

Anima Christi

Musica di Marco Frisina

♩ = 62

SOPRANO

ALTO

TENOR

BASS

Organ

A - ni - ma Chris - ti, san - cti - fi - ca me. Cor - pus Chris - ti, sal - va me.

A - ni - ma Chris - ti, san - cti - fi - ca me. Cor - pus Chris - ti, sal - va me.

A - ni - ma Chris - ti, san - cti - fi - ca me. Cor - pus Chris - ti, sal - va me.

A - ni - ma Chris - ti, san - cti - fi - ca me. Cor - pus Chris - ti, sal - va me.

♩ = 62

6

San - guis Chris - ti, i - ne - bri - a me. A - qua la - te - ris Chri - sti, la - va me.

San - guis Chri - sti, i - ne - bri - a me. A - qua la - te - ris Chri - sti, la - va - me.

San - guis Chri - sti, i - ne - bri - a me. A - qua la - te - ris Chri - sti, la - va - me.

San - guis Chri - sti, i - ne - bri - a me. A - qua la - te - ris Chri - sti, la - va - me.

11

1. Pas - sio Chri - sti, con - for - ta___ me. O___ bo - ne Ie - su, e - xau - di - me.

The musical score for measures 11-14 consists of four staves. The top staff is the vocal line in G major, starting with a treble clef and a key signature of two sharps (F# and C#). The lyrics are: "1. Pas - sio Chri - sti, con - for - ta___ me. O___ bo - ne Ie - su, e - xau - di - me." The second staff is the first piano accompaniment, the third is the second piano accompaniment, and the fourth is the bass line. The piano parts are mostly whole and half notes, providing a simple harmonic support for the vocal line.

15

In - tra___ vul - ne - ra tu - a ab - scon - de, ab - scon - de me.

The musical score for measures 15-18 consists of four staves. The top staff is the vocal line in G major, starting with a treble clef and a key signature of two sharps (F# and C#). The lyrics are: "In - tra___ vul - ne - ra tu - a ab - scon - de, ab - scon - de me." The second staff is the first piano accompaniment, the third is the second piano accompaniment, and the fourth is the bass line. The piano parts continue with simple harmonic support for the vocal line.

19

A - ni - ma Chri - sti, san - cti - fi - ca me. Cor - pus__ Chri - sti, sal - va me.

A - ni - ma Chris - ti, san - cti - fi - ca me. Cor - pus__ Chris - ti, sal - va me.

A - ni - ma Chris - ti, san - cti - fi - ca me. Cor - pus__ Chris - ti, sal - va me.

A - ni - ma Chris - ti, san - cti - fi - ca me. Cor - pus__ Chris - ti, sal - va me.

23

San - guis Chri - sti, i - ne - bri - a me. A - qua la - te - ris Chri - sti, la - va me.

San - guis Chri - sti, i - ne - bri - a me. A - qua la - te - ris Chri - sti, la - va - me.

San - guis Chri - sti, i - ne - bri - a me. A - qua la - te - ris Chri - sti, la - va - me.

San - guis Chri - sti, i - ne - bri - a me. A - qua la - te - ris Chri - sti, la - va - me.

28

2. Ne per - mit - tas a te me se - pa - ra - ri. Ab ho - ste ma - li - gno de - fen - de me.

32

In ho - ra mor - tis___ me - a vo - ca___ me___ vo - ca me.

36

A - ni - ma Chri - sti, san - cti - fi - ca me. Cor - pus__ Chri - sti, sal - va - me.

A - ni - ma Chris - ti, san - cti - fi - ca me. Cor - pus__ Chris - ti, sal - va me.

A - ni - ma Chris - ti, san - cti - fi - ca me. Cor - pus__ Chris - ti, sal - va me.

A - ni - ma Chris - ti, san - cti - fi - ca me. Cor - pus__ Chris - ti, sal - va me.

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The notes are mostly rests, indicating a sparse accompaniment.

40

San - guis Chri - sti, i - ne - bri - a me. A - qua la - te - ris Chri - sti, la - va me.

San - guis Chri - sti, i - ne - bri - a me. A - qua la - te - ris Chri - sti, la - va - me.

San - guis Chri - sti, i - ne - bri - a me. A - qua la - te - ris Chri - sti, la - va - me.

San - guis Chri - sti, i - ne - bri - a me. A - qua la - te - ris Chri - sti, la - va - me.

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The notes are mostly rests, indicating a sparse accompaniment.

45

3. Et iu - be me ve - ni - re ad te, ut cum san - ctis tu - is lau - dem te

The musical score for measures 45-48 consists of four staves. The top staff is the vocal line in G major, with lyrics: "3. Et iu - be me ve - ni - re ad te, ut cum san - ctis tu - is lau - dem te". The second staff is the first piano accompaniment, the third is the second piano accompaniment, and the fourth is the grand piano accompaniment. The grand piano part is mostly empty, with some rests in the bass clef.

49

per in - fi - ni - ta se - cu - la se - cu - lo - rum. A - men.

The musical score for measures 49-52 consists of four staves. The top staff is the vocal line in G major, with lyrics: "per in - fi - ni - ta se - cu - la se - cu - lo - rum. A - men.". The second staff is the first piano accompaniment, the third is the second piano accompaniment, and the fourth is the grand piano accompaniment. The grand piano part is mostly empty, with some rests in the bass clef.

53

A - ni - ma Chri - sti, san - cti - fi - ca - me. Cor - pus__ Chri - sti, sal - va - me.

A - ni - ma Chris - ti, san - cti - fi - ca me. Cor - pus__ Chris - ti, sal - va me.

A - ni - ma Chris - ti, san - cti - fi - ca me. Cor - pus__ Chris - ti, sal - va me.

A - ni - ma Chris - ti, san - cti - fi - ca me. Cor - pus__ Chris - ti, sal - va me.

57

San - guis Chri - sti, i - ne - bri - a me. A - qua la - te - ris Chri - sti, la - va - me.

San - guis Chri - sti, i - ne - bri - a me. A - qua la - te - ris Chri - sti, la - va - me.

San - guis Chri - sti, i - ne - bri - a me. A - qua la - te - ris Chri - sti, la - va - me.

San - guis Chri - sti, i - ne - bri - a me. A - qua la - te - ris Chri - sti, la - va - me.