

# Holy Lord, O Come to Us for choir and guitar(s)

Brace

$\bullet = 105$

Soprano/alto

Tenor/Bass

Guitar(s)

*mf*

5

S/A

*mp*

Ho - ly Lord, O come to us.

T/B

Gtr.

9

S/A

Ho - ly Lord, O come to us.

T/B

Gtr.

# Holy Lord, O Come to Us

2  
13

S/A

Send us a sign, \_\_\_\_\_ send us a way to

T/B

Gtr.

13

G M7

17

S/A

know. \_\_\_\_\_

T/B

Gtr.

17

e

21

S/A

T/B

*mp*

Bles - sed sav - ior, come to us.

Gtr.

21

Holy Lord, O Come to Us

25

S/A

T/B

Gtr.

Bles - sed sav - ior, come to us.

29

S/A

T/B

Gtr.

Show us the way, \_\_\_\_\_ show us the way of the

GM7

33

S/A

T/B

Gtr.

Lord! \_\_\_\_\_ Come to us, sav - ior! Come to our

D D7 G C D G

strum (8th note rhythm)

*mf* *f*

38 *mp*

S/A  
chil - dren! Come lead us out of the dark - ness.

T/B  
*mp*

Gtr.  
*mp*

C D G e D C D7

44 *f* *mf*

S/A  
Ho - ly Je - sus! — Show us, Lord, how to love, and show us the

T/B  
*f* *mf*

Gtr.  
*f* *mf*

G C D G e D C

50

S/A  
ways — of your peace.

T/B

Gtr.  
50

D7 e

54 *mp*

S/A

T/B

Gtr.

Ho ly Lord, O come to us.

Ho ly Lord, O

58

S/A

T/B

Gtr.

Ho ly Lord, O come to us.

come to us. Ho ly Lord, O

62

S/A

T/B

Gtr.

come to us. Show us the way, —

come to us. G M7

66

S/A

T/B

Gtr.

show us the way of the Lord!

D

70

S/A

T/B

Gtr.

Come to us, sav - ior! Come to our chil - dren!

D7 G C D G C D

*f* strum

75

S/A

T/B

Gtr.

Come lead us out of the dark - ness. Ho - ly

G e D C D7 G

81 *mf*

S/A Je - sus! — Show — us, Lord, how to love, and show us the

T/B C D G e D C

Gtr. *mf*

86

S/A ways — of your peace.

T/B D7 e

Gtr. *mf*

90 *mp*

S/A Ho ly Lord, O come to us.

T/B *mp*

Gtr. *mp*

Ho ly Lord, O

## Holy Lord, O Come to Us

94 *rit.* *a tempo*

S/A

Ho ly Lord, O come to us.

*rit.* *a tempo*

T/B

come to Ho ly Lord, O come to us.

94 *rit.* *a tempo*

Gtr.

98

S/A

T/B

98 *rit.*

Gtr.

The musical score is arranged in three systems. The first system (measures 94-97) features vocal parts (Soprano/Alto and Tenor/Bass) and guitar. The vocal lines are in G major and 4/4 time. The guitar part consists of an arpeggiated eighth-note pattern. The second system (measures 98-101) shows the vocal parts with rests, while the guitar continues with the arpeggiated pattern. The score concludes with a final chord in G major.

This piece employs a simple arpeggiated guitar pattern that can be played by one guitarist, but will sound better if played by two or three guitarists. For the strummed sections, I suggest a simple eighth-note strumming pattern; but do what sounds best for your group. If you don't have anyone comfortable with finger picking the arpeggiated sections, you can follow the chords instead. It will help if you can still do the moving 'b-c-b-a' bass line within the strummed chord.

Tim Brace  
November 2004  
<http://www.magnoliaarts.com>

This piece is dedicated to the choir at  
Hyde Park United Methodist Church  
Austin, Texas