

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

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

Fmaj7

1. Let go ___ your ev - 'ry fear. ___ There is on - ly mer - cy here. ___
2. these are ___ the gifts ___ we bring, ___ 7 our lives, the of - fer - ing. ___

Dm7 Fmaj7 G

Preview

REFRAIN

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

C Csus4/D Fmaj7

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

C Csus4/D

that he is love. Oh, come.

Am 1, 2 Gsus4 G C

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

Oh, — come. — Oh, —

*F*maj7 1st time: *D.S.* 3
2nd time: to Bridge *G*sus4 *G*

Final
Oh, — come. —

Final
*G*sus4 *G* *C*

Oh, — come. —

*F*maj7 *C*maj7

*F*maj7 *C*maj7 *F*maj7 *Fine*

BRIDGE

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

The first system of the bridge features a vocal line in treble clef with a 3/4 time signature. The lyrics are "Wel - come, pau - per, rich — man, lep - er, hun - gry, ex - iled, joy -". The piano accompaniment is in G major, with a bass line in bass clef. Chords G/B, C, and Dm7 are indicated above the piano part.

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

The second system continues the bridge with the lyrics "ful, poor, — come, you pris - 'ner, free — man, sin - ner,". The piano accompaniment continues with chords G/B and C.

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

to Interlude
or Refrain

The third system concludes the bridge with the lyrics "come to — the — Lord. — Come to — the Lord. —". The piano accompaniment features chords Dm7 and Fmaj7. The system ends with a double bar line and the instruction "to Interlude or Refrain".

OPTIONAL INTERLUDE

The first system of musical notation consists of two staves, treble and bass clef. The treble staff begins with a C major chord (C4, E4, G4) and contains a melodic line of quarter notes: C4, E4, G4, F4, E4, D4. The bass staff contains a bass line of quarter notes: C3, E3, G3, F3, E3, D3. The first measure is labeled with a 'C' chord symbol. The second measure features a Dm7 chord (D3, F3, Ab3, C4) with a sustained chord in the treble staff and a melodic line in the bass staff: D3, F3, Ab3, G3, F3, E3. The third measure features an Fmaj7 chord (F3, Ab3, C4, Eb4) with a sustained chord in the treble staff and a melodic line in the bass staff: F3, Ab3, G3, F3, E3, D3.

The second system of musical notation consists of two staves, treble and bass clef. The treble staff begins with a C major chord (C4, E4, G4) and contains a melodic line of quarter notes: C4, E4, G4, F4, E4, D4. The bass staff contains a bass line of quarter notes: C3, E3, G3, F3, E3, D3. The first measure is labeled with a 'C' chord symbol. The second measure features a Dm7 chord (D3, F3, Ab3, C4) with a sustained chord in the treble staff and a melodic line in the bass staff: D3, F3, Ab3, G3, F3, E3. The third measure features an Fmaj7 chord (F3, Ab3, C4, Eb4) with a sustained chord in the treble staff and a melodic line in the bass staff: F3, Ab3, G3, F3, E3, D3. The fourth measure features an Fmaj7 chord (F3, Ab3, C4, Eb4) with a sustained chord in the treble staff and a melodic line in the bass staff: F3, Ab3, G3, F3, E3, D3. The system concludes with the text 'to Refrain'.

Preview

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. _____

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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, come. Oh,

Final
Gsus4 G C

Oh, — come. —

Oh, — come. —

Fmaj7 Cmaj7

Oh, — come. —

Fmaj7 Cmaj7 Fmaj7 *Fine*

BRIDGE

G/B C Dm7

unis.

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

G/B 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. — to — the Lord. —

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

OPTIONAL INTERLUDE

C Dm7 Fmaj7

(Electric Guitar)

The first line of musical notation is on a treble clef staff. It begins with a whole note C4 chord. The second measure contains a half note D4 and a quarter note F4. The third measure contains a half note G4 and a quarter note A4. The fourth measure contains a half note B4 and a quarter note C5. The fifth measure contains a half note C5 and a quarter note B4. The sixth measure contains a half note A4 and a quarter note G4. The seventh measure contains a half note F4 and a quarter note E4. The eighth measure contains a half note D4 and a quarter note C4.

C Dm7 Fmaj7

to Refrain

The second line of musical notation is on a treble clef staff. It begins with a whole note C4 chord. The second measure contains a half note D4 and a quarter note F4. The third measure contains a half note G4 and a quarter note A4. The fourth measure contains a half note B4 and a quarter note C5. The fifth measure contains a half note C5 and a quarter note B4. The sixth measure contains a half note A4 and a quarter note G4. The seventh measure contains a half note F4 and a quarter note E4. The eighth measure contains a half note D4 and a quarter note C4.

Preview

Come to Jesus

(Guitar/Choral)

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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. _____

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

Oh, come. Oh, come.

Oh, come. Oh,

Final
Gsus4 G C

Oh, — come. —

Oh, — come. —

Fmaj7 Cmaj7

unis.

Oh, — come. —

Fmaj7 Cmaj7 Fmaj7

Fine

BRIDGE

G/B C Dm7

unis.

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,

T B

Dm7 Fmaj7 **to Interlude or Refrain**

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

Come to — the Lord, — to — the Lord. —

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

OPTIONAL INTERLUDE

C Dm7 Fmaj7

(Electric Guitar)

The first staff of music is written in treble clef. It begins with a C chord. The melody consists of a half note C, followed by a quarter note D, a quarter note E, and a quarter note F. This is followed by a half note G, a quarter note A, and a quarter note B. The staff concludes with a half note C and a quarter note D.

C Dm7 Fmaj7

to Refrain

The second staff of music is written in treble clef. It begins with a C chord. The melody consists of a half note C, followed by a quarter note D, a quarter note E, and a quarter note F. This is followed by a half note G, a quarter note A, and a quarter note B. The staff concludes with a half note C and a quarter note D.

Preview

Come to Jesus

SOLO INSTRUMENTS I, II, & III in C

Joshua Blakesley and Sarah Hart

Arr. DB

INTRO (♩ = 100-104)

Cmaj7

Fmaj7

Melody

Harmony 1

Harmony 2

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

This system contains three staves of music. The first two staves have rests in the first two measures, followed by a melodic line. The third staff has rests in the first two measures, followed by a bass line. Chords Fmaj7 and Cmaj7 are indicated above the staves.

Fmaj7 Cmaj7 Fmaj7 Fine

This system contains three staves of music. The first two staves have rests in the first two measures, followed by a melodic line. The third staff has rests in the first two measures, followed by a bass line. Chords Fmaj7, Cmaj7, and Fmaj7 are indicated above the staves. The system ends with a double bar line and the word "Fine".

BRIDGE
G/B C Dm7

This system contains three staves of music. The first two staves have a melodic line, and the third staff has a bass line. Chords G/B, C, and Dm7 are indicated above the staves.

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

Musical score for the Intro section. It consists of three staves: Melody, Harmony 1, and Harmony 2. The key signature is B \flat and the time signature is 4/4. The tempo is marked as $\text{♩} = 100-104$. The Melody staff starts with a half note chord (B \flat and E \flat) and continues with a series of half notes. The Harmony 1 staff provides a harmonic accompaniment with chords. The Harmony 2 staff features a rhythmic accompaniment of eighth notes. The dynamics are marked as *mp* (mezzo-piano).

VERSE 1, 2: 1st time tacet

Musical score for Verses 1 and 2. The score is presented as a single staff with a '1st time tacet' instruction, indicating that the instruments are silent during the first time through the verses. The key signature is B \flat and the time signature is 4/4. The dynamics are marked as *mp-mf* (mezzo-piano to mezzo-forte). The score includes a large 'Preview' watermark.

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

Bb Bb sus4/C Gm

1, 2 F Bb Ebmaj7

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

3 Final Fsus4 F Bb

(Play) *f* *mf*

(Play) *f* *mf*

(Play) *f* *mf*

E \flat maj7

B \flat maj7

Musical notation for the first system, featuring three staves with treble clefs and a key signature of two flats. The first staff has a whole rest in the first measure, followed by a quarter rest and a half note chord in the second measure, which is then sustained with a fermata. The second and third staves mirror this structure with similar rests and chordal entries.

E \flat maj7

B \flat maj7

E \flat maj7

Fine

Musical notation for the second system, continuing the three-staff format. It features more complex rhythmic patterns and chordal textures. The first staff has a quarter rest, followed by a quarter note chord, and then a half note chord. The second and third staves have similar rhythmic patterns. The system concludes with a 'Fine' marking.

BRIDGE

F/A

B \flat

Cm7

Musical notation for the BRIDGE section, consisting of three staves. The first two staves feature a rhythmic pattern of eighth and sixteenth notes, often beamed together. The third staff has whole rests. The section is marked with chords F/A, B \flat , and Cm7.

F/A B \flat Cm7

to Interlude or Refrain E \flat maj7 B \flat Cm7 E \flat OPTIONAL INTERLUDE

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

Driving rock
1st time
tacet

mf

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 -

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

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**

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

mf

G/B C Dm7

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

Fmaj7

— Come to — the Lord. —

To Ride

OPTIONAL INTERLUDE

C Dm7 Fmaj7

(Electric Guitar)

C Dm7 Fmaj7

to Refrain