

Composed for the dedication of the organ in Grosvenor Chapel, London  
and inscribed to the choir and Richard Hobson, 19 May '91


# Come, Thou Holy Paraclete

SATB and Organ

Francis Jackson  
Opus 85

Andante ♩ = 60

Organ *mp*



Man.

The organ introduction consists of two staves. The right hand plays a melodic line with a long note on the first measure, followed by eighth notes. The left hand plays a bass line with a long note on the first measure, followed by eighth notes. The tempo is marked 'Andante' with a quarter note equal to 60 beats per minute. The dynamic is 'mp'.



The organ accompaniment consists of two staves. The right hand plays a complex rhythmic pattern of eighth and sixteenth notes. The left hand plays a bass line with long notes and some eighth notes. The dynamic is 'mp'.

S *mp*



The soprano vocal line starts on measure 7. It begins with a long note, followed by eighth notes. The dynamic is 'mp'.

Come, \_ Thou Ho-ly Pa-ra-clete,

A *mp*



The alto vocal line starts on measure 7. It begins with a long note, followed by eighth notes. The dynamic is 'mp'.

Come, \_ Thou Ho-ly Pa-ra-clete,

T *mp*



The tenor vocal line starts on measure 8. It begins with a long note, followed by eighth notes. The dynamic is 'mp'.

Come, \_ Thou Ho-ly Pa-ra-clete, \_

B *mp*



The bass vocal line starts on measure 8. It begins with a long note, followed by eighth notes. The dynamic is 'mp'.

Come, \_ Thou Ho-ly Pa-ra-clete, \_



The organ accompaniment continues with two staves. The right hand plays a complex rhythmic pattern of eighth and sixteenth notes. The left hand plays a bass line with long notes and some eighth notes. The dynamic is 'mp'.

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10

And from Thy ce - les - - tial seat,

And from Thy ce - les - - tial seat,

And from Thy ce - les - -

And from Thy ce - les - -

13

Shed a ray of light, shed a ray of light

Shed a ray of light Di - vine, Shed a ray of light Di -

- - tial seat, Shed a ray of light,

- - tial seat, Shed a ray of light,

13

16

Di - vine, shed a ray of  
 - vine, shed a ray of light, shed a ray of  
 a ray of light Di - vine, shed a ray of  
 shed a ray of light, a

16

19

light Di - vine;  
 light Di - vine;  
 light Di - vine;  
 ray of light Di - vine;

19

22 *mp*

Come, \_\_\_\_\_ Thou Fa - ther of the poor,

*mp*

Come, \_\_\_\_\_ Thou Fa - ther of the poor,

*mp*

Come, \_\_\_\_\_

*mp*

Come, \_\_\_\_\_

25 *cresc.*

Come in-to our hearts, come, *cresc.*

*cresc.*

Come in-to our hearts, come, *cresc.*

*cresc.*

— Thou source of all our store, Come in-to our *cresc.*

*cresc.*

— Thou source of all our store, Come in-to our

25 *cresc.*

28

come in-to our hearts, our hearts and

come in-to our hearts, our hearts and

hearts, our hearts, in - to our hearts and

hearts, come in - to our hearts and

28

31

shine. *f*

shine. *f*

shine. *f*

shine. *f*

31

shine. *f*

*f* caldamente

Poco piu mosso ♩ = 80

34 *mf*

Thou of Com - fort - ers the best, Thou the soul's

*mf*

Thou of Com - fort - ers the best, the soul's

*mf*

Thou of Com - fort - ers the best, Thou the soul's

*mf*

Thou of Com - fort - ers the best, Thou the

34 **Poco piu mosso** ♩ = 80

For rehearsal only

37

most wel - come guest, Sweet re - fresh - ment

most - wel - come guest, Sweet re - fresh - ment

most wel - come guest, Sweet re - fresh -

soul's most wel - come guest, Sweet re - fresh - ment

37

40

here be - low; In our la - bour

here be - low; In our la - bour

ment here be - low; In our la - bour

here be - low; In our la - bour

40

Detailed description: This block contains the first system of music, measures 40 to 42. It features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: 'here be - low; In our la - bour' (Soprano), 'here be - low; In our la - bour' (Alto), 'ment here be - low; In our la - bour' (Tenor), and 'here be - low; In our la - bour' (Bass). The piano accompaniment consists of a right-hand melody and a left-hand bass line. A large 'COPY' watermark is visible across the page.

43

rest most sweet,

rest most sweet, rest most

rest most sweet,

43

rest most sweet, most

Detailed description: This block contains the second system of music, measures 43 to 44. It features four vocal staves and a piano accompaniment. The lyrics are: 'rest most sweet,' (Soprano), 'rest most sweet, rest most' (Alto), 'rest most sweet,' (Tenor), and 'rest most sweet, most' (Bass). The piano accompaniment continues with a right-hand melody and a left-hand bass line. A large 'COPY' watermark is visible across the page.

45

Grate - ful - cool - - - ness in the

sweet, Grate - ful cool - - - - - ness in - the

Grate - ful cool - ness in the heat,

sweet, Grate - ful cool - ness in the

45

48

heat, \_\_\_\_\_ So - lace in the midst \_\_\_\_\_ of

heat, So - lace in the midst, \_\_\_\_\_ in the midst \_\_\_\_\_ of

So - lace \_\_\_\_\_ in the midst \_\_\_\_\_ of \_\_\_\_\_

heat, So - - - lace, \_\_\_\_\_

48



51

woe.

woe, in the midst of woe.

woe, in the midst of woe.

so - lace in the midst of woe.

(Organ) *p*

55

55

59 *f* *mf*

O most Bless-ed Light Di-vine, Shine

O most Bless-ed Light Di-vine,

O most Bless-ed Light.

59 *mf* *sonore*

63

with-in these hearts of Thine,

Di-vine, Shine with-in these hearts of Thine,

Shine with-in these hearts of Thine,

63 *espressivo*

66 *ben legato* *mp* And our in-most be - ing fill; *mf* Where Thou

*ben legato* *mp* And our in-most be - ing fill;

*ben legato* And our in-most be - ing fill;

*ben legato* And our in-most be - ing

66

70 *mf* art not, man hath naught, Noth- ing good in deed or thought,

Where Thou art not, man hath naught, Noth- ing good in deed or

*mf* Noth- ing good in deed or

70 *mf*

74 *p*

Noth- ing free from taint of ill.

thought.

*p*

Noth- ing free from taint of ill.

thought, Noth - ing free from taint of ill.

74 Solo

78

81 *Con moto moderato* ♩ = 96 *mf*

On the faith - ful, who a - dore And con -

*poco cresc.* *mf*

85 (Tenor) *mf*

T  
B

On the  
- fess Thee, ev-er-more — In Thy seven-fold gifts des-cend: —

85

88

T  
B

faith - ful, who a-dore — And con-fess Thee, ev-er-more — In Thy  
in Thy seven fold gifts des-cend:

88

91 *mf*

S  
A  
T  
B

On the faith - ful, who a-dore — And con-  
*mf*  
On the faith - ful, who a-dore —

seven-fold gifts des-cend:

91

94

- fess Thee, ev - er - more — In Thy seven - fold gifts des - cend:  
 — And con - fess Thee, ev - er - more — In Thy seven - fold gifts des -

94

97

Give \_  
 - cend: Give \_  
 Give them vir - tue's sure \_ re - ward,  
 Give them vir - tue's sure \_ re - ward,

97

100

— them vir - tue's sure — re - ward,

— them vir - tue's sure — re - ward,

cresc.

Give them Thy sal - va -

cresc.

Give them Thy sal - va -

104

cresc.

Give them Thy sal - va - - - tion,

cresc.

Give them Thy sal - va - - - tion,

f

- - - tion, Lord, Give them

f

- - - tion, Lord, Give them

104

f

108 *f*

Give them joys \_\_\_\_\_ that nev - er end, \_\_\_\_\_

*f*

Give them joys \_\_\_\_\_ that nev - er

joys \_\_\_\_\_ that nev - er end, joys \_\_\_\_\_ that nev - er

joys \_\_\_\_\_ that nev - er end, that nev - er

108

112 *f*

\_\_\_\_\_ give them joys \_\_\_\_\_ that

\_\_\_\_\_ end, \_\_\_\_\_ give them joys \_\_\_\_\_ that

\_\_\_\_\_ end, \_\_\_\_\_ give them joys \_\_\_\_\_ that \_\_\_\_\_ nev - er

\_\_\_\_\_ end, \_\_\_\_\_ give them joys that nev - er

112



116

nev - er, nev - er end, joys -

nev - er, nev - er end, joys -

end, that nev - er end, joys -

end, that nev - er end, joys -

116

ben marcato

Man.

121

that nev - er, joys that nev - er end, dim. al fine

that nev - er, give them joys that nev - er end, dim. al fine

that nev - er end, give -

that nev - er end, give -

121

Ped.

126

joys that nev - er end,

joys that nev - er end,

dim. al fine

them joys that nev - er end, joys \_\_\_ that nev - er end,

dim. al fine

them joys that nev - er end, joys \_\_\_ that nev - er end,

dim.

131

nev - er end. *p*

nev - er end. *p*

nev - er end. *p*

nev - er end. *p*

nev - er (er) end.

*mp* espressivo