

For Ronald Gould and the Choirs of St. John's Church, Youngstown, Ohio

come down, o love divine

Hymn-Anthem for Whitsunday or General Use

Tune: "Down Ampney"

For SATB Voices

BIANCO DA SIENA, ca. 1367

RALPH VAUGHAN WILLIAMS

Tr. R. F. LITTLEDALE, 1867

Arr. P. R. DIETTERICH

Moderately Slow

SOLO (OR TREBLE VOICES)

The musical score is written for SATB voices and organ. It begins with a solo line for treble voices, marked 'p' (piano). The organ part is marked 'Legato'. The lyrics are: 'Come down, O Love di - vine, Seek thou this soul of mine, And vis-it it with thine own ar - dor — glow - ing; O Com-fort-er, draw near, With - in my heart ap-pear, And kin - dle it, thy ho - ly flame be - stow - ing.' The score is in G major (one sharp) and 2/2 time. The organ part provides a harmonic accompaniment throughout.

THIS SPLENDID hymnal contains hundreds of hymns set to simple-yet-gorgeous melodies. Most of the translations are by Roman Catholic priests & bishops. We're unaware of any other book that includes such rich history; indeed, the *Saint Jean de Brébeuf Hymnal* includes English texts (!) stretching all the way back to 1599AD. — <https://ccwatershed.org/hymn>

Matching Number 709 in *The Saint Jean de Brébeuf Hymnal*:

<https://www.ccwatershed.org/brebeuf/page/709/>

Organ *mf*

The organ introduction consists of two staves. The right staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. It begins with a half note F#4, followed by a half note G4, and then a half note A4. The left staff is in bass clef with the same key signature and time signature, beginning with a half note F#2, followed by a half note G2, and then a half note A2. The piece concludes with a final half note A4 in the right hand and A2 in the left hand.

The organ introduction continues with two staves. The right staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. It begins with a half note B4, followed by a half note C5, and then a half note D5. The left staff is in bass clef with the same key signature and time signature, beginning with a half note F#2, followed by a half note G2, and then a half note A2. The piece concludes with a final half note D5 in the right hand and A2 in the left hand.

Unaccompanied, if possible *mf*

O let it free - ly — burn, Till earth - ly pas - sions

The unaccompanied vocal part begins with two staves. The right staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. It begins with a half note G4, followed by a half note A4, and then a half note B4. The left staff is in bass clef with the same key signature and time signature, beginning with a half note F#2, followed by a half note G2, and then a half note A2. The piece concludes with a final half note B4 in the right hand and A2 in the left hand.

turn to dust and ash - es in its heat con - sum - ing;

The unaccompanied vocal part continues with two staves. The right staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. It begins with a half note C5, followed by a half note D5, and then a half note E5. The left staff is in bass clef with the same key signature and time signature, beginning with a half note F#2, followed by a half note G2, and then a half note A2. The piece concludes with a final half note E5 in the right hand and A2 in the left hand.

And let thy glo - rious light shine ev - er

The unaccompanied vocal part continues with two staves. The right staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. It begins with a half note F#4, followed by a half note G4, and then a half note A4. The left staff is in bass clef with the same key signature and time signature, beginning with a half note F#2, followed by a half note G2, and then a half note A2. The piece concludes with a final half note A4 in the right hand and A2 in the left hand.

on — my sight, And clothe me round, the — while my path il -

The unaccompanied vocal part continues with two staves. The right staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. It begins with a half note B4, followed by a half note C5, and then a half note D5. The left staff is in bass clef with the same key signature and time signature, beginning with a half note F#2, followed by a half note G2, and then a half note A2. The piece concludes with a final half note D5 in the right hand and A2 in the left hand.

NOW IS NOT the time for weak theology in a hymnal. Nor is it time to bring back off-Broadway, undignified, mawkish tunes from the 1970s. Let's bravely proclaim our Catholic Faith! The **Father Brébeuf Hymnal** is based upon the authentic treasury of Catholic hymnody: *Ad Cenam Agni; Summi Largitor Praemii; Adoro Te Devote; O Esca Viatorum; Te Deum Laudamus; Auctor Beate Saeculi; Audi Benigne Conditor; Ave Maris Stella; Christe Redemptor; Consorts Paterni Luminis; Corde Natus Ex Parentis; Creator Alme Siderum; Ave Vivens Hostia; Mundus Effusus Redemptus; O Gloriosa Femina; O Salutaris Hostia; Surrexit Christus Hodie; Tantum Ergo; Veni Redemptor Gentium; Veni Veni Emmanuel; Vexilla Regis Prodeunt*; and hundreds more! — <https://ccwatershed.org/hymn>

lum - ing. And so the yearn - ing

strong With which the soul will long, Shall

far out - pass the power of hu - man tell - ing;

ORGAN

f *Slower*

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For none can guess its grace, Till he be-

come the place where - in the Ho - ly Spir - it makes his

dwel - ling. A - men.

Allargando

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