

C 5762 COME TO JESUS (Untitled Hymn)

Chris Rice/Arr. Mark Hayes

SATB

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Come to Jesus

(Untitled Hymn)

Words & Music by

Chris Rice

Choral Setting by

Mark Hayes



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Come to Jesus

(Untitled Hymn)

For S.A.T.B. Voices with Piano Accompaniment

Words and Music by
CHRIS RICE

Arranged by
MARK HAYES

Slowly, with freedom (♩ = 66)

Piano

C2/E F

3 S.A. Unison *mp*

Weak and wound-ed sin-ner,

T.B. Unison *mp*

C/G G7sus F2 C Dm7(4) C2/E

The musical score is for the hymn 'Come to Jesus'. It is arranged for Soprano Alto (S.A.) and Tenor Bass (T.B.) voices with piano accompaniment. The tempo is 'Slowly, with freedom' at 66 beats per minute. The piano part begins with a C2/E chord and an F chord. The vocal parts enter at measure 3 with the lyrics 'Weak and wound-ed sin-ner,'. The piano accompaniment continues with chords C/G, G7sus, F2, C, Dm7(4), and C2/E.

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6

lost and left to die; O, raise your head, — for Love is pass - ing

8

by. Come to Je - sus, — come to Je - sus, — come to Je -

11

- sus and live!

Come to Jesus (Untitled Hymn)

The image displays a musical score for a hymn, spanning three systems of music. Each system includes a vocal melody line (treble and bass clefs), a piano accompaniment (treble and bass clefs), and a set of chords. The lyrics are written below the vocal lines. The first system (measures 6-7) has the lyrics 'lost and left to die; O, raise your head, — for Love is pass - ing'. The second system (measures 8-10) has the lyrics 'by. Come to Je - sus, — come to Je - sus, — come to Je -'. The third system (measures 11-12) has the lyrics '- sus and live!'. The chords are: G, Am7, G/B, Dm7, F (measures 6-7); Gsus, G, C2, C, F (measures 8-10); C/G, G7sus, G7, G7sus, C, F/G (measures 11-12). A large, diagonal watermark reading 'HOPE Publishing Company Since 1892' and 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid on the score.

13

Now your bur - den's lift - ed and car - ried far a-way, and

Chords: C, Dm7(4), C/E, G, F/A, G/B

This system contains measures 13 and 14. The vocal melody is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are 'Now your bur - den's lift - ed and car - ried far a-way, and'. The piano part features chords C, Dm7(4), C/E, G, F/A, and G/B.

15

pre - cious blood_ has washed a - way the stain. So sing to Je -

Chords: Dm7, F, Gsus, G, F/G

Dynamic: *mf*

This system contains measures 15 and 16. The vocal melody continues with the lyrics 'pre - cious blood_ has washed a - way the stain. So sing to Je -'. The piano part features chords Dm7, F, Gsus, G, and F/G. A mezzo-forte (*mf*) dynamic marking is present.

17

- sus, — sing to Je - sus, — sing to Je -

Chords: C, F

This system contains measures 17 and 18. The vocal melody continues with the lyrics '- sus, — sing to Je - sus, — sing to Je -'. The piano part features chords C and F.

19

sus and live!

C/G G G7sus C

21 T.B.

Like a new - born ba - by, don't be a - fraid to crawl, re -

D^b E^bm7 D^b/F A^b G^b/B^b A^b/C

23 S.A. *mf*

So fall on Je -

mem-ber when — you walk some-times you fall.

E^bm7 D^b/F G^b A^bsus A^b G^b/A^b

27

The musical score consists of three systems. The first system features a vocal melody in treble clef and piano accompaniment in bass clef. The key signature has four flats (B-flat major or D-flat minor). The lyrics "sus and live!" are written under the vocal notes. The second system continues the piano accompaniment with specific chord markings above the staff: Db/Ab, Ab, Ab7sus, Db, Ebm7, Db/F, and Gb. The third system shows further development of the piano part.

sus and live! _____

D $\flat$ /A $\flat$ A $\flat$ A $\flat$ 7sus D $\flat$ E $\flat$ m7 D $\flat$ /F G $\flat$

29

Some-times the way is lone - ly, and

Chords: A^b, G^b/B^b, A^b/C, D^b, E^bm7(4), D^b/F

Dynamic: *p*

31 *cresc.*

steep and filled with pain, so if your sky is dark and pours like

cresc.

cresc.

A^b $B^bm7(4)$ A^b/C E^bm7 G^b

33 *f*

rain, then cry to Je - sus, cry to Je -

f

A^bsus A^b $A^{\circ}7$ B^bm

35

- sus, cry to Je - sus and

G^b G^b/B^b D^b/A^b A^b G^b/A^b

37

live! O,

G^b2/B^b A^b2/C B^b2/D

39

when the love_ spills o - ver, and mu - sic fills the night, and

E^b F m7 E^b/G B^b C m7 B^b/D

41

when you can't_ con - tain your joy in - side, then dance for Je -

F m7 E^b/G A^b A^b/C B^bsus B^b A^b/B^b

43

- sus, - dance for Je - sus, - dance for Je -

45

- sus and live!

47

rit. *p* And with your fi - nal heart - beat

rit. *mp* *p*

E^bM7 *A^b/E^b* *E^b* *F m7* *E^b/G*

The image shows a musical score for a hymn. It consists of three systems of music, each with a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The key signature has two flats (Bb and Eb). The first system (measures 43-44) has the vocal melody starting on a whole note, followed by eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line. The second system (measures 45-46) continues the vocal melody with a long note followed by a half note. The piano accompaniment has some chords marked with accidentals. The third system (measures 47-48) begins with a 'rit.' (ritardando) marking and a piano 'p' dynamic. The vocal melody ends with a half note. The piano accompaniment includes a 'rit.' marking and a 'mp' (mezzo-piano) dynamic in the right hand, and a 'p' dynamic in the left hand. Chord symbols are provided for the final measures: EbM7, Ab/Eb, Eb, F m7, and Eb/G.

kiss the world good-bye, then go in peace—and laugh on glo-ry's

B $\flat$ C m B $\flat$ /D F m7 A $\flat$

51 And fly to Je - sus, — fly to Je -

S. side. — A. Fly to Je - sus, — fly to Je -

T. And fly to Je - sus, — B. Fly to Je - sus, —

B $\flat$ sus B $\flat$ A $\flat$ /B $\flat$ E $\flat$ 2

53 — sus, —

— sus, fly to Je - sus, fly to Je - sus, and

— sus, —

A $\flat$ 2 fly to Je - sus, E $\flat$ 2 B $\flat$ A $\flat$ /B $\flat$

55 *mf* live! Fly to Je-

57 - sus, — fly to Je - sus, — fly to Je-

59 *rit.* *mp* *p* a tempo *rit.* sus and live!

rit. *a tempo* *rit.* *E♭/B♭* *B♭* *E♭* *A♭M9* *A♭6* *C♭* *D♭* *E♭2* *p*

The musical score is for a hymn titled 'Come to Jesus (Untitled Hymn)'. It is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into three systems. The first system (measures 55-56) features a vocal melody starting with 'live!' and 'Fly to Je-'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler eighth-note pattern in the left hand. The second system (measures 57-58) continues the vocal melody with 'sus, — fly to Je - sus, — fly to Je-'. The piano accompaniment continues with the same patterns. The third system (measures 59-60) includes dynamic markings: *rit.* (ritardando), *mp* (mezzo-piano), *p* (piano), *a tempo* (return to original tempo), and *rit.* (ritardando). The vocal melody concludes with 'sus and live!'. The piano accompaniment features a final chord progression: *E♭/B♭*, *B♭*, *E♭*, *A♭M9*, *A♭6*, *C♭*, *D♭*, and *E♭2*, ending with a piano (*p*) dynamic.

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