



Marie-Christine Raboud-Theurillat

Switzerland

Anima Aeterna (76)

About the artist

Marie-Christine Raboud-Theurillat was born on April 14th, 1948 in Monthey, west Valais, Switzerland. Her father was a painter, her mother a pianist who was her first piano teacher.

She is the organ tutor at the Monthey Parish Church and taught classes for the piano and organ at the Cantonal Conservatory in Sion from 1990 until 2013.

She has been composing her own work since the early nineties.

Her catalogues consists of more than eighty opuses, primarily chamber music as well as sacred choral music.

Her inventory was compiled in 2017 by the Valais Media Library in Sion.

Despite having strong roots – inspired by impressionism, Gregorian chant and colourful central European folk music – Marie-Christine Raboud-Theurillat belongs to the school for whom composing is a kind of offering to the listener, a natural gift dictated by her inner voice, - a voice that is too strong not to be shared, and she imbues it with the... (more online)

Qualification: diplomas organ and piano

Associate: SUISA - IPI code of the artist : 00189 94 27 03

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-melina.htm>

About the piece



Title: Anima Aeterna [76]
Composer: Raboud-Theurillat, Marie-Christine
Arranger: Raboud-Theurillat, Marie-Christine
Copyright: Copyright © Marie-Christine Raboud-Theurillat
Publisher: Raboud-Theurillat, Marie-Christine
Style: Early 20th century

Marie-Christine Raboud-Theurillat on [free-scores.com](https://www.free-scores.com)

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Anima æterna

I

Op. 76

M.-C. Raboud-Theurillat

Misterioso $\text{♩} = 60$

Piano

Violin

Cello

pp

ppp

9

Pno.

Vln.

Vc.

pp

ppp

17

Pno.

Vln.

Vc.

cresc.

cresc.

cresc.

Poco animato ♩ = 120

25

Pno.

Vln.

Vc.

31

Pno.

Vln.

Vc.

mf

mf

mf

37

Pno.

Vln.

Vc.

43

Pno.

Vln.

Vc.

49

Pno.

Vln.

Vc.

3

54

Pno.

Vln.

Vc.

59

Pno.

Vln.

Vc.

64

Pno.

Vln.

Vc.

69

Pno.

Vln.

Vc.

73

Pno.

Vln.

Vc.

dim.

dim.

Detailed description: This system covers measures 73 to 77. The piano part features a triplet of eighth notes in the right hand and a rhythmic pattern of eighth and sixteenth notes in the left hand. The violin part begins with a triplet of eighth notes and includes a *dim.* marking. The viola part has a melodic line with a *dim.* marking.

78

Pno.

Vln.

Vc.

mp

mp

Detailed description: This system covers measures 78 to 83. The piano part has sustained chords in the right hand and a melodic line in the left hand. The violin part starts with a triplet of eighth notes and a *mp* dynamic. The viola part has a melodic line with a triplet of eighth notes and a *mp* dynamic.

84

Pno.

Vln.

Vc.

p

dim.

Detailed description: This system covers measures 84 to 88. The piano part has sustained chords in the right hand and a melodic line in the left hand, with a *p* dynamic marking. The violin part has a melodic line. The viola part has a melodic line with a *dim.* marking.

90

Pno.

Vln.

Vc.

pp

97

$\text{♩} = 144$

Pno.

Vln.

Vc.

f

105

Pno.

Vln.

Vc.

112

Pno.

Vln.

Vc.

118

Pno.

Vln.

Vc.

124

Pno.

Vln.

Vc.

mf

dim.

130

Pno.

Vln.

Vc.

mp

mp

mp

137

Pno.

Vln.

Vc.

142

Pno.

Vln.

Vc.

149

Pno.

Vln.

Vc.

156

Pno.

Vln.

Vc.

dim.

163

rall.

Pno.

Vln.

Vc.

II

Recitativo ♩ = 60

The musical score is arranged in three systems, each with three staves: Piano (Pno.), Violin (Vln.), and Viola (Vc.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as Recitativo with a quarter note equal to 60 beats per minute. The first system (measures 1-4) features a piano introduction with a *mp* dynamic. The piano part has a melodic line in the right hand and a more active bass line in the left hand. The violin and viola parts enter in measure 4. The second system (measures 5-7) shows a *cresc.* (crescendo) in all parts. The piano part has a more complex texture with sixteenth notes in the right hand. The third system (measures 8-11) features a *dim.* (diminuendo) in the piano and violin parts. The piano part has a more active texture with sixteenth notes in the right hand. The viola part has a melodic line in the right hand and a more active bass line in the left hand.

12

Pno.

Vln.

Vc.

16

Pno.

Vln.

Vc.

pp

mp

pp

mp

22

Pno.

Vln.

Vc.

mf

mf

29

Pno.

Vln.

Vc.

35

Pno.

Vln.

Vc.

mp

41

Pno.

Vln.

Vc.

p

Sostenuto $\text{♩} = 48$

48

Pno.

Vln.

Vc.

p

54

Pno.

Vln.

Vc.

58

Pno.

Vln.

Vc.

62

Pno.

Vln.

Vc.

66

Pno.

Vln.

Vc.

cresc.

71

Pno.

Vln.

Vc.

dim.

8va--

76 *8^{va}*

Pno.

Vln.

Vc.

82 *(8^{va})*

Pno.

Vln.

Vc.

perdendosi