Martin Swalboski provides this musical setting of the Latin hymn text known as "The Golden Sequence."

The text originates in the 13th-century hymn for Pentecost, *Veni sancte spiritus*, sometimes attributed to Pope Leo III. The translator is the prolific Rev. Edward Caswall (1824–78), whose other hymn translations include "O saving victim, open wide," "Jesus, the very thought of thee," and "I love thee, Lord, but not because I hope for heaven thereby." His translation of "Come, Thou Holy Spirit, Come" first appeared in *Lyrica Catholica* (1849), Caswall's translation of all the hymns in the Roman Catholic Breviary and Missal.

Swalboski's unison melody offers a most welcome addition to the small catalogue of hymn tunes composed in Phrygian mode: "I Heard the Voice of Jesus Say" (*Third Tune* by Thomas Tallis); "Now, my tongue, the mystery telling" (*Pange lingua*, 14-century plainsong); "O sacred head sore wounded" (*Herzlich tut mich verlangen* by Hans Leo Hassler); "Out of the depths" (*Aus tiefer Not*, attributed to Martin Luther); "A stable lamp is lighted" (*Andújar* by David Hurd); and, unfortunately, very few others.

I find all of these Phrygian hymns haunting, whether sung in unison or harmonized. Here, by the most economical and skillful of means, Swalboski's arpeggiated bass line yields a harmonic setting of lovely richness.

Albert Blackwell
September 3, 2012
Come, Thou Holy Spirit, Come

Martin L. Swalboski (b.1951)


Unison Voices

1. Come, thou Holy Spirit, come; and from thy celestial home shed a ray of light divine.
2. Thou of Comforters the best, Thou the soul’s most welcome Guest, sweet refreshment here beginning.
3. O most blessed Light Divine, shine with in these hearts of thine, and our inmost being;
4. Heal our wounds, our strength renewed; on our desert pour thy dew; wash the stains of guilt ascending.
5. On the faithful, who adore and comfort, in these hearts of thine, wash the stains of guilt ascending.

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Performance suggestion: all sing verses 1, 3, and 5; women sing verse 2; men sing verse 4. On verses 2 and 4 the accompaniment might be played up an octave.