

# **The Hymnstache**

# The Hymnstache

a collection of moderately practical church music  
worked out, whipped up, or thrown together by Jeffrey Cooper

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For reasons unclear to the author, certain hymn melodies in current usage are under copyright with fully asserted restrictions. These melodies have been surgically removed. I sincerely hope this measure will tend in some small way to the wealth and happiness of the parties concerned.

# Adoro te devote

harmonization by Jeffrey Cooper

1. Hum-bly I a - dore thee, Ve - ri - ty un - seen, who thy glo - ry hid - est  
 3. O me-mo-rial won-drous of the Lord's own death; liv - ing bread that giv - est

1. A - do - ro\_\_\_\_ de - i - tas, fi - gu - ris\_\_\_\_  
 3. O mor - tis\_\_\_\_ Do - mi - ni, vi - - tam\_\_\_\_

1. Hum-bly I a - dore thee, Ve - ri - ty un - seen, who thy glo - - ry hid - est,  
 3. O me-mo-rial won - drous of the Lord's own death; liv - ing bread\_\_\_\_ that giv - est

1. A - do - ro\_\_\_\_ de - i - tas, fi - - gu - - ris  
 3. O mor - tis\_\_\_\_ Do - mi - ni, vi - - tam

neath these sha - dows mean; lo, to thee sur-ren-der'd my whole heart is bowed,  
 all thy crea-tures breath, grant my spir - it ev - er by thy life may live,

la - ti - tas, ti - bi se sub - ji - cit,  
 ho - mi - ni, prae - sta me vi - ve - re,

neath these sha - dows mean; lo, to thee sur-ren-der'd my whole heart is bowed,  
 all thy crea-tures breath, grant my spir - it ev - er by thy life may live,

la - ti - tas, ti - bi se sub - ji - cit,  
 ho - mi - ni, prae - sta me vi - ve - re,

tranced as it be - holds thee, shrined with - in the cloud.  
 to my taste thy sweet-ness nev - er fail - ing give.

con - tem - plans de - fi - cit.  
 te dul - ce sa - pe - re.

tranced as it be - holds thee...  
 to my taste thy sweet - ness...

con - tem - plans de - fi - cit.  
 te dul - ce sa - pe - re.

# Agnus Dei IX

harmonization by Jeffrey Cooper

Ag - nus De - i, — qui \_\_\_\_ tol - lis pec - ca - ta mun - di:  
mi - se - re - re no - bis.

qui tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis.

qui tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis.

Ag - nus De - i, — qui \_\_\_\_ tol - lis pec - ca - ta mun - di:

Ag - nus De - i, — qui tol - lis pec - ca - ta mun - di:

do - na no - bis pa - cem.



# Azmon

## I. Cantus in Tenor

harmonization by Jeffrey Cooper

Musical score for I. Cantus in Tenor. The score consists of two staves. The top staff is in treble clef and common time (indicated by a '3'). The bottom staff is in bass clef and common time. The music features a steady eighth-note pattern in the treble clef staff, while the bass clef staff provides harmonic support with sustained notes and occasional eighth-note chords.

Musical score for II. Cantus in Soprano. The score consists of two staves. The top staff is in treble clef and common time. The bottom staff is in bass clef and common time. This section introduces more complex rhythms, including sixteenth-note patterns in the treble clef staff and sustained notes with grace notes in the bass clef staff.

## II. Cantus in Soprano

Musical score for III. Cantus in Alto. The score consists of two staves. The top staff is in treble clef and common time. The bottom staff is in bass clef and common time. This section continues the rhythmic complexity, featuring sixteenth-note patterns in the treble clef staff and sustained notes with grace notes in the bass clef staff.

Musical score for IV. Cantus in Basso. The score consists of two staves. The top staff is in treble clef and common time. The bottom staff is in bass clef and common time. This section concludes the harmonic progression, maintaining the rhythmic patterns established in the previous sections.

III. Descant

Musical score for the Descant part, measures 1 through 8. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff uses a bass clef and has a key signature of one sharp (F#). The music features eighth-note patterns, sixteenth-note chords, and various rests. Measure 8 concludes with a fermata over the bass staff.

# Ellacombe

Oboe (*at least*)

harmonization by Jeffrey Cooper

The musical score consists of three systems of music, each with three staves: Treble, Bass, and Bass (continuing from the previous system). The key signature is A major (three sharps), and the time signature is common time (indicated by a '4'). The first system begins with a rest followed by a melodic line in the Treble staff. The second system continues the melodic line in the Treble staff and introduces harmonic support in the Bass staves. The third system concludes the piece with a final melodic flourish in the Treble staff.



Geneva 42  
(Freu dich sehr, O meine Seele)

harmonization by Jeffrey Cooper

The musical score consists of four staves of music. The top two staves are in G clef (soprano and alto), and the bottom two are in basso continuo style (bass and organ). The music is in 6/4 time, indicated by a '6' over a '4'. The first staff begins with a dotted half note followed by eighth notes. The second staff starts with a quarter note. The third staff begins with a half note. The fourth staff starts with a half note. The music features various chords and rests, with some notes connected by beams. The basso continuo part includes bass notes and organ-like chords. The score is divided into four systems by vertical bar lines.

Musical score for two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. Measure 1 starts with a half note followed by a dotted half note. Measure 2 begins with a dotted half note followed by a quarter note.

Musical score for two staves. The top staff starts with a half note followed by a dotted half note. Measure 4 begins with a half note followed by a dotted half note.

Musical score for two staves. The top staff starts with a half note followed by a dotted half note. Measure 6 begins with a half note followed by a dotted half note.

Musical score for two staves. The top staff starts with a half note followed by a dotted half note. Measure 8 begins with a half note followed by a dotted half note.

## Heinlein

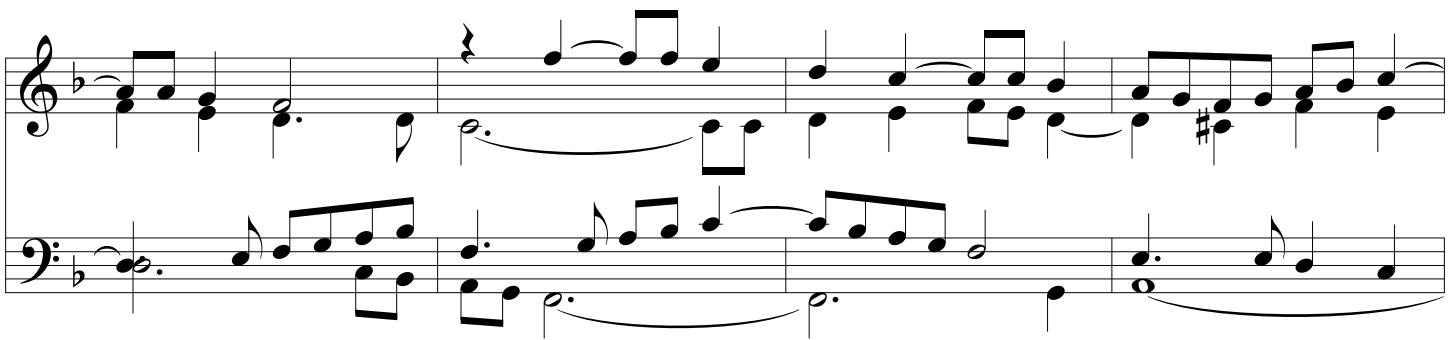
harmonization by Jeffrey Cooper

Fughetta

Fughetta

harmonization by Jeffrey Cooper

Music score for Fughetta by Heinlein, harmonized by Jeffrey Cooper. The score consists of six staves of music for two voices (treble and bass) in common time, key signature of one flat. The music features various rhythmic patterns, including eighth and sixteenth notes, and includes dynamic markings like forte (f), piano (p), and accents. The bass staff concludes with a repeat sign and the instruction '2d'.



Continuation of the musical score for two voices (Treble and Bass) in G minor, 4/4 time. The Treble voice continues with eighth-note pairs and sixteenth-note patterns. The Bass voice follows with eighth-note pairs and sixteenth-note patterns.

I. Cantus in Tenor

Musical score for two voices (Tenor and Bass) in G minor, 4/4 time. The Tenor voice has sustained notes and eighth-note pairs. The Bass voice follows with eighth-note pairs and sixteenth-note patterns.

And from world-ly joys ab-stain?

Shall we not thy sor-row share? Fast-ing with un-ceas-ing prayer?

Shall we not thy sor-row share, and from world-ly joys ab-stain, Fast-ing with un-ceas-ing prayer?

Strong with thee to suf-fer pain?

ceas-ing prayer, strong with thee to suf-fer pain, to suf-fer pain?

sor - row share, with thee to suf - fer pain?

## II. Cantus in Soprano

Musical score for Soprano part in section II. The music is in common time, key signature is one flat. The soprano part consists of two staves: treble and bass. The lyrics are:

Then if Sa - tan on us press, flesh or spir - it to as - sail,

Continuation of the musical score for Soprano part in section II. The lyrics are:

Vic - tor in the wil - der - ness, grant that we not faint nor fail.

## III. Dos tiples

Musical score for Dos tiples part in section III. The music is in common time, key signature is one flat. The soprano part consists of two staves: treble and bass. The lyrics are:

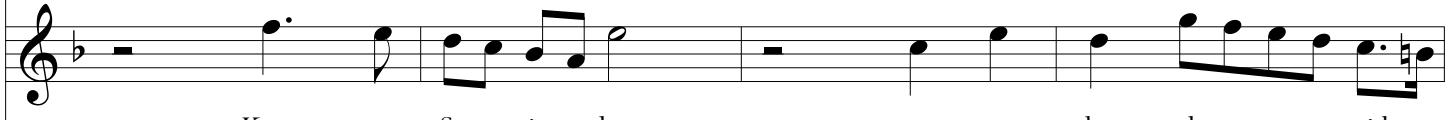
Keep, O keep us, Sa - vior dear, ev - er con - stant by thy side;

Continuation of the musical score for Dos tiples part in section III. The lyrics are:

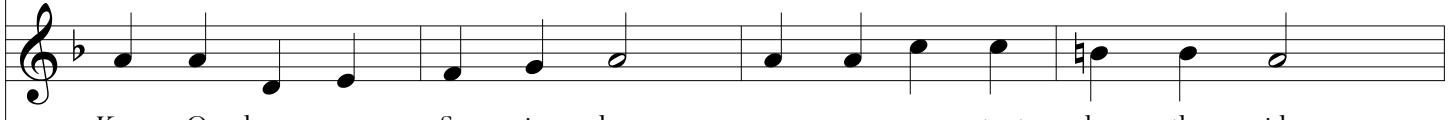
Thatwith thee we may ap - pear at the'e - ter - nal Eas - ter - tide.



Keep, O keep us, Sa - vior dear, ev - er by thy side.



Keep us, Sa - vior dear con - stant by thy side;



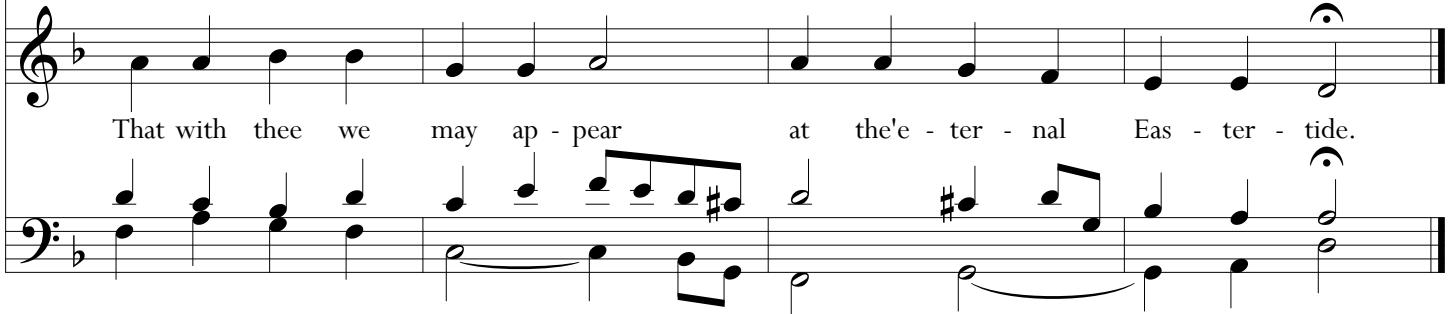
Keep, O keep us, Sa - vior dear, ev - er con - stant by thy side;



we may ap - pear at Eas - ter - tide.



we may ap - pear at Eas - ter - tide.



That with thee we may ap - pear at the'e - ter - nal Eas - ter - tide.



# Hyfrydol

*Molto legato*

harmonization by Jeffrey Cooper

The musical score consists of four systems of music, each with two staves: Soprano (treble clef) and Bass (bass clef). The music is in 3/4 time and has a key signature of one flat. The dynamic is specified as *Molto legato*. The score is divided into four systems by vertical bar lines. The first system starts with a dotted half note in the bass staff. The second system begins with a quarter note in the bass staff. The third system begins with a half note in the bass staff. The fourth system begins with a half note in the bass staff.



# King's Weston

harmonization by Jeffrey Cooper

*Molto legato*

The musical score consists of three systems of music for two voices: Soprano (treble clef) and Bass (bass clef). The music is in 3/2 time and has a key signature of one flat. The vocal parts are separated by a vertical bar. The first system starts with a dotted half note in the bass part, followed by eighth-note pairs in both parts. The second system begins with a bass eighth note, followed by eighth-note pairs. The third system starts with a bass eighth note, followed by eighth-note pairs. The vocal parts are separated by a vertical bar.



# Kingsfold

harmonization by Jeffrey Cooper

Trio

The musical score consists of three staves of music for two voices. The top staff uses a treble clef and the bottom two staves use a bass clef. The key signature is one sharp (F#). The time signature is common time (4/4). The music features eighth-note patterns and some sixteenth-note figures. The vocal parts are separated by a short vertical line.

## I. Fauxbourdon

The musical score consists of three staves of music for two voices. The top staff uses a treble clef and the bottom two staves use a bass clef. The key signature is one sharp (F#). The time signature changes between common time (4/4) and simple time (2/4). The music features eighth-note chords and some sixteenth-note figures. The vocal parts are separated by a short vertical line.

II. Descant

The musical score consists of four systems of music, each with two staves: Treble (G-clef) and Bass (F-clef). The key signature is one sharp (F#), indicating G major.

- System 1:** The Treble staff features eighth-note patterns primarily on the first and second strings. The Bass staff includes a bass note on the third string followed by eighth-note patterns on the first and second strings.
- System 2:** The Treble staff shows eighth-note patterns on the first and second strings. The Bass staff includes eighth-note patterns on the first and second strings.
- System 3:** The Treble staff features eighth-note patterns on the first and second strings. The Bass staff includes eighth-note patterns on the first and second strings.
- System 4:** The Treble staff begins with a half note on the first string, followed by eighth-note patterns on the first and second strings. The Bass staff includes eighth-note patterns on the first and second strings.

# Lasst uns erfreuen

harmonization by Jeffrey Cooper

## I. Invertible counterpoint (for Michael and Sara)

The musical score consists of four systems of music for two voices (Soprano and Bass) in 3/2 time, key signature of two flats. The score is divided into four systems by vertical bar lines.

- System 1:** Both voices begin with eighth-note patterns. The Soprano has a sustained note on the first beat.
- System 2:** The Soprano continues with eighth-note patterns, while the Bass introduces a sustained note on the first beat.
- System 3:** The Soprano has a sustained note on the first beat. The Bass provides harmonic support with eighth-note patterns.
- System 4:** The Soprano has a sustained note on the first beat. The Bass provides harmonic support with eighth-note patterns.

## II. Carillon Descant (for Kirk and Laura)

The musical score consists of two staves of music, each with a treble clef and a key signature of two flats. The top staff features a continuous series of eighth-note chords and single notes, primarily in the middle and upper registers. The bottom staff provides harmonic support with sustained notes and occasional eighth-note chords. The music is divided into four systems by vertical bar lines, with each system concluding with a double bar line and repeat dots at the beginning of the next system.

# Laudes Domini

harmonization by Jeffrey Cooper

*Molto legato*

Musical score for the first system of 'Laudes Domini'. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). The time signature is common time (C). The music is composed of eighth and sixteenth notes. The bass staff features sustained notes and some grace notes.

Musical score for the second system of 'Laudes Domini'. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). The time signature is common time (C). The music is composed of eighth and sixteenth notes. The bass staff features sustained notes and some grace notes.

Musical score for the third system of 'Laudes Domini'. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). The time signature is common time (C). The music is composed of eighth and sixteenth notes. The bass staff features sustained notes and some grace notes. A fermata is placed over the final note of the bass staff.

## Leoni

harmonization by Jeffrey Cooper

The whole tri - umph - ant host give thanks to God on high; "Hail

Fa - ther, Son, and Ho - ly Ghost they ev - er cry. Hail

A - abraham's God and mine! I join the heav'n - ly lays, All

might and ma - je - sty are thine and end - less praise. A - men.

# Llanfair

harmonization by Jeffrey Cooper

The musical score for "Llanfair" consists of four systems of music, each with a treble clef and a key signature of one flat (B-flat). The time signature is common time (4/4). The music is divided into systems by vertical bar lines.

- System 1:** Starts with a quarter note followed by a half note. The melody continues with eighth-note patterns and quarter notes.
- System 2:** Begins with a half note. The melody continues with eighth-note patterns and quarter notes.
- System 3:** Starts with a quarter note followed by a half note. The melody continues with eighth-note patterns and quarter notes.
- System 4:** Ends with a half note. The melody concludes with a final eighth-note pattern.

## Nicæa

harmonization by Jeffrey Cooper

*I. Ad litteram*

3. Ho - ly, ho - ly, ho - ly, though > the dark - ness hide > thee,

Though the eye of sin - ful man thy glo - ry may not see;

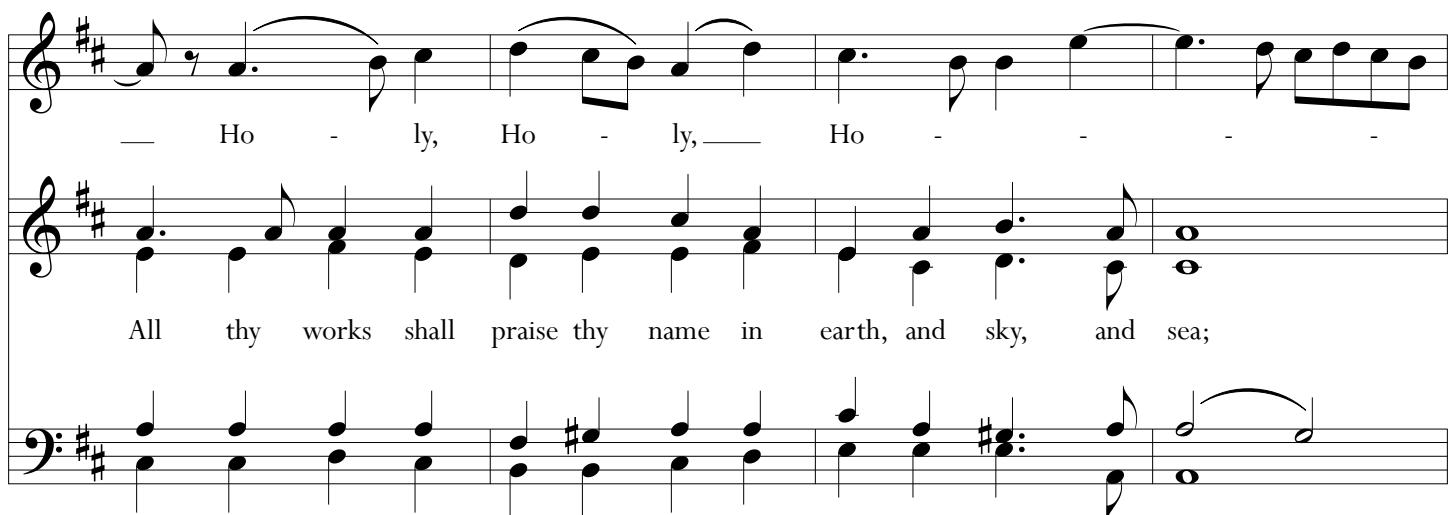
On - ly thou art ho - ly, there is none be - side thee,

Per - fect in po - wer, love, and pu - ri - ty.

II. Descant

Ho - ly, Ho - ly, Ho - ly, Ho - ly,  
4. Ho - ly, ho - ly, ho - ly, Lord God Al - might - y,

This section contains four staves of musical notation for the Descant part. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is A major (two sharps). The music consists of eighth and sixteenth note patterns. The lyrics are: "Ho - ly, Ho - ly, Ho - ly, Ho - ly," followed by a repeat sign and "4. Ho - ly, ho - ly, ho - ly, Lord God Al - might - y,".



— Ho - ly, Ho - ly, — Ho - - -  
All thy works shall praise thy name in earth, and sky, and sea;

This section continues the musical score for the Descant part. The lyrics are: "— Ho - ly, Ho - ly, — Ho - - -" followed by "All thy works shall praise thy name in earth, and sky, and sea;".



ly — Ho - - - ly, Ho - - - ly,  
Ho - ly, ho - ly, ho - ly, mer - ci - ful and might - y,

This section concludes the musical score for the Descant part. The lyrics are: "ly — Ho - - - ly, Ho - - - ly," followed by "Ho - ly, ho - ly, ho - ly, mer - ci - ful and might - y,".

ble - ssed Tri - ni - ty. A - men.  
*optional canon:* ble - ssed Tri - ni - ty. A - men.  
 God in three per - sons, bless-ed Tri - ni - ty. A - men.

# Old 100th

harmonization by Jeffrey Cooper

I. Trio

The musical score consists of three staves of music in common time, with a key signature of one sharp. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The music features various note values including quarter notes, eighth notes, sixteenth notes, and thirty-second notes. Measures 1 through 4 show a simple harmonic progression. Measures 5 through 8 introduce more complex rhythms and patterns, particularly in the bass and middle voices. Measures 9 through 12 continue the rhythmic complexity, with the bass line becoming more prominent. Measures 13 through 16 conclude the section with a return to simpler harmonic and rhythmic patterns.

II. Two weeks' notice

Musical score for two staves in G major. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves begin with quarter notes. The music consists of eighth-note patterns with various accidentals (sharps and flats) and rests.

Continuation of the musical score from the previous page. The top staff starts with a half note followed by eighth-note patterns. The bottom staff continues with eighth-note patterns and rests.

Continuation of the musical score. The top staff begins with a half note followed by eighth-note patterns. The bottom staff concludes with a half note followed by a rest.

OR:

Alternative ending for the musical score. It consists of two staves. The top staff shows a continuation of the eighth-note patterns. The bottom staff concludes with a half note followed by a rest.

# Pleading Savior

harmonization by Jeffrey Cooper

Musical score for the first system of "Pleading Savior". The score consists of two staves: Treble and Bass. The key signature is one flat (B-flat), and the time signature is common time (4/4). The music features eighth-note patterns and some sixteenth-note figures. The bass staff has a prominent sustained note at the end of the measure.

Musical score for the second system of "Pleading Savior". The score consists of two staves: Treble and Bass. The key signature remains one flat (B-flat). The music continues with eighth-note patterns and sixteenth-note figures. The bass staff ends with a closing parenthesis and a repeat sign.

Musical score for the third system of "Pleading Savior". The score consists of two staves: Treble and Bass. The key signature changes to no sharps or flats. The music consists of eighth-note patterns. The bass staff ends with a repeat sign.

Musical score for the fourth system of "Pleading Savior". The score consists of two staves: Treble and Bass. The key signature changes to one sharp (F#). The music features eighth-note patterns and some sixteenth-note figures. The bass staff ends with a final repeat sign.

# Puer Nobis

harmonization by Jeffrey Cooper

## I. Chromatic

## II. Counter

## III. Carillon descant

# Ratisbon

harmonization by Jeffrey Cooper

## I. Cantus in Tenor

The musical score consists of three staves of music for tenor voice. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. The key signature is two sharps (F major). The time signature is common time (indicated by '4'). The music features various note values including eighth and sixteenth notes, and rests. The vocal line includes several melodic segments with grace notes and slurs. The score is divided into measures by vertical bar lines.

II. Descant

The image shows three staves of musical notation. The top staff uses a Treble clef, the middle staff uses a Bass clef, and the bottom staff uses a Bass clef. All staves are in G major (two sharps). The music consists of measures of chords and single notes, with some eighth-note patterns and grace notes. The bass clef staves have a thicker line for the clef than the treble clef staff.

# Rex Gloriose

harmonization by Jeffrey Cooper

The musical score consists of three staves of music in 2/4 time. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. The music features various note heads, stems, and beams, with some notes having horizontal dashes or dots indicating specific performance techniques. Measures 1 through 10 are shown, followed by a repeat sign and measures 11 through 14.

# St. Clement

descant by Jeffrey Cooper

So be it, Lord; thy throne shall nev - er like earth's proud em - pires  
So be it, Lord; thy throne shall nev - er like earth's proud em - pires

The music consists of three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. All staves are in 3/4 time with a key signature of one sharp. The vocal line features eighth and sixteenth note patterns with various rests and dynamic markings.

pass a way: Thy king - dom grows for - ev - er, till  
pass a - way: Thy king - dom stands, and grows for ev - er, till

This section continues the musical line from the first system. The vocal line includes sustained notes and eighth-note patterns. The lyrics describe the kingdom growing and standing.

all thy crea - tures own thy sway. A - men.  
all thy crea - tures own thy sway. A - men.

The final section concludes with a Amen. The vocal line ends with a melodic flourish consisting of eighth and sixteenth notes.

St. Thomas

harmonization by Jeffrey Cooper

I. Imitation

Musical score for St. Thomas, Imitation section, first system. The music is in 4/4 time, key of A major (two sharps). It consists of two staves: treble and bass. The lyrics are:

Those dear to - kens of his pas - sion still his dazzling bo - dy bears,  
[Those dear to - kens of his pas - sion still his dazzling bo - dy bears,]

Musical score for St. Thomas, Imitation section, second system. The music continues in 4/4 time, key of A major. It consists of two staves: treble and bass. The lyrics are:

[Cause of end - less ex - ul - ta - tion to his wor - ship - pers:]  
Cause of end - less ex - ul - ta - tion to his ran - somed wor - ship - pers:

Musical score for St. Thomas, Imitation section, third system. The music continues in 4/4 time, key of A major. It consists of two staves: treble and bass. The lyrics are:

[With what rap - ture gaze we on those glo - rious scars!]  
With what rap - ture, with what rap - ture gaze we on those glo - rious scars!

II. Descant

Al - le - lu - ia, al - le - lu - ia,

Yea, A - men! let all a - dore thee, high on thine e - ter - nal throne;

al - le lu - ia

Sa - vior, take the pow'r and glo - ry; claim the king - dom for thine own:

al - le - lu - ia, al - le lu - ia.

Al - le - lu - ia, al - le - lu - ia, thou shalt reign and thou a - lone.

# Westminster Abbey

descant by Jeffrey Cooper

The musical score consists of three staves of music in common time (indicated by '3/4') and G major (indicated by a treble clef and a sharp sign). The lyrics are written below each staff.

**Staff 1:**

Here vouch - safe to all thy ser - vants what they ask \_\_\_\_ of  
Here vouch - safe to all thy ser - vants what they ask \_\_\_\_ of

**Staff 2:**

thee to \_\_ gain; What they gain from thee for - ev - er  
thee to gain What they gain from thee for - ev - er

**Staff 3:**

With the bless - ed to re - tain \_\_\_\_ And here - af - ter  
with the bless - ed to re - tain And here - af - ter

in thy glo - ry ev - er more with thee to reign.

in thy glo - ry ev - er more with thee to reign.

## Winchester New

harmonization by Jeffrey Cooper

Fughetta

The musical score for "Winchester New" Fughetta, harmonized by Jeffrey Cooper, is a piece for two voices (treble and bass) in common time. The key signature is two sharps (D major). The score is divided into eight staves, each consisting of a treble clef staff and a bass clef staff. The music begins with a dotted half note followed by eighth notes. The bass staff begins with a dotted half note followed by eighth notes. The music features various rhythmic patterns, including sixteenth-note figures and sustained notes. The score is presented in a clear, professional musical notation style.

I. Kick on beat three

To heal the sick stretch out thine hand, and bid the fallen sinner stand; shine forth, and  
let thy light re-store earth's own true love-li-ness once more.

let thy light re-store earth's own true love-li-ness once more.

II. Imitative descant

E-ter-nal Son to thee thy peo-people free, the  
All praise, E-ter-nal Son to thee, whose ad-vent sets thy peo-people free, Whom with the

Fa-ther we a-dore for ev-er more.  
Fa-ther we a-dore, and Ho-ly Ghost for ev-er more.

# Antioch

harmonization by Jeffrey Cooper

## I. Chromatic bass

No more let sin and sorr-rows grow...

## II. Instrumental descant

# Carol

descant by Jeffrey Cooper

The musical score consists of three staves of music in G minor, 6/8 time. The top staff features a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The music includes various note heads, stems, and bar lines, with some notes having horizontal dashes or stems pointing in different directions. The score is divided into measures by vertical bar lines.

# Gloria

harmonization by Jeffrey Cooper

The musical score consists of four staves of music in 4/4 time, with a key signature of one flat. The top staff features a treble clef and includes the word "anches" with a bracket under the first two measures. The second staff features a bass clef. The third staff features a treble clef. The fourth staff features a bass clef. The music is composed of various note values including eighth and sixteenth notes, with some notes beamed together. Measures are separated by vertical bar lines, and measures 11 through 14 are enclosed in a repeat sign with a brace.



## Greensleeves

harmonization by Jeffrey Cooper

## I. Introduction

Pedal no 16'

*pp*

## II. Cantus in tenor

iii. Cantus in tenor

*marcato*

Pedal 16'

# Silent Night

harmonization by Jeffrey Cooper

## I. Introduction

The introduction consists of two staves in G minor, 6/8 time. The top staff features a treble clef, a key signature of one flat, and a 6/8 time signature. The bottom staff features a bass clef. The music begins with eighth-note patterns in the bass, followed by eighth-note chords in the treble. The melody is introduced in the treble staff, consisting of eighth and sixteenth-note patterns.

## II. Cantus in tenor

The cantus in tenor section consists of two staves in G minor, 6/8 time. The top staff features a treble clef, and the bottom staff features a bass clef. The music features eighth-note patterns in the bass, with the melody in the treble staff.

The continuation of the cantus in tenor section consists of two staves in G minor, 6/8 time. The top staff features a treble clef, and the bottom staff features a bass clef. The music features eighth-note patterns in the bass, with the melody in the treble staff.

III. Quasi pizzicato

The musical score consists of two staves. The top staff is in G minor (indicated by a 'b' symbol) and 2/4 time. It features a treble clef and contains eighth-note patterns. The bottom staff is also in G minor and 2/4 time, featuring a bass clef. Both staves have a basso continuo line indicated by vertical stems with dots. The instruction 'man.' is written under the first measure of the bottom staff.

# Schubert Ave Maria

descant by Jeffrey Cooper

*Descant second time only*

3

Mag-ni - fi - cat      a - ni - ma - me -

A - ve Ma-ri - a!      gra - ti - a - ple -



Ec-ce e - nim ex hoc\_\_ be - a - tam me\_\_ di - cent\_\_  
 3 3  
 6

dic - ta tu in mu - li-e - ri-bus, - et be - ne-dic - tus, et

om - nes ge-ne - ra - ti o - nes.

be - ne - dic - tus fructus ven - tris, ven-tris tu - i, Je - sus.

Qui - a \_\_\_\_\_ fe - cit mi - hi ma - gna, \_\_\_\_\_ et \_\_\_\_\_  
 A - ve Ma-ri - - - a!  
 — san - ctum \_\_\_\_\_ no - men e - - - - ius.  
***pp***

Atkinson

harmonization by Jeffrey Cooper

Harmonization by Jeffrey Cooper

The musical score consists of six staves of music for two voices. The top staff is in treble clef and the bottom staff is in bass clef, both in G major (one sharp) and 4/4 time. The music is divided into measures numbered 1 through 12. The notation includes various note values (eighth, sixteenth, thirty-second notes), rests, and beams connecting notes. Measure 1 starts with a half note in treble and a quarter note in bass. Measures 2-3 show a more complex harmonic progression with various notes and rests. Measures 4-5 continue this pattern. Measures 6-7 introduce a sustained note (pedal point) in the bass. Measures 8-9 feature eighth-note patterns. Measures 10-11 show a return to earlier patterns. Measure 12 concludes with a half note in the bass.

# Celtic Alleluia

I. Trio

harmonization by Jeffrey Cooper

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C') and major key (indicated by a single sharp sign). The music is divided into measures by vertical bar lines. The notes are primarily eighth and sixteenth notes, with some quarter notes and half notes. Measure 1: Treble staff has a half note followed by a quarter note. Bass staff has a quarter note followed by a half note. Measure 2: Treble staff has a quarter note followed by an eighth note. Bass staff has a quarter note followed by a half note. Measure 3: Treble staff has a quarter note followed by an eighth note. Bass staff has a quarter note followed by a half note. Measure 4: Treble staff has a quarter note followed by an eighth note. Bass staff has a quarter note followed by a half note. Measure 5: Treble staff has a quarter note followed by an eighth note. Bass staff has a quarter note followed by a half note.

II. Double pedal

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C') and major key (indicated by a single sharp sign). The music is divided into measures by vertical bar lines. The notes are primarily eighth and sixteenth notes, with some quarter notes and half notes. Measure 1: Treble staff has a quarter note followed by an eighth note. Bass staff has a quarter note followed by a half note. Measure 2: Treble staff has a quarter note followed by an eighth note. Bass staff has a quarter note followed by a half note. Measure 3: Treble staff has a quarter note followed by an eighth note. Bass staff has a quarter note followed by a half note. Measure 4: Treble staff has a quarter note followed by an eighth note. Bass staff has a quarter note followed by a half note. Measure 5: Treble staff has a quarter note followed by an eighth note. Bass staff has a quarter note followed by a half note.

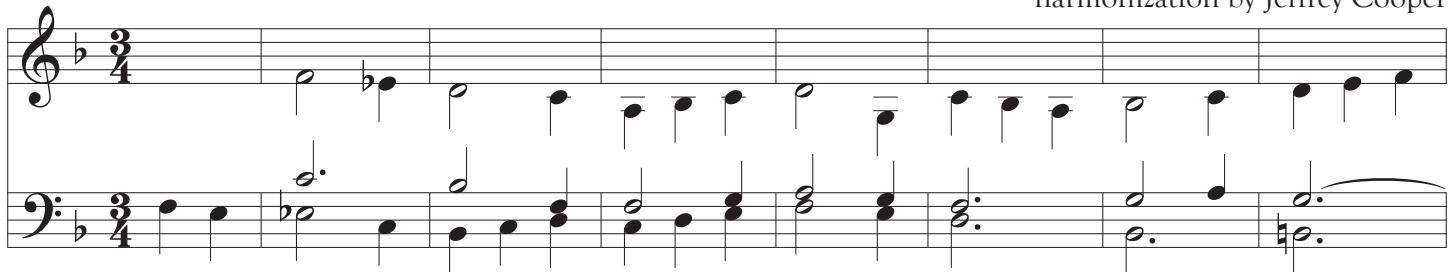
# Earth and All Stars

harmonization by Jeffrey Cooper

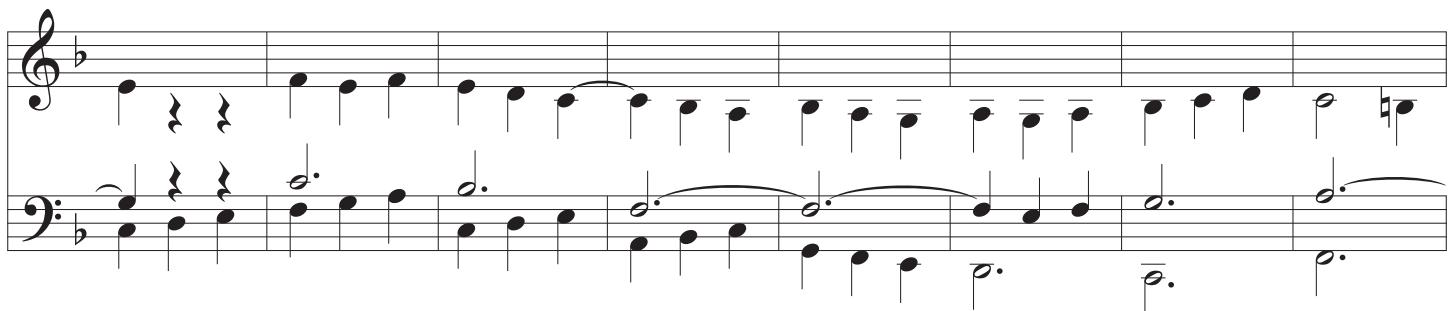
The musical score is composed of six staves of music in 3/4 time, with a key signature of three flats. The music is harmonized for two voices or instruments. The top two staves are treble clef, and the bottom four staves are bass clef. The music features various note values, including eighth and sixteenth notes, and several melodic lines are connected by arcs.

# Kelvingrove

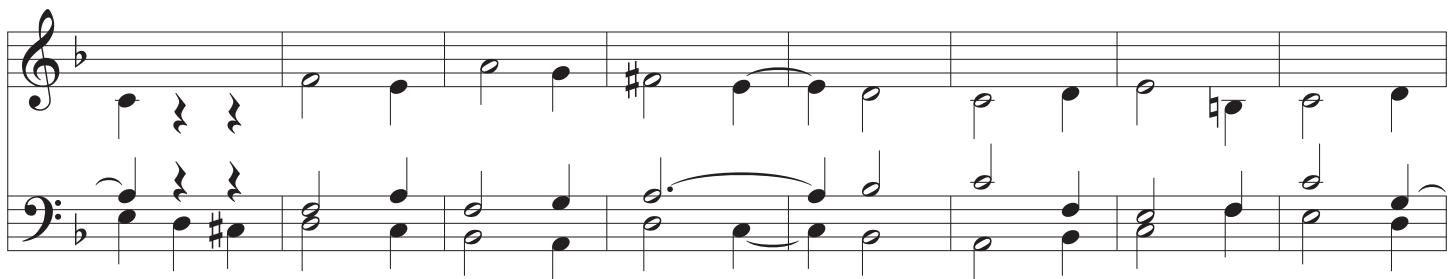
harmonization by Jeffrey Cooper



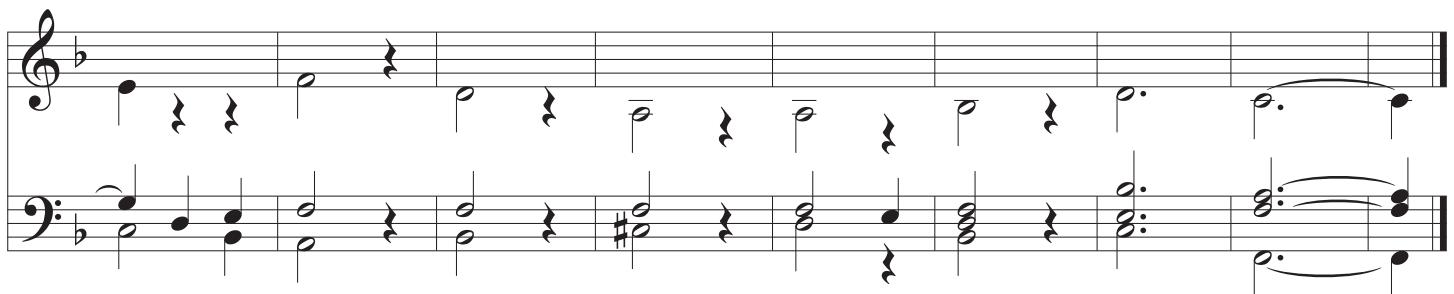
Musical score for two voices (treble and bass) in 3/4 time, key signature of one flat. The treble voice consists of eighth-note patterns, while the bass voice features quarter notes and half notes.



Continuation of the musical score, maintaining the 3/4 time and one flat key signature. The treble and bass voices continue their respective rhythmic patterns.



Continuation of the musical score, maintaining the 3/4 time and one flat key signature. The treble and bass voices continue their respective rhythmic patterns.



Continuation of the musical score, maintaining the 3/4 time and one flat key signature. The treble and bass voices continue their respective rhythmic patterns.

# Rœder

harmonization by Jeffrey Cooper

Musical score for the first system of Rœder. The score consists of two staves. The top staff is in treble clef and common time (indicated by a '4'). The bottom staff is in bass clef and common time (indicated by a '4'). The music features eighth and sixteenth note patterns, with some notes connected by horizontal stems.

Musical score for the second system of Rœder. The staves remain the same: treble clef and common time for the top, and bass clef and common time for the bottom. The music continues with eighth and sixteenth note patterns, maintaining the harmonic progression established in the first system.

Musical score for the third system of Rœder. The staves remain the same: treble clef and common time for the top, and bass clef and common time for the bottom. The music concludes with a final cadence, indicated by a double bar line and repeat dots above the treble staff.

# Soli Deo Gloria

harmonization by Jeffrey Cooper

The musical score consists of four staves of music in 3/4 time, with a key signature of one flat. The top two staves are in soprano and alto voices, while the bottom two are in bass and tenor voices. The music features various note values including eighth and sixteenth notes, and rests. The bass staff includes several bass clef changes and dynamic markings like forte (f) and piano (p). The tenor staff contains a prominent sustained note with a fermata. The overall style is harmonic and melodic, typical of early printed music notation.

# Il faut que tous mes esprits

Pseaume 138

Jan Pieterszoon Sweelinck

Text by Robert Bridges

The musical score consists of four staves of music in common time (indicated by a '4' in the top left corner) and a key signature of one flat (B-flat). The voices are arranged in two parts: soprano (top two staves) and basso (bottom two staves). The lyrics are written below the notes. The music features various note values including eighth and sixteenth notes, and rests. The basso staff includes a measure with a '8' above it, indicating a sustained note or a specific performance technique.

Thee will I love, my God and King, \_\_\_\_\_ thee will I sing, my

Thee will I love, my \_\_\_\_\_ God and King, thee will I sing, my strength \_\_\_\_\_

Thee will I love, my God and King, King, thee will I sing, my strength and

Thee will I love, my God and King, thee will I sing, my strength and

The musical score continues with four staves of music in common time and a key signature of one flat. The voices remain in two parts: soprano (top two staves) and basso (bottom two staves). The lyrics continue from the previous section, with some words repeated. The music includes eighth and sixteenth notes, and rests. The basso staff includes a measure with a '8' above it.

strength and tow - er; for - ev - er more thee will I trust, \_\_\_\_\_

— and tow - er, my strength and tow - er; for - ev - er more thee will I trust, O

tow - er, my strength and tow - er, \_\_\_\_\_ for - ev - er more thee will I

tow - er my strength and tow - er, for - ev - er more thee will I trust,

7

O God most just of truth and pow'er, O God most just of  
God most just, O God most just of truth and pow'er, of truth  
trust, O God most just, O God most just of truth and pow'er, O God most  
O God most just, O God most just \_\_\_\_\_ O God most just of

10

truth and pow'er. Set in my heart thy  
and pow'er. Set in my heart thy  
just of truth and pow'er. Set in my heart thy  
truth and pow'er. Set in my heart thy

14

love I find, my wand'-ring mind to thee thou lead - est,  
 love I find, my wand'-ring mind to thee thou lead - est, my  
 love I find, my wand'-ring mind to thee thou lead - est, my  
 love I find, my wand'-ring mind to thee thou lead - est, my

18

my wand'-ring mind to thee thou lead - est,  
 my wand'-ring mind to thee thou lead - est, my  
 est, to thee thou lead - est, est.

21

est,  
my tremb-ling hope, my strong de -  
est, my tremb-ling hope, my strong de -  
est, my tremb-ling hope, my strong de -  
my tremb-ling hope, my strong de -

24

sire with heav'n-ly fire, thou kind - ly feed - est,  
sire with heav'n-ly fire thou kind - ly feed - est, thou kind - ly feed - est,  
sire with heav'n-ly fire, thou kind - ly feed - est, thou kind - ly feed - est,  
sire with heav'n-ly fire, thou kind - ly feed - est, thou kind - ly

27

thou kind - ly feed - est,  
with heav'n-ly fire  
with heav'n - ly fire

thou kind-ly feed - est, with heav'n-ly fire,  
with heav'n-ly fire thou

ly feed - est,  
thou kind - ly feed - est, with heav'n-ly fire, with

feed - est, with heav'n-ly fire, with heav'n-ly fire, with heav'n-ly

30

thou kind - ly feed - est, thou kind - ly feed - est, thou kind - ly feed -

kind - ly feed - est, thou kind - ly feed - est, thou kind - ly feed -

heav'n-ly fire, thou kind - ly feed - est, thou kind - ly feed - est,

fire thou kind - ly feed - est, thou kind - ly feed - est, thou

33

est, thou kind - ly feed - est, with heav'n - ly fire thou  
feed - est, thou kind - ly feed - est with heav'n - ly fire  
thou kind - ly feed - est, thou kind - ly feed - est, with heav'n - ly fire thou kind - ly  
kind - ly feed - est, thou kind - ly feed - est, with heav'n - ly fire thou

36

kind - ly feed - est.  
thou kind - ly feed - est, thou kind - ly feed - est.  
feed - est, thou kind - ly feed - est, thou kind - ly feed - est, thou kind - ly feed - est.  
kind - ly feed - est, thou kind - ly feed - est, thou kind - ly feed - est.

# Ocean: Psalm 97

*Rudiments of Music, c. 1787*

text by Isaac Watts

Ye is lands of the north-ern sea, re - joice, the Sa - vior reigns;  
His foes shall trem - ble at his sight, and hills and seas re - tire;

*melody in tenor*

His word like fire pre - pares his way, and moun - tains melt to  
His chil dren take their un - known flight, and leave the world in

plains. A - dor - ing an - gels at glo - his birth make our The Re -  
fire. The seeds of joy and ry sown for saints in

A - dor - ing an - gels at glo - his birth make for

The seeds of joy and ry sown

A - dor - ing an - gels at glo - his birth make for

The seeds of joy and ry sown

A - dor - ing an - gels at glo - his birth make for

The seeds of joy and ry sown

dor - ing an - gels at his birth make our  
 seeds of joy and glo - ry sown for saints  
 deem - er known:  
 dark - ness here

Re - deem - er known:  
 in dark - ness here  
 Thus Shall

our Re - deem - er known:  
 saints in dark - ness here

deem - er known:  
 dark - ness here

shall he come to judge the earth, and an - gels guard his throne.  
 rise and spring in worlds un - known, and their rich har - vest bear.  
 1. 2.

8

# Tàladh ar Slànaigheir

Ronald Rankin, c. 1855

A - le lu - iah, A - le lu - iah,  
A - le lu - iah, A - le - lu - iah.

## Verses for Christmas

Mo ghaol, mo ghradh, a's m'fheu - dail thu, M'ion-n - tas ur a's n'eibh-neas thu, Mo  
*Midnight* I will de - clare the great de - cree: The Lord hath said un - to me, This  
*Dawn* The Lord is King of all that is, Glo - ry, ho - nor, pow'r are his, And  
*Day* On us hath dawned a hal - lowed day: Na - tions, come, a - dore, and pray: The

mha - can aluin - n ceu - tach thu, Cha'n fhiu mi fein bhi'd dhail.  
 day have I be - got - ten thee, My own be - lov - ed Son.  
 girt a - bout with strength he is, The e - ter - nal Son of God.  
 Light, the Life, the Truth, the Way, this day de - scends to earth.

## Descant (8va optional)

*ornée*

A - le lu - iah,  
A - le lu - iah,  
A - le lu - iah,

A - le lu - iah,  
A - le lu - iah,  
A - le lu - iah.

## Verses for the Sundays of Advent

1. O Lord, to us thy mer - cy show and make it in our hearts to grow, that  
 2. My heart was glad to hear them say, "We go to God's own house to - day, our  
 3. Stir up thy strength, O Lord our King, and gath - er us be - neath thy wing, that  
 4. Come, O Lord, with - out de - lay, for - give our sins, and with us stay: so

thy sal - va - tion we may know and dwell in per - fect peace.  
 prayers to make and vows to pay be - fore the Lord our God."  
 in thy pre - sence we may sing thy praise in per - fect joy.  
 will we leave our wick - ed way and learn to walk in love.

# Psalm 48 (Cherubic Hymn no. 1)

Introit for the Feast of the Presentation

Pyotr Ilyich Tchaikovsky

We have wait - ed for thy lov - ing - kind - ness,

O God, in the midst of thy tem - ple:

ac AT: to cord - ing thy to thy Name, ac ATB: to cord - ing thy to thy Name,

so is thy praise to the world's end.

Great is the Lord, and highly to be praised

in the ci - ty of our God

and up - on his ho - ly hill,  
AT: his up - on his ho - ly hill,  
ATB: his up - on his ho - ly hill.

and up - on his ho - ly hill,

Thy right hand, thy right hand is full of right - eous - ness.

Cantata 76: Liebt, ihr Christen, in der Tat

J. S. Bach

**12**

Show your love in word and deed,  
Show your love in word and deed, love in word,  
— and in deed, Chris-tians, show your love in word and deed.

**3**

Christ laid down his life for oth-ers,  
so may we die for our bro-thers:  
we the tree from him the seed; we the tree from him

**2**

the seed. Show your  
love in word and deed, Show your  
love in word and deed, love in word, — and in deed, — Christ - ians, show your  
love in word and deed.

**17**

Aria from Cantata 76: *Liebt, ihr Christen, in der Tat*

J.S. Bach

Oboe d'amore

Continuo

Viol da gamba (4' stop)

5

8

9

13

17

Musical score for measures 17-20. The score consists of three staves: Treble, Bass, and Alto. The key signature is one sharp (F#). Measure 17 starts with eighth-note pairs in the Treble staff, followed by a bass note and eighth-note pairs in the Bass staff, and eighth-note pairs in the Alto staff. Measure 18 continues with eighth-note pairs in the Treble staff, sixteenth-note pairs in the Bass staff, and eighth-note pairs in the Alto staff. Measure 19 starts with eighth-note pairs in the Treble staff, followed by a bass note and eighth-note pairs in the Bass staff, and eighth-note pairs in the Alto staff. Measure 20 concludes with eighth-note pairs in the Treble staff, sixteenth-note pairs in the Bass staff, and eighth-note pairs in the Alto staff.

21

Musical score for measures 21-24. The score consists of three staves: Treble, Bass, and Alto. The key signature is one sharp (F#). Measure 21 starts with eighth-note pairs in the Treble staff, followed by a bass note and eighth-note pairs in the Bass staff, and eighth-note pairs in the Alto staff. Measure 22 continues with eighth-note pairs in the Treble staff, sixteenth-note pairs in the Bass staff, and eighth-note pairs in the Alto staff. Measure 23 starts with eighth-note pairs in the Treble staff, followed by a bass note and eighth-note pairs in the Bass staff, and eighth-note pairs in the Alto staff. Measure 24 concludes with eighth-note pairs in the Treble staff, sixteenth-note pairs in the Bass staff, and eighth-note pairs in the Alto staff.

25

Musical score for measures 25-28. The score consists of three staves: Treble, Bass, and Alto. The key signature is one sharp (F#). Measure 25 starts with eighth-note pairs in the Treble staff, followed by a bass note and eighth-note pairs in the Bass staff, and eighth-note pairs in the Alto staff. Measure 26 continues with eighth-note pairs in the Treble staff, sixteenth-note pairs in the Bass staff, and eighth-note pairs in the Alto staff. Measure 27 starts with eighth-note pairs in the Treble staff, followed by a bass note and eighth-note pairs in the Bass staff, and eighth-note pairs in the Alto staff. Measure 28 concludes with eighth-note pairs in the Treble staff, sixteenth-note pairs in the Bass staff, and eighth-note pairs in the Alto staff.

29

Musical score for measures 29-32. The score consists of three staves: Treble, Bass, and Alto. The key signature is one sharp (F#). Measure 29 starts with eighth-note pairs in the Treble staff, followed by a bass note and eighth-note pairs in the Bass staff, and eighth-note pairs in the Alto staff. Measure 30 continues with eighth-note pairs in the Treble staff, sixteenth-note pairs in the Bass staff, and eighth-note pairs in the Alto staff. Measure 31 starts with eighth-note pairs in the Treble staff, followed by a bass note and eighth-note pairs in the Bass staff, and eighth-note pairs in the Alto staff. Measure 32 concludes with eighth-note pairs in the Treble staff, sixteenth-note pairs in the Bass staff, and eighth-note pairs in the Alto staff.

33



Musical score page 33. The score consists of three staves: Treble, Bass, and Bass (continuation). The key signature is one sharp (F# major). The music features eighth-note patterns with various slurs and grace notes.

37



Musical score page 37. The score consists of three staves: Treble, Bass, and Bass (continuation). The key signature is one sharp (F# major). The music includes eighth-note chords and eighth-note patterns with grace notes.

41



Musical score page 41. The score consists of three staves: Treble, Bass, and Bass (continuation). The key signature is one sharp (F# major). The music features eighth-note patterns with grace notes and some rests.

45



Musical score page 45. The score consists of three staves: Treble, Bass, and Bass (continuation). The key signature is one sharp (F# major). The music includes eighth-note patterns with grace notes and some rests.

49

Musical score page 49. The score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in alto clef. The key signature is one sharp. The music includes various note values such as eighth and sixteenth notes, and rests. Measure 49 concludes with a fermata over the alto staff.

53

Musical score page 53. The score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in alto clef. The key signature is one sharp. The music features eighth and sixteenth note patterns, with measure 53 ending on a half note in the bass staff.

57

Musical score page 57. The score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in alto clef. The key signature is one sharp. The music includes eighth and sixteenth note patterns, with measure 57 ending on a half note in the bass staff.

61

Musical score page 61. The score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in alto clef. The key signature is one sharp. The music includes eighth and sixteenth note patterns, with measure 61 ending on a half note in the bass staff.

# Jesaia dem Propheten das geschah

harmonization by Samuel Scheidt  
text Martin Luther, trans. George MacDonald et al.

Music score for the first stanza. Treble and bass staves are shown in 2/4 time with a key signature of one flat. The lyrics are:

Un - to the seer I - sai - ah was it giv'n that in the

Music score for the second stanza. Treble and bass staves are shown in 2/4 time with a key signature of one flat. The lyrics are:

spir't he saw the Lord of heav'n Up - on a loft - y throne in

Music score for the third stanza. Treble and bass staves are shown in 2/4 time with a key signature of one flat. The lyrics are:

ra - diance bright: the shin - ing train filled all the tem - ple quite.

Music score for the fourth stanza. Treble and bass staves are shown in 2/4 time with a key signature of one flat. The lyrics are:

Two ser - aphs at his side were stand - ing there; six wings, he

saw, each one of them did bear:  
Two o - ver their bright vi - sa -

ges did meet; with two of them they cov - ered up their feet;

and with the oth - er twain a - broad did fly. Each to the

oth - er called with this loud cry: "Ho - ly is God, the Lord

of Sa - ba - oth! Ho - ly is God

the Lord of Sa - ba - oth! Ho - ly

is God the Lord of Sa - ba - oth!

Whose glo - ry great hath filled all heav'n and earth!" At this great cry the beams and

thre - shold shook, and all the house was filled with cloud and smoke.

## O Wondrous Type (Jerusalem)

3

O won - drous type! O vi - sion fair of glo - ry that the church may  
With shin - ing face and bright ar - ray, Christ deigns to man - i - fest to -  
O thou true sun of heav'n - ly love, pour down thy ra-diance from a -

share, Which Christ up - on the moun - tain shows, where bright - er than the sun he  
day What glo - ry shall be theirs a - bove who joy in God with per - fect  
bove; The Spir - it's sanc - ti - fy - ing beam up - on our earth - ly sens - es

glows! With Mo - ses and E - li - jah nigh the in - car - nate Lord holds con - verse  
love. And faith - ful hearts are lift - ed high by this great vi - sion's my - ster -  
stream. O Fa - ther with the e - ter - nal Son, and Ho - ly Spi - rit ev - er

2

high; And from the cloud the Ho - ly One bears re - cord to the on - ly Son.  
y; For which in joy - ful strains we raise the voice of prayer, the hymn of praise.  
One, Vouch - safe to bring us by thy grace to see thy glo - ry face to face.

Text: vss. 1-2 & 3b Latin 15th century, tr. John Mason Neale et al.;  
vs. 3a Ambrose of Milan, tr. Robert Bridges, alt.  
Music: Jerusalem, Charles Hubert Hastings Parry, 1916

Missa Hau le boys  
[Rite I]

Jeffrey Cooper  
after Claudio de Sermisy

Kyrie

The musical score for the Kyrie section of the Mass "Missa Hau le boys" (Rite I) is presented in two staves: Treble and Bass. The music is in common time, with a key signature of two sharps. The lyrics are repeated in each measure, creating a rhythmic pattern. The Treble staff begins with a quarter note followed by eighth-note pairs, while the Bass staff has sustained notes. The lyrics "Lord, have mercy upon us; Lord, have mercy upon us; Lord, have mer- cy upon us." are repeated three times. This is followed by "Christ have mercy upon us;" repeated three times. The final section includes "Christ have mer - cy up - on us." and "Lord, have mercy up - on us;" both repeated once. The score concludes with a final section of "Lord, have mer - cy up - on us." and "Lord, have mer - cy up - on us."

*Sanctus* ♩ = 40

Ho - ly, ho - ly, ho - ly, Lord God of hosts. Heav-en and earth are

full of thy glo - ry. Glo - ry be to thee O Lord Most

High. Bless - ed is he that com - eth in the Name of the

Lord. Ho - san - na in the high - est.

## Agnus Dei

after Arvo Pärt

The musical score consists of five staves of music. The top staff is soprano (S), the second is alto (A), the third is tenor (T), the fourth is bass (B), and the bottom is bass (B). The music is set in a triadic style, indicated by the 'T' labels above the notes. The time signature is constantly changing between 2/4, 3/4, and 5/4. The lyrics are as follows:

Lamb of God, that tak - est a - way the sin  
 of the world: have mer - cy up - on us.  
 Lamb of God, that tak - est a - way the sin  
 of the world: have mer -  
 cy up - on us. Lamb of God, that tak - est a -  
 way the sin of the world: grant us thy peace.

NB. The triadic "T"-voices may be sung on an O-vowel, except for the last four measures.

## This Day Appears (Es ist ein Ros)

text by Jeffrey Cooper, after the Roman Collect

Music for two voices (Soprano and Bass) in common time, key signature one flat. The soprano part begins with a treble clef, and the bass part begins with a bass clef. The music consists of two staves of five measures each, followed by a repeat sign and another section of five measures.

Text (Soprano): This day appears before us the rose that bears no thorn;  
Text (Bass): Christ by his Pas - sion win - ning what God did then fore see,  
Text (Soprano): O Christ, who gave us Ma - ry a mo - ther for our part,

Music for two voices (Soprano and Bass) in common time, key signature one flat. The soprano part begins with a treble clef, and the bass part begins with a bass clef. The music consists of two staves of five measures each, followed by a repeat sign and another section of five measures.

Text (Soprano): By God's will to re - store us, of her the Christ was born.  
Text (Bass): She from her first be - gin - ning from stain of sin was free.  
Text (Soprano): Grant us to see the Fa - ther through pu - ri - ty of heart.

Music for two voices (Soprano and Bass) in common time, key signature one flat. The soprano part begins with a treble clef, and the bass part begins with a bass clef. The music consists of two staves of five measures each, followed by a repeat sign and another section of five measures.

Text (Soprano): We sing her praise once more:  
Text (Bass): We sing her praise once more:  
Text (Soprano): We sing her praise once more:  
Text (Bass): True daugh - ter of the Fa - ther, whom we with  
Text (Soprano): Of God the Son, the Mo - ther; of sav - ing  
Text (Bass): Pure spouse of God the Spir - it, whom we with

Music for two voices (Soprano and Bass) in common time, key signature one flat. The soprano part begins with a treble clef, and the bass part begins with a bass clef. The music consists of two staves of three measures each, ending with a final cadence.

Text (Soprano): — her a - dore.  
Text (Bass): — grace the door.  
Text (Soprano): — her a - dore.

# Carol of the Field Mice

text by Kenneth Grahame

music by Jeffrey Cooper, after *Jeg Er Saa glad*, Peder Knudsen, 1859

Vil - lag - ers all, \_\_\_\_ this frost - y tide,  
Here we stand in the cold and sleet,  
Good - man Jo - seph toiled through the snow,  
Then they heard the an - gels tell,

Let your doors swing op - en wide,  
Blow - ing fin - gers and stamp - ing feet,  
saw the star o'er a sta - ble low;  
"Who were the first to cry No - well?

Thoughwind may fol - low, and snow be - side,  
Come from far a - way, you to greet—  
Ma - ry she might - not fur - ther go—  
An - i - mals all, \_\_\_\_ as it be - fell,

Yet draw us in by your fire \_\_\_\_ to bide;  
You by the fire, \_\_\_\_ and we in the street—  
Wel - come thatch \_\_\_\_ and lit - ter be - low!  
In \_\_\_\_ the sta - ble where they \_\_\_\_ did dwell!

Joy shall be yours in the morn - ing!  
Bid - ding you joy in the morn - ing!  
Joy \_\_\_\_ was hers in the morn - ing!  
Joy shall be theirs in the morn - ing!

Joy shall be yours in the morn - ing!  
Bid - ding you joy in the morn - ing!  
Joy \_\_\_\_ was hers in the morn - ing!  
Joy shall be theirs in the morn - ing!

Yet draw us in by your fire \_\_\_\_ to bide;  
You by the fire \_\_\_\_ and we in the street—  
Wel - come thatch \_\_\_\_ and lit - ter be - low!  
In \_\_\_\_ the sta - ble where they \_\_\_\_ did dwell!

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Joy \_\_\_\_ was hers in the morn - ing!  
Joy shall be theirs in the morn - ing!

Yet draw us in by your fire \_\_\_\_ to bide;  
You by the fire \_\_\_\_ and we in the street—  
Wel - come thatch \_\_\_\_ and lit - ter be - low!  
In \_\_\_\_ the sta - ble where they \_\_\_\_ did dwell!

Joy shall be yours in the morn - ing!  
Bid - ding you joy in the morn - ing!  
Joy \_\_\_\_ was hers in the morn - ing!  
Joy shall be theirs in the morn - ing!

Phinney, S.M.D.

tune by Jeffrey Cooper

The musical score consists of four staves of music in 4/4 time, with a key signature of one flat. The top two staves are in treble clef, and the bottom two are in bass clef. The music features various note values including eighth and sixteenth notes, with several grace notes indicated by small stems and dots. Measure 1 starts with a half note followed by eighth-note pairs. Measures 2 and 3 show eighth-note patterns with grace notes. Measure 4 begins with a half note followed by a sixteenth-note pattern. Measures 5 and 6 continue the eighth-note and sixteenth-note patterns with grace notes. Measures 7 and 8 conclude the piece with eighth-note patterns and grace notes. The music ends with a final measure containing a single eighth note.

## Rothe

Jeffrey Cooper

1. Sing of the won - der dered! long be - fore we were, \_\_\_\_\_  
 2. How soon we wan - dered! Hid - ing from God's face \_\_\_\_\_  
 3. Come, bless - ed Spir - it, teach our hearts to know \_\_\_\_\_

In the be - gin - ning God so loved the world.  
 We took our own way, saw the vis - ion fade.  
 The love that seeks us; in us let it grow.

Each lit - tle crea - ture wo - ven in - to life; Each  
 Each now a strang - er far from them we ran, In  
 Draw us to - geth - er Through all time and space:  
 That

bro - ther's sis - ter brought to be - through love.  
 fear for - get - ting Love had made - us one.  
 we may see a - gain God's lov - ing face.

## Mother of Sorrows

### Refrain

Moth-er of sor - rows! Ma - ny a heart half - brok-en with de - spair

hath laid its bur - den 'neath the cross, and found a moth-er there.

### Verses

1. When to the tem - ple Ma - ry came, re joic - ing in her Sa - vior's Name,  
 3. Then in the tem - ple with her Son, a - round she turned, and he was gone;  
 5. Then on the hill, the Cru - ci - fied, his moth - er stand - ing at his side:  
 7. She foll-ows, weep - ing for her Son, his bo - dy laid with - in the tomb;

While Sim-eon's heart with joy was full, the sword of sor - row pierced her soul.  
 Three desp-er ate days her child she sought, while he a - mong the doc - tors taught.  
 "Be hold your Son!" up - on the wood; her tears flow down to meet his blood.  
 And still her tears are ne - ver done, un - til the last soul turns toward home.

2. Ma - ry in - to E - gypt flee - ing, Her - od's dead - ly terror fore -  
 4. Ma - ry sees her Son for - sak - en, meets him as to death he's  
 6. Ma - ry, in the fi - nal an - guish, sees his life - less bo - dy  
  
 Ma - ri - a

see - ing: In - fant life he would not spare.  
 tak - en: Now the cross is his to bear.  
 lan - guish: In her arms she holds him there.

Text: Adalaide Anne Proctor, 1862 and Jeffrey Cooper, 2018

Music: Jeffrey Cooper, 2018

The refrain may be sung after every verse or else after verses 2, 4, 6, and 7

# Seraphim

text: Christina Rosetti  
music: Jeffrey Cooper

music: Jeffrey Cooper

Love came down at Christ - mas, love all love - ly all di - vine; —  
Wor - ship we the God - head, Love in - car - nate, Love di - vine; —  
Love shall be our tok - en, love love be yours and love be mine,

*rit.*

*a tempo*

Love came down at Christ-mas: stars and an - gels gave the sign.  
Wor - ship we our Je - sus, but where-with for sa - cred sign?  
Love to God and all men, love for plea and gift and sign. A - men.

Tune: *Garton*, traditional Irish melody

text: Jeffrey Cooper

A musical score for two voices (Soprano and Bass) in G major (two sharps). The Soprano part begins with a dotted half note followed by an eighth note. The Bass part begins with a dotted half note followed by an eighth note. The lyrics are as follows:

Let us bless the Fa - ther who has called us in - to be - ing  
 Let us bless the Sa - vior, Christ in whom is all our know - ing,  
 Let us bless the Spi - rit, all the joy of Life be - stow - ing,  
 Three, yet un - di - vid - ed: Love it - self to Love out - pour - ing.

And, our down - fall see - ing, sent us his be - lov - ed Son.  
 Of the Fa - ther show - ing per - fect wis - dom, pow'r, and love.  
 Ri - ver ev - er flow - ing, lead - ing to our home a - bove.  
 Love in Love a - dor - ing, let us bless the Tri - ni - ty!

# Jeanette

Text: Isaac Watts  
Music: Jeffrey Cooper

When stran - gers stand and hear me tell what beau - ties in \_\_ my Sa - vior dwell,  
My best Be - lov - ed keeps his throne on hills of light, in worlds un - known;  
He has en - grossed my warm-est love; no earth - ly charms my soul can move:  
O may my spir - it dai - ly rise on wings of faith a - bove the skies,

Where he is gone they fain would know, that they may seek and love him too.  
But he de - scends and shows his face in the young gar - dens of his grace.  
I have a man - sion in \_\_ his heart; nor death nor hell shall make us part.  
Till death shall make my last re - move to dwell for - ev - er with my love.