

Peter Dyson  
1969

Anima Christe  
(in E)

# Anima Christi

Words - 14th Century

Moderato (♩ = 55)

Peter Dyson

*f* 3

Soprano  
A - ni - ma Chris - ti sanc - ti - fi - ca me, Cor - pus Chris - ti

Alto  
A - ni - ma Chris - ti sanc - ti - fi - ca me, Cor - pus Chris - ti

Tenor  
A - ni - ma Chris - ti sanc - ti - fi - ca me, Cor - pus Chris - ti

Bass  
A - ni - ma Chris - ti sanc - ti - fi - ca me, Cor - pus Chris - ti



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S. *p* 3 *f* 3 *p*  
sal - va me, San - guis Chris - ti i - ne bri - a me,

A. *p* 3 *f* 3 *p*  
sal - va me, San - guis Chris - ti i - ne bri - a me,

T. *p* 3 *f* 3 *p*  
sal - va me, San - guis Chris - ti i - ne bri - a me,

B. *p* 3 *f* 3 *p*  
sal - va me, San - guis Chris - ti i - ne bri - a me,

10 *f* *p* *p* 3

S. Mi-se-re-re Do-mi-ne. A-qua la-te-ris

A. Mi-se-re-re Do-mi-ne. A-qua la-te-ris

T. Mi-se-re-re Do-mi-ne. A-qua la-te-ris

B. Mi-se-re-re Do-mi-ne. A-qua la-te-ris

15 *f* 3 *f* 3 *f* 3

S. Chris-ti la-va me, Pas-si-o Chris-ti con-for-ta me, O bo-ne

A. Chris-ti la-va me, Pas-si-o Chris-ti con-for-ta me, O bo-ne

T. Chris-ti la-va me, Pas-si-o Chris-ti con-for-ta me, O bo-ne

B. Chris-ti la-va me, Pas-si-o Chris-ti con-for-ta me, O bo-ne

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S. *p* *f*  
 Je - su ex - au - di me. Mi - se - re - re Do - mi -

A. *p* *f*  
 Je - su ex - au - di me. Mi - se - re - re

T. *p* *f*  
 Je - su ex - au - di me. Mi - se

B. *p*  
 Je - su ex - au - di me.

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S. *p* *mf*  
 - ne. In - tra tu - a vul - ne - ra abs - con - de

A. *p* *mf*  
 Do - mi - ne. In - tra tu - a vul - ne - ra abs - con - de

T. *p* *mf*  
 re - re Do - mi - ne. In - tra tu - a vul - ne - ra abs - con - de

B. *f* *p* *mf*  
 Mi - se - re - re Do - mi - ne. In - tra tu - a vul - ne - ra abs - con - de

28 *pp* *f*

S. me, ne per-mit-tas me se-pe-ra-ri a te, ab hos-te ma-lig-no

A. me, ne per-mit-tas me se-pe-ra-ri a te, ab hos-te ma-lig-no

T. me, ne per-mit-tas me se-pe-ra-ri a te, ab hos-te ma-lig-no

B. me, ne per-mit-tas me se-pe-ra-ri a te, ab hos-te ma-lig-no

33 *p* *f* *p*

S. de-fen-de me. Mi-se-re-re Do-mi-ne.

A. de-fen-de me. Mi-se-re-re Do-mi-ne.

T. de-fen-de me. Mi-se-re-re Do-mi-ne.

B. de-fen-de me. Mi-se-re-re Do-mi-ne.

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*f* *ff*

S. In ho-ra mor-tis me-a vo-ca me, et ju-be me ve-

A. In ho-ra mor-tis me-a vo-ca me, et ju-be me ve-

T. In ho-ra mor-tis me-a vo-ca me, et ju-be me ve-

B. *p* In ho-ra mor-tis me-a vo-ca me, et ju-be me ve-

-ne.

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*f* *poco rit.*

S. ni-re ad te, ut cum sanc-tis-tu is lau-dem te, in sea-cu-la

A. ni-re ad te, ut cum sanc-tis-tu is lau-dem te, in sea-cu-la

T. ni-re ad te, ut cum sanc-tis-tu is lau-dem te, in sea-cu-la

B. ni-re ad te, ut cum sanc-tis-tu is lau-dem te, in sea-cu-la

Grassington, August 1969

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The musical score consists of four staves, each representing a different voice part: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each staff begins with a treble clef (except for the Bass staff which has a bass clef) and a 3/8 time signature. The lyrics are: "sae - cu - lor - rum. Al - le - lu - ia, A - men." The lyrics are written below the notes. Performance markings include *ff* (fortissimo) and *p* (piano). A triplet of eighth notes is marked with a bracket and the number 3. The score includes various musical notations such as beams, slurs, and dynamic hairpins.

S. sae - cu - lor - rum. Al - le - lu - ia, A - men.

A. sae - cu - lor - rum. Al - le - lu - ia, A - men.

T. sae - cu - lor - rum. Al - le - lu - ia, A - men.

B. sae - cu - lor - rum. Al - le - lu - ia, A - men.