

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, and TB. The piano reduction includes parts for 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 piano.

* Choir processional is possible during the opening instrumental statement.

4

This system contains measures 4 through 7. The piano reduction continues with the Horns and Strings parts. The vocal parts remain silent.

8

This system contains measures 8 through 12. The piano reduction continues with the Horns and Strings parts. The vocal parts remain silent.

13

+ Trumpets

più f

This system contains measures 13 through 16. The piano reduction continues with the Horns and Strings parts. The vocal parts remain silent. The dynamic marking changes to *più f* (more fortissimo). The time signature changes to 4/4 at the end of the system.

18

Tuba
mf

Quasi Canto {♩ = ca. MM 64}

24

1

SA *mf*

TB *mf*

Strings, tremolo
p *mf* *mf* *mp*

* Je - sus came, and came for

* 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

Brass, Strings

mf

f

* 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 3-2-2

356

f 3

33 *Clarinet*

359

f

362

f

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

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

Strings

fff *ppp* tremolo

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