

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)

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

ALL OTHER VOICES

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

ORGAN

Gt. + Sw.

f [Tuba or Solo reed]

Ped.

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

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

Gt. + Sw.

ff.
 Glo - - - - - ry in the high - est:
ff *mf*
 Glo - ry to God In the high - est: O

The first system of the musical score features three staves. The top staff is a vocal line starting with a fortissimo (*ff.*) dynamic, marked with a slur over the first four measures. The lyrics are "Glo - - - - - ry in the high - est:". The middle staff is another vocal line, also starting with *ff.* and transitioning to mezzo-forte (*mf*) in the final measure. The lyrics are "Glo - ry to God In the high - est: O". The bottom staff is the piano accompaniment, starting with *ff.* and ending with *mf*. The piano part consists of chords and moving lines in both hands, with a key signature of one sharp (F#) and a common time signature.

mf *f*
 O come, O come,
cresc. *f*
 come, let us a - dore him, O come, let us a - dore him, O

The second system continues the musical score with three staves. The top staff is a vocal line with dynamics *mf* and *f*. The lyrics are "O come, O come,". The middle staff is another vocal line with dynamics *cresc.* and *f*. The lyrics are "come, let us a - dore him, O come, let us a - dore him, O". The bottom staff is the piano accompaniment, featuring a *cresc.* dynamic and ending with *f*. The piano part includes chords and moving lines, with a key signature of one sharp (F#) and a common time signature.

cresc. *ff*
 let us a - dore him, Christ the Lord!
cresc. *ff*
 come, let us a - dore him, Christ the Lord!

The third system concludes the musical score with three staves. The top staff is a vocal line with dynamics *cresc.* and *ff*. The lyrics are "let us a - dore him, Christ the Lord!". The middle staff is another vocal line with dynamics *cresc.* and *ff*. The lyrics are "come, let us a - dore him, Christ the Lord!". The bottom staff is the piano accompaniment, featuring a *cresc.* dynamic and ending with *ff*. The piano part includes chords and moving lines, with a key signature of one sharp (F#) and a common time signature.

ALL VOICES

f

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

f Gt. + Full Sw.

ff

thee — be — glo - ry giv'n; 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