

O COME, O COME, EMMANUEL

Latin, 9th cent.;
para. in *Psalterium Canticum Catholicarum*, Cologne, 1710;
tr. by John M. Neale, 1818-1866

Colin Mawby

Allegro, with great joy and rhythmic drive

Organ

mf quasi fanfare

4

Soprano *mf*

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

Alto *mf*

O come, come, em - man - u - el, O come, and

7

ran - som cap - tive Is - ra - el, that mourns in lone - ly ex - ile

ran - som cap - tive Is - ra - el, that mourns, that mourns in lone - ly ex - ile —

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10 *cresc.* *f*

here un - til the Son of God ap - pear. Re -

here un - til, un - til the Son of God ap - pear, Son of God. Re -

cresc. *f*

cresc. *f*

13

joice! Re - joice! Re - joice! Em - man - u -

joice! Re - joice! Re - joice! Em - man - u -

16 *cresc.*

el shall come to thee, come to thee, come to thee, come, —

el (-man - u - el) shall come to thee, come to thee, come to thee, come, —

cresc.

cresc.

19 *piu f* *cresc.*
O — Is - ra - el.
piu f *cresc.*
O — Is - ra - el.
piu f *cresc.*

22
Re - joice, re-joyce, re - joyce, re -
Re - joice, re-joyce, re - joyce, re -
f

25
joyce! ————— Re - joyce, re - joyce!
cresc.
joyce, re - joyce! ————— Re - joyce, re - joyce, re - joyce, re - joyce, re-joyce!
cresc.

28 *piu f* *cresc.* *sub. mf* *cresc.*

Re - joice! E - man - u - el, re - joice, re -

piu f *cresc.* *sub. mf* *cresc.*

Re - joice! E - ma - u - el, re - joice, re -

piu f *cresc.* *sub. mf* *cresc.*

31 *cresc.*

joice! Re - joice, re - joice, re - joice, re - joice!

cresc.

joice, re - joice! Re - joice, re - joice, re - joice, re - joice!

f *cresc.*

34 *piu f* *rit.*

Re - joice, Em - man - u - el

piu f *rit.*

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

piu f *rit.* *cresc.*

38 *a tempo* ***ff*** *molto rit.*

Re - joice, re - joice! Re - joice, re - joice! Re -

a tempo ***ff*** *molto rit.*

Re joice, - joice! Re -

ff *a tempo* *molto rit.*

41 *cresc.* *piu ff*

joice! Re - joice!

cresc.

joice! Re - joice!

cresc. *piu ff*

Composer Notes

The text of my anthem *O Come, O Come, Emmanuel* is based on one of the seven “O” Antiphons. These are sung at Evening Prayer (Vespers) between December 17 and December 23. These texts also serve as the Gospel acclamations in the Lectionary for these same days. They rejoice at the coming of our savior and speak of the world’s joy at this wonderful and mysterious event. The salvation of the world is the message contained in the “O” Antiphons and we should acclaim it as they do, with happiness and unshakeable faith.

The singing of this anthem should convey an overwhelming sense of excitement. It must have enthusiasm and reflect the thrilling nature of the text. Rhythm should be lively, dynamics carefully structured and all accents faithfully observed. Diction is crucial and there must be sufficient tone left in reserve to produce an overpowering climax at the anthem’s conclusion where as large a *ritenuto* as possible is needed. The key to a successful performance is the word “Rejoice!” Choir and assembly should both feel a mighty and consuming sense of joy at the end of the piece.

—Colin Mawby

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