Stuart Forster

Harmonizations & Descants
Set 2

Hymn Intonations
Preludes
& Free Harmonizations

Volume XX

Hymn Intonations Preludes & Free Harmonizations

Virginia Schaap, editor

Stuart Forster

Harmonizations & Descants, Set 2

Volume XX

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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

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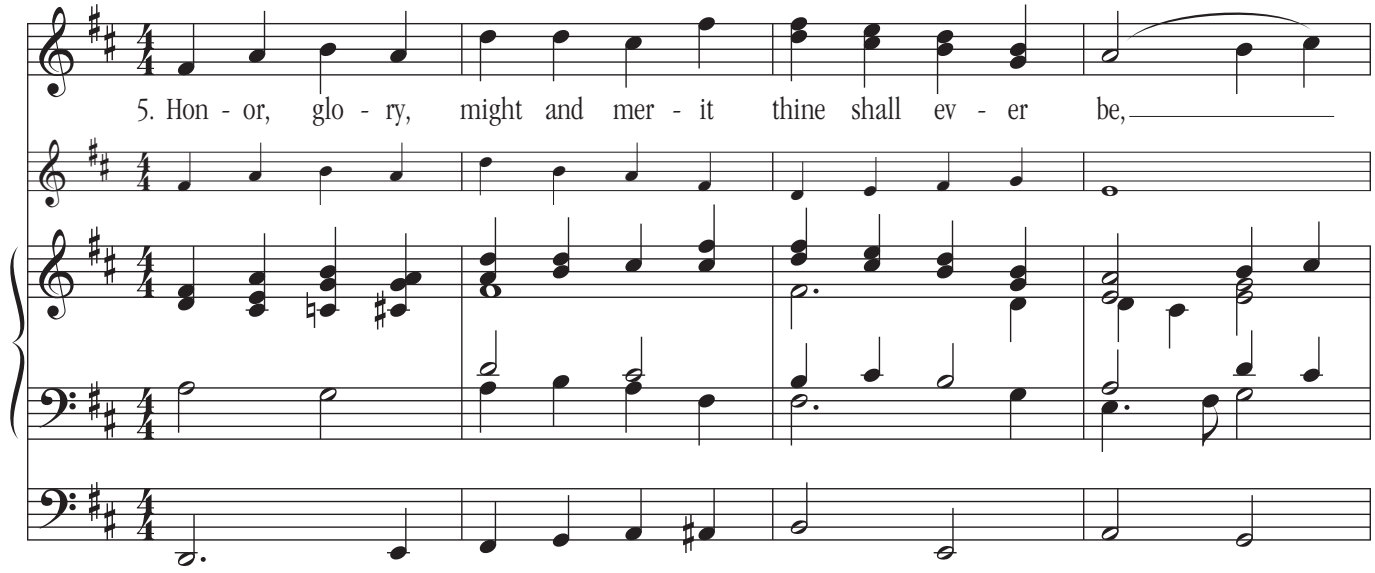

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AUS DER TIEFE/HEINLEIN attr. Martin Herbst, 1676 George Hunt Smyttan, 1856 *Forty Days*

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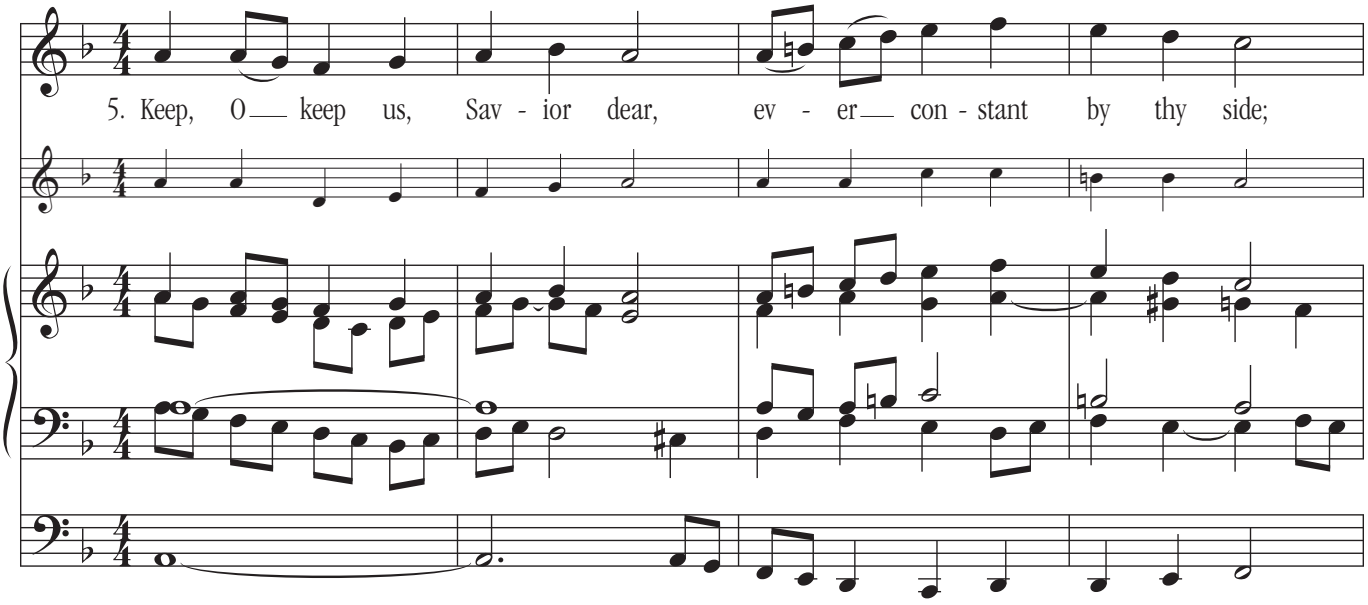

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Down Ampney

Ralph Vaughan Williams, 1906

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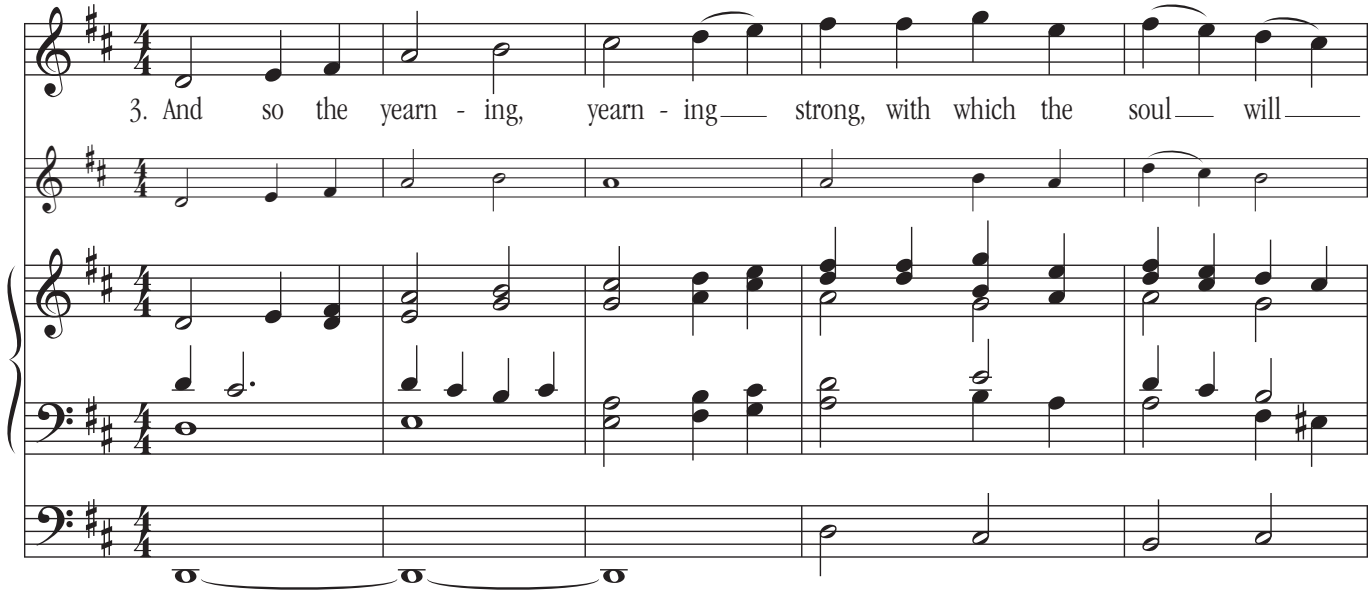

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ENGELBERG (for stanza 2)

Charles V. Stanford, 1904

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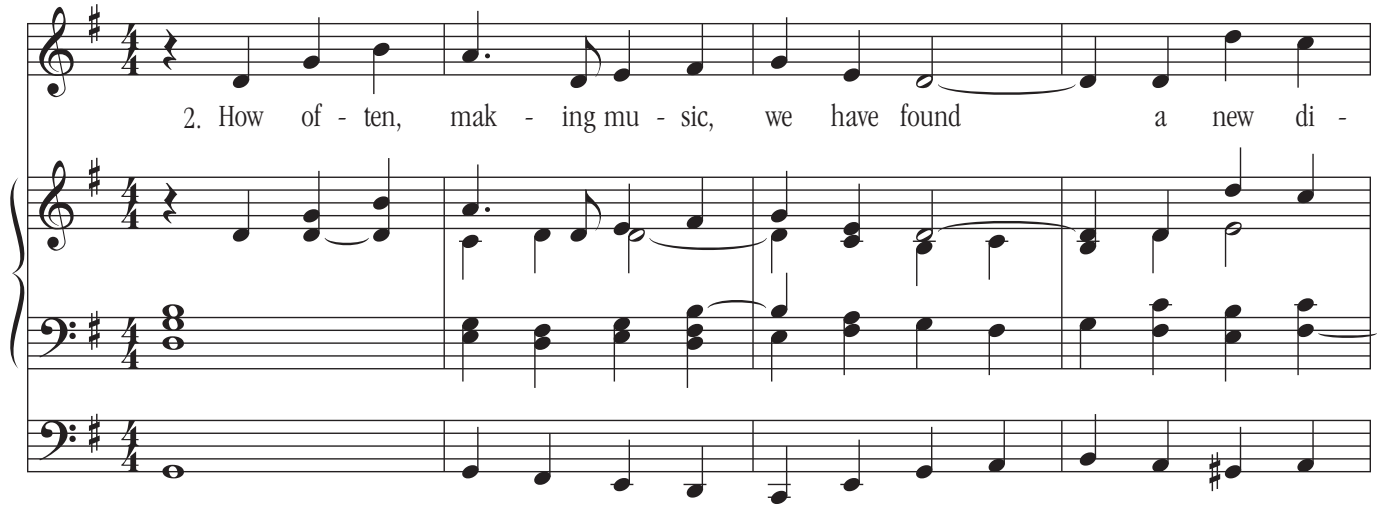

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When in Our Music Fred Pratt Green, 1971

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Charles V. Stanford, 1904 **ENGELBERG**

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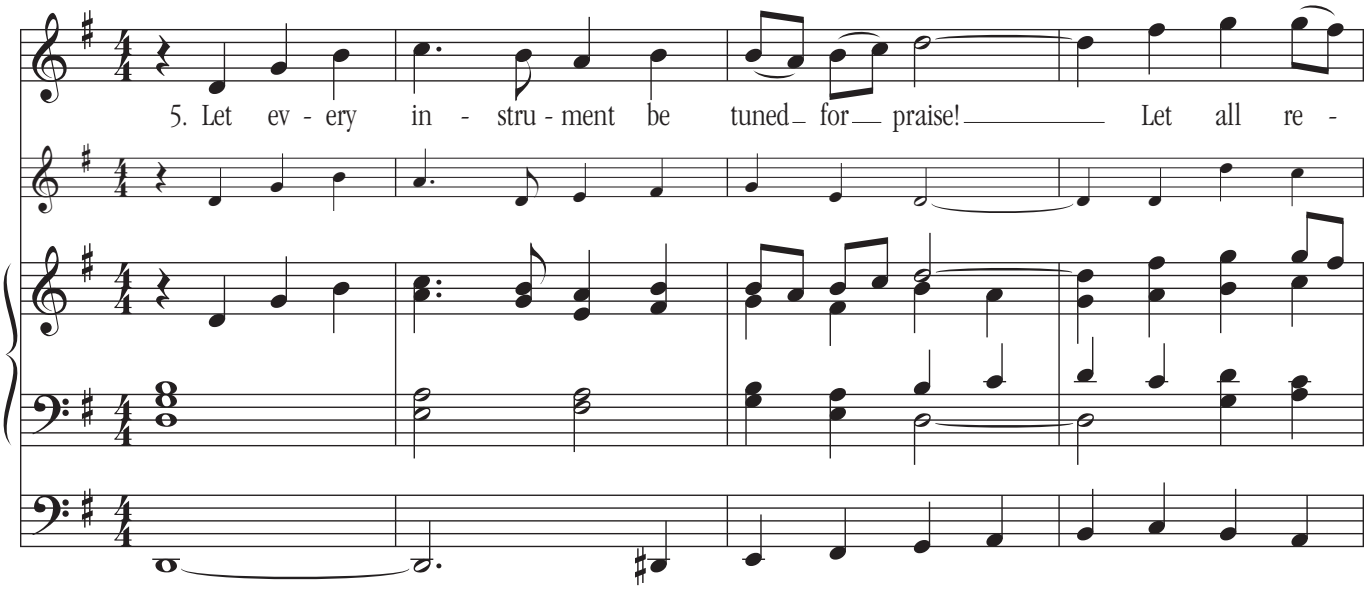

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HYFRYDOL Rowland Hugh Prichard, 1830

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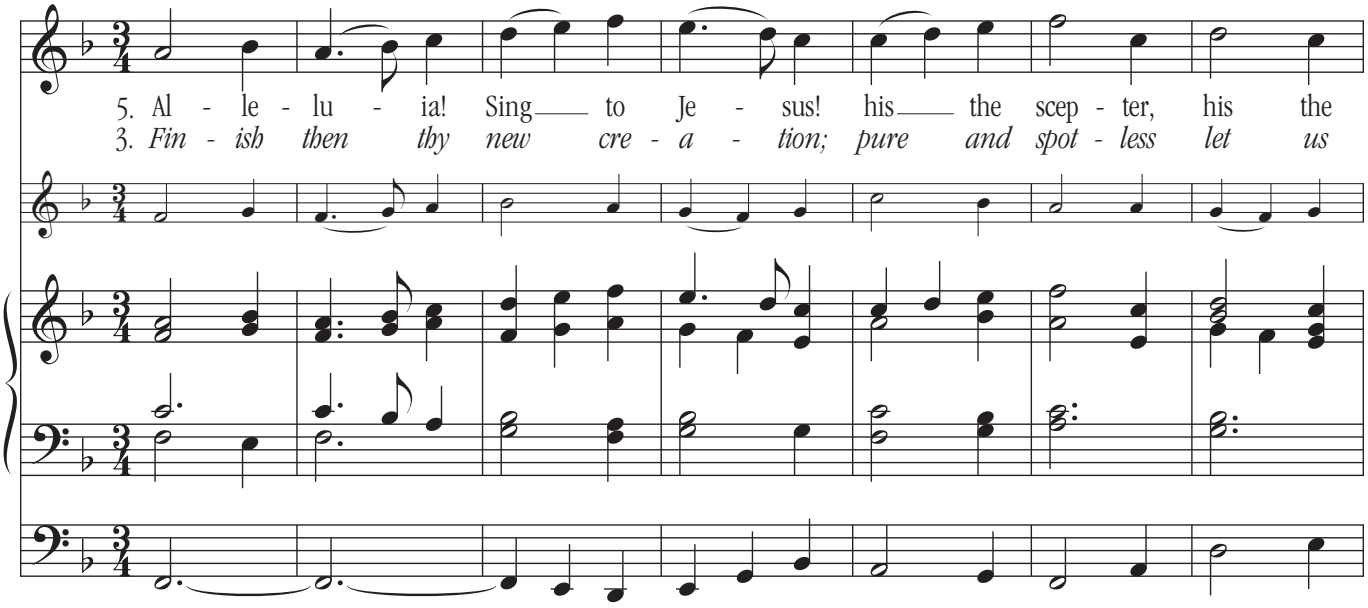

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In Babilone

Dutch melody, 1710

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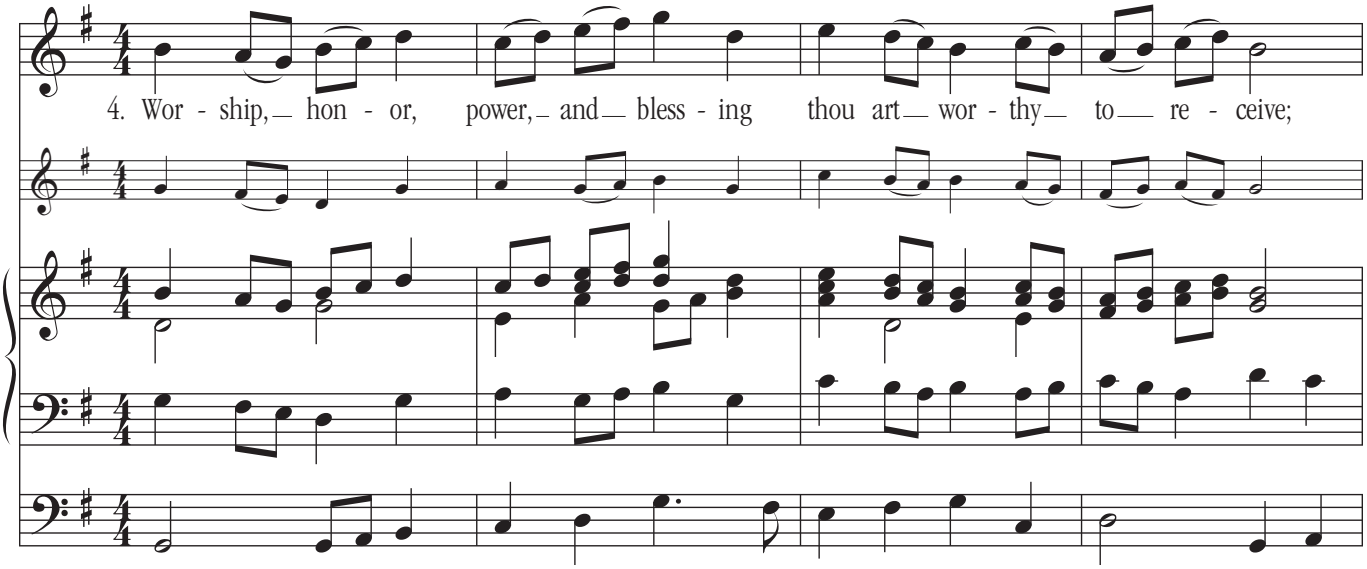

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KINGSFOLD English trad.
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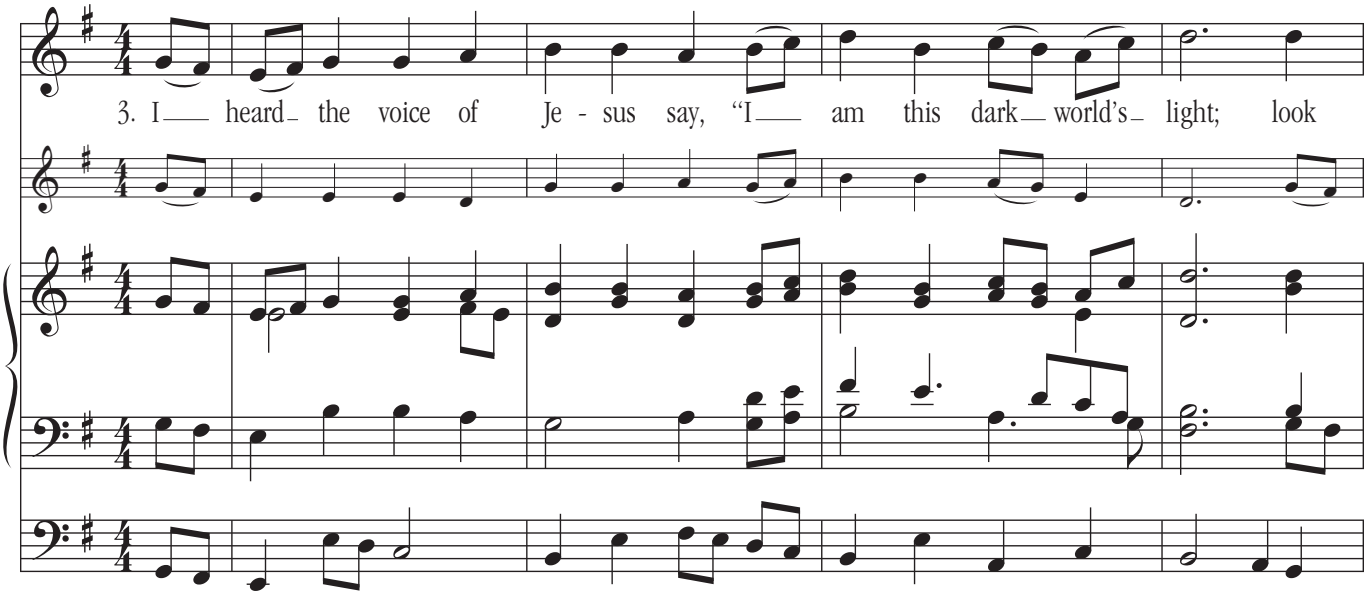
Horatius Bonar, 1846 *I Heard the Voice of Jesus Say*



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Lasst uns Erferuen *Auserlesen Catholische Geistliche Kirchengesäng*, Cologne, 1623

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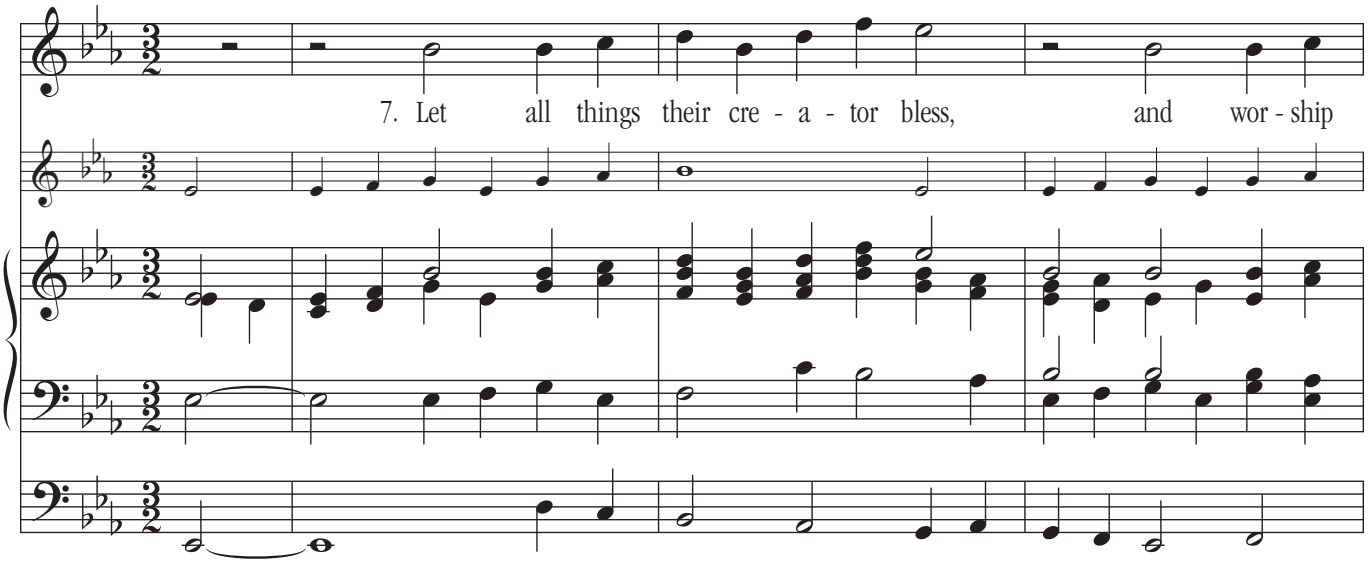

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LLANFAIR Robert Williams, 1817

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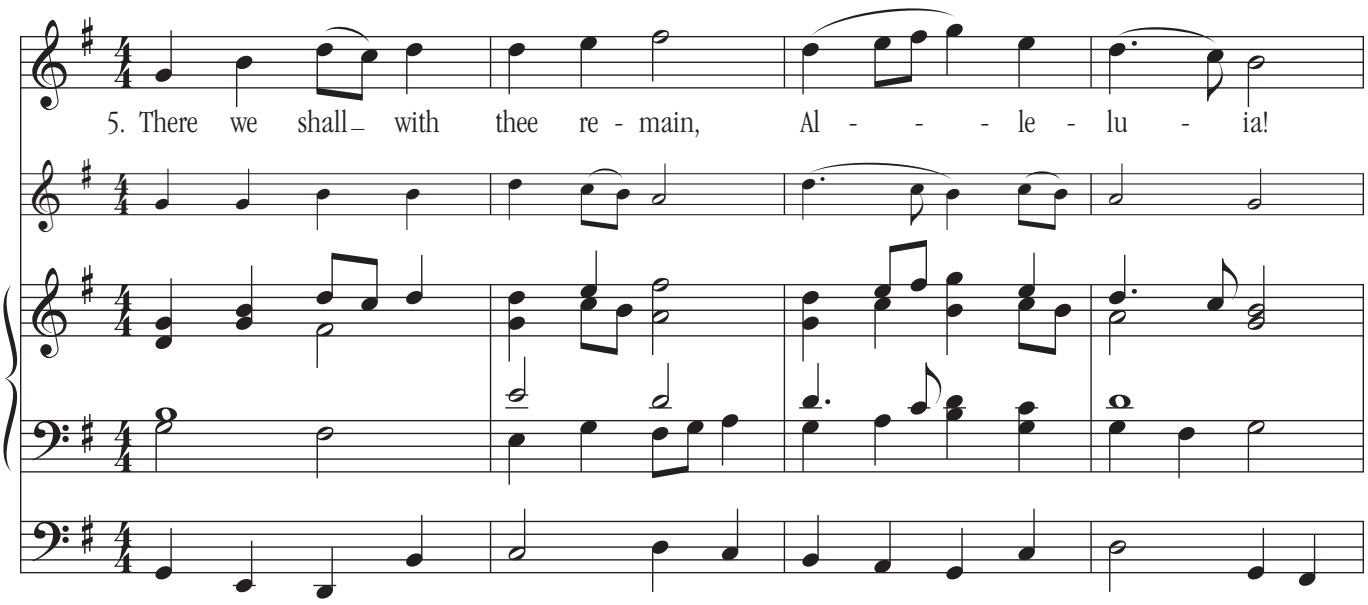
Charles Wesley, 1739 *Hail the Day That Sees Him Rise*



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NICAEA John Bacchus Dykes, 1861

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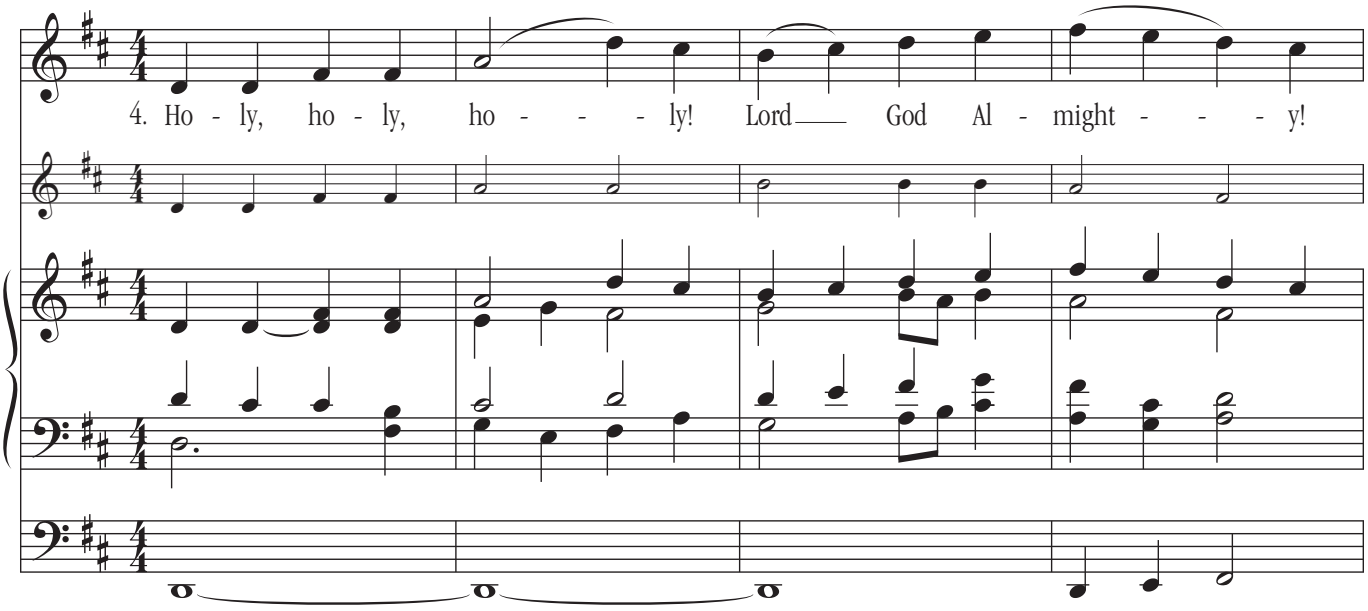
Reginald Heber, 1826 *Holy, Holy, Holy*



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PUER NOBIS melody from Trier MS., 15th cent.

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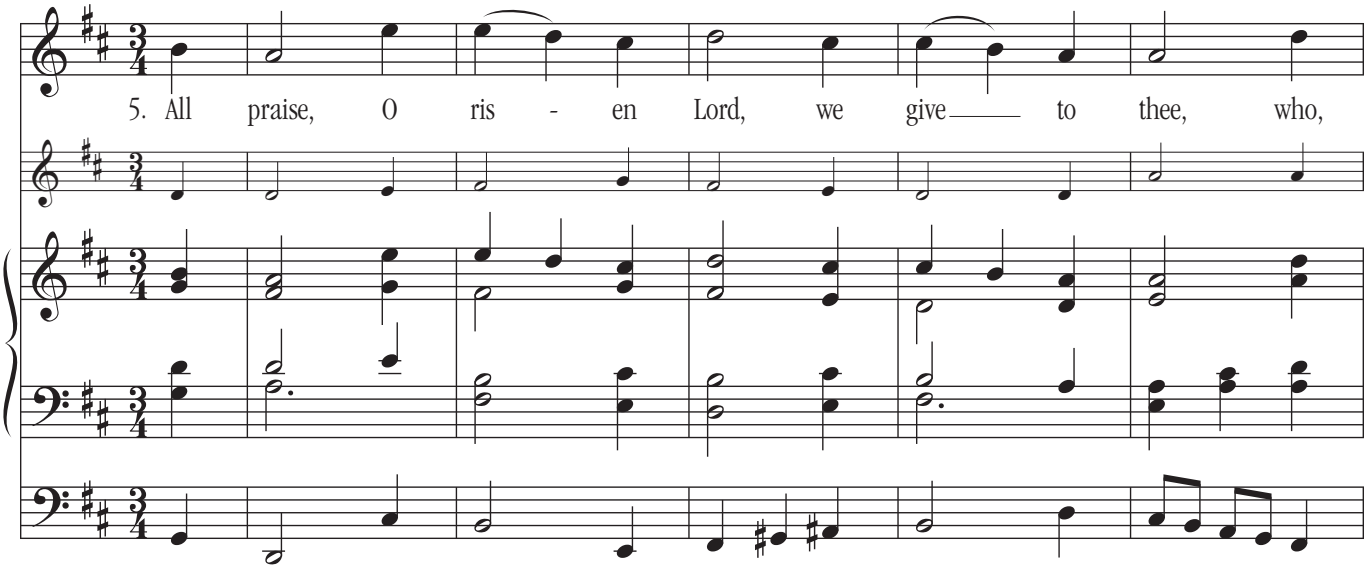
Latin, 5th cent.; tr. J. M Neale, 1852 *That Easter Day*



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The King of Love Psalm 23; para. Henry W. Baker 1863

Irish melody **ST. COLUMBA**
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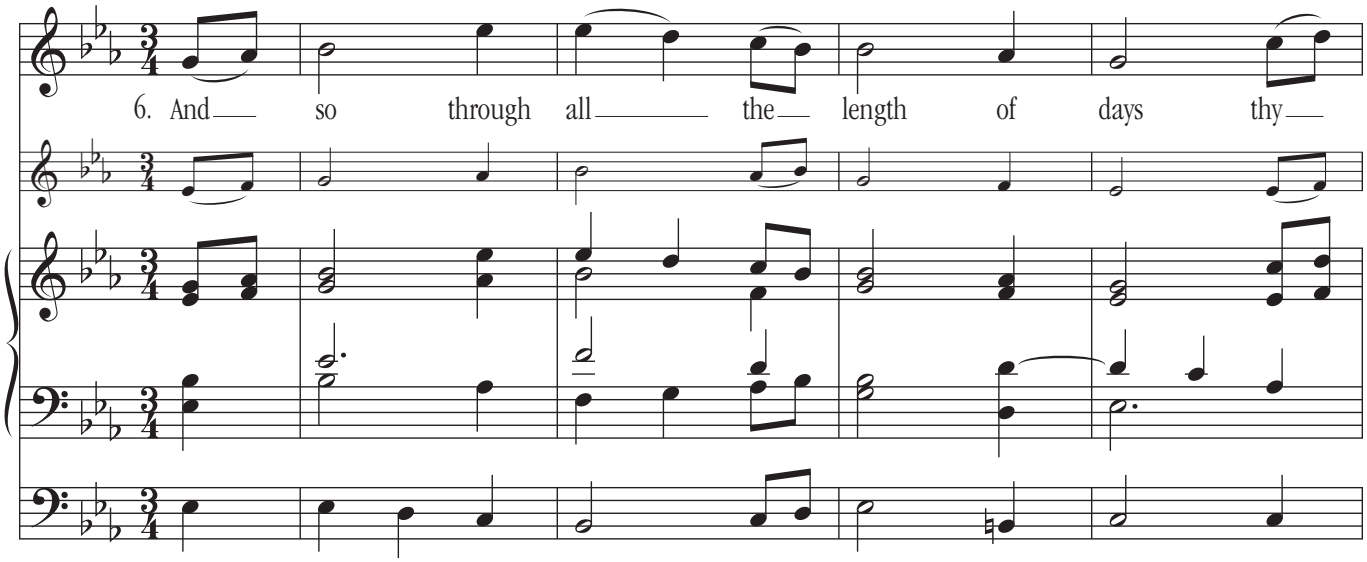

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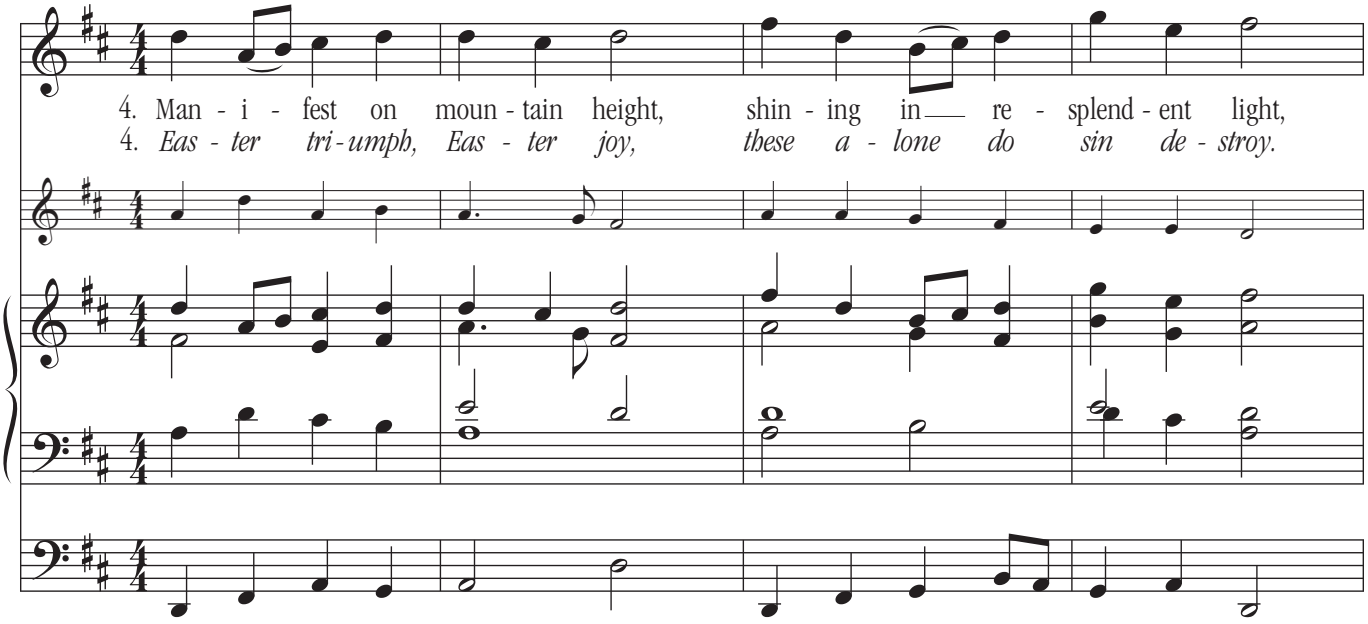
SALZBURG Jakob Hintze, 1678

Setting by Stuart Forster



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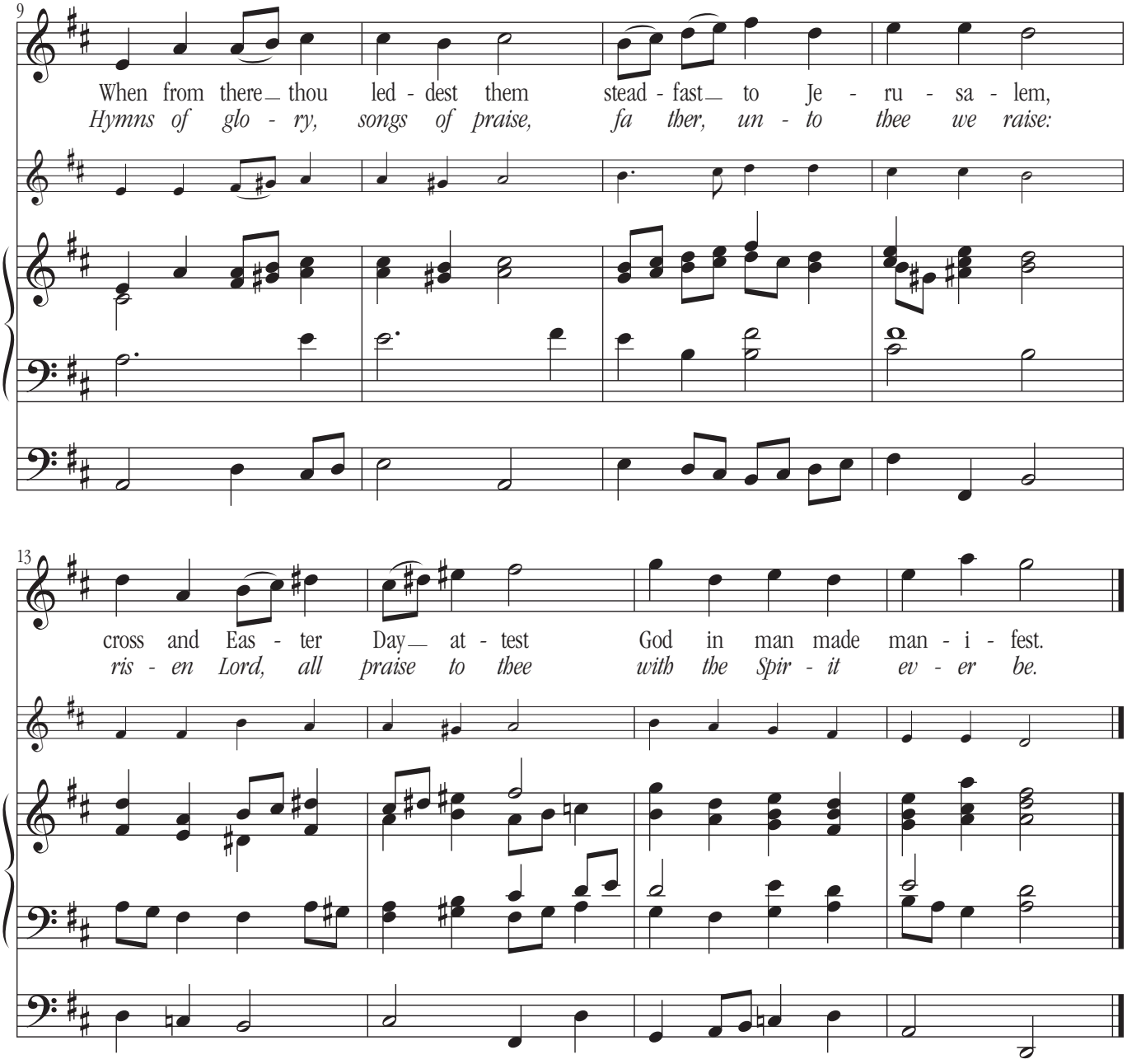
C. Wordsworth, 1862; st. 4, F. Bland Tucker

Latin, 1632; tr. Robert Campbell, 1849

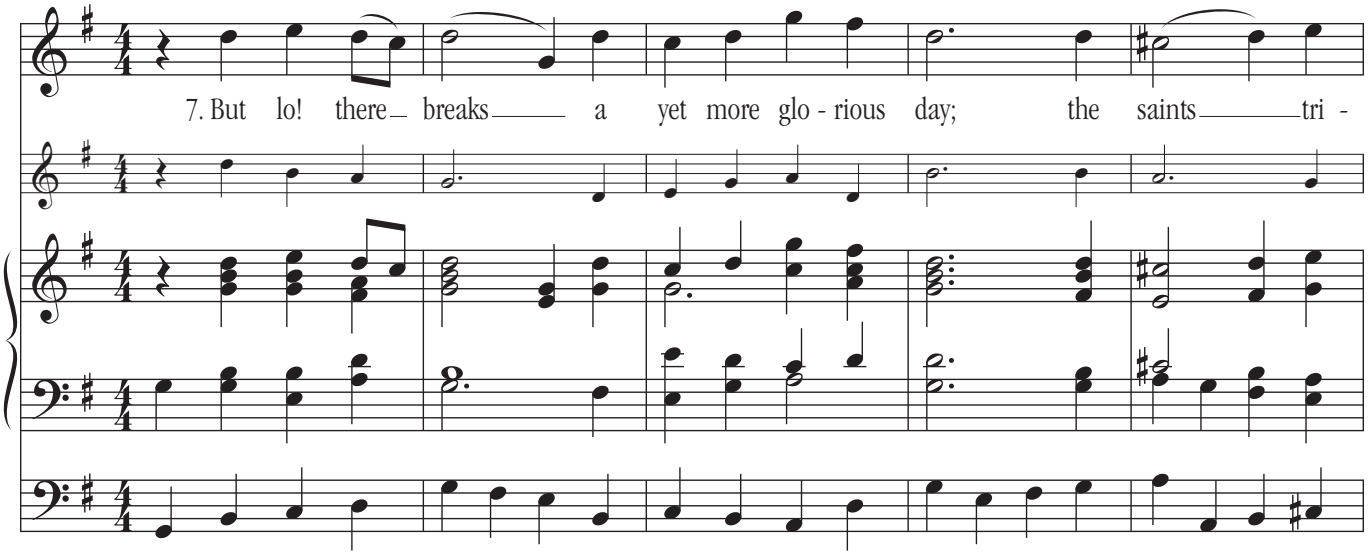
At the Lamb's High Feast We Sing



SINE NOMINE Ralph Vaughan Williams, 1906

Setting by Stuart Forster

William Walsham How, 1864 *For All the Saints*



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VICTORY

Giovanni Pierluigi da Palestrina , 1591; adapt. Wm. Henry Monk, 1861

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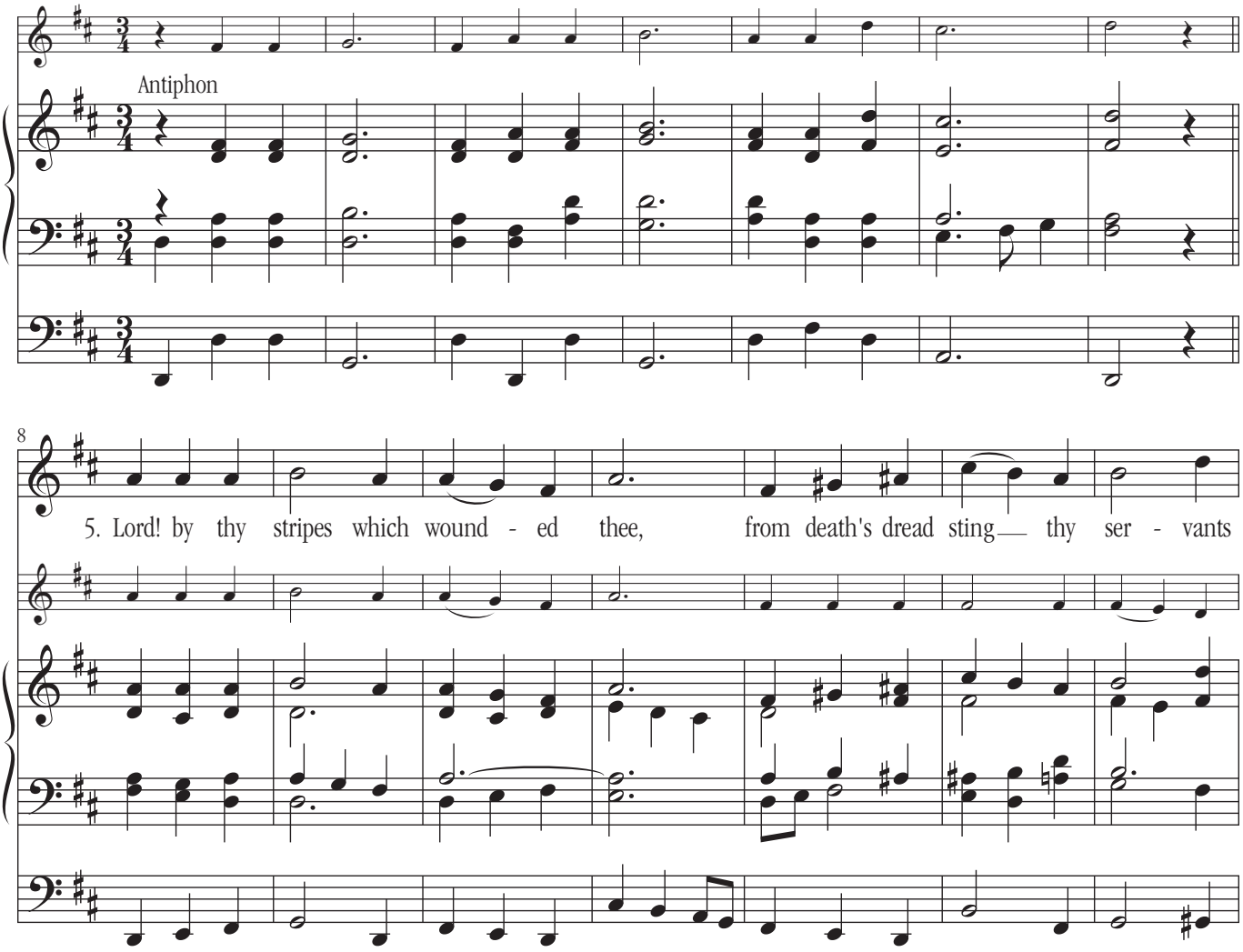

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Abbot's Leigh								■									■	
Aldine					■													
Allein Gott														■				
Amazing Grace		■				■		■				■			■			
Angel Voices																		■
Ar Hyd y Nos									■	■								
Ash Grove								■	■									
Aurelia														■			■	
Aus der tiefe/Heinliein																		■
Austria	■																	
Authority					■			■										
Beach Spring	■								■							■		
Besançon Carol																	■	
Birmingham																	■	
Bourbon												■						
Bryn Calfaria											■	■						
Bunessan						■												
Caithness									■									
Camano										■								
Castlewood					■													
Christe Sanctorum	■					■						■			■			
Coronation										■	■							
Cradle Song												■						
Crimond																		■
Crucifer					■										■			
Cwm Rhondda											■		■					
Darwall		■															■	
Diademata	■				■													
Dix		■				■									■			
Distler										■								
Down Ampney												■						
Duke St.															■	■		
Dulce Carmen																	■	
Dundee		■									■							
Dunedin										■								
Dunfermline									■									
Easter Hymn	■									■						■		
Ebenezer (Ton-y-botel)	■										■					■		
Ein' Feste Burg	■					■												
Ellacombe	■	■				■												
Engelberg				■														■
Es Ist das Heil								■										
Es Ist ein' Ros'		■																
First Nowell					■													
Forest Green	■																	
Fortunatus												■						
Foundation															■	■		
Freu dich sehr								■										
Gardiner																		■
Gelobt sei Gott										■		■						
General Seminary											■							
Gloria								■										
God Rest You, Merry								■										
Gopsal																	■	
Gott sei Gelobet												■						
Gott sei Dank						■												
Grosser Gott	■							■	■		■							
Hamburg			■															
Hanover																■	■	
Hendon															■			
Hereford																	■	
Herzlich tut mich verlangen									■									
Holy Manna	■	■																
Hyfrydol	■				■				■							■		■
Hymn to Joy	■	■									■							
Ich Glaub an Gott										■								
In Babilone										■	■							■
In dir ist Freude	■																	
Innsbruck								■										
Irby						■												
Italian Hymn	■	■												■		■		
Julion															■			

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Kas Dziedaja									■									
Kingsfold														■				■
King's Lynn																	■	
King's Weston							■		■							■		
Komt nu met Zang						■			■									
Kuortane																■		
Land of Rest								■	■			■						
Lasst uns erfreuen	■	■					■		■									■
Lauda Anima			■															
Laudate Dominum								■									■	
Leoni																		
Litton																	■	
Llanfair	■															■		■
Lledrod					■													
Lobe den Herren	■	■	■															
Love Unkown															■			
Lübeck						■												
Lyons			■															
Martyrdom									■									
Materna															■			
Melcombe					■													
Mendelssohn	■																	
Merton												■						
Mighty Savior					■											■		
Mit Freuden Zart												■				■	■	
Moscow												■					■	
Mozart											■							
Munich			■															
Nettleton			■													■		
New Britain			■			■		■				■					■	
Nicaea															■			■
Nun danket	■					■			■	■							■	
Nun komm der heiden Heiland																	■	
Old 100th	■				■				■			■						
Old 113th																	■	
Old 120th												■						
Old 124th												■						
O Filii et Filiae																	■	
Ora Labora																		■
O Waly Waly									■									
O Welt, ich muss								■										
Passion Chorale									■									
Petra									■									
Picardy	■								■			■						
Pleading Savior									■									
Psalm 42								■										
Puer nobis nascitur	■																	■
Rathbun		■																
Redhead 76									■									
Regent Square	■						■										■	
Rendez à Dieu	■																■	
Resignation									■			■						
Richmond																		■
Rockingham									■			■					■	
Rustington																	■	
St. Agnes			■												■			
St. Albinus																	■	
St. Anne	■														■		■	■
St. Botolph												■						■
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. Theodulph									■									
St. Thomas			■															

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Salzburg								■			■	■			■			■
Sicilian Mariner											■							
Sine Nomine																		■
Slane	■				■							■			■		■	
Southwell		■																
Stuttgart					■	■		■	■									
Tallis' Canon		■																
Tallis' Ordinal								■										
Terra Beata		■													■			
Ton-y-botel (Ebenezer)	■										■					■		
Truro	■	■											■					
Unser Herrscher	■														■			
Veni Emmanuel								■										
Vesper Hymn						■												
Victory	■									■								
Sicilian Mariner											■							
Vom Himmel hoch												■						
Wareham								■			■					■		
Westminster Abbey					■					■						■		
Winchester New																■	■	
Winchester Old																	■	
Wondrous Love									■			■						
Woodlands																	■	
Woodworth															■			
W Zlobie Lezy	■																	

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 Chantraine*, 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.

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