

O rex gentium (Antiphon for 22 December)

Jean Barra, known as Hotinet
Source: Attaignant, Motetorum Liber 7, 1533
Ed. Mick Swithinbank

Superius (C1)

Contratenor (C3)

Tenor (C4)

Bassus (F4)

O Rex gen-ti-um, et de-si-de-ra

et de-si-de-ra

4

S.

Ct.

T.

B.

et de-si-de-ra - tus, e - a - -

et de-si-de-ra - tus e - a - -

tus, et de-si-de-ra - -

- tus, et de-si-de-ra -

9

S.

Ct.

T.

B.

rum la - -

rum la - -

- tus e - - a - - rum la - -

- tus e - a - - - rum

13

S. - pis - que, la -

Ct. 8 pis - que, la - - - pis - que, la - pis -

T. - - - pis - - - - que, la -

B. la - - - - - pis - que,

18

S. - - - - - pis - que

Ct. - - - - -

T. - - - - - pis - que, la - pis - - -

B. la - - - - - pis - - - que, la - - - -

22

S. - - - - -

Ct. - - - - - que an - gu - la - - -

T. - - - - - que an - - - - - gu - la -

B. - - - - - pis - que an - - - - - gu -

27

S. qui fa - cis u - tra - - que u -

Ct. ris qui fa - - cis u - tra - que u -

T. ris

B. la - ris

32

S. num,

Ct. num,

T. qui fa - cis u - tra - que u - - - num, qui

B. qui fa - cis u - tra - que u - num,

37

S. qui fa - cis, qui fa - cis u - tra - que u -

Ct. qui fa - cis, qui fa - cis u - tra - que u -

T. fa - cis u - tra - que u - - -

B. qui fa - cis, qui fa - - cis u -

42

S. num: Ve - ni

Ct. num, u - tra - que u - num: Ve -

T. num: Ve -

B. tra - qua u - num: Ve -

49

S. sal - va ho - - mi-nem,

Ct. ni sal - va ho - mi -

T. ni sal - va ho - - - -

B. ni sal - va ho -

55

S. sal - va ho - - mi - nem

Ct. nem, sal - va ho - mi - nem quem

T. mi - nem, sal - va ho - - mi - nem

B. mi - nem, ho - mi - nem quem de li -

59

S. quem de li-mo for - ma - sti,

Ct. de li-mo for - ma - sti, quem de li

T. quem de li-mo for - ma - sti,

B. mo for - ma - sti, quem de li-mo for -

64

S. quem de li-mo for - ma - - - sti,

Ct. mo for - ma - sti, quem

T. quem de li-mo for - ma - sti, quem de li-mo for - ma -

B. ma - sti, quem de li-mo for - ma - sti,

69

S. quem de li-mo for - ma - - - sti.

Ct. de li - mo for - ma - - - - - sti.

T. sti, quem de li - mo for - ma - sti.

B. quem de li-mo for - ma - - - - - sti.

74

Textless 'neuma'

Musical score for measures 74-78. The score is for four voices: Soprano (S.), Contralto (Ct.), Tenor (T.), and Bass (B.). The key signature is one flat (B-flat). The Soprano part has rests in measures 74-76 and begins in measure 77. The Contralto part has rests in measures 74-75 and begins in measure 76. The Tenor part begins in measure 74. The Bass part has rests in measures 74-75 and begins in measure 76. A flat symbol (b) is placed above the notes in measures 76 and 77.

79

Musical score for measures 79-82. The score is for four voices: Soprano (S.), Contralto (Ct.), Tenor (T.), and Bass (B.). The key signature is one flat (B-flat). The Soprano part begins in measure 79. The Contralto part begins in measure 79. The Tenor part begins in measure 79. The Bass part begins in measure 79. A flat symbol (b) is placed above the notes in measure 80.

83

Musical score for measures 83-86. The score is for four voices: Soprano (S.), Contralto (Ct.), Tenor (T.), and Bass (B.). The key signature is one flat (B-flat). The Soprano part has rests in measures 83-84 and begins in measure 85. The Contralto part begins in measure 83. The Tenor part begins in measure 83. The Bass part begins in measure 83.

86

S.
Ct.
T.
B.

The incipit in this edition is supplied from the *Liber Usualis*, transposed up a fourth.
 Attaignant published the work as part of a set of all seven ‘O’ antiphons (Great Antiphons) for Advent by various composers (Manchicourt, Guillaume Leroy, Pierre Certon and Antoine de Mornable, with Hotinet supplying two, while one was unattributed).
 All the settings are missing – but clearly require – an incipit, and each is followed by a textless ‘neuma’ to be sung to a vowel.