

Wedderburn brothers (16th century)  
Duration 3 minutes

# Young Jesu Sweet for Jeffrey Miller

William Copper  
For intonation markings and discussion, see appendix.

Moderato, con vivo (♩ = 100-108)

SOPRANO

ALTO

TENOR

BASS

(Rehearsal only)

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

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

For optional introduction and accompaniment for organ, please see [www.hartenshield.com/0575yjorgan.pdf](http://www.hartenshield.com/0575yjorgan.pdf)

6

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

12

*p*

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

18

hert. O my deir hert, young Je - su sweit, O pre-pare Thy cred - dil  
 hert. O my deir hert, young Je - su sweit, pre-pare Thy cred - dil  
 hert. O my deir hert, young Je - su sweit, pre-pare Thy cred - dil  
 hert. O deir hert, young Je - su sweit, pre-pare Thy cred - dil

25

in my spreit, and I sall rock, rock Thee in my hert, and ne - ver

in my spreit, and I sall rock, rock Thee in my hert, and ne - ver

in my spreit, and I sall rock, rock Thee in my hert, and ne - ver

in my spreit, and I sall rock, rock Thee in my hert, ne - ver

32

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

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

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

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

38

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

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

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

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

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

44

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

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

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

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

50

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,

56

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

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



# Young Jesu Sweet

## 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. For a simple organ accompaniment, see [www.hartenshield.com/0575yjorgan.pdf](http://www.hartenshield.com/0575yjorgan.pdf).

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:

SMALL LARGE LARGE SMALL LARGE SMALL LARGE

⊕ ▼ ⊕ ↑ ▼ ▼ ↑ ▼ ↓ ↑ ↑ ▼ ▼ ▼ ▼

Half steps:

SMALL Minor thirds:

NORMAL NORMAL CHROMATIC CHROMATIC TUNED TUNED UNTUNED TUNED

▼ ⊕ ▼ ▼ ⊕ ▼ ↑ ▼ ▼ ▼ ⊕ ▼ ↑ ↑ ↓ ▼ ▼