

Commissioned by Park Street Church, Boston, in honor of Mike Brescia,  
for his godly example throughout forty-five years of service to the choir. Col 3:16-17.

# O ANTIPHONS

## I. O Sapientia

Carol Barnett

$\text{♩} = 63$ ; majestic

*p*

Soprano

O Wis - dom, which cam - est

Alto

O Wis - dom, which cam - est

Tenor

O Sa - pi - en - ti - a.

Bass

O Sa - pi - en - ti - a.

$\text{♩} = 63$ ; majestic

Rehearsal Keyboard

S

5 3

out of the mouth of the Most High, and reach - est from

A

5 3

out of the mouth of the Most High, and reach - est from

T

O Sa - pi - en - ti - a.

B

O Sa - pi - en - ti - a.

Kybd.

5 3

The musical score is written in 3/2 time with a tempo of 63 beats per minute, marked as majestic. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a Rehearsal Keyboard part. The lyrics are: 'O Wis - dom, which cam - est' for Soprano and Alto; 'O Sa - pi - en - ti - a.' for Tenor and Bass. The second system continues the lyrics: 'out of the mouth of the Most High, and reach - est from' for Soprano and Alto, and 'O Sa - pi - en - ti - a.' for Tenor and Bass. The score includes dynamic markings of piano (*p*) and performance instructions such as 'majestic' and 'Rehearsal Keyboard'. There are also numerical markings '5' and '3' above the vocal lines, likely indicating fingerings or breath marks.

O ANTIPHONS  
I. O Sapientia

9 *mp* *mf*

S one end to an - oth - er, might - i - ly and sweet - ly

A one end to an - oth - er, might - i - ly and sweet - ly

T O Wis - dom.

B O Wis - dom.

Kybd.

13 *mp* *p*

S or - der - ing all things: Come, teach us the way of pru - dence.

A or - der - ing all things: Come, teach us the way of pru - dence.

T O Wis - dom, come. O Wis -

B O Wis - dom, come. O Wis -

Kybd.

O ANTIPHONS  
I. O Sapientia

18

S *pp* 5 Sa-pi-en-ti-a. *p* Sa - pi-en-ti-a.

A *pp* 5 Sa-pi-en-ti-a. *p* Sa - pi-en-ti-a.

T 8 dom, which cam - est out of the mouth of the Most High, and

B - dom, which cam - est out of the mouth of the Most High, and

Kybd.

22

S Come, come, teach us,

A Come, come, teach us,

T 8 reach-est from one end to an-oth - er, might-i - ly and sweet - ly or - der - ing all things;

B reach - est from one end to an-oth - er, might - i - ly and sweet - ly or - der - ing all things;

Kybd.

O ANTIPHONS  
I. O Sapientia

27

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

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

T *p* Come, teach us the way of pru - dence. Come, O

B *p* Come, teach us the way of pru - dence. Come, O

Kybd.

This system of music covers measures 27 to 31. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment. The lyrics are: 'teach us, teach us the way of pru - dence.' for Soprano and Alto; 'Come, teach us the way of pru - dence. Come, O' for Tenor and Bass. The music includes a piano (*p*) dynamic and a triplet of eighth notes in the vocal lines.

32

S *mp* O Wis - dom, which cam - est out of the

A *mp* O Wis - dom, which cam - est out of the

T *mp* Wis - dom. O Wis - dom, which cam - est out of the

B *mp* Wis - dom. O Wis - dom, which cam - est out of the

Kybd.

This system of music covers measures 32 to 36. It features four vocal staves and a keyboard accompaniment. The lyrics are: 'O Wis - dom, which cam - est out of the' for Soprano and Alto; 'Wis - dom. O Wis - dom, which cam - est out of the' for Tenor and Bass. The music includes mezzo-piano (*mp*) and mezzo-forte (*mf*) dynamics and a triplet of eighth notes in the vocal lines.

O ANTIPHONS  
I. O Sapientia

37

S  
mouth of the Most High: Come, *mp* teach us the way

A  
mouth of the Most High: Come, *mp* teach us the way

T  
mouth of the Most High: Come, *mp* teach us, teach us the

B  
mouth of the Most High: Come, *mp* teach us, teach us the

Kybd.

This system of the musical score covers measures 37 to 41. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment. The lyrics are: 'mouth of the Most High: Come, teach us the way'. The Soprano and Alto parts end with a long note, while the Tenor and Bass parts have a triplet of eighth notes. The keyboard accompaniment provides harmonic support with chords and moving lines in both hands.

42

S  
of pru - dence, *p* teach us the way of pru - dence.

A  
of pru - dence, *p* teach us the way of pru - dence.

T  
way of pru - dence, *p* teach us the way of pru - dence.

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

Kybd.

This system of the musical score covers measures 42 to 46. The lyrics are: 'of pru - dence, teach us the way of pru - dence.' The Soprano and Alto parts end with a long note, while the Tenor and Bass parts have a triplet of eighth notes. The keyboard accompaniment continues with harmonic support, featuring chords and moving lines in both hands.

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# O ANTIPHONS

## II. O Adonai

Carol Barnett

*♩ = 72; flowing*

Soprano

Alto

Tenor

Bass

Rehearsal Keyboard

*p*

O A-do - na - i and Lead - er of the House of Is - ra - el, —

O A-do - na - i and Lead - er of the House of Is - ra - el, — who ap -

*♩ = 72; flowing*

6

S

A

T

B

*mp* *mf*

who ap - peared to Mo - ses in the fire, —

who ap - peared to Mo - ses in the fire, — the fire

who ap - peared to Mo - ses in the fire, — the fire

peared to Mo - ses in the fire, — the fire, — the fire

Kybd.

O ANTIPHONS  
II. O Adonai

10

S *mp*  
of the burn - ing bush and gave him the Law on Si - nai:

A *mp*  
of the burn - ing bush and gave him the Law on Si - nai:

T *mp*  
of the burn - ing bush and gave him the Law on Si - nai: O

B *mp*  
of the burn - ing bush and gave him the Law on Si - nai:

Kybd.

14

S *p*  
O A - do - nai, A - do - na - i, who ap -

A *p*  
O A - do - nai, A - do - na - i, who ap -

T *p*  
A - do - na - i, A - do - na - i, and Lead - er of the House of Is ra el, who ap -

B *p*  
and Lead - er of the House of Is - ra - el,

Kybd.

O ANTIPHONS  
II. O Adonai

19

S  
peared to Mo - ses in the fire of the burn - ing bush,

A  
peared in the fire of the burn - ing bush,

T  
peared in the fire of the burn - ing bush, O A - do -

B  
in the fire of the burn - ing bush, O A - do -

Kybd.

23

S  
*mp* O A - do - nai, O A - do - nai, who ap - peared to Mo - ses in the

A  
*mp* O A - do - nai, O A - do - nai, who ap - peared to Mo - ses in the

T  
nai, O A - do - nai, who ap - peared to Mo - ses in the fire, in the

B  
nai, O A - do - nai, who ap - peared to Mo - ses in the fire, in the

Kybd.



O ANTIPHONS  
II. O Adonai

28

S *mf* fire, the fire of the burn - ing bush and gave him the Law on *mp* Si - nai:—

A *mf* fire, the fire of the burn - ing bush and gave him the Law on *mp* Si - nai:—

T *mf* fire, the fire of the burn - ing bush and gave him the Law on *mp* Si - nai:—

B *mf* fire, the fire of the burn - ing bush and gave him the Law on *mp* Si - nai:— *p* O

Kybd.

32

S *p* Come and re - deem us, *mp* come and re - deem us, O come and re -

A *p* Come and re - deem us, *mp* come and re - deem us, O come and re -

T *p* Come and re - deem us, *mp* come and re - deem us, O come and re -

B *mp* come, O come, O come and re -

Kybd.

O ANTIPHONS  
II. O Adonai

37

S deem us with an out - - stretched arm.

A deem us with an out - - stretched arm.

T deem us with an out - - stretched arm. *p* O A - do - na -

B deem us with an out - - stretched arm. *p* O A - do -

Kybd.

42

S *p* A - do - nai.

A *p* A - do - nai.

T - - i, A - do - nai.

B na - i, A - do - nai.

Kybd.

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# O ANTIPHONS

## III. O Radix Jesse

Carol Barnett

$\text{♩} = 80$ ; earth-bound

*mf*

Soprano  
Alto  
Tenor  
Bass

O Ra - dix. O Root of Jes - se, —  
O Ra - dix. O Root of Jes - se, —  
O Ra - dix. — O Root of Jes - se, —  
O Ra - dix. — O Root of Jes - se, —

$\text{♩} = 80$ ; earth-bound

Organ

*mf*

S  
A  
T  
B

— which stands — as a sign a - mong the peo - ple,  
— which stands — as a sign a - mong the peo - ple,  
— which stands — as a sign a - mong the peo - ple, be - fore whom  
— which stands — as a sign a - mong the peo - ple, be - fore whom

Org.

*f* *mp*

O ANTIPHONS  
III. O Radix Jesse

10 *mp*

S be - fore whom kings will fall si - lent, si - lent,

A *mp*  
be - fore whom kings will fall si - lent, si - lent,

T *mp*  
8 kings will fall si - lent, si - lent, si - lent,

B kings will fall si - lent, si - lent, si - lent,

Org.

10

15 *mf* *p*

S si - lent, un - to whom the na - tions, the

A *mf* *p*  
si - lent, un - to whom the na - tions, the

T *mf* *p*  
8 si - lent, un - to whom the na - tions, un - to whom the

B *mf* *p*  
si - lent, un - to whom the

Org.

15 *mf* *p*

15

O ANTIPHONS  
III. O Radix Jesse

20

S na - tions, the na - tions will make their prayers; ah

A na - tions, the na - tions will make their prayers; ah

T na - tions, the na - tions will make their prayers; ah

B na - tions, the na - tions will make their prayers; ah

Org.

24

S Come and de - liv - er us, come

A Come and de - liv - er us, come

T Come and de - liv - er us,

B Come, O come

Org.

24

Detailed description: This is a musical score for the antiphon 'O Radix Jesse'. It features four vocal parts (Soprano, Alto, Tenor, Bass) and an Organ. The score is divided into two systems. The first system, starting at measure 20, has a tempo of *mf* and lyrics: 'na - tions, the na - tions will make their prayers; ah'. The second system, starting at measure 24, has a tempo of *mp* and lyrics: 'Come and de - liv - er us, come'. The Organ part provides harmonic support throughout. A large watermark 'Peruse Publishing' is visible across the page.

O ANTIPHONS  
III. O Radix Jesse

30

S  
and de - liv - er us; tar - ry not, tar - ry

A  
and de - liv - er us; tar - ry not, tar - ry

T  
*p*  
come; tar - ry not, tar - ry

B  
and de - liv - er us; tar - ry not,

Org.

30

30

35

S  
*mp* not; de - lay *poco rall.* no long - er. *p*

A  
*mp* not; de - lay *poco rall.* no long - er. *p*

T  
*mp* not; de - lay *poco rall.* no long - er. *p*

B  
*mp* and de - lay *poco rall.* no long - er. *p*

Org.

35

35

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# O Antiphons

## IV. O Clavis David

Carol Barnett

*♩ = 66; mournful*

*p* *pp* *p*

Soprano  
Alto  
Tenor  
Bass

O O O O

*p* *pp* *p*

O O O O

O O O O

O Cla - vis Da - vid.

*♩ = 66; mournful*

Rehearsal  
Keyboard

5 *p*

S Key of Da - vid, and Scep - ter of the

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

T Key of Da - vid, and Scep - ter of the

B O Key of Da - vid, Key of Da - vid, and Scep - ter of the

5

Kybd.

O Antiphons  
IV. O Clavis David

9 *mf*

S house of Is - ra - el; who o - pens;

S2 house of Is - ra - el, of Is - ra - el; who o - pens;

A house of Is - ra - el, of Is - ra - el; who o - pens, and

T house of Is - ra - el; who o - pens, and

B house of Is - ra - el; who o - pens;

Kybd.

13 *mp* *p*

S shuts, and no one o - pens; Come,

A no one shuts; shuts, and no one o - pens; Come,

T no one shuts; shuts, and no one o - pens; Come,

B shuts, and no one o - pens; Come,

Kybd.



O Antiphons  
IV. O Clavis David

17 *cresc. poco a poco* *f*

S come, come, O Key of

S2 come, come, come, O Key of

A come, come, come, come, O Key of

T come, come, come, come, come,

B come, come, come,

Kybd.

21

S Da vid, come.

A Da vid, come.

T O Key of Da - vid, come.

B O Key of Da - vid, come.

Kybd.

O Antiphons  
IV. O Clavis David

25 *mf* *dim. poco a poco* *p*

S Bring forth from their pri - son the cap - tives who sit in dark ness...

A *mf* *dim. poco a poco* *p*  
Come, \_\_\_\_\_ come, \_\_\_\_\_ come. \_\_\_\_\_ ...and the

T *mf* *dim. poco a poco* *p*  
8 Bring forth from their pri - son the cap - tives who sit in dark ness...

B *mf* *dim. poco a poco* *p*  
Come, \_\_\_\_\_ come, \_\_\_\_\_ come. \_\_\_\_\_

Kybd.

30 *pp* *pp*

S

A sha - dow of death.

T

B Come, O Key of Da - vid, \_\_\_\_\_ come. (m) \_\_\_\_\_

Kybd.

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# O ANTIPHONS

## V. O Oriens

Carol Barnett

$\text{♩} = 96$ ; joyful

Soprano *p* O O - ri - ens, \_\_\_\_\_

Alto \_\_\_\_\_

Tenor *p* O Ra - di - ant

Bass \_\_\_\_\_

Organ *pp* *p*

5

S O - ri - ens. \_\_\_\_\_ O Ra - di - ant

A *p* O O - ri - ens. \_\_\_\_\_ O Ra - di - ant

T Dawn, \_\_\_\_\_ O Ra - di - ant

B *p* O Ra - di - ant Dawn, \_\_\_\_\_ O Ra - di - ant

Org. *p*

O ANTIPHONS  
V. O Oriens

9 *mf*  
S Dawn, \_\_\_\_\_  
A Dawn, \_\_\_\_\_ *mp* Bright - est of  
T Dawn, \_\_\_\_\_ *mp* Bright - est of Light Ev - er -  
B Dawn, \_\_\_\_\_

Org. *mp* *p*

Detailed description: This system contains the first four vocal staves (Soprano, Alto, Tenor, Bass) and the Organ accompaniment. The vocal parts begin with a long note on 'Dawn,' followed by a rest. The Soprano and Alto parts then sing 'Bright - est of' and 'Bright - est of Light Ev - er -' respectively. The Tenor part sings 'Bright - est of Light Ev - er -'. The Organ part features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand. Dynamics include *mf* and *mp*.

13 *mp*  
S Bright - est of Light E - ver - last - ing, bright,  
A Light E - ver - last - ing, bright,  
T last - ing, bright, bright,  
B *mp* Bright - est of Light E - ver -

Org. *mp*

Detailed description: This system contains the vocal staves and Organ accompaniment for the second system. The vocal parts continue with the lyrics 'Bright - est of Light E - ver - last - ing, bright,'. The Soprano and Alto parts sing 'Bright - est of Light E - ver - last - ing, bright,'. The Tenor part sings 'last - ing, bright, bright,'. The Bass part sings 'Bright - est of Light E - ver -'. The Organ part continues with the same rhythmic pattern as the first system. Dynamics include *mp*.

O ANTIPHONS  
V. O Oriens

17

S

A

T

B

Org.

*mf*

*p*

*p*

*mp*

*p*

last - ing.

O O - ri-ens,

O O - ri-ens,

O

21

S

A

T

B

Org.

*p*

Sun of Right - eous - ness;

O - ri-ens. Sun of Right - eous - ness;

O - ri-ens. Sun of Right - eous - ness;

Sun of Right - eous - ness;

O ANTIPHONS  
V. O Oriens

25

Soprano (S): [Musical notation]

Alto (A): [Musical notation] *mp cresc. poco a poco* Come and

Tenor (T): [Musical notation] *cresc. poco a poco* Come and shine,

Bass (B): [Musical notation] *cresc. poco a poco* Right - eous - ness; Come and shine,

Org. (Organ): [Musical notation] *cresc. poco a poco*

29

Soprano (S): [Musical notation] *mp cresc. poco a poco* Come and shine, shine up - on *mf*

Alto (A): [Musical notation] shine, shine, shine up - on *mf*

Tenor (T): [Musical notation] shine, shine up - on *mf*

Bass (B): [Musical notation] shine, shine up - on *mf*

Org. (Organ): [Musical notation] *mf*

O ANTIPHONS  
V. O Oriens

33

S those who dwell in dark - - ness

A those who dwell in dark - - ness

T those who dwell in dark - - ness

B those who dwell in dark - - ness

Org.

37

*mp*

S — and the sha - dow of death. Ah,

*mp*

A — and the sha - dow of death. Ah,

*mp*

T — and the sha - dow of death. Ah,

*mp*

B — and the sha - dow of death. Ah,

Org.

*mp*

O ANTIPHONS  
V. O Oriens

43 *p*  
S come. \_\_\_\_\_  
A *p*  
come. \_\_\_\_\_  
T *p*  
come, \_\_\_\_\_ come, \_\_\_\_\_  
B *p*  
come, \_\_\_\_\_ come, \_\_\_\_\_

Org. *p*

48  
S  
A  
T *pp*  
come. \_\_\_\_\_  
B *pp*  
come. \_\_\_\_\_

Org. *pp*



# O ANTIPHONS

## VI. O Rex Gentium

Carol Barnett

$\text{♩} = 88$ ; regal

*f*

Soprano  
O Rex Gen - ti - um.

*f*

Alto  
Rex, Rex, O Rex Gen - ti - um.

*f*

Tenor  
Rex, Rex, O Rex Gen - ti - um.

*f*

Bass  
Rex, Rex, O King of the

*p*

*f*

Organ

*p*

*p*

6

S  
O King of the

A  
*p*  
O King of the Na - tions, come, King of the

T  
*p*  
O King of the Na - tions, come, King of the

B  
Na - tions, come, O King of the

Org.

O ANTIPHONS  
VI. O Rex Gentium

10 *mp*  
S Na - tions, come, and their de -  
A Na - tions, and their de - sire, and their de - sire;  
T Na - tions, and their de - sire, and their de - sire;  
B Na - tions, come, and their de - sire;  
Org. *mp*

15 *mf*  
S sire; ah, the Cor - ner - stone,  
A ah, the Cor - ner - stone,  
T ah, the Cor - ner - stone,  
B ah, the Cor - ner - stone,  
Org. *mf* *p* *optional*  
(*mf*)

O ANTIPHONS  
VI. O Rex Gentium

21 *mp* *mf*  
S ah, the Cor - ner - stone, He who mak - est, He who  
A *mp* *mf*  
T *mp* *mf*  
B *mp* *mf*  
ah, the Cor - ner - stone, He who mak - est, He who

21 *mp* *p* *mf*  
Org. *optional*  
*mp* *mf*

28 *mp* *p*  
S mak - est both one: Come, come and  
A *mp* *p*  
T *mp* *p*  
B *mp* *p*  
mak - est both one: Ah, come,

28 *p*  
Org. *p*

O ANTIPHONS  
VI. O Rex Gentium

35

S  
save man-kind, \_\_\_\_\_

A  
save man-kind, \_\_\_\_\_

T  
*p*  
ah, \_\_\_\_\_ come, \_\_\_\_\_ come and save man-kind, \_\_\_\_\_ whom Thou didst

B  
*p*  
ah, \_\_\_\_\_ come, \_\_\_\_\_ come and save man-kind, \_\_\_\_\_ whom Thou didst

Org.

42

S  
whom Thou didst fash-ion from clay. *pp*

A  
whom Thou didst fash-ion from clay. *pp*

T  
fash-ion from clay. *pp*

B  
fash-ion from clay. *pp*  
(hum) \_\_\_\_\_ *pp*

Org.

*pp*

*pp*

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# O ANTIPHONS

## VII. O Emmanuel

Carol Barnett

$\text{♩} = 69$

*p*

Soprano O Em - ma - nu-el.

Alto *p*  
God is with us.

Tenor *p*  
O Em -

Bass

$\text{♩} = 69$

*p*

Organ

6

S Em - ma - nu el,

A God is with us. Em -

T ma - nu-el. God is with us. Em -

B *p*  
O Em - ma - nu - el,

3 3 3 3

O ANTIPHONS  
VII. O Emmanuel

11

S *mp* our King and Law - giv - er, *p* De - sire of all *mp*

A *mp* ma - nu-el, our King and Law - giv - er, *p* De - sire of all *mp*

T *mp* ma - nu-el, our King and Law - giv - er, *p*

B *mp* our King and Law - giv - er, *p*

15

S *mf* na - tions, all na - tions, and their Sal - va - tion: *mf*

A *mf* na - tions, all na - tions, and their Sal - va - tion: *mf*

T *mp* De - sire of all na - tions, and their Sal - va - tion: *mf*

B *mp* De - sire of all na - tions, and their Sal - va - tion: *mf*

O ANTIPHONS  
VII. O Emmanuel

18 *f* *mf*

S Come \_\_\_\_\_ and save us, come and save us. \_\_\_\_\_

A Come \_\_\_\_\_ and save us, come and save us, \_\_\_\_\_ O Lord \_\_\_\_\_

T Come \_\_\_\_\_ and save us, come and save us, \_\_\_\_\_

B Come \_\_\_\_\_ and save us, come and save us. \_\_\_\_\_

18 *f* *mf*

22 *mp*

S O come, \_\_\_\_\_ come and save us, O Lord our God,

A \_\_\_\_\_ our God, O come, \_\_\_\_\_ come and save us.

T O Lord our God, \_\_\_\_\_ come, \_\_\_\_\_ come and save us. O

B O come, \_\_\_\_\_ come and save us. \_\_\_\_\_

22 *mp*

O ANTIPHONS  
VII. O Emmanuel

26

S O Lord our God, *p* O Lord our God. —

A Come — and save us. *p*

T come, come — and save us. *p* Come — and save us.

B Come — and save us. *p*

31

S

A *pp* Ah, save us. *pp*

T Save us. *pp*

B