

Come, Thou Long-Expected Jesus

Charles Wesley, 1707-1788

Taylor Davis

Tenderly ($\text{♩} = 68-72$)

Piano

Soprano (S)

Alto (A)

Bass (B)

4 *unis. p*

Come, thou long - ex-pect - ed Je - sus, born to

8^{va}-----|

7

set thy peo - ple free; from our fears and sins re -

The score consists of four systems of music. System 1 (measures 1-3) shows the piano accompaniment with dynamic 'p' and the vocal parts entering. System 2 (measure 4) begins with the Alto part singing 'Come, thou long - ex-pect - ed Je - sus, born to'. The piano accompaniment has a melodic line in the bass and treble staves. System 3 (measures 5-6) continues with the Alto part and includes dynamics '8^{va}-----|'. System 4 (measures 7-8) concludes with the Alto part and includes lyrics 'set thy peo - ple free; from our fears and sins re -'.

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10

lease_us, let us find our rest in thee. Is-rael's

13

strength and con-so-la - tion, hope of all the earth thou

16

art; dear de - sire of ev-'ry na - tion, joy of

Musical score for three voices (Soprano, Alto, Tenor/Bass) and piano, page 5. The score consists of three systems of music.

System 1 (Measures 19-21):

- Soprano:** Starts with eighth-note pairs. Lyric: "ev - 'ry long - ing heart," followed by a rest, then "dear de - sire" (marked *mp*), and "of ev - 'ry".
- Alto:** Rests throughout.
- Tenor/Bass:** Starts with eighth-note pairs. Lyric: "na - tion, joy of ev - 'ry long - ing heart."
- Piano:** Playing eighth-note pairs in the right hand and sixteenth-note patterns in the left hand.

System 2 (Measures 22-24):

- Soprano:** Eighth-note pairs.
- Alto:** Rests throughout.
- Tenor/Bass:** Eighth-note pairs.
- Piano:** Playing eighth-note pairs in the right hand and sixteenth-note patterns in the left hand.

System 3 (Measures 25-27):

- Soprano:** Rests throughout.
- Alto:** Rests throughout.
- Tenor/Bass:** Eighth-note pairs.
- Piano:** Playing eighth-note pairs in the right hand and sixteenth-note patterns in the left hand. The piano part ends with a dynamic *mf*.