



KASSIAN CHORAL SERIES

*Choral music by
Women Composers*

ALL AND SOME

by Olivia Sparkhall

SATB (unaccompanied)

BANKS MUSIC PUBLICATIONS

KCS018

Kassia (also known as Kassiani) was a ninth-century abbess, poet, composer and hymnographer, born in Constantinople around 810 AD. She was born into a wealthy family and grew to be very intelligent and beautiful. Kassia is notable for writing in her own name and is one of the earliest medieval female composers whose music has survived to the present day. Around 50 of her hymns exist, along with a wealth of verse and epigrams. The most famous of her compositions is the eponymous **Hymn of Kassia**.

Composer's Note

I was drawn to the text of *All and some* through studying the inspirational work of scholar Edith Rickert whose collection, *Ancient English Christmas Carols MCCCC to MDCC*, brought medieval and renaissance carols to the attention of others in the first decade of the 20th century. The source, a manuscript kept at the Bodleian Library in Oxford, has challenged researchers, and several different attempts have been made to reproduce the text accurately.

Edith Rickert gives the following translations of the Latin phrases:

Rex pacificus - The peacemaking King
Exortum est - He arose (*lit.* it has arisen)
De fructu ventris - Of the fruit of the womb
Puer natus - A Son is born
Gloria tibi - Glory to thee

A guide to understanding some of the Middle English words:

lysse: joy
gree: grace
dight: deliver
bale: evil
blent: blinded
wysse: guide
rent: reward

Pronunciation guide:

In the verses, the final word in each line rhymes (i.e. *lysse*, *gysse* and *wysse* rhyme with *bliss*).

ALL AND SOME

Anon c. 1450

Olivia Sparkhall

Con moto ♩ = 132

The musical score is written for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano. The key signature is one flat (B-flat) and the time signature is 3/8. The tempo is marked 'Con moto' with a quarter note equal to 132 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The lyrics are: 'No - well, no - well, no - well, no - well, no - well, no - well, - well sing we, both all and some, now Rex pa - ci - fi - cus'. The score includes a large red watermark that reads 'Please do not photocopy' diagonally across the page.

*For rehearsal only

11

is y - come. No - well, no - well, no - well, no - well,
 is y - come. No - well, no - well, no - well, no - well,
 no - well, no - well. *Ex - or - tum est* in love and lysse.
 no - well, no - well. *Ex - or - tum est* in love and lysse.

17

no - well, no - well, no - well, no - well, no - well, no - well,
 no - well, no - well, no - well, no - well, no - well, no - well,
 Now_ Christ his gree he gan us gysse, and with___ his bo - dy us
 Now_ Christ his gree he gan us gysse, and with___ his bo - dy us

23

no - well, no - well. No - well, no - well sing we,

no - well, no - well. No - well, no - well sing we, both all and

bought to bliss. No - well, no - well, no - well,

bought to bliss. No - well, no - well, no - well,

28

both all and some, now Rex pa - ci - fi - cus is y -

some, now Rex pa - ci - fi - cus is y - come.

no - well, no - well, no - well, no - well, no - well,

no - well, no - well, no - well, no - well, no - well,

33

come. *p* De fru - tu ven - tris of Ma - ry bright, both_ God and
— *p* De fru - tu ven - tris of Ma - ry bright, both_ God and
no - well.
no - well.

39

man in her a - light, *mp* out_ of dis - ease_ he did us
man in her a - light, *mp* out_ of dis - ease_ he did us

45 *f* *sub. pp*

dight: No - well, no - well, no - well, no - well, no - well,

f *sub. pp*

dight: No - well, no - well, no - well, no - well, no - well,

mf

No - well, no - well sing we, both all and some, now Rex pa -

mf

No - well, no - well sing we, both all and some, now Rex pa -

51

no - well, no - well, no - well.

mf

no - well, no - well, no - well. Pu - er na - tus to us was

-ci - fi - cus is y - come. Pu - er na - tus to us was

-ci - fi - cus is y - come.

57

sent, to bliss us bought, from bale us blent, and else to

sent, to bliss us bought, from bale us blent, and else to

63

p No - well, no - well, no - well,

f woe we had y - went: No - well, no - well sing we,

f woe we had y - went: No - well, no - well,

f No - well, no - well,

68

no - well, no - well, no - well, no - well, no - well, no - well,
 both all and some, now Rex pa - ci - fi - cus
 no - well, no - well, no - well, no - well,
 no - well, no - well, no - well, no - well,

72

no - well, no - well, no - well, *mf* Glo - ri - a ti - bi, ay, and bliss,
 is y - come. *mf* Glo - ri - a ti - bi, ay, and bliss,
 no - well, no - well. *mf* Glo - ri - a ti - bi, ay, and bliss,
 no - well, no - well. *mf* Glo - ri - a ti - bi, ay, and bliss,
 no - well, no - well. *mf* Glo - ri - a ti - bi, ay, and bliss,
 no - well, no - well.

78

God un - to his grace — he us wysse, the rent — of hea - ven that

God un - to his grace — he us wysse, the rent — of hea - ven that

God un - to his grace — he us wysse, the rent — of hea - ven that

God un - to his grace — he us wysse, the rent — of hea - ven that

84

f
we not miss: No - well, no - well sing we, both all — and — some,

f
we not miss: No - well, no - well sing we, both all — and — some,

f
we not miss: No - well, no - well,

f
we not miss: No - well, no - well,

90

now Rex pa - ci - fi - cus is y - come. No - well, no - well sing we,
now Rex pa - ci - fi - cus is y - come. No - well, no - well sing we,
no - well, no - well, no - well,
no - well, no - well, no - well,

96

both all and some, now Rex pa - ci - fi - cus is y - come.
both all and some, now Rex pa - ci - fi - cus is y - come.
no - well, no - well, no - well.
no - well, no - well, no - well.



Olivia Sparkhall is a composer, choral conductor, and Head of Academic Music at Godolphin School, Salisbury. She studied composition at school with Derek Bourgeois and at Durham University with Paul Archbold, and has since received critical acclaim for her vocal music. She was short-listed in the Cappella Nova competition in 2018 for *Dona Nobis Pacem* and has recently received several commissions for choral compositions including for International Women's Day services in 2018 (*Lux Aeterna*) and 2019 (*Faith and Hope*). Her choral music has been sung in the UK and

abroad including on BBC One's Songs of Praise programmes and on BBC Radio 3. She holds an MA in Voice Pedagogy, and is the author of *A Young Person's Guide to Vocal Health*. Olivia has a particular interest in making choral music by women composers from the past more accessible, particularly to Upper Voices choirs for whom there is a dearth of historical repertoire available. This ongoing project has led to the rediscovery of a whole host of composers who are gradually becoming better known. As part of this mission, Olivia has contributed to the Multitude of Voyces C.I.C.'s *Sacred Music by Women Composers* series as composer, researcher and editor. (Photo courtesy of Ash Mills)

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Olivia Sparkhall (Arr)

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