Veni Creator Spiritus

Noel Jones, Editor • Sacred Music Library

The one year cycle of readings at the Catholic Mass caused organists to play certain chants one or more times a year after year for centuries. These simply grew into their fingers, muscle memory. And became part of history.

The practice of singing one of four Marian hymns after mass - Alma Redemptoris Mater, Ave Regina Caelorum, Regina Caeli, or Salve Regina - led creative organists to improvise variations on these chants as people were leaving or taking time to pray after Mass. This was firmly in practice more than 500 years ago and is continued today.

Mark Martin in his Thesaurus Precum Latinarum writes:

One of the most widely used hymns in the Church, Veni, Creator Spiritus, is attributed to Rabanus Maurus (776-856). It is used at Vespers, Pentecost, Dedication of a Church, Confirmation, and Holy Orders and whenever the Holy Spirit is solemnly invoked. A partial indulgence is granted to the faithful who recite it. A plenary indulgence is granted if it is recited on January 1st or on the feast of Pentecost.

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Noel Jones, AAGO

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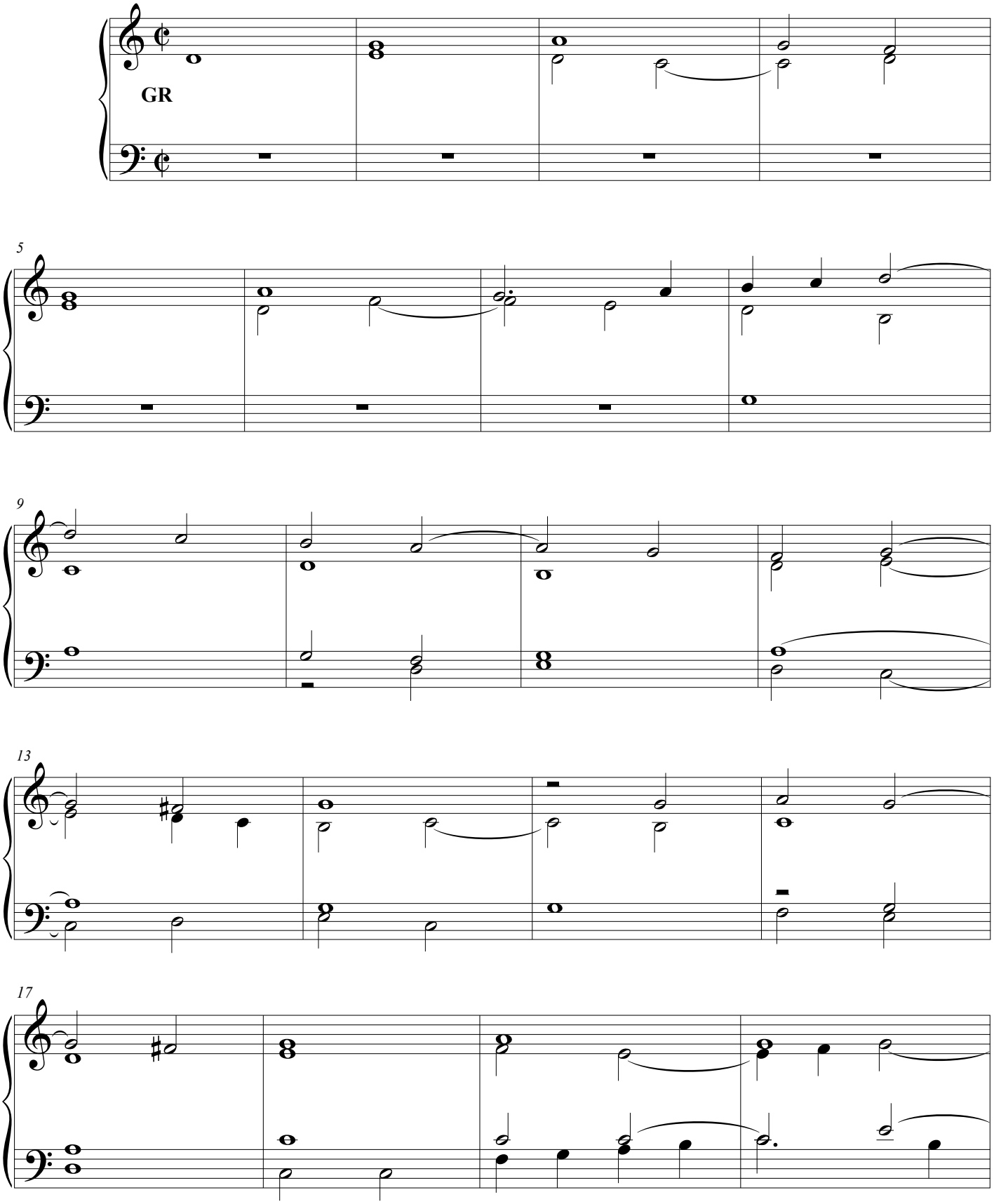
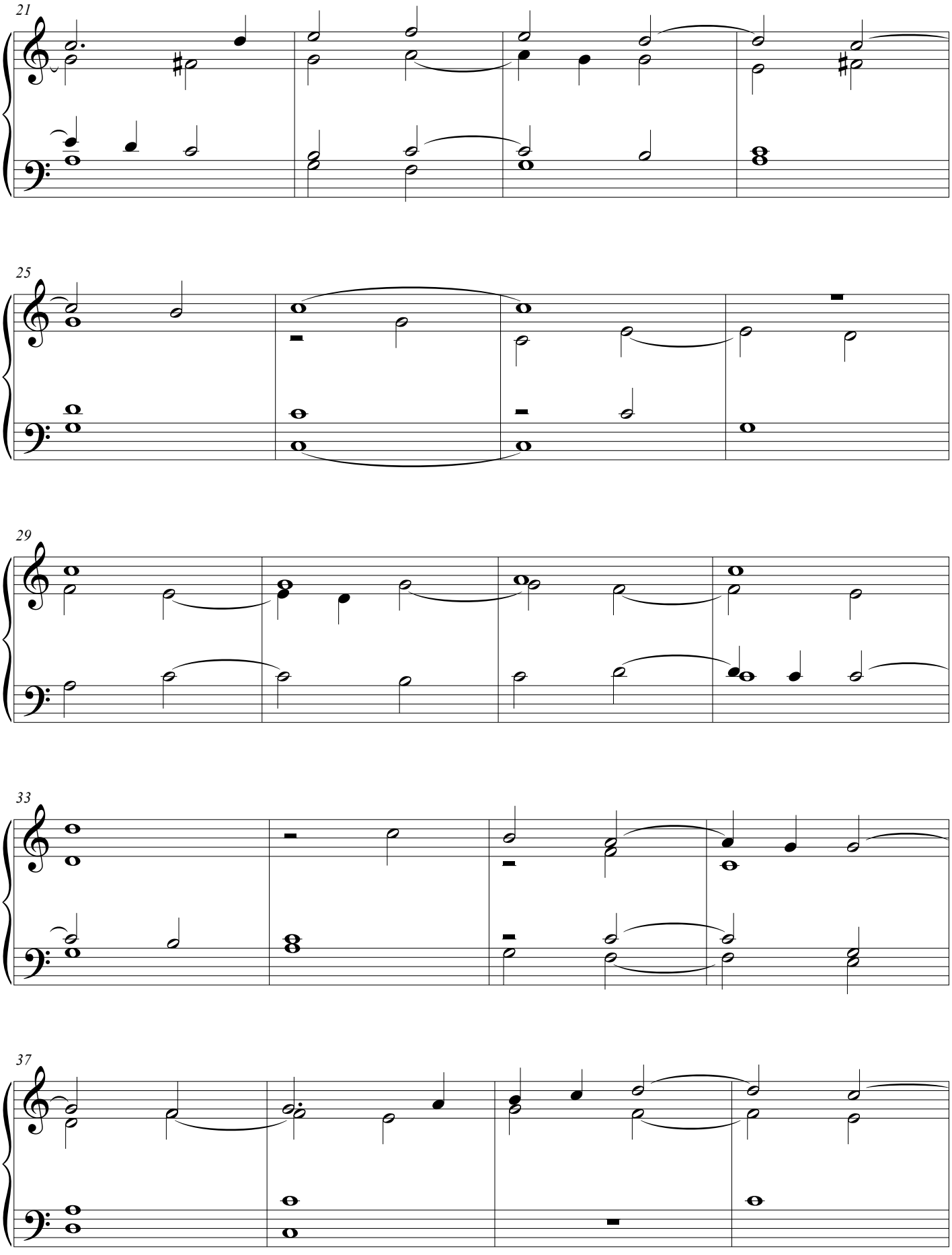
Veni Creator

From "Obras de musica para tecla, arpa y vihuela," 1578

Antonio de Cabezon, 1510-1566

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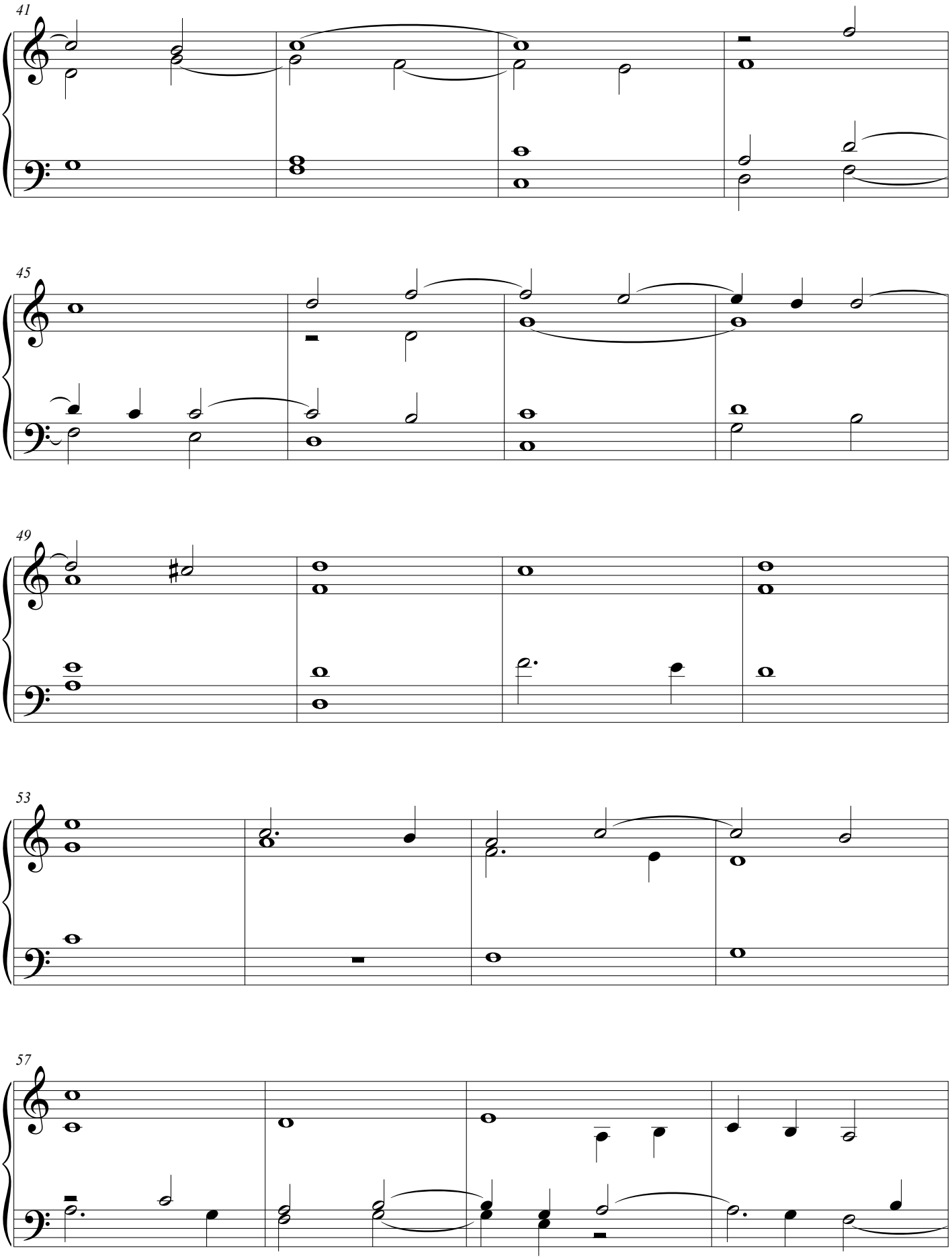
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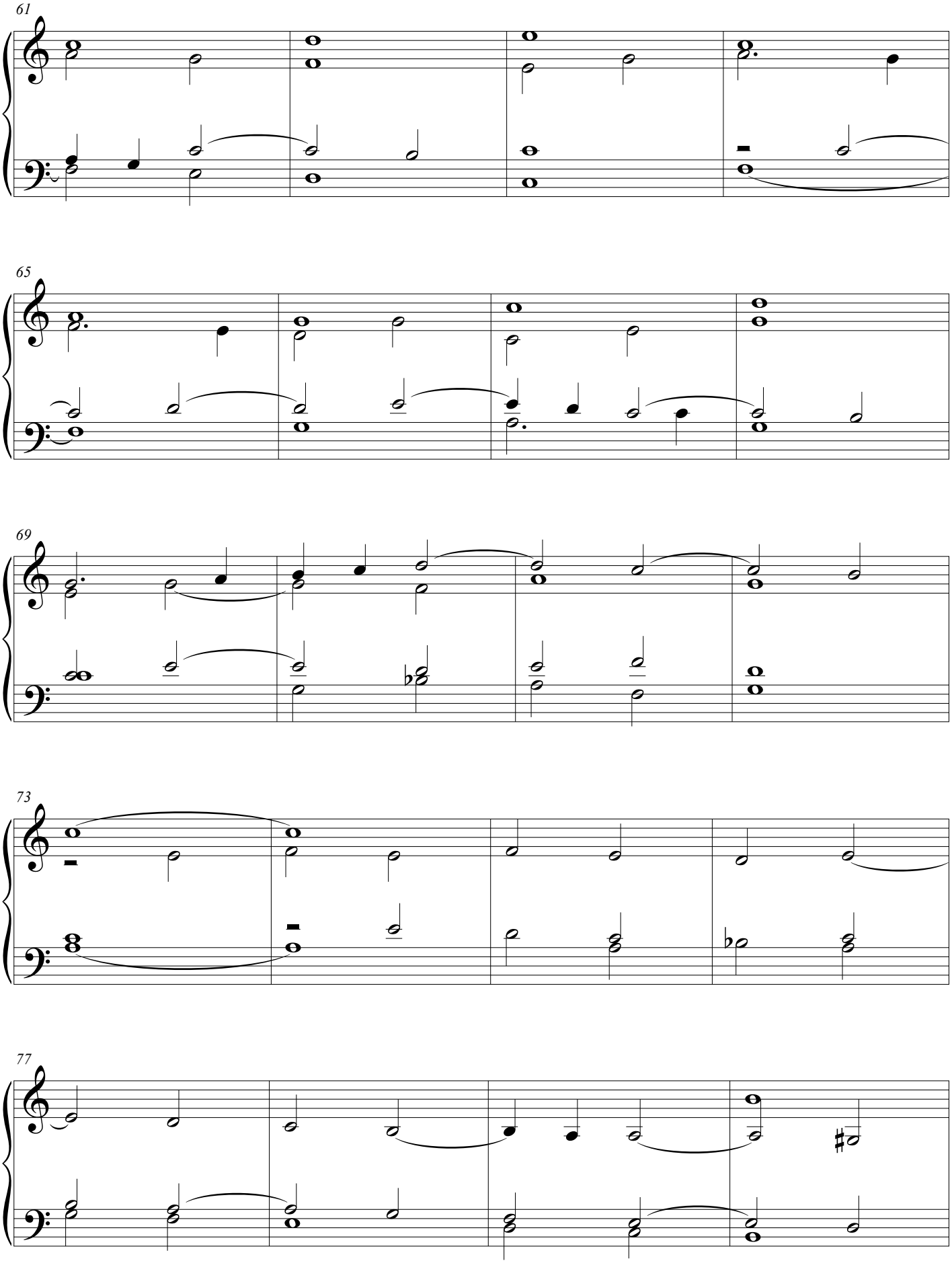
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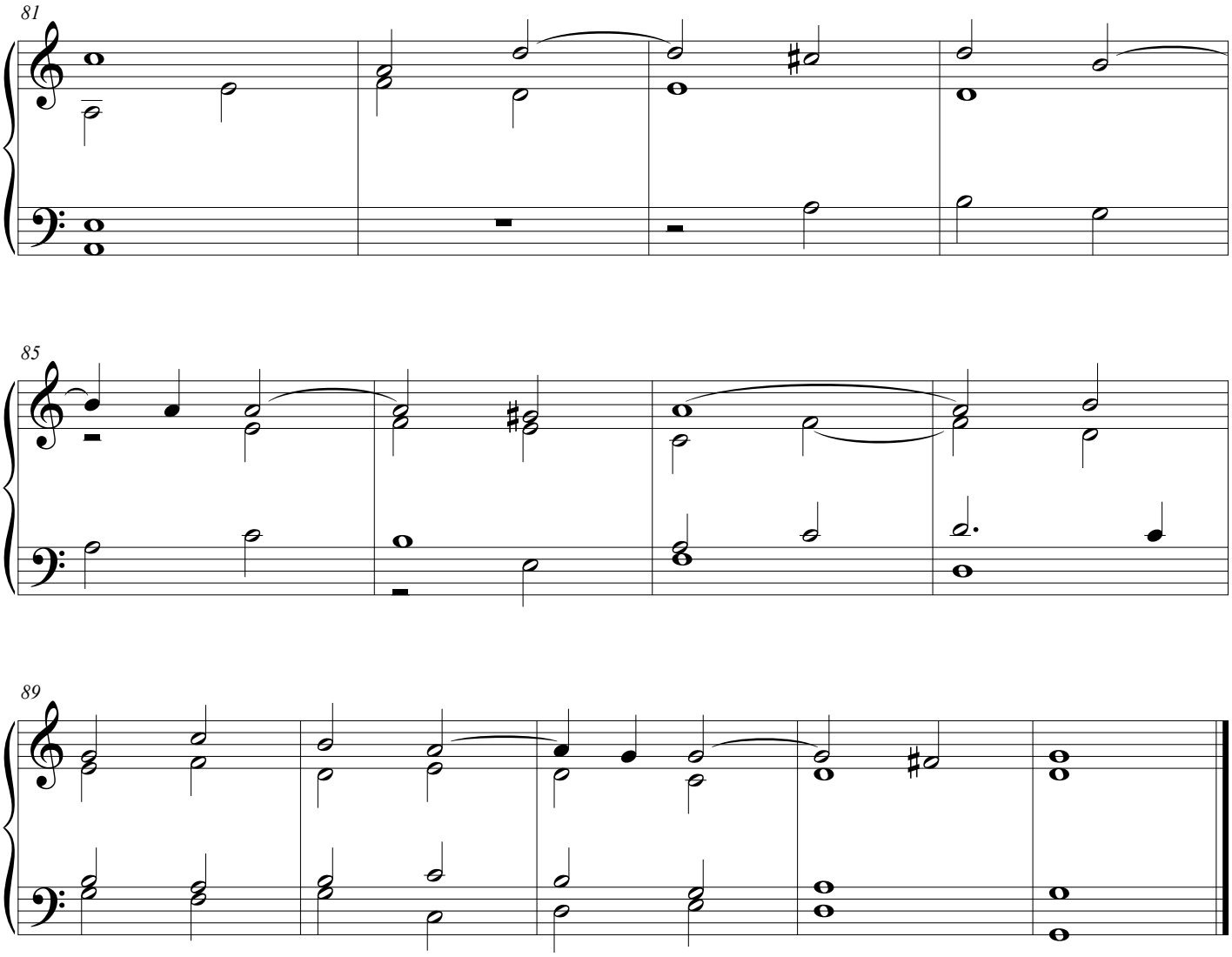
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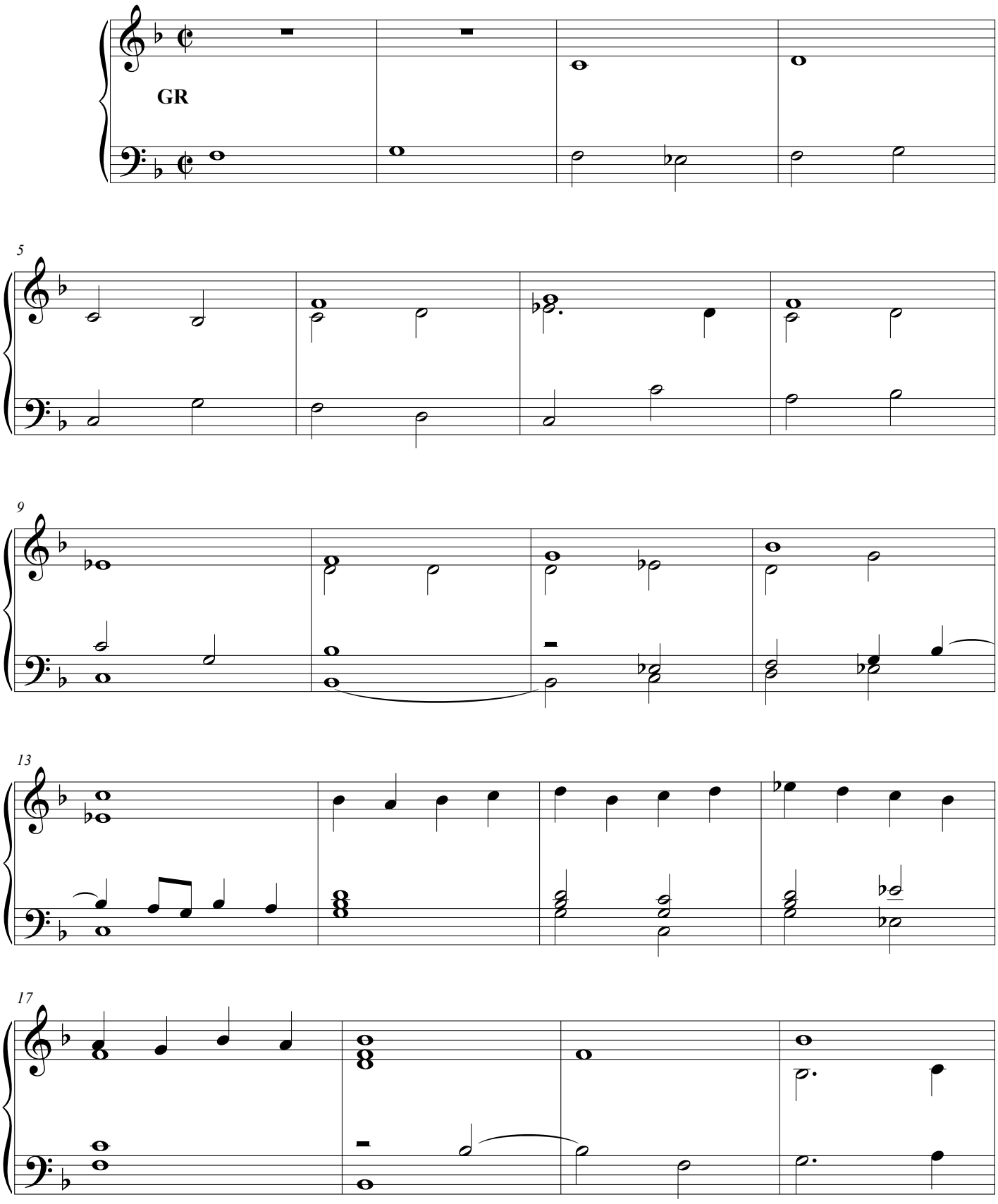
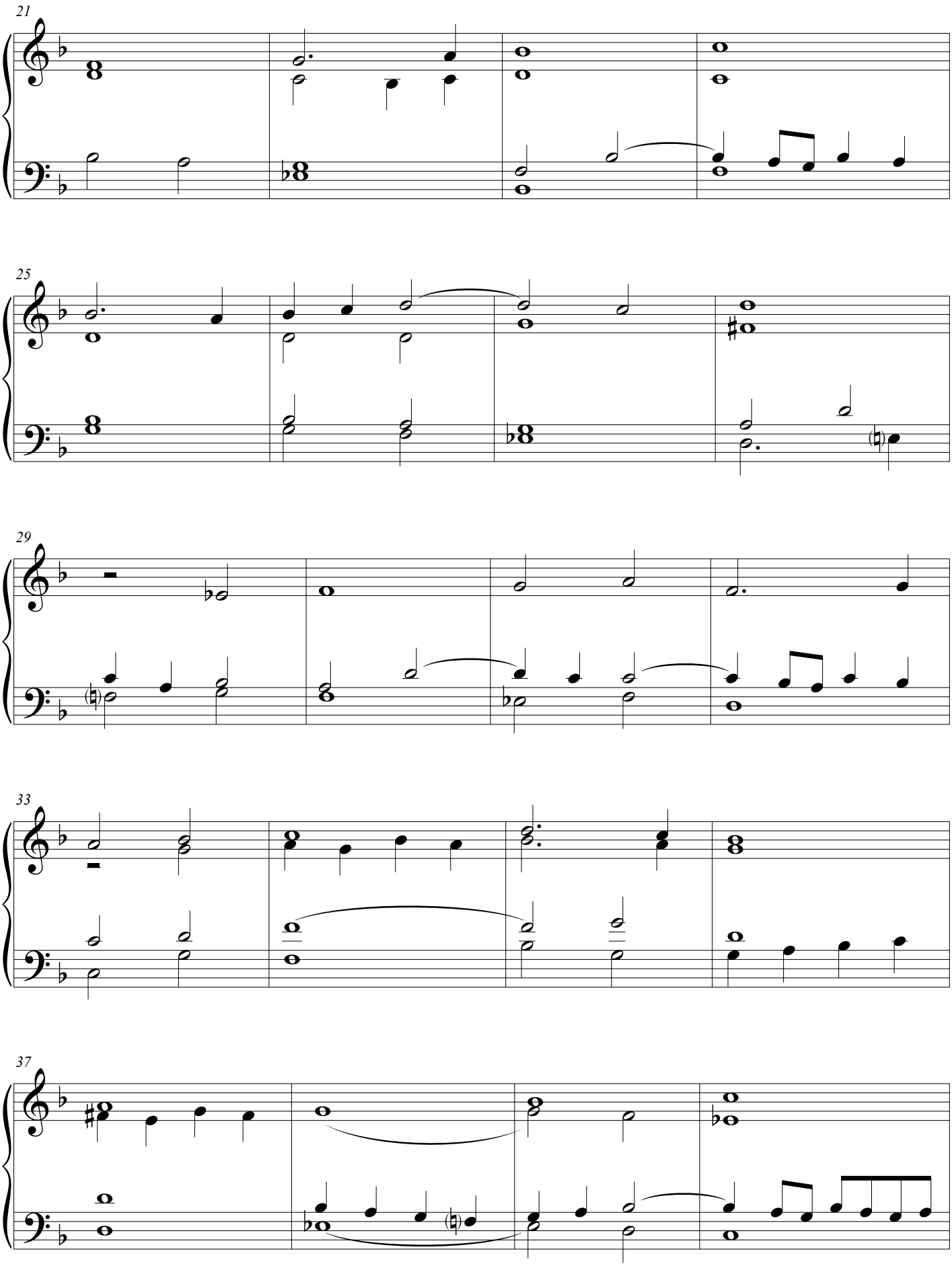
Veni Creator Spiritus

In die Penthecostes, Hymnus

Girolamo Cavazzoni, 1510-1580

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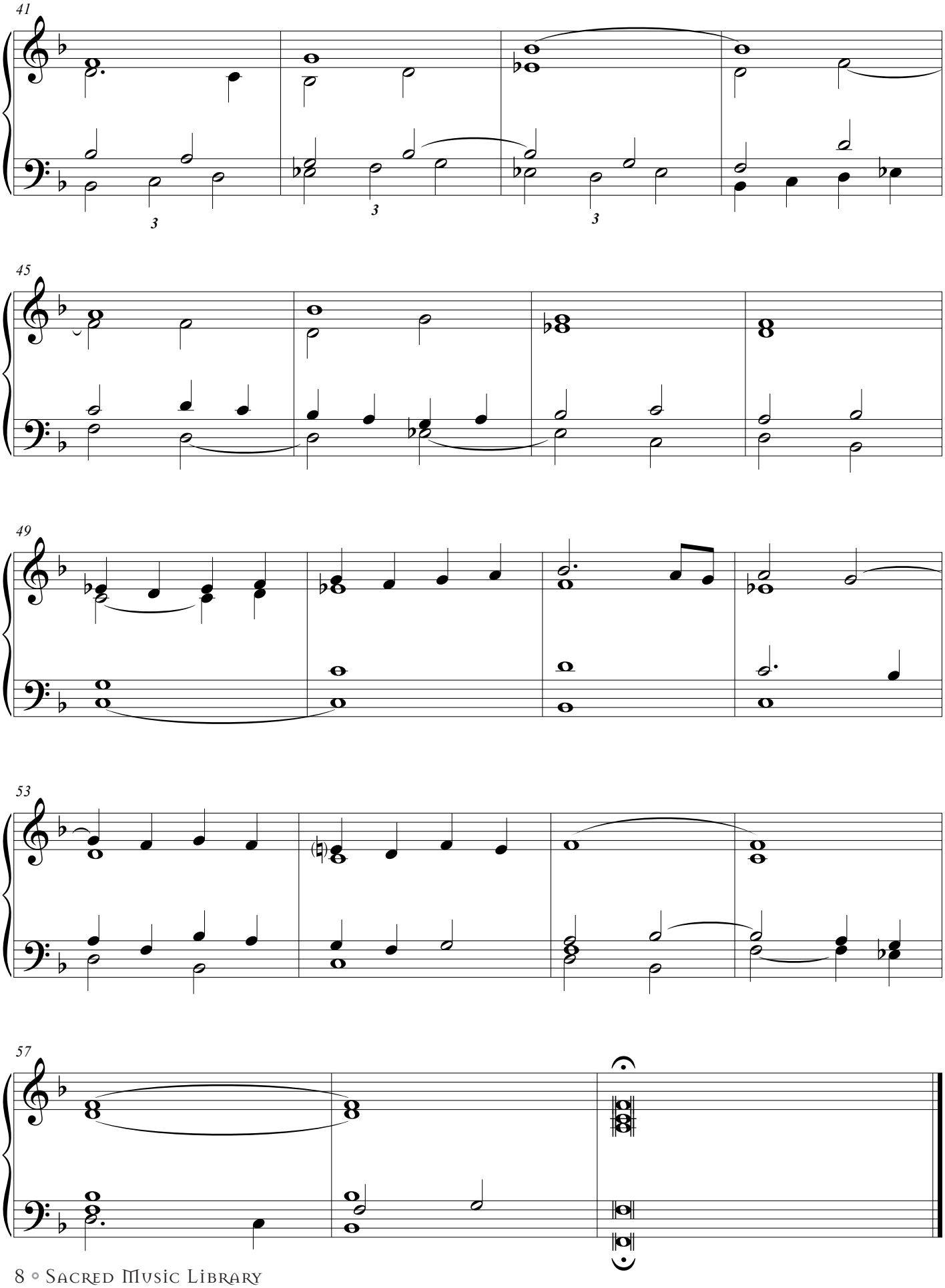
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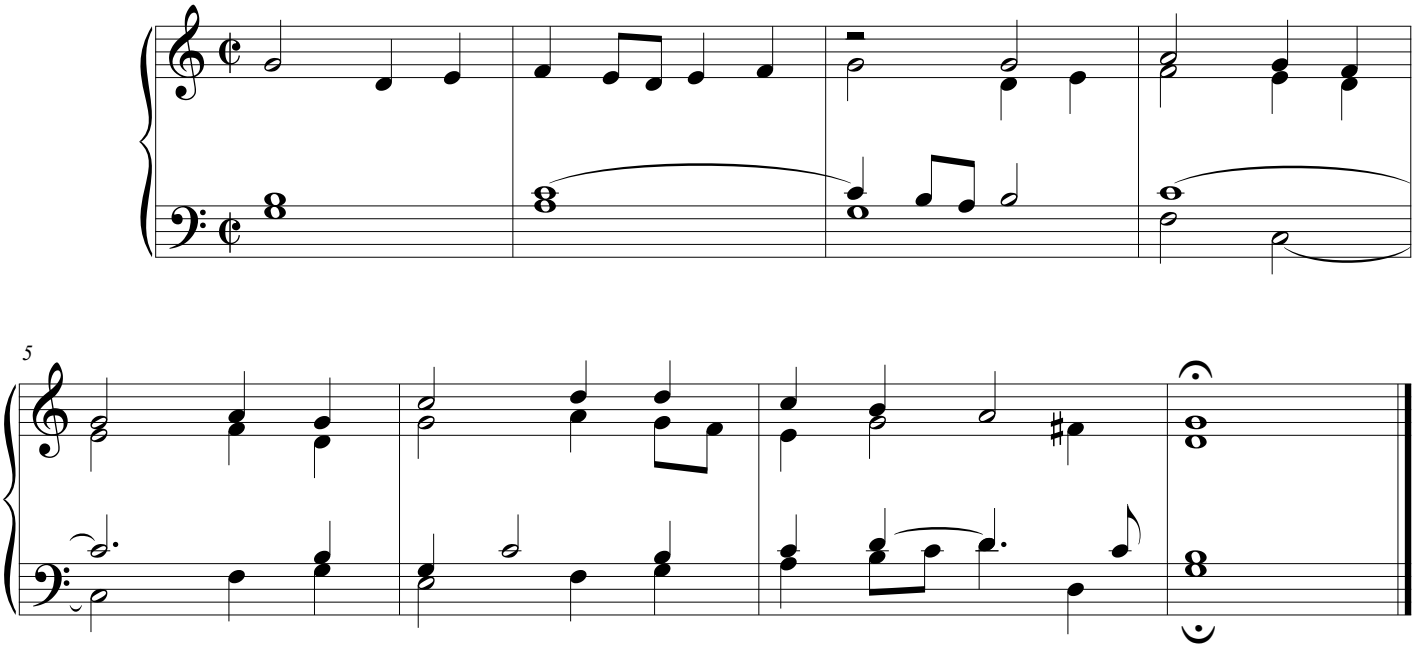
Veni Creator Spiritus

Für die Intonation auf G

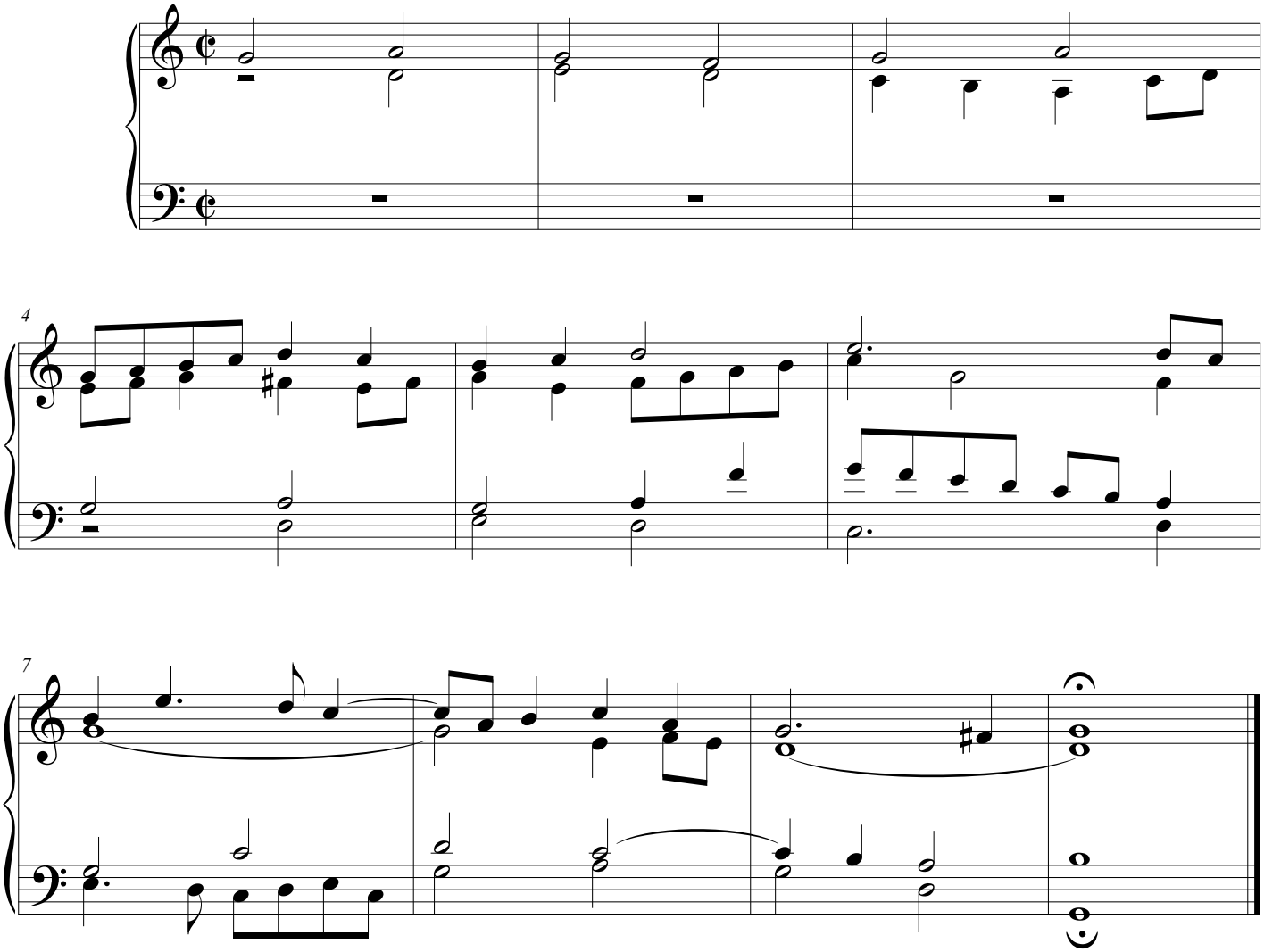
Giovanni Pierluigi da Palestrina, 1525-1594



Veni Creator Spiritus

Für die Intonation auf G

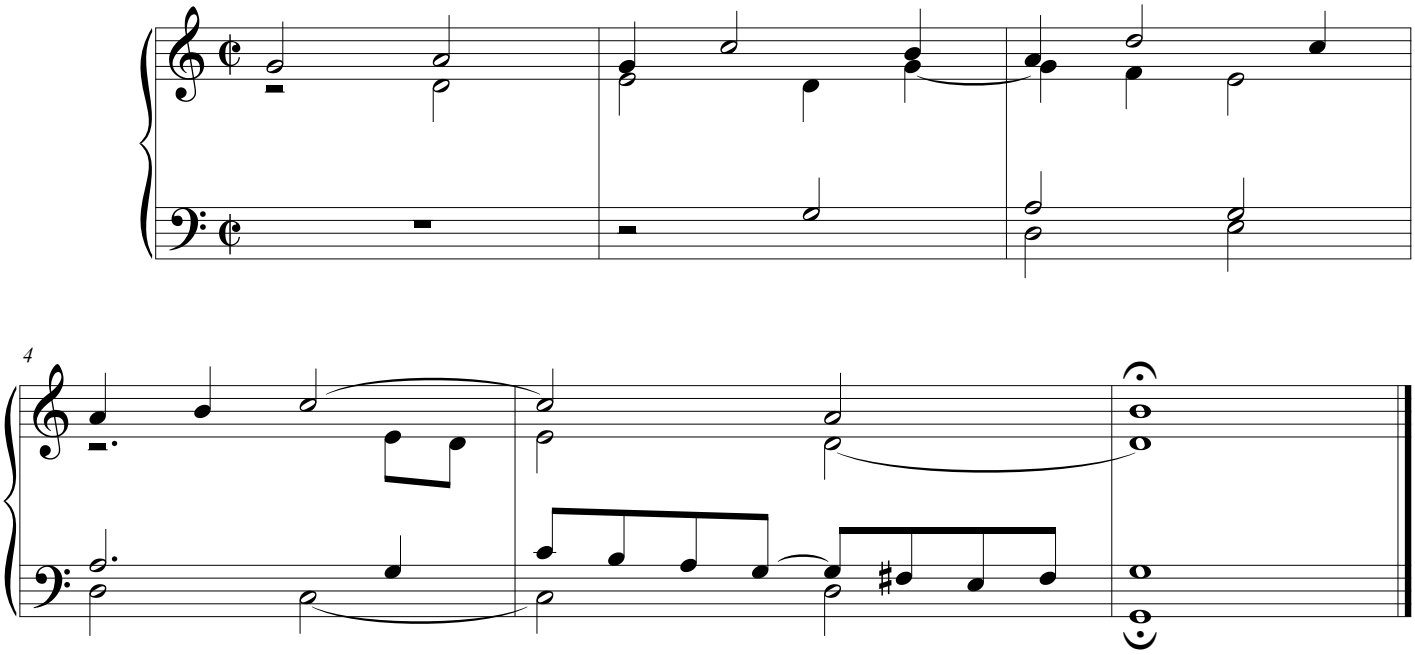
Giovanni Pierluigi da Palestrina, 1525-1594



Veni Creator Spiritus

Für die Intonation auf G

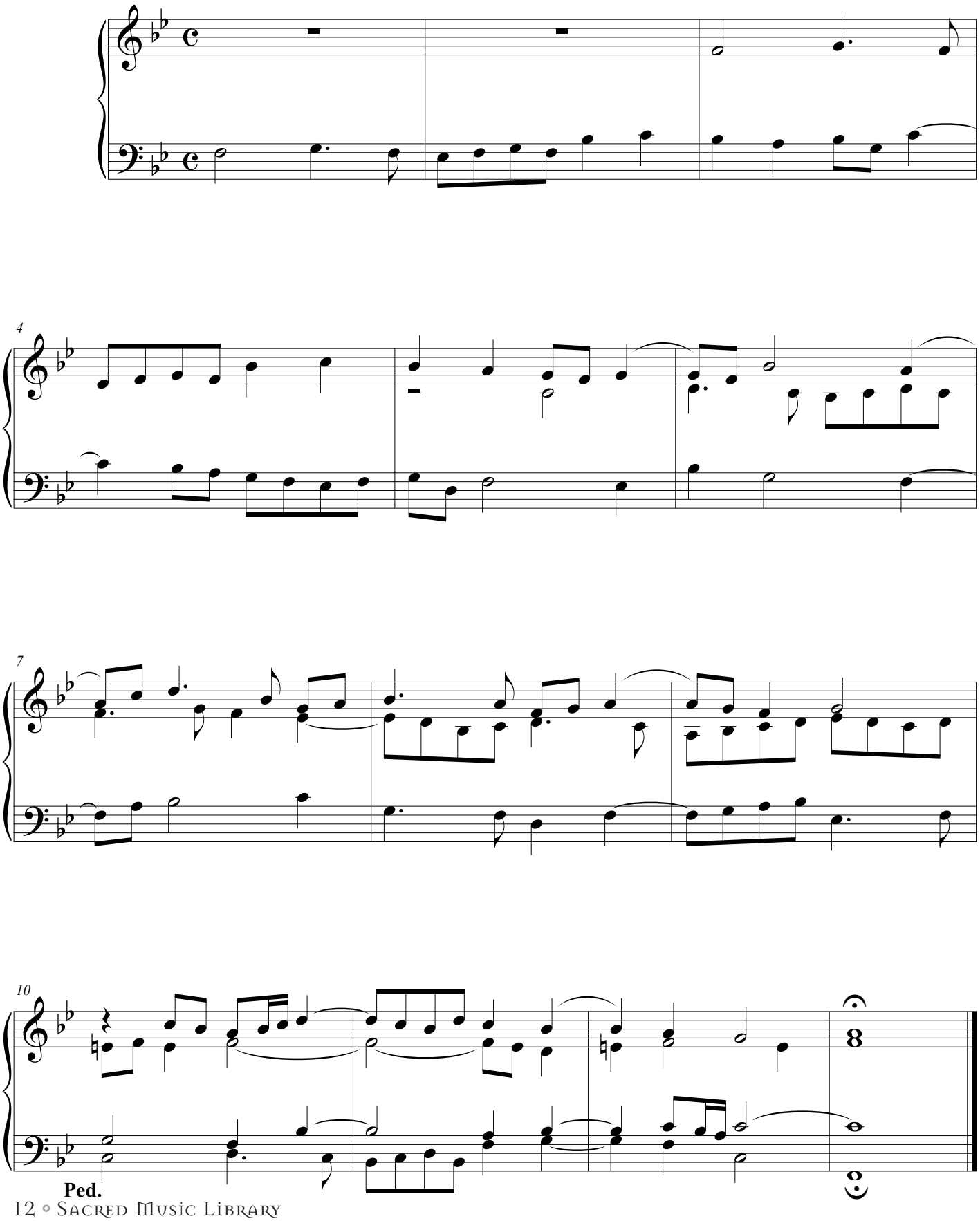
Jean Titelouze, 1563-1633



Veni Creator Spiritus

Für die Intonation auf F

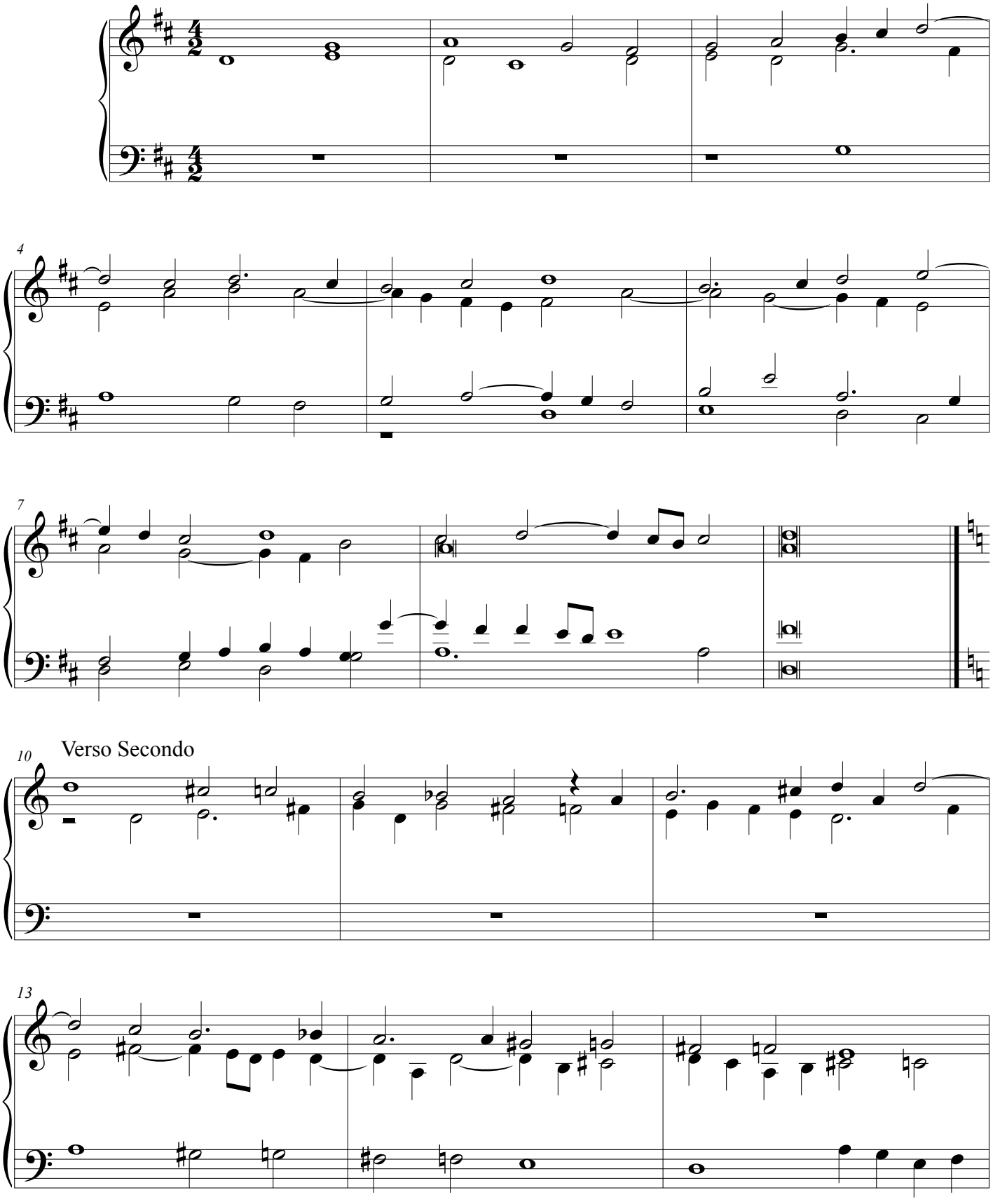
Jean Titelouze, 1563-1633



Veni creator spiritus

Giovanni Battista Fasolo, 1598-1664

Hinno del Ottavo Tono trasportato all quarta bassa



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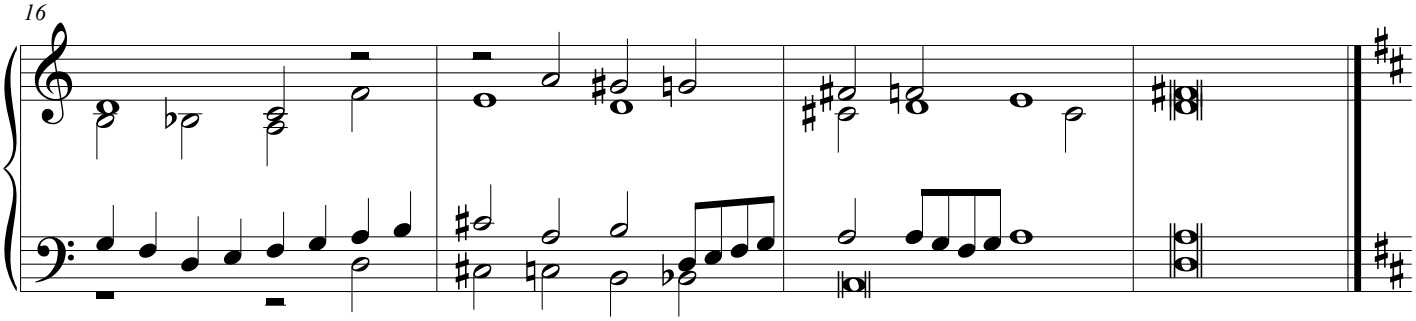
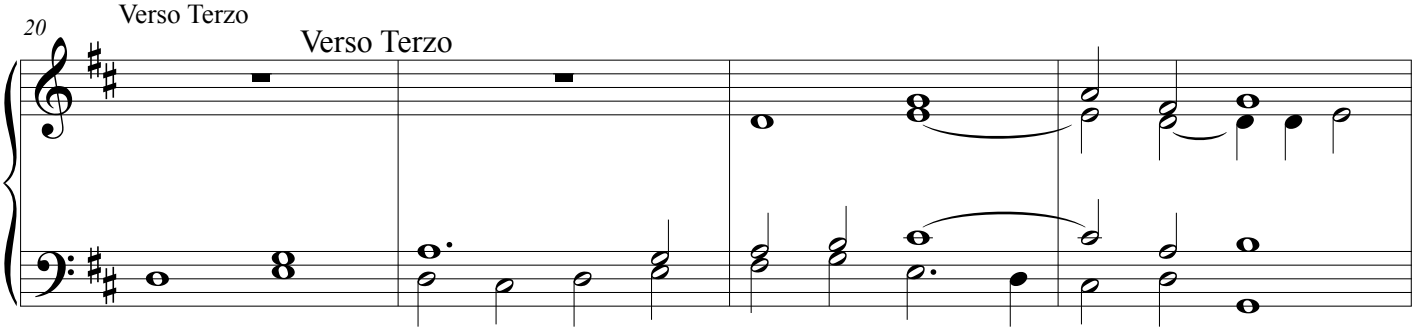


20 Verso Terzo

Verso Terzo



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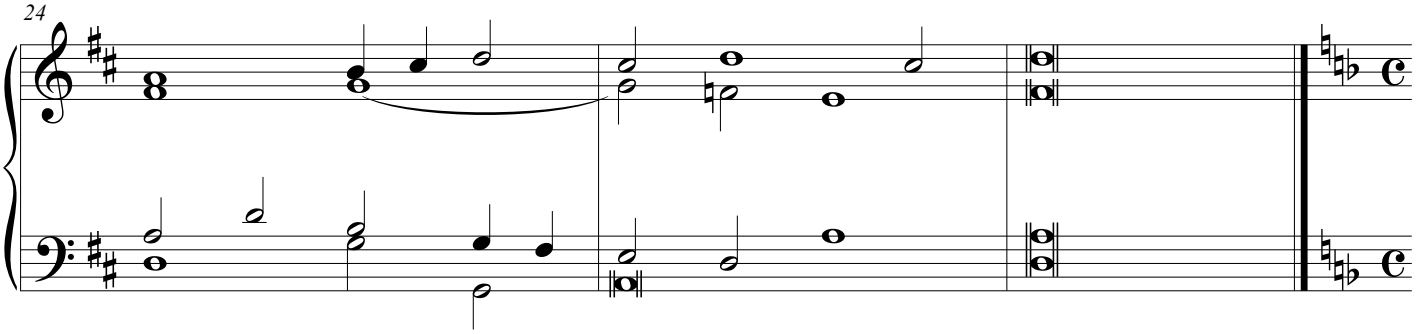
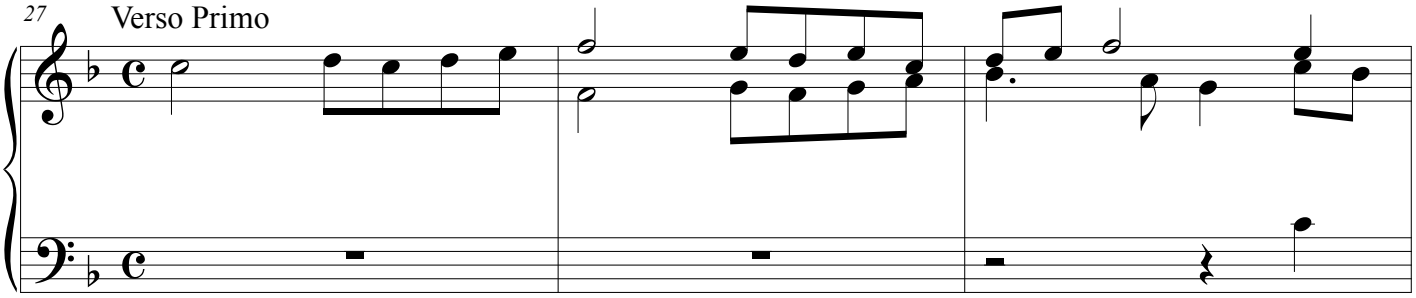


Li seguenti versi sono più allegri

27 Verso Primo



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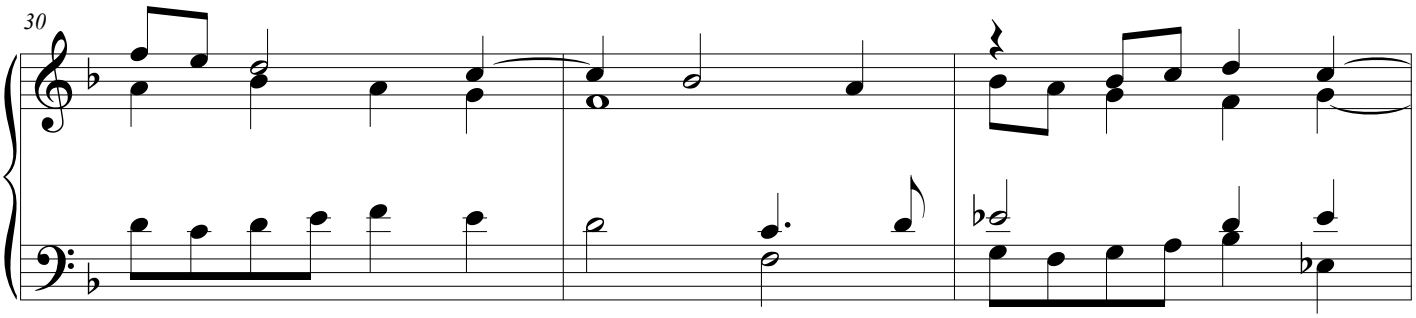

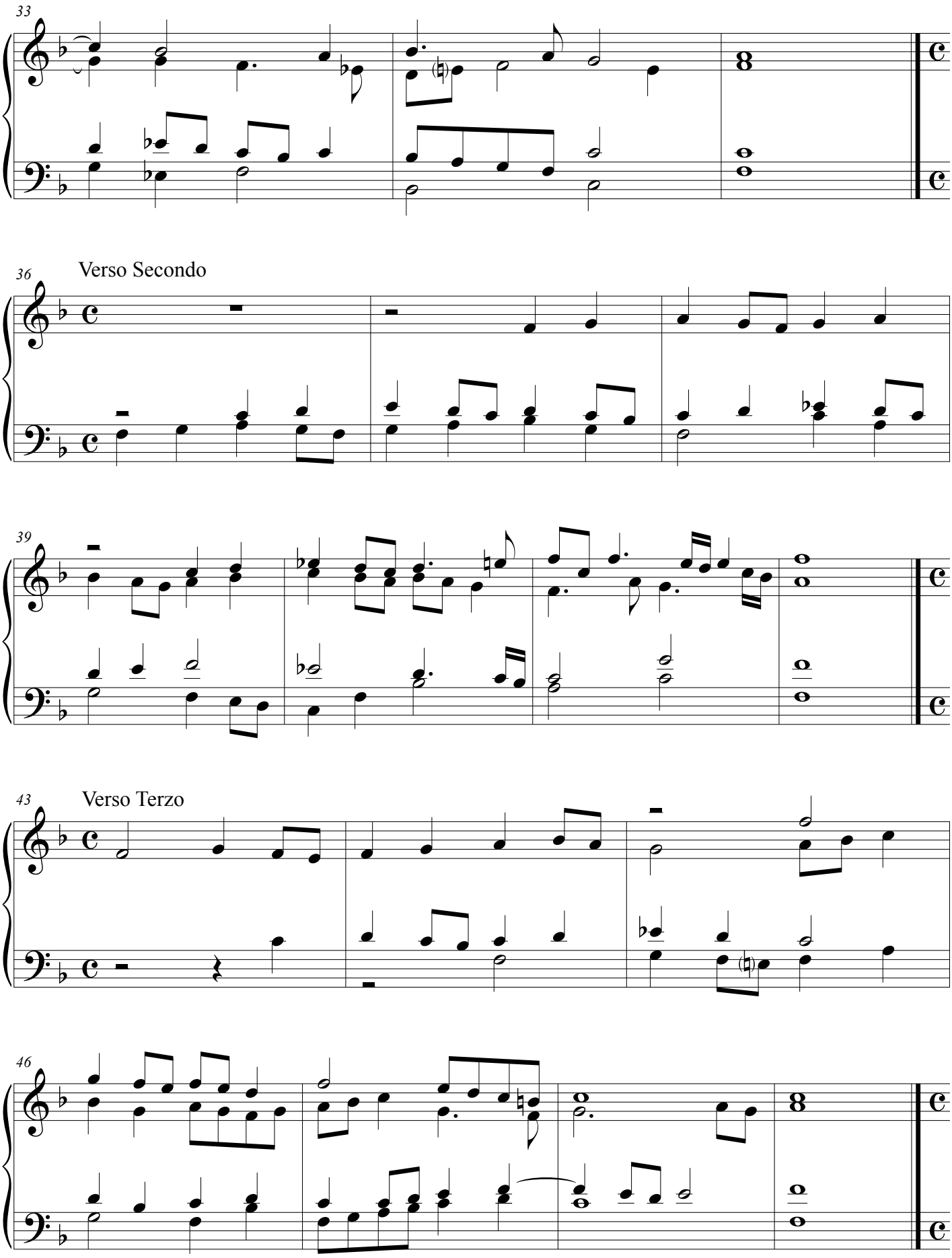
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Verso Secondo
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Verso Terzo
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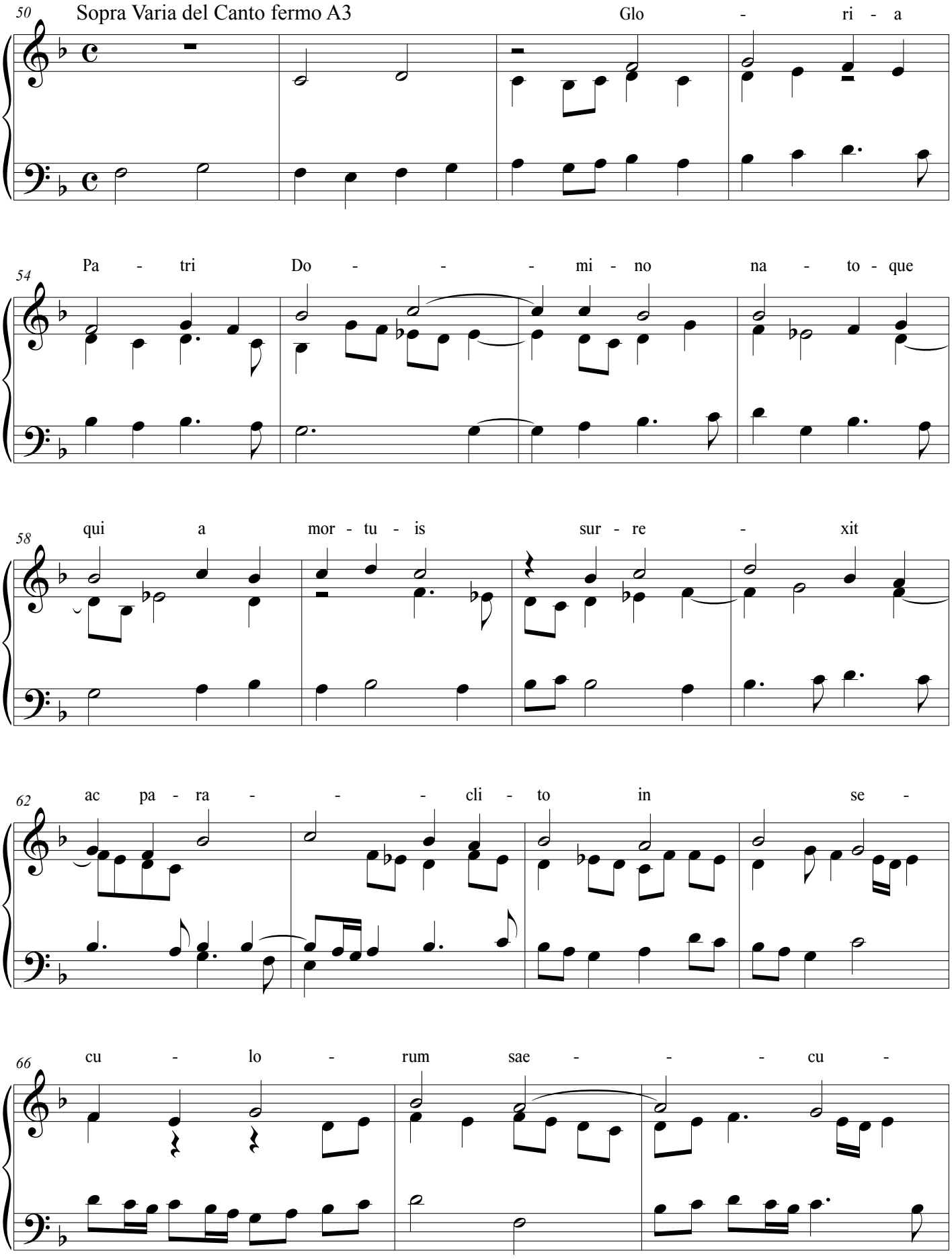
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Sopra Varia del Canto fermo A3
Glo - ri - a
54
Pa - tri Do - - - mi - no na - to - que
58
qui a mor - tu - is sur - re - xit
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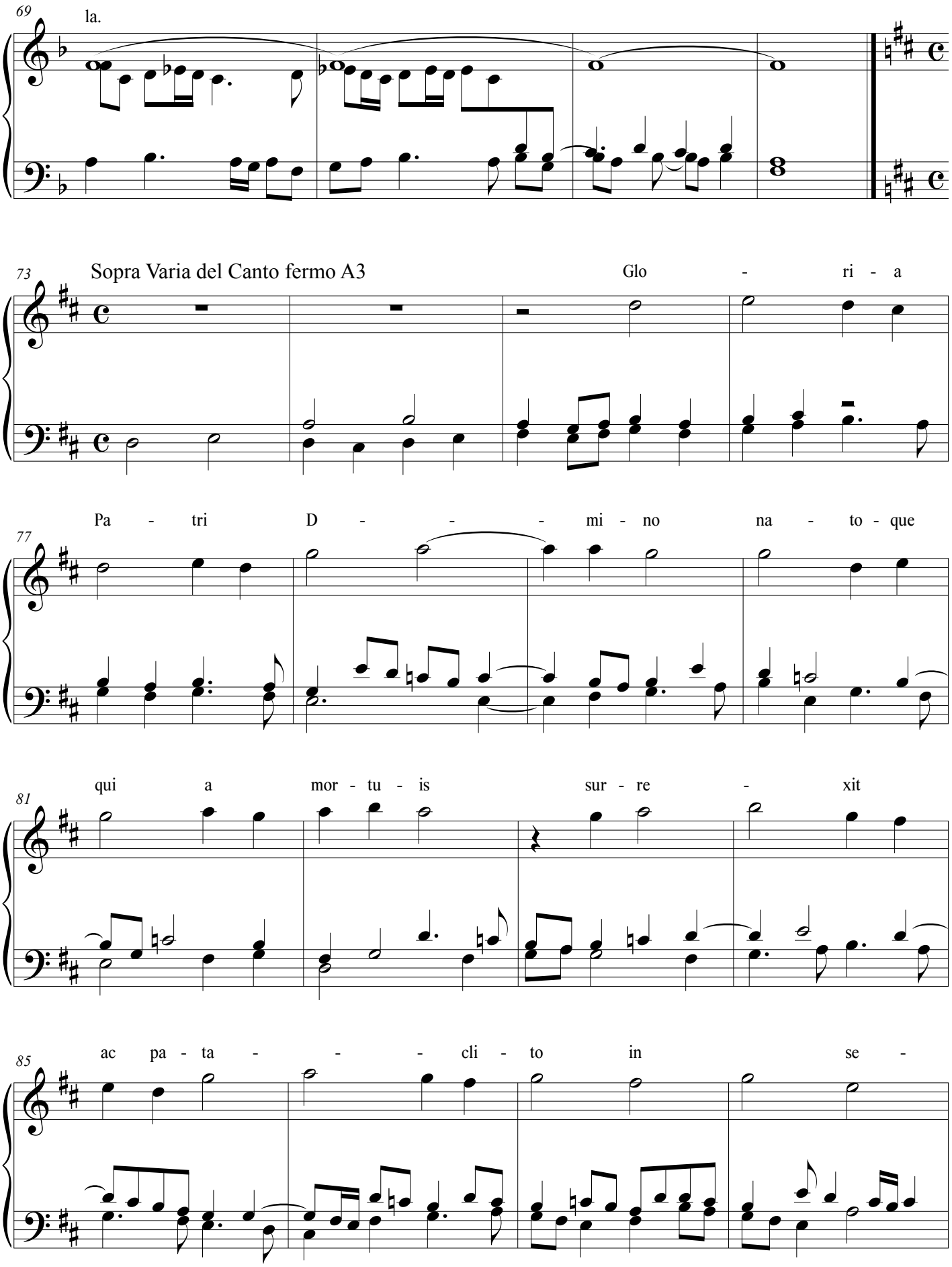
ac pa - ra - - - cli - to in se -
66
cu - lo - rum sae - - - cu -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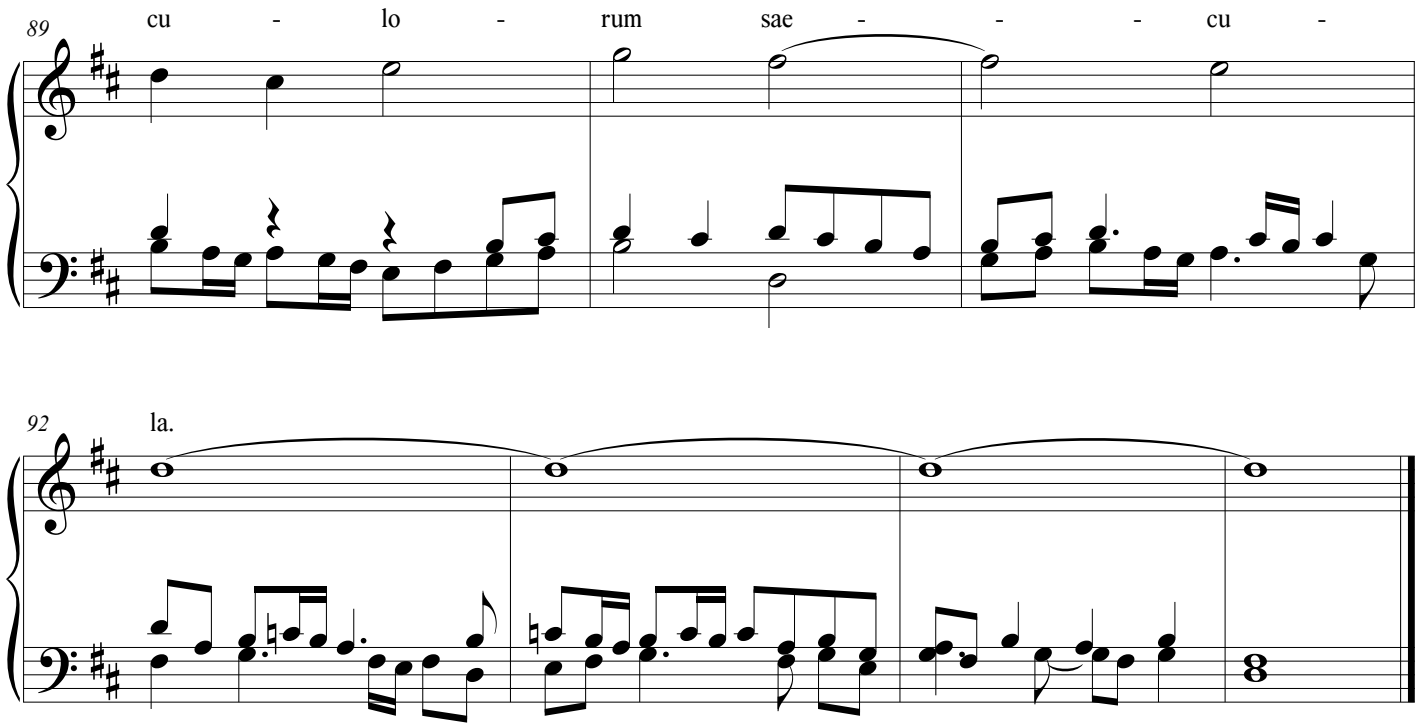
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cu - lo - rum sae - - - cu -
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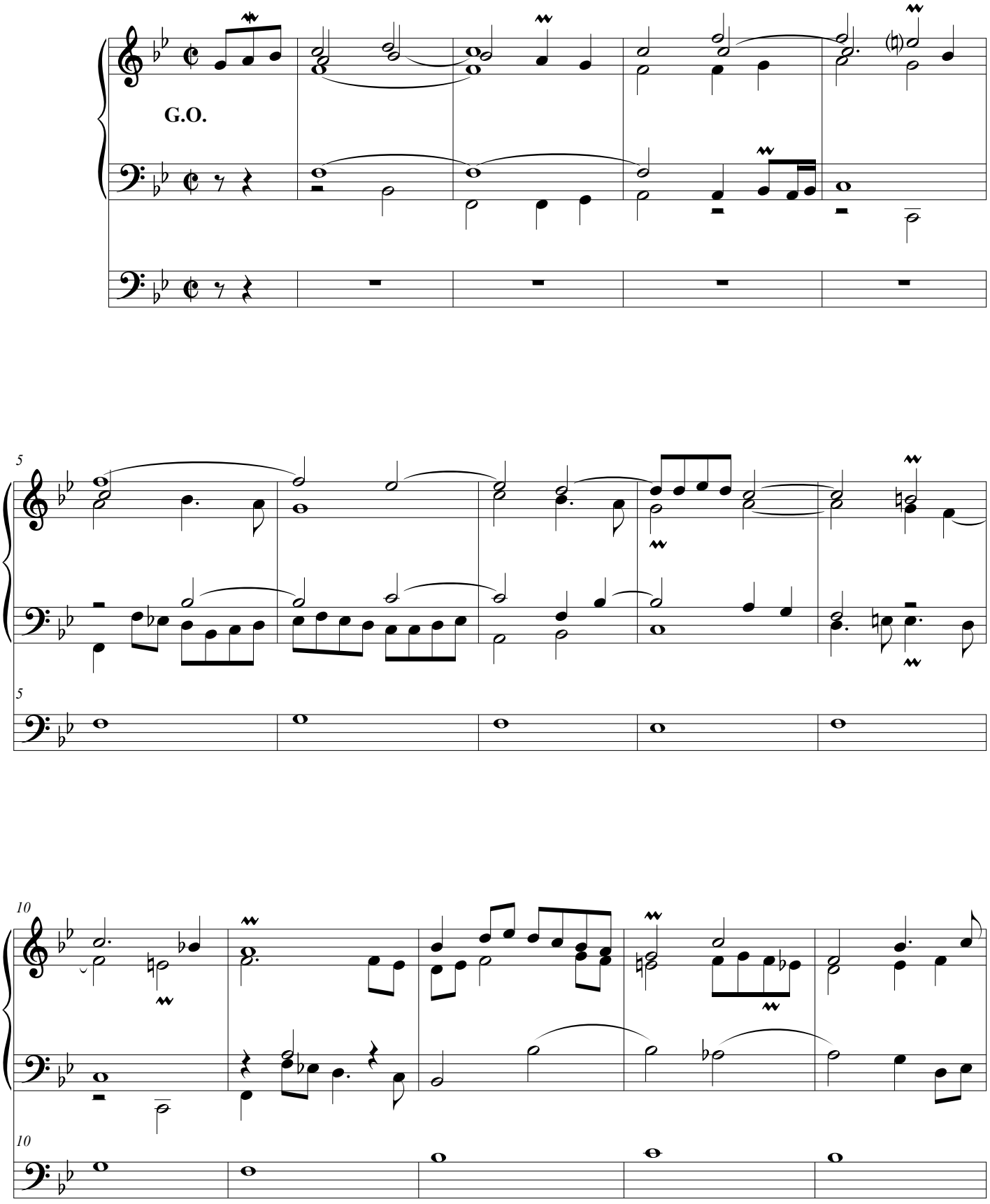
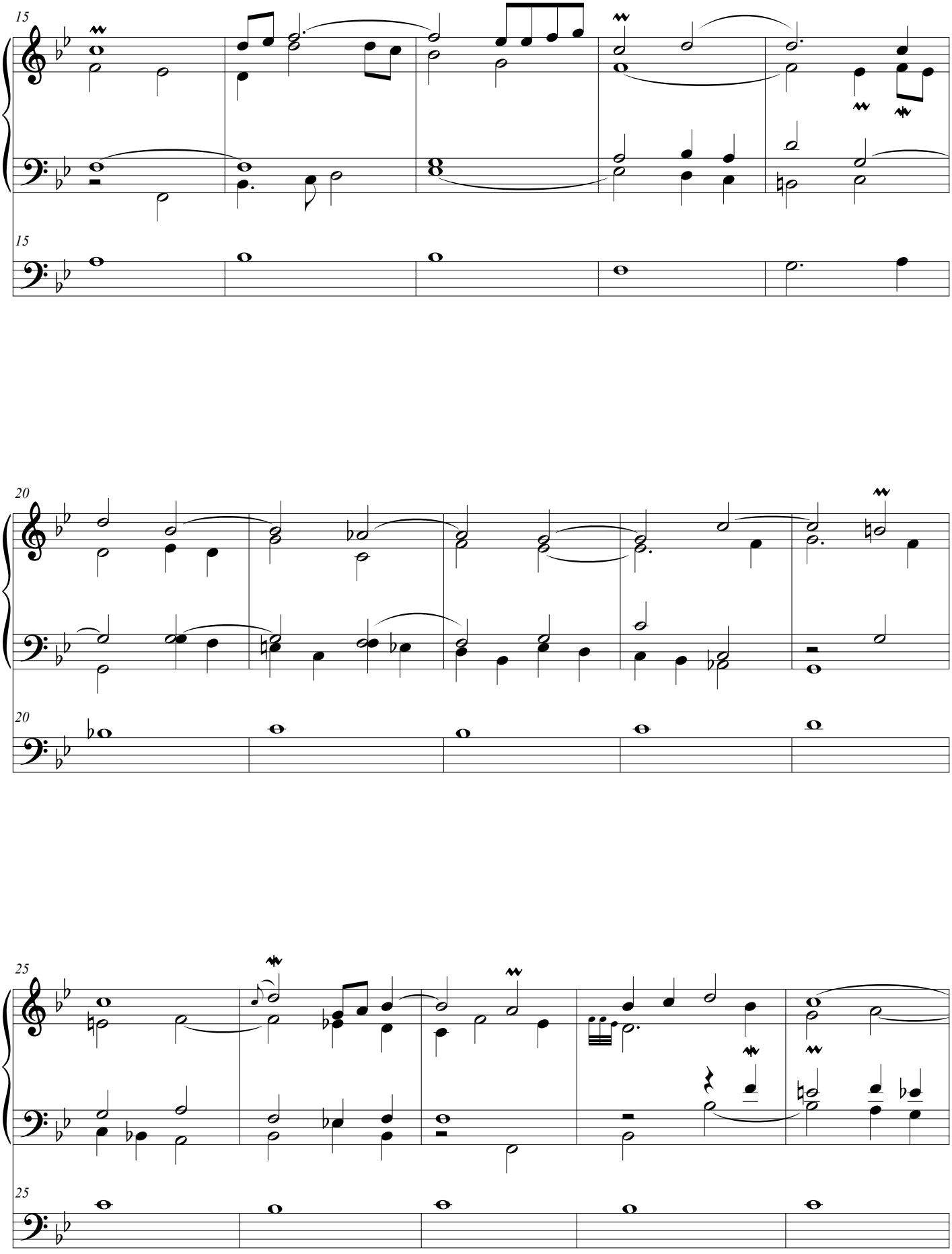
Veni Creator

1. En taille à 5

G.O. 8' Flute
PED 8' Reed

Nicolas de Grigny, 1672–1703

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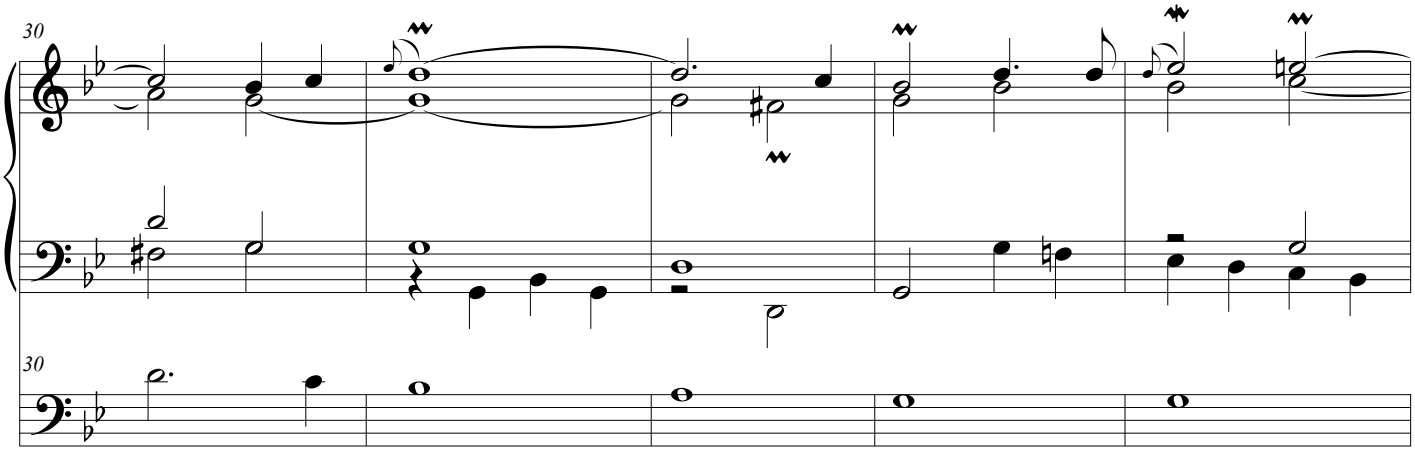
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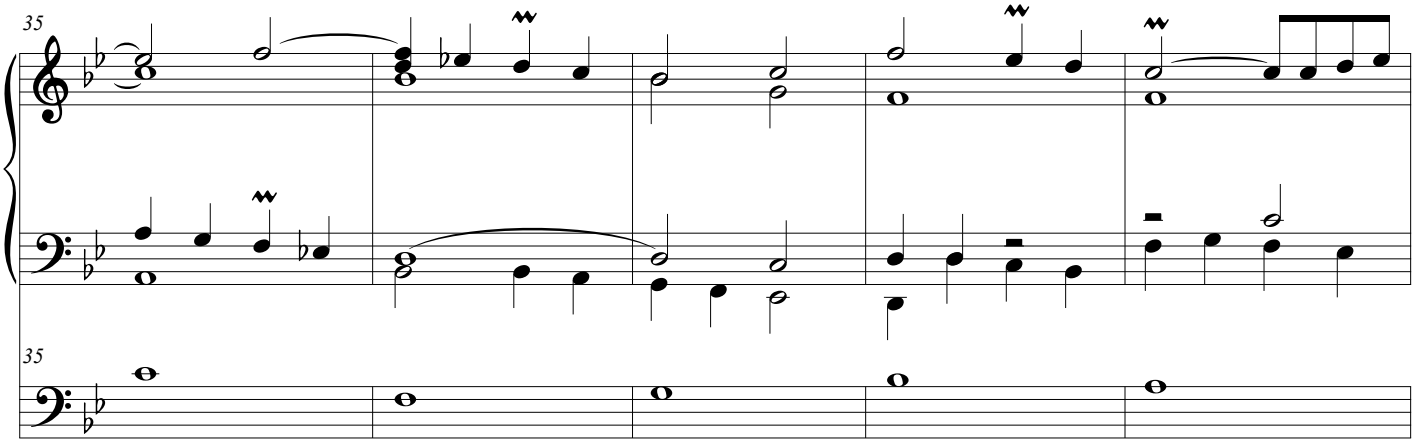
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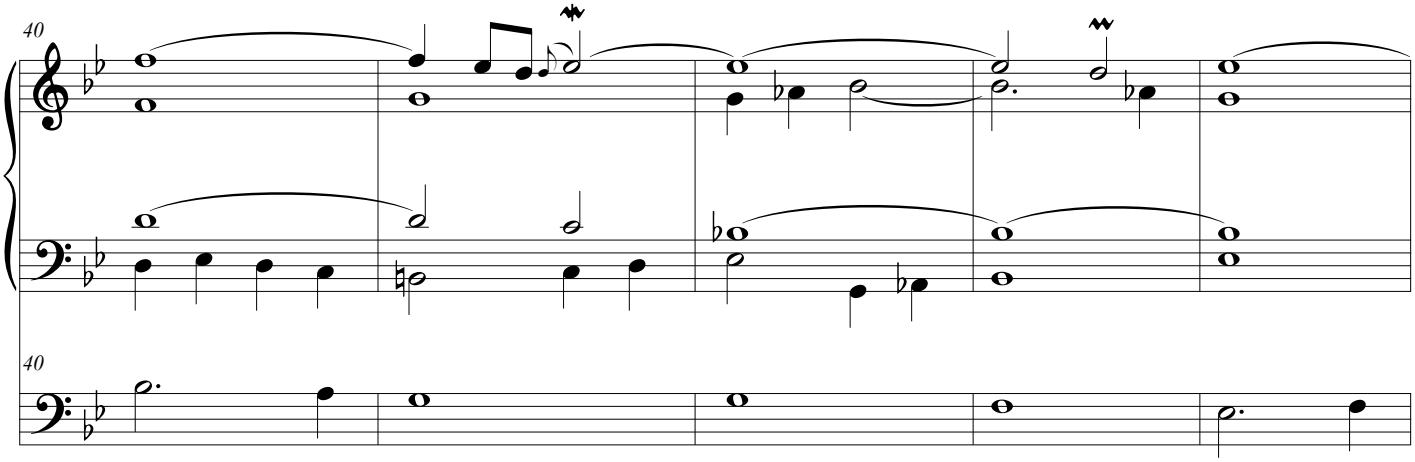
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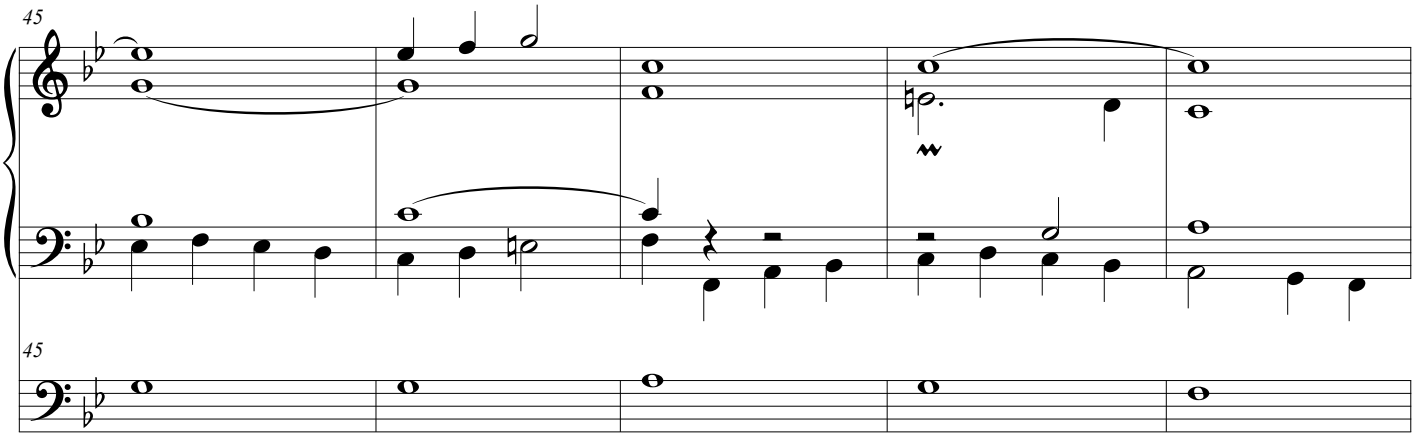
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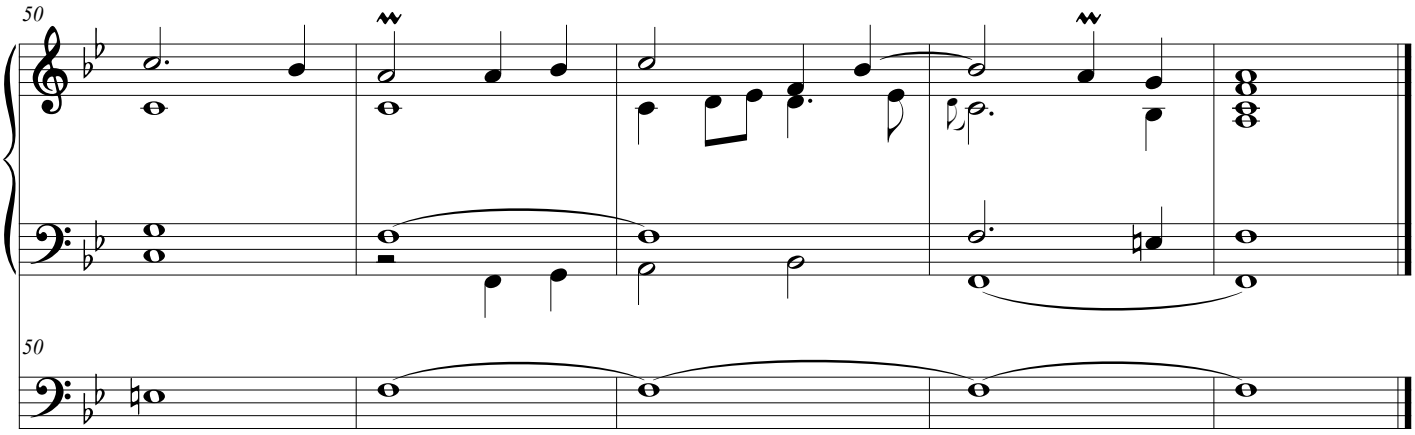
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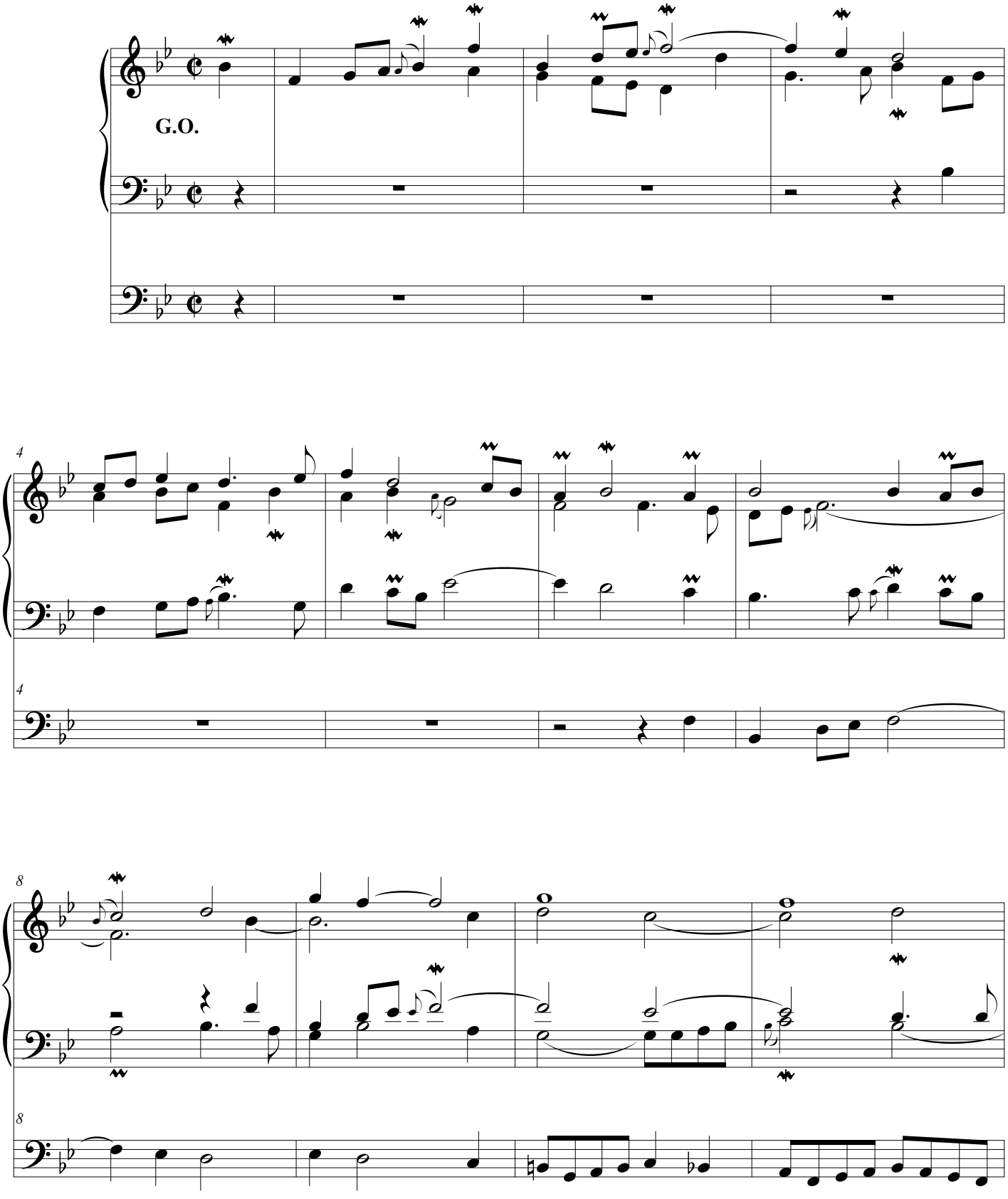
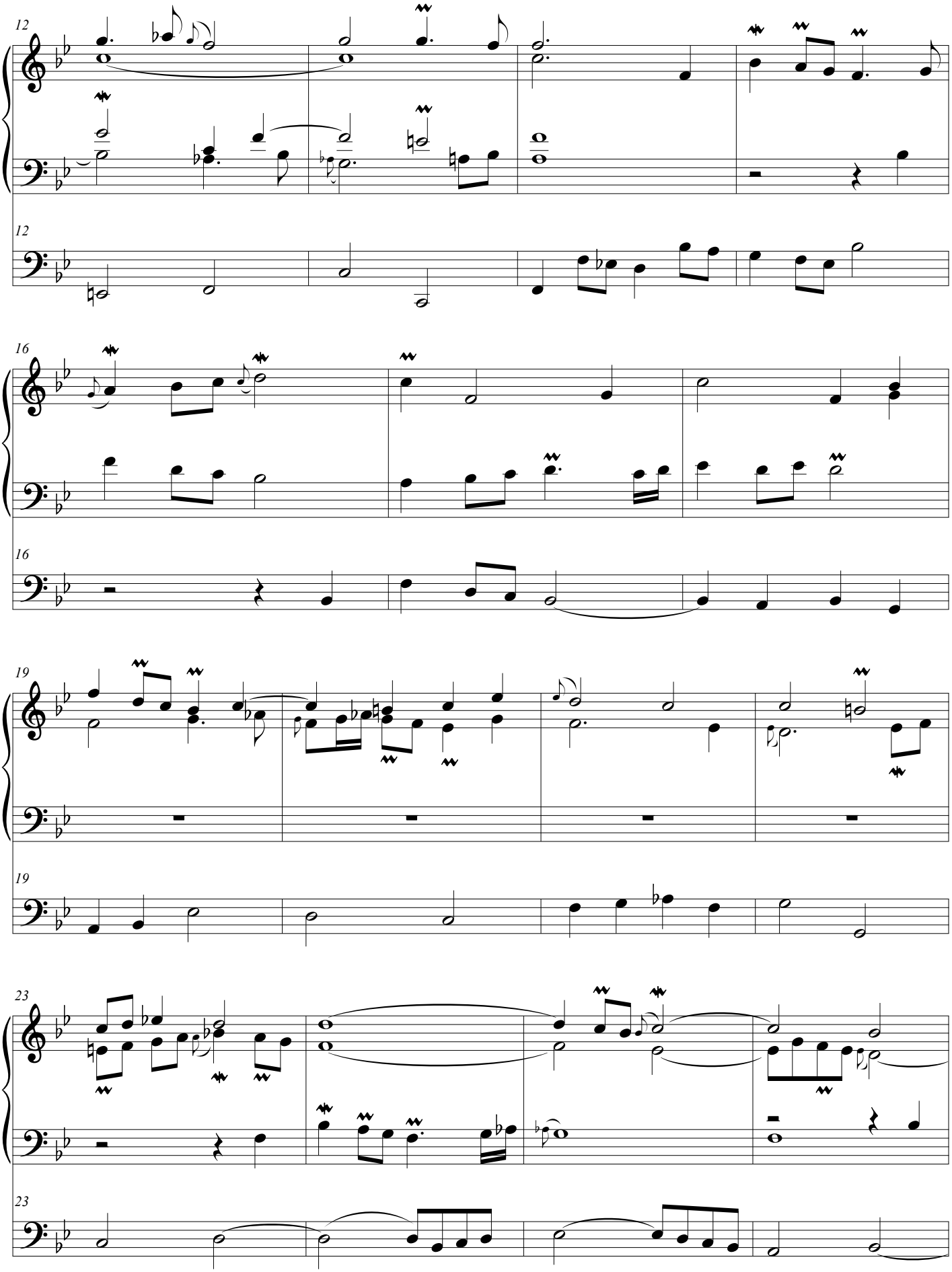
Veni Creator

2. Fugue à 5

Nicolas de Grigny, 1672–1703

G.O. 8' Flute
PED Flute 16' et 8'

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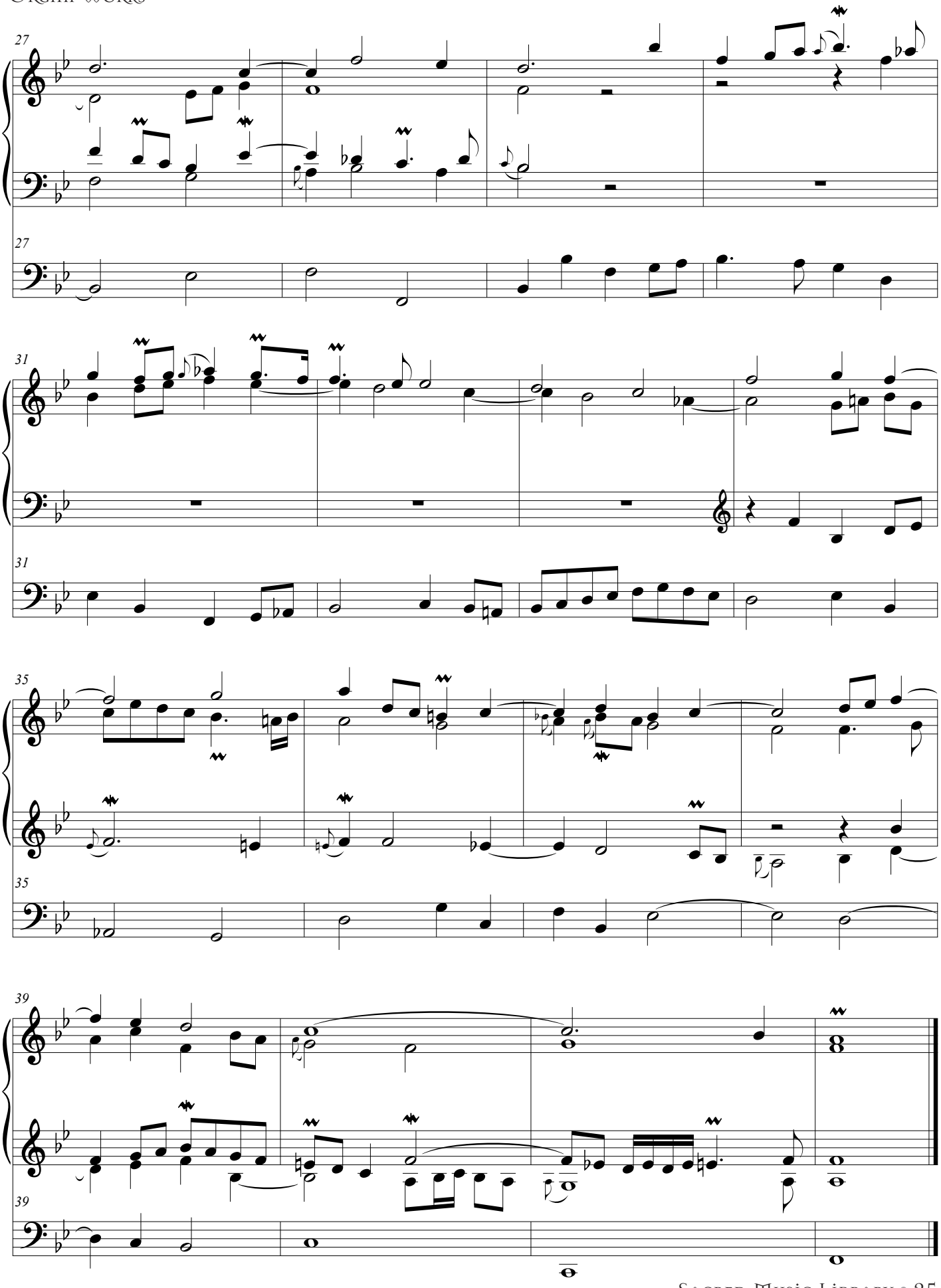
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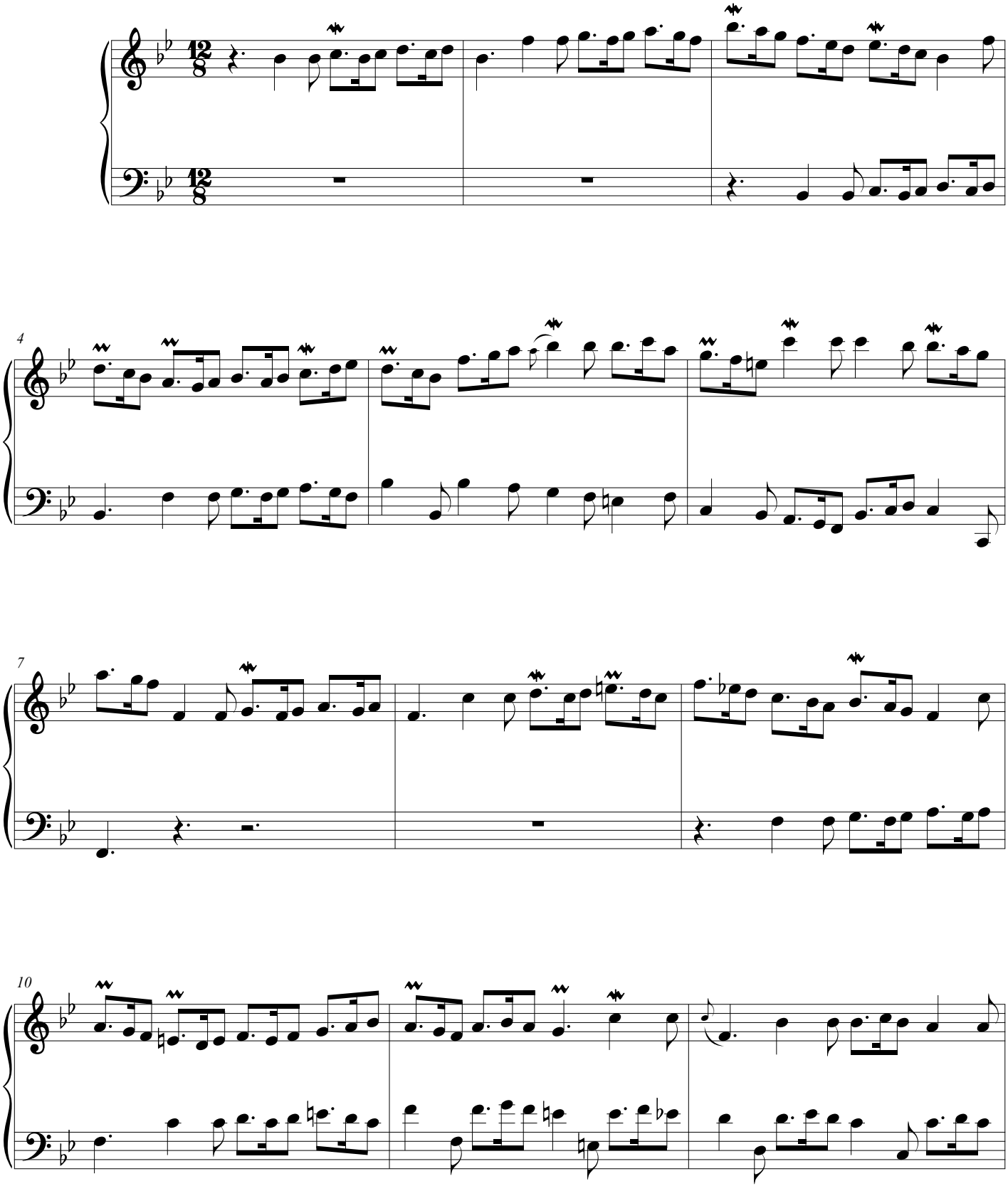
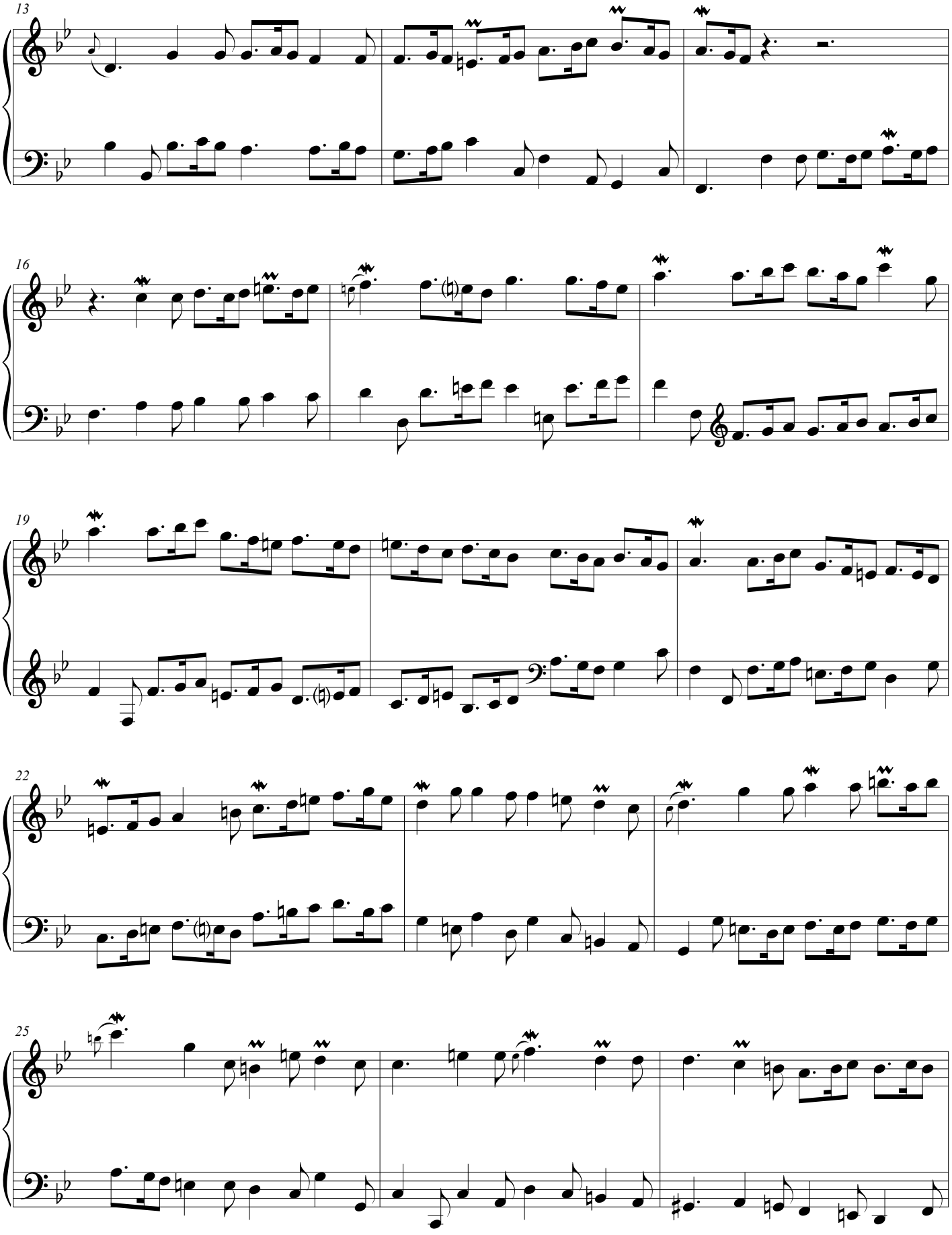
Veni Creator

3. Duo

Nicolas de Grigny, 1672–1703

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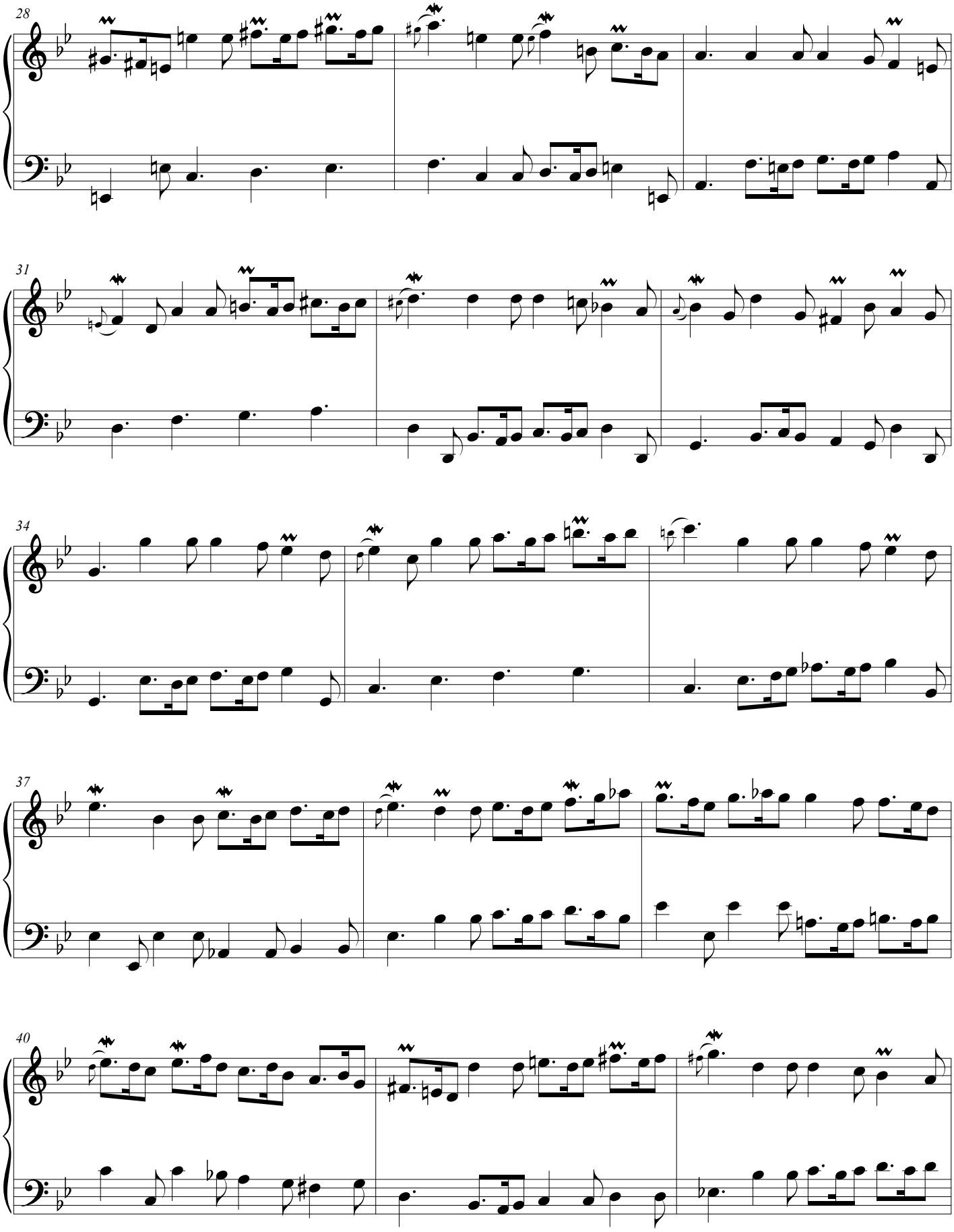
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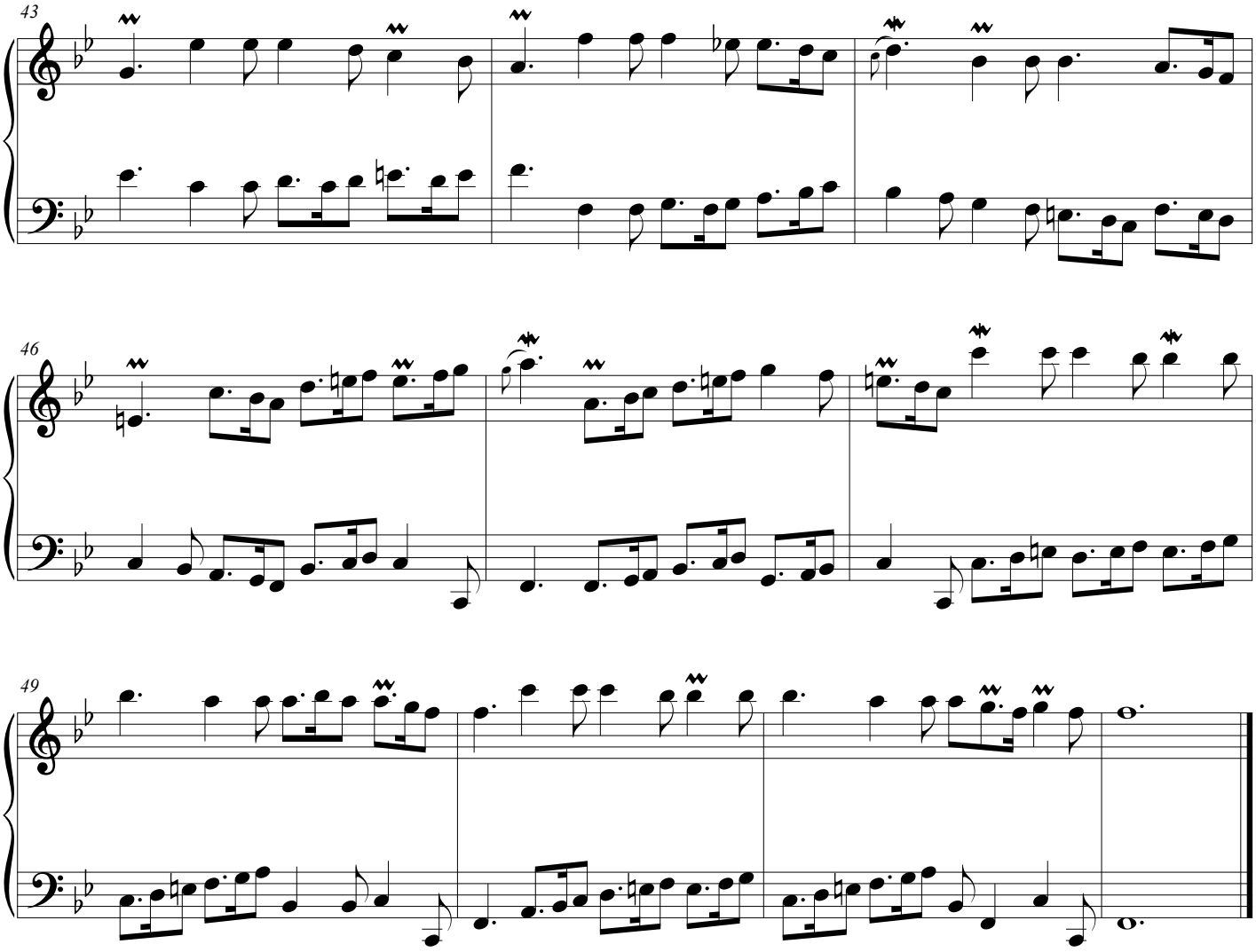
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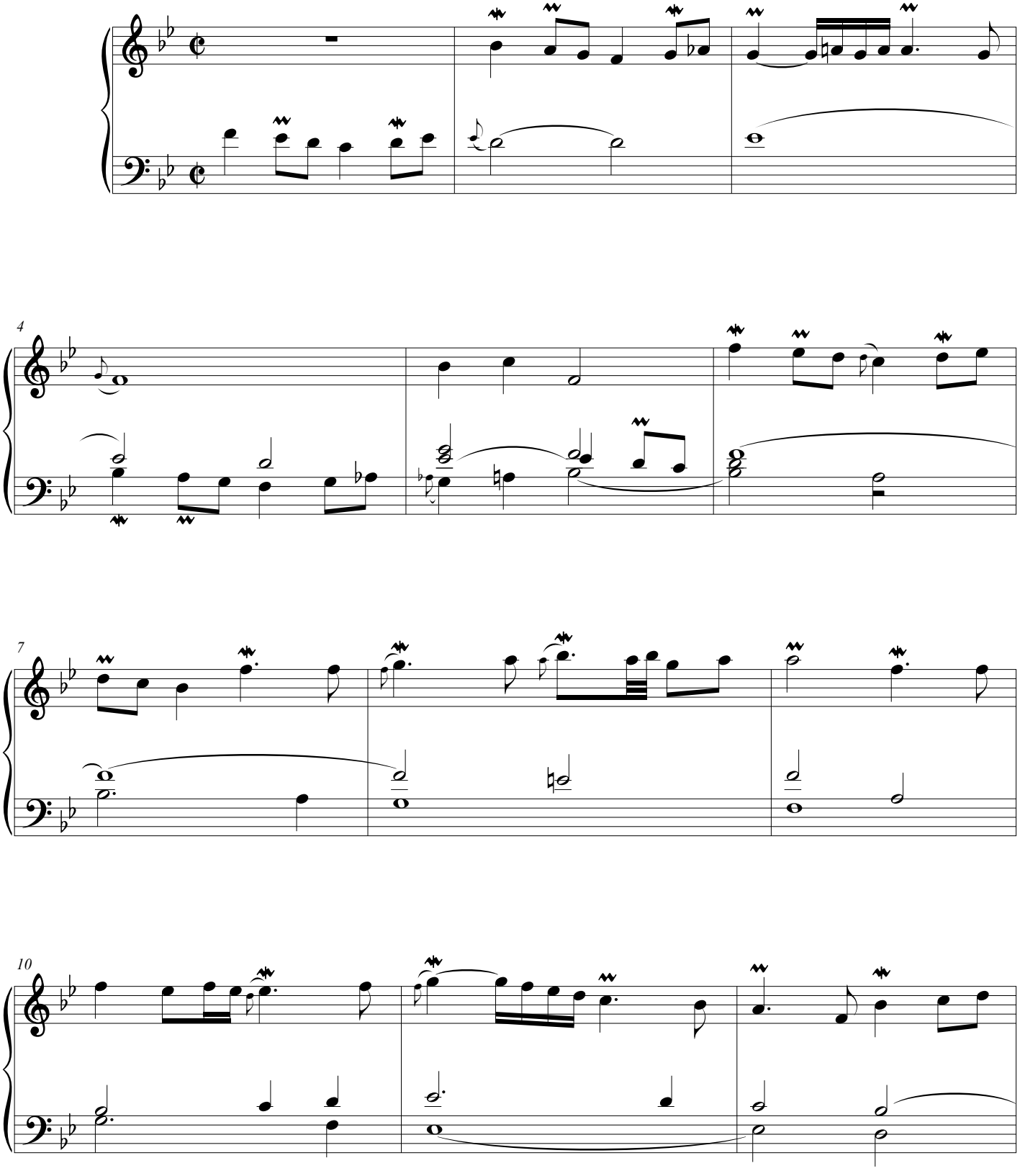
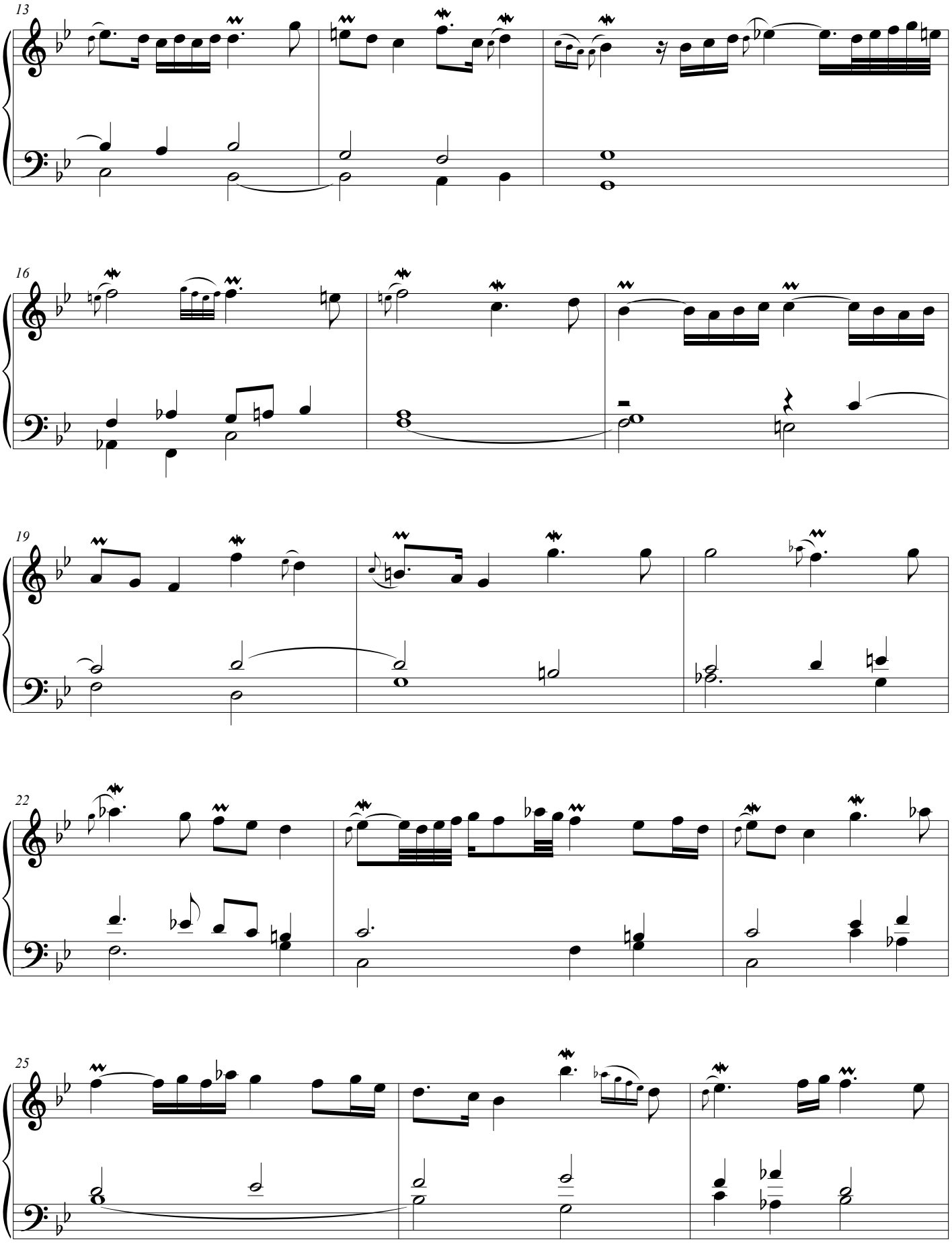
Veni Creator

4. Récit de Cromorne

Nicolas de Grigny, 1672–1703

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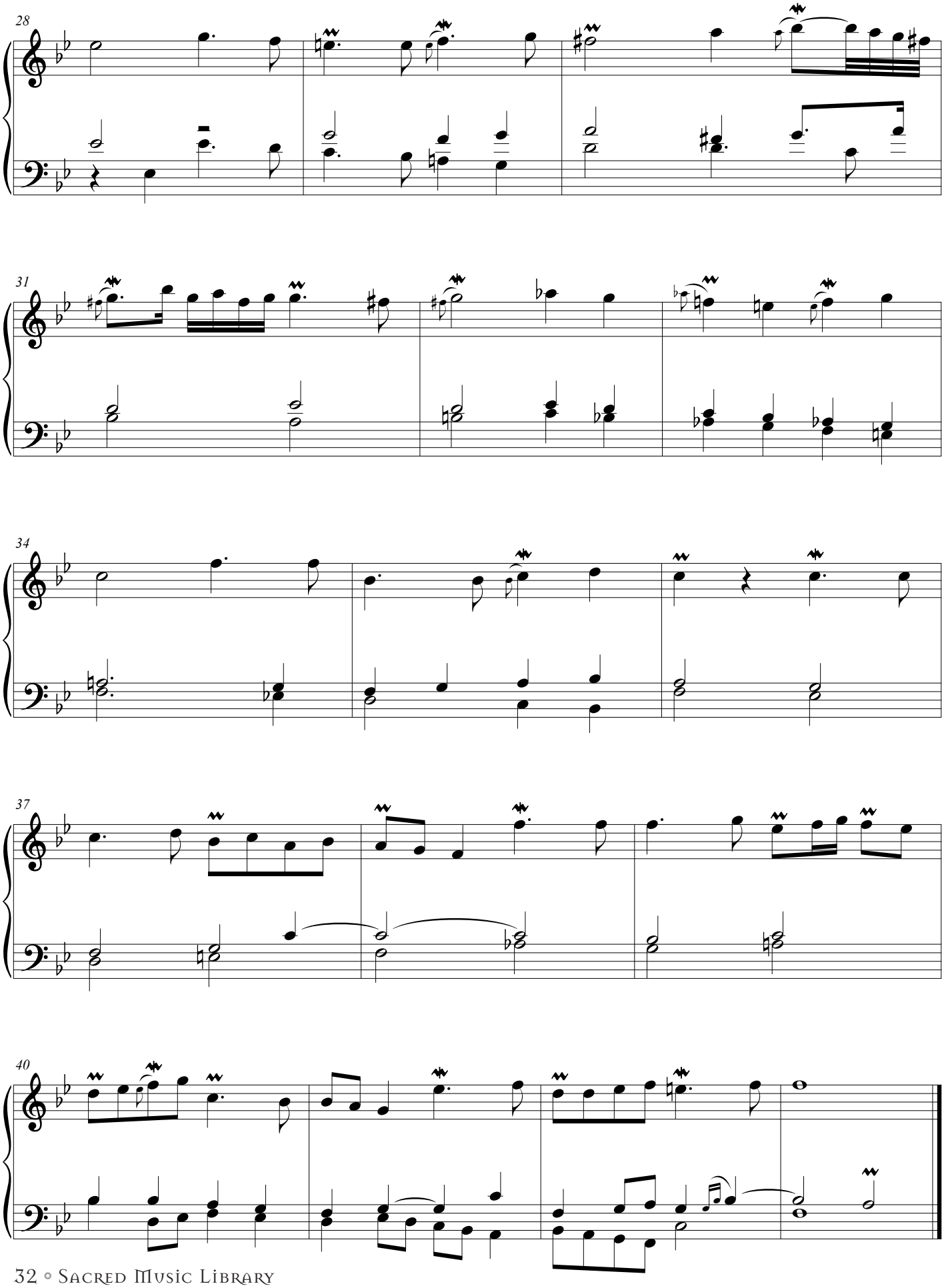
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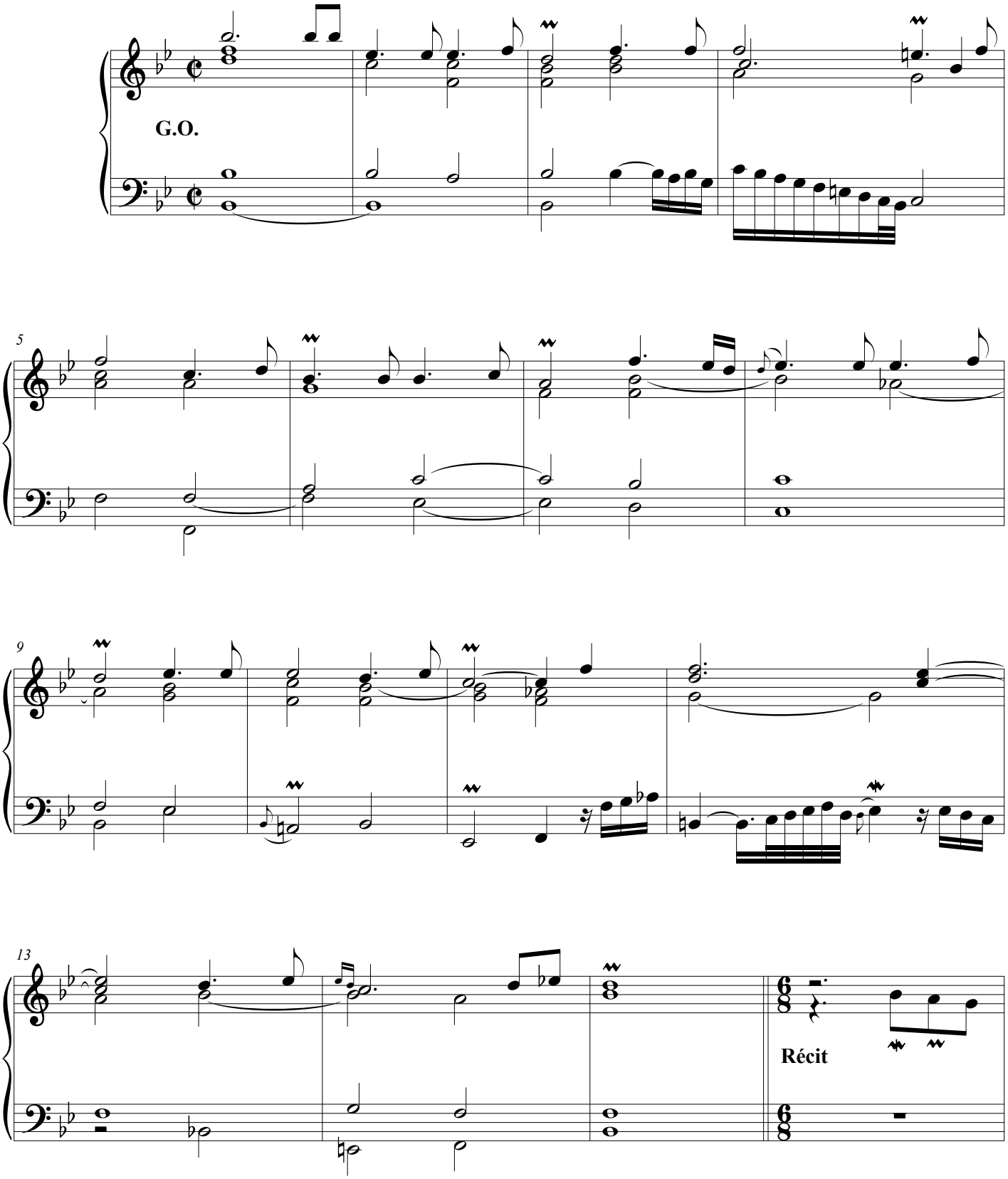
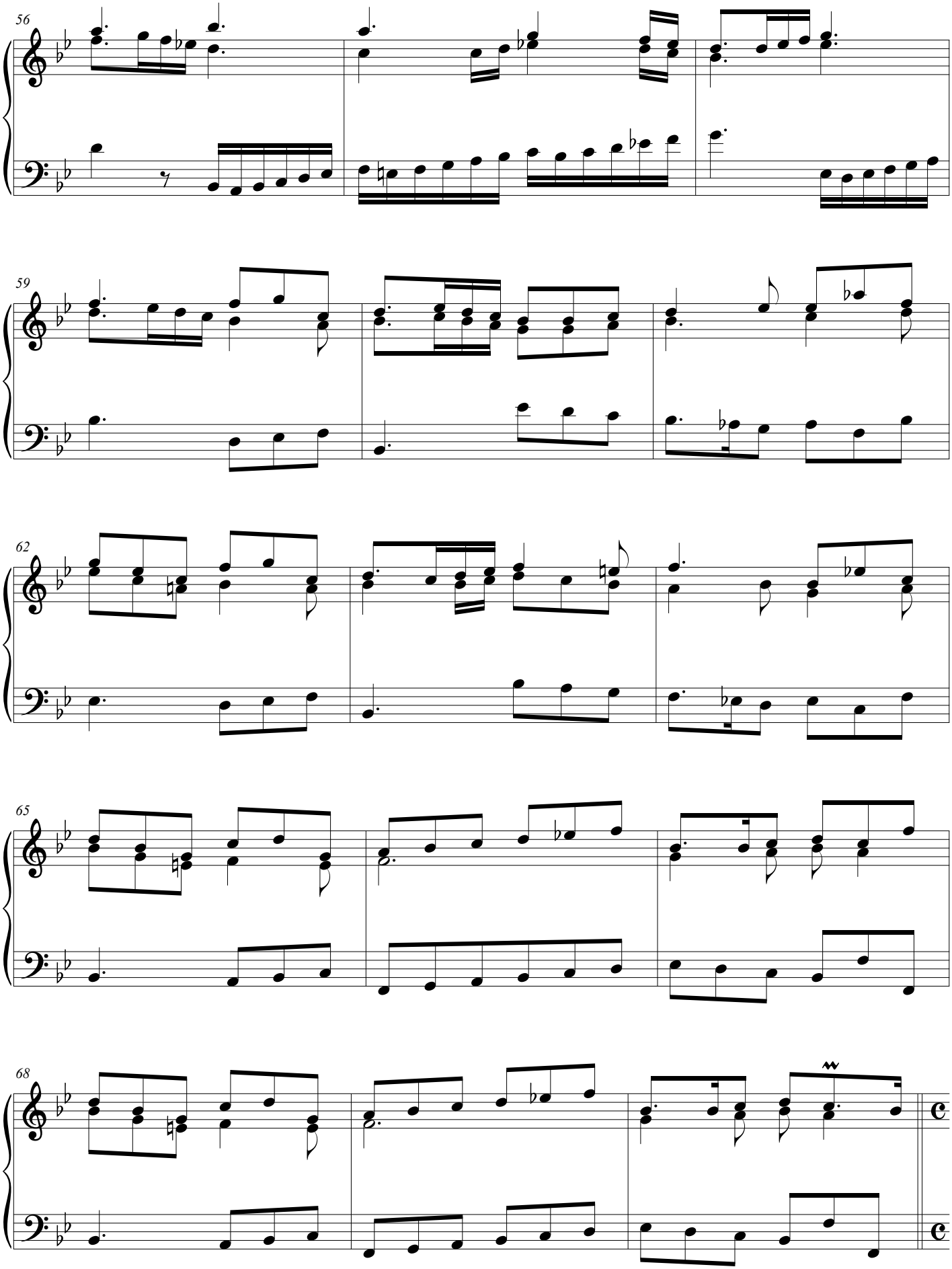
Veni Creator

5. Dialogue sur les grands Jeux

Nicolas de Grigny, 1672–1703

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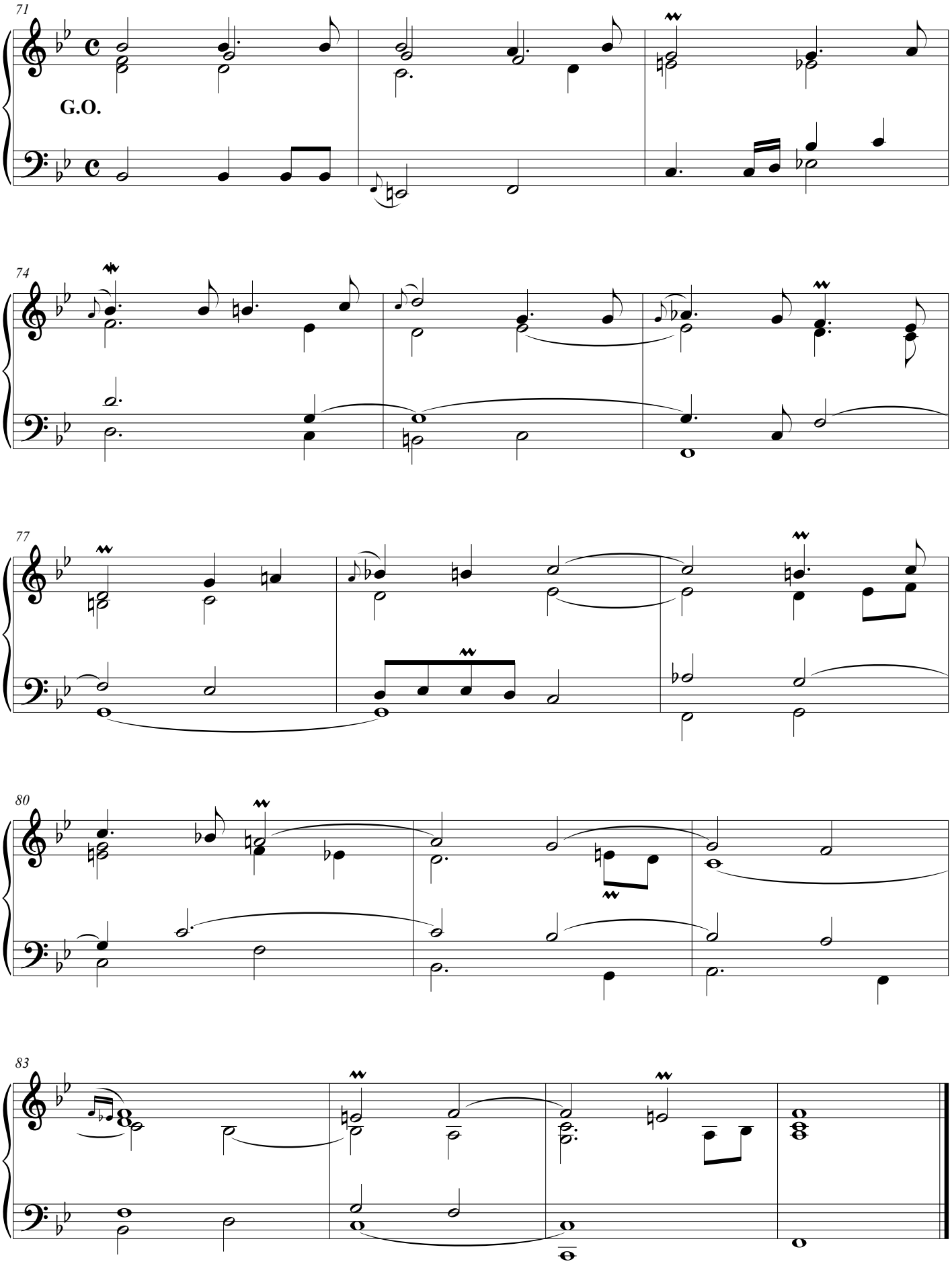
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G.O.
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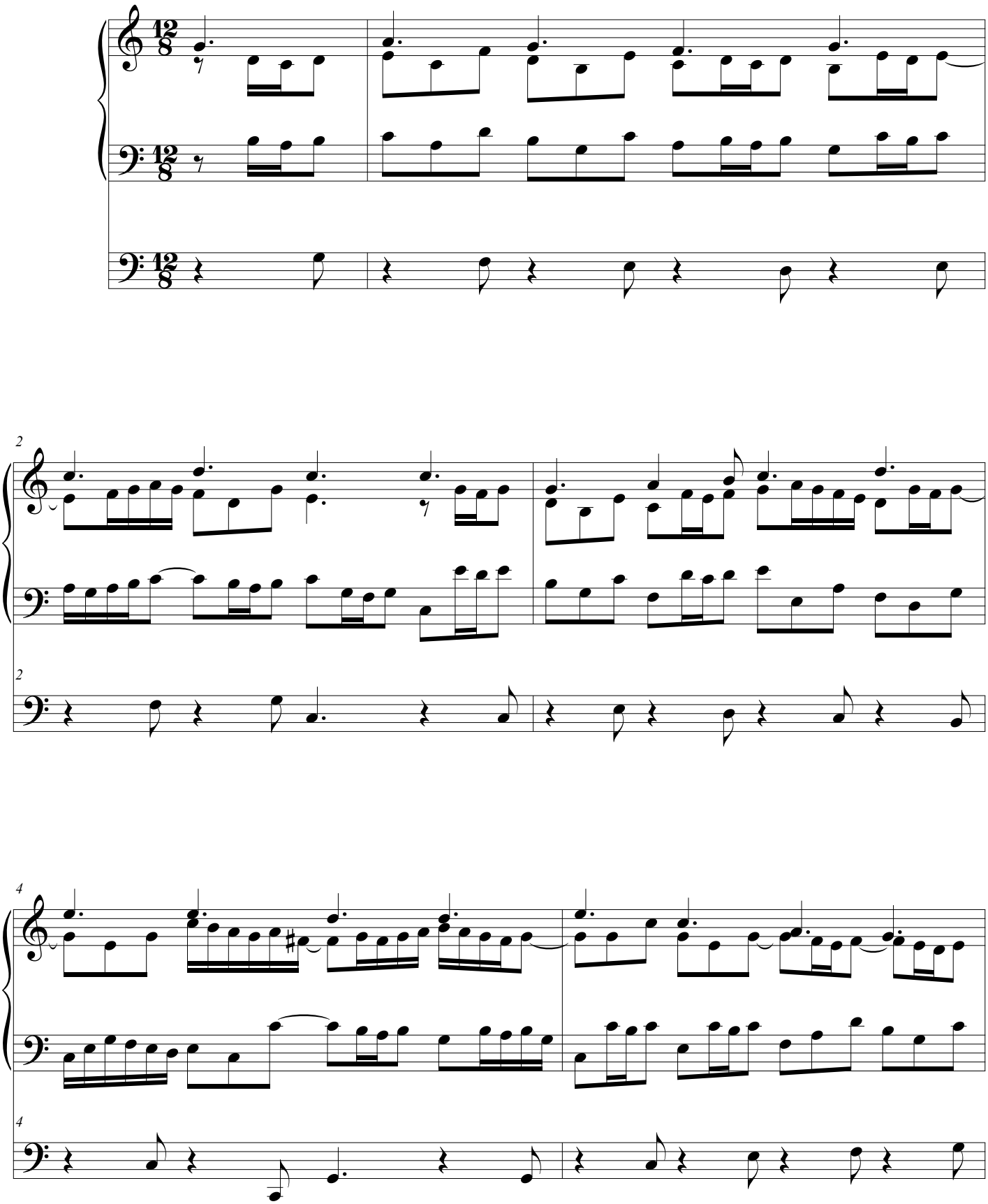
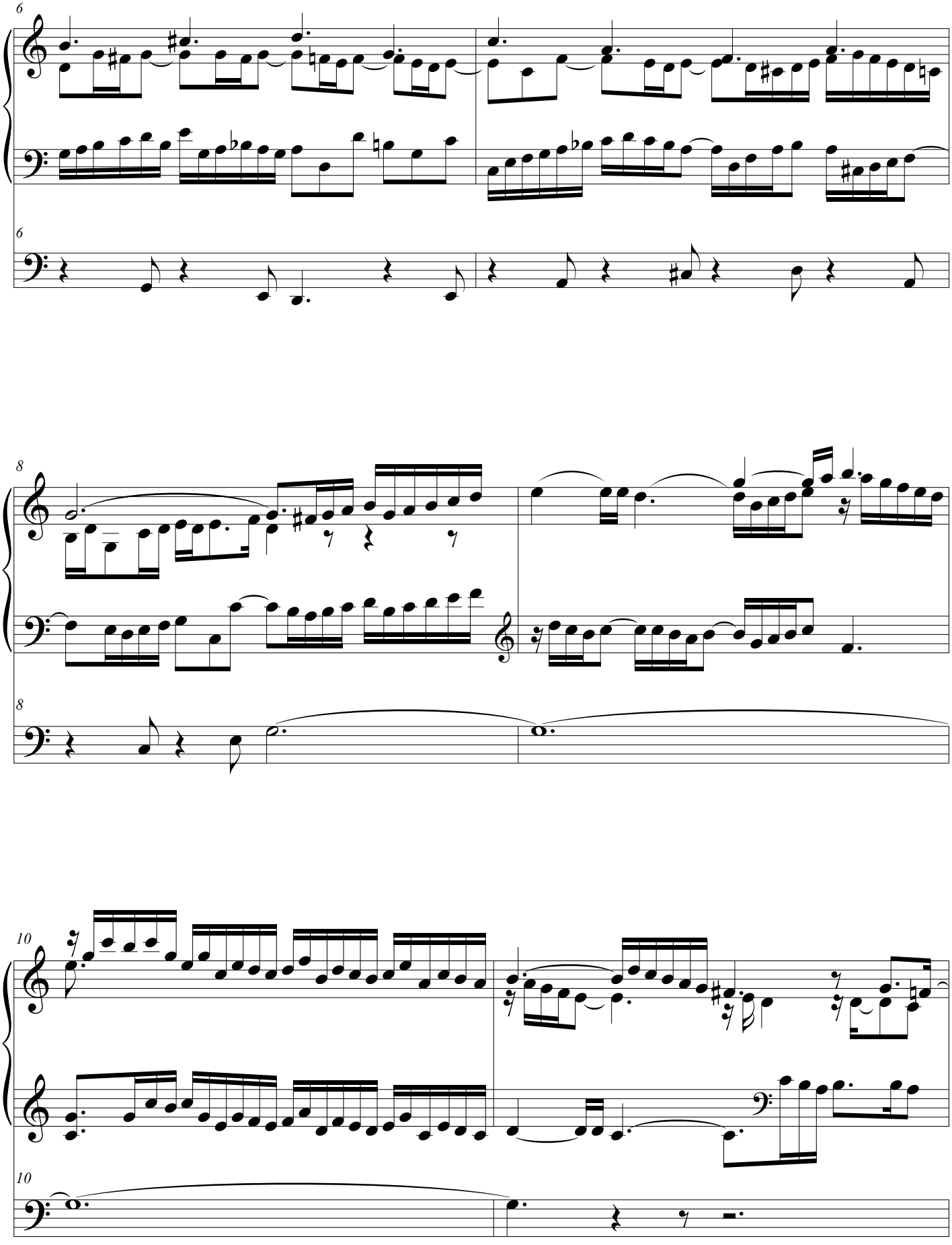
Veni Creator Spiritus

BWV 611

Johann Sebastian Bach, 1685-1750

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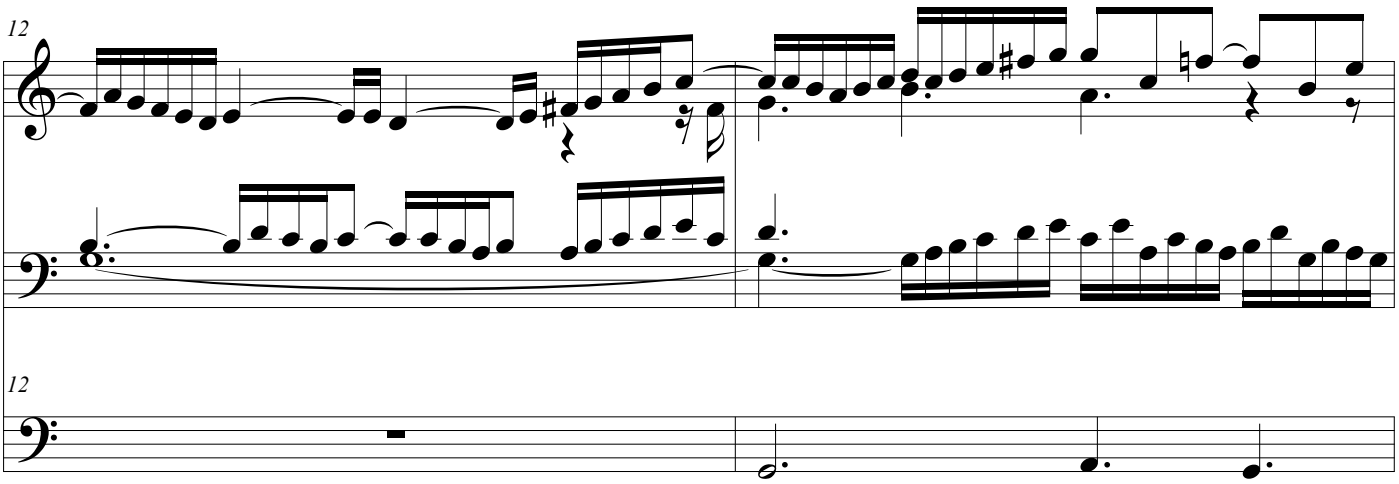
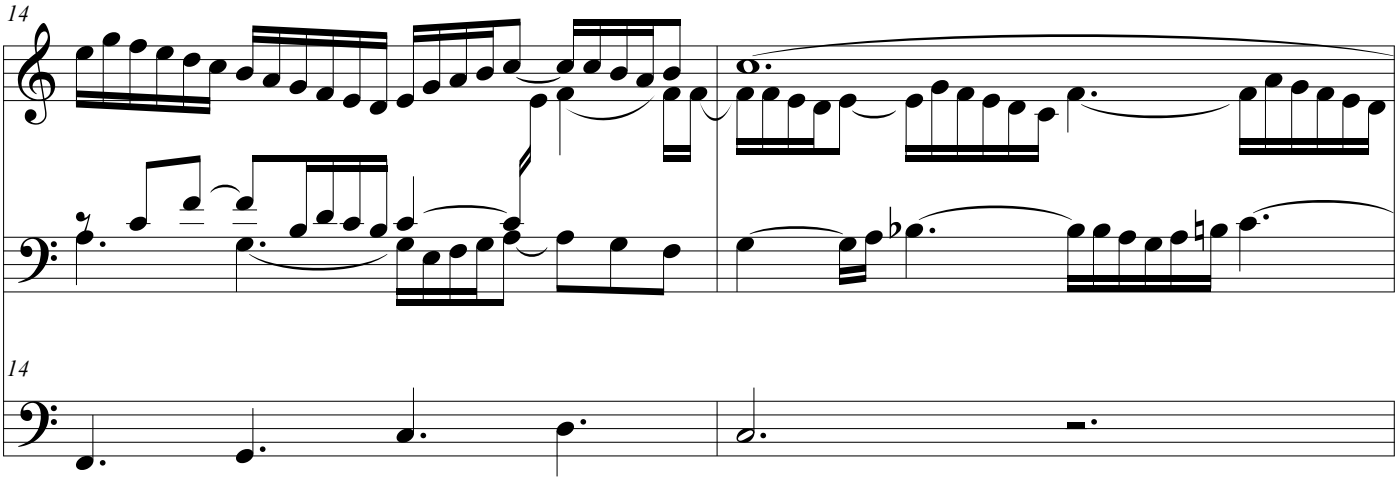
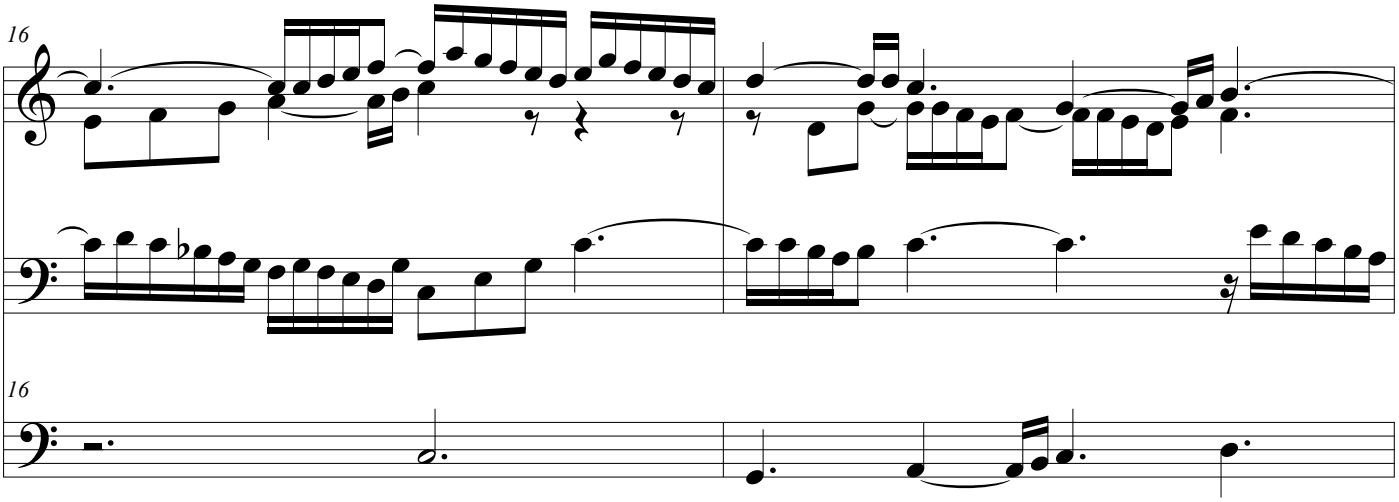
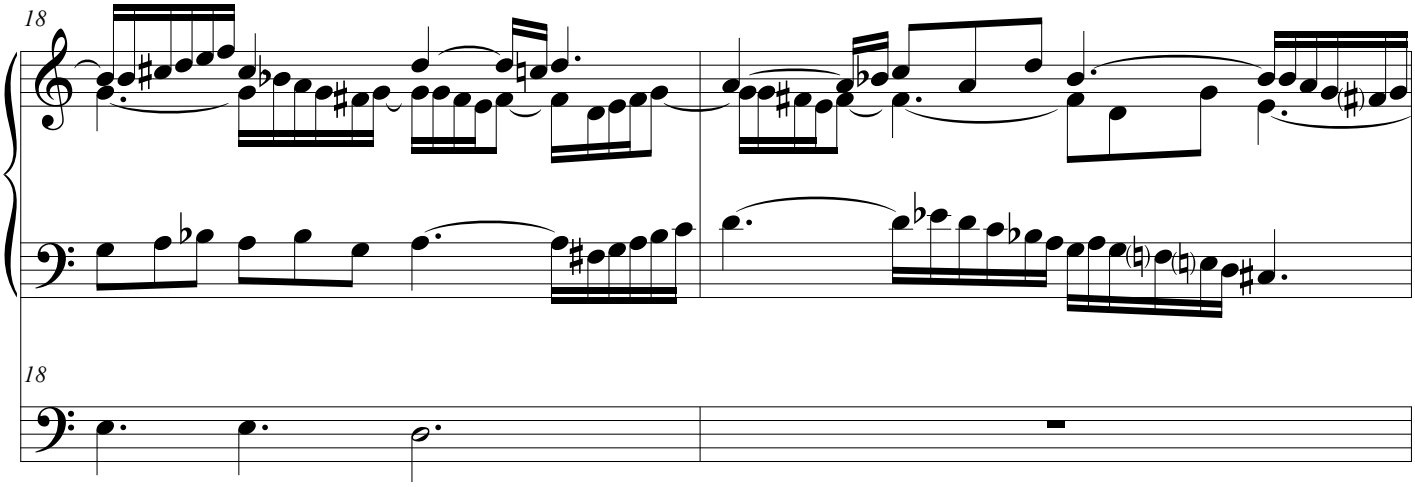


Add 8' Pedal Reed



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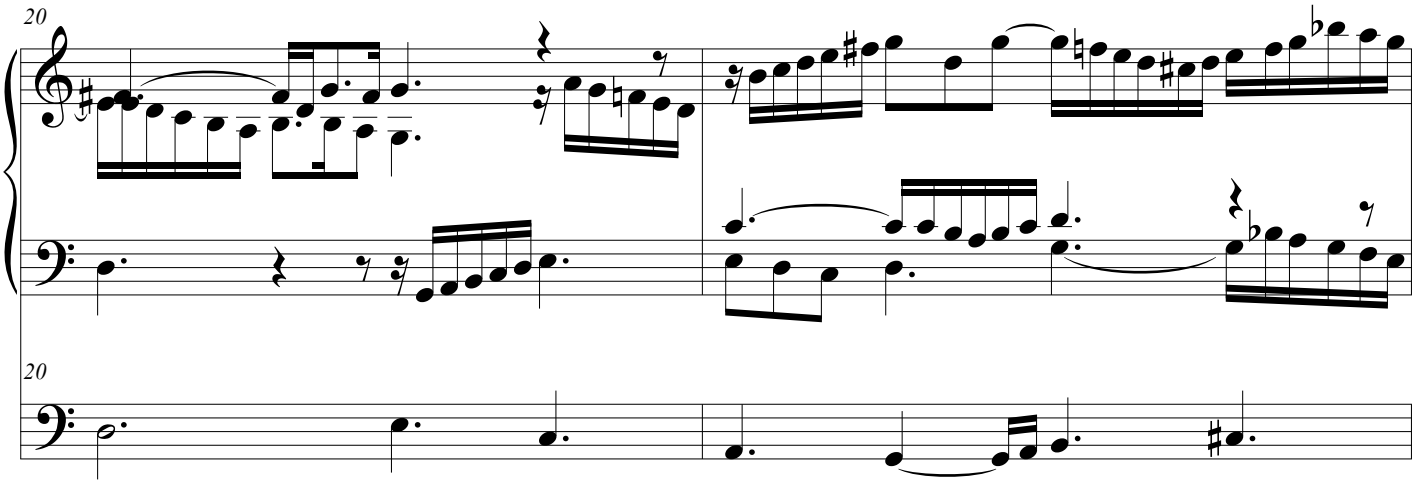
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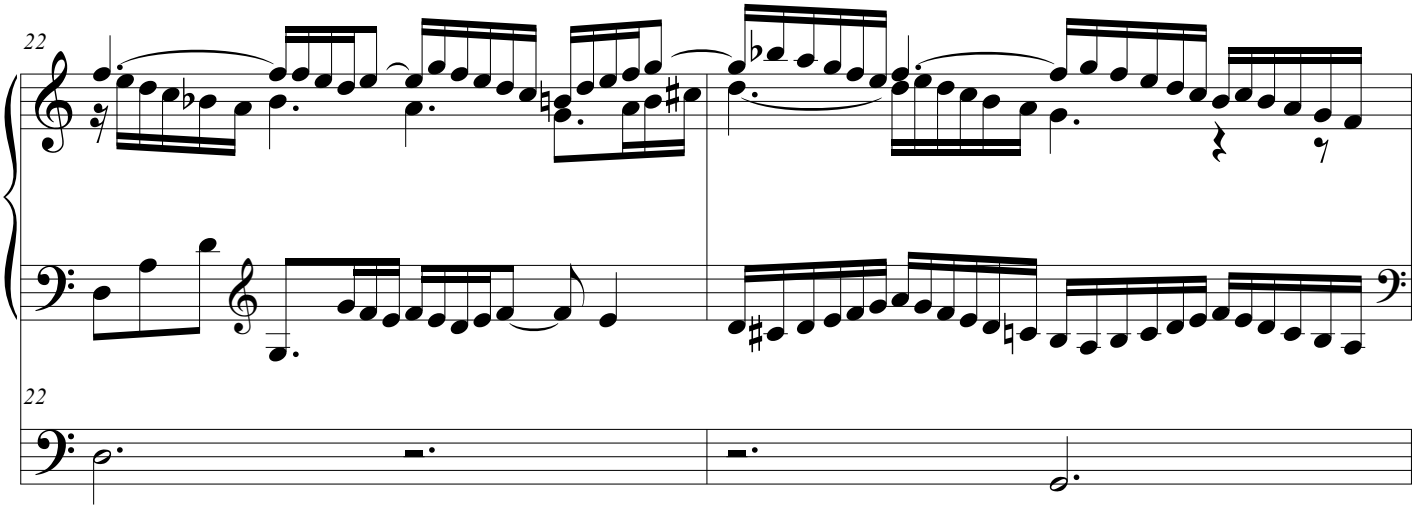
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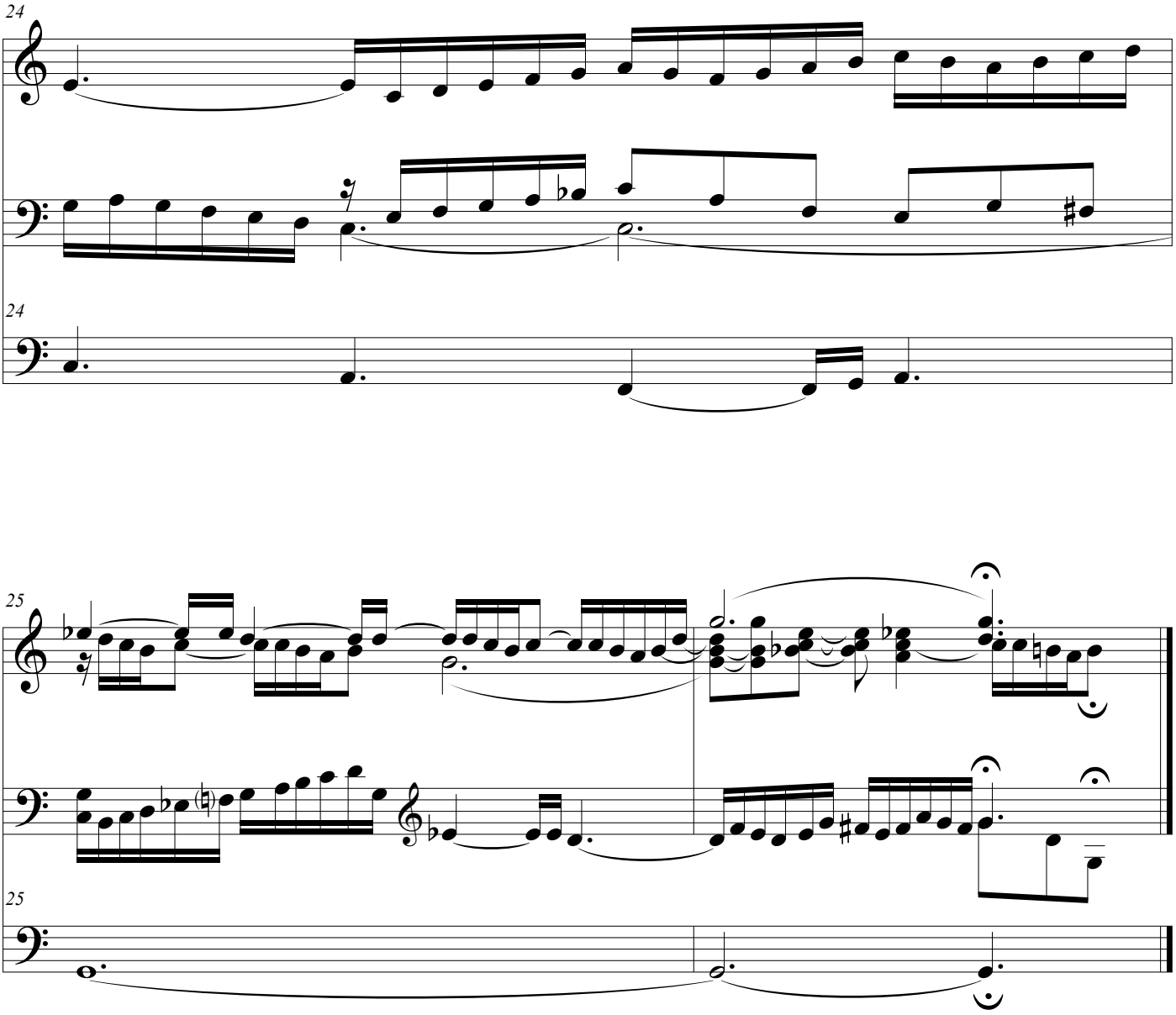
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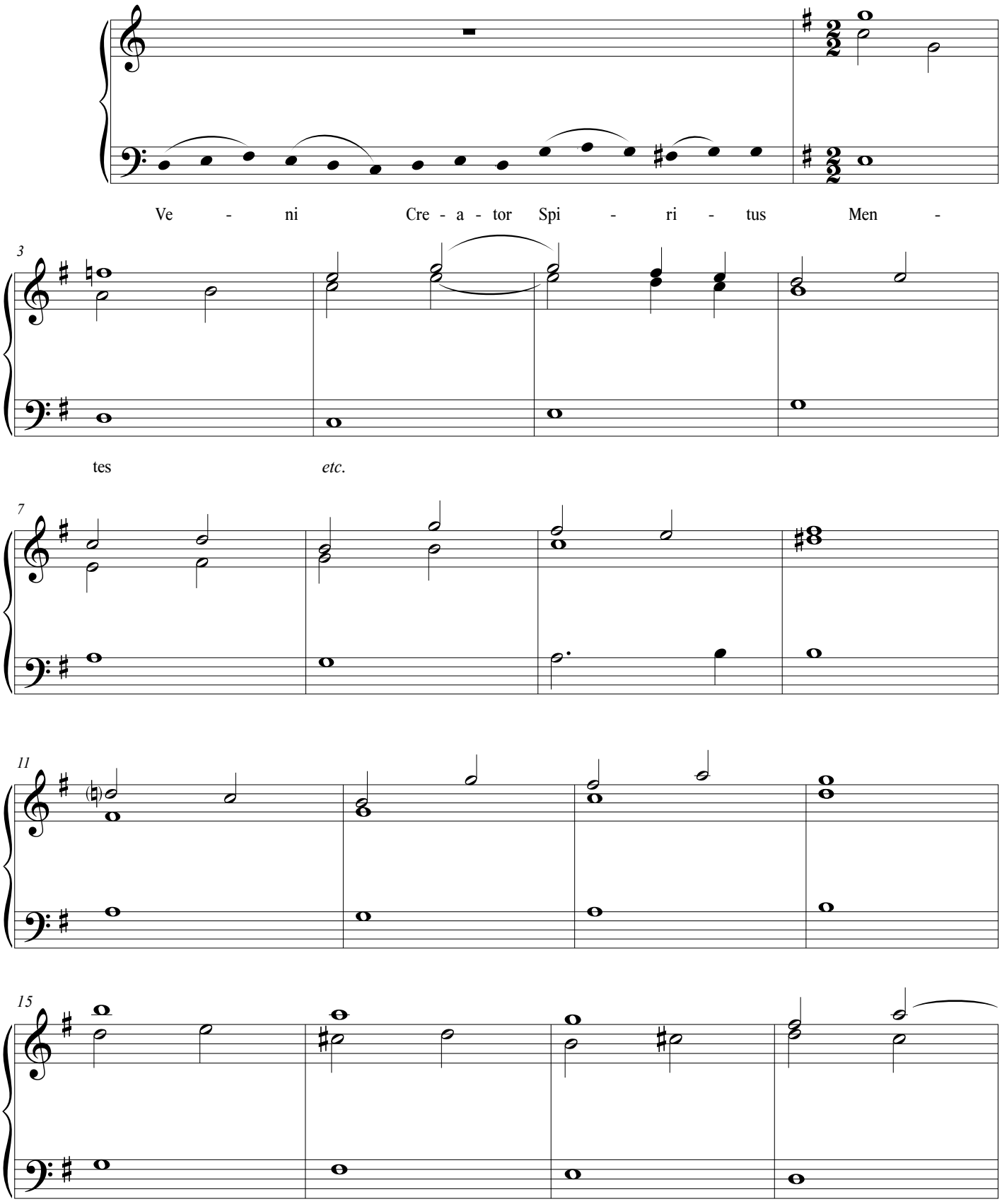
25

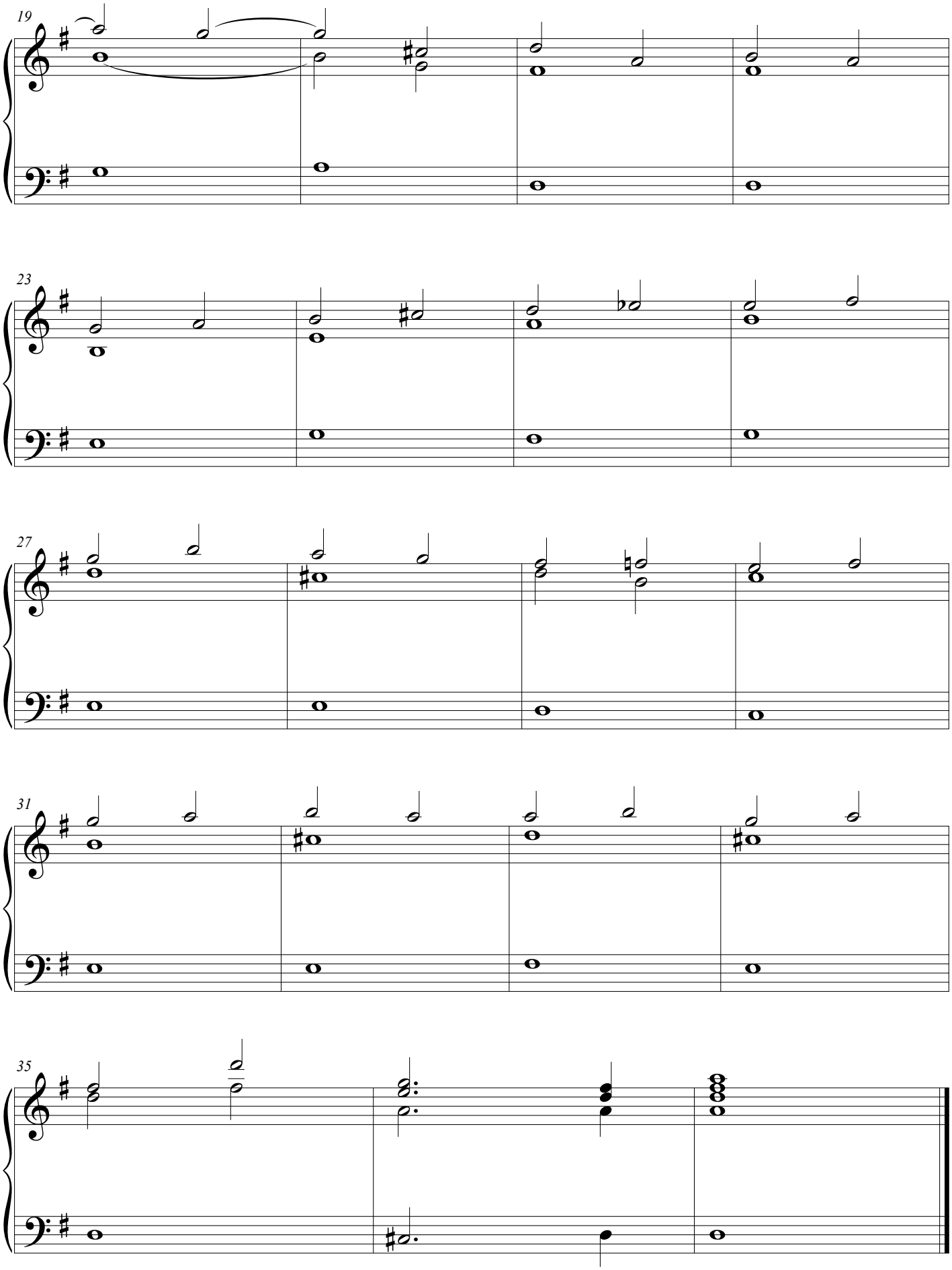
Veni Creator

Hymne

Jacques-Marie Beauvarlet-Charpentier, 1766-1834

Grave



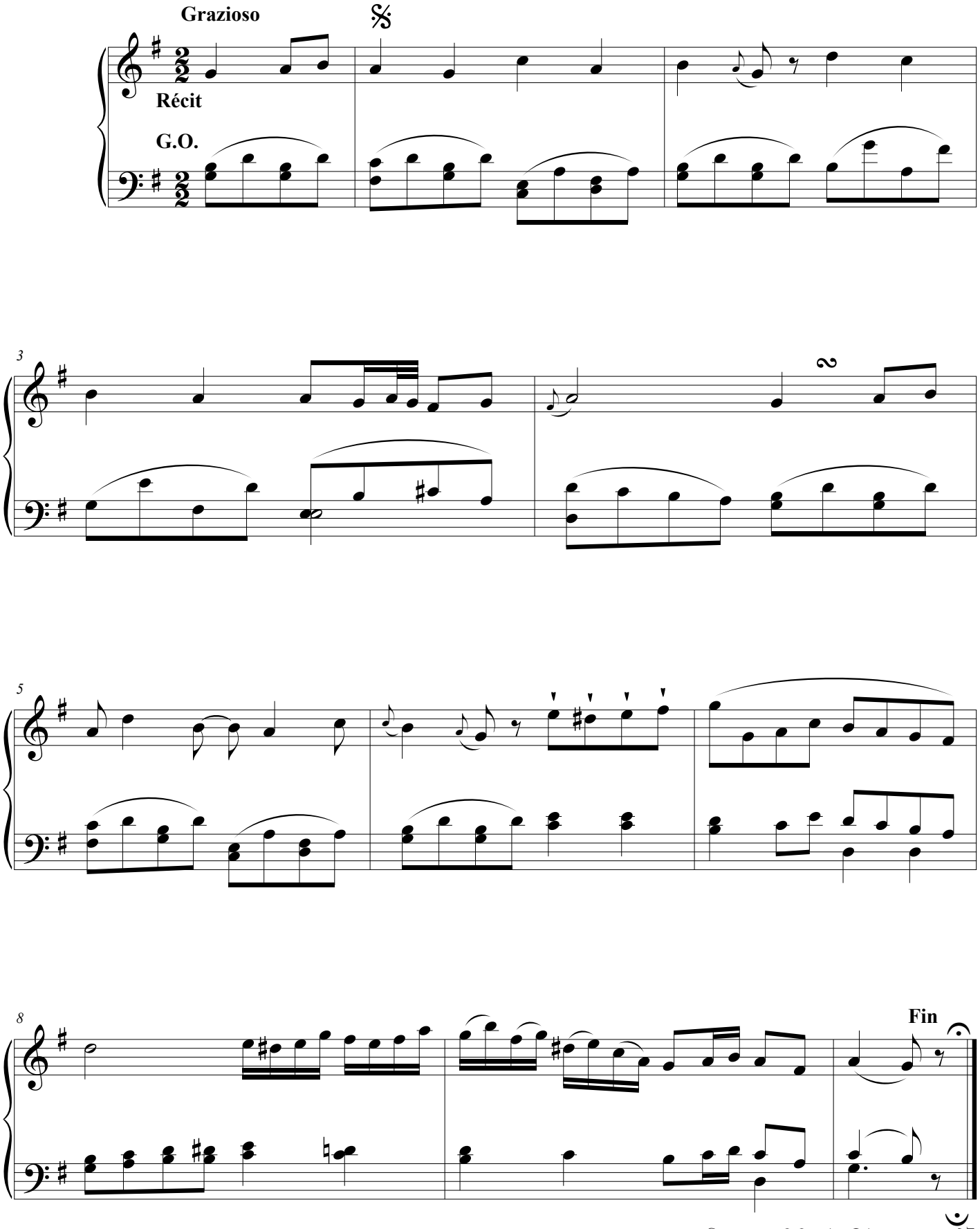

19
23
27
31
35

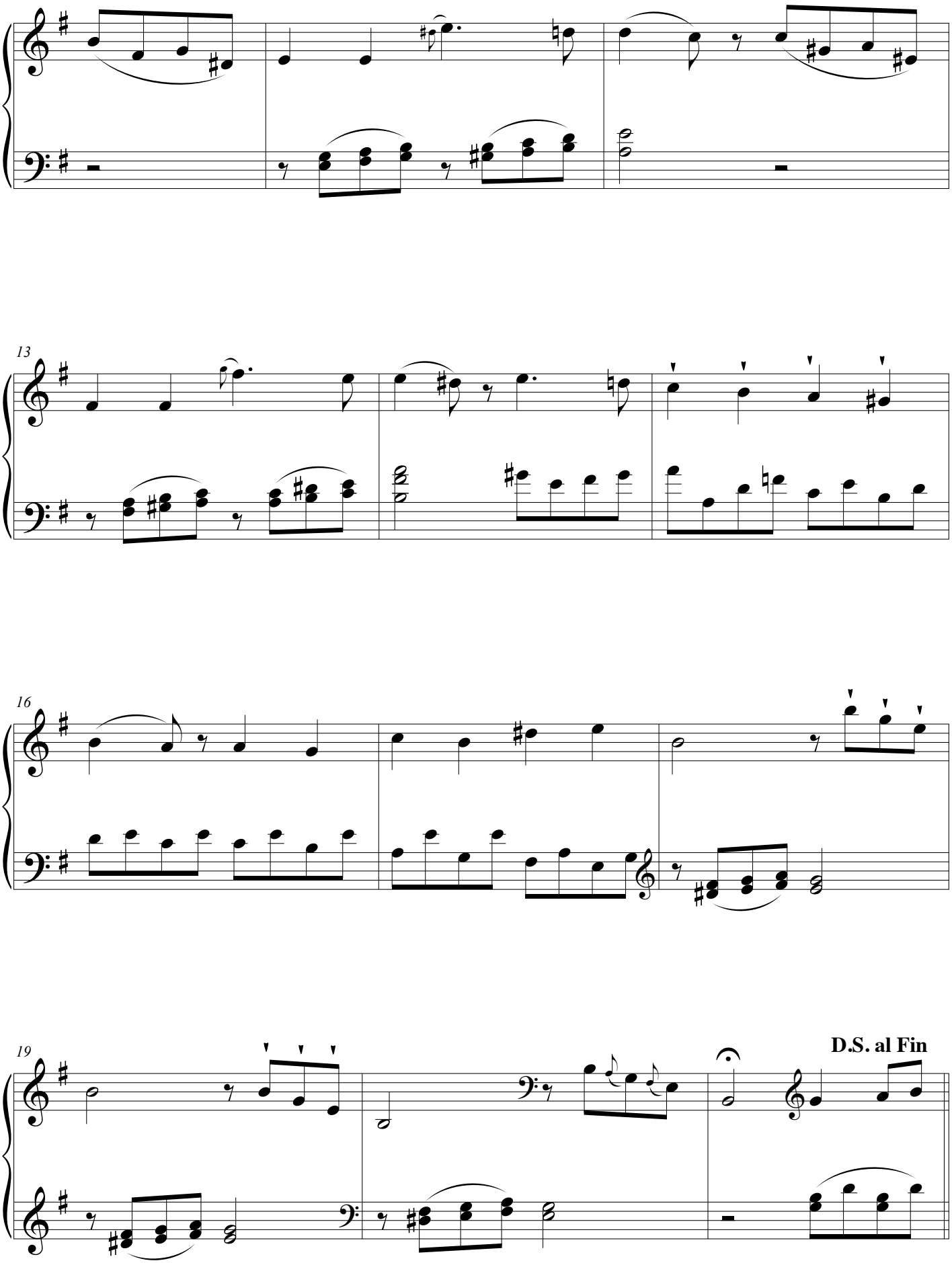
Veni Creator

2e Verset

Récit de Voix humaine
on à son défaut, de Hautbois

Jacques-Marie Beauvarlet-Charpentier, 1766-1834




13
16
19
D.S. al Fin

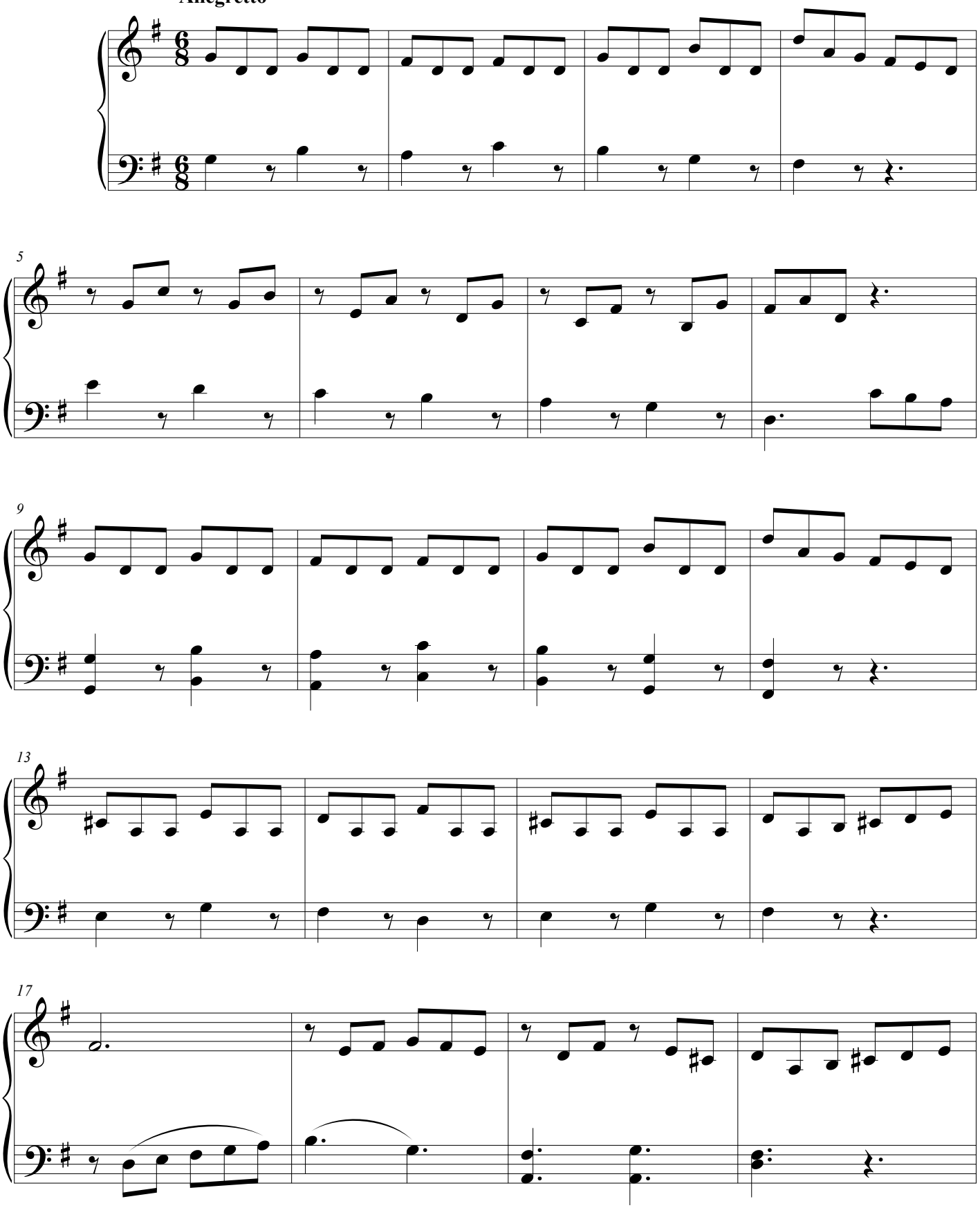
Veni Creator

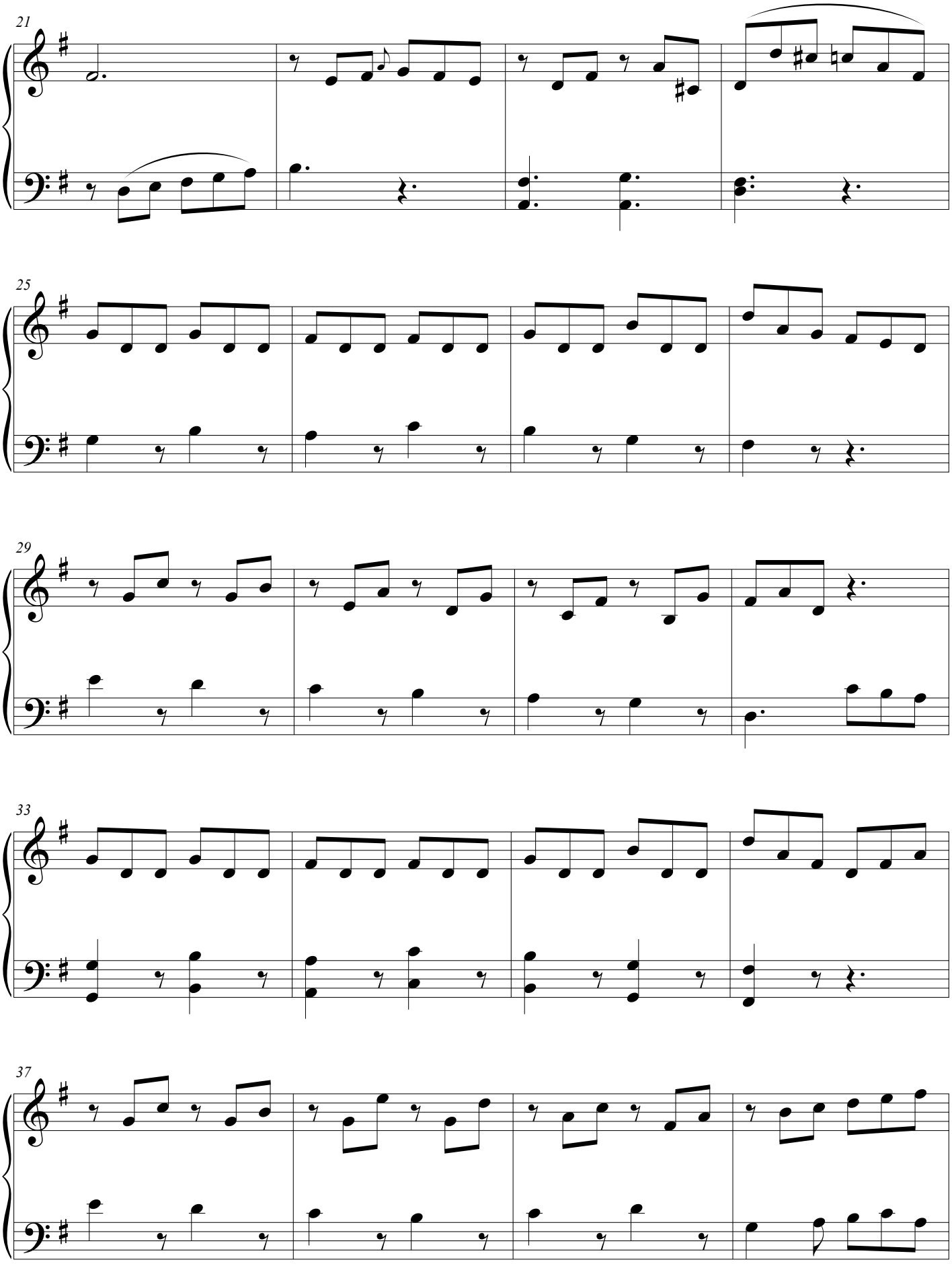
3e Verset

Clairon et Cromorne avec les Fonds

Jacques-Marie Beauvarlet-Charpentier, 1766-1834

Allegretto

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29
33
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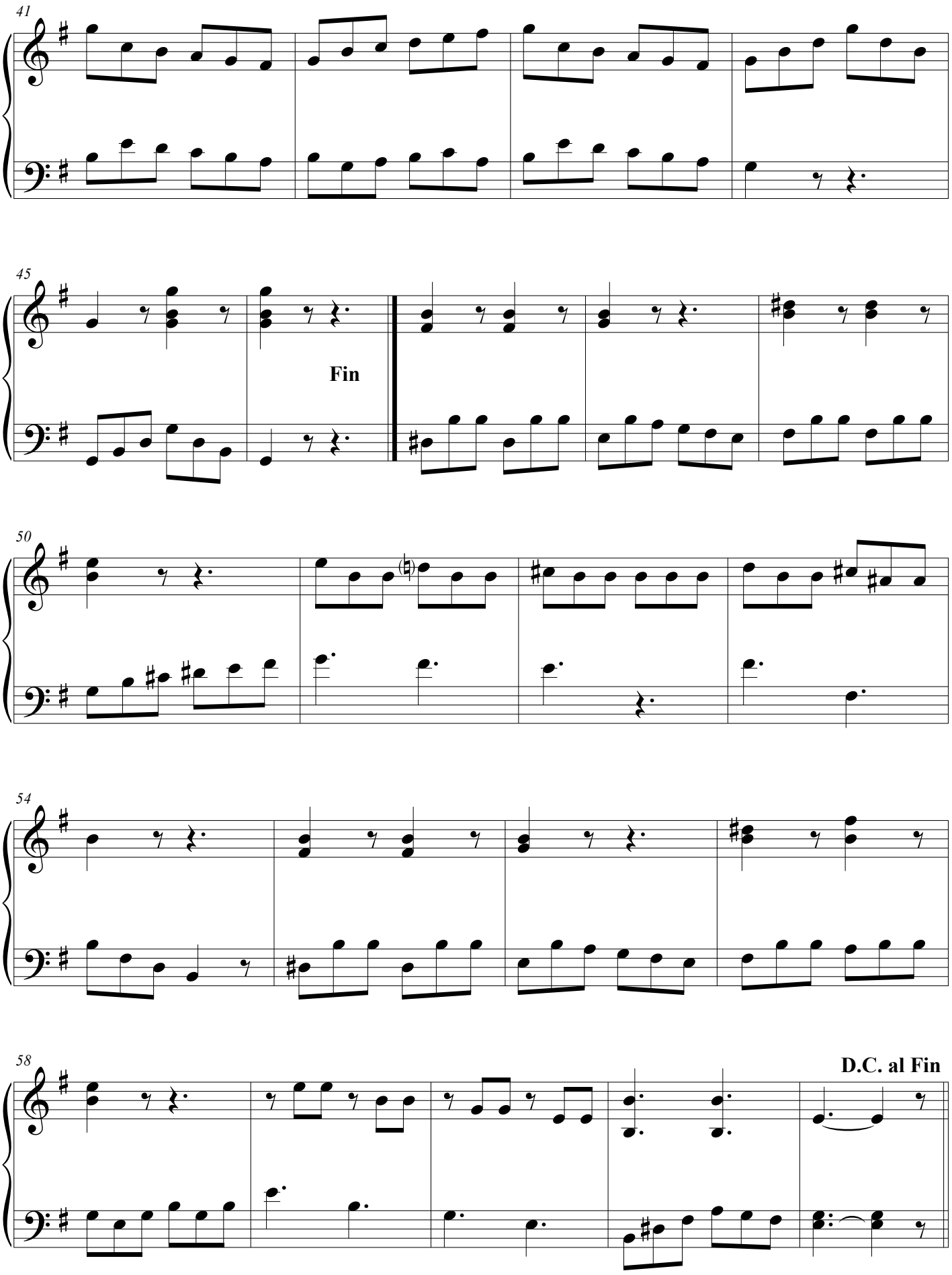

41
45
Fin
50
54
58
D.C. al Fin

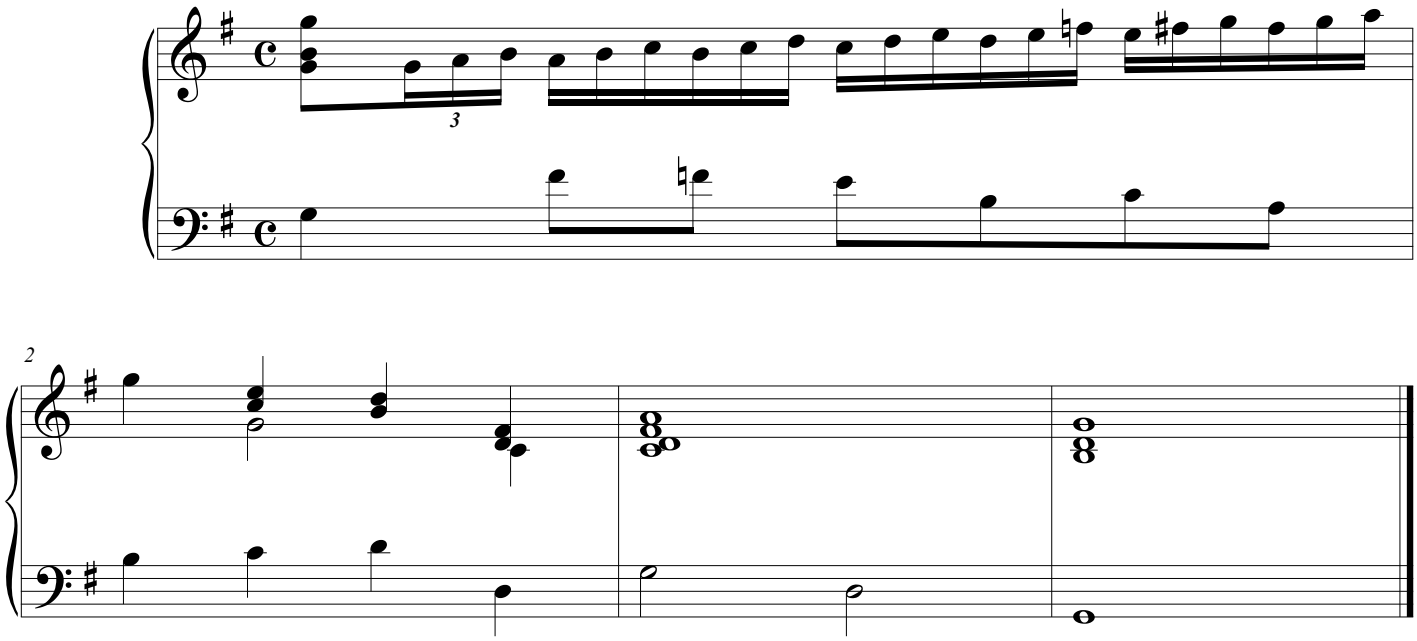
Veni Creator

4e Verset

Plein Jeu ou Fonds d'Orgue

Jacques-Marie Beauvarlet-Charpentier, 1766-1834

Amen

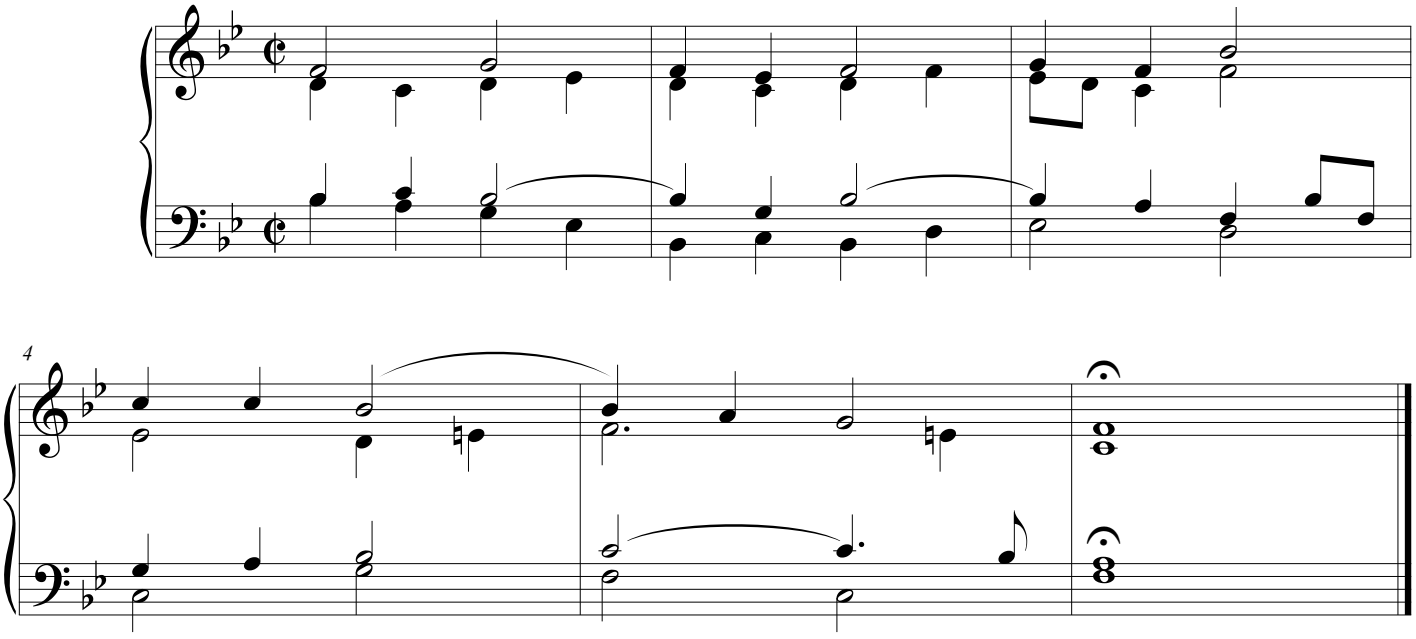


Veni Creator Spiritus

Für die Intonation auf F

August Weil, 1839-19?

Mod. VIII transp.



Phantasie

on "Veni Creator"

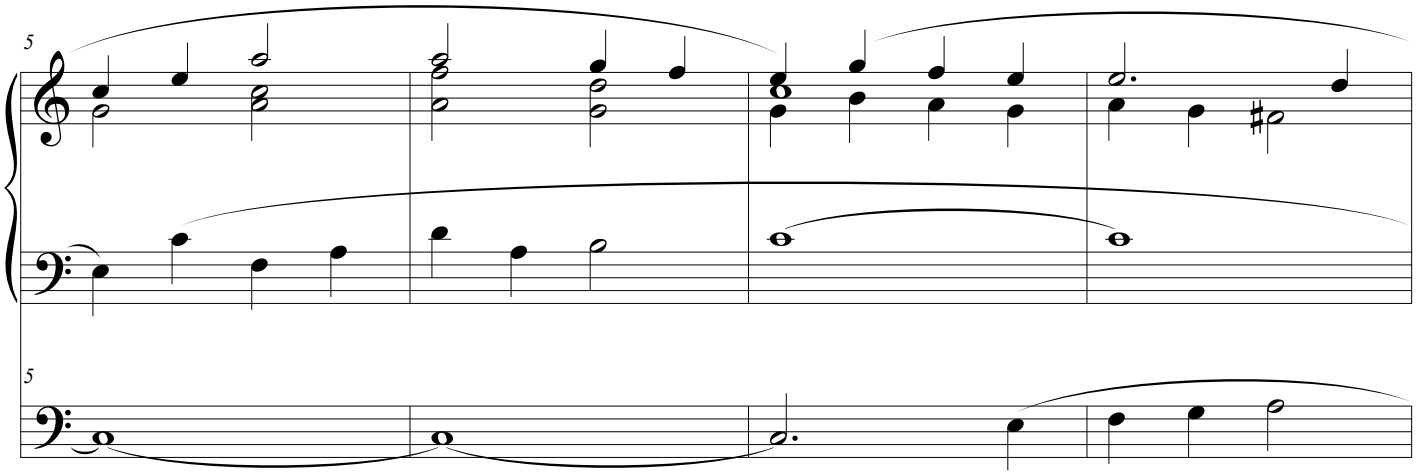
Filippo Carpocci, 1840-1911

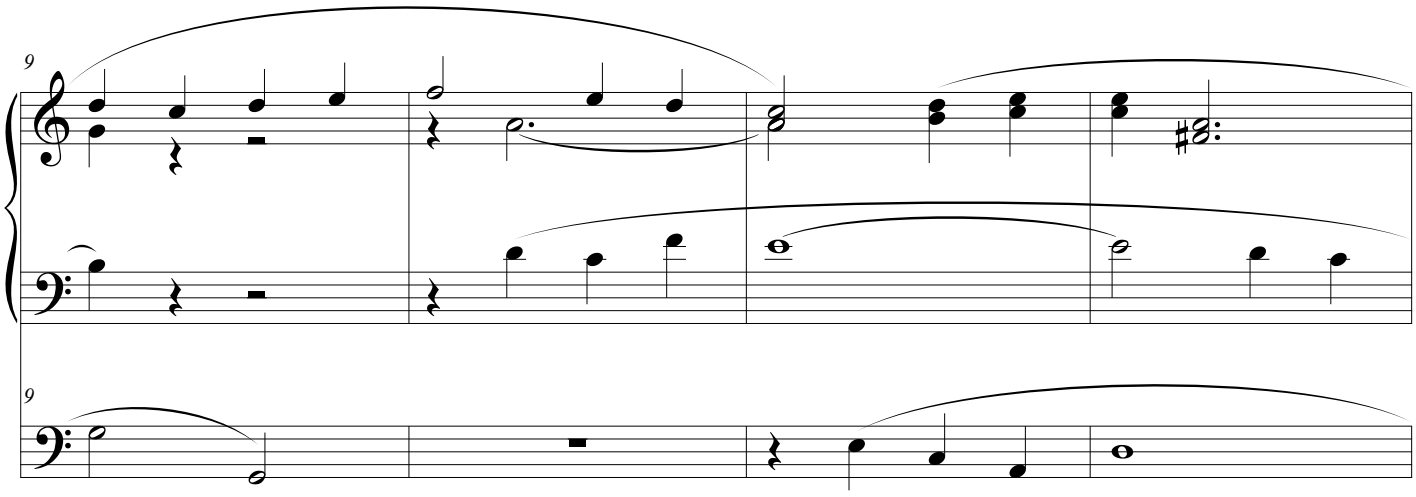
Allegretto

mf

G.O. Fonds de 8 et 4 P.

mf Fonds de 16 et 8 P.





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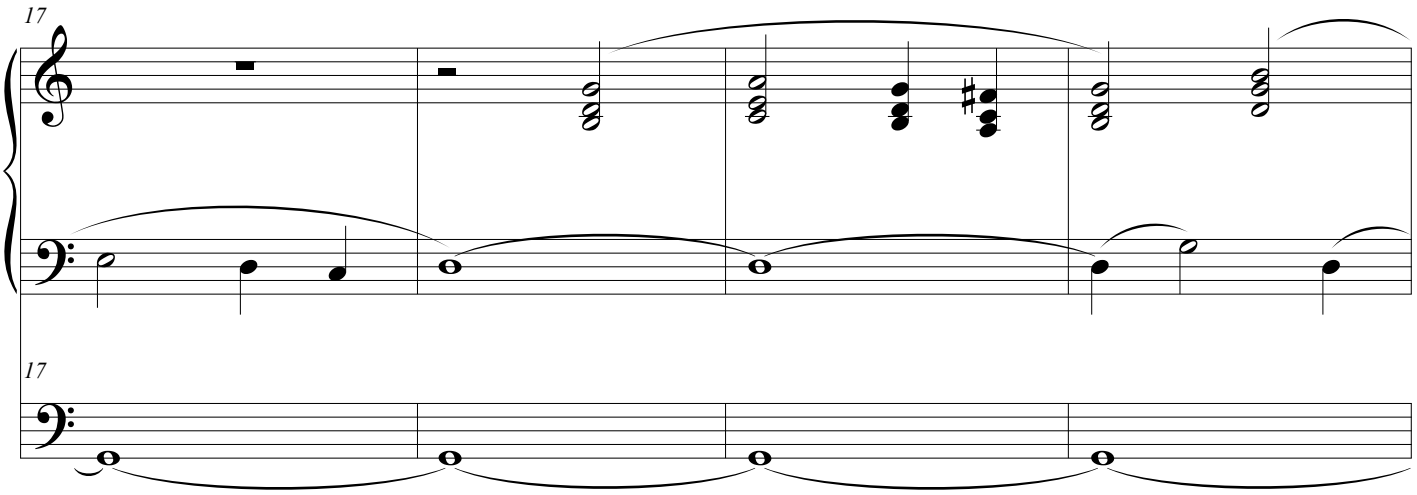
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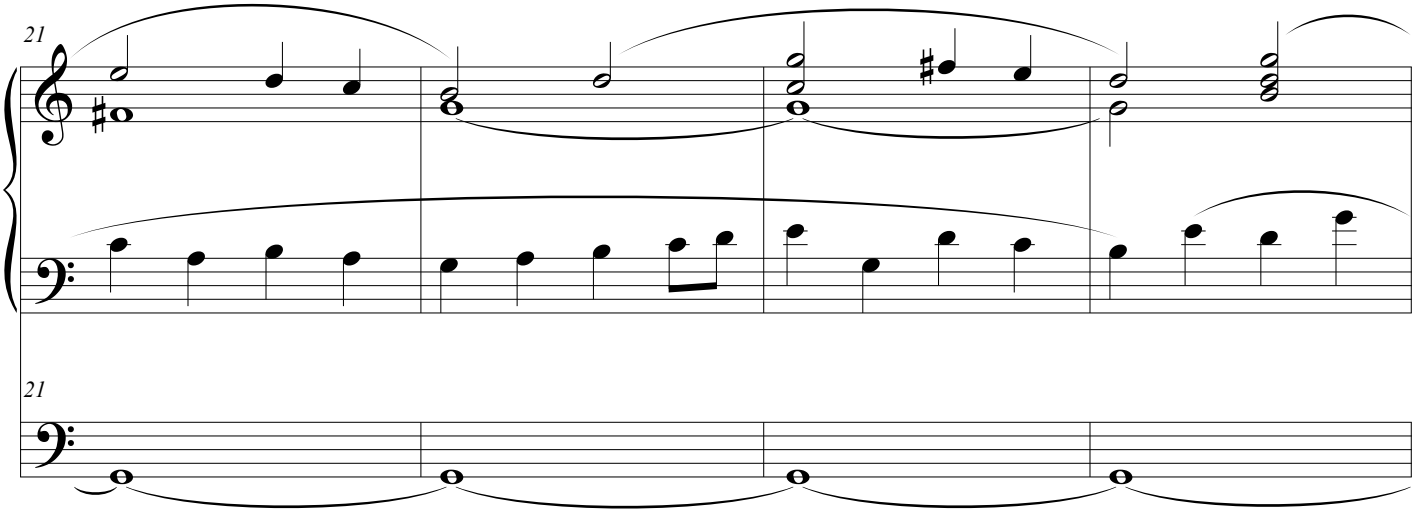
17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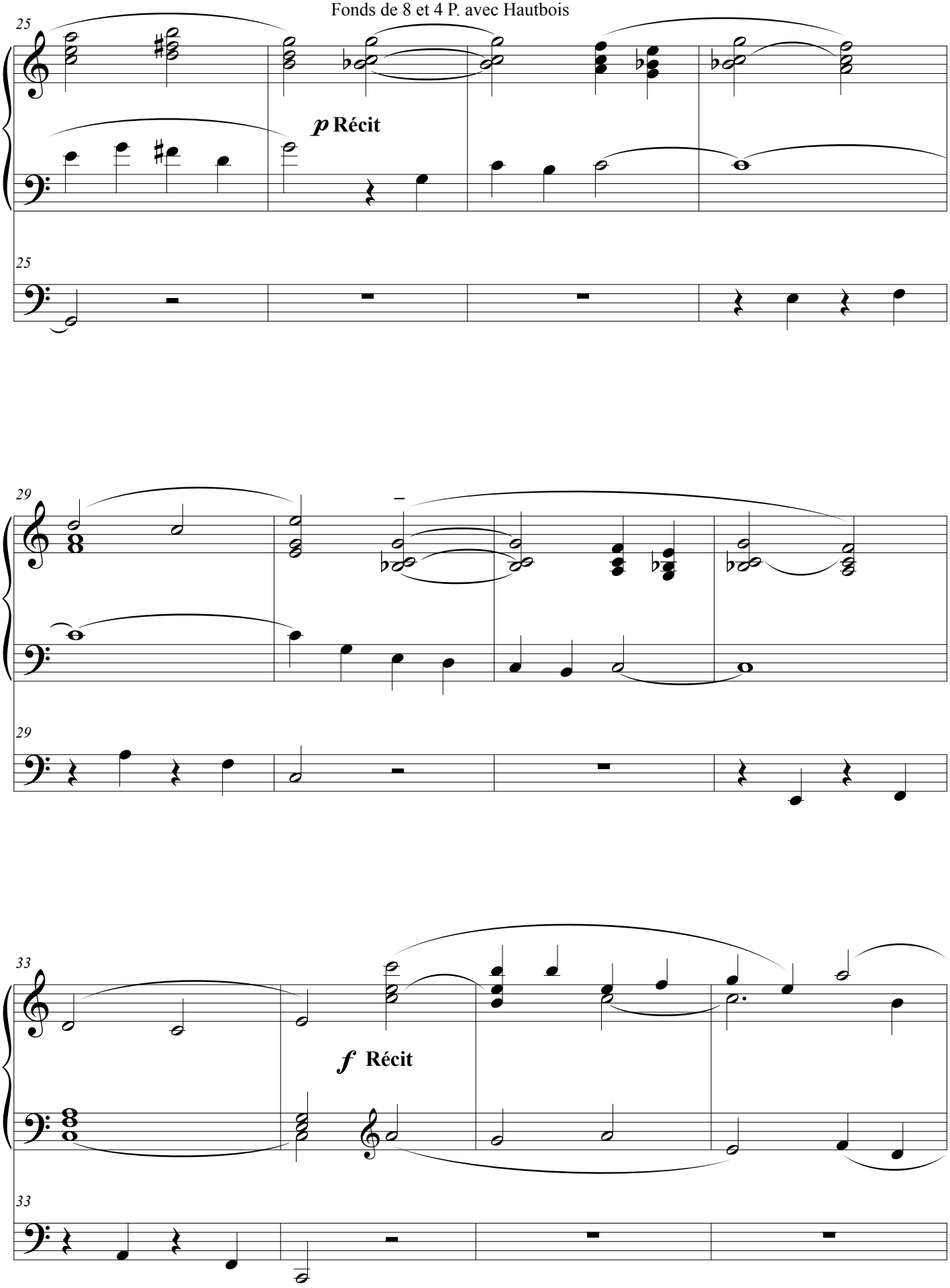
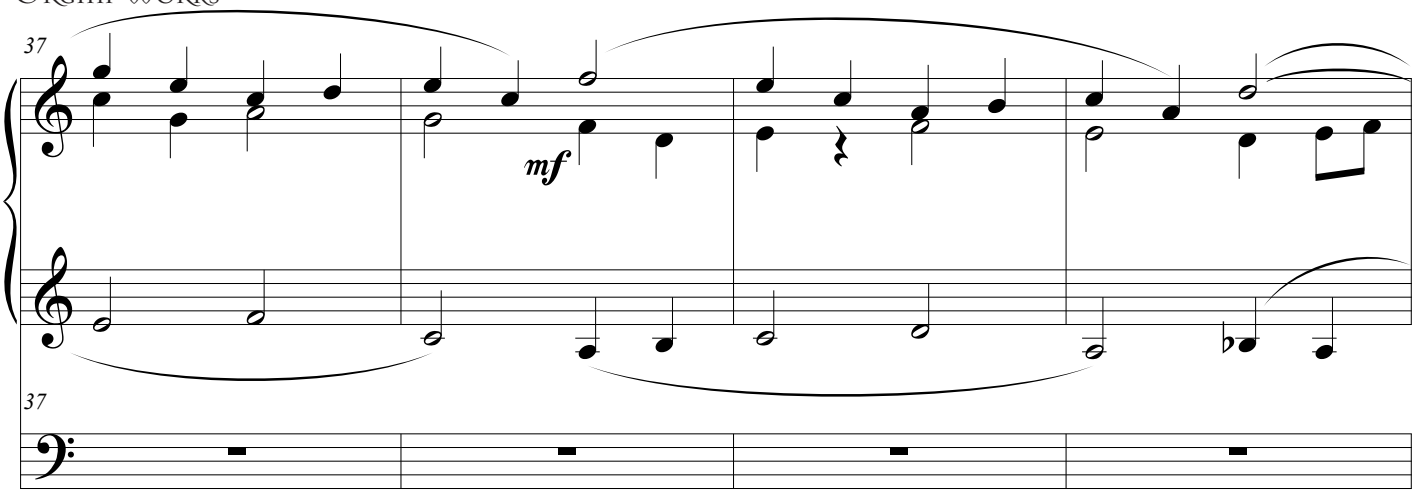
21

Fonds de 8 et 4 P. avec Hautbois

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mf
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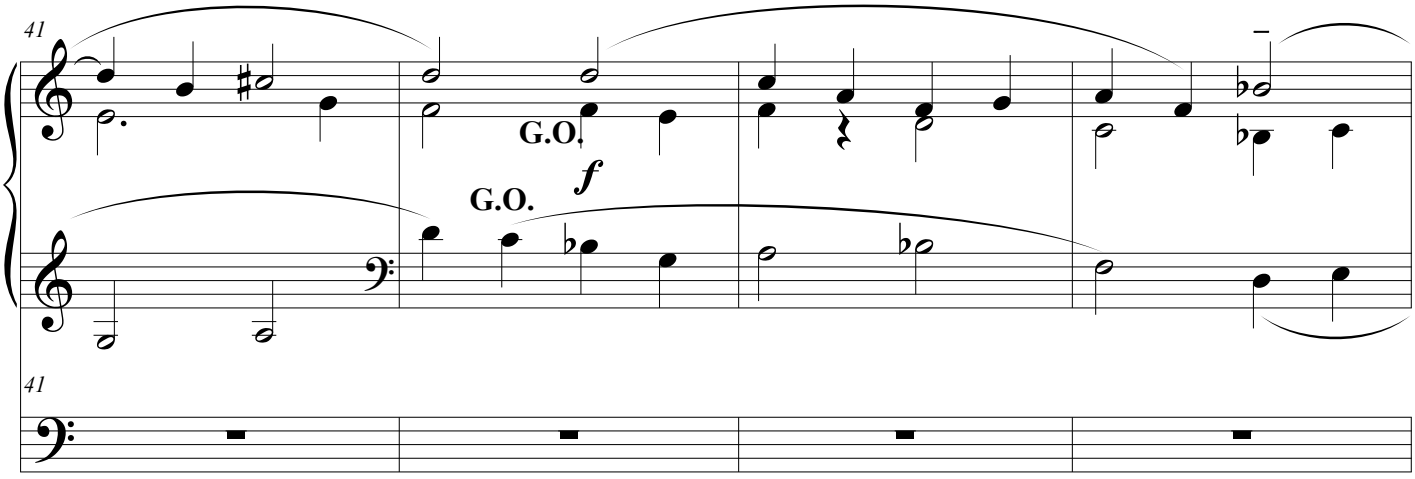
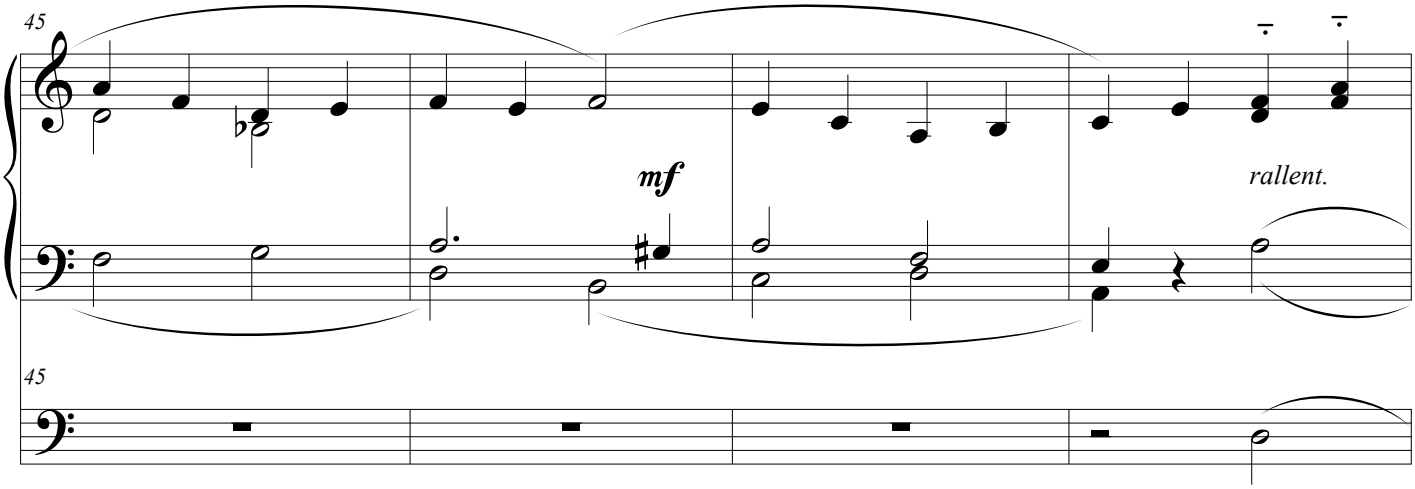
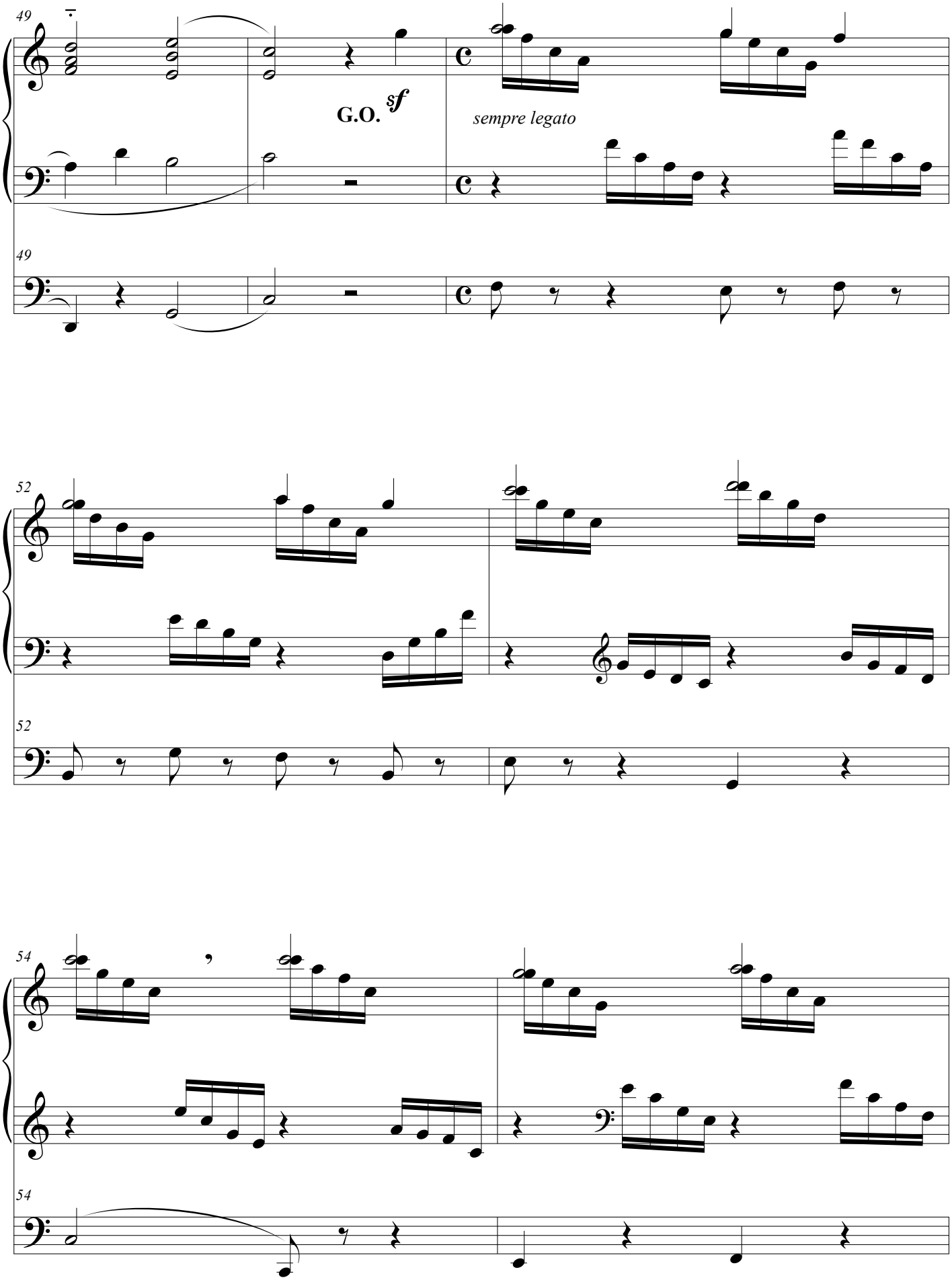
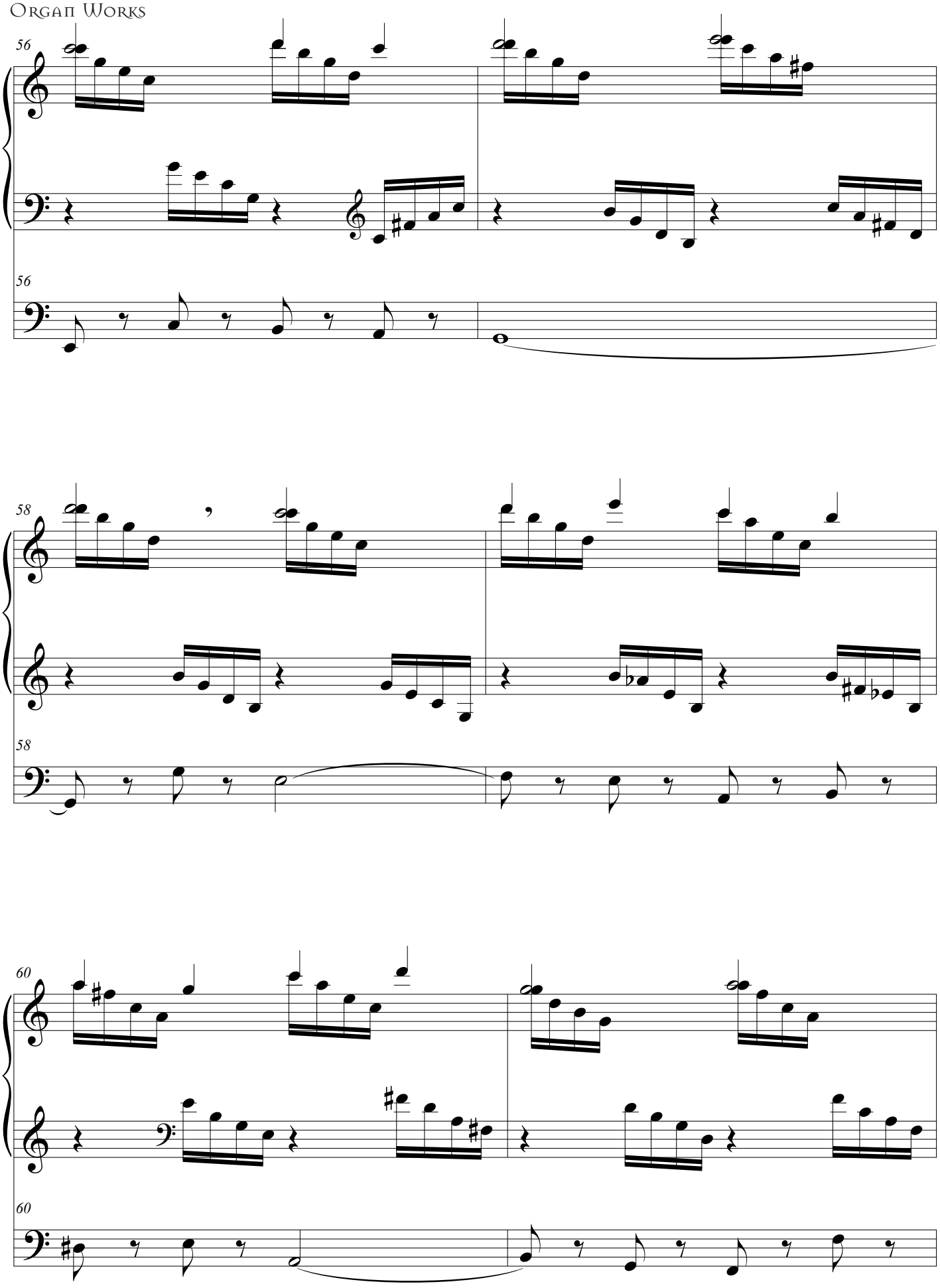

41
G.O.
f
G.O.
41


45
mf
rallent.
45


49
G.O.
sf
sempre legato
49
52
52
54
54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60
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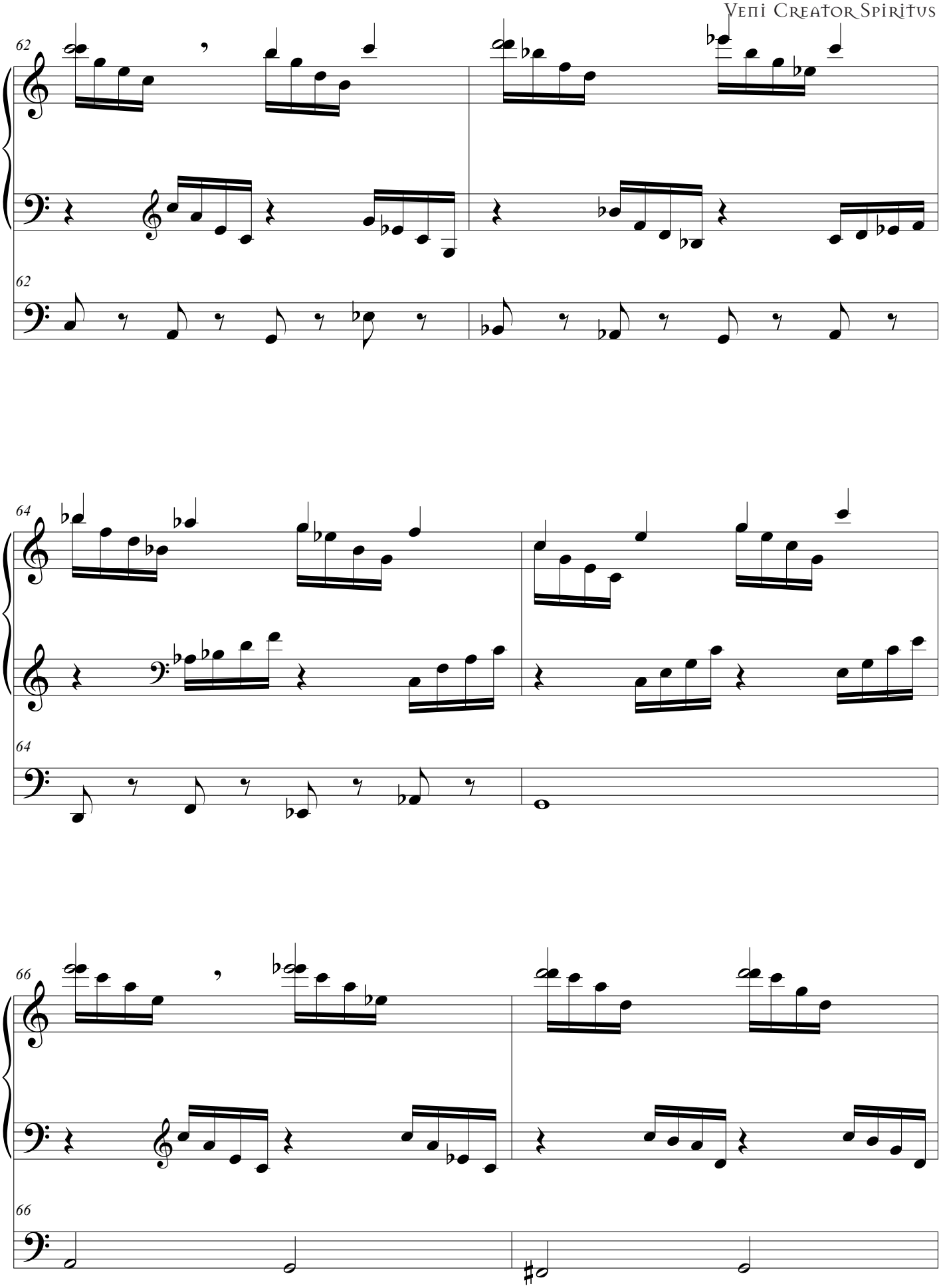
62
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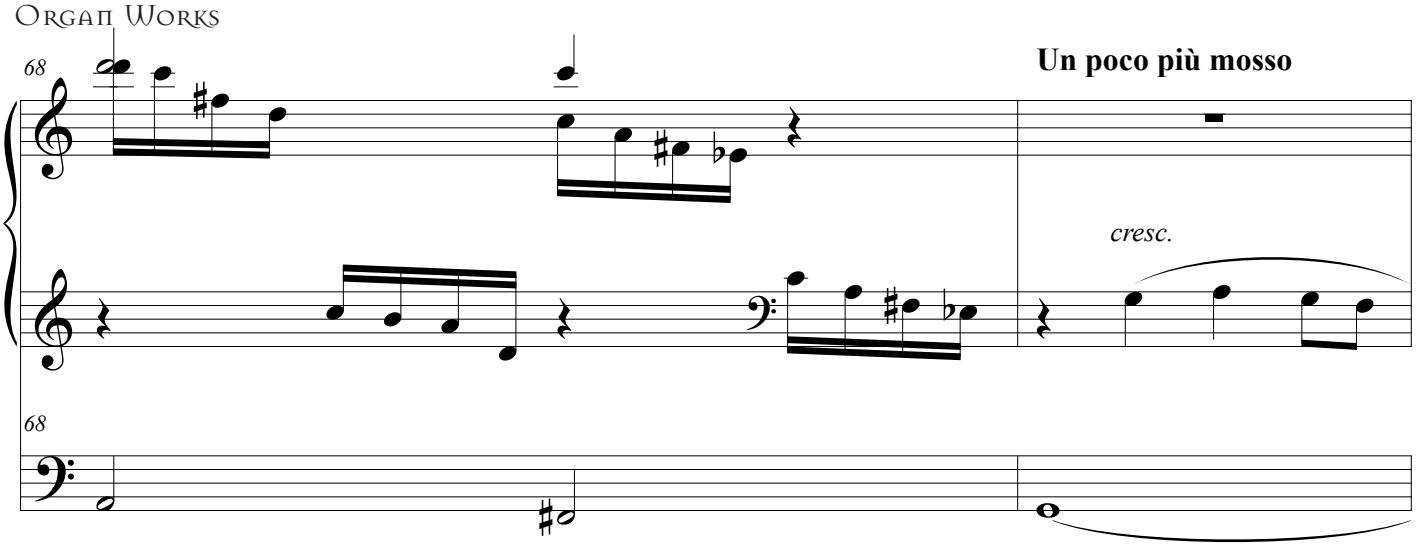
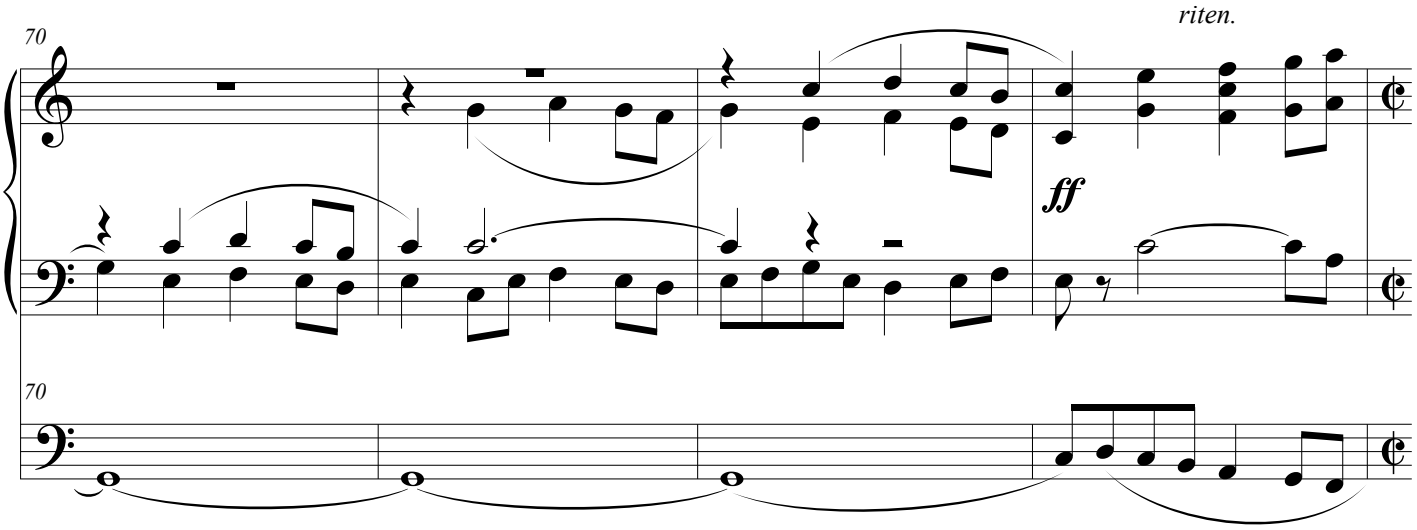
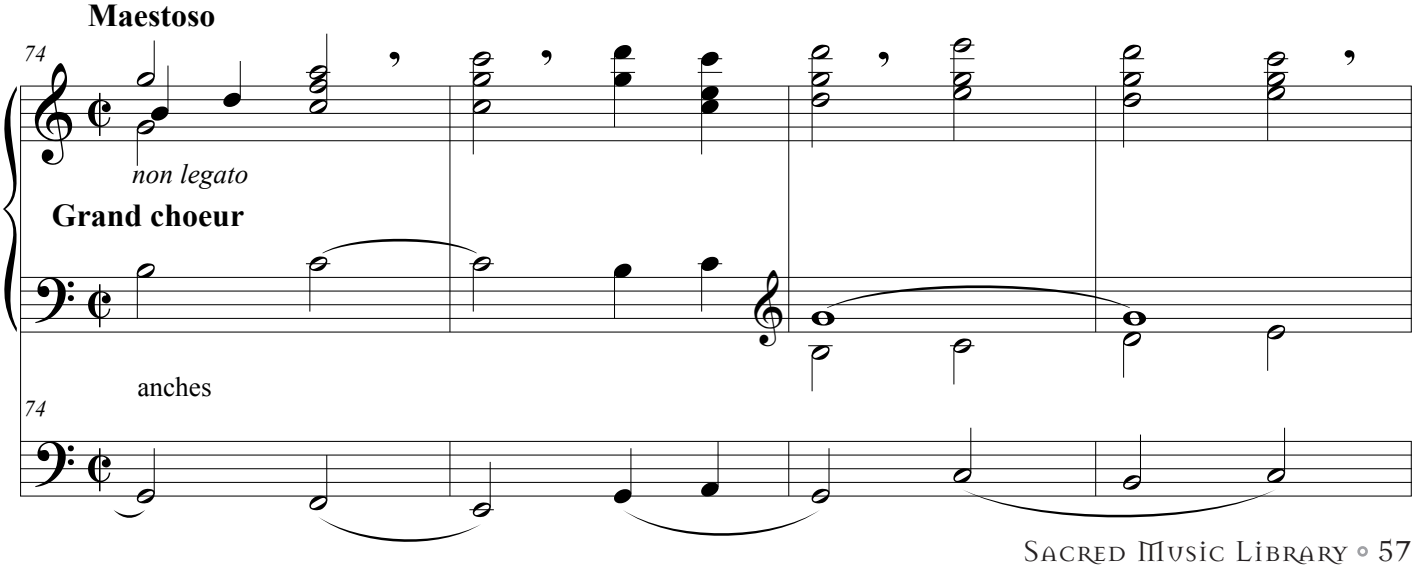
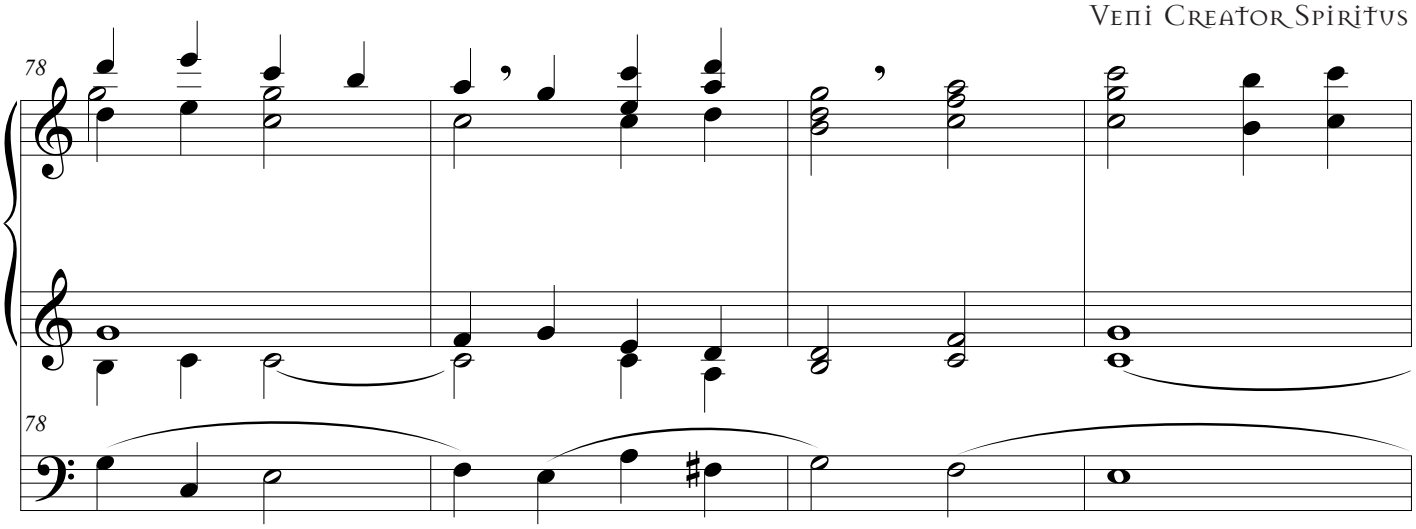
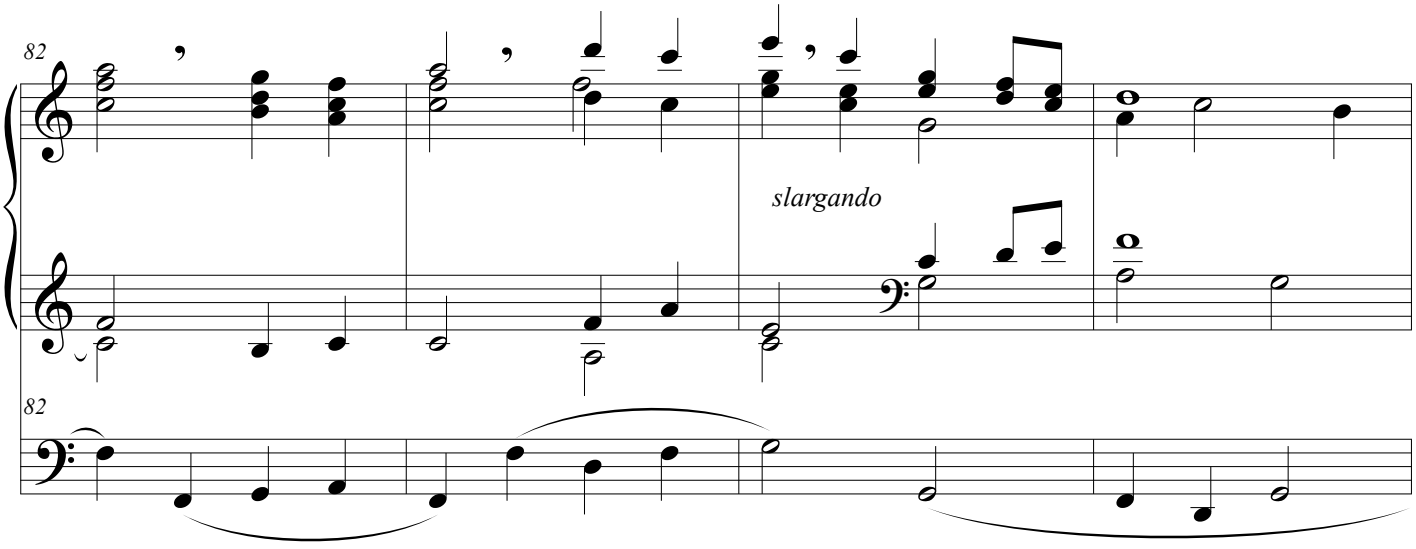
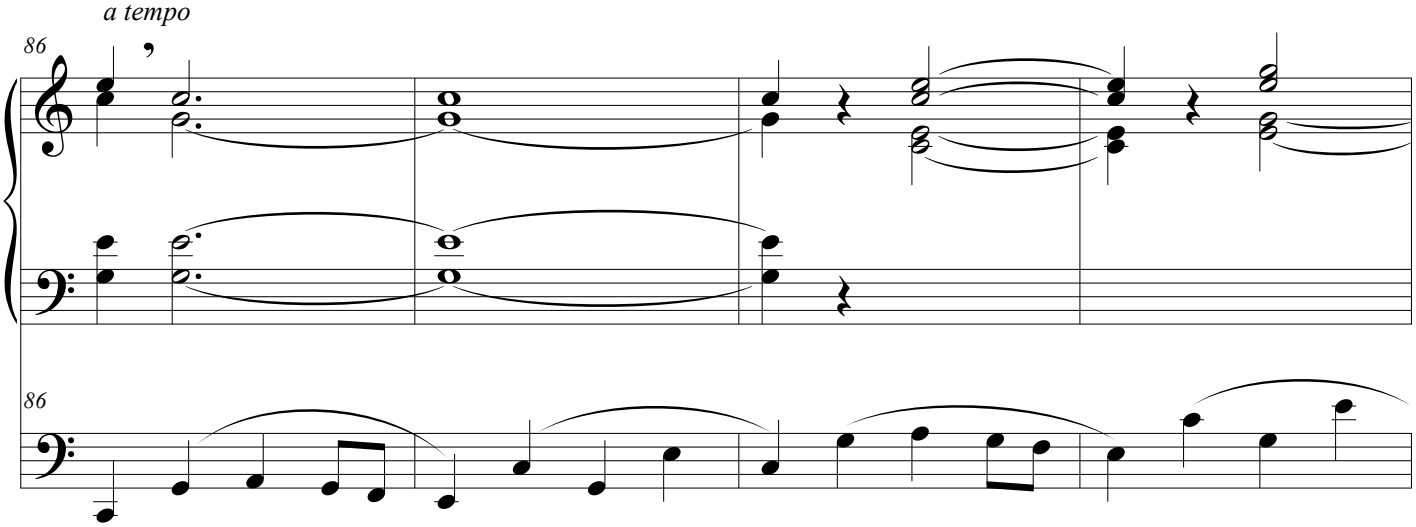

68
Un poco più mosso
cresc.
68

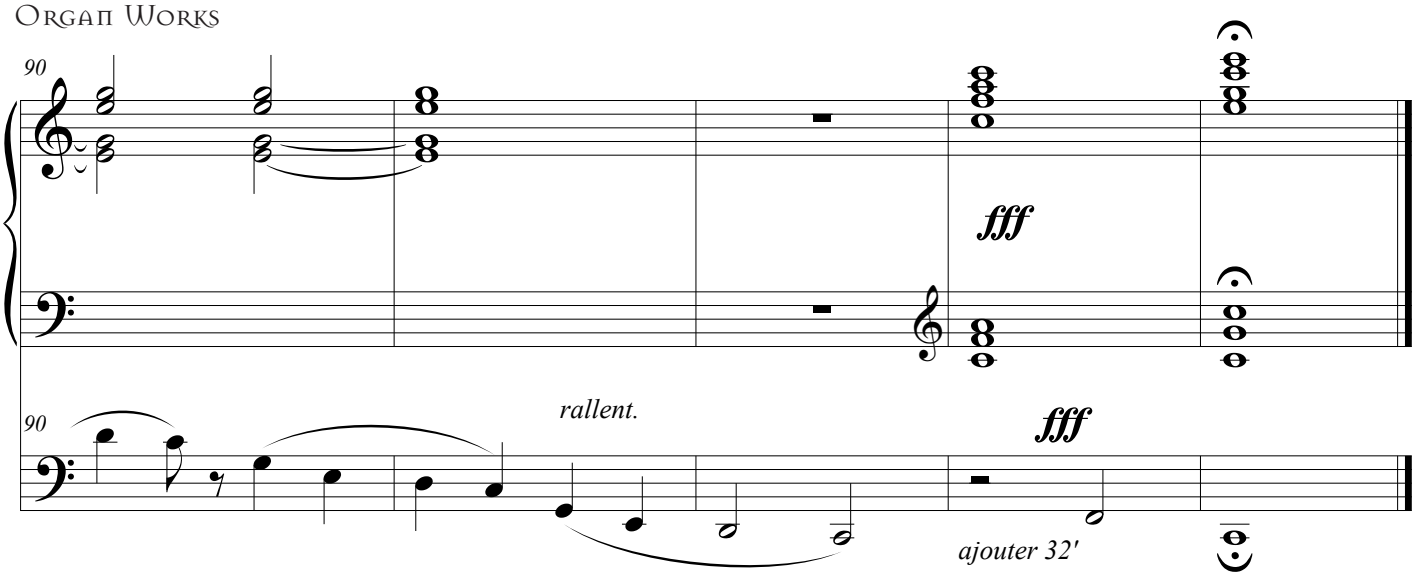

riten.
70
ff
70


Maestoso
74
non legato
Grand choeur
anches
74


78
78


82
slargando
82


a tempo
86
86

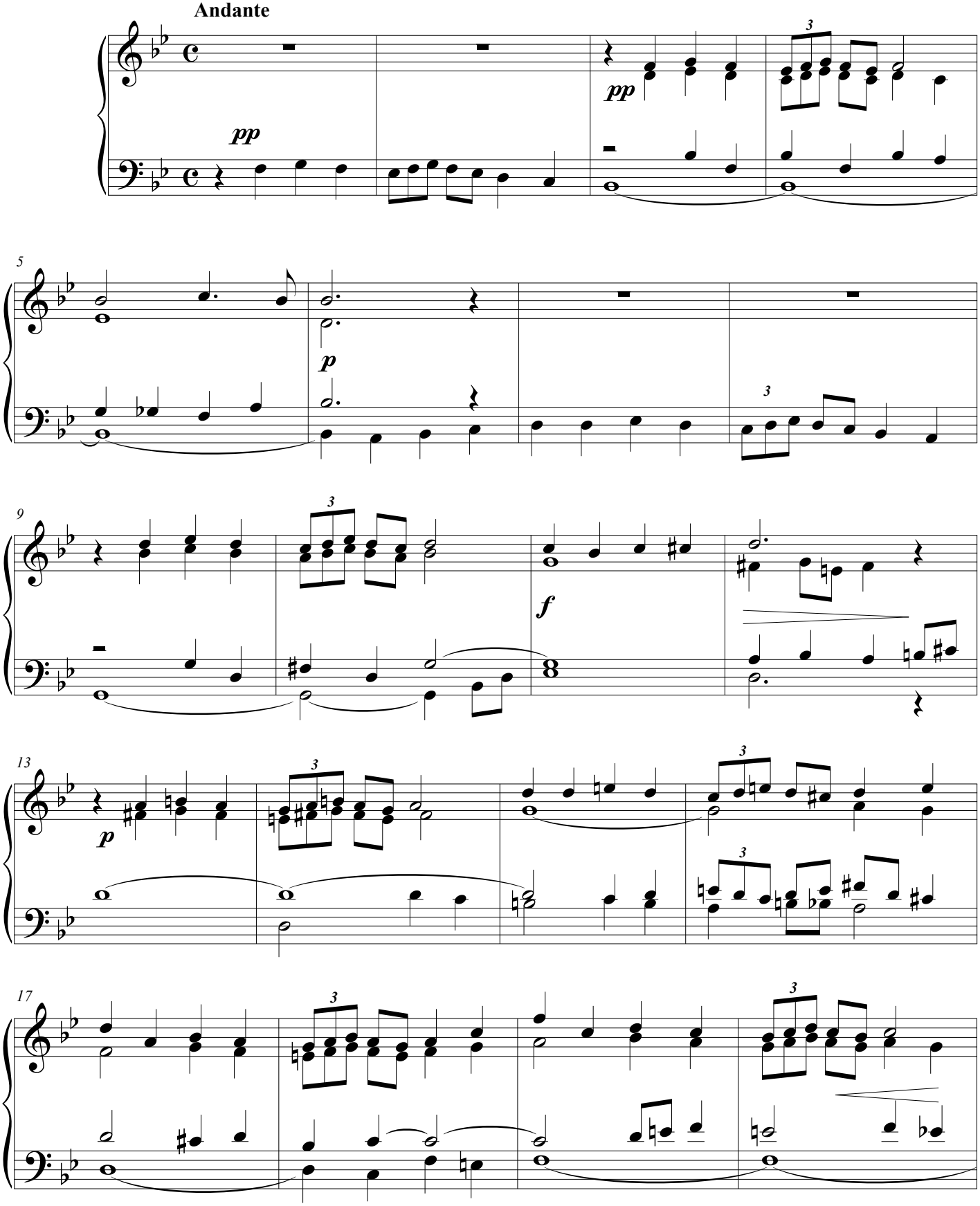

90
fff
90
rallent.
fff
ajouter 32'

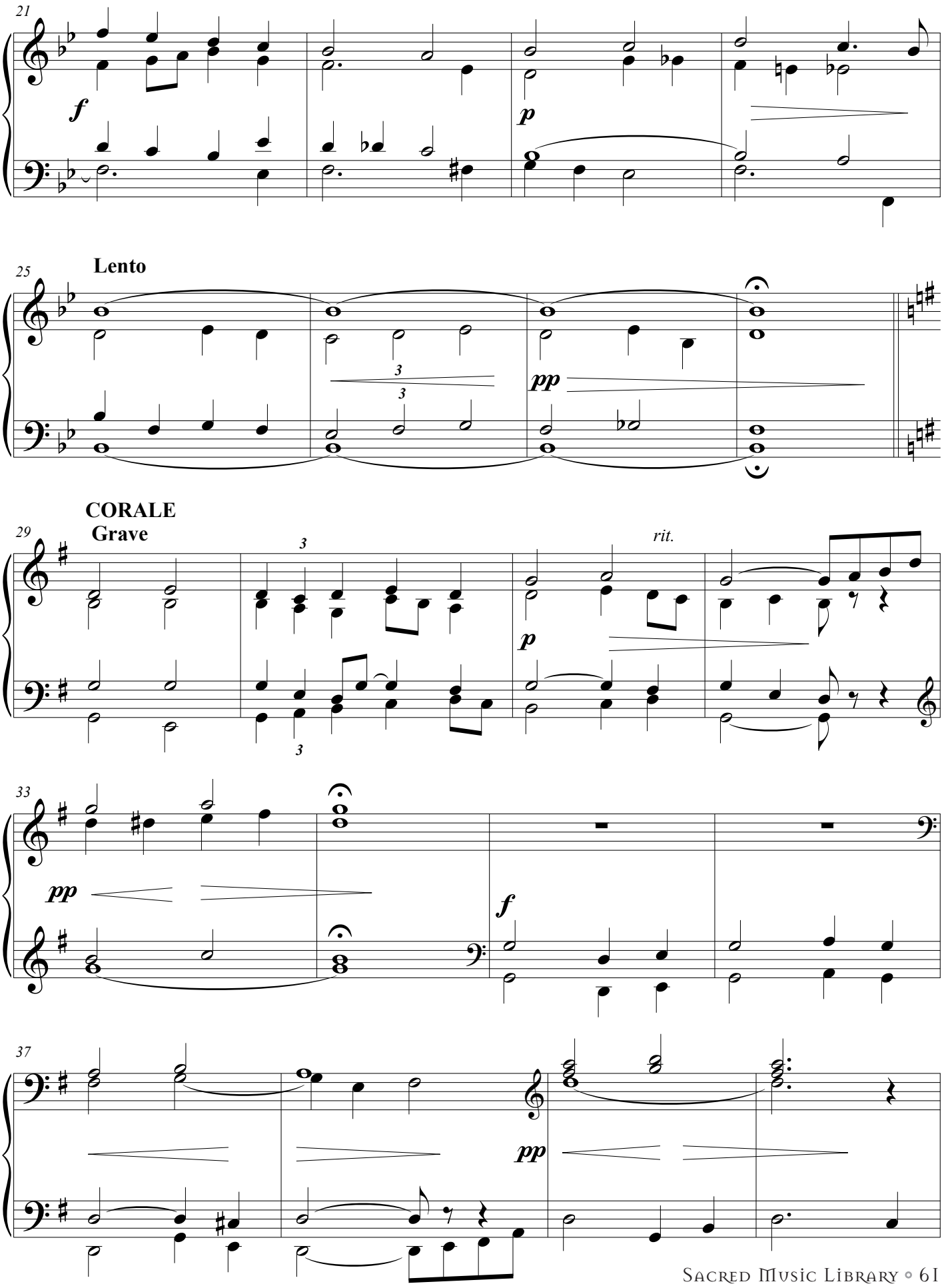
Paraphrase sur le "Veni Creator"

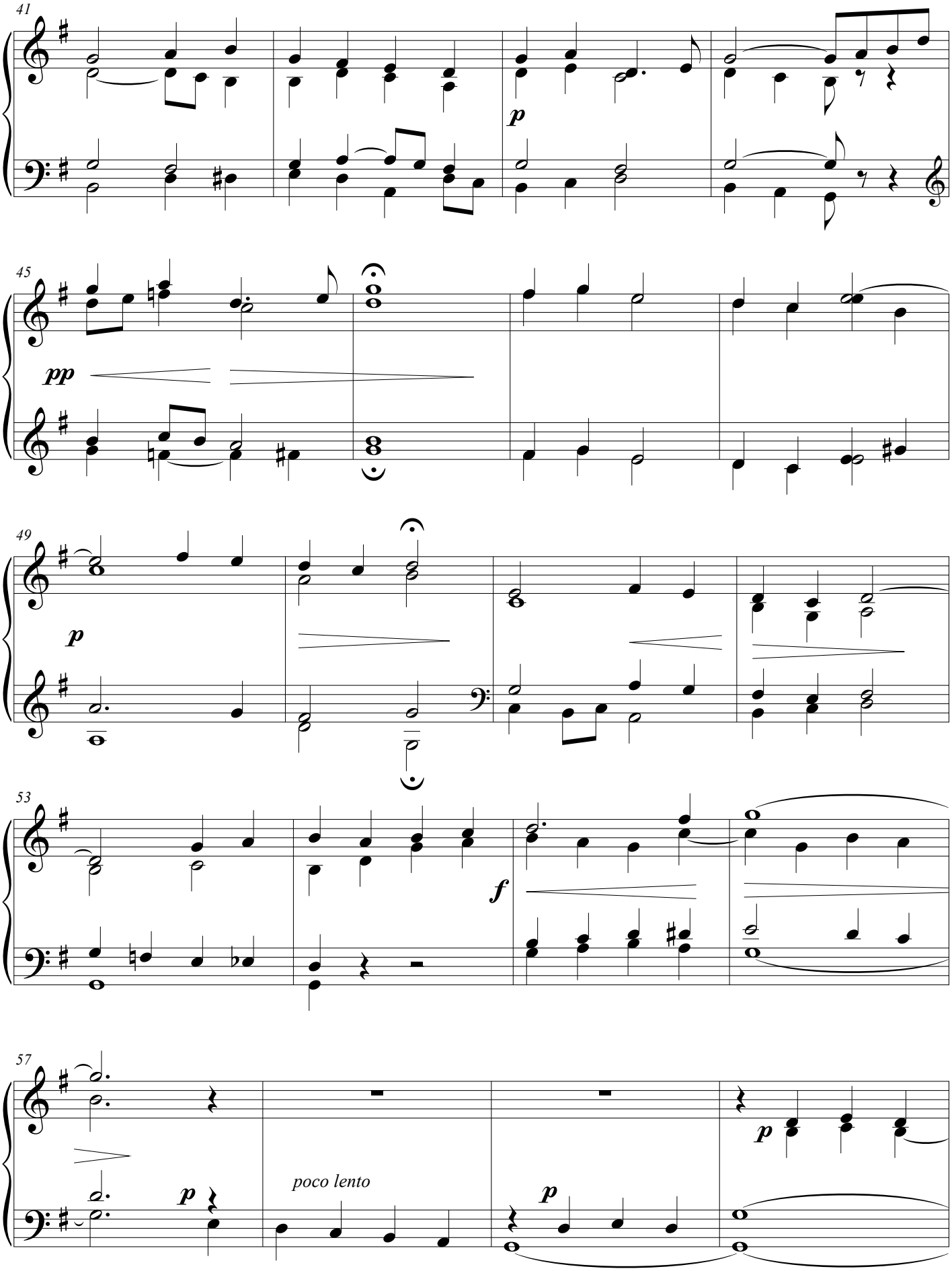
Msgr. Franciszek Walczynski, 1852-1937

INTRODUCTION

Andante




21
f
p
25
Lento
pp
CORALE
Grave
29
rit.
33
pp
f
37
pp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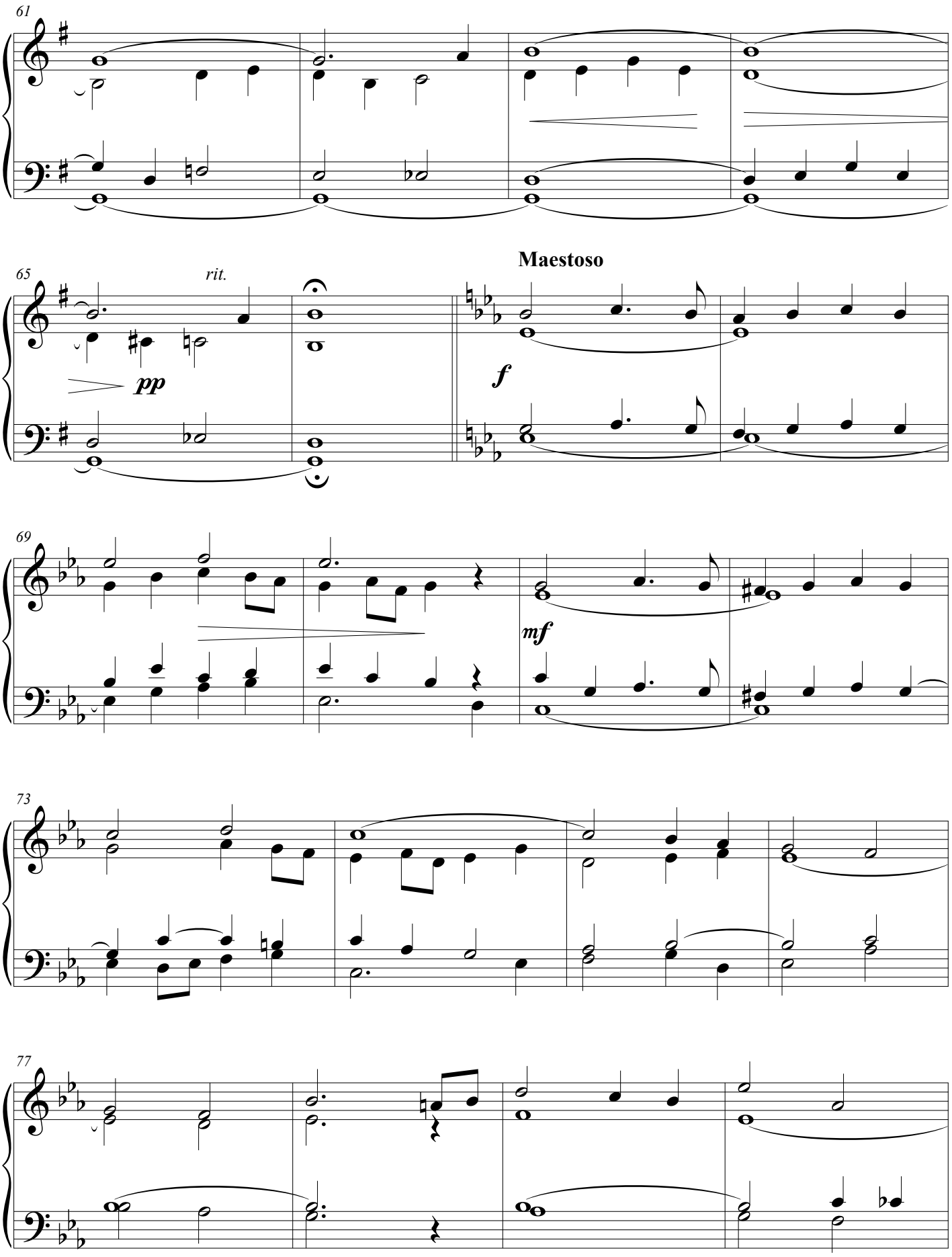
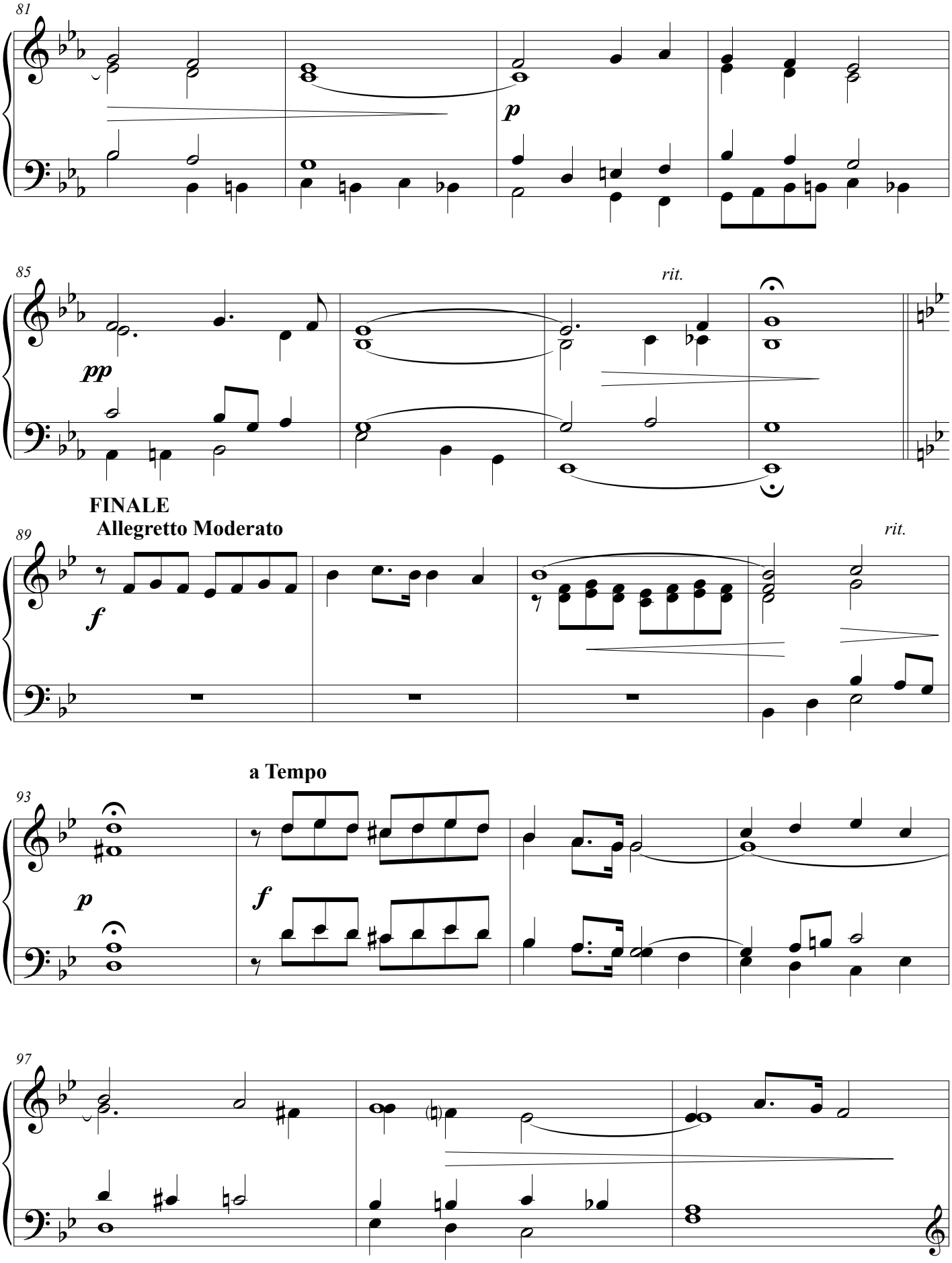
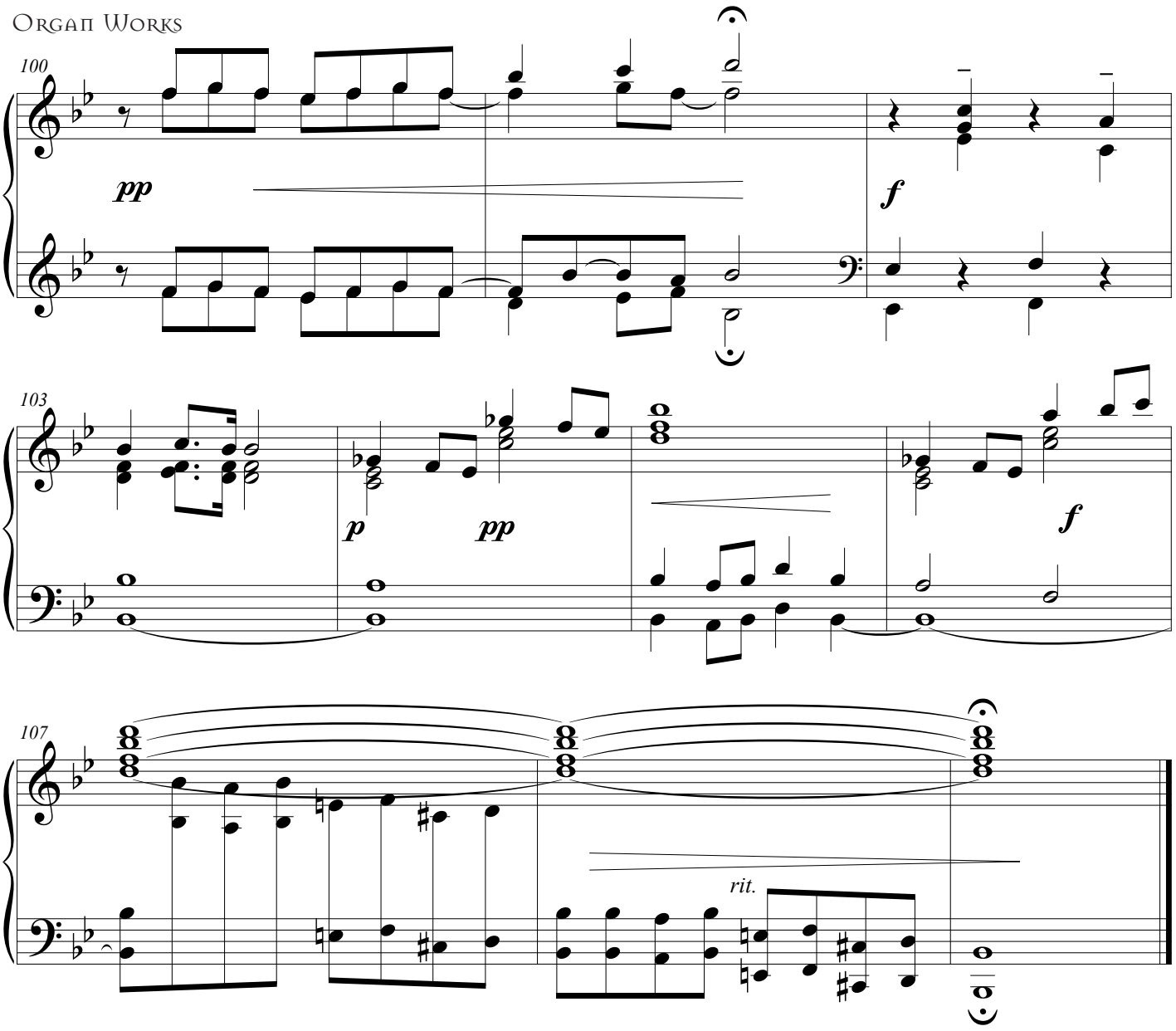
p
45
pp
49
p
53
f
57
p
poco lento
p
p


61
65
rit.
pp
Maestoso
f
69
mf
73
77


81
p
85
rit.
pp
FINALE
Allegretto Moderato
89
rit.
f
a Tempo
93
p
f
97


100
pp
f
103
p
pp
f
107
rit.

Prélude et Introit

Fernand de La Tombelle, 1854-1928

Largement

Fonds avec 16 P. Anches du Récit

f **G.O.**

Ped.

4

Modérément lent

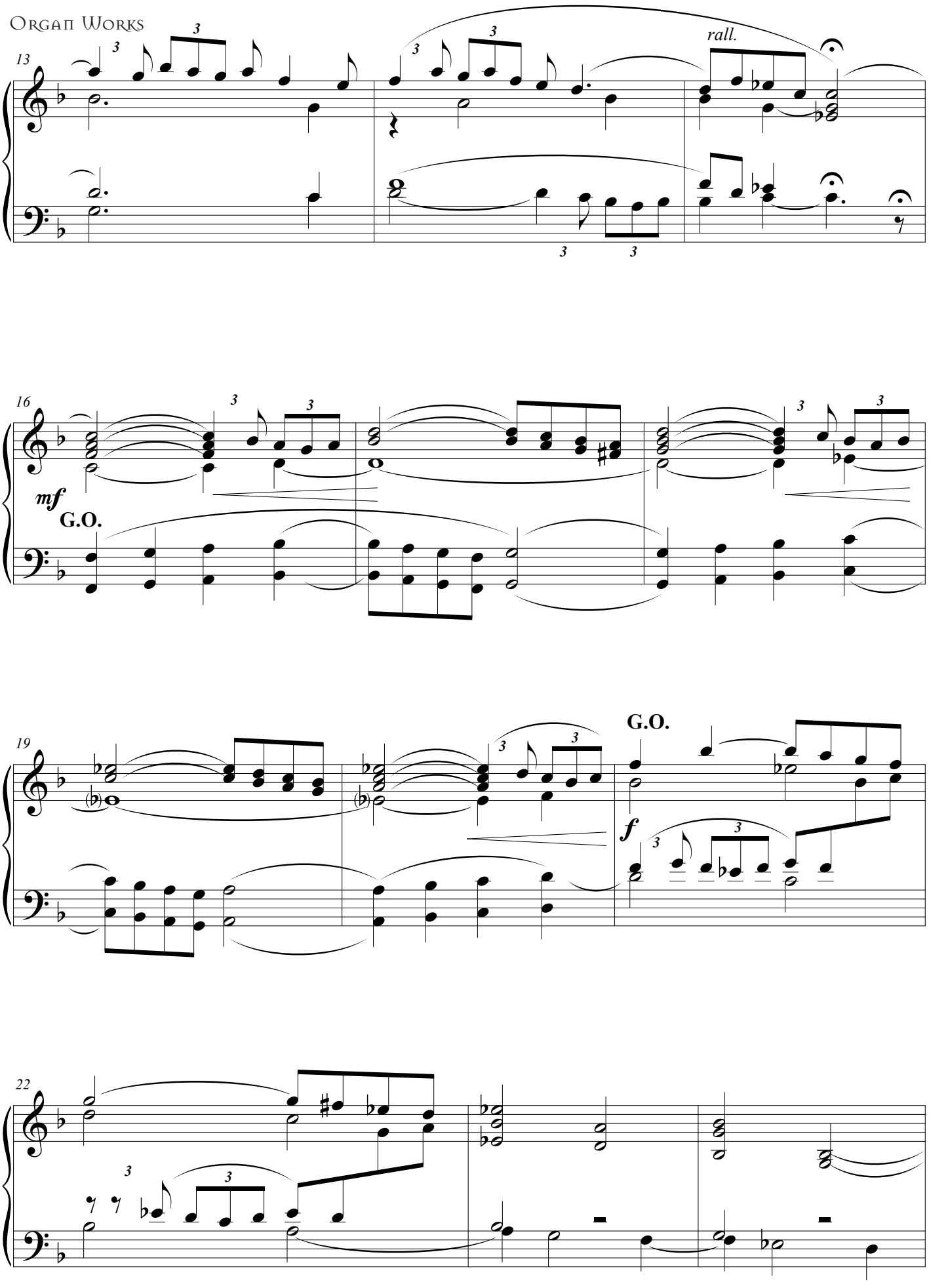
Récit

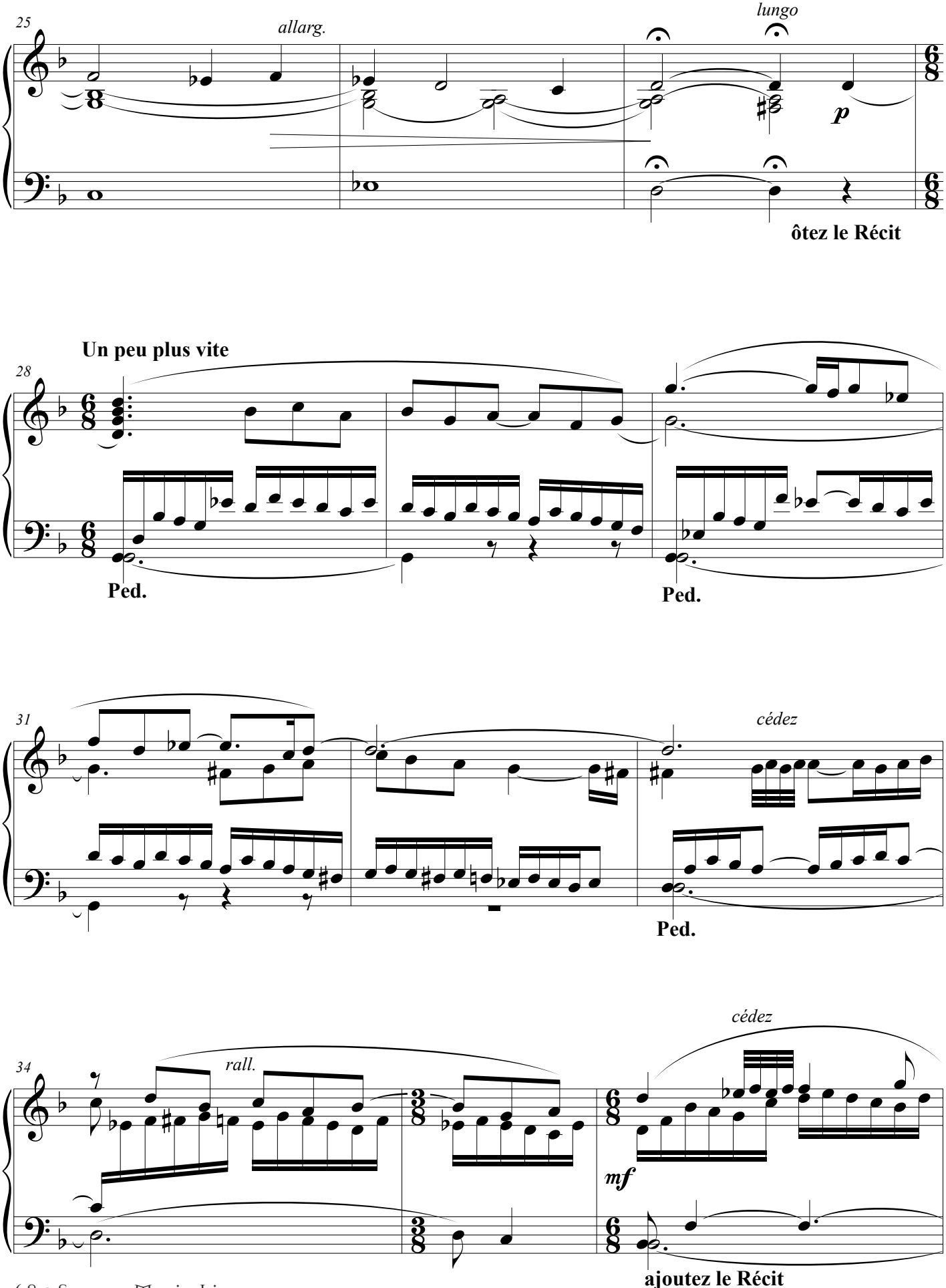
7

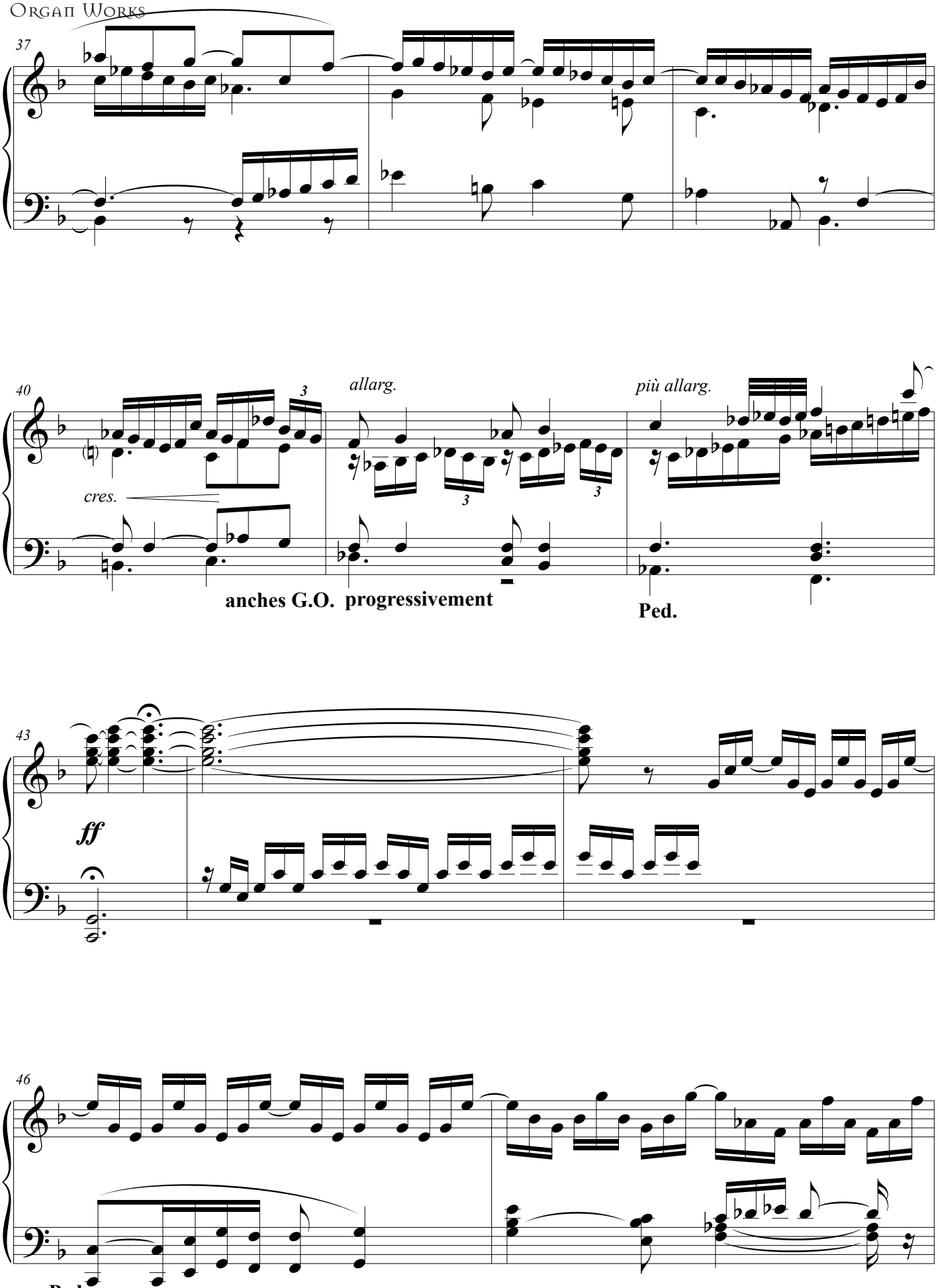
p

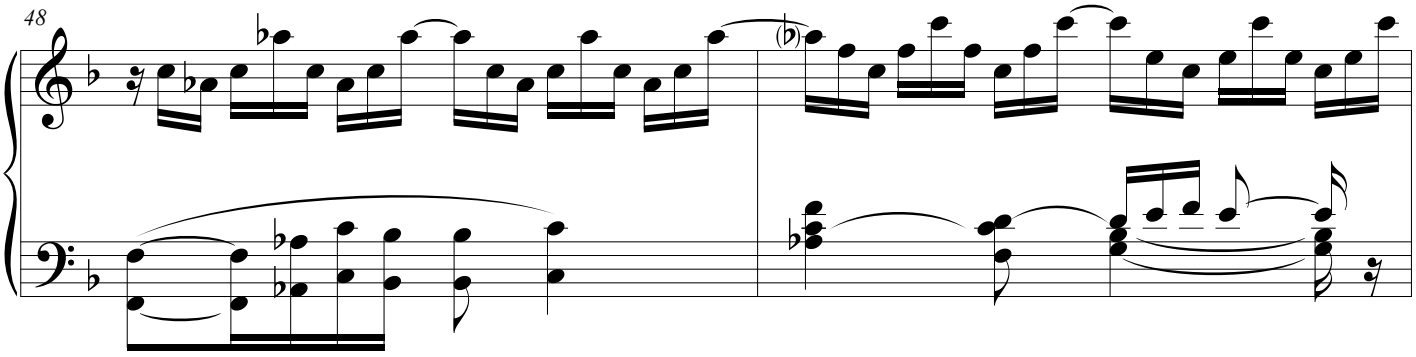
Récit

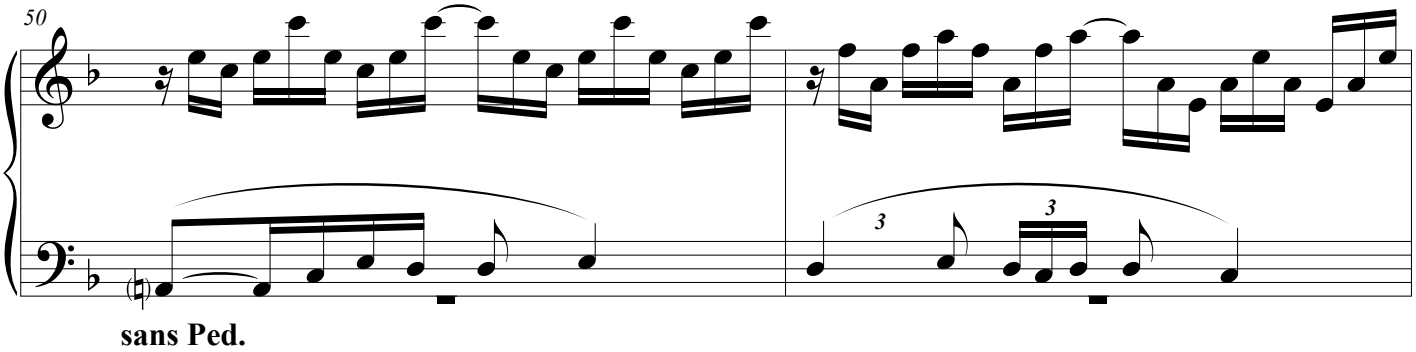
10


13
rall.
16
mf
G.O.
19
G.O.
f
22

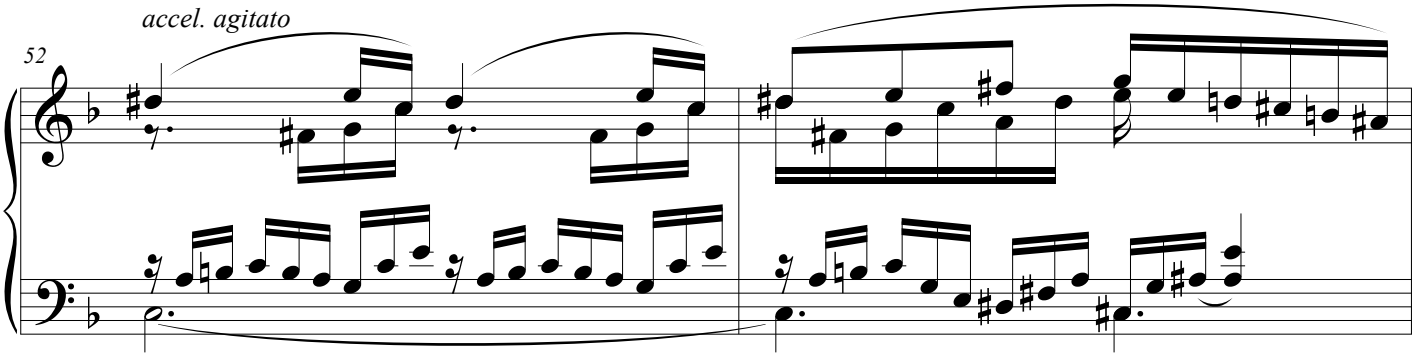

25
allarg.
lungo
p
ôtez le Récit
Un peu plus vite
28
Ped.
Ped.
31
cédez
Ped.
34
rall.
cédez
mf
ajoutez le Récit

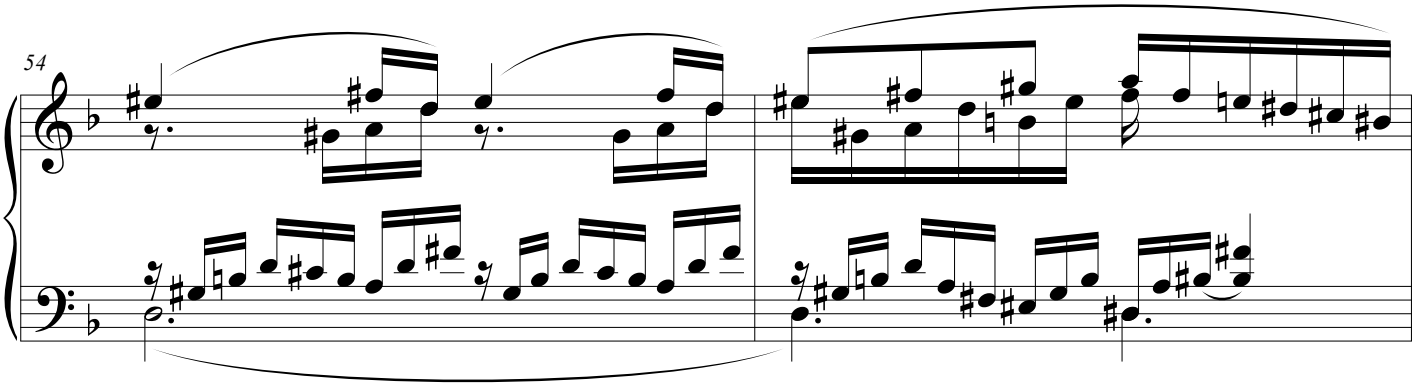

37
40
allarg.
più allarg.
cres.
anches G.O. progressivement
Ped.
43
ff
46
Ped.

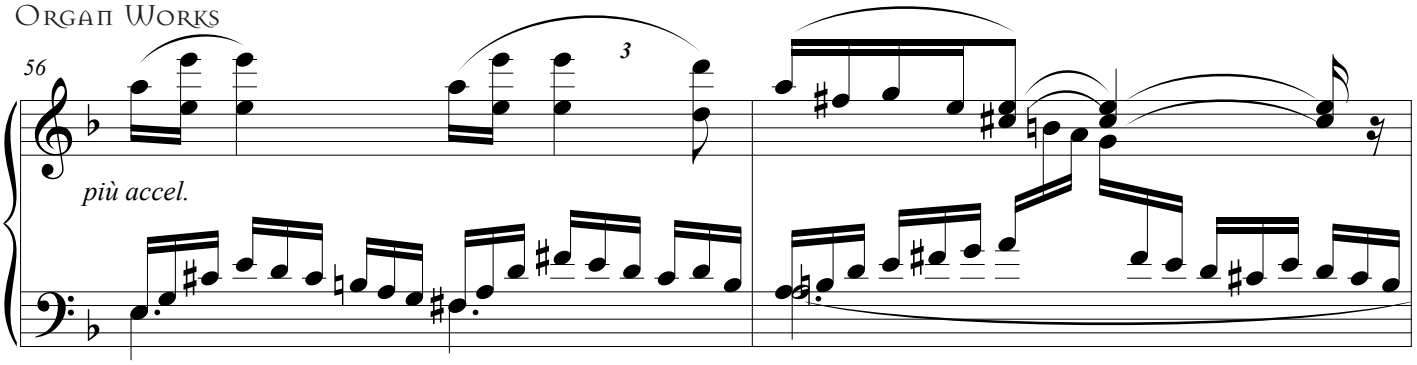


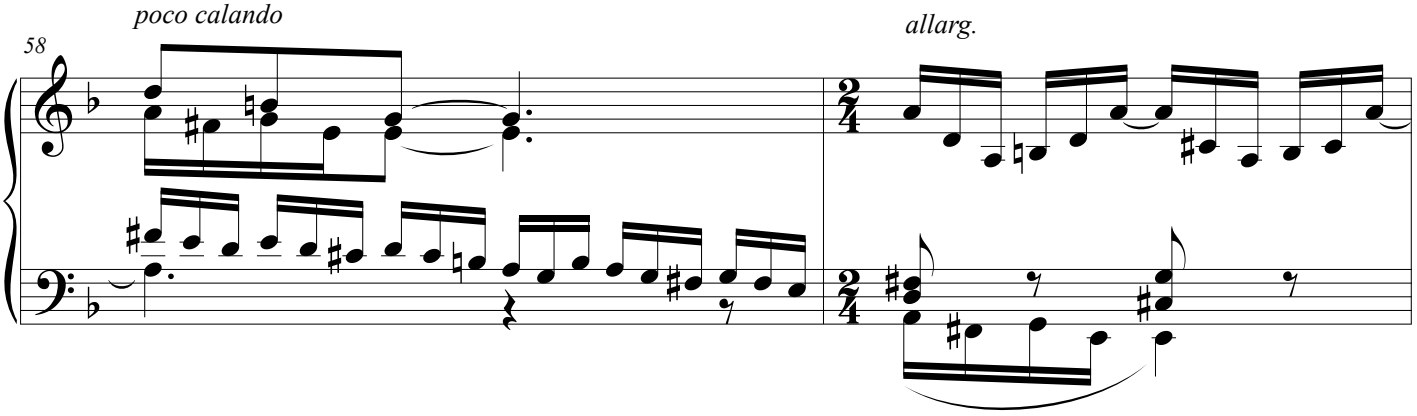


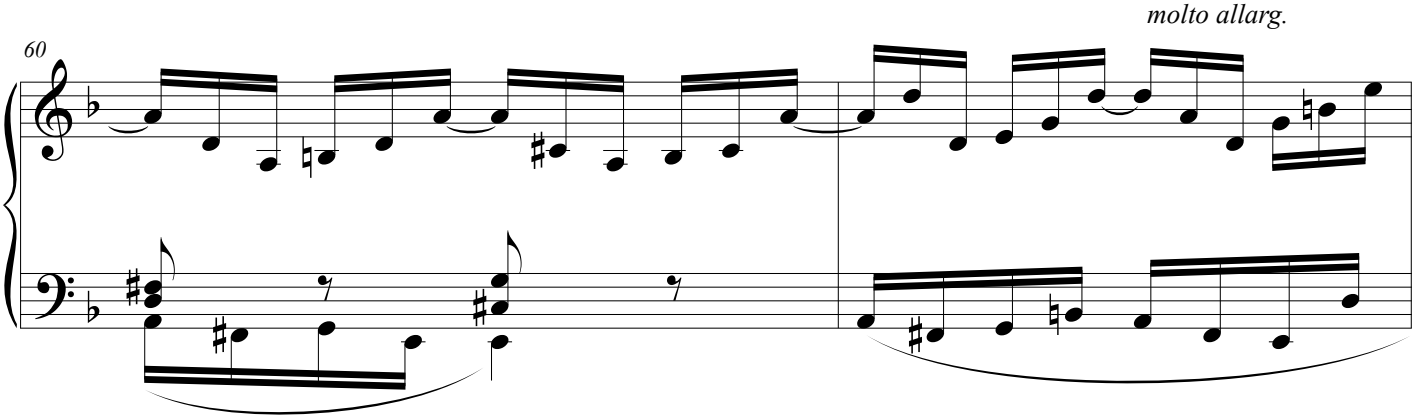
sans Ped.

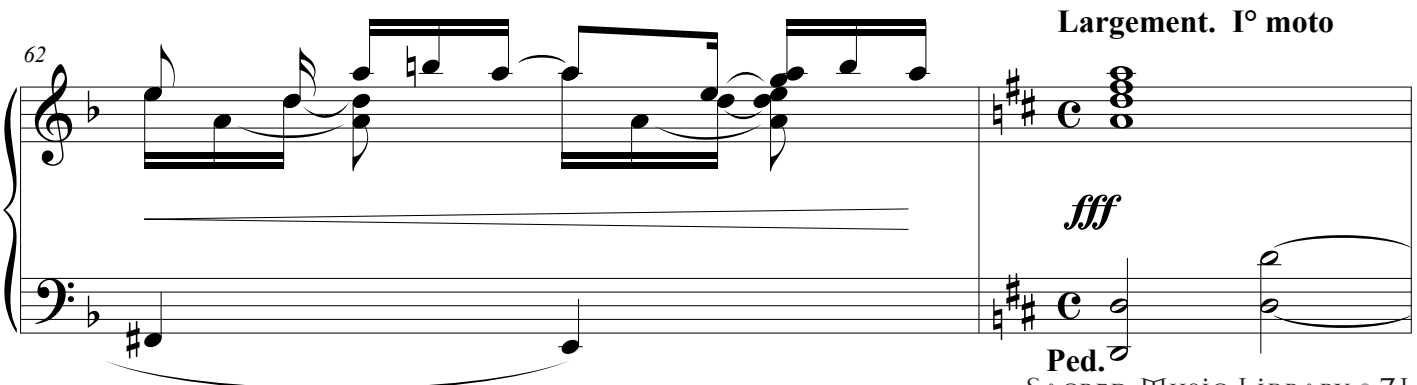


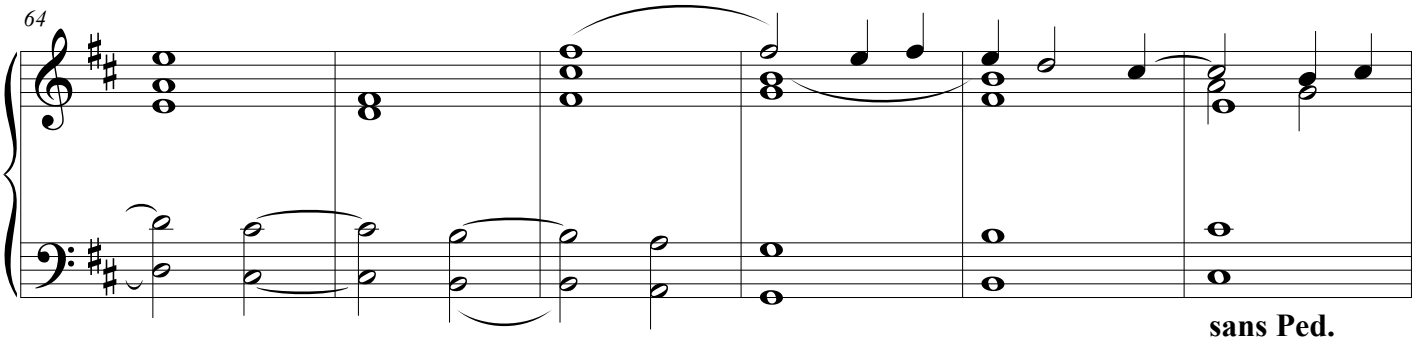


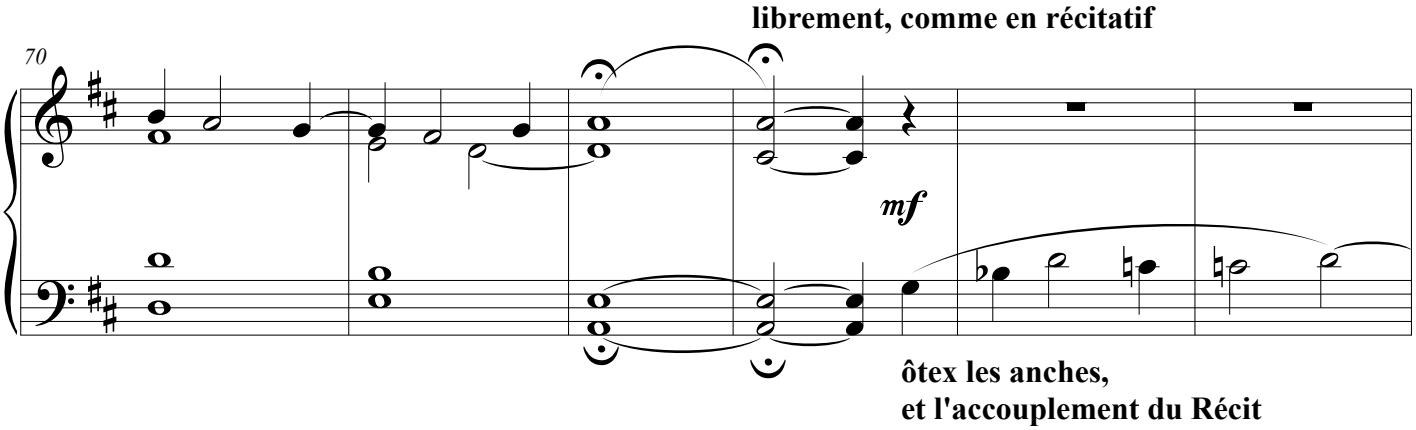

56
3
più accel.

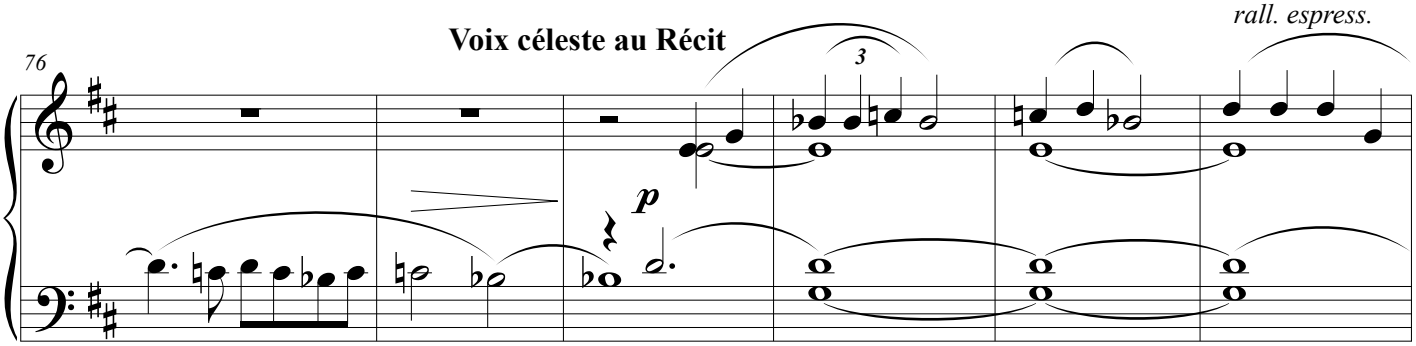

poco calando
58
allarg.

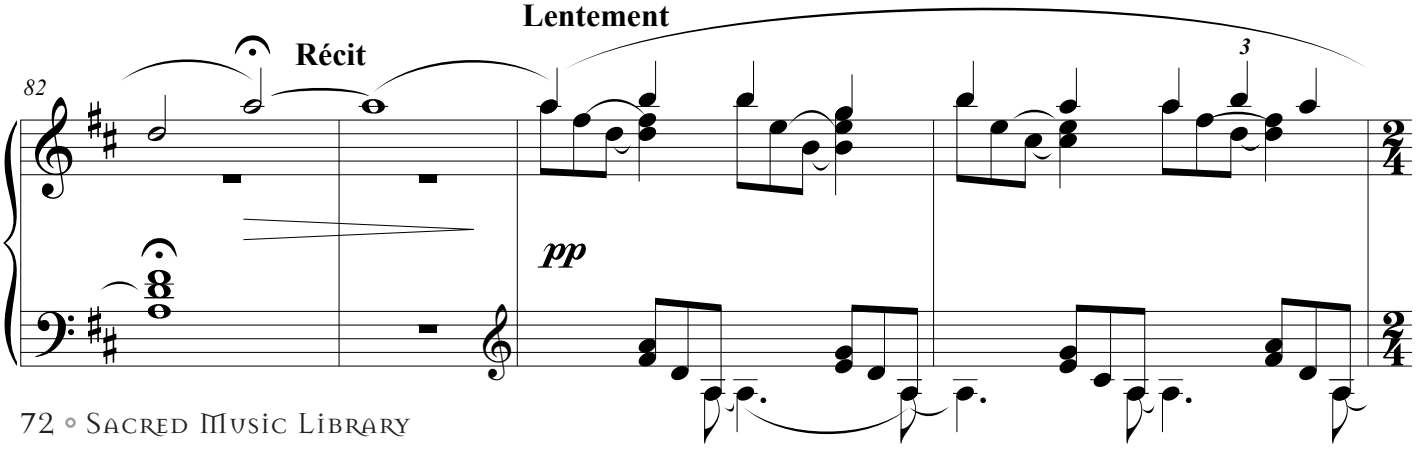

60
molto allarg.

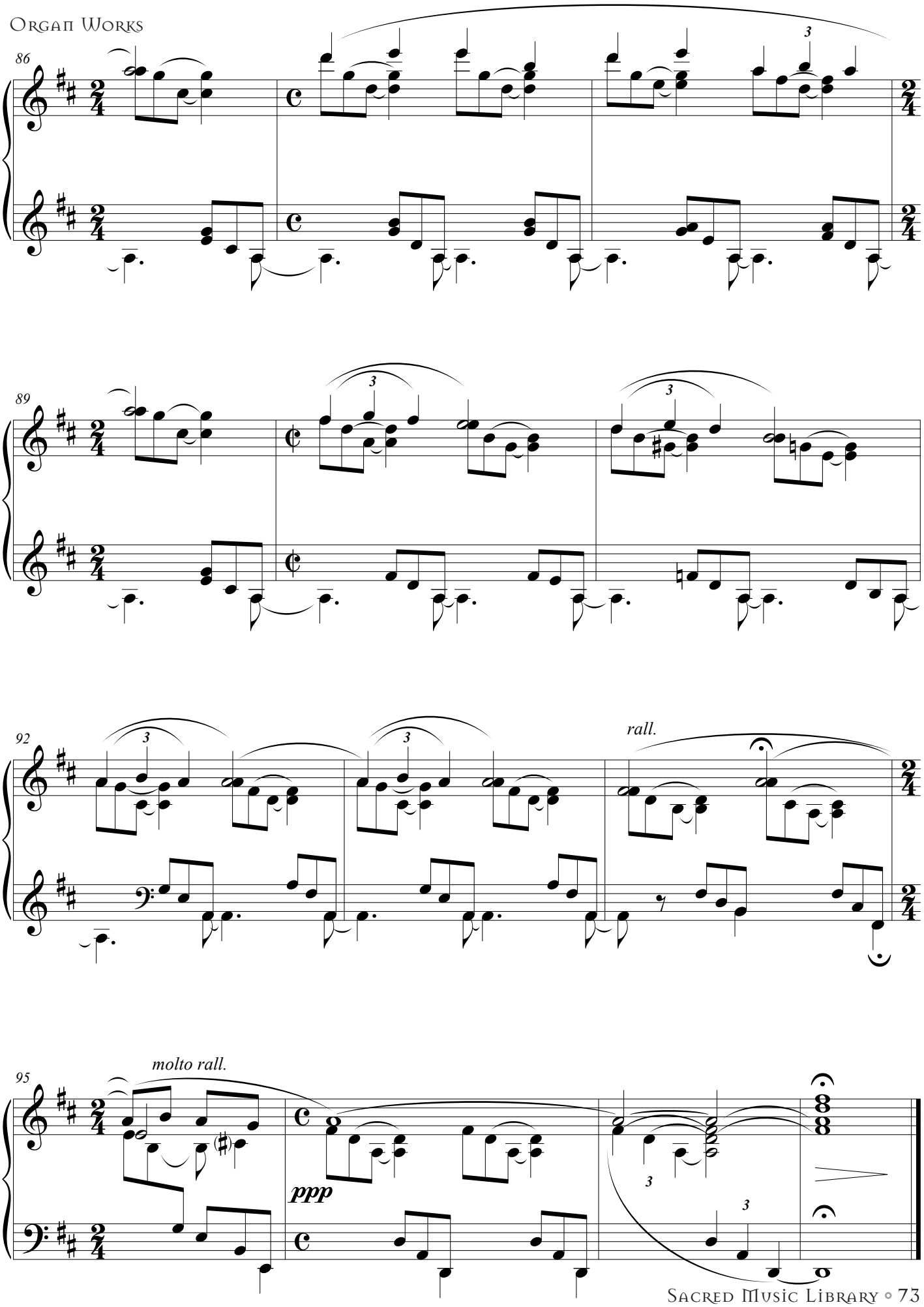

62
Largement. I° moto
fff
Ped.


64
sans Ped.


librement, comme en récitatif
70
mf
ôtex les anches,
et l'accouplement du Récit


rall. espress.
Voix céleste au Récit
76
3
p

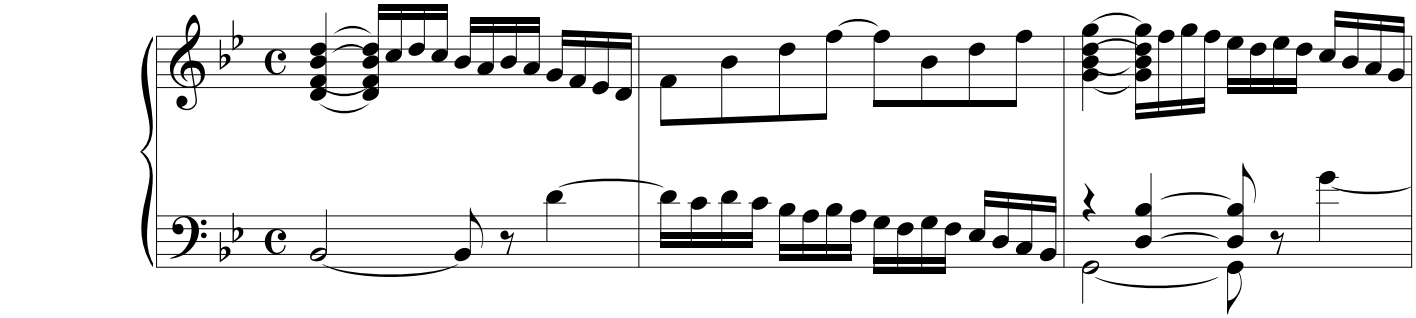

Lentement
Récit
82
3
pp

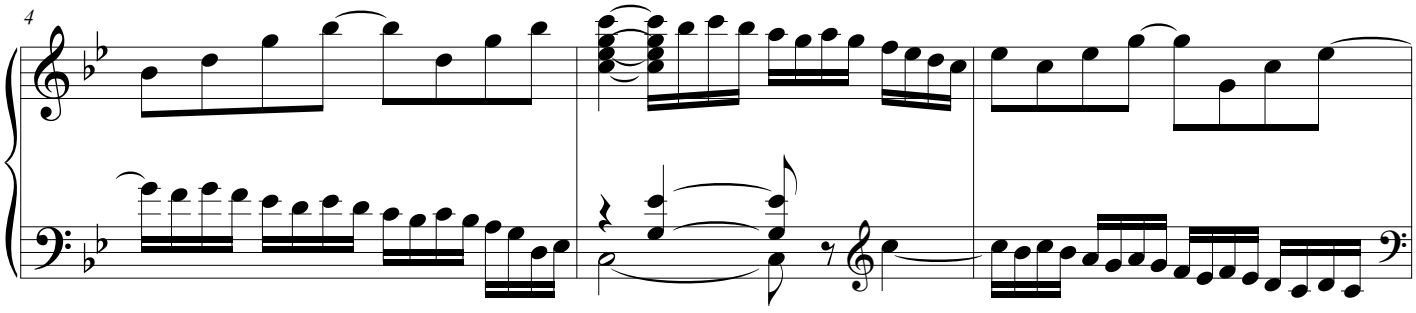

86
89
92
rall.
95
molto rall.
ppp

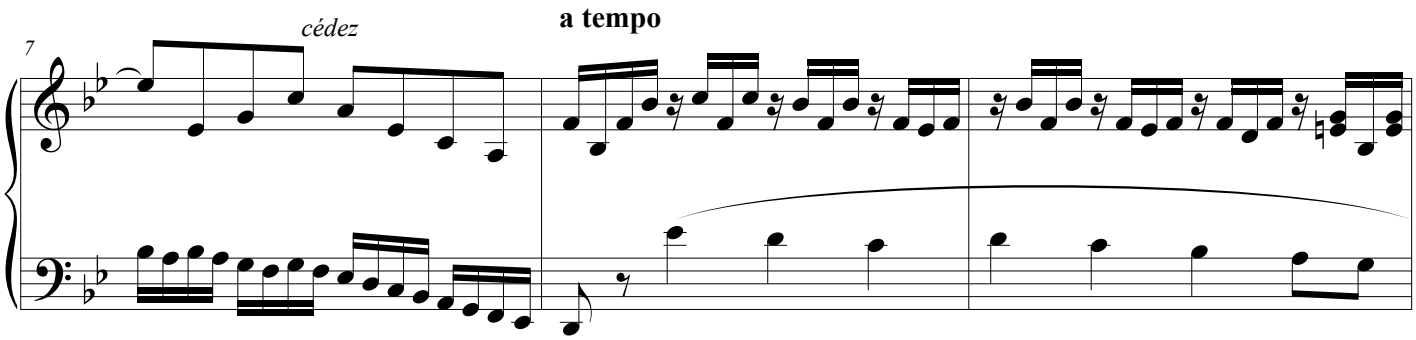
Sortie

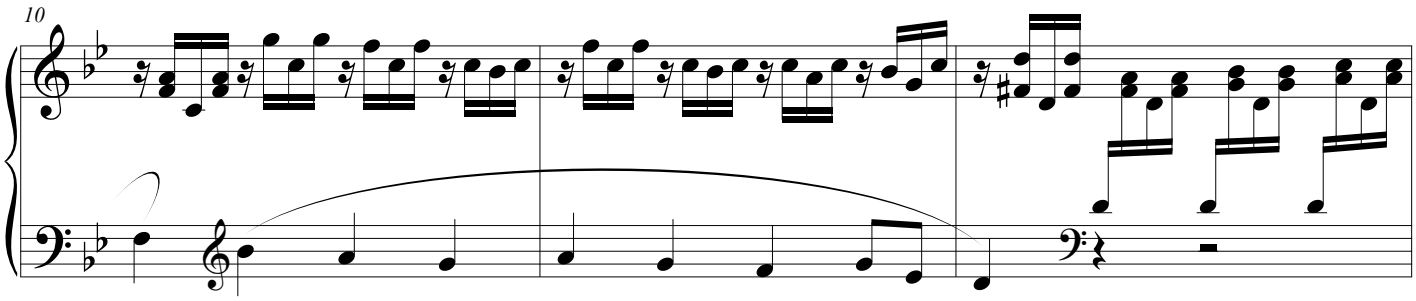
Fernand de La Tombelle, 1854-1928

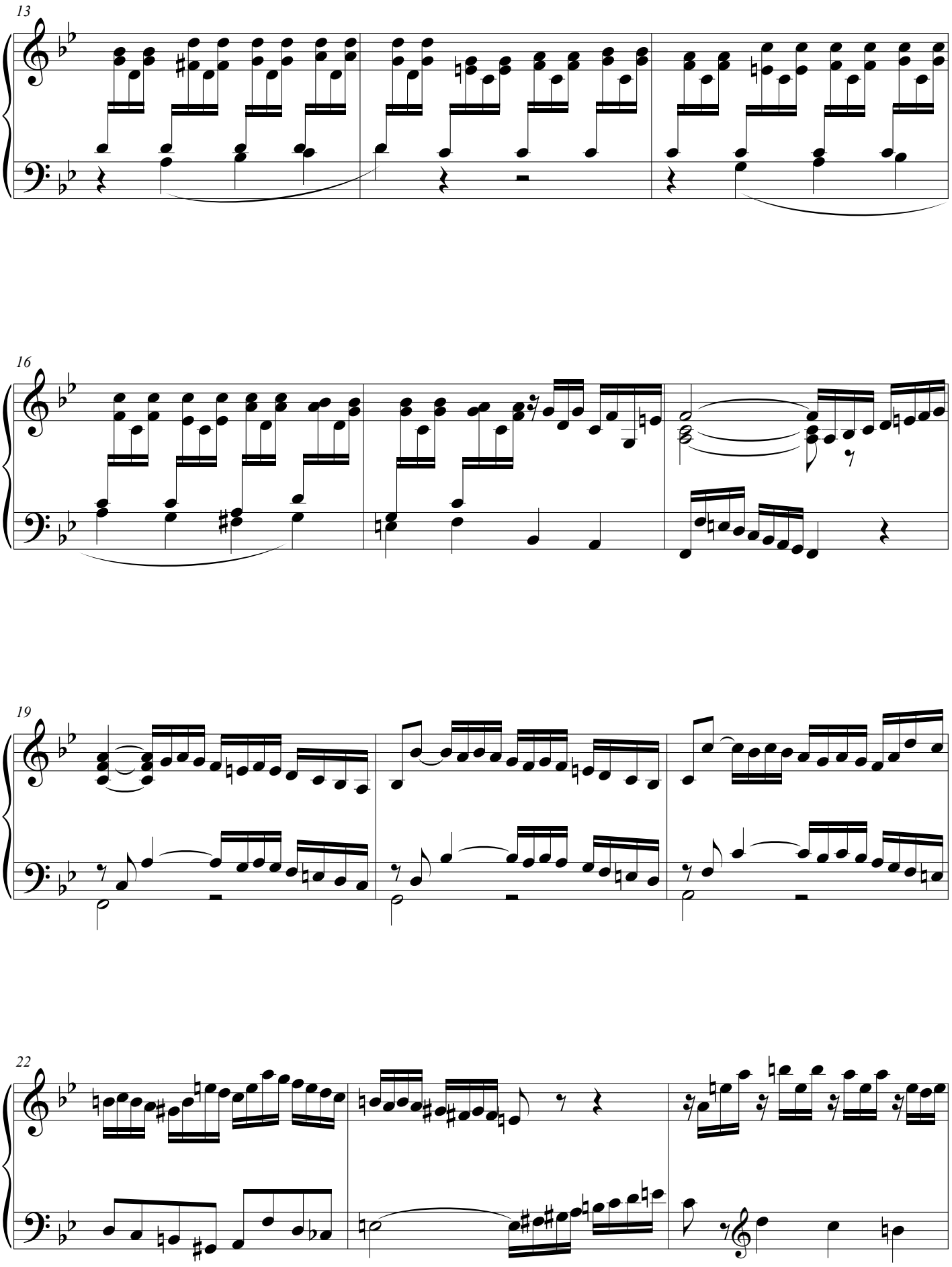
Assez vite.
Gd. choeur sans 16 P.

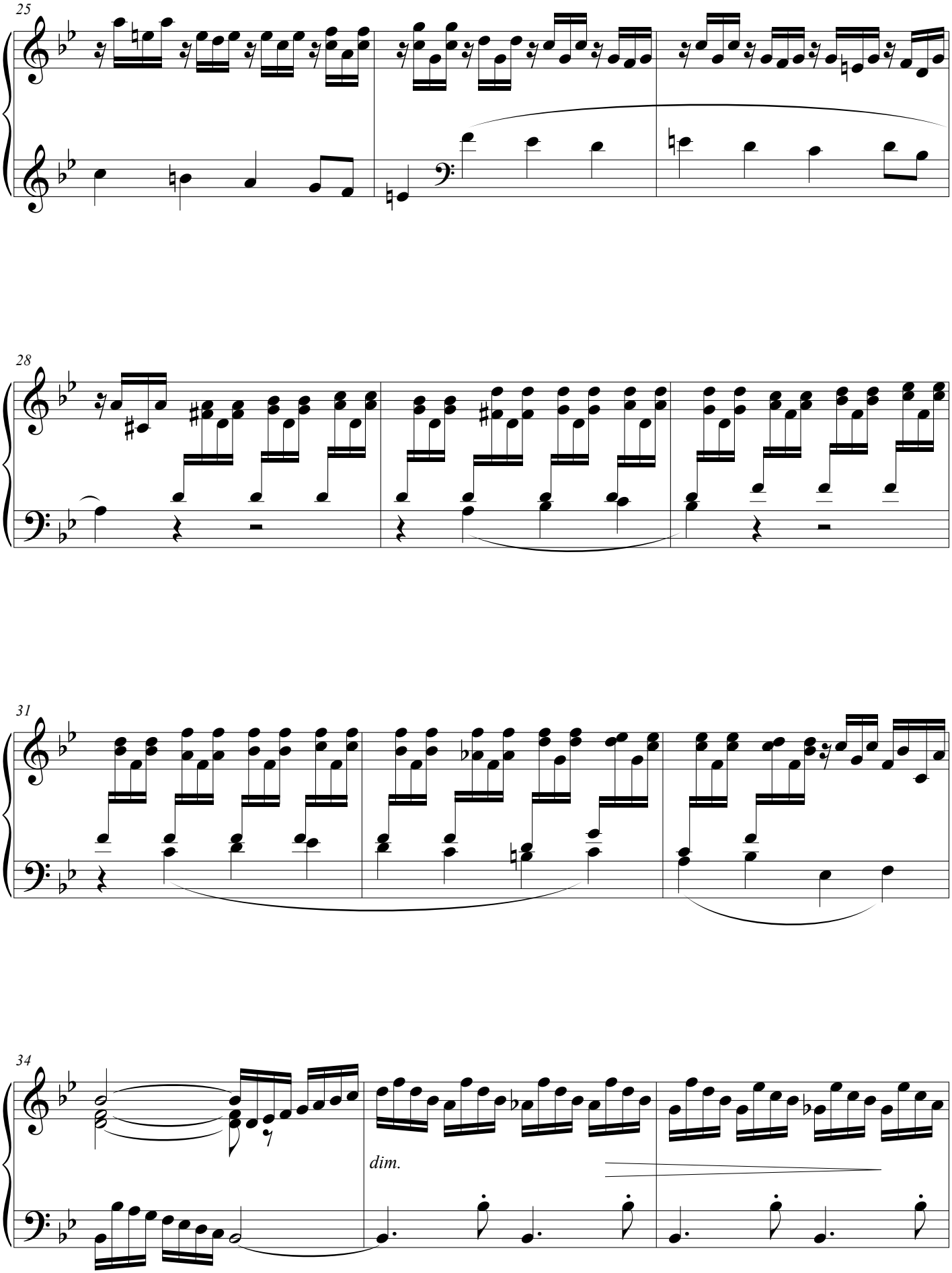


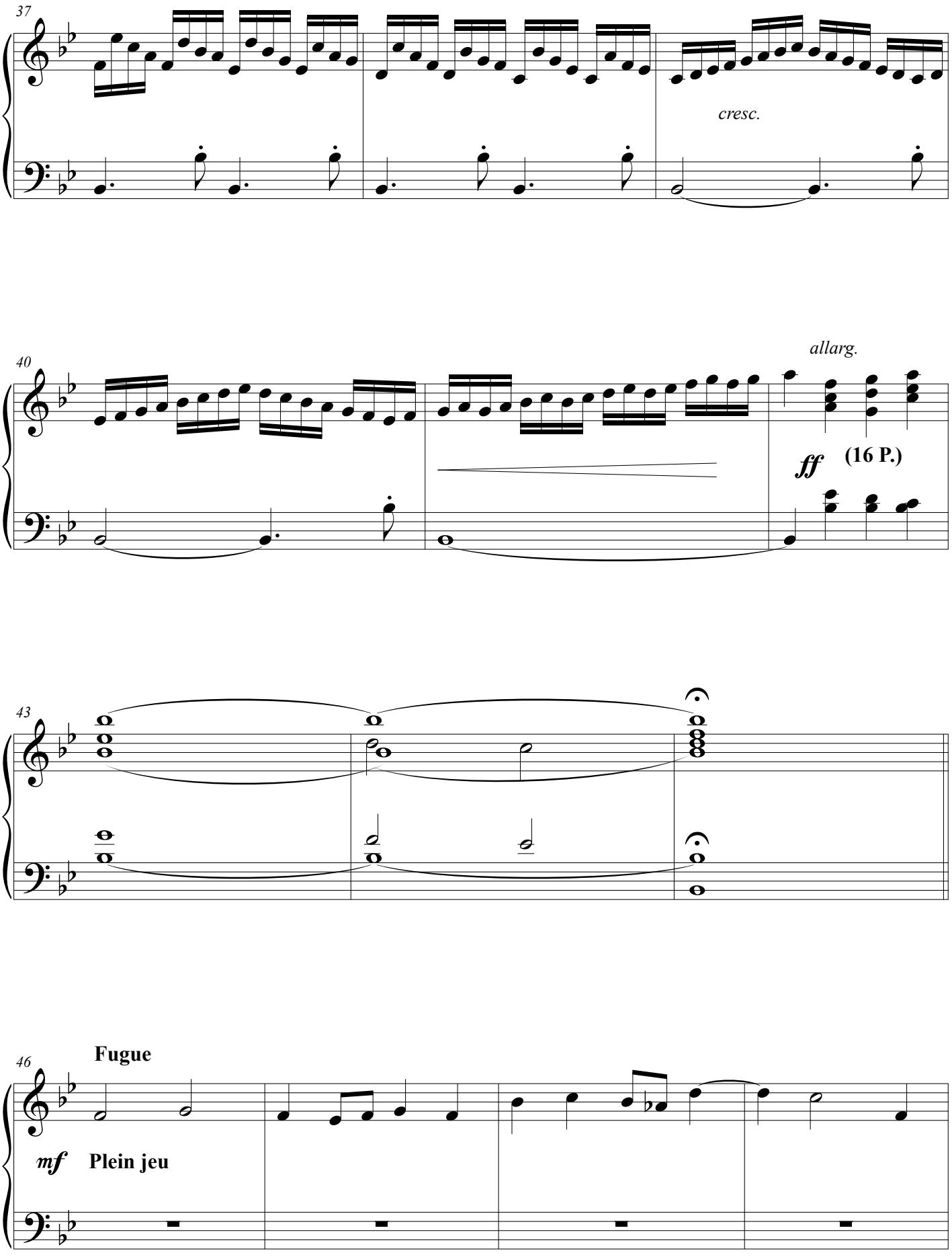


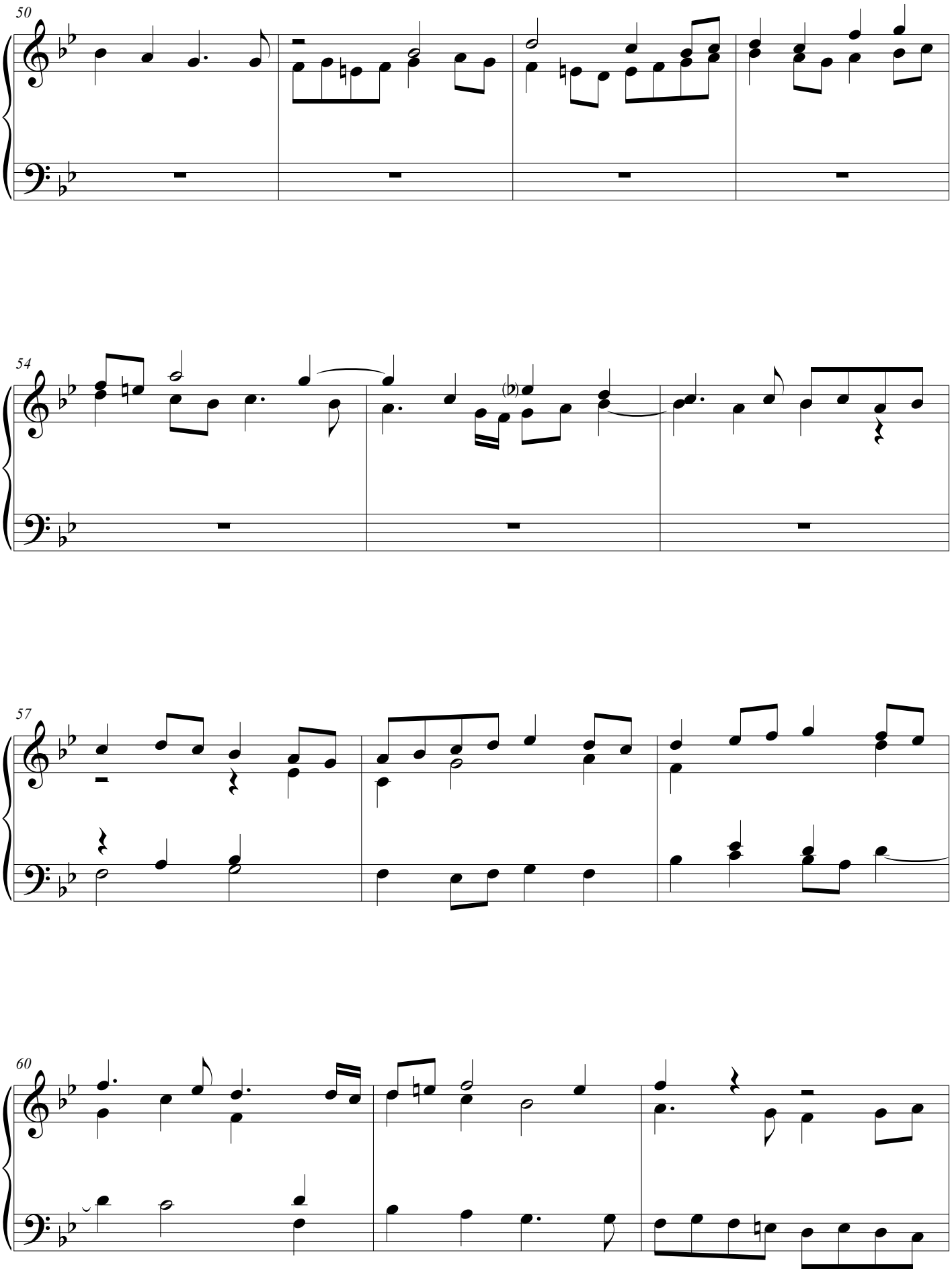


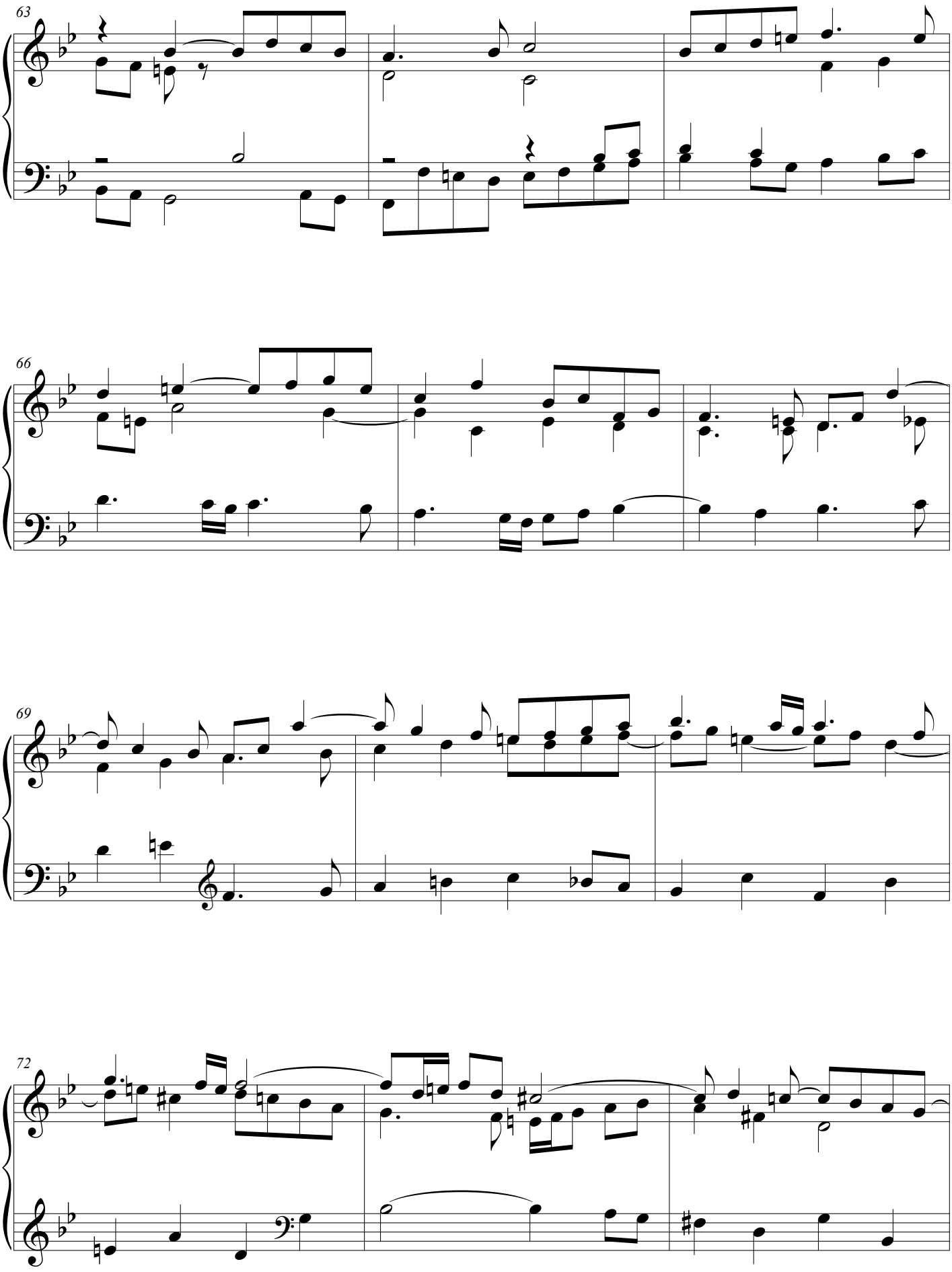


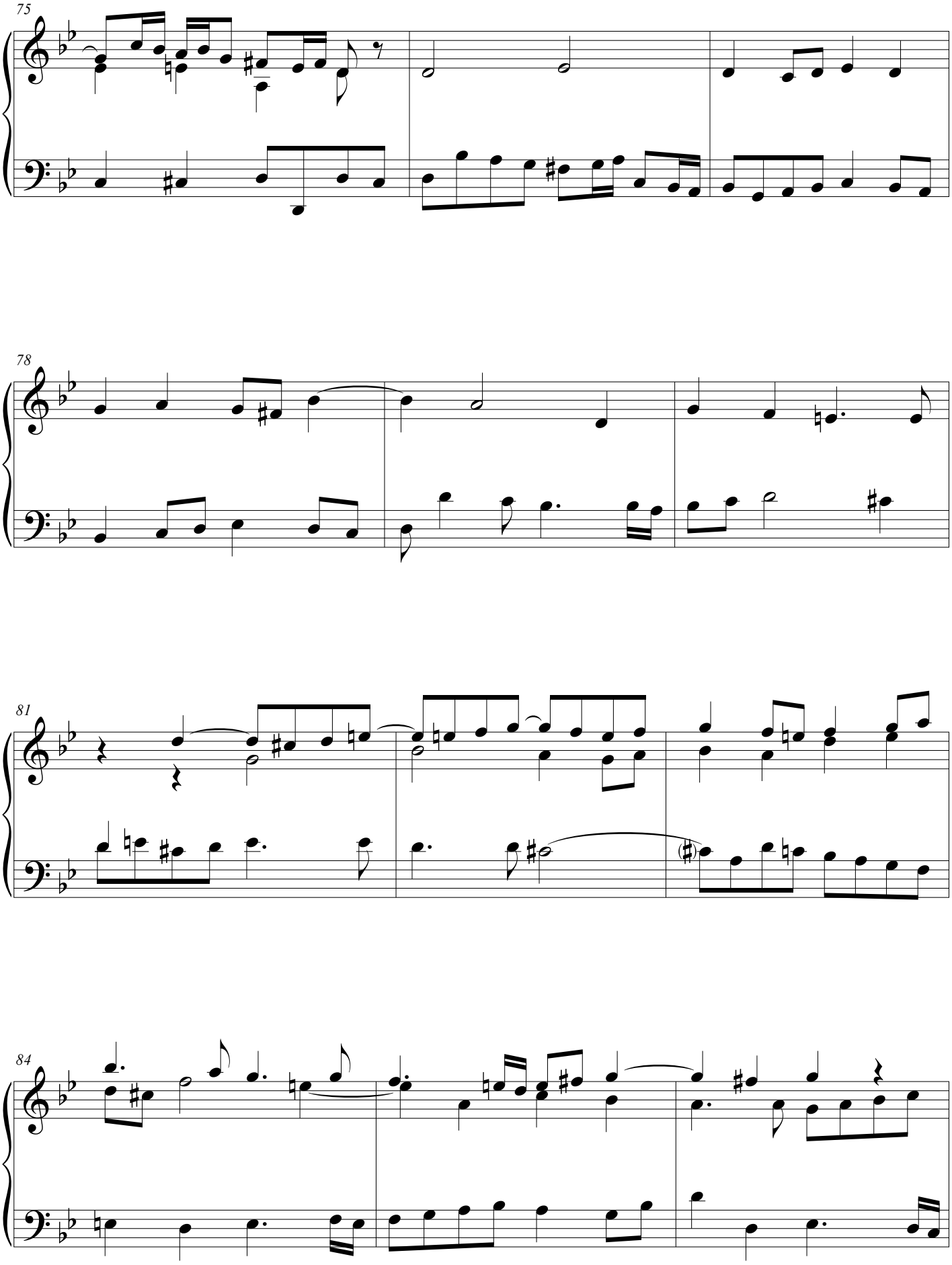

13
16
19
22

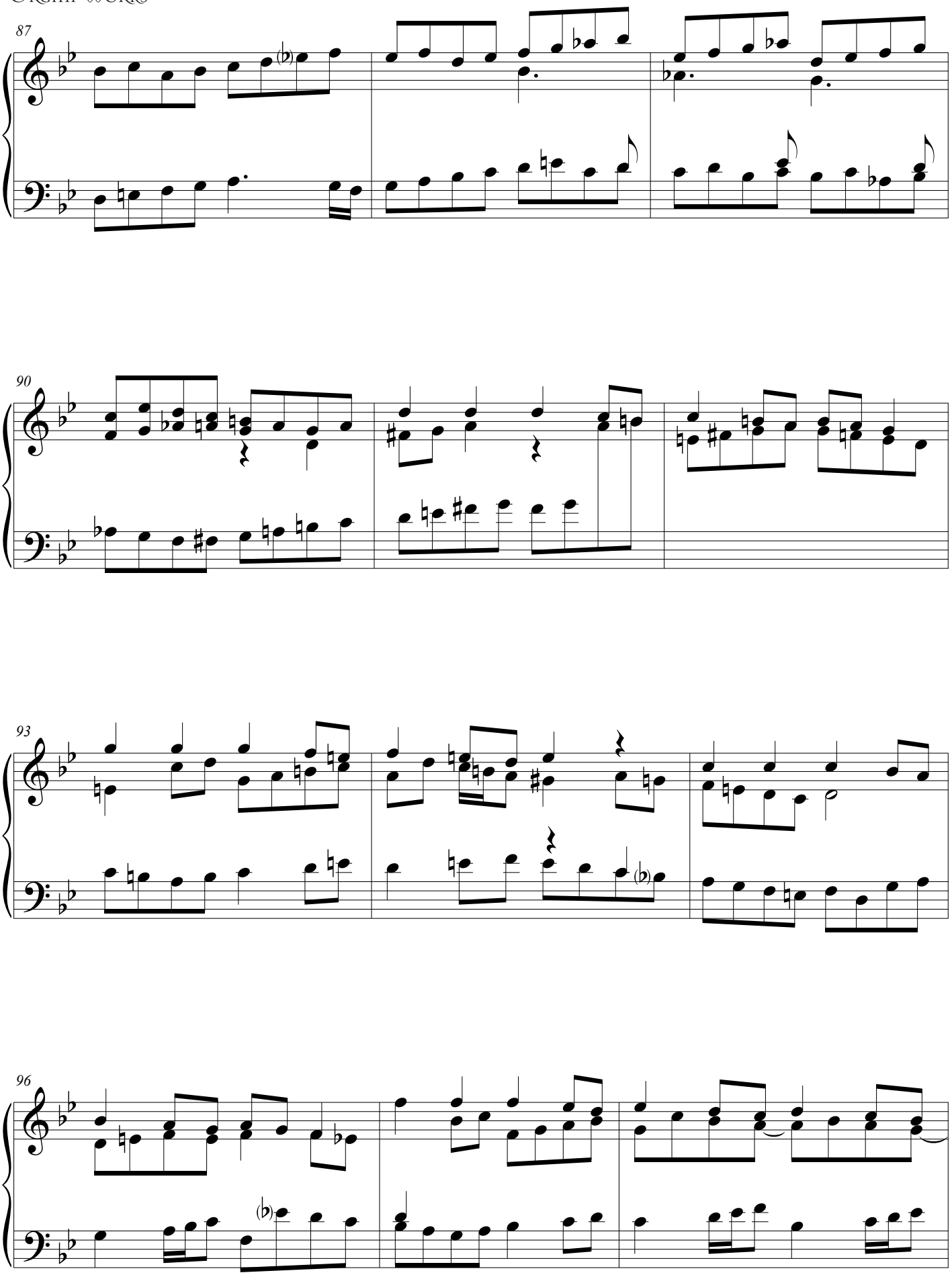

25
28
31
34
dim.


37
cresc.
40
allarg.
ff
(16 P.)
43
46
Fugue
mf
Plein jeu


50
54
57
60

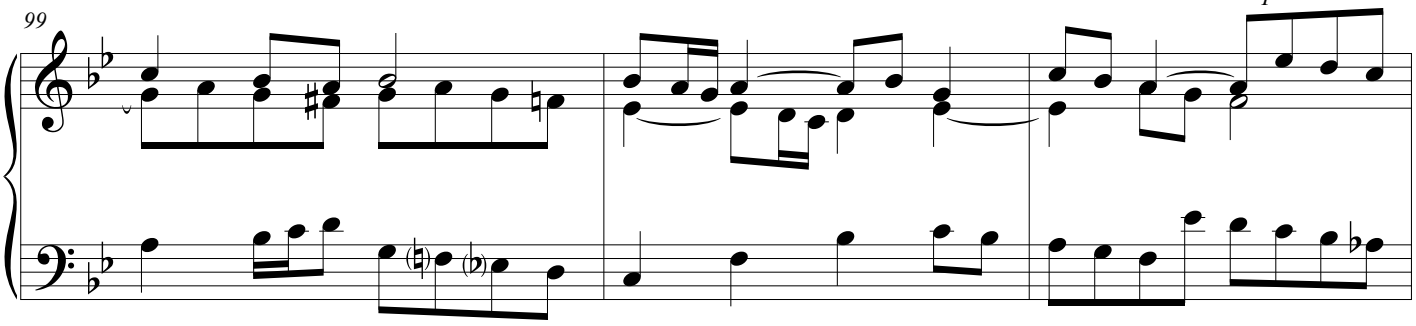

63
66
69
72


75
78
81
84


87
90
93
96

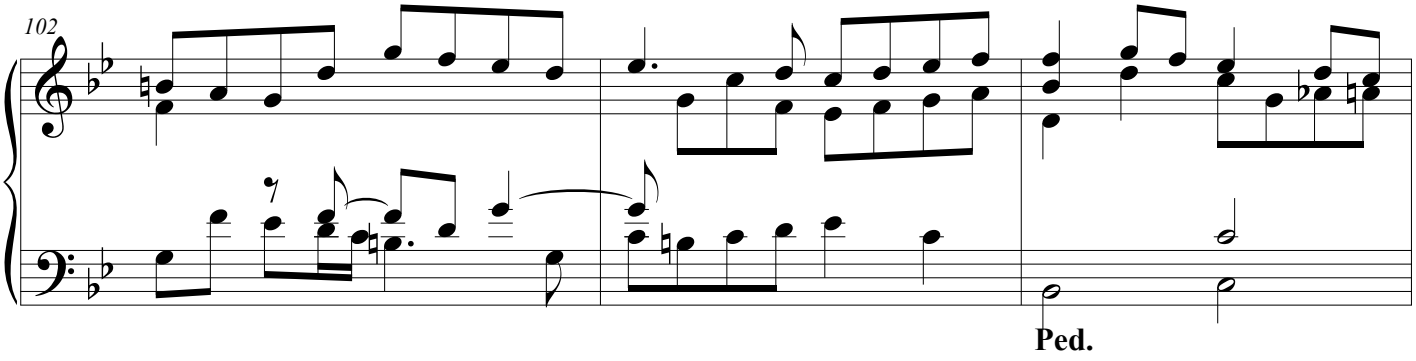
un peu cédé

99



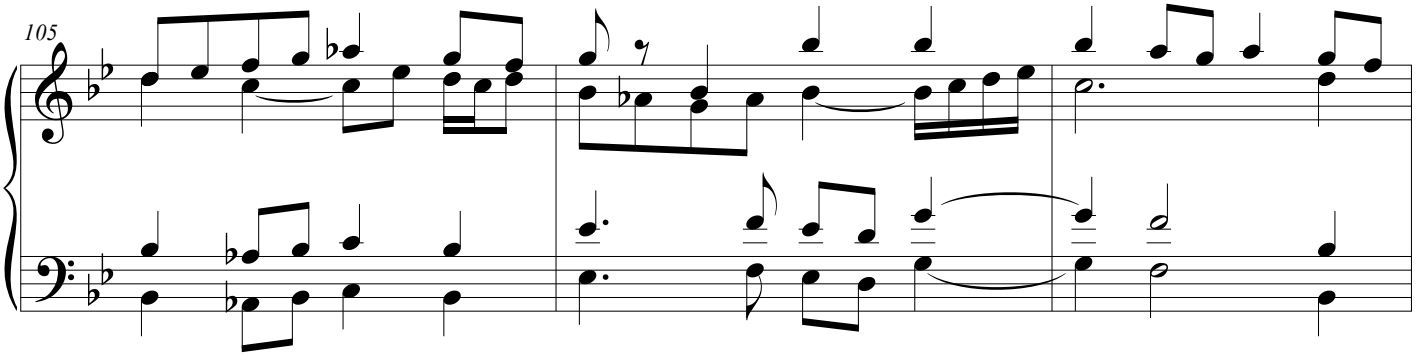
Légèrement plus large

102

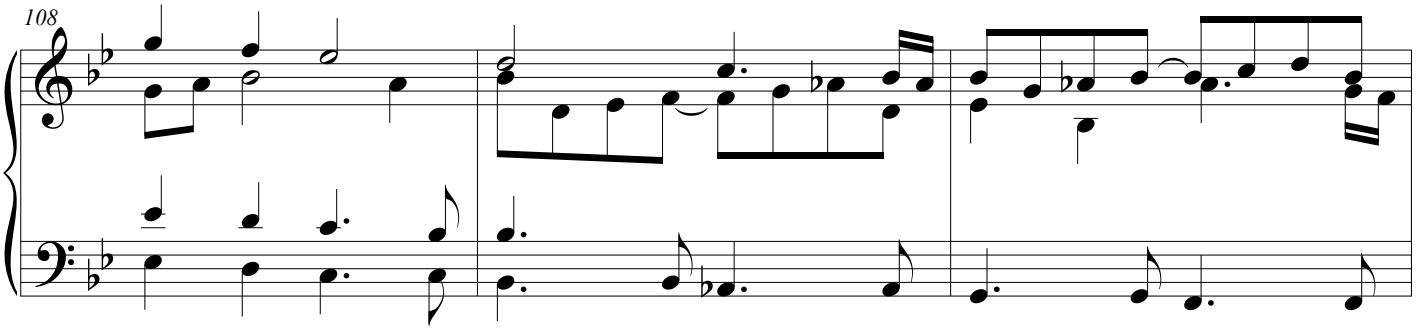


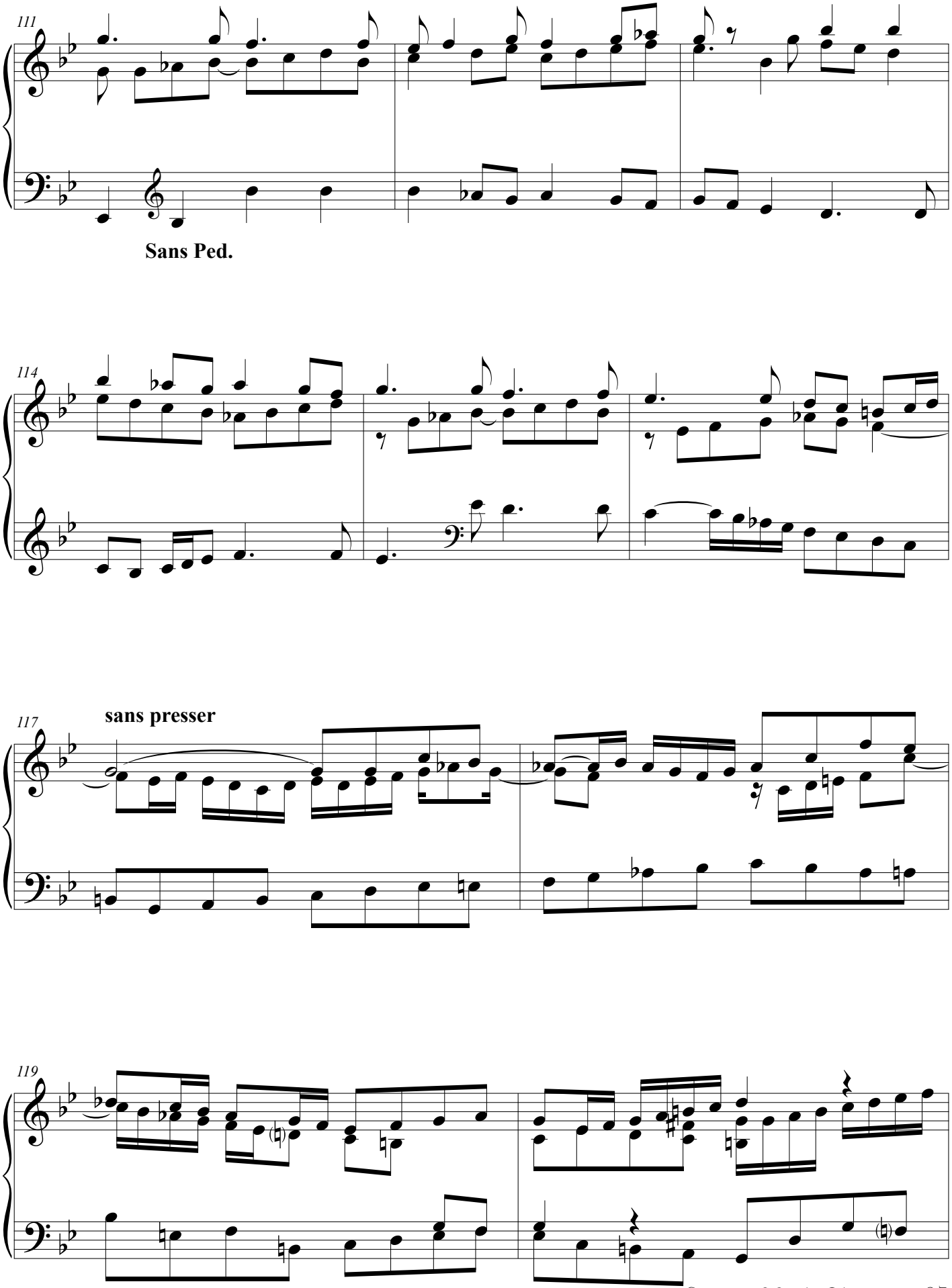
Ped.

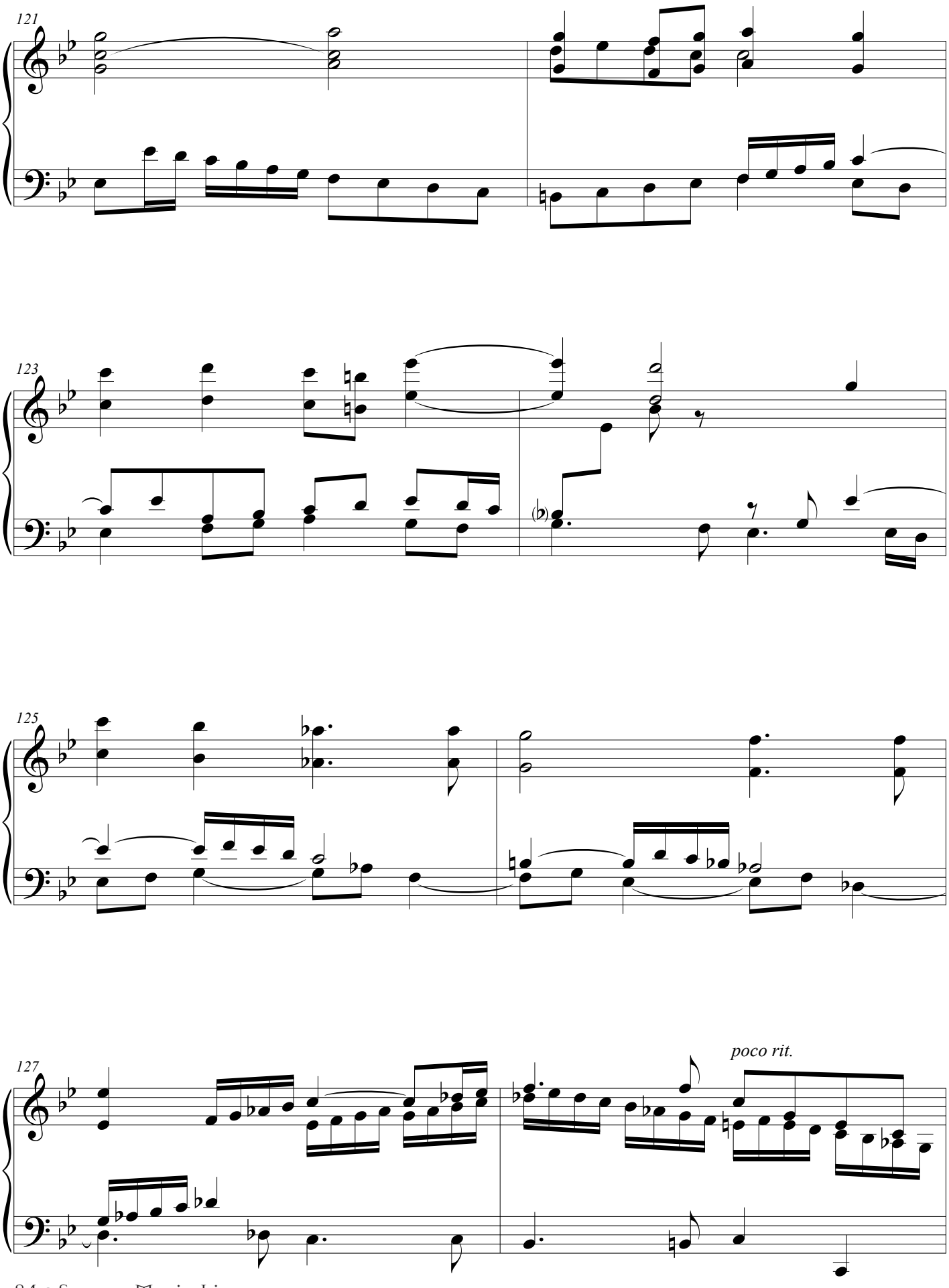
105

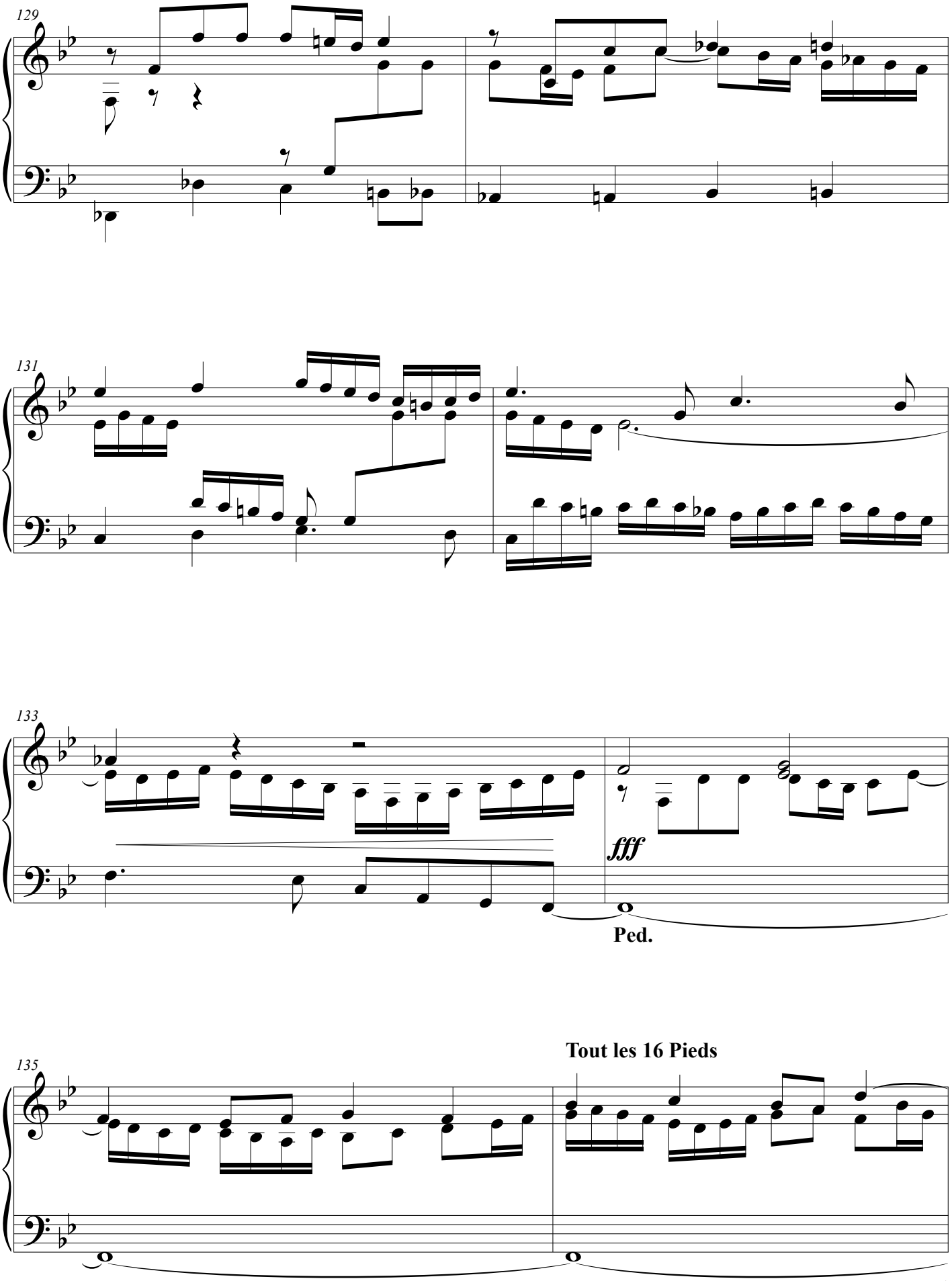


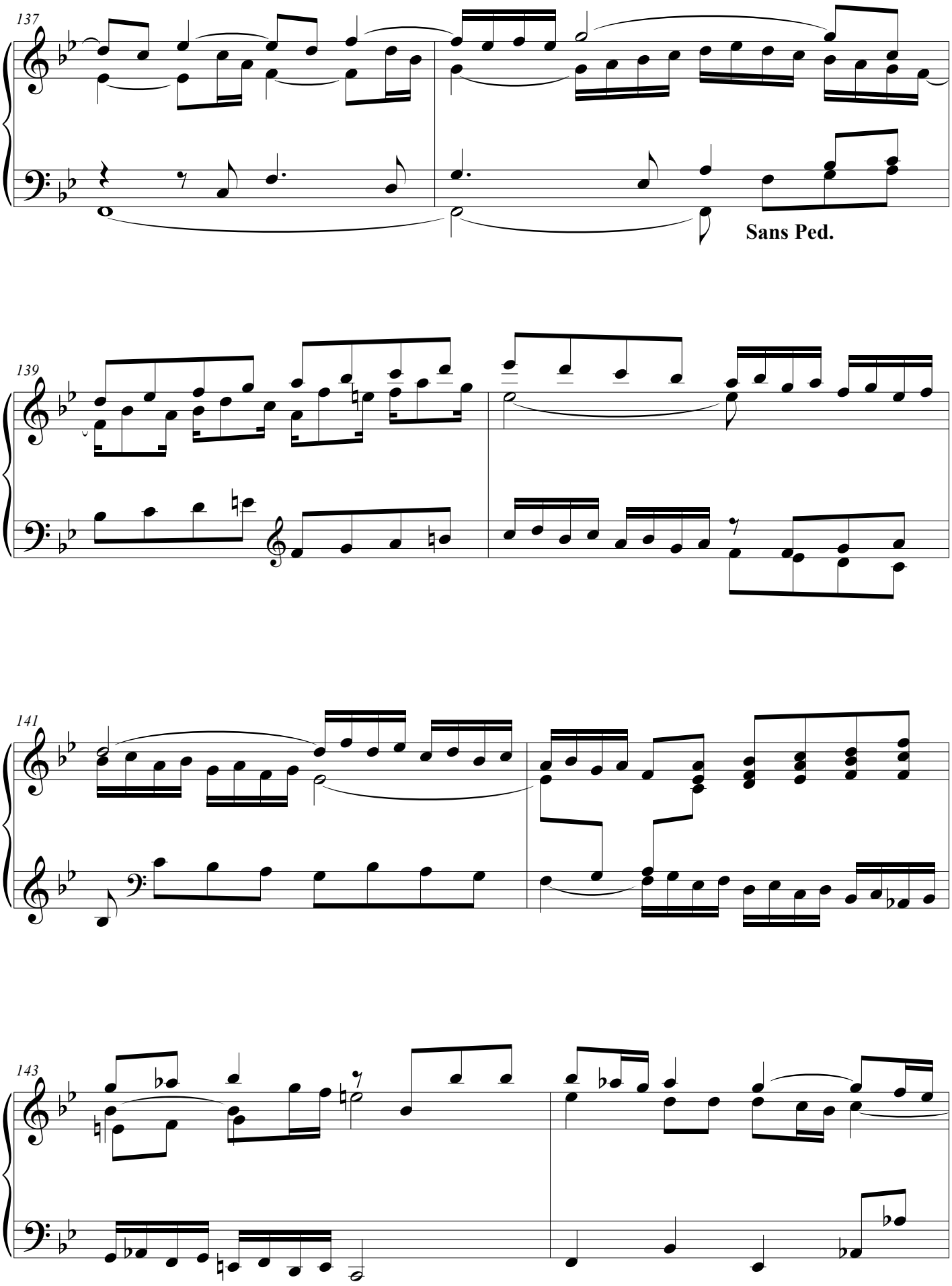
108

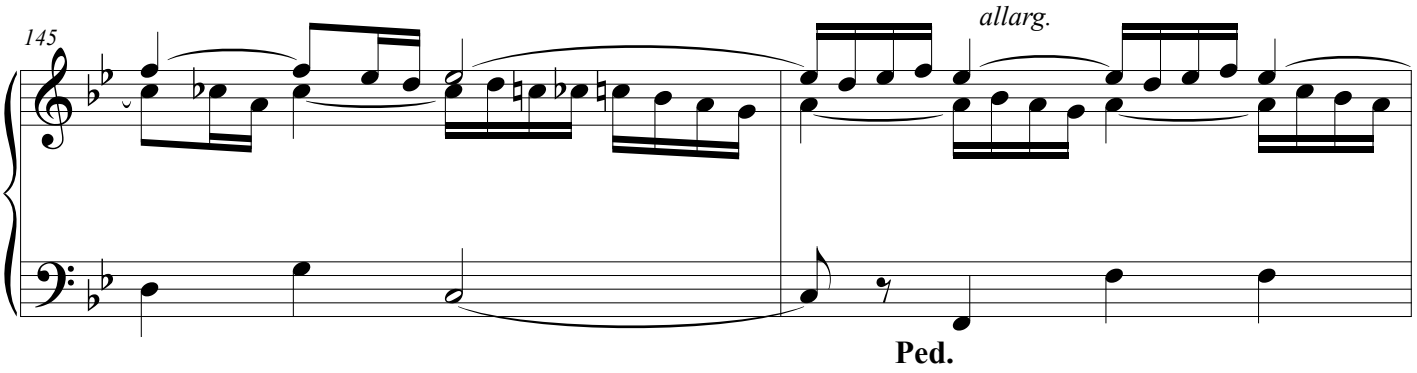


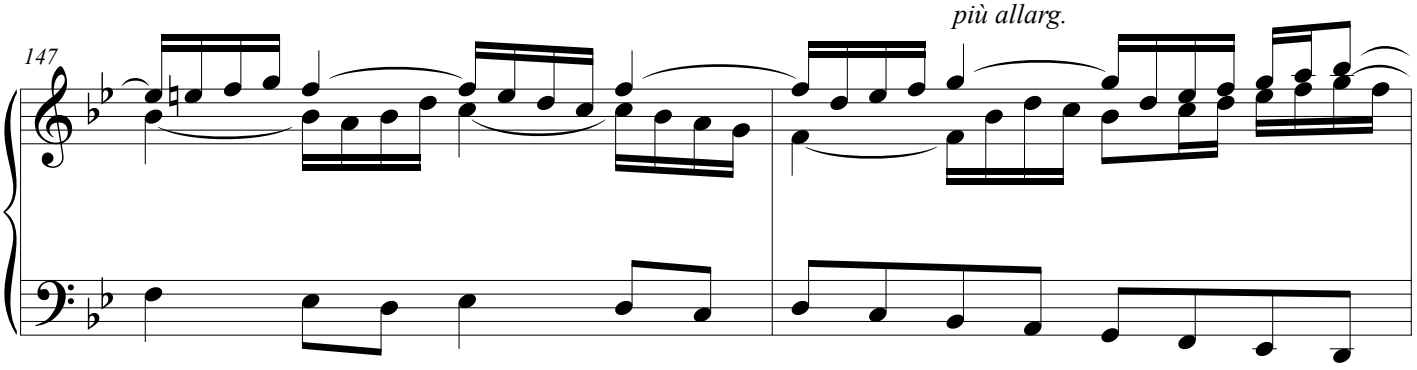

111
Sans Ped.
114
117
sans presser
119

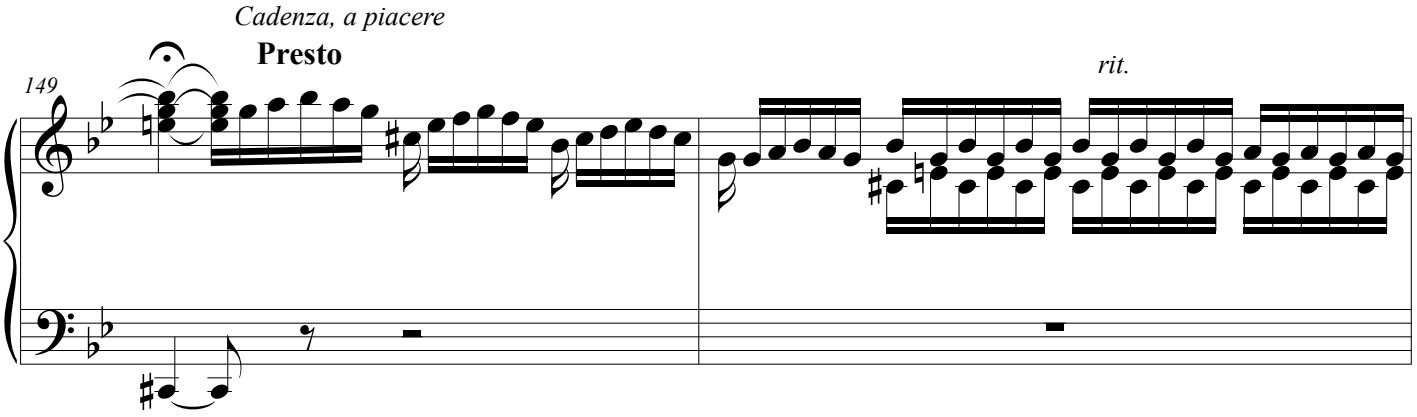

121
123
125
127
poco rit.

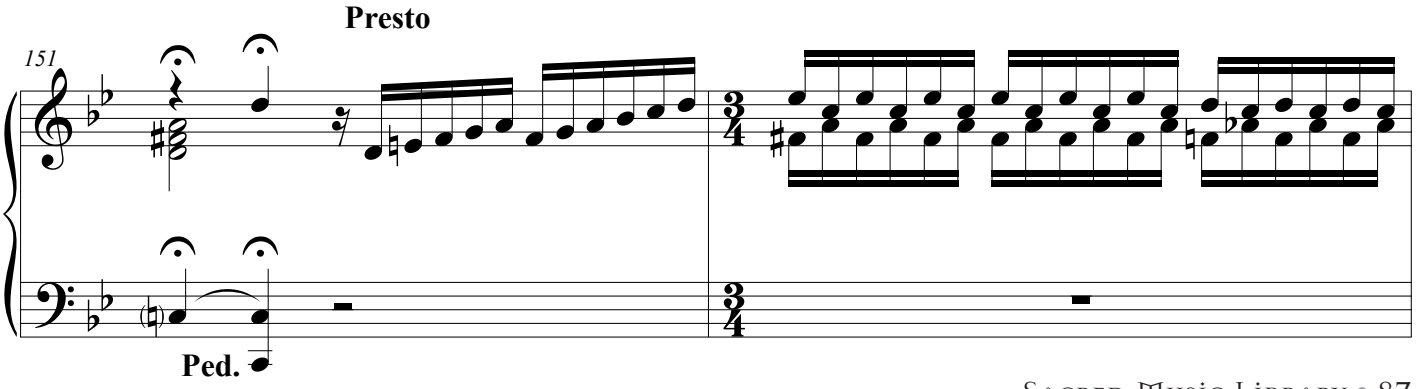

129
131
133
fff
Ped.
Tout les 16 Pieds
135

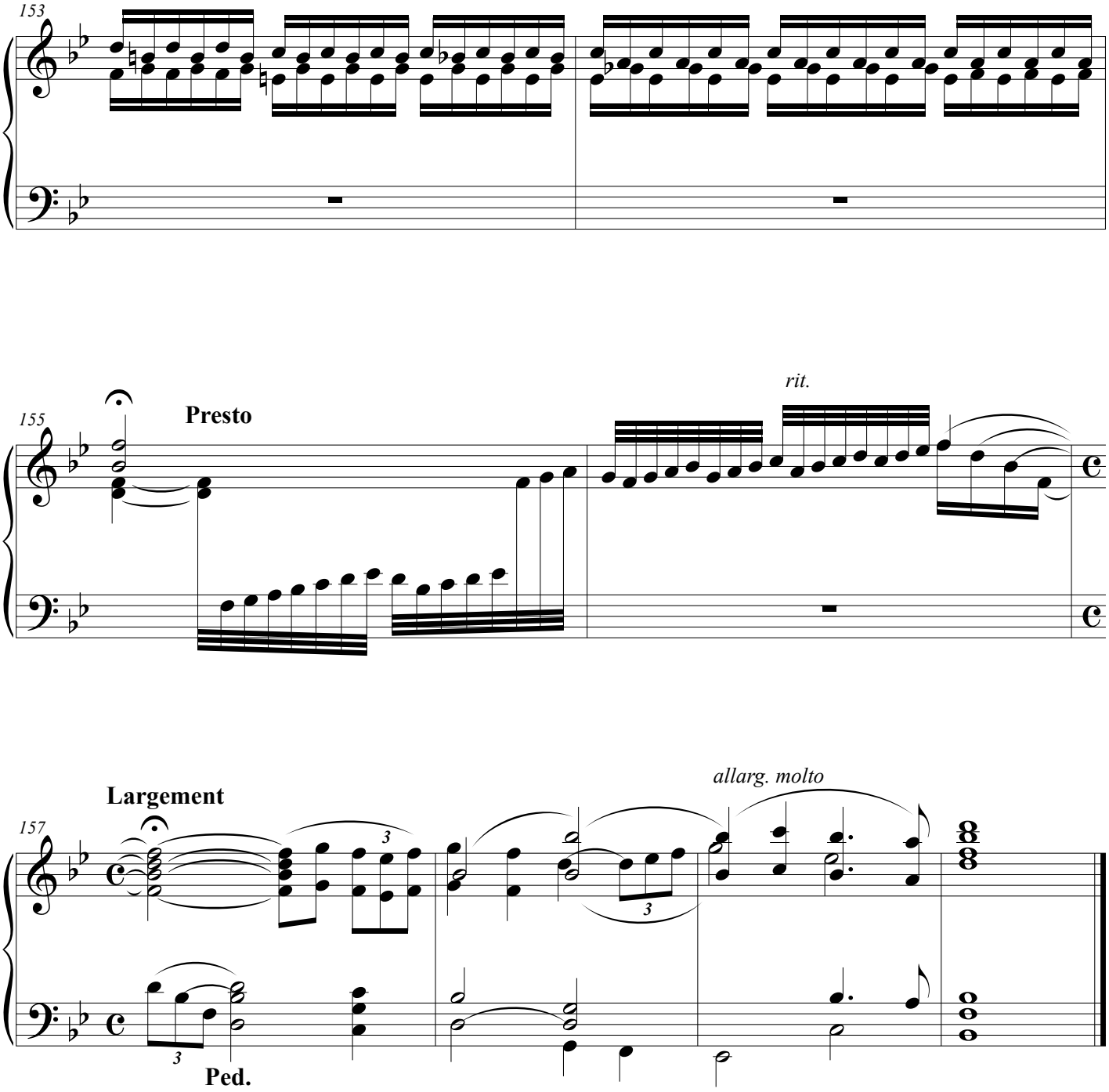

137
Sans Ped.
139
141
143


145
allarg.
Ped.


147
più allarg.


Cadenza, a piacere
Presto
149
rit.


Presto
151
Ped.

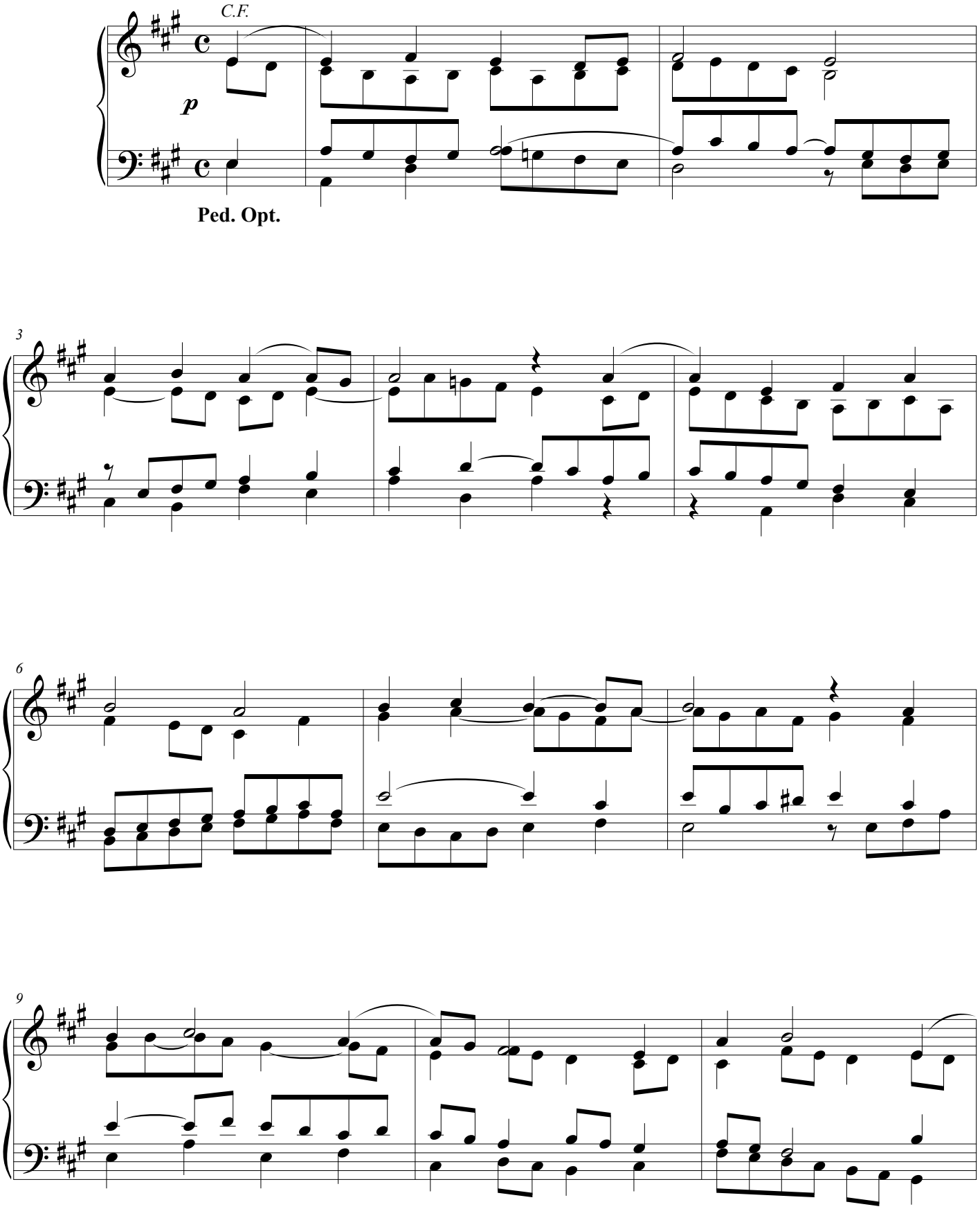

153
155
Presto
rit.
Largement
157
allarg. molto
Ped.

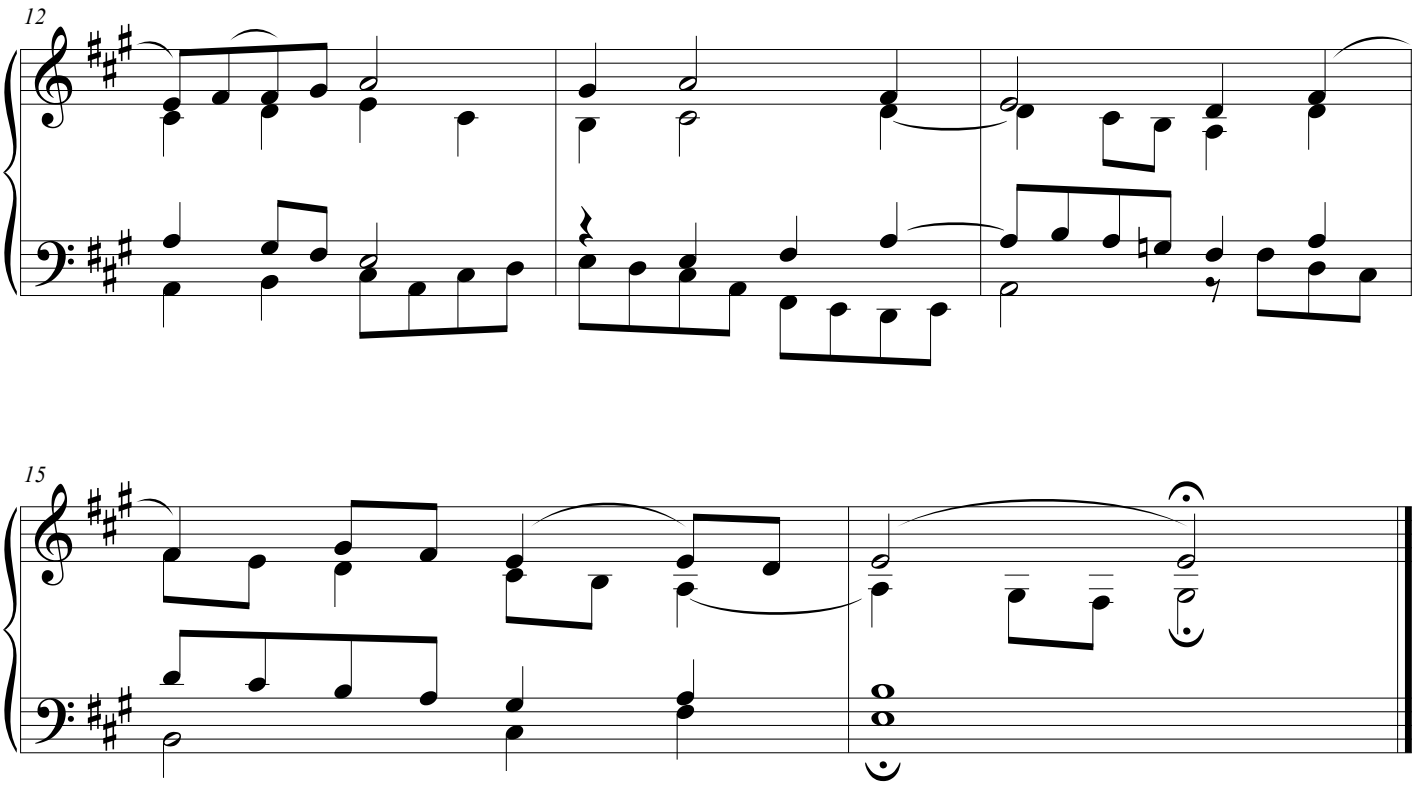
Veni creator spiritus

Lentement

Jeu doux

Paul Vidal, 1863-1931




12
15

Organ registrations are based upon the preset pistons suggested on Pages 94-95. Some registrations

Veni Creator — Antonio de Cabezon, 1510-1566 — 1
General Piston 6, - all 8' and 4' stops EXCEPT (red) reeds; + 16' Flute or Reed on manual

Veni Creator Spiritus — Girolamo Cavazzoni, 1510-1580 — 6
General Piston 4, - 8' and 4' stops EXCEPT 8' flute

Veni Creator Spiritus — Giovanni Pierluigi da Palestrina, 1525-1594 — 9
General piston 5

Veni Creator Spiritus — Giovanni Pierluigi da Palestrina, 1525-1594 — 10
General Piston 5, - Principals 8' 4' 2'; + 16' FLute

Veni Creator Spiritus — Jean Titelouze, 1563-1633 — 11
General Piston 4

Veni Creator Spiritus — Jean Titelouze, 1563-1633 — 12
General Piston 6

Veni Creator spiritus — Giovanni Battista Fasolo, 1598-1664
Hinno del Ottava Tono — 13
General Piston 5
Verso Secondo — 13
General Piston 6
Verso Terzo — 14
General Piston 5, + 16' Flute
Li seguenti Verso Primo — 14
General Piston 5
Li seguenti Verso Secondo
General Piston 4
Li seguenti Verso Terzo — 15
General Piston 5
Sopra Varia — 16
General Piston 6
Sopra Varia — 17
General Piston 6, + 16' Flute

Veni Creator — Nicolas de Grigny, 1672–1703
1. En taille à 5 — 19
8' Flute on manual, 8' Reed in Pedal
2. Fugue à 5 — 23
8' Flute on manual, 8' and 16' Flutes in Pedal
3. Duo — 26

SW 8' Flute, 2 2/3' Nazard
GR 8' Reed
Whatever stops you choose, make sure the 2 manuals are tonally balanced. Use the keyboards together, one hand on each. Feel free to alternate hands, or place both hands on the same manual. Make manual changes throughout the piece.

4. Récit de Cromorne 30
SW Small reed (Schalmei, Cromorne)
Gr 8' and (possibly) 4' Flutes to balance SW reed

5. Dialogue sur les grands Jeux 33
General Piston 6. Begin on the GR; at measure 16 move to the SW;
Return to the GR at measure 71.

Veni Creator Spiritus • BWV 611 Johann Sebastian Bach, 1685-1750 36
General Piston 5; Add 8' Pedal Reed at Measure 13

Veni Creator Jacques-Marie Beauvarlet-Charpentier, 1766-1834
Veni Creator Hymne 41
General Piston 5 + GR 16' Flute. Right hand on SW, Left hand on GR
Veni Creator 2e Verset 43
Use composer's registration
Veni Creator 3e Verset 45
Use composer's registration
Veni Creator 4e Verset 48
Use composer's registration

Veni Creator Spiritus August Weil, 1839-19? 49
General Piston 5

Phantasie on "Veni Creator' Filippo Carpocci, 1840-1911 50
Use composer's registrations and manual changes

Paraphrase sur le "Veni Creator" Msgr. Franciszek Walczynski, 1852-1937 60
General Piston 2

Veni Creator Fernand de La Tombelle, 1854-1928
Prélude et Introit 66
Use composer's registrations and manual changes
Sortie 74
Use composer's registrations

Veni Creator Spiritus Paul Vidal, 1863-1931 89
General Piston 1 or 2

Organ Registrations

Visit www.organstops.org to identify which stops on your organ match the stop families on this list.
Typically all organ flue stops (Diapasons, Flutes and Hybrid) are engraved in black and reeds tops in red.

①	SW String Celeste II 8’	COUPLERS
	GT Flute Celeste II 8	SW to GT
	PD Soft Flute 16'	SW to PD
②	SW Principals & Flutes 8’ & 4’	
	GT Principals & Flutes 8’ & 4’	SW to GT
	PD Flute 16’	SW to PD
③	SW Principals & Flutes 8’ & 4’ & 2’	
	GT Principals & Flutes 8’ & 4’ & 2’SW to GT Coupler	
	PD Flute 16’, 8’	SW to PD
④	SW Principals & Flutes 8’ & 4’ & 2’ & Mutations (2 2/3’)	
	GT Principals & Flutes 8’ & 4’ & 2’ & Mutations (2 2/3’)	SW to GT
	PD Principal Flute 16’, 8’	SW to PD
⑤	SW Principals & Flutes 8’ & 4’ & 2’ & Mutations & Mixtures	
	GT Principals & Flutes 8’ & 4’ & 2’ & Mutations & Mixtures	SW to GT
	PD Principals & Flute 16’, 8’ & 4’ & 2’ & Mixtures	SW to PD
		GT to PD
⑥	SW Principals & Flutes 8’ & 4’ & 2’ & Mutations & Mixtures & Reeds (16’*) 8’ & 4’	
	GT Principals & Flutes 8’ & 4’ & 2’ & Mutations & Mixtures	SW to GT
	PD Principals & Flute 16’, 8’ & 4’ & 2’ & Mixtures	SW to PD
		GT to PD

*Optional

⑦ SW String Celeste II 8', Flutes 8' & 4', Principal 8', (Oboe 8' or Vox Humaine 8'*) Tremulant
GT Flute Celeste II 8', Flutes 8' & 4', Principal 8' Tremulant — SW to Gt
PD Soft Flute 16'
SW to PD

⑧ SW Oboe 8' Tremulant
GT Flute Celeste II 8
PD Soft Flute 16'
GT to PD

⑨ SW String Celeste II 8'
GT Chimes — SW to GT
PD Soft Flute 16' — SW to PD

⑩ SW Trompette 8
GT Principals & Flutes 8' & 4' & 2' & Mutations & Mixtures
PD Principals & Flute 16', 8' & 4' & 2' & Mixtures — GT to PD C

*Optional

These suggested basic organ registrations are taken from the Playing the Church Organ series of books at www.sacredmusiclibrary.com