



O COME, ALL YE FAITHFUL

arranged by

Matt Johnson

www.MattJohnsonMusic.com

DOLCE

& NUIT

PRODUCTIONS



COMPOSER'S NOTES

- *The premiere of this arrangement took place in December, 1993 at the North Parish Church of North Andover, Massachusetts (U.S.A.) while I was the Director of Music.*
- *The piano accompaniment seems to work a little better if supplemented by a shaker or tambourine—to help give a gospel feeling.*
- *A small band may be added to enhance the same effect. Instrumentation is left up to your imagination.*
- *The engraving of this work was done by the composer.*

Namaste,

Matt Johnson

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O COME, ALL YE FAITHFUL

for accompanied S.A.T.B.

arr. by MATT JOHNSON (ASCAP)
www.MattJohnsonMusic.com

Gospel Feel (♩=92-112)

Accomp.

Chords: G, F, G, F

3 Soprano
Alto
Tenor
Bass

O come, —

Chords: G, F, G, F

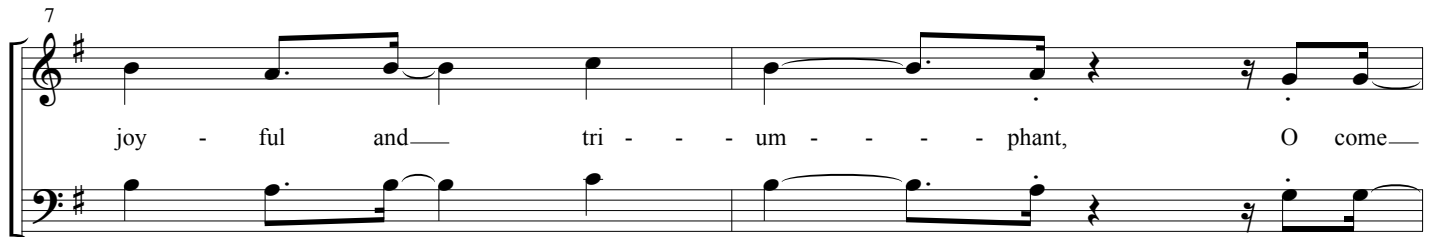
5

all ye faith - - - ful,

5

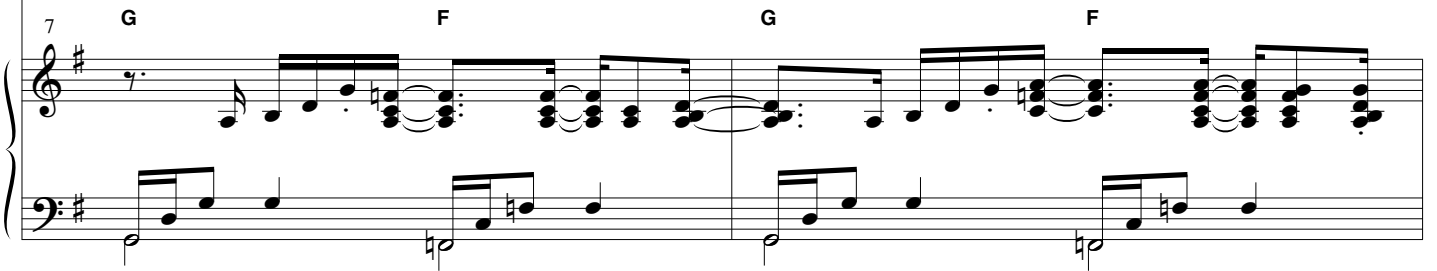
Chords: G, F, G, F

7
joy - ful and tri - - - um - - - - phant, O come—



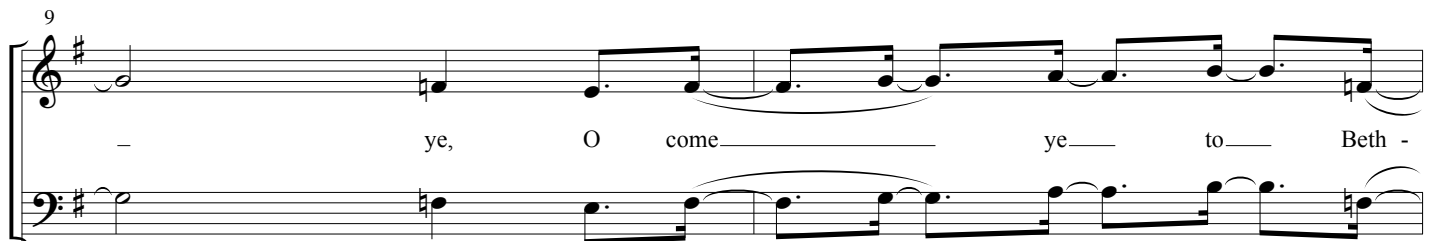
The vocal line for measures 7 and 8 is written in a treble clef with a key signature of one sharp (F#). The melody consists of quarter and eighth notes, with a long horizontal line under the word 'phant' indicating a sustained note. The lyrics are 'joy - ful and tri - - - um - - - - phant, O come—'.

7 G F G F



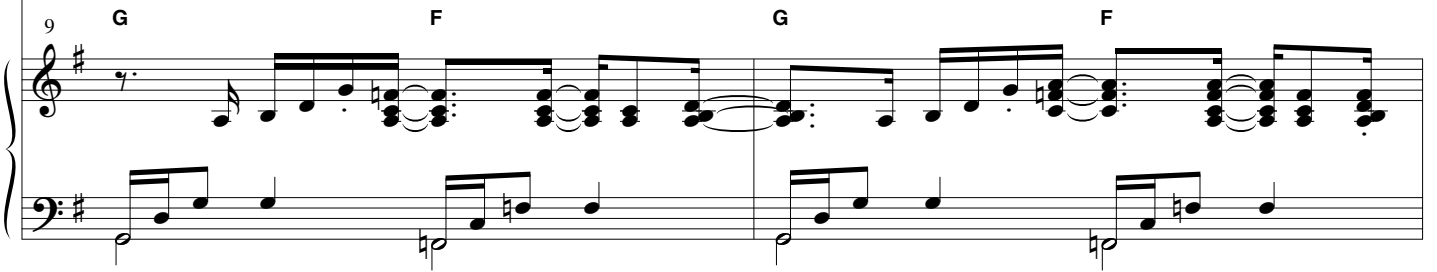
The piano accompaniment for measures 7 and 8 is written in a grand staff with a key signature of one sharp. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady bass line. Chord symbols G and F are placed above the right-hand staff.

9
- ye, O come— ye— to— Beth -



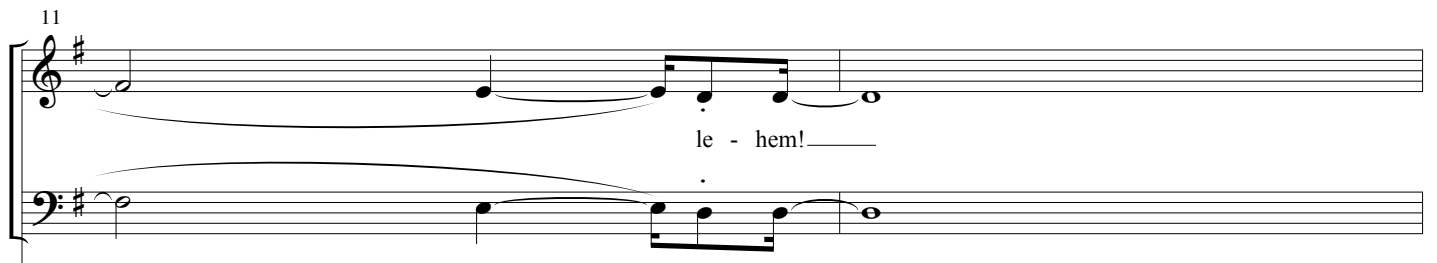
The vocal line for measures 9 and 10 continues in the same key signature. The melody is more melodic, with a long horizontal line under 'O come—' and 'ye—'. The lyrics are '- ye, O come— ye— to— Beth -'.

9 G F G F



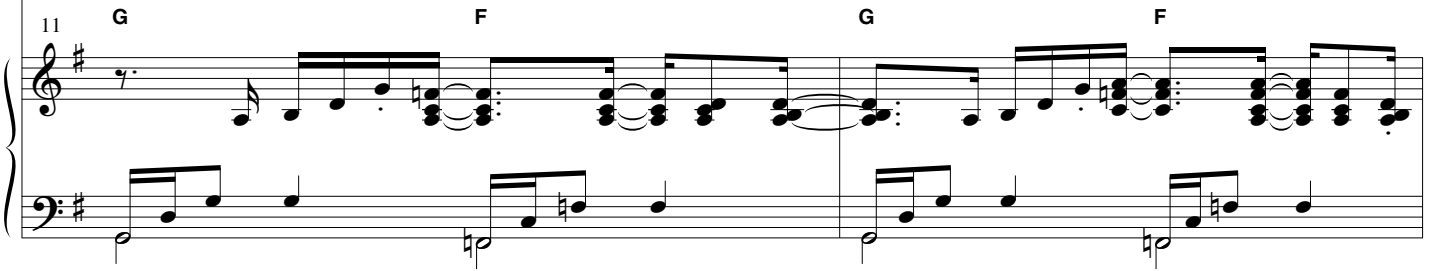
The piano accompaniment for measures 9 and 10 continues with the same rhythmic pattern and chord structure as the previous system. Chord symbols G and F are placed above the right-hand staff.

11
le - hem!—



The vocal line for measures 11 and 12 features a long, sweeping melodic line that spans across both measures. The lyrics are 'le - hem!—'.

11 G F G F



The piano accompaniment for measures 11 and 12 continues with the same rhythmic pattern and chord structure. Chord symbols G and F are placed above the right-hand staff.

13

Come and be - hold—

Detailed description: This block shows the vocal line for measures 13 and 14. The music is in G major (one sharp) and 4/4 time. The melody starts with a whole rest in measure 13, followed by a half note G4 in measure 14. The lyrics "Come and be - hold—" are written below the staff.

13 G F G F

Detailed description: This block shows the piano accompaniment for measures 13 and 14. The right hand features a rhythmic pattern of eighth notes and chords, alternating between G major and F major. The left hand plays a simple bass line with quarter notes.

15

him, born the King— of

Detailed description: This block shows the vocal line for measures 15 and 16. The melody continues from the previous block, with lyrics "him, born the King— of" written below the staff.

15 G F G F

Detailed description: This block shows the piano accompaniment for measures 15 and 16. The right hand continues the rhythmic pattern of eighth notes and chords, alternating between G major and F major. The left hand continues the simple bass line.

17

an - - - gels!— O come,—

Detailed description: This block shows the vocal line for measures 17 and 18. The melody continues with lyrics "an - - - gels!— O come,—" written below the staff.

17 G F G F

Detailed description: This block shows the piano accompaniment for measures 17 and 18. The right hand continues the rhythmic pattern of eighth notes and chords, alternating between G major and F major. The left hand continues the simple bass line.

19

- let us a - dore - - - him, O come, -

19

G F G F

21

- let us a - dore - - - him, O come, -

21

G F G F

23

- let us - - - a - - - dore - - - him, -

23

G F G F

25

Christ the Lord!

Detailed description: This block shows the vocal line for measures 25 and 26. The music is written on a grand staff with a treble clef and a key signature of one sharp (F#). The melody is a simple, hymn-like line with a long note for 'Christ' and a shorter note for 'the Lord!'. A fermata is placed over the final note of the phrase.

25

G F

Detailed description: This block shows the piano accompaniment for measures 25 and 26. The music is written on a grand staff with a treble clef and a key signature of one sharp (F#). The right hand features a melody with a fermata over the final measure, while the left hand provides a simple harmonic accompaniment. Chord labels 'G' and 'F' are placed above the right-hand staff.

26

Detailed description: This block shows the vocal line for measure 26. The music is written on a grand staff with a treble clef and a key signature of one sharp (F#). The melody is a simple, hymn-like line with a long note. A fermata is placed over the final note of the phrase.

26

G F G F

Detailed description: This block shows the piano accompaniment for measure 26. The music is written on a grand staff with a treble clef and a key signature of one sharp (F#). The right hand features a melody with a fermata over the final measure, while the left hand provides a simple harmonic accompaniment. Chord labels 'G', 'F', 'G', and 'F' are placed above the right-hand staff.

28

E D E D

Detailed description: This block shows the piano accompaniment for measure 28. The music is written on a grand staff with a treble clef and a key signature of three sharps (F#, C#, G#). The right hand features a melody with a fermata over the final measure, while the left hand provides a simple harmonic accompaniment. Chord labels 'E', 'D', 'E', and 'D' are placed above the right-hand staff.

30

Sing, choirs of an - - - - gels,

E D E D

32

sing in ex - - - ul - - - ta - - - tion, O sing, —

E D E D

34

— all ye bright — hosts — of — heav'n —

E D E D

36

Vocal line for measures 36-37. The melody starts with a whole note chord, followed by a half note chord, and ends with a quarter note chord. The lyrics "a - bove!" are written below the notes.

E D E D

Piano accompaniment for measures 36-37. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady eighth-note bass line.

38

Vocal line for measures 38-39. The melody consists of a whole note chord, followed by a half note chord, and ends with a quarter note chord. The lyrics "Glo - - - - ry to God,—" are written below the notes.

E D E D

Piano accompaniment for measures 38-39. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady eighth-note bass line.

40

Vocal line for measures 40-41. The melody starts with a whole note chord, followed by a half note chord, and ends with a quarter note chord. The lyrics "all glo - ry in the" are written below the notes.

E D E D

Piano accompaniment for measures 40-41. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady eighth-note bass line.

42

high - - - est! O come, —

42

E D E D

44

— let us a - dore — him, O come, —

44

E D E D

46

— let us a - dore — him, O come, —

46

E D E D

48

let us a - - - dore him,

48

E D E D

50

Christ the Lord!

50

E D

51

51

E D E D

53 **C** **Bb** **C** **Bb**

55 *a cappella*

Yea, Lord, we greet— thee, born this hap - py morn - - - ing,

59

Je - sus, to thee— be— all glo - - - ry giv'n;—

thee— be— all glo - - ry giv'n;—

63

Word of the Fa - - - ther, now— in flesh— ap - pear - ing! O

67

come, let us a - dore— him, O come, let us a - dore— him, O

71

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

74

Two empty musical staves, one for the treble clef and one for the bass clef, representing measures 74 and 75.

74

C

B \flat

C

B \flat

Piano accompaniment for measures 74 and 75. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note bass line. Chord changes are indicated by C, B \flat , C, and B \flat .

76

Vocal line for measures 76 and 77. The melody is simple, with lyrics "GO IN PEACE!" written below the notes. A fermata is placed over the word "PEACE!".

76

C

B \flat

E \flat

G7

C

Piano accompaniment for measures 76 and 77. The right hand continues the rhythmic pattern from the previous system, with chord changes indicated by C, B \flat , E \flat , G7, and C. The left hand maintains the eighth-note bass line.

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VOCAL PARTS chart

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Gospel Feel (♩=92-112)

S
A

T
B

3

O come, all ye faith - ful,

7

joy - ful and tri - um - phant, O come ye, O come

10

ye to Beth - le - hem!

14

Come and be - hold him, born the King of an - gels!

18

O come, let us a - dore him, O come,

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21

— let us a - dore — him, O come, — let us — a -

Musical notation for measures 21-23, including treble and bass staves with lyrics.

24

dore — him, — Christ — the Lord! —

Musical notation for measures 24-27, including treble and bass staves with lyrics.

28

2

Sing, choirs of an - - - gels,

Musical notation for measures 28-31, including treble and bass staves with lyrics and a large '2' indicating a second ending.

32

sing in ex - ul - ta - - - tion, O sing, — all ye bright —

Musical notation for measures 32-34, including treble and bass staves with lyrics.

35

— hosts — of — heav'n — a - bove! —

Musical notation for measures 35-38, including treble and bass staves with lyrics.

39

Glo - ry to God, — all glo - ry in — the

Musical notation for measures 39-42, including treble and bass staves with lyrics.

42

high - est! — O come, — let us a - dore —

Musical notation for measures 42-44 in G major, 3/4 time. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a chordal accompaniment in the right hand.

45

— him, O come, — let us a - dore — him, O come, —

Musical notation for measures 45-47. The vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the same rhythmic pattern.

48

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

Musical notation for measures 48-50. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the same rhythmic pattern.

51

2

Musical notation for measures 51-54. This section is a piano interlude. The right hand plays a series of chords, and the left hand plays a steady eighth-note bass line. The number '2' is written above and below the staff, indicating a second ending or a specific tempo marking.

55 *a cappella*

Yea, Lord, we greet — thee, born this hap - py

Musical notation for measures 55-57. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a chordal accompaniment in the right hand.

58

morn - - - ing, Je - sus, to thee —
thee —

Musical notation for measures 58-60. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the same rhythmic pattern.

60
be all glo - - - ry giv'n;
be all glo - - - ry giv'n;

62
Word of the Fa - - - ther,

65
now in flesh ap - pear - ing! O come, let us a - dore -

68
him, O come, let us a - dore him,

71
come, let us a - dore him, Christ the Lord!

74
2
2
GO IN PEACE!