

## In Praise and Song

Hymn tunes from the Great Composers

### **29 – With Happy Voices Ringing**

Text: William G. Tarrant (1853 – 1928), 1888<sup>1</sup>

Tune: Johann Sebastian Bach (1685 – 1750)

Johan Sebastian Bach “was a German composer and organist of the Baroque period, and is universally regarded as one of the greatest composers of all time. His works, noted for their intellectual depth, technical command, and artistic beauty, have provided inspiration to nearly every musician in the European tradition.”<sup>2</sup> A vast quantity of music was composed specifically for church. His chorals and other works may have had more influence on hymnody than works by any other composer.

Tarrant, the author of the hymn text, apprenticed as a silversmith in Birmingham, England but wrote the words to this hymn while serving as a pastor at the Wandsworth Unitarian Church.<sup>3</sup> The hymn was included in Community of Christ hymnal with the publication of the gray hymnal in 1956<sup>4</sup> “by permission of Miss Dorothy Tarrant.”<sup>5</sup>

### **20 – Joyful, Joyful, We Adore Thee**

Text: Henry van Dyke (1852-1933), 1907

Tune: Ludwig van Beethoven (1770-1827), 1824; arr. By Edward Hodges (1796-1867).<sup>6</sup>

The theme from Beethoven’s ninth symphony may be the most famous and recognizable melody of classical and romantic music, with the possible exception of the opening motive to his fifth symphony [*David impolitely interrupts with the first eight notes of*

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<sup>1</sup> “With Happy Voices Ringing,” *Cyber Hymnal*, <http://www.cyberhymnal.org/htm/w/i/withhapp.htm> (Visited: 11 April 2005).

<sup>2</sup> “Johann Sebastian Bach,” *Wikipedia*, <http://en.wikipedia.org/wiki/Bach> (Visited: 12 April 2005).

<sup>3</sup> “William George Tarrant,” *Cyber Hymnal*, [http://www.cyberhymnal.org/bio/t/a/tarrant\\_wg.htm](http://www.cyberhymnal.org/bio/t/a/tarrant_wg.htm) (Visited 11 April 2005).

<sup>4</sup> *The Hymnal* (Independence, Missouri: Herald Publishing House, 1956).

<sup>5</sup> Hymn 32, *The Hymnal* (1956), p. 35.

<sup>6</sup> Hymn 6, *The Hymnal for Youth* (Independence, Missouri: Herald Publishing House, 1950).

*Beethoven's fifth*]. The work was Beethoven's last symphony, composed after he had lost all hearing.

While "Joyful, Joyful" shares a similar title to "Ode to Joy," it is not a translation of Friedrich Schiller *An die Freude* ("Ode to Joy"), the text used by Beethoven.<sup>7</sup> Instead Henry Van Dyke wrote "Joyful, Joyful" in 1907 in response to the concerns of science versus religion during the turn of the century. He writes:

These verses are simple expressions of common Christian feelings and desires in this present time—hymns of today that may be sung together by people who know the thought of the age, and are not afraid that any truth of science will destroy religion, or any revolution on earth overthrow the kingdom of heaven. Therefore this is a hymn of trust and joy and hope.<sup>8</sup>

### **390 – Hast Thou Heard It, O My Brother**

Text: Roy A. Cheville (1897 – 1986), 1950

Tune: Attr. Wolfgang Amadeus Mozart (1756 – 1791); arr. By Huber P. Main (1839 – 1926)

The text by Roy Cheville was inspired by Rudyard Kipling's poem, "The Explorer."<sup>9</sup>

Cheville writes:

One who lives among college students senses the need to keep alive this adventurous spirit if youth of quality are to be attracted to the movement, and if their zestful spirits are going to be devoted to the church.<sup>10</sup>

While originally sung by young adults and youth, Cheville states that the phrase, "Go, O Youth" in the second stanza "applies to any person of youthful spirit who keeps alive the exploratory spirit"<sup>11</sup>

The hymn is set to the tune "Ellesdie" but originally carried the heading "Air, Mozart" in a hymn collection of 1873. The Mozart source, however, has not been located.<sup>12</sup>

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<sup>7</sup> "Symphony No. 9 (Beethoven)," *Wikipedia*, [http://en.wikipedia.org/wiki/Symphony\\_No.\\_9\\_%28Beethoven%29](http://en.wikipedia.org/wiki/Symphony_No._9_%28Beethoven%29) (Visited: 11 April 2005).

<sup>8</sup> "Joyful, Joyful, We Adore Thee," *Cyber Hymnal* <http://www.cyberhymnal.org/htm/j/o/joyful.htm> (Visited: 11 April 2005).

<sup>9</sup> Roy A. Cheville, *They Sang of the Restoration: Stories of Latter Day Saint Hymns* (Independence, Missouri: Herald Publishing House, 1955), 196.

<sup>10</sup> *Ibid.*, 197.

<sup>11</sup> *Ibid.*, 198.

Tonight we lift our voices up to God in praise, but this hymn also reminds us to listen to *God's* voice.

## **19 – Oh, For a Thousand Tongues to Sing**

Text: Charles Wesley (1707 – 1788), 1739

Tune: Carl G. Glaser (1784 – 1839), 1828; arr. Lowell Mason (1792 – 1872), 1839<sup>13</sup>

Music educator, church musician, and composer-arranger, Lowell Mason did much to spread European styles of music in the USA.<sup>14</sup> His books were very successful. He compiled the *The Boston Handel and Haydn Society Collection of Church Music*, which underwent twenty-one subsequent editions<sup>15</sup> and sold 50,000 copies.<sup>16</sup> The hymnal used extracts of hymn tunes from “Haydn, Mozart, Beethoven, and other eminent composers.”<sup>17</sup> Mason’s efforts, however, are not universally appreciated because he more or less brought about the end of “the indigenous fusing tunes and anthems of 18th-century America.”<sup>18</sup> This caused one person to comment:

His hymns are so dully correct in harmony, so feeble in melody, and so uniform in their watery characterlessness that they constitute a monument to Christian antimusicality. ... Mason in fact packaged hymns as others packaged beans or cod....<sup>19</sup>

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<sup>12</sup> Richar Clothier, ed., *A Heritage of Hymns: An Exploration of Music and Religion, Music and Our Hymns, and the Stories of Hymns and Hymn Writers of the Restoration Movement* (Independence, Missouri: Herald Publishing House, 1996).

<sup>13</sup> “O for a Thousand Tongues to Sing,” *Wikipedia*, [http://en.wikipedia.org/wiki/O\\_for\\_a\\_Thousand\\_Tongues\\_to\\_Sing](http://en.wikipedia.org/wiki/O_for_a_Thousand_Tongues_to_Sing) (Visited: 11 April 2005);

<sup>14</sup> “Mason: (1) Lowell Mason (i),” *Grove Music Online* ed. L. Macy, <http://www.grovemusic.com> (Accessed: 11 April 2005).

<sup>15</sup> “Mason, Lowell, editor: The Boston Handel and Haydn Society Collection of Church Music,” *Grace Doherty Library*, [http://www.centre.edu/web/library/sc/special/music/mason\\_boston.html](http://www.centre.edu/web/library/sc/special/music/mason_boston.html) (1 September 1999; Visited: 11 April 2005).

<sup>16</sup> “Lowell Mason,” *Cyber Hymnal*, [http://www.cyberhymnal.org/bio/m/a/s/mason\\_1.htm](http://www.cyberhymnal.org/bio/m/a/s/mason_1.htm) (Visited: 11 April 2005).

<sup>17</sup> Title page of *The Boston Handel and Haydn Society Collection of Church Music* (Boston: J. H. Wilkins & R. B. Carter, 1839); scanned image available at *Grace Doherty Library*, <http://www.centre.edu/web/library/sc/special/music/mason1.jpg> (Visited: 11 April 2005).

<sup>18</sup> “Mason: (1) Lowell Mason (i),” *Grove Music Online*.

<sup>19</sup> Thanks to Mark Shippy at Amaranth Publishing for bring this to my attention. Robert Offerfeld, “The Music of Democratic Sociability,” *The Wind Demon 80257-2: Nineteenth Century Piano Works: Ivan Davis, piano*, (New York: New World Music, 1995) [liner notes], p. 22; excerpt available online at “Shape Note Music,” *Amaranth Publishing*, <http://www.nationwide.net/~amaranth/ShapeNoteSinging.htm#mason> (Visited: 11 April 2005).

Masons arrangements placed greater emphasis on the soprano line, making “other choral parts less interesting to sing. Lastly, the new music generally required the support of an organ, which, perhaps only incidentally, was a Mason family business.”<sup>20</sup>

The text for this hymn comes from “the prince of English hymn-writers,” Charles Wesley.<sup>21</sup> “Wesley wrote nearly 9,000 religious poems, of which about 6,000 became hymns,”<sup>22</sup> and is considered one of the most prolific hymn writers of all time.<sup>23</sup> “Oh, for a Thousand Tongues,” was written one year after an experience that brought about a renewal of his faith. Wesley had suffered a bout of pleurisy in May 1738, but the care and testimony he received from a group of Christians deeply affected him.<sup>24</sup>

The hymn was published with the recommendation for singing “on the anniversary of one’s conversion.”<sup>25</sup> Unfortunately we won’t be able to sing all 19 stanzas, as originally published in 1740;<sup>26</sup> but we will have the opportunity to sing the first five, as found in our hymnal.

## **468 – Let Us Sing a Worldwide Anthem**

Text: Roy Cheville (1897 – 1986), 1979

Tune: Franz Joseph Haydn (1732 – 1809), 1797<sup>27</sup>

The hymn tune was composed by Haydn at the request of Austrian aristocrat, Count Joseph Franz Saurau. Saurau writes:

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<sup>20</sup> “Lowell Mason,” *Wikipedia*, [http://en.wikipedia.org/wiki/Lowell\\_Mason](http://en.wikipedia.org/wiki/Lowell_Mason) (Visited: 11 April 2005).

<sup>21</sup> Robert F. Wilcock, “In Praise of Wesley,” *London Times* (5 April 2002):25.

<sup>22</sup> *Ibid.*

<sup>23</sup> Francis Jane (Fanny) Crosby is probably number one at 8,000 hymns; Wesley would be first runner-up. “Hymn Trivia,” *Cyber Hymnal*, <http://www.cyberhymnal.org/misc/trivia.htm> (Visited: 11 April 2005).

<sup>24</sup> “O for a Thousand Tongues to Sing,” *Wikipedia*.

<sup>25</sup> *Ibid.*

<sup>26</sup> Hymn first published in Charles Wesley’s *Hymns and Sacred Poems*, 1740. “O for a Thousand Tongues to Sing,” *Wikipedia*; For all 19 stanzas see, “O for a Thousand Tongues to Sing,” *Wikisource*, [http://wikisource.org/wiki/O\\_for\\_a\\_Thousand\\_Tongues\\_to\\_Sing](http://wikisource.org/wiki/O_for_a_Thousand_Tongues_to_Sing) (Visited: 11 April 2005).

<sup>27</sup> “In the string quartet, dating from 1797....” Claude V. Palisca, ed., *Norton Anthology of Western Music*, 4th ed., vol. 2 (New York: W. W. Norton & Company, 2001), 154.

I had a text fashioned by the worthy poet Haschka; and to have it set to music, I turned to our immortal compatriot Haydn, who, I felt, was the only man capable of creating something that could be placed at the side of ... “God Save the King.”<sup>28</sup>

With the original words, “*Gott erhalte Franz den Kaiser*” (“God Save Emperor Francis”), the work was performed 12 February 1797, on the birthday of Emperor Francis II of the Holy Roman Empire.<sup>29</sup> The hymn proved popular and served as an unofficial first national anthem of Austria.<sup>30</sup> In more recent times the tune became associated with “*Das Lied der Deutschen*,” the national anthem of Germany. The first begins *Deutschland, Deutschland über alles*, “Germany, Germany above all.” In the context of World War II, Allied propaganda exploited the “sinister implications” of these words rather than the intended unification of Germany’s quarrelling city-states of earlier times.<sup>31</sup>

In 1979<sup>32</sup> Roy Cheville reclaimed the tune as a “Worldwide Anthem” with a new text. This version finds unity in God instead of any particular nation. With the last line of stanza one, Cheville declares: “We are one, for we are thine.”

## ***HS 72 – All Creatures of Our God and King***

Text: St. Francis of Assisi (1182 – 1226), c. 1225; tr. William H. Draper (1855 – 1933), 1919  
Tune: arr. & harm. Ralph Vaughan Williams (1872 – 1958), 1906

The next hymn tune is an arrangement by British composer, Ralph Vaughan Williams. The arrangement was first printed in *The English Hymnal*, for which Vaughan Williams acted as musical editor. “The English Hymnal is a collection of the best hymns in the English language,” declared the opening sentence of the preface.<sup>33</sup> It further ventured,

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<sup>28</sup> “Gott erhalte Franz den Kaiser,” *Wikipedia*, [http://en.wikipedia.org/wiki/Gott\\_erhalte\\_Franz\\_den\\_Kaiser](http://en.wikipedia.org/wiki/Gott_erhalte_Franz_den_Kaiser) (Visited: 12 April 2005).

<sup>29</sup> *Ibid.*

<sup>30</sup> *Ibid.*

<sup>31</sup> For further discussion of German national anthem, see: “Das Lied der Deutschen,” *Wikipedia*, [http://en.wikipedia.org/wiki/Das\\_Lied\\_der\\_Deutschen](http://en.wikipedia.org/wiki/Das_Lied_der_Deutschen) (Visited: 12 April 2005).

<sup>32</sup> First published as, “Let Us Sing a Worldwide Anthem,” No. A-27 in *Sesquicentennial Resource Booklet* (RLDS History Commission, 1979). It was used again in *World Conference 1980 Business meetings Hymns*, and published in the 1981 hymnal, *Hymns of the Saints*. This information from: Malcolm L. Ritchie, “Roy Cheville: The Graceland College Years, (Lamoni, Iowa: Center for Christian Leadership Graceland College, 1995), 297.

<sup>33</sup> *English Hymnal with Tunes* (London: Oxford University Press, 1933), iii.

“[good taste] is indeed a moral rather than a musical issue.”<sup>34</sup>The high music standard of the arrangements used, made it one of the most influential hymnals of the 20th century;<sup>35</sup> our own *Hymns of the Saints* contains many hymns and arrangements borrowed from this collection.

The text of “All Creatures of Our God and King,” is typical of St. Francis of Assisi who showed great care and concern for all of nature. Legend has it that St. Francis preached not only to humans but also to the birds and other creatures.

He is often quoted for the phrase, “Preach the Gospel always, and if necessary, use words.”<sup>36</sup> In this instance, though, I think it is appropriate to make a joyful noise in praise of “our God and King.”

### ***HS 196 – The Lord Our God Alone is Strong***

Text: Caleb T. Winchester (1847 – 1820), c. 1878  
Tune: Thomas Tallis (c. 1505 – 1585)

The tune by Thomas Tallis from the 16th century is the oldest tune we’ll sing this evening. Tallis was very diverse in his production of music. “[His] output covers almost every musical genre used in the English church during the 16th century.”<sup>37</sup> He was also a perfectionist who continually revised his earlier works. This meant that “even in his old age he continued to develop [as a composer].”<sup>38</sup>

The text for this hymn was written for the opening of the Orange Judd Hall of Natural Science, Wesleyan University, Middletown, Connecticut.<sup>39</sup>

We will sing last stanza as a round. The women with start, followed by the men.

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<sup>34</sup> Ibid., ix.

<sup>35</sup> Andrew Wilson-Dickson, *The Story of Christian Music: From Gregorian Chant to Black Gospel: An Authoritative Illustrated Guide to all the Major Traditions of Music for Worship* (Minneapolis: Fortress Press, 1992), 234.

<sup>36</sup> “Francis of Assisi,” *Wikiquote*, [http://en.wikiquote.org/wiki/Francis\\_of\\_Assisi](http://en.wikiquote.org/wiki/Francis_of_Assisi) (Visited: 12 April 2005).

<sup>37</sup> “Tallis, Thomas, §2: Music (i) Introduction,” *Grove Music Online*, (Accessed: 12 April 2005).

<sup>38</sup> Ibid.

<sup>39</sup> “The Lord our God Alone is Strong,” *Cyber Hymnal*, <http://www.cyberhymnal.org/htm/l/o/g/loaistr.htm> (Visited: 12 April 2005).

## ***HS 480 – For All the Saints***

Text: William Walsham How (1823 – 1897); rev. Richard Clothier (b. 1937), 1973  
Tune: Ralph Vaughan Williams (1872 – 1958), 1906

William Walsham How, a bishop in the Church of England, wrote the original text “For All the Saints.” Lamoni’s own, Richard Clothier, revised this text to talk about *living* Saints, not just dead ones.<sup>40</sup> Through the process of working on the revision, Clothier came to the realization that “It was now a hymn not only about *living* Saints, which is what [he] had set out to write, but, moreover, about the miraculous unity between saints throughout all of history and *latter-day* Saints.”<sup>41</sup>

Please join us for our final hymn, as we sing one of the finest hymn tunes of the 20th century, Vaughan William’s setting of “For All the Saints.”

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<sup>40</sup> Clothier, 158.

<sup>41</sup> Ibid.,

## Appendix

### Haydn

In 1897 Sir William H. Hadow noted the commonalities between Haydn's tune and a Croatian folk melody that plays as follows [*David plays melody below*].



Figure 1: Croatian folk melody, “Vjutrno rano se ja stanem Malo pred zorom”<sup>42</sup>

As with many other instances, Haydn appears to have drawn from folk melodies he learned during childhood or “in field work during adult life.”<sup>43</sup>

### For all the Saints

#### Original version vs. Clothier's revision

For all the Saints, who from their labors rest,  
*Who thee by faith before the world confessed,*  
Thy name, O Jesu, be for ever blessed.

*O may thy soldiers, faithful, true and bold,*  
*Fight as the saints who nobly fought of old,*  
*And win with them the victor's crown of gold.*

O blest communion! fellowship divine!  
*We feebly struggle, they in glory shine;*  
All are one in thee, for all are thine.

For all the saints, who from their labors rest,  
*And for all living saints who thee confess,*  
Thy Name, O Jesus, be forever blessed.

*May we thy saints, thy servants true and bold,*  
*Serve as the saints who nobly lived of old,*  
*The world to win and with thy love enfold.*

O blest communion, fellowship divine!  
*Saints old and new joined in one grand design;*  
All are one in thee, for all are thine.

<sup>42</sup> William H. Hadow, *A Croatian Composer: Notes Toward The Study of Joseph Haydn* (London: 1897); excerpt online at “German National Anthem and its relation to a Croatian folk song (pp. 65-72),” <http://www.hr/darko/etf/hadow3.html> (Visited: 11 April 2005).

<sup>43</sup> “Gott erhalte Franz den Kaiser,” *Wikipedia*.

From earth's wide bounds, from ocean's farthest coast,      From earth's wide bounds, from ocean's farthest coast,  
*Through gates of pearl streams in the countless host,*      *From age to age resounds the countless host,*  
*Singing to Father, Son and Holy Ghost:*      *In praise to Father, Son and Holy Ghost:*

## **Order**

HS 29 - With Happy Voices Ringing (Bach)  
HS 20 - Joyful, Joyful, We Adore Thee (Beethoven)  
HS 390 - Hast Thou Heard It, O My Brother (Mozart)  
HS 19 - Oh, for a Thousand Tongues to Sing (Arr. Lowell Mason)  
HS 468 - Let Us Sing a World-Wide Anthem (Haydn)  
HS 72 - All Creatures of Our God and King (Arr. Vaughan Williams)  
HS 196 - The Lord Our God Alone is Strong (Tallis)  
HS 480 - For All the Saints (Arr. Vaughan Williams)

## **Scriptures**

“My lips will shout for joy when I sing praises to you....” Psalm 79:23

“The whole assembly worshiped, the singers sang, and the trumpeters sounded;... They sang praises with gladness,” 2 Chronicles 28:29, 30.