

Paul Hardy's Xmas Parts Tunebook 2021

Introduction

This tune book contains multi-part versions of Xmas tunes, including some from Paul Hardy's Xmas Tunebook, that I have learned to play on my English concertina. Most are traditional tunes from the British Isles, All tunes and arrangements are believed free of current copyright (unless noted explicitly), have permission from the arranger, or else are known or appear to have been placed in the public domain as part of the ongoing live folk music tradition. Please let me know if you are the owner of any that are under access restrictions and I'll remove them.

This tunebook has been prepared using the abcm2ps software, with help from abc2midi, abcmus, Melody Assistant, ABCexplorer, and EasyABC. A big thank you goes to those creative and dedicated people who give their time to create and maintain low-cost or free and open source software for abc music editing and output.

The current version of this tunebook, in ABC and in PDF forms, is downloadable for free from Paul's web site at www.paulhardy.net.

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Original version of July 2004, this version of 15 December 2021.



March
♩ = 110

Christchurch Bells [C]
Hark the Bonny Christchurch Bells

Trad. Playford 1679/1721

England

24-bar round or three-part 8-bar tune

The musical score is written in 2/2 time and consists of three staves. The first staff uses black notes, the second staff uses red notes, and the third staff uses teal notes. Chord symbols are placed above the staves: C, F, G, C, F G7, F G7, C. The piece is a 24-bar round or a three-part 8-bar tune.

March
♩ = 110

In the Bleak Midwinter in D

Gustav Holst 1906
England

Musical score for 'In the Bleak Midwinter in D' in D major, 4/4 time. The score consists of two systems of three staves each. The first system shows the beginning of the piece with a treble clef, a key signature of two sharps (D major), and a 4/4 time signature. The melody is in the upper staff, the accompaniment in the middle staff, and the bass line in the lower staff. The second system concludes the piece with repeat signs and a final cadence.

March
♩ = 110

In the Bleak Midwinter in G

Gustav Holst 1906
England

Musical score for 'In the Bleak Midwinter in G' in G major, 4/4 time. The score consists of two systems of three staves each. The first system shows the beginning of the piece with a treble clef, a key signature of one sharp (G major), and a 4/4 time signature. The melody is in the upper staff, the accompaniment in the middle staff, and the bass line in the lower staff. The second system concludes the piece with repeat signs and a final cadence.

March
AB2
♩ = 110

It Came Upon the Midnight Clear

A Sullivan after Trad.
England

The musical score is arranged in three systems. The first system (A) shows the melody in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second system (B) includes guitar chords (G, Em, C, D, G, C, G, G, Em, C, D, G, D, G) and accompaniment for piano (red notes), guitar (green notes), and bass (blue notes). The third system continues the accompaniment with chords (G, B7, Em, A7, D, D, G, Em, C, D, G, D, G) and continues the piano, guitar, and bass parts.

It came upon the midnight clear,
That glorious song of old,
From angels bending near the earth,
To touch their harps of gold:

Peace on the earth, goodwill to men,
From heaven's all-gracious King.
The world in solemn stillness lay,
To hear the angels sing.

(Edmund Hamilton Sears, 1849)

March
♩ = 100

Joy to the World

Lowell Mason 1848 after Handel 1842

Arr Clive Du'Mont 2018.

USA

The musical score is presented in three systems, each with a treble clef staff and a bass clef staff. The key signature is D major (two sharps) and the time signature is 2/4. The guitar chords are indicated above the treble staff. The melody is written in the treble staff, and the bass line is written in the bass staff. The chords for the first system are D, (G), D, (Em), D, A7, D, G, A7, and D. The second system has D, D, and D. The third system has A7, D, G, D, Em, D, A7, and D. The bass line consists of eighth and sixteenth notes, providing a rhythmic accompaniment to the melody.

March
AB2
♩ = 120

O Come, O Come Emmanuel Veni Emmanuel

Trad. 15C, Arr Anderson (PD)
France

A

B Em Am D G Em D Em

Am C D Em Am D G

D B7 Em Am D G Em Am D Em

O come, O come, Emmanuel,
 And ransom captive Israel,
 That mourns in lonely exile here
 Until the Son of God appear.
 Rejoice! Rejoice!
 Emmanuel shall come to thee, O Israel.

(Trans. John Neale of 12C Veni, veni, Emmanuel)

Air
AB2
♩ = 100

Silent Night Stille Nacht! Heilige Nacht!

Franz Xaver Gruber, 1818
Austria

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of a vocal line and three piano accompaniment parts. The score is divided into two main sections, A and B, indicated by boxed letters above the first two staves. Section A is the first staff, and Section B is the second staff. The piano accompaniment parts are arranged in three systems, each with four staves. The first system includes a vocal line and three piano parts. The second system includes a vocal line and three piano parts. The third system includes a vocal line and three piano parts. The piano parts feature various rhythmic patterns and dynamics, with some notes highlighted in red, green, and blue. The score concludes with a double bar line and repeat signs.

Air
AB2
♩ = 100

Silent Night in C
Stille Nacht! Heilige Nacht!

Franz Xaver Gruber, 1818
Austria

A

B

Index of Titles

Christchurch Bells [C]	2
Hark the Bonny Christchurch Bells	2
In the Bleak Midwinter in D	3
In the Bleak Midwinter in G	3
It Came Upon the Midnight Clear	4
Joy to the World	5
O Come, O Come Emmanuel	6
Silent Night	7
Silent Night in C	8
Stille Nacht! Heilige Nacht!	7
Stille Nacht! Heilige Nacht!	8
Veni Emmanuel	6