

Notes from the Arranger

Concept

This arrangement of "O Come, O Come Emmanuel" was written for and premiered by the Pacific Chorale and members of the Pacific Symphony. The work was conceived for spatial performance, with the men of the Chorale singing from the aisles of the orchestra level of the hall, the Women of the Chorale performing from the choral terrace at the front of the hall, the Southern California Children's Chorus singing from one of the hall's rear balconies, and the instrumentalists performing from the stage. The basic concept of the composition is to allow the audience to be surrounded by the beautiful melody of this ancient hymn - with excerpts of the tune coming from around the hall.

The original orchestration for the work consists of Brass 4.4.3.1, Timpani, Percussion, Harp, Organ, and optional Contrabass. The full score and parts are available from Pavane Publishing.

Performances with smaller forces

When performances with the full original orchestration are not practical, I feel, the work can still be effective with smaller instrumental resources. The following are some suggestions:

Performance with Organ (or piano) and Handbells

A very effective performance can be achieved by using handbells and organ. The starred (*) melodic lines in the choral/keyboard score could be assigned to handbells, with the organist playing the remainder of the reduction. I would suggest the handbell players for each individual starred (*) line could be grouped in different places around the hall, to maximize a dramatic spatial effect for the performance. In the event that an organ is not available, a piano could be substituted for the organ. In the case of piano performances, I suggest the use of the optional contrabass, (available in the set of parts) to help sustain the long pedal points throughout the composition.

Performance with diverse instruments

The starred (*) lines in the choral/keyboard score, could be played by any combination or mixture of solo or percussion instruments which the conductor might have available to him. Again, I suggest if the individual instrumentalists are placed in different spatial configurations in the hall, the opening introduction can be quite dramatic for the audience.

Performance with organ (or piano)

Using different solo stops for the various starred (*) lines in the choral/keyboard score, the work could be performed effectively with organ accompaniment.

I strongly recommend that performances with piano should at least include a few percussion or solo instruments for the (*) melodic fragments of the opening bars of the composition.

As the percussion sonorities are a major part of the original orchestral color, the conductor might want to look at the full score and parts to see what might be excerpted, to enhance performances with piano or organ.

John Alexander

O Come, O Come, Emmanuel

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(S.A.T.B., accompanied*)

Traditional
Arr. by John Alexander

♩ = 56

Keyboard reduction

p *mp* *mf*

espressivo *mf*

TB unison

O come, O come, Em - man - u - el, And ran - som cap - tive

*Full Score and Parts are available separately, P9069. Orchestration is 4 Hns., 4 Bb Tpts., 3 Tbns., Tuba, Timpani, Perc. (Triangle, Suspended Cymbal, Snare Drum, Glockenspiel, Xylophone, Chimes), Harp, Organ, and opt. Contrabass. See arranger's notes on page 2 for performance suggestions without full orchestration.

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17 18 19

Is - ra - el, That mourns in lone - ly ex - ile here Un - til the Son of

20 21 22

God ap - pear. Re - joice! Re-joyce! Em - man - u - el Shall

Children's Choir or Select Voices *mf*

23 24 25

O
come to thee, O Is

26 27 28

come, thou Day-spring from on high, And cheer us by thy draw - ing night Dis -

29 30 31

perse the gloom - y clouds of night, And death's dark shad - ow put to flight. Re -

32 33 34

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

Sopranos 35 36 37

el! O come, thou Key of Da - vid, come, And o - pen wide our

Altos

O come, thou Key of Da - vid, come, And o - pen wide our

38 heav'n - ly home; Make safe the way that leads on high, And close the path to
 39
 40
 heav'n - ly home; Make safe the way that leads on high, And close the path to

41 *f* mis - er - y. Re - joice! Re-joyce! Em - man - u - el shall
 42
 43
 mis - er - y. Re - joice! Re-joyce! Em - man - u - el shall

44 come to thee, O Is - ra - el.
 45
 come to thee, O Is - ra - el!

46
 47

48
 49

Sopranos
 50
 51
 52

Altos *f*

Tenors

Basses *f*

53 *f* O come, Em - man - u - el, 54 O come, De - sire of na-tions, 55
 come, De-sire of na - tions, bind In one the hearts of all man-kind; Bid
f O come, Em - man - u - el, O come, De - sire of na-tions,
 come, De-sire of na - tions, bind In one the hearts of all man-kind; Bid

56 come, O come, Em - man - u - el, Our Prince of Peace.
 thou our sad di - vi - sions cease, And be thy-self our King of Peace.
 come, O come, Em - man - u - el, Our Prince of Peace.
 thou our sad di - vi - sions cease, And be thy-self our King of Peace.

59 Re - joice! 60 Re - joice! 61 Em - man - u - el Shall
 Re - joice! Re - joice! Em - man - u - el Shall
 Re - joice! Re - joice! Em - man - u - el Shall
 Re - joice! Re - joice! Em - man - u - el Shall

62 *mp* come to thee, O Is - ra - el!
mp come to thee, O Is - ra - el!
mp come to thee, O Is - ra - el!
mp come to thee, O Is - ra - el!

O Come, O Come, Emmanuel

Mallet Percussion

Traditional
Arr. by John Alexander

$\text{♩} = 56$

The score for Mallet Percussion is written in 4/4 time with a tempo of quarter note = 56. It consists of a single melodic line on a treble clef staff. The key signature has one sharp (F#). The piece is divided into measures 1 through 68. Dynamics include *mp* (measures 1-5), *mf* (measures 6-10), *p* (measures 11-14), *mp* (measures 24-26), and *pp* (measures 65-68). There are repeat signs at measures 10, 14, 26, and 42.

O Come, O Come, Emmanuel

Handbells

Traditional
Arr. by John Alexander

4 Octaves
Handbells Used: 26

$\text{♩} = 56$

The score for Handbells is written in 4/4 time with a tempo of quarter note = 56. It consists of two staves: a treble clef staff for the upper handbells and a bass clef staff for the lower handbells. The key signature has one sharp (F#). The piece is divided into measures 1 through 68. Dynamics include *mp* (measures 1-5), *mf* (measures 6-10), *p* (measures 11-14), *mp* (measures 24-26), and *pp* (measures 65-68). There are repeat signs at measures 10, 14, 26, and 42.



Artistic Director of Pacific Chorale since 1972, **John Alexander** is one of America's most respected choral conductors. His inspired leadership both on the podium and as an advocate for the advancement of the choral art has garnered national and international admiration and acclaim.

Alexander's long and distinguished career has encompassed conducting hundreds of choral and orchestral performances nationally and in 27 countries around the globe. He has prepared choruses for many of the world's most outstanding orchestral conductors.

He is a board member and former president of Chorus America, the service organization for choruses in North America. Alexander also has served on artistic review panels for the National Endowment for the Arts, the California Arts Council, and the Los Angeles County Arts Commission.

Alexander retired in spring 2006 from his position as Director of Choral Studies at California State University, Fullerton, having been awarded the honor of Professor Emeritus. From 1970 to 1996, he held the position of Director of Choral Studies at California State University, Northridge.

He is in demand as a teacher, clinician, and adjudicator in festivals, seminars and workshops across the United States. In 2003, Chorus America honored him with the establishment of the "John Alexander Conducting Faculty Chair" for their national conducting workshops.

Alexander is a composer of numerous works and has two choral series, one with Pavane Publishing and another with Hinshaw Music.



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