

# O clavis David (Antiphon for 20 December)

Antoine de Mornable (fl. 1530-53)  
Source: Attaignant Motetorum Liber 7  
Ed. Mick Swithinbank

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

PT. - - - mo clau - - - -

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

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

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

Ct.'s last note in 21: G in source

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 - pe -

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

PT. mo a - - pe - - - -

ST. rit et ne - mo

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

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

44

S. - rit. Ve - - - - ni,

Ct. a - pe - rit. Ve - - - ni, ve -

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

ST. a - pe - rit. Ve - -

PB. - - rit. Ve - - - -

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



59

S. de do - mo car - ce -

Ct. ce - - - - - ris

PT. - - tum, et e - duc vinc - - -

ST. car - ce - - - - - - - -

PB. do car - - - ce - ris

SB. do - - mo - car - - - ce - ris se - - -

63

S. - - - - - ris se - den - tem,

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

PT. tum de do - mo car - - - ce - ris

ST. - - - - - ris se -

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

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



67

S. se - den - tem in te - - -

Ct. in te - ne -

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

ST. den - tem in te - - - - ne - -

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

SB. in te - - - ne - bris et um -

71

S. ne - - - - -

Ct. bris, se - den - tem

PT. bris et um - bra mor - tis,

ST. bris, se - den - tem in te - -

PB. in te - ne - - bris et um - bra mor - -

SB. bra mor - - - - -

75

S.   
 bris et um - bra mor

Ct.   
 in te - ne - bris, in

PT.   
 et um - bra mor - tis,

ST.   
 ne - bris et

PB.   
 tis,

SB.   
 tis, et um - bra mor -

79

S.   
 tis, et

Ct.   
 te - ne - bris et um - bra

PT.   
 et um - bra mor -

ST.   
 um - bra mor - tis,

PB.   
 et um - bra mor -

SB.   
 - - - - -

83

S. um - bra mor - - - tis.

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

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

ST. et um - bra mor -

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

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

Detailed description: This block contains the musical score for measures 83 through 86. It features six vocal parts: Soprano (S.), Contralto (Ct.), Prima Tenore (PT.), Secondo Tenore (ST.), Primo Bassista (PB.), and Secondo Bassista (SB.). The music is in a key with one flat (B-flat) and a common time signature. The lyrics are: 'um - bra mor - - - tis.' for Soprano; 'mor - - tis, et um - bra mor-' for Contralto; 'tis, et um - bra mor - tis.' for Prima Tenore; 'et um - bra mor -' for Secondo Tenore; '- tis, et um - bra mor - - - -' for Primo Bassista; and 'tis, et um - bra mor - - -' for Secondo Bassista. The score includes various musical notations such as notes, rests, and slurs.

87

Neuma

S. tis.

Ct. tis.

PT. tis.

ST. tis.

PB. tis.

SB. tis.

Detailed description: This block contains the musical score for measures 87 through 90. It features the same six vocal parts as the previous block. The lyrics are: 'tis.' for Soprano; 'tis.' for Contralto; 'tis.' for Prima Tenore; 'tis.' for Secondo Tenore; 'tis.' for Primo Bassista; and 'tis.' for Secondo Bassista. The word 'Neuma' is written above the Soprano staff. The music continues with various musical notations, including notes, rests, and slurs.

91

Musical score for measures 91-94, featuring six vocal parts: Soprano (S.), Contralto (Ct.), Alto (PT.), Tenor (ST.), Bass (PB.), and Bass (SB.). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The Soprano part begins with a half note G4, followed by quarter notes A4 and B4, and a half note C5. The Contralto part has a whole rest in measure 91, followed by quarter notes G4, A4, and B4. The Alto part starts with a half note G4, followed by quarter notes A4, B4, and C5. The Tenor part begins with a half note G4, followed by quarter notes A4, B4, and C5. The Bass (PB.) part starts with a whole rest, followed by a half note G3 with a flat, and quarter notes A3, B3, and C4. The Bass (SB.) part begins with a half note G3, followed by quarter notes A3, B3, and C4. The system concludes with a double bar line and repeat dots.

95

Musical score for measures 95-98, featuring six vocal parts: Soprano (S.), Contralto (Ct.), Alto (PT.), Tenor (ST.), Bass (PB.), and Bass (SB.). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The Soprano part begins with a half note G4, followed by quarter notes A4, B4, and C5. The Contralto part has a whole rest in measure 95, followed by quarter notes G4, A4, and B4. The Alto part starts with a half note G4, followed by quarter notes A4, B4, and C5. The Tenor part begins with a half note G4, followed by quarter notes A4, B4, and C5. The Bass (PB.) part starts with a half note G3, followed by quarter notes A3, B3, and C4. The Bass (SB.) part begins with a half note G3, followed by quarter notes A3, B3, and C4. The system concludes with a double bar line and repeat dots.

99

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

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.

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.