

JUST AS I AM, LORD

for S.A.T.B. voices, accompanied,*

Words by
DON BESIG and NANCY PRICE (ASCAP)

Music by
DON BESIG (ASCAP)

Moderately (♩ = ca. 80–88)

ACCOMP.

mp

Measures 1-4: Piano accompaniment in G minor, 3/4 time. The right hand plays chords and the left hand plays a simple bass line. Dynamics are marked *mp*.

Measures 5-8: Continuation of the piano accompaniment.

10 SOPRANO and ALTO Unison 13 *mp*

Through all the tri - als which

Measures 10-14: Soprano and Alto unison vocal line with piano accompaniment. The lyrics are "Through all the tri - als which". Dynamics are marked *mp*.

15

life sends my way, through all the troub-les I face each

Measures 15-19: Continuation of the vocal and piano accompaniment. The lyrics are "life sends my way, through all the troub-les I face each".

*Also available for S.A.B. voices, No. 4281, and two-part mixed voices, No. 4282.

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20

21

S.

A.

day;

T.

mp unis.

B.

shad-ows and clouds may bring doubt and fear, but

29

mp

Some-times the

Lord, I know You are near.

30

dark-ness seems emp - ty and cold, some-times I search for a

35

37

hand to hold. ___ Lost and un - cer - tain of what _ to

40

*unis.**mf*

do, I find my cour - age in You. ___ * Just _

45

as I am, ___ with - out ___ one plea, for You, _ O

* *Just As I Am, Without One Plea*; melody by William B. Bradbury (1816–1868);
text adaptation based upon words by Charlotte Elliott (1789–1871).

50 53

Lord, will com - fort me. Your love a - lone will

This system contains measures 50 through 53. It features a vocal line with lyrics and a piano accompaniment. Measure 53 is boxed. A large red watermark is overlaid on the page.

55 *mf*

set me free! O Lamb of God, I come,

This system contains measures 55 through 60. It features a vocal line with lyrics and a piano accompaniment. Dynamics include *mf*. A large red watermark is overlaid on the page.

60 61 *mp*

I come.

This system contains measures 60 through 65. It features a vocal line with lyrics and a piano accompaniment. Dynamics include *mp*. A large red watermark is overlaid on the page.

a tempo
mf unis.

molto rit.

I am not

a tempo

molto rit.

mf

wor - thy but still You for - give, teach - ing me pa - tient - ly

mp unis.

I am not wor - thy, but You will teach me

how to live. — Hum - ble and thank - ful, I come to

mf

80

cresc.

f unis.

You _ with love so faith - ful and true. Just _

cresc.

f unis.

Piano accompaniment for measures 80-84. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. Dynamics include *cresc.* and *f*.

85

as I am, with - out one plea, for You, O

Piano accompaniment for measures 85-89. The right hand continues the melodic development with chords and moving lines. The left hand maintains a rhythmic accompaniment. Dynamics include *cresc.* and *f*.

90

93

Lord, will com - fort me. Your love a - lone will

Piano accompaniment for measures 90-93. The right hand features block chords and melodic fragments. The left hand continues the bass line. Dynamics include *f*.

95 *mf*

set me free! — O Lamb of God, — I come,

100 *rit. e dim. al fine*

I come.

rit. e dim. al fine

rit. e dim. al fine

The image shows a musical score for a hymn. It consists of three systems of staves. The first system (measures 95-100) features a vocal line with lyrics and piano accompaniment. The second system (measures 100-105) continues the vocal line and piano accompaniment. The third system (measures 105-110) concludes the piece with a final cadence. The score includes dynamic markings such as *mf* and *rit. e dim. al fine*. A large red watermark is overlaid diagonally across the page.

Just As I Am, Lord is a Lenten anthem that may be appropriate throughout the general church year. Suggested corresponding lectionary readings include Exodus 3: 1–15, Psalm 103, Luke 13: 1–9, and 1 Corinthians 10: 1–13. One basic homiletical theme is God the Comforter and Sustainer of all humankind.

This gently flowing anthem should be sung with a basic feeling of one beat per measure. The singers should listen for the fairly constant eighth notes in the accompaniment to articulate the forward motion of each phrase. In rehearsal, ask the singers to sing their parts on a neutral syllable such as “noo” pulsing every eighth precisely with the accompaniment, to enhance ensemble precision. Shade dynamically the natural rise and fall of the phrases while sensitively inflecting the text.

Don Besig is Director of Music at Perinton Presbyterian Church in Fairport, New York. He has over thirty years of experience teaching vocal music in the public schools of western New York and has over two hundred seventy published compositions and arrangements. **Nancy Price** holds B.M. and M.M. degrees in music from Ithaca College and is a former student of Besig's. Both Besig and Price have received several ASCAP Special Awards.