

# COME, FOLLOW ME

SATB Full Score

John Nicholson

Samuel McBurney  
Arr. by Linda Chapman and  
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*Gently* ♩ = 100

Piano *mf*




SA 7

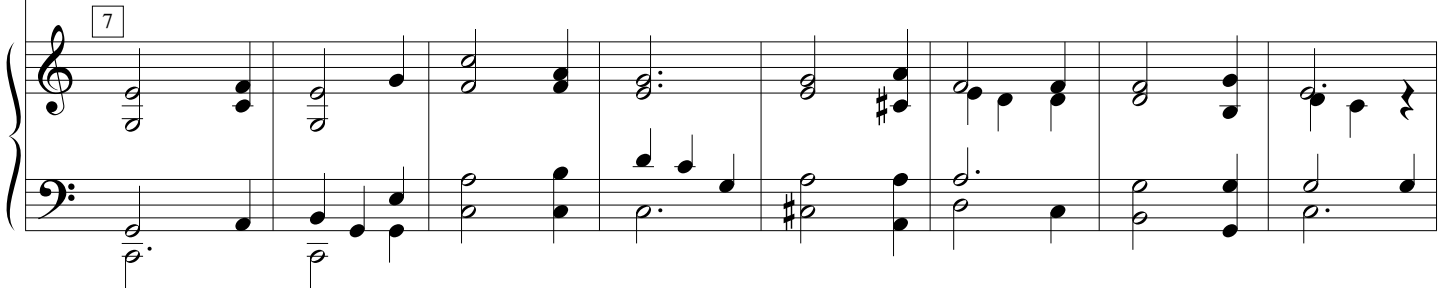
*mf*

"Come, fol- low me," the Sav\_ ior said. Then let us in his foot\_ steps tread,

TB




7

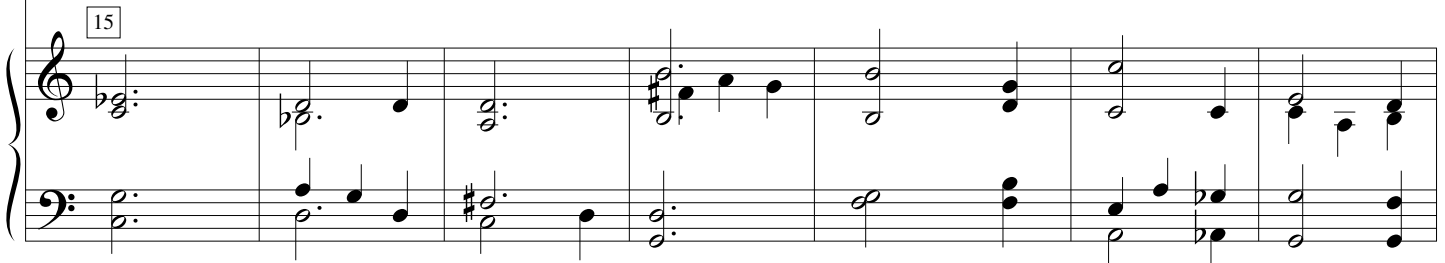


15

For thus a - lone can we\_ be one With God's own loved, be - got - ten



15



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23 *mp* Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

Son. Is it e - nough a - lone — to know That we must fol - low him — be -

23

31 Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

low, While trav - ling thru this vale — of tears? No, this ex - tends to

31

42

ho - lier spheres. So trust - ing my all to thy

42 *molto cresc.* *f*

ten - der care, And know - ing thou lov - est me, I'll do thy

*rit.* will with a heart sin - cere: I'll be what you want me to be. *a tempo*

*rit.* *a tempo*

58 *mp*

*mf* I'll go where you want me to go, I will fol low, I'll fol - low thee. O - ver moun - tain or

58

66 *cresc.*

I'll fol - low, fol low thee. I'll say what you want me to say, — dear

plain — sea;

66 *cresc.*

The first system of the musical score consists of two systems of staves. The top system features a vocal line in a treble clef and a bass line in a bass clef, both in a key signature of two flats. The vocal line contains the lyrics: "I'll fol - low, fol low thee. I'll say what you want me to say, — dear plain — sea;". The piano accompaniment is in the same key signature and features a steady eighth-note pattern in the right hand and a more active bass line. A box containing the number "66" is placed above the vocal line, and the dynamic marking "cresc." appears above the vocal line and below the piano accompaniment.

*dimin.*

Lord; I'll be what you want me to be. —

*dimin.*

*dimin.*

The second system of the musical score continues the vocal and piano parts. The vocal line begins with the lyrics: "Lord; I'll be what you want me to be. —". The piano accompaniment continues with its characteristic rhythmic pattern. A box containing the number "66" is placed above the vocal line. The dynamic marking "dimin." is used above the vocal line and below the piano accompaniment in several places.

*f*

We must the on - ward path — pur - sue

*f*

*rit.*

*f*

The third system of the musical score features the vocal line with the lyrics: "We must the on - ward path — pur - sue". The piano accompaniment continues with its rhythmic pattern. A box containing the number "66" is placed above the vocal line. The dynamic marking "f" (forte) is used above the vocal line and below the piano accompaniment. A "rit." (ritardando) marking is placed above the piano accompaniment.

*cresc.* **ff** 88 And fol - low Him un -

As wi - der fields ex - pand *cresc.* to view **ff** And fol - low,

88 *cresc.* **ff**

*dimin.* **mf** 92 O - bey His word, 96 O - bey His

fol - low Him. O - bey His word, O - bey His  
Fol - low Him. "Come, fol - low me." "Come, fol - low me."  
*mf*

92 *mf* "Fol - low me." 96

*dimin.* *mf*

word, *dimin.* *rit.* *p* Come, fol - low me."

word, "Come fol - low, low come fol - low me." Come fol - low me."  
"Come, fol low come me. fol - low Come fol - low me."  
*dimin.* *rit.* *p*

*dimin.* *rit.* *p* a tempo