

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—Principals 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 subtracting 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)

Gracefully

I.

James Woodman

mp

III.

Swift

This musical score is for a piece titled 'III. Swift'. It is written for piano in G major (one sharp) and 3/4 time. The score consists of six systems of two staves each (treble and bass clef). The first system includes a tempo marking 'Swift' and a triplet of eighth notes in the treble staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line is generally more melodic and slower than the treble line, which contains more complex rhythmic figures. The piece concludes with a final cadence in the sixth system.

IV.

Very tenderly

This musical score is for section IV, titled "Very tenderly". It is written for piano and features three systems of music. The key signature is one sharp (F#), and the time signature is 4/4. The first system begins with a piano (*p*) dynamic marking. The notation includes a grand staff with a treble and bass clef, and a separate bass line. The melody is characterized by wavy lines above notes, suggesting a soft, undulating sound. The accompaniment consists of chords and single notes in the bass line, often tied across measures. The second system continues the melodic and harmonic development. The third system concludes the section with a *poco rit.* (slightly ritardando) marking, leading to a final cadence. The score is written in a clean, professional style with clear note heads, stems, and accidentals.

VIII.

With hauteur

The musical score is written for two parts: Cornet and Echo. It consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#). The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with dynamic markings like *poco rit.* and *long*. The parts are labeled *Cornet* and *Echo* at the beginning of their respective staves in each system. The score concludes with a double bar line and a fermata on the final note of the Echo part.