



Come, Thou Fount of Every Blessing

Arranged by
Cathy Moglebust



Come, Thou Fount of Every Blessing

Handbell Solo

(Bell tree or from the table)

3 octaves
Handbells used: 15



NETTLETON

Traditional American melody

Repository of Sacred Music, Part Second, Harrisburg, 1813

arr. Cathy Moglebust (ASCAP)

With a lilt (♩ = ca. 76)

* Any or all cue-size notes may be omitted if playing solo from the table.

Piano accompaniment is found on page 4.

An mp3 accompaniment track is also available, code CGBD107a.

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Musical score for the hymn "Come, Thou Fount of Every Blessing". The score is written in treble clef and consists of eight staves of music. The key signature is one flat (B-flat). The tempo and style are indicated by the markings *mp* (mezzo-piano) and *mf* (mezzo-forte). The score includes measure numbers 28 through 62. A large, faint watermark "PREVIEW" is visible across the center of the page.

Measure numbers: 28, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 57, 58, 59, 60, 61, 62.

Dynamic markings: *mp* (mezzo-piano) at measure 45, *mf* (mezzo-forte) at measure 57.

Rehearsal marks: A large number "3" appears above the staff at measure 28 and below the staff at measure 54.

This musical score is for the hymn "Come, Thou Fount of Every Blessing". It is arranged for voice and piano. The score is divided into four systems, each containing a vocal line and a piano accompaniment. The piano accompaniment is written in a grand staff (treble and bass clefs). The vocal line is in a single staff. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes measure numbers 13 through 28. A large, faint watermark "PUB" is visible across the center of the page.

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

45 *mp*

46

47

48

49

50

51

52

53

54

55

56

57 *mf*

58 *Ped.*

59 *Ped.*

60 *sim.*

61

62

The musical score is written for voice and piano. The voice part is on a single staff, and the piano accompaniment is on two staves (treble and bass). The score is divided into measures numbered 45 through 62. The tempo/mood is marked *mp* (mezzo-piano) at measure 45 and *mf* (mezzo-forte) at measure 57. The piano part features a steady accompaniment of chords and moving lines. Pedal points are indicated at measures 58 and 59, and a simile (sim.) is marked at measure 60. The piece concludes at measure 62 with a final chord and a fermata.



PREVIEW



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