

Alleluia, Veni Sancte Spiritus

Duration: 2:20

Second Alleluia, Pentecost

Johann Knöfel
Cantus Choralis, 1575
ed. Jeffrey Quick

Cantus
Altus
Secundus altus
Tenor
Bassus

Al - le lu - ia, Al -
Al - le lu - ia, Al -
Al - le lu - ia, Al - le - lu -
Al - le
Al - le - lu - ia, Al - le - lu -

C
A
A2
T
B

le - lu - ia, Al - le - lu - ia, Al -
le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -
ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -
lu - ia, Al - le - lu - ia, Al - le - lu -
ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

Alleluia, Veni Sancte Spiritus

9

C
le lu - ia. Ve - ni san - cte,

A
ia, Al - le - lu - ia, Al - le lu - ia. Ve - ni san - cte Spi - ri -

A2
Al - le - lu - ia, Al - - - le lu - ia. Ve - ni san - cte,

T
ia, Al - le lu - ia. Ve - ni

B
ia, Al - le - lu - ia, Al - le - lu - ia.

16

C
Ve - ni san - cte Spi - ri - tus, san - cte Spi - ri -

A
tus, Ve - ni san - cte Spi - ri - tus Ve - ni san - cte Spi - ri -

A2
Ve - ni san - cte Ve - ni san - cte Spi - ri - tus,

T
san - cte Spi - ri - tus, Ve - ni san - cte Spi - ri -

B
Ve - ni san - cte, Ve - ni san - cte Ve - ni san - cte Spi - ri -

22

C
tus re - ple, re - ple, re - ple tu - o - - -

A
tus, re-ple tu - o - rum, re - ple tu - o - rum, re - ple tu - o - rum, re - ple tu - o - rum, cor -

A2
re - ple tu - o - rum, re - ple tu - o - rum, re-ple tu - o - rum,

T
tus re-ple tu - o - rum, re-ple tu - o - rum, re - ple tu - o - rum, re-ple tu - o - rum, cor -

B
tus, re-ple tu - o - rum, re-ple tu - o - rum, re-ple tu - o - rum, tu - o - rum cor - da fi -

30

C
rum cor - da fi - de - li - um, fi - de - li - um et tu - i a - mo -

A
da fi - de - li - um et tu - i a - mo - ris in e - is,

A2
cor - da fi - de - li - um cor - da fi - de - li - um et tu - i a -

T
da fi - de - li - um et tu - i a - mo -

B
de - li - um cor - da fi - de - li - um et tu - i a - mo - ris et

36

C
- - ris, et tu - i a - mo - ris in e - is, in e -

A
tu - i a - mo - ris in e - is,

A2
mo - ris et tu - i a - mo - ris in e - is, in

T
- ris et tu - i a - mo - ris in e -

B
tu - i a - mo - ris in e - is, in e - is, in

42

C
- - is. i - gnem ac - cen - de, i - gnem ac - cen - de,

A
i - gnem ac - cen - de, i - gnem ac - cen - de, i -

A2
e - is. i -

T
- - is, i - gnem ac - cen - de, i - gnem ac - cen - de, i -

B
e - is. i - gnem ac - cen - de, i - gnem ac - cen - de, i -

49

C
i - gnem ac - cen - de.

A
gnem ac - cen - de, i - gnem ac - cen - de, i-gnem ac - cen - de.

A2
gnem ac - cen - de, i-gnem ac - cen - de.

T
gnem ac - cen - de, ac - cen - de, i-gnem ac - cen - de.

B
gnem ac - cen - de, i - gnem ac - cen - de, i-gnem ac - cen - de.

Johann Knöfel (ca. 1530-ca. 1617) served in various Lutheran courts and was apparently a Protestant himself. But he believed that Gregorian chant should be preserved in the Lutheran liturgy. His *Cantus Choralis* (Nuremberg: Theodor Gerlach, 1575) contains Propers for major feasts (Advent 4, Christmas, Epiphany, Easter, Ascension, Pentecost, Trinity). Each set contains the Introit, Alleluia, and Sequence, troped Mass movements, and sometimes other items (for instance, *Salva Festa Dies* for Easter).

In the original print, the Alleluia appears after its verse. The order has been reversed here to match modern rubrics, since this is an edition for liturgical use. But it makes for a bumpy transition. One might take a little extra time between Alleluia and verse, or omit the natural on B, or even replace the Alleluia with the Gregorian one, starting on F. (and of course Knöfel's Alleluia could be used with a Gregorian verse.) A concert performance should begin with the verse and end with the Alleluia.