

# Proclamation of The Nativity of Our Lord Jesus Christ / O Come All Ye Faithful

Roman Martyrology

Luke D. Rosen

**Proclamation**  
**Moderately** ♩ = 100

Capo 3: (Em//) (Em//) (D) (Cmaj7) (Bm7) (E//) (E//) (E//)  
Gm// Gm// F E<sup>b</sup>maj7 Dm7 G// G//

Cantor(s) *mf* The

Choir

Piano *mf*

**Freely**

9 (Cmaj7//) (D//) (E//) (Cmaj7//) (D//) (E//)  
E<sup>b</sup>maj7// F// G// E<sup>b</sup>maj7// F// G//

Cantor(s) twenty-fifth day of December, when the three kings had run their course for the cre - ation of the world, when

Pno.

10 (Cmaj7//) (D//) (Em//) (C//) (A//)  
E<sup>b</sup>maj7// F// Gm// E<sup>b</sup>// C//

Cantor(s) God in the beginning created heaven and earth, and

Pno.

Moderately

11  
Cantor(s) 8  
Pno.

(Am<sup>7</sup>) (G/B) (D) (E) (Bm<sup>7</sup>)  
Cm<sup>7</sup> B<sup>b</sup>/D F G Dm<sup>7</sup>

formed man in his own like - ness;

14  
Cantor(s) 8  
Pno.

(Am<sup>7</sup>) (G/B) (C) (Bm<sup>7</sup>)  
Cm<sup>7</sup> B<sup>b</sup>/D E<sup>b</sup> Dm<sup>7</sup> G//

when

*mf*

Freely

18  
Cantor(s) 8  
Pno.

(Am<sup>7</sup>//) (G/C//) (Am<sup>7</sup>//) (G/C//) (C//) (D//)  
Cm<sup>7</sup>// B<sup>b</sup>/E<sup>b</sup>// Gm<sup>7</sup>// B<sup>b</sup>/E<sup>b</sup>// E<sup>b</sup>// F//

century upon century had since the Almighty set his bow in the clouds after the Great Flood, as a

19  
Cantor(s) 8  
Pno.

(Am<sup>7</sup>//) (G/C//) (C//) (D//)  
Cm<sup>7</sup>// B<sup>b</sup>/E<sup>b</sup>// E<sup>b</sup>// F//

gn of covenant and peace; in the

20 (Am7//) (G/C//) (Em7//) (G/C//) (Cmaj7//)(D//)  
 Cm7// Bb/Eb// Gm7// Bb/Eb// Ebmaj7// F//

Cantor(s) 8  
 twenty-first century since Abraham, our father in faith, came out of the land of the Chaldees; in the

Pno.

21 (Am7//) (G/C//) (Em7//) (G/C//) (Cmaj7//)(D//)  
 Cm7// Bb/Eb// Gm7// Bb/Eb// Ebmaj7// F//

Cantor(s) 8  
 thirteenth century since the People of Israel were led by Moses in the Exodus from Egypt; around the

Pno.

22 (Am7//) (G/C//) (Em7//) (G/C//)  
 Cm7// Bb/Eb// Gm7// Bb/Eb//

Cantor(s) 8  
 thousandth year since the birth of Jesus Christ - noint - ed

Pno.

**Moderately,  
 building in intensity**

(D) (Am7) (G/B) (C) (Dsus4) (Am7) (G/B)  
 F Cm7 Bb/D Eb Fsus4 Cm7 Bb/D

Cantor(s) 8  
 King; in the six-ty-fifth week of the pro-phe-cy of Dan - iel: in the one hun - dred and

Pno.

27 (C) (Dsus<sup>4</sup>) (Am<sup>7</sup>) (G/B) (C) (Dsus<sup>4</sup>)  
 E<sup>b</sup> Fsus<sup>4</sup> Cm<sup>7</sup> B<sup>b</sup>/D E<sup>b</sup> Fsus<sup>4</sup>

Cantor(s) 8 nine-ty-fourth O-lym-pi - ad, in the year se - ven - th - dred an - ty -

Pno.

30 (Am<sup>7</sup>) (G/B) (C) (Dsus<sup>4</sup>) (B<sup>b</sup>) (C/B<sup>b</sup>) (B<sup>b</sup>/C) (Am<sup>7</sup>)  
 Cm<sup>7</sup> B<sup>b</sup>/D E<sup>b</sup> Fsus<sup>4</sup> D<sup>b</sup> E<sup>b</sup>/D<sup>b</sup> D<sup>b</sup>/E<sup>b</sup> Cm<sup>7</sup>

Cantor(s) 8 two since the foun-da-tion of the - ty of Ro - in the for - ty - sec - ond year of the

Pno.

33 (D) (B<sup>b</sup>) (C) (B<sup>b</sup>/C) (D) (B<sup>b</sup>) (Gm)  
 F D<sup>b</sup> E<sup>b</sup>/D<sup>b</sup> E<sup>b</sup>/Cm F D<sup>b</sup> B<sup>b</sup>m

Cantor(s) 8 reign of Cae - sar e - Au - gus - tus, the whole world

Pno.

(Em<sup>7</sup>(b5)) (D)  
 Cm<sup>7</sup>(b5) F

Cantor(s) 8 ing at peace,

Pno.

40 *f*

Cantor(s) JE - SUS CHRIST, JE - SUS

Choir *f* JE - SUS CHRIST, JE - SUS

Pno. *f*

D<sup>b</sup> (B<sup>b</sup>) E<sup>b</sup> (C) F (D) D<sup>b</sup> (B<sup>b</sup>) Cm<sup>7</sup> (Am<sup>7</sup>)

43

Cantor(s) CHRIST, CHRIST

Choir CHRIST, JE - SUS CHRIST,

Pno.

F (D) Cm<sup>7</sup>// (Am<sup>7</sup>//) Dm<sup>7</sup>// (Bm<sup>7</sup>//) C (G) Dm<sup>7</sup> (Bm<sup>7</sup>) Cm<sup>7</sup> (Am<sup>7</sup>) B<sup>b</sup>/D (G/B)

48 *mp* Serenely

Cantor e - ter-nal God and Son of the e - ter-nal

Pno.

(C) E<sup>b</sup> D (E//) G//

(Freely)

52

(Bm//) (G//) (G/B//) (D//)  
 Dm// B<sup>b</sup>// B<sup>b</sup>/D// F//

Cantor(s)  
 8 Father, de - siring to consecrate the world by his most lov - ing presence, was -

Choir  
*mp* Loo\_\_\_\_\_ Loo\_\_\_\_\_

Pno.  
*mp*

53

(Bm//) (Bm/D//) (E//) (Bm/D//) (E//)  
 Dm// Dm/F// G// Dm// Dm/F// G//

Cantor(s)  
 8 ceiv - ed by the Ho - ly Spirit and when nine months had passed since his con - ception, was

Choir  
 Loo\_\_\_\_\_ Loo\_\_\_\_\_ Loo\_\_\_\_\_

Pno.

Moderately, building

54 *mf* (Am<sup>7</sup>) (G/C) (D) (Am<sup>7</sup>) (G/C) (D)  
Cm<sup>7</sup> B<sup>b</sup>/E<sup>b</sup> F Cm<sup>7</sup> B<sup>b</sup>/E<sup>b</sup>

Cantor(s) 8 born of the Vir - gin Mar - y in Beth - le - hem of Ju -

Choir

Pno. *mf*

58 (Am<sup>7</sup>) (G/C) (D) (B<sup>b</sup>/C) (C)  
Cm<sup>7</sup> B<sup>b</sup>/E<sup>b</sup> F D<sup>b</sup>/E<sup>b</sup> E<sup>b</sup>

Cantor(s) 8 and was made man: The Na - ti - vi - ty of Our Lord Je - sus

Pno. *f*

(D) (Bm<sup>7</sup>) (Gmaj<sup>7</sup>) (Bm<sup>7</sup>)  
F Dm<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> Dm<sup>7</sup>

Cantor(s) 8 ac - cord - ing to the

Pno.

# Joyfully ♩ = 100 O Come All Ye Faithful

## Introduction

\* (E) (B/D#) (E) (B/D#) (E) (A/C#) (E/B) (B) (C#m) (B/F#) (F#)  
 G D/F# G C/E G/D Em D/A A

65  
 Cantor(s) flesh.

Pno.

D Em D/F# G D/A A A D D/C G/B Am G  
 (B) (C#m) (B/D#) (E) (B/F#) (F#) (F#) (B) (B/A) (E/G#) (F#m) (E)

70  
 Pno.

(A) (E) (B) (G#m) (E) (B) (E) (B/E) (E) (B/E)  
 74 C G Bm Em Am/C D G D/G G D/G

Pno.

(E) (F#m/E) (E) (F#m/E) (E) (B) (G#m) (F#m) (E) (B/D#) (C#m7) (B) (B7/A) (E/G#) (A)  
 78 Am/G G Am/G G D Bm Am G D/F# Em7 D D7/C G/B C

Pno.

\* Guitarists may wish to remove the capo after m. 62 and continue at m. 65 for easier chords.



G/D D G Verses D/F# G D/F# G C/E  
 (E/B) (B) (E) (B/D#) (E) (B/D#) (E) (A/C#)<sup>9</sup>

83

*f*

Choir

1. Ad - e - ste fi - de les, - ti, tri - um  
 (2.) faith - ful and  
 (3.) an - gels sing in ex -

Pno.

Piano accompaniment for measures 83-87, featuring a melody in the right hand and chords in the left hand.

88

(E/B) (B) (B/F#) (B) (C#m) (B/D#) (E) (B/F#) (F#sus4) (F#)  
 G/D D Em D/A A D Em D/F# G D/A Asus4 A

Choir

phan - tes, Ve - ni - te, ve - ni - te in Beth - - le-  
 um - ant, Co - me ye, O come ye to Beth - - le-  
 ta - Sing, all ye cit - i - zens of heav'n a -

Pno.

Piano accompaniment for measures 88-92, featuring a melody in the right hand and chords in the left hand.

92

(B) (B/A) (E/G#) (F#m) (E) (A) (E) (B) (G#m) (C#m) (F#m/A)  
 D D/C G/B Am G C G D Bm Em Am/C

Choir  
 hem. Na - tum vi - de - tu Re - an an - de  
 hem; Come and be - hold him, bor - ne King of  
 bove! Glo - ry to God, all e - ry in

Pno.

96

(B) (B/A) (E/G#) (E) (B/E) (E) (F#m/E) (E) (F#m/E) (E) (B) (G#m)  
 D G D D/G G Am/G G Am/G G D Bm

Choir  
 lo - sum. Ve - no - re - mus, ve - ni - te a - do - re - mus, ve -  
 an - gels; O come, let us a - dore him, O come, let us a - dore him, O  
 high - O come, let us a - dore him, O come, let us a - dore him, O

Pno.



Interlude

(F#m) (E) (B/D#) (C#m7) (B) (B7/A) (E/G#) (A) (E/B) (B) (E) (Bm7)  
101 Am G D/F# Em7 D D7/C G/B C G/D D G Dm7

Choir

ni - te a - do - re - mus Do - mi - nus  
 come, let us a - dore him, Christ, the  
 come, let us a - dore him, Christ, the Lon

Pno.

verses

(Final Verse)

(Am7) (G/B) (Bm7) (B/D#)  
106 Cm7 Bb/D Eb m7 G D/F#

Choir

O come, all ye  
 3. Sing, choirs of  
 4. Yea, Lord, we greet thee,

Pno.

110 (E) (B/D#) (E) (A/C#) (E/B) (B) (C#m) (B/F#) (F#) (B) (C#m) (B/D#) (E)  
 G D/F# G C/E G/D D Em D/A A D Em D/F# G

Choir

born this hap - py morn - ing, Je - sus to thee be all

Pno.

114 (B/F#) (F#sus4) (F#) (B) (B/A) (E/G) (F#m) (E) (A) (E)  
 D/A Asus4 A D D/C G/E Am G C G

Choir

glo - - ry give thanks and praise to you, O Lord of the Fa - ther,

Pno.

118 (B) (A) (B) (E) (B/E) (E) (B/E) (E) (F#m/E) (E) (F#m/E)  
 D Em A G D/G G D/G G Am/G G Am/G

Choir

now in flesh ap - pear - ing; O come, let us a - dore him, O come, let us a -

Pno.



(E) (B) (G#m) (F#m) (E) (B/D#) (C#m7) (B) (B7/A) (E/G#) (A) (E/B) (E)  
123 G D Bm Am G D/F# Em7 D D7/C G/B C G/D G

Choir

Choir musical notation with lyrics: dore him, O come, let us a - dore him, st, Lord!

Pno.

Piano accompaniment for the first system.

**molto rit.**

(Bm7) (Am7) (G/A) (C) (Bm7) (E//)  
128 Dm7 Cm7 Bb/D Dm7 G//

Pno.

Piano accompaniment for the second system, ending with a Coda symbol.

SAMPLE

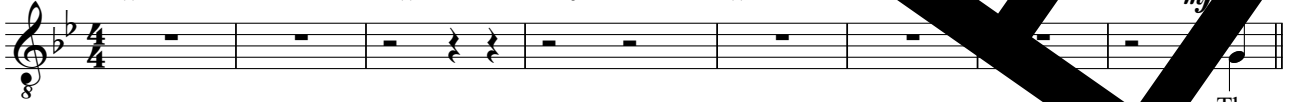
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Luke D. Rosen

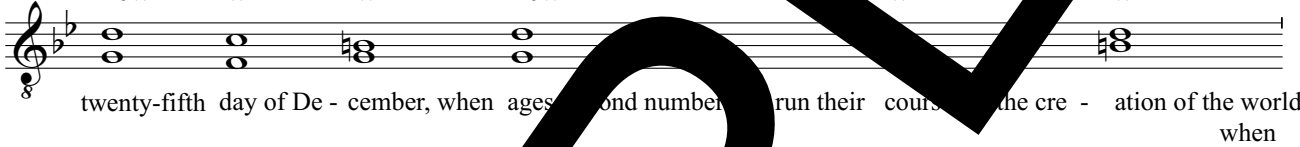
**Proclamation**  
**Moderately** ♩ = 100

Capo 3: (Em//) (Em//) (D) (Cmaj7) (Bm7) (E//) (E//)  
Gm// Gm// F E<sup>b</sup>maj7 Dm7 G// G//


Cantor(s) 

**Freely**

(Cmaj7//) (D//) (E//) (Cmaj7//) (D//) (E//)  
9 E<sup>b</sup>maj7// F// G// E<sup>b</sup>maj7// F// G//

Cantor(s) 

(Cmaj7//) (D//) (Em//) (C//) (A//)  
10 E<sup>b</sup>maj7// F// G// E<sup>b</sup>// C//

Cantor(s) 

**Moderately**

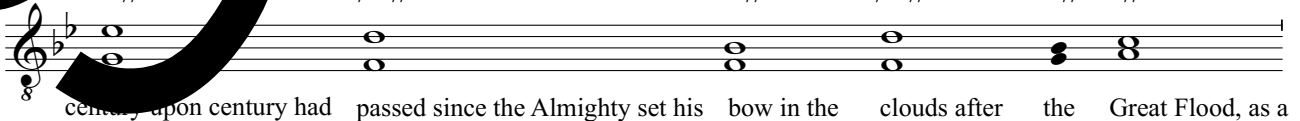
(Am7) (D) (Bm7)  
11 Cm7 G// Dm7

Cantor(s) 

(Am7) (B) (C) (Bm7) (E//)  
14 Cm7 D// E<sup>b</sup> Dm7 G//

Cantor(s) 

(Am7//) (G/C//) (Em7//) (G/C//) (C//) (D//)  
Cm7// B<sup>b</sup>/E<sup>b</sup>// Gm7// B<sup>b</sup>/E<sup>b</sup>// E<sup>b</sup>// F//

Cantor(s) 

19 Cantor(s) *(Am7//)* *(G/C//)* *(C//)* *(D//)*  
*Cm7//* *B<sup>b</sup>/E<sup>b</sup>//* *E<sup>b</sup>//* *F//*

8 sign of covenant and peace; in the

20 Cantor(s) *(Am7//)* *(G/C//)* *(Em7//)* *(G/C//)* *(A<sup>7</sup>//)* *(D//)*  
*Cm7//* *B<sup>b</sup>/E<sup>b</sup>//* *Gm7//* *B<sup>b</sup>/E<sup>b</sup>//* *E<sup>b</sup>//* *F//*

8 twenty-first century since Abraham, our father in faith, out of Ur of the Chaldees; in the

21 Cantor(s) *(Am7//)* *(G/C//)* *(Em7//)* *(G/C//)* *(A<sup>7</sup>//)* *(D//)*  
*Cm7//* *B<sup>b</sup>/E<sup>b</sup>//* *Gm7//* *B<sup>b</sup>/E<sup>b</sup>//* *E<sup>b</sup>//* *F//*

8 thirteenth century since the People of Israel were led by Moses in the Exodus from Egypt; around the

22 Cantor(s) *(Am7//)* *(G/C//)* *(Em7//)* *(G/C//)*  
*Cm7//* *B<sup>b</sup>/E<sup>b</sup>//* *Gm7//* *B<sup>b</sup>/E<sup>b</sup>//*

8 thousandth year since David was crowned - noint - ed

**Moderately,  
 building in intensity**

23 Cantor(s) *(D)* *(C)* *(G/B)* *(C)* *(Dsus<sup>4</sup>)* *(Am<sup>7</sup>)* *(G/B)*  
*F* *C* *B<sup>b</sup>/D* *E<sup>b</sup>* *Fsus<sup>4</sup>* *Cm<sup>7</sup>* *B<sup>b</sup>/D*

8 King's forty-fifth week of the proph-ecy of Dan-iel: in the one hun-dred and

27 Cantor(s) *(C)* *(Dsus<sup>4</sup>)* *(Am<sup>7</sup>)* *(G/B)* *(C)* *(Dsus<sup>4</sup>)*  
*E<sup>b</sup>* *Fsus<sup>4</sup>* *Cm<sup>7</sup>* *B<sup>b</sup>/D* *E<sup>b</sup>* *Fsus<sup>4</sup>*

8 ni - ty O - lyn - pi - ad, in the year se - ven hun - dred and fif - ty -

30 Cantor(s) *(Am<sup>7</sup>)* *(G/B)* *(C)* *(Dsus<sup>4</sup>)* *(B<sup>b</sup>)* *(C/B<sup>b</sup>)* *(B<sup>b</sup>/C)* *(Am<sup>7</sup>)*  
*Cm<sup>7</sup>* *B<sup>b</sup>/D* *E<sup>b</sup>* *Fsus<sup>4</sup>* *D<sup>b</sup>* *E<sup>b</sup>/D<sup>b</sup>* *D<sup>b</sup>/E<sup>b</sup>* *Cm<sup>7</sup>*

8 two since the foun-da - tion of the Ci - ty of Rome, in the for - ty - sec - ond year of the

33

(D) (B<sup>b</sup>) (C/B<sup>b</sup>) (B<sup>b</sup>/C) (Am<sup>7</sup>) (D) (B<sup>b</sup>) (Gm) 3  
 F D<sup>b</sup> E<sup>b</sup>/D<sup>b</sup> D<sup>b</sup>/E<sup>b</sup> Cm<sup>7</sup> F D<sup>b</sup> B<sup>b</sup>m

Cantor(s) 8  
 reign of Cae - sar Oc - ta - vi - an Au - gus - the wh world

37

Gm<sup>7</sup>(b5) F D<sup>b</sup> E<sup>b</sup> F (Em<sup>7</sup>(b5)) (D) (B<sup>b</sup>) (C) (D) (B<sup>b</sup>) (Am<sup>7</sup>)

Cantor(s) 8  
 be - ing at peace, — JE - SUS CHRIST, — SUS

Choir  
 JE - CHRIST, JE - SUS

43

F Cm<sup>7</sup>// B<sup>b</sup>/E<sup>b</sup>// Cm<sup>7</sup>// C Dm<sup>7</sup> Cm<sup>7</sup> B<sup>b</sup>/D  
 (D) (Am<sup>7</sup>//) (G/C//) (E) (Bm<sup>7</sup>) (Am<sup>7</sup>) (G/B)

Cantor(s) 8  
 CHRIST, JE SUS CHRIST,

Choir  
 CHR SUS CHRIST,

48

(B<sup>b</sup>) (E//) (Dm) G//

Cantor(s) 8 *mp* Serenely  
 e - ter-nal God and Son of the e - ter-nal



(Freely)

52

(Bm//) (G//) (G/B//) (D//)  
Dm// Bb// Bb/D// F//

Cantor(s) 8 Father, de - siring to consecrate the world by his most lov - ing presence, with -

Choir *mp* Loo Loo

53

(Bm//) (Bm/D//) (E//) (E//) (Bm/D//) (E//)  
Dm// Dm/F// G// G// Dm/F// G//

Cantor(s) 8 ceived by the Ho - ly Spirit, who nine months has - ted since his con - ception, was

Choir — Loo Loo

Mod - erately, build

54

*mf* (Am7) (G//) (D) (Am7) (G/C) (D)  
Cm7 Eb F Cm7 Bb/Eb F

Cantor(s) 8 ber of the gin Mar - y in Beth - le - hem of Ju - dah,

Choir

(Am<sup>7</sup>) (G/C) (D) (B<sup>b</sup>) (B<sup>b</sup>/C) (C) 5  
 Cm<sup>7</sup> B<sup>b</sup>/E<sup>b</sup> F D<sup>b</sup> D<sup>b</sup>/E<sup>b</sup> E<sup>b</sup>

58 Cantor(s) *f*

and was made man: The Na - ti - vi - ty Our Lord Je - sus

(D) (Bm<sup>7</sup>) (Gmaj<sup>7</sup>) (Bm<sup>7</sup>)  
 F Dm<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> Dm<sup>7</sup>

62 Cantor(s)

Christ ac - cord - to the

**Joyfully** ♩ = 100  
**O Come All Ye Faithful**

**Introduction**

\* (E) (B/D<sup>#</sup>) (B/D<sup>#</sup>) (E) (E/B) (B) (C<sup>#</sup>m) (B/F<sup>#</sup>) (F<sup>#</sup>)  
 G D/F<sup>#</sup> F<sup>#</sup> G E G/D D Em D/A A

65 Cantor(s)

flesh.

(B) (C<sup>#</sup>m) (B/D<sup>#</sup>) (B/F<sup>#</sup>) (F<sup>#</sup>sus<sup>4</sup>) (F<sup>#</sup>) (B) (B/A) (E/G<sup>#</sup>) (F<sup>#</sup>m) (E)  
 D Em D/F<sup>#</sup> Asus<sup>4</sup> D D/C G/B Am G

70 Pno.

(A) (E) (B) (G<sup>#</sup>m) (C<sup>#</sup>m) (F<sup>#</sup>m/A) (B) (E) (B/E) (E) (B/E)  
 C D Bm Em Am/C D G D/G G D/G

74 Pno.

(E) (F<sup>#</sup>m/E) (E) (F<sup>#</sup>m/E) (E) (B) (G<sup>#</sup>m) (F<sup>#</sup>m) (E) (B/D<sup>#</sup>) (C<sup>#</sup>m<sup>7</sup>) (B) (B<sup>7</sup>/A) (E/G<sup>#</sup>) (A)  
 G Am/G G Am/G G D Bm Am G D/F<sup>#</sup> Em<sup>7</sup> D D<sup>7</sup>/C G/B C

78 Pno.

\* Guitarists may wish to remove the capo after m. 62 and continue at m. 65 for easier chords.

G/D D G Verses D/F# G D/F# G C/E  
 (E/B) (B) (E) (B/D#) (E) (B/D#) (E) (A/C#)

83 *f*

Choir

1. Ad - e - ste fi - de  
 (2.) faith - ful and  
 (3.) an - ge - ls in ex -

88

(E/B) (B) (C#m) (B/F#) (F#) (B) (B/D#) (E) (B/F#) (F#sus4) (F#)  
 G/D D Em D/A A D Em G D/A Asus4 A

Choir

phan - tes, Ve - ni - te in Beth - - le -  
 um - phant, O come O come ye to Beth - - le -  
 ta - tion, Sing, ve - ni - te in heav'n a -

92

(B) (B/A) (E/G#) (F#m) (E) (A) (E) (B) (G#m) (C#m) (F#m/A)  
 D D/C G/B G G G D Bm Em Am/C

Choir

hem. Re - gem an - de -  
 hem; and be - hold him, born the King of  
 bove! Glo - ry to God, all glo - ry in the

96

(B) (E) (B/E) (E) (B/E) (E) (F#m/E) (E) (F#m/E) (E) (B) (G#m)  
 D G D/G G D/G G Am/G G Am/G G D Bm

Choir

- rum - ni - te a - do - re - mus, ve - ni - te a - do - re - mus, ve -  
 an - gels; come, let us a - dore him, O come, let us a - dore him, O  
 high - est; come, let us a - dore him, O come, let us a - dore him, O



Interlude

(F#m) (E) (B/D#) (C#m7) (B) (B7/A) (E/G#) (A) (E/B) (B) (E) (Bm7) (Dm7)

101 Am G D/F# Em7 D D7/C G/B C G/D D G Dm7

Choir  
 ni - te a - do - re - mus Do - mi - nus  
 come, let us a - dore him, Christ, the Lord  
 come, let us a - dore him, Christ, the Lord!

Verses (First Verse)

(Am7) (G/B) (C) (Bm7) (E) (B)

106 Cm7 Bb/D Eb Dm7

Choir  
 2. com all ye  
 3. choirs of  
 4. Lord, we greet thee,

(E) (B/D#) (E) (B) (C#m) (B/F#) (F#) (B) (C#m) (B/D#) (E)

110 G D/F# G G/B D Em D/A A D Em D/F# G

Choir  
 born hap - py morn - Je - sus, to thee be all

(B/F#) (F#sus4) (B) (B/A) (E/G#) (F#m) (E) (A) (E)

114 D/A D Asus4 D D/C G/B Am G C G

Choir  
 glo - ry giv'n; Word of the Fa - ther,

(B) (G#m) (C#m) (F#m/A) (B) (E) (B/E) (E) (B/E) (E) (F#m/E) (E) (F#m/E)  
 118 D Bm Em Am/C D G D/G G D/G G Am/G G Am/G

Choir

now in flesh ap - pear - ing; O come, let us a - dore him, O come, let us a

(E) (B) (G#m) (F#m) (E) (B/D#) (C#m7) (B) (B7/A) (E/C#) (E/B) (B) (E)  
 123 G D Bm Am G D/F# Em7 D D7/C G/B C D G

Choir

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

*molto rit.*

(Bm7) (G/B) (C) (Bm7) (E//)  
 128 Dm7 G/B F#m Eb Dm7 G//

Pno.

SAMPLE

Flute

# Proclamation of The Nativity of Our Lord Jesus Christ / O Come All Ye Faithful

Roman Martyrology

Luke D. Rosen

Moderately ♩ = 100  
Proclamation

8

*mf*

9

Freely

*cue:* *play:*

11

Moderately

*> mf*

18

Freely

*cue:*

20

*cue:*

22

Moderately  
building in intensity

*pl* *mf* *f*

41

*pl* *mf* *f*

44

*pl* *mf* *f*

Flute

48

*mp*

51 **Serenely** (Freely)

*cue:* *play:*

54 **Moderately, building**

**3**

*mf* *f*

61

*mf* *f*

**O Come All Ye Faithful**  
**Joyfully** ♩ = 100  
**Introduction**

65

*mf* *f*

75

*mf* *f*

85 **Very** **3**

**6**

*mf* *f*

95

*mf* *f*



104 Interlude

3

Verses

Musical staff for Interlude, measures 104-108. It begins with a whole rest for three measures, followed by a melodic line with a slur and a fermata over the final note.

109 (Final - Verse 4)

6

Musical staff for (Final - Verse 4), measures 109-118. It starts with a whole rest for six measures, followed by a melodic line with a slur and a fermata over the final note.

119

Musical staff for measure 119. It begins with a whole rest for three measures, followed by a melodic line with a slur and a fermata over the final note.

127 Coda

2

molto rit.

Musical staff for Coda, measures 127-128. It starts with a whole rest for two measures, followed by a melodic line with a slur and a fermata over the final note.

SAMPLE



Clarinet in B $\flat$

# Proclamation of The Nativity of Our Lord Jesus Christ / O Come All Ye Faithful

Roman Martyrology

Luke D. Rosen

**Proclamation**  
Moderately  $\text{♩} = 100$

8

*mf*

9 **Freely**

*cue:* *play:*

11 **Moderately**

11

*> mf*

18 **Freely**

*cue:*

20

22

22

*mf* *f*

41

*mp*

43

43

*cue:*

**Serenely**

**(Freely)**

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Clarinet in B $\flat$

118

Musical staff for measures 118-126. The staff is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a whole rest, followed by a series of eighth and quarter notes. A slur covers measures 120-122, which contain a triplet of eighth notes. The staff ends with a double bar line and a fermata.

127

Coda

2

molto rit.

Musical staff for measures 127-130. The staff is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a whole rest, followed by a series of eighth and quarter notes. A slur covers measures 129-130, which contain a triplet of eighth notes. The staff ends with a double bar line and a fermata.

SAMPLE

Alto Saxophone

# Proclamation of

# The Nativity of Our Lord Jesus Christ /

Roman Martyrology

# O Come All Ye Faithful

Luke D. Rosen

## Proclamation

Moderately ♩ = 100

2

9 Freely

cue: play:

11 Moderately

3

18 Freely

cue:

20

Moderately  
building in intensity

22

play: mf

40

f 5

46

Serenely (Freely) mp cue:

Alto Saxophone  
Moderately, building

53

53

play: *mf*

53-58: Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. It begins with a 3-measure rest, followed by a melodic line starting on G4. A dynamic marking of *mf* is present.

59

59

59-63: Musical staff continuing the melodic line from the previous staff. A dynamic marking of *f* is present.

O Come All Ye Faithful  
Joyfully ♩ = 100  
Introduction

64

64

64-80: Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and 4/4 time signature. It begins with a 3-measure rest, followed by a melodic line starting on G4. A dynamic marking of *f* is present.

81

81

81-84: Musical staff continuing the melodic line from the previous staff.

85

Verses 1,2,3

85

85-107: Musical staff with treble clef, key signature of three sharps, and 4/4 time signature. It begins with a 3-measure rest, followed by a melodic line starting on G4. A dynamic marking of *f* is present.

108

Verse

(Final - Verse)

108

108-120: Musical staff with treble clef, key signature of three sharps, and 4/4 time signature. It begins with a 3-measure rest, followed by a melodic line starting on G4. A dynamic marking of *f* is present.

121

121

121-126: Musical staff with treble clef, key signature of three sharps, and 4/4 time signature. It begins with a 3-measure rest, followed by a melodic line starting on G4. A dynamic marking of *f* is present.

127

Coda

*molto rit.*

127

127-130: Musical staff with treble clef, key signature of three sharps, and 4/4 time signature. It begins with a 3-measure rest, followed by a melodic line starting on G4. A dynamic marking of *f* is present.

Tenor Saxophone

# Proclamation of The Nativity of Our Lord Jesus Christ / O Come All Ye Faithful

Roman Martyrology

Luke D. Rosen

## Proclamation

Moderately ♩ = 100

2

*mf*

9 Freely

*cue:* *play:*

11 Moderately

3

*> mf*

18 Freely

*cue:*

20

Moderately,  
building intensity  
15

22

*play:* *mf*

39

40

Serenely (Freely)

*mp* *cue:*

Tenor Saxophone  
Moderately, building

53

53

play: *mf*

3

59

59

*f*

**O Come All Ye Faithful**  
Joyfully ♩ = 100  
Introduction

64

64

11

82

82

Verse 2,3

18

104

104

Interlude

3

Verses

109

109

(Final - Verse 4)

3 3 3 3 3 3

123

123

Coda

3 2

129

129

*molto rit.*



# Proclamation of

Horn in F

# The Nativity of Our Lord Jesus Christ /

Roman Martyrology

# O Come All Ye Faithful

Luke D. Rosen

## Proclamation

Moderately ♩ = 100

8

*mf*

9

Freely



Horn in F

40

*f*

45

*mp*

51 **Serenely** (Freely)

*cue:* *play:*

54 **Moderately, building**

*mf*

60

*f*

**O Come All Ye Faithful**  
**Joyfully** ♩ = 100  
**Introduction**

65

71

78



85 Verses 1,2,3

17

104 Interlude

108 Verses (Final - Verse 4)

113

118

123

127 Coda

*molto rit.*

Trumpet in B $\flat$  I II

# Proclamation of The Nativity of Our Lord Jesus Christ / O Come All Ye Faithful

Roman Martyrology

Luke D. Rosen

## Proclamation

Moderately  $\text{♩} = 100$

8

*mf*

9 Freely

*cue:* *play:*

11 Moderately

*f* *>mf*

18 Freely

*cue:*

20

Moderately  
building intensity

22

*play:* *mf*

34

*f*

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Trumpet in B $\flat$  I II

45

Musical staff for measures 45-50. The key signature has one flat (B $\flat$ ). The time signature is 5/4. The music consists of a series of chords and intervals, with some notes beamed together. A dynamic marking of *mp* is present at the end of the staff.

51 Serenely

(Freely)

Musical staff for measures 51-53. The time signature is 5/4. The music is mostly whole notes and half notes. A dynamic marking of *mp* is present. The staff ends with a double bar line and a 4/4 time signature.

*cue:*

*play:*

54 Moderately, building

Musical staff for measures 54-59. The time signature is 4/4. The music starts with a dynamic marking of *mf* and includes various rhythmic patterns, including eighth and sixteenth notes. There are many accents (>) throughout the staff.

60

Musical staff for measures 60-64. The key signature changes to two flats (B $\flat$ , E $\flat$ ). The time signature is 4/4. The music features a dynamic marking of *f* and includes various rhythmic patterns and accents.

O Come All Ye  
 Joyfully  $\text{♩} = 100$   
 Introduction

65

Musical staff for measures 65-70. The key signature is two sharps (F $\sharp$ , C $\sharp$ ). The time signature is 4/4. The music consists of a series of chords and intervals.

71

Musical staff for measures 71-76. The key signature is two sharps (F $\sharp$ , C $\sharp$ ). The time signature is 4/4. The music consists of a series of chords and intervals.

77

Musical staff for measures 77-82. The key signature is two sharps (F $\sharp$ , C $\sharp$ ). The time signature is 4/4. The music consists of a series of chords and intervals.



Verses 1,2,3

83

17

Musical staff for measures 83-99. The key signature is three sharps (F#, C#, G#). The staff contains a series of chords and single notes, with a repeat sign and a first ending bracket labeled '17'.

Interlude

104

Musical staff for measures 104-107. The key signature is three sharps. The staff contains a series of chords and single notes.

Verses

(Final - Verse 4)

108

Musical staff for measures 108-112. The key signature is three sharps. The staff contains a series of chords and single notes, with a repeat sign and a first ending bracket.

113

Musical staff for measures 113-117. The key signature is three sharps. The staff contains a series of chords and single notes, with many accents (>) above the notes.

118

Musical staff for measures 118-123. The key signature is three sharps. The staff contains a series of chords and single notes, with many accents (>) above the notes and a second ending bracket labeled '2'.

Coda

124

Musical staff for measures 124-127. The key signature is three sharps. The staff contains a series of chords and single notes.

*molto rit.*

128

Musical staff for measures 128-131. The key signature is three sharps. The staff contains a series of chords and single notes, with a *molto rit.* marking above the staff.

Trombone

# Proclamation of The Nativity of Our Lord Jesus Christ / O Come All Ye Faithful

Roman Martyrology

Luke D. Rosen

**Proclamation**  
Moderately ♩ = 100

9

*mf*

9

**Freely**

*cue: play:*

11

**Moderately**

*f > mf*

18

**Freely**

*cue:*

20

*cue:*

22

**Moderately**  
building in intensity

*mf*

31

*mf*

33

*mf*

Trombone

39

*f*

44

*mp*

51 **Serenely (Freely)**

*cue:* *play:*

**Moderately, building**

54

*mf*

60

*f*

**O Come All Ye Faithful**  
**Joyfully** ♩ = 100  
**Introduction**

65

*f*

71

77



83 Verses 1,2,3 17

104 Interlude

108 Verses (Final - Verse 4)

113

118

123

127 Coda molto rit.



Tuba

# Proclamation of The Nativity of Our Lord Jesus Christ / O Come All Ye Faithful

Roman Martyrology

Luke D. Rosen

**Proclamation**  
Moderately ♩ = 100

8

9 **Freely**

11 **Moderately**

18 **Freely**

20

22 **Moderately**  
building in intensity

31

33

40

Musical staff for measures 40-45. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). Measure 40 starts with a dynamic marking of *f* (forte). The music consists of quarter and eighth notes with some slurs.

46

Musical staff for measures 46-50. The staff is in bass clef with a key signature of two flats. Measure 46 starts with a dynamic marking of *mp* (mezzo-piano). The music features a long slur across several measures, ending with a 5/4 time signature change.

51

Serenely (Freely)

Musical staff for measures 51-53. The staff is in bass clef with a key signature of two flats. Measure 51 starts with a 5/4 time signature. The music is mostly whole notes with a *cue:* marking at the beginning and a *play:* marking at the end. The time signature changes to 4/4 at the end of the staff.

54

Moderately, building

Musical staff for measures 54-59. The staff is in bass clef with a key signature of two flats and a 4/4 time signature. Measure 54 starts with a dynamic marking of *mf* (mezzo-forte). The music consists of quarter notes with slurs.

60

Musical staff for measures 60-64. The staff is in bass clef with a key signature of two flats. Measure 60 starts with a dynamic marking of *f* (forte). The music includes a triplet of eighth notes in measure 63 and a key signature change to one flat (B-flat) at the end of the staff.

O Come All ye Faithful  
Joyfully ♩ = 100  
Introduction

65

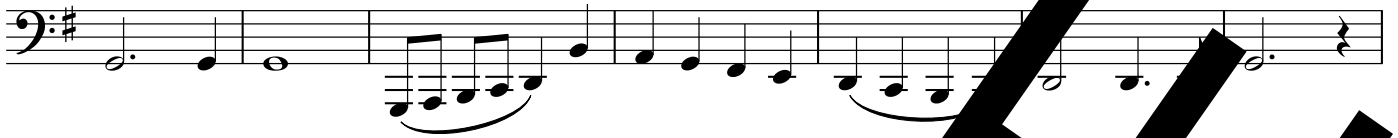
Musical staff for measures 65-70. The staff is in bass clef with a key signature of one flat. The music consists of quarter notes with slurs.

71

Musical staff for measures 71-75. The staff is in bass clef with a key signature of one flat. The music consists of quarter notes with slurs.



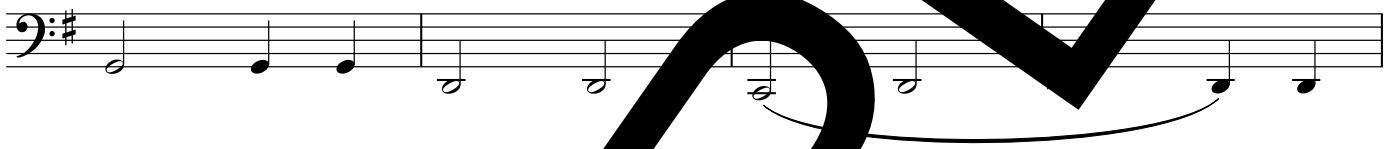
78



85 Verses 1,2,3



104 Interlude



108 Verses (Final - Verse 4)



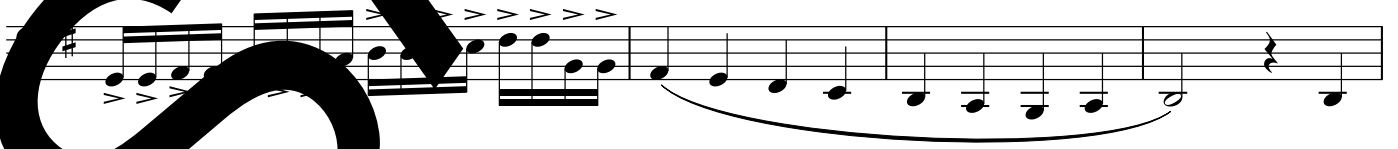
113



118

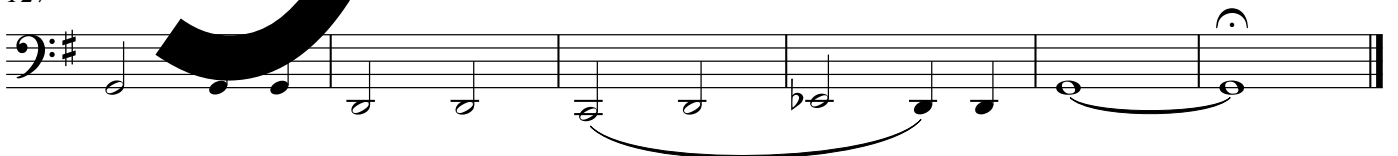


123



127 Coda

*molto rit.*



Violin I II

# Proclamation of The Nativity of Our Lord Jesus Christ / O Come All Ye Faithful

Roman Martyrology

Luke D. Rosen

**Proclamation**  
Moderately ♩ = 100

9

*mf*

9 **Freely**

*cue:* *play:*

11 **Moderately**

*f*

18 **Freely**

*cue:*

20

22 **Moderately, building in intensity**

*p* *mf*

34

39

43

50

Serenely (Freely)

53

Moderately, building

57

62

**Come All Ye Faithful**  
 Joyfully ♩ = 100  
 Introduction

65

6



Violin I II

75

4

85 Verses 1,2,3

6

96

104 Interlude

108 Verses (Final - Verse 6)

6

119

2

127 Coda

*molto rit.*



37

Musical staff for measures 37-40. The key signature has two flats (B-flat and E-flat). The time signature is 12/8. The music features a series of eighth-note patterns with slurs and ties. A triplet of eighth notes is marked with a '3' and a dynamic marking of *f*.

41

Musical staff for measures 41-45. The key signature has two flats. The music continues with eighth-note patterns and includes a triplet of eighth notes marked with a '3' and a dynamic marking of *f*.

46

Musical staff for measures 46-50. The key signature has two flats. The time signature changes to 5/4 at the end of the staff. The music features eighth-note patterns with slurs and ties. A dynamic marking of *mp* is present.

51 Serenely (Freely)

Musical staff for measures 51-53. The key signature has two flats. The time signature changes to 5/4. The music consists of sustained chords and a few moving notes. A dynamic marking of *mf* is present. The word *cue:* is written below the staff, and *play:* is written above the staff.

54 Moderately, building

Musical staff for measures 54-59. The key signature has two flats. The time signature is 4/4. The music features a steady eighth-note pattern. A dynamic marking of *mf* is present.

60

Musical staff for measures 60-64. The key signature has two flats. The time signature is 4/4. The music features eighth-note patterns with slurs and ties. A dynamic marking of *f* is present. A triplet of eighth notes is marked with a '3' and a dynamic marking of *f*.

O Come, All Ye Faithful

Joyfully 100  
Introduction

65

Musical staff for measures 65-74. The key signature has one sharp (F#). The time signature is 4/4. The music features eighth-note patterns with slurs and ties. A dynamic marking of *f* is present.

75

Musical staff for measures 75-84. The key signature has one sharp. The time signature is 4/4. The music features eighth-note patterns with slurs and ties. A dynamic marking of *f* is present. A measure rest for 4 measures is indicated at the end of the staff.

85 Verses 1,2,3

Musical staff for measures 85-94. The key signature has one sharp. The time signature is 4/4. The music features eighth-note patterns with slurs and ties. A dynamic marking of *f* is present. A measure rest for 6 measures is indicated at the beginning of the staff.



96

Musical staff for measures 96-103. The staff is in 12/8 time with a key signature of one sharp (F#). It begins with a 7-measure rest, followed by a melodic line of eighth notes. Measures 99-101 feature a slur over six eighth notes, each with a fermata. The staff concludes with a 2-measure rest and a final note.

104 Interlude

Musical staff for measures 104-107. The staff is in 12/8 time with a key signature of one sharp (F#). It contains a continuous melodic line of eighth notes.

108 Verses (Final - Verse 4)  
6

Musical staff for measures 108-118. The staff is in 12/8 time with a key signature of one sharp (F#). It starts with a 6-measure rest, followed by a repeat sign. The melodic line consists of eighth notes, with a slur and fermata over measures 111-113. The staff ends with a 2-measure rest and a final note.

119

Musical staff for measures 119-126. The staff is in 12/8 time with a key signature of one sharp (F#). It begins with a 7-measure rest, followed by a melodic line of eighth notes. Measures 121-123 feature a slur over six eighth notes, each with a fermata. The staff concludes with a 2-measure rest and a final note.

127 Coda

rit.

Musical staff for measures 127-129. The staff is in 12/8 time with a key signature of one sharp (F#). It contains a melodic line of eighth notes.

130

Musical staff for measures 130-133. The staff is in 12/8 time with a key signature of one sharp (F#). It contains a melodic line of eighth notes, ending with a fermata on the final note.

SAMPLE

Violoncello

# Proclamation of The Nativity of Our Lord Jesus Christ / O Come All Ye Faithful

Roman Martyrology

Luke D. Rosen

## Proclamation

Moderately ♩ = 100

The musical score is written for Violoncello and consists of several systems of staves. The first system (measures 9-10) is in 4/4 time, marked *mf* and *Freely*. The second system (measures 11-15) is in 3/4 time, marked *f* and *Moderately*, with a *cue:* at the beginning and *play:* at the end. The third system (measures 16-18) continues in 3/4 time. The fourth system (measures 19-20) is in 4/4 time. The fifth system (measures 21-22) is in 4/4 time. The sixth system (measures 23-29) is in 4/4 time, marked *mf*, and includes the instruction *Moderately building in intensity*. The seventh system (measures 30-36) is in 4/4 time. The eighth system (measures 37-40) is in 4/4 time, ending with a triplet of eighth notes marked *f*. A large, diagonal watermark reading "SAMPLE" is overlaid across the entire score.

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41

47

51 **Serenely (Freely)**

*cue:* *play:*

54 **Moderately, building**

*mf*

60

*f*

**O Come All Ye Faithful**  
**Joyfully** = 100  
**Intro**

65

75

85 **Verses 1,2,3**

**6**



96

