

Commissioned by Teresa Herbert, director of choirs,
in celebration of the 50th anniversary of Woodcrest Baptist Academy, Spring 2023

Come unto Me

for SATB Chorus and Piano

Matthew 11:28, KJV

Josh Bauder (b. 1987)

With Relentless Motion, ♩ = 68

p all women

Come un - to

me, come un - to me.

mp (all women)
Come un - to me, come un - to

mp all men
Come un - to me, come un - to

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10 *mf*

me. Come un - to me,

mf

Detailed description: This system shows the vocal line for measures 10, 11, and 12. The music is in a minor key with a common time signature. The vocal line starts with a half note 'me.' followed by a quarter rest, then a half note 'Come', a quarter rest, a half note 'un', a quarter rest, a half note 'to', and a quarter rest, ending with a half note 'me,'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

10 *mf*

mf

Detailed description: This system shows the piano accompaniment for measures 10, 11, and 12. The right hand plays a continuous eighth-note pattern, while the left hand plays a simple bass line with a few rests.

13 *f*

come un - to me. Come un - to

f

Detailed description: This system shows the vocal line for measures 13, 14, and 15. The vocal line starts with a half note 'come', a quarter rest, a half note 'un', a quarter rest, a half note 'to', and a quarter rest, ending with a half note 'me.'. This is followed by a half note 'Come', a quarter rest, a half note 'un', a quarter rest, and a half note 'to'. The piano accompaniment continues with the eighth-note pattern in the right hand and a simple bass line in the left hand.

13 *f*

f

Detailed description: This system shows the piano accompaniment for measures 13, 14, and 15. The right hand continues the eighth-note pattern, and the left hand continues the simple bass line.

16

me, come un - to me.

Detailed description: This system shows the vocal line for measures 16, 17, and 18. The vocal line starts with a half note 'me,', followed by a quarter rest, a half note 'come', a quarter rest, a half note 'un', a quarter rest, a half note 'to', and a quarter rest, ending with a half note 'me.'. The piano accompaniment continues with the eighth-note pattern in the right hand and a simple bass line in the left hand.

16

Detailed description: This system shows the piano accompaniment for measures 16, 17, and 18. The right hand continues the eighth-note pattern, and the left hand continues the simple bass line.

19

Musical score for measures 19-21. The score is in G minor (two flats) and 4/4 time. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "All ye that la - bor and are heav - y lad - en,". Dynamics include *mf* and *mp*. The piano part consists of a steady eighth-note accompaniment in the right hand and chords in the left hand.

Musical score for measures 22-24. The score continues with four vocal staves and piano accompaniment. The lyrics are: "All ye that la - bor, that la - bor, that la - bor and are heav - y lad - en, and are heav - y lad - en, all that la - bor, and are". Dynamics include *mf*, *f*, and *mp*. The piano part continues with the eighth-note accompaniment and chords, with a crescendo leading to a *f* dynamic in measure 24.

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25 *sub. p*

la - bor, that la - bor, O come un - to

heav - y lad - en, O come,

8 all that la - bor, Come un - to

heav - - - y lad - en, O come,

25

28 *mf* *p* *mf*

me, O come un - to me, un - to

mf *p* *mf*

come un - to me, un - to

8 *mf* *p* *mf*

me, come, come un - to

mf *p* *mf*

come un - to

28

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31 *f*

me, all that la - bor, O come un - to

me, all that la - bor, O come un - to

31 *f*

34 *mp unis.* (40)

me, come un - to me. Come un - to me, un - to me.

me, come un - to me.

34 *f* *mf* *p* *pp*

42 *p* *mf*

come un to me, come un - to me, come un - to

42 *mp* *mp* *mp* *mf*

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66

I will give you rest, and

69

I will give you rest.

72

(73) *like beginning*

Come un - to me,

8va

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75

come un - to me. Come un - to

Detailed description: This block shows the vocal line for measures 75-77. The melody is in a minor key with a 3/4 time signature. The lyrics are "come un - to me. Come un - to". The music features a mix of eighth and quarter notes with some rests.

75

Detailed description: This block shows the piano accompaniment for measures 75-77. The right hand plays a rhythmic pattern of eighth notes in a descending sequence, while the left hand provides a simple harmonic accompaniment with quarter notes.

78

me, come un - to me.

Detailed description: This block shows the vocal line for measures 78-80. The melody continues from the previous section. The lyrics are "me, come un - to me.". The music features a mix of eighth and quarter notes with some rests.

78

Detailed description: This block shows the piano accompaniment for measures 78-80. The right hand continues the rhythmic pattern of eighth notes, while the left hand provides a simple harmonic accompaniment with quarter notes.

81

All ye that la - bor, ye that la - bor, that

with growing agitation
mp

Detailed description: This block shows the vocal line for measures 81-83. The melody is more active and expressive. The lyrics are "All ye that la - bor, ye that la - bor, that". The music features a mix of eighth and quarter notes with some rests. The dynamic marking is *mp* (mezzo-piano) with a crescendo hairpin.

81

mf *mp* *cresc.*

Detailed description: This block shows the piano accompaniment for measures 81-83. The right hand continues the rhythmic pattern of eighth notes, while the left hand provides a simple harmonic accompaniment with quarter notes. The dynamic marking is *mf* (mezzo-forte) with a crescendo hairpin.

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84 *mf*

la - bor, and are heav - y lad - en,

la - bor, and are heav - y lad - en,

mf cresc.

87 *f* *ff* 89 triumphantly

heav - y lad - en. Come un - to

heav - y lad - en. Come un - to

f cresc. *ff*

90

me, come un - to me.

me, come un - to me.

93 *unis. mp* 95

Come, come, un - to me,

99 *mf*

come, un - to me, come un - to me,

mp *mf*

unis. p *mf*

come un - to me,

8va

105 *rit. p mp p* 108 *with great calm a tempo*

come un - to me, and I will give you rest, and

come un - to me, and I will give you rest, and

8va

111 *poco rit.*

I will give you rest, and I will give you

espress. mf

116 *a tempo*

espress.

rest. Ah. Ah. Ah. Ah.

rest. Ah. Ah. Ah. Ah.

espress.

rest. Ah. Ah. Ah. Ah.

espress.

rest. Ah. Ah. Ah. Ah.

116

p.

122

(124)

mp

Ah. Come un - to me, come un - to

mp

Ah. Come un - to me, come un - to

mp

8 Come un - to me, come un - to me.

mp

8 Come un - to me, come un - to me.

128

(132)

rit. *p* *Slower, ♩ = 56* *pp* *rit.*

me. Come, and I will give you rest.

p *pp*

me. Come, and I will give you rest.

p *pp*

8 Come un - to me, come un - to me, and I will give you rest.

p *pp*

8 Come, come, and I will give you rest.

128