

Veni, Sancte Spiritus  
GP-G006  
SATB div. a cappella

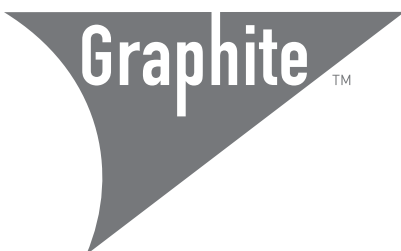
Marques L. A. Garrett

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# Marques L. A. Garrett

## Veni, Sancte Spiritus

for SATB div. a cappella choir



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Text:

Veni, Sancte Spiritus,  
et emitte caelitus  
lucis tuae radium.

In labore requies,  
in aestu temperies,  
in fletu solatium.

O lux beatissima,  
reple cordis intima  
tuorum fidelium.

Translation:

Come, Holy Spirit,  
and send out from heaven  
the ray of your light.

In labor, rest,  
in heat, temperateness,  
in tears, solace.

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

Performance Notes:

“Veni, Sancte Spiritus” had a very intentional genesis. As the closer of the UNT A Cappella Choir’s ACDA set, I chose to combine not only the themes of the previous two songs but also some of the music. Simply speaking, “Der Geist hilft unsrer Schwachheit auf” by Johann S. Bach is about the Holy Spirit, and “Come to the Woods” by Jake Runestad is an invitation. R. Nathaniel Dett has been a compositional inspiration for many years where his use of Black folk music permeated his music in rather direct ways. As a result, the first Negro spiritual to come to mind was “Every Time I Feel the Spirit.” The song begins in the same ending key of the Runestad by hiding the spiritual as a chant. There are then snippets and other inspirations of the spiritual throughout. The melody of the slow section uses the first nine pitches of the Bach which also shares some notes with a recurring motive in the Runestad. Veni, Sancte Spiritus is yet another way to show how the music of the enslaved Africans in America were great songs in and of themselves and can serve as inspiration for new songs for years to come.

Performance note: The wind sounds at the beginning served as a connector to the Runestad and may be omitted.

- *Marques L. A. Garrett*

Commissioned by the University of North Texas A Cappella Choir, Allen Hightower, conductor,  
for their performance at the 2025 National Conference of the American Choral Directors Association, Dallas, TX  
In memory of Tony Beach, a great musician, educator, and champion of Black music

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# Veni, Sancte Spiritus

for SATB div. a cappella choir

Based on a Negro spiritual  
Marques L. A. Garrett

Traditional Latin text

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Freely, like chant

Soprano *mp*  
\*wind\* Ve - ni, Sanc - te Spi - ri - tus. Ve - ni, Sanc - te Spi - ri - tus.

Alto *mp*  
\*wind\* Mm oo

Tenor *mp*  
Mm oo oh ah

Bass *mp*  
Mm oo oh ah

Piano  
for rehearsal only

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\*Wind sounds last for bars 1 and 2. In bar 2, continue with half of the soprano and alto sections.  
Some sounds may linger through the start of bar 3. Wind sounds may be omitted.

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3

S Ve - ni, Sanc - te Spi - ri - tus. Ve - ni, Sanc - te Spi - ri - tus. Ve - ni, ve - ni.

A Ve - ni, Sanc - te Spi - ri - tus. Ve - ni, Sanc - te Spi - ri - tus. Ve - ni, ve - ni.

T

B

Like a breath of fresh air ♩ = 92 (♩ = 69)

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S Ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni Sanc - te

A Ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni Sanc - te

T Ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni Sanc - te,

B Ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni Sanc - te,

\*\*Sing once or twice with free rhythm with no collective sustain on the final pitch.

\*\*\* Light accents in 7/8 bars

12

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S *mp*  
Spi - ri - tus. Ve - ni, ve - ni, ve - ni, ve - ni!

A *mp*  
Spi - ri - tus. Ve - ni, ve - ni, ve - ni, ve - ni.

T  
ve - ni, ve - ni, Sanc - te Spi - ri - tus. Ve - ni, Sanc - te Spi - ri - tus.

B  
ve - ni, ve - ni, Sanc - te Spi - ri - tus. Ve - ni, Sanc - te Spi - ri - tus.

notable. elevated.

17

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S *f* *mf*  
Ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni.

A *f* *mf*  
ve - ni! Ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni.

T *f* *mf*  
Ve - ni! Ve - ni, ve - ni, ve - ni, ve - ni, ve - ni.

B *f*  
Ve - ni!

notable. elevated.

22 *bouncy*

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S Ve-ni, Sanc-te Spi-ri-tus, et em-it-te cae-li-tus,

A Ve - ni, Sanc - te Spi - ri - tus, et em - it - te, ve - ni, ve - ni, ve - ni,

T Ve - ni, Sanc - te Spi - ri - tus, et em - it - te, ve - ni,

B *mf* Ve - ni, Sanc - te Spi - ri - tus, ve - ni, ve - ni,

29

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S lu - cis tu - ae ra - di - um. Ve - ni, Sanc - te

A ve - ni, ve - ni, ve - ni, ve - ni. Ve - ni, Sanc - te,

T em - it - te, ve - ni, ve - ni, ve - ni. Ve - ni,

B ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni. Ve - ni,

35 **For perusal purposes only. Do not copy.**

S *f* Spi - ri - tus.

A *f* ve - ni, Sanc - te. Ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni.

T *f* ve - ni, ve - ni, ve - ni, Sanc - te. Ve - ni, ve - ni, ve - ni, ve - ni, ve - ni,

B *f* ve - ni, ve - ni, ve - ni, Sanc - te. Ve - ni, ve - ni, ve - ni,

41 **For perusal purposes only. Do not copy.**

S *mf* Ve - ni, Sanc - te Spi - ri - tus, et em - it - te cae - li - tus, lu - cis tu - ae - ra - di - um. Ve -

A *mf* ve - ni. Ve - ni, ve - ni, et em - it - te cae - li - tus, ve - ni, ve - ni, ve -

T *mf* ve - ni. Ve - ni, ve - ni, ve - ni, Ve - ni, ve - ni,

B *mf* ve - ni. Ve - ni, ve - ni, ve - ni,

48

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*smoothly*

S - ni, Sanc - te Spi - ri - tus. in \_\_\_ aes - tu \_\_\_ tem - pe - ri -

*smoothly*

A - ni, Sanc - te Spi - ri - tus. In \_\_\_ la - bo - re \_\_\_ re qui - es, \_\_\_ aes tu \_\_\_ tem pe ri

*smoothly*

T ve - - - - ni. In \_\_\_ la - bo - re re - qui - es, ve - - - ni,

*smoothly*

B ve - - - - ni. In \_\_\_ re - qui - es, aes - tu, ve - ni,

56

**For perusal purposes only. Do not copy.**

S es, \_\_\_ ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni,

A es, \_\_\_ ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, ve - ni,

T 8 tem - pe - ri - es, in \_\_\_ fle - tu so - la - ti - um, ve - ni,

B ve - - - - ni, fle - - - - tu ve - ni, ve - ni, ve - ni, ve - ni,

62

**For perusal purposes only. Do not copy.**

S ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, Sanc - te Spi - ri - tus. Ve - ni, Sanc - te

A ve - ni, ve - ni, ve - ni, ve - ni, ve - ni, Sanc - te Spi - ri - tus. Ve - ni, Sanc - te

T ve - - - ni, ve - ni, Sanc - te Spi - ri - tus. Ve - ni, Sanc - te

B Sanc - - - te Spi - - - ri - tus. Ve - ni, Sanc - te

67

**For perusal purposes only. Do not copy.**

S Spi - ri - tus, et em - it - te cae - li - tus, ve - ni, Sanc - te Spi - ri - tus. O

A Spi - ri - tus, et em - it - te cae - li - tus, ve - ni, Sanc - te Spi - ri - tus. O

T Spi - ri - tus, et em - it - te cae - li - tus, ve - ni, Sanc - te Spi - ri - tus. O

B Spi - ri - tus, et em - it - te cae - li - tus, ve - ni, Sanc - te Spi - ri - tus. O

rit.

*mp*

Peacefully  $\text{♩} = 65$

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S lux be - a - tis - si - ma, re - ple cor - dis in - ti - ma tu -

A lux be - a - tis - si - ma, re - ple cor - dis in - ti - ma tu -

T lux be - a - tis - si - ma, re - ple cor - dis in - ti - ma tu -

B lux be - a - tis - si - ma, re - ple cor - dis in - ti - ma tu -

82 *mf* o - rum *f* fi - de - li - um. O lux, lux.

S o rum fi - de - li - um. O lux, lux.

A *mf* o - rum *f* fi - de - li - um. O lux, o lux.

T *mf* o - rum fi - de - li - um. O lux, o lux.

B *mf* o - rum fi - de - li - um. O lux, o lux.

With reawakened joy ♩ = 98 (♩ = 147)

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S *mp*  
Ve-ni, Sanc-te Spi-ri-tus, ve - ni, Sanc-te Spi-ri - tus, ve - ni, Sanc - te Spi - ri - tus, ve - ni, Sanc - te

A *mp*  
Ve-ni, Sanc-te Spi-ri-tus, ve - ni, Sanc-te Spi-ri - tus, ve - ni, Sanc - te Spi - ri - tus, ve - ni, Sanc - te

T *p*

B *p* *mf*  
O ve - - ni.

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S *mf*  
Spi - ri - tus, ve - ni! Ve - ni, ve - ni, ve - ni,

A *mf*  
Spi - ri - tus, ve - ni! Ve - ni, ve - ni, ve - ni,

T *mf*  
O ve - ni, Sanc - te Spi - ri - tus, ve - ni, Sanc - te Spi - ri - tus, ve - ni, Sanc - te

B *mf*  
O ve - ni, Sanc - te Spi - ri - tus, ve - ni, Sanc - te Spi - ri - tus, ve - ni, Sanc - te

102

**For perusal purposes only. Do not copy.**

S ve - ni, ve - ni, ve - ni! *f* Ve - ni, Sanc - te Spi - ri - tus, ve - - ni!\_\_\_\_\_

A Ve - ni, \_\_\_\_\_ *f* ve - ni! Ve - ni, Sanc - te Spi - ri - tus, ve - - ni!

T Spi - ri - tus, ve - ni, Sanc - te Spi - ri - tus! \_\_\_\_\_ *f* Ve - ni, Sanc - te

B Spi - ri - tus, ve - ni, Sanc - te Spi - ri - tus! \_\_\_\_\_ *f* Ve - ni, Sanc - te

108

**For perusal purposes only. Do not copy.**

S Ve - ni, Sanc - te Spi - ri - tus, ve - - ni!

A Ve - ni, Sanc - te Spi - ri - tus, ve - - ni!\_\_\_\_\_

T Spi - ri - tus, ve - ni! \_\_\_\_\_ *f* Ve - ni, ve - ni, ve - ni, ve - ni, ve - ni - ve - ni!

B Spi - ri - tus, ve - - ni! \_\_\_\_\_ *f* Ve - ni, ve - ni, ve - ni, ve - ni, ve - ni - ve - ni!

113

For perusal purposes only. Do not copy.

S Ve - ni, Sanc-te Spi - ri-tus, ve - ni, Sanc-te Spi - ri-tus, ve - ni!

A Ve - ni, Sanc-te Spi - ri-tus, ve - ni, Sanc-te Spi - ri-tus, ve - ni!

T Ve - ni, Sanc-te Spi - ri-tus. Ve - ni, Sanc-te Spi - ri-tus, ve -

B Ve - ni, Sanc-te Spi - ri-tus. Ve - ni, Sanc-te Spi - ri-tus, ve -

119

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S Ve - ni, ve - ni, ve - ni, ve - ni! Ah! Ve - ni, Sanc-te Spi - ri - tus.

A Ve - ni, ve - ni, ve - ni, ve - ni! Ah! Ve - ni, Sanc - te Spi - ri - tus.

T - - ni, ve - ni! Ve - ni, Sanc - te Spi - ri - tus, ve - ni.

B - - ni, ve - ni! Ve - ni, Sanc - te Spi - ri - tus, ve - ni!

125

*f*

For perusal purposes only. Do not copy.

S Ve - ni, Sanc - te Spi - ri - tus. Ve - ni, Sanc - te Spi - ri - tus, et\_

A Ve - ni, Sanc - te Spi - ri - tus. Ve - ni, Sanc - te Spi - ri - tus, et\_

T Ve - ni, Sanc - te Spi - ri - tus, ve - ni! TM Ve - ni, Sanc - te Spi - ri - tus, et\_

B Ve - ni, Sanc - te Spi - ri - tus, ve - ni! Ve - ni, Sanc - te Spi - ri - tus, et\_

131

*Stay full*

*ff*

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S — em - it - te cae - li - tus, lu - cis tu - ae ra - di - um. Ve - ni, Sanc - te Spi - ri - tus. Ve - ni!

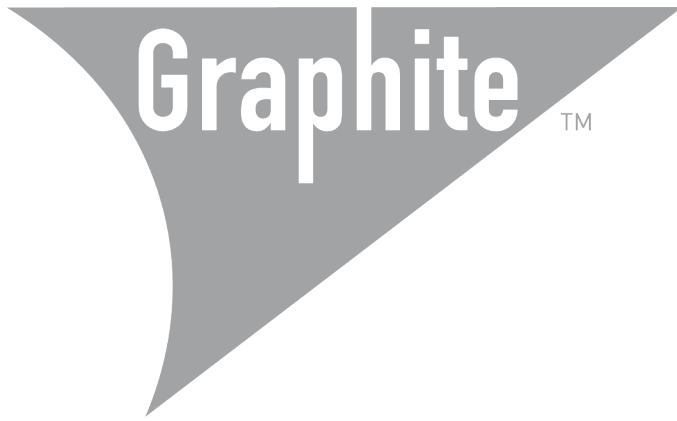
A — em - it - te cae - li - tus, lu - cis tu - ae ra - di - um. Ve - ni, Sanc - te Spi - ri - tus. Ve - ni!

T — em - it - te cae - li - tus, lu - cis tu - ae ra - di - um. Ve - ni, Sanc - te Spi - ri - tus. Ve - ni!

B — em - it - te cae - li - tus, lu - cis tu - ae ra - di - um. Ve - ni, Sanc - te Spi - ri - tus. Ve - ni!

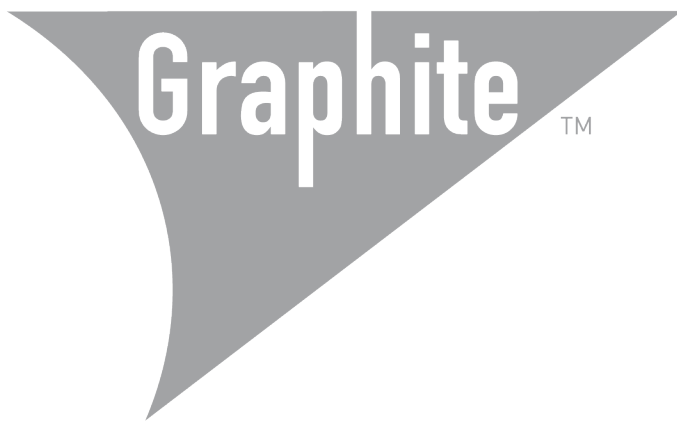
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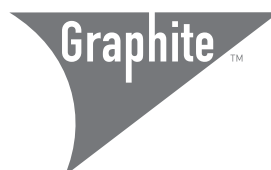
# Marques L. A. Garrett



Marques L. A. Garrett is Associate Professor of Choral Studies at the University of North Texas. After completing the Doctor of Philosophy degree in Music Education (Choral Conducting) at Florida State University, he was an Assistant Professor of Music in Choral Activities at the University of Nebraska–Lincoln. He is an accomplished vocalist and composer with his works available through several publishers and performed by festival/honor, all-state, professional, community, and university choirs such as the Los Angeles Master Chorale and the Oakwood University Aeolians. Recent commissions and premieres include the Des Moines Choral Society, Mendelssohn Chorus of Philadelphia, and The Concordia Choir. He regularly serves as a choral clinician and guest conductor for festival and honor choirs throughout the country. He is also the founding conductor of the Nebraska Festival Singers. As an active researcher, he has published articles and presented on the choral music of Black composers and rehearsal techniques for state, regional, and national conferences.

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