

RHYTHMIC CAROLS

O, COME EMMANUEL

Jackson Berkey
2000

* Boldly, in a declarative manner {♩ = ca. MM 72}

Audience

Soprano Solo
Treble Obligato

SA

TB

Orchestra
Reduction
(Piano)

Horns

Strings

f

This system contains the first three measures of the piece. It features staves for Audience, Soprano Solo/Treble Obligato, SA, TB, and an Orchestra Reduction (Piano). The piano part includes Horns and Strings. The key signature is one sharp (F#) and the time signature is 3/8. The music begins with a rest for the vocal parts and an instrumental introduction for the horns and strings.

* Choir processional is possible during the opening instrumental statement.

4

This system contains measures 4 through 7. The piano part continues with the instrumental introduction, featuring a melodic line in the right hand and a sustained bass line in the left hand.

8

This system contains measures 8 through 12. The piano part continues with the instrumental introduction, featuring a melodic line in the right hand and a sustained bass line in the left hand.

13

+ Trumpets

più f

This system contains measures 13 through 16. The piano part continues with the instrumental introduction, featuring a melodic line in the right hand and a sustained bass line in the left hand. The dynamic marking changes to *più f* (more fortissimo). The system ends with a 4/4 time signature change.

18

mf

mf

Tuba

mf

24

1 *Quasi Canto* {♩ = ca. MM 64}

SA *mf*

* Je - sus came, and came ___ for

TB *mf*

Strings, tremolo

p *mf* *mf* *mp*

* Words by Frances Ridley Havergal (1836 - 1879)

29

f

me. Sim - ple words! And yet ex - press - ing depths of

f

5

Joyously!

9

57

AUDIENCE *f*

Re - joice! Re - joice! Em-

SA *f*

Re - joice! Re - joice! Em-

TB *f*

Winds, Strings

Timpani

62

rall.

- man - u - el Shall come to thee, O Is - ra - el!

- man - u - el Shall come to thee, O Is - ra - el!

a tempo ed accel. al

{♩ = ca. MM 120}

"in 4"

* THE GOOD KING (Wenceslas)

6 Angolare, Dancing {♩ = ca. MM 120}

67

mf

f

Brass, Strings

* If the previous section is performed as a processional, the choir now moves to the main performance area.

10

Harp, Keyboard

7 Winds, Percussion

73

79

83

87

SATB

f *più f*

Good King Wen - ces - las look - ed down!
("look-uh")

f

Good King Wen - ces - las look - ed down!
("look-uh")

Ww, Brass

mp

f *più f*

O, HOLY NIGHT (Adolphe Adam)
Dedicated with Special Thanks to Mary Norse

22 **Meno mosso** {♩ = ca. MM 80}

265

f *Harp*
Ped.

267

Strings
Ped. simile

269 **Soprano solo** *mp e molto espr.*

with Flute O, Ho - - - ly Night.
meno f

271

SA mf espr.
O, Ho -

273 **23**

-ly Night, the stars are bright - ly shin - ing. It is the

275

night of the dear Sa - vior's birth!

277 **24** SA *mf espr.*

Long lay the world in sin and er - or

Pizz. Bass

279

pin - ing, 'Til He ap - peared and the soul felt its

Molto rall.

335 *pp* *mf* *p*

Re - joice!

mf

re - joice!

DECK THE HALL

31

Tempo Vivo! {♩ = ca. MM 116}

Winds, Percussion

338 *f e molto secco* *f*

Horn, Bassoon

Horns, muted

341

Horns, muted

344

3-2-2

347

f *Trumpets, muted*

32 *Winds, Percussion*

350

f

353

f

356

f

33 *Clarinet*

359

f

362

365

368

34

ff

Strings

Timpani

370 SA *mf* molto leggiero

Deck the hall with boughs of hol - ly, Fal, la, la, la, la, — la, la, la, la!

TB *mf* molto leggiero

sub. secco e meno

372

'Tis the sea - son to be jol - ly, Fal, la, la, la, la, — la, la, la, la!

* O, COME, ALL YE FAITHFUL

{previous ♩ = new ♩ }

390

mf

Er - go qui na - tus

mf

fff *ppp tremolo*

Strings

* (May be sung as a recessional, with choir moving to surround the audience.)

393

di - e ho - di - er - na, Je - su, ti - bi sit glo - ri -

cresc. colla voce

396

- a! Pa - tris ae - ter - ni Ver - bum ca - ro

mf

36 39

399 *mp* *mf*

fa - ctum: Ve - ni - te a - do - re - mus, Ve -

mp *mf*

p

402 *f* *più f*

- ni - te a - do - re - mus, Ve - ni - te a - do - re - mus Do-

f *più f*

mp *mf*

add Brass

406 40

mi - num.

f *f*

Ww, Strings

Low brass Timpani