

# Holy Spirit, Come

From the RiverSpring<sup>®</sup> volume:  
Glory and Honor to You

Words and Music by  
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Arranged by  
**JOSEPH LAWRENCE**

Worshipfully ♩ = 60

F C/E Dm F/C F(no3rd)/A B $\flat$  Dm F/C C

*mp*

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of one flat (Bb). The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The accompaniment consists of chords: F (C4-E4-F4), C/E (C4-E4-G4), Dm (F3-A3-C4), F/C (C4-E4-F4), F(no3rd)/A (A2-C3-F3), Bb (Bb2-D3-F3), Dm (F3-A3-C4), F/C (C4-E4-F4), and C (C4-E4-G4). The piece concludes with a whole note C5.

1st time: SOLO, with freedom throughout  
2nd time and D.S.: CHOIR, parts; SOLO may ad lib

*mp*

Ho - ly Spir - it, come — with your pow'r and love. —

*mp* (slightly stronger on D.S.)

Ho - ly Spir - it, come — with your pow'r and love. —

(mel.)

The vocal and piano accompaniment for the main chorus is in 4/4 time, starting with a treble clef and a key signature of one flat (Bb). The melody begins with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5. The piano accompaniment consists of chords: F2 (C2-E2-F2), C/E (C2-E2-G2), Dm (F2-A2-C3), Am/C (C2-E2-G2), and Am7 (C2-E2-G2). The piece concludes with a whole note C5.

F $^2$  C/E Dm Am/C Am $^7$

*mp*

The piano accompaniment for the end of the chorus is in 4/4 time, starting with a treble clef and a key signature of one flat (Bb). The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment consists of chords: F $^2$  (C2-E2-F2), C/E (C2-E2-G2), Dm (F2-A2-C3), Am/C (C2-E2-G2), and Am $^7$  (C2-E2-G2). The piece concludes with a whole note C5.

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Let your pres - ence flood this room.

Let your pres - ence flood this room.

B $\flat$  F/A Dm<sup>7</sup> Gm<sup>9</sup> C<sup>2</sup>/E B $\flat$ /D C

7

Send the fire and rain, — let it fall on us a - gain. —

Send the fire and rain, — let it fall on us a -

3rd time to Coda (meas. 22)

3rd time to Coda (meas. 22)

3rd time to Coda (meas. 22)

F<sup>2</sup> C/E Dm Am/C Am<sup>7</sup>

9

1. (to meas. 5)

O - pen heav - en's win - dows.

gain. O - pen heav - en's

Bb F/A Dm7 1. Gm7 Gm7/C (to meas. 5)

11

2, D.S.

win - dows. Ho - ly Spir - it, come, make your glo - ry

2, D.S.

win - dows. Come, make your glo - ry

2, D.S.

Gm9 Gm7/C A7/C# Dm C

13

known. Come; change our hearts, — re -

known. Come; change our hearts, — re -

B $\flat$ 2 C Dm C

15

*cresc.*  
new our — minds, so that we may be — like — you. Fa-ther,

*cresc.*  
new our — minds, so that we may be — like — you. Fa-ther,

B $\flat$ 2 F/A Gm F $\sharp$ 2 E $\flat$ 2

*cresc.*

17

*decresc.* **D.S. al Coda**  
(to meas. 5)

make us more — like you.

*decresc.* **D.S. al Coda**  
(to meas. 5)

make us more — like you.

*decresc.* **D.S. al Coda**  
(to meas. 5)

Gm<sup>7</sup> B<sup>b</sup>M<sup>7</sup> B<sup>b</sup>M<sup>7</sup>/C C B<sup>b</sup> F/A Gm F C/E

19

⊕ CODA *opt.: SOLO tacet through m. 29*

— O-pen heav - en's win - dows. Spir-it, —

⊕ CODA *cresc.*

gain. — O-pen heav - en's win - dows.

⊕ CODA

B<sup>b</sup> F/A Dm<sup>7</sup> Gm<sup>9</sup> Gm<sup>9</sup>/C A7/C<sup>#</sup>

22

come and make your glo - ry known.

*sub. p*  
Come make your glo - ry known.

Dm2 BbM7/D C/D

*sub. p*

25

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in 4/4 time, starting with a quarter note G4, followed by a quarter rest, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The lyrics are "come and make your glo - ry known." The second line is a piano accompaniment in 4/4 time, starting with a quarter note G3, followed by a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, and a half note G3. The lyrics are "Come make your glo - ry known." The piano part includes a bass line with a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, and a half note G2. The chord chart below shows Dm2, BbM7/D, and C/D. The piano part is marked *sub. p*. The page number 25 is at the bottom left.

Come; change our hearts, — re - new our — minds,

Come; change our hearts, — re - new our — minds,

Dm2 Bb/D C/D

27

Detailed description: This system contains the next two lines of music. The top line is a vocal melody in 4/4 time, starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The lyrics are "Come; change our hearts, — re - new our — minds,". The second line is a piano accompaniment in 4/4 time, starting with a quarter note G3, followed by a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter rest. The lyrics are "Come; change our hearts, — re - new our — minds,". The piano part includes a bass line with a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter rest. The chord chart below shows Dm2, Bb/D, and C/D. The page number 27 is at the bottom left.

SOLO may ad lib to end

Come and make your glo - ry known. *mp* *gradual cresc.*

Come make your glo - ry known. *mp* *gradual cresc.*

Dm2 Am7 BbM7/D C/D

29

Come; change our hearts, — re - new our — minds, so that *mf*

Come; change our hearts, — re - new our — minds, so that *mf*

Dm C Bb2 F/A Dm7

31

The image shows a musical score for the hymn 'HOLY SPIRIT, COME'. It consists of four systems of music. The first system is a vocal line with the lyrics 'Come and make your glo - ry known.' and a piano accompaniment. The second system continues the vocal line with 'Come make your glo - ry known.' and piano accompaniment. The third system shows the piano accompaniment with chord symbols: Dm2, Am7, BbM7/D, and C/D. The fourth system is another vocal line with the lyrics 'Come; change our hearts, — re - new our — minds, so that' and piano accompaniment. The fifth system continues the vocal line with the same lyrics and piano accompaniment. The sixth system shows the piano accompaniment with chord symbols: Dm, C, Bb2, F/A, and Dm7. The score includes dynamic markings like *mp* and *mf*, and performance instructions like 'SOLO may ad lib to end' and 'gradual cresc.'. A large 'SAMPLE COPY' watermark is overlaid on the page.

we may be — like — you. Fa-ther, make us more — like

we may be — like — you. Fa-ther, make us more — like

Gm F<sup>2</sup> C/E E<sup>b</sup> B<sup>b</sup>M<sup>7</sup>/D

*mf*

33

You. —

you. — Ho-ly Spir - it, come —

B<sup>b</sup>M<sup>7</sup>/C C B<sup>b</sup> F/A Gm F C/E D<sup>2</sup> A/C<sup>#</sup>

*rit.* *a tempo* *rit.* *a tempo f* *rit.* *f a tempo*

35



with your pow'r and love. Let your pres - ence

Bm F#m/A F#m7 G D/F# Bm7

38

flood this room. Send the fire and rain,

Em<sup>9</sup> A<sup>2</sup>/C# D<sup>2</sup> A/C#

40

let it fall on us a - gain. O - pen heav - en's win - dows.

Bm F#m/A G D/F# Bm7 Em<sup>9</sup> Em<sup>9</sup>/A A/B

42

*ff*

Ho - ly Spir - it, come — with your pow'r and — love. —

E2 B/D# C#m G#m/B G#m7

*ff*

45

Let your pres - ence flood this room.

A E/G# C#m7 F#m9 B2/D# A2/C# B

47

Send the fire and rain, — let it fall on us — a -

E2 B/D# C#m G#m/B G#m7

49

gain. O - pen heav - en's win - dows. Ho - ly Spir - it,

*rit.* *mf*

A E/G# C#m7 F#m9 F#m9/B

51

Let it fall on us a - gain. Spir - it, come.

come. Ho - ly Spir - it, come.

*molto rit.* *p*

E B/D# C#m E/B E/G# A C#m E/B B E

*mp* *molto rit.* *p*

53

