

Editor's Notes for *Veni Sancte Spiritus*

Veni Sancte Spiritus, sometimes called the "Golden Sequence," is a sequence prescribed in the Roman Catholic liturgy for the Mass of Pentecost. A *sequence* is a hymn of joy that is sung or recited before the Gospel at Mass on certain feast days, in this case, Pentecost Sunday. The other sequences commonly used in the Roman Catholic church are *Victimæ Paschali* (at Easter), and *Lauda Sion Salvatorem* (on the Feast of Corpus Christi). Hilarión Eslava set all three sequences to music.

The original Latin text for this sequence is usually attributed to either the thirteenth-century Pope Innocent III or to the Archbishop of Canterbury, Cardinal Stephen Langton (c. 1150-1228), although it has been attributed to others as well. The text is one of four medieval Sequences which were preserved in the *Missale Romanum* published in 1570 following the Council of Trent (1545–63).

In this work, Hilarión Eslava has set the text into a brilliant orchestral/choral presentation, including a beautiful duet for two bass singers midway through. An organ reduction (also suitable for piano) is provided if an orchestra is not available. The printed original used as a basis for this transcription bears the date of 1861 and lists Eslava as Master of the Royal Chapel and Professor of Composition at the Royal Conservatory of Madrid. This work was assigned an opus ("obra") number 131. The first page contains the manuscript signature of Ramón Rufín y Valdés, my husband's great-grandfather.

The flute part is provided as published in the source document; however, it is an octave lower than we have come to expect from Eslava's orchestrations. Ordinarily, he would write the flute part with a note indicating that it should be played an octave higher than written. This typically rendered the flute part in the same octave or an octave higher than any other instrument that might be playing in unison with the flute (e.g., 1st violin, oboe, or clarinet). However, at many points in this piece, the flute is actually playing an octave lower. Therefore, I suspect that there may be an instruction missing in the original score regarding which octave the flute should be played. Since that is only my opinion, I chose to maintain the octave of the published version, but anyone performing this piece could certainly play it an octave higher, if so desired.

| Original Latin Text | Literal (non-poetic) English translation |
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| Veni, Sancte Spiritus, et emitte cælitus lucis tuæ radium. | Come, Holy Spirit, send forth the heavenly radiance of your light. |
| Veni, pater pauperum, veni, dator munerum, veni, lumen cordium. | Come, father of the poor, come, giver of gifts, come, light of the heart. |
| Consolator optime, dulcis hospes animæ, dulce refrigerium. | Greatest comforter, sweet guest of the soul, sweet consolation. |
| In labore requies, in aestu temperies, in fletu solatium. | In labour, rest, in heat, temperance, in tears, solace. |

O lux beatissima,
reple cordis intima
tuorum fidelium.

Sine tuo numine,
nihil est in homine,
nihil est innoxium.

Lava quod est sordidum,
riga quod est aridum,
sana quod est saucium.

Flecte quod est rigidum,
fove quod est frigidum,
rege quod est devium.

Da tuis fidelibus,
in te confidentibus,
sacrum septenarium.

Da virtutis meritum,
da salutis exitum,
da perenne gaudium.

O most blessed light,
fill the inmost heart
of your faithful.

Without your spirit,
there is nothing in man,
nothing that is not harmful.

Cleanse that which is unclean,
water that which is dry,
heal that which is wounded.

Bend that which is inflexible,
fire that which is chilled,
correct what goes astray.

Give to your faithful,
those who trust in you,
the sevenfold gifts.

Grant the reward of virtue,
grant the deliverance of salvation,
grant eternal joy.