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, processionals, 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.

David Blackwell, Oxford, UK
Rebecca Groom te Velde, Stillwater, Oklahoma
March, 2014

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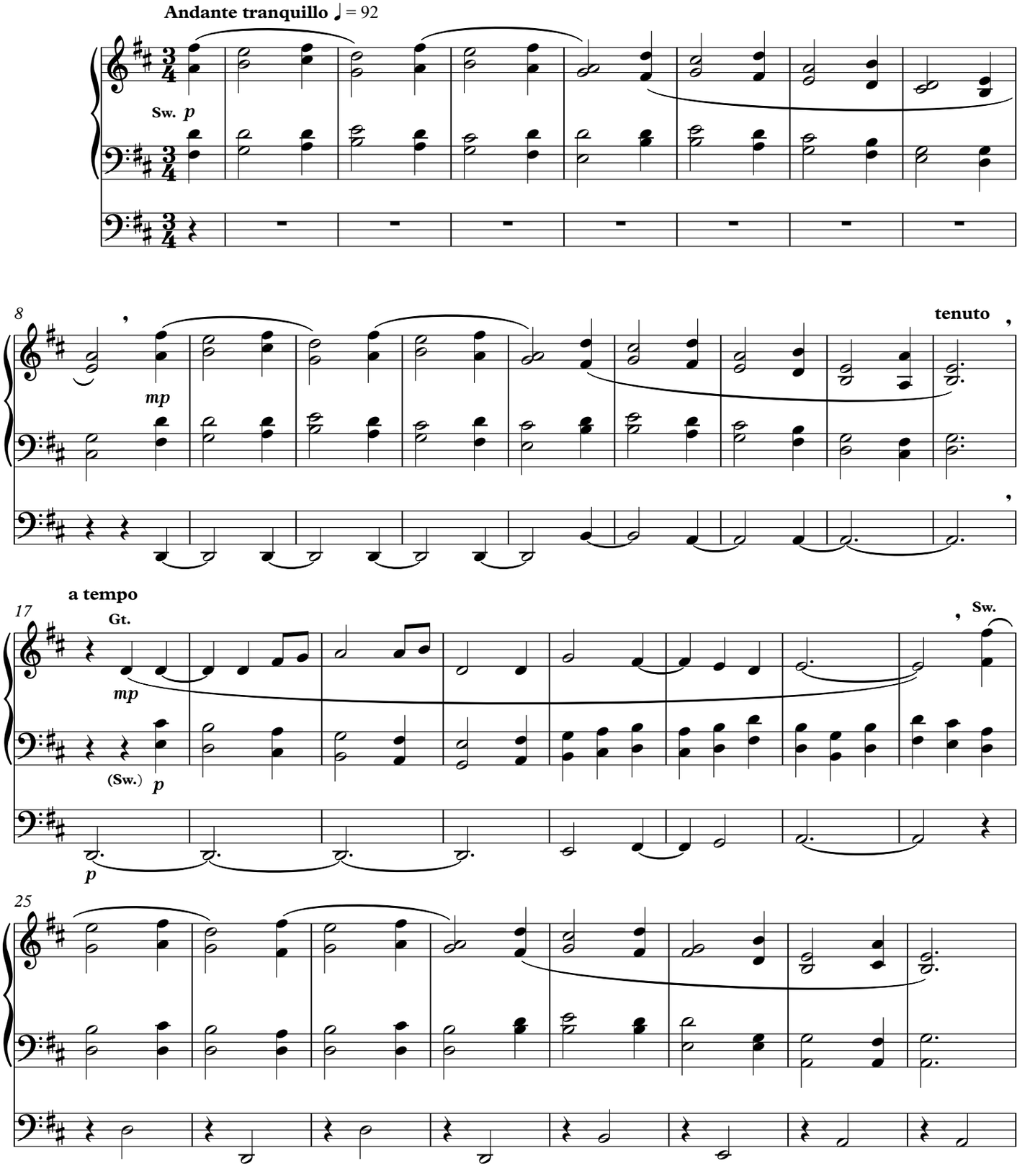
for my parents, with gratitude for their constant presence

Be still

Prelude

Sw.: soft 8', 4'
Gt.: soft Open Diapason 8', Sw. to Gt.
Ped.: soft 16', Sw. to Ped.

ASHLEY GROTE
(b. 1982)



Be still: Dave Evans (b. 1957)

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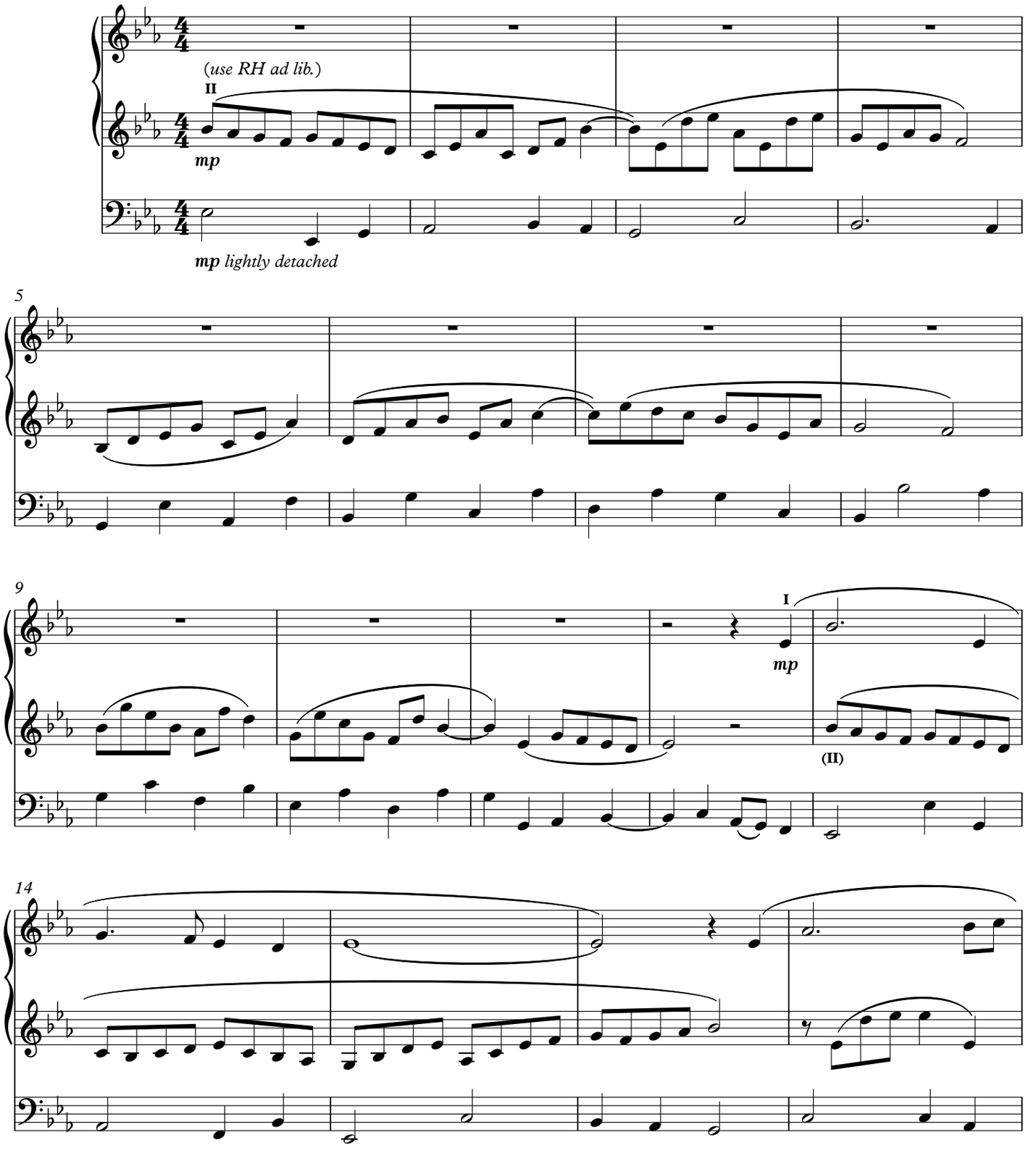
Carlisle

Trio

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

DAVID BLACKWELL
(b. 1961)

Gently flowing ♩ = 76



Carlisle: Charles Lockhart (1745–1815)

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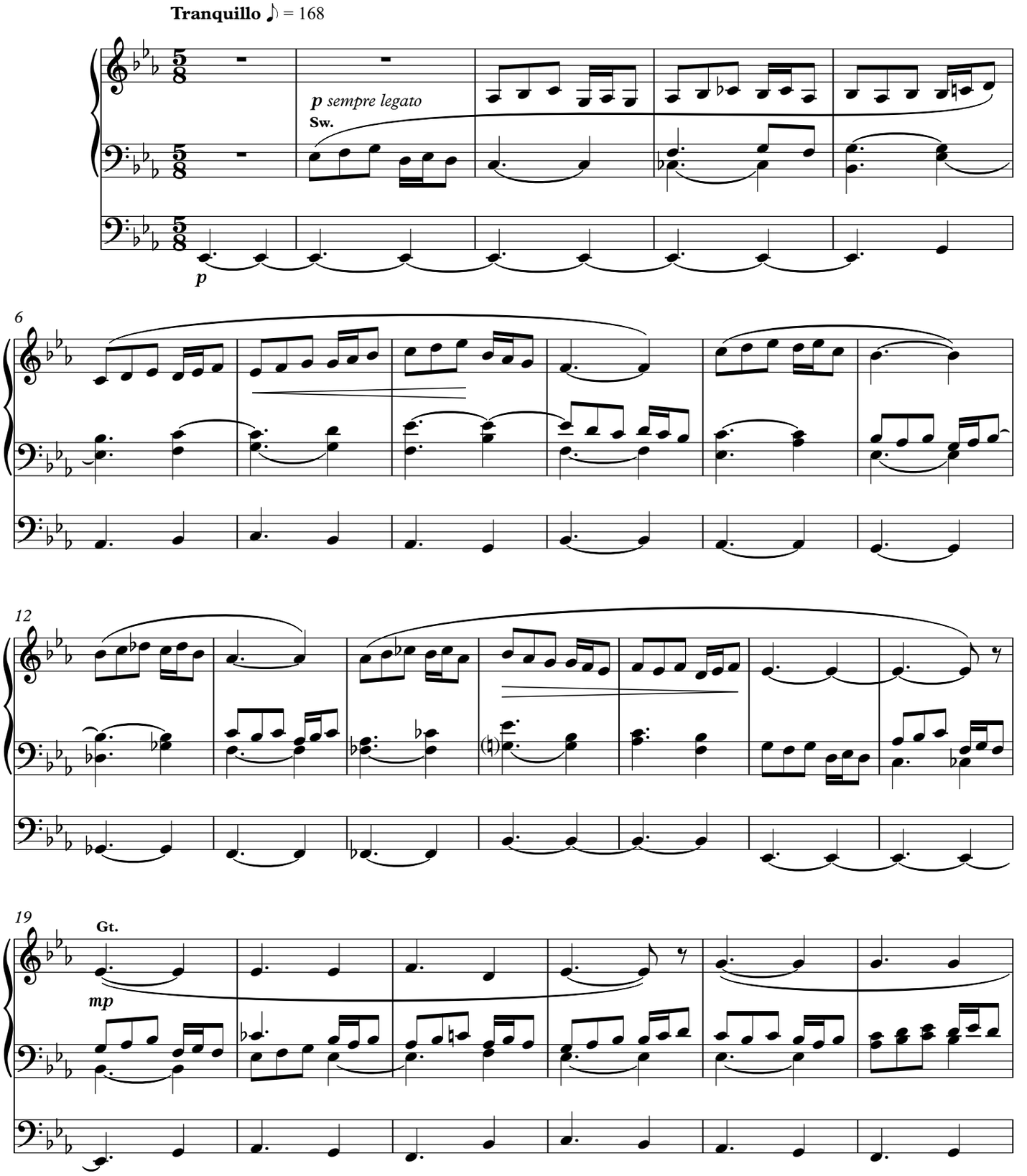
Crusader's Hymn / St Elizabeth

Chorale Prelude

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

A. D. MILLER
(b. 1972)



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

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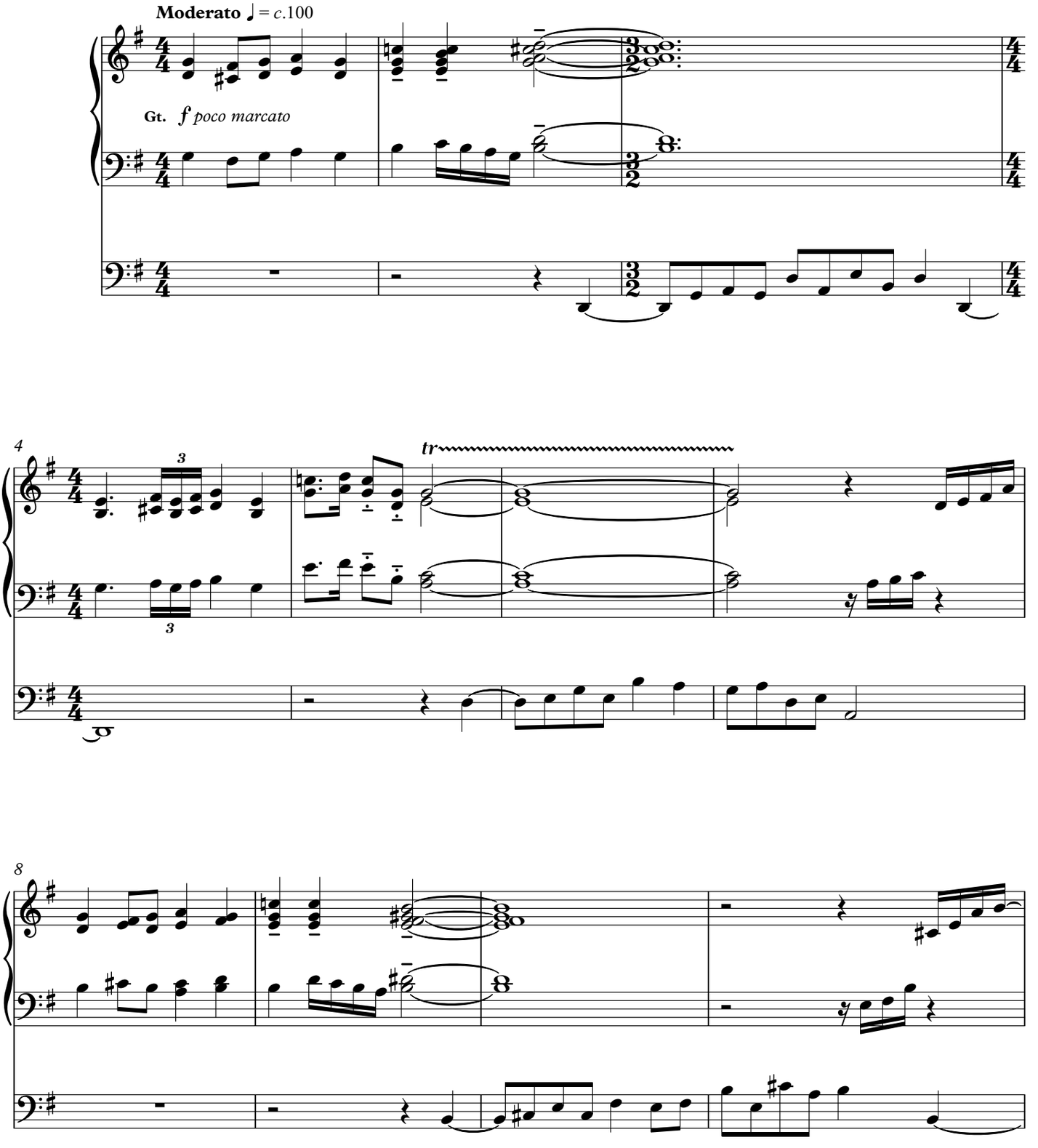
Dix

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)



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

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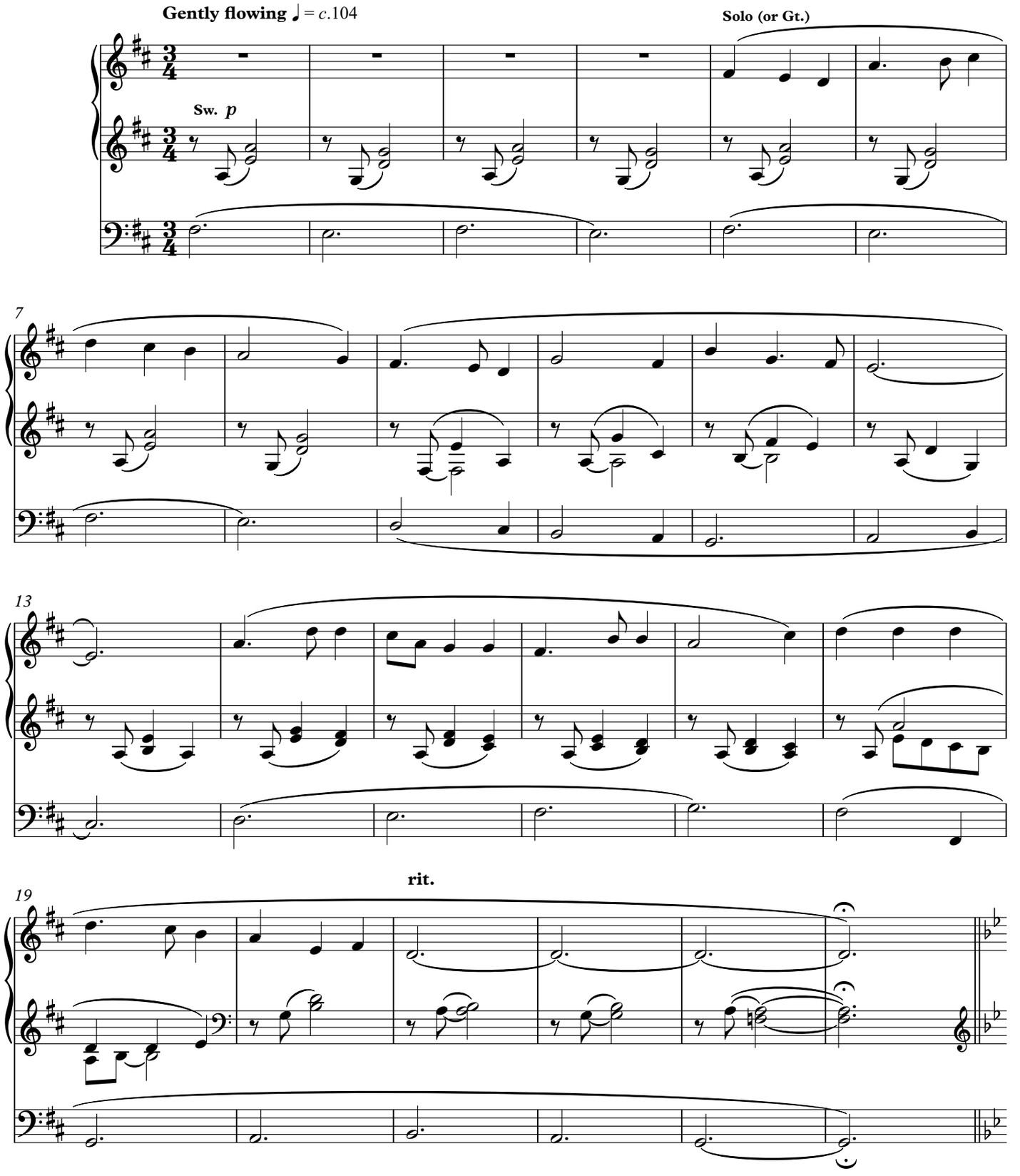
Epiphany

Prelude / Interlude

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

ALAN BULLARD
(b. 1947)



Epiphany: Joseph F. Thrupp (1827–67)

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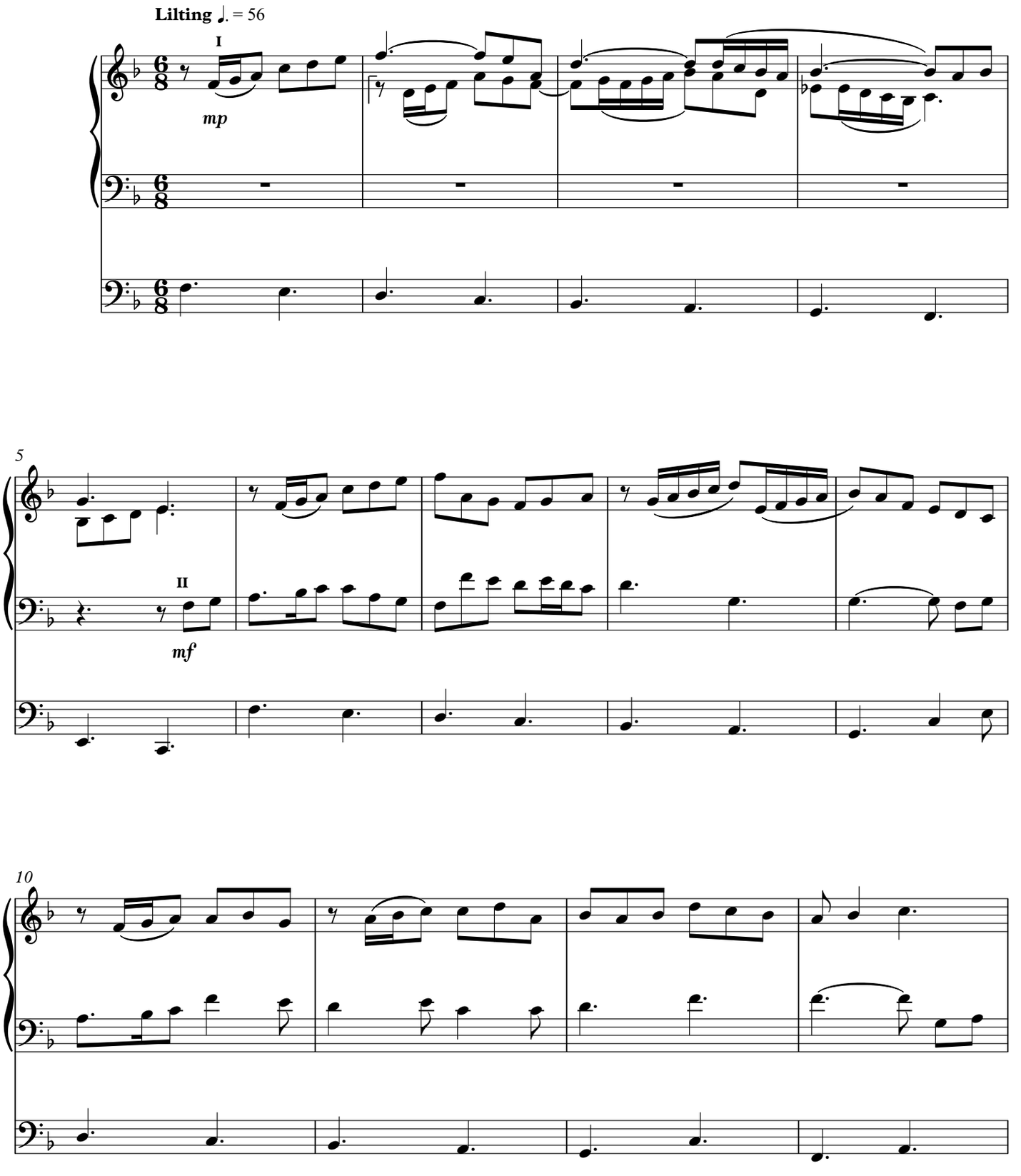
Kelvingrove

Air

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

MATTHEW H. CORL
(b. 1965)



Kelvingrove: Scottish trad. melody

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for Walter Stout

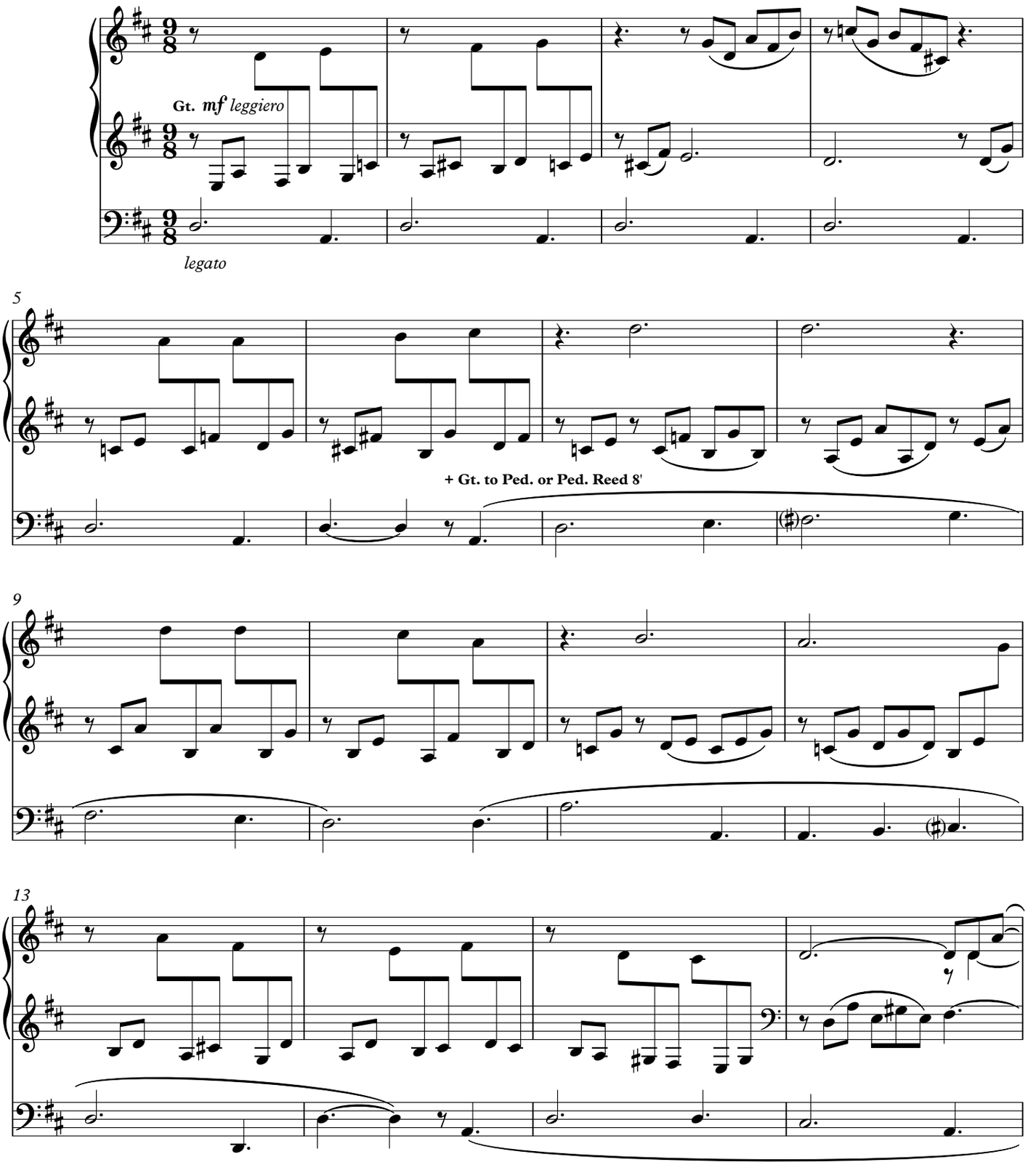
Puer nobis nascitur

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



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

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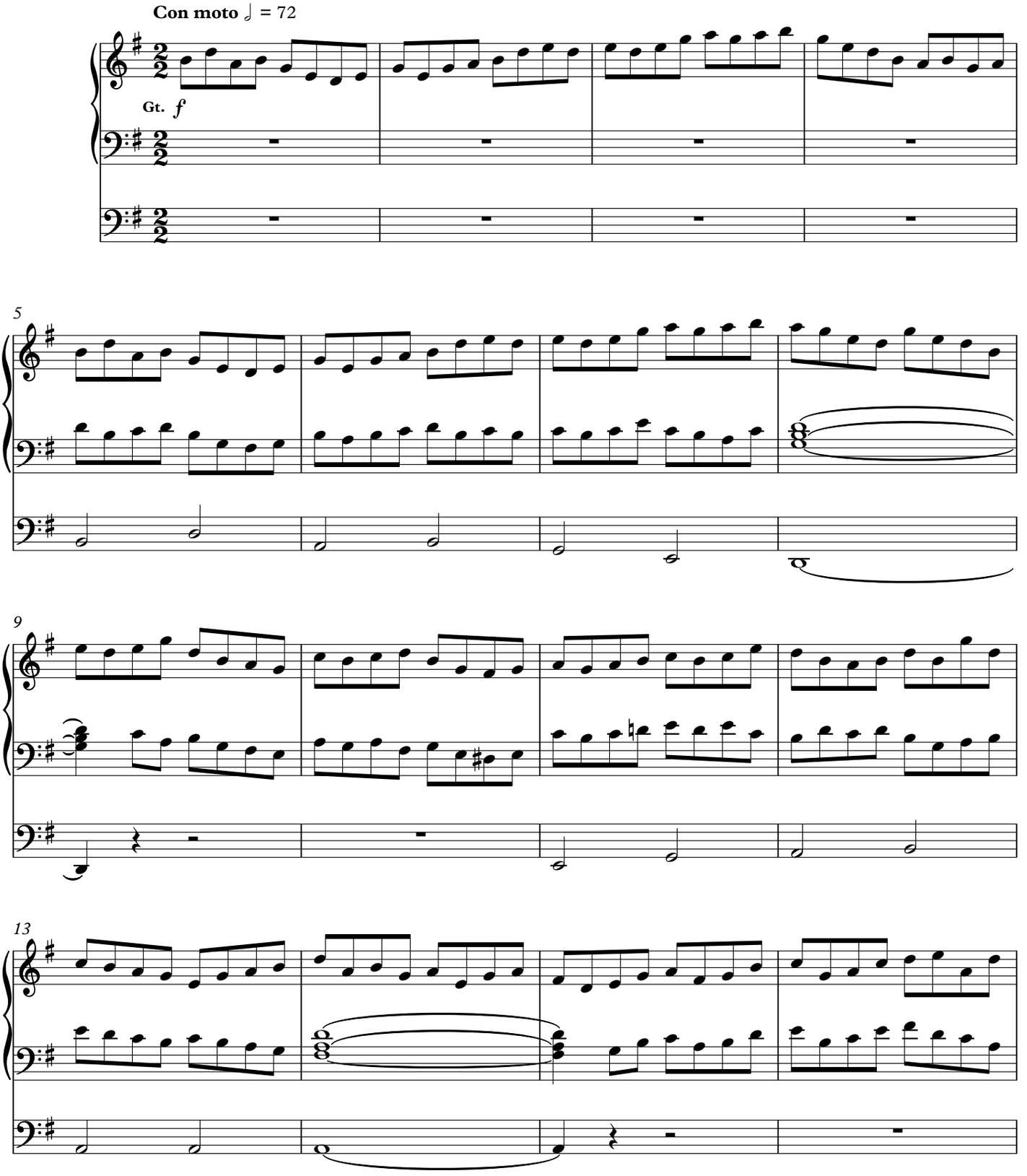
St Edmund

Carillon

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

MALCOLM ARCHER
(b. 1952)



St Edmund: Charles Steggall (1826–1905)

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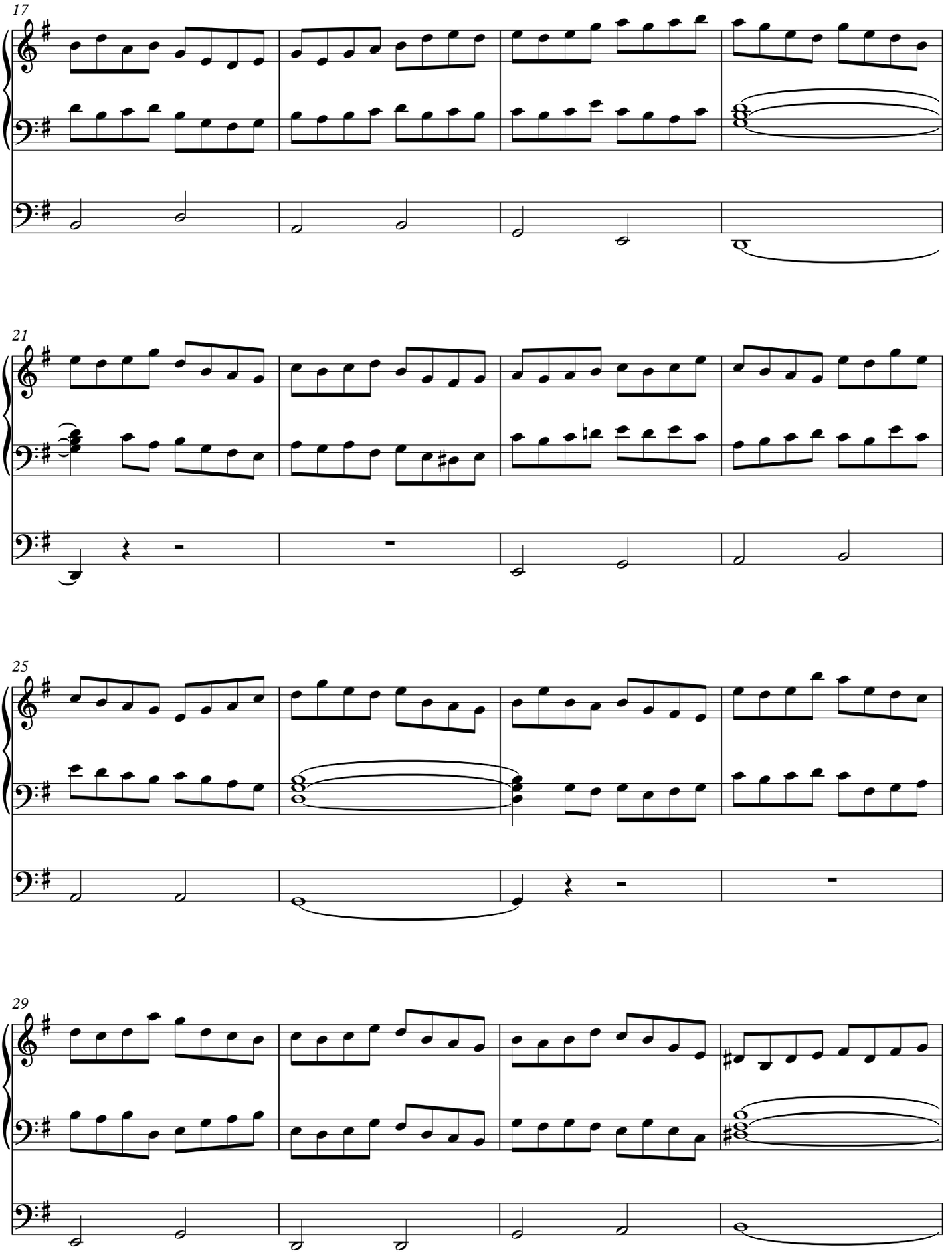
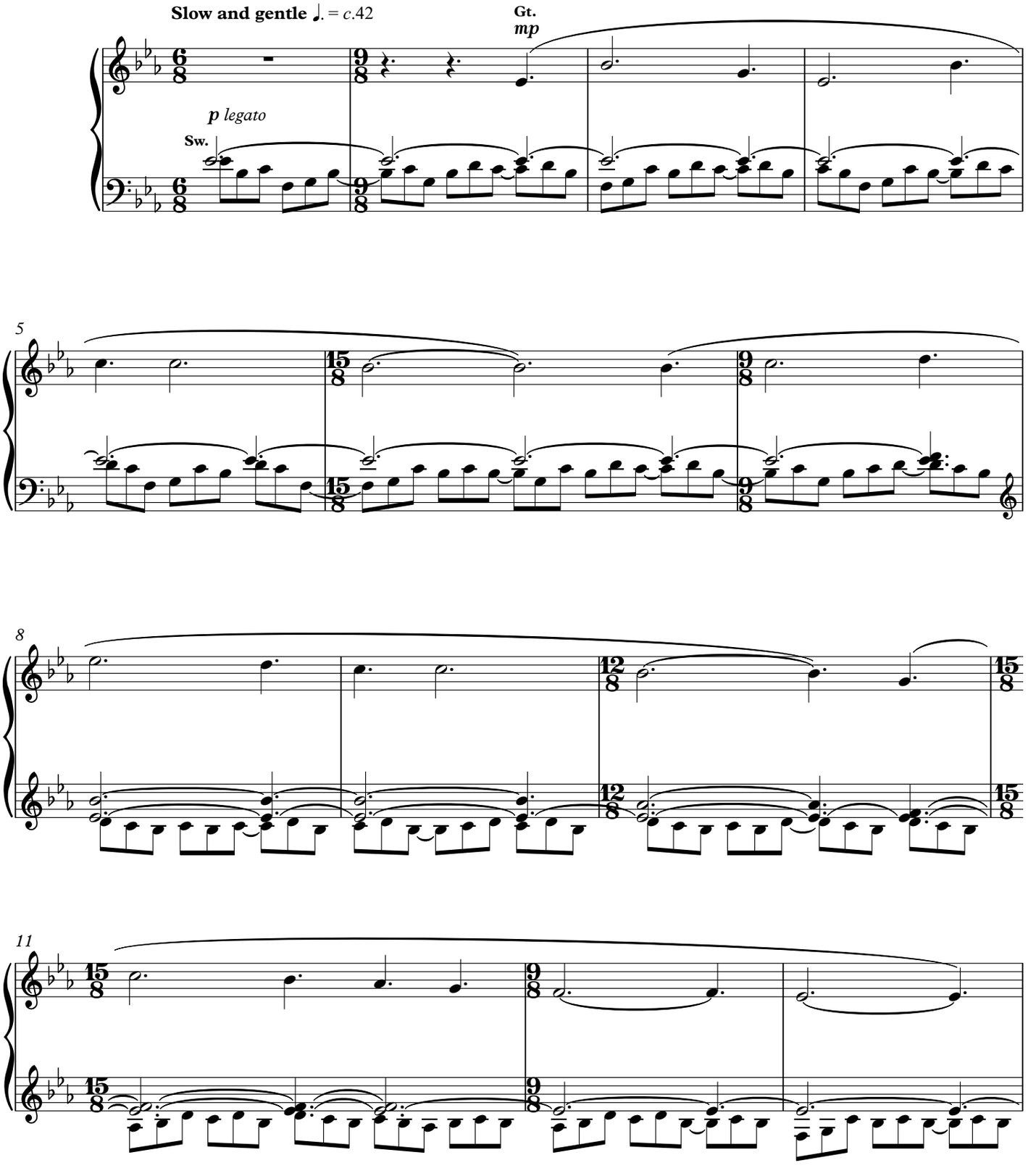

17
21
25
29

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)



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

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