

O come, O come Emmanuel

Andante

Traditional

Intro

Musical notation for the Intro section, starting with a treble clef and a 4/4 time signature. The melody begins with a quarter rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The bass line consists of a half note G3, a half note F3, and a half note E3. A capo is indicated at the 6th fret. The piece concludes with a whole note G4.

Verse

Musical notation for the first line of the Verse, starting with a treble clef and a 4/4 time signature. The melody begins with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass line consists of a half note G3, a half note F3, and a half note E3. A capo is indicated at the 6th fret. The lyrics are: "come, O come, Em - man - - u - el, And".

Musical notation for the second line of the Verse, starting with a treble clef and a 4/4 time signature. The melody begins with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass line consists of a half note G3, a half note F3, and a half note E3. A capo is indicated at the 6th fret. The lyrics are: "ran - som cap - tive Is - - ra - el, That".

Musical notation for the third line of the Verse, starting with a treble clef and a 4/4 time signature. The melody begins with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass line consists of a half note G3, a half note F3, and a half note E3. A capo is indicated at the 6th fret. The lyrics are: "mourns in lone - ly ex - - ile here Un -".

Musical notation for the fourth line of the Verse, starting with a treble clef and a 4/4 time signature. The melody begins with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass line consists of a half note G3, a half note F3, and a half note E3. A capo is indicated at the 6th fret. The lyrics are: "til the Son of God ap - pear. Re -".

O come, O come Emmanuel

Andante

Traditional

Intro

C F⁶/_{Cl} Dm Em Am

T 3 1 1 1 3 0 2 0 2 2 2 2

A 0 0 2 2 0 2 0 2 0 2 0 2

B 3 1 1 1 0 0 0 0 0 0 0 0

Verse

4 Am Em F⁶/_{Cl} G⁷ C G

come, O come, Em - man - u - el, And

T 1 0 0 0 3 1 0 0 3 1 3 3

A 2 0 0 0 2 0 0 0 0 0 0 0

B 0 0 0 0 1 3 0 3 3 2 0 3

7 C F⁶/_{Cl} Dm Em Am Dm

ran - som cap - tive is - ra - el, That

T 1 1 1 3 0 2 0 2 2 2 2 3

A 0 0 2 2 0 2 0 2 0 2 0 2

B 3 1 1 0 0 0 0 0 0 0 0 0

10 Dm Am Am D G Am

mourns in lone - ly ex - - ile here Un -

T 3 2 0 1 0 1
 A 2 2 2 0 0 2
 B 1 0 0 0 3 2 3 0

13 G C F6 C G7 C

til the Son of God ap - pear. Re -

T 3 0 0 0 1 0 4
 A 0 0 0 3 0 3 0
 B 3 3 1 3 3 2

Chorus

16 G Am Em C F6 G

joice, re - joice! Em - man - - u -

T 3 0 0 0 1 0 4
 A 0 0 0 1 2 0 0
 B 3 2 0 0 2 2 3 1 3

19 Am G C F Em Am

el shall come to Thee, O Is - - ra - ell

T 1 3 1 1 3 0 2
 A 2 0 0 2 2 0 2
 B 0 3 0 3 1 0 2 2 0

The 7 Steps to Learn Any Piece

1. Make small sections
2. Know all the notes and musical markings
3. Clap and count the rhythm aloud
4. Play the right hand alone, counting aloud
5. Play the left hand alone, counting aloud
6. Play hands together, pausing when needed (no mistakes, counting aloud)
7. Play hands together in rhythm, with a slow metronome, counting aloud

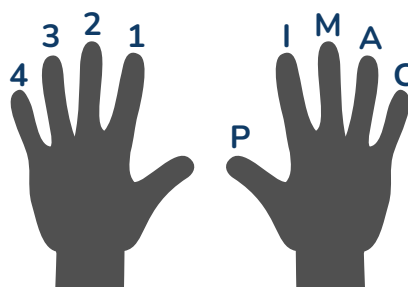
Musical Expression Starting Points

1. Know which notes are melody (probably stems up), and play the others quieter
2. Connect melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter towards the top (opposite at climaxes)
4. Don't let the high notes stand out (any note higher than those before and after)
5. When a melody or musical line goes down in pitch, get louder to create forward momentum
6. Repeated notes get louder (start quiet if you need to)
7. Before slowing down or speeding up (rubato), master it at a steady pace

Tips for Good Practice

1. For tricky spots, describe the problem in detail: Where, what, how? Ask, "What's going on here?"
2. Memorize every piece (even if you don't, you'll learn it faster if you try)
3. Have a clear purpose and goal for each repetition (rote repetition is lazy practice)
4. Record yourself often. Listen or watch to decide what to practice next

Fingering Notations



Hello!



Hi, I'm Allen Mathews.

As a teacher who's helped thousands of classical guitarists, I'm delighted to share this sheet music with you.

Many players struggle with playing fluently and error-free. The methods here have helped many move from stale, plodding practice to more vibrant and engaged music-making.

As a beloved mentor liked to say, "*How you practice is how you play!*"

Strong fundamentals define your playing at every level. For guitarists seeking a different approach to the craft of classical guitar, my program offers a uniquely structured way to fill any gaps, polish your playing, and ensure steady progress.

[Click here to transform your playing.](#)

Wishing you all the best in your music,
Allen Mathews



If you liked this, [click here](#) to check out our big book of Christmas favorites!