



O Come, O Come, Emmanuel

For SATB Choir and Piano,
with optional Cello*

Latin Hymn
Translated by
John Mason Neale

VENI EMMANUEL
Plainsong, 1850
Adapted by THOMAS HELMORE
Arranged by TIM KILE
Edited by DAN FORREST

Tranquil ♩ = c. 96-100

Cello

Piano

p

p feel in 2

1 Pedal generously 2 3 4

SA unis. *p*

O

TB unis. *p*

8va

5 6 7 8

*Cello part is on pages 15-16.

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phrasing sempre simile

come, O come, Em - man - u - el, And

mp

9 10 11 12

ran - som cap-tive Is - ra - el, That

13 14 15 16

mourns in lone-ly ex - ile here Un -

mp

17 18 19 20

til the Son of God ap - pear.

mp *mf*

21 22 23 24

Moving forward ♩ = c. 108-112

rit.

0

Moving forward ♩ = c. 108-112

rit.

25 26 27 28

*a tempo**p*

Come _____ and cheer _____

a tempo

come, Thou Day-spring, come _____ and cheer _____ Our

*a tempo**mf*

29 30 31 32

mp

Ah _____ Dis -

spir - its by Thine ad - vent here. _____

mp *mf*

33 34 35 36

perse the gloom - y clouds _____ of night, _____ And

mp

37 38 39 40

death's dark shad - ows put _____ to flight. _____ Re -

mf

41 42 43 44

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

mf

45 46 47 48

come to Thee, O Is - ra - el! Re -

Measures 49-52: This system contains the first four measures of the piece. The vocal line (treble and bass staves) begins with the lyrics 'come to Thee, O Is - ra - el! Re -'. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand. Measure 52 ends with a sharp sign indicating a key change.

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

Measures 53-56: This system contains the next four measures. The vocal line continues with 'joice! Re - joice! Em - man - u - el shall'. The piano accompaniment continues with the same eighth-note bass line pattern. Measure 56 ends with a sharp sign indicating a key change.

rit. **Tempo I**

come to Thee, O Is - ra - el!

rit. **Tempo I**

57 58 59 60

accel. **With intensity ♩ = c. 104-108**

61 62 63 64

accel. **With intensity ♩ = c. 104-108**

61 62 63 64

rit. unis. f a tempo

O come, O Bright and Morn - ing

rit. unis. f a tempo

a tempo

rit. a tempo

65 66 67 68

unis. mf

Star, And bring us com-fort from _____ a - far! Dis -

unis. mf

69 70 71 72

legato

pel the shad - ows of the night And turn our dark - ness

legato

mf

73 74 75 76

unis. broadening **With strength** *f*

in - to light. O Is - ra - el, re - joice! Re -

unis. broadening *f*

in - to light.

broadening *mf* *f*

broadening *f* **With strength**

77 78 79 80

joice! Em - man - u - el shall come to

unis.

81 82 83 84

This system contains measures 81 through 84. It features a vocal melody in the upper staff with lyrics, a supporting vocal line in the middle staff, and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat). The piano part includes a melodic line in the right hand and a more active line in the left hand. Dynamics include a crescendo over measures 83 and 84.

Thee, O Is - ra - el! Re - joice! Re -

85 86 87 88

This system contains measures 85 through 88. It continues the vocal and piano parts from the previous system. The piano accompaniment features a prominent melodic line in the right hand. Dynamics include a crescendo over measures 87 and 88.

joyce! Em - man - u - el shall come to

Thee, O Is - ra - el! _____ Em -

poco rit. *mp*

Re - joice! Re - joice! Em -

a tempo *poco rit.* *mp* *a tempo*

93 94 95 96 97

rit. **Slower**
mp

man - u - el - God with us, Em-man-u -

rit. **Slower** *8va ten.*

98 99 100 101 102

Tempo I
p *rit.*

el. *rit.*

p *rit.*

Tempo I *p* *rit.* *

103 104 105 106 107

*play cue-size notes in absence of cello

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Tranquil ♩ = c. 96-100

p

7

13

mp

19

mp

Moving forward ♩ = c. 108-112

23

mf

28

a tempo

2

rit.

(29-30)

mf

33

mp

mf

8

(37-44)

