

# Come And See

Words and Music by  
REBECCA J. PECK  
arr. by Logan Peck

1/9 0:00 ♪ = 168

*f* Eb/G Ab Db/F Ab/Eb Eb/Db Ab/C Eb/G Ab Db/F Ab/Eb

4 *unison mp*  
Day was break - ing; hearts were ach - ing.

Db Ab Dbm/Ab *mp*

7 *2 part*  
Wom - en came to Je - sus' tomb, but a bless - ed

Ab<sup>2</sup> Ab/Eb Eb Fm<sup>7</sup>

1/9 This symbol refers to the corresponding track numbers on the Accompaniment CD.  
The top number in each box refers to the Split Tracks; the bottom number to the Stereo Tracks.

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10 2/10 0:20

*unis.*

— an - gel mes - sage said, "Fear not! I have good

Db Ab/C Db Ab/Eb

13 *mf* *parts*

news!" Come and see the place where the

E $\flat$ sus E $\flat$  A $\flat$ <sup>2</sup> A $\flat$ /C

*mf*

15

Sav - ior lay. He is ris - en, and all is

Db Ab Db Ab Db/Ab Ab

17

well! Re - joice and pro - claim there's an

Eb<sup>sus</sup> Eb Ab Ab/C

19

emp - ty grave. Come and see and be - lieve, go and

Db Ab/C Db Ab/Eb Eb

21

3/11 0:42

tell!

Ab Eb/G Ab Db/F Ab/Eb Db Dmaj7

24 *WOMEN unis.*  
*mp*

Like the wom - en in that gar - den, we be - lieve He

Ab Dbm<sup>6</sup>/Ab Ab

*mp*

27 *CHOIR 2 part*

is a - live. By His Spir - it, we de - clare it,

Ab/Eb Eb Fm<sup>7</sup> Db

30 *unis.*

for we have been raised with Christ!

4/12 1:02

Ab/C Db Ab/Eb Eb<sup>sus</sup>

33 *mf*

Come and see the place where the

E<sub>b</sub>sus E<sub>b</sub> A<sub>b</sub><sup>2</sup> A<sub>b</sub>/C

35

Sav - ior lay. He is ris - en, and all is

D<sub>b</sub> A<sub>b</sub> D<sub>b</sub> A<sub>b</sub> D<sub>b</sub>/A<sub>b</sub> A<sub>b</sub>

37

well! Re - joice and pro - claim there's an

E<sub>b</sub>sus E<sub>b</sub> A<sub>b</sub> A<sub>b</sub>/C

39

emp - ty grave. Come and see and be - lieve, — go and

Db Ab/C Db Ab/Eb Eb

5/13 1:24

41

tell!

Ab Db2/Ab Ab

43

*unis.*

*parts*

Death is con - quered. Sin is de - feat - ed. The

Eb/G Ab Db/F Ab/Eb Eb/Db Ab/C

45

stone has been rolled a - way.

Db Eb/G Ab Eb/G Ab

47

*unis.* Praise His name, the work was com - plet - ed on *parts*

Eb/G Ab Db/F Ab/Eb Eb/Db Ab/C

6/14 1:41

49

res - ur - rec - tion day. *f* Come and

Gb Eb sus Eb

52

see the place where the Sav - ior lay. He is

*f*

Bb<sup>2</sup> Bb/D Eb Bb Eb

54

ris - en, and all is well! Re -

Bb Eb/Bb Bb F<sup>sus</sup> F Gm F/A

56

joice and pro - claim — there's an emp - ty grave. Come and

Bb Bb/D Eb Bb/D Eb



58 7/15 2:00

see and be - lieve, — go and tell! Come and

Bb/F F Bb Eb/Bb

60

see the place where the Sav - ior lay. He is

Bb<sup>2</sup> Bb/D Eb Bb Eb

62

ris - en, and all is well! Re -

Bb Eb/Bb Bb F<sup>sus</sup> F Gm F/A

64

joice and pro - claim\_\_\_ there's an emp - ty grave. Come and

B $\flat$  B $\flat$ /D E $\flat$  B $\flat$ /D E $\flat$

66

8/16 2:18

see and be - lieve,\_\_\_ go and tell! Re -

B $\flat$ /F F B $\flat$  E $\flat$ /B $\flat$

68

joice and pro - claim\_\_\_ there's an emp - ty grave.

B $\flat$  B $\flat$ /D E $\flat$  B $\flat$ /D Csus

71

Come and see and be - lieve,

C Bb/F Fsus

73

go and tell!

F Bb

76

Go and

*ff*

F/A Bb Eb/G Bb/F Eb

79

A musical staff with a treble clef and a key signature of two flats. A large, horizontal oval graphic is drawn over the staff, spanning across the first two measures.

tell!

A musical staff with a bass clef and a key signature of two flats. A large, horizontal oval graphic is drawn over the staff, spanning across the first two measures.

Piano accompaniment for measures 79 and 80. The right hand has chords with accidentals: Bb2, F/A, Bb, F/A, Bb, F/A. The left hand has a steady eighth-note bass line.

81

A musical staff with a treble clef and a key signature of two flats. A large, horizontal oval graphic is drawn over the staff, spanning across the first two measures.

A musical staff with a bass clef and a key signature of two flats. A large, horizontal oval graphic is drawn over the staff, spanning across the first two measures.

Piano accompaniment for measures 81 and 82. The right hand has chords with accidentals: Bb, Bb. The left hand has a steady eighth-note bass line. A dynamic marking of *ff* is present in measure 82.