

# Come Away to the Skies

for voice, Orff instruments, handbells, and flute

Handbells: A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5

"Exultation" from Southern  
Harmony 1854, and Mark Repasky

Mark Repasky  
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The musical score is arranged in two systems. The first system includes staves for Flute, #Alto Xylophone, Bass Xylophone, Handbells, and Voice. The second system includes staves for Flute (Fl.), Alto Xylophone (A. Xylo), Bass Xylophone (B. Xylo), Handbells (H.B.), and Voice. The music is in 2/2 time with a key signature of one flat. The tempo is marked as quarter note = 80. The #Alto Xylophone and B. Xylophone parts feature a rhythmic pattern of eighth notes with accents and a dynamic marking of *mf*. The Handbells part has a simple harmonic line with a dynamic marking of *mf*. The Voice part has a melodic line with lyrics: "Hear my voice, \_\_\_\_\_ hear my".

\*Additional tone bars are needed that may not fit on the two xylo instruments. An additional Alto Xylois recommended, with the following tone bars: D E F# G A C# E F#. That instrument can be shared by the two xylo players.

Come Away to the Skies

2

10

Fl.

A. Xylo

B. Xylo

H.B.

Voice

*p*

voice \_\_\_\_\_ my be - lov - ed, \_\_\_\_\_ my be - lov - ed. \_\_\_\_\_

15

Fl.

A. Xylo

B. Xylo

H.B.

Voice

*mf*

*mf*

Hear my voice, \_\_\_\_\_

20

Fl.

A. Xylo

B. Xylo

*mf*

*mf*

*mf*

20

H.B.

Voice

*p* *f* *mf*

my be - lov - ed. Come a - way, come a - way, come a -  
lu, hal - le - lu - ia, hal - le -

25

Fl.

A. Xylo

B. Xylo

25

H.B.

Voice

way to the skies. Come a - way, come a - way my be - lov - ed,  
lu - ia we sing. Hal - le - lu, hal - le - lu - ia, to our fath - er

Come Away to the Skies

4

30

Fl.

A. Xylo

B. Xylo

H.B.

Voice

come a - way.  
and our king.

35

Fl.

A. Xylo

B. Xylo

H.B.

Voice

A - rise! \_\_\_\_\_  
Our king! \_\_\_\_\_

A - rise! \_\_\_\_\_  
Our king! \_\_\_\_\_

Re -  
His

Detailed description: This is a page of a musical score for the hymn 'Come Away to the Skies'. The page is numbered '4' at the top left. The title 'Come Away to the Skies' is centered at the top. The score is arranged in five systems, each with a different instrument or voice part. The first system (measures 30-34) includes Flute (Fl.), Xylophone (A. Xylo and B. Xylo), Horn Bass (H.B.), and Voice. The Flute part has a melodic line with slurs and accents. The Xylophone parts play a rhythmic accompaniment of eighth notes. The Horn Bass part provides a harmonic foundation with sustained notes. The Voice part has the lyrics 'come a - way. and our king.' The second system (measures 35-39) continues the instrumental parts. The Flute part has a dynamic marking 'f' and includes trills. The Xylophone parts also have a dynamic marking 'f'. The Voice part has the lyrics 'A - rise! Our king!' followed by a line for a second vocal part. The lyrics for the second part are 'A - rise! Our king!' and 'Re - His'.

40

Fl.

A. Xylo

B. Xylo

H.B.

Voice

*mf*

*mf*

*mf*

*mf*

joice \_\_\_\_\_ in the day you were born. \_\_\_\_\_ On this  
 rap - t'rous \_\_\_\_\_ praise \_\_\_\_\_ re - peat. \_\_\_\_\_ To the

46

Fl.

A. Xylo

B. Xylo

H.B.

Voice

fes - ti - val day \_\_\_\_\_ come ex - ult - ing a - way, \_\_\_\_\_  
 lamb that was slain, \_\_\_\_\_ hal - le - lu - ia a - gain. \_\_\_\_\_

Come Away to the Skies

6

52

Fl.

A. Xylo

B. Xylo

H.B.

Voice

— and with sing - ing to Zi - on, — re - turn.  
 — Sing all heav - ven and fall — at his feet.

58

Fl.

A. Xylo

B. Xylo

H.B.

Voice

*rit.* *a tempo*

*rit.* *a tempo*

*f* *mf*

*rit.* *a tempo*

*rit.* *a tempo*

To Zi - - - on re -  
 And fall at his

63

Fl.

A. Xylo

B. Xylo

H.B.

Voice

turn. \_\_\_\_\_  
feet. \_\_\_\_\_

Hal-le-

68

Fl.

A. Xylo

B. Xylo

H.B.

Voice

*mf*

Hear my voice, \_\_\_\_\_ hear my voice \_\_\_\_\_ my be -

Come Away to the Skies

8

73

Fl.

A. Xylo

B. Xylo

H.B.

Voice

lov - ed, \_\_\_\_\_ my be - lov - ed, \_\_\_\_\_ my be - lov - - -

78

Fl.

A. Xylo

B. Xylo

H.B.

Voice

ed, be - lov - ed. \_\_\_\_\_