

Transcribed and edited by Francis Bevan - September 2015

Transposed up a minor third for Siglo de Oro.

Accidentals above noteheads are editorial. All others present in source.

Brackets above noteheads denote original ligatures.

*Liber septimus...*

Paris: Attaignant, 1534

RISM 1534/9

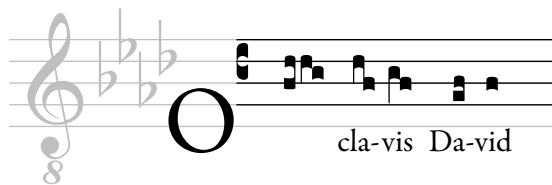
O Clavis David, et sceptrum domus Israel;  
qui aperis, et nemo claudit;  
claudis, et nemo aperit:  
veni, et educ vinctum de domo carceris,  
sedentem in tenebris, et umbra mortis.

O Key of David and sceptre of the House of Israel;  
you open and no one can shut;  
you shut and no one can open:  
Come and lead the prisoners from the prison house,  
those who dwell in darkness and the shadow of death.

## *O clavis David*

Antoine de MORNABLE

(fl.1530 - 1553)



A musical score for 'O clavis David' in G minor, common time. The score is arranged in six staves, each with a different vocal part: Superius, Contratenor, Primus tenor, Secundus tenor, Primus bassus, and Secundus bassus. The lyrics are: 'et sceptrum domus Israel; qui aperis, et nemo claudit; claudis, et nemo aperit; veni, et educ vinctum de domo carceris, sedentem in tenebris, et umbra mortis.' The score includes various musical notations such as clefs, key signatures, time signatures, notes, rests, and ligatures. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes.

4

do - - - - - mus - - - - Is - - - - -

- - - - trum do - - - - - mus Is -

trum do - - - - - mus - - - - Is - - - -

mus - - - - - Is -

- - - - - mus, - - - - et scep - trum do -

- - - - - mus Is - ra - - - -

8

- - - - - ra - el - - - -

- - - - - ra - - - - - el, do - mus - - - - Is - ra -

- - - - - ra - el - - - -

- - - - - ra - el - - - -

- - - - - mus Is - - - - - ra - - - - -

- - - - - el, - - - - - Is - ra - - - - - el qui a -

12

qui a -

el qui a - - - pe - -

qui a - - - pe - ris

qui a - - - pe - - - ris et ne - mo

-el qui a - - - pe - ris et ne -

- pe - ris et ne - mo clau -

16

- pe - ris et ne - - - mo

- - - - - ris et ne - mo clau -

et ne - mo, et ne - mo

clau - dit, et ne - mo

mo, et ne - mo clau - - - dit, et

- - - - - dit, et

20

clau - - - - - dit, et ne -

- - - - - dit, et ne - mo clau - -

8 clau - - - - - dit, \_\_\_\_\_

8 clau - dit, et ne - mo clau - - - - - dit

- - - - - ne - - - - - mo clau - - - - - dit,

- - - - - ne - - - - - mo clau - dit,

24

mo clau - - - - - dit, et ne - mo clau -

- - - - - dit, \_\_\_\_\_ et ne -

8 et ne - mo clau - - - - - dit, et \_\_\_\_\_ ne -

8 clau - - - - -

clau - - - - - dis

clau - - - - - dis et ne -

28

- - - - - dit

- mo clau - - - - - dit, et

- - - - - mo clau - - - - -

- - - - - dis et ne - - - - -

et ne - mo a - pe - - - - - rit, clau -

- mo a - pe - - - - - rit, clau - - - - - dis et

32

- - - - - clau - - - - - dis

- ne - mo clau - - - - - dit clau - - - - -

-dit clau - - - - - dis, clau - dis et

- - - - - mo a - pe - - - - -

- - - - - dis, clau - - - - - dis

ne - - - - - mo a - - - - - pe - rit,

36

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

40

-rit, a - pe - - - - - rit:  
 ne - mo a - pe - - - - - rit, a - pe - rit:  
 - - - - - rit:  
 et ne - mo a - pe - rit:  
 - - - - - rit:  
 - - - - - rit:

45

ve - - - - - ni, ve -

ve - - - - - ni, ve - - - - - ni,

ve - - - - - ni, ve - - - - - ni,

ve - - - - -

ve - - - - - ni, ve - - - - -

ve - - - - - ni, ve - - - - -

50

- - - - - ni et e - duc vin - ctum,

ve - - - - - ni et e - duc vin - ctum

ve - - - - - ni et e - duc vin -

- - - - - ni, ve - - - - - ni

- - - - - ni, ve - - - - - ni et e - - - - - duc vin -

- - - - - ni et e - - - - - duc vin -

55

et e - - - duc vin - ctum  
 de do - - - - mo car -  
 ctum de do - - - - mo  
 ctum de do - - - -  
 ctum de do - - - -

59

de do - mo car - - - ce - ris  
 ce - - - ris se -  
 de do - - - - mo car -  
 car - - - - ce - ris  
 mo car - ce - - - ris se -  
 mo car - ce - - - ris se - - - - den - tem



63

se - - - den - tem, se - - -  
 - den - tem  
 - ce - ris se - - - den - tem in  
 - - - den - - - den -  
 - - - den - tem in  
 in te - ne - bris,

67

- den - tem in te - - - ne - - -  
 in te - - - -  
 te - ne - bris et um -  
 tem in te - - - ne - bris,  
 te - - - ne - bris, in te - ne -  
 in te - ne - bris et um - bra

71

- bris, in te - - - - ne - bris

- ne - bris, in te - - - - ne -

- bra mor - - - - tis,

in te - - - - ne -

- bris et um - - - - bra mor -

75

et um - - - - bra

bris, in te - ne -

et um - bra mor - tis, et

bris et um -

- tis, et um - bra mor - tis, et

- tis, et um - - - - bra

79

musical score for measures 79-82. The score is written for five parts: Soprano, Alto, Tenor, Bass, and Piano. The lyrics are: mor - tis, et um - bris et um - bra mor - tis, et um - bra mor - tis, et um - bra mor - tis.

83

musical score for measures 83-86. The score is written for five parts: Soprano, Alto, Tenor, Bass, and Piano. The lyrics are: bra mor - ti(s), et um - bra mor - ti(s), et um - bra mor - ti(s), et um - bra mor - ti(s), mor - ti(s).

Neuma\*

Musical score for Neuma\* (measures 80-88). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It consists of six staves. The first two staves are vocal lines with lyrics: "- is." and "is.". The third and fourth staves are piano accompaniment in the right hand, with a forte dynamic marking (f) and lyrics: "- is." and "- is.". The fifth and sixth staves are piano accompaniment in the left hand, with lyrics: "- is." and "- is.". The music features various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals (flats).

Musical score for Neuma\* (measures 92-100). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It consists of six staves. The first two staves are vocal lines. The third and fourth staves are piano accompaniment in the right hand, with a forte dynamic marking (f). The fifth and sixth staves are piano accompaniment in the left hand. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals (flats).

96

\* Each of the O antiphons in this source end with a short untexted section of polyphony labelled '*Neuma*'. This must have something to do with the same term in plainsong referring to an extended melisma at the end of the final antiphon of the office, similar to the *jubilus* in alleluia chants.

The few examples I have managed to find of this term being used are in sources that can't possibly have been known to the composers in Attaignant's publication, and don't help at all in deciding how a polyphonic neuma might be performed. There are also no clues or signs in any of the books in Attaignant's series.

In the absence of any similar settings to compare I have opted for the elongation of the final syllable as a solution in my edition. It would, after all, be criminal to leave these sections out as their music is sublime. I suggest that the neuma is only to be sung on the second pass (i.e. after the magnificat).

If there are any experts on 16th century French liturgy reading this that think they might be able to shed some light on the matter, I would be very interested to hear from them! [frahasio@gmail.com](mailto:frahasio@gmail.com)