

#ChoirsAgainstCancer is a project that invites the whole choral singing community to join together during the festive period to support Macmillan Cancer Care. We are making a brand new choral piece by Jamie W. Hall available for free and without any limitations to choirs everywhere who will then use their performances to support the work of this fantastic charity.

A cancer diagnosis is among the darkest of life's moments, and the following months and years of treatment can be incredibly tough. As choral singers, we KNOW the incredible power of community singing to bring light and relief in these moments.

O Nata Lux is a brand new choral piece in versions for SATB, SAB (for limited numbers of low voices or a cambiata part), SSAA, SA, and ATBarB, so you can choose a version which works best for your choir, and since this text is not just for Christmas, you can perform the piece at any time between now and Candlemas (February 2024) when the project ends. We also have a secular version – LIGHT – if you prefer non-religious music.

Using this piece you can raise funds in whatever way is best for you and there is no minimum donation but we'd obviously like you to be as generous as you can. From a simple donation, a choir whip-round, a retiring collection, a percentage of ticket sales, or simply asking your online followers to support the cause – there are many ways that you can take part. We have even created a QR code for your programmes so your audiences and congregations can donate direct – easy!

Singing new music is an exciting part of every choir's experience and well worth the small cost of buying copies, but here the music is free so that you can support this fantastic charity at no extra cost to you or your choir, and that means more money for Macmillan! Visit their website to learn more about the work they do.
<http://www.macmillan.org.uk/>

So what next? Simply download the PDF of the carol and the rest is up to you. There's no sign-up, no conditions, no rules... We just want you to enjoy singing it and get on with raising those all-important funds.

Jamie would love to hear about your performances through his Twitter feed [[@JWHallBaritone](#)], and you can make donations via the Crowdfunder page at any time up to February 5th 2024 or afterwards direct to Macmillan. Visit www.crowdfunder.co.uk/p/choirsagainstcancer for more information.

A WORD FROM JAMIE "Back in 2016 something amazing happened. I offered a new carol to choirs, for free, hoping that we might raise a little bit of money for a good cause – and people just ran with the idea. So many choirs took part, and together we raised over £17,000!"

Since then the world has become a much darker place – political uncertainty, civil unrest, a global pandemic, the decimation of the arts industry, war in Europe – and still people live with the devastating effects of cancer. My *O Nata Lux* is all about light shining in the darkness and I hope that we, together, can recreate the magic from 2016 to bring light to people who are experiencing one of life's darkest moments."

O Nata Lux was composed for #ChoirsAgainstCancer: a project which supports the wonderful work of Macmillan Cancer Care, helping them to bring light to the lives of those living their darkest hours. If you enjoyed this performance please consider making a donation by scanning the QR code or by visiting <https://www.crowdfunder.co.uk/p/choirsagainstcancer>



Jamie W. Hall is a conductor, composer, concert baritone and BBC Singers member who has a passion for choral music and community music making. Growing up in a Yorkshire mining village in the 1980s, Jamie's route into classical music was somewhat unconventional. With only a few piano lessons and an adolescence spent busking show tunes behind him, he nevertheless followed his heart and found himself studying music at university where he discovered both his voice and a love of classical music. His first encounter with live choral music was a performance of Thomas Tallis' *O Nata Lux*. From that moment, he was hooked.

O Nata Lux

Jamie W Hall

very slow - profound - heartfelt $\text{♩} = 38$

p

cresc.

f

dim.....

O na - ta lux____ de lu - mi - ne____ Je - su re - demp - tor

3

mp

sae - cu - li,____ Dig - na - re cle - mens sup - pli - cum____

5

dim.

— lau - des pre - ces - que su - me - re. Qui

7

pp cresc.

mf

Qui car - ne quon - dam con - te - gi____ Dig - na - tus es pro car - ne quon - dam con - te - gi____

9

cresc.

per - di - tis,____ Nos mem - bra con - fer ef - fi - ci____

Musical score for orchestra and choir, page 11, measures 11-12. The score consists of two staves. The top staff is for the orchestra, featuring a treble clef, a key signature of four sharps, and a time signature of common time. It includes dynamic markings "subito **p**" at the beginning of measure 11, "dim." at the start of measure 12, and "mf" at the end of measure 12. The bottom staff is for the choir, featuring a bass clef and a key signature of one sharp. The lyrics "Tu - i be - a - ti cor - po - ris. O" are written below the vocal line. The vocal line starts on a half note in measure 11, followed by quarter notes and eighth notes, ending with a half note in measure 12. The orchestra part consists of various instruments playing eighth and sixteenth notes.

13

cresc. ten.

na - ta lux de lu - mi - ne, Je - su re - demp - tor

O na - ta lux de lu - mi - ne

na - ta lux

O Nata Lux

Jamie W Hall

very slow - profound - heartfelt $\text{♩} = 38$

p

cresc.

f

dim.....

O nata lux de lu - mi - ne Je - su re - demp - tor

3

sae - cu - li, Dig - na - re cle - mens sup - pli - cum

5

dim.

Qui

lau - des pre - ces - que su - me - re. **pp**

7

pp cresc.

Qui car - ne quon - dam con - te - gi

car - ne quon - dam con - te - gi

9

cresc.

per - di - tis, Nos mem - bra con - fer ef - fi - ci

11 *subito p*

dim.

mf

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

13 *cresc. ten.*

na - ta lux de lu - mi - ne, Je - su re - demp - tor

O na - ta lux de lu - mi - ne

15 *cresc.*

Dig - na - re

ff

sae - cu - li, Dig - na - re cle - mens, cle - mens sup - pli - cum,

sae - cu - li, Dig - na - re cle - mens, cle - mens sup - pli - cum,

sup - - - - pli - cum, Lau -

17 *meno f dim.*

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

des pre - ces - que su - me - re.

O Nata Lux SA

Very slow - profound - heartfelt $\text{♩}=38$

Jamie W Hall

p *cresc.* ***f*** *dim.....* ***mp***

O na ta lux de lu mi - ne Je su re - demp - tor sae cu li, Dig na re

Musical score for 'Qui clemens' (Meine Seele erhebt den Herren). The score consists of a single melodic line on a treble clef staff. The key signature is A major (three sharps). The time signature is common time (indicated by '4'). The vocal line begins with 'Qui clemens', followed by 'sup-pli-cum' (with a fermata over the 'm'), 'lau-des', 'pre-ces', 'que', 'su-', 'me-rrre.', and ends with 'Qui'. There are several dynamic markings: a crescendo arrow at the start of 'sup-pli-cum', a decrescendo arrow at the end of 'lau-des', a fermata over 'que', and a dynamic marking 'dim.' above 'que'. The final note is marked with 'pp' (pianissimo) and a fermata.

Musical score for orchestra and choir, page 10, measures 10-11. The score consists of two systems. The first system starts with a forte dynamic (f) and includes lyrics "con - fer ef - fi - ci". The second system begins with a dynamic instruction "subito **p**" (pianissimo), followed by lyrics "tu - i - be - a - ti cor - po - ris." The score concludes with a dynamic instruction "dim." (diminuendo) and a dynamic "mf" (mezzo-forte). The vocal parts are written in soprano clef, and the piano part is written in bass clef.

Musical score for 'Natalux' showing measures 13-14. The key signature changes to G major (one sharp) at measure 14. Measure 13 ends with a fermata over the bass note. Measure 14 begins with a forte dynamic, indicated by a large 'f' above the staff. The vocal line continues with 'de lu - mi - ne,' followed by 'Je - su re - demp - tor' on the next beat. The dynamic changes to 'cresc. ten.' (crescendo tenuto). Measures 15-16 show the continuation of the melody with 'sae - cu - li,' 'Dig - na - re,' and 'cle - mens,' each on a new line. The dynamic 'cresc.' (crescendo) is indicated above the staff.

ff

16 cle - mens sup-pli- cum, _____

meno *f* dim.

cle - mens sup-pli - cum, _____ Lau-des pre - ces - que su - me - re.

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O Nata Lux

for SSAA

very slow - profound - heartfelt $\downarrow = 38$

p cresc.

Jamie W. Hall

very slow - profound - heartfelt $\text{♩} = 38$

S1 **S2** **p** **cresc.** **f** **dim.....**

O na - ta lux de lu - mi - ne Je - su re - demp - tor

A1 **A2** **p** **cresc.** **f** **dim.....**

O na - ta lux de lu - mi - ne Je - su re - demp - tor

S. **3** **mp**

sae - cu - li, Dig - na - re cle - mens sup - pli - cum

A. **mp**

sae - cu - li, Dig - na - re cle - mens sup - pli - cum

S. **5** **dim.**

lau - des pre - ces - que su - me - re.

A. **dim.** **pp**

lau - des pre - ces - que su - me - re. Qui

13

S. *mf cresc.* de lu - mi - ne
de lu - mi - ne Je - su re - demp - tor

A. na - ta lux *cresc.* de lu - mi - ne,
mf O na - ta lux de lu - mi - ne Je - su re - demp - tor

15

S. *cresc.* sae - cu - li, Dig - na - re cle - mens sup - - - - mens sup - pli - cum____

A. *cresc.* sae - cu - li, Dig - na - re cle - mens sup - - - - pli - cum, Lau -
ff cle - mens sup - pli -

17

S. *meno f dim.* Lau - des pre - ces que su - me - re.
des pre - ces que su - - - - me - re.

A. *meno f dim.* Lau - des pre - ces que su - me - re.
des pre - ces que su - - - - me - re.

for ATBarB

O Nata Lux

Jamie W. Hall

very slow - profound - heartfelt $\text{♩} = 38$

Alto: **p** *cresc.* **f** *dim.....*
O na - ta lux_____ de lu - mi - ne_____ Je - su re-demp-tor
Tenor: **p** *cresc.* **f** *dim.....*
O na - ta lux_____ de lu - mi - ne_____ Je - su re-demp-tor
Bass: **p** *cresc.* **f** *dim.....*
O na - ta lux_____ de lu - mi - ne_____ Je - su re-demp-tor

A. **mp** *dim.*
sae - cu - li,____ Dig-na - re cle - mens sup-pli - cum____ lau-des pre-ces - que
mp
T. sae - cu - li,____ Dig-na - re cle - mens sup-pli - cum____ lau-des pre-ces - que
mp
B. sae - cu - li,____ Dig-na - re cle - mens sup-pli - cum____ lau-des pre-ces - que

A. 6 **pp** *cresc.* **mf**
su - me-re. Qui car-ne quon-dam con-te - gi____ Dig-na-tus es pro
pp *cresc.* **mf**
T. su - me-re. Qui car-ne quon-dam con-te - gi____ Dig-na-tus es pro
pp *cresc.* **mf**
B. su - me-re. Qui car-ne quon - - dam con-te - gi____ Dig-na-tus es pro

9 *cresc.*

A. per-di - tis, Nos mem-bra con - fer ef - fi - ci Tu - i be - a - ti
cresc.

T. per-di - tis, Nos mem-bra con - fer ef - fi - ci Tu - i be - a - ti
cresc.

B. per-di - tis, Nos mem-bra con - fer ef - fi - ci Tu - i be - a - ti

subito p

subito p

12 *dim.*

A. cor - po - ris. de lu - mi - ne, Je - su re-demp-tor
dim. *mf* *cresc. ten.*

T. cor - po - ris. O na - ta lux de lu - mi - ne, Je - su re-demp-tor
dim. *mf* *cresc. ten.*

B. cor - po - ris. O na - ta lux de lu - mi - ne, Je - su re-demp-tor

15 *cresc.*

A. sae - cu - li, Dig - na - re cle - mens sup - pli - cum,
cresc.

T. sae - cu - li, Dig - na - re cle - mens, cle - mens sup - pli - cum,
cresc.

B. sae - cu - li, Dig - na - re cle - mens sup - pli - cum, Lau -

ff

ff

for ATBarB

LIGHT

Jamie W. Hall

very slow - profound - heartfelt $\downarrow = 38$

When dark-ness falls____ look to the Light. 'Midst all the ter - rors
dim.....

When dark-ness falls____ look to the Light. 'Midst all the ter - rors
dim.....

When dark-ness falls____ look to the Light. 'Midst all the ter - rors
dim.....

A. 3 ***mp*** *dim.*

T. ***mp*** *dim.*

B. ***mp*** *dim.*

of the night there shines a star to guide you home. A pro-mise that you're

8 *mf*

A. *cresc.*
see, — the Light your com-fort - er will be. Its ten-der kiss and sweet em - brace
mf *cresc.*

T. see, — the Light your com-fort - er will be. Its ten-der kiss and sweet em - brace
mf *cresc.*

B. see, — the Light your com-fort - er will be. Its ten-der kiss and sweet em- brace

11 *subito p*

A. — will light - en heart and care - worn face.
subito p *dim.*

T. — will light - en heart and care - worn face. And
subito p *dim.*

B. — will light - en heart and care - worn face.

13 *cresc.* *ten.*

A. — to bring you in the plays of light and
cresc. ten.

T. when Time calls to bring you in the plays of light and
cresc.

B. And when Time calls to bring you in the plays of light and

