

26. O COME, ALL YE FAITHFUL

(ADESTE FIDELES)

Tr. F. OAKELEY, W. T. BROOKE
and othersComposer unknown (probably 18th c.)
arranged by DAVID WILLCOCKS

SOPRANO
ALTO

(ORGAN)

TENOR
BASS

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

-um - phant, O come — ye, O come ye to Beth - le - hem;
Light, — 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!

OMIT VERSES 3, 4 AND 5

3. See how the shepherds,
Summomed 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

ALL OTHER VOICES

ORGAN

f

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

Gt. + Sw.

f

[Tuba or Solo reed]

Ped.

Sing, — all ye cit — i — zens of heav'n a — bove;

Sing, all ye cit — i — zens of heav'n — a — bove;

Gt. + Sw.

This musical score is for the hymn "O come, all ye faithful". It is written for a three-part setting: Soprano, Alto, and Piano. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into three systems. The first system features a powerful introduction with a *ff* (fortissimo) dynamic, followed by the lyrics "Glo - - - - - ry in the high - est:" for the Soprano and "Glo - ry to God In the high - est: O" for the Alto. The Piano accompaniment is also marked *ff*. The second system begins with a *mf* (mezzo-forte) dynamic for the Soprano and Alto, with the lyrics "O come," and "O come," respectively. The Piano accompaniment is marked *f* (forte). The third system continues with the lyrics "let us a - dore him, O come, let us a - dore him, O" for the Soprano and Alto, and "let us a - dore him, Christ the Lord." for the Alto. The Piano accompaniment is marked *cresc.* (crescendo) and *ff* (fortissimo). The score concludes with a final chord marked *ff*.

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

All voices

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

f Gt. + Full Sw.

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

ff

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

p *mf*

Man.

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

ff