



In Spirit and Truth

Come, Adore the Lord

Deric L. Norris

SATB Choir
and Piano

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Notes

“Come, Adore the Lord” is a contemporary re-imagining and re-arrangement of “O Come, All Ye Faithful.” It is a breezy, mid-tempo, mid-range piece for choir. It has two verses and a series of vamps that develop gradually. The final vamp on “O come, let us adore him” can be repeated several times, building to the final, joyous “come, adore the Lord!”

—*Deric L. Norris*

About the Composer

Deric L. Norris was born in 1966, in Columbus, Ohio. At age 10, his family moved to Flint, Michigan, where Deric developed an interest in music. He began by singing and, later, playing piano for his church choir. He is currently Director of Music for the Advent United Church of Christ.

Deric has played for many local choirs in his area. He joined the Gospel Music Workshop of America in 1989, and is one of the Music Directors for the Columbus, Ohio Chapter of the GMWA.

In 1992 Deric began arranging hymns, beginning with his song “Lord, I Surrender,” a re-imagining of the classic “I Surrender All.” Three of Deric’s compositions have been presented at the annual conference of the GMWA (2017, 2019, and 2022). Deric gives all credit, honor, and glory to God for his gifts.

About the Text Author

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 Translator

Frederick Oakeley (1802–1880) attended Oxford and took orders in the Church of England. Eventually, he resigned his positions with the Church of England and was ordained in the Roman Catholic Church, becoming a canon in the diocese of Westminster.

COME, ADORE THE LORD

Incorporates "O Come, All Ye Faithful"

John F. Wade, ca. 1711–1786

Tr. Frederick Oakeley, 1802–1880

Deric L. Norris

In a gospel style, medium groove ♩ = 76

Chord symbols for the first system: E \flat m, D \flat /F, E \flat m/G \flat , Gm7(\flat 5), D \flat /A \flat , A \flat /G \flat .

Chord symbols for the second system: Fm7, A \flat /B \flat , B \flat , Cm7(\flat 5), Ddim, E \flat m, D \flat /F, E \flat m/G \flat , Gm7(\flat 5), B \flat m/A \flat .

Chord symbols for the third system: A \flat , C \flat /D \flat , G \flat /D \flat .

Chord symbols for the fourth system: D \flat , C \flat maj⁹, B \flat m⁷, E \flat m¹¹, G \flat /A \flat .

Dynamics: *f*, *dim.*

8 S, A *mp*

1. O — come,
2. O — sing,

O — come,
O — sing,

T, B *mp*

mp

$A\flat/D\flat$ $D\flat$ $A\flat/B\flat$ $B\flat m^7$

10

O — come.
O — sing.

Come, all — ye faith — ful —
Sing, choirs of an — gels.

mp

$A\flat/G\flat$ $D\flat/G\flat$ $B\flat m^7$ $E\flat m^7$ $F m^7$ $G\flat maj^7$ $B\flat m/A\flat$ $A\flat$

12

O — come,
O — sing,

O — come,
O — sing,

A♭/D♭ D♭ A♭/B♭ B♭m7

14

O — come,
O — sing,

joy - ful and tri - um - phant. O
sing in ex - ul - ta - tion. 7

A♭/G♭ D♭/G♭ B♭m7 E♭m7 Fm7 G♭maj7 B♭m/A♭ A♭ C♭/E♭

mf

16 *mf cresc.*

come ye,— O come ye— to Beth — le — hem.
 Come ye,— O come ye— to Beth — le — hem.

mf cresc.

cresc.

A \flat m⁷ D \flat /A \flat E \flat m/A \flat E \flat m/D \flat D \flat E \flat m/F D \flat /G \flat E \flat m/G \flat B \flat m⁷ C \flat 7

18

1. *dim.*

Come and— be — hold, born the King of an — gels.
 Come and— be — hold,

dim.

1. *dim.*

Fm⁷ B \flat m⁷ E \flat 7 B \flat m/A \flat A \flat

20

2.

unis.

born the King of an - gels.. O come, let us — a - dore

2.

E♭7 Fm7 G♭maj7 B♭m/A♭ A♭ D♭/F E♭m D♭/F E♭m/G♭ Gm7(♭5)

22

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

D♭/A♭ A♭/G♭ Fm7 A♭/B♭ B♭ Cm7(♭5) Ddim

23

dim. *div. mp*

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

T, B mp

E♭m D♭/F E♭m/G♭ Gm7(♭5) B♭m/A♭ A♭ C♭/D♭

dim. *mp*

25

the Lord!

G \flat /D \flat D \flat C $m7(\flat 5)$ F7($\sharp 9$)

cresc.

28

**mf*

Come, see— the ba - by,— the pre-cious lit - tle ba - by.—

**mf*

B $\flat m7$ E $\flat 9$ A $\flat m7$ D $\flat 9$ G $9(\sharp 11)$

*In mm. 28–31, add the sections one at a time on each repeat, in this order: sopranos, altos, tenors, basses.

30 *Repeat ad lib.*

Je - sus is the ba - by born in Beth - le - hem.

$Gbmaj^9$ $Ebm7/Gb$ $Cm7(b5)$ $Faug$ $F7(\sharp 9, \sharp 5)$ *Repeat ad lib.*

32 *f*

Come, see the ba - by, the pre-cious lit - tle ba - by.

f $Bbm7$ $Eb9$ $Abm7$ $Db9$ $G9(\sharp 11)$

34

To Repeat

Je - sus is — the ba - by — born in Beth - le - hem.

Gbmaj⁹ Ebm⁷/Gb Cm⁷(b⁵) Faug F7(#9,#5)

36

Last time

born in Beth - le - hem. — O come, let us — a - dore

Last time
Cm⁷(b⁵) Faug F7(#9,#5) Bb⁷ Ebm Db/F Ebm/Gb Gm⁷(b⁵)

38 *Repeat ad lib.*

him, come, let us a - dore him,

Repeat ad lib.

$D\flat/A\flat$ $A\flat/G\flat$ $Fm7$ $A\flat/B\flat$ $B\flat$ $Cm7(b5)$ $Ddim$

39 *S, A*

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

T, B

$E\flat m$ $D\flat/F$ $E\flat m/G\flat$ $Gm7(b5)$ $B\flat m/A\flat$ $A\flat$ $C\flat/D\flat$

41 *cresc.* *f*

come, a - dore the Lord!

cresc. *f*

$G\flat/D\flat$ $E\flat m7$ $A\flat/E\flat$ $G\flat/A\flat$ $A\flat$ $D\flat$

cresc. *f*

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