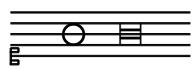



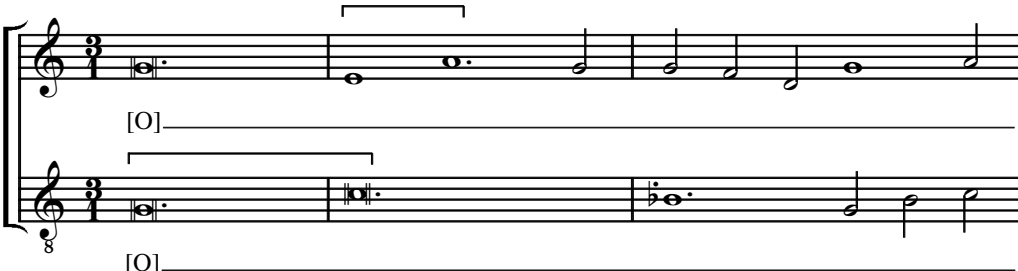
O lux beata Trinitas

Edited by Jason Smart

Anon. (15th cent.)

I 

II 



[O] _____

[O] _____

4 

lux be - a - - -



lux be - - -

8 

- - - - - ta - - - Tri - - -




- - - a - - - - - ta Tri - - - ni -

12 

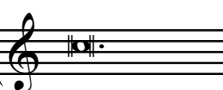
- - - - - ni - - - tas, Et _____



- - - - - tas, Et _____

16 

prin - ci - - - - pa - - - -



prin - - - - ci - - - - pa - - - -

20

- lis U - ni - - - - -

8 - lis U - - - - ni - - - - -

24

- - - - -

8 - - - - -

28

- tas; Iam _____ Sol _____ re - ce - -

8 - tas; Iam _____ Sol _____

32

- - - - dit _____ i - gne - - - -

8 _____ re - - - - ce - - - -

37

- dit i - gne - - - -

41

- - - - - us, In -

8 - - - - - us,

45

fun - de lu -

In - fun - de

49

- men - cor -

lu - men - cor -

53

- di - bus.

- di - bus.

57

Te - ma - ne lau -

Te - ma - ne

60

- dum - car - mi -

lau - dum - car - mi -

63

- ne, Te de - pre - ce -

- ne, Te - de - pre - ce -

66

mur ve - - - - -

mur ve - - - - - spe - - - - -

69

spe ri: Te - - - - -

ri: Te - - - - - no -

72

no - - - - - stra - - - - - sup - - - - -

stra sup - - - - - plex

75

plex - - - - - glo - - - - - ri - - - - -

glo - - - - - [ri] - - - - -

78

a, Per cun - - - - - cta lau -

a, Per cun - - - - - cta

81

det sae - cu - - - - -

lau-det sae - cu - - - - -

84

- la. De - - - - o Pa - tri sit glo - ri -

- la. De - - - - o Pa - tri sit glo - ri -

88

- a, E - ius - que so - - -

- a, E - ius - - - - que so - li

91

- li Fi - li - - - o: Cum Spi - ri - tu Pa -

Fi - li - - - o: Cum Spi - ri - tu Pa - - -

94

- - - - ra - cli - - - - to, Et nunc et

- - - - ra - cli - - - - to, Et nunc

97

in per - pe - - tu - - - - um.

et in per - pe - - tu - - - - um.

Translation

1. O blessed light, O Trinity and original Unity, now the fiery sun departs, infuse light into our hearts.
2. To you we sing praise in the morning, to you we pray in the evening; may our prayer praise you with glory through the ages.
3. Glory be to God the Father, and to his only Son, together with the Holy Paraclete, now and forever.

The Music

O lux beata Trinitas was the hymn at Vespers on Saturdays between the Sunday after Trinity and Advent. In the present composition all three verses of the hymn are set, but the Amen is not included. David Fallows has dated the work to the 1440s.¹ Performance will have been by two soloists.

Editorial Conventions

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves at the start of the piece.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar. The second voice has a B^b staff signature throughout. Accidentals in the score arising from this signature are placed before the note and have a superscript dot. Two explicit naturals for Bs are retained in the score. B naturals in voice II without an explicit accidental have been raised editorially.

Ligatures are denoted by the sign $\overline{\quad}$.

The underlay in the source is often imprecise. Most ambiguities have been tacitly resolved, but the more significant adjustments are noted below.

Underlay between square brackets is entirely editorial.

Source

London, British Library, Add. MS 5665 (the 'Ritson Manuscript'; c.1435–c.1510), f.60^v.

Notes on the Readings of the Source

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(s); 3) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are given in capital letters and preceded by a number where necessary, e.g. ¹E = 1st note E in the bar.

9 I B is a corrected minim / 25 I F is a corrected minim / 32 I -dit below B / 36 I -us below F (not in 44) / 41 I FG for ¹EF / 47 II -de below G / 57 I II mensuration symbol C before 1st note / 59 II -ne below G / 63 I -ne below ¹G / 66 II -mur below F / 70 I II -re for -ri / 77 II -a below ²E (not in 78) / 86 I -o below E, *Patri* undivided below ³FAB; II -o below G, (86–87) *Patri* undivided below ²F³F²G / 87–88 I *gloria* ambiguously aligned below GABA / 88 I *Eius* ambiguously aligned below F²GE / 89 II -que below ²A (not in 90) / 91 II -o below A / 92 I -li below G, *Filio* below ¹DE²D, *Cum* below C, (93) *Spiritu* below ²C²BA, (94) -tu (again) below ²E, *Pa-* below ²G, (95) -racli- below F¹E / 94 II -ra- below ¹G and again, on new line, below ²G / 96 II *nunc* ambiguously aligned below B²GF, *et* below ³G, (97) *in perpe-* below ²FGD / 98 II -ti- for -tu- /

¹ David Fallows, *Henry V and the Earliest English Carols: 1413–1440* (Abingdon: Routledge, 2018), p.123.