

COME TO THE BANQUET

for S.A.T.B. voices, accompanied*

Words and Music by
JOSEPH M. MARTIN

Expressively (♩ = ca. 88-92)

ACCOMP. *mp*

5 S. **⑦ UNISON**
A. *mp (opt. solo)*
T. Come to the ban - quet God has pre -
B.

10
pared, a ta - ble of plen - ty, no cost has been spared.

*Also available for SAB voices, No. 11538, and 2-part mixed voices in F major, No. 23684.

⑮

mp UNISON (*opt. solo*) *(tutti) mp*

(tutti) at a

Christ is our ser - vant, we are His _ guest

19

mf

feast of for - give - ness where all will be blessed, a *mf*

23

rit. *mp a tempo* *poco rit.*

feast of for give - ness where all will be blessed.

mp

mf *rit.* *mp* *a tempo* *poco rit.*

(28) *a tempo*

mp unis.

all - the - ways that He

Come and re - mem - ber as you eat the bread the

a tempo

33

(36)

mp unis.

fed you by the words that He said. rest - and -

There's rest for the wea - ry,

38

strength, O come and re - mem - ber the Sav - iour of

strength for the - small. O

43 *mf* *rit.*

all, O come and re - mem - ber the Sav - iour of all.

mf *rit.*

48 (49) *a tempo unis.*

Come to the ta - ble, re - joice in the wine that re -

a tempo

53 (57)

fresh - es the spir - it, brings peace to the mind. Come drink your

mf

58

fill till hearts o - ver flow, O — come to the ban - quet where

63

God's grace is shown. *cresc.* *rit.* (66) *a tempo*
Go from the *f unis.*

cresc. *rit.* *a tempo*
f

67

ban - quet with hearts strong and pure, — your place at the

71

74 *unis.*

ta - ble for - ev - er se - cure. Ask all who

unis.

75

rit. *mf unis.*

hun - ger to join with you there, for there's

rit.

79

a tempo

mf

room at the ban - quet,

room at the ban - quet,

a tempo

mf

83 *mf* *rit. al fine*

room at the ban - quet and plen - ty to

unis.

87

share.

rit. al fine

rit. *

The image shows a musical score for a vocal and piano piece. It consists of three systems of staves. The first system (measures 83-86) features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has lyrics: "room at the ban - quet and plen - ty to". The piano accompaniment has a steady eighth-note bass line. The second system (measures 87-90) continues the vocal line with the lyric "share." and the piano accompaniment. The third system (measures 91-94) shows the vocal line with a long note and the piano accompaniment with a final cadence. Dynamics include *mf* and *rit. al fine*. A red watermark "Preview Only" is overlaid diagonally across the score.

Come to the Banquet is an anthem for communion and for Maundy Thursday services. Suggested corresponding lectionary readings include Exodus 12: 1-14, Psalm 116: 12-19, Matthew 26: 17-29, Mark 14: 12-25, Luke 22: 7-23, and 1 Corinthians 11: 23-26. One basic homiletical theme is an invitation to join the body of Christ in a feast of forgiveness at the Lord's table.

This gently flowing anthem should be performed legato, with a prevailing feeling of one large pulse per measure. The phrases should be breathed as the text dictates. For example, measures 7-14 should be sung as two 4-measure phrases, while measures 15-22 should be sung as 2 + 6. Listen carefully for the near-constant eighth notes of the accompaniment, allowing them to imbue the singers' phrases with motion. To improve rhythmic precision and choral tone, rehearse the entire anthem on the neutral syllable "noo," pulsing constant eighth notes as you refine dynamic shading, breathing, and consistency of tone throughout the vocal register.

Joseph M. Martin is an active composer and pianist with over 600 published compositions and four solo piano albums to his credit. He holds piano performance degrees from Furman University and the University of Texas. A native of North Carolina, he makes his home in Austin, Texas.