

O Come All Ye Faithful

arr. by Anthony D. Moore

♩ = 84

Flute 1

Flute 2

Trumpet in C

Timpani

♩ = 84

Soprano

Alto

Tenor

Bass

♩ = 84

Violin I

Violin II

Viola

Cello

Bass

div. 1./2.3.

pp

mf

div.

pp

mf

div.

pp

mf

mf

mf

14 *rallentando* ♩ = 100

Fl. 1 *f*

Fl. 2 *mf*

C Tpt.

Timp. *pp*

14 *rallentando* ♩ = 100

S

A

T

B

14 *rallentando* ♩ = 100 *div.*

Vln. I *fff* *mf*

Vln. II *div.* *fff* *mf*

Vla. *div.* *a 2* *fff* *mf*

Vc. *fff* *mf*

Cb. *14* *fff* *mf*

21

Fl. 1 *mf*

Fl. 2 *mf*

C Tpt. *mf*

Timp. *mf*

S

A

T

B

21

Vln. I *p* *mf* *a 3*

Vln. II *p* *mf* *a 2*

Vla. *p* *mf*

Vc. *p* *mf*

21 Cb. *p* *mf*

p *mf*

Detailed description: This page of a musical score covers measures 21 through 28. The key signature is one sharp (F#) and the time signature is 4/4. The score includes parts for Flute 1 and 2, Clarinet in C, Timpani, Saxophone, Alto Saxophone, Trumpet, Trombone, Violin I and II, Viola, Violoncello, and Contrabass. Measures 21-23 feature a dynamic of *p* (piano), while measures 24-28 feature *mf* (mezzo-forte). The woodwinds and strings play sustained notes with various articulations, including slurs and accents. The timpani part has a specific rhythmic pattern in measures 21-23. The bottom of the page shows two dynamic markings with wedge-shaped hairpins: *p* and *mf*.

29

Fl. 1

Fl. 2

C Tpt.

Timp.

ff

ff

ff

29

S

A

T

B

ff

ff

ff

ff

ff

O come, all ye faith - ful,

O come, all ye faith - ful,

O come, all ye faith - ful,

O come, all ye faith - ful,

29

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

a 2 ff

ff

ff

ff

FL. 1

FL. 2

C Tpt.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

36

3

f

f

36

joy-ful and tri - um - phant, O come ye, O come_ ye, to Beth - le - hem. Come and be -

joy-ful and tri - um - phant, O come ye, O come_ ye, to Beth - le - hem. Come and_ be -

joy-ful and tri - um - phant, O come ye, O come_ ye, to Beth - le - hem. Come and be -

joy-ful and tri - um - phant, O come ye, O come_ ye, to Beth - le - hem. Come and be -

36

36

43

Fl. 1 *mf*

Fl. 2

C Tpt. *mf*

Timp.

S *mf*
 hold Him, born the King of an - gels; O come _____ O come let us a -

A *mf*
 hold_ Him, born the King of an - gels; O come let us a - dore Him, O come let us a -

T *mf*
 hold Him, born the King of an - gels; O come _____

B *mf*
 hold Him, born the King of an - gels; O come let us a -

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. 43 *mf*

49
 Fl. 1
 Fl. 2

C Tpt.
 Timp.

49 *f*
 S
 dore Him, O come let us a - dore Him — Christ — the Lord.
f
 A
 dore Him, *f* come let us a - dore Him — Christ — the Lord.
 T
 8 *f* come let us a - dore Him, Christ — the Lord.
 B
 dore Him, O come let us a - dore — Him — Christ — the Lord.

49 *f*
 Vln. I
f
 Vln. II
f
 Vla.
f
 Vc.
f
 Cb.
 49 *f*

55

Fl. 1

Fl. 2

C Tpt.

Timp.

S

A

T

B

55

mf

True God of true God, Light from Light E - ter - nal,

mf

True God of true God, Light from Light E - ter - nal,

8

55

one player

f \triangleright *p* *mp*

f \triangleright *p* *mp*

a 2

f \triangleright *p* \triangleright *pp*

div.

f \triangleright *p* \triangleright *pp*

55

f \triangleright *p* \triangleright *pp*

1. / 2.

Fl. 1
Fl. 2

C Tpt.

f

Timp.

mf *f*

S

Lo, He ab - hors not the Vir - gin's womb; Son of the

f

A

Lo, He ab - hors not the Vir - gin's womb; Son of the

T

True God of true God, the Son of the

f

B

True God of true God, the Son of the

f

Vln. I

mf *f*

Vln. II

mf *f*

Vla.

mf *f*

Vc.

mf *f*

Cb.

mf *f*

68

Fl. 1 *mf*

Fl. 2 *mf*

C Tpt. *mf*

Timp.

S *mf*
 Fa - ther, be - got - ten, not cre - at - ed; O come O come O come let us a -

A *mf*
 Fa - ther, be - got - ten, not cre - at - ed; O come let us a - dore Him, O come let us a -

T *mf*
 Fa - ther, be - got - ten, not cre - at - ed; O come O come O come

B *mf*
 Fa - ther, be - got - ten, not cre - at - ed; O come let us a - dore Him, O come let us a -

Vln. I *a 3 mp*

Vln. II *a 2 mp*

Vla. *a 2 mp*

Vc. *a 2 mp*

68 Cb. *mp*

74

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

C Tpt. *f*

Timp. *f*

S *f*
dore Him, O come let us a - dore Him_ Christ_ the Lord.

A *f*
dore Him, O come_ let us a - dore Him_ Christ_ the Lord.

T *f*
8 _ O come let us a - dore Him, Christ_ the Lord.

B *f*
dore Him, O come let us a - dore_ Him_ Christ_ the Lord.

Vln. I *div.* *f*

Vln. II *div.* *f*

Vla. *div.* *f*

Vc. *f* *div.*

Cb. *f*

84

Fl. 1

mf

Fl. 2

mf

C Tpt.

mf

Timp.

mf

S

ta - tion; Sing, all ye ci - ti - zens of heav'n a - bove!

A

ta - tion; Sing, all ye ci - ti - zens of heav'n a - bove!

T

ta - tion; Sing, all ye ci - ti - zens of heav'n a - bove!

B

ta - tion; Sing, all ye ci - ti - zens of heav'n a - bove!

Vln. I

Vln. II

Vla.

Vc.

Cb.

84

89

Fl. 1

Fl. 2

C Tpt.

mf

Timp.

f *mf*

S

Glo - - - - - ri - a in ex - cel - sis De - - - - -

A

Glo - - - - - ri - a in ex - cel - sis De - - - - -

T

Glo - - - - - ri - a in ex - cel - sis De

B

Glo - - - - - ri - a in ex - cel - sis De - - - - -

89

Vln. I

Vln. II

Vla.

Vc.

89

Cb.

95

Fl. 1 *f*

Fl. 2 *f*

C Tpt. *f*

Timp. *f*

95

S o!

A o!

T 8 o!

B o!

95

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

95

Cb. *mf*

Detailed description: This page of a musical score covers measures 95 to 100. The woodwind section (Flutes 1 and 2, Clarinet in C, Trombones 1-3, and Timpani) plays a sustained fortissimo (f) chord. The vocal soloists (Soprano, Alto, Tenor, and Bass) sing a vocalise 'o!' on a single note. The string section (Violins I and II, Viola, Violoncello, and Contrabass) enters in measure 95 with a mezzo-forte (mf) accompaniment. The Violin I part features a melodic line with slurs and accents, while the Violin II part provides a rhythmic accompaniment. The Viola, Violoncello, and Contrabass parts play sustained notes or simple rhythmic patterns.

101

Fl. 1

Fl. 2

C Tpt.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

This musical score page, numbered 18, covers measures 107 to 114. It features a variety of instruments and vocal parts. The woodwind section includes Flute 1 and 2, Clarinet in C (C Tpt.), and Trombone (Timp.). The vocal section consists of Soprano (S), Alto (A), Tenor (T), and Bass (B). The string section includes Violin I and II, Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 107-110 show mostly rests for most instruments, with the Clarinet in C and Trombone playing a few notes. Dynamics are marked as *mf*.
Measure 111 begins the main melodic material for the strings and woodwinds. The Violins and Viola play a melodic line, while the Clarinet and Trombone provide accompaniment. Dynamics range from *ff* to *mf*.
Measures 112-114 continue the melodic development. The Violoncello part includes markings for *non-div.* and *div.* (divisi). The Contrabass part has a *ff* dynamic marking.

The score concludes with a double bar line at the end of measure 114.

114

Fl. 1

Fl. 2

mf

C Tpt.

Timp.

114

S

A

T

B

ff

Congregation on melody with ATB.

114

Vln. I

Vln. II

Vla.

Vc.

114

Cb.

Detailed description: This page of a musical score covers measures 114 through 118. The score is arranged in a system with 13 staves. The top section includes Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet in C (C Tpt.), and Timpani (Timp.). The middle section includes Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The bottom section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The flute parts feature melodic lines with slurs and accents, starting at measure 114. The clarinet part has a similar melodic line. The timpani part provides a rhythmic accompaniment with a pattern of eighth notes. The vocal parts (S, A, T, B) are mostly silent until measure 118, where they enter with a forte (*ff*) dynamic. A text box in the vocal staves reads "Congregation on melody with ATB." The violin and viola parts have melodic lines with slurs, and the cello and contrabass parts provide a harmonic foundation with sustained chords and moving lines. The page number "19" is in the top right corner, and the measure number "114" is written above the first staff of each section.