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# Come Unto Him

For SATB Choir and Piano

Music by Mark Mitchell  
(Tune *Waly Waly*, Trad. English)  
Text by Theodore E. Curtis

**Adagio penseroso** (♩ = 54)

Soprano

Alto

Tenor

Bass

*pp*

*ped.*

*\**

7

*poco rubato*

*p*

*con pedale*

*ped.*

*\**

(Verse 1 soprano solo, Verse 2 tutti)

12

1. I wan-der through the still of night, when sol-i-tude is ev'-ry-where-a-lone, be-  
2. I kneel up-on the grass and pray; an an-swer comes with-out a voice. It takes my  
2. I kneel up-on the grass and pray; an an-swer comes with-out a voice. It takes my

17

neath the star-ry light, and yet I know that God is there.  
bur-den all a-way and makes my ach-ing heart re-joice.  
bur-den all a-way and makes my ach-ing heart re-joice.

21

Soprano  
Alto  
Tenor/Bass  
When I am filled with strong de-sire  
When I am filled with strong de-sire and ask a

27

and ask a boon of him, I see no mir-a-cle of fire, but what I —

and ask a boon of him, no mir - - a - cle but what I

boon of him, I see no mir-a - cle of liv-ing fire, but what I

*pp*

31

ask flows in - to me.

ask flows to me.

ask flows in - to me.

*crescendo*

35 *f* Soprano/Alto  
And when the tem-pest rag-es high I feel no arm a-round me

Tenor/Bass *f*

39 *p*  
thrust, but ev-'ry storm goes roll-ing— by— when I re- pose in him my

*mf*

44 *ff*  
trust. It mat-ters not what may be - fall,

*ff*

The musical score is written for Soprano/Alto, Tenor/Bass, and Piano. It features three systems of music. The first system (measures 35-38) has a key signature of three flats and a 4/4 time signature. The Soprano/Alto and Tenor/Bass parts are marked with a forte (*f*) dynamic. The piano accompaniment is also marked *f*. The second system (measures 39-43) has a key signature of three flats and a 4/4 time signature. The Soprano/Alto and Tenor/Bass parts are marked with a piano (*p*) dynamic. The piano accompaniment is marked *mf*. The third system (measures 44-47) has a key signature of three flats and a 4/4 time signature. The Soprano/Alto and Tenor/Bass parts are marked with a fortissimo (*ff*) dynamic. The piano accompaniment is also marked *ff*. The lyrics are: 'And when the tem-pest rag-es high I feel no arm a-round me' (measures 35-38), 'thrust, but ev-'ry storm goes roll-ing— by— when I re- pose in him my' (measures 39-43), and 'trust. It mat-ters not what may be - fall,' (measures 44-47).

48

what threat-ning hand hangs o - ver me; he is my ram-part through — it —

52

all, my re-fuge from — my re-fuge from mine en-e-my. my  
all, my — re - fuge from mine en - e - my. my re - fuge  
all, — my re-fuge from mine en - e - my. my — re - fuge  
all, my re-fuge from mine en - e - my. my re - fuge

*piano tacet to m.66, ad lib.*

57 *pp*

re - fuge my re - fuge my re - fuge Come un-to him all ye de-pressed, ye erring

*pp*

re - fuge re - - - fuge Come un-to him all ye de-pressed, ye erring

*pp*

8 re - fuge re - - - fuge Come un-to him all ye de-pressed, ye erring

*pp*

re - fuge — my re - fuge — re-fuge Come un-to him all ye de-pressed, ye erring

*pp*

63 *mp*

souls whose eyes are dim, ye wea-ry ones who long for rest.

*mp*

souls whose eyes are dim, — ye wea-ry ones who long for rest.

*mp*

8 souls whose eyes are dim, ye wea-ry ones who long for rest.

*mp*

souls whose eyes are dim, ye wea-ry ones who long for rest.

*pp*

68

*p* Come un-to him! — Come un - -

*p* Come un - to him! — Come un - -

*p* Come un-to him! — Come un - -

*p* Come un-to him! — Come un - -

74

*rit.*

- - to him! —

- - to him! to him!

- - - to him! to him!

to him! —

*rit.*

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one flat (B-flat). The tempo is marked 'rit.' (ritardando). The lyrics are 'Come un-to him!'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal parts enter at measure 68 and continue through measure 74. The lyrics are: 'Come un-to him! — Come un - -' for Soprano and Alto, and 'Come un - to him! — Come un - -' for Tenor and Bass. The piano part continues with the same accompaniment pattern.