



# O COME, ALL YE FAITHFUL

arranged by

**Matt Johnson**

[www.MattJohnsonMusic.com](http://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](http://www.MattJohnsonMusic.com)

## Gospel Feel (♩=92-112)

Accomp.

G F G F

3 Soprano  
Alto  
Tenor  
Bass

O come, —

G F G F

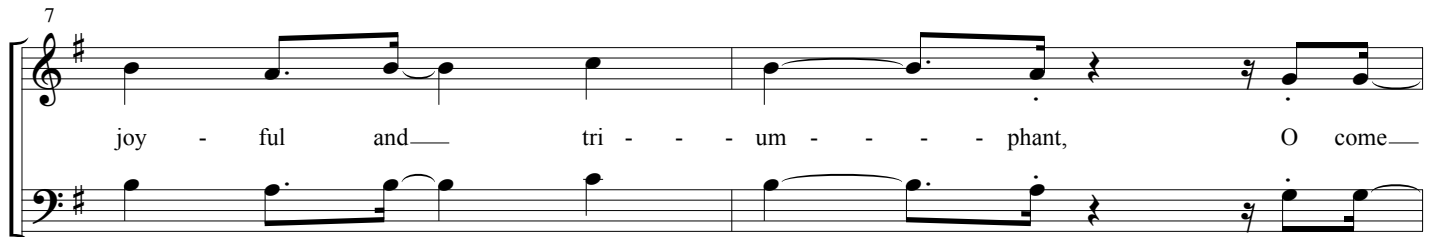
5

all ye faith - - - - ful,

5

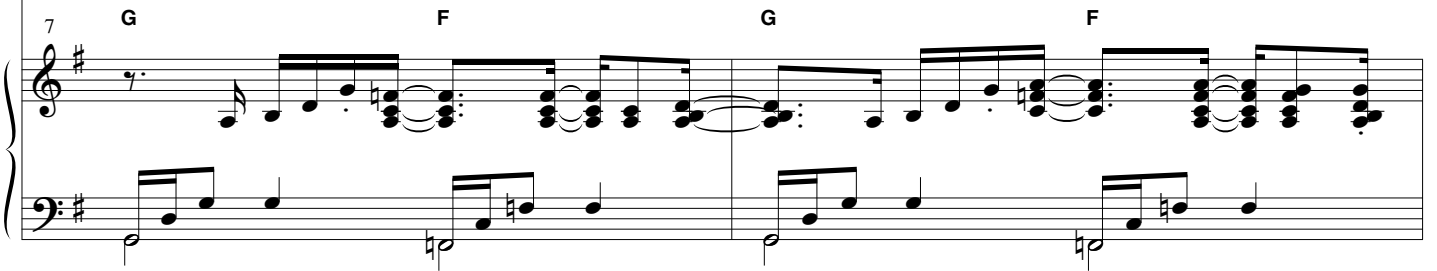
G F G F

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



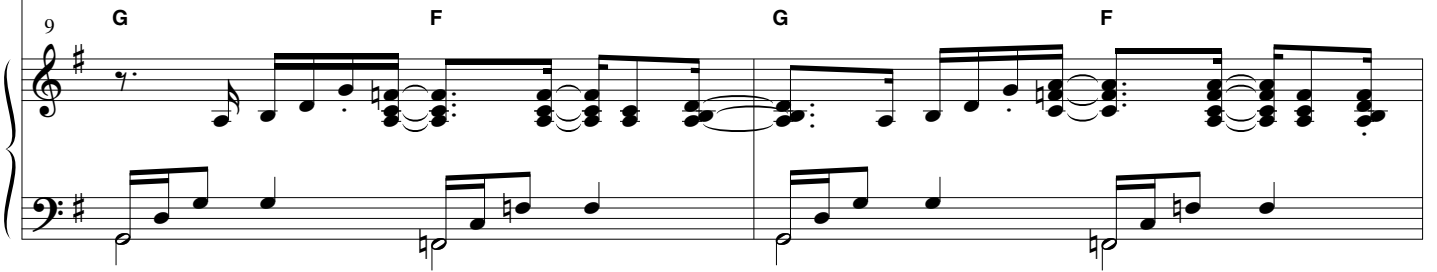
The piano accompaniment for measures 7 and 8 is written in a grand staff with a key signature of one sharp. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady bass line. Chord symbols G and F are placed above the right-hand staff.

9  
- ye, O come— ye— to— Beth -



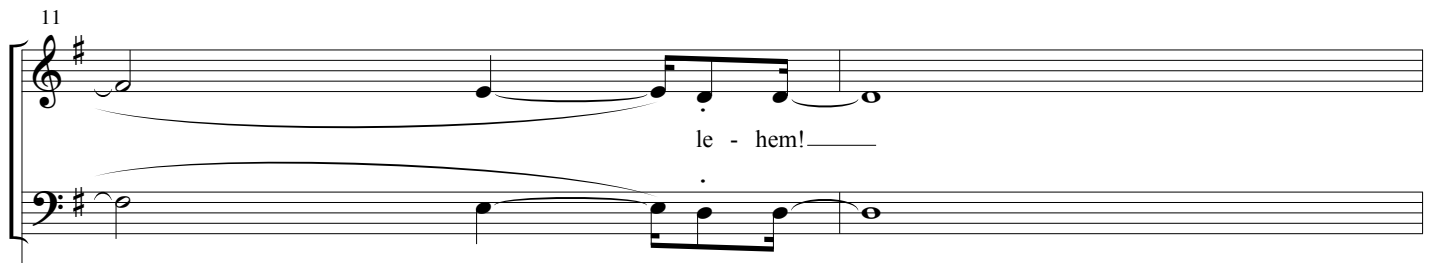
The vocal line for measures 9 and 10 continues in the same treble clef and key signature. The melody is more melodic, with a long horizontal line under 'O come—'. The lyrics are '- ye, O come— ye— to— Beth -'.

9 G F G F



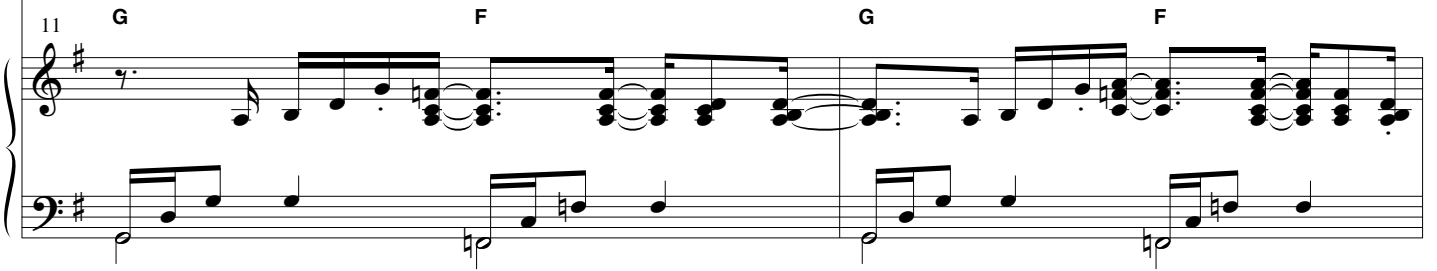
The piano accompaniment for measures 9 and 10 continues with the same rhythmic pattern and chord symbols (G, F) as the previous system.

11  
le - hem!—



The vocal line for measures 11 and 12 is written in a treble clef. The melody is very simple, consisting of a few notes with a long horizontal line under 'le - hem!—'.

11 G F G F



The piano accompaniment for measures 11 and 12 continues with the same rhythmic pattern and chord symbols (G, F).

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 and F major chords. The left hand plays a steady eighth-note bass line.

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 and F major chords. The left hand continues the eighth-note 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 and F major chords. The left hand continues the eighth-note bass line.

19

let us a - dore him, O come,

Detailed description: This block shows the vocal line for measures 19 and 20. The melody is written in a treble clef with a key signature of one sharp (F#). The lyrics are "let us a - dore him, O come,". The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

19 G F G F

Detailed description: This block shows the piano accompaniment for measures 19 and 20. The right hand has a treble clef and the left hand has a bass clef. The key signature is one sharp. The right hand plays chords and moving lines, while the left hand plays a steady bass line. Chord labels G and F are placed above the right hand staff.

21

let us a - dore him, O come,

Detailed description: This block shows the vocal line for measures 21 and 22. The melody continues from the previous system. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

21 G F G F

Detailed description: This block shows the piano accompaniment for measures 21 and 22. The right hand has a treble clef and the left hand has a bass clef. The key signature is one sharp. The right hand plays chords and moving lines, while the left hand plays a steady bass line. Chord labels G and F are placed above the right hand staff.

23

let us a - - - dore him,

Detailed description: This block shows the vocal line for measures 23 and 24. The melody continues from the previous system. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

23 G F G F

Detailed description: This block shows the piano accompaniment for measures 23 and 24. The right hand has a treble clef and the left hand has a bass clef. The key signature is one sharp. The right hand plays chords and moving lines, while the left hand plays a steady bass line. Chord labels G and F are placed above the right hand staff.

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 simple melody with a fermata over the final note, while the left hand provides a steady bass line. 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 simple melody with a fermata over the final note, while the left hand provides a steady bass line. 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 simple melody with a fermata over the final note, while the left hand provides a steady bass line. Chord labels 'E', 'D', 'E', and 'D' are placed above the right-hand staff.



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, spanning measures 74 and 75.

74

C

B $\flat$

C

B $\flat$

Piano accompaniment for measures 74 and 75. The right hand features a melodic line with eighth notes and chords, while the left hand provides a steady bass line. Chord changes are indicated above the right hand staff.

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 melodic line from the vocal part, and the left hand maintains the bass line. Chord changes are indicated above the right hand staff.

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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 —

Detailed description: This system contains measures 42, 43, and 44. The key signature is three sharps (F#, C#, G#). The music is in a 4/4 time signature. The vocal line starts with a half note 'high' followed by a quarter note 'est!' with a fermata. The piano accompaniment consists of chords. In measure 43, there is a whole rest for the vocal line. In measure 44, the vocal line begins with 'O come,' followed by 'let us a - dore'.

45

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

Detailed description: This system contains measures 45, 46, and 47. The vocal line continues with '— him, O come, — let us a - dore — him, O come, —'. The piano accompaniment continues with chords and some melodic lines.

48

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

Detailed description: This system contains measures 48, 49, and 50. The vocal line continues with '— let us a - dore — him, Christ — the Lord! —'. The piano accompaniment continues with chords and melodic lines.

51

2

2

Detailed description: This system contains measures 51, 52, 53, and 54. Measures 51 and 52 are mostly rests for the vocal line. Measures 53 and 54 feature a double bar line followed by a fermata and a '2' above the staff, indicating a second ending. The piano accompaniment continues with chords.

55 *a cappella*

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

Detailed description: This system contains measures 55, 56, and 57. The tempo/mood is marked 'a cappella'. The vocal line begins with 'Yea, Lord, we greet — thee, born this hap - py'. The piano accompaniment consists of chords.

58

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

Detailed description: This system contains measures 58, 59, and 60. The vocal line continues with 'morn - - - ing, Je - sus, to thee —' and 'thee —'. The piano accompaniment continues with chords.

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!