

Editor's Notes for *Corde et animo Christus canamus*

Here we have a stately, elegant choral/orchestral motet setting for “*Corde et animo Christus canamus*” (“With heart and soul let us sing glory to Christ”), a Roman Catholic liturgical antiphon of uncertain origin. It is intended primarily for the celebration of the Nativity of the Virgin Mary, an ancient (ca. 7th century CE) feast that the Church celebrates every year on September 8, exactly nine months after the Feast of the Immaculate Conception, December 8 (recall that the liturgical year starts the first Sunday of Advent, usually the first week of December). The antiphon, which had already been in use since at least the XII century, was officially incorporated into the Roman Breviary at the Council of Trent (1545-1563).

This setting was written by Hilarión Eslava in 1832, soon after he was hired as the Master of the Chapel at the Cathedral of Sevilla, a position he held between 1832 and 1844. The digital scan of the source manuscript was procured from the archives of the Cathedral of Sevilla, via the Institución Colombina in Sevilla.

Following are a few observations about the source score:

1. The original manuscript for this piece was provided to us in the form of a general score that appears to be in Eslava's own handwriting, and a collection of *particellas* in another handwriting, perhaps the work of a professional copyist. There were no flute or “reinforcing bass” parts in the general score; these were provided only as separate *particellas*. The flute *particella* was either in Eslava's handwriting or by a third hand, and may have been added later.
2. The triplet 32nd notes in the flute, violin, organ, and singing parts contained conflicting versions of the intended accidentals. I did my best to restore accuracy (or at least consistency) in a manner that was most pleasing to my ears.
3. The First Choir Alto and Tenor parts are probably intended to be sung by strong solo voices.
4. There were sparse as well as conflicting dynamic and articulation instructions between the *particella* set and the full score, and also between individual parts. The vocal parts were especially lacking in dynamic instruction, so in a few cases I did add suggested dynamics that do not appear in the source. I did my best to discern Eslava's true intent, but it would be wise to consult the original version if in doubt.
5. The bass part was labeled *Bajo* in the general score and reflected the “*Baxo General*” *particella* – I believe this part was intended to be played with a contrabass and/or violoncello. The “*Bajo*” *particella* followed the *forte* sections of the “*Baxo General*”. A common practice in music of this genre was for a bass woodwind or brass instrument (in Eslava's time, often a “*bajón*” –an early bassoon, or later, and in its place, a trombone or an ophicleide) to be used to reinforce *forte* bass sections and otherwise rest during performance; hence my label of “Bass (Reinforcing)” to better identify the difference.

Latin Lyrics	English Translation
Corde et animo Christo canamus gloriam in hac sacra sollemnitate præcelsæ Genitricis Dei Mariæ.	With heart and soul, let us sing glory to Christ in this sacred solemnity of the lofty Birthgiver of God, Mary.