

ti et se - mi - ni e - jus.

ti et se - mi - ni e - jus.

Andante ♩ = 60

p

Vln. I

Vln. II

Vla.

D.B.

p

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

Solo

mp

Hos - ti - as et pre - ces ti - bi Do - mi - ne

Tutti

p lau - dis of - fe - ri -

Tutti

p lau - dis of - fe - ri -

Tutti

p lau - dis of - fe - ri -

Tutti

p lau - dis of - fe - ri -

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

mus

A.

mus

Solo

tu sus - ci - pe pro a - ni - ma - bus il - lis

Tutti

qua-rum

T.

8

mus

Tutti

qua-rum

B.

mus

Vln. I

Vln. II

Vla.

D.B.

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

Solo

Tutti

fac e - as Do - - - mi - ne de mor - te tran - si - re ad vi -

ho - di - e me - mo - riam fa - ci - mus fac e - as Do - - - mi - ne de mor - te tran - si - re ad vi -

ho - di - e me - mo - riam fa - ci - mus fac e - as Do - - - mi - ne de mor - te tran - si - re ad vi -

fac e - as Do - mi - ne de mor - te tran - si - re ad vi -

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

tam

Solo

dolce

de mor - te de mor - te tran - si - re ad vi -

Tutti

tran - si - re ad vi -

Tutti

tran - si - re ad vi -

Tutti

tran - si - re ad vi -

Tutti

tran - si - re ad vi -

Allegro assai ♩ = 110

mf

mf

mf

mf

mf

p

mf

Allegro assai ♩ = 110

mf Quam o-lim A - brah - æ, quam o-lim A - brah -

mf Quam o - lim A - brah-æ quam o - lim

mf Quam o-lim A - brah - æ, quam o-lim A - brah -

mf Quam o - lim A - brah-æ quam o - lim

Allegro assai ♩ = 110

mf

mf

mf

mf

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

tam.

tam.

tam.

tam.

8

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A

T

B

Vln. I

Vln. II

Vla.

D.B.

æ pro - mi - sis-ti pro - mi - sis - - - ti quam o - lim A - brah-

A - brah-æ pro - mi - sis-ti pro - mi - sis - - - ti quam o - lim A - brah-æ

æ pro - mi - sis-ti pro - mi - sis - - - ti quam o - lim A - brah-

A - brah-æ pro - mi - sis-ti pro - mi - sis - - - ti quam o - lim A - brah-

tr

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

æ

quam o - lim A - brah - æ

A.

pro - mi - sis - ti

pro - mi - sis - ti

T.

8

æ

quam o - lim A - brah - æ

quam o - lim

B.

æ

pro - mi - sis - ti quam o - lim A - brah -

Vln. I

Vln. II

Vla.

D.B.

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

quam o - lim A - brah-æ pro - mi - sis - - - ti

quam o - lim A - - - brah - æ pro - mi - sis - - - ti quam o - lim A - brah -

A - - brah - æ quam o - lim A - brah-æ pro - mi - sis - - - ti

æ quam o - lin A - brah-æ pro - mi - sis - - - ti

3 3

3 3

3 3

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

quam o - lim A - brah - æ *ff* pro-mi-sis - ti *p* et se - mi-ni e - jus *f* quam o - lim A - brah -

æ quam o - lim A - brah - æ *ff* pro-mi-sis - ti *p* et se - mi-ni e - jus *f* quam o - lim

quam o - lim A - brah - æ *ff* pro-mi-sis - ti *p* et se - mi-ni e - jus *f* quam o - lim

quam o - lim A - brah - æ *ff* pro-mi-sis ti *p* et se - mi-ni e - jus *f* quam o - lim

ff *f* *ff* *f* *ff* *f* *ff* *f*

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

f

S.

æ pro - - - mi - sis - ti pro-mi - sis - ti et se-mi-ni e - jus.

A

A - brah - æ pro - mi - sis - ti pro-mi - sis - ti et se-mi-ni e - jus.

T

8 A - brah - æ pro - mi - sis - ti pro-mi - sis - ti et se-mi-ni e - jus.

B

A - brah - æ pro - mi - sis - ti pro-mi - sis - ti et se-mi-ni e - jus.

Vln. I

Vln. II

Vla.

D.B.

Sanctus

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante ♩ = 60

Fl. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Timp. *f*

Andante ♩ = 60

S. *f* San - - - ctus, San - - - ctus, San - ctus Do - mi - nus

A. *f* San - - - ctus, San - - - ctus, San - ctus Do - mi - nus

T. *f* San - - - ctus, San - - - ctus, San - ctus Do - mi - nus

B. *f* San - - - ctus, San - - - ctus, San - ctus Do - mi - nus

Andante ♩ = 60

Vln. I *f*

Vln. II *f*

Vla. *f*

D.B. *f*

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

De - us De - us Sa - ba - oth San - ctus Do - mi - nus De - us De - us Sa - ba - oth

De - us De - us Sa - ba - oth San - ctus Do - mi - nus De - us De - us Sa - ba - oth

De - us De - us Sa - ba - oth San - ctus Do - mi - nus De - us De - us Sa - ba - oth

De - us De - us Sa - ba - oth San - ctus Do - mi - nus De - us De - us Sa - ba - oth

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A

T

B

Vln. I

Vln. II

Vla.

D.B.

dim. *pp*

dim. *pp*

dim. *pp*

dim. *pp*

dim. *pp*

Ple - ni sunt cœ - li et ter - ra glo - ri - a tu - a *pp* tu - - - a.

Ple - ni sunt cœ - li et ter - ra glo - ri - a tu - a *pp* tu - - - a.

Ple - ni sunt cœ - li et ter - ra glo - ri - a tu - a *pp* tu - - - a.

Ple - ni sunt cœ - li et ter - ra glo - ri - a tu - a *pp* tu - - - a.

dim. *pp*

dim. *pp*

dim. *pp*

dim. *pp*

Vivo ♩ = 130

Fl. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Timp. *f*

Vivo ♩ = 130

S. *f* Ho - san - na in ex - cel - sis! Ho - san - na in ex - cel - sis! Ho - san - na in ex - cel - sis! Ho - san - na in ex -

A. *f* Ho - san - na in ex - cel - sis! Ho - san - na in ex - cel - sis! Ho - san - na in ex - cel - sis! Ho - san - na in ex -

T. *f* Ho - san - na in ex - cel - sis! Ho - san - na in ex - cel - sis! Ho - san - na in ex - cel - sis! Ho - san - na in ex -

B. *f* Ho - san - na in ex - cel - sis! Ho - san - na in ex - cel - sis! Ho - san - na in ex - cel - sis! Ho - san - na in ex -

Vivo ♩ = 130

Vln. I *f*

Vln. II *f*

Vla. *f*

D.B. *f*

Largo $\text{♩} = 30$

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

p

p

p

p

p

p

cel - sis! Ho - san - na in ex - cel - sis! In ex - cel - - - sis!

cel - sis! Ho - san - na in ex - cel - sis! In ex - cel - - - sis!

cel - sis! Ho - san - na in ex - cel - sis! In ex - cel - - - sis!

cel - sis! Ho - san - na in ex - cel - sis! In ex - cel - - - sis!

p

p

p

p

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

Solo

p Be - ne - di - ctus, be-ne-di - ctus

Solo

p Be - ne - di - ctus, be-ne-di - ctus Be-ne -

Solo

p Be - ne - di - ctus, be-ne-di - ctus Be-ne -

Solo

p Be - ne - di - ctus, be-ne-di - ctus be-ne-di -

p

p

p

p

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

qui ve - nit in no - mi-ne Do - mi-ni Be-ne - di-ctus Be - ne - di - ctus Be - ne -

di - ctus Be-ne - di-ctus Be-ne - di - ctus qui ve - nit in

di - ctus Be-ne - di - ctus Be - ne - di - ctus

ctus qui ve - nit in no - mi-ne Do - mi-ni Be-ne-di - ctus Be-ne - di - ctus qui ve - nit in

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

di - ctus Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni *pp* Do -

no - mi - ne Be - ne - di - ctus in no - mi - ne Do - mi - ni *pp* Do -

Be - ne - di - ctus Be - ne - di - ctus in no - mi - ne Do - mi - ni *pp* Do -

no - mi - ne Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni *pp* Do -

pp

pp

pp

pp

Vivo ♩ = 130

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

f

f

f

f

f

f

Vivo ♩ = 130

S.

A

T

B

Tutti

f

f

f

f

mi - ni. Ho - san - na in ex - cel - sis! Ho - san - na in ex - cel - sis! Ho - san - na in ex - cel - sis! Ho -

mi - ni. Ho - san - na in ex - cel - sis! Ho - san - na in ex - cel - sis! Ho - san - na in ex - cel - sis! Ho -

mi - ni. Ho - san - na in ex - cel - sis! Ho - san - na in ex - cel - sis! Ho - san - na in ex - cel - sis! Ho -

mi - ni. Ho - san - na in ex - cel - sis! Ho - san - na in ex - cel - sis! Ho - san - na in ex - cel - sis! Ho -

Vivo ♩ = 130

Vln. I

Vln. II

Vla.

D.B.

f

f

f

f

Fl.

B \flat Cl. 1

B \flat Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

san - na in ex - cel - sis! Ho - san - na in ex - cel - sis! In ex - cel - sis!

san - na in ex - cel - sis! Ho - san - na in ex - cel - sis! In ex - cel - sis!

san - na in ex - cel - sis! Ho - san - na in ex - cel - sis! In ex - cel - sis!

san - na in ex - cel - sis! Ho - san - na in ex - cel - sis! In ex - cel - sis!

Agnus Dei

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante ♩ = 60

Fl. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Timp. *f*

Andante ♩ = 60

S. *f* A - gnus De - i, A - gnus De -

A. *f* A - gnus De - i, A - gnus De -

T. *f* A - gnus De - i, A - gnus De -

B. *f* A - gnus De - i, A - gnus De -

Andante ♩ = 60

Vln. I *f*

Vln. II *f*

Vla. *f*

D.B. *f*

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

do - na eis re - qui - em *pp* *f* A - gnus De - i A - gnus De - i, *p* qui

do - na eis re - qui - em *pp* *f* A - gnus De - i A - gnus De - i, *p* qui

do - na eis re - qui - em *pp* *f* A - gnus De - i A - gnus De - i, *p* qui

do - na eis re - qui - em *pp* *f* A - gnus De - i A - gnus De - i, *p* qui

pp *ff* *f* *p*

pp *ff* *f* *p*

pp *ff* *f* *p*

pp *ff* *f* *p*

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

tol - lis pec - ca - ta mun - di, do - na eis re - qui - em. *pp* *ff* A - gnus De - i

tol - lis pec - ca - ta mun - di, do - na eis re - qui - em. *pp* *ff* A - gnus De - i

tol - lis pec - ca - ta mun - di, do - na eis re - qui - em. *pp* *ff* A - gnus De - i

tol - lis pec - ca - ta mun - di, do - na eis re - qui - em. *pp* *ff* A - gnus De - i

pp *ff* *pp* *ff* *pp* *ff* *pp* *ff*

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A

T

B

Vln. I

Vln. II

Vla.

D.B.

A - gnus De - i, qui tol - lis pec - ca - ta mun - di *p* do - na eis re - qui -

A - gnus De - i, qui tol - lis pec - ca - ta mun - di *p* do - na eis re - qui -

A - gnus De - i, qui tol - lis pec - ca - ta mun - di *p* do - na eis re - qui -

A - gnus De - i, qui tol - lis pec - ca - ta mun - di *p* do - na eis re - qui -

p

p

p

p

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

em sem - pi - ter - - - - - nam.

A.

em *pp* sem - pi - ter - - - - - nam.

T.

em *pp* sem - pi - ter - - - - - nam.

B.

em *pp* sem - pi - ter - - - - - nam.

Vln. I

pp

Vln. II

pp

Vla.

pp

D.B.

pp

Comunio

Requiem Mass

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Andante cantabile ♩ = 60

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

Andante cantabile ♩ = 60

S.

S.

A

T

B

Andante cantabile ♩ = 60

Vln. I

Vln. II

Vla.

D.B.

Fl. *p*

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

Solo

S. Lux ae - ter - na lu - ce - at e - is, Do - mi-ne, Do - mi-ne

S.

A

T

B

Vln. I *p*

Vln. II *p*

Vla. *p*

D.B. *p*

Detailed description: This musical score is for a communion piece. It features a woodwind section with Flute, B♭ Clarinet 1, B♭ Clarinet 2, Horn 1, Horn 2, and Timpani. The vocal section includes a Soloist (S.) and four other voices (S., A., T., B.). The string section consists of Violin I, Violin II, Viola, and Double Bass. The key signature has two flats (B♭ and E♭), and the time signature is common time (C). The Soloist's part is marked 'Solo' and includes the Latin text: 'Lux ae - ter - na lu - ce - at e - is, Do - mi-ne, Do - mi-ne'. The woodwinds and strings play a melodic line, with the flute and B♭ Clarinet 1 having a dynamic marking of *p* (piano). The strings play a rhythmic pattern of eighth notes.

Fl.

B \flat Cl. 1

B \flat Cl. 2

Hn. 1

Hn. 2

Timp.

S.

lux _____ ae - ter - na lu - ce-at e - is Do - mi - ne Do - mi - ne Cum *p* san - ctis tu - is

S.

A

T

B

Vln. I

Vln. II

Vla.

D.B.

p

p

p

p

Fl.

B \flat Cl. 1

B \flat Cl. 2

Hn. 1

Hn. 2

Timp.

S.

in ae - ter - num qui - a pi - us es lux ae - ter - na lu - ce - at e - is,

S.

Lux ae - ter - na lu - ce - at e - is,

A

Lux ae - ter - na lu - ce - at e - is,

T

Lux ae - ter - na lu - ce - at e - is,

B

Lux ae - ter - na lu - ce - at e - is,

Vln. I

Vln. II

Vla.

D.B.

Fl.

B \flat Cl. 1

B \flat Cl. 2

Hn. 1

Hn. 2

Timp.

S.

S.

A

T

B

Vln. I

Vln. II

Vla.

D.B.

Do - mi - ne, Do - mi - ne. Cum San - ctis tu - is in ae - ter - num qui - a pi - us

Do - mi - ne, Do - mi - ne. Cum San - ctis tu - is in ae - ter - num qui - a pi - us

Do - mi - ne, Do - mi - ne. Cum San - ctis tu - is in ae - ter - num qui - a pi - us

Do - mi - ne, Do - mi - ne. Cum San - ctis tu - is in ae - ter - num qui - a pi - us

Fl.

B \flat Cl. 1

B \flat Cl. 2

Hn. 1

Hn. 2

Timp.

S.

S.
es.

A
es.

T
8
es.

B
es.

Vln. I

Vln. II

Vla.

D.B.

f

f

f

f

Detailed description: This is a page of a musical score for a piece titled 'Comunio'. The page number is 129. The score is arranged in systems. The first system includes woodwind parts: Flute (Fl.), B-flat Clarinet 1 (B \flat Cl. 1), B-flat Clarinet 2 (B \flat Cl. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), and Timpani (Timp.). The second system includes vocal parts: Soprano (S.), Soprano (S.) with 'es.' below, Alto (A) with 'es.' below, Tenor (T) with '8' and 'es.' below, and Bass (B) with 'es.' below. The third system includes string parts: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Double Bass (D.B.). The woodwind parts (Fl., B \flat Cl. 1, B \flat Cl. 2, Hn. 1, Hn. 2, Timp.) and the first Soprano part (S.) have whole rests throughout the entire piece. The vocal parts (S. es., A es., T 8 es., B es.) and the string parts (Vln. I, Vln. II, Vla., D.B.) have musical notation. The string parts feature a crescendo leading to a fortissimo (*f*) dynamic at the beginning of the final measure of the system. The vocal parts have whole notes in the first measure, followed by rests.

Fl. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Timp.

S.

S. *f* Re - qui - em æ - ter - nam do - na eis Do - mi - ne et lux per -

A *f* Re - qui - em æ - ter - nam do - na eis Do - mi - ne et lux per -

T *f* Re - qui - em æ - ter - nam do - na eis Do - mi - ne et lux per -

B *f* Re - qui - em æ - ter - nam do - na eis Do - mi - ne et lux per -

Vln. I *f*

Vln. II *f*

Vla. *f*

D.B. *f*

Fl.

B \flat Cl. 1

B \flat Cl. 2

Hn. 1

Hn. 2

Timp.

S.

S.

A

T

B

Vln. I

Vln. II

Vla.

D.B.

pe - tu - a lu - - - ce - at eis. Cum san - ctis tu - is

pe - tu - a lu - - - ce - at eis. Cum san - ctis tu - is

pe - tu - a lu - - - ce - at eis. Cum san - ctis tu - is

pe - tu - a lu - - - ce - at eis. Cum san - ctis tu - is

pp

pp

pp

pp

pp

pp

pp

pp

Fl.

B \flat Cl. 1

B \flat Cl. 2

Hn. 1

Hn. 2

Timp.

S.

S.

A

T

B

Vln. I

Vln. II

Vla.

D.B.

in ae - ter - num *ppp* qui - a pi - us es.

in ae - ter - num *ppp* qui - a pi - us es.

in ae - ter - num *ppp* qui - a pi - us es.

in ae - ter - num *ppp* qui - a pi - us es.

ppp

ppp

ppp

ppp

Libera me, Domine

Requiem Mass

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Allegro ♩ = 110

Fl. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Timp. *f*

Allegro ♩ = 110

S. *f* Li - be - ra me, li - be - ra me, Do - mi - ne, de mor - te æ - ter - na

A. *f* Li - be - ra me, li - be - ra me, Do - mi - ne, de mor - te æ - ter - na

T. *f* Li - be - ra me, li - be - ra me, Do - mi - ne, de mor - te æ - ter - na

B. *f* Li - be - ra me, li - be - ra me, Do - mi - ne, de mor - te æ - ter - na

Allegro ♩ = 110

Vln. I *f*

Vln. II *f*

Vla. *f*

D.B. *f*

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

in di - e il - - la tre - men - da quan - - - - -
p cresc.

in di - e il - - la tre - men - da quan - - - - -
p cresc.

8 in di - e il - - la tre - men - da quan - - - - -
p cresc.

in di - e il - - la tre - men - da quan - - - - -
p cresc.

p

p

p

p

[illegible]

Fl.
 B♭ Cl. 1
 B♭ Cl. 2
 Hn. 1
 Hn. 2
 Timp.
 S.
 A.
 T.
 B.
 Vln. I
 Vln. II
 Vla.
 D.B.

ter - - - ra dum ve - ne-ris ju - di - ca - re
 ven - di sunt et ter - - ra dum ve - ne-ris ju - di - ca - re
 8 ven - di sunt et ter - - ra dum ve - ne-ris ju - di - ca - re
 ter - - - - - ra. Dum ve - ne-ris ju - di - ca - re

Musical score for "Libera me, Domine". The score includes parts for Flute, B♭ Clarinet 1 & 2, Horns 1 & 2, Timpani, Soprano, Alto, Tenor, Bass, Violin I & II, Viola, and Double Bass. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics in Latin. The instrumental parts include woodwinds, brass, and strings. Dynamics like *f* (forte) are indicated.

Fl. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Hn. 1

Hn. 2

Timp.

S.
ti - me - o dum dis - cus - si - o ve - ne - rit at - que ven - tu - - - ra

A
ti - me - o dum dis - cus - si - o ve - ne - rit at - que ven - tu - - - ra

T
8
ti - me - o dum dis - cus - si - o ve - ne - rit at - que ven - tu - - - ra

B
ti - me - o dum dis - cus - si - o ve - ne - rit at - que ven - tu - - - ra

Vln. I

Vln. II

Vla.

D.B.

Detailed description: This page of a musical score for 'Libera me, Domine' features woodwind and string parts. The woodwinds (Flute, B♭ Clarinets 1 and 2) play a melodic line starting with a half note G4, followed by eighth notes A4, Bb4, and A4, then a half note G4. The strings (Violins I and II, Viola, Double Bass) provide harmonic support with triplets of eighth notes in the first two measures, followed by chords and sustained notes. The vocal soloists (Soprano, Alto, Tenor, Bass) sing the Latin text in a homophonic setting. The key signature has two flats (Bb, Eb) and the time signature is 4/4.

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.
i - - - ra. quan - - - - - do
p cresc.

A.
i - - - ra. quan - - - - - do
p cresc.

T.
i - - - ra. quan - - - - - do
p cresc.

B.
i - - - ra quan - - - - - do
p cresc.

Vln. I

Vln. II

Vla.

D.B.

Fl. *mf* *f*

B♭ Cl. 1 *mf* *f*

B♭ Cl. 2 *mf* *f*

Hn. 1 *mf*

Hn. 2 *mf*

Timp.

S. *mf cresc.* *f* cœ - - - - - li mo - ven - di sunt et ter - - - - ra

A. *mf cresc.* *f* cœ - - - - - li mo - ven - di sunt et

T. *mf cresc.* *f* cœ - - - - - li mo - ven - di sunt et

B. *mf cresc.* *f* cœ - - - - - li mo - ven - di sunt et ter - - - -

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

D.B. *mf* *f*

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

Di - es il - la, di - es i - ræ, ca - la - mi - ta - tis et mi -

ter - - ra Di - es il - la, di - es i - ræ, ca - la - mi - ta - tis et mi -

ter - - ra Di - es il - la, di - es i - ræ, ca - la - mi - ta - tis et mi -

ra. Di - es il - la, di - es i - ræ, ca - la - mi - ta - tis et mi -

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

f

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

se - ri - æ di - es ma - gna et a - ma - ra val - de. Dum _____

se - ri - æ di - es ma - gna et a - ma - ra val - de. Dum

8 se - ri - æ di - es ma - gna et a - ma - ra val - de. Dum

se - ri - æ di - es ma - gna et a - ma - ra val - de. Dum

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

ve - ne-ris ju - di - ca - re sæ - cu-lum per i - - - - gnem.

ve - ne-ris ju - di - ca - re sæ - cu-lum per i - - - - gnem.

ve - ne-ris ju - di - ca - re sæ - cu-lum per i - - - - gnem.

ve - ne-ris ju - di - ca - re sæ - cu-lum per i - - - - gnem.

Andante ♩ = 60

Fl. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Timp.

Andante ♩ = 60

S. *f*
Re - qui - em æ - ter - nam do - na eis, Do - mi - ne, et lux per -

A. *f*
Re - qui - em æ - ter - nam do - na eis, Do - mi - ne, et lux per -

T. *f*
8 Re - qui - em æ - ter - nam do - na eis, Do - mi - ne, et lux per -

B. *f*
Re - qui - em æ - ter - nam do - na eis, Do - mi - ne, et lux per -

Andante ♩ = 60

Vln. I *f*

Vln. II *f*

Vla. *f*

D.B. *f*

Allegro ♩ = 110

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

pp *f*

Allegro ♩ = 110

S.

A.

T.

B.

pe - tu - a lu - - - ce - at eis. *pp* *f* Li - be - ra me, li - be - ra me, _____

Vln. I

Vln. II

Vla.

D.B.

pp *f*

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

Do - mi - ne, de mor - te æ - ter - na in di - e il - - - la tre -

Do - mi - ne, de mor - te æ - ter - na in di - e il - - - la tre -

Do - mi - ne, de mor - te æ - ter - na in di - e il - - - la tre -

Do - mi - ne, de mor - te æ - ter - na in di - e il - - - la tre -

3

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

men - da quan - - - - - do

men - da quan - - - - - do

men - da quan - - - - - do

men - da quan - - - - - do

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p

p

p

p

Fl. *mf* *f*

B♭ Cl. 1 *mf* *f*

B♭ Cl. 2 *mf* *f*

Hn. 1 *mf*

Hn. 2 *mf*

Timp.

S. *mf cresc.* *f* cœ - - - - - li mo - ven - di sunt et ter - - - - ra

A. *mf cresc.* *f* cœ - - - - - li mo - ven - di sunt et

T. *mf cresc.* *f* cœ - - - - - li mo - ven - di sunt et

B. *mf cresc.* *f* cœ - - - - - li mo - ven - di sunt et ter - - - -

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

D.B. *mf* *f*

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

D.B.

f

f

f

dum ve - ne-ris ju - di - ca - re sæ - cu-lum per

ter - - ra dum ve - ne-ris ju - di - ca - re sæ - cu-lum per

8 ter - - ra dum ve - ne-ris ju - di - ca - re sæ - cu-lum per

ra. Dum ve - ne-ris ju - di - ca - re sæ - cu-lum per

Soprano

I - Introito

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante

5

f Re - qui - em æ - ter - nam do - na eis Do - mi - ne

10

et lux per - pe - tu - a *pp* lu - ce - at eis. 14

29

f Ex - al - di ex - al - di o - ra - ti - o - nem me - am

33

ad te om - nis ca - ro ve - ni - et *p* ve - ni - et.

38

4

f Re - qui - em æ - ter - nam do - na eis Do - mi - ne

46

et lux per - pe - tu - a *pp* lu - ce - at eis

51

lu - ce - at *ppp* e - is

Soprano Solo
Soprano

Kyrie

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Moderato

Sop. Solo

S

f Ky - ri - e e - lei - son! Ky - ri - e e - lei - son! Ky - ri - e e - lei -

son! *mf* Ky - ri - e e - lei - son! Ky - ri - e e - lei - son!

Ky - ri - e Ky - ri - e e - lei - son! Ky - ri - e e - lei - son Ky -

Sop. Solo

S

Chris - te e - le - i - son!
p dolce

- ri - e - lei - son!

Sop. Solo

S

Chris - te e - le - i - son! Chris - - - 3

p e - le - i - son!

Sop. Solo

S

te e - le - i - son! Chris - te e - - - lei - son! Chris -

e - le - i - son e - le - i -

Sop. Solo

S

te e - - - le-i-son! *f* Chris - te e-le - i-

son e - lei - son *f* e-le - i -

Sop. Solo

S

son! *f* Ky - ri - e e - lei - - - son! Ky-ri - e Ky - ri - e e -

S

lei - son! e-lei-son! Ky - ri - e e - lei - son! Ky - ri - e Ky - ri - e e -

S

lei - son! Ky - ri - e e - lei - i - son!

Soprano

Gradual

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante

S 
f et lux per-pe - tu-a et lux per-pe - tu-a lu -

S 
ce-at eis. In me-mo - ria æ - ter - na

S 
e - rit jus - tus jus - tus e - rit jus - tus In me -

S 
mo - ri-a æ - ter - na e-rit jus - - - tus *pp* ab au - di - tio - ne

S 
ma - la non ti - me - bit non ti - me - bit.

Tractus

Requiem Mass

Soprano

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Adagio ♩ = 40

S  **4** Solo **2** Tutti

p Do - mi - ne *f* a - ni - mas a - ni - mas fi -

S  Solo

de - li - um de - fun - cto - rum. Do - mi - ne a - ni - mas — fi - de - li - um

S  **2**

de - fun - cto - rum. ab om - ni vin - cu - lo de - li - cto - rum

S  **11**

de - li - cto - rum ab om - ni vin - cu - lo — de - li - cto - rum.

S  Tutti **4**

f et — lu - cis æ - ter - næ be - a - ti - tu - di - ne per - frui.

Soprano

Sequentia

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Allegro

S *ff* Di - es i - ræ di - es il - la sol - vet sæ-clum in fa -

S vi - la tes - te Da - vid cum Si - byl - la. *mp* Quan - tus tre - mor est fu -

S tu - rus quan - do ju - dex est ven - tu - rus *f* cun - cta stri - cte dis - cus -

S su - rus. Tu - ba mi - rum spar - gens so - num per se -

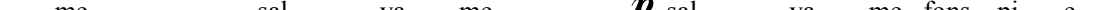
S pul-cra re - gi - o-num co - get om-nes an-te thro-num. **4**

Andante **10** **Solo**
S *p* Ju - dex er - go cum se - de - bit quid - quid la - tet ap - pa -

S re - bit nil i - nul-tum re - ma - ne - bit **5**

Allegro assai
S **3** **Tutti**
cum vix jus - tus sit se - cu - rus? *ff* Rex tre -

S 


S 


S

8 Tutti


16

tis. *f* ne me per-das il - la di - e

S  Solo
In - ge - mis - co tam - quam reus cul - pa ru - bet vul - tus me - us

S 

S



vis - ti et la - tro-nem ex - au - dis - ti *mf* mi - hi quo-que spem de -

S

Andante $\text{♩} = 60$

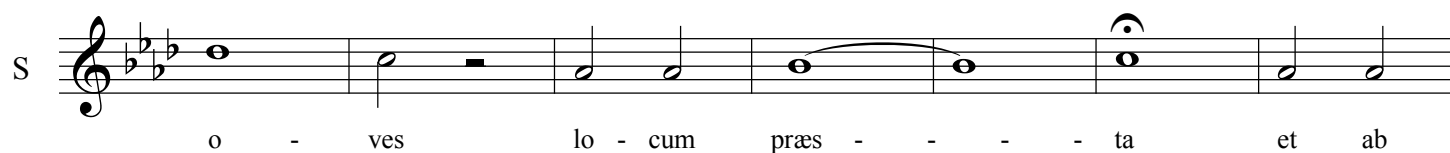
dis - ti *p* Pre - ces me - æ non sunt

S

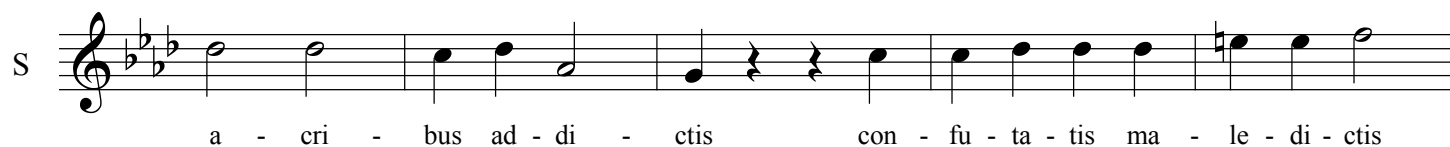
dig - næ sed tu bo - nus fac be - ni - gne

S

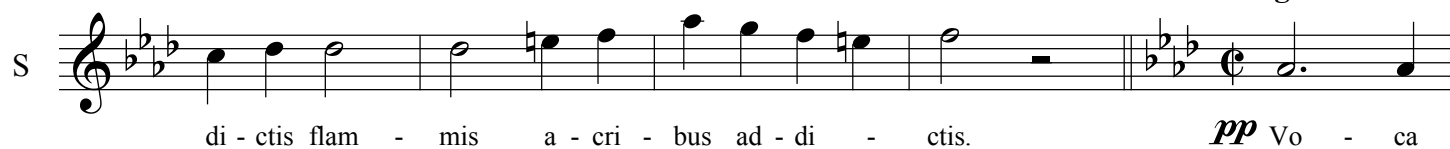
ne - pe - re - ni cre - mer i - gne. In - ter



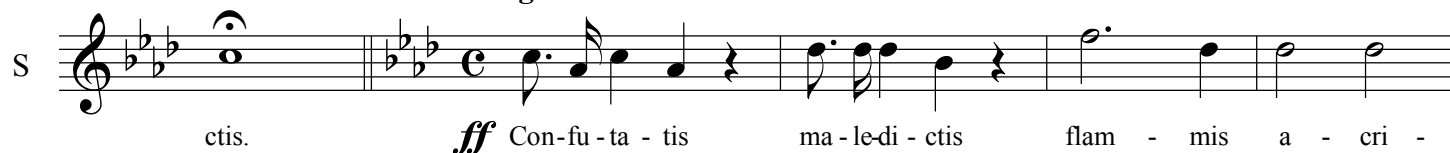
Allegro ♩ = 110

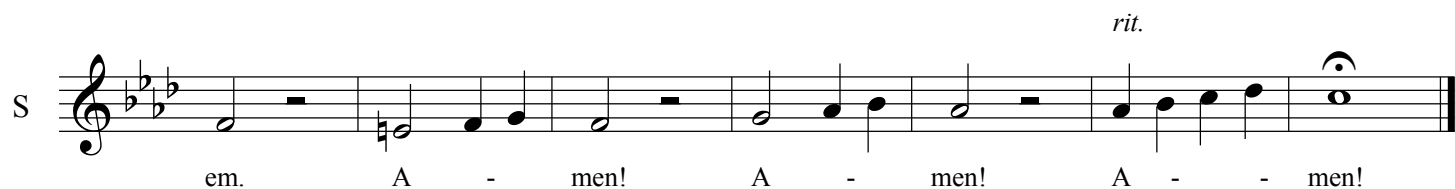
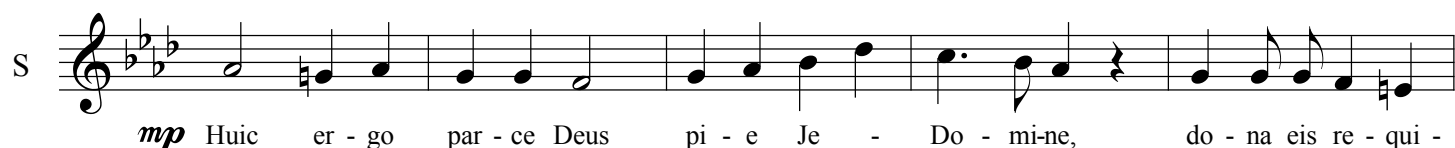
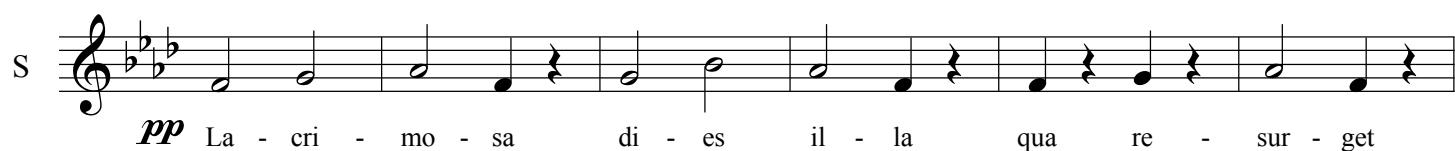
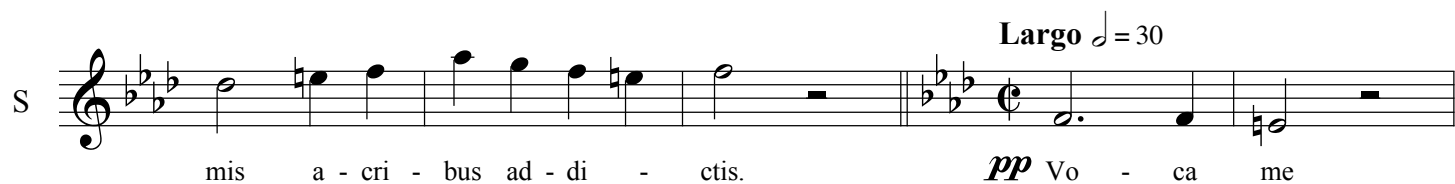
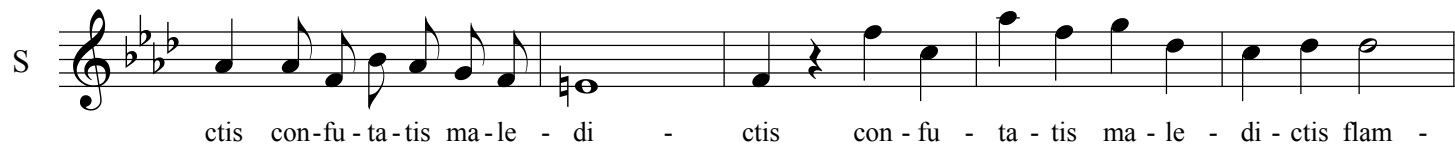


Largo ♩ = 30



Allegro ♩ = 110





Soprano

Ofertorium

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Allegro assai ♩ = 110

S *f* Do - mi-ne Je - su Chris - te, Rex glo - ri - æ Rex glo - ri - æ

S li - be-ra li - be-ra a - ni - mas om-nium fī-de-lium de-fun - cto-rum de pœ - nis in-

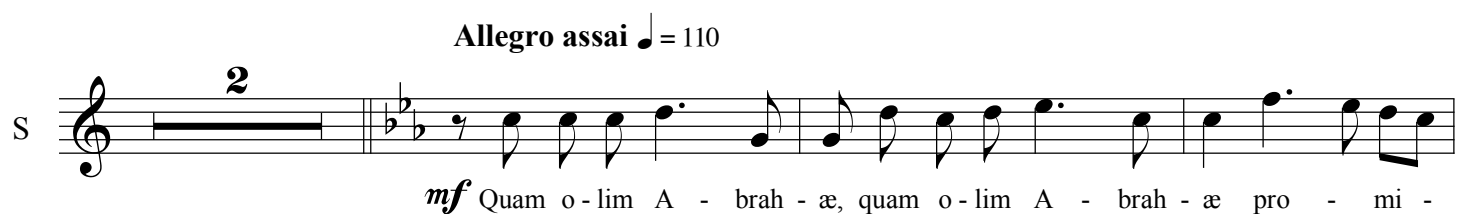
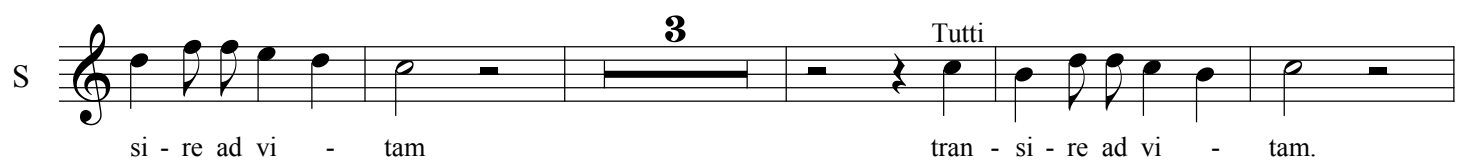
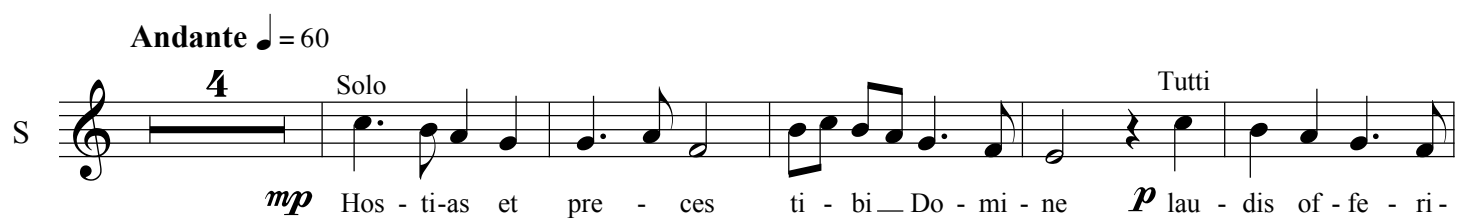
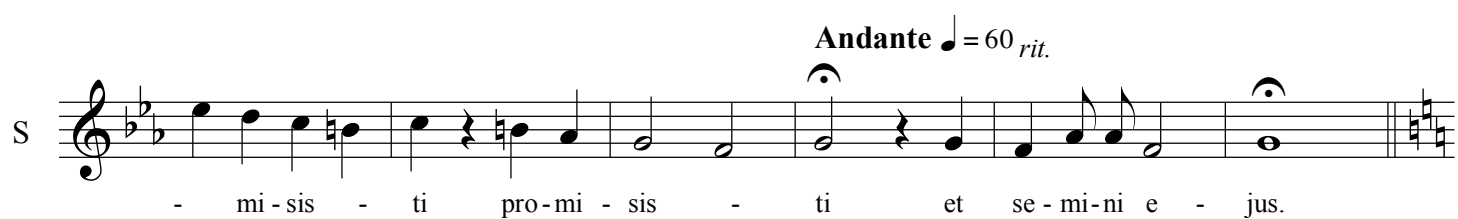
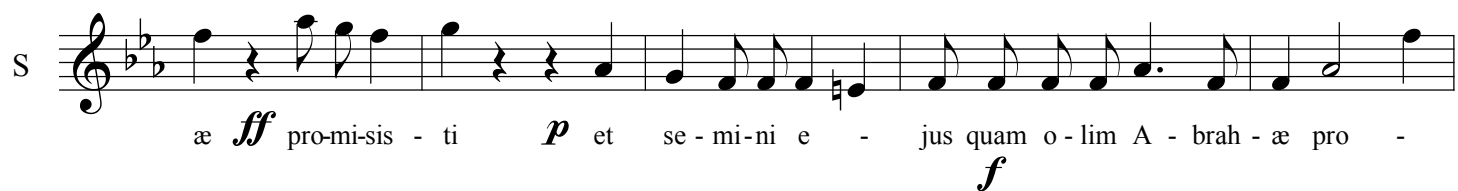
S fer - ni et de pro-fun-do la - cu ne ab - sor - be - at ne

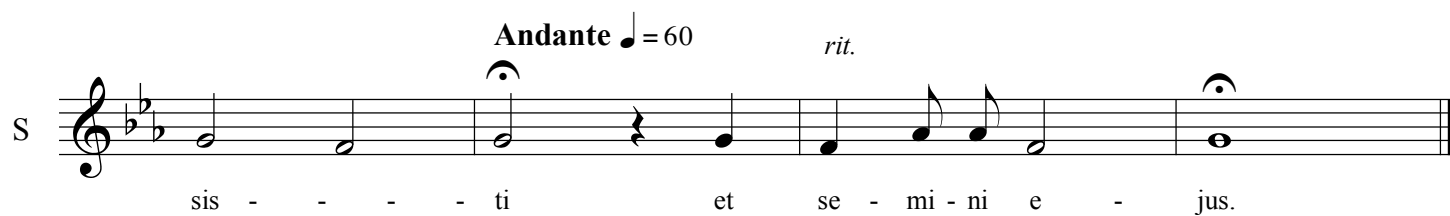
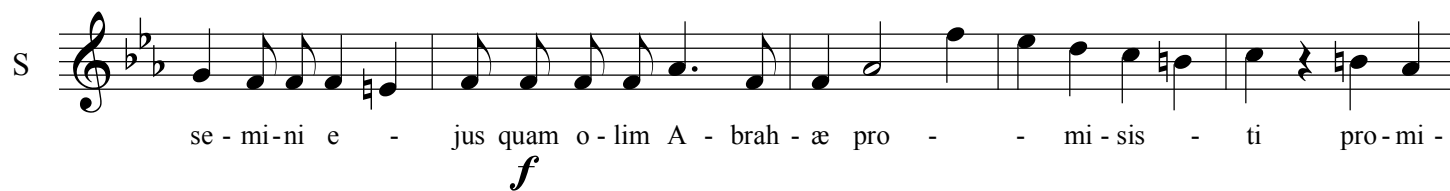
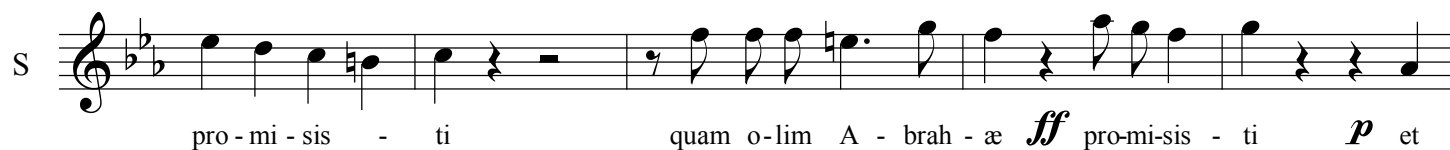
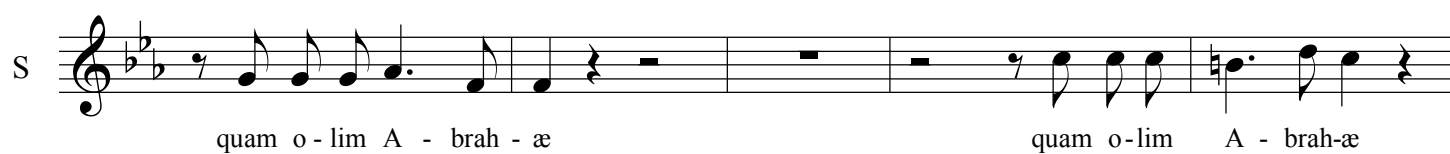
S ca - dant in obs - cu - rum. *mf* sed sig - ni-fer san - ctus

S *Tutti* Mi-cha-el *f* re - pre-sen-tet e - as in lu-cem san - ctam. *mf* Quam o-lim A - brah-

S æ, quam o-lim A - brah - æ pro - mi - sis-ti pro - mi - sis - ti

S quam o - lim A - brah - æ quam o - lim A - brah - æ





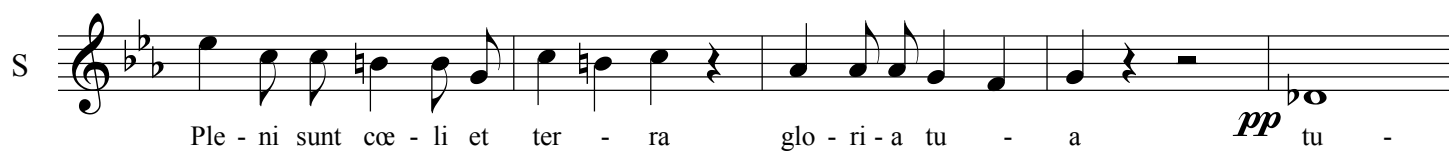
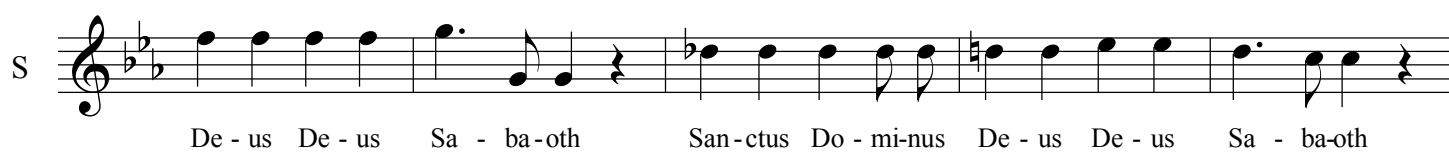
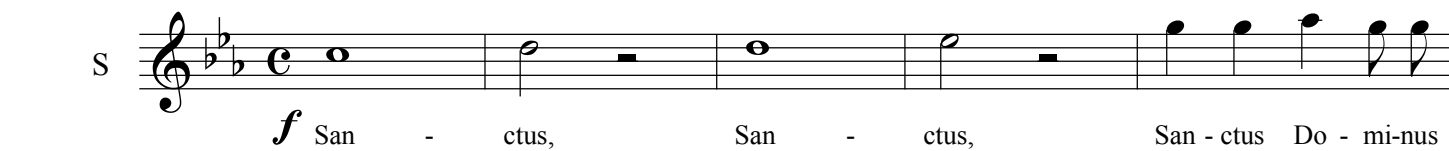
Sanctus

Soprano

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

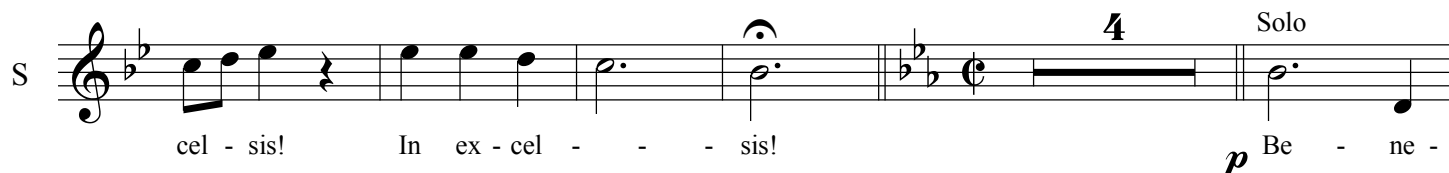
Andante ♩ = 60



Vivo ♩ = 130



Lento ♩ = 30



Soprano

Agnus Dei

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante ♩ = 60

S *f* A - gnus De - i, A - gnus De - i, qui

S tol - lis pec-ca - ta mun - di, *ff* A - gnus Dei qui tol - lis pec-ca - ta mun - di,

S *pp* do - na eis re - qui - em *f* A - gnus De - i A - gnus De -

S i, *p* qui tol - lis pec-ca - ta mun - di, *pp* do - na eis re - qui-em. *ff* A - gnus

S De - i A - gnus De - i, qui tol - lis pec-ca - ta mun - di

S *p* do - na eis re - qui - em *pp* sem - pi - ter - - - nam. *rit.*

Soprano Solo
Soprano

Comunio

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante cantabile ♩ = 60

8

S Solo

Lux ae - ter - na lu - ce - at e - is,

S Solo

Do - mi - ne, Do - mi - ne lux ae - ter - na lu - ce - at e - is Do - mi - ne

S Solo

Do - mi - ne Cum *p* san - ctis tu - is in ae - ter - num qui - a pi - us es

S

mf Lux ae -

S Solo

mf lux ae - ter - na lu - ce - at e - is,

S

ter - na lu - ce - at e - is, Do - mi - ne, Do - mi - ne.

S

5

Cum San - ctis tu - is in ae - ter - num qui - a pi - us es.

S

f Re - qui - em æ - ter - nam do - na eis Do - mi - ne et lux per - pe - tu - a

S

lu - - - ce - at eis. Cum san - ctis

pp

S

tu - is in ae - ter - num *ppp* qui - a pi - us es.

Libera me, Domine

Soprano

Requiem Mass

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Allegro ♩ = 120

S *f* Li - be-ra me, li - be-ra me, _____ Do - mi - ne, de mor - te æ - ter - na

S in di - e il - la tre - men - da quan - do *p cresc.* cœ - *mf cresc.*

S li *f* mo - ven - di sunt et ter - ra _____ dum _____ ve - ne-ris

S ju - di - ca - re _____ sæ - cu-lum per i - - - - - gnem. Tre - mens *mf*

S fa - ctus sum e - go et ti - me-o dum dis-cus - si - o ve - ne - rit at-que ven -

S tu - ra i - ra. quan - do cœ - li *f* mo - *p cresc.* *mf cresc.*

S ven - di sunt et ter - ra _____ *f* Di - es il - la, _____ di - es _____



i - ræ, ca - la - mi - ta - tis et mi - se - ri - æ di - es ma - gna et a - ma - ra val -



de. Dum _____ ve - ne - ris ju - di - ca - re _____ sæ - cu - lum per

Andante ♩ = 60



i - - - gnem. *f* Re - qui - em æ - ter - nam do - na eis, Do - mi - ne,

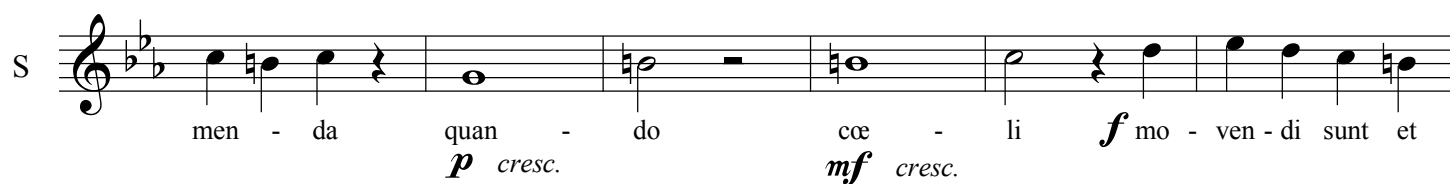
Allegro ♩ = 120



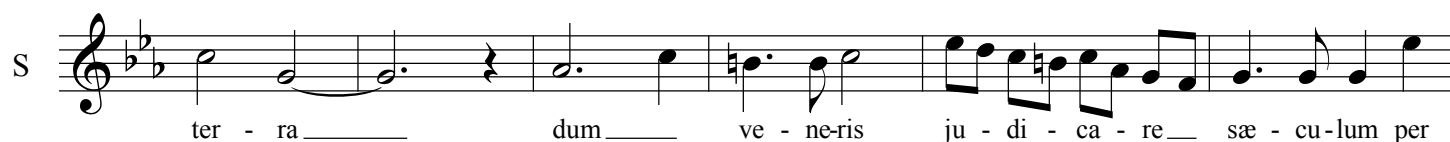
et lux per - pe - tu - a *pp* lu - ce - at eis. *f* Li - be - ra me,



li - be - ra me, _____ Do - mi - ne, de mor - te æ - ter - na in di - e il - la tre -



men - da *p cresc.* quan - do *mf cresc.* cœ - li *f* mo - ven - di sunt et



ter - ra _____ dum _____ ve - ne - ris ju - di - ca - re _____ sæ - cu - lum per



i - - - - - gnem. 2

Alto

I - Introito

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante

5

f Re - qui-em æ - ter - nam do - na eis Do - mi - ne

14

et lux per - pe - tu - a *pp* lu - ce - at eis.

f Ex - al - di ex - au - di o - ra - ti - o - nem me - am

ad te om - nis ca - ro ve - ni-et *p* ve - ni-et.

4

f Re - qui-em æ - ter - nam do - na eis

Do - mi - ne et lux per - pe - tu - a *pp* lu - ce - at eis

ppp lu - ce - at e - is.

Kyrie

Alto

Requiem Mass

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Moderato

f Ky - ri - e e - lei - son! Ky - ri - e e - lei - son! Ky - ri - e e - lei -

son! *mf* Ky - ri - e e - lei - son! Ky - ri - e e - lei - son! Ky -

- ri - e e - lei - son! Ky - ri - e e - lei - son! Ky - ri - e e - lei - son!

6 *p* Chris - te e - le - i - son

e - le - i - son e - lei - son *f* e - le - i - son

f Ky - ri - e e - lei - son! e - lei - son! Ky - ri - e Ky - ri -

e - le - i - son! Ky - ri - e e - lei - son! Ky - ri - e e - le - i - son! Ky - ri -

e Ky - ri - e e - le - i - son! **3**

Gradual

Alto

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante

3

f et lux per-pe - tu-a et lux per-pe - tu-a lu - ce - at eis.

In me-mo - ria æ - ter - na in me - mo - ria æ - ter - na

e - rit jus - tus jus - tus e - rit jus - tus In me - mo - ri - a æ -

ter - na e - rit jus - - - tus *pp* ab au - di - tio - ne ma - la

non ti - me - bit non ti - me - bit.

Alto

Tractus

Requiem Mass

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Adagio ♩ = 40

4 Solo **2** Tutti

p Do - mi - ne *f* a - ni - mas fi - de - li - um

de - fun - cto - rum. Do - mi - ne a - ni - mas

5 fi - de - li - um de - fun - cto - rum. ab om - ni vin - cu - lo

3 de - li - cto - rum ab om - ni vin - cu - lo de - li - cto - rum.

mf Et gra - tia tu - a il - lis su - cur - ren - tem me - re - an - tur e - va - de -

Tutti *f* et lu - cis æ - ter - næ

4 be - a - ti - tu - di - ne per - frui.

Alto

Sequentia

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Allegro

ff Di - es i - ræ di - es il - la sol - vet sæ-clum in fa -

vi - la tes - te Da - vid cum Si - byl - la. ***mp*** - tus tre-mor est fu -

tu - rus quan - do ju-dex est ven - tu - rus ***f*** cun - cta stri-cte dis-cus -

su - rus. Tu - ba mi - rum spar - gens so - num per se -

pul-cra re - gi - o-num co - get om-nes an-te thro-num. **4**

Andante 17 ***p*** quid sum mi - ser tunc di - ctu-rus quem pa-tro-num ro-ga-

tu - rus cum vix jus - tus sit se - cu - rus? **3**

Allegro assai ***ff*** Rex tre - men-dæ ma - jes - ta - tis qui sal - van-dos sal - vas

gra - tis ***mf*** sal - va me sal - va me ***p*** sal - va

Solo

mf me fons pi - e - ta - tis. *mf* Re - cor - da - re Je - su pi - e

quod sum cau - sa tu - æ vi - - - - - æ

Tutti **26** Tutti

f ne me per - das il - la di - e *f* Qui Ma - ri - am ab - sol -

vis - ti et la - tro - nem ex - au - dis - ti *mf* mi - hi quo - que spem de -

Andante $\text{♩} = 60$

dis - ti *p* Pre - ces me - æ non sunt

dig - - - næ sed tu bo - nus fac be - ni -

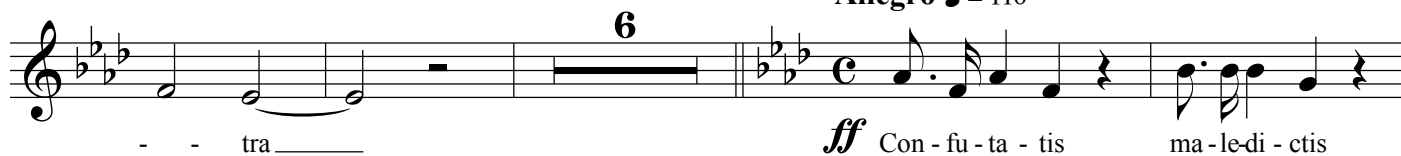
gne ne - pe - re - ni cre - mer i - - gne.

In - ter o - ves lo - cum præ - - - - ta

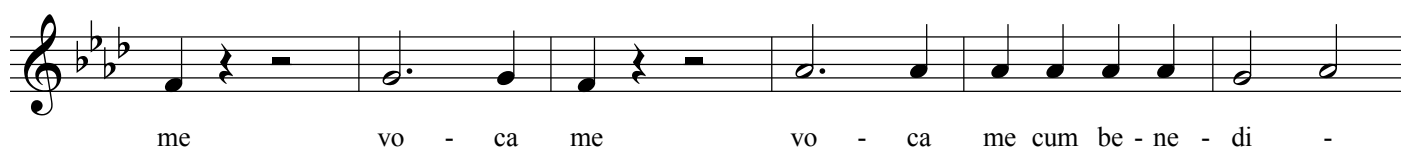
et ab hæ - dis me se - ques - tra sta - tu -



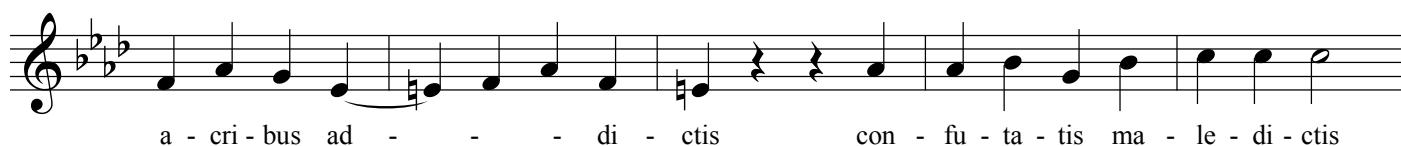
Allegro ♩ = 110



Largo ♩ = 30



Allegro ♩ = 110



Largo $\text{♩} = 30$

di - ctis flam - mis a - cri - bus ad - di - ctis. **pp** Vo - ca

me vo - ca me cum be - be - di - ctis o - ro sup-plex et ac -

Andante $\text{♩} = 60$

cli - nis cor con-tri-tum qua-si ci - nis

pp La - cri - mo - sa di - es il - la qua re - sur - get

ex fa - vil - la ju - di - can - dus ho - mo reus. *cresc.* **f**

mp Huic er - go par - ce Deus pi - e Je - su Do - mi - ne, do - na eis re - qui -

rit.

em. A - men! A - men! A - men!

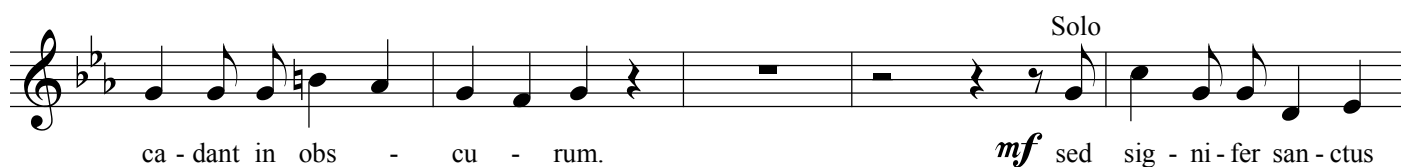
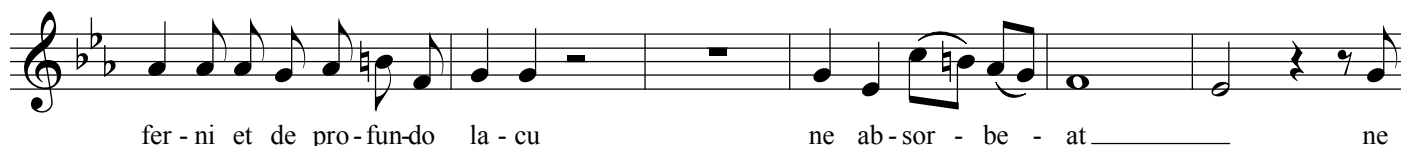
Ofertorium

Alto

Requiem Mass

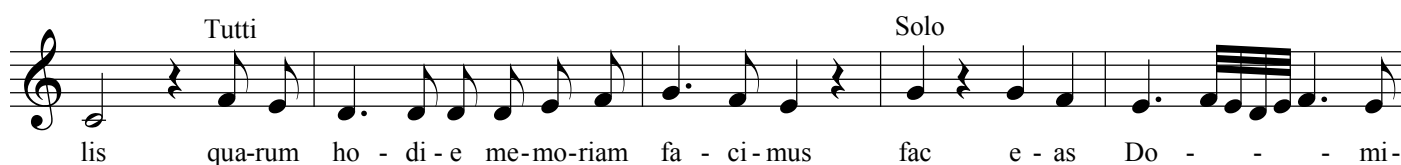
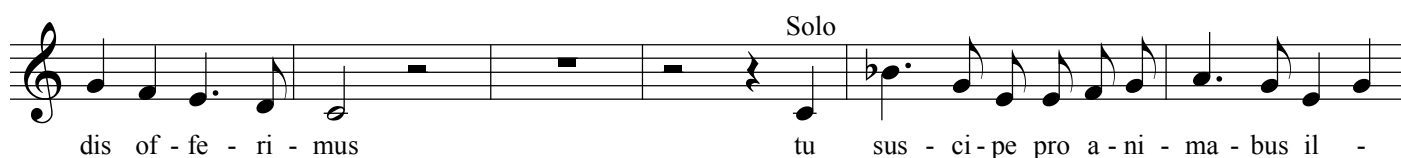
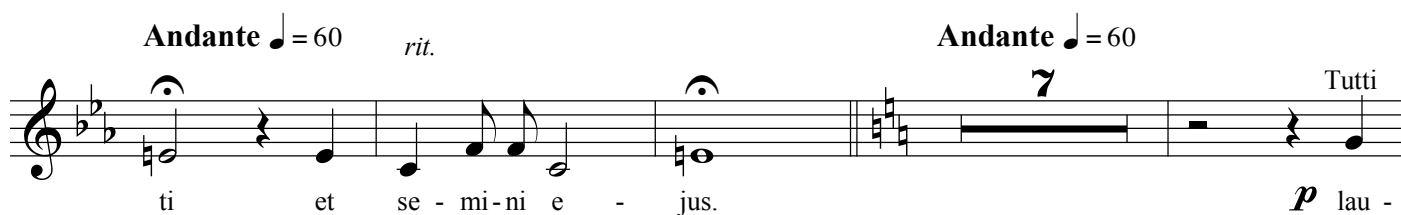
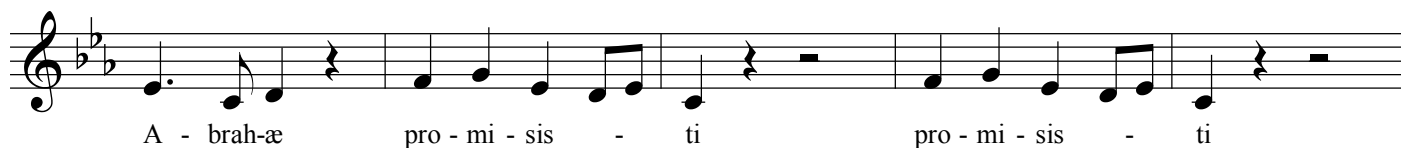
Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

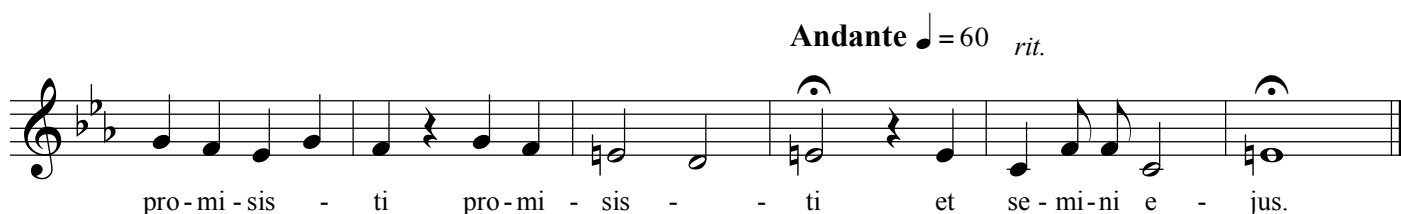
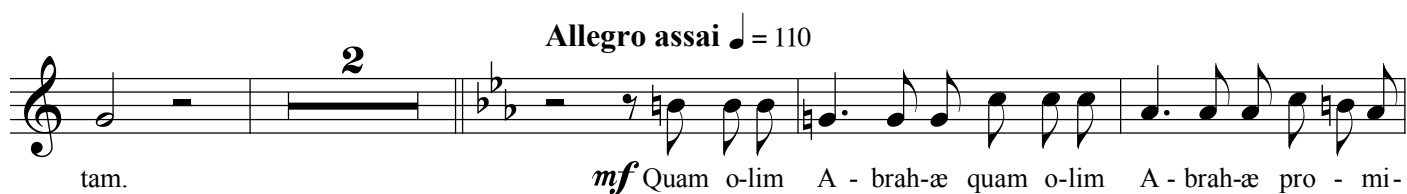
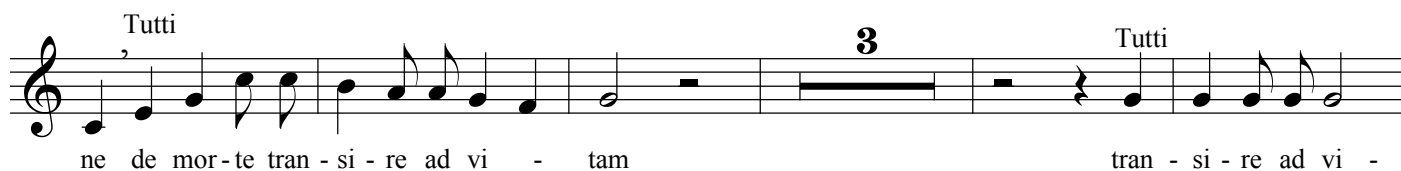
Allegro assai ♩ = 110



Allegro assai ♩ = 110





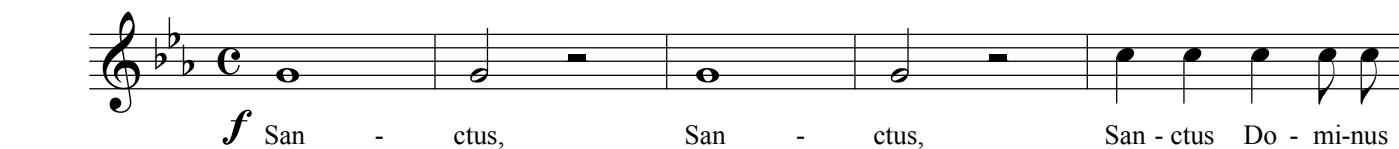


Sanctus

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante ♩ = 60



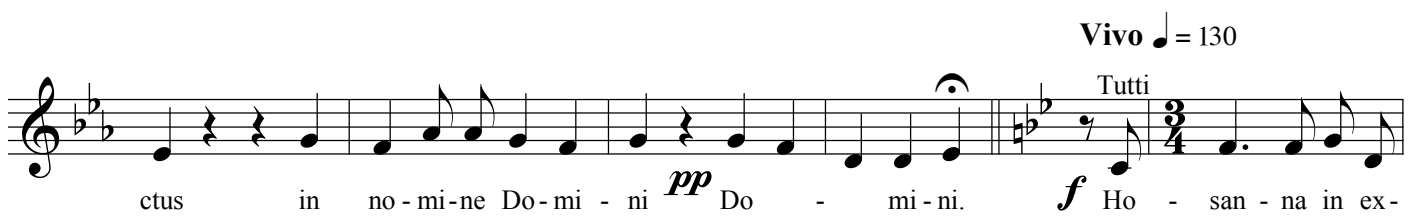
pp ^σ tu -

Vivo ♩ = 130



Lento ♩ = 30



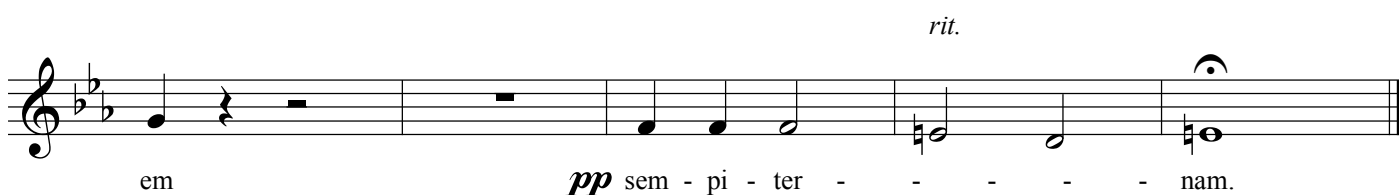
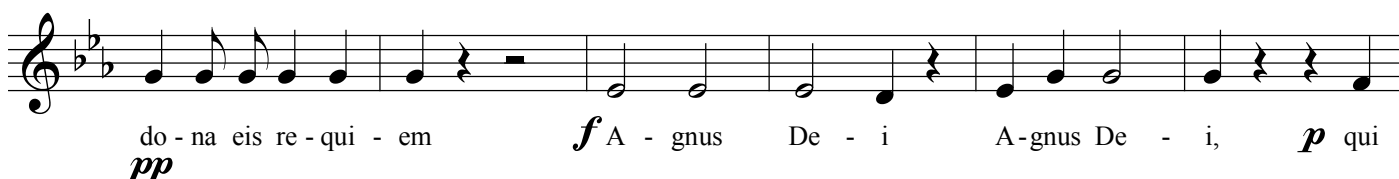


Agnus Dei

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante ♩ = 60



Alto

Andante cantabile ♩ = 60

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Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

f Li - be-ra me, li - be-ra me, Do - mi - ne, de mor - te æ - ter - na

[illegible]

f mo - ven - di sunt et ter - ra dum ve - ne - ris ju - di - ca - re

sæ - cu - lum per i - gnem. Tre - mens fa - ctus sum e - go et

ti - me-o dum dis - cus - si - o ve - ne - rit at - que ven - tu - ra i -

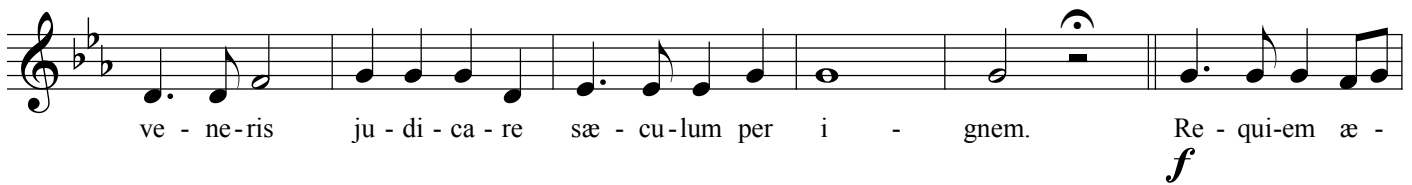
ra. quan - do coe - li *f* mo - ven - di sunt et

p cresc. *mf cresc.*

ter - ra Di - es il - la, di - es i - ræ, ca - la - mi - ta - tis et mi -



Andante ♩ = 60



Allegro ♩ = 120



Tenor

I - Introito

Requiem Mass

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Andante

5

f Re - qui - em æ - ter - nam do - na eis Do - mi - ne

14

et lux per - pe - tu - a *pp* lu - ce - at eis.

f Ex - au - di ex - au - di o - ra - ti - o - nem me - am

ad te om - nis ca - ro ve - ni-et *p* ve - ni et.

4

f Re - qui - em æ - ter - nam do - na eis

Do - mi - ne et lux per - pe - tu - a *pp* lu - ce - at eis

lu - ce - at *ppp* e - - - is.

Kyrie

Tenor

Requiem Mass

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Moderato

Ky - ri-e e-lei - son! Ky - ri-e e-lei - son! Ky - ri-e e-lei -
f
 son! *mf* Ky - ri - e e - lei - son! e - lei - son Ky - ri - e
 Ky - ri - e e - lei - son! Ky - ri - e e-le - i-son! Ky - ri-e-e - lei - son!
 6 *p* Chris - te e - le-i - son e - le - i -
 son e - lei - son *f* Ky - ri-e e - le - - i -
 son! Ky - ri - e e - le - i - son! Ky - ri - e Ky - ri-e e
 lei - son e-lei - son! Ky - ri-e e - le - i - son! Ky - ri - e e - lei -
 son! Ky-ri - e e - le - i - son! 3

Gradual

Tenor

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante

p Re - qui-em æ - ter - nam do-na e - is Do - mi - ne *f* et

lux per - pe - tu - a lu - ce - at eis. In me-mo - ria æ -

ter - na in me - mo - ria æ - ter - na e - rit jus - tus jus - tus

e - rit jus - tus In me - mo - ri-a æ - ter - na e-rit jus - -

tus *pp* ab au - di - tio - ne ma - la

non ti - me - bit non ti - me - - bit.

Tenor

Tractus

Requiem Mass

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Adagio ♩ = 40

4 **Solo** **2** **Tutti**

p Do - mi - ne *f* a - ni - mas fi - de - li - um de -

fun - cto - rum. **Solo** Ab - sol - ve, Do - mi - ne a - ni - mas — fi -

de - li - um de - fun - cto - rum. **2** ab om - ni vin - cu - lo de - li - cto -

rum de - li - cto - rum ab om - ni vin - cu - lo de - li - cto - rum.

11 **Tutti** **4**

f et — lu - cis æ - ter - næ be - a - ti - tu - di - ne per - frui.

Tenor

Sequentia

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Allegro

ff Di - es i - ræ di - es il - la sol - vet sæ-clum in fa -

vi - la tes - te Da - vid cum Si - byl - la. ***mp*** Quan-tus tre - mor est fu -

tu - rus quan - do ju-dex est ven - tu - rus ***f*** cun - cta stri - cte dis-cus -

su - rus. Tu - ba mi - rum spar - gens so - num per se -

pul-cra re-gi - o-num co - get om-nes an-te thro-num.

Andante **5** Solo ***p*** Li - ber scri-ptus pro-fe - re - tur in quo to-tum con-ti - ne - tur un -

- de mun-dus ju-di - ce - tur **11** cum vix jus - tus sit se -

Allegro assai **3** Tutti ***ff*** cu - rus? Rex tre - men-dæ ma - jes - ta - tis

qui sal - van-dos sal - vas gra - tis ***mf*** sal - va me sal - va

me sal - va me fons pi - e - ta - tis.

p

Tutti *f* ne me per-das il - la di - e **Solo** Jus - te ju - dex ul - ti -

o - nis do - mum fac re - mis - sio - nis an - te di - em ra -

9 **Tutti** *f* Qui Ma - ri - am ab - sol - vis - ti et la -

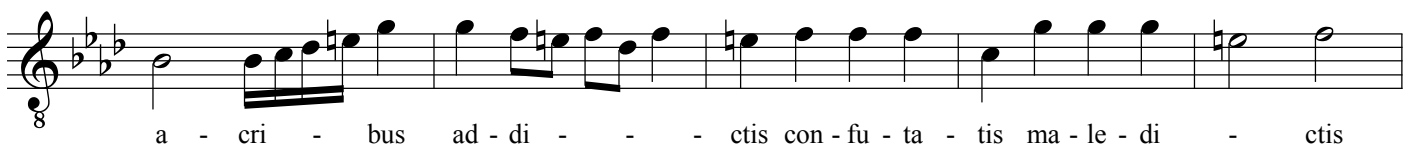
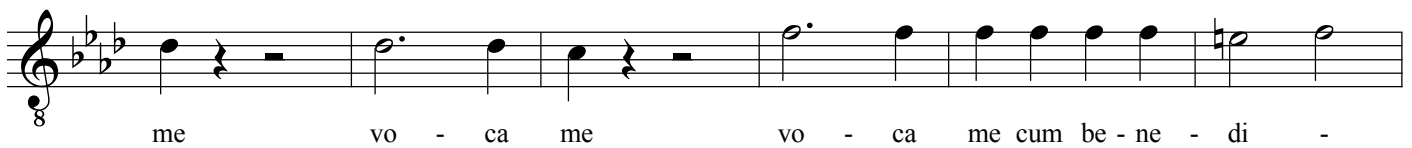
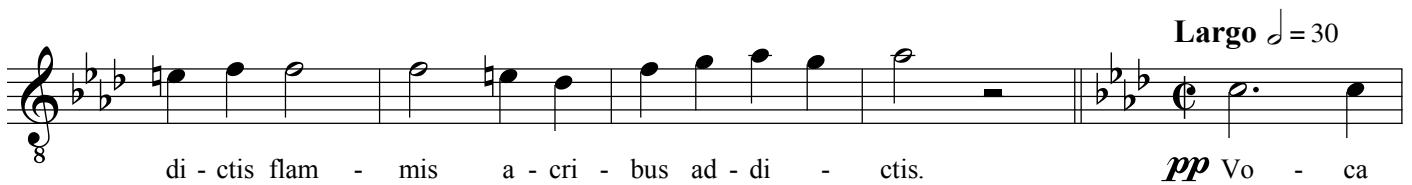
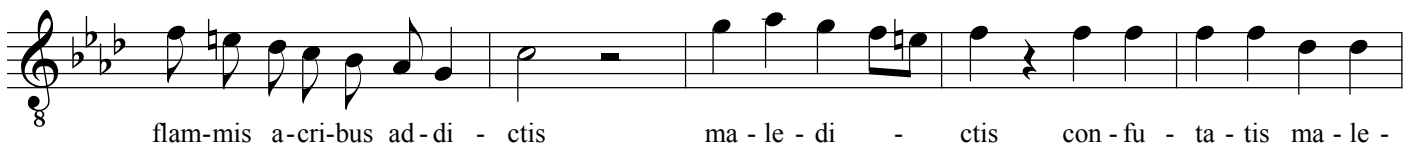
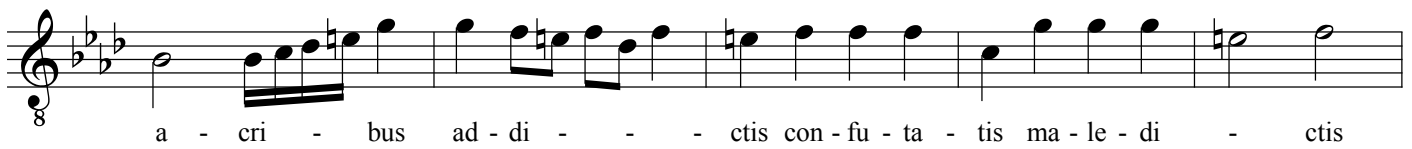
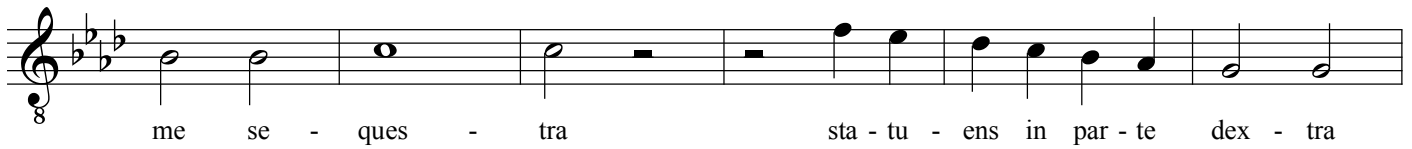
tro-nem ex - au - dis - ti *mf* mi - hi quo-que spem de - dis - ti

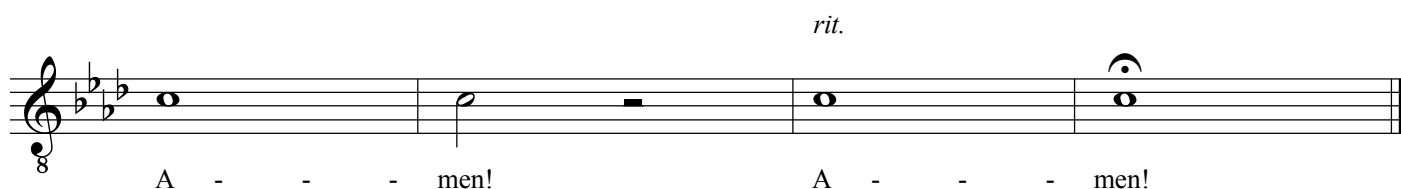
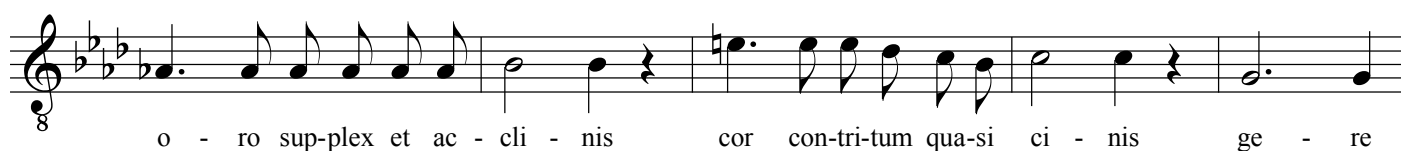
Andante $\text{♩} = 60$ *p* Pre - ces me - æ non sunt dig - næ

sed tu bo - nus fac be - ni - gne ne - pe -

re - ni cre - mer i - - - gne. In - ter o -

ves lo - cum præ - - - - ta et ab hæ - dis





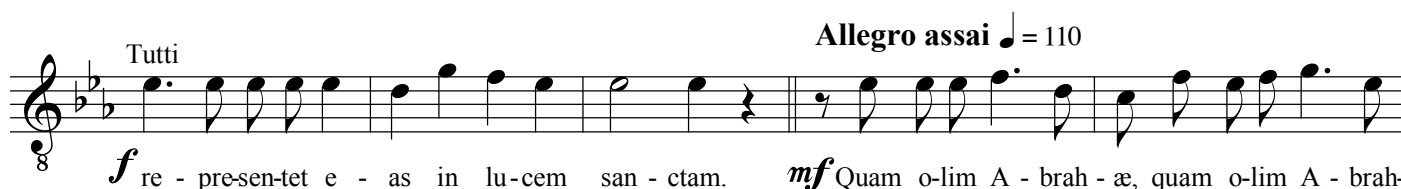
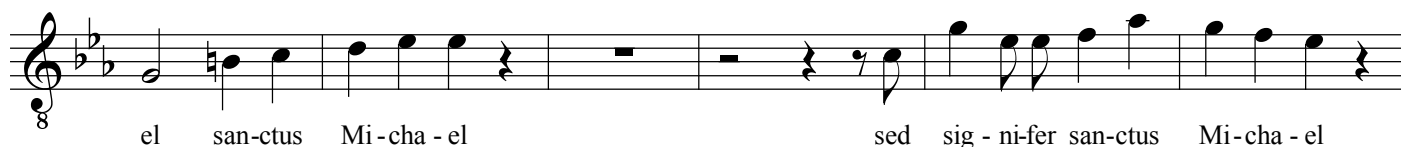
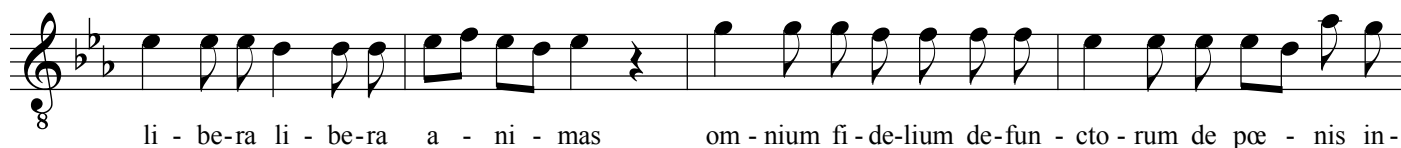
Ofertorium

Tenor

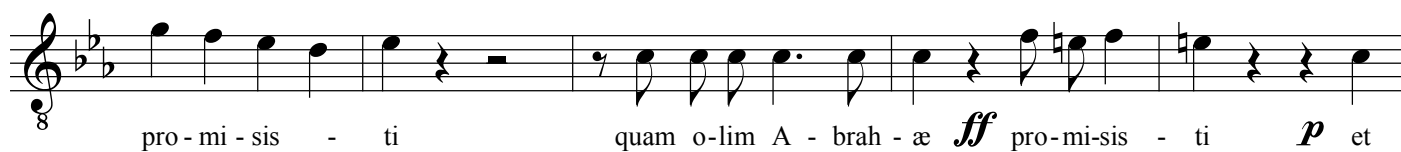
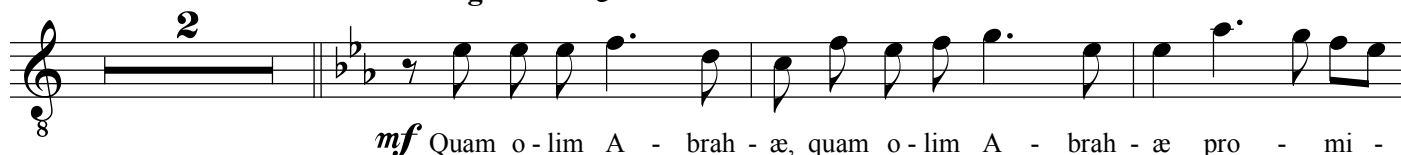
Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Allegro assai ♩ = 110



Allegro assai ♩ = 110



Andante ♩ = 60

rit.

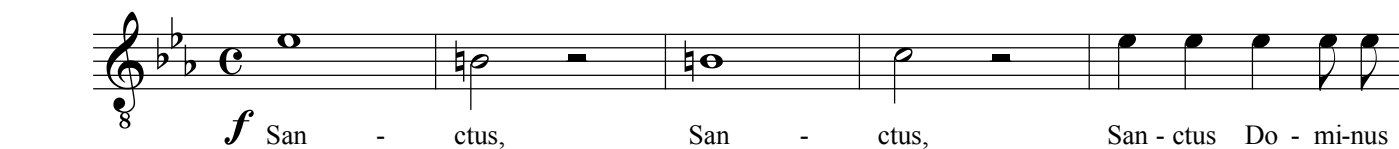
Tenor

Sanctus

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

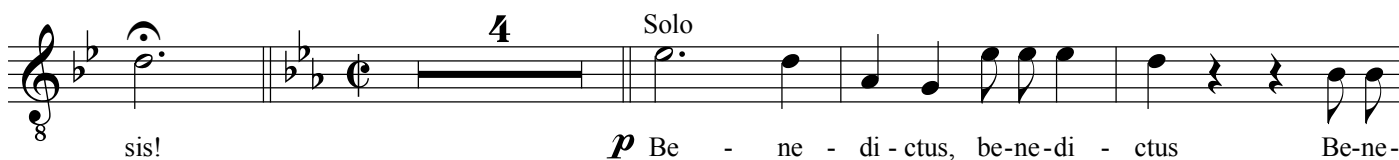
Andante ♩ = 60

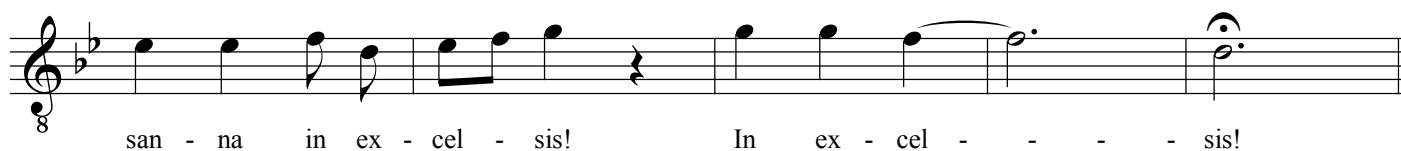
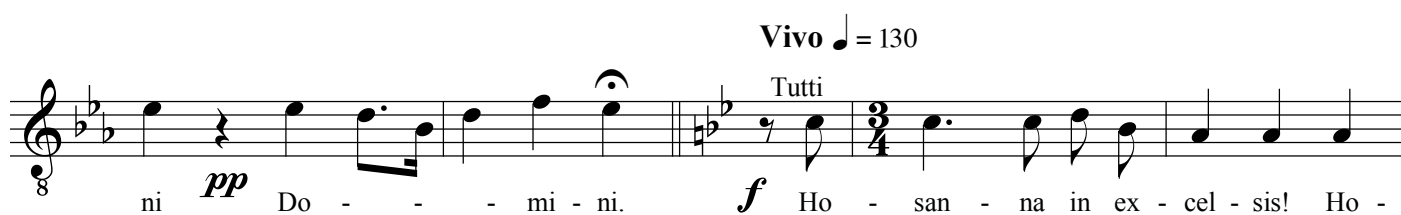
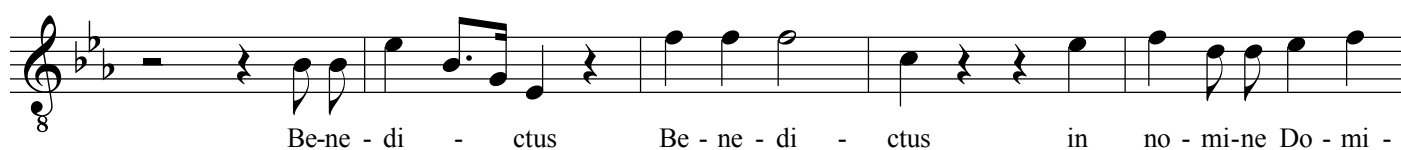
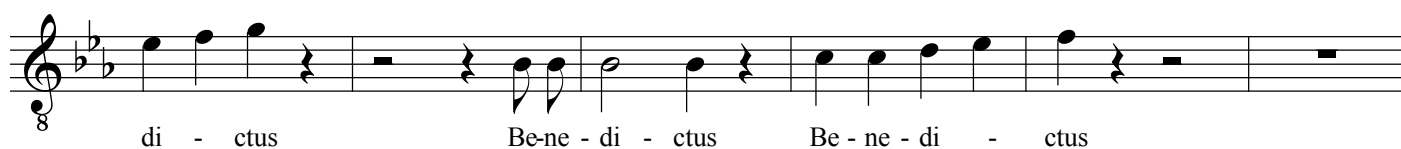


Vivo ♩ = 130



Lento ♩ = 30





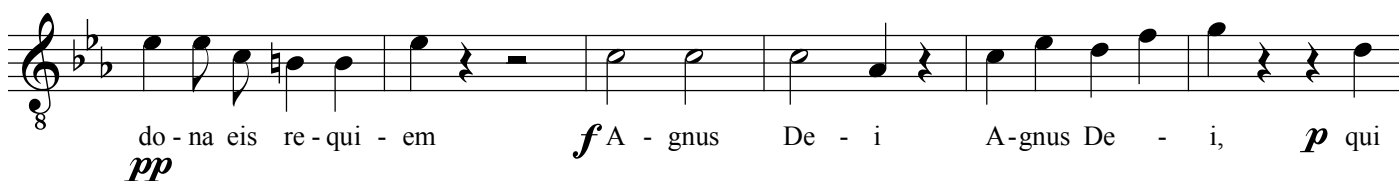
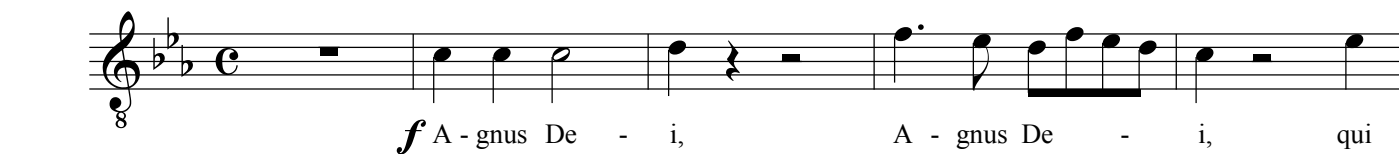
Tenor

Agnus Dei

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante ♩ = 60



Tenor

Andante cantabile ♩ = 60

©Edição de Rafael Sales Arantes

Libera me, Domine

Tenor

Requiem Mass

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Allegro ♩ = 120

f Li - be-ra me, li - be-ra me, Do-mi-ne, de mor - te æ-ter - na in di - e

il - la tre - men - da quan - do cœ - li **f** mo -
p cresc. *mf cresc.*

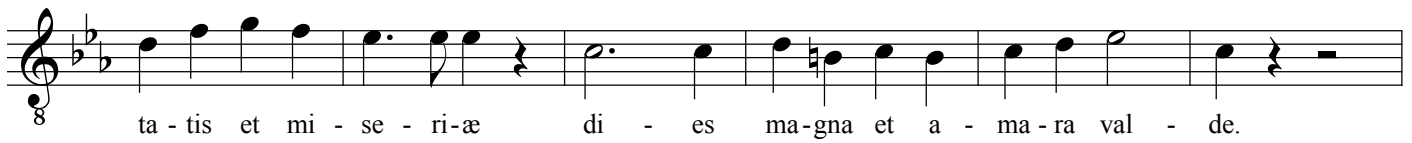
ven - di sunt et ter - ra dum ve - ne-ris ju - di - ca - re__

sæ - cu-lum per i - - - gnem. Tre - mens fa - ctus sum e - go et
mf

ti - me-o dum dis - cus - si - o ve - ne - rit at - que ven - tu - ra i -

ra. quan - do cœ - li **f** mo -
p cresc. *mf cresc.*

ven - di sunt et ter - ra **f** Di - es il - la, di - es i - ræ, ca-la-mi-



Andante ♩ = 60



Allegro ♩ = 120



Bass

I - Introito

Requiem Mass

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Andante

5

f Re - qui - em æ - ter - nam do - na eis — Do - mi - ne

et lux per - pe - tu-a *pp* lu - ce - at eis. **4**

Solo

mf Te de - cet — hy - mnus De - us in — Si - on et ti - bi red -

de - tur vo - tum in Je - ru - sa - lem. **Tutti** *f* Ex-

au-di ex-au-di o - ra - ti - o - nem me - am ad te om - nis

ca - ro ve - ni-et *p* ve - ni-et *f* Re - qui - em æ -

ter - nam do - na eis — Do - mi - ne et lux per - pe - tu-a

pp lu - ce - at eis lu - ce - at *ppp* e - is. —

Kyrie

Bass

Requiem Mass

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Moderato

f Ky - ri - e e - lei - son! Ky - ri - e e - lei - son! Ky - ri - e e - lei -

son! *mf* Ky - ri - e e - lei - son! Ky - ri - e e - lei - i - son — Ky - ri -

e e - lei - son! e - lei - son! Ky - ri - e - lei - son! *p* e - lei -

son! e - lei - i - son e - lei - i - son e -

lei - son *f* Ky - ri - e e - lei - son Ky - ri - e e -

lei - son! Ky - ri - e e - lei - son! Ky - ri - e e - lei - son! Ky -

- ri - e e - lei - i - son! Ky - ri - e e - lei - son! Ky - ri - e e - lei - i - son —

— e - - - lei - i - son!

Gradual

Bass

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante

cresc.

p Re - qui-em æ - ter - nam do-na e - is Do - mi - ne *f* et

lux per - pe - tu-a lu - ce - at eis. In me-mo - ria æ -

2

ter - na e - rit jus - tus jus - tus e - rit

jus - tus In me - mo - ri-a æ - ter - na e - rit jus - - -

tus *pp* ab au - di - tio - ne ma - la

non ti - me - bit non ti - me - - bit.

Bass

Tractus

Requiem Mass

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Adagio ♩ = 40

4

Solo

Tutti

p Ab - sol - ve, Do - mi - ne, a - ni - mas — fi - de - li - um *f* a - ni - mas fi -

de - li - um de - fun - cto - rum. Do - mi - ne a - ni - mas fi -

4

de - li - um. ab om - ni vin - cu - lo de - li - cto - rum

11

Tutti

f et - lu - cis æ - ter - næ

be - a - ti - tu - di - ne per - frui.

4

Bass

Sequentia

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Allegro

ff Di - es i - ræ di - es il - la sol - vet sæ-clum in fa -
vi - la tes - te Da - vid cum Si - byl - la. *mp* Quan - tus tre - mor est fu -
tu - rus quan - do ju - dex est ven - tu - rus *f* cun - cta stri - cte dis - cus -
su - rus. Tu - ba mi - rum spar - gens so - num per se -
pul - cra re - gi - o - num co - get om - nes an - te thro - num.

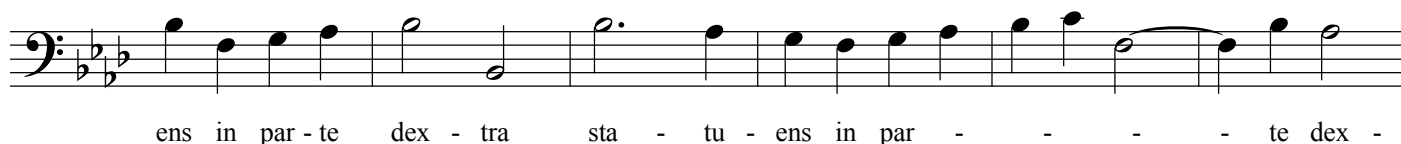
Andante
Solo

p Mors stu - pe - bit et na - tu - ra cum re - sur - get cre - a - tu - ra ju - di -
ca - ti res - pon - su - ra 17 cum vix jus - tus sit se - cu - rus?

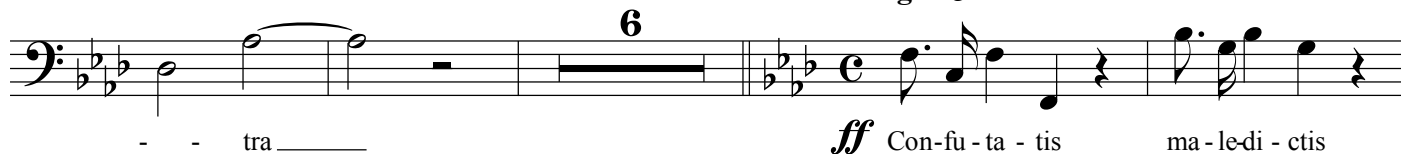
Allegro assai

3 Tutti *ff* Rex tre - men - dæ ma - jes - ta - tis qui sal -
van - dos sal - vas gra - tis sal - va me *mf* sal - va me

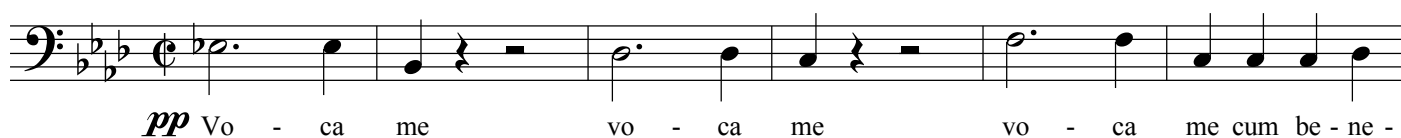
ta et ab hæ - dis me se - ques - tra sta - tu -



Allegro ♩ = 110



Largo ♩ = 30

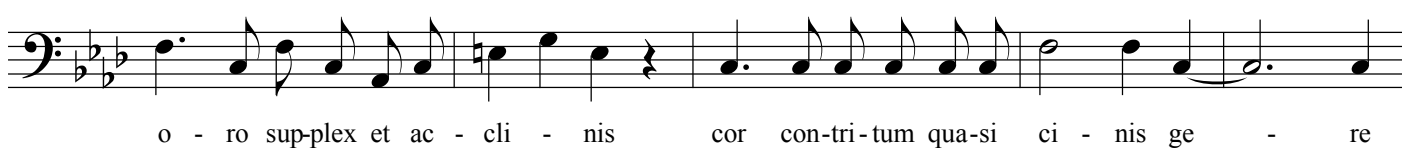
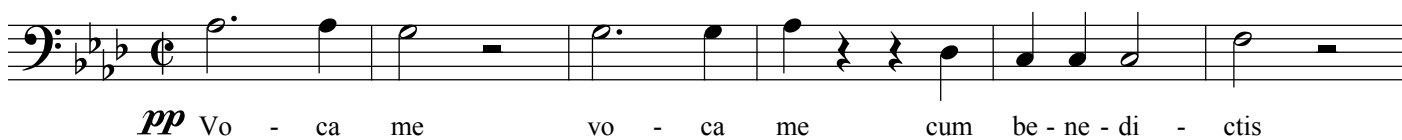


Allegro ♩ = 110

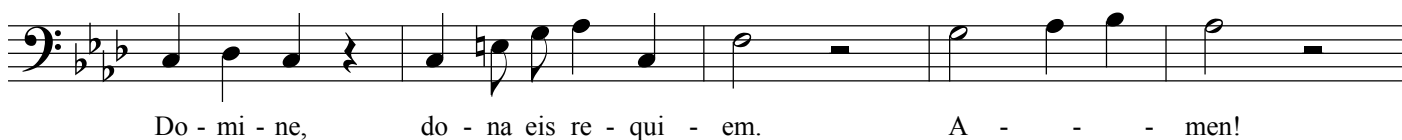
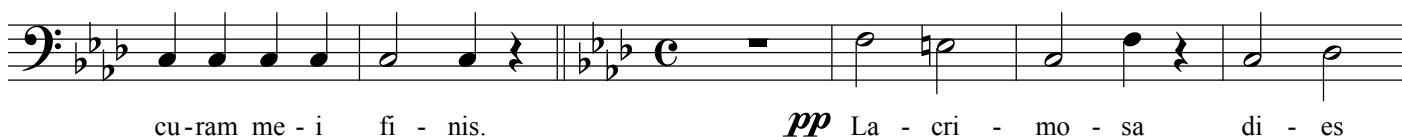




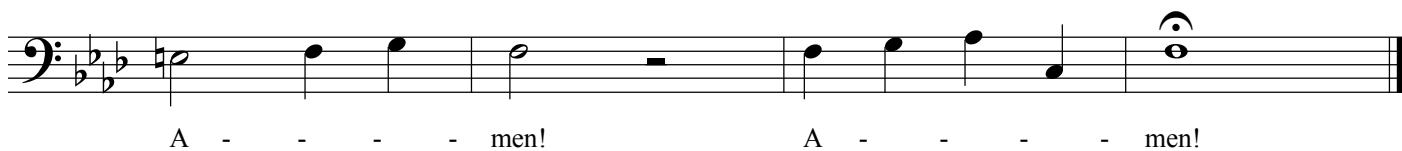
Largo $\text{♩} = 30$



Andante $\text{♩} = 60$



rit.



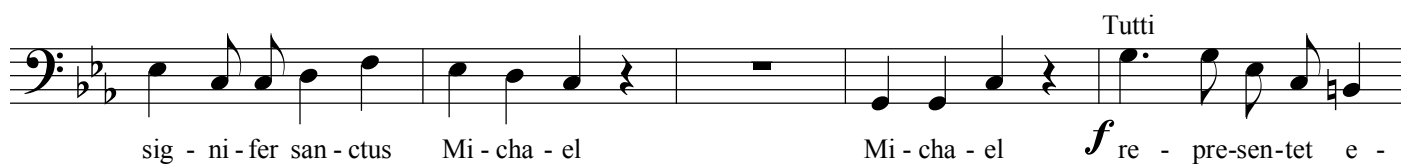
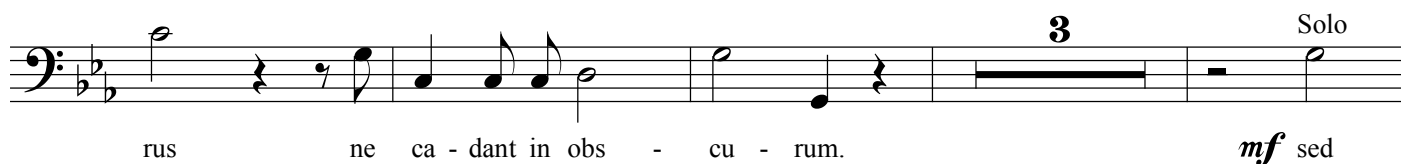
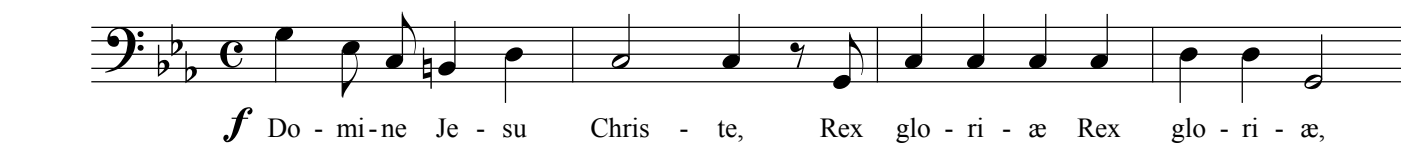
Ofertorium

Bass

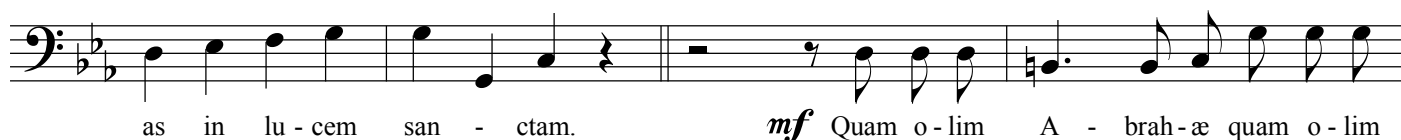
Requiem Mass

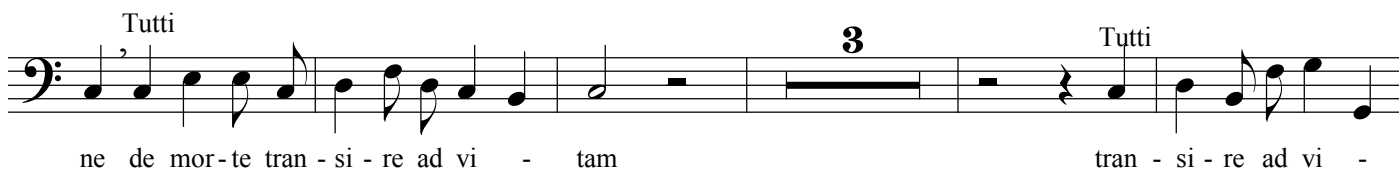
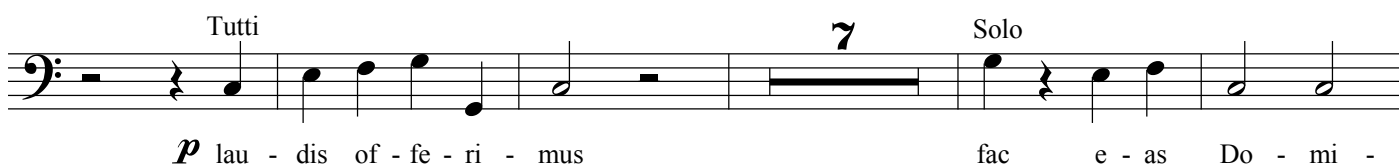
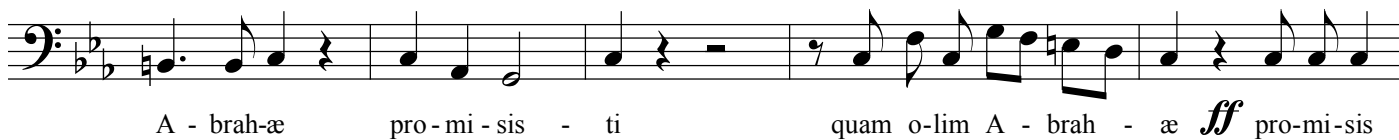
Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Allegro assai ♩ = 110



Allegro assai ♩ = 110





sis-ti pro - mi - sis - ti quam o-lim A - brah - æ

pro - mi - sis - ti quam o - lin A - brah - æ quam o - lin A - brah-æ pro - mi - sis -

ti quam o-lim A - brah - æ *ff* pro-mi-sis ti *p* et se - mi-ni e -

jus **f** quam o - lim A - brah-æ pro - mi - sis - ti pro - mi -

sis - - ti et se - mi - ni e - jus.

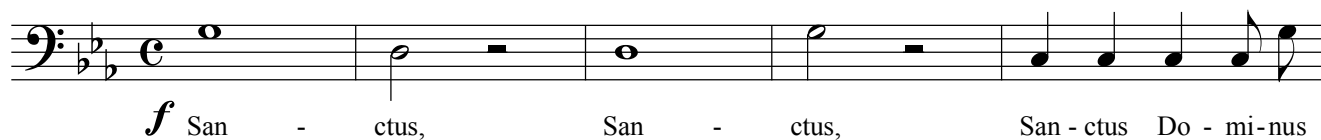
Bass

Sanctus

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

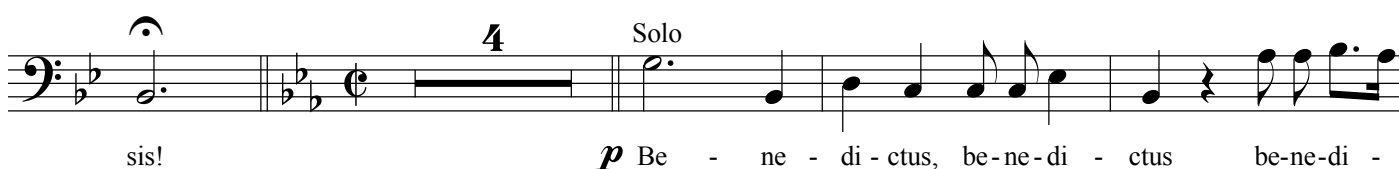
Andante ♩ = 60



Vivo ♩ = 130

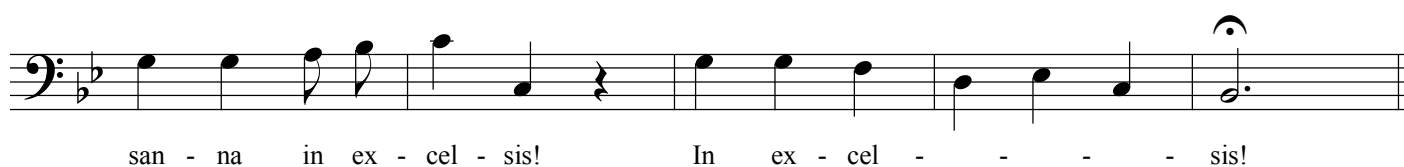
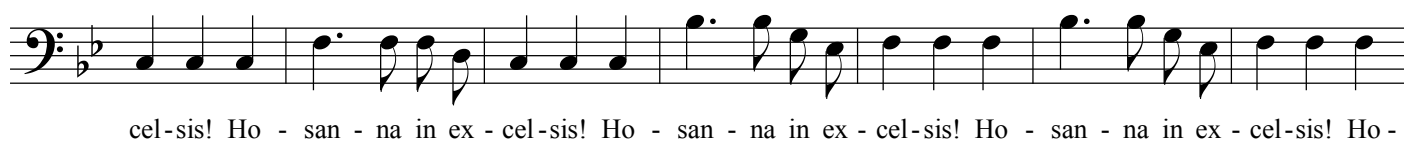
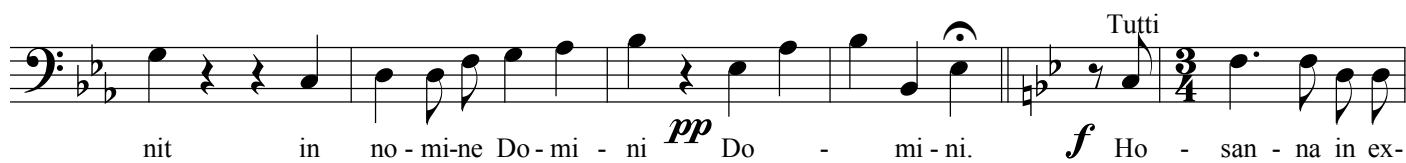


Lento ♩ = 30





Vivo ♩ = 130



Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

tol - lis pec-ca - ta — mun - di, *ff* A - gnus Dei qui tol-lis pec - ca-ta mun - di,

tol - lis pec-ca - ta mun - di, do - na eis re - qui-em. *ff* A - gnus De - i

A - gnus — De - i, qui tol - lis pec - ca - ta mun - di *p* do - na eis re - qui -

em *pp* sem - pi - ter - - - - nam.

Comunio

15

Bass

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante cantabile ♩ = 60

8 14

mf Lux ae - ter - na lu - ce - at

e - is, Do - mi - ne, Do - mi - ne. Cum San - ctis tu - is in ae - ter - num

5

qui - a pi - us es. *f* Re - qui - em æ - ter - nam do - na eis

Do - mi - ne et lux per - pe - tu - a *pp* lu - ce - at eis.

Cum san - ctis tu - is in ae - ter - num *ppp* qui - a pi - us es.

Libera me, Domine

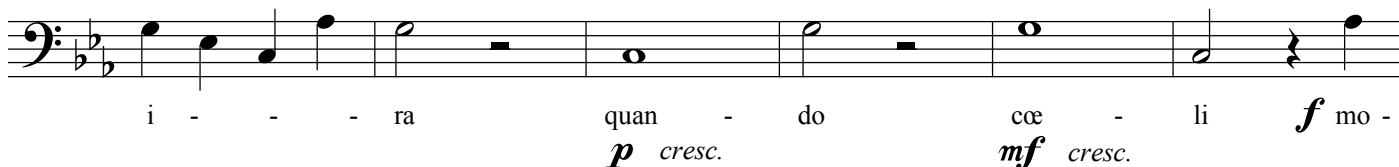
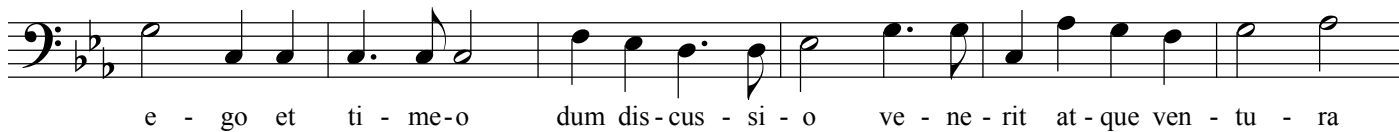
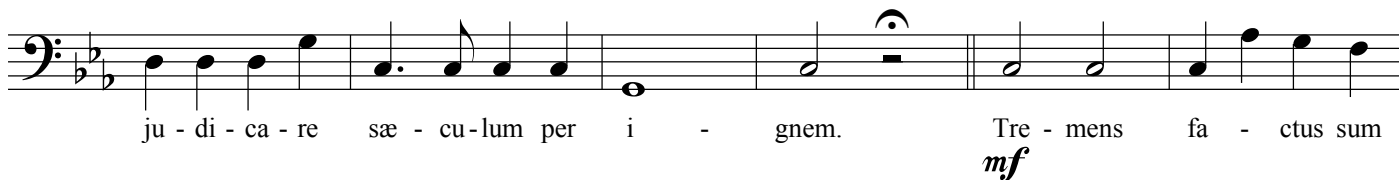
Bass

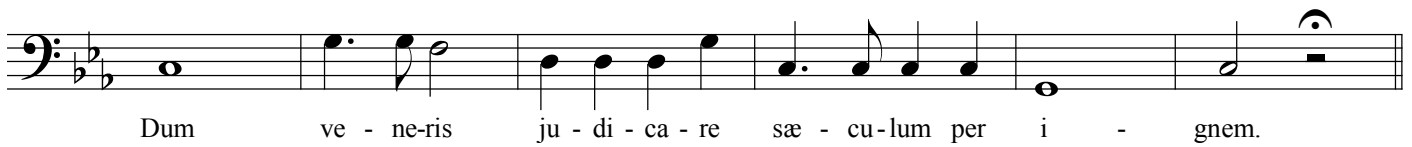
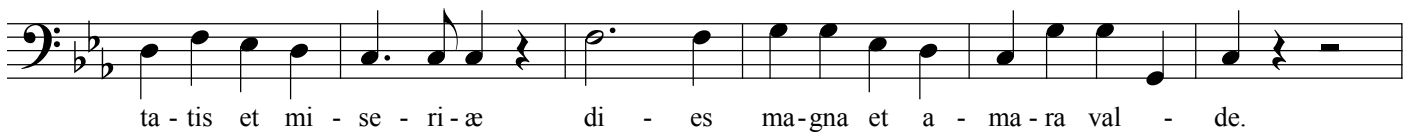
Requiem Mass

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Allegro ♩ = 120

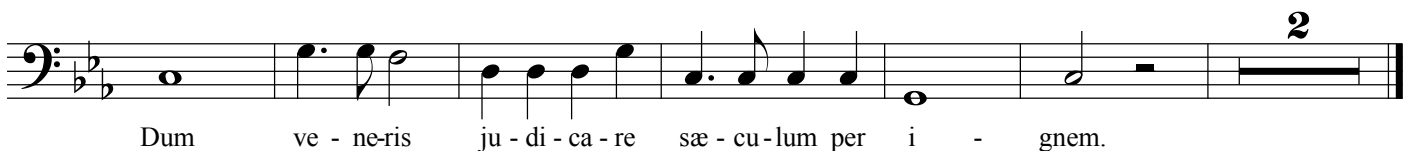
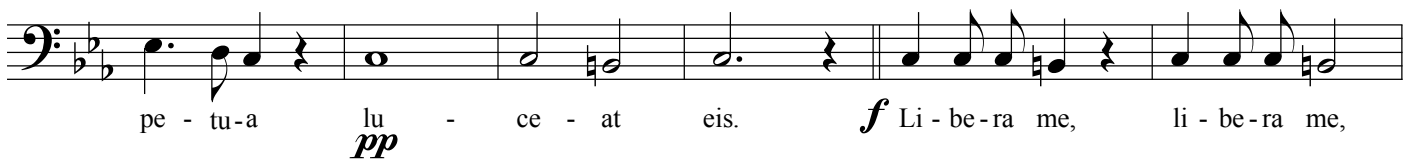




Andante ♩ = 60



Allegro ♩ = 120



Flute

I - Introito

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante

p

f

f

ff

f

f

p

f

p

p

Kyrie

Flute

Requiem Mass

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Moderato

f

f

p

dolce

tr

f

Flute

Gradual

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante

3

f

8

Tractus

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Adagio ♩ = 40

4

f

4

2

11

f

8^{va}

(8^{va})

Flute

Sequentia

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Allegro

The musical score for the Flute part of the Sequentia Requiem Mass, Allegro section, consists of ten staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first staff begins with a forte (ff) dynamic. The second staff includes a six-measure rest marked with a '6'. The third staff starts with a forte (f) dynamic. The fourth staff continues the melodic line. The fifth staff is marked with a ritardando (rit.) and a piano (p) dynamic. The sixth staff is marked with an Andante tempo and a piano (p) dynamic. The seventh staff continues the melodic line. The eighth staff continues the melodic line. The ninth staff continues the melodic line. The tenth staff continues the melodic line.

ff

tr

mf

9

f

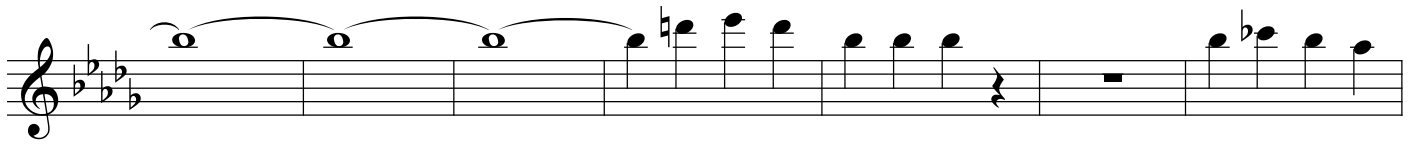
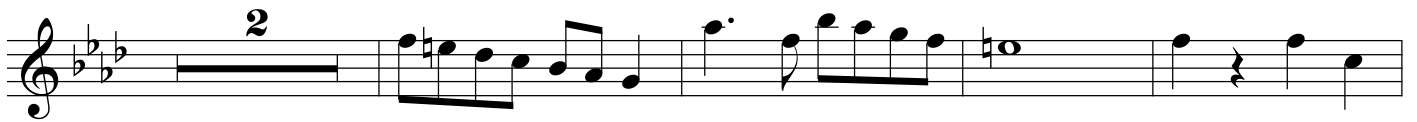
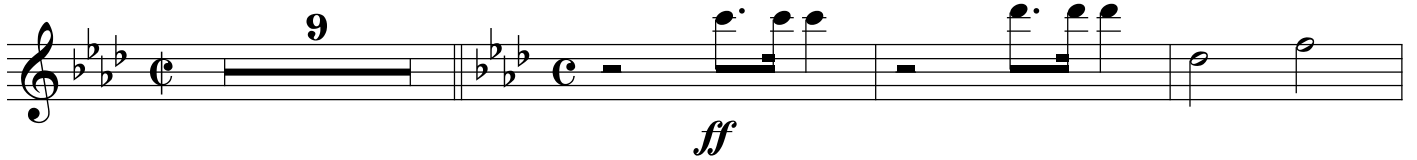
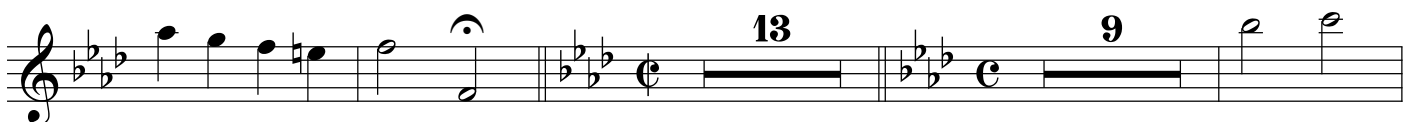
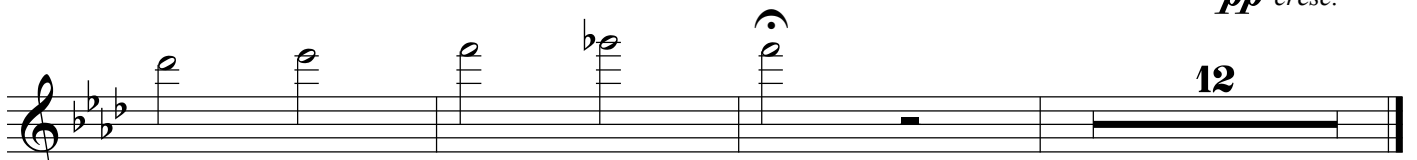
2

mf

mf

mf

f

Andante $\text{♩} = 60$ Allegro $\text{♩} = 110$ *ff*Largo $\text{♩} = 30$ Allegro $\text{♩} = 110$ *ff*Largo $\text{♩} = 30$ Andante $\text{♩} = 60$ *pp cresc.**f*

Ofertorium

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Allegro assai ♩ = 110

f

tr

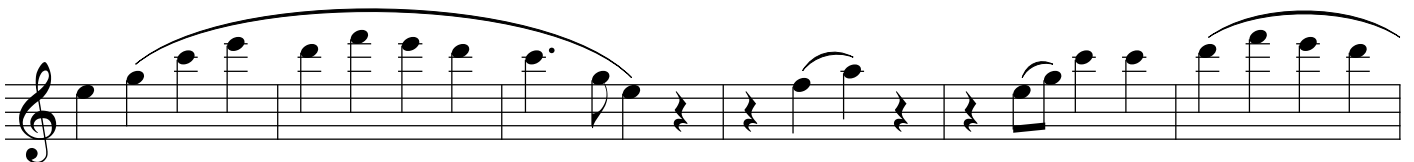
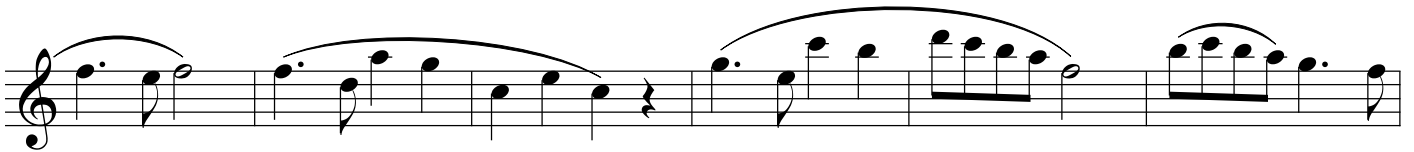
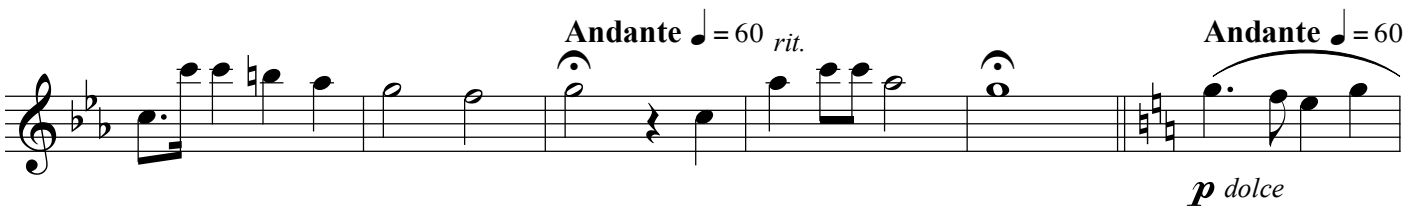
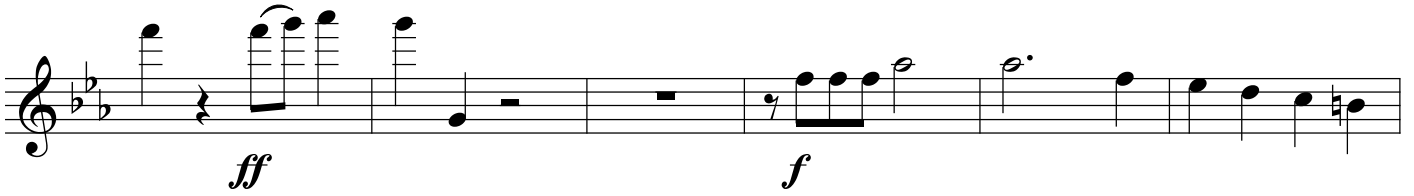
3

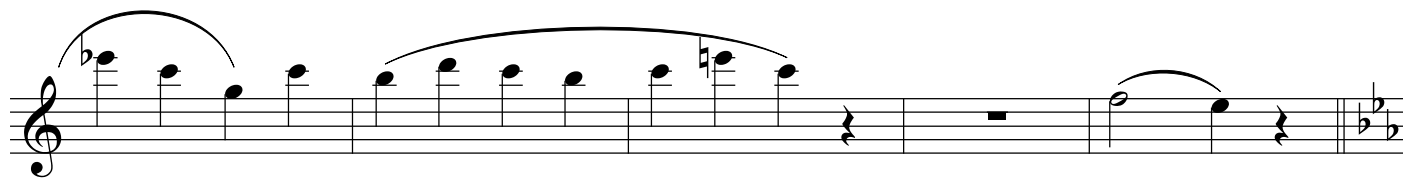
p

f

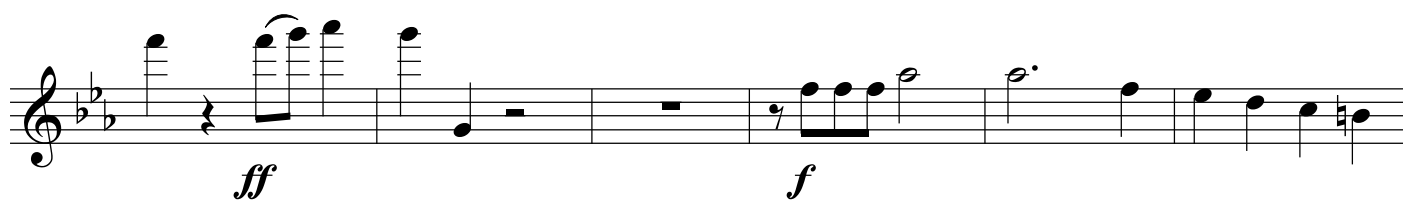
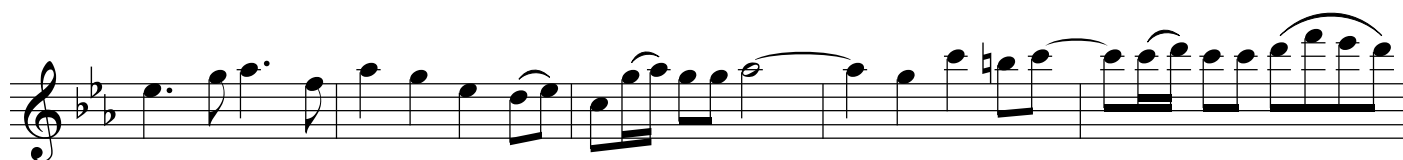
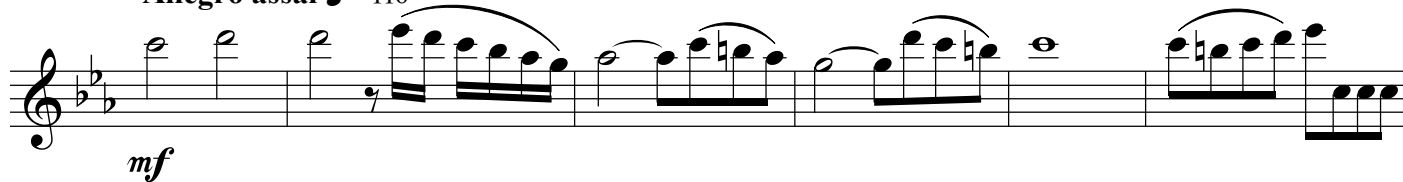
Allegro assai ♩ = 110

mf



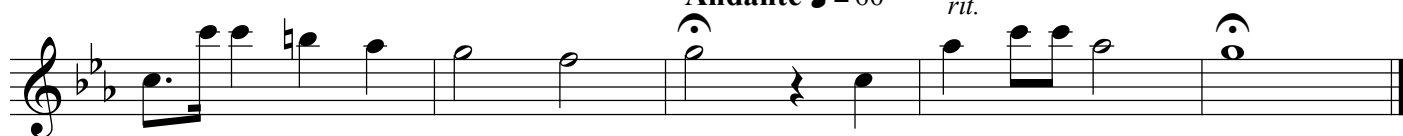


Allegro assai ♩ = 110



Andante ♩ = 60

rit.



Flute

Sanctus

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante ♩ = 60

f

dim.

Vivo ♩ = 130

pp *f*

Lento ♩ = 30

p

Vivo ♩ = 130

f

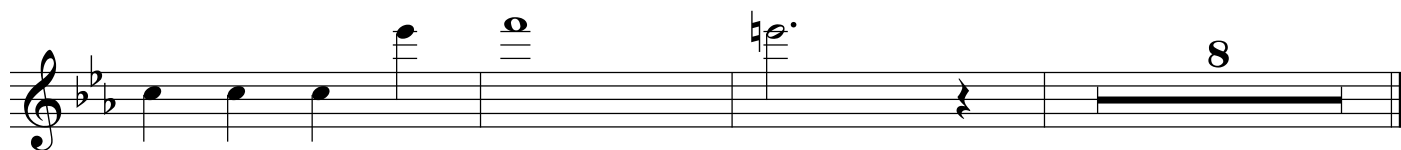
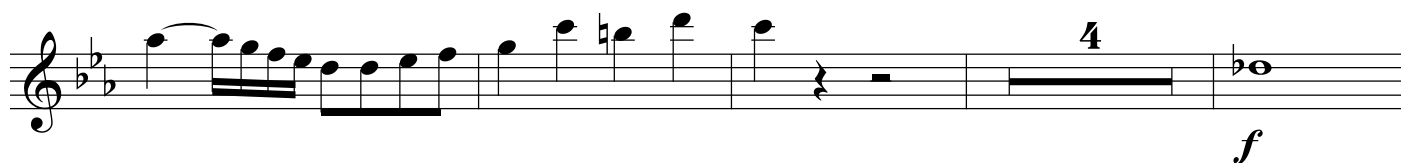
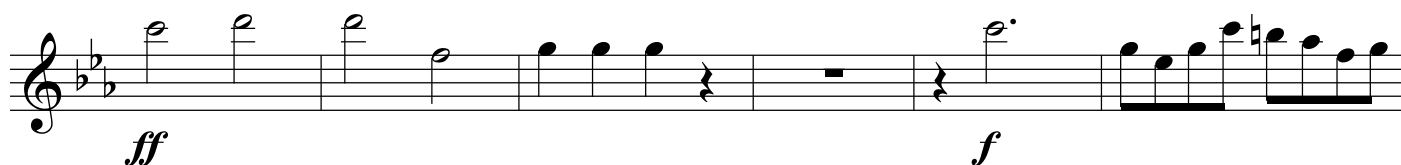
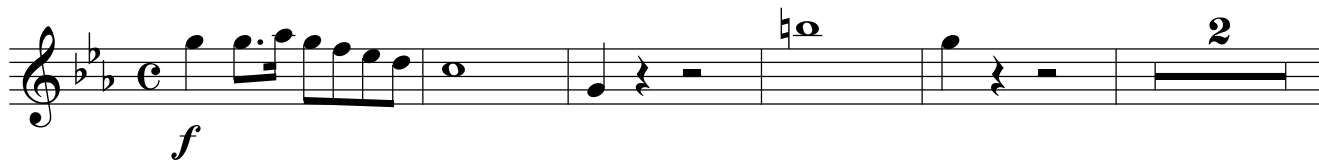
16

Agnus Dei

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante ♩ = 60



Comunio

13

Flute

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante cantabile ♩ = 60

8

p

2

mf

5

f

10

Flute

Libera me, Domine

Requiem Mass

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Allegro ♩ = 120

f

p

mf *f*

mf


p

mf *f*

f

[illegible]

Andante ♩ = 60



f

The first system of the musical score is written on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The music begins with a quarter rest, followed by a dotted quarter note G4, an eighth note F4, and a quarter note E4. This is followed by a triplet of eighth notes (D4, C4, B3) indicated by a '3' above the notes. After a double bar line, the music continues with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. This is followed by a quarter note C4, a quarter note B3, and a quarter note A3. The system concludes with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The dynamic marking 'f' (forte) is placed below the staff at the end of the system.

[illegible]

The first staff of music is written in treble clef with a key signature of two flats (B-flat and E-flat). The melody begins on G4 (G4), moves to A4 (A4), then B-flat4 (B-flat4), and ends with a quarter rest. The second measure starts on C5 (C5), moves to D5 (D5), then E-flat5 (E-flat5), and ends with a quarter rest. The third measure starts on F5 (F5), moves to G5 (G5), then A5 (A5), and ends with a quarter rest. The fourth measure starts on B5 (B5), moves to C6 (C6), then D6 (D6), and ends with a quarter rest. The fifth measure starts on E6 (E6), moves to F6 (F6), then G6 (G6), and ends with a quarter rest. The sixth measure starts on A6 (A6), moves to B6 (B6), then C7 (C7), and ends with a quarter rest. The seventh measure starts on D7 (D7), moves to E7 (E7), then F7 (F7), and ends with a quarter rest. The eighth measure starts on G7 (G7), moves to A7 (A7), then B7 (B7), and ends with a quarter rest. The ninth measure starts on C8 (C8), moves to D8 (D8), then E8 (E8), and ends with a quarter rest. The tenth measure starts on F8 (F8), moves to G8 (G8), then A8 (A8), and ends with a quarter rest. The eleventh measure starts on B8 (B8), moves to C9 (C9), then D9 (D9), and ends with a quarter rest. The twelfth measure starts on E9 (E9), moves to F9 (F9), then G9 (G9), and ends with a quarter rest. The thirteenth measure starts on A9 (A9), moves to B9 (B9), then C10 (C10), and ends with a quarter rest. The fourteenth measure starts on D10 (D10), moves to E10 (E10), then F10 (F10), and ends with a quarter rest. The fifteenth measure starts on G10 (G10), moves to A10 (A10), then B10 (B10), and ends with a quarter rest. The sixteenth measure starts on C11 (C11), moves to D11 (D11), then E11 (E11), and ends with a quarter rest. The seventeenth measure starts on F11 (F11), moves to G11 (G11), then A11 (A11), and ends with a quarter rest. The eighteenth measure starts on B11 (B11), moves to C12 (C12), then D12 (D12), and ends with a quarter rest. The nineteenth measure starts on E12 (E12), moves to F12 (F12), then G12 (G12), and ends with a quarter rest. The twentieth measure starts on A12 (A12), moves to B12 (B12), then C13 (C13), and ends with a quarter rest. The twenty-first measure starts on D13 (D13), moves to E13 (E13), then F13 (F13), and ends with a quarter rest. The twenty-second measure starts on G13 (G13), moves to A13 (A13), then B13 (B13), and ends with a quarter rest. The twenty-third measure starts on C14 (C14), moves to D14 (D14), then E14 (E14), and ends with a quarter rest. The twenty-fourth measure starts on F14 (F14), moves to G14 (G14), then A14 (A14), and ends with a quarter rest. The twenty-fifth measure starts on B14 (B14), moves to C15 (C15), then D15 (D15), and ends with a quarter rest. The twenty-sixth measure starts on E15 (E15), moves to F15 (F15), then G15 (G15), and ends with a quarter rest. The twenty-seventh measure starts on A15 (A15), moves to B15 (B15), then C16 (C16), and ends with a quarter rest. The twenty-eighth measure starts on D16 (D16), moves to E16 (E16), then F16 (F16), and ends with a quarter rest. The twenty-ninth measure starts on G16 (G16), moves to A16 (A16), then B16 (B16), and ends with a quarter rest. The thirtieth measure starts on C17 (C17), moves to D17 (D17), then E17 (E17), and ends with a quarter rest. The thirty-first measure starts on F17 (F17), moves to G17 (G17), then A17 (A17), and ends with a quarter rest. The thirty-second measure starts on B17 (B17), moves to C18 (C18), then D18 (D18), and ends with a quarter rest. The thirty-third measure starts on E18 (E18), moves to F18 (F18), then G18 (G18), and ends with a quarter rest. The thirty-fourth measure starts on A18 (A18), moves to B18 (B18), then C19 (C19), and ends with a quarter rest. The thirty-fifth measure starts on D19 (D19), moves to E19 (E19), then F19 (F19), and ends with a quarter rest. The thirty-sixth measure starts on G19 (G19), moves to A19 (A19), then B19 (B19), and ends with a quarter rest. The thirty-seventh measure starts on C20 (C20), moves to D20 (D20), then E20 (E20), and ends with a quarter rest. The thirty-eighth measure starts on F20 (F20), moves to G20 (G20), then A20 (A20), and ends with a quarter rest. The thirty-ninth measure starts on B20 (B20), moves to C21 (C21), then D21 (D21), and ends with a quarter rest. The fortieth measure starts on E21 (E21), moves to F21 (F21), then G21 (G21), and ends with a quarter rest. The forty-first measure starts on A21 (A21), moves to B21 (B21), then C22 (C22), and ends with a quarter rest. The forty-second measure starts on D22 (D22), moves to E22 (E22), then F22 (F22), and ends with a quarter rest. The forty-third measure starts on G22 (G22), moves to A22 (A22), then B22 (B22), and ends with a quarter rest. The forty-fourth measure starts on C23 (C23), moves to D23 (D23), then E23 (E23), and ends with a quarter rest. The forty-fifth measure starts on F23 (F23), moves to G23 (G23), then A23 (A23), and ends with a quarter rest. The forty-sixth measure starts on B23 (B23), moves to C24 (C24), then D24 (D24), and ends with a quarter rest. The forty-seventh measure starts on E24 (E24), moves to F24 (F24), then G24 (G24), and ends with a quarter rest. The forty-eighth measure starts on A24 (A24), moves to B24 (B24), then C25 (C25), and ends with a quarter rest. The forty-ninth measure starts on D25 (D25), moves to E25 (E25), then F25 (F25), and ends with a quarter rest. The fiftieth measure starts on G25 (G25), moves to A25 (A25), then B25 (B25), and ends with a quarter rest. The fifty-first measure starts on C26 (C26), moves to D26 (D26), then E26 (E26), and ends with a quarter rest. The fifty-second measure starts on F26 (F26), moves to G26 (G26), then A26 (A26), and ends with a quarter rest. The fifty-third measure starts on B26 (B26), moves to C27 (C27), then D27 (D27), and ends with a quarter rest. The fifty-fourth measure starts on E27 (E27), moves to F27 (F27), then G27 (G27), and ends with a quarter rest. The fifty-fifth measure starts on A27 (A27), moves to B27 (B27), then C28 (C28), and ends with a quarter rest. The fifty-sixth measure starts on D28 (D28), moves to E28 (E28), then F28 (F28), and ends with a quarter rest. The fifty-seventh measure starts on G28 (G28), moves to A28 (A28), then B28 (B28), and ends with a quarter rest. The fifty-eighth measure starts on C29 (C29), moves to D29 (D29), then E29 (E29), and ends with a quarter rest. The fifty-ninth measure starts on F29 (F29), moves to G29 (G29), then A29 (A29), and ends with a quarter rest. The sixtieth measure starts on B29 (B29), moves to C30 (C30), then D30 (D30), and ends with a quarter rest. The sixty-first measure starts on E30 (E30), moves to F30 (F30), then G30 (G30), and ends with a quarter rest. The sixty-second measure starts on A30 (A30), moves to B30 (B30), then C31 (C31), and ends with a quarter rest. The sixty-third measure starts on D31 (D31), moves to E31 (E31), then F31 (F31), and ends with a quarter rest. The sixty-fourth measure starts on G31 (G31), moves to A31 (A31), then B31 (B31), and ends with a quarter rest. The sixty-fifth measure starts on C32 (C32), moves to D32 (D32), then E32 (E32), and ends with a quarter rest. The sixty-sixth measure starts on F32 (F32), moves to G32 (G32), then A32 (A32), and ends with a quarter rest. The sixty-seventh measure starts on B32 (B32), moves to C33 (C33), then D33 (D33), and ends with a quarter rest. The sixty-eighth measure starts on E33 (E33), moves to F33 (F33), then G33 (G33), and ends with a quarter rest. The sixty-ninth measure starts on A33 (A33), moves to B33 (B33), then C34 (C34), and ends with a quarter rest. The seventieth measure starts on D34 (D34), moves to E34 (E34), then F34 (F34), and ends with a quarter rest. The seventy-first measure starts on G34 (G34), moves to A34 (A34), then B34 (B34), and ends with a quarter rest. The seventy-second measure starts on C35 (C35), moves to D35 (D35), then E35 (E35), and ends with a quarter rest. The seventy-third measure starts on F35 (F35), moves to G35 (G35), then A35 (A35), and ends with a quarter rest. The seventy-fourth measure starts on B35 (B35), moves to C36 (C36), then D36 (D36), and ends with a quarter rest. The seventy-fifth measure starts on E36 (E36), moves to F36 (F36), then G36 (G36), and ends with a quarter rest. The seventy-sixth measure starts on A36 (A36), moves to B36 (B36), then C37 (C37), and ends with a quarter rest. The seventy-seventh measure starts on D37 (D37), moves to E37 (E37), then F37 (F37), and ends with a quarter rest. The seventy-eighth measure starts on G37 (G37), moves to A37 (A37), then B37 (B37), and ends with a quarter rest. The seventy-ninth measure starts on C38 (C38), moves to D38 (D38), then E38 (E38), and ends with a quarter rest. The eightieth measure starts on F38 (F38), moves to G38 (G38), then A38 (A38), and ends with a quarter rest. The eighty-first measure starts on B38 (B38), moves to C39 (C39), then D39 (D39), and ends with a quarter rest. The eighty-second measure starts on E39 (E39), moves to F39 (F39), then G39 (G39), and ends with a quarter rest. The eighty-third measure starts on A39 (A39), moves to B39 (B39), then C40 (C40), and ends with a quarter rest. The eighty-fourth measure starts on D40 (D40), moves to E40 (E40), then F40 (F40), and ends with a quarter rest. The eighty-fifth measure starts on G40 (G40), moves to A40 (A40), then B40 (B40), and ends with a quarter rest. The eighty-sixth measure starts on C41 (C41), moves to D41 (D41), then E41 (E41), and ends with a quarter rest. The eighty-seventh measure starts on F41 (F41), moves to G41 (G41), then A41 (A41), and ends with a quarter rest. The eighty-eighth measure starts on B41 (B41), moves to C42 (C42), then D42 (D42), and ends with a quarter rest. The eighty-ninth measure starts on E42 (E42), moves to F42 (F42), then G42 (G42), and ends with a quarter rest. The ninetieth measure starts on A42 (A42), moves to B42 (B42), then C43 (C43), and ends with a quarter rest. The hundredth measure starts on D43 (D43), moves to E43 (E43), then F43 (F43), and ends with a quarter rest. The hundred-first measure starts on G43 (G43), moves to A43 (A43), then B43 (B43), and ends with a quarter rest. The hundred-second measure starts on C44 (C44), moves to D44 (D44), then E44 (E44), and ends with a quarter rest. The hundred-third measure starts on F44 (F44), moves to G44 (G44), then A44 (A44), and ends with a quarter rest. The hundred-fourth measure starts on B44 (B44), moves to C45 (C45), then D45 (D45), and ends with a quarter rest. The hundred-fifth measure starts on E45 (E45), moves to F45 (F45), then G45 (G45), and ends with a quarter rest. The hundred-sixth measure starts on A45 (A45), moves to B45 (B45), then C46 (C46), and ends with a quarter rest. The hundred-seventh measure starts on D46 (D46), moves to E46 (E46), then F46 (F46), and ends with a quarter rest. The hundred-eighth measure starts on G46 (G46), moves to A46 (A46), then B46 (B46), and ends with a quarter rest. The hundred-ninth measure starts on C47 (C47), moves to D47 (D47), then E47 (E47), and ends with a quarter rest. The hundred-tieth measure starts on F47 (F47), moves to G47 (G47), then A47 (A47), and ends with a quarter rest. The hundred-first measure starts on B47 (B47), moves to C48

Clarinet in B \flat 1**I - Introito****Requiem Mass**

Rafael Sales Arantes (1980 -)
 Composto de 03/09/03 a 31/12/04

Andante

The musical score for the Clarinet in B \flat 1 part of the Requiem Mass Introit is written in 2/4 time and B \flat major. It consists of 8 measures. The tempo is marked Andante. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes various articulation marks such as slurs, accents, and breath marks. The first measure is a whole rest. The second measure is a half note G \flat with a slur. The third measure is a half note A \flat with a slur. The fourth measure is a half note B \flat with a slur. The fifth measure is a half note C \sharp with a slur. The sixth measure is a half note D \flat with a slur. The seventh measure is a half note E \flat with a slur. The eighth measure is a half note F \sharp with a slur. The score is written on a single staff with a treble clef and a key signature of one flat.

Kyrie

Clarinet in B \flat 1

Requiem Mass

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Moderato

f

6 *f* 3 *p* 3 3

4 *p*

5

f

Gradual

Clarinet in B \flat 1

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante

3

f

8

Clarinet in B \flat 1

Tractus

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Adagio $\text{♩} = 40$

4 **4** **f**

4 **2**

11 **f**

Clarinet in B \flat 1

Sequentia

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Allegro
*rit.***Andante**

Allegro assai

ff

tr

mf

12

f

2

mf

mf

mf

mf

f

f

Andante ♩ = 60 Allegro ♩ = 110

18 27 *ff*

2

Largo ♩ = 30 Allegro ♩ = 110

9 *ff*

2

Largo ♩ = 30 13

Andante ♩ = 60 9 12

pp cresc. *f*

Detailed description of the musical score: The score is written for a single melodic line in G-flat major (three flats). It begins with two measures of rests, 18 and 27 measures long, under the tempo marking 'Andante' (♩ = 60). This is followed by an 'Allegro' section (♩ = 110) starting with a forte (ff) dynamic. The second staff continues the Allegro section with a second measure of rest (2 measures) and then a melodic line. The third staff continues the melodic line. The fourth staff has a 'Largo' section (♩ = 30) with a 9-measure rest, followed by an 'Allegro' section (♩ = 110) starting with a forte (ff) dynamic. The fifth staff continues the Allegro section with a second measure of rest (2 measures) and then a melodic line. The sixth staff has a 'Largo' section (♩ = 30) with a 13-measure rest. The seventh staff has an 'Andante' section (♩ = 60) with a 9-measure rest, followed by a melodic line, and then a 12-measure rest. Dynamics include pp cresc. and f.

Clarinet in B \flat 1

Ofertorium

Requiem Mass

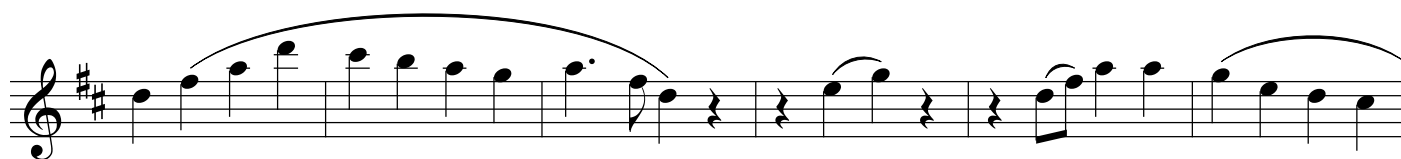
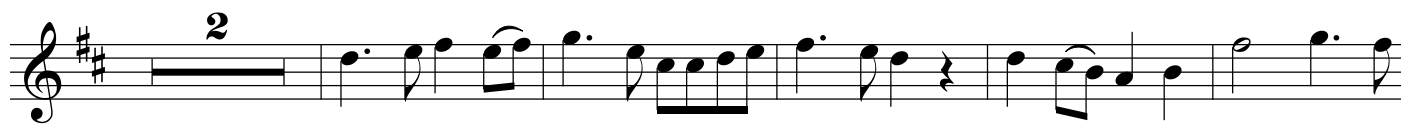
Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Allegro assai $\text{♩} = 110$

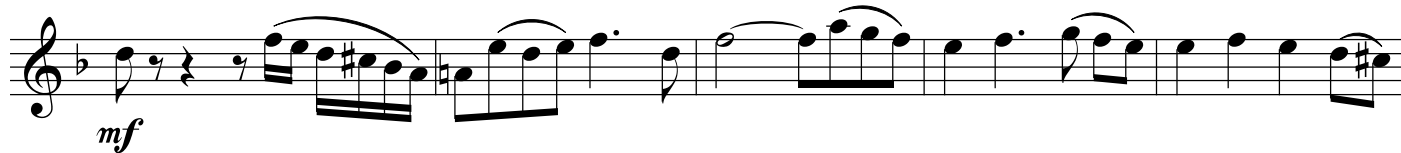
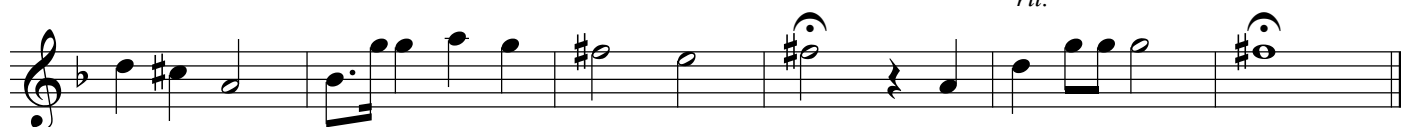
The musical score is written for Clarinet in B \flat 1. It begins with a treble clef, a key signature of one flat (B \flat), and a common time signature (C). The tempo is marked "Allegro assai" with a quarter note equal to 110 beats per minute. The first staff starts with a forte (*f*) dynamic. The second staff continues the melodic line. The third staff includes a trill (*tr*) on a whole note. The fourth staff has a second ending bracket labeled "2". The fifth staff is marked with a piano (*p*) dynamic. The sixth staff returns to a forte (*f*) dynamic and is also marked "Allegro assai". The seventh staff is marked mezzo-forte (*mf*). The eighth staff continues the melodic development. The ninth staff features a fortissimo (*ff*) dynamic. The final staff concludes with a forte (*f*) dynamic.

Andante ♩ = 60 *rit.*

Andante ♩ = 60

*p*

Allegro assai ♩ = 110

*mf**ff*Andante ♩ = 60 *rit.**f*

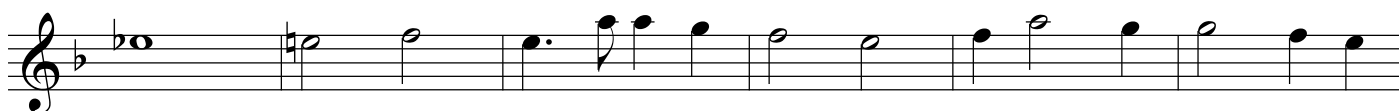
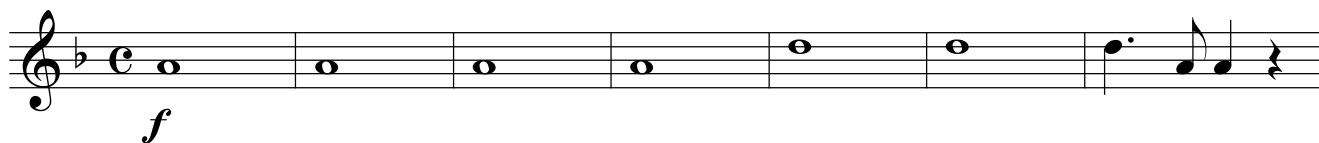
Clarinet in B \flat 1

Sanctus

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

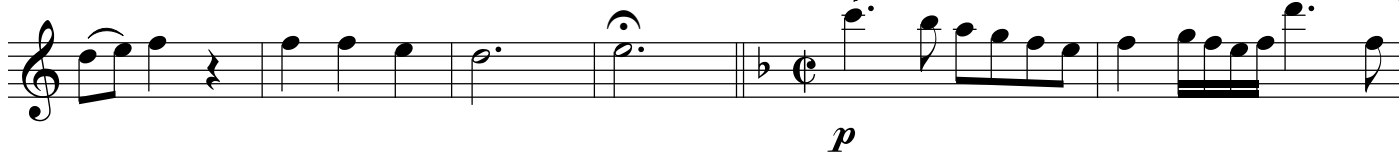
Andante $\text{♩} = 60$



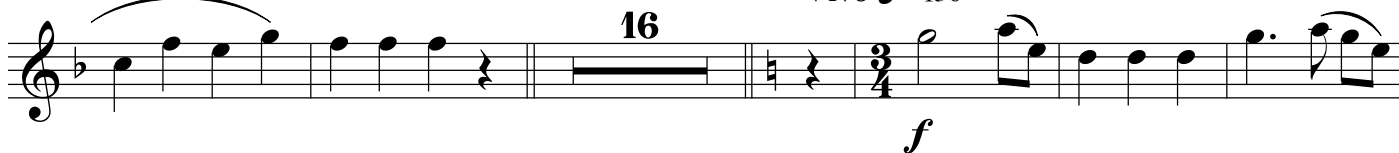
Vivo $\text{♩} = 130$



Lento $\text{♩} = 30$



Vivo $\text{♩} = 130$



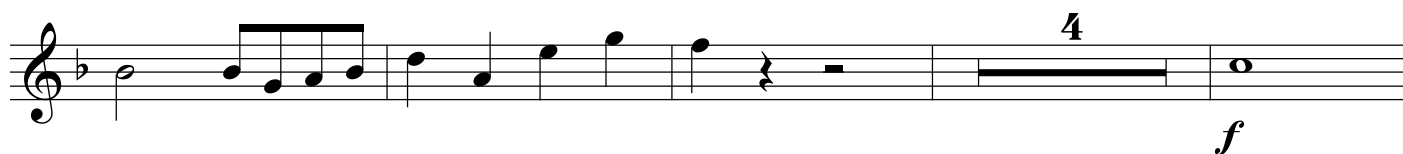
Clarinet in B \flat 1

Agnus Dei

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante $\text{♩} = 60$



Comunio

Clarinet in B \flat 1

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante cantabile $\text{♩} = 60$

8 4

p

p

mf

5

10

f

Libera me, Domine

Clarinet in B \flat 1

Requiem Mass

Rafael Sales Arantes (1980 -)

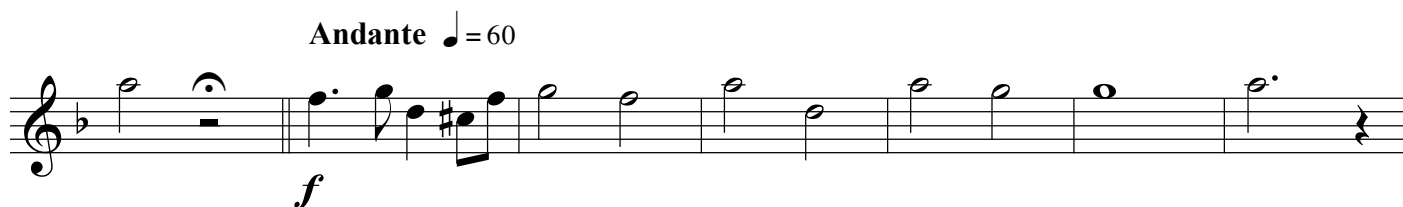
Composto de 03/09/03 a 31/12/04

Allegro ♩ = 120

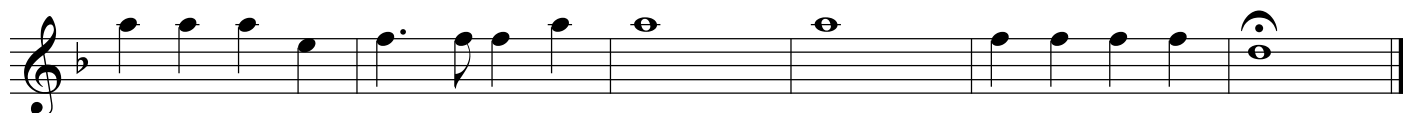
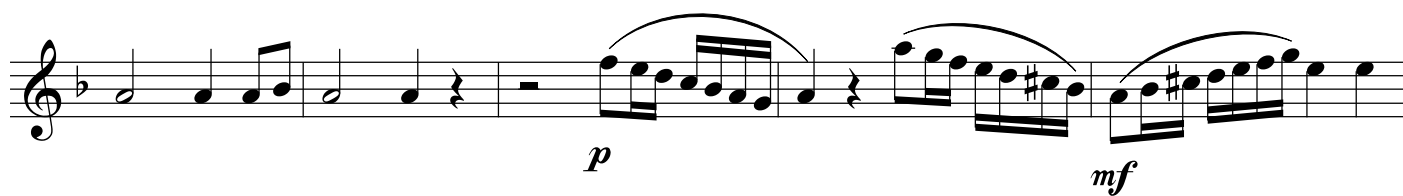
The musical score is written for Clarinet in B \flat 1. It begins with a treble clef, a key signature of one flat (B \flat), and a common time signature (C). The tempo is marked **Allegro** with a quarter note equal to 120 beats per minute. The dynamics are indicated by *f* (forte), *p* (piano), and *mf* (mezzo-forte). The score includes a triplet in the fifth staff. The music is composed of seven staves, each containing a line of music.



Andante ♩ = 60



Allegro ♩ = 120



I - Introito

Clarinet in B \flat 2

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante

The musical score is written for Clarinet in B \flat 2. It begins with a treble clef, a key signature of one flat (B \flat major), and a common time signature (C). The tempo is marked 'Andante'. The score consists of seven staves of music. The first staff starts with a whole rest, followed by a series of eighth and quarter notes, with a dynamic marking of *p* and a crescendo leading to a dynamic marking of *f*. The second staff continues with eighth and quarter notes, ending with a dynamic marking of *pp*. The third staff features a series of eighth notes, a dynamic marking of *f*, and a crescendo leading to a dynamic marking of *ff*. The fourth staff continues with eighth and quarter notes, ending with a dynamic marking of *f*. The fifth staff features a series of eighth notes, a dynamic marking of *f*, and a crescendo leading to a dynamic marking of *p*. The sixth staff continues with eighth and quarter notes, ending with a dynamic marking of *f*. The seventh staff features a series of eighth notes, a dynamic marking of *pp*, and a crescendo leading to a dynamic marking of *pp*. The score includes fingerings 2 and 8, and a final double bar line.

Kyrie

Clarinet in B \flat 2

Requiem Mass

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Moderato

6 9

f *p*

f

Gradual

Clarinet in B \flat 2

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante

3

f

8

Clarinet in B \flat 2

Tractus

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Adagio $\text{♩} = 40$

4 4

f

4 2

4 11

f

Clarinet in B \flat 2

Sequentia

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Allegro
*rit.***Andante**

10

Allegro assai

15

9

f

Andante ♩ = 60

18 27

Allegro ♩ = 110

ff

2

Largo ♩ = 30

9

Allegro ♩ = 110

ff

2

Largo ♩ = 30

Andante ♩ = 60

13 9 12

pp cresc. *f*

Detailed description: This is a musical score for a piece titled 'Sequentia'. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). It contains a series of eighth and sixteenth notes, followed by a whole rest and a measure with a fermata and the number '9'. The second staff continues with similar rhythmic patterns, including some tied notes. The third staff starts with a fermata, followed by a measure with a forte (*f*) dynamic marking. The tempo changes to 'Andante' with a quarter note equal to 60 beats (♩ = 60). The fourth staff has measures with fermatas and the numbers '18' and '27'. The fifth staff begins with 'Allegro' (♩ = 110) and a fortissimo (*ff*) dynamic. The sixth staff has a measure with a fermata and the number '2'. The seventh staff continues with various note values and rests. The eighth staff starts with 'Largo' (♩ = 30) and a measure with a fermata and the number '9'. The tempo changes to 'Allegro' (♩ = 110) and a fortissimo (*ff*) dynamic. The ninth staff has a measure with a fermata and the number '2'. The tenth staff starts with 'Largo' (♩ = 30) and continues with various note values. The eleventh staff begins with 'Andante' (♩ = 60) and features measures with fermatas and the numbers '13', '9', and '12'. The piece concludes with a fortissimo (*f*) dynamic and a crescendo (*cresc.*) marking.

Ofertorium

Clarinet in B \flat 2

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Allegro assai ♩ = 110

The musical score is written for Clarinet in B \flat 2. It begins with a tempo marking of **Allegro assai** at 110 beats per minute. The key signature has two flats (B \flat major). The score is divided into two systems of five staves each. The first system starts with a forte (*f*) dynamic. The second system begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, and then a mezzo-forte (*mf*) dynamic. The tempo marking **Allegro assai** is repeated at the start of the second system. The score concludes with a fortissimo (*ff*) dynamic followed by a forte (*f*) dynamic.

Andante ♩ = 60 *rit.* Andante ♩ = 60

p 7 5

Allegro assai ♩ = 110

mf *ff* *f*

Andante ♩ = 60 *rit.*

Sanctus

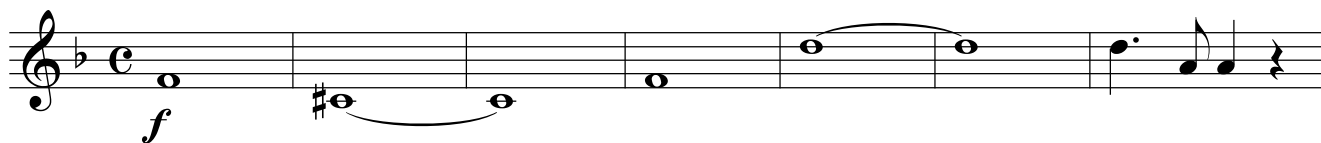
Clarinet in B \flat 2

Requiem Mass

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Andante $\text{♩} = 60$



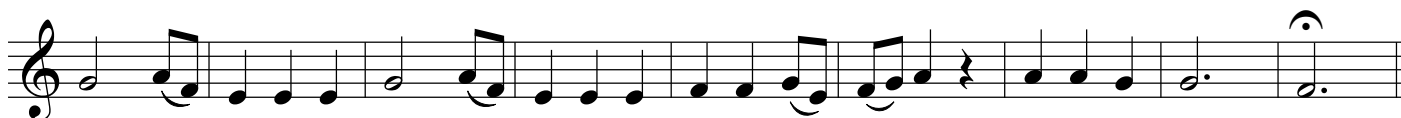
Vivo $\text{♩} = 130$



Lento $\text{♩} = 30$



Vivo $\text{♩} = 130$



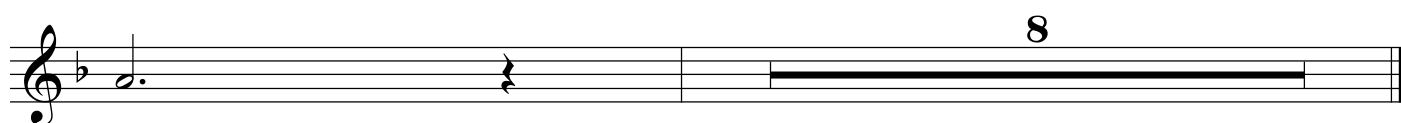
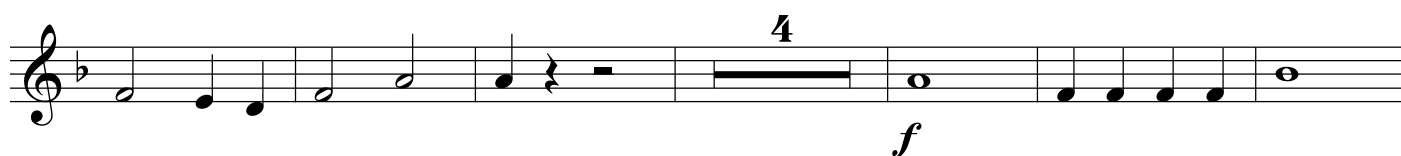
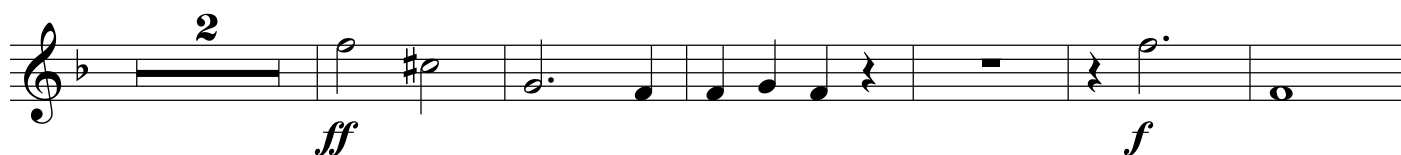
Clarinet in B \flat 2

Agnus Dei

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante $\text{♩} = 60$



Comunio

11

Clarinet in B \flat 2

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante cantabile $\text{♩} = 60$

8 14

mf

5

f

5

pp

7

Clarinet in B \flat 2

Libera me, Domine

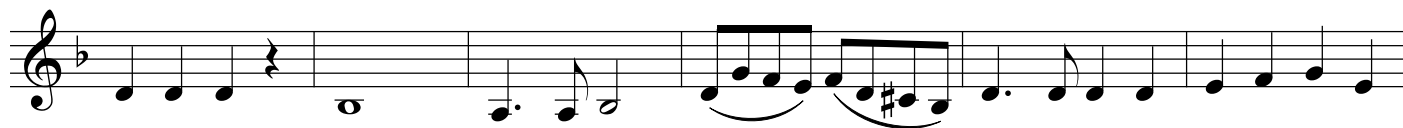
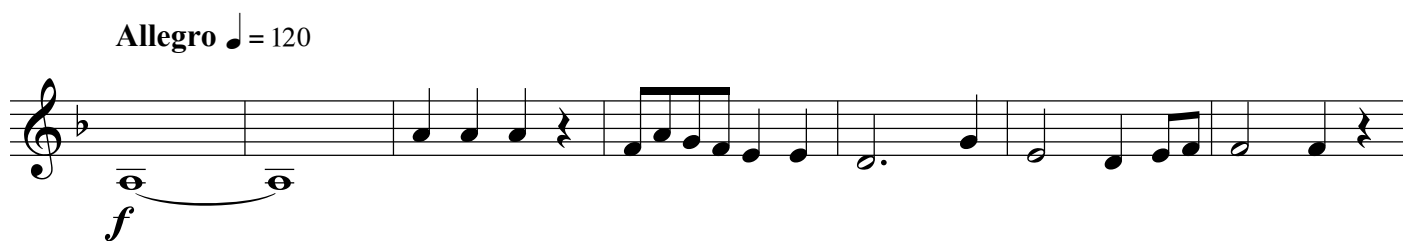
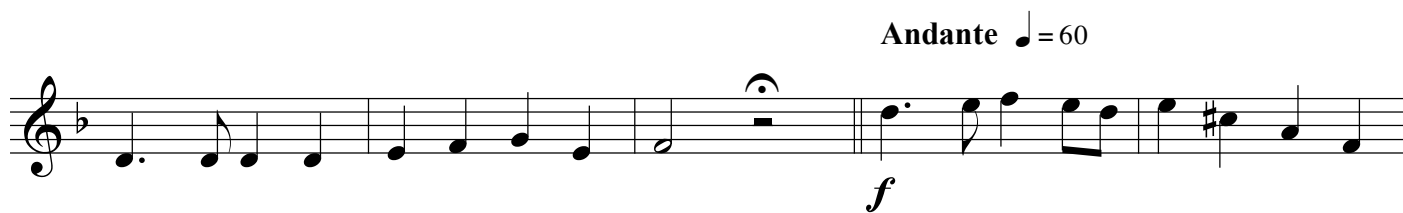
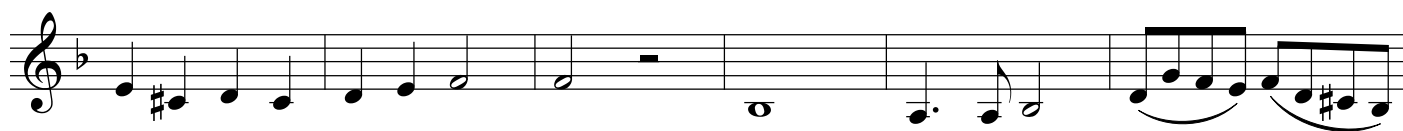
Requiem Mass

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Allegro $\text{♩} = 120$

The musical score for Clarinet in B \flat 2 is written in B-flat major (two flats) and 2/4 time. The tempo is marked Allegro with a quarter note equal to 120 beats per minute. The score consists of seven staves of music. The first staff begins with a forte (*f*) dynamic and a slur over two measures. The second staff features a second measure with a forte (*f*) dynamic and a slur over the following measures. The third staff continues the melodic line. The fourth staff includes a triplet of eighth notes marked mezzo-forte (*mf*). The fifth staff features a second measure with a forte (*f*) dynamic and a slur over the following measures. The sixth staff includes a second measure with a forte (*f*) dynamic and a slur over the following measures. The seventh staff concludes the piece with a forte (*f*) dynamic and a slur over the final measures.



Horn in F 1

I - Introito

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante

4

p *f*

2

11

3

mf

18

8

ff

30

f

35

mf

40

2

47

6

pp

Kyrie

Horn in F 1

Requiem Mass

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Moderato

f

f *p*

p

f

Gradual

Requiem Mass

Horn in F 1

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante

The musical score is written for Horn in F 1 and consists of four staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Andante'. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. It features a triplet of eighth notes on the first beat, followed by a series of eighth and sixteenth notes. A dynamic marking of *f* (forte) is placed below the staff. The second staff continues the melody with various note values and rests. The third staff shows a continuation of the melodic line with some chromatic movement. The fourth staff concludes the piece with a final note and a double bar line, preceded by a measure with a fermata and the number 8 above it.

Horn in F 1

Tractus

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Adagio ♩ = 40

mp *f*

7 6 2 4 10

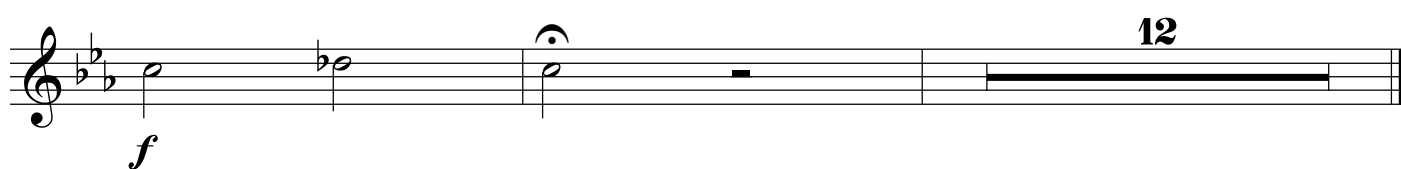
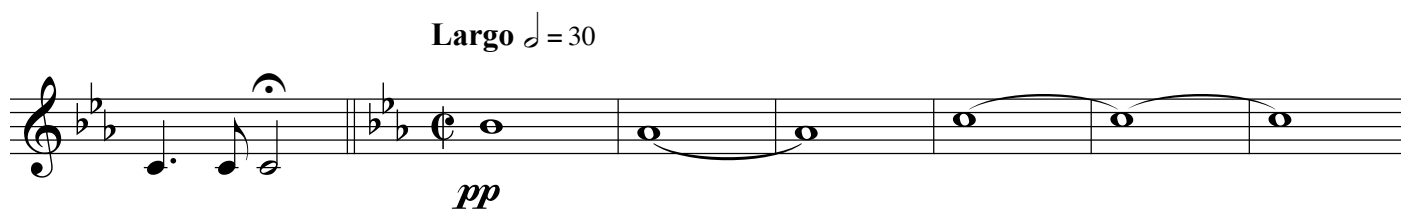
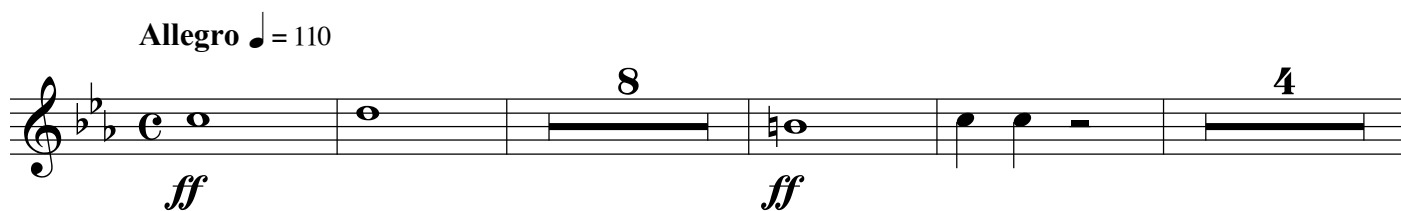
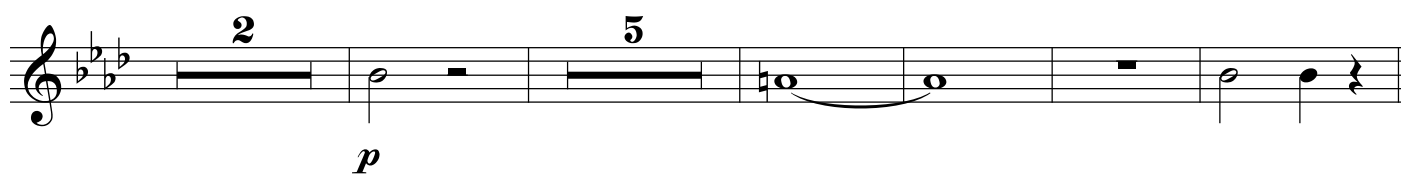
Horn in F 1

Sequentia

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Allegro
Andante**Allegro assai**



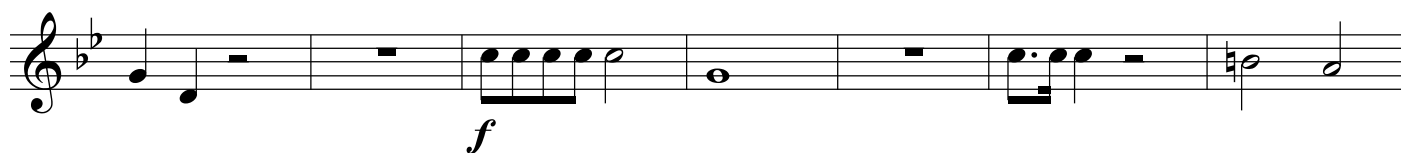
Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante ♩ = 60 *rit.*

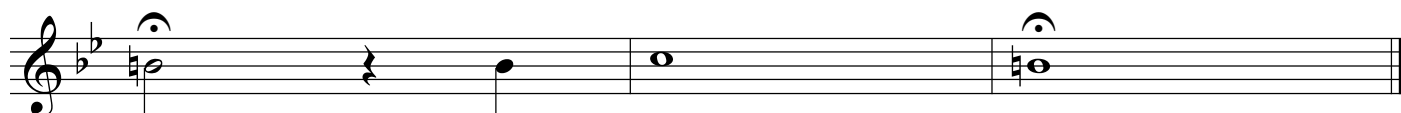
Andante ♩ = 60



Allegro assai ♩ = 110



Andante ♩ = 60

rit.

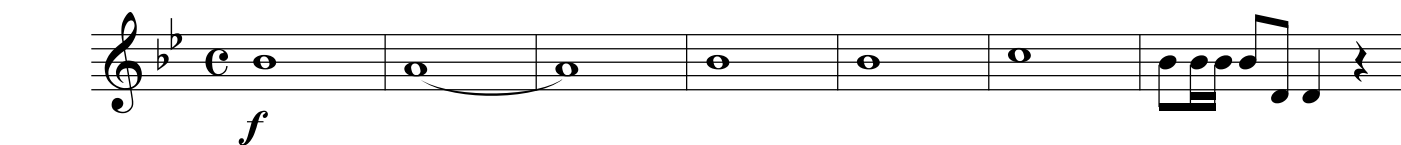
Sanctus

Horn in F 1

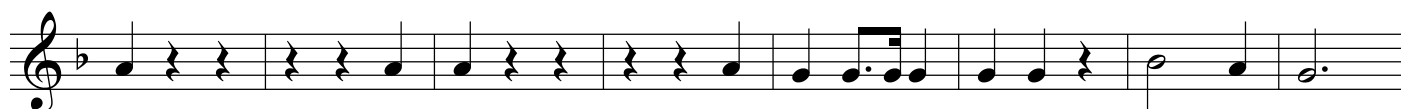
Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante ♩ = 60

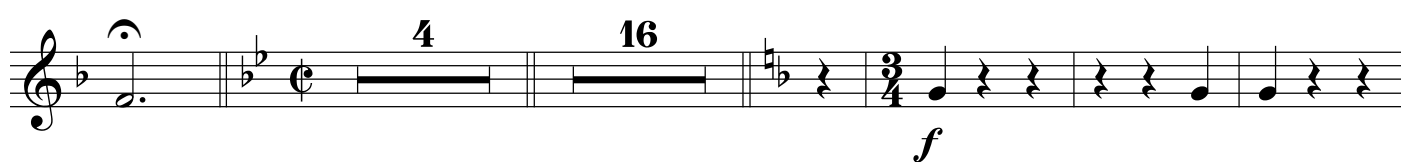


Vivo ♩ = 130



Lento ♩ = 30

Vivo ♩ = 130



Agnus Dei

Requiem Mass

Composto de 03/09/03 a 31/12/04

Andante ♩ = 60

Comunio

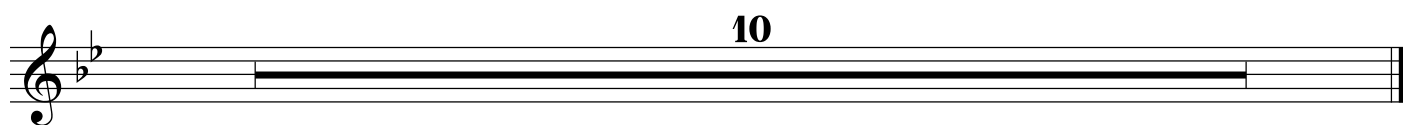
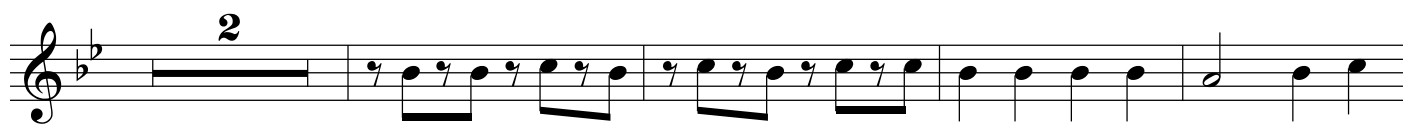
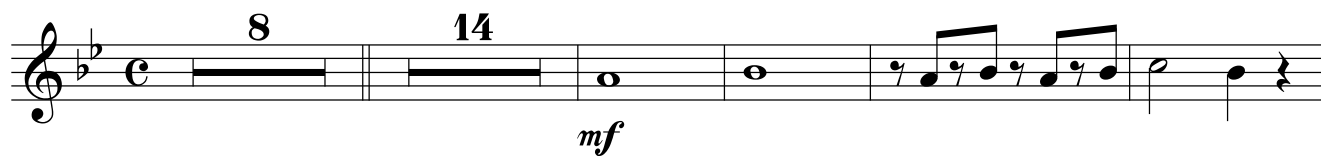
11

Horn in F 1

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante cantabile ♩ = 60



Libera me, Domine

Horn in F 1

Requiem Mass

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Allegro ♩ = 120

First system of the musical score for Horn in F 1, marked Allegro (♩ = 120). The key signature is B-flat major (two flats). The system consists of six staves. The first staff begins with a forte (*f*) dynamic and a half note, followed by a half note, a quarter note, and a half note. The second staff has a mezzo-forte (*mf*) dynamic and a half note, followed by a half note, a quarter note, and a half note. The third staff has a mezzo-forte (*mf*) dynamic and a half note, followed by a half note, a quarter note, and a half note. The fourth staff has a piano (*p*) dynamic and a half note, followed by a half note, a quarter note, and a half note. The fifth staff has a forte (*f*) dynamic and a half note, followed by a half note, a quarter note, and a half note. The sixth staff has a piano (*p*) dynamic and a half note, followed by a half note, a quarter note, and a half note. The system concludes with a double bar line.

Andante ♩ = 60

Second system of the musical score for Horn in F 1, marked Andante (♩ = 60). The system consists of six staves. The first staff begins with a half note, followed by a half note, a quarter note, and a half note. The second staff has a forte (*f*) dynamic and a half note, followed by a half note, a quarter note, and a half note. The third staff has a mezzo-forte (*mf*) dynamic and a half note, followed by a half note, a quarter note, and a half note. The fourth staff has a forte (*f*) dynamic and a half note, followed by a half note, a quarter note, and a half note. The fifth staff has a piano (*p*) dynamic and a half note, followed by a half note, a quarter note, and a half note. The sixth staff has a forte (*f*) dynamic and a half note, followed by a half note, a quarter note, and a half note. The system concludes with a double bar line.

Horn in F 2

I - Introito**Requiem Mass**

Rafael Sales Arantes (1980 -)
 Composto de 03/09/03 a 31/12/04

Andante

4

p *f*

2

3

mf

8

ff

f

mf

2

6

pp

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Moderato

Gradual

Horn in F 2

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante

3

f

8

Horn in F 2

Tractus

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Adagio ♩ = 40

mp *f*

6 2 4 10 2

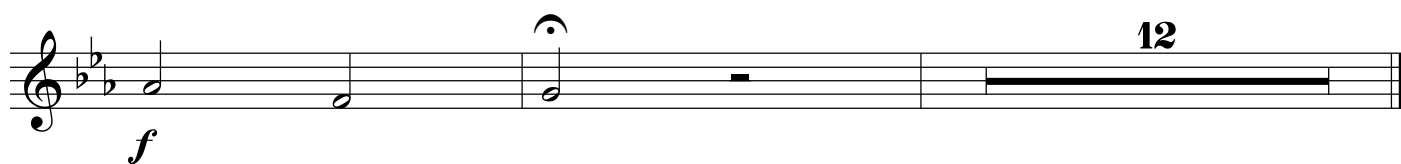
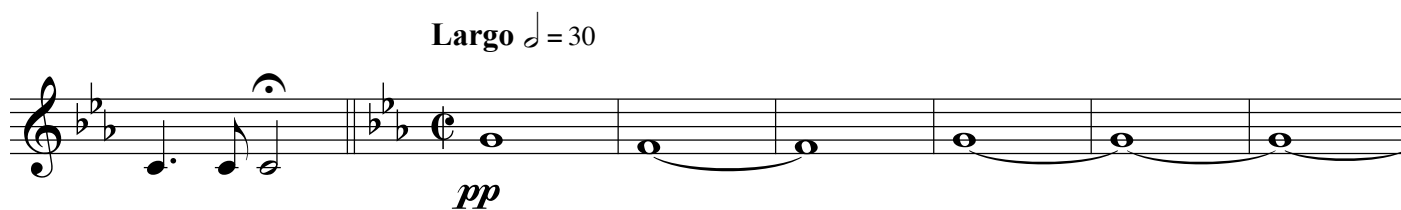
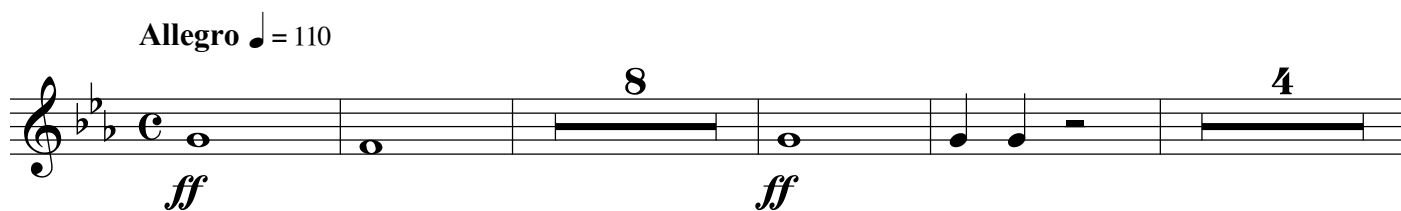
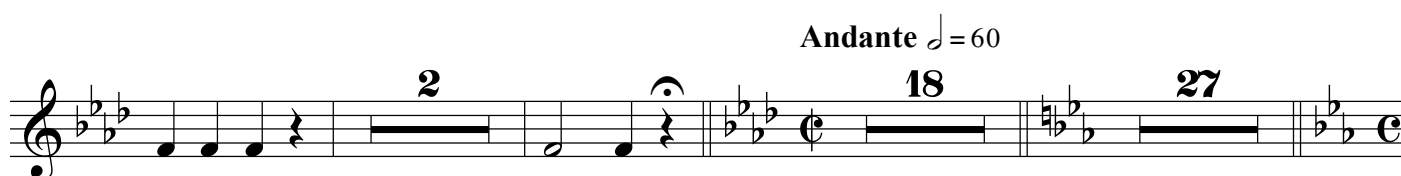
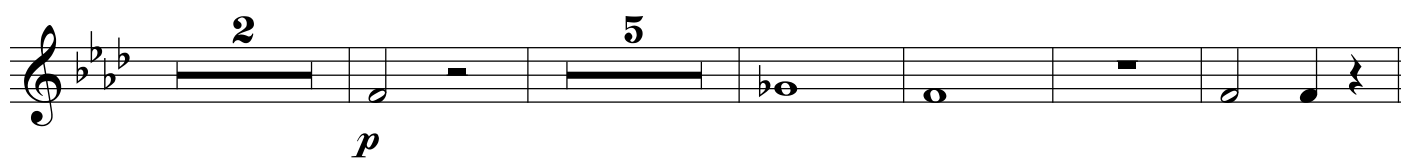
Horn in F 2

Sequentia

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Allegro
Andante**Allegro assai**



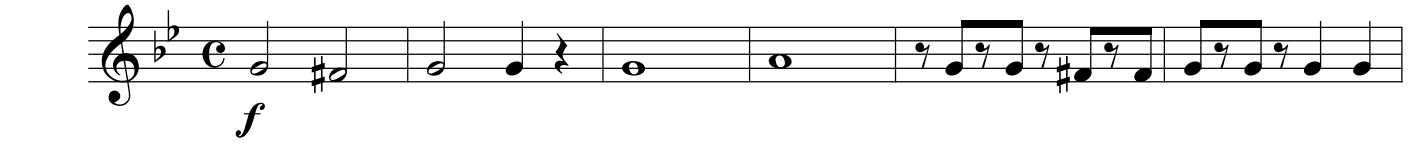
Ofertorium

Horn in F 2

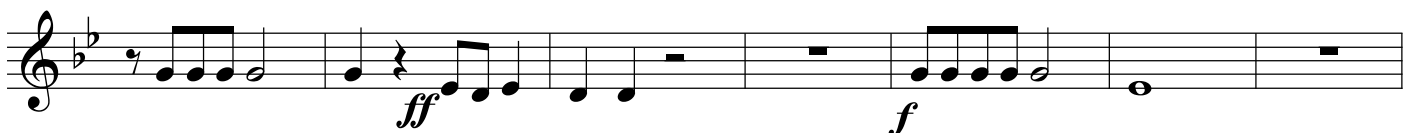
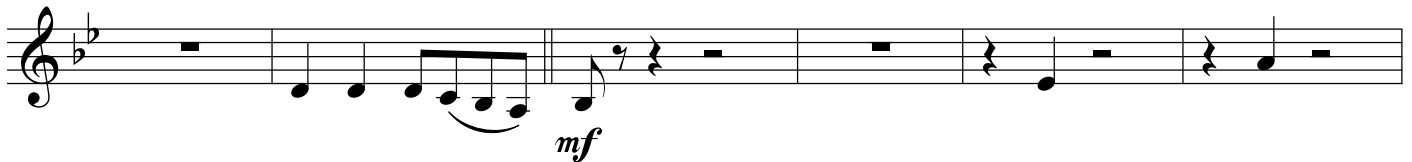
Requiem Mass

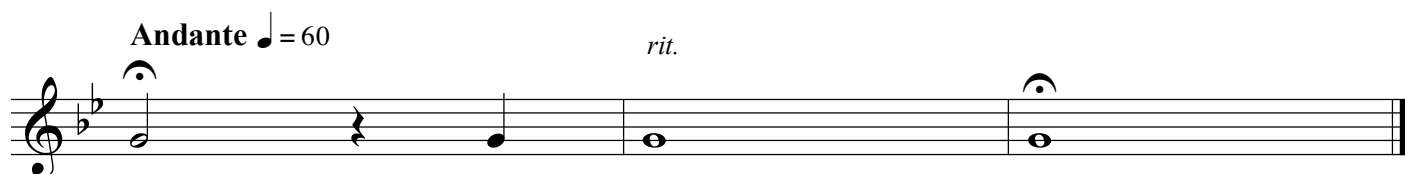
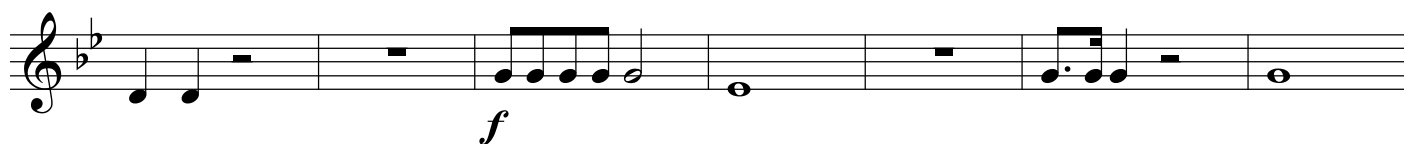
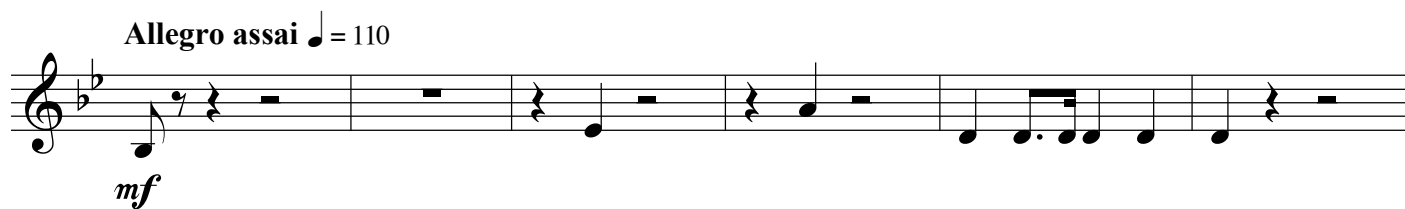
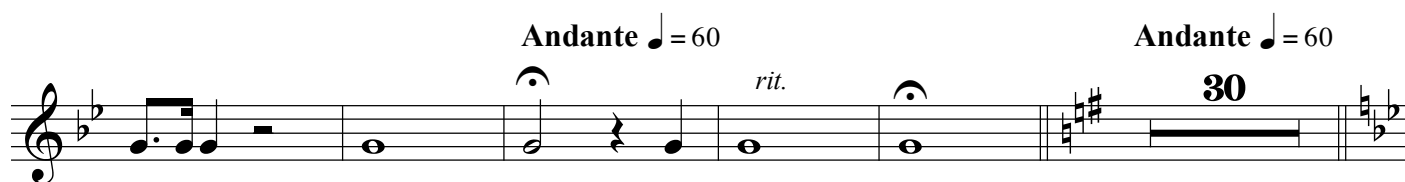
Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

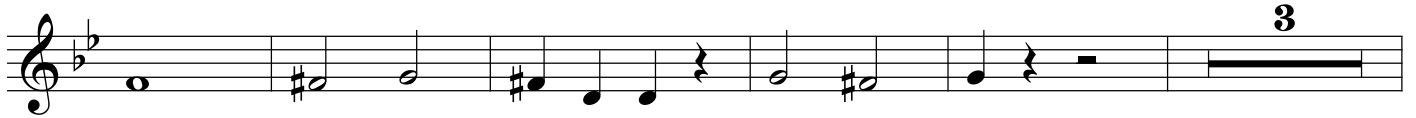
Allegro assai ♩ = 110



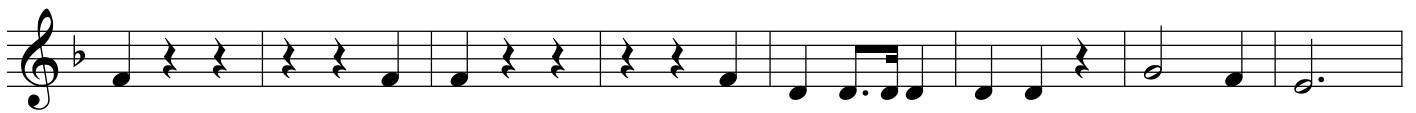
Allegro assai ♩ = 110



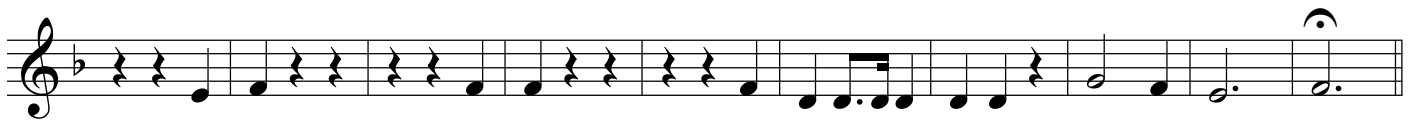




The first system of the musical score is written on a single staff in treble clef with a key signature of one flat (B-flat). It begins with a piano (*pp*) dynamic marking. The first measure contains a quarter note B-flat, followed by two measures of rests. The third measure contains a quarter note B-flat, a quarter note A, and a half note G. The fourth measure contains a half note G and a whole note F. A double bar line follows. The fifth measure contains a quarter note B-flat, followed by two measures of rests. The time signature changes to 3/4, indicated by a '3' over the '4'. The dynamic marking changes to forte (*f*). The sixth measure contains a quarter note B-flat, followed by two measures of rests. The seventh measure contains a quarter note B-flat, a quarter note A, and a half note G. The eighth measure contains a half note G and a whole note F. The ninth measure contains a quarter note B-flat, followed by two measures of rests. The tenth measure contains a quarter note B-flat, a quarter note A, and a half note G. The eleventh measure contains a half note G and a whole note F. The system ends with a double bar line.



The first system of the musical score for 'The Little Boat' is written on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first measure contains a half note G4 with a fermata. This is followed by a double bar line. The next measure is a whole rest, with a '4' above it indicating a measure rest for four measures. This is followed by another double bar line. The third measure is another whole rest, with a '16' above it indicating a measure rest for 16 measures. This is followed by another double bar line. The final measure of the system is in 3/4 time, marked 'Vivo' with a tempo indication of ♩ = 130. It begins with a half rest, followed by a quarter note G4, and then two more quarter rests. The measure is marked with a forte 'f' dynamic.



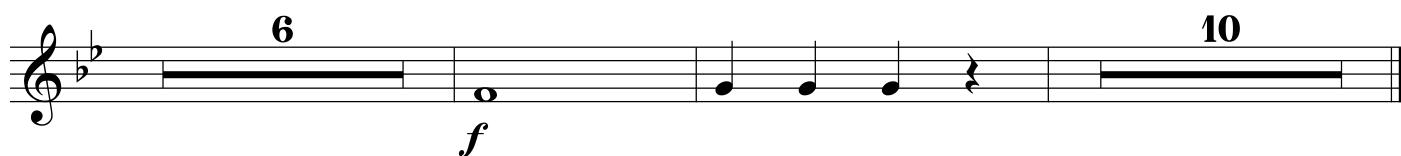
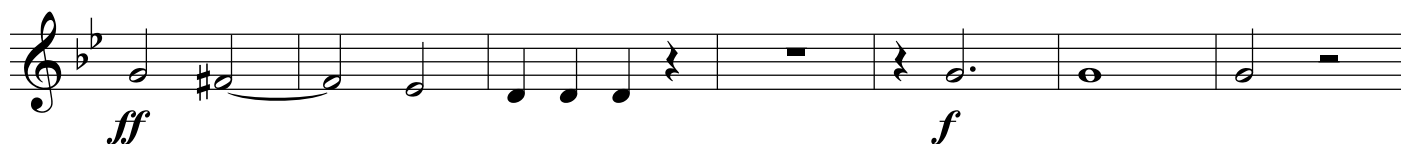
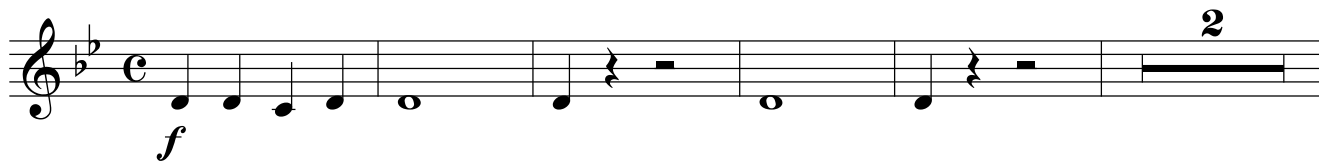
Horn in F 2

Agnus Dei

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante ♩ = 60



Comunio

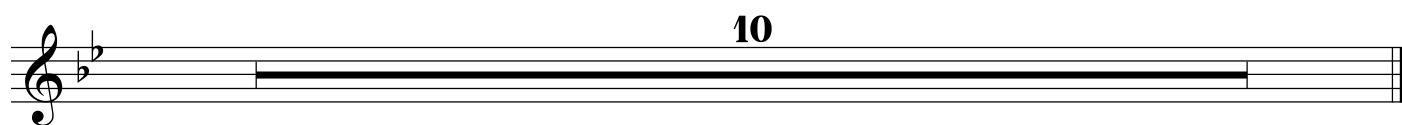
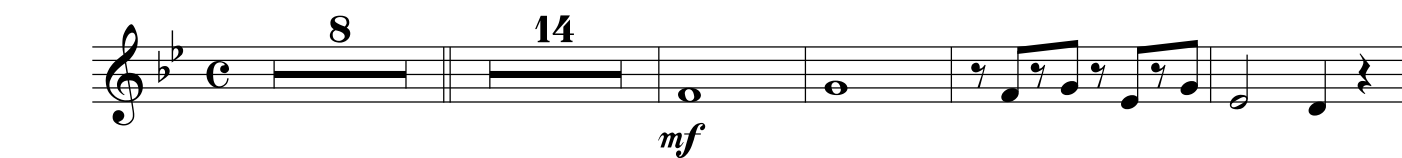
11

Horn in F 2

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante cantabile ♩ = 60



Libera me, Domine

Horn in F 2

Requiem Mass

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Allegro ♩ = 120

First system of the musical score for Horn in F 2, marked Allegro (♩ = 120). The key signature is B-flat major (two flats). The system consists of six staves. The first staff begins with a forte (*f*) dynamic and a half note, followed by a slur over two half notes. The second staff has a mezzo-forte (*mf*) dynamic and a half note, followed by a slur over two eighth notes. The third staff has a mezzo-forte (*mf*) dynamic and a half note, followed by a slur over two eighth notes. The fourth staff has a piano (*p*) dynamic and a half note, followed by a slur over two eighth notes. The fifth staff has a forte (*f*) dynamic and a half note, followed by a slur over two eighth notes. The sixth staff has a piano (*p*) dynamic and a half note, followed by a slur over two eighth notes. The system includes various rests and articulation marks.

Andante ♩ = 60

Second system of the musical score for Horn in F 2, marked Andante (♩ = 60) and Allegro (♩ = 120). The key signature is B-flat major (two flats). The system consists of four staves. The first staff begins with a forte (*f*) dynamic and a half note, followed by a slur over two half notes. The second staff has a mezzo-forte (*mf*) dynamic and a half note, followed by a slur over two eighth notes. The third staff has a forte (*f*) dynamic and a half note, followed by a slur over two eighth notes. The fourth staff has a piano (*p*) dynamic and a half note, followed by a slur over two eighth notes. The system includes various rests and articulation marks.

Timpani

I - Introito

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante

26

28

ff

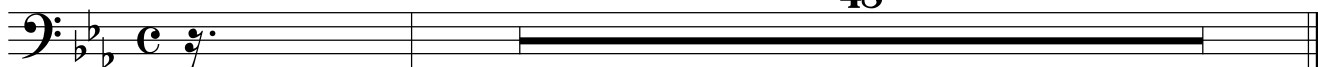
The musical notation is on a single staff in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). Measure 26 begins with a whole rest. Measure 27 contains three quarter notes: B-flat2, E-flat3, and B-flat2. Measure 28 begins with a whole rest. The dynamic marking *ff* (fortissimo) is placed below the staff between measures 26 and 28. The piece concludes with a double bar line at the end of measure 28.

Kyrie

Timpani

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

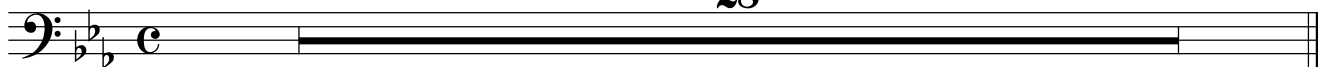
Moderato**48**

Timpani

Gradual

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante**28**

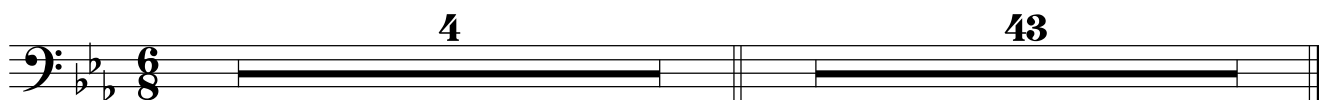
Timpani

Tractus

Requiem Mass

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

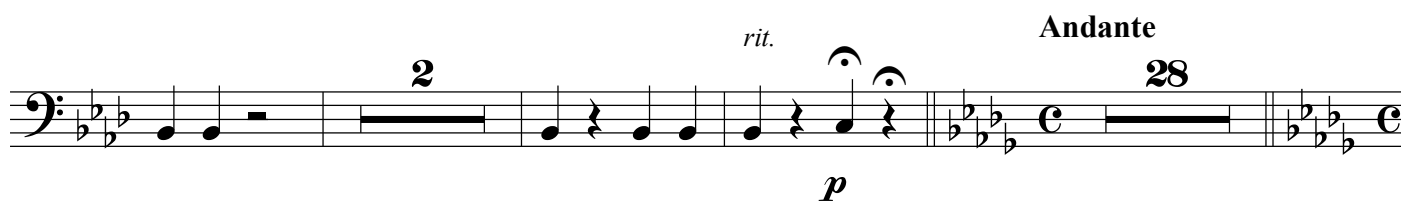
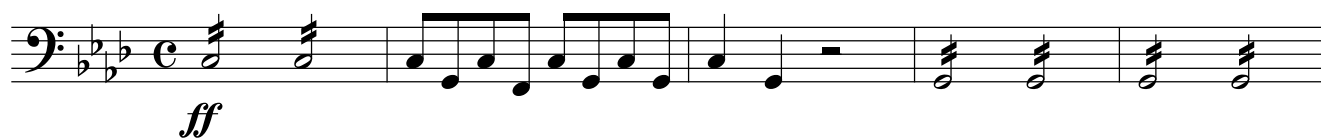
Adagio ♩ = 40

Timpani

Sequentia

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Allegro**Allegro assai**

Andante $\text{♩} = 60$ **18** **27** Allegro $\text{♩} = 110$

ff

3 **4** **4**

ff

Largo $\text{♩} = 30$ **9** Allegro $\text{♩} = 110$

ff

3 **4** **4**

ff

Largo $\text{♩} = 30$ **13** **11** Andante $\text{♩} = 60$

f

4 **6**

mp

Ofertorium

Timpani

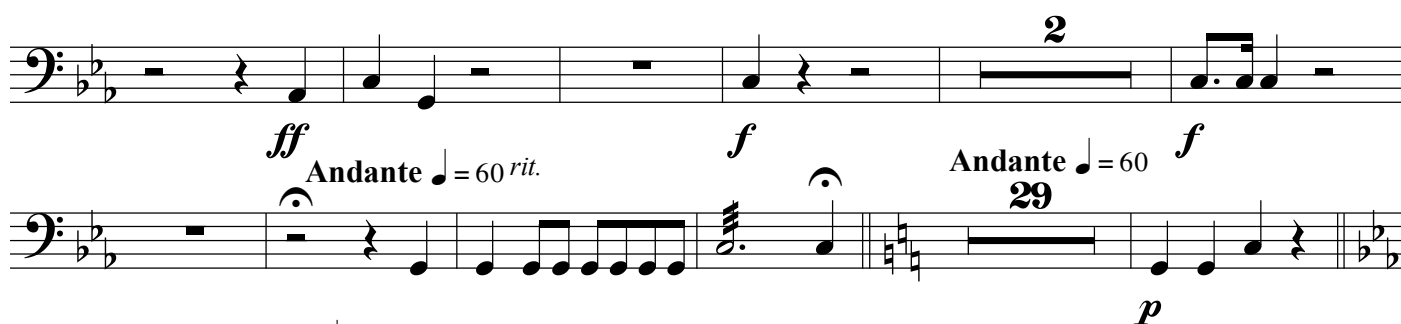
Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

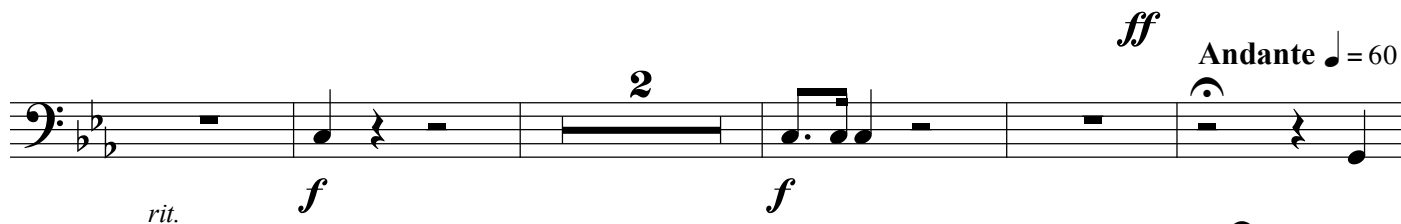
Allegro assai ♩ = 110



Allegro assai ♩ = 110



Allegro assai ♩ = 110



Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

The first system of the musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a sharp sign indicating a repeat or a specific articulation. The melody consists of a quarter note G2, a quarter note F2, and a quarter rest. This is followed by a whole rest. The next measure contains a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. This is followed by a quarter rest and a whole rest. The system ends with a double bar line. The tempo is marked 'VIVO' with a quarter note equal to 130. The time signature is 3/4. The dynamics are marked 'pp' (pianissimo) and 'f' (forte).

Musical notation for the bass line of "The Rose Tree" in 3/4 time. The key signature has one flat (B-flat). The melody consists of eighth and quarter notes with rests.

The musical notation for the bass line of 'The Rose Tree' is shown on a single staff. It begins with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The melody starts with a quarter rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. This is followed by a half note D2, a half note C2, and a half note B1. The melody then continues with a quarter note A1, a quarter note G1, a quarter note F1, and a quarter note E1. The melody ends with a quarter note D1, a quarter note C1, and a quarter note B0. The notation is written in a simple, clear style, suitable for a children's songbook.

16

f

[illegible]

Timpani

Agnus Dei

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante ♩ = 60

f

5

pp

f

18

Comunio

Timpani

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante cantabile ♩ = 60

8 **30** **16**

The musical notation is on a single staff in bass clef with a common time signature (C). It begins with a single note on the second line (B2) followed by a fermata. The staff is divided into three measures by double bar lines. Above the first measure is the number '8', above the second is '30', and above the third is '16'. The first measure contains the note and fermata. The second and third measures are empty, indicating a sustained sound or a specific timpani technique.

Libera me, Domine

Timpani

Requiem Mass

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Allegro ♩ = 120

f

mf

f

f

Andante ♩ = 60

Allegro ♩ = 120

f

mf

Violin I

I - Introito

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante

p

f

pp *f*

mf

ff *f*

p

f

pp

ppp

Kyrie

Violin I

Requiem Mass

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Moderato

f

mf

dim.

p

p

Violin I

Gradual

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante

3

f

pp

Tractus

Requiem Mass

Violin I

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Adagio ♩ = 40

The musical score for Violin I of 'Tractus' is written in 6/8 time with a key signature of two flats (B-flat major). The tempo is marked 'Adagio' with a quarter note equal to 40 beats. The score consists of ten staves. The first staff begins with a mezzo-piano (*mp*) dynamic and a piano (*p*) dynamic. The second staff starts with a forte (*f*) dynamic. The third staff continues the melodic line. The fourth staff features a mezzo-forte (*mf*) dynamic. The fifth staff returns to a forte (*f*) dynamic. The sixth staff continues the melodic development. The seventh staff features a mezzo-forte (*mf*) dynamic. The eighth staff returns to a forte (*f*) dynamic. The ninth staff includes triplets, indicated by the number '3' below the notes. The tenth staff concludes the piece with a final melodic phrase.

Violin I

Sequentia

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

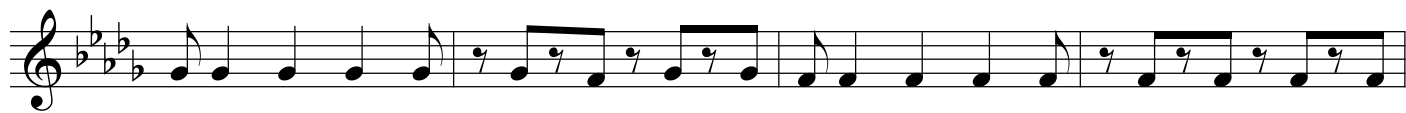
Allegro

ff

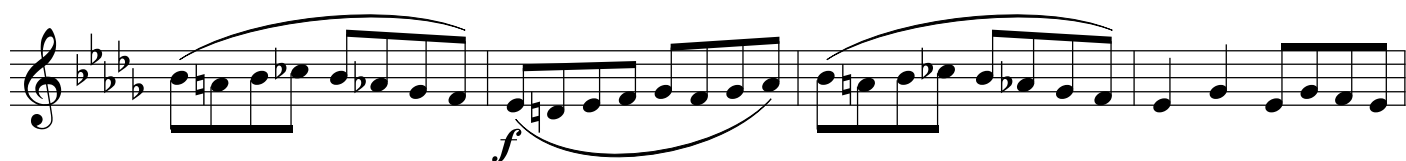
cresc. *f*

mp

rit. *p* **Andante** *p*



Allegro assai



Musical score for 'Sequentia' in G major (one sharp) and 4/4 time. The score consists of ten staves. The first nine staves feature a complex rhythmic pattern of eighth and sixteenth notes, often beamed in groups of four. The key signature changes to E major (two sharps) at the beginning of the sixth staff. The score includes various musical markings: *cresc.* (crescendo) and *f* (forte) at the start of the sixth staff, *mf* (mezzo-forte) at the start of the ninth staff, and *p* (piano) at the start of the tenth staff. The tempo is marked 'Andante' with a quarter note equal to 60 beats per minute. The final staff concludes with a whole note chord and a fermata.

Andante ♩ = 60

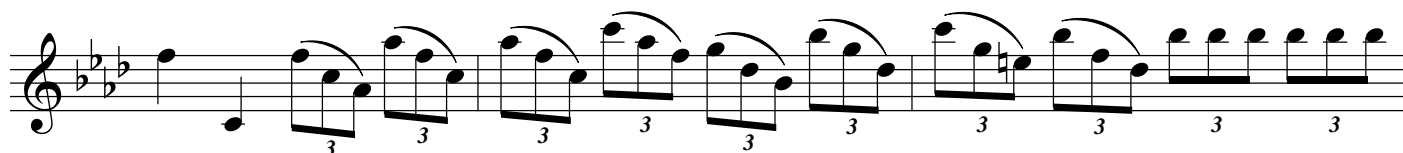
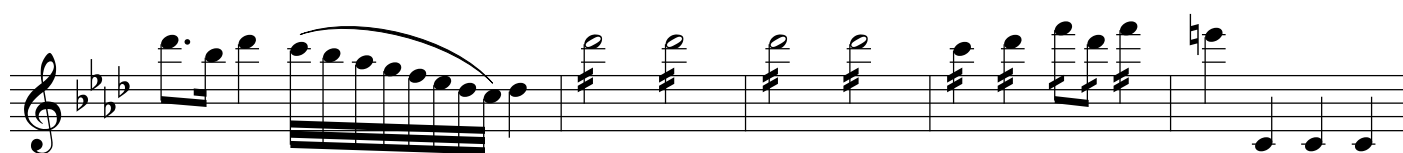
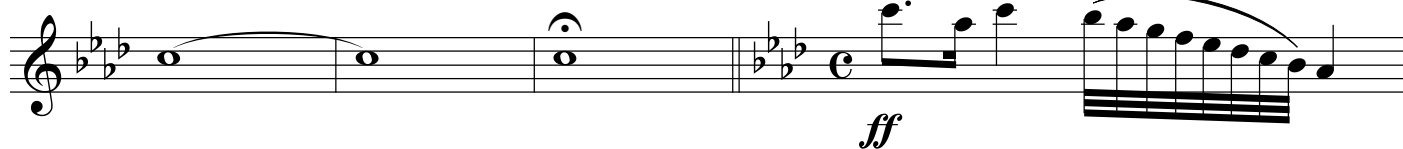
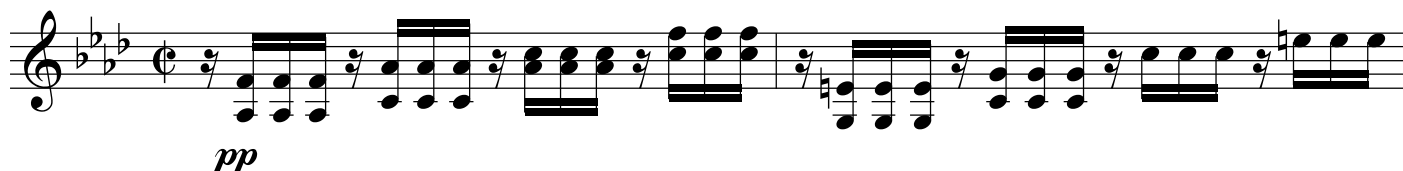
p

Allegro ♩ = 110

ff

3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

Largo $\text{♩} = 30$ Allegro $\text{♩} = 110$ Largo $\text{♩} = 30$ 

The first system of the musical score is written on a single staff in treble clef. The key signature has three flats (B-flat, E-flat, and A-flat), and the time signature is 3/4. The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. This is followed by a quarter rest, then a quarter note G4, an eighth note A4, and a quarter note B4. The next measure contains a quarter note G4, an eighth note A4, and a quarter note B4. This is followed by a quarter rest, then a quarter note G4, an eighth note A4, and a quarter note B4. The final measure of the system contains a quarter note G4, an eighth note A4, and a quarter note B4.

Andante ♩ = 60

The first system of the musical score is written on a single staff in treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The first measure contains a whole note chord of B-flat and E-flat, marked with a '3' above it, indicating a triplet. This is followed by a double bar line. The second measure is a whole note chord of B-flat and E-flat, marked with a '3' above it. The third measure is a whole note chord of B-flat and E-flat, marked with a '3' above it. The fourth measure is a whole note chord of B-flat and E-flat, marked with a '3' above it. The fifth measure is a whole note chord of B-flat and E-flat, marked with a '3' above it. The sixth measure is a whole note chord of B-flat and E-flat, marked with a '3' above it. The seventh measure is a whole note chord of B-flat and E-flat, marked with a '3' above it. The eighth measure is a whole note chord of B-flat and E-flat, marked with a '3' above it. The ninth measure is a whole note chord of B-flat and E-flat, marked with a '3' above it. The tenth measure is a whole note chord of B-flat and E-flat, marked with a '3' above it. The eleventh measure is a whole note chord of B-flat and E-flat, marked with a '3' above it. The twelfth measure is a whole note chord of B-flat and E-flat, marked with a '3' above it. The thirteenth measure is a whole note chord of B-flat and E-flat, marked with a '3' above it. The fourteenth measure is a whole note chord of B-flat and E-flat, marked with a '3' above it. The fifteenth measure is a whole note chord of B-flat and E-flat, marked with a '3' above it. The sixteenth measure is a whole note chord of B-flat and E-flat, marked with a '3' above it. The seventeenth measure is a whole note chord of B-flat and E-flat, marked with a '3' above it. The eighteenth measure is a whole note chord of B-flat and E-flat, marked with a '3' above it. The nineteenth measure is a whole note chord of B-flat and E-flat, marked with a '3' above it. The twentieth measure is a whole note chord of B-flat and E-flat, marked with a '3' above it. The notation is marked with a 'pp' (pianissimo) dynamic.

First staff of music, treble clef, key signature of three flats (B-flat, E-flat, A-flat), 4/4 time signature. The melody begins with a quarter rest, followed by eighth and quarter notes, and includes a crescendo marking.

The musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature (C). The first measure contains a half note G4, a half note A4, and a half note B4. The second measure contains a half note C5, a half note B4, and a half note A4. The third measure contains a half note G4, a half note F4, and a half note E4. The fourth measure contains a half note D4, a half note C4, and a half note B3. The fifth measure contains a half note A3, a half note G3, and a half note F3. The sixth measure contains a half note E3, a half note D3, and a half note C3. The seventh measure contains a half note B2, a half note A2, and a half note G2. The eighth measure contains a half note F2, a half note E2, and a half note D2. The ninth measure contains a half note C2, a half note B1, and a half note A1. The tenth measure contains a half note G1, a half note F1, and a half note E1. The eleventh measure contains a half note D1, a half note C1, and a half note B0. The twelfth measure contains a half note A0, a half note G0, and a half note F0. The thirteenth measure contains a half note E0, a half note D0, and a half note C0. The fourteenth measure contains a half note B0, a half note A0, and a half note G0. The fifteenth measure contains a half note F0, a half note E0, and a half note D0. The sixteenth measure contains a half note C0, a half note B0, and a half note A0. The seventeenth measure contains a half note G0, a half note F0, and a half note E0. The eighteenth measure contains a half note D0, a half note C0, and a half note B0. The nineteenth measure contains a half note A0, a half note G0, and a half note F0. The twentieth measure contains a half note E0, a half note D0, and a half note C0. The twenty-first measure contains a half note B0, a half note A0, and a half note G0. The twenty-second measure contains a half note F0, a half note E0, and a half note D0. The twenty-third measure contains a half note C0, a half note B0, and a half note A0. The twenty-four measure contains a half note G0, a half note F0, and a half note E0. The twenty-fifth measure contains a half note D0, a half note C0, and a half note B0. The twenty-six measure contains a half note A0, a half note G0, and a half note F0. The twenty-seventh measure contains a half note E0, a half note D0, and a half note C0. The twenty-eighth measure contains a half note B0, a half note A0, and a half note G0. The twenty-ninth measure contains a half note F0, a half note E0, and a half note D0. The thirtieth measure contains a half note C0, a half note B0, and a half note A0. The thirty-first measure contains a half note G0, a half note F0, and a half note E0. The thirty-second measure contains a half note D0, a half note C0, and a half note B0. The thirty-third measure contains a half note A0, a half note G0, and a half note F0. The thirty-four measure contains a half note E0, a half note D0, and a half note C0. The thirty-fifth measure contains a half note B0, a half note A0, and a half note G0. The thirty-six measure contains a half note F0, a half note E0, and a half note D0. The thirty-seventh measure contains a half note C0, a half note B0, and a half note A0. The thirty-eighth measure contains a half note G0, a half note F0, and a half note E0. The thirty-ninth measure contains a half note D0, a half note C0, and a half note B0. The fortieth measure contains a half note A0, a half note G0, and a half note F0. The forty-first measure contains a half note E0, a half note D0, and a half note C0. The forty-second measure contains a half note B0, a half note A0, and a half note G0. The forty-third measure contains a half note F0, a half note E0, and a half note D0. The forty-four measure contains a half note C0, a half note B0, and a half note A0. The forty-fifth measure contains a half note G0, a half note F0, and a half note E0. The forty-six measure contains a half note D0, a half note C0, and a half note B0. The forty-seventh measure contains a half note A0, a half note G0, and a half note F0. The forty-eighth measure contains a half note E0, a half note D0, and a half note C0. The forty-ninth measure contains a half note B0, a half note A0, and a half note G0. The fiftieth measure contains a half note F0, a half note E0, and a half note D0. The fifty-first measure contains a half note C0, a half note B0, and a half note A0. The fifty-second measure contains a half note G0, a half note F0, and a half note E0. The fifty-third measure contains a half note D0, a half note C0, and a half note B0. The fifty-four measure contains a half note A0, a half note G0, and a half note F0. The fifty-fifth measure contains a half note E0, a half note D0, and a half note C0. The fifty-six measure contains a half note B0, a half note A0, and a half note G0. The fifty-seventh measure contains a half note F0, a half note E0, and a half note D0. The fifty-eighth measure contains a half note C0, a half note B0, and a half note A0. The fifty-ninth measure contains a half note G0, a half note F0, and a half note E0. The sixtieth measure contains a half note D0, a half note C0, and a half note B0. The sixty-first measure contains a half note A0, a half note G0, and a half note F0. The sixty-second measure contains a half note E0, a half note D0, and a half note C0. The sixty-third measure contains a half note B0, a half note A0, and a half note G0. The sixty-four measure contains a half note F0, a half note E0, and a half note D0. The sixty-fifth measure contains a half note C0, a half note B0, and a half note A0. The sixty-six measure contains a half note G0, a half note F0, and a half note E0. The sixty-seventh measure contains a half note D0, a half note C0, and a half note B0. The sixty-eighth measure contains a half note A0, a half note G0, and a half note F0. The sixty-ninth measure contains a half note E0, a half note D0, and a half note C0. The seventieth measure contains a half note B0, a half note A0, and a half note G0. The seventy-first measure contains a half note F0, a half note E0, and a half note D0. The seventy-second measure contains a half note C0, a half note B0, and a half note A0. The seventy-third measure contains a half note G0, a half note F0, and a half note E0. The seventy-four measure contains a half note D0, a half note C0, and a half note B0. The seventy-fifth measure contains a half note A0, a half note G0, and a half note F0. The seventy-six measure contains a half note E0, a half note D0, and a half note C0. The seventy-seventh measure contains a half note B0, a half note A0, and a half note G0. The seventy-eighth measure contains a half note F0, a half note E0, and a half note D0. The seventy-ninth measure contains a half note C0, a half note B0, and a half note A0. The eightieth measure contains a half note G0, a half note F0, and a half note E0. The eighty-first measure contains a half note D0, a half note C0, and a half note B0. The eighty-second measure contains a half note A0, a half note G0, and a half note F0. The eighty-third measure contains a half note E0, a half note D0, and a half note C0. The eighty-four measure contains a half note B0, a half note A0, and a half note G0. The eighty-fifth measure contains a half note F0, a half note E0, and a half note D0. The eighty-six measure contains a half note C0, a half note B0, and a half note A0. The eighty-seventh measure contains a half note G0, a half note F0, and a half note E0. The eighty-eighth measure contains a half note D0, a half note C0, and a half note B0. The eighty-ninth measure contains a half note A0, a half note G0, and a half note F0. The ninetieth measure contains a half note E0, a half note D0, and a half note C0. The ninety-first measure contains a half note B0, a half note A0, and a half note G0. The ninety-second measure contains a half note F0, a half note E0, and a half note D0. The ninety-third measure contains a half note C0, a half note B0, and a half note A0. The ninety-four measure contains a half note G0, a half note F0, and a half note E0. The ninety-fifth measure contains a half note D0, a half note C0, and a half note B0. The ninety-six measure contains a half note A0, a half note G0, and a half note F0. The ninety-seventh measure contains a half note E0, a half note D0, and a half note C0. The ninety-eighth measure contains a half note B0, a half note A0, and a half note G0. The ninety-ninth measure contains a half note F0, a half note E0, and a half note D0. The hundred measure contains a half note C0, a half note B0, and a half note A0.

The musical notation for Example 6-10 consists of a single staff in treble clef with a key signature of two flats (B-flat and E-flat). The melody begins with a half note B-flat, followed by eighth notes A-flat, G, F, E, D, C, and B. This is followed by a quarter rest, then a half note B-flat. Next are eighth notes A-flat, G, F, E, D, C, and B. This is followed by a quarter rest, then a half note B-flat. Then come eighth notes A-flat, G, F, E, D, C, and B. This is followed by a quarter rest, then a half note B-flat. Then come eighth notes A-flat, G, F, E, D, C, and B. This is followed by a quarter rest, then a half note B-flat. Finally, there is a quarter note B-flat, followed by a half note B-flat, and ending with a double bar line.

Ofertorium

Violin I

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Allegro assai ♩ = 110

f

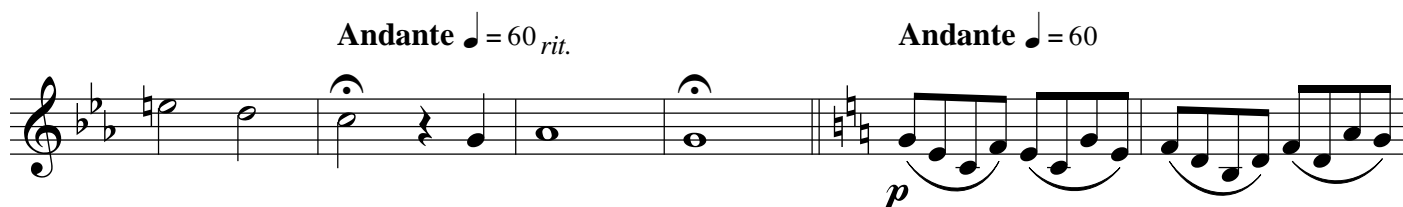
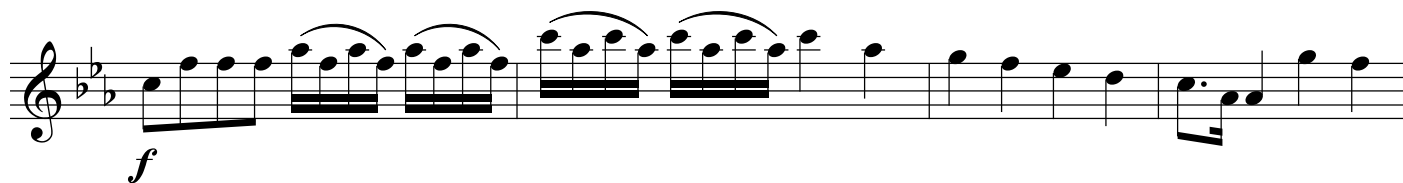
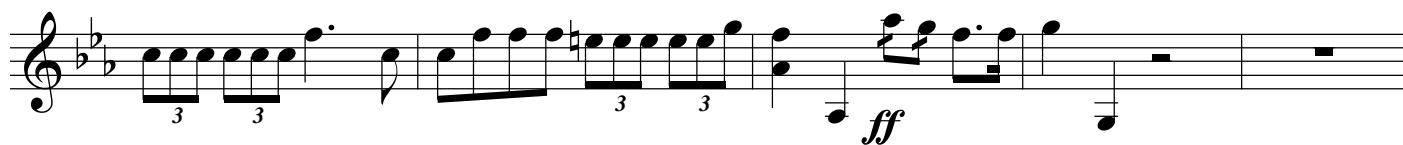
p

f

Allegro assai ♩ = 110

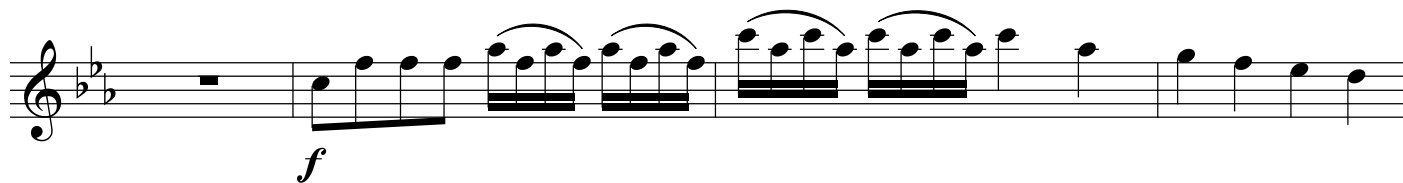
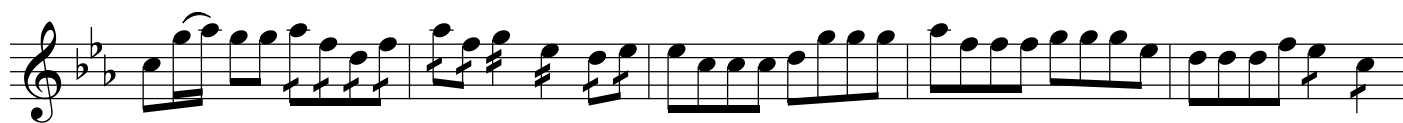
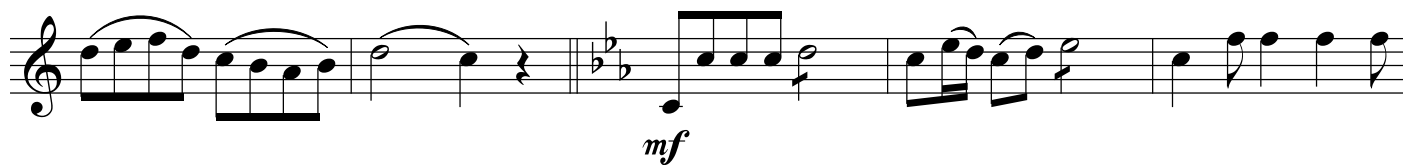
mf

tr





Allegro assai ♩ = 110



Andante ♩ = 60 rit.



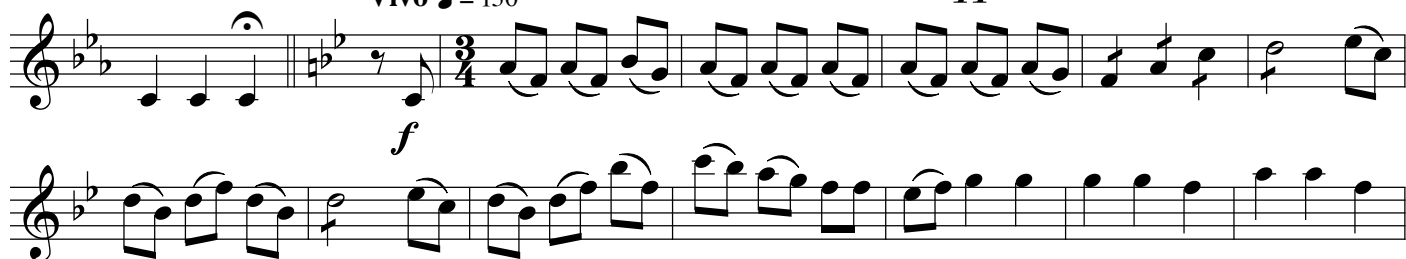
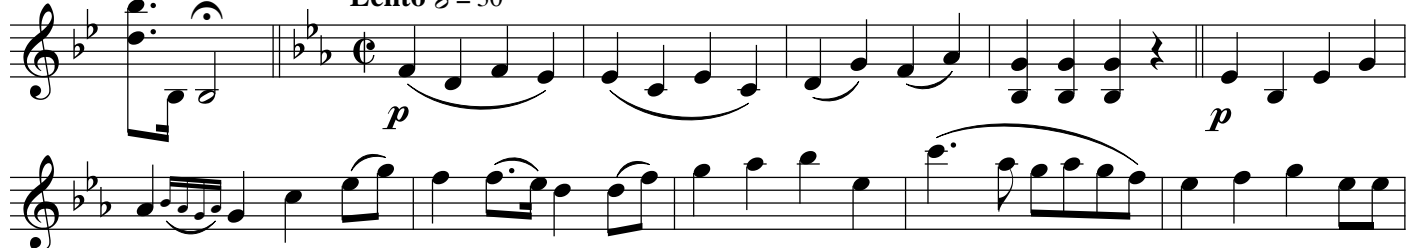
Sanctus

Violin I

Requiem Mass

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Andante $\text{♩} = 60$ Vivo $\text{♩} = 130$ *dim.**pp*Lento $\text{♩} = 30$ Vivo $\text{♩} = 130$ 

Violin I

Agnus Dei

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante ♩ = 60

f

ff *pp* *ff*

f *p*

pp *ff*

p

rit.

p *pp*

Comunio

17

Violin I

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante cantabile ♩ = 60

p dolce

p

p

mf

mf

f

f

pp

ppp

Libera me, Domine

Violin I

Requiem Mass

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Allegro ♩ = 120

p *f* *p* *mf* *f* *mf* *p* *mf* *f* *f*

Andante ♩ = 60

f

Allegro ♩ = 120

pp

f

p

mf

f

I - Introito

Violin II

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante

p

f

pp

f

mf

ff

f

p

f

pp

ppp

Kyrie

Violin II

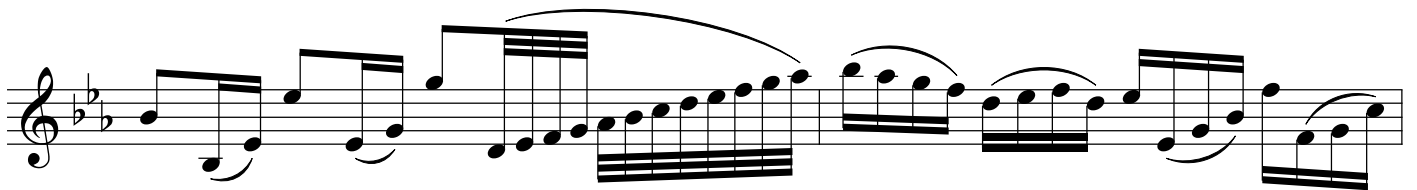
Requiem Mass

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Moderato

The musical score for Violin II is written in G minor (three flats) and common time (C). The tempo is marked **Moderato**. The score consists of seven staves of music. The first staff begins with a forte (*f*) dynamic and features a series of eighth-note chords. The second staff continues with similar chords, followed by a melodic line with a mezzo-forte (*mf*) dynamic. The third staff shows a more complex rhythmic pattern with eighth and sixteenth notes. The fourth staff features a melodic line with a *dim.* (diminuendo) dynamic. The fifth staff begins with a piano (*p*) dynamic and features a series of eighth-note chords. The sixth staff continues with similar chords, followed by a melodic line with a piano (*p*) dynamic. The seventh staff concludes with a melodic line.



Violin II

Gradual

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante

3

f

pp

Tractus

Requiem Mass

Violin II

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Adagio ♩ = 40

mp

p

f

mf

f

mf

f

mf

f

Violin II

Sequentia

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Allegro

ff

mp

cresc.

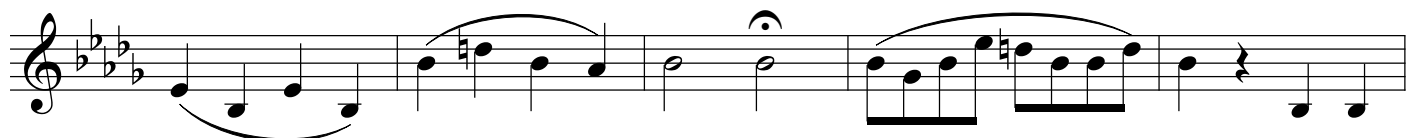
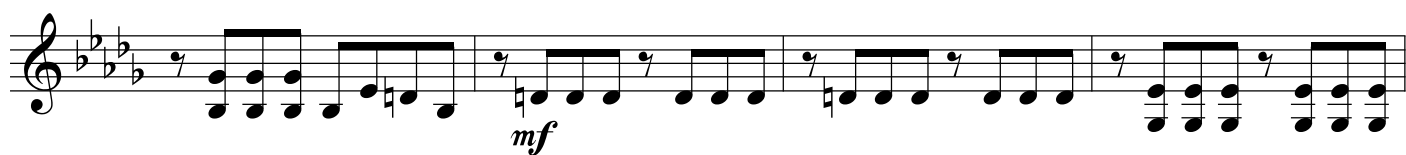
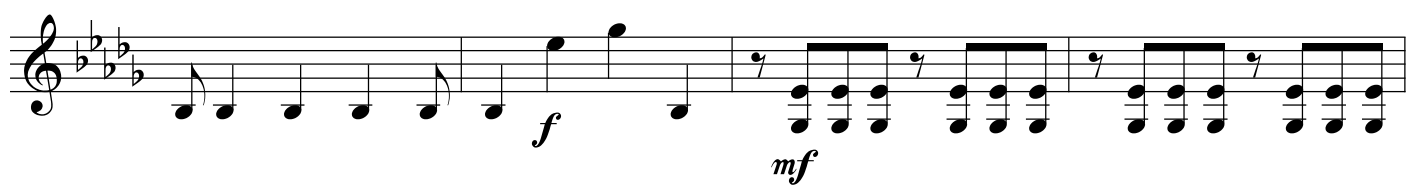
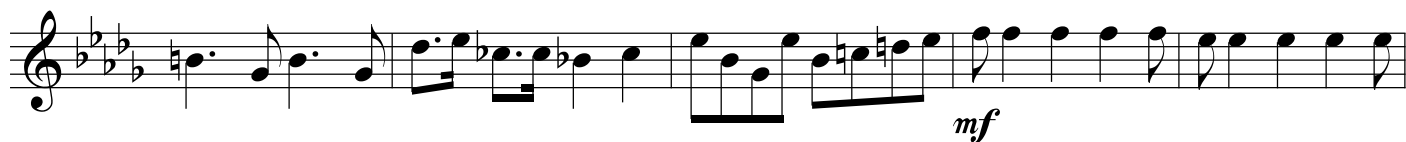
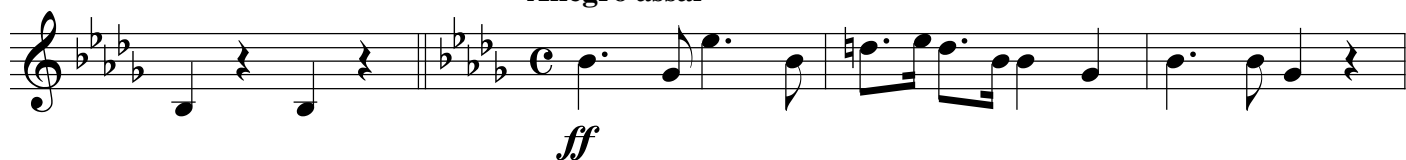
f

rit.

Andante

p

The musical score for Violin II in the Allegro section consists of ten staves. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature (C). The first staff starts with a fortissimo (ff) dynamic and features a series of eighth and sixteenth notes. The second staff includes triplets and ends with a mezzo-piano (mp) dynamic. The third staff continues the melodic line. The fourth staff shows a crescendo (cresc.) leading to a forte (f) dynamic, with triplets. The fifth staff has a rest followed by eighth notes. The sixth staff continues with eighth notes and triplets. The seventh staff begins with a ritardando (rit.) and ends with a piano (p) dynamic. The eighth staff continues with eighth notes. The ninth staff has a rest followed by eighth notes. The tenth staff continues with eighth notes.

**Allegro assai**

Musical score for 'Sequentia' in G major, 4/4 time. The score consists of ten staves. The first five staves feature a rhythmic pattern of eighth notes and quarter notes, with the first four staves having a treble clef and the fifth having a bass clef. The sixth staff introduces triplets and a crescendo marking. The seventh and eighth staves feature a forte (f) dynamic and a melodic line with slurs. The ninth staff features a mezzo-forte (mf) dynamic. The tenth staff features a piano (p) dynamic and a tempo change to Andante (♩ = 60).

Staff 1: Treble clef, G major, 4/4 time. Rhythmic pattern of eighth notes and quarter notes.

Staff 2: Treble clef, G major, 4/4 time. Rhythmic pattern of eighth notes and quarter notes.

Staff 3: Treble clef, G major, 4/4 time. Rhythmic pattern of eighth notes and quarter notes.

Staff 4: Treble clef, G major, 4/4 time. Rhythmic pattern of eighth notes and quarter notes.

Staff 5: Bass clef, G major, 4/4 time. Rhythmic pattern of eighth notes and quarter notes.

Staff 6: Treble clef, G major, 4/4 time. Rhythmic pattern of eighth notes and quarter notes, followed by triplets and a crescendo marking (*cresc.*).

Staff 7: Treble clef, G major, 4/4 time. Melodic line with slurs, marked *f* (forte).

Staff 8: Treble clef, G major, 4/4 time. Melodic line with slurs, marked *f* (forte).

Staff 9: Treble clef, G major, 4/4 time. Melodic line with slurs, marked *mf* (mezzo-forte).

Staff 10: Treble clef, G major, 4/4 time. Melodic line with slurs, marked *p* (piano). Tempo change to Andante (♩ = 60).

Musical score for "Sequentia" on page 9. The score consists of ten staves of music in G major (one sharp). The first six staves are in 4/4 time, featuring a variety of note values and rests. The seventh staff begins a new section marked "Allegro" with a tempo of 110 beats per minute (indicated by a quarter note). This section is in 2/4 time and starts with a double fortissimo (*ff*) dynamic. It includes rapid sixteenth-note passages, triplets, and a final triplet flourish.

Largo $\text{♩} = 30$

The musical score for 'The Rose Tree' is presented in three staves. The first staff contains the vocal melody, which begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. The melody consists of eighth-note triplets and a half note, followed by a double bar line and a repeat sign. The second staff contains the piano accompaniment, starting with a treble clef, the same key signature, and a common time signature. It features a series of eighth-note triplets, with a *pp* (pianissimo) dynamic marking. The third staff continues the piano accompaniment with a different rhythmic pattern, including quarter and eighth notes, and ends with a double bar line and a repeat sign.

Allegro ♩ = 110

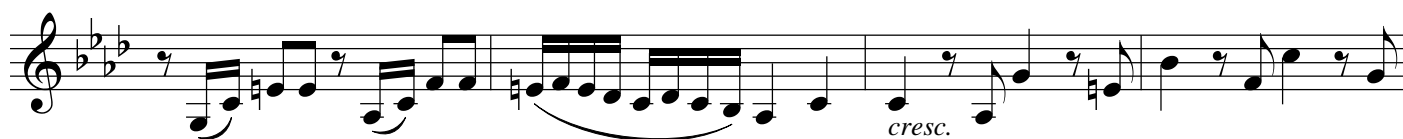
The musical score for 'The Rose Tree' is presented in four staves. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature (C). The melody starts with a quarter note G4, followed by a quarter note A4, and then a half note B4. The second staff continues the melody with a quarter note C5, followed by a quarter note B4, and then a half note A4. The third staff continues the melody with a quarter note G4, followed by a quarter note F4, and then a half note E4. The fourth staff concludes the melody with a quarter note D4, followed by a quarter note C4, and then a half note B3. The score includes various musical notations such as notes, rests, and bar lines.

Largo $\text{♩} = 30$

The image displays a musical score for the song "The Rose Tree". It consists of three staves of music, all in the key of B-flat major (two flats) and 4/4 time. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. The music is marked with a piano (*pp*) dynamic. The melody is composed of eighth and sixteenth notes, with some measures containing rests. The second staff continues the melody, maintaining the same rhythmic pattern. The third staff concludes the piece, featuring a final measure with a whole note chord. The overall style is simple and melodic, typical of a children's song.



Andante ♩ = 60



Ofertorium

Violin II

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Allegro assai ♩ = 110

f

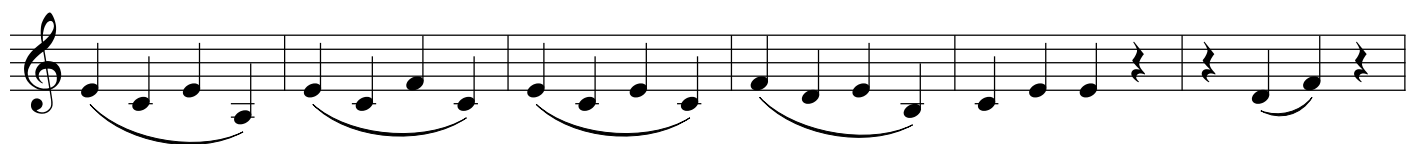
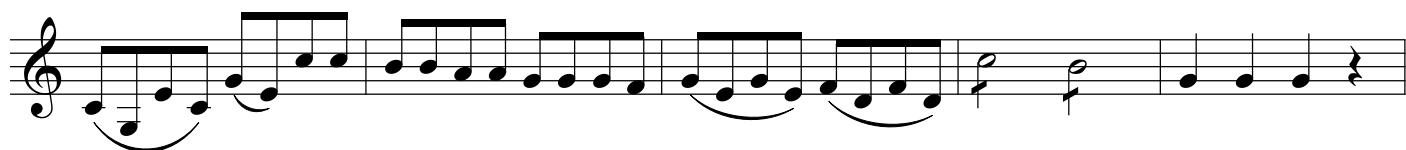
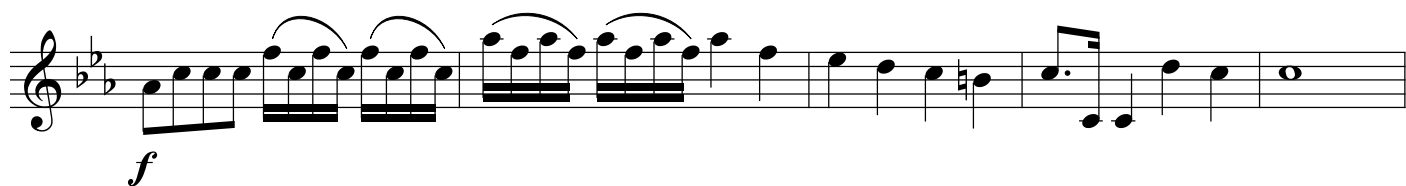
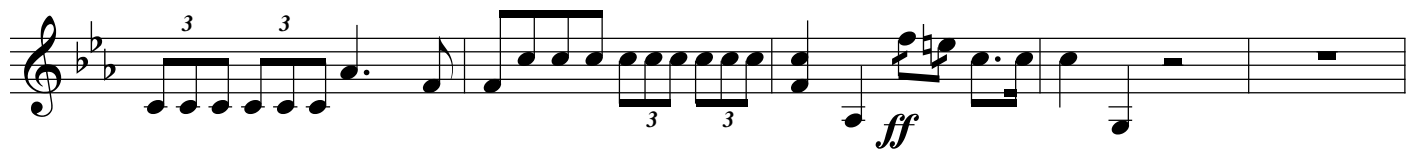
tr

p

f

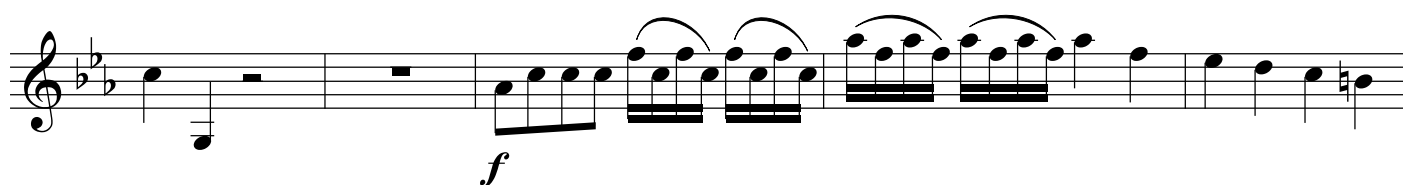
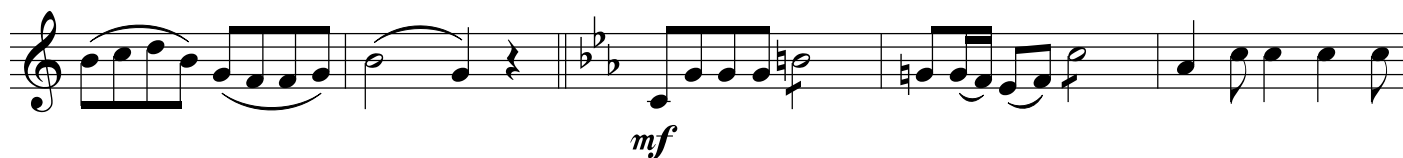
Allegro assai ♩ = 110

mf



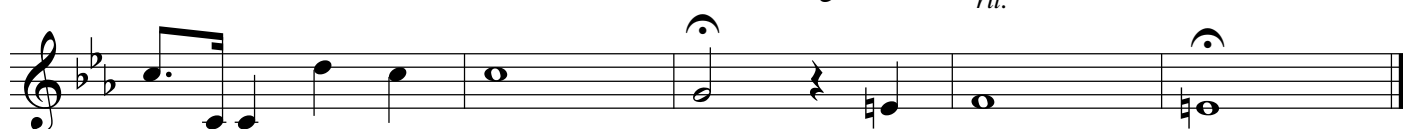


Allegro assai ♩ = 110



Andante ♩ = 60

rit.



Sanctus

Violin II

Requiem Mass

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Andante ♩ = 60

f

dim. *pp*

Vivo ♩ = 130

f

Lento ♩ = 30

p

p

Vivo ♩ = 130

pp *f*

Violin II

Agnus Dei

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante ♩ = 60

f

ff *pp* *ff*

f *p*

pp *ff*

p

rit.

p *pp*

Comunio

17

Violin II

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante cantabile ♩ = 60

p dolce

p

p

p

mf

mf

f

f

pp

ppp

Libera me, Domine

Violin II

Requiem Mass

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Allegro ♩ = 120

f

p

mf

f

mf

mf

p

mf

f

The musical score is written for a single melodic line on a treble clef staff in B-flat major (two flats). It consists of 11 staves of music. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, often grouped with slurs. Dynamic markings include *f* (forte), *pp* (pianissimo), *p* (piano), and *mf* (mezzo-forte). The tempo markings are *Andante* (marked with a half note equal to 60 beats) and *Allegro* (marked with a half note equal to 120 beats). A triplet of eighth notes is indicated with a '3' below the staff. The piece concludes with a final whole note chord.

f

Andante ♩ = 60

f

Allegro ♩ = 120

pp

f

3

p

mf

f

Viola

I - Introito**Requiem Mass**

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante

p

f

pp *f*

mf

ff

f

p *f*

pp *ppp*

Kyrie

Requiem Mass

Viola

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Moderato

The musical score is written for Viola in 3/4 time, key of B-flat major. It begins with a **Moderato** tempo marking. The first staff starts with a forte (**f**) dynamic and features a series of eighth-note patterns. The second staff introduces a mezzo-forte (**mf**) dynamic with a mix of eighth and quarter notes. The third staff continues with a mezzo-forte (**mf**) dynamic, featuring more complex eighth-note patterns. The fourth staff transitions to a piano (**p**) dynamic with a series of quarter notes. The fifth staff continues with a piano (**p**) dynamic, featuring a series of quarter notes. The sixth staff continues with a piano (**p**) dynamic, featuring a series of quarter notes. The seventh staff transitions back to a forte (**f**) dynamic with a series of quarter notes. The eighth staff continues with a forte (**f**) dynamic, featuring a series of eighth-note patterns. The ninth staff continues with a forte (**f**) dynamic, featuring a series of eighth-note patterns. The tenth staff concludes the piece with a fermata on the final note.

Gradual

Viola

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante

p *cresc.* *f*

pp

Tractus

Requiem Mass

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Adagio ♩ = 40

The musical score is written for Viola in 6/8 time, with a key signature of two flats (B-flat and E-flat). The tempo is Adagio, with a metronome marking of ♩ = 40. The score consists of ten staves of music. The first staff begins with a mezzo-piano (*mp*) dynamic and a piano (*p*) dynamic. The second staff begins with a forte (*f*) dynamic. The third staff begins with a mezzo-forte (*mf*) dynamic. The fourth staff begins with a forte (*f*) dynamic. The fifth staff begins with a mezzo-forte (*mf*) dynamic. The sixth staff begins with a forte (*f*) dynamic. The seventh staff begins with a mezzo-forte (*mf*) dynamic. The eighth staff begins with a forte (*f*) dynamic. The ninth staff begins with a mezzo-forte (*mf*) dynamic. The tenth staff begins with a forte (*f*) dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets, as well as dynamic markings and articulation marks.

Viola

Sequentia

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Allegro

ff

mp

cresc.

f

rit.

Andante

p

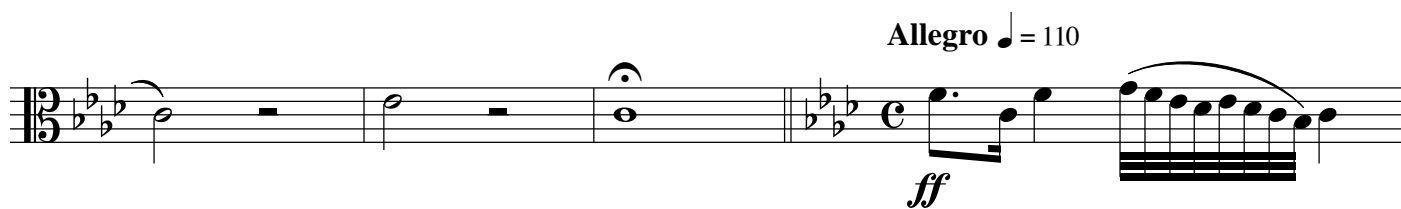
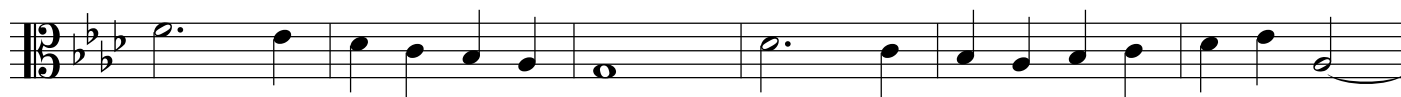
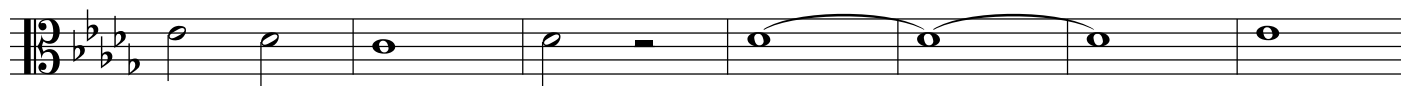
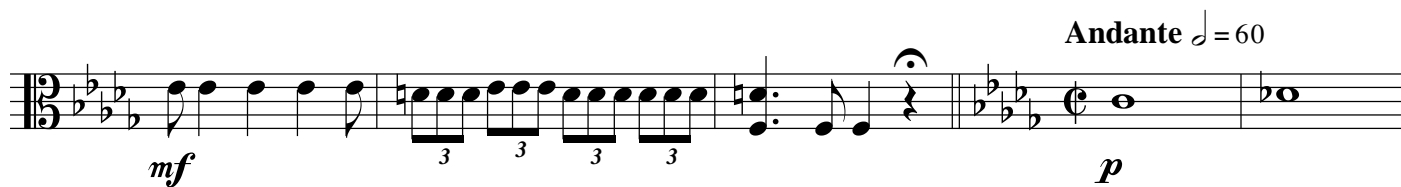
p

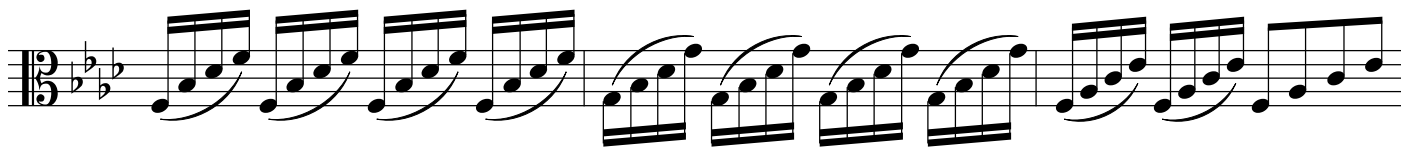
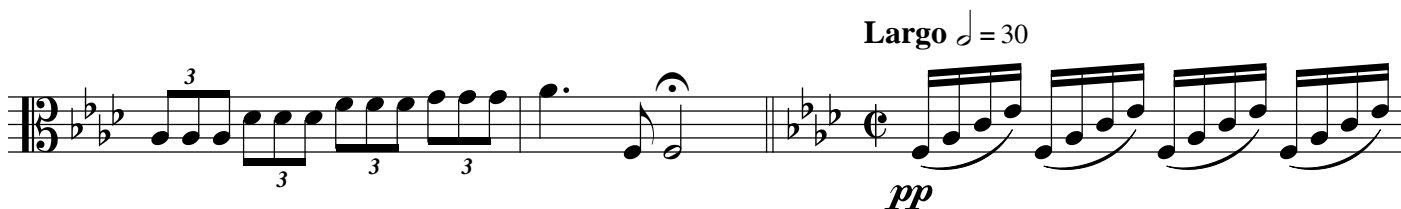
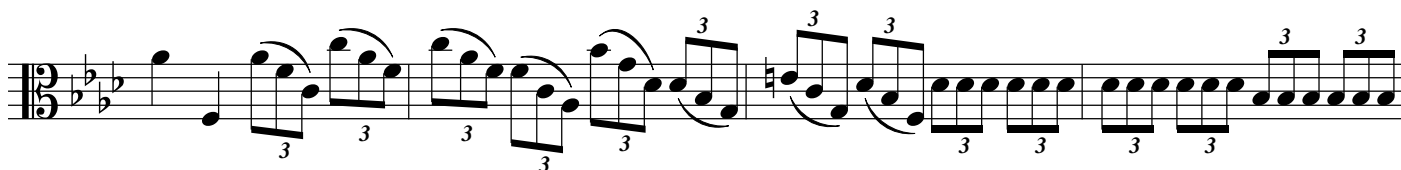
The first section of the musical score consists of four staves of music. The first three staves feature a continuous eighth-note melody in the right hand, with the left hand providing a simple harmonic accompaniment. The fourth staff concludes the section with a series of chords and a final whole note chord. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4.

Allegro assai

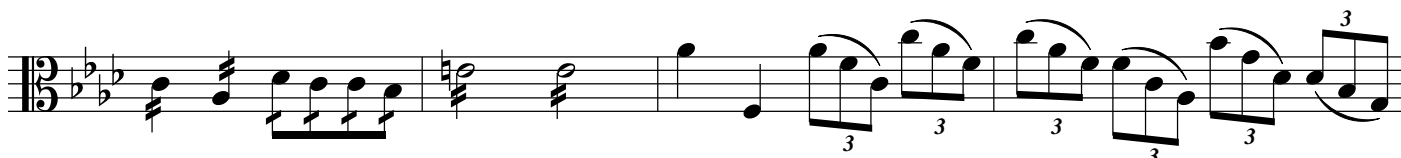
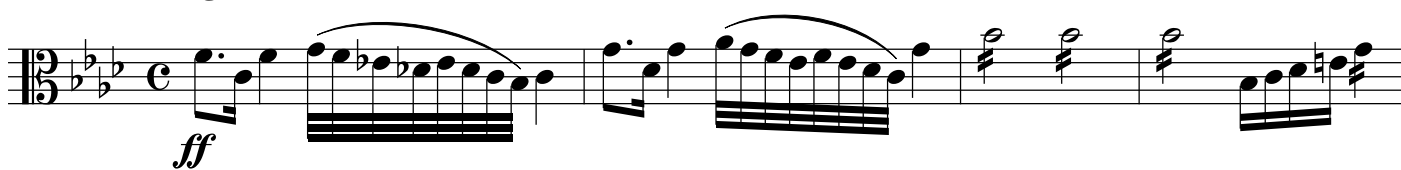
The 'Allegro assai' section begins with a new tempo and key signature of one flat (B-flat). It consists of seven staves of music. The first staff starts with a forte (*ff*) dynamic. The second staff features a mezzo-forte (*mf*) dynamic and ends with a *dim.* (diminuendo) marking. The third staff shows a dynamic shift from piano (*p*) to forte (*f*) and mezzo-forte (*mf*). The fourth staff continues with a mezzo-forte (*mf*) dynamic. The fifth and sixth staves feature a rapid eighth-note melody in the right hand, with the left hand playing chords. The seventh staff concludes the section with a forte (*f*) dynamic.

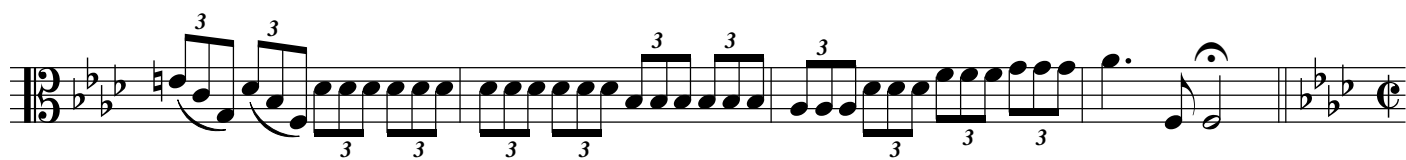
The musical score for 'Sequentia' on page 7 consists of ten staves of music in 3/8 time. The key signature has three flats (B-flat, E-flat, A-flat). The first staff begins with a double bar line and a key signature change to three flats, followed by a series of eighth-note chords. The dynamic *mf* is indicated below the staff. The second staff continues the eighth-note chordal pattern. The third staff also continues this pattern. The fourth staff introduces a more varied eighth-note melody. The fifth staff continues the eighth-note melody. The sixth staff continues the eighth-note melody. The seventh staff continues the eighth-note melody. The eighth staff features a triplet of eighth notes and a triplet of sixteenth notes, with the dynamic *f* indicated below. The ninth staff features a crescendo (*cresc.*) and a series of eighth-note chords. The tenth staff continues the eighth-note chordal pattern.



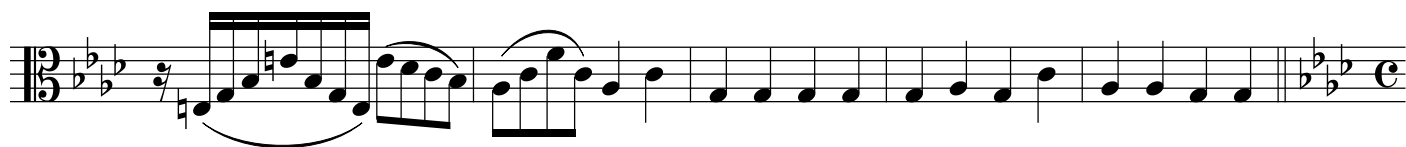
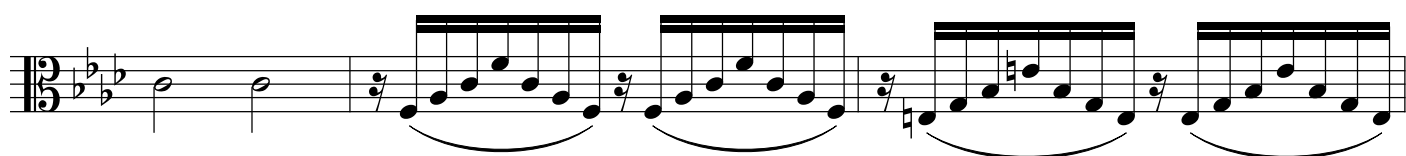
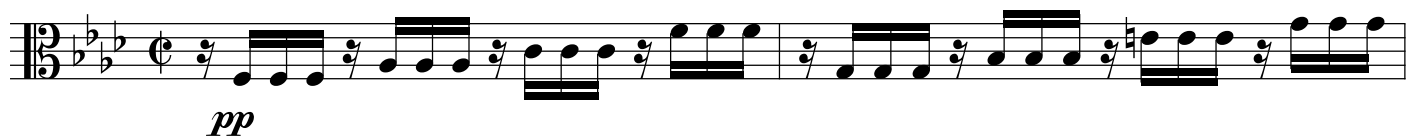


Allegro ♩ = 110

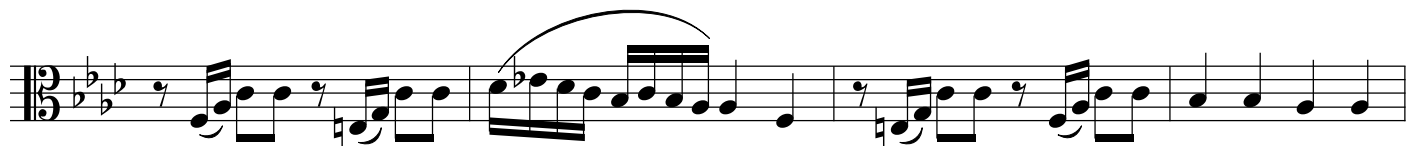
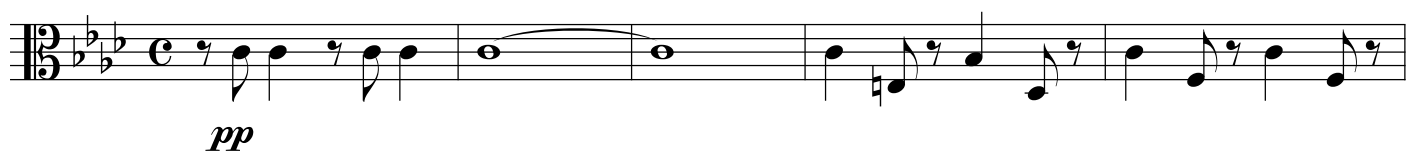




Largo $\text{♩} = 30$



Andante $\text{♩} = 60$



Ofertorium

Viola

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Allegro assai ♩ = 110

f

p

f

mf

Allegro assai ♩ = 110

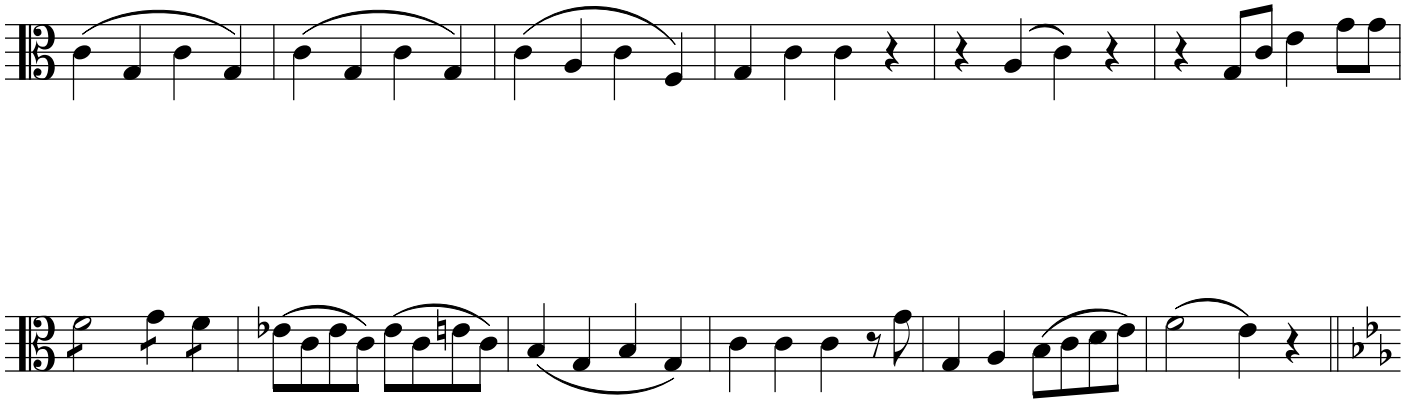
3 3

ff *f*

Andante ♩ = 60

rit. Andante ♩ = 60

p



Allegro assai ♩ = 110



Andante ♩ = 60.
rit.

Sanctus

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante ♩ = 60

f

dim. *pp*

Vivo ♩ = 130

f

Lento ♩ = 30

p *p*

Vivo ♩ = 130

pp *f*

Viola

Agnus Dei

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante ♩ = 60

f

ff

pp *ff* *f*

p *pp* *ff*

p *pp* *rit.*

Comunio

Viola

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante cantabile ♩ = 60

p dolce

p

p

p

mf

mf

f

f

pp

ppp

Libera me, Domine

Viola

Requiem Mass

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Allegro ♩ = 120

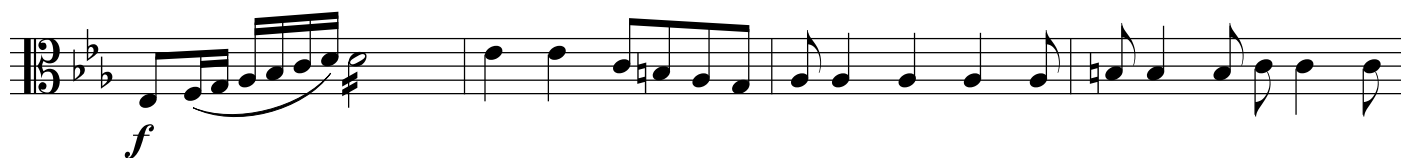
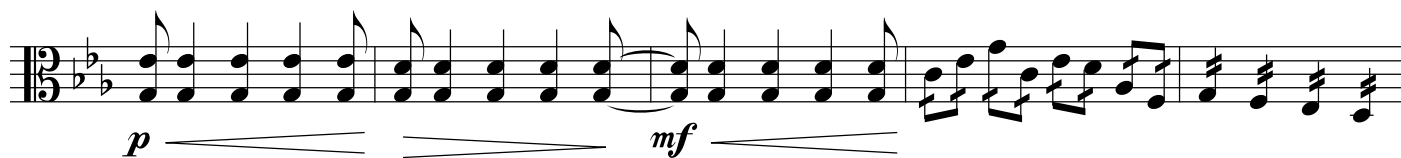
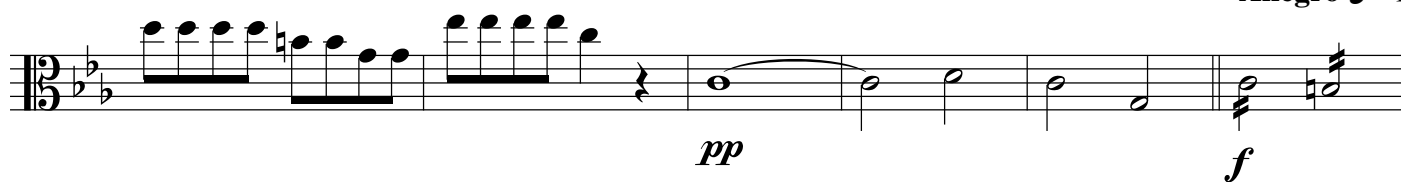
The musical score for the Viola part of "Libera me, Domine" is written in 3/4 time, key of B-flat major. It consists of 17 measures across 9 staves. The tempo is marked Allegro with a quarter note equal to 120 beats per minute. The score includes various dynamics: *f* (forte) at measures 1, 10, and 17; *p* (piano) at measures 7 and 15; and *mf* (mezzo-forte) at measures 4, 11, and 14. There are also slurs and accents throughout the piece. The score begins with a double bar line and a key signature change to B-flat major. The first staff contains measures 1-4, the second staff measures 5-7, the third staff measures 8-10, the fourth staff measures 11-13, the fifth staff measures 14-16, and the sixth staff measure 17. The seventh staff contains measures 18-20, the eighth staff measures 21-23, and the ninth staff measures 24-26. The score ends with a double bar line.



Andante ♩ = 60



Allegro ♩ = 120



I - Introito

Double Bass

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante

p

f

pp *f*

mf

ff

f

p

f

pp

ppp

Kyrie

Requiem Mass

Double Bass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Moderato

f

mf

p

p

f

Gradual

Double Bass

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante

p *cresc.* *f*

pp

Tractus

Requiem Mass

Double Bass

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Adagio ♩ = 40

The musical score is written for Double Bass in a key of B-flat major (two flats) and 6/8 time. The tempo is Adagio, with a quarter note equal to 40 beats. The score consists of eight staves of music. The first staff begins with a mezzo-piano (*mp*) dynamic and a piano (*p*) dynamic. The second staff begins with a forte (*f*) dynamic. The third staff continues the melodic line. The fourth staff continues the melodic line. The fifth staff continues the melodic line. The sixth staff begins with a mezzo-forte (*mf*) dynamic. The seventh staff continues the melodic line and ends with a forte (*f*) dynamic. The eighth staff continues the melodic line and ends with a forte (*f*) dynamic. The score features a variety of note values, including quarter notes, eighth notes, and sixteenth notes, as well as rests and slurs. The key signature is B-flat major, and the time signature is 6/8.

Double Bass

Sequentia

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Allegro

ff

mp

cresc.

f

rit.

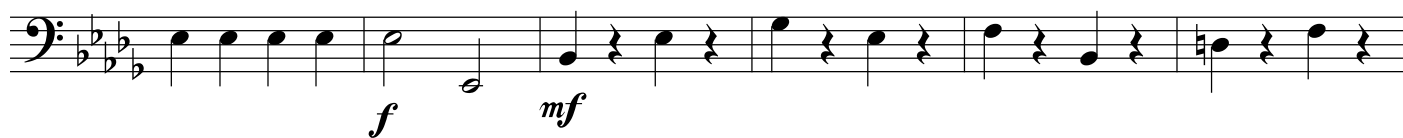
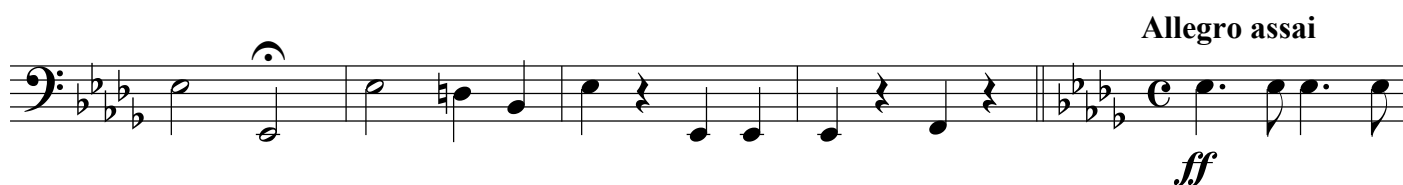
The musical score for the Double Bass part of the Requiem Mass, Allegro section, consists of eight staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first staff begins with a forte fortissimo (ff) dynamic. The second staff ends with a mezzo-piano (mp) dynamic. The third staff has a crescendo (cresc.) marking. The fourth staff begins with a forte (f) dynamic. The fifth staff continues the melodic line. The sixth staff ends with a ritardando (rit.) marking. The seventh staff begins with a piano (p) dynamic and features a double bar line with repeat dots. The eighth staff continues the melodic line.

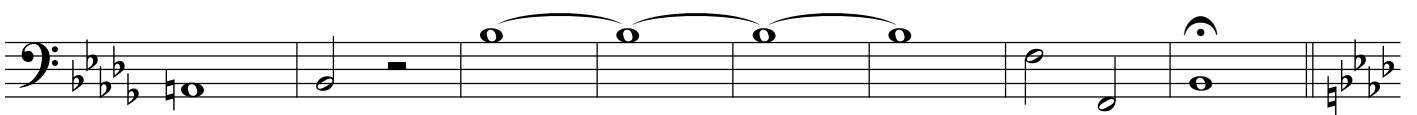
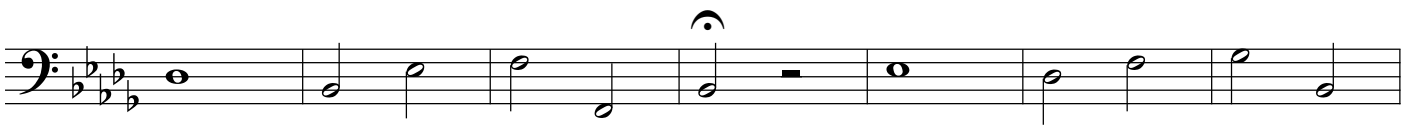
Andante

p

p

The musical score for the Double Bass part of the Requiem Mass, Andante section, consists of four staves. The key signature remains three flats and the time signature is common time. The first staff begins with a piano (p) dynamic. The second staff also begins with a piano (p) dynamic. The third and fourth staves continue the melodic line.





The musical notation for the bass staff shows the following notes and rests across measures 1 through 8:

Measure	Note(s)
1	G ₂ , F ₂
2	E ₂ , D ₂
3	C ₂ , B ₁
4	A ₁ , G ₁
5	F ₁ , E ₁
6	D ₁ , C ₁
7	B ₁ , A ₁
8	G ₁ , F ₁

Musical notation for the bass line of 'The Rose Tree'. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The melody consists of the following notes: G2 (half note), F2 (half note), E2 (quarter note), D2 (quarter note), C2 (quarter note), B1 (quarter note), A1 (quarter note), G1 (quarter note), F1 (quarter note), E1 (quarter note), D1 (quarter note), C1 (half note), B0 (half note), A0 (half note), G0 (half note).

Allegro ♩ = 110

The first system of the musical score is written on a single bass staff. It begins with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The tempo is marked 'Allegro' with a quarter note equal to 110 beats per minute. The dynamics are marked 'ff' (fortissimo). The melody starts with a half note G2, followed by a half note F2. Then, there is a sixteenth-note scale ascending from G2 to D3, beamed together. This is followed by a quarter note G2, a quarter note F2, and a quarter note E2. A slur covers the next four notes: a quarter note D2, a quarter note C2, a quarter note B1, and a quarter note A1. The system ends with a quarter note G1.

[illegible][illegible]

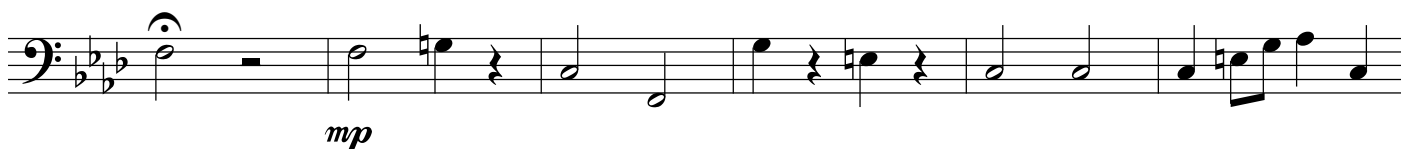
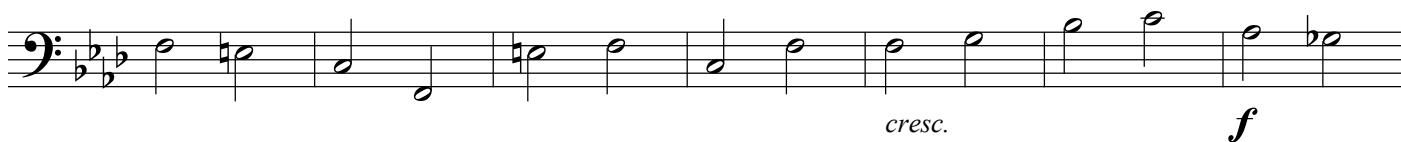
Largo $\text{♩} = 30$

pp

Musical notation for the bass line of 'The Rose Tree'. The key signature is three flats (B-flat, E-flat, A-flat). The melody starts with a half note G2, followed by a quarter note F2, an eighth note G2, and a quarter note A2. This is followed by a series of eighth notes: B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138,

Allegro ♩ = 110

ff



Double Bass

Ofertorium

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Allegro assai ♩ = 110

f

p

mf

f

mf

f

ff

f

Andante ♩ = 60 *rit.* Andante ♩ = 60

p

Allegro assai ♩ = 110

mf

ff *f*

Andante ♩ = 60 *rit.*

Double Bass

Sanctus

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante ♩ = 60

f

dim. *pp*

Vivo ♩ = 130

f

Lento ♩ = 30

p

p

Vivo ♩ = 130

pp *f*

Double Bass

Agnus Dei

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante ♩ = 60

f

ff

pp *ff* *f*

p *pp* *ff*

p *pp* *rit.*

Comunio

Double Bass

Requiem Mass

Rafael Sales Arantes (1980 -)
Composto de 03/09/03 a 31/12/04

Andante cantabile ♩ = 60

p dolce

p

p

mf

f

f

pp

ppp

Libera me, Domine

Double Bass

Requiem Mass

Rafael Sales Arantes (1980 -)

Composto de 03/09/03 a 31/12/04

Allegro ♩ = 120

f

p

mf *f*

3

mf

3

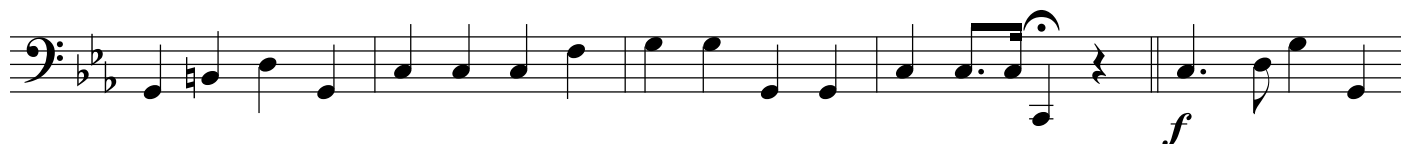
p *mf*

f

f



Andante ♩ = 60



Allegro ♩ = 120

