

Tristis est anima mea
from: Cantiones Triginta Selectissimae

Incerti Authoris
edited by Andreas Stenberg

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Cantus

Tris - tis est a - ni - ma me - a ut - q[ue] ad

Altus

Tris - tis est a - ni - ma me - a

Altera vox in Subdapente, post quator Tempora.

Tenor

Quinta Vox

Bassus

5

mor - - - tem: Tris - tis est

ut - q[ue] ad mor - tem: Tris - tis est

Tris - tis est a - ni - ma me - a

9

a - ni - ma me - a ut - q[ue] ad mor - - -

a - ni - ma me - a ut - - - q[ue] ad

Tris - tis est a - - ni - ma me - -

ut - q[ue] ad mor - tem: ut - q[ue] ad mor - -

14

tem: ut - q[ue] ad mor - - - mor - tem: Tris - tis est a - - ni - ma me - - a ut - q[ue] ad mor - Tris - tis est a - ni - ma me - - a

19

tem: mor - - tem au - - a ut - q[ue] ad mor - - - ut - q[ue] ad mor - tem: mor - a - ni - ma me - a ut - q[ue] ad mor - tem: mor -

24

tem cru - cis, mor - tem - - - tem: mor - tem au - tem cru - - mor - tem au - tem tem - - - tem au - tem cru - cis.

au - - tem cru - - cis.
- cis, mor - tem au - tem cru - cis, cru - cis.
cru - - cis.
mor - - tem au - tem cru - - cis.
mor - - tem au - tem cru - - cis.

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Cantus

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The musical score is written for a single voice part in G minor (one flat) and common time. It consists of four staves of music. The lyrics are: "Tris - tis est a - ni - ma me - a ut - q[ue] ad mor - tem: mor - tem au - tem cru - cis, mor - tem au - tem cru - cis." The score includes various musical notations such as notes, rests, and bar lines. A sharp sign (#) is placed above the second staff, and a key signature change to one flat (B-flat) is indicated above the third staff.

Tris - tis est a - ni - ma me - a ut - q[ue] ad mor - tem: #

8 Tris - tis est a - ni - ma me - a ut - q[ue] ad mor - - - tem:

16 utq[ue] ad mor - - - tem: mor - tem au - tem

25 cru - cis, mor - tem au - tem cru - - - cis.

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Altus

The musical score is written for an Alto voice part. It consists of five staves of music, each with a treble clef and a key signature of one flat (B-flat). The time signature is common time (C). The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The score begins with a double bar line and a common time signature. The first staff starts with a whole note rest followed by a half note G4, then a quarter note A4, and continues with a series of quarter notes: B4, C5, B4, A4, G4, F4, E4, D4. The second staff starts with a quarter note D4, followed by quarter notes E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The third staff starts with a quarter note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The fourth staff starts with a quarter note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The fifth staff starts with a quarter note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

Tris - tis est a - ni - ma me - a ut - q[ue] ad mor - tem:

Tris - tis est a - ni - ma me - a ut - - - q[ue] ad

mor - tem: Tris - tis est a - ni - ma me - a ut q[ue] ad mor -

- - - - - tem: mor - tem au - tem

cru - - - cis, mor - tem au - tem cru - cis, cru - cis.

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Tenor

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Altera vox in Subdiapente, post quator Tempora.

Tris - tis est a -

12

- ni-ma me - a ut - q[ue] ad mor - tem:

24

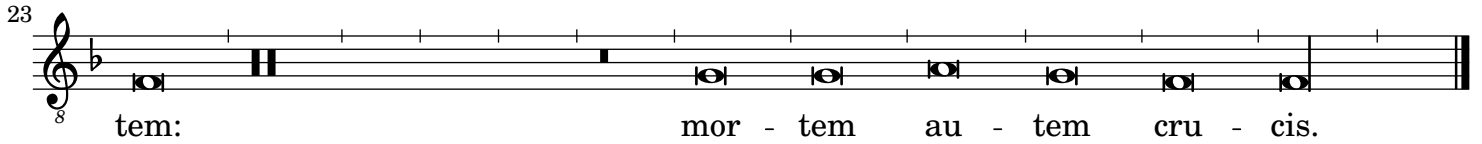
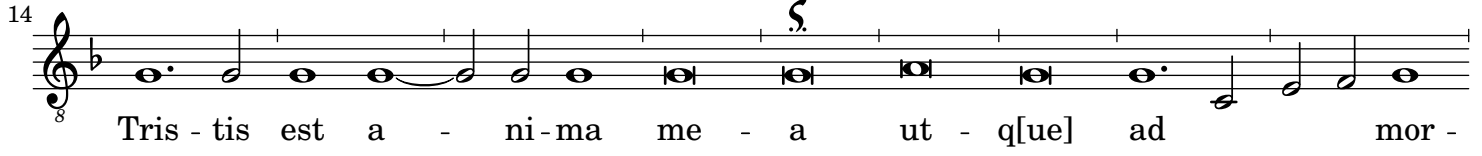
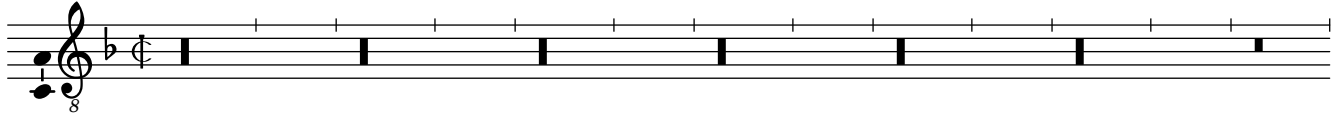
mor - tem au - tem cru - cis.

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Altera vox

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Bassus

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