

Commissioned by the American Guild of Organists  
for the 2009 Region III Convention  
Tidewater, Virginia, July 2009

Partita on  
**Come Down, O Love Divine**  
for Organ Duet

Wayne L. Wold

1. Andante espressivo

Come down, O Love divine;  
seek thou this soul of mine  
and visit it with thine own ardor glowing;  
O Comforter, draw near;  
within my heart appear  
and kindle it, thy holy flame bestowing.

- Bianco da Siena  
- tr. R. F. Littledale

II: Light Solo Stop 8'  
III: String and Flute 8'  
Ped: Flute 16', 8'

**Andante espressivo** (♩ = 64-68)

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The commissioning organization and performers requested that this organ duet be composed in such a way that one of the parts could be played by a student or other less-advanced player. In this partita, the part marked I is the easier part, although in the first movement either part may be suitable for a less-advanced organist.

Text: Bianco da Siena, d. 1434; tr. Richard F. Littledale, 1833-1890 (PD).

Tune: *DOWN AMPNEY*, Ralph Vaughan Williams, 1872-1958. Tune copyright © Oxford University Press. Tune PD in U.S.A. and Canada.

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## 2. Allegretto

Oh, let it freely burn,  
till worldly passions turn  
to dust and ashes in its heat consuming;  
and let thy glorious light  
shine ever on my sight,  
and clothe me round, the while my path illuming.

I: Flute 8', Principal 4', 2', Mixture  
III: Solo Reed 8' or Reed Chorus  
Ped: Flute 16', Principal 8', 4'

**Allegretto** (♩ = 96)

**I**

**II**

**Allegretto** (♩ = 96)

I } *mf*

4

7 *III f*

simile

10

### 3. Adagio

Let holy charity  
 mine outward vesture be,  
 and lowliness become mine inner clothing—  
 true lowliness of heart,  
 which takes the humbler part,  
 and o'er its own shortcomings weeps with loathing.

II: Broad Flute 8'  
 III: Strings and Celestes 8'  
 Ped: Solo 4', Tremolo

**I**

Adagio (♩ = 52-56) III *legato*

**II**

Adagio (♩ = 52-56) II } *legato*

5

5

# 4. Allegro maestoso

And so the yearning strong,  
 with which the soul will long,  
 shall far outpass the pow'r of human telling;  
 no soul can guess Love's grace  
 till it become the place  
 wherein the Holy Spirit makes a dwelling.

I: Full Principal Chorus  
 III: Full Reed Chorus  
 Ped: Full Principal Chorus

**Allegro maestoso** (♩ = 120)

The musical score is arranged in three systems. The first system, labeled 'I', features a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains rests for the first three measures and a melodic line for the fourth measure, marked with a '7' and labeled 'III'. The second system, labeled 'II', includes a treble clef staff with rests for the first three measures and a melodic line for the fourth measure, and a bass clef staff with a melodic line starting in the second measure. The third system, labeled '5', consists of a grand staff with a treble clef staff containing a melodic line starting in the first measure, and a bass clef staff with a melodic line starting in the second measure. The score concludes with a final cadence in the bass clef staff of the third system.

Musical score for measures 10-13. The system consists of four staves. The top two staves are grouped by a brace on the left. The bottom two staves are also grouped by a brace on the left. The key signature is two sharps (F# and C#). Measure 10: The top staff has a whole rest, followed by an eighth-note melody starting on G4. The bottom staff has a whole rest. Measure 11: The top staff has a whole rest. The bottom staff has a whole rest. Measure 12: The top staff has a whole rest. The bottom staff has a whole rest. Measure 13: The top staff has a whole rest. The bottom staff has a whole rest. Dynamics include accents (>) and fortissimos (ff) in the bottom staff.

Musical score for measures 14-17. The system consists of four staves. The top two staves are grouped by a brace on the left. The bottom two staves are also grouped by a brace on the left. The key signature is two sharps (F# and C#). Measure 14: The top staff has a whole rest. The bottom staff has a whole rest. Measure 15: The top staff has a whole rest. The bottom staff has a whole rest. Measure 16: The top staff has a whole rest. The bottom staff has a whole rest. Measure 17: The top staff has a whole rest. The bottom staff has a whole rest. Dynamics include accents (>) and fortissimos (ff) in the bottom staff.