

VENI SANCTE SPIRITUS

for
Female Chorus and Chamber Orchestra

**Piano Version*

Chorus/Piano Score

1. Veni et Emitte
2. Consolator Optime
3. O Lux Beatissima
4. Da Tuis Fidelibus

Music by
Kentaro Sato



Wiseman Project

www.wisemanproject.com

The Kentaro Sato Choral Series

VENI SANCTE SPÍRITUS

for

Female/Children's Chorus and Chamber Orchestra

Organ version is available.

Music by Kentaro Sato

Chorus/Piano Score

1. Veni et Emítte
2. Consolátor Óptime
3. O Lux Beatíssima
4. Da Tuis Fidélibus

Instrumentation:

- **Female or Children's Chorus** (SMA)
- **4 Woodwinds**
(1 Flute, 1 Oboe, 1 Clarinet in Bb, 1 Bassoon)
- **Strings**
(1st Violins, 2nd Violins, Violas, Cellos, Double Bases)

This work can be performed with the following instrumentation also:

- 1) Organ only
- 2) Organ + Woodwinds
- 3) Piano only
- 4) Piano + Woodwinds

Duration: 25min

Conductor's Score, Orchestral and Organ Parts are available at:

WP

Wiseman Project

WWW.WISEMANPROJECT.COM

Veni Sancte Spíritus

1. Veni et Emítte

Veni, Sancte Spíritus,
et emítte caélitus
lucis tuae rádium.

Veni, pater páuperum,
veni, dator múnerum,
veni, lumen córdium.

2. Consolátor Óptime

Consolátor óptime,
dulcis hospes ánimae,
dulce refrigérium.

In labóre réquies,
in aestu tempéries,
in fletu solácium.

3. O Lux Beatíssima

O lux beatíssima,
reple cordis íntima
tuórum fidélium.

Sine tuo númine,
nihil est in hómine,
nihil est innóxium.

Lava quod est sórdidum,
riga quod est áridum,
sana quod est saúcium.

Flecte quod est rígidum,
fove quod est frígidum,
rege quod est dévium.

4. Da Tuis Fidélibus

Da tuis fidélibus,
in te confidéntibus,
sacrum septenárium.¹

Da virtútis méritum,
da salútis éxitum,
da perénne gáudium.

Amen.
Allelúia.

Come, Holy Spirit

1. Come and Send out

Come, Holy Spirit,
and send out from heaven
the ray of your light.

Come, father of the poor,
come, giver of services,
come, luminance of [our] hearts.

2. The Best Kind of Consoler

[You are] the best kind of consoler,
the sweet guest of [our] soul,
a sweet cooling.

In labor, [you are] rest,
in boiling, [you are] moderation,
in weeping, [you are] solace.

3. Oh Most Blessed Light

Oh most blessed light,
refill the innermost [recesses] of the heart
of your faithful.

Without your divine-approval,
nothing is in a human,
nothing is harmless.

Wash what is filthy,
moisten what is arid,
heal what is hurt.

Bend what is rigid,
warm what is cold,
correct what is wayward.

4. Give Your Faithful

Give your faithful,
who have faith in you,
sevenfold [what is] holy.²

Give [them] the merit of virtue,
give [them] the outlet of health,
give [them] perennial rejoicing.

Amen.
Halleluiah.

English Translation by Dr. Robert Zaslavsky

来たれ、精霊よ

1. 来たれ そして 放ちたまえ

来たれ 精霊よ
そして 御光の輝きを
天より放ちたまえ

来たれ 貧しき者の父よ
来たれ 奉仕の与え手よ
来たれ 私達の心の光よ

2. 比類なき慰めの御方

貴方は 比類なき慰めの御方、
私達の魂の優しき賓客、
穏やかな静けさ

貴方は 苦しみの中の安らぎ
灼熱の中の涼しさ
嘆きの中の慰め

3. 最も祝福された光よ

ああ 最も祝福された光よ
信じる者の
心の奥底を満たしたまえ

貴方の聖なる承認なくば
人の内には何もなく
心安らぐ場所もない

穢れを流し
渇きを潤し
傷を癒したまえ

こわばりを緩め
冷えを温め
迷いを正したまえ

4. 信じる者に賜物を

信じる者に
貴方に心寄せる者に
七重の聖なる賜物を³

徳の褒美を与え
救いの道を示し
永遠なる喜びを与えたまえ

祈りの声を
主への褒め歌を

日本語訳 佐藤賢太郎

¹ Sapientia, Intellectus, Consillium, Scientia, Pietas, Timor Domini

² Wisdom, Understanding, Counsel, Fortitude, Knowledge, Piety, Fear of the Lord

³ 知恵・理解・判断・勇気・知識・哀れみ・神への畏敬

- 1. Veni et Emitte -

Commissioned by Leioa Kantika Korala Children's Chorus (Leioa, Spain)

Music by Kentaro Sato (Ken-P)
Sep 24, 2008

♩ = c. 65 Affectionately

Musical score for Soprano (Sop.), Mezzo Soprano (Mez. Sop.), Alto (Alt.), and Piano (Piano). The score is in 3/4 time with a key signature of one sharp (F#). The tempo is marked as c. 65 and the mood is Affectionately. The piano part includes dynamics *p* and *mp*. A large diagonal watermark 'NO COPY PRINT' is overlaid on the score.

*Cut the 4 bars for piano accompaniment ver.

Musical score for Soprano (S), Mezzo Soprano (M), Alto (A), and Piano (Pno.). The score includes lyrics: "Ve - ni, Ve - ni, Ve - ni, Ve - ni,". The piano part includes dynamics *p* and *mp*, and markings for *8va-* and *8vb-*. A large diagonal watermark 'NO COPY PRINT' is overlaid on the score.

- 1. Veni et Emitte -

17

S
Sanc - te Spi-ri - tus. Ve - ni, Sac - te Spi-ri - tus.

M
Sanc - te Spi-ri - tus. Ve - ni, Sac - te Spi-ri - tus.

A
Sanc - te Spi-ri - tus. Ve - ni, Sac - te Spi-ri - tus.

Pno.
p
(8vb)

24

S
mp
Ve - ni, Sanc - te Spi-ri - tus, et e - mit - te cae-li - tus

M
mp
Ve - ni, Sanc - te Spi-ri - tus, et e - mit - te cae-li - tus

A
mp
Ve - ni, Sanc - te Spi-ri - tus, et e - mit - te cae-li - tus

Pno.
mp *p*

- 1. Veni et Emitte -

30

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

M
lu - cis tu - ae ra - di - um.

A
lu - cis tu - ae ra - di - um.

Pno.
p *mp* *p*

36

S
mp Oh, Ve - ni, Sanc - te Spi - ri - tus, Ve - ni,

M
mp Oh, Ve ni, Sanc - te Spi - ri - tus, Ve - ni,

A
mp Oh, Ve - ni, Sanc - te Spi - ri - tus, Ve - ni,

Pno.
mp *mp*

- 1. Veni et Emitte -

42

S
Ve - ni, Sanc-te Spi-ri-tus, et e - mit³ - - te cae - li - tus

M
Ve - ni, Sanc-te Spi-ri-tus, it³ - - te cae - li - tus

A
Ve - ni, Sanc - te Spi-ri-tus, et e - mit - - te li - tus

Pno.

48

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

M
lu - cis tu - ae ra - - di um.

A
lu - cis tu - ae ra - - di - um.

Pno.

mp *p* *p*

NO COPYRIGHT

- 1. Veni et Emitte -

54 *mp*

S
M
A

mp Ve - ni, pa - ter pau - - -
mp Ve - ni, pa - ter pau - - -
pa - ter pau - -

Pno. *p* 8^{vb} 8^{vb} 8^{vb}

59

S
M
A

pe - rum, ve - ni da mu - ne - rum,
pe - rum, ve - ni da - tor mu - - - ne - rum,
pe - rum, ve - ni da - tor mu - - - ne - rum,

Pno. 8^{vb} 8^{vb} 8^{vb} 8^{vb}

NO COPYRIGHT

- 1. Veni et Emitte -

64

S

ve - ni, ve - ni, — ve - ni lu - - - men cor - - di -

M

ve - ni, ve - ni, — ve - ni lu men cor - - di -

A

ve - ni, ve - ni, — ve - lu - - - men cor - - di -

Pno.

p

70

S

um.

M

um.

A

um.

Pno.

NO COPYRIGHT

74

S

M

A

Pno.

78

mp

S Oh, Ve - - ni, Sanc - - - te

mp

M Oh, - - - ni, Sanc - - - te

A Oh, Ve - - - ni, Sanc - - - te

Pno.

mp

- 1. Veni et Emitte -

82

S
Spi - ri - tus. Ve - - - ni, Sanc - - - te

M
Spi - ri - tus. Ve - - - ni, Sanc - - - te

A
Spi - ri - tus. Ve - - - ni, Sanc - - - te

Pno.

86

S
Spi - ri - tus. Ve - ni, *mf* Sanc - te

M
Spi - ri - tus. Ve - ni. *mf* Ve - ni, Sanc - - - te

A
Spi - ri - tus. Ve - ni. *mf* Ve - - - ni, Sanc - - - te

Pno.

mf *f*

The musical score is presented in a standard format with vocal staves for Soprano (S), Alto (A), and Piano (Pno.). The piano part is written in grand staff notation. The lyrics are written below the vocal staves. A large, diagonal watermark reading 'NO COPYRIGHT' is overlaid across the entire page. The score includes dynamic markings such as *mf* and *f*.

- 1. Veni et Emitte -

90

S
Spi - ri - tus, e - mit - te cae - li - tus

M
Spi - ri - tus, et e - mit - te cae - - - li - tus

A
Spi - ri - tus, et e - - - te cae - - - li - tus

Pno.

94 *mp*

S
tu - ae ra - di - um. E - mit - te cae - li - tus

M
ma
lu - cis tu - ae ra - di - um. E - mit - te cae - li - us

A
p
lu - cis tu - ae ra - di - um. E - mit - te cae - li - tus

Pno.

p

- 1. Veni et Emitte -

100

S

M

A

Pno.

mf *f* *rit. mp*

lu - cis tu - ae ra - di - um. Ve - ni, Sanc - te

lu - cis tu - ae ra - di - um. Ve - ni, Sanc - te

lu - cis tu - ae ra - di - um. Ve - ni, Sanc - te

108

S

M

A

Pno.

p

Spi - ritus.

Spi - ri - tus.

Spi - ritus.

*If possible, go to the next movement without a pause.

- 2. Consolator Optime -

♩ = c. 40-45 Elegantly

Sop.

Mez. Sop.

Alt.

Piano

mp

*If there are woodwinds, do not play these two bar (right)

S

M

A

Pno.

mf

mf

mp

mf

Con - so - la - tor op - ti - me, dul - cis hos - pes

Con - so - la - tor op - ti - me, dul - cis hos - pes

Con - so - la - tor op - ti - me, dul - cis hos - pes

8

S a - - - ni - mae, dul - ce

M a - - - ni - mae, dul - ce

A a - - - ni - mae, dul - ce

Pno.

11

S re - ri - um. Con - so - la - tor op - ti - me,

M re - fri - ge - ri um. Con - so - la - tor op - ti - me,

A re - fri - ri - um. Con - so - la - tor op - ti - me,

Pno.

mp

mf

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- 2. Consolator Optime -

15
S dul - cis hos - pes a - - - ni - mae, dul - ce re - fri -
M dul - cis hos - pes a - - - ni - mae, dul - ce re - fri -
A dul - cis hos - pes a - - - ni - mae, dul - ce re - fri -
Pno.

18
S ge - - ri - um. Con-so - la - tor op - ti - me.
M ge - - ri - um. Con-so - la - tor op - ti - me.
A ge - - ri - um. Con-so - la - tor op - ti - me.
Pno.

- 2. Consolator Optime -

23 *mp*

S Con-so-la - tor op - ti-me, con-so-la - tor

M Con - so - la - tor

A Con - la - tor

Pno. *mp*

28

S op - ti-me, dul - cis hos - pes a - ni-mae,

M op - ti - me, dul - cis hos - pes a - - ni - mae,

A op - ti - me, dul - cis hos - pes a - - - ni - mae,

Pno. *p*

The image shows a musical score for a piece titled "2. Consolator Optime". It features three vocal parts: Soprano (S), Alto (A), and Piano (Pno.). The score is divided into two systems, starting at measure 23 and 28 respectively. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts have lyrics in Latin: "Con-so-la - tor op - ti-me, con-so-la - tor" and "op - ti - me, dul - cis hos - pes a - ni-mae,". The piano accompaniment includes dynamic markings such as *mp* and *p*. A large, diagonal watermark reading "NO COPYRIGHT" is overlaid across the entire page.

- 2. Consolator Optime -

33

S *mp* con-so-la - tor op - ti-me, *mf* dul-cis

M *mp* con-so-la - tor op - ti-me, *mf* dul - cis

A *mp* con-so-la - tor op - ti-me, *mf* dul - cis

Pno. *mp* *p*

38

S hos - pes a - ni-mae, dul-ce re - fri - ge - - ri - um.

M hos - pes a - ni-mae dul-ce - fri-ge - - ri - um.

A hos - pes a - ni-mae dul-ce re - fri-ge - - ri - um.

Pno. *mp* *mf*

43 *mp*
S In la - bo - re re - qui - es, in la - bor - re
M *mp*
In la - bo re - qui - es, in la - bor - re
A *mp*
In la - bo re - qui - es, in la - bor - re
Pno. *mp*

48 *mf*
S re - qui - es in ae - - in ae - stu tem - per - ri - um,
M re - qui - es, ae - - stu, in ae - stu tem - pe - ri - um,
A re - qui - es in ae - stu, in ae - stu tem - pe - ri - um,
Pno. *mf* *mp*

54 *mp* *mp*

S in fle - tu, in fle - tu,

M in fle - tu, in fle - tu,

A in fle - tu, in fle - tu,

Pno. *fp* *p*

8^{vb}

62 *m* *p* *p*

S fle - - tu so - la - - ci -

M in fle - - tu so - la - - ci -

A in fle - tu so - la - - ci -

Pno. *fp* *p*

8^{vb}

68 *mp*
S um, so la
M um, so la
A um, s la
Pno.

71
S ci - - - um.
M ci - - - um
A ci - - - um.
Pno. *p* *mp*

*If there are woodwinds,
do not play these two notes (left hand).

- 2. Consolator Optime -

76 *p* *If there are woodwinds, do not play these notes (right and left hands).

80 *mf* Con - so - la -

83 *mf* me, dul - - - cis hos - pes
- so - la - tor op - ti - me dul - cis
mf Con - - - tor op - ti - me dul - cis hos - pes a - ni -

Pno. S Pno. S M A Pno.

86

S a - ni - mae, dul - ce re - fri - ge - ri -

M - hos - pes a - ni - mae dul - ce re - fri - ge - ri -

A mae, dul - ce re - fri - ge - ri -

Pno. *p*

89

S um. Con - so - la - tor op - ti - me, dul - cis hos - pes

M um. Con - so - la - tor op - ti - me, dul - cis hos - pes

A um. Con - so - la - tor op - ti - me, dul - cis hos - pes

Pno. *mf*

NO COPYRIGHT

93

S
a - - - ni - me, dul - ce re - fri - ge - - ri - um. Con-so- *f*

M
a - - - ni - me, dul - ce re - fri - - ri - um. Con-so- *f*

A
a - - - ni - me, dul - ce re - fri ge - - - ri - um Con-so- *f*

Pno.

97

S
la - - - tor op - ti - con - so - la - *f*

M
la - - - tor - ti - me, *f*

A
la - - - p - ti - me, con - so - *f*

Pno. *mf* *f*

101

S
- - tor op - - ti - me. *mf* dul - cis hos - pes a - ni - mae,

M
f con - so - la - tor op - ti - me, *mf* dul - cis hos - pes a - ni - mae,

A
la - tor op - ti - me, *mf* dul - cis hos - pes a - ni - mae,

Pno.

105

S
f dul - ce re - fri - ge - - - ri - um.

M
f dul - ce - fri - ge - - - ri - um.

A
f dul - ce - fri - ge - - - ri - um.

Pno.
mp *mp*
8vb

NO COPYRIGHT

109

S

M

A

mp

Con-so-la-tor op-ti-me,

mp

Con-so-la-tor - ti-me,

Pno.

(8vb) -----

For left hand,
where are woodwinds, play upper notes.
where are no woodwinds, play lower notes.

114

S

M

A

mp

Con-so-la-tor op-ti-me,

Pno.

p

119 *p*

S Con-so-la-tor op - ti-me.

M Con-so-la-tor op - ti-me.

A Con-so-la-tor op - ti-me.

Pno.

INTERLUDE
Tempo Rubato (♩ = 60)

127

S

M

A

Pno.

mp

p

sub

Into the next movement
The low pedal note fades out
as "3. O Lux Beattissima" starts.

- 3. O Lux Beatissima -

♩ = c. 60 **Holily** This movement is a **cappella**.
However, use the optional accompaniment, if the choir needs.

Sop. *p* O lux. O lux be-a-tis-si - ma, re-ple cor-dis in - *mp*

Mez. Sop. *p* O lux. O lux be-a-tis-si - ma, re-ple cor-dis in - *mp*

Alt. *p* O lux. O lux be-a-tis-si - ma, re-ple cor-dis in - *mp*

Piano *p* *Optional piano part.

8vb
*from the previous movement
*Don't play this movement if performed as stand-alone.

S *mp* - ti - tu - o - - - rum fi - de - Si - ne tu - o

M *mp* - ti - ma tu - o - - - rum de - li - um. Si - ne tu - o

A *mp* - ti - ma tu - o - - - rum fi - de - li - um. Si - ne tu - o

Pno. *mp*

- 3. O Lux Beatissima -

11

S
nu-mi-ne, ni - hil est in no-mi ne. Si - ne tu - o nu - mi -

M
nu - mi - ne, ni - hil est in no - mi - ne. Si - ne tu - o nu - mi -

A
nu - mi - ne, ni - hil est in no - mi - ne. Si - ne tu - o nu - mi -

Pno.

mp

15

S
ni - hil est in no - xi - um. *p*

M
ne, ni - hil est in no - xi - um. (Oo...) *p*

A
ne, ni - hil est in no - xi - um. (Oo...) *p*

Pno.

p

NO COPYRIGHT

- 3. O Lux Beatissima -

20 *mp*

S La - va quod est sor - - - di - um.

M (um) Ri - ga quod est

A

Pno.

24 *p*

S (Oo...)

M a - - - ri dum. (Oo...)

A (um) Sa - na quod est sau - - - si - um.

Pno.

The image shows a musical score for a three-part vocal setting of 'O Lux Beatissima'. The score is written for Soprano (S), Mezzo (M), and Alto (A) voices, and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 3/8. The score is divided into two systems. The first system starts at measure 20 and ends at measure 23. The second system starts at measure 24 and ends at measure 27. The lyrics are: 'La - va quod est sor - - - di - um. Ri - ga quod est a - - - ri dum. Sa - na quod est sau - - - si - um.' The piano accompaniment consists of arpeggiated chords in the right hand and a simple bass line in the left hand. The vocal parts are written in treble clef. The score includes dynamic markings such as *mp* and *p*, and includes some vocal ornaments like '(um)' and '(Oo...)'. A large, diagonal watermark reading 'NO COPYRIGHT' is overlaid across the entire page.

- 3. O Lux Beatissima -

28 *mp*

S (...um) Flec - te quod est ri - gi - dum, fo - ve quod est

M (...um) Flec - te quod est ri - gi fo - ve quod est

A Flec - te quod est ri - gi - dum, fo - ve quod est

Pno.

32

S fri - gi - dum, re - - - ge quod est de - vi um.

M fri - gi - dum, re - - - ge quod est de - vi um.

A fri - gi - - - ge quod est de - vi - um.

Pno.

NO COPYRIGHT

- 3. O Lux Beatissima -

37

S *p* *mp*
O lux. O lux be - a - tis - si - ma.

M *p* *mp*
O lux. lux be - a - tis - si - ma.

A *p* *mp*
O lux. lux be - a - tis - si - ma.

Pno. *p*

42

S lux be - a - tis - si - ma. *p*

M O lux. O *p*

A be - a - tis - si - ma. mm... *p*

Pno.

- 3. O Lux Beatissima -

48 *p*

S O lux. O lux be-a-tis - si -

M lux be-a-tis - si - ma O lux be-a-tis - si -

A O lux. O lux be-a-tis - si -

Pno. *p*

54 *mp*

S ma. O lux. O lux be-a-tis - si -

M ma. O lux be-a-tis - si -

A ma. O lux. O lux be-a-tis - si -

Pno. *mp*

NO COPYRIGHT

- 3. O Lux Beatissima -

59 *mf*
S ma, re-ple cor - dis in - - ti - ma tu - o - - rum fi -
M ma, re-ple cor - dis in - - ti - ma tu - o - - rum fi -
A ma, re-ple cor - dis in - - ti - ma tu - o - - rum fi -
Pno. *mf*

63 *mp* *mf*
S de - li - ti - Si - ne tu - o nu - mi - ne, ni - hil est in -
M de - li - um. Si - tu - o nu - mi - ne, ni - hil est in -
A de - li - um. Si - ne tu - o nu - mi - ne, ni - hil est in -
Pno. *mp* *mf*

- 3. O Lux Beatissima -

67

S no-mi ne. Si ne tu-o nu-mi ne, ni - hil est in no - xi -

M no - mi-ne. Si - ne tu-o nu-mi ne, ni - hil est in - no - xi -

A no-mi-ne. Si - ne tu-o nu-mi - ne, ni - hil est in - no xi -

Pno. *mp*

72

S um. O lux be - a - tis - si - ma.

M um. O lux be - a - tis - si - ma.

A um. O lux be - a - tis - si - ma.

Pno. *f* *p* *mp* *p*

NO PREVIEW

*If possible, go to the next movement without a pause.

- 4. Da Tuis Fidelibus -

♩ = c. 65 Heavenly

1 **Start from here for piano accompaniment version.*

Piano

p *mp*

7

Pno.

13

S *p* Da fi - de - - - - us, in te con - fi -

M *p* Da tu - is fi - e - - - - li - bus, in te con - fi -

A *p* Da tu fi - de - - - - li - bus, in te con - fi -

Pno.

p

- 4. Da Tuis Fidelibus -

19

S
den - ti - bus, sac - rum sep - te - na - ri - um.

M
den - ti - bus, sac - rum sep - te - na - ri - um.

A
den - ti - bus, sac - rum sep - te - na - ri - um.

Pno.

25

S
mp Da tu - is

M
mp Da tu - is fi - de - - - - li -

A
Da tu - is fi - de - - - -

Pno.

f *mp*

NO COPY PRENT

- 4. Da Tuis Fidelibus -

30

S
fi - de - - - li - bus, *mp* in

M
bus, *mp* in te con - den - ti - bus,

A
- - li - bus, in con fi - den - ti - bus,

Pno.

35

S
te - den - ti - bus, *mp* in te con - fi - den - ti - bus,

M
te con - fi - den - - - ti - bus,

A
- tu - is fi - de - li - bus, in te con - fi - den - ti - bus,

Pno. *pp* *mp*

NO COPYRIGHT

- 4. Da Tuis Fidelibus -

40 *mp*
S sac - rum sep - te - na - ri - um. sac
M sac - rum sep - te - na - ri - um. sac
A sac - rum sep - te - na - ri - um. sac

Pno.

45 *mp*
S sep - te -
M rum sep - te - na -
A rum sep - te - na -

Pno. *p*

NO COPYRIGHT

- 4. Da Tuis Fidelibus -

49

S na - ri - um. Da vir tu - is

M - - ri - um. Da vir tu - is

A - - ri - um. Da vir - tu - is

Pno. *mf* *m*

55

S me - ri - tum da sa - lu - tis e - xi - tum, da pe -

M me - ri - tum da - tis e - xi - tum, da pe -

A me - da sa - lu - tis e - xi - tum, da pe -

Pno. *mp*

- 4. Da Tuis Fidelibus -

59

S ren - - - ne gau - di - um. A - men. *mf*

M ren - - - ne gau - di - um. A - men. *mf*

A ren - - - ne gau - di - um A - men. *mf*

Pno. *mf*

64

S - - - men. *p* *mp* *mf*

M A - - - men. *p* *mp* *mf*

A A - - - men. *p* *mp* *mf*

Pno. *p* *mp* *mf*

8vb

NO COPYRIGHT

- 4. Da Tuis Fidelibus -

69 *mf* *f*
S Al - le - lu - - ia. Al - - - - le -
M *mf* *f*
Al - le - lu - ia. Al - lu - - - ia.
A *mf* *f*
Al - le - lu - ia. - le - lu - - - ia.

Pno. *f* *f*
8vb 8vb

73
S - - - ia. Al - - le - lu - - ia.
M Al - - - lu ia. Al - - le -
A Al - lu - ia. Al - le - lu - ia. Al - le -

Pno.

- 4. Da Tuis Fidelibus -

76

S Al - - - le - lu - ia. Al-le lu - - - ia.

M lu - ia. Al - le-lu-ia. Al-le lu - ia.

A lu - ia. Al - le-lu-ia. lu - - - ia.

Pno. *f* *rit.* *8vb*

81

S Al - le - lu - ia.

M Al - le - lu - ia.

A Al - le - lu - ia. Al-le-

Pno. *mf* *p* *Slower and Freer*

- 4. Da Tuis Fidelibus -

86

S

Al-le lu - ia. Al-le lu - ia. Al-le lu - - -

M

Al - le - lu - ia. Al-le lu - ia. Al - - -

A

lu - - - ia. Al-le - u - le - lu - - -

Pno.

mp *mf* *f*

8^{vb} 8^{vb}

91

S

Ve - ni Sanc Spi-ri-tus.

M

ia. Ve - ni Sanc - te Spi-ri-tus.

A

ia. Ve - ni Sanc - te Spi-ri-tus.

Pno.

p

NO COPYRIGHT

- 4. Da Tuis Fidelibus -

98 *p* *rit.*

S
Al - le - lu - - - - ia.

M
Al - le - lu - - - - ia.

A
Al - le - lu - - - - ia.

Pno. *p* *espress.*