

# PRELUDE ON *ADESTE FIDELES*

JEREMY S. MARTIN

For  
CONCERT BAND

## Instrumentation

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1 Full Score	5 B♭ Trumpet 1	1 Timpani
6 Flute	5 B♭ Trumpet 2	1 Orchestra Bells
2 Oboe	4 F Horn	1 Chimes
6 B♭ Clarinet 1	3 Trombone 1	1 Percussion 1
6 B♭ Clarinet 2	3 Trombone 2	(Triangle, Snare Drum)
2 B♭ Bass Clarinet	2 Euphonium T.C.	2 Percussion 2
2 Bassoon	3 Euphonium B.C.	(Crash Cymbals, Bass Drum,
2 E♭ Alto Saxophone 1	4 Tuba	Suspended Cymbal)
2 E♭ Alto Saxophone 2		
2 B♭ Tenor Saxophone		
1 E♭ Baritone Saxophone		

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## About the Arranger

**Jeremy S. Martin** is the Staff Arranger for the U.S. Air Force Band of the Golden West at Travis Air Force Base in California. A native of Alabama, Martin completed his Bachelor's of Music at Tennessee Technological University and holds a Master's in Wind conducting from the University of Alabama. His primary instructors have included Robert Jager, Charles Decker, Joseph Hermann, John Ratledge, and Kenneth Ozzello.

Prior to joining the USAF Band of the Golden West, Martin taught middle school and high school bands for several years in Tennessee. He has written extensively for school bands nation-wide, and has been a guest conductor for high school, college, and military bands throughout the United States; he has also served as the staff arranger for the National Trumpet Competition's Artist Faculty Concert Series. He has won numerous awards for his compositions, including the "Music in the Armed Forces" composition contest, sponsored by the National Federation of Music Clubs. He is a member of ASCAP, Phi Mu Alpha Sinfonia, and the Music Educators National Conference (MENC).

## Performance Notes

Two primary factors (after good tone and intonation) will affect the performance of this work. The first is articulation. Students must strive for clearly defined differences between *legato*, *staccato*, and *marcato*. Laziness with the tongue will muddy rhythm patterns and destroy the differences in style that make this an effective addition to a program. The second is paying close attention to the conductor. Tempo changes are an obvious reason for this attention but a good conductor will be giving clear hints of the proper style and articulation, too. While it should be obvious as well, it should be said that the conductor will give accurate phrasing indications and control balance and blend. Students must learn to look up often when performing if they are to successfully convey the intent of the composer or arranger.

## Program Notes

Originally written in Latin as *Adeste Fideles*, "O Come, All Ye Faithful" has become one of the most beloved of all Christmas carols. It has been attributed to several authors, among them King John IV of Portugal, John Reading, John Francis Wade, and anonymous monks. The text, also, has been attributed to numerous authors including King John and St. Bonaventure (13th century). Scholars generally now attribute the music to King John and the words to Cistercian monks though they are unsure whether the monks were German, Spanish, or Portuguese.

Effective as an opener, this prelude on a familiar hymn can fit nicely anywhere on your program. Its "band friendly" keys and carefully controlled tessitura make it solidly playable. The work is an original look at a favorite carol.

**Jeremy S. Martin**

Flute

Oboe

Bassoon

1

B $\flat$  Clarinet

2

B $\flat$  Bass Clarinet

E $\flat$  Alto Saxophone 1

2

B $\flat$  Tenor Saxophone

E $\flat$  Baritone Saxophone

1

2

B $\flat$  Trumpet

F Horn

Trombone 1

2

Euphonium

Tuba

Timpani

Orchestra Bells

Chimes

1

Percussion

2

Tri.

Cr. Cym.

B. D.

4

rit.

12 Reverently ♩ = 82

Fl.

Ob.

Bsn.

mp

1

B♭ Cl.

2

mp

B. Cl.

mp

A. Sax. 1/2

mp

T. Sax.

mp

Bar. Sax.

mp

7 8 9 10 11 12 13 14 15

1

Tpt.

2

Hn.

mp

Tbn. 1/2

a2

8

mp

Euph.

mp

Tba.

mp

Timp.

f

mp

Bells

Ch.

mf

1

Perc.

2

Sus. Cym.

p

mf