

For Choir and Congregation

Come to Jesus

3

Words and Music by
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Arranged and Orchestrated by Cliff Duren

1 With driving energy ♩ = 160

(Drum fill) **f**

5 **SOLO**
mp

If you

9

bought what they sold_ you just to find out_ the world's on-ly good_ at

mp

Wherever it is marked for "VOCALS" to sing; Choir, Praise Team, and Congregation should sing through those sections.
The Worship Leader may sing throughout as an option.

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12 2

let-tin' you down, come to Je - sus. If the

E $\flat$ 2

15

well that you draw from keeps run-nin' dry_ and the wa-ter you're drink - in'

B $\flat$ Gm⁷

18

won't sat-is - fy, come to Je - sus. Come to

E $\flat$ 2

21 3

8 Je - sus.

*VOCALS prime unison (with intensity!)
(SOLO joins VOCALS)*
f

There's room for us all_ at the foot_

(opt. Tenors only)

Fsus B $\flat$

f

24

_ of the cross_ where per-fect love paid_ ev-'ry prod-i - gal's cost._ The

Gm⁷

27

Sav-ior is wait - ing with arms o-pen wide, - so leave what's be-hind_ you be-hind._

F(add4) Eb2

30

Come to Je - sus! Come to Je -

Bb Bb/D Eb

f

33 4

SOLO f

You don't have to clean up be -

mf

- sus! _____ Ooo _____

(add Basses)

mf

B $\flat$ B $\flat$ /D E $\flat$ 2 B $\flat$

36

fore you come home. Let the pow'r in the blood turn your

Ooo

Gm7

43 (SOLO joins VOCALS)

room for us all at the foot of the cross where

The system shows a vocal line and a piano accompaniment for measures 43 and 44. The key signature has two flats (Bb and Eb). The vocal line consists of eighth and quarter notes. The piano accompaniment features chords in the right hand and single notes in the left hand.

Bb
f

The piano accompaniment for measures 43 and 44. The right hand has chords, and the left hand has single notes. A dynamic marking of 'f' (forte) is present at the start of measure 43.

45
per-fect love paid ev - 'ry prod - i - gal's cost. The

The system shows a vocal line and a piano accompaniment for measures 45 and 46. The key signature remains two flats. The vocal line continues with eighth and quarter notes. The piano accompaniment features chords in the right hand and single notes in the left hand.

Gm7

The piano accompaniment for measures 45 and 46. The right hand has chords, and the left hand has single notes. A chord symbol 'Gm7' is indicated above the first measure.

47
Sav - ior is wait - ing with arms o - pen wide, so

The system shows a vocal line and a piano accompaniment for measures 47 and 48. The key signature remains two flats. The vocal line continues with eighth and quarter notes. The piano accompaniment features chords in the right hand and single notes in the left hand.

F(add4)

The piano accompaniment for measures 47 and 48. The right hand has chords, and the left hand has single notes. A chord symbol 'F(add4)' is indicated above the first measure.

leave what's be-hind_ you be-hind. Come to Je - sus!

$E\flat^2$ $B\flat$ $B\flat$
 D

6

Come to Je - sus!

$E\flat$ $B\flat$ $B\flat$
 D $E\flat^2$

prime unison

There is there - fore now no con - dem - na - tion for all

(opt. Tenors only)

$B\flat(\text{no}3)$ F

58

those found in Christ Je - sus! Call His name! Come be

E $\flat$ 2

61

saved! Come be saved! There is there - fore
mel.

(add Basses)

B $\flat$ F B $\flat$ (no3)

64

now no con - dem - na - tion for all those found in Christ

F

Je - sus! Call His name! Come be saved! Come be

E $\flat$ 2 *B $\flat$*

saved! There is there - fore now no con - dem -

ff *unison* *F* *B $\flat$ (no3)* *ff*

na - tion for all those found in Christ Je - sus! Call His

F *E $\flat$ 2*

76

name! Come be saved! Come be saved! There's

B $\flat$ F

sfz

79

room for us all at the foot of the cross where per-fect love paid ev-'ry

B $\flat$ N.C. Funis. Gm7 N.C.

ff

82

prod-i-gal's cost. The Sav-ior is wait-ing with arms o-pen wide, so

B $\flat$ D F(no3)

sfz

14

85

9

leave what's be-hind_ you be-hind._____ There's

Measures 85-86: Vocal melody in B-flat major, 4/4 time. The vocal line features eighth-note patterns and a final half note. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Measures 85-86: Piano accompaniment for measures 85-86. The right hand plays chords, and the left hand plays a bass line. A chord symbol $E\flat 2$ is indicated above the right hand.

room for us all_ at the foot_ of the cross_ where

Measures 87-88: Vocal melody in B major, 4/4 time. The vocal line features eighth-note patterns and a final half note. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Measures 87-88: Piano accompaniment for measures 87-88. The right hand plays chords, and the left hand plays a bass line. Chord symbols B and $E\sharp A\sharp$ are indicated above the right hand. A dynamic marking ff is present.

per-fect love paid_ ev - 'ry prod - i - gal's cost._ The

Measures 89-90: Vocal melody in B major, 4/4 time. The vocal line features eighth-note patterns and a final half note. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Measures 89-90: Piano accompaniment for measures 89-90. The right hand plays chords, and the left hand plays a bass line. Chord symbols $G\sharp m 7$ and $C\sharp E\sharp$ are indicated above the right hand.

91

Sav - ior is wait - ing with arms o - pen wide, _ so

F#(add4)

93

leave what's be-hind_ you be-hind. _ Come to Je - sus! _

E² B B D#

96

Come to Je - sus! Come to Je - sus!

E B B/D# E E/G# F#A# B B/D#

100

Come to Je - sus!

E E² B

(Drum fill)