



# Patrick A. Scott

Harmonizations & Descants

Hymn Intonations  
Preludes  
& Free Harmonizations

Volume XXII

# Patrick A. **Scott** Harmonizations & Descants

**Hymn** Intonations  
Preludes  
& Free Harmonizations

Virginia Schaap, editor

## Volume XXII

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**AURELIA** Samuel Sebastian Wesley, 1864  
Setting by Patrick A. Scott

5. Yet she on earth hath un - ion with God, the Three in

The musical score consists of three systems. The first system contains the vocal line (treble clef) and the piano accompaniment (grand staff). The second system continues the piano accompaniment. The third system contains a single bass line. The music is in 4/4 time and the key signature has three flats (B-flat, E-flat, A-flat). A large diagonal watermark 'for review only' is overlaid across the score.

On "Ah" or as obbligato inst.

The musical score is arranged in four staves. The top staff is a single treble clef line with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and quarter notes, some with slurs. The second and third staves are grouped by a brace on the left and represent the piano accompaniment. The second staff is a treble clef line with chords and some moving lines. The third staff is a bass clef line with chords and a simple bass line. The fourth staff is a separate bass clef line with a simple bass line. A large, semi-transparent watermark 'for review only' is oriented diagonally across the center of the page.

5. Let ev - ery crea - ture rise and bring

The musical score consists of three staves. The top staff is a vocal line in treble clef, 4/4 time, with lyrics: "5. Let ev - ery crea - ture rise and bring". The middle two staves are piano accompaniment, with a grand staff (treble and bass clefs). The bottom staff is a separate bass line in bass clef, 4/4 time. A large diagonal watermark "for review only" is overlaid across the piano accompaniment staves.

# GROSSER GOTT

melody from *Katholisches Gesangbuch*, 1686; at. Cantate, 1851.  
Setting by Patrick A. Scott

4. Ho - ly Fa - ther, Ho - ly Son, Ah  
7. As our judge thou wilt ap - pear. Ah

The musical score consists of three staves. The top staff is a vocal line in 3/4 time, starting with a treble clef and a key signature of one flat (B-flat). The lyrics are: "4. Ho - ly Fa - ther, Ho - ly Son, Ah" and "7. As our judge thou wilt ap - pear. Ah". The piano accompaniment is shown in two parts: a right-hand part (treble clef) and a left-hand part (bass clef), both in 3/4 time and one flat. The piano part features chords and single notes that support the vocal melody. A large, diagonal watermark "for review only" is overlaid across the piano accompaniment staves.

**HANOVER** attr. William Croft, 1708  
Setting by Patrick A. Scott

Robert Grant, 1833 *O Worship the King*

5. Frail chil - dren of dust, and fee - ble as frail, in thee do we

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "5. Frail chil - dren of dust, and fee - ble as frail, in thee do we". The middle two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in 3/4 time and one sharp key signature. The piano part features a steady bass line and chords that support the vocal melody. A large, semi-transparent watermark "for review only" is oriented diagonally across the piano accompaniment staves.

# HYFRYDOL

Rowland Hugh Prichard, 1830  
Setting by Patrick A. Scott

3. Fin - ish then thy new cre - a - tion; pure and  
5. Al - le - lu - ia! sing to Je - sus! his the

The musical score consists of three systems. The first system is a vocal line in 3/4 time, G major, with lyrics. The second system is a piano accompaniment with a grand staff (treble and bass clefs) in 3/4 time, G major. The third system is a single bass clef line in 3/4 time, G major. A large diagonal watermark 'for review only' is overlaid across the piano accompaniment.



# LASST UNS ERFERUEN Auserlesen Catholische Geistliche Kirchengesäng, Cologne, 1623

Setting by Patrick A. Scott

7. Let all things their cre - a - tor bless, and wor - ship him in hum - ble -  
4. O friends, in glad - ness let us sing, su - per - nal an - thems ech - o -

The musical score consists of three systems. The first system is a vocal line in treble clef with a key signature of two sharps (D major) and a 3/4 time signature. The second system is a piano accompaniment in grand staff (treble and bass clefs). The third system is a separate bass line in bass clef. A large watermark 'for review only' is oriented diagonally across the piano accompaniment.

St. Francis of Assisi, 1225; tr. Wm. H. Draper *All Creatures of Our God and King*

St. Francis of Assisi, 1225; tr. Wm. H. Draper *Ye Watchers and Ye Holy Ones*

7

God the Fa - ther, praise the Son, and praise the Spir - it, Three in  
God the Fa - ther, God the Son, and God the Spir - it, Three in

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the notes. The middle two staves are a piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part features chords and moving lines that support the vocal melody. A large, semi-transparent watermark 'for review only' is overlaid diagonally across the piano accompaniment.

# LLANFAIR

Robert Williams, 1817  
Setting by Patrick A. Scott

4. Lord be - yond our mor - tal sight, — Al - - - le - lu - ia!

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems. The first system contains the vocal line and the upper two staves of the piano accompaniment. The second system contains the lower two staves of the piano accompaniment. The third system contains a single bass staff. The lyrics are: "4. Lord be - yond our mor - tal sight, — Al - - - le - lu - ia!". A large, diagonal watermark "for review only" is overlaid across the middle of the page.

# LOBE DEN HERREN

melody from *Erneuertem Gesangbuch*, 1665.  
Setting by Patrick A. Scott

4. Praise to the Lord! let all in me a -

The musical score consists of three staves. The top staff is a vocal line in 3/4 time, starting with a treble clef and a key signature of one flat (B-flat). The lyrics are: "4. Praise to the Lord! let all in me a -". The middle staff is a piano accompaniment for the right hand, also in 3/4 time, starting with a treble clef and a key signature of one flat. The bottom staff is a piano accompaniment for the left hand, also in 3/4 time, starting with a bass clef and a key signature of one flat. A large, diagonal watermark "for review only" is overlaid across the piano accompaniment staves.

**LOVE UNKNOWN** John Ireland, 1918 Samuel Crossman, 1664 *My Song Is Love Unknown*  
Setting by Patrick A. Scott

7. Here might I stay and sing — no sto - ry di - vine: nev -

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "7. Here might I stay and sing — no sto - ry di - vine: nev -". The middle staff is a piano accompaniment in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both piano parts share the same two-sharp key signature. A large, semi-transparent watermark "for review only" is oriented diagonally across the center of the page, overlapping the piano accompaniment staves.

*All People That on Earth* William Kethe, 1650 melody from *Pseaumes octante*, 1551

**OLD 100<sup>TH</sup>**  
Setting by Patrick A. Scott

5. To Fa - ther, Son, and Ho - ly Ghost, the God whom heaven and

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "5. To Fa - ther, Son, and Ho - ly Ghost, the God whom heaven and". The middle two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in the same key signature and time signature. The bottom staff is a separate bass line in bass clef, also in the same key signature and time signature. A large, diagonal watermark reading "for review only" is overlaid across the piano accompaniment staves.

5. To God the Fa - ther, heaven - ly Light, — to Christ, re -

The musical score consists of three staves. The top staff is a vocal line in treble clef, 3/4 time, with a key signature of two sharps (D major). The lyrics are: "5. To God the Fa - ther, heaven - ly Light, — to Christ, re -". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both in 3/4 time and two sharps. The piano part features a steady accompaniment with chords and moving lines in both hands.

for review only

# RUSTINGTON

Charles Hubert Parry, 1897  
Setting by Patrick A. Scott

3. "Lord, thy glo - ry fills the heav - en, earth thy full - ness



# ST. CATHERINE'S COURT

Richard Strutt, 1925

Setting by Patrick A. Scott

4. Sing praise for all who here sought and here found him, whose

The musical score consists of four staves. The top staff is a vocal line in treble clef, 3/4 time, with lyrics: "4. Sing praise for all who here sought and here found him, whose". The second and third staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The bottom staff is a separate bass line in bass clef, 3/4 time. A large diagonal watermark "for review only" is overlaid across the piano accompaniment staves.

**ST. DENIO** Welsh melody, *Caniadau y Cyssegr*, 1839 Walter Chalmers Smith, 1867, alt. *Immortal, Invisible*  
Setting by Patrick A. Scott

4. Thou reign - est in glo - ry, thou rul - est in light, thine an - gels a -

The musical score consists of three staves. The top staff is a vocal line in treble clef, 3/4 time, with a key signature of one sharp (F#). The lyrics are: "4. Thou reign - est in glo - ry, thou rul - est in light, thine an - gels a -". The middle staff is a piano accompaniment in grand staff (treble and bass clefs), 3/4 time, with a key signature of one sharp. The bottom staff is a single bass clef line, 3/4 time, with a key signature of one sharp, providing a simple harmonic accompaniment.

for review only



Hymn Intonations, Preludes,  
and Free Harmonizations

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| Regina Coeli              |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| Regina Coeli, Jubila      |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| Rendez à Dieu             |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| Resignation               |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| Richmond                  |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| Rockingham                |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| Rustington                |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| St. Agnes                 |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| St. Albinus               |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| St. Anne                  |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| St. Botolph               |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| St. Catherines Court      |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| St. Clement               |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| St. Columba               |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| St. Denio                 |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| St. Elizabeth             |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| St. Flavian               |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| St. George's, Windsor     |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| St. Joan                  |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| St. Magnus                |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| St. Michael               |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| St. Peter                 |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| St. Stephen               |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| St. Theodolph             |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| St. Thomas                |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| Salve Regina              |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| Salve Regina Coelitum     |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| Salzburg                  |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| Sicilian Mariner          |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| Sine Nomine               |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| Slane                     |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| Southwell                 |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| Stabat Mater              |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| Steiner                   |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| Stella Maris              |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| Straf mich nicht          |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| Stuttgart                 |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| Tallis' Canon             |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| Tallis' Ordinal           |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| Terra Beata               |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| Tillflykt                 |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| Ton-y-botel (Ebenezer)    |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| Truro                     |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| Unser Herrscher           |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| Veni Emmanuel             |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| Vesper Hymn               |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| Victory                   |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| Valet will ich dir gleben |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| Vom Himmel hoch           |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| Wareham                   |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| Westminster Abbey         |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| Winchester New            |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| Winchester Old            |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| Wondrous Love             |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| Woodlands                 |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| Woodworth                 |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |
| W Zlobie Lezy             |        |         |          |         |        |         |          |           |         |        |         |           |          |         |          |           |            |          |         |          |           |

**Patrick A. Scott** is Director of Music & Organist at Grace-St. Luke's Episcopal Church in Memphis, Tennessee where he is also the Artistic Director of the Memphis Boy & Girl Choir and Adjunct Professor of Organ at the University of Memphis. Prior to his appointment in Memphis, Dr. Scott served for over five years at the Cathedral of St. Philip in Atlanta, first as the Assistant Organist-Choirmaster and later as the Organist & Associate Choirmaster. It was here where most of these descants and harmonizations were written. A native of Picayune, Mississippi, he holds a Bachelor of Music degree in Organ Performance from Birmingham-Southern College where he studied with Dr. James Cook. As a student of Drs. Judith and Gerre Hancock, Patrick earned a Master of Music in Organ Performance and Sacred Music and a Doctor of Musical Arts in Organ Performance, both from the University of Texas at Austin. His other major teachers have included Betty Polk and Kathy Vail.

Dr. Scott is recognized as one of the prominent organists of his generation having won both the first prize and the audience prize in the American Guild of Organists' National Competition in Organ Improvisation held at the AGO National Convention in 2014. At the same convention, he was also awarded second prize in the Schoenstein Hymn-Playing Competition. In 2016, he was named one of the top 20 leaders and organists under the age of 30 by *The Diapason* magazine. He has recorded CDs under the Gothic and Raven labels with the cathedral choirs of the Cathedral of St. Philip, Atlanta and as a soloist on the Æolean-Skinner organ of Providence United Methodist Church in Charlotte, N.C., the organ formerly at the Kennedy Center in Washington, D.C. An active recitalist and accompanist, Dr. Scott has appeared in concert and with choirs throughout the United States, as well as in England, France, Ireland, and Scotland. He has presented recitals, workshops, hymn festivals, and masterclasses for chapters and conventions of the American Guild of Organists, the Organ Historical Society, the American Choral Director's Association, the Royal School of Church Music, and the Presbyterian Association of Musicians.

He is represented by Concert Artist Cooperative,  
[www.concertartistcooperative.com](http://www.concertartistcooperative.com)

Winner of the 2014 AGO National Competition in Organ Improvisation, Patrick A. Scott brings his signature flair to a variety of familiar hymns (for all seasons) in this collection of last verse/alternate harmonizations for organ. In addition to the organ harmonization, each hymn includes an optional descant (for voices or instruments) to provide an extra element for special occasions.

