

# O come, O come, Immanuel

Text: anon., O Antiphons, 8th-9th c.; Veni, veni Emmanuel, 12th c.  
tr. v.1-2 John M. Neale, 1851, alt.; v.3 Henry Sloane Coffin, 1916  
VENI EMMANUEL LM with refrain

Music: trope melody, 15th c.

A musical score for a soprano voice. The music is in common time (indicated by a '4' in a circle) and uses a soprano clef. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns. The vocal line begins with a dotted half note followed by a series of eighth and sixteenth notes.

1 O come, O come, Im - man - u - el, and ran-som cap-tive Is - ra - el,  
2 O come, thou Day-spring, come and cheer our spir - its by thine ad - vent here.  
3 O come, De - sire of na - tions, bind all peo-ples in one heart and mind.

A continuation of the musical score for the soprano voice. The melody continues with a similar pattern of eighth and sixteenth notes, maintaining the 4/4 time signature and soprano clef.

that mourns in lone - ly ex - ile here, un - til the Son of God ap - pear.  
Dis - perse the gloom - y clouds of night, and death's dark shad - ow put to flight.  
Bid en - vy, strife and quar - rels cease, and fill the world with heav - en's peace.

A continuation of the musical score for the soprano voice. The melody becomes more complex, featuring eighth-note chords and sixteenth-note patterns, while still maintaining the 4/4 time signature and soprano clef.

Re-joice! Re-joice! Im - man - u - el shall come to thee, O Is - ra - el.

A continuation of the musical score for the soprano voice. The melody continues with eighth-note chords and sixteenth-note patterns, maintaining the 4/4 time signature and soprano clef.