

The Greater O Antiphons

I. O Sapientia

text from the Salisbury Antiphonary

Zachary Wadsworth (b. 1983)

Andante, con moto $\text{♩} = \text{ca. } 92$

p in rilievo

Musical score for four voices (Soprano 1, Soprano 2, Alto 1, Alto 2) and a reduction. The score consists of two systems of music. The first system starts with a measure in 5/8, followed by a change to 3/4 and then 7/8. The second system starts with a measure in 5/8, followed by a change to 3/4 and then 7/8. The vocal parts sing "O Wis-dom," with dynamic markings **p in rilievo** and **pp delicato**. The reduction shows the harmonic progression and the vocal entries.

Andante, con moto $\text{♩} = \text{ca. } 92$

Reduction of the musical score, showing the harmonic progression and the vocal entries for the four voices.

Continuation of the musical score for four voices (Soprano 1, Soprano 2, Alto 1, Alto 2). The score consists of three systems of music. The first system starts with a measure in 5/8, followed by a change to 4/4. The second system starts with a measure in 5/8, followed by a change to 4/4. The third system starts with a measure in 5/8, followed by a change to 4/4. The vocal parts sing "Wis-dom," with dynamic markings **mp**, **p**, and **p**.

10

S. 1 Wis - dom, O Wis - dom, which

S. 2 O Wis - dom, O

A. 1 Wis - dom, O Wis - dom,

A. 2 O Wis - dom, O

Red. {

13

S. 1 cam - est forth, which cam - - - est

S. 2 which cam - - - est forth, which

A. 1 pp O Wis - dom,

A. 2 pp O

Red. {

16

S. 1 forth out of the mouth

S. 2 cam - est forth out of the

A. 1 O Wis - dom,

A. 2 Wis - dom, O

Red.

19

S. 1 out of the mouth, out of the

S. 2 mouth out of the mouth,

A. 1 O Wis - dom, O

A. 2 Wis - dom, O

T. O

Red.

22

S. 1 mouth, *mf* out of the mouth of the

S. 2 out of the mouth, *mf* out of the

A. 1 Wis - dom, *mp* O Wis - dom, of the

A. 2 O Wis - dom, O

T. Wis - dom, *mf* O Wis - dom of the

B. *mp* O Wis - dom, *mf* of the mouth of the

Red. {

5

S. *f* > *mf*

A. *f* > *mf*

T. *f* > *mf*

B. *f* > *mf*

Red.

Most High, and reach-est from one end to the oth - er,

Most High, and reach-est from one end to the oth - er,

Most High, and reach-est from one end to the oth - er,

Most High, and reach-est from one end to the oth - er,

Most High, and reach-est from one end to the oth - er,

S. *mf* rit. *mp*

A. *mf* *mp*

T. *mf* *mp*

B. *mf* *mp*

Red.

might - i - ly and sweet - ly, might - i - ly and

might - i - ly and sweet - ly, might - i - ly and

might - i - ly and sweet - ly, might - i - ly and

might - i - ly and sweet - ly, might - i - ly and rit.

33

S. sweet - ly or - der - ing all things:

A. sweet - ly or - der - ing all things:

T. sweet - ly or - - - der - ing all things:

B. sweet - ly or - der - ing all things:

Red.

a tempo ♩ = ca. 92*pp delicato*

36

S. Come and teach us the

A. Come and teach us the

T. Come and teach us, Come and teach us the

B. Come and teach us, Come and

Red.

40

S. way _____ of pru - - - dence.

A. way _____ of pru - - - dence.

T. 8 way _____ of pru - dence, the way _____ of pru - dence.

B. teach us the way _____ of pru - dence, of pru - dence.

poco rit.

Red.

II. O Adonai

Allegro, con fuoco $\text{♩} = \text{ca. } 176 / \text{♩} = \text{ca. } 88$

S. A.

T. B.

rit. a tempo

15

9

20

S. A. T. B.

deem us, Come and re - deem us,

ff tutta forza

23

S. A. T. B.

with a stretched out arm.

ff tutta forza

III. O Radix Jesse

Adagietto $\text{♩} = \text{ca. 96} / \text{♩} = \text{ca. 63}$
 $(\text{♩} = \text{♩ sempre})$

S. A. **p dolciss.** O _____ Root _____ of Jes - se, _____

T. B. **p dolciss.**

6 **mp** Who stand - est for an en - sign of the

S. A. **mf**

T. B. **mp** **mf**

11 **f** peo - ple, at Whom Kings shall shut their

S. A. **f**

T. B. **f**

17 **ff** mouths, un - to Whom the Gen - tiles shall

S. A. **p**

T. B. **ff** **p**

22

S. Solo

T. Solo

S. Solo

A.

T. B.

mp puro

Come _____

mp puro

Come _____

pp

p

pray: _____ Come _____ Come _____ and de -

pp



28

S. Solo

A.

T. B.

li - - ver us, _____ and tar - ry not.

pp



IV. O Clavis David

Rigido $\text{♩} = \text{ca. } 92 / \text{♩} = \text{ca. } 46$

S. *mp preciso* *mp*
 O__ Key of Da- vid, _____ and Scep-ter of the House of

A. *mp preciso* *mp*
 O__ Key of Da- vid, _____ and Scep-ter of the

T. *mp preciso* *mp*
 O__ Key of Da- vid, _____ and Scep-ter

B. *mp preciso* *mp*
 O__ Key of Da- vid, _____ and

Rigido $\text{♩} = \text{ca. } 92 / \text{♩} = \text{ca. } 46$

Reduction { *mp preciso* *mp*



6
 S. *f* Is - ra - el, _____ Thou_ that_ op - en-est and

A. *f* House of Is - ra - el, _____ Thou_ that_ op - en-

T. *f* of the House of Is - ra - el, _____ Thou_ that_

B. *f* Scep-ter of the House of Is - ra - el, _____ Thou_

Red. { *f*



10

S. no man shut - teth, and shut - test, and no man

A. est and no man shut - teth, and shut - test, and

T. 8 op - en - est and no man shut - teth, and shut - test,

B. that op - en - est and no man shut - teth, and

Red.

mf

mf

mf

mf

14

S. op - en - eth: Come, Come,

A. no man op - en - eth: Come, Come,

T. 8 and no man op - en - eth: Come, Come,

B. shut - test, and no man op - en - eth: Come,

Red.

f

ff

f

ff

f

f

19

S. and loose the pri - son-er, and loose the pri-son-er from the

A. and loose the pri - son-er, and loose the pri-son-er from the

T. and loose the pri - son-er, and loose the pri-son-er from

B. Come, and loose, and loose the pri - son-er from

Red.

24

S. pri - - son house, and him that

A. pri - - son house, and him that

T. pri - - son house, and him that

B. pri - - son house, and him

Red.

30

S. sit - teth in dark - - ness,

A. sit - teth in dark - - ness,

T. sit - teth in dark - - ness,

B. — that sit - teth, that sit - teth in dark - - ness,

Red.

This section contains four staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The vocal parts sing "sit - teth in dark - - ness," except for the Bass, which sings "that sit - teth, that sit - teth in dark - - ness." Below these are two staves for a reduced score, showing harmonic patterns.

rit. ***pp***

S. from the shad - ow of death.

A. ***pp*** from the shad - ow of death.

T. ***p in rilievo*** from the shad - ow of death. ***pp***

B. ***pp*** from the shad - ow of death.

This section contains four staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The vocal parts sing "from the shad - ow of death." The Tenor part has dynamic markings ***p in rilievo*** and ***pp***. Below are two staves for a reduced score.

rit.

Red.

This section contains two staves for a reduced score, showing harmonic patterns.

V. O Oriens

Liberamente • = ca. 120

A. Solo *p cantando* *mp*

O Or - i ent, Bright - ness of the E - ter - nal Light,

Hum with the Alto soloist's melody, but stop on any of the notes and hold to the end of the phrase

S. *pp sussurando* *p*

A. [m] [m]

A. Solo *p* *(gli altri)*

and Son of Right-eous-ness:

S. *pp* *< mp cantando*

A. Come and light en those that sit

T. *B.* *Come → [m]* *mp > p*

S. *p* Stop singing one by one until...

A. in dark ness, and in the sha dow of

T. *B.* *Come → [m]* *mp > p* *Come → [m]* *p > pp*

A. Solo *pp* ... only the Alto soloist remains.

death.

Hum this melody one or two times, ending on any of the notes and holding it until cut off.

S. *ppp*

A. [m]

T. *B.*

VI. O Rex Gentium

Alla marcia L. = ca. 69

*f*eroico *mf* *f* *mf*

S. A.

O King, O King,

T. B.

O King, O King,

*f*eroico *mf* *f* *mf*

S. A.

O King, O King,

T. B.

O King, O King,

fenergico

S. A.

O King of the Gen-tiles, and their De -

T. B.

O King of the Gen-tiles, and their De - sive, the

fenergico

S. A.

sire, the Cor - ner stone, both one: *ff* *f*

T. B.

Cor - ner stone, Who mad - est both one: Come, *ff* *f*

Come,

13

S.
A.
T.
B.

Come,
Come and save man,
Come,
Come and save man,
whom Thou hast

rit.

18

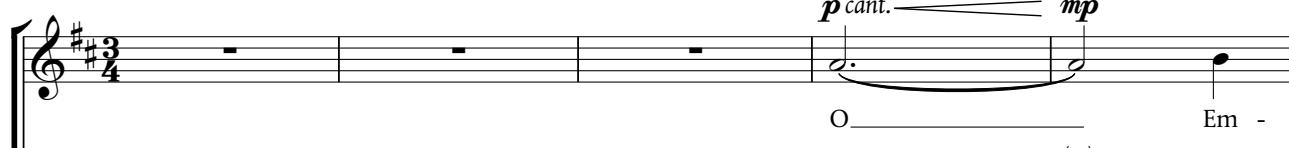
S.
A.
T.
B.

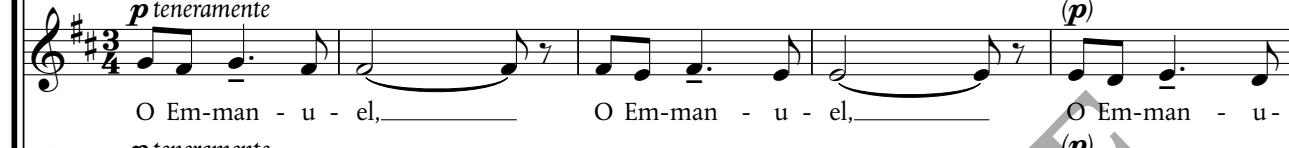
whom Thou hast made out of the dust of the earth.
made out of the dust of the earth.

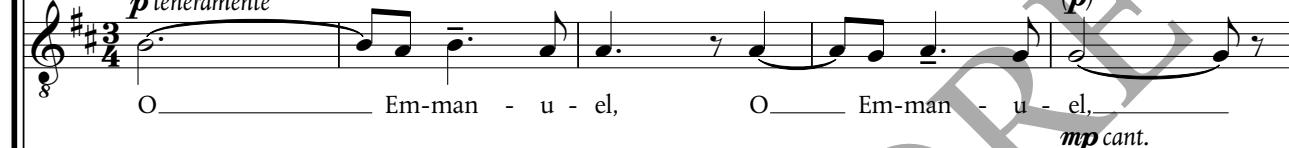
VII. O Emmanuel

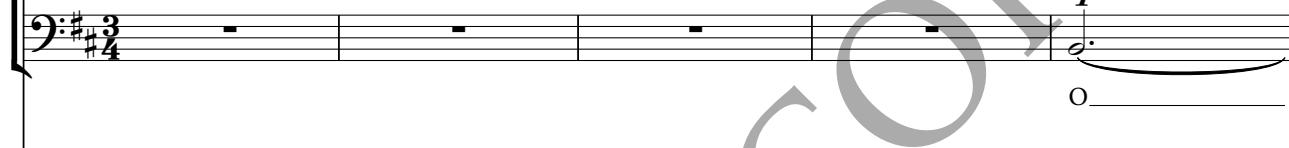
19

Andante moderato ♩ = ca. 76

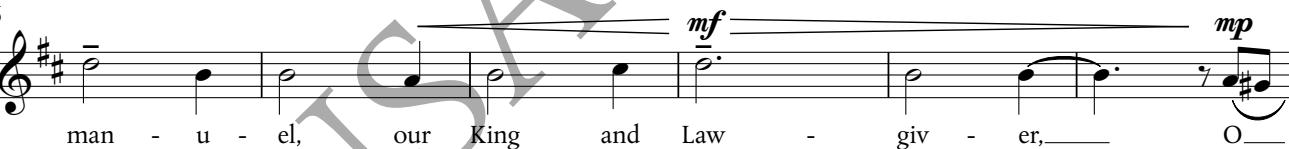
S. 

A. 

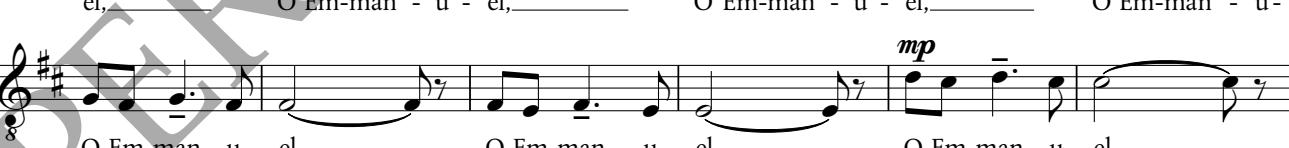
T. 

B. 

Reduction 

6 S. 

A. 

T. 

B. 

Red. 

12

S. Em-man-u - el, O Em-man - u - el, O Em-man - u - el,

A. el, O Em-man - u - el our Law - giv - er,

T. 8 O Em-man - u - el, Em-man-u - el, O Em-man - u - el,

B. King and Law - - -

Red.

17 rit. a tempo

S. el, O Em-man - u - el, our King and our

A. O Em - man - u - el, O Em-man - u - el,

T. 8 O Em-man - u - el, O Em-man - u - el,

B. - giv - - - er, our King and our

rit. a tempo

Red.

23

S. Law - giv- er, _____ the De - sire _____ of all Na - tions, _____ and their

A. O Em-man - u - el, _____ O Em-man - u - el, O Em-man - u - el, and their

T. el, _____ O Em-man - u - el, O Em-man - u - el, and their,

B. Law - giv- er, _____ the De - sire _____ of all Na - tions, _____ and their

Red.

29

S. Sav - iour: _____ O Em-man - u - el, O Em-man - u - el,

A. Sav - iour: O Em-man - u - el, O Em-man - u - el, O Em-man - u - el,

T. O Em-man - u - el, O Em-man - u - el, O Em-man - u - el,

B. Sav - iour: _____ O Em - man - u - el, O Em - man - u - el, O Em -

Red.

35

S. O Em-man - u - el, Come and save us, Come and save

A. el, Come and save us, Come and save

T. O Em-man - u - el, Come and save us, Come and save

B. man - u - el, Come and save us, Come and save

Red.

rit.

40 (—) us, O Lord our God.

Red.

Andante, flessibile $\text{♩} = \text{ca. 88}$

S. *pp* *p intimo* *pp* *p*

A.

T. *pp intimo*

B. *pp intimo*

Andante, flessibile $\text{♩} = \text{ca. 88}$

Reduction

S. *pp* *p* *mp*

A. (pp)

T. (pp)

B. (pp)

Red.

12

S. *p* like thee nor shall there be af - ter, *pp* (echo) nor

A. like thee shall there be af - ter,

T. like thee shall there be af - ter,

B. like thee shall there be af - ter,

Red. {

17

S. shall there be af - ter. *f deciso* Daught-ers of Je - ru - sa lem,

A. shall there be af - ter. *f deciso* Daught-ers of Je - ru - sa lem,

T. shall there be af - ter. *f deciso* Daught-ers of Je - ru - sa lem,

B. shall there be af - ter. *f deciso* Daught-ers of Je - ru - sa lem,

Più mosso $\text{♩} = \text{ca. } 120$ rit.

Red. {

23

Tempo I. = ca. 88 **Più mosso.** = ca. 120 25

S. *mp* *p* < *f*

A. *p* < *f*

T. *p* < *f*

B. *p* < *f*

why mar - vel ye at me? The thing that ye be- hold

why mar - vel ye at me? The thing that ye be- hold

why mar - vel ye at me? thing that ye be- hold

why mar - vel ye at me? thing that ye be

Red. {

Tempo I. = ca. 88 **Più mosso.** = ca. 120

30

rit. *p*

S. — is a di - vine

A. *p* *p* *misterioso*

T. — is a di - vine

B. *p* *p* hold is a di - vine

Red. { *rit.*

35

Tempo I ♩ = ca. 88

ppp

S. mys - ter - y.

A. mys - ter - y.

T. mys - ter - y.

B. mys - ter - y.

Tempo I ♩ = ca. 88

Red.