

COME, YE FAITHFUL, RAISE THE STRAIN

ANTHEM FOR EASTER

Hymns A. & M., No. 133.
(Old Edition.)

COMPOSED BY

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Allegro. $\text{♩} = 112.$

The musical score is written for piano and voice. It begins with a piano introduction in 4/2 time, marked 'Allegro' with a tempo of 112 beats per minute. The piano part features a melody in the right hand and a supporting bass line in the left hand, with dynamic markings of *f* and *ff*. The vocal part enters with the lyrics: 'Come, ye faith-ful, raise the strain Of tri-umph-ant glad-ness; God hath brought His Is-ra-el In-to joy from sad-ness; Loos'd from Pharaoh's bit-ter yoke Ja-cob's sons and daught-ers; Led them with un-moistened foot Thro' the Red Sea wa-ters, thro' the Red Sea wa-ters.' The vocal part is marked 'SOLO. SOPRANO OR TENOR.' and includes dynamic markings of *mf* and *rall.* The piano part continues with a steady accompaniment, also marked *rall.* at the end.

SOLO. SOPRANO OR TENOR.

Come, ye faith-ful, raise the strain Of tri-umph-ant glad-ness; God hath brought His Is-ra-el

In-to joy from sad-ness; Loos'd from Pharaoh's bit-ter yoke Ja-cob's sons and daught-ers;

Led them with un-moistened foot Thro' the Red Sea wa-ters, thro' the Red Sea wa-ters.

COME, YE FAITHFUL, RAISE THE STRAIN.

CHORUS. *Animato.*

f

Come, ye faith-ful, raise the strain Of triumph-ant glad-ness; God hath brought His Is-ra-el

f

Animato.

mf

In-to joy from sad-ness; Loos'd from Pharaoh's bit-ter yoke Ja-cob's sons and daugh-ters;

mf

mf

Led them with un-moistened foot, Thro' the Red Sea wa-ters; Led them with un-

mf *f* *mf*

f rall.

-moistened foot, Thro' the Red Sea wa-ters.

rall.

f rall. *p*

QUARTET. *Slower.*

COME, YE FAITHFUL, RAISE THE STRAIN.

mf

'Tis the Spring of souls to-day; Christ hath burst His pris-on, And from three days'

mf

Slower. $\text{♩} = 92$

mf

sleep in death As a sun hath ris-en, as a sun hath ris-en;

mp

cres.

All the win-ter of our sins, Long and dark, is fly-ing From His Light, to

cres.

mp

cres.

Whom we give Laud and praise un-dy-ing, laud and praise un-dy-ing.

rall.

rall.

rall.

COME, YE FAITHFUL, RAISE THE STRAIN.

Faster. ♩ = 112.

p a tempo.

ff

Now the Queen of sea - sons, bright With the Day of splen - dour,

Now the Queen of sea - sons, bright With the Day of splen - dour,

Now the Queen of sea - sons, bright With the Day of splen - dour,

Now the Queen of sea - sons, bright With the Day of splen - dour,

With the roy - al Feast of feasts, Comes its joy to ren - der, Comes its joy to

With the roy - al Feast of feasts, Comes its joy to ren - der, Comes its joy to

With the roy - al Feast of feasts, Comes its joy to ren - der, Comes its joy to

With the roy - al Feast of feasts, Comes its joy to

COME, YE FAITHFUL, RAISE THE STRAIN.

ren - der; Comes to . . glad Je - ru - sa - lem, Who with true af - fec - tion

ren - der; Comes to . . glad Je - ru - sa - lem, Who with true af - fec - tion

ren - der; Comes to . . glad Je - ru - sa - lem, Who with true af - fec - tion

ren - der; Comes to . . glad Je - ru - sa - lem, Who with true af - fec - tion

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The lyrics are: "ren - der; Comes to . . glad Je - ru - sa - lem, Who with true af - fec - tion". The music is in G major, 4/4 time, and features a steady eighth-note accompaniment in the piano.

Wel - comes in un - wea - ried strains Je - su's Re - sur - rec - tion, Je - su's Re - sur -

Wel - comes in un - wea - ried strains Je - su's Re - sur - rec - tion, Je - su's Re - sur -

Wel - comes in un - wea - ried strains Je - su's Re - sur - rec - tion, Je - su's Re - sur -

Wel - comes in un - wea - ried strains Je - su's Re - sur - rec - tion, Je - su's Re - sur -

The second system continues the vocal and piano parts. The lyrics are: "Wel - comes in un - wea - ried strains Je - su's Re - sur - rec - tion, Je - su's Re - sur -". The piano part includes dynamic markings of *mf* (mezzo-forte) and *ff* (fortissimo) to indicate increasing volume.

- rec - tion.

- rec - tion.

- rec - tion.

- rec - tion.

The third system concludes the piece with the lyrics: "- rec - tion." for all vocal parts. The piano accompaniment features a final chord and a fermata over the last note. The system includes a grand piano part with a bass line that has a crescendo hairpin.

COME, YE FAITHFUL, RAISE THE STRAIN.

ff

Al - le - lu - ia now we cry

ff

Al - le - lu - ia now we cry

ff Al - le - lu - ia now we cry, Al - le - lu - ia now we cry To our King Im - mor - tal,

Al - le - lu - ia now we cry, Al - le - lu - ia now we cry To our King Im - mor - tal,

ff

To our King Im - mor - tal, Who tri - umphant burst the bars Of the tomb's dark por - tal ;

To our King Im - mor - tal, Who tri - umphant burst the bars Of the tomb's dark por - tal ;

To our King Im - mor - tal, Who tri - umphant burst the bars Of the tomb's dark por - tal ;

To our King Im - mor - tal, Who tri - umphant burst the bars Of the tomb's dark por - tal ;

mf

Who tri - umphant burst the bars

Al - le - lu - ia now we cry

mf

Who tri - umphant burst the bars

mf

Of the tomb's dark por - tal.

mf

Of the tomb's dark por - tal.

mf

senza Ped.

COME, YE FAITHFUL, RAISE THE STRAIN.

To our King Im - mor - tal, To our King Im - mor - - tal; Al - le - lu - ia, Al - le - lu - ia,

To our King Im - mor - - tal; Al - le - lu - ia, Al - le - lu - ia,

To our King Im - mor - - tal; Al - le - lu - ia,

To our King Im - mor - - tal; Al - le - lu - ia,

Ped.

with the Son, Al - le - lu - ia, with the Son God the Fa - ther prais - ing,

with the Son, Al - le - lu - ia, with the Son God the Fa - ther prais - ing,

with the Son, Al - le - lu - ia, Al - le - lu - ia, with the Son God the Fa - ther prais - ing,

with the Son, Al - le - lu - ia, Al - le - lu - ia, with the Son God the Fa - ther prais - ing,

God the Fa - ther prais - ing; Al - le - lu - ia yet a - gain To the Spi - rit rais - ing.

God the Fa - ther prais - ing; To the Spi - rit rais - ing.

God the Fa - ther prais - ing; To the Spi - rit rais - ing.

God the Fa - ther prais - ing; To the Spi - rit rais - ing.

COME, YE FAITHFUL, RAISE THE STRAIN.

A

To our King Im - mor - tal,
 To our King Im - mor - tal,
 Al - le - lu - ia now we cry To our King Im - mor - tal, Who triumphant burst the bars
 Al - le - lu - ia now we cry To our King Im - mor - tal, Who triumphant burst the bars

A

Of the tomb's dark por - tal; Al - le - lu - ia now we cry To our
 Of the tomb's dark por - tal; Al - le - lu - ia now we cry To our
 Of the tomb's dark por - tal; Al - le - lu - ia now we cry To our
 Of the tomb's dark por - tal; Al - le - lu - ia now we cry To our

B

King, our King, our King Im - mor - tal. A - men, A - men, A - men, A - men.
 King, our King, our King Im - mor - tal. A - men, A - men, A - men, A - men.
 King, our King, our King Im - mor - tal. A - men, A - men, A - men, A - men.
 King, our King, our King Im - mor - tal. A - men, A - men, A - men, A - men.

Slower. *mf* *p*

Slower. *mf* *p*

NOTE:—The nine bars between A and B may be omitted, if desired.
 Also published in Novello's Tonic Sol-fa Series, No. 1675, price 1½d.