



# Obioha Ogbonna

Nigeria

## The Christ has Come

### A propos de l'artiste

A natural music lover who expresses himself through compositions.

**Page artiste :** [https://www.free-scores.com/partitions\\_gratuites\\_obileo.htm](https://www.free-scores.com/partitions_gratuites_obileo.htm)

### A propos de la pièce



**Titre :** The Christ has Come  
**Compositeur :** Ogbonna, Obioha  
**Arrangeur :** Ogbonna, Obioha  
**Droit d'auteur :** Copyright © Obioha Ogbonna  
**Editeur :** Ogbonna, Obioha  
**Instrumentation :** Choeur SATB, Orchestre  
**Style :** Valse

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

Interdiction de diffusion sur d'autres sites  
Web.



- écouter l'audio
- partager votre interprétation
- commenter la partition
- contacter l'artiste

# 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

8

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

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

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

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

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

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

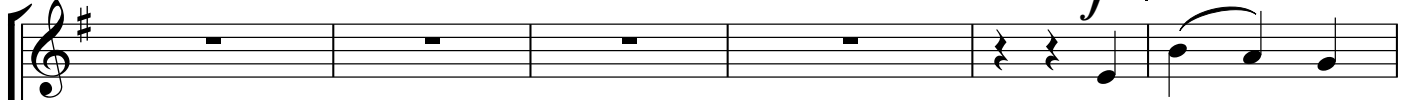
1<sub>i</sub> :- :-

*p*

*f*

56

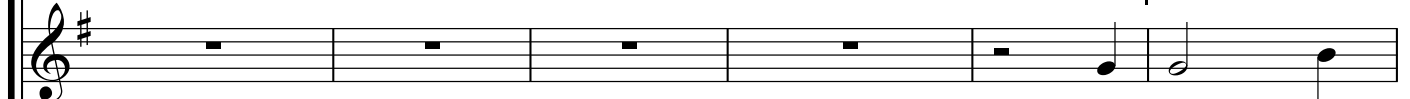
*f* | m : r : d



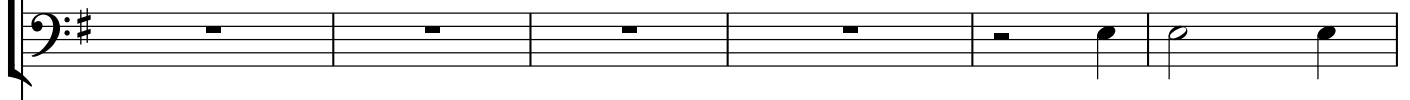
2. The Prince of  
: l | d : t | : l



: 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

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> :- :-

The first system of music consists of five staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains six measures of music with lyrics underneath. The second staff is another vocal line in treble clef, also with lyrics. The third staff is a vocal line in treble clef with lyrics. The fourth staff is a vocal line in treble clef with lyrics. The fifth staff is a piano accompaniment line in bass clef. The lyrics are: "Come to scat - ter with His light, All the shadows".

This section contains two empty musical staves, one in treble clef and one in bass clef, both with a key signature of one sharp (F#). They are positioned between the first and third systems of music.

The third system of music consists of four staves. The top staff is a vocal line in treble clef. The second staff is another vocal line in treble clef. The third staff is a piano accompaniment line in bass clef. The fourth staff is another piano accompaniment line in bass clef. The music continues with various rhythmic patterns and melodic lines.

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

Musical staff with treble clef, key signature of one sharp (F#), and a melodic line with a long note and a slur.

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 a melodic line with a long note and a slur.

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

Musical staff with treble clef, key signature of one sharp (F#), and a melodic line with a long note and a slur.

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 a melodic line with a long note and a slur.



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

Four musical staves (treble, two middle, and bass clefs) with a key signature of one sharp (F#), containing a piano accompaniment with chords and moving lines.

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 staves, with a repeat sign and first ending bracket below the first staff.

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>

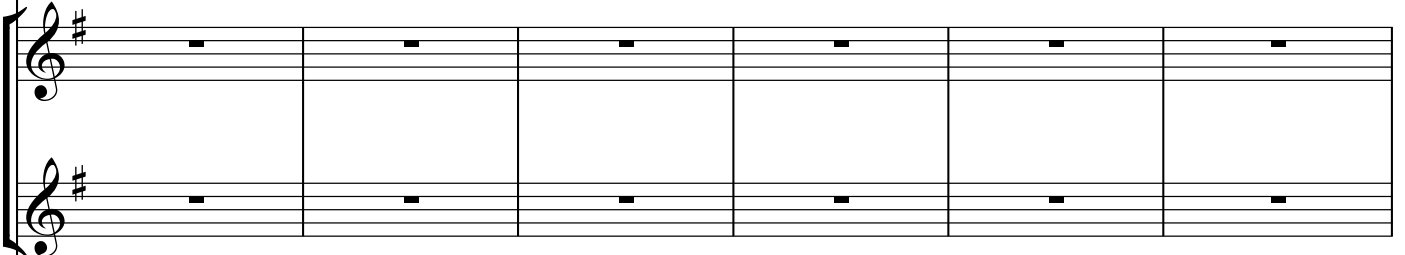


m :- :- | m :- :- | d :- : m | s : m : m | m :- : d | d : f : r



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

David, Son of God Glo - ri -

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

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

David, Son of God Glo - ri -

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



123

m :- :- | m :- :- | f :- :f | r :- :f | m :- :- | r :- :-

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

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 :- :-

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

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>

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 :- :-

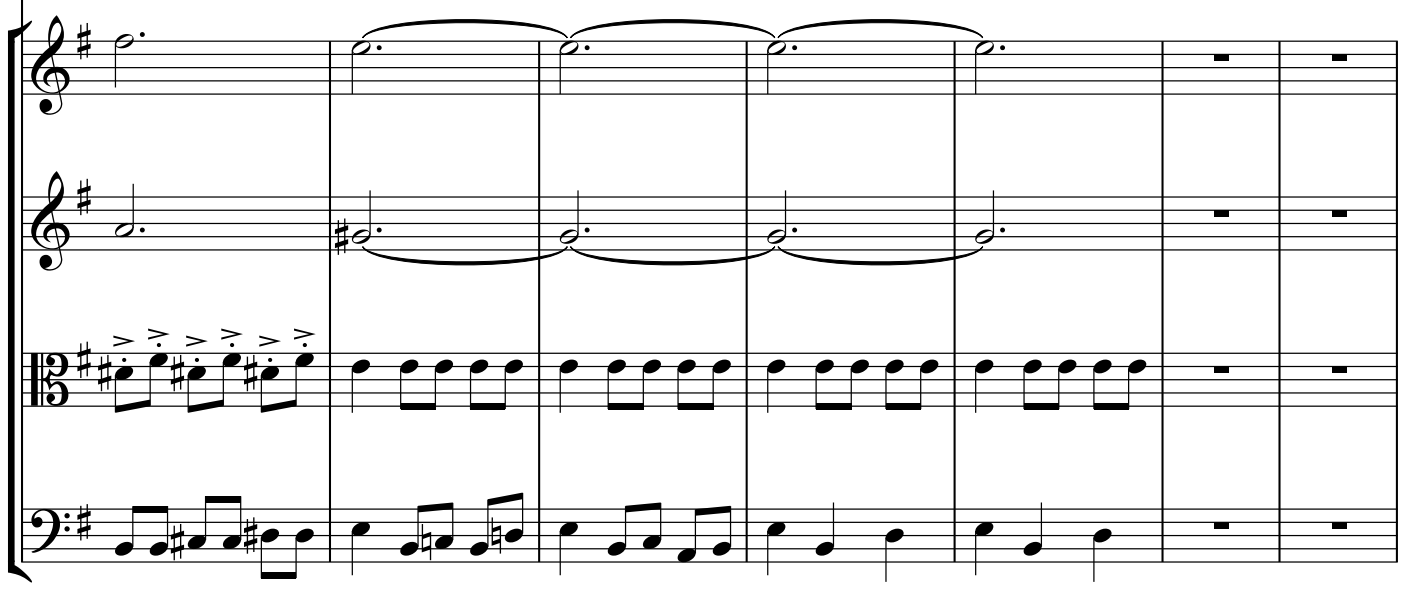
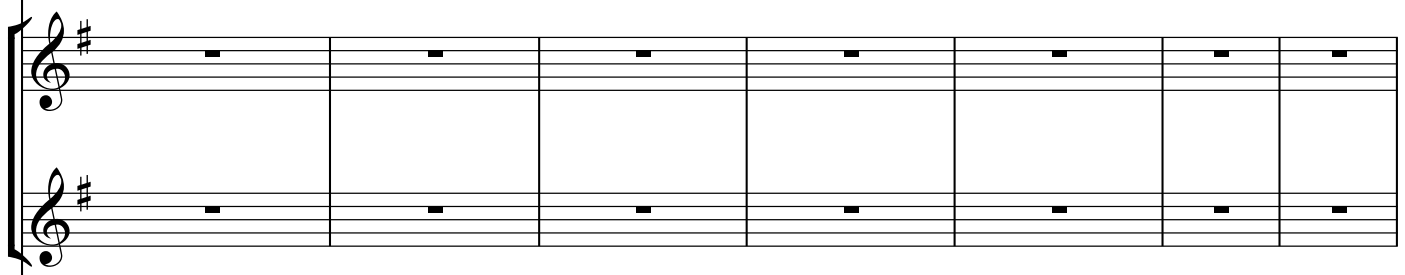
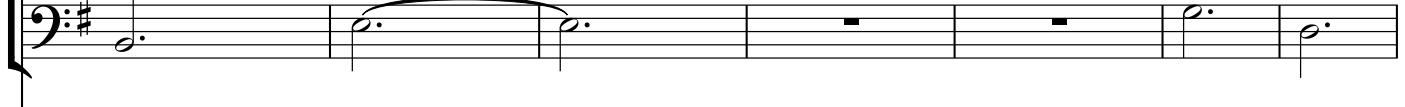


m :- :- | m :- :- | m :- :-



De - o uh

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



143

Musical score for measures 143-146. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. The vocal lines feature a melodic line with a phrase "Ah" in the second measure of each staff. The piano accompaniment provides harmonic support with chords and moving lines.

Two systems of empty musical staves, each system containing two staves. The key signature is one sharp (F#). These staves are intended for the continuation of the musical score.

Two systems of empty musical staves, each system containing two staves. The key signature is one sharp (F#). These staves are intended for the continuation of the musical score.

154

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 and clefs as the first system.

The third system of the musical score consists of four empty staves, all in the same key signature and clefs 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#) and a common time signature. It begins with the lyrics 'Gloria in Excelsis Deo' and includes dynamic markings such as 'f' (forte) and 'm' (mezzo-forte). The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp. The score is divided into systems, with the first system containing the vocal line and the first three staves of the piano accompaniment. The second system contains the next three staves of the piano accompaniment. The third system contains the final three staves of the piano accompaniment, which end with a double bar line and repeat signs.

174

1 :- :-

The image displays a musical score for piano, consisting of five systems of staves. The first system includes a treble clef, a key signature of one sharp (F#), and a time signature of 1. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of 1. The first staff contains a single note, a half note G4, followed by five measures of whole rests. The second system consists of two staves, both with treble clefs and a key signature of one sharp, containing whole rests for all six measures. The third system consists of three staves: a treble clef staff with a key signature of one sharp, an alto clef staff with a key signature of one sharp, and a bass clef staff with a key signature of one sharp. The treble staff contains a melodic line with eighth notes and slurs, starting with a dynamic marking of *v*. The alto staff contains a similar melodic line with eighth notes and slurs, also starting with a dynamic marking of *v*. The bass staff contains a bass line with eighth notes and slurs, starting with a dynamic marking of *v*. The fourth system consists of two staves, both with treble clefs and a key signature of one sharp, containing whole rests for all six measures. The fifth system consists of three staves: a treble clef staff with a key signature of one sharp, an alto clef staff with a key signature of one sharp, and a bass clef staff with a key signature of one sharp. The treble staff contains a melodic line with eighth notes and slurs, starting with a dynamic marking of *v*. The alto staff contains a similar melodic line with eighth notes and slurs, also starting with a dynamic marking of *v*. The bass staff contains a bass line with eighth notes and slurs, starting with a dynamic marking of *v*. The final measure of the fifth system features a dynamic marking of *f* in both the alto and bass staves.