Composer's Note

Noëls are one of the joys of Christmas. Unaffected, picturesque, and colorful, the carol variations go far in preserving a spirit of freshness and innocence at this season.

Although the tradition of writing noëls has continued since its origins in late 17th-century France, Romantic and contemporary variation technique, with its emphasis on development, has tended to obscure the original charm of this modest genre. In *Noël Anglais*, I have sought to reclaim some of the undimmed pleasure that an earlier style still brings.

Performance Notes

These variations are intended primarily for use by church musicians. They may be performed in any order, number, or manner, depending upon the occasion.

All variations may be played on a single manual, without pedal. Knowledge of traditional French registration practice will prove useful. One of many possible registration possibilities is as follows:

I—Flutes 8' and 4'

II—Light principals and mutations. Performance on two manuals, with a contrasting reed stop, is also possible.

III—Flutes 8' and 2'

IV—A single stop of 8' pitch; a gentle reed, a very small principal. Pedal: manual coupler only. In the absence of a pedal, a key weight or assistant may be used.

V—A single 4' flute

VI—Prinipals 8' and 4'. Quite full

VII—Bright reeds, (16'), 8', 4', or principal chorus, (16'), 8', 4', 2 2/3', 2', Mixture

VIII—Soft flute(s) 8' in the left hand, cornet in the right. Accompaniment manual or echo cornet for Echo.

On single-manual instruments an echo effect may be achieved by: *a)* adding and substracting stops, *b)* playing the echo passage slightly slower after a brief pause, *c)* playing the echo a more detached touch, or *d)* playing the echo passage one octave higher.

—James Woodman
Cambridge, 1990

for John Ferris and Nancy Granert
The Memorial Church, Harvard University

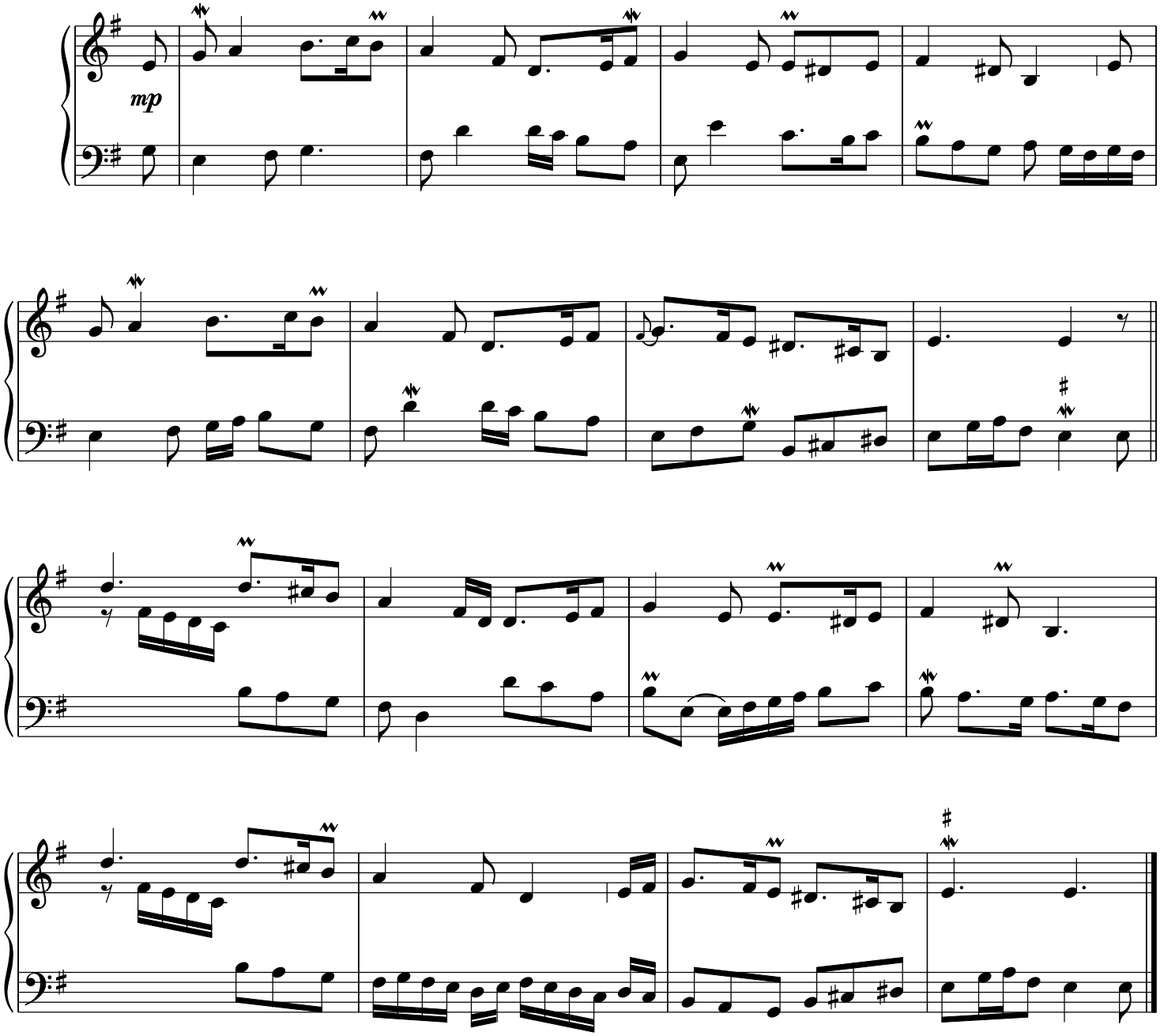
Noël Anglais

(Greensleeves)

I.

James Woodman

Gracefully



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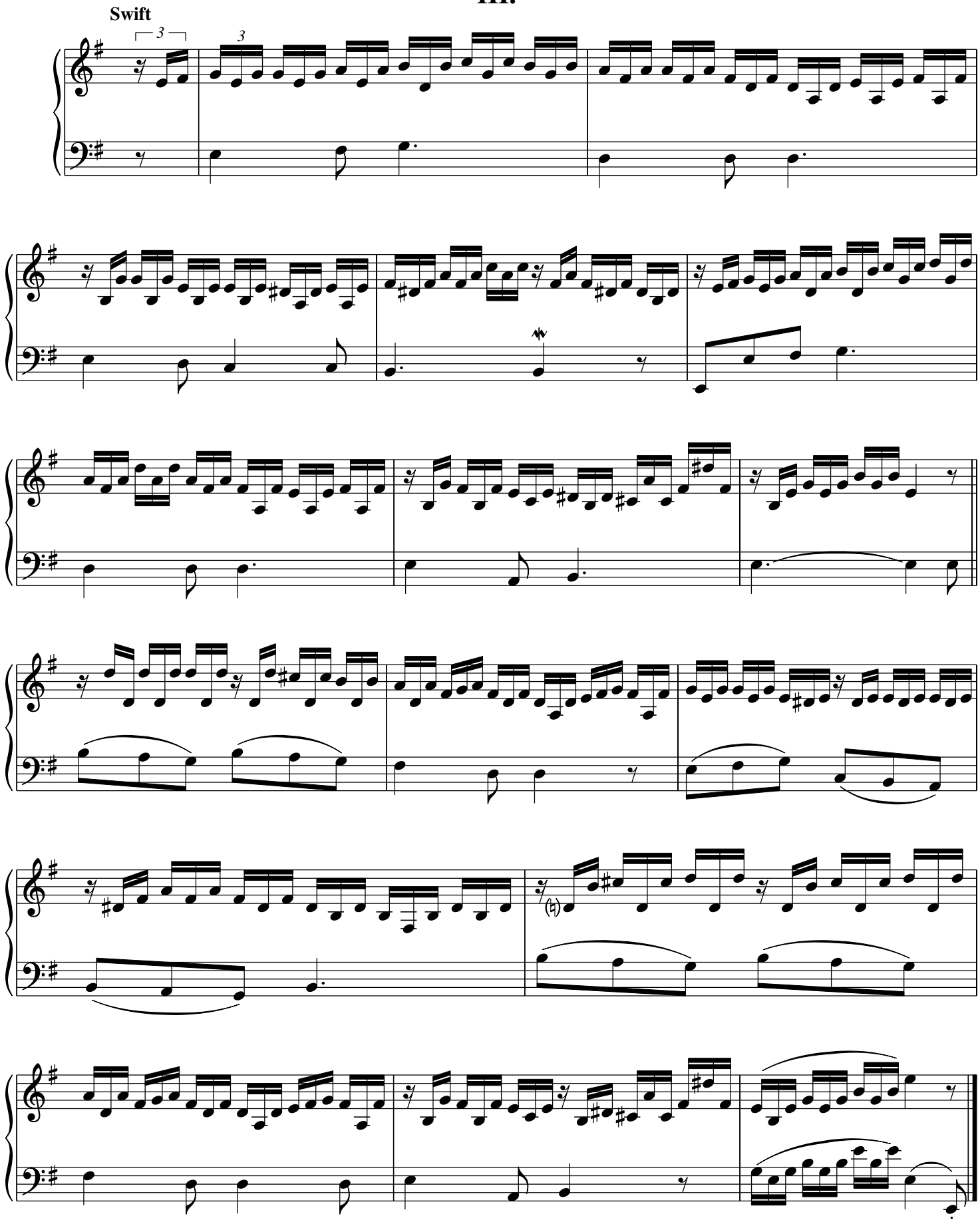
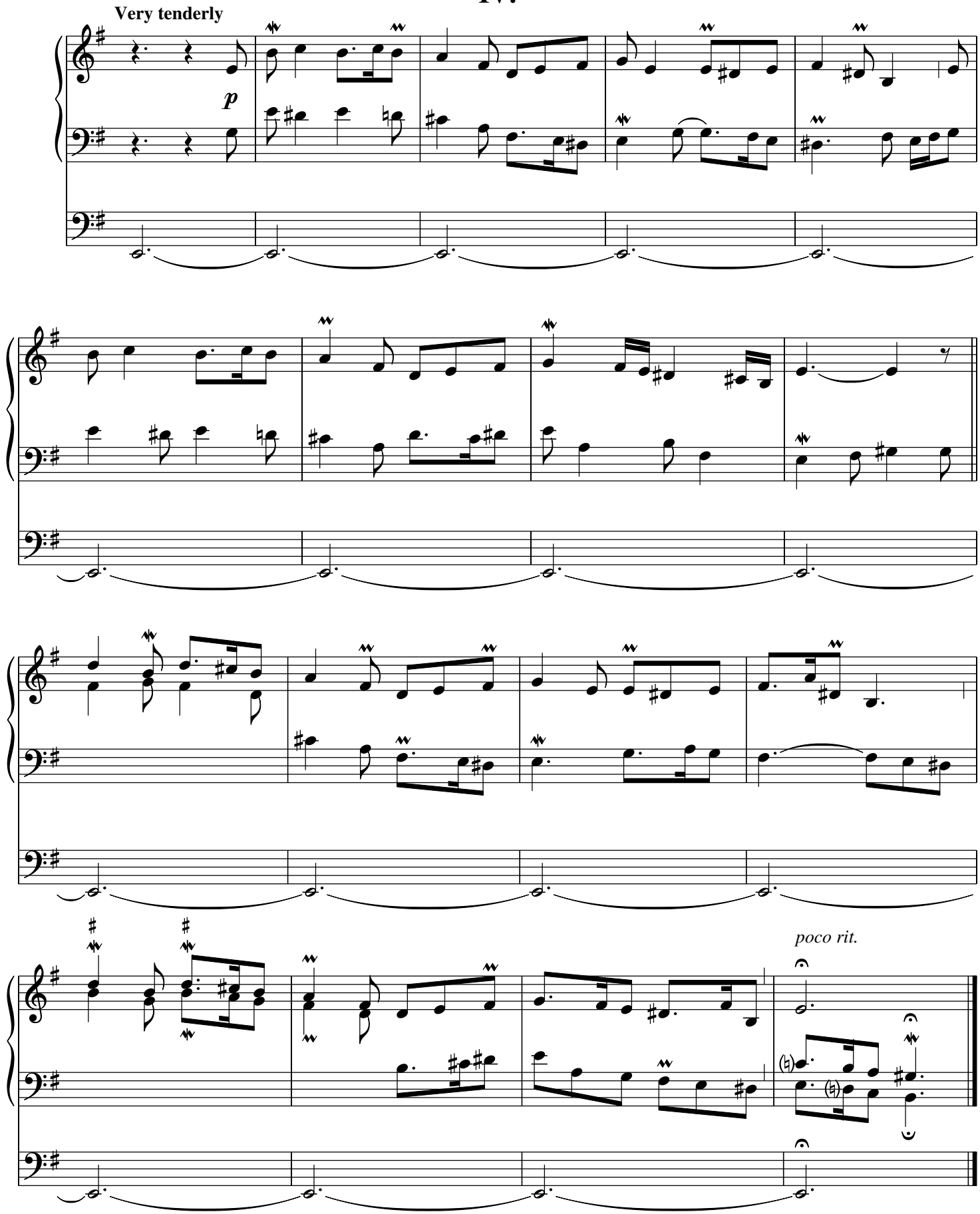
III.

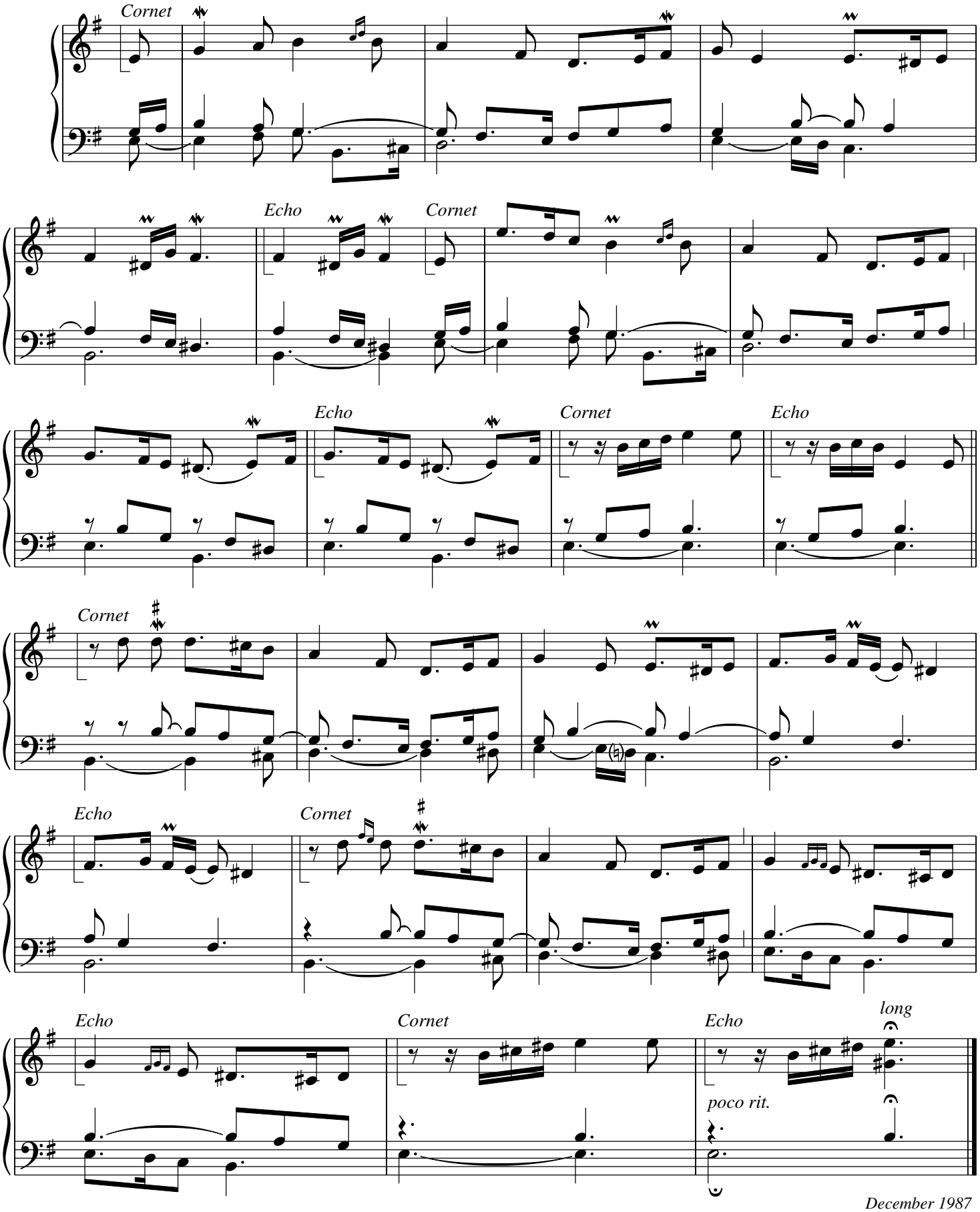


IV.



VIII.

With hauteur



Computer engraving by the composer using SCORE,
(music printing software written by Leland Smith).

December 1987
Cambridge