

# O Come Emmanuel

Chime played on cue  
where indicated in the score.

Traditional Vespers Chant  
*Veni Emmanuel*  
Arr. Daniel Schreiner (ASCAP)



Freely, chant-like

Solo

Chime Solo

O come, o come Em - man - u - el and

*pp* drone, stagger breathe

A

Hmm

*pp* drone, stagger breathe

B

Hmm

ran - som cap - tive Is - ra - el that

mourns in lone - ly ex - ile here un -

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1504-3

til the Son of God \_\_\_\_\_ ap - pear.

A Chime

Two Soloists

Second soloist begins slightly after the first soloist,  
both singing in their own individual tempo.

+Soprano O come, thou Day - spring, come \_\_\_\_\_ and cheer our

(Hmm)

+Tenor

(Hmm)

# For Perusal Only

spir - its by thine ad - vent here; Dis -

perse the gloom - y clouds \_\_\_\_\_ of night and

\*Each movement should be dictated by the conductor, approximately in time  
with the first soloist's arrival at the designated point of the phrase.

death's dark shadow put \_\_\_\_\_ to flight.

**B**  $\text{♩} = \text{c. } 90$   
*pp sotto voce* *p*

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

A  
*pp sotto voce*  
 Re - joice! Re - joice! Em - man - u - el

T  
*pp sotto voce* *p*  
 Em - man - u - el shall

B

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come to thee, O Is - ra - el. *no breath*

*p* *no breath*  
 come to thee, Is - ra - el.

come to thee, O Is - ra - el. *no breath*

*p* *no breath*  
 Come to thee, Is - ra - el.

C Chime

\*3-5 Soloists

As before, the soloists should have staggered entrances, each singing in their own individual tempo.

O come, Thou Wis - dom from \_\_\_\_\_ on high and

S  
A  
T  
B  
Ooh

\*As before, each movement should be dictated by the conductor, approximately in time with the first soloist's arrival at the designated point of the phrase.

or - der all things far \_\_\_\_\_ and nigh; to

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us the path of know - ledge show, and

(Oh)

(Oh)

teach us in her ways to go.

(Ah) no breath

(Ah) no breath

**D**  $\text{♩} = \text{c. } 90$   
*mf*

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

A Re - joice! Re - joice! Em - man - u - el *mf*

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

B Re - joice! Re - joice, re - joice! Em - man - u - el

**E** *mp* *p* Chime

Is - ra - el. Ooh

*mp* *p*

Is - ra - el.

*p*

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

*mp* *p*

Is - ra - el. Ooh

On the numbered cue of the conductor, the entire section should begin singing the melody with each singer in their own tempo. Upon completion of the pattern (\*), each singer should hold out "light" until the entire choir has concluded the pattern. This section should begin slowly and gain intensity, becoming increasingly agitated as more voices enter. The composer suggests experimenting with different groups entering at different times to create the desired effect.

(Ooh) 4 *p* *cresc. poco a poco*  
 O come, o bright

1 *p* *cresc. poco a poco*  
 O come, o bright and Morn - ing Star and bring us com -

3 *p* *cresc. poco a poco*  
 O come, o bright and Morn -

2 *p* *cresc. poco a poco*  
 O come, o bright and Morn - ing Star

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and Morn - ing Star and bring us com - fort from \_\_\_\_\_

fort from \_\_\_\_\_ a - far. Dis - pel the shad - ows of \_\_\_\_\_

ing Star and bring us com - fort from \_\_\_\_\_ a - far.

and bring us com - fort from \_\_\_\_\_ a - far. Dis - pel the shad -

a - far. Dis - pel the shad - ows of  
 the night, and turn our dark - ness in  
 Dis - pel the shad - ows of the night,  
 ows of the night, and turn our dark -

the night, and turn our dark - ness in to light!  
 to light!  
 and turn our dark - ness in to light!  
 ness in to light!

**F**  $\text{♩} = \text{c. } 90$   
 Re - joice! Re - joice! Em - man - u -  
 Re - joice! Re - joice! Em - man - u -  
 Re - joice! Re - joice! Em - man - u -  
 Re - joice! Re - joice! Em - man - u -

© protection

el  
el come to thee, Is - ra - el!  
el shall come to thee, Is - ra - el!  
el come to thee, Is - ra - el!

*ff*  
O Re - jice! Re - jice! Em - man - u -  
O Re - jice! Re - jice! Em - man - u -  
O Re - jice! Re - jice! Em - man - u -  
O Re - jice! Re - jice! Em - man - u -

rit.

*mp* el shall come to thee, O Is - ra - el. *p*  
*mp* el shall come to thee, O Is - ra - el. *p* slowly close to hum  
*mp* el shall come to thee, O Is - ra - el. *p* slowly close to hum  
*mp* el shall come to thee, O Is - ra - el. *p* slowly close to hum  
*mp* el shall come to thee, O Is - ra - el. *p* slowly close to hum



G Chime

First Soloist

O come, Sav - ior of na - tions, bind in

(mm)

Tenor *a niente*

(mm)

one the hearts of hu - man - kind; Bid

Alto *a niente*

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all our sad di - vi - sions cease and bring us ev - er - last - ing peace. Re -

Soprano *a niente*

Bass *a niente*

Chime

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