

CM9622 Veni, Veni Emmanuel
Trotta / SA Voices with Optional Descant, Optional Piano and Percussion

Veni, Veni Emmanuel

ERO CRAS (I WILL COME)

MICHAEL JOHN TROTTA

SA Voices with Optional Descant, Optional Piano and Percussion

Duration: 3:35



CARL FISCHER®

MICHAEL JOHN TROTTA

Notes

II
e-ni ve-ni, Em-man-u-el cap-ti-vum sol-ve Is- ra-el
Qui ge-mit in ex-si-li-o, pri-va-tus De-i Fi-li-o.

The text for the hymn *Veni, Veni Emmanuel* first appears in the eighteenth century in the *Psalteriolum Cantionum Catholicarum* (Cologne 1710). It is based on the much older “O” Antiphons which have their origins in the ninth century. When the antiphons are placed in the reverse chronological order, the first letter (after the “O”) forms the acrostic

ERO CRAS, literally “tomorrow, I will be” translated here as “I will come!” This piece was conceived as a dialogue between the supplicants and the creator, a combination of old and new, juxtaposing a personal longing for something still to come, with the steadfast assurance of something ever-present, yet not always seen. While the original theme is associated with the Christmas season, the wider theme of longing for something greater is universal to the human condition and allows this piece to be programmed throughout the year. While the tune used is a variant of the original chant tune, based on my childhood memory of the singing the melody that is true to my experience, the existence of the third scale degree in the choral ostinato ensures that the tune’s familiar contour will be instantly recognized.

The “O” Antiphons

December 23: O Emmanuel (O With Us is God)
December 22: O Rex Gentium (O King of the nations)
December 21: O Oriens (O MorningStar)
December 20: O Clavis David (O Key of David)

December 19: O Radix Jesse (O Root of Jesse)
December 18: O Adonai (O Lord)
December 17: O Sapientia (O Wisdom)

VENI, VENI EMMANUEL! CAPTIVUM SOLVE ISRAEL! QUI GEMIT IN EXSILIO, PRIVATUS DEI FILIO.	O COME, O COME, THE “I AM” THAT IS WITH US BREAK THE BOND OF THE CAPTIVE PEOPLE! WHO MOURN IN EXILE DERIVED OF THE INCARNATION OF THE FATHER.
REFRAIN: GAUDE, GAUDE, EMMANUEL NASCETUR PRO TE, ISRAEL.	REJOICE! REJOICE! THE GREAT “I AM” WILL BE BORN FOR YOU.
VENI, VENI, REX GENTIUM, VENI, REDEMPTOR OMNIUM, UT SALVAS TUOS FAMULOS PECCATI SIBI CONSCIOS	O COME, GATHERER OF ALL NATIONS, COME TO MAKE ALL WHOLE, TO SAVE YOUR SERVANTS FROM THEIR SEPARATENESS,
VENI, VENI O ORIENS, SOLARE NOS ADVENIENS, NOCTIS DEPELLE NEBULAS, DIRASQUE MORTIS TENEBRAS.	O COME THOU LIGHT OF LIFE (MORNINGSTAR) TO SHINE ON US BY YOUR COMING, DISPEL THE CLOUDS OF NIGHT, DRIVE AWAY THE SHADOWS OF DEATH.

Optional Introduction

The director may wish to use a cascading handbell and wind-chimes introduction using the following notes repeated at random for ca.10 seconds ending with F# and C#, this can easily be followed by the chant incipit from which the rest of the work can continue as notated. When handbells are not available, the piece may start with the chant or begin as notated.



VENI VENI EMMANUEL CHANT

Ve-ni, ve-ni Em-man - u - el cap - ti-vum sol - ve Is - ra - el

Veni, Veni Emmanuel

3

ERO CRAS (I Will Come)

for SA Voices* with Optional Descant, Optional Piano and Percussion**

18th century Latin hymn
9th century origin

MICHAEL JOHN TROTTA

Longingly $\text{♩} = 60$

Soprano

Alto

Piano (optional)

4

Longingly $\text{♩} = 60$

Ve-ni, ve-ni, ve-ni, ve-ni Em-man-u - el, Ve-ni, ve-ni, ve-ni, ve-ni Em-man-u - el,

Ve - ni, ve - ni, ve - ni, O ve - ni, O Ve - ni, ve - ni, ve - ni,

* Also available for SATB Voices (CM9418) SSAA Voices (CM9436),

Three-Part Mixed Voices (CM9546) and TTBB Voices (CM9564).

** The part for optional Percussion may be found on pp. 17-19.

*** an "x" notehead = foot stomp

7 "I will come"

E - - - RO CRAS _____ Ve -
E - - - RO CRAS _____
ni, ve - ni E - man - u - el
Ve - ni, ve - ni, ve - ni ve - ni, ve - ni, Ve - ni, ve - ni, ve -

11 O come, O come, the "I am" that is with us

ni, ve - ni E - man - u - el
Ve - ni, ve - ni, ve - ni ve - ni, ve - ni, Ve - ni, ve - ni, ve -

break the bond of the captive people.

cap - ti - vum sol - ve Is - - - ra -
- ni ve - ni, ve - ni, Ve - ni, ve - ni, ve - ni ve - ni, ve - ni,
- ni ve - ni, ve - ni, Ve - ni, ve - ni, ve - ni ve - ni, ve - ni,

17

who mourn in exile

el, qui ge - mit in ex -

Ve - ni, ve - ni, ve - ni__ ve - ni, ve - ni, Ve - ni, ve - ni,

20

si - li - o,

ve - ni, ve - ni__ ve - ni, ve - ni, ve - ni,

23 deprived of the incarnation of the Father.

va - tus De - i Fi - - li - o.

Ve - ni, ve - ni, ve - ni__ ve - ni, ve - ni, Ve - ni, ve - ni, ve -

Rejoice! Rejoice!

mf

26

Gau - de! Gau - de! Em -

- ni ve - ni, ve - ni, Gau - de! Em -

29 The great "I am" will be born for you.

man - - u - el. nas - - ce - tur pro te

man - - u - el. Ve - ni, ve - ni, Ve - ni, ve - ni, ve -

32 Is - - ra - el! Ve -

- ni ve - ni, ve - ni,

O come, gatherer of all nations,

Piano (right hand): Measures 35-37. Key signature: F major (one sharp). Dynamics: *mf* (measures 35-36), *p* (measure 37). Bassoon: Measures 35-37. Dynamics: *p* (measures 35-36), *f* (measure 37).

Text: ni, ve ni Rex Gen - - ni - tum,
E - - - RO CRAS!

Come to make all whole,

Piano (right hand): Measures 38-40. Key signature: F major (one sharp). Dynamics: *p* (measures 38-39), *f* (measure 40).

Text: ve - ni Re - demp - tor om - - ni -
E - - - RO

To save your servants,

Piano (right hand): Measures 41-43. Key signature: F major (one sharp). Dynamics: *p* (measures 41-42), *f* (measure 43).

Text: um, ut sal - vas tu - os
CRAS! E - - -

44

fa - mu - los, pec -

RO CRAS!

From their separateness.

47

ca - ti - si - bi - con - sci - os.

E - RO CRAS!

Rejoice! Rejoice!

50

Gaud - - - de! Gau - de! Em -

mf

Gau - de! Gau - de! Em -

53 The great "I am"

will be born for you.

man - - u - el. nas - - ce - tur pro te
man - - u - el. Ve - ni, ve - ni, Ve - ni, ve - ni, ve -

Is - - ra - el! Quis
- ni__ ve - ni, ve - ni,

59 Who will come?

ve - ni - et, quis ve - ni - et,
quis ve - ni - et, quis

62

quis ve - ni et quis ve - ni -
ve - ni - et, quis ve - ni -

et,

"I will come!"

65

et. E - - - et. E - - -

8

68

RO CRAS Ve - - -
- RO CRAS - - -

8

O come, light of life (MorningStar)

71 Descant (Optional) *mp*

E - - - - - RO

ni, ve - ni O O - - ri - ens,

Ve - ni, ve - ni, ve - ni ve - ni, ve - ni, Ve - ni, ve - ni, ve -

To shine on us by your coming.

74 CRAS!

E - - - - -

so - la - re nos as - ve - ni -

- ni - ve - ni, ve - ni,

Dispel the clouds of night

77

RO CRAS!

ens, noc - tis de - pel - le

Ve - ni, ve - ni, ve - ni ve - ni, ve - ni, Ve - ni, ve - ni,

80

E - RO _____ CRAS!

ne - bu - las, di -

ve - ni, ve - ni.

Drive away the shadows of death.

83

E - - - - - RO

ras - que mor - tis te - - ne - bras.

Ve - ni, ve - ni, ve - ni ve - ni, ve - ni, Ve - ni, ve - ni, ve -

86

CRAS!

Gau - de! Gau - de! Em -

Gau - de! Gau - de! Em -

- ni ve - ni, ve - ni, Gau - de! Gau - de! Em -

89

A musical score for piano and voice. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The key signature is A major (three sharps). The vocal line consists of sustained notes with lyrics: "man - - u - el. nas - ce - tur pro te", followed by "man - - u - el. nas - ce - tur pro te", and then "man - - u - el. Ve - ni, ve - ni, Ve - ni, ve - ni, ve -". The piano accompaniment features eighth-note chords in the right hand and sustained notes in the left hand.

92

A continuation of the musical score. The vocal part begins with "Is - - ra - el!" followed by "Is - - ra - el!". The piano accompaniment consists of eighth-note chords in the right hand and sustained notes in the left hand. The vocal line then continues with "ni__ ve - ni, ve - ni, Ve - ni, ve - ni, ni__ ve - ni, ve - ni," followed by a repeat sign and "ni__ ve - ni, ve - ni,".

95

mp

mf

mp

mf

mp

mp

O ve - ni, O, _____ O
O ve - ni, O, _____ O ve - ni,
O ve - ni, O Ve - ni, ve - ni, ve - ni, O ve - ni, O

This block contains five staves of musical notation. The top three staves are for the voice, with lyrics "O ve - ni, O, _____ O", "O ve - ni, O, _____ O ve - ni,", and "O ve - ni, O Ve - ni, ve - ni, ve - ni, O ve - ni, O". The bottom two staves are for the piano, showing bass and treble clef staves with chords. Measure numbers 95, 96, 97, and 98 are indicated above the staves. Dynamics "mp" (mezzo-piano) and "mf" (mezzo-forte) are marked above the vocal parts.

98

Ve - ni, ve - ni, ve - ni, ve - ni Em-man - u - el,
ve - - - ni, Ve - ni, ve - ni, ve - ni ve - ni Em-man - u - el,
Ve - ni, ve - ni Em-man - u - el,

This block contains three staves of musical notation. The top two staves are for the voice, with lyrics "Ve - ni, ve - ni, ve - ni, ve - ni Em-man - u - el," and "ve - - - ni, Ve - ni, ve - ni, ve - ni ve - ni Em-man - u - el," followed by a repeat sign with a "—" above it and an asterisk (*). The bottom staff is for the piano, showing bass and treble clef staves with chords. Measure number 98 is indicated above the staves.

101 *f*

E - - - RO CRAS _____

E - - - RO CRAS _____

Ve-ni, ve-ni,

104 rit.

— CRAS!

— CRAS!

ve - ni, E - RO CRAS!

rit.

Percussion
(Triangle,
Tambourine,
Drum)

Veni, Veni Emmanuel
for SA Voices* with Optional Descant,
Optional Piano and Percussion

17

18th-century Latin hymn
9th-century origin

MICHAEL JOHN TROTTA

Longingly $\text{♩} = 72$

Triangle

Tambourine

Drum

5

cresc.

f

mp

12

17

22

cresc.

Percussion

18

27

Musical score for Percussion part 1. The score consists of three staves. Measure 27 starts with a rest followed by a dynamic *mf*. The first staff has eighth-note patterns with grace notes. The second staff has eighth-note patterns with grace notes. The third staff has eighth-note patterns with grace notes. Measure 28 continues the pattern with a dynamic *mf*.

32

Musical score for Percussion part 1. The score consists of three staves. Measures 32-34 continue the eighth-note patterns with grace notes. Measure 35 begins with a dynamic *cresc.* followed by a sustained note on the first staff.

50

Musical score for Percussion part 1. The score consists of three staves. Measures 50-52 continue the eighth-note patterns with grace notes. Measure 52 ends with a dynamic *mf*.

55

Musical score for Percussion part 1. The score consists of three staves. Measures 55-58 continue the eighth-note patterns with grace notes.

62

wind chimes

Musical score for Percussion part 1. The score consists of three staves. Measures 62-64 feature wind chime sounds (open circles) on the first staff. Measure 65 begins with a dynamic *cresc.* followed by eighth-note patterns with grace notes.

71

Musical score for Percussion part 1. The score consists of three staves. Measures 71-74 continue the eighth-note patterns with grace notes.

76

81

86

91

96

101

Promotional use only



Michael John Trotta is one of the most “exciting and prominent new composers of choral music,” a sought-after conductor, and dynamic clinician. He brings an “intimate knowledge of the human voice,” a “rare sensitivity to the capabilities of a choral ensemble,” and years of experience as an inspiring educator to thousands of singers each year. His award-winning commissions are frequently performed at Carnegie Hall, at national conventions (ACDA, NAfME, AGO, TMEA), and his recordings are broadcast worldwide. Dr. Trotta lives in New York City with his wife Rachel where he works as a full time composer, conductor, and clinician with choirs throughout the country.



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