

A Cranbrook Suite

**Three Hymn Tune Settings
for Carillon**



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A Cranbrook Suite

Prelude on Nicaea

Hymn Tune by **John Bacchus Dykes** (1823-1876)

Siciliana and Menuet on Erhalt uns Herr

Hymn Tune from *Geistliche Lieder* (1543)

Finale on Old 100th

Hymn Tune from *Pseaumes octant e trois de David* (1551, alt.)

Three Settings for Carillon

Notes

A **Cranbrook Suite** for Carillon was commissioned in 2003 by Christ Church Cranbrook, Bloomfield Hills, Michigan in celebration of their 75th anniversary. Jenny King, a former carillonneur who served Christ Church Cranbrook and Jefferson Avenue Presbyterian Church, initiated and guided the commission of these settings; she is gratefully acknowledged in the score.

The suite offers a trio of Baroque movements, each one based on a single hymn tune and introduced by a harmonized statement of the melody. The first setting, **Prelude** on **Nicaea**, features the hymn sounded boldly in the bass line, with brief refrains interpolated between each phrase of the *cantus firmus*. **Siciliana** and **Menuet** on *Erhalt uns Herr* presents the hymn melody in the delicately ornamented format of an elegant Baroque dance movement. A contrasting menuet intervenes, with the siciliana returning to round out a large rondo structure. **Finale** on **Old 100th** is similar to the first setting in that the hymn tune appears in pedal bass notes, once again with brief interpolations between each phrase, and presented this time in the rolling triplet figurations of a dance meter.



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for Jenny King
 Church Carillonneur for Christ Church Cranbrook
 and Jefferson Avenue Presbyterian Church

A Cranbrook Suite

for Carillon

Ennis Fruhauf

1. Prelude on Nicaea

Hymn Tune by John Bacchus Dykes (1823-1876)

Moderato (♩)

The musical score is written for piano and carillon. It begins with a *mf* dynamic in the piano part and *mp* in the carillon part. The tempo is marked *Moderato* with a quarter note equal to one beat. The score is divided into three systems:

- System 1 (Measures 1-5):** The piano part starts with a melody in the right hand and accompaniment in the left hand. The carillon part provides harmonic support with chords and single notes.
- System 2 (Measures 6-11):** The piano part continues with a more active melody. The carillon part follows with sustained chords and moving lines.
- System 3 (Measures 12-16):** The piece concludes with a *poco ritard.* marking. The piano part features a final melodic phrase, and the carillon part ends with a sustained chord.

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17 *mf a tempo*

mp

21

f

25

mp

29

f *mp*

33 *poco ritard. a tempo*

f

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37

mp

Musical score for measures 37-40. The piece is in G major (one sharp) and 3/4 time. The right hand features a continuous eighth-note melody, while the left hand provides a simple harmonic accompaniment. A dynamic marking of *mp* (mezzo-piano) is present in the fourth measure.

41

f

Musical score for measures 41-44. The right hand continues with eighth-note patterns, and the left hand has a more active accompaniment. A dynamic marking of *f* (forte) is present in the third measure.

45

poco ritard. *a tempo*

mp

Musical score for measures 45-48. The tempo changes from *poco ritard.* (slightly slower) to *a tempo* (return to original tempo) between measures 46 and 47. The right hand melody is consistent, while the left hand accompaniment changes. A dynamic marking of *mp* is present in the third measure.

49

Musical score for measures 49-52. The right hand melody continues, and the left hand accompaniment features a steady eighth-note pattern.

53

poco ritardando

Musical score for measures 53-56. The tempo changes to *poco ritardando* (slowing down). The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

II. Siciliana and Menuet on Erhalt uns Herr

Hymn Tune from *Geistliche Lieder* (1543)

Introduction

Andante

Introduction, measures 1-4. The piece is in 4/4 time. The right hand starts with a melody in the treble clef, marked *mf*. The left hand provides a simple accompaniment in the bass clef, marked *mp*.

Introduction, measures 5-8. The right hand continues the melody, marked *poco ritardando* with a fermata over the final note. The left hand accompaniment continues. The piece ends with a repeat sign and a fermata over the final note.

Siciliana

Larghetto (♩.)

Siciliana, measures 9-11. The piece is in 12/8 time. The right hand features a melody with grace notes, marked *mf a tempo*. The left hand accompaniment is marked *mp*. The right hand ends with a *p* dynamic and an 8va marking.

Siciliana, measures 12-15. The right hand continues the melody with grace notes, marked *mf*. The left hand accompaniment continues. The piece ends with a repeat sign and a fermata over the final note.

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14 *p* *mf*

16 *p*

18 *mf*

20 *p* *mf* *poco ritardando*

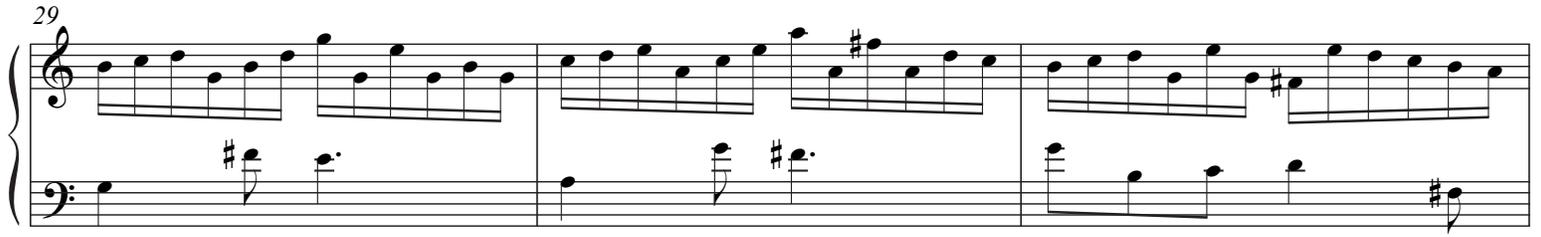
22 *poco ritard.* *mf* *a tempo*

1. Segue Menuet
2. Fine

26

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29



32

mp



35

poco ritard. *mf* *a tempo*



38



rallentando poco a poco

41



44

poco ritardando



D.C.
Siciliana al Fine

*A Cranbrook Suite*III. *Finale on Old 100th*

Hymn Tune from

Pseaumes octant e trois de David [1551, alt.]

Andante (♩)

The first section of the piece is marked "Andante" with a half note equal to one minute. It begins with a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature. The music is written for piano, with dynamics ranging from *mf* (mezzo-forte) in the upper register to *mp* (mezzo-piano) in the lower register. The score consists of three systems of two staves each. The first system covers measures 1-4, the second system covers measures 5-8, and the third system covers measures 9-12. The piece concludes with a final chord in measure 12.

Adagietto (♩.)

poco f a tempo

The second section of the piece is marked "Adagietto" with a dotted half note equal to one minute. It begins with a treble clef, a key signature of one flat, and a 6/8 time signature. The music is written for piano, with a dynamic marking of *mp* (mezzo-piano). The score consists of two systems of two staves each. The first system covers measures 13-16, and the second system covers measures 17-20. The piece concludes with a final chord in measure 20.

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25

f >

30

mp

35

40

f >

45

mp

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50

Musical notation for measures 50-54. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The melody in the treble clef consists of eighth and quarter notes. The bass clef provides a simple accompaniment with dotted quarter notes and eighth notes.

55

Musical notation for measures 55-59. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. The melody continues in the treble clef. A dynamic marking of *f* with an accent (>) is placed below the bass clef staff in measure 58.

60

Musical notation for measures 60-64. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. The melody continues in the treble clef. A dynamic marking of *mp* is placed above the bass clef staff in measure 63.

65

Musical notation for measures 65-69. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. The melody continues in the treble clef. The bass clef accompaniment consists of dotted quarter notes.

70

Musical notation for measures 70-74. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. The melody continues in the treble clef. A dynamic marking of *f* with an accent (>) is placed below the bass clef staff in measure 74.

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75

mp

80

85

91

poco ritardando

(☺)

97

f *meno mosso* *poco ritardando*

(☺)



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