



# Obioha Ogbonna

Nigeria

## The Christ has Come

### About the artist

A natural music lover who expresses himself through compositions.

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-obileo.htm>

### About the piece



**Title:** The Christ has Come  
**Composer:** Ogbonna, Obioha  
**Arranger:** Ogbonna, Obioha  
**Copyright:** Copyright © Obioha Ogbonna  
**Publisher:** Ogbonna, Obioha  
**Instrumentation:** Choral SATB, Orchestra  
**Style:** Waltz  
**Comment:** A short Christmas symphony (Choral SATB + String Quartet + Sax Duet)

Obioha Ogbonna on [free-scores.com](https://www.free-scores.com)

Prohibited distribution on other website.



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- comment
- contact the artist

# The Christ has Come

Obioha Ogbonna

CHORAL SATB + STRING QUARTET  
+ SAX DUET



# The Christ has Come

A Christmas Hymn (Full Score)

Obioha Ogbonna

$\text{♩} = 140$

Soprano

Alto

Tenor

Bass

$\text{♩} = 140$

Alto Saxophone

Tenor Saxophone

Violin I

Violin II

Viola

Violoncello

7

The musical score is organized into six systems. The first four systems each consist of four staves (three treble clefs and one bass clef). The first three systems are mostly empty, with only a few notes in the bass line of the fourth system. The fifth system consists of two empty staves. The sixth system consists of four staves with musical notation. The top staff is in treble clef, the second and third staves are also in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#). The notation includes various note values, rests, and articulation marks.

13

:l| m :r :d | r :d :t|

1. The Christ of God has

:l| d :t| :l| | t| :l| :s|

:d | d :- :m | s :m :m

1. The Christ of God has

:l| l| :- :l| | l| :- :l|

19 | d :t<sub>l</sub> :l<sub>l</sub> | l<sub>l</sub> :- :- | m :r :d | d :t<sub>l</sub> :d | r :- :- | r :- :-

come\_ to us, Gi-ving us love\_ and hope.\_\_\_\_\_

| l<sub>l</sub> :s<sub>l</sub> :m<sub>l</sub> | m<sub>l</sub> :- :- | d :t<sub>l</sub> :l<sub>l</sub> | l<sub>l</sub> :l<sub>l</sub> :l<sub>l</sub> | t<sub>l</sub> :- :- | t<sub>l</sub> :- :-

come\_ to us, Gi-ving us love\_ and hope.\_\_\_\_\_

| m :- :d | d :- :- | d :d :m | m :m :m | m :- :- | m :- :-

| l<sub>l</sub> :- :l<sub>l</sub> | l<sub>l</sub> :- :- | l<sub>l</sub> :l<sub>l</sub> :l<sub>l</sub> | l<sub>l</sub> :l<sub>l</sub> :r<sub>l</sub> | s<sub>l</sub> :- :- | s<sub>l</sub> :- :m<sub>l</sub>

25 | m : r : d | r : d : t<sub>l</sub> | d : t<sub>l</sub> : l<sub>l</sub> | l<sub>l</sub> : t<sub>l</sub> : d | t<sub>l</sub> :- :- | se<sub>l</sub> :- :-

Co - ming from His throne of peace to this dark

d : t<sub>l</sub> : l<sub>l</sub> | t<sub>l</sub> : l<sub>l</sub> : s<sub>l</sub> | l<sub>l</sub> : s<sub>l</sub> : m<sub>l</sub> | m<sub>l</sub> : s<sub>l</sub> : l<sub>l</sub> | f<sub>l</sub> :- :- | m<sub>l</sub> :- :-

d :- :m | s :m :m | m :- :d | d :f :r | r :- :- | t<sub>l</sub> :- :-

Co - ming from His throne of peace to this dark

l<sub>l</sub> :- :l<sub>l</sub> | l<sub>l</sub> :- :l<sub>l</sub> | l<sub>l</sub> :- :l<sub>l</sub> | l<sub>l</sub> :l<sub>l</sub> :l<sub>l</sub> | r<sub>l</sub> :- :- | m<sub>l</sub> :- :-

31

l<sub>1</sub> :- :- | l<sub>1</sub> :- :- | l :- :- | s :- :f | m :- :- | m :- :-

world. \_\_\_\_\_ Glo - ri - a \_\_\_\_\_

m<sub>1</sub> :- :- | m<sub>1</sub> :- :- | d :r :m | t<sub>1</sub> :- :r | d :- :- | d :- :-

d :- :- | d :- :- | f :- :- | s :- :t | s :- :- | s :- :-

world. \_\_\_\_\_ Glo - ri - a \_\_\_\_\_

l<sub>1</sub> :- :- | l<sub>1</sub> :- :- | f :- :- | r :- :s<sub>1</sub> | d :- :- | l<sub>1</sub> :t<sub>1</sub> :de

in\_\_\_ Ex -



37 | f :- :f | r :- :f | m :- :- | r :- :- | l :- :- | s :- :f | m :- :-

in Ex - cel - sis De - o Glo - ri - a

r :- :d | t| :- :r | t| :- :- | t| :- :- | d :- :- | t| :- :r | d :- :-

l :- :l | l :- :l | se :- :- | se :- :- | f :- :- | s :- :t | s :- :-

in Ex - cel - sis De - o Glo - ri - a

r :- :- | t| :- :- | m| :- :- | m| :fe| :se| | l| :f| :- | r| :- :s| | d :- :-

cel - sis

44 | m :- : m | l :- : - | l :- : - | se :- : - | t :- : - | l :- : -

in Ex - cel - sis De - o

d :- : d | d :- : - | d :- : r | t | :- : - | r :- : - | de :- : -

s :- : s | f :- : - | f :- : - | m :- : - | m :- : - | m :- : -

in Ex - cel - sis De - o

d :- : d | r :- : - | r :- : - | m :- : - | m | :- : - | l | :- : -

50 | 1 :- :-

de :- :-

m :- :-

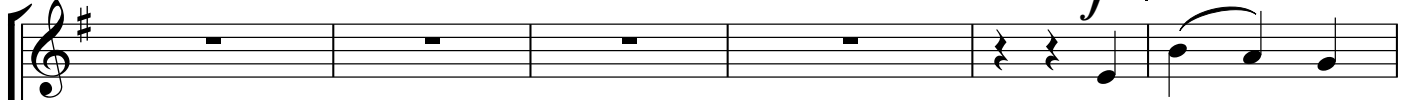
1<sub>i</sub> :- :-

*p*

*f*

56

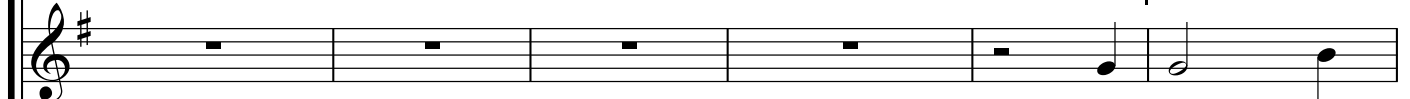
*f* | m : r : d



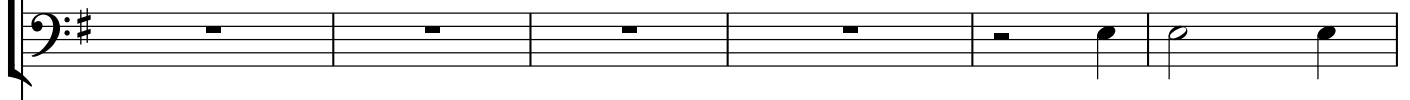
2. The Prince of  
: l | d : t | : l |



: d | d :- : m



2. The Prince of  
: l | l | :- : l |



62 | r : d : t<sub>1</sub> | d : t<sub>1</sub> : l<sub>1</sub> | l<sub>1</sub> :- :- | m : r : d | d : t<sub>1</sub> : d | r :- :-

Peace\_ has come\_ to us, Come to end our\_ sor - rows.\_\_\_\_\_

t<sub>1</sub> : l<sub>1</sub> : s<sub>1</sub> | l<sub>1</sub> : s<sub>1</sub> : m<sub>1</sub> | m<sub>1</sub> :- :- | d : t<sub>1</sub> : l<sub>1</sub> | l<sub>1</sub> : l<sub>1</sub> : l<sub>1</sub> | t<sub>1</sub> :- :-

s : m : m | m :- : d | d :- :- | d : d : m | m : m : m | m :- :-

Peace\_ has come\_ to us, Come to end our\_ sor - rows.\_\_\_\_\_

l<sub>1</sub> :- : l<sub>1</sub> | l<sub>1</sub> :- : l<sub>1</sub> | l<sub>1</sub> :- :- | l<sub>1</sub> : l<sub>1</sub> : l<sub>1</sub> | l<sub>1</sub> : l<sub>1</sub> : r<sub>1</sub> | s<sub>1</sub> :- :-

68 | r :- :- | m :r :d | r :d :t<sub>l</sub> | d :t<sub>l</sub> :l<sub>l</sub> | l<sub>l</sub> :t<sub>l</sub> :d | t<sub>l</sub> :- :-

Come to scat - ter with His light, All the shadows

t<sub>l</sub> :- :- | d :t<sub>l</sub> :l<sub>l</sub> | t<sub>l</sub> :l<sub>l</sub> :s<sub>l</sub> | l<sub>l</sub> :s<sub>l</sub> :m<sub>l</sub> | m<sub>l</sub> :s<sub>l</sub> :l<sub>l</sub> | f<sub>l</sub> :- :-

Come to scat - ter with His light, All the shadows

m :- :- | d :- :m | s :m :m | m :- :d | d :f :r | r :- :-

s<sub>l</sub> :- :m<sub>l</sub> | l<sub>l</sub> :- :l<sub>l</sub> | l<sub>l</sub> :- :l<sub>l</sub> | l<sub>l</sub> :- :l<sub>l</sub> | l<sub>l</sub> :l<sub>l</sub> :l<sub>l</sub> | r<sub>l</sub> :- :-

74 | se | :- :- | l | :- :- | l | :- :- | l | :- :- | s | :- :- | f | m | :- :-

Musical staff with treble clef, key signature of one sharp (F#), and lyrics: of our night

of our night Glo - ri - a

m | :- :- | m | :- :- | m | :- :- | d :r :m | t | :- :- | r | d | :- :-

Musical staff with treble clef, key signature of one sharp (F#), and lyrics: Glo - ri - a

Glo - ri - a

t | :- :- | d | :- :- | d | :- :- | f | :- :- | s | :- :- | t | s | :- :-

Musical staff with treble clef, key signature of one sharp (F#), and lyrics: of our night

of our night Glo - ri - a

m | :- :- | l | :- :- | l | :- :- | f | :- :- | r | :- :- | s | d | :- :-

Musical staff with bass clef, key signature of one sharp (F#), and lyrics: Glo - ri - a



Two empty musical staves, one with treble clef and one with bass clef, both in the key signature of one sharp (F#).

Four musical staves (treble, two middle, and bass clefs) with a 3/8 time signature and key signature of one sharp (F#), containing piano accompaniment.

80 | m :- :- | f :- :f | r :- :f | m :- :- | r :- :- | l :- :- | s :- :f

in Ex - cel - sis De - o Glo - ri -

d :- :- | r :- :d | t<sub>l</sub> :- :r | t<sub>l</sub> :- :- | t<sub>l</sub> :- :- | d :- :- | t<sub>l</sub> :- :r

s :- :- | l :- :l | l :- :l | se :- :- | se :- :- | f :- :- | s :- :t

in Ex - cel - sis De - o Glo - ri -

l<sub>l</sub> : t<sub>l</sub> : de | r :- :- | t<sub>l</sub> :- :- | m<sub>l</sub> :- :- | m<sub>l</sub> : fe<sub>l</sub> : se<sub>l</sub> | l<sub>l</sub> : f<sub>l</sub> :- | r<sub>l</sub> :- : s<sub>l</sub>

in Ex - cel - sis

Empty musical staves for vocal parts.

Musical accompaniment for the second system, including piano and bass parts.



87 | m :- :- | m :- :m | l :- :- | l :- :- | se :- :- | t :- :-

- a in Ex - cel - sis De -

| d :- :- | d :- :d | d :- :- | d :- :r | t | :- :- | r :- :-

| s :- :- | s :- :s | f :- :- | f :- :- | m :- :- | m :- :-

- a in Ex - cel - sis De -

| d :- :- | d :- :d | r :- :- | r :- :- | m :- :- | m | :- :-

93 | 1 :- :- | 1 :- :-

o

de :- :- | de :- :-

m :- :- | m :- :-

o

l<sub>1</sub> :- :- | l<sub>1</sub> :- :-

*p*

*f*

o

99

Musical score for the first system, measures 99-104. It consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The first staff begins with a forte dynamic marking *f*. The notation shows rests for most of the first five measures, followed by notes in the final measure. The lyrics "3. The" are positioned to the right of the first staff, with a repeat sign below it.

3. The  
: l |

: d

3. The  
: l |

Musical score for the second system, measures 105-110. It consists of six staves: three treble clefs and three bass clefs. The key signature is one sharp (F#). The notation shows a more active melodic and harmonic development across all staves, with various note values and accidentals.

105 | m : r : d | r : d : t<sub>1</sub> | d : t<sub>1</sub> : l<sub>1</sub> | l<sub>1</sub> :- :- | m : r : d | d : t<sub>1</sub> : d

migh - ty King has come to us, Ma-king this poor earth His

d : t<sub>1</sub> : l<sub>1</sub> | t<sub>1</sub> : l<sub>1</sub> : s<sub>1</sub> | l<sub>1</sub> : s<sub>1</sub> : m<sub>1</sub> | m<sub>1</sub> :- :- | d : t<sub>1</sub> : l<sub>1</sub> | l<sub>1</sub> : l<sub>1</sub> : l<sub>1</sub>

d :- : m | s : m : m | m :- : d | d :- :- | d : d : m | m : m : m

migh - ty King has come to us, Ma-king this poor earth His

l<sub>1</sub> :- : l<sub>1</sub> | l<sub>1</sub> :- : l<sub>1</sub> | l<sub>1</sub> :- : l<sub>1</sub> | l<sub>1</sub> :- :- | l<sub>1</sub> : l<sub>1</sub> : l<sub>1</sub> | l<sub>1</sub> : l<sub>1</sub> : r<sub>1</sub>

111

r :- :- | r :- :- | m : r : d | r : d : t<sub>l</sub> | d : t<sub>l</sub> : l<sub>l</sub> | l<sub>l</sub> : t<sub>l</sub> : d



home: \_\_\_\_\_ Come to take\_ a - way\_ our sins Son of

t<sub>l</sub> :- :- | t<sub>l</sub> :- :- | d : t<sub>l</sub> : l<sub>l</sub> | t<sub>l</sub> : l<sub>l</sub> : s<sub>l</sub> | l<sub>l</sub> : s<sub>l</sub> : m<sub>l</sub> | m<sub>l</sub> : s<sub>l</sub> : l<sub>l</sub>

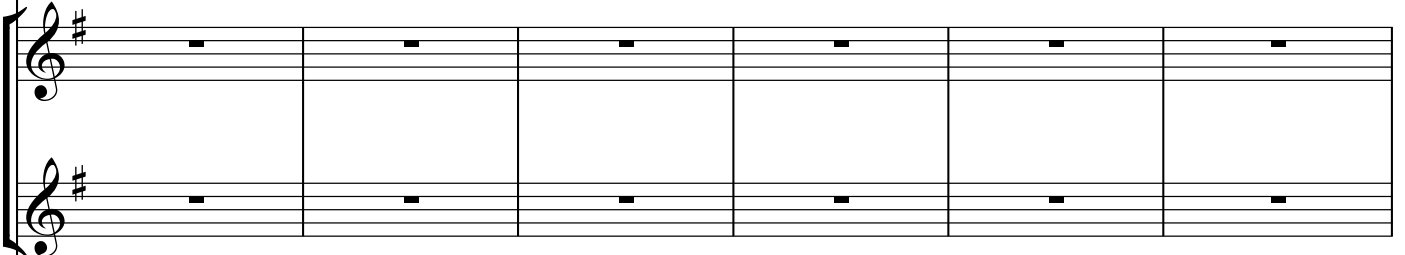


m :- :- | m :- :- | d :- : m | s : m : m | m :- : d | d : f : r



home: \_\_\_\_\_ Come to take\_ a - way\_ our sins Son of

s<sub>l</sub> :- :- | s<sub>l</sub> :- : m<sub>l</sub> | l<sub>l</sub> :- : l<sub>l</sub> | l<sub>l</sub> :- : l<sub>l</sub> | l<sub>l</sub> :- : l<sub>l</sub> | l<sub>l</sub> : l<sub>l</sub> : l<sub>l</sub>



117

t<sub>1</sub> :- :- | se<sub>1</sub> :- :- | l<sub>1</sub> :- :- | l<sub>1</sub> :- :- | l :- :- | s :- :f

David, Son of God Glo - ri -

f<sub>1</sub> :- :- | m<sub>1</sub> :- :- | m<sub>1</sub> :- :- | m<sub>1</sub> :- :- | d :r :m | t<sub>1</sub> :- :r

r :- :- | t<sub>1</sub> :- :- | d :- :- | d :- :- | f :- :- | s :- :t

David, Son of God Glo - ri -

r<sub>1</sub> :- :- | m<sub>1</sub> :- :- | l<sub>1</sub> :- :- | l<sub>1</sub> :- :- | f :- :- | r :- :s<sub>1</sub>



123

m :- :- | m :- :- | f :- :f | r :- :f | m :- :- | r :- :-  
 d :- :- | d :- :- | r :- :d | t<sub>1</sub> :- :r | t<sub>1</sub> :- :- | t<sub>1</sub> :- :-  
 s :- :- | s :- :- | l :- :l | l :- :l | se :- :- | se :- :-  
 d :- :- | l<sub>1</sub> :t<sub>1</sub> :de | r :- :- | t<sub>1</sub> :- :- | m<sub>1</sub> :- :- | m<sub>1</sub> :fe<sub>1</sub> :se<sub>1</sub>

-a \_\_\_\_\_ in Ex - cel - sis De - o  
 in Ex - cel - sis

129

l :- :- | s :- :f | m :- :- | m :- :m | l :- :- | l :- :- | se :- :-

Glo - ri - a in Ex - cel - sis

d :- :- | t1 :- :r | d :- :- | d :- :d | d :- :- | d :- :r | t1 :- :-

f :- :- | s :- :t | s :- :- | s :- :s | f :- :- | f :- :- | m :- :-

Glo - ri - a in Ex - cel - sis

l1 :f1 :- | r1 :- :s1 | d :- :- | d :- :d | r :- :- | r :- :- | m :- :-



136

t :- :- | l :- :- | l :- :-

De - o uh

r :- :- | de :- :- | de :- :-

m :- :- | m :- :- | m :- :-

De - o uh

m<sub>1</sub> :- :- | l<sub>1</sub> :- :- | l<sub>1</sub> :- :-

143

The first system of the score consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with a vocal line below it. The vocal line has the text "Ah" underlined in measures 145 and 149. The second staff is a treble clef with a key signature of two sharps, containing a piano accompaniment line. The third staff is a treble clef with a key signature of two sharps, containing a piano accompaniment line. The fourth staff is a bass clef with a key signature of two sharps, containing a piano accompaniment line. The music is in 4/4 time and features a mix of quarter, eighth, and half notes, with some phrases tied across measures.

The second system of the score consists of two staves, both in treble clef with a key signature of two sharps. Both staves are empty, containing only bar lines and a few short horizontal dashes, indicating that the musical notation for this system is not present in the image.

The third system of the score consists of four staves. The top two staves are in treble clef with a key signature of two sharps. The bottom two staves are in bass clef with a key signature of two sharps. All four staves are empty, containing only bar lines and a few short horizontal dashes, indicating that the musical notation for this system is not present in the image.

l :- :- | s :- :f | m :- :- | m :- :- | f :- :f | r :- :f | m :- :- | r :- :-

*mp*  
Glo - ri - a in Ex - cel - sis De - o

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a melodic phrase: a dotted quarter note G4, a half note A4, a dotted quarter note B4, a half note C5, a dotted quarter note B4, a half note A4, a dotted quarter note G4, a half note F#4, a dotted quarter note E4, and a half note D4. The lyrics "Glo - ri - a in Ex - cel - sis De - o" are written below this staff. The second staff is a piano accompaniment line in treble clef, starting with a dotted quarter note G4, a half note A4, and a dotted quarter note B4, followed by rests. The third staff is a piano accompaniment line in treble clef, starting with a dotted quarter note G4, a half note A4, and a dotted quarter note B4, followed by rests. The fourth staff is a piano accompaniment line in bass clef, starting with a dotted quarter note G3, a half note A3, and a dotted quarter note B3, followed by rests.

The second system of the musical score consists of four empty staves, all in the same key signature as the first system.

The third system of the musical score consists of four empty staves, all in the same key signature as the first system.

165 | l :- :- | s :- :f | m :- :- | m :- :m | l :- :- | l :- :- | se :- :- | t :- :- | l :- :-

Glo - ri - a in Ex - cel - sis De - o

The musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#). The lyrics are: "Glo - ri - a in Ex - cel - sis De - o". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. The score is divided into systems. The first system shows the vocal line with lyrics and the piano accompaniment. The second system shows the piano accompaniment. The third system shows the piano accompaniment. The fourth system shows the piano accompaniment. The fifth system shows the piano accompaniment. The sixth system shows the piano accompaniment. The seventh system shows the piano accompaniment. The eighth system shows the piano accompaniment. The ninth system shows the piano accompaniment. The tenth system shows the piano accompaniment. The eleventh system shows the piano accompaniment. The twelfth system shows the piano accompaniment. The thirteenth system shows the piano accompaniment. The fourteenth system shows the piano accompaniment. The fifteenth system shows the piano accompaniment. The sixteenth system shows the piano accompaniment. The seventeenth system shows the piano accompaniment. The eighteenth system shows the piano accompaniment. The nineteenth system shows the piano accompaniment. The twentieth system shows the piano accompaniment. The twenty-first system shows the piano accompaniment. The twenty-second system shows the piano accompaniment. The twenty-third system shows the piano accompaniment. The twenty-fourth system shows the piano accompaniment. The twenty-fifth system shows the piano accompaniment. The twenty-sixth system shows the piano accompaniment. The twenty-seventh system shows the piano accompaniment. The twenty-eighth system shows the piano accompaniment. The twenty-ninth system shows the piano accompaniment. The thirtieth system shows the piano accompaniment. The thirty-first system shows the piano accompaniment. The thirty-second system shows the piano accompaniment. The thirty-third system shows the piano accompaniment. The thirty-fourth system shows the piano accompaniment. The thirty-fifth system shows the piano accompaniment. The thirty-sixth system shows the piano accompaniment. The thirty-seventh system shows the piano accompaniment. The thirty-eighth system shows the piano accompaniment. The thirty-ninth system shows the piano accompaniment. The fortieth system shows the piano accompaniment. The forty-first system shows the piano accompaniment. The forty-second system shows the piano accompaniment. The forty-third system shows the piano accompaniment. The forty-fourth system shows the piano accompaniment. The forty-fifth system shows the piano accompaniment. The forty-sixth system shows the piano accompaniment. The forty-seventh system shows the piano accompaniment. The forty-eighth system shows the piano accompaniment. The forty-ninth system shows the piano accompaniment. The fiftieth system shows the piano accompaniment. The fifty-first system shows the piano accompaniment. The fifty-second system shows the piano accompaniment. The fifty-third system shows the piano accompaniment. The fifty-fourth system shows the piano accompaniment. The fifty-fifth system shows the piano accompaniment. The fifty-sixth system shows the piano accompaniment. The fifty-seventh system shows the piano accompaniment. The fifty-eighth system shows the piano accompaniment. The fifty-ninth system shows the piano accompaniment. The sixtieth system shows the piano accompaniment. The sixty-first system shows the piano accompaniment. The sixty-second system shows the piano accompaniment. The sixty-third system shows the piano accompaniment. The sixty-fourth system shows the piano accompaniment. The sixty-fifth system shows the piano accompaniment. The sixty-sixth system shows the piano accompaniment. The sixty-seventh system shows the piano accompaniment. The sixty-eighth system shows the piano accompaniment. The sixty-ninth system shows the piano accompaniment. The seventieth system shows the piano accompaniment. The seventy-first system shows the piano accompaniment. The seventy-second system shows the piano accompaniment. The seventy-third system shows the piano accompaniment. The seventy-fourth system shows the piano accompaniment. The seventy-fifth system shows the piano accompaniment. The seventy-sixth system shows the piano accompaniment. The seventy-seventh system shows the piano accompaniment. The seventy-eighth system shows the piano accompaniment. The seventy-ninth system shows the piano accompaniment. The eightieth system shows the piano accompaniment. The eighty-first system shows the piano accompaniment. The eighty-second system shows the piano accompaniment. The eighty-third system shows the piano accompaniment. The eighty-fourth system shows the piano accompaniment. The eighty-fifth system shows the piano accompaniment. The eighty-sixth system shows the piano accompaniment. The eighty-seventh system shows the piano accompaniment. The eighty-eighth system shows the piano accompaniment. The eighty-ninth system shows the piano accompaniment. The ninetieth system shows the piano accompaniment. The hundredth system shows the piano accompaniment.

174 | 1 :- :-

The image shows a musical score for piano, consisting of five systems of staves. The first system includes a treble clef with a key signature of one sharp (F#) and a bass clef. The first staff of the first system begins with a treble clef, a key signature of one sharp, and a first finger fingering '1'. The score contains various musical notations including rests, notes, and dynamic markings such as *f* (forte). The notation is arranged in a standard piano score format with multiple staves per system.