

# “An Old–World Christmas” concert at the Genesee Community Church

last update 22 December 2022

Performance date ?? December (????) 2023

5:00 PM set up instruments and refreshments ; 6:30–9:00 PM concert (7:30–8:00 intermission)

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(INTERMISSION)

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# The Gooding Carol

English Traditional

$\text{♩} = 150$

D G D D A D G A D A D

MULTI-TUNE SET -- The Gooding Carol / Good Christian Men Rejoice

NOTE: count in = "1 and 4 and..."

1st time through: everyone plays melody or chords

2nd time through: Rita switches to harmony

3rd time through: (same)

## Good Christian Men Rejoice

$\text{♩} = 150$

The musical score is written in G major (one sharp) and 6/8 time. It consists of four systems of two staves each. The first three systems have a treble staff with a melody and a bass staff with a simple accompaniment. The fourth system has a treble staff with a melody and a bass staff with a more complex accompaniment. Chords are indicated by letters G, D, C, and Em above the notes.

MULTI-TUNE SET — The Gooding Carol / Good Christian Men Rejoice

1st time through: everyone plays melody or chords

2nd time through: Rita switches to harmony

3rd time through: Val adds another harmony; last line twice with ritardando

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Background: the earliest printed music for this tune dates back to approximately 1400, although it may be older than this. The carol is German, from the 14th century (Latin title “In Dulci Jubilo”), possibly written by Heinrich Seuse around 1328.

## Away In A Manger (Cradle Song)

*English version (William J. Kirkpatrick)*

♩ = 100

Chords: G, Em, Bm, C, C, G, Am, D, G, Em, Bm, C, C, G, Am, G

MULTI-TUNE SET -- two versions of Away In A Manger, alternating between them (English->American->English->American)

1st time through: Linda, Barbara-Lee, and Tony (psaltery) only, Tim accompanies with chords on American version

2nd time through: everyone, Val playing muted melody and Rita playing muted harmony

3rd time through: everyone plays English version; Linda, Barbara-Lee, and Tony only finishing on American version

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Background: Kirkpatrick's version is popular in England and Ireland where it is often referred to as the "Cradle Song", while Murray's version (often called "Mueller") is more popular in America. Both are American compositions.

## Away In A Manger (Mueller)

*American version (James R. Murray)*

♩ = 100

G G C G D D G G G C G D G Am D G

MULTI-TUNE SET -- two versions of Away In A Manger, alternating between them (English->American->English->American)

1st time through: Linda, Barbara-Lee, and Tony (psaltery) only, Tim accompanies with chords on American version

2nd time through: everyone, Val playing muted melody and Rita playing muted harmony

3rd time through: everyone plays English version; Linda, Barbara-Lee, and Tony only finishing on American version

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Background: Kirkpatrick's version is popular in England and Ireland where it is often referred to as the "Cradle Song", while Murray's version (often called "Mueller") is more popular in America. Both are American compositions.

# In The Bleak Midwinter

*English Traditional  
Gustav Holst (1906)*

♩ = 100

Chords: G, Esus, Em, Am, Am7, D, G, C, G7, Em, G, D, G, Esus, Em, Am7, D, G

1st time through: Barbara–Lee, Linda, and Tony (psaltery) only

2nd time through: everyone, with Daniel playing bass (pizz.)

3rd time through: Val (melody), Rita (harmony), and Tim only

4th time through: everyone, with Daniel playing bass (arco)

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Background: English poem written by Christine Rossetti in 1872, English tune written by Gustav Holst in 1906.

# O Come O Come Emmanuel

*French Traditional*

$\text{♩} = 100$

Chords: Em, G, Am, D, G, D, Em, C, Am, Bm, Em, Am, D, Em, Bm, C, D, Em, D, Bm, G, Am, Bm, D, G, D, Em, Bm, G, Am, Bm, Em, D, G, Em, Bm, C, Am, Em, Bm, Em, Em.

Dynamics: *mf*, *mf*, *f*, *pp*, *mf*, *f*, *pp*, *mf*.

NOTE: heed the dynamics in the 2nd half!!!

1st time through: Tony (psaltery) melody with Rita playing muted harmony

2nd time through: Barbara-Lee joins on zills

3rd time through: Val joins on melody, Daniel joins (pizz.)

4th time through; same as last with Daniel switching to arco, ends with ritardando

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Background: the tune originated in 15th century France, although the words to the hymn are much older (8th or 9th century, originally written in Latin).

# The Sussex Carol

*English Traditional, in 4 parts*

$\text{♩} = 275$

G C G D G C D G

G C G D G C D G

D D D G D G C D C C G

The musical score is written for four staves in 3/4 time, with a tempo of 275 beats per minute. The key signature has one sharp (F#). The score is divided into three systems. The first system contains the first 8 measures, the second system contains the next 8 measures, and the third system contains the final 8 measures. Chord changes are indicated by letters (G, C, D) above the staves. The melody is primarily in the first staff, with other staves providing harmonic support. The score ends with a double bar line.

1st time through: Tony (vibes) solo melody, Tim joins on second line with chords

2nd time through: Dulcimers join on melody, Val joins with 2nd voice, Bob joins with tambourine

3rd time through: Rita joins with 3rd voice, Barbara-Lee joins with doumbek

4th time through: Val switches to 4th voice

5th time through: Daniel joins playing chord changes

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Background: this tune was transcribed by Ralph Vaughan Williams who heard it being sung by Harriet Verrall in Sussex county, England, in 1919. Origins are likely 17th century English.

# Bring a Torch Jeanette Isabella

*French Traditional*

$\text{♩} = 160$

1st time through: Tony (vibes) solo

2nd time through: everyone plays together (melody or chords), Rita on viola

3rd time through: Rita, Barbara-Lee, Linda, and Tim only

4th time through: everyone, with Rita playing harmony on viola

5th time through: Daniel switches to arco

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Background: the tune originates from the Provence region of France, 17th century. Originally it was a dance tune for French nobility but later became a Christmas carol, first published as such in 1668. The two names in the lyrics, Jeanette and Isabella, refer to two female farmhands who find Mary and the infant Jesus in the stable and then rush to tell the nearby villagers about the birth.

# The First Noel

*English (Cornish) Traditional*

$\text{♩} = 100$

D A G D G D A D A D D F#m G D A Bm G D A D A D

1st time through: everybody plays unison melody, Daniel playing pizz.

2nd time through: melody + harmony, Daniel arco

3rd time through: Barbara-Lee adds harmony, Daniel playing mixed pizz./arco

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Background: this is a Cornish tune first published in 1823.

# Angels We Have Heard On High

*French Traditional ("Les Anges Dans Nos Campagnes")*

$\text{♩} = 100$

Chords indicated above the staff: G, D, G, G, D, G, D, G, G, Em, Am, D, G, C, D, G, D, G, C, G, D, G, Em, Am, D, G, C, D, G, G, D, G.

Intro: Tony solo vibes, starting with last seven measures

1st time through: everyone melody + harmony

2nd time through: Val and Rita only (duet)

3rd time through: everyone, repeating last three measures at the very end

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Background: the tune is 18th century French (originally titled “Gloria”). A popular arrangement of the tune from Edward Barnes was published in 1937.

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Announce last tune before intermission

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# Masters In This Hall

English Traditional

♩ = 160

Em Em Em Em

Em Em B Em

Em Em Em Em

Am Em B Em

Em Em Em Em

Am Em B Em

MULTI-TUNE SET — Masters In This Hall / The Golden Carol of the Wisemen / I Saw Three Ships

1st time through “A” part: Val solo melody ; 2nd “A” part Tony (vibes) joins with Em chord ; 1st and 2nd “B” parts Val solo melody with Em–Am–G–B–Em chords from Tony

2nd time through: everyone, Rita playing harmony

3rd time through: (same)

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Background on "Masters": the tune is French, dating from 1706 by the composer Marin Marais. A dance was created the same year by Raoul Auger Feuillet to go along with this tune, published in England in 1710 by John Essex. Words were written for this around 1860 by the English poet William Morris.

Background on "Golden": words to this carol are found in a 15th century manuscript.

Background on "Ships": an English tune, the earliest printed version being from the 17th century.

## The Golden Carol of the Wisemen

*R. Vaughan Williams (15th century)*

$\text{♩} = 160$

Em Em B Em

Em Em B Em

B Em C B

B Em B Em

MULTI-TUNE SET — Masters In This Hall / The Golden Carol of the Wisemen / I Saw Three Ships

1st time through: everyone, Rita playing harmony

2nd time through: (same)

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Background: words to this carol are found in a 15th century manuscript.

# I Saw Three Ships

(On Christmas Day In The Morning / As I Sat On A Sunny Bank)

*English Traditional*

$\text{♩} = 160$

MULTI-TUNE SET -- Masters In This Hall / The Golden Carol of the Wisemen / I Saw Three Ships

1st time through: everyone, Rita playing harmony

2nd time through: (same)

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Background: an English tune, the earliest printed version being from the 17th century.

30 MINUTE INTERMISSION

# Bottom of the Punch Bowl

Scottish

♩ = 140

1st time through: everyone plays melody/chords in unison, Rita on fiddle

2nd time through: Rita switches to harmony

3rd time through: Barbara–Lee shifts chords to higher register

Nth time through: (repeat as often as needed for people to come back to their seats after intermission)

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Background: a traditional Scottish tune composed by James Oswald, published in 1740.

# Lo How A Rose E'er Blooming

Michael Praetorius

$\text{♩} = 100$

Chord symbols: G, C, G/B, D, Em, C, G/B, D/F#, Am7, D, G, Am, Bm, G, A, D, G, C, G, D, E, Am, G/B, C, D, G.

1st time through: Val and Tim only (duet)

2nd time through: Val and Daniel and Tony only (trio), Tony mallet–dampening

3rd time through: Val and Rita only (duet)

4th time through: Val and Rita and Daniel and Tony and Tim

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Background: Written by the German composer Michael Praetorius in 1609 as a Lutheran hymn.

# The Coventry Carol

*English Traditional*

$\text{♩} = 100$

The musical score for The Coventry Carol, measures 1-12, is written in 3/4 time with a key signature of two flats (Bb and Eb). The tempo is marked as quarter note = 100. The score consists of four systems, each with a treble and bass staff. Chord symbols are placed above the treble staff: Gm, D, Gm, Cm, D in the first system; Gm, Cm, Gm, Gm in the second; F, Bb, F, Bb, Cm, D in the third; and Gm, D, Gm, Cm, D, G, G in the fourth. The melody in the treble staff features various note values including quarter, eighth, and half notes, with some notes beamed together. The bass staff provides a harmonic accompaniment with notes and rests. Measure 12 ends with a double bar line.

## (Interlude)

$\text{♩} = 100$

The musical score for the Interlude is written in 3/4 time with a key signature of two flats (Bb and Eb). The tempo is marked as quarter note = 100. It consists of two systems, each with a treble and bass staff. The melody in the treble staff is composed of quarter and eighth notes, with some beaming. The bass staff provides a simple accompaniment. The word "rit." (ritardando) is written below the bass staff at the end of the second system, indicating a deceleration in tempo.

1st time through: Val and Tony (vibes) melody in unison

2nd time through: Val and Tony (vibes) melody in unison, Daniel joins pizz. (chord changes)

Interlude: Val and Tony (vibes) in unison with Daniel pizz., last line ritardando

3rd time through: Val drops out, Tony melody and Daniel plays cello part pizz.

4th time through: Val rejoins Tony melody in unison, Daniel plays cello part arco; repeat last four measures and end on G/B notes

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Background: this was part of a 16th-century English nativity play called “The Pageant of the Shearman and Tailors” based on the Gospel of Matthew, chapter 2. The carol is a segment of this play, performed at the time when king Herod orders all male infants in Bethlehem to be killed (the “massacre of the innocents”), the lyrics sung as a lullaby by the grieving mothers. The carol’s name comes from the English town (Coventry) where this play was first performed. The oldest known setting of the tune comes from Thomas Mawdyke who incorporated it into the play’s manuscript in 1591 as a three-part harmony, although it is not certain if Mawdyke was the composer or if the tune is older than that.

# The Boar's Head Carol

*English Traditional*

$\text{♩} = 130$

D D G A D

D D G A D

D A G A G D A D

D A G A G D A D

A D Bm G A D

1st time through: everyone plays melody/chords, Tony plays melody on vibes (low register), Rita playing melody on viola, Daniel plays pizz.

2nd time through: Rita switches to harmony

3rd time through: Tony shifts up an octave, Daniel switches to arco

Background: a 15th century English tune, traditionally sung while a roasted boar's head is brought to a Yuletide feast.

## Huron Carol

(’Twas In The Moon of Wintertime)

*French traditional tune ("Une Jeune Pucelle" = "A Young Maid")  
words by Jesuit missionary Jean de Brebeuf (1642)*

♩ = 130

Em D Em Bm Em D Em Bm Em D Em Bm Em Bm Em Bm Em Bm Em

### MULTI-TUNE SET — Huron Carol / God Rest Ye Merry Gentlemen

Intro: Tony solo vibes, starting with last two measures

1st time through: everyone in unison, Rita playing viola, Bob playing jingle bells; ignore the fermata this time!

2nd time through: play fermata as TWO counts, hold last note for SEVEN beats

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Background on "Huron": this is a traditional French folk tune named "Une Jeune Pucelle" (translation = "A Young Maid") written in 1557, but set to Christian lyrics by the Jesuit missionary Jean de Brebeuf in 1642 as a way of explaining the gospel to the Huron tribes in Canada. He originally wrote the lyrics in the Huron language, and it is thought he chose this melody to accomodate the limited pitch range of the Native American flute.

Background on "God Rest Ye": an early version of this carol appears in a manuscript from the early 1650's, where it reads "Sit you merry gentlemen". The more modern phrase appears later in 1760. This carol happens to be mentioned in Charles Dickens' well-known tale "A Christmas Carol" published in 1843.

# God Rest Ye Merry Gentlemen

*English Traditional*

$\text{♩} = 130$

## MULTI-TUNE SET — Huron Carol / God Rest Ye Merry Gentlemen

1st time through: everyone together, Rita plays harmony on viola, Bob plays drum

2nd time through: (same)

3rd time through: (same)

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Background: an early version of this carol appears in a manuscript from the early 1650's, where it reads "Sit you merry gentlemen". The more modern phrase appears later in 1760. This carol happens to be mentioned in Charles Dickens' well-known tale "A Christmas Carol" published in 1843.

## The Wexford Carol (Enniscorthy)

*Traditional Irish carol, County Wexford*

$\text{♩} = 65$

1st time through: Rita plays open "G" drone for approximately two measures and Daniel plays harmonic "G" drone, Val begins melody (solo), Tony joins with "G" drone (vibes) on B part

2nd time through: Tim joins playing arpeggio/strum chords, Tony joins on melody (vibes), Rita and Linda "G" drones continue, Daniel switches to bowed open "G" drone

3rd time through: Barbara-Lee joins on zills, Daniel switches to playing chord changes, Rita and Linda continue "G" drone

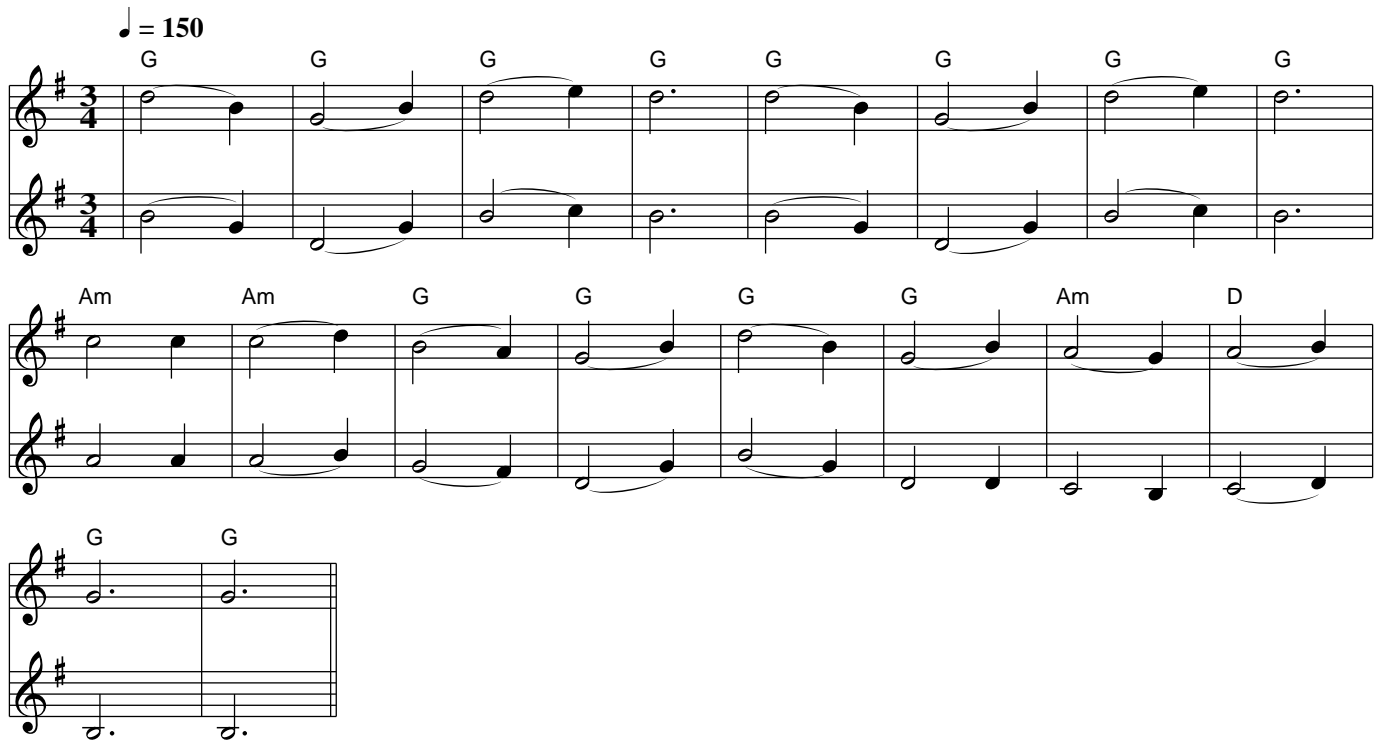
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Background: this is a traditional Irish Christmas carol originating from the second-largest town in county Wexford, called Enniscorthy. Based on compositional style some musicologists date its origins to the 15th or 16th century, but surged in popularity due to the work of William Grattan Flood (1859–1928) who was the organist and musical director at St. Aidan's Cathedral in Enniscorthy.

# (OPTIONAL) Joseph Dearest, Joseph Mine

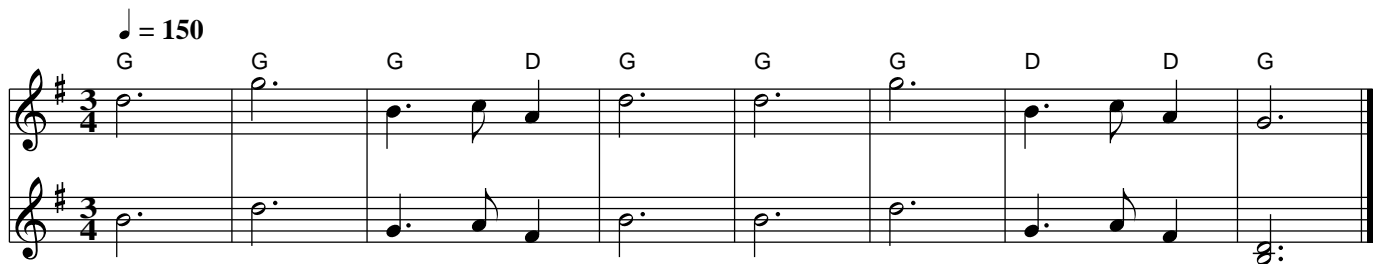
German Traditional

$\text{♩} = 150$



(finale — play last time only)

$\text{♩} = 150$



1st time through: everyone unison melody

2nd time through: melody + harmony

3rd time through: (same as last time)

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Background: the melody for this carol dates from the 14th century and was known as "Resonet in laudibus" which means "Let the voice of praise resound", the earliest manuscript of it dated 1360. German tradition couples this melody with the traditional song "Joseph Dearest, Joseph Mine" performed as a lullaby by the Virgin Mary in a 16th century mystery play.

# Greensleeves

*English Traditional*  
Melody and chord arrangement by Merv Rowley

♩ = 100

Dm Dm Am7 Am

Dm Dm Am Am

Dm Dm Am7 Am

Dm Am Dm Dm

Am Am Am7 Am

Dm Dm Am Am

Dm Dm Am7 Am

Dm Am Dm Dm

1st time through: Barbara–Lee solo

2nd time through: Tim joins on guitar

3rd time through: Tony joins on psaltery

Background: this is an old and popular tune, referenced as early as 1597 by William Shakespear in his play "The Merry Wives of Windsor". Only later was it used as the musical basis for popular carol "What Child Is This?" written in 1865 by William Chatterton Dix. Variations of this tune have been used in many different, and odd, settings: during the ending credits of the popular television show "Lassie", as a tune played by some ice cream trucks, as a battle march by the 7th Battalion (London Regiment) during World War 1, and as background music played during certain public education certification exams given in Hong Kong. Our arrangement honors the musical modality of Shakespearean times, and may sound different from what you have heard before.

## Silent Night

*Austrian Traditional*  
*Franz Gruber (1818)*  
*harmony by Ron Zuckerman*

$\text{♩} = 50$

The musical score is written for three staves. The first staff is in treble clef, the second in alto clef, and the third in bass clef. The key signature is D major (two sharps). The time signature is 3/4. The tempo is marked as quarter note = 50. The score is divided into four measures. The first measure has a D chord above it. The second measure has a D chord above it. The third measure has an A chord above it. The fourth measure has a D chord above it. The fifth measure has a G chord above it. The sixth measure has a D chord above it. The seventh measure has a G chord above it. The eighth measure has a D chord above it. The ninth measure has an A chord above it. The tenth measure has a D chord above it. The eleventh measure has a D chord above it. The twelfth measure has an A chord above it. The thirteenth measure has a D chord above it. The fourteenth measure has a D chord above it. The fifteenth measure has a D chord above it. The sixteenth measure has a D chord above it. The piece ends with a double bar line.

1st time through: everyone, with Tony playing melody+chords on vibes

2nd time through: just Barbara–Lee (harmony), Rita (harmony), Val (melody), and Tony (melody+chords)

3rd time through: just Rita (melody), Tony, Tim, Barbara–Lee, and Linda

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Background: composed by Franz Xaver Gruber in 1818 and first performed on Christmas Eve at the St Nicholas parish church in Oberndorf, arranged for choir and guitar. The tune was composed at the request of Father Joseph Mohr to accompany his poem “Stille Nacht” which he wrote two years earlier in 1816.

# Ding! Dong! Merrily On High

*French Traditional*

♩ = 120

D A D G Asus A7 D

D Em A D A

G A D G Asus A7 D

1st time through: everyone plays unison melody and chords with Tony on vibes

2nd time through: Tony shifts down an octave on vibes, Rita switches to fiddle harmony

3rd time through: Tony shifts back up an octave, last two measures (with pick-up note) played twice with ritardando

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Background: the tune is 16th century French, written by Jehan Tabourot.

Noel Nouvelet  
(Sing We Now of Christmas)

*15th century French*

$\text{♩} = 160$

Em A B7 Em

Em Bm Em Bm

Em A B7 Em

1st time through: everyone plays unison melody

2nd time through: Rita switches to harmony

3rd time through: (same as last time)

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Background: this is a traditional French Christmas carol dating from the late 15th century. The title literally translates from French to English as "New Christmas".

## Still Still, Still

Salzburg folk tune, modern setting  
by Georg Gotsch (1895âˆ™1956)

$\text{♩} = 75$

D Dmaj7 G Gsus2 A D

A D A D

D Dmaj7 G Gsus2 A D

1st time through: Daniel and Tony only (duet)

2nd time through: Val (melody) and Rita (harmony) join on fiddles

3rd time through: everyone else joins

4th time through: Tony switches to arpeggio (third voice)

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Background: this is an Austrian folk tune from the Salzburg district, first appearing in a collection of folk tunes dated 1865. The modern German lyrics are by Georg Gotsch, and speak of Mary gently singing the baby Jesus to sleep.

## "Encore" tune list

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*"Da Day Dawn" (Tony, solo vibes) Background: this is a Shetland Island tune traditionally played at Christmas and/or New Year's Day early in the morning. Some speculate it may have been played on a Shetland instrument called a "gue" prior to the introduction of the violin to that region of the world.*

*"Banish Misfortune"*

*"The Snowy Path" (Irish slipjig)*

*"He Is Born, This Holy Child" (French)*

## Banish Misfortune



1st time through: Tony plays solo (vibes) on A part, Val joins on B part, Daniel joins on C part

2nd time through: all play together

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Background: this is a traditional Irish tune played frequently in sessions. The first known printing of the tune is found in P.W. Joyce's "Ancient Irish Music" in 1873, but the modern three-part arrangement owes much of its form to a wax cylinder audio recording made in the first decade of the 1900's of Irish fiddler Edward Cronin from County Tipperary.

# The Snowy Path

Mark Kelly

$\text{♩} = 160$

D G D Em

D G D Em

A G Bm D

A G D Em

1st time through: ???

2nd time through: ???

3rd time through: ???

4th time through: ???

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Background: this is a modern Irish tune played frequently in sessions.

# He Is Born, The Holy Child

(Il est ne, le divin Enfant)

*French Traditional*



1st time through: ???

2nd time through: ???

3rd time through: ???

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Background: this is a traditional French carol, the music first published in 1862 by Jean–Romain Grosjean and Paul Webster in a collection entitled *Airs des Noels Lorrains*. Lyrics for this carol appear in a collection of ancient carols published in either 1875 or 1876 by Dom G. Legeay.

## The Holly and the Ivy

*Traditional English*



## The Cherry Tree Carol

*Traditional English*



1st time through: ???

2nd time through: ???

3rd time through: ???

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Background: The Holly and the Ivy is an English Christmas carol with origins in the early 19th century. Lyrics associating Christmas and holly trees, however, are known from medieval times. The version most people know now was heard in 1909 by English folk song collector Cecil Sharp in the town of Chipping Campden located in Gloucestershire while sung by Mary Clayton. The Cherry Tree Carol is both a Christmas carol and one of the ballads collected by Francis James Child (number 54) during the late 19th century. Musicologists think the carol may have been sung as far back as the early 15th century.

## Notes

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*\* Be sure to include a changelog when sending out new versions of the setlist!*

*\* In 2022 we only used about 35 minutes of time going through eleven tunes/sets: Gooding/Good Christian Men ; Away in a Manger ; Bleak Midwinter ; O Come O Come ; Sussex ; Bring a Torch ; First Noel ; Angels We Have Heard ; Masters/Golden/Ships*

*\* Add more tunes to the first half of the program: The Snowy Path ; Wassail ; Holly and Ivy/Cherry Tree ; ???*

*\* Include introductions of each musician and their instrument(s) just before we break for intermission! This took about 15 minutes in 2022 and was very much appreciated by the audience!*

*\* At start and at intermission, remind people no food or drink allowed in the sanctuary area. Silence mobile devices, too!*

*\* Each 2-hour rehearsal session at our house allowed us time to arrange about six tunes. Budget our weekend rehearsals accordingly (i.e. start in October!).*

*\* Offer our house as a place for any musicians to stay if we get a lot of snow the evening of the performance.*

*\* Hand-mark my score: (1) use highlighter pen to show which times in each arrangement I am NOT playing ; (2) note which tunes I begin solo, to remind me of when I do NOT have to count in!*