

# Candlemas Responsory

SATB a cappella

FERNAND LALOUX

1901-1970

Re - spon - - sum ac - ce - pit Si - me - on a Spi - ri - tu  
non vi - su - rum se mor - tem, ni - si vi - de - ret Chri - stum  
San - cto, non vi - su - rum se mor - tem, ni - si vi - de - ret Chri - stum  
Do - mi - ni: et cum in - du - ce - rent pu - e - rum in tem - -  
Do - mi - ni: cum in - du - ce - rent pu - e - rum in tem -

*Responsum accepit Simeon a Spiritu Sancto,  
non visurum se mortem,  
nisi videret Christum Domini:  
et cum inducerent puerum in templum,  
accepit eum in ulnas suas,  
et benedixit Deum, et dixit:  
Nunc dimittis, Domine, servum tuum in pace.*

Simeon accepted the oracle from the Holy Spirit  
that he would not see death  
without seeing the Christ [the anointed] of the Lord.  
And when they brought the boy into the temple  
he took him in his arms  
and blessed God and said:  
Now dismiss, O Lord, your servant in peace.

(transposed)

- plum, ac - ce - pit e - um in ul - nas

1st  
su - as,

- plum, ac - ce - pit e - um in ul - nas su - as, et be - ne -

2nd  
su - as.

Fine

(3a)

su - as. - di - xit De - um, et di - xit: Nunc

(3a)

di - mit-tis, Do-mi - ne, ser-vum tu - um in pa - ce.

Dal  $\text{\$}$

This undated work bears the title *Candlemass: [sic] Responsum*. The only extant original is a purple banda-duplicated copy in Laloux's own hand, technology current in the 1950s and early 60s. The text is the 2nd Antiphon during the Procession of Candles in the liturgy for 2 February, the Feast of Candlemas or The Presentation of the Lord. It would have been used at Farm Street Jesuit Church.

The soprano part uses a small number of extracts from the extensive 2nd-mode plainchant melody for this Antiphon, as indicated by the shallow brackets. At *Nunc dimittis*, Laloux borrows psalm tone 3a, used at Sunday Compline for the text *Nunc dimittis servum tuum Domine, secundum verbum tuum in pace* in the Canticle of Simeon.

Laloux's score incorrectly has *visurem* instead of *visurum* in measure 2 of the 2nd system of page 1, and he has omitted the G naturals restored by the editor in square brackets in the final two measures. The original notation, reproduced here, gives the Segno for the repeat positioned as in this score, though it is clear that Laloux actually means the repeat to begin on the word *et*, the soprano note immediately preceding the Segno.