

José Pedro de Sant'Anna Gomes (1834-1908)

Tristis est anima mea

Solo ao pregador para sexta-feira Santa

Restauração e Transcrição: Lenita Waldige Mendes Nogueira

Instituição: Museu Carlos Gomes

Centro de Ciências, Letras e Artes (Campinas)

flauta, mezzo-soprano, violino, viola, violoncelo solo, violoncelo,
contrabaixo

(flute, mezzo-soprano, violin, viola, cello solo, cello, double bass)

Partes:

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[Mezzo-soprano](#)

[Violino I](#)

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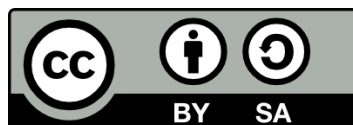
[Viola](#)

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15 p.



MUSICA BRASILIS

Tristis est anima mea

Flauta

Solo ao pregador para sexta-feira Santa

Restauração e transcrição de
Lenita Waldige Mendes Nogueira

José Pedro de Sant'Anna Gomes

The musical score is written for a single flute in the key of B-flat major (one flat) and common time (C). It consists of eight staves of music. The first staff begins with a series of four measures, each starting with a rest followed by a pair of eighth notes, marked with a forte (*f*) dynamic. The second staff starts at measure 5 with a *poco rallent.* marking, followed by a *dim.* dynamic, and then returns to *a tempo* with a *p* dynamic. It includes a 12-measure rest. The third staff begins at measure 21 with a 2-measure rest. The fourth staff starts at measure 27 with a 3-measure rest, followed by a *f* dynamic and a *cresc.* marking. The fifth staff begins at measure 34 with a *poco ritard.* marking, followed by a 12-measure rest, and then returns to *a tempo*. The sixth staff starts at measure 50 with a *f* dynamic, followed by a *cresc. ed accelerando* marking, and then returns to *a tempo* with a *p* dynamic and a *cresc. ed affret.* marking. The seventh staff begins at measure 55 with a series of eighth notes. The eighth staff starts at measure 60 with a *ritard.* marking and ends with a *p* dynamic that fades to *pp*.

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Mezzo-soprano

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con sentimento

6
Tris - tis est, tris - tis est, tris - tis est a - ni - ma

10
me - a, tris - tis est, tris - tis est, tris - tis est a - ni - ma

14
me - a, tris - tis est, tris - tis est, tris - tis est a - ni - ma

18
me - a, tris - tis est, tris - tis est a - ni - ma

21
me - a. us - que ad mor - tem: sus - ti - ne - te hic, et vi - gi -

25
la - te, vi - gi - la - te me - cum, us - que ad mor - tem sus - ti - ne - te

28
hic, et vi - gi - la - te me - cum. 4

*espress. ed appassionato**a tempo*

35 *espress. ed appassionato*
a tempo
Tris - tis est, tris - tis est, tris - tis est a - ni - ma me - a,

*espress.**espress.*

39 *espress.* *espress.*
tris - tis est, tris - tis est, tris - tis est a - ni - ma me - a,

43 *p*
tris - tis est, tris - tis est, tris - tis est a - ni - ma me - a, tris - tis

cresc. ed accelerando

47 *cresc. ed accelerando*
est, tris - tis est a - ni - ma me - a tris - tis est,

a tempo

52 *a tempo*
tris - tis est, et vi - gi - la - te, vi - gi - la - te me - cum, et vi - gi -

56
la - te, vi - gi - la - te me - cum, et vi - gi - la - te, vi - gi - la - te

cresc. ed affret.

59 *cresc. ed affret.*
me - cum, tris - tis est, tris - tis est, et vi - gi - la - te vi - gi -

63 *ritard.* *pp*
la - te, vi - gi - la - te me cum.

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Violino I

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con sordina

f *f* *f*

f *p* *dim.* *sf* *p*

poco rallent. *a tempo*

4 8 12 16 20 24 28

31 *espress.* *f* *poco ritard.*
cresc.

35 *a tempo* *p*

39 *p*

43

47

50 *cresc. ed accelerando* *f*

54 *a tempo* *p*

58 *cresc. ed affret.*

62 *ritard.* *p* *pp*

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Violino II

Solo ao pregador para sexta-feira Santa

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José Pedro de Sant'Anna Gomes

con sordina

f *f* *f*

poco rallent. *a tempo*

4 *f* *p* *dim.* *sf* *p*

8

12

16

20

24

28

poco ritard.

31

f *cresc.*

35 *a tempo*

p

39

p

43

p

47

p

50 *cresc. ed accelerando*

f *cresc. ed accelerando*

54 *a tempo*

p *cresc. ed affret.*

58

p

62 *ritard.*

p *pp*

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Solo ao pregador para sexta-feira Santa

Viola

Restauração e transcrição de
Lenita Waldige Mendes Nogueira

José Pedro de Sant'Anna Gomes

The musical score is written for Viola in 3/4 time, with a key signature of one flat (B-flat). The piece begins with a dynamic marking of *f* (forte) and the instruction "con sordina" (with mutes). The tempo markings are *poco rallent.* (slightly slower) and *a tempo* (return to the original tempo). The score consists of eight staves of music, with measure numbers 4, 8, 12, 16, 20, 24, and 28 indicated at the beginning of their respective staves. The dynamics vary throughout, including *f*, *sf* (sforzando), and *p* (piano). The piece concludes with a final measure on the eighth staff.

31 *f* *cresc.* *poco ritard.*

35 *a tempo* *p*

39 *p*

43 *p*

47 *p*

50 *f* *cresc. ed accelerando*

54 *a tempo* *p*

58 *cresc. ed affret.*

62 *ritard.* *p* *pp*

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Violoncelo solo

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José Pedro de Sant'Anna Gomes

con sordina

4 *f* *poco rallent.* 2 *p* *espress.*

8

12

16

20 *p*

24

28

31

a tempo

4

38

42

46

50

cresc. ed accelerando

54

a tempo

58

cresc. ed affret.

62

ritard.

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Violoncelo

Solo ao pregador para sexta-feira Santa

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The musical score is written for Cello in bass clef, common time (C), and B-flat major. It consists of eight staves of music. The first staff begins with the instruction "con sordina" and features three measures of sixteenth-note patterns, each marked with a forte (*f*) dynamic. The second staff starts at measure 4, with a forte (*f*) dynamic, followed by a "poco rallent." section and then "a tempo" with a piano (*p*) dynamic. The third staff (measures 8-11) features a long, sweeping melodic line. The fourth staff (measures 12-15) continues with a similar melodic line. The fifth staff (measures 16-19) also features a long melodic line. The sixth staff (measures 20-23) includes a "pizz." (pizzicato) section with eighth-note patterns. The seventh staff (measures 24-27) continues with eighth-note patterns. The eighth staff (measures 28-31) concludes with eighth-note patterns.

31 arco *poco ritard.*
f *cresc.*

35 *a tempo*
p *legato molto* *p* *p*

39 *p* *p*

43 *p*

47

50 *cresc. ed accelerando*
f

54 *a tempo*

58 *cresc. ed affret.*

62 *ritard.*
pp *p* *pp*

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Contrabaixo

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José Pedro de Sant'Anna Gomes

The musical score is written for a double bass in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The piece begins with the instruction "con sordina" (with mutes). The first staff (measures 1-3) features a rhythmic pattern of eighth notes with accents and dynamic markings of *f* (forte). The second staff (measures 4-7) starts with a *f* dynamic, followed by a *poco rallent.* (slightly slower) section with a whole rest, and then an *a tempo* section with eighth notes and a *p* (piano) dynamic. The third staff (measures 8-11) contains a long melodic line with a slur and a sharp sign on the second measure. The fourth staff (measures 12-15) continues the melodic line with slurs. The fifth staff (measures 16-19) also continues the melodic line with slurs. The sixth staff (measures 20-24) begins with a slur, followed by a whole rest, and then a *pizz.* (pizzicato) section with eighth notes. The seventh staff (measures 25-27) continues the eighth-note pattern. The eighth staff (measures 28-31) concludes the piece with eighth notes and a final rest.

poco ritard.

31 arco

f *cresc.*

35 *a tempo*

p *legato molto* *p* *p*

39

p *p*

43

p *p*

47

p

50 *cresc. ed accelerando*

f *cresc. ed accelerando*

54 *a tempo*

p *a tempo*

58 *cresc. ed affret.*

p *cresc. ed affret.*

62 *ritard.*

pp *ritard.* *p* *pp*