

Alexis Renee Ford

Christus Factus Est

(Christ was made obedient)

for SSATTB Chorus, a cappella



About the Work

Christus Factus Est was commissioned by Marion Jacob to be premiered at her senior recital on May 15th, 2010. Although the musical content of the piece does not come straight from the original Christus Factus Est chant, several of the original motives can be heard quoted in places such as the opening soprano line and in the men's chant. The two chant themes are then overlapped in the music, mimicking the echoes of voices in the domes of an ancient cathedral. Sung in the original Latin, the text speaks of Christ's sacrifice and death and then crescendos into the second section rejoicing in Christ's glory and grace.

This piece is the perfect setting for a Holy Week service or concert. It is also available accompanied by organ or, from the original setting of the piece, with string ensemble.

<i>Christus factus est pro nobis Obediens jusque ad morte Mortem autem crucis. Propter quod et Deus exaltavit illum, Et dedit illi nomen, Quod est super omne nomen.</i>	<i>Christ was made obedient for us Even unto death, Even the death of the cross. Therefore God also has exalted him, And given him a name Which is above every name.</i>
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Duration: Approx. 5' 30"

About the Composer



Alexis Renee Ford (b. 1988, USA) is a composer, conductor, singer, music educator, adjudicator, and accompanist. As a composer, Alexis has had performances and premieres of her pieces in Europe, Africa, and throughout the United States. She enjoys taking on new projects and commissions and often does composing workshops and clinics with groups performing her music.

With degrees in both composition and conducting, Alexis currently serves as Director of Music at Grace Lutheran Church in Hockessin, DE and was recently appointed as the Music Director of the professional chamber choir, Vox Populi. In addition, Alexis serves on the board of several non-profit arts organizations, performs regularly in the Greater Philadelphia Area, and maintains a private music studio.

To learn more about Alexis and her work, visit her website at www.alexisreneeford.com

For Marion Jacob on the evening of her Degree Recital on May 15th, 2010

Christus Factus Est

(Christ was made obedient)

for SSATTB choir, a cappella

Traditional Latin Text

Alexis Renee Ford (b.1988)

Slow but not dragging ($\downarrow = 70$)

(Opt. Solo) mp

Soprano 1

Chri - stus____ fac - tus est pro- no - -

The musical score shows a single staff for Soprano 1. The key signature is five flats. The time signature changes from 5/4 to 6/4. The vocal line consists of sustained notes with short vertical stems, followed by eighth-note patterns. The lyrics "Christus Factus Est" are written below the staff, with a horizontal line under "stus".

Soprano 2

The musical score shows a single staff for Soprano 2. The key signature is five flats. The time signature changes from 5/4 to 6/4. The vocal line consists of sustained notes with short vertical stems.

Alto

The musical score shows a single staff for Alto. The key signature is five flats. The time signature changes from 5/4 to 6/4. The vocal line consists of sustained notes with short vertical stems.

Tenor 1

The musical score shows a single staff for Tenor 1. The key signature is five flats. The time signature changes from 5/4 to 6/4. The vocal line consists of sustained notes with short vertical stems. A bass clef is shown at the beginning of the staff.

Tenor 2

The musical score shows a single staff for Tenor 2. The key signature is five flats. The time signature changes from 5/4 to 6/4. The vocal line consists of sustained notes with short vertical stems. A bass clef is shown at the beginning of the staff.

Bass

The musical score shows a single staff for Bass. The key signature is five flats. The time signature changes from 5/4 to 6/4. The vocal line consists of sustained notes with short vertical stems.

Slow but not dragging ($\downarrow = 70$)

mp

Piano
(Rehearsal Only)

The musical score shows a single staff for Piano. The key signature is five flats. The time signature changes from 5/4 to 6/4. The piano part consists of sustained notes with short vertical stems, with a dynamic marking "mp" placed above the staff.

9

Tutti

p *mp* **p**

pro - no - - - bis Chri - - stus,

p *mp* **p**

Chri - - stus,

p *mp* **p**

Chri - - stus,

Tutti

p *mp* **p**

pro - no_____ bis_____ Chri - - stus,

p *mp* **p**

Chri - - stus,

p *mp* **p**

Chri - - stus,

p

Chri - - stus,

p

18

p

fac - tus est pro no - - -

p

fac - tus est pro no - - -

p

fac - tus est pro no - - -

p

8 fac - tus est pro no - - -

p

8 fac - tus est pro no - - -

p

fac - tus est pro no - - -

p

fac - tus est pro no - - -

p

6 4 8 6 4 6 4 5 4

6 4 8 6 4 6 4 5 4

22

bis

o - be - di - ens

bis

o - be - di - ens

bis

bis, no - bis us - que ad__

bis, no - bis us - que ad__

bis, no - bis us - que ad__

mp

mf

mp

mf

mp

mf

26

us-que ad mor - tem Us-que ad mor - tem

mor - tem mor -

us-que ad mor - tem mor - tem mor -

8 mor - tem mor - tem mor -

8 mor - tem mor - tem mor -

18 mor - tem mor - tem mor -

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

Free, chant-like

31

au - tem cru - cis

tem cru - cis

tem cru - cis

tem cru - cis Prop-ter quod et De - us

tem cru - cis Prop-ter quod et De - us

tem cru - cis Prop-ter quod et De - us

Free, chant-like

8:

mp

mf

36

The musical score consists of five staves. The top four staves are for voices (Soprano, Alto, Tenor, Bass) and the bottom staff is for the basso continuo. The key signature is four flats. Measure 36 begins with a rest followed by a melodic line in the soprano and alto voices. The basso continuo provides harmonic support with sustained notes. The vocal parts continue with a melodic line, punctuated by rests and dynamic markings. The lyrics "Chri - stus" appear twice. The basso continuo part includes a bassoon line.

Soprano:

Alto:

Tenor:

Bass:

Basso Continuo:

Lyrics:

Chri - stus
Chri - stus
ex - al - ta - vit il - - lum Prop-ter quod et
ex - al - ta - vit il - - lum Prop-ter quod et
ex - al - ta - vit il - - lum Prop-ter quod et

Dynamics:

Measure 36: *p*, $\frac{5}{4}$, $\frac{6}{4}$
Measure 37: *p*, $\frac{5}{4}$, $\frac{6}{4}$
Measure 38: $\frac{5}{4}$, $\frac{6}{4}$
Measure 39: *mf*, $\frac{5}{4}$, $\frac{6}{4}$
Measure 40: *mf*, $\frac{5}{4}$, $\frac{6}{4}$
Measure 41: *mf*, $\frac{5}{4}$, $\frac{6}{4}$
Measure 42: *p*, $\frac{5}{4}$, $\frac{6}{4}$

10

41

fac - tus est pro - no - - bis

fac - tus est pro - no - - bis

- - - - -

De - us ex - al - ta - vit il - - lum

De - us ex - al - ta - vit il - - lum

De - us ex - al - ta - vit il - - lum

De - us ex - al - ta - vit il - - lum

Tempo primo**Broaden**

11

45

De - us _____ De - us ex-al - ta - vit ex-al - ta - vit

De - us _____ De - us ex-al - ta - vit ex-al - ta - vit

De - us _____ De - us ex-al - ta - vit ex-al - ta - vit

De - us _____ De - us ex-al - ta - vit ex-al - ta - vit

De - us Prop-ter quod et De - us ex-al - ta - vit ex-al - ta - vit

De - us _____ De - us ex-al - ta - vit ex-al - ta - vit

Tempo primo**Broaden**

f

ff

50

rit.

ex - al - ta - vit il - lum, il - lum

ex - al - ta - vit il - lum, il - lum

ex - al - ta - vit il - lum, il - lum

ex - al - ta - vit il - lum, il - lum

ex - al - ta - vit il - lum, il - lum

ex - al - ta - vit il - lum, il - lum

rit.

ex - al - ta - vit il - lum, il - lum

ex - al - ta - vit il - lum, il - lum

A tempo

54

mp

mf

et de - dit il - li no - men quod est su - per

A musical score for a soprano voice. The key signature is B-flat major (two flats). The tempo is indicated as 'mp' (mezzo-piano) for the first section and 'mf' (mezzo-forte) for the second section. The vocal line consists of eighth and sixteenth notes. The lyrics are: 'et de - dit il - li no - men quo'. The music is divided into two sections by a vertical bar line.

Musical score for 'Ave Maria' by Schubert, Op. 52, No. 1. The vocal line continues with the lyrics 'et de - dit il - li no - men quod est su - per'. The key signature changes to B-flat major (two flats) at the beginning of measure 12. Measure 11 ends with a fermata over the eighth note of 'men'. Measure 12 begins with a half note 'et' followed by an eighth note rest. The vocal line then continues with eighth notes for 'de', 'dit', 'il', 'li', 'no', and 'men'. Measures 11 and 12 are both marked *mp* (mezzo-piano). Measure 13 begins with a half note 'quod' followed by an eighth note rest. The vocal line then continues with eighth notes for 'est', 'su', and 'per'. Measure 13 is marked *mf* (mezzo-forte).

mp

et de - dit il - li no - men *mf*

Musical score for the Latin text "et de dit il - li no - men quo est su - per". The music is in common time, key signature is B-flat major (two flats), and the vocal part starts on a G note. The vocal line consists of eighth and sixteenth notes. Two dynamic markings are present: ***mp*** (mezzo-piano) over the first half of the phrase, and ***mf*** (mezzo-forte) over the second half.

Musical score for bassoon part 2, measures 11-12. The score consists of two staves. The first staff starts with a rest followed by a dotted half note. The second staff begins with a quarter note. The vocal line continues with "et de - dit il - li no - men quod est su - per". Measure 11 ends with a fermata over the eighth note of the second staff. Measure 12 begins with a quarter note, followed by a dotted half note, then a quarter note, a dotted half note, and a quarter note.

A tempo

A musical score for piano, consisting of two staves. The top staff uses a treble clef, a B-flat key signature, and common time. It contains a series of eighth-note patterns. The first two measures are dynamic *mp*. The third measure consists of three eighth-note groups of two. The fourth measure has a single eighth note followed by a short休止符 (staccato dot). The fifth measure has a single eighth note followed by a long休止符 (breve). The sixth measure has a single eighth note followed by a short休止符. The bottom staff uses a bass clef, a B-flat key signature, and common time. It contains a series of quarter-note patterns. The first two measures consist of two quarter notes each. The third measure has a single quarter note followed by a short休止符. The fourth measure has a single quarter note followed by a long休止符. The fifth measure has a single quarter note followed by a short休止符.

58 rit.

om - ne no - men, om - ne no - men

om - ne no - men, om - ne no - men

om - ne no - men, om - ne no - men

om - ne no - men, om - ne no - men

om - ne no - men, om - ne no - men

om - ne no - men, om - ne no - men

rit.

om - ne no - men, om - ne no - men

om - ne no - men, om - ne no - men