

David Hurd O Antiphons

Mixed Choir

Lyrics and Translation

I. O Sapientia

O Sapientia,
quae ex ore Altissimi prodiisti,
attingens a fine usque ad finem,
fortiter suaviter disponensque omnia:
veni ad docendum nos viam prudentiae.

*O Wisdom,
coming forth from the mouth of the Most
High,
reaching from one end to the other,
mightily and sweetly ordering all things:
Come and teach us the way of prudence.*

II. O Adonai

O Adonai, et Dux domus Israel,
qui Moysi in igne flammae rubi
apparuiisti,
et ei in Sina legem dedisti:
veni ad redimendum nos in brachio
extento.

*O Adonai, and leader of the House of Israel,
who appeared to Moses in the fire of the
burning bush,
and gave him the law on Sinai:
Come and redeem us with an outstretched
arm.*

III. O Radix Jesse

O radix Jesse,
qui stas in signum populorum,
super quem continebunt reges os suum,
quem Gentes deprecabuntur:
veni ad liberandum nos, jam noli tardare.

*O Root of Jesse,
standing as a sign among the peoples;
before you kings will shut their mouths,
to you the nations will make their prayer:
Come and deliver us, and delay no longer.*

IV. O Clavis David

O Clavis David, et sceptrum domus
Israel;
qui aperis, et nemo claudit;
claudis, et nemo aperit:
veni, et educ vinctum de domo carceris,
sedentem in tenebris et umbra mortis.

*O Key of David and sceptre of the House of
Israel;
you open and no one can shut;
you shut and no one can open:
Come and lead the prisoners from the prison
house,
those who dwell in darkness and the shadow
of death.*

V. O Oriens

O Oriens,
splendor lucis aeternae, et sol justitiae:
veni, et illumina sedentes in tenebris, et
umbra mortis.

*O Morning Star,
splendour of light eternal and sun of
righteousness:
Come and enlighten those who dwell in
darkness and the shadow of death.*

VI. O Rex Gentium

O Rex Gentium, et desideratus earum,
lapisque angularis, qui facis utraque
unum:
veni, et salva hominem,
quem de limo formasti.

*O King of the nations, and their desire,
the cornerstone making both one:
Come and save the human race,
which you fashioned from clay.*

7. O Emmanuel

O Emmanuel, Rex et legifer noster,
exspectatio Gentium, et Salvator earum:
veni ad salvandum nos, Domine, Deus
noster.

*O Emmanuel, our king and our lawgiver,
the hope of the nations and their Saviour:
Come and save us, O Lord our God.*

8. O Virgo Virginum

O Virgo virginum, quomodo fiet istud?
Quia nec primam similem visa es nec
habere sequentem.
Filiae Jerusalem, quid me admiramini?
Divinum est mysterium hoc quod
cernitis.

*O Virgin of virgins, how shall this be?
For neither before thee was any like thee, nor
shall there be after.
Daughters of Jerusalem, why marvel ye at
me?
The thing which ye behold is a divine
mystery.*

Program Note

The *Great O Antiphons* are a set of liturgical texts which traditionally surround *Magnificat* at Vespers on the last seven days of Advent in Western Christian practice. References to the *Great O Antiphons* can be found in sixth-century sources, and their monastic use in Rome is documented by the

eighth century. The usual custom assigns these antiphons beginning with *O Sapientia* (O Wisdom) at Vespers on 17 December. The cycle concludes with *O Emmanuel* on 23 December. While this usage has been the dominant practice in the western Church, an alternative medieval English practice arose which assigned these antiphons one day earlier, beginning with *O Sapientia* on 16 December rather than 17 December, and adding the antiphon *O Virgo virginum* (O Virgin of virgins) on 23 December. This alternative schedule with an additional eighth antiphon has been retained in some Anglo-Catholic congregations where the Virgin Mary is especially recognized.

In addition to their traditional usage as *Magnificat* antiphons for the final week of Advent, the *Great O Antiphons* have also provided structure for various other seasonal devotions over the centuries.

In more recent time, many have come to know the *Great O Antiphons* through their paraphrases in the hymn *O come, O come Emmanuel*, an essentially nineteenth-century creation based upon ninth century Latin sources. This hymn, found in many modern hymnals, devotes a stanza to paraphrasing each of the Great O Antiphons. See #56 in *The Hymnal 1982* (Episcopal Church) where each stanza shows the date on which its source text would traditionally be sung, using the Roman practice.

The *Great O Antiphons* conflate relevant scriptural texts and are distinguished by their consistent formal structure. Each is headed with the vocative “O” (for which they are known). In each case, the “O” precedes a Messianic title from scripture, which is followed by an explanation or characterization of that title. This address is followed by the request: *veni*, come, and a further projection of what is hoped for as a result. As this structure aligns entirely with classic Christian prayer forms, the *Great O Antiphons* are as much ancient prayers as they are acclamations.

While the seven *Great O Antiphons* share a Mode 2 chant melody in common, these texts have also inspired many independent choral compositions. My settings were composed, one each year beginning in 2017, and sent out as my Christmas greeting. They are short motets employing the Latin Antiphon texts and set for an unaccompanied choir of mixed voices singing in four to eight parts.

-David Hurd



O Antiphons

David Hurd

I. O Sapientia

$\text{♩} = 54$

SOPRANO *f*
O Sa - pi - en - ti - a, quae ex

ALTO *f*
O Sa - pi - en - ti - a, O - en, quae ex

TENOR *f*
8 O Sa - pi - en - ti - a, Sa - pi - ti - a, quae ex

BASS *f*
O Sa - pi - en - ti - a, quae ex

S. *4*
o - re — Al - ti - si - mi pro - di - sti,

A.
o - re — Al - ti - si - mi pro - di - sti,

T.
8 o - re — Al - ti - si - mi pro - di - sti,

B.
o - re — Al - ti - si - mi pro - di - sti, —

O Antiphons

6

S. at - tin - gens a fi - ne us - que ad fi - nem, _____

A. at - tin - gens a fi - ne us - que ad fi - nem,

T. at - tin - gens a fi - ne us - que _____ ad fi - nem,

B. at - tin - gens a fi - ne us - que ad fi - nem,

9

S. for - ti - ter _____ su - a - vi - ter dis - po - nens - quae

A. for - ti - ter su - a - vi - ter dis - po - nens - quae

T. for - ti - ter su - a - vi - ter _____ dis - po - nens - quae

B. for - ti - ter _____ su - a - vi - ter dis - po - nens - quae

11

S. om - ni - a: ve - ni, ve - ni ad do -

A. om - ni - a: _____ ve - ni, ve - ni ad do -

T. om - ni - a: ve - ni, ve - ni ad do -

B. om - ni - a: _____ ve - ni, ve - ni _____ ad do -

O Antiphons

3

13

S. *f*
cen - dum nos vi - am pru - den - ti - ae, vi -

A. *f*
cen - dum nos vi - am pru - den - ti - ae, O

T. *f*
cen - dum nos vi - am pru - den - ti - ae, O

B. *f*
cen - dum nos vi - am pru - den - ti - ae, vi -

15

S.
am pru - den - ti - ae.

A. *f*
Sa - pi - en - ti - a, O - en - ti - ae.

T. *f*
Sa - pi - en - ti - a, Sa - pi - ti - a, ti - ae.

B. *f*
am pru - den - ti - ae.

II. O Adonai

PERUSAL SCORE ONLY

SOPRANO $\text{♩} = 100$ *f*
O A - do - nai - - - i, et Dux do - mus Is - ra -

ALTO *f*
O A - do - na - - - i, et Dux do - mus

TENOR *f*
8 O A - do - na - - - i, et Dux do - mus

BASS *f*
O A - do - na - - - i, et Dux do - mus Is - ra -

S. ⁵ el, _____

A. Is - ra - el, _____ *mf* ap - pa - ru -

T. ⁸ Is - ra - el, _____ *mf* in ig - ne flam - mae ru - bi ap -

B. *mf* el, _____ qui Mo - y - si, _____ Mo -

O Antiphons

5

8 *mf*

S. et e - i in Si - na le - gem de - di - sti:___

A. i - sti, in Si - na le - gem de - di - sti:

T. 8 pa - ru - i - sti, in Si - na le - gem de - di - sti:

B. i - si, in Si - na le - gem de - di - sti:

11 *f* *mp*

S. ve - ni, ve - ni ad red - i - men - dum

A. *f* *mp* ve - ni, ve - ni ad red - i - men - dum

T. *f* *mp* 8 ve - ni, ve - ni ad red - i - men - dum

B. *f* *mp* ve - ni, ve - ni ad red - i - men - dum

molto rit.

14 *p*

S. nos in bra - chi - o ex - ten - to. ___

A. *p* nos in bra - chi - o ex - ten - to. ___

T. 8 *p* nos in bra - chi - o ex - ten - to. ___

B. *p* nos in bra - chi - o ex - ten - to. ___

III. O Radix Jesse

SOPRANO $\text{♩} = 100$ *f* *mp*
O ra - dix Jes - se, O

ALTO *f* *mp*
O ra - dix Jes - se, O

TENOR *f* *mp*
O ra - dix Jes - se, O

BASS *f*
O ra dix Jes - se, qui stas in

S. *f*
ra - dix Jes - se, O ra - dix Jes - se, su - per quem con - ti - ne - bunt

A. *f*
ra - dix Jes - se, O ra - dix Jes - se, su - per quem con - ti - ne - bunt

T. *mp* *f*
ra - dix Jes - se, O ra - dix Jes - se, su - per quem con - ti - ne - bunt

B. *mp* *f*
sig - num po - pu - lo - rum, O ra - dix Jes - se, su - per quem con - ti - ne - bunt

O Antiphons

7

8

mf

S. re - ges os su - um, quem gen - tes de - pre - ca -

p

A. re - ges os su - um, O ra - dix

p

T. re - ges os su - um, O ra - dix

p

B. re - ges os su - um, O ra - dix

11

ff

S. bun - tur: ve - ni, ve - ni ad li - be - ran - dum nos, jam

f

A. Jes - se: ve - ni, ve - ni ad li - be - ran - dum nos, jam

ff

T. Jes - se: ve - ni, ve - ni ad li - be - ran - dum nos, jam

f

B. Jes - se: ve - ni, ve - ni ad li - be - ran - dum nos, jam

15

mp

S. no - li tar - da - re. O ra - dix Jes - se.

mp

A. no - li tar - da - re. O ra - dix Jes - se.

mp

T. no - li tar - da - re. O ra - dix Jes - se.

mp

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

IV. O Clavis David

SOPRANO *f* $\text{♩} = 88$ et scep - trum do - mus
O cla - vis Da - vid, et scep - trum do - mus Is - ra - el: _____

ALTO *f*
O cla - vis Da - vid, et scep - trum do - mus Is - ra - el: _____

TENOR *f*
O cla - vis Da - vid, et scep - trum do - mus Is - ra -

BASS *f*
O cla - vis Da - vid, et scep - trum do - mus Is - ra -

S. *mf*
5 qui a - pe - ris, et ne - mo clau - dit;

A. *mf*
qui a - pe - ris, et ne - mo clau - dit;

T. *mp*
8 el: _____ clau - dis, et ne - mo _____

B. *mp*
el: _____ clau - dis, et no - mo _____

O Antiphons

9

9

f *ff*

S. *f* *ff*

A. *f* *ff*

T. *f* *ff*

B. *f* *ff*

a - pe - rit: ve - ni,

a - pe - rit: ve - ni

13

mf *mp*

S. *mf* *mp*

A. *mf* *mp*

T. *mf* *mp*

B. *mf* *mp*

et e - duc vinc - tum de do - mo

et e - duc vinc - tum de do - mo

et e - duc vinc - tum de do - mo

et e - duc vinc - tum de do - mo

17

p

Slower

S. *p*

A. *p*

T. *p*

B. *p*

car - ce - ris, se - den - tem in

car - ce - ris, se - den - tem in

car - ce - ris, se - den - tem in

car - ce - ris, se - den - tem in

21

S.



te - ne - bris _____ et um - bra mor - tis.

A.



te - ne - bris _____ et um - bra mor - tis.

T.



te - ne - bris _____ et um - bra mor - tis.

B.



te - ne - bris _____ et um - bra mor - tis.

PERUSAL SCORE ONLY

V. O Oriens

$\text{♩} = 60$

SOPRANO 1
0 0 - - - ri - ens,

SOPRANO 2
0 0 - - - ri - ens

ALTO 1
0 0 - - - ri - ens,

ALTO 2
0 0 - - - ri - ens

TENOR 1
8

TENOR 2
8

BASS 1

BASS 2

S. 1
splen - - - dor lu - cis ae - ter - nae,

S. 2
splen - - - dor lu - cis ae - ter - - - nae,

A. 1
splen - - - dor lu - cis ae - ter - nae,

A. 2
splen - - - dor lu - cis ae - ter - nae,

6 *ff* *b* *o*.

S. 1 et sol ju - sti - ti - ae:

S. 2 et sol ju - sti - ti - ae:

A. 1 et sol ju - sti - ti - ae:

A. 2 et sol ju - sti - ti - ae:

9 *mp* *<* *>* *<* *>* *<* *>*

S. 1 ve - ni, ve - ni, ve - ni,

S. 2 ve - ni, ve - ni, ve - ni,

A. 1 ve - ni, ve - ni, ve - ni,

A. 2 ve - ni, ve - ni, ve - ni,

T. 1 *mp* *<* *>* *<* *>* *<* *>* *f*

8 ve - ni, ve - ni, ve - ni, et il -

T. 2 *mp* *<* *>* *<* *>* *<* *>* *f*

8 ve - ni, ve - ni, ve - ni, et il -

B. 1 *mp* *<* *>* *<* *>* *<* *>* *f*

ve - ni, ve - ni, ve - ni, et il -

B. 2 *mp* *<* *>* *<* *>* *<* *>* *f*

ve - ni, ve - ni, ve - ni, et il -

O Antiphons

13

12

T. 1
8 lu - mi - na se - den - tes in te - ne - bris,

T. 2
8 lu - mi - na se - den - tes in te - ne - bris,

B. 1
lu - mi - na se - den - tes in te - ne - bris,

B. 2
lu - mi - na se - den - tes in te - ne - bris,

meno mosso rit. a tempo

14

S. 1
0

S. 2
0

A. 1
0

A. 2
0

T. 1
8 et um - bra mor - - - tis.

T. 2
8 et um - bra mor - - - tis.

B. 1
et um - bra mor - - - tis.

B. 2
et um - bra mor - - - tis.

rit.

18

S. 1

0 - - - - - ri - ens.

S. 2

0 - - - - - ri - ens.

A. 1

0 - - - - - ri - ens.

A. 2

0 - - - - - ri - ens.

T. 1

8

T. 2

8

B. 1

B. 2

VI. O Rex Gentium

PERUSAL SCORE ONLY

SOPRANO $\text{♩} = 60$ *f*
O Rex gen - ti - um, et de - si - de - ra - tus e -

ALTO *f*
O Rex gen - ti - um, et de - si - de - ra - tus e -

TENOR *f*
O Rex gen - ti - um, et de - si - de - ra -

BASS *f*
O Rex gen - ti - um, et de - si - de - ra -
O Rex gen - ti - um, O Rex

S. *mf*
a - rum, la - pis - que an - gu - la - ris, qui fa - cis

A. *mf*
a - rum, la - pis - que an - gu - la - ris,

T. *mf*
tus e - a - rum, la - pis - que an - gu -

B. *mf*
tus e - a - rum, gen - ti - um, la -

7

S. ut - ra - que u - num, qui fa - cis ut - ra - que

A. qui fa - cis ut - ra - que u - num, qui fa - cis ut - ra - que

T. la - ris, qui fa - cis ut - ra - que u - num, qui fa - cis ut - ra - que

B. pis - que an - gu - la - ris, qui fa - cis ut - ra - que u - num,

10

S. u - num: *f* ve - ni, ve - ni,

A. u - num: *f* ve - ni, ve - ni,

T. u - num: *f* ve - ni, ve - ni, ve - ni,

B. *mp* u - num: *f* ve - ni, ve - ni, ve - ni,

14

S. *ff* et sal - va ho - mi - nem,

A. *ff* et sal - va ho - mi - nem,

T. *ff* et sal - va ho - mi - nem,

B. *ff* et sal - va ho - mi - nem,

O Antiphons

17

17 *mf*

S. quem de li - mo for - mas - - ti.

mf

A. quem de li - mo for - mas - - ti.

mf

T. quem de li - mo for - mas - - ti.

mf

B. quem de li - mo for - mas - - ti.

PERUSAL SCORE ONLY

VII. O Emmanuel

$\text{♩} = 60$

SOPRANO
f
O Em - ma - nu - el, O Em -

ALTO
f
O Em - ma - nu - el, O Em -

TENOR
f
O Em - ma - nu - el, O Em -

BASS
f
O Em - ma - nu - el, O Em -

S.
4
ma - nu - el, Rex et le - gi - fer no - ster. ex - spec -

A.
ma - nu - el, Rex et le - gi - fer no - ster. ex - spec -

T.
8
ma - nu - el, Rex et le - gi - fer no - ster ex - spec -

B.
ma - nu - el, Rex et le - gi - fer no - ster ex - spec -

8

S. ta - ti - o gen - ti - um, et Sal - va - tor e - a - rum:

A. ta - ti - o gen - ti - um, et Sal - va - tor e - a - rum:

T. ta - ti - o gen - ti - um, et Sal - va - tor e - a - rum:

B. ta - ti - o gen - ti - um, et Sal - va - tor e - a - rum: —

12

S. ve - ni, ve - ni, ve - ni ad sal - van - dum

A. ve - ni, ve - ni, ve - ni ad sal - van - dum

T. ve - ni, ve - ni, ve - ni ad sal - van - dum

B. ve - ni, ve - ni, ve - ni ad sal - van - dum

16

S. nos. Do - mi - ne, De - us

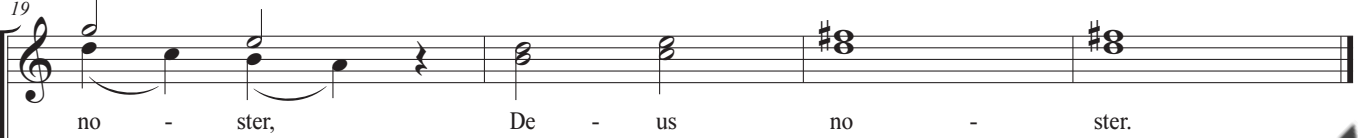
A. nos. — Do - mi - ne, De - us

T. nos. Do - mi - ne, De - us

B. nos. Do - mi - ne, De - - - us

O Antiphons

19

S. 

A. 

T. 

B. 

VIII. O Virgo Virginum

SOPRANO

$\text{♩} = 72$
mf *rit.*

O Vir - go vir - gi - num, quo - mo - do,

ALTO

mf

O Vir - go vir - gi - num, quo - mo - do,

TENOR

mf

O Vir - go vir - gi - num,

BASS

S.

a tempo *f*

quo-mo-do fi-et i-stud? nec ha-

A.

f

quo-mo-do fi-et i-stud? nec ha-

T.

f

quo-mo-do fi-et i-stud? qui-a nec pri-mam si-mi-lum vi-sa es,

B.

mf *f*

quo-mo-do fi-et i-stud? qui-a nec pri-mam si-mi-lum vi-sa es,

8

S. be - re se - quen - tem.

A. be - re se - quen - tem. *mf* Fi - li - ae Je -

T. *mf* Fi - li - ae Je - ru - sa -

B. *mf* Fi - li - ae Je - ru - sa - lem,

11 *mf* *f* *rit.*

S. Fi - li - ae Je - ru - sa - lem, quid me ad - mi - ra - mi - ni? _____

A. ru - sa - lem, quid me ad - mi - ra - mi -

T. 8 lem, Fi - li - ae Je - ru - sa - lem, quid me ad - mi - ra - mi - ni? _____

B. Fi - li - ae Je - ru - sa - lem, quid me ad - mi - ra - mi - ni? _____

15 *Slower* *mf*

S. Di - vi - num est mys - te - ri - um, hoc quod cer - ni - tis.

A. *mf* ni? Di - vi - num est mys - te - ri - um, hoc quod cer - ni - tis.

T. *mf* Di - vi - num est mys - te - ri - um, hoc quod cer - ni - tis.

B. *mf* Di - vi - num est mys - te - ri - um, hoc quod cer - ni - tis.