

Oh, Come, All Ye Faithful
Handbell Score
L3

Setting by Cathy Moglebust

CGB321

3, 4 or 5 octaves handbells



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Oh, Come, All Ye Faithful

Handbell Score

*Dedicated to Donna Barr for sixteen years of devoted service
to the Celebration Ringers of First Presbyterian Church, Columbia, Tennessee*

Handbell Score

Oh, Come, All Ye Faithful

ADESTE FIDELIS

attr. John F. Wade, c. 1711-1786

setting by Cathy Mokebust

3, 4, or 5 octaves
Handbells used: 36, (47), (57)

optional

optional

3 octave choirs omit notes in ()
4 octave choirs omit notes in []

Hymn tempo (♩ = ca. 100)

Introduction

SK

A reproducible congregational part is printed on page 11.

A full score is available, code CGB320.

A choral score is available, code CGA972.

A set of reproducible parts for brass (B♭ trumpets 1 & 2, trombone 1 or French horn, trombone 2, optional tuba) and timpani is available, code CGRP8.

This flexible arrangement can be played by handbells alone. All of the other vocal and instrumental forces are optional.

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4 R

5

6

7

8

9

10

11

12

SK

mf

cresc. poco a poco

13

14

15 R

The musical score is written for piano on a grand staff (treble and bass clefs). It consists of 15 measures. Measures 4-6 feature complex, dense chords in the right hand, with some notes marked with 'R' (likely for 'Ritardando' or 'Ritardando'). The left hand has a simple bass line. Measures 7-9 continue with dense chords in the right hand. Measures 10-12 show a transition with more complex chords in the right hand and a more active bass line. Measure 12 includes the dynamic marking *mf* and the instruction *cresc. poco a poco*. Measures 13-15 feature a series of chords in the right hand, with a wavy line above the staff indicating a tremolo or rapid oscillation. The left hand continues with a simple bass line. The score is marked with measure numbers 4 through 15.

31 32 33 34 35

mf *f*

36 37 38 39

Stanza 2
SATB Choir (and Cong.) *mf* *f*

40 41 42

43 44 45

Measures 46-48 of a musical score in G major. Measure 46 features a treble staff with eighth-note chords and a bass staff with a dotted half note. Measure 47 has a treble staff with eighth-note chords and a bass staff with a half note. Measure 48 features a treble staff with eighth-note chords and a bass staff with a half note.

Measures 49-51 of a musical score in G major. Measure 49 features a treble staff with eighth-note chords and a bass staff with a half note. Measure 50 has a treble staff with eighth-note chords and a bass staff with a half note. Measure 51 features a treble staff with eighth-note chords and a bass staff with a half note.

Measures 52-54 of a musical score in G major. Measure 52 features a treble staff with a wavy line labeled 'SK' and a bass staff with a half note. Measure 53 has a treble staff with eighth-note chords and a bass staff with a half note. Measure 54 features a treble staff with a wavy line labeled 'SK' and a bass staff with a half note.

Measures 55-57 of a musical score in G major. Measure 55 features a treble staff with a wavy line labeled 'R' and a bass staff with a half note. Measure 56 has a treble staff with eighth-note chords and a bass staff with a half note. Measure 57 features a treble staff with eighth-note chords and a bass staff with a half note.

70 71 72

LV *f* R

73 74 SK R SK 75

76 77 78 R 79

80 81 82 SK (no break)

rit.

Detailed description: This is a musical score for piano, spanning measures 70 to 82. The score is written for two staves, treble and bass clef. The key signature has one sharp (F#). The music features complex textures with many beamed sixteenth and thirty-second notes. Measure 70 has a 'LV' marking. Measure 71 has a forte 'f' dynamic and an 'R' marking. Measure 72 has an 'SK' marking. Measure 73 has an 'SK' marking. Measure 74 has an 'SK' marking. Measure 75 has an 'SK' marking. Measure 76 has an 'SK' marking. Measure 77 has an 'SK' marking. Measure 78 has an 'SK' marking. Measure 79 has an 'SK' marking. Measure 80 has an 'SK' marking. Measure 81 has an 'SK' marking. Measure 82 has an 'SK' marking. The score includes various musical notations such as beams, slurs, and dynamic markings. A large, faint watermark 'DRAFT' is visible across the center of the page.

95 96 97

98 99 100

101 102 103

Broadly

molto rit.

sfz

SK R

SK RT

SK RT

The musical score is for a piano piece, measures 95 through 103. The key signature is one sharp (F#). The score is written for two staves, treble and bass. Measures 95-97 feature a series of chords in the right hand, with a wavy line above the staff indicating a tremolo or rapid oscillation. The left hand plays a simple bass line. Measure 98 is marked 'Broadly' and features a large chord in the right hand, with a wavy line above the staff. Measure 99 continues the 'Broadly' section. Measure 100 is marked '100' and features a large chord in the right hand. Measure 101 is marked '101' and features a large chord in the right hand, with a wavy line above the staff. Measure 102 is marked '102' and features a large chord in the right hand, with a wavy line above the staff. Measure 103 is marked '103' and features a large chord in the right hand, with a wavy line above the staff. The score includes various performance instructions such as 'Broadly', 'molto rit.', and 'sfz'. The piece concludes with a double bar line at the end of measure 103.

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Oh, Come, All Ye Faithful



All: 1. Oh, come, all ye faith - ful, Joy - ful and tri - um - phant! Oh,
All: 2. The high - est, most ho - ly, Light of light e - ter - nal,
Women: 3. Sing, choirs of an - gels, Sing in ex - ul - ta - tion,
All: 4. Yea, Lord, we greet thee, Born this hap - py morn - ing;



come ye, oh, come ye to Beth - le - hem;
 Born of a vir - gin, a mor - tal he comes;
 Sing, all ye cit - i - zens of heav - en a - bove!
 Je - sus, to thee be glo - ry giv'n!



Come and be - hold him Born the king of an - gels:
 Son of the Fa - ther Now in flesh ap - pear - ing!
All: Glo - ry to God In the high - est:
 Word of the Fa - ther, Now in flesh ap - pear - ing:

Refrain



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



come, let us a - dore him, Christ the Lord!
 (*Interlude follows stanza 2)

From *Oh, Come, All Ye Faithful* (CGB320).

Text: attr. John F. Wade, c. 1711-1786

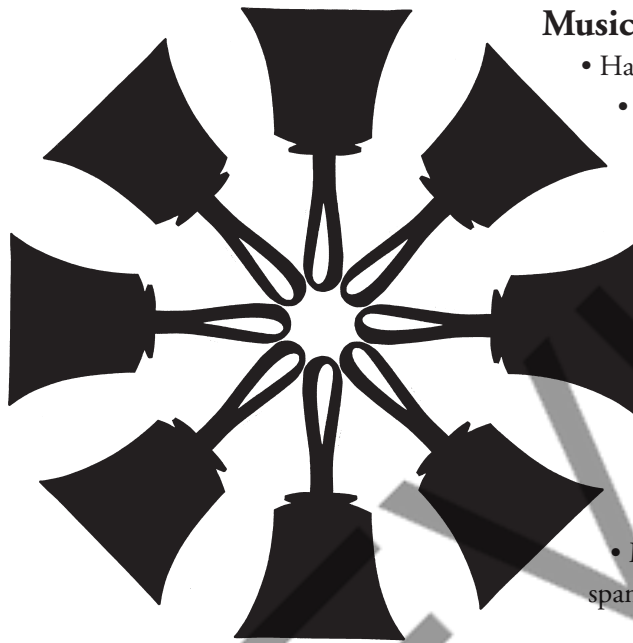
Music: *ADESTE FIDELIS*, John F. Wade, c. 1711-1786. Setting by Cathy Moglebust.

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