

Ofício das Violetas

Requiem

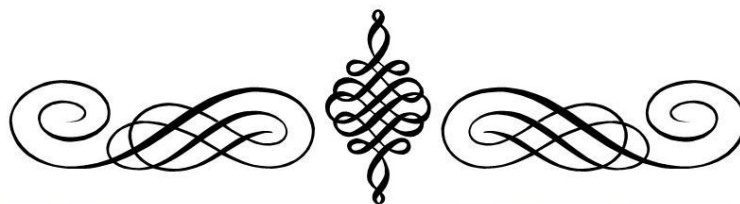
José Joaquim Emerico Lobo de Mesquita



Acervo Musical Brasileiro

Rafael Sales Arantes

Soprano



Edição de Rafael Sales Arantes a partir de
manuscritos do acervo da Orquestra Ribeiro Bastos
de São João del Rei.

Soprano

Ofício das Violetas

Requiem

José Joaquim Emerico Lobo de Mesquita

1. Requiem æternam (Introito)

Andantino

mf Re - qui-em æ - ter - nam do - na e - is__ Do - mi-ne

p et lux per - pe - tu-a et lux per - pe - tu-a et lux per - pe - tu-a

lu - ce-at e - - - is. et ti - bi re -

de - tur vo - tum et ti - bi re - de - tur vo - tum in Je -

ru - sa - lem *f* ex - au - di o - ra - ti - o - nem *p*

me - am ad__ te om - nis ca - ro ve - ni - et. *f*

2. Kyrie

Andantino

p Ky - ri - e e - le - i - son Ky - ri - e

mf Chris -

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

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

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

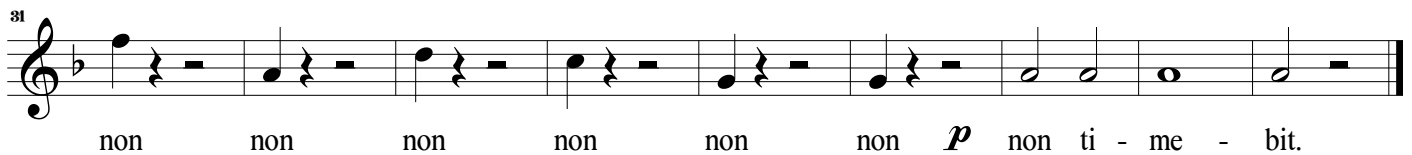
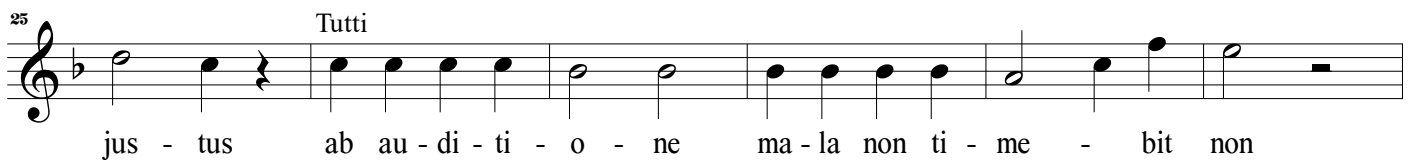
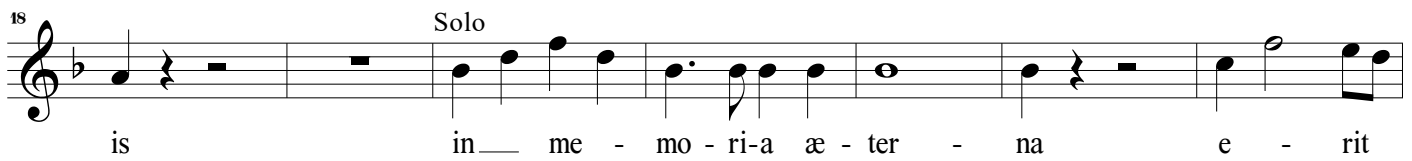
cresc. e e - le - i - son *f* e - le - i - son *p* e - le - i - son.

3. Gradual

Andantino

Levado

6



4. Sequentia

Andante

13

p Di - es i - ræ, di - es il - la sol - vet
 Quan - tus tre - mor est fu - tu - rus quan - do
 Tu - ba mi - rum spar - gens so - num per — se -
 Quid sum mi - ser tunc di - ctu - rus? Quem pa -

19

sæ - cu - lum in fa - vi - la *f* tes - te Da - vid cum Si - byl - la.
 ju - dex est ven - tu - rus cun - cta stri - cte dis - cus - su - rus.
 pul - cra re - gi - o - num co - get om - nes an - te thro - num,
 tro - num ro - ga - tu - rus cum vix jus - tus sit se - cu - rus?

Largo

27

p Hu - ic er - go par - ce De - us pi - e Je - su Do - mi -

36

ne, do - na e - is re - qui - em. A - men.
f p f p

5. Offertorium

Larghetto

2

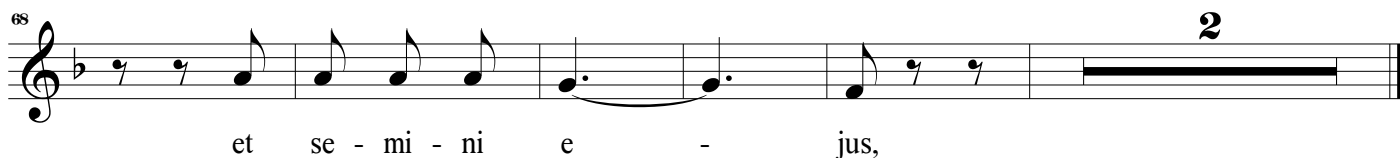
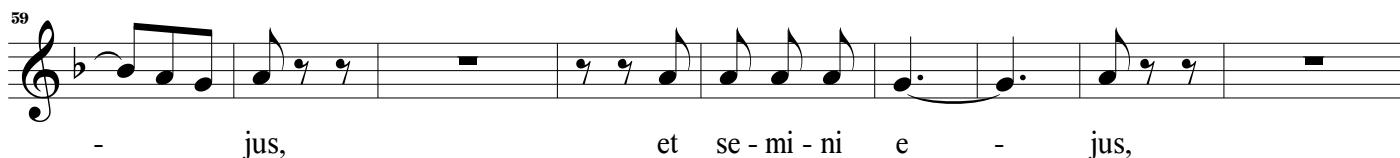
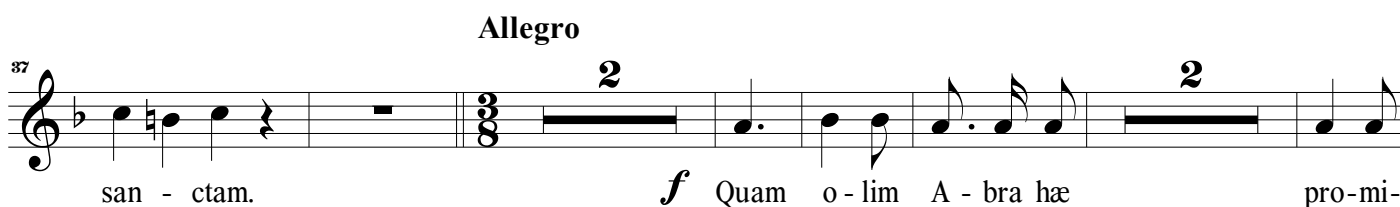
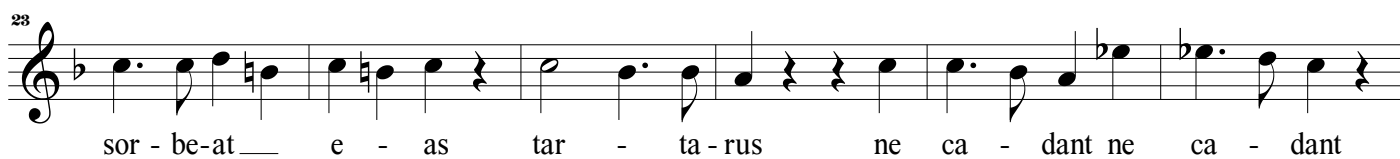
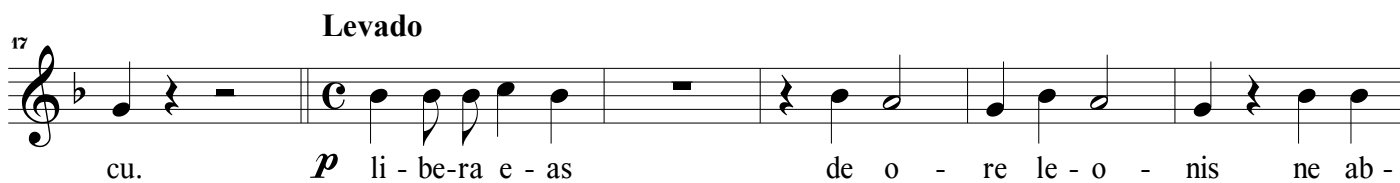
f Do - mi - ne Je - su — Chris - te Rex

5

Do - mi - ne Je - su — Chris - te Rex *p* Rex Rex Rex glo - ri - æ,

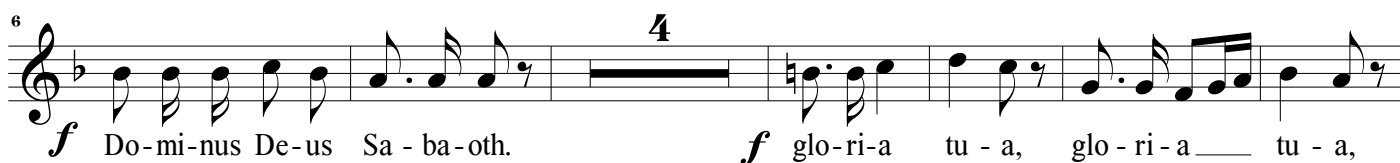
9

li - be - ra a - ni - mas om - ni - um fi - de - li - um de - fun - cto - rum *ff* de poe - nis in - fer -



6. Sanctus

Andante



Allegro



Fine Moderato



D.S. al Fine



6. Sanctus

Andantino

p A-gnus De - i qui tol - lis pec - ca - ta mun - di, do - na e - is re - qui - em, do - na

⁸ e - is re - qui - em. ⁶ do - na e - is re - qui - em, do - na e - is re - qui - em.

²¹ ² A - gnus De - i qui tol - lis pec - ca - ta, pec - ca - ta mun - di,

²⁹ do - na e - is re - qui - em, do - na e - is re - qui - em sem - pi - ter - nam. ²

8. Communio (Lux æterna)

Andantino

⁴
p Lux æ - ter - na lux æ - ter - na lu - ce - at e - is

¹² Do - mi - ne, lu - ce - at lu - ce - at e *cresc.* *f* is Do - mi - ne.

Allegro

20 **2**

f Cum San - ctis tu - is, cum San - ctis tu - is in æ - ter - num

28

p qui - a pi - us es. **f** Cum San - ctis tu - is, cum San - ctis tu - is in æ -

36 **Fine Andantino**

p ter - num qui - a pi - us es. **p** Re - qui - em æ - ter - nam do - na

45 **D.S. al Fine**

e - is Do - mi - ne, et lux per - pe - tu - a lu - ce - at e - is.

Ofício das Violetas

Requiem

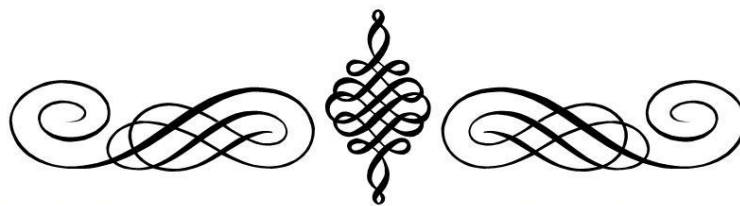
José Joaquim Emerico Lobo de Mesquita



Acervo Musical Brasileiro

Rafael Sales Arantes

Contralto



Edição de Rafael Sales Arantes a partir de
manuscritos do acervo da Orquestra Ribeiro Bastos
de São João del Rei.

Alto

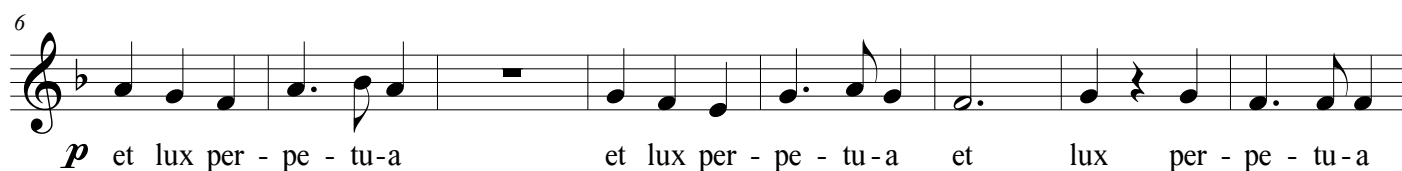
Ofício das Violetas

Requiem

José Joaquim Emerico Lobo de Mesquita

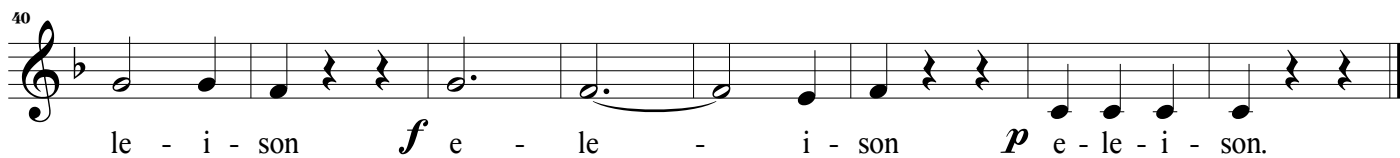
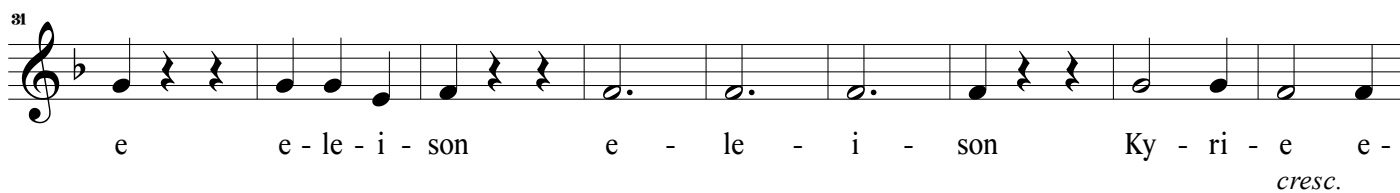
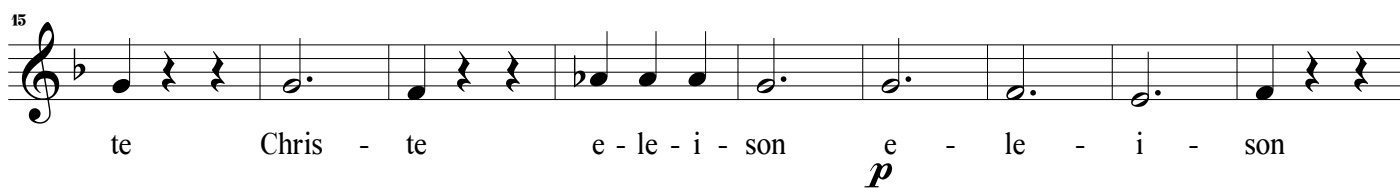
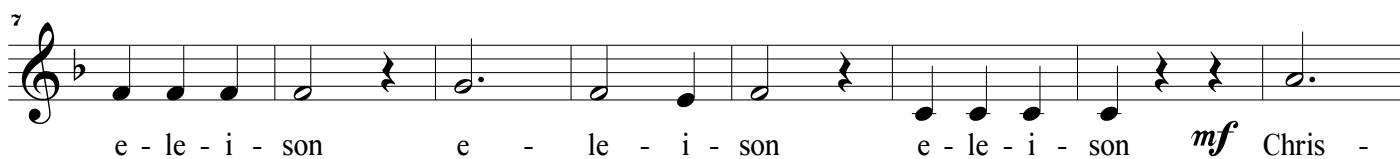
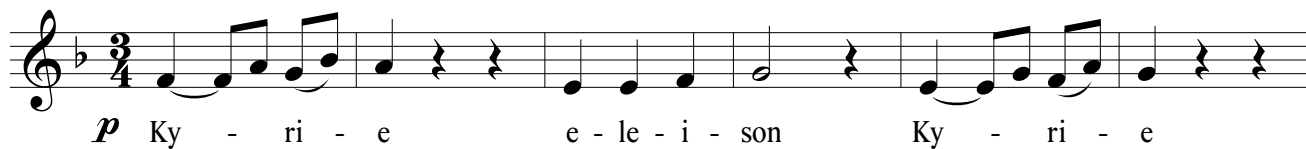
1. Requiem æternam (Introito)

Andantino



2. Kyrie

Andantino



3. Gradual (Requiem æternam)

Andantino

Levado

mf Re - qui-em æ - ter - nam do - na e - is__ Do - mi-ne

f et lux per - pe - tu - a lu - ce-at e - is

ab au - di - ti - o - ne ma - la non ti - me - bit non

non non non non non non *p* non ti - me - bit.

4. Sequentia (Dies iræ)

Andante

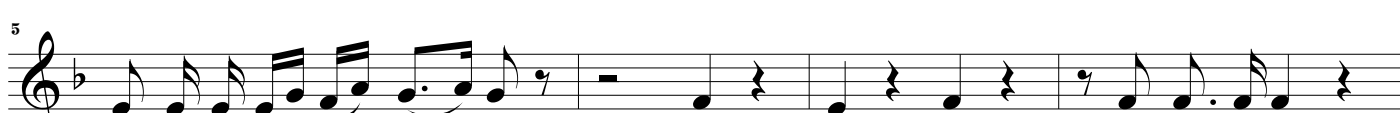
p Di - es i - ræ, di - es il - la sol - vet sæ - cu - lum
 Quan - tus tre - mor est fu - tu - rus quan - do ju - dex
 Tu - ba mi - rum spar - gens so - num per - se - pul - cra
 Quid sum mi - ser tunc di - ctu - rus? Quem pa - tro - num

f in fa - vi - la tes - te Da - vid cum Si - byl - la.
 est ven - tu - rus cun - cta stri - cte dis - cus - su - rus.
 re - gi - o - num co - get om - nes an - te thro - num,
 ro - ga - tu - rus cum vix jus - tus sit se - cu - rus?

Largo

27 
p Hu - ic er - go par-ce De - us pi - e Je - su Do - mi -
 36 
 ne, do - na e - is re - qui - em. A - men.
f p f p

5. Offertorium (Domine Jesu Christe)**Larghetto**


f Do - mi-ne Je - su _ Chris - te Rex
 5 
 Do - mi-ne Je - su _ Chris - te Rex *p* Rex Rex Rex glo - ri-æ,
 9 
 li-be-ra a - ni-mas om-ni - um fi - de-li - um de-fun - cto-rum *ff* de pœ-nis in - fer -
 13 
 ni de pœ-nis in - fer - ni et de pro-fun-do la-cu de pro-fun-do la-cu la - cu.

Levado

18

p li - be-ra e - as de o - re le - o - nis ne ab -

23

sor - be-at e - as tar - ta - rus ne ca - dant ne ca - dant

Largo

29

in obs - cu - rum, *p* sed si - gni - fer san-ctus Mi - cha - el

33

san-ctus Mi - cha - el re-præ-sen-tet e - as in lu-cem in lu - cem

Allegro

37
san - ctam. *f* Quam o - lim A - bra hæ pro-mi-

47
sis - ti et se-mi-ni e - jus, et se-mi-ni e -

58
- - jus, et se - mi - ni e - jus,

68
et se - mi - ni e - jus,

6. Sanctus

Andante

p San - ctus Do - mi - nus De - us, *f* San - ctus, *p* San - ctus Do - mi - nus De - us,
f Do - mi - nus De - us Sa - ba - oth. *f* glo - ri - a tu - a, glo - ri - a tu - a,

Allegro

glo - ri - a tu - a. *f* Ho - san - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis,

Fine Moderato

in ex - cel - sis. *p* Be - ne - di - ctus qui ve - nit, Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni.

D.S. al Fine

7. Agnus Dei

Andantino

p A - gnus De - i qui tol - lis pec - ca - ta — mun-di, do-na e - is re - qui-em,

do-na e - is re - qui-em. do-na e - is re - qui-em, do-na e - is re - qui-em.

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

do-na e - is re - qui-em, do-na e - is re - qui-em sem - pi - ter - nam.

8. Communio (Lux æterna)

Andantino

p Lux æ - ter - na lux æ - ter - na

lu - ce - at e - is Do - mi - ne, lu - ce - at lu - ce - at e - is Do -

cresc. *f*

♩ Allegro

- mi - ne.

f Cum San - ctis tu - is, cum San - ctis tu - is in æ -

ter - num qui - a pi - us es.

f Cum San - ctis tu - is, cum San - ctis

tu - is in æ - ter - num qui - a pi - us es.

Andantino

P Re - qui-em__ æ - ter - nam do - na e - is__ Do - mi - ne, et lux per -

pe - tu - a

lu - ce - at e - is.

D.S. al Fine

Ofício das Violetas

Requiem

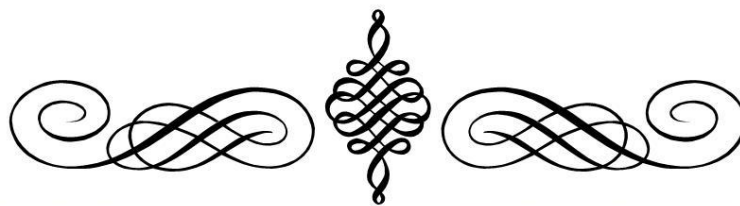
José Joaquim Emerico Lobo de Mesquita



Acervo Musical Brasileiro

Rafael Sales Arantes

Tenor



Edição de Rafael Sales Arantes a partir de
manuscritos do acervo da Orquestra Ribeiro Bastos
de São João del Rei.

Tenor

Ofício das Violetas

Requiem

José Joaquim Emerico Lobo de Mesquita

1. Requiem æternam (Introito)

Andantino

mf Re - qui-em æ - ter - nam do - na e - is Do - mi-ne

p et lux per - pe - tu-a lu - ce-at e - is.

Te de - cet hym - nus De - us in Si - on

f ex - au - di o - ra - ti - o - nem *p* me -

f am ca - ro ve - ni - et.

2. Kyrie

Andantino

8 *p* e - le - i - son e - le - i - son e -

10 le - i - son e - le - i - son *mf* Chris - te Chris - te

18 e - le - i - son *p* e - le - i - son e - le - i - son

26 e - le - i - son e - le - i - son Ky - ri -

35 e e - le - i - son e - le - i - son *f* e - le -
 cresc.

44 - - i - son *p* e - le - i - son.

Largo

27
8 *p* Hu - ic er - go par - ce De - us pi - e Je - su Do - mi -

36
8 ne, do - na e - is re - qui - em. A - men.
f p f p

5. Offertorium (Domine Jesu Christe)**Larghetto**

8 **3**
f Rex Rex *p* Rex Rex

8 Rex glo - ri-æ, de pœ - *cresc.* - nis in-fer - *ff*

Levado

14
8 ni et de pro-fun - do la - cu la - cu la - cu. *p* li - be-ra e - as

19
8 de o - re le - o - nis ne ab - sor - be-at e - as

Largo

25
8 tar - ta - rus in obs - cu - rum, **8**

Allegro

39 **2** **2**
f Quam o - lim A - bra hæ pro - mi - sis - ti
 50 **3**
 et se-mi-ni e - jus, et se-mi-ni e - jus, et
 63 **2**
 se-mi-ni e - jus, et se-mi-ni e - jus,

6. Sanctus**Andante**

2 **2**
f San-ctus, *f* Do-mi-nus De-us Sa-ba-oth. *p* ple-ni sunt
 9 **8**
 cœ - li cœ-li et ter - ra *f* glo-ri-a — tu - a, glo-ri-a tu - a, glo-ri-a tu -

Allegro

18 **2**
 a. *f* Ho - san-na in ex - cel-sis in ex - cel -
 29 **4** **4**
 sis, in ex - cel - sis, in ex - cel - sis.

Fine Moderato**D.S. al Fine**

46 **2** **18**
6

7. Agnus Dei

Andantino

8 **4**
p do-na e - is re - qui-em, do - na e - is re - qui-em.

10 **2**
p A - gnus De - i qui tol - lis pec-ca - ta — mun-di, do-na e - is

17 **8**
 re - qui-em, do - na e - is re - qui-em. do - na e - is

30 **2**
 re - qui-em, do - na e - is re - qui-em sem - pi - ter - nam.

8. Communio (Lux æterna)

Andantino

Allegro

8 **21**
f Cum San-ctis tu - is, cum San-ctis tu-is in æ - ter-num

28 **2**
p qui-a pi-us *f* Cum San-ctis tu - is, cum San-ctis tu-is in æ - ter-num

37 **2** **10**
 qui - a pi - us es.
p Fine Andantino D.S. al Fine

Ofício das Violetas

Requiem

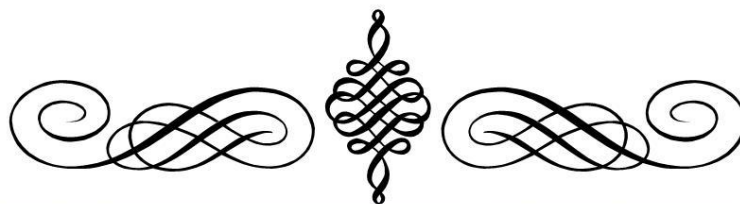
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Acervo Musical Brasileiro

Rafael Sales Arantes

Baixo



Edição de Rafael Sales Arantes a partir de
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de São João del Rei.

Bass

Ofício das Violetas

Requiem

José Joaquim Emerico Lobo de Mesquita

1. Requiem æternam (Introito)

Andantino

mf Re - qui-em æ - ter - nam do - na e - is — Do - mi-ne

11

p et lux per - pe - tu-a lu - ce-at e - - - is.

18

et ti - bi re - de - tur vo - tum et ti - bi re -

34

de - tur vo - tum in Je - ru - sa - lem *f* ex - au -

42

di o - ra - ti - o - nem me - am *p*

49

f ca - ro ve - ni - et.

Andantino

e - le - i - son

e -

10

le - i - son e - le - i - son *mf* Chris - te Chris - te

le - i - son

e - le - i - son

mf Chris - te

Chris - te

18

e - le - i - son *p* - le - i - son e - le - i - son

e - le - i - son

p^e - le - i - son

e - le - i - son

26

The musical score shows two staves, Soprano and Alto, in G major (one sharp). Measure 26 features a whole rest for both parts, followed by a half note E4 for Soprano and a half note D4 for Alto. Measure 27 continues with a half note F#4 for Soprano and a half note E4 for Alto, followed by a quarter rest for both. The lyrics 'e - le - i - son Ky - ri -' are written below the staves.

e - le - i - son Ky - ri -

e - le - i - son

e - le - i - son

Ky - ri -

35

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

cresc.

e_____ e - le - i - son

e -

cresc.

42

- - le - i - son *p* e - le - i - son.

le
f

i - son

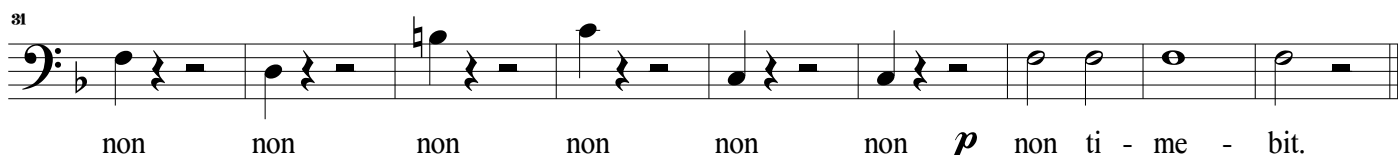
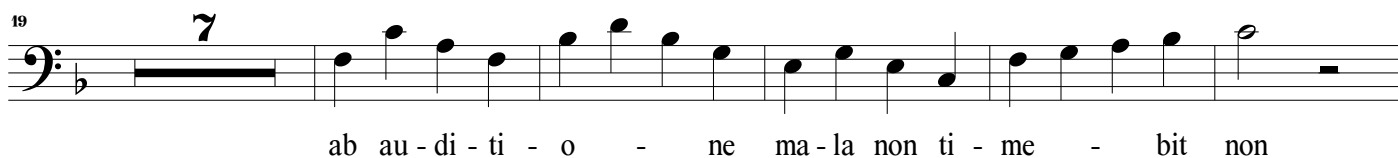
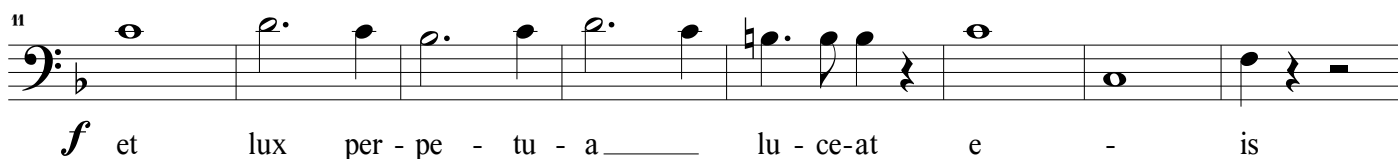
p e - l e - i - son.

3. Gradual (Requiem æternam)

Andantino

Levado

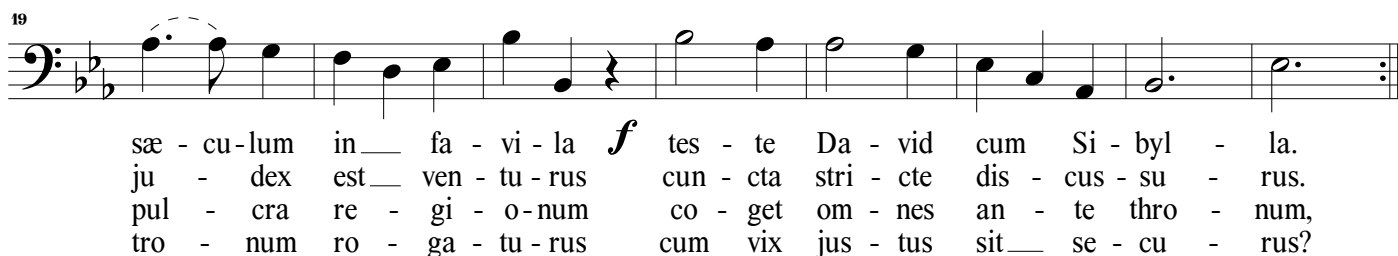
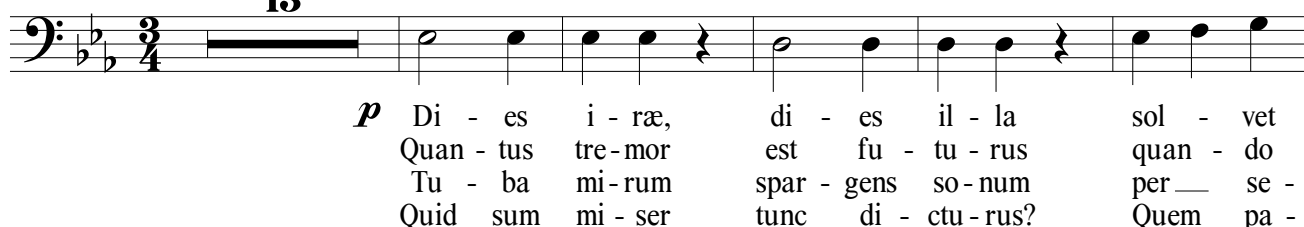
6



4. Sequentia (Dies iræ)

Andante

13



Largo

27



37

**5. Offertorium (Domine Jesu Christe)****Larghetto**

6



13

**Levado**

17



23

sor - be - at e - as tar - ta - rus in obs -

30

Largo **Allegro**

cu-rum, *f* Quam o - lim A - bra hæ

46

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

57

et se - mi - ni e - jus, et se - mi - ni e - jus,

67

et se - mi - ni e - jus,

6. Sanctus

Andante

2 2

f San-ctus, *f* Do-mi-nus De-us Sa-ba-oth. ple-ni sunt *p*

9

cœ-li cœ-li et ter-ra *f* glo-ri-a — tu-a, glo-ri-a — tu-a, glo-ri-a

Allegro

17 2

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

28 4 4

- sis, in ex-cel - sis, in ex-cel -

45 2 18

Fine Moderato D.S. al Fine

sis.

7. Agnus Dei

Andantino

4

p do-na e-is re-qui-em, do-na e-is re-qui-em.

10 **2**

p A - gnus De - i qui tol - lis pec-ca - ta mun-di, do - na e - is

17 **8**

re - qui-em, do - na e - is re - qui-em. do - na e - is

30 **2**

re - qui-em, do - na e - is re - qui-em sem - pi - ter - nam.

8. Communio (Lux æterna)

Andantino

Allegro

21

f Cum San-ctis tu - is, cum San-ctis tu-is in æ - ter - num

28 **2**

p qui - a pi - us es *f* Cum San - ctis tu - is, cum San - ctis

35 **2** **10**

tu-is in æ - ter - num qui - a pi - us es.

p

Fine **D.S. al Fine**

Ofício das Violetas

Requiem

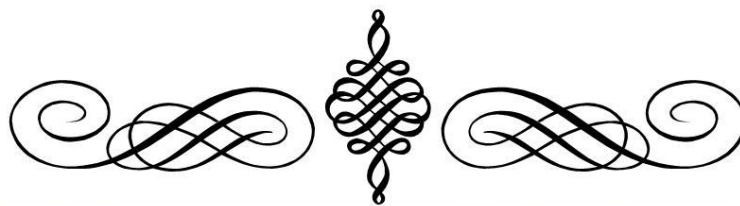
José Joaquim Emerico Lobo de Mesquita



Acervo Musical Brasileiro

Rafael Sales Arantes

Flauta I



Edição de Rafael Sales Arantes a partir de
manuscritos do acervo da Orquestra Ribeiro Bastos
de São João del Rei.

Flute 1

Ofício das Violetas

Requiem

José Joaquim Emerico Lobo de Mesquita

1. Requiem æternam (Introito)

Andantino

mf *p*

6

13

20 15 *f*

42 *f* *p*

50 *f*

2. Kyrie

Andantino

p

mf

p

cresc.

f *p*

3. Gradual (Requiem æternam)

Andantino **Levado**

mf

f

16

6

27

32

3

4. Sequentia (Dies iræ)

Andante

p

6

f *p* *f* *p*

13

f *p*

Largo

33

f *p* *f* *p*

5. Offertorium (Domine Jesu Christe)

Larghetto

The musical score is written for a single melodic line in treble clef, with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Larghetto'. The score consists of eight staves of music, with measure numbers 6, 11, 15, 20, 27, 32, and 38 indicated at the beginning of their respective staves. The music features various dynamics: *f* (forte) at measure 4, *p* (piano) at measure 6, *ff* (fortissimo) at measure 11, *p* (piano) at measure 15, *p* (piano) at measure 20, *p* (piano) at measure 27, and *p* (piano) at measure 32. The tempo changes to 'Levado' at measure 15 and back to 'Largo' at measure 27. The score includes several slurs, ties, and rests, indicating a complex melodic structure. The final measure of the score is a double bar line with a repeat sign.

2

f

6

p

11

ff

15

Levado

p

20

27

Largo

p

32

38

Allegro

39 *f*

50

60

This section consists of three staves of music in 3/8 time. The first staff (measures 39-44) features a melody with eighth notes and dotted eighth notes, marked with a forte (*f*) dynamic. The second staff (measures 45-50) continues the melody with eighth notes and includes a triplet of eighth notes. The third staff (measures 51-60) concludes the section with eighth notes and a final cadence.

6. Sanctus

Andante

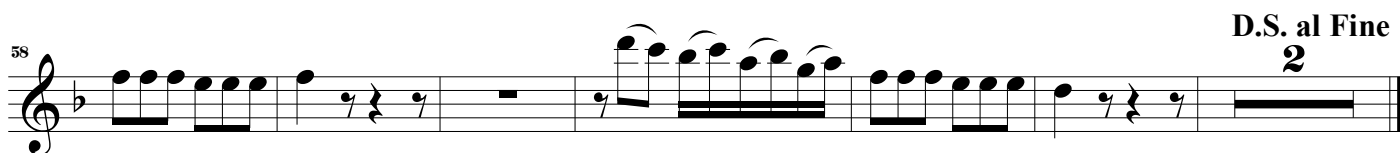
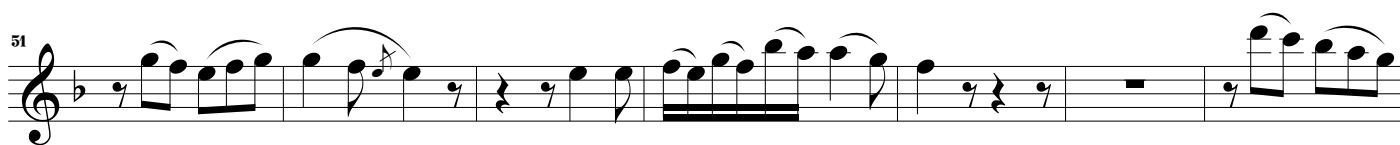
9 *f* *f* *p*

17 *f* Allegro

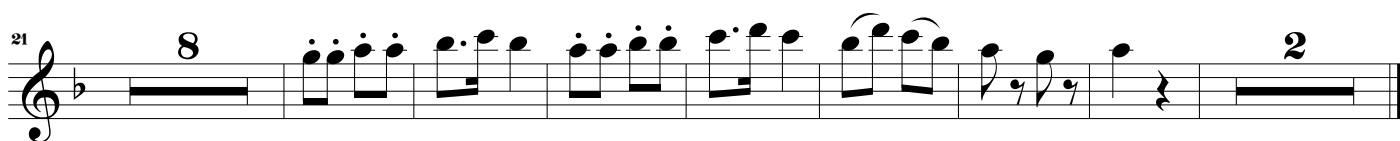
27

43 Fine Moderato *p*

This section is divided into two parts: Andante and Allegro. The Andante part (measures 1-16) is in 2/4 time and features a melody with eighth notes and dotted eighth notes, marked with a forte (*f*) dynamic. The Allegro part (measures 17-43) is in 3/8 time and features a melody with eighth notes and dotted eighth notes, marked with a forte (*f*) dynamic. The section concludes with a 'Fine' marking and a 'Moderato' tempo change, marked with a piano (*p*) dynamic.



7. Agnus Dei



8. Communio (Lux æterna)

Andantino

The musical score is written for a single melodic line in treble clef, key of B-flat major (two flats), and 2/4 time. It consists of five staves of music. The first staff begins with a 6-measure rest, followed by a melodic phrase of eighth notes, a 2-measure rest, and another eighth-note phrase. The second staff starts at measure 12 with a 7-measure rest, followed by a forte (f) melodic phrase, a repeat sign, and then continues with a forte (f) eighth-note melody. The third staff starts at measure 26 with a piano (p) eighth-note melody, followed by a forte (f) eighth-note melody. The fourth staff starts at measure 34 with a piano (p) eighth-note melody, followed by a forte (f) eighth-note melody, and ends with a 'Fine' marking. The fifth staff, starting at measure 43, is marked 'Andantino' and contains a 10-measure rest, followed by the instruction 'D.S. al Fine'.

6

p

2

12

7

f

Allegro

f

26

p

f

34

p

Fine

Andantino

43

10

D.S. al Fine

Ofício das Violetas

Requiem

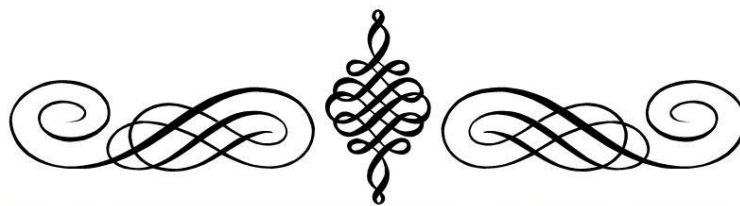
José Joaquim Emerico Lobo de Mesquita



Acervo Musical Brasileiro

Rafael Sales Arantes

Flauta II



Edição de Rafael Sales Arantes a partir de
manuscritos do acervo da Orquestra Ribeiro Bastos
de São João del Rei.

Flute 2

Ofício das Violetas

Requiem

José Joaquim Emerico Lobo de Mesquita

1. Requiem æternam (Introito)

Andantino

6

14

22

15

44

51

mf *p* *f* *f* *p* *f*

2. Kyrie

Andantino

2

p

9

mf

17

p

26

33

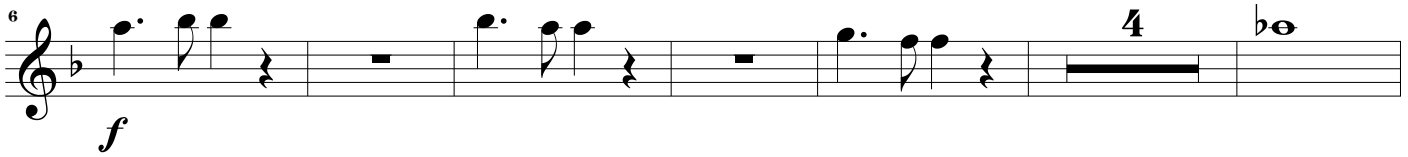
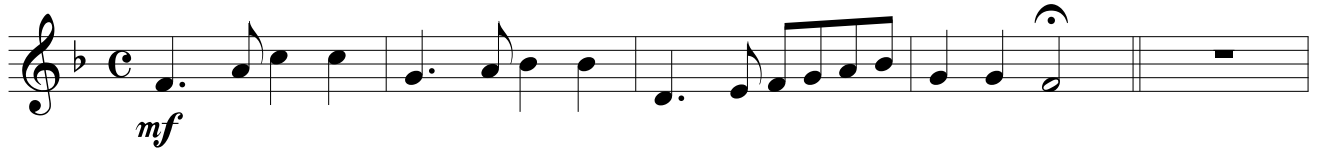
cresc.

42

f

p

3. Gradual (Requiem æternam)

Andantino**Levado**

4. Sequentia (Dies iræ)

Andante

The musical score for the Sequentia (Dies iræ) is written in 3/4 time with a key signature of two flats. It consists of three staves. The first staff begins with a treble clef and a key signature of two flats, followed by a 3/4 time signature. The tempo is marked 'Andante'. The first staff contains a melodic line with eighth and quarter notes, some with slurs. The second staff starts at measure 6 and features a series of dynamic markings: *f*, *p*, *f*, *p*, and *f*. The third staff starts at measure 14 and is marked 'Largo'. It includes a repeat sign at measure 13 and a dynamic marking of *p*. The fourth staff starts at measure 35 and features dynamic markings of *f*, *p*, *f*, and *p*.

p

f p f p f

Largo

p

f p f p

5. Offertorium (Domine Jesu Christe)

Larghetto

The musical score for the Offertorium (Domine Jesu Christe) is written in 2/4 time with a key signature of two flats. It consists of three staves. The first staff begins with a treble clef and a key signature of two flats, followed by a 2/4 time signature. The tempo is marked 'Larghetto'. The first staff contains a melodic line with eighth and quarter notes, some with slurs. The second staff starts at measure 6 and features a dynamic marking of *f*. The third staff starts at measure 12 and features a dynamic marking of *ff*. The fourth staff starts at measure 18 and features a dynamic marking of *p*. The fifth staff starts at measure 24 and features a dynamic marking of *f*. The sixth staff starts at measure 30 and features a dynamic marking of *p*. The seventh staff starts at measure 36 and features a dynamic marking of *ff*.

f

ff

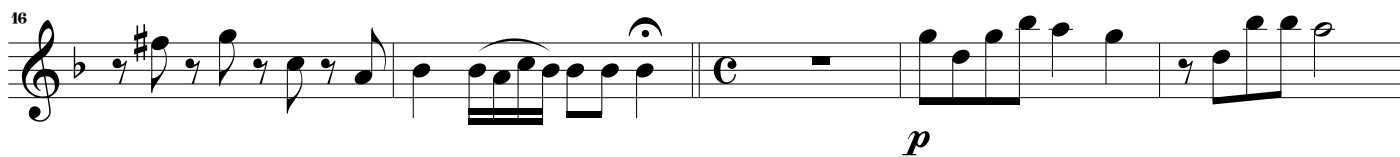
p

f

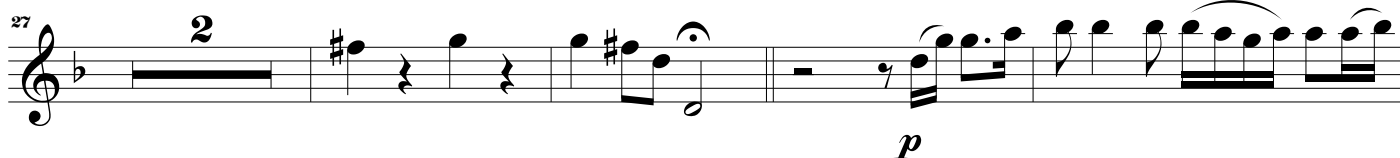
p

ff

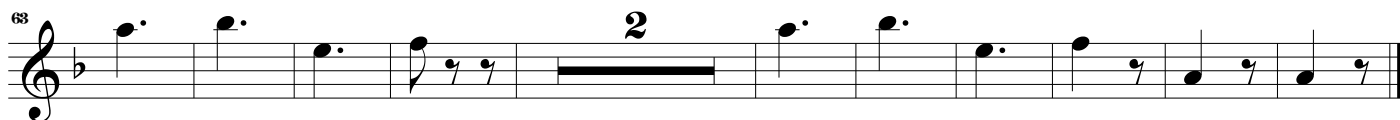
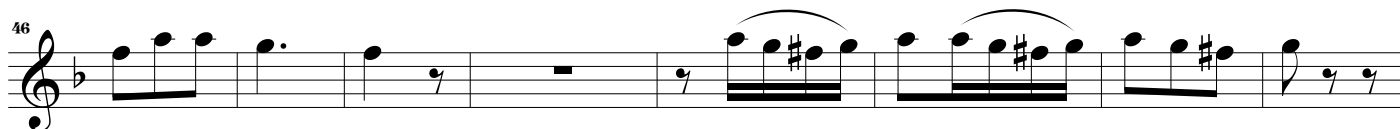
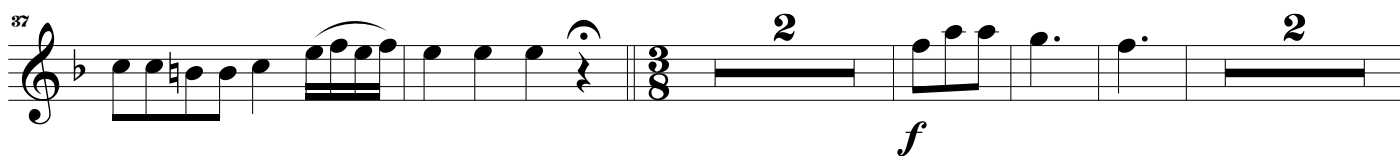
Levado



Largo



Allegro



Andantino

8. Communio (Lux æterna)

Andantino
Fine D.S. al Fine
10

Ofício das Violetas

Requiem

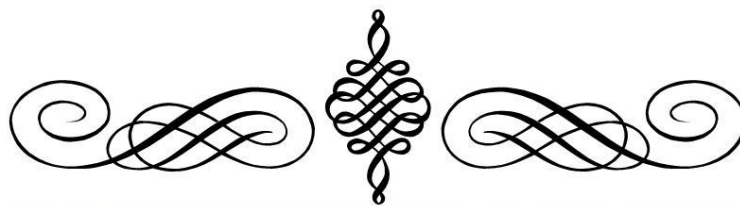
José Joaquim Emerico Lobo de Mesquita



Acervo Musical Brasileiro

Rafael Sales Arantes

Clarinete em Bb I



Edição de Rafael Sales Arantes a partir de
manuscritos do acervo da Orquestra Ribeiro Bastos
de São João del Rei.

Clarinet Bb 1
(Flauta I)

Ofício das Violetas

Requiem

José Joaquim Emerico Lobo de Mesquita

1. Requiem æternam (Introito)

Andantino

mf *p*

6

13

20 15 *f*

42 *f* *p*

50 *f*

2. Kyrie

Andantino

p

mf

p

cresc.

f *p*

3. Gradual (Requiem æternam)

Andantino **Levado**

mf

f

16

6

27

32

3

This section consists of three staves of music in G major. The first staff (measures 16-26) features a melodic line with a six-measure rest (marked '6') and a triplet of eighth notes. The second staff (measures 27-31) continues the melodic development with eighth and sixteenth notes. The third staff (measures 32-36) includes a triplet of eighth notes and ends with a double bar line.

4. Sequentia (Dies iræ)

Andante

p

6

f *p* *f* *p*

13

13

f *p*

Largo

33

f *p* *f* *p*

This section is titled '4. Sequentia (Dies iræ)' and is in B-flat major. It begins with the tempo marking 'Andante' and a piano (*p*) dynamic. The first staff (measures 1-5) features a melodic line with slurs. The second staff (measures 6-12) includes a six-measure rest (marked '6') and a dynamic shift from *f* to *p* and back to *f* and *p*. The third staff (measures 13-19) starts with a tempo change to 'Largo' and a dynamic shift to *p*, followed by a 13-measure rest (marked '13'). The fourth staff (measures 20-32) continues the melodic line with slurs. The fifth staff (measures 33-40) includes a dynamic shift from *f* to *p* and back to *f* and *p*.

5. Offertorium (Domine Jesu Christe)

Larghetto

The musical score is written for a single melodic line in treble clef, key of D major (one sharp), and common time (C). It consists of eight staves of music. The first staff begins with a whole rest followed by a '2' (second ending), then a series of eighth notes with slurs, marked with a forte (*f*) dynamic. The second staff starts with a measure rest, followed by eighth notes marked piano (*p*), and ends with another '2'. The third staff continues with eighth notes, marked fortissimo (*ff*). The fourth staff begins with a measure rest, then eighth notes, and includes the tempo change 'Levado' above the staff. The fifth staff continues with eighth notes, marked piano (*p*). The sixth staff starts with a measure rest, then eighth notes, and includes the tempo change 'Largo' above the staff. The seventh staff continues with eighth notes, marked piano (*p*). The eighth staff concludes the piece with a final cadence. Dynamics include *f*, *ff*, and *p*. Tempo markings are **Larghetto**, **Levado**, and **Largo**. Measure numbers 6, 11, 15, 20, 27, 32, and 38 are indicated at the start of their respective staves.

f

6

p

11

ff

15

Levado

p

20

27

Largo

p

32

38

Allegro

39 *f*

50 *f*

60 *f*

6. Sanctus

Andante

1 *f* *f* *p*

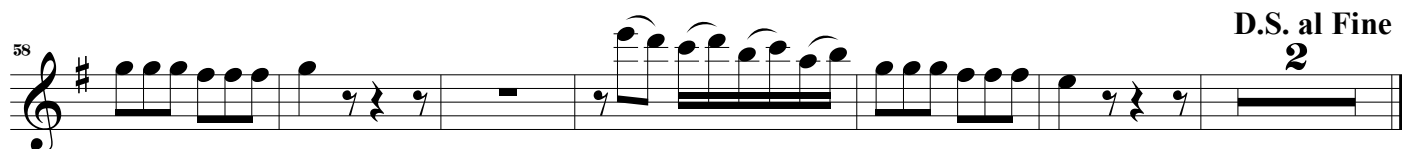
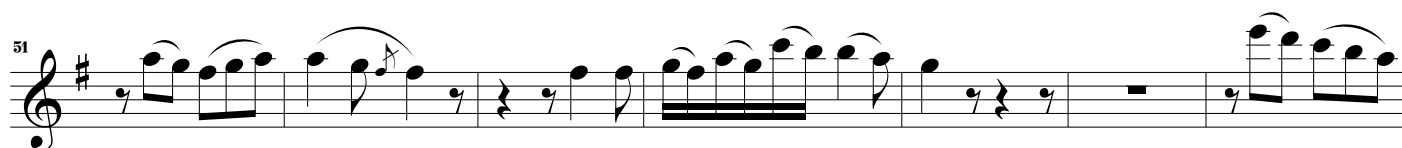
9 *f*

17 *f*

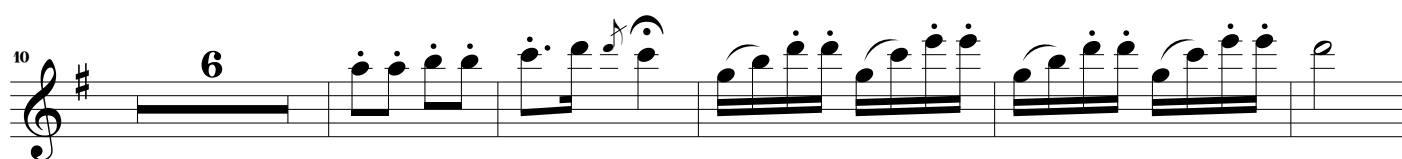
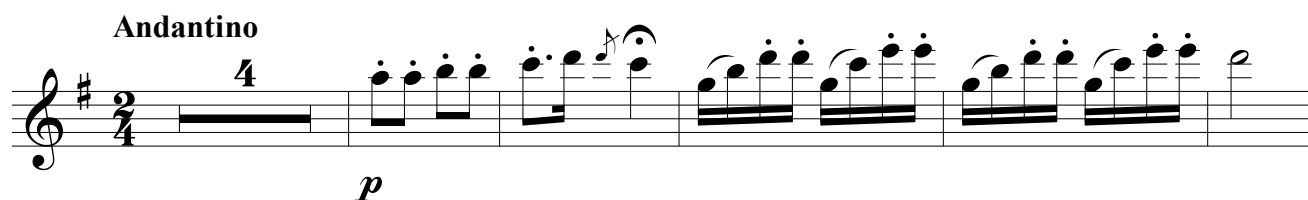
27 *f*

43 *f*

Fine *Moderato* *p*



7. Agnus Dei



8. Communio (Lux æterna)

Andantino

6

p

7

f

Allegro

f

26

p

f

34

p

Fine

Andantino

43

10

D.S. al Fine

Ofício das Violetas

Requiem

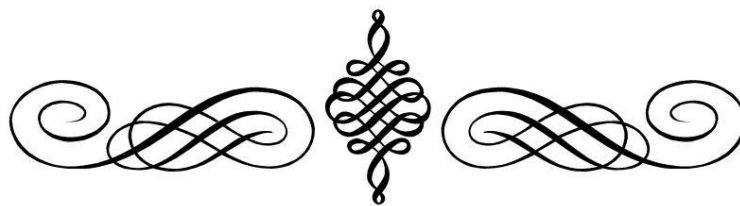
José Joaquim Emerico Lobo de Mesquita



Acervo Musical Brasileiro

Rafael Sales Arantes

Clarinete em Bb II



Edição de Rafael Sales Arantes a partir de
manuscritos do acervo da Orquestra Ribeiro Bastos
de São João del Rei.

Clarinet Bb 2
(Flute 2)

Ofício das Violetas

Requiem

José Joaquim Emerico Lobo de Mesquita

1. Requiem æternam (Introito)

Andantino

mf

p

6

14

22

15

f

44

f

p

51

f

2. Kyrie

Andantino

p

mf

p

cresc.

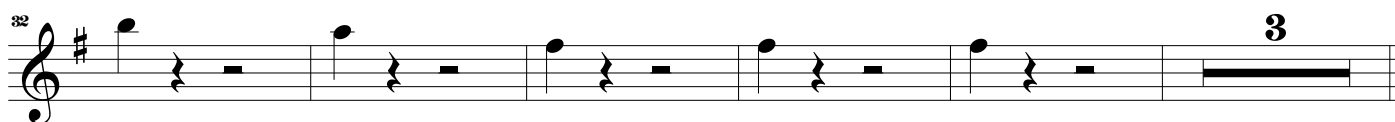
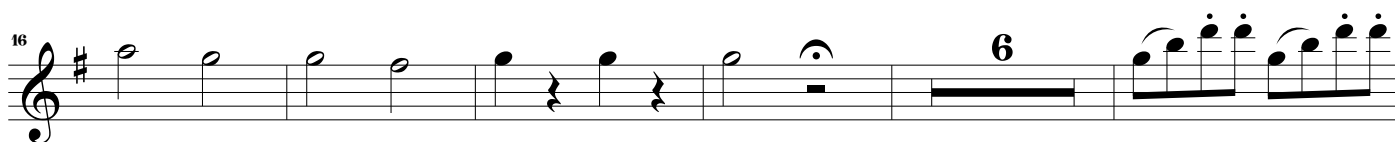
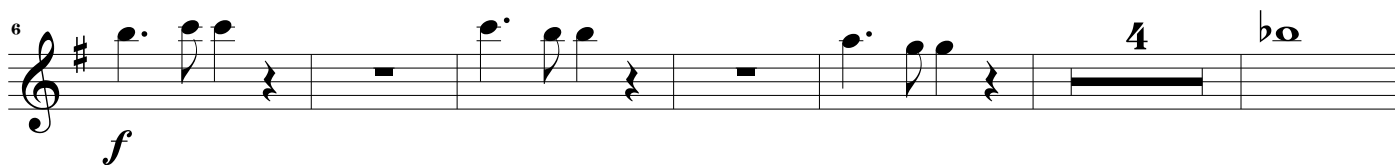
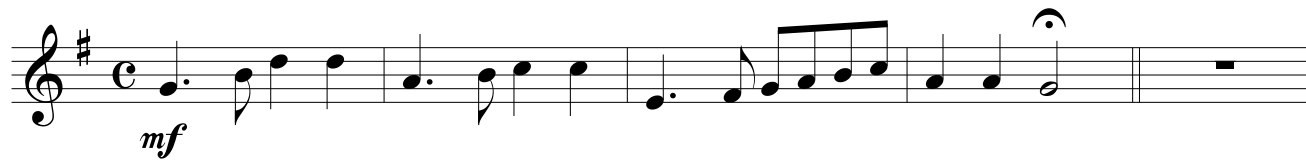
f

p

3. Gradual (Requiem æternam)

Andantino

Levado



4. Sequentia (Dies iræ)

Andante

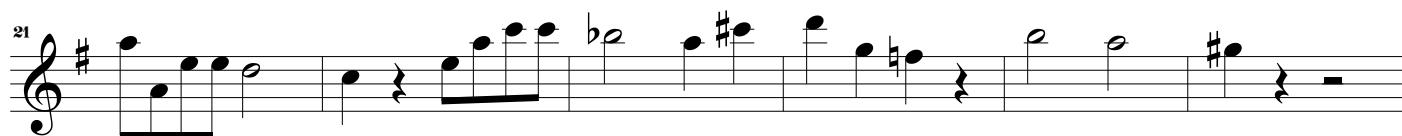
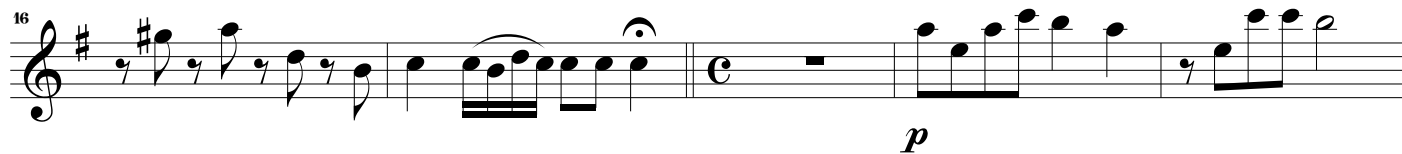
The musical score for the Sequentia (Dies iræ) is written in 3/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Andante'. The first staff contains measures 1 through 5, starting with a piano (*p*) dynamic. The second staff contains measures 6 through 13, with dynamics of *f*, *p*, *f*, *p*, and *f* indicated below the notes. The third staff contains measures 14 through 21, with a 'Largo' tempo change indicated above the staff and a piano (*p*) dynamic below the first measure. The fourth staff contains measures 22 through 34, with dynamics of *f*, *p*, *f*, and *p* indicated below the notes.

5. Offertorium (Domine Jesu Christe)

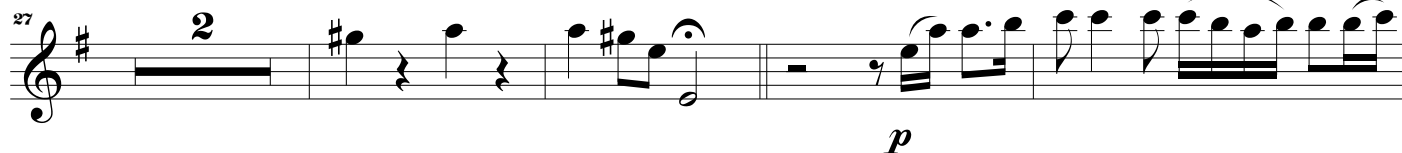
Larghetto

The musical score for the Offertorium (Domine Jesu Christe) is written in 2/4 time. It begins with a treble clef and a key signature of one sharp (F-sharp). The tempo is marked 'Larghetto'. The first staff contains measures 1 through 5, starting with a forte (*f*) dynamic. The second staff contains measures 6 through 11, with a piano (*p*) dynamic indicated below the first measure. The third staff contains measures 12 through 18, with a fortissimo (*ff*) dynamic indicated below the first measure.

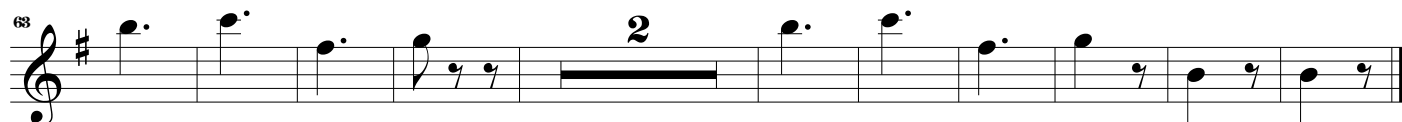
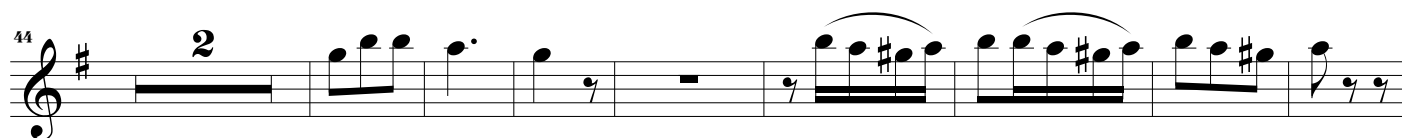
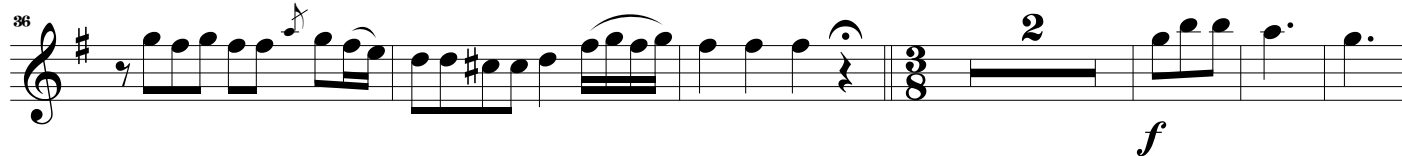
Levado



Largo



Allegro



7. Agnus Dei

Andantino

Measures 1-28 of the Agnus Dei. The score is in G major (one sharp) and 2/4 time. It begins with a 4-measure rest, followed by a series of eighth-note and sixteenth-note patterns. Measure 10 starts with a 6-measure rest. Measure 28 ends with a 2-measure rest. The dynamic *p* (piano) is indicated below measures 4, 10, and 28.

8. Communio (Lux æterna)

Andantino

Measures 1-35 of the Communio (Lux æterna). The score is in G major (one sharp) and 2/4 time. It begins with a 6-measure rest, followed by eighth-note and sixteenth-note patterns. Measure 13 starts with a 7-measure rest. Measure 14 begins a new section marked with a double bar line and a C-clef, labeled **Allegro**. The dynamic *f* (forte) is indicated below measures 14, 18, 24, and 35. Measure 27 starts with a 6-measure rest. Measure 35 ends with a 10-measure rest. The dynamic *p* (piano) is indicated below measures 18, 24, and 35. The score concludes with the instruction **Fine** and **D.S. al Fine**.

Ofício das Violetas

Requiem

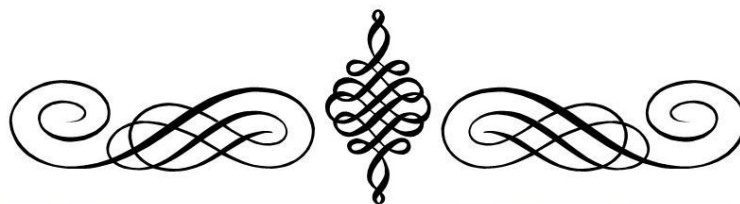
José Joaquim Emerico Lobo de Mesquita



Acervo Musical Brasileiro

Rafael Sales Arantes

Trompa em F



Edição de Rafael Sales Arantes a partir de
manuscritos do acervo da Orquestra Ribeiro Bastos
de São João del Rei.

Horn in F

Ofício das Violetas

Requiem

José Joaquim Emerico Lobo de Mesquita

1. Requiem æternam (Introito)

Andantino

mf

p

f *p*

f

2. Kyrie

Andantino

p

mf

p

p

cresc. *f*

p

3. Gradual (Requiem æternam)

Andantino **Levado**

mf

11

16

8

28

33

3

4. Sequentia (Dies iræ)

Andante

p

8

2

p

f

13

Largo

27

p *f* *p*

38

f *p*

5. Offertorium (Domine Jesu Christe)**Larghetto**

f *p*

9

ff

Levado**Largo**

18

p

Allegro

39

f

59

66

6. Sanctus

Andante

13

Allegro

21

37

Fine Moderato D.S. al Fine 18

Andantino

8. Communio (Lux æterna)

The image displays a musical score for 'The Swan' by Camille Saint-Saëns. It begins with a piano introduction in 2/4 time, marked 'Andantino' and 'p' (piano). The introduction consists of a series of chords and eighth notes. The main melody starts at measure 7, marked 'f' (forte), and is in 2/4 time. It features a series of eighth notes and a triplet. The tempo changes to 'Allegro' at measure 20, marked 'f' (forte). The score concludes with a 'Fine' and 'D.S. al Fine' (Da Segno al Fine) instruction, marked 'Andantino' and 'p' (piano). The final measure is marked '10'.

Ofício das Violetas

Requiem

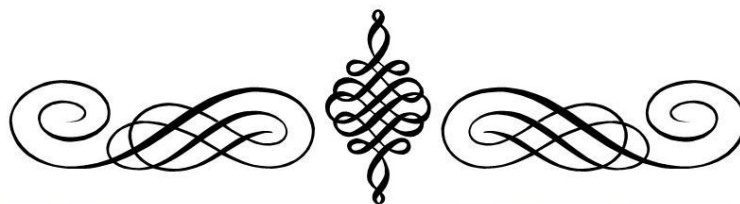
José Joaquim Emerico Lobo de Mesquita



Acervo Musical Brasileiro

Rafael Sales Arantes

Trompa em Eb



Edição de Rafael Sales Arantes a partir de
manuscritos do acervo da Orquestra Ribeiro Bastos
de São João del Rei.

Horn in Eb

Ofício das Violetas

Requiem

José Joaquim Emerico Lobo de Mesquita

1. Requiem æternam (Introito)

Andantino

mf

p

p

f

p

2. Kyrie

Andantino

p

mf

p

cresc.

f *p*

3. Gradual (Requiem æternam)

Andantino **Levado**

mf **11**

16 **8**

28

32 **3**

4. Sequentia (Dies iræ)

Andante

p

8 **2** **13**

p *f*

Largo

27

p *f* *p*

38

f *p*

5. Offertorium (Domine Jesu Christe)**Larghetto**

f *p*

9

ff

Levado**Largo**

18

p

Allegro

39

f

59

66

6. Sanctus

Andante

12

Allegro

20

36

Fine Moderato D.S. al Fine

18

7. Agnus Dei

Andantino

p

12

29

8. Communio (Lux æterna)

Andantino

p

f

Allegro

f

f

Andantino

Fine D.S. al Fine

10

p

7

20

32

Ofício das Violetas Requiem

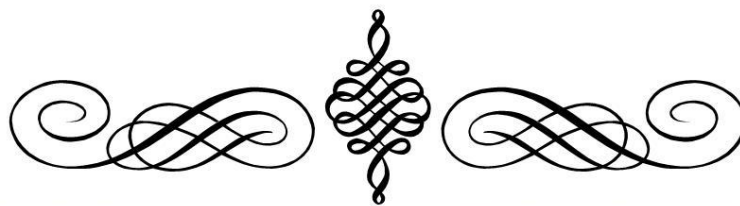
José Joaquim Emerico Lobo de Mesquita



Acervo Musical Brasileiro

Rafael Sales Arantes

Trompa em C



Edição de Rafael Sales Arantes a partir de
manuscritos do acervo da Orquestra Ribeiro Bastos
de São João del Rei.

Horn in C

Ofício das Violetas

Requiem

José Joaquim Emerico Lobo de Mesquita

1. Requiem æternam (Introito)

Andantino

mf

p

f *p*

f

2. Kyrie

Andantino

2

p

9

3

mf

18

p

27

cresc.

35

cresc.

43

f

p

3. Gradual (Requiem æternam)

Andantino **Levado**

mf **11**

16 **8**

28

33 **3**

Detailed description: This musical score is for a Gradual in B-flat major, 4/4 time. It consists of four staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked 'Andantino' and the dynamics 'mf'. The first staff contains 11 measures, ending with a repeat sign. The second staff starts at measure 16 and contains 8 measures, ending with a repeat sign. The third staff starts at measure 28 and contains 3 measures, ending with a repeat sign. The fourth staff starts at measure 33 and contains 3 measures, ending with a repeat sign.

4. Sequentia (Dies iræ)

Andante

p **13**

8 **2**

p **f**

Detailed description: This musical score is for a Sequentia in B-flat major, 3/4 time. It consists of two staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Andante' and the dynamics 'p'. The first staff contains 13 measures, ending with a repeat sign. The second staff starts at measure 8 and contains 2 measures, ending with a repeat sign. The dynamics 'p' and 'f' are indicated at the beginning of the second staff.

Largo

27

p *f* *p*

38

5. Offertorium (Domine Jesu Christe)**Larghetto**

f *p*

9

ff *p*

Levado**Largo**

18

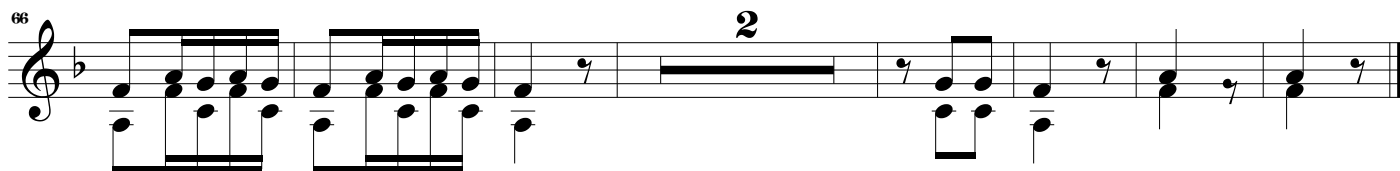
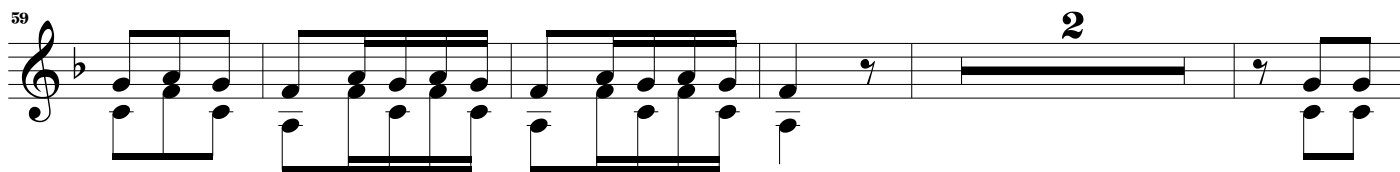
p

2 12

Allegro

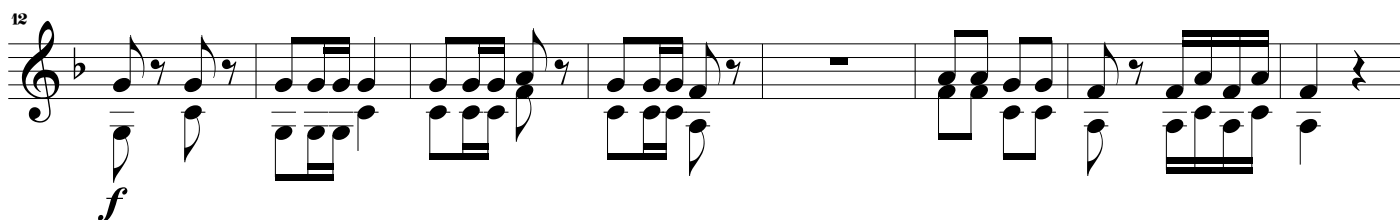
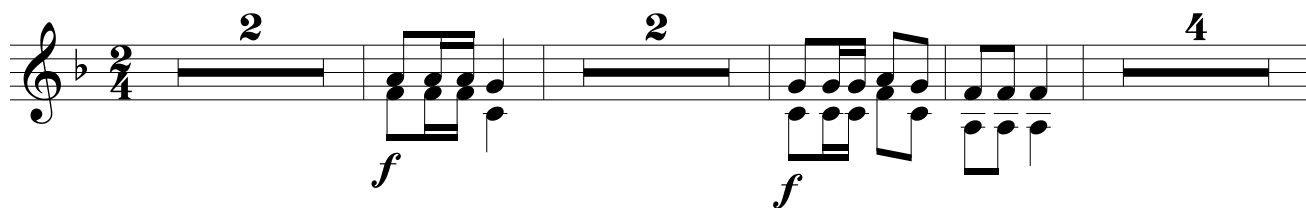
39

f 2

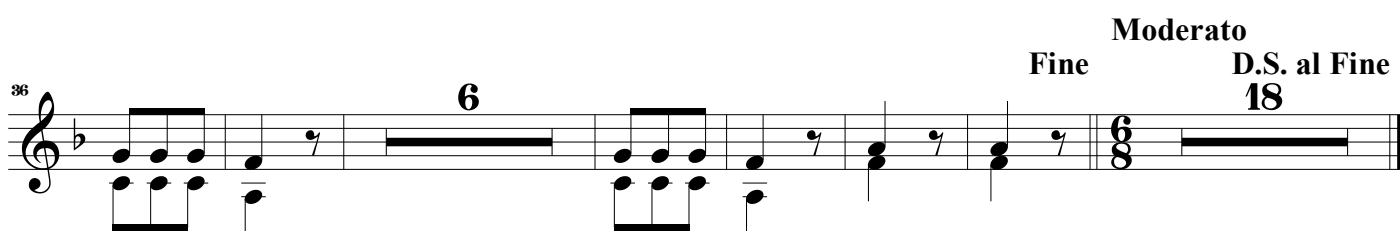


6. Sanctus

Andante



Allegro



Fine Moderato
D.S. al Fine
18

7. Agnus Dei

Andantino

Musical score for "The Rose Tree" in 2/4 time. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Allegretto". The score consists of three systems of music. The first system begins with a treble clef, a key signature of one flat, and a 2/4 time signature. It features a series of notes, including a triplet of eighth notes, a piano (*p*) dynamic marking, and a 3-measure rest. The second system starts at measure 12 and includes a 3-measure rest, a triplet of eighth notes, a 6-measure rest, and a triplet of eighth notes. The third system starts at measure 29 and includes a 3-measure rest and a triplet of eighth notes. The score concludes with a double bar line.

8. Communio (Lux æterna)

Andantino

The image displays a musical score for 'The Swan' by Camille Saint-Saëns, arranged for piano. The score is divided into two main sections: a piano introduction and a 2/4 allegro section.

Piano Introduction: The first system is marked with a piano (*p*) dynamic. It features a melody in the right hand and a bass line in the left hand, both in 2/4 time. The second system continues the introduction, marked with a forte (*f*) dynamic. A measure rest of 6 measures is indicated above the staff.

Allegro Section: The third system is marked with a tempo change to Allegro, indicated by a double bar line and the word 'Allegro'. The time signature changes to 2/4. The fourth system continues the allegro section, marked with a forte (*f*) dynamic. A measure rest of 3 measures is indicated above the staff.

Andantino Section: The fifth system is marked with a tempo change to Andantino, indicated by a double bar line and the word 'Andantino'. The time signature changes to 3/4. The section is marked with a piano (*p*) dynamic. A measure rest of 2 measures is indicated above the staff. The section concludes with a double bar line and the word 'Fine'.

Rehearsal Markers: The score includes rehearsal markers at measures 7, 20, and 32, indicated by a double bar line and the measure number.

Section Markers: The score includes section markers for 'Allegro' and 'Andantino', indicated by a double bar line and the tempo name.

Measure Rests: The score includes measure rests of 6 measures, 3 measures, and 2 measures, indicated by a horizontal line with the number of measures above it.

Dynamic Markings: The score includes dynamic markings of piano (*p*) and forte (*f*), indicated by the letters in italics.

Tempo Markings: The score includes tempo markings of Allegro and Andantino, indicated by the words in a standard font.

Section Markers: The score includes section markers for 'Fine' and 'D.S. al Fine', indicated by the words in a standard font.

Ofício das Violetas

Requiem

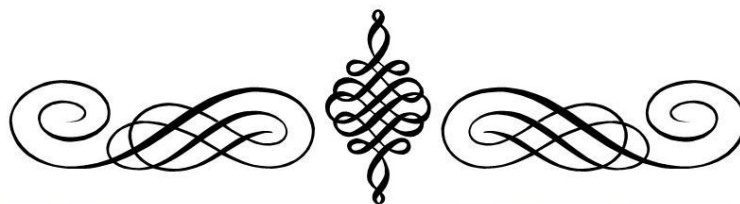
José Joaquim Emerico Lobo de Mesquita



Acervo Musical Brasileiro

Rafael Sales Arantes

Trompa em Bb



Edição de Rafael Sales Arantes a partir de
manuscritos do acervo da Orquestra Ribeiro Bastos
de São João del Rei.

Horn in Bb

Ofício das Violetas

Requiem

José Joaquim Emerico Lobo de Mesquita

1. Requiem æternam (Introito)

Andantino

mf

p

f *p*

f

2. Kyrie

Andantino

p

mf

p

cresc.

f *p*

3. Gradual (Requiem æternam)

Andantino **Levado**

mf **11**

16 **8**

28

32 **3**

Detailed description: This musical score is for a Gradual in G major, 4/4 time. It consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Andantino' and the dynamics 'mf'. The first staff contains measures 1 through 11, ending with a double bar line and the number 11. The second staff starts at measure 16 and contains measures 16 through 23, ending with a double bar line and the number 8. The third staff starts at measure 28 and contains measures 28 through 31, ending with a double bar line. The fourth staff starts at measure 32 and contains measures 32 through 34, ending with a double bar line and the number 3.

4. Sequentia (Dies iræ)

Andante

p

8 **2** **13**

p *f*

Detailed description: This musical score is for a Sequentia in F major, 3/4 time. It consists of two staves. The first staff begins with a treble clef, a key signature of one flat (F), and a 3/4 time signature. The tempo is marked 'Andante' and the dynamics 'p'. The first staff contains measures 1 through 7, ending with a double bar line. The second staff starts at measure 8 and contains measures 8 through 13, ending with a double bar line and the number 13. The dynamics 'p' and 'f' are indicated at the beginning and end of the second staff respectively.

Largo

27

p *f* *p*

38

f *p*

5. Offertorium (Domine Jesu Christe)**Larghetto**

f *p*

9

ff

Levado**Largo**

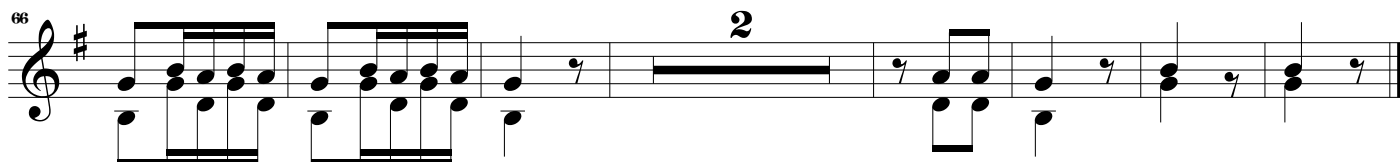
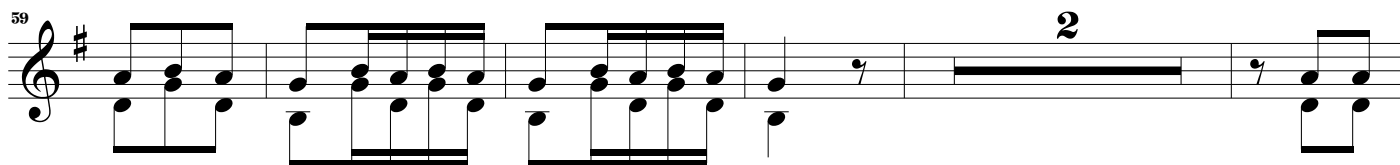
18

p

Allegro

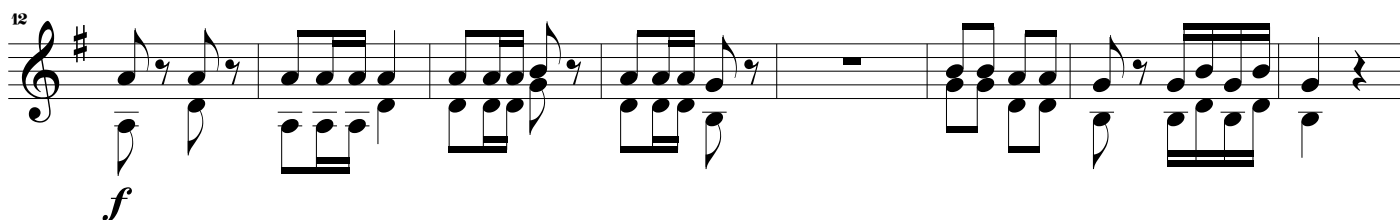
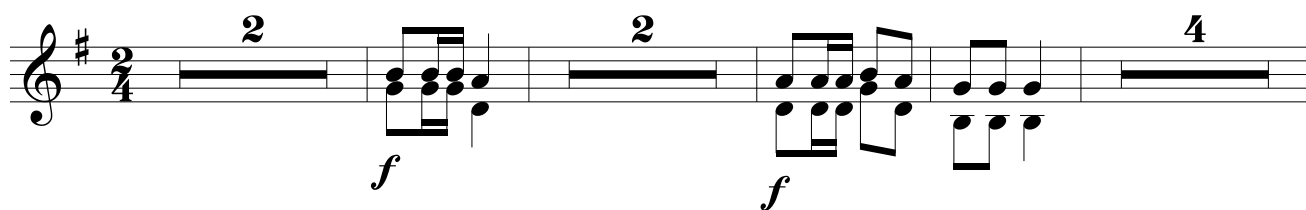
39

f

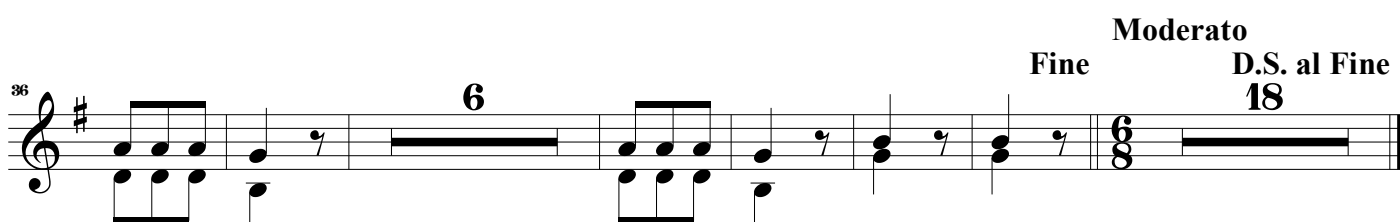


6. Sanctus

Andante



Allegro



7. Agnus Dei

Andantino

Musical score for Agnus Dei, measures 1-29. The piece is in 2/4 time, key of D major, and marked Andantino. The score consists of three staves. The first staff (measures 1-11) features a melody with a triplet of eighth notes, a half note, and a triplet of eighth notes, with a piano (*p*) dynamic. The second staff (measures 12-28) continues the melody with a triplet of eighth notes, a half note, a triplet of eighth notes, and a sextuplet of eighth notes, ending with a half note. The third staff (measures 29-30) concludes the piece with a triplet of eighth notes and a half note.

8. Communio (Lux æterna)

Andantino

Musical score for Communio (Lux æterna), measures 1-32. The piece is in 2/4 time, key of D major, and marked Andantino. The score consists of four staves. The first staff (measures 1-6) features a melody with a piano (*p*) dynamic. The second staff (measures 7-19) continues the melody with a sextuplet of eighth notes and a forte (*f*) dynamic. The third staff (measures 20-31) is marked **Allegro** and features a melody with a forte (*f*) dynamic. The fourth staff (measures 32-33) concludes the piece with a piano (*p*) dynamic. The score includes a section marked **Andantino** and **Fine D.S. al Fine** with a measure rest of 10 measures.

Ofício das Violetas

Requiem

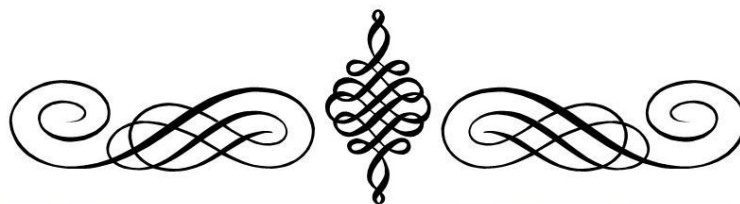
José Joaquim Emerico Lobo de Mesquita



Acervo Musical Brasileiro

Rafael Sales Arantes

Trompete em Bb



Edição de Rafael Sales Arantes a partir de
manuscritos do acervo da Orquestra Ribeiro Bastos
de São João del Rei.

2. Kyrie

Andantino

2

p

9

3

mf

18

p

27

35

cresc.

43

f

p

3. Gradual (Requiem æternam)

Andantino **Levado**

The musical score for the Gradual is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of three staves. The first staff begins with a mezzo-forte (*mf*) dynamic and includes a fermata over a whole note, followed by a measure rest and a measure with a fermata. The second staff starts at measure 16 and includes a measure rest followed by an 8-measure rest. The third staff starts at measure 30 and includes a 3-measure rest. The tempo changes from Andantino to Levado at the beginning of the second staff.

mf

11

16

8

30

3

4. Sequentia (Dies iræ)

Andante

The musical score for the Sequentia is written in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It consists of three staves. The first staff begins with a piano (*p*) dynamic. The second staff starts at measure 7 and includes a 2-measure rest and a 13-measure rest, with dynamics *p* and *f* indicated. The third staff starts at measure 27 and includes a 4-measure rest, with dynamics *p*, *f*, *p*, and *f* indicated. The tempo changes from Andante to Largo at the beginning of the third staff.

p

7

2

13

p *f*

Largo

27

4

p *f* *p* *f* *p*

5. Offertorium (Domine Jesu Christe)

Larghetto

The first system of the musical score is written on a single staff in treble clef. The key signature has one sharp (F#), and the time signature is common time (C). The system begins with a measure containing a whole rest, with a '3' above it indicating a triplet. This is followed by a measure with a whole rest. The third measure contains a quarter note G4, a quarter rest, a quarter note A4, a quarter rest, and a quarter note B4, with a 'ff' dynamic marking below the first G. The fourth measure contains a quarter note C5, a quarter rest, a quarter note D5, a quarter rest, and a quarter note E5. The fifth measure contains a quarter note F#5, a quarter rest, and a quarter note G5. The sixth measure contains a quarter note A5, a quarter rest, and a quarter note B5. The seventh measure contains a quarter note C6, a quarter rest, and a quarter note D6. The eighth measure contains a quarter note E6, a quarter rest, and a quarter note F#6. The system ends with a double bar line, a sharp sign, and a common time signature.

Levado

Largo

The first system of the musical score is written on a single staff in treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The first measure contains a whole note G4, with a '2' above it indicating a second ending. The second measure contains a whole note A4. The third measure contains a whole note B4. The fourth measure contains a half note C5, followed by a quarter rest. The fifth measure contains a whole note D5, with an '8' above it indicating an eighth ending. The system concludes with a double bar line, a key signature change to two sharps (F# and C#), a common time signature (C), a whole note E5 with an '8' above it, and a final double bar line with a key signature change to one sharp (F#).

Allegro

39 **2** **12**

f

[illegible]

67 **2**

Musical notation for measures 67-72. Measure 67: Treble clef, key signature of one sharp (F#), quarter note G4, eighth note A4, eighth note B4, quarter note A4, quarter note G4. Measure 68: Quarter note F#4, quarter rest. Measure 69: Whole rest. Measure 70: Quarter rest, quarter note G4, quarter note A4. Measure 71: Quarter note F#4, quarter rest. Measure 72: Quarter note G4, quarter rest, quarter note A4, quarter rest.

6. Sanctus

Andante

Measures 1-12 of the Sanctus. The music is in treble clef with a key signature of one sharp (F#). The time signature is 2/4. Measures 1-2, 3-4, and 5-6 are marked with a '2' above the staff, indicating a second ending. Measures 7-8, 9-10, and 11-12 are marked with a '4' above the staff, indicating a fourth ending. The dynamics *f* (forte) are indicated at measures 2, 4, and 8. The piece concludes with a double bar line and a key signature change to one sharp (F#) in 3/8 time.

Allegro

Measures 13-20 of the Sanctus. The music is in treble clef with a key signature of one sharp (F#). The time signature is 3/8. The dynamics *f* (forte) are indicated at measure 13. The piece concludes with a double bar line.

Moderato

Fine

D.S. al Fine

Measures 21-30 of the Sanctus. The music is in treble clef with a key signature of one sharp (F#). The time signature is 6/8. Measures 21-22, 23-24, and 25-26 are marked with a '6' above the staff, indicating a sixth ending. Measures 27-28, 29-30, and 31-32 are marked with a '18' above the staff, indicating an 18-measure ending. The dynamics *f* (forte) are indicated at measures 21, 23, and 25. The piece concludes with a double bar line.

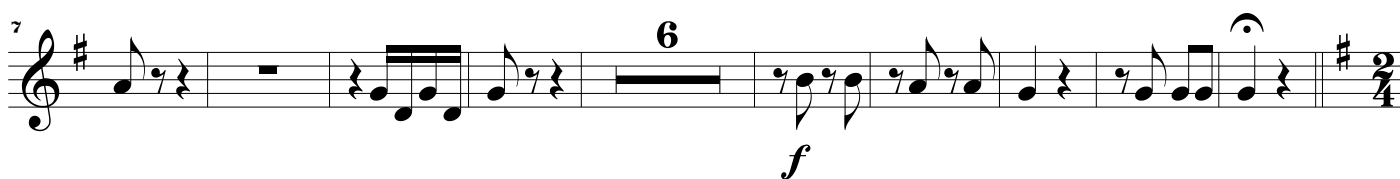
7. Agnus Dei

Andantino

Measures 1-30 of the Agnus Dei. The music is in treble clef with a key signature of one sharp (F#). The time signature is 2/4. Measures 1-2, 3-4, and 5-6 are marked with a '3' above the staff, indicating a triplet. Measures 7-8, 9-10, and 11-12 are marked with a '3' above the staff, indicating a triplet. Measures 13-14, 15-16, and 17-18 are marked with a '6' above the staff, indicating a sextuplet. The dynamics *p* (piano) are indicated at measures 1, 3, and 5. The piece concludes with a double bar line.

8. Communio (Lux æterna)

Andantino



 Allegro



Fine

Andantino

D.S. al Fine

10

Ofício das Violetas

Requiem

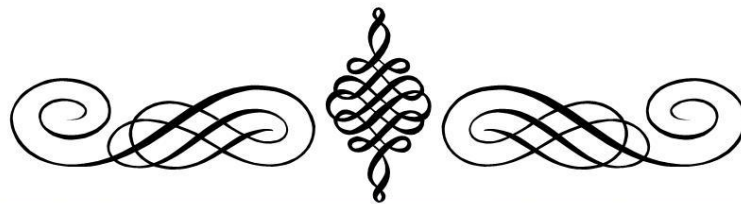
José Joaquim Emerico Lobo de Mesquita



Acervo Musical Brasileiro

Rafael Sales Arantes

Trombones



Edição de Rafael Sales Arantes a partir de
manuscritos do acervo da Orquestra Ribeiro Bastos
de São João del Rei.

Trombone
(Trompa 2)

Ofício das Violetas

Requiem

José Joaquim Emerico Lobo de Mesquita

1. Requiem æternam (Introito)

Andantino

mf

11 *p*

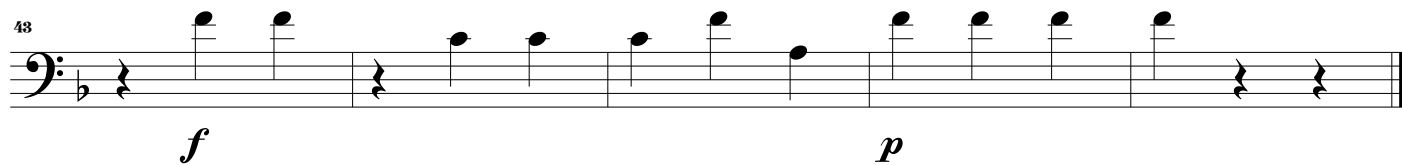
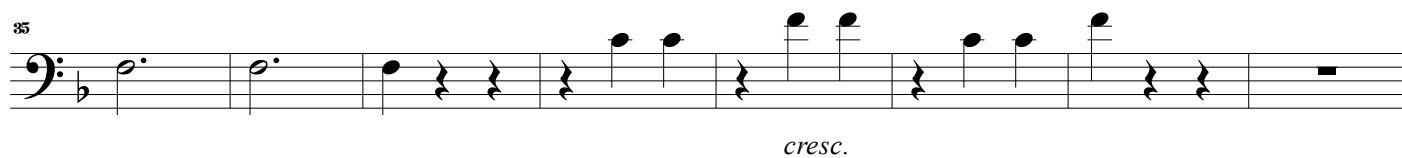
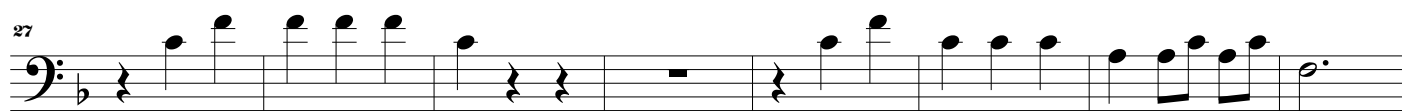
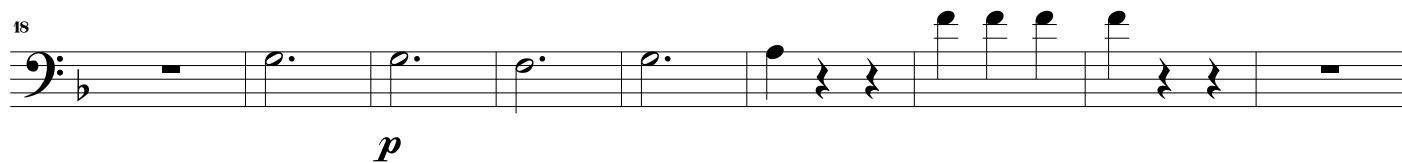
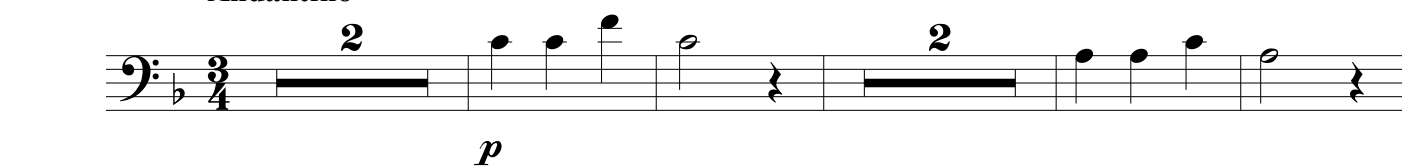
19 *f* *p*

29 *f* *p*

52 *f*

2. Kyrie

Andantino



3. Gradual (Requiem æternam)

Andantino **Levado**

mf

11

16

8

29

3

4. Sequentia (Dies iræ)

Andante

p

8

2

p

f

13

Largo

27

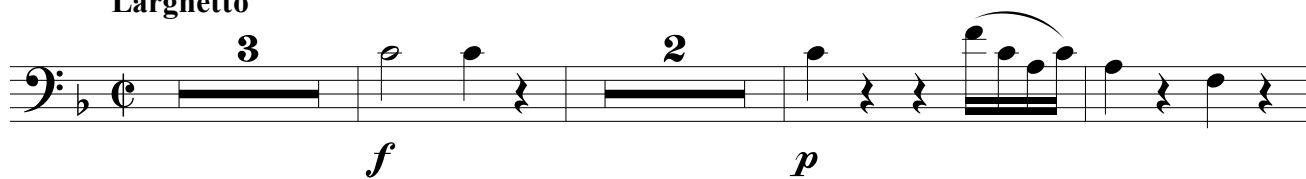
4

p

f p f p

5. Offertorium (Domine Jesu Christe)

Larghetto

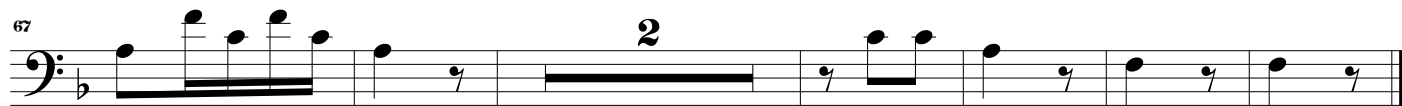
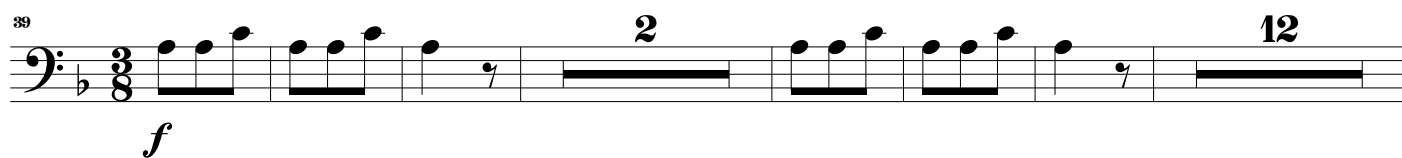


Levado

Largo



Allegro



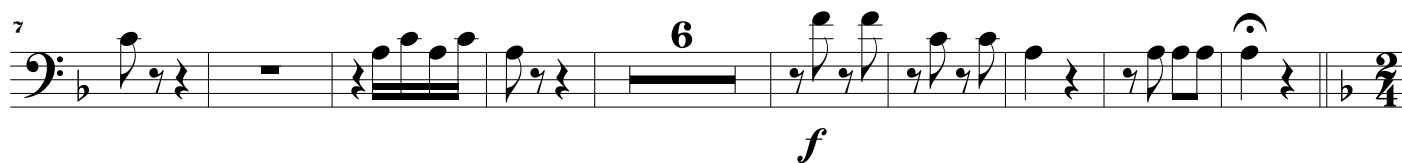
Andante

7. Agnus Dei

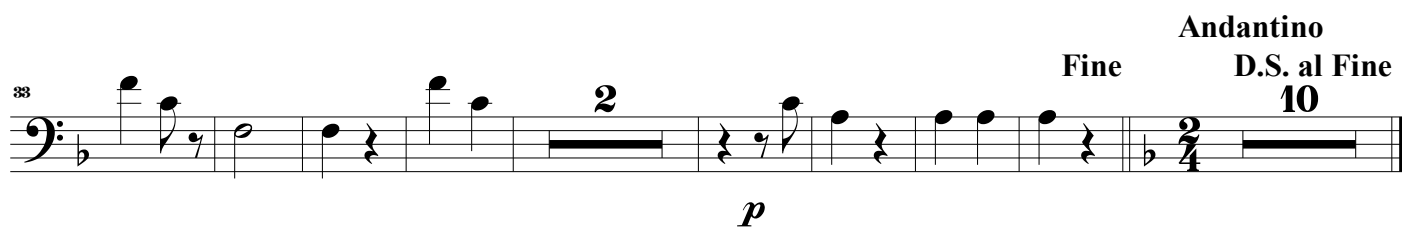
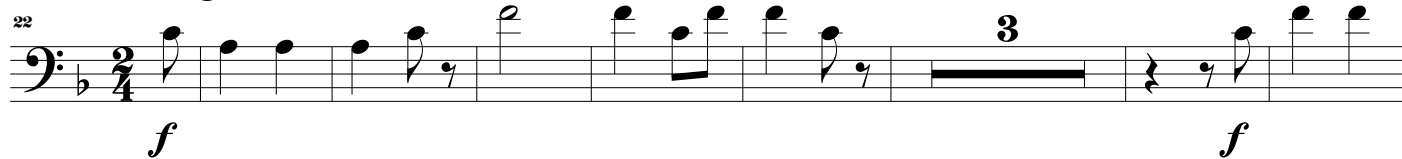
[illegible]

8. Communio (Lux æterna)

Andantino



 Allegro



Ofício das Violetas

Requiem

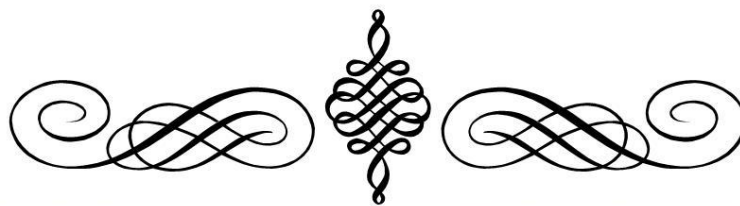
José Joaquim Emerico Lobo de Mesquita



Acervo Musical Brasileiro

Rafael Sales Arantes

Violino I



Edição de Rafael Sales Arantes a partir de
manuscritos do acervo da Orquestra Ribeiro Bastos
de São João del Rei.

2. Kyrie

Andantino

p

7 *mf*

15 *p*

22

29

36 *cresc.*

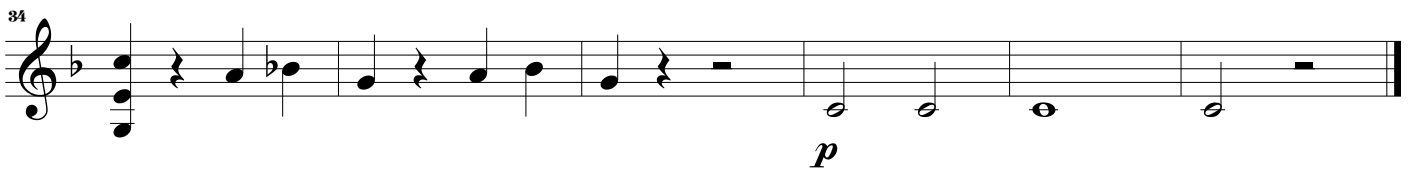
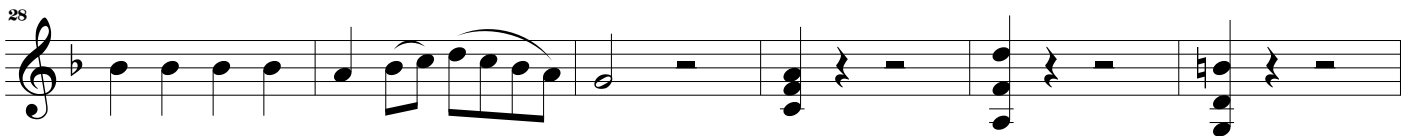
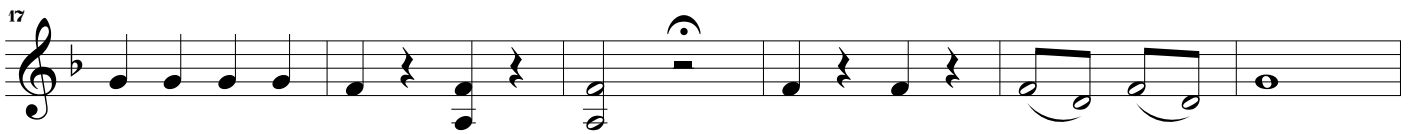
42 *f* *p*

3. Gradual (Requiem æternam)

Andantino

Levado

6



4. Sequentia (Dies iræ)

Andante

Andante

p

7

f *p* *f* *p*

Largo

13

f *p*

33

f *p* *f* *p*

Detailed description: This musical score is for the Sequentia (Dies iræ). It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Andante'. The first staff contains measures 1 through 6, starting with a piano (*p*) dynamic. The second staff, starting at measure 7, features a series of dynamics: *f* (forte) at measure 8, *p* (piano) at measure 9, *f* at measure 10, and *p* at measure 11. The third staff, starting at measure 13, is marked 'Largo' and begins with a forte (*f*) dynamic, followed by a repeat sign and a piano (*p*) dynamic. The fourth staff, starting at measure 33, continues with dynamics of *f*, *p*, *f*, and *p* across measures 34, 35, 36, and 37 respectively. The piece concludes with a final chord in measure 38.

5. Offertorium (Domine Jesu Christe)

Larghetto

Larghetto

f

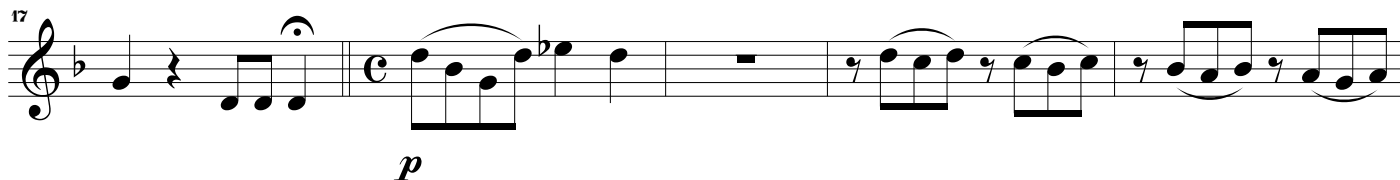
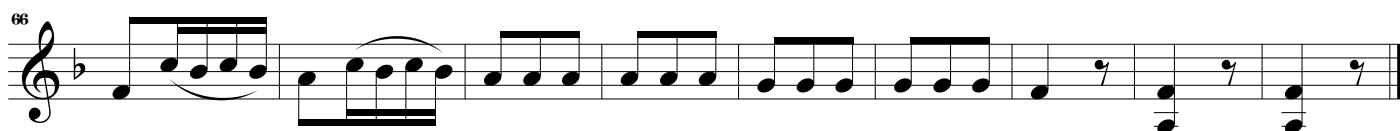
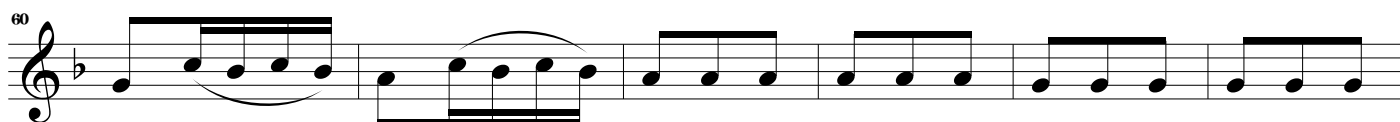
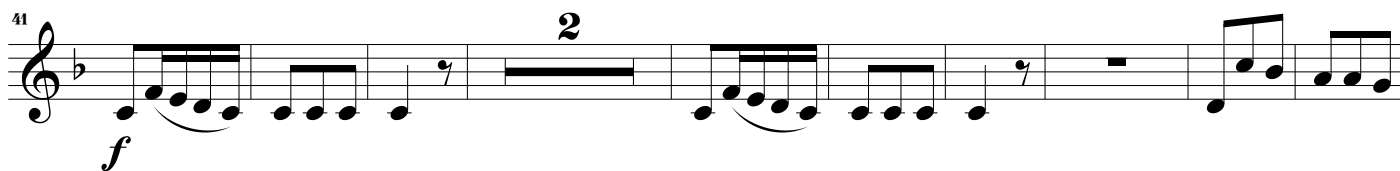
6

p

10

ff

Detailed description: This musical score is for the Offertorium (Domine Jesu Christe). It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time (C) signature. The tempo is marked 'Larghetto'. The first staff contains measures 1 through 5, starting with a forte (*f*) dynamic. The second staff, starting at measure 6, features a piano (*p*) dynamic. The third staff, starting at measure 10, features a fortissimo (*ff*) dynamic. The piece concludes with a final chord in measure 14.

**Levado****Largo****Allegro**

6. Sanctus

Andante

6. Sanctus

Andante

Measures 1-56:

- Measures 1-5: *p* (piano), 2/4 time.
- Measures 6-16: *f* (forte), 4/4 time.
- Measure 17: *f* (forte), 3/8 time.
- Measures 18-27: *f* (forte), 3/8 time.
- Measures 28-37: *f* (forte), 3/8 time.
- Measures 38-47: *f* (forte), 3/8 time.
- Measures 48-55: *p* (piano), 6/8 time.
- Measure 56: *p* (piano), 6/8 time.

Allegro

Fine

Moderato

D.S. al Fine

7. Agnus Dei

Andantino

7. Agnus Dei

Andantino

Measures 1-10:

- Measures 1-9: *p* (piano), 2/4 time.
- Measure 10: *p* (piano), 2/4 time.

9

18

26

8. Communio (Lux æterna)

Andantino

4

p

10

f

Allegro

18

f

27

p *f*

Fine Andantino

35

p *p*

D.S. al Fine

44

f *p*

Ofício das Violetas

Requiem

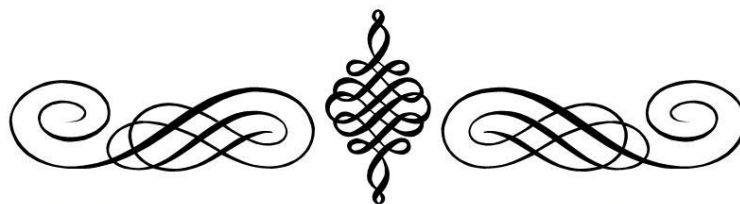
José Joaquim Emerico Lobo de Mesquita



Acervo Musical Brasileiro

Rafael Sales Arantes

Violinos II



Edição de Rafael Sales Arantes a partir de
manuscritos do acervo da Orquestra Ribeiro Bastos
de São João del Rei.

Violin II

Ofício das Violetas

Requiem

José Joaquim Emerico Lobo de Mesquita

1. Requiem æternam (Introito)

Andantino

mf

p

f

f *p* *f*

2. Kyrie

Andantino

p

8

mf

16

p

24

32

38

cresc.

f

43

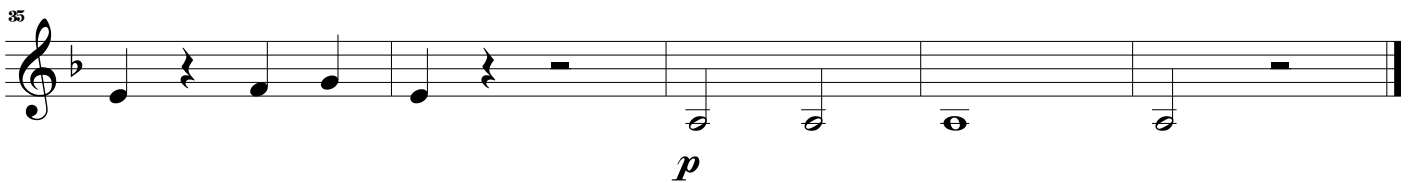
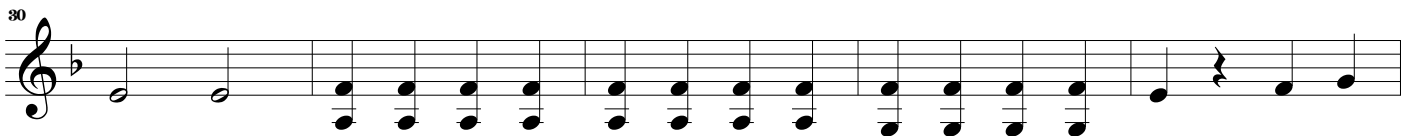
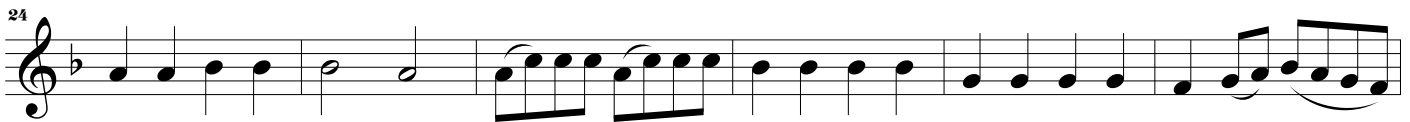
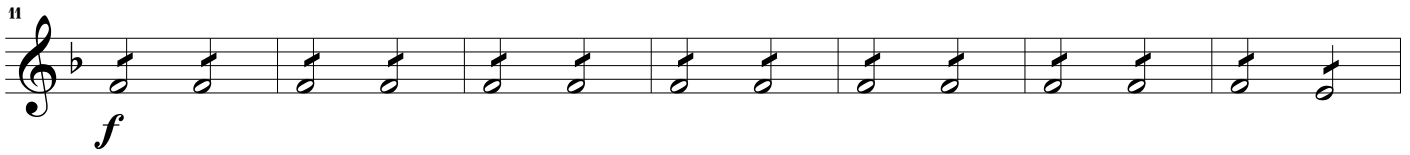
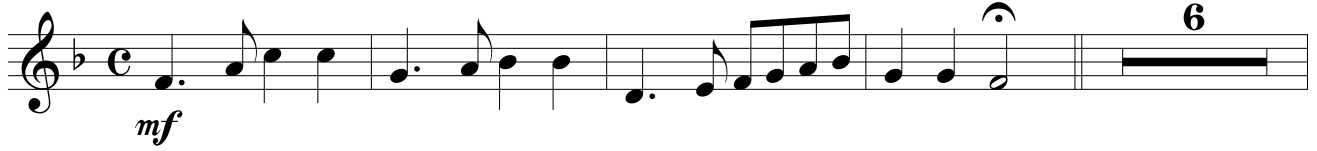
p

3. Gradual (Requiem æternam)

Andantino

Levado

6



4. Sequentia (Dies iræ)

Andante

Andante

7

p

f *p* *f* *p* *f*

Largo

14 13

p

34

f *p* *f* *p*

Detailed description: This block contains the musical notation for the Sequentia (Dies iræ). It consists of three staves. The first staff is in 3/4 time, starting with a treble clef and a key signature of two flats (B-flat and E-flat). It begins with a piano (*p*) dynamic. The second staff continues the melody, featuring a series of notes with alternating forte (*f*) and piano (*p*) dynamics. The third staff is marked 'Largo' and includes a repeat sign with a first ending bracket labeled '13'. It also features piano (*p*) and forte (*f*) dynamics. The fourth staff continues the piece, ending with a final note.

5. Offertorium (Domine Jesu Christe)

Larghetto

Larghetto

f

6

p

11

ff

Detailed description: This block contains the musical notation for the Offertorium (Domine Jesu Christe). It consists of three staves. The first staff is in 4/4 time, starting with a treble clef and a key signature of two flats (B-flat and E-flat). It begins with a forte (*f*) dynamic. The second staff continues the melody, featuring a series of notes with alternating piano (*p*) and forte (*f*) dynamics. The third staff continues the piece, ending with a final note.

Levado

15

19

24

30

Largo 8 Allegro 2 2

f

47

57

67

The musical score is written in treble clef with a key signature of one flat (B-flat). It consists of seven staves of music. The first staff (measures 15-18) is marked 'Levado' and 'p'. The second staff (measures 19-23) continues the melody. The third staff (measures 24-29) continues the melody. The fourth staff (measures 30-33) is marked 'Largo' and '8', followed by 'Allegro' and '2', and then '2'. The fifth staff (measures 34-38) is marked 'f'. The sixth staff (measures 39-46) continues the melody. The seventh staff (measures 47-56) continues the melody. The eighth staff (measures 57-66) continues the melody. The ninth staff (measures 67-71) continues the melody and ends with a double bar line.

6. Sanctus

Andante

6

p *p* *f* *f*

4

17

f

28

37

Fine Moderato

46

p

53

60

D.S. al Fine

Detailed description: This block contains the musical notation for the Sanctus, measures 1 through 60. The score is written on a single staff in treble clef with a key signature of one flat (B-flat). The time signature is 2/4. The tempo is marked 'Andante'. The dynamics range from piano (*p*) to forte (*f*). The score includes a repeat sign with a first ending bracket and a second ending bracket. The tempo changes to 'Allegro' at measure 17, indicated by a double bar line and a new time signature of 3/8. The tempo returns to 'Moderato' at measure 46, indicated by a double bar line. The score ends with a double bar line and the instruction 'D.S. al Fine'.

7. Agnus Dei

Andantino

p 2

Detailed description: This block contains the musical notation for the Agnus Dei, measures 1 through 2. The score is written on a single staff in treble clef with a key signature of one flat (B-flat). The time signature is 2/4. The tempo is marked 'Andantino'. The dynamics range from piano (*p*) to mezzo-forte (*f*). The score includes a repeat sign with a first ending bracket and a second ending bracket.

9 18 27

2 4

This system contains measures 9 to 26. It begins with a treble clef and a key signature of one flat. Measure 9 starts with a quarter rest, followed by a half note G4, a quarter note A4, and a quarter rest. Measures 10-11 contain eighth notes G4, A4, B4, and C5. Measures 12-13 contain eighth notes D5, C5, B4, and A4. Measures 14-15 contain eighth notes G4, F4, E4, and D4. Measures 16-17 contain eighth notes C4, B3, A3, and G3. Measures 18-19 contain eighth notes F3, E3, D3, and C3. Measures 20-21 contain eighth notes B2, A2, G2, and F2. Measures 22-23 contain eighth notes E2, D2, C2, and B1. Measures 24-25 contain eighth notes A1, G1, F1, and E1. Measure 26 ends with a double bar line.

8. Communio (Lux æterna)

Andantino

7 10

2 4

p *f*

This system contains measures 7 to 18. It begins with a treble clef and a key signature of one flat. Measure 7 starts with a quarter rest, followed by a half note G4, a quarter note A4, and a quarter rest. Measures 8-9 contain eighth notes G4, A4, B4, and C5. Measures 10-11 contain eighth notes D5, C5, B4, and A4. Measures 12-13 contain eighth notes G4, F4, E4, and D4. Measures 14-15 contain eighth notes C4, B3, A3, and G3. Measures 16-17 contain eighth notes F3, E3, D3, and C3. Measure 18 ends with a double bar line.

Allegro

19 27

f *p* *f*

This system contains measures 19 to 26. It begins with a treble clef and a key signature of one flat. Measure 19 starts with a quarter rest, followed by a half note G4, a quarter note A4, and a quarter rest. Measures 20-21 contain eighth notes G4, A4, B4, and C5. Measures 22-23 contain eighth notes D5, C5, B4, and A4. Measures 24-25 contain eighth notes G4, F4, E4, and D4. Measure 26 ends with a double bar line.

Fine Andantino

35

p *p*

This system contains measures 35 to 43. It begins with a treble clef and a key signature of one flat. Measure 35 starts with a quarter rest, followed by a half note G4, a quarter note A4, and a quarter rest. Measures 36-37 contain eighth notes G4, A4, B4, and C5. Measures 38-39 contain eighth notes D5, C5, B4, and A4. Measures 40-41 contain eighth notes G4, F4, E4, and D4. Measures 42-43 contain eighth notes C4, B3, A3, and G3. Measure 44 ends with a double bar line.

D.S. al Fine

44

f *p*

This system contains measures 44 to 51. It begins with a treble clef and a key signature of one flat. Measure 44 starts with a quarter rest, followed by a half note G4, a quarter note A4, and a quarter rest. Measures 45-46 contain eighth notes G4, A4, B4, and C5. Measures 47-48 contain eighth notes D5, C5, B4, and A4. Measures 49-50 contain eighth notes G4, F4, E4, and D4. Measure 51 ends with a double bar line.

Ofício das Violetas

Requiem

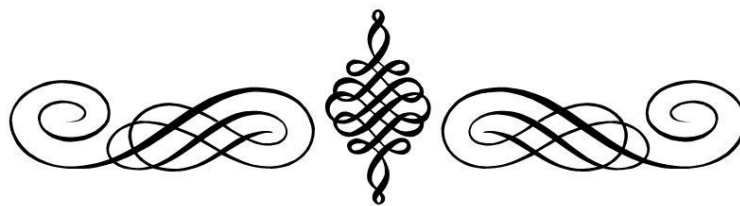
José Joaquim Emerico Lobo de Mesquita



Acervo Musical Brasileiro

Rafael Sales Arantes

Contrabaixo



Edição de Rafael Sales Arantes a partir de
manuscritos do acervo da Orquestra Ribeiro Bastos
de São João del Rei.

Contrabass

Ofício das Violetas

Requiem

José Joaquim Emerico Lobo de Mesquita

1. Requiem æternam (Introito)

Andantino

mf *p*

7

15

23

33

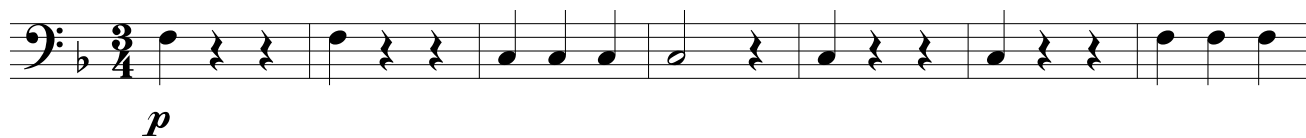
41

51

f *p* *f*

2. Kyrie

Andantino



3. Gradual (Requiem æternam)

Andantino**Levado**

6



13



19



25



32



4. Sequentia (Dies iræ)

Andante

4. Sequentia (Dies iræ) musical score, Andante tempo. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of four staves of music. The first staff begins with a *p* (piano) dynamic. The second staff starts at measure 7 and includes dynamics *f* (forte), *p* (piano), *f* (forte), *p* (piano), and *f* (forte). The third staff starts at measure 14 and begins with a *p* (piano) dynamic. The fourth staff starts at measure 22, marked **Largo**, and includes dynamics *f* (forte) and *p* (piano). The fifth staff starts at measure 32 and includes dynamics *f* (forte), *p* (piano), *f* (forte), and *p* (piano). The score concludes with a double bar line.

5. Offertorium (Domine Jesu Christe)

Larghetto

5. Offertorium (Domine Jesu Christe) musical score, Larghetto tempo. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of two staves of music. The first staff begins with a *f* (forte) dynamic. The second staff starts at measure 6 and begins with a *p* (piano) dynamic. The score concludes with a double bar line.

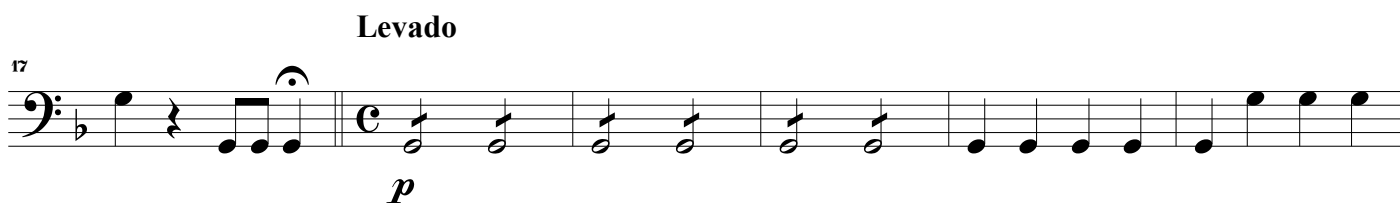
12



ff

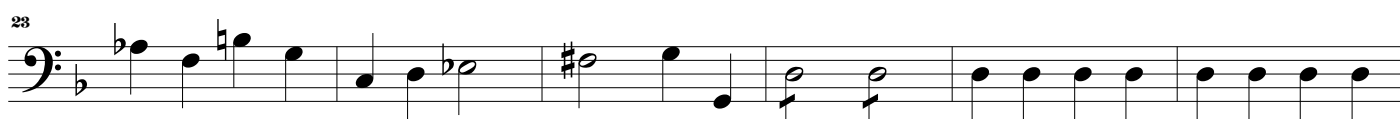
17

Levado



p

23



29

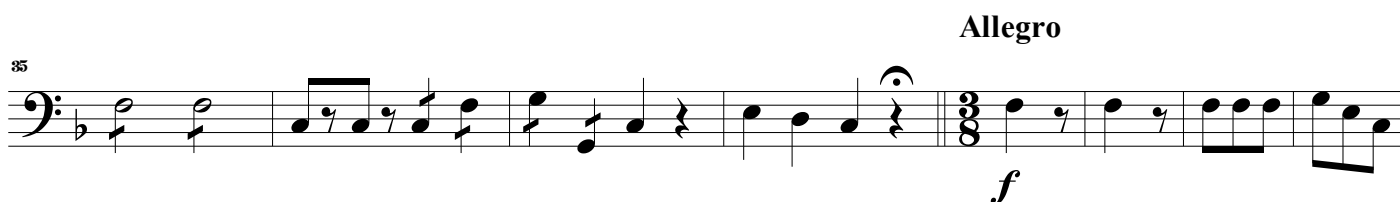
Largo



p

35

Allegro



f

43



54



66



6. Sanctus

Andante

First system of musical notation (measures 1-7) in bass clef, 2/4 time. The key signature has one flat (B-flat). The music features a series of eighth and sixteenth notes, with dynamic markings *p* (piano) and *f* (forte) alternating. Measure 1 starts with a piano *p* marking. Measure 4 has a forte *f* marking. Measure 6 has a piano *p* marking. Measure 7 has a forte *f* marking.

Second system of musical notation (measures 8-16) in bass clef, 2/4 time. The key signature has one flat (B-flat). The music continues with eighth and sixteenth notes. Measure 8 starts with a piano *p* marking. Measure 10 has a forte *f* marking.

Allegro

Third system of musical notation (measures 17-27) in bass clef, 3/8 time. The key signature has one flat (B-flat). The music is marked *f* (forte). Measure 17 starts with a forte *f* marking.

Fourth system of musical notation (measures 28-37) in bass clef, 3/8 time. The key signature has one flat (B-flat). The music is marked *f* (forte). Measure 28 starts with a forte *f* marking.

Fifth system of musical notation (measures 38-47) in bass clef, 3/8 time. The key signature has one flat (B-flat). The music is marked *f* (forte). Measure 38 starts with a forte *f* marking. The system ends with a double bar line and the word "Fine".

Moderato

Sixth system of musical notation (measures 48-53) in bass clef, 6/8 time. The key signature has one flat (B-flat). The music is marked *p* (piano). Measure 48 starts with a piano *p* marking.

Seventh system of musical notation (measures 54-59) in bass clef, 6/8 time. The key signature has one flat (B-flat). The music continues with eighth and sixteenth notes.

D.S. al Fine

Eighth system of musical notation (measures 60-64) in bass clef, 6/8 time. The key signature has one flat (B-flat). The music continues with eighth and sixteenth notes. Measure 60 starts with a piano *p* marking. The system ends with a double bar line.

7. Agnus Dei

Andantino

Musical score for Agnus Dei, measures 1-25. The score is written in bass clef, 2/4 time, and B-flat major. It begins with a piano (*p*) dynamic. The melody features a series of eighth and sixteenth notes, with a fermata over the eighth measure. The score is divided into three systems: measures 1-11, 12-24, and 25.

8. Communio (Lux æterna)

Andantino

Musical score for Communio (Lux æterna), measures 1-12. The score is written in bass clef, 2/4 time, and B-flat major. It begins with a piano (*p*) dynamic. The melody features a series of eighth and sixteenth notes, with a fermata over the eighth measure. The score is divided into two systems: measures 1-11 and 12.

Allegro

Musical score for Communio (Lux æterna), measures 22-31. The score is written in bass clef, 2/4 time, and B-flat major. It begins with a forte (*f*) dynamic. The melody features a series of eighth and sixteenth notes, with a fermata over the eighth measure. The score is divided into two systems: measures 22-30 and 31.

Fine

Musical score for Communio (Lux æterna), measures 32-42. The score is written in bass clef, 2/4 time, and B-flat major. It begins with a piano (*p*) dynamic. The melody features a series of eighth and sixteenth notes, with a fermata over the eighth measure. The score is divided into two systems: measures 32-41 and 42.

Andantino

D.S. al Fine

Musical score for Communio (Lux æterna), measures 43-52. The score is written in bass clef, 2/4 time, and B-flat major. It begins with a piano (*p*) dynamic. The melody features a series of eighth and sixteenth notes, with a fermata over the eighth measure. The score is divided into two systems: measures 43-51 and 52.