

Come, come unto me all ye that are weary

1

Authorised Version

Matthew XI verses 28-30

John Hill (fl. 1757-90) (Hallelujahs anon.)

Edited by Francis Roads

Soprano [Air] $\text{♩} = 80$

Come, come un-to me all ye that are wea - ry and hea - vy la - den, and I will give you rest.

6 **A**

S
A
T
B
Kbd.

Come, come un - to me, come un - to me all

9

S
A
T
B
Kbd.

ye that are wea - ry and hea - vy la - den and I will give you rest.

Come, come unto me all ye that are weary

13 **B** Slow [$\text{♩}=60$]

S Take my yoke up-on you and learn of me, for I am meek and

A Take my yoke up-on you and learn of me, for I am meek and

T Take my yoke up-on you and learn of me, for I am meek and

B Take my yoke up-on you and learn of me, for I am meek and

Kbd.

18

S low-ly in heart, and ye shall find rest, shall find rest to your souls.

A low-ly in heart, and ye shall find rest, shall find rest to your souls.

T low-ly in heart, and ye shall find rest, shall find rest to your souls.

B low-ly in heart, and ye shall find rest, shall find rest to your souls.

Kbd.

25 **C** Brisk [$\text{♩}=120$]

S For my yoke is ea-sy and my bur-den is light, my bur-den is light.

A For my yoke is ea-sy and my bur-den is light, my bur-den is light.

T For my yoke is ea-sy and my bur-den is light, my bur-den is light.

B For my yoke is ea-sy and my bur-den is light, my bur-den is light.

Kbd.

Come, come unto me all ye that are weary

31 ² **D** [Faster] [$\text{♩}=160$]

S Hal-le lu-jah, Hal-le lu-jah, A-men.

A Hal-le lu-jah, Hal-le lu-jah, A-men.

T Hal-le lu-jah, Hal-le lu-jah, Hal-le-lu-jah, A-men.

B Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, A-men.

Kbd.

38 **Adagio** [2nd time]

S Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, A-men, A-men.

A Hal-le-lu-jah, Hal-le-lu-jah, A-men, A-men, A-men.

T Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, A-men, A-men.

B Hal-le-lu-jah, A-men, A-men, A-men.

Kbd.

¹ Bar 14 tenor; the original has Fs for the Bs; probably a misprint.

² The change in time signature at bar 31 implies a faster tempo.

This version of Hill's setting is based on that in the Colby MSS, IOM.
The many "forbidden" consecutives are characteristic of the idiom.