

INTRODUCTION

The principal aim of this series is to provide quality music based on well-known hymn tunes for church organists. These pieces have been specially written by a range of composers based in the UK and the US, and their practical experience and imaginative response to the tunes has led to settings that are both fresh and original yet also effective and useful in the context of church services. There are pieces for all parts of a service: preludes, processions, communion pieces, and postludes; some are also suitable for recital use.

The number of hymn tunes used in worship is very great indeed. Our objective has been to select the most significant and widely used tunes for the season or theme which the volume represents. We have attempted to choose hymns relevant to all major denominations and also balance tried and tested hymns alongside Taizé chants, spirituals, and emerging new worship or praise songs. In keeping with the intention to be practical, pieces as far as possible are written in the most commonly used key for the hymn, so that preludes and postludes may precede or follow seamlessly from the singing of the hymn (however, given the gradual drift downwards of keys in recent years and that different hymnals display a range of keys, this is impossible to achieve in its entirety).

Some interesting market differences have emerged. While some tunes in any one season are equally popular in many countries, there are other tunes which are popular or indeed only known in one market. Then there are tunes which are firmly established for one season in one market, only to be as firmly established in a different season in another! As far as is possible, we have sought to balance these differences within each volume and present a useful compendium which meets the needs of all organists. The online index of tunes (available from the Oxford Hymn Settings pages of www.oup.com/uk) also provides a single complete listing of all tunes in the series by volume, thus enabling players to locate particular settings within the series as a whole.

Registration suggestions are provided for each piece, and most are suitable for a standard two-manual instrument with pedals, or may be readily adapted. Some pieces will suit a range of different registrations, and some pieces serve equally well as either a quiet pre-service prelude or, perhaps at a faster pace, a more triumphant postlude. Players should feel free to customize the registrations suggested to suit their own particular needs and instrument.

It has been fascinating to see how composers have responded to their selected tunes. In many cases the raw material may be quite modest – perhaps repetitive or limited in range or rhythmic values – yet often composers have crafted something telling and inventive that offers something new and useful. Their work underscores the central place of hymnody in church worship, and we hope will provide much rewarding and practical music for church organists everywhere.

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Be still

Prelude

ASHLEY GROTE
(b. 1982)

Sw.: soft 8', 4'

Gt.: soft Open Diapason 8', Sw. to Gt.

Ped.: soft 16', Sw. to Ped.

Andante tranquillo ♩ = 92

Musical score for measures 1-7. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Andante tranquillo' with a quarter note equal to 92 beats per minute. The score is written for piano with three staves: Treble, Bass, and Pedal. The first staff (Treble) contains the main melody with a dynamic marking of *Sw. p*. The second staff (Bass) provides harmonic support with chords. The third staff (Pedal) contains sustained notes. A slur covers measures 1 through 7.

Musical score for measures 8-16. The tempo remains 'Andante tranquillo'. The score continues with the Treble, Bass, and Pedal staves. A dynamic marking of *mp* is present. The Treble staff features a *tenuto* marking over a long note in measure 16. A slur covers measures 8 through 16.

Musical score for measures 17-24. The tempo changes to 'a tempo'. The score continues with the Treble, Bass, and Pedal staves. A dynamic marking of *mp* is present in the Treble staff, and *(Sw.) p* is present in the Bass staff. A slur covers measures 17 through 24.

Musical score for measures 25-32. The score continues with the Treble, Bass, and Pedal staves. A slur covers measures 25 through 32.

Be still: Dave Evans (b. 1957)

Carlisle

Trio

DAVID BLACKWELL
(b. 1961)

I: soft Reed
II: Flutes 8', 4'
Ped.: light 16', 8'

Gently flowing ♩ = 76

The musical score is written for piano and consists of four systems of three staves each (treble, middle, and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Gently flowing' with a quarter note equal to 76 beats per minute. The first system (measures 1-4) includes the instruction '(use RH ad lib.)' above the middle staff and 'mp' below it. The second system (measures 5-8) continues the melodic lines. The third system (measures 9-13) features a first ending bracket labeled 'I' and a second ending bracket labeled '(II)'. The fourth system (measures 14-17) concludes the piece with a final melodic flourish in the middle staff.

Carlisle: Charles Lockhart (1745–1815)

Crusader's Hymn / St Elizabeth

Chorale Prelude

Sw.: Flute 8'
 Gt.: Flute 8', Flute Harmonique 8'
 Ped.: 16' Bourdon, Sw. to Ped.

A. D. MILLER
 (b. 1972)

Tranquillo ♩ = 168

p sempre legato
 Sw.

p

6

12

19 Gt.
mp

Crusader's Hymn / St Elizabeth: Silesian folk melody from *Schlesische Volkslieder* (1842)

Dix

Declamation

Sw.: Full

Gt.: Prin. 16', 8', 4', 2', Sw. to Gt.

Ped.: Full with Reeds 16', 8', Sw. and Gt. to Ped.

CRAIG PHILLIPS

(b. 1961)

Moderato ♩ = c.100

Gt. *f poco marcato*

4

3

tr

3

8

Dix: abridged by William Henry Monk from a chorale by Conrad Kocher (1786–1872)

Epiphany

Prelude / Interlude

Sw.: Flute 8'
Gt. or Solo: solo stop(s)
Ped.: soft 8', Sw. to Ped.

ALAN BULLARD
(b. 1947)

Gently flowing ♩ = c.104

Solo (or Gt.)

Sw. *p*

7

13

19

rit.

Epiphany: Joseph F. Thrupp (1827–67)

Kelvingrove

Air

I: Flute 8', 4'
 II: Solo 8'
 Ped.: light 16', 8'

MATTHEW H. CORL
 (b. 1965)

Lilting ♩. = 56

I

mp

5

II

mf

10

Kelvingrove: Scottish trad. melody

Puer nobis nascitur

Festive Postlude

Sw.: Full with Mixt., Reed 8', closed
 Gt.: Prin. 8', 4', 2', Mixt., Sw. to Gt.
 Ped.: Found. 16', 8', 4', Sw. to Ped.

REBECCA GROOM TE VELDE
 (b. 1956)

Allegro non troppo ♩ = 76

Gt. mf leggiero

legato

5

+ Gt. to Ped. or Ped. Reed 8'

9

13

Puer nobis nascitur: German medieval carol melody adapted by Michael Praetorius (1571–1621)

St Edmund

Carillon

Sw.: to Mixt.

Gt.: to Mixt., Sw. to Gt.

Ped.: Reeds 16', 8', Sw. and Gt. to Ped.

MALCOLM ARCHER

(b. 1952)

Con moto $\text{♩} = 72$

The musical score for "St Edmund" is written for Carillon. It is in 2/2 time and the key of D major. The tempo is marked "Con moto" with a quarter note equal to 72 beats per minute. The score is divided into four systems, each containing three staves. The first system begins with a dynamic marking of *f* for the Grand Staff. The second system starts at measure 5, the third at measure 9, and the fourth at measure 13. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and some measures with sustained chords or longer note values.

St Edmund: Charles Steggall (1826–1905)

17

Musical score for measures 17-20. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line of eighth notes. The middle staff is in bass clef with a key signature of one sharp (F#) and contains a bass line of eighth notes. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains a bass line of quarter notes. A fermata is placed over the final measure of the middle staff.

21

Musical score for measures 21-24. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line of eighth notes. The middle staff is in bass clef with a key signature of one sharp (F#) and contains a bass line of eighth notes. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains a bass line of quarter notes. A fermata is placed over the final measure of the middle staff.

25

Musical score for measures 25-28. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line of eighth notes. The middle staff is in bass clef with a key signature of one sharp (F#) and contains a bass line of eighth notes. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains a bass line of quarter notes. A fermata is placed over the final measure of the middle staff.

29

Musical score for measures 29-32. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line of eighth notes. The middle staff is in bass clef with a key signature of one sharp (F#) and contains a bass line of eighth notes. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains a bass line of quarter notes. A fermata is placed over the final measure of the middle staff.

Wie schön leuchtet

Meditation

Sw.: Flute 8', Strings

Gt.: Flute or solo Clarinet 8', Sw. to Gt.

Ped.: Flute 16', Sw. and Gt. to Ped.

DAVID BEDNALL

(b. 1979)

Slow and gentle ♩ = c.42

Gt. *mp*

p legato

Sw.

5

8

11

Wie schön leuchtet: later form of a melody by Philipp Nicolai (1556–1608)