

# 54. O come, all ye faithful

(Adeste, fideles)

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

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: O  
Ve - ry God, Be - got - ten, not cre - a - ted:

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

*f* [Tuba or Solo reed]

Ped.

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.

*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 consists of three staves. The top staff is a vocal line starting with a fortissimo (*ff*) dynamic, followed by a piano (*mf*) dynamic. The middle staff is another vocal line, also starting with *ff* and ending with *mf*. The bottom staff is a piano accompaniment, starting with *ff* and ending with *mf*. The key signature is one sharp (F#) and the time signature is common time (C).

*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 of the musical score consists of three staves. The top staff is a vocal line with dynamics *mf* and *f*. The middle staff is another vocal line with dynamics *cresc.* and *f*. The bottom staff is a piano accompaniment with dynamics *cresc.* and *f*. The key signature is one sharp (F#) and the time signature is common time (C).

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

The third system of the musical score consists of three staves. The top staff is a vocal line with dynamics *cresc.* and *ff*. The middle staff is another vocal line with dynamics *cresc.* and *ff*. The bottom staff is a piano accompaniment with dynamics *cresc.* and *ff*. The key signature is one sharp (F#) and the time signature is common time (C).

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*