

Lansing McLoskey

VENITE, SANCTI, VENITE



SATB CHOIR

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*Written for The Melbourne Chamber Choir
as part of the Reflections Project.*

VENITE, SANCTI, VENITE

SATB choir

PERFORMANCE NOTES:

Accidentals apply to the octave in which they appear and hold throughout the measure. In some chromatic passages courtesy accidentals are given.

♩ = ♩ at all meter changes.

S
M = senza misura, or “without measure” (chant section at reh. L).

Approximate duration: 12 ½ minutes



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COME, COME, YE SAINTS

(William Clayton, 1814–1879)

Come, come, ye Saints, no toil nor labor fear;
But with joy wend your way.
Though hard to you this journey may appear,
Grace shall be as your day.
'Tis better far for us to strive
Our useless cares from us to drive;
Do this, and joy your hearts will swell -
All is well! all is well!

Why should we mourn or think our lot is hard?
'Tis not so; all is right.
Why should we think to earn a great reward,
If we now shun the fight?
Gird up your loins; fresh courage take;
Our God will never us forsake;
And soon we'll have this tale to tell -
All is well! all is well!

We'll find the place which God for us prepared,
Far away in the West,
Where none shall come to hurt or make afraid;
There the Saints will be blessed.
We'll make the air with music ring,
Shout praises to our God and King;
Above the rest these words we'll tell -
All is well! all is well!

And should we die before our journey's
through,
Happy day! all is well!
We then are free from toil and sorrow, too;
With the just we shall dwell!
But if our lives are spared again
To see the Saints their rest obtain,
O how we'll make this chorus swell -
All is well! all is well!

VENITE, SANCTI, VENITE

Venite, sancti, venite, neu laborem neu operam timete,
sed multo cum gaudio viam carpite.
hoc licet iter vobis videatur durum,
vobis quasi diei lux erit gratia.
multo melius nobis certandum est
curas inanes procul expellere;
quae si ita gesseritis, gaudia amplectemini -
omnia optime, omnia optime!

Num oportet maerere, num fata ducere dura?
Haud sic stat; quin omnia recta sunt.
cur pretiosa nobis praemia sunt expectanda
proeliis hac in vita evitandis?
Altius cingendum est, fortiter audendum est;
numquam nos deseret deus noster;
moxque nobis hic enarrabitur nuntius -
omnia optime, omnia optime!

Domum inveniemus nobis divine destinandam,
hoc mundo procul longe remotam,
nemini cum noxa aut terrore visendam;
ibi sancti habebuntur beati.
Caelum ibi carmine augebitur
non sine laudibus deo regi nostro latis;
alia inter verba haec superaddentur -
omnia optime, omnia optime!

Etiam si itinere necdum omnino perfecto vita
transeamus,
diem felicem! omnia optime!
nec non ibi labore et tristitia liberati erimus,
pios inter animos habitaturi!
at si nobis iterum parceretur
sanctos ut videamus requiem adeptos,
o! quantis cum carminibus tum exsilietur -
omnia optime, omnia optime!

Translation by Richard F. Thomas, Professor of Greek and Latin, Harvard University

- NOTES -

The text of "Come, Come, Ye Saints" is doubtless one of the most well known and beloved in Latter-Day Saints culture. As such, it is imbued with distinctly LDS associations — both cultural and historical. I decided, however, to approach the text not as a "Mormon" icon, but rather as a text with a more universal message; one of hope, faith, and even optimism during times of fierce struggle and tribulation that transcends time, place, culture, and even creed.

The first decision I made was to set the text in Latin; the *lingua franca* for centuries. Thus the choir singing in Latin symbolizes the universality of the message; their voices are our voices.

I wanted to acknowledge that the text is from a hymn, but without resorting to the traditional repeated hymn form, where the music repeats for each verse. There is actually one SATB musical setting which repeats three times; however, it isn't until the final verse that it is presented in full four-voice texture. In the first and second verses various lines are extracted as solos, duets, and trios.

As a final ecumenical gesture I set the third verse as chant. Though perhaps quite "non-Mormon" in character, the chant tune is actually comprised of the notes from the opening phrase of the hymn melody.

In some ways my resulting piece is distinctly catholic. Not catholic as in Roman Catholic (although the chant section certainly is a nod to that Catholic musical tradition, which for more than a thousand years was how the majority of Christians conducted their worship), but catholic in the dictionary definition: "Of broad or liberal scope; comprehensive: Including or concerning all humankind; universal."

I want to thank Glenn Gordon for organizing the Reflections Project, and the Melbourne Chamber Choir for bringing the music to life.

LM

Venite, sancti, venite

Music by Lansing McLoskey
Lyrics: William Clayton (1814-79)
Transl.: Richard F. Thomas

Largo tranquillo ♩ = 48

Soprano
Alto
Tenor
Bass

mp *mf* *p* *mp*

Ve - ni - te, san - cti, ve - ni - te. Ve - ni - te,
Ve - ni - te, san - cti, ve - ni - te. Ve - ni - te,
Ve - ni - te, san - cti, ve - ni - te. Ve - ni - te,
Ve - ni - te, san - cti, ve - ni - te. Ve - ni - te,

A *Poco più mosso* ♩ = c.52

S
A
T
B

san - cti, ve - ni - te...
san - cti, ve - ni - te...
san - cti, ve - ni - te... ne - u la - bo - rem
san - cti, ve - ni - te...
ne - u o - per - am ti - me - te, sed mul - to - cum gau - di - o vi - am car -

S
A
T

mp *mp* *mp*

San - - - cti
San - - - cti
ne - u o - per - am ti - me - te, sed mul - to - cum gau - di - o vi - am car -

14
T
8
pi-te. Hoc li - cet i - ter vo - bis vi - - - de - - - tur

19
S
mf **B** *mp*
Ve - ni - te. vo - bis qua - si di - ei lux
A
mf *mp*
Ve - ni - te. vo - bis qua - si di - ei lux
T
8
du - - - - rum,
B
mf
Ve - ni - te.

23
S
mf **C** *mp*
e - rit gra - ti - a. gra - ti - a.
A
mf *mp*
e - rit gra - ti - a. gra - ti - a.
T
8
mf
(tenor div.) Mul - - - - to, mul - - - -
T.2
mf
Mul - - - to, mul - - - -

27 *mf*

A mel - - - li - us no - bis cer - tan -

T 8 - - to mel - li - us no - bis cer - tan - - -

T.2 8 - - to mel - li - us

31 *mp* **D**

S San - cti.

A - - - - dum est, San - cti.

T 8 - - - - dum est cu - ras in - a - - - nes in - a - nes

36 **E** *mp*

S quae - si i - ta ges - se -

A qua - si i - ta ges - se -

T 8 pro - cul ex - pel - le - re ex - pel - - - le - re;

41 *mf* *mp*

S ri - tis gau - - - di - a am - ple - cte - mi - ni,

A ri - tis gau - - - di - a am - ple - cte - mi - ni,

F

46

mf *mp* *mp*

S Ve - ni - te, san - cti, ve - ni - te. Ve - ni - te,

A Ve - ni - te, san - cti, ve - ni - te. Ve - ni - te,

T Ve - ni - te, san - cti, ve - ni - te. Ve - ni - te,

B Ve - ni - te, san - cti, ve - ni - te. Ve - ni - te,

G

50

mp *mp*

S san - cti, ve - ni - - - te. Num o - por -

A san - cti, ve - ni - - - te. Num o - por -

T san - cti, ve - ni - - - te. Num o - por -

B san - cti, ve - ni - - - - - te. Num o - por -

54

mp

A - - - - tet mae - re - re, num fa - ta du - ce - re du -

T - - - - tet mae - re - re, num fa - ta du - - - - ce -

58 *mp* **H**

S
San - cti.

A
- - ra? Haud sic stat, haud sic stat;

T
8 re du - ra? Haud sic stat, haud sic stat;

63 *mp*

A
3 quin om - ni - a, om - ni - a rec - ta sunt. Cur pre - ti - o - sa no - bis prae - mi - a

T
8 quin om - ni - a, om - ni - a rec - ta sunt. Cur pre - ti - o - sa no - bis prae - mi - a

67 **I** *mf*

S
proe - li - is hac in

A
3 sunt ex - pec - tan - da proe - li - is hac in vi - - -

T
8 sunt ex - pec - tan - da proe - li - is hac in vi - ta e -

B
mf
Ve - ni - te. proe - li - is hac in vi - ta e -

J *mf*

S vi - ta al - ti - us, al - ti - us cin - gen - - -

A - - ta e - vi - tan - dis? al - ti - us, al - ti - us cin - gen - - -

T vi - tan - dis? al - - - ti - us cin - gen - dum -

B vi - tan - dis? al - - - ti - us cin - gen - dum -

S - - dum est, for - - - ti - ter au - den -

A - - dum est, for - - - ti - ter au - den -

T est, for - - - ti - ter au - den -

B est, for - - - ti - ter au - den -

K *mp*

S dum est; num - quam de - se - ret de - - us nos - ter;

A dum est; num - quam de - se - ret de - - us nos - ter;

T dum est; San -

B dum est; San -

85

mp *mf*

S
 - - - - - que no - - - - -

A
 - - - - - que no - - - - - bis

T
 8 - - - - - cti. - - - - - que - - - - - no - - - - - bis

B
 - - - - - cti. - - - - -

89

mf

S
 bis hic en - ar - ra - bi - tur nun - ti - us:

A
 hic en - - - ar - ra - bi - tur nun - ti - us:

T
 8 hic en - - - ar - ra - bi - tur nun - ti - us:

L Chant. Rhythm and dynamics should follow the natural rhythm of the text.

92 *quasi-mf*

T
 8 Domum inveniēmus nobis di - vi - ne des - ti - nan - - dam,

B

93

T
 8 hoc mundo procul longe re - mo - - - tam,

B

94

T

8

nemini cum noxa aut terrore visendam;

B

95

T

8

i - bi san - cti habebuntur be - a - - - ti.

B

96

mf

T

8

cae - lum i - bi car - mi - ne augebitur

B

97

f

T

8

non__ si - ne laudibus DE - O RE - GI no - stro la - tis;

B

98

mf

T

8

alia inter verba haec su - per - ad - den - tur :

B

99 $\text{♩} = c. 72$ But still chant-like rhythm; not strict tempo. *f*

S
om - ni - a op - ti - me!

A
mf *f*
om - ni - a op - ti - me! om - ni - a op - ti - me!

T
mf *f*
om - ni - a op - ti - me! om - ni - a op - ti - me!

B
mf *f*
om - ni - a op - ti - me! om - ni - a op - ti - me!

M *Tempo primo* ($\text{♩} = 48$) *Broadly* *Poco più mosso* ($\text{♩} = c. 52$)

101 *mf* *mf* *mf* *mf*

S
Ve - ni - te, san - cti, ve - ni - te. E - ti -

A
Ve - ni - te, san - cti, ve - ni - te. E - ti -

T
Ve - ni - te, san - cti, ve - ni - te. E - ti -

B
Ve - ni - te, san - cti, ve - ni - te.

105 *mf* *mf* *mf* *mf*

S
am - si i - ti - ne - re nec - dum om - ni - no per - fec - to

A
- am - se i - ti - ne - re nec - dum om - ni - no per - fec - to vi -

T
am - si i - ti - ne - re nec - dum om - ni - no per - fec - to vi - ta

B
mf
per - fec - to

109

N *mf*

S vi - ta tran - si - a - mus, di-em fe - li - cem! om-ni - a op - ti -

A - - ta, vi - - - ta di-em fe - li - cem! om - ni - a op -

T tran - si - a - mus, di - em fe - li - cem! om - ni - a op - ti-me,

B tran - si - - - a - mes, di - em fe - li - cem! om - ni - a op -

113

mf

S me! nec non i - - - bi la - bo - re et tri - sti - ti -

A - ti-me! nec non i - - - bi la - bo - re li - be -

T op-ti-me! nec non i - - - bi la - bo - - - re ti - - -

B ti - me! nec non i - - - be la - bo - re li - be -

117

S a - li - be - ra - ti e - ri - mus, **f** **O** *mf* pi - os in - ter

A ra - - - ti e - ri - mus, **f** *mf* pi - os in - ter

T be - ra - ti e - - ri - mus, **f** *mf* pi - os in - ter a -

B - - ra - ti e - ri - mus, **f** *mf* pi - os in -

121

S a - ni-mus ha-bi - ta - tu - ri! **f** **P** *mf* At si no - bis i - te - rum par -

S.2 a - ni-mus ha-bi - ta - - - tu - ri! **f**

A a - - - ni-mus ha-bi - ta - tu - ri! **f** *mf* At si no - bis i - te - rum par -

T - - ni - mus ha-bi - ta - tu - ri! **f** *mf* At si no - - - bis

Tenor div. *mf* At si no - - - bis

B ter a - ni-mus ha-bi - ta - tu - ri! **f** *mf* At si no - bis

126

S
ce - tur, par-ce - tur [Om - ni - a op - ti -

A
ce - tur, par-ce - tur [Om - ni - a op - ti -

T
bis par - - - ce - - - tur [Om - ni - a op - ti-me!]

T.2
it - te - rum par - ce - - - tur [Om - ni - a op - - - ti-me!]

B
i - te - rum par - ce - tur [Om - ni - a op - ti -

130

S
me!] San - - - ctos **f** **Q** *p* san - ctos ut vi - de -

A
me!] San - - - ctos **f** *p* san - ctos ut vi - de -

T
San - - - ctos **f** *p* san - ctos ut vi - - -

T.2
San - - - ctos **f**

B
me!] San - - - ctos **f** *p* san - - - ctos *mp* ut vi -

134

S a - - - mus re - qui - em *mp* a - dep - - - - - tos, a -

A a - - - mus re - qui - em *mp* a - dep - tos, a -

T *mp* - - de - a - mus re - qui - em a - dep - tos, a - dep -

B - de - a - mus re - qui - em *mp* a - dep - ³ tos, a - dep -

138

S **R** *f* dep - tos, O! quan - tis cum car - - - mi - ni -

A *f* dep - tos, O! quan - tis cum car - - - mi - ni -

T *f* - - - tos, O! quan - tis cum car - - - mi - ni -

B *f* - - - tos, O! quan - - - tis cum car - - - mi - ni -

S *Freely, not metronomic*

142

S
bus ex - si - li - - e - tur: om - ni-a op - ti - me!

A
bus tum ex - si - li - e - tur: om - ni-a op - ti - me!

T
bus tum ex - si - li - e - tur: om - ni-a op - ti - me!

B
bus tum ex - si - li - e - tur: om - ni-a op - ti - me!

146

S
om - ni-a op - ti - me! om - ni-a op - ti - me! om - ni - a op - ti - me!

A
om - ni-a op - ti - me! om - ni-a op - ti - me! om - ni - a op - ti - me!

A.2
om - ni-a op - ti - me! om - ni-a op - ti - me! om - ni - a op - ti - me!

T
om - ni-a op - ti - me! om - ni-a op - ti - me! om - ni - a op - ti - me!

B
om - ni-a op - ti - me! om - ni-a op - ti - me! op - - - ti - me!

mp *mf* *f* *ff*