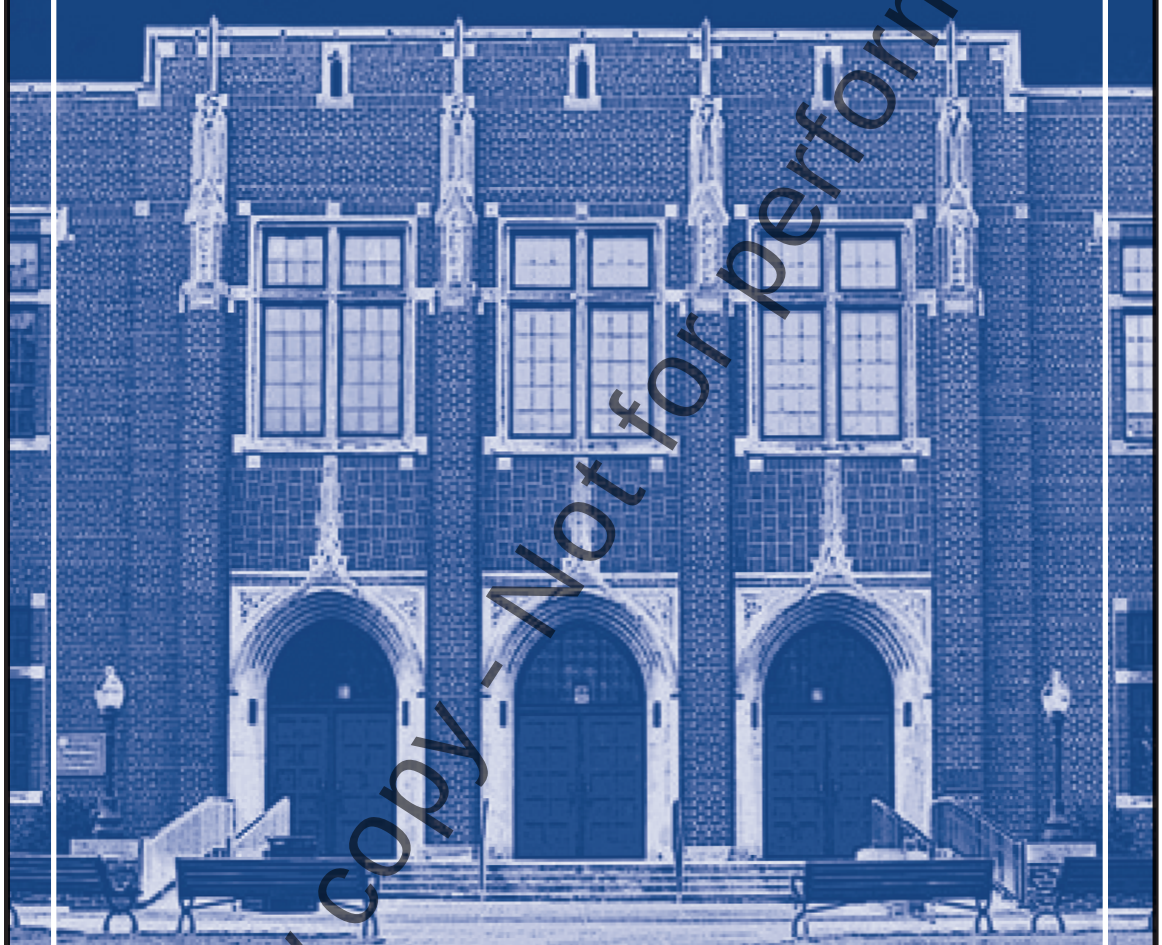
CU1011 O COME, ALL YE FAITHFUL Dan Forrest SATB $2.25

Capital University Choral Series

Craig Courtney Lynda Hasseler
Editors



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O Come, All Ye Faithful

arranged by Dan Forrest

Beckenhorst Press, Inc. 960 Old Henderson Road Columbus, Ohio 43220

From the Editor:

One of the most difficult approaches to arranging involves basing a work entirely on the concept of accumulation. As the music continues, it constantly gathers elements – texture, dynamics, tessitura, layers and forces – so as to create one long *crescendo*. Ravel's *Bolero* is perhaps the most famous example of this. The actual melodic and rhythmic content stays relatively the same so that the challenge lies in keeping the listener engaged for the entire piece. The energy and excitement must never let up.

In rehearsal, care should be taken that the vocal lines are *legato* but perfectly in time. There is no breathing room in the accompaniment to accommodate late vocal entrances or sluggish releases. Another challenge lies in the pacing of dynamics. This ensures that the choir and accompanists save their fullest dynamic for the end, resulting in a gloriously exciting climax. – Craig Courtney

From the Arranger:

I've long loved *O Come, All Ye Faithful*, both for the shape of its melody (with its predominant stepwise motion balanced by such glorious and well-placed leaps) and for the exalted language with which it describes the Nativity. A few years ago, I wrote a concert piece in Latin, *Venite Adoremus*, based on fragments of the tune; but as time went on, it became apparent that I wasn't finished with the song yet. There were still possibilities waiting to be explored.

This new setting lets the original chant-like melody float above a relentlessly energetic accompaniment, full of boundless energy. It portrays the indescribable joy of the faithful as they gather "this happy morning", to greet their newborn King. As a whole, the piece grows in energy and intensity from start to finish. The gathering of people of all nations and walks of life is achieved by the piece's progression through a variety of voicings, registers, timbres, keys, and textures. I envision the host of worshippers reaching the manger and fully encircling it at the imitative section in measures 65-72; the throng then joins as one in adoration and praise from measure 73 to the end. (Note: the sense of gathering in this piece may make it effective as a processional.) – Dan Forrest

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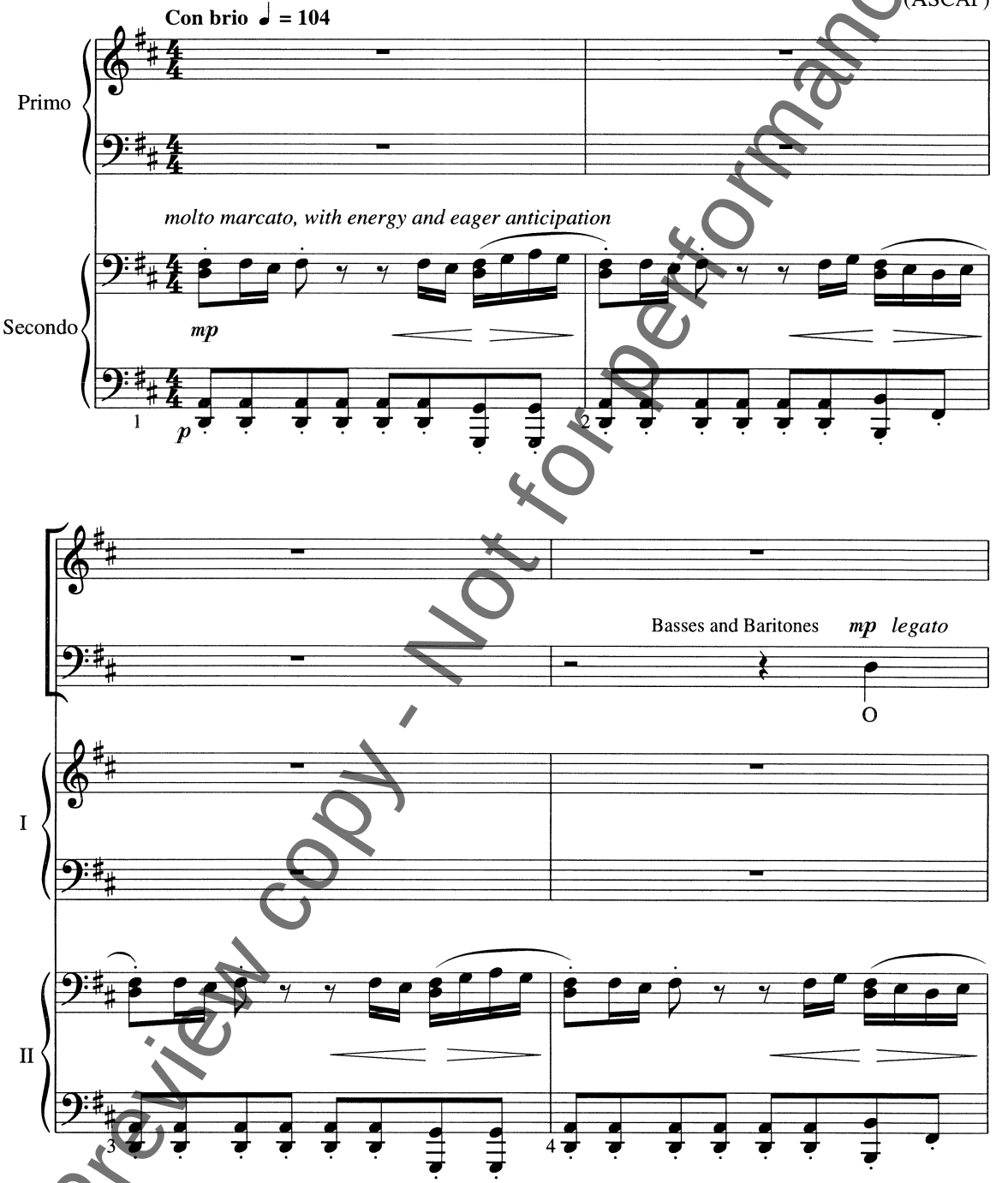
Dedicated to the glory of God, and in honor of the volunteers of the Music and Arts Ministry of A & M United Methodist Church, Dr. Sterling M. Allen, Director of Music and Fine Arts Ministries.

O Come, All Ye Faithful

For SATB Choir, Piano duet, and optional String Quartet* ** ***

Latin hymn, attr. John Francis Wade
Tr. Frederick Oakley

ADESTE FIDELES
John Francis Wade
Arr. DAN FORREST
(ASCAP)



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* Score and parts for string quartet (CU1011A) are available for purchase.
** Score and parts for full orchestra (CU1011B) are available for purchase.
*** Piano duet and string quartet performance/accompaniment compact disc (CU1011CD) are available for purchase.

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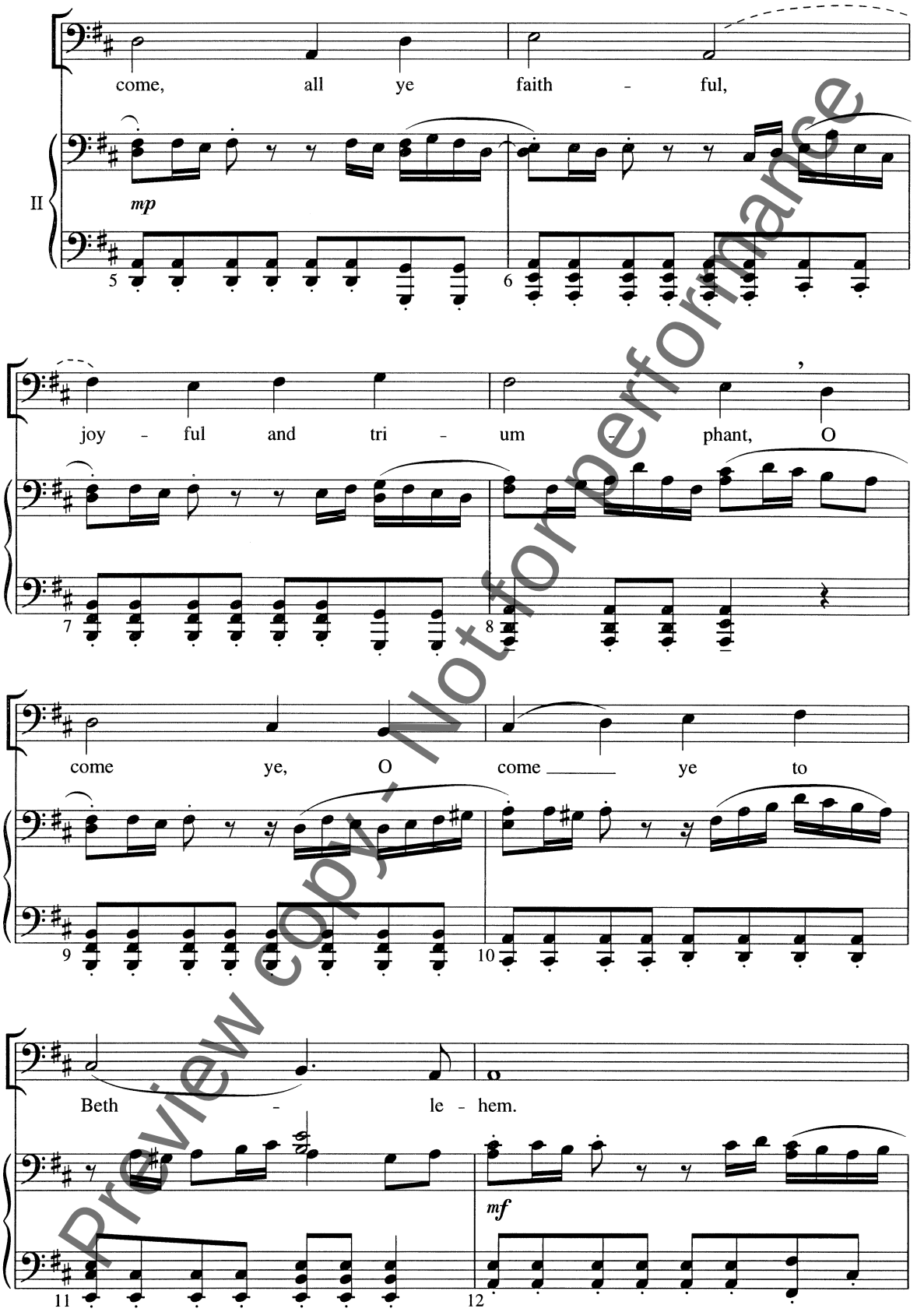

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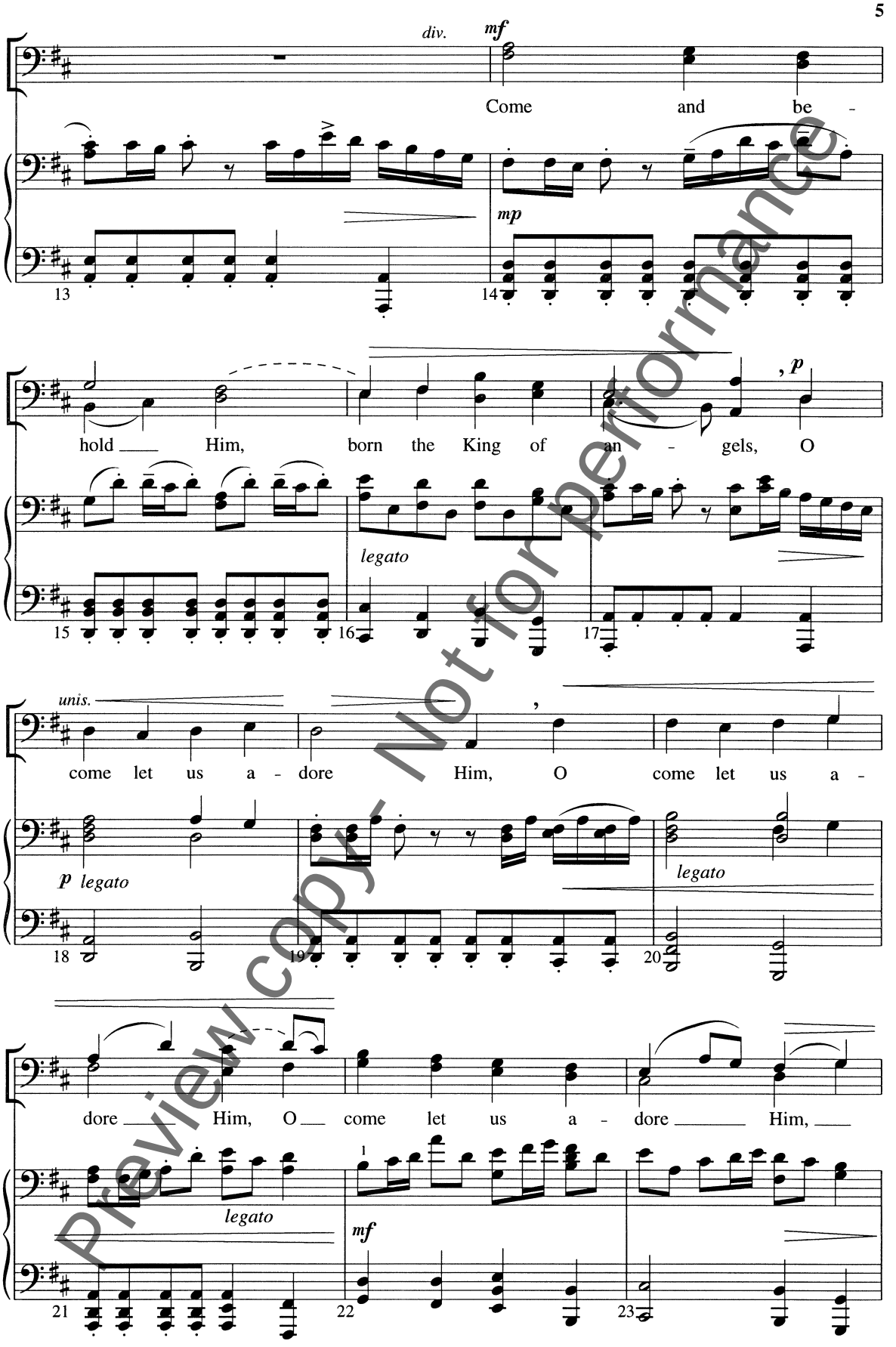

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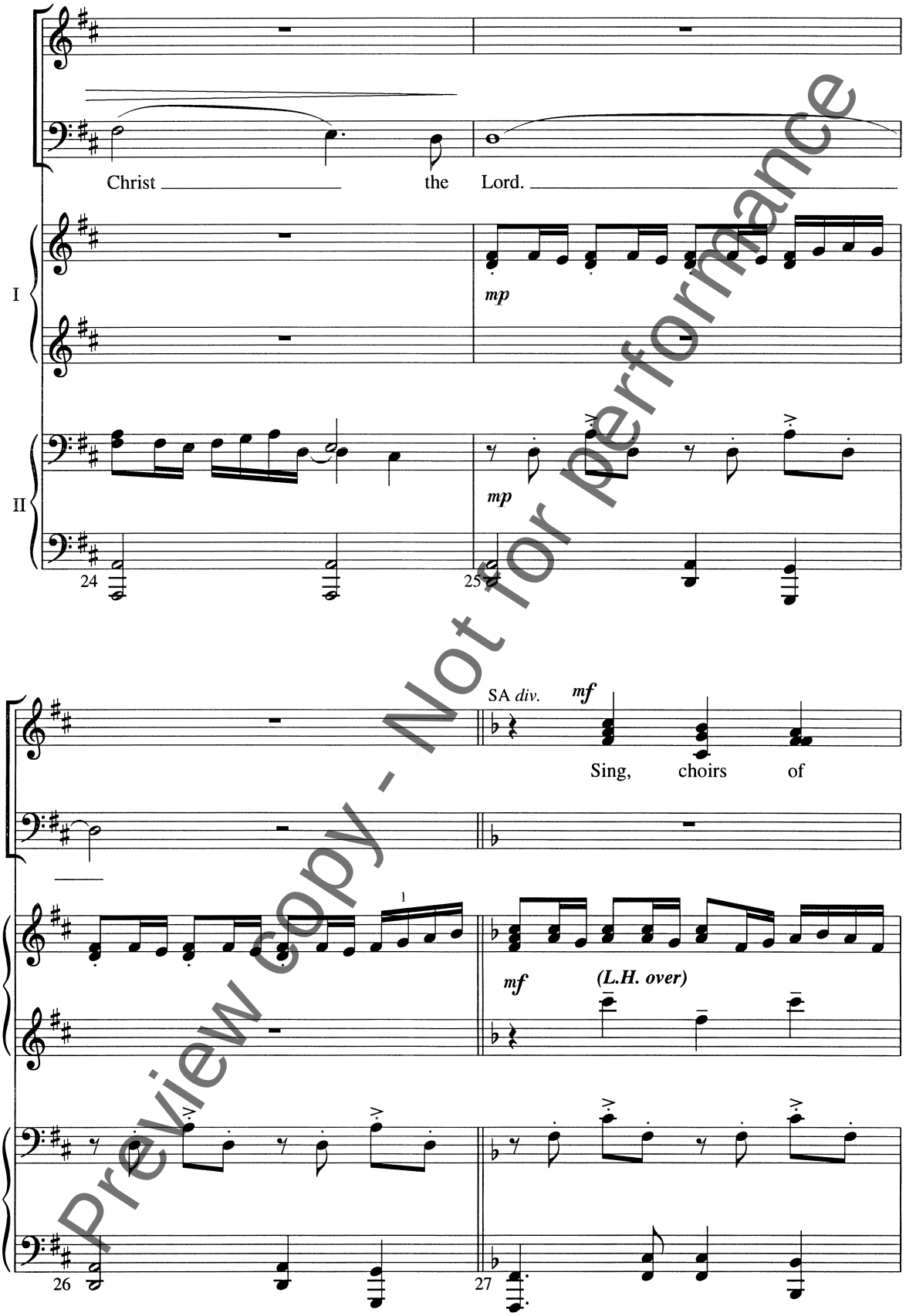

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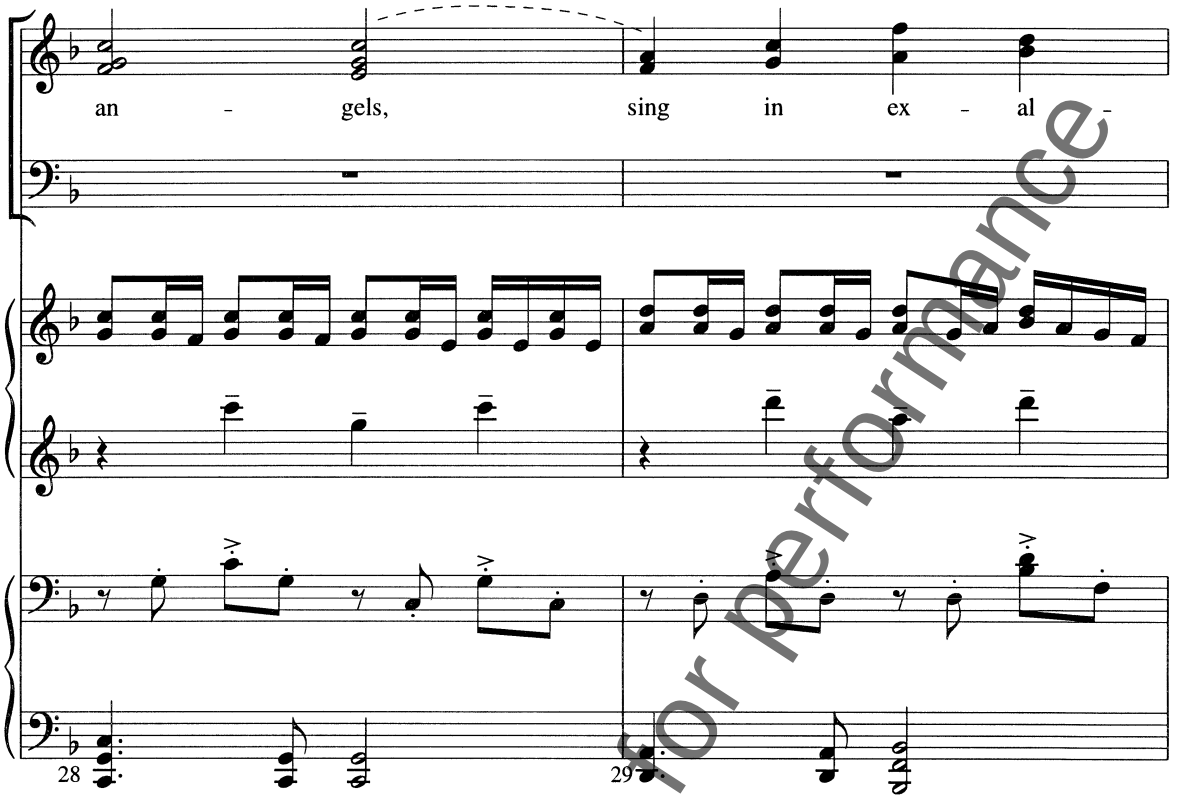

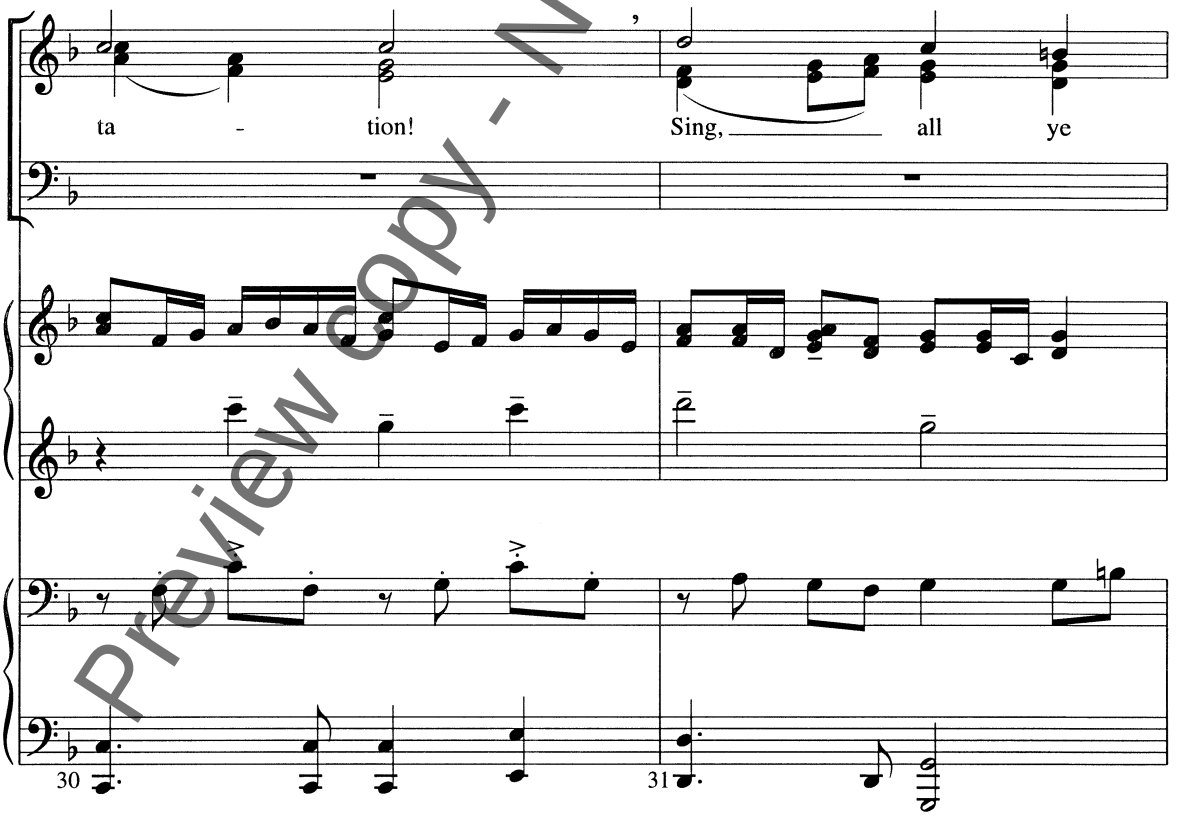

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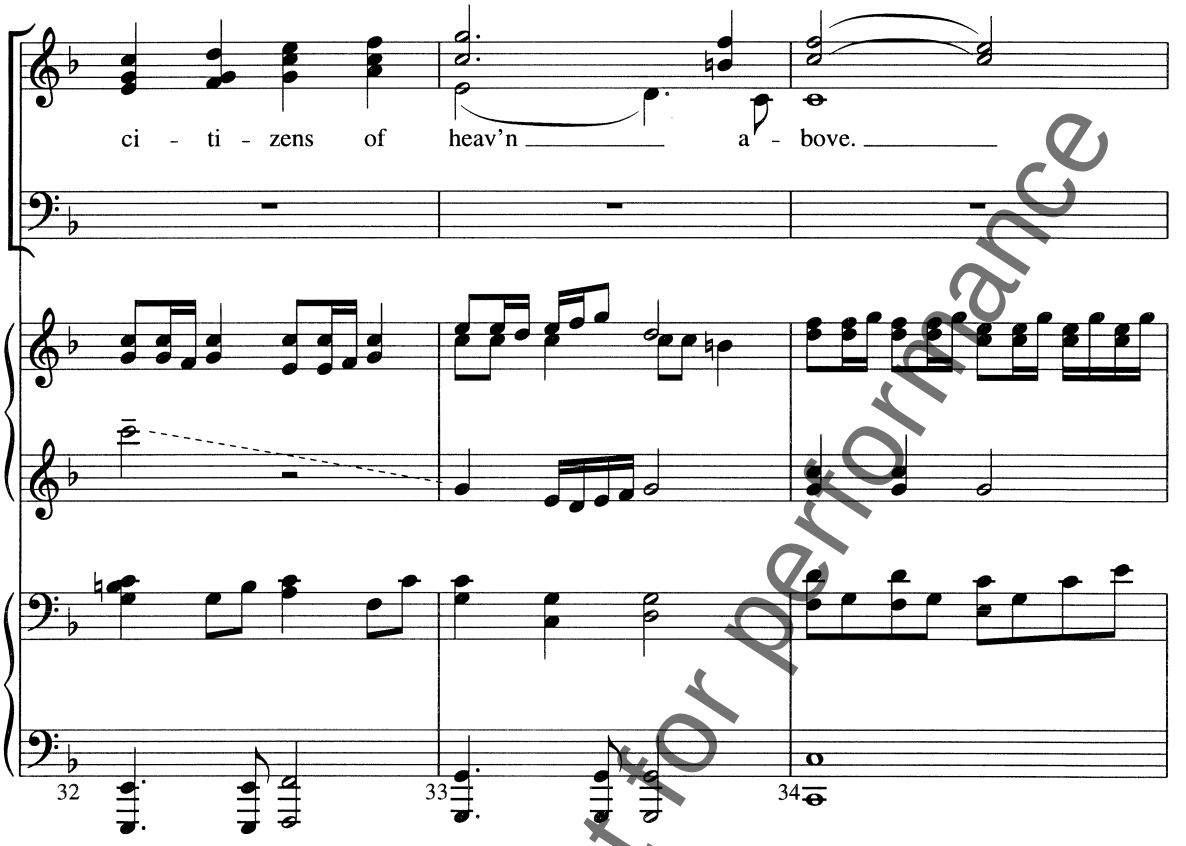

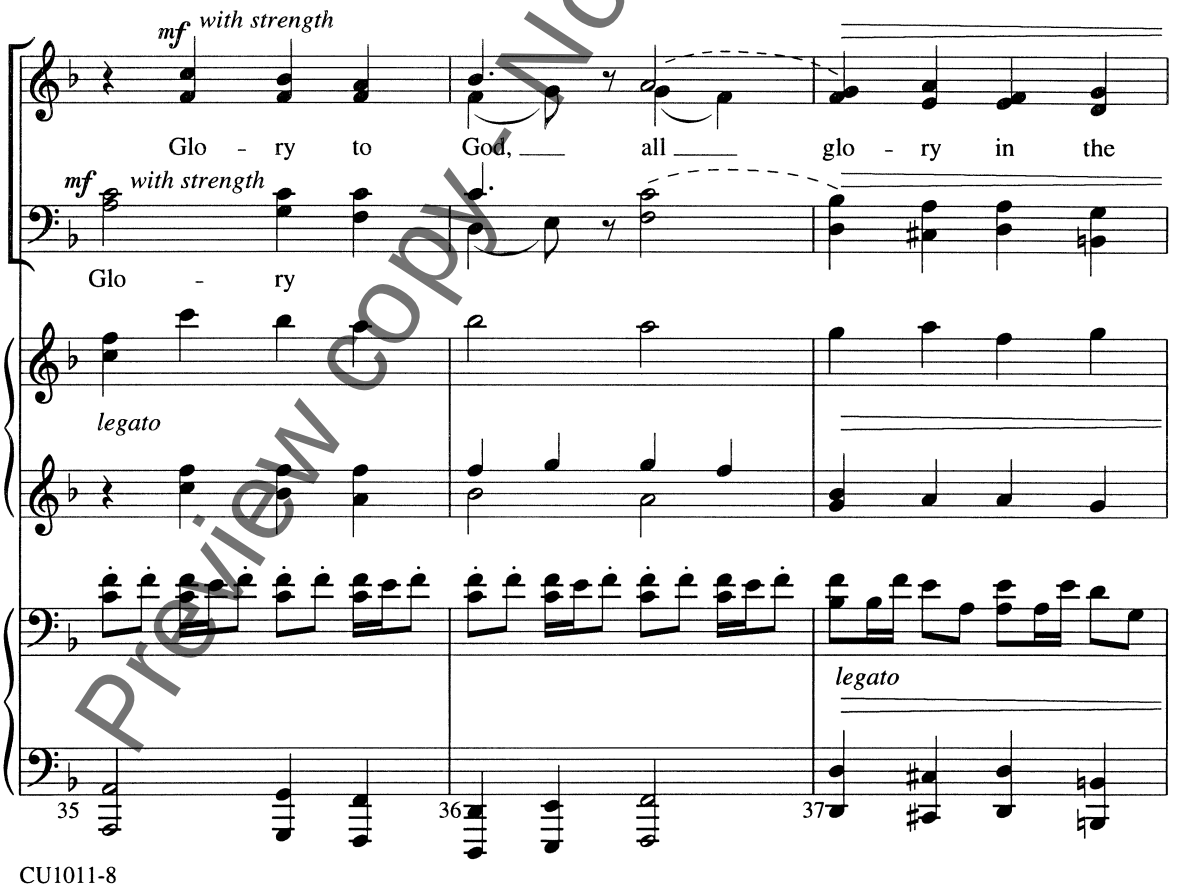

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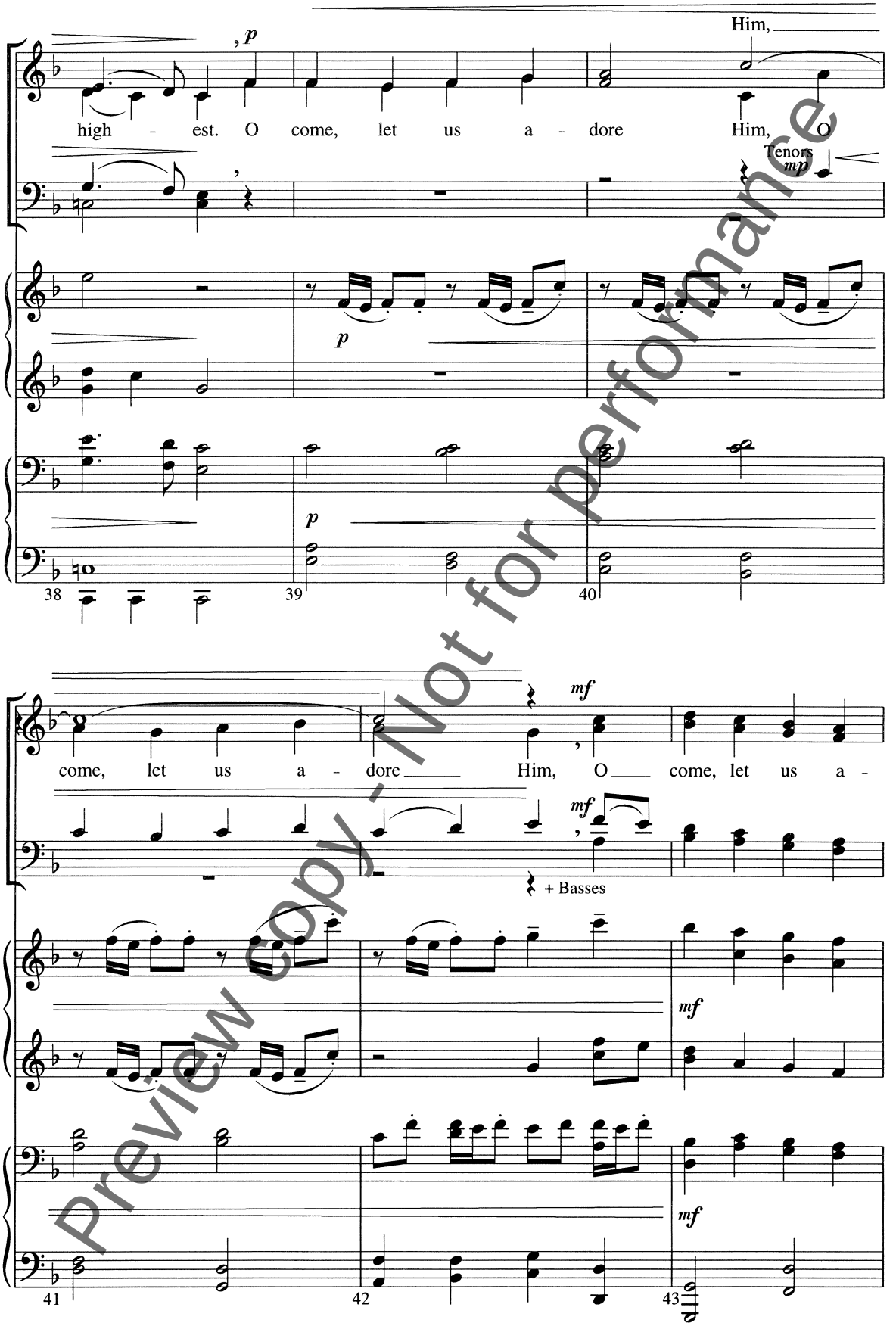

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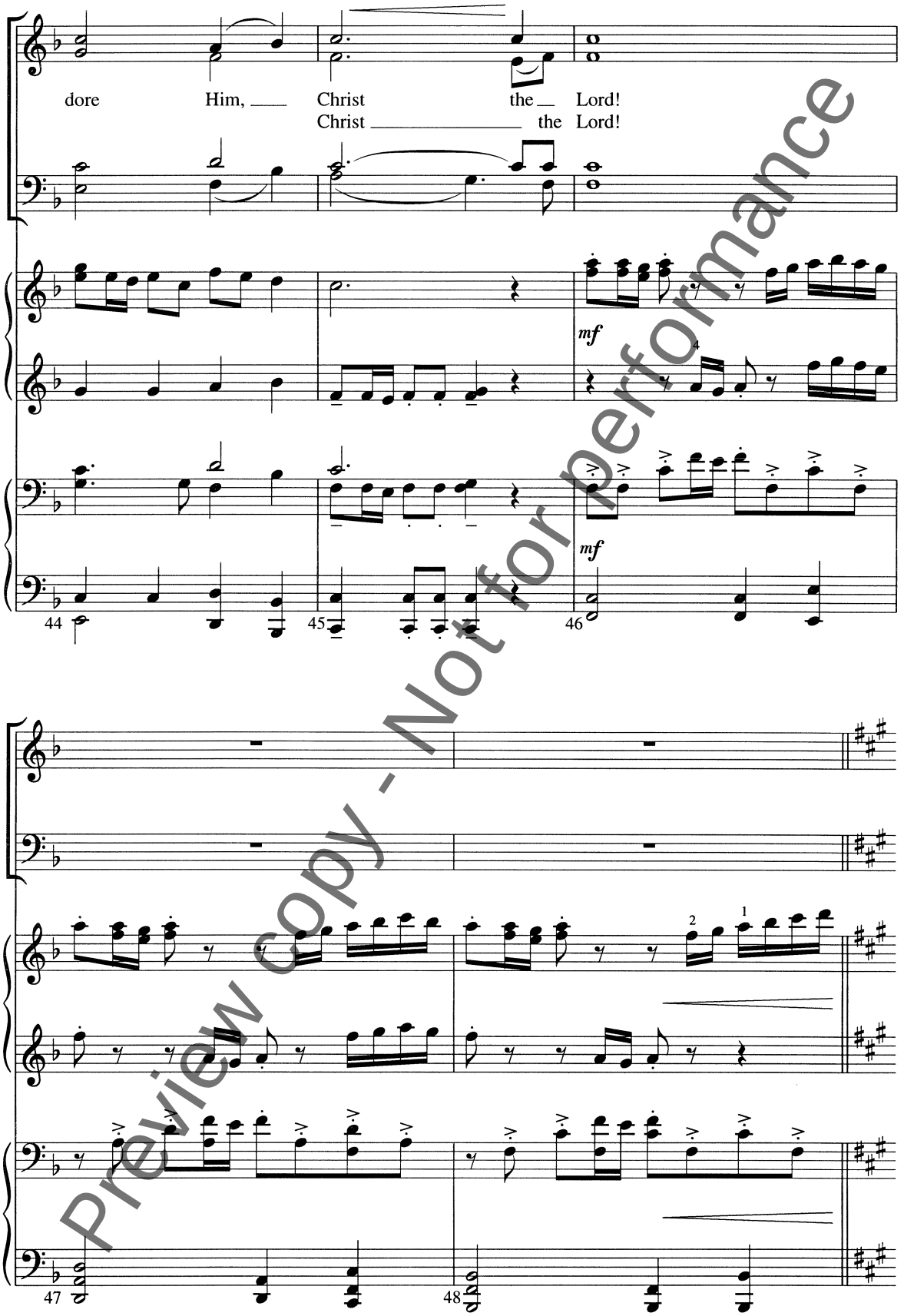

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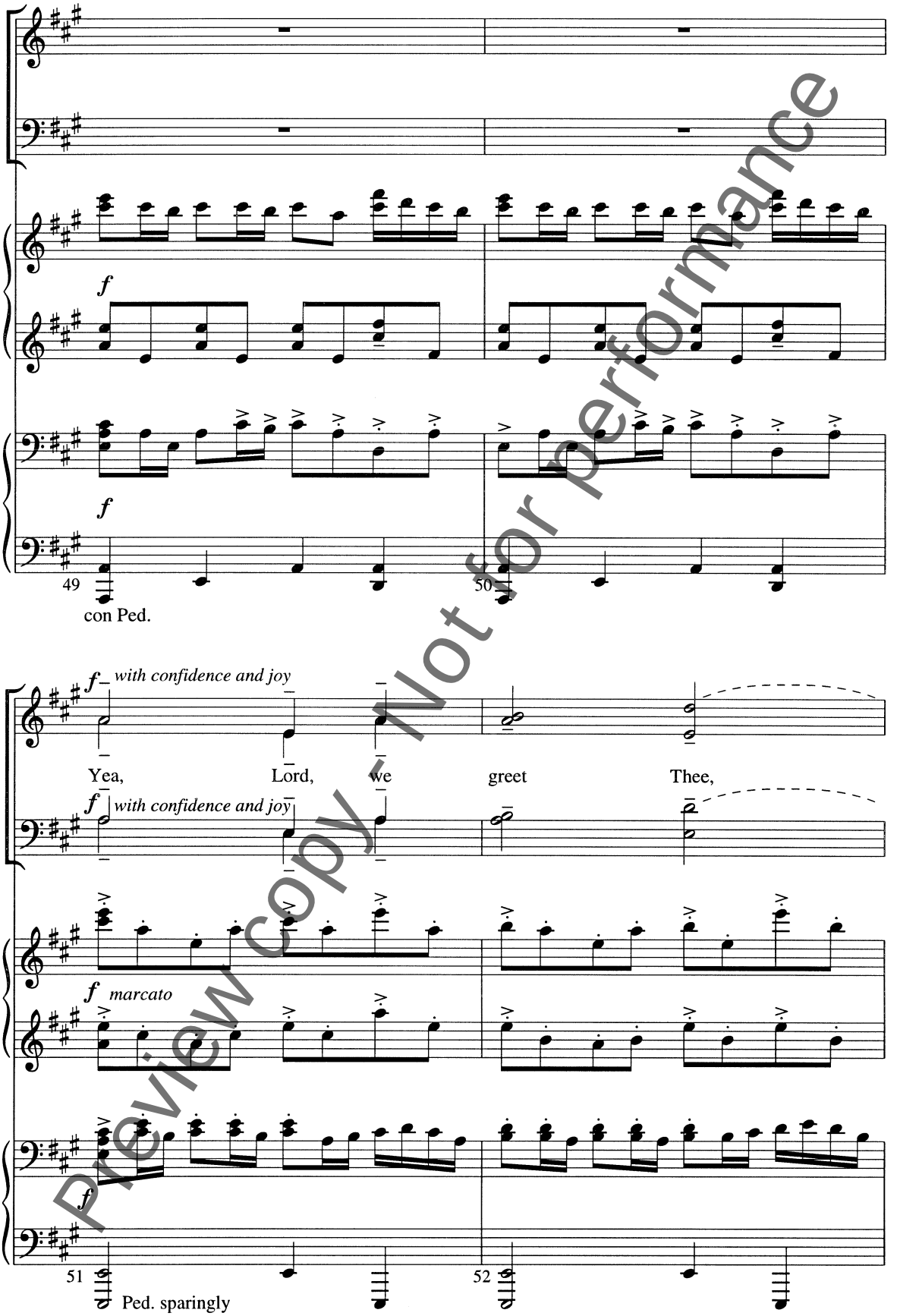

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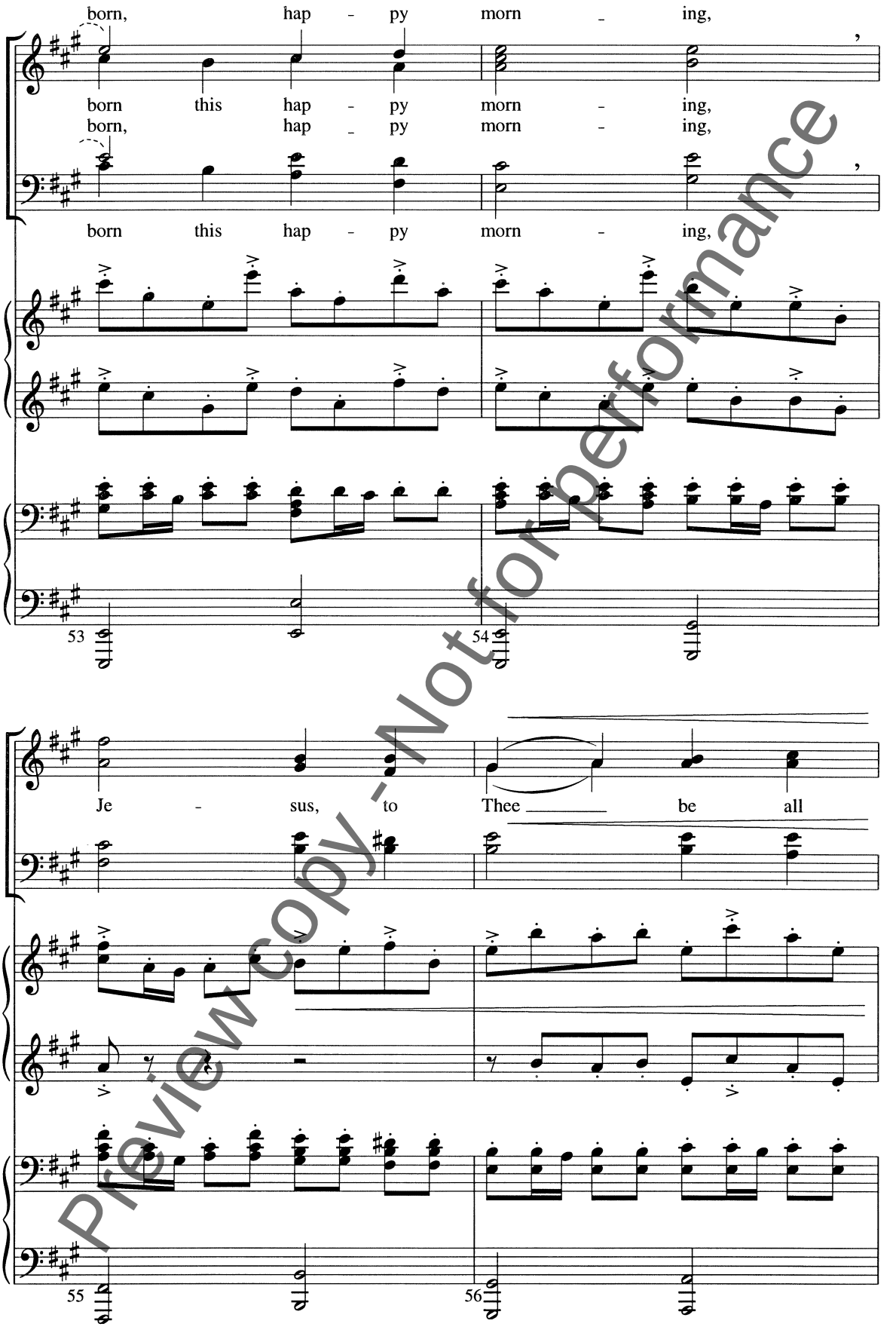

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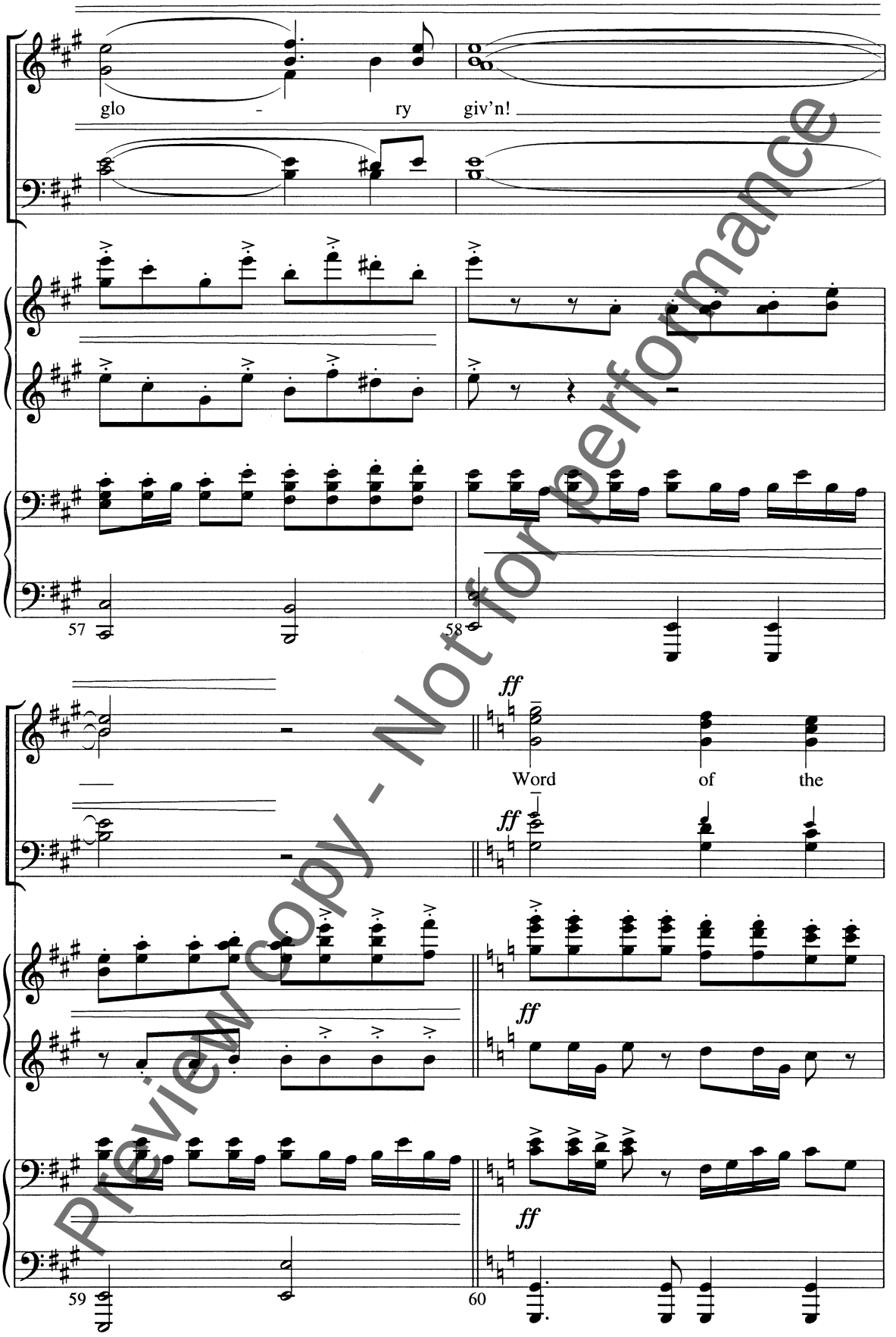

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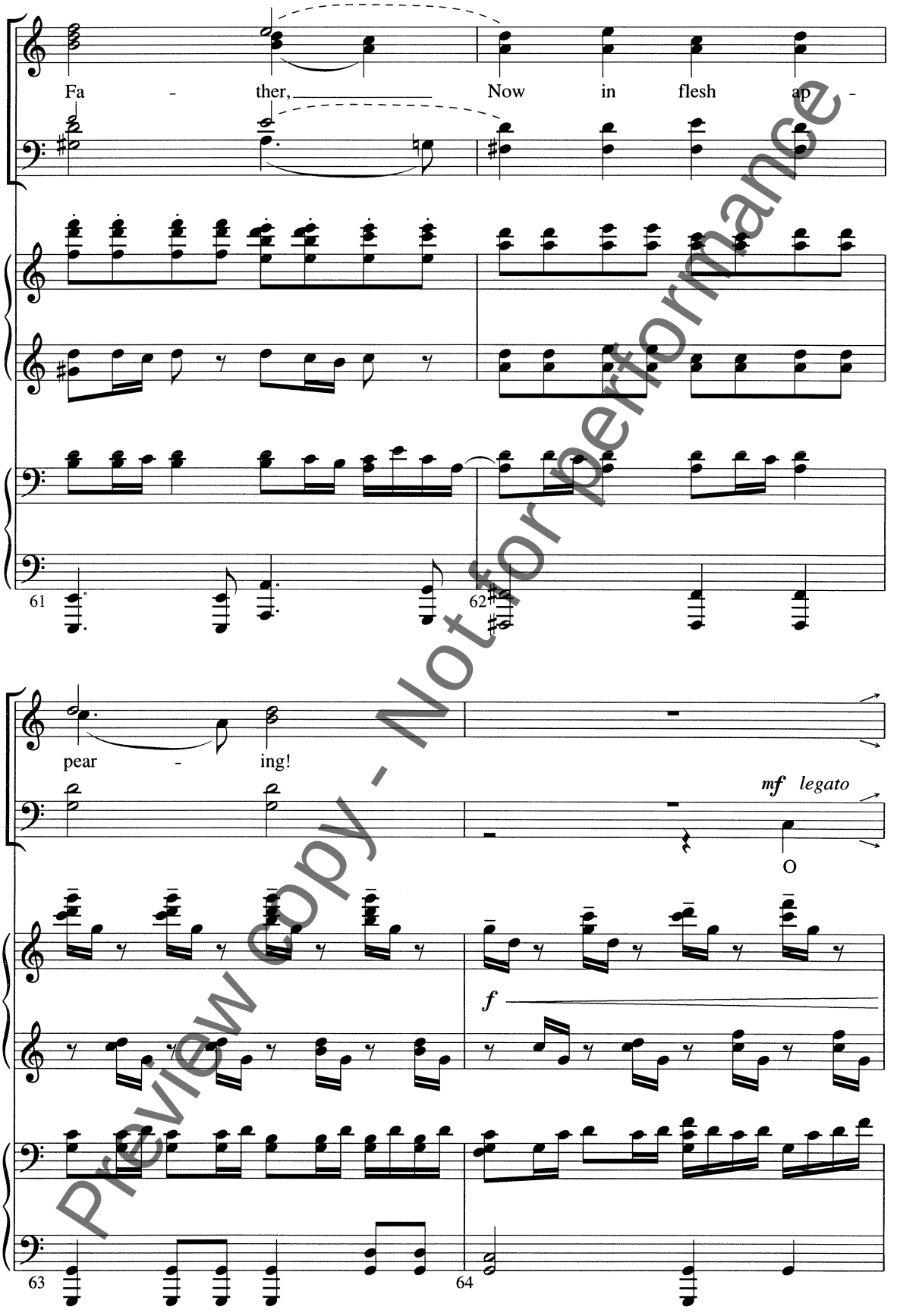

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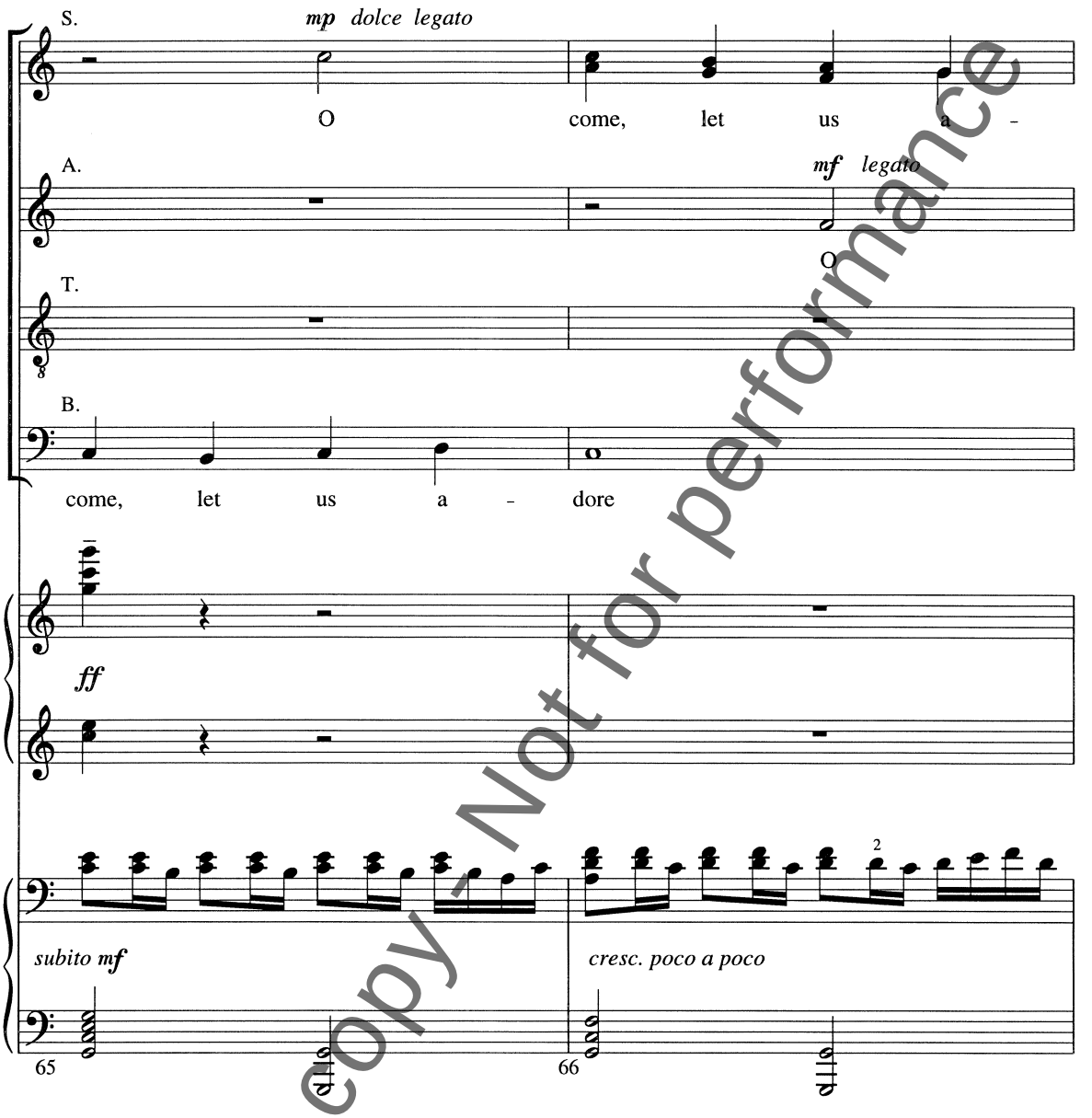

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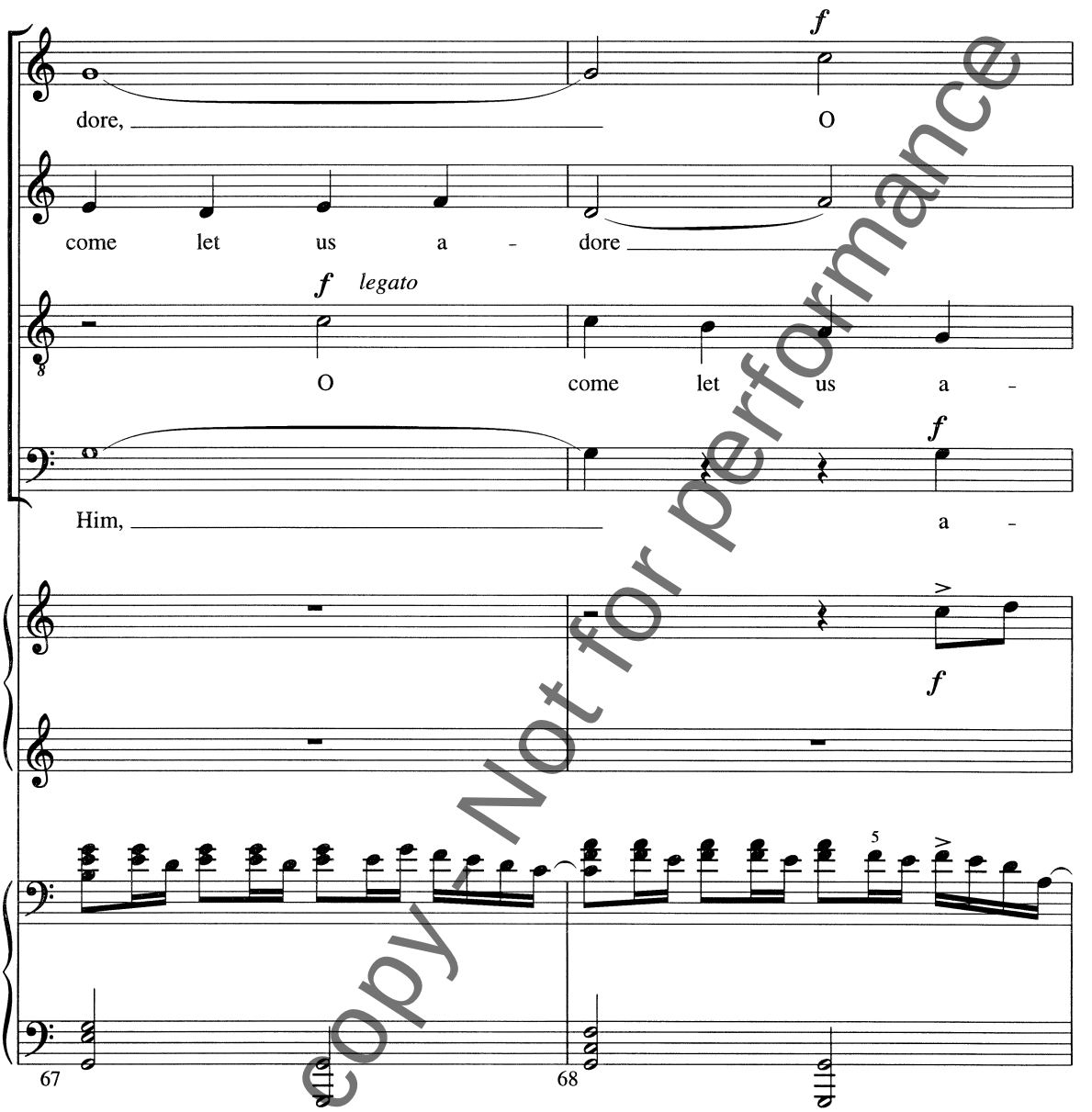

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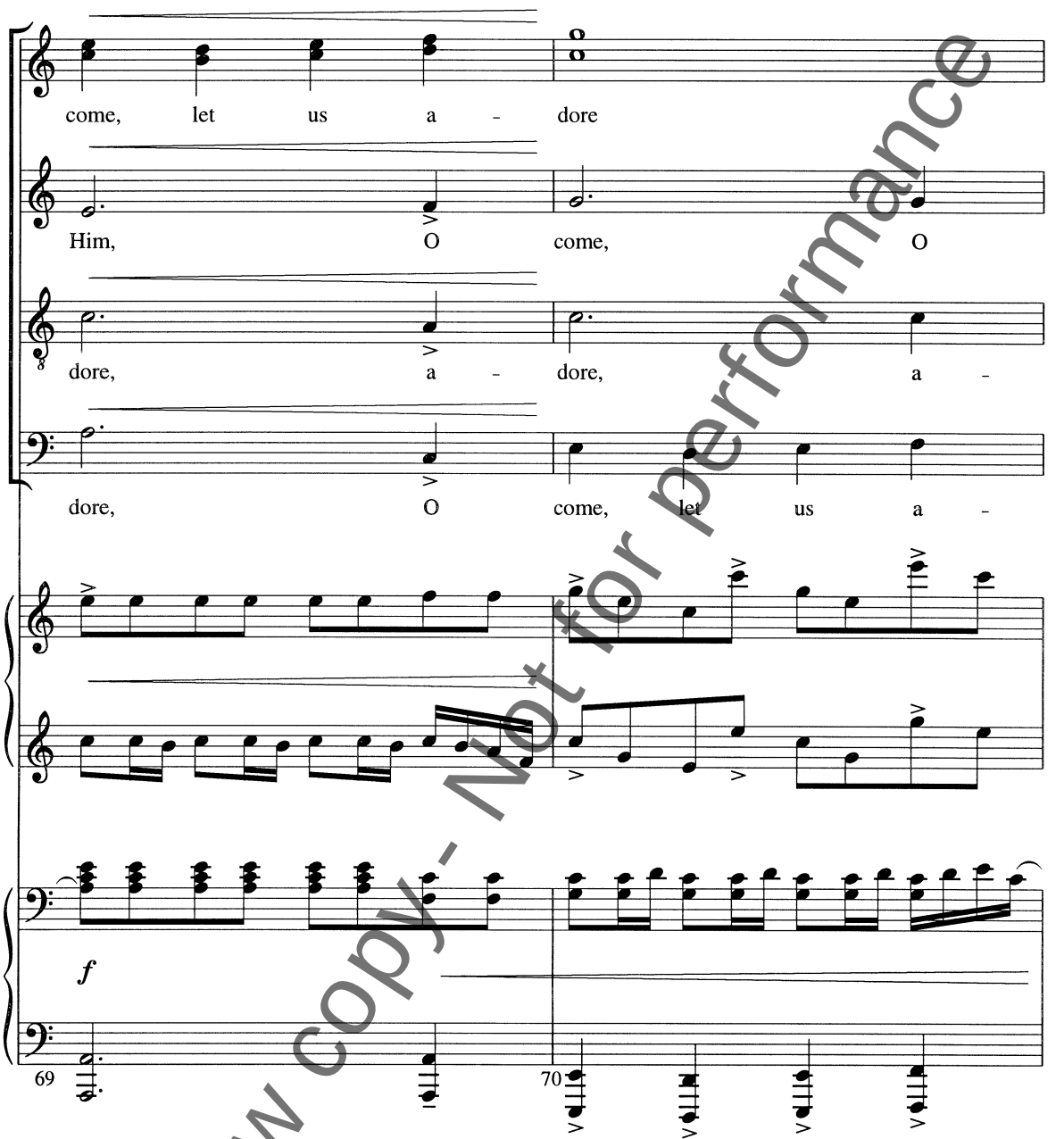

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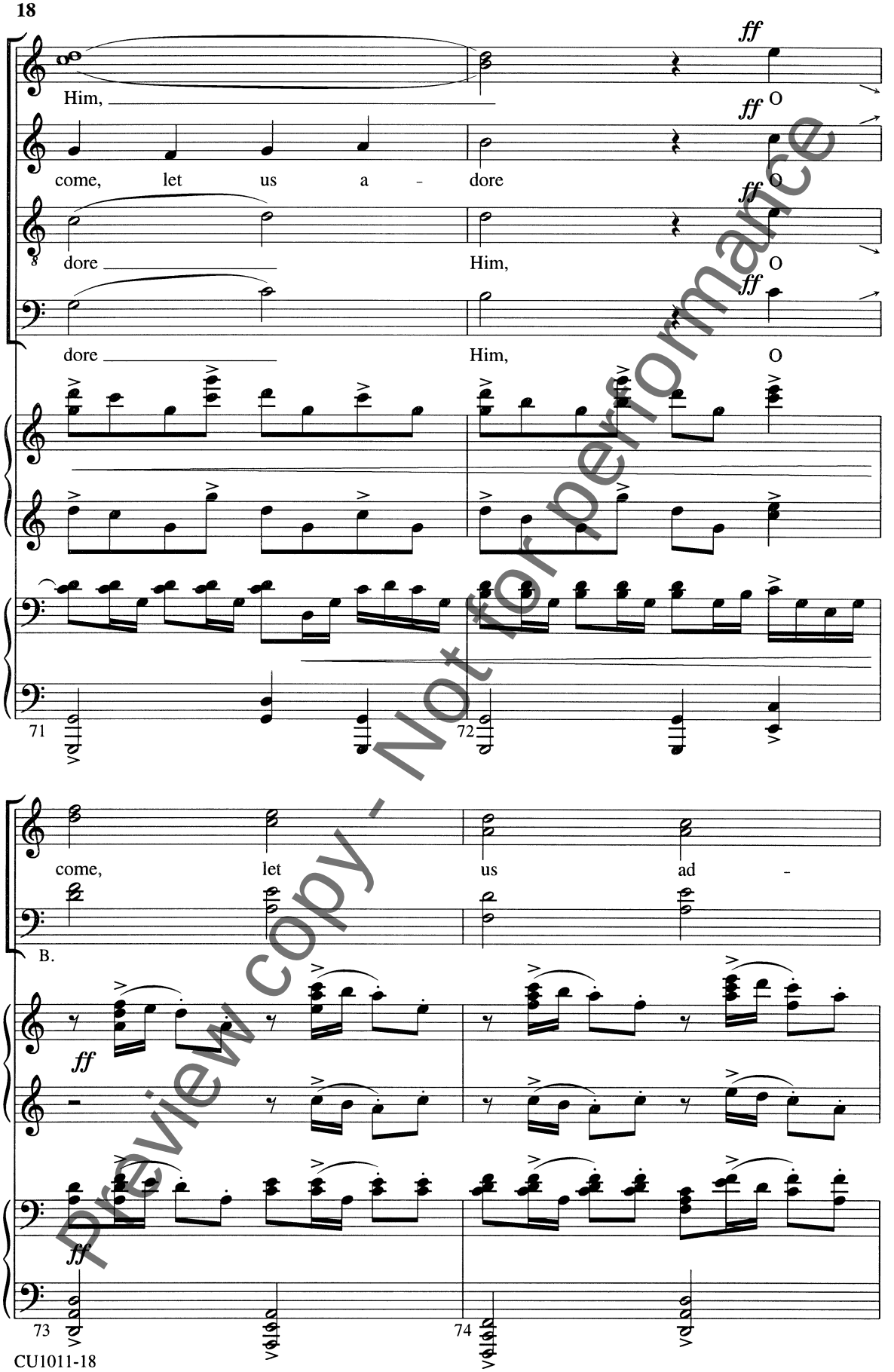

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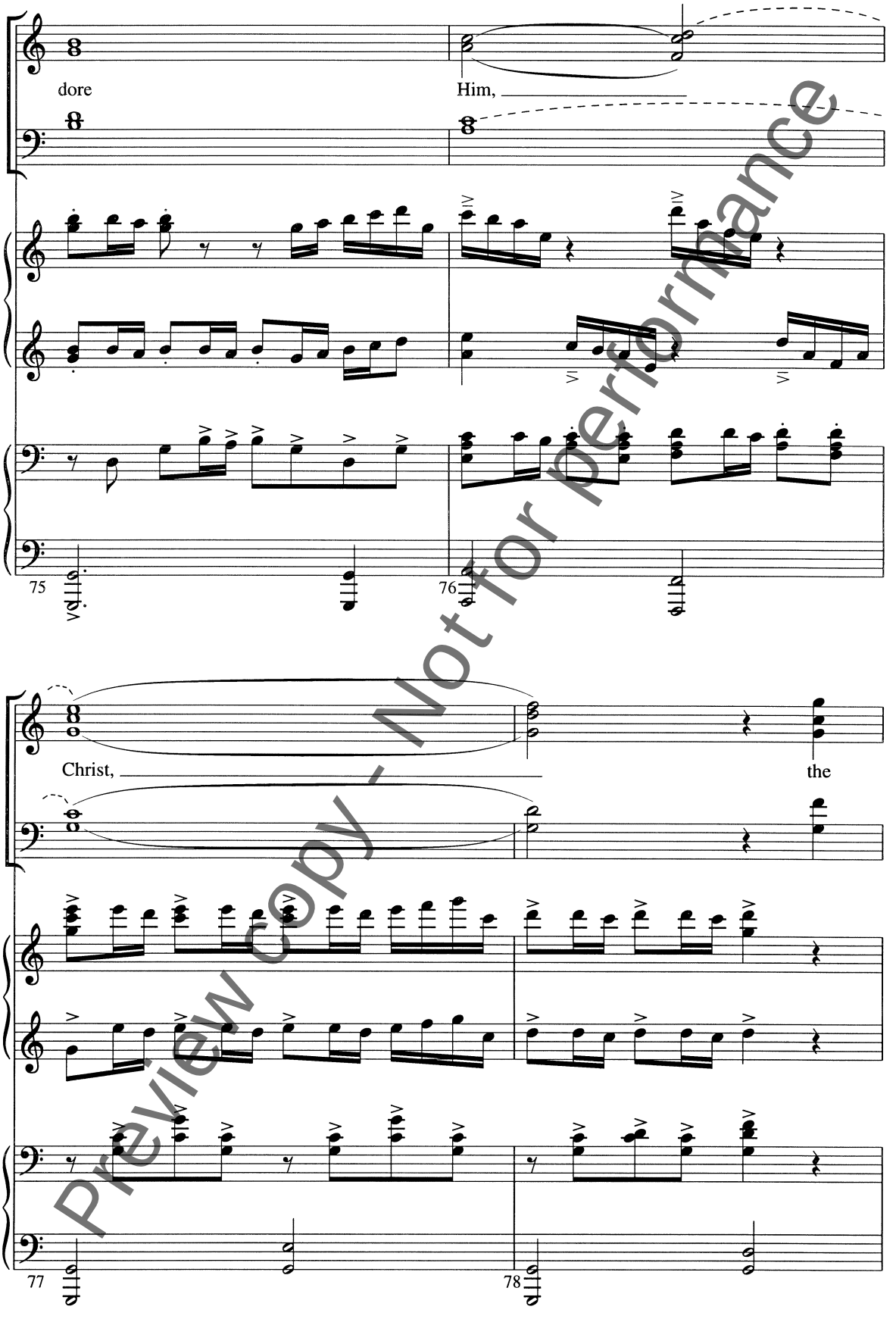

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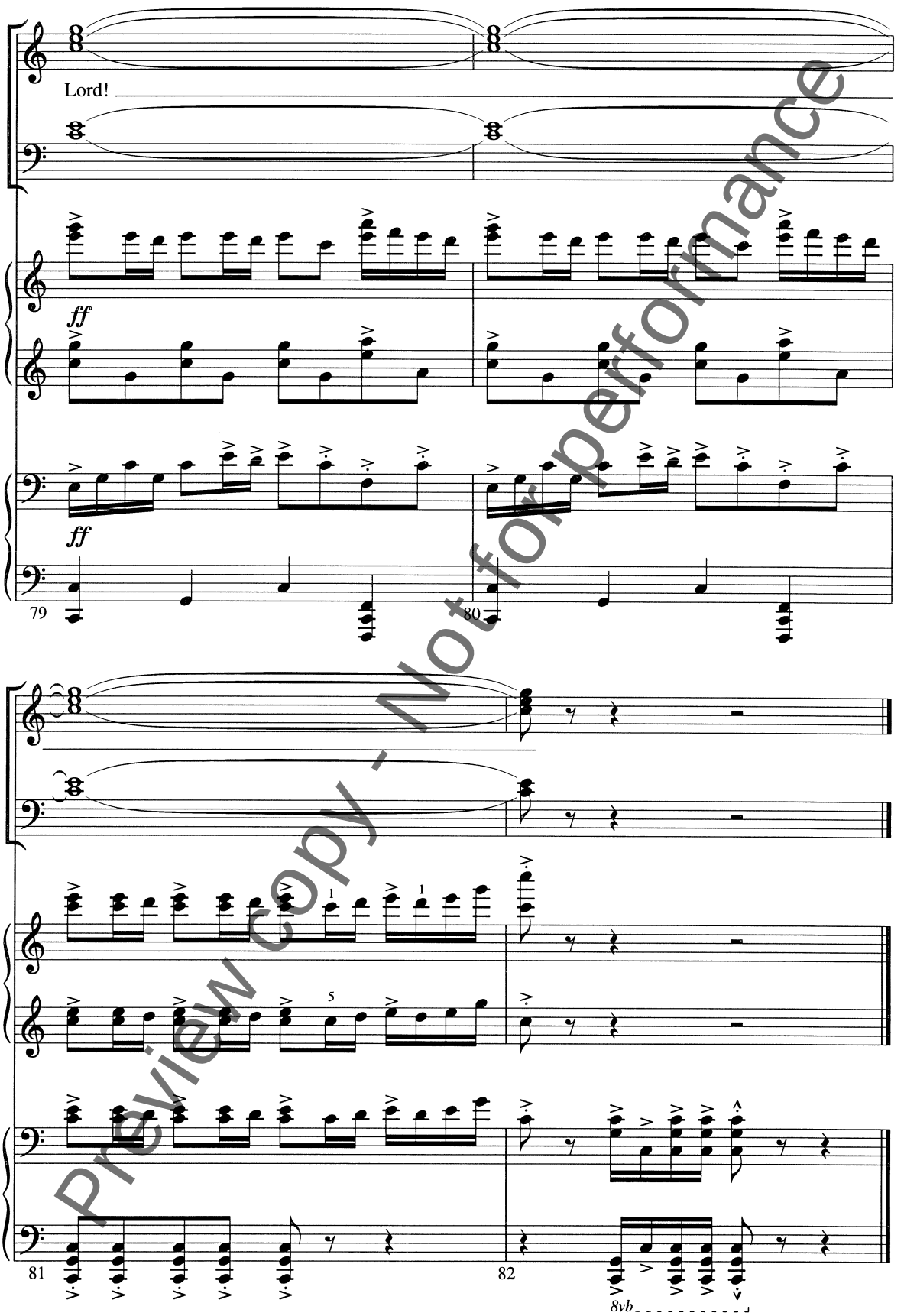

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