

O Adonai  
Advent antiphon for 18 December  
(or, in Paris, 17 December)

Pierre Certon  
Source: Attaignant Mot. Liber 7 (1533)  
Ed. Mick Swithinbank

Superius (C1)

Contratenor (C3)

Tenor (C4)  
O A - do - na - i,

Primus Bassus (F4)  
Et dux do -

Secundus Bassus (F4)  
Et

Detailed description: This system contains five staves. The top two staves (Superius and Contratenor) are in treble clef with a one-flat key signature and contain rests. The Tenor staff is in treble clef and contains a melodic line for the words 'O A - do - na - i,'. The bottom two staves (Primus and Secundus Bassus) are in bass clef and contain rests, with the words 'Et dux do -' and 'Et' written below them. A 2/1 time signature is shown at the beginning of each staff.

4

S.

Ct.

T.

PB.

SB.

Et dux do -

Et dux do -

mus, et dux do -

dux do -

Detailed description: This system contains six staves. The Soprano (S.) and Contratenor (Ct.) staves are in treble clef and contain rests. The Tenor (T.) staff is in treble clef and contains a melodic line for the words 'Et dux do -'. The Primus Bassus (PB.) and Secundus Bassus (SB.) staves are in bass clef and contain a complex polyphonic texture. The words 'Et dux do -', 'mus, et dux do -', and 'dux do -' are written below the respective staves. A '4' is written above the Soprano staff. A one-flat key signature is present throughout.

9

S. Et dux do - - mus

Ct. - mus Is - ra - - - -

T. - - - - mus Is - ra - -

PB. - mus Is - ra - - el,

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

13

S. Is - - ra - - el qui Mo -

Ct. - - - - el qui Mo - - - -

T. - - - - el

PB. Is - ra - - - - el

SB. - - - - el qui Mo -

18

S. - y - si,

Ct. - - - - y - si,

T. qui Mo -

PB. qui Mo - y - si, qui Mo -

SB. - y - si, qui Mo - - - -

22

S.

Ct. qui Mo - -

T. qui Mo - -

PB. y - si, qui Mo - -

SB. y - si

- - - - i - si, qui Mo -

26

S. y - - - si

Ct. y - si

T. y - si in ig -

PB. in ig - ne flam -

SB. y - - - si in ig - ne

30

S. in ig -

Ct. in ig - ne flam - me ru -

T. ne flam - me ru - - -

PB. me ru - - - bi, flam - me

SB. flam - me ru - bi, flam - me ru - -

SB's F in b. 31: E in source

34

S. ne flam - me ru - - - bi  
 Ct. - - - bi ap - pa - ru - i - -  
 T. - - - bi ap - pa - ru - i - sti, ap -  
 PB. ru - - - bi ap - pa - ru -  
 SB. - bi ap - pa - ru -

38

S. ap - pa - ru - - -  
 Ct. - - - sti, ap - pa - ru - i -  
 T. pa - ru - i - - - -  
 PB. i - sti, ap - pa - ru - i - sti, ap -  
 SB. i - sti, ap - pa - ru - i - - - sti,

42

S. i - sti.  
 Ct. - - - sti.  
 T. - - - sti, ap - pa - ru - i - sti.  
 PB. pa - ru - i - sti, ap - pa - ru - i - sti. Et  
 SB. ap - pa - ru - i - - - sti.

48

S.

Ct.

T.

PB.

SB.

Et e - - - - - i sig - na

53

S.

Ct.

T.

PB.

SB.

Et e - - - - - i, et e - i in sig -  
le - gem de - di - - - - - sti,

57

S.

Ct.

T.

PB.

SB.

i in sig - na le - gem de - di - -  
na le - gem de - di - -  
de - di - - sti, ve - - - - -

61

S. in sig - na le - gem de - di - - -

Ct. de - di - - - sti, de - di - - -

T. sti, in sig - na le - - - gem de-di -

PB. - - - sti, de - di - - -

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

65

S. - - - - - sti ve - - -

Ct. sti, ve - ni, ve - - - ni

T. sti, ve - - - ni

PB. sti, ve - - - ni

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

69

S. -ni ad re - di -

Ct. ad re - di - men - - - dum nos, ad re - di -

T. - - - ad re - di -

PB. ad re - di - men - dum nos,

SB. ad re - di - men - - - dum nos, ad

74

S. men - - - dum nos, ad re - di - men - -

Ct. men - - - - - - - - -

T. men - - - - - dum nos

PB. ad re - di - men -

SB. re - di - men - dum nos, ad re - di - men

78

S. - dum nos

Ct. - dum nos in bra - - - - chi -

T. in bra - chi - - - - o

PB. dum nos in bra - chi - - - - o, in

SB. - dum nos in bra - chi - o, in bra -

82

S. in bra - chi - o,

Ct. o ex - ten - - - - to, in bra - chi - o ex -

T. ex - ten - - - - to, in bra - chi - o ex -

PB. bra - chi - - - - o ex - ten - - - - to, ex - ten -

SB. - - - - - chi - o, in bra - - - - chi - o ex -

86

S. in bra - - chi - o ex - ten - -

Ct. - ten - - - - - to, ex -

T. ten - - - - - b - - b - -

PB. to, in bra - chi - - - o

SB. ten - - - - - to, in bra - chi -

90

S. to.

Ct. ten - - - - - to.

T. to.

PB. ex - ten - - - - - to.

SB. o ex - ten - - - - - to.

(Textless) Neuma

96

S.

Ct.

T.

PB.

SB.



100

S. Ct. T. PB. SB.

This system contains measures 100 through 104. The Soprano (S.) part begins with a melodic line in the first measure, followed by rests and then a long note in the final measure. The Alto (Ct.) part provides harmonic support with a series of quarter notes. The Tenor (T.) part has a melodic line with a slur over the final two measures. The Bass (PB.) part features a melodic line with a slur over the final two measures. The Bassoon (SB.) part plays a rhythmic accompaniment of eighth notes.

105

S. Ct. T. PB. SB.

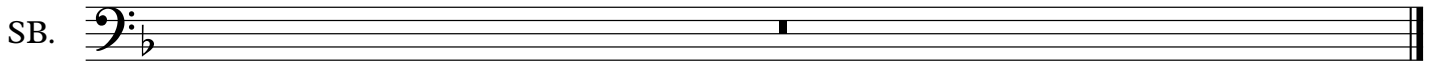
This system contains measures 105 through 108. The Soprano (S.) part has a melodic line with a slur over the final two measures. The Alto (Ct.) part has a melodic line with a slur over the final two measures. The Tenor (T.) part has a melodic line with a slur over the final two measures. The Bass (PB.) part has a melodic line with a slur over the final two measures. The Bassoon (SB.) part has a melodic line with a slur over the final two measures.

109

S. Ct. T. PB. SB.

This system contains measures 109 through 112. The Soprano (S.) part has a melodic line with a slur over the final two measures. The Alto (Ct.) part has a melodic line with a slur over the final two measures. The Tenor (T.) part has a melodic line with a slur over the final two measures. The Bass (PB.) part has a melodic line with a slur over the final two measures. The Bassoon (SB.) part has a melodic line with a slur over the final two measures.





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 for 17-23 December had at a certain point been expanded to nine by adding these two. *O virgo virginum* was sung on 15 December (Octave of the Feast of the Immaculate Conception) and *O Thoma* on 21 December (St Thomas's Day), requiring the first five standard antiphons to be brought forward by one day each. All the settings are missing – but clearly require – an incipit, and each is followed by a textless ‘neuma’ to be sung to a vowel.