

Immolabit haedum

Responsorium primum
in primo nocturno

Text of respond attributed to Saint Thomas Aquinas. Text of verse from 1 Corinthians 5:7-8.

Francisco Valls (1665-1747)
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[Respond]

The musical score consists of 14 staves. From top to bottom, the voices are: Violin 1, Violin 2, Soprano 1, Soprano 2, Alto 1, CHORUS 1, Alto 2, Tenor 1, Tenor 2, Soprano, Alto, CHORUS 2, Tenor, Bass, Organ, and Continuo. The Continuo part is written in bass clef, while all other voices are in treble clef. The music is in common time, with a key signature of one flat. The vocal parts sing the respond "Im - mo - la - bit hae - dum, hae - dum," and the verse "Im - mo - la - bit hae - dum," at various points. The Continuo part provides harmonic support with a steady eighth-note pattern. Measure numbers 1 through 12 are indicated above the staff lines.

7

Vln. 1

Vln. 2

S1.

S2.

A1.

A2.

T1.

T2.

S.

A.

T.

B.

Org.

Cont.

im - mo - la - bit hae - dum,

- - - dum, hae - dum,

dum, im - mo - la - bit hae - dum,

Im - mo - la - bit hae - dum, im - mo - la - bit hae - dum,

im - mo - la - bit hae - dum, hae - dum, im - mo -

dum, Im - mo - la - bit hae - dum,

Im - mo - la - bit hae - dum, im - mo - la - bit hae - dum,

Im - mo - la - bit hae - dum, im - mo - la - bit hae - dum,

Im - mo - la - bit hae - dum, hae -

Im - mo - la - bit hae - dum, hae -

6

6

14

Vln. 1

Vln. 2

S1.

S2.

A1.

A2.

T1.

T2.

S.

A.

T.

B.

Org.

Cont.

im - mo - la - bit mul - ti - tu - do fi - li -
 im - mo - la - bit mul - ti -
 im - mo - la - bit hae - dum, im - mo - la - bit
 im - mo - la - bit hae - dum
 la - bit hae - dum, hae - dum,
 Im - mo - la - bit hae - dum, mul - ti - tu - do fi - li -
 - bit hae - dum,
 - mo - la - bit hae - dum,
 hae - dum,
 dum

$\frac{3}{\flat}$ $\frac{6}{4}$

20

Vln. 1

Vln. 2

S1.
o-rum Is - ra - el mul-ti - tu - do fi - li - o - rum Is - - - ra -

S2.
tu - do fi - li - o-rum Is - ra - el, mul-ti - tu - do fi - li - o-rum Is - ra - el,

A1.
hae - dum mul-ti - tu - do fi - li - o-rum Is - ra - el, mul-ti - tu -

A2.
mul-ti - tu - do fi - li - o-rum Is - ra - el, im-mo - la-bit hae -

T1.
mul-ti - tu - do fi - li - o-rum Is - ra - el,

T2.
mul-ti - tu - do fi - li - o-rum Is - ra - el,

S.
im mo - la-bit hae - dum, hae -

A.
im - mo - la - bit hae - dum, hae -

T.
mul-ti - tu - do fi - li - o-rum Is - - - ra -

B.
Im - mo - la - bit hae - dum, im - mo - la - bit hae -

Org.

Cont. {

6
5

27

Vln. 1

Vln. 2

S1.
el, im - mo - la - bit hae - dum mul - ti - tu - do

S2.
im - mo - la - bit hae - dum mul - ti - tu - do fi - li - o - rum Is - ra - el,

A1.
- do fi - li - o - rum Is - ra - el, mul - ti - tu - do fi - li -

A2.
dum mul - ti - tu - do fi - li - o - rum Is - ra - el,

T1.
8 mul - ti - tu - do fi - li - o - rum Is - ra - el, fi - li - o - rum Is - ra -

T2.
8 el, mul - ti - tu - do fi - li - o - rum Is - ra - el

S.
dum,

A.
dum, im - mo - la - bit hae -

T.
8 el, im - mo - la - bit

B.
dum, mul - ti - tu - do fi - li - o - rum, fi - li -

Org.

Cont. {

This page contains musical staves for various instruments and voices. The vocal parts include Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Tenor 1 (T1), Tenor 2 (T2), and Bass (B). The instrumental parts include Violin 1 (Vln. 1), Violin 2 (Vln. 2), Organ (Org.), and a continuo part (Cont.). The music consists of measures 27 through the end of the section, featuring mostly eighth-note patterns and sustained notes. The vocal parts sing in Latin, with lyrics such as 'el, im - mo - la - bit hae - dum', 'mul - ti - tu - do', and 'fi - li - o - rum Is - ra - el'. The organ and continuo provide harmonic support with sustained notes and eighth-note patterns.

33

Vln. 1

Vln. 2

S1.
fi - li - o - rum, im-mo - la - bit hae - dum mul - ti - tu -

S2.
mul - ti - tu - do fi - li - o - rum Is - ra - el ad - ves -

A1.
o - rum Is - ra - el, Is - ra - el, mul - ti - tu - do fi - li -

A2.
im - mo - la - bit hae - dum mul - ti - tu - do fi - li -

T1.
el, mul - ti - tu - do fi - li - o - rum Is - ra - el

T2.
ad ves - pe-ram Pas - chae, ad

S.
mul - ti - tu - do fi - li - o - rum Is - ra - el, mul - ti - tu - do fi - li - o - rum, mul - ti -

A.
dum mul - ti - tu - do fi - li - o - rum Is - ra - el, mul - ti - tu -

T.
hae - dum, hae - dum, mul - ti - tu - do fi - li -

B.
o - rum Is - ra - el, mul - ti - tu - do fi - li -

Org.

Cont.

5 6
 2
 3 2

39

Vln. 1

Vln. 2

S1.
- do fi - li - o - rum Is - ra - el ad - ves - pe - ram Pas -

S2.
- pe - ram Pas - chae, ves - pe - ram Pas -

A1.
o - rum Is - ra - el ad ves - pe - ram Pas -

A2.
o - rum Is - ra - el ad ves - pe - ram Pas -

T1.
ad ves - pe - ram Pas -

T2.
ves - pe - ram Pas -

S.
tu - do fi - li - o - rum Is - ra - el ad ves - pe - ram

A.
- do fi - li - o - rum Is - ra - el ad ves -

T.
o - rum Is - ra - el ad ves - pe - ram Pas -

B.
o - rum Is - ra - el, Is - ra - el

Org.

Cont.

9 43 b 4

43b 4

44

Vln. 1

Vln. 2

S1.
- chae, ad ves - pe-ram Pas - chae.

S2.
- chae, ad ves - pe-ram Pas - chae.

A1.
chae, ad ves - pe-ram Pas - chae,

A2.
chae, ad ves - pe-ram Pas - chae,

T1.
⁸ chae, ad ves - pe ram_ Pas - - - chae,

T2.
⁸ chae, ad ves - pe-ram Pas - chae,

S.
Pas - - - chae, ad ves-pe-ram Pas - chae,

A.
- pe - ram Pas - - chae, ad ves-pe-ram Pas - chae,

T.
⁸ - chae, Pas - chae, ad ves-pe-ram Pas - chae,

B.
ad ves - pe-ram Pas - chae, ad ves-pe-ram Pas - chae,

Org.
5 2 6

Cont. {
5 2 6

51

Vln. 1

Vln. 2

S1.

S2.

A1.

A2.

T1.
8

T2.
8

S.

A.

T.
8

B.

Org.

Cont.

Et e - dent

et e - dent car - nes,

55

Vln. 1

Vln. 2

S1.

car - nes et a - zy-mos pa - nes, et a - zy-mos pa - nes,

S2.

car - nes, et a - zy-mos pa - nes, et a - zy-mos pa nes,

A1.

car - nes, et a - zy-mos pa - nes,

A2.

car - nes, et a - zy-mos pa - nes,

T1.

⁸ car - nes, et a - zy-mos pa - nes, pa - nes,

T2.

⁸ car - nes et a - zy-mos pa - nes, et a - zy-mos pa - nes,

S.

A.

T.

B.

Org.

Cont.

60

Vln. 1

Vln. 2

S1.

S2.

A1.

A2.

T1.

T2.

S.

A.

T.

B.

Org.

Cont.

The musical score page 60 features ten staves. The top two staves are for violins (Vln. 1 and Vln. 2), both in treble clef and common time. The next five staves are vocal parts: Soprano 1 (S1.), Alto 1 (A1.), Alto 2 (A2.), Tenor 1 (T1.), and Tenor 2 (T2.), all in treble clef. The following three staves are for bass (B.), tenor (T.), and organ (Org.) in bass clef. The continuo part (Cont.) is also in bass clef at the bottom. The vocal parts sing the lyrics "et e - dent car - nes," which appears in groups of four lines across the vocal staves. The score includes various dynamic markings like forte and piano, and rests. Measure 60 begins with a forte dynamic for the strings and continues with sustained notes and eighth-note patterns.

64

Vln. 1

Vln. 2 b b

S1.

S2.

A1.

A2.

T1.

T2.

S.

A.

T.

B.

Org.

Cont.

et e - dent

et a - zy-mos pa - - - nes,

et a - zy-mos pa - - - nes,

et a - zy-mos pa - - - nes,

a - zy-mos pa - - - - - nes,

$\frac{3}{b}$

68

Vln. 1

Vln. 2

S1.

S2.

A1.

A2.

T1.

T2.

S.

A.

T.

B.

Org.

Cont.

72

Vln. 1

Vln. 2

S1.
pa - nes,

S2.
pa - nes,

A1.
pa - nes,

A2.
- nes,

T1.
- nes,

T2.
nes,

S.
et a - zy-mos pa - nes, et a - zy-mos

A.
et a - zy-mos pa

T.
et a - zy-mos pa

B.
et a - zy-mos pa

Org.

Cont.

76#

76

Vln. 1

Vln. 2

S1.

S2.

A1.

A2.

T1.

T2.

S.

A.

T.

B.

Org.

Cont.

et a - zy-mos pa - nes.

pa - nes et a - zy-mos pa - nes.

nes,

pa -

nes.

nes.

nes.

nes.

80 [Verse]

S1. Pas - cha nos - trum im-mo - la - tus est Chris - -

S2. Pas - cha nos - trum im - mo - la - tus est Chris -

A1. Pas - cha nos - trum im-mo - la - tus est Chris -

A2. Pas - cha nos - trum im-mo - la - tus est Chris -

T1. ⁸ Pas - cha nos - trum im-mo - la - tus est Chris - [#]

T2. ⁸ Pas - cha nos - trum im-mo - la - tus est Chris -

Cont. { ^{3#} Pas - cha nos - trum im-mo - la - tus est Chris - ³²



87

S1. tus, i - ta-que e-pu - le mur, e - pu le-mur, i - ta-que e-pu-

S2. -tus in a - zy-mis sin-ce-ri - ta - tis et

A1. tus i - ta-que e-pu - le-mur in

A2. tus in a - zy-mis sin-ce-ri - ta - tis et ve - ri - ta -

T1. ⁸ -tus in a - zy - mis sin-ce-ri -

T2. ⁸ -tus i - ta-que e-pu - le-mur,

Cont. { ^{3#} -tus in a - zy - mis sin-ce-ri - ³²

92

S1. le - mur, i - ta - que e - pu - le - mur in
 S2. ve - ri - ta - tis, i - ta - que e - pu -
 A1. a - zi - mis sin-ce - ri - ta - tis, i - ta - que e - pu - le - mur in a - zy -
 A2. tis in a - zy-mis sin-ce - ri - ta - tis et ve - ri - ta -
 T1. ta - tis et ve - ri - ta - tis, in a - zy-mis sin-ce - ri -
 T2. i - ta - que e - pu - le - mur in a - zy-mis sin-ce - ri - ta - tis et
 Cont. { 3#



At the end repeat the section
 "Et edent carnes et azymos panes"

96

S1. a - zy-mis sin-ce - ri - ta - tis et ve - ri - ta - tis.
 S2. le - mur et ve - ri - ta - tis, et ve - ri - ta - tis.
 A1. mis sin - ce - ri - ta - tis et ve - ri - ta - tis.
 A2. - tis et ve - ri - ta - tis.
 T1. ta - tis et ve - ri - ta - tis.
 T2. ve - ri - ta - tis, et ve - ri - ta - tis.
 Cont. { 4
 2