



KASSIAN CHORAL SERIES

*Choral music by
Women Composers*

DING DONG! MERRILY ON HIGH

Arranged by Olivia Sparkhall

SS(div.) & piano

BANKS MUSIC PUBLICATIONS

KCS011

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**.

It was customary at that time for emperors sometimes to choose a bride from a gathering of the most beautiful maidens by giving a golden apple to their choice. Legend has it that the young emperor Theophilus met Kassia as a potential bride and smitten with her beauty said to her: 'Through a woman came forth the baser things' (referring to the biblical story of Eve eating the forbidden fruit). To which Kassia replied tersely: 'And through a woman came forth the better things,' (referring to Christ's mother, the Virgin Mary). Theophilus' pride was hurt by Kassia's response and he chose to marry someone else.

for Godolphin
DING DONG! MERRILY ON HIGH

G. R. Woodward

16th Century French tune
arranged by Olivia Sparkhall

Lively ♩ = 166

div. f

Sop. 1
Ding dong, ding dong, ding dong, ding dong,

Sop. 2
div. f
Ding dong, ding dong, ding dong, ding dong,

Piano
Double voices ad lib.
8^{va} etc.

5
mf unis.
ding dong, ding dong, dong, ding, ding dong! mer-ri-ly on

mf unis.
ding dong, ding dong, ding dong, ding, ding dong! mer-ri-ly on

mf

9
high in heav'n the bells are ring - ing. Ding dong! ve-ri-ly the

high in heav'n the bells are ring - ing. Ding dong! ve-ri-ly the

13 *f* *decresc.*

S. 1
&
S. 2

sky is riv'n with an - gel sing - ing: Glo - -

17

21 *p* *cresc.*

- ri - a, Ho - san - na in ex - cel - sis! Glo - -

25

PLEASE DO NOT PHOTOCOPY

29

S. 1 *f*
- ri - a, Ho - san - na in ex - cel - sis! E'en so here be-low, be-

S. 2 *f*
- ri - a, Ho - san - na in ex - cel - sis! E'en so here be-low, be-

f *mp*

33

- low, let stee - ple bells be swung - en. And i - o, i - o, i -

- low, let stee - ple bells be swung - en. And i - o, i - o, i -

37

- o, by priest and peo - ple sung - en. Glo -

- o, by priest and peo - ple sung - en. Ding dong,

f *mf*

PLEASE DO NOT PHOTOCOPY

41

ding dong, ding dong, ding dong, ding dong,

45

- ri - a, Ho - san - na in ex - cel - sis! *p* Ding dong,

ding dong, Ho - san - na in ex - cel - sis! *mp* Glo - -

49

ding dong, ding dong, ding dong, ding dong,

53

ding dong, Ho - san - na in ex - cel - sis! *mp* Pray you, du - ti - ful - ly

- ri - a, Ho - san - na in ex - cel - sis! Pray you, du - ti - ful - ly

mp

con ped.

PLEASE DO NOT PHOTOCOPY

57

prime your ma - tin chime, ye ring - ers; May you beau - ti - ful - ly

prime your ma - tin chime, ye ring - ers; May you beau - ti - ful - ly

Musical score for measures 57-60. It features a vocal line with lyrics and piano accompaniment. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. The piano part consists of chords in the right hand and a simple bass line in the left hand.

61

rime your eve-time song, ye sing - ers. *mp* Glo - -

rime your eve-time song, ye sing - ers. *mp* Ah

Musical score for measures 61-64. It features a vocal line with lyrics and piano accompaniment. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. The piano part consists of chords in the right hand and a simple bass line in the left hand. Dynamics include *mp* (mezzo-piano).

65

cresc.

Musical score for measures 65-68. It features piano accompaniment. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. The piano part consists of chords in the right hand and a simple bass line in the left hand. Dynamics include *cresc.* (crescendo).

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69

- ri - a, Ho - san - na in ex - cel - sis!

f Ah

ff Glo - -

mf *f*

Detailed description: This system contains measures 69 through 72. The vocal line starts with a half note 'ri - a', followed by quarter notes 'Ho - san - na', and eighth notes 'in ex - cel - sis!'. There is a fermata over the final note, followed by a long note 'Ah'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamic markings include *f* at the start of the vocal line, *ff* for the piano's melodic line, *mf* for the piano's accompaniment, and *f* for the piano's final chord.

73

- - - - -

PLEASE DO NOT PHOTOCOPY

Detailed description: This system contains measures 73 through 76. The vocal line has a long note with a fermata. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A large red watermark 'PLEASE DO NOT PHOTOCOPY' is oriented diagonally across the page.

77

rit. - - - - -

Ho - san - na in ex - cel - sis!

- ri - a, Ho - san - na in ex - cel - sis!

rit. - - - - -

Detailed description: This system contains measures 77 through 80. The vocal line begins with a long note and the lyrics 'Ho - san - na in ex - cel - sis!'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamic markings include *rit.* (ritardando) above the vocal line and below the piano accompaniment.

THE DESERT

Words
SHAPCOTT WENSLEY (1845-1917)

Music by
EMMA MUNDELLA (1858-96)

Arranged and adapted by **Olivia Sparkhall**

Allegretto ♩ = 56

Sop. 1 *p*
In si - lence, lone - li - ness, and night, the

Sop. 2 *p*
In si - lence, lone - li - ness, and night, the

Alto *p*
In si - lence, lone - li - ness, and night, the

Allegretto ♩ = 56

Piano *p*

5

drea - ry de - sert lies: — And thro' the vast and cloud - less height, the

drea - ry de - sert lies: — And thro' the vast and cloud - less height, the

drea - ry de - sert lies: — And thro' the vast and cloud - less height, the

Uco rrg'r ci g'qhMEU232

for Godolphin Vocal Ensemble

GABRIEL'S MESSAGE

Basque text
Paraphrased by Sabine Baring-Gould

Basque folk melody
Arranged by **Olivia Sparkhall**

Allegretto ♩. = 66

Solos

Chorus
S1,S2,A

Harp
(or Piano)

f
etouffé

Soloists 1 & 2 *mf*

The *mf*

The

5

mp

an - gel Ga - bri - el from hea - ven came, His wings as

an - gel Ga - bri - el from hea - ven came, His wings as

mf *mp*

9

f Solo 1 (Gabriel)

drift - ed snow, his eyes as flame; 'All hail, thou

drift - ed snow, his eyes as flame; said he,

mf



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. She has just completed an MA in Voice Pedagogy and now enjoys contributing to journals on the subjects of vocal warm-ups for children, voice health for teenagers, and composing for the community. 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)*

Other titles in the Kassian Choral Series:

Olivia Sparkhall (Arr)

Ave Maria (Clara Schumann) SA KCS007
Che si può fare? (Barbara Strozzi) SSA KCS008
Gabriel's Message SSA KCS010
St Paul's Benediction (Amy Beach) SS KCS009
The Desert (Emma Mundella) SSA KCS015



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