

Sequence for Pentecost

Organ Accompaniment by Canon Jules Van Nuffel (NOH)

Sequent.
I.

Ve - ni San - cte Spí - ri - tus, Et e - mi - te coe - li - tus

Lu - cis tu - ae rá - di - um. Ve - ni pa - ter páu - pe - rum,

Ve - ni da - tor mó - ne - rum, Ve - ni lu - men cór - di - um.

Con - so - lá - tor ó - pti - me, Dul - cis hos - pes á - ni - mae,

Dul - ce re - fri - gé - ri - um. In la - bó - re ré - qui - es.

In æ - stu tem - pé - ri - es, In fle - tu so - lá - ti - um.



O lux be - a - tis - si - ma, Re - ple cor - dis in - ti - ma



Tu - ó - rum fi - dé - li - um. Si - ne tu - o nú - mi - ne,



Ni - hil est in hó - mi - ne, Ni - hil est in - nó - xi - um.



La - va quod est sór - di - dum, Ri - ga quod est á - ri - dum,



Sa - na quod est sáu - ci - um . Fle - cte quod est rí - gi - dum ,

A musical score for a Gregorian chant. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music consists of two measures separated by a vertical bar line. The first measure contains six notes on the treble staff and four notes on the bass staff. The second measure contains five notes on the treble staff and four notes on the bass staff.

Fo - ve quod est frí - gi - dum , Re - ge quod est dé - vi - um .

A musical score for a Gregorian chant. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music consists of two measures separated by a vertical bar line. The first measure contains six notes on the treble staff and four notes on the bass staff. The second measure contains five notes on the treble staff and four notes on the bass staff.

Da tu - is fi - dé - li - bus , In te con - fi - dén - ti - bus , Sa - crum

A musical score for a Gregorian chant. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music consists of two measures separated by a vertical bar line. The first measure contains six notes on the treble staff and four notes on the bass staff. The second measure contains five notes on the treble staff and four notes on the bass staff.

se - pte - ná - ri - um . Da vir - tú - tis mé - ri - tum , Da sa - lú - tis

A musical score for a Gregorian chant. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music consists of two measures separated by a vertical bar line. The first measure contains six notes on the treble staff and four notes on the bass staff. The second measure contains five notes on the treble staff and four notes on the bass staff.

éx - i - tum , Da per - én - ne gaú - di - um . A - men . Al - le - lú - ia .

A musical score for a Gregorian chant. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music consists of two measures separated by a vertical bar line. The first measure contains six notes on the treble staff and four notes on the bass staff. The second measure contains five notes on the treble staff and four notes on the bass staff.

PENTECOST SUNDAY

SEQUENCE

1. Latin Version.

Plainsong, Mode I
Harmonized by Samuel F. Weber, O.S.B.

1. Ve- ni San- cte Spí- ri- tus, Et e- mít- te cáe- li- tus Lu- cis tu- ae

rá- di- um. 2. Ve- ni pa- ter páu- pe- rum, Ve- ni da- tor mú- ne-

rum, Ve- ni lu- men cór- di- um. 3. Con- so- lá- tor ó- pti- me, Dul- cis

ho- spes á- ni- mae, Dul- ce re- fri- gé- ri- um. 4. In la- bó- re

111, v. 111

ré- qui- es, In ae- stu tem- pé- ri- es, In fle- tu so- lá- ti- um.

5. O lux be- a- tís- si- ma, Re- ple cor- dis ín- ti- ma Tu- ó- rum

fi- dé- li- um. 6. Si- ne tu- o nú- mi- ne, Ni- hil est in hó- mi- ne,

Ni- hil est in- nó- xi- um. 7. La- va quod est sór- di- dum, Ri- ga quod

est á- ri- dum, Sa- na quod est sáu- ci- um. 8. Fle- cte quod est rí- gi- dum,

Fo- ve quod est frí- gi- dum, Re- ge quod est dé- vi- um. 9. Da tu- is fi- dé- li-

Musical score for voices and organ. The top staff shows soprano and alto parts in G clef, with bassoon markings (b) over the bassoon part. The organ part is in bass clef. Measure 10 starts with a forte dynamic. Measure 11 continues with a forte dynamic.

bus, In te con- fi- dén- ti- bus, Sa- crum sep- te- ná- ri- um. 10. Da vir-

Musical score for voices and organ. The top staff shows soprano and alto parts in G clef, with bassoon markings (b) over the bassoon part. The organ part is in bass clef. Measure 12 starts with a forte dynamic. Measure 13 continues with a forte dynamic.

tú- tis mé- ri- tum, Da sa- lú- tis éx- i- tum, Da per- én- ne gáu- di- um.

Musical score for voices and organ. The top staff shows soprano and alto parts in G clef, with bassoon markings (b) over the bassoon part. The organ part is in bass clef. Measure 14 starts with a forte dynamic. Measure 15 continues with a forte dynamic.

A- men, al- le- lu- ia.

Musical score for voices and organ. The top staff shows soprano and alto parts in G clef, with bassoon markings (b) over the bassoon part. The organ part is in bass clef. Measure 16 starts with a forte dynamic. Measure 17 continues with a forte dynamic.

Musical score for voices and organ. The top staff shows soprano and alto parts in G clef, with bassoon markings (b) over the bassoon part. The organ part is in bass clef. Measures 18 and 19 are blank, indicating a pause or end of the piece.

Sequence for Pentecost

Organ Accompaniment by Theodore Marier

1. Ve - ni San - cte Spí - ri - tus, Et e - mí - te caé - li - tus
2. Ve - ni pa - ter paú - pe - rum, Ve - ni da - tor mu - ne - rum,

1. Lu - cis tu - ae rá - di - um. 3. Con - so - lá - tor ó - pti - me,
2. Ve - ni lu - men cór - di - um. 4. In la - bó - re ré - qui - es,

3. Dul - cis ho - spes á - ni - mae, Dul - ce re - fri - gé - ri - um.
4. In ae - stu - tem - pé - ri - es, In fle - tu - so - lá - ti - um.

5. O lux be - a - tís - si - ma, Re - ple cor - dis ín - ti - ma
6. Si - ne tu - o nú - mi - ne, Ni - hil est in hó - mi - ne,

5. Tu - ó - rum fi - dé - li - um. 7. La - va quod - est sór - di - dum,
 6. Ni - hil est in - nó - xi - um. 8. Fle - cte quod - est rí - gi - dum,

7. Ri - ga quod - est á - ri - dum, Sa - na quod est sáu - ci - um.
 8. Fo - ve quod - est frí - gi - dum, Re - ge quod est dé - vi - um.

9. Da tu - is fi - dé - li - bus, In te con - fi - dén - ti - bus,
 10. Da vir - tú - tis mé - ri - tum, Da sa - lú - tis é - xi - tum,

9. Sa - crum se - pte - ná - ri - um.
 10. Da per - én - ne gáu - di - um.

A - men. — Al - le - lú - ia.

Sequence for Pentecost

Organ Accompaniment by Julius Bas

Séquence 1

1. Vé-ni Sáncte Spí-ri-tus, Et e-mit-te cæ-li-tus Lú-cis tú-æ rá-di-um. 2. Vé-ni pá-ter

páu-pe-rum, Vé-ni dá-tor mó-ne-rum, Vé-ni lú-men cór-di-um. 3. Con-so-lá-tor ó-pti-me, Dúlcis hó-spes

á-ni-mæ, Dúl-ce re-fri-gé-ri-um. 4. In la-bó-re ré-quies, In æ-stu tem-pé-ri-és, In flé-tu so-

lá-ti-um. 5. O lux be-a-tís-si-ma, Ré-ple cór-dis in-ti-ma Tu-ó-rum fi-dé-li-um.

6. Si_ne tú _ o nú_mi_ne, Ni_hil est in hó_mi_ne, Ni_hil est in_nó _ xi.úm. 7. Lá_va quod est sór_didum,



Rí_ga quod est á _ ri.dum, Sá_na quod est sáu_ci.um. 8. Flé_cte quod est rí _ gi.dum, Fó_ve quod est frí _ gi.dum,



Ré_ge quod est dé_ví.um. 9. Da tú_is fi_dé_li_bus, In te con_fi_dén_tí_bus, Sácrum se_pte_ná_ri.um.



10. Da vir_tú_tis mé_rí_tum, Da sa_lú_tis ex_i_tum, Da pe_rén_ne gáu_di.um. A _ men. Al_le_lú _ ia.



Sequence for Pentecost

Organ Accompaniment by Dr. Peter Wagner

Sequentia.
I.

1. Ve-ni San-cte Spí - ri - tus, Et e - mí - te coé - li - tus,
2. Ve-ni pa-ter páu - pe-rum, Ve-ni da - tor mó - ne-rum,

Lu-cis tu - ae rá - di - um. 3. Con-so-lá - tor óp - ti - me, Dul-cis hos - pes
Ve-ni lu-men cór - di - um. 4. In la-bó - re ré - qui - es, In ae - stu tem -

á - ni-mae, Dul-ce re - fri-gé - ri - um. 5. O lux be - a - tís - si-ma.
pé - ri - es, In fle-tu - so-lá - ti - um. 6. Si - ne tu - o nú - mi-ne,

fort

Re-ple cordis in - ti - ma Tu - ó - rum fi - dé - li - um. 7. La - va, quod est
Ni-hil est in hó - mi - ne, Ni - hil est in - nó - xi - um. 8. Fle - cte, quod est

A musical score for Gregorian chant. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. The music consists of two measures. Measure 7 starts with a forte dynamic, followed by a half note and a quarter note. Measure 8 begins with a half note and a quarter note, followed by a forte dynamic.

sór - di - dum Ri - ga, quod est á - ri - dum, Sa - na, quod est sáu - ci - um.
rí - gi - dum Fo - ve, quod est frí - gi - dum, Re - ge, quod est dé - vi - um.

A musical score for Gregorian chant. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. The music consists of two measures. Measure 9 starts with a forte dynamic, followed by a half note and a quarter note. Measure 10 begins with a half note and a quarter note, followed by a forte dynamic.

9. Da tu - is fi - dé - li - bus In te con - fi - dén - ti - bus,
10. Da vir - tú - tis mé - ri - tum, Da sa - lú - tis é - xi - tum,

A musical score for Gregorian chant. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. The music consists of two measures. Measure 9 starts with a forte dynamic, followed by a half note and a quarter note. Measure 10 begins with a half note and a quarter note, followed by a forte dynamic.

Sa - crum se - pte - ná - ri - um.
Da per - én - ne gáu - di - um.

A - - men.

Al - le - lú - ia.

A musical score for Gregorian chant. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. The music consists of three measures. The first measure starts with a forte dynamic, followed by a half note and a quarter note. The second measure begins with a half note and a quarter note, followed by a forte dynamic. The third measure starts with a forte dynamic, followed by a half note and a quarter note.

Organ Accompaniment by F. X. Mathias (HIGH)

a)

Sequ.
I.

Ven - ni Sancte Spi - ri - tus, Et e - mít-te cœ - li - tus Lu - cis tu - æ rá - di - um.

Ven - ni pa - ter pán - pe - rum, Ven - ni da - tor mü - ne - rum, Ven - ni lu - men cór - di - um.

Con - so - lá - tor ó - pti - me, Dul - cis hos - pes á - ni - mæ, Dul - ce re - fri - gé - ri - um.

In la - bó - re ré - qui - es, In aës - tu tem - pé - ri - es, In fle - tu so - lá - ti - um.

O lux be - a - tís - si - ma, Re - ple cor - dis ín - ti - ma Tu - ó - rum fi - dé - li - um.

A musical score for Gregorian chant, consisting of five staves of music. The music is written in common time, with a mix of soprano and bass clefs. The lyrics are in Latin, with some words in Spanish or French. The score includes a piano-vocal style with a basso continuo line.

Si-ne tu - o mū - mi - ne, Ni-hil est in hó-mi - ne, Ni - hil est in - nō - xi - um.
 La - va quod est sór - di - dum, Ri - ga quod est á - ri-dum, Sa-na quod est sáu-ci - um.
 Fle - cte quod est rí - gi-dum, Fo - ve quod est frí - gi-dum, Re - ge quod est dé - vi - um.
 Da tu - is fi - dé - li - bus, In te con - fi - dén - ti - bus, Sa - crum sep - te - ná - ri - um.
 Da vir-tú-tis mé-ri-tum, Da sa - lú - tis éx-i - tum, Da per-é-nne gáu-di - um. A - men. Al-le-lú - ia.

Organ Accompaniment by F. X. Mathias (LOW)

Et dicitur quotidie usque ad sequens Sabbatum inclusive.

b)

A musical score for organ accompaniment, consisting of four staves of music. The key signature is G major (one sharp). The music is written in common time. The vocal parts are in Latin, and the organ parts are indicated by basso continuo symbols (a bass staff with dots) and various organ stops. The score is divided into five systems by vertical bar lines. The lyrics are as follows:

Ven - ni Sancte Spí - ri - tus, Et e - mít - te cœ - li - tus Lu - cis tu - æ rá - di - um.

Ven - ni pa - ter páu - pe - rum, Ven - ni da - tor mí - ne - rum, Ven - ni lu - men cór - di - um.

Con - so - lá - tor ó - pti - me, Dul - cis ho - spes á - ni - mæ, Dul - ce re - fri - gé - ri - um.

In la - bó - re ré - qui - es, In aës - tu tem - pé - ri - es, In fle - tu so - lá - ti - um.

O lux be - a - tís - si - ma, Re - ple cor - dis in - ti - ma Tu - ó - rum fi - dé - li - um.

A musical score for Gregorian chant in G major, featuring five staves of music with Latin lyrics. The music is written in common time with a key signature of one sharp. The lyrics are as follows:

 Sine tu - o nū - mi - ne, Ni - hil est in hó - mi - ne, Ni - hil est in nó - xi - um.

 La - va quod est sór - di - dum, Ri - ga quod est á - ri - dum, Sa - na quod est sáu - ci - um.

 Fle - cte quod est rí - gi - dum, Fo - ve quod est frí - gi - dum, Re - ge quod est dé - vi - um.

 Da tu - is fi - dé - li - bus, In te con - fi - dén - ti - bus, Sa - crum sep - te - ná - ri - um.

 Da vir-tú-tis mé - ri - tum, Da sa-lú - tis éx - i - tum, Da per - én - ne gáu - di - um. A - men. Al - le - lú - ia.

Organ Accompaniment by Henri Potiron

1. Vé - ni Sán - te Spí - ri - tus, Et e. mít - te caé - li - tus Lú - cis tú - æ rá - di - um.
 2. Vé - ni pá - ter páu - pe - rum, Vé - ni dá - tor mú - ne - rum, Vé - ni lú - men cór - di - um.

Seq. I. {

3. Con - so - lá - tor ó - pti - me, Dúl - cis hó - spes á - ni - mæ, Dúl - ce re - fri - gé - ri - um.
 4. In la - bó - re ré - qui - es, In á - stu tem - pé - ri - es, In flé - tu - so - lá - ti - um.

5. O lux be - a - tís - si - ma, Ré - ple cór - dis ín - ti - ma, Tu - ó - rum fi - dé - li - um.
 6. Si - ne tú - o nú - mi - ne, Ni - hil est in hó - mi - ne, Ni - hil est in - nó - xi - um.

7. Lá - va quod est sór - di - dum, Ri - ga quod est á - ri - dum, Sá - na quod est sáu - ci - um.
 8. Flé - cte quod est rí - gi - dum, Fó - ve quod est frí - gi - dum, Ré - ge quod est dé - vi - um.

9. Da tú - is fi - dé - li - bus, In te con - fi - dén - ti - bus, Sácrum se - pte - ná - ri - um.
 10. Da vir - tú - is mé - ri - tum, Da sa - lú - is ex - i - tum, Da per - én - ne gáudi - um. A - men. Al - le - lú - ia.

Organ Accompaniment by Achille P. Bragers

SEQ.
1

1. Vé-ni Sán-cte Spí-ri-tus, Et e - mít-te caé - li-tus Lú - cis tú - ae rá - di - um.
2. Vé-ni pá-ter páu-pe-rum, Vé-ni dá-tor mu - ne-rum, Vé - ni lú - men cór - di - um.

3. Con-so-lá-tor ó - pti-me, Dúl-cis hó - spes á - ni - mae, Dúl-ce re-fri-gé - ri - um. 5. O lux be - a -

4. In la-bó-re ré - qui-es, In aé-stu tem-pé - ri - es, In flé-tu so-lá - ti - um. 6. Si-ne tú - o

tís - si - ma, Ré-ple cór-dis ín - ti - ma Tu - ó - rum fi-dé - lí - um. 7. Lá - va quod est sór - di - dum,

nú - mi - ne, Ní - hil est in hó - mi - ne, Ní - hil est in nò - xi - um. 8. Flé - cte quod est rí - gi - dum,

Rí - ga quod est á - ri - dum, Sá - na quod est sáu - ci - um. 9. Da tú - is fi - dé - li - bus,

Fó - ve quod est frí - gi - dum, Ré - ge quod est dé - vi - um. 10. Da vir - tú - tis mé - ri - tum,

In te con - fi - dén - ti - bus, Sá - crum sep - te - ná - ri - um. A - men. Al - le - lú - ia.

Da sa - lú - tis é - xi - tum, Da pe - rén - ne gáu - di - um.