

Maria Magdalena

Dominica in albis
Responsorio primero del segundo nocturno
a 14 voces

The Bible, Gospel of Saint Mark,
chapter 16 verses 1-2

Francisco Valls (1665-1747)
Edited by Jonathan Goodliffe and Mick Swithinbank

The musical score is arranged in a system of 14 staves. The first three staves are for CORO 1: Soprano, Tenor, and Soprano. The next three staves are for CORO 2: Alto, Tenor, and Bass. The following three staves are for CORO 3: Soprano, Alto, and Bass. The last five staves are for CORO 4: Chirimía 1, Chirimía 2, Sackbut 1, Sackbut 2, and Continuo. The score is in common time (C) and begins with a series of rests for the vocal parts. The instrumental parts (Chirimía 1, Chirimía 2, Sackbut 1, Sackbut 2, and Continuo) begin with a melodic line. The lyrics 'Et Ma-ri - a' are written below the first two vocal staves.

Soprano
CORO 1
Tenor
Soprano
Alto
CORO 2
Tenor
Bass
Soprano
Alto
CORO 3
Tenor
Bass
Chirimía 1
Chirimía 2
CORO 4
Sackbut 1
Sackbut 2
Continuo

Et
Ma-ri - a

4 43# 6

8

S. al - te - ra Ma - ri - a

T. Mag - da - le - - - - na

S. Et al - te - ra Ma - ri -

A. Ma - ri - a

T. Ma - ri - a Mag - da - le - - - -

B. Et

Ch1.

Ch2.

Scbt. 1.

Scbt. 2.

Cont.

Detailed description: This is a page of a musical score, page 2, starting at measure 8. It features a vocal ensemble with Soprano (S.), Tenor (T.), Alto (A.), and Bass (B.) parts, along with instrumental parts for Chorus 1 (Ch1.), Chorus 2 (Ch2.), Sacbut 1 (Scbt. 1.), Sacbut 2 (Scbt. 2.), and Continuo (Cont.). The vocal parts have lyrics in Latin. The Soprano part begins with a melodic line for 'al - te - ra Ma - ri - a'. The Tenor part has a long note for 'Mag - da - le' followed by a rest and then 'na'. The Alto part has a rest followed by 'Et al - te - ra Ma - ri -' and then 'Ma - ri - a'. The Bass part has a rest followed by 'Ma - ri - a Mag - da - le' and then a rest. The instrumental parts are mostly rests, with the Continuo part providing a bass line of whole notes.

14

S.
T.
S.
A.
T.
B.
S.
A.
T.
B.
Ch1.
Ch2.
Scbt. 1.
Scbt. 2.
Cont.

a et al - te - ra Ma - ri - a, Ma - ri - - a,
Mag - da - le - - - na et al - te - ra Ma - ri -
na, Ma - ri - a Mag - da - le - na et al - te - ra Ma - ri - a, Ma -
al - te - ra Ma - ri - a, Ma - ri - a, et
Ma - ri - a Mag - da - le - - na et al - te
Ma - ri - a Mag da - le -
Et al - te - ra Ma - ri -
Et al -

3#4 3b

20

S.
T.
S.
A.
T.
B.
S.
A.
T.
B.
Ch1.
Ch2.
Scbt. 1.
Scbt. 2.
Cont.

Ma - ri - a,
a, Ma - ri - a,
ri - a,
al - te-ra Ma - ri - a,
ra Ma - ri - a,
na,
a,
- te - ra Ma - ri - a,

3b

26

Ma - ri - a Mag - da - le - - - - na,
et al - te - ra Ma - ri - - a,
et al - te - ra Ma -
et al - te - ra Ma -
Et al - te - ra Ma -
et al - te - ra Ma - ri - - a,
et al - te - ra
et al - te -
et al - te - ra Ma - ri - -
Ch1.
Ch2.
Scbt. 1.
Scbt. 2.
Cont.

Detailed description: This is a page of a musical score, page 5, starting at measure 26. It features a vocal ensemble with Soprano (S.), Tenor (T.), Alto (A.), and Bass (B.) parts, along with a Chorus (Ch1., Ch2.), two Scabini (Scbt. 1., Scbt. 2.), and a Continuo (Cont.) part. The lyrics are in Latin, describing the 'terra Mariana'. The vocal parts have various melodic lines with slurs and ties. The instrumental parts provide harmonic support. The score is written in a standard musical notation with a key signature of one sharp (F#) and a common time signature (C).

S. Ma - ri - a Mag - da - le - na i - bant di

T. et al - te - ra Ma - ri - - - a

S. - - - ri - a, Ma - ri - a

A. ri - a, Ma - ri - a, Ma - ri - a

T. ri - - - a, Ma - ri - a

B. ri - - - a, et al - te - ra Ma - ri - a

S. Ma - ri - - - a, Ma - ri - a.

A. Ma - ri - - - a, Ma - ri - a

T. ra Ma - ri - - - - - a

B. - a, al - te - ra Ma - ri - a

Ch1.

Ch2.

Scbt. 1.

Scbt. 2.

Cont.

37

S. lu - cu-lo ad mo-nu-men - tum, i - bant di - lu - cu - lo ad mo-nu - men - tum, ad

T. i - bant di - lu - cu-lo ad mo-nu-men - tum, i - bant di - lu - cu - lo ad mo-nu-

S.

A.

T.

B.

S.

A.

T.

B.

Ch1.

Ch2.


Scbt. 1.


Scbt. 2.

Cont.

6 3# 6 3#

41

S.  mo - nu - men - tum,


T.  men - - tum,

S.  i - bant di lu - cu - lo ad mo-nu - men - tum, ad mo-nu - men -

A.  i - bant di - lu - cu - lo ad mo-nu - men -


T.  I - bant di lu - cu - lo, i-bant di - lu - cu - lo ad mo-nu - men -


B.  I - bant di - lu - cu - lo ad mo-nu - men -

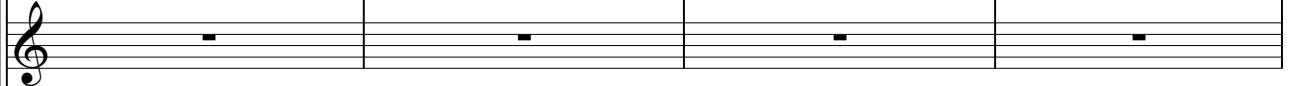
S.  I - bant di lu - cu -


A.  I - bant di - lu - cu -

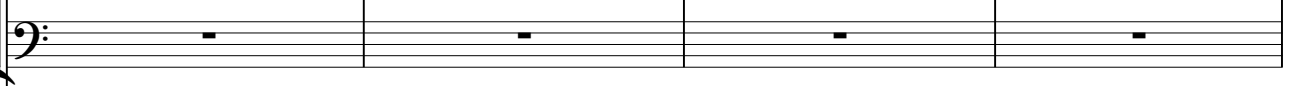
T. 


B. 

Ch1. 

Ch2. 

Scbt. 1. 

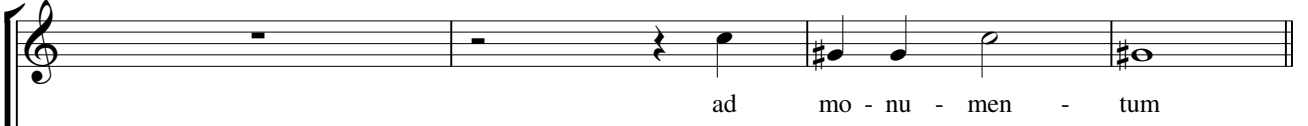
Scbt. 2. 

Cont.  6 6 76#

45

A musical score for SATB choir and instruments. The score is divided into two systems. The first system includes Soprano (S.), Tenor (T.), Alto (A.), and Bass (B.) parts, with lyrics: "i - bant di lu - cu - tum,". The second system includes Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Chorus 1 (Ch1.), Chorus 2 (Ch2.), Soprano 1 (Scbt. 1.), Soprano 2 (Scbt. 2.), and Contrabass (Cont.) parts, with lyrics: "lo ad mo-nu - men - tum, ad mo-nu - men - tum," and "I - bant di - lu - cu - tum, ad mo-nu-men - tum,". The lyrics for the Bass part in the second system are "I - bant di - lu - cu - lo, ad mo-nu-men - tum,". The instrumental parts include Chorus 1, Chorus 2, Soprano 1, Soprano 2, and Contrabass.

52

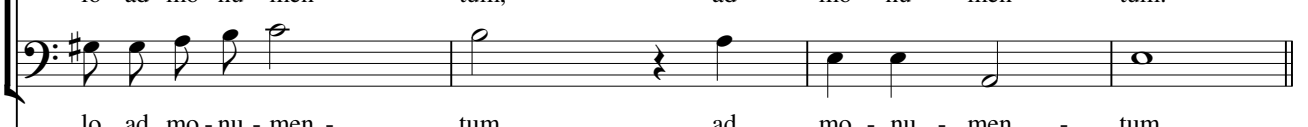
S.  ad mo - nu - men - tum

T.  ad mo - nu - men - tum

S.  -lo ad mo - nu - men - tum, ad mo - nu - men - tum.

A.  lo ad mo - nu - men - tum, ad mo - nu - men - tum.

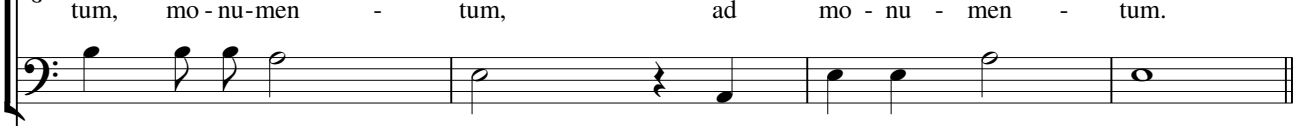
T.  -lo ad mo - nu - men - tum, ad mo - nu - men - tum.

B.  lo ad mo - nu - men - tum, ad mo - nu - men - tum.

S.  tum, mo - nu - men - tum, ad mo - nu - men - tum.

A.  ad mo - nu - men - tum, ad mo - nu - men - tum.

T.  tum, mo - nu - men - tum, ad mo - nu - men - tum.

B.  tum, mo - nu - men - tum, ad mo - nu - men - tum.


Ch1. 


Ch2. 

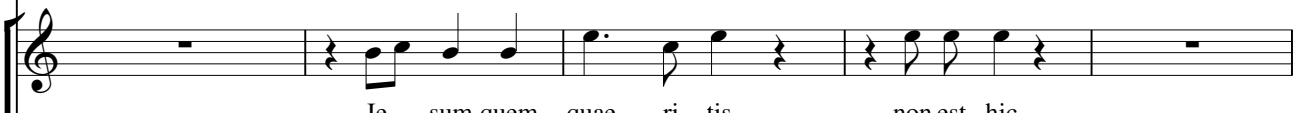
Scbt. 1. 


Scbt. 2. 


Cont. 


S.  Sur - rex - it si - cut lo


T.  Sur -


S.  Je - sum quem quae - ri - tis non est hic,


A.  Je - sum quem quae - ri - tis non est hic,


T.  Je - sum quem quae - ri - tis non est hic,

B.  Je - sum quem quae - ri - tis non est hic,


S.  Je - sum quem quae - ri - tis non est hic, non est hic,

A.  Je - sum quem quae - ri - tis non est hic, non est hic,

T.  Je - sum quem quae - ri - tis non est hic, non est hic,

B.  Je - sum quem quae - ri - tis non est hic, non est hic,

Ch1. 

Ch2. 

Scbt. 1. 

Scbt. 2. 

Cont. 

61

S. cu-tus est prae - ce-det vos in Ga-li - le - am. I-bi e - um vi - de - bi - tis.

T. -rex - it si - cut lo - cu-tus est prae - ce-det vos in Ga li - le-am. I-bi e - um vi - de - bi - tis.

S. Je -

A. Je -

T. Je

B. Je

S.

A.

T.

B.

Ch1.

Ch2.

Sbct. 1.

Sbct. 2.

Cont.

66

S.
Je - sum_ quem quae - ri - tis non est

T.
Je - sum_ quem quae - ri - tis non est

S.
- sum_ quem quae - ri - tis non est hic, non est hic.

A.
sum quem quae - ri - tis non est hic, non est hic.

T.
sum quem quae - ri - tis non est hic, non est hic.

B.
sum quem quae - ri - tis non est hic, non est hic.

S.
Je - sum_ quem quae - ri - tis non est hic.

A.
Je - sum quem quae - ri - tis non est hic.

T.
Je - sum quem quae - ri - tis non est hic.

B.
Je - sum quem quae - ri - tis non est hic.

Ch1.

Ch2.

Scbt.
1.

Scbt.
2.

Cont.

70

S. hic.

T. hic.

S. Sur - rex - it si - cut lo - cu - tus est, prae - ce - det vos in Ga - li - le - am,

A. Sur - rex - it si - cut lo - cu - tus est, prae - ce - det vos in Ga - li - le - am,

T. Sur - rex - it si - cut lo - cu - tus est prae - ce - det

B. Sur - rex - it si - cut lo - cu - tus est prae - ce - det vos

S.

A.

T.

B.

Ch1.

Ch2.

Scbt. 1.

Scbt. 2.

Cont.

74

S.
 T.
 S.
 A.
 T.
 B.
 S.
 A.
 T.
 B.
 Ch1.
 Ch2.
 Scbt. 1.
 Scbt. 2.
 Cont.

i - bi e - um vi - de - bi - tis.
 i - bi e - um vi - de - bi - tis.
 vos in Ga - li - le - am i - bi e - um vi - de - bi - tis.
 in Ga - li - le - am i - bi e - um vi - de - bi - tis.
 Sur - rex - it si - cut lo - cu - tus est
 Sur - rex - it
 Sur - rex - it
 Sur - rex - it si - cut lo - cu - tus est

78

S.

T.

S.

A.

T.

B.

S.

A.

T.

B.

Ch1.

Ch2.

Scbt. 1.

Scbt. 2.

Cont.

82

S.
T.
S.
A.
T.
B.

S.
tis.
A.
tis.
T.
tis.
B.
tis

Ch1.
Ch2.
Scbt. 1.
Scbt. 2.
Cont.

87

The musical score is arranged in systems. The first system includes vocal parts for Soprano (S.), Tenor (T.), Alto (A.), and Bass (B.), with lyrics 'Hal-le-lu-jah,'. The second system repeats the vocal parts with lyrics 'Hal-le-lu-jah,'. The third system includes vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), with lyrics 'hal-le-lu-jah,'. The fourth system includes instrumental parts for Ch1, Ch2, Scbt. 1, Scbt. 2, and Cont. The score is written in a key signature of one sharp (F#) and a common time signature (C).

S.
Hal-le-lu-jah,

T.
Hal-le-lu-jah,

S.
Hal-le-lu-jah,

A.
Hal-le-lu-jah,

T.
Hal-le lu-jah,

B.
Hal-le lu-jah,

S.
hal-le-lu-jah,

A.
hal-le-lu-jah,

T.
hal-le-lu-jah,

B.
hal-le-lu-jah,

Ch1.

Ch2.

Scbt. 1.

Scbt. 2.

Cont.

91

S.
hal - le - lu jah, hal - le - lu - jah.

T.
hal - le - lu jah, hal - le - lu - jah.

S.
hal - le - lu - jah, hal - le - lu - jah.

A.
hal - le - lu - jah, hal - le - lu - jah.

T.
hal - le - lu - jah, hal - le - lu - jah.

B.
hal - le - lu - jah, hal - le - lu - jah.

S.
hal - le - lu - jah, hal-le-lu - jah. Hal - le - lu - jah.

A.
hal - le - lu - jah, hal-le-lu - jah. Hal - le - lu - jah.

T.
hal - le - lu - jah, hal-le-lu - jah. Hal - le - lu - jah.

B.
hal - le - lu - jah, hal-le-lu - jah. Hal - le - lu - jah.

Ch1.
Ch2.
Scbt. 1.
Scbt. 2.
Cont.

96

S. Et val-de ma - ne u - na sa - ba - to -

T. Et val-de ma - ne u - na sab - ba -

S. Et val-de ma - ne,

A. Et val-de ma - ne u - na sab - ba - to - rum, et val-de

Cont. Et val-de ma - ne u - na sab - ba - to - rum, et val-de

65 76 43# 3#
656

103

S. - rum, u - na sab - ba to - - -

T. to - rum, et val-de ma - ne u - na sab - ba - to - -

S. et val-de ma - ne u - na sab - ba - to - -

A. ma - ne u - na sab - ba - to - -

Cont. ma - ne u - na sab - ba - to - -

65 3#4 7
5

110

S. rum ve - ni-unt ad mo - nu - men - tum or - to iam so - le,

T. rum ve - ni-unt ad mo - nu - men - tum or - to iam so - le,

S. rum ve - ni-unt ad mo - nu - men - tum or - to iam

A. rum ve - ni-unt ad mo - nu - men - tum or - to iam

Cont. rum ve - ni-unt ad mo - nu - men - tum or - to iam

117

S. or - to iam so - le, iam so - le et in-tro e - un

T. or - to iam so - le, iam - so - le et in - tro - e - un - -

S. so - le, or - to iam so - le et in-tro - e - un - tes,

A. so - le, or - to iam so - le et in-tro e - un -

Cont.

6 6 5 2

124

S. tes, et in-tro e - un - tes vi - de-runt iu - ve-nem se - den - tem in

T. tes, et in - tro - e - un - - tes vi - de-runt iu - ve-nem se - den -

S. et in-tro - e - un - tes vi - de-runt iu - ve-nem se -

A. tes, et in-tro - e - un - tes vi - de-runt iu - ve-nem se -

Cont.

6 4# 2

131

S. dex - - tris qui dix - it il -

T. - tem in dex - tris qui dix - it il - - -

S. den - tem in dex - tris qui dix - it

A. den - tem in dex - tris qui

Cont.

6 4 2



137

S. lis, qui dix - it il - - - - - lis.

T. - lis, qui dix - it il - lis.

S. il - - - - - lis, qui dix - it il - - - - - lis.

A. dix - it il - lis, qui dix - it il - lis.

Cont.

Detailed description: This is a musical score for a vocal ensemble. It consists of five staves. The top staff is for Soprano (S.), the second for Tenor (T.), the third for Soprano (S.), the fourth for Alto (A.), and the fifth for Contralto (Cont.). The music is written in a key with one sharp (F#) and a common time signature. The lyrics are in Latin: 'lis, qui dix - it il - - - - - lis.' for the first Soprano, '- lis, qui dix - it il - lis.' for the Tenor, 'il - - - - - lis, qui dix - it il - - - - - lis.' for the second Soprano, 'dix - it il - lis, qui dix - it il - lis.' for the Alto, and the Contralto part has no lyrics. The score includes various musical notations such as notes, rests, and slurs.