

to the Boulder City Community Chorus

# O Come, Let Us Adore Him

For Mixed Chorus (S.S.A.A.T.B.B.), Solo Tenor, Solo Baritone, Solo Bass, and Organ

Majestically ♩ = 116

Arranged by Darrell Crowther

Organ



The organ introduction consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a mezzo-forte (mf) dynamic and features a series of chords and moving lines. The middle and bottom staves are in bass clef with the same key signature and time signature. The middle staff starts with a mezzo-piano (mp) dynamic. The bottom staff provides a steady bass line. The introduction concludes with a 6/4 time signature change.

6

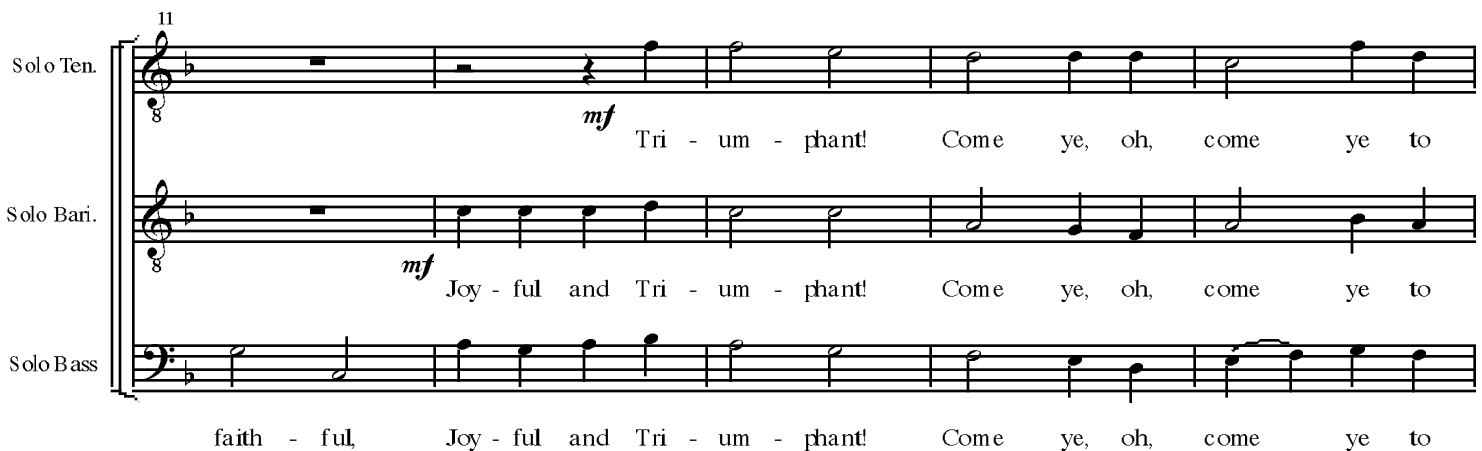
Solo Bass



This section covers measures 6 through 10. The Solo Bass part begins in measure 6 with a whole rest, followed by a half note G2, a quarter note F2, and a half note E2 in measure 7. The lyrics "Oh, come, all ye" are sung starting in measure 7. The Organ accompaniment consists of three staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It begins in measure 6 with a piano (p) dynamic and features a series of chords and moving lines. The middle and bottom staves are in bass clef with the same key signature and time signature. The middle staff starts with a piano (p) dynamic. The bottom staff provides a steady bass line. The section concludes with a 6/4 time signature change.

11

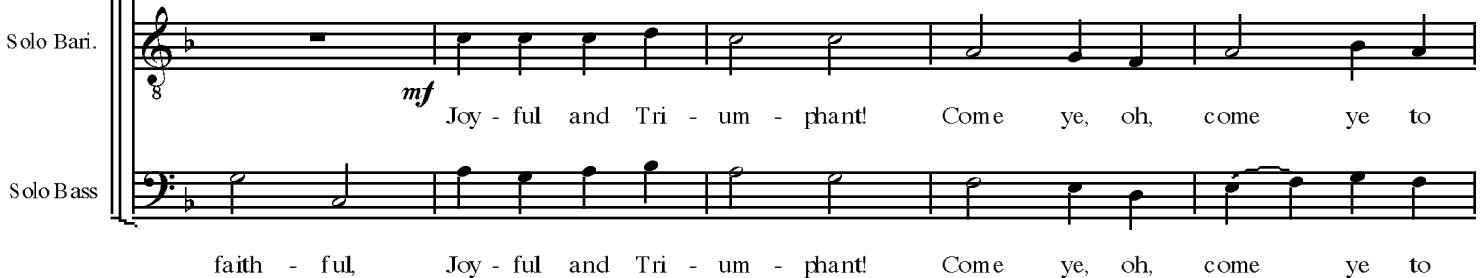
Solo Ten.



This section covers measures 11 through 15. The Solo Tenor part begins in measure 11 with a whole rest, followed by a half note G4, a quarter note F4, and a half note E4 in measure 12. The lyrics "Tri - um - phant! Come ye, oh, come ye to" are sung starting in measure 12. The Organ accompaniment consists of three staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It begins in measure 11 with a mezzo-forte (mf) dynamic and features a series of chords and moving lines. The middle and bottom staves are in bass clef with the same key signature and time signature. The middle staff starts with a mezzo-forte (mf) dynamic. The bottom staff provides a steady bass line. The section concludes with a 6/4 time signature change.

8

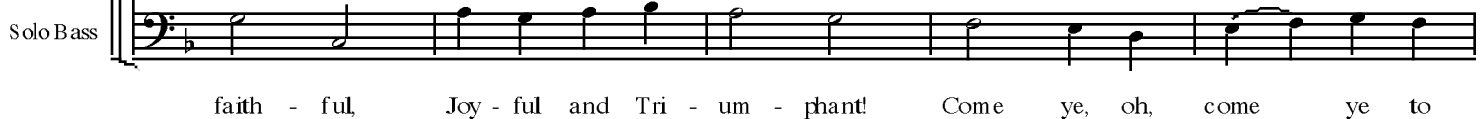
Solo Bari.



This section covers measures 11 through 15. The Solo Baritone part begins in measure 11 with a whole rest, followed by a half note G3, a quarter note F3, and a half note E3 in measure 12. The lyrics "Joy - ful and Tri - um - phant! Come ye, oh, come ye to" are sung starting in measure 12. The Organ accompaniment consists of three staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It begins in measure 11 with a mezzo-forte (mf) dynamic and features a series of chords and moving lines. The middle and bottom staves are in bass clef with the same key signature and time signature. The middle staff starts with a mezzo-forte (mf) dynamic. The bottom staff provides a steady bass line. The section concludes with a 6/4 time signature change.

8

Solo Bass



This section covers measures 11 through 15. The Solo Bass part begins in measure 11 with a whole rest, followed by a half note G2, a quarter note F2, and a half note E2 in measure 12. The lyrics "faith - ful, Joy - ful and Tri - um - phant! Come ye, oh, come ye to" are sung starting in measure 12. The Organ accompaniment consists of three staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It begins in measure 11 with a mezzo-forte (mf) dynamic and features a series of chords and moving lines. The middle and bottom staves are in bass clef with the same key signature and time signature. The middle staff starts with a mezzo-forte (mf) dynamic. The bottom staff provides a steady bass line. The section concludes with a 6/4 time signature change.

16

T *f* Come and be - hold him, Born the King of

B *mf*

Solo Ten. *f* Come and be - hold him, Born the King of

Solo Bari. *mf* Come and be - hold him, Born the King of

Solo Bass *mf* Come and be - hold him, Born the King of

Beth - - le - hem. Beth - - le - hem. Beth - - le - hem.

21

T an - gels; Oh, come, let us a - dore him; Oh, come, let us a - dore him; Oh,

B

Solo Ten. an - gels; Oh, come, let us a - dore him; Oh, come, let us a - dore him; Oh,

Solo Bari. an - gels;

Solo Bass an - gels; Oh, come, let us a - dore him; Oh,

21

Org. *p*

26

T  
8  
come, let us a - dore him, Christ, the Lord.

B  
8  
come, let us a - dore him, Christ, the Lord.

Solo Ten.  
8  
come, let us a - dore him, Christ, the Lord.

Solo Bari.  
8  
come, let us a - dore him, Christ, the Lord.

Solo Bass  
8  
come, let us a - dore him, Christ, the Lord.

Org.  
26  
*mf*

31

S  
*f* Yea, Lord, we greet thee, Born this hap - py

A  
*f* Yea, Lord, we greet thee, Born this hap - py

Org.  
31  
*diminuendo* *p*

36

S  
mom - ing; Je - sus, to thee be all glo - - - ry giv'n.

A  
all glo - ry

41

S  
Son of the Fa - ther, Now in flesh ap - pear - ing; Oh, come, let us a -

A  
*mp*  
Oh, come,

Org.  
*p*

46

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

A  
*cresc.*

Org.

51

S Christ the Lord. \_\_\_\_\_

A

Org. *mf* *crescendo*

56

S Broader  $\bullet = D4$   
*ff* Sing, chairs of

A

T *ff* Sing, chairs of

B

Org. *f* *ff*

61

S an - gels, Sing in ex - ul - ta - tion; Sing, all ye cit - i - zens of

A

T an - gels, Sing in ex - ul - ta - tion; Sing, all ye cit - i - zens of

B

Org.

66

S heav'n a - bove! Glo - ry to God, Glo - ry in the

A

T heav'n a - bove! Glo - ry Glo - ry to God, Glo - ry in the

B

Org.

71

S high - est; Oh, come, let us a - dore him; Oh, come, let us a - dore him; Oh,

A

T high - est; Oh, come, let us a - dore him; Oh, come, let us a - dore him; Oh,

B

Org.

76

S come, let us a - dore him, Christ, the Lord \_\_\_\_\_

A

T come, let us a - dore him, Christ, the Lord \_\_\_\_\_

B

Org.

*diminuendo*

81

S *mf* Oh, come, let us a -

A *mf* Oh, come, let us a - dore him; \_\_\_\_\_

T *mf* Oh, come, let us a - dore him; \_\_\_\_\_

B *mf* Oh, come, let us a - dore him; \_\_\_\_\_

Org. *mf*

86

S dore him; \_\_\_\_\_ *p* come, \_\_\_\_\_

A dore him; \_\_\_\_\_ *rit.*

T *mp* Oh, come, let us a - dore him, *p* come, \_\_\_\_\_

B *mp* Oh, come, let us a - dore him, *p* come, \_\_\_\_\_

Org. *mp* *diminuendo* *p* *rit.*



90

S

8

A

T

B

Org.

mp

90

The image shows a musical score for a vocal ensemble and organ. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The organ part is labeled 'Org.'. The Soprano and Tenor parts have lyrics 'sing, a - dore.' followed by a long note. The organ part features a melodic line in the right hand and a bass line in the left hand, with a 'mp' (mezzo-piano) dynamic marking. The score is numbered 90 at the beginning of each system.