

Come, Let Us With Our Lord Arise is a noble, lyrical anthem based on the composer's original hymn tune, *Jonesborough*. The anthem's commission circumstances, honoring the faith and commitment of a beloved choir member, incorporated the composer's own text, *With Lifted Voice and Fervent Call*. Both the Wesley and Helvey texts are provided here as options (with care needed, of course, to phrase each as appropriate to their construction). Wesley's words are especially appropriate during Eastertide and Ascensiontide, but can certainly be used throughout most of the liturgical year. Helvey's more general text (but also with resurrection allusions) particularly resonates with themes of love, light, outreach, mission, evangelism, music, justice, and spiritual transformation.

Howard Helvey is among the most widely published composers of his generation. Awarded the international choral-composition first prize in 2006 by the John Ness Beck Foundation, his hundreds of works are published by over twenty major American and British companies, and are regularly performed and recorded throughout the world. Recent highlights include performances of his music by the Mormon Tabernacle Choir, the Choir of King's College (Cambridge, England), the BBC Singers, the Kansas City Chorale, Conspirare (Austin), The Crossing (Philadelphia), the Choirs of the Cathedral of St. John the Divine (NYC), Chicago a cappella, and in the English cathedrals of Ely, Liverpool, Christ Church (Oxford), York, Hereford, Norwich, Chester and Wells. Mr. Helvey also concertizes frequently as a pianist, conducts (and co-founded) the professional Cincinnati Fusion Ensemble, and in 1998 was appointed as organist/choirmaster of historic Calvary Episcopal Church in Cincinnati. Additionally, in 2016 he became Editor of the venerable H.W. Gray publishing imprint. With cognate studies in conducting, voice, organ, and poetry, he holds undergraduate and graduate degrees in composition and piano performance from the University of Missouri (Columbia) and the University of Cincinnati's College-Conservatory of Music, and, as a Chautauqua Scholar, studied piano at New York's Chautauqua Institution.

Commissioned to honor Annis Inez Willis
and to celebrate her 95 years of sharing God's love with all
by the Chancel Choir of First United Methodist Church, Jonesboro, Georgia
Dr. Kurt-Alexander Zeller, director
Rev. Dr. George R. Freeman, Jr., pastor*

COME, LET US WITH OUR LORD ARISE

for S.A.T.B. voices and organ**

Words by
CHARLES WESLEY (1707–1788)
*Alternate Commissioned Words by
HOWARD HELVEY

Music by
HOWARD HELVEY
Incorporating the
composer's original hymn tune:
JONESBOROUGH (88.88.88)

Allegretto con moto (♩ = ca. 104)

ORGAN

mf *sempre legato*

Ped.

4

7

SOPRANO / ALTO

mf [9]

Come, let us ___ with our Lord a -
Your Church, O ___ Christ, has gath - ered

TENOR / BASS

[9]

** To purchase a full-length performance recording (46223) of this piece, go to alfred.com/downloads.

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10

rise, our Lord, who made both earth and skies;
 long, from ages past through current rite, *mf*

who died to
to live Your

13

save the world He made, and rose triumphant from the
 Word and raise the song that hails Your resurrection

16

mf 18

He rose, the Prince of life and
 With lifted voice and fervent

dead.
light.

18

19

peace, and stamped the day for - ev
 call, we share Your song of love

f

22

- er with His. all.

mf

25

(reduce)

dim.

mp

This is the —
Em - brac - ing —

mp

Organ may lightly double voice parts through m. 37.

mp

31

day — the Lord hath made, — that all may — see — His love — dis -
fu - tures yet un - born, — we wear Your — lov - ing Face, — and

34

played, — may feel His — res - ur - rec - tion's power, — and rise a -
give — com - pas - sion — to — the weak and torn; — for - sak - ing —

cresc.

cresc.

37

gain to — fall — no more, — in per - lect —
death to — ful - ly live! — With lift - ed —

mf

mf

mf

40

and filled
we share

right - eous - ness re - newed,
voice and fer - vent call,

and filled with all the
we share Your song of

40

43

poco rit.

(of)
(with)

a tempo

life
love

of
with

God.
all.

a tempo

poco rit.

46

rall.

(add)

cresc.

rall.

Poco meno mosso (♩ = ca. 96)

50

SOPRANO *f*

52

Alto ↙

Then let us ren - der Him His
A - ris - en - Christ, in us make

A.T.B. *f*

Then let us ren - der Him His
A - ris - en - Christ, in us make

Poco meno mosso (♩ = ca. 96)

52

f

53

own, with sol - emn prayer ap - proach the
known a heart re - newed, a hope re -

own, with sol - emn prayer ap - proach the
known a heart re - newed, a hope re -

55

throne, with meek - ness hear the gos - pel
stored, a spir - it strength - ened by Your

throne, with meek - ness hear the gos - pel
stored, a spir - it strength - ened by Your

Piano accompaniment for the final system.

57

word, with thanks His dy - ing love re - cord; our
 own; so to the world Your grace is poured. With

word, with thanks His dy - ing love re - cord;
 own; so to the world Your grace is poured.

60

joy lift - ed hearts fill
 our joy - ful hearts and voices raise and fill
 With lift - ed voice and fervent call, we share

60

63

share His courts with songs of
 Your song of love with

His courts with songs of
 Your song of love with

poco rit.

poco rit.

66

a tempo

Musical notation for the first system, measures 66-68. Treble clef, key signature of one flat, time signature 5/4. Notes: G4, A4, Bb4, C5, D5, E5, F5, G5.

praise;
all;

Alto ↗

Musical notation for the second system, measures 66-68. Bass clef, key signature of one flat, time signature 5/4. Notes: G3, F3, E3, D3, C3, B2, A2, G2.

praise;
all;

a tempo

(add)

Piano accompaniment for measures 66-68. Treble and bass clefs, key signature of one flat, time signature 5/4. Includes chords and melodic lines.

69

SOPRANO / ALTO

più f

70

Musical notation for the first vocal line, measures 69-71. Treble clef, key signature of one flat, time signature 5/4. Notes: G4, A4, Bb4, C5, D5, E5, F5, G5.

with Your songs
più f song

TENOR / BASS

Musical notation for the second vocal line, measures 69-71. Bass clef, key signature of one flat, time signature 5/4. Notes: G3, F3, E3, D3, C3, B2, A2, G2.

70

Piano accompaniment for measures 69-71. Treble and bass clefs, key signature of one flat, time signature 5/4. Includes chords and melodic lines.

72

allargando

of
with

praise.
all.

Musical notation for the first vocal line, measures 72-74. Treble clef, key signature of one flat, time signature 5/4. Notes: G4, A4, Bb4, C5, D5, E5, F5, G5.

Musical notation for the second vocal line, measures 72-74. Bass clef, key signature of one flat, time signature 5/4. Notes: G3, F3, E3, D3, C3, B2, A2, G2.

Piano accompaniment for measures 72-74. Treble and bass clefs, key signature of one flat, time signature 5/4. Includes chords and melodic lines.

allargando

Piano accompaniment for measures 72-74. Treble and bass clefs, key signature of one flat, time signature 5/4. Includes chords and melodic lines.