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Soul of Christ (Anima Christi)
SAB, Keyboard

Luke D. Rosen

TRIN[✦]TAS
EXCELLENCE IN SACRED CHORAL MUSIC

Soul of Christ
(Anima Christi)

Luke D. Rosen

for the parishioners and musicians of Divine Mercy Parish in Frostburg, Maryland

Soul of Christ (Anima Christi)

Traditional
Latin, 14th cent.

Luke D. Rosen

Mysteriously (♩ = ca. 80)

Soprano Alto

Baritone

Keyboard

mp

Soul of

Soul of

6

Christ, sanc - ti - fy me.

mp

mp

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11 *mf*

Bod - y of Christ, save me.

mf save me.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has one flat (B-flat). The music starts at measure 11. The vocal line has a dynamic marking of *mf* above the first measure. The lyrics 'Bod - y of Christ, save me.' are written below the vocal line. The piano accompaniment also has a dynamic marking of *mf* above the first measure. The lyrics 'save me.' are written below the piano staff.

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The music is in B-flat major. The piano part features chords and moving lines in both hands, with a dynamic marking of *mf* above the first measure.

15 *f*

Blood of Christ, Blood of Christ,

Blood of Christ, in - e - bri - ate

Blood of Christ, Blood of Christ, *f*

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has one flat. The music starts at measure 15. The vocal line has a dynamic marking of *f* above the first measure. The lyrics 'Blood of Christ, Blood of Christ,' are written below the vocal line. The piano accompaniment also has a dynamic marking of *f* above the first measure. The lyrics 'Blood of Christ, in - e - bri - ate' are written below the piano staff. The system ends with a dynamic marking of *f* above the final measure.

f *dim.*

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The music is in B-flat major. The piano part features chords and moving lines in both hands, with dynamic markings of *f* and *dim.* above the staves.

19 *mp*

me, in - e - bri - ate me.

mp

24 *mf*

Wa - ter from the side of

Wa - ter from the side of Christ,

mf

28 *mf*

Christ, wa - ter from the

wa - ter from the side of Christ,

mf

31

side of Christ, wash me, wash me.

side of Christ, wash me,

mp

35

Pas - sion of Christ, strength - en me.

mf

cresc.

mf

39

poco accel.

cresc.

With motion (♩ = ca. 90)

42 *f* n.b.

O Good Je - sus, hear me. With-in your wounds, — with-in your

f n.b.

45

wounds, — hide — me. Per - mit me not to be sep - a - rat - ed

3 3

49 *poco rit.*
mp

from you. From the wick - ed en - e - my, de -

mp
poco rit.

dim.
mp poco rit.

Mysteriously (♩ = ca. 80)

52

fend me. In the

In the

57

hour of my death, call me,

mp

62

and bid me come, come to

mf

come to

66

you. That with your saints with your

mf

you. That with your saints with your

saints *f* *mp*

69

I may praise you, I may praise

saints *f* *mp*

f *dim.* *mp*

73

you for ev - er and

78

ev - er, for ev - er and ev - er.

84

p *pp*

A - men. A -

p *pp*

89

ppp

men. A - men.

ppp

pp *ppp*

93

molto rit.

Composer Notes

In the summer of 2018, I joined a group from the Midwest Jesuit Province on an Ignatian pilgrimage to Spain and Italy. One of the most incredible experiences of the trip, if not of my entire life, was our stay on Montserrat. This town sits halfway up a mountain, and the views are incredible.

We happened to arrive in town on the eve of the Nativity of St. John the Baptist. On this night, the entire town gathered for a bonfire in the town square. Following singing and prayers, everyone was invited into the abbey for cake and fellowship.

As I sat by the light of the bonfire, with the distant lights of Barcelona flickering in the darkness, I began sketching out a setting of the *Anima Christi*. This setting was scored for double SATB choir using the Latin text.

That piece remains unfinished, but when I was commissioned to write an English setting of the *Anima Christi* for SAB choir and keyboard (piano or organ), I returned to my source material and adapted it.

This setting makes frequent use of the lowered second scale degree to capture the flavor of some of the Spanish music I heard on that pilgrimage. Most of the piece is atmospheric rather than melodic, with the exception being the “O Good Jesus, hear me” section, which should drive forward. Declamation of the text must always be paid close attention, and (with the same exception listed above) should never feel hurried.

—Luke D. Rosen

Preview

