

# O My Deir Hert

Moderato, con vivo

Soprano  
Alto

Tenor  
Bass

Moderato, con vivo (♩ = 96-104)

Organ

Sw: 4' Flute  
Gt: 8' Soft principal  
Pd: 16' + 8' Principal

8 (Alto) *p* † † † Pre-pare Thy

(Tenor) *p* ▼ ▼ ⊕ ▼ † † ⊕ ▼ ⊕ ⊕ ▼ ⊕

O my deirhert, young Je su sweet, pre-pare Thy

(Bass) *p* ⊕ ⊕ ⊕ ⊕ † † † ▼ ▼ ▼

O my deirhert, young Je - su sweet, pre-pare Thy

cred - dil in my spreit. O, deir hert, - young Je - su

cred - dil in my spreit. O my deir, deir hert, young Je - su

cred - - dil in my spreit. O, deir hert, young Je - su

sweit, pre-pare Thy cred - dil in my spreit. O my deir, O my

sweit, pre-pare Thy cred - dil in my spreit. O my deir, O my

sweit, pre-pare Thy cred - dil in my spreit. O my deir, O my

sweit, pre-pare Thy cred - dil in my spreit. O my deir, O my

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hert. O my deir hert, young Je - su sweet, O pre - pare Thy  
 hert. O my deir hert, young Je - su sweet, pre - pare Thy  
 hert. O my deir hert, young Je - su sweet, pre - pare Thy  
 hert. O deir hert, young Je - su sweet, pre - pare Thy

Sw.: 4' Fl

32

cred - dil in my spreit, and I sall rock, rock  
 cred - dil in my spreit, and I sall rock, rock  
 cred - dil in my spreit, and I sall rock, rock  
 cred - dil in my spreit, and I sall rock, rock

Gt.: 8' Pr

37

Thee in my hert, and ne - - ver mair from

Thee in my hert, and ne - - ver mair from

Thee in my hert, and ne - - ver mair from

Thee in my hert, ne - - ver mair from

41

Thee de - part. O my deir hert, young Je - su

Thee de - part. O my deir hert, young Je - su

Thee de - part. O my deir hert, young Je - su

Thee de - part. O my deir hert, young Je - su

46

sweit, O my deir hert, O young Je - - su - - weit.

sweit, O my, my deir hert, O young Je - su weit.

sweit, O my deir hert, O young Je - - su weit.

sweit, O my deir hert, O young Je - su weit.

Gt: 8' Gedacht

52 *pp*

But I sall praise Thee ev - er moir, with sang - is weit un -

But I sall praise Thee ev - er moir, with sang - is weit un -

But I sall praise Thee ev - er moir, with sang - is weit un -

But I sall praise Thee ev - er moir, with sang - is weit un -

58

to Thy gloir; the knees of my hert sall I bow, and

to Thy gloir; the knees of my hert sall I bow, and

to Thy gloir; the knees of my hert sall I bow, and

to Thy gloir; knees of my hert sall I bow,

Gt: 8<sup>va</sup> Soft Principal

64

sing that richt ba-lu - - la - low, and sing that richt

sing that richt ba-lu - - la - low, and sing that richt

sing that richt ba-lu - - la - low, sing that richt *dim.*

sing that richt ba-lu - - la - low, sing, singba-

70

*dim.*

ba - lu - la - low, sing that richt ba - lu - la - low,  
 ba - lu - la - low, sing that richt ba - lu - la - low,  
 ba - lu - la - low, sing richt, lu - la - low,  
 lu, lu - la - low, ba - lu - la - low

Piano accompaniment for measures 70-75, including treble and bass clefs.

76

*p*

sing that richt ba - lu - la - low.  
 sing that richt ba - lu - la - low.  
 sing that richt ba - lu - la - low.  
 sing that richt ba - lu - lu, lu - la - low.

Piano accompaniment for measures 76-81, including treble and bass clefs.

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## William Copper

### *Intonation Markings*

- ⊕ Tonic.
- ▼ Tuned third, seventh, usually sixth, and often second. Tune to appropriate tonic, fifth, fourth (usually), and fifth below (often), respectively. Marked to indicate low tuning in relation to equal temperament. The third, 14 cents low; the seventh, 12 cents low; the sixth, when low, is 16 cents low; the second, when low, is 18 cents low. No attempt should be made to tune away from an equal tempered note; rather, a part with a tuned marking should identify and tune to the appropriate note in another voice.
- ↑ Pure fifth above tonic, sometimes second when tuned above fifth, occasionally sixth when tuned above second and used as secondary dominant.
- ↓ Fourth, tuned a pure fifth below tonic, sometimes lowered seventh a pure fifth below fourth.
- ▼ Third of secondary dominant to a sixth or third, 12 cents lower relative to that third or sixth.

If a keyboard instrument is used in rehearsal, the tonics, fifths, and fourths may be doubled but the tuned thirds and secondary dominant thirds should be omitted.

The intonation markings are relevant for melodic movement as well as harmonic relationships.

In just intonation there are two rather different whole steps, large and small, both common. There is a normal (large) half step, a chromatic half step, and small chromatic half step.

There is a tuned minor third, and a smaller, untunable minor third, as between, for example in F major, the tuned high second scale step (G) used in a dominant triad (C-E-G) and the fourth, Bb, used as the seventh. There is just one correctly tuned major third, fourth, and fifth.

The diminished fifth, Bb down to E in F major, cannot be tuned by ear, but it consists of two normal half steps, one large whole step, and one small whole step. It is used occasionally in some music. The augmented fourth, the tritone, from F up to B natural in F major, is somewhat smaller, containing two large whole steps and one small whole step. And incidentally, still in F major, Bb UP to E is not a diminished fifth, it is an augmented fourth or 'tritone'; the augmented fourth is prohibited in older music.

Whole steps:

Half steps: