



# COME, THOU HOLY SPIRIT

Anthem for Whitsuntide

By

Alan Gray

VOCAL / ORGAN SCORE



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Cover Image: "Pentecostés" by Juan Bautista Mayno, 1615/1620 (Museo del Prado)



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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### Reference Material and Software

*Notation Software:* Finale v. 26    *Audio Software:* Garritan Personal Orchestra 5    *Graphic Software:* Adobe Photoshop CS5  
*Document Software:* Adobe In Design CS5    *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

“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.

**WHITSUNTIDE**  
**155 (MODERN TUNE)**

VENI SANCTE SPIRITUS. (777. D.)  
*Slow* ♩ = 58. S. WEBBE the elder, 1740-1816.



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." There is also a collection of descants to various hymn tunes.

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.

# 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

# COME, THOU HOLY SPIRIT

Anthem for Whitsuntide

Latin, 13th Century  
trans. Edward Caswall 1849

Alan Gray  
1918

Andante. ♩=100.

ORGAN.

Sw. *p*

Ped. 8 ft.

6

SOPRANO. *pp*

ALTO. *pp* Come, —

TENOR. *pp* Come, —

BASS.

12

Come, — Come, thou ho-ly

Come, — Come, thou ho-ly

19

Spi - rit, come. *p* And from Thy ce - les - tial  
 Spi - rit, come, *p* And from thy ce - les - tial home, Thy ce - les - tial  
 And from Thy ce - les - tial home, Thy  
 And from Thy ce - les - tial home, from Thy ce - les - - tial

*p* Ped. 16ft.

24

home, *cresc.* Shed a ray of light di - vine, Shed a  
 home, *cresc.* Shed a ray of light di - vine, Shed a  
 home, *cresc.* Shed a ray of light di - vine, Shed a  
 home, *cresc.* Shed a ray of light di - vine, Shed a

28

ray of light di - vine; *p* Come,  
 ray of light di - vine;  
 ray of light di - vine;  
 ray of light di - vine;

33

Thou Fa - ther of the poor, Come, Come, thou Fa - ther of the poor, Come, thou Fa - ther of the poor, Come, thou Fa - ther of the poor,

37

thou Gi - ver of our store, Come *cresc.* in - Come, thou Gi - ver, thou Gi - ver of our store, Come *cresc.* in - Come, thou Gi - ver of our store, Come *cresc.* in - Come, thou Gi - ver, thou Gi - ver of our store, Come

41

in - to our hearts and shine, Come *cresc.* in - to our hearts - to our hearts and shine, Come *cresc.* in - to our Come in - to our hearts and shine, Come *cresc.* in - to our in - to our hearts and shine, in - to our hearts



and shine.  
 hearts and shine.  
 hearts and shine.  
 and shine.

*f*  
*f*  
*f*  
*f*

*p* *rall.*

52 Man. Man.

Andantino.

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

Andantino. ♩. = 72.

Man.III. Man.I.

Ped.

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

*p*  
*p*

Man.III. 7

60

best, Thou the soul's most wel - come

best, Thou the soul's most wel - - come

64

guest, Sweet re - fresh - ment here be -

guest, Sweet re - fresh - ment here be -

*p* Sweet re - fresh - ment here be - low;

*p* Sweet re - fresh - ment here be - low;

68

*p* In our la - bour, rest most sweet,

*p* In our la - bour, rest most sweet,

*p* In our la - bour, rest most sweet,

*p* In our la - bour, rest most sweet,

73

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

78

heat, So-lace,  
 So-lace in the midst of woe, So-lace,  
 So-lace

84

So-lace in the midst of  
 So-lace,  
 So-lace

90

*mf* Solo, or 2 or 3 voices.

**SOPRANO I.**  
 woe. O thou bles-sed Light di-vine

**SOPRANO II.**  
 O thou bles-sed Light di-vine, Shine with -

*p*  
 O thou bles-sed Light di-vine, Shine with -

*p*  
 O thou bles-sed Light di-vine, Shine with -

*p*  
 O thou bles-sed Light di-vine, Shine with -

Ped.

96

Solo, or 2 or 3 voices.

Shine with - in these hearts of thine,

Shine with - in, with - in these hearts of thine,

- in these hearts of thine, And our

- in these hearts of thine, And our

- in these hearts of thine, And our

Man.

101

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

106

fill; Where thou art not man is nought,  
 fill; Where thou art not, Where thou art not man is nought, *dim.*  
 art not, man is nought, No - thing *dim.*  
 art not, man is nought, No - thing *dim.*  
 art not, man is nought, No - thing

Ped.

111

No - thing good in deed or thought, No - thing  
 No - - thing - good in deed or thought, No -  
 good in deed or thought, No - thing  
 good in deed or thought, No - thing  
 good in deed or thought, No - thing

Man.

116

free from taint of ill. *mf Full.* O most bles - sed  
 thing free from taint of ill. *mf Full.* O most bles - sed  
 free from taint of ill. *pp*  
 free from taint of ill. *pp*  
 free from taint of ill. *pp*  
 free from taint of ill. *pp*

Ped.

121

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

125

these hearts of thine.  
 these hearts of thine.  
 up-on these hearts, these hearts of thine.  
 hearts, up-on these hearts, these hearts of thine.  
 up-on these hearts, these hearts of thine.

129

*cresc.* *poco rall.*

134

*p* TENOR.  
 On the faith-ful, who a - dore and confess thee

*p* BASS.  
 On the faith-ful, who a - dore and confess thee

*p a tempo*

Man.

138

*p* ALTO.  
 On the faith - ful who a -  
*sempre p*  
 ev - er - more, in thy sev'n - fold gifts de - scend on the

ev - er - more, in thy sev'n - fold gifts de - scend on the

141

SOPRANO.  
*p*  
 On the  
 - dore and confess thee ev - er - more in thy sev'n - fold gifts de -  
 faith - ful ev - er - more, ev - er - more,  
 faith - ful ev - er - more, ev - er - more,  
 Ped.



faith - ful *sempre p* who a - dore and con - fess thee e - ver - more, In thy  
scend who a - dore and con - fess thee e - ver - more,  
In thy sev'n - fold gifts de - scend e - ver - more, e -  
In thy sev'n - fold gifts de - scend, in thy

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

Man.

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

de - scend. On the faith-ful who a - dore and con-fess thee, a -  
 gifts de - scend. On the faith-ful who a - dore and con-fess thee, a -  
 gifts de - scend. On the faith-ful, on the faith-ful  
 de - scend, de-scend. On the faith-ful, on the faith-ful

*sempre cresc.*  
*f*

- dore and con-fess thee e - ver - more, e - ver - more, In thy  
 - dore and con-fess thee e - ver - more, e - ver - more,  
 who a - dore thee e - ver - more, e - ver - more,  
 who a - dore thee e - ver - more, e - ver - more,

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

*rall.*  
*rall.*  
*rall.*  
*cresc. e rall.*

165

*a tempo*

- scend. *a tempo* Give them vir - tue's sure re -

- scend. *a tempo* Give them vir - tue's sure re -

- scend. *a tempo* Give them vir - tue's sure re -

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

*f a tempo*

171

ward. Give them thy sal -

- ward. Give them, give them thy sal -

ward. Give them thy sal - va - - -

- ward. Give them thy sal - va - tion, Lord, thy sal -

177

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

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

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

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

183

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

189

- ward, Give them, give them  
 - ward, Give them, give them  
 - ward, Give them, give them  
 - ward, Give them, give them

194

thy sal - va - - - tion, thy sal - va - tion,  
 thy sal - va - tion, them thy sal - - - va - tion, thy sal - va - tion,  
 them thy sal - - - va - tion, thy sal - va - tion,  
 them thy sal - - - va - tion, thy sal - va - tion,

198

*ff* Give them joys that ne - - ver end, *rall.*  
 Give them joys that ne - ver, joys that ne - - ver *rall.*  
 Give them joys that ne - - ver end, joys that ne - ver *rall.*  
 Give them joys that ne - ver end, joys that ne - - -

204

*p* *Più lento.* *p*  
 - ver end. *dim.* *p* A -  
 end, joys that ne - - ver end. *dim.* *p* A -  
 end, that ne - - ver end. *dim.* *p* A -  
 - ver, ne - - ver end. *dim.* *p* A -

*sempre dim.* *p* *Più lento e tranquillo.*

210

*mf* *f* *rall.*  
 - men, A - - men, A - - men.  
 - men, A - - men, A - - men.  
 - men, A - - men, A - - men.  
 - men, A - - men, A - - men.

*cresc.* *f* *rall.*  
 Reed.  
 8 ft. Man. 16 ft.



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