

Commissioned by the Jeremiah 29:11 Music Fund to the glory of God  
and for the Sanctuary Choir of Athens First United Methodist Church, Athens, Georgia

# Come to Me

For SATB Choir, Piano and solo Cello \*

Adapted from Matthew 11:25, 28-29,  
2 Cor. 6:18, I John 3:1

DAN FORREST  
(ASCAP)

Andante ♩ = ca. 76  
*mysterious, distant*

Musical score for Soprano (Sop.), Alto, and Piano, measures 1-6. The key signature is one sharp (F#) and the time signature is 4/4. The Soprano and Alto parts are marked *pp* and *mysterious, distant*. The Piano part is marked *mp*. The lyrics "Come, \_\_\_\_\_" are repeated three times in each vocal part.

Musical score for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Cello, and Piano, measures 7-12. The vocal parts are marked *p*. The lyrics "Come, \_\_\_\_\_" are repeated three times in each vocal part. The Cello part is a single line. The Piano part continues with accompaniment.

\* Cello part is on page 19.  
BP2183-2

© Copyright 2018 by Beckenhorst Press, Inc. All rights reserved.

Neither CCLI nor OneLicense.net Licenses grant permission to photocopy this music.

The musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in G major and feature the lyrics "Come, \_\_\_\_\_". The piano part is in G major and includes measures 13 through 16. The piano part features a melodic line in the right hand and a bass line in the left hand. The lyrics are placed below the vocal staves, with a blank line for the singer to write their name.



Male Solo (or Female Solo, or SA unis.)

**Freely (a bit slower)** ♩ = ca. 69-72  
*mp gently, espressivo*

8 "Come to Me, \_\_\_\_\_ all you who la - bor," \_\_\_\_\_

The vocal line is written in treble clef with a key signature of one sharp (F#). It begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. A fermata is placed over the C5 note. This is followed by a triplet of eighth notes: G4, A4, and B4. The line continues with a quarter note C5, a quarter note B4, and a quarter note A4. A fermata is placed over the A4 note. The line ends with a quarter rest.

**Freely (a bit slower)** ♩ = ca. 69-72

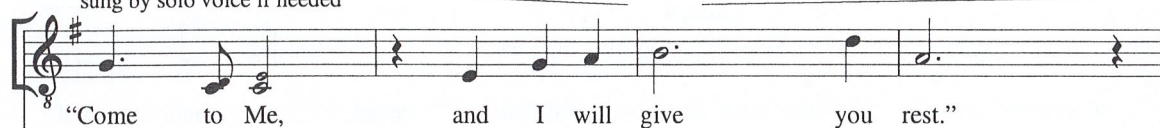
Four empty musical staves are provided for piano accompaniment. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#).

**Freely (a bit slower)** ♩ = ca. 69-72

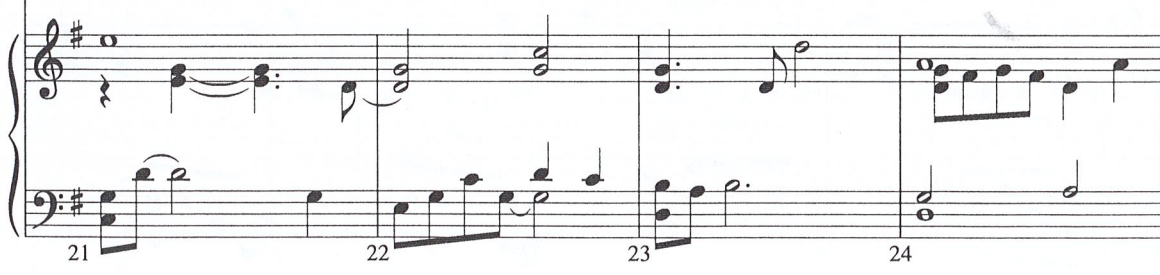
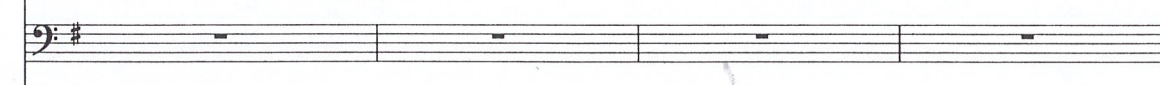
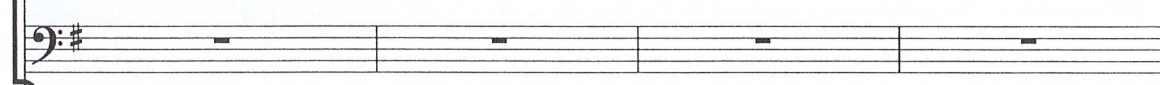
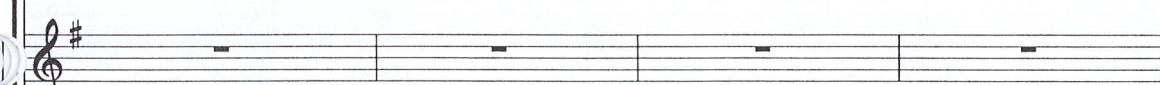
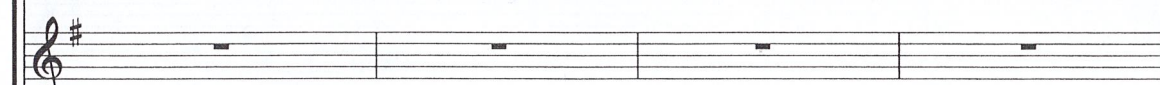
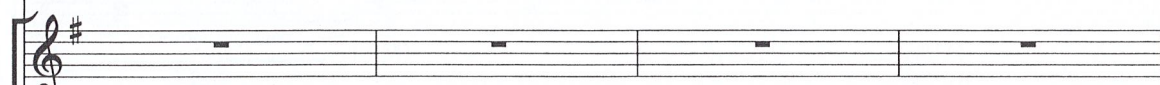
17 18 19 20

The piano accompaniment is written for four staves (two treble and two bass clefs) with a key signature of one sharp (F#). The tempo marking is *mp*. The music consists of chords and melodic lines in both hands. Measure 17 starts with a quarter rest in the right hand and a quarter note G3 in the left hand. Measure 18 has a quarter note G3 in the right hand and a quarter note G3 in the left hand. Measure 19 has a quarter note G3 in the right hand and a quarter note G3 in the left hand. Measure 20 has a quarter note G3 in the right hand and a quarter note G3 in the left hand.

Cue size notes may be sung by solo voice if needed



“Come to Me, and I will give you rest.”



21 22 23 24



“Come to Me, all who are wea-ry and bur - dened, and you will

*p*  
(Mm)  
(or Oo)  
*p*

(Mm)  
(or Oo)  
*p*

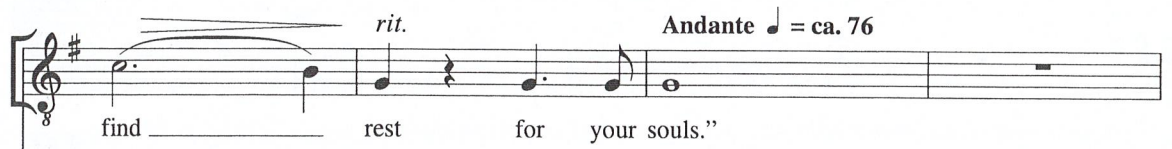
(Mm)  
(or Oo)

*p*  
(Mm)

*sempre molto espressivo e dolce*  
*mp*

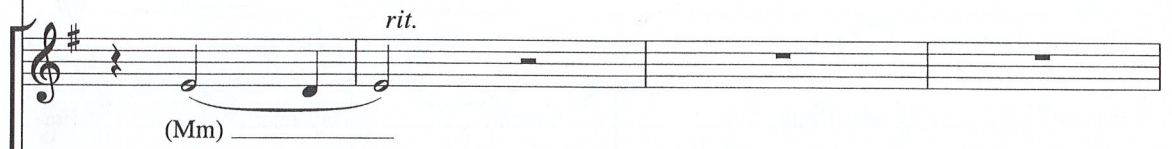
25 26 27 28

*rit.* Andante ♩ = ca. 76



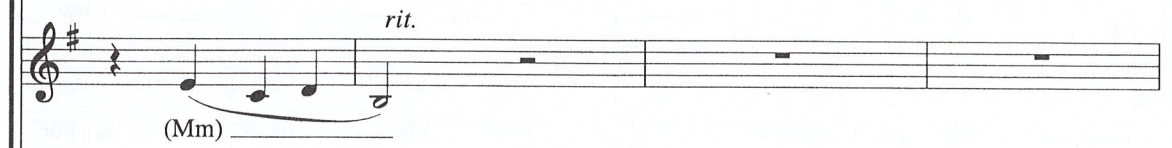
find rest for your souls."

*rit.*




(Mm)

*rit.*



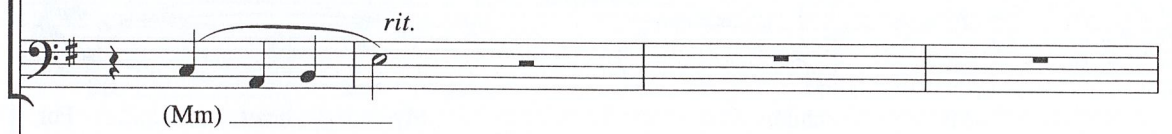
(Mm)

*rit.*



(Mm)

*rit.*



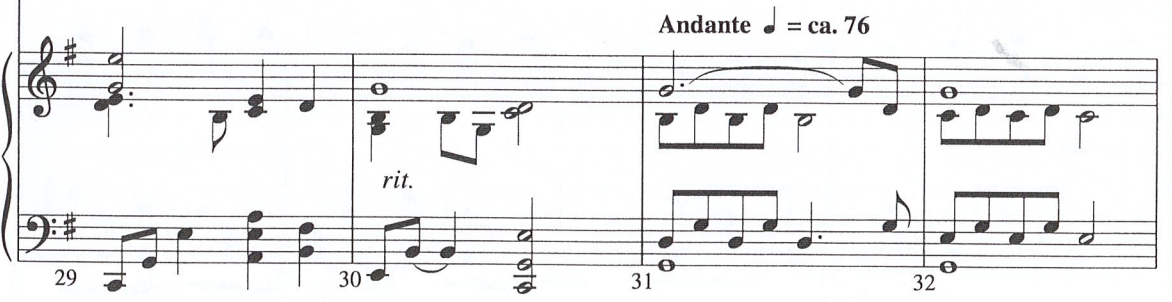
(Mm)

Andante ♩ = ca. 76



*rit.*

Andante ♩ = ca. 76



*rit.*

29 30 31 32



*mp* "Come, My Child, Learn My heart, For *mp*

*p* My child, *unis.* My heart, For *mp*

*p* My child, My heart, For *mp*

*p* My child, My heart, For *mp*

*mf*

33 34 35 36

SA *unis.*

I \_\_\_\_\_ am gen - tle and low - ly.”

TB *unis.*

37 38 39 40

“See \_\_\_\_\_ how great \_\_\_\_\_ My love \_\_\_\_\_ for

“See \_\_\_\_\_ how great My love, my love for

“See how great \_\_\_\_\_ My \_\_\_\_\_ love \_\_\_\_\_ for

*mf*

41 42 43



you, \_\_\_\_\_ That I \_\_\_\_\_ have called you My

you, \_\_\_\_\_ That I \_\_\_\_\_ have called you My

44 45 46

Detailed description: This system contains the first two systems of a musical score. The top system features vocal staves for Soprano and Bass, with lyrics: "you, \_\_\_\_\_ That I \_\_\_\_\_ have called you My". The piano accompaniment is shown in the bottom system of this block, with measures 44, 45, and 46. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

child." "Come, \_\_\_\_\_

child." "Come to Me, \_\_\_\_\_ all you who

*unis. mp*

*mf*

*(bow freely)*

*mf*

47 48 49 50

Detailed description: This system contains the second two systems of the musical score. The top system features vocal staves for Soprano and Bass, with lyrics: "child." "Come, \_\_\_\_\_" and "child." "Come to Me, \_\_\_\_\_ all you who". The piano accompaniment is shown in the bottom system of this block, with measures 47, 48, 49, and 50. The piano part includes a triplet in measure 49 and a section marked "(bow freely)" in measure 50. Dynamics include *mf* and *unis. mp*.

*unis.*

Come, \_\_\_\_\_ Come to Me.

la - bor," \_\_\_\_\_ "Come to Me, and I will

51 52 53 54

Detailed description: This system contains the first two systems of music. The top system features a vocal line in treble clef with a key signature of one sharp (F#) and a bass line in bass clef. The vocal line has a long note with a slur and a fermata, followed by a quarter note. The bass line has a long note with a slur and a fermata, followed by a quarter note. The piano accompaniment consists of two staves with chords and moving lines. Measure numbers 51, 52, 53, and 54 are indicated at the bottom of the piano part.

*unis* *mf*

Oh, \_\_\_\_\_ Come to Me, all who are wea-ry and

give — you rest." \_\_\_\_\_ Come to — me, wea-ry and

55 56 57 58

Detailed description: This system contains the second two systems of music. The top system features a vocal line in treble clef and a bass line in bass clef. The vocal line has a long note with a slur and a fermata, followed by a quarter note. The bass line has a long note with a slur and a fermata, followed by a quarter note. The piano accompaniment consists of two staves with chords and moving lines. Measure numbers 55, 56, 57, and 58 are indicated at the bottom of the piano part.



bur - dened, and you will find rest for your

bur - dened,

*rit.*

*rit.*

*rit.*

59 60 61 62

Moving forward ♩ = ca. 76

souls.”

*mf*

souls.” “See how great My love for you, that

Moving forward ♩ = ca. 76  
*sempre molto legato*

*f*

Moving forward ♩ = ca. 76

*f*

63 64 65 66

My  
I \_\_\_\_\_ have called \_\_\_\_\_ you My child, My child, \_\_\_\_\_

67 68 69 70

child," \_\_\_\_\_ "Come to me, \_\_\_\_\_ all you who la - bor,  
\_\_\_\_\_ "Come, my child, \_\_\_\_\_ Learn my  
\_\_\_\_\_ *unis.*

71 72 73 74



*unis.*  
 all who la - bor, Come to me, and I will give you  
 heart, come to me, I will give you

Musical score for the first system. It features a vocal line with lyrics and a piano accompaniment. The piano part includes measures 75, 76, 77, and 78. The key signature has two flats, and the time signature is 4/4.

rest, Oh Come to me, all who are wea - ry and  
 rest, Oh Come to me, all who are wea - ry and

*rest.* *unis. f* Come, see how great, how  
*rest.* *f unis.* Come, see how great, how

Musical score for the second system. It features a vocal line with lyrics and a piano accompaniment. The piano part includes measures 79, 80, and 81. The key signature has two flats, and the time signature is 4/4. Dynamics include *f* and *unis.*

The musical score consists of six systems. The first four systems are vocal lines in treble and bass clefs. The fifth system is a piano accompaniment line in bass clef. The sixth system is a piano accompaniment line in treble and bass clefs. The lyrics are: "bur - dened, and you will find" and "great my love for you, and you will find". Performance markings include *rit.*, *unis. rit.*, and *a tempo*. A triplet of eighth notes is marked with a '3' in the sixth system. Measure numbers 82, 83, 84, and 85 are indicated at the bottom of the sixth system.

bur - dened, and you will find

bur - dened, and you will find

great my love for you, and you will find

great my love for you, and you will find

rit. a tempo

3

rit. a tempo

82 83 84 85



*rit. poco a poco*

SA  
rest, you will find rest,

*rit. poco a poco*

TB  
rest, you will find rest,

*rit. poco a poco*

86 87 88

*mp* Slowly *p* Sop. 2 and Altos

you will find rest for your

*mp* *p*

Slowly

Slowly *mp*

89 90 91 92

Solo (like beginning, or Soprano 2's)

*p*  
"Come to me. \_\_\_\_\_ Come to me." \_\_\_\_\_

S. 1  
*p*  
Come, \_\_\_\_\_ Come, \_\_\_\_\_

A.  
souls." \_\_\_\_\_ Come, \_\_\_\_\_

T.  
souls." \_\_\_\_\_ Come, \_\_\_\_\_

B.  
souls." \_\_\_\_\_ Come, \_\_\_\_\_

*mp*

*mp*  
93 94 95



The musical score consists of seven staves. The first six staves are for voices, and the seventh is for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics 'Come.' are written below the vocal staves. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with measures 96, 97, and 98 clearly marked.

*p*  
Come. \_\_\_\_\_

*p*  
Come. \_\_\_\_\_

*p*  
Come. \_\_\_\_\_

*p*  
Come. \_\_\_\_\_

*p*  
Come. \_\_\_\_\_

*p*  
Come. \_\_\_\_\_

96 97 98