

Hymn at Lauds on the Feast of the Transfiguration

O nata lux de lumine

Hymnus

Edited by Simon Biazeck

Thomas Tallis
(1505–1585)

The musical score consists of five staves, each representing a different vocal part: Superius, Discantus, Contratenor, Tenor, and Bassus. The music is written in common time with a key signature of one flat. The lyrics are written below each staff, corresponding to the notes. The first section of the hymn begins with "O nata lux de lumine, Iesu Redem -". The Discantus staff includes a bracketed [b] symbol above the notes "de lu - mi - ne," indicating a bassoon or similar instrument part.

The musical score continues with five staves, each representing a different vocal part: Superius, Discantus, Contratenor, Tenor, and Bassus. The music is written in common time with a key signature of one flat. The lyrics continue from the previous section: "- ptor sae - cu - li, Di - gna - re cle - mens sup - pli -". This section is repeated three times, with the lyrics changing slightly each time: "dem - ptor sae - cu - li, Di - gna - re cle - mens sup - pli -", "Re - dem - ptor sae - cu - li, Di - gna - re cle - mens sup - pli -", and "dem - ptor sae - cu - li, Di - gna - re cle - mens sup - pli -". The music concludes with a final section of lyrics: "dem - ptor sae - cu - li, Di - gna - re cle - mens sup - pli -".

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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

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quon - dam con - te - gi Di - gna - tus es pro per - di -

quon - dam con - te - gi Di - gna - tus es pro per - di -

quon - dam. con - te - gi. Di - gna - tus es pro per - di -

quon - dam con - te - gi. Di - gna - tus es pro per - di -

quon - dam con - te - gi. Di - gna - tus es pro per - di -

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tis. Nos mem - bra con - fer ef - fi -

tis. Nos mem - bra con - fer ef - fi -

tis. Nos mem - bra con - fer ef - fi -

tis. Nos mem - bra con - fer ef - fi -

tis. Nos mem - bra con - fer ef - fi -

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[Repeat from §]

ci Tu - i be - a - ti cor - po - ris.
 ci Tu - i be - a - ti cor - po - ris.
 ci Tu - i be - a - ti cor - po - ris.
 ci Tu - i be - a - ti cor - po - ris.
 ci Tu - i be - a - ti cor - po - ris.

Editorial Note*Source:**Cantiones quae ab argumento sacrae vo... (RISM 1575/3)*

London: Vautrollier, Thomas, 1575

(Partbook, Print)

#8

Attrib: T. Tallis

Editorial procedure:

Originally notated in the following clefs:

Original pitch, note-values, key signatures, and mensuration sign retained. Barlines, cue-size accidentals within the staves and accidentals in square brackets above the staves are editorial; the latter serving, in part, to reinforce the editor's approach to *musica ficta*—the modern conception of performers' accidentals. Cue-size notes are editorial. Coloration is indicated by thick corner brackets. Dashed syllabic slurs are editorial.

Translation:

*O Light born of Light,
 Jesu, Redeemer of the world,
 mercifully consent to receive
 the praises and prayers of humble supplicants.*

*Thou that once deigned to be arrayed in flesh
 for the sake of wicked sinners,
 grant that we may become members
 of Thy blessed body.*

[Verses 1 & 2 of a seven-verse Hymn at Lauds on the Feast of the Transfiguration.]

Simon Biazeck
 Rochester, U.K.
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