

for Sarah MacDonald and the Chapel Choir of Selwyn College, Cambridge

O Come, Emmanuel

An Advent Celebration based on the Great 'O' Antiphons

ALAN BULLARD

1. Prelude

Latin trad., tr. J. M. Neale (1818–66)

VENI EMMANUEL
(Anon. 15th century)

Slowly ♩ = c.60
Organ: Solo
SOLO 1

* ORGAN or 2 or 4 SOLO SOPRANOS or ALTOS

(O come, O come, Em - ma - nu - el, _____ That
sempre p e legato

Organ: Sw.
SOLO 2

(And ran-som cap-tive Is - ra - el, _____

4 SOLO 1 (p)

mourns in lone - ly e - xile here, _____ Re -

SOLO 4 (or 2)

Un - til the Son of God _____ ap - pear: _____

7 SOLO 3 (or 1) SOLO 1 (and 3)

- joice! Re - joice! Em - ma - nu - el Shall come to thee, O Is - ra - el.)

SOLO 2 SOLO 2 (and 4)

Re - joice! Em - ma - nu - el Shall come to thee, O Is - ra - el.)

* The Prelude may **either** be played on solo organ (not piano) sounding as if in the distance, **or** sung by two or four solo sopranos or altos, using the words printed in brackets. The solo singers could be off-stage, or placed antiphonally around the performance space, moving back to the choir before or during the second movement.

This work may be accompanied either by organ or piano alone (using this score), or by small orchestra or chamber group, as follows: 1 Fl., 1 Ob., 1 Cl. in A, 1 Bn. (or B.Cl.), 1 Tpt. in B flat, 1 Hn. in F, together with **either** string quintet, **or** string orchestra, **or** keyboard (piano or organ). The full score and set of parts (including keyboard) are available on sale or hire from the Publisher's Hire Library.

2. Choir: Advent Responsory (i)

The Matin Responsory

Alan Bullard, based on HELMSLEY
Martin Madan (1726-90)

11 **Freely** **TUTTI or SOLO** *dramatic, declamatory* **Calmly** ♩ = c.104

CHOIR *f* I look from a - far:

ORGAN or PIANO (if required) *pp* *p gently*

Organ: Ped.

15 **SOPRANOS** *p legato* *mf*

ALTOS and lo I see the po-wer of God com - ing,

TUTTI

TENORS *p legato* *mf*

BASSES

20 *p unhurried* *mf* **poco rit.**

and a cloud co - ver-ing
and a cloud co - ver-ing the whole earth.

p unhurried *mf* **poco rit.**

Optional READING: Ecclesiasticus 24: 1-9 (or Job 28: 12-13, 23-28)

4. O Wisdom | O Sapientia

Great 'O' Antiphon No. 1, paraphrased AB

Freely
TUTTI or SOLO

f 66 *not hurried*

CHOIR O Wis - dom, which comes from the mouth of the

68 Most High, and reach - es to the ends of the earth:

71 **Slowly** ♩ = c.72

S. A. *p* *mp*

T. B. *p* *mp* *attacca*

TUTTI Show us, show us, show us the way of know - ledge.

5. Choir: Where shall Wisdom be found?

Job 28: 12 and 28

Alan Bullard

76 **Flowing** ♩ = c.80

T. B. *mp*

T. (B.) SOLO or TUTTI

But_ where shall

81 *mf*

wis - dom be found? And_ where is the place of un - der - stand - ing?

p *Man.*

mp richly *Ped.*

Optional READING: Isaiah 11: 1-4a (or 1-10)

8. O Root of Jesse | O Radix Jesse

Great 'O' Antiphon No. 3, paraphrased AB

Freely
SOLO or TUTTI

CHOIR *f* 182 *f* 3

O Root of Jes - se, who stands as a sign to the

184

peo - ple, si - len - cing kings and in - ter - ced - ing for na - tions:

Slow ♩ = c.60

187 *f* *p*

S. A. **TUTTI** Come and save us, come and save us with - out de - lay.

T. B. *f* *p* *attacca*

In grateful memory of my teacher, Herbert Howells

9. Choir: There is a rose-tree

Es ist ein Ros entsprungen (German 15th cent.)
translated by Abbie Farwell Brown (1871-1927), altd.

Alan Bullard

Gently ♩ = c.66

192 *p* *mp*

S. A. 1. There is a rose - tree bloom - ing In win - ter's frost and cold; Its flo - wer comes from

T. B. *p* *mp*

196 *mf* *p* *f*

Jes - se, A sign of peace from old. It is the Rose of Love, No cru - el wind can wi - ther, No

14. Choir: Chanticleer

William Austin (1587–1633)

Alan Bullard

352 **Lively and excited** (♩. = c. 84)

S.
A.

T.
B.

Lively and excited (♩. = c. 84)

f

Man.

356 *unis.* *f*

All this night shrill chan - ti - cleer,* Day's pro - claim - ing trum - pe - ter,

unis. *f*

361

Claps his wings and loud - ly cries, Mor - tals, mor - tals,

*chanticleer = a crowing cockerel

16. Hymn: Joy to the world!

Paraphrase of Psalm 98 by
Isaac Watts (1674–1748), altd.

ANTIOCH
From *Voce di Melodia*, W. Holford, c.1834
arr. Alan Bullard

450 **L'istesso tempo** ♩ = c.100

S. A. + CONGREGATION in unison **f**

clay. 1. Joy to the world! the

T. B. **f**

L'istesso tempo ♩ = c.100

p as if in the distance **f subito**

Man. Ped.

456

Lord is come; Let earth re-ceive her King; Let ev - 'ry heart pre - pare him room, And

mp

461

heav'n and na - ture sing, and heav'n and na - ture sing, and heav'n, and heav'n and

And heav'n and na - ture sing, and heav'n and na - ture sing, and heav'n and

mp **f**

The musical score is arranged for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano. It features a 4/4 time signature and a key signature of one sharp (F#). The tempo is marked 'L'istesso tempo' with a metronome marking of ♩ = c.100. The score is divided into three systems. The first system (measures 450-455) includes vocal parts and piano accompaniment. The piano part starts with a piano (*p*) dynamic and a 'Man.' (Mancina) marking, then transitions to a forte (*f*) dynamic with a 'Ped.' (Pedale) marking. The second system (measures 456-460) continues the vocal and piano parts with a mezzo-piano (*mp*) dynamic. The third system (measures 461-465) features a change in time signature to 2/4 and a forte (*f*) dynamic. The piano part includes a mezzo-piano (*mp*) dynamic marking at the beginning of the system.

Optional READING: Revelation 22: 12–13, 16–17, and 20, and/or optional PRAYERS

21. Advent Responsory (ii)

The Vesper Responsory

Alan Bullard, based on HELMSLEY
Martin Madan (1726–90)

Freely
TUTTI or SOLO
dramatic, declamatory

Gently joyful ♩ = *c.*104

645 *mf* Ju - dah and Je - ru - sa - lem, *f* fear not, nor be dis - mayed;

649 *p* To - mor - row go ye forth, *f* and the Lord

653 *poco rit.* he will be with you.

p *f* *mf* *poco rit.*

CHOIR

S. A.

T. B.

Ped.

745

mf

Claim the king - dom for thine own: O come quick - ly!

mf

Claim the king - dom for thine own: O come quick - ly!

mf

751

f *ff* **allargando**

O come quick - ly! O come quick - ly! Al - le - lu - ia!

f *ff*

O come quick - ly! O come quick - ly! Al - le - lu - ia!

allargando

f *ff*

757

a tempo **rit.**

Come, Lord, come!

a tempo **rit.**

Come, Lord, come!

fff