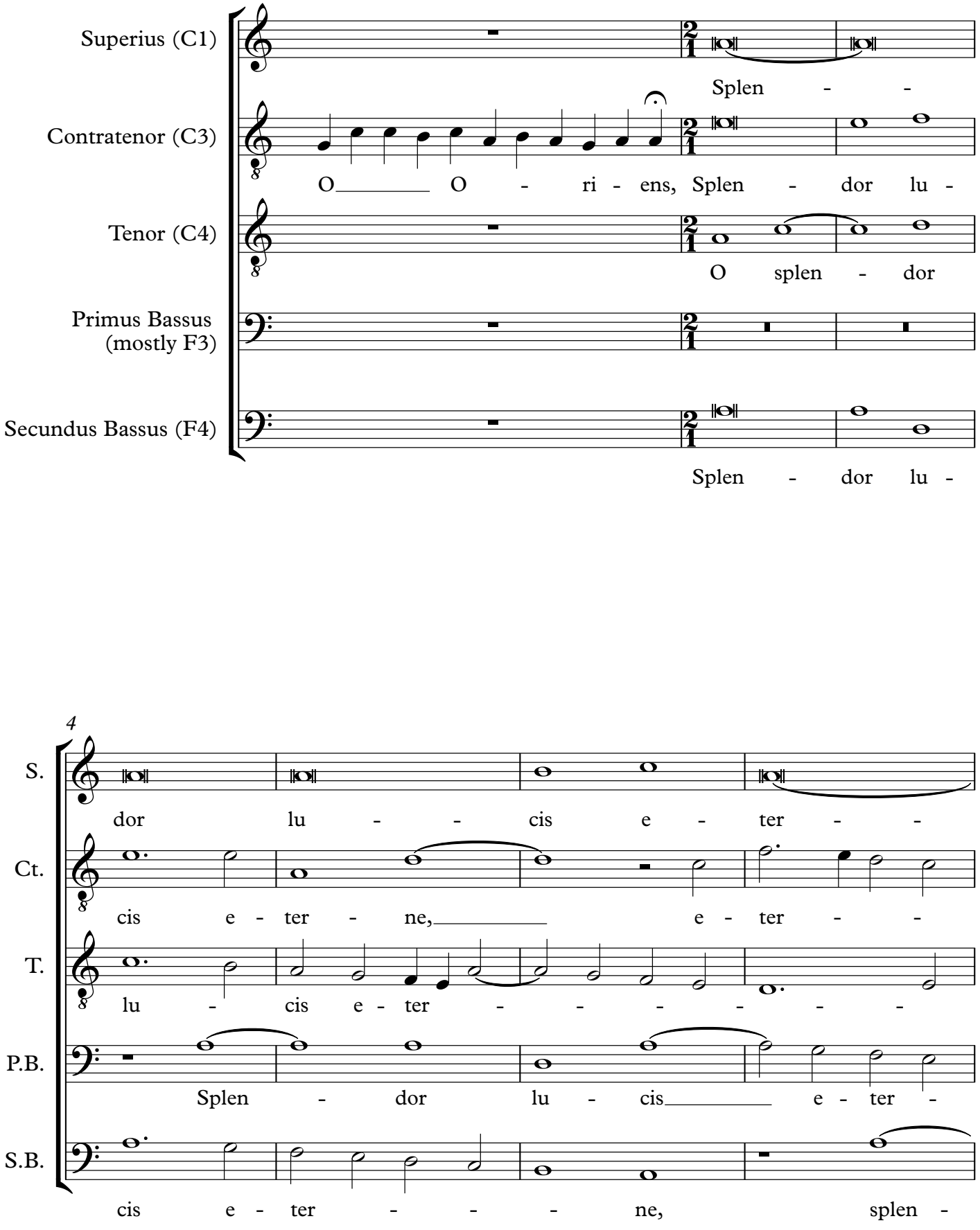
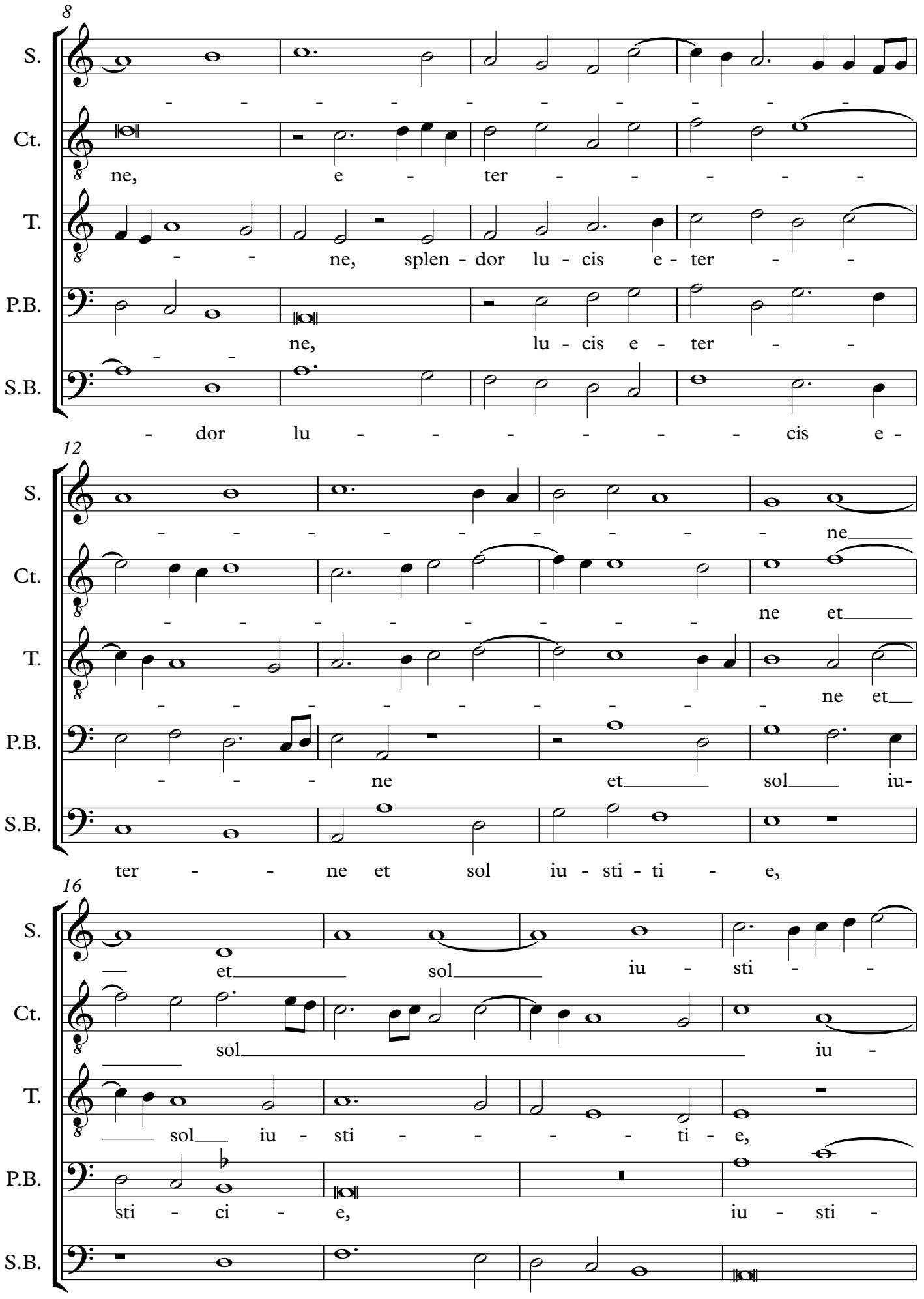
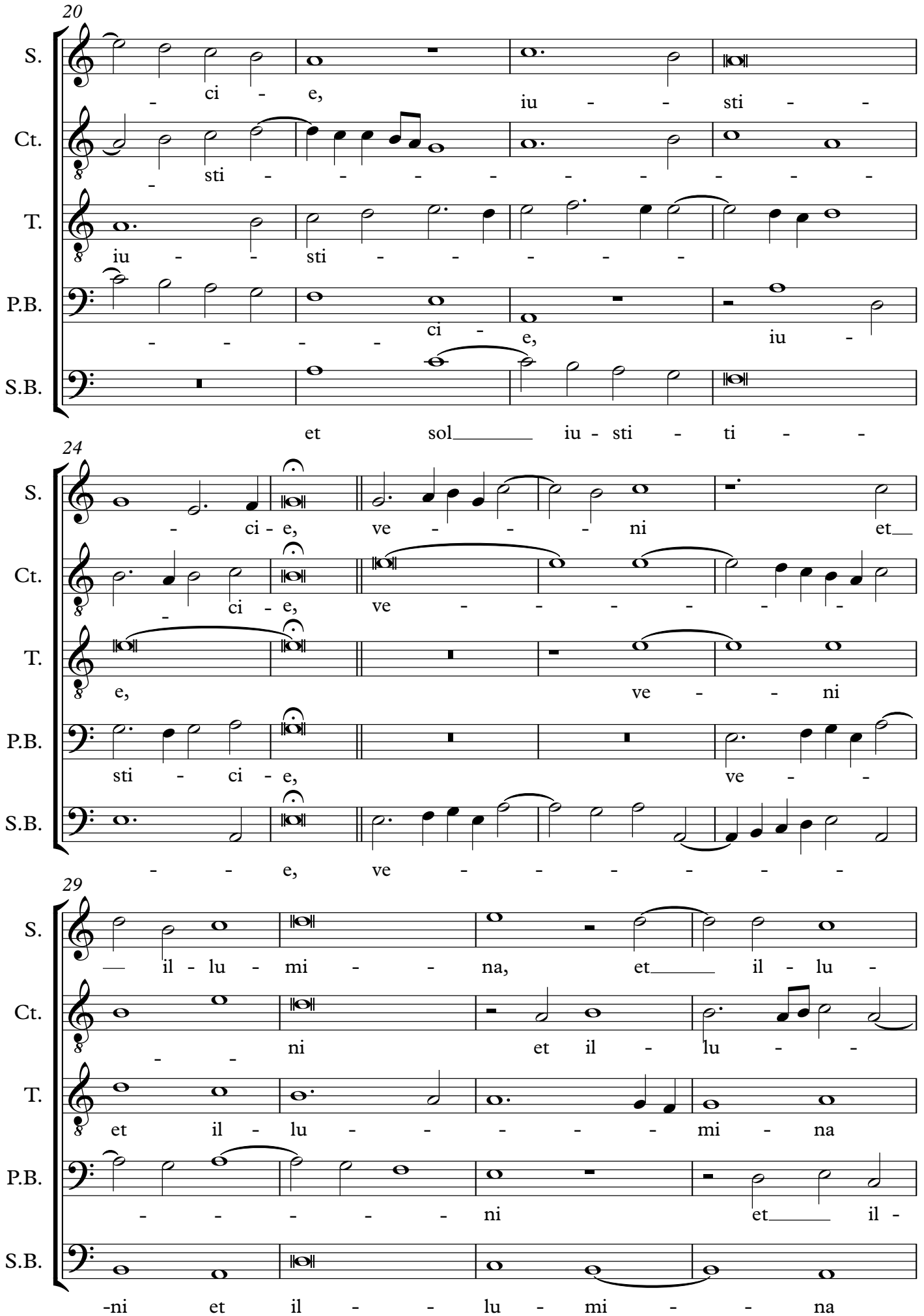
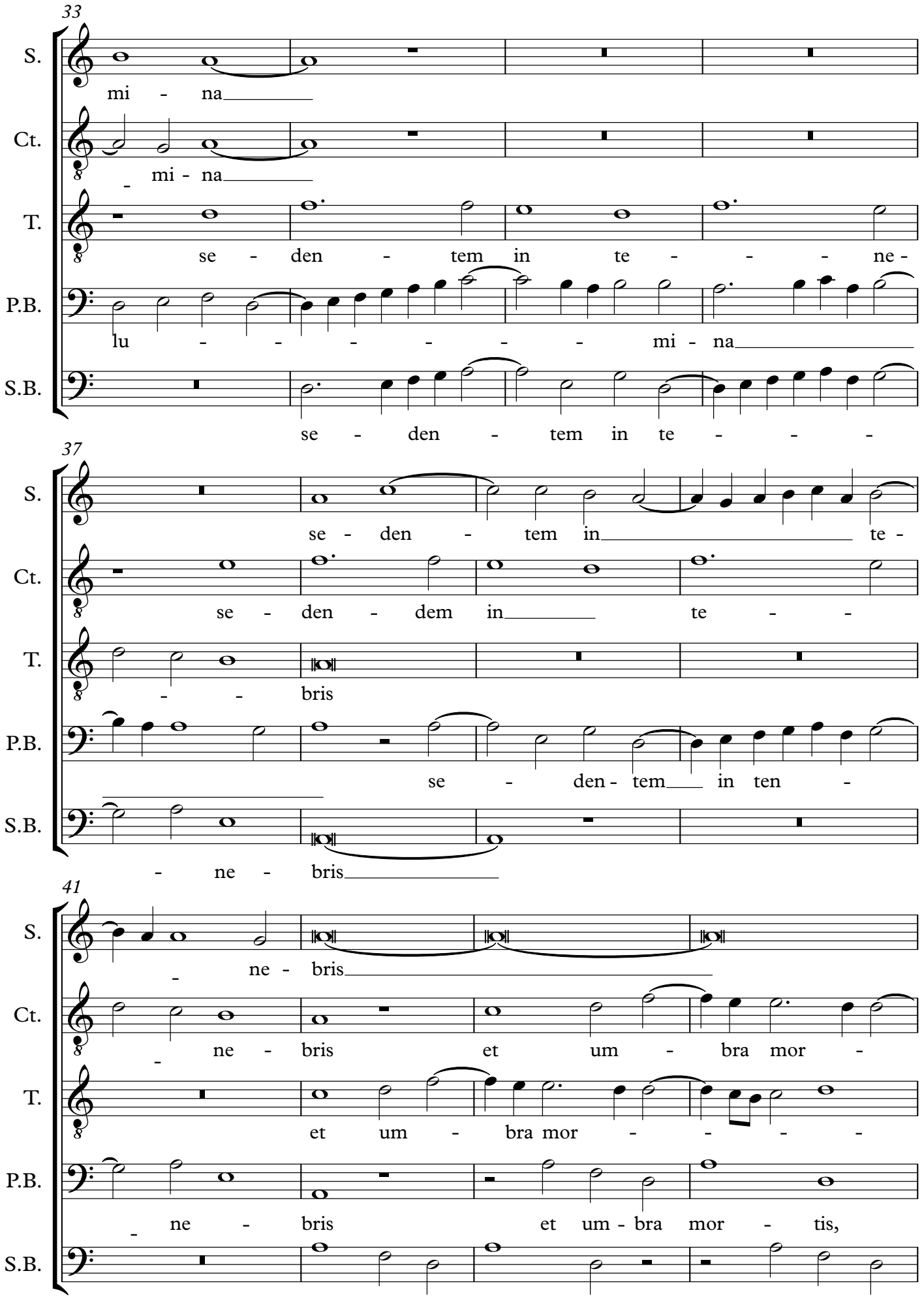
O oriens
(Advent antiphon for 21 December)

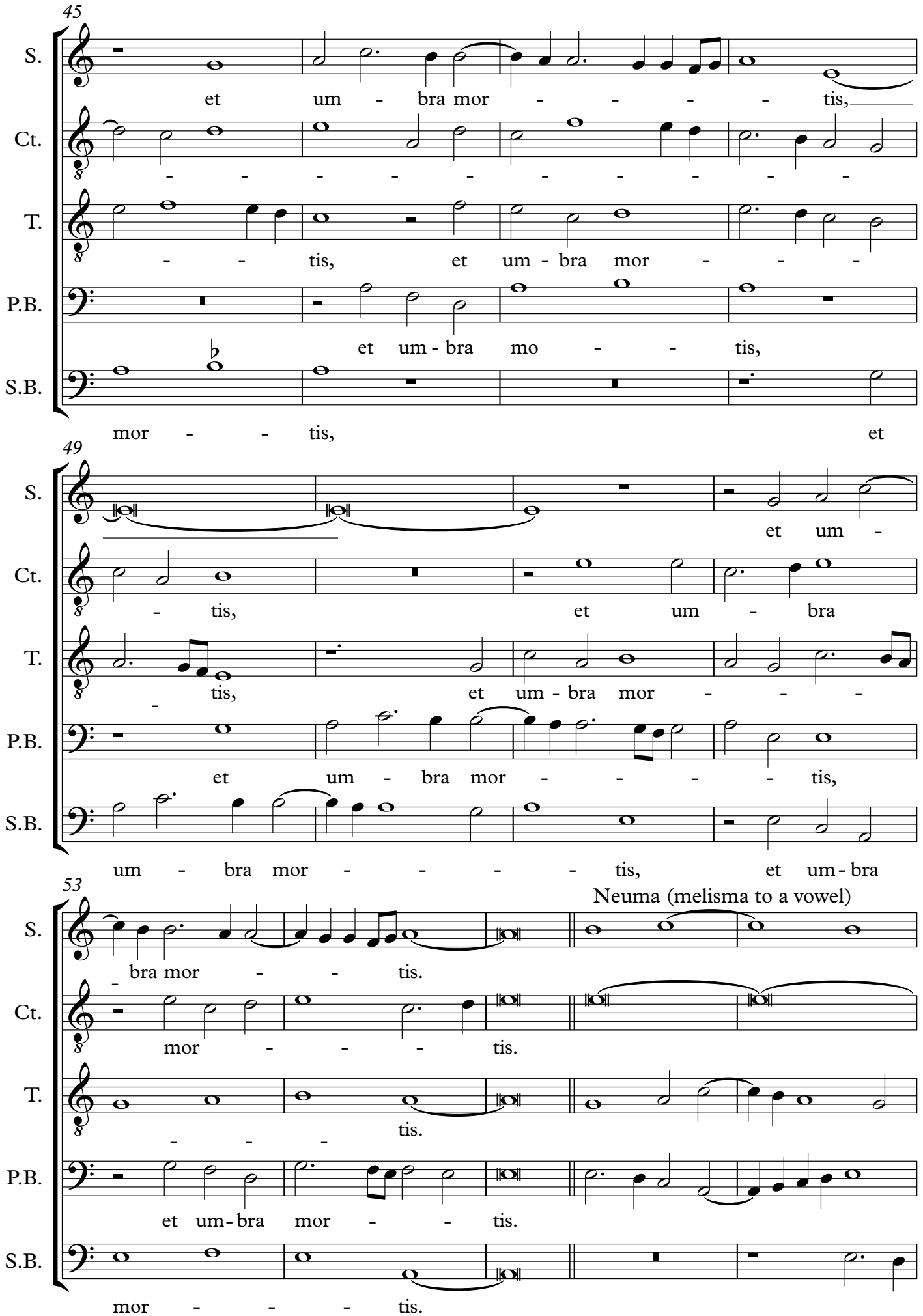
Guillaume Leroy (fl. c. 1530)
Source: Attaingnant Motettorum Liber 7, 1533
Ed. Mick Swithinbank

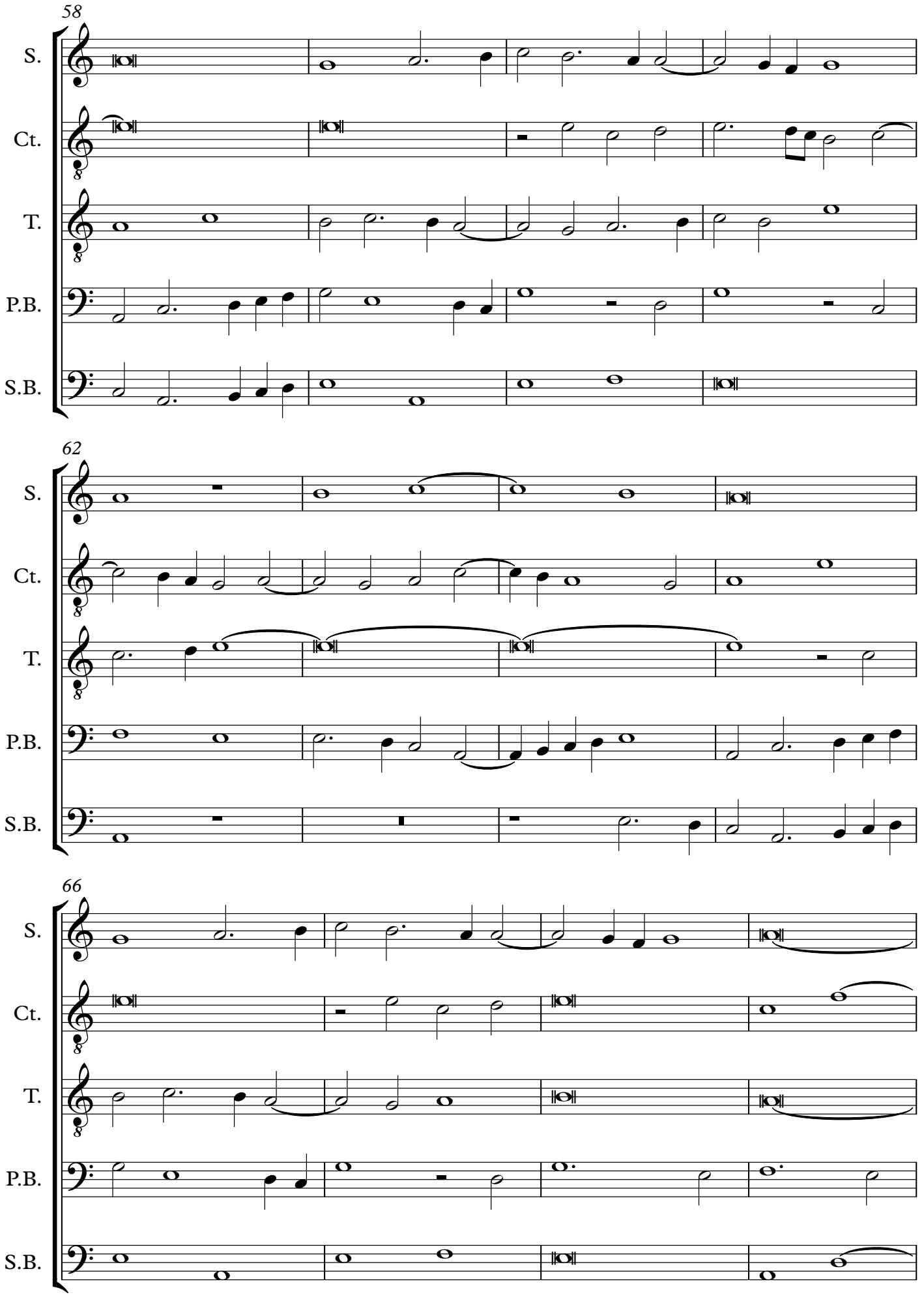


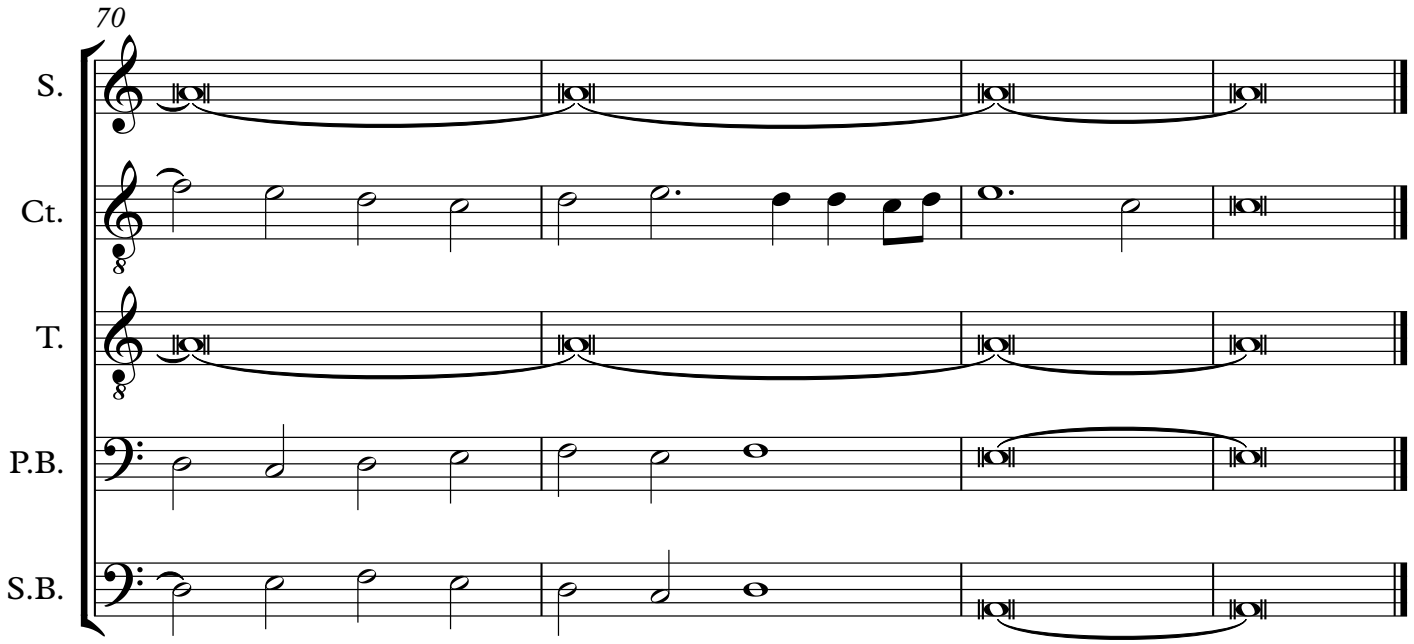

8
S.
Ct.
T.
P.B.
S.B.
ne, e - ter - - - - - -
- - ne, splen - dor lu - cis e - ter - -
ne, lu - cis e - ter - -
- dor lu - - - - - - - cis e -
12
ne
ne et
ne et
- - - ne et sol iu-
ter - - ne et sol iu - sti - ti - e,
16
et sol iu - sti - -
sol iu -
sol iu - sti - - - - ti - e,
sti - ci - e, iu - sti -
et sol iu - sti - ti - e,


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.
-ni et il - - 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.
et um - bra mo - - tis,
S.B.
mor - - tis, et
49
S.
et um -
Ct.
- tis, et um - bra
T.
tis, et um - bra mor - - -
P.B.
et um - bra mor - - - - tis,
S.B.
um - bra mor - - - - tis, et um - bra
53
Neuma (melisma to a vowel)
S.
- bra mor - - tis.
Ct.
mor - - - tis.
T.
- - - tis.
P.B.
et um - bra mor - - tis.
S.B.
mor - - - tis.


58
S.
Ct.
T.
P.B.
S.B.
62
S.
Ct.
T.
P.B.
S.B.
66
S.
Ct.
T.
P.B.
S.B.



According to F.J. Fétis's 'Biographie Universelle des Musiciens' (a 19th 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 'iustitie' 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.