

O oriens  
(Advent antiphon for 21 December)

Guillaume Leroy (fl. c. 1530)  
Source: Attaingnant Motettorum Liber 7, 1533  
Ed. Mick Swithinbank

Superius (C1)

Contratenor (C3)

Tenor (C4)

Primus Bassus  
(mostly F3)

Secundus Bassus (F4)

O \_\_\_\_\_ O - - ri - ens, Splen - dor lu -  
O splen - dor

Splen - dor lu -

4

S.

Ct.

T.

P.B.

S.B.

dor lu - cis e - ter - -

cis e - ter - ne, e - ter - -

lu - cis e - ter - -

Splen - dor lu - cis e - ter -

cis e - ter - - ne, splen -

8

S. C. T. P.B. S.B.

ne, e - ter  
ne, splen - dor lu - cis e - ter  
ne, lu - cis e - ter  
dor lu - cis e -

12

S. C. T. P.B. S.B.

ne ne et  
ne et  
ne et  
ne et sol iu  
ter ne et sol iu - sti - ti - e,

16

S. C. T. P.B. S.B.

et sol iu - sti - ti - e  
sol iu - sti - et  
sol iu - sti - et  
sti - ci - e, iu - sti - et  
et sol iu - sti - et

20

S. ci - e, iu - sti -  
 Ct. sti - - - -  
 T. iu - sti - - -  
 P.B. ci - e, iu -  
 S.B.

et sol iu - sti - ti -

24

S. - ci - e, ve ni et  
 Ct. ci - e, ve - - -  
 T. e, ve - - ni  
 P.B. sti - ci - e, ve - -  
 S.B.

- - e, ve - - -

29

S. il - lu - mi - na, et il - lu -  
 Ct. ni et il - lu -  
 T. et il - lu - - mi - na  
 P.B. - - - ni et il -  
 S.B. - - - mi - na

-ni et il - lu - - lu - mi - - na

33

S. mi - na

Ct. mi - na

T. se - den - tem in te - - - ne -

P.B. lu - - - - mi - na

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

37

S. se - den - tem in te -

Ct. se - den - dem in te - - -

T. - - - bris

P.B. se - den - tem in ten -

S.B. - - - ne - - - bris

41

S. ne - bris

Ct. ne - bris et um - bra mor -

T. et um - bra mor -

P.B. ne - bris et um - bra mor - tis,

S.B. et um - bra mor - tis, et um - bra

45

S. et um - bra mor - - - tis,  
 Ct. - - - -  
 T. - - tis, et um - bra mor - - -  
 P.B. - - - -  
 S.B. b et um - bra mo - - - tis,  
 mor - - - tis, et

49

S. et um -  
 Ct. - - tis, et um - - bra  
 T. - - tis, et um - bra mor - - -  
 P.B. - - - -  
 S.B. - - - - et um - bra mor - - - tis,  
 um - bra mor - - - - tis, et um - bra

53

S. bra mor - - - tis.  
 Ct. mor - - - tis.  
 T. - - - tis.  
 P.B. et um - bra mor - - - tis.  
 S.B. mor - - - tis.

Neuma (melisma to a vowel)

58

S.

Ct.

T.

P.B.

S.B.

62

S.

Ct.

T.

P.B.

S.B.

66

S.

Ct.

T.

P.B.

S.B.

The musical score consists of five staves, each representing a voice: Soprano (S.), Contratenor (Ct.), Tenor (T.), Bass (P.B.), and Sub-bass (S.B.). The music is in common time, with a key signature of one sharp. Measure 1: Soprano (G clef) holds a note; Contratenor (G clef) has an eighth note; Tenor (G clef) has an eighth note; Bass (F clef) has a quarter note; Sub-bass (C clef) has a quarter note. Measure 2: Soprano has an eighth note; Contratenor has an eighth note; Tenor has an eighth note; Bass has an eighth note; Sub-bass has an eighth note. Measure 3: Soprano has an eighth note; Contratenor has an eighth note; Tenor has an eighth note; Bass has an eighth note; Sub-bass has an eighth note. Measure 4: Soprano has an eighth note; Contratenor has an eighth note; Tenor has an eighth note; Bass has an eighth note; Sub-bass has an eighth note. Measures 5-6: Soprano has an eighth note; Contratenor has an eighth note; Tenor has an eighth note; Bass has an eighth note; Sub-bass has an eighth note. Measures 7-8: Soprano has an eighth note; Contratenor has an eighth note; Tenor has an eighth note; Bass has an eighth note; Sub-bass has an eighth note. Measures 9-10: Soprano has an eighth note; Contratenor has an eighth note; Tenor has an eighth note; Bass has an eighth note; Sub-bass has an eighth note. Measures 11-12: Soprano has an eighth note; Contratenor has an eighth note; Tenor has an eighth note; Bass has an eighth note; Sub-bass has an eighth note.

According to F.J. Fétis's 'Biographie Universelle des Musiciens' (a 19<sup>th</sup> century publication), Guillaume Leroy joined Louis XII's chapel choir as a bass in 1511, and his only known composition is 'O Oriens'. The incipit in this edition is supplied from the Liber Usualis, transposed up a fifth. The Superius part contains a few faint vestiges of the chant – which is essentially the same for all of the Great Antiphons. All voices have the singular 'sedentem' rather than (as in the L.U.) 'sedentes'. The spelling 'iusticie' in 3 of the parts (while 'iustifie' is found in 2) is suggestive of the likely pronunciation of the time and place – presumably just an s sound for the c/t.

Attaingnant published the work as part of a set of all seven 'O' antiphons (Great Antiphons) for Advent by various composers. All the settings are missing – but clearly require – an incipit, and each is followed by a textless 'neuma' to be sung to a vowel.