



# Come Thou Fount

Tune NETTLETON

Lyrics by Robert Robinson

Arranged for congregation and piano by Molly Ijames

For congregation with piano and instruments

Text by Robert Robinson  
NETTLETON  
Arr. Molly Ijames

The musical score for 'The Rose Tree' is presented in a two-staff format. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written in the treble staff, featuring a series of eighth and sixteenth notes. The bass staff provides a simple harmonic accompaniment with whole and half notes. A dynamic marking of *mf* (mezzo-forte) is placed above the first measure of the bass staff. The score includes a repeat sign with first and second endings. The first ending leads back to the beginning of the piece, while the second ending concludes the melody. The piece ends with a final double bar line.

4

*mf*

1. Come thou fount of ev-'ry bles - sing, tune my heart to sing Thy  
2. Here I raise my Eb - en - e - zer; hi - ther by Thy help I'm

4

*mf*

4

*mf*

8

grace; streams of mer - cy, ne - ver ceas - ing, call for songs of loud - est  
come; And I hope, my Thy good pleas - ure, safe - ly to ar - rive at

8

8

2  
12

praise. Teach me some mel - o - dious son - net, sung by — flam - ing tongues a -  
home. Je - sus sought me when a strang - er, wan - d'ring from the fold of

16

bove. Praise the mount I'm fixed up - on it, mount of God's re - deem - ing  
God; He, to res - cue me from dan - ger, in - ter - posed His prec - ious

20

love. 3.O to grace, how great a  
blood.

25

deb - tor, dai - ly I'm con - strained to be; let that grace now like a

25

25

29

fet - ter bind my wan - d'ring heart to Thee. Prone to — wan - der, Lord I

29

29

*ff*

*ff*

33

feel — it, prone to — leave the God I love. Here's my heart, O take and

33

33

*f*

*f*

37

seal it, seal it for Thy courts a - - bove.

37

*rit.*

*mf*

37

*rit.*

*mf*

*8va*

# Come Thou Fount

Piano

For congregation with piano and instruments

Text by Robert Robinson

NETTLETON

Arr. Molly Ijames

Lively (♩ = c. 100-108)

The piano introduction is in 3/4 time, key of B-flat major. It features a lively melody in the right hand and a simple harmonic accompaniment in the left hand. The melody consists of eighth and quarter notes, with a repeat sign after the first two measures. The left hand plays a steady bass line of quarter notes. The dynamic marking is *mf*.

Measures 4-7 of the song. The vocal line begins with a rest in measure 4, then enters with the lyrics. The piano accompaniment continues with a steady harmonic support. The dynamic marking is *mf*.

1. Come thou fount of ev - 'ry bles - sing, tune my heart to sing Thy  
2. Here I raise my Eb - en - e - zer; hi - ther by Thy help I'm

Measures 8-11 of the song. The vocal line continues with the lyrics. The piano accompaniment provides a consistent harmonic background. The dynamic marking is *mf*.

grace; streams of mer - cy, ne - ver ceas - ing, call for songs of loud - est  
come; And I hope, my Thy good pleas - ure, safe - ly to ar - rive at

Measures 12-15 of the song. The vocal line concludes the phrase. The piano accompaniment continues with the same harmonic pattern. The dynamic marking is *mf*.

praise. Teach me some mel - o - dious son - net, sung by — flam - ing tongues a -  
home. Je - sus sought me when a strang - er, wan - d'ring from the fold of

16

bove. God; Praise the mount I'm fixed up - on it, mount of God's re - deem - ing  
He, to res - cue me from dan - ger, in - ter - posed His prec - ious

20

love. blood. 3.O to

24

*f*  
grace, how great a deb - tor, dai - ly I'm con - strained to be; let that

28

grace now like a fet - ter bind my wan - d'ring heart to Thee. Prone to\_\_

32

wan - der, Lord I feel\_\_ it, prone to\_\_ leave the God I love. Here's my

*ff*

36

heart, O take and seal it, seal it for Thy courts a - bove.

*f* *rit.* *mf* *8va*



# Come Thou Fount

TC C inst.

For congregation with piano and instruments

Text by Robert Robinson

NETTLETON

Arr. Molly Ijames

Lively (♩ = c. 100-108)

The musical score is written for a treble clef instrument in 3/4 time, with a key signature of one flat (B-flat). It begins with a tempo marking 'Lively (♩ = c. 100-108)' and a dynamic of *mf*. The score is divided into measures, with measure numbers 7, 12, 17, 22, 28, 33, and 37 indicated at the start of their respective staves. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics range from *mf* to *ff*. The piece concludes with a *rit.* (ritardando) marking and a final *mf* dynamic.

# Come Thou Fount

TC B-flat inst.

For congregation with piano and instruments

Text by Robert Robinson

NETTLETON

Arr. Molly Ijames

Lively (♩ = c. 100-108)

The musical score is written for a Tenor Contrabass (TC) B-flat instrument in 3/4 time. It begins with a key signature of one sharp (F#) and a tempo marking of 'Lively' with a quarter note equal to approximately 100-108 beats per minute. The score is divided into measures, with measure numbers 7, 12, 17, 22, 28, 33, and 37 indicated at the start of their respective staves. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. Dynamics such as *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), and *rit.* (ritardando) are used to guide the performer's volume and tempo. The piece concludes with a final cadence in measure 44, marked with a double bar line and a key signature change to two sharps (F# and C#).

# Come Thou Fount

Horn

For congregation with piano and instruments

Text by Robert Robinson

NETTLETON

Arr. Molly Ijames

Lively (♩ = c. 100-108)

The musical score for the Horn part of 'Come Thou Fount' is written in 3/4 time. It begins with a key signature of one flat (Bb) and a tempo marking of 'Lively (♩ = c. 100-108)'. The score is divided into measures, with measure numbers 7, 12, 17, 22, 28, 33, and 37 indicated at the start of their respective staves. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics such as *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo) are used throughout. A repeat sign with a first ending bracket is present at measure 17. The piece concludes with a *rit.* (ritardando) marking and a final *mf* dynamic.

# Come Thou Fount

For congregation with piano and instruments

Viola

Text by Robert Robinson

NETTLETON

Arr. Molly Ijames

Lively (♩ = c. 100-108)

2

*mf*

7

12

17

22

*f*

28

*ff*

33

*f*

37

*rit.*

*mf*

The musical score is written for Viola in 3/4 time, key of B-flat major. It begins with a 2-measure rest, followed by a repeat sign. The first staff contains measures 1-6, ending with a half note G2. The second staff contains measures 7-11, ending with a half note G2. The third staff contains measures 12-16, ending with a half note G2. The fourth staff contains measures 17-21, ending with a half note G2. The fifth staff contains measures 22-27, starting with a 2-measure rest, followed by a half note G2. The sixth staff contains measures 28-32, ending with a half note G2. The seventh staff contains measures 33-36, ending with a half note G2. The eighth staff contains measures 37-40, ending with a half note G2. Dynamics include *mf*, *f*, *ff*, *f*, and *mf*. A *rit.* marking is present above measure 38.

# Come Thou Fount

For congregation with piano and instruments

BC inst.

Text by Robert Robinson

NETTLETON

Arr. Molly Ijames

Lively (♩ = c. 100-108)

The musical score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 3/4. It begins with a tempo marking 'Lively (♩ = c. 100-108)' and a dynamic of *mf*. The score is divided into measures, with measure numbers 7, 12, 17, 22, 28, 33, and 37 indicated at the start of their respective lines. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several dynamic markings: *mf* at the beginning, *f* at measure 22, *ff* at measure 28, and *f* at measure 33. A *rit.* (ritardando) marking appears above measure 37. The score concludes with a final double bar line and a *mf* dynamic marking.

# Come Thou Fount

Guitar

For congregation with piano and instruments

Text by Robert Robinson

NETTLETON

Arr. Molly Ijames

(Capo 1)

Lively (♩ = c. 100-108)

Chords: A, AM7, D2/A, D/E, A, AM7, D, Esus, E, A, Esus, E, E/A, A/C#

Chords: D, A, E/G#, A sus, A, E7, F#m, A/E, Esus/D, E/D, A/E, D, A, E

Chords: A sus, A, E, F#m, C#m/E, C#m, D, A/E, A, E/G#, F#m, C#m/E, C#m, D, A/C#

Chords: Bm7, E7, A sus, A, Esus/A, E, A/C#, A, D, A/E, A, E, A, AM7, D2/A, D/E

(No capo) Chords: C, C/E, F, G sus, C, G/C, G, C/E, C, F2, F, F/A, G/B

Chords: C sus, C, G/B, Am, G2, G, C/E, C, F, C/E, C, Am, G/B

Chords: C sus, C, G/B, G, Am, G6, G, C/G, C, G/B, G, Am, G6, G, F, Dm7, G

Chords: C sus, C, G/C, G, C/E, C, F, rit., C, G, C sus, C sus/G, C

1. Come thou fount of ev-'ry bles - sing, tune my  
2. Here I raise my Eb-en - e - zer; hi - ther

heart to sing Thy grace; streams of mer - cy, ne - ver ceas - ing, call for songs of loud-est  
by Thy help I'm come; And I hope, my Thy good pleas - ure, safe - ly to ar - rive at

praise. Teach me some mel - o - dious son - net, sung by — flam - ing tongues a -  
home. Je - sus sought me when a strang - er, wan - d'ring from the fold of

bove. Praise the mount I'm fixed up - on it, mount of God's re - deem - ing love.  
God; He, to res - cue me from dan - ger, in - ter - posed His prec - ious blood.

3. O to grace, how great a deb - tor, dai - ly I'm con - strained to

be; let that grace now like a fet - ter bind my wan - d'ring heart to

Thee. Prone to — wan - der, Lord I feel — it, prone to — leave the God I love. Here's my

heart, O take and seal it, seal it for Thy courts a - bove.