

# O clavis David (Antiphon for 20 December)

Antoine de Mornable (fl. 1530-53)

Source: Attaignant Motetorum Liber 7

Ed. Mick Swithinbank, here transposed up a minor third

Superius (C1) Et scep -

Contratenor (C3) O cla - vis Da - vid, et

Primus Tenor (C4) Et

Secundus Tenor (C4) Et scep -

Primus Bassus (F4) Et scep - trum do -

Secundus Bassus (F4) Et scep - trum

4

S. - trum do - mus Is -

Ct. scep - - - - trum do - - - -

PT. scep - - - - trum do - - - -

ST. trum do - - - - mus

PB. - - - - mus, et scep - trum do -

SB. do - - - - - - - - - - mus Is - ra -

8

S. ra - el

Ct. mus Is - ra - el, do - mus

PT. mus Is - ra - el

ST. Is - ra -

PB. - - - mus Is - ra -

SB. - - - el, do - mus Is - ra -

12

S. qui

Ct. Is - ra - el qui a - pe -

PT. qui a -

ST. - el qui a - pe - ris et

PB. - - - el qui a - pe - ris

SB. - el qui a - pe - ris et

16

S. a - - pe - ris et ne -

Ct. - - - - - ris et ne -

PT. \_ pe - ris et ne - mo, et ne -

ST. ne - mo clau - dit, et ne -

PB. et ne - mo, et ne - mo clau - - - - - dit,

SB. ne - mo clau - - - - - dit,

20

S. - mo clau - - - - - dit,

Ct. - mo clau - - - - - dit, et ne - mo  
Ct.'s last note in 21: one step lower in source

PT. - - - - - mo clau - - - - -

ST. - mo clau - dit, et ne - mo clau -

PB. et ne - mo clau - - - - -

SB. et ne - mo clau - - - - - dit,

24

S. et ne - mo clau - - - - dit, et

Ct. clau - - - - - dit,

PT. - - - dit et ne - - - - mo, et

ST. - dit, clau - - - - -

PB. - dit, et ne - mo

SB. et ne - mo a -

28

S. ne - mo clau - - - - dit,

Ct. clau - dis et ne - mo a - pe - rit,

PT. - ne - mo clau - - - - dit, clau -

ST. - - - - dit, clau - dis

PB. clau - dit, et ne - mo a - pe - - -

SB. pe - - - - rit, clau - - - -

32

S. clau - - dis,

Ct. ne - mo a - - - - - pe - rit, a -

PT. - - - - - dis, clau -

ST. et ne - mo clau - dit, a - pe -

PB. rit, clau - - - - - dis, clau -

SB. dis et ne - - - - - mo a - pe - - -

36

S. clau - dis et ne - mo a - pe -

Ct. - - - - - pe - rit, et

PT. - dis, clau - dis et - - - - - ne - - - -

ST. - - - - - rit, a - pe -

PB. - dis et ne - mo a - pe - - - - rit,

SB. - - - - - rit, - - - - - et

40

S. *rit,* et ne - mo a -

Ct. ne - - mo a - - - -

PT. - mo a - - - pe - - -

ST. rit et

PB. et ne - mo a - pe - - - -

SB. ne - mo a - pe - - - - -

43

S. - pe - - rit.

Ct. - pe - rit, a - - pe - rit.

PT. - - - - rit.

ST. ne - - mo a - - pe - rit.

PB. - - - - - rit.

SB. - - - - rit.

46

S. Ve - - - ni, ve - -

Ct. Ve - - - ni, ve - - ni, ve -

PT. Ve - - - ni, ve - ni,

ST. Ve - - - ni,

PB. Ve - - - - - ni,

SB. Ve - - - ni, ve - ni, ve - -

52

S. - ni et e - duc vinc - tum, et e -

Ct. - - ni et e - duc vinc - tum de


PT. ve - ni et e - duc vinc - - -

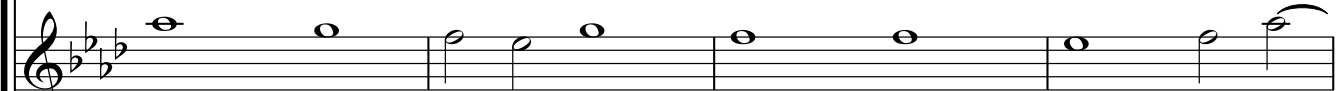
ST. ve - - - ni


PB. ve - ni et e - duc vinc - - -


SB. - ni et e - - duc vinc -


57

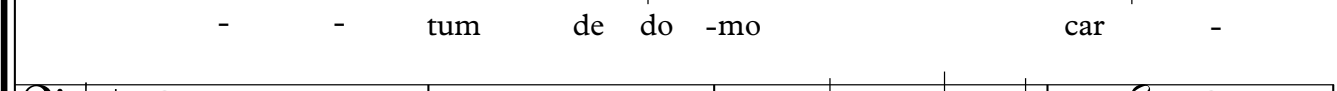
S.  duc vinc - tum de

Ct.  do - - mo car - - ce - -

PT.  - - - - - tum, et

ST.  de do - mo car - ce - -

PB.  - - tum de do - mo car -


SB.  tum de do - mo car -


61

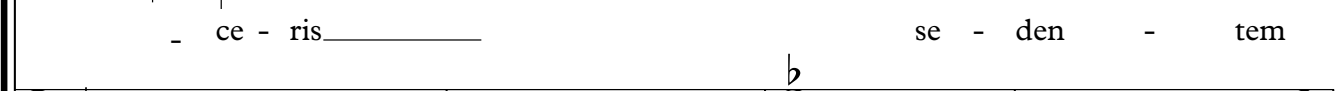
S.  do - mo car - ce - - - - ris

Ct.  - - - - ris se - den - tem, se -

PT.  e - duc vinc - - - - tum de do - mo

ST.  - - - - - ris

PB.  - ce - ris se - den - tem

SB.  - ce - ris se - - den - tem in te -



65

S. se - den - tem, se - den - tem in

Ct. den - - - tem

PT. car - - ce - ris se - den - - tem

ST. se - den - tem in te -

PB. in te - ne - - bris, se - den - tem in te - ne -

SB. - - - ne - bris, in te -

69

S. te - - - ne - - -

Ct. in te - ne - - - bris,

PT. in te - ne - bris, te - ne - bris et um - bra

ST. - - - ne - - - bris, se -

PB. - - - bris, in te - ne - bris

SB. - - - ne - bris et um - bra mor - - -

73

S.   
 - - - - - bris

Ct.   
 se - den - tem in te - ne - bris,

PT.   
 mor - tis, et um -

ST.   
 den - tem in te - ne -

PB.   
 et um - bra mor -

SB.   
 - - - - - tis, et

77

S.   
 et um - bra mor - tis,

Ct.   
 in te - ne - bris

PT.   
 - bra mor - tis, et um - bra mor

ST.   
 - bris et um - bra mor -

PB.   
 - tis, et um - bra mor -

SB.   
 um - bra mor -

81

S. et um - bra mor -

Ct. et um - bra mor - - tis,

PT. - - - - - tis, et um - bra

ST. - - - - - tis,

PB. - - - - - tis, et um - bra

SB. - - - - - tis, et

85

S. - tis.

Ct. et um - bra mor - - tis.

PT. mor - tis.

ST. et um - bra mor - - - - - tis.

PB. mor - - - - - tis.

SB. um - bra mor - - - - - tis.

88

Neuma

Musical score for measures 88-91. The score is for six voices: Soprano (S.), Contralto (Ct.), Alto (PT.), Tenor (ST.), Bass (PB.), and Bass (SB.). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 8/8. The Soprano part features a melodic line with a slur over measures 88-90. The Contralto part has a similar melodic line with a slur. The Alto part has rests in measures 88-90 and a half note in measure 91. The Tenor part has a half note in measure 88, a dotted half note in measure 89, and a half note in measure 90. The Bass part has rests in measures 88-90 and a half note in measure 91. The Bass part has a melodic line with a slur over measures 88-90.

92

Musical score for measures 92-95. The score is for six voices: Soprano (S.), Contralto (Ct.), Alto (PT.), Tenor (ST.), Bass (PB.), and Bass (SB.). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 8/8. The Soprano part has rests in measures 92-93 and a melodic line with a slur in measures 94-95. The Contralto part has rests in measures 92-93 and a melodic line in measures 94-95. The Alto part has a melodic line with a slur in measures 92-93 and a half note in measure 94. The Tenor part has a half note in measure 92, a dotted half note in measure 93, and a melodic line with a slur in measures 94-95. The Bass part has a dotted half note in measure 92, a half note in measure 93, and a melodic line with a slur in measures 94-95. The Bass part has a melodic line with a slur in measures 92-93 and a half note in measure 94.

96

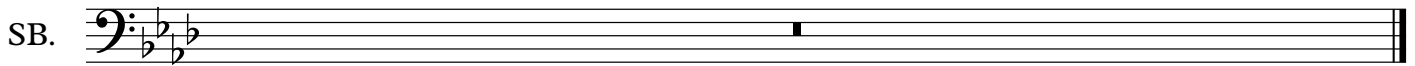
S.  
Ct.  
PT.  
ST.  
PB.  
SB.

Detailed description: This system contains measures 96, 97, and 98. The vocal parts (S., ST., PB., SB.) feature a melodic line with a half-note and quarter-note rhythm, ending with a half-note. The piano accompaniment (Ct., PT.) consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Measure 96 starts with a whole note in the vocal line. Measure 97 has a half note followed by a quarter note. Measure 98 has a half note followed by a quarter note. The key signature has three flats, and the time signature is 8/8.

99

S.  
Ct.  
PT.  
ST.  
PB.  
SB.

Detailed description: This system contains measures 99, 100, and 101. The vocal parts (S., ST., PB., SB.) feature a melodic line with a half-note and quarter-note rhythm, ending with a half-note. The piano accompaniment (Ct., PT.) consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Measure 99 starts with a whole note in the vocal line. Measure 100 has a half note followed by a quarter note. Measure 101 has a half note followed by a quarter note. The key signature has three flats, and the time signature is 8/8.



The incipit in this edition is supplied from the *Liber Usualis*, here transposed up a fourth. Attaignant published the work as part of a set that includes all seven of the standard ‘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).

In fact, the collection goes further, by including two additional antiphon settings, both by Manchicourt, namely *O Thoma didime* and *O virgo virginum*.

In Paris, particularly at Notre Dame, the original seven antiphons required before Christmas had at a certain point been expanded to nine by adding these two.

All the settings are missing – but clearly require – an incipit, and each is followed by a textless ‘neuma’ to be sung to a vowel.

Mornable uses many interesting harmonies, including numerous instances of suspensions sounded simultaneously with their resolutions (a device admittedly not unique to this composer, but used frequently here).

An effort has been made to keep the number of editorial E flats to a minimum, in order not to destroy the Dorian-mode feel of much of the writing, although this seems to work less well in the neuma section.

The Superius part adheres very closely to the chant (the Paris version, evidently, which differs in certain details from the standard one), except where the composer extends phrases by repeating words, and of course except for the neuma, which however contains some echoes of the section immediately preceding it.