

Come Unto Him

for Mixed Chorus (SATB) and Piano and C Instrument

Words and Musid by Dan Carter

Peacefully ♩ = 76

S.A. (unis.) *p* Hm

T.B. (unis.) *p* Hm

Violin *mp*

Viola *mp*

Piano *p* sempre legato

A

6 S *mp* Come un - to him. *mf* Come un - to him. *mp* All ye who *cresc.*

Vln. *mp*

Vla. *mp*

Pno. *mp* *mf* *cresc.*

A

Come Unto Him

2

B

12

la - bor and are wear - y *dim.* *mp* Come un - to him,

mp Come un - to

Vln.

Vla.

Pno.

mf *mp* *mf* *mf* *mf* *mp*

B

C

18

S.A. (unis.) *mp* Come un - to

him. *mf* Come un - to him. *mp* All ye who la - bor and are *mf* waer - y

cresc.

Vln.

Vla.

Pno.

mp *mp* *mp* *mp* *mp*

C

Come Unto Him

D

24

him. *mf* For-sake thy sins, and be bap - tised.

T.B. (unis.) *mp* Come un - to him, _____ *mf* For-sake thy sins, and be bap - tised.

Vln.

Vla.

Pno.

mf

E

31

Take his yoke up - on you, and learn of him. _____ *p* *mp* Come and be born a -

mp

Vln.

Vla.

Pno.

mp

mp

Come Unto Him

4

36

gain of wa - ter and of the spir - it. *mf* Come and be born a - gain and *f* ye shall rest in

f

Vln.

Vla.

Pno.

36

mf

f

36

mf

f

42

his e - ter - nal love. *mp* *mp* Come un - to

mp

Vln.

Vla.

Pno.

42

mp

AA

Detailed description: This is a page of a musical score for the hymn 'Come Unto Him'. The page is numbered '4' at the top left. The title 'Come Unto Him' is centered at the top. The score is arranged in four systems. The first system (measures 36-41) features a vocal line with lyrics: 'gain of wa - ter and of the spir - it. Come and be born a - gain and ye shall rest in'. The vocal line starts with a dynamic of *mf* and ends with *f*. The piano accompaniment (Pno.) consists of a right hand with chords and a left hand with a simple bass line. Dynamics range from *mf* to *f*. A fermata is placed over the final chord of the first system. The second system (measures 42-47) continues the vocal line with lyrics: 'his e - ter - nal love. Come un - to'. The vocal line starts with a dynamic of *mp* and ends with *mp*. The piano accompaniment continues with similar textures. Dynamics range from *mp* to *f*. A fermata is placed over the final chord of the second system. The third system (measures 48-53) continues the vocal line with lyrics: 'his e - ter - nal love. Come un - to'. The vocal line starts with a dynamic of *mp* and ends with *mp*. The piano accompaniment continues with similar textures. Dynamics range from *mp* to *f*. A fermata is placed over the final chord of the third system. The fourth system (measures 54-59) continues the vocal line with lyrics: 'his e - ter - nal love. Come un - to'. The vocal line starts with a dynamic of *mp* and ends with *mp*. The piano accompaniment continues with similar textures. Dynamics range from *mp* to *f*. A fermata is placed over the final chord of the fourth system. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The instruments are labeled as Vln. (Violin), Vla. (Viola), and Pno. (Piano). The vocal line is written in a soprano clef. The piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are written below the vocal line. The dynamics are indicated by *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). The fermatas are indicated by a horizontal line with a vertical bar at the end.

Come Unto Him

47

8 him. *mf* Come un - to him. *mp* All ye who la - bor and are wear - y *cresc.* *dim.*

Vln.

Vla.

Pno.

53

mp Come un - to him. BB

mp Come un - to him. *mf* Come un - to

Vln.

Vla.

Pno.

Detailed description: This is a page of a musical score for the hymn 'Come Unto Him'. The score is arranged for voice and piano. It begins at measure 47. The vocal line starts with the lyrics 'him.' followed by 'Come un - to him.' and then 'All ye who la - bor and are wear - y'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamic markings include *mf* (mezzo-forte), *mp* (mezzo-piano), *cresc.* (crescendo), and *dim.* (diminuendo). The score continues to measure 53, where the vocal line repeats 'Come un - to him.' and the piano accompaniment continues with similar patterns. The key signature is one sharp (F#) and the time signature is 8/8.

Come Unto Him

6

59 CC

p Come un - to him.

him. *mp* All ye who la - bor and are *mf* wear - y *mp* Come un - to him.

59 *mp* *mf*

Vln.

Vla. *mp* *mf*

Pno. *mp* *p*

65 DD

mp Come un - to him. Come un - to him. Come un - to

p Come un - to him. Come un - to him.

65

Vln.

Vla. *mp*

Pno.

The musical score is written in G major (one sharp) and 4/4 time. It consists of two systems of music. The first system (measures 59-64) features a vocal line with lyrics and piano accompaniment. The piano part has a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The second system (measures 65-70) continues the vocal line and piano accompaniment. The piano part maintains the same rhythmic pattern. Dynamics include piano (p), mezzo-piano (mp), mezzo-forte (mf), and crescendo (cresc.).

Come Unto Him

rit.

71

him. *p* Come un - to him. *p* Come un - to him. _____

Come un - to him *p* Come un - to him.

71

Vln.

Vla.

71

Pno. *pp* *rit.*

Detailed description: This page of a musical score is for the piece 'Come Unto Him', page 7. It features three staves: vocal, violin (Vln.), and piano (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score begins at measure 71. The vocal line consists of two parts: a soprano part and an alto part. The soprano part starts with a whole note 'him.' followed by a half note rest, then a quarter note 'p' (piano), and continues with the lyrics 'Come un - to him.' followed by another half note rest, then a quarter note 'p', and finally 'Come un - to him.' with a long horizontal line indicating a sustained note. The alto part starts with a whole note 'Come un - to him' followed by a half note rest, then a quarter note 'p', and continues with 'Come un - to him.' The piano accompaniment features a steady eighth-note pattern in the right hand, starting with a *pp* (pianissimo) dynamic. The left hand provides a harmonic accompaniment with chords and single notes. A *rit.* (ritardando) marking is placed above the piano part in the fourth measure of this system. The score concludes with a double bar line at the end of the system.