

FULL CONDUCTOR SCORE

Catalog No: 026-4932-01

Featuring exceptional musical works  
for bands requiring flexible instrumentation

# O Come All Ye Faithful

Arranged by  
Paul Clark

C.L. BARNHOUSE COMPANY

## Build-A-Band Series

FLEXIBLE MUSICAL WORKS  
FOR CHALLENGING INSTRUMENTATIONS

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COMPANY

# O Come All Ye Faithful

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## Build-A-Band Series Instrumentation

1	Full Conductor Score	
4	C Instruments Part 1	Piccolo, Flute, Violin, Guitar
4	B $\flat$ Instruments Part 1	B $\flat$ Clarinet, B $\flat$ Soprano Saxophone, B $\flat$ Trumpet
2	E $\flat$ Instruments Part 1	E $\flat$ Clarinet, E $\flat$ Alto Saxophone
3	C Instruments Part 2	Flute, Oboe, Violin
4	B $\flat$ Instruments Part 2	B $\flat$ Clarinet, B $\flat$ Trumpet
2	E $\flat$ Instruments Part 2	E $\flat$ Alto Saxophone, E $\flat$ Horn
2	F Horn Part 2	F Horn
2	Viola Part 3	Viola
3	B $\flat$ Instruments Part 3	B $\flat$ Bass Clarinet, B $\flat$ Tenor Saxophone, B $\flat$ Euphonium T.C.
2	E $\flat$ Instruments Part 3	E $\flat$ Alto Clarinet, E $\flat$ Horn
2	F Horn Part 3	F Horn
4	Bass Clef Part 3	Bassoon, Trombone, Euphonium, Cello
2	B $\flat$ Instruments Part 4	B $\flat$ Bass Clarinet, B $\flat$ Tenor Saxophone, B $\flat$ Euphonium T.C.
2	E $\flat$ Instruments Part 4	E $\flat$ Alto Clarinet, E $\flat$ Baritone Saxophone
4	Bass Clef Part 4	Bassoon, Trombone, Euphonium, Cello
2	Bass Part 5	String Bass, Electric Bass Guitar, Keyboard Bass
2	B $\flat$ Bass Part 5 T.C.	B $\flat$ Bass Clarinet, B $\flat$ Contrabass Clarinet, B $\flat$ Tuba
2	E $\flat$ Bass Part 5 T.C.	E $\flat$ Contra Alto Clarinet, E $\flat$ Baritone Saxophone, E $\flat$ Tuba
2	Tuba Part 5	Tuba
2	Mallet Percussion (optional)	Bells, Chimes
1	Timpani (optional)	Timpani
4	Percussion	Drums/Cymbals or Drum Set, Tambourine, Cowbell
2	Keyboard (optional)	Piano, Electric Piano, Synthesizer, Accordion, Organ

## Special Notes About Distributing Parts:

The **Build-A-Band Series** should be approached by giving careful consideration to the distribution of parts within your group to attain the best possible blend. You should also feel free to adjust dynamic levels, and to instruct any instruments to adjust octaves at your discretion. In many cases, reducing or adding to the number of players playing a part can greatly help with balance, and make for a much more musical performance. Remember, the flexibility in scoring allows you to be creative to enhance the sound of your group.

The cymbal, snare drum and bass drum parts are all included on one part labeled **Percussion Part**, so that they may be performed by either separate players or by one player on a drum set.

The **Mallet Percussion Part** may be marked for the specific mallet percussion instrument but it can be performed by any mallet percussion instrument, and may be doubled if you have multiple players and instruments. For best results, be creative in assigning which instruments play in the different sections of the arrangement.

The optional **Timpani** part is always playable with 3 timpani.

For repeated sections, in larger ensembles, consider having woodwinds play the first time and brass the second time; or have one player on each part the first time, and all players on the repeat. Another option is having one player on the 1st part as a solo, then having all players on the repeat.

In some of the arrangements which include 16th note runs you will find options to convert some of those runs into 8th notes for players of lesser abilities. This can be done with some or all of the players.

The various instrument parts are written in the octave of the most popular instrument for that part; i.e., C Instrument Part 1 parts are written in the common range for the flute. If you are playing that part on another C instrument such as the oboe, you may have to adjust to a lower octave. In many cases, parts are written in several octaves to help adjust for different instrument ranges.

All of the publications in the **Build-A-Band Series** have been arranged to be playable with any instrumentation as long as each part is used: Part 1, Part 2, Part 3, Part 4, and Bass Part 5. (**Please note: In some of these arrangements Part 4 and the Bass Part are the same, making it possible to play those arrangements with only 4 parts.**)

## Program Note

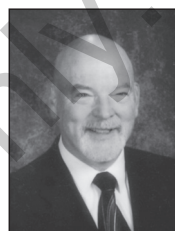
Written by John Frances Wade in 1774, **O Come All Ye Faithful** is one of the most beloved hymns of the Christmas season. Although Wade most certainly never imagined his composition would be performed in rock style, this arrangement creatively uses powerful ensemble writing and driving percussion to musically depict the lyrics he penned over 250 years ago: "O Come All Ye Faithful, Joyful and Triumphant!"

## Rehearsal Suggestions

Dynamics and articulations are always important, but that is especially true in this arrangement, from measures 33 until m. 61. Let the intensity level grow gradually.



## About the Arranger



**Paul Clark** retired after teaching instrumental music in Iowa public schools for 32 years. He holds a B.A. in music education from the University of Northern Iowa, where he gained valuable experience in that school's distinguished jazz program. He is a member of ASCAP, and is in frequent demand as an adjudicator and clinician.

Paul has been an active composer/arranger with the C.L. Barnhouse Co. for four decades. Since his first published chart in 1973, his music has been popular with directors and

students alike, and many of his charts are consistent best sellers with school jazz bands at all levels of experience.

As a performer on both piano and trumpet, Paul has appeared with Buddy Rich, Steve Allen, Bob Hope, John Davidson, and many others. He has also performed with numerous musical productions, and has arranged music for literally hundreds of music organizations, including the Louisville Symphony and the Texas Tenors. In 2011, Paul was inducted into the Jazz Educators Of Iowa Hall Of Fame.

Recordings of many of Paul's jazz charts are available on the Walking Frog Records CDs "Have Yourself a Big Band Christmas: The Holiday Music of Paul Clark," and "Baby Drives a Fast Car: The Jazz Music of Paul Clark," performed by The Studio "A" Big Band.



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# O COME ALL YE FAITHFUL

Conductor Score  
026-4932-00

Arranged by  
Paul Clark

Rock (♩ = 132)

The score is for a conductor and includes parts for various instruments. The tempo is marked 'Rock' with a quarter note equal to 132 beats per minute. The time signature is 4/4. The key signature has two flats (Bb and Eb). The score is divided into five measures, numbered 1 through 5 at the bottom. The instruments listed on the left are: C Instruments Part 1, Bb Instruments Part 1, Eb Instruments Part 1, C Instruments Part 2, Bb Instruments Part 2, Eb Instruments Part 2, F Horn Part 2, Viola Part 3, Bb Instruments Part 3, Eb Instruments Part 3, F Horn Part 3, Bass Clef Part 3, Bb Instruments Part 4, Eb Instruments Part 4, Bass Clef Part 4, Bass, Tuba Part 5, Mallet Perc. (optional) with Bells and Chimes, Timpani F, Bb (optional), Percussion (optional) with Drums/Cymbals or Drum Set, Tambourine and Cowbell, and Keyboard (optional). The music features a strong rhythmic pattern with many accents and dynamic markings of 'f' (forte).

1 2 3 4 5

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C Inst. P1  
Bb Inst. P1  
Eb Inst. P1  
C Inst. P2  
Bb Inst. P2  
Eb Inst. P2  
Hn. P2  
Vla. P3  
Bb Inst. P3  
Eb Inst. P3  
Hn. P3  
Bass Clef P3  
Bb Inst. P4  
Eb Inst. P4  
Bass Clef P4  
Bass, Tuba P5  
Mlts.  
Timp.  
Drs./Cyms.  
Aux. Perc.  
Kybd.

*fp* *f* *mf*

*fp* *f* *mf*

*fp* *f* *mf*

*fp* *f* *mf*

*fp* *f* *mf*

*fp* *f* *mf*

*fp* *f* *mf*

*fp* *f* *mf*

*fp* *f* *mf*

*fp* *f* *mf*

*fp* *f* *mf*

*fp* *f* *mf*

*fp* *f* *mf*

*mf*

*mf*

*mf*

*mf*

Bells

C Inst. P1  
Bb Inst. P1  
Eb Inst. P1  
C Inst. P2  
Bb Inst. P2  
Eb Inst. P2  
Hn. P2  
Vla. P3  
Bb Inst. P3  
Eb Inst. P3  
Hn. P3  
Bass Clef P3  
Bb Inst. P4  
Eb Inst. P4  
Bass Clef P4  
Bass, Tuba P5  
Mlts.  
Timp.  
Drs./Cyms.  
Aux. Perc.  
Kybd.

C Inst. P1  
Bb Inst. P1  
Eb Inst. P1  
C Inst. P2  
Bb Inst. P2  
Eb Inst. P2  
Hn. P2  
Vla. P3  
Bb Inst. P3  
Eb Inst. P3  
Hn. P3  
Bass Clef P3  
Bb Inst. P4  
Eb Inst. P4  
Bass Clef P4  
Bass, Tuba P5  
Mlts.  
Timp.  
Drs./Cyms.  
Aux. Perc.  
Kybd.

The image shows a page of a musical score for page 21. The score is arranged in a system of staves for various instruments. The instruments listed on the left are: C Inst. P1, Bb Inst. P1, Eb Inst. P1, C Inst. P2, Bb Inst. P2, Eb Inst. P2, Hn. P2, Vla. P3, Bb Inst. P3, Eb Inst. P3, Hn. P3, Bass Clef P3, Bb Inst. P4, Eb Inst. P4, Bass Clef P4, Bass, Tuba P5, Mlts. (with sub-staves for Bells and Chimes), Timp., Drs./Cyms., Aux. Perc., and Kybd. The score is in a key signature of one flat (Bb) and a 4/4 time signature. The music is written in a standard staff notation with various dynamics markings such as *fp*, *f*, and *mf*. The page number '21' is prominently displayed at the top center. A large, semi-transparent watermark 'For Reference Only - Performance' is overlaid diagonally across the center of the page.

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass, Tuba P5

Mlts.

Timp.

Drs./Cyms.

Aux. Perc.

Kybd.

Musical score for a concert band, measures 25-30. The score includes parts for various instruments: C and Bb instruments (P1, P2), Eb instruments (P1, P2, P3, P4), Horns (P2, P3), Viola (P3), Bass Clef parts (P3, P4), Bass/Tuba (P5), Mlts., Timp., Drs./Cyms., Aux. Perc., and Keyboard. Dynamics range from *mf* to *f*. A large watermark "For Print Only" is visible across the score.

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass, Tuba P5

Mlts.

Timp.

Drs./Cyms.

Aux. Perc.

Kybd.

*mp*

*mf*

Closed Hi Hat



C Inst. P1 *mp* *mf*

B♭ Inst. P1 *mp* *mf*

E♭ Inst. P1 *mp* *mf*

C Inst. P2 *mf*

B♭ Inst. P2 *mf*

E♭ Inst. P2 *mf*

Hn. P2 *mf*

Vla. P3 *mf*

B♭ Inst. P3 *mf*

E♭ Inst. P3 *mf*

Hn. P3 *mf*

Bass Clef P3 *mf*

B♭ Inst. P4 *mp* *mf*

E♭ Inst. P4 *mp* *mf*

Bass Clef P4 *mp* *mf*

Bass, Tuba P5

Mlts. Bells *mp* *mf*

Timp.

Drs./Cyms. *mf*

Aux. Perc. *mf*

Kybd. *mp* *mf*

C Inst. P1  
Bb Inst. P1  
Eb Inst. P1  
C Inst. P2  
Bb Inst. P2  
Eb Inst. P2  
Hn. P2  
Vla. P3  
Bb Inst. P3  
Eb Inst. P3  
Hn. P3  
Bass Clef P3  
Bb Inst. P4  
Eb Inst. P4  
Bass Clef P4  
Bass, Tuba P5  
Mlts.  
Timp.  
Drs./Cyms.  
Aux. Perc.  
Kybd.

The image shows a musical score for a percussion ensemble, spanning measures 43 to 48. The score is arranged in a vertical stack of staves. The instruments listed on the left are: C Inst. P1, Bb Inst. P1, Eb Inst. P1, C Inst. P2, Bb Inst. P2, Eb Inst. P2, Hn. P2, Vla. P3, Bb Inst. P3, Eb Inst. P3, Hn. P3, Bass Clef P3, Bb Inst. P4, Eb Inst. P4, Bass Clef P4, Bass, Tuba P5, Mlts., Timp., Drs./Cyms., Aux. Perc., and Kybd. The score is written in a key signature of two flats (Bb and Eb) and a common time signature. The dynamics are marked as *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The score includes various musical notations such as stems, beams, and slurs. A large watermark 'For reference only' is overlaid diagonally across the page.

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass, Tuba P5

Mlts.

Timp.

Drs./Cyms.

Aux. Perc.

Kybd.

57

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass, Tuba P5

Mlts.

Timp.

Drs./Cyms.

Aux. Perc.

Kybd.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

Bells

55

56

57

58

59

60

61 65

C Inst. P1  
Bb Inst. P1  
Eb Inst. P1  
C Inst. P2  
Bb Inst. P2  
Eb Inst. P2  
Hn. P2  
Vla. P3  
Bb Inst. P3  
Eb Inst. P3  
Hn. P3  
Bass Clef P3  
Bb Inst. P4  
Eb Inst. P4  
Bass Clef P4  
Bass, Tuba P5  
Mlts.  
Timp.  
Drs./Cyms.  
Aux. Perc.  
Kybd.

*f* *mf*

61

62

63

64

65

C Inst. P1

B♭ Inst. P1

E♭ Inst. P1

C Inst. P2

B♭ Inst. P2

E♭ Inst. P2

Hn. P2

Vla. P3

B♭ Inst. P3

E♭ Inst. P3

Hn. P3

Bass Clef P3

B♭ Inst. P4

E♭ Inst. P4

Bass Clef P4

Bass, Tuba P5

Mlts.

Timp.

Drs./Cyms.

Aux. Perc.

Kybd.

C Inst. P1

B♭ Inst. P1

E♭ Inst. P1

C Inst. P2

B♭ Inst. P2

E♭ Inst. P2

Hn. P2

Vla. P3

B♭ Inst. P3

E♭ Inst. P3

Hn. P3

Bass Clef P3

B♭ Inst. P4

E♭ Inst. P4

Bass Clef P4

Bass, Tuba P5

Mlts.

Timp.

Drs./Cyms.

Aux. Perc.

Kybd.

*fp*

*f*

*mf*

Bells

Chimes

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass, Tuba P5

Mlts.

Timp.

Drs./Cyms.

Aux. Perc.

Kybd.

*mf*

*f*

Bells



C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass, Tuba P5

Mlts.

Timp.

Drs./Cyms.

Aux. Perc.

Kybd.

