

So We Come

[UNISON or 2 Part Choir of equal or unequal voices, keyboard, flute, guitar]

P.F.P.

Andante (♩ = c. 72—76)

Paul F. Page
ASCAP

mf

Pedal harmonically throughout

The piano introduction consists of two staves in G major, 4/4 time. The right hand starts with a half rest followed by a quarter note G4, then a half note chord of G4-B4-D5. The left hand starts with a half rest followed by a quarter note G2, then a half note chord of G2-B2-D3. The music continues with various chords and melodic lines in both hands.

[last note of run from mea. 29]

[opt. flute obligato. Add on any pass]

[opt. vocal descant/Choir II Add on any pass.]

6

The first staff shows a flute obligato line starting with a quarter rest, followed by a quarter note G4, then a half note chord of G4-B4-D5. The second staff shows a vocal descant option starting with a quarter rest, followed by a quarter note G4, then a half note chord of G4-B4-D5.

6

Lord, we come _____

The vocal line starts with a quarter rest, followed by a quarter note G4, then a half note chord of G4-B4-D5. The lyrics "Lord, we come" are written below the staff, followed by a dashed line indicating a continuation of the melody.

6

ASSEMBLY/Choir I

Lord, we come to this

G Am7

The ASSEMBLY/Choir I line starts with a quarter rest, followed by a quarter note G4, then a half note chord of G4-B4-D5. The lyrics "Lord, we come to this" are written below the staff. The chord symbols G and Am7 are written above the staff.

6

8^{vb} Ped. *

The piano accompaniment continues with two staves. The right hand has a melodic line with a slur over the first two measures. The left hand has a bass line with a slur over the first two measures. The music ends with a double bar line and a repeat sign.

(begin flute here
after 1st time)

10

to this feast of love that you have made. Gifts we might share with these, our

10 **G/B** **C** **G** **Am7** **B7** **Em**

ta - ble feast of love that you have made as a gift that we might share with these, our

10 *ten.*

* * segue

13

friends. So we come. So we come.

13 **Csus4** **C** **G/D** **Bm7** **C** **G/D**

friends. So we come prais-ing you for e - v'ry gift. So we come. So we

13

17 *to verse* *fine*

17 *to verse* *fine*

Come. So we come. _____

17 **C6/D D G C6/G G C6/G D7** *to verse* **G** *fine*

come. _____ Sowe come. _____

17 *to verse* *fine*

17 *to verse* *fine*

23 *to verse* *fine*

23 *to verse* *fine*

Solo or Choir

1. This is the day to re - joice. _____
 2. In this we find the way. _____
 3. There is no hope or sal - va - tion. - - -
 4. Who - e - ver trusts knows your name. _____

G C/G G Bm7 C

1. This is the day that you have made and we re - jice in it, e - ver are
 2. In this we find all hope of life; we find the way to light; we find the
 3. There is no hope if not in you; no sal - va - tion. In you is
 4. Who - e - ver trusts in you is saved. Who - e - ver knows your name shall not be

23 *to verse* *fine*

23 *to verse* *fine*

26

Blest be God. Bles - - - sed be

26 **B7** **Em** **(C)** **A**

1. glad and so we sing this song of praise: "Bles - sed be God! Bles - sed be
 2. path to e - ver - last - ing hap - pi - ness. Bles - sed be God! Bles - sed be
 3. life. You are the joy of e - v'ry age. Bles - sed be God! Bles - sed be
 4. lost; shall know the glo - ry that you are. Bles - sed be God! Bles - sed be

D.S. al fine

29

D.S. al fine

29

God. _____

29 **Dsus4** **D7** *D.S. al fine*

1. God!" _____ Lord, we
 2. God! _____ Lord, we
 3. God! _____ Lord, we
 4. God! _____ Lord, we

[key changes this measure will be found on the next page]

D.S. al fine

29

[Optional piano interludes may follow any or all of the verses. They will be found on the next pages. The vocal descant and/or flute obligato may be added at any time to provide variety in the performance and, if desired, the key may be raised by 1/2 steps leading from verse three to chorus and/or verse 4 to chorus. Accompaniment in those new keys will be found following the piano interludes. The singers - Assembly and/or choir - should be given some breaks as the piece progresses in order to establish a true expression of prayer rather than to simply rush through to the end. The optional keyboard interludes are also transposed for the player's convenience. All may be "mixed and matched" as desired.]