

# *Veni, Sancte Spiritus*

*for SATB Choir (divisi)*

Music by  
**John Muehleisen**

Text based on:

1. *Veni, Sancte Spiritus Sequence*, attributed to Stephen Langton (d. 1228), Archbishop of Canterbury
2. *Veni, Sancte Spiritus Alleluia Verse* used by W.A. Mozart in his setting of the same name
3. "Prayer to the Holy Spirit" from *On Revelation and Trials* by St. Mary Magdalene de Pazzi (1566-1607)

*Commissioned by Seattle Pro Musica,  
Karen P. Thomas, Artistic Director and Conductor,  
in honor of the Centennial of St. James Cathedral  
in Seattle, Washington  
with a grant from the National Endowment for the Arts*

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## Text for Muehleisen *Veni, Sancte Spiritus*

Please note that I used several excerpts from the *Veni, Sancte Spiritus* sequence in the first section and that the Sequence text proper starts in the section entitled *The Invocation*. I have put the text in exactly as I used it in the work so that the audience will have an easier time following the original and the translation as the music unfolds.

### *The Coming of the Light*

Veni, Sancte Spiritus,  
Et emitte coelitus  
Lucis tuae radium.  
Veni, pater paupurem,  
Veni, dator munerum,  
Veni, lumen cordium.

*Come, Holy Spirit,  
And send from heaven  
The ray of your light.  
Come, Father of the poor,  
Come, giver of gifts,  
Come, light of hearts.*

Veni, Sancte Spiritus,  
O lux beatissima,  
Lucis radium,  
Lumen cordium,  
O lux beatissima.

*Come, Holy Spirit,  
O light most blessed,  
Ray of light,  
Light of hearts,  
O light most blessed,*

Veni, Sancte Spiritus,  
Lucis tuae radium,  
Veni, lumen cordium.

*Come, Holy Spirit,  
The ray of your light.  
Come, light of hearts.*

### *The Invocation*

Veni, Sancte Spiritus,  
Et emitte coelitus  
Lucis tuae radium.  
Veni, pater pauperum,  
Veni, dator munerum,  
Veni, lumen cordium.

*Come, Holy Spirit,  
And send from heaven  
The ray of your light.  
Come, Father of the poor,  
Come, giver of gifts,  
Come, light of hearts.*

### *The Comforter*

Consolatur optime,  
Dulcis hospes animae,  
Dulce refrigerium.  
In labore requies,  
In aestu temperies,  
In fletu solatium.

*Best of consolers,  
Sweet guest of the soul,  
Sweet refreshment.  
In labor, rest,  
In heat, tempering,  
In grief, solace.*

O lux beatissima,  
Reple cordis intima  
Tuorum fidelium.  
Sine tuo numine,  
Nihil est in homine,  
Nihil est innoxium.

*O light most blessed,  
Fill the inmost heart  
Of your faithful.  
Without your divine will,  
There is nothing in us,  
Nothing that is not harmful.*

### **TROPE I:**

#### **Mozart *Veni Sancte Spiritus* Alleluia-verse**

Veni sancte spiritus,  
reple tuorum corda fidelium,  
et tui amoris in eis,  
ignem accende,  
qui diversitatem linguarum cunctorum,  
gentes in unitate fidei congregasti.

*Come, Holy Spirit,  
fill the hearts of your faithful,  
and by your love in them,  
kindle the fire,  
that by the diversity of all tongues,  
all people have been gathered together in a unity of faith.*

**Trope II:*****Prayer to the Holy Spirit from On Revelation and Trials by St. Mary Magdalene de Pazzi (1566-1607)***

Veni, Sancte Spiritus.

*Come, Holy Spirit.*

Veniat unio Patris, beneplacitum Verbi.

*Come pearl of the Father, delight of the Word.*

Tu, Spiritus veritatis,

*You, Spirit of truth,*

es praemium sanctorum,

*are the reward of the saints,*

refrigerium animarum,

*the refreshment of souls,*

lux tenebrarum,

*light in darkness,*

pauperum divitiae,

*riches of the poor,*

amantium thesaurus,

*treasury of love,*

esurientium satietas,

*satisfaction of hunger,*

consolatio peregrinorum;

*consolation of the estranged;*

tu denique ille es,

*you indeed are the one,*

in quo omnes thesauri continentur.

*in whom all treasure is contained.*

Veni, quo descendens in Mariam fecisti,

*Come, you who descended to Mary*

ut, carnem sumeret Verbum,

*in order to make the Word assume flesh,*

atque in nobis operare per gratiam

*also work in us through grace*

quod in illa es per gratiam naturamque operatus.

*as in her you worked through grace and nature.*

Veni, qui es omnis castae cogitationis alimentum,

*Come, you who are the nourishment of every chaste thought,*

fons omnis clementiae,

*the spring of all mercy,*

omnis puritatis cumulus.

*the consummation of all purity.*

Veni et in nobis absume

*Come and in us consume*

quicquid impedit ne nos absumamur in te.

*whatever prevents us from being consumed in You.*

**The Healing**

Lava quod est sordidum,

*Cleanse whatever is unclean,*

Riga quod est aridum,

*Water whatever is arid,*

Sana quod est saucium.

*Heal whatever is sick.*

Flecta quod est rigidum,

*Soften whatever is hard,*

Fove quod est frigidum,

*Warm whatever is cold,*

Rege quod est devium.

*Guide whatever goes astray.*

Da tuis fidelibus,

*Grant to your faithful,*

In te confidentibus,

*Who trust in you,*

Sacrum septenarium.

*the Seven Sacraments.*

Da virtutis meritum,

*Grant the reward of virtue,*

Da salutis exitum,

*Grant salvation at our passing,*

Da perenne gaudium.

*Grant eternal joy.*

## Program Notes

When Karen Thomas approached me about a commission from Seattle Pro Musica to be written in part to celebrate the centennial of St. James Cathedral, I wanted to honor Seattle's great spiritual and cultural institution by choosing a text that reflected its rich tradition and history, as well as the context in which the work would be premiered. When I found out that the premiere would be on the weekend of Pentecost and that it would share the program with Mozart's monumental C-minor Mass, the "architectural context" for the work was clear to me. Thus, I decided on the text *Veni, Sancte Spiritus (Come, Holy Spirit)*, the great sequence used for the feast of Pentecost, and I decided to base the main musical material of the work on the opening melodic material from Mozart's own *Veni, Sancte Spiritus* setting, which opens with the following pitch sequence: C-B, D-C, E-D-F-E-D-C. I filled out the balance of the scale with a chant-like melody of my own invention based on the remaining pitches G-A, C-B. Aside from one or two contrasting themes, most of the melodic material in the work is derived from Mozart's descending step-wise motives and my own chant-like complement. I also borrowed two other elements from Mozart's *Veni* setting: the C-major tonality (which serves as a complement to the C-minor tonality of the Great Mass) and the Alleluia-verse text.

While familiarizing myself with the two *Veni, Sancte Spiritus* texts, I also ran across a wonderful *Veni, Sancte Spiritus* prayer by St. Mary Magdalene de Pazzi (1566-1607), which amplifies the text of the sequence through its extraordinary litany of metaphorical references to the Holy Spirit. The Mozart text and the prayer by St. Mary Magdalene serve as "tropes" or interpolations in the text of the more well-known sequence, forming a bridge between the nihilistic references of the 6th stanza and the healing qualities of stanzas 7-10. Formally, the work opens with a prelude based on sections of the sequence text that focus on images of light (*ray of your light, light of hearts, light most blessed*) and that musically represents the coming of the Holy Spirit as an image of light piercing the darkness. Following the prelude, the text of the sequence begins anew, eventually interrupted by the two Tropes: Mozart's Alleluia-verse and St. Mary's prayer, the latter of which forms the fast middle section of the work. The lyrical climax of the work begins with the text, "Lava quod est sordidum" (Cleanse what is sordid) and peaks at the text "Grant to your faithful, who trust in you, the Seven Sacraments." The work ends peacefully on the words "perrene gaudium" (eternal joy).

John Muehleisen  
Lynnwood, WA  
April 2005

## Performance Notes

**SSA, SAA, TTB, and TBB divisi:** Unless otherwise indicated, when divisi parts appear in either the soprano or alto voices such that the women's voices divide into a total of three parts (SSA or SAA), do not observe the divisi "literally"; rather, distribute the three parts evenly amongst all of the women's voices. The same principle applies to similar divisi in the men's voices. When the voices divide evenly, observe the divisi as notated (SSAA, TTBB).

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# Veni, Sancte Spiritus

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## Introduction (The Coming of the Light)

John Muehleisen  
2005

**Largo tranquillo**  $\text{♩} = 54$

Soprano

Alto

Tenor

Bass

*mp* *mf* Ve - ni, Ve - ni, Ve - ni, —  
Ve - ni, Ve - ni, Ve - ni, —  
*mf* Ve - ni, Ve - ni, Ve - ni, —  
*mf* Ve - ni, Ve - ni, Ve - ni, —

**Largo tranquillo**  $\text{♩} = 54$

Piano

for reh. only

S

A

T

B

Pno.

7 8 9 10 11

*mf* *mp*  
Lu - cis tu - ae ra - di - um. —

*mf* *mp* *mf*  
Ve - ni, San - cte Spi - ri - tus, Et e - mit - te coe - li - tus oo oo Ve - ni,

*mp* *mf*  
oo oo Ve - ni,

7 8 9 10 11

*mf* *mp*

12 13 14 15 16

S

A *mf*  
Ve - ni, Ve - ni, Ve - - ni,

T *mp*  
8 Ve - ni, Ve - - - ni,

B  
Ve - ni, Ve - ni, Ve - ni, Ve - ni, Ve - ni,

Pno.

17 18 19 20

S *mf* *f*  
Ve-ni, pa-ter pau-pe-rum, Ve-ni, da-tor mu-ne-rum Ve-ni, lu-men cor-di - um.

A *mp* *f*

T *f*

B *mp* *f*

Pno.

S  
21 *f* 22 23 24 *ff*  
Ve - ni, Ve - ni, Ve - - - ni, — Ve - ni, San - cte Spi - ri - tus,

A  
*f* *ff*  
Ve - ni, Ve - ni, Ve - - - ni, — Ve - ni, San - cte Spi - ri - tus,

T  
*f* *ff*  
Ve - ni, Ve - ni, Ve - - - ni, Ve - ni, San - cte Spi - ri - tus,

B  
*f* *ff*  
Ve - ni, Ve - ni, Ve - - - ni, Ve - ni, San - cte Spi - ri - tus,

Pno.  
*f* *ff*

S  
25 *mp* 26 27 28 *mf* 29  
O lux be - a - tis - si - ma, lu - cis ra - di - um, lu - men cor - di - um. O lux be - a -

A  
*mp* *mf*  
O lux be - a - tis - si - ma, lu - cis ra - di - um, lu - men cor - di - um. O lux be - a -

T  
*mp* *mf*  
O lux be - a - tis - si - ma, lu - cis ra - di - um, lu - men cor - di - um. O lux be - a -

B  
*mp* *mf*  
O lux be - a - tis - si - ma, lu - cis ra - di - um, lu - men cor - di - um. O lux be - a -

Pno.  
*mp* *mf*

4

Freely

30 *ff* 31 *mf* 32

S  
tis - si - ma. San - cte Spi - ri - tus, tu - ae ra - di - um,

A  
tis - si - ma. *mf* San - cte tu - ae

T  
tis - si - ma. *mf* Ve - ni, Lu - cis

B  
tis - si - ma. *mf* Ve - ni, Lu - cis

Pno.  
30 *ff* 31 *mf* 32

The Invoation

Andante grazioso ♩ = 78

33 34 *f* *mp* G.P. 35 *mf* 36 37 38 39 40

S  
lu - men cor - di - um. Ve - ni, Ve - ni, Ve - ni,

A  
lu - men cor - di - um.

T  
8 Ve - ni, *mp* G.P. *mf* Ve - ni, San - cte

B  
Ve - ni, *mp* G.P.

Pno.  
33 34 G.P. 35 *mf* 36 37 38 39 40



41 *mf* 42 43 44 45 46 47 48

S  
Ve - ni, Ve - ni, Ve - ni, Ve - ni,

A  
*mf*  
San - cte San - cte San - cte

T  
*mf*  
Ve - ni, San - cte Ve - ni, San - cte Ve - ni, Sanc - cte Ve - ni, San - cte

B  
*f*  
Ve - ni, San - cte Spi - ri - tus, Ve - ni, San - cte

Pno.  
*mf*  
*f*

Detailed description: This block contains the first system of the musical score, measures 41 through 48. It features five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The Soprano part begins with a mezzo-forte (*mf*) dynamic and the lyrics 'Ve - ni, Ve - ni, Ve - ni, Ve - ni,'. The Alto part has a mezzo-forte (*mf*) dynamic and the lyrics 'San - cte San - cte San - cte'. The Tenor part has a mezzo-forte (*mf*) dynamic and the lyrics 'Ve - ni, San - cte Ve - ni, San - cte Ve - ni, Sanc - cte Ve - ni, San - cte'. The Bass part has a forte (*f*) dynamic and the lyrics 'Ve - ni, San - cte Spi - ri - tus, Ve - ni, San - cte'. The Piano accompaniment starts with a mezzo-forte (*mf*) dynamic and becomes forte (*f*) in measure 43. A large, semi-transparent watermark 'PERUSALTO NOT COPY' is overlaid diagonally across the page.

49 50 51 52 53 54 55 *f* 56 57

S  
Ve - ni, Ve - ni, Ve - ni, Ve - ni, San - cte Ve - ni,

A  
*f*  
San - cte San - cte San - cte Ve - ni, San - cte Ve - ni,

T  
*f*  
Ve - ni, San - cte Ve - ni, San - cte Ve - ni, San - cte Ve - ni, San - cte Ve - ni,

B  
*f*  
Spi - ri - tus, Ve - ni, San - cte Spi - ri - tus, Ve - ni, San - cte Ve - ni,

Pno.  
*f*

Detailed description: This block contains the second system of the musical score, measures 49 through 57. It features five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The Soprano part continues with the lyrics 'Ve - ni, Ve - ni, Ve - ni, Ve - ni, San - cte Ve - ni,'. The Alto part has a forte (*f*) dynamic and the lyrics 'San - cte San - cte San - cte Ve - ni, San - cte Ve - ni,'. The Tenor part has a forte (*f*) dynamic and the lyrics 'Ve - ni, San - cte Ve - ni, San - cte Ve - ni, San - cte Ve - ni, San - cte Ve - ni,'. The Bass part has a forte (*f*) dynamic and the lyrics 'Spi - ri - tus, Ve - ni, San - cte Spi - ri - tus, Ve - ni, San - cte Ve - ni,'. The Piano accompaniment has a forte (*f*) dynamic. A large, semi-transparent watermark 'PERUSALTO NOT COPY' is overlaid diagonally across the page.

58 59 60 61 62 *f* 63 64 65

S *Ah*  
San-cte Spi-ri - - - tus, Et e - mit - te coe - li - tus

A *f*  
San-cte Spi-ri - tus, Et e - mit - te coe - li - tus

T *f*  
San-cte Spi - ri - tus, Et e - mit - te coe - li - tus

B *f*  
San-cte Spi - ri - tus, Et e - mit - te coe - li - tus

Pno.

66 67 68 *f* 69 *ff* 70 71

S  
Lu-cis tu-ae ra - di-um.

A *f* *ff*  
Lu-cis tu-ae ra - di-um.

T *mf* *f* *mf*  
Lu-cis tu-ae ra - di - um. Ve-ni, San - cte

B *mf* *f* *mf*  
Lu-cis tu-ae ra - di - um, Ve - ni, San - cte,

Pno.

72 73 74 75 76 77 7

*mf* da - tor mu - ne - rum, *f* lu - men

S

*mf* pa - ter pau - pe - rum,

A

T Spi - ri - tus, Ve - ni, San - cte Spi - ri - tus,

B San - cte Spi - ri - tus, Ve - ni San - cte, San - cte Spi - ri - tus,

Pno.

72 73 74 75 76 77 *f*

78 79 80 81 82 83

cor - di - um. lu - men cor - di - um.

S

*f* lu - men

A *p* lu - men

T *f* Ve - ni, San - cte cor - di - um *p* lu - men

B Ve - ni, San - cte *f* lu - men

Pno.

78 79 80 81 82 83

## The Comforter

S  
84 85 86 87 88  
Con - so - la - tur op - ti - me,

A  
Con - so - la - tur op - ti - me,

T  
8  
Con - so - la - tur op - ti - me,

B  
p  
3  
mp mf f  
cor - di - um. Con - so - la - tur op - ti - me,

Pno.  
84 85 86 87 88  
mp mf f

S  
89 f espr. 90 91 92 93 94 95 96 97  
Dul - cis hos - pes a - ni - mae, Dul - ce re - fri - ge - ri - um. *rall.*

A  
f espr.  
Dul - cis, dul - cis hos - pes a - ni - mae, Dul - ce re - fri - ge - ri - um.

T  
8  
Dul - cis, dul - cis, hos - pes a - ni - mae, Dul - ce re - fri - ge - ri - um.

B  
Dul - cis, hos - pes a - ni - mae, Dul - ce re - fri - ge - ri - um.

Pno.  
89 90 91 92 93 94 95 96 97  
f *rall.*

Lento tranquilo  $\text{♩} = 72$

9

98 99 100 *mp* 101 102 103 *mf* 104

S  
req - ui - es, \_\_\_\_\_ tem - pe - ri - es,

A  
*mp* *mf*  
req - ui - es, \_\_\_\_\_ tem - pe - ri - es,

T  
*mp* *mf*  
In la - bo - re \_\_\_\_\_ In \_\_\_\_\_ aes - tu \_\_\_\_\_

B  
*mp* *mf*  
In la - bo - re \_\_\_\_\_ In \_\_\_\_\_ aes - tu \_\_\_\_\_

Pno.  
*mp* *mf*

105 106 *f* 107 *ff* 108 109 110 111

S  
so - la - ti - um. \_\_\_\_\_ O lux be - a - tis - si - ma, \_\_\_\_\_

A  
*f* *ff*  
so - la - ti - um. \_\_\_\_\_ O lux be - a - tis - si - ma, \_\_\_\_\_

T  
*f* *ff*  
In fle - tu \_\_\_\_\_ O lux be - a - tis - si - ma, \_\_\_\_\_

B  
*f* *ff*  
In fle - tu \_\_\_\_\_ O lux be - a - tis - si - ma, \_\_\_\_\_

Pno.  
*f* *ff*

10 Slower  $\text{♩} = 68$

112 *p* 113 114 115 116 117 *mp*

S Re-ple cor-dis in-ti - ma Tu - o-rum fi - de - li - um. tu - o

A *p* Re-ple cor-dis in-ti - ma Tu - o-rum fi - de - li - um. tu - o *mp*

T *p* Re-ple cor-dis in-ti - ma Tu - o-rum fi - de - li - um. Si-ne oh *mp*

B *p* Re-ple cor-dis in-ti - ma Tu - o-rum fi - de - li - um. Si-ne oh *mp*

Pno. *p* *mf* *mp*

118 119 120 121 122 123 G.P.

S nu-mi - ne, est in ho - mi - ne, in - nox - i - um.

A est in ho - mi - ne, est in - nox - i - um. G.P.

T Ni-hil oh Ni-hil ah G.P.

B Ni-hil oh Ni-hil ah G.P.

Pno. G.P.

Trope I (Mozart Veni, Sancte Spiritus Alleluia verse)

*Andante grazioso* ♩ = 78

*solo sop.* 124 *mf* 125 126 127 128 *mf* *rep-le tu - or - um cor-da fi -* 129

*all other sops.* *mf* *mp* *mp* *mp*

S *mf* *mp* *mp* *mp*

A *mf* *mp* *mp* *mp*

T *mf* *mp* *mp* *mp*

B *mf* *mp* *mp* *mp*

Pno. *mf* *mp* *mp* *mp*

*Andante grazioso* ♩ = 78

124 125 126 127 128 129

S *del - i - um,* 130 131 132 133 *tutti* 134 *ff* 135

A *ff* *ff* *ff* *ff*

T *mf* *mf* *mf* *fp* *ff* *ff*

B *mf* *mf* *mf* *fp* *ff* *ff*

Pno. *mf* *mf* *mf* *fp* *ff* *ff*

*ig-nem ac - cen - de,*

*Spi - ri - tus,* *ig-nem ac - cen - de,*

*et tu - i a - mor - is in e - is,* *ig-nem ac - cen - de,*

*et tu - i a - mor - is in e - is,* *ig-nem ac - cen - de,*

136 *f* 137 138 139 140 *ff* *legato*

S  
qui per di - ver - si - ta - tem lin - guar - um cunc - ta - rum, — gen - tes in

A  
qui per di - ver - si - ta - tem lin - guar - um cunc - ta - rum, — gen - tes in

T  
qui per di - ver - si - ta - tem lin - guar - um cunc - ta - rum, — gen - tes in

B  
lin - guar - um cunc - ta - rum, — gen - tes in

Pno.  
*f* *ff* *legato*

141 142 143 144 G.P.

S  
u - ni - ta - te fi - de - i con - gre - gas - ti. — G.P.

A  
u - ni - ta - te fi - de - i con - gre - gas - ti. — G.P.

T  
u - ni - ta - te fi - de - i con - gre - gas - ti. — G.P.

B  
u - ni - ta - te fi - de - i con - gre - gas - ti. — G.P.

Pno.  
G.P.



# Trope II (Prayer to the Holy Spirit by St. Mary Magdalene di Pazzi)

Moderato con energico ♩ = 100

S  
145 146 147 148 149 150  
*f* *legg.* 3  
Ve - ni - at u - ni - o Pa - tris,

A  
*f* *legg.* 3 3  
Ve - ni, San - cte Spi - ri - tus, Ve - ni - at u - ni - o Pa - tris, be - ne -

T  
*f* 8 *f*  
Ve - ni, San - cte Spi - ri - tus, be - ne -

B  
*f* *f*  
Ve - ni, San - cte Spi - ri - tus, be - ne -

Pno.  
145 146 147 148 149 150  
*f* 3

S  
151 152 153 154 155  
*f* *legg.* 3  
Tu, Spi - ri - tus ver - i - ta - tis,

A  
*f* *legg.* 3  
pla - ci - tum Ver - bi. Tu, Spi - ri - tus ver - i - ta - tis,

T  
8  
pla - ci - tum Ver - bi.

B  
pla - ci - tum Ver - bi.

Pno.  
151 152 153 154 155  
3

156 157 *f marc.* 158 159 160 *ff*

S re - fri - ge - ri - um a - ni - ma - rum, lux —

A re - fri - ge - ri - um a - ni - ma - rum, lux

T *f marc.* es prae - mi - um san - cto - rum, lux — *ff*

B *f marc.* es prae - mi - um san - cto - rum, lux *ff*

Pno. 156 157 158 159 160 *ff* R.H.

161 162 163 *f marc.* 164 *f marc.*

S pau - pe - rum a - man - ti - um the -

A pau - pe - rum a - man - ti - um the -

T *f* te - ne - bra - rum, — *f marc.* di - vi - ti - ae,

B *f* te - ne - bra - rum, — *f marc.* di - vi - ti - ae,

Pno. 161 162 163 164 *f*

165 166 167 168

S  
sau-rus, con - so - la - ti - o

A  
sau-rus, con - so - la - ti - o

T  
*f marc.* e - su - ri - en - ti - um sa - ti - e - tas, — *f* pe - re - gri -

B  
*f marc.* e - su - ri - en - ti - um sa - ti - e - tas, — *f* pe - re - gri -

Pno.

169 170 171 172 173 174

S  
tu de - ni - que il - le es

A  
*ff* tu de - ni - que il - le es, *mf* in quo

T  
*ff* no - rum; — tu de - ni - que il - le es, *mf* in quo

B  
*ff* no - rum; — tu de - ni - que il - le es *mf* in quo

Pno.

175 176 *mp* 177 178 *ff* 179 *f* *legato*

S the - sau - ri con - ti - nen - tur. Ve - ni, qui des -

A om - nes the - sau - ri con - ti - nen - tur. Ve - ni, qui des -

T om - nes the - sau - ri con - ti - nen - tur. Ve - ni, qui des -

B om - nes the - sau - ri con - ti - nen - tur. Ve - ni, qui - des -

Pno.

180 181 182 183 \* see note below

S cen - dens in Ma - ri - am fe - cis - ti, ut, car - nem sum - e - ret Ver - - -

A cen - dens in Ma - ri - am fe - cis - ti, ut, car - nem sum - e - ret Ver - - -

T cen - dens in Ma - ri - am fe - cis - ti, ut, car - nem sum - e - ret Ver - - -

B cen - dens in Ma - ri - am fe - cis - ti, ut car - nem sum - e - ret Ver - - -

Pno.

\* Accent all changes of pitch, especially in inner parts.

184 185 186 *f* 187 188 189

S  
- - - - - bum, at-que per gra - ti - am

A  
- - - - - bum, at-que per gra - ti - am

T  
8 - - - - - bum, in no-bis o-pe - ra-re per gra - ti - am

B  
- - - - - bum, in no-bis o-pe - ra-re per gra - ti - am

Pno.

190 *f marc.* 191 192 193 194

S  
quod in il - la es per gra - ti - am na - tu - ram-que o - pe - ra - tes.

A  
*f marc.*  
quod in il - la es per gra - ti - am na - tu - ram-que o - pe - ra - tes.

T  
8 per gra - ti - am

B  
*f marc.*  
per gra - ti - am

Pno.

*ff* *mp* *rall.* *legato* *f*

S  
Ve-ni, qui es om - nes cas-tae co - gi-ta - ti - o - nis a - li - men - tum, —

A  
Ve-ni, qui es om - nes cas-tae co - gi-ta - ti - o - nis a - li - men - tum, —

T  
8 Ve-ni, qui es om - nes cas-tae co - gi-ta - ti - o - nis a - li - men - tum, —

B  
Ve-ni, qui es om - nes cas-tae co - gi-ta - ti - o - nis a - li - men - tum, —

Pno.  
*ff* *mp* *legato* *f*

**Maestoso con moto**  $\text{♩} = 84$  *f* *espr.* *ff* *f* *rall.* G.P.

S  
200 fons om-nis cle - men - ti - ae, — 201 om - nis pu - ri - ta - tis cu - mu - lus. 202 203 204 205 206 207

A  
*f* *espr.* *ff* *f* G.P.  
fons — om-nis cle - men - ti - ae, Ve-ni! om - nis pu - ri - ta - tis cu - mu - lus.

T  
*f* *espr.* *ff* *f* G.P.  
fons om-nis cle - men - ti - ae, — Ve-ni! om - nis pu - ri - ta - tis cu - mu - lus.

B  
*f* *espr.* G.P.  
fons om-nis cle - men - ti - ae, — om - nis pu - ri - ta - tis cu - mu - lus.

Pno.  
*f* *rall.* G.P.

Andante grazioso ♩ = 78

208 209 210 211 212 213 *mf*

S ne nos ab - su -

A *mf* quic- quid im - pe - dit

T *mf* Ve - ni et in no - bis ab - su - me Ve - ni ab - su - me

B *mf* Ve - ni et in no - bis ab - su - me Ve - ni ab - su - me

Andante grazioso ♩ = 78

208 209 210 211 212 213

Pno. *mf*

214 215 *f* 216 217 *p* 218 219

S mam - mur in te. ab - su - mam - mur

A *f* in te. *p* ab - su - mam - mur in te.

T *f* in te. *p* ab - su - mam - mur in te.

B *f* in te. *p* ab - su - mam - mur

214 215 216 217 218 219

Pno. *f* *p*

# The Healing

20

220 *rall.* 221 *f* 222 *ff* 223 *a Tempo* ♩ = 78 224 *f espr.* 225

S  
Ve - ni San - cte Spi - ri - tus! La - va quod est

A  
Ve - ni, San - cte Spi - ri - tus! La - va, la - va

T  
*mf* Ve - ni, San - cte Spi - ri - tus! La - va, la - va

B  
*mf* Ve - ni, San - cte Spi - ri - tus! La - va quod est

220 *rall.* 221 *f* 222 *ff* 223 *a Tempo* ♩ = 78 224 *f* 225

Pno.

226 227 228 229 230 231 232

S  
sor - di - dum, Ri - ga quod est a - ri - dum,

A  
quod est sor - di - dum, Ri - ga quod est a - ri - dum,

T  
quod est sor - di - dum Ri - ga quod est a - ri - dum,

B  
sor - di - dum, Ri - ga quod est a - ri - dum

226 227 228 229 230 231 232

Pno.



rall. ----- Slower ♩ = 72

S  
quod est sau - ci - um. Flec - ta quod est ri - gi -

A  
quod est sau - ci - um. Flec - ta, flec - ta quod est

T  
Sa - na Ve - ni! Flec - ta, flec - ta quod est

B  
Sa - na Flec - ta quod est ri - gi -

ff espr.

Pno.  
L.H.

233 234 235 236 237 238 239

ff

S  
dum, Fo - ve quod est fri - gi - dum, Re - ge

A  
ri - gi - dum, Fo - ve quod est fri - gi - dum, Re - ge

T  
ri - gi - dum, Fo - ve quod est fri - gi - dum, Re - ge

B  
dum, Fo - ve quod est fri - gi - dum, Re - ge

Pno.

240 241 242 243 244 245 246

# The Gifts

22

*molto rall.* ----- *a Tempo* ♩ = 72

S  
quod est de - vi - um. Da tu - is fi - de - li - bus, In

A  
quod est de - vi - um. Da tu - is fi - de - li - bus, In

T  
Da tu - is fi - de - li - bus, In

B  
Ve - ni! Da tu - is fi - de - li - bus, In

Pno.

*molto rall.* ----- *a Tempo* ♩ = 72

S  
te con - fi - den - ti - bus, Sa - crum sep - te - na - ri - um.

A  
te con - fi - den - ti - bus, Sa - crum sep - te - na - ri - um.

T  
te con - fi - den - ti - bus, Sa - crum sep - te - na - ri - um.

B  
te con - fi - den - ti - bus, Sa - crum sep - te - na - ri - um.

Pno.

(Accent G# only)

260 261 262 *mf* 263 264 265 266 *mp* 267

S  
Da vir - tu - tis me - ri - tum, Da sa - lu - tis  
(Accent A# only)

A  
*mf* *mp*  
Da vir - tu - tis me - ri - tum, Da sa - lu - tis

T  
*mf* *mp*  
Da vir - tu - tis me - ri - tum, Da sa - lu - tis

B  
*mf* *mp*  
Da vir - tu - tis me - ri - tum, Da sa - lu - tis

Pno.  
*mf* *mp*

268 269 270 *p* 271 272 273 274 275

S  
ex - i - tum, Da pe - ren - ne gau - di - um.

A  
*p*  
ex - i - tum, Da pe - ren - ne gau - di - um.

T  
*p*  
ex - i - tum, Da pe - ren - ne gau - di - um.

B  
*p*  
ex - i - tum, Da pe - ren - ne gau - di - um.

Pno.  
*p*

276 *mf* 277 278 279

S  
pe - ren - ne gau - di - um,

A  
*mf* pe - ren - ne gau - di - um, *mp* per - en - ne gau - di -

T  
*mf* pe - ren - ne gau - di - um, *mp* pe - ren - ne gau - di -

B  
*mf* pe - ren - ne gau - di - um, *mp* pe - ren - ne gau - di -

Pno.  
*mf* *mp*

280 281 282 *p* 283 284 285 286

S  
Gau - di - um, Gau - di - um, Gau -

A  
um. *p* Gau - di - um, Gau - di - um, Gau -

T  
um. *mp* Gau - de - a - mus! Gau - de - a - mus! Gau - *p*

B  
a - mus. *p* Gau - di - um, Gau - di - um, Gau -

Pno.  
*p*

287 288 289 290 291

S  
- - di - um.

A  
- - di - um.

T  
8 - - di - um.  
- - di - um, Gau - di - um.

B  
- - di - um, Gau - di - um.

Pno.  
287 288 289 290 291

PERUSAL SCORING  
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Detailed description: This is a page of a musical score for SATB choir and piano. The page is numbered 25 in the top right corner. It contains five systems of music. The first system is for the vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The second system is for the Piano (Pno.). The vocal parts are in G major (one sharp) and 4/4 time. The lyrics are: S: di - um.; A: di - um.; T: di - um., di - um, Gau - di - um.; B: di - um, Gau - di - um. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A large watermark 'PERUSAL SCORING DO NOT COPY' is overlaid diagonally across the page.