

O Come, O Come, Emmanuel

Arranged by Jon Byron

1 $\text{♩} = 105$ **Moderato** No vocal percussion until measure 21, except maybe a shaker.

Soprano $\frac{4}{4}$ *mp* O come O come Em -

Alto $\frac{4}{4}$

Tenor $\frac{4}{4}$

Baritone $\frac{4}{4}$ *mp* Ba dm dm ba dm dm ba dm ba dm dm ba dm dm ba Ba dm dm ba dm dm ba dm

Bass $\frac{4}{4}$ *mp* Ba dm dm ba dm dm ba dm ba dm dm ba dm dm ba Ba dm dm ba dm dm ba dm

The quarter notes at the end of every other measure here are meant for breathing. You might also try using an alternate pattern altogether: dotted quarter note, dotted quarter note, quarter note (basically just sing the accented syllables).

This is supposed to be guitarish. Open syllables are accented.

4

Sop $\frac{4}{4}$ man u - el

Alt $\frac{4}{4}$ *mp* And ran - som cap - tive

Ten $\frac{4}{4}$

Bar $\frac{4}{4}$ ba dm dm ba dm dm ba Ba dm dm ba dm dm ba dm ba dm dm ba dm dm ba Ba dm dm ba dm dm ba dm

Bas $\frac{4}{4}$ ba dm dm ba dm dm ba Ba dm dm ba dm dm ba dm ba dm dm ba dm dm ba Ba dm dm ba dm dm ba dm

As a general rule, when singing this particular style of a cappella, try to minimize your vibrato if you are not singing actual words.

8

Sop *mp* Hoo

Alt *mp* Is ra - el Hoo

Ten That mourns in lone - ly

Bar ba dm dm ba dmdm ba Ba dm dm ba dmdm ba dm ba dm dm ba dm dm ba Ba dm dm ba dm dm ba dm

Bas ba dm dm ba dmdm ba Ba dm dm ba dmdm ba dm ba dm dm ba dm dm ba Ba dm dm ba dm dm ba dm

12

Sop hoo ding

Alt hoo ding

Ten ex - ile here Un - til the Son of

Bar ba dm dm ba dmdm ba Ba dm dm ba dm dm ba dm ba dm dm ba dm dm ba Ba dm dm ba dm dm ba dm

Bas ba dm dm ba dmdm ba Ba dm dm ba dm dm ba dm ba dm dm ba dm dm ba Ba dm dm ba dm dm ba dm

16

Allegretto ♩ = 115

Sop: ding ding hm *f* Re - joice re -

Alt: ding ding hm Re - joice re -

Ten: God ap - pear hm *f* Re - joice re -

Bar: ba dm dm ba dm dm ba dm ba dm dm ba dm dm ba dm *f* Oh re -

Bas: ba dm dm ba dm dm ba dm ba dm dm ba dm dm ba dm *f* Oh re -

20

Full vocal percussion begins here, measure 21.

Sop: joice Em - man u - el Shall come to thee O Is -

Alt: joice Em - man u - el Shall come to thee O Is -

Ten: joice Em - man u - el Shall come to thee O Is -

Bar: joice Em - man - u - el Shall come to

Bas: joice dm dm ba da dm dm ba da dm dm dm ba da dm ba dm ba da dm

The syllables of the baritone line in measures 24-26 can be changed to just one long "O" if the words are clashing rhythmically with the other parts. It's something to consider, since these measures will be repeated about 80 times throughout the song.

If this is too rhythmically complex, see the alternate arrangement of verse 2.

Experiment with different syllables here for tenor, alto, and soprano. Try using "ding" for a closed ringing sound.

24

Sop ra el *mf* da da da

Alt ra el *mf* da da da

Ten ra el *mf* la la la

Bar thee O Is - ra - el O come, Thou Rod of

Bas _ dm_ dm_ dm_ dm_ dm_ ba dm ba dm dm_ ba dm ba dm ba dm_ ba da dm_

28

Sop da da da da da da da hey la da da da

Alt da da da da da da da da da da da da da da

Ten la la la la la la la la la la la la

Bar Jes se, free Thine own from Sa - tan's

Bas _ dm_ dm_ dm_ ba da dm dm_ ba dm ba dm dm_ ba dm ba dm ba dm_ ba da dm_

Sop da da da da da da da hey la da da da

Alt da da da da da da da da da da da da da

Ten la la la la la la la la la la la la la

Bar tyr an - ny From depths of Hell Thy

Bas dm dm dm bada dm dm badmba dm dm ba dm ba dm ba dm ba da dm

Sop da da da da da da da hey la da da da

Alt da da da da da da da da da da da da da

Ten la la la la la la la la la la la la la

Bar peo - ple save And give them vic - tor -

Bas ba dm ba dm ba dm dm ba dm ba dm dm ba dm ba dm ba dm badm ba

Sop
da da da la da da O Re- joice re -

Alt
da da da da da O Re- joice re -

Ten
8 la la la la la O Re- joice re -

Bar
y o - ver the grave O re -

Bas
dm ba dm_ ba dm ba dm dm_ ba dm ba dm dm dm dm dm dm_ ba da dm dm dm dm

Sop
joice Em - man u_ el Shall come to thee_ O_ Is_

Alt
joice Em - man u_ el Shall come to thee_ O_ Is_

Ten
8 joice Em - man u - el Shall come to thee_ O_ Is_

Bar
joice Em - man - u - el Shall come to

Bas
dm dm_ ba dm_ ba da badm dm dm ba dadm dm bada dm dm dbada dm ba dm_ bada dm_

48

Sop *mf* ra_ el_ O come, Thou Day_ spring, come_

Alt *mf* ra_ el_ O come, Thou Day_ spring, come_

Ten ra_ el_

Bar *mf* thee O Is - ra - el O come, Thou Day_ spring, come_

Bas dm_ dm_ dm_ dm_ dm_ ba dm ba dm dm_ ba dm ba dm ba dm_ ba da dm_

52

Sop and_ cheer_ Our spi - rits by_ Thine_ad_

Alt and_ cheer_ Our spi - rits by_ Thine_ad_

Ten O come o come Em - man_ u - el

Bar and_ cheer_ Our spi - rits by_ Thine_ad_

Bas dm_ dm_ dm_ ba da dm dm_ ba dm ba dm dm_ ba dm ba dm ba dm_ ba da dm_

56

Sop
_____ vent_ here_____ Oh drive a - way_ the_ shades_

Alt
_____ vent_ here_____ Oh drive a - way_ the_ shades_

Ten
8
And ran - som cap - tive Is_____ ra - el

Bar
_____ vent_ here_____ Oh drive a - way_ the_ shades_

Bas
_ dm_ dm_ dm_ ba da dm dm_ ba dm ba dm dm_ ba dm ba dm ba dm_ ba da dm_

60

Sop
_____ of_ night_____ And piercethe clouds_and_ bring_

Alt
_____ of_ night_____ And piercethe clouds_and_ bring_

Ten
8
O re - jice re - jice_____

Bar
_____ of_ night_____ And piercethe clouds_and_ bring_

Bas
_ ba dm_ ba dm ba dm dm_ ba dm ba dm dm_ ba dm ba dm ba dm_ ba dm ba

Try dropping VP with bass slides.

64

Sop
us light *f* O come O come and re-joyce

Alt
us light *cresc.* O come O come and re-joyce

Ten
cresc. O come Re - joyce re -

Bar
us light O come O come and re-joyce

Bas
cresc.
dm ba dm ba dm ba dm dm dm dm dm ba dm ba

68

Sop
come and re-joyce Em - man u - el Shall come to thee O Is

Alt
come and re-joyce Em - man u - el Shall come to thee O Is

Ten
joyce Em - man u - el Shall come to thee O Is

Bar
come and re-joyce Em - man - u - el Shall come to

Bas
dm dm dm dm dm dm ba da dm ba dm ba da dm

72

VP drops out here, measure 75.

Sop *ra el* *decresc.* *mp* Hoo

Alt *ra el* *decresc.* O come, de - sire of

Ten *ra el* *decresc. -* *mp* Hoo

Bar thee O Is - ra - el *decresc. -* *mp* Hoo

Bas *dm dm dm dm dm ba dm dm ba dm*

76

Sop Hoo

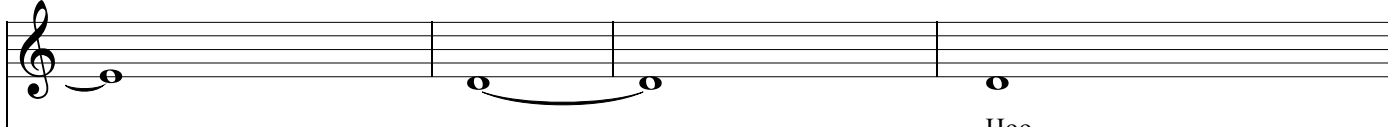
Alt na tions, bind All peo - ple in one

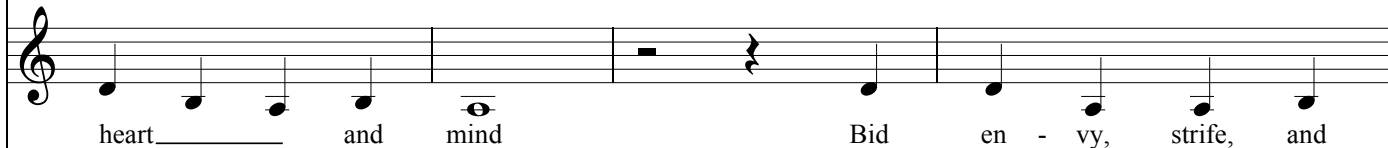
Ten Hoo


Bar Hoo

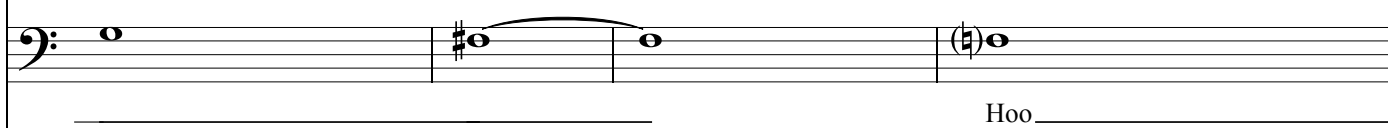
Bas *dm dm dm dm*

80

Sop  Hoo_____

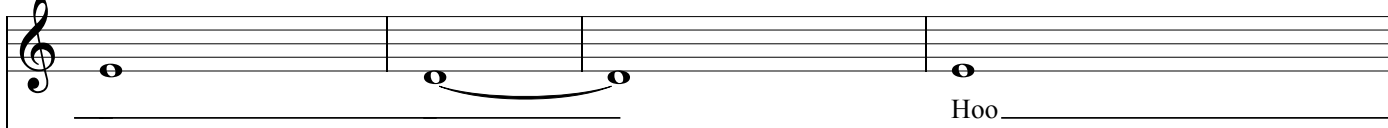
Alt  heart_____ and mind Bid en - vy, strife, and

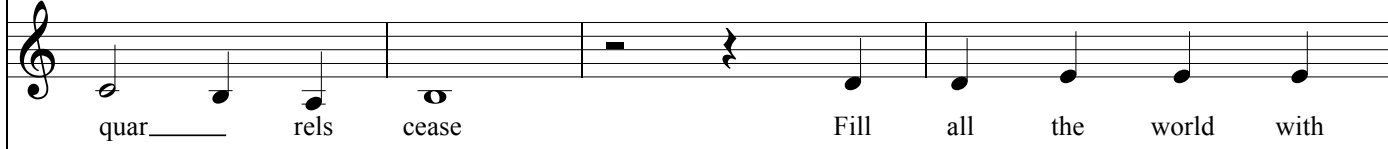
Ten  Hoo_____

Bar  Hoo_____

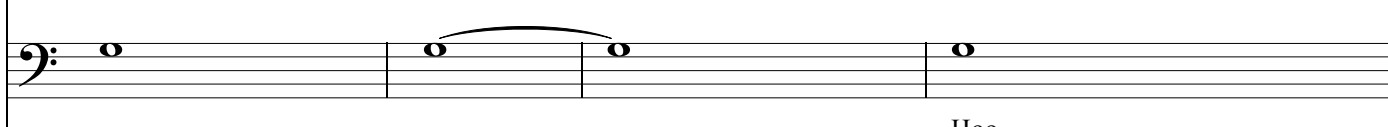
Bas  dm dm dm dm

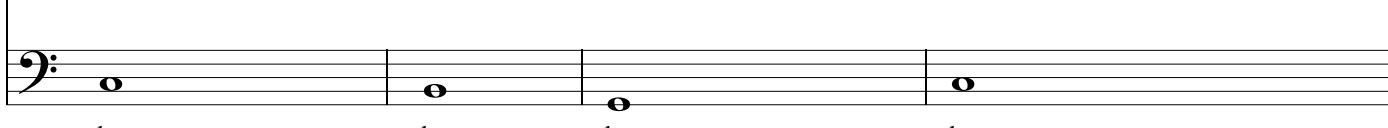
84

Sop  Hoo_____

Alt  quar_____ rels cease Fill all the world with

Ten  Hoo_____

Bar  Hoo_____

Bas  dm dm dm dm

If the chords in measures 91-94 are too unexpected, they can easily be changed to what is used in the rest of the song: G, C, Am (E/G#), Am

88

Sop
Re - jice re -

Alt
hea - ven's peace *p* hm

Ten
p hm

Bar
p hm

Bas
dm dm dm dm dm

92

Sop
jice Em - man u - el Shall come to thee O

Alt
hm

Ten
hm

Bar
hm

Bas
dm dm dm dm

96

VP back in, measure 98.

Sop
Is - ra - el *f* O - Re - joice re -

Alt
f O - Re - joice re -

Ten
f O - Re - joice re -

Bar
f O re -

Bas
dm dm dm dm dm dm dm dm ba da dm dm dm dm

100

Sop
joice Em - man u - el Shall come to thee O Is -

Alt
joice Em - man u - el Shall come to thee O Is -

Ten
joice Em - man u - el Shall come to thee O Is -

Bar
joice Em - man - u - el Shall come to

Bas
dm dm ba dm ba da badm dmdm badadmdm bada dm dm dmbada dm ba dm bada dm

104

Sop ra el O Come and re-joyce

Alt ra el O Come and re-joyce

Ten ra el O Re-joyce re -

Bar thee O Is - ra - el Come and re-joyce

Bas dm dm dm dm dm ba dm ba dm dm dm dm dm ba dm ba

108

Sop come and re-joyce Em - man

Alt come and re-joyce Em - man u - el

Ten joyce Em - man u - el Shall

Bar come and re-joyce Em - man - u - el

Bas dm dm dm dm dm dm dm

112

rit.

Sop
Shall come O Is - ra -

Alt
Shall come O Is ra -

Ten
8 come to thee O Is ra

Bar
come O come Em - man - u - el

Bas
dm dm ba dm dm ba dm dm ba dm dm

116 ♩ = 105 Moderato VP out at measure 116, maybe shaker.

rit.

Sop
mf el *p* Hoo *pp*

Alt
mf el *p* Hoo *pp*

Ten
8 *mf* el *p* ding ding ding ding *pp*

Bar
mp ba dm dm ba dm dm ba dm ba dm dm ba dm dm ba dm ba dm dm ba dm dm ba dm *pp*

Bas
mp ba dm dm ba dm dm ba dm ba dm dm ba dm dm ba dm ba dm dm ba dm dm ba dm *pp*

120

The image shows a musical score for five vocal parts: Soprano (Sop), Alto (Alt), Tenor (Ten), Baritone (Bar), and Bass (Bas). The score is for measures 120 and 121. Each part is written on a five-line staff. The Soprano, Alto, and Tenor parts use a treble clef, while the Baritone and Bass parts use a bass clef. The Soprano staff has an '8' below the clef. Each part begins in measure 120 with a half note on a specific pitch, followed by a slur that extends through measure 121, where it ends with another half note on a higher pitch. The interval between the two notes in each part is a perfect fourth. The chord symbol 'dm' is written below the first note of each part in measure 120. The piece concludes with a double bar line at the end of measure 121.