

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

Sonho

Poesia: Carlos Engler

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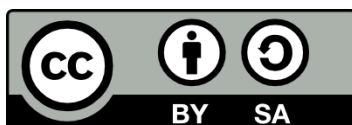
soprano, piano
(*soprano, piano*)

Partes:

[Soprano](#)

[Piano](#)

9 p.



MUSICA BRASILIS

Sonho

Soprano

Poesia de Carlos Engler

José Pedro de Sant'Anna Gomes

Andante



Noi-te e - ra se-re-na'e - cal - ma, quan-do no



lei - to es-cu - ta - va a do-ce voz de_ um ar - can - jo, que bem jun - to a mim can-



ta - va. Ar - den-te foi meu de - se - jo por es-se an - jo qu'eu só



vi. Co-mo tris - te não se - ri - a meu pe - nar e meu so - frer? Co-mo



tris - te não se - ri - a meu pe - nar e meu so - frer?



Uma voz de quan-do em quan-do bran-da - men - te mur-mu - ra - va e



sus-pi-ran - do di - zi - a, só por ti an - jo sen - ti! Di - zer que - ro o

41 *cresc.*

meu se - gre - do, que n'um pei - to o - cul - to___ vi - ve, é des - ti - no,

49

é mi-nha sor - te, hei de-a - mar te - a - lém da mor - te.

1° tempo

58

Que-ro fu - gir, mas não pos-so, oh, que pe - sar, que tor - men-to, vou___ di -

63

zer nes - te mo-men-to o que es - t'al - ma por ti___ sen - te. Vou se -

69 *stringendo e cresc.*

guir meu des - ti - no, vou tua i - ma - gem es-que - cer. Co-mo'é tris - te'o meu so -

74 *rall. e dim.* **1° tempo**

frer, hei-de'a_mar - te'a-té mor - rer. Co-mo'é tris-te o meu so - frer, hei de'a -

79 **3**

mar-te'a té mor rer. Foi um so - nho qu'eu sen -

86

ti,___ foi um an - jo qu'eu só vi. Co-mo'é be - lo e i - de - al,___ és um

Cadenza ad libitum

91 *Poco rall.*

an - jo sem ri - val. Ah! _____ Di - zer

95

que - ro o meu se - gre - do, que n'um pei - to o - cul - to__ vi - ve, é des-ti-

103

no, é mi-nha sor - te, __ hei de a - mar - te a - lém da mor - te.

Sonho

Piano

Poesia de Carlos Engler

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espressivo

ff

The first system of the musical score for 'Sonho' is in 3/4 time and B-flat major. It features a treble and bass clef. The treble staff begins with a melodic line marked 'espressivo' and 'ff', consisting of eighth and quarter notes with slurs. The bass staff provides a harmonic accompaniment with chords and moving lines.

5

pp

The second system of the musical score starts at measure 5. The treble staff continues the melodic line with slurs and accents, marked 'pp'. The bass staff continues with a steady accompaniment.

9

The third system of the musical score starts at measure 9. The treble staff features a melodic line with slurs and accents. The bass staff continues with a steady accompaniment.

13

pp

The fourth system of the musical score starts at measure 13. The treble staff features a melodic line with slurs and accents, marked 'pp'. The bass staff continues with a steady accompaniment.

stringendo e cresc.

17

Musical score for measures 17-20. The piece is in 3/4 time and B-flat major. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines. A crescendo hairpin is visible in the right hand.

rall. e dim. 1° tempo

21

Musical score for measures 21-24. The tempo is marked '1° tempo'. The right hand continues with melodic lines, and the left hand has a steady accompaniment. A piano (*p*) dynamic marking is present in the right hand.

25

Musical score for measures 25-28. The right hand features a melodic line with a slur and a forte (*f*) dynamic marking. The left hand has a rhythmic accompaniment with chords.

29

Musical score for measures 29-32. The right hand has a melodic line with slurs and a piano (*p*) dynamic marking. The left hand has a rhythmic accompaniment with chords.

33

Musical score for measures 33-36. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with chords.

37 **Più vivo**

43

48

53

1° tempo

58

62

Musical notation for measures 62-65. The piece is in a minor key with a key signature of three flats. The melody in the right hand features eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with chords and moving lines.

66

Musical notation for measures 66-68. The right hand continues with melodic lines, while the left hand has a more active role with eighth-note patterns.

69

Musical notation for measures 69-71. A dynamic marking of *p* (piano) is present. The right hand features a series of sixteenth-note chords, and the left hand has a rhythmic accompaniment.

72

stringendo e cresc.

rall. e dim.

Musical notation for measures 72-75. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment. The tempo and dynamics markings are indicated above the staff.

76

1° tempo

Musical notation for measures 76-79. A dynamic marking of *p* (piano) is present. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment. The tempo marking is indicated above the staff.

80

f

Musical score for measures 80-83. The piece is in 2/4 time with a key signature of three flats. Measure 80 features a piano introduction with a forte (*f*) dynamic. The right hand plays a melodic line with a slur over measures 81-82, and the left hand provides a steady accompaniment.

84

p

Musical score for measures 84-87. The dynamics shift to piano (*p*). The right hand features a melodic line with accents and slurs, while the left hand continues with a consistent accompaniment.

88

Poco rall.

Musical score for measures 88-91. The tempo is marked *Poco rall.* (Poco rallentando). The right hand has a melodic line with slurs, and the left hand accompaniment becomes more spacious.

92

Musical score for measures 92-95. The right hand has a melodic line with slurs and a sharp sign (#) above the notes. The left hand accompaniment is sparse, with a crescendo hairpin in measure 93.

96

Musical score for measures 96-99. The right hand has a melodic line with slurs and a sharp sign (#) above the notes. The left hand accompaniment is sparse, with a crescendo hairpin in measure 97.

100

Musical score for measures 100-104. The piece is in 3/4 time and B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

105

Musical score for measures 105-108. The right hand continues the melodic development with a prominent accent on the first note of measure 105. The left hand maintains a steady accompaniment.

109

Musical score for measures 109-112. The piece concludes with a *ff* (fortissimo) dynamic marking. The right hand features a melodic line with a fermata over the final note, and the left hand provides a final accompaniment.