

**SING!**

edited by

**Victor C. Johnson**

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SATB



# Make a Joyful Noise!

Wesley D. Peters



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**CREATING  
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**CONNECTING**

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## Make a Joyful Noise

Musicians **IMAGINE**: Words, sounds, pictures, nature, people, events, these and many other life experiences can be ideas for a work.

For centuries, composers have chosen to use this **text** for their choral works.

1. What is the meaning of the saying “Some things change, some things don’t!”? How might our life experiences today be similar to those of people living in 1650, 1750, or 1850? Compare different time periods, places, etc.
2. How do different ‘times’ seem to call for ‘new’ **interpretations** or insights into ‘old’ ideas? Identify and describe other examples of this in literature, architecture, and movies.

*EXTEND: Analyze and discuss differences and similarities between and within the texts of other works you are rehearsing. Why are some original, edited, translated, or added to? What are composers, arrangers, editors trying to do?*

Musicians **PLAN & MAKE**: Expertise, context, and intent influence decisions about organizing and developing an idea into a work.

The composer’s **intent** is reflected in how **compositional techniques** are used to support and express the text.

1. How does the unusual **time signature** 6/8+3/4 relate to the composer’s intent? Why not just 6/8 or 3/4 for the time signature?
2. In ms. 37, the time signature changes to 4/4 and then back to 6/8+3/4 in ms. 45. Why did the composer make this decision?

*EXTEND: Explore interpretation by changing time signatures. Experiment with performing ms. 5-20, ms. 37-44 in 6/8. How can time signatures contribute to musical interest?*

Musicians **INTERPRET**: Rehearsals and performances of a work reflect a process of searching and experimenting with sound to understand and present creative intent.

- A. When performing this work, what should performers emphasize to help sustain the interest of the audience?
- B. What suggestions does the composer provide to create interest in the **repetitions** of the text? How might the composer react to your changing their suggestions?

*EXTEND: Perform two or more contrasting interpretations for an audience. Which one do they prefer?*

CREATING

PERFORMING

### KEY VOCABULARY

Text, Interpretations, Arrangers, Editors, Intent, Compositional techniques, Time signature, Repetitions

# Make a Joyful Noise!

3

SATB and Piano\*

Words adapted from Psalm 100

Music by  
Wesley D. Peters

Musical notation for Soprano, Alto, Tenor, and Bass parts. The Soprano part is on a treble clef staff, the Alto on a treble clef staff with a one-octave lower range, the Tenor on a bass clef staff, and the Bass on a bass clef staff. Each part shows a melodic line with a fermata over the final note.

With energy (♩ = 100)

Piano accompaniment for the first system. The music is in 6/8 time with a key signature of two flats. The tempo is marked 'With energy' and the metronome marking is '♩ = 100'. The dynamic is *f*. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

5 SA *f*

Vocal and piano parts for the second system. The Soprano and Alto parts are on a treble clef staff, and the Tenor and Bass parts are on a bass clef staff. The piano accompaniment is on a grand staff. The lyrics are: "Make a joy - ful noise to the Lord!". The dynamic is *f*. The piano part continues with a rhythmic accompaniment.

Performance time: ca. 2:30

\*Also available: SAB (CGE375).

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CGE374

9

Make a joy - ful noise to the Lord

13

all ye lands,  
all ye, all ye lands, all ye lands.  
all ye lands, all ye, all ye lands.

17

Make a joy - ful noise to the Lord!

21 *p* *mp*

Serve the Lord with glad - ness, serve the Lord with glad - ness,

*p* *mp*

*p* *mp*

25 *mf*

serve the lord with glad - ness, \_\_\_\_\_ and

*mf*

*mf*

29

come be - fore his pres - ence with sing - ing, \_\_\_\_\_

*mp*

and

*dim.* *mp*

33 *poco rit.*

*poco rit. e dim.*

come be-fore his pre - sence with song. \_\_\_\_\_

*poco rit. e dim.*

**With expression** (♩ = 72-76)

Opt. Solo

37 *mp*

Know ye that the Lord he is

*mp*

40 *tutti mp*

God: It is he that hath made us, and not we our-selves;

*mp*

43 *poco rit.* *A div.*

we are the sheep of his pas - ture.

*poco rit.*

*poco rit.*

45 **Tempo I** (♩ = 100) *mf*

Come in - to his

*mf*

**Tempo I** (♩ = 100) *mf*

48

gates with thanks - giv - ing,

51

and in - to his courts — with praise. — Give

*f* *mf*

55

thanks un - to him and bless his,

bless his

58

name.

bless his name. For the lord our God, he is

name.



61

good; His mer - cy lasts for -

*f*

64

ev - er, and his truth en - dur - eth, His

67

truth en - dures to all gen - er - a - tions.

71 SA *mp*

Make a joy - ful noise to the Lord!\_\_\_\_\_

8 *mp*

Make a joy - ful noise! Make a joy - ful noise to the

B *mp*

Make a joy - ful noise to the Lord!\_\_\_\_\_

*mp*

75

Make a joy - ful noise, all ye lands.\_\_\_\_\_

8

Lord! Make a noise, all ye lands.\_\_\_\_\_

Make a joy - ful noise, all ye lands.\_\_\_\_\_

79 SA *mf*

Make a joy - ful noise to the Lord.

TB *mf*

Make a joy - ful noise to the Lord.

*mf*

83

*f* S *div.*

Make a joy - ful noise, all ye lands. O

*f*

Make a joy - ful noise, all ye lands. O

*f*
*cresc.*

87

*cresc.*  
sing to the Lord!

sing to the Lord!

*cresc.**ff*

sing to the Lord!

*cresc.**ff*

# SING!

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