

Commissioned by First Baptist Church of Fitzgerald, Georgia, in recognition of Blane Jacobs,
Minister of Music, and his wife, Barbara, Organist for 25 years of service and dedication

Come, All Christians, Be Committed

SATB

Words by
Eva B. Lloyd, 1966

Arranged with New Music
by **Mary McDonald**
Tune: WARRENTON
from *The Sacred Harp*, 1844

Brightly ♩ = 100-104

mf

4

7 SA *mf*

TB *mf*

Come, all Chris - tians, be com - mit - ted to the ser - vice

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10

of the Lord. Make your lives for Him more fit - ted,

13

tune your hearts with one ac - cord. Come in - to His

Come in - to His

16

courts with glad - ness, each His sa - cred vows re - new. Turn a -

courts, with sa - cred vows re - new. Turn a -

19

way, turn a - way from sin and sad - ness, be trans - formed with

way from sin and sad - ness, be trans - formed with

22

life, life a new!

f

life, life a new!

25

mf

Of your time and



36 *mp*
 love. Come a - gain, come a - gain to —
mf *mp*

Won - drous love.
mp

39 *cresc.* *mf*
 serve the Sav - ior, tithes and of - f'rings with you bring. In your
cresc. *mf*

cresc. *mf*

42
 work, in your work with Him find fa - vor, and with joy His —

45 *f*

prais - es sing!

f

Detailed description: This system contains measures 45, 46, and 47. The vocal line (treble clef) starts with a forte (*f*) dynamic. The lyrics are "prais - es sing!". The piano accompaniment (grand staff) features a strong bass line with chords and moving lines in both hands.

Detailed description: This system shows the piano accompaniment for measures 45-47. The right hand has a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords and a steady bass line.

48

Detailed description: This system contains measures 48 and 49. The vocal line is mostly silent, with a key signature change to three sharps (F#, C#, G#) indicated by a double bar line. The piano accompaniment continues with a similar texture.

Detailed description: This system shows the piano accompaniment for measures 48-49. The right hand features a more active melodic line, and the left hand continues with harmonic accompaniment.

51 *mf*

God's com-mand to love each oth - er

mf

Detailed description: This system contains measures 51, 52, and 53. The key signature changes to two sharps (F#, C#). The vocal line (treble clef) begins with a mezzo-forte (*mf*) dynamic. The lyrics are "God's com-mand to love each oth - er". The piano accompaniment (grand staff) features a strong bass line with chords and moving lines in both hands.

Detailed description: This system shows the piano accompaniment for measures 51-53. The right hand has a melodic line with eighth notes, and the left hand provides harmonic support with chords and a steady bass line.

54

is re-quired of ev - 'ry-one. Show-ing mer - cy

57

to an-oth - er mir-rors His re - deem - ing Son.

60

In com - pas - sion He has giv - en

mel.

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63 *mel.*
 of His love that is di - vine; on the cross sins

of His love that is di - vine;

66 *cresc.*
 were for - giv - en; joy and peace are

68 *f* *rit.*
 ful - ly Thine.

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80

grace, for His grace give Him the glo - ry, for the Spir - it

grace give Him the glo - ry,

83

and the Word, and re - peat, re - peat the

85

gos - pel sto - ry till the world

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87

His name has heard, till the world His name has

90

heard, till all have heard,

93

ff till all have heard!

ff *non rit.*