

DING DONG! MERRILY ON HIGH

Arranged by
Carrie Lane Gruselle

Instrumentation

- 1 - Conductor's Full Score
- 8 - Violin 1
- 8 - Violin 2
- 5 - Violin 3 (Viola T.C.)
- 5 - Viola
- 5 - Violoncello
- 5 - Double Bass
- 1 - Rehearsal Piano

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2525 Davie Road, Suite 360
Fort Lauderdale, Florida 33317-7424
www.fjhmusic.com



The Arranger

Carrie Lane Gruselle is a native of Stevens Point, Wisconsin. She received a Bachelor of Music Education degree from the University of Wisconsin–Eau Claire, and a Master of Music Education degree, Suzuki Emphasis, from the University of Wisconsin–Stevens Point. Ms. Gruselle currently teaches elementary and middle level strings for the Appleton Area School District in Appleton, Wisconsin. In addition, she is lead teacher and coordinator of the ASTA with NSOA String Project, a teacher-training program at Lawrence University in Appleton.

A member of the Wisconsin School Music Association/Wisconsin Music Educators Association, Ms. Gruselle is past orchestra coordinator for the WSMA Middle Level Honors Project, and is currently a member of the WMEA Comprehensive Musicianship Through Performance Committee. Her arrangements and compositions for beginning and developing string players are performed across the nation and abroad.

About the Music

The 19th-century English text added to this 16th-century French tune pronounces “Ding Dong!” with enthusiasm as indicated by the exclamation point. It continues “in heav’n the bells are ringing...let steeple bells be swungen...prime your matin chime, ye ringers...,” exhorting all to jubilation.

The tune has a rich background. In 1589, Thoinot Arbeau’s *Orchésographie*, a treatise on the dance, was published in France. Along with instructions on the dance forms of the period, it includes 50 tunes that correspond to the dances. Among them is this tune *Branle de o’fficial*, which later became known as *Ding Dong! Merrily on High*. *Orchésographie* also inspired Peter Warlock’s *Capriol Suite*.

Ringings half and whole notes simulate the chiming of bells in this arrangement of the Renaissance melody. Some are accented, some are not, and others are pizzicato. But all represent celebratory church bells.

Carrie Lane Gruselle

String Editing: Soon Hee Newbold

DING DONG! MERRILY ON HIGH

16TH CENTURY FRENCH TUNE
Arranged by
CARRIE LANE GRUSSELLE
(ASCAP)

Joyously (♩ = 160)

The score is divided into two systems. The first system (measures 1-5) is marked "Joyously (♩ = 160)". It features Violin 1, Violin 2, Violin 3 (Viola T.C.), Viola, Violoncello, Double Bass, and Rehearsal Piano. Dynamics range from *f* to *p*, with *pizz.* markings for the strings in measures 5 and 6. The second system (measures 6-11) continues the piece with dynamics of *mf* and *arco* markings for the strings. A rehearsal mark "9" is placed above measure 9. A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the entire score.

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17

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.
Reh. Piano

12 13 14 15 16 17

This block contains the musical score for measures 12 through 17. It features six staves: Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. Below these is a grand staff for the Reh. Piano. The music is in a key with two sharps (F# and C#) and a common time signature. A box containing the number '17' is positioned above the first measure of the first staff. A large red watermark is overlaid diagonally across the page.

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.
Reh. Piano

18 19 20 21 22 23

This block contains the musical score for measures 18 through 23. It features the same six staves as the previous block: Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B., followed by a grand staff for the Reh. Piano. The musical notation continues across these measures. A large red watermark is overlaid diagonally across the page.

25

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Reh. Piano

24 25 26 27 28 29

33

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Reh. Piano

30 31 32 33 34 35

37 *arco*

Vln. 1 *mf*

Vln. 2 *f* *mf*

Vln. 3 (Vla. T.C.) *mf* *f*

Vla. *mf* *f*

Vcl. *mf*

D.B. *mf*

Reh. Piano *mf*

36 37 38 39 40 41

45

Vln. 1

Vln. 2 *f*

Vln. 3 (Vla. T.C.) *f*

Vla. *f*

Vcl. *arco* *f* *arco*

D.B. *f*

Reh. Piano *f*

42 43 44 45 46 47

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.
Reh. Piano

48 49 50 51 52

53
Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.
Reh. Piano

53 54 55 57

rit.

61 A tempo

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Reh. Piano

58 59 60 61 62

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Reh. Piano

63 64 65 66 67 68