

PESCADOR DE HOMBRES

(Lord, You Have Come)

INTRO (♩. = ca. 66)

Keyboard

D Bm G Em7 A7

mf *dim.*

VERSES

D Em/G A7 D G D Bm

1.	Tú	has	ve - ni - do	a la o - ri -	lla,	no	has	bus -
2.	Tú	sa - bes	bien lo que	ten - go;		en	mi	
3.	Tú	ne - ce - si -	tas mis ma -	nos,		mi	can -	
4.	Tú,	pes - ca -	dor de o -	tros la -	gos,	an -	sia e -	
1.	Lord,	you	have come	to the sea -	shore,	nei -	ther	
2.	Lord,	see	my goods, my	pos - ses -	sions;	in	my	
3.	Lord,	take	my hands	and di -	rect	them.	Help	me
4.	Lord,	as	I drift	on the wa -	ters,	be	the	

mp

Text: Spanish, Cesáreo Gabaráin, 1936–1991; English, OCP.

Music: Cesáreo Gabaráin; keyboard acc. by Joseph Abell, 1939–2001, adapt. by María Dolores Martínez, b. 1954.

Text and music © 1979, 1987, 1999, Cesáreo Gabaráin. Published by OCP. All rights reserved.

Em Em7 A7 Em7 A7

1. ca - do _____ ni a sa - bios ni a ri - cos; _____ tan só - lo
 2. bar - ca _____ no hay o - ro ni es - pa - das, _____ tan só - lo
 3. san - cio _____ que a o - tros des - can - se, _____ a - mor que
 4. ter - na _____ de al - mas que es - pe - ran, _____ a - mi - go

1. *search - ing for _____ the rich nor the wise, _____ de - sir - ing*
 2. *boat you find _____ no pow - er, no wealth. _____ Will you ac -*
 3. *spend my - self _____ in seek - ing the lost, _____ re - turn - ing*
 4. *rest - ing place _____ of my rest - less heart, _____ my life's com -*

D Bm A7 D G D

1. quie - res _____ que yo te si - ga. _____
 2. re - des _____ y mi tra - ba - jo. _____
 3. quie - ra _____ se - guir a - man - do. _____
 4. bue - no, _____ que a - sí me lla - mas. _____

1. *on - ly _____ that I should fol - low. _____*
 2. *cept, then, _____ my nets and la - bor? _____*
 3. *love for _____ the love you gave me. _____*
 4. *pan - ion, _____ my friend and ref - uge. _____*

cresc. *dim.*

REFRAIN

D7 G D

Se - ñor, _____ me has mi - ra - do a los o - jos, _____
 O Lord, _____ with your eyes set up - on me, _____

f *dim.*

PESCADOR DE HOMBRES, cont. (3)

Bm Em A7 D

son - ri - en - do has di - cho mi nom - bre,
 gent - ly smil - ing, you have spo - ken my name;

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The vocal line begins with a quarter rest, followed by a quarter note G4, 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 note F#4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Chord changes are indicated above the staff: Bm, Em, A7, and D.

D7 G D

en la a - re - na he de - ja - do mi bar - ca,
 all I longed for I have found by the wa - ter,

cresc. *f* *dim.*

The second system continues the musical score. The vocal line starts with a quarter rest, followed by a quarter note G4, 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 note F#4. The piano accompaniment features a more active eighth-note pattern in the right hand. Dynamics markings include *cresc.*, *f*, and *dim.*. Chord changes are indicated above the staff: D7, G, and D.

Bm Em A7 D

jun - to a ti bus - ca - ré o - tro mar.
 at your side, I will seek oth - er shores.

mp *rit. last time* *dim.*

D.S. (Fine) *D.S. (Fine)*

The third system concludes the musical score. The vocal line starts with a quarter rest, followed by a quarter note G4, 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 note F#4. The piano accompaniment features a steady eighth-note pattern in the right hand. Dynamics markings include *mp*, *rit. last time*, and *dim.*. The system ends with a double bar line. Chord changes are indicated above the staff: Bm, Em, A7, and D. The piece concludes with the instruction *D.S. (Fine)*.