

# COME, FOLLOW ME

Medium Low Voice Solo

John Nicholson

Samuel McBurney  
Arr. by Linda Chapman and  
Bonnie Heidenreich

**Solo**

**Piano**

*Gently* ♩ = 100

*mf*

**7** *mf*

"Come, fol - low

**15**

me," the Sav— ior said. Then let us in his foot— steps tread, For thus a -

**23** *mp*

lone can we— be one With God's own loved, be - got - ten Son. Is it e -

*mp*

nough a - lone — to know That we must fol - low him — be - low,

31

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

*f* 42

spheres. So trust - ing my all to thy ten - der

*cresc.* *f*

*rit.*

care, And know - ing thou lov — est me, ——— I'll do — thy will with a

*rit.*

heart— sin - cere: I'll be what you want me to be. I'll

*a tempo*

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a fermata over the first measure, followed by a melodic line with lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands. A dynamic marking of *a tempo* is placed above the piano part.

58 go where you want me to go, dear Lord, O-ver moun - tain or plain— or

*a tempo*

The second system continues the musical score. The vocal line starts with a boxed measure number '58' and continues with the lyrics. The piano accompaniment features a more active melodic line in the right hand. A dynamic marking of *a tempo* is placed above the piano part.

66 sea;— I'll say what you want me to say,— dear Lord; I'll

*cresc.*

The third system of the score includes a boxed measure number '66' at the start of the vocal line. The lyrics continue. The piano accompaniment has a steady rhythmic pattern. A dynamic marking of *cresc.* (crescendo) is placed above the piano part.

be what you want me to be.—

*dimin.*

The fourth system concludes the musical score. The vocal line ends with a fermata. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *dimin.* (diminuendo) is placed above the piano part.

*f*

We must the on - ward path — pur - sue

*rit.* *f a tempo*

As wi - der fields ex - pand to view. And fol - low

88

*cresc.* *ff*

Him un - ceas - ing - ly. O - bey His word. \_\_\_\_\_

92

*dimin.* *mf*

— O - bey His word, "Come, fol - low, me." \_\_\_\_\_

96

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