

FULL SCORE

COME THOU FOUNT OF EVERY BLESSING

TRADITIONAL
ARRANGED BY RICKY VALADEZ

WITH EMOTION $\text{J} = 56$

Musical score for five instruments: Violin I, Violin II, Violin III, Cello, and Piano. The score is in common time (indicated by '3/4') and major (indicated by a sharp sign). The Cello part features eighth-note patterns with grace notes and dynamic markings 'mp' and ' \wedge ' (slur) and ' \vee ' (staccato). The Violins play sustained notes. The Piano part is mostly silent.

WITH EMOTION $\text{J} = 56$

Continuation of the musical score for Violin I, Violin II, Violin III, Cello, and Piano. The instrumentation remains the same, with the Cello providing harmonic support and the Violins and Piano providing melodic lines.

Musical score for four string instruments: Vln. I, Vln. II, Vln. III, and Vc. The score begins at measure 8. The Vln. I part has a prominent eighth-note pattern with grace notes and dynamic 'mp'. The Vln. II, Vln. III, and Vc. parts provide harmonic and rhythmic support.

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COME THOU FOUNT OF EVERY BLESSING
FULL SCORE

15

VLN. I

VLN. II

VLN. III

VC.

PNO.

22

VLN. I

VLN. II

VLN. III

VC.

PNO.

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3

28

This section of the score begins at measure 28. The strings play eighth-note patterns with dynamic markings *mf* and *mp*. The piano part consists of sustained chords and eighth-note bass patterns. Measure 30 features a dynamic *mp* above the piano's eighth-note bass line.

VLN. I
VLN. II
VLN. III
VC.
PNO.

35

This section begins at measure 35. The strings play eighth-note patterns with dynamic markings *mf* and *mp*. The piano part features eighth-note chords and bass patterns. Measures 37-38 show a change in time signature to $\frac{3}{4}$.

VLN. I
VLN. II
VLN. III
VC.
PNO.

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39

VLN. I

VLN. II

VLN. III

VC.

PNO.

43

RIT. BROADEN A TEMPO

VLN. I

VLN. II

VLN. III

VC.

RIT. BROADEN A TEMPO

PNO.

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5

48

MOLTO RIT.

VLN. I

VLN. II

VLN. III

VC.

PNO.

MOLTO RIT.

ppp

p

ppp

ppp

ppp

p

ppp