

Come to Jesus

Edition # 20586-Z1

Joshua Blakesley and Sarah Hart
Keyboard accompaniment by David Brinker

INTRO (♩ = 100-104)

Cmaj7 Fmaj7

VERSES

1. Peo - ple of the God of ag - es, wel - come
2. All who walk a - lone in shad - ow, all who

C Fmaj7

1. to your brand new day. Leave the world and all
2. stand with faith as - sured, those who fol - low with

C

REFRAIN

Come to Je - sus, hope that frees us, life that breathes

C Csus4/D Fmaj7

This system contains the first line of the refrain. The vocal line starts with a whole note C4, followed by quarter notes G4, A4, B4, and G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord changes are indicated above the staff: C, Csus4/D, and Fmaj7.

in us. Come to Je - sus, and be-lieve

C Csus4/D

This system contains the second line of the refrain. The vocal line continues with quarter notes G4, A4, B4, and G4, followed by a half note C5. The piano accompaniment continues with the same eighth-note bass line and chords. Chord changes are indicated: C and Csus4/D.

that he is love. Oh, come.

Am Gsus4 G C

1, 2

This system contains the third line of the refrain. The vocal line has quarter notes G4, A4, B4, and G4, followed by a half note C5. The piano accompaniment continues with the eighth-note bass line and chords. Chord changes are indicated: Am, Gsus4, G, and C. A first and second ending bracket is placed over the final two measures of the piano part.

1st time: *D.S.* 3
2nd time: to Bridge

Oh, — come. — Oh, —

Fmaj7 1st time: *D.S.* 3
2nd time: to Bridge Gsus4 G

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'Oh, — come.' followed by a half note 'Oh, —'. The piano accompaniment features a treble clef with chords and a bass clef with a steady eighth-note accompaniment. The first measure is marked with 'Fmaj7'. The second measure is marked with 'Gsus4' and 'G'. The system concludes with a double bar line and a repeat sign.

Final

Oh, — come. —

Final Gsus4 G C

Detailed description: This system contains the third and fourth measures. The vocal line continues with a whole note 'Oh, — come.' followed by a half note. The piano accompaniment continues with the same accompaniment pattern. The third measure is marked with 'Gsus4' and 'G'. The fourth measure is marked with 'C'. The system concludes with a double bar line and a repeat sign.

Oh, — come. —

Fmaj7 Cmaj7

Detailed description: This system contains the fifth and sixth measures. The vocal line continues with a whole note 'Oh, — come.' followed by a half note. The piano accompaniment continues with the same accompaniment pattern. The fifth measure is marked with 'Fmaj7'. The sixth measure is marked with 'Cmaj7'. The system concludes with a double bar line and a repeat sign.

Fmaj7 Cmaj7 Fmaj7 *Fine*

Detailed description: This system contains the seventh and eighth measures. The piano accompaniment continues with the same accompaniment pattern. The seventh measure is marked with 'Fmaj7'. The eighth measure is marked with 'Cmaj7' and 'Fmaj7'. The system concludes with a double bar line and a repeat sign.

BRIDGE

Wel - come, pau - per, rich — man, lep - er, hun - gry, ex - iled, joy -

G/B C Dm7

ful, poor, — come, you pris - 'ner, free — man, sin - ner,

G/B C

come to — the — Lord. — Come to — the Lord. —

Dm7 Fmaj7

to Interlude or Refrain

OPTIONAL INTERLUDE

The first system of the optional interlude consists of four measures. The first measure is in the key of C major, indicated by the 'C' chord symbol above the staff. The second measure is in the key of D minor, indicated by the 'Dm7' chord symbol. The third measure is in the key of F major, indicated by the 'Fmaj7' chord symbol. The notation includes a treble clef, a bass clef, and various musical symbols such as notes, rests, and slurs.

The second system of the optional interlude also consists of four measures. The first measure is in the key of C major, indicated by the 'C' chord symbol. The second measure is in the key of D minor, indicated by the 'Dm7' chord symbol. The third measure is in the key of F major, indicated by the 'Fmaj7' chord symbol. The fourth measure is labeled 'to Refrain'. The notation includes a treble clef, a bass clef, and various musical symbols such as notes, rests, and slurs.

Come to Jesus

(Guitar/Choral)

Joshua Blakesley and Sarah Hart
Choral arrangement by David Brinker

INTRO (♩ = 100-104)

Cmaj7 Fmaj7

VERSES: 1st time unison

C Fmaj7

1. Peo - ple of the God _____ of ag - es, wel - come
2. All who walk a - lone _____ in shad - ow, all who

C

1. to your brand _____ new _____ day. _____ Leave the world and all _____
2. stand with faith _____ as - sured, _____ those who fol - low with _____

Fmaj7

1. _____ its trap - pings, come in - to a - maz - ing _____ grace. _____
2. _____ a - ban - don, those who long for some - thing _____ more, _____

Dm7 Fmaj7 G

Soprano

Alto

Tenor

Bass

1. Let go _____ your ev - 'ry _____ fear. _____ There is on - ly mer - cy here. _____
2. these are _____ the gifts _____ we _____ bring, _____ % our lives, the of - fer - ing. _____

REFRAIN: 1st and 3rd times unison

C Csus4/D Fmaj7

Come to Je - sus, hope that frees us, life that breathes

Come to hope that breathes

C Csus4/D

in us. Come to Je - sus, and be - lieve

in us. Come be - lieve

Am 1, 2 Gsus4 G C

that he is love. Oh, come.

that he is love. Oh, come.

Fmaj7 3 Gsus4 G

1st time: D.S.
2nd time: to Bridge

Oh, come. Oh, Oh,

Oh, come. Oh,

Final
Gsus4 G C

Oh, — come. —

Oh, — come. —

Fmaj7 Cmaj7

Oh, — come. —

Fmaj7 Cmaj7 Fmaj7 *Fine*

BRIDGE

G/B C Dm7

Wel - come, pau - per, rich — man, lep - er, hun - gry, ex - iled, joy -

G/B S C

- ful, poor, — come, you pris - 'ner, free — man, sin - ner,

Dm7 Fmaj7 **to Interlude or Refrain**

come to — the — Lord. — Come to — the Lord. —

come to — the — Lord. — Come to — the Lord. —

OPTIONAL INTERLUDE

C Dm7 Fmaj7

(Electric Guitar)

C Dm7 Fmaj7

to Refrain

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INTRO (♩ = 100-104)

Cmaj7 Fmaj7

VERSES: 1st time unison

C Fmaj7

1. Peo - ple of the God _____ of ag - es, wel - come
2. All who walk a - lone _____ in shad - ow, all who

C

1. to your brand _____ new _____ day. _____ Leave the world and all _____
2. stand with faith _____ as - sured, _____ those who fol - low with _____

Fmaj7

1. _____ its trap - pings, come in - to a - maz - ing _____ grace. _____
2. _____ a - ban - don, those who long for some - thing _____ more, _____

Dm7 Fmaj7 G

Soprano

Alto

Tenor

Bass

1. Let go _____ your ev - 'ry _____ fear. _____ There is on - ly mer - cy here. _____
2. these are _____ the gifts _____ we _____ bring, _____ % our lives, the of - fer - ing. _____

REFRAIN: 1st and 3rd times unison

C Csus4/D Fmaj7

Come to Je - sus, hope that frees us, life that breathes

Come to hope that breathes

C Csus4/D

in us. Come to Je - sus, and be - lieve

in us. Come be - lieve

Am 1, 2 Gsus4 G C

that he is love. Oh, come.

that he is love. Oh, come.

Fmaj7 3 Gsus4 G

1st time: D.S.
2nd time: to Bridge

Oh, come. Oh, Oh,

Oh, come. Oh,

Final
Gsus4 G C

Oh, — come. —

Oh, — come. —

Fmaj7 Cmaj7

Oh, — come. —

Fmaj7 Cmaj7 Fmaj7 *Fine*

BRIDGE

G/B C Dm7

Wel - come, pau - per, rich — man, lep - er, hun - gry, ex - iled, joy -

G/B S C

- ful, poor, — come, you pris - 'ner, free — man, sin - ner,

Dm7 Fmaj7 **to Interlude or Refrain**

come to — the — Lord. — Come to — the Lord. —

come to — the — Lord. — Come to — the Lord. —

OPTIONAL INTERLUDE

C Dm7 Fmaj7

(Electric Guitar)

C Dm7 Fmaj7

to Refrain

Come to Jesus

SOLO INSTRUMENTS I, II, & III in C

Joshua Blakesley and Sarah Hart

Arr. DB

INTRO (♩ = 100-104)

Cmaj7 Fmaj7

Melody *mp*

Harmony 1 *mp*

Harmony 2 *mp*

VERSE 1, 2: 1st time tacet

C Fmaj7

mp-mf

C

Fmaj7 Dm7

Fmaj7 G

REFRAIN: 1st and 3rd times tacet

C Csus4/D Fmaj7

f-mf-f

f-mf-f

f-mf-f

C Csus4/D Am

1, 2 Gsus4 G C Fmaj7

1st time: D.S.
2nd time: to Bridge

3 Gsus4 Final Gsus4 G C

(Play) *f* *mf*

Fmaj7 Cmaj7

Fmaj7 Cmaj7 Fmaj7 Fine

BRIDGE
G/B C Dm7

G/B C Dm7

Fmaj7 to Interlude or Refrain C Dm7 F OPTIONAL INTERLUDE

C Dm7 F to Refrain

Come to Jesus

SOLO INSTRUMENTS I, II, & III in B \flat

Joshua Blakesley and Sarah Hart

Arr. DB

INTRO ($\text{♩} = 100-104$)

B \flat maj7

E \flat maj7

The Intro section consists of three staves: Melody, Harmony 1, and Harmony 2. The time signature is 4/4. The Melody staff starts with a half note B \flat (B4) and a half note E \flat (E4), both marked *mp*. The Harmony 1 staff has a half note B \flat (B4) and a half note E \flat (E4), also marked *mp*. The Harmony 2 staff features a rhythmic accompaniment of eighth notes: B \flat (B4), E \flat (E4), G \flat (G4), and B \flat (B4). The first two measures are under a B \flat maj7 chord, and the last two measures are under an E \flat maj7 chord.

☞ VERSES 1, 2: 1st time tacet

The first system of Verses 1 and 2 features three staves. The top staff (Melody) begins with a rest, followed by a quarter note B \flat (B4), a quarter note E \flat (E4), a quarter note G \flat (G4), and a quarter note B \flat (B4). This is followed by a half note E \flat (E4) and a half note B \flat (B4). The dynamic is *mp-mf*. The middle staff (Harmony 1) has a whole rest. The bottom staff (Harmony 2) has a whole note B \flat (B4) and E \flat (E4) chord, marked *mp-mf*. The first measure is under a B \flat chord, and the second measure is under an E \flat maj7 chord.

The second system of Verses 1 and 2 features three staves. The top staff (Melody) begins with a quarter note B \flat (B4), a quarter note E \flat (E4), a quarter note G \flat (G4), and a quarter note B \flat (B4). This is followed by a half note E \flat (E4) and a half note B \flat (B4). The dynamic is *mp-mf*. The middle staff (Harmony 1) has a whole rest. The bottom staff (Harmony 2) has a whole note B \flat (B4) and E \flat (E4) chord, marked *mp-mf*. The first measure is under a B \flat chord, and the second measure is under an E \flat maj7 chord.

$E\flat$ maj7 Cm7

$E\flat$ maj7 F

REFRAIN: 1st and 3rd times tacet

$B\flat$ $B\flat$ sus4/C $E\flat$ maj7

f-mf-f

f-mf-f

f-mf-f

B \flat B \flat sus4/C Gm

The first system of the musical score consists of three staves. The top staff begins with a treble clef and a key signature of two flats. It contains a melodic line with a dotted quarter note followed by eighth notes, and a half note. The middle staff continues the melodic line with eighth notes and quarter notes. The bottom staff provides a bass line with quarter notes and half notes. Above the staves, the chords B \flat , B \flat sus4/C, and Gm are indicated. The music is divided into two measures by a vertical bar line.

1, 2 F B \flat E \flat maj7 1st time: D.S.
Fsus4 2nd time: to Bridge

The second system of the musical score consists of three staves. The top staff begins with a treble clef and a key signature of two flats. It contains a melodic line with a dotted quarter note followed by eighth notes, and a half note. The middle staff continues the melodic line with eighth notes and quarter notes. The bottom staff provides a bass line with quarter notes and half notes. Above the staves, the chords F, B \flat , and E \flat maj7 are indicated. The music is divided into two measures by a vertical bar line. Performance instructions "1st time: D.S." and "2nd time: to Bridge" are written above the final measure.

3 Final F B \flat

Fsus4 F B \flat

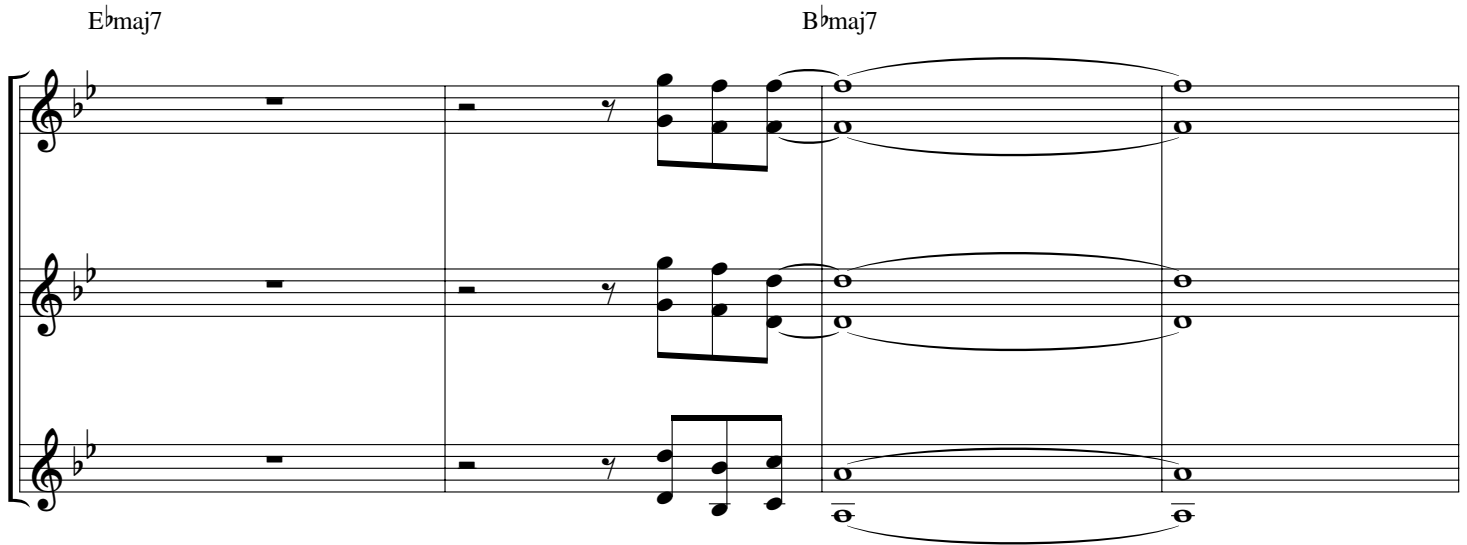
(Play) *f* *mf*

(Play) *f* *mf*

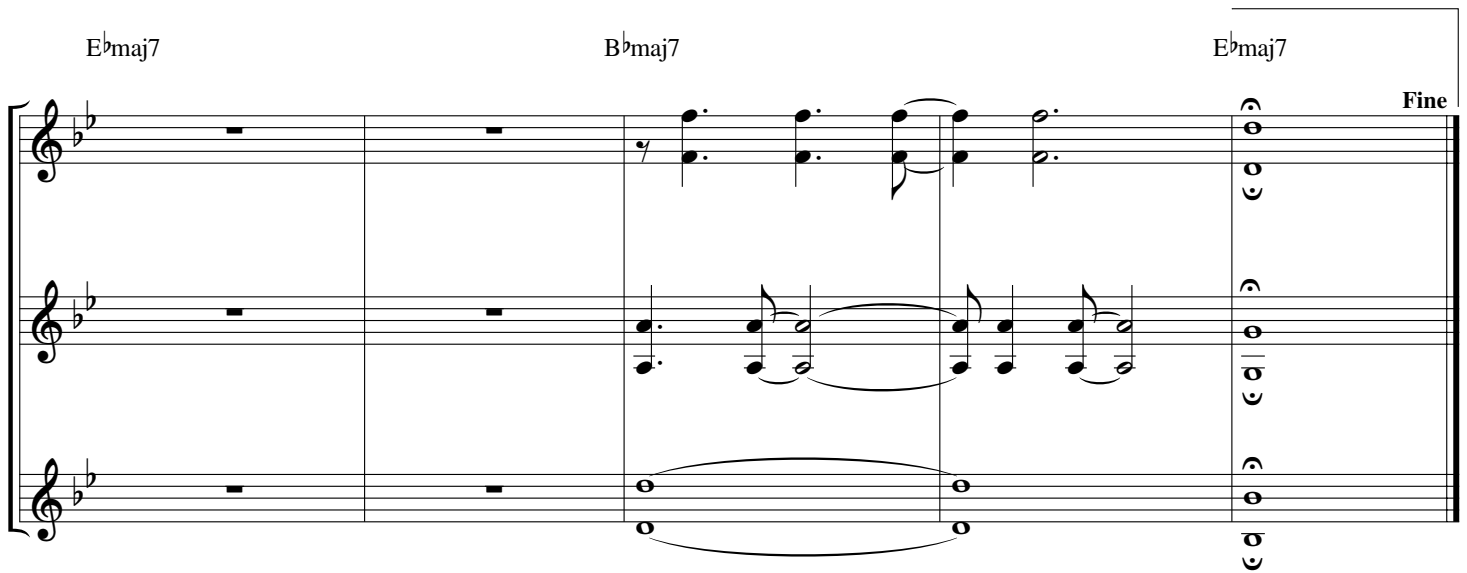
(Play) *f* *mf*

The third system of the musical score consists of three staves. The top staff begins with a treble clef and a key signature of two flats. It contains a melodic line with a dotted quarter note followed by eighth notes, and a half note. The middle staff continues the melodic line with eighth notes and quarter notes. The bottom staff provides a bass line with quarter notes and half notes. Above the staves, the chords F and B \flat are indicated. The music is divided into two measures by a vertical bar line. Performance instructions "(Play)" and dynamics "*f*" and "*mf*" are written above the staves.

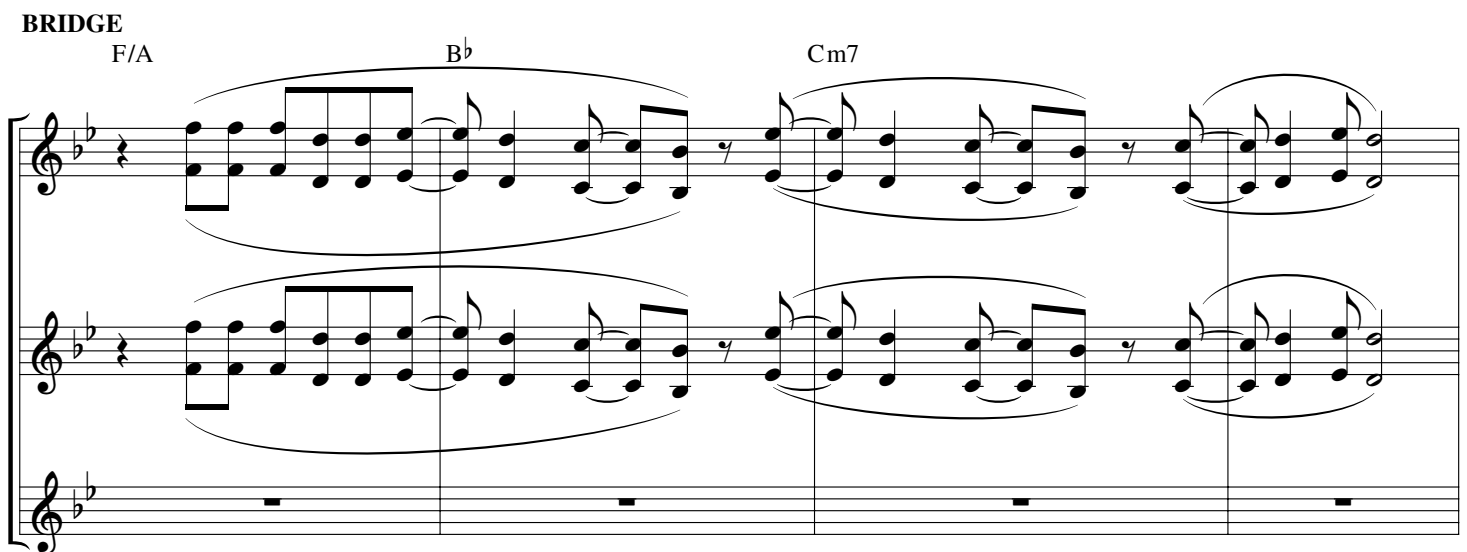
E \flat maj7 B \flat maj7



E \flat maj7 B \flat maj7 E \flat maj7 **Fine**



BRIDGE
F/A B \flat Cm7



F/A B \flat Cm7

to Interlude or Refrain **OPTIONAL INTERLUDE** B \flat Cm7 E \flat

E \flat maj7

B \flat Cm7 E \flat to Refrain

Come to Jesus

DRUMS

Joshua Blakesley and Sarah Hart
Arr. MS

INTRO (♩ = 100-104)

Cmaj7

Fmaj7

ad lib. cymbals lightly

Drums

VERSES

C

Fmaj7

1. Peo - ple of the God _____ of ag - es, wel - come to your brand _
2. All who walk a - lone _____ in shad - ow, all who stand with faith _

Driving rock
1st time
tacet

mf

C

1. _____ new _____ day. _____ Leave the world and all _____ its trap - pings,
2. _____ as - sured, _____ those who fol - low with _____ a - ban - don,

Fmaj7

Dm7

1. come in - to a - maz - ing _____ grace. _____ Let go _____ your ev -
2. those who long for some - thing _____ more, _____ these are _____ the gifts _____

Fmaj7 G

- 'ry fear. — There is on - ly mer - cy here. —
 — we bring, — 7 our lives, the of - fer - ing. —

REFRAIN

C Csus4/D Fmaj7

Come to Je - sus, hope that frees — us, life that breathes

1st time tacet

f

C Csus4/D

— in us. — Come — to Je - sus, and be - lieve —

Am Gsus4 G C

— that he is love. — Oh, — come. — Oh, — come. —

Ride

Fmaj7
3
Final

1st time: *D.S.*
Gsus4
G
Gsus4
G

2nd time: *to Bridge*
Oh, —
Oh, — come. —

2nd time: *to H.H.*

C
Fmaj7
Cmaj7

Oh, — come. —

ad. lib. cymbals lightly
mp

Fmaj7
Cmaj7
Fmaj7
Fine

L.V.

mp

BRIDGE

G/B
C
Dm7

mf

Wel-come, pau - per, rich — man, lep - er, hun - gry, ex - iled, joy -

G/B C Dm7

- ful, poor, — come, you pris - 'ner, free — man, sin - ner, come to — the — Lord.

Fmaj7

to Interlude or Refrain

Come to — the Lord. —

To Ride

OPTIONAL INTERLUDE

C Dm7 Fmaj7

(Electric Guitar)

2

C Dm7 Fmaj7

to Refrain

2

to Refrain