

Come to the Table

Communion anthem
for SATB choir and piano

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With forward motion ♩ = 126



Piano introduction in B-flat major, 3/4 time. The score features a melody in the right hand and a bass line in the left hand. Dynamics range from *mp* to *mf*. The piece includes a key signature change to C major and a time signature change to 4/4.

Unison



Vocal entry for SATB choir in unison, starting at measure 6. The lyrics are: "Come, come, come to the ta - ble. Come to the ta - ble o - pen to". The piano accompaniment continues with a steady bass line.



Piano accompaniment for the vocal entry, featuring a melody in the right hand and a bass line in the left hand. Dynamics include *mp* and *Ped.* (pedal).



Vocal continuation for SATB choir, starting at measure 13. The lyrics are: "all. Come, come, come to the ta - ble all who be - lieve and". The piano accompaniment continues with a steady bass line. Dynamics include *mf* and *n.b.* (nota bene).



Piano accompaniment for the vocal continuation, featuring a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *Ped.* (pedal).

20 *mp*
fol - low Christ's call.

rit.

27 *mp* *mf*
Come to the ta - ble, sin - ner and saint, strong heart - ed, might - y wea - ry and

34 *p* *p* *rit.*
faint, emp - ty, re - pent - ant, seek - ing a place where Christ wel - comes you with joy and

rit.

42 Unison *mf*

grace. Come, come, come to the ta - ble Come to the ta - ble

mf

Ped. Ped. Ped. Ped. Ped.

49 *f* n.b.

o - pen to all. Come, come, come to the ta - ble all who be -

f

n.b.

Ped. Ped. Ped.

56 *mp*

lieve and fol - low the call.

mp

Ped.

PERUSAL SCORE -- it is unlawful to duplicate or perform from this score

4

63 *rit.* Unison *mp* n.b.

Come un - a - fraid, for here you will find love does not

70 *rit.* *mf* *mp*

judge, nor fail to be kind.

Love treats as one all those who be - lieve.

77 *rall.* *mf*

Christ now re - ceive. Come, come, come to the

Come to Love's ta - ble, Christ now re - ceive. Come,

rall. *mf*

Ped. Ped.

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84 *f*

ta - ble. Come to the ta - ble o - pen to all. Come, come,

91 n.b.

come to the ta - ble all who be - lieve and fol - low Christ's call.

n.b.

97 rit. Unison *mp*

All things are read - y, come and draw

104

near. Share in the sup - per laid for us here: bread that is bro - ken,

Ped. Ped.

111

.Desc.

rall. Come,

cup of red wine, Love's ho - ly to - ken, hu - man, di - vine. Come, Come,

rall. *mf* *mf*

Ped.

118

.Desc.

come, come to the ta - ble. Come to the ta - ble o - pen to all.

Unison

come, come to the ta - ble. Come to the ta - ble o - pen to all.

Ped.

125

.Desc.

Come, come, come to the ta - ble all who be - lieve and

Come, come, come to the ta - ble all who be - lieve and

rit.

rit.

Ped.

131 **rall.**

.Desc. fol - low the call.

fol - low the call.

rall.

The image shows a musical score for a descant and piano accompaniment. The descant part consists of three staves (treble, middle, and bass clefs) with lyrics 'fol - low the call.' and a 'rall.' marking. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a 'rall.' marking. A large, diagonal watermark 'PERUSAL ONLY' is overlaid on the score.