

Full Score

# O COME IMMANUEL

15th Century French Chant

arr. Robert D. Schramm

Andante ♩ = 76

The musical score is arranged in 11 staves. The top staff is a vocal line in 4/4 time, marked 'Andante' with a tempo of 76 beats per minute. It begins with a piano (*p*) dynamic. The following staves are for instruments: C Instrument 1, C Instrument 2, B♭ Instrument 1, B♭ Instrument 2, E♭ Instrument 1, E♭ Instrument 2, F Instrument 1, F Instrument 2, Bass Clef Instrument 1, and Bass Clef Instrument 2. Each instrument staff also begins with a piano (*p*) dynamic. The score is written in a key signature of three flats (B♭, E♭, A♭) and a 4/4 time signature. The music features a mix of quarter, eighth, and half notes, with some staves including slurs and ties. The overall texture is homophonic, with all instruments and the vocal line moving in parallel motion.

The Brass Crest 2-Part Hymn Series - Christmas Collection  
O COME IMMANUEL

2

5

mp

C 1

mp

C 2

mp

Bb 1

mp

Bb 2

mp

Eb 1

mp

Eb 2

mp

F 1

mp

F 2

mp

BC 1

mp

BC 2

mp

Detailed description: This is a musical score for a brass ensemble. It begins with a piano introduction (marked '5') in the key of B-flat major (three flats). The introduction consists of a series of chords and moving lines in the right hand. Following the introduction, there are ten staves for brass instruments, each with a part number and a dynamic marking of 'mp' (mezzo-piano). The parts are: C 1 (Cornet 1), C 2 (Cornet 2), Bb 1 (B-flat Trumpet 1), Bb 2 (B-flat Trumpet 2), Eb 1 (E-flat Trombone 1), Eb 2 (E-flat Trombone 2), F 1 (F Horn 1), F 2 (F Horn 2), BC 1 (Baritone 1), and BC 2 (Baritone 2). The score is written in 4/4 time. The key signature has three flats (B-flat major). The music is arranged in a 2-part hymn series. The first part of the hymn is played by the piano introduction. The second part is played by the brass ensemble. The third part is played by the piano introduction. The fourth part is played by the brass ensemble. The fifth part is played by the piano introduction. The sixth part is played by the brass ensemble. The seventh part is played by the piano introduction. The eighth part is played by the brass ensemble. The ninth part is played by the piano introduction. The tenth part is played by the brass ensemble. The eleventh part is played by the piano introduction. The twelfth part is played by the brass ensemble. The thirteenth part is played by the piano introduction. The fourteenth part is played by the brass ensemble. The fifteenth part is played by the piano introduction. The sixteenth part is played by the brass ensemble. The seventeenth part is played by the piano introduction. The eighteenth part is played by the brass ensemble. The nineteenth part is played by the piano introduction. The twentieth part is played by the brass ensemble. The twenty-first part is played by the piano introduction. The twenty-second part is played by the brass ensemble. The twenty-third part is played by the piano introduction. The twenty-fourth part is played by the brass ensemble. The twenty-fifth part is played by the piano introduction. The twenty-sixth part is played by the brass ensemble. The twenty-seventh part is played by the piano introduction. The twenty-eighth part is played by the brass ensemble. The twenty-ninth part is played by the piano introduction. The thirtieth part is played by the brass ensemble. The thirty-first part is played by the piano introduction. The thirty-second part is played by the brass ensemble. The thirty-third part is played by the piano introduction. The thirty-fourth part is played by the brass ensemble. The thirty-fifth part is played by the piano introduction. The thirty-sixth part is played by the brass ensemble. The thirty-seventh part is played by the piano introduction. The thirty-eighth part is played by the brass ensemble. The thirty-ninth part is played by the piano introduction. The fortieth part is played by the brass ensemble. The forty-first part is played by the piano introduction. The forty-second part is played by the brass ensemble. The forty-third part is played by the piano introduction. The forty-fourth part is played by the brass ensemble. The forty-fifth part is played by the piano introduction. The forty-sixth part is played by the brass ensemble. The forty-seventh part is played by the piano introduction. The forty-eighth part is played by the brass ensemble. The forty-ninth part is played by the piano introduction. The fiftieth part is played by the brass ensemble. The fifty-first part is played by the piano introduction. The fifty-second part is played by the brass ensemble. The fifty-third part is played by the piano introduction. The fifty-fourth part is played by the brass ensemble. The fifty-fifth part is played by the piano introduction. The fifty-sixth part is played by the brass ensemble. The fifty-seventh part is played by the piano introduction. The fifty-eighth part is played by the brass ensemble. The fifty-ninth part is played by the piano introduction. The sixtieth part is played by the brass ensemble. The sixty-first part is played by the piano introduction. The sixty-second part is played by the brass ensemble. The sixty-third part is played by the piano introduction. The sixty-fourth part is played by the brass ensemble. The sixty-fifth part is played by the piano introduction. The sixty-sixth part is played by the brass ensemble. The sixty-seventh part is played by the piano introduction. The sixty-eighth part is played by the brass ensemble. The sixty-ninth part is played by the piano introduction. The seventieth part is played by the brass ensemble. The seventy-first part is played by the piano introduction. The seventy-second part is played by the brass ensemble. The seventy-third part is played by the piano introduction. The seventy-fourth part is played by the brass ensemble. The seventy-fifth part is played by the piano introduction. The seventy-sixth part is played by the brass ensemble. The seventy-seventh part is played by the piano introduction. The seventy-eighth part is played by the brass ensemble. The seventy-ninth part is played by the piano introduction. The eightieth part is played by the brass ensemble. The eighty-first part is played by the piano introduction. The eighty-second part is played by the brass ensemble. The eighty-third part is played by the piano introduction. The eighty-fourth part is played by the brass ensemble. The eighty-fifth part is played by the piano introduction. The eighty-sixth part is played by the brass ensemble. The eighty-seventh part is played by the piano introduction. The eighty-eighth part is played by the brass ensemble. The eighty-ninth part is played by the piano introduction. The ninetieth part is played by the brass ensemble. The ninety-first part is played by the piano introduction. The ninety-second part is played by the brass ensemble. The ninety-third part is played by the piano introduction. The ninety-fourth part is played by the brass ensemble. The ninety-fifth part is played by the piano introduction. The ninety-sixth part is played by the brass ensemble. The ninety-seventh part is played by the piano introduction. The ninety-eighth part is played by the brass ensemble. The ninety-ninth part is played by the piano introduction. The hundredth part is played by the brass ensemble.

## O COME IMMANUEL

Refrain

3

11

*cresc.* *f* *mf*

C 1 *cresc.* *f* *mf*

C 2 *cresc.* *f* *mf*

Bb 1 *cresc.* *f* *mf*

Bb 2 *cresc.* *f* *mf*

Eb 1 *cresc.* *f* *mf*

Eb 2 *cresc.* *f* *mf*

F 1 *cresc.* *f* *mf*

F 2 *cresc.* *f* *mf*

BC 1 *cresc.* *f* *mf*

BC 2 *cresc.* *f* *mf*

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4

15

dim. *p*

C 1 *dim.* *p*

C 2 *dim.* *p*

Bb 1 *dim.* *p*

Bb 2 *dim.* *p*

Eb 1 *dim.* *p*

Eb 2 *dim.* *p*

F 1 *dim.* *p*

F 2 *dim.* *p*

BC 1 *dim.* *p*

BC 2 *dim.* *p*

Summary (Concert Pitch)

The Brass Crest 2-Part Hymn Series - Christmas Collection

# O COME IMMANUEL

15th Century French Chant

arr. Robert D. Schramm

Andante ♩ = 76

The musical score is written for a brass instrument in 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andante' with a quarter note equal to 76 beats per minute. The score consists of four staves of music. The first staff begins with a piano (*p*) dynamic. The second staff starts at measure 6 and includes a mezzo-piano (*mp*) dynamic. The third staff begins at measure 11, marked 'Refrain', and includes dynamics for crescendo (*cresc.*), forte (*f*), and mezzo-forte (*mf*). The fourth staff starts at measure 16 and includes dynamics for diminuendo (*dim.*) and piano (*p*). The score concludes with a double bar line at the end of the fourth staff.

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# O COME IMMANUEL

15th Century French Chant

arr. Robert D. Schramm

Andante ♩ = 76

The musical score is written for a C Instrument 1 in 4/4 time, with a tempo of Andante (♩ = 76). The key signature has three flats (B-flat, E-flat, A-flat). The score consists of four staves. The first staff (measures 1-5) begins with a piano (*p*) dynamic. The second staff (measures 6-10) starts with a mezzo-piano (*mp*) dynamic. The third staff (measures 11-15) is the Refrain, starting with a crescendo (*cresc.*), reaching a fortissimo (*f*) dynamic, and then a mezzo-forte (*mf*) dynamic. The fourth staff (measures 16-20) ends with a decrescendo (*dim.*) and a piano (*p*) dynamic.

*p*

6

*mp*

11 Refrain

*cresc.* *f* *mf*

16

*dim.* *p*

# O COME IMMANUEL

15th Century French Chant

arr. Robert D. Schramm

Andante ♩ = 76

The musical score is written for C Instrument 2 in 4/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andante' with a quarter note equal to 76 beats per minute. The score consists of four staves of music. The first staff begins with a piano (*p*) dynamic. The second staff starts at measure 6 with a mezzo-piano (*mp*) dynamic. The third staff, labeled 'Refrain' at measure 11, includes a crescendo (*cresc.*) leading to a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section. The fourth staff, starting at measure 16, features a decrescendo (*dim.*) leading to a piano (*p*) dynamic. The piece concludes with a double bar line at the end of the fourth staff.

# O COME IMMANUEL

15th Century French Chant

arr. Robert D. Schramm

Andante ♩ = 76

The musical score is written for a B♭ instrument in 4/4 time, with a tempo of Andante (♩ = 76). The key signature has two flats (B♭ and E♭). The score consists of four staves of music. The first staff (measures 1-5) begins with a piano (*p*) dynamic. The second staff (measures 6-10) starts at measure 6 and features a mezzo-piano (*mp*) dynamic. The third staff (measures 11-15) begins at measure 11, marked 'Refrain', and includes dynamics of crescendo (*cresc.*), forte (*f*), and mezzo-forte (*mf*). The fourth staff (measures 16-20) starts at measure 16, includes a decrescendo (*dim.*) dynamic, and ends with a piano (*p*) dynamic. The piece concludes with a double bar line at the end of the fourth staff.

*p*

6

*mp*

11 Refrain

*cresc.* *f* *mf*

16

*dim.* *p*



# O COME IMMANUEL

15th Century French Chant  
*arr. Robert D. Schramm*

Andante ♩ = 76

The musical score is written for B♭ Instrument 2 in 4/4 time, with a tempo of Andante (♩ = 76). The key signature has two flats (B♭ and E♭). The score consists of four staves. The first staff (measures 1-5) begins with a piano (*p*) dynamic. The second staff (measures 6-10) starts at measure 6 and has a mezzo-piano (*mp*) dynamic. The third staff (measures 11-15) starts at measure 11, includes a 'Refrain' section at measure 12, and features dynamics of crescendo (*cresc.*), forte (*f*), and mezzo-forte (*mf*). The fourth staff (measures 16-20) starts at measure 16, includes a decrescendo (*dim.*) and ends with a piano (*p*) dynamic.

6

11

Refrain

16

*p*

*mp*

*cresc.*

*f*

*mf*

*dim.*

*p*

# O COME IMMANUEL

15th Century French Chant

arr. Robert D. Schramm

Andante ♩ = 76

The musical score is written for E♭ Instrument 1 in 4/4 time, with a tempo of Andante (♩ = 76). The key signature has one flat (B♭). The score consists of four staves of music. The first staff (measures 1-5) begins with a piano (*p*) dynamic. The second staff (measures 6-10) starts at measure 6 and features a mezzo-piano (*mp*) dynamic. The third staff (measures 11-15) begins at measure 11, marked 'Refrain', and includes dynamics of *cresc.*, *f*, and *mf*. The fourth staff (measures 16-20) starts at measure 16, includes a *dim.* dynamic, and ends with a piano (*p*) dynamic. The piece concludes with a double bar line at the end of the fourth staff.

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## O COME IMMANUEL

15th Century French Chant

arr. Robert D. Schramm

Andante ♩ = 76

The musical score is written for E♭ Instrument 2 in 4/4 time, with a tempo of Andante (♩ = 76). The key signature has one flat (B♭). The score consists of four staves of music. The first staff begins with a piano (*p*) dynamic. The second staff begins with a mezzo-piano (*mp*) dynamic. The third staff is marked as the 'Refrain' and begins with a crescendo (*cresc.*), followed by a forte (*f*) dynamic, and then a mezzo-forte (*mf*) dynamic. The fourth staff begins with a decrescendo (*dim.*) and ends with a piano (*p*) dynamic. The score includes various musical notations such as notes, rests, beams, and dynamic markings.

6

11

Refrain

16

*p*

*mp*

*cresc.*

*f*

*mf*

*dim.*

*p*

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## O COME IMMANUEL

15th Century French Chant

arr. Robert D. Schramm

Andante ♩ = 76

The musical score is written for F Instrument 1 in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante' with a quarter note equal to 76 beats per minute. The score consists of four staves of music. The first staff begins with a piano (*p*) dynamic. The second staff starts at measure 6 with a mezzo-piano (*mp*) dynamic. The third staff, starting at measure 11, is labeled 'Refrain' and includes dynamics of crescendo (*cresc.*), forte (*f*), and mezzo-forte (*mf*). The fourth staff, starting at measure 16, includes dynamics of diminuendo (*dim.*) and piano (*p*). The score concludes with a double bar line at the end of the fourth staff.

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## O COME IMMANUEL

15th Century French Chant

arr. Robert D. Schramm

Andante ♩ = 76

The musical score is written for F Instrument 2 in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante' with a quarter note equal to 76 beats per minute. The score consists of four staves of music. The first staff begins with a piano (*p*) dynamic. The second staff starts at measure 6 with a mezzo-piano (*mp*) dynamic. The third staff, starting at measure 11, is labeled 'Refrain' and includes dynamics of crescendo (*cresc.*), forte (*f*), and mezzo-forte (*mf*). The fourth staff, starting at measure 16, includes dynamics of diminuendo (*dim.*) and piano (*p*). The piece concludes with a double bar line at the end of the fourth staff.

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# O COME IMMANUEL

15th Century French Chant

arr. Robert D. Schramm

Andante ♩ = 76

The musical score is written on a single staff with a bass clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It consists of four systems of music. The first system (measures 1-5) begins with a piano (*p*) dynamic. The second system (measures 6-10) starts at measure 6 and features a mezzo-piano (*mp*) dynamic. The third system (measures 11-15) begins at measure 11, includes a 'Refrain' section at measure 12, and shows dynamics of crescendo (*cresc.*), forte (*f*), and mezzo-forte (*mf*). The fourth system (measures 16-20) starts at measure 16, includes a decrescendo (*dim.*) and ends with a piano (*p*) dynamic. The score includes various musical notations such as quarter notes, half notes, and beams connecting notes across measures.

*p*

6

*mp*

11

Refrain

*cresc.* *f* *mf*

16

*dim.* *p*

## O COME IMMANUEL

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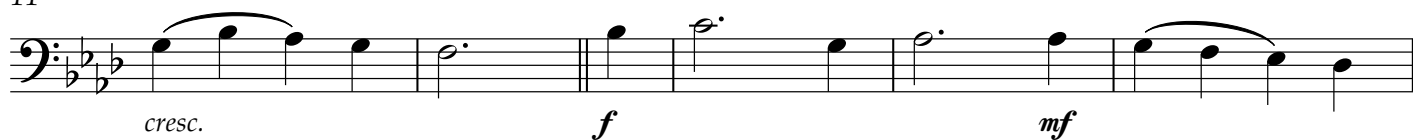


6

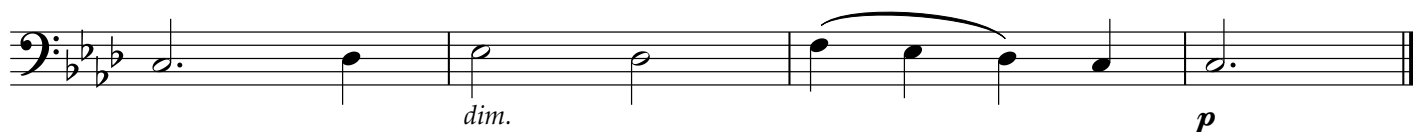


11

Refrain



16



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