

# PART TWO: COME AND WORSHIP

Accented ♩ = ca. 140

Arr. by Camp Kirkland and Tom Fetteke

4

F2

E♭ F B♭ F E♭ F A♭ B♭ E♭ F2

4

A♭ D♭ B♭ E♭ Fsus C

F2

E♭ F B♭ F E♭ F A♭ B♭ E♭

7

A♭ D♭ E♭ A♭ B♭ E♭ A♭ D♭ Fsus C F2

F2

## COME AND WORSHIP (Don Moen)

10

*mf*

10

F

*mf*

12

moun - tain, — to one and all;

12 Eb F Bb F

15

15 F Gm Am F Gm C F Eb Cm7

18

There's a call, — a call to ev - 'ry

18 F

5

20

tribe and na - tion: Wor - ship Him,

20

$E\flat$ / $F$   $B\flat^2$ / $D$   $F$ / $C$

23

the Lamb who sits up-on the Throne. Come and

23

$B\flat^2$   $F^2$ / $A$   $Gm^7$   $F$ / $A$   $B\flat$   $C^7sus$

26

wor - ship, roy - al priest - hood.

26

$F$   $E\flat$ / $F$   $F$   $E\flat$ / $F$   $F$

29

Come and praise Him, ho - ly

Vocal line for measures 29-31. The melody starts with a quarter rest, followed by quarter notes G4, A4, Bb4, and A4. A half note G4 is held over measure 30. The line ends with quarter notes G4 and F4.

29 F F Eb F F

Piano accompaniment for measures 29-31. The right hand features chords F2, F, Eb/F, and F. The left hand plays a steady eighth-note bass line.

32

na - tion. Show forth His

Vocal line for measures 32-34. The melody starts with a quarter rest, followed by quarter notes G4, A4, Bb4, and A4. A half note G4 is held over measure 33. The line ends with quarter notes G4 and F4.

32 Eb F F2 F#dim7 Gm E A

Piano accompaniment for measures 32-34. The right hand features chords Eb/F, F, F2, F#dim7, Gm, and E/A. The left hand continues with the eighth-note bass line.

35

praise, show forth His pow - er.

Vocal line for measures 35-37. The melody starts with a quarter rest, followed by quarter notes G4, A4, Bb4, and A4. A half note G4 is held over measure 36. The line ends with quarter notes G4 and F4.

35 Gm7 Bb C A C# A7 C# Dm

Piano accompaniment for measures 35-37. The right hand features chords Gm7, Bb/C, A/C#, A7/C#, and Dm. The left hand continues with the eighth-note bass line.

38

This is the day, this is the

38 F#dim7 Gm F/A Gm7 Bb/C A/C# A7/C#

41

hour... (ur) For this is the day that the Lord has made;

9 2nd time 6 1st time 2nd time to Coda (pg. 21, ms. 72)

41 Dm Dm/C Bb2 F2/A 2nd time to Coda (pg. 21, ms. 72)

44

Let us re-joyce and be glad.

cresc.

44 Gm7 C7sus F2 Eb/G F2/A F/A

cresc.

47 *ff*

Al - le - lu - ia! Al - le - lu - ia! Hearts to Heav'n and

47 B $\flat$  Cm7 B $\flat$  D F $\text{sus}$  E $\flat$  Cm E $\flat$  B $\flat$  E $\flat$  F B $\flat$

50

voic - es raise; Sing to God a hymn of glad - ness,

50 B $\flat$  F B $\flat$  Cm7 B $\flat$  D F $\text{sus}$  E $\flat$  Cm E $\flat$  B $\flat$  E $\flat$  F

53

sing to God a hymn of praise.

53 B $\flat$  F $\text{sus}$  F B $\flat$  C E

56 *mf*

Come in - to His gates with thanks -

Detailed description: This system contains the vocal line for measures 56 and 57. The music is in a key with one flat (B-flat major or F minor) and a 4/4 time signature. The melody starts on a half note G4, followed by quarter notes A4, Bb4, and C5. There are rests in measures 56 and 57. The piano accompaniment consists of a steady bass line of quarter notes: G2, Bb2, C3, and D3.

56 Bb2  $\frac{F^2}{A}$

Detailed description: This system shows the piano accompaniment for measures 56 and 57. The right hand plays chords and moving lines, while the left hand plays a simple bass line. Chord symbols Bb2 and F2/A are indicated above the staff.

58

giv - ing in your hearts;

Detailed description: This system contains the vocal line for measures 58 and 59. The melody continues with quarter notes G4, A4, Bb4, and C5. There are rests in measures 58 and 59. The piano accompaniment continues with the same bass line of quarter notes.

58 Gm7(4) Fmaj7

Detailed description: This system shows the piano accompaniment for measures 58 and 59. The right hand features more complex chordal textures and moving lines. Chord symbols Gm7(4) and Fmaj7 are indicated above the staff.

60 *unis.*

En - ter His courts with praise.

Detailed description: This system contains the vocal line for measures 60 and 61. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. There are rests in measures 60 and 61. The piano accompaniment continues with the same bass line. The instruction *unis.* is written above the staff.

60 Ab/Bb Ebmaj7 F/Bb

Detailed description: This system shows the piano accompaniment for measures 60 and 61. The right hand plays chords and moving lines. Chord symbols Ab/Bb, Ebmaj7, and F/Bb are indicated above the staff.

63

For this is the time and the

Vocal line for measures 63-65. The melody starts with a half rest, then moves to G4, A4, Bb4, A4, G4, F4, E4, D4. The lyrics are "For this is the time and the".

63 Bb Db Eb/Db

Piano accompaniment for measures 63-65. Chords are Bb, Db, and Eb/Db. The bass line consists of quarter notes: Bb2, Db2, Eb2, F2, G2, Ab2, Bb2.

66

grad. cresc. 8

hour, (ur) as a king - dom of

Vocal line for measures 66-68. The melody starts with a half rest, then moves to G4, A4, Bb4, A4, G4, F4, E4, D4. The lyrics are "hour, (ur) as a king - dom of".

66 Fsus4/2 Fm Fm/Eb Db

Piano accompaniment for measures 66-68. Chords are Fsus4/2, Fm, Fm/Eb, and Db. The bass line consists of quarter notes: Bb2, Db2, Eb2, F2, G2, Ab2, Bb2.

69

D.S. al CODA f (pg. 15, ms. 26)

priests, we will reign. Come and

Vocal line for measures 69-71. The melody starts with a half rest, then moves to G4, A4, Bb4, A4, G4, F4, E4, D4. The lyrics are "priests, we will reign. Come and".

69 Eb/Db Bb2/C

Piano accompaniment for measures 69-71. Chords are Eb/Db and Bb2/C. The bass line consists of quarter notes: Bb2, Db2, Eb2, F2, G2, Ab2, Bb2.

72  $\oplus$  CODA

let us re-joyce and be glad.

 $\oplus$  CODA

72

Gm7

C7sus

F2

74

Let us re-joyce and be glad.

*fff*

74

Gm7

C7sus

Al - le - lu - ia!

F

Gm

F

76

*fff*

Al - le - lu - ia! Al - le - lu - ia!

76

Al - le - lu - ia!

F

Gm

F

F

Eb

F

Bb

Cm

Bb

Bb

Cm

Bb

Bb

E

A

Let us re - joice and be glad,

79 Gm7 F2 A Bb Fsus C F2

82 *fff* great rit. glad!

82 Eb G F2 A F A Eb G Bb D C E F A F Bb Bb

*great rit.*

85

85 Eb Ab Cm7 F2 F2