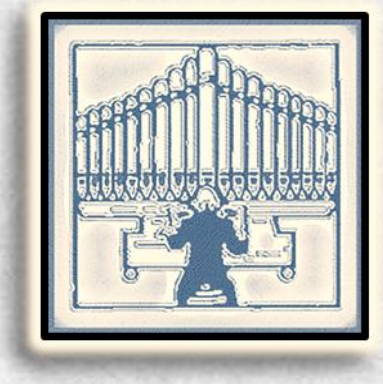
Music for Voices & Organ

Hymn Tune Free Harmonizations

~ Volume 1 ~

46 Free Harmonizations
of
26 Familiar Hymn Tunes



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Free Harmonizations

for Voices & Organ

Notes

The hymn tunes assembled here come from Latin, Swiss, German, French, Dutch, English, American, and other varied folk hymn traditions spanning some five centuries of musical and liturgical tradition. In many instances, hymn tunes serve as a ofbridge between sacred and secular practices within world cultures, as evidenced by folk melodies or lilts borrowed by hymnodists and adapted to sacred use — or the reverse, when hymn tunes become popularized by noted performers or media exposure. Over time tunes have developed brief proper names for convenient identification, but nationality, era, and denominational preferences account for wide variances. For example, some hymnal publications occasionally coin new names for established tunes that are being paired with new texts. Oftentimes there will be a reason for the title of a hymn tune: a composer, location or family name will frequently surface, alongside more abstruse christenings linked to specific sacred texts, sects or denominations, faiths or creeds. It is not unusual for the composer of a hymn tune to be unknown or anonymous, or for a tune title to be linked generically to a manuscript, hymnal or songbook publication.

These free harmonizations are intended as alternative organ accompaniments for specific verses to support and enhance congregational hymn singing. They appear for the most part in traditional four-voice harmonized textures and are technically accessible. Hymn melodies are featured prominently in almost all of the settings.

There are four generic categories of layout and voicing: 1.) the hymn melody appears as a solo in the soprano line, accompanied by two voices in the left hand on a secondary manual and a bass line in the pedal; 2.) the hymn melody is featured as a solo in the tenor register, accompanied by the right hand on a secondary manual, and with a bass line in the pedal; and 3.) the hymn melody sounds in the soprano register and is harmonized freely in lower voices and played on one manual (with or without pedal). In some instances where there are two or more settings for the same tune, one verse can be used as an introduction and another for a middle or final verse. Occasionally a slower tempo will be very effective for a concluding verse.

The settings that feature a solo melody in the soprano or tenor voice can be rendered effectively on an instrument with multiple manuals and pedal by means of terraced dynamics. In some instances, a tune will benefit from registration on a bold solo reed (or reeds in chorus), with or without divisions coupled in support. A solo reed can be deployed effectively for a soprano cantus firmus at 16' and 8' pitches; use of an 8' pitched tenor cantus firmus will often be enhanced by the addition of 4' (and 16') pitch(es) if available.

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Music for Voices & Organ

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of
Familiar Hymn Tunes

Volume 1

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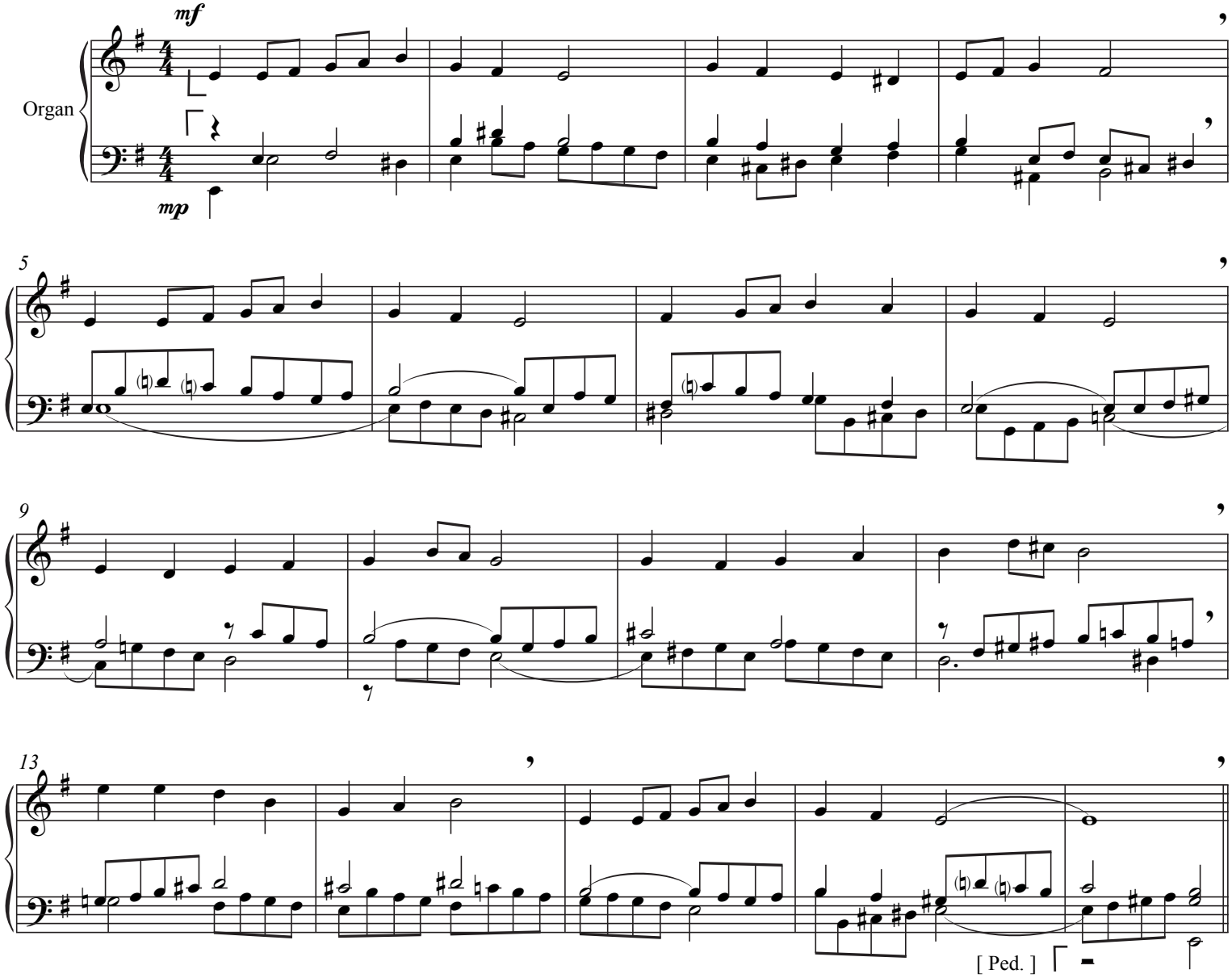
Aberystwyth

1. Introduction (or Verse)

Joseph Parry
(1841-1903)

[Andante]



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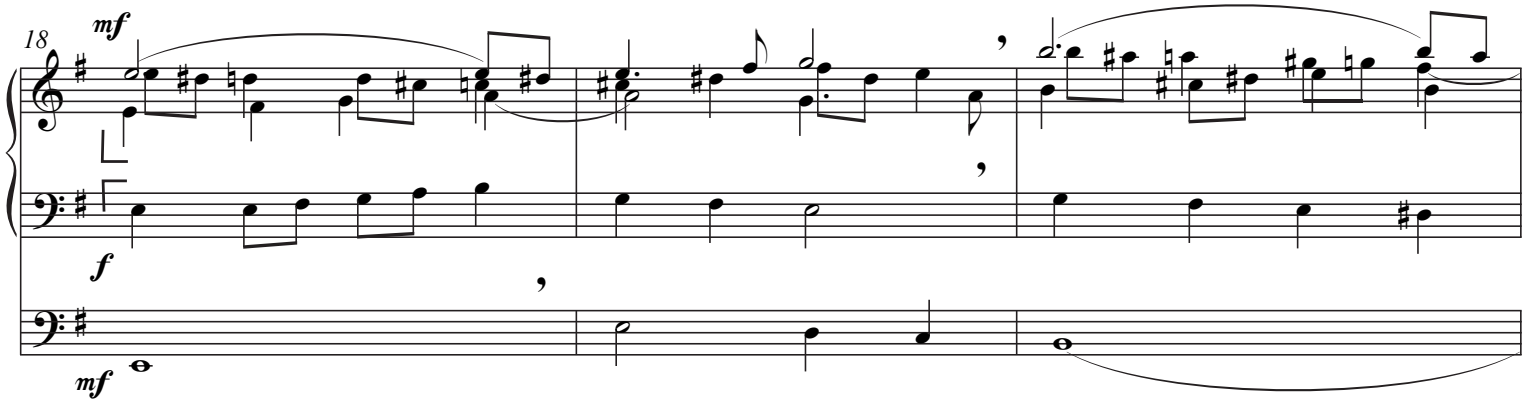

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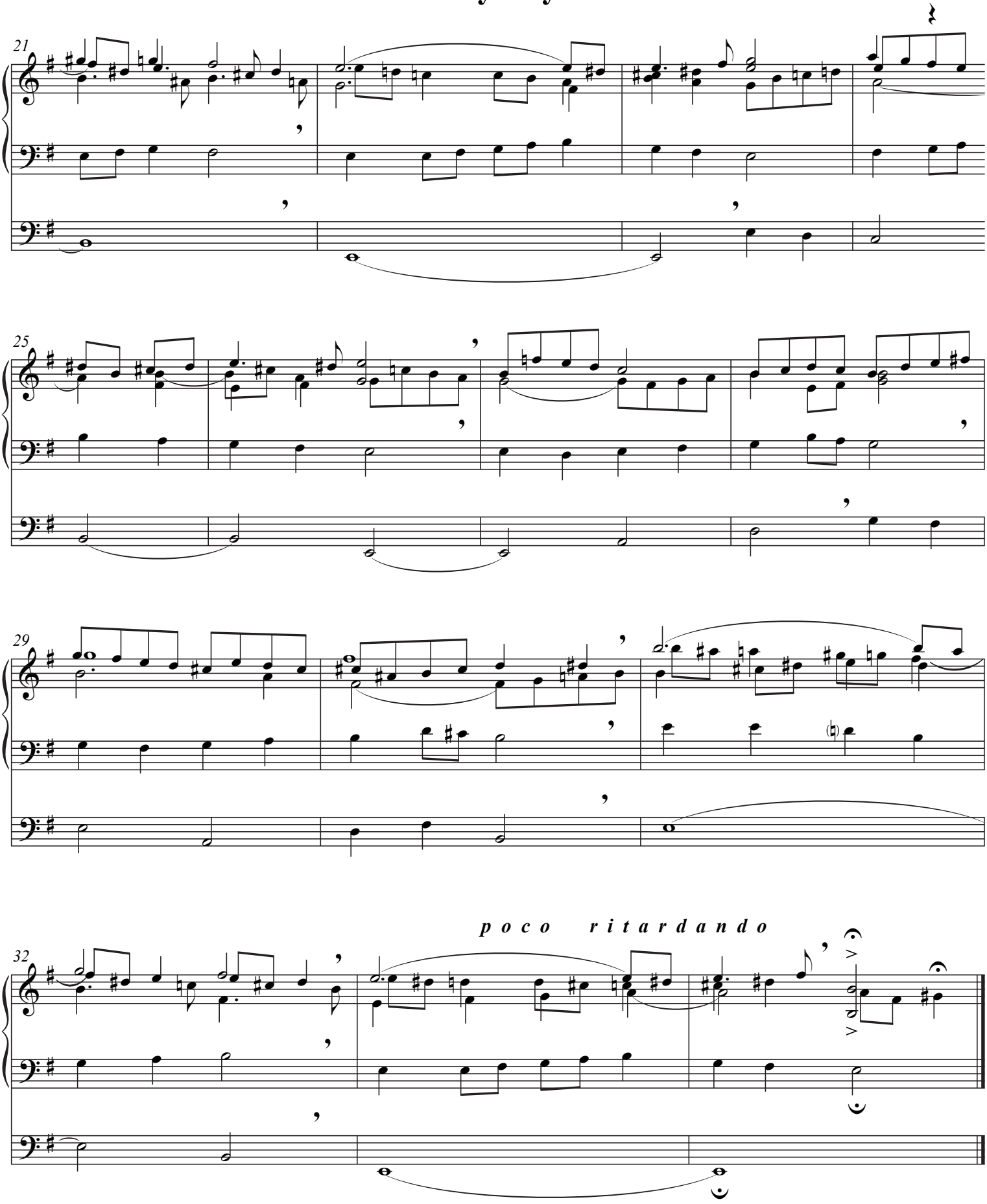
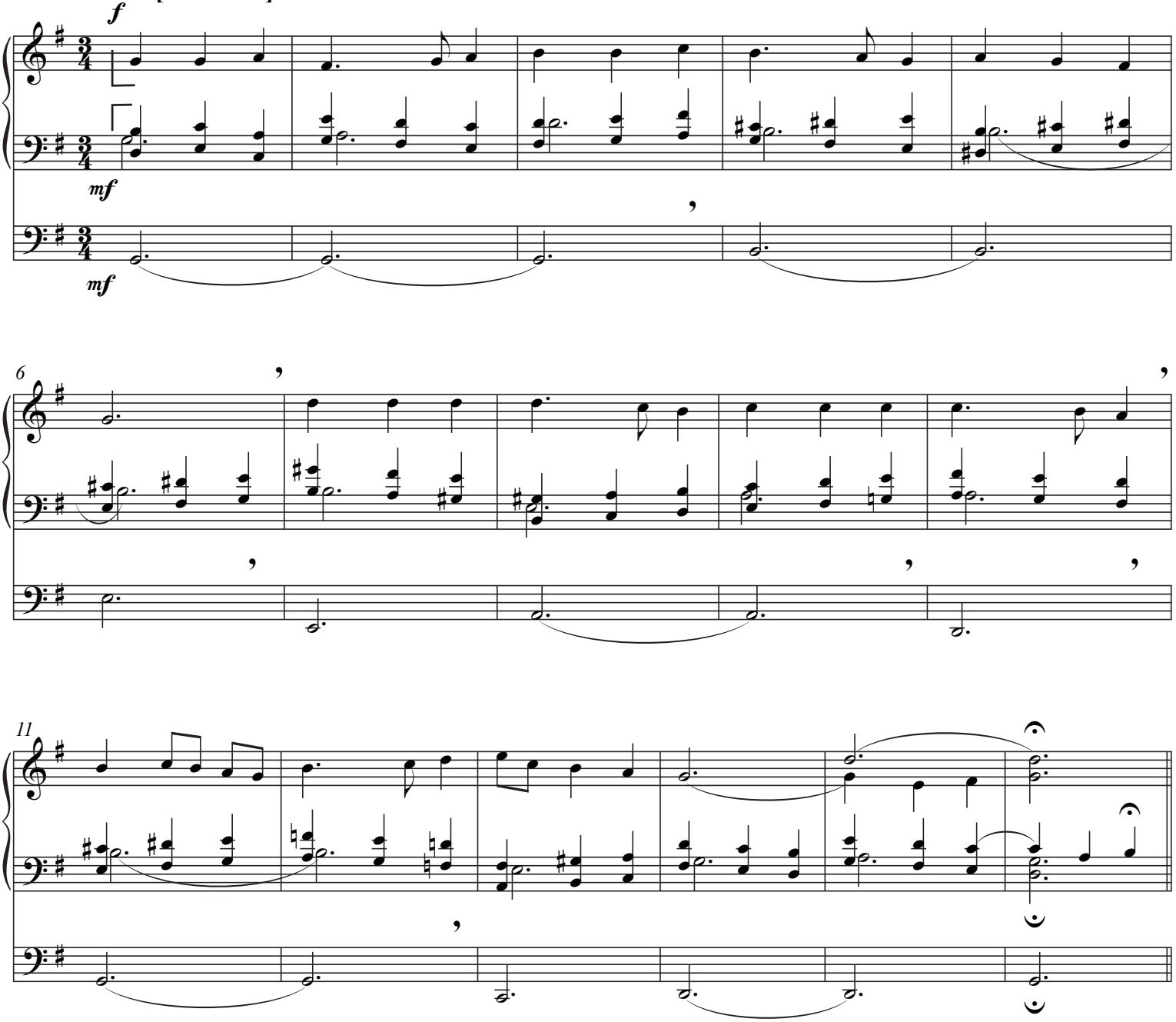

21
25
29
32
poco ritardando

1. Verse

America

Anthem Tune

[Andante]



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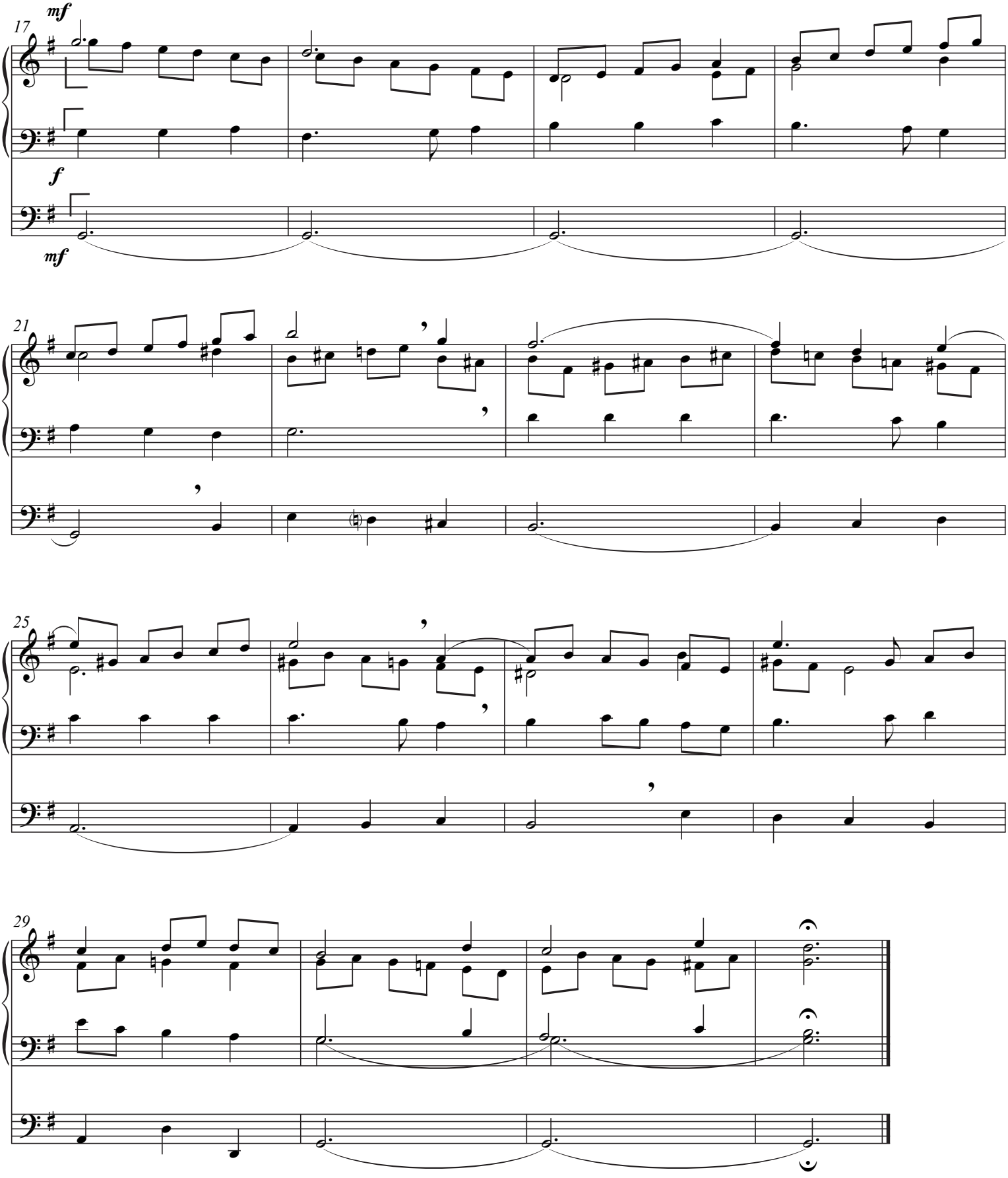
America

2. Final Verse



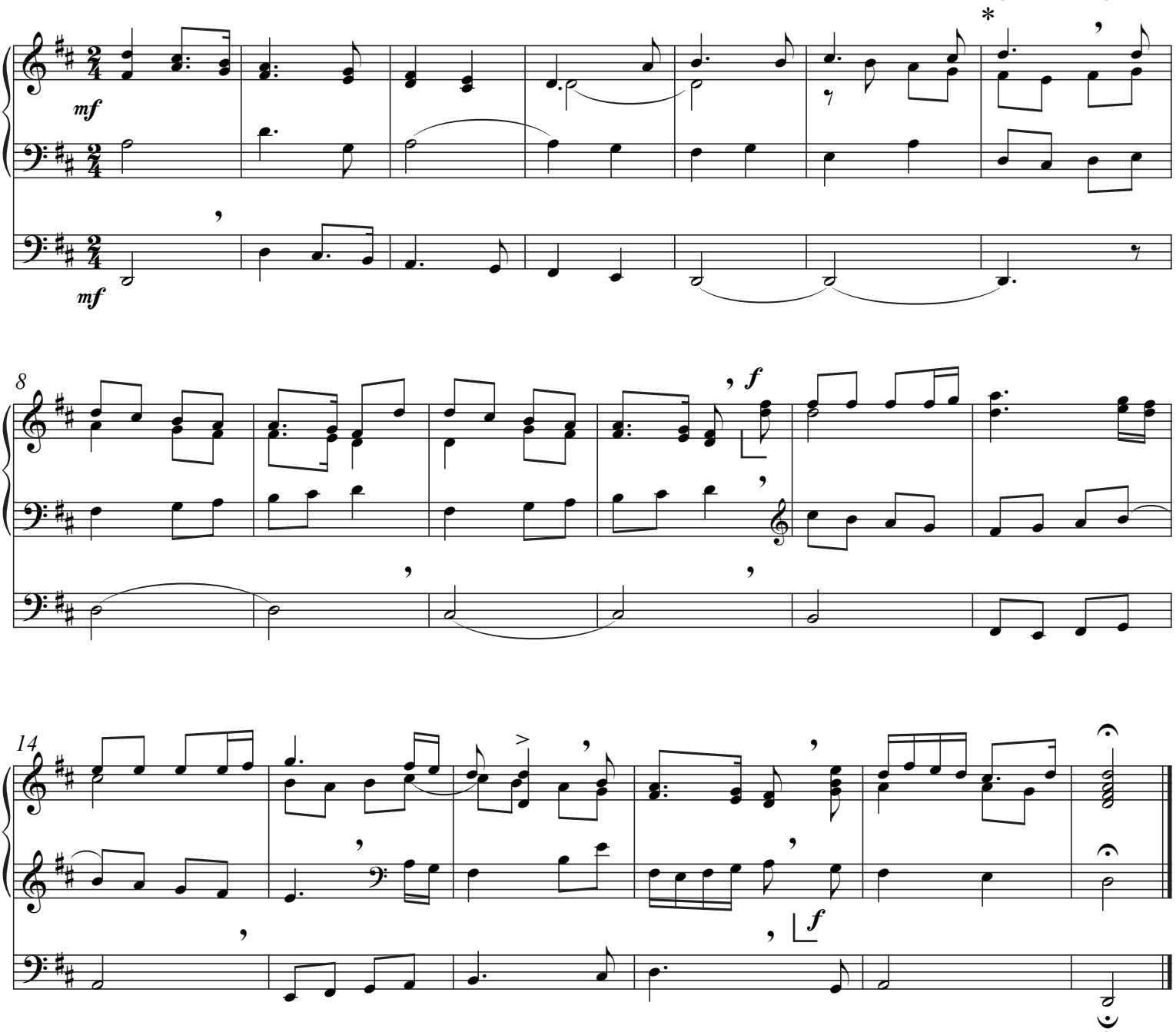
Antioch

Verse (or Introduction)

G. F. Handel (1685-1759)
Arr. **Lowell Mason**

[Andante]

[See **N.B.** below]



* **N.B.** In some versions of the tune itself, this measure is expanded into a two-measure unit, i.e. a half note tied to a dotted quarter, followed by the next phrase.

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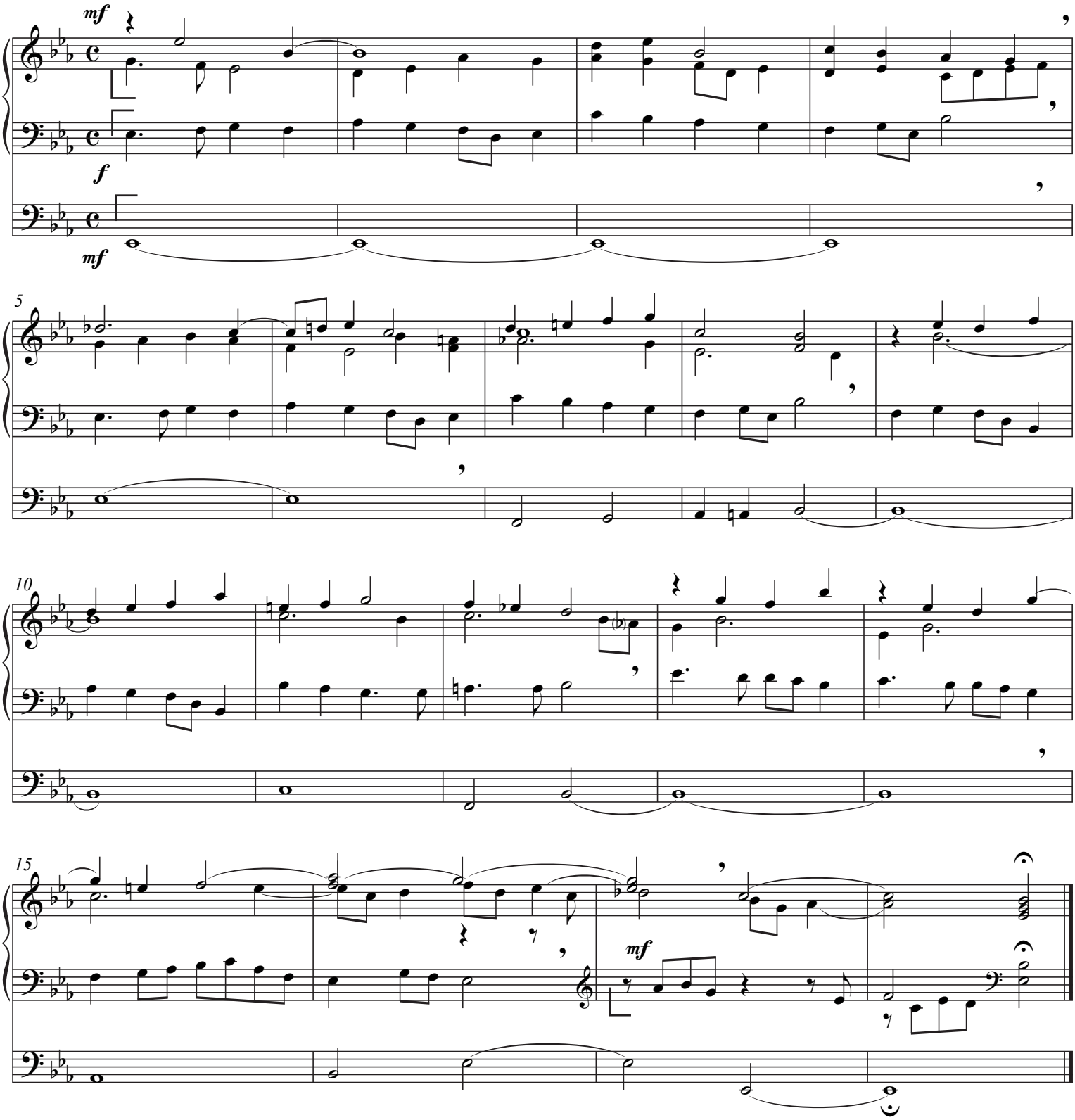
Austria

Verse (or Introduction)

[Andantino]

Franz Joseph Haydn
(1732-1809)



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Azmon

1. Verse

Carl Gotthilf Glaser (1828)
Arr. **Lowell Mason** (1839)

[Andante = 𝅗𝅥]

mp

mp

5

2. Final Verse

10

f

mf

mf

15

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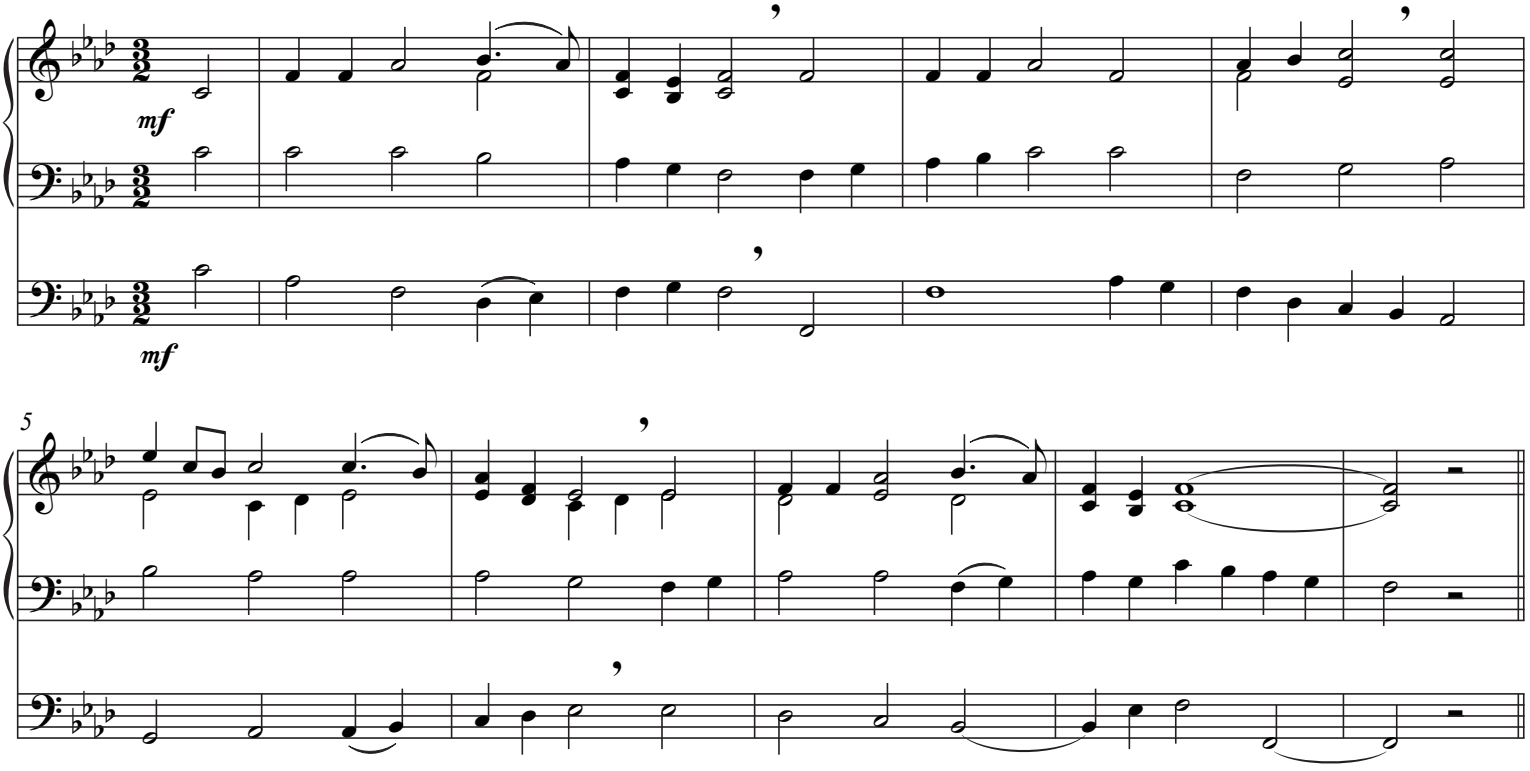
Bourbon

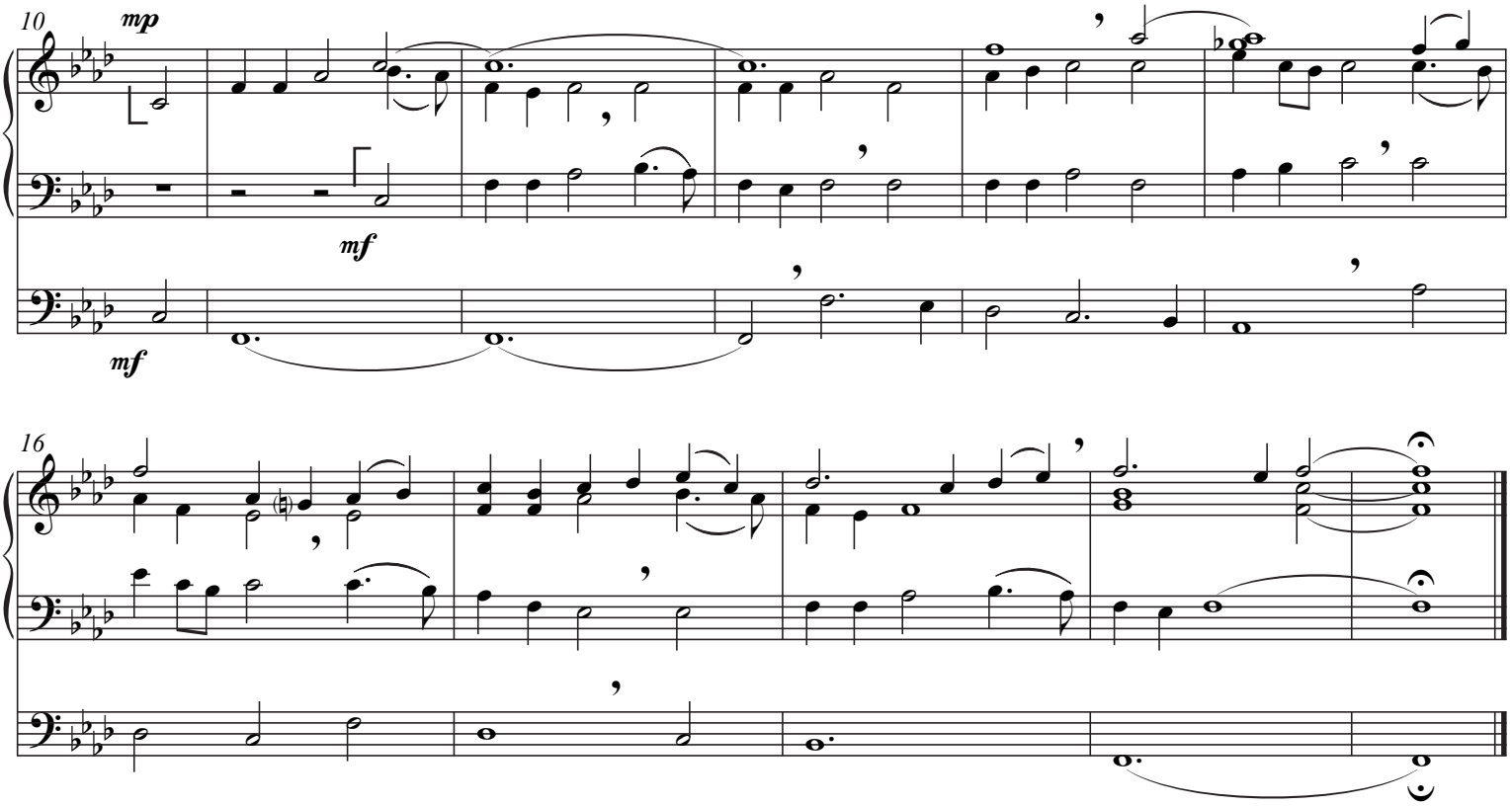
1. Verse

Freeman Lewis
(1780-1859)

[Andante = 𝅗𝅥]



2. Final Verse (Canon)



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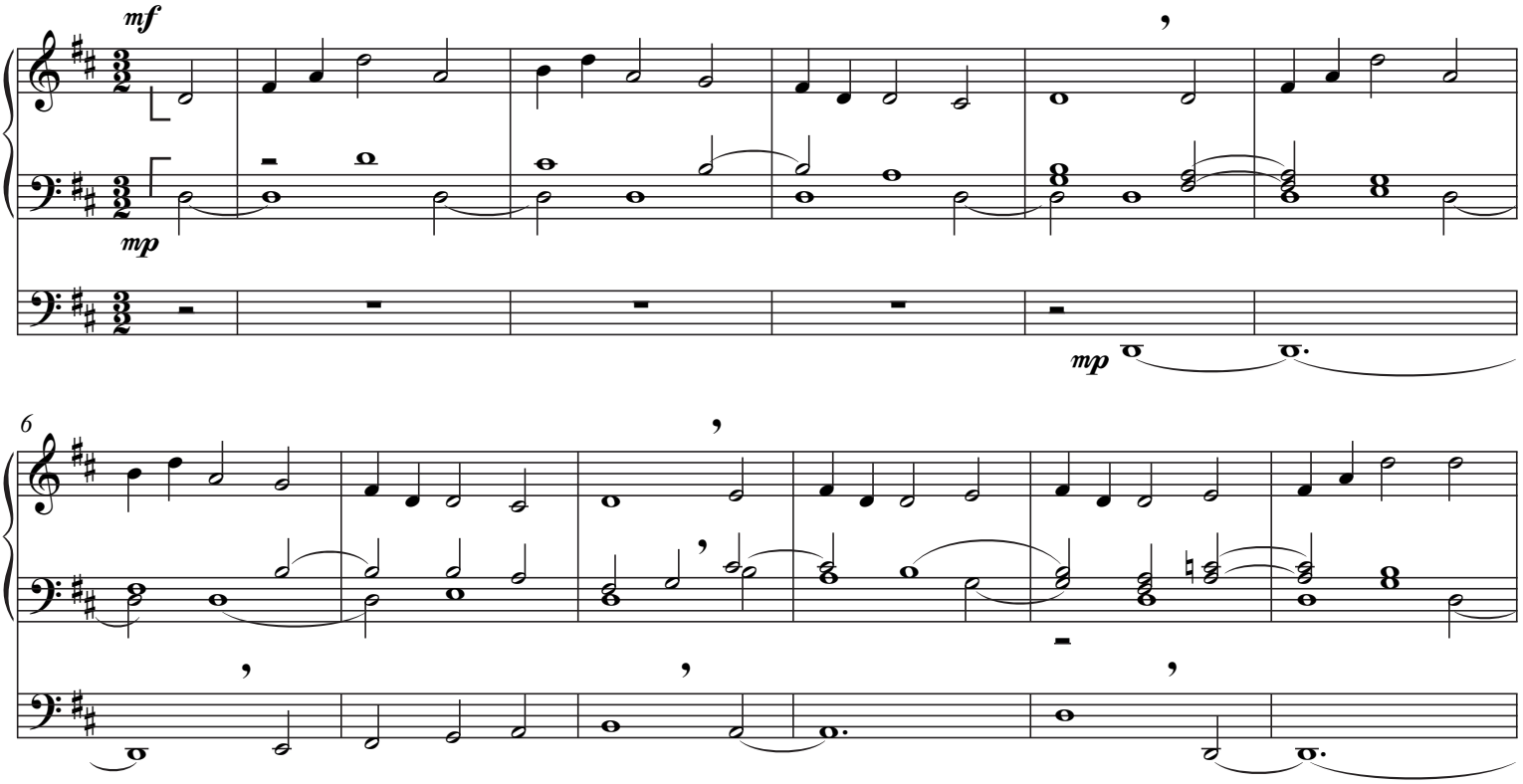
Brother James Air

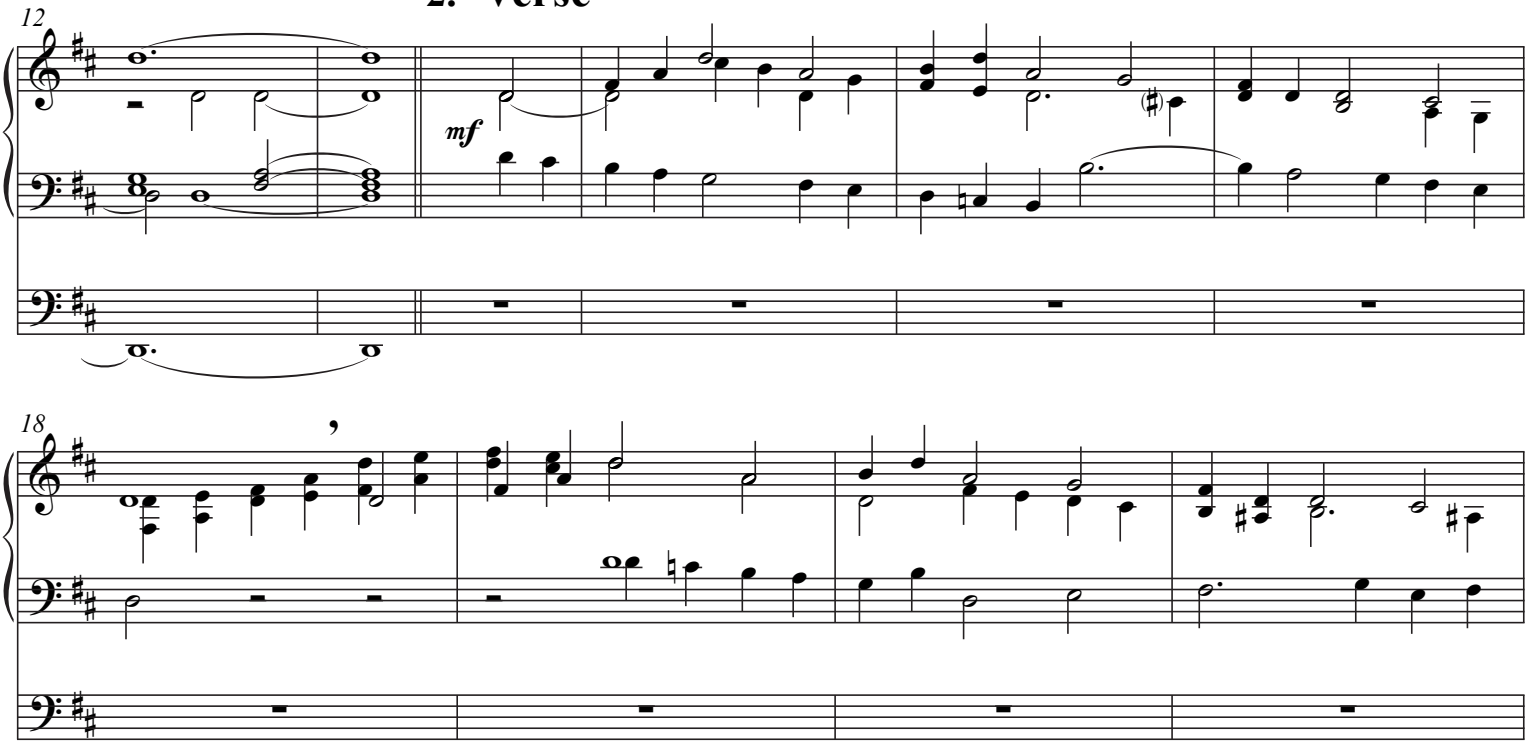
1. Introduction

[Moderato = 𝅗𝅥]

James Leith Macbeth Bain
(c. 1840-1925)



2. Verse



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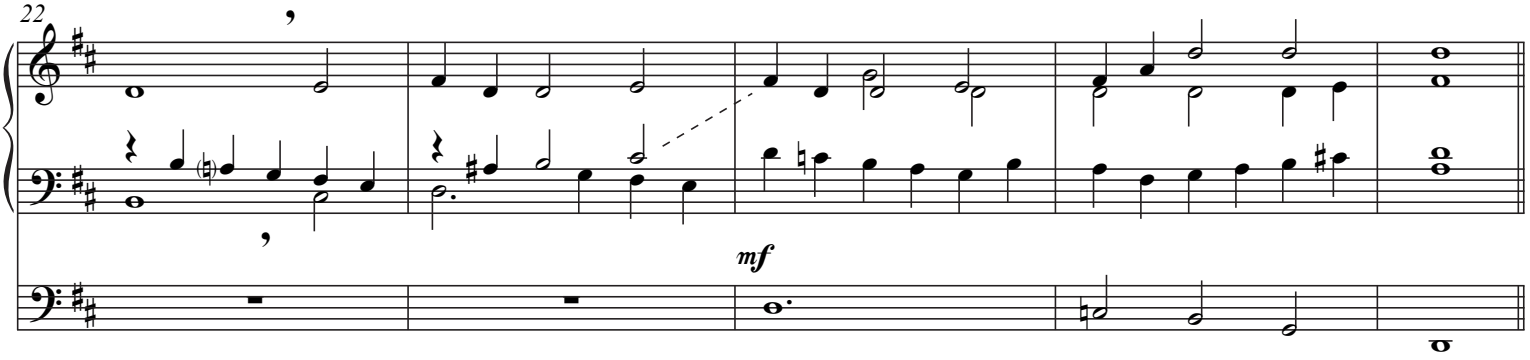

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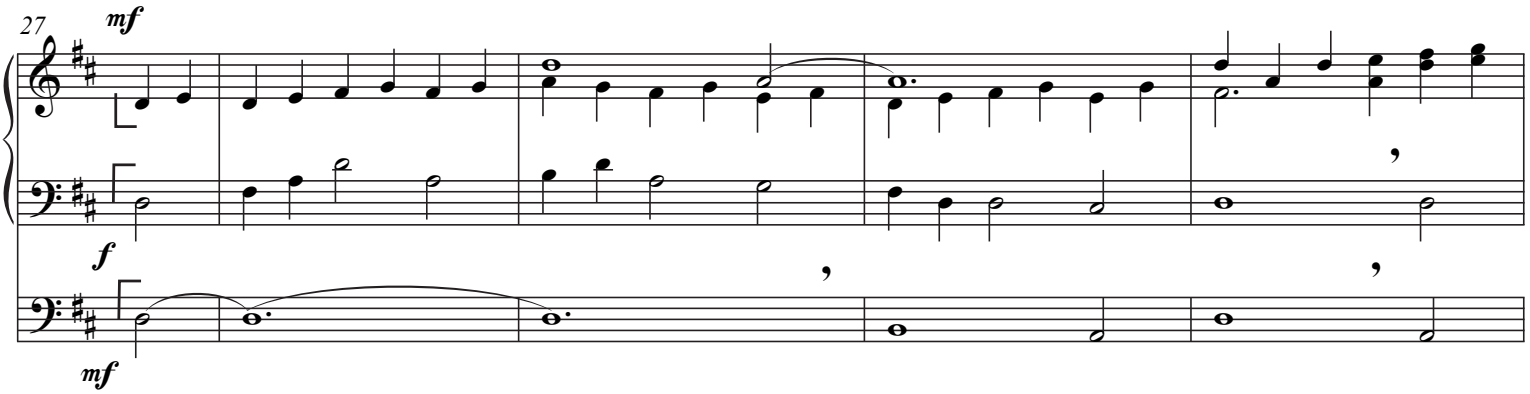
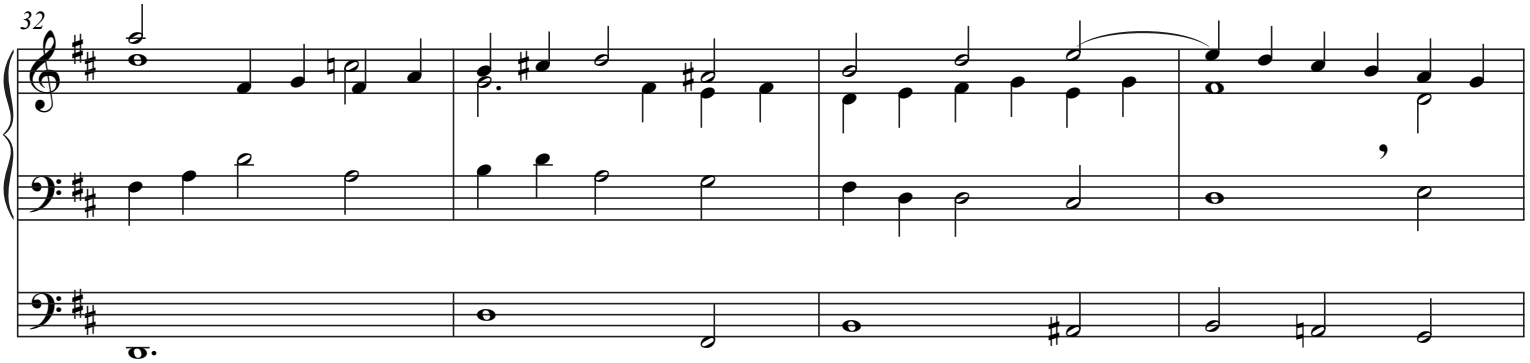
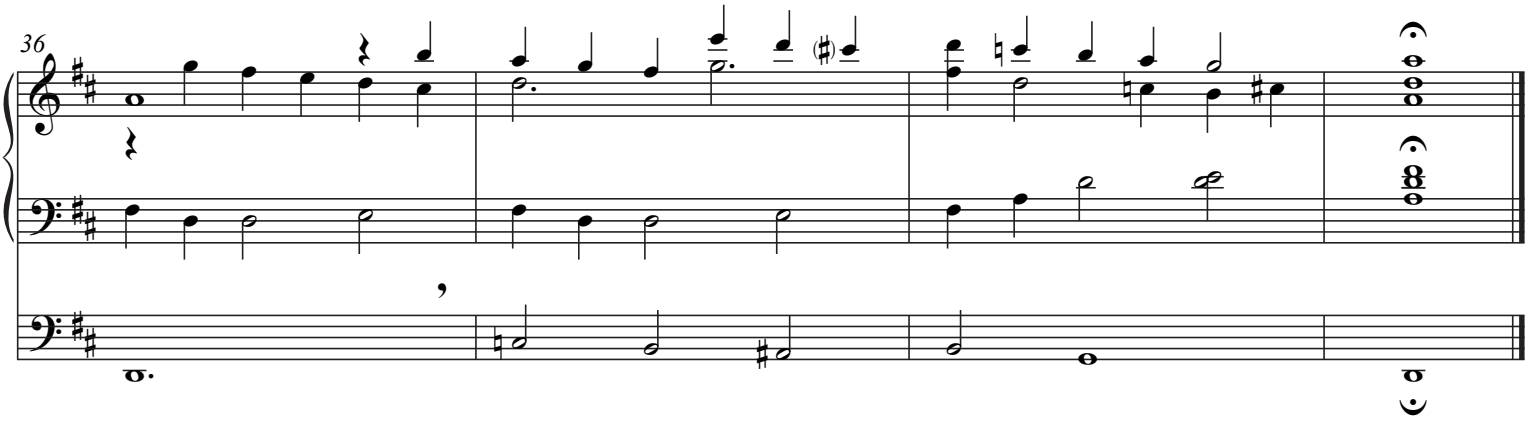




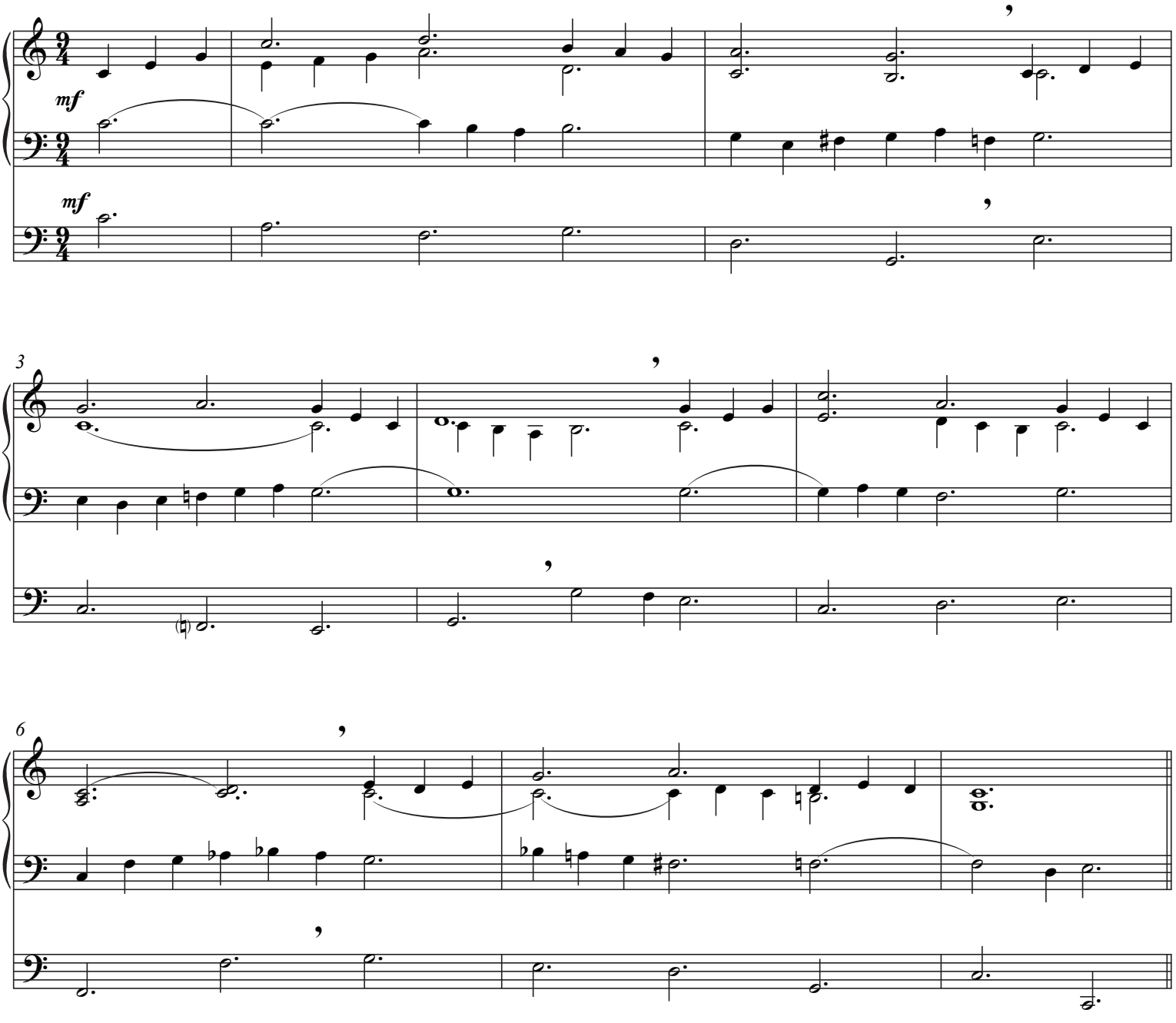


Bunessan

1. Verse

[Larghetto = 𝅗𝅥.]

Gaelic Folk Melody
Transcr. **Alexander Fraser**
Songs and Hymns of the Gael (1888)



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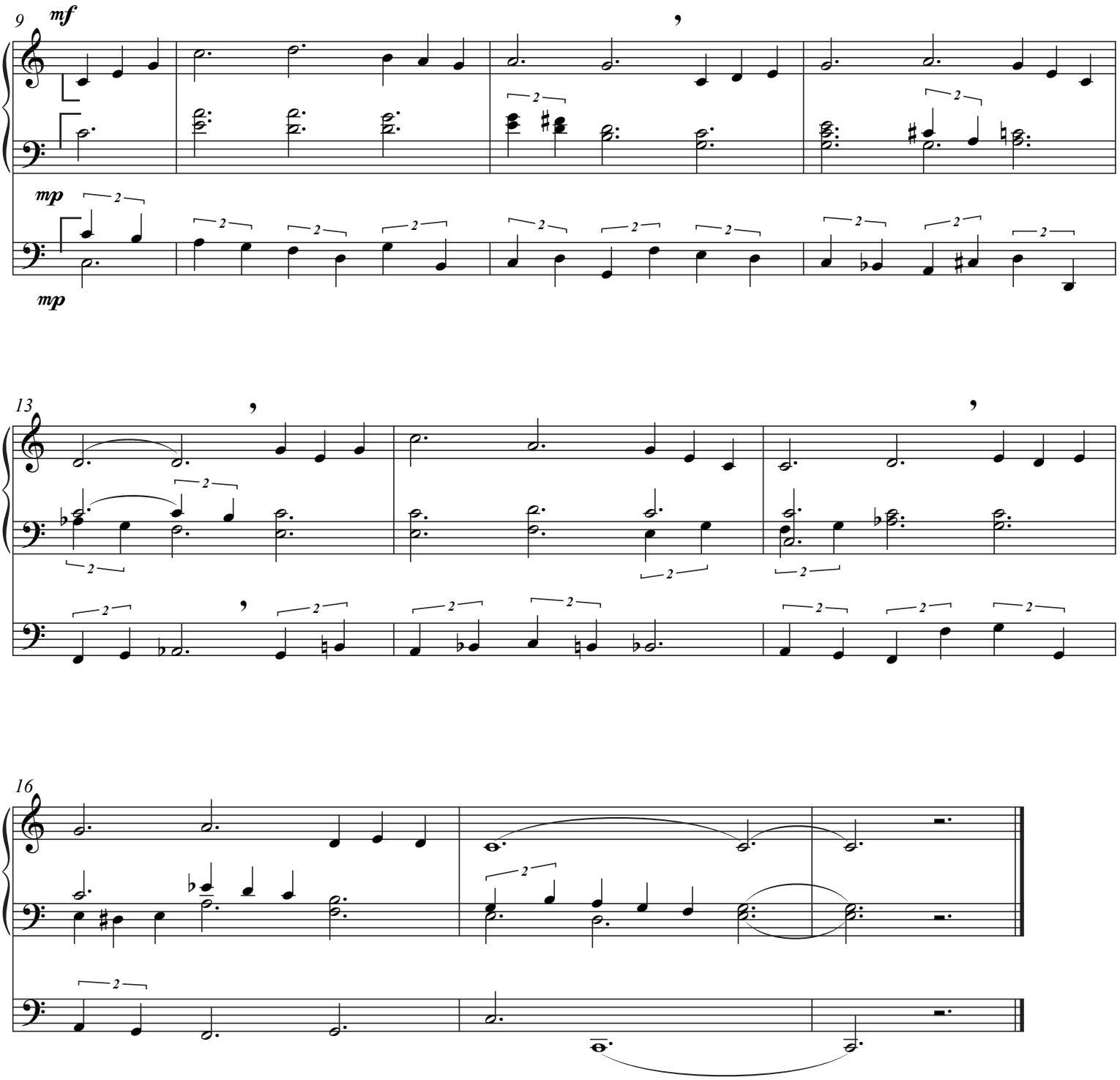
Bunessan

2. Verse



Coronation

Verse

Oliver Holden
(1765-1844)

[Moderato]

mf

f

mf

5

10

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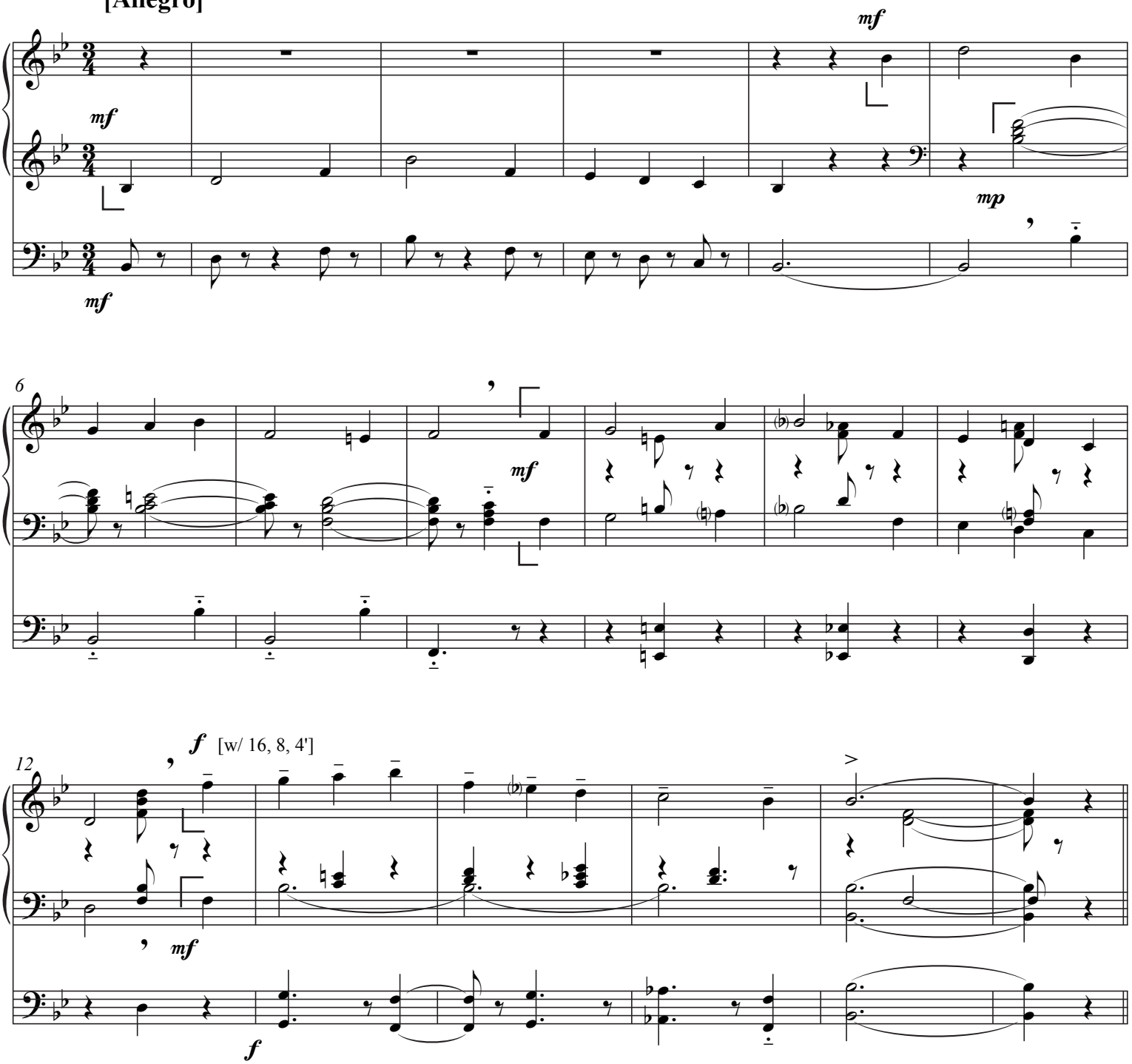
Deus Tuorum Militum

1. Introduction (or Verse)

Grenoble Antiphoner
(1753)

[Allegro]



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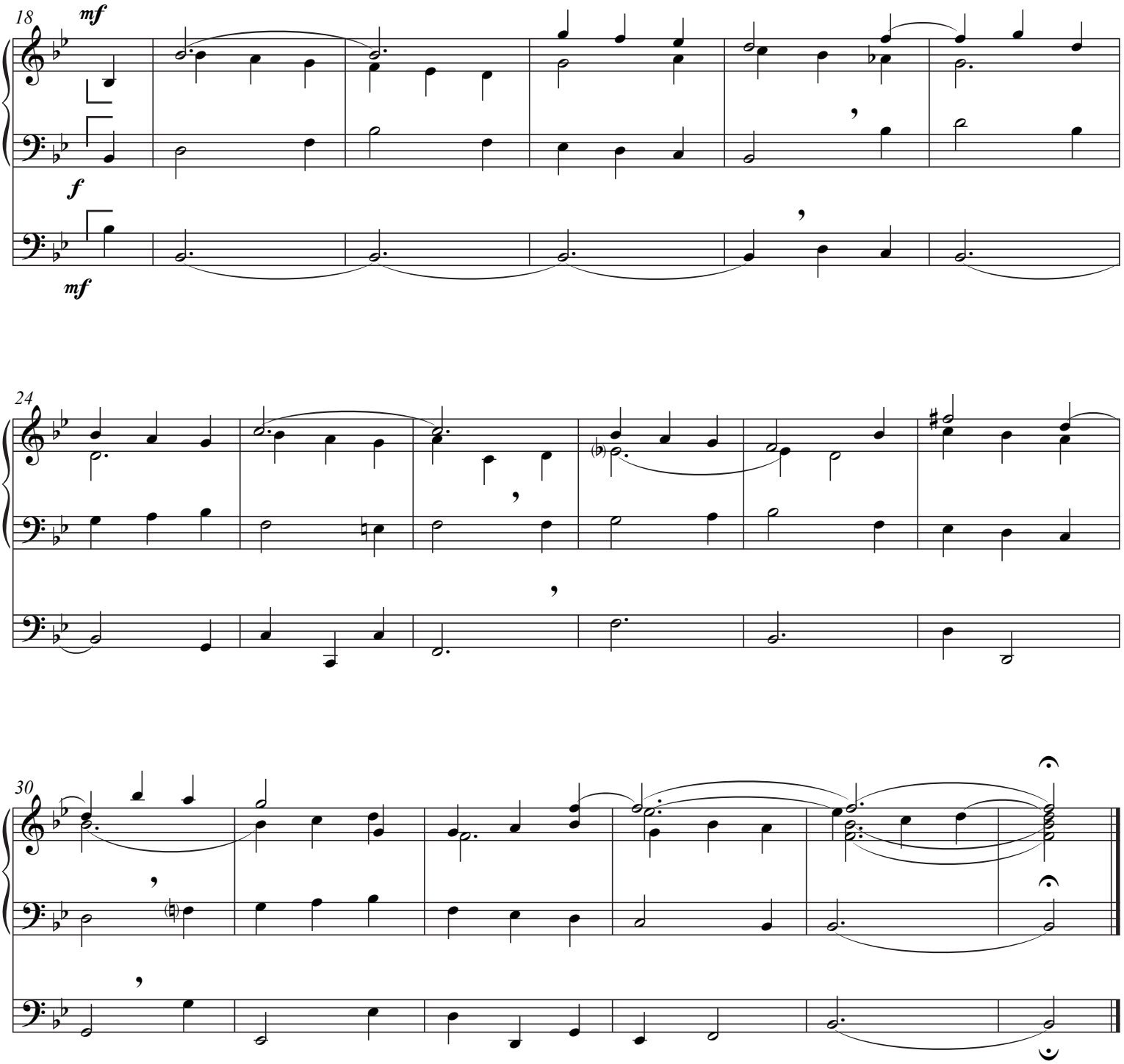
Deus Tuorum Militum

2. Final Verse

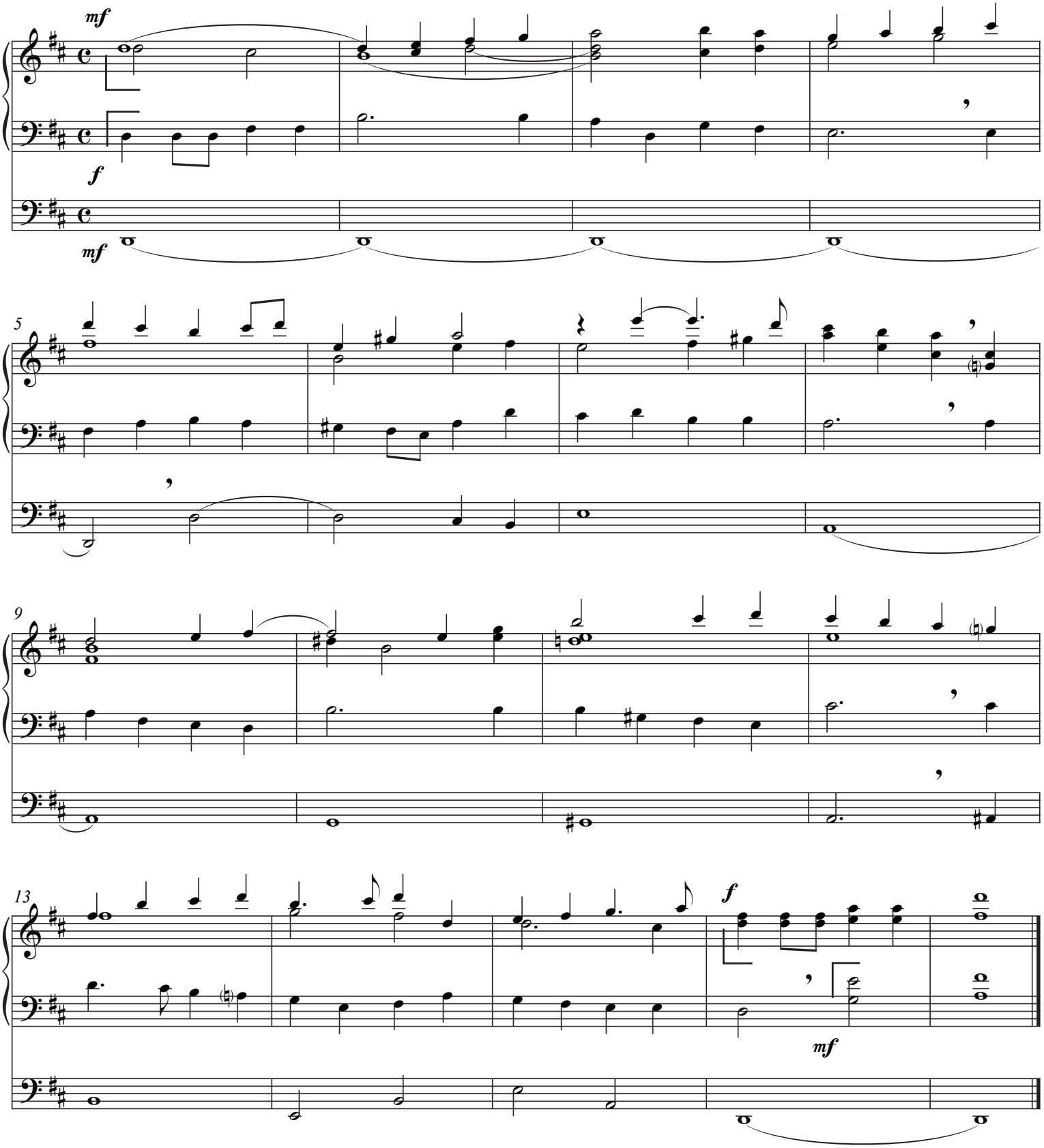


Diademata

Verse

George Job Elvey
(1816-1893)

[Moderato]



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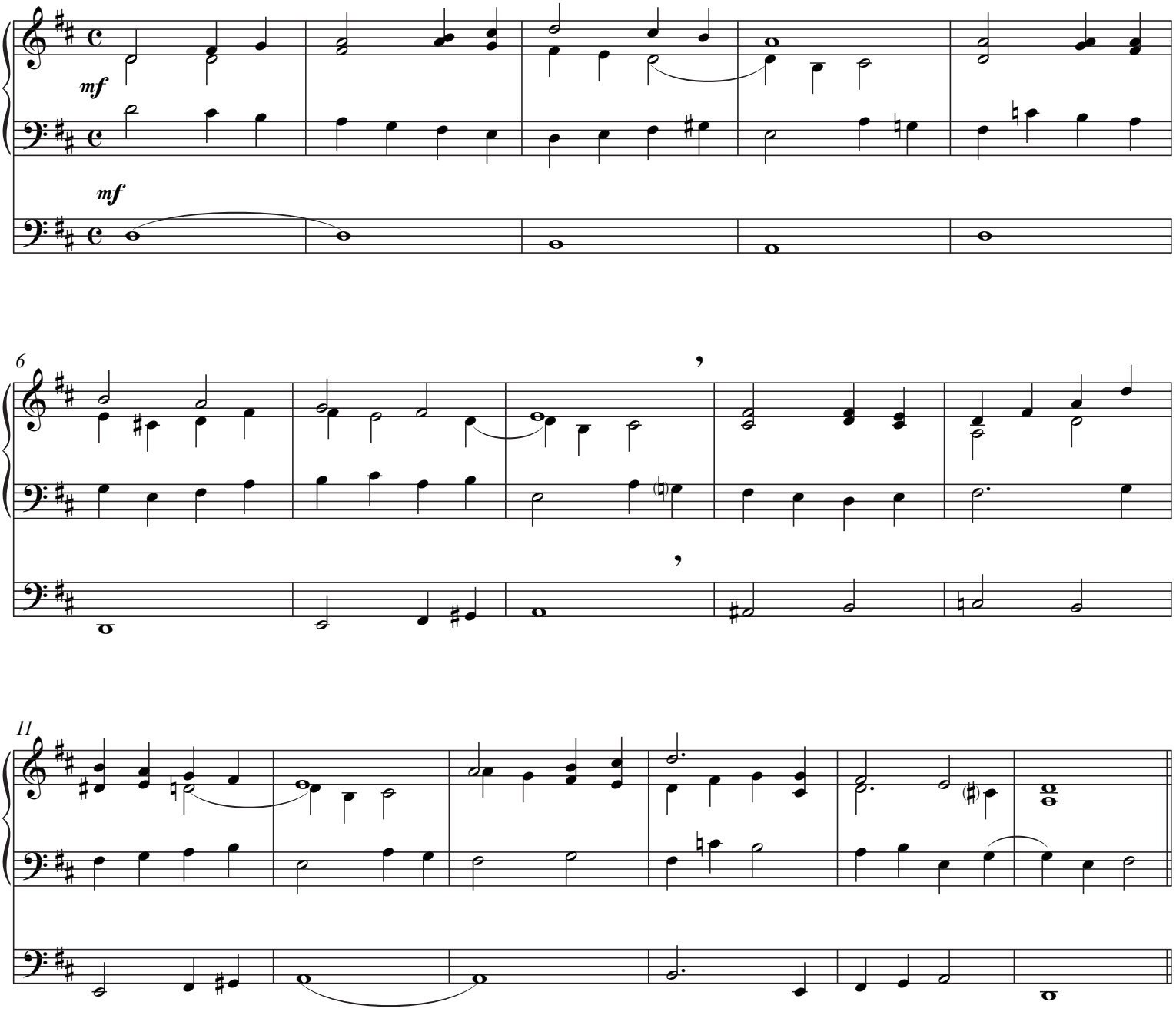
Duke Street

1. Verse

[Allegro = 𝅗𝅥]

Attr. **John Hatton**
(d. ca. 1793)



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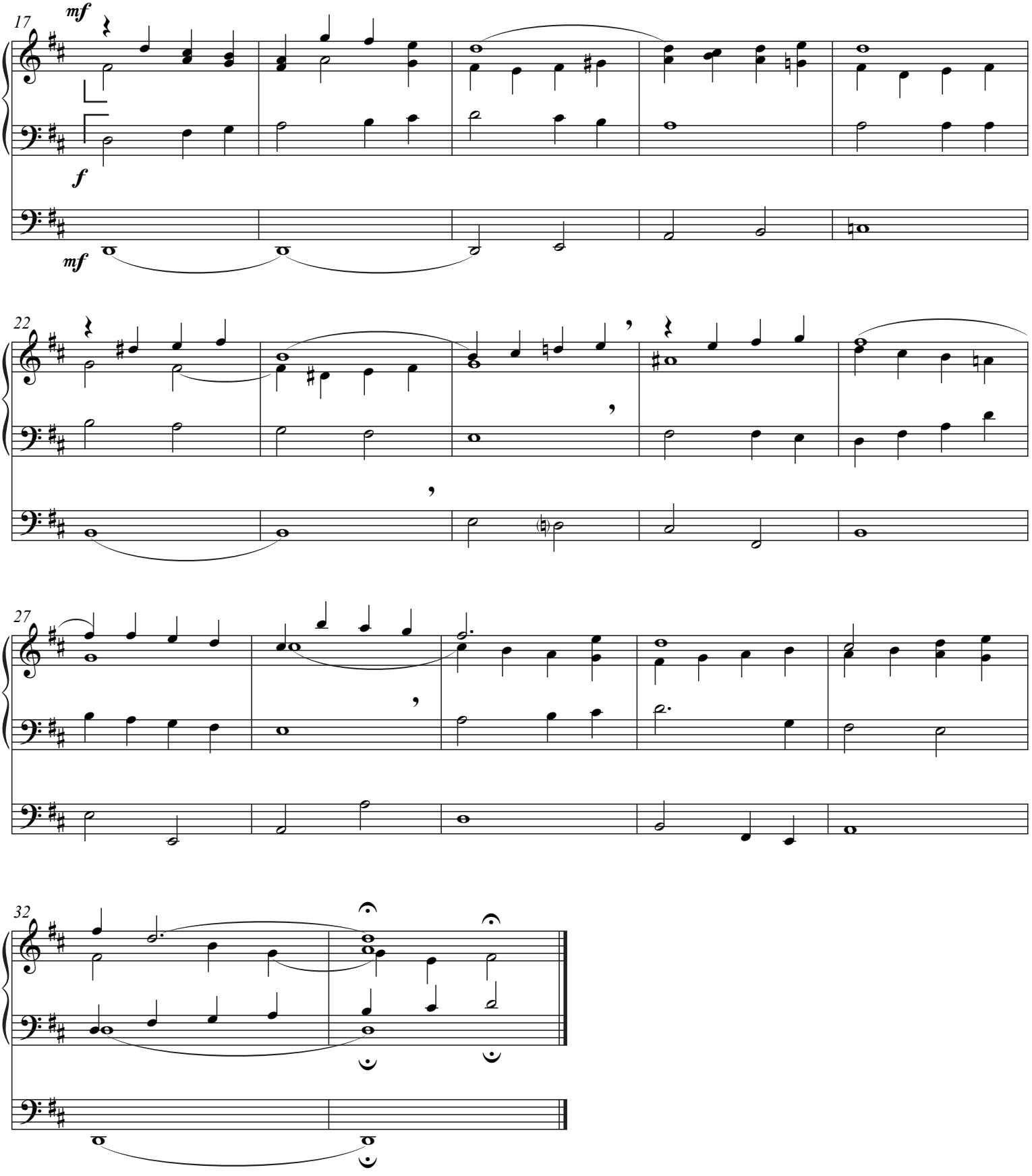
Duke Street

2. Final Verse

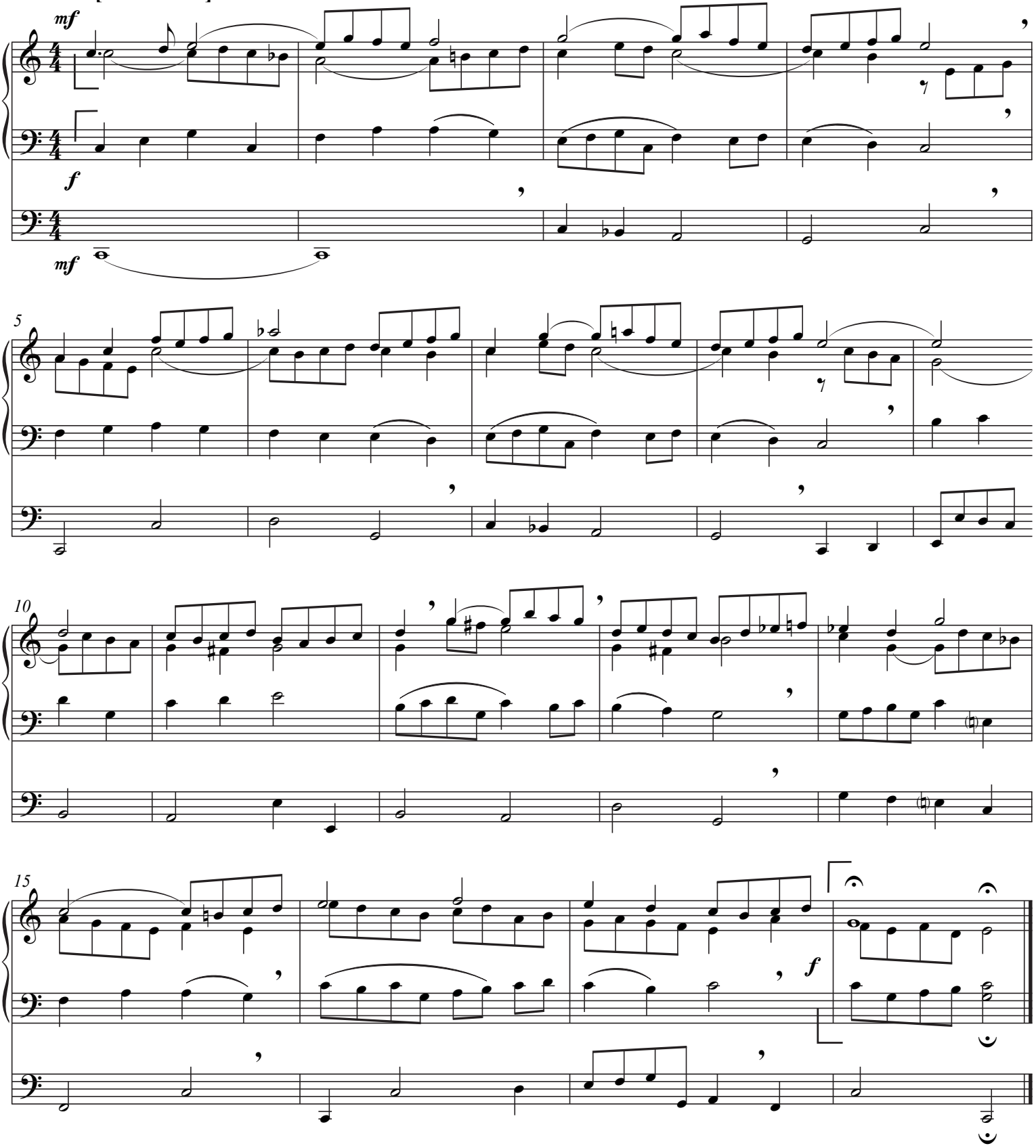


Easter Hymn

Introduction (or Final Verse)

Lyrica Davidica (1708)

[Moderato]



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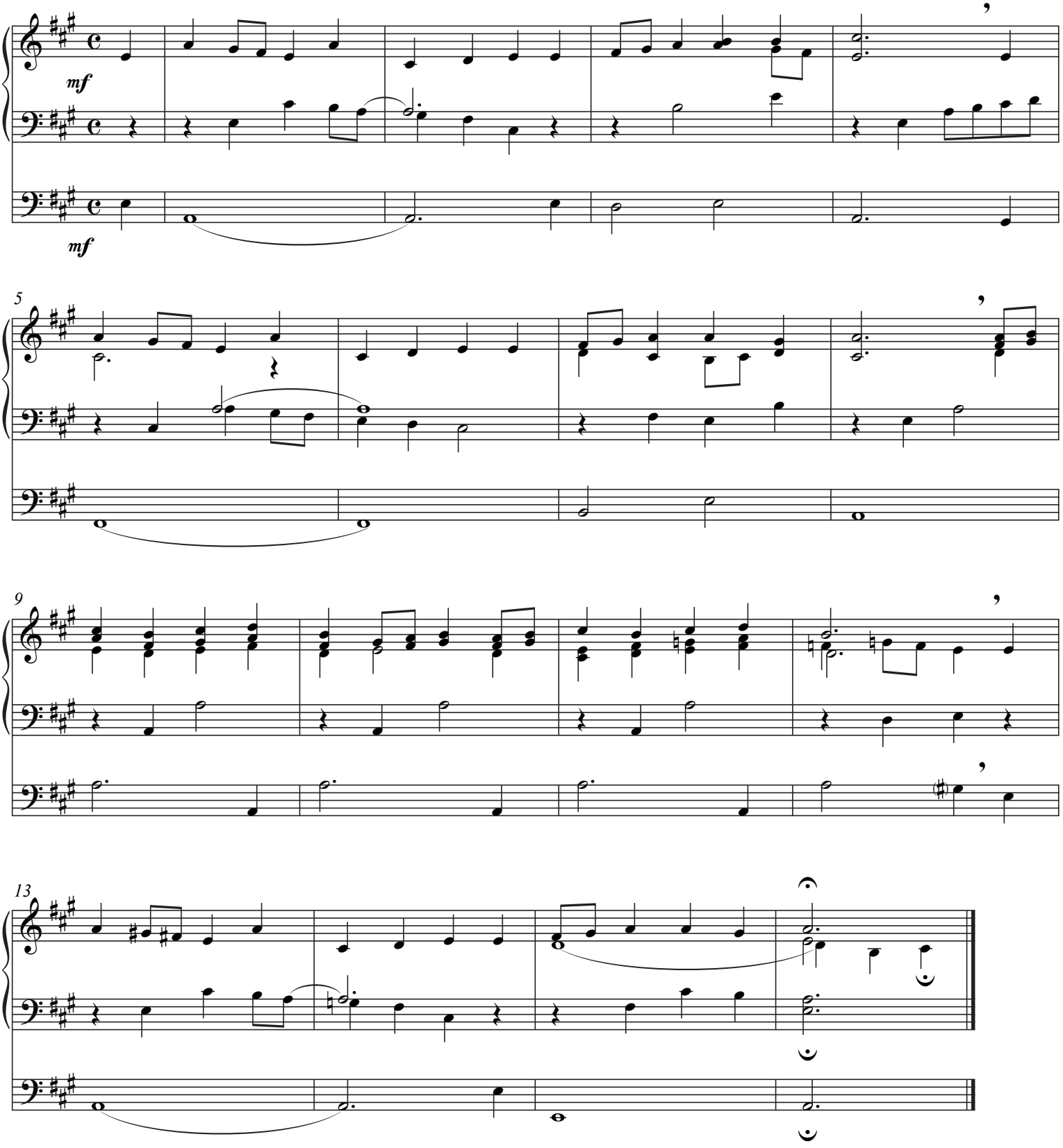
Ellacombe

Introduction (or Verse)

German Melody
Hymns ancient and Modern

[Moderato]



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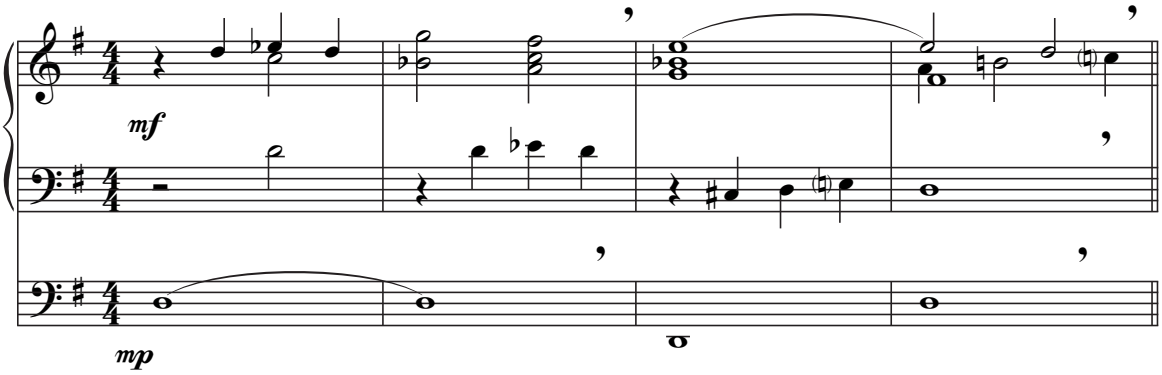
Ellers

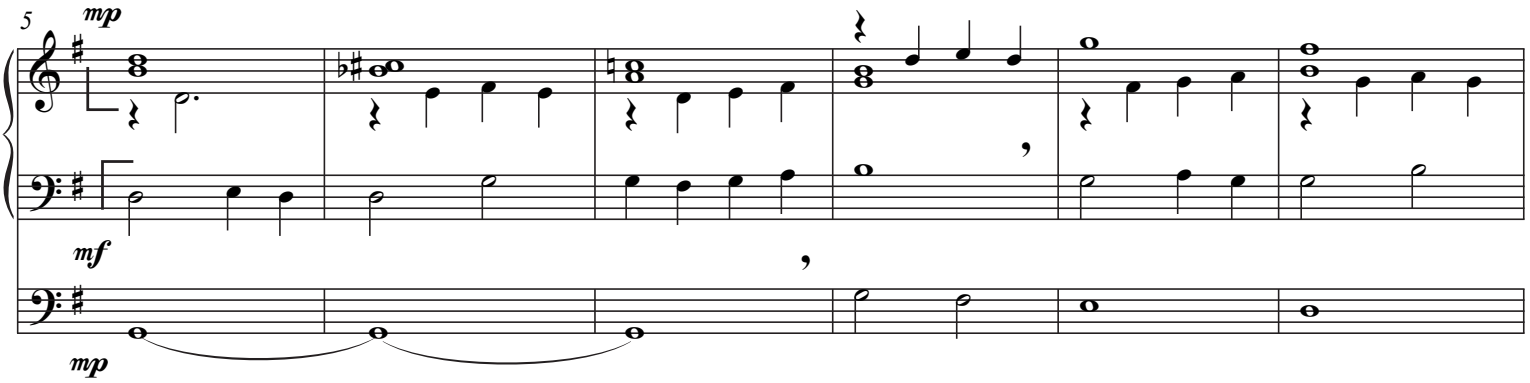
Introduction

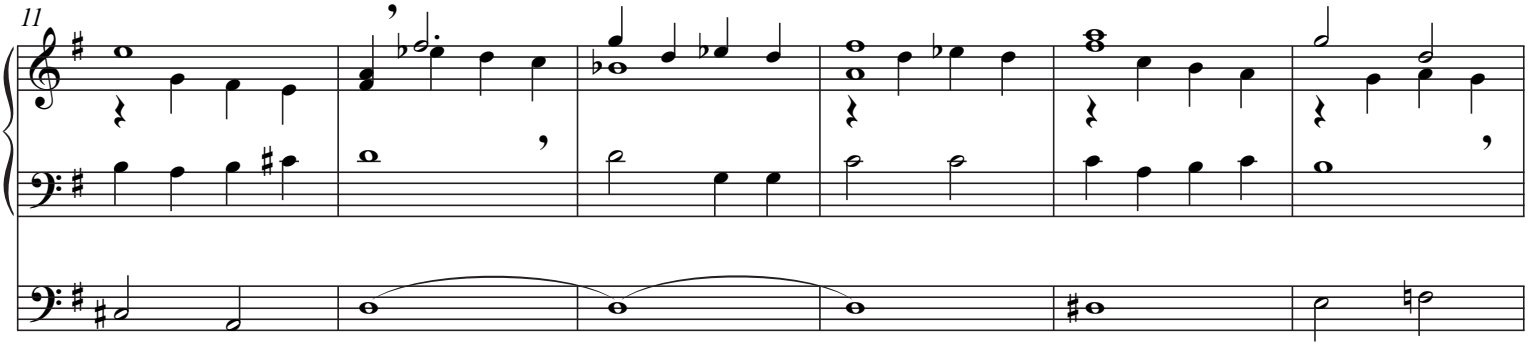
[Andante]

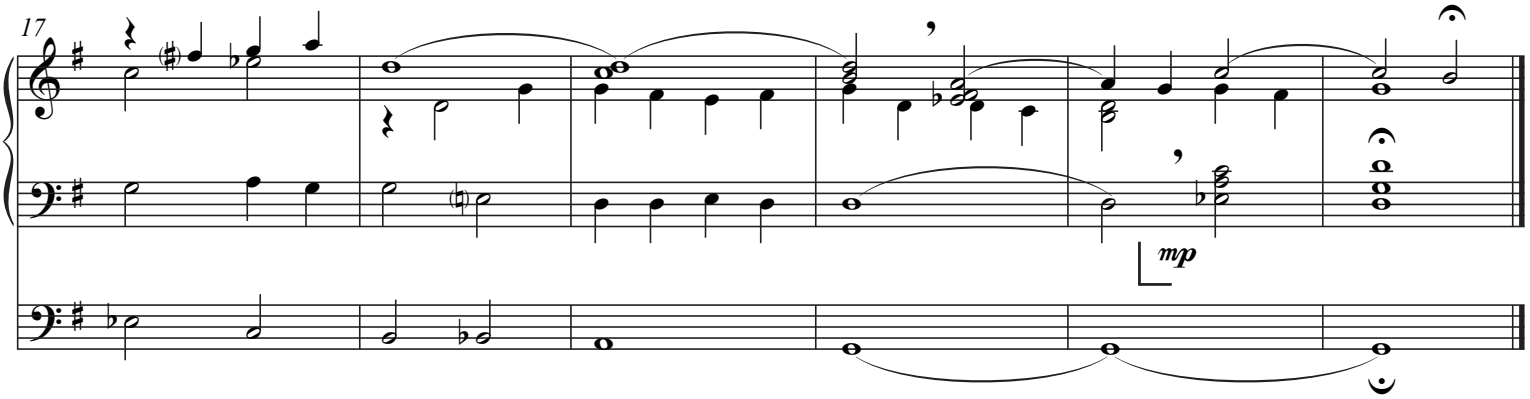
Edward John Hopkins
(1818-1901)



Verse







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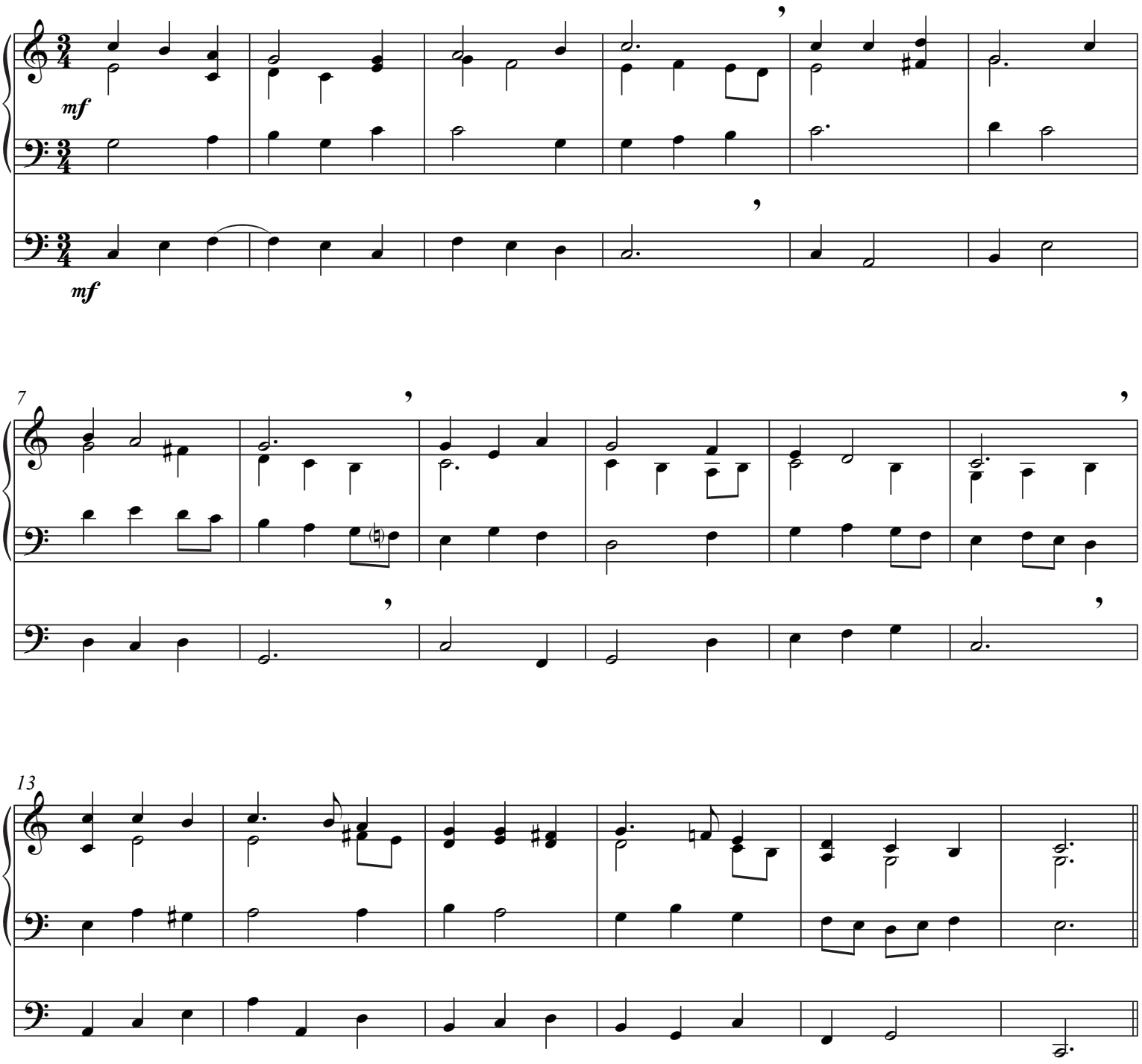
Gelobt Sei Gott

1. Verse

Melchior Vulpius
(c. 1570-1615)

[Allegretto]



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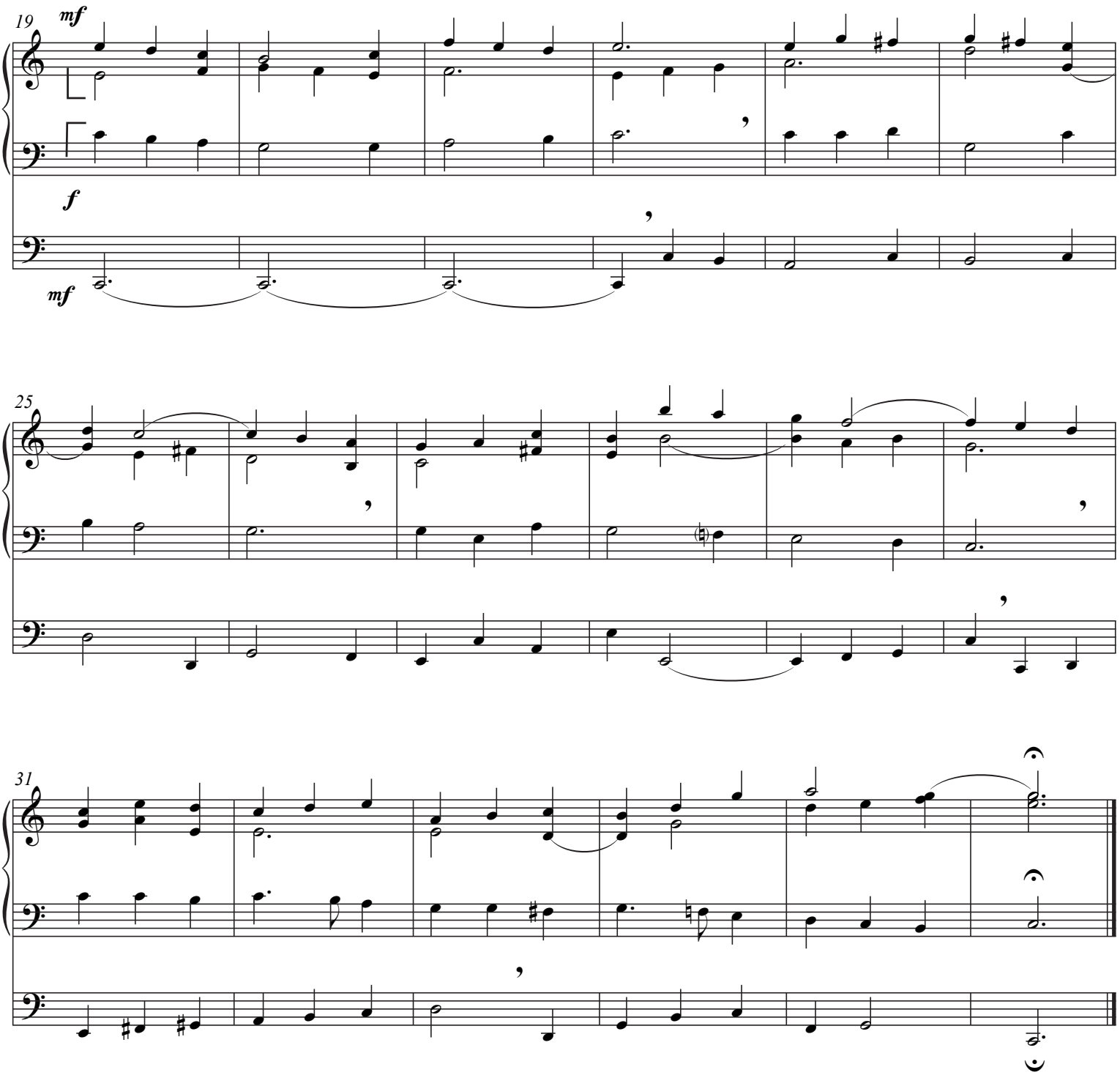
Gelobt Sei Gott

2. Final Verse

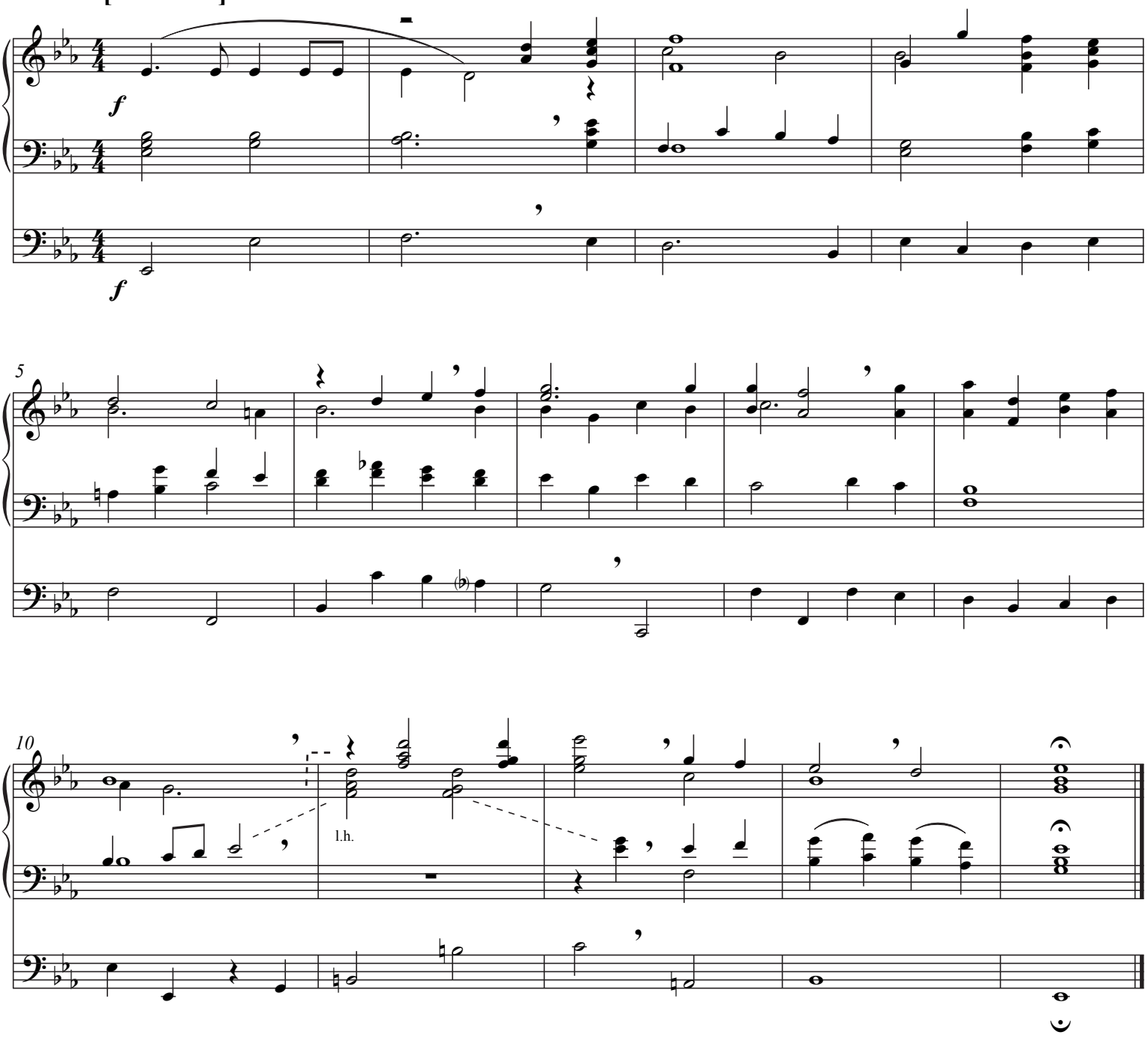


Gloria Patri

Verse (Harmonization only, w/o melody line)

Henry W. Greatorex
(1813-1858)

[Andante]



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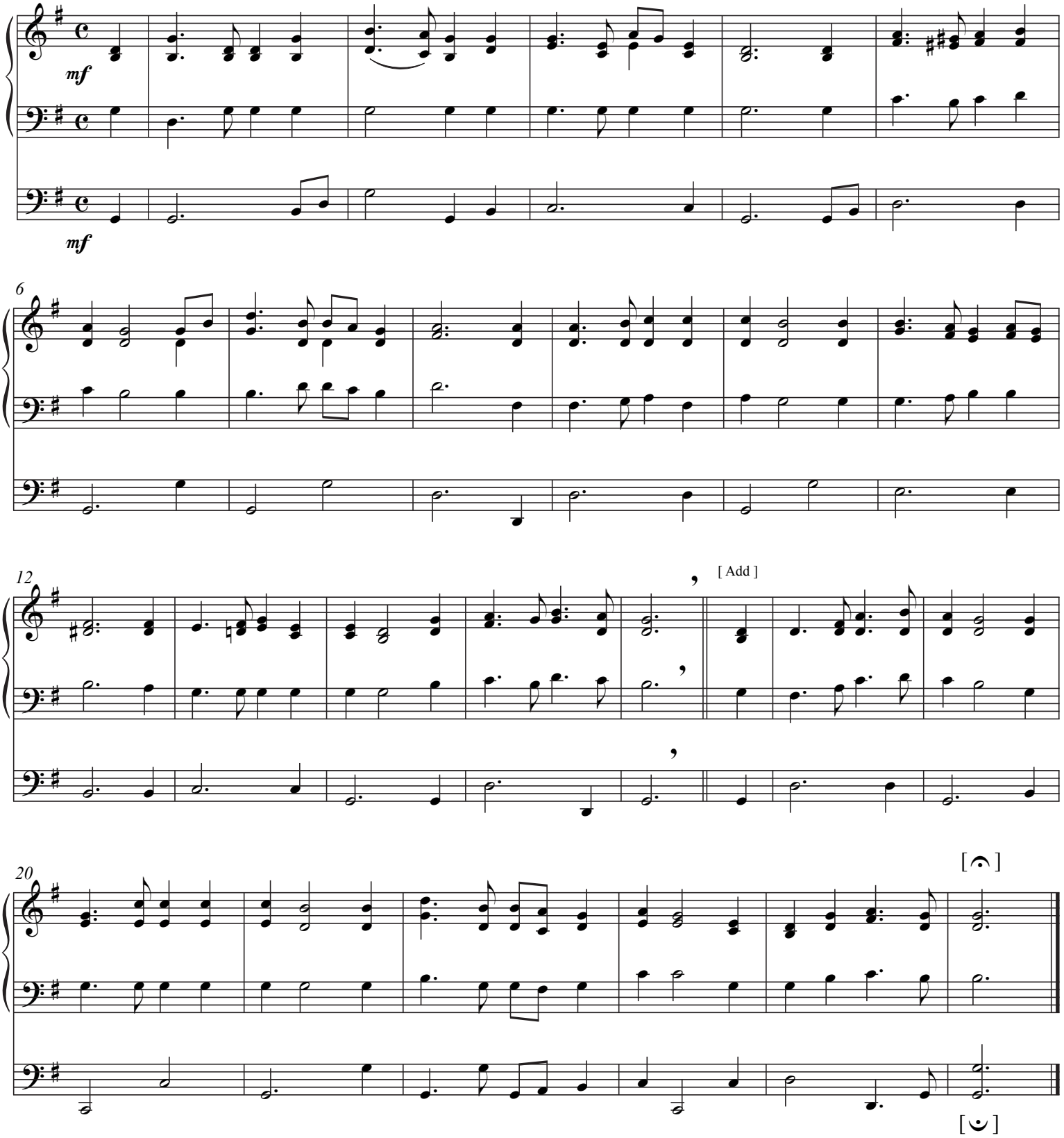
Hankey

Verse(s)

[Moderato = ♩]

Music: **William G. Fischer,** 1869
Text: **Katherine Hankey,** ca. 1868



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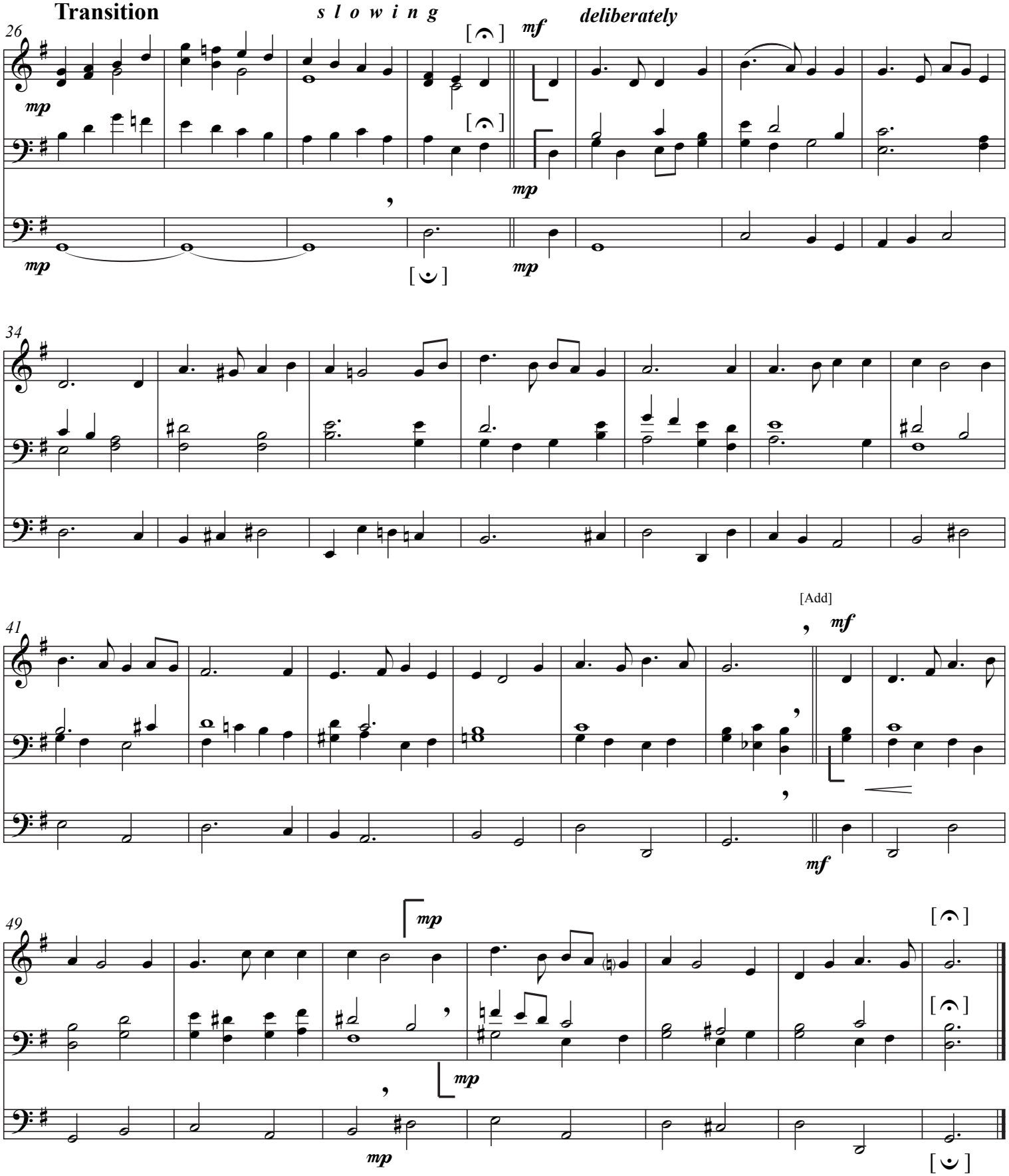
Final Verse

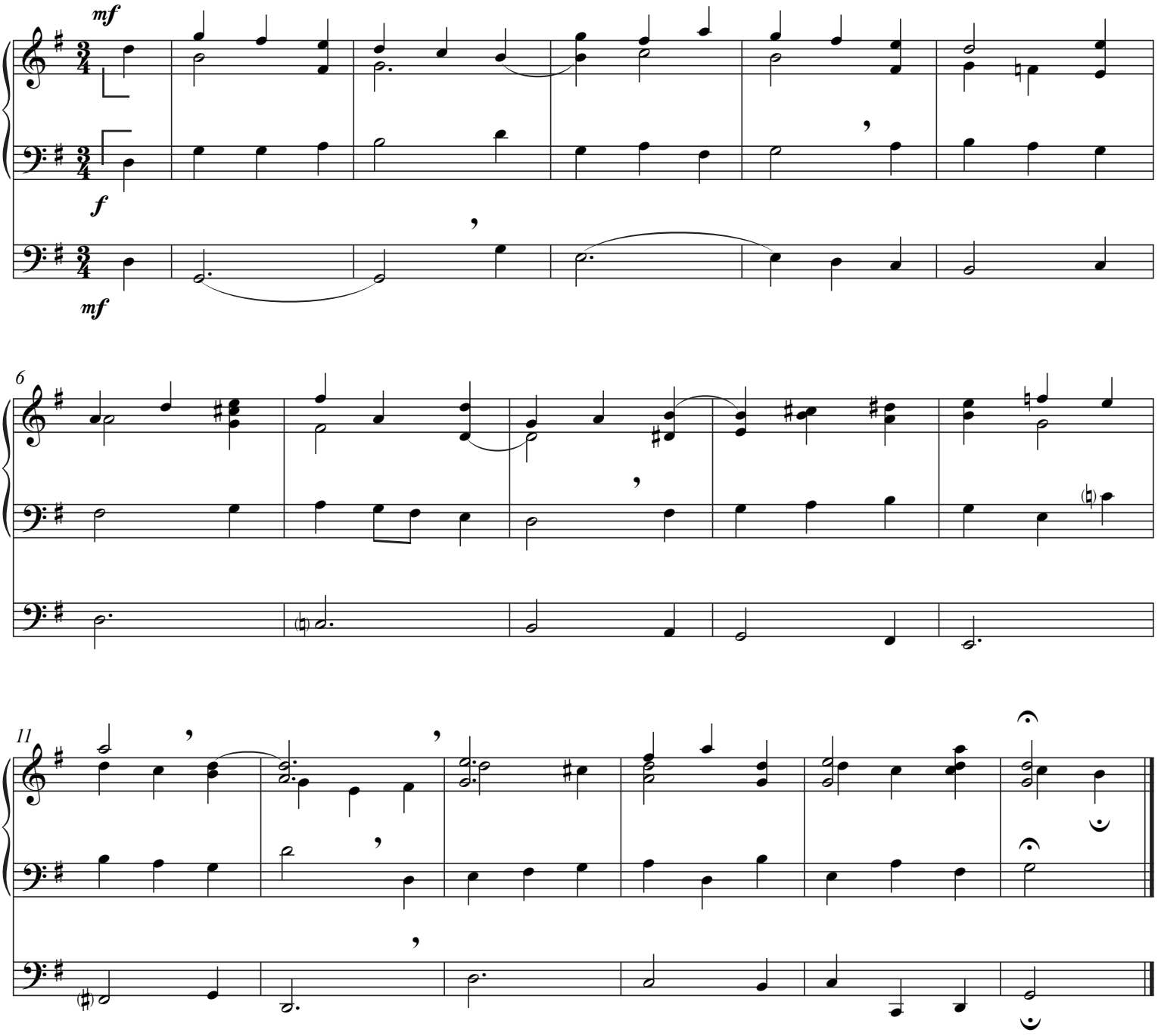


Hanover

Verse

[Andantino]

Attr. **William Croft**



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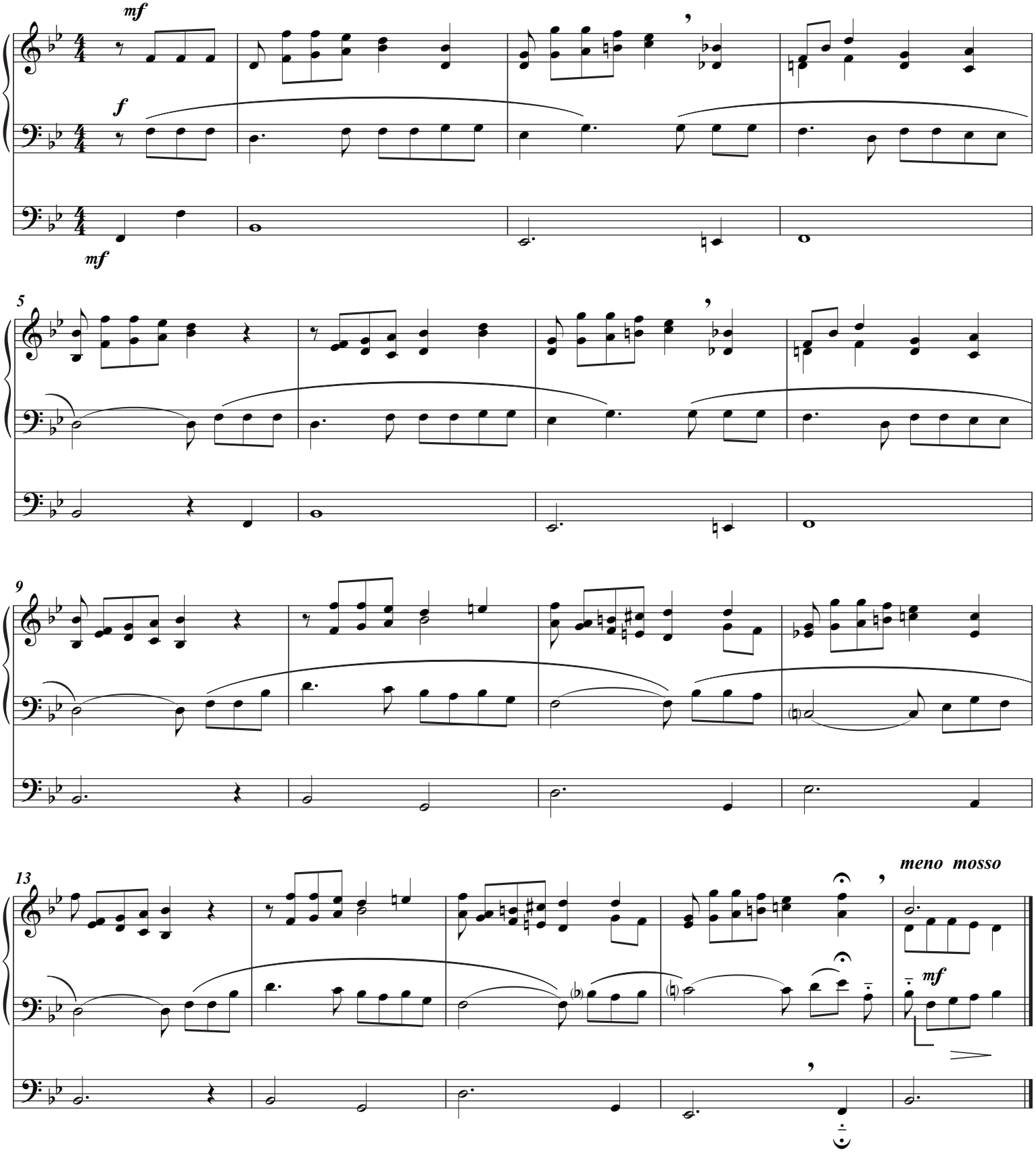
How Great Thou Art

Music & Text: **Stuart K. Hine** (1953)

Moderato (♩ = c. 90)

Setting by
Ennis Fruhauf



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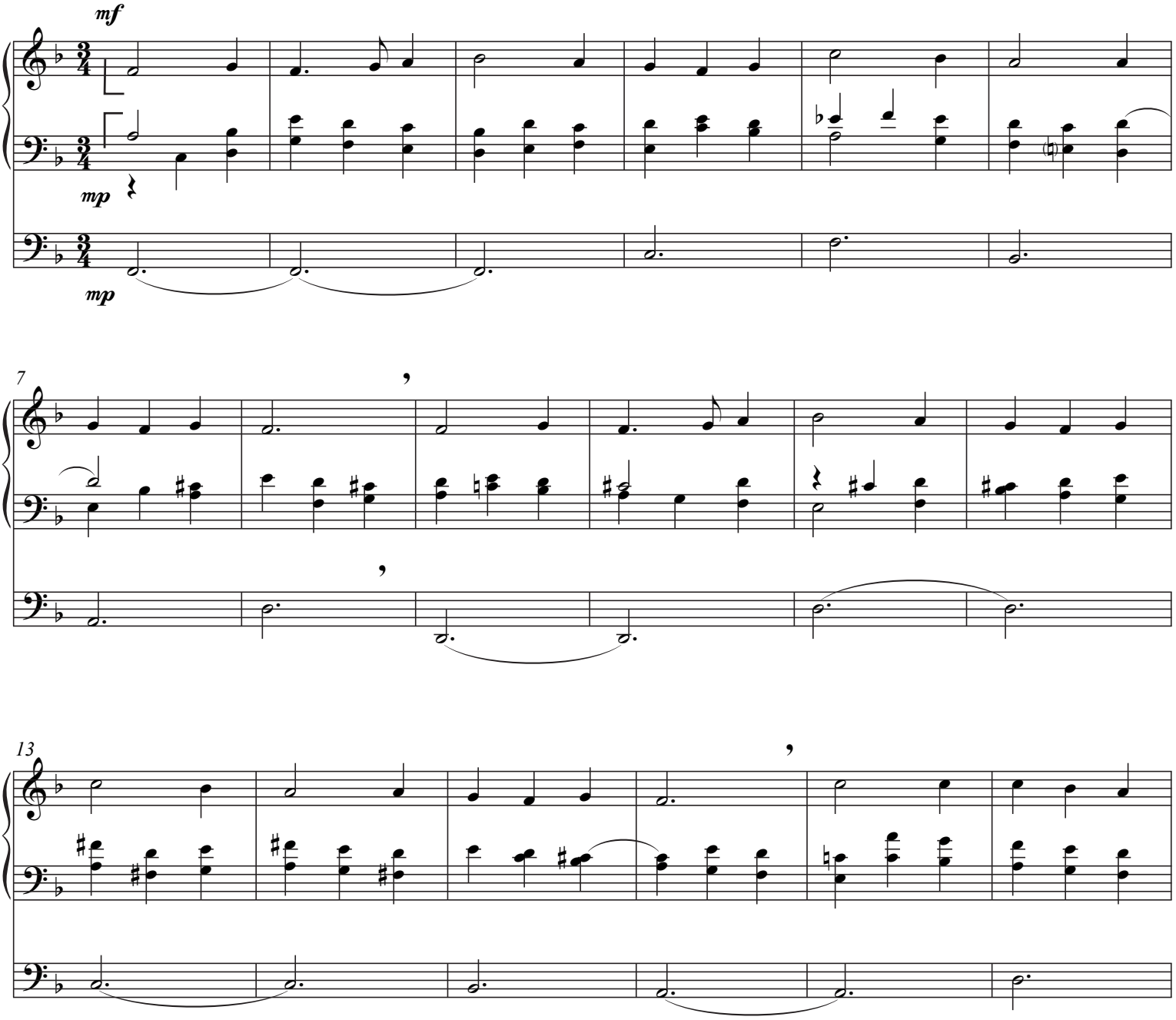
Hyfrydol

1. Verse

Rowland Hugh Prichard
(1811-1887)

[Andantino]



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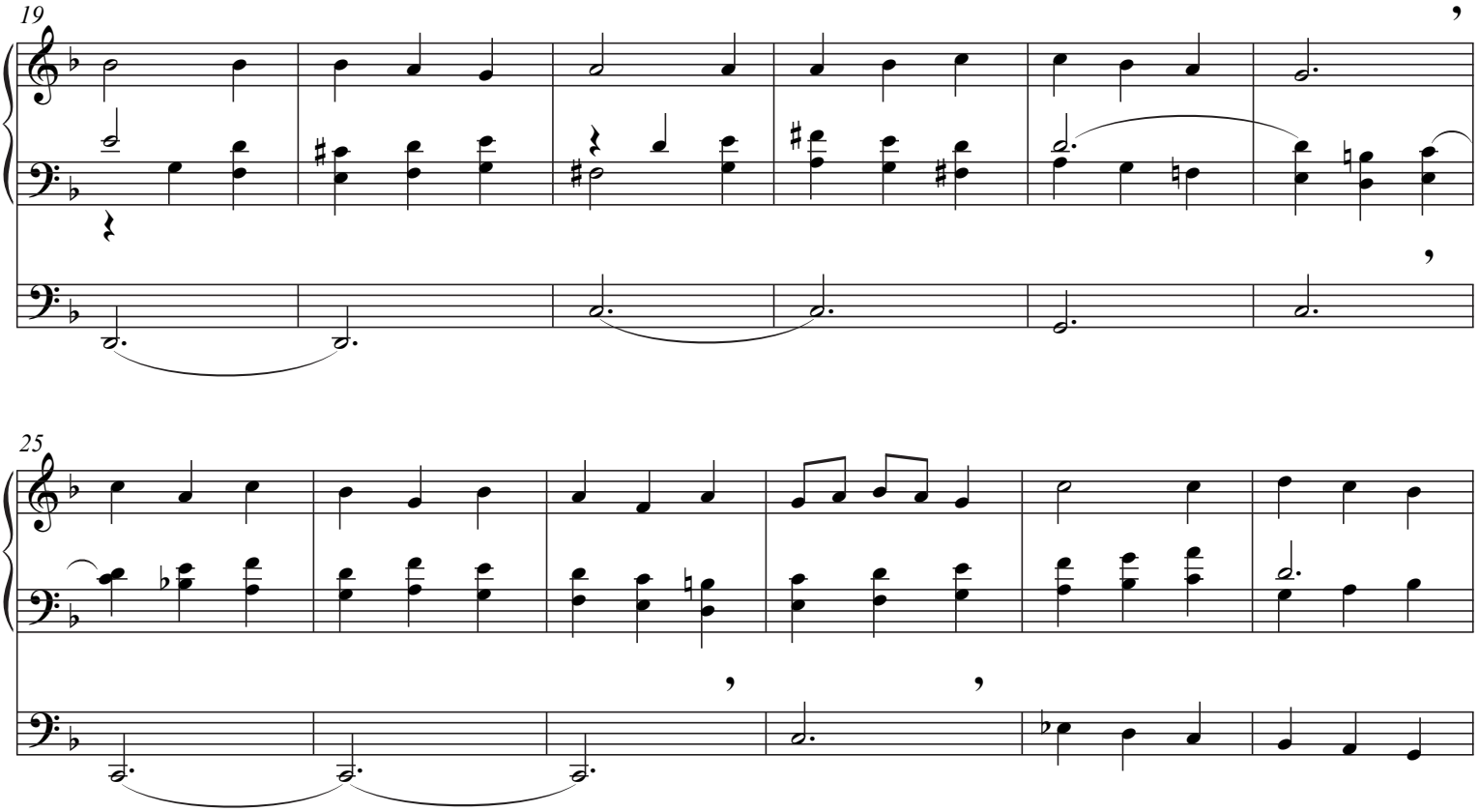
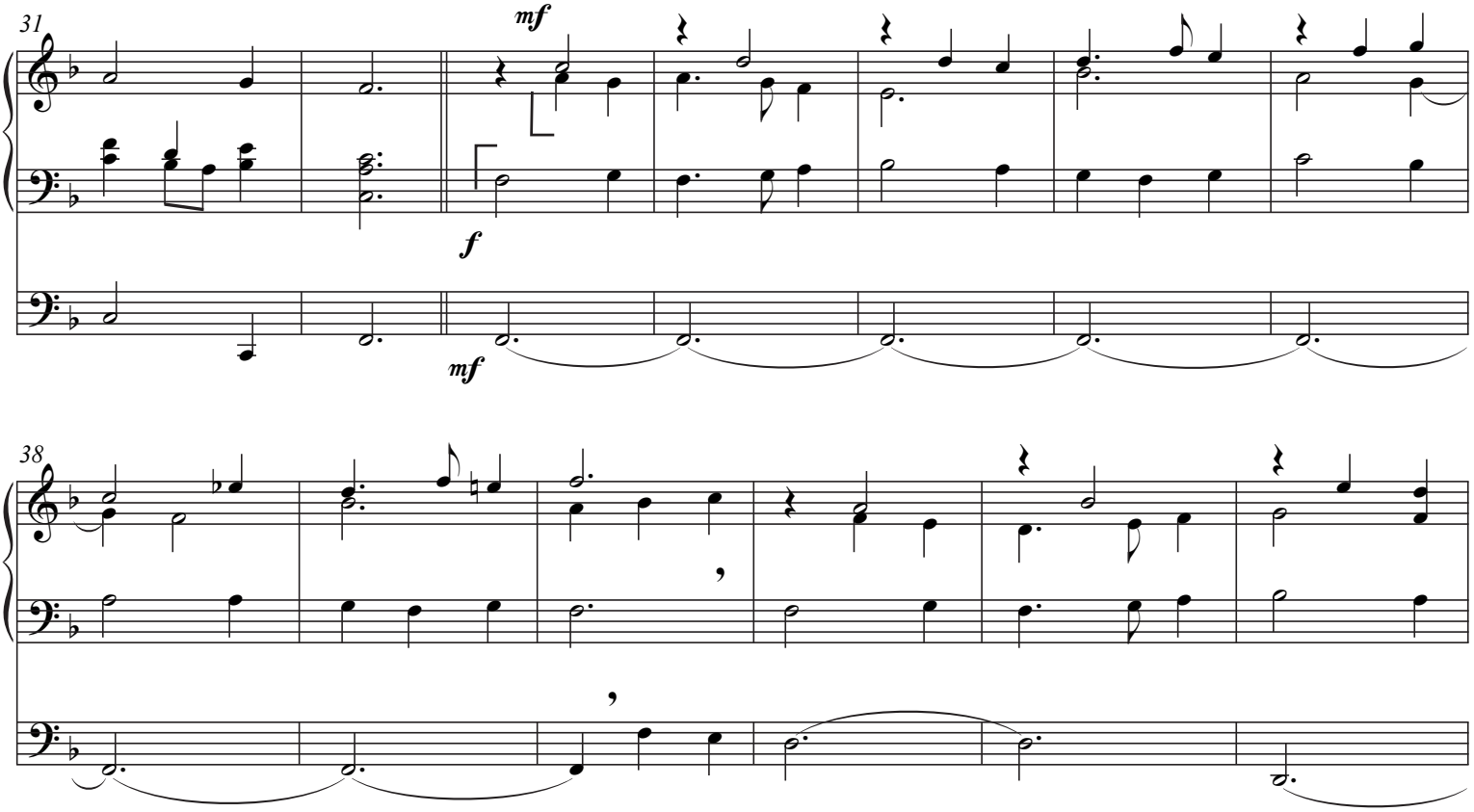
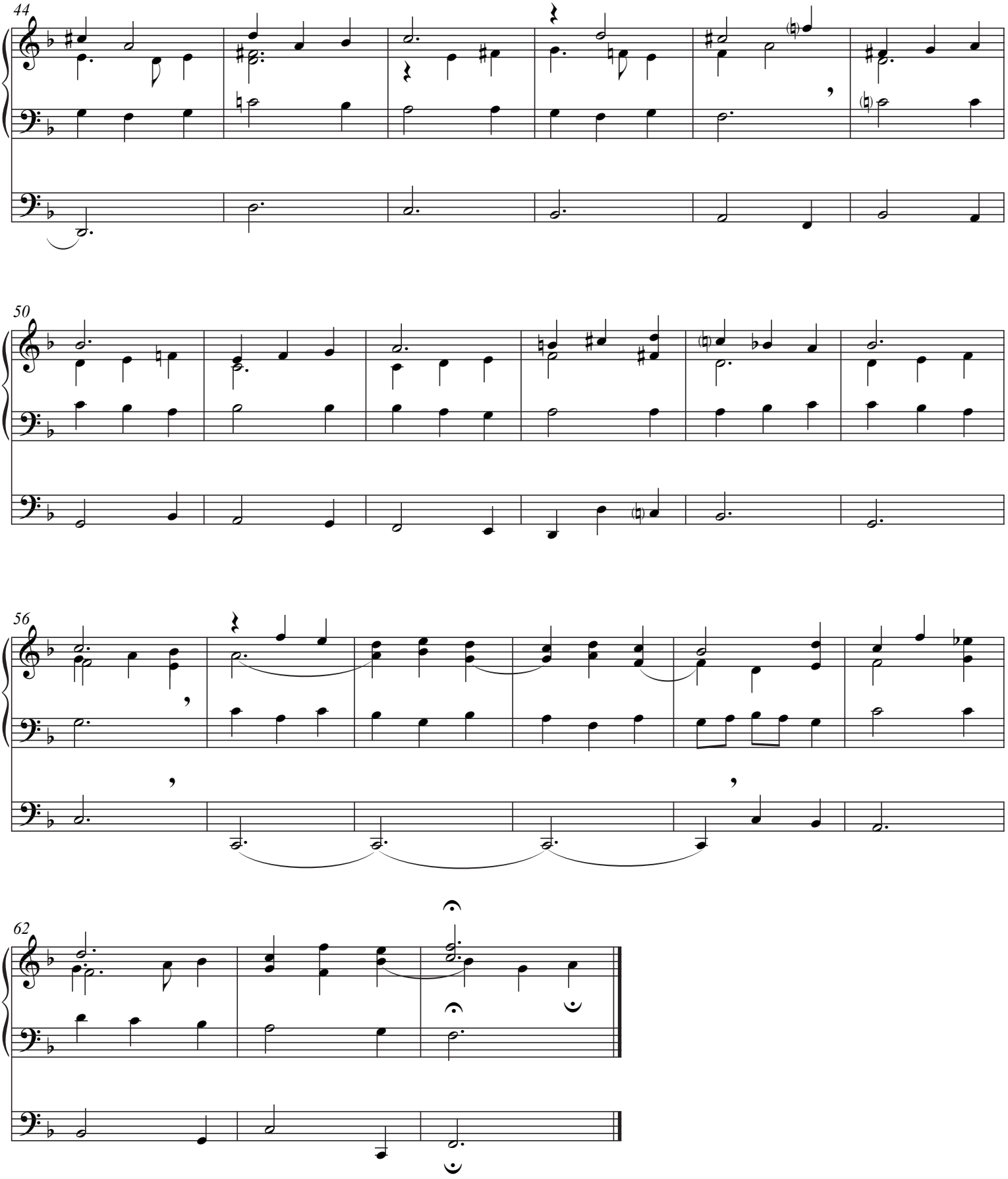


2. Final Verse



Hyfrydol

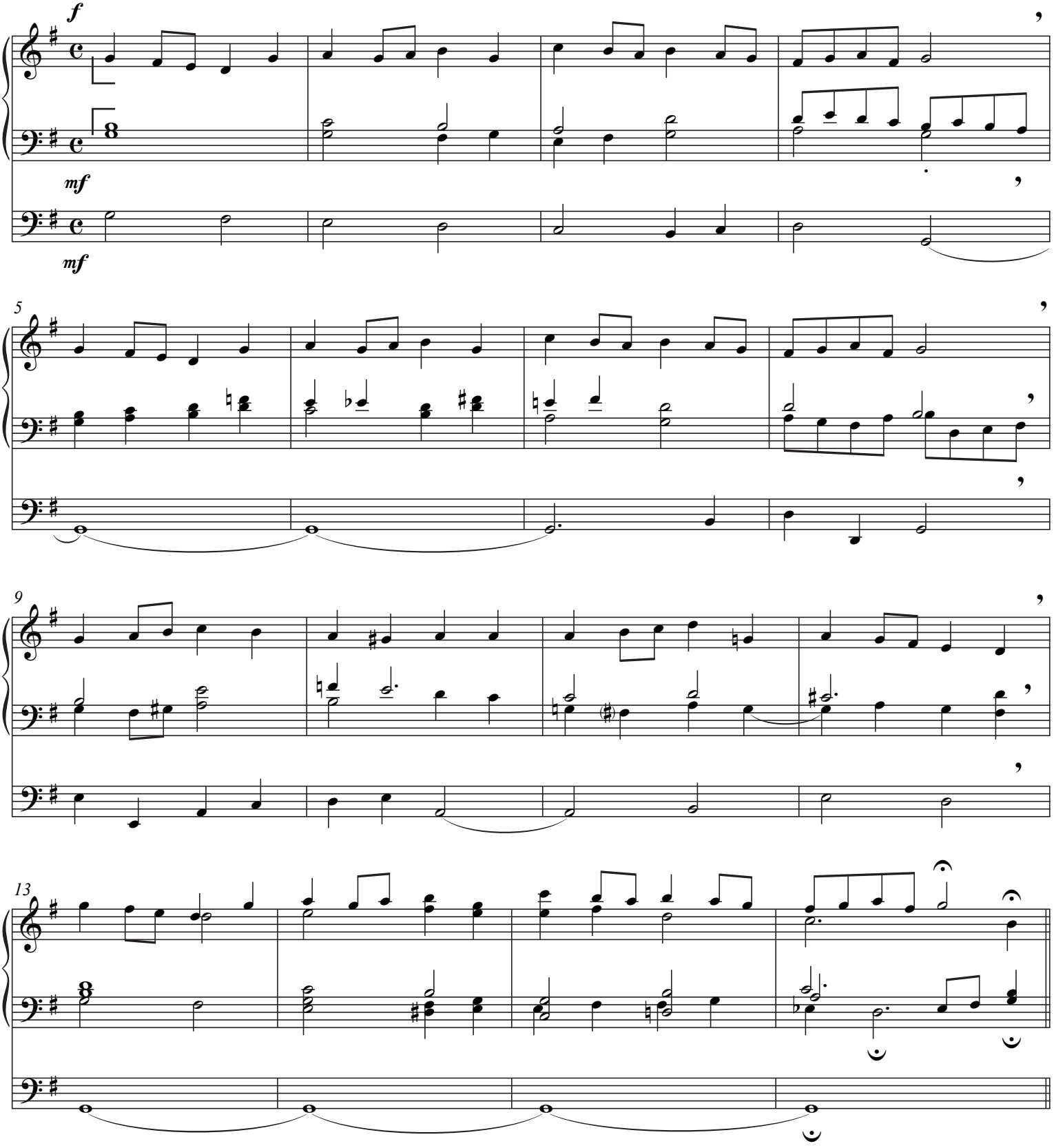


In Babilone

1. Verse

Dutch Folk Melody

[Moderato]



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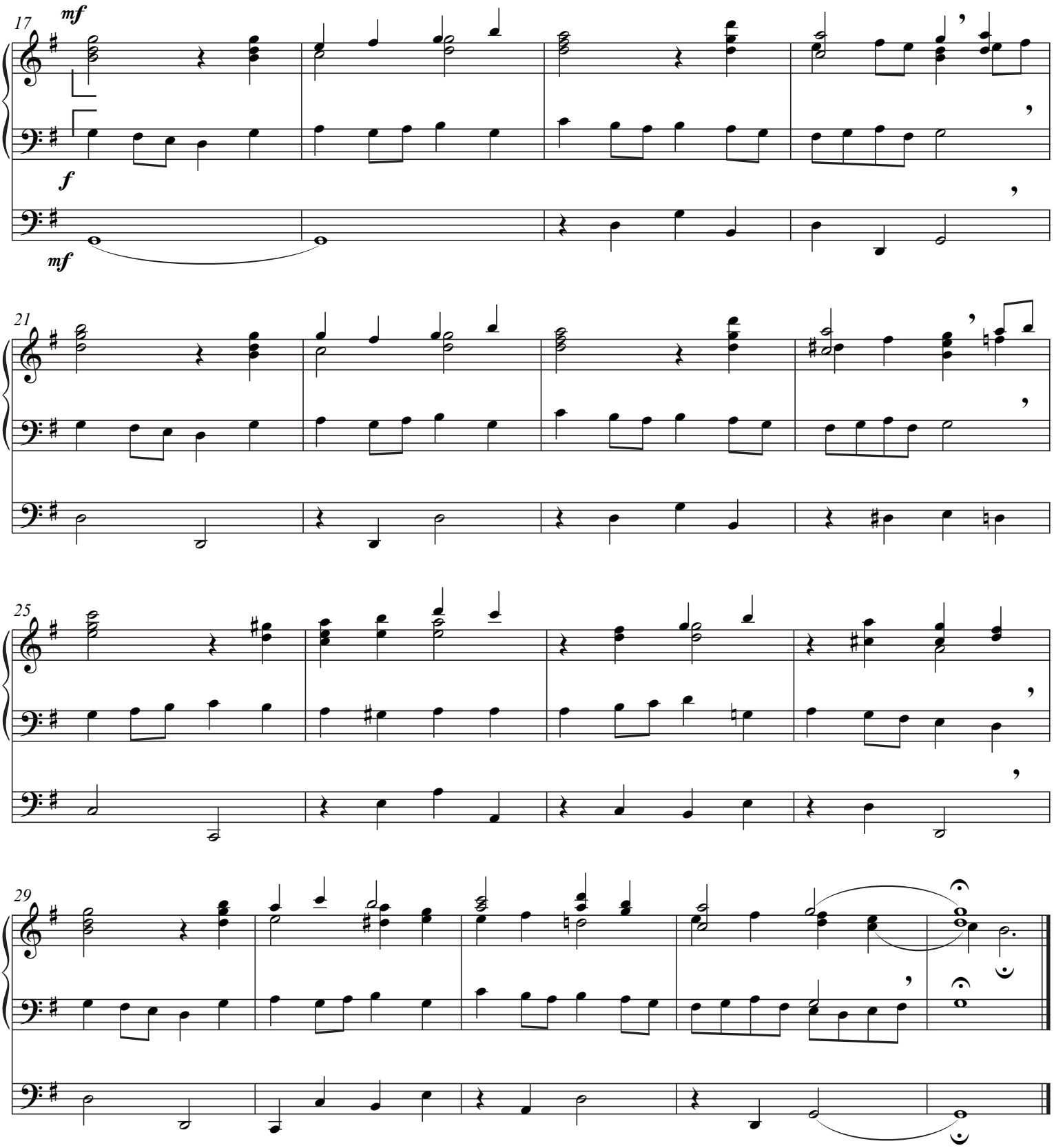
In Babilone

2. Final Verse

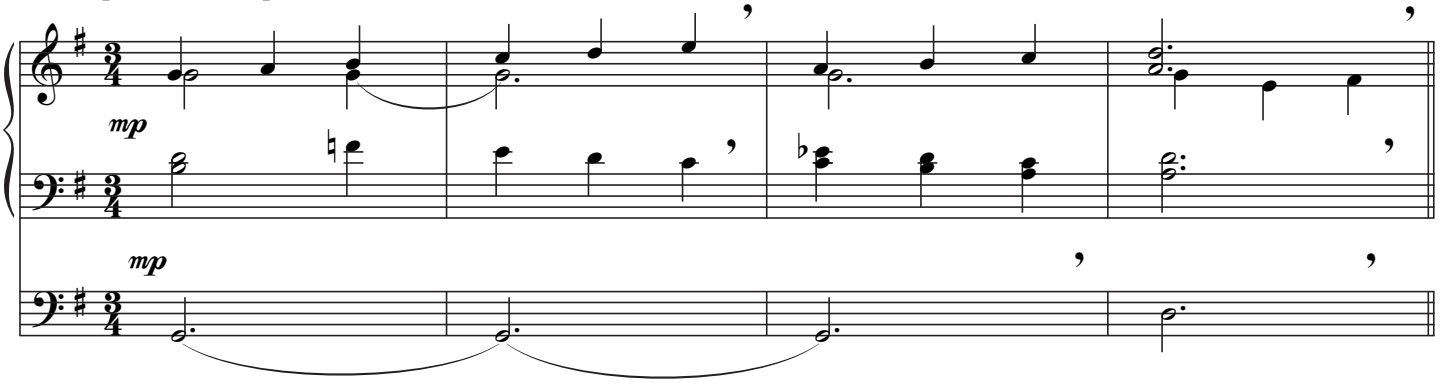


Italian Hymn

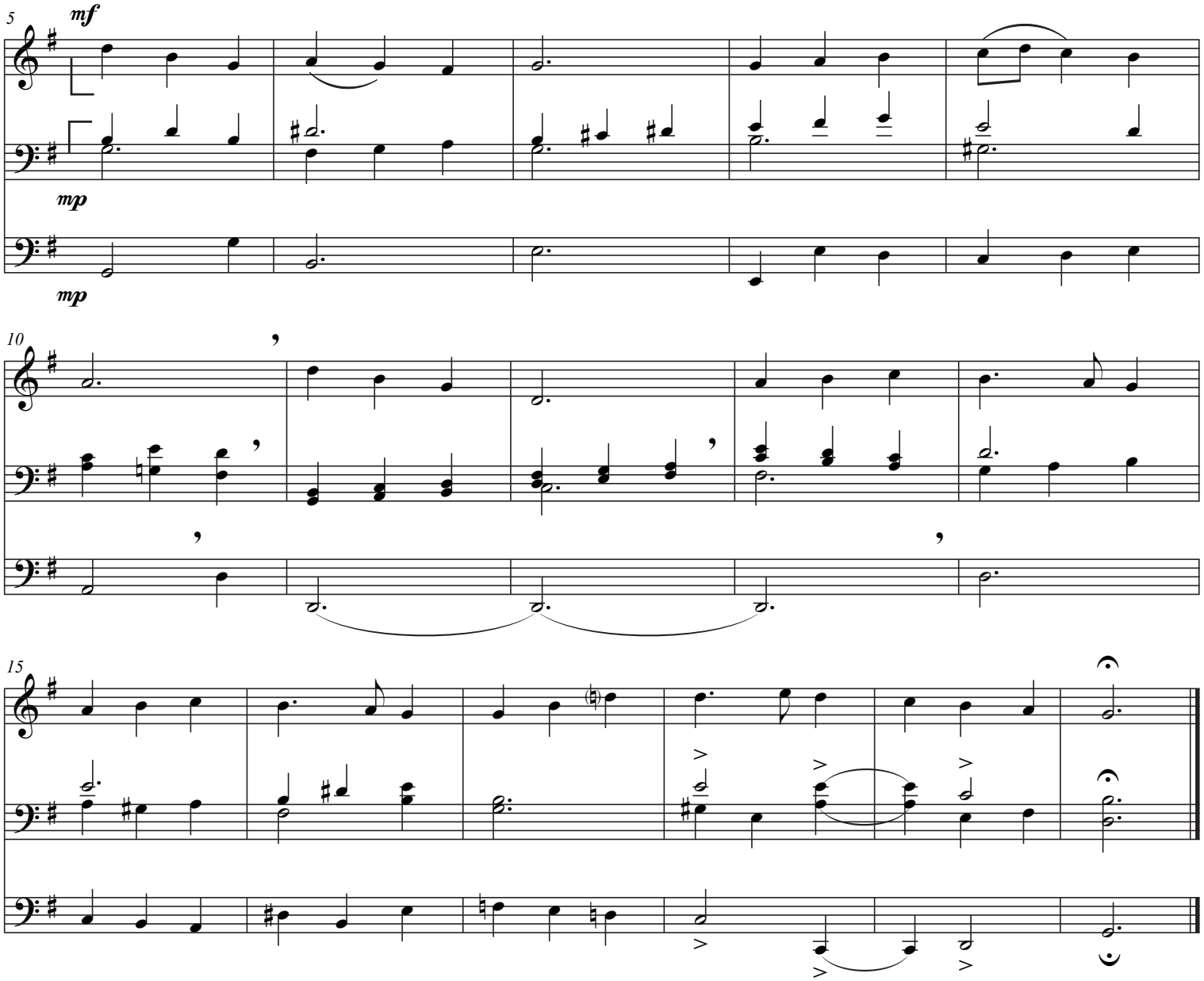
Transition

[Moderato]

Felice de Giardini (1769)



Final Verse



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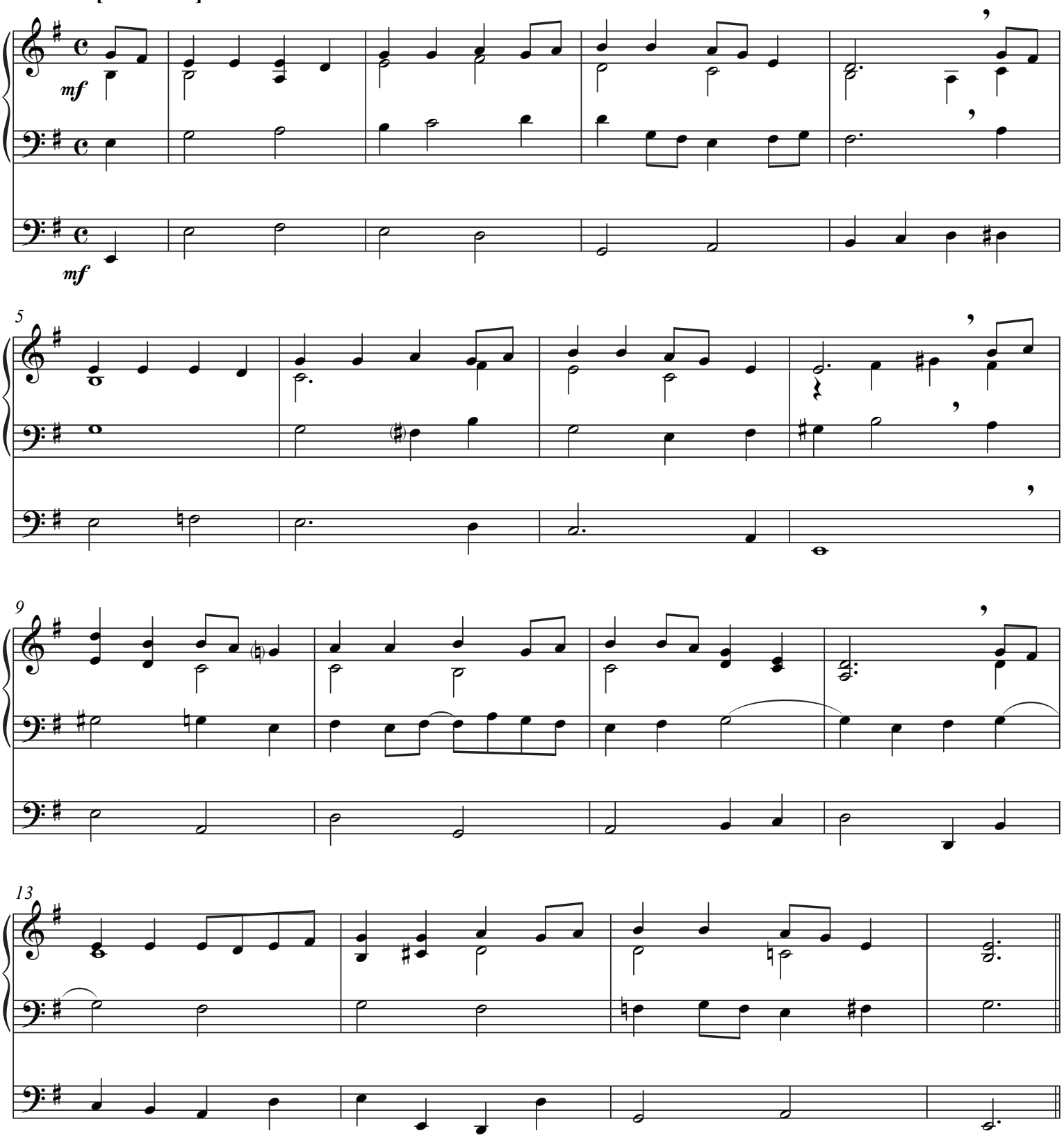
Kingsfold

English Folk Melody

1. Verse

Adapt. **Ralph Vaughan Williams**
(1872-1958)

[Andante]



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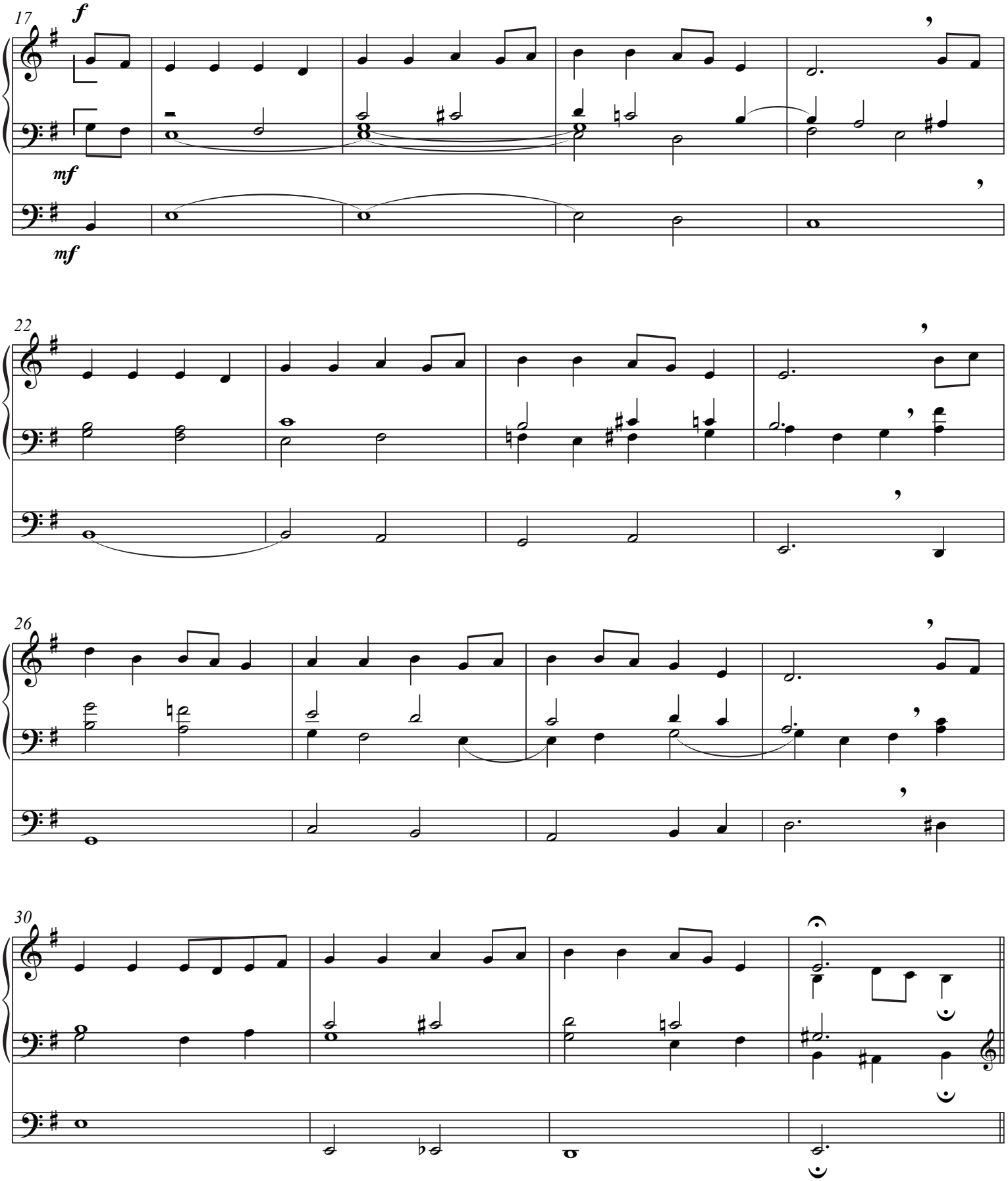
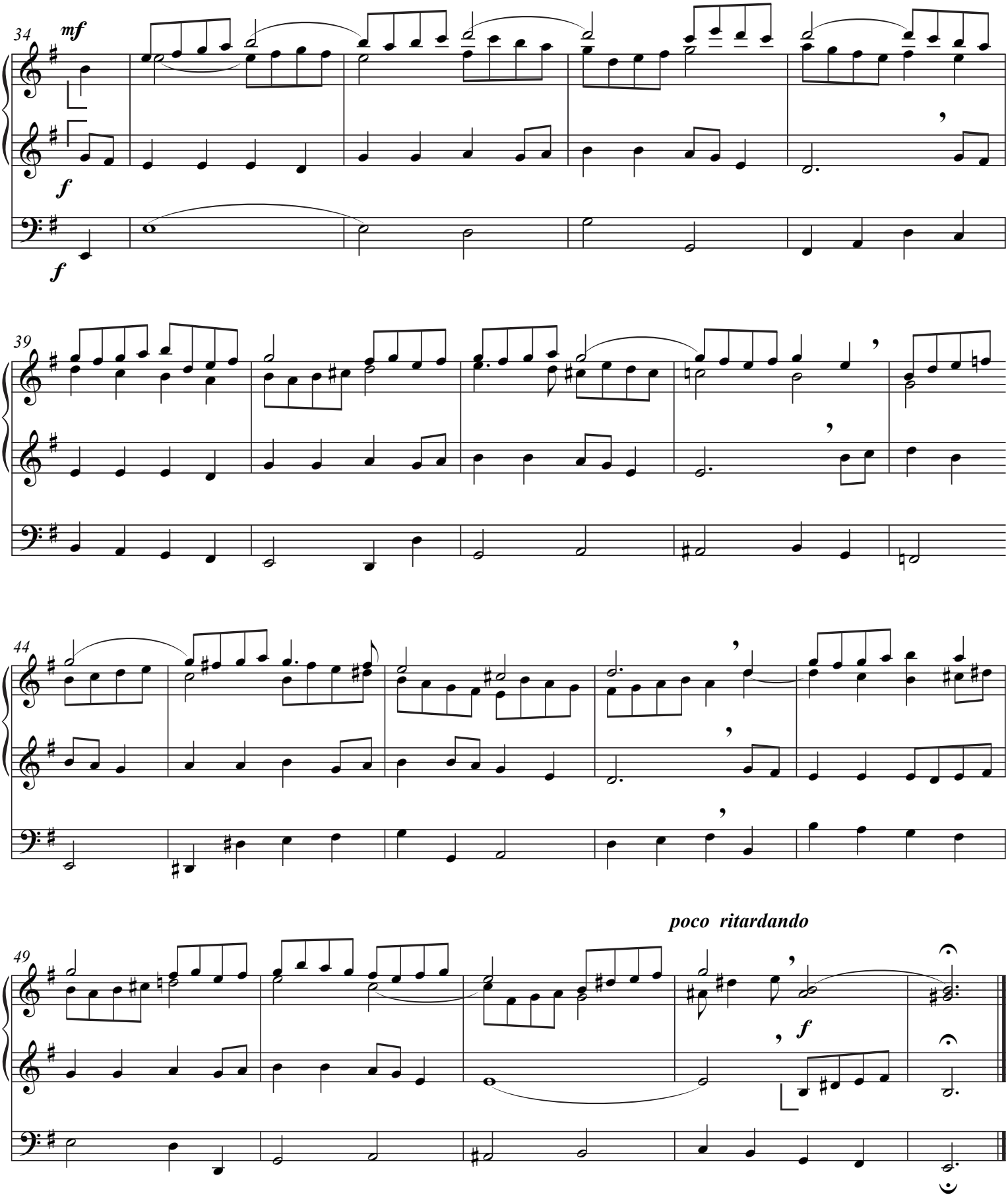
2. Verse



Kingsfold

3. Final Verse



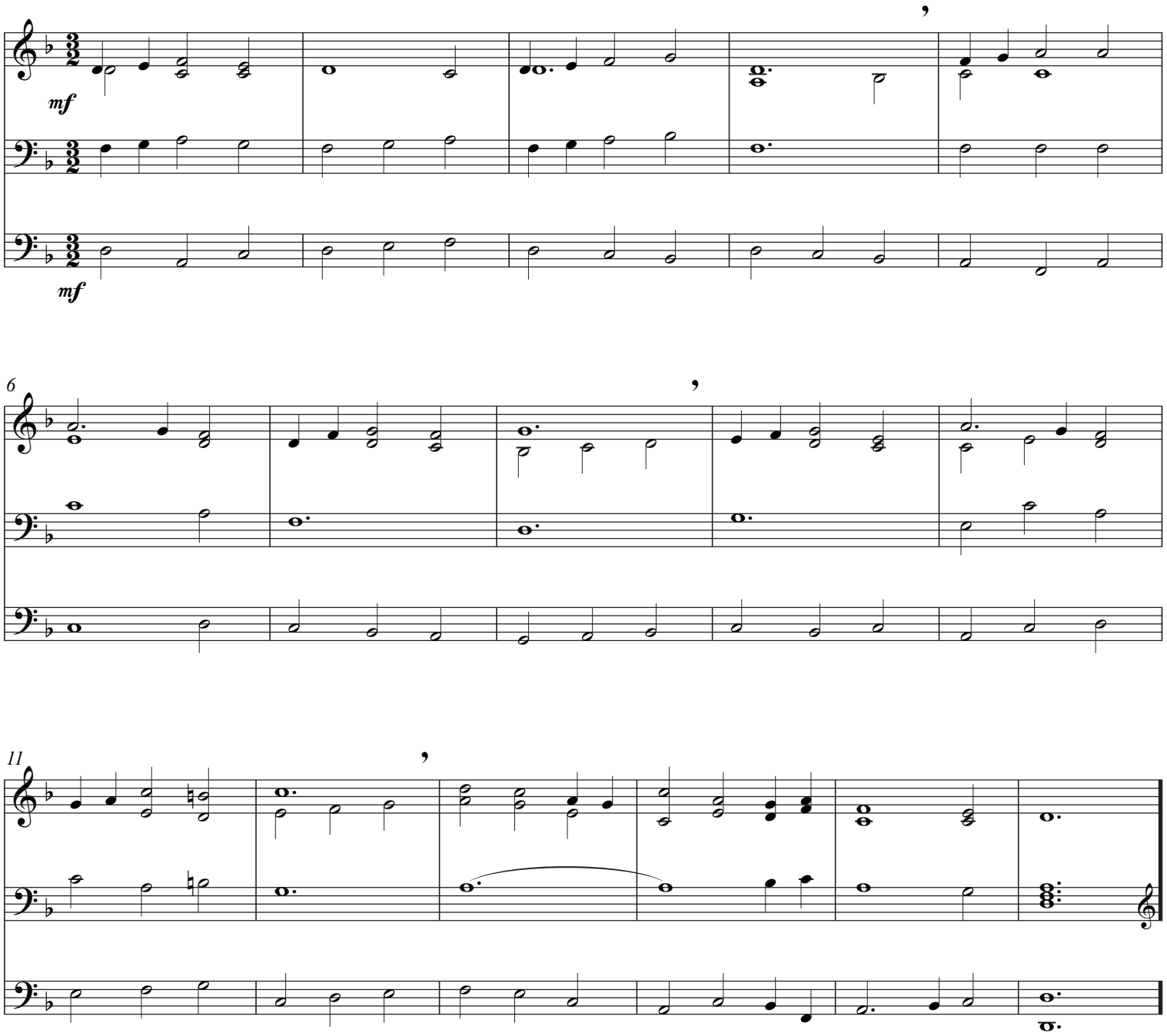
King's Weston

Ralph Vaughan Williams (1872-1978)

Moderato (♩ = **c. 96**)

Setting for Organ by
Ennis Fruhauf

1. Hymn Tune



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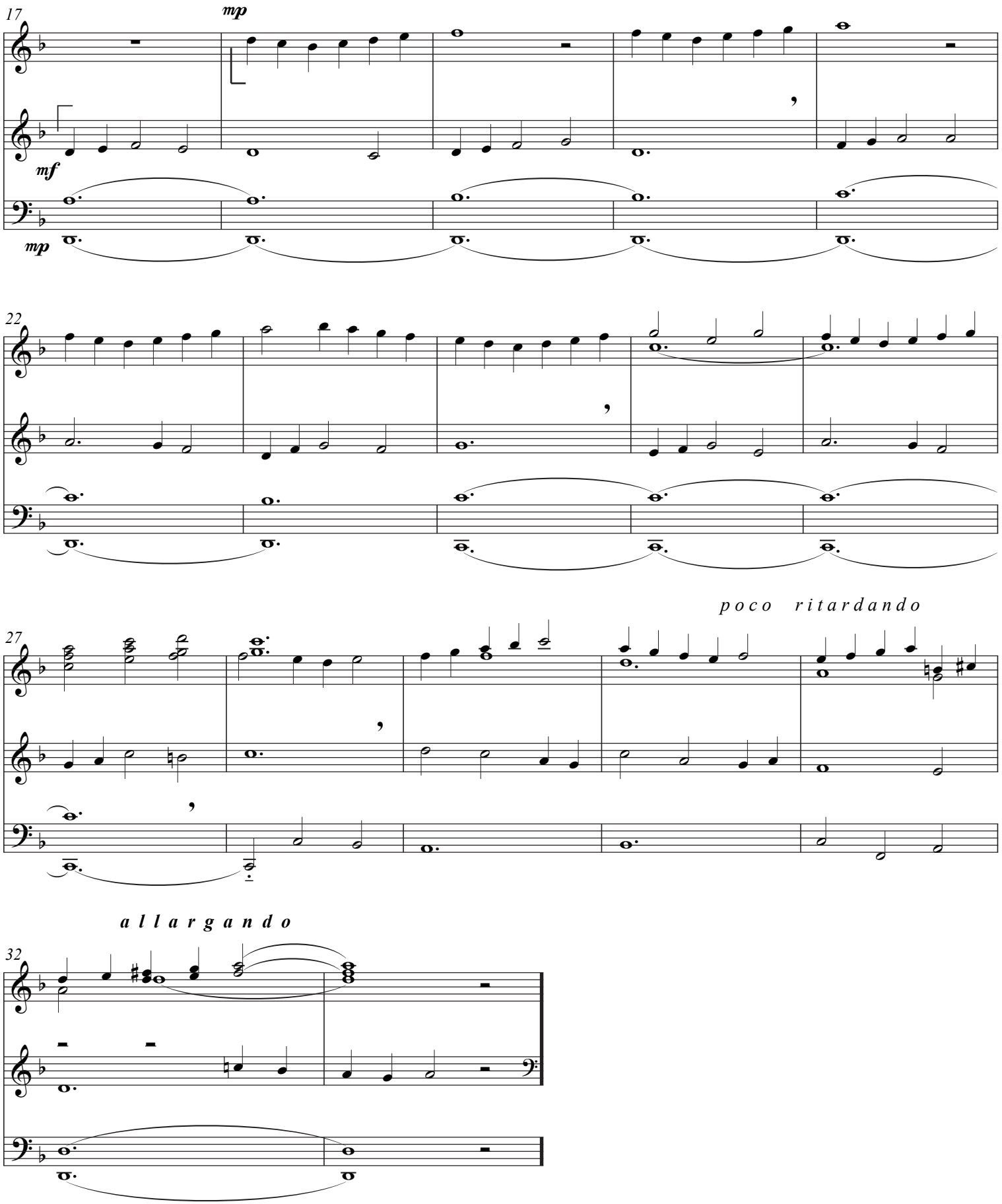
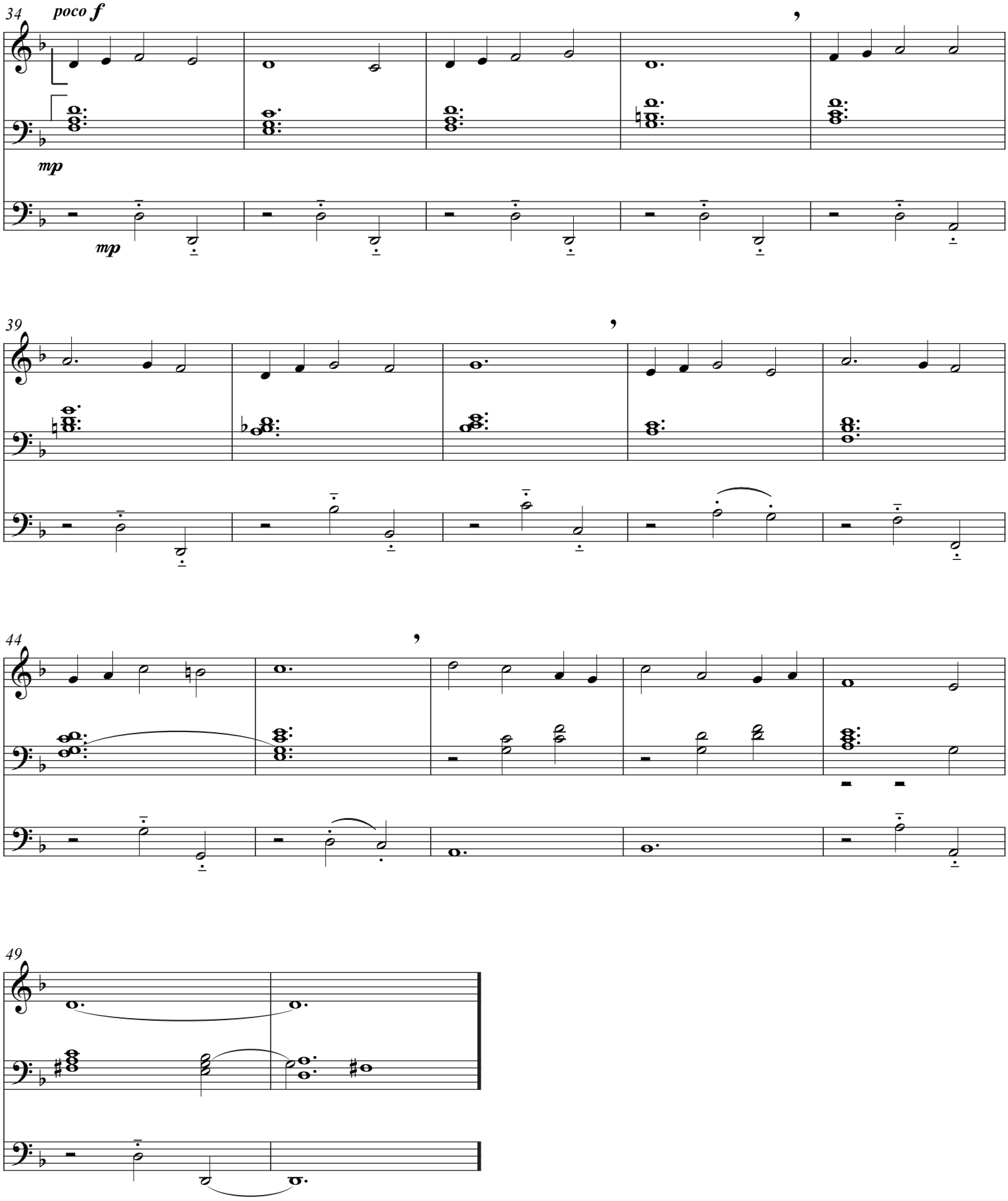
King's Weston

2. Verse 3



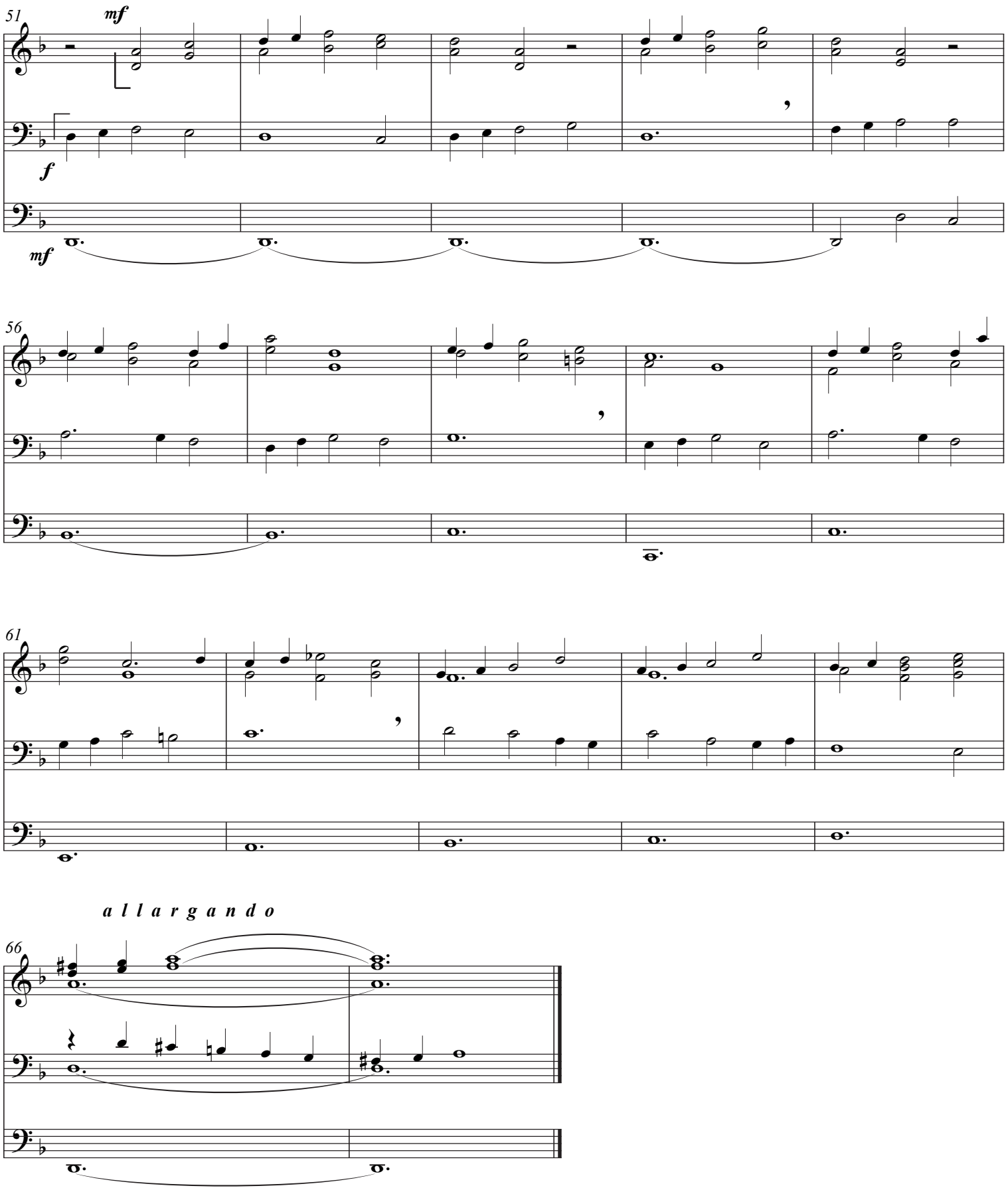
King's Weston

3. Verse 5



King's Weston

4. Verse 6

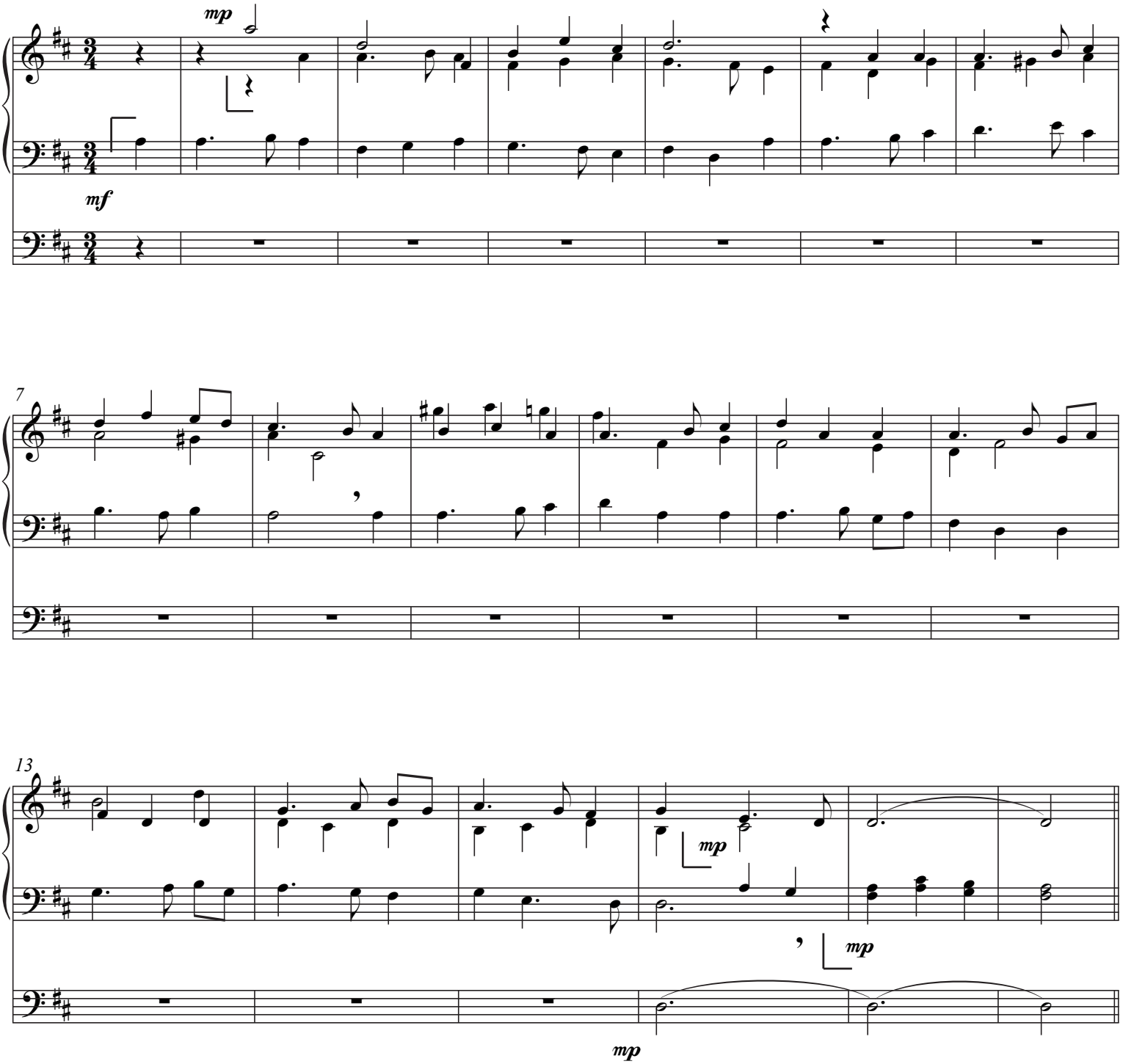


Kremser

1. Introduction (Free Canon)

Nederlandtsch Gedenckclank (1626)
Arr. **Edouard Kremser** (1838-1914

[Moderato]



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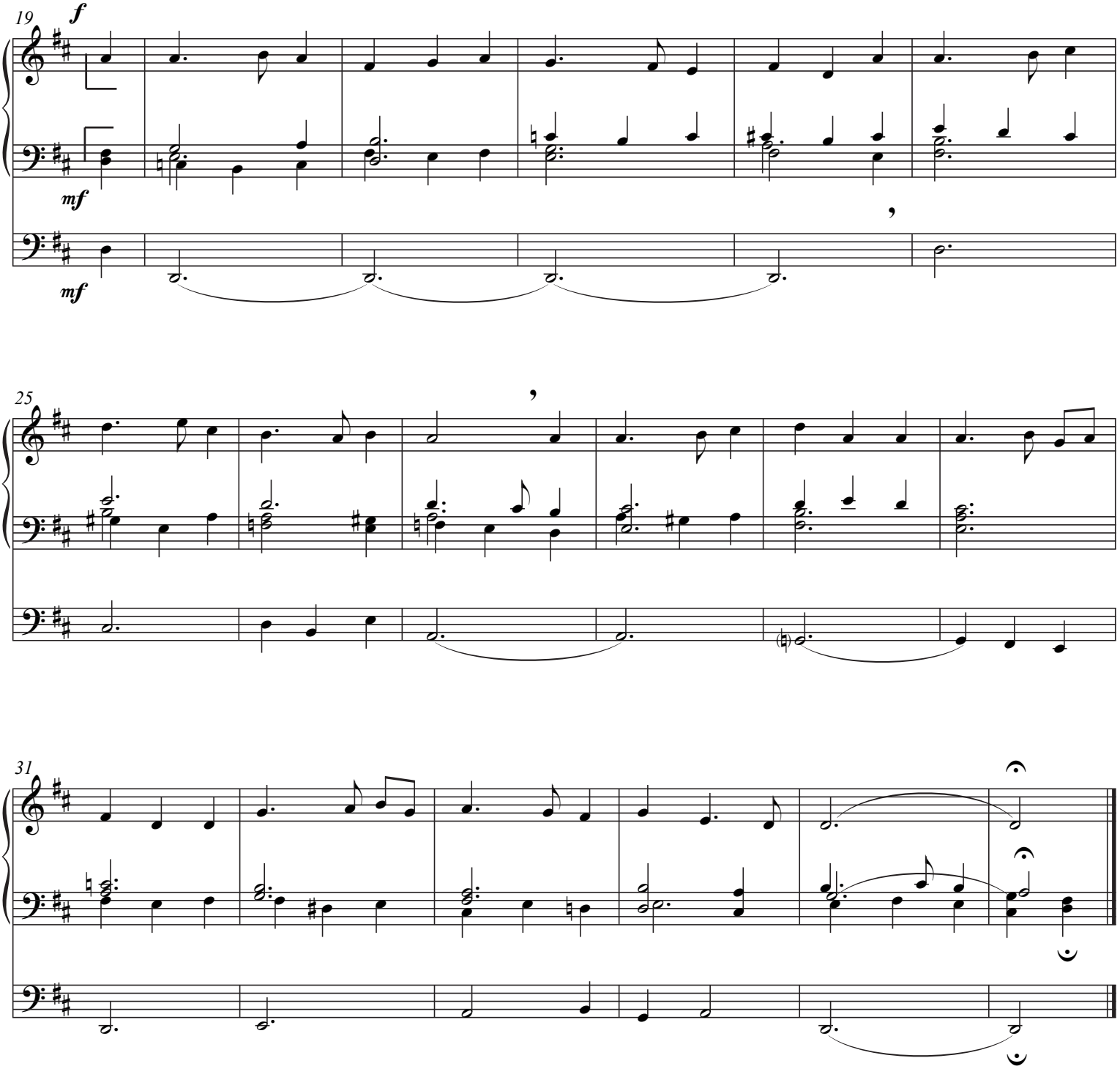
Kremser

2. Verse



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