

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

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

4

46

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

51

lu - ce - at *ppp* e - is

# Kyrie

## Requiem Mass

Soprano Solo  
Soprano

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 -

S

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

S

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

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

S

*p* e - le - i - son!

Sop. Solo

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

S

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

Sop. Solo

te e - - - le-i-son!

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

son e - lei - son

*f* e-le - i -

Sop. Solo

son!

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 - le - 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

**4**

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

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

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

S de - li - cto - rum ab om - ni vin - cu - lo — de - li - cto - rum. **11**

S *f* et — lu - cis æ - ter - næ **Tutti** be - a - ti - tu - di - ne per - frui. **4**

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 -

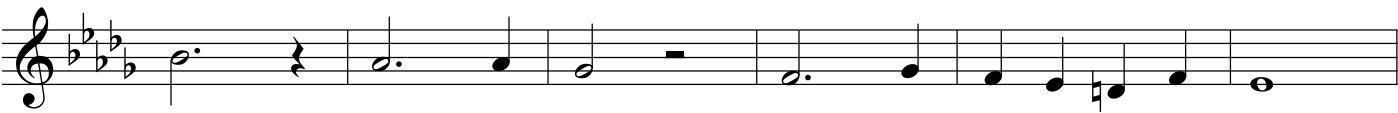
S pul-cra re - gi - o-num co - get om-nes an-te thro-num. **4**


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

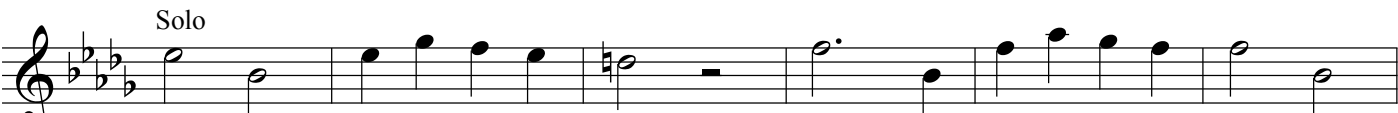
S re - bit nil i - nul - tum re - ma - ne - bit **5**


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


S    
 men-dæ ma-jes - ta - tis qui sal - van-dos sal-vas gra - tis *mf* sal - va

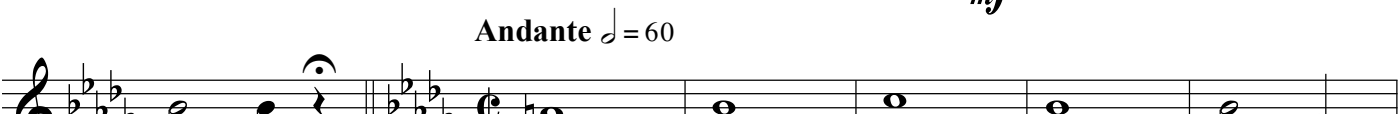
S    
 me sal - va me *p* sal - va me fons pi - e - ta -


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


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

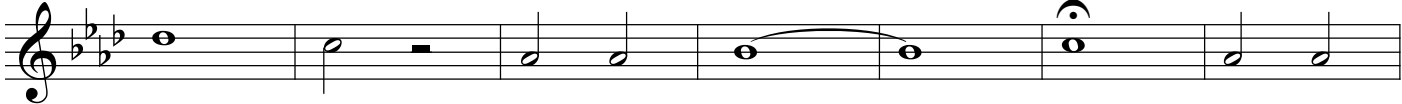
S    
 sup - pli - can - ti par - ce Deus. *f* Qui Ma - ri - am ab - sol -

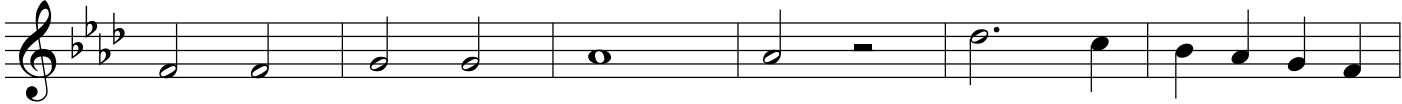
S    
 vis - ti et la - tro-nem ex - au - dis - ti mi - hi quo-que spem de -   
 *mf*

S    
 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


S  o - ves lo - cum praes - - - ta et ab

S  hae - dis me se - ques - tra sta - tu - ens in par - te

S  dex - tra sta - tu - ens in par - - - te\_\_ dex - tra\_\_

**Allegro** ♩ = 110

S  — **6** *ff* Con-fu - ta - tis ma - le - di - ctis flam - mis

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

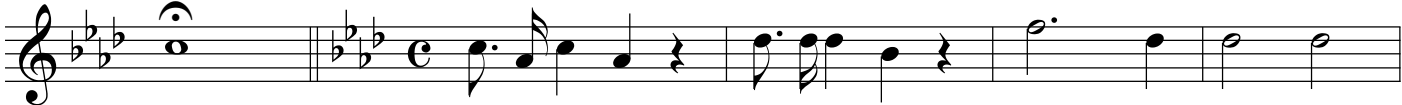
S  flam-mis a-cri-bus ad-di - ctis con-fu-ta-tis ma-le - di - ctis con-fu - ta - tis ma - le -

**Largo** ♩ = 30

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


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


**Allegro** ♩ = 110

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



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

S  ctis con - fu - ta - tis ma - le - di - ctis con - fu - ta - tis ma - le - di - ctis flam -

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

**Largo** ♩ = 30

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


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


**Andante** ♩ = 60

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

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

*cresc.*

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

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

*rit.*

# Ofertorium

Soprano

## 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 fi-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

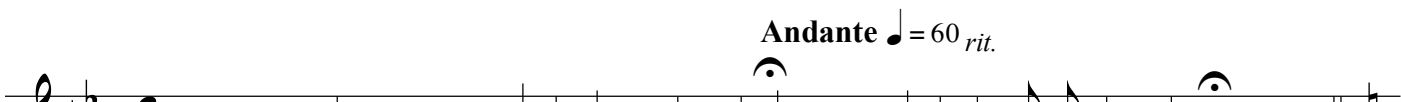
S *Tutti* Mi-cha-el *f* re - pre-sen-tet e - as in lu-cem san - ctam. *mf* **Allegro assai** ♩ = 110  
Quam o-lim A - brah-

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


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

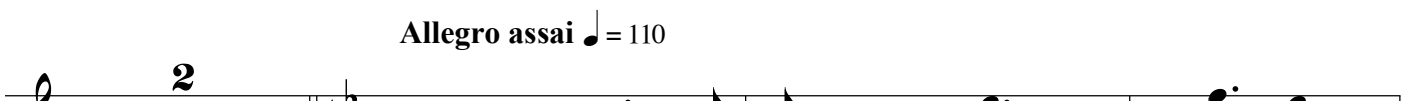
S    
 æ **ff** pro-mi-sis - ti **p** et se - mi-ni e - jus quam o - lim A - brah - æ pro -   
**f**

S    
 - mi - sis - ti pro-mi - sis - ti et se - mi-ni e - jus.   
**Andante** ♩ = 60 *rit.*

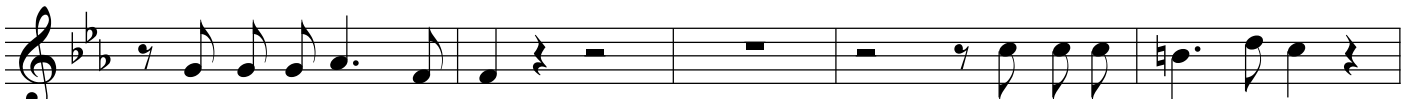
S    
**Andante** ♩ = 60   
**4** Solo **Tutti**   
**mp** Hos - ti-as et pre - ces ti - bi — Do - mi - ne **p** lau - dis of - fe - ri -


S    
 mus **7** Solo **Tutti**   
 fac e - as Do - - - mi - ne de mor - te tran-


S    
**3** **Tutti**   
 si - re ad vi - tam tran - si - re ad vi - tam.

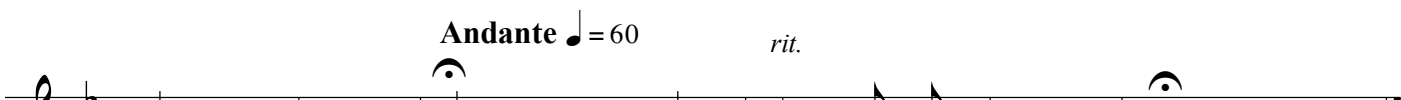
S    
**Allegro assai** ♩ = 110   
**2** **mf** Quam o - lim A - brah - æ, quam o - lim A - brah - æ pro - mi -

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

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

S    
 pro - mi - sis - ti quam o - lim A - brah - æ **ff** pro - mi - sis - ti **p** et

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

S    
 sis - - - ti et se - mi - ni e - jus.   
 **Andante** ♩ = 60 *rit.*

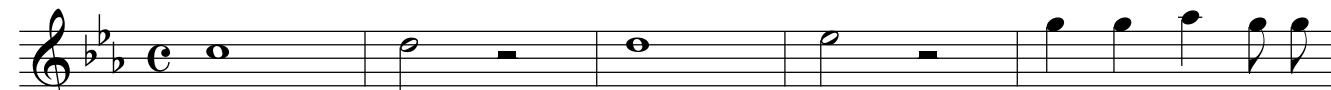
# Sanctus


## Requiem Mass


Soprano

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

Andante ♩ = 60

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

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

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


Vivo ♩ = 130

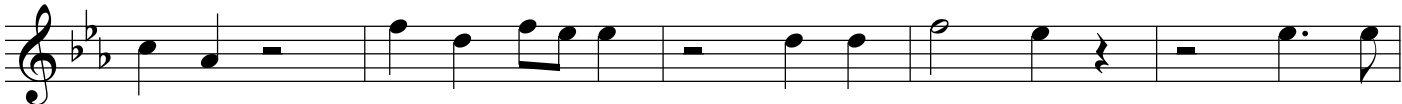
S  a. *f* Ho - san - na in ex - cel - sis! Ho - san - na in ex -

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

Lento ♩ = 30


S  cel - sis! In ex - cel - sis! *p* Solo Be - ne -

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

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

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

**Vivo** ♩ = 130

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

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

Soprano

# Agnus Dei

## Requiem Mass

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

Andante  $\text{♩} = 60$

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

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

# Comunio

## Requiem Mass

Soprano Solo  
Soprano

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

Andante cantabile ♩ = 60

S  
Solo

8

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

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

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

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

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 cœ - li *f* mo -  
*p cresc.* *mf cresc.*

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

## Liberate me, Domine

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

S    
 de. Dum \_\_\_\_\_ ve - ne - ris ju - di - ca - re \_\_\_\_\_ sæ - cu - lum per

**Andante** ♩ = 60


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

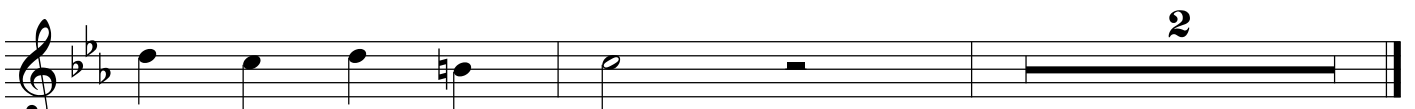
**Allegro** ♩ = 120

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

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

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

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

S    
 i - - - - - gnem. **2**

Alto

# I - Introito

## Requiem Mass

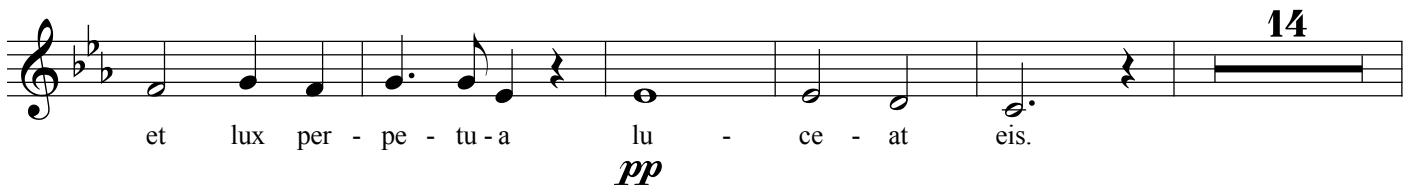
Rafael Sales Arantes (1980 - )

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

Andante



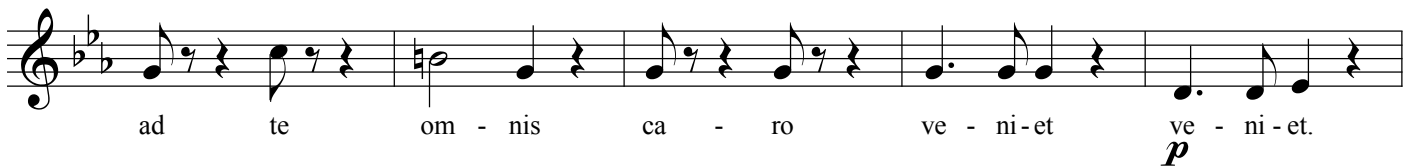
*f* Re - qui - em æ - ter - nam do - na eis Do - mi - ne



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.



*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

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 - 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.

# 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 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. Quan - tus tre - mor est fu -  
***mp***  
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** Solo  
***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** Tutti  
***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

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

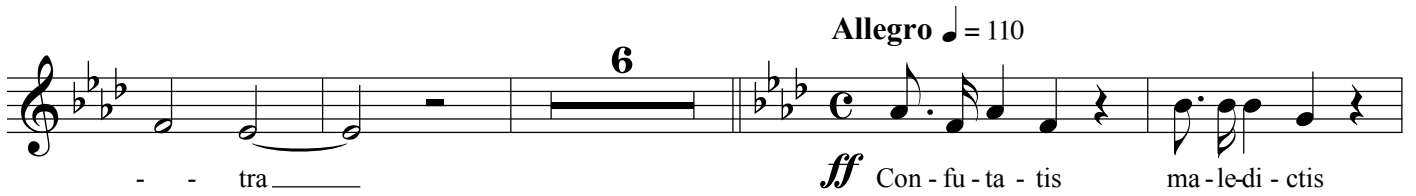
et ab hæ - dis me se - ques - tra sta - tu -





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

**Allegro** ♩ = 110



tra **ff** Con-fu-ta-tis ma-le-di-ctis




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

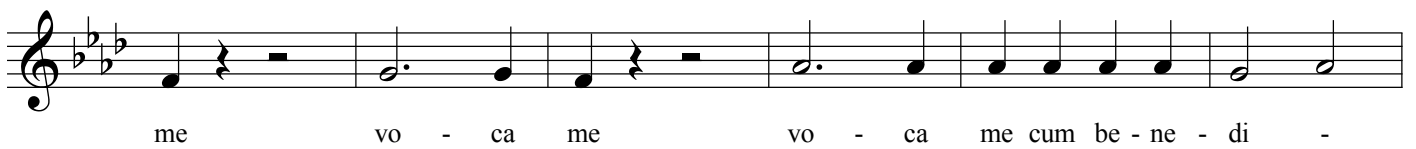


flam-mis a-cri-bus ad-di-ctis con-fu-ta-tis ma-le-di-ctis con-fu-ta-tis ma-le-

**Largo** ♩ = 30



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

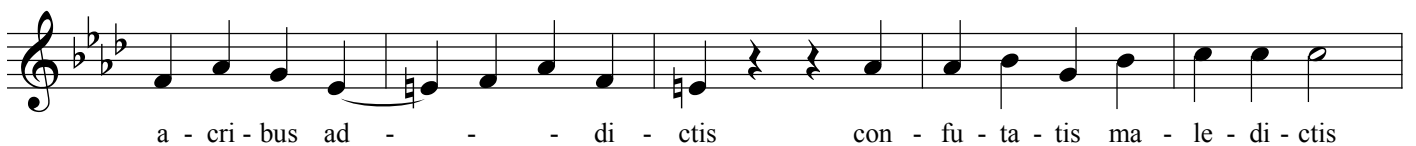


me vo-ca me vo-ca me cum be-ne-di-

**Allegro** ♩ = 110



ctis. **ff** Con-fu-ta-tis ma-le-di-ctis flam-mis



a-cri-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-

**Largo** ♩ = 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** ♩ = 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!

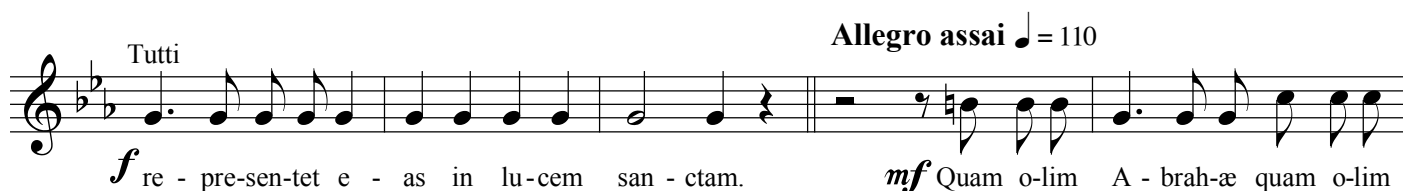
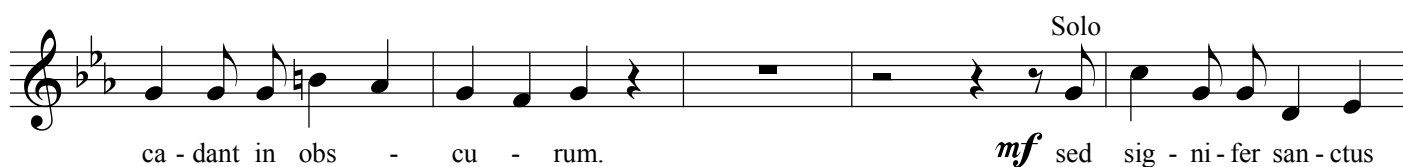
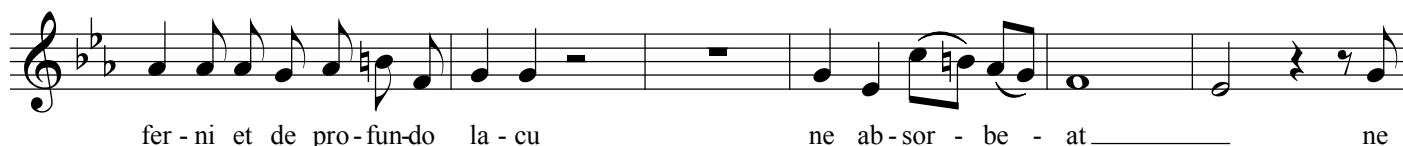
# Ofertorium

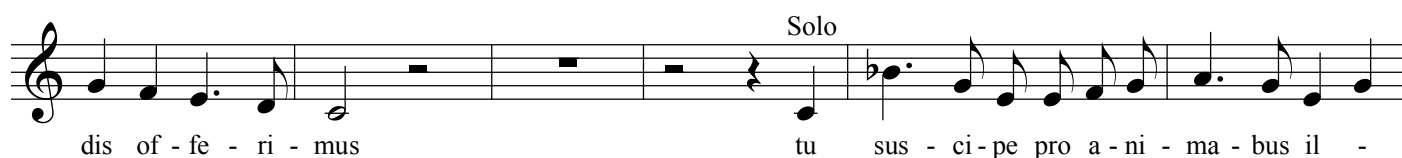
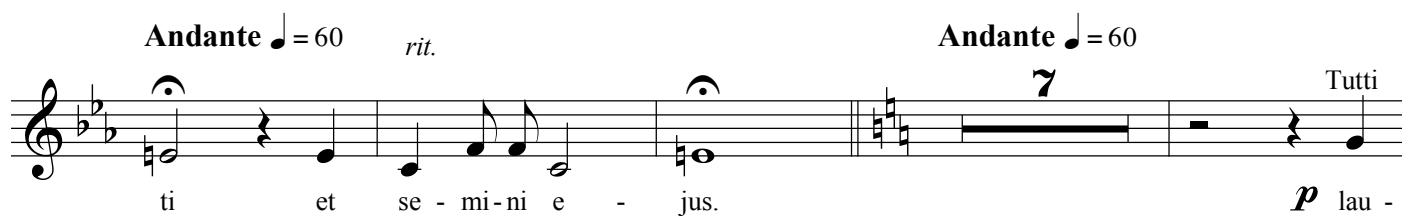
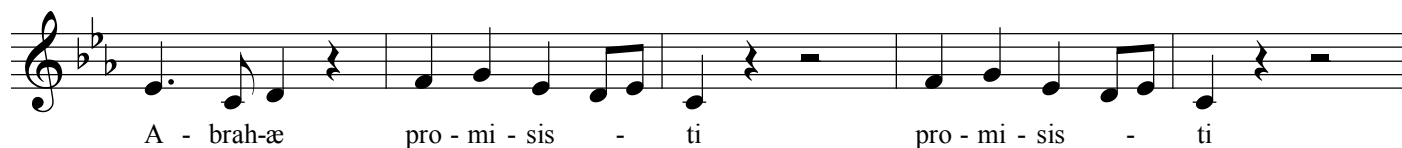
Alto

## Requiem Mass

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

**Allegro assai** ♩ = 110





*Tutti*

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

*Allegro assai* ♩ = 110

tam.      *mf* Quam o-lim A - brah-æ quam o-lim A - brah-æ pro - mi-

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

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

brah - æ pro - mi - sis - - ti 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 A - brah-æ

*Andante* ♩ = 60 *rit.*

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

# Sanctus

## Requiem Mass

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

Andante ♩ = 60

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

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

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

Vivo ♩ = 130

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

Lento ♩ = 30

cel - sis! In ex - cel - sis!

*p* Be - ne -

Solo

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

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

**Vivo** ♩ = 130

ctus in no - mi-ne Do-mi - ni *pp* Do - mi - ni. *f* **Tutti** 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 - cel-sis! Ho -

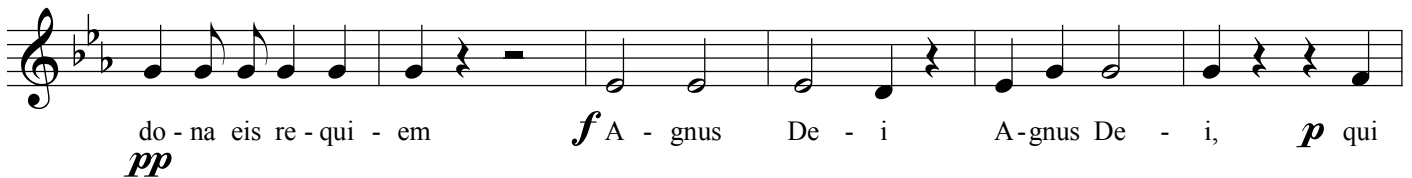
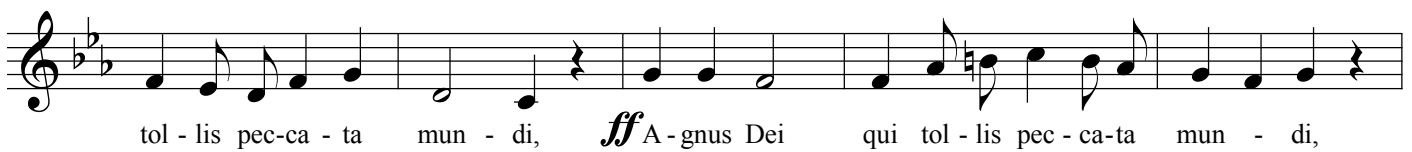
san - na in ex - cel - sis! In ex - cel - - - sis!

# Agnus Dei

## Requiem Mass

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

Andante ♩ = 60





# Comunio

Alto

## 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 lu - ce - at eis.

*pp*

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

# Libera me, Domine

## 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  
*p cresc.* *mf cresc.*

*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  
*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 - ven - di sunt et  
*p cresc.* *mf cresc.*

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

**Andante** ♩ = 60

ve - ne - ris ju - di - ca - re sæ - cu - lum per i - gnem. **f** Re - qui - em æ -

ter - nam do - na eis, Do - mi - ne, et lux per - pe - tu - a **pp** lu -

**Allegro** ♩ = 120

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 quan - do **p cresc.**

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

ve - ne - ris ju - di - ca - re sæ - cu - lum per i - gnem. **2**

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 - 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

## Requiem Mass

Tenor

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

**Andante**

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 -

**2** de - li - um de - fun - cto - rum. 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*** Rex tre - men - dæ ma - jes - ta - tis  
cu - rus? ***mf*** qui sal - van - dos sal - vas gra - tis sal - va me sal - va



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

*p*

*f* **Tutti** 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 -

tio - nis. **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

me se - ques - tra sta - tu - ens in par - te dex - tra

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

**6** **Allegro** ♩ = 110

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

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

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

**Largo** ♩ = 30

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

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

**Allegro** ♩ = 110

- - - ctis. *ff* Con - fu - ta - tis ma - le - di - ctis flam - mis

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

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

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

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

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

cu-ram me - i fi - nis. *pp* La - cri - mo - sa di - es

il - la qua re - sur - get ex fa - vil - la ju - di - cresc.

- can - dus ho - mo reus. *mp* Huic er - go par - ce Deus pi - e Je - su

Do - mi-ne, do - na eis re - qui - em. A - men!

*rit.*  
A - - - men! A - - - men!

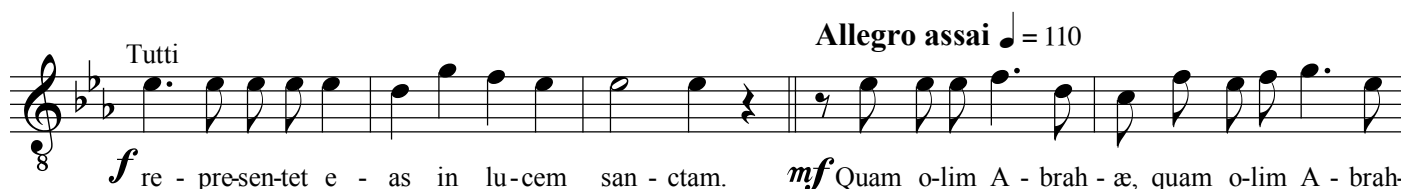
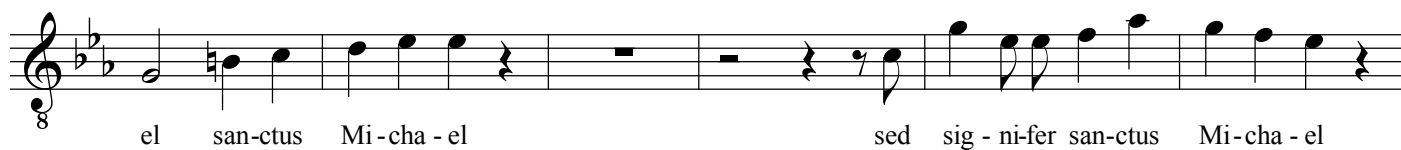
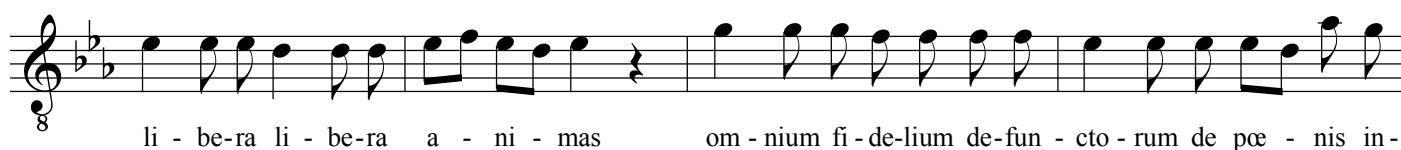
# Ofertorium

Tenor

## Requiem Mass

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

**Allegro assai** ♩ = 110



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

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 -

Andante ♩ = 60 *rit.* Andante ♩ = 60

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

**Tutti** **p** lau - dis of - fe - ri - mus qua-rum ho - di-e me-mo-riam

**Solo** **Tutti** **Solo**

fa - ci-mus fac e - as Do - mi - ne de mor-te tran - si - re ad vi - tam *dolce* de

**Tutti**

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

## Allegro assai ♩ = 110

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

## Andante ♩ = 60

*rit.*

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

Tenor

# Sanctus

## Requiem Mass

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

Andante ♩ = 60

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

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

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

Vivo ♩ = 130

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

Lento ♩ = 30

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

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

Be-ne - di - ctus Be - ne - di - ctus in no - mi-ne Do - mi -

**Vivo** ♩ = 130

*pp* ni Do - - - mi - ni. ***f*** **Tutti** 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 - cel - sis! Ho -

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



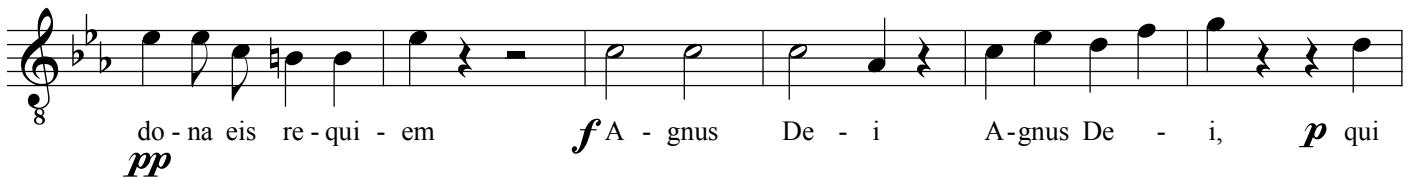
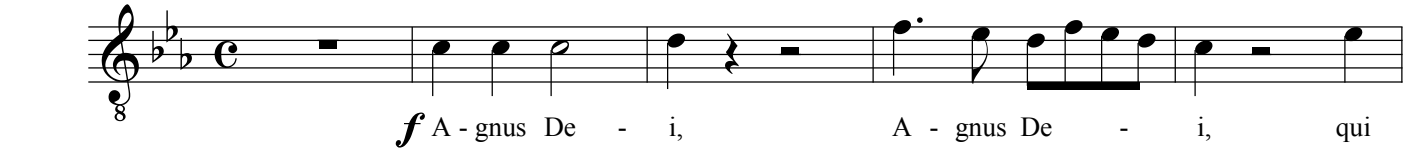
Tenor

# Agnus Dei

## Requiem Mass

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

Andante ♩ = 60



# Comunio

Tenor

## Requiem Mass

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

Andante cantabile ♩ = 60

8 14

*mf* Lux aeterna luceat

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 lu - ce - at eis.  
*pp*

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

# 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-

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 i - - - gnem.

**Andante** ♩ = 60

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

**Allegro** ♩ = 120

*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 quan - do  
*p cresc.*

*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.

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

**4**

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

*pp*

**Solo**

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

**Tutti**

de - tur vo - tum in Je - ru - sa - lem.

*f* Ex -

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

**4**

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

## Requiem Mass

Bass

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.

# 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. **Solo** Do - mi - ne a - ni - mas fi -

**4**

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

**11** **Tutti**

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

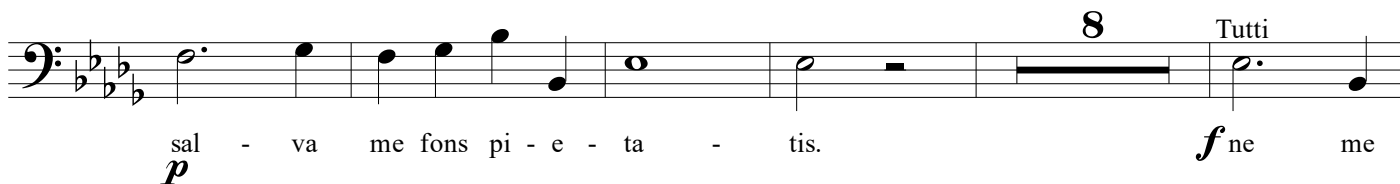
**Andante**  
Solo

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

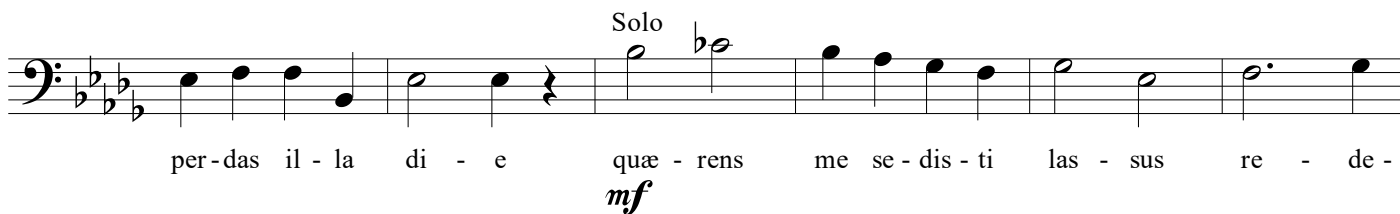
**Allegro assai**

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

*mf*



sal - va me fons pi - e - ta - tis. *f* ne me



per - das il - la di - e quæ - rens me se - dis - ti las - sus re - de -



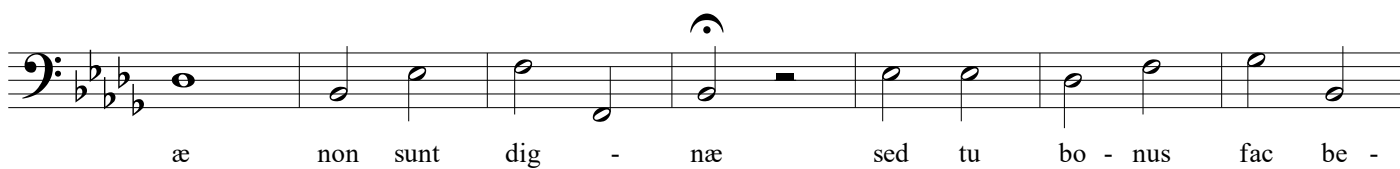
mis - ti cru - cem pas - sus tan - tus la - bor non sit cas - sus



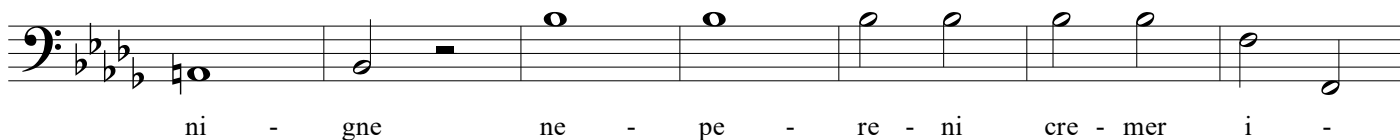
*f* Qui Ma - ri - am ab - sol - vis - ti et la - tro - nem ex - au - dis - ti



*mf* mi - hi quo - que spem de - dis - ti *p* Pre - ces me -



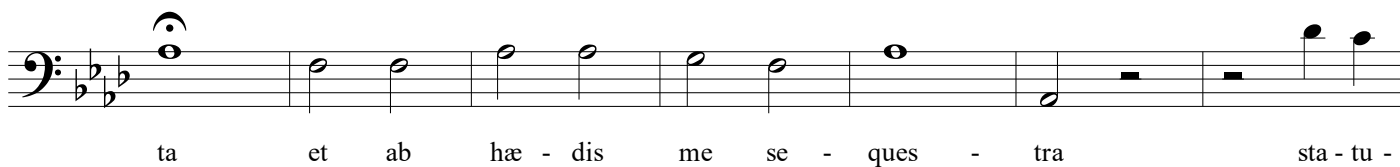
æ non sunt dig - næ sed tu bo - nus fac be -



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



gne. In - ter o - ves lo - cum præ - - -

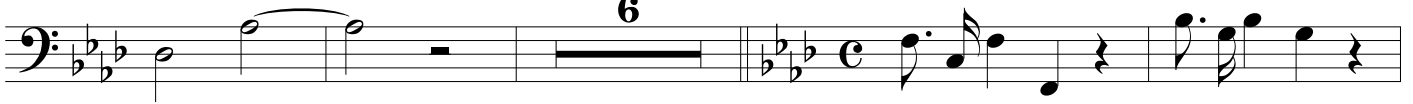


ta et ab hæ - dis me se - ques - tra sta - tu -



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

**Allegro** ♩ = 110



- - tra \_\_\_\_\_

**ff** Con-fu - ta - tis ma - le - di - ctis



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



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



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

**Largo** ♩ = 30



**pp** No - ca me vo - ca me vo - ca me cum be - ne -

**Allegro** ♩ = 110



di - - - ctis.

**ff** Con - fu - ta - tis ma - le - di - ctis



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



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

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

**Largo**  $\text{♩} = 30$

*pp* Vo - ca me vo - ca me cum be - ne - di - ctis

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

**Andante**  $\text{♩} = 60$

cu-ram me - i fi - nis. *pp* La - cri - mo - sa di - es

il - la qua re - sur - get ex fa - vil - la ju - di - *cresc.*

can - dus ho - mo reus. *f* Huic *mp* er - go par - ce Deus pi - e Je - su

Do - mi - ne, do - na eis re - qui - em. A - - - men!

*rit.*

A - - - men! A - - - men!

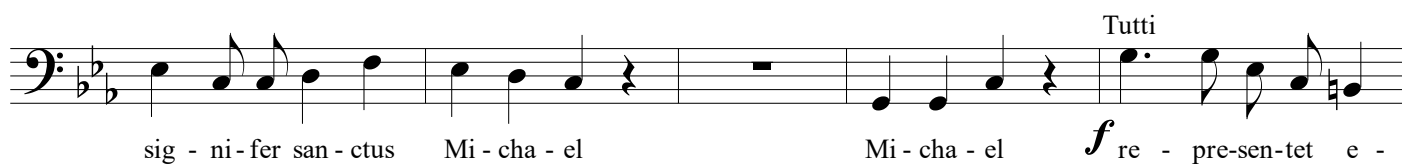
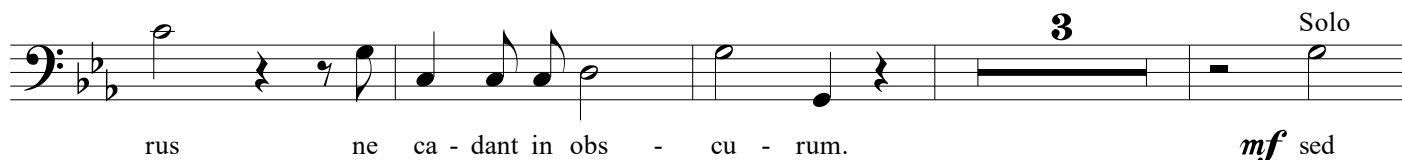
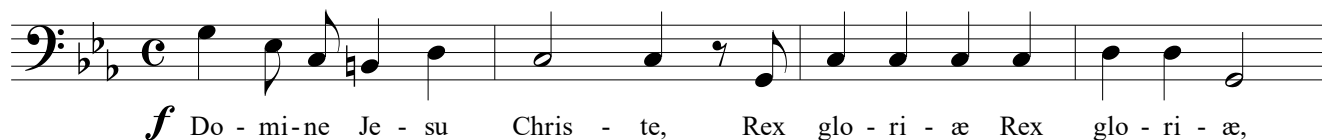
# Ofertorium

Bass

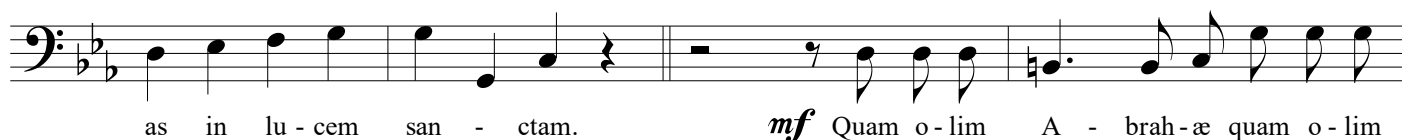
## Requiem Mass

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

**Allegro assai** ♩ = 110



**Allegro assai** ♩ = 110



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

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

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

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

*p* lau - dis of - fe - ri - mus fac e - as Do - mi -

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

tam. **mf** Quam o-lin A - brah-æ quam o-lin A - brah-æ pro-mi-

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 -

**Andante** ♩ = 60                      *rit.*

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

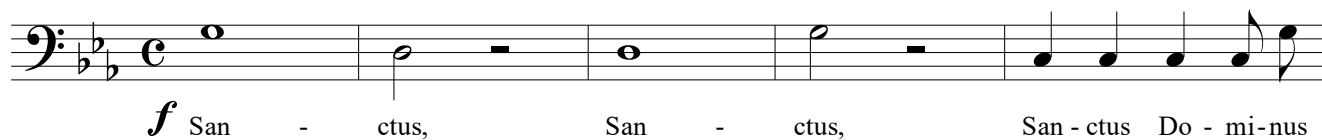
Bass

# Sanctus

## Requiem Mass

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

Andante  $\text{♩} = 60$



Vivo  $\text{♩} = 130$



Lento  $\text{♩} = 30$





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

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

**Vivo** ♩ = 130

nit in no - mi-ne Do - mi - ni *pp* Do - mi - ni. *f* **Tutti** 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 - cel-sis! Ho -

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

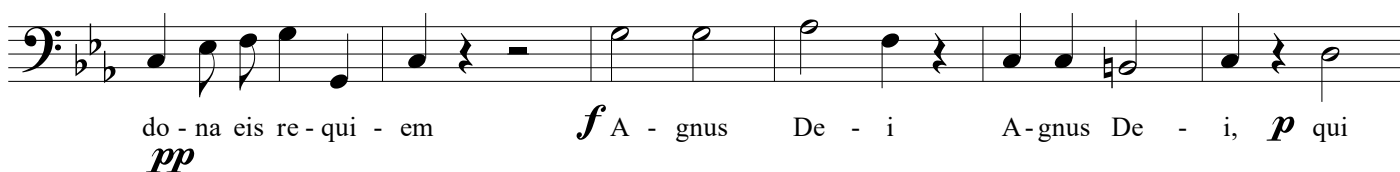
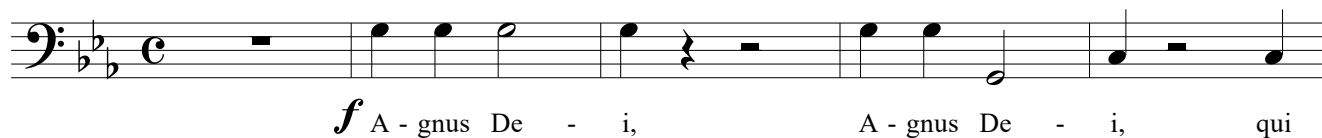
Bass

# Agnus Dei

## Requiem Mass

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

Andante  $\text{♩} = 60$



# Comunio

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.

Bass

# Libera me, Domine

## Requiem Mass

Rafael Sales Arantes (1980 - )

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

Allegro  $\text{♩} = 120$ 

*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 -  
*p cresc.* *mf cresc.*

li *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  
*mf*

e - go et 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. Di - es il - la, di - es i - ræ, ca - la - mi -  
*f*

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 i - gnem.

Andante ♩ = 60

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

Allegro ♩ = 120

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 quan - *p cresc.*

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.

Flute

**I - Introito**

## Requiem Mass

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

Andante

The musical score is written for a single flute part in G minor (three flats) and common time (4/4). The tempo is marked 'Andante'. The piece consists of 54 measures, divided into nine staves. The dynamics range from piano (*p*) to fortissimo (*ff*). Fingerings are indicated with numbers 5, 8, 2, and 6. The score includes various musical notations such as slurs, accents, and articulation marks.

Measure numbers are indicated at the beginning of each staff: 6, 11, 27, 31, 34, 38, 43, and 54.

# Kyrie

Flute

## Requiem Mass

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

Moderato

*f*

*f* *p* *dolce*

*f* *tr*

*f* *tr*

*f* *tr*

*f* *tr*

*f* *tr*

*f* *tr*

*f* *tr*

*f* *tr*

# Gradual

Flute

## 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  $\text{♩} = 40$

The musical score is written for a flute in 6/8 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Adagio' with a metronome marking of a quarter note equal to 40 beats per minute. The score consists of five staves of music. The first staff begins with a rehearsal mark '4' and a dynamic marking of *f*. The second staff contains a measure with a rehearsal mark '4' and a measure with a rehearsal mark '2'. The third staff continues the melodic line. The fourth staff has a rehearsal mark '11' and a dynamic marking of *f*. The fifth staff includes an octave marking '(8va)' and continues the melodic line. The music features a variety of note values, including eighth and sixteenth notes, often beamed together, and rests. There are several slurs and phrasing marks throughout the piece.

Flute

# Sequentia

## Requiem Mass

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

**Allegro**

ff

6

f

*rit.***Andante**

p

p

Musical staff 1: Treble clef, key signature of three flats (B-flat, E-flat, A-flat), common time signature (C). The staff contains a melodic line with a fermata over a quarter note, followed by a series of eighth notes and quarter notes. A dynamic marking of *ff* is present at the end of the staff.

Musical staff 2: Treble clef, key signature of three flats. The staff contains a melodic line with a fermata over a quarter note, followed by a series of eighth notes and quarter notes. A dynamic marking of *ff* is present at the end of the staff.

Musical staff 3: Treble clef, key signature of three flats. The staff contains a melodic line with a fermata over a quarter note, followed by a series of eighth notes and quarter notes. A dynamic marking of *mf* is present at the beginning of the staff.

Musical staff 4: Treble clef, key signature of three flats. The staff contains a melodic line with a fermata over a quarter note, followed by a series of eighth notes and quarter notes. A dynamic marking of *f* is present at the end of the staff.

Musical staff 5: Treble clef, key signature of three flats. The staff contains a melodic line with a fermata over a quarter note, followed by a series of eighth notes and quarter notes. A dynamic marking of *mf* is present at the end of the staff.

Musical staff 6: Treble clef, key signature of three flats. The staff contains a melodic line with a fermata over a quarter note, followed by a series of eighth notes and quarter notes.

Musical staff 7: Treble clef, key signature of three flats. The staff contains a melodic line with a fermata over a quarter note, followed by a series of eighth notes and quarter notes. A dynamic marking of *mf* is present at the beginning of the staff.

Musical staff 8: Treble clef, key signature of three flats. The staff contains a melodic line with a fermata over a quarter note, followed by a series of eighth notes and quarter notes.

Musical staff 9: Treble clef, key signature of three flats. The staff contains a melodic line with a fermata over a quarter note, followed by a series of eighth notes and quarter notes. A dynamic marking of *f* is present at the end of the staff.




Andante  $\text{♩} = 60$

Allegro  $\text{♩} = 110$



*ff*



Largo  $\text{♩} = 30$

Allegro  $\text{♩} = 110$

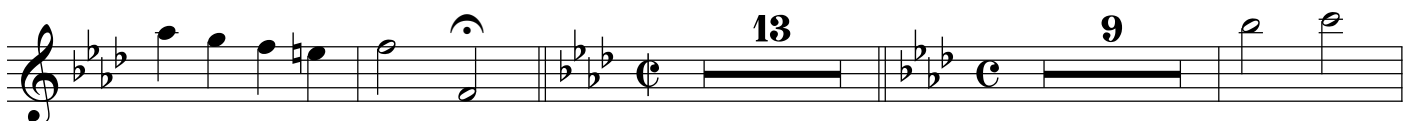


*ff*

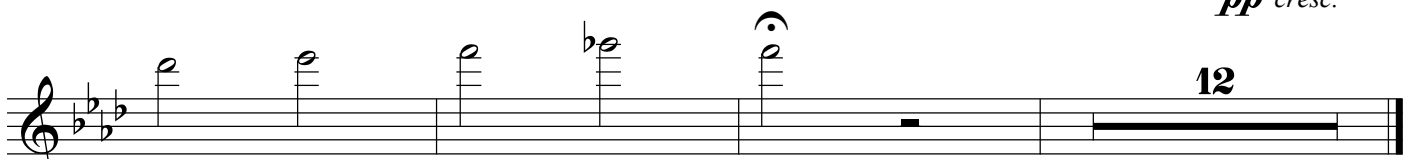


Largo  $\text{♩} = 30$

Andante  $\text{♩} = 60$



*pp cresc.*



*f*

Flute

# Ofertorium

## Requiem Mass

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

**Allegro assai** ♩ = 110

*f*

*tr*

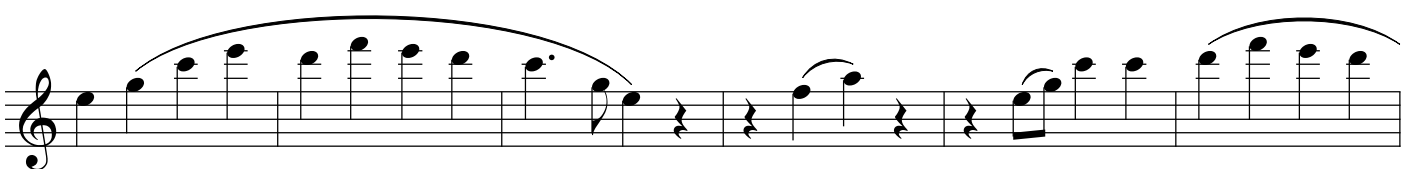
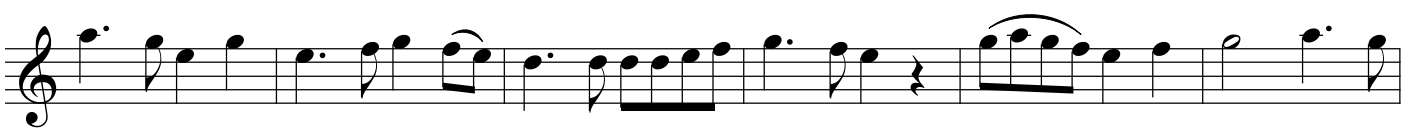
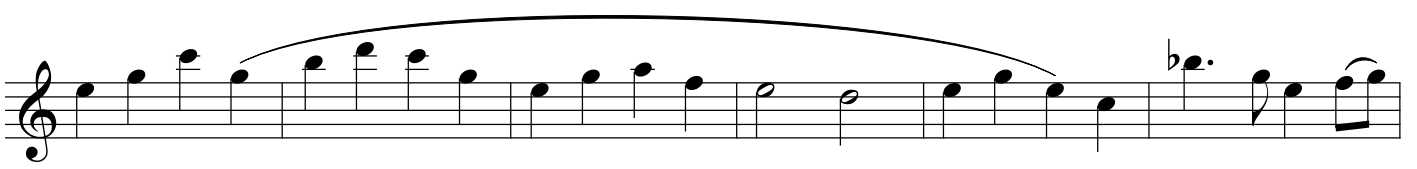
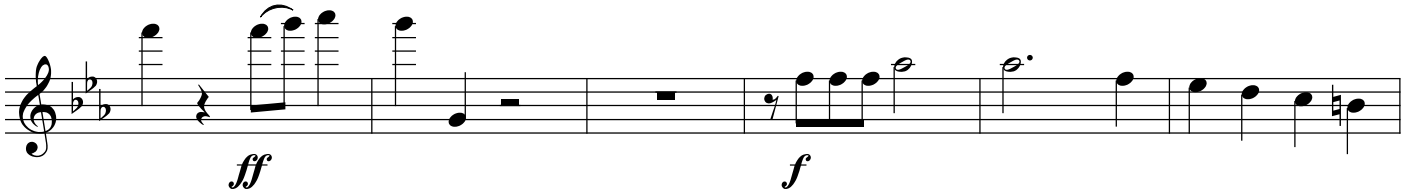
*3*

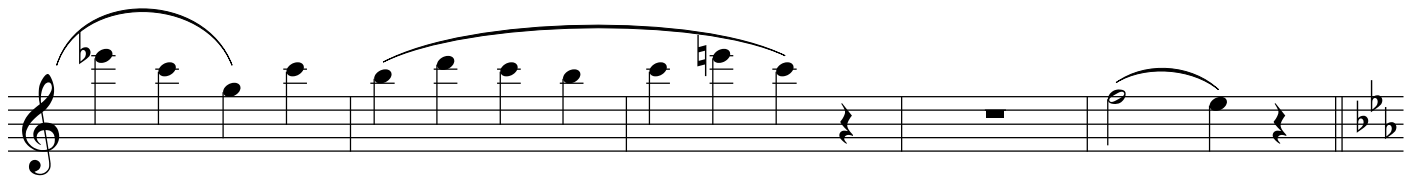
*p*

*f*

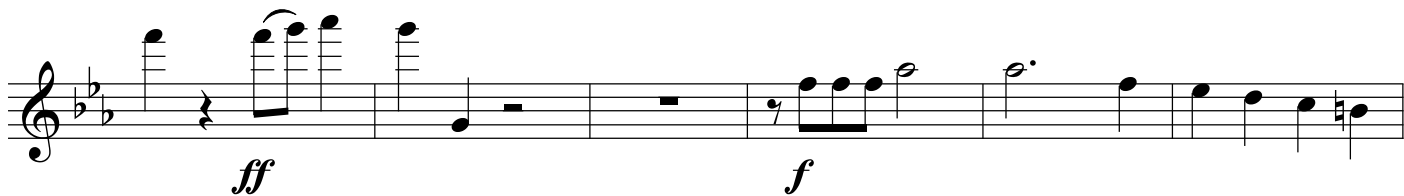
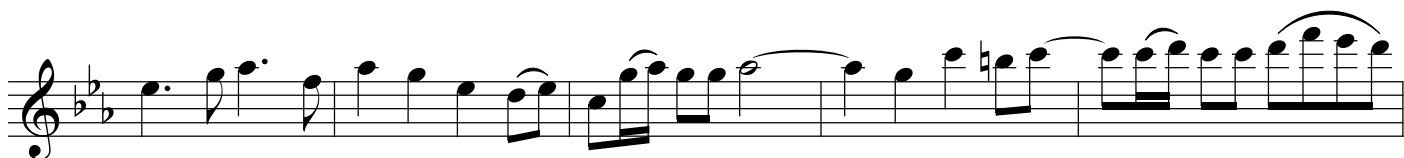
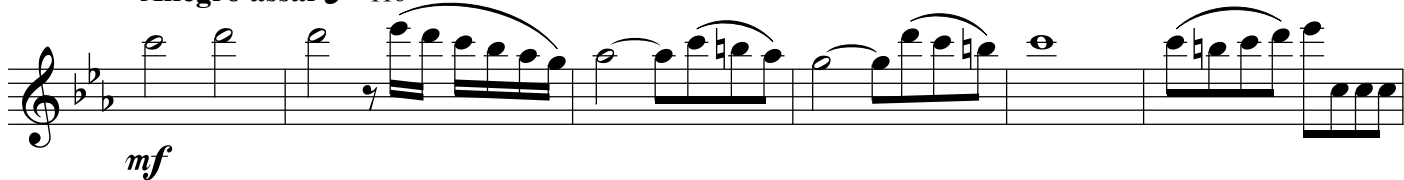
**Allegro assai** ♩ = 110

*mf*



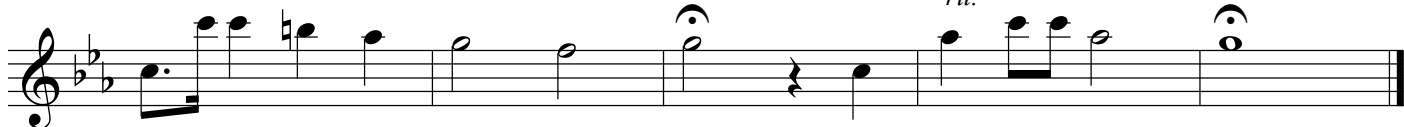


Allegro assai ♩ = 110



Andante ♩ = 60

rit.



# Sanctus

Flute

## Requiem Mass

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

Andante  $\text{♩} = 60$

*f*

*dim.*

Vivo  $\text{♩} = 130$

*pp* *f*

Lento  $\text{♩} = 30$

*p*

Vivo  $\text{♩} = 130$

16

*f*



# Agnus Dei

## Requiem Mass

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

Andante  $\text{♩} = 60$

*f*

*ff* *f*

*f*

*f*

# Comunio

Flute

## Requiem Mass

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

Andante cantabile ♩ = 60

8

*p*

*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*

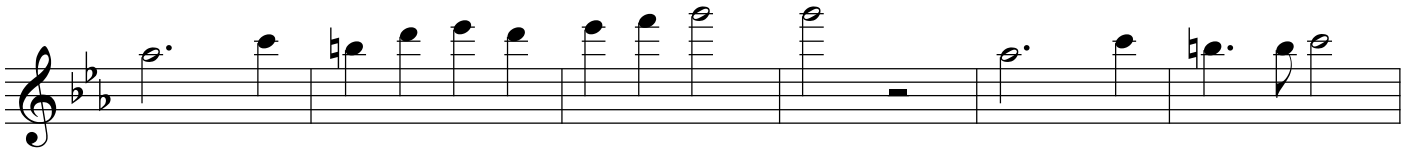
*mf* *f*

*mf*

*p*

*mf* *f*

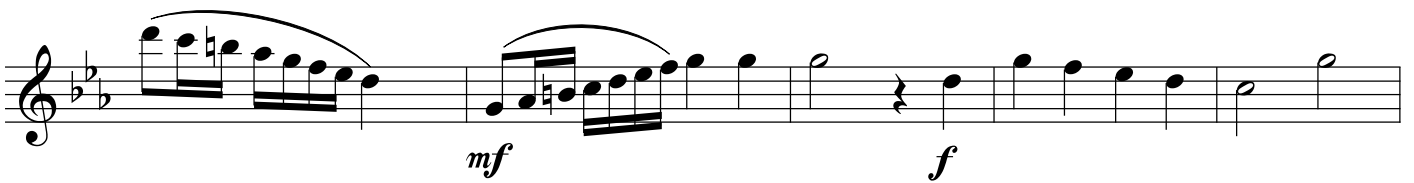
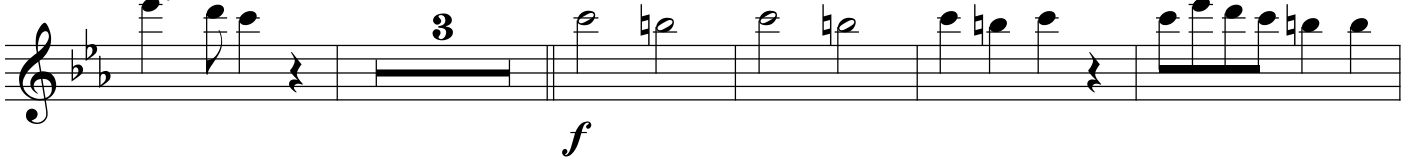
*f*



Andante ♩ = 60



Allegro ♩ = 120



# I - Introito

Clarinet in B $\flat$  1

## Requiem Mass

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

Andante

The musical score is written for a single 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 'Andante'. The first staff starts with a whole rest, followed by a half note G $\flat$  (piano, *p*), a half note A $\flat$  (piano), and a half note B $\flat$  (piano). The second staff continues with a half note C $\flat$  (piano), a half note D $\flat$  (piano), a half note E $\flat$  (piano), and a half note F $\flat$  (piano). The third staff begins with a half note G $\flat$  (piano), a half note A $\flat$  (piano), a half note B $\flat$  (piano), and a half note C $\flat$  (piano). The fourth staff starts with a half note D $\flat$  (piano), a half note E $\flat$  (piano), a half note F $\flat$  (piano), and a half note G $\flat$  (piano). The fifth staff begins with a half note A $\flat$  (piano), a half note B $\flat$  (piano), a half note C $\flat$  (piano), and a half note D $\flat$  (piano). The sixth staff starts with a half note E $\flat$  (piano), a half note F $\flat$  (piano), a half note G $\flat$  (piano), and a half note A $\flat$  (piano). The seventh staff begins with a half note B $\flat$  (piano), a half note C $\flat$  (piano), a half note D $\flat$  (piano), and a half note E $\flat$  (piano). The eighth staff starts with a half note F $\flat$  (piano), a half note G $\flat$  (piano), a half note A $\flat$  (piano), and a half note B $\flat$  (piano). The ninth staff begins with a half note C $\flat$  (piano), a half note D $\flat$  (piano), a half note E $\flat$  (piano), and a half note F $\flat$  (piano). The score includes various musical notations such as slurs, accents, and dynamic markings.

# Kyrie

Clarinet in B $\flat$  1

Requiem Mass

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

Moderato

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 "Moderato". The score consists of eight staves of music. The first staff starts with a whole rest followed by a series of notes, including a triplet of eighth notes. The second staff features a sextuplet of eighth notes, followed by a quarter note, a quarter rest, a triplet of eighth notes, and a triplet of sixteenth notes. The third staff begins with a quarter rest, followed by a quartet of eighth notes, a quarter note, and a series of eighth notes. The fourth staff contains a quintuplet of eighth notes and a series of eighth notes. The fifth staff starts with a quarter note, a quarter rest, a quarter note, and a series of eighth notes. The sixth staff is a continuous line of eighth notes. The seventh staff features a series of eighth notes, a triplet of eighth notes, and a series of eighth notes. The eighth staff concludes with a series of eighth notes and a final fermata.

# 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*



# Sequentia

## Requiem Mass

Clarinet in B $\flat$  1

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

**Allegro**

*ff*

6

*f*

*rit.* **Andante**

*p* *p*

Allegro assai

Musical staff 1: Treble clef, key signature of two flats (B-flat and E-flat), common time signature (C). The staff begins with a melodic phrase of eighth notes, followed by a trill (tr) on a whole note. The dynamic marking *ff* is placed below the staff.

Musical staff 2: Continuation of the melodic line with a trill (tr) on a whole note. The dynamic marking *mf* is placed below the staff.

Musical staff 3: Features a fermata over a whole note, followed by a melodic phrase of eighth notes. The dynamic marking *f* is placed below the staff.

Musical staff 4: Features a fermata over a whole note, followed by a melodic phrase of eighth notes. The dynamic marking *mf* is placed below the staff.

Musical staff 5: Continuation of the melodic line with eighth notes. The dynamic marking *mf* is placed below the staff.

Musical staff 6: Continuation of the melodic line with eighth notes. The dynamic marking *mf* is placed below the staff.

Musical staff 7: Continuation of the melodic line with eighth notes. The dynamic marking *f* is placed below the staff.

Musical staff 8: Continuation of the melodic line with eighth notes. The dynamic marking *f* is placed below the staff.

Musical staff 9: Continuation of the melodic line with eighth notes. The dynamic marking *f* is placed below the staff.

Andante ♩ = 60      Allegro ♩ = 110

18      27

*ff*

2

Largo ♩ = 30      Allegro ♩ = 110

9

*ff*

2

Largo ♩ = 30

13

Andante ♩ = 60

9

*pp cresc.*      *f*

12

Clarinet in B $\flat$  1**Ofertorium**

## Requiem Mass

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

Allegro assai  $\text{♩} = 110$

*f*

*tr*

*p*

Allegro assai  $\text{♩} = 110$  *f*

*mf*

*ff* *f*

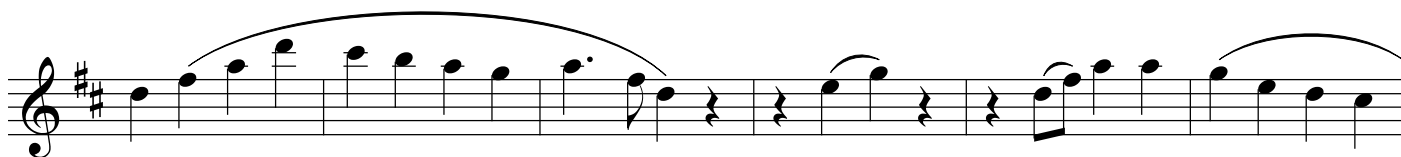
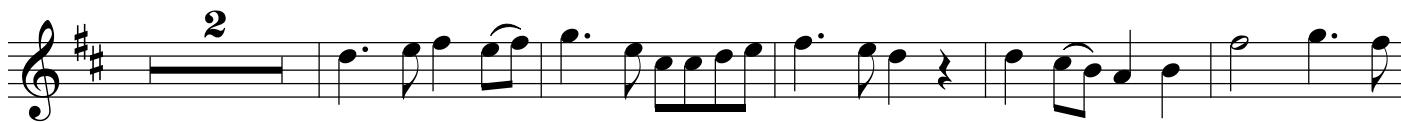
Andante ♩ = 60 rit.



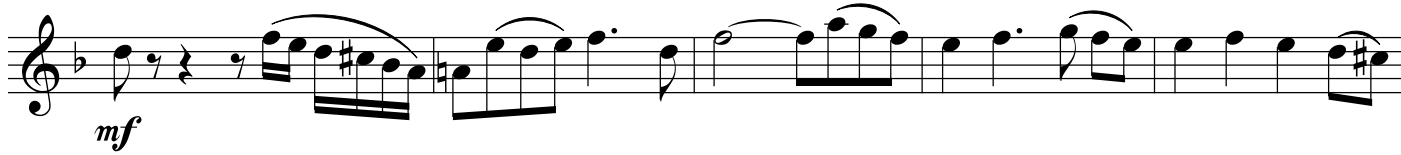
Andante ♩ = 60



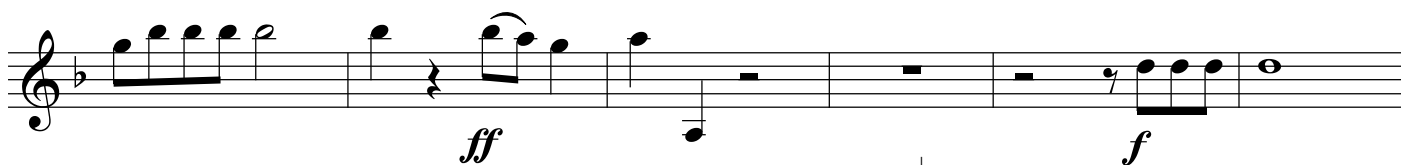
*p*



Allegro assai ♩ = 110



*mf*



*ff*

*f*

Andante ♩ = 60 rit.



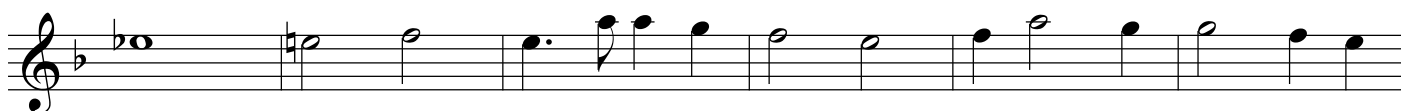
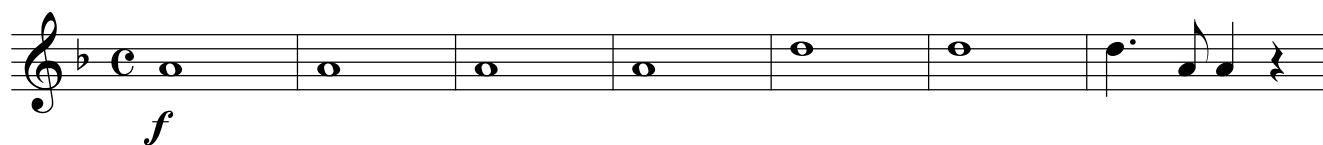
Clarinet in B $\flat$  1

# Sanctus

## Requiem Mass

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

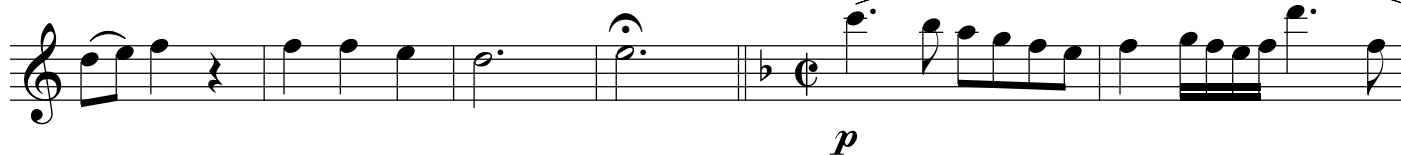
Andante  $\text{♩} = 60$



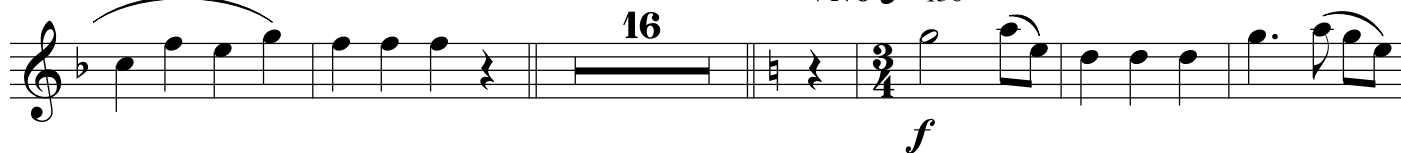
Vivo  $\text{♩} = 130$



Lento  $\text{♩} = 30$



Vivo  $\text{♩} = 130$



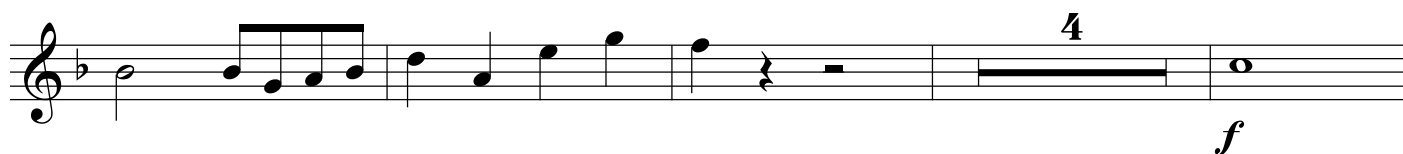
Clarinet in B $\flat$  1

# 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 ♩ = 60

8 4 *p*

*p* 2

*mf*

5

*f* 10



# Libera me, Domine

Clarinet in B $\flat$  1

## Requiem Mass

Rafael Sales Arantes (1980 - )

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

Allegro  $\text{♩} = 120$

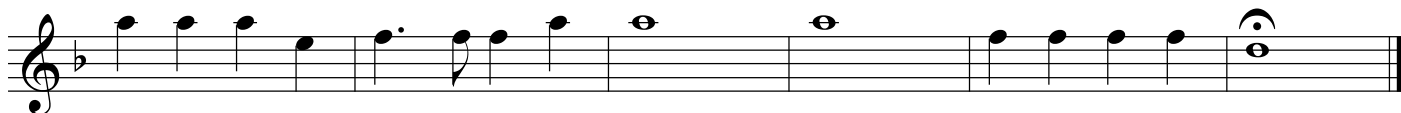
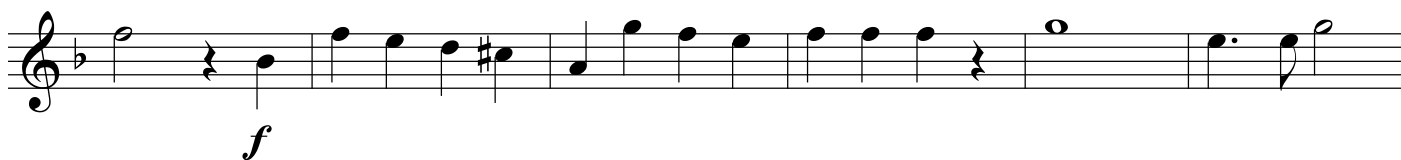
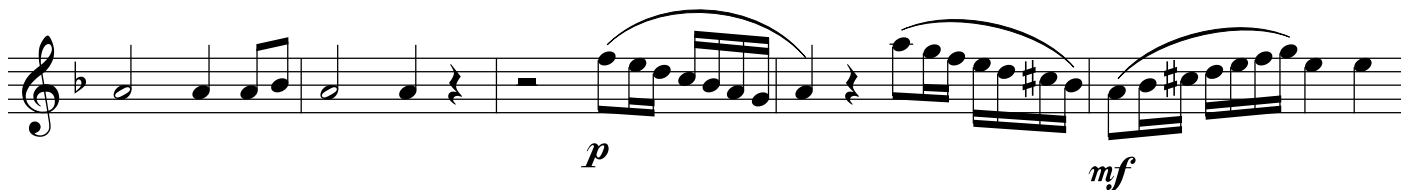
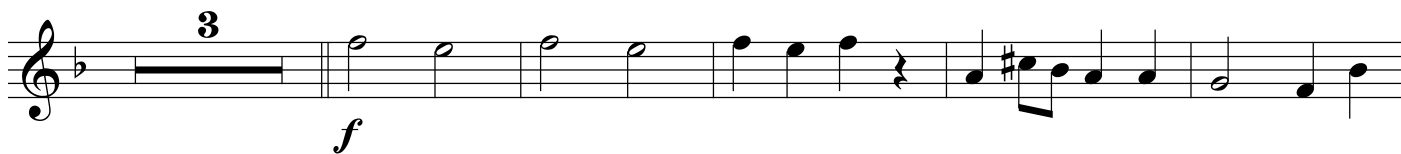
The musical score is written for Clarinet in B $\flat$  1. It begins with a treble clef, a key signature of one flat (B $\flat$ ), and a 3/4 time signature. The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The dynamics are indicated by *f*, *p*, *mf*, and *f*. The score includes various musical notations such as slurs, accents, and a triplet. The piece concludes with a final whole note chord.



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 and is titled "I - Introito" from a "Requiem Mass" by Rafael Sales Arantes. The tempo is marked "Andante". The score consists of seven staves of music in 4/4 time, starting with a key signature of one flat (B-flat). The dynamics range from piano (*p*) to fortissimo (*ff*). The score includes various musical notations such as rests, notes, slurs, and articulation marks.

Staff 1: Starts with a whole rest, followed by a series of quarter notes (B $\flat$ , A, G, F, E, D, C, B $\flat$ ), then a half note (A) with a fermata, and ends with a quarter note (G) and a quarter rest.

Staff 2: Starts with a quarter note (B $\flat$ ), followed by quarter notes (A, G, F, E, D, C, B $\flat$ ), then a half note (A) with a fermata, and ends with a quarter note (G) and a quarter rest.

Staff 3: Starts with a quarter note (B $\flat$ ), followed by a quarter rest, then a quarter note (A) with a fermata, then a quarter note (G), a quarter note (F), a quarter note (E), a quarter note (D), a quarter note (C), a quarter note (B $\flat$ ), then a quarter note (A) with a fermata, and ends with a quarter note (G) and a quarter rest.

Staff 4: Starts with a quarter note (B $\flat$ ), followed by quarter notes (A, G, F, E, D, C, B $\flat$ ), then a quarter note (A) with a fermata, and ends with a quarter note (G) and a quarter rest.

Staff 5: Starts with a quarter note (B $\flat$ ), followed by quarter notes (A, G, F, E, D, C, B $\flat$ ), then a quarter note (A) with a fermata, and ends with a quarter note (G) and a quarter rest.

Staff 6: Starts with a quarter note (B $\flat$ ), followed by quarter notes (A, G, F, E, D, C, B $\flat$ ), then a quarter note (A) with a fermata, and ends with a quarter note (G) and a quarter rest.

Staff 7: Starts with a quarter note (B $\flat$ ), followed by quarter notes (A, G, F, E, D, C, B $\flat$ ), then a quarter note (A) with a fermata, and ends with a quarter note (G) and a quarter rest.

# 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**

Musical score for Clarinet in B $\flat$  2, measures 1-10. The score is in 2/4 time, key of B $\flat$  major. It features a melodic line with various dynamics including *ff* and *f*.

*rit.***Andante**

Musical score for Clarinet in B $\flat$  2, measures 11-20. The tempo changes to **Andante**. The score includes a *rit.* and features dynamics *p* and *p*.

10

Musical score for Clarinet in B $\flat$  2, measures 21-30. The tempo changes to **Allegro assai**. The score includes a dynamic *ff*.

**Allegro assai**

Musical score for Clarinet in B $\flat$  2, measures 31-40. The score includes a dynamic *mf*.

*mf*

15

Musical score for Clarinet in B $\flat$  2, measures 41-50. The score includes a dynamic *mf*.

*mf*

9

*f*

Andante ♩ = 60

18 27

Allegro ♩ = 110

*ff*

2

Largo ♩ = 30 Allegro ♩ = 110

9 *ff*

2

Largo ♩ = 30 Andante ♩ = 60

13 9 12

*pp cresc.* *f*



# Ofertorium

Clarinet in B $\flat$  2

## 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 $\flat$  2. It begins with the tempo marking "Allegro assai" and a metronome marking of 110 beats per minute. The music is in 3/4 time and the key signature has one flat (B $\flat$ ). The score consists of 10 staves of music. The dynamics are marked as follows: *f* (first staff), *p* (fourth staff), *f* (fifth staff), *mf* (fifth staff), *ff* (tenth staff), and *f* (tenth staff). The piece concludes with a final *f* dynamic marking.

Ofertorium

Andante ♩ = 60 *rit.*

Andante ♩ = 60

Musical staff 1: Treble clef, key signature of one sharp (F#), time signature of 4/4. The staff contains a melodic line with a fermata over a whole note. A double bar line with repeat dots follows. The key signature changes to two sharps (F# and C#). The staff ends with a fermata over a whole note, with the number '7' written above it.

Musical staff 2: Treble clef, key signature of two sharps (F# and C#), time signature of 4/4. The staff contains a melodic line with a fermata over a whole note. A dynamic marking *p* is placed below the first measure. The staff ends with a fermata over a whole note, with the number '5' written above it.

Musical staff 3: Treble clef, key signature of two sharps (F# and C#), time signature of 4/4. The staff contains a melodic line with various note values and rests.

Musical staff 4: Treble clef, key signature of two sharps (F# and C#), time signature of 4/4. The staff contains a melodic line with a long slur over several measures.

Allegro assai ♩ = 110

Musical staff 5: Treble clef, key signature of two sharps (F# and C#), time signature of 4/4. The staff contains a melodic line with a dynamic marking *mf* below the first measure.

Musical staff 6: Treble clef, key signature of one flat (Bb), time signature of 4/4. The staff contains a melodic line with various note values and rests.

Musical staff 7: Treble clef, key signature of one flat (Bb), time signature of 4/4. The staff contains a melodic line with various note values and rests.

Musical staff 8: Treble clef, key signature of one flat (Bb), time signature of 4/4. The staff contains a melodic line with dynamic markings *ff* and *f* below the staff.

Andante ♩ = 60 *rit.*

Musical staff 9: Treble clef, key signature of one flat (Bb), time signature of 4/4. The staff contains a melodic line with a fermata over a whole note.

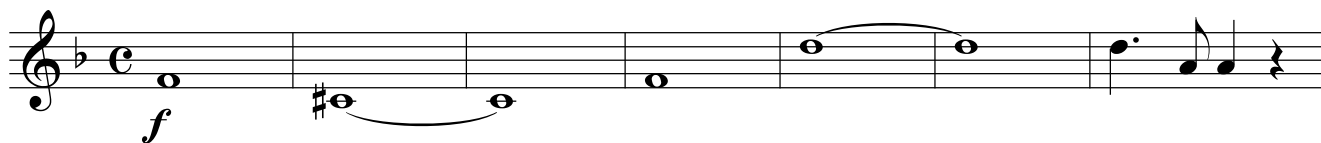
# Sanctus

Clarinet in B $\flat$  2

## Requiem Mass

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

Andante  $\text{♩} = 60$



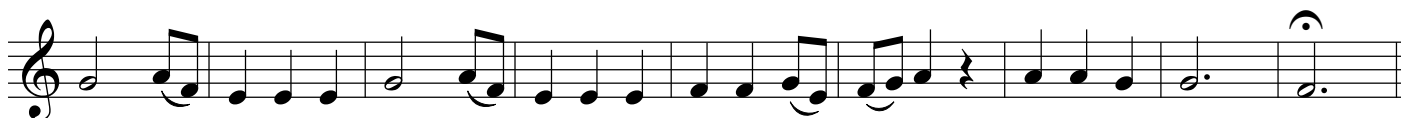
Vivo  $\text{♩} = 130$



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  $\text{♩} = 60$

*f*

*ff* *f*

*f*

*f*

# Comunio

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*

7 *pp*

# Libera me, Domine

Clarinet in B $\flat$  2

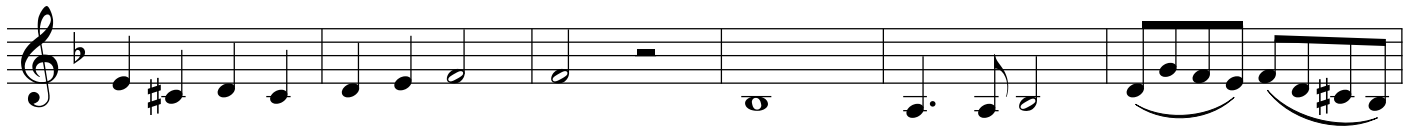
## Requiem Mass

Rafael Sales Arantes (1980 - )

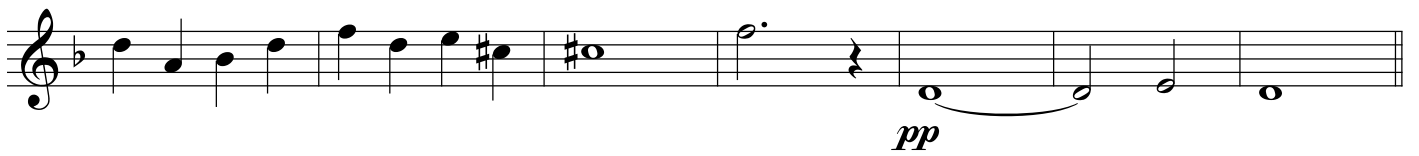
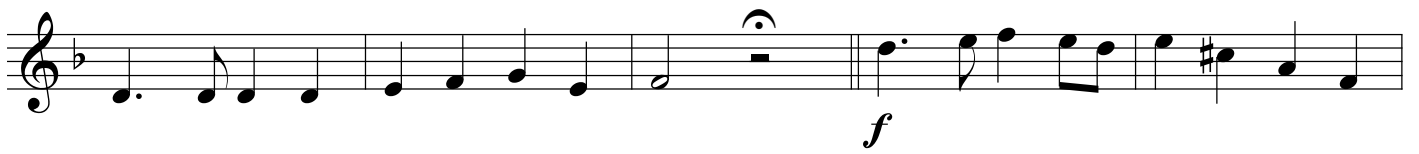
Composto de 03/09/03 a 31/12/04

Allegro  $\text{♩} = 120$

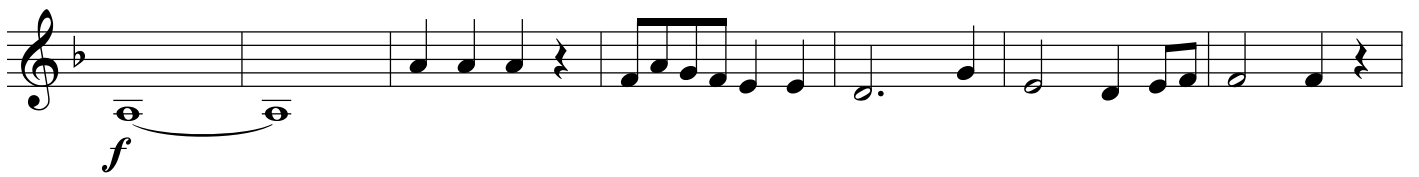
The musical score is written for Clarinet in B $\flat$  2 and consists of seven staves of music. The key signature has one flat (B $\flat$ ) and the time signature is common time (C). The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The score includes various musical notations such as dynamics (f, mf), articulation (accents), and fingerings (2, 3). The first staff begins with a dynamic of *f* and features a slur over two notes. The second staff has a dynamic of *mf* and includes a slur over a sixteenth-note run and a dynamic of *f* at the end. The third staff continues the melodic line. The fourth staff features a dynamic of *mf* and includes a slur over a triplet of notes. The fifth staff has a dynamic of *f* and includes a slur over a sixteenth-note run. The sixth staff has a dynamic of *f* and includes a slur over a sixteenth-note run. The seventh staff continues the melodic line.



Andante ♩ = 60



Allegro ♩ = 120



# I - Introito

Horn in F 1

## Requiem Mass

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

Andante

4 *p* *f* 2

11 *mf* 3

18 *ff* 8

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

Horn in F 1

## Requiem Mass

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

Andante

3

*f*

8

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**

*f*

**2**

Horn in F 1

# Sequentia

## Requiem Mass

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

**Allegro**

*ff*

8

*f* *ff*

2 2

*rit.*

*p*

**Andante****Allegro assai**

28

*ff*

*mf*

9

*mf* *f*

6 5

*mf* *p*

2 5  
*p*

*f*

Andante ♩ = 60  
2 18 27

Allegro ♩ = 110  
*ff* 8 4 *ff*

Largo ♩ = 30  
*pp*

Allegro ♩ = 110  
*ff* 8 *ff*

Largo ♩ = 30 Andante ♩ = 60  
4 13 11

*f* 12

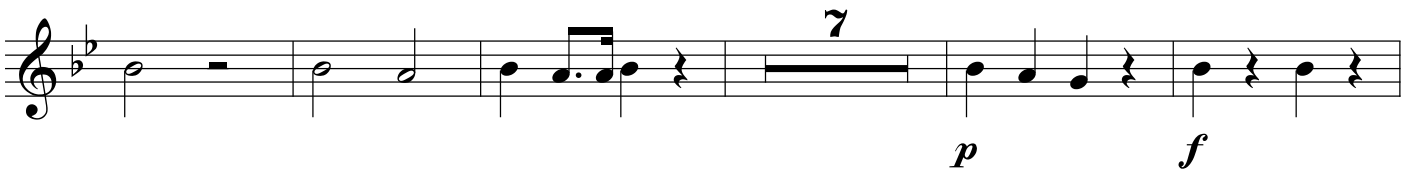
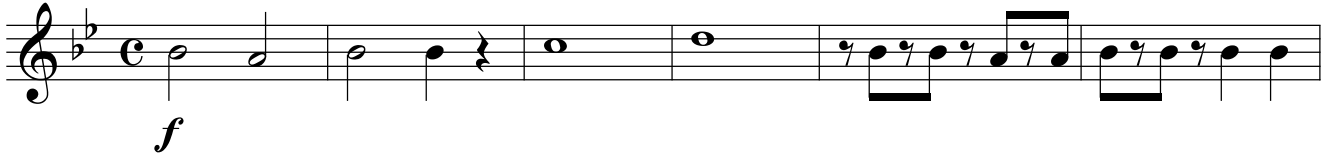
# Ofertorium

Horn in F 1

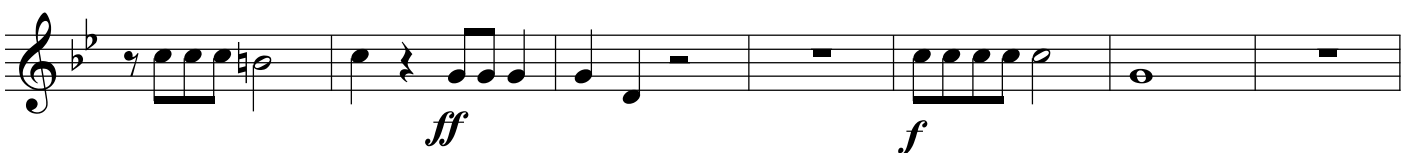
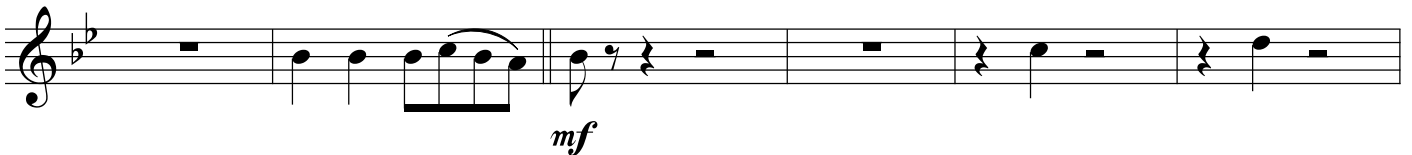
## Requiem Mass

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

Allegro assai ♩ = 110



Allegro assai ♩ = 110



Ofertorium

Andante ♩ = 60 *rit.*

Andante ♩ = 60

Musical staff with notes and rests. It includes a fermata over a note, a measure with a '30' marking, and a double bar line.

Allegro assai ♩ = 110

Musical staff starting with a mezzo-forte (*mf*) dynamic marking.

Musical staff with eighth and sixteenth note patterns.

Musical staff with a fortissimo (*ff*) dynamic marking.

Musical staff with a forte (*f*) dynamic marking.

Andante ♩ = 60

*rit.*

Musical staff with notes and rests, ending with a fermata.

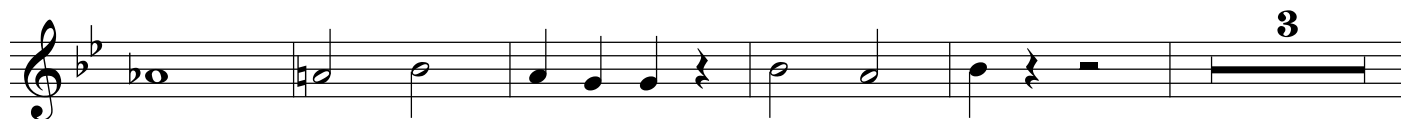
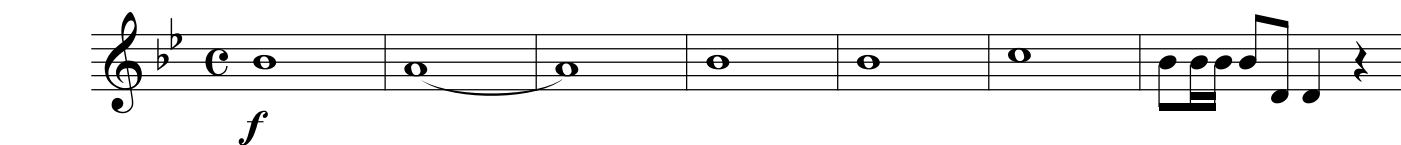
# Sanctus

Horn in F 1

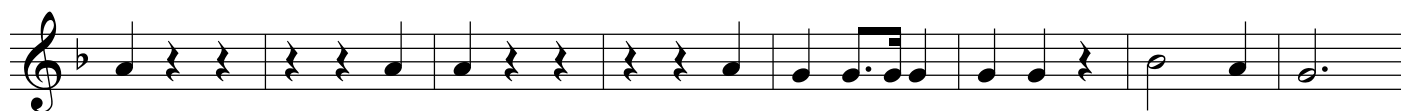
## Requiem Mass

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

Andante  $\text{♩} = 60$

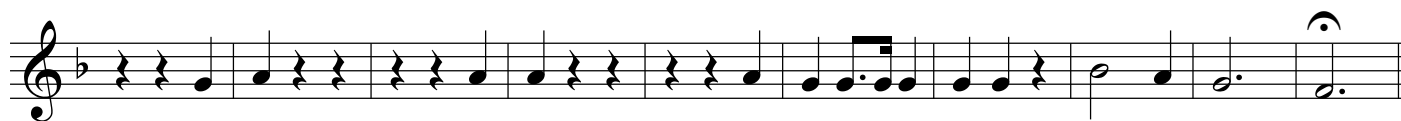
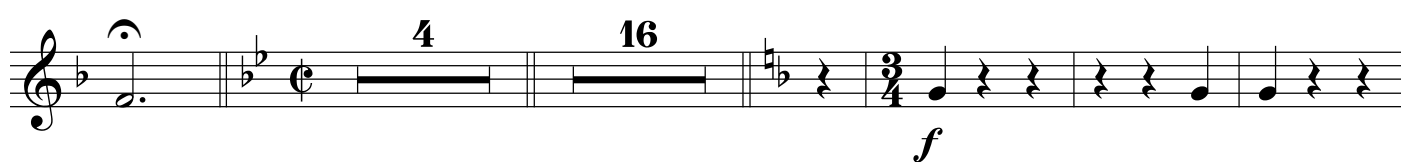


Vivo  $\text{♩} = 130$



Lento  $\text{♩} = 30$

Vivo  $\text{♩} = 130$





Horn in F 1

# Agnus Dei

## Requiem Mass

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

Andante ♩ = 60

Musical staff 1: Treble clef, key signature of two flats, common time. Measures 1-6. Measure 1 starts with a forte (*f*) dynamic. Measure 6 ends with a fermata and a '2' above the staff.

Musical staff 2: Treble clef, key signature of two flats, common time. Measures 7-12. Measure 7 starts with a fortissimo (*ff*) dynamic. Measure 10 starts with a forte (*f*) dynamic.

Musical staff 3: Treble clef, key signature of two flats, common time. Measures 13-16. Measure 13 has a fermata with '6' above it. Measure 14 starts with a forte (*f*) dynamic. Measure 16 has a fermata with '10' above it.

# Comunio

Horn in F 1

## Requiem Mass

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

Andante cantabile ♩ = 60

Musical staff 1: Horn in F 1, measures 1-14. The staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a common time signature (C). The tempo is marked 'Andante cantabile' with a quarter note equal to 60 beats per minute. The first measure contains a whole rest, with the number '8' above it. The second measure contains a whole rest, with the number '14' above it. The third measure contains a half note G4, and the fourth measure contains a half note G4. The dynamic marking 'mf' is placed below the staff between the second and third measures. The fifth measure contains a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The sixth measure contains a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. The seventh measure contains a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The eighth measure contains a quarter note A3, a quarter note G3, a quarter note F3, and a quarter note E3. The ninth measure contains a quarter note D3, a quarter note C3, a quarter note B2, and a quarter note A2. The tenth measure contains a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The eleventh measure contains a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1. The twelfth measure contains a quarter note F1, a quarter note E1, a quarter note D1, and a quarter note C1. The thirteenth measure contains a quarter note B0, a quarter note A0, a quarter note G0, and a quarter note F0. The fourteenth measure contains a quarter note E0, a quarter note D0, a quarter note C0, and a quarter note B0. The staff ends with a double bar line.

Musical staff 2: Horn in F 1, measures 15-24. The staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a common time signature (C). The first measure contains a whole rest, with the number '2' above it. The second measure contains a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The third measure contains a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. The fourth measure contains a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The fifth measure contains a quarter note A3, a quarter note G3, a quarter note F3, and a quarter note E3. The sixth measure contains a quarter note D3, a quarter note C3, a quarter note B2, and a quarter note A2. The seventh measure contains a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The eighth measure contains a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1. The ninth measure contains a quarter note F1, a quarter note E1, a quarter note D1, and a quarter note C1. The tenth measure contains a quarter note B0, a quarter note A0, a quarter note G0, and a quarter note F0. The eleventh measure contains a quarter note E0, a quarter note D0, a quarter note C0, and a quarter note B0. The twelfth measure contains a quarter note A0, a quarter note G0, a quarter note F0, and a quarter note E0. The thirteenth measure contains a quarter note D0, a quarter note C0, a quarter note B0, and a quarter note A0. The fourteenth measure contains a quarter note C0, a quarter note B0, a quarter note A0, and a quarter note G0. The fifteenth measure contains a quarter note B0, a quarter note A0, a quarter note G0, and a quarter note F0. The sixteenth measure contains a quarter note A0, a quarter note G0, a quarter note F0, and a quarter note E0. The seventeenth measure contains a quarter note G0, a quarter note F0, a quarter note E0, and a quarter note D0. The eighteenth measure contains a quarter note F0, a quarter note E0, a quarter note D0, and a quarter note C0. The nineteenth measure contains a quarter note E0, a quarter note D0, a quarter note C0, and a quarter note B0. The twentieth measure contains a quarter note D0, a quarter note C0, a quarter note B0, and a quarter note A0. The twenty-first measure contains a quarter note C0, a quarter note B0, a quarter note A0, and a quarter note G0. The twenty-second measure contains a quarter note B0, a quarter note A0, a quarter note G0, and a quarter note F0. The twenty-third measure contains a quarter note A0, a quarter note G0, a quarter note F0, and a quarter note E0. The twenty-fourth measure contains a quarter note G0, a quarter note F0, a quarter note E0, and a quarter note D0. The staff ends with a double bar line.

Musical staff 3: Horn in F 1, measures 25-32. The staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a common time signature (C). The first measure contains a whole rest, with the number '5' above it. The second measure contains a whole rest, with the number '5' above it. The third measure contains a whole rest, with the number '5' above it. The fourth measure contains a whole rest, with the number '5' above it. The fifth measure contains a whole rest, with the number '5' above it. The sixth measure contains a whole rest, with the number '5' above it. The seventh measure contains a whole rest, with the number '5' above it. The eighth measure contains a whole rest, with the number '5' above it. The ninth measure contains a whole rest, with the number '5' above it. The tenth measure contains a whole rest, with the number '5' above it. The eleventh measure contains a whole rest, with the number '5' above it. The twelfth measure contains a whole rest, with the number '5' above it. The thirteenth measure contains a whole rest, with the number '5' above it. The fourteenth measure contains a whole rest, with the number '5' above it. The fifteenth measure contains a whole rest, with the number '5' above it. The sixteenth measure contains a whole rest, with the number '5' above it. The seventeenth measure contains a whole rest, with the number '5' above it. The eighteenth measure contains a whole rest, with the number '5' above it. The nineteenth measure contains a whole rest, with the number '5' above it. The twentieth measure contains a whole rest, with the number '5' above it. The twenty-first measure contains a whole rest, with the number '5' above it. The twenty-second measure contains a whole rest, with the number '5' above it. The twenty-third measure contains a whole rest, with the number '5' above it. The twenty-fourth measure contains a whole rest, with the number '5' above it. The twenty-fifth measure contains a whole rest, with the number '5' above it. The twenty-sixth measure contains a whole rest, with the number '5' above it. The twenty-seventh measure contains a whole rest, with the number '5' above it. The twenty-eighth measure contains a whole rest, with the number '5' above it. The twenty-ninth measure contains a whole rest, with the number '5' above it. The thirtieth measure contains a whole rest, with the number '5' above it. The thirty-first measure contains a whole rest, with the number '5' above it. The thirty-second measure contains a whole rest, with the number '5' above it. The staff ends with a double bar line.

Musical staff 4: Horn in F 1, measures 33-42. The staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a common time signature (C). The first measure contains a whole rest, with the number '10' above it. The second measure contains a whole rest, with the number '10' above it. The third measure contains a whole rest, with the number '10' above it. The fourth measure contains a whole rest, with the number '10' above it. The fifth measure contains a whole rest, with the number '10' above it. The sixth measure contains a whole rest, with the number '10' above it. The seventh measure contains a whole rest, with the number '10' above it. The eighth measure contains a whole rest, with the number '10' above it. The ninth measure contains a whole rest, with the number '10' above it. The tenth measure contains a whole rest, with the number '10' above it. The eleventh measure contains a whole rest, with the number '10' above it. The twelfth measure contains a whole rest, with the number '10' above it. The thirteenth measure contains a whole rest, with the number '10' above it. The fourteenth measure contains a whole rest, with the number '10' above it. The fifteenth measure contains a whole rest, with the number '10' above it. The sixteenth measure contains a whole rest, with the number '10' above it. The seventeenth measure contains a whole rest, with the number '10' above it. The eighteenth measure contains a whole rest, with the number '10' above it. The nineteenth measure contains a whole rest, with the number '10' above it. The twentieth measure contains a whole rest, with the number '10' above it. The twenty-first measure contains a whole rest, with the number '10' above it. The twenty-second measure contains a whole rest, with the number '10' above it. The twenty-third measure contains a whole rest, with the number '10' above it. The twenty-fourth measure contains a whole rest, with the number '10' above it. The twenty-fifth measure contains a whole rest, with the number '10' above it. The twenty-sixth measure contains a whole rest, with the number '10' above it. The twenty-seventh measure contains a whole rest, with the number '10' above it. The twenty-eighth measure contains a whole rest, with the number '10' above it. The twenty-ninth measure contains a whole rest, with the number '10' above it. The thirtieth measure contains a whole rest, with the number '10' above it. The thirty-first measure contains a whole rest, with the number '10' above it. The thirty-second measure contains a whole rest, with the number '10' above it. The staff ends with a double bar line.

# Libera me, Domine

Horn in F 1

## Requiem Mass

Rafael Sales Arantes (1980 - )

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

Allegro ♩ = 120

Andante ♩ = 60

# I - Introito

Horn in F 2

## 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*

# Kyrie

Horn in F 2

Requiem Mass

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

Moderato

The musical score is written for Horn in F 2 in a Moderato tempo. It consists of five staves of music in F major (one flat) and 4/4 time. The first staff begins with a fermata, followed by a series of eighth notes starting on G4, marked with a forte (*f*) dynamic. The second staff starts with a 7-measure rest, followed by a quarter note G4, marked *f*, then a 6-measure rest, and ends with a quarter note G4 marked *p*. The third staff begins with a piano (*p*) dynamic, followed by a quarter note G4, a 3-measure rest, and then a half note G4. The fourth staff starts with a forte (*f*) dynamic, followed by a quarter note G4, a 4-measure rest, and then a half note G4. The fifth staff begins with a series of eighth notes starting on G4, followed by a quarter note G4, and ends with a fermata.

# 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

*f*

2

Horn in F 2

# Sequentia

## Requiem Mass

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

**Allegro**

*ff*

8

*f* *ff*

*rit.*

*p*

**Andante****Allegro assai**

28

*ff*

*mf*

9

*mf* *f*

6

*mf*

5

*p*



2 5  
*p*

*f*

Andante ♩ = 60  
2 18 27

Allegro ♩ = 110  
8 4  
*ff* *ff*

Largo ♩ = 30  
*pp*

Allegro ♩ = 110  
8  
*ff* *ff*

Largo ♩ = 30 Andante ♩ = 60  
4 13 11

12  
*f*

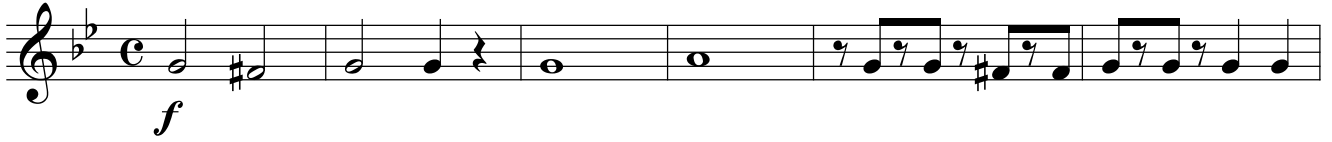
# Ofertorium

Horn in F 2

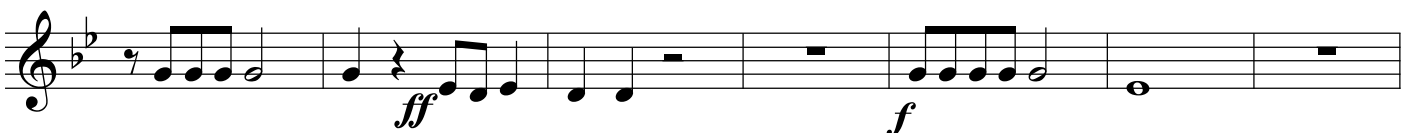
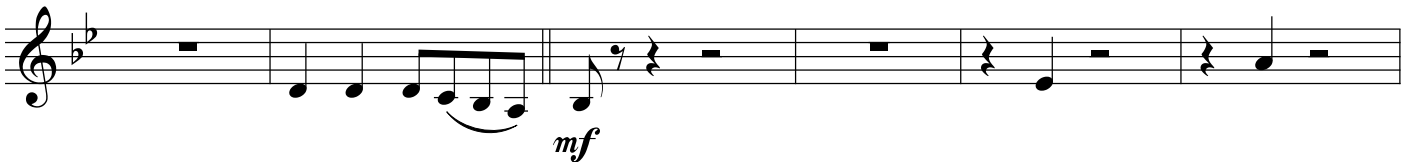
## Requiem Mass

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

Allegro assai ♩ = 110

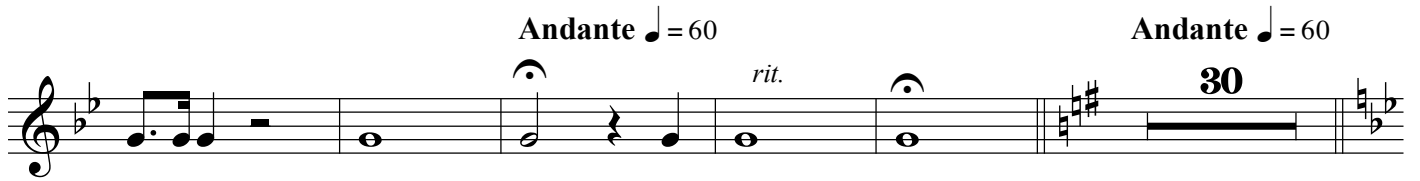


Allegro assai ♩ = 110

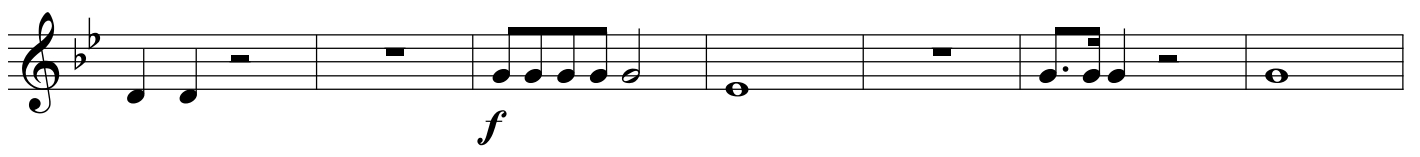
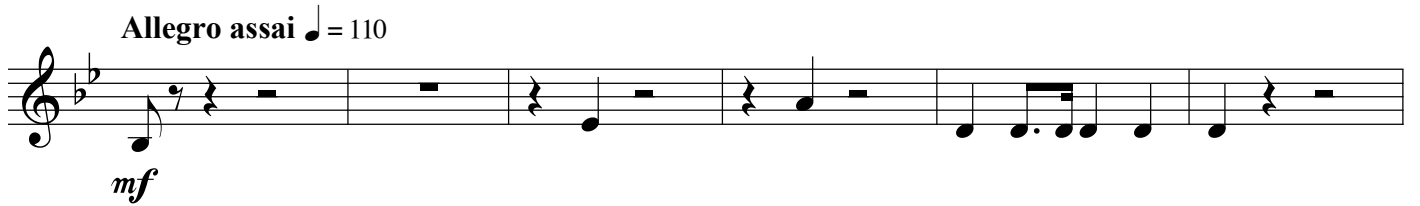


Ofertorium

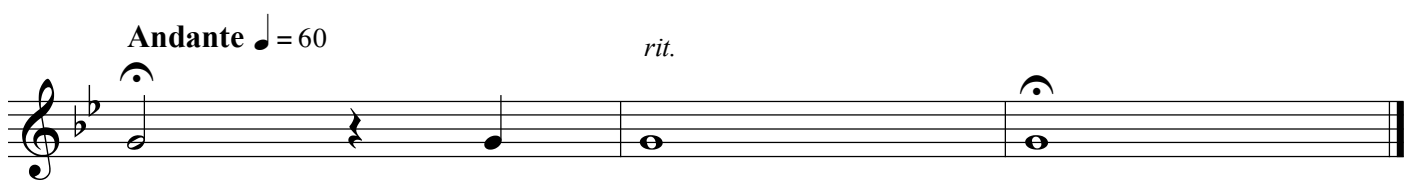
Andante ♩ = 60 *rit.* Andante ♩ = 60 **30**



Allegro assai ♩ = 110 *mf*



Andante ♩ = 60 *rit.*



# Sanctus

Horn in F 2

## Requiem Mass

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

Andante ♩ = 60

Vivo ♩ = 130

Lento ♩ = 30

Horn in F 2

# Agnus Dei

## Requiem Mass

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

Andante ♩ = 60

*f*

*ff* *f*

*f*

# Comunio

Horn in F 2

## Requiem Mass

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

Andante cantabile ♩ = 60

Musical staff 1: Horn in F 2, measures 1-14. The staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked 'Andante cantabile' with a quarter note equal to 60 beats per minute. The first measure is a whole rest, followed by a double bar line. The second measure is a whole rest, followed by a double bar line. The third measure is a whole note, followed by a double bar line. The fourth measure is a whole note, followed by a double bar line. The fifth measure is a quarter note, followed by a double bar line. The sixth measure is a quarter note, followed by a double bar line. The seventh measure is a quarter note, followed by a double bar line. The eighth measure is a quarter note, followed by a double bar line. The ninth measure is a quarter note, followed by a double bar line. The tenth measure is a quarter note, followed by a double bar line. The eleventh measure is a quarter note, followed by a double bar line. The twelfth measure is a quarter note, followed by a double bar line. The thirteenth measure is a quarter note, followed by a double bar line. The fourteenth measure is a quarter note, followed by a double bar line. The dynamic marking *mf* is placed below the staff between the second and third measures.

Musical staff 2: Horn in F 2, measures 15-26. The staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The first measure is a whole rest, followed by a double bar line. The second measure is a quarter note, followed by a double bar line. The third measure is a quarter note, followed by a double bar line. The fourth measure is a quarter note, followed by a double bar line. The fifth measure is a quarter note, followed by a double bar line. The sixth measure is a quarter note, followed by a double bar line. The seventh measure is a quarter note, followed by a double bar line. The eighth measure is a quarter note, followed by a double bar line. The ninth measure is a quarter note, followed by a double bar line. The tenth measure is a quarter note, followed by a double bar line. The eleventh measure is a quarter note, followed by a double bar line. The twelfth measure is a quarter note, followed by a double bar line. The thirteenth measure is a quarter note, followed by a double bar line. The fourteenth measure is a quarter note, followed by a double bar line. The fifteenth measure is a quarter note, followed by a double bar line. The sixteenth measure is a quarter note, followed by a double bar line. The seventeenth measure is a quarter note, followed by a double bar line. The eighteenth measure is a quarter note, followed by a double bar line. The nineteenth measure is a quarter note, followed by a double bar line. The twentieth measure is a quarter note, followed by a double bar line. The twenty-first measure is a quarter note, followed by a double bar line. The twenty-second measure is a quarter note, followed by a double bar line. The twenty-third measure is a quarter note, followed by a double bar line. The twenty-fourth measure is a quarter note, followed by a double bar line. The twenty-fifth measure is a quarter note, followed by a double bar line. The twenty-sixth measure is a quarter note, followed by a double bar line. The dynamic marking *f* is placed below the staff between the second and third measures.

Musical staff 3: Horn in F 2, measures 27-36. The staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The first measure is a whole rest, followed by a double bar line. The second measure is a whole rest, followed by a double bar line. The third measure is a whole note, followed by a double bar line. The fourth measure is a whole note, followed by a double bar line. The fifth measure is a whole note, followed by a double bar line. The sixth measure is a whole note, followed by a double bar line. The seventh measure is a whole note, followed by a double bar line. The eighth measure is a whole note, followed by a double bar line. The ninth measure is a whole note, followed by a double bar line. The tenth measure is a whole note, followed by a double bar line. The eleventh measure is a whole note, followed by a double bar line. The twelfth measure is a whole note, followed by a double bar line. The thirteenth measure is a whole note, followed by a double bar line. The fourteenth measure is a whole note, followed by a double bar line. The fifteenth measure is a whole note, followed by a double bar line. The sixteenth measure is a whole note, followed by a double bar line. The seventeenth measure is a whole note, followed by a double bar line. The eighteenth measure is a whole note, followed by a double bar line. The nineteenth measure is a whole note, followed by a double bar line. The twentieth measure is a whole note, followed by a double bar line. The twenty-first measure is a whole note, followed by a double bar line. The twenty-second measure is a whole note, followed by a double bar line. The twenty-third measure is a whole note, followed by a double bar line. The twenty-fourth measure is a whole note, followed by a double bar line. The twenty-fifth measure is a whole note, followed by a double bar line. The twenty-sixth measure is a whole note, followed by a double bar line. The dynamic marking *f* is placed below the staff between the second and third measures.

Musical staff 4: Horn in F 2, measures 37-46. The staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The first measure is a whole rest, followed by a double bar line. The second measure is a whole rest, followed by a double bar line. The third measure is a whole rest, followed by a double bar line. The fourth measure is a whole rest, followed by a double bar line. The fifth measure is a whole rest, followed by a double bar line. The sixth measure is a whole rest, followed by a double bar line. The seventh measure is a whole rest, followed by a double bar line. The eighth measure is a whole rest, followed by a double bar line. The ninth measure is a whole rest, followed by a double bar line. The tenth measure is a whole rest, followed by a double bar line. The eleventh measure is a whole rest, followed by a double bar line. The twelfth measure is a whole rest, followed by a double bar line. The thirteenth measure is a whole rest, followed by a double bar line. The fourteenth measure is a whole rest, followed by a double bar line. The fifteenth measure is a whole rest, followed by a double bar line. The sixteenth measure is a whole rest, followed by a double bar line. The seventeenth measure is a whole rest, followed by a double bar line. The eighteenth measure is a whole rest, followed by a double bar line. The nineteenth measure is a whole rest, followed by a double bar line. The twentieth measure is a whole rest, followed by a double bar line. The twenty-first measure is a whole rest, followed by a double bar line. The twenty-second measure is a whole rest, followed by a double bar line. The twenty-third measure is a whole rest, followed by a double bar line. The twenty-fourth measure is a whole rest, followed by a double bar line. The twenty-fifth measure is a whole rest, followed by a double bar line. The twenty-sixth measure is a whole rest, followed by a double bar line. The dynamic marking *f* is placed below the staff between the second and third measures.

# Libera me, Domine

Horn in F 2

## Requiem Mass

Rafael Sales Arantes (1980 - )

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

Allegro ♩ = 120

Musical score for Horn in F 2, Allegro section. The score consists of six staves of music. The first staff begins with a dynamic marking of *f* and a slur over the first two notes. The second staff has a dynamic marking of *mf* and a slur over the first two notes. The third staff has a dynamic marking of *mf* and a slur over the first two notes. The fourth staff has a dynamic marking of *p* and a slur over the first two notes. The fifth staff has a dynamic marking of *f* and a slur over the first two notes. The sixth staff has a dynamic marking of *f* and a slur over the first two notes. The score includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also some accidentals, such as a sharp sign on a note in the fifth staff.

Andante ♩ = 60

Musical score for Horn in F 2, Andante section. The score consists of four staves of music. The first staff begins with a dynamic marking of *f* and a slur over the first two notes. The second staff has a dynamic marking of *f* and a slur over the first two notes. The third staff has a dynamic marking of *mf* and a slur over the first two notes. The fourth staff has a dynamic marking of *f* and a slur over the first two notes. The score includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also some accidentals, such as a sharp sign on a note in the second staff.

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 common time signature (C). It begins with a whole rest in measure 26. Measure 27 contains three quarter notes: G2, F2, and E2. Measure 28 contains a whole rest. The piece concludes with a double bar line at the end of measure 28. The tempo is marked 'Andante' and the dynamic is 'ff' (fortissimo).



# Kyrie

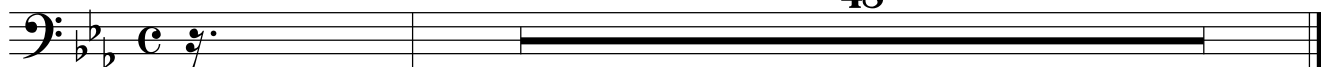
Timpani

## Requiem Mass

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

**Moderato**

**48**

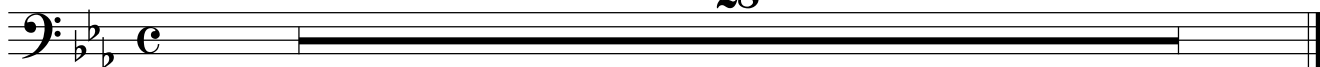


Timpani

# 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

**4** **43**

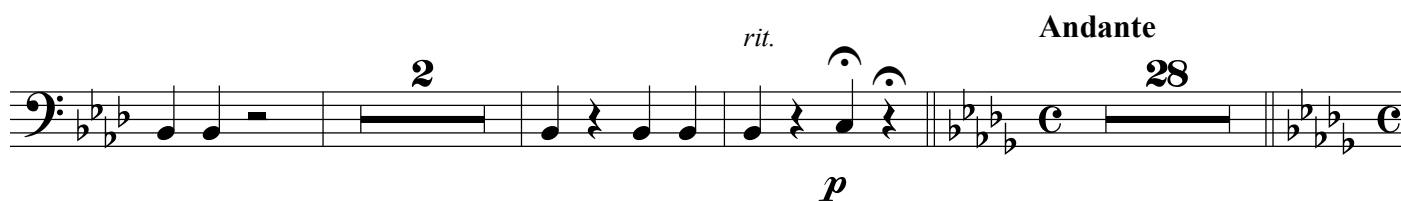
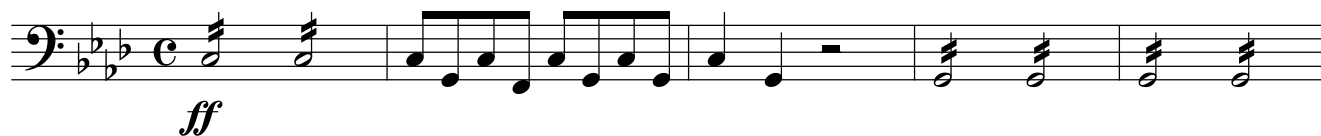
A musical staff for Timpani in bass clef, 6/8 time signature, and one flat. A single whole rest is placed on the staff, spanning the entire 43-measure duration of the piece. The number '4' is written above the first measure, and '43' is written above the final measure.

Timpani

# Sequentia

## Requiem Mass

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

**Allegro****Allegro assai**

Andante  $\text{♩} = 60$  Allegro  $\text{♩} = 110$

18 27

*ff*

3 4 4

*ff*

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

9

*ff*

3 4 4

*ff*

Largo  $\text{♩} = 30$  Andante  $\text{♩} = 60$

13 11

*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

Timpani

# Sanctus

## Requiem Mass

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

Andante ♩ = 60

*f*

Vivo ♩ = 130

*pp* *f*

Lento ♩ = 30

*f*

Vivo ♩ = 130

*f*

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





# Libera me, Domine

## Requiem Mass

Timpani

Rafael Sales Arantes (1980 - )

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

Allegro ♩ = 120

Musical score for Timpani, Allegro section. It consists of four staves of music in bass clef with a key signature of two flats and a common time signature. The first staff starts with a forte (*f*) dynamic and includes a triplet of eighth notes. The second staff has dynamics *f* and *mf*, with a fermata over the final note. The third staff has dynamics *f* and *f*, with a fermata over the final note. The fourth staff has dynamics *f* and *f*, with a fermata over the final note.

Andante ♩ = 60    Allegro ♩ = 120

Musical score for Timpani, Andante and Allegro sections. It consists of three staves of music in bass clef with a key signature of two flats and a common time signature. The first staff starts with a forte (*f*) dynamic and includes a triplet of eighth notes. The second staff has a forte (*f*) dynamic. The third staff has a fermata over the final note.

## I - Introito

Violin I

## Requiem Mass

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

Andante

Musical score for Violin I, Requiem Mass, I - Introito. The score is in G minor, 4/4 time, and consists of ten staves of music. It begins with a dynamic of *p* and includes various dynamics such as *f*, *pp*, *mf*, *ff*, and *ppp* throughout.

# Kyrie

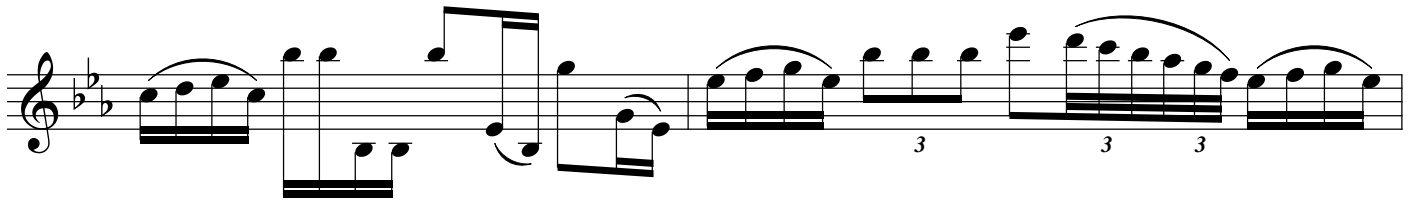
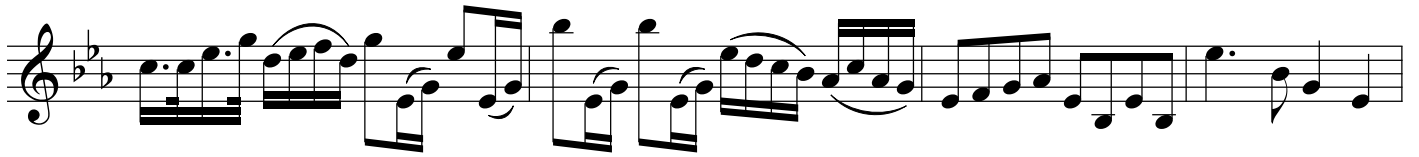
Violin I

## Requiem Mass

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

**Moderato**

The musical score for Violin I is written in G minor (three flats) and 4/4 time. It begins with a **Moderato** tempo marking. The first staff starts with a **f** (forte) dynamic and features a series of eighth-note chords. The second staff continues with a **mf** (mezzo-forte) dynamic, showing a mix of eighth and sixteenth notes. The third staff maintains the **mf** dynamic with a focus on eighth-note patterns. The fourth staff begins a **dim.** (decrescendo) section, with the dynamic gradually decreasing. The fifth staff is marked **p** (piano) and consists of a steady eighth-note line. The sixth staff continues the **p** dynamic with a similar eighth-note texture. The seventh staff concludes the piece with a final melodic phrase, still marked **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  $\text{♩} = 40$ 

The musical score for Violin I, titled "Tractus" from a Requiem Mass by Rafael Sales Arantes, is presented in 6/8 time with a tempo marking of Adagio (♩ = 40). The key signature is B-flat major. The score consists of ten staves of music. The first staff begins with a dynamic marking of *mp* and a *p* marking later in the line. The second staff is marked *f*. The third through sixth staves continue with various melodic and rhythmic patterns. The seventh staff is marked *mf*. The eighth staff is marked *f*. The ninth staff features several triplet markings (indicated by the number 3 below the notes). The final staff concludes the piece with a fermata over the final note.

Violin I

# Sequentia

## Requiem Mass

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

**Allegro**

*ff*

*mp*

*cresc.* *f*

*rit.*

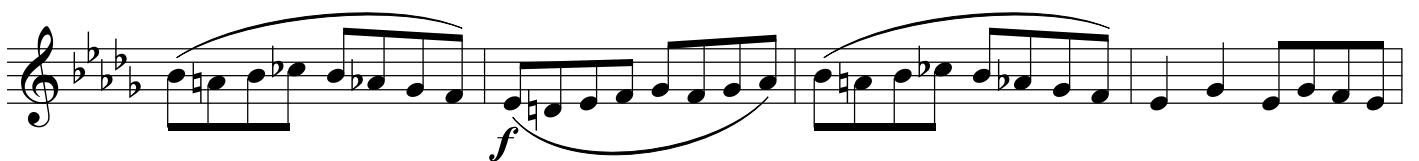
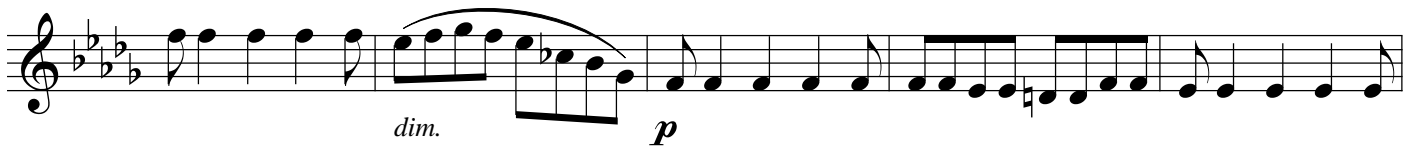
**Andante**

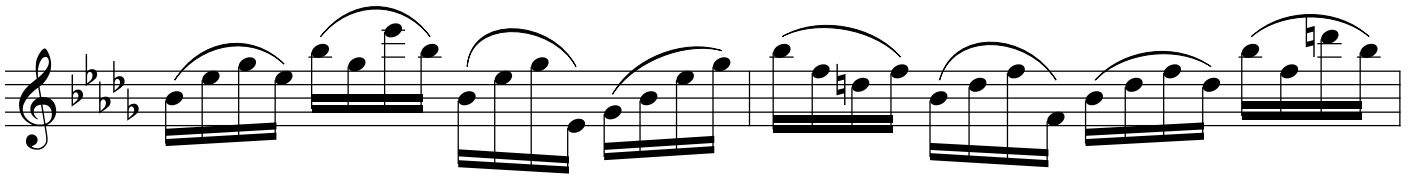
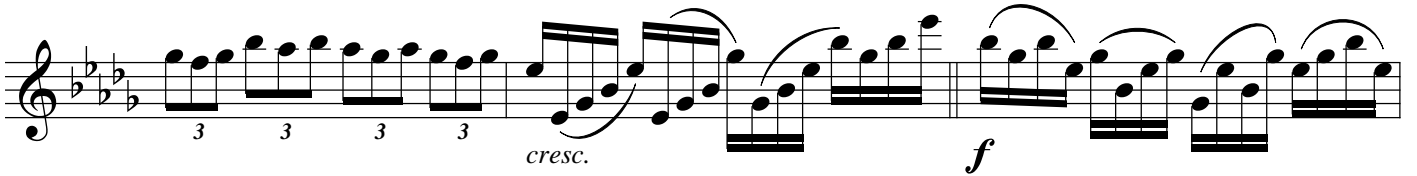
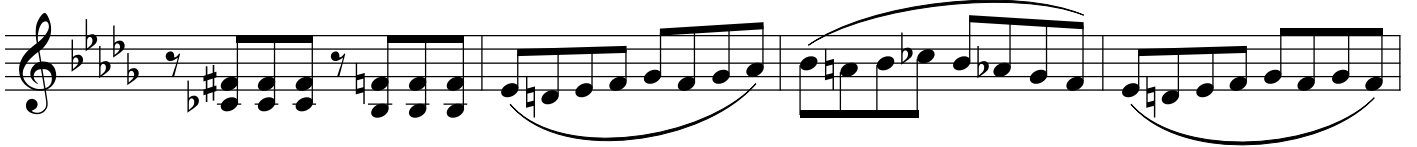
*p* *p*



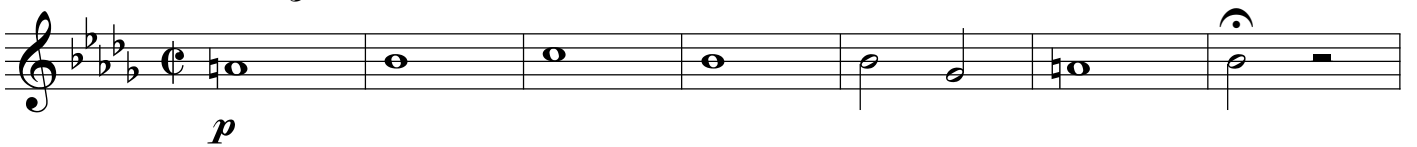


**Allegro assai**





Andante ♩ = 60



The musical score consists of ten staves of music. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The notation includes various note values, rests, and articulation marks such as slurs and accents. The piece concludes with a double bar line and repeat signs.

**Allegro** ♩ = 110

*ff*

3 3 3 3 3 3 3 3 3 3

Largo  $\text{♩} = 30$

pp

Musical staff 1: Treble clef, key signature of three flats (B-flat, E-flat, A-flat), common time signature. The staff contains a series of eighth-note chords, each beamed together and slurred. The dynamics are marked *pp*.

Musical staff 2: Treble clef, key signature of three flats, common time signature. The staff contains a series of eighth-note chords, each beamed together and slurred. The dynamics are marked *pp*.

Allegro  $\text{♩} = 110$

ff

Musical staff 3: Treble clef, key signature of three flats, common time signature. The staff contains a series of eighth-note chords, each beamed together and slurred. The dynamics are marked *ff*.

Musical staff 4: Treble clef, key signature of three flats, common time signature. The staff contains a series of eighth-note chords, each beamed together and slurred. The dynamics are marked *ff*.

Musical staff 5: Treble clef, key signature of three flats, common time signature. The staff contains a series of eighth-note chords, each beamed together and slurred. The dynamics are marked *ff*.

Musical staff 6: Treble clef, key signature of three flats, common time signature. The staff contains a series of eighth-note chords, each beamed together and slurred. The dynamics are marked *ff*.

Musical staff 7: Treble clef, key signature of three flats, common time signature. The staff contains a series of eighth-note chords, each beamed together and slurred. The dynamics are marked *ff*.

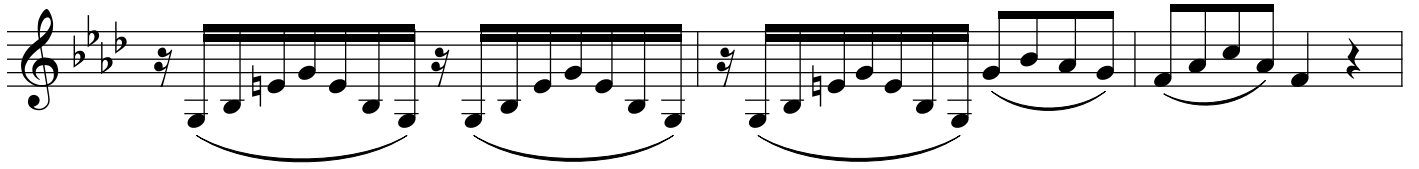
Largo  $\text{♩} = 30$

pp

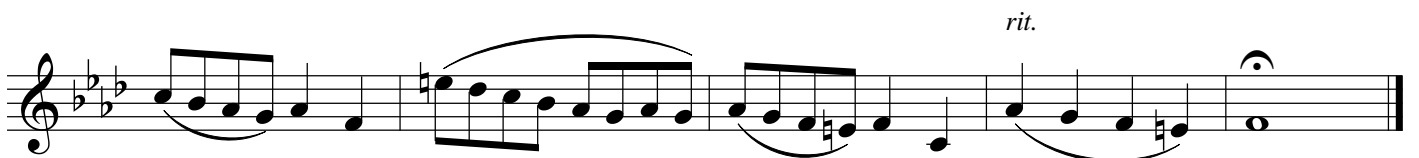
Musical staff 8: Treble clef, key signature of three flats, common time signature. The staff contains a series of eighth-note chords, each beamed together and slurred. The dynamics are marked *pp*.

Musical staff 9: Treble clef, key signature of three flats, common time signature. The staff contains a series of eighth-note chords, each beamed together and slurred. The dynamics are marked *pp*.

Musical staff 10: Treble clef, key signature of three flats, common time signature. The staff contains a series of eighth-note chords, each beamed together and slurred. The dynamics are marked *pp*.



Andante ♩ = 60



# Ofertorium

Violin I

## Requiem Mass

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

Allegro assai ♩ = 110

*f*

*p*

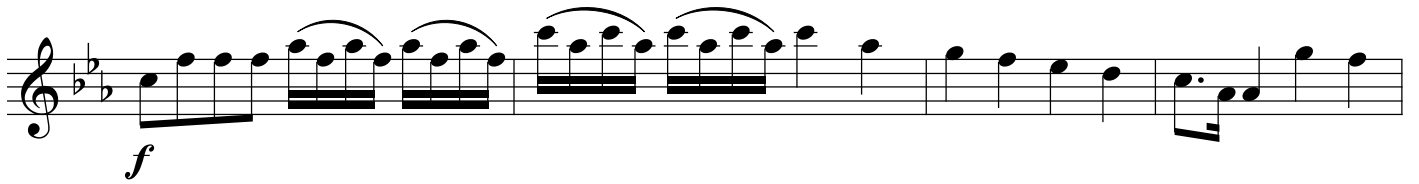
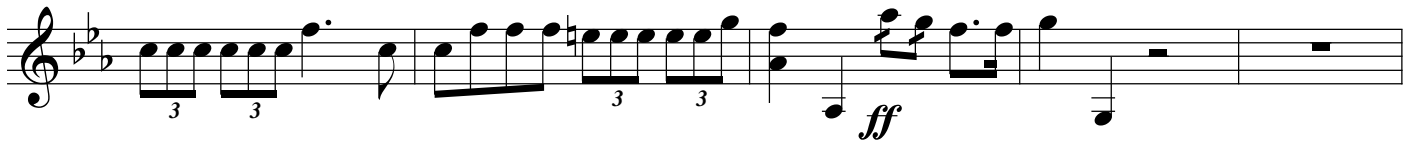
*f*

*mf*

Allegro assai ♩ = 110

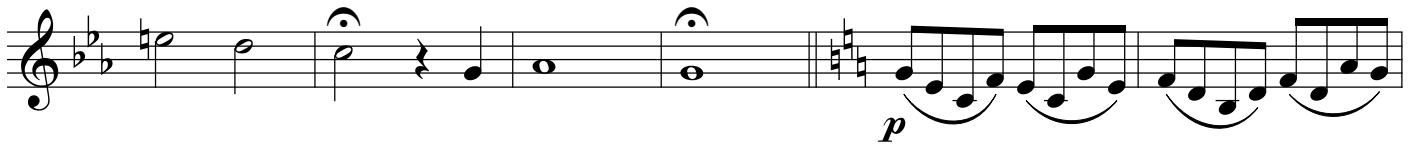
*tr*

*tr*



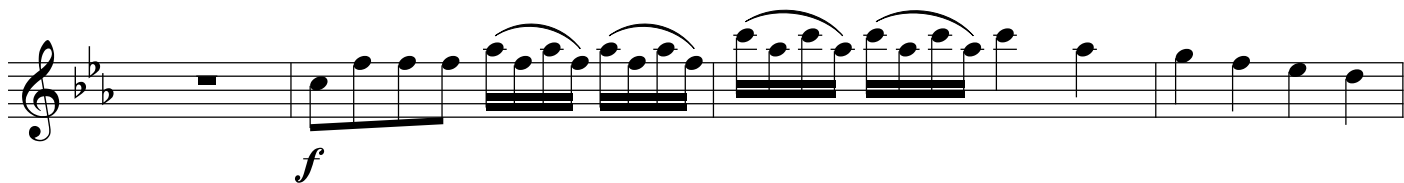
Andante ♩ = 60 *rit.*

Andante ♩ = 60





**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  $\text{♩} = 130$

# Agnus Dei

## Requiem Mass

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

Andante  $\text{♩} = 60$

*f*

*ff* *pp* *ff*

*f* *p*

*pp* *ff*

*p* *pp*

*rit.*

# Comunio

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*

*f*

*pp*

*ppp*

# Libera me, Domine

Violin I

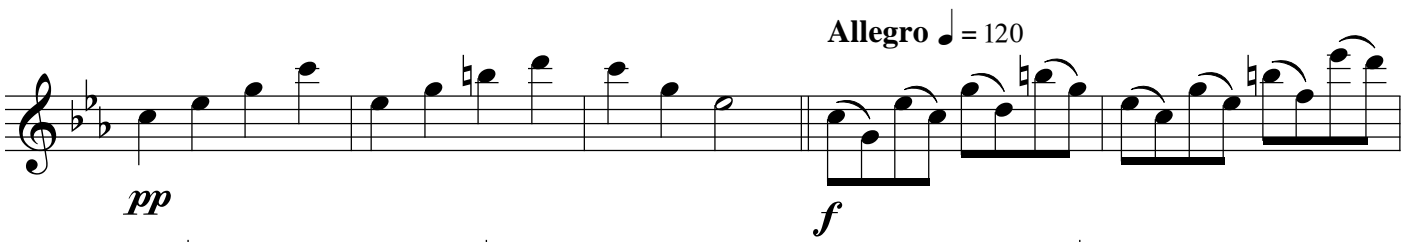
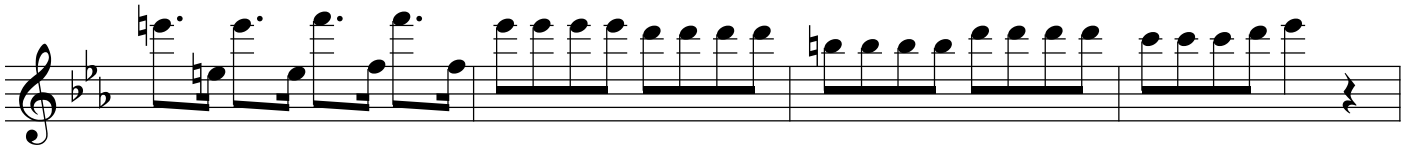
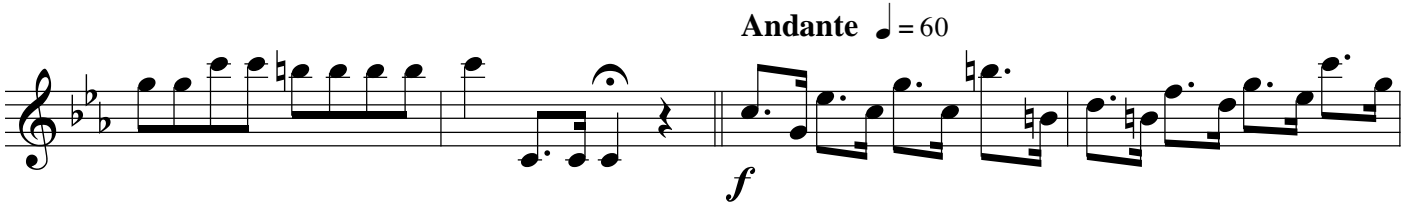
## Requiem Mass

Rafael Sales Arantes (1980 - )

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

Allegro ♩ = 120

The musical score is written for Violin I and consists of ten staves. The key signature is G minor (three flats) and the time signature is 3/4. The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The score includes various dynamics: *f* (forte), *p* (piano), and *mf* (mezzo-forte). It features several triplets and sixteenth-note passages. The music is characterized by a mix of melodic lines and rhythmic patterns, with some sections featuring slurs and accents.



# 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

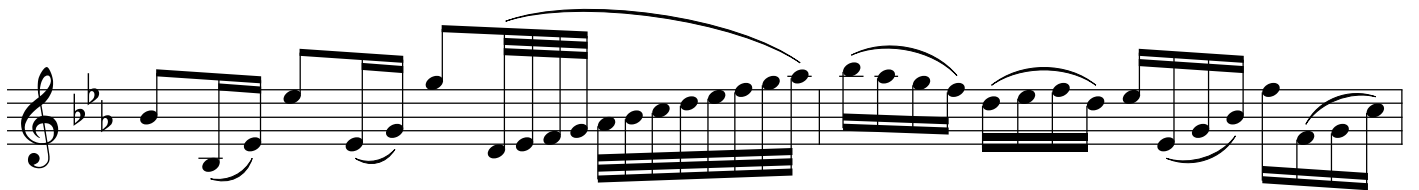
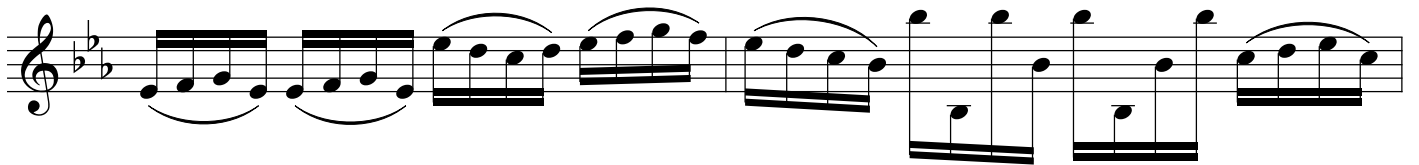
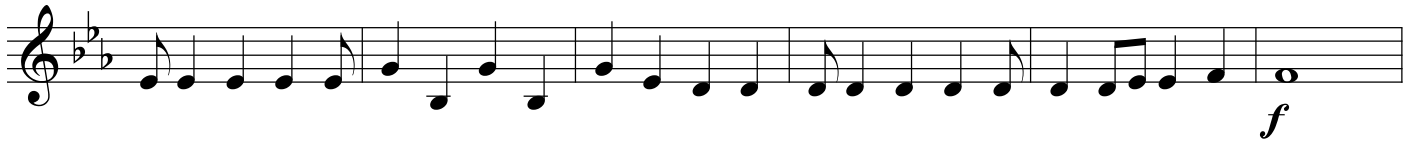
Violin II

## 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 4/4 time. The tempo is marked **Moderato**. The score consists of seven staves of music. The first staff begins with a dynamic marking of **f** (forte) and features a series of eighth-note chords. The second staff continues with similar chords and includes a dynamic marking of **mf** (mezzo-forte). The third staff shows a melodic line with slurs and a dynamic marking of **mf**. The fourth staff continues the melodic line with a dynamic marking of **dim.** (diminuendo). The fifth staff features a melodic line with a dynamic marking of **p** (piano). The sixth and seventh staves continue the melodic line with a dynamic marking of **p**.





## 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

The musical score is written for Violin II in a key of two flats (B-flat major or D-flat minor) and a 6/8 time signature. It begins with a tempo marking of Adagio and a metronome marking of ♩ = 40. The score consists of ten staves of music. The first staff starts with a mezzo-piano (*mp*) dynamic and includes a piano (*p*) dynamic marking. The second staff features a forte (*f*) dynamic. The third through sixth staves contain complex rhythmic patterns with many slurs. The seventh staff is marked mezzo-forte (*mf*). The eighth staff returns to a forte (*f*) dynamic. The ninth staff includes several triplet markings (indicated by a '3' above the notes). The piece concludes with a final note on the tenth staff.

## Violin II

# Sequentia

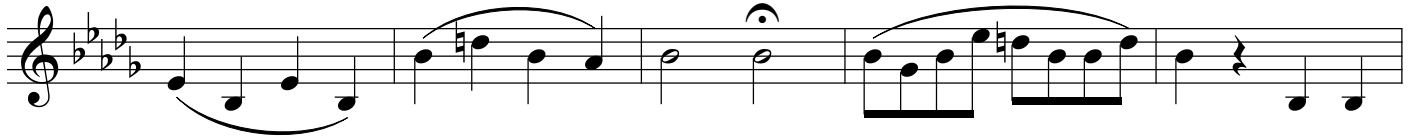
## Requiem Mass

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

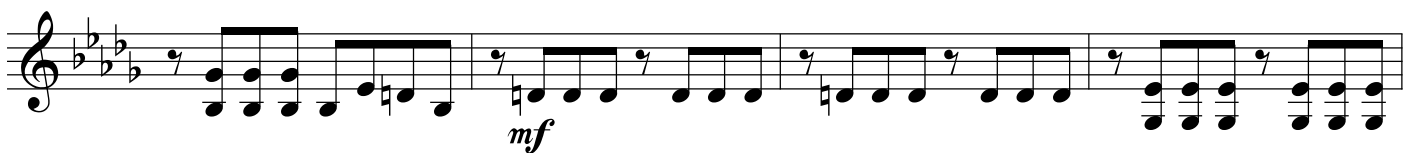
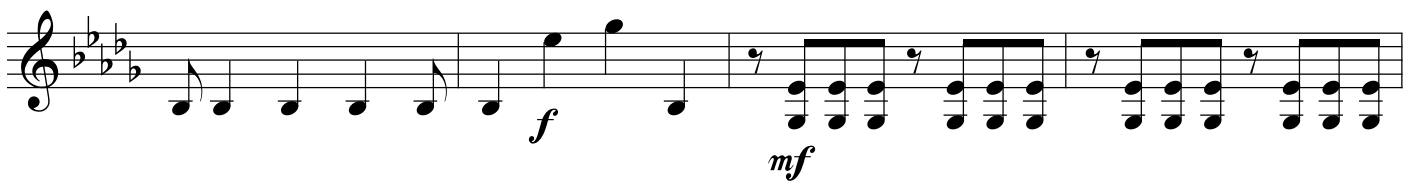
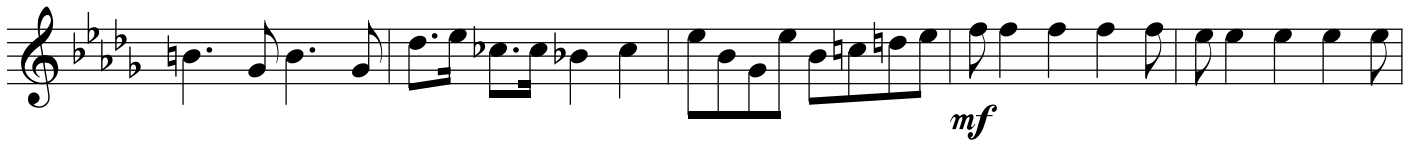
**Allegro**

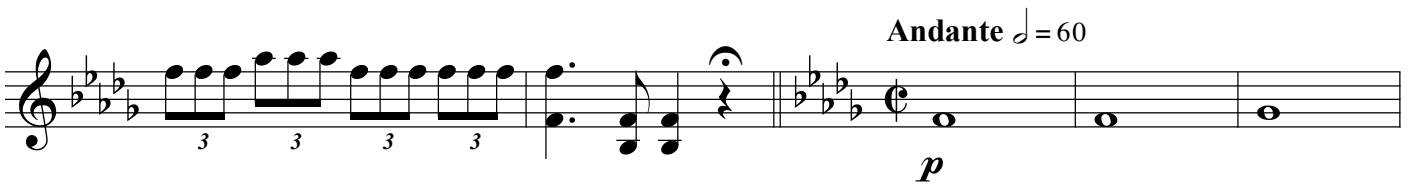
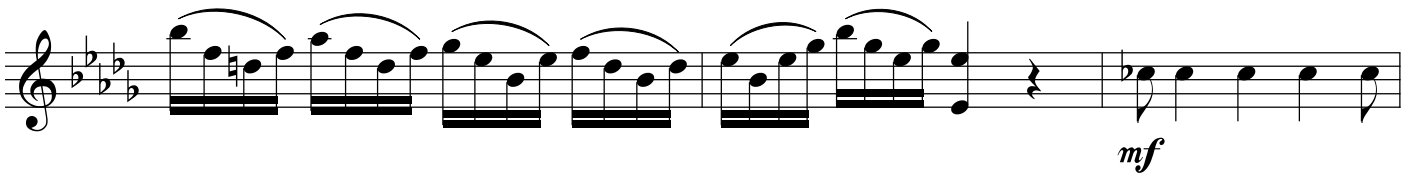
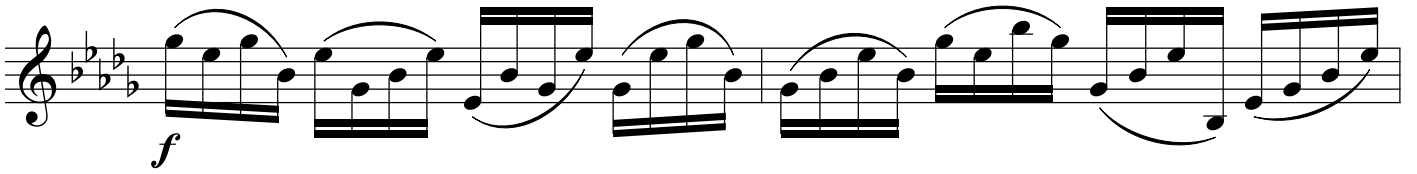
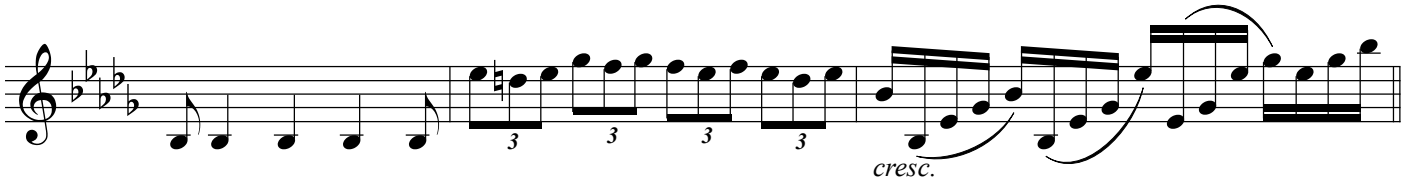
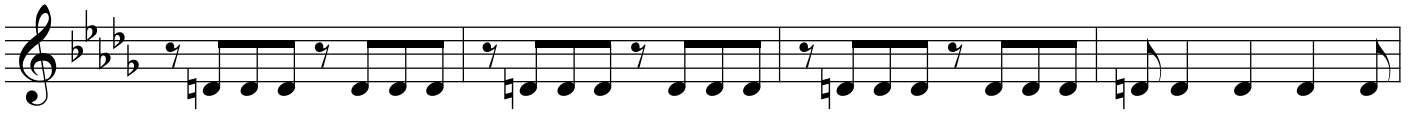
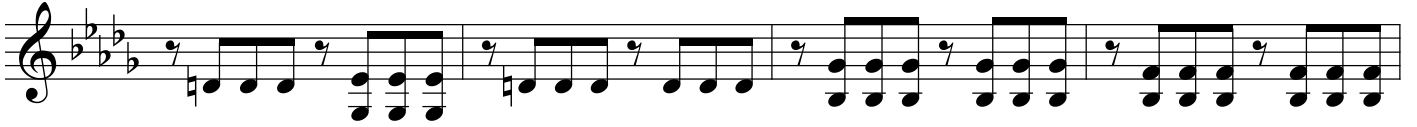
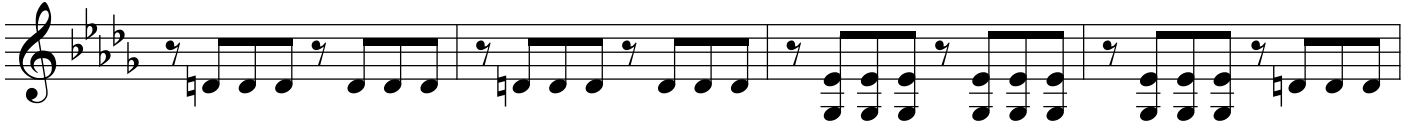
Musical score for Violin II, Allegro section. The score consists of ten staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first staff begins with a dynamic marking of *ff*. The second staff features triplets and ends with a dynamic marking of *mp*. The third staff continues with a dynamic marking of *f*. The fourth staff includes a *cresc.* marking and triplets. The fifth and sixth staves continue the rhythmic patterns with triplets. The seventh staff shows a change in dynamics to *p*.

Musical score for Violin II, Andante section. The score consists of four staves of music. The key signature remains three flats and the time signature is common time. The first staff of this section includes a *rit.* marking and a dynamic marking of *p*. The second staff continues with a dynamic marking of *p*. The third and fourth staves feature a series of eighth notes with accents, maintaining the *p* dynamic.



**Allegro assai**





Musical staff 1: Treble clef, key signature of three flats (B-flat, E-flat, A-flat), common time signature. The staff contains a sequence of notes: a half rest, followed by quarter notes G4, A4, B4, and C5, then a half note G4 with a fermata, followed by quarter notes F4, E4, and D4.

Musical staff 2: Treble clef, key signature of three flats, common time. The staff contains a sequence of notes: a half rest, followed by quarter notes G4, A4, B4, and C5, then a half note G4 with a fermata, followed by quarter notes F4, E4, and D4.

Musical staff 3: Treble clef, key signature of three flats, common time. The staff contains a sequence of notes: a half rest, followed by quarter notes G4, A4, B4, and C5, then a half note G4 with a fermata, followed by quarter notes F4, E4, and D4.

Musical staff 4: Treble clef, key signature of three flats, common time. The staff contains a sequence of notes: a half rest, followed by quarter notes G4, A4, B4, and C5, then a half note G4 with a fermata, followed by quarter notes F4, E4, and D4.

Musical staff 5: Treble clef, key signature of three flats, common time. The staff contains a sequence of notes: a half rest, followed by quarter notes G4, A4, B4, and C5, then a half note G4 with a fermata, followed by quarter notes F4, E4, and D4.

Musical staff 6: Treble clef, key signature of three flats, common time. The staff contains a sequence of notes: a half rest, followed by quarter notes G4, A4, B4, and C5, then a half note G4 with a fermata, followed by quarter notes F4, E4, and D4.

Allegro ♩ = 110

Musical staff 7: Treble clef, key signature of three flats, common time. The staff contains a sequence of notes: a half rest, followed by quarter notes G4, A4, B4, and C5, then a half note G4 with a fermata, followed by quarter notes F4, E4, and D4.

Musical staff 8: Treble clef, key signature of three flats, common time. The staff contains a sequence of notes: a half rest, followed by quarter notes G4, A4, B4, and C5, then a half note G4 with a fermata, followed by quarter notes F4, E4, and D4.

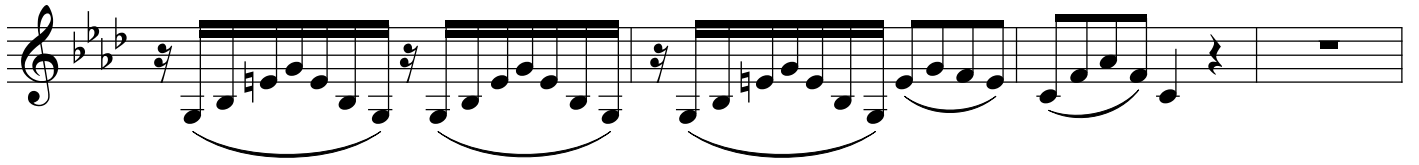
Musical staff 9: Treble clef, key signature of three flats, common time. The staff contains a sequence of notes: a half rest, followed by quarter notes G4, A4, B4, and C5, then a half note G4 with a fermata, followed by quarter notes F4, E4, and D4.

Musical staff 10: Treble clef, key signature of three flats, common time. The staff contains a sequence of notes: a half rest, followed by quarter notes G4, A4, B4, and C5, then a half note G4 with a fermata, followed by quarter notes F4, E4, and D4.

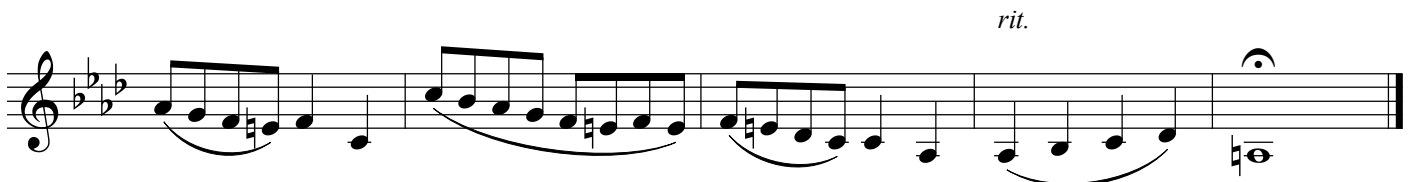
Largo ♩ = 30

Allegro ♩ = 110

Largo ♩ = 30



Andante ♩ = 60





# Ofertorium

## Requiem Mass

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

Allegro assai ♩ = 110

*f*

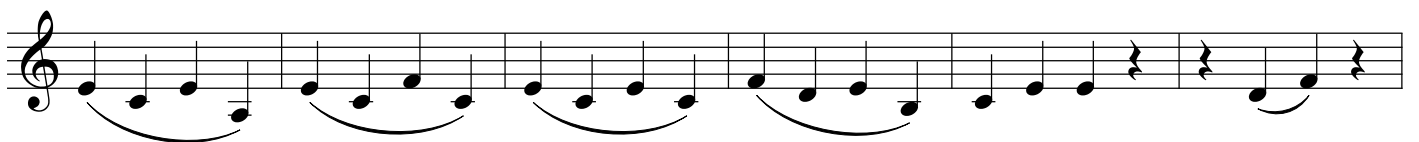
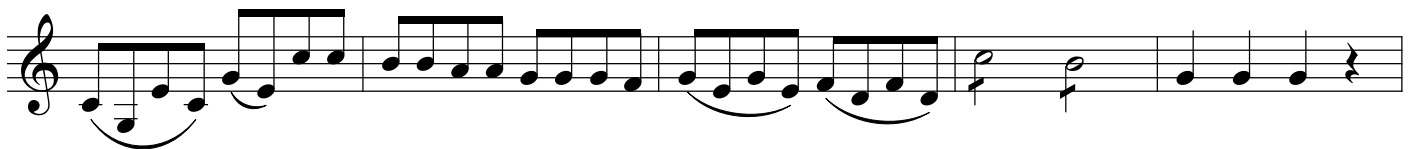
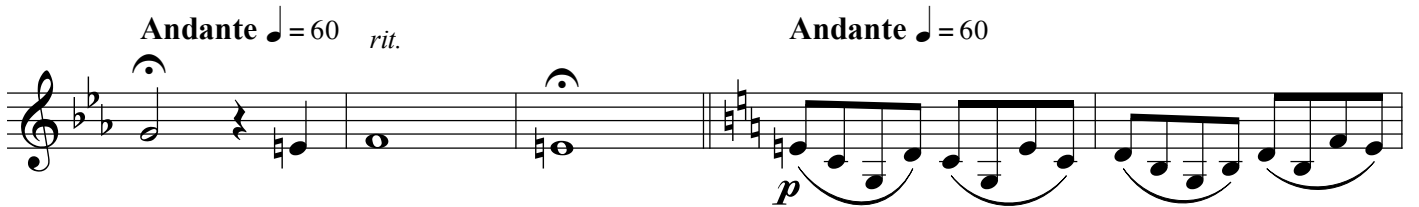
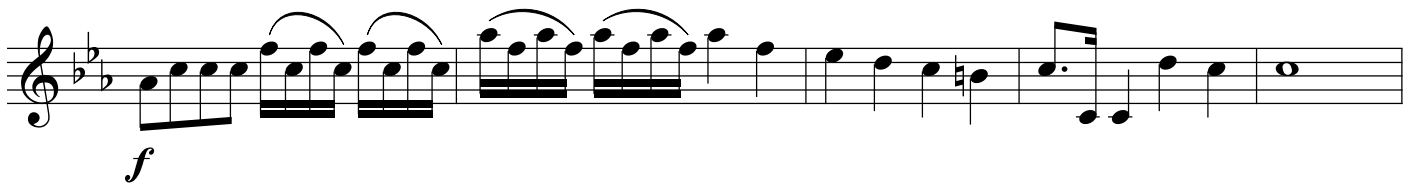
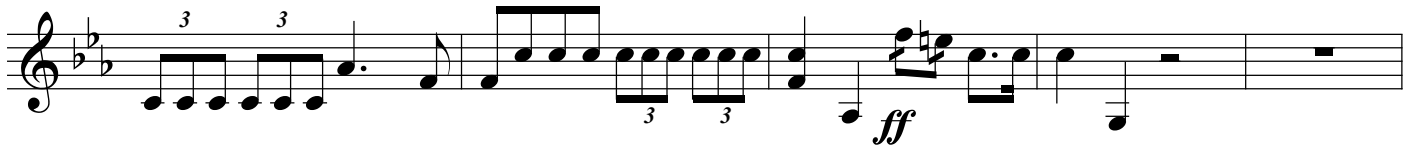
*p*

*tr*

*f*

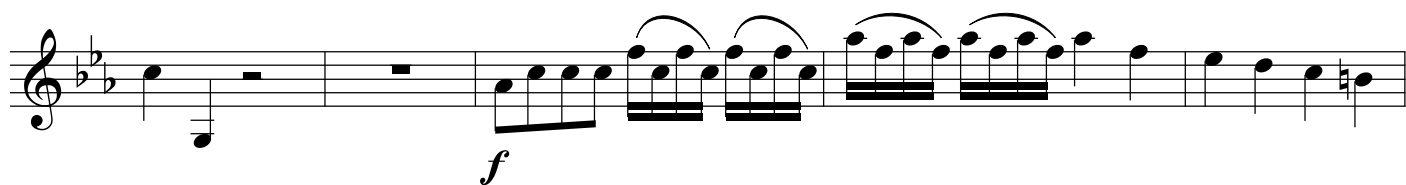
Allegro assai ♩ = 110

*mf*



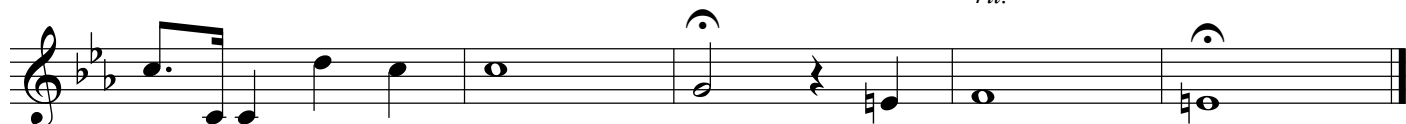


Allegro assai ♩ = 110



Andante ♩ = 60

*rit.*



# Sanctus

Violin II

Requiem Mass

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

Andante  $\text{♩} = 60$

*f*

*dim.* *pp*

Vivo  $\text{♩} = 130$

*f*

Lento  $\text{♩} = 30$

*p* *p*

Vivo  $\text{♩} = 130$

*pp* *f*

# 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

Violin II

## Requiem Mass

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

Andante cantabile ♩ = 60

*p dolce*

*p*

*p*

*mf*

*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

The musical score for Violin II is written in G minor (three flats) and 3/4 time. It begins with a tempo marking of Allegro and a quarter note equal to 120 beats per minute. The score consists of ten staves of music. The first staff starts with a forte (*f*) dynamic. The second staff contains a triplet of eighth notes. The third staff begins with a piano (*p*) dynamic. The fourth staff features a mezzo-forte (*mf*) dynamic. The fifth staff has a mezzo-forte (*mf*) dynamic. The sixth staff includes a mezzo-forte (*mf*) dynamic. The seventh staff has a mezzo-forte (*mf*) dynamic. The eighth staff features a piano (*p*) dynamic. The ninth staff begins with a mezzo-forte (*mf*) dynamic. The tenth staff ends with a forte (*f*) dynamic. The score includes various musical notations such as slurs, triplets, and dynamic markings.

Andante ♩ = 60

Allegro ♩ = 120

*pp*

3



# I - Introito

Viola

## 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

Viola

## Requiem Mass

Rafael Sales Arantes (1980 - )

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

Moderato

*f*

*mf*

*p*

*p*

*f*

3

# 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, key of B-flat major. It begins with a tempo marking of Adagio and a quarter note equal to 40 beats. The score consists of ten staves of music. The first staff starts with a mezzo-piano (*mp*) dynamic and a piano (*p*) dynamic. The second staff is marked forte (*f*). The third and fourth staves continue with various rhythmic patterns and dynamics. The fifth and sixth staves feature a mezzo-forte (*mf*) dynamic. The seventh and eighth staves are marked forte (*f*). The ninth staff includes several triplet markings. The final staff concludes the piece with a sustained note.

# Sequentia

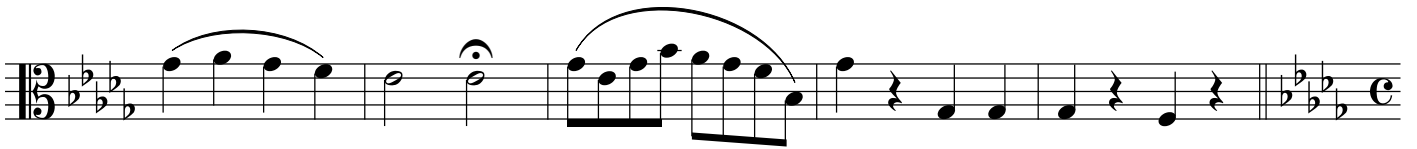
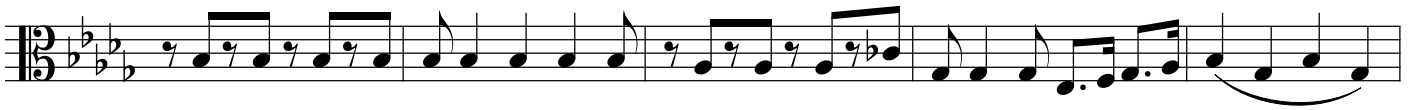
## Requiem Mass

Viola

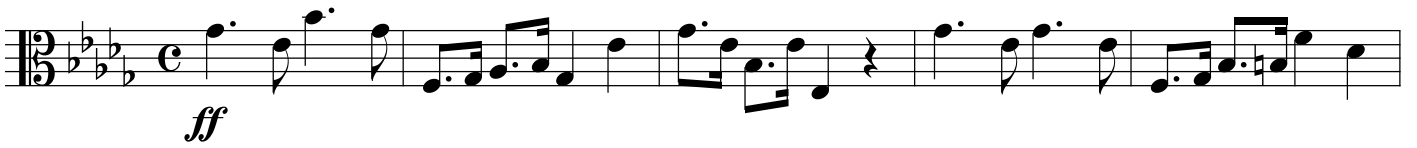
Rafael Sales Arantes (1980 - )  
Composto de 03/09/03 a 31/12/04

**Allegro**

**Andante**



**Allegro assai**



Musical staff 1: Bass clef, key signature of three flats (B-flat, E-flat, A-flat), 3/4 time signature. The staff contains a sequence of chords and eighth notes. A dynamic marking of *mf* is placed below the staff.

Musical staff 2: Bass clef, key signature of three flats, 3/4 time signature. The staff contains a sequence of chords and eighth notes.

Musical staff 3: Bass clef, key signature of three flats, 3/4 time signature. The staff contains a sequence of chords and eighth notes.

Musical staff 4: Bass clef, key signature of three flats, 3/4 time signature. The staff contains a sequence of chords and eighth notes.

Musical staff 5: Bass clef, key signature of three flats, 3/4 time signature. The staff contains a sequence of chords and eighth notes.

Musical staff 6: Bass clef, key signature of three flats, 3/4 time signature. The staff contains a sequence of chords and eighth notes.

Musical staff 7: Bass clef, key signature of three flats, 3/4 time signature. The staff contains a sequence of eighth notes and triplets. The number '3' is written above and below the triplet markings.

Musical staff 8: Bass clef, key signature of three flats, 3/4 time signature. The staff contains a sequence of eighth notes with slurs and a dynamic marking of *f*. A *cresc.* marking is placed below the staff.

Musical staff 9: Bass clef, key signature of three flats, 3/4 time signature. The staff contains a sequence of eighth notes with slurs.

Sequentia

A musical staff in bass clef with a key signature of three flats. It features a series of eighth and sixteenth notes, many of which are beamed together and slurred. The rhythm is intricate, with some notes having stems pointing downwards.

Andante  $\text{♩} = 60$

A musical staff in bass clef with a key signature of three flats. It begins with a dynamic marking of *mf*. The first part consists of quarter notes, followed by four groups of eighth notes beamed in threes, each marked with a '3' below. The staff concludes with a dynamic marking of *p* and a half note.

A musical staff in bass clef with a key signature of three flats. It contains a sequence of quarter and eighth notes, some with slurs and accents.

A musical staff in bass clef with a key signature of three flats. It features a series of half and quarter notes, some with slurs.

A musical staff in bass clef with a key signature of three flats. It contains a sequence of quarter and eighth notes, some with slurs and accents.

A musical staff in bass clef with a key signature of three flats. It contains a sequence of quarter and eighth notes, some with slurs and accents.

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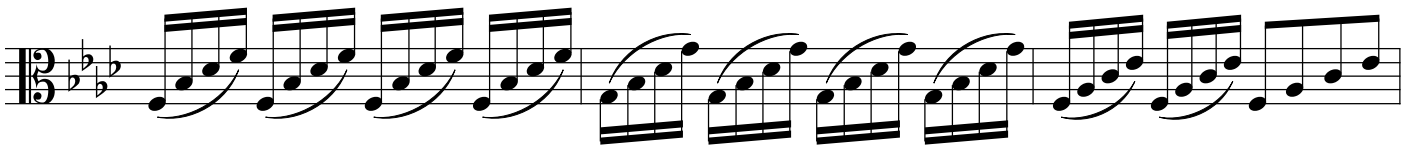
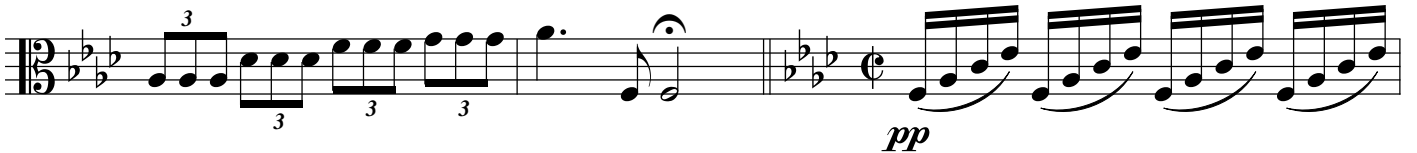
Allegro  $\text{♩} = 110$

A musical staff in bass clef with a key signature of three flats. It begins with a dynamic marking of *ff*. The staff features a sequence of quarter and eighth notes, some with slurs and accents, leading to a final complex rhythmic pattern.

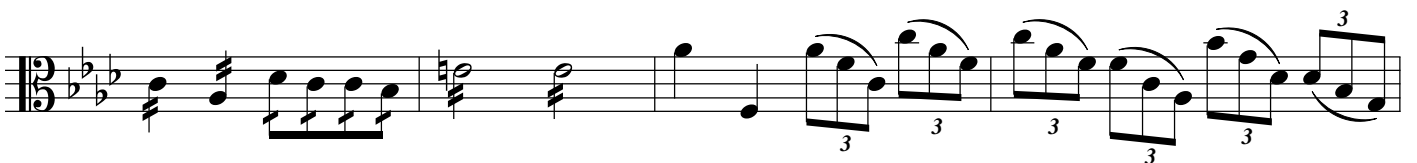




Largo  $\text{♩} = 30$



Allegro  $\text{♩} = 110$



A musical staff in bass clef with a key signature of three flats. It begins with two triplet eighth notes, followed by a series of eighth-note triplets. The piece concludes with a fermata over a half note.

Largo  $\text{♩} = 30$

A musical staff in bass clef with a key signature of three flats. It features a series of eighth-note patterns, some with slurs and accents.

*pp*

A musical staff in bass clef with a key signature of three flats, continuing the eighth-note patterns from the previous staff.

A musical staff in bass clef with a key signature of three flats, featuring eighth-note patterns with slurs.

A musical staff in bass clef with a key signature of three flats, featuring eighth-note patterns with slurs.

Andante  $\text{♩} = 60$

A musical staff in bass clef with a key signature of three flats, featuring quarter and eighth notes.

*pp*

A musical staff in bass clef with a key signature of three flats, featuring eighth-note patterns with slurs.

A musical staff in bass clef with a key signature of three flats, featuring quarter notes with slurs.

*cresc.*

*f*

*mp*

A musical staff in bass clef with a key signature of three flats, featuring eighth-note patterns with slurs.

*rit.*

A musical staff in bass clef with a key signature of three flats, featuring quarter notes with slurs.

# 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





Allegro assai ♩ = 110



# 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*

*mf*

*f*

*pp*

*ppp*



# Libera me, Domine

Viola

## Requiem Mass

Rafael Sales Arantes (1980 - )

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

Allegro ♩ = 120

*f*

*p* *mf*

*f*

*mf* 3

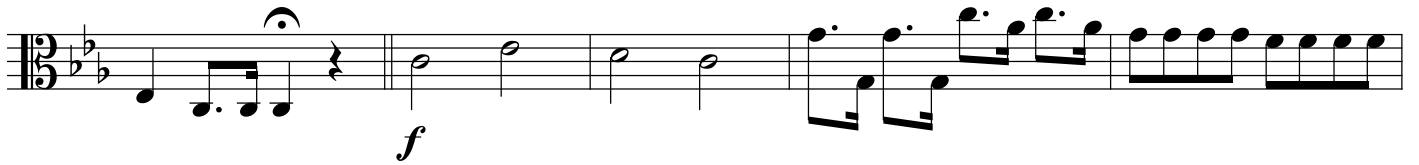
*p*

*mf* *f*

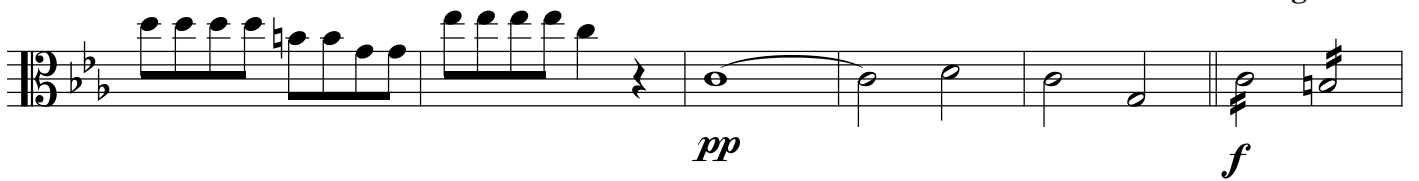
*f*



Andante ♩ = 60



Allegro ♩ = 120



# I - Introito

Double Bass

## Requiem Mass

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

Andante

The musical score is written for a double bass in bass clef, 2/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante'. The score consists of ten staves of music. The dynamics are as follows: *p* (piano) at the start of the first staff; *f* (forte) at the start of the second staff; *pp* (pianissimo) and *f* (forte) in the third staff; *mf* (mezzo-forte) in the fourth staff; *ff* (fortissimo) in the fifth staff; *f* (forte) in the sixth staff; *p* (piano) in the seventh staff; *f* (forte) in the eighth staff; *pp* (pianissimo) in the ninth staff; and *ppp* (pianississimo) in the tenth staff. The piece concludes with a fermata over the final note.

# Kyrie

Double Bass

## Requiem Mass

Rafael Sales Arantes (1980 - )

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

Moderato

The musical score is written for a double bass in bass clef, 2/4 time, and B-flat major. It begins with a *f* dynamic and a *Moderato* tempo. The first staff contains a series of eighth-note patterns. The second staff features a *mf* dynamic. The third staff includes a *p* dynamic. The fourth staff has a *p* dynamic. The fifth staff is a simple eighth-note line. The sixth staff has a *f* dynamic. The seventh staff features a complex eighth-note pattern. The eighth staff continues with eighth-note patterns. The ninth staff has a *p* dynamic. The tenth staff concludes with a final cadence.

# Gradual

## Requiem Mass

Double Bass

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

Andante

The musical score is written for Double Bass in bass clef, 2/4 time, and B-flat major. It consists of five staves of music. The first staff begins with a dynamic marking of *p* (piano) and a *cresc.* (crescendo) marking. The second staff features a dynamic marking of *f* (forte). The third staff continues the melodic line. The fourth staff ends with a dynamic marking of *pp* (pianissimo). The fifth staff concludes the piece with a fermata over the final note.

Double Bass

# Tractus

## Requiem Mass

Rafael Sales Arantes (1980 - )

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

Adagio  $\text{♩} = 40$ 

The musical score is written for Double Bass in bass clef, 6/8 time, and B-flat major. It begins with a tempo marking of Adagio and a quarter note equal to 40 beats. The first staff starts with a mezzo-piano (*mp*) dynamic and a piano (*p*) dynamic. The second staff is marked forte (*f*). The third and fourth staves continue with various rhythmic patterns and dynamics. The fifth staff is marked mezzo-forte (*mf*). The sixth and seventh staves are marked forte (*f*). The eighth staff concludes the piece with a final note.

# Sequentia

## Requiem Mass

Double Bass

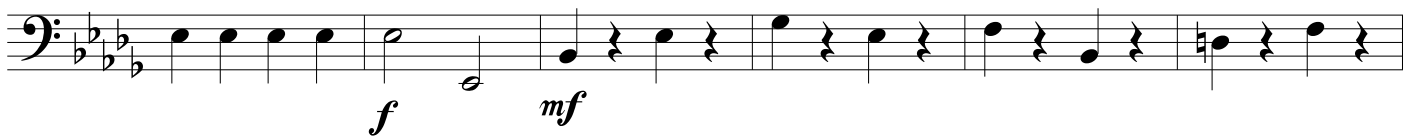
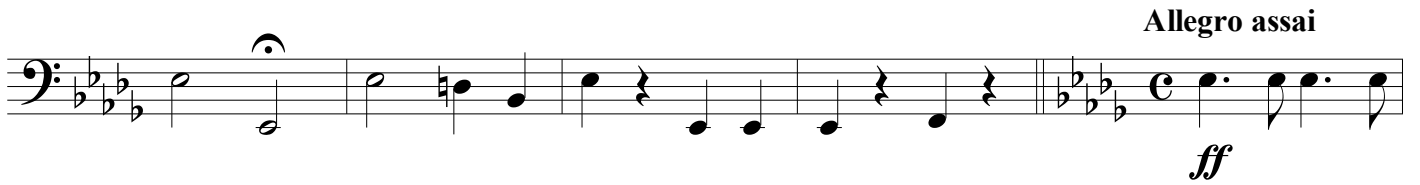
Rafael Sales Arantes (1980 - )  
Composto de 03/09/03 a 31/12/04

**Allegro**

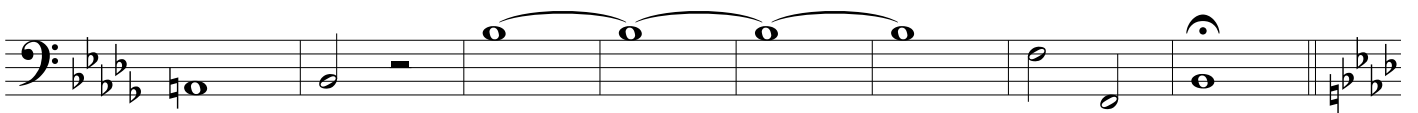
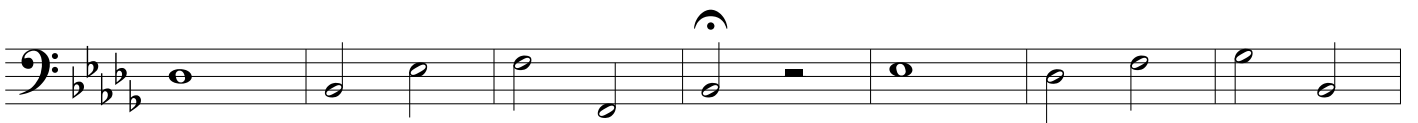
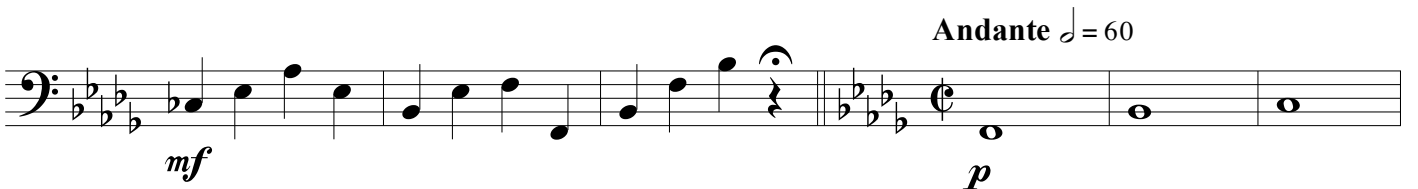
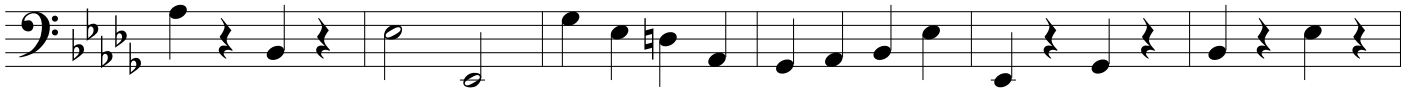
The first section of the score is marked **Allegro**. It consists of six staves of music. The first staff begins with a dynamic marking of *ff*. The second staff ends with a dynamic marking of *mp*. The third staff ends with a dynamic marking of *cresc.*. The fourth staff begins with a dynamic marking of *f*. The fifth staff ends with a dynamic marking of *rit.*. The sixth staff begins with a dynamic marking of *p*.

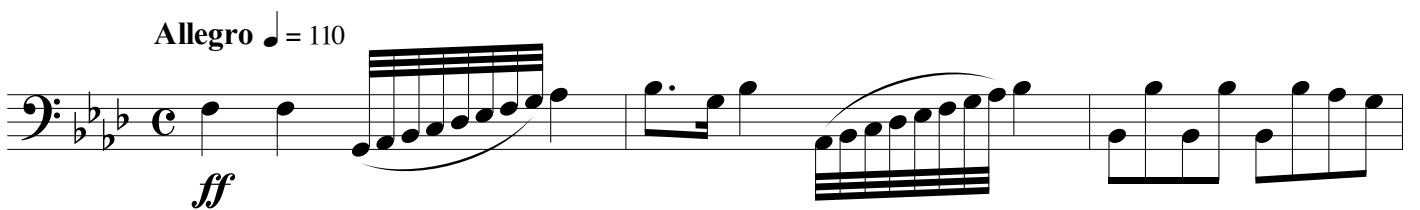
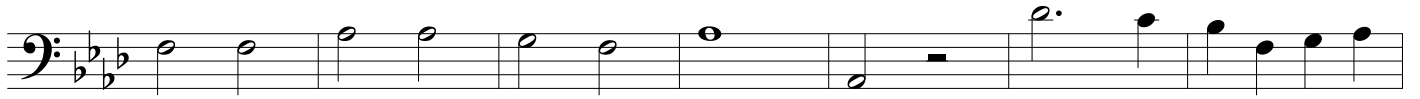
**Andante**

The second section of the score is marked **Andante**. It consists of three staves of music. The first staff begins with a dynamic marking of *p*. The second staff begins with a dynamic marking of *p*. The third staff begins with a dynamic marking of *p*.











**Andante** ♩ = 60



Double Bass

# Ofertorium

## Requiem Mass

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

Allegro assai ♩ = 110

*f*

*p*

Allegro assai ♩ = 110 *f*

*mf*

*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  $\text{♩} = 60$

*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 - )

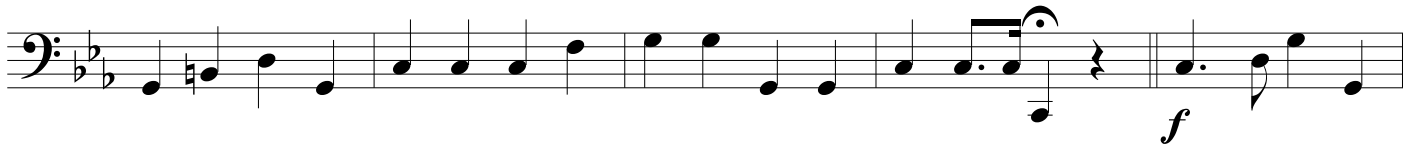
Composto de 03/09/03 a 31/12/04

Allegro ♩ = 120

The musical score is written for Double Bass in bass clef, 2/4 time, with 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 score consists of ten staves of music. The dynamics are marked as follows: *f* (forte) at the beginning of the first staff, *p* (piano) at the end of the second staff, *mf* (mezzo-forte) at the beginning of the third staff, *f* at the end of the third staff, *mf* at the beginning of the fifth staff, *p* at the beginning of the seventh staff, *mf* at the end of the seventh staff, *f* at the end of the eighth staff, and *f* at the beginning of the tenth staff. The score includes various articulations such as slurs, accents, and triplets (marked with a '3').



Andante ♩ = 60



Allegro ♩ = 120

