

# Come, Christians, Join to Sing (MADRID)

Christian H. Bateman

Introduction.....

$\text{♩} = 140$

Soprano

Musical notation for the Soprano part, introduction section. The staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of quarter notes and half notes. Dynamics are indicated as *ff*, *f*, and *mf*.

*ff*

*f*

*mf*

1. Come, Chris-tians,  
2. Come, lift your

*mp*

Alto

Musical notation for the Alto part, introduction section. The staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of quarter notes and half notes. Dynamics are indicated as *ff*, *f*, and *mf*.

*ff*

*f*

*mf*

1. Come, Chris-tians,  
2. Come, lift your

Tenor

Musical notation for the Tenor part, introduction section. The staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of quarter notes and half notes. Dynamics are indicated as *ff*, *f*, and *mp*. An octave sign (8) is placed below the first note.

*ff*

*f*

*mp*

1. Come, Chris-tians,  
2. Come, lift your

Bass

Musical notation for the Bass part, introduction section. The staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of quarter notes and half notes. Dynamics are indicated as *ff*, *f*, and *mp*.

*ff*

*f*

*mp*

1. Come, Chris-tians,  
2. Come, lift your

6

S.  join to sing, Al-le-lu-ia! A - men! Loudpraiseto ChristourKing:  
heartson high, Al-le-lu-ia! A - men! Let prais-es fill the sky;  
*mf* *mp*

A.  join to sing, Al-le-lu-ia! A - men! Loudpraiseto ChristourKing:  
heartson high, Al-le-lu-ia! A - men! Let prais-es fill the sky;

T.  join to sing, Al-le-lu-ia! A - men! Loudpraiseto ChristourKing:  
heartson high, Al-le-lu-ia! A - men! Let prais-es fill the sky;  
*mf* *mp*

B.  join to sing, Al-le-lu-ia! A - men! Loudpraiseto ChristourKing:  
heartson high, Al-le-lu-ia! A - men! Let prais-es fill the sky;  
*mf* *mp*

S.



Al-le-lu-ia! A - men! Let all, with heart an voice, Be - fore His  
Al-le-lu-ia! A - men! He is our guide and friend; To us He'll

*mf* *f*

A.



Al-le-lu-ia! A - men! Let all, with heart an voice, Be - fore His  
Al-le-lu-ia! A - men! He is our guide and friend; To us He'll

T.



Al-le-lu-ia! A - men! Let all, with heart an voice, Be - fore His  
Al-le-lu-ia! A - men! He is our guide and friend; To us He'll


B.



*mf* *f*


Al-le-lu-ia! A - men! Let all, with heart an voice, Be - fore His  
Al-le-lu-ia! A - men! He is our guide and friend; To us He'll

S.




throne re - joice; Praise is His gra-ciouschoice: Al - le - lu - ia!  
con - de - scend; His loveshall ne - ver end: Al - le - lu - ia!

A.




throne re - joice; Praise is His gra-ciouschoice: Al - le - lu - ia!  
con - de - scend; His loveshall ne - ver end: Al - le - lu - ia!

T.



throne re - joice; Praise is His gra-ciouschoice: Al - le - lu - ia!  
con - de - scend; His loveshall ne - ver end: Al - le - lu - ia!

B.



throne re-joice; Praise is His gra-ciouschoice: Al - le - lu - ia!  
con - de - scend; His loveshall ne - ver end: Al - le - lu - ia!

*f*

20

1. | 2.

S. A - men! A - men

A. A - men! A - men

T. A - men! A - men

B. A - men - A - men

Detailed description: This is a musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is in G major (one sharp) and 4/4 time. It consists of two systems, labeled '1.' and '2.'. The Soprano part starts with a half note 'A' followed by a half note 'men!' in the first system, and a half note 'A' followed by a half note 'men' in the second system. The Alto part follows a similar pattern. The Tenor part starts with a half note 'A' followed by a half note 'men!' in the first system, and a half note 'A' followed by a half note 'men' in the second system. The Bass part starts with a half note 'A' followed by a half note 'men' in the first system, and a half note 'A' followed by a half note 'men' in the second system. A dynamic marking of *mf* is present under the Soprano part in the first system. A rehearsal mark (double bar line with dots) is placed at the end of the first system for each part.