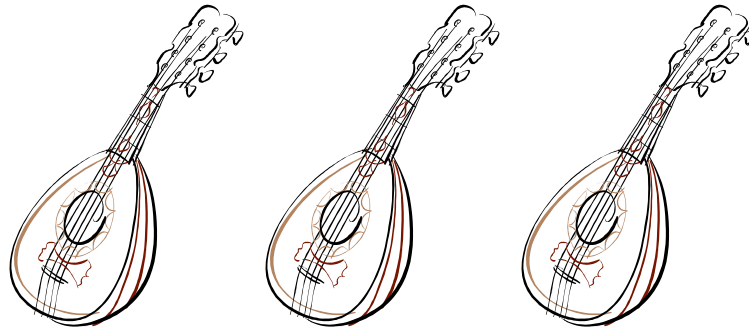


Winter's Tale Book 4



Title	Page
Aria from The Star of Bethlehem (Oswald, Scotland)	1
The Ball (Traditional, England)	2
A Blast of Wind (Traditional, Ireland)	3
Bridget Cruise - Fourth Air (O'Carolan, Ireland)	4
Catching the Wind (Tiffany-Castiglioni, USA)	5
Come in from the Rain (Traditional, Ireland)	6
Gigue des Sucres (Traditional, Quebec)	7
Gloria a Dios en las alturas (Traditional, Spain)	8
Hamadil (Traditional, Sephardic)	9
In the Fields in Frost and Snow (Traditional, England)	12
Jésus est né rempli de charmes (Traditional, France)	13
The North Wind (Traditional, Ireland)	14
Possum Patrol (Tiffany-Castiglioni, USA)	15
The Rainy Day Jig (Traditional, Ireland)	16
The Rainy Day Reel (Traditional, Ireland)	17
Rondeau from the Abdelazer Suite (Purcell, England)	18
The Snow Storm (Traditional, Ireland)	20
Speed the Plow (Traditional, England)	21
Storm (Tiffany-Castiglioni, USA)	22
Tamlin (Arthur, Ireland)	23
Up in the Morning Early (Traditional, Scotland)	24
The Wind Blew High (Gitlitz, Canada)	25
About the Tunes	26
Sources and References	30

Traditional and Original Tunes for 3 Mandolins with Chords
Arranged and composed by Evelyn Tiffany-Castiglioni

Mandolin Compositions and Arrangements by Evelyn Tiffany-Castiglioni

Evelyn Tiffany-Castiglioni plays accordion with the Central Texas contra dance band “Jalapeño Honey,” and arranges and composes the band’s repertoire of more than 400 tunes. She studied concert accordion and music theory with her father, Robert S. Tiffany, Jr., classical pedal harp with Gayel Panke Gibson and Laurie Buchanan, voice with Lori Joachim Fredrics, cello with Prudence McDaniel of the Marian Anderson String Quartet, and mandolin with Marilynn Mair. She has won many awards for Scottish harp performance. Evelyn received a B.S. degree in Biology from the University of Texas-El Paso and a Ph.D. in Human Genetics and Cell Biology from the University of Texas Medical Branch-Galveston and is a professor of neuroscience at Texas A&M University.

Evelyn’s Works for Mandolin Ensembles:

“The Jamie Suite” (2012) – setting of 3 tunes by the 18th century Scottish composer James Oswald for M1, M2, mandola, OM, and guitar. It was recorded on *Enigmatica 3* by Marilynn Mair’s ensemble Enigmatica (Uncommon Strings). This piece has also been arranged for M1, M2, mandola, mandocello, guitar, and bass and will be performed by the New York Mandolin Orchestra. Length 5:40.

“Wild Onion Rag” (2014) – selected for “15 Minutes of Fame: Austin Mandolin Orchestra” competition, 2014. This short piece for M1, M2, mandola, mandocello, guitar, and bass is a down-home Texas tribute to the wildflowers that spring up in cooler weather in Texas landscapes. Length 1:10.

“Carousel” (2015) – by the Austin Mandolin Orchestra at the 2015 Classical Mandolin Society of American convention. This piece for M1, M2, mandola, mandocello, guitar, and bass is about sparkling lights, whirling colors, a little girl’s flights of fancy, and the magical, painted horses of the carousel. It was debuted by the Austin Mandolin Orchestra at the Classical Mandolin Society of America Convention in 2015. Length 4:30.

“Mountain Melodies” (2015) – suite for M1, M2, mandola, mandocello, guitar, and bass based on two Appalachian folk tunes. The two reels in this suite, “Kitchen Girl” and “Henry Reed’s Breakdown [a.k.a. “Pretty Little Cat”]” were collected by folklorist Alan Jabbour from the playing of Henry Reed. The reels are preceded by a slow, waltz-like version of “Kitchen Girl.” Length 4:30.

“Evelyn’s Big Book for Mandolins for the Year 2015” (173 pages) and **“Evelyn’s Big Book for Mandolins for the Year 2017”** (187 pages) – each book contains 3-part arrangements with guitar chords of more than 150 reels, jigs, hornpipes, waltzes, airs, and songs for mandolins. Available from www.Amazon.com.

Aria in

Aria from The Star of Bethlehem

A Major and A Minor

Evelyn's Mandolin Book

Page 1

Arr. E. Tiffany-Castiglioni

James Oswald (Scotland, 1710–1769)

Melody

Descant

Harmony

9

Mel.

Desc.

Har.

17

Mel.

Desc.

Har.

25

Mel.

Desc.

Har.

let vibrate

Fine

D.C. al Fine

Arr. E. Tiffany-Castiglioni

Evelyn's Mandolin Book

Traditional English

Melody Descant Harmony

let vibrate

Mel. Desc. Har.

Mel. Desc. Har.

Mel. Desc. Har.

Mel. Desc. Har.

Arr. E. Tiffany-Castiglioni

Traditional Irish

Melody

Descant

Harmony

Mel.

Desc.

Har.

Mel.

Desc.

Har.

Mel.

Desc.

Har.

Arr. E. Tiffany-Castiglioni

Turlough O'Carolan (Ireland, 1670-1738)

Melody

Descant

Harmony

Mel.

Desc.

Har.

Mel.

Desc.

Har.

Mel.

Desc.

Har.

Mel.

Desc.

Har.

Evelyn Tiffany-Castiglioni (April 8, 2012)

Am E7 Am Dm E7 Am E7

Melody

Descant

Harmony

9 Am E7 Am E7 Am E7 Am

Mel.

Desc.

Har.

17 E7 Am Dm Am E7

Mel.

Desc.

Har.

25 E7 Am Dm Am E7 Am E7 Am

Mel.

Desc.

Har.

Come in from the Rain

Arr. E. Tiffany-Castiglioni

Evelyn's Mandolin Book

Traditional Irish

The musical score is arranged in four systems, each containing three staves: Melody, Descant, and Harmony. The key signature is one sharp (F#) and the time signature is 6/8. Chords are indicated above the staves: Em, D, Bm, D, Em, Bm, C, D, 1.Em, 2.Em, Em, D, Em, Bm, 1.Em, 2.Em. Measure numbers 5, 10, and 14 are placed at the beginning of their respective systems. The score includes repeat signs and first/second endings.

System 1 (Measures 1-4):
Chords: Em, D, Bm, D
Measures: 1, 2, 3, 4

System 2 (Measures 5-8):
Chords: Em, Bm, C, D
Measures: 5, 6, 7, 8

System 3 (Measures 9-12):
Chords: 1.Em, 2.Em
Measures: 9, 10, 11, 12

System 4 (Measures 13-16):
Chords: Em, D
Measures: 13, 14, 15, 16

System 5 (Measures 17-20):
Chords: Em, Bm, 1.Em, 2.Em
Measures: 17, 18, 19, 20

Arr. E. Tiffany-Castiglioni

Traditional Québec/New England

The musical score is arranged in four systems, each containing three staves: Melody, Descant, and Harmony. The key signature is G Major (one sharp) and the time signature is 6/8. Chord symbols are placed above the corresponding measures: G, Am, D7, and G.

System 1: Measures 1-4. The Melody staff begins with a G4 quarter note, followed by a half note G4-A4. The Descant staff begins with a G4 quarter note, followed by a half note G4-A4. The Harmony staff begins with a G4 quarter note, followed by a half note G4-A4.

System 2: Measures 5-8. The Melody staff begins with a G4 quarter note, followed by a half note G4-A4. The Descant staff begins with a G4 quarter note, followed by a half note G4-A4. The Harmony staff begins with a G4 quarter note, followed by a half note G4-A4.

System 3: Measures 9-12. The Melody staff begins with a G4 quarter note, followed by a half note G4-A4. The Descant staff begins with a G4 quarter note, followed by a half note G4-A4. The Harmony staff begins with a G4 quarter note, followed by a half note G4-A4.

System 4: Measures 13-16. The Melody staff begins with a G4 quarter note, followed by a half note G4-A4. The Descant staff begins with a G4 quarter note, followed by a half note G4-A4. The Harmony staff begins with a G4 quarter note, followed by a half note G4-A4.

The musical score is arranged in four systems, each containing three staves: Melody, Descant, and Harmony. The key signature is A minor (one flat) and the time signature is 3/8. Chords are indicated above the Melody staff.

System 1: Melody starts with a half note G4, quarter note A4, quarter note B4. Descant starts with a half note G4, quarter note A4, quarter note B4. Harmony starts with a half note G4, quarter note A4, quarter note B4. Chords: Am, E7.

System 2: Melody starts with a half note G4, quarter note A4, quarter note B4. Descant starts with a half note G4, quarter note A4, quarter note B4. Harmony starts with a half note G4, quarter note A4, quarter note B4. Chords: Am, Am, E7, Dm6.

System 3: Melody starts with a half note G4, quarter note A4, quarter note B4. Descant starts with a half note G4, quarter note A4, quarter note B4. Harmony starts with a half note G4, quarter note A4, quarter note B4. Chords: E7, Am, Am, E7, Am, E7.

System 4: Melody starts with a half note G4, quarter note A4, quarter note B4. Descant starts with a half note G4, quarter note A4, quarter note B4. Harmony starts with a half note G4, quarter note A4, quarter note B4. Chords: Am, Dm6, E7, Am, D, E7, A.

Transcribed by E. Tiffany-Castiglioni

Traditional Spanish Sephardic
Harmonized by Emanuel Aguilar (Spain, 1857)

Andante con moto

The musical score is arranged in four systems, each containing three staves: Melody, Descant, and Harmony. The key signature is one flat (A Minor), and the time signature is common time (C). The tempo is marked 'Andante con moto'. Chords are indicated above the staves.

System 1: Melody starts with a half note C, followed by a quarter note D, then a quarter note E. The Descant and Harmony staves provide accompaniment. Chords: C, Dm, E7, Am, G, C, G, C.

System 2: Melody continues with a half note F, followed by a quarter note G, then a quarter note A. The Descant and Harmony staves continue. Chords: F, C, Dm, E, Am, G, F, B7, E, Am, G.

System 3: Melody continues with a half note A, followed by a quarter note B, then a quarter note C. The Descant and Harmony staves continue. Chords: C, Dm, Am, E7, Am, C, Am, Dm, G.

System 4: Melody continues with a half note D, followed by a quarter note E, then a quarter note F. The Descant and Harmony staves continue. Chords: Am, F, B, E, Am, G, C, Dm, Am, E7, Am.

Transcribed by E. Tiffany-Castiglioni

Traditional Spanish Sephardic
Harmonized by Emanuel Aguilar (Spain, 1857)

Andante con moto

Melody

Mel.

Mel.

The musical score is written in G minor (three flats) and common time (C). It consists of three systems of staves. The first system is labeled 'Melody' and the subsequent two are labeled 'Mel.'. Each system has four staves: a single treble staff for the melody and three staves (treble, alto, and bass) for a four-part harmonic accompaniment. The tempo is 'Andante con moto'. Chord symbols are placed above the staves: Bb, Cm, D7, Gm, F, Bb, F, Bb in the first system; Eb, Bb, Cm, D, Gm, F, Eb, A7, D in the second; and Gm, F, Bb, Cm, Gm, D7, Gm in the third. The notation includes various note values, rests, and accidentals, with some notes marked with a '5' in the second system.

Mel.

13

B \flat Gm Cm F Gm E \flat A D

13

13

13

13

Mel.

17

Gm F B \flat Cm Gm D7 Gm

17

17

17

17

Dance and Air in D Minor **In the Fields in Frost and Snow** Page 12

Evelyn's Mandolin Book

Arr. E. Tiffany-Castiglioni

Traditional English

Melody

Melody Variation

Descant

Octave Mandolin

Mel.

Mel. Var.

Desc.

O. M.

Mel.

Mel. Var.

Desc.

O. M.

8

5

9

Dm A Dm Dm A Dm

F C

F C Dm A Dm A Dm

Carol in
A Minor

Jésus est né rempli de charmes

Page 13

Evelyn's Mandolin Book

Arr. E. Tiffany-Castiglioni

Traditional French (Lorrain)

Melody

Descant

Harmony

9 Am Am Dm C D E C Am E7 Am

Mel

Desc.

Har.

17 C F Ddim Am E Bdim Am Bdim Am Bm E

Mel

Desc.

Har.

25 Bm E Am Bm Am B E C G E7 Am

Arr. E. Tiffany-Castiglioni

Traditional Irish

Melody
optional rhythm
Descant
Harmony

5
Mel.
Desc.
Har.

10
Mel.
Desc.
Har.

14
Mel.
Desc.
Har.

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Melody

Descant

Harmony

Mel.

Desc.

Har.

Mel.

Desc.

Har.

Mel.

Desc.

Har.

Mel.

Desc.

Har.

The musical score is written for a mandolin in G Dorian mode, 3/4 time. It consists of four systems of three staves each: Melody, Descant, and Harmony. The first system (measures 1-6) has a key signature of one flat (Bb) and a 3/4 time signature. The second system (measures 7-12) starts with a repeat sign and a 7-measure rest in the Melody part. The third system (measures 13-18) also starts with a repeat sign and a 13-measure rest in the Melody part. The fourth system (measures 19-24) starts with a repeat sign and a 19-measure rest in the Melody part. Chord markings Gm and D7 are placed above the staves. Triplet notation is used in several places, including the first measure of the first system and the 13th measure of the third system. The score ends with a double bar line in the fourth system.

Arr. E. Tiffany-Castiglioni

Evelyn's Mandolin Book

Traditional Irish

The musical score is written for three parts: Melody, Descant, and Harmony. It is in G Major (one sharp) and 6/8 time. The score is divided into four systems, each containing three staves. The first system shows the initial four measures of the melody, with chords G, C, G, D, G, and D7 indicated above. The second system starts at measure 5 and includes a first ending (1. D G) and a second ending (2. D G). The third system starts at measure 10 and continues the melody. The fourth system starts at measure 14 and also includes a first ending (1. D G) and a second ending (2. D G). The Descant part is a melodic line that often plays in the background of the main melody. The Harmony part provides a rhythmic and harmonic foundation, often using a 'let vibrate' instruction to allow the notes to sustain. The score is written in a clear, professional style with standard musical notation.

Melody

Descant

Harmony

Mel.

Desc.

Har.

let vibrate

let vibrate

Reel in
G Dorian

The Rainy Day (Reel)

Page 17

Evelyn's Mandolin Book

Arr. E. Tiffany-Castiglioni

Traditional Irish

The musical score is arranged in four systems, each containing three staves: Melody, Descant, and Harmony. The key signature is one flat (Bb) and the time signature is common time (C). The score includes various musical notations such as eighth and sixteenth notes, rests, and bar lines. Chord symbols (Gm, F, Bb, Dm) are placed above the corresponding measures. Measure numbers 5, 9, and 13 are indicated at the start of their respective systems. A 'let vibrate' instruction is written below the first staff of the fourth system. The score concludes with a double bar line and repeat dots at the end of the final system.

Melody

Descant

Harmony

Mel.

Desc.

Har.

Mel.

Desc.

Har.

Mel.

Desc.

Har.

let vibrate

Rondo

Rondeau *from the Abdelazer Suite* Page 18

Arr. E. Tiffany-Castiglioni

(The Moor's Revenge)

Evelyn's Mandolin Book

Henry Purcell

(England, 1659-1695)

Chord progression for the first system: Dm Am B \flat Gm A Dm Gm C F

Part 1

Part 2

Part 3

let vibrate (sustain the first note by holding down the finger)

5 B \flat C7 A Dm Em A G A7 Dm A7 Dm

1

2

3

9 F C Dm B \flat C F C Dm Am Gm F

1

2

3

13 B \flat F Gm C Gm C Dm F B \flat C7 F C7 F

1

2

3

17 Dm Am B \flat Gm A Dm Gm C F

21 B \flat C7 A Dm Em A Gm A7 Dm A7 Dm

Fine

25 Am F E Am Dm Am E A

29 A7 Dm B \flat Gdim A Dm Gm A

D.S. al Fine

Arr. E. Tiffany-Castiglioni

Traditional Irish

The musical score is arranged in four systems, each containing three staves: Melody, Descant, and Harmony. The key signature is G Major (one sharp, F#). The time signature is common time (C).

System 1: Melody starts with a repeat sign. Chords: Gm, F, Bb, Dm, Gm. A triplet of eighth notes is marked with a '3' above it. The Descant and Harmony staves have a 'let vibrate' instruction.

System 2: Melody starts with a measure marked '5'. Chords: Gm, F, Bb, D. The system ends with two endings: 1. Gm and 2. Gm. The Descant and Harmony staves also have a 'let vibrate' instruction.

System 3: Melody starts with a measure marked '10'. Chords: Bb, Gm, Bb, D7. A triplet of eighth notes is marked with a '3' above it. The Descant and Harmony staves have a 'let vibrate' instruction.

System 4: Melody starts with a measure marked '14'. Chords: Gm, D7, Bb, D. The system ends with two endings: 1. Gm and 2. Gm. The Descant and Harmony staves have a 'let vibrate' instruction.

Traditional English

Melody

Descant

Harmony

let vibrate

5

Mel.

Desc.

Har.

let vibrate

10

Mel.

Desc.

Har.

14

Mel.

Desc.

Har.

Evelyn's Mandolin Book

Evelyn Tiffany-Castiglioni (Texas, June 1, 2013)

Am E7 Am Dm E7 Am E7

Melody

Descant

Harmony

5 Am E7 Am E7 Am E7 1. Am 2. Am

Mel.

Desc.

Har.

10 E7 Am Dm E7

Mel.

Desc.

Har.

14 E7 Am E7 1. Am 2. Am

Mel.

Desc.

Har.

Evelyn's Mandolin Book

Arr. E. Tiffany-Castiglioni

Davey Arthur (Ireland)

The musical score for 'Tamlin' is presented in four systems, each with three staves: Melody, Descant, and Harmony. The key signature is E minor (one sharp, F#) and the time signature is common time (C). The score includes guitar chords (Em, D, C) and fingerings (3, 5) for the left hand. The first system covers measures 1-4, the second system measures 5-8, the third system measures 9-12, and the fourth system measures 13-16. The fourth system includes first and second endings. The melody features a triplet in measures 1, 5, 9, and 13. The descant and harmony parts provide accompaniment for the melody.

System 1 (Measures 1-4):
Chords: Em, D, C, D, C, D
Fingering: 3

System 2 (Measures 5-8):
Chords: Em, D, C, D
Fingering: 5, 3
Endings: 1. Em, 2. Em

System 3 (Measures 9-12):
Chords: Em, D
Fingering: 10, 3

System 4 (Measures 13-16):
Chords: Em, C, D
Fingering: 14
Endings: 1. EmD Em, 2. EmD Em

Up in the Morning Early

Evelyn's Mandolin Book

Arr. E. Tiffany-Castiglioni

Traditional Scottish

The musical score is arranged in four systems, each containing three staves: Melody, Descant, and Harmony. The key signature is one flat (B-flat), and the time signature is 6/8. The score includes various musical notations such as eighth notes, quarter notes, and chords. Chord symbols are placed above the corresponding measures: Am, C, Em, Am, E7, Am, E7 in the first system; Am, C, G, Am, E7, Am, E7 in the second system; C, G, C, F, C, G in the third system; and C, G, F, C, E7, Am in the fourth system. The first system starts with a measure of rest in the Descant and Harmony staves. The second system begins with a measure of rest in the Descant and Harmony staves, marked with a '5'. The third system begins with a measure of rest in the Descant and Harmony staves, marked with a '9'. The fourth system begins with a measure of rest in the Descant and Harmony staves, marked with a '13'. The score concludes with a double bar line at the end of the fourth system.

The Wind Blew High

Evelyn's Mandolin Book

Arr. E. Tiffany-Castiglioni

Paul Gitlitz (Canada, 2001)

The musical score is arranged in four systems, each with three staves: Melody, Descant, and Harmony. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as eighth notes, quarter notes, and chords. Chord symbols are placed above the corresponding measures: Em, D, G, Em, D in the first system; Em, D, G, Em, B7, Em in the second; Em, B7, G, Bm, Em, B7, G, Bm, Em, B7 in the third; and G, Bm, 1. Em D Em D, G, D, 2. Em D Em B7 in the fourth. The fourth system also includes measure numbers 14, 14, and 14 at the start of the Melody, Descant, and Harmony staves respectively. The score concludes with a double bar line.

About the Tunes

This collection is my fourth folio of mostly traditional tunes to play during the winter season, that is, from the perspective of a mandolinist in the Northern hemisphere. The first three collections are freely available on the Mandolin Café website. The tunes were selected for their tunefulness, wintriness, and relevant titles. I have arranged them especially for mandolins for my practice group, “Plucked Pairs,” though they can be played on most C instruments. Key signatures have been changed to mandolin-friendly keys in some cases. Each arrangement consists of a melody line, descant line (harmony generally within or higher than the melody), and harmony line (generally lower than the melody), as well as chords for guitar or accordion.

One of the pleasures of assembling a book like this each year is that I take the opportunity to range far and wide for tunes pertaining to winter. This year I became aware of the English celebration of Plough Monday, which is the first Monday after Epiphany or Twelfth Night and marks the beginning of the agricultural year. I also found a treasure trove of beautiful Sephardic liturgical hymns from about 1700, and I discovered that tunes about wind, rain, snow, and storms are fairly abundant. The weather tunes are a gesture to the devastating hurricanes that pummeled the United States and the Caribbean in 2017.

“Aria” from “The Star of Bethlehem” is the third movement of a sonata for keyboard by the Scottish composer James Oswald. Oswald collected, arranged, and published hundreds of traditional tunes and also composed pieces in baroque forms. He composed two sets of 48 “Airs for the Seasons,” each set consisting of 12 tunes per season: spring, summer, autumn, and winter. Each tune is named for a flower. I obtained facsimiles of the scores from the Five Centuries of Scottish Music collection hosted by AHDS Performing Arts. Modern transcriptions can be purchased at www.notamos.co.uk/. Oswald placed “The Star of Bethlehem” in the spring section, but I think it very suitable for winter. The plant by that name is non-native to Scotland but grows in southern Europe and southern Africa. It bears white, star-shaped blossoms. I approached this piece by transcribing the 2 staves of the keyboard score to three staves (two treble and one realized bass in modern notation), transposing from the original keys of C/Cm to A/Am, and distributing the sparse harmony and realized bass parts between the descant and harmony lines. For further enjoyment by mandolinists, John Goodin has adapted 24 of these airs for solo mandolin, 6 for each season: <http://www.mandotopia.com/oswald/Oswald24Airs.html>.

“The Ball” a.k.a. “The Bell” is a jolly little 6-8 tune for English Country Dance from Kidson (p.13).

“A Blast of Wind” is an Irish slip jig from O’Neill 1903 (No. 1123, p. 212). It appears with slight differences as “The Rakes of Wetsmeath” in Cole (p. 65), Kennedy (No. 64, p. 14), O’Neill 1907 (No. 416, p. 83), and Ryan (p. 96).

“Bridget Cruise” is one of 4 airs that blind Irish harper Turlough O’Carolan (1670-1738) composed in honor of his first love. A source of the notation is O’Sullivan (No. 29, p. 40). I have included the tune in reference to St. Bridget (more commonly spelled Brigid), one of the patron saints of Ireland whose feast day is celebrated on February 1. This arrangement was previously published in Tiffany-Castiglioni 2015 (p. 22)

“Catching the Wind” is a waltz I wrote with thoughts of tall silver birches bending in a graceful ballet as they were swirled by an eddy of wind. When I hear this in my mind, it is played by balalaikas or mandolins.

“Come in from the Rain” is an Irish jig from O’Neill 1903 (No. 1104, p. 208).

“Gigue des Sucres [Jig of Sweets]” is a charming French-Canadian version of the first two strains of the American jig “Portland Fancy” from the playing (recorded in 1934) of Québec fiddler Joseph Allard (1873-1947). A source of the tune is this Québécoise website where it is scored as a slide in 12/8 time: http://www.mustrad.udenap.org/tounes/TQ029_gigue_des_sucres.html. It is also included in Songer 2015 (Vol. 3).

“Gloria a Dios en las alturas [Glory to God in the Highest]” is a Christmas carol from the Castilian region of Spain (Hidalgo Montoya, p. 65). This melody appears to be rare, as several other melodies are used for the same or similar lyrics. As with a handful of other simple carols, it is a wonder to me how so few notes can express so much hope, faith, and gladness. Here are the lyrics of the first 2 verses and the refrain with a literal English translation.

Gloria a Dios en las alturas y en la tierra al hombre paz, - así los ángeles cantan, de belén en un portal	Glory to God in the highest And on Earth peace to Man, -Thus the Angels sing, Of Bethlehem in a manger.
---	--

Refrain: Venid, pastorcillos, Venid a adorar Al Rey de los cielos Que ha nacido ya.	Come, shepherds, Come to worship The King of the heavens Who is already born.
--	--

Temblando de frío llora en el pesebre mi Dios, y como el mundo está frío, Él viene a darle calor.	Shivering with cold He cries, In the manger, my God, And since the world is cold, He comes to give it warmth.
--	--

“Hamabdil” is a liturgical melody of the Spanish and Portuguese Sephardic Jews that dates to at least 1700. It was collected and harmonized by Emanuel Aguilar and published in 1857 (p. 23). The melody is described as a hymn for private devotion that is not sung in synagogue. The melody is exquisite by itself. I have transcribed Aguilar’s harmonized grand staff version into 3 treble staves for mandolins with added guitar chords, changing the key from Gm to Am. In case it may be of interest, my modern notation of the Aguilar’s 4 voices in Gm is also included in this collection.

“In the Fields in Frost and Snow” is an English Baroque dance tune and song attributed to Thomas D’urfey. Historical sources are D’urfey (Vol. II, pp. 214-216), and several editions of Young’s Playford, Second Volume (p. 115 in the 1st edition, 1710; 2nd edition, 1714; 3rd edition, 1718; and 4th edition, 1728). A contemporary source is Barnes (Vol. 2, p. 56). In modern times, the tune is performed in all manner of styles, ranging from an elegant baroque chamber music piece, to a melancholy winter dirge, to a rollicking comic song. The first verse of the lyrics is as follows, revealing that it is an early version of the American children’s song, “Old MacDonald Had a Farm.” Note that whereas American cows go moo, English cows go boo.

In the Fields in Frost and Snows,
Watching late and early;
There I keep my Father’s Cows,
There I Milk ‘em Yearly:
Booing here, Booing there,
Here a Boo, there a Boo, every where a Boo,

*We defy all Care and Strife,
In a Charming Country-Life.*

“Jésus est né rempli de charmes [Jesus is born full of charm]” is a traditional Christmas carol from Lorraine, France. My arrangement is based on a setting for organ by Rouher (No. 143, p. 69). I approached this piece by transcribing the 2 staves of the organ score to three staves (two treble and one bass), transposing from the original key of Em to Am, and distributing the other voices between the descant and harmony lines, truncating a couple of the sustained organ notes.

“The North Wind” is an Irish march from O’Neill 1922 (No. 56). I have arranged the march to sound like a toy parade. It also makes a pleasant 2-chord hornpipe.

“Possum Patrol” is a hambo I wrote in 2016. An opossum lives under my deck and often passes by the picture window at night when I am writing music. I originally called this tune “Hedgehog in the Snow” based on a video I had seen of one foraging at night. However, I dedicated the tune to opossums, who are welcome in my yard in Central Texas because they help control the population of indigenous venous snakes and predatory arachnids. They are not harmed by bites (except for coral snakes) because they have a small protein in their blood (lethal toxin- neutralizing factor) that protects them from the venom. A hambo is a lilting Swedish couples dance in 3-4 time. I have notated each pair of notes that fills a beat as a dotted eighth note and sixteenth note, but they should be played with 2/3 of the beat on the first note 1/3 on the second note, like a triplet with the first two notes tied. This arrangement was previously published in in Tiffany-Castiglioni 2017 (p. 112).

“The Rainy Day [Jig]” is a gentle, cheerful Irish jig from Breathnach (Vol. 5, No. 50, p. 25, as “*Lá Na Báistí*”).

“The Rainy Day [Reel]” is a traditional Irish reel from O’Neill 1907 (No. 473, p. 91). My arrangement is based on a better version of the tune from *Cobb’s Music of Ireland* (No. 300), which is available as download in abc notation. at <http://cobb.ece.wisc.edu/irish/Tunebook.html>

“Rondeau from the Abdelazer Suite (The Moor’s Revenge)” is the second movement of a suite of incidental music composed by Henry Purcell (England, 1659-1695) for a play by the female English writer Aphra Behn (c. 1640-1689). This rousing, muscular piece is usually played by a quartet or larger ensemble, but why should they have all the fun? I have reset it for mandolin trio with optional guitar chords. The low voice is ideally played upon an octave mandolin. The tie symbol (let vibrate) indicates that the sound should continue out past the note’s value by holding down the fretting finger as long as possible. Andy Boden has posted an excellent transcription of the suite for mandolins 1 and 2, mandola, and guitar: http://www.andyboden.com/index_html_files/Abdelazer-FullScore.pdf.

“The Snow Storm” is an air or slow reel (marked Moderato) more or less in G major from O’Neill 1903 (No. 493, p. 86). It has an ambiguous modal quality about it because of the inclusion of both F sharps and F naturals throughout. After a couple of years, the tune grew on me and I have arranged it in G minor. A New England jig by the same name is in Tiffany-Castiglioni (p. 131).

“Speed the Plow [Plough]” is an English reel that seems to derive its name from the phrase, “God speed the plough.” I have included it in this collection in recognition of Plough Monday, a British Feast Day signifying the beginning of the agrarian calendar in January. Glyde (pp. 110-111), writing in 1872 about obsolete customs in Norfolk, England, provides this account, referring to an inscription carved in the “Plough Rood” gallery of Cawston church, a 16th century parish church in Norfolk:

Plough Monday was the name given to a rustic festival held on the Monday after the feast of the Epiphany, commonly called Twelfth Day, on which day, after the festivities of Christmas, it was in olden time customary to resume the labour of agriculture... The members of the [farmers'] guild would go on Plough Monday to church, and kneeling before the plow rood [crucifix], pray "God spede the plow, and send us ale corn enow our purpose for to make;" that is, to carry on their labours on the land, and to spend a joyful day at the plow light of Lygate [*sic*, the author meant Sygate Mill], and there to show their belief in the need of good ale to enable them to work, they say, "Be merry and glad, 'twas good ale this work mad." After which they, gaily dressed, passed in procession through the village, dragging a plough that had been blessed and censed with incense by the priest, and gathering largess as they went along. It seems strange to us to pray for ale, but in those times ale was everywhere the common beverage of the country, and was thought as necessary for the support of life as bread, and therefore it was thought as natural to pray for ale corn to make ale with, as to pray for daily bread. Bread and ale gave them strength to plough the land.

The tune may have been composed in 1799 by violinist John Morehead (O'Neill 1915, p. 367). Various versions are in Barnes (Vol 1, p. 121, with dotted rhythms), Burchenal (p. 370), Cole (p. 21), Harding (No. 15), Howe (p. 74), Kerr (Vol. 1, No. 6, p. 24), MacDonald (*Skye Collection* p. 5), Miller & Perron (No. 94), Preston (No. 498, p. 207, as a hornpipe), Raven (p. 189), Ryan (p. 46), Skinner (pp. 96-97 with variations), and Stewart-Robertson (p. 15).

"**Storm**" is a reel I composed in 2013 that works well with contra dances that have a balance and swing in the A or B part. My band Jalapeño Honey plays it in a set with "After the Battle of Aughrim" and "The Wind that Shakes the Barley."

"**Tamlin**" a.k.a. "**The Howling Wind**" is a very fine reel by Davey Arthur, originally in Dm. Mr. Arthur was inducted into the Irish Music Hall of Fame in Dublin in 1999. He informed me via Facebook messaging that the correct spelling of the tune's title is Tamlin, rather than Tam Lin it is as sometimes listed. I am very grateful to Mr. Arthur for his kind permission to publish this arrangement.

"**Up in the Morning Early**" a.k.a. "**Cauld Blaws the Wind Frae East to West**" is a Scottish air found in McGibbon (Bk. 1, pp. 8-9 in 6-8 time with variations), Oswald (Bk. 12, p. 143 in 3-4 time with variations), Gow (Part 3, p. 4), Kerr (Vol. 3, No. 298, p. 32, as a jig), and O'Farrell (Vol. III, p. 56). Johnson's *Scots Musical Museum* (Vol. II, song 140, p. 147) includes the tune in 6-4 time with lyrics believed to be by the great Scottish bard Robert Burns (1759-1796). My version is closest to that of Gow, though with slight alterations taken from Burns' song. The first stanza and chorus run as follows:

Cauld blaws the wind frae east to west,
The drift is driving sairly;
Sae loud and shill's I hear the blast-
I'm sure it's winter fairly.

Chorus.-Up in the morning's no for me,
Up in the morning early;
When a' the hills are covered wi' snaw,
I'm sure it's winter fairly.

“The Wind Blew High” is a fine reel by Paul Gitlitz, a prolific contemporary Canadian composer who has written upwards of 300 tunes in many styles. He has produced more than 3 dozen albums, one of which received the Juno award. According to Mr. Gitlitz, the alternate title is “Bump in the Night.” He explains that “This tune was written in a windstorm that snapped a huge trunk from the tree above my bedroom onto the roof and had me jump bolt upright out of a sound sleep.” Mr Gitlitz’ tunes are available at <http://www.glitchless.net/tunes.html>. I am grateful for his kind permission to publish this arrangement.

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