

# Come, Come Whoever You Are

Anonymous, 13th century

Giselle Wyers

With joy and anticipation  $\text{♩} = 220$ 

(3+3+2)

S

A *p*  
Come, Come, who - ev - er you are, won - der - er,

T *p*  
Come, Come, Come, Come, Come, Come,

B *p*  
Come, Come, Come

for rehearsal only

With joy and anticipation  $\text{♩} = 220$   
(3+3+2)

wor - ship - er, lov - er of leav - ing

Come, Come, Come, Come, Come, lov - er of leav - ing, it does - n't mat - ter,

Come, Come, lov - er, Come, lov - er,

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*mp*

Come Come, \_\_\_\_\_ Come Come, \_\_\_\_\_  
 Come Come, who - ev - er you are, \_\_\_\_\_ won - der - er, \_\_\_\_\_  
 Come Come \_\_\_\_\_ Come Come, \_\_\_\_\_ Come Come, \_\_\_\_\_ who -  
 Come Come \_\_\_\_\_ Come Come, \_\_\_\_\_ Come Come \_\_\_\_\_

# For Perusal Only

15

Come lov - er, \_\_\_\_\_  
 wor - ship - per, \_\_\_\_\_ lov - er of leav - ing, \_\_\_\_\_ It doesn't mat - ter \_\_\_\_\_  
 ev - er you are \_\_\_\_\_ won - der - er, \_\_\_\_\_ wor - ship - per, \_\_\_\_\_ lov - er of leav - ing, \_\_\_\_\_  
 Come Come, \_\_\_\_\_ won - der - er, \_\_\_\_\_ wor - ship - per, \_\_\_\_\_ lov - er of leav - ing, \_\_\_\_\_

come lov - er  
A1 come lov - er  
A2  
It does-n't mat - ter,  
it does-n't mat - ter  
T1  
it does-n't mat - ter,  
it does-n't mat - ter, Come

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19 *mf* Ours is not a car - a - van of de - spair. Come who -  
*mf* Ours is not a car - a - van of de - spair. Come Come, who -  
*mf* Come lov - er Come lov - er Come  
*mf* Come Come, it does-n't mat - ter,  
 21 *f*

ev - er you are, \_\_\_\_\_ won - der - er, \_\_\_\_\_ wor - ship - per, \_\_\_\_\_

ev - er you are, \_\_\_\_\_ won - der - er, \_\_\_\_\_ wor - ship - per, \_\_\_\_\_

\_\_\_\_\_ who - ev - er you are, won - der - er, wor -

Come Come \_\_\_\_\_ Come Come \_\_\_\_\_

B1  
B2  
it does - n't mat - ter, Come Come Come Come Come, \_\_\_\_\_

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lov - er of leav - ing, \_\_\_\_\_ Come e - ven if you \_\_\_\_\_ have

lov - er of leav - ing, \_\_\_\_\_ Come e - ven if you \_\_\_\_\_ have

ship - per, \_\_\_\_\_ lov - er of leav - ing, Come e - ven if you \_\_\_\_\_ have

Come lov - er Come, \_\_\_\_\_ Come e - ven if you \_\_\_\_\_ have

legato

legato

legato

legato

bro-ken your vow \_\_\_ a thou - sand times. \_\_\_ Come e - ven if you \_\_\_ have

bro-ken your vow \_\_\_ a thou - sand times. \_\_\_ Come e - ven if you \_\_\_ have

bro-ken your vow \_\_\_ a thou - sand times. \_\_\_ Come e - ven if you \_\_\_ have

bro-ken your vow \_\_\_ a thou - sand times. \_\_\_ Come e - ven if you \_\_\_ have

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bro-ken your vow \_\_\_ a thou - sand times. \_\_\_ Come *mp*

bro-ken your vow \_\_\_ a thou - sand times. \_\_\_ Come Come \_\_\_ who- *mp*

bro-ken your vow \_\_\_ a thou - sand times. \_\_\_ It does - n't mat - ter *mp*

bro-ken your vow \_\_\_ a thou - sand times. \_\_\_ *mp*

Come Come, \_\_\_\_\_ who - ev - er you are, \_\_\_\_\_ won - der - er, \_\_\_\_\_  
 ev - er you are, \_\_\_\_\_ won - der - er, \_\_\_\_\_ wor - ship - per, \_\_\_\_\_  
 It does - n't mat - ter. Come who - ev - er you are, \_\_\_\_\_  
 \_\_\_\_\_ won - der - er, wor - ship - per,

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wor - ship - per, \_\_\_\_\_ lov - er of leav - ing  
 lov - er of leav - ing, \_\_\_\_\_ lov - er of leav - ing,  
 won - der - er, \_\_\_\_\_ wor - ship - per, \_\_\_\_\_ lov - er of leav - ing,  
 lov - er of leav - ing, \_\_\_\_\_ Come lov - er,

40

*cresc. poco a poco to m. 49*

Come yet a - gain come,  
*cresc. poco a poco to m. 49*

Come yet a - gain Ours is not a car - a - van of de - spair,  
*cresc. poco a poco to m. 49*

Come yet a - gain come yet a - gain come,  
*cresc. poco a poco to m. 49*

Come come, Come yet a - gain

*cresc. poco a poco to m. 49*

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Ours is not a car - a - van of de - spair, Come yet a - gain

Come yet a - gain come, Ours is not a car - a - van

it does - n't mat - ter, Come yet a - gain come  
it does - n't mat - ter

come it does - n't mat - ter Come yet a - gain

*cresc. poco a poco to m. 49*

# © protection

Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of two flats (B-flat and E-flat). The music consists of a series of chords and moving lines in both hands.

49

S Come Come, \_\_\_\_\_ who - ev - er you are, \_\_\_\_\_ won - der - er, \_\_\_\_\_

S \_\_\_\_\_ of de - spair, \_\_\_\_\_ Come won - der - er, \_\_\_\_\_ wor - ship - per, ..

A Come Come, \_\_\_\_\_ who - ev - er you are, \_\_\_\_\_ won - der - er, \_\_\_\_\_

T1 Come yet a - gain Come who - ev - er you are \_\_\_\_\_

T2 Come yet a - gain

B come, \_\_\_\_\_ Come yet a - gain come lov - er

Vocal staves for Soprano (S), Alto (A), Tenor 1 (T1), Tenor 2 (T2), and Bass (B), along with piano accompaniment for the second system. The lyrics are: "Come Come, \_\_\_\_\_ who - ev - er you are, \_\_\_\_\_ won - der - er, \_\_\_\_\_ of de - spair, \_\_\_\_\_ Come won - der - er, \_\_\_\_\_ wor - ship - per, .. Come Come, \_\_\_\_\_ who - ev - er you are, \_\_\_\_\_ won - der - er, \_\_\_\_\_ Come yet a - gain Come who - ev - er you are \_\_\_\_\_ Come yet a - gain come, \_\_\_\_\_ Come yet a - gain come lov - er".



wor - ship-per, Come, Come

wor - ship-per, Come, Come, Come

wor - ship-per, lov - er of leav - ing, Come

Come who - ev - er you are

come come who - ev - er you are Come

Come lov - er, Come, Come

**For Perusal Only**

#### About the composer

Giselle Wyers (b. 1969) is Associate Director of Choral Studies at the University of Washington, where she conducts the University Chorale and teaches courses in choral conducting, music education and voice. Wyers' compositions have been performed across the United States and in Germany, Latvia, Holland, Poland, and Ecuador, and her setting of Ave Maria won the Cambridge Singers International Choral Composition Competition in 2003. Most recently, Wyers has been commissioned by the Netherlands Institute of Technology Chamber Choir, and the Cascadian Chorale.

#### Notes from the composer

This poem, previously attributed to Rumi, was most likely written by one of Rumi's predecessors, an anonymous 13th century Persian pioneer of the Sufi faith. Despite its ancient origin, this text is surprisingly "current," a hopeful and accepting call to community, as reflected in the words, "Come even if you have broken your vow a thousand times, come yet again, come."

The rhythmic lilt set up by the division of 3 plus 3 plus 2 eighth notes in the opening motive recalls the joyful spinning associated with Sufi's "whirling dervishes." This work should be sung with a light, crisp articulation and careful attention to dynamics and balance between sections.

Come come, whoever you are, wonderer, worshipper,  
lover of leaving, it doesn't matter.  
Ours is not a caravan of despair. Come even if you have  
broken your vow a thousand times.  
Come yet again come.

**Listen to a recording at [www.sbmp.com](http://www.sbmp.com)**

Performed by the University of Washington Chorale, conducted by Dr. Giselle Wyers

