

MARIA THERESA VIZCONDE-ROLDAN CHORAL SERIES

CHORAL ADVENTURES

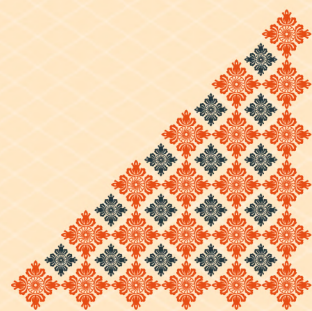
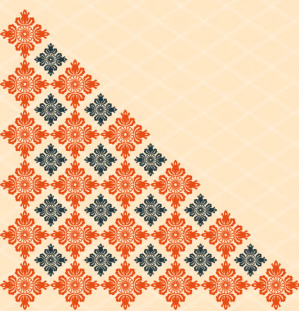
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Alejandro D. Consolacion II

Anima Christi

SSAA, unaccompanied

MUZIKSEA



Anima Christi

Composed by Alejandro D. Consolación II

Latin Text English Translation

| | |
|--------------------------------|--|
| Anima Christi, sanctifica me. | Soul of Christ, sanctify me. |
| Corpus Christi, salva me. | Body of Christ, save me. |
| Sanguis Christi, inebria me. | Blood of Christ, inebriate me. |
| Aqua lateris Christi, lava me. | Water from the side of Christ, wash me. |
| Passio Christi, conforta me. | Passion of Christ, strengthen me. |
| O bone Jesu, exaudi me. | O good Jesus, hear me. |
| Intra tua vulnera absconde me. | Within Thy wounds hide me. |
| Ne permittas me separari a te. | Permit me not to be separated from Thee. |
| Ab hoste maligno defende me. | From the malignant enemy defend me. |
| In hora mortis meae voca me. | In the hour of my death call me. |
| Et jube me venire ad te, | And bid me come unto Thee, |
| Ut cum Sanctis tuis laudem te, | That with Thy Saints I may praise Thee, |
| In saecula saeculorum. Amen. | Forever and ever. Amen. |

In memory of my father, Lorenzo N. Consolacion

Anima Christi

for unaccompanied SSAA divisi

Music by Alejandro D. Consolacion II

Slow and calm ♩ = 58


SOPRANO 1 *p legato dolce*
A-ni-ma Chris-ti, sanc-ti-fi-ca-me. Cor-pus

SOPRANO 2 *p legato dolce*
A-ni-ma Chris-ti, sanc-ti-fi-ca-me. Cor-pus

ALTO 1 *p*
Ah...

ALTO 2 *legato dolce p*
A-ni-ma Chris-ti, sanc-ti-fi-ca-me. Cor-pus

Keyboard Reduction (for rehearsal only)
Slow and calm ♩ = 58

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of this score is illegal

6

pp

S1
Chris - ti, sal - va me. San - gius Chirs - ti, i - ne - bri-a

S2
Chris - ti, sal - va me. San - gius Chirs - ti, i - ne - bri-a

A1
pp
San - gius Chirs - ti, i - ne - bri-a

A2
p
Chris - ti, sal - va me. San-gius_ Chris-ti, San-gius_

Kybd.
Rd.

Moving

11

mf sempre legato

S1
me. A-qua la - te - ris Chirs - ti, la - va me, la -

S2
mf sempre legato
me. A-qua la - te - ris la - va,

A1
mf sempre legato
me. A-qua la-te - ris, Chris-ti, la - va me, la -

A2
mf sempre legato
Chris - ti. A - qua Chirs - ti, la

Kybd.
Rd.

15 *cresc.* *f* *dim.*

S1
va me. Pa - ssio Chirs - ti, con - for - ta me, con - for - ta me, _____

S2
cresc. *f* *dim.*
la - va me. Pa - ssio, con - for - ta me, con - for - ta me, _____

A1
cresc. *f* *dim.*
va me. Pa - ssio Chirs - ti, con - for - ta me, con - for - ta me, _____

A2
cresc. *f* *dim.*
va me. Chirs - ti, con - for - ta me, con - for - ta me, _____

Kybd.
Rd.

19 *dolce mf* *poco dim.*

S1
O bo - ne Je - su, e - - xau - di

S2
dolce mf *poco dim.*
O bo - ne Je - su, e - - xau - di

A1
dolce mf *poco dim.*
O bo - ne Je - su, e - - xau - di

A2
mf dolce *poco dim.*
O bo - ne Je - su, e - - xau - di

Kybd.
Rd.

23

p *mf* *non rit.*

S1 A-ni-ma Chris-ti, sanc-ti - fi-ca-me. A-ni-ma Chris - ti, *non rit.*

S2 A-ni-ma Chris-ti, sanc-ti - fi-ca-me. A-ni-ma Chris - ti, *non rit.*

A1 me. *mf* *non rit.*

A2 A-ni-ma Chris-ti, sanc-ti - fi-ca-me. A-ni-ma Chris - ti, *non rit.*

Kybd. Rd.

Allegro ♩ = 48

29

f *mf*

S1 In - tra tu - a vul - ne - ra abs - con - cle me._____

S2 In - tra tu - a vul - ne - (ne) - ra._____

A1 In - tra tu - a vul - ne - ra abs - con - de me._____

A2 In - tra tu - a vul - ne - (ne) - ra._____

Allegro ♩ = 48

Kybd. Rd.

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To purchase the score, please visit
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51 rit. - - - - -

S1 vul - ne - ra abs - con - de - me.

S2 tu - a In - tra tu - a

A1 ml - ne - ra abs - con - cle - me.

A2 tu - a, In - tra tu - a.

Kybd. Rd.

57 **Con moto** ♩ = 70 *sub. mf*

S1 Ne - - - per - mit - tas, ne per -

S2 *mf* Ne - per - mit - - - - - tas, per - mit - -

A1 *sub. mf* Ne - - - per - mit - tas, ne per -

A2 *mf* Ne - per - mit - - - - - tas, per - mit - -

Kybd. Rd. **Con moto** ♩ = 70

61

S1 *dim.* *f*
mit - tas me se - pe - ra - ri - a te. Ab -

S2 *dim.*
tas me se - pe - ra - ri - a te.

A1 *dim.* *f*
mit - tas me se - pe - ra - ri - a te. Ab -

A2 *dim.*
tas me se - pe - ra - ri - a te.

Kybd. Rd.

65 *movendo* *ff*

S1 *ff*
hos - - - te, Ab - hos - - - te, de -

S2 *f*
Ab - hos - te - ma - lig - no, Ab - hos - te - ma - lig - no

A1 *ff*
hos - - - te, Ab - hos - - - te, de -

A2 *f*
Ab - hos - te - ma - lig - no, Ab - hos - te - ma - lig - no

Kybd. Rd.

Con moto ♩ = 70

69

S1 fen - de me. In ho - ra mor - tis me - ae,

S2 de - fen - de me. In ho - ra,

A1 fen - de me. In ho - ra

A2 de - fen - de me. In ho - ra

Kybd. Rd.

73

S1 mor - tis me - ae, In ho - ra

S2 in ho - ra mor - tis me - ae, In ho - ra

A1 mor - tis me - ae, In ho - ra mor - tis me - ae.

A2 mor - tis me - ae, In ho - ra

Kybd. Rd.

77 *mp*

S1 mor - tis me - ae vo - ca me.

S2 mor - tis me - ae vo - ca me.

A1 mor - tis me - a In ho - ra mor - tis me - ae

A2 In ho - ra mor - tis me - ae vo - ca me.

Kybd. Rd.

81 *poco rit.* *p* *Slow and calm* ♩ = 58

S1 Et ju - be me Ut cum

S2 Et ju - be me Ut cum

A1 Et me ve - ni - re ad te,

A2 Et ju - be me Ut cum

Kybd. Rd. *poco rit.* *Slow and calm* ♩ = 58

84 *cresc.*

S1
Sanc - tis tu - is lau-dem tem in sae - cu - *cresc.*

S2
Sanc - tis tu - is lau-dem tem in sae - cu - *cresc.*

A1

A2
Sanc - tis tu - is lau-dem tem in sae - cu - *cresc.*

Kybd.
Rd.

88 *molto rall.*

S1
la sae - cu - lo - rum. A - men, A - men, *pp*

S2
la sae - cu - lo - rum. A - men, A - men, *pp*

A1
A - men, A - men, *pp*

A2
la sae - cu - lo - rum. A - men, *p*

Kybd.
Rd.

molto rall.

92

S1
A - men, A - men, A - men.

S2
A - men, A - men, A - men.

A1
A - men, A - men, A - men.

A2
A - men, A - men.

Kybd.
Rd.

Performance and Pedagogical Overview

Range: G3-Ab5 **Difficulty:** Medium

Description: Anima Christi is a piece based on the Latin text of the Catholic prayer Anima Christi (Soul of Christ), written for unaccompanied SSAA choir.

Stylistic features: Staggered entrances, syncopation, modulation, countermelodies with independent parts.

Technical challenges: Language comprehension and memorization may be challenging.

Pedagogical value: The piece features many syncopated entrances, allowing choristers to train their rhythmic skills. The frequent modulation between F major and Eb major as well the occasional use of non-diatonic tones can also reinforce their ear training.

Graphic Rehearsal Guide

| | | | | | | | | | | |
|----------------|----------------------|---------|----------------|---------|----------------|----------------|----------------|-----------------|----------------|----------------------|
| Formal outline | A | | | | B | | | C | | A' |
| Measures | 1-28 | | | | 29-56 | | | 57-83 | | 84-94 |
| Tempo | Slow and calm ♩ = 58 | | | | Allegro ♩ = 48 | | | Con moto ♩ = 70 | | Slow and calm ♩ = 58 |
| Key | F: | | | | | | | | | |
| Part-work | Melody | Harmony | Melody | Melody | Melody | Melody | Counter melody | Melody | Melody | Melody |
| | Harmony | Harmony | Counter melody | Harmony | Harmony | Counter melody | Melody | Counter melody | Counter melody | Harmony |
| | Pedal point | Harmony | Counter melody | Harmony | Pedal point | Melody | Counter melody | Melody | Counter melody | Pedal point |
| | Harmony | Melody | Counter melody | Harmony | Harmony | Counter melody | Harmony | Counter melody | Counter melody | Harmony |
| Text sequence | Lines 1-2 | Line 3 | Lines 4-5 | Line 6 | Line 1 | Line 7 | | Line 8 | Lines 9-11 | Lines 12-14 |

About The Composer

Alejandro D. Consolación II enjoys a dual career as both organist and composer. As an organist, he studied with Thomas Dressler, Peter Conte and Matthew Lewis, and attended master classes with Johann Trummer, Guy Bovet, Jeffrey Brillhart and Frederic Blanc, while he studied composition with Manuel Maramba, OSB, Jonas Baes, and Christian Carrie. He finished his master's degree in Organ Performance at the Westminster Choir College at Rider University and earned his Performance diploma at the Royal School of Music in London with distinction.