

Make a Joyful Noise

*12 Popular Hymns & Their Mash-ups
For Two Cellos*

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Penny Thompson Kruse*



Preface

The word hymn derives from the Greek word meaning "song of praise." Christian hymns date back to the origins of the Catholic church. One definition of a hymn is "...a lyric poem, reverently and devotionally conceived, which is designed to be sung and which expresses the worshipper's attitude toward God or God's purpose in human life." (McElrath Eskew, *Sing with Understanding, An Introduction to Christian Hymnology*, 1980)

The early hymns were based on the Book of Psalms and poetic passages from the scriptures. Martin Luther (1483-1546), leader of the Protestant movement, used hymns to teach the basic tenets of the Christian faith, with the texts not always taken directly from the scriptures. Charles Wesley (1707-1788), an English leader of the Methodist movement, introduced a new focus: expressing one's personal feelings in the relationship with God. Spirituals and gospel style from the United States have added an even richer layer to the modern hymn.

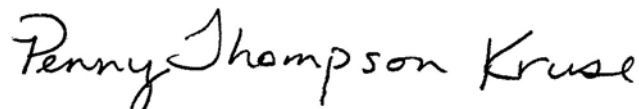
This book was created to introduce great hymns to young string players in easy, accessible arrangements. "Make a Joyful Noise" is published in editions for two violin, two violas, and two cellos. Each book is in the key of D major, with parts interchangeable, allowing for any combination of string duets. Parts are labeled as "Melody" and "Harmony." Both parts can be played in first position. The top "Melody" part is designed for students who have completed at least half of Book 1 of the "Suzuki Cello School." The prevailing finger pattern places the half step between the second and third fingers. Indications of high third fingers, low first and low second fingers, and fourth fingers are provided. The bottom "Harmony" part can be performed by the instructor or a student playing in Book 2 of the "Suzuki Cello School." The part remains in first position, but does make use of double stops, as well as more frequent use of notes outside of the finger pattern mentioned above. These "high" and "low" fingerings have not been indicated for this part.

The book includes twelve hymns as well as eight mash-ups. Six of the eight mash-ups combine two hymns. Two of the mash-ups, labeled "Sacred Harmonies," are mash-ups of multiple hymns. Since both parts are melodic, they have not been labeled "Melody" and "Harmony." The technical level remains the same as the hymns.

While the melodies may be familiar to many students, the history, writers, and composers may not be as well known. A brief discussion of each hymn, along with the text, is provided before the music. We hope your students will enjoy these hymns and instructors will find this book to be a useful supplement to their repertoire.



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Perrysburg, Ohio

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MAKE A JOYFUL NOISE

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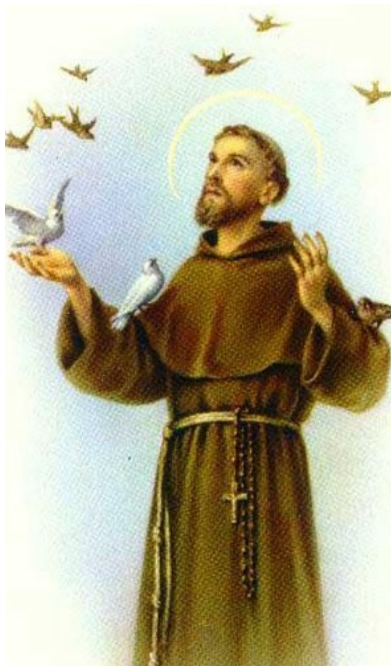
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The text of the hymn was written by St. Francis of Assisi (c. 1181-1226) in 1225, near the end of his life, as part of the poem, "Canticle of the Sun," based on Psalm 148. St. Francis had already gone blind and was quite ill. St. Francis was an Italian Catholic friar and preacher. He founded several orders of monks and preachers. Although never ordained as a priest, was one of the most venerated religious leaders of his time.

The hymn was paraphrased, translated into English, and published in the Public School Hymn Book in 1912 by William Draper. The music most commonly associated with this hymn was originally the music for the German hymn "Lass' Uns Erfreuen," published by Friedrich Spee in 1623.

The hymn is currently used in 179 different hymn books. The words written by St Francis are among the oldest used in hymns.



St. Francis of Assisi

All creatures of our God and King,
lift up your voice and with us sing
alleluia, alleluia!
Thou burning sun with golden beam,
thou silver moon with softer gleam,
O praise him, O praise him,
alleluia, alleluia, alleluia!

Thou rushing wind that art so strong,
ye clouds that sail in heav'n along,
O praise him, alleluia!
Thou rising morn, in praise rejoice,
ye lights of evening, find a voice,
O praise him, O praise him,
alleluia, alleluia, alleluia!

Thou flowing water, pure and clear,
make music for thy Lord to hear,
alleluia, alleluia!

Thou fire so masterful and bright,
that givest man both warmth and light,
O praise him, O praise him,
alleluia, alleluia, alleluia!

And all ye men of tender heart,
for giving others, take your part,
O sing ye, alleluia!

Ye who long pain and sorrow bear,
praise God and on him cast your care,
O praise him, O praise him,
alleluia, alleluia, alleluia!

Let all things their Creator bless,
and worship him in humbleness,
O praise him, alleluia!

Praise, praise the Father, praise the Son,
and praise the Spirit, three in one.
O praise him, O praise him,
alleluia, alleluia, alleluia!



All Creatures of Our God and King



St. Francis of Assisi (1182-1226)

Moderato ♩ = 72

Melody

Harmony

mf

6

12



Photo by Štefan Štefančík on Unsplash

Amazing grace, how sweet the sound,
that saved a wretch like me.

I once was lost, but now am found,
was blind, but now I see.

'Twas grace that taught my heart to fear,
and grace my fears relieved;
how precious did that grace appear
the hour I first believed.

Through many dangers, toils, and snares,
I have already come;
'tis grace hath brought me safe thus far,
and grace will lead me home.

The Lord has promised good to me,
His word my hope secures;
He will my shield and portion be
as long as life endures.

Yes, when this flesh and heart shall fail,
and mortal life shall cease;
I shall possess, within the veil,
a life of joy and peace.

The earth shall soon dissolve like snow,
the sun forbear to shine;
but God, who called me here below,
will be forever mine.

Words by John Newton, Olney Hymns, 1779

Music by Benjamin Shaw and

Charles H. Spilman, 1829

"Amazing Grace" is a Christian hymn published in 1779, with words written by the English poet and Anglican clergyman John Newton (1725-1807), based on his own conversion experience.

Hymns were often accompanied by several different melodies. In 1835, "Amazing Grace" became associated with one melody, "New Britain." This melody first appeared in the *Columbian Harmony* by Benjamin Shaw and Charles H. Spilman, in 1829. The choice of the music for "Amazing Grace" is attributed to William Walker.

The melody for "Amazing Grace" is very simple, using only the five notes of the pentatonic scale, with a "major-key" harmony. On the opposite page, the melody is in D major, utilizing the notes of the pentatonic scale: D-E-F \sharp -A-B.



Amazing GRACE



Text by John Newton, Olney Hymns, 1779

Music by Benjamin Shaw and Charles H. Spilman, 1829

Lento $\bullet = 76$

Melody

mp

Harmony

mp

The first system of musical notation for the hymn "Amazing Grace". It consists of two staves: a top staff for the melody and a bottom staff for the harmony. Both staves are in the bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The melody starts with a quarter note G4, followed by a half note A4, and then a quarter note B4. The harmony starts with a quarter note G3, followed by a half note A3, and then a quarter note B3. The tempo is marked "Lento" with a quarter note equal to 76 beats per minute. The dynamics are marked "mp" (mezzo-piano).

6

The second system of musical notation for the hymn "Amazing Grace". It consists of two staves: a top staff for the melody and a bottom staff for the harmony. Both staves are in the bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The melody continues with a quarter note C5, followed by a half note D5, and then a quarter note E5. The harmony continues with a quarter note C4, followed by a half note D4, and then a quarter note E4.

12

The third system of musical notation for the hymn "Amazing Grace". It consists of two staves: a top staff for the melody and a bottom staff for the harmony. Both staves are in the bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The melody continues with a quarter note F#5, followed by a half note G5, and then a quarter note A5. The harmony continues with a quarter note F#3, followed by a half note G3, and then a quarter note A3.

Be Thou My Vision

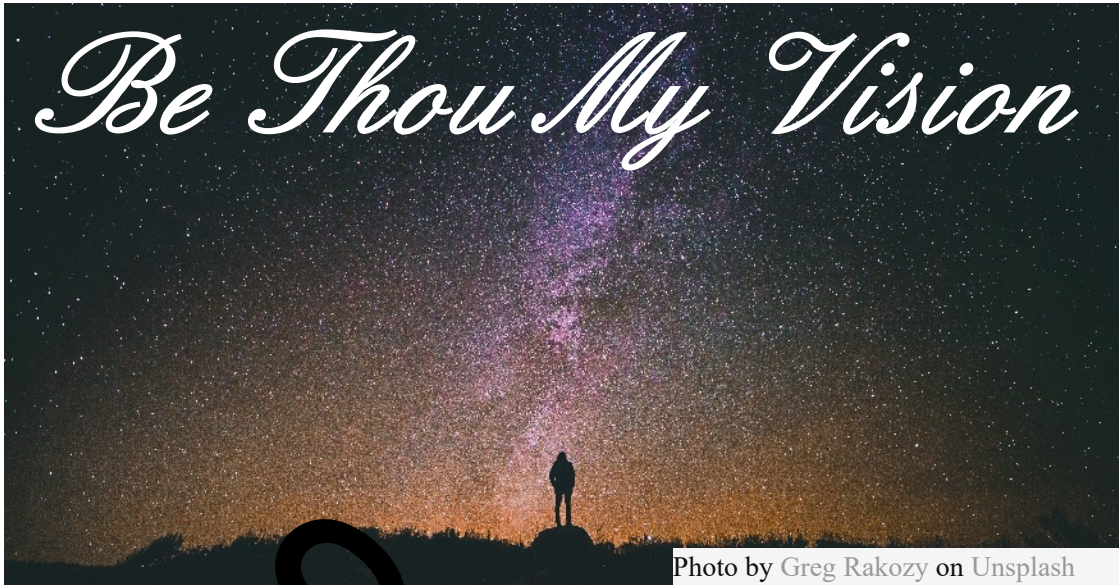


Photo by Greg Rakozy on Unsplash

"Be Thou My Vision" dates back to the sixth century. The basis for the Modern-day hymn is the early Irish poem, "Rop Tú Mo Baile," attributed to Saomt Dallán Forgaill. The poem was translated into English prose by the Irish scholar Mary Byrne (1889-1970) and published in Eriu, the journal of the School of Irish Learning, in 1905. Eleanor Hull, president of the Irish Literary Society of London, turned the work into verse and published it in her book, "Poem of the Gael" in 1912. Today the hymn is sung to the Irish folk tune, "Slane."

The hymn has continued to grow in popularity and has been recorded by a number of singers, groups, and instrumentalists including Audrey Assad, Van Morrison, the Mormon Tabernacle Choir, and the Cleveland Jazz Orchestra. It has been arranged by John Rutter and Robert Frost.



Eleanor Hull (1860-1935)



Saint Dallán Forgaill (c. 530-598)

Be Thou my Vision,
O Lord of my heart.
Naught be all else to me,
save that Thou art.
Thou my best thought,
by day or by night.
Waking or sleeping,
Thy presence my light.

Be Thou my Wisdom,
and Thou my true Word.
I ever with Thee and
Thou with me, Lord.
Thou my great Father,
I Thy true son.
Thou in me dwelling,
and I with Thee one.

Riches I heed not,
nor man's empty praise.
Thou mine Inheritance,
now and always.
Thou and Thou only,
first in my heart.
High King of Heaven,
my treasure Thou art.

High King of Heaven,
my victory won.
May I reach Heaven's joys,
O bright Heaven's Sun.
Heart of my own heart,
whate'er befall.
Still be my Vision,
O Ruler of all.



Be Thou My Vision

Traditional Irish

Andante ♩ = 76

Melody

Harmony

mf

1 - 1

6

11

mf

1 - 1

SAMPLE