

# O Come

for SATB choir

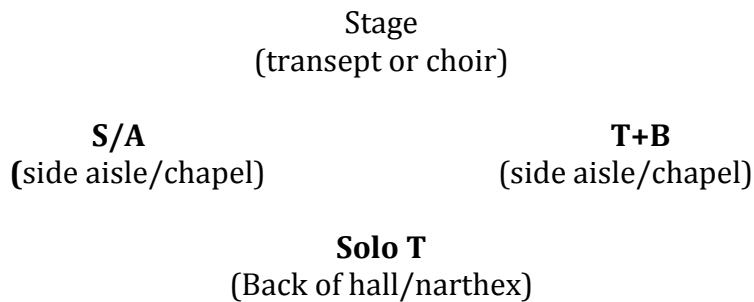
# Delvyn Case

## **DURATION: 5 minutes**

**NOTE:** This symbol + indicates a rapid closing of the mouth after singing the “m” in “come”, creating a hum for the remainder of the note. Though this technique is often called for, there are several instances in which the word should be sung ordinarily. As a courtesy, sometimes this is marked *ord*, but this is not always the case; often, the note is simply marked without the symbol. The performer is urged to pay careful attention to the instances when this technique is indicated and when it is not.

### **Optional dramatic elements for chamber choir.**

At the start of the piece, the choir can be separated into 3 groups, standing offstage and out of sight of the audience. The solo tenor can be in the back of the hall, the sopranos and altos on one side at front of the hall (off-stage), and the tenors and basses on the other side of the front of the hall:



After the solo ends (m. 7,) the tenor can walk discreetly via the aisle (not the center aisle or nave) to the location of the tenors/basses.

At m. 40, the two groups can walk, while singing, onto the stage area, arriving at their traditional locations They remain there for the rest of the piece.

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**Delvyn Case** is a composer, conductor, scholar, performer and educator based in the Boston area. His music has been performed by over 60 orchestras from Alaska to Florida , plus the Grammy-winning quintet Chestnut Brass Company, mezzo-soprano D’Anna Fortunato, The New York Virtuoso Singers, and many others. He is the composer of *The Prioress’s Tale*, a 75-minute chamber opera inspired by Chaucer, whose January 2008 premiere garnered a featured article in the Boston Globe. A parable about the power of forgiveness to heal the wounds of religious intolerance, the production toured New England for 3 seasons, supported by institutions wishing to explore issues of interfaith dialogue and peace-making in a unique way. Delvyn Case holds degrees from Yale and the University of Pennsylvania, and currently teaches at Wheaton College. He lives in Quincy, Massachusetts.

Commissioned by Genesis Chamber Singers, Joseph Young, Director

# O Come

Delvyn Case (BMI)

$\text{♩} = 60$

**SOPRANO**

*p*

*Mm* continue until indicated (stagger-breathe)

**ALTO**

*p*

*Mm* continue until indicated (stagger-breathe)

**TENOR**

*mp*

*Solo molto espr e rubato*

O come \_\_\_\_\_ O come \_\_\_\_\_

**BASS**

2

*f*

*mp*

O come, O come E - man - u - el O come O come E - man - u - el

♩ = 60

3

*p* *poco rit.*

O come E - man - u - el

*p* + + +  
O come O come O come O

8

*Solo rubato mp*

O come O come E - man - u - el and

*Solo rubato mp*

O come O come E - man - u - el and ran - som cap - tive

+ +  
come O come

15

*mf* *Poco Rit.*

ran - som cap - tive Is - ra - el. O come O come E - man - u - el, O come E - man - u - el

*mf*

Is - ra - el. O come O come E - man - u - el O come

Meno mosso A tempo

22 *mp* *mp* *mp*

O come E-man-u - el, O come O come

Solo *mf* *mp*

O come O come E-man-u-el and ran-som cap-tive Is-ra - el

Poco Rit. Meno mosso A tempo

31 *mp espr* *p* *mp espr* *p* *mf* *mp* *p* *mf* *mp* *Tutti p*

come O come O come O come O come E-man-u-el O come O come E-man-u-el

O come E-man-u - el *Tutti p* O come O come O

41 *Tutti mp* *non rubato* *Tutti mp espr.* *p*

O come O come E-man-u - el O come O come O come O come O come O

come O come O come O come O come O come O come O

and ran som cap-tive Is-ra - el O come E-man-u - el

O come O come O come E-man-u-el O come O come O come O come

come O come O come O come O come O come O come O come O

*Tutti mp* O come O come O come E-man-u - el and ran-som cap-tive Is-ra

*mf* O come O Come E-man - u - el and ran som cap-tive Is-ra

*mp* O come O come E-man-u - el, O come E- man u - el That

*mf* come O come E-man-u el O come O come E - man-ue - el

*espr. mf* el that mourns in lone-ly ex-ile here, *mp* *p*

*mp espr.* el o come O come E-man u - el

*mf* *mp* *p* *mp* mourns in lone-ly ex-ile here. O come un - til the Son of

*espr. mp* O come un - til the Son

Meno mosso

A Tempo

68

O come E-man-u - el. O come O  
 O come E-man-u - el O come O  
 God ap - pear. O come O come O  
 un-til the Son of God ap - pear O come O come O

74

come Thou Day-spring bright pour on our souls Thy re-deem-ing light.  
 come Thou Day-spring bright, pour on our souls Thy re-deem-ing light.  
 Pour on our souls O come Pour on our souls Thy re-deem-ing  
 come Pour on our souls Thy re-

80

Pour on our souls Thy Day-spring bright,  
 Thy re-deem-ing Light. Pour  
 Light, Thy Day-spring bright  
 deem-ing Light. O come O come Thou Day-spring bright, O

Poco Rit.

Meno mosso.

Deliberato

85

Pour on our souls Thy Day spring bright. Dis - pel the  
 on our souls Pour on our souls Thy Day spring bright. Dis - pel the  
 Dis - spel the  
 come O come Thou Day-spring bright. Dis - pel Dis - pel the

90

long night's lin - ger - ing gloom, and pierce the sha - dows  
 long night's lin - ger - ing gloom, and pierce the sha - dows  
 long night's lin - ger - ing gloom, and pierce the sha - dows  
 long night's lin - ger - ing gloom, and pierce the sha - dows

96

of the tomb. of the tomb. O come thou Lord of Da-vid's key  
 O come thou Lord of Da-vid's key  
 O come O come O come O come O come O come O



104

Thy roy-al door fling wide and free

Thy roy-al door fling wide and free

O come O come O come O come

come O come O come O come O come O

113

*mp* *mf non dim.* Poco Rit.

the heav-en-ward road.

*mp* *mf non dim.*

safe - guard from us the heav-en-ward road.

*mp* *mf non dim.*

safe - guard from us the heav-en-ward road.

*mp* *mf*

come O come O come O come O

Meno mosso

A Tempo.

118

*f* *non dim.* *sf* *sf*

and bar the way to Death's a - bode. O come O come O

*f* *non dim.* *sf* *sf*

and bar the way to Death's a - bode. unis. O come O come O

*f* *non dim.* *sf* *sf*

and bar the way to Death's a - bode. O come O

*f* *non dim.* *sf* *sf*

come O come O come O come O

125 *sf* *sf* *Poco Rit.*

come O come

come O come

come O come O come O come O come O come O come

come O come O come O come O come O come O come.

Meno mosso

A tempo

132 *p espr.* *poco sf*

O come O come.

O come O come.

*Solo mp non div.* O come O come O come O come *repeat 5 times* O come O come

O come O *poco sf* come.

O come O come.