O COME, O COME, EMMANUEL

Latin, 9th cent.; Colin Mawby
para. in Psalteriolum Cantionum Catholicarum, Cologne, 1710;
tr. by John M. Neale, 1818–1866

Allegro, with great joy and rhythmic drive

Organ

Soprano

O come, O come, Em-man-u-el, and
ransom captive Is-ra-el, that mourns in lone-ly ex-ile

Alto

O come, O come, Em-man-u-el, O come, and
ransom captive Is-ra-el, that mourns, that mourns in lone-ly ex-ile

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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 vision 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