



COME, YOU THANKFUL PEOPLE, COME - P. 2

MEL./ VOC.

FL.

TPT.

A. SAX

TBN.

PNO.

E. B.

DR.

5 6 7 8

Handwritten annotations for piano and double bass parts:

- Measure 5:  $Gm7^{(11)}/C$
- Measure 6:  $Am7^{(11)}/D$
- Measure 7:  $Am7$ ,  $D7^{(\#9,b13)}$
- Measure 8:  $Gm7^{(9)}$ ,  $C7^{(\#9,b13)}$

# COME, YOU THANKFUL PEOPLE, COME - P. 3

VERSE A

MEL./VOC. *mp*  
 COME, YOU THANK - FUL PEO - PLE COME; RAISE THE SONG OF HAR - VEST HOME.

FL. *mp* (TUTTI)

TPT. *mp* (TUTTI)

A. SAX. *mp* (TUTTI)

TBN. *mp* (TUTTI)

PNO. *mp*  
 F6 D7(9) Gm7 C7(b9) Am7(11) D7(#9) Gm7(9) A7(#9,b13)

E. B. *mp*  
 F6 D7(9) Gm7 C7(b9) Am7(11) D7(#9) Gm7(9) A7(#9,b13)

DR. *mp*

9 10 11 12

COME, YOU THANKFUL PEOPLE, COME - P. 4

MEL./VOC. ALL IS SAFE - LY GATH - ERED IN ERE THE WIN - TER STORMS BE - GIN.

FL.

TPT.

A. SAX.

TBN.

PNO.

E. B.

DR.

13 14 15 16

COME, YOU THANKFUL PEOPLE, COME - P. 5

MEL./ VOC. GOD, OUR MAK - ER, DOES PRO - VIDE FOR OUR WANTS TO BE SUP - PLIED,

FL. mf

TPT. mf

A. SAX. mf

TBN. mf

PNO. mf

E. B. mf

DR. mf

Am7 Dm7(9) Gm(ADD9) F(ADD9) C/D Am7(b5) Eb7(9,13) Ab7(9,13)

Am7 Dm7(9) Gm(ADD9) F(ADD9) C/D Am7(b5) Eb7(9,13) Ab7(9,13)

mf 17 18 19 20





COME, YOU THANKFUL PEOPLE, COME - P. 8

MEL./ VOC.

FL.

TPT.

A. SAX.

TBN.

PNO.

E. B.

DR.

29 30 31 32

Chords:  $Gm7^{(II)}/C$ ,  $Am7^{(II)}/D$ ,  $Am7$ ,  $D7$ ,  $Gm7$ ,  $C7$

Dynamics:  $\hat{}$ ,  $>$ ,  $>$ ,  $>$

COME, YOU THANKFUL PEOPLE, COME - P. 9

VERSE B

MEL./VOC.

FL.

TPT.

A. SAX

TBN.

PNO.

E. B.

DR.

33 34 35 36

$Dm7(9)$   $A7(b13)$   $Dm7(9)$   $D7(b9, b13)$

$Dm7(9)$   $A7(b13)$   $Dm7(9)$   $D7(b9, b13)$

COME, YOU THANKFUL PEOPLE, COME - P. 10

MEL./VOC. FL. TPT. A. SAX. TBN. PNO. E.B. DR.

*Chord progression:* Gm7(9) C#dim7 Dm7 G7(13) Em7(11) A7(b13) Am7 Ab7(b13) Gm7 C7(9)

37 38 39 40

COME, YOU THANKFUL PEOPLE, COME - P. II

MEL./VOC.

FL.

TPT.

A. SAX.

TBN.

PNO.

E. B.

DR.

Chords: C/D, Gm7/C, FMAJ7(9), Am7(b5), Eb7(9,13), Ab7(9,13)

41 42 43 44

Detailed description: This is a page of a musical score for the hymn 'Come, You Thankful People, Come'. The page is labeled 'P. II' and contains measures 41 through 44. The score is arranged for a vocal line and several instrumental parts. The vocal line (MEL./VOC.) is in the top staff, followed by Flute (FL.), Trumpet (TPT.), Alto Saxophone (A. SAX.), and Trombone (TBN.). The Piano (PNO.) part is split into two staves, and the Double Bass (E. B.) part is in the next staff. The Drum (DR.) part is at the bottom. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Chord symbols are written above the vocal line and piano part. The measures are numbered 41, 42, 43, and 44 at the bottom of the page.

COME, YOU THANKFUL PEOPLE, COME - P. 12

MEL./VOC.

FL.

TPT.

A. SAX.

TBN.

PNO.

E. B.

DR.

45 46 47 48

Chord symbols:  $Gm7(9)$ ,  $Bb/C$ ,  $Am7(11)$ ,  $D7(b9)$ ,  $BbMAJ7/C$ ,  $Bb(ADD9)$





COME, YOU THANKFUL PEOPLE, COME - P. 15

MEL/VOC.

FL.

TPT.

A. SAX.

TBN.

PNO.

E. B.

DR.

57 58 59 60 61

$Gm7(II)/C$   $Am7(II)/D$   $Am7(9)$   $Ab7(9,13)$   $Gm7(9)$   $Gb7(9,13)$   $FMAJ7(\#II)$

VERSE 2

ALL THE WORLD IS GOD'S OWN FIELD, FRUIT UNTO HIS PRAISE TO YIELD.  
WHEAT AND TARES TOGETHER SOWN, UNTO JOY OR SORROW GROWN.  
FIRST THE BLADE, AND THEN THE EAR, THEN THE FULL CORN SHALL APPEAR.  
LORD OF HARVEST, GRANT THAT WE WHOLESOME GRAIN AND PURE MAY BE.

VERSE 3

FOR THE LORD OUR GOD SHALL COME AND SHALL TAKE HIS HARVEST HOME.  
FROM HIS FIELD SHALL IN THAT DAY ALL OFFENSES PURGE AWAY,  
GIVE HIS ANGELS CHARGE AT LAST IN THE FIRE THE TARES TO CAST,  
BUT THE FRUITFUL EARS TO STORE IN HIS GARNER EVERMORE.

VERSE 4

EVEN SO, LORD, QUICKLY COME TO YOUR FINAL HARVEST HOME.  
GATHER ALL YOUR PEOPLE IN, FREE FROM SORROW, FREE FROM SIN,  
THERE, FOREVER PURIFIED, IN YOUR GARNER TO ABIDE.  
COME, WITH ALL YOUR ANGELS, COME, RAISE THE GLORIOUS HARVEST HOME!

# COME, YOU THANKFUL PEOPLE, COME

(SWING)

ARR. BY P. PROCHNOW,

R. WEAVER & C. SHARP

MELODY/VOCAL

(MEDIUM SWING) (INTRO) ♩ = 132

8

(VERSE A)

9 COME, YOU THANK - FUL 10 PEOP - LE COME, 11 RAISE THE SONG OF 12 HAR - VEST HOME.

13 ALL IS SAFE - LY 14 GATH - ERED IN 15 ERE THE WIN - TER 16 STORMS BE - GIN.

17 GOD, OUR MAK - ER, 18 DOES PRO - VIDE 19 FOR OUR WANTS TO 20 BE SUP - PLIED,

21 COME TO GOD'S OWN 22 TEM - PLE COME, 23 RAISE THE SONG OF 24 HAR - VEST HOME.

(OPTIONAL INTERLUDE A)

25

8

MELODY/VOCAL

-2-

COME, YOU THANKFUL PEOPLE, COME

VERSE B Dm7(9)

33 (ALTERNATE SOLO/MELODY LINE) 34 A7(b13) Dm7(9) 35 D7(b9,b13) 36

37 Gm7(9) C#dim7 Dm7 G7(13) Em7(11) A7(b13) Am7 Ab7(b13) Gm7 C7(9) 40

41 C/D Gm7/C FMA7(9) Am7(b5) Eb7(9,13) Ab7(9,13) 44

45 Gm7(9) Bb/C Am7(11) D7(b9) BbMA7/C Bb(ADD9) 48

(OPTIONAL INTERLUDE B

4

49



8

(CODA) 53 61

VERSE 2

ALL THE WORLD IS GOD'S OWN FIELD, FRUIT UNTO HIS PRAISE TO YIELD.  
WHEAT AND TARES TOGETHER SOWN, UNTO JOY OR SORROW GROWN.  
FIRST THE BLADE, AND THEN THE EAR, THEN THE FULL CORN SHALL APPEAR.  
LORD OF HARVEST, GRANT THAT WE WHOLESOME GRAIN AND PURE MAY BE.

VERSE 3

FOR THE LORD OUR GOD SHALL COME AND SHALL TAKE HIS HARVEST HOME.  
FROM HIS FIELD SHALL IN THAT DAY ALL OFFENSES PURGE AWAY,  
GIVE HIS ANGELS CHARGE AT LAST IN THE FIRE THE TARES TO CAST,  
BUT THE FRUITFUL EARS TO STORE IN HIS GARNER EVERMORE.

VERSE 4

EVEN SO, LORD, QUICKLY COME TO YOUR FINAL HARVEST HOME.  
GATHER ALL YOUR PEOPLE IN, FREE FROM SORROW, FREE FROM SIN,  
THERE, FOREVER PURIFIED, IN YOUR GARNER TO ABIDE.  
COME, WITH ALL YOUR ANGELS, COME, RAISE THE GLORIOUS HARVEST HOME!

FLUTE

# COME, YOU THANKFUL PEOPLE, COME

(SWING)

ARR. BY P. PROCHNOW,

R. WEAVER & C. SHARP

(MEDIUM SWING) (INTRO)  $\text{♩} = 132$  (DIV.)

The musical score is written for a flute in 4/4 time with a key signature of one flat (Bb). It consists of several measures across five systems. Measure 1 is marked with a fermata and a first ending bracket. Measure 2 has a dynamic marking of *mf*. Measure 3 has a first ending bracket. Measure 4 has a dynamic marking of *mf*. Measure 5 has a first ending bracket. Measure 6 has a dynamic marking of *mf*. Measure 7 has a first ending bracket. Measure 8 has a dynamic marking of *mf*. Measure 9 has a dynamic marking of *mp*. Measure 10 has a dynamic marking of *mp*. Measure 11 has a dynamic marking of *mp*. Measure 12 has a dynamic marking of *mp*. Measure 13 has a dynamic marking of *mp*. Measure 14 has a dynamic marking of *mp*. Measure 15 has a dynamic marking of *mp*. Measure 16 has a dynamic marking of *mp*. Measure 17 has a dynamic marking of *mf*. Measure 18 has a dynamic marking of *mf*. Measure 19 has a dynamic marking of *mf*. Measure 20 has a dynamic marking of *mf*. Measure 21 has a dynamic marking of *mf*. Measure 22 has a dynamic marking of *mf*. Measure 23 has a dynamic marking of *mf*. Measure 24 has a dynamic marking of *f*. Measure 25 has a dynamic marking of *mf*. Measure 26 has a dynamic marking of *mf*. Measure 27 has a dynamic marking of *mf*. Measure 28 has a dynamic marking of *mf*. Measure 29 has a dynamic marking of *mf*. Measure 30 has a dynamic marking of *mf*. Measure 31 has a dynamic marking of *mf*. The score includes various musical notations such as accents, slurs, and first ending brackets. A 'CRESC.' marking is present between measures 21 and 24. The piece concludes with a final double bar line.

FLUTE

-2- COME, YOU THANKFUL PEOPLE, COME

(VERSE B)  $Dm7(9)$  (ALTERNATE SOLO/MELODY LINE)  $A7(b13)$   $Dm7(9)$   $D7(b9, b13)$

$Gm7(9)$   $C\#dim7$   $Dm7$   $G7(13)$   $Em7(11)$   $A7(b13)$   $Am7$   $Ab7(b13)$   $Gm7$   $C7(9)$

$C/D$   $Gm7/C$   $FMAJ7(9)$   $Am7(b5)$   $Eb7(9,13)$   $Ab7(9,13)$

$Gm7(9)$   $Bb/C$   $Am7(11)$   $D7(b9)$   $BbMAJ7/C$   $Bb(ADD9)$

(OPTIONAL INTERLUDE B)  $mf$

FLUTE

-3- COME, YOU THANKFUL PEOPLE, COME

CODA

53 *mf* 54 55 56

Detailed description: This block contains the first four measures of the flute part, labeled as the CODA. Measure 53 starts with a dynamic marking of *mf* and features a circled crosshair symbol above the staff. The melody consists of quarter notes: G4, A4, B4, and C5. Measure 54 continues with quarter notes: B4, A4, G4, and F4. Measure 55 has quarter notes: E4, D4, C4, and B3. Measure 56 concludes with quarter notes: A3, G3, F3, and E3. Each measure has an accent (^) above the first note. A fermata is placed over the final note of measure 56.

57 58 59 60 61 *f*

Detailed description: This block contains the final five measures of the flute part. Measure 57 has quarter notes: G4, A4, B4, and C5. Measure 58 has quarter notes: B4, A4, G4, and F4. Measure 59 has quarter notes: E4, D4, C4, and B3. Measure 60 has quarter notes: A3, G3, F3, and E3. Measure 61 ends with a final chord consisting of G3, F3, and E3. A dynamic marking of *f* is placed below the staff at the end of measure 61. A long horizontal line is drawn below the staff, extending from the beginning of measure 59 to the end of measure 61.

# TRUMPET COME, YOU THANKFUL PEOPLE, COME

(SWING)

ARR. BY P. PROCHNOW,

R. WEAVER & C. SHARP

(MEDIUM SWING) (INTRO)  $\text{♩} = 132$  (DIV.)

(VERSE A) (TUTTI)

(OPTIONAL INTERLUDE A) (DIV.)

TRUMPET

-2- COME, YOU THANKFUL PEOPLE, COME

(VERSE B) *f* *Em7(9)* (ALTERNATE SOLO/MELODY LINE) *B7(b13)* *Em7(9)* *E7(b9,b13)*

33 (ALTERNATE HORN LINE) 34 35 36

*Am7(9)* *D#dim7* *Em7* *A7(13)* *F#m7(11)* *B7(b13)* *Bm7* *Bb7(b13)* *Am7* *D7(9)*

37 38 39 40

*D/E* *Am7/D* *GMA7(9)* *Bm7(b5)/E* *F7(9,13)* *Bb7(9,13)*

41 42 43 44

*Am7(9)* *C/D* *Bm7(11)* *E7(b9)* *CMA7/D* *C(ADD9)*

45 46 47 48

(OPTIONAL INTERLUDE B) *mf*

49 50 51 52

TRUMPET

-3- COME, YOU THANKFUL PEOPLE, COME

CODA

Musical notation for measures 53-56. The staff is in treble clef with a key signature of one sharp (F#). Measure 53 starts with a dynamic marking of *mf*. Measures 54, 55, and 56 contain various rhythmic patterns including eighth and sixteenth notes, some with accents and slurs.

Musical notation for measures 57-61. The staff continues in treble clef with a key signature of one sharp. Measure 57 has a dynamic marking of *f*. Measures 58, 59, and 60 contain rhythmic patterns similar to the previous section. Measure 61 ends with a final chord and a dynamic marking of *f*.

# ALTO SAX COME, YOU THANKFUL PEOPLE, COME

(SWING)

ARR. BY P. PROCHNOW,  
R. WEAVER & C. SHARP

(MEDIUM SWING) (INTRO)  $\text{♩} = 132$

1 *mf* 2 3 4 5 6 7

VERSE A

(TUTTI)

9 *mp* 10 11 12 13 14 15 16 17 *mf* 18 19 20 21 *CRESC.* 22 23 24 *f*

OPTIONAL INTERLUDE A

(DIV.)

25 *mf* 26 27 28 29 30 31

ALTO SAX

-2- COME, YOU THANKFUL PEOPLE, COME

(VERSE B)  $Bm7^{(9)}$  (ALTERNATE SOLO/MELODY LINE)  $F\#7(b13)$   $Bm7^{(9)}$   $B7(b9, b13)$

33 *f* (ALTERNATE HORN LINE) 34 35 36

$Em7^{(9)}$   $A\#dim7$   $Bm7$   $E7^{(13)}$   $C\#m7^{(11)}$   $F\#7(b13)$   $F\#m7 F7(b13)$   $Em7 A7^{(9)}$

37 38 39 40

$A/B$   $Em7/A$   $DMA7^{(9)}$   $F\#m7(b5)/B$   $C7^{(9,13)}$   $F7^{(9,13)}$

41 42 43 44

$Em7^{(9)}$   $G/A$   $F\#m7^{(11)}$   $B7(b9)$   $GMA7/A$   $G(ADD9)$

45 46 47 48

(OPTIONAL INTERLUDE B)

49 *mf* 50 51 52

ALTO SAX

-3- COME, YOU THANKFUL PEOPLE, COME

Musical notation for measures 53-56. A Coda symbol is positioned above measure 53. The key signature is two sharps (F# and C#). The time signature is 7/8. Measure 53 starts with a *mf* dynamic. The notation includes eighth notes, quarter notes, and half notes with accents and slurs.

Musical notation for measures 57-61. The key signature is two sharps (F# and C#). The time signature is 7/8. Measure 57 starts with a *f* dynamic. The notation includes eighth notes, quarter notes, and half notes with accents and slurs. A double bar line is present at the end of measure 61.

# TROMBONE COME, YOU THANKFUL PEOPLE, COME

(SWING)

ARR. BY P. PROCHNOW,

R. WEAVER & C. SHARP

(MEDIUM SWING) (INTRO)  $\text{♩} = 132$  (DIV.)

1 2 3 4 5 6 7

(VERSE A) (TUTTI)

9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

CRESC. ----- f

(OPTIONAL INTERLUDE A) (DIV.)

25 26 27 28 29 30 31

# TROMBONE

# -2- COME, YOU THANKFUL PEOPLE, COME

(VERSE B)  $Dm7(9)$  (ALTERNATE SOLO/MELODY LINE)  $A7(b13)$   $Dm7(9)$   $D7(b9, b13)$

33 *f* (ALTERNATE HORN LINE) 34 35 36

$Gm7(9)$   $C\#dim7$   $Dm7$   $G7(13)$   $Em7(11)$   $A7(b13)$   $Am7 Ab7(b13)$   $Gm7$   $C7(9)$

37 38 39 40

$C/D$   $Gm7/C$   $FMA7(9)$   $Am7(b5)$   $Eb7(9,13)$   $Ab7(9,13)$

41 42 43 44

$Gm7(9)$   $Bb/C$   $Am7(11)$   $D7(b9)$   $BbMA7/C$   $Bb(ADD9)$

45 46 47 48

(OPTIONAL INTERLUDE B)

49 *mf* 50 51 52

TROMBONE

-3- COME, YOU THANKFUL PEOPLE, COME

Musical notation for measures 53-56. A Coda symbol is positioned above measure 53. The notation includes a treble clef, a key signature of one flat, and a 7/8 time signature. Measures 53 and 55 contain two eighth notes with accents. Measures 54 and 56 contain eighth notes with accents and a slur. Measure 54 includes a dynamic marking of *mf*. Measure 55 includes a dynamic marking of *f*. Measure 56 includes a dynamic marking of *f*.

Musical notation for measures 57-61. The notation includes a treble clef, a key signature of one flat, and a 7/8 time signature. Measures 57 and 59 contain two eighth notes with accents. Measures 58 and 60 contain eighth notes with accents and a slur. Measure 58 includes a dynamic marking of *f*. Measure 59 includes a dynamic marking of *f*. Measure 60 includes a dynamic marking of *f*. Measure 61 includes a dynamic marking of *f*.

# COME, YOU THANKFUL PEOPLE, COME

PIANO

(SWING)

ARR. BY P. PROCHNOW,

R. WEAVER & C. SHARP

(MEDIUM SWING)  $\text{♩} = 132$

INTRO

$Gm7^{(11)}/C$   $Am7^{(11)}/D$   $Gm7^{(11)}/C$   $Am7$   $Dm7^{(11)}$

$Gm7^{(11)}/C$   $Am7^{(11)}/D$   $Am7$   $D7^{(\#9,b13)}$   $Gm7^{(9)}$   $C7^{(\#9,b13)}$

VERSE A

$F6$   $D7^{(9)}$   $Gm7$   $C7^{(b9)}$   $Am7^{(11)}$   $D7^{(\#9)}$   $Gm7^{(9)}$   $A7^{(\#9,b13)}$

$C/D$   $G7^{(b13)}$   $C7^{(9)}$   $F6$   $C/D$   $Ab7^{(b13)}$   $G7^{(13)}$   $C7^{(9)}$

PIANO

-2- COME, YOU THANKFUL PEOPLE, COME

Musical notation for measures 17-20. Chords: Am7, Dm7(9), Gm(ADD9), F(ADD9), C/D, Am7(b5), Eb7(9,13), Ab7(9,13). Dynamics: mf.

Musical notation for measures 21-24. Chords: Gm7(II), C7(9)/E, F9, D7(#9), Bb(ADD9), Dm7(9), Bb/C, Eb9. Dynamics: CRESC., f.

(OPTIONAL INTERLUDE A) Musical notation for measures 25-28. Chords: Gm7(II)/C, Am7(II)/D, Gm7(II)/C, Am7, Dm7(II). Dynamics: mf.

Musical notation for measures 29-32. Chords: Gm7(II)/C, Am7(II)/D, Am7, D7, Gm7, C7.

PIANO

-3- COME, YOU THANKFUL PEOPLE, COME

(VERSE B)

Musical notation for measures 33-36. Chords:  $Dm7^{(9)}$ ,  $A7(b13)$ ,  $Dm7^{(9)}$ ,  $D7(b9, b13)$ . Includes dynamics like  $f$ .

Musical notation for measures 37-40. Chords:  $Gm7^{(9)}$ ,  $C\#dim7$ ,  $Dm7$ ,  $G7^{(13)}$ ,  $Em7^{(11)}$ ,  $A7(b13)$ ,  $Am7$ ,  $Ab7(b13)$ ,  $Gm7C7^{(9)}$ .

Musical notation for measures 41-44. Chords:  $C/D$ ,  $Gm7/C$ ,  $FMA7^{(9)}$ ,  $Am7(b5)/D$ ,  $Eb7^{(9,13)}$ ,  $Ab7^{(9,13)}$ .

Musical notation for measures 45-48. Chords:  $Gm7^{(9)}$ ,  $Bb/C$ ,  $Am7^{(11)}$ ,  $D7(b9)$ ,  $BbMA7/C$ ,  $Bb(ADD9)$ .

PIANO

-4- COME, YOU THANKFUL PEOPLE, COME

(OPTIONAL INTERLUDE B

Musical notation for measures 49-52. Chords:  $Gm7^{(II)}/C$ ,  $Am7^{(II)}/D$ ,  $Gm7^{(II)}/C$ ,  $Bb^{(ADD9)}/C$ . Includes *mf* dynamic and accents.

Musical notation for measures 53-56, labeled (CODA). Chords:  $Gm7^{(II)}/C$ ,  $Am7^{(II)}/D$ ,  $Gm7^{(II)}/C$ ,  $Am7$ ,  $Dm7$ . Includes a circled cross symbol and *mf* dynamic.

Musical notation for measures 57-61. Chords:  $Gm7^{(II)}/C$ ,  $Am7^{(II)}/D$ ,  $Am7^{(9)}$ ,  $Ab7^{(9,13)}$ ,  $Gm7^{(9)}$ ,  $Gb7^{(9,13)}$ ,  $FMAJ7^{(\#11)}$ . Includes *mf* dynamic and a wavy line in the final measure.

# COME, YOU THANKFUL PEOPLE, COME

ELECTRIC BASS

(SWING)

ARR. BY P. PROCHNOW,

R. WEAVER & C. SHARP

(OPTIONAL)

(MEDIUM SWING)  $\text{♩} = 132$  (INTRO)

4/4

mf

1

2

3

4

5

6

7

8

VERSE A

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

CRESC. -----

f

# ELECTRIC BASS (OPTIONAL)

# COME, YOU THANKFUL PEOPLE, COME

## (OPTIONAL INTERLUDE A)

Musical notation for Optional Interlude A, measures 25-32. The key signature is one flat (Bb) and the time signature is 7/8. The notation includes notes on a single staff with various accidentals and dynamics. Chord symbols are written above the staff: Gm7(II)/C, Am7(II)/D, Gm7(II)/C, Am7, Dm7(II), Gm7(II), Am7(II)/D, Am7, D7, Gm7, and C7. Dynamics include mf.

## (VERSE B)

Musical notation for Verse B, measures 33-48. The key signature is one flat (Bb) and the time signature is 7/8. The notation includes notes on a single staff with various accidentals and dynamics. Chord symbols are written above the staff: Dm7(9), A7(b13), Dm7(9), D7(b9,b13), Gm7(9), C#dim7, Dm7, G7(13), Em7(II), A7(b13), Am7, Ab7(b13), Gm7, C7(9), C/D, Gm7/C, FMAJ7(9), Am7(b5)/D, Eb7(9,13), Ab7(9,13), Gm7(9), Bb/C, Am7(II), D7(b9), BbMAJ7/C, and Bb(ADD9). Dynamics include f.

## (OPTIONAL INTERLUDE B)

Musical notation for Optional Interlude B, measures 49-52. The key signature is one flat (Bb) and the time signature is 7/8. The notation includes notes on a single staff with various accidentals and dynamics. Chord symbols are written above the staff: Gm7(II), Am7(II)/D, Gm7(II)/C, and Bb(ADD9)/C. Dynamics include mf.

## (CODA)

Musical notation for Coda, measures 53-61. The key signature is one flat (Bb) and the time signature is 7/8. The notation includes notes on a single staff with various accidentals and dynamics. Chord symbols are written above the staff: Gm7(II)/C, Am7(II)/D, Gm7(II)/C, Am7, Dm7, Gm7(II)/C, Am7(II)/D, Am7(9), Ab7(9,13), Gm7(9), Gb7(9,13), FMAJ7(#11), and f. A large 'f' dynamic marking is at the end of the piece.

# COME, YOU THANKFUL PEOPLE, COME

DRUMS

(SWING)

ARR. BY P. PROCHNOW,

R. WEAVER & C. SHARP

(MEDIUM SWING) (INTRO)  $\text{♩} = 132$

The drum score is written on a single staff in 4/4 time. It begins with a 4-measure introduction marked 'mf' and tempo '132'. The first system contains measures 1-4, the second system measures 5-8, and the third system measures 9-12. The 'VERSE A' section starts at measure 9 and continues through measures 13-16, 17-20, and 21-24. Measure 24 is marked 'f' and 'CRES.'. An 'OPTIONAL INTERLUDE A' section follows, consisting of measures 25-28 and 29-32, all marked 'mf'. The score uses various drum notations including quarter notes, eighth notes, and rests, with some notes marked with a cross to indicate a specific drum sound. Measure rests are indicated by a double slash and a vertical line. The piece concludes with a final four-measure phrase marked '(4)'.

# DRUMS

# -2- COME, YOU THANKFUL PEOPLE, COME

## VERSE B

33 34 35 36

37 38 39 40

41 42 43 44

45 46 47 48

## OPTIONAL INTERLUDE B

49 50 51 52



## CODA

53 54 55 56

57 58 59 60 61