

54. O come, all ye faithful

Tr. F. OAKELEY,
W. T. BROOKE
and others

(*Adeste, fideles*)

Words and melody by
J. F. WADE (c. 1711-1786)
arranged by DAVID WILLCOCKS

SOPRANO
ALTO

(ORGAN)

TENOR
BASS

1. O come, all ye faith-ful, Joy-ful and tri-um-phant, O
2. God of God, Light of Light,

come ye, O come ye to Beth-le-hem;
Lo! he ab-hors not the Vir-gin's womb;

Come and be-hold him Born the King of An-gels:
Ve-ry God, Be-got-ten, not cre-a-ted: O

Man.

come, let us a-dore him, O come, let us a-dore him, O

Ped.

come, let us a-dore him, Christ the Lord!

Note: Verses 1-5 may be sung by unison voices and organ, S.A.T.B. voices and organ, or voices unaccompanied as desired. Verses 3-5 may be omitted. The harmonies used for verses 1-5 are from *The English Hymnal*.

Also available separately (*Five Christmas Carols* arr. David Willcocks)

3. See how the shepherds,
Summoned to his cradle,
Leaving their flocks, draw nigh with lowly fear;
We too will thither
Bend our joyful footsteps:
O come, etc.

4. Lo! star-led chieftains,
Magi, Christ adoring,
Offer him incense, gold, and myrrh;
We to the Christ Child
Bring our hearts' oblations:
O come, etc.

5. Child, for us sinners
Poor and in the manger,
Fain we embrace thee, with awe and love;
Who would not love thee,
Loving us so dearly?
O come, etc.

DESCANT (SOPRANOS)

ALL OTHER VOICES

ORGAN

f [Tuba or Solo reed]

Ped.

6. Sing, — choirs of — an — gels, — Sing in ex — ul — ta — tion,

Gt. + Sw.

Sing, — all ye ci — ti — zens of heav'n — a — bove;

Sing, all ye ci — ti — zens of heav'n — a — bove;

Gt. + Sw.

This musical score is for the hymn "O come, all ye faithful". It is written in G major (one sharp) and 4/4 time. The score is arranged for three parts: Soprano, Alto/Tenor, and Piano. The first system features a powerful introduction with a piano accompaniment of chords and moving lines, marked *ff*. The vocal parts enter with the lyrics "Glo - ry in the high - est: O". The second system continues the vocal melody with lyrics "Glo - ry to God In the high - est: O", marked *mf*. The piano accompaniment provides harmonic support. The third system begins with a new vocal melody: "O come, come, let us a - dore him, O come, let us a - dore him, O". The piano accompaniment features a rising scale marked *cresc.* and *f*. The fourth system continues the vocal melody: "let us a - dore him, Christ the Lord!". The piano accompaniment continues with a rising scale marked *cresc.* and *ff*. The fifth system concludes the phrase: "come, let us a - dore him, Christ the Lord!". The piano accompaniment features a rising scale marked *cresc.* and *ff*. The score ends with a final chord in the piano part.

ff
Glo - ry in the high - est:
ff
Glo - ry to God In the high - est: O *mf*
ff
mf
mf
O come, O come,
cresc.
come, let us a - dore him, O come, let us a - dore him, O *f*
cresc.
f
cresc.
ff
let us a - dore him, Christ the Lord!
cresc.
ff
come, let us a - dore him, Christ the Lord!
cresc.
ff

f

7. Yea, Lord, we greet thee, Born this hap-py morn - ing, Je - su, to

f Gt. + Full Sw.

thee be glo - ry giv'n; *ff* Word of the Fa - ther,

ff

mf cresc. *f cresc.*

Now in flesh ap - pear - ing: O come, let us a - dore him, O come, let us a -

mf cresc. *f cresc.*

ff

-dore him, O come, let us a - dore him, — Christ — the Lord!

ff