

Christmas
SERIES

O Come, All Ye Faithful

ADESTE FIDELES

ARRANGED BY

James Wahl

For Two-part Voices
Piano and Guitar
with Flute



GIA Publications, Inc.
Sacred Music

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Notes

This exciting and unique setting of the traditional ADESTE FIDELIS ("O Come, All Ye Faithful") can work effectively with contemporary ensembles, children's choirs, or SATB choirs. The 6/8 time signature creates a vibrant and driving rhythmic quality, while the duple nature of the melody allows for the congregation to comfortably sing the tune. The optional C instrument provides a dynamic counterpart to the melody. If a guitar is used, the keyboard accompaniment can be simplified by eliminating notes or even transposing some of the right hand up an octave.

In a mixed choir, the harmony starting at measure 32 is very effective in the tenor if basses and treble voices are singing the melody. If an SATB choir is singing, adding the sopranos to the harmony at measure 87 sonically lifts the piece as it approaches the end. The instrumental break (measures 52–66) works especially well with the C instrument part, and is particularly useful when incense is used during the Gathering Rite, as it adds more time to the piece.

—James Wahl

About the Composer

It is commonly accepted today that **John F. Wade** wrote the original Latin text for "Adeste fideles" and set it to his tune of the same name, although additional stanzas were written by other authors within a few decades of his death. Born in England in 1711 and raised Roman Catholic, he fled to France to escape the discriminatory treatment of Catholics in eighteenth-century England. He taught music at an English college and sold his chant music for the use of wealthy families in their private chapels. Wade died in 1786 in Douay, France.

About the Arranger

James Wahl, most recognized as a composer and performer of children's music, is published by World Library Publications, a division of GIA Publications, Inc. He has been involved with liturgical music since his teenage years in Southern California, and has served at parishes in California and Arizona, including Sts. Simon and Jude Cathedral. Since 2010 he has served as the Director of Liturgy and Music at St. Francis of Assisi in Raleigh, North Carolina.

James has a BA in music from Cal State Fullerton and an MA in liturgical music composition from St. John's University in Collegeville, Minnesota. He is currently pursuing a doctorate in theology and ministry from the University of Durham in England. The focus of this doctoral work is the development, implementation, and effectiveness of the Directory for Masses with Children.

O COME, ALL YE FAITHFUL

Adeste fideles

John F. Wade, ca. 1711–1786

Tr. Frederick Oakeley, 1802–1880, alt.

ADESTE FIDELES

John F. Wade, ca. 1711–1786

Arr. James Wahl

The musical score is arranged in three systems. The first system (measures 1-3) features piano accompaniment with chords G², D/G, and C²/G. The second system (measures 4-7) continues the piano accompaniment with chords D, G², D/G, and C²/G. The third system (measures 8-11) introduces a Unison Choir part (marked *mf*) with the lyrics "I. O come, all ye faith - ful, joy - ful and tri -". The piano accompaniment in the third system includes chords D, G², D/G, C², and G/B. Fingerings (1, 2) are indicated for the choir and piano parts.

A part for flute is available, G-10695INST. A guitar edition with capo chords and vocal harmony is available, G-10695G.

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12

um - phant, O come ye, O come ye to Beth - le -

Am⁷ Em⁷ Bm⁷ Am⁷ D/G

16

hem; come and be - hold him,

C² Em⁷ C/E Am⁷ Em/G

19

born the King of an - gels; O come, let us a - dore him, O

D/F# Em D C² G/B

23

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

Am⁷ C/G F²

26

dore him, Christ, the Lord!

D/F[#]₄ Cmaj⁷/E G/D D⁷ C²

29

G/B Am⁷ D

Stanza 2

32

Part I (melody) 2

2. Sing, choirs of an - gels, sing in ex - ul - ta - tion,

Part II (harmony) 2

G² D/G C² G/B Am⁷

36

Em⁷ Bm⁷ Am² D/G

39

bove! Glo - ry ² to God, all

C² Em⁷ C/E ² Am⁷ Em/G

42

glo-ry in the high - est; O come, let us a - dore him, O

D/F# Em D C² G/B

46

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

Am⁷ C/G F²

49

dore him,— Christ—the Lord!

D/F# Cmaj⁷/E G/D D⁷ C²

Interlude

52

G/B Am⁷ D

55

G² D/G C² G/B Am⁷

59

Em⁷ Bm⁷ Am D/G C²

63

Part I

Part II

Em⁷ C/E Am⁷ Em/G D/F[♯] Em D

67

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

C² G/B Am⁷ C/G

71

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

F² D/F[♯] Cmaj⁷/E G/D D⁷ C²

75 G/B Am⁷ D

Stanza 3

Unison Choir

78 *f* 2 2 2

3. Yea, Lord, we greet thee, born this hap-py morn-ing, Je-sus, to

G² D/G C² G/B Am Em/G Em⁷

83 2 2 2

thee— be all glo-ry giv'n

Bm⁷ Am² D/G C²

87 *Part I* 2 2

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

Part II

Em⁷ C/E² Am⁷ Em/G D/F² Em² D

91

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

C² G/B Am⁷ C/G

95

come, let us a - dore him, - Christ the

F² D/F# C#m⁷/E G/D D

99

Lord!

G² D/G C²/G D

Coda

103 *Part I*

Come, a - dore him!

G² D/G C²/G D

107

Come, a - dore him!

Part II

G² D/G C²/G D

111

Come, a - dore him!

G² D/G C²/G D G ADD2

PREVIEW

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