

To Come to the Table



Words and Music by Blake Walker, Joel Lindsey,
Carolyn Cross, and Brock Garrison

ARRANGED AND ORCHESTRATED
BY **DANIEL SEMSEN**



To Come to the Table

Words and Music by
BLAKE WALKER, JOEL LINDSEY,
CAROLYN CROSS and BROCK GARRISON
Arranged by Daniel Semsen

1 Ballad (♩ = 65)

1

Dm Am C Dm

4

WOMEN

p

No lon - ger out - casts, now we are chil - dren.

Am C Dm Am C

7

2

No long - er guilt - y, we are for - giv - en. Un - wor - thy of this kind of love,

MEN

Dm Am C Gm Dm F

1 This symbol refers to the corresponding track numbers on the Accompaniment Stereo Track and Split Track.

Performance Time: 4:56

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CHOIR
mp rit.

10

3

— yet we take of His bod - y and blood. This is what it means

C/E *Gm* *Dm* *C(add4)*

rit.

13

a tempo

— to come to the ta - ble. This is what it means

Bb2 *C(add4)* *F* *F/A*

mp a tempo

15

— to know that we be - long. Now let us all re - mem - ber

Bb2 *C(add4)* *F* *Bbmaj9* *Bbm6*

3

4
18

what Christ has sown. And be - cause of Him, we can ap - proach the

F/A Dm7 Gm7 F/A

FOR PREVIEW ONLY

20

throne. Yes, this is what it means to come to the ta - ble.

Bb2 Csus Bb2 C(add4) Dm

slight accel.

mf slight accel.

FOR PREVIEW ONLY

23

Oh

Am/C Dm Am/C

4 Slightly faster (♩ = 68)

p mf

FOR PREVIEW ONLY

26 *mf* 5

For ev-'ry sin - ner, — His bod - y bro - ken. — His blood was poured out; —

TENOR only

Dm Am C Dm

mf

29

mer-cy was spo - ken. Un - wor - thy of this — kind of love, — yet we

add BASS

Am C Gm Dm F C E C

32 6 *mf*

take of His bod - y and blood. — This is what it means

Gm Dm C

6
34

— to come to the ta - ble. — This is what it means

B \flat 2 C(add4) F F

36

— to know that we — be - long. Now let us all re - mem - ber

B \flat 2 C(add4) F 3 F \flat B \flat B \flat m 9

39

what Christ has sown. — And be - cause of Him, — we can ap - proach the

F A Dm7 Gm7 F A

41

7

throne. Yes, this is what it means — to come to the ta - ble. —

B \flat 2 C(add4) B \flat 2 C(add4) F

This block contains the musical notation for measures 41-43. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes chord markings: B \flat 2, C(add4), B \flat 2, C(add4), and F. A circled number '7' is placed above the piano part in measure 42. A large watermark 'FOR PREVIEW ONLY' is overlaid on the right side of the page.

44

SOPRANOS

ALTOS

TENORS

BASS

Oh, hal - le - lu - jah! Hal - le -
Hal - le - lu - jah!
Oh, hal - le - lu - jah! —
Hal - le - lu - jah!

F $\frac{4}{2}$ F F/A B \flat 2 B \flat (add#4) B \flat

f

This block contains the musical notation for measures 44-47, featuring four vocal parts: Sopranos, Altos, Tenors, and Bass. The lyrics are 'Oh, hal - le - lu - jah! Hal - le - lu - jah!'. The piano accompaniment includes chord markings: F $\frac{4}{2}$, F, F/A, B \flat 2, B \flat (add#4), and B \flat . A dynamic marking of *f* (forte) is present in measure 47. A large watermark 'FOR PREVIEW ONLY' is overlaid on the page.

8

46

S.

lu - jah! Hal - le - lu - jah to the Lamb that was slain.

A.

Hal - le - lu - jah to the Lamb that was slain.

T.

Hal - le - lu - jah to the Lamb that was slain.

B.

Hal - le - lu - jah to the Lamb that was slain.

Fsus F2 F Gm7 F

48

S.

Oh, hal - le - lu jah! Hal - le - lu - jah! Let us

A.

Hal - le - lu - jah! Let us

T.

Oh, hal - le - lu - jah! Let us

B.

Hal - le - lu - jah! Hal - le... Let us

E C F/A Bb2 Bb Fsus F

51 **8**

S. come and give thanks in His name. Oh, hal - le -

A. come and give thanks in His name.

T. come and give thanks in His name. Oh, hal - le -

B. come and give thanks in His name.

Gm7 F Csus C F A

53

S. lu - jah! Hal - le - lu - jah! Hal - le -

A. Hal - le lu - jah! Hal - le - lu - jah

T. lu jah! Hal - le - lu - jah

B. Hal - le - lu - jah! Hal - le - lu - jah

Bb2 Bb(add#4) Bb Fsus F2



10

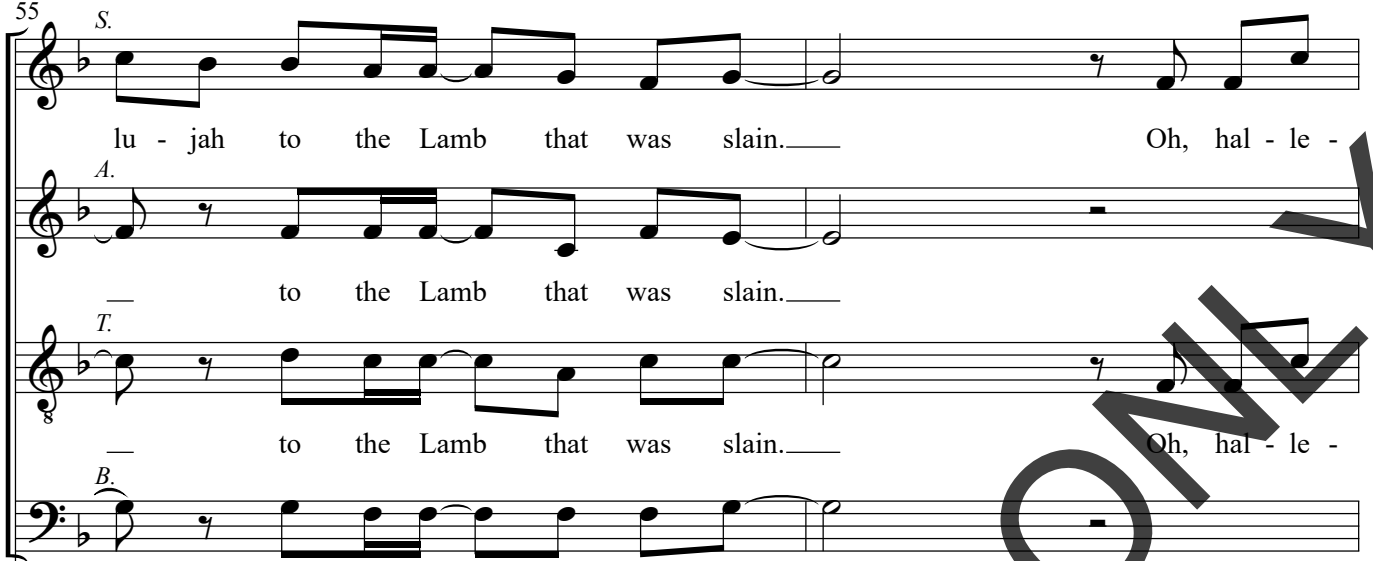
55

S. lu - jah to the Lamb that was slain. Oh, hal - le -

A. to the Lamb that was slain.

T. to the Lamb that was slain. Oh, hal - le -

B. to the Lamb that was slain.



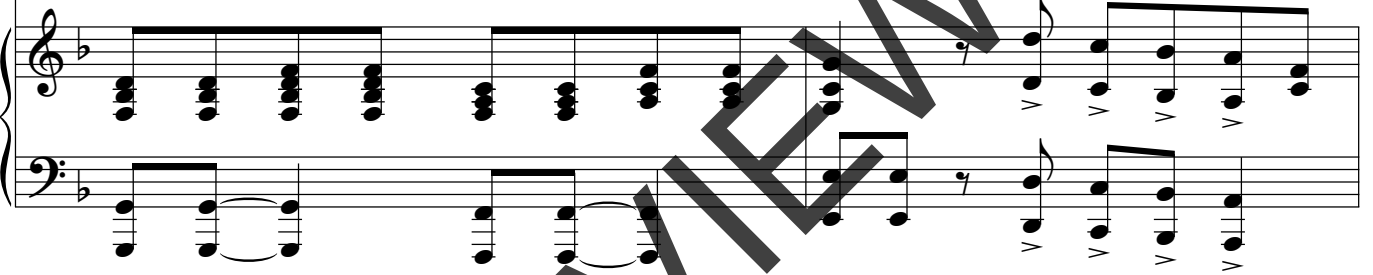
Gm7

F

C
E

N.C.

F
A



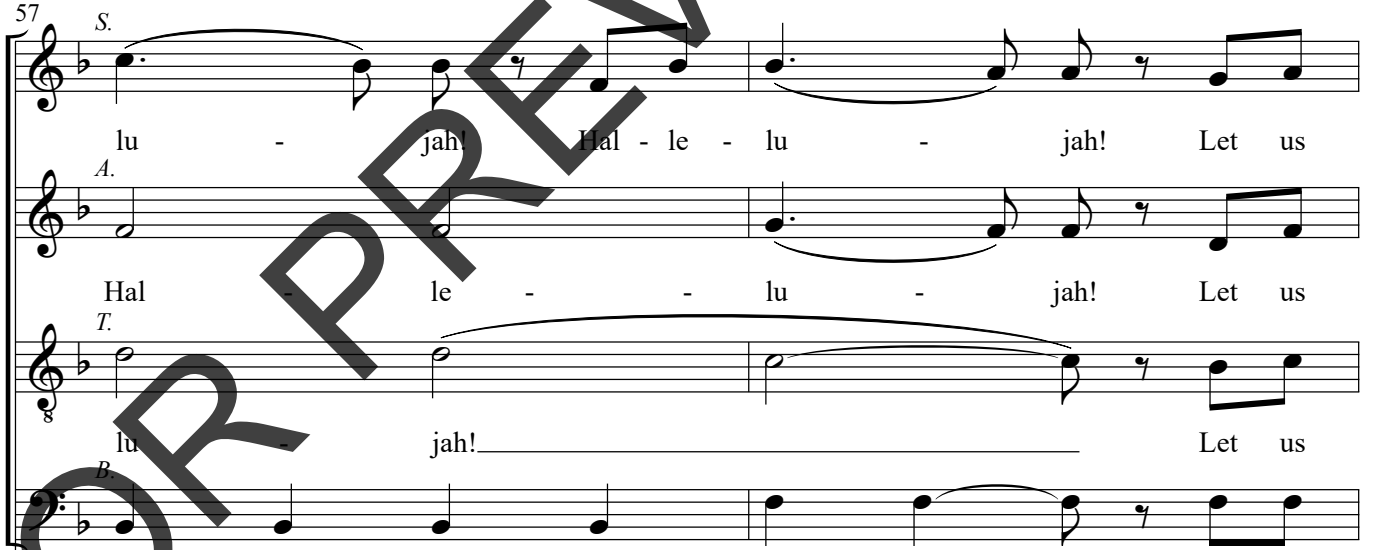
57

S. lu - jah! Hal - le - lu - jah! Let us

A. Hal le - lu - jah! Let us

T. lu jah! Let us

B. Hal - le - lu - jah! Hal - le... Let us

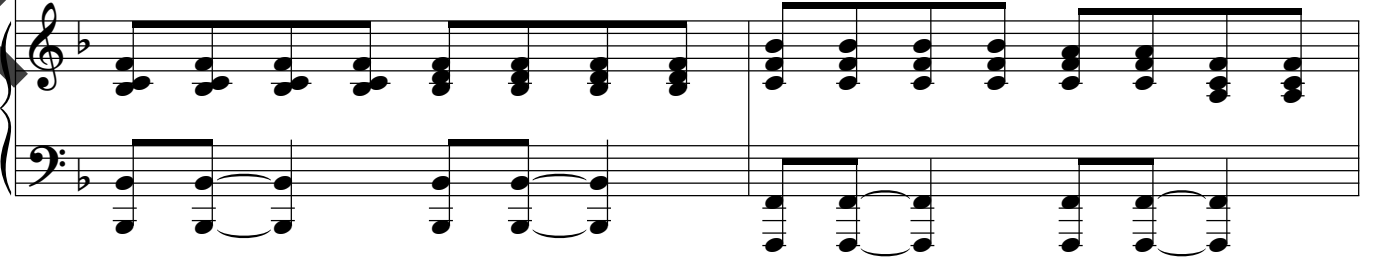


Bb2

Bb

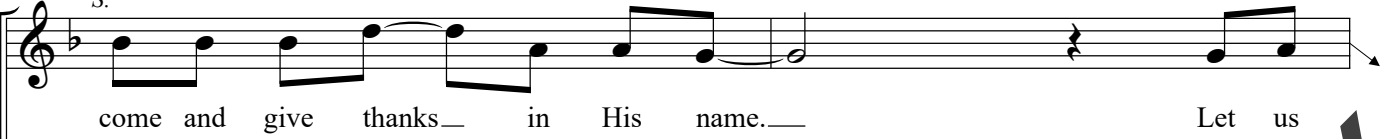
Fsus

F



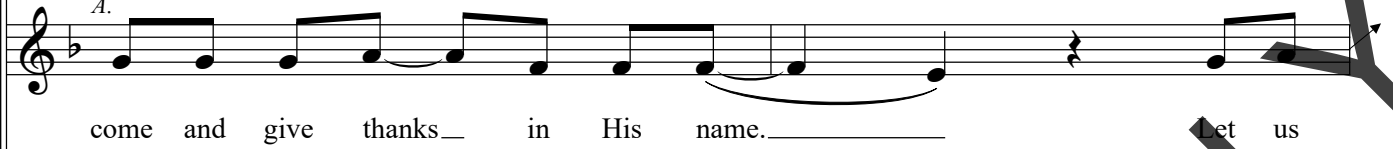
59

S.



come and give thanks_ in His name.____ Let us

A.



come and give thanks_ in His name.____ Let us

T.



come and give thanks_ in His name.____ Let us

B.



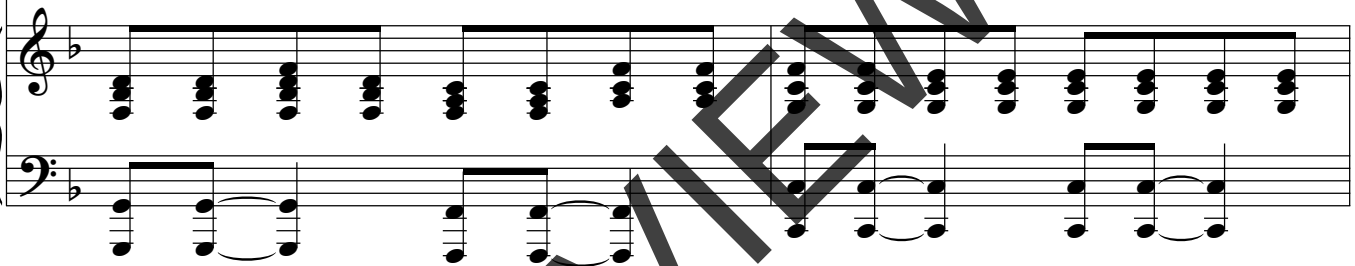
come and give thanks_ in His name.____ Let us

Gm7

F

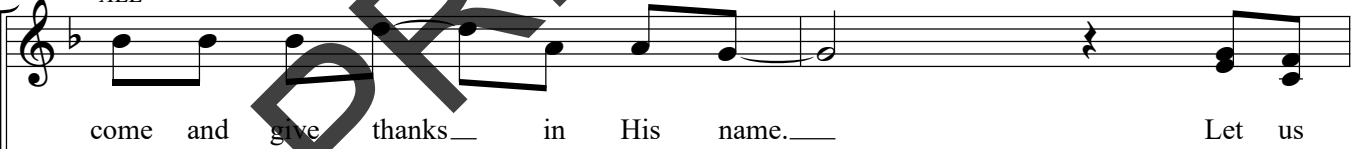
Csus

C



61

ALL



come and give thanks_ in His name.____ Let us

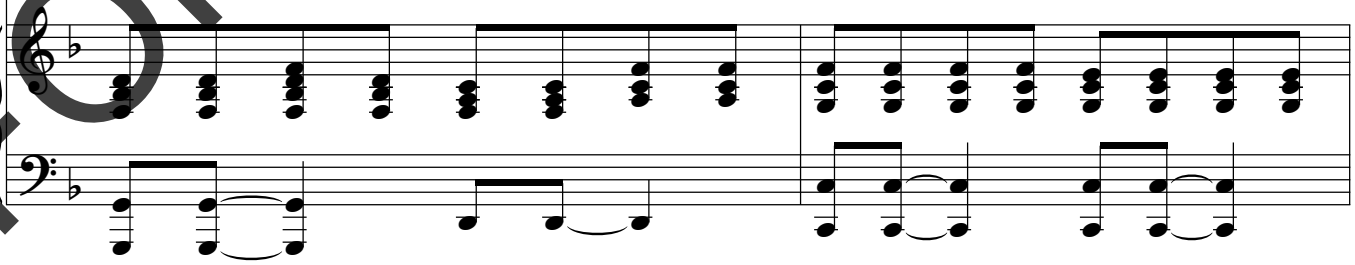


Gm7

Dm7

Csus

C



12
63

9

come and give thanks in His name.

Gm7

Dm7

Csus

slight rit.

Quietly (♩ = 62)

65

mp

— This is what it means to come to the ta - ble. This is what it means

C

B^b2

Csus

F

F
A

slight rit.

mp

68

to know that we be - long.

Now let us all re - mem - ber

B^b2

C(add4)

F

B^b2

B^bm⁹₆

71

what Christ has sown._____ And be - cause of Him, we can ap - proach the

F/A Dm7 Gm7 F/A

This system contains measures 71 and 72. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes chords F/A, Dm7, Gm7, and F/A. A large watermark 'FOR PREVIEW ONLY' is overlaid on the page.

73

throne. Yes, this is what it means_____ to come to the ta - ble._____

Bb2 C(add4) Bb2 C(add4) Dm

This system contains measures 73 and 74. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes chords Bb2, C(add4), Bb2, C(add4), and Dm. A large watermark 'FOR PREVIEW ONLY' is overlaid on the page.

76

Oh_____ Ooo

Am C Dm Am C C F

molto rit. *p*

This system contains measures 75, 76, 77, and 78. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes chords Am C, Dm, Am C, C, and F. The tempo marking *molto rit.* and dynamic marking *p* are present. A large watermark 'FOR PREVIEW ONLY' is overlaid on the page.