

Stuart Forster

Harmonizations & Descants

Set 2

Hymn Intonations
Preludes
& Free Harmonizations

Volume XX

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Preludes
& Free Harmonizations

Virginia Schaap, editor

Stuart Forster

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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

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Angel Voices, Ever Singing Francis Pott, 1861 Edwin George Monk, 1861 **ANGEL VOICES**
Setting by Stuart Forster

5. Hon - or, glo - ry, might and mer - it thine shall ev - er be, _____

The musical score is written in G major (one sharp) and 4/4 time. It consists of five staves. The top staff is the vocal line, with lyrics underneath. The second staff is a vocal line without lyrics. The third and fourth staves are the piano accompaniment, with the right and left hands respectively. The fifth staff is a bass line. The music is in a simple, hymn-like style with a clear melody and accompaniment.

AUS DER TIEFE/HEINLEIN attr. Martin Herbst, 1676
Setting by Stuart Forster

George Hunt Smyttan, 1856 *Forty Days*

5. Keep, O— keep us, Sav - ior dear, ev - er— con - stant by thy side;

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of five staves. The first two staves are vocal lines, with the lyrics '5. Keep, O— keep us, Sav - ior dear, ev - er— con - stant by thy side;' written below the first staff. The third and fourth staves are piano accompaniment for the right and left hands, respectively, with a brace on the left. The fifth staff is a separate bass line. The music features a mix of eighth and quarter notes, with some rests and ties.

DOWN AMPNEY

Ralph Vaughan Williams, 1906
Setting by Stuart Forster

3. And so the year - ing, year - ing — strong, with which the soul — will —

The musical score is written in G major (one sharp) and 4/4 time. It consists of five staves. The top staff is the vocal line, with lyrics underneath. The second staff is a single treble clef line. The third and fourth staves are a grand staff (treble and bass clefs) for piano accompaniment. The fifth staff is a single bass clef line. The piano accompaniment features chords and moving lines in both hands, with some notes beamed together. The vocal line has a melodic contour that rises and then levels off.

ENGELBERG (for stanza 2) Charles V. Stanford, 1904

Setting by Stuart Forster

2. How of - ten, mak - ing mu - sic, we have found a new di -

5. Let ev - ery in - stru - ment be tuned - for - praise! ————— Let all re -

The musical score consists of five staves. The top two staves are vocal lines in G major and 4/4 time. The bottom three staves are piano accompaniment, with the grand staff (treble and bass clefs) and a separate bass line. The piano accompaniment features chords and a melodic line in the bass register.

HYFRYDOL

Rowland Hugh Prichard, 1830

Setting by Stuart Forster

5. Al - le - lu - ia! Sing — to Je - sus! his — the scep - ter, his the
3. *Fin - ish then thy new cre - a - tion; pure and spot - less let us*

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third and fourth staves are piano accompaniment, with the third staff being the right hand and the fourth staff being the left hand. The piano accompaniment features chords and a bass line.

IN BABILONE

Dutch melody, 1710
Setting by Stuart Forster

4. Wor - ship, — hon - or, power, — and — bless - ing thou art — wor - thy — to — re - ceive;

The musical score is written in G major (one sharp) and 4/4 time. It consists of five staves. The first staff is the vocal line with lyrics. The second staff is a single treble clef line. The third and fourth staves are a grand staff (treble and bass clefs). The fifth staff is a single bass clef line. The music is a setting of a Dutch melody from 1710.

3. I — heard — the voice of Je - sus say, "I — am this dark — world's — light; look

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four staves: a vocal line, a piano accompaniment (treble and bass clefs), and a separate bass line. The lyrics are: "3. I — heard — the voice of Je - sus say, "I — am this dark — world's — light; look". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line is a simple melody with some ties.

LASST UNS ERFERUEN

Auserlesen Catholische Geistliche Kirchengesäng, Cologne, 1623

Setting by Stuart Forster

7. Let all things their cre - a - tor bless, and wor - ship

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The piano part consists of a right-hand part with chords and a left-hand part with a simple bass line. The lyrics are: "7. Let all things their cre - a - tor bless, and wor - ship".

5. There we shall - with thee re - main, Al - - - le - lu - ia!

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of five staves. The top two staves are vocal lines, and the bottom three staves are piano accompaniment. The lyrics are: "5. There we shall - with thee re - main, Al - - - le - lu - ia!". The piano accompaniment features a steady bass line and a more active treble line with chords and moving lines.

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

The musical score is written in G major (one sharp) and 4/4 time. It features a vocal line with lyrics, a piano accompaniment with treble and bass staves, and a separate bass line at the bottom. The piano accompaniment includes chords and arpeggiated figures. The bass line consists of a few notes at the end of the piece.

PUER NOBIS melody from Trier MS., 15th cent.
Setting by Stuart Forster

Latin, 5th cent.; tr. J. M Neale, 1852 *That Easter Day*

5. All praise, O ris - en Lord, we give — to thee, who,

The musical score is written in 3/4 time with a key signature of two sharps (D major). It consists of a vocal line and a piano accompaniment. The vocal line begins with a half note 'A', followed by quarter notes 'l', 'p', 'r', 'a', 'i', 's', 'e', a half note 'O', quarter notes 'r', 'i', 's', a half note 'e', quarter notes 'n', 'L', 'o', 'r', 'd', a half note 'w', quarter notes 'e', 'g', 'i', 'v', 'e', a half note with a fermata, quarter notes 't', 'o', a half note 't', quarter notes 'h', 'e', a half note 'w', quarter notes 'h', 'o', and a final quarter note 'o'. The piano accompaniment features a steady bass line and chords in the right hand.

6. And — so through all — the — length of days thy —

The musical score consists of five staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in treble clef. The third and fourth staves are piano accompaniment in treble and bass clefs, respectively. The fifth staff is a bass line in bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The lyrics are: "6. And — so through all — the — length of days thy —".

SALZBURG

Jakob Hintze, 1678
Setting by Stuart Forster

4. Man - i - fest on moun - tain height, shin - ing in — re - splend - ent light,
4. *Eas - ter tri - umph, Eas - ter joy, these a - lone do sin de - stroy.*

C. Wordsworth, 1862; st. 4, F. Bland Tucker *Songs of Thankfulness and Praise*
Latin, 1632; tr. Robert Campbell, 1849 *At the Lamb's High Feast We Sing*

9

When from there— thou led - dest them stead - fast— to Je - ru - sa - lem,
Hymns of glo - ry, songs of praise, fa - ther, un - to thee we raise:

13

cross and Eas - ter Day— at - test God in man made man - i - fest.
ris - en Lord, all praise to thee with the Spir - it ev - er be.

SINE NOMINE

Ralph Vaughan Williams, 1906
Setting by Stuart Forster

William Walsham How, 1864 *For All the Saints*

7. But lo! there— breaks—— a yet more glo - rious day; the saints—— tri -

VICTORY

Giovanni Pierluigi da Palestrina, 1591; adapt. Wm. Henry Monk, 1861
Setting by Stuart Forster

Antiphon

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of two sharps (D major) and a 3/4 time signature. The second staff is a grand staff (treble and bass clefs) for piano accompaniment. The third staff is a bass line in bass clef. The music begins with a rest in the vocal line, followed by a series of quarter and half notes. The piano accompaniment features chords and moving lines in both hands.

8
5. Lord! by thy stripes which wound - ed thee, from death's dread sting — thy ser - vants

The second system of the musical score also consists of four staves. It begins with a measure rest marked with the number '8'. The vocal line (top staff) contains the lyrics: "5. Lord! by thy stripes which wound - ed thee, from death's dread sting — thy ser - vants". The piano accompaniment (second staff) and bass line (third staff) continue with their respective parts, providing harmonic support for the vocal line.

Hymn Intonations, Preludes,
and Free Harmonizations

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SICILIAN MARINER																				
SINE NOMINE																				
SLANE	■				■															
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STUTTGART				■	■															
TALLIS' CANON		■																		
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TERRA BEATA		■																		
TON-Y-BOTEL (EBENEZER)	■										■									
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UNSER HERRSCHER	■																■			
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WESTMINSTER ABBEY					■					■								■		
WINCHESTER NEW																		■		
WINCHESTER OLD																		■		
WONDROUS LOVE									■				■							
WOODLANDS																			■	
WOODWORTH																	■			
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Stuart Forster has been Director of Music and Organist at Christ Church, the Episcopal Church in Harvard Square, Cambridge, Massachusetts, since 1999. His performances as soloist, accompanist, and conductor have been broadcast around the world, and he has recorded numerous CDs, including solo performances on the JAV and Pro Organo labels. His book, *Hymn Playing: A Modern Colloquium*, draws on interviews with leading church musicians to document expert techniques of hymn leadership and accompaniment with the organ. Dr. Forster has written orchestral transcriptions for the organ, liturgical music for congregations (including more than 100 hymn arrangements), organ music, and choral anthems. His landmark organ transcription of Dvořák's Ninth Symphony, "From the New World," has been recorded, published by *Éditions Chantaine*, and is frequently performed. Forster's work has also been published by MorningStar Music Publishers, Paraclete Press, Selah Publishing Co., and St. James Music Press.

Dr. Forster holds qualifications from Trinity College of Music (London), the University of Sydney, the Sydney Conservatorium of Music, Yale University, and the Graduate Theological Foundation, where his doctorate focused on the congregation's experience of flow and music within liturgy. A dedicated organist and choir trainer, Dr. Forster's passion for leading congregational singing has guided his vocation both in the church and as a teacher. Details of his compositions, performances, recordings, and publications may be found at www.StuartAForster.com.

