

# 13. Come, Ye Faithful, to Pentecost

R. S. Thatcher

With movement

Soprano  
Alto  
Tenor  
Bass

Come, ye faith - ful raise — the strain

Come, ye faith - ful raise — the strain

Come, ye faith - ful raise — the strain

Come, ye faith - ful raise — the strain

*f*  
Ped.

9

S.  
A.  
T.

With Pen - te cost's em - po - we - ring flame Let hearts and voi - ces now — pro - claim The Spi - rit's

With Pen - te cost's em - po - we - ring flame Let hearts and voi - ces now — pro - claim The Spi - rit's

With Pen - te cost's em - po - we - ring flame Let hearts and voi - ces now — pro - claim The Spi - rit's

S. gift a sa - cred aim From realms a bove the dove — de - scends On tongues of fire, God's

A. gift a sa - cred aim From realms a bove the dove — de - scends On tongues of fire, God's

T. gift a sa - cred aim From realms a bove the dove — de - scends On tongues of fire, God's

S. power trans - cends In e - very lang - uage thruth — ex - tends With Pen - ta - cost's grace, our u - ni - ty

A. power trans - cends In e - very lang - uage thruth — ex - tends With Pen - ta - cost's grace, our u - ni - ty

T. power trans - cends In e - very lang - uage thruth — ex - tends With Pen - ta - cost's grace, our u - ni - ty

S. mends. O ho - ly Spi - rit pure and bright

A. mends.

T. mends.

8 mends.

*mf* *dim.*

S. I - llu - mi - nate our souls with Your light In e - very heart dis - pel the night And guide us

A. O ho - ly Spi - rit pure and bright I - - - - - llu - mi - nate

T. *f* le - lu - ia *f*

*f* *f* *f*

*cresc.* *mf*

S. to the path that's right With fie - ry zeal and love a - blaze Grant us the power to

A. our souls with Your light *f* In e - very heart dis -

T. le - lu - ia. *f* A le -

le - lu - ia *f* A le -

*mp*

S. speak with praise, To share the gos - pel's end - less ways And serve our Lord through -

A. pel the night And guide us to the

T. lu - ia *f* A le -

lu - ia *f* A le

*f*

S. out our days

A. path that's right

T. lu ia

O ho - ly Spi - rit pure and bright

lu ia O ho - ly Spi - rit pure and bright

*ff*

S. *f* A le - lu is *f* A le -

A. *f* A le - lu ia *f* A le -

T. I - llu - mi - nate our souls with Your light In e - very heart dis - pel the night And guide us to the

I - llu - mi - nate our souls with Your light In e - very heart dis - pel the night And guide us to the

S. lu is A le - lu -

A. lu ia A le - lu

T. path that's right With fie - ry zeal and love a - blaze Grant us the power to speak with

path that's right With fie - ry zeal and love a - blaze Grant us the power to speak with

S. ia A

A. ia A

T. praise, To share the gos - pel's end less ways And serve our Loird through -

praise, To share the gos - pel's end less ways And serve our Loird through -

a tempo

106

poco rit. ---

S.

Musical notation for the Soprano part, starting with a treble clef and a key signature of two sharps (F# and C#). The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a dotted half note B4. The rest of the staff contains whole rests.

le - lu - ia

A.

Musical notation for the Alto part, starting with a treble clef and a key signature of two sharps. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a dotted half note B4. The rest of the staff contains whole rests.

le lu - ia.

T.

Musical notation for the Tenor part, starting with a treble clef and a key signature of two sharps. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a dotted half note B4. The rest of the staff contains whole rests.

out our days I - llu - mi

Musical notation for the Bass part, starting with a bass clef and a key signature of two sharps. The melody begins with a half note G3, followed by quarter notes A3, B3, and C4, then a dotted half note B3. The rest of the staff contains whole rests.

out our days I - llu - mi

Piano accompaniment for the vocal lines. The right hand starts with a treble clef and a key signature of two sharps, playing chords and moving lines. The left hand starts with a bass clef and a key signature of two sharps, playing a steady bass line. Dynamics include *ff* and *fff*. The piece concludes with a fermata over the final chord.