

The Greater O Antiphons

I. O Sapientia

text from the Salisbury Antiphony

Zachary Wadsworth (b. 1983)

Andante, con moto ♩ = ca. 92
p in rilievo

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

S. 2
O Wis - dom, O Wis - dom,

A. 1
pp delicato
O Wis - dom, O

A. 2
pp delicato
O Wis - dom,

Reduction

Andante, con moto ♩ = ca. 92

6

S. 1
Wis - dom, O Wis - dom, O *mp*

S. 2
O Wis - dom, O Wis - dom, *mp*

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

A. 2
O Wis - dom, O Wis - dom, *p*

Red.

10

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

S. 2 *mf* O Wis - dom, O

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

A. 2 *mp* O Wis - dom, O

Red.

13

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

S. 2 *p* 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
came - 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 Wis - dom,

T.
O

Red.

S. 1
mouth, — out — of the mouth — of the

S. 2
out — of the mouth, — out — of the

A. 1
Wis - dom, — O Wis - dom, — of the

A. 2
O Wis - dom, — O

T.
8 Wis - dom, O Wis - dom of the

B.
O Wis - dom, of the mouth of the

Red.

mf
mf
mp
mp
mf
mp
mf

PERUSALSCOPE

25 *f* *mf* 5

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

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

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

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

Red.

30 *mf* *rit.* *mp*

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

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

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

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

Red. *rit.*

33

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

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

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

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

Red.

36

a tempo ♩ = ca. 92
pp delicato

S. Come and teach us the

A. *pp delicato*
Come and teach us the

T. *p in rilievo*
Come and teach us, Come and teach us the

B. *p in rilievo*
Come and teach us, Come and

a tempo ♩ = ca. 92

Red.

40

poco rit.

S. way of pru - - dence.

A. way of pru - - dence.

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

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

Red.

poco rit.

The image shows a musical score for five parts: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Red. The score is numbered 40 at the beginning. The key signature is B-flat major (two flats). The time signature changes from 5/8 to 3/4. The lyrics are: Soprano: 'way of pru - - dence.'; Alto: 'way of pru - - dence.'; Tenor: 'way of pru - dence, the way of pru - dence.'; Bass: 'teach us the way of pru - dence, of pru - dence.'; Red: (instrumental accompaniment). A 'poco rit.' (poco ritardando) marking is present above the Soprano and Alto staves and below the Red staff. A large 'PERUSAL SCORE' watermark is overlaid diagonally across the page.

II. O Adonai

Allegro, con fuoco ♩ = ca. 176 / ♩ = ca. 88

S. A. *f*

O Lord and Ruler of the House of Is - ra - el,

T. B. *f*

6 *ff* *f*

S. A. of Is - ra - el, Who ap - pear - edst un - - to

T. B. *ff* *f*

10

S. A. Mo - ses in a flame of fire in the bush,

T. B.

15 *ff* *mf* *f* *rit.* *a tempo*

S. A. and gav - est un - to him the Law in Si - nai: Come and re -

T. B. *ff* *mf* *f*

20

S. A. deem us, Come and re - deem us,

T. B.

23

ff tutta forza

S. A. with a stretched out arm.

T. B. *ff* tutta forza

PERUSALS SCOPE

III. O Radix Jesse

Adagietto ♩ = ca. 96 / ♩. = ca. 63

p *dolciss.* (♩ = ♩ *sempre*)

S. A. *p* *dolciss.* (♩ = ♩ *sempre*)

O Root of Jes - se,

T. B. *p* *dolciss.*

6 *mp* *mf*

S. A. Who stand - est for an en - sign of the

T. B. *mp* *mf*

11 *f*

S. A. peo - ple, at Whom Kings shall shut their

T. B. *f*

17 *ff* *p*

S. A. mouths, un - to Whom the Gen - tiles shall

T. B. *ff* *p*

22

S. Solo *mp puro*
Come

T. Solo *mp puro*
Come

S. A. *pp* pray: *p* Come Come and de -

T. B. *pp* *p*

28

S. A. *pp*
li - - - ver us, and tar - ry not.

T. B. *pp*

PERUSALSO.COM

IV. O Clavis David

Rigido ♩ = ca. 92 / ♪ = ca. 46

mp preciso *mp*

S. O Key of Da- vid, and Scep-ter of the House of

A. O Key of Da- vid, and Scep-ter of the

T. O Key of Da- vid, and Scep-ter

B. O Key of Da- vid, and

Reduction

6

S. Is - ra - el, Thou_ that_ op - en-est and

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

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

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

Red.

10

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

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

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

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

Red.

Detailed description: This block contains the musical score for measures 10 through 13. It features five staves: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Red. The lyrics are: "no man shut - teth, and shut - test, and no man est and no man shut - teth, and shut - test, and op - en - est and no man shut - teth, and shut - test, - that op - en - est and no man shut - teth, and". Dynamics include *mf* (mezzo-forte) and *f* (forte). The music is in a key with one flat and a common time signature.

14

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

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

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

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

Red.

Detailed description: This block contains the musical score for measures 14 through 17. It features five staves: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Red. The lyrics are: "op - en - eth: Come, Come, no man op - en - eth: Come, Come, and no man op - en - eth: Come, Come, shut - test, and no man op - en - eth: Come,". Dynamics include *f* (forte) and *ff* (fortissimo). The music continues in the same key and time signature as the previous block.

19

S. *f* and loose the pri - son-er, *mf* and loose the pri-son-er from the

A. *f* and loose the pri - son-er, *mf* and loose the pri-son-er from the

T. *f* and loose the pri - son-er, *mf* and loose the pri-son-er from

B. *ff* Come, and loose, *f* and loose the pri - son-er *mf* from

Red.

24

S. *mp* pri - - son house, *p* and him that

A. *mp* pri - - son house, *p* and him that

T. *mp* pri - - son house, *p* and him that

B. *mp* pri - - son house, *p* 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.

36

rit.
pp

S. from the shad - ow of death.

A. 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.

Red. *rit.*

Liberamente ♩ = ca. 120

A. Solo *p cantando* 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. A. *pp sussurando* [m] *p* [m]

A. Solo *p* and Son_ of Right - eous - ness: (gli altri)

S. A. *pp* *mp cantando* Come_ and light - en those that sit

T. B. Come → [m] *mp > p*

S. A. *p* in dark - ness, and in the sha - dow of

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

Stop singing one by one until...

A. Solo *pp* death.

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

S. A. *ppp* [m]

T. B.

... only the Alto soloist remains.

VI. O Rex Gentium

Alla marcia ♩. = ca. 69

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

S. A. *f*eroico *mf* *f* *mf*

T. B. *f*eroico *mf* *f* *mf*

O King, O King,

O King, O King,

5 *f*energico

S. A. *f*energico

T. B. *f*energico

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

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

9 *ff* *f* *ff* *f*

S. A. *ff* *f* *ff* *f*

T. B. *ff* *f* *ff* *f*

sire, the Cor - ner stone, both one: Come,

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

13

S. A. *ff* *f* *f* *mf*

Come, Come and save man,

T. B. *ff* *f* *ff* *f* *mf*

Come, Come and save man, whom Thou hast

18

S. A. *mp* *p* *pp* *rit.*

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

T. B. *mp* *p* *pp*

made out of the dust of the earth.

VII. O Emmanuel

Andante moderato ♩ = ca. 76

S. *p cant.* *mp*
O Em - man - u - el, Em -

A. *p teneramente* *(p)*
O Em-man - u - el, O Em-man - u - el, O Em-man - u -

T. *p teneramente* *(p)*
O Em-man - u - el, O Em-man - u - el,

B. *mp cant.*
O

Andante moderato ♩ = ca. 76

Reduction

6

S. *mf* *mp*
man - u - el, our King and Law - giv - er, O

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

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

B. *mp*
Em - man - u - el, our

Red.

12

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

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

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

B. King and Law - - -

Red.

17

S. *rit.* *p* el, O Em-man - u - el, our King and our *a tempo*

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

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

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

Red. *rit.* *a tempo*

23 *mp* *mf*

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 *f* *cresc.*

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 -

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

ff

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.

40

rit. *fff*

S. us, O Lord our God.

A. us, O Lord our God.

T. us, O Lord our God.

B. us, O Lord our God.

Red.

fff

rit.

VIII. O Virgo Virginum

Andante, flessibile ♩ = ca. 88

pp < *p* *intimo* *pp* < *p*

S. O Vir - gin of Vir - gins, how shall this be?

A. O Vir - gin, how shall this be?

T. O Vir - gin, how shall this be?

B. O Vir - gin, how shall this be?

Reduction

7 *pp* < *p* *mp*

S. For nei - ther be - fore thee was there an - y

A. nei - ther be - fore thee an - y (*pp*)

T. nei - ther be - fore thee an - y (*pp*)

B. nei - ther be - fore thee an - y (*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

Più mosso ♩ = ca. 120 **rit.** . . .

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

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

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

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

Red. **Più mosso** ♩ = ca. 120 **rit.**

23 **Tempo I** ♩ = ca. 88 **mp** *p* *f* **Più mosso** ♩ = ca. 120 25

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

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

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

B. 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. — is a di - vine

T. — is a di - vine

B. hold is a di - vine

Red. **rit.**

Tempo I ♩ = ca. 88

35

S. *ppp* mys - ter - y.

A. *ppp* mys - ter - y.

T. *ppp* mys - ter - y.

B. *ppp* mys - ter - y.

Red. Tempo I ♩ = ca. 88