

Ⓞ Ⓞ COME, Ⓞ Ⓞ COME,
JEMMANUEL

[P R O C E S S I O N A L]

*for Chorus, Treble Choir, and Orchestra
with Organ and Handbells*

Arranged by
G A R Y F R Y

*Commissioned by
Maestro David R. Davidson
for the
Dallas Symphony Chorus and Orchestra
2009*

O COME, O COME, EMMANUEL

[P R O C E S S I O N A L]

INSTRUMENTATION

Flute 1-2
Flute 3 (Piccolo)
Oboe 1-2
English Horn
Clarinet in A 1-2
Bass Clarinet
Bassoon 1-2
Contrabassoon

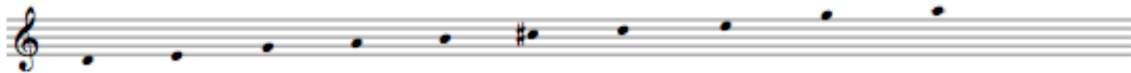
Horn in F 1-2-3-4
Trumpet in Bb 1-2-3
Trombone 1-2
Bass Trombone
Tuba

Timpani
Percussion

- 1: Crotales, Tubular Bells, Finger Cymbals, Orchestra Bells, Snare Drum
- 2: Tam-tam, Bass Drum, Bell Tree, Tubular Bells
- 3: Piatti, Suspended Cymbal

Harp
Piano (Celesta)
Organ

Handbells (minimum - may be freely doubled at actual pitch and at the octave; the part is on the choral score)



SATB Chorus
Treble Choir

Strings

This arrangement features the horn section, who may stand for the opening 'bells up' section at the conductor's discretion. The handbells are to be played by chorus members positioned antiphonally in the hall.

Duration: 4:23

O Come, O Come Emmanuel

Gary Fry

(Processional)

Maestoso $\text{♩} = 64$

The score is a transposed score for a large ensemble, including woodwinds, brass, percussion, strings, and harp. The tempo is Maestoso with a quarter note equal to 64 beats per minute. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into six measures, numbered 1 through 6 at the bottom.

Woodwinds: Flute 1-2, Flute 3 (Picc.), Oboe 1-2, English Horn, Clarinet in A 1-2, Bass Clarinet, Bassoon 1-2, Contrabassoon.

Brass: Horn in F 1-2, Horn in F 3-4, Trumpet in B♭ 1, Trumpet in B♭ 2-3, Trombone 1-2, Trombone 3 (Bass), Tuba, Timpani.

Percussion: Percussion 1 (Crotales - metal mallet), Percussion 2 (Tam-tam - scrape w/tri. beater), Percussion 3.

Other Instruments: Harp, Piano/Celesta, Organ, Antiphonal Handbells, SATB, Violin I, Violin II, Viola, Violoncello, Contrabass.

Performance Instructions:

- Flute 1-2, Clarinet in A 1-2, Bass Clarinet: *mf*, *a2*, *7*
- Oboe 1-2: *mp*
- Horn in F 1-2: 1. Solo (bell up) *f*, 2. Solo (bell up) *f*, 3. Solo - echo (bell up) *f*, 4. Solo - echo (bell up) *f*
- Horn in F 3-4: 4. *mf*, 3. *mf*, *f*, *f*, *ff*
- Percussion 1: *mf*
- Percussion 2: *pp*, *p*, *pp*, *p*, *pp*, *p*, *pp*
- Harp: *mp*, D Cb B I E Fb G A
- Violin I: *ppp*, *div.* (tutti hmc.), *not hmc.*
- Violin II: *ppp*, *div.* (tutti trem.), *mp*, *loco*
- Viola, Violoncello, Contrabass: *mf*, *7*

(A)

FL. 1-2

FL. 3 (Picc.)

Ob. 1-2

E. Hn.

A. CL. 1-2

Bs. Cl.

Bsn. 1-2

Cbsn.

Hn. 1-2

Hn. 3-4

B^b Tpt. 1

B^b Tpt. 2-3

Tbn. 1-2

Tbn. 3 (Bs.)

Tba.

Timp.

Perc. 1
Tubular Bells Solo

Perc. 2
Tam-tam (with soft tam-tam mallet)

Perc. 3
Piaatti

Hp.
DCBIEFbGA

Pno./Cel.

SATB

Vln. I

Vln. II

Vla.

Vc.

Cb.

7

8

9

B

FL 1-2
 FL 3 (Picc.) [to Flute]
 Ob. 1-2
 E. Hn.
 A Cl. 1-2
 Bs. Cl.
 Bsn. 1-2
 Cbsn.
 Hn. 1-2 [Bells down]
 Hn. 3-4 [Bells down]
 B^b Tpt. 1
 B^b Tpt. 2-3
 Tbn. 1-2
 Tbn. 3 (Bs.)
 Tba.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3 [Susp. Cym. (med. soft mallets) P mf]
 Hp.
 Pno./Cel. [to Cel.]
 HB [I. HANDBELLS* played antiphonally; let all ring mf II. unis. mf]
 SATB [O unis. mf O]
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

FL. 1-2
FL. 3 (Picc.)
Ob. 1-2
E. Hn.
A Cl. 1-2
Bs. Cl.
Bsn. 1-2
Cbsn.
Hn. 1-2
Hn. 3-4
B. Tpt. 1
B. Tpt. 2-3
Tbn. 1-2
Tbn. 3 (Bs.)
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno./Cel.
HB
SATB
Vln. I
Vln. II
Vla.
Vc.
Cb.

1.
2. *mf*
3.
4. *mf*
+2. *mf*
-3. *mf*
-4. *mf*
+4. *mf*
mf
mp
Finger Cym.
Bass Drum (soft beater)
unis. pizz.
pizz. *f*
pizz. *f*
div. pizz. *f*

come, o come, Em - man - - u - el, and ran - som cap - tive Is - - ra - el, that
come, o come, Em - man - - u - el, and ran - som cap - tive Is - - ra - el, that

18 19 20 21 22 23 24 25



FL. 1-2

FL. 3 (Picc.)

Ob. 1-2

E. Hn.

A. Cl. 1-2

Bs. Cl.

Bsn. 1-2

Cbsn.

Hn. 1-2

Hn. 3-4

B. Tpt. 1

B. Tpt. 2-3

Tbn. 1-2

Tbn. 3 (Bs.)

Tba.

Timp.

Perc. 1 E.C.

Perc. 2 B.D.

Perc. 3

Hp.

Pno./Cel.

HB

SATB

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. *mf*

2. *mf espress.*

mf

p

Susp. Cym.

pp

mf

Celesta

mf

cresc.

cresc.

f

f

f

pp

pp

pp

div.

unis.

div.

p

mp

f

26 27 28 29 30 31 32 33

D

FL 1-2
 FL 3 (Picc.)
 Ob. 1-2
 E. Hn.
 A Cl. 1-2
 Bs. Cl.
 Bsn. 1-2
 Cbsn.
 Hn. 1-2
 Hn. 3-4
 B. Tpt. 1
 B. Tpt. 2-3
 Tbn. 1-2
 Tbn. 3 (Bs.)
 Tba.
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Hp.
 Pno./Cel.
 HB
 SATB
 Vln. I
 Vln. II
 Via.
 Vc.
 Cb.

E

F

FL. 1-2
FL. 3 (Picc.)
Ob. 1-2
E. Hn.
A. Cl. 1-2
Bs. Cl.
Bsn. 1-2
Cbsn.
Hn. 1-2
Hn. 3-4
B. Tpt. 1
B. Tpt. 2-3
Tbn. 1-2
Tbn. 3 (Bs.)
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno./Cel.
SATB
Vln. I
Vln. II
Via.
Vc.
Cb.

f poco marc.
[to Picc.]
f poco marc.
f poco marc.
f poco marc.
f poco marc.
f poco marc.
f poco marc.
f poco marc.
f poco marc.
f poco marc.
1.
-2. *p* leg., poco espr.
f
bring out, quasi solo
mf
Children *mf*
O come, Thou Day - spring, come _____ and cheer our
uniss. arco
mf
uniss. arco
mf
uniss. arco
div. arco
mf
archo
mf
div.
pp
div.
pp
pp
pp
pizz.
p

G

FL. 1-2

FL. 3 (Picc.)

Ob. 1-2

E. Hn.

A. Cl. 1-2

Bs. Cl.

Bsn. 1-2

Cbsn.

Hn. 1-2

Hn. 3-4

B. Tpt. 1

B. Tpt. 2-3

Tbn. 1-2

Tbn. 3 (Bs.)

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno./Cel.

SATB
spir - its by Thine ad - - vent here; dis - perse the gloom - y clouds of night, and death's dark shad - ows put to

Vln. I

Vln. II

Vla.

Vc.

Cb.



FL. 1-2 *mp* *f* *mf* *poco marc.*

FL. 3 (Picc.) *f* *mf* *poco marc.*

Ob. 1-2 *mp* *f* *mf* *poco marc.*

E. Hn. *f* *mf* *poco marc.*

A. CL. 1-2 *mp* *f* *mf* *poco marc.*

Bs. Cl. *f marc.* *f* *mf* *poco marc.*

Bsn. 1-2 *f marc.* *f* *mf* *poco marc.*

Cbsn. *f marc.* *f* *mf* *poco marc.*

Hn. 1-2 *f* *mf* *poco marc.*

Hn. 3-4 *f* *mf* *poco marc.*

B. Tpt. 1 *f marc.* *f* *mf* *poco marc.*

B. Tpt. 2-3 *f marc.* *f* *mf* *poco marc.*

Tbn. 1-2 *f marc.* *f* *mf* *poco marc.*

Tbn. 3 (Bs.) *f marc.* *f* *mf* *poco marc.*

Tba. *f marc.* *f* *mf* *poco marc.*

Timp. *f* *f* *mf* *poco marc.*

Perc. 1 Tubular Bells *ff* *mf*

Perc. 2 Bass Drum *mf*

Perc. 3 Susp. Cym. *p* *mf* *f* *mf*

Hp. *ff* *mf*

Celesta *mp* *ff* *mf*

Pno./Cel. *mp* *ff* *mf*

SATB *f* *unis.*

Vln. I *mp* *f* *mf*

Vln. II *mp* *f* *mf*

Vla. *mp* *f* *mf*

Vc. *arco* *f* *mf*

Cb. *f* *mf*

J

FL. 1-2

FL. 3 (Picc.)

Ob. 1-2

E. Hn.

A. Cl. 1-2

Bs. Cl.

Bsn. 1-2

Cbsn.

Hn. 1-2

Hn. 3-4

B. Tpt. 1

B. Tpt. 2-3

Tbn. 1-2

Tbn. 3 (Bs.)

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Piano

Org.

SATB

Vln. I

Vln. II

Vla.

Vc.

Cb.

66 67 68 69 70 71 72

K

L



The musical score for page 15 of "O Come, O Come, Emmanuel" includes the following parts and details:

- Woodwinds:** Flute 1-2 (a2), Piccolo, Oboe 1-2 (a2), Clarinet 1-2, Bassoon 1-2, Contrabassoon, Horns 1-2, Horns 3-4, Trumpets 1 and 2-3, Trombones 1-2, Tuba, and Timpani.
- Percussion:** Percussion 1 (Snare Drum, snares off), Percussion 2 (Bell Tree), Percussion 3 (B.D., Piatti), and Harp (Db C# B1 E F# G# A).
- Piano/Celesta:** Celesta (with [to Pno.] marking), and Piano.
- Vocalists:** SATB (Soprano, Alto, Tenor, Bass).
- Strings:** Violins I and II, Viola, Cello, and Double Bass.

Measure 81 starts with a *f* dynamic. Measure 82 has *f* and *fp* dynamics. Measure 83 features *ff* and *mf* dynamics. Measure 84 includes *ff*, *mf*, and *fp* dynamics, with a *p* dynamic for the Harp. Measure 85 has *ff* and *mf* dynamics. Measure 86 continues with *ff* and *mf* dynamics.

Vocal Lyrics:
[to Pno.]
O come, De - sire of na - - - tions
O come, De - sire of na - - - tions





FL. 1-2

FL. 3 (Picc.)

Ob. 1-2

E. Hn.

A. Cl. 1-2

Bs. Cl.

Bsn. 1-2

Cbsn.

Hn. 1-2

Hn. 3-4

B. Tpt. 1

B. Tpt. 2-3

Tbn. 1-2

Tbn. 3 (Bs.)

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno./Cel.

Org.

HB

SATB

Vln. I

Vln. II

Vla.

Vc.

Cb.

come to thee, O Is - - - - ra - - - - el! Re - - - - joice!

thee, come to thee, O Is - - - - ra - - - - el! Re - - - - joice!

105

106

107

108

109