

# Come Christians Join to Sing

for SATB, Orchestra and Congregation

Christian Bateman  
Arr. D.Nino

**In Praise** ♩ = 100

2 3 4 5 6 7 8

Flute 1

Oboe 1

Clarinet in B♭ 1

Clarinet in B♭ 2

Alto Saxophone

Tenor Saxophone

Bassoon 1

Trumpet in B♭ 1

Trumpet in B♭ 2

Trumpet in B♭ 3

Horn in F 1

Horn in F 2

Trombone 1

Trombone 2

Trombone 3

Baritone Horn

Tuba

**In Praise** ♩ = 100

Timpani

Percussion 1

Percussion 2

Bass Guitar

Harp

Choir

Piano

**In Praise** ♩ = 100

Violin I

Violin II

Viola

Violoncello

Contrabass

2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

Fl. 1

Ob. 1

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Bsn. 1

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn.

Bar. Hn.

Tba.

Timp.

Perc. 1

Perc. 2

Bass

Hp.

Choir

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

9 10 11 12 13 14 15 16

*mf*

Come Chris-tians, join to sing Al - le - lu - ia a - - - men!

Come Chris-tians, join to sing Al - le - lu - ia a - - - men!

*f*

13

21

Fl. 1 17 18 19 20 21 22 23 24 3

mp

Ob. 1 mf

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Bsn. 1

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn.

Bar. Hn.

Tba.

21

Timp.

Perc. 1

Perc. 2

Bass

Hp.

Choir

Loud praise to Christ our King; Al - le - lu - ia a - - men. Let all with heart and voice, Be - fore His throne re - joice;

Loud praise to Christ our King; Al - le - lu - ia a - - men. Let all with heart and voice, Be - fore His throne re - joice;

mf

Pno.

21

Vln. I mf

Vln. II mf

Vla. mf

Vc. mf

Cb. mf

17 18 19 20 21 22 23 24

Fl. 1  
Ob. 1  
Cl. 1  
Cl. 2  
Alto Sax.  
Ten. Sax.  
Bsn. 1  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Hn. 1  
Hn. 2  
Tbn. 1  
Tbn. 2  
Tbn.  
Bar. Hn.  
Tba.  
Timp.  
Perc. 1  
Perc. 2  
Bass  
Hp.  
Choir  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

32 33 34 35 36 37 38 39 5

Fl. 1  
Ob. 1  
Cl. 1  
Cl. 2  
Alto Sax.  
Ten. Sax.  
Bsn. 1  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Hn. 1  
Hn. 2  
Tbn. 1  
Tbn. 2  
Tbn.  
Bar. Hn.  
Tba.

Timp.  
Perc. 1  
Perc. 2  
Bass  
Hp.

Choir

*mf*  
Come, lift your hearts on Hight, Al - le - lu - ia a - - - men. Let prai - ses fill the sky al - le - lu - ia

Come, lift your hearts on Hight, Al - le - lu - ia a - - - men. Let prai - ses fill the sky al - le - lu - ia

Pno.

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*pizz.*  
*pizz.*  
*pizz.*  
*arco*  
*mf*  
*mf*  
*mf*  
*mf*

6 40 41 42 43 44 45 46 47 48

Fl. 1  
Ob. 1  
Cl. 1  
Cl. 2  
Alto Sax.  
Ten. Sax.  
Bsn. 1  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Hn. 1  
Hn. 2  
Tbn. 1  
Tbn. 2  
Tbn.  
Bar. Hn.  
Tba.  
Timp.  
Perc. 1  
Perc. 2  
Bass  
Hp.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Choir  
a men. He is our guide and friend, His love shal ne - ver end, Al - le - lu - ia a  
a men. to us He'll con - de - scend; His love shal ne - ver end, Al - le - lu - ia a

40 41 42 43 44 45 46 47 48



8

55 56 57 58 59 60 61 62

Fl. 1

Ob. 1

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Bsn. 1

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn.

Bar. Hn.

Tba.

Timp.

Perc. 1

Perc. 2

Bass

Hp.

Choir

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

clash

clash

div.

a men, life shal not end the strain; Al - le - lu - ia a men! On heav - ven's bliss - ful shore His good - ness

a men, life shal not end the strain; Al - le - lu - ia a men! On heav - ven's bliss - ful shore His good - ness

55 56 57 58 59 60 61 62



Flute 1

# Come Christians Join to Sing

for SATB, Orchestra and Congregation

Christian Bateman

Arr. D.Nino

In Praise ♩ = 100  
12

13

4

*mp*

20

21

7

4

33

4

40

7

rit.  
tr

Majestic ♩ = 85

52

*f*

55

60

65

rit.

*ff*

Oboe 1

# Come Christians Join to Sing

for SATB, Orchestra and Congregation

Christian Bateman

Arr. D.Nino

In Praise ♩ = 100

12

13

4

20

Musical staff 1: Oboe 1 part, measures 12-20. Starts with a 4-measure rest, followed by a 4-measure rest, and then a melodic line starting at measure 13. Dynamics include *mf*.

21

25

3

4

Musical staff 2: Oboe 1 part, measures 21-25. Melodic line continues. Includes a 3-measure rest and a 4-measure rest.

33

4

Musical staff 3: Oboe 1 part, measures 33-40. Melodic line continues with a 4-measure rest at the beginning.

40

7

2

rit.  
*tr*

Musical staff 4: Oboe 1 part, measures 40-47. Melodic line continues. Includes a 7-measure rest and a 2-measure rest. Ends with a trill and a key signature change to B-flat major.

Majestic ♩ = 85

52

55

Musical staff 5: Oboe 1 part, measures 52-55. Melodic line continues with a 5-measure rest.

60

4

Musical staff 6: Oboe 1 part, measures 56-60. Melodic line continues with a 4-measure rest.

65

rit. . . . .

*ff*

Musical staff 7: Oboe 1 part, measures 61-65. Melodic line continues. Ends with a double bar line and a dynamic marking of *ff*.

Clarinet in B $\flat$  1

# Come Christians Join to Sing

for SATB, Orchestra and Congregation

Christian Bateman

Arr. D.Nino

In Praise ♩ = 100

12

13

8

21

25

3

4

33

4

40

7

rit. *tr*

52 Majestic ♩ = 85

55

60

4

65

rit. . . . .

*ff*

# Come Christians Join to Sing

Clarinet in B $\flat$  2

*for SATB, Orchestra and Congregation*

Christian Bateman

Arr. D.Nino

**In Praise** ♩ = 100

12      13      8      21      7      4

33      15      2      rit.

52 **Majestic** ♩ = 85

15      rit. . . . . 2

Alto Saxophone

# Come Christians Join to Sing

for SATB, Orchestra and Congregation

Christian Bateman  
Arr. D.Nino

In Praise ♩ = 100

mf 5

10

13 8 21 25

30

33 8

3 2 rit. 45

52 Majestic ♩=85

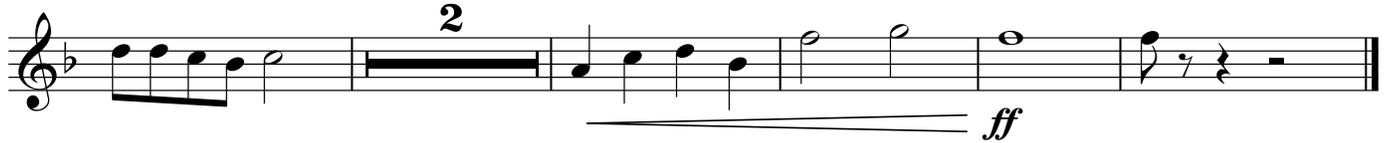


55



60

rit. . . . .



Tenor Saxophone

# Come Christians Join to Sing

*for SATB, Orchestra and Congregation*

Christian Bateman  
Arr. D.Nino

In Praise ♩ = 100

mf 5

10

13 8 21 25

30

33 8 45

50

**rit.** 52 Majestic ♩=85

*f* 55

*f* 60

*f* 65

**rit.** . . . . .

*ff*

Bassoon 1

# Come Christians Join to Sing

for SATB, Orchestra and Congregation

Christian Bateman

Arr. D.Nino

In Praise ♩ = 100

5

mf

10

13

8

21

25

30

33

8

45

50

rit.

52 Majestic ♩ = 85

55

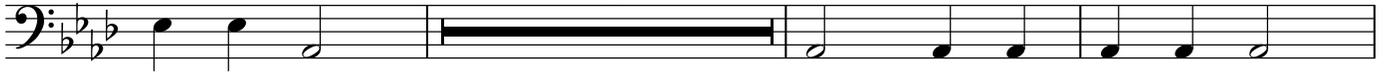
V.S.

Bassoon 1

60

**4**

65



rit. . . . .



Trumpet in B $\flat$  1

# Come Christians Join to Sing

for SATB, Orchestra and Congregation

Christian Bateman

Arr. D.Nino

**In Praise**  $\text{♩} = 100$   $\frac{4}{4}$  5

*mf*

10

13 8 21 7 30

33 15 50 *rit.*

*mf*

52 **Majestic**  $\text{♩} = 85$  55

*f*

60

65 *rit.* *ff*

Trumpet in B $\flat$  2

# Come Christians Join to Sing

for SATB, Orchestra and Congregation

Christian Bateman

Arr. D.Nino

**In Praise**  $\text{♩} = 100$   $\frac{4}{4}$  5

*mf*

10

13 8 21 7 30

33 15 50 *rit.*

*mf*

52 **Majestic**  $\text{♩} = 85$  55

*f*

60

65 *rit.* *ff*

Trumpet in B $\flat$  3

# Come Christians Join to Sing

for SATB, Orchestra and Congregation

Christian Bateman

Arr. D.Nino

**In Praise** ♩ = 100 5

**mf**

10

13 8 21 7 30

33 15 2 rit.

**52 Majestic** ♩ = 85 55

**f**

60

65 rit. **ff**

Horn in F 1

# Come Christians Join to Sing

for SATB, Orchestra and Congregation

Christian Bateman

Arr. D.Nino

In Praise ♩ = 100

5

*mf*

10

13 8 21 25

30

33 8

45 3 2 rit.



Horn in F 2

# Come Christians Join to Sing

for SATB, Orchestra and Congregation

Christian Bateman

Arr. D.Nino

In Praise ♩ = 100

5

*mf*

6

13

8

21

7

4

33

15

2

rit.

52

Majestic ♩ = 85

15

rit.

2

Trombone 1

# Come Christians Join to Sing

for SATB, Orchestra and Congregation

Christian Bateman

Arr. D.Nino

In Praise ♩ = 100

mf

rit.

52 Majestic ♩=85

Trombone 1

Trombone 2

# Come Christians Join to Sing

for SATB, Orchestra and Congregation

Christian Bateman

Arr. D.Nino

In Praise ♩ = 100

5

Musical staff 1: Bass clef, key signature of one sharp (F#), 4/4 time signature. Measures 1-5. Dynamics: *mf*.

10

Musical staff 2: Bass clef, key signature of one sharp (F#), 4/4 time signature. Measures 6-10.

13

8

21

25

Musical staff 3: Bass clef, key signature of one sharp (F#), 4/4 time signature. Measures 11-25. Includes a whole rest for 8 measures starting at measure 13.

30

Musical staff 4: Bass clef, key signature of one sharp (F#), 4/4 time signature. Measures 26-30. Includes a 2/4 time signature change at measure 28.

33

8

45

Musical staff 5: Bass clef, key signature of one sharp (F#), 4/4 time signature. Measures 31-45. Includes a whole rest for 8 measures starting at measure 33 and a 7-measure rest starting at measure 38.

50

Musical staff 6: Bass clef, key signature of one sharp (F#), 4/4 time signature. Measures 46-50. Includes a 2/4 time signature change at measure 48.

rit.  
*mf*

Majestic  $\text{♩} = 85$  Trombone 2

52

55

*mf*  $\text{f}$

60

$\text{f}$   $\text{f}$

65

$\text{f}$

rit.

$\text{ff}$

Trombone 3

# Come Christians Join to Sing

for SATB, Orchestra and Congregation

Christian Bateman  
Arr. D.Nino

In Praise ♩ = 100

mf 5

10

13 8 21 25

30

33 8 45

50

rit.

52 Majestic ♩=85

*mf* *f* 55

*f* 60 *f*

65

rit. . . . .

*ff*

Baritone Horn

# Come Christians Join to Sing

*for SATB, Orchestra and Congregation*

Christian Bateman  
Arr. D.Nino

In Praise ♩ = 100

mf

5

10

13 8 21

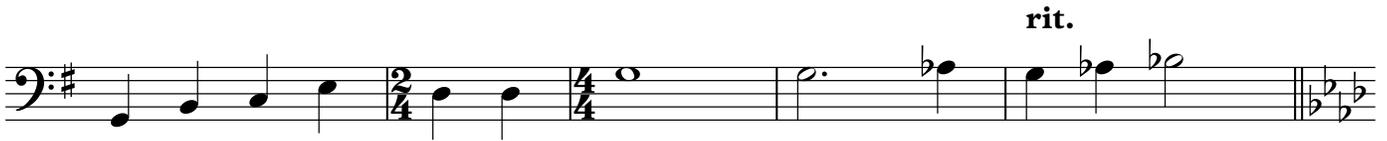
25

33 8

30



45



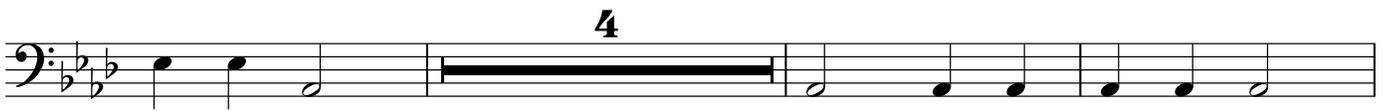
**rit.**

50

**52** Majestic ♩=85



55

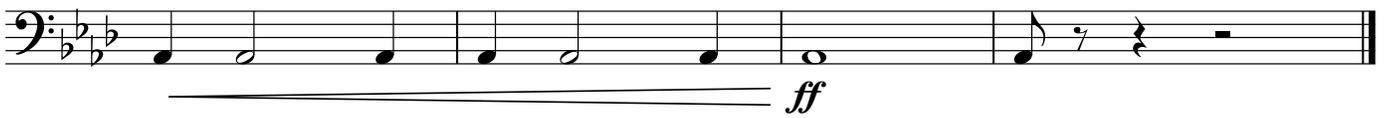


**4**

60

65

**rit.** . . . . .



**ff**

Tuba

# Come Christians Join to Sing

for SATB, Orchestra and Congregation

Christian Bateman

Arr. D.Nino

In Praise ♩ = 100

5

Musical staff 1: Bass clef, key signature of one sharp (F#), 4/4 time signature. Measures 1-5. Dynamics: *mf*.

10

Musical staff 2: Bass clef, key signature of one sharp (F#), 4/4 time signature. Measures 6-10.

13

8

21

25

Musical staff 3: Bass clef, key signature of one sharp (F#), 4/4 time signature. Measures 11-25. Includes a rest for 8 measures.

30

Musical staff 4: Bass clef, key signature of one sharp (F#), 4/4 time signature. Measures 26-30. Includes a 2/4 time signature change.

33

8

45

Musical staff 5: Bass clef, key signature of one sharp (F#), 4/4 time signature. Measures 31-45. Includes a rest for 8 measures.

50

rit.

Musical staff 6: Bass clef, key signature of one sharp (F#), 4/4 time signature. Measures 46-50. Includes a 2/4 time signature change and a ritardando marking.

52 Majestic ♩ = 85

55

Musical staff 7: Bass clef, key signature of two flats (Bb, Eb), 4/4 time signature. Measures 51-55. Includes a V.S. marking.

V.S.

Tuba

60

**4**

65

A musical staff in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The staff contains several notes: a quarter note on G2, a quarter note on F2, and a half note on E2. A thick black horizontal bar covers the staff from the first measure after the first note to the second measure after the second measure. After the bar, there are six more notes: a quarter note on E2, a quarter note on D2, a quarter note on C2, a quarter note on B1, a quarter note on A1, and a quarter note on G1.

rit. . . . .

A musical staff in bass clef with a key signature of three flats. The staff contains several notes: a quarter note on G2, a quarter note on F2, a quarter note on E2, a quarter note on D2, a half note on C2, and a half note on B1. A horizontal line is drawn below the staff, starting from the first measure and ending at the second measure after the second measure. Below this line is the dynamic marking *ff*. The staff continues with a quarter note on G1, a quarter rest, and a quarter note on F1. The piece ends with a double bar line.

Timpani

# Come Christians Join to Sing

*for SATB, Orchestra and Congregation*

Christian Bateman

Arr. D.Nino

**In Praise** ♩ = 100

5

Percussion 1

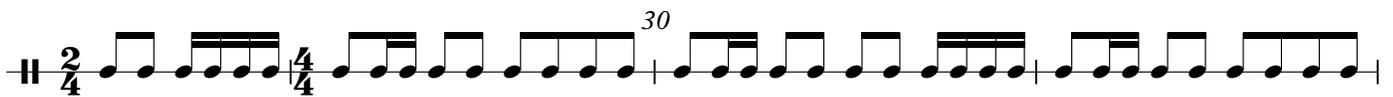
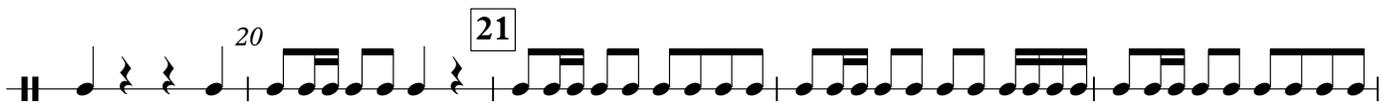
# Come Christians Join to Sing

*for SATB, Orchestra and Congregation*

Christian Bateman

Arr. D.Nino

**In Praise** ♩ = 100



Percussion 1

40

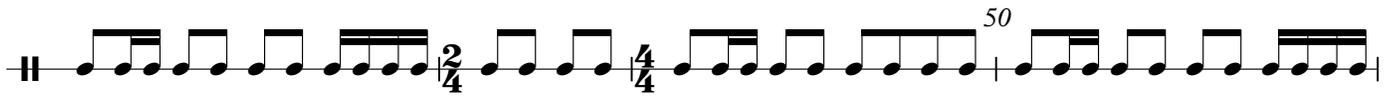


45



50

$\frac{2}{4}$   $\frac{4}{4}$

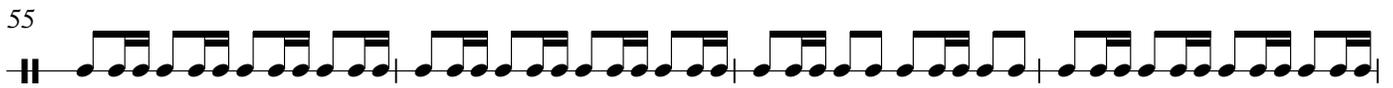


rit.

52 Majestic ♩=85



55



60



65



rit.



Percussion 2

# Come Christians Join to Sing

for SATB, Orchestra and Congregation

Christian Bateman

Arr. D.Nino

**In Praise** ♩ = 100

**Majestic** ♩ = 85

*f*

*rit.*

*f*

Bass Guitar

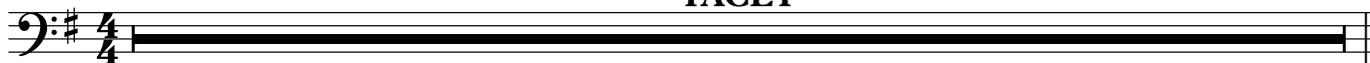
# Come Christians Join to Sing

*for SATB, Orchestra and Congregation*

Christian Bateman  
Arr. D.Nino

rit. . . . In Praise ♩ = 100

**TACET**



Harp

# Come Christians Join to Sing

for SATB, Orchestra and Congregation

Christian Bateman

Arr. D.Nino

In Praise ♩ = 100

Musical notation for measures 1-12. Treble clef, key signature of one sharp (F#), 4/4 time signature. The piece begins with a mezzo-forte (*mf*) dynamic. Measures 1-4 consist of sustained chords in the right hand and octaves in the left hand. Measures 5-12 feature a melodic line in the right hand with a fermata over the final measure, and sustained octaves in the left hand. Measure numbers 5 and 7 are indicated above the treble staff, and 7 is indicated below the bass staff.

Musical notation for measures 13-20. Measures 13-20 feature a continuous melodic line in the right hand and sustained octaves in the left hand. Measure numbers 13, 8, and 8 are indicated above the treble staff, and 8 is indicated below the bass staff.

Musical notation for measures 21-32. Measures 21-22 feature sustained chords in both hands. Measure 23 has a 2/4 time signature. Measures 24-32 feature a melodic line in the right hand and sustained octaves in the left hand. Measure numbers 21, 7, 3, 7, and 3 are indicated above the treble staff, and 7 and 3 are indicated below the bass staff.

Musical notation for measures 33-51. Measures 33-34 feature sustained chords in both hands. Measure 35 has a 2/4 time signature. Measures 36-51 feature a melodic line in the right hand and sustained octaves in the left hand. Measure numbers 33, 15, 2, and 2 are indicated above the treble staff, and 15 and 2 are indicated below the bass staff. The tempo marking *rit.* (ritardando) is present above the treble staff.

Musical notation for measures 52-64. Measures 52-64 feature a melodic line in the right hand and sustained octaves in the left hand. Measure numbers 52, 10, and 10 are indicated above the treble staff, and 10 is indicated below the bass staff. The tempo marking *Majestic* ♩ = 85 is present above the treble staff.

Musical notation for measures 65-72. Measures 65-66 feature sustained chords in both hands. Measures 67-72 feature a melodic line in the right hand and sustained octaves in the left hand. Measure numbers 65, 2, and 2 are indicated above the treble staff, and 2 is indicated below the bass staff. The tempo marking *rit.* (ritardando) is present above the treble staff, and the dynamic marking *f* (forte) is present below the bass staff.

Choir  
Piano

# Come Christians Join to Sing

*for SATB, Orchestra and Congregation*

Christian Bateman  
Arr. D.Nino

In Praise ♩ = 100

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment. The vocal staves are currently empty, marked with a dash. The piano accompaniment is in 4/4 time with a key signature of one sharp (F#). The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a simple bass line with quarter notes.

In Praise ♩ = 100

The second system continues the piano accompaniment. The right hand plays a rhythmic pattern of eighth notes, and the left hand plays a simple bass line with quarter notes. A dynamic marking of *f* (forte) is present in the first measure.

The third system consists of two vocal staves (treble and bass clef) and a piano accompaniment. The vocal staves are currently empty, marked with a dash. The piano accompaniment continues with the same rhythmic pattern as the previous system.

The fourth system continues the piano accompaniment. The right hand plays a rhythmic pattern of eighth notes, and the left hand plays a simple bass line with quarter notes. A dynamic marking of *f* (forte) is present in the first measure.

10

Musical score for piano accompaniment, measures 10-14. The score is in G major (one sharp) and 4/4 time. The upper staff (treble clef) features a complex, rhythmic accompaniment with many beamed eighth and sixteenth notes. The lower staff (bass clef) provides a simple harmonic foundation with quarter and half notes. A fermata is placed over the final note of the lower staff in measure 14.

13

*mf*

15

Vocal score for soprano and alto parts, measures 13-15. The music is in G major and 4/4 time. The soprano part (upper staff) and alto part (lower staff) both sing the lyrics: "Come Chris-tians, join to sing Al - le - lu - ia a\_\_\_ men!". The melody is simple and homophonic, with a long note on "a\_\_\_" in the final measure. The dynamic marking *mf* is indicated at the beginning.

13

*f*

Piano accompaniment for the vocal section, measures 13-15. The score is in G major and 4/4 time. The upper staff (treble clef) features a rhythmic accompaniment with many beamed eighth and sixteenth notes. The lower staff (bass clef) provides a simple harmonic foundation with quarter and half notes. The dynamic marking *f* is indicated at the beginning.

15

20

Loud praise to Christ our King; Al - le - lu - ia a - men.

Loud praise to Christ our King; Al - le - lu - ia a - men.

*mf*

20

21

Let all with heart and voice, Be - fore His throne re - joice; Praise is His

Let all with heart and voice, Be - fore His throne re - joice; Praise is His

21

25

25

30

*mp*

gra-cious choice Al - le - lu - ia A - men,

gra-cious choice Al - le - lu - ia A - men,

*f*

30

33

*mf*

Come, lift your hearts on Hight,

Come, lift your hearts on Hight,

33

35

Al - le - lu - ia a\_\_\_ men. Let prai - ses fill the sky al - le - lu - ia

Al - le - lu - ia a\_\_\_ men. Let prai - ses fill the sky al - le - lu - ia

*mf*

35

40

a\_\_\_ men. He is our guide and friend,

a\_\_\_ men. to us He'll con - de - scend;

40

V.S.

45

His love shal ne - ver end, Al - le - lu - ia a - - - men

His love shal ne - ver end, Al - le - lu - ia a - - - men

45

50

rit. 52 **Majestic** ♩=85

Praise yet our Christ a - gain Al - le - lu - ia

Praise yet our Christ a - gain Al - le - lu - ia

rit. 52 **Majestic** ♩=85

50

55

a\_\_\_ men, life shal not end the strain; Al - le - lu - ia a\_\_\_ men!

a\_\_\_ men, life shal not end the strain; Al - le - lu - ia a\_\_\_ men!

55

60

On heav-ven's bliss - ful shore His good-ness we'll a - dore

On heav-ven's bliss - ful shore His good-ness we'll a - dore

60

65

Sing - ing for ev - er more, Al - le - lu - ia

Sing - ing for ev - er more, Al - le - lu - ia

65

rit. . . . .

A men!

*ff*

A men!

rit. . . . .

*ff*

# Come Christians Join to Sing

for SATB, Orchestra and Congregation

Christian Bateman  
Arr. D.Nino

In Praise ♩ = 100  
12 *mf* 13 15

Come Chris-tians, join to sing Al-le-lu-ia a\_\_\_ men! Loud praise to Christ our King;

Come Chris-tians, join to sing Al-le-lu-ia a\_\_\_ men! Loud praise to Christ our King;

20 21 25

Al-le-lu-ia a - men. Let all with heart and voice, Be - fore His throne re-joice; Praise is His gra-cious choice

Al-le-lu-ia a - men. Let all with heart and voice, Be - fore His throne re-joice; Praise is His gra-cious choice

*mp* 30 **3** *mf* 33 35

Al-le-lu-ia A - men, Come, lift your hearts on High, Al-le-lu-ia a\_\_\_ men.

Al-le-lu-ia A - men, Come, lift your hearts on High, Al-le-lu-ia a\_\_\_ men.

40

Let prai-ses fill the sky al-le-lu-ia a\_\_\_ men. He is our guide and friend,

Let prai-ses fill the sky al-le-lu-ia a\_\_\_ men. to us He'll V.S.

45 50 **rit.**



His love shal ne-ver end, Al - le - lu - ia a\_\_\_ men  
 con-de-scend; His love shal ne-ver end, Al - le - lu - ia a\_\_\_ men

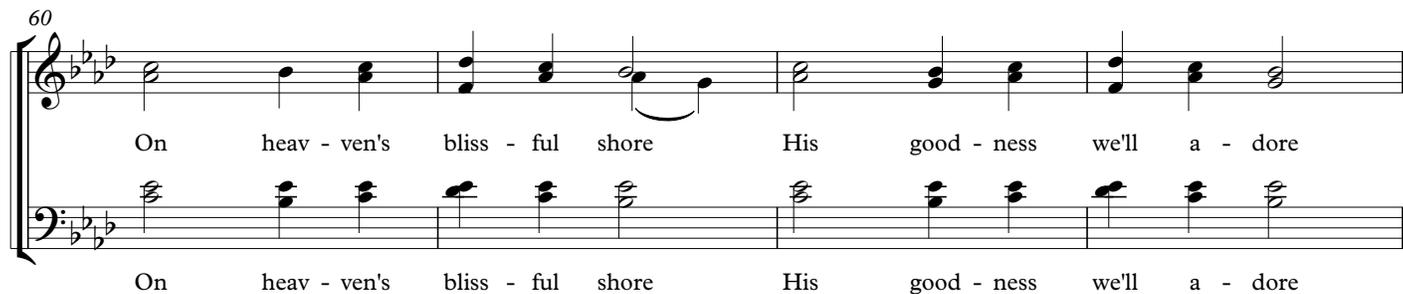
**Majestic** ♩=85

**f** 52 55



Praise yet our Christ a-gain Al - le - lu - ia a\_\_\_ men, life shal not end the strain; Al - le - lu - ia a\_\_\_ men!  
 Praise yet our Christ a-gain Al - le - lu - ia a\_\_\_ men, life shal not end the strain; Al - le - lu - ia a\_\_\_ men!

60



On heav - ven's bliss - ful shore His good - ness we'll a - dore  
 On heav - ven's bliss - ful shore His good - ness we'll a - dore

65 **rit.** . . . . .



Sing - ing for ev - er more, Al - le - lu - ia A\_\_\_ men!  
 Sing - ing for ev - er more, Al - le - lu - ia A\_\_\_ men!

Piano

# Come Christians Join to Sing

for SATB, Orchestra and Congregation

Christian Bateman

Arr. D.Nino

In Praise ♩ = 100

1 2 3 4

5

5 6 7 8

10

9 10 11 12

13 15

13 14 15 16

mf 20

17 18 19 20



Musical notation for the first system, measures 1-4. The piece is in G major (one sharp) and 4/4 time. The first two measures are in 2/4 time. The melody in the right hand consists of eighth notes, while the left hand plays chords. Measure 4 ends with a double bar line.

Musical notation for the second system, measures 5-8. Measure 5 is marked with the number 50. The key signature changes to B minor (two flats) starting in measure 7. The tempo marking *rit.* (ritardando) is placed above measure 7. The piece concludes with a double bar line in measure 8.

Musical notation for the third system, measures 9-14. The tempo marking **Majestic** and a quarter note followed by  $\text{♩} = 85$  are placed above measure 9. Measure 9 is boxed with the number 52. The key signature is B minor. The right hand features a complex, rapid sixteenth-note pattern, while the left hand plays chords. Measure 14 is marked with the number 55.

Musical notation for the fourth system, measures 15-19. Measure 19 is marked with the number 60. The right hand continues with the sixteenth-note pattern, and the left hand provides harmonic support with chords.

Musical notation for the fifth system, measures 20-24. The right hand continues with the sixteenth-note pattern, and the left hand provides harmonic support with chords.

Musical notation for the sixth system, measures 25-28. Measure 25 is marked with the number 65. The tempo marking *rit.* is placed above measure 25. The right hand continues with the sixteenth-note pattern, and the left hand provides harmonic support with chords. The piece concludes with a double bar line in measure 28.

Piano

Musical score for piano, measures 4-6. The score is written in G major (one sharp) and 4/4 time. Measure 4 begins with a *ff* dynamic marking. The right hand plays a series of chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, and G4-B4-D5. The left hand plays a series of chords: G3-B3-D4, G3-B3-D4, G3-B3-D4, G3-B3-D4, G3-B3-D4, G3-B3-D4, G3-B3-D4, and G3-B3-D4. Measure 5 features a *Piano* dynamic marking. The right hand plays a series of chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, and G4-B4-D5. The left hand plays a series of chords: G3-B3-D4, G3-B3-D4, G3-B3-D4, G3-B3-D4, G3-B3-D4, G3-B3-D4, G3-B3-D4, and G3-B3-D4. Measure 6 features a *Piano* dynamic marking. The right hand plays a series of chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, and G4-B4-D5. The left hand plays a series of chords: G3-B3-D4, G3-B3-D4, G3-B3-D4, G3-B3-D4, G3-B3-D4, G3-B3-D4, G3-B3-D4, and G3-B3-D4. The score ends with a double bar line.

Violin I

# Come Christians Join to Sing

for SATB, Orchestra and Congregation

Christian Bateman

Arr. D.Nino

In Praise ♩ = 100 <sup>5</sup>/<sub>4</sub>

mf

10

13

mf

21

25

30

f

V.S.

Violin I

pizz. 33 35 arco *mf*

40

45

50 rit.

52 Majestic ♩=85 *f* 55

60 div.

tutti. 65 rit.

*ff*

Violin II

# Come Christians Join to Sing

for SATB, Orchestra and Congregation

Christian Bateman

Arr. D.Nino

**In Praise** ♩ = 100  $\frac{4}{4}$  5

*mf*

10

13  $\frac{4}{4}$

20

21

25

30

*f*

Violin II

pizz. **33** 35 arco *mf*

40

45

50 rit.

**52** Majestic ♩=85 *f* 55

60

65 rit. . . . .

*ff*

Viola

# Come Christians Join to Sing

for SATB, Orchestra and Congregation

Christian Bateman

Arr. D.Nino

In Praise ♩ = 100

mf

10

13 4 mf

mf

20

21

25

30

f

pizz. 33

35

40

arco

mf

Viola

45



50



rit.

52 Majestic ♩=85

55



*f*

60



65



rit. . . . .



*ff*

Violoncello

# Come Christians Join to Sing

for SATB, Orchestra and Congregation

Christian Bateman

Arr. D.Nino

In Praise ♩ = 100

10

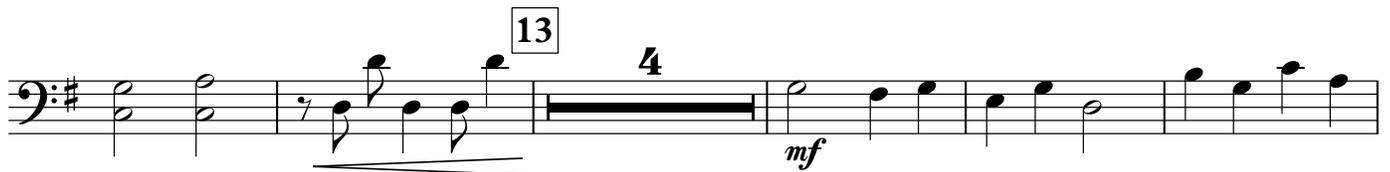
4



13

4

*mf*



20

21



25

30



33

35



40



45



V.S.

Violoncello

50

rit.

52 Majestic ♩=85

55

60

65

rit. . . . .

*ff*

Contrabass

# Come Christians Join to Sing

for SATB, Orchestra and Congregation

Christian Bateman

Arr. D.Nino

In Praise ♩ = 100

4 5 *mf* 10

13 4 *mf* 20

21 25

*f* 30 *f*

33 35 *mf* *mf*

40

45 50

