



COME, THOU HOLY SPIRIT

Anthem for Whitsuntide



By
Alan Gray

FULL SCORE



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ENGLISH HERITAGE MUSIC SERIES

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works. The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi.

Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

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Source Information

Autograph Manuscript:

Given by composer to the Master of Trinity College, Cambridge on August 3, 1931. Copy of manuscript used for this engraving provided by Philip Brunelle

Vocal Score:

Stainer & Bell Ltd., S&B 1918

Manuscript Transcription & Score Preparation

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Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

COME, THOU HOLY SPIRIT, COME

Latin, Thirteenth Century

Translated by Edward Caswall, 1849

1 Come, thou Holy Spirit, come,
and from thy celestial home
shed a ray of light divine;
come, thou Father of the poor,
come, thou source of all our store,
come, within our hearts to shine.

2 Thou of comforters the best,
thou the soul's most welcome guest,
sweet refreshment here below;
in our labour rest most sweet,
grateful coolness in the heat,
solace in the midst of woe.

3 O most blessèd Light divine,
shine within these hearts of thine,
and our inmost being fill;
where thou art not, man hath naught,
nothing good in deed or thought,
nothing free from taint of ill.

4 Heal our wounds; our strength renew;
on our dryness pour thy dew;
wash the stains of guilt away;
bend the stubborn heart and will;
melt the frozen, warm the chill;
guide the steps that go astray.

5 On the faithful, who adore
and confess thee, evermore
in thy sevenfold gifts descend:
Give them virtue's sure reward,
give them thy salvation, Lord,
give them joys that never end.

Amen.

Verses 1,2,3 & 5 set by Composer

WHITSUNTIDE

155 (MODERN TUNE)

VENI SANCTE SPIRITUS. (777. D.)

Slow $\text{♩} = 58$.

S. WEBBE the elder, 1740-1816.

“Veni Sancte Spiritus”, sometimes called the Golden Sequence, is a sequence prescribed in the Roman Liturgy for the Masses of Pentecost and its octave, exclusive of the following Sunday. It is usually attributed to either the thirteenth-century Pope Innocent III or to the Archbishop of Canterbury, Cardinal Stephen Langton, although it has been attributed to others as well.

“Veni Sancte Spiritus” is one of only four medieval Sequences which were preserved in the Roman Missal published in 1570 following the Council of Trent (1545–63). Before Trent many feasts had their own sequences. It is still sung today in some parishes on Pentecost.

It has been set to music by a number of composers, especially during the Renaissance, including Dufay, Josquin, Willaert, Palestrina, John Dunstaple, Lassus, Victoria, and Byrd and Samuel Webbe (the elder).

Alan Gray chose the Samuel Webbe tune (Veni Sancte Spiritus 777.D) which appears in hymnals for both the Church of England and the Episcopal Church, as the chorale introduced in Verse 3.



Alan Gray (23 December 1855 – 27 September 1935) was an English organist and composer.

Born in York, Gray attended St Peter's School and initially trained as a solicitor, qualifying in 1881. But after musical studies with Edwin G Monk at York Minster he turned to music, studying as an undergraduate at Trinity College, Cambridge, where Charles Villiers Stanford came across him. From 1883 until 1893 he was Director of Music at Wellington College. Other staff members in the music department at the same time were A H Fox Strangways and Hugh Allen. In 1893 he returned to Cambridge to be organist at Trinity College, succeeding Stanford. One of his organ pupils was Ralph Vaughan Williams. He remained there until 1930. During the war Gray was badly affected, losing two of his three sons towards the end of the conflict. He died in Cambridge, aged 79.

Among his compositions are liturgical music for Morning and Evening Prayer and the Office of Holy Communion for use in the Church of England according to the Book of Common Prayer: the *Magnificat and Nunc dimittis in F minor* for double choir (1912); a setting of Holy Communion in G; and several anthems, including perhaps his best known piece, *What are these that glow from afar* (1915), words from Christina Rossetti's poem *Martyrs' Song*, and dedicated “To the Memory of the Brave.”

During the war Gray composed a cycle of partsongs entitled *1914* which set three of the five poems in Rupert Brooke's collection *1914 and Other Poems*; an *Elegy* (1915) for organ and strings (or solo organ) in memory of the composer W C Denis Browne, who had been the organ scholar at Clare College, Cambridge and who died in action in 1915. There are a number of other works for organ, for violin solo and for voice and orchestra, set to religious and secular texts.

Source: https://en.wikipedia.org/wiki/Alan_Gray

COME, THOU HOLY SPIRIT

Anthem for Whitsuntide

Alan Gray
1918

Andante. ♩ = 100

Flute 1/2

Oboe 1/2

Clarinet in B \flat 1/2

Bassoon 1/2

Horn in F 1/2/3/4

Trumpet in C 1/2

Trombone 1/2/3

Tuba

Timpani

Organ

Soprano

Alto

Tenor

Bass

Andante. ♩ = 100

Violin con sord. *p*

Violin con sord. *p*

Viola *p*

Cello *p*

Contrabass

1

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2

3
4

C Tpt. 1
2

1
2

Trb. 3

Tuba

Timp.

Org.

S

A

T

B

Vln. 1
2

Vla.

Vc.

Cb.

pp

a2

pp

1^{mo}

pp

Come,

pp

Come,

cresc.

p

p

p

cresc.

cresc.

mp

8 9 10 11 12 13 14

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2

3
4

C Tpt. 1
2

Trb. 1
2

3

Tuba

Org.

S

A

T

B

Come, _____ Come, _____ thou ho - ly Spi - rit, come.

Come, _____ Come, _____ thou ho - ly Spi - rit, come, And from thy ce - les - tial

And from

And from Thy ce - les - tial home, from

Vln.

Vln.

Vla.

Vc.

Cb.

senza sord.

senza sord.

p

p

p

p

3

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2

3
4

C Tpt 1
2

1
2

Trb. 3

Tuba

fp

fp

fp

fp

p

p

1^{mo}

2nd

Change D to C

Timp.

Org.

S

A

T

B

light di - vine; Come, Thou Fa - ther of the poor,

light di - vine; Come, thou Fa - ther of the

light di - vine; Come, thou Fa - ther of the

light di - vine; Come, thou Fa - - - ther of the

p

p

p

p

3

Vln.

Vln.

Vla.

Vc.

Cb.

p

p

p

p

4

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2

3
4

C Tpt. 1
2

1
2

Trb. 3

Tuba

Timp.

Org.

Org.

S

A

T

B

Come, thou Gi - ver of our store, Come in - to our hearts and shine,

poor, Come, thou Gi - ver, thou Gi - ver of our store, Come in - to our hearts and

poor, Come, thou Gi - - - er of our store, Come in - to our hearts and

poor, Come, thou Gi - ver, thou Gi - ver of our store, Come in - to our hearts and

4

Vln.

Vln.

Vla.

Vc.

Cb.

sempre p

cresc.

cresc.

cresc.

cresc.

cresc.

This musical score page covers measures 43 through 49. It features a full orchestra and a four-part choir. The orchestral parts include Flutes (1, 2), Oboes (1, 2), Bass Clarinet (1, 2), Bassoon (1, 2), Horns (1, 2, 3, 4), Trumpets (1, 2), Trombones (1, 2, 3), Tuba, Timpani, Organ, Violins (1, 2), Viola, Violoncello, and Contrabass. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The score includes various dynamics such as *f*, *p*, *mf*, and *cresc.*, as well as performance instructions like *a2* and *pizz.*. The lyrics for the choir are: "Come in - to our hearts and shine." (Soprano), "shine, Come in - to our hearts and shine." (Alto), "shine, Come in - to our hearts and shine." (Tenor), and "shine, in - to our hearts and shine." (Bass).

43

44

45

46

47

48

49

5 *rall.* **Andantino.** ♩ = 72

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2

3
4

C Tpt 1
2

Trb. 1
2

3

Tuba

Timp.

Org.

S

A

T

B

Thou of Com - fort - ers the best, Thou the
Thou of Com - fort - ers the best, Thou the

5 *rall.* **Andantino.** ♩ = 72

Vln. 1
2

Vla.

Vc.

Cb.

50 51 52 53 54 55 56

p *pizz.* *arco*

6

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

p

1^{mo}

a2

p

Hn. 1
2

3
4

C Tpt 1
2

Trb. 1
2

3

Tuba

Timp.

Org.

S

A

T

B

p

Thou of Com - fort - ers the best, Thou the soul's most wel - come

Thou of Com - fort - ers the best, Thou the soul's most wel - come

soul's most wel - come guest,

soul's most wel - come guest,

6

Vln.

Vln.

Vla.

Vc.

Cb.

pizz.

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2

3
4

C Tpt. 1
2

1
2

Trb. 3

Tuba

Timp.

Org.

S
A
T
B

Vln.
Vln.
Vla.
Vc.
Cb.

guest,
Sweet re - fresh - ment here be - low;
In our la -

guest,
Sweet re - fresh - ment here be - low;
In our la -

Sweet re - fresh - ment here be - low;
In our la - bour, rest

Sweet re - fresh - ment here be - low;
In our la - bour, rest

64 65 66 67 68 69 70

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

C Tpt 1
2

Trb. 1
2
3

Tuba

Timp.

Org.

S
A
T
B

Vln.
Vln.
Vla.
Vc.
Cb.

p

cresc.

cresc.

bour, rest most sweet, Grate - ful cool - - - ness in the

bour, rest most sweet, Grate - ful cool - - - ness

most sweet, Grate - ful cool - - - ness in the heat,

most sweet, Grate - ful cool - - - ness in the heat,

71

72

73

74

75

76

77

This musical score page contains measures 78 through 84. The instruments and parts are as follows:

- Flutes (Fl. 1, 2):** Measure 80 has a dynamic marking of *p*.
- Oboes (Ob. 1, 2):** Measure 80 has a dynamic marking of *pp*.
- Bass Clarinets (B♭ Cl. 1, 2):** Measure 80 has a dynamic marking of *pp*.
- Bassoon (Bsn. 1, 2):** Measure 80 has a dynamic marking of *pp*.
- Horn (Hn. 1, 2):** Measure 78 has a dynamic marking of *p*.
- Trumpets (Trb. 3, 4):** Measure 78 has a dynamic marking of *p*.
- Trumpet (C Tpt. 1, 2):** Measure 78 has a dynamic marking of *pp*.
- Organ (Org.):** No notation is present.
- Vocal Soloists (S, A, T, B):**
 - Soprano (S): "heat, So - - - lace,"
 - Alto (A): "So - lace in the midst of woe, So - - - lace, So -"
 - Tenor (T):
 - Bass (B):
- Violins (Vln. 1, 2):** Measure 80 has a dynamic marking of *pp*.
- Viola (Vla.):** Measure 80 has a dynamic marking of *pp* and includes the instruction *pizz.*
- Violoncello (Vc.):** Measure 80 has a dynamic marking of *p* and includes the instruction *pizz.*
- Double Bass (Cb.):** Measure 80 has a dynamic marking of *p*.

Measure numbers 78, 79, 80, 81, 82, 83, and 84 are printed at the bottom of the page.

9 $\text{♩} = 84$

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn. 1/2

3/4

C Tpt 1/2

Trb. 1/2

3

Tuba

Timp.

Org.

S *pp* So - lace in the midst of woe.

A *p* lace, O thou bles - sed

T *p* O thou bles - sed

B *p* O thou bles - sed

9 $\text{♩} = 84$

Vln. *pp* pizz.

Vln. *pp* pizz.

Vla. *pp* pizz.

Vc. *pp*

Cb.

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

C Tpt 1
2

Trb. 1
2
3

Tuba

Timp.

Org.

S 1
Solo, or 2 or 3 voices.
mf
O thou bles - sed Light di - vine Solo, or 2 or 3 voices. Shine with - in these

S 2
mf
Shine with - in, with - in these

A
Light di - vine, Shine with - in these hearts of thine,

T
Light di - vine, Shine with - in these hearts of thine,

B
Light di - vine, Shine with - in these hearts of thine,

The string parts are only to be used if there is no organ

Vln. arco *p*

Vln. arco *p*

Vla. arco *p*

Vc. arco *p*

Cb.

Fl. 1
2

Ob. 1
2

B \flat Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

C Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Org.

S 1
S 2
A
T
B

Vln. 1
2

Vla.

Vc.

Cb.

hearts _____ of _____ thine, And our in - most be - ing, our in - most be - ing

hearts _____ of _____ thine, And our in - most, in - most be - ing
poco cresc.

And our in - most be - ing fill; Where thou
poco cresc.

And our in - most be - ing fill; Where thou
poco cresc.

And our in - most be - ing fill; Where thou

10

Fl. 1
2

Ob. 1
2

B \flat Cl. 1
2

Bsn. 1
2

Hn. 1
2

3
4

C Tpt 1
2

Trb. 1
2

3

Tuba

Timp.

Org.

S 1
fill; Where thou art not man is nought, No - thing good _____

S 2
fill; Where thou art not, Where thou art _____ not man _____ is nought, No - thing _____

A
art not, man is nought, No - thing good in deed or

T
art not, man is nought, No - thing good in deed or

B
art not, man is nought, No - thing good in deed or _____

Vln. 1
2

Vln. 3
4

Vla.

Vc.

Cb.

Fl. 1
2

Ob. 1
2

B \flat Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

C Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Org.

S 1

S 2

A

T

B

Vln. 1
2

Vla.

Vc.

Cb.

32 ft.

pp

pp

pp

p

f

sf

mf Tutti

mf Tutti

pp

pp

pp

pp arco

pp

Fl. 1
2

Ob. 1
2

B \flat Cl. 1
2

Bsn. 1
2

Hn. 1
2

3
4

C Tpt 1
2

Trb. 1
2

3

Tuba

Timp.

Org.

S 1
bles - sed Light di - vine Shine up - on these hearts, these

S 2
bles - sed Light di - vine Shine up - on these hearts, these

A
pp
O most bles - sed Light di - vine Shine up - on these hearts, these

T
pp
O most bles - sed Light di - vine Shine up - on these hearts, up - on these hearts, these

B
pp
O most bles - sed Light di - vine Shine up - on these hearts, these

Vln. 1
2

Vla. 1
2

Vc. 1
2

Cb. 1
2

120 121 122 123 124 125 126

rall. *pp* *a2* **13** *rall.*

Fl. 1/2 *pp* *a2* *poco cresc.*

Ob. 1/2 *pp* *a2* *poco cresc.*

B♭ Cl. 1/2 *pp* *a2* *poco cresc.*

Bsn. 1/2 *pp* *a2* *cresc.*

Hn. 1/2 *pp* *cresc.*

C Tpt 1/2 *pp* *p*

Trb. 1/2 *pp*

Tuba *pp*

Timp. *pp* *tr* *p*

Org. *pp*

S 1 *pp*
hearts of thine.

S 2 *pp*
hearts of thine.

A *pp*
hearts of thine.

T *pp*
hearts of thine.

B *pp*
hearts of thine.

rall. **13** *rall.*

Vln. *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

14

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2

3
4

C Tpt. 1
2

1
2

Trb. 3

Tuba

Timp.

Org.

S

A

T

B

p

On the faith - ful who a - dore and con-fess thee e - ver-more, In thy sev'n - fold gifts de -

dore and con-fess thee ev - er-more in thy sev'n-fold gifts de - scend who a - dore and con-fess thee e - ver-more, e - ver -

faith - ful ev - er-more, ev - er-more, In thy sev'n-fold gifts de - scend e - ver-more, e - ver -

faith - ful ev - er-more, ev - er-more, In thy sev'n - - - fold gifts de - scend, in thy sev'n - fold gifts de -

14

Vln.

Vln.

Vla.

Vc.

Cb.

sempre p

p

15 *sempre cresc.*

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

cresc.

sempre cresc.

sempre cresc.

sempre cresc.

Hn. 1
2

3
4

C Tpt 1
2

1
2

Trb. 3

Tuba

1^{mo}

pp

p

sempre cresc.

sempre cresc.

cresc.

Timp.

Org.

p

S

A

T

B

mf

mf

mf

mf

scend, In thy sev'n fold gifts de - scend, in thy sev'n-fold gifts de - scend, de - scend.

more, In thy sev'n - fold gifts de-scend, in thy sev'n - fold gifts de -

more, In thy sev'n - fold gifts de - scend, in thy gifts de -

scend, In thy sev'n - fold gifts de -

15

Vln.

Vln.

Vla.

Vc.

Cb.

mp

mp

mf

mf

cresc.

cresc.

cresc.

cresc.

cresc.

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

C Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Org.

S

A

T

B

Vln. 1
2

Vla.

Vc.

Cb.

f

mf

poco f

p

tr

cresc.

divisi

a2

4th

1^{mo}

155

156

157

158

159

160

161

17

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

C Tpt 1
2

Trb. 1
2
3

Tuba

Timp.

Org.

S

A

T

B

vir - tue's sure re - ward. Give them

vir - tue's sure re - ward. Give them, give them

vir - tue's sure re - ward. Give them thy sal - va -

vir - tue's sure re - ward. Give them thy sal - va - tion, Lord,

17

Vln.

Vln.

Vla.

Vc.

Cb.

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

C Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Org.

S

A

T

B

Vln. 1
2

Vla.

Vc.

Cb.

18

18

18

mf

f

mf

f

mf

tr

tr

tr

tr

tr

tr

tr

thy sal - va - tion, Lord, thy sal - va - - - tion,

thy sal - va - tion, Lord, thy sal - va - - - tion, thy sal -

- - - tion, Lord, thy sal - va - - - tion, thy sal - va -

thy sal - va - tion, Lord, thy sal - va - - - tion. thy

f

f

f

f

f

f

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

C Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Org.

S

A

T

B

Vln. 1
2

Vla.

Vc.

Cb.

183

184

185

186

187

188

189

thy sal - va - tion, Lord, vir - tue's sure re - ward, Give

- va - - - tion, Lord, vir - tue's sure re - ward,

- - - - tion, Lord, vir - - - tue's sure re - ward,

- sal - va - tion, Lord, vir - tue's sure re - ward,

19

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

C Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Org.

S

A

T

B

Vln. 1
2

Vla.

Vc.

Cb.

190 191 192 193 194 195 196

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

C Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Org.

S

A

T

B

Vln. 1
2

Vla. 1
2

Vc.

Cb.

20

rall.

ff

mf

va - tion, Give them joys that ne - ver end, ne

va - tion, Give them joys that ne - ver, joys that ne - ver

va - tion, Give them joys that ne - ver end, joys that ne - ver

va - tion, Give them joys that ne - ver end, joys that ne -

20

rall.

ff

mf

197

198

199

200

201

202

203

21

rall.

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2

3
4

C Tpt 1
2

Trb. 1
2

3

Tuba

Timp.

Org.

S

A

T

B

men, A - - - men, A - - - men.

men, A - - - men, A - - - men.

men, A - - - men, A - - - men.

men, A - - - men, A - - - men.

21

rall.

Vln.

Vln.

Vla.

Vc.

Cb.

cresc.

cresc.

f

f

f

f



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