

COME, YE FAITHFUL, RAISE THE STRAIN

F C F Fsus4 F Bb C Bb Csus4 C F

1. Come, ye faith - ful, raise the strain Of tri - um - phant glad - ness;
 2. 'Tis the spring of souls to - day; Christ hath burst his pris - on,
 3. Now the queen of sea - sons bright With the day of splen - dor,
 4. Nei - ther might the gates of death, Nor the tomb's dark por - tal,
 5. "Al - le - lu - ia!" now we cry To our King im - mor - tal,

F C F Fsus4 F Bb C Bb Csus4 C F

1. God hath brought his Is - ra - el - to joy from sad - ness;
 2. And from three days' sleep in death a sun hath ris - en;
 3. With the roy - al feast of feasts Comes its joy to ren - der;
 4. Nor the watch - ers, nor the sentinels thee as a mor - tal;
 5. Who, tri - um - phant, burst the bars Of the tomb's dark por - tal;

F Bb C F Dm Gsus4 G C

1. Loosed from Pha-roah's bit - ter yoke Ja - cob's sons and daugh - ters;
 2. All the win - ter of our Long and dark is fly - ing
 3. Comes to glad Je - ru - sa - lem Who with true af - fec - tion
 4. But to - day a - midst the twelve Thou didst stand, be - stow - ing
 5. "Al - le - lu - ia!" with the Son, God the Fa - ther prais - ing;

Note: When guitar and keyboard play together, keyboardists should improvise using the guitar chords above the melody.

Text: 76 76 D; based on Exodus 15; John of Damascus, 8th cent.; tr. by John M. Neale, 1818-1866.
 Music: GAUDEAMUS PARITER; Johann Horn, ca. 1495-1547; keyboard acc. by Randall DeBruyn, b. 1947, © 1990, OCP. All rights reserved.

F C Dm A B \flat Am Gm Csus4 C F

1. Led them with un - moist-ened foot Through the Red Sea wa - ters.
 2. From his light, to whom we give Laud and praise un - dy - ing.
 3. Wel-comes in un - wea - ried strains Je - sus' res - ur - rec - tion.
 4. That thy peace which ev - er - more Pass - eth hu - man know - ing.
 5. "Al - le - lu - ia!" yet a - gain To the Spir - it rais - ing.

SAMPLE

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Capo 3: (D) (A) (D) (Dsus4) (D) (G) (A) (G) (Asus4) (A) (D)
 F C F Fsus4 F Bb C Bb Csus4 C F

1. Come, ye faith-ful, raise the strain Of tri - um - phant glad - ness;
2. 'Tis the spring of soul to - day; Christ hath burst his pris - on,
3. Now the queen of seasons' night With the day of splen - dor,
4. Nei - ther might the gate of death, Nor the tomb's dark por - tal,
5. "Al - le - lu - ia!" now we cry To our King im - mor - tal,

(D) (A) (D) (Dsus4) (D) (G) (A) (G) (Asus4) (A) (D)
 F C F Fsus4 F Bb C Bb Csus4 C F

1. God hath brought his Is - ra - el In - to joy from sad - ness;
2. And from three days' sleep in death As a sun hath ris - en;
3. With the roy - al feast of easts Comes its joy to ren - der;
4. Nor the watch - ers, nor the seal Hold thee as a mor - tal;
5. Who, tri - um - phant, burst the bars Of the tomb's dark por - tal;

(D) (G) (A) (D) (A) (D) (Bm) (Esus4) (E) (A)
 F Bb C F C F Dm Gsus4 G C

1. Loosed from Pha-roah's bit - ter Ja - cob's sons and daugh - ters;
2. All the win - ter of our time Long and dark is fly - ing
3. Comes to glad Je - ru - sa - lem Who with true af - fec - tion
4. But to - day a - midst the twelve Thou didst stand, be - stow - ing
5. "Al - le - lu - ia!" with the Son of God the Fa - ther prais - ing;

(D) (A) (Bm) (F#) (A) (F#m) (Em) (Asus4) (A) (D)
 F C Dm A Bb Am Gm Csus4 C F

1. Led them with un - moist - ened foot Through the Red Sea wa - ters.
2. From his light, to whom we give Laud and praise un - dy - ing.
3. Wel - comes in un - wea - ried stride, Jesus' res - ur - rec - tion.
4. That thy peace which ev - er - more Pass - eth hu - man know - ing.
5. "Al - le - lu - ia!" yet a - gain To the Spir - it rais - ing.

Note: When guitar and keyboard play together, keyboardists should improvise using the guitar chords above the melody.

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(D) (G) (A) (D) (A) (D) (Bm) (Esus4) (E) (A)
 F Bb C F C F Dm Gsus4 G C

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(D) (A) (Bm) (F#) (A) (F#m) (Em) (Asus4) (A) (D)
 F C Dm A Bb Am Gm Csus4 C F

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COME, YE FAITHFUL, RAISE THE STRAIN

TRUMPET in B \flat

Musical score for Trumpet in B \flat . The score consists of three staves of music in G major (one sharp). The first staff begins with a *mf* dynamic, followed by a *f* dynamic. The second staff features a *sfz* dynamic, a *mf* dynamic, and a *f* dynamic. The third staff includes a *f* dynamic, a *mf* dynamic, and a *f* dynamic. The music is marked with various dynamics and articulations such as accents and slurs.

Music: GAUDEAMUS PARITER; Johann Horn, ca. 1495–1547; arr. by [redacted] 1991, OCP. All rights reserved.

SAMPLE