

# COME, LORD, AND BE WITH US

for SATB voices with organ and optional trumpet\*

Text by  
CHARLOTTE LEE

Music by  
CHARLES VILLIERS STANFORD, 1904 (ENGELBERG)  
Setting by DOUGLAS E. WAGNER (ASCAP)

Expansively (♩ = ca. 92)

SOPRANO  
ALTO

TENOR  
BASS

ORGAN

*mf*

Ped.

7  
(unison) *mf*

Come, Lord, and be with us on

(unison) *mf*

*mp*

(div.) (our)

earth to - day, our hearts pre - pared, our minds and wills o - bey,

(div.)

— that with the saints and an - gels we may say: Al - le -

18

lu - ia! (unis.) (mf)

We wait in hope through dark and dis - mal night.

— By proph-ets' word soon breaks the morn - ing light, — when of - f'ring

(unis.) (*mf*)

Al - le - lu - ia!

praise shall be our pure de - light: —

29 *mp*

Pre - pare the way, your Sav - ior now to greet, — who by his

*p*

Man.

birth and death did sin de - feat, *mp* so with high praise this hymn of

Ped.

joy re - peat: Al - le - lu - ia!

40 *f* Re - joice, re - deemed, who dwelt in sor - row long;

*f*  
*(f)\**  
*mf*

\* In the absence of trumpet, play cued notes on bright reed.

— Christ comes a - gain, so let your joy pro - long, —

This system contains the first two systems of music. The top system features a vocal line in a treble clef with a key signature of one flat and lyrics: "— Christ comes a - gain, so let your joy pro - long, —". Below it is a bass line. The second system shows the piano accompaniment, with a treble clef line and a bass line.

— and let us sing with clear, un - end - ing song: —

This system contains the next two systems of music. The top system features a vocal line in a treble clef with a key signature of one flat and lyrics: "— and let us sing with clear, un - end - ing song: —". Below it is a bass line. The second system shows the piano accompaniment, with a treble clef line and a bass line.

51 *poco rit.*  
(*unis.*)

Al - le - lu - ia, Al - le - lu - ia,  
(*unis.*)

The top two staves show vocal lines for Soprano and Bass. The Soprano line begins with a long note on 'Al' followed by eighth notes for 'le - lu - ia'. The Bass line follows a similar pattern. Both lines end with a long note on 'Al' and eighth notes for 'le - lu - ia'. The instruction '(unis.)' is placed below the Bass line.

*poco rit.*

The piano accompaniment consists of two staves. The right hand plays a simple harmonic accompaniment with quarter and eighth notes. The left hand plays a more complex accompaniment with chords and moving lines. The instruction '*poco rit.*' is placed below the right hand staff.

*rit.* *ff*  
Al - le - lu - ia, Al - le - lu - ia!  
*ff*

The vocal staves show a crescendo leading to a fortissimo section. The Soprano line has a long note on 'Al' followed by eighth notes for 'le - lu - ia'. The Bass line follows a similar pattern. The instruction '*rit.*' is placed above the Soprano line, and '*ff*' is placed above the Soprano line and below the Bass line.

*rit.* *f*

The piano accompaniment continues with a crescendo. The right hand plays a simple harmonic accompaniment with quarter and eighth notes. The left hand plays a more complex accompaniment with chords and moving lines. The instruction '*rit.*' is placed above the right hand staff, and '*f*' is placed above the right hand staff.

B♭ TRUMPET

Expansively (♩ = ca. 92)

6 7 11 18 11 29 11

40

51 2

rit. ff