

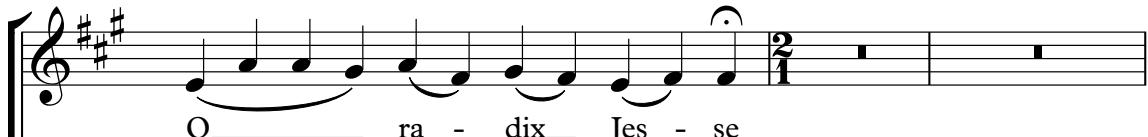
# O radix Jesse (Advent antiphon)

Jean Barra, known as Hotinet

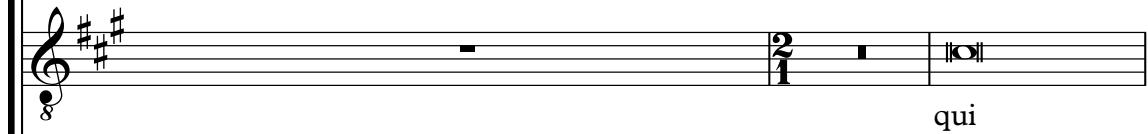
Source: Attaingnant, Motettorum Liber 7, 1534

Ed. Mick Swithinbank, transposed down a minor third

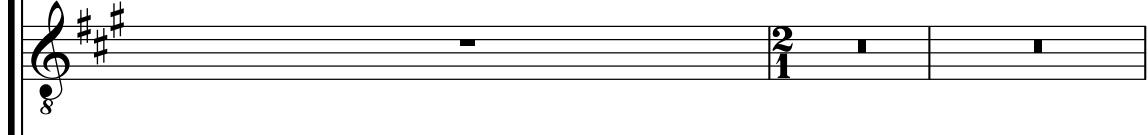
Superius (G2,  
C1 in neuma)



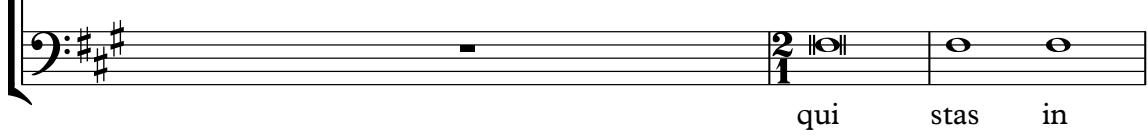
Contratenor (C3)



Tenor (C4, C3  
from 'Veni')



Bassus (C5)



S.



Ct.



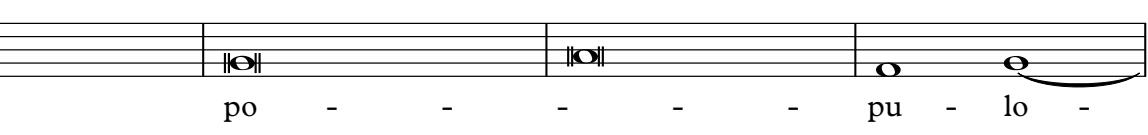
T.



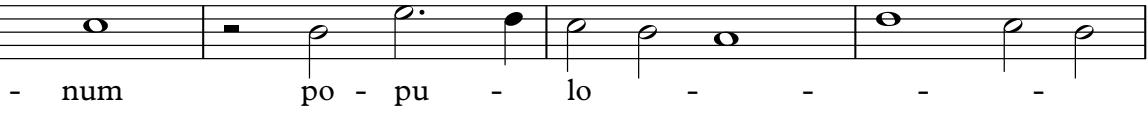
B.



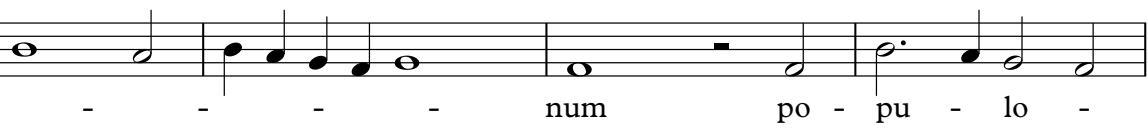
S.



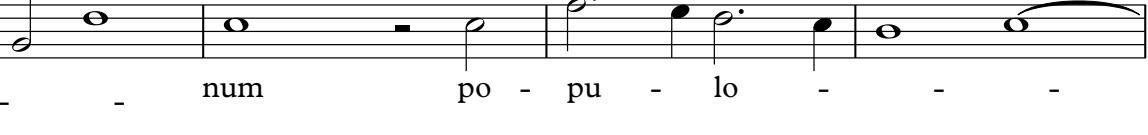
Ct.



T.



B.



2

12

S. *(Soprano)*

Ct. *(Counter-tenor)*

T. *(Tenor)*

B. *(Basso continuo)*

The vocal parts sing "rum" on the first two measures. The basso continuo part consists of sustained notes with fermatas.

16

S. *(Soprano)*

Ct. *(Counter-tenor)*

T. *(Tenor)*

B. *(Basso continuo)*

The vocal parts sing "per quem," followed by "su" on the third measure. The basso continuo part has sustained notes.

20

S. *(Soprano)*

Ct. *(Counter-tenor)*

T. *(Tenor)*

B. *(Basso continuo)*

The vocal parts sing "su per quem con-ti-ne-bunt" on the first measure. The basso continuo part has sustained notes. The vocal parts sing "re" on the second measure. The basso continuo part has sustained notes.

25

S. re - ges  
Ct. ges os su -  
T. ges os su -  
B. re - ges os su - um  
re - ges os su -

30

S. os su - um quem  
Ct. um  
T. um quem  
B. um, os su - um quem

35

S. gen - tes de - pre - ca -  
Ct. quem gen - tes de - pre - ca -  
T. gen - tes de - pre - ca - bun -  
B. gen - - - - tes

4

40

S. bun - - tur, de -

Ct. bun - - tur, quem gen -

T. tur, de - pre - ca - bun -

B. de - pre - ca - bun - -

45

S. pre - ca - bun - -

Ct. tes de - pre - ca - bun -

T. tur, de - pre - ca - bun -

B. - - - - tur,

49

S. tur. Ve - -

Ct. - - - tur. Ve - ni, ve - ni,

T. - - - tur. Ve -

B. de - pre - ca - bun - tur. Ve - - ni,

56

S. ni, ve - ni, ad li - be -

Ct. - - - - -

T. 8 ni, ve - ni, ve - ni

B. 8 - - - - - ni, ve - ni

62

S. ran - dum nos

Ct. 8 be - ran - - - - - dum nos,

T. 8 ad li - be - ran - dum nos, ad li -

B. 8 ad li - be - ran - dum nos iam no - li

66

S. - - - - - iam no - li tar - da -

Ct. 8 ad li - be - ran - - - - dum nos iam no - li tar -

T. 8 - - - - - dum nos iam no - li tar -

B. 8 tar - da - re, iam no - li tar -

71

S. re, iam no - li tar - da - -

Ct. da - - re, iam no - li tar - da - re,

T. da - re, iam no - li, iam no - li tar - da - re,

B. da - - re, iam no - li tar - da - re,

76 Neuma

S. re.

Ct. iam no - li tar - da - re.

T. iam no - li tar - da - re.

B. iam no - li tar - da - re.

82

S. - o o o o o o o o o o

Ct. p. n. o o o o o o o o

T. o o o o o o o o o o

B. o o o o o o o o o o

86

S. Ct. T. B.

This musical score consists of four staves: Soprano (S.), Cello (Ct.), Trombone (T.), and Bass (B.). The key signature is A major (three sharps). Measure 86: Soprano has a half note followed by a whole rest; Cello has a half note followed by a whole rest; Trombone has a half note followed by a whole rest; Bass has a half note followed by a whole rest. Measure 87: Soprano has a half note followed by a whole rest; Cello has a half note followed by a whole rest; Trombone has a half note followed by a whole rest; Bass has a half note followed by a whole rest. Measure 88: Soprano has a half note followed by a whole rest; Cello has a half note followed by a whole rest; Trombone has a half note followed by a whole rest; Bass has a half note followed by a whole rest. Measure 89: Soprano has a half note followed by a whole rest; Cello has a half note followed by a whole rest; Trombone has a half note followed by a whole rest; Bass has a half note followed by a whole rest. Measure 90: Soprano has a half note followed by a quarter note, a half note, and a half note. Cello has a half note followed by a half note, and a half note. Trombone has a half note followed by a half note, and a half note. Bass has a half note followed by a half note, and a half note.

90

S. Ct. T. B.