

Grade

2½

Veni, Veni, Emmanuel

Michael John Trotta

Music for String Orchestra



YAS198

CARL FISCHER®

INSTRUMENTATION

Violin I	8
Violin II	8
Violin III (Viola T.C.)	2
Viola	5
Cello	5
Bass	5
Piano	1

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Performance Notes

Conceived as a dialogue between old and new, and associated with the Christmas season, this work is suitable for year-round performance. The light and buoyant treatment of the familiar melody grows and subsides in musical swells, providing unmistakable forward motion. Counterlines envelope the main tune, dancing and growing as all voices blend together for a resounding finish. The use of pizzicato syncopation adds a fresh approach to this ancient tune.

About the Composer

Michael John Trotta (b. 1978) 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.

Trotta recently conducted world premieres of three new major works, *Light Shines in the Darkness*, *For a Breath of Ecstasy*, and the Carnegie Hall Premiere of much the anticipated *Seven Last Words – (SEPTEM VERBUM ULTIMA)*. In addition to the release of three new recordings, the coming seasons will feature a new song cycle for Baritone and Soprano commemorating the centennial of Sara Teasdale’s Pulitzer Prize-winning *Love Songs*, a violin concerto for Andej Kurti, and his next major work for choir and orchestra, *Magnificat*.

Dr. Trotta frequently appears as a guest conductor at Carnegie Hall and has made appearances at the Texas Music Educators Association – TMEA Convention, American Choral Directors Association – ACDA National Convention and has had composer residencies and clinics at SCMEA Conference, Loyola University, Northwestern State University, and in 2019 he will conduct the TN All State Choir.

Veni, Veni, Emmanuel

MICHAEL JOHN TROTTA

Longingly $\text{♩} = 66$

Violin I

Violin II

Viola

Cello

Bass

Piano

p

p

p

p

p

p

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

mf

mf

mf

mf

mf

mf

mp

p

pizz.

p

pizz.

p

pizz.

p

p

p

p

Choral arrangements available for SATB (CM9418), SSAA (CM9436), Three-part Mixed Voices (CM9546) and TTBB (CM9564).

Musical score for measures 12-16. The score includes staves for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is one sharp (F#). A dynamic marking of *p* (piano) is present in measures 13-16. A fermata is placed over the first note of Vln. I in measure 14. Measure numbers 12, 13, 14, 15, and 16 are indicated below the piano staff.

Musical score for measures 17-21. The score includes staves for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is one sharp (F#). A dynamic marking of *p* (piano) is present in measures 18-21. A fermata is placed over the first note of Vln. I in measure 19. Measure numbers 17, 18, 19, 20, and 21 are indicated below the piano staff.

22

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

p

27

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

mf arco

pizz.

p

27 28 29 30 31

35

Vln. I *mf*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

arco

35

Pno.

43

Vln. I

Vln. II

Vla.

Cello

Bass

43

Pno.

59

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

56 57 58 59 60

arco

p

arco

p arco

p arco

p

59

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

61 62 63 64 65 66

71

Vln. I

Vln. II

Vla.

Cello

Bass

Pizz.

mp

mf

p

p

p

Pno.

67 68 69 70 71

71

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

Pno.

72 73 74 75 76

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

77 78 79 80 81

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

82 83 84 85 86

frog

87

Vln. I *mf* arco

Vln. II *mf* arco

Vla. *mf* arco

Cello *mf* arco

Bass *mf* arco

Pno. *mf*

pizz. *p*

87 88 89 90 91

95

Vln. I *mp* arco

Vln. II *mp* arco

Vla. *mp* arco

Cello *mp* arco

Bass *mp* arco

Pno. *mp*

92 93 94 95 96

95

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Cello

Bass

Pno. *f*

97 98 99 100 101

Vln. I *rit.*

Vln. II

Vla.

Cello

Bass *div.*

Pno. *rit.*

102 103 104 105 106

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