

O, Come, All Ye Faithful (5:00)
Text and Melody Attributed to John F. Wade (1711-1786)
Translation by Frederick Oakeley (1802-1880)

♩ = 66 *rubato*

Pno.

154

p

mp

S
A

159

mf first time only

Oh, Come, all ye faith - ful,

T
B

mf second time only

Sing, choirs of an - gels,

Pno.

159

mf

in time

164

S A

T B

Pno.

Joy - ful and tri - um - phant! Oh, come, ye, oh come — ye to
Sing in ex - ul - ta - tion; Sing, all ye ci - ti - zens of

168

S A

T B

Pno.

Beth - le hem. Come and be - hold him,
heav'n a - bove! Glo - ry to God,

172

S
A

Born the king of an - gels; Oh, come, let us a - dore him; Oh, come, let us a -

T
B

Glo - ry in the high - est; Oh, come, let us a - dore him; Oh, come, let us a -

Pno.

177

S
A

dore him; Oh, come, let us a - dore him, — Christ, — the Lord.

T
B

dore him; Oh, come, let us a - dore him, — Christ, — the Lord.

Pno.

rubato

p

The musical score is divided into three systems. The first system, labeled 'Pno.', shows a piano accompaniment starting at measure 182. It features a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano part includes a dynamic marking of *mp* and various rhythmic patterns, including eighth and sixteenth notes.

The second system, labeled 'Small Group', 'S A', and 'T B', shows vocal parts starting at measure 188. The vocal parts are in a 4/4 time signature and a key signature of one sharp (F#). The lyrics are: "Yea, Lord, we greet thee, Born this hap - py mor - ning;". The vocal parts include a dynamic marking of *f* and various rhythmic patterns, including quarter and eighth notes.

The third system, labeled 'Pno.', shows a piano accompaniment starting at measure 188. It features a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano part includes a dynamic marking of *f* and various rhythmic patterns, including quarter and eighth notes.

Notes for Verse 3:

Depending on the choir and the nature of the event, the congregation may be asked to sing along on this verse, in which case the small group might be made larger and include men's and women's voices in octaves. If this is the plan, the lyrics should be printed in the program for the congregation. The piano part for verse 3 reflects the familiar vocal lines. A few options for musical freedom are available to the pianist and director:

- The piano may play exactly as written, supporting the voices.
- The choir may sing a cappella through the end of the song (depending on balance and capability).
- The pianist may embellish and improvise appropriately; for example, one could play the top three voices in the right hand while doubling the bass with octaves in the left.
- An organist may play the vocal lines to support the congregation while the entire choir sings the small group descant and the pianist improvises.

193
Small Group

Je - sus, to thee be all glo - ry giv'n. Son of the Fa - ther,

S
A

Je - sus, to thee be all glo - ry giv'n. Son of the Fa - ther,

T
B

Je - sus, to thee be all glo - ry giv'n. Son of the Fa - ther,

193
Pno.

193

199
Small Group

Now in flesh ap - pea - ring; Oh, come, let us a - dore him; Oh, come, let

S
A

Now in flesh ap - pea - ring; Oh, come, let us a - dore him; Oh, come, let us a -

T
B

Now in flesh ap - pea - ring; Oh, come, let us a - dore him; Oh, come, let us a -

199
Pno.

199

204

Small Group

S
A

T
B

Pno.

us a - dore, Oh, come, let us a - dore him, Christ, the Lord.

dore him; Oh, come, let us a - dore him, Christ, the Lord. Oh,

209 *broadly*

S
A

T
B

Pno.

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