

# O Come, O Come, Emmanuel

*Therefore the Lord Himself will give you a sign: The virgin will be with child and will give birth to a Son and will call Him Immanuel. (Isaiah 7:14 NIV)*

**Words: LATIN HYMN**  
**Adapted by**  
**RANDY VADER**

**Music: Adapted from Plainsong by**  
**THOMAS HELMORE**  
*Arranged by Jay Rouse*

**1** Mysteriously ♩ = 126

The musical score is written for piano in 4/4 time, featuring a treble and bass clef. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Mysteriously' with a quarter note equal to 126 beats per minute. The score is divided into two systems. The first system begins with a first ending bracket labeled '1' and includes a dynamic marking of 'mp' (mezzo-piano). The second system begins with a second ending bracket labeled '2'. A large orange watermark 'DO NOT COPY' is overlaid on the second system. The score concludes with a final chord in the bass clef.

**DO NOT COPY**

**2**

7

10

LADIES unison  
*mp* with intensity

13

Tenors only

O come, — O come, Em - man - u -

13

16

el, Lord, hear — Your chil - dren

DO NOT COPY

16

19

pray. And ran - som

19

22

cap - tive Is - ra - el,

22

25

3

Lord, come to us this day.

DO NOT COPY

25

28

*mf div.*

We mourn in low - ly

*add Bases*

28

B $\flat$  Cm B $\flat$  Cm

31 4 *cresc.*

ex - ile here, in sor - row

31 B $\flat$  A $\flat$  Gsus G7 A $\flat$  B $\flat$ / $\text{A}\mathbb{b}$  A $\flat$ maj7

34

we do dwell,

34 Fm7 Gsus G

DO NOT COPY

37 *mf unis.*

Tenors only  
un - til the Son of God ap -

37

40 *(stagger breathing)*

pear. O come, — Em - man - u -

40

43

el. —  
el. Come, — Em - man - u -

43

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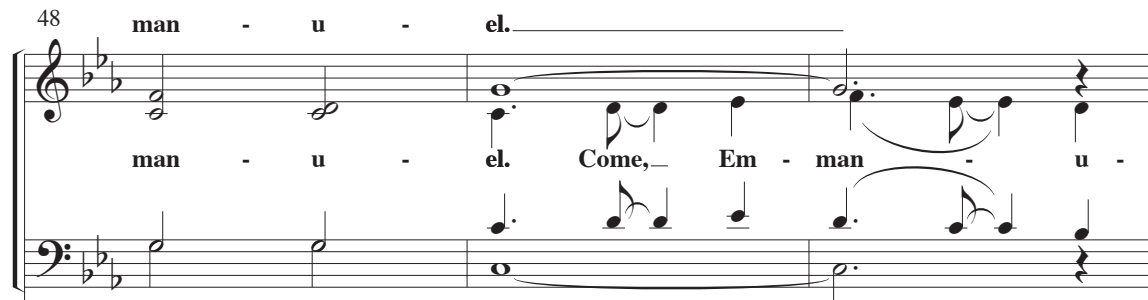
45 *div.*

O come, — Em - man - u - el. Come, — Em -  
el. O come, — Em -

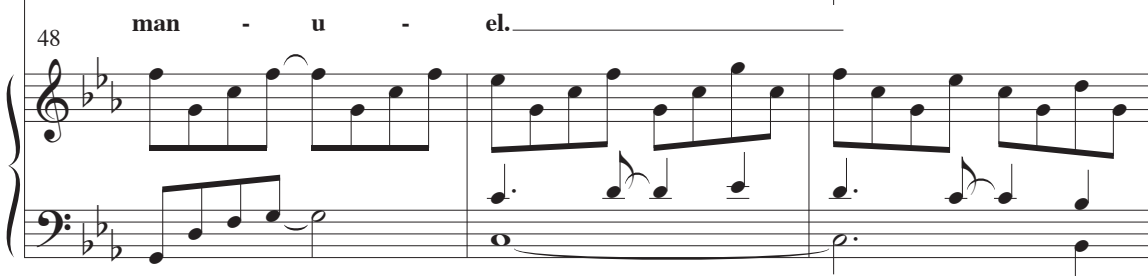
*add Bases*

45 O come, — Em - man - u - el. Come, — Em -

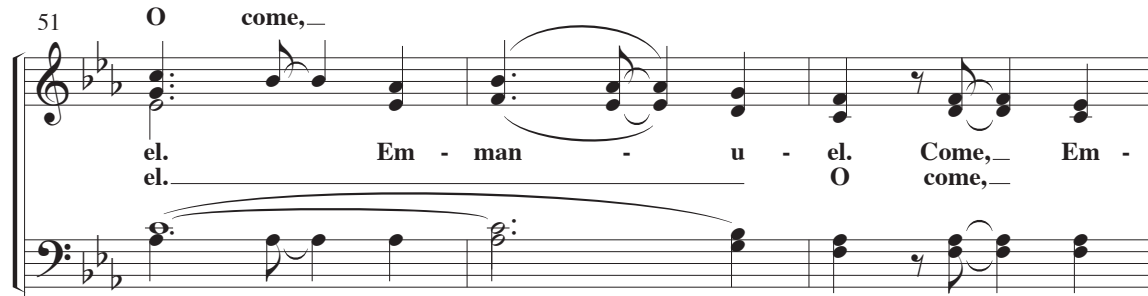
48 man - u - el.   
 man - u - el. Come, - Em - man - u -



48 man - u - el.



51 O come, -   
 el. Em - man - u - el. Come, - Em -   
 el. O come, -

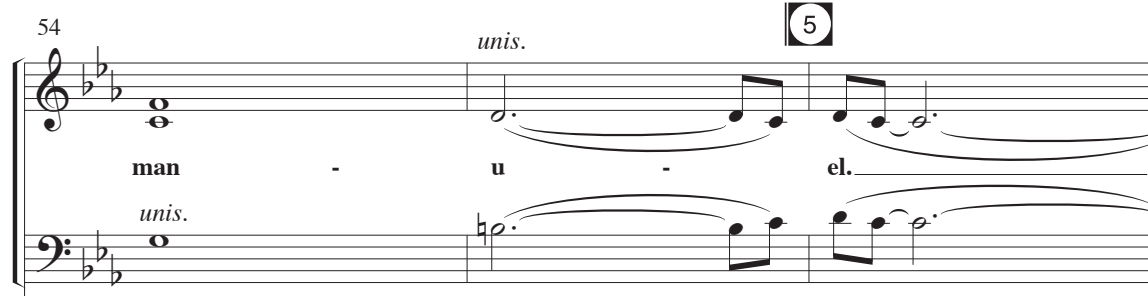


51 O come, - Em - man - u - el. Come, -

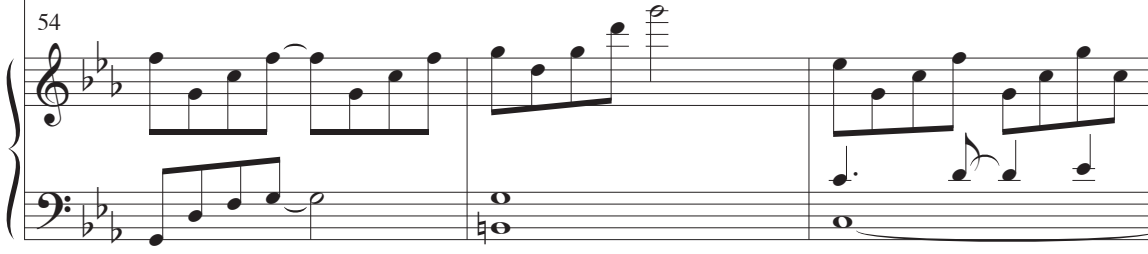


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54 unis. 5   
 man - u - el.   
 unis.



54



57

Musical notation for measures 57-58. The treble clef staff contains whole rests for both measures. The bass clef staff contains whole rests for both measures. The key signature is three flats (B-flat, E-flat, A-flat).

57

*Narration begins*

Musical notation for measures 57-59. Measure 57: Treble clef has a quarter-note sequence (F4, G4, A4, B4); bass clef has a dotted quarter note (F3) and an eighth note (A3). Measure 58: Treble clef has a quarter-note sequence (C5, B4, A4, G4); bass clef has a dotted quarter note (F3) and an eighth note (A3). Measure 59: Treble clef has a quarter-note sequence (F4, G4, A4, B4); bass clef has a dotted quarter note (F3) and an eighth note (A3). The key signature is three flats.

*“... miracles beyond...”*

60

Musical notation for measures 60-63. Measure 60: Treble clef has a quarter-note sequence (C5, B4, A4, G4); bass clef has a dotted quarter note (F3) and an eighth note (A3). Measure 61: Treble clef has a quarter-note sequence (F4, G4, A4, B4); bass clef has a dotted quarter note (F3) and an eighth note (A3). Measure 62: Treble clef has a quarter-note sequence (C5, B4, A4, G4); bass clef has a dotted quarter note (F3) and an eighth note (A3). Measure 63: Treble clef has a quarter-note sequence (F4, G4, A4, B4); bass clef has a dotted quarter note (F3) and an eighth note (A3). The key signature is three flats.

**DO NOT COPY**

*“... were prelude to...”*

64

Musical notation for measures 64-67. Measure 64: Treble clef has a quarter-note sequence (C5, B4, A4, G4); bass clef has a dotted quarter note (F3) and an eighth note (A3). Measure 65: Treble clef has a quarter-note sequence (F4, G4, A4, B4); bass clef has a dotted quarter note (F3) and an eighth note (A3). Measure 66: Treble clef has a quarter-note sequence (C5, B4, A4, G4); bass clef has a dotted quarter note (F3) and an eighth note (A3). Measure 67: Treble clef has a quarter-note sequence (F4, G4, A4, B4); bass clef has a dotted quarter note (F3) and an eighth note (A3). The key signature is three flats.

*“So, let us come...”*

68

*rit.*

Musical notation for measures 68-70. Measure 68: Treble clef has a quarter-note sequence (C5, B4, A4, G4); bass clef has a dotted quarter note (F3) and an eighth note (A3). Measure 69: Treble clef has a quarter-note sequence (F4, G4, A4, B4); bass clef has a dotted quarter note (F3) and an eighth note (A3). Measure 70: Treble clef has a quarter-note sequence (C5, B4, A4, G4); bass clef has a dotted quarter note (F3) and an eighth note (A3). The piece ends with a fermata over the final notes. The key signature is three flats.

(Narration begins in measure 58 of O Come, O Come, Emmanuel)

**The chronicle of the birth of Jesus is a portrait of love beyond measure, miracles beyond imagination, and sacrifice beyond reason.**

*The centuries of silence and of prayers were prelude to fulfilled promises.*

**Though His coming is long expected, it almost goes unnoticed, almost.**

**So, let us come together and speak of prophets and sages, of angels and stars, of wise men and shepherds.**

*For the good news has come! God's unspeakable gift is born in Bethlehem—born to show us the Father's love, born to set us free! In one eternal instant the world changes forever.*

**The prophets' voices would not be stilled nor could they be forgotten. Their message rang in the echoes of ancient thunder.**

*Listen, it's the voice of someone shouting! "Prepare the way of the Lord."*

**At last, He has come!**

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*At last, He dwells among us.*

**At last—Noel!**



# A Distant Voice

*A voice of one calling: "In the desert prepare the way for the LORD;  
make straight in the wilderness a highway for our God." (Isaiah 40:3)*

Words by  
**RANDY VADER**

Music by  
**JAY ROUSE**  
*Arr. by Jay Rouse*

Worship rock ♩ = 128

**6** E(no3) "... show us the..."

*mp*

**3** A<sup>2</sup>

**5** E(no3) "The prophets' voices..."

**7** A<sup>2</sup>

**DO NOT COPY**

The musical score is written for piano in E major (three sharps) and 4/4 time. It consists of four systems of music. The first system starts with a circled number 6, indicating the beginning of a phrase. The second system starts with a circled number 3. The third system starts with a circled number 5. The fourth system starts with a circled number 7. The score includes dynamic markings such as *mp* and *mf*. The piece is described as 'Worship rock' with a tempo of 128 beats per minute. The lyrics are: "... show us the..." and "The prophets' voices...".

9 7 E(no3) "... of ancient thunder."

11 A2

13 E(no3) "At last, He has come!"

15 *CHOIR unison mf*

15 A2

17

dis - tant voice\_\_ from a bar - ren\_\_ land;\_\_

17 E(no3)

*mf*

12

19

let all re - joice, o - bey His com-mand.

19 A<sup>2</sup>

21

**DO NOT COPY**

Lev - el the moun - tains, straight - en the roads;

21 E<sup>2</sup> E(no3)

23

8

Tell the world, let ev - 'ry - one know: The

23 E<sup>2</sup> A<sup>2</sup> C#m B E<sup>2</sup> G#

26 



wait - ing - has end - ed, His

26 F#m7(4) E2 G#

28




King - dom - at hand; re -

28 A2 B Bsus

**DO NOT COPY**

30



demp - tion - is dawn - ing - as the

30 F#m7(4) E2 G#

14

9 1st time

12 2nd time

32

Fa - ther has

32 A<sup>2</sup>

34

planned. The

34 B<sub>sus</sub> **f**

DO NOT COPY

36

CHOIR div.

Sav - ior is com - ing, the

36

36 E<sup>2</sup> A<sup>2</sup> **f**

38

prom - ise is sealed, His

Detailed description: This block shows the vocal line for measures 38 and 39. The key signature has three sharps (F#, C#, G#). The melody starts on a whole note chord, then moves to a half note chord, and ends with a quarter rest. The lyrics are "prom - ise is sealed, His".

38

C#m7

B

Detailed description: This block shows the piano accompaniment for measures 38 and 39. The right hand has a steady eighth-note accompaniment. The left hand has a simple bass line. Chords are labeled C#m7 and B.

40

pow - er and glo - ry no

Detailed description: This block shows the vocal line for measures 40 and 41. The melody continues with a half note chord and a quarter note chord. The lyrics are "pow - er and glo - ry no".

40

E2

A

DO NOT COPY

Detailed description: This block shows the piano accompaniment for measures 40 and 41. The right hand has a steady eighth-note accompaniment. The left hand has a simple bass line. Chords are labeled E2 and A. A large orange watermark "DO NOT COPY" is overlaid on the page.

42

long - er con - cealed

Detailed description: This block shows the vocal line for measures 42 and 43. The melody starts on a whole note chord and ends with a quarter rest. The lyrics are "long - er con - cealed".

42

C#m7

B

Detailed description: This block shows the piano accompaniment for measures 42 and 43. The right hand has a steady eighth-note accompaniment. The left hand has a simple bass line. Chords are labeled C#m7 and B.

44

and the glo - ry of the Lord,

44 F#m7(4) E2/G# A2 Bsus B

46 **13** 2nd time

yes, the glo - ry of the Lord, the

46 F#m7(4) E2/G# A2 Bsus B

48 2nd time to Coda  $\Phi$   
(pg. 19, ms. 64)

glo - ry of the Lord is

48 F#m7(4) E2/G# A2

50 10

soon to be re - vealed.

50  $\frac{A^2}{B}$  E(no3)

53 *mf*

*mf* God's on - ly Son has come -

DO NOT COPY

53  $\frac{A^2}{B}$  E(no3) *mf*

56

to this place; e - ter - nal cloaked in time -

56  $\frac{A^2}{B}$



18 Eb<sup>sus</sup> F<sup>2</sup> "... for I bring you..." F<sup>sus</sup>  
*building*

21 F<sup>2</sup> F<sup>sus</sup> "He is the Messiah!" G<sup>2</sup> G<sup>sus</sup>

24 D/G G C<sup>2</sup> C<sup>2</sup>/<sub>A</sub> D<sup>sus</sup> D F<sup>2</sup> C/E D/F#

**DO NOT COPY**

17 "Oh glory to God!"  
 27 G G<sup>sus</sup> D/G G C<sup>2</sup> C<sup>2</sup>/<sub>A</sub> D<sup>sus</sup> D

30 *CHOIR unison mf* 2  
 On this win-ter night so cold while

30 F<sup>2</sup> C/E D/F# G<sup>2</sup> G<sup>sus</sup> D/G G

33 18

shep - herds watch are keep - ing, comes the Prom - ised One fore -

33 C<sup>2</sup> C<sup>2</sup>/<sub>A</sub> Dsus D F<sup>2</sup> C/E D/F# G<sup>2</sup> Gsus

36

told, this low - ly Child now sleep - ing.

36 D/G G C<sup>2</sup>/<sub>A</sub> Dsus D F<sup>2</sup> C/E D/F#

DO NOT COPY

39

Glo - ri - a! Sing glo - ri - a! Sing glo - ri -

39 G Am/G G<sup>2</sup>

42

a! Sing glo - ri - a! Sing glo - ri - a! Sing glo - ri - a

42 Am G D/G D/F# Em Bm7

45 19

in ex - cel - sis De - o!

45 C2 C2/A Dsus D F2 C/E D/F# G

48

DO NOT COPY

Sing no - el, *div.*

No - el, sing we all No - el, be -

48 F2 E/D G2 Gsus D/G G

30 *f*

Shep-herds quake\_ at the awe - some sight,

Shep-herds quake\_ at the awe - some sight,

30 C

Dm B $\flat$  C

**DO NOT COPY**

32

wing - ed choir \_ sing - ing in the night,

wing - ed choir \_ sing - ing in the night,

32

Dm C Gm $^7$

34

“Do not fear,”— now the an - gel said,

“Do not fear,”— now the an - gel said,

34 C Dm  
G B $\flat$  C

DO NOT COPY

36 30

seek the Sav - ior in a man - ger bed!

seek the Sav - ior in a man - ger bed!

D.S. at CODA  $\text{\textcircled{S}}$   
(pg. 42, ms. 18)

36 Dm  
C Gm $^7$  B $\flat$  C

42

18 *f*

Glo - ri - a! So - li De - o Glo - ri - a!

Glo - ri - a! So - li De - o Glo - ri - a!

18 *f*

F G C F C Dm F C

20

God a - lone is wor - thy of our praise!—

God a - lone is wor - thy of our praise!—

20 *sim.*

F G C C E F C Dm C G B A G C E

22

Glo - ri - a! Un - to us — a Child — is born!

Glo - ri - a! Un - to us — a Child — is born!

22 F E7 Am  $\frac{G}{A}$  Am  $\frac{Am}{C}$  Dm  $\frac{C}{E}$  Dm  $\frac{D7}{F\#}$   $\frac{C}{G}$   $\frac{C}{E}$

24

Praise the King! Be - hold the in - fant boy,

Praise the King! Be - hold the in - fant boy,

24 F G C  $\frac{C}{E}$  Dm  $\frac{C}{E}$  Dm  $\frac{F}{A}$  G  $\frac{Am}{G}$

31 *2nd time* *cresc.*

26 *2nd time to Coda*  $\Theta$   
(pg. 47, ms. 38)

how great our—

how great our—

*2nd time to Coda*  $\Theta$   
(pg. 47, ms. 38)

26 G  $\Delta m$  G7  
G

*2nd time to Coda*  $\Theta$   
(pg. 47, ms. 38)

DO NOT COPY

28 29

joy!

joy!

*2nd time to Coda*  $\Theta$   
(pg. 47, ms. 38)

28 C  $\Delta m$  E F E/G C  $\Delta m$  E F E/G

*2nd time to Coda*  $\Theta$   
(pg. 47, ms. 38)



38  $\text{CODA}$  *f*

Sing glo - ri - a, sing glo - ri -

*unis. f*

Glo

*unis.*

38  $\text{CODA}$  *f*

$\frac{C}{G}$  Am Dm  $\frac{Dm}{C}$   $\frac{G}{B}$   $\frac{E}{G\#}$

41 **DO NOT COPY**

a, sing glo - ri - a! Sing

ri - a! Sing

41 Am  $\frac{Am}{G}$  Dm  $\frac{C}{E}$   $\frac{Dm}{F}$   $\frac{E}{A}$  Gsus G

Mary was grateful for the months of preparation following the angel visitation. This overshadowing by the Almighty had transformed not just her body, but her heart. Though she had always been uniquely turned toward the Father, there were days now that Mary felt His nurturing love so profoundly that her heart ached.

Slowly, subtly and surely a mystery occurred. In the empty space she yielded, the Father began to create the divine. The Almighty had always been her shelter. Now, in a moment, an unimaginable gift was hers, she became shelter for the Almighty.

Mary looked around her. She looked at this place where animals slept and ate. She looked at the feed box where her Son, God's Son lay sleeping. She smiled at the thought of Joseph so carefully and lovingly laying the straw for her and for the Baby. Now, her heart filled with a knowing, a knowing so deep she exhaled from the core of her. This was holy ground. The sacred sanctuary where once no man could enter was now a stable, the place where God's presence dwells.

# Mary's Hope

*But Mary kept all these things and pondered them in her heart. (Luke 2:19 KJV)*

Words by  
ROSE ASPINALL  
and RANDY VADER

Music by  
JAY ROUSE  
Arr. by Jay Rouse

34 Warm and gentle ♩ = 72

*mp* Narration begins

4

DO NOT COPY

7 "... there were days now..."

10 "... her heart ached."

\*NOTE: This narration is found on page 52.

13 *"In the empty space she yielded,..."*

16 *"... shelter for the Almighty."*

19 35 *"Mary looked..."*

**DO NOT COPY**

22 *"... God's Son lay sleeping."*

26 "Now, her heart filled..."

30 36 "... the place where God's presence dwells."

*mp*

33 *SOLO mp freely*

In the qui - et of this mo - ment, whis - pered

**DO NOT COPY**

36

prayers are what I sing. I am blessed be - yond all

56

39

meas - ure for the won - der that You bring. I

This block contains the musical notation for measures 39 to 41. It features a vocal line in a treble clef and a piano accompaniment in grand staff. The lyrics are: "meas - ure for the won - der that You bring. I".

42

know I have been cho - sen, yet I know I'm just a

This block contains the musical notation for measures 42 to 44. It features a vocal line in a treble clef and a piano accompaniment in grand staff. The lyrics are: "know I have been cho - sen, yet I know I'm just a".

45

DO NOT COPY

girl. Now my joy - ful tears fall down on the

This block contains the musical notation for measures 45 to 47. It features a vocal line in a treble clef and a piano accompaniment in grand staff. The lyrics are: "girl. Now my joy - ful tears fall down on the".

48

37

*mp*

Hope of all the world. — May You

This block contains the musical notation for measures 48 to 50. It features a vocal line in a treble clef and a piano accompaniment in grand staff. The lyrics are: "Hope of all the world. — May You". A dynamic marking of *mp* is present above the piano part.