

Come, Thou Fount of Every Blessing

arranged for voice(s) and guitar

freely (♩ = c. 84)

Text by Robert Robinson and others
Arranged by Constance Morgenstern

A A sus4 flick top E D D E E A A E



Come, Thou Fount of ev-'ry bles-sing, tune my

7 D (A) E A A E D (A) E A



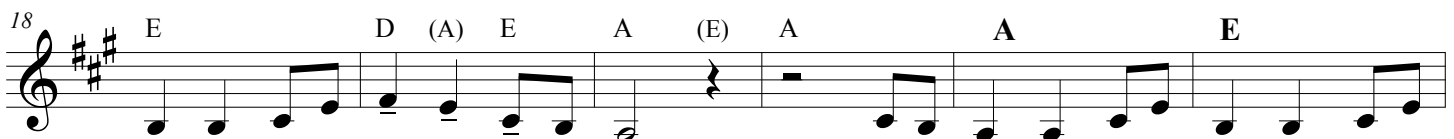
heart to sing thy grace; streams of mer-cy, nev-er ceas-ing, call for songs of loud-est praise. God whose

13 A (E) D E A E D , A



pow-er shaped Cre-a-tion and knit ev-'ry per-son seen, God, thy love past ex-plan-rit.

18 E D (A) E A (E) A A E



a-tion stays at work to, each, re-deem. Here I raise my Eb-en-e-zer: "Hith-er
(alternate wording) Here I set stone to re-mem-ber: "Hith-er

Text: Robert Robinson (1735-1790), altered by Martin Madan (1726-1790),
Constance Morgenstern (b. 1953), and others
Tune: NETTLETON, author unknown, but in public domain
Arrangement: Constance Morgenstern, ©2021 WordSown.com

This arrangement may be freely copied and performed for **noncommercial purposes**.
For other uses, check our copyright policy at WordSown.com.

24 D (A) E A A E D (A) E7 A

by thy help I've come"; and I hope, by thy good pleas-ure, safe-ly to ar-rive at home. Je-sus

30 (A) (A) Dmaj7 (E7) Esus4 (E) (D) Dm7 , A

sought me when a strang-er, wan-d'ring from the fold of God; he, to res-cue me from
rit.

35 E or Esus4 E Dmaj7 E A Dsus4 D C Cmaj7Cmaj7 D7 G

dan-ger, in-ter-posed his pre-cious blood. Oh, to grace how great a

42 Dsus2 D Em7 Am7 Cmaj7 G G Dsus4 D Em7 Am7 (Cmaj7) D

debt-or dai-ly I'm con-strained to be; let that grace now like a fet-ter bind my wan-d'ring heart to

48 G Em (C) Bm (Bm) Em C C+5 , G

thee. Prone to wan-der, Lord, I feel it; prone to leave the God I love. Here's my heart, oh, take and
rit.

54 Dsus4 D Dsus2 Cadd9 D G G Gadd11 G+5 C C Dsus2 D G

seal it; seal it for thy courts a-bove.

Notes/Suggestions

This hymn is a classic with multiple versions, which you can see at hymnary.org. In many of the versions, the second half of the first verse has been reworked. This version includes our own new lines there, but use whatever words resonate for you.

The vocal range for this arrangement is from a G to an A an octave higher. A capo on the guitar can raise the pitches a bit.

If there are chords you don't know, the jguitar.com website can help by providing chord diagrams. In measure 52, however, the chord marked "C+5" means a C chord with an added first-string G played with the pinky. In measure 57, for the "G+5," you can add a D with the high G by pushing both the first and second strings at the third fret simultaneously with your pinky. Or, just put your pinky on the third fret of the second string and don't voice the first string. The second-string D is more necessary.

Each guitarist will approach this hymn differently. What's important, musically, is a sense of lyrical motion. You can get that by arpeggiating many of the chords, or, by having more chord changes. If you are finger picking, some of the chord changes are less needed. Those are shown in parentheses.

In verse 2, the bigger, bolded chords could be a thumb on the root note, with your other three fingers plucking high strings, all together. Remember that how you treat the chords can help enhance the lyrics, so this can vary through the song. Make something wonderful!