

O nata lux

Edited by Jason Smart

Thomas Tallis (c.1505–1585)

Treble

Mean

Countertenor

Tenor

Bass

O na - ta lux de lu - mi -

O na - ta lux de lu - mi -

O na - ta lux de lu - mi -

O na - ta lux de lu - mi -

O na - ta lux de lu - mi -

Detailed description: This block contains the first system of the musical score. It features five vocal staves: Treble, Mean, Countertenor, Tenor, and Bass. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The lyrics 'O na - ta lux de lu - mi -' are written below each staff. The music consists of a series of notes, including quarter and half notes, with some notes tied across bar lines. The Countertenor and Tenor staves have an '8' below them, indicating an octave shift.

3

- ne, Je - su re - dem - ptor sae - cu - li, Di - gna - re cle - mens sup - pli -

- ne, Je - su re - dem - ptor sae - cu - li, Di - gna - re cle - mens sup - pli -

- ne, Je - su re - dem - ptor sae - cu - li, Di - gna - re cle - mens sup - pli -

- ne, Je - su re - dem - ptor sae - cu - li, Di - gna - re cle - mens sup - pli -

- ne, Je - su re - dem - ptor sae - cu - li, Di - gna - re cle - mens sup - pli -

Detailed description: This block contains the second system of the musical score, starting with a measure rest '3'. It features five vocal staves: Treble, Mean, Countertenor, Tenor, and Bass. The lyrics continue from the first system: '- ne, Je - su re - dem - ptor sae - cu - li, Di - gna - re cle - mens sup - pli -'. The music continues with various note values and rests. The Countertenor and Tenor staves have an '8' below them, indicating an octave shift.

- cum Lau - des pre - ces - que su - me - re. Qui car - ne

- cum Lau - des pre - ces - que su - me - re. Qui car - ne

- cum Lau - des pre - ces - que su - me - re. Qui car - ne

- cum Lau - des pre - ces - que su - me - re. Qui car - ne

- cum Lau - des pre - ces - que su - me - re. Qui car - ne

quon - dam con - te - gi Di - gna - tus es pro per - di - tis, Nos mem - bra

quon - dam con - te - gi Di - gna - tus es pro per - di - tis, Nos mem - bra

quon - dam con - te - gi Di - gna - tus es pro per - di - tis, Nos mem - bra

quon - dam con - te - gi Di - gna - tus es pro per - di - tis, Nos mem - bra

quon - dam con - te - gi Di - gna - tus es pro per - di - tis, Nos mem - bra

con - fer ef - fi - ci Tu - i be - a - ti cor - po - ris. [Repeat from ♪.]

con - fer ef - fi - ci Tu - i be - a - ti cor - po - ris.

con - fer ef - fi - ci Tu - i be - a - ti cor - po - ris.

con - fer ef - fi - ci Tu - i be - a - ti cor - po - ris.

con - fer ef - fi - ci Tu - i be - a - ti cor - po - ris.

Translation

O Light born of Light, Jesus, redeemer of the world, accept our praises and prayers.

O you who once deigned to be clothed in flesh on behalf of the lost, grant that we be made members of your blessed body.

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves. Editorial accidentals are placed above the notes concerned and remain operative throughout the bar. Accidentals not present individually in the source but implied by the original staff signatures are placed before the note and have a superscript dot.

Coloration is denoted by the sign ◡ ◢.

Spelling of the text has been modernised.

Sources

A Thomas Tallis and William Byrd, *Cantiones quae ab argumento sacrae vocantur* (Thomas Vautrollier, London, 1575). Copy used: London, Royal College of Music G28/1–6 (*olim* I.E.9).

Superius	(Tr)	No.8	page header:	HYMNVS	V. Voc.	T. Tallis.
Discantus	(M)	No.8	page header:	HYMNVS	V. Voc.	T. Tallis
Contra Tenor	(Ct)	No.8	page header:	HYMNVS.	V. Voc.	T. Tallis
Tenor	(T)	No.8	page header:	HYMNVS	V. Voc.	T. Tallis
Bassus	(B)	No.8	page header:	HYMNVS	V. Voc.	T. Tallis
Sexta Pars	—	—				

B Brussels, Bibliothèque royale de Belgique, MS II.4109 (*c.*1615; lacking Tr).

Table book format p.128 [no attribution]

Notes on the Readings of the Sources

With hardly an exception, source **B** consists of music copied from printed sources. *O nata lux* appears in a group of six pieces copied from the 1575 *Cantiones Sacrae*. All six lack the Superius part: the staves for the voice were ruled, but the music was not entered. The underlay in **B** is less exact than in the print. It has not been collated fully below, but some possibly intentional variants have been noted. They have no authority, but are perhaps indicative of one scribe's performance practice forty years after publication.

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by commas and readings in different voices by semicolons. The order within each entry is: 1) bar number(s); 2) voice; 3) source(s); 4) reading of the source(s). Pitches are in capital letters, preceded by a number where necessary, e.g. ²E = second note E in the bar.

Staff Signatures and Accidentals

1 Tr **A** *b* for E / 3 Tr **A** *h* for ²E; B **AB** *b* for B / 9 Tr **A** *b* for E / 11 M **AB** *h* for ²E / 12 M **AB** *h* for ²E; Ct **A** new staff in source begin with ¹E, staff signature *b* for B only (**B** maintains the E*b*) /

Underlay

7–8 B **B** *Laudes* ambiguously aligned below ¹D¹C²C, *precesque* undivided below B³C / 12 M **B** *pro* below ¹E / 14 Tr **A** *effi-* below ³A / 16 Ct **B** *-ti* between B and ²C, *cor-* below ¹A; B *-ti* between E and C, *cor-* below ²D /

Other Readings

13 all parts **AB** repeat signalled by signum congruentuae /