

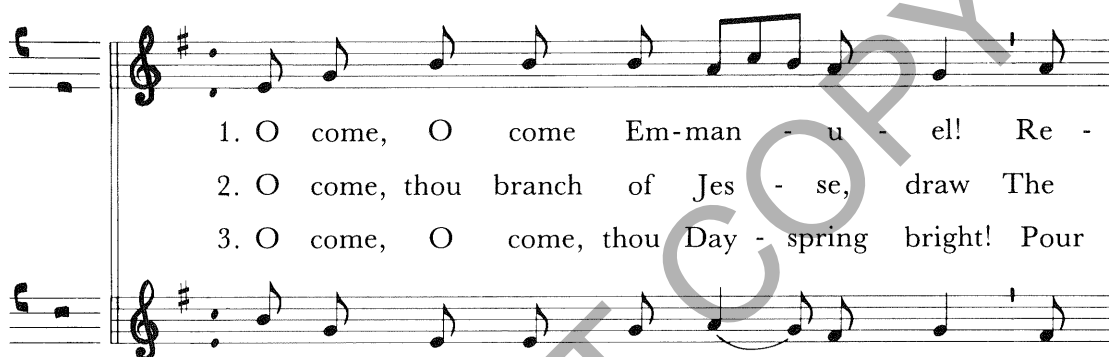
PARACLETE  PRESS

Veni, Veni Emmanuel

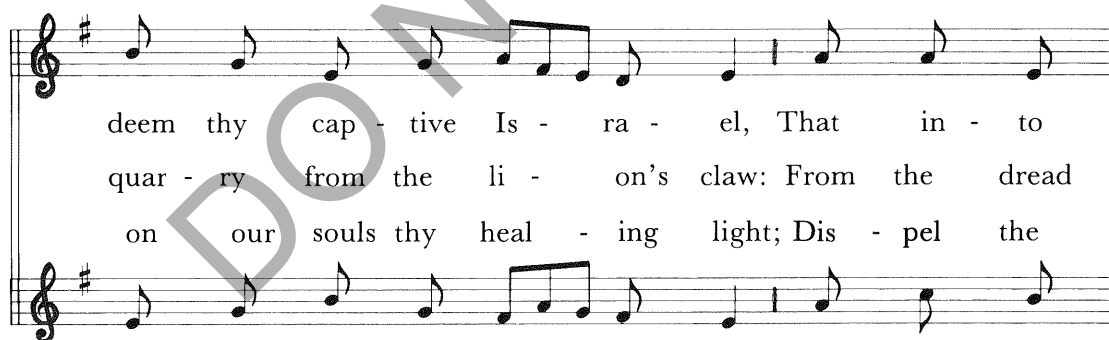
Edited by Mary Berry

O Come, O Come Emmanuel

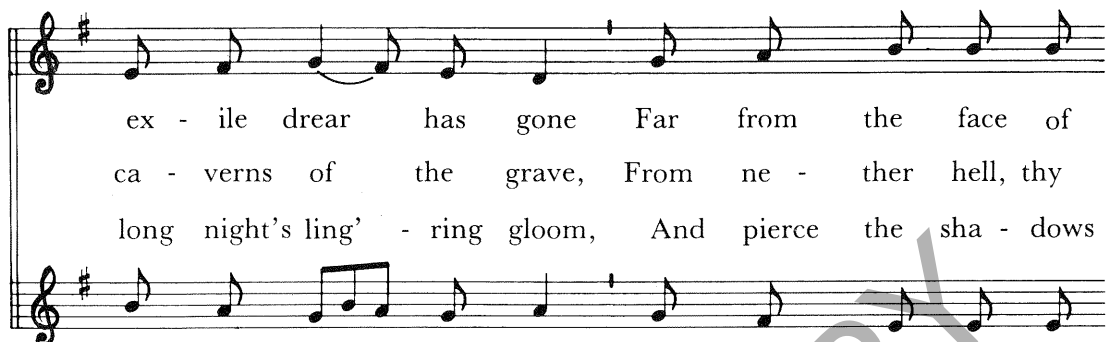
Anonymous
(XVth century)
edited by Mary Berry



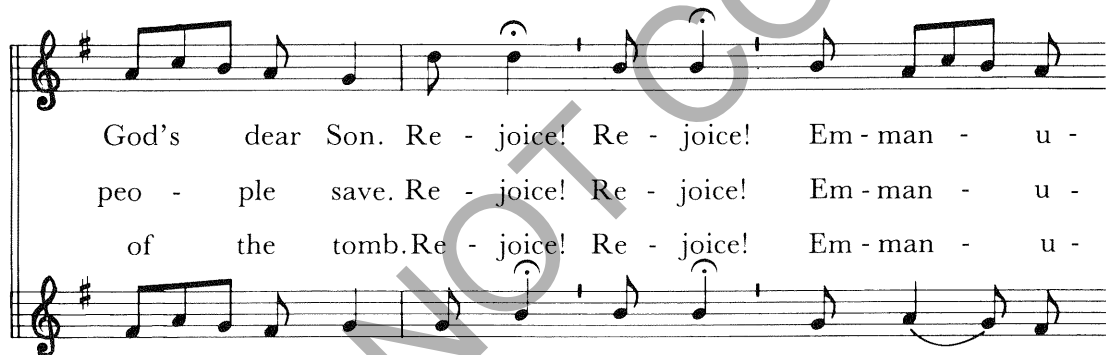
1. O come, O come Em-man - u - el! Re -
2. O come, thou branch of Jes - se, draw The
3. O come, O come, thou Day - spring bright! Pour



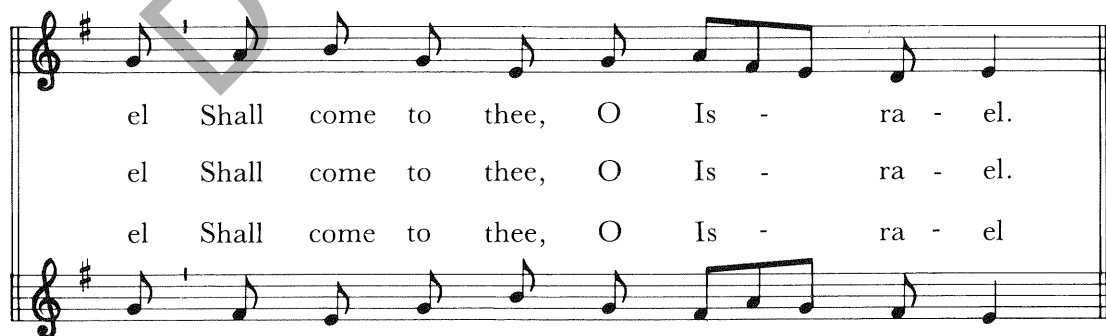
deem thy cap - tive Is - ra - el, That in - to
quar - ry from the li - on's claw: From the dread
on our souls thy heal - ing light; Dis - pel the



ex - ile drear has gone Far from the face of
ca - vens of the grave, From ne - ther hell, thy
long night's ling' - ring gloom, And pierce the sha - dows

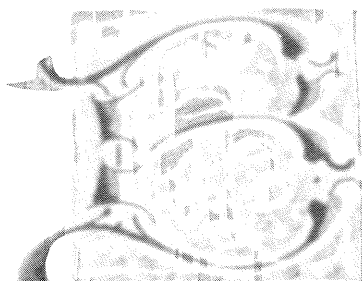


God's dear Son. Re - jice! Re - jice! Em - man - u -
peo - ple save. Re - jice! Re - jice! Em - man - u -
of the tomb. Re - jice! Re - jice! Em - man - u -



el Shall come to thee, O Is - ra - el.
el Shall come to thee, O Is - ra - el.
el Shall come to thee, O Is - ra - el

- 4 O come, thou Lord of David's Key!
The royal door fling wide and free;
Safeguard for us the heavenward road,
And bar the way to death's abode.
- 5 O come, O come, Adonai,
Who in thy glorious majesty
From that high mountain clothed with awe
Gavest thy folk the elder law.



One iesu dulcis

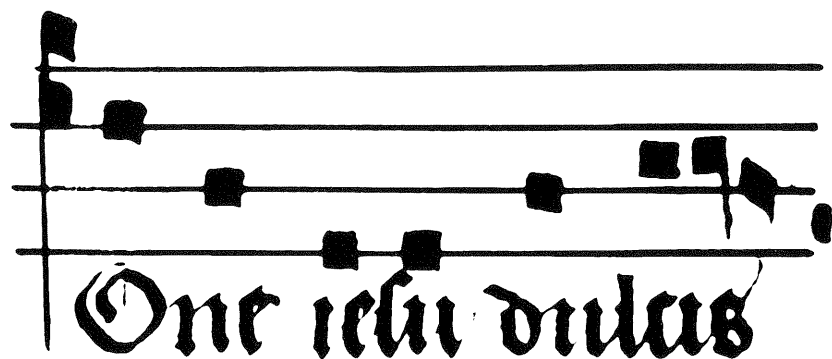
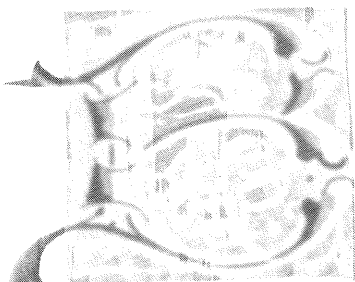
omnis eterni patris fili

Et precamur pro defunctis

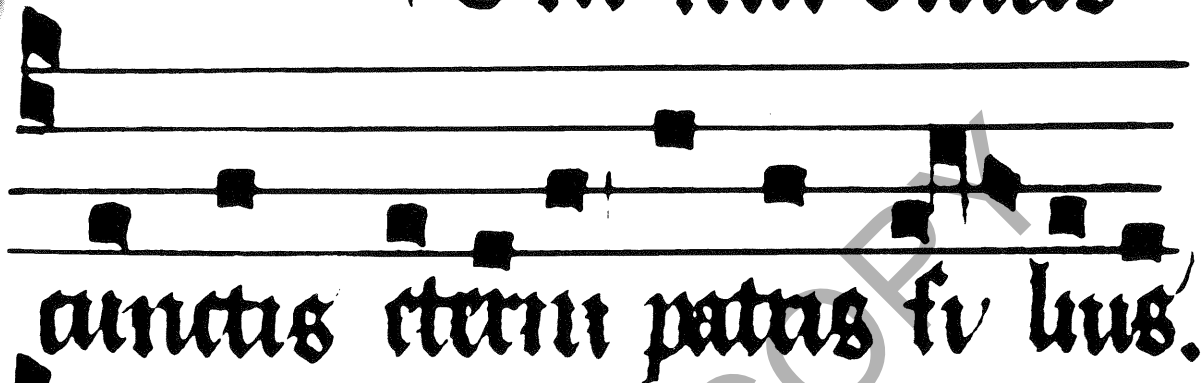
an

allis eis propitius. Vulnera

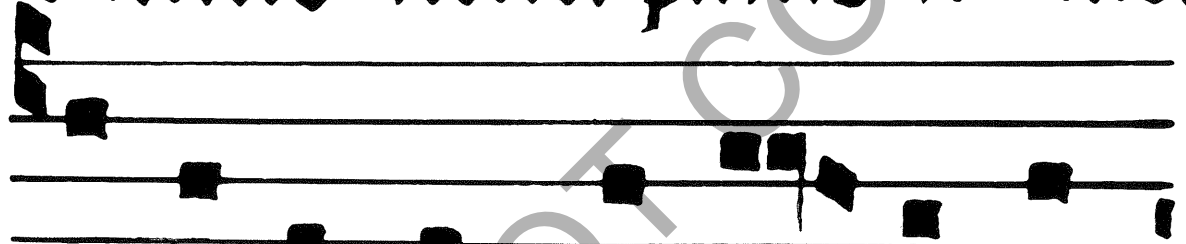
pande ei tuus pater pro tuo



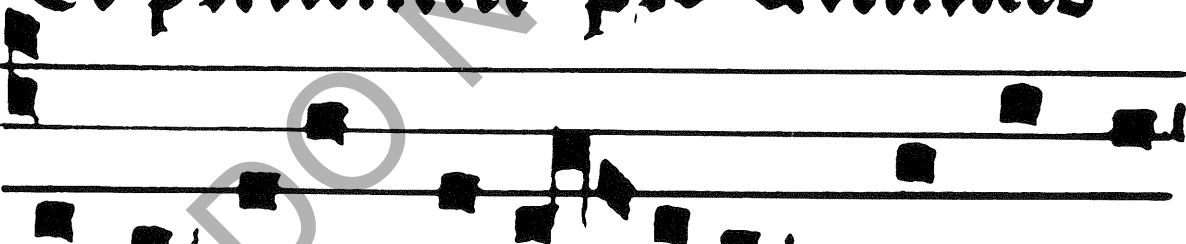
One iesu dulcis



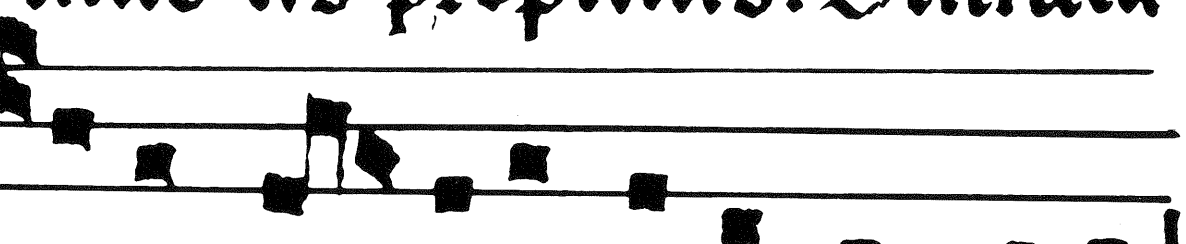
cunctis eterni patris fili.



Te precamur pro defunctis



allis eis propicius. Vulnera



panda et tuis patri pro tuo

Editorial Note

The well-known Advent hymn *O come, O come, Emmanuel* belongs to the ever-growing repertoire of popular hymns known, loved, and sung all over the English-speaking world. It made its first appearance as far back as 1854, in Part II of the *Hymnal Noted*, edited by Thomas Helmore. The English words are based on a free Latin paraphrase of the great *O Antiphons*, which are sung with the *Magnificat* at Vespers on the days leading up to Christmas Eve. These Antiphons themselves came into existence at least as early as the eighth century. The paraphrase can be traced back to the seventh edition of the *Psalterium Canticum Catholicarum*, published in Cologne in 1710. The present splendid English translation was made by Thomas Alexander Lacey (1853-1931) for the *English Hymnal* (1906), of which he was joint editor.

The familiar melody was said by Thomas Helmore to have been 'copied by the late J. M. Neale from a French Missal' which he located 'in the National Library, Lisbon'.² But in a letter to the press in 1909, H. Jenner claimed that his father, Bishop Jenner, had copied both the tune and the words in Lisbon in 1853. All attempts to track it down, however, failed: neither a 'French Missal,' nor indeed any service-book from Lisbon would be produced to justify either claim. The compilers of the 1909 historical edition of *Hymns Ancient and Modern*³ drew a complete blank, and, more recently, one scholar⁴ even made the ingenious suggestion that Thomas Helmore had perhaps composed the tune himself, coyly hiding his identity behind the pretence that it was an ancient tune gleaned from a Continental source. I was able, however, in 1966, to vindicate his honour. My attention had been drawn to a small fifteenth century *Processional* in the Paris Bibliothèque Nationale.⁵ It was Franciscan in origin and probably intended for the use of Nuns rather than Friars. Turning the pages I discovered, on folio 89v ff, a number of troped verses for the funeral responsory *Libera me* in the form of a litany, beginning with the words 'Bone iesu, dulcis cunctis.' The melody of these tropes was none other than the tune of *O come, O come Emmanuel*. It appeared in square notation on the left-hand page, and on the opposite page there was a second part that fitted exactly, like a mirror-image, in note-against-note harmony with the hymn-tune (see pages 4 and 5). The book would thus have been shared by two Sisters, each singing her own part as they processed.

So it would seem that this great Advent hymn-tune was not, in the first instance, associated with Advent at all, but with a funeral litany of the saints in verse, interspersed between the sections of a well-known responsory. Perhaps it is a measure of Helmore's genius that he detected in this melody an appropriate Advent sound as well, one which conveys an unmistakable sense of solemn expectancy, not only for the Nativity of Christ, but also for His Second Coming as Judge and as Saviour. Helmore was shrewd enough, also, to have been aware that an indubitable link exists between the theology of Advent and a procession marking the passage from death to eternal life.

Mary Berry

¹ In an article by Helmore on 'Plainsong' (*Dictionary of Musical Terms*, Stainer and Barrett, 1881).

² *The Hymnal Noted*, Part II, 1854.

³ *Historical Companion to Hymns Ancient and Modern*, ed. Maurice Frost (London, 1962), p. 155.

⁴ Nicholas Temperley in *The Cambridge New*, 21 December 1965.

⁵ MS Pn Fonds Latin 10.581.

Selected Works Published by Paraclete Press

- Fairbanks, B. **There Is a Balm** - PPM09507
SATB with some divisi
- Giles, R. **A Carol for Peace: Jesu, for Thy
Mercy Endless** - PPM09322
SATB a cappella
- Four Motets And a Chorale** - PPM09606
SATB w/ organ and brass
- Owens, S.B. **Drop, Drop, Slow Tears** - PPM09509,
 Handbell Part: PPM09509Hb
 Two part voices & handbells (or keyboard)
- The Holy Room** - PPM09715
 SATB a cappella
- Now Glad of Heart** - PPM08612, Brass Parts: PPM08612B
 SATB organ and brass
- He Shall Come Down Like Rain** - PPM09533
 SATB a cappella
- Powell, R.J. **Give Ear, O Shepherd of Israel** - PPM09529
 SATB and organ
- Urrows, D.F. **O Thou That Art of Purer Eyes** - PPM09335
 Unis. choir and organ
- White, D.A. **A Lenten Prayer** - PPM09208, Flute Part: PPM09208FI
 2-part chorus, pno./org. with opt. flute
- Bread of Heaven** - PPM00206
 SATB and organ
- Cantate Domino** - PPM09605, Full Score: PPM09605FS
 SATB, Brass Quintet and Organ
- Hear My Cry, Holy One** - PPM09835
 SATB a cappella
- Rejoice, Ye Pure in Heart!** - PPM00036
 Unison or Two-Part Choir and Piano



Paraclete Press, P. O. Box 1568,
Orleans, MA 02653 1-800-451-5006
www.paracletepress.com