

Come, Come, Ye Saints

SATB with Piano and Violin Accompaniment

Text by Isaac Watts

Music by William Croft

Arranged by

AnnMarie Murdock

With conviction $\text{♩} = 66-84$

This section contains four staves: Soprano/Alto (treble clef), Tenor/Bass (bass clef), Violin (treble clef), and Piano (bass clef). The Violin and Piano staves begin with eighth-note patterns. Measure 4 includes a dynamic marking *mp*.

7

S.A. (measures 7-10): *mp*.
Come, come, ye Saints, no toil nor la-bor fear; But with joy wend your way.

T.B. (measures 7-10):

Vln. (measures 7-10):

Pno. (measures 7-10):

11

S.A. (measures 11-14): Though hard to you this jour-ney may ap-pear, Grace shall be as your day. 'Tis

T.B. (measures 11-14):

Vln. (measures 11-14):

Pno. (measures 11-14):

2

15

S.A. bet-ter far for us to strive Our use-less cares from us to drive; Do this, and joy your

T.B.

Vln.

Pno.

20

S.A. hearts will swell, All is well! All is well!

T.B.

Vln.

Pno.

mp

26

S.A.

T.B.

mp

Why should we mourn or think our lot is hard? 'Tis not so; all is right.

Vln.

Pno.

30

S.A. - | - | 3 - | - |

T.B. - | - | 3 - | - | *mf* ()

Why should we think to earn a great re-w ard If we now shun the fight? Gird

Vln. - | - | 3 - | - |

Pno. - | - | 3 - | - | *mf* ()

34

S.A. - | - | - | - |

T.B. - | - | - | - | up your loins fresh cour age take. Our God will nev - er us for-sake; And soon we'll have this

Vln. - | - | - | - |

Pno. - | - | - | - |

39

S.A. - | - | - | - |

T.B. - | - | - | - | tale to tell, All is well! All is well!

Vln. - | - | - | - | *mf* ()

Pno. - | - | - | - |

4

46

S.A. - - - - - | - - - - - | *mf*
We'll find the place which

T.B. - - - - - | - - - - - |
Vln. *f* - - - - - | - - - - - | *mf*
Pno. *f* - - - - - | - - - - - | *mf*

51

S.A. God for us pre-pared, Far a-way in the West, Where none shall come to
T.B. - - - - - | - - - - - |
Vln. - - - - - | - - - - - |
Pno. - - - - - | - - - - - |

55

S.A. - - - - - | - - - - - | *f*
hurt or make a-fraid; There the Saints will be blessed. We'll make the air with
T.B. - - - - - | - - - - - |
Vln. - - - - - | - - - - - |
Pno. - - - - - | - - - - - | *f*

59

S.A. mu-sic ring, Shout prais-es to our God and King; A - bove the rest these words we'll tell,

T.B.

Vln.

Pno.

64

S.A. All is well! All is well!

T.B.

Vln.

Pno.

71

S.A. And should we die be - fore our jour - ney's through, Hap - py day! All is well!

T.B. *slower*

Vln.

Pno.

75

S.A. *mf*

T.B.

Vln.

Pno.

But
We then are free from toil and sor-row, too; With the just we shall dwell!

79

S.A. if our lives are spared a-gain To see the Saints their rest ob-tain, Oh, how we'll make this

T.B. *a tempo*

Vln. *a tempo*

Pno. *a tempo*

84

S.A. cho-rus swell! All is well! All is well! All is well! _____

T.B.

Vln.

Pno. rit. rit. mp

Come, Come, Ye Saints

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VERSE 1

Women melody Come, come, ye Saints, no toil nor labor fear;
But with joy wend your way.
Though hard to you this journey may appear,
Grace shall be as your day.
'Tis better far for us to strive
Our useless cares from us to drive;
Do this, and joy your hearts will swell—
All is well! All is well!

VERSE 2

Men melody Why should we mourn or think our lot is hard?
'Tis not so; all is right.
Why should we think to earn a great reward
If we now shun the fight?
Men melody & bass Gird up your loins; fresh courage take.
Our God will never us forsake;
And soon we'll have this tale to tell—
All is well! All is well!

VERSE 3

S.A.T.B parts We'll find the place which God for us prepared,
Far away in the West,
Where none shall come to hurt or make afraid;
There the Saints will be blessed.
We'll make the air with music ring,
Shout praises to our God and King;
Above the rest these words we'll tell—
All is well! All is well!

VERSE 4

Women melody And should we die before our journey's through,
Happy day! All is well!
Men melody We then are free from toil and sorrow, too;
With the just we shall dwell!
All melody But if our lives are spared again
To see the Saints their rest obtain,
Oh, how we'll make this chorus swell—
All is well! All is well!

ALL unison ENDING (see below)
VERSE 1

Women melody Come, come, ye Saints, no toil nor labor fear;
But with joy wend your way.
Though hard to you this journey may appear,
Grace shall be as your day.
'Tis better far for us to strive
Our useless cares from us to drive;
Do this, and joy your hearts will swell—
All is well! All is well!

VERSE 2

Men melody Why should we mourn or think our lot is hard?
'Tis not so; all is right.
Why should we think to earn a great reward
If we now shun the fight?
Men melody & bass Gird up your loins; fresh courage take.
Our God will never us forsake;
And soon we'll have this tale to tell—
All is well! All is well!

VERSE 3

S.A.T.B parts We'll find the place which God for us prepared,
Far away in the West,
Where none shall come to hurt or make afraid;
There the Saints will be blessed.
We'll make the air with music ring,
Shout praises to our God and King;
Above the rest these words we'll tell—
All is well! All is well!

VERSE 4

Women melody And should we die before our journey's through,
Happy day! All is well!
Men melody We then are free from toil and sorrow, too;
With the just we shall dwell!
All melody But if our lives are spared again
To see the Saints their rest obtain,
Oh, how we'll make this chorus swell—
All is well! All is well!

ALL unison ENDING (see below)

Come, Come, Ye Saints

Violin Part

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With conviction ♩ = 66-84

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp (F#). It contains measures 11 through 12. Measure 11 starts with a rest followed by a sixteenth-note pattern. Measure 12 begins with a dynamic marking *mp*. The bottom staff uses a bass clef and a key signature of one sharp (F#). It contains measures 11 through 12. Measure 11 starts with a rest followed by a sixteenth-note pattern. Measure 12 begins with a dynamic marking *mp*.

12

The musical score consists of two staves. The top staff uses a treble clef and a key signature of one sharp. It begins with a measure of rest followed by a measure in 3/4 time with a continuous eighth-note pattern. This is followed by a measure of rests and a measure in 4/4 time featuring a sixteenth-note pattern. The bottom staff starts with a measure of rests and a measure in 4/4 time with a eighth-note pattern. The dynamic marking *mp* is placed above the bottom staff's eighth-note pattern. The score concludes with a measure in 3/4 time.

25

A musical score for piano, page 2, featuring two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef. Measure 26 begins with a half note followed by a dotted half note. The measure changes to common time (indicated by a '4'). Measures 27 and 28 begin with quarter notes. The measure changes to common time again. Measures 29 through 32 consist of a series of eighth-note rests.

41

Musical score for page 11, measures 11-12. The key signature is one sharp. Measure 11 starts with a rest followed by eighth-note pairs. Measure 12 begins with eighth-note pairs, followed by sixteenth-note pairs, then eighth-note pairs again, and concludes with a measure in 4/4 time.

50

Musical score for piano, page 10, measures 101-102. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef. Measure 101 starts with a dotted half note followed by a eighth note. Measure 102 starts with a quarter note. The music continues with various notes and rests, including a sixteenth-note pattern and a dynamic marking of *f*.

60

70

Musical score for piano, page 10, measures 1-10. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef. Measure 1 starts with a whole rest followed by a half note. Measures 2-3 show eighth-note patterns. Measure 4 begins with a dotted half note. Measures 5-6 show sixteenth-note patterns. Measure 7 features a sixteenth-note grace note before a quarter note. Measures 8-9 show eighth-note patterns. Measure 10 concludes with a sixteenth-note pattern. Dynamics include *mp*, *f*, and *a tempo*. Measure numbers 1 through 10 are written above the staff.

81

rit.