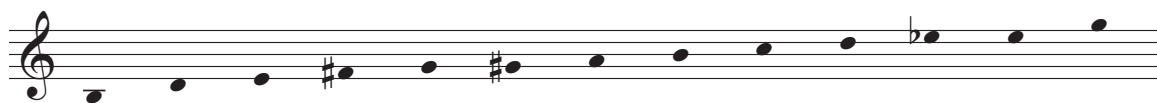


O Come, O Come Emmanuel

for Solo Bells and Piano*

Handbells used: 13



With hope (♩ = ca. 100-104)

VENI EMMANUEL, Plainchant
Arranged by KURT MEYER

Piano

mf

with pedal

HB

mf

mp

* To purchase a full-length recording of this piece, go to jubilatemusic.com and enter JMG1103 in the search bar.

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Measures 10-13 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is one sharp (F#). Measure 10 features a half note in the treble and a whole note in the bass. Measures 11-13 show more complex piano accompaniment with chords and moving lines in both hands, while the treble staff continues with a melodic line.

Measures 14-17 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is one sharp (F#). Measure 14 features a half note in the treble and a whole note in the bass. Measures 15-17 show more complex piano accompaniment with chords and moving lines in both hands, while the treble staff continues with a melodic line.

Measures 18-20 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is one sharp (F#). Measure 18 features a half note in the treble and a whole note in the bass. Measures 19-20 show more complex piano accompaniment with chords and moving lines in both hands, while the treble staff continues with a melodic line.

Measures 21-30 of a musical score in D major. The score consists of three systems, each with a vocal line (treble clef) and piano accompaniment (grand staff). Measure numbers 21 through 30 are indicated above the vocal line.

System 1 (Measures 21-23): The vocal line begins with a half note D4 (measure 21), followed by a half note E4 (measure 22), and a half note F#4 (measure 23). The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble.

System 2 (Measures 24-27): The vocal line continues with quarter notes: G4 (24), A4 (25), B4 (26), and C5 (27). The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords.

System 3 (Measures 28-30): The vocal line has quarter notes D5 (28), E5 (29), and a half note F#5 (30). The piano accompaniment includes a tremolo effect in the bass line and chords in the treble. The system concludes with a *mf* (mezzo-forte) dynamic marking and a melisma *(mel.)* over the final measure.

Measures 31-39 of a musical score in G major (one sharp). The score consists of a vocal line and a piano accompaniment.

Measures 31-33: The vocal line begins with a whole rest in measure 31, followed by a half rest in measure 32, and then a quarter note G4 in measure 33. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand. A dynamic marking *p* (piano) is present in measure 33. A vocal line entry is marked "LV" in measure 33.

Measures 34-36: The vocal line has a whole rest in measure 34, followed by a quarter note G4 in measure 35, and a whole rest in measure 36. The piano accompaniment continues with the eighth-note bass line and a melody of eighth notes. A dynamic marking *p* is present in measure 34. A vocal line entry is marked "LV" in measure 34.

Measures 37-39: The vocal line has a whole rest in measure 37, followed by a quarter note G4 in measure 38, and a whole rest in measure 39. The piano accompaniment continues with the eighth-note bass line and a melody of eighth notes. A dynamic marking *p* is present in measure 37. A vocal line entry is marked "LV" in measure 37.

Key markings include *p* (piano) and *8va* (octave up) in measures 33, 34, and 37. The score is written in G major (one sharp).

40 41 LV 42

43 44 45 LV

46 47 R 48

(echo Piano melody)

Measures 49-51 of a musical score. The treble clef staff has a key signature of one sharp (F#) and a common time signature. Measure 49 starts with a whole rest, followed by quarter notes G4, A4, and B4. Measure 50 has a whole rest, followed by an eighth note G4, a quarter note F#4, and a half note E4. Measure 51 has a whole rest. The piano accompaniment consists of two staves. The right hand plays a series of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, 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C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-297, A-297, G-297, F#-297, E-297, D-297, C-297, B-298, A-298, G-298, F#-298, E-298, D-298, C-298, B-299, A-299, G-29

8

58 R

59

60

61

LV

62 R

63

64

65

66

Measures 67-69 of a musical score. The key signature is one sharp (F#). Measure 67: Treble clef has a half note F#4, a quarter note G4, and a quarter note A4. Bass clef has a half note F#3, a quarter note G3, and a quarter note A3. Measure 68: Treble clef has a half note B4, a quarter note C5, and a quarter note D5. Bass clef has a half note B2, a quarter note C3, and a quarter note D3. Measure 69: Treble clef has a half note E5, a quarter note F#5, and a quarter note G5. Bass clef has a half note E4, a quarter note F#4, and a quarter note G4. Above measure 69, 'LV' is written above the treble staff and 'R' is written above the bass staff. The dynamic *mf* is written below the treble staff.

With hope, as in the beginning (♩ = ca. 100-104)

Measures 70-73 of a musical score. The key signature is one sharp (F#). Measure 70: Treble clef has a half note F#4, a quarter note G4, and a quarter note A4. Bass clef has a half note F#3, a quarter note G3, and a quarter note A3. Measure 71: Treble clef has a half note B4, a quarter note C5, and a quarter note D5. Bass clef has a half note B2, a quarter note C3, and a quarter note D3. Measure 72: Treble clef has a half note E5, a quarter note F#5, and a quarter note G5. Bass clef has a half note E4, a quarter note F#4, and a quarter note G4. Measure 73: Treble clef has a half note F#5, a quarter note G5, and a quarter note A5. Bass clef has a half note F#4, a quarter note G4, and a quarter note A4. Above measure 70, 'LV' is written above the treble staff and 'R' is written above the bass staff. The dynamic *mp* is written below the treble staff.

Measures 74-77 of a musical score. The key signature is one sharp (F#). Measure 74: Treble clef has a half note F#4, a quarter note G4, and a quarter note A4. Bass clef has a half note F#3, a quarter note G3, and a quarter note A3. Measure 75: Treble clef has a half note B4, a quarter note C5, and a quarter note D5. Bass clef has a half note B2, a quarter note C3, and a quarter note D3. Measure 76: Treble clef has a half note E5, a quarter note F#5, and a quarter note G5. Bass clef has a half note E4, a quarter note F#4, and a quarter note G4. Measure 77: Treble clef has a half note F#5, a quarter note G5, and a quarter note A5. Bass clef has a half note F#4, a quarter note G4, and a quarter note A4. Above measure 76, a fermata is written above the treble staff. The dynamic *f* is written below the treble staff.

78 TD 79 80 R

rit.

Slower (♩ = ca. 72-76)

81 82 83

mp *molto rit.*

84 85 86

p *p* *ped.*

LH

O Come, O Come Emmanuel

for Solo Bells and Piano*

Handbells used: 13



With hope (♩ = ca. 100-104)

VENI EMMANUEL, Plainchant
Arranged by KURT MEYER

Handbell part for measures 7-43. The music is written on a treble clef staff with a key signature of one sharp (F#). The tempo is marked 'With hope (♩ = ca. 100-104)'. The dynamics range from *mf* (mezzo-forte) to *p* (piano). The piece includes several measures of rests, indicated by a horizontal line with a '2' above it, and measures with a '2' below the staff, suggesting a double bar line or a specific articulation. The music is arranged by Kurt Meyer.

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JMG1103

12 **LV**

45 46 47 **R**

(echo Piano melody)

48 49 50 51 **3**

With passion

54 55 **Sk** 56 57 **LV**

f

58 **R** 59 60 61 **LV**

62 **R** 63 64 65

66 67 68 **LV** 69 **R**

mf

With hope, as in the beginning (♩ = ca. 100-104)

70 **LV** 71 **R** 72 73

74 75 76 77

78 **TD** 79 80 **R** 81

mp

Slower (♩ = ca. 72-76)

82 83 84 85 86

molto rit. **p**

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