

Veni Creator Spiritus

Edited by Daniel S. Clark

Anonymous

Superius

The musical score is presented in a standard choral layout. On the left, five vocal staves are listed vertically: Soprano, Altus I, Alto I, Alto II, Tenor, Tenor, and Bassus. Each staff begins with a treble clef and a common time signature (C). The lyrics are written below the vocal staves. The Soprano part begins with the lyrics "Ve - ni cre -". The Alto I part begins with "Ve - ni cre - a - tor spi - ri -". The Alto II, Tenor, and Bassus parts have rests. Below the vocal staves is a keyboard reduction, consisting of two staves (treble and bass clefs) with the text "Keyboard Reduction: For rehearsal use only" to its left. The lyrics "Ve -" are written below the keyboard reduction's treble staff.

Soprano

Altus I

Alto I

Alto II

Tenor

Tenor

Bassus

Bass

Keyboard Reduction:
For rehearsal use only

Ve - ni cre -

Ve - ni cre - a - tor spi - ri -

Ve -

S
a - tor spi - ri - tus, (Veni cre - a - tor spi - ri - tus)

A I
tus. spi - ri - tus, — Ve - ni cre - a - tor

A II
Ve - ni cre - a - tor spi - ri - tus. (Veni cre - a - tor spi - ri - tus.) mentes tu -

T
8 ni cre - a - tor — spi - ri - tus, Mentis tu - o -

B
Ve - ni cre - a - tor spi - ri - tus, (Ve - ni cre -

2 (#)

2 (#)

Veni Creator Spiritus

5

S
Men-tes tu-o - rum vi - si-ta ——— (Men - tes — tu - o -

A I
— spi - ritus, Men - tes tu-o-rum vi - - - si -

A II
o-rum vi-si-ta. (men - tes tu - o - rum vi - si - ta,) (men-

T
8
rum, (Men - tes tu - o tum) vi-si - ta, men - tes tu-o-rum vi - si-

B
- a - tor spi - ri - tus.) men - tes tu - o - rum vi - si-

5

7

(#)

8

S
- - - rum vi - - - si - ta.)

A I
ta, (Men - tes tu - o - rum vi - si - ta im-ple su-per -

A II
tes - tu - o - rum vi - si - ta) im - ple su - per -

T
8
ta (Men - tes tu - o - rum vi - si - ta) im -

B
ta. im-ple su-per - na

Detailed description of the musical score: The score is for a vocal ensemble and piano. It consists of five vocal staves (Soprano, Alto I, Alto II, Tenor, Bass) and a piano accompaniment section at the bottom. The music is in G major, indicated by a sharp sign on the F line. The tempo and dynamics are marked with '8' (likely 'Allegretto') and 'f' (forte). The lyrics are in Latin: 'rum vi - si - ta.)', 'ta, (Men - tes tu - o - rum vi - si - ta im-ple su-per -', 'tes - tu - o - rum vi - si - ta) im - ple su - per -', 'ta (Men - tes tu - o - rum vi - si - ta) im -', and 'ta. im-ple su-per - na'. The piano part features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line.

10

S
im - ple su - per - na, im -

A I
na, im - ple su - per - na gra - ti - a, (imple su -

A II
- na gra - ti - a, (im - ple su - per - na gra -

T
8
ple su - per - na gra - ti - a, (imple su - per - na gra -

B
gra - ti - a im - ple su - per - na gra -

10

3

Detailed description: This is a page of a musical score for the hymn 'Veni Creator Spiritus'. It features five vocal parts (Soprano, Alto I, Alto II, Tenor, Bass) and a piano accompaniment. The score begins at measure 10. The vocal parts have lyrics in Latin: 'im - ple su - per - na, im - na, im - ple su - per - na gra - ti - a, (imple su - - na gra - ti - a, (im - ple su - per - na gra - ple su - per - na gra - ti - a, (imple su - per - na gra - gra - ti - a im - ple su - per - na gra -'. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The page number '5' is centered at the bottom.

13

S
ple su - per - na gra - - - ti - a. que

A I
perna gra - ti - a. im - plc su - per - na gra - ti -

A II
ti - a) (im - plc su - per - na gra - ti - a.) que

T
8
- ti - a) su - per - na gra - ti - a. (super - na gra - ti - a) que tu cre - a -

B
ti - a. su - per - na gra - ti - a. (su -

13

16

S
— tu cre - as-ti pec - - - to - ra. (que

A I
a.) que — tu cre - a - - - sti pec-to-ra. pec - to-ra.

A II
— tu cre - a - sti. cre - a - sti pec - to - ra,

T
8
- sti pec-tor - a, (que tu cre - a - sti pec-to - ra.) pec - to-ra

B
per - na — gra - ti - a.) que — tu cre -

16

(#)

(b)

Detailed description: This is a page of a musical score for the hymn 'Veni Creator Spiritus'. It features five vocal parts: Soprano (S), Alto I (A I), Alto II (A II), Tenor (T), and Bass (B), along with a piano accompaniment. The score is written in G major and 4/4 time. The vocal parts have lyrics in Latin. The piano part includes a first ending marked '16' and a second ending marked '(b)'. There are two sharp signs (#) above the piano part, indicating key changes or accidentals. The page number '7' is at the top right and bottom center.

19

S
— tu cre - as - ti pec - to - ra.) pec - to - ra.

A I
que tu cre - a - sti pec - - - - to - ra.

A II
(cre - a - sti pec - to - ra,) cre - a - sti pec - to - ra.

T
8 que — tu cre - a - sti — pec - - - - to - ra.

B
a - sti pec - to - ra, (que tu cre - a - sti pec - to - ra.)

19

TRANSLATION

Veni Creator Spiritus

Veni creator spiritus, Mentis tuorum
visita, imple superna, gratia, que tu
creasti pectora.

Come, Creator Spirit,
Visit the souls of your devoted; With
your divine grace fill
The hearts which you have created.

CRITICAL NOTES

Veni Creator Spiritus: Anonymous
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Source: The source for this hymn is found in manuscript and microfilm. The manuscript was prepared in the middle of the seventeenth century and is located in the archives in the Cathedral of Puebla de los Angeles, Mexico. Copies of the original manuscript can be found in the University of South Carolina Music Library and the Library of Congress in the form of microfilm.

Editorial Method: The incipit, which comes before the first measure, indicates original clefs, mensural signature, note values, the first pitch (preceded by any rests) and the original mode for the hymn. *Musica ficta* is placed above the notes and courtesy accidentals are in parentheses within the music. A solid line bracket indicates ligatures and a dotted line bracket shows coloration. Any text underlay by the editor is in parentheses and stressed syllables are in bold text.

Performance Suggestions: A keyboard reduction is provided for rehearsal purposes; however, if support is needed in performance a light organ sound, preferable a portative, would be appropriate. Occasionally, the range of the alto line is low and the tenor line high, they may need the support of one or two of the other voice part.