



Come Christians  
Join to Sing  
Randall Kempton

# Come, Christians, Join to Sing!

For SATB Choir and Piano four hands  
with optional violins and drum\*

Christian H. Bateman (1813-1889)

RANDALL KEMPTON  
Four-hand piano arrangement by  
RANDALL KEMPTON  
and PAUL BUSSELBERG

**Solidly, in 2** ♩ = 90

*mf* Basses (or optional solo)

1  
Come, Chris - tians, join to sing, Al - le - lu - ia! A - men!

(add a few voices)

5  
Loud praise — to Christ our King; Al - le - lu - ia! A - men!

(all men)

9  
Let all, with heart and voice, be - fore — His throne re - joice;

13  
praise is — His gra - cious choice: — Al - le - lu - ia!

*unis.*

B.

A - men!

PRIMO

Both hands play 8va

*mf*

SECONDO

*mf*

17 18 19 20

\*Full score and parts for Violin I, II and Drum are available: BP2273A

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Piano accompaniment for measures 21-23. The score is written for four staves: two treble clefs (right hand) and two bass clefs (left hand). The key signature has two sharps (F# and C#). Measure 21 shows a melodic line in the upper right hand and a bass line in the lower left hand. Measure 22 continues the melodic development. Measure 23 features a more active melodic line in the upper right hand and a bass line with some chords.

SOPRANO  
ALTO  
TENOR  
BASS

*f* Come, Chris - tians,  
*f*

Vocal staves for Soprano, Alto, Tenor, and Bass. The Soprano and Alto parts have a whole rest in measure 21 and 22, then enter in measure 23 with the lyrics "Come, Chris - tians,". The Tenor and Bass parts have whole rests in measure 21 and 22, then enter in measure 23 with a chord. Dynamics *f* are indicated above the vocal entries.

Piano accompaniment for measures 24-26. The score is written for four staves: two treble clefs (right hand) and two bass clefs (left hand). The key signature has two sharps (F# and C#). Measure 24 continues the melodic line from the previous page. Measure 25 shows a more active melodic line in the upper right hand and a bass line with some chords. Measure 26 features a more active melodic line in the upper right hand and a bass line with some chords.

join to sing Al - le - lu - ia! A - men! Loud praise to

SECONDO

*mf*

27 28 29 30

Christ our King; Al - le - lu - ia! A - men! Let all with

31 32 33 34

heart and voice be - fore His throne re - joice;

35 36 37

praise is His gra - cious choice:

38 39 40

Al - le - lu - ia! A - men! *unis. mf*  
Come, lift your

41 42 43

*mf unis.*  
Come, lift your hearts on high; Al - le - lu - ia! A - men!  
hearts on high; Al - le - lu - ia! A - men! Let prais - es

44 45 46 47



Let prais - es fill the sky; Al - le - lu - ia! A - men!

fill the sky; Al - le - lu - ia! A - men! He is our

PRIMO *Play if no Violin I loco*

*mf*

SECONDO

*mp*

48 49 50 51

He is our Guide and Friend; to us \_\_\_ He'll

Guide and Friend; to us \_\_\_ He'll con - de - scend;

52 53 54

S.  
con - de - scend;

A.  
con - de - scend; His love shall

T.  
His love shall nev - er end,

B.  
His love shall nev - er end,

Both hands play 8va to the end.

*p* *mp*

*p* *cresc.*

55 56 57

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His love shall never end:  
nev - er end, nev - er end,  
nev - er end;  
nev - er end;

*cresc.* *mf*

58 59 60

The musical score is written for voice and piano. The voice part consists of four staves. The piano accompaniment consists of two grand staff systems (treble and bass clefs). The key signature has two sharps (F# and C#). The time signature is 4/4. The score includes lyrics and performance markings such as *cresc.* and *mf*. Measure numbers 58, 59, and 60 are indicated at the bottom of the piano part.

Preview Copy - Not for performance



Al - le - lu - ia!  
*mf*

Al - le - lu - ia! —

*mf*  
Al - le - lu - ia, —

*mf*  
Al - le - lu - ia, —

*mf*  
Al - le - lu - ia! —

*mf*

*sub. pp*

61 62 63 64

Detailed description: This page of a musical score is for the ninth measure of a piece. It features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The key signature is two sharps (F# and C#), and the time signature is common time (C). The vocal parts are marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment includes chords and melodic lines, with a dynamic marking of mezzo-forte (*mf*) in the right hand and a piano (*pp*) marking in the left hand starting at measure 63. The score includes measure numbers 61, 62, 63, and 64. A large diagonal watermark 'Preview Copy - Not for performance' is overlaid on the page.

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

*cresc.* *f*

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

*cresc.* *f*

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

*cresc.* *f*

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

*cresc.* *f*

*f*

Piano accompaniment for measures 73-75. The score consists of three systems. The first system has two staves (treble and bass clef). The second system has two staves (treble and bass clef). The third system has two staves (treble and bass clef). Measure numbers 73, 74, and 75 are indicated at the bottom of the staves.

Vocal line for measures 73-75. It features four staves labeled S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). The lyrics "Praise yet our Christ a - gain;" are written below the vocal staves. The music is marked with a forte *f* dynamic.

Piano accompaniment for measures 76-78. The score consists of three systems. The first system has two staves (treble and bass clef). The second system has two staves (treble and bass clef). The third system has two staves (treble and bass clef). Measure numbers 76, 77, and 78 are indicated at the bottom of the staves. A forte *ff* dynamic marking is present in measure 77.

Al - le - lu - ia! A - men! Life shall not end the strain,

*f*

Al - le - lu - ia! A - men! On heav - en's bliss - ful shore

79 80 81 82 83 84 85 86

The image shows a musical score for a piece titled 'Alleluia'. It is arranged for voice and piano. The score is divided into two systems. The first system contains measures 79 through 82, and the second system contains measures 83 through 86. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment consists of three staves: a grand staff (treble and bass clefs) and a separate treble clef staff. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part features flowing sixteenth-note passages in the right hand and block chords in the left hand. A dynamic marking of *f* (forte) is present at the beginning of the piano accompaniment. A large, diagonal watermark reading 'Preview Copy - Not for Performance' is overlaid across the entire page.

His good - ness we'll a - dore, sing - ing for -

87 88 89

This system contains three measures of music. The vocal line is in a soprano clef with a key signature of one flat. The lyrics are: "His good - ness we'll a - dore, sing - ing for -". The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines. Measure numbers 87, 88, and 89 are indicated at the bottom of the piano staves.

ev - er - more! Ah!

90 91 92

This system contains three measures of music. The vocal line continues with the lyrics: "ev - er - more! Ah!". The piano accompaniment features triplets in both the treble and bass staves. Measure numbers 90, 91, and 92 are indicated at the bottom of the piano staves.

Musical score for measures 93-96. The score includes vocal lines and piano accompaniment. The vocal lines are in a soprano and bass clef, with lyrics "Al - le - lu - ia! A". The piano accompaniment is in a grand staff (treble and bass clefs). Measure 93 starts with a whole note chord in the bass clef. Measure 94 has a melodic line in the soprano clef. Measure 95 has a melodic line in the bass clef. Measure 96 has a melodic line in the soprano clef. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *ff* is present at the end of measure 96.

Musical score for measures 97-100. The score includes vocal lines and piano accompaniment. The vocal lines are in a soprano and bass clef, with lyrics "men! Al - le - lu - ia! A - men!". The piano accompaniment is in a grand staff (treble and bass clefs). Measure 97 has a melodic line in the soprano clef. Measure 98 has a melodic line in the bass clef. Measure 99 has a melodic line in the soprano clef. Measure 100 has a melodic line in the bass clef. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *ff* is present at the beginning of measure 99. Performance instructions "Opt. handclaps" and "Clap and stomp" are written above the vocal lines. A large diagonal watermark "Preview Copy - Not for Performance" is overlaid across the page.

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