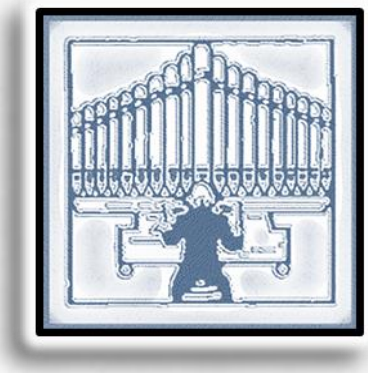
Music for Voices & Organ

Hymn Tune Free Harmonizations

~ Volume 2 ~

39 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

Free Harmonizations of Familiar Hymn Tunes

Volume 2

Table of Contents

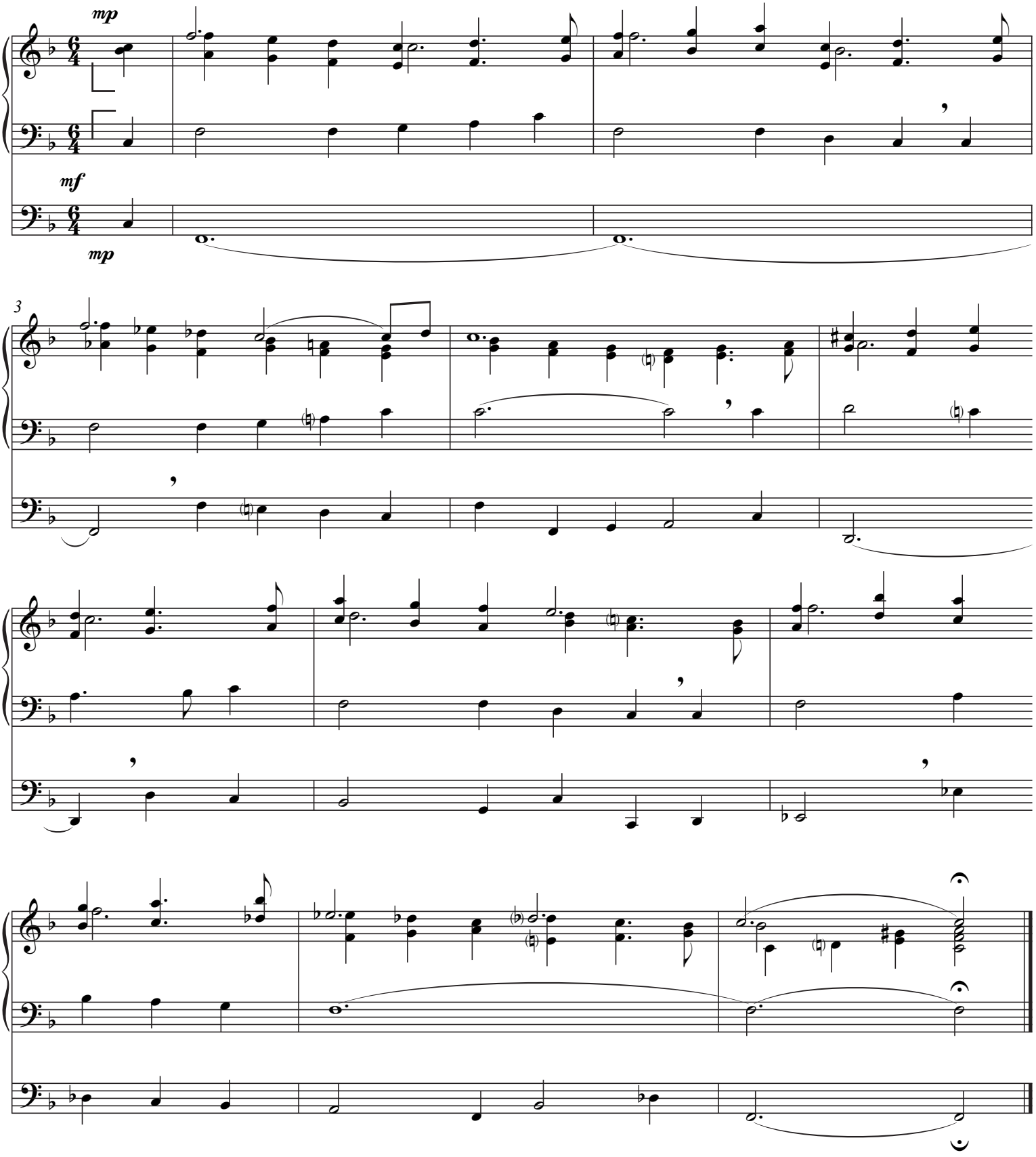
Land of Rest	(Anglo-American Folk Hymn)	(1 Verse)	p. 1
Lasst Uns Erfreuen	(German Melody)	(2 Verses)	p. 2
Lauda Anima	John Goss	(1 Verse)	p. 4
Laudes Domini	Joseph Barnby	(1 Verse)	p. 5
Leoni	(Hebrew Melody)	(1 Verse)	p. 6
Lyons	Johann Michael Haydn (attr.)	(1 Verse)	p. 7
Melita	John B. Dykes	(1 Verse)	p. 8
Mendelssohn	Felix Mendelssohn	(1 Verse)	p. 9
Mit Freuden Zart	(Franco-German)	(1 Verse)	p. 11
Nicaea	John Bacchus Dykes	(2 Verses)	p. 12
Oh When The Saints	(Traditional American)	(1 Verse)	p. 14
Old 100th	after Louis Bourgeois	(1 Verse)	p. 15
Old 124th	(*Genevan Psalter*)	(2 Verses)	p. 16
Perfect Love	Joseph Barnby	(1 Verse)	p. 18
Personent Hodie	(*Piae Cantiones*)	(2 Verses)	p. 19
Puer Nobis	Michael Praetorius (adapt.)	(2 Verses)	p. 21
Quittez, Pasteurs	(Traditional French)	(1 Verse)	p. 23
Saint Anne	William Croft (attr.)	(2 Verses)	p. 24
Salzburg	Jakob Hintze (attr.)	(1 Verse)	p. 26
Shalom	(Traditional Hebrew)	(2 Verses)	p. 27
Slane	(Traditional Irish)	(4 Verses)	p. 28
Stuttgart	C.F. Witt **(**adapt. Gauntlett)	(2 Verses)	p. 30
Toplady	Thomas Hastings	(2 Verses)	p. 31
Truro	(*Psalmodia Evangelica*)	(1 Verse)	p. 33
Westminster Abbey	Henry Purcell	(1 Verse)	p. 34
Woodbird	(Traditional German)	(2 Verses)	p. 35

Land of Rest

Verse

[Moderato]

American Folk Hymn



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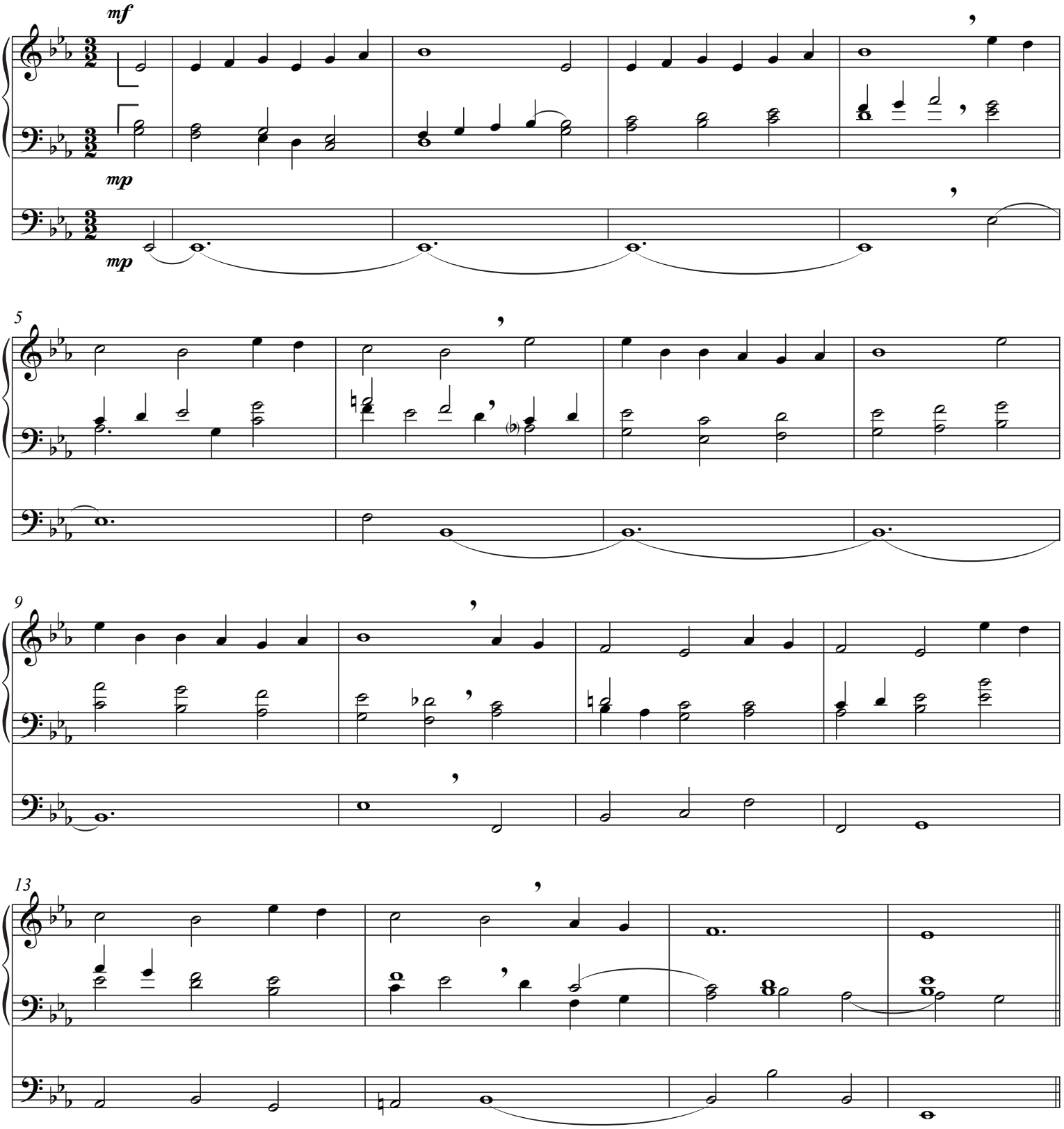
Lasst Uns Erfreuen

1. Verse

[Vigiles et Sancti]

Ausserlesene Catholische Geistliche Kirchengesänge (1623)

[Andante = 𝅗𝅥]



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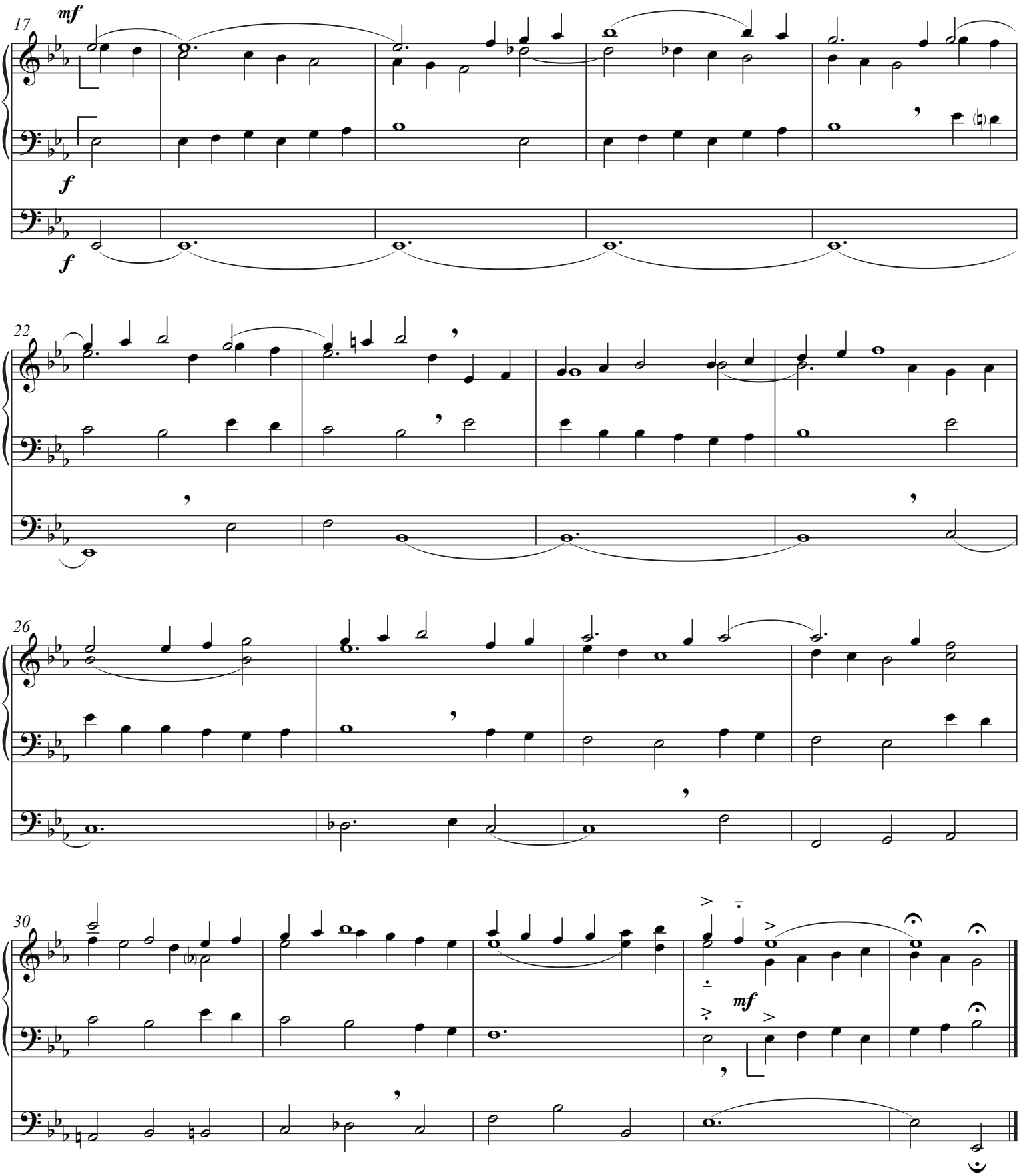
Lasst Uns Erfreuen
[Vigiles et Sancti]

2. Final Verse

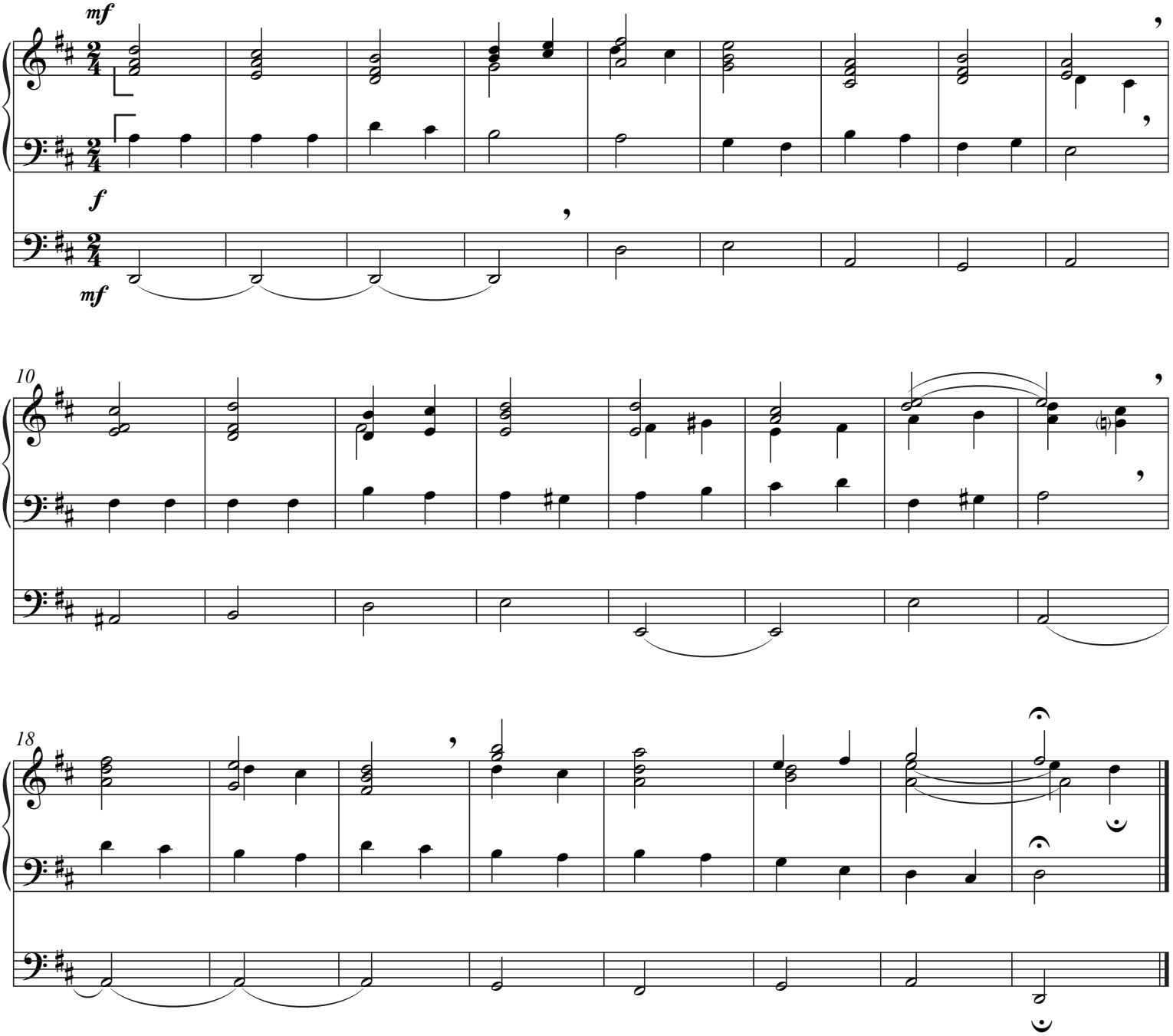


Lauda Anima

Verse

[Allegro]

John Goss
(1800-1880)



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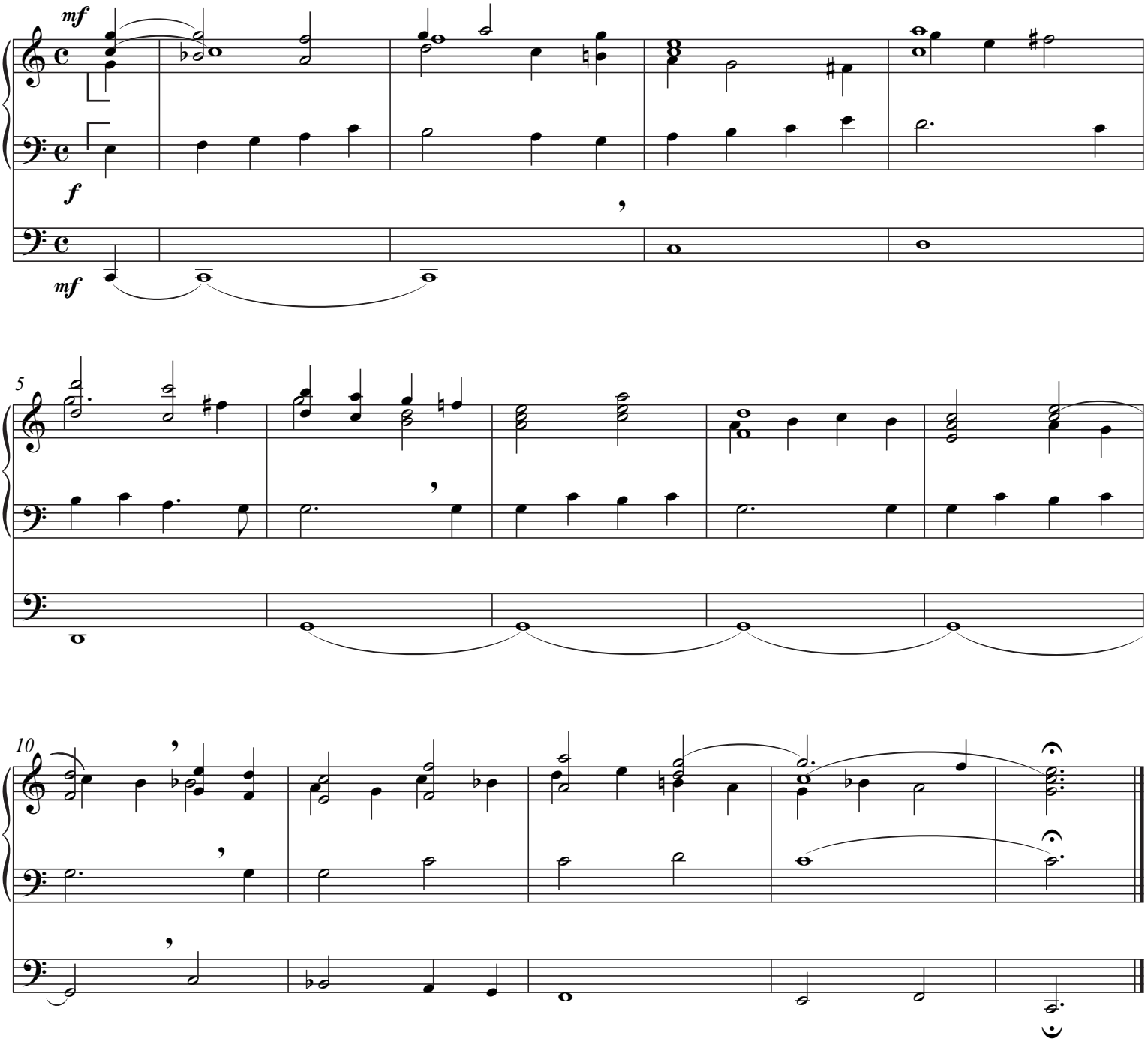
Laudes Domini

Verse

Joseph Barnby
(1838-1896)

[Allegro]



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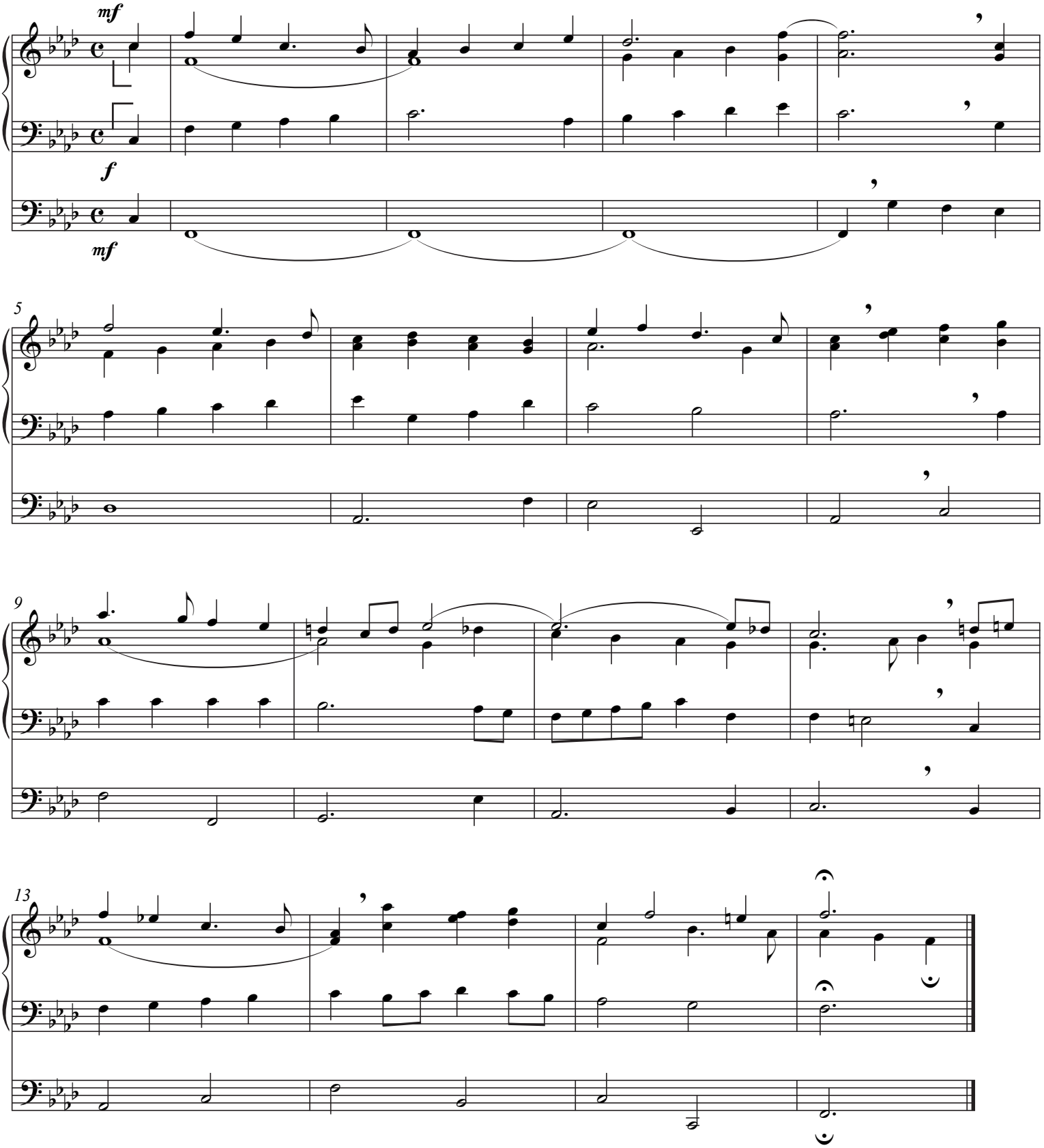
Leoni

Verse

[Allegro]

Traditional Hebrew Melody



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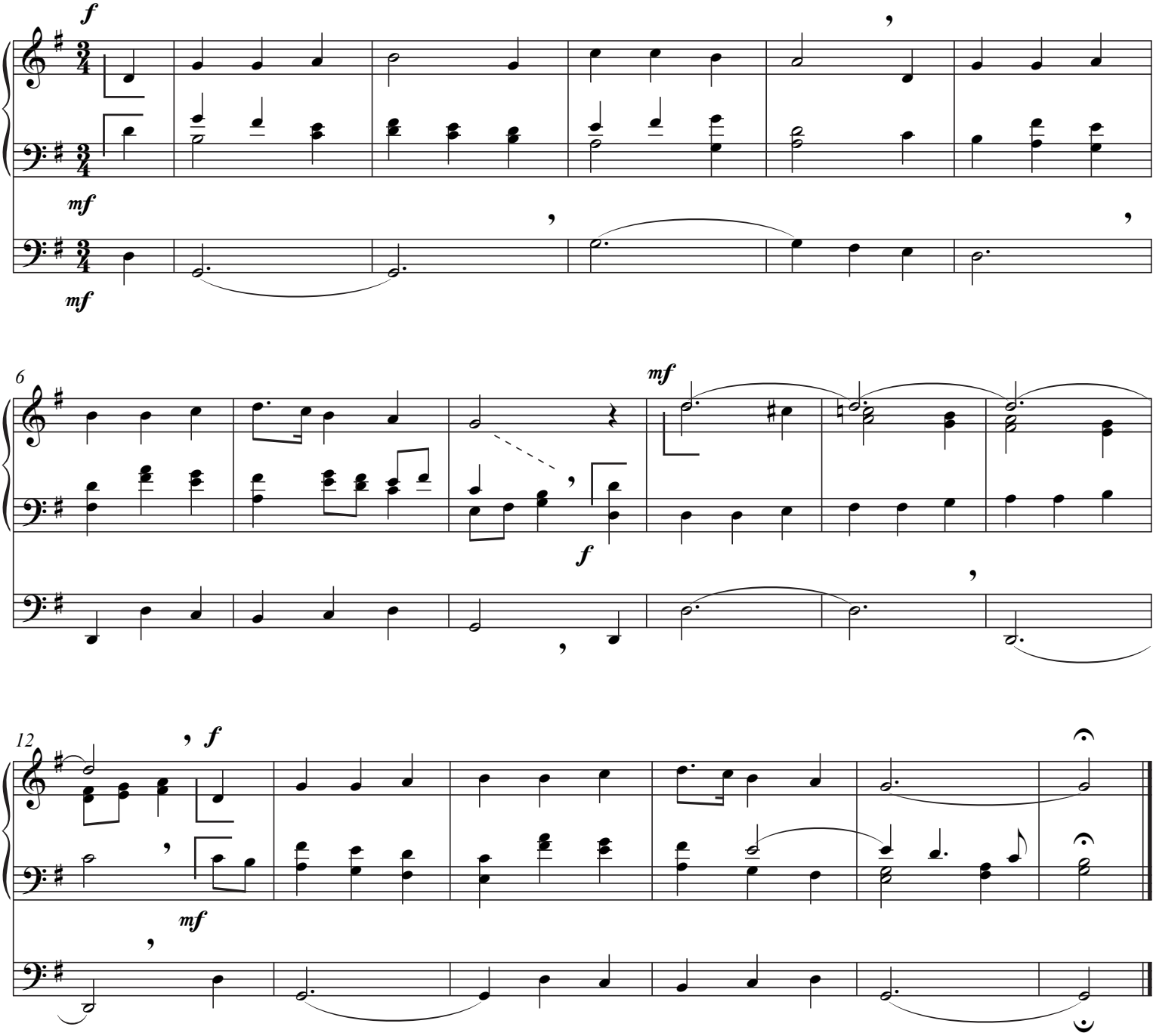
Lyons

Verse

Attr. **Johann Michael Haydn**
(1737-1806)

[Moderato]



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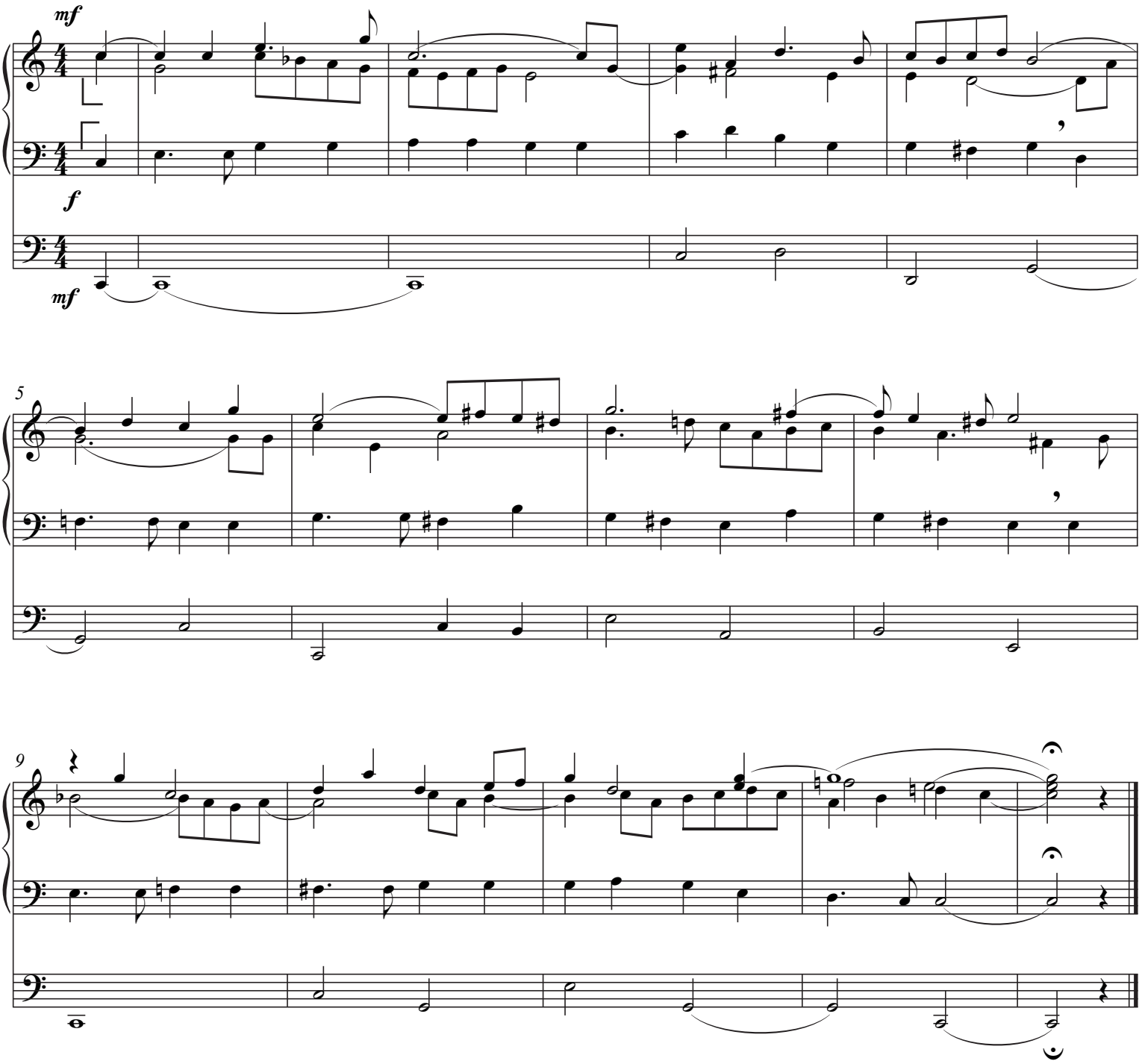
Melita

Verse

John B. Dykes
(1823-1876)

[Andante]



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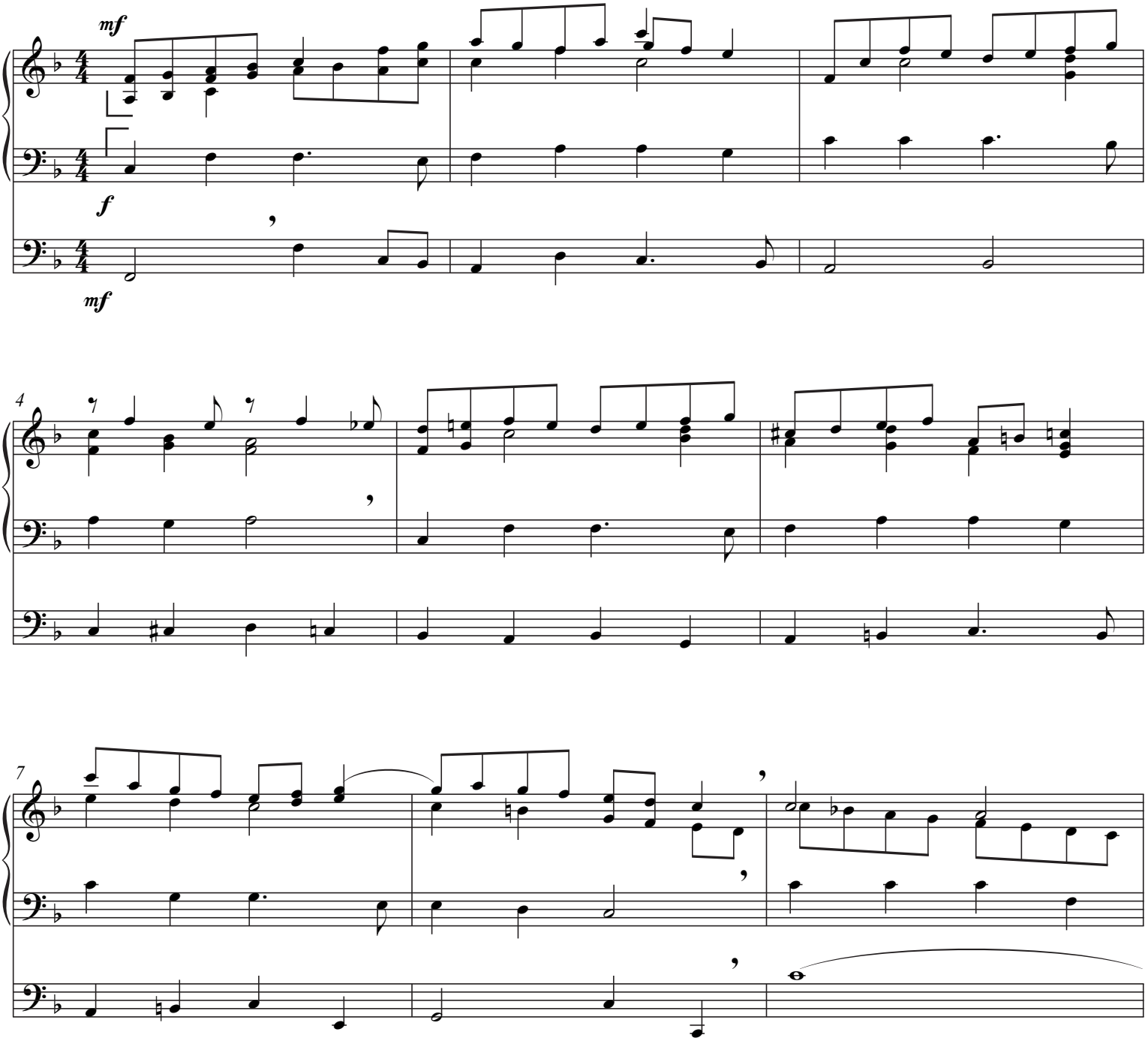
Mendelssohn

"Heark, the Herald Angels Sing"

Verse

Felix Mendelssohn
(1809-1847)

[Andante]



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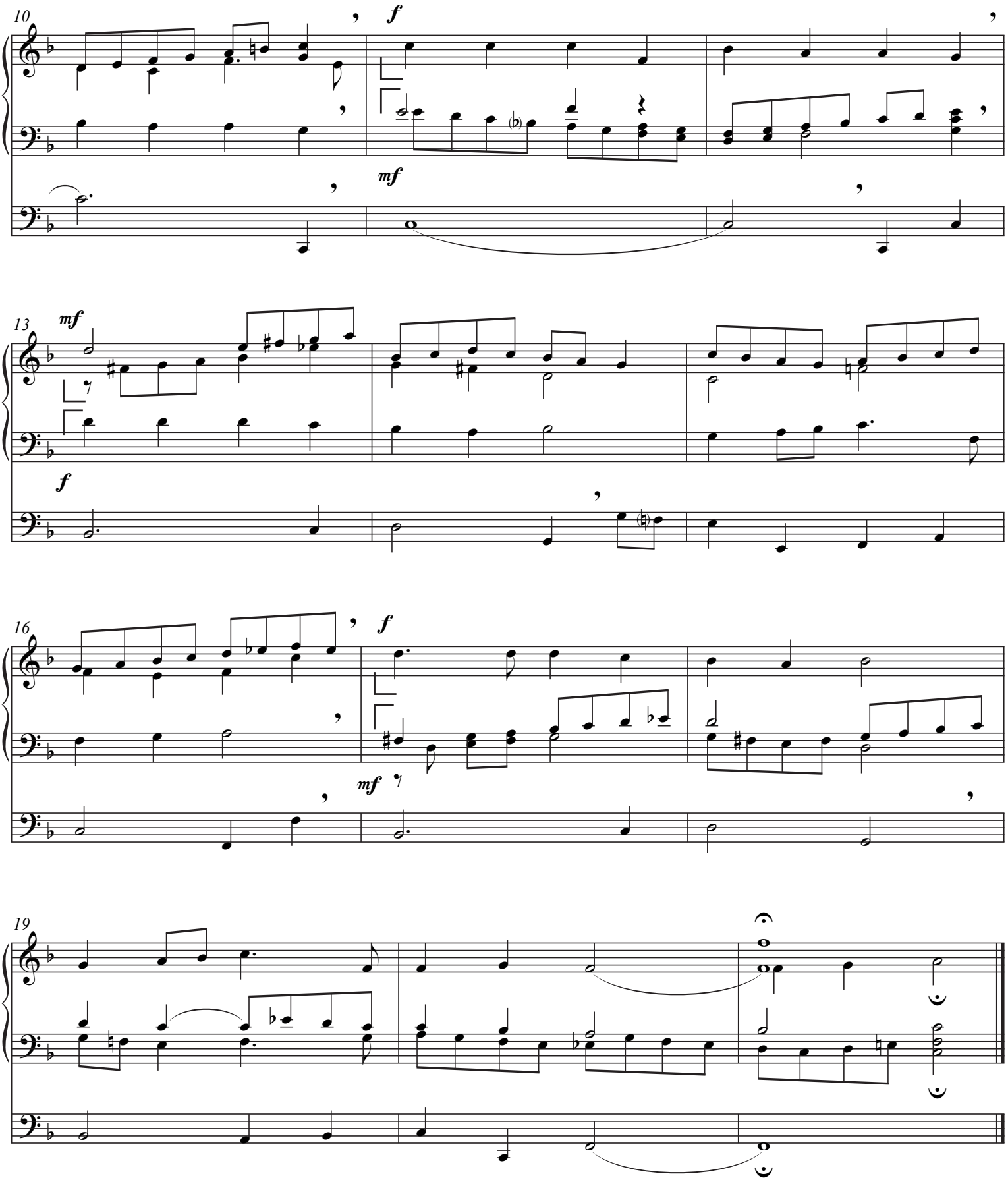
Mendelssohn

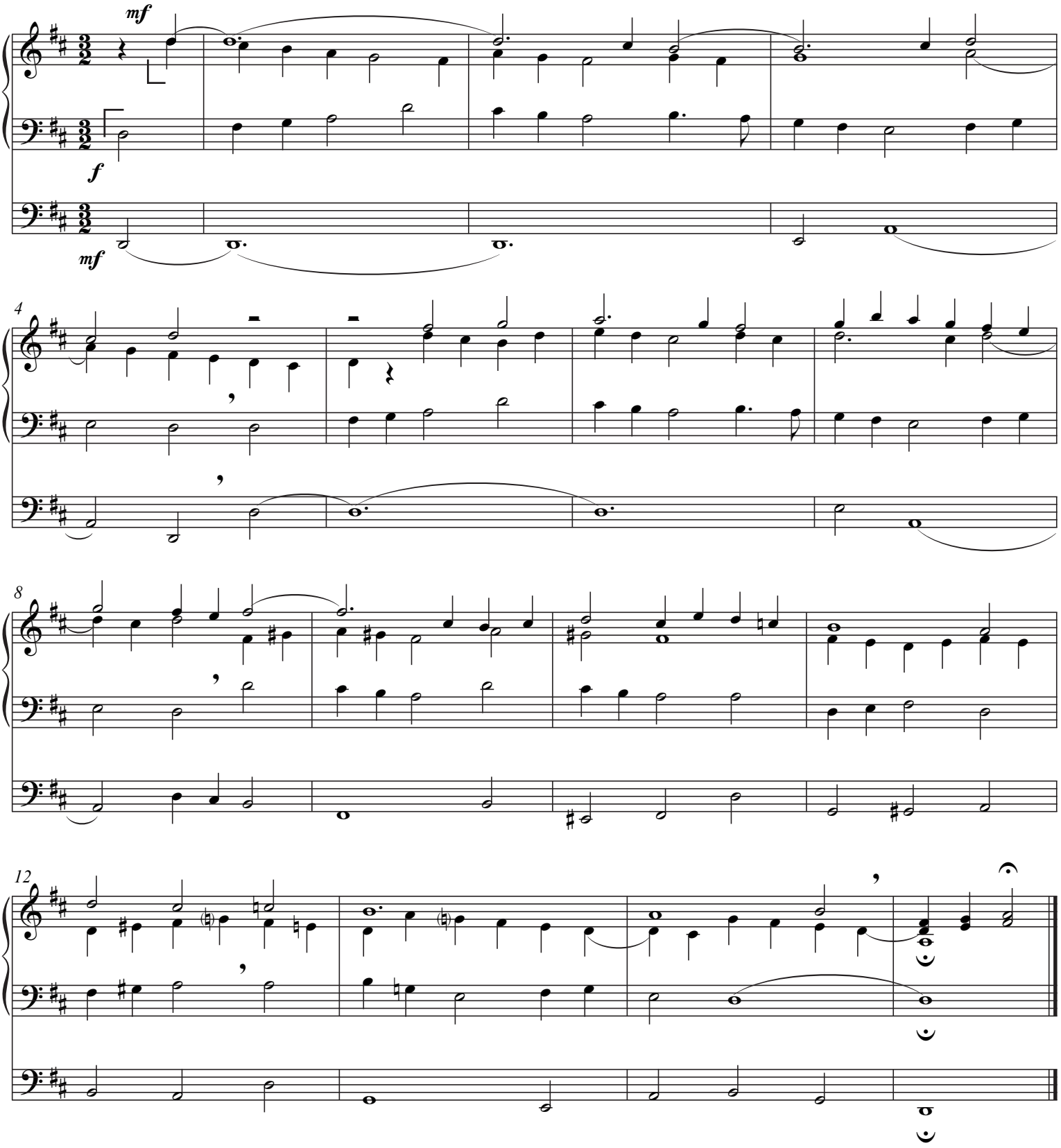


Mit Freuden Zart

Introduction (or Verse)

[Andante]

Kirchengesang (1566)



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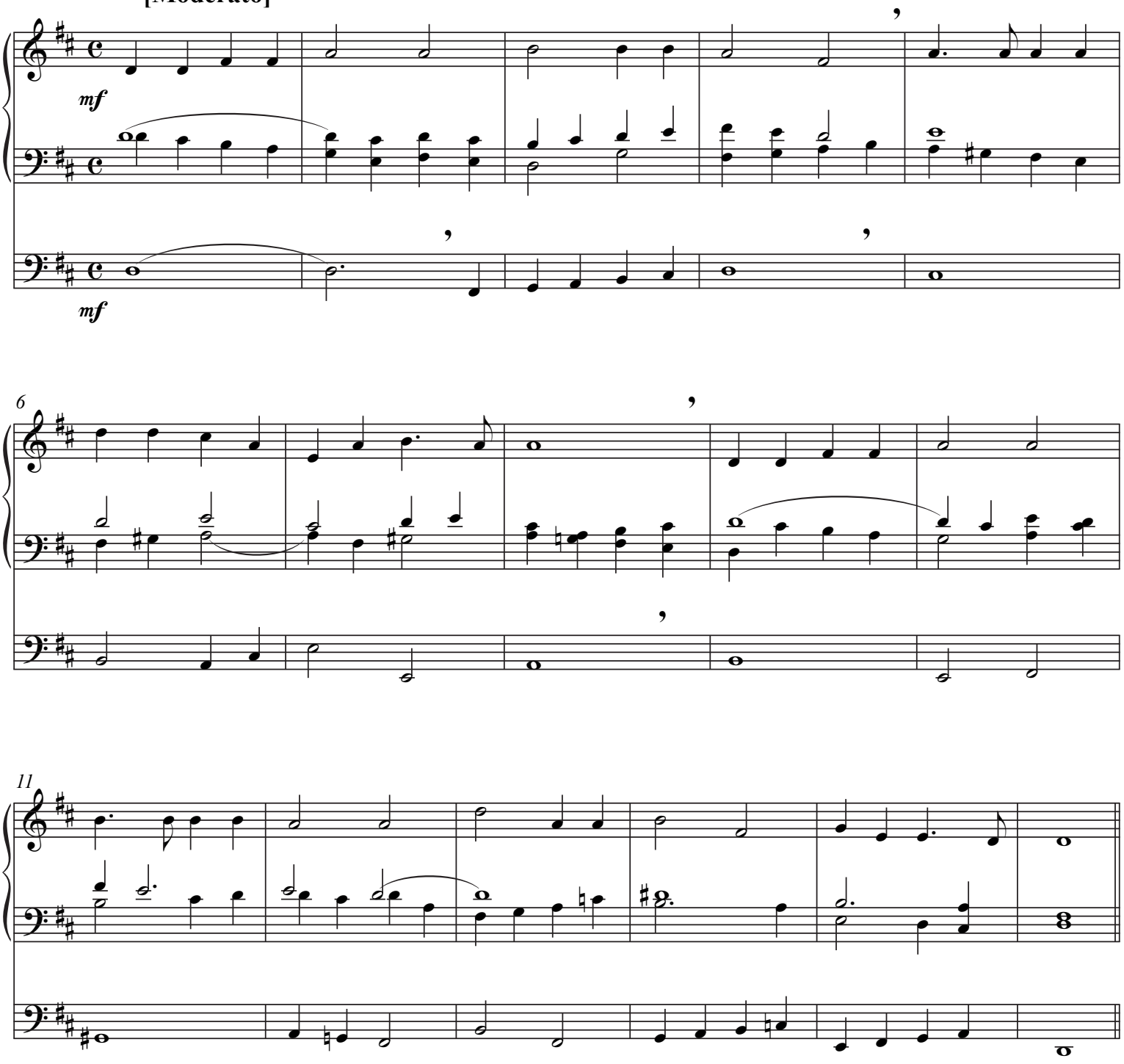
Nicaea

1. Verse

John Bacchus Dykes
(1823-1876)

[Moderato]



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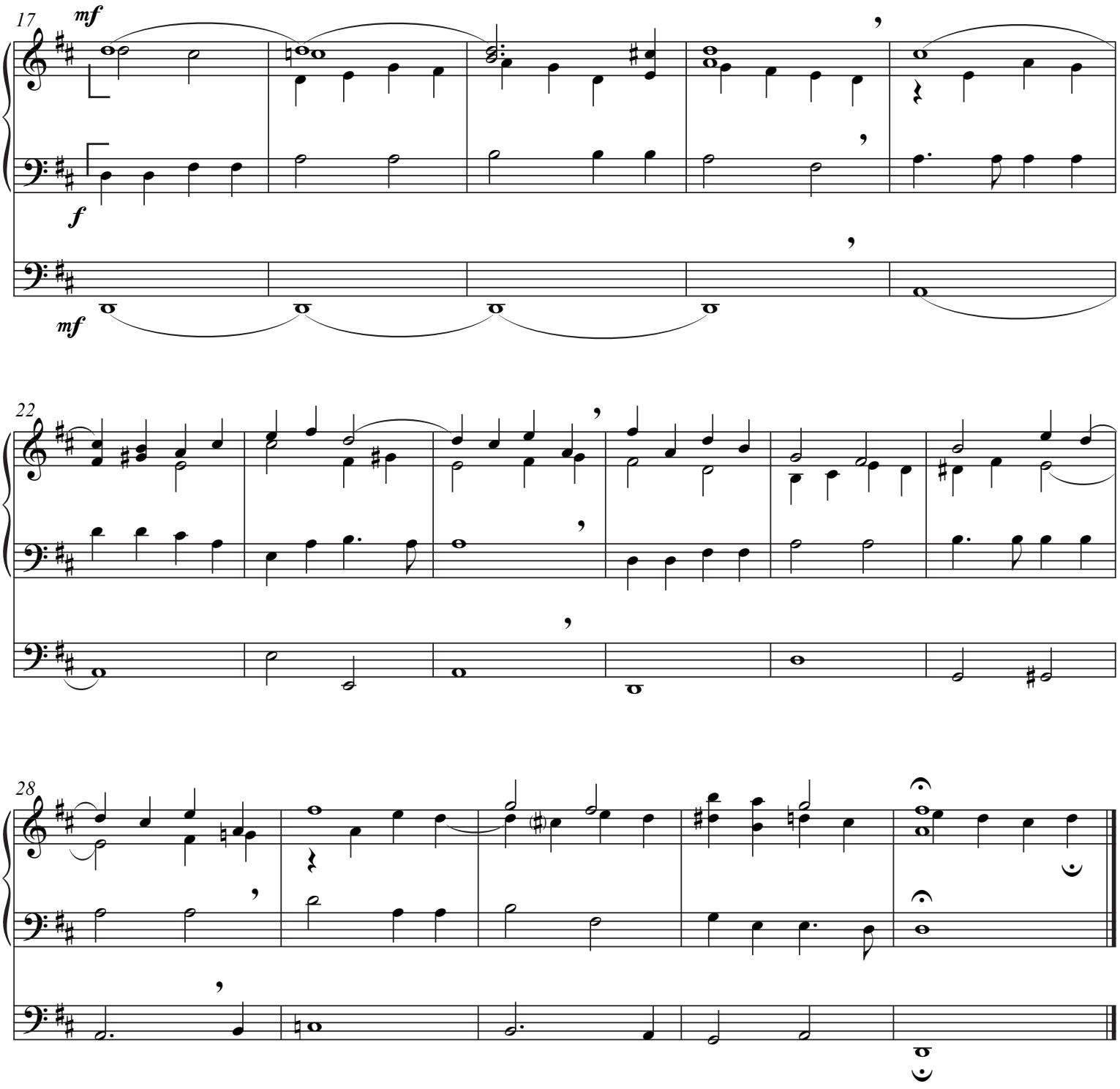
Nicaea

2. Final Verse



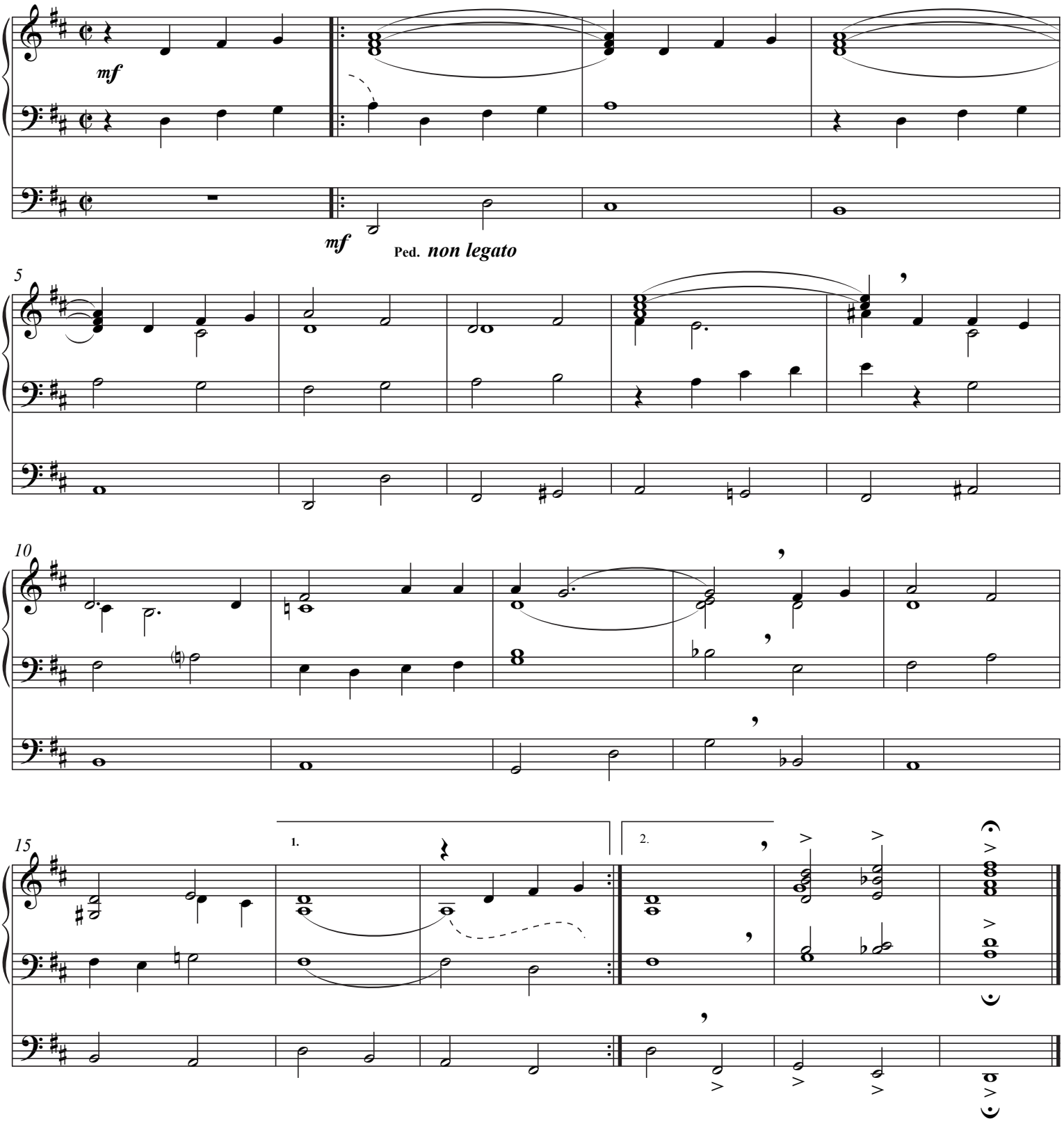
"Oh, When The Saints Go Marching In"

Verse

[Moderato = 𝅗𝅥]

Traditional American Spiritual

[*Ad. lib.:* add stops progressively with each repetition]



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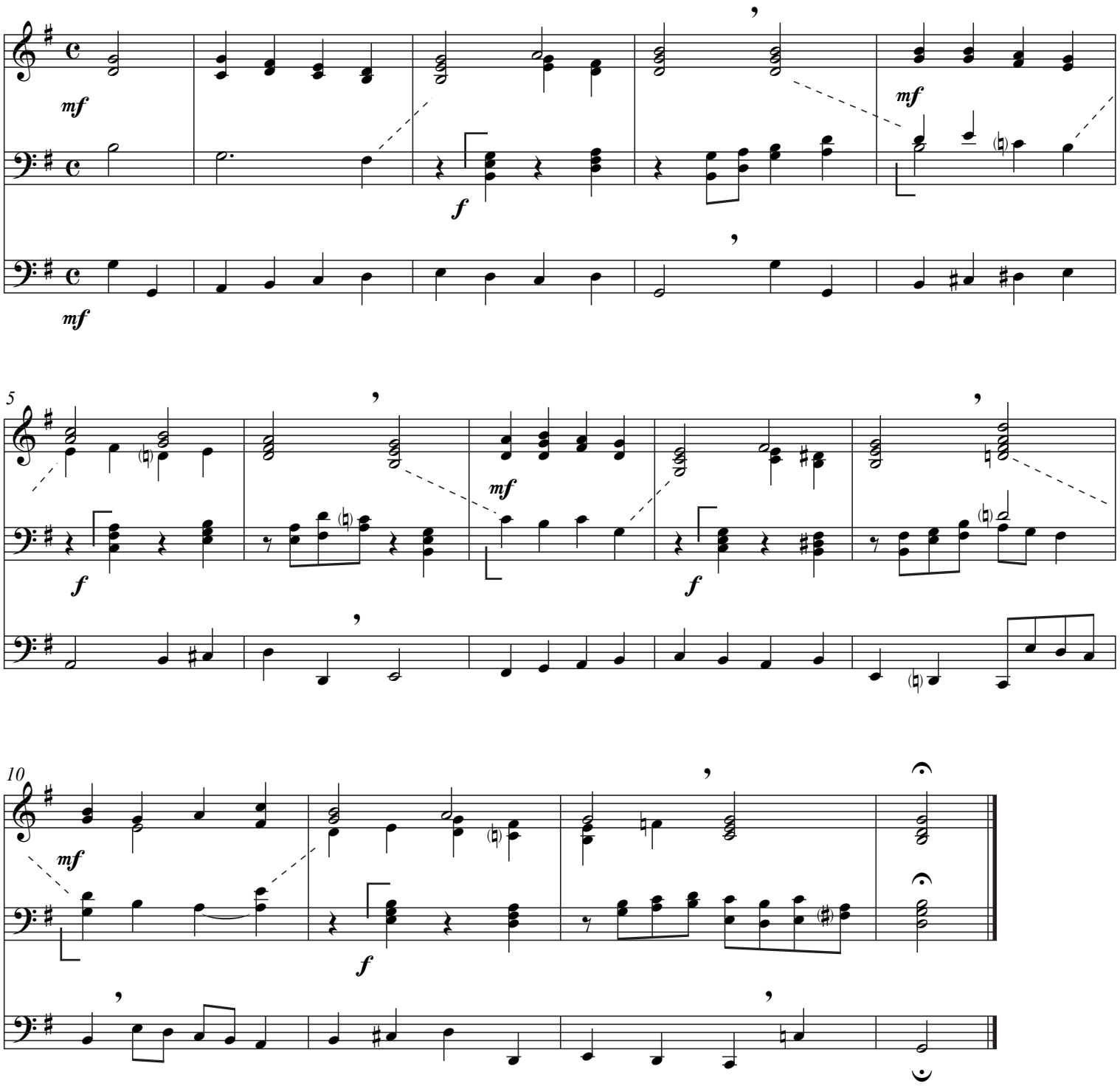
Old 100th

Verse (with fanfares)

after **Louis Bourgeois**

Pseaumes octante trois de David (1551)

[Andante]



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Old 124th

1. Verse

Genevan Psalter (1551)

[Adagio = 𝅗𝅥]

f

mf

mf

6

11

16

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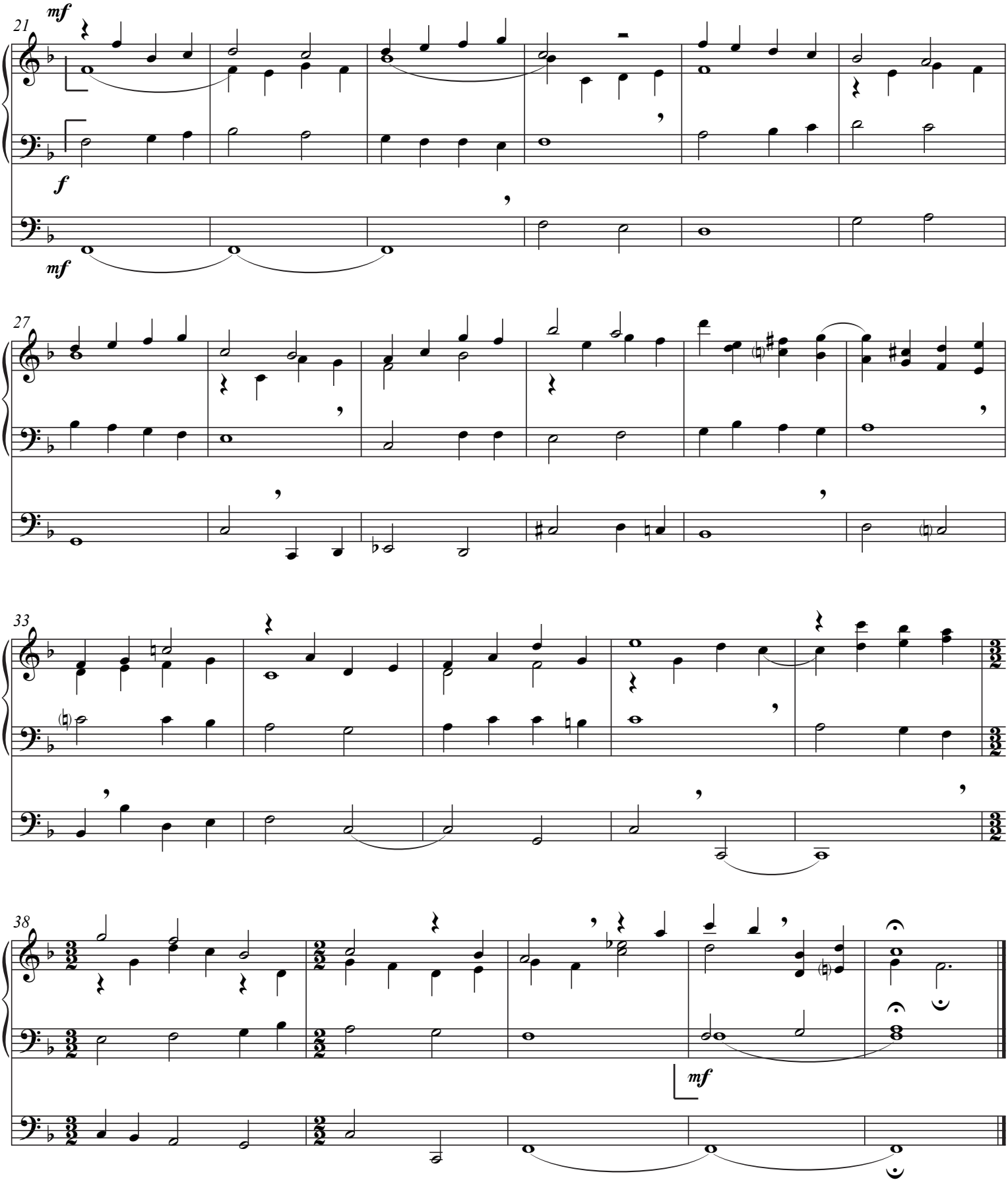
Old 124th

2. Final Verse

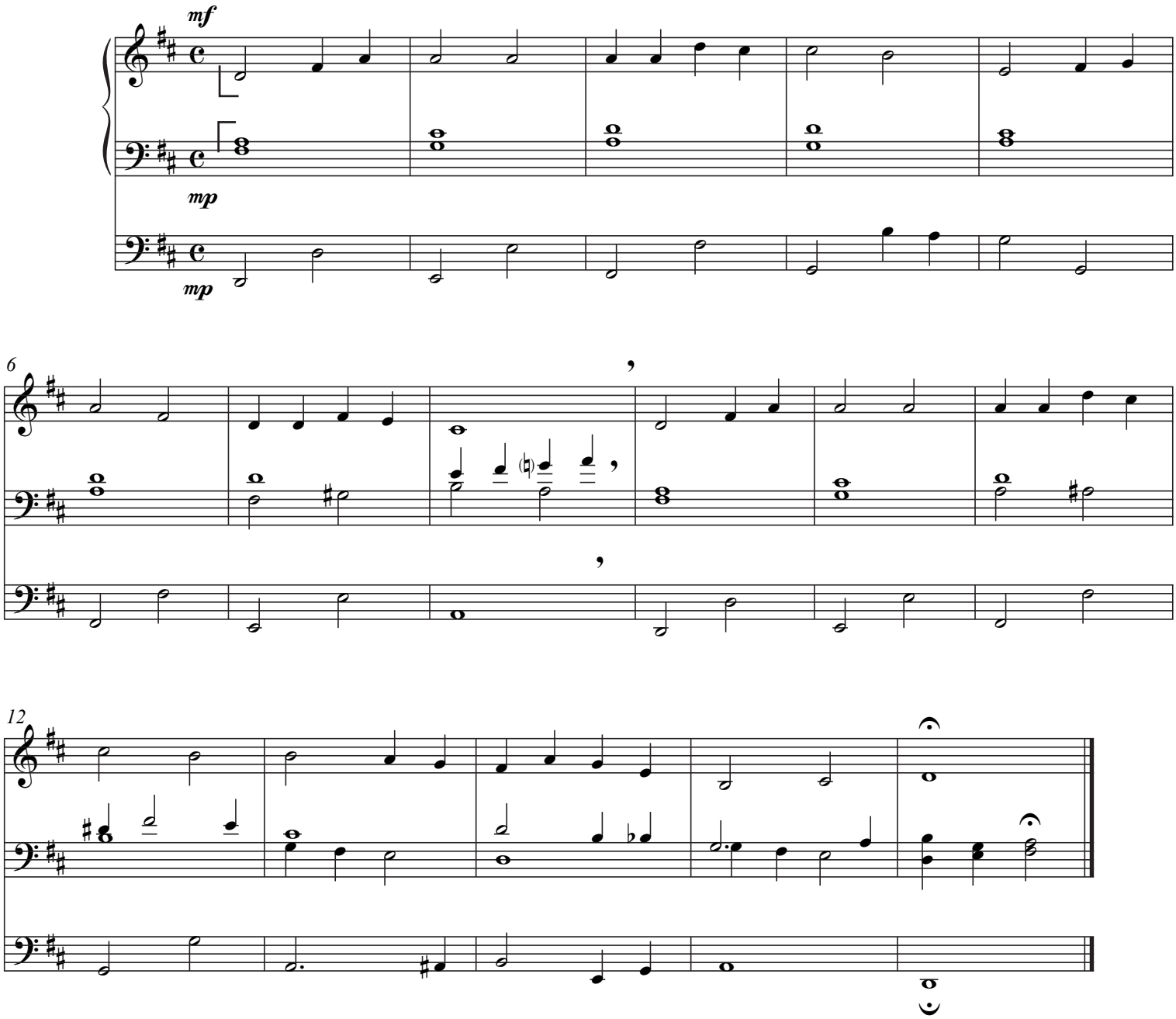


Perfect Love

Verse

Joseph Barnby (1890)

[Moderato]



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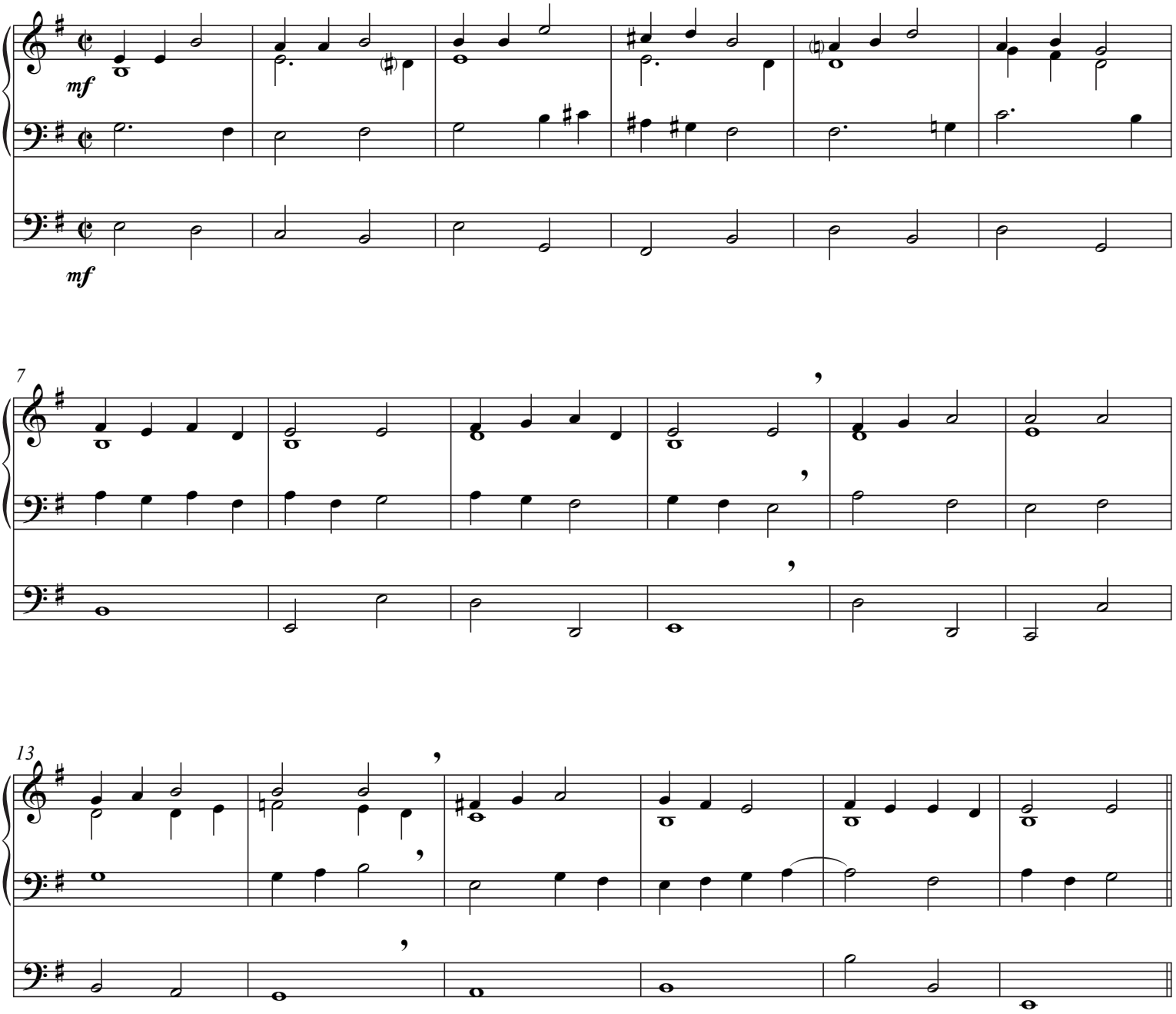
Personent Hodie

1. Verse

Piae Cantiones (1582)

[Andante = 𝅗𝅥]



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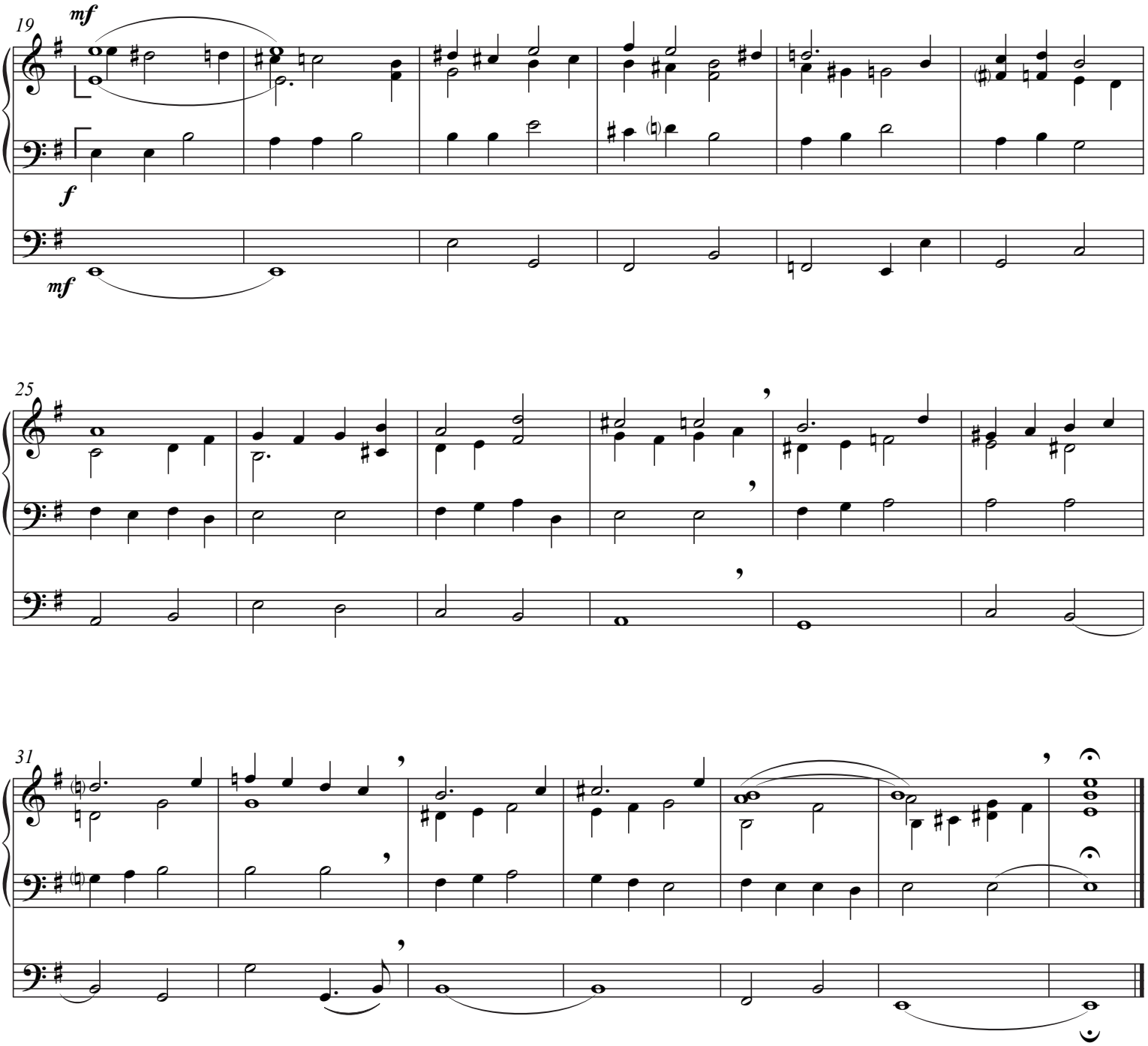
Personent Hodie

2. Final Verse



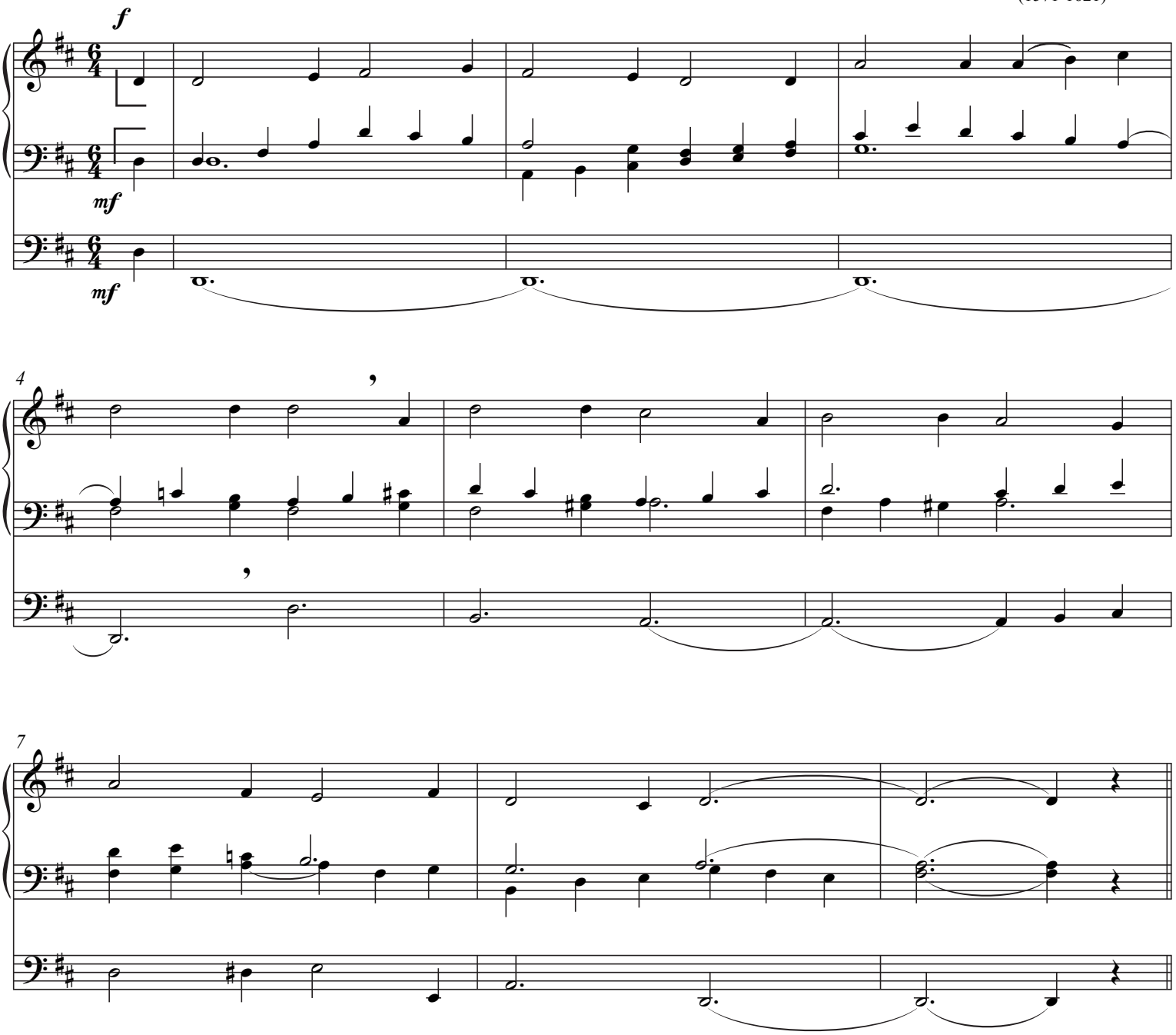
Puer Nobis

1. Verse

Trier MS., 15th Century

Adapt. **Michael Praetorius**
(1571-1621)

[Largo = 𝅗𝅥.]



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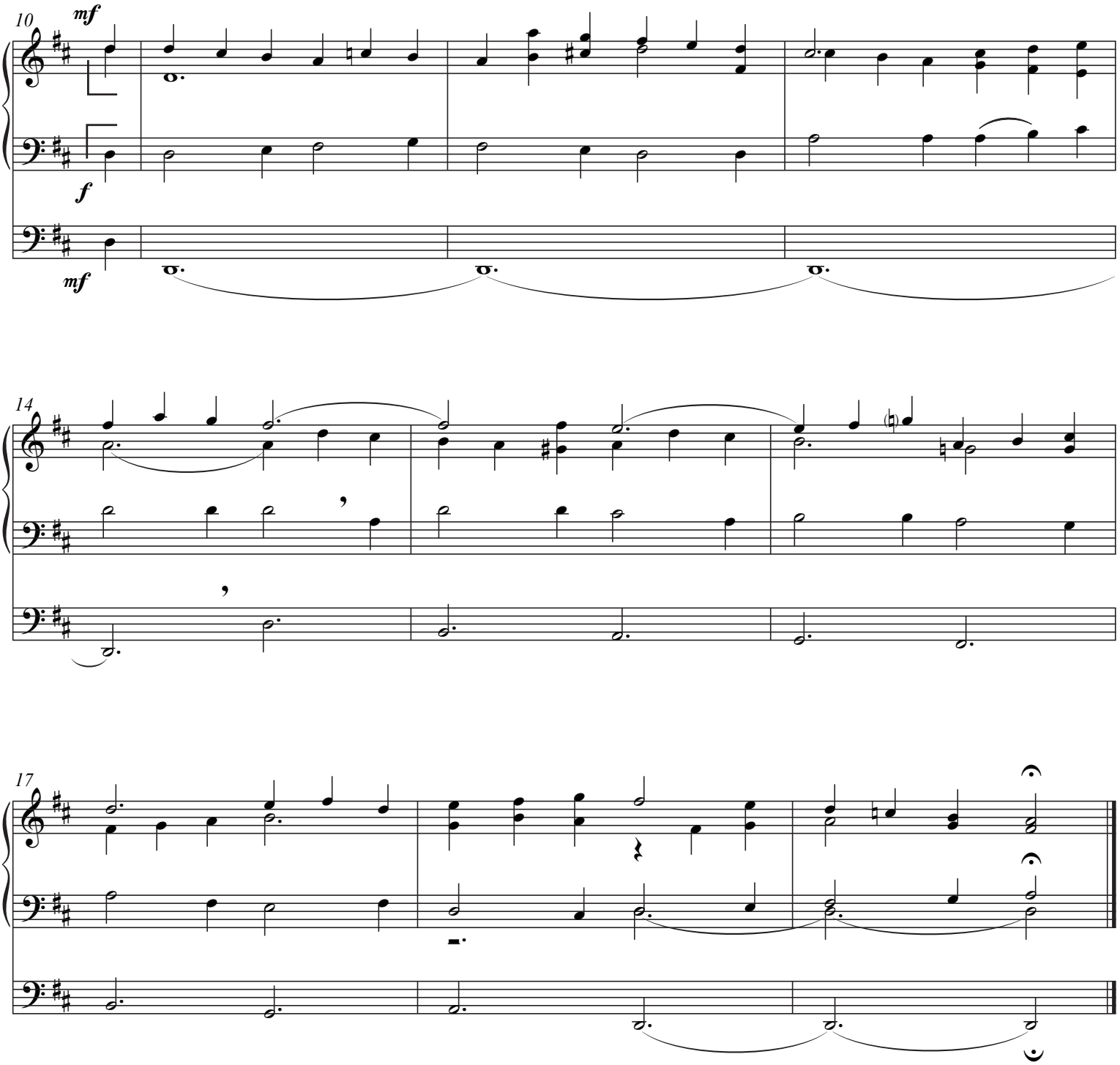
Puer Nobis

2. Final Verse

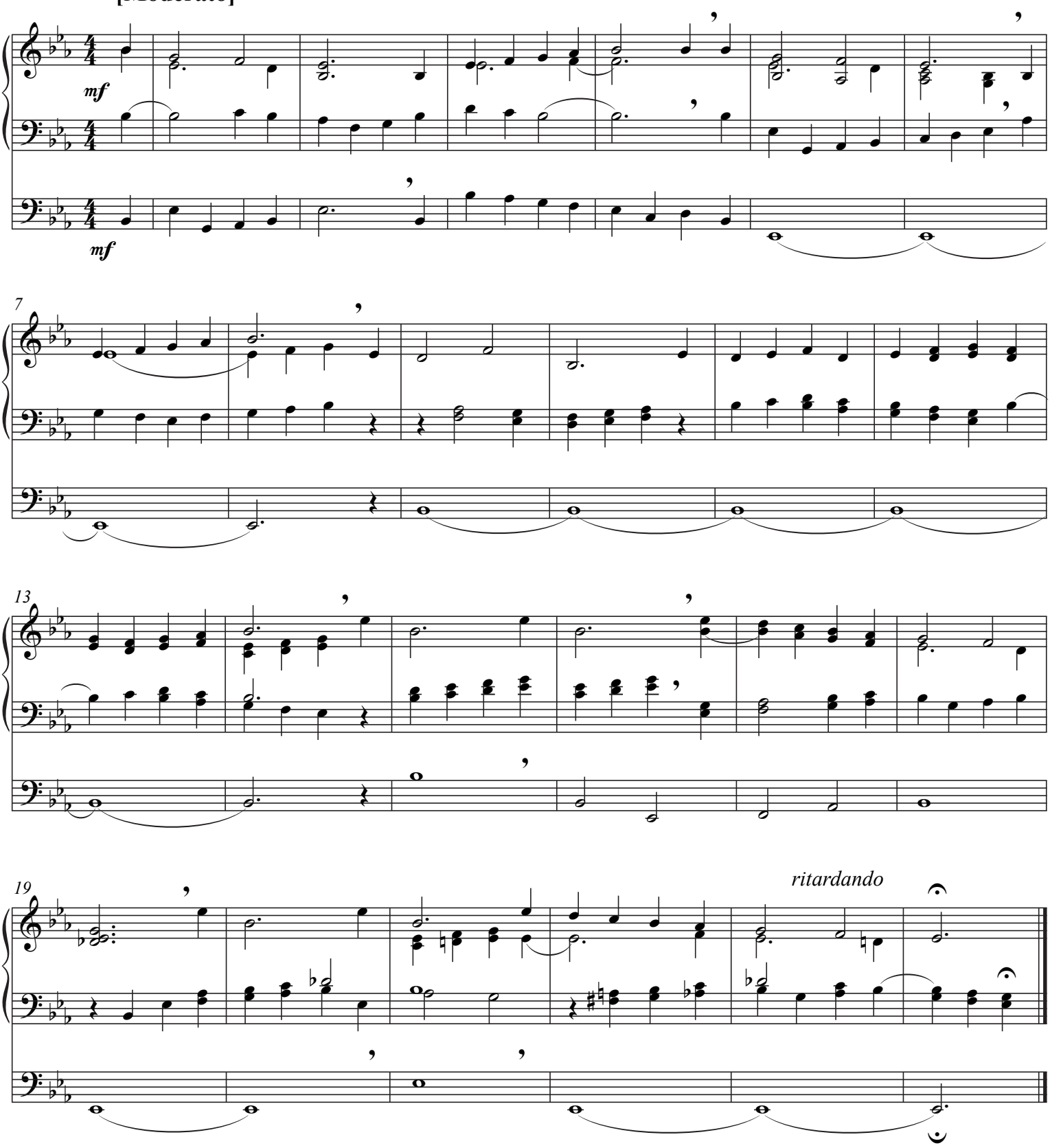


Quittez, Pasteurs

Verse

Traditional French Carol

[Moderato]



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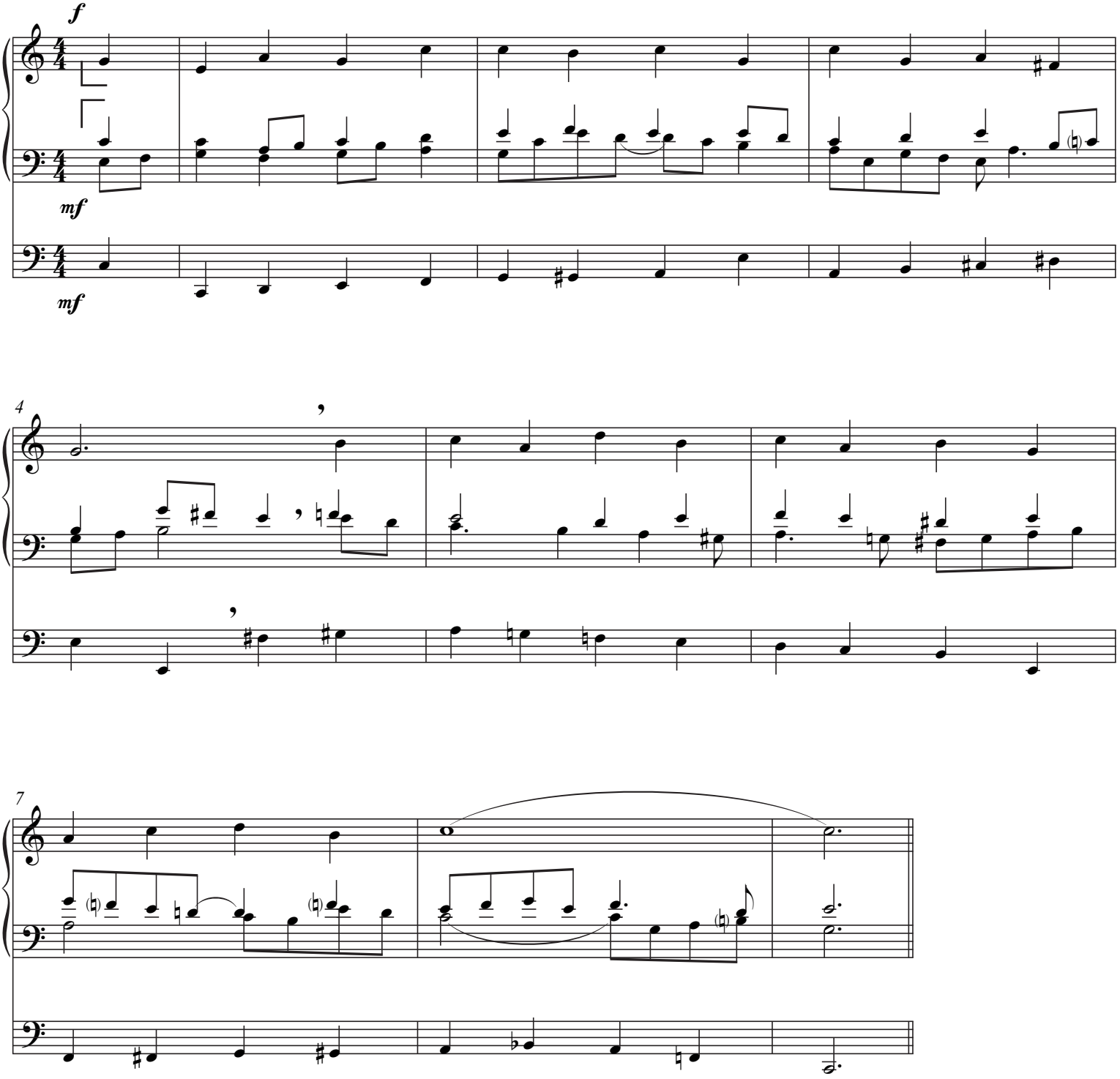
Saint Anne

1. Verse

William Croft
(1678-1724)

[Andante]



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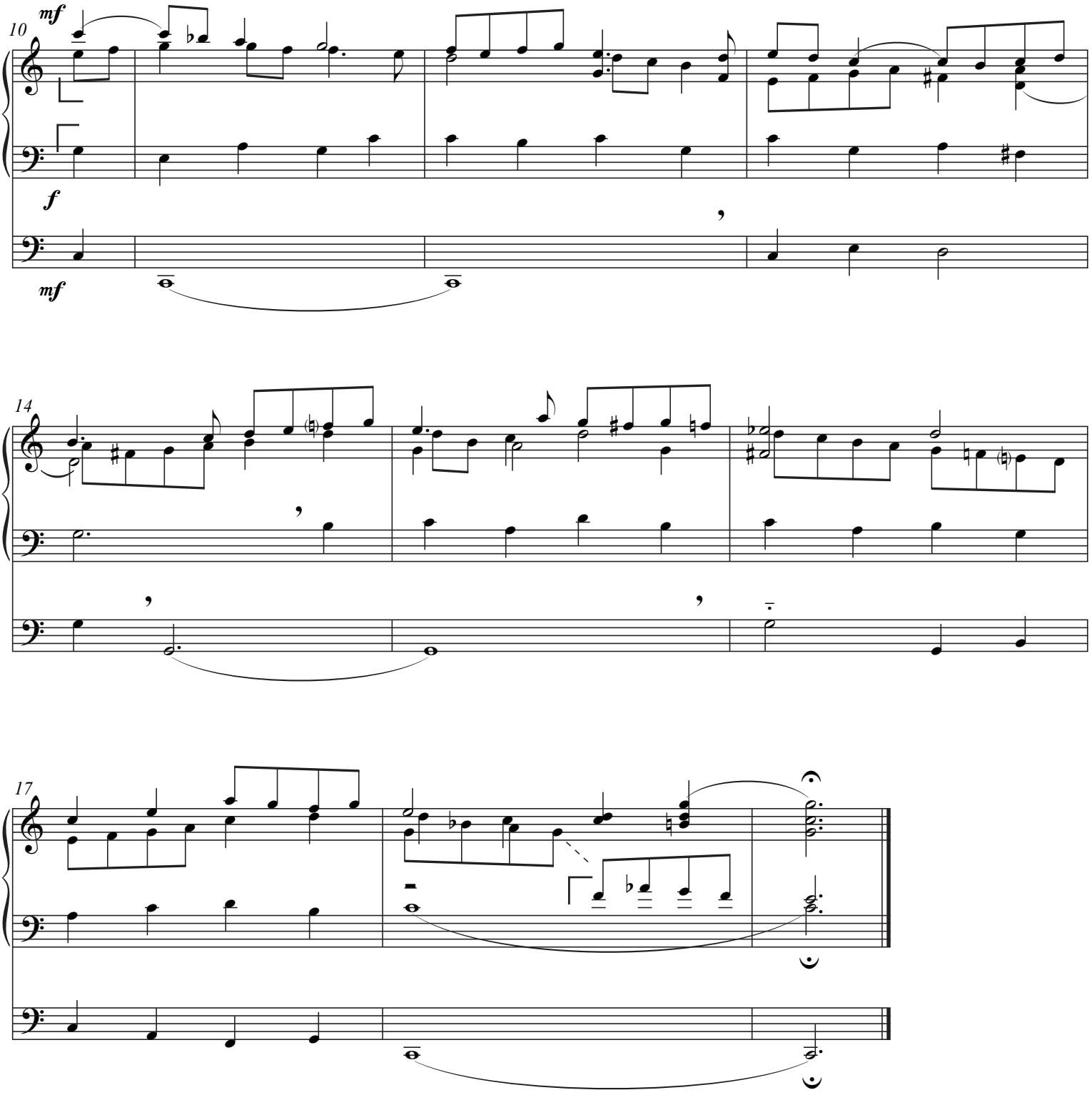
Saint Anne

2. Final Verse

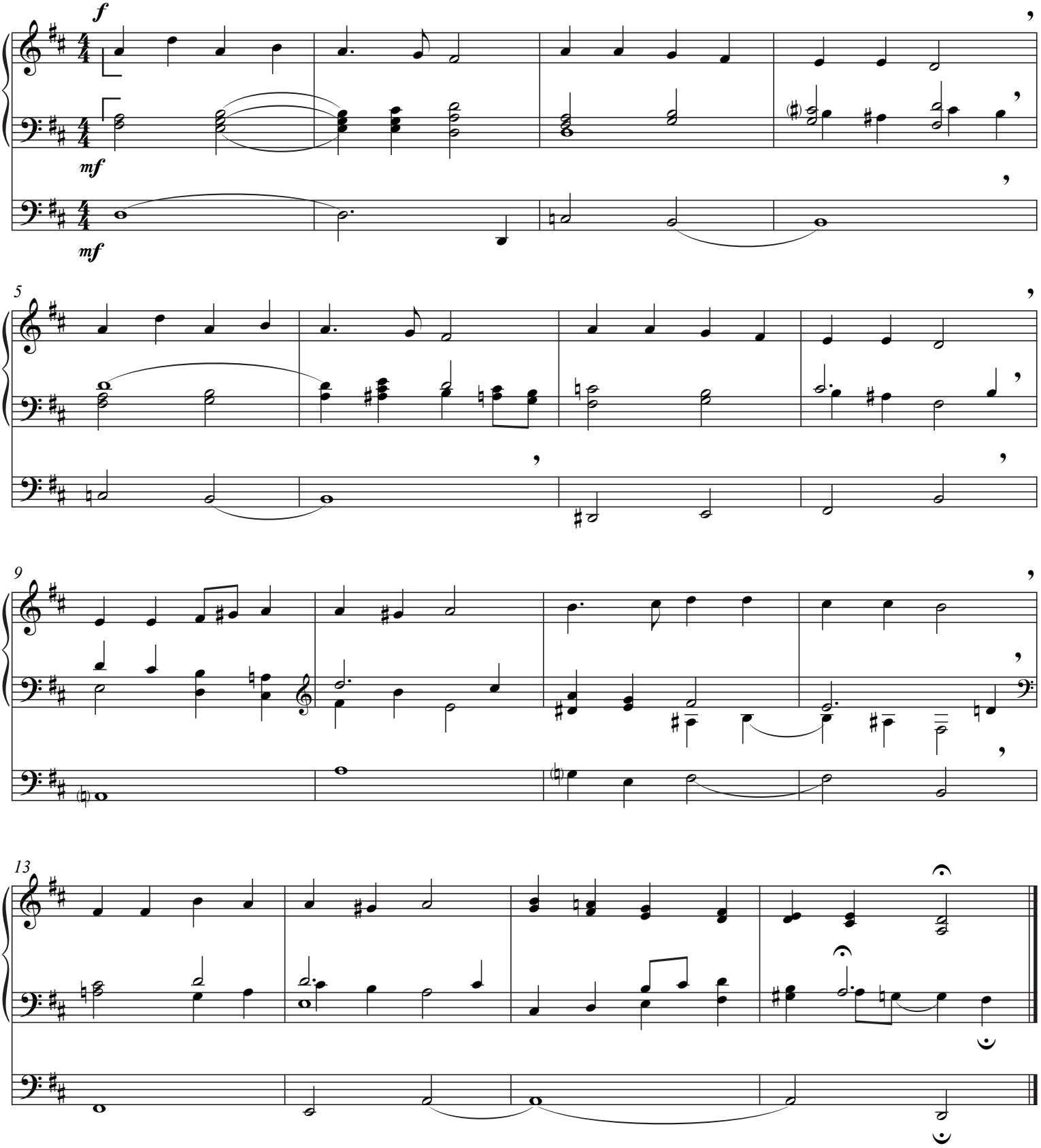


Salzburg

Verse

[Moderato]

Attr. **Jakob Hintze**
(1622-1702)



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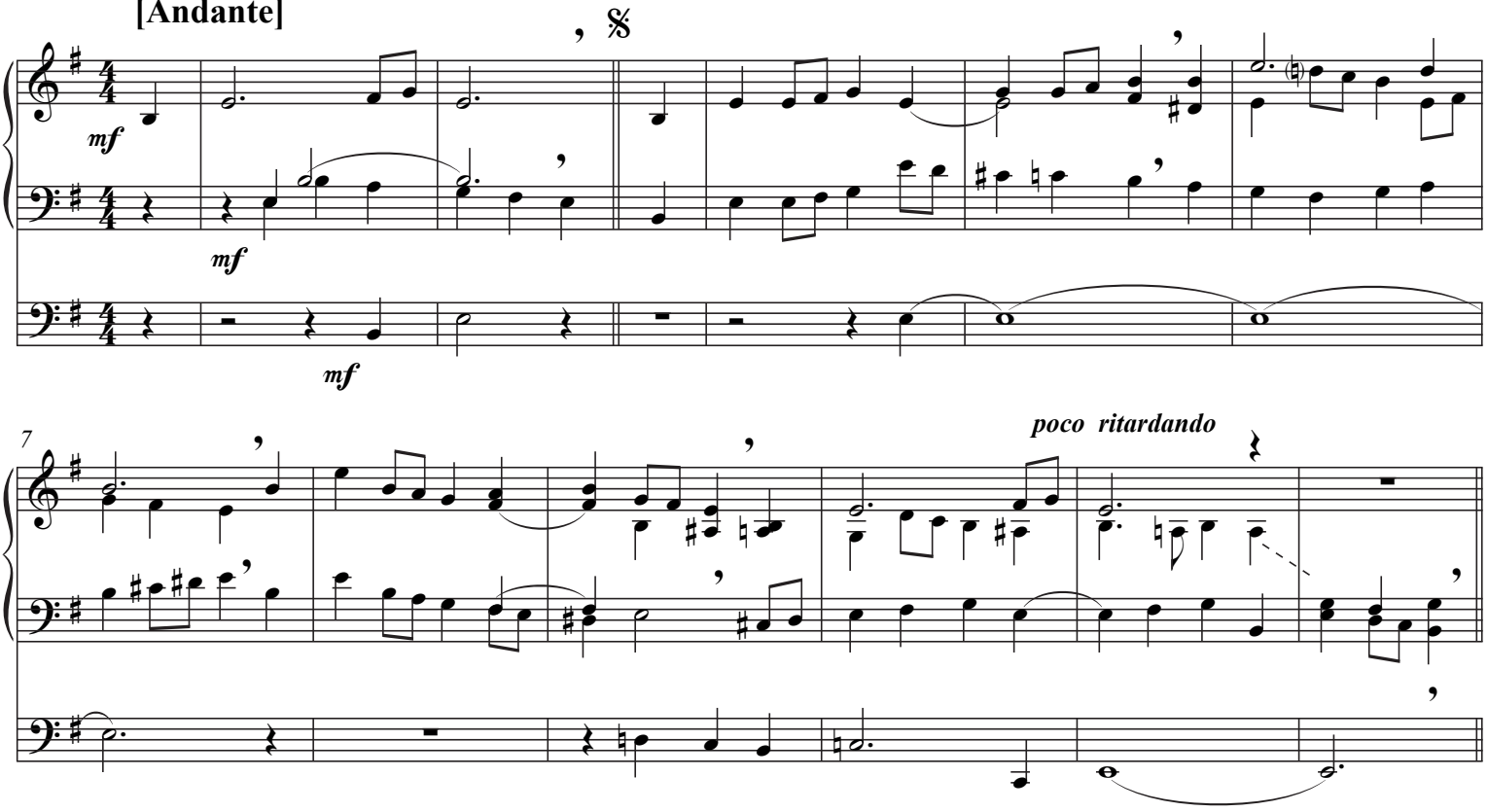
Shalom

1. Unison

Traditional Hebrew Melody

[Andante]



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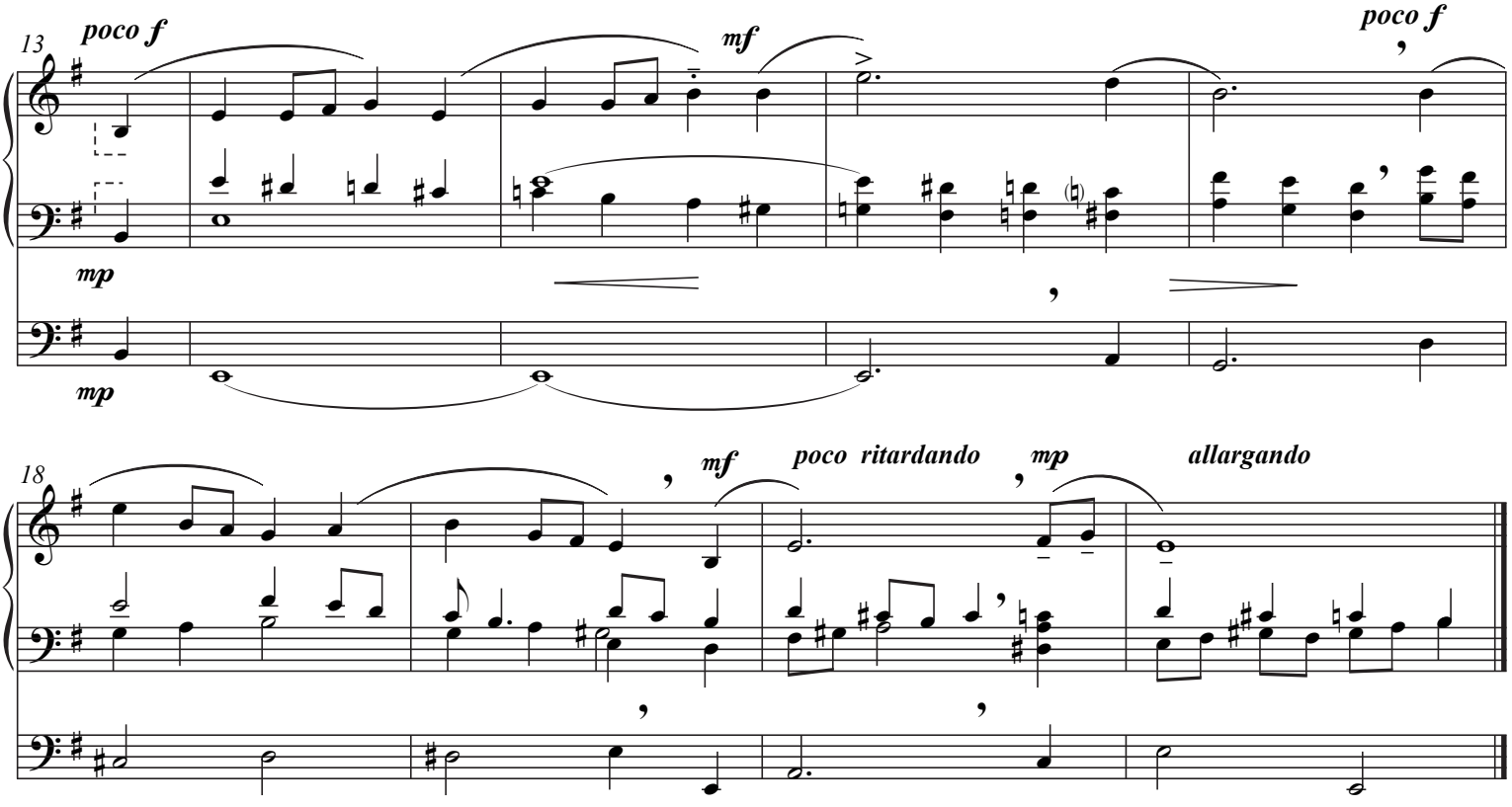

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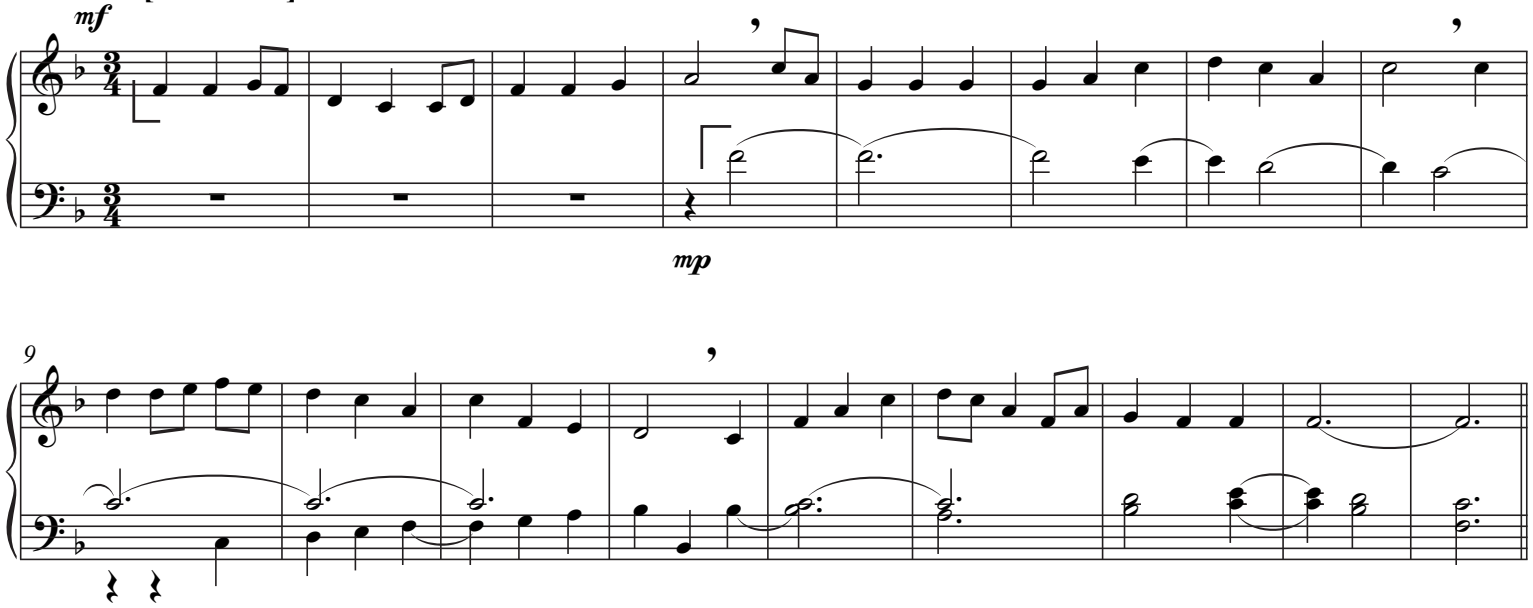
Slane

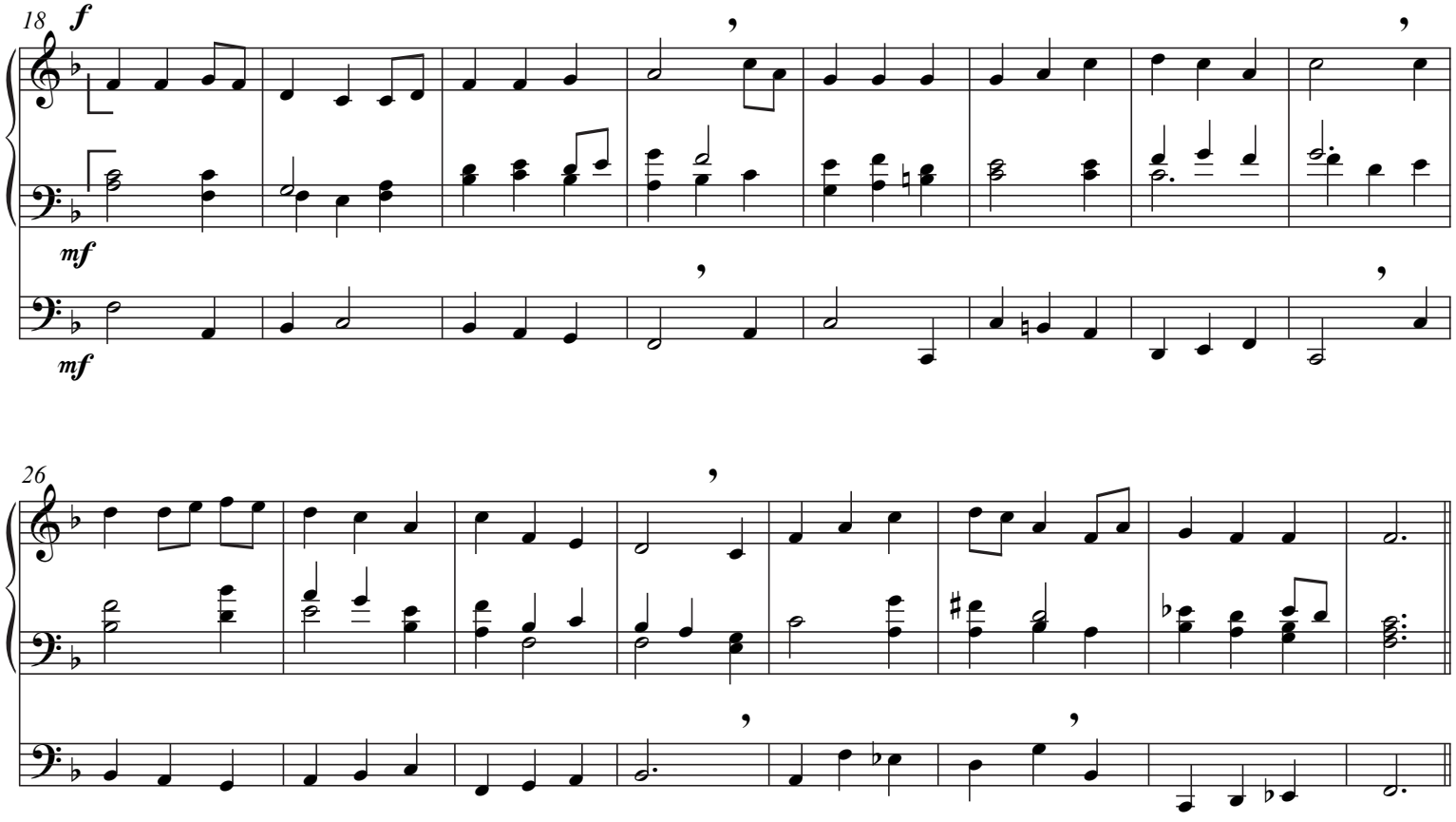
1. Introduction

[Andante]

Traditional Irish Melody



2. Verse



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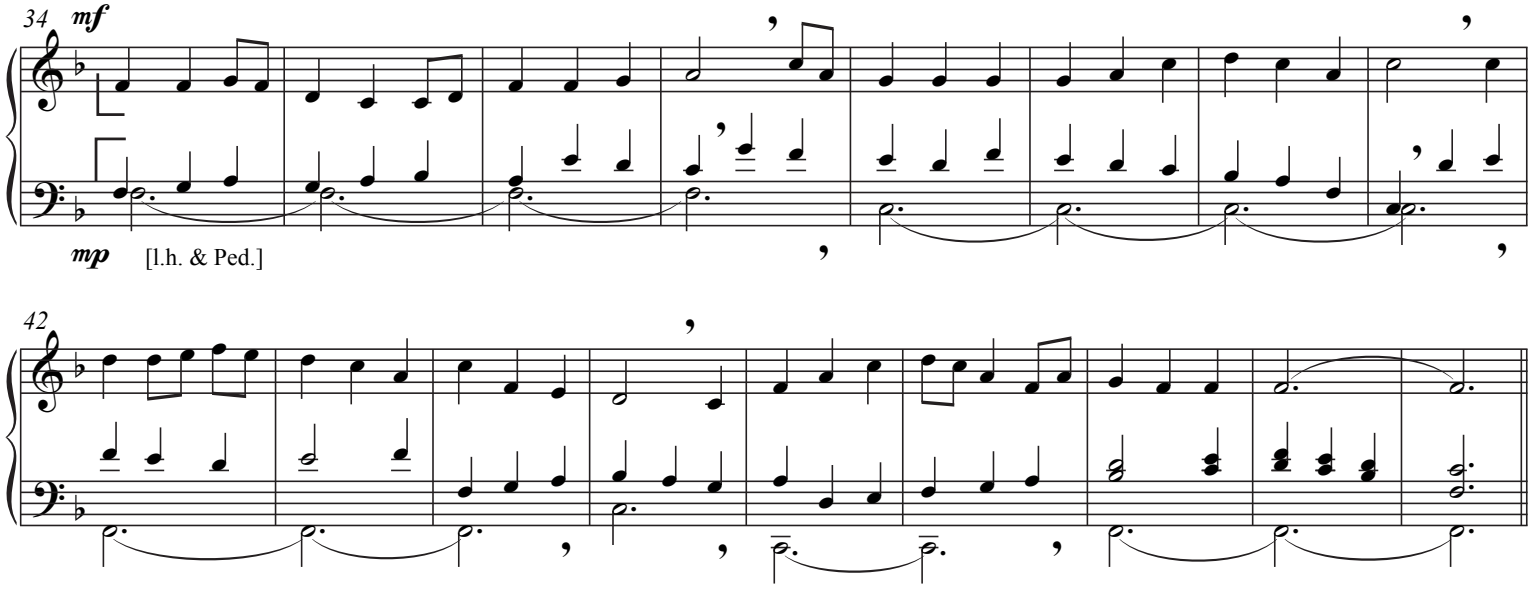
3. Verse



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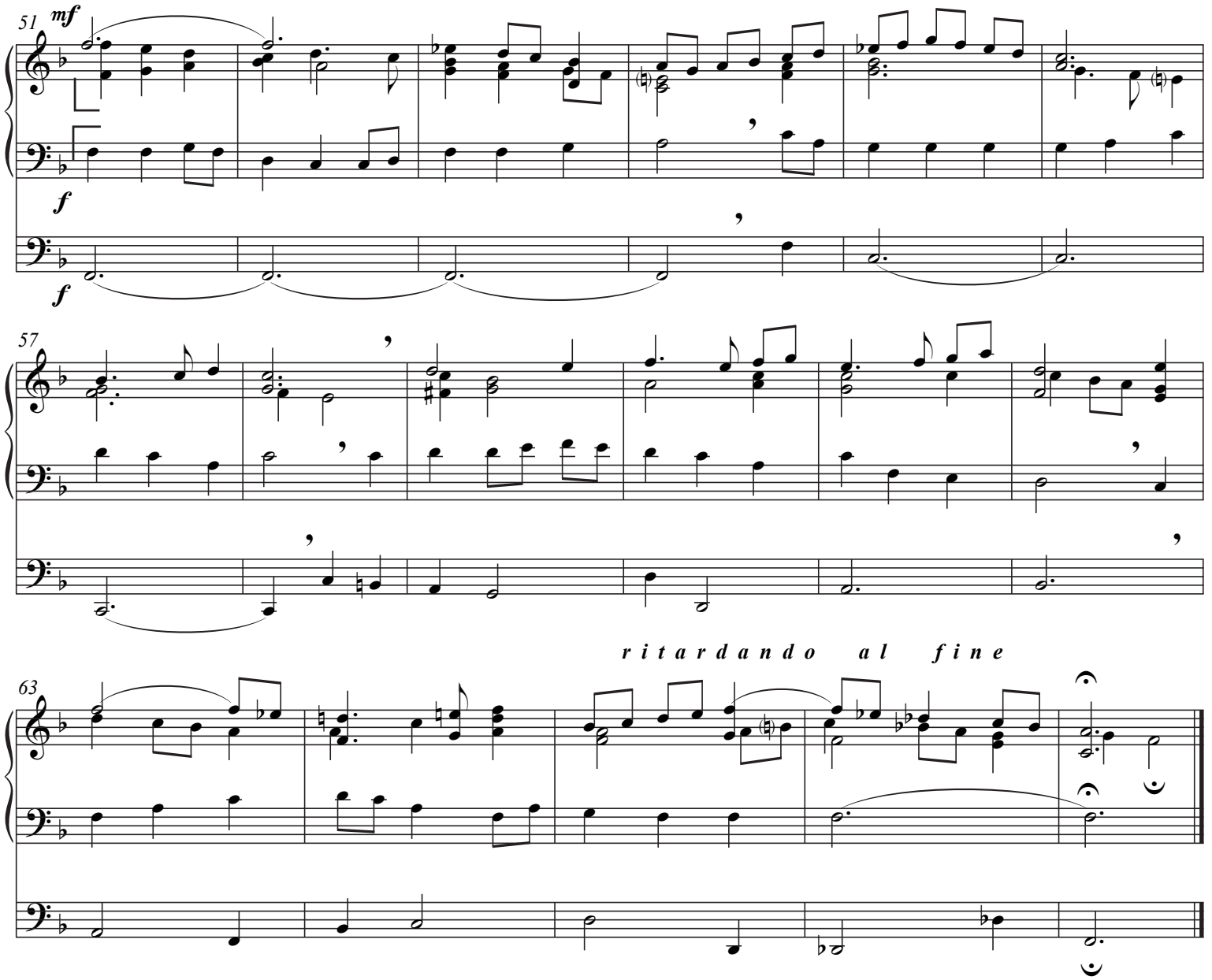
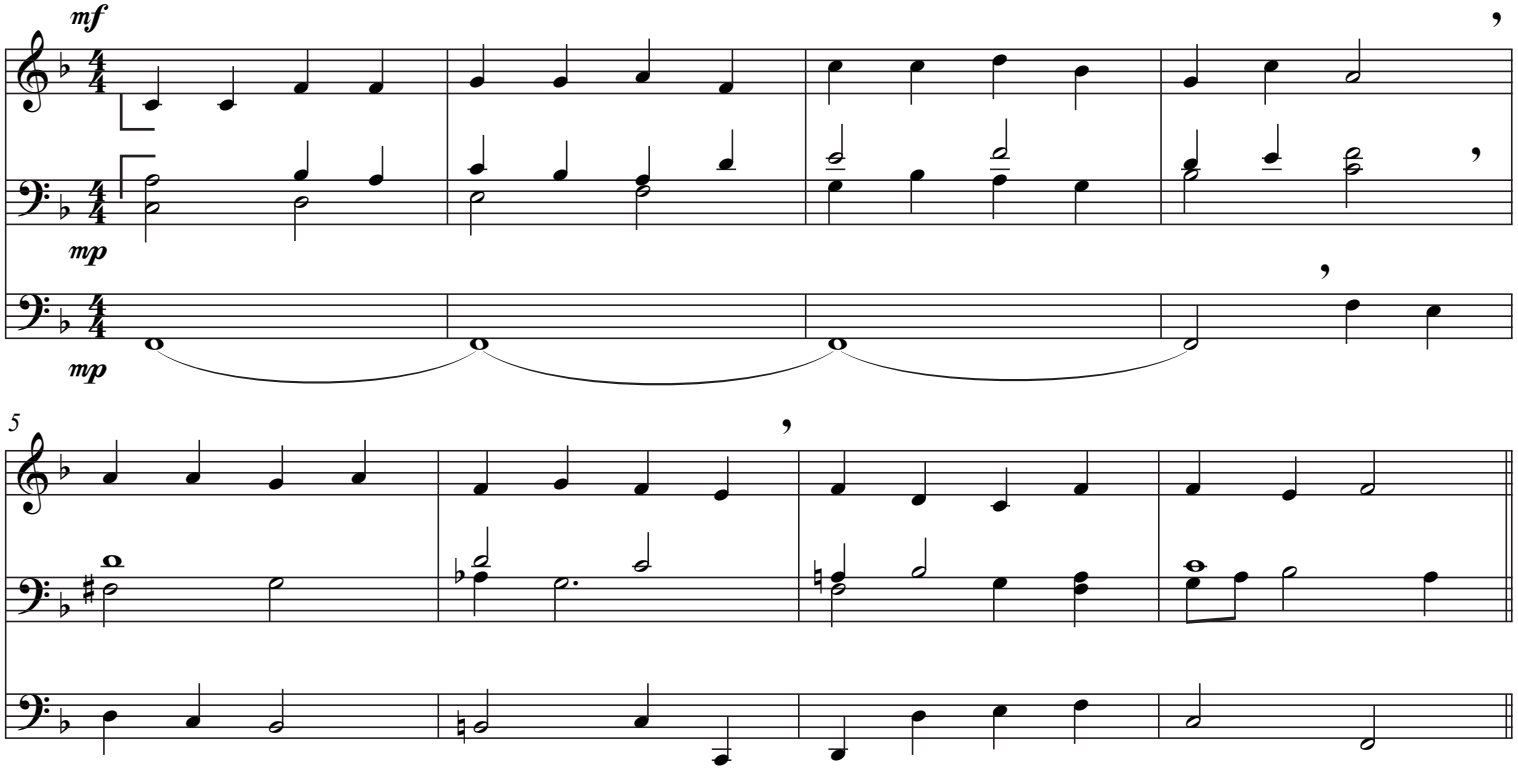


Stuttgart

1. Verse

Attr. **C.F. Witt** (1715)
Adapt. **Henry J. Gauntlett** (1861)

[Moderato]



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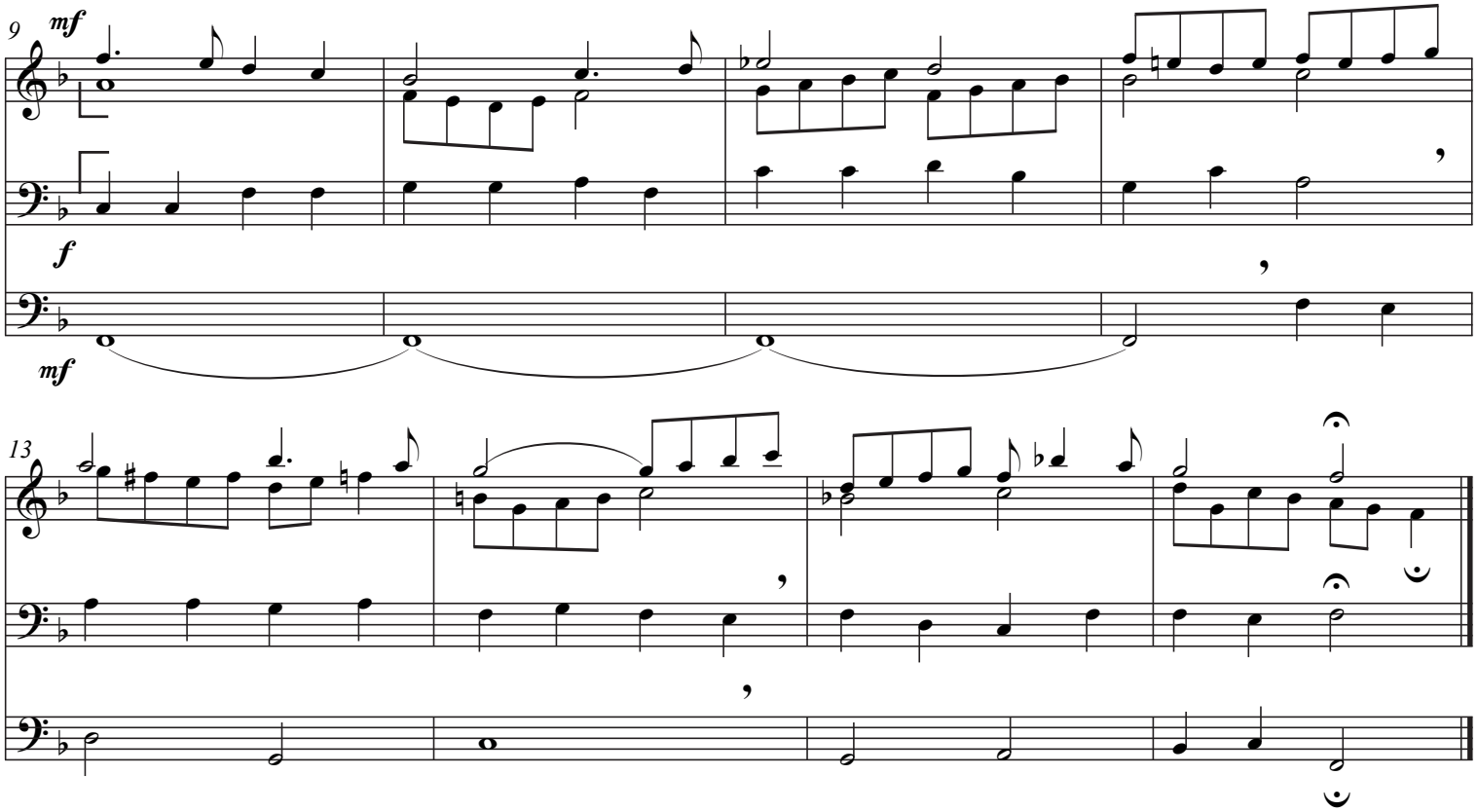

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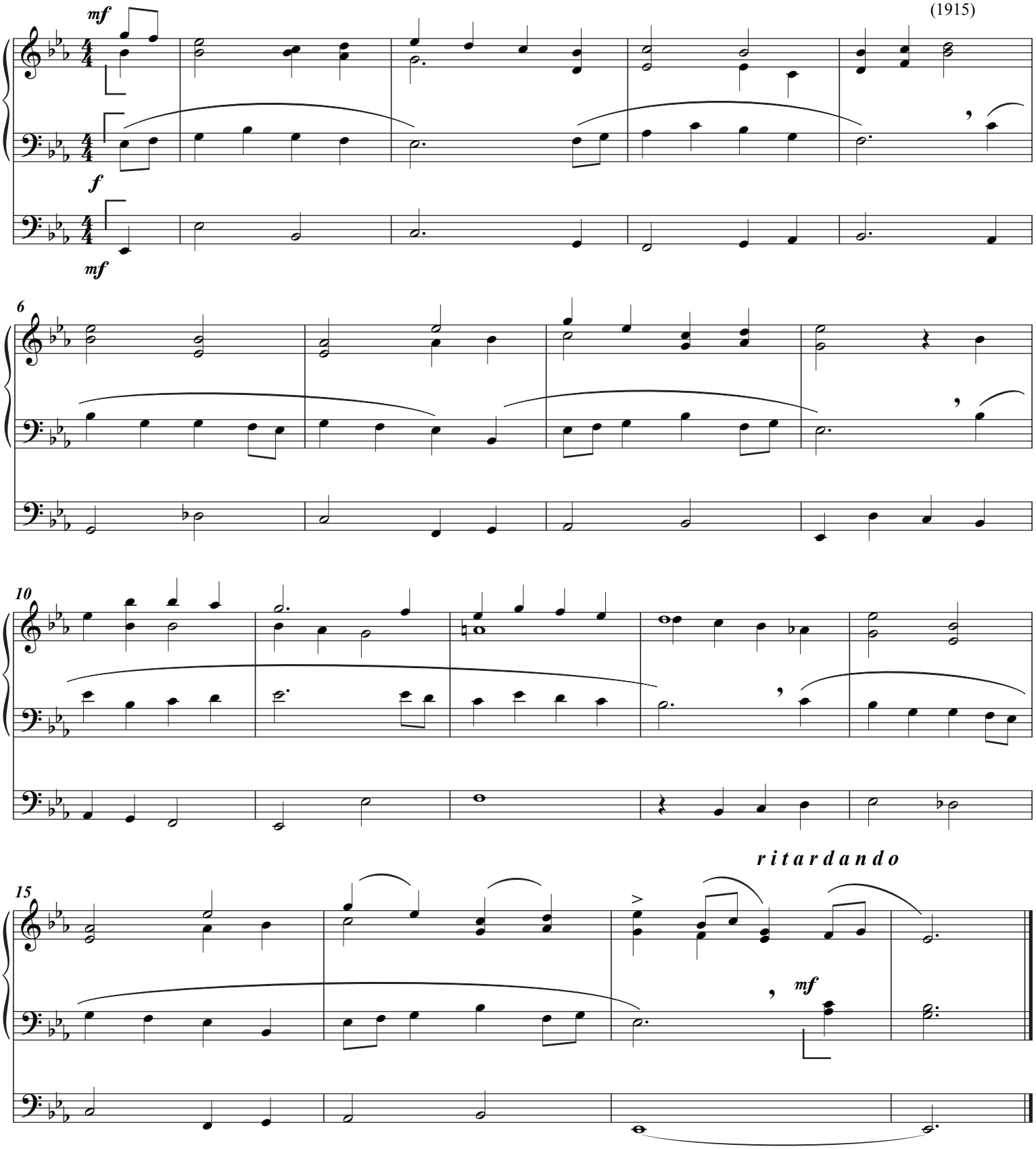
Terra Beata

This Is My Father's World

1. Verse

adapt. **Franklin L. Sheppard**

(1915)



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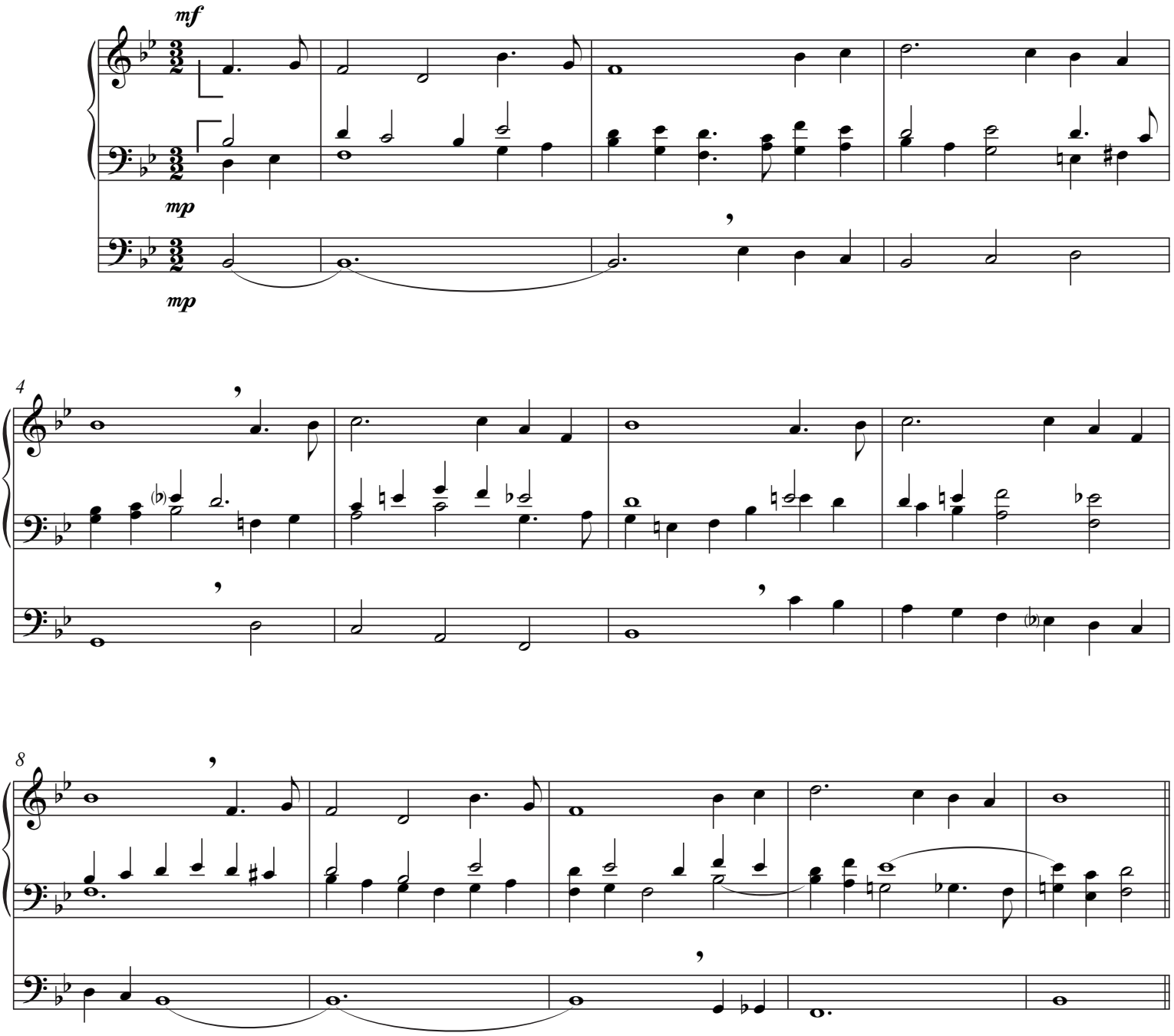
Toplady

Rock *of* Ages

Thomas Hastings
(1784-1872)

[Adagio = 𝅗𝅥]



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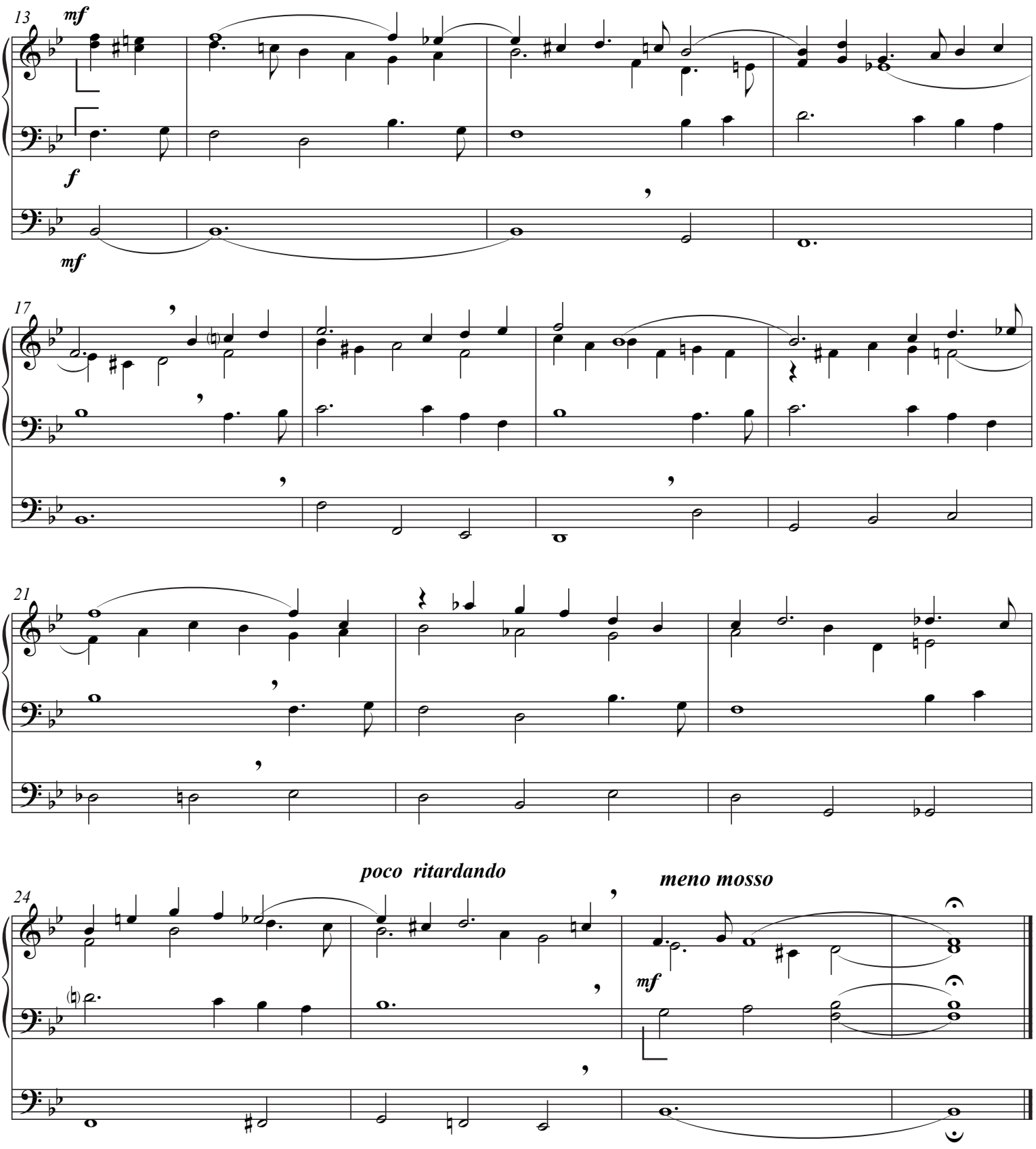
Toplady

Rock *of* Ages

2. Final Verse

[Adagio = 𝅗𝅥]

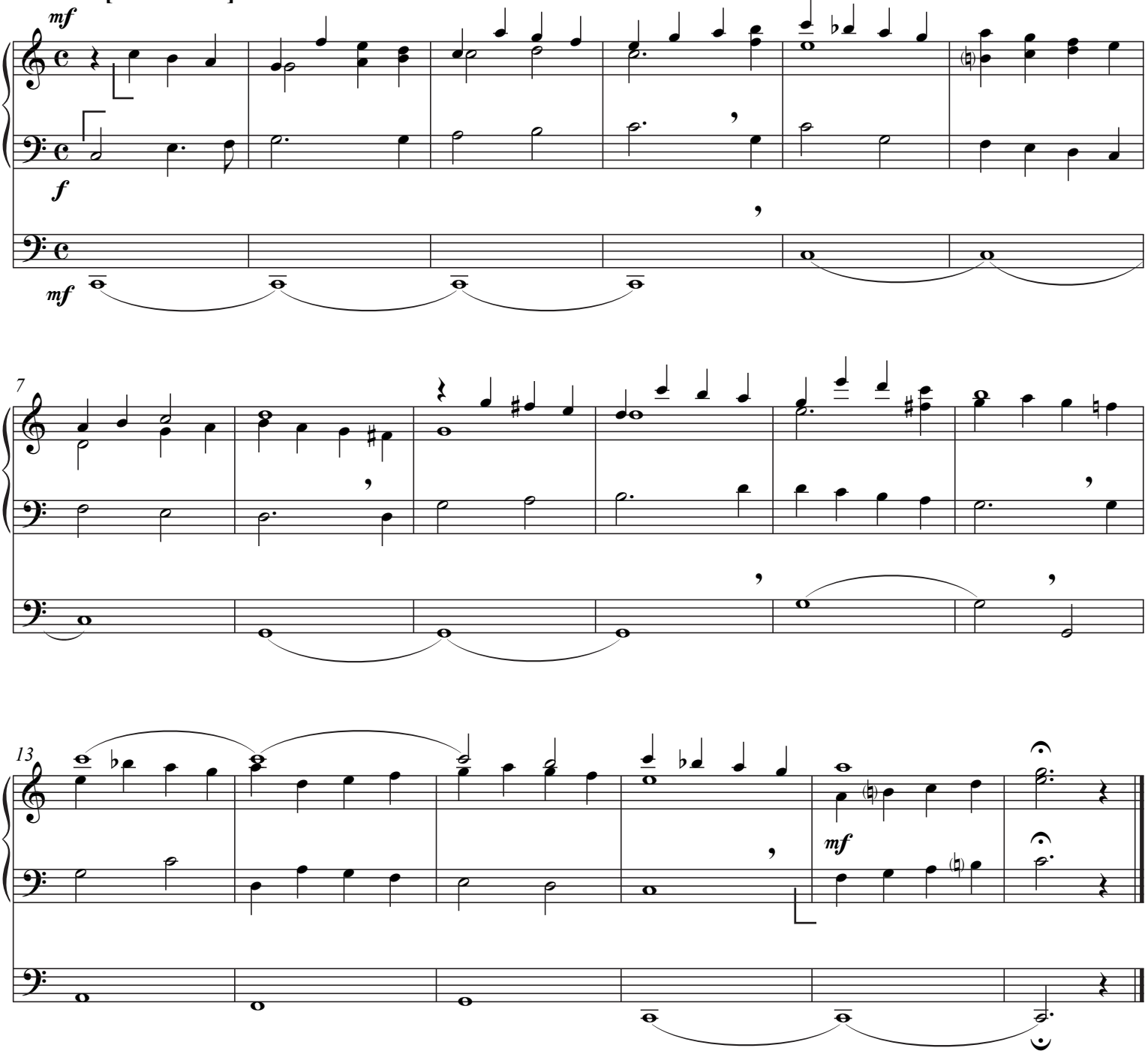


Truro

Verse

Psalmodia Evangelica
(1789)

[Moderato]



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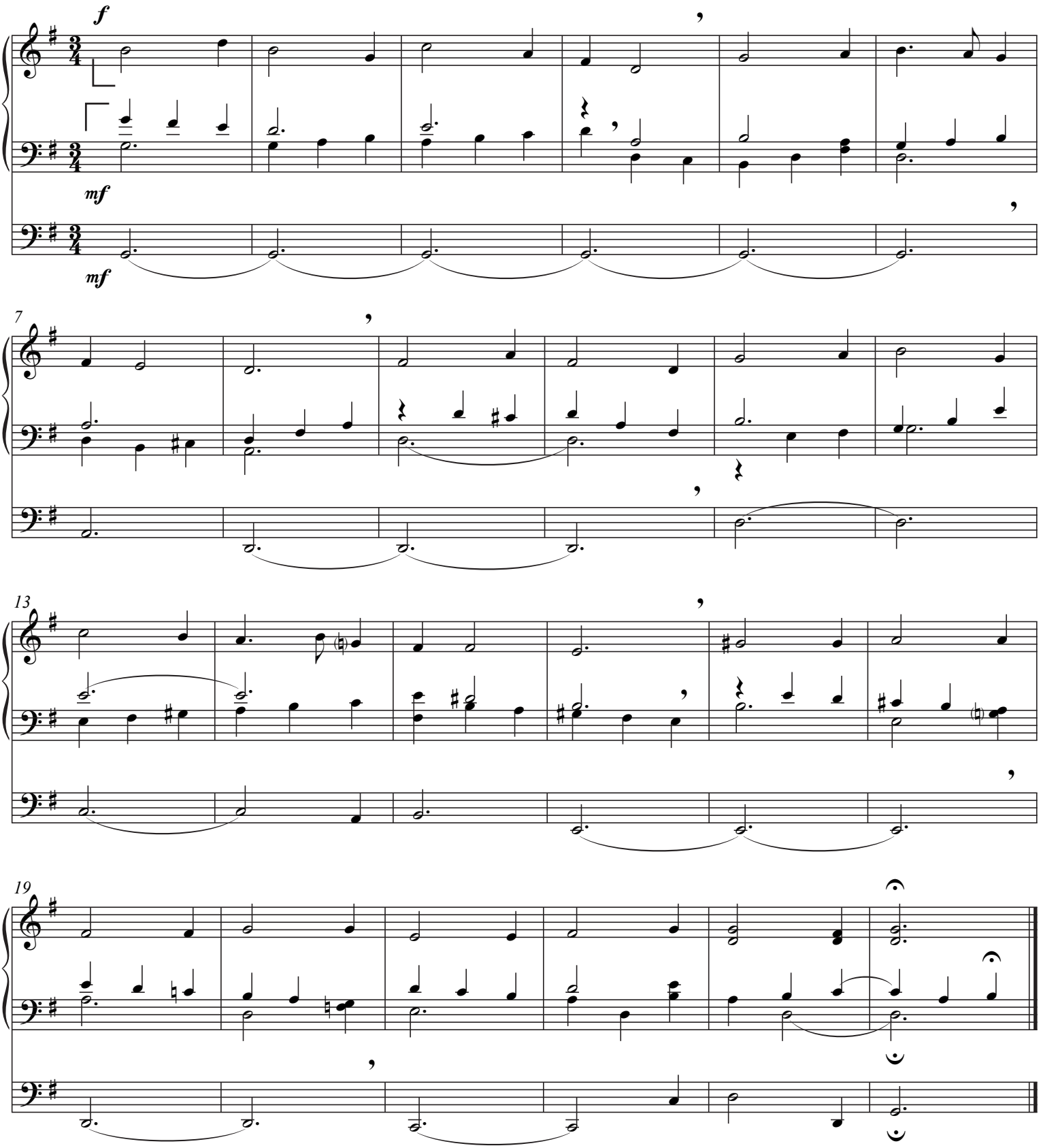
Westminster Abbey

Verse

Henry Purcell
(1659-1695)

[Allegro]



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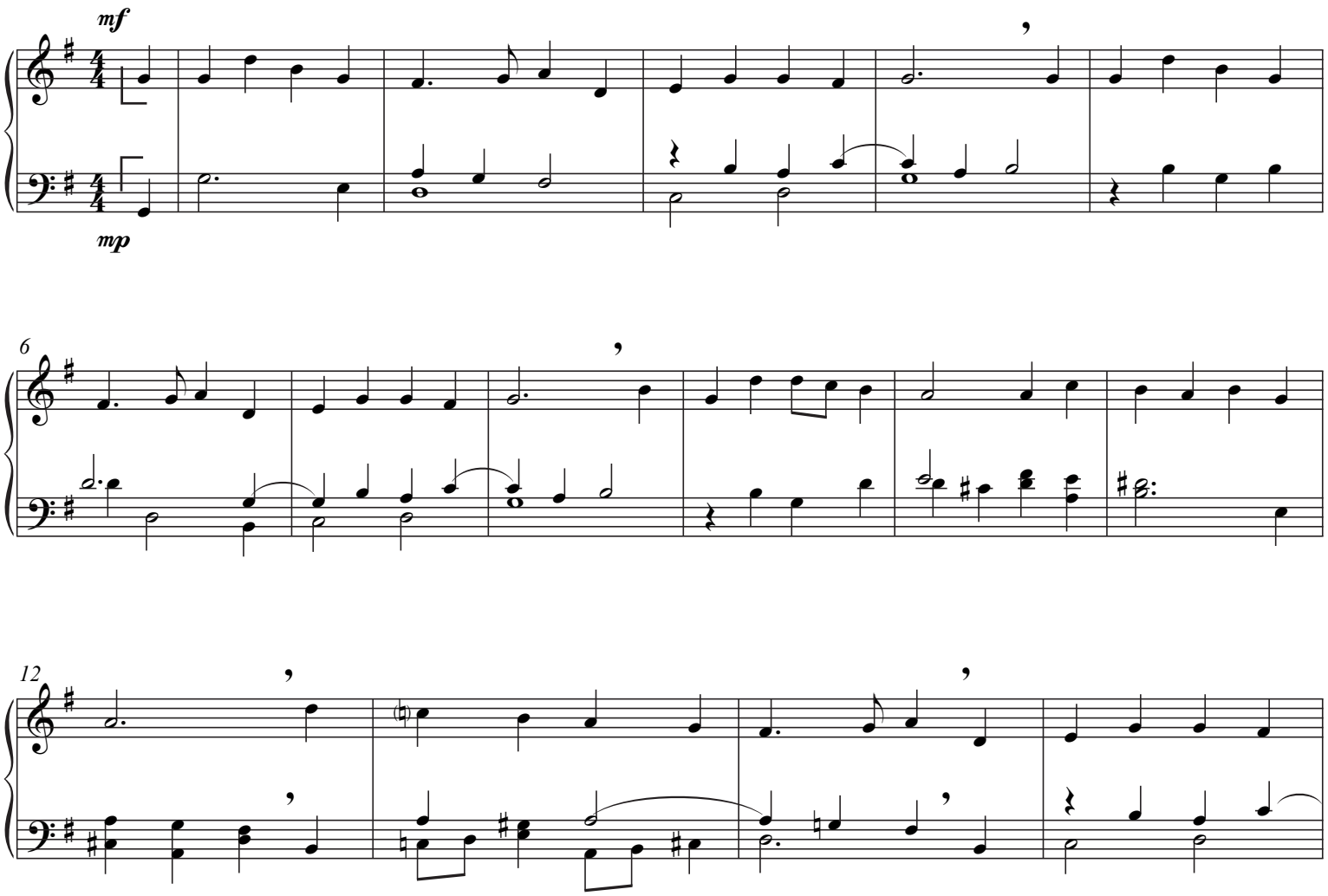
(*Es flog ein kleins Waldvögelein*)

1. Introduction (or Verse)

German Folk Melody (Adapted)

[Allegro]



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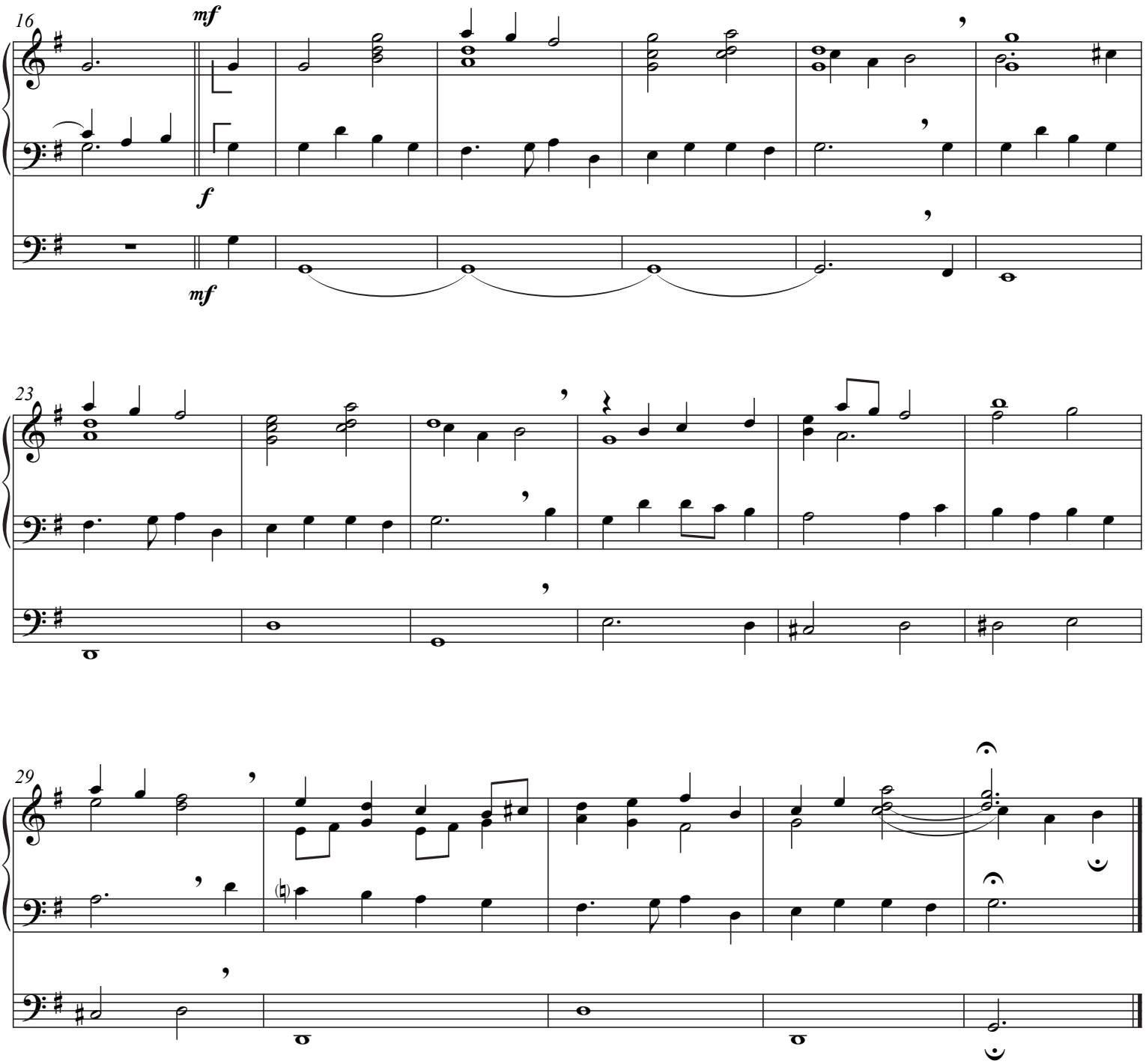
2. Final Verse



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