

Commissioned by The Congregation of The First Presbyterian Church of Racine, Wisconsin,
in celebration of Their 160th Anniversary.

COME TO ZION WITH SINGING

Isaiah 35: 1-2, 8-10

CAROL BARNETT

d: c. 69; with quiet anticipation

The musical score consists of seven staves, each with a key signature of $\text{F}^{\#}\text{ A}^{\#}$ (B-flat major) and a time signature of $\frac{3}{4}$. The tempo is marked as *d: c. 69; with quiet anticipation*.

- HANDBELLS:** Stays silent throughout the piece.
- TRUMPET (concert pitch):** Stays silent throughout the piece.
- SOPRANO:** Stays silent throughout the piece.
- ALTO:** Starts with a sustained note on the first beat of the first measure. Measures 2-4 are silent. Measures 5-6 begin with eighth-note patterns: $\text{E}^{\#} \text{ D} \text{ C} \text{ B} \text{ A}^{\#}$ followed by $\text{D} \text{ C} \text{ B} \text{ A}^{\#} \text{ G} \text{ F}$. Measures 7-8 continue with eighth-note patterns: $\text{G} \text{ F} \text{ E} \text{ D} \text{ C} \text{ B}$ followed by $\text{C} \text{ B} \text{ A}^{\#} \text{ G} \text{ F} \text{ E}$. The lyrics "The wil-der-ness and the dry land shall be" are written above the staff in measures 5-6.
- TENOR:** Starts with a sustained note on the first beat of the first measure. Measures 2-4 are silent. Measures 5-6 begin with eighth-note patterns: $\text{E}^{\#} \text{ D} \text{ C} \text{ B} \text{ A}^{\#}$ followed by $\text{D} \text{ C} \text{ B} \text{ A}^{\#} \text{ G} \text{ F}$. Measures 7-8 continue with eighth-note patterns: $\text{G} \text{ F} \text{ E} \text{ D} \text{ C} \text{ B}$ followed by $\text{C} \text{ B} \text{ A}^{\#} \text{ G} \text{ F} \text{ E}$. The lyrics "The wil-der-ness and the dry land shall be" are written below the staff in measures 5-6.
- BASS:** Stays silent throughout the piece.
- ORGAN:** Starts with a sustained note on the first beat of the first measure. Measures 2-4 are silent. Measures 5-6 begin with sixteenth-note patterns: $\text{E}^{\#} \text{ D} \text{ C} \text{ B} \text{ A}^{\#}$ followed by $\text{D} \text{ C} \text{ B} \text{ A}^{\#} \text{ G} \text{ F}$. Measures 7-8 continue with sixteenth-note patterns: $\text{G} \text{ F} \text{ E} \text{ D} \text{ C} \text{ B}$ followed by $\text{C} \text{ B} \text{ A}^{\#} \text{ G} \text{ F} \text{ E}$.

TRP. 6
S 5
A 8
T 8
B 6
Org.

glad, ————— the de-sert shall re-joice ————— and
glad, ————— the de-sert shall re-joice ————— and
and

10 TRP.
S 5
A 8
T 8
B 6
Org.

blos-som, ————— like the cro-cus ————— it shall blos-som a-
blos-som, ————— like the cro-cus ————— it shall blos-som a-
blos-som, ————— like the cro-cus ————— it shall blos-som a-
blos-som, ————— like the cro-cus ————— it shall blos-som a-

mf
mf