

A Cranbrook School Music Album
Ceremonial Songs and Tunes

Nine Settings for Organ & Carillon
Featuring texts, scenic photographs,
& music scores



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A Cranbrook School Music Album

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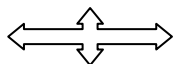
Foreword

The Cranbrook institutions serve as an educational, research, and public museum complex in Bloomfield Hills, Michigan. Named as a National Historic Landmark, it was founded in the early 20th century by newspaper mogul George Gough Booth. It grew in size and content to include three Cranbrook Schools, the Cranbrook Academy of Art and Art Museum, Cranbrook Institute of Science, and Cranbrook House and Gardens. The founders also constructed Christ Church Cranbrook to serve as a focal point serving the educational complex and its surrounding community; the church subsequently became a separate entity under the aegis of the Episcopal Diocese of Michigan. The sprawling 319-acre campus began as a 174-acre farm, purchased in 1904, and the organization takes its name from Cranbrook, England, the birthplace of the founder's father.

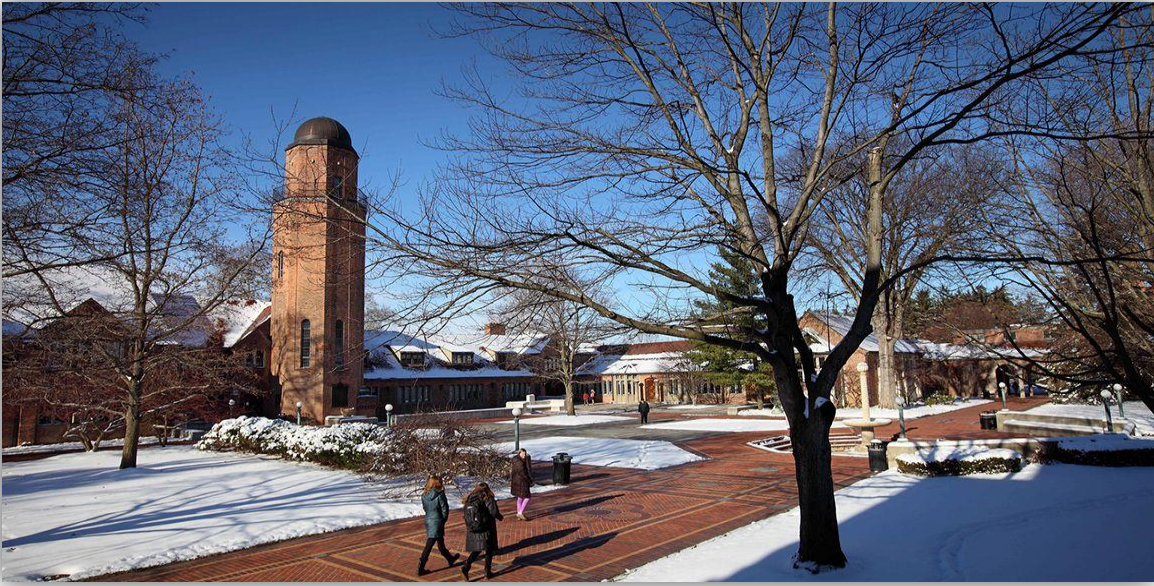
Cranbrook is renowned for its architectural roots in ‘Arts and Crafts’ and ‘Art Deco’ styles. The primary planner and architect for the school campuses was Eliel Saarinen, and Albert Kahn was responsible for the design of the Booth mansion. Sculptors Carl Milles and Marshall Fredericks also spent many years in residence at Cranbrook.

The Bloomfield Hills School, dating from 1922, was the original institution to open on the Cranbrook grounds. Founded by George Booth, it was intended as a primary school for local area children; it ultimately evolved into Brookside (elementary) School. Following its initial completion, Booth looked forward to building Cranbrook School for Boys, a college preparatory institution where students from the Detroit area and abroad could attend. Booth wanted the new school to present an architecture reminiscent of the finest British boarding schools; to that end, he hired Finnish architect Eliel Saarinen to design the campus. Cranbrook's initial phase of construction was completed in 1928. Kingswood School (for girls) was the next educational addition to be added, in buildings that reflect a ‘Swedish Modern’ architecture.

[Source: https://en.wikipedia.org/wiki/Cranbrook_Educational_Community#Schools_at_Cranbrook]



**Cranbrook School Quadrangle
Christ Church Cranbrook
Kingswood School**



Notes

Gaudeamus Igitur

Latin Text

Tune: Anonymous

"**De Brevitate Vitae**" (Latin for "On the Shortness of Life"), more commonly known as "**Gaudeamus igitur**" ("So Let Us Rejoice") or just "Gaudeamus", is a popular academic commencement song in many European countries, mainly sung or performed at university graduation ceremonies. Even though it is used as a formal graduation hymn, the text is a jocular, light-hearted creation that pokes fun at university life. The song is thought to have originated from a Latin manuscript dating back to 1287; in spite of its historical roots, the verse offers a wryly humorous *carpe diem* ("seize the day") attitude, along with its exhortations to enjoy life.

The first publication of the Latin text combined with the present melody was very possibly in Ignaz Walter's 1797 operatic setting of *Doktor Faust*. It also appears in Berlioz' *Damnation of Faust*. Johannes Brahms quoted the melody in the final section of his *Academic Festival Overture*, in a fortissimo rendition performed by full orchestra. Sigmund Romberg included it in the operetta, *The Student Prince*, which is set at the University of Heidelberg. The tune is quoted in Johann Strauss II's "Studenten-Polka" (Française, Op.263), first performed at the students' ball at the Redoutensaal on February 24, 1862. The tune is quoted, along with other student songs, in the overture of Franz von Suppé's 1863 operetta, *Flotte Burschen*, once again set at the University of Heidelberg. Franz Liszt composed a Gaudeamus Igitur Paraphrase, and later (1870) his Gaudeamus Igitur Humoreske.

[https://en.wikipedia.org/wiki/Gaudeamus_igitur]

Solemn Melody

For Strings and Organ (1908)

H. Walford Davies (1869-1941)

H. (Henry) Walford Davies was born in Oswestry, Shropshire on September 6, 1869. He trained in the choir of St. George's Chapel, Windsor, and was a student assistant to Walter Parratt. He entered the Royal College of Musicians in 1890 with a scholarship in composition and studied with Charles Parry and Charles Stanford.

Following several church appointments, Davies served as Organist and Choirmaster at the Temple Church, London from 1898 to 1919. He was appointed Director of Music for the Royal Air Force in 1918, and in 1919 he was named Professor of Music at the University of Wales, Aberystwyth, a post he held through 1926.

Davies was knighted in 1922 and served as Organist of St. George's Chapel, Windsor from 1927 to 1932. His radio series, 'Music and the Ordinary Listener' was launched in 1926, the same year he was named Gresham Professor of Music at the University of London. In 1934 he became Master of the King's Musick, succeeding Edward Elgar. Davies died in Wrington, Somerset on March 11, 1941.

Solemn Melody was written in 1908 and eventually transcribed as an organ solo by John E. West. In more recent years it has appeared in several other editions; in one of its rebirths it was arranged as an anthem by H. A. Chambers, featuring a text by Edith Dorothy Pleydell-Bouverie, "Had we but hearkened to Thy Word."

This transcription is a departure from the organ version by West in that it retains the hymn-like simplicity of the original composition. Solemn Melody opens with a brief introduction, followed by a sixteen-measure compound phrase structure that is presented first by cello, then repeated in soprano registers with a heroic crescendo; the concluding measures provide a brief diminuendo and gentle closure. In keeping with the original score, no interpretive texts have been added, although a romantic performance would seem to be inherent in the nature of the work.

[https://en.wikipedia.org/wiki/Walford_Davies]

The Harrow School Song, "Forty Years On"

Text: Edward Ernest Bowen (1872)

Tune: John Farmer (b. ca. 1570; fl. 1591-1601)

Forty Years On

1.) Forty years on, when afar and asunder
Parted are those who are singing today,
When you look back, and forgetfully wonder
What you were like in your work and your play,
Then, it may be, there will often come o'er you,
Glimpses of notes like the catch of a song —
Visions of boyhood shall float them before you,
Echoes of dreamland shall bear them along,

Follow up! Follow up! Follow up!
Follow up! Follow up
Till the field ring again and again,
With the tramp of the twenty-two men.
Follow up! Follow up!

2.) Routs and discomfitures, rushes and rallies,
Bases attempted, and rescued, and won,
Strife without anger and art without malice, —
How will it seem to you, forty years on?
Then, you will say, not a feverish minute,
Strained the weak heart and the wavering knee,
Never the battle raged hottest, but in it
Neither the last nor the faintest, were we!

Follow up! etc.

3.) Oh the great days in the distance enchanted,
Days of fresh air, in the rain and the sun,
How we rejoiced as we struggled and panted —
Hardly believable, forty years on!
How we discoursed of them, one with another,
Auguring triumph, or balancing fate,
Loved the ally with the heart of a brother,
Hated the foe with a playing at hate!

Follow up! etc.

4.) Forty years on, growing older and older,
Shorter in wind, as in memory long,
Feeble of foot, and rheumatic of shoulder,
What will it help you that once you were strong?
God gave us bases to guard or beleaguer,
Games to play out, whether earnest or fun;
Fights for the fearless, and goals for the eager,
Follow up! etc.

The musical score for "Forty Years On" is presented in a three-staff format: VOICE (top), ACCOMP. (middle), and a lower ACCOMP. (bottom). The music is in 2/4 time and G major. The lyrics are written below the voice staff. The score includes a chorus section with the instruction "CHORUS" and a solo section with the instruction "SOLO". The accompaniment features a piano (p) dynamic and a tramping bass line in the lower staff.

"Forty Years On" offers a song text that is specifically about life at school, and the words are meant to give pupils now an idea of what it will be like in forty years when they return to their old school, and to remind old boys about their school life.

As the primary school song of Harrow School, it is sung there at the end of any "Songs" — occasions when old boys of the school return to hear the schools songs being sung by current pupils, or an occasion within houses for singing the same songs at the end of each term.

"With the tramp of the twenty-two men" refers to the twenty-two players on the field during a game of Harrow football, a game that is ancestral to association football and played exclusively at Harrow School.

Pictures at an Exhibition: Promenade

For Piano (1874); Orchestrated by Maurice Ravel (1922)

Modest Mussorgsky (1839-1881)

Pictures at an Exhibition is a piano suite in ten movements, composed in 1874 by Russian composer Modest Mussorgsky. It is a musical depiction of an exhibition of works by architect and painter Viktor Hartmann presented at the Imperial Academy of Arts in Saint Petersburg, following the artist's sudden death. Each movement of the suite is based on an individual work.

The composition has become a showpiece for virtuoso pianists; the work received additional international acclaim from Maurice Ravel's 1922 adaptation for orchestra. The Promenade theme that launches the opus (transcribed in this edition) returns in various guises and offers a brilliant closing coda.

https://en.wikipedia.org/wiki/Pictures_at_an_Exhibition

New World Reverie

Theme from **Symphony No. 9**, "From The New World"

for **Orchestra**, and also a **Hymn**

Music: Antonín Dvořák (1841-1904)

Antonín Leopold Dvořák, a Czech composer., frequently employed rhythms and other aspects of the folk music of Moravia and his native Bohemia, following the Romantic-era nationalist example of his predecessor, Bedřich Smetana. Dvořák's style has been described as "the fullest recreation of a national idiom with that of the symphonic tradition, absorbing folk influences and finding effective ways of using them".

In the winter and spring of 1893, Dvořák was commissioned by the New York Philharmonic to write Symphony No. 9, *From the New World*, which was premiered under the baton of Anton Seidl to tumultuous applause. The work has been hailed as one of Dvorak's greatest triumphs.

https://en.wikipedia.org/wiki/Anton%C3%ADn_Dvo%C5%99%C3%A1k#Biography

Finlandia

For **Orchestra**, later for **Piano**, and as a **Hymn**

Music: Jean Sibelius (1865-1957)

Finlandia, Op. 26, is a tone poem by the Finnish composer Jean Sibelius. It was written in 1899 and revised in 1900. The piece was composed for the Press Celebrations of 1899, a covert protest against increasing censorship from the Russian Empire. It was the last of seven pieces performed as an accompaniment to a tableau depicting episodes from Finnish history. The premiere in Helsinki took place in Helsinki on 2 July 2, 1900. In order to avoid Russian censorship, *Finlandia* had to be performed under alternative names at various musical concerts. Titles under which the piece masqueraded were numerous and often confusing — famous examples include *Happy Feelings at the awakening of Finnish Spring*, and *A Scandinavian Choral March*. According to Finland's tourism website, "While Finland was still a Grand Duchy under Russia, performances within the empire had to take place under the covert title of 'Impromptu'."

The composition offers a wide range of rousing and turbulent musical expression throughout, evocative of the national struggle of the Finnish people. The serenely melodic *Finlandia Hymn* emerges to offer an affirmative closing thematic identity to the work. Although composed for orchestra, in 1900 Sibelius arranged the work for solo piano. He later reworked the *Finlandia Hymn* as an individual entity; combined with text written in 1941 by Veikko Antero Koskenniemi, it is considered one of the most important national songs of Finland, often viewed as an official national anthem of Finland. Today, during modern performances of the full-length *Finlandia*, a choir is sometimes included, singing the Finnish lyrics with the hymn section.

[<https://en.wikipedia.org/wiki/Finlandia>]

Pomp and Circumstance

For Voices and Organ (1908)

Music: Edward Elgar (1857-1934)

from **Military March** No.1 in D, Opus 39

Perhaps the best known of Elgar's six marches, the first one was premiered in 1901 by the Liverpool Orchestral Society. Elgar and his wife attended, and it was reported to be a "frantic" success. Both marches were played two days later at a London Promenade Concert in the Queen's Hall, to great acclaim. The *Trio* contains the tune known as "Land of Hope and Glory". In 1902 the tune resurfaced in a modified form, appearing in the "Land of hope and glory" section of his *Coronation Ode* for King Edward VII. The words were further modified, and the resulting text has since become a fixture at the Last Night of the Proms, and an English sporting anthem and general patriotic song.

https://en.wikipedia.org/wiki/Pomp_and_Circumstance_Marches

Jerusalem

For Voices and Organ (1908)

Music: C. Hubert H. Parry (1848-1918)

Text: from the *Preface to Milton, A Poem* by William Blake (1757-1827)

"*And did those feet in ancient time*" is a poetic work by William Blake from the *Preface* to his epic **Milton, a Poem**, one portion of a larger collection, *Prophetic Books*. Although begun in 1804, the entire opus was first printed in 1808. The musical setting of the text by Parry in 1916 has since become best known as "Jerusalem". The poem was inspired by the apocryphal story that a young Jesus, accompanied by his uncle Joseph of Arimathea, a tin merchant, travelled through various areas of what is now England, and visited Glastonbury.

Parry's setting of *Jerusalem* was selected for a premiere to be conducted by his former student, Walford Davies. Though initially reluctant to set the words, Parry eventually agreed, writing it on March 10, 1916 and presenting the manuscript to Davies with the comment, "Here's a tune for you, old chap. Do what you like with it." It takes the form of a unison two-verse song — or anthem — and features a brief link between the two verses of poetry, as well as a gentle codetta.

[https://en.wikipedia.org/wiki/Hubert_Parry]

Fanfare on National Hymn

For Voices and Accompaniment (1908)

Music: George William Warren (1828-1902)

Text: Vernon B. Kellett (1895-1981)

Fanfare on National Hymn is a two verse setting of a hymn tune first published in Tucker's 1892 Hymnal as an alternative tune for a text by Daniel Crane Roberts (1841-1907), written in 1876 for a July 4 Centennial celebration. The five verses of the text seen in the following page were composed by a past member of Cranbrook's music faculty, intended as an official school anthem. In this setting fanfare interpolations separate each phrase of the anthem tune, which is offered in a florid harmonization. The score has been prepared and notated to accommodate the unique challenges inherent in the nature of the carillon.

George W. Warren (b. Albany, NY, 1828; d. New York, 1902) received his general education at Racine College in Wisconsin, but as a musician he was largely self-trained. An organist in a number of Episcopal churches, he played the organ for thirty years (1870-1900) at St. Thomas Church in New York City. Warren composed anthems and liturgical service music; his hymn tunes were collected in Warren's Hymns and Tunes as Sung in St. Thomas Church (1888).

https://hymnary.org/tune/national_hymn_warren

Cranbrook School Hymn

National Hymn

words: Vernon B. Kellett (1895-1981)

music: George William Warren (1828-1902)

1. O God of Light and U - ni - ver - sal Truth!
 2. Grant us to do our dai - ly task with zeal;
 3. Give strength to tread the rug - ged path of Right,
 4. Cran - brook! Whose scul - ptured stone and i - ron shaft
 5. Cran - brook! Thy name a glow - ing sym - bol live!

Thou pa - tient Guide and Friend of joy - ous Youth,
 may all our work a com - mon ser - vice seal.
 to fal - ter not, but wage a no - ble flight,
 To - speaks the skill - ful hand of ev' - ry craft,
 To fu - ture sons an in - spi - ra - tion give;

be - fore Thee now we hum - bly stand and pray
 From base de - sire, from sel - fish aim set free;
 to know a friend, to live the words, "Aim High,"
 One per - fect U - nit - y shall e - ver stand
 tho' eyes grow dim, tho' strength be past, yet we

to guard our steps and rule our lives al - way.
 mold Thou our lives, O Lord, in loy - al - ty.
 to play the man, and fear - less - ly to die.
 to bless the pur - pose of a gen' - rous hand.
 till life is done shall e - ver cher - ish Thee. A - men.

Cranbrook School Kent, England



Rondo on *Gaudeamus Igitur*

Setting for Carillon
Ennis Fruhauf

Larghetto [♩]

Traditional German Melody

con fantasia più f

mp *mf* *p*

4 *f* *p*

7 *8va* *p*

9 *poco a poco ritardando* *p* *mp*

Latin text, with English translation

<i>Gaudeamus igitur,</i>	So, let us rejoice
<i>Iuvenes dum sumus,</i>	While we are young.
<i>Post jucundam iuventutem,</i>	After a pleasant youth,
<i>Post molestam senectutem,</i>	After a troublesome old age,
<i>Nos habebit humus,</i>	The earth will have us,
<i>Nos habebit humus.</i>	The earth will have us.

2 **Rondo on Gaudeamus Igitur**

11 *mp* *a tempo*

p

18 *mf* *f* *assai poco ritard.*

mp

24 *poco allarg.* *mf* *quasi a tempo* *poco ritardando*

mf

28 *mp* *a tempo* *p*

f *assai* *mp*

34 *mp* *mp* *f*

f

Rondo on Gaudeamus Igitur

a tempo *più f* *poco allargando*

39 *f assai*

meno mosso *poco ritardando*

43 *mf*

poco ritard. *a tempo*

47 *mp* *mf* *mp*

mp *mf* *mp*

52 *mp* *mf* *mp*

poco ritardando *meno mosso* *poco f*

58 *mf* *poco f*

4 **Rondo on Gaudeamus Igitur**

63 *mp* *poco f* *poco ritardando*

67 *a tempo* *mp* *f* *p* *mp*

72 *mp* *f assai* *mp*

77 *mf* *f assai* *poco allargando*

81 *quasi a tempo* *mp* *poco a poco ritardando* *mf*

Rondo on Gaudeamus Igitur

con fantasia

85

mp *mf* *p*

88

p

91

p *8va*

93

p *mp* *poco allargando*

95

mf *largamente* *poco a poco ritardando* *mp* *mp*

Solemn Melody

(Originally for Strings and Organ, 1908)

H. Walford Davies
(1869-1941)

Transcribed for Organ
Ennis Fruhauf

Lento, molto espressivo

Musical score for the first system (measures 1-5). The score is in 4/4 time and B-flat major. It features three staves: Treble, Bass, and a lower Bass staff. Dynamics include *mf*, *cresc.*, *sf*, *poco f*, *mp*, and *p*. Pedal markings include *p* [Ped. 16, 8, + p cplr.].

espressivo e legato

Musical score for the second system (measures 6-10). The score continues with three staves. Dynamics include *p*, *poco f*, and *pp*. Pedal markings include [Ped. 8' Solo (Cello)].

Musical score for the third system (measures 11-15). The score continues with three staves. Dynamics include *mf*, *mp*, and *mp*. Pedal markings include [8' Solo (Cello)], [Add 8'], and [Add 16'].

H. Walford Davies \diamond Solemn Melody

15 *mp* *poco f*

19 *mp* *p*

[Add flues] *molto espressivo*
24 *mf* *f*

[Add 16' stops, reeds] *mf*

29 *mf*

H. Walford Davies \diamond Solemn Melody

33

f

This system contains measures 33, 34, and 35. It features a grand staff with treble and bass clefs. Measure 33 has a dynamic marking of *f*. The music consists of chords and moving lines in both hands, with some notes circled by dashed lines. A fermata is placed over the final note of measure 35.

36

[Add stops]

ff

ff

This system contains measures 36, 37, and 38. It features a grand staff with treble and bass clefs. Measure 36 has a dynamic marking of *ff*. The instruction "[Add stops]" is written above the first measure. The music consists of chords and moving lines in both hands, with some notes circled by dashed lines. A fermata is placed over the final note of measure 38.

39

trionfante

[Reduce] *f*

f

This system contains measures 39, 40, and 41. It features a grand staff with treble and bass clefs. Measure 39 has a dynamic marking of *f* and the instruction "[Reduce]". The tempo/mood marking "*trionfante*" is written above the first measure. The music consists of chords and moving lines in both hands, with some notes circled by dashed lines. A fermata is placed over the final note of measure 41.

42

[Reduce] *mf*

[Reduce] *mp*

p

pp

mp

p

This system contains measures 42, 43, 44, and 45. It features a grand staff with treble and bass clefs. Measure 42 has a dynamic marking of *mf* and the instruction "[Reduce]". Measure 43 has a dynamic marking of *mp* and the instruction "[Reduce]". Measure 44 has a dynamic marking of *p*. Measure 45 has a dynamic marking of *pp*. The music consists of chords and moving lines in both hands, with some notes circled by dashed lines. A fermata is placed over the final note of measure 45.

The Harrow School Song

Forty Years On

Tune: **John Farmer**
 (b. ca 1570; fl. 1591-1601)
 Arrangement for Carillon
Ennis Fruhauf

Larghetto

Andante

The musical score is written for a carillon in 4/4 time. It consists of three systems of music, each with a treble and bass staff. The first system (measures 1-4) is marked **Larghetto** and **Andante**. Dynamics include *mf*, *mp*, and *poco ritardando*. The second system (measures 5-9) continues the **Andante** tempo. The third system (measures 10-14) includes markings for *mp*, *poco f*, and *poco ritardando*. The final system (measures 15-18) is marked **a tempo** and includes *mf* and *mp* dynamics. The score uses various musical notations such as slurs, accents, and dynamic hairpins.

John Farmer ◇ The Harrow School Song ◇ "Forty Years On"

20 *mf* *mf* *mp*

25 *mp* *poco ritardando* [*Fine*] *Larghetto* *p* *mf* *p*

30 *p* *mp*

34 *mp* *mf* *mf*

38 *mp* *mf* *mp* *mf*

Musical score for measures 42-45. The piece is in G major (one sharp). Measure 42 starts with a treble clef and a key signature of one sharp. The music features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* at the end of measure 42, *p* at the start of measure 44, and *mp* at the end of measure 45.

Musical score for measures 46-49. Measure 46 is marked *allargando*. Measure 47 features a *sforzando* (*sf*) dynamic and is marked *largamente*. Measure 48 has a *f* dynamic. Measure 49 has a *mp* dynamic. The tempo is gradually slowing down.

Musical score for measures 50-54. Measure 50 is marked *quasi a tempo*. The dynamics are *mf* at the start, *mp* in measure 51, *mf* in measure 52, *mp* in measure 53, and *mp* at the end of measure 54. The tempo is returning to the original speed.

Musical score for measures 55-58. Measure 55 starts with a *mf* dynamic. Measure 56 has a *f* dynamic. Measure 57 has a *mf* dynamic. Measure 58 is marked *poco f*. The piece concludes with a *molto ritard.* (very slow) and a *D.S. al Fine* (Da Segno al Fine) instruction.

Promenade

from

Pictures at an Exhibition

Modeste Moussorgsky

(1839-1881)

An abbreviated thematic excerpt
from an expansive set of vignettes for Piano

Arrangement for Organ

Ennis Fruhauf

[1874]

Moderato (♩ = c. 90)

First system of the musical score. It consists of three staves: Treble, Middle, and Bass. The Treble staff begins with a *mf* dynamic and a melodic line with a slur and a dashed line above it. The Middle staff has a *poco f* dynamic and a chordal accompaniment. The Bass staff also has a *poco f* dynamic and a melodic line. The time signature changes from 5/4 to 6/4 and back to 5/4.

Second system of the musical score, starting at measure 5. The Treble staff has a *mf* dynamic and a melodic line with a slur and a dashed line above it. The Middle staff has a *mf* dynamic and a chordal accompaniment. The Bass staff has a *mf* dynamic and a melodic line. The time signature changes from 5/4 to 6/4 and back to 5/4. A *più f* dynamic marking appears in the Treble staff towards the end of the system.

Third system of the musical score, starting at measure 9. The Treble staff has a *meno f* dynamic and a melodic line with a slur and a dashed line above it. The Middle staff has a *meno f* dynamic and a chordal accompaniment. The Bass staff has a *meno f* dynamic and a melodic line. The time signature changes from 5/4 to 6/4 and back to 5/4.

12 *mf*

Musical score for measures 12-14. Treble clef, bass clef, and piano part. Dynamics include *mf* and crescendo/decrescendo markings. A large dashed slur covers measures 12-14.

15 *poco f* *mp*

Musical score for measures 15-17. Treble clef, bass clef, and piano part. Dynamics include *poco f* and *mp*. Crescendo and decrescendo markings are present. Dashed slurs are used for phrasing.

18 *più f* *cresc.* *poco ritardando*

Musical score for measures 18-21. Treble clef, bass clef, and piano part. Dynamics include *più f*, *cresc.*, and *poco ritardando*. Crescendo and decrescendo markings are present. Dashed slurs are used for phrasing.

Largamente *allargando molto* *f assai*

Musical score for measures 22-25. Treble clef, bass clef, and piano part. Dynamics include *f assai*. Tempo markings include *Largamente* and *allargando molto*. Dashed slurs are used for phrasing.

New World Reverie

Antonín Dvorák

(1841-1904)

Theme from Symphony No. 9

Setting for Carillon

"From The New World"

Ennis Fruhauf

Larghetto (♩ = c. 66)

Musical score for measures 1-4. The piece is in 3/4 time with a key signature of two sharps (D major). The tempo is Larghetto (♩ = c. 66). The score features a melody in the right hand with accents and slurs, and a bass line in the left hand. Dynamic markings include *mf* and *mp*. There are triplet markings in measures 3 and 4.

Musical score for measures 5-8. The tempo remains Larghetto. The score includes dynamic markings of *mf*, *mp*, and *sfz*. Performance instructions include *poco ritardando* and *a tempo*. There are triplet markings in measures 6, 7, and 8.

Musical score for measures 9-12. The tempo changes to Andante (♩ = c. 80). The score includes dynamic markings of *mf*, *mp*, and *p*. Performance instructions include *ritardando*. There are triplet markings in measures 9 and 10.

Musical score for measures 13-17. The tempo remains Andante. The score includes dynamic markings of *mf*, *mp*, and *p*. There are slurs and accents throughout the passage.

Musical score for measures 18-21. The tempo returns to Larghetto. The score includes dynamic markings of *mf* and *mp*. Performance instructions include *ritardando* and *a tempo*. There are triplet markings in measures 18 and 19.

Anton Dvorak \diamond New World Reverie

ritardando

23

a tempo
poco f

28

poco f
sf
poco rit.
largamente
f

32

a tempo
poco f
leggiere
mp
ad lib. 8ve Sop.
largamente
f
ff

36

poco ritardando
a tempo
mf
mp
ad lib. 8ve Sop.

40

Anton Dvorak \diamond New World Reverie

poco a poco ritardando

44 *loco* *p* *mf* *mp* *mf* *mp* *mf*

p *mp*

Andante ($\text{♩} = \text{c. } 80$)

52 *mp* *p* *mf* *mp* *p*

mf *mf*

57 *poco rit.* *mp* *f* *quasi a tempo* *poco rit.*

f *f*

a tempo

Larghetto ($\text{♩} = \text{c. } 66$)

60 *mp* *poco rit.* *mp* *mf*

mp *mf*

ritardando

largamente

64 *f* *mp*

Reflections and Prayer on *Finlandia*

Jean Sibelius
(1865-1957)

Theme from Op. 26, No. 7 (1901)

Setting for Carillon
Ennis Fruhauf

Reflections

Andante [$\text{♩} = \text{c. } 120$]

poco f *mp*

mp *mf* *mp*

6 *mf*

mf *poco f* *mp*

11 *poco f*

mf *mp*

16 *mf*

mf *mp* *mf* *f*

21 *poco f* *poco ritard.* *mp* *8^{va}*

mf *mp*

26 *(8^{va})* *a tempo, ma liberamente, con fantasia*

mp *poco f*

30

mf

32 *r a l l e n t a n d o* *largamente* *mf*

f

meno mosso **Prayer** *Fine* **Andante** [$\bullet = c. 120$] *a tempo*

34 *poco f* *mp* *p* *mp* *p* *sim.*

mf

* [Roll chords upward from bass note (or Ped.) to Man.]

40 *poco f*

mp

45 *poco f* *meno f* *mp* *poco f*

mf *poco f* *meno f* *mp* *poco f*

50 *meno f* *poco f* *mf*

p *poco f* *f* *mf*

55 *meno f* *mp* *poco f* *mp*

mp *poco f* *mp*

60 *ritardando* *meno mosso*

mf *mp* *mp* *D.S. al fine*

poco f *mp*

Pomp and Circumstance

Military March No. 1 in D, Opus 39

(Largamente and Maestoso)

Edward Elgar
(1857-1934)

Arranged for Carillon
Ennis Fruhauf

Adagio (♩ = 72)

poco f

mp

The first system of the musical score is in 2/4 time with a key signature of two sharps (D major). The tempo is Adagio with a quarter note equal to 72 beats per minute. The first staff is marked *poco f* and the second staff is marked *mp*. The music consists of a series of chords and melodic fragments in both hands.

8

The second system begins at measure 8. It features a melodic line in the right hand with a dashed line indicating a slur over measures 10 and 11. The left hand continues with a steady accompaniment.

17

mf

mp

The third system begins at measure 17. The right hand is marked *mf* and the left hand is marked *mp*. The music continues with a similar harmonic structure to the previous systems.

25

The fourth system begins at measure 25. It features a melodic line in the right hand with a slur over measures 26 and 27. The left hand continues with a steady accompaniment.

33 *poco f* *poco ritardando*

Larghetto

41 *largamente*
mp *quasi a tempo*
f marcato

47

54 *poco f*
più f

60

66

73 *mp* *poco ritardando*

f *mf*

79 *a tempo*

mp

85 *poco a poco ritardando*

Adagio (*tempo primo*)

91 *poco f*

mp

99

Musical score for measures 99-106. The piece is in D major (two sharps). The right hand features a melodic line with a slur over measures 100-101 and a fermata over measure 102. The left hand provides a steady bass accompaniment with eighth notes.

107 *mf*

Musical score for measures 107-114. The right hand has a melodic line with a slur over measures 108-109 and a fermata over measure 110. The left hand continues with eighth notes.

115 *poco ritard.*

Musical score for measures 115-121. The right hand has a melodic line with a slur over measures 116-117 and a fermata over measure 118. The left hand continues with eighth notes.

122 *ritard. f a tempo poco allargando*

Musical score for measures 122-128. The right hand has a melodic line with a slur over measures 123-124 and a fermata over measure 125. The left hand continues with eighth notes. A dynamic marking *mf* is shown with a hairpin below the first measure.

129 *largamente poco ritardando*

Musical score for measures 129-136. The right hand has a melodic line with a slur over measures 129-130 and a fermata over measure 131. The left hand continues with eighth notes. Dynamic markings *mf* and *f* are shown below the first and fourth measures respectively.

Jerusalem

"And did those feet in ancient time"

A Setting of Verses from

Prophetic Books

William Blake

(1757-1827)

C. Hubert H. Parry

(1848-1918)

Arr. for Organ

Ennis Fruhauf

Maestoso, *ma con moto* [♩ = c. 56]

The musical score is arranged for Organ and Pedal. It is in 3/4 time with a key signature of two sharps (D major). The tempo is Maestoso, *ma con moto* (♩ = c. 56). The score is divided into three systems of staves.

- System 1:** Organ Man. (Treble and Bass clefs) and Ped. (Bass clef). Dynamics include *f assai* and *poco f*. The Organ Man. part features a melodic line with slurs and accents, while the Ped. part provides a steady bass accompaniment.
- System 2:** Organ Man. (Treble and Bass clefs) and Ped. (Bass clef). Dynamics include *poco f* and *mp*. The Organ Man. part continues the melodic development, and the Ped. part maintains the bass accompaniment.
- System 3:** Organ Man. (Treble and Bass clefs) and Ped. (Bass clef). Dynamics include *più f* and *mf*. The Organ Man. part reaches a more intense section, and the Ped. part continues the bass accompaniment.

12 *poco f* *più f*

mf

16 *mf* *poco f*

20 *f* *mf* *p*

mf *poco f* *p*

24 *mp*

mp

28 *mf* *più f* *poco f*

poco f *mp* *poco f*

32 *più f* *mf*

36 *meno f* *poco ritardando* *f assai*

poco allargando

40 *mf*

Jerusalem ~ William Blake

1. And did those feet in ancient time
Walk upon England's mountains green?
And was the Holy Lamb of God
On *England's pleasant pastures seen?
And did the countenance divine
Shine forth upon our clouded hills?
And was Jerusalem builded here
Among these dark satanic mills?
2. Bring me my bow of burning gold!
Bring me my arrows of desire!
Bring me my spear! O clouds unfold!
Bring me my chariot of fire!
I will not cease from mental fight
Nor shall my sword sleep in my hand
Till we have built Jerusalem
In *England's green and pleasant land.

* Optional for 'Eng-land's' - 'these our' and 'this our'

Two Verses on National Hymn

Hymn Tune
George William Warren
(1828-1902)
Setting for Carillon
Ennis Fruhauf

Andante

mp *poco rit.* *mf* > *mp*

mp *mp*

7 *mf* > *mp* *mf* > *mp*

mp

13 *mp* *mf* > *poco f*

Adagio

19 *mp* *mf* *mp*

mp

George William Warren ◇ Two Verses on National Hymn

23 *sempre mf* *f* *mp*

27 *mp* *f* *mp* *mf*

31 *mp* *f* *mp* *f*

35 *mp* *mf* *poco rit.* *f* *assai* *meno mosso*

39 *mp* *mf* *f* *ritardando* *largamente* *mp*

Appendix

The following two pages offer miniaturized views of various buildings and scenes to be found on Cranbrook's expansive grounds. They have all been derived from Wikipedia sources and additional website postings, all easily located via Google search engines. The reduced format photographs can be viewed in greater detail by means of onboard monitor and PDF screen viewing tools.



Cranbrook Quadrangle ✧ Armillary Sphere

Afterword

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Fruhauf Music Publications

2023



Brookside School



Classrooms



Christ Church Cranbrook



Interior: Choir & High Altar



Cranbrook School ✧ **Central Quadrangle**



Entry Arch (facing the Fountain)



Dormitory (l.) ✧ **Dining Hall (rt.)**



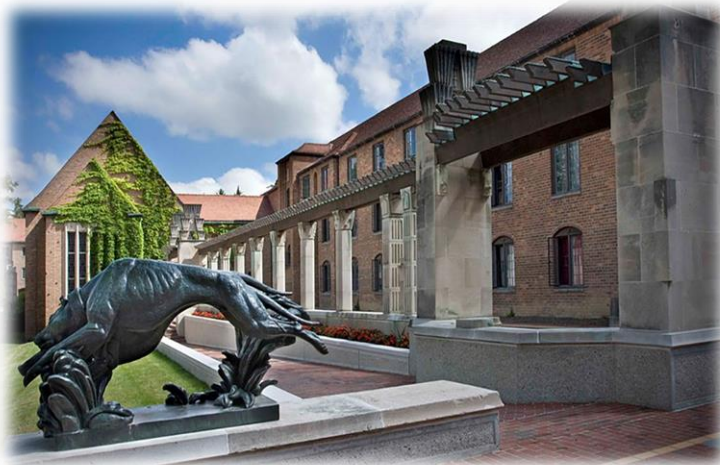
Dormitory (l.) ✧ **Dining Hall (rt.)**



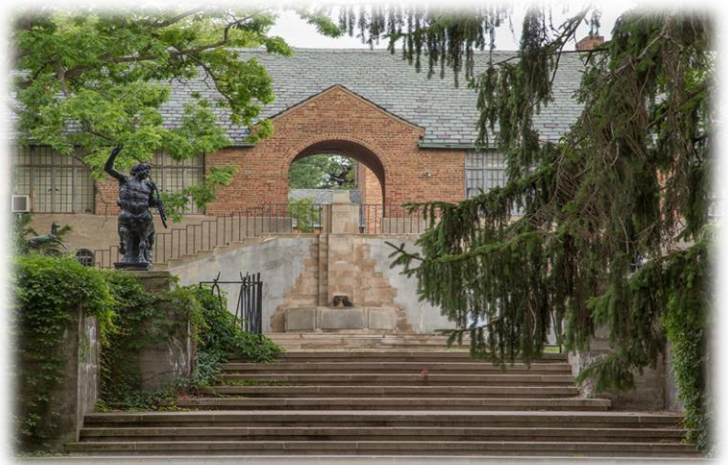
Alumni Court



Inscribed Class Pillars



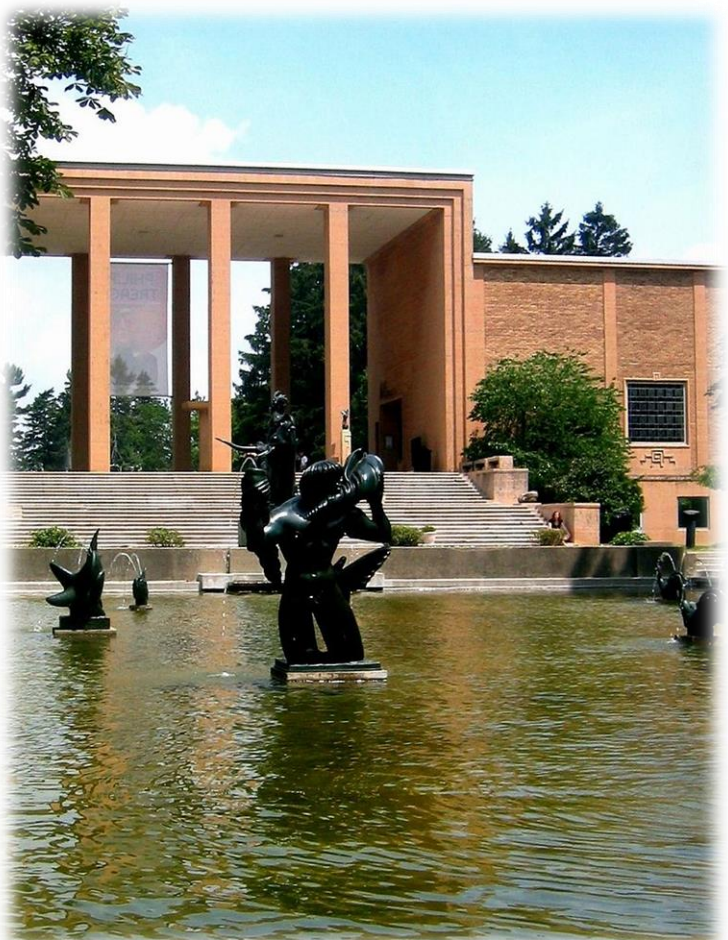
Two Dormitories



Academy Way Staircase



Kingswood School ✧ Front Entrance



Cranbrook Art Museum ✧ Reflecting Pool



Cranbrook Art Museum ✧ Orpheus Fountain



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