

# COME AND SING!

for three-part voices, any combination,  
with optional finger cymbals\*

PSALM 100:1-3  
Paraphrased by R.L.

Music by  
ROBERT LAU

Joyfully (♩ = ca. 80) (tacet to m. 12)

FINGER CYMBALS

ACCOMP.

*mf*

*mf detached, crisply*

⑤  
PART I (women)

*mf*

Come and sing, make a joy - ful noise, sing al - le - lu - ia!

9

Come and sing, make a joy - ful noise, sing al - le - lu -

\*Part for finger cymbals can be found on page 8.

12

(tacet to m. 22)

ia!

PART II (men)

*mf*

Sing, O sing, O sing for joy all

Finger Cymbals

12

15 (Part II)

na-tions of the earth. Sing, O sing, sing

15

18

al - le - lu - ia!

(tacet to m. 29)

18

22 (PART I)

*mf*

Come and sing, make a joy-ful noise, sing al - le - lu -

(PART II)

*mf*

Sing, O sing, O sing for joy all

25

ia! Come and sing, make a joy-ful noise, sing

na - tions of the earth. Sing, O sing, sing

28

al - le - lu - ia! (29) (tacet to m. 45)

al - le - lu - ia! (29) (tacet to m. 45)

Finger Cymbals

33

PART III (opt. descant)

*mp* legato

Sing, sing, O sing, al - le - lu, al - le - lu - ia!

*legato**mp*

37

Sing, sing, sing al - le - lu ia!

41

*f*

*f*

45

(PART I)

Come and sing, make a joy - ful noise, sing al - le - lu -

(PART II)

Sing, O sing, O sing for joy all

(PART III)

Sing, sing, O sing al le

45

*detached*

48

ia! Come and sing, make a joy - ful noise, sing

na-tions of the earth. Sing, O sing, sing

lu, al - le - lu - ia! Sing, sing, sing

48

51

al - le - lu - ia!

54

*ff*

Come and sing,

al - le - lu - ia!

*ff*

Come and sing,

al - le - lu - ia!

*ff*

Come and sing,

51

54

*ff*

55

make a joy - ful noise, sing al - le - lu - ia! \_\_\_\_\_

*molto rit.*

make a joy - ful noise, sing al - le - lu - ia! \_\_\_\_\_

*molto rit.*

make a joy - ful noise, sing al - le - lu - ia! \_\_\_\_\_

*molto rit.*

55

*molto rit.*

# COME AND SING!

## FINGER CYMBALS

Music by  
ROBERT LAU

Joyfully ( $\text{♩} = \text{ca. } 80$ )

*mf*

*mf*

*mf*

*f*

*f*

*molto rit.*

**Come and Sing!** is an enlivening anthem of general praise based upon Psalm 100. It may also be appropriate for services of baptism and for use during Christmastide and Epiphany. Suggested corresponding lectionary readings include any of the psalms of praise, especially Psalm 8, 29, 100, and 145-150. One basic homiletical theme is that all nations should join in praise to the Creator.

A lightly buoyant articulation best conveys the energy of this psalm setting, though Part III should be more legato than Parts I and II. Sculpt each phrase dynamically, allowing its contour to shape quite naturally slight crescendos and decrescendos. When performed by mixed voices, Parts I and III should be sung by women and Part II by men. Two-part choirs may effectively perform this anthem by assigning Part III to a solo voice.

**Robert Lau** is Organist/Choirmaster at Zion Lutheran (Penbrook) Church in Harrisburg, Pennsylvania, and a private music teacher and free-lance composer. With music degrees from Lebanon Valley College, the Eastman School of Music, and Catholic University, Dr. Lau has served as Chairman of the Music Department at Lebanon Valley College and is currently an adjunct music professor at the Pennsylvania State University (Harrisburg).

