

# O Come, O Come Emmanuel

Arranged by Sally DeFord  
Harmonies by James Loynes

Text and music: Traditional Plainsong

**♩ = 66**

**2**

Soprano

A. Bu.

Tenor

Bass

Piano

*p*

**3**

**4**

**5**

**6**

S.  
O come, o come Em - man - u - el, And

A.  
O come, o come Em - man - u - el, And

T.

B.

Pno.

*mp*

7 8

S. ran - som cap - tive Is - ra - el,

A. ran - som cap - tive Is - ra - el,

T. That

B. That

Pno.

9 10 11

S.

A.

T. mourns in lone - ly ex - ile here, Un - til the Son of God ap -

B. mourns in lone - ly ex - ile here, Un - til the Son of God ap -

Pno.

Detailed description: This is a musical score for a choir and piano. The score is written in 4/4 time and B-flat major. It consists of two systems of staves. The first system contains measures 7 and 8. The second system contains measures 9, 10, and 11. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The piano part is labeled 'Pno.'. The lyrics are: 'ran - som cap - tive Is - ra - el,' for measures 7 and 8; 'That' for measure 9; 'mourns in lone - ly ex - ile here, Un - til the Son of God ap -' for measures 10 and 11. The piano accompaniment features chords in the left hand and a melodic line in the right hand, with a triplet of eighth notes in measure 11.

12 *f* 13 14

S. Re - joice! Re - joice! Em -

A. Re - joice! Re - joice! Em -

T. pear. Re - joice! Re - joice! Em -

B. pear. Re - joice! Re - joice! Em -

Pno. *f*

Detailed description: This musical score is for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano. The key signature has one flat (B-flat). The vocal parts enter at measure 12 with a rest, then sing 'Re - joice!' in measure 13 and 'Em -' in measure 14. The Soprano and Alto parts are in treble clef, while the Tenor and Bass parts are in bass clef. The piano accompaniment begins in measure 12 with a rhythmic pattern of eighth and sixteenth notes. In measure 13, the piano plays a chordal texture with a forte (*f*) dynamic. The lyrics 'Re - joice!' and 'Em -' are written below the vocal staves, and 'pear.' is written below the Tenor and Bass staves in measure 12.

15 16 17

S. man - u - el shall come to thee, O Is - ra - el.

A. man - u - el shall come to thee, O Is - ra - el.

T. man - u - el shall come to thee, O Is - ra - el.

B. man - u - el shall come to thee, O Is - ra - el.

Pno. *mp*

18 19 20

S.

A.

T. O come, thou Day-spring, come and

B. O come, thou Day-spring, come and

Pno.

21 22 23

S. Dis -

A. Dis -

T. cheer our spi-rits by thine ad - vent here.

B. cheer our spi-rits by thine ad - vent here.

Pno.

24 25

S. perse the gloom - y clouds of night, And

A. perse the gloom - y clouds of night, And

T.

B.

Pno.

26 27 *f*

S. death's dark sha - dow put to flight. *f* Re -

A. death's dark sha - dow put to flight. *f* Re -

T. *f* Re -

B. *f* Re -

Pno.

Detailed description: This block contains the musical notation for measures 26 and 27. The vocal parts (Soprano, Alto, Tenor, Bass) are in treble and bass clefs with a key signature of one flat. Measures 26 and 27 show the vocalists singing 'death's dark shadow put to flight.' with a forte (*f*) dynamic. The Tenor and Bass parts have whole rests in both measures. The Piano accompaniment (Pno.) is shown in grand staff notation, with the right hand playing chords and the left hand playing a simple bass line.

28 29 30

S. joice! Re - joice! Em - man - u - el shall

A. joice! Re - joice! Em - man - u - el shall

T. joice! Re - joice! Em - man - u - el shall

B. joice! Re - joice! Em - man - u - el shall

Pno.

Detailed description: This block contains the musical notation for measures 28, 29, and 30. All vocal parts (Soprano, Alto, Tenor, Bass) sing 'joyce! Re-joyce! Emmanuel shall'. The lyrics are split across the measures: 'joyce!' in measure 28, 'Re - joice!' in measure 29, and 'Em - man - u - el shall' in measure 30. The piano accompaniment continues with chords and a bass line. The dynamic is forte (*f*) in measure 28.

31 32 33

S. come to thee, O Is - ra - el.

A. come to thee, O Is - ra - el.

T. come to thee, O Is - ra - el.

B. come to thee, O Is - ra - el.

Pno.

34 35 36

S.

A.

T.

B.

Pno. *f*

37 38 *f* 39

S. *f* O come, de-sire of na - tions

A. *f* O come, de-sire of na - tions

T. *f* O come, de-sire of na - tions

B. *f* O come, de-sire of na - tions

Pno. *f*

40 41 42

S. bind in one the hearts of all man - kind, Bid

A. bind in one the hearts of all man - kind, Bid

T. bind in one the hearts of all man - kind, Bid

B. bind in one the hearts of all man - kind, Bid

Pno.



43 44

S. thou our sad di - vi - sions cease, And

A. thou our sad di - vi - sions cease, And

T. thou our sad di - vi - sions cease, And

B. thou our sad di - vi - sions cease, And

Pno.

45 46 47

S. be thy-self our King of peace. *f* Re joice! Re -

A. be thy-self our King of peace. *f* Re joice! Re -

T. be thy-self our King of peace. *f* Re joice! Re -

B. be thy-self our King of peace. *f* Re joice! Re -

Pno.

48 49 50 *f*

S. joice! Em - man - u - el, *f* Shall

A. joice! Em - man - u - el, *f* Shall

T. joice! Em - man - u - el, *f* Shall

B. joice! Em - man - u - el, *f* Shall

Pno.

51 52 53 54 *mp*

S. come to thee O Is - ra - el. *mp*

A. come to thee O Is - ra - el. *mp*

T. come to thee O Is - ra - el. *mp*

B. come to thee O Is - ra - el. *mp*

Pno.