

Come Forth! Come One! Come All!

For SAB and Piano

Duration: ca. 2:45

Arranged by
DOUGLAS NOLAN

Words and Music by
MARK ROSEBERRY

Joyfully, in one (♩ = ca. 56)

Piano

mp

f

9

Soprano
unis. mf

Alto Come forth! Come one! Come all! Come now and sing! *mf*

Baritone

Come forth!

mf

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Come forth! Come one!

Come one! Come all! Come now and sing!

14

Come all! Come now and sing!

Come forth! Come one! Come all!

19

Come sing to the, sing to the Lord a new song!

Come now and sing!

24

smoothly
mp

30

The Lord of cre - a - tion is glo - ri -

smoothly
mp

fied! How mar - vel - ous His grace - ful ways.

40

mp *smoothly*
All of our

COME FORTH! COME ONE! COME ALL! - SAB

fu - ture to Him we con - fide, We will trust

41 *p.*

48 *unis. p poco a poco cresc.*

mf Come lift a

God all our days!

45 *mf* *p poco a poco cresc.*

mf cheer - ful voice! *mp cresc.* *mf* Come and

Raise high a joy - ful noise!

49

COME FORTH! COME ONE! COME ALL! - SAB

give God the glo - ry!

mf

53

58

unis. mf

Come forth! Come one! Come all! Come now and sing! O sing to the

mf

58

66

Come forth! Come one!

Lord who is wor - thy of wor - ship.

mf

63

COME FORTH! COME ONE! COME ALL! - SAB

Come all! Come now and sing! _____
 O sing to the One who now calls us to

68

74

Come now and wor-ship the King. _____
 serv-ice. Come wor-ship the King. _____

73

mp

78

COME FORTH! COME ONE! COME ALL! - SAB

84 COME, CHRISTIANS, JOIN TO SING
Words by CHRISTIAN BATEMAN
Traditional Spanish Melody

mf
Come, Chris - tians, join to sing.

83

mf 91
Al - le - lu - ia! A - men!
Loud praise to

88

Al - le - lu - ia! A -
Christ the King.

93

COME FORTH! COME ONE! COME ALL! - SAB

men! Let

98

all, with heart and voice, be - fore God's

103

throne re - jice; Praise is His gra - cious

108

choice: *f* Al - le - lu - ia! A

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note G4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is placed above the vocal line.

113 *f*

The second system continues the musical piece. The vocal line has a half note G4, followed by a quarter note A4, and then a half note G4. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *f* is present.

122 *mf* *unis.*
men! Come forth!

The third system shows a change in dynamics to *mf* (mezzo-forte). The vocal line has a half note G4, followed by a quarter note A4, and then a half note G4. The piano accompaniment continues. A box containing the number 122 is located above the vocal line. The instruction *unis.* (unison) is written above the vocal line. The lyrics "men!" and "Come forth!" are written below the vocal line.

118 *mf*

The fourth system continues the piano accompaniment. The key signature has one sharp (F#). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present.

Come one! Come all! Come now and sing! —
Come, Chris - tians,

The fifth system features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note G4. The piano accompaniment continues with the same rhythmic pattern. The lyrics "Come one! Come all! Come now and sing!" and "Come, Chris - tians," are written below the vocal line.

123

The sixth system continues the piano accompaniment. The key signature has one sharp (F#). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present.

unis. mp

Come forth! Come one! Come all!
join to sing!

128

Come now and sing!
Come, Chris - tians, join to sing!

133

unis.

Al - le - lu - ia! A - men!

138

mf *cresc.*

Al - le - lu - ia! *Al - le - lu - ia! A -

mf *cresc.*

mf

143

f

men! Al - le -

f

f

147

lu - ia! A - men!

B. div.

151

* Choir may divide into two equal parts, m. 145-151
 COME FORTH! COME ONE! COME ALL! - SAB



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