

O come, O come, Emmanuel:

The “O” Antiphons and the Music of Advent

65 (or 30)

ADVENT.

Veni, veni Emmanuel.

From a French Missal in the
National Library, Lisbon.

MATT. i., 23. * * * "They shall call his name Emmanuel, which being interpreted is,
God with us."



Veni Emmanuel

Hymnal Noted

London: Novello, 1856



"O" Antiphons

14th-century

Swiss antiphonary

CH-E 611

The “O” Antiphons

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

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

*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 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.

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

O Root of Jesse,
standing as an ensign 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.

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

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

O Key of David and scepter 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 in the shadow of
death.

O Morning Star,
splendor of light eternal and sun of righteousness:
come and enlighten those that dwell in darkness and
in the shadow of death.

O King of the nations, and their desire,
the cornerstone making both one,
come and save the human race whom you fashioned
from clay.

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

O **S**apientia...

O **A**donai...

O **R**adix Jesse...

O **C**lavis David...

O **O**riens...

O **R**ex gentium...

O **E**manuel...

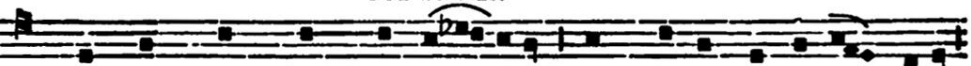
O Emmanuel, our King and our lawgiver,
the hope of the nations and their Savior;
come and save us, O Lord our God.

ERO CRAS

O Come, O Come Emmanuel

- 18th-century paraphrase of the “O” Antiphons
- Hymn text history and evolution
 - *Psalteriolum Cantionum Catholicarum* (Cologne, 1710): 5 stanzas, Latin
- Tune (*Veni Emmanuel*)
 - Pairing of text and tune not until 1851: Thomas Hellmore’s *Hymnal Noted*
 - Plainsong-inspired, but murky origins for many years
 - 1966: source connected— 15th-century French processional manuscript

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MATT. i., 23. * * * “They shall call his name Emmanuel, which being interpreted is,
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D 
RAW nigh, draw nigh, Em-man-u-el, And ransom captive Is-ra-el,

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The “O” Antiphons and O Come, O Come, Emmanuel

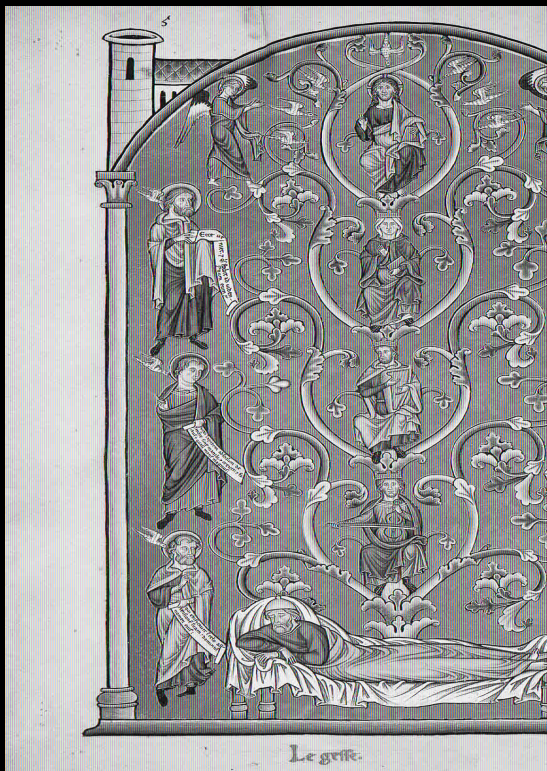
<i>O Sapientia</i>	→	2 O come, thou Wisdom
<i>O Adonai</i>	→	3 O come, O come, thou Lord of might
<i>O Radix Jesse</i>	→	4 O come, thou Branch of Jesse’s tree
<i>O Clavis David</i>	→	5 O come, thou Key of David
<i>O Oriens</i>	→	6 O come, thou Dayspring from on high
<i>O Rex gentium, et desideratus earum</i>	→	7 O come, Desire of nations
<i>O Emmanuel</i>	→	1, 8 O come, O come, Emmanuel

Alice Parker: O Come, O Come Emmanuel

- Alice Parker
 - Longtime collaborator of Robert Shaw
 - Extensive body of folksong and spiritual arrangements
- Mensuration canon
 - Tenors and basses in augmentation



O radix Jesse



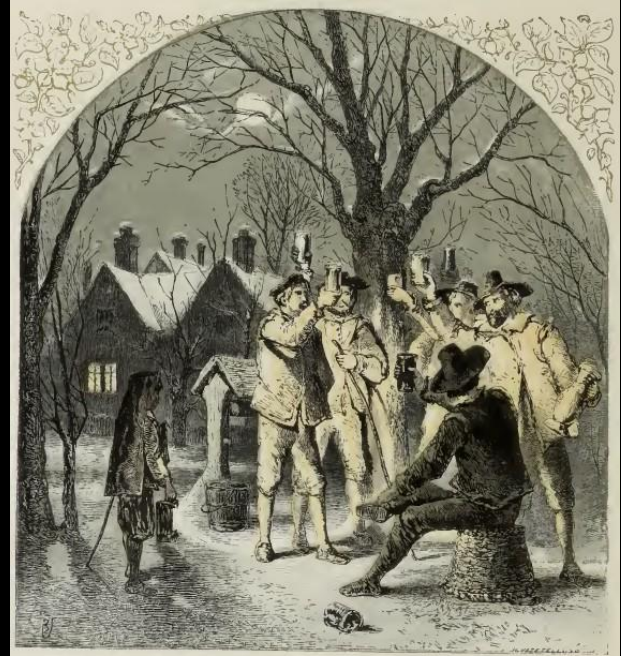
Ingeborg Psalter, Northern France, ca. 1195
Chantilly, Musée Condé, Ms. 1695. fol. 14v

*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 an ensign 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.

Jesus Christ the apple tree

- Anonymous 18th-century text
- Root of Jesse
- Song of Solomon 2:3
 - As an apple tree among the trees of the wood, so is my beloved among young men
- Tree of life
 - Genesis
 - Luke 13:18-19
- Historical English winter tradition of orchard-wassailing



“ HERE’S to thee, old apple-tree,
Whence thou may’st bud, and thou may’st blow !
And whence thou may’st bear apples enow !
Hats full ! caps full !
Bushel—bushel—sacks full !
And my pockets full too ! Huzza ! ”

Henry Vizetelly’s *Christmas with the Poets*
Published by David Bogue, 1855

Elizabeth Poston: Jesus Christ the apple tree

1 The tree of life my soul hath seen
Laden with fruit, and always green:
The trees of nature fruitless be
Compared with Christ the apple tree

...

3 I'm weary with my former toil
Here I will sit and rest awhile:
Under the shadow I will be
Of Jesus Christ the apple tree



O Oriens

Sap. 7, 26; Mal. 4, 2; Lc. 1, 78-79


Ant.
2 d.

O

O-ri-ens, * splendor lu-cis æ-térnæ

et sol iustí-ti-æ: ve-ni et illúmi-na sedéntes

in té-nebris et umbra mor-tis. E u o u a e.

The image shows a musical score for the antiphona 'O Oriens'. It consists of three staves of music. The first staff begins with a large 'O' and the lyrics 'O-ri-ens, * splendor lu-cis æ-térnæ'. The second staff continues with 'et sol iustí-ti-æ: ve-ni et illúmi-na sedéntes'. The third staff ends with 'in té-nebris et umbra mor-tis. E u o u a e.' The music is written in a simple, square-note style on a four-line staff, with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written in a Gothic-style font below the notes.

O Morning Star,
splendor of light eternal
and sun of righteousness:
come and enlighten
those that dwell in darkness
and in the shadow of death.

Melissa Dunphy: *O Oriens*



O Oriens, plainchant

Melissa Dunphy: *O Oriens*

4

Dunphy - O Oriens

31

p

se - des - tes, se - des - tes in te - ne - bris.

p

se - des - tes, se - des - tes in te - ne - bris.

p

se - des - tes, se - des - tes in te - ne - bris.

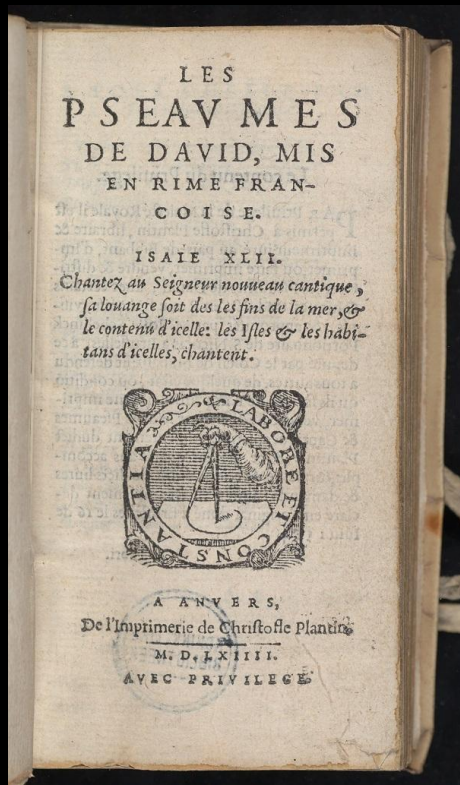
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se - des - tes, se - des - tes in te - ne - bris.

39

pp

Comfort, comfort ye my people (*Genevan Psalm 42*)



The Hymnal 1982, #67

1 Comfort, comfort ye my people
speak ye peace, thus saith our God
Comfort those who sit in darkness
mourning 'neath their sorrows' load.

Organ voluntaries on *Genevan Psalm 42*

Johann Gottfried Walther:
Freu dich sehr, O meine Seele
(Rejoice greatly, O my soul)

Handwritten musical score for Johann Gottfried Walther's organ voluntary on Genevan Psalm 42. The score is written for organ and features two systems of staves. The first system (measures 6-10) includes a treble staff with a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). The second system (measures 11-15) includes a treble staff with a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). The score includes various musical notations such as notes, rests, and fingerings.

Rachel Laurin:
Epilogue on *Genevan Psalm 42*

Handwritten musical score for Rachel Laurin's organ voluntary on Genevan Psalm 42. The score is written for organ and features two systems of staves. The first system (measures 1-5) includes a treble staff with a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). The second system (measures 6-10) includes a treble staff with a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). The score includes various musical notations such as notes, rests, and fingerings. The tempo marking "Più mosso" is written above the first staff. The text "Reeds (Chamades or others)" is written below the first staff.