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, processional pieces, 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 Companion Website: www.oup.co.uk/companion/ohso) 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.

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

Aria

MALCOLM ARCHER
(b. 1952)

Bristol: from Thomas Ravenscroft’s Psalms (1621)

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Music collected, adapted, and arranged by Ralph Vaughan Williams (1872–1958) from The English Hymnal. This setting by David Bednall © Oxford University Press 2014. Photocopying this copyright material is ILLEGAL.
Gabriel’s Message

Dance

MICHAEL BEDFORD
(b. 1949)

I: Oboe 8'
II: Flute 8', 2'
Ped.: soft 16, 8'

Sprightly \( \frac{j}{4} = 69 \)

Gabriel’s Message: Basque traditional carol melody

Registration may be varied on the repeat

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In dulci jubilo

Partita

JAMES VIVIAN
(b. 1974)

Theme

Stately \( \textit{} \) \( \textit{} \) \( \textit{} \)

2nd time: \( \textit{} \) \( \textit{} \) \( \textit{} \)

(Ped. \textit{ad lib.})

2nd time: \( \textit{} \) \( \textit{} \) \( \textit{} \)

Variation 1

Moderato

mf Cornet or solo stop

Flute 8', 4'

light 16', 8'

In dulci jubilo: German medieval carol melody

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Still, still, still
Prelude

Sw.: Flute 8', Strings 8'
Gt.: Flute 8', Sw. to Gt.
Ped.: soft 16', 8', Sw. to Ped.

Not too fast \( \approx 80 \)

Still, still, still: Austrian carol melody
for my parents, with gratitude for their constant presence

Be still
Prelude

Andante tranquillo \( \text{\textit{j} = 92} \)

Sw. p

\[
\begin{align*}
\text{Sw. p} & \quad \text{Sw. p} \\
& \quad \text{Sw. p} \\
& \quad \text{Sw. p}
\end{align*}
\]

8

\[
\begin{align*}
\text{mp} & \quad \text{mp} \\
& \quad \text{mp} \\
& \quad \text{mp}
\end{align*}
\]

a tempo

17

\[
\begin{align*}
\text{Sw.} & \quad \text{Sw.} \\
& \quad \text{Sw.} \\
& \quad \text{Sw.}
\end{align*}
\]

Be still: Dave Evans (b. 1957)

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Deo gracias

Grand Plein Jeu

Maestoso, con moto  \( \frac{d = 69}{4} \)

Deo gracias: 15th-century English melody

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Puer nobis nascitur
Festive Postlude

Allegro non troppo \( \frac{\uparrow}{\downarrow} = 76 \)

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

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

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Shine, Jesus, shine
Recessional

Jubilant \( \text{j} = 132 \)

Shine, Jesus, shine: Graham Kendrick (b. 1950)

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