Stuart Forster

Harmonizations & Descants
Set 1

Hymn Intonations
Preludes
& Free Harmonizations

Volume XIX

Hymn Intonations Preludes & Free Harmonizations

Virginia Schaap, editor

Stuart Forster

Harmonizations & Descants, Set 1

Volume XIX

Contents

Abbot's Leigh 4
Besançon Carol 6
Birmingham 7
Darwall's 148th 8
Dulce Carmen 9
Gopsal 10
Hanover 11
Hereford 12
King's Lynn 14
Laudate Dominum 16
Litton 17
Lobe den Herren 18
Nun Danket alle Gott 20
Ora Labora 22
Regent Square 23
Rendez à Dieu 24
Rustington 26
St. Anne 28
St. Denio 29
Slane 30
Winchester New 31
Winchester Old 32
Woodlands 33

Reproducible descants 34

Selah Publishing Co.

Copyright © 2018 Selah Publishing Co., Inc., Pittsburgh, Pa. 15227
www.selahpub.com

All rights reserved.

Typeset and printed in the United States of America.

Catalog no. 160-739

A lifelong love of descants began when, as a nine-year-old, I first heard the soaring arrangement of ADESTE FIDELES by Sir David Willcocks. The word-painting, the countermelody, and the thrilling harmony breathed extraordinary life into a carol known seemingly forever. Finding ways to enhance congregational song and, in the process, highlighting the meaning of profound theological poetry has channeled my enthusiasm for arranging hymn tunes and playing the organ ever since.

Hymn tunes, like the organ, have become part of my identity. Many years of preparing for services have gradually molded the way in which I combine the dual roles of accompanying the hymns and leading the congregation. In the fine details of crafting an accompaniment, harmony, articulation, and the simultaneous movement of multiple voices ("voice leading," in organists' jargon) each play a role—sometimes subtle, often dynamic—in creating forward momentum, binding a congregation together while energizing the overall shape of a hymn, especially in the critical final stanza that lingers in the air after the last chord dies away.

I owe a great deal to numerous mentors—both teachers and friends—who have shared much of themselves with me as I polished this art form. Donald Holder, Peter Jewkes, Robert Lehman, and Walter Sutcliffe could each identify their own handiwork in these volumes. Recordings of the great George Thalben-Ball continue to provide inspiration decades later. And singing hymns in thousands of services has undoubtedly left me with stimulating impressions of the way in which countless others practise hymnody. This is a cumulative art form, as each generation takes cues from those who have paved the way with their own well-crafted ideas.

A great debt is owed to my choirs, who have gallantly tackled new arrangements as soon as I have composed them. In cases where the congregation needs very little melodic help from the choirs, arrangements of a few favorite hymns have gradually evolved into multi-part descants. These settings, with as many as five voice parts, create a wall of sound in the healthiest range for each voice, so that the enunciation of the text can strengthen the harmony provided by the organ. These arrangements present a sustained challenge that helps to keep the choir engaged in leading the congregation.

The timeless hymns of our tradition have the capacity to speak in a new voice to each successive generation. I hope that choirs and congregations near and far will feel energized and refreshed in encountering familiar hymns anew through these arrangements.

–Stuart Forster

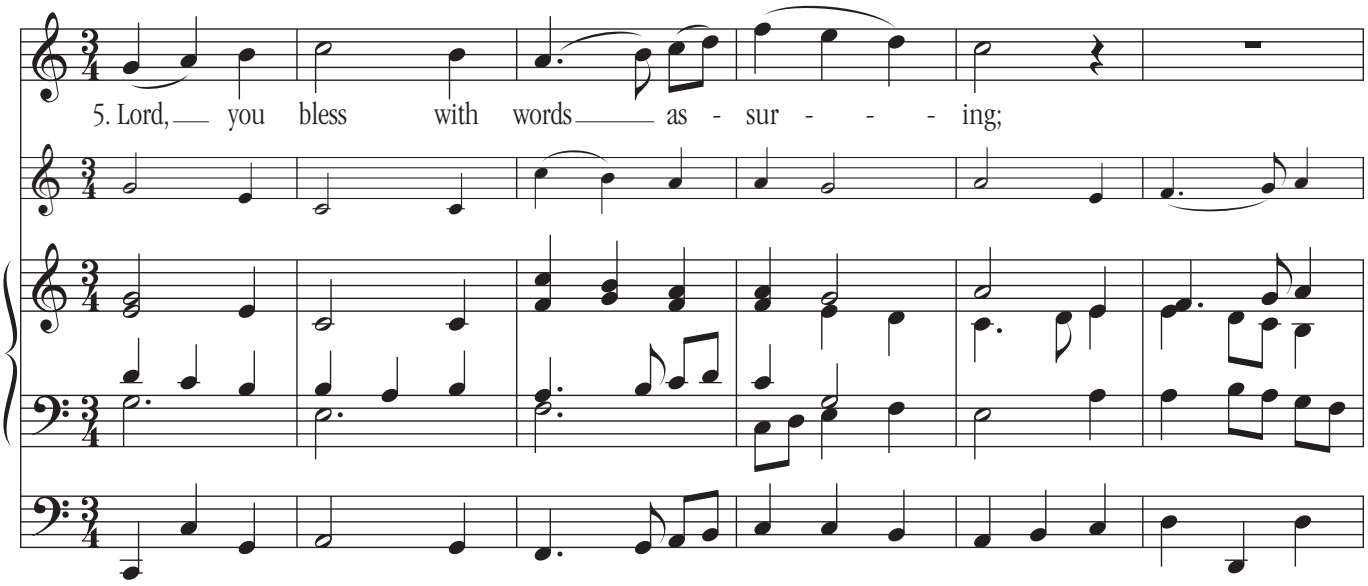
Setting © 2018 Selah Publishing Co., Inc.

Abbot's Leigh

Cyril Taylor, 1942

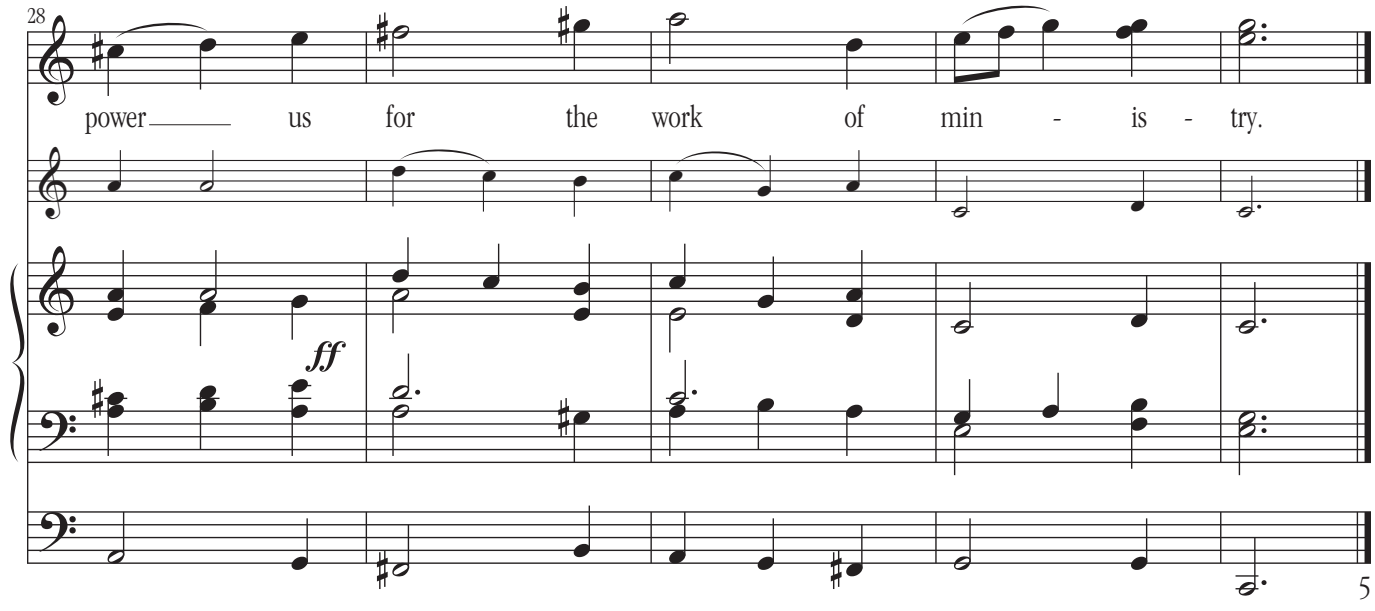
Setting by Stuart Forster

Music © 1942, renewed 1970, this arr. © 2018 Hope Publishing Co.



Jeffrey Rowthorn *Lord, You Give the Great Commission*

Text © 1978 Hope Publishing Co.



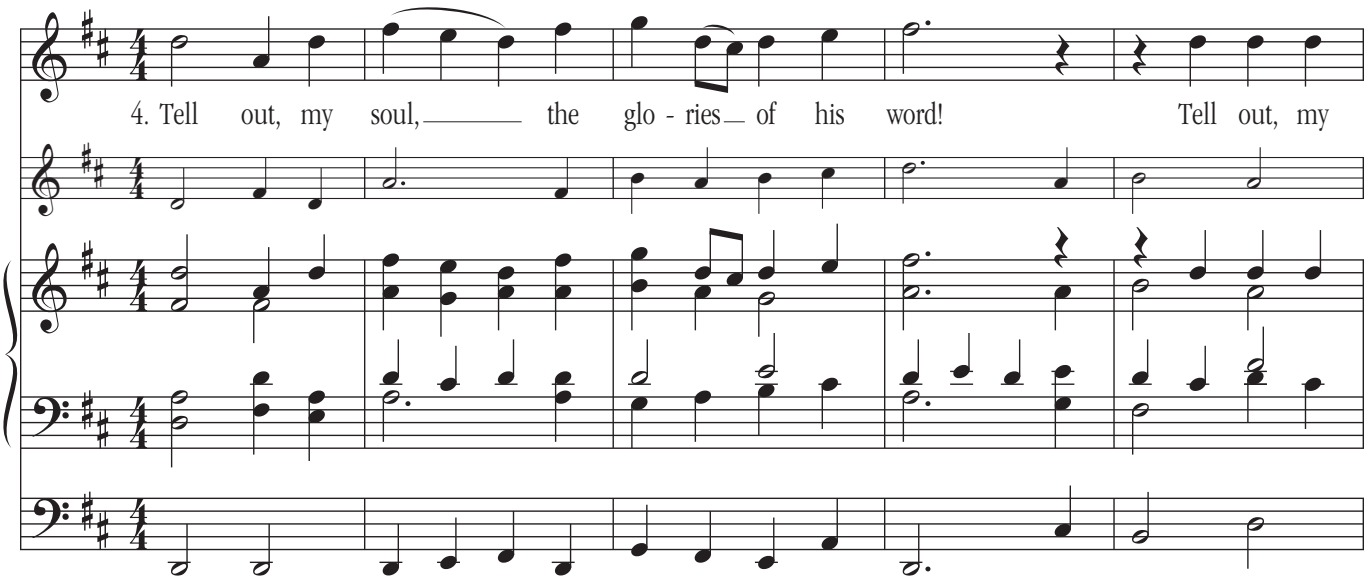
Tell Out, My Soul

Song of Mary, para. Timothy Dudley-Smith *Repository of Sacred Music*, 1813

© 1962, Hope Publishing Co.

BIRMINGHAM

Setting by Stuart Forster



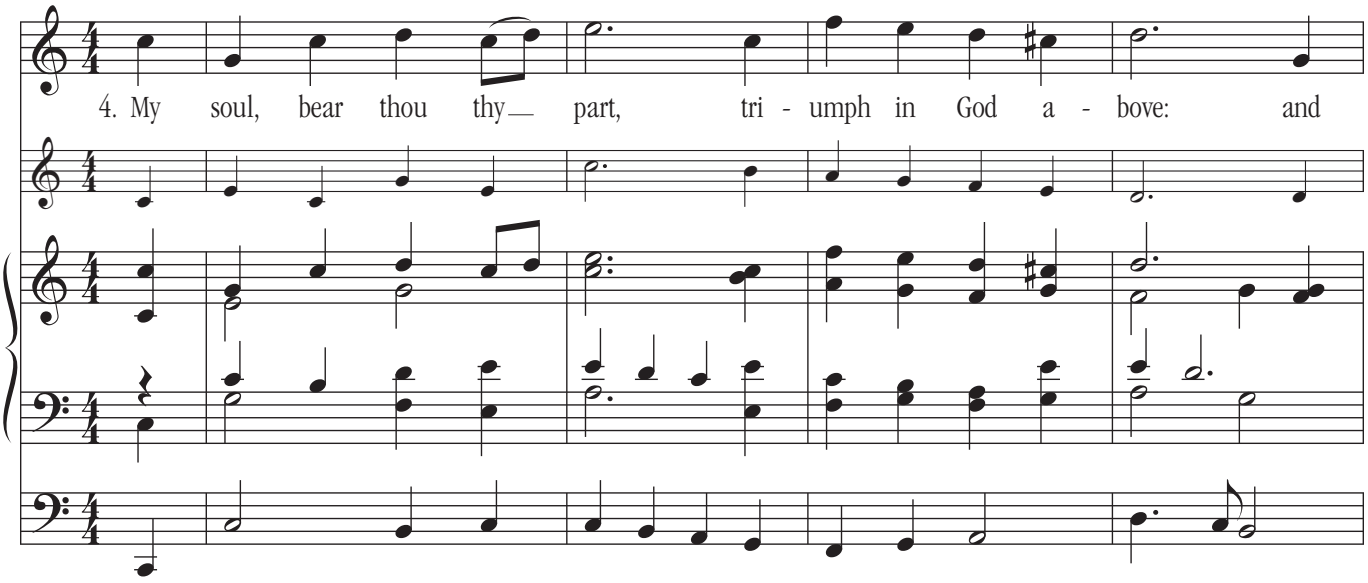
Setting © 2018 Selah Publishing Co., Inc.

DARWALL'S 148TH

John Darwall, 1770

Setting by Stuart Forster

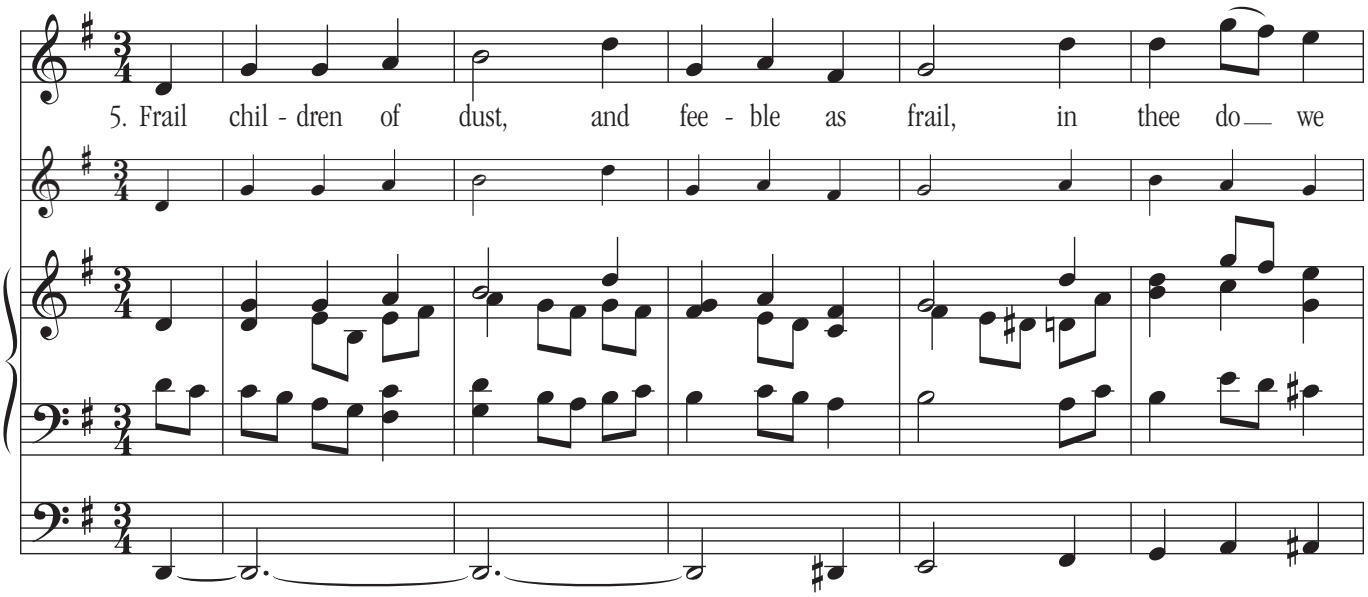
Richard Baxter, 1681 *Ye Holy Angels, Bright*



Setting © 2018 Selah Publishing Co., Inc.

O Worship the King Robert Grant, 1833

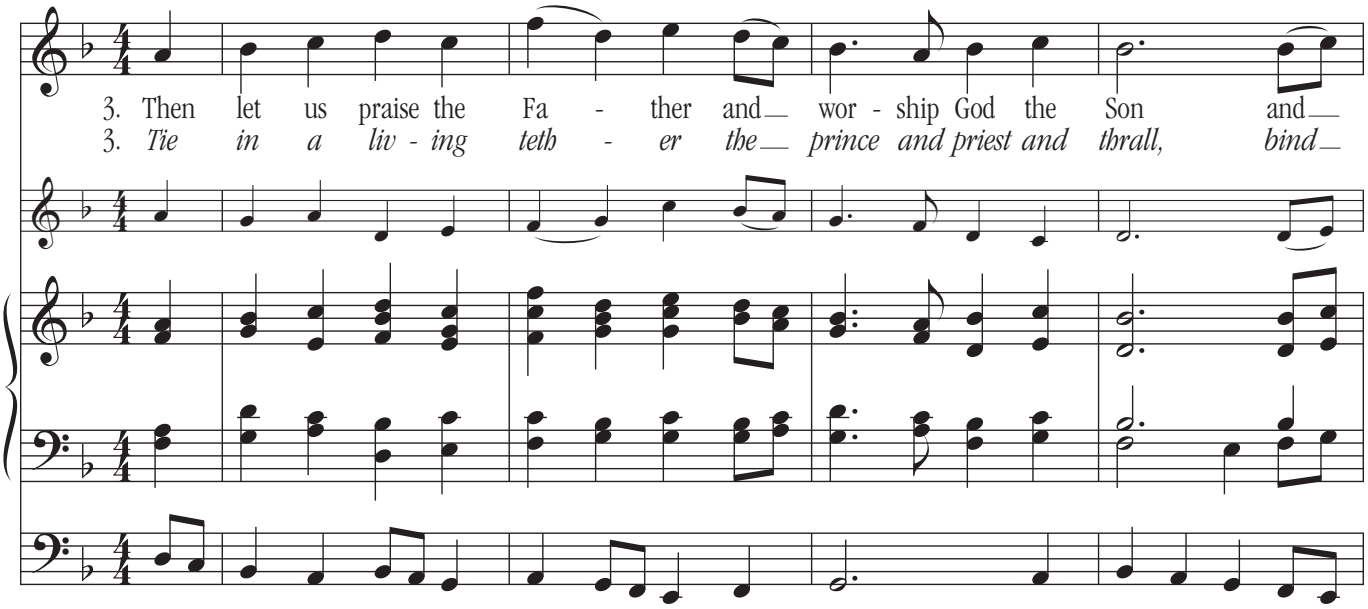
William Croft, 1708 **HANOVER**
Setting by Stuart Forster



Setting © 2018 Selah Publishing Co., Inc.

KING'S LYNN English melody; adapt. R.V. Williams, 1906

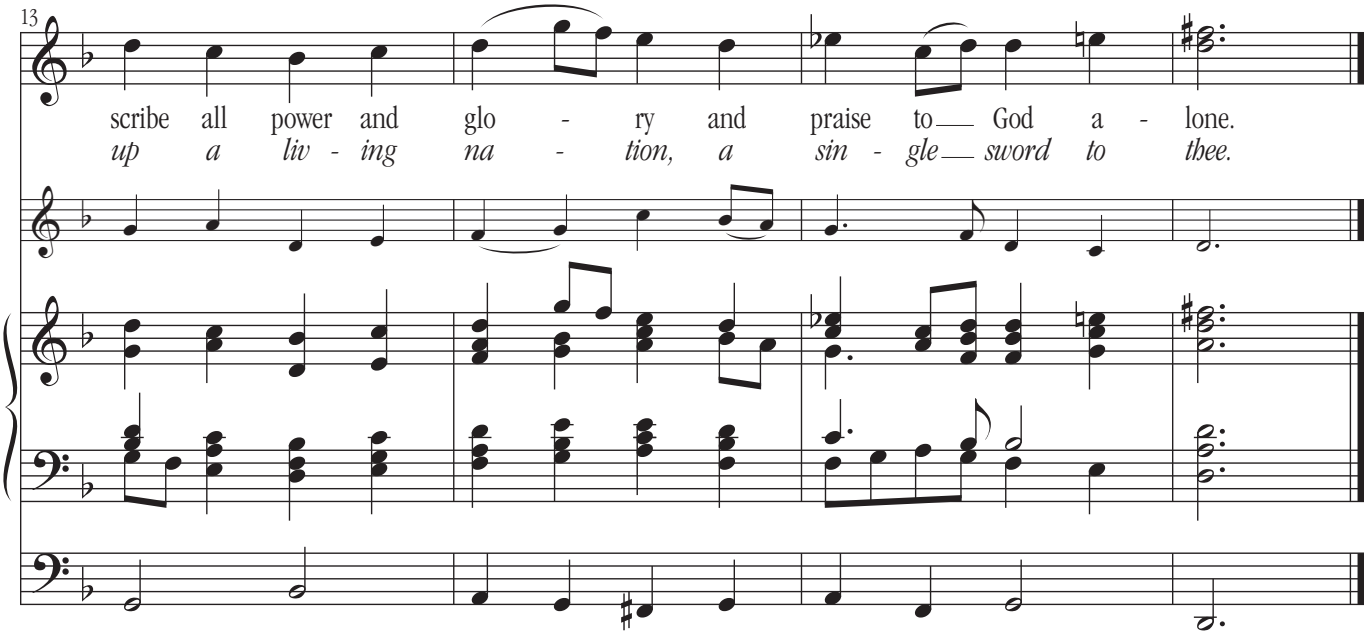
Setting by Stuart Forster



Setting © 2018 Selah Publishing Co., Inc.

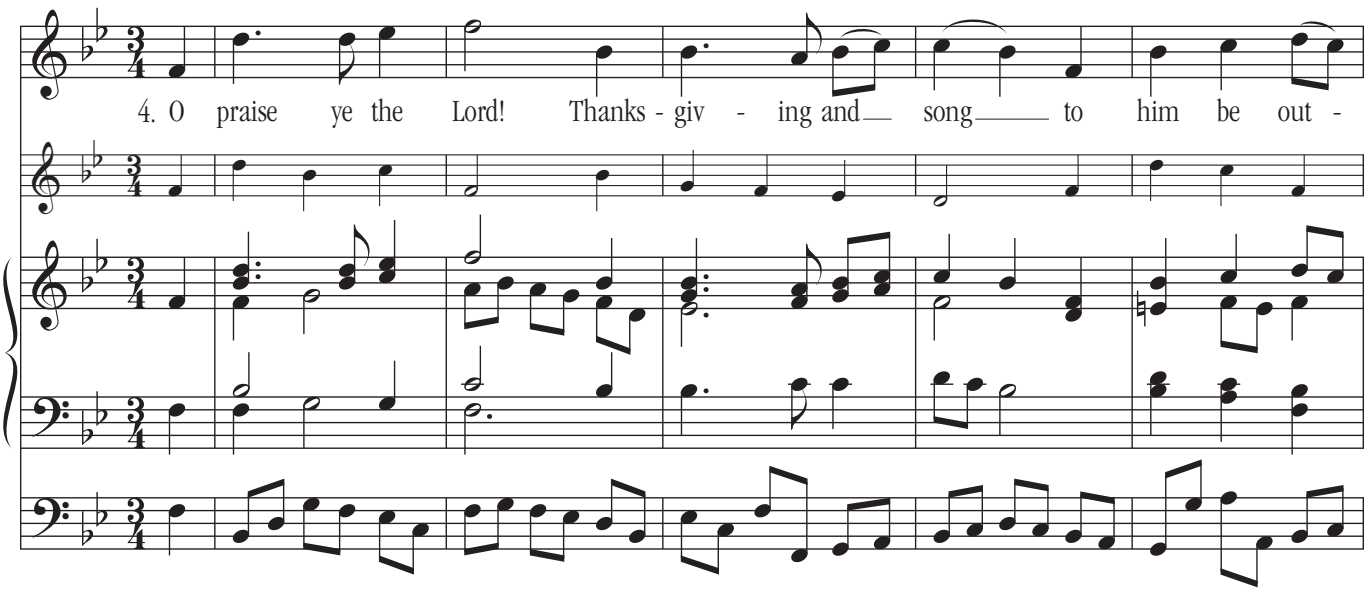
Horatio B. Nelson, 1864 *By All Your Saints Still Striving*

G.K. Chesterton, 1906 *O God of Earth and Altar*



LAUDATE DOMINUM C. Hubert H. Parry, 1894. Henry W. Baker, 1875 *O Praise Ye the Lord*

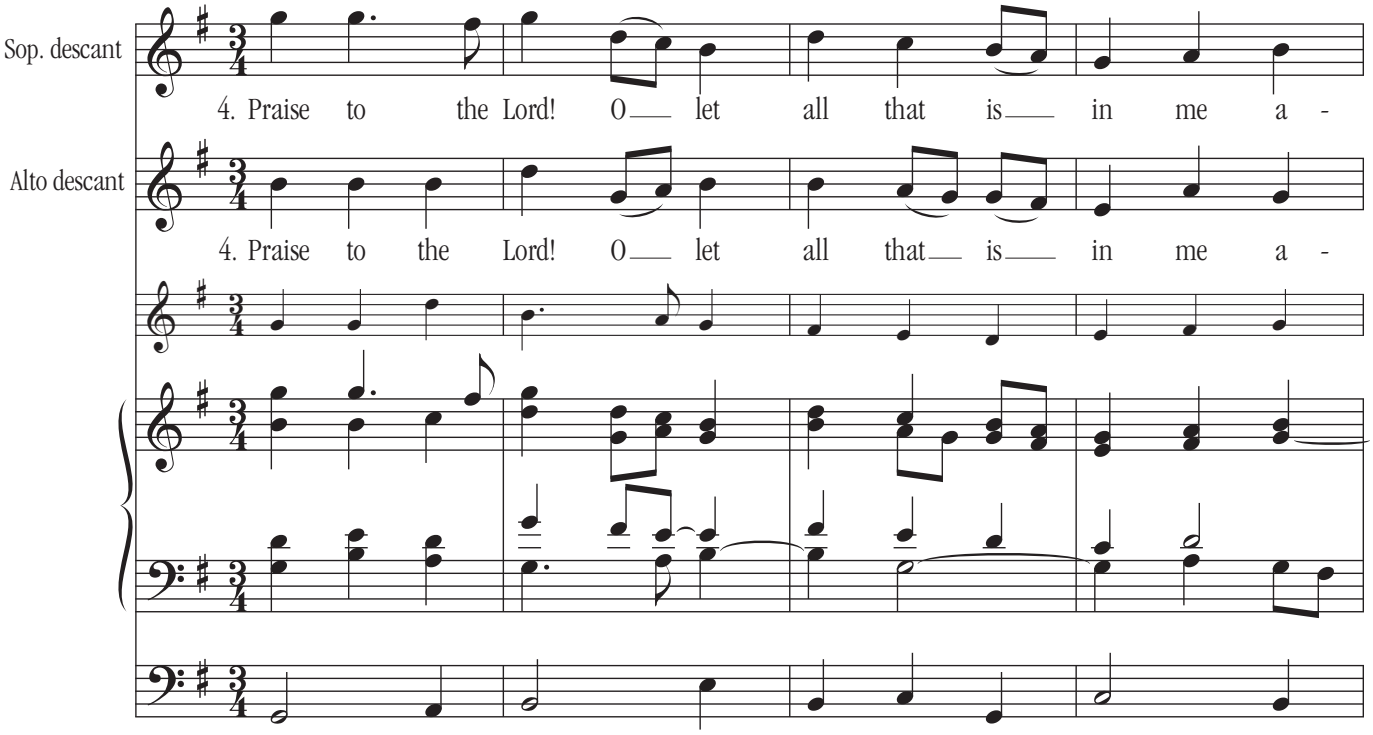
Setting by Stuart Forster



Setting © 2018 Selah Publishing Co., Inc.

LOBE DEN HERREN *melody from Erneuerten Gesangbuch, 1665.*

Setting by Stuart Forster

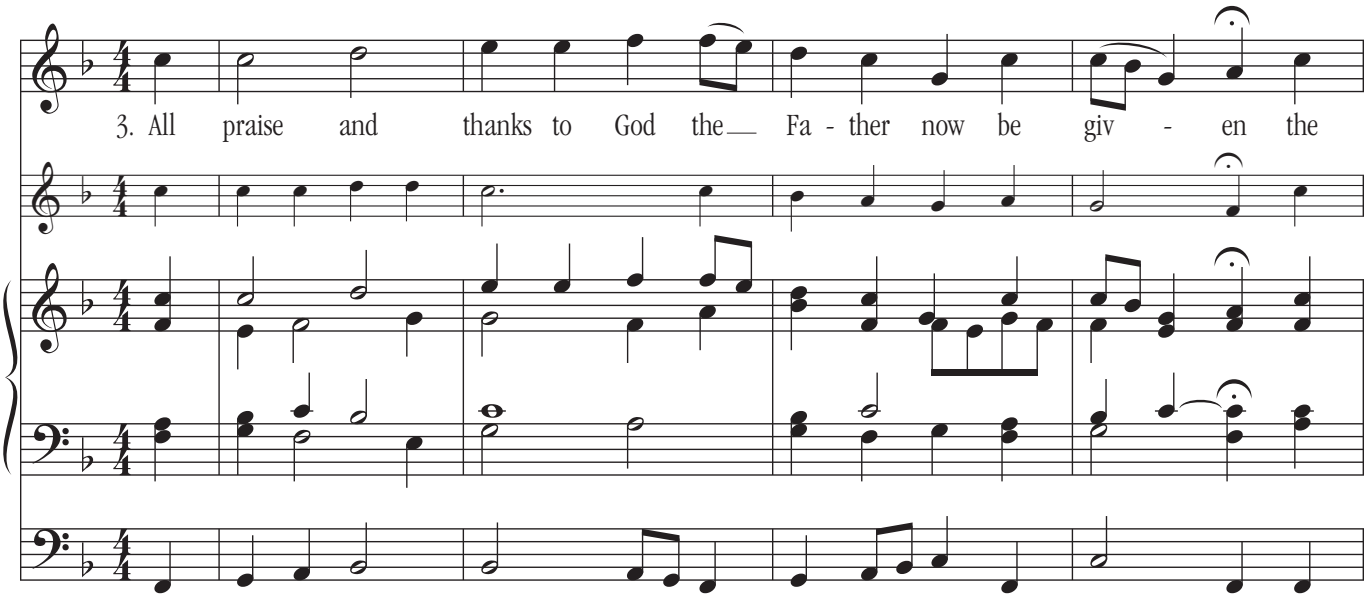


Setting © 2018 Selah Publishing Co., Inc.

Nun Danket alle Gott

Johann Crüger, 1647

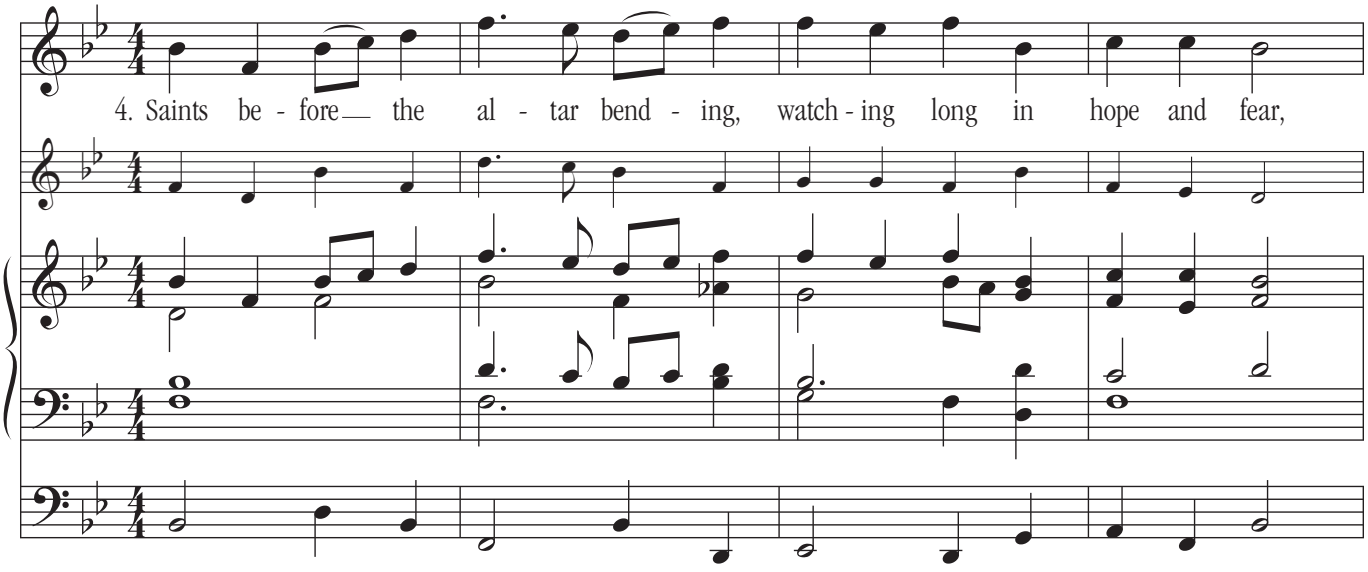
Setting by Stuart Forster



Setting © 2018 Selah Publishing Co., Inc.

Angels from the Realms James Montgomery, 1816 Henry T. Smart, 1866 REGENT SQUARE

Setting by Stuart Forster

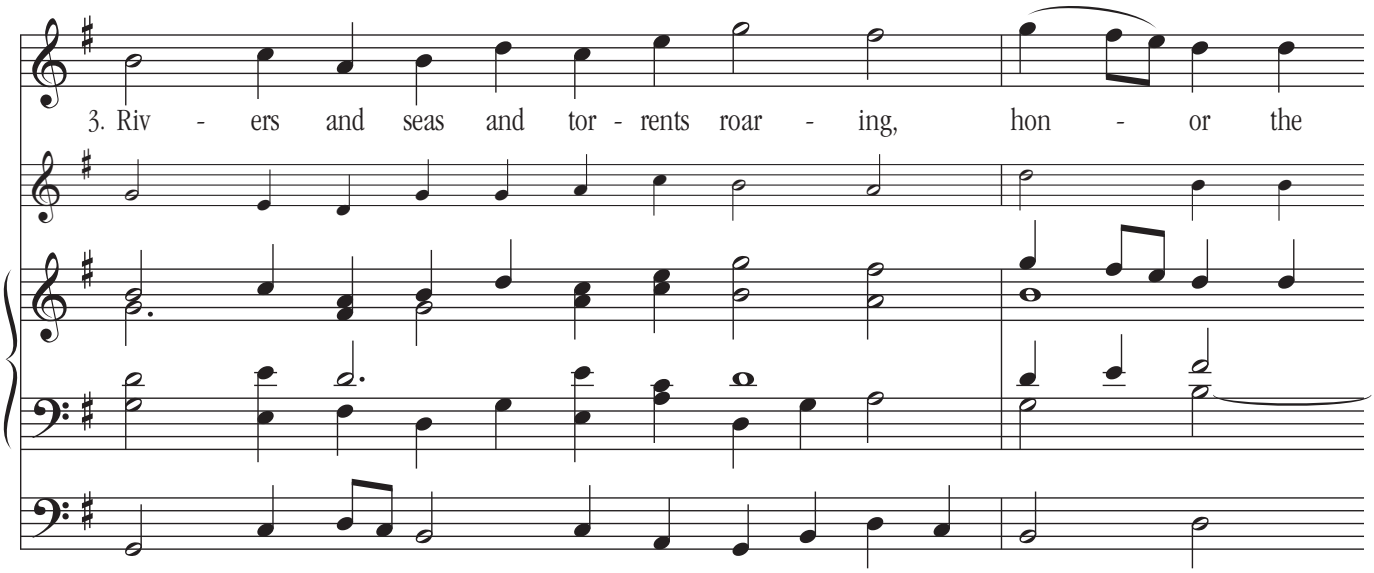


Setting © 2018 Selah Publishing Co., Inc.

Rendez à Dieu

melody attr. Louis Bourgeois, 1543

Setting by Stuart Forster



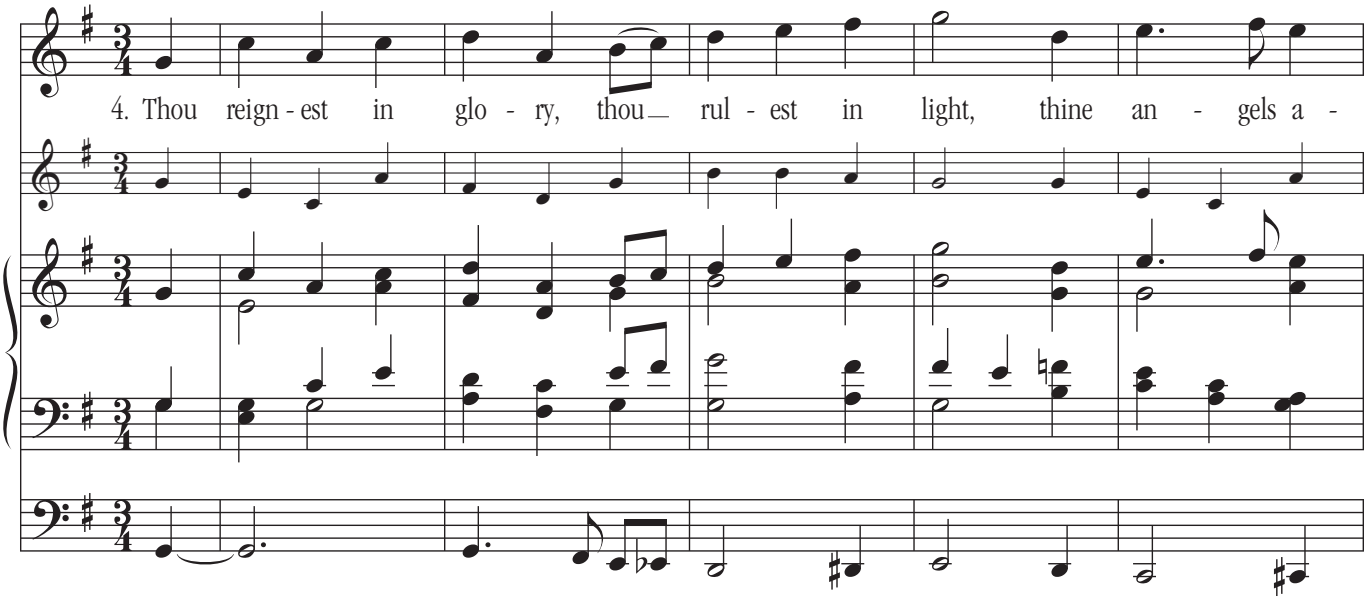
Setting © 2018 Selah Publishing Co., Inc.

Immortal, Invisible Walter C. Smith, 1867

Welsh hymn, *from Caniadau y Cyssegr*, 1839

St. Denio

Setting by Stuart Forster



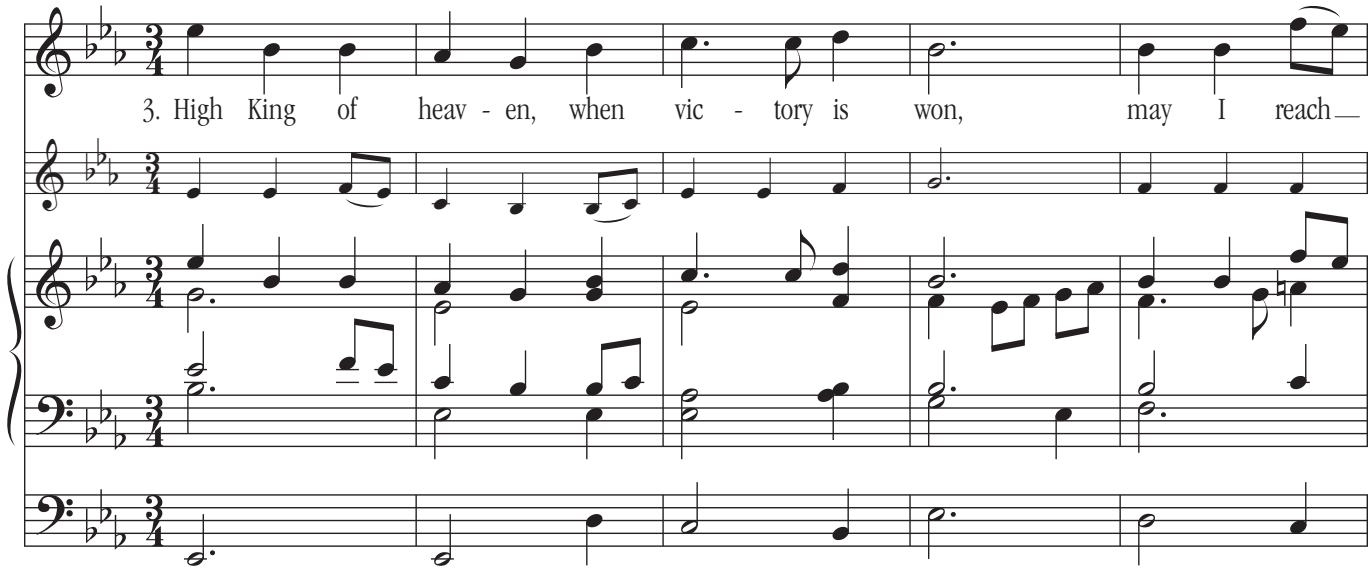
Setting © 2018 Selah Publishing Co., Inc.

SLANE Irish ballad melody

Setting by Stuart Forster

Irish, ca. 700; vers. Mary Byrne, tr Eleanor H. Hull, alt.

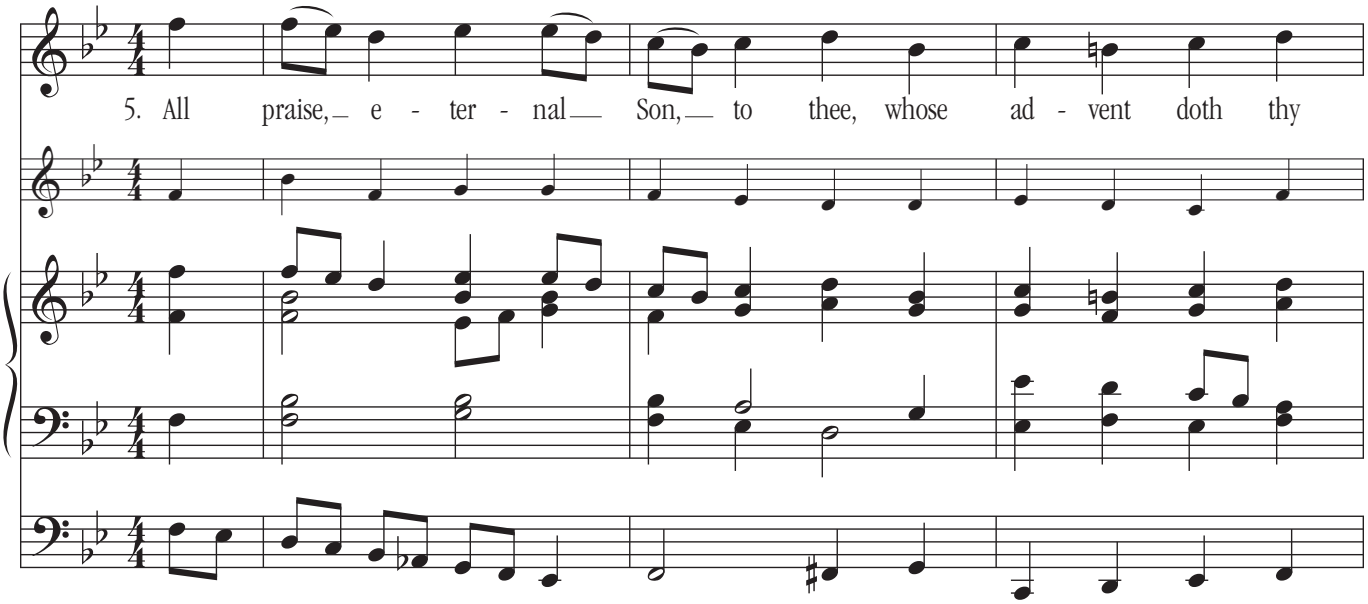
Be Thou My Vision



Setting © 2018 Selah Publishing Co., Inc.

On Jordan's Banks Charles Coffin, 1736 *Musicalishes Handbuch*, 1690 WINCHESTER NEW

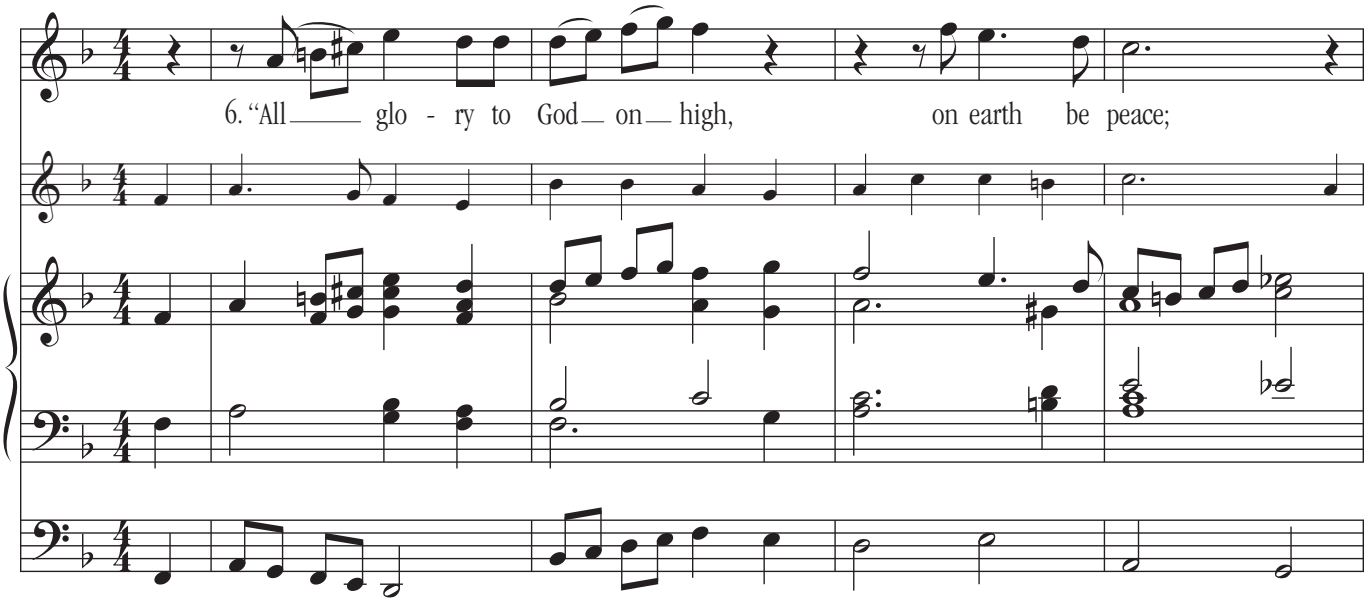
Setting by Stuart Forster



Setting © 2018 Selah Publishing Co., Inc.

WINCHESTER OLD melody *The Whole Book of Psalmes*, 1592 Nahum Tate, 1700 *While Shepherds*

Setting by Stuart Forster



Setting © 2018 Selah Publishing Co., Inc.

Selah Publishing Co.

160-739