



97837

# Come to the Water

John Foley, SJ

SATB

Piano, Guitar, Flute

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# Come To The Water

Isaiah 55:1,2; Matthew 11:28-30

John Foley, S.J.  
Piano Accompaniment by Rick Modlin

**INTRO: Medium tempo, prayerful** (♩ = ca. 50)

Piano

**VERSE:**

Soprano/Melody

Alto

Tenor

Bass

*p* 1. O let all who  
*mf* 2. And let all who  
*f* 3. And let all who  
*pp* 4. And let all the

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1. thirst, \_\_\_\_\_ let them come \_\_\_\_\_  
2. seek, \_\_\_\_\_ let them come \_\_\_\_\_  
3. toil, \_\_\_\_\_ let them come \_\_\_\_\_  
4. poor, \_\_\_\_\_ let them come \_\_\_\_\_

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains four vocal lines with lyrics. The second staff is a bass line in bass clef with a key signature of one sharp (F#). The third staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one sharp (F#). It features a triplet of eighth notes in the right hand.

1. \_\_\_\_\_ to the wa - ter. \_\_\_\_\_  
2. \_\_\_\_\_ to the wa - ter. \_\_\_\_\_  
3. \_\_\_\_\_ to the wa - ter. \_\_\_\_\_  
4. \_\_\_\_\_ to the wa - ter. \_\_\_\_\_

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains four vocal lines with lyrics. The second staff is a bass line in bass clef with a key signature of one sharp (F#). The third staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one sharp (F#). It features a triplet of eighth notes in the right hand.

1. And let all who have noth - ing,  
 2. And let all who have noth - ing,  
 3. And let all who are wea - ry,  
 4. Bring the ones who are la - den,

*(Vs 4 cresc.)*

1. — let them come to — the Lord:  
 2. — let them come to — the Lord:  
 3. — let them come to — the Lord:  
 4. — bring them all to — the Lord:

*(Vs 4 cresc.)*

*(Vs 4 cresc.)*

*ff*)

1. \_\_\_ with - out mon - ey, \_\_\_ with - out  
 2. \_\_\_ with - out mon - ey, \_\_\_ with - out  
 3. \_\_\_ all who la - bor, \_\_\_ with - out  
 4. \_\_\_ bring the chil - dren \_\_\_ with - out

*ff*)

*ff*)

1. price. \_\_\_ Why should you  
 2. strife. \_\_\_ Why should you  
 3. rest. \_\_\_ How can your  
 4. might. \_\_\_ Ea - sy the

1. pay the price, \_\_\_\_\_ ex-cept for the  
 2. spend your life, \_\_\_\_\_ ex-cept for the  
 3. soul find rest, \_\_\_\_\_ ex-cept for the  
 4. load and light: \_\_\_\_\_ 7 come to the

The first system features a vocal line with four parts and a piano accompaniment. The vocal parts have lyrics: '1. pay the price, \_\_\_\_\_ ex-cept for the', '2. spend your life, \_\_\_\_\_ ex-cept for the', '3. soul find rest, \_\_\_\_\_ ex-cept for the', and '4. load and light: \_\_\_\_\_ 7 come to the'. The piano accompaniment includes a treble and bass clef with various chords and melodic lines, including a triplet of eighth notes in the right hand.

1. Lord? \_\_\_\_\_  
 2. Lord? \_\_\_\_\_  
 3. Lord? \_\_\_\_\_  
 4. Lord. \_\_\_\_\_

The second system continues the vocal and piano parts. The vocal parts have lyrics: '1. Lord? \_\_\_\_\_', '2. Lord? \_\_\_\_\_', '3. Lord? \_\_\_\_\_', and '4. Lord. \_\_\_\_\_'. The piano accompaniment continues with similar harmonic and melodic structures, including a triplet of eighth notes in the right hand.

The image displays a musical score for the hymn "Come To The Water" on page 7. The score is written for piano and consists of two systems. The first system shows the beginning of the piece with a treble and bass clef, a key signature of one sharp (F#), and a common time signature. It features a melody in the treble clef and a bass line in the bass clef. A triplet of eighth notes is marked with a bracket and the number "3" in the treble clef. The second system is divided into three sections: "1-3" with a triplet of eighth notes in the treble clef; "D.S." (Da Capo) with a triplet of eighth notes in the bass clef; and "Final" with a melody in the treble clef and a bass line in the bass clef. The "Final" section includes a dynamic marking "dim." and a triplet of eighth notes in the treble clef. The score concludes with a double bar line.

## Performance Notes

*Come To The Water*, with its exhortation to receive the Lord's life, has been very popular wherever it has been used. Its "feel" is extremely important. Each Verse must grow in volume and intensity, reflecting the tension between waiting for God's plenty even while receiving it. To say it another way, *Come To The Water* must combine gentleness with an unmistakable power and forward drive.

A four-part choir or a multi-voiced singing group will produce good results, but a duo could also perform it—one voice on melody, one on harmony. Assemblies should always be given the chance to join in, especially since it is a congregational favorite.

Singers might do well to sing "ah" on the melody several times in practice, in order to achieve the necessary smooth or *legato* phrase. The four notes on the word "Lord" at the end of the song need only be sung accurately and easily; they should not be "punched" out.

*Come To The Water* fits many liturgical situations, including marriages and ordinations, as well as meditation points in regular liturgies.

—J.F.

# Come To The Water

(Guitar/Vocal)

Isaiah 55:1,2; Matthew 11:28-30

John Foley, S.J.

**INTRO:** *Medium tempo, prayerful* (♩ = ca. 50)

**VERSES:**

G 2 D D7  $\frac{3}{8}$  G

- p* 1. O let all who
- mf* 2. And let all who
- f* 3. And let all who
- pp* 4. And let all the

C G D G

- 1. thirst, \_\_\_\_\_ let them come \_\_\_\_\_ to the wa - ter. \_\_\_\_\_
- 2. seek, \_\_\_\_\_ let them come \_\_\_\_\_ to the wa - ter. \_\_\_\_\_
- 3. toil, \_\_\_\_\_ let them come \_\_\_\_\_ to the wa - ter. \_\_\_\_\_
- 4. poor, \_\_\_\_\_ let them come \_\_\_\_\_ to the wa - ter. \_\_\_\_\_

C

- 1. And let all who have noth - ing, \_\_\_\_\_ let them
- 2. And let all who have noth - ing, \_\_\_\_\_ let them
- 3. And let all who are wea - ry, \_\_\_\_\_ let them
- 4. Bring the ones who are lad - en, \_\_\_\_\_ bring them

(Verse 4 *cresc.* -----)

G/D D

- 1. come to \_\_\_\_\_ the Lord: \_\_\_\_\_ with - out
- 2. come to \_\_\_\_\_ the Lord: \_\_\_\_\_ with - out
- 3. come to \_\_\_\_\_ the Lord: \_\_\_\_\_ all who
- 4. all to \_\_\_\_\_ the Lord: \_\_\_\_\_ bring the

*ff*)

G G7 C

- 1. mon - ey, \_\_\_\_\_ with - out price. \_\_\_\_\_
- 2. mon - ey, \_\_\_\_\_ with - out strife. \_\_\_\_\_
- 3. la - bor, \_\_\_\_\_ with - out rest. \_\_\_\_\_
- 4. chil - dren \_\_\_\_\_ with - out might. \_\_\_\_\_



Am F D D7

1. Why should you pay the price, \_\_\_\_\_ ex-cept for the  
 2. Why should you spend your life, \_\_\_\_\_ ex-cept for the  
 3. How can your soul find rest, \_\_\_\_\_ ex-cept for the  
 4. Ea - sy the load and light: \_\_\_\_\_ % come to the

G C G 2

1. Lord? \_\_\_\_\_  
 2. Lord? \_\_\_\_\_  
 3. Lord? \_\_\_\_\_  
 4. Lord. \_\_\_\_\_

D 1-3 D7 D.S. Final D7 G

# Guitar Chord Chart

G/D  
xx0

# Come To The Water

\*OBOE or SOLO INSTRUMENT

John Foley, S.J.

INTRO: *Medium tempo, prayerful* VERSE 1: VERSE 2:

(♩ = ca. 50) 4 32 23

ex-cept for the

Lord. *mp* *mf*

VERSE 3:

*mf* *mf* *f*

19

*p* ex-cept for the

Lord. *mf*

VERSE 4: 21

*mp* *p* *pp*

3

Come to the Lord. *mf*

*mp* *pp*

\*Alternate transcription for Bassoon found on page 11.

# Come To The Water

\*BASSOON

John Foley, S.J.

INTRO: *Medium tempo, prayerful* Verse 1:

VERSE 2:

(♩ = ca. 50) 4 32 23

ex-cept for the

Lord. *mp* *mf*

VERSE 3:

*mf* *mf* *f*

19

*p* ex-cept for the

Lord. *mf*

VERSE 4: 21

*mp* *p* *pp*

Come to the Lord. *mf*

*mp* *pp*

\*This alternate Bassoon transcription can be used in place of other solo instruments.

## Assembly Edition

### COME TO THE WATER

John Foley, S.J.



- |    |                       |               |        |
|----|-----------------------|---------------|--------|
| 1. | O let all who thirst, | let them come | to the |
| 2. | And let all who seek, | let them come | to the |
| 3. | And let all who toil, | let them come | to the |
| 4. | And let all the poor, | let them come | to the |



- |    |           |                |                    |
|----|-----------|----------------|--------------------|
| 1. | wa - ter. | And let all    | who have noth-ing, |
| 2. | wa - ter. | And let all    | who have noth-ing, |
| 3. | wa - ter. | And let all    | who are wea - ry,  |
| 4. | wa - ter. | Bring the ones | who are lad - en,  |



- |    |                |              |           |
|----|----------------|--------------|-----------|
| 1. | let them come  | to the Lord: | with-out  |
| 2. | let them come  | to the Lord: | with-out  |
| 3. | let them come  | to the Lord: | all who   |
| 4. | bring them all | to the Lord: | bring the |



- |    |           |                  |                           |
|----|-----------|------------------|---------------------------|
| 1. | mon-ey,   | with-out price.  | Why should you pay the    |
| 2. | mon-ey,   | with-out strife. | Why should you spend your |
| 3. | la - bor, | with-out rest.   | How can your soul find    |
| 4. | chil-dren | with-out might.  | Eas - y the load and      |



- |    |        |                       |
|----|--------|-----------------------|
| 1. | price, | ex-cept for the Lord? |
| 2. | life,  | ex-cept for the Lord? |
| 3. | rest,  | ex-cept for the Lord? |
| 4. | light: | ∇ come to the Lord.   |

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