

1 o nata lux

individually, freely *

mp

soprano

O na - ta lux de lu - mi - ne

$\text{♩} = 90 \text{ approx.}$

2

mp

alto

Je - su re - demp - tor sae - cu - li Dig - na - re cle - mens supp - li - cum

mp

tenor

Je - su re - demp - tor sae - cu - li Dig - na - re cle - mens supp - li - cum

mp

bass

Je - su re - demp - tor sae - cu - li Dig - na - re cle - mens supp - li - cum

9

mf

alto

Lau - des pre - ces - que su - me - re Qui

mf

tenor

Lau - des pre - ces - que su - me - re Qui

mf

bass

Lau - des pre - ces - que su - me - re Qui

Sub mp

15

alto

car - ne quon - dam con - te - gi Dig - na - tus es

tenor

car - ne quon - dam con - te - gi Dig - na - tus es

bass

car - ne quon - dam con - te - gi Dig - na - tus es

* One soprano should start the phrase and sing it once through on her own. As she repeats it, another soprano should enter, staggering the entry so that she is not singing with the other soprano. Gradually all sopranos should enter, singing the phrase independently so that it overlaps. Each singer may vary the length of notes, making sure that there is always a pause on the last note. This continues until the end of the piece, independently of the ATB lines.

N.B. The conductor may bring in the ATB parts after 30-60 seconds, at their own choosing.

20

alto
pro per - di - tis, Nos mem - bra con - fer eff -

tenor
pro per - di - tis, Nos mem - bra con - fer eff -

bass
pro per - di - tis, Nos mem - bra con - fer eff -

25 *mf*

alto
i - ci Tu - i be - a - ti cor - di - bu(s)

tenor
i - ci Tu - i be - a - ti cor - di - bu(s)

bass
i - ci Tu - i be - a - ti cor - di - bu(s)
po - Ri

30

sop
O Light, born of Light (cont. into next mvt.)

alto
individually, freely *
ooo

tenor
individually, freely *
ooo (cont. into next mvt.)

bass
individually, freely *
ooo (cont. into next mvt.)

* Singers should sing the notes independently in their own time, so that they overlap. The basses should stagger breathe in order to hold the drone note.

** Upon indication by the conductor, one soprano should introduce the new English version of their motif. This should gradually be picked up by the other sopranos so that there is a gradual change from the Latin to the English version. Once all sopranos are singing in English, the conductor may bring the choir off OR, if moving straight on to No. 2, just bring the altos off and start the next movement.