

Atlanta Recorder Society Playing Session

Music Packet

Sunday, December 20, 2020, at 3:00 PM

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Contents:

Praetorius, Michael

In dulci jubilo (2-part) top line on S, A⁸, or T; bottom line on A, T, or B
Available at www.imslp.org

Hassler, Hans Leo

In dulci jubilo (4-part) SATB
Available at www.imslp.org

Anonymous

Nowel: Owt of your slepe aryse (3-part) top line on S, A⁸, or T; middle line on T or GtB; bottom line on T, B, or CB
Available at www.imslp.org

Haas, Eric

Wachet auf! (4-part) SATB
Sussex Carol/I Saw Three Ships (4-part) SATB
Silent Night (4-part) SATB
Available at www.vonhuene.com for purchase. Used with permission

Billings, William

Charlston [While Shepherds Watched their Flocks by Night] (4-part) SATB or SSAB
Available at www.cpdl.org

Hancock, Ronald

Holly Jolly Christmas (6-part) SpSAATB
Available for purchase by contacting the composer: ron.beltone@hotmail.com

In dulci jubilo

Michael Praetorius (1571-1621)
Musæ Sioniae ... Fünffter Theil (Wolfenbüttel, 1607)

Prima vox 3

Altera vox 3

In dul-ci ju - bi - lo, _____ in dul-ci ju - bi -
5

In dul-ci ju - bi - lo, _____ in dul-ci ju - bi -

10
 lo, _____ nu sin-get und seid froh, _____ nu sin-get und seid
 lo, nu sin-get und seid froh, _____ nu sin-get und seid froh, nu

15
 froh, nu sin-get und seid froh, nu sin-get und seid froh, nu
 sin-get und seid froh, nu sin-get und seid froh, nu sin-get und seid

20
 sin-get und, nu sin-get und, nu sin-get und, nu sin-get und seid froh!
 froh, nu sin - get und seid froh! Un-sers

25
 — Un - sers Her - zens Won - ne. leit in prae - se - pi -
 Her-zens Won-ne, un-sers Her-zens Won - ne. leit in prae - se - pi -

30

In dulci jubilo: (score)

35

und leuch-tet als die Son - ne ma - tris in gre - mi -
und leuch-tet als die Son - ne ma - tris in

40

45

o.
Al - pha es et O,
et O,
Al - pha
gre - mi - o.
Al - pha es et O,
Al - pha es et O,
Al - pha

50

55

es et O,
Al - pha es et O,
Al - pha es et O,
Al - pha
— Al - pha es et O,
Al - pha es et O,
Al - pha

60

Al - pha es et O,
Al - pha es et O,
Al - pha es et O,
Al - pha
es et O,
Al - pha es et O,
Al - pha es et O,
Al - pha

In dulci jubilo,
Nu singet und seid froh!
Unsers Herzens Wonne
Leit in praesepio;
Und leuchtet wie die Sonne
Matris in gremio.
Alpha es et O!

In sweet rejoicing,
now sing and be glad!
Our hearts' joy
lies in the manger;
And it shines like the sun
in the mother's lap.
You are the alpha and omega!

Wikipedia translation (CC BY-SA)

In dulci jubilo

Hans Leo Hassler (1564-1612)

Psalmen und geistliche Lieder (Nuremberg, 1608)

Cantus Altus Tenor Bassus

5

In dul - ci ju - bi - lo, _____ Nun sin - get und seid froh. _____ Un-sers

In dul - ci ju - bi - lo, _____ Nun sin - get und seid froh. _____ Un-sers

In dul - ci ju - bi - lo, _____ Nun sin - get und seid froh. _____ Un-sers

In dul - ci ju - bi - lo, _____ Nun sin - get und seid froh. _____ Un-sers

10

Her-zens Won - ne Leit in præ - se - pi - o; _____ leuch - tet als die Son - ne Ma -

Her-zens Won - ne Leit in præ - se - pi - o; _____ leuch - tet als die Son - ne Ma -

Her-zens Won - ne Leit in præ - se - pi - o; _____ leuch - tet als die Son - ne Ma -

Her-zens Won - ne Leit in præ - se - pi - o; _____ leuch - tet als die Son - ne Ma -

15

20

tris in gre - mi - o. _____ Al - pha es et O! _____ Al - pha es et O!

tris in gre - mi - o. _____ Al - pha es et O! Al - pha es et O!

tris in gre - mi - o. _____ Al - pha es et O! O! Al - pha es et O!

tris in gre - mi - o. _____ Al - pha es et O! Al - pha es et O!

25

30

O Jesu parvule
Nach dir ist mir so weh,
Tröst mir mein Gemüte
O puer optime
Durch alle deine Güte
O princeps gloriae.
Trahe me post te!

O Patris caritas!
O Nati lenitas!
Wir wären all verloren
Per nostra crimina
So hat er uns erworben
Coelorum gaudia
Eia, wären wir da!

Ubi sunt gaudia
Nirgend mehr denn da!
Da die Engel singen
Nova cantica,
Und die Schellen klingen
In regis curia.
Eia, wären wir da!

Nowel: Owt of your slepe aryse

Ver.0.0.1

Bodleian Arch. MS. Selden B. 26, f.14v

Transcribed by n. nakamura

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The musical score consists of three staves of music in common time, treble clef, and G major. The lyrics are written below each staff, aligned with the corresponding musical notes.

Staff 1:

Now - - el,
now - - el,
now - -

Staff 2 (Measure 3):

el,
now - el,
now - - el,
now - - el.

Staff 3 (Measure 6):

1.Owt of 3our slepe a - - ryse and
2.And þorwe a mai - - de faire and
3.Now man is briȝ - - ter þan þe

Staff 4 (Measure 6):

1.Owt of 3our slepe a - - ryse and
2.And þorwe a mai - - de faire and
3.Now man is briȝ - - ter þan þe

Staff 5 (Measure 6):

1.Owt of 3our slepe a - - ryse and
2.And þorwe a mai - - de faire and
3.Now man is briȝ - - ter þan þe

Staff 6 (Measure 10):

wake For God man kynd nowe
wys, Now man is made of
sonne; Now man in he - - uen an

Staff 7 (Measure 10):

wake For God man kynd nowe
wys, Now man is made of
sonne; Now man in he - - uen an

Staff 8 (Measure 10):

wake For God man kynd nowe
wys, Now man is made of
sonne; Now man in he - - - uen an

13

hath
ful
hye

y - - take
grete pris;
shal wonne;

Al Now Bles

of an syd ge - a
lys maide kne - len be to
pis God

hath
ful
hye

y - - take
grete pris;
shal wonne;

Al Now Bles

of an syd ge - a
lys maide kne - len be to
pis God

hath
ful
hye

y - - take
grete pris;
shal wonne;

Al Now Bles

of an syd ge - a
lys maide kne - len be to
pis God

17

out man game - nys

e ser be - ny make;
ser be - - - uys;
be - - - gonne;

Of And And al at his

wo - - pis mo - -

out man game - nys

e ser be - ny make;
ser be - - - uys;
be - - - gonne;

Of And And al at his

wo - - pis mo - -

out man game - nys

e ser be - ny make;
ser be - - - uys;
be - - - gonne;

Of And And al at his

wo - - pis mo - -

20

men tyme der

she al empe

be - reth by - the belle.

Now - el.

men tyme der

she al empe

be - reth by - the belle.

Now - el.

men tyme der

she al empe

be - reth by - the belle.

Now - el.

*Nowel, nowel, nowel,
nowel, nowel, nowel.*

1.

Owt of ȝour slepe aryse and wake
For God man kynd nowe hath ytake
Al of a maide without eny make;
Of al women she bereth the belle.
Nowel.

*Nowel, nowel, nowel,
nowel, nowel, nowel.*

2.

And þorwe a maide faire and wys,
Now man is made of ful grete pris;
Now angelys knelen to mannys seruys;
And at þis tyme al þis byfel.
Nowel.

*Nowel, nowel, nowel,
nowel, nowel, nowel.*

3.

Now man is briȝter þan þe sonne;
Now man in heuen an hye shal wonne;
Blessyd be God þis game is begonne;
And his moder emperesse of helle.
Nowel.

*Nowel, nowel, nowel,
nowel, nowel, nowel.*

4.

That euer was thralle, now ys he fre,
þat euer was smalle, now gret is she;
Now shal God deme bothe the and me
Unto his blysse, yf we do wel.
Nowel.

*Nowel, nowel, nowel,
nowel, nowel, nowel.*

5.

Now man may to heuen wende;
Now heuen and erthe to hym they bende,
He þat was foo, now is oure frende;
This is no nay þat Y ȝowe telle.
Nowel.

*Nowel, nowel, nowel,
nowel, nowel, nowel.*

6.

Now blessyd brother, graunte vs grace
A domes day to se thy face,
And in thy courte to haue a place,
þat we mow there syngे nowel.
Nowel.

*Nowel, nowel, nowel,
nowel, nowel, nowel.*

Wachet auf!

Jakob Praetorius
(1586-1651)

soprano

alto

tenor

bass

S

A

T

B

5

S

A

T

B

10

S

A

T

B

J.S. Bach
(1685-1750)

The musical score consists of four staves, each representing a voice: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is divided into four systems by vertical bar lines. Measure numbers are indicated above the staff in each system.

- System 1:** Measures 1-4. The bass part (B) begins with a sustained note followed by eighth-note patterns. The tenor (T) and alto (A) parts also feature eighth-note patterns. The soprano (S) part has sustained notes.
- System 2:** Measures 5-8. The bass part (B) shows eighth-note pairs. The tenor (T) and alto (A) parts have eighth-note patterns. The soprano (S) part has sustained notes.
- System 3:** Measures 9-12. The bass part (B) has eighth-note pairs. The tenor (T) and alto (A) parts have eighth-note patterns. The soprano (S) part has sustained notes.
- System 4:** Measures 13-16. The bass part (B) has eighth-note pairs. The tenor (T) and alto (A) parts have eighth-note patterns. The soprano (S) part has sustained notes.

Sussex Carol/I Saw Three Ships

5

10

15

20

soprano
alto
tenor
bass

Sussex Carol/I Saw Three Ships

21

The musical score consists of four systems of music, each with four staves (Soprano, Alto, Tenor, Bass). The key signature is G major (one sharp). Measure numbers 25, 30, 35, 40, and 45 are indicated above the staves.

System 1 (Measures 25-30):

- Soprano (S):** Starts with a dotted quarter note followed by eighth notes. Measures 26-27: eighth-note pairs. Measure 28: eighth-note pairs. Measure 29: eighth-note pairs. Measure 30: eighth-note pairs.
- Alto (A):** Measures 25-27: eighth-note pairs. Measure 28: eighth-note pairs. Measure 29: eighth-note pairs. Measure 30: eighth-note pairs.
- Tenor (T):** Measures 25-27: eighth-note pairs. Measure 28: eighth-note pairs. Measure 29: eighth-note pairs. Measure 30: eighth-note pairs.
- Bass (B):** Measures 25-27: eighth-note pairs. Measure 28: eighth-note pairs. Measure 29: eighth-note pairs. Measure 30: eighth-note pairs.

System 2 (Measures 35-40):

- Soprano (S):** Measures 35-37: eighth-note pairs. Measure 38: eighth-note pairs. Measure 39: eighth-note pairs. Measure 40: eighth-note pairs.
- Alto (A):** Measures 35-37: eighth-note pairs. Measure 38: eighth-note pairs. Measure 39: eighth-note pairs. Measure 40: eighth-note pairs.
- Tenor (T):** Measures 35-37: eighth-note pairs. Measure 38: eighth-note pairs. Measure 39: eighth-note pairs. Measure 40: eighth-note pairs.
- Bass (B):** Measures 35-37: eighth-note pairs. Measure 38: eighth-note pairs. Measure 39: eighth-note pairs. Measure 40: eighth-note pairs.

System 3 (Measures 40-45):

- Soprano (S):** Measures 40-42: eighth-note pairs. Measure 43: eighth-note pairs. Measure 44: eighth-note pairs. Measure 45: eighth-note pairs.
- Alto (A):** Measures 40-42: eighth-note pairs. Measure 43: eighth-note pairs. Measure 44: eighth-note pairs. Measure 45: eighth-note pairs.
- Tenor (T):** Measures 40-42: eighth-note pairs. Measure 43: eighth-note pairs. Measure 44: eighth-note pairs. Measure 45: eighth-note pairs.
- Bass (B):** Measures 40-42: eighth-note pairs. Measure 43: eighth-note pairs. Measure 44: eighth-note pairs. Measure 45: eighth-note pairs.

System 4 (Measures 45-50):

- Soprano (S):** Measures 45-47: eighth-note pairs. Measure 48: eighth-note pairs. Measure 49: eighth-note pairs. Measure 50: eighth-note pairs.
- Alto (A):** Measures 45-47: eighth-note pairs. Measure 48: eighth-note pairs. Measure 49: eighth-note pairs. Measure 50: eighth-note pairs.
- Tenor (T):** Measures 45-47: eighth-note pairs. Measure 48: eighth-note pairs. Measure 49: eighth-note pairs. Measure 50: eighth-note pairs.
- Bass (B):** Measures 45-47: eighth-note pairs. Measure 48: eighth-note pairs. Measure 49: eighth-note pairs. Measure 50: eighth-note pairs.

Silent Night

soprano alto tenor bass

5

10

15

20

25

Silent Night

30

35

40

45

50

55

Soprano (S)

Alto (A)

Tenor (T)

Bass (B)

An Hymn for Christmas

or Charlston C M hymn 26

(While Shepherds Watched their Flocks by Night)

Nahum Tate (1652–1715)

A Supplement to the New Version of the Psalms
by Dr Brady and Mr Tate, London 1700

William Billings (1746–1800)

The New England Psalm-Singer
or American Chorister, Boston 1770

1. While Shep-herds watch'd their Flocks by Night, All seat-ed on the
2. »To you in Da - vid's Town this Day Is born of Da-vid's
3. Thus spake the Se - raph, and forth-with Ap-peared a shining

5 Ground, The An-gel of the Lord came down, And Glo - ry Shone a-round.
Line, A Sa-viour, which is Christ the Lord; And this shall be the Sign.
Throng Of An-gels prais-ing God, and thus Ad-dressed their joy - ful Song:

Ground, The An-gel of the Lord came down, And Glo - ry Shone a-round.
Line, A Sa-viour, which is Christ the Lord; And this shall be the Sign.
Throng Of An-gels prais-ing God, and thus Ad-dressed their joy - ful Song:

»Fear not«, said he, (for might - y Dread Had seiz'd their troub-led Mind)
 The heav'n-ly Babe you there shall find To hu - man View dis-play'd.
 »All glo - ry be to God on high, And to the earth be Peace;

»Glad Tid - ings of great Joy I bring To you and all man - kind.« kind.
 All mean - ly wrapt in swaddling Bands, And in a Man-ger laid.« laid.
 Good Will, henceforth, from Heaven to Men Be-gin and nev - er cease.« cease.

1 2

»Glad Tid - ings of great Joy I bring To you and all mankind.« kind.
 All mean - ly wrapt in swaddling Bands, And in a Manger laid.« laid.
 Good Will, henceforth, from Heaven to Men Be-gin and nev-er cease.« cease.

HOLLY JOLLY CHRISTMAS

ARR. RONALD HANCOCK

Sopranino

Soprano

Alto

Tenor

Bass

Sp

S

A

T

B

9

HOLLY JOLLY CHRISTMAS

17

Handwritten musical score for SATB (Soprano, Alto, Tenor, Bass) and piano/bass. The score consists of five staves. The top staff is for Soprano (Sp), the second for Alto (A), the third for Tenor (T), the fourth for Bass (B), and the bottom staff is for piano/bass. The music is in common time. The vocal parts mostly consist of quarter notes and eighth notes, while the piano/bass part includes eighth-note patterns and a bass clef. The vocal parts begin with rests in the first measure, followed by a series of notes.

Continuation of the handwritten musical score for SATB and piano/bass. The vocal parts (Soprano, Alto, Tenor, Bass) continue their melodic lines. The piano/bass part features sustained notes and some rhythmic patterns. The vocal parts include a mix of quarter and eighth notes, with some dynamic markings like 'ff' (fortissimo) and '(h)' (half note).

HOLLY JOLLY CHRISTMAS

25

Sp S A T B

33

Sp S A T B

HOLLY JOLLY CHRISTMAS

Sp
S
A
T
B

1.
2.
1.
2.
1.
2.

Sp
S
A
T
B

Holly Jolly Christmas

arr. Ronald Hancock

Soprano

The musical score consists of seven staves of handwritten music for soprano voice. The first staff begins with a treble clef, common time, and a key signature of one sharp. Measure numbers 9, 17, 25, 33, and 41 are indicated in boxes above the staves. The vocal line includes various note values such as eighth and sixteenth notes, along with rests and dynamic markings like 'p' (piano) and 'f' (forte). The score ends with a final measure at the bottom of the page.

Holly Jolly Christmas

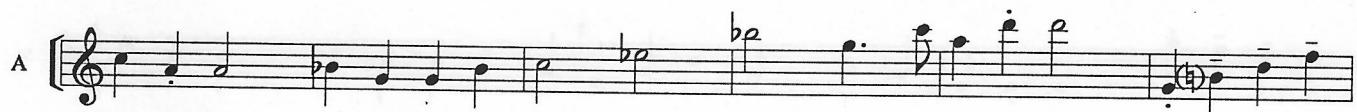
arr. Ronald Hancock



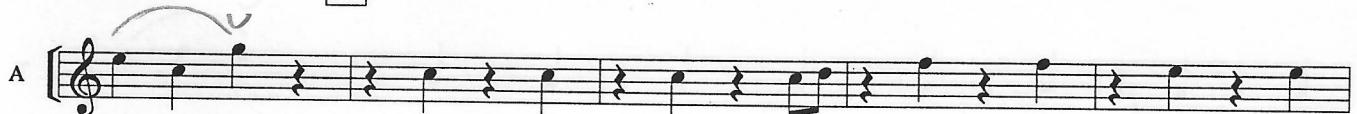
9



17



25



33



1.



2



Holly Jolly Christmas

arr. Ronald Hancock



9



17



25



33



1.



2.



Holly Jolly Christmas

arr. Ronald Hancock

The musical score shows the Bass part from measure 1 to measure 10. The key signature is C major (one sharp). The bass line consists of eighth and sixteenth note patterns, primarily in the lower half of the bass clef staff. Measure 10 concludes with a melodic line that ends on a note above the staff.

9

Musical score for piano, system B, page 17. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. The key signature is one sharp (F#). The time signature is common time. The score shows a sequence of notes and rests, with measure numbers 17 and 18 indicated above the staff.

17

A musical score for piano, page 10, section B. The score consists of two staves. The left staff is in common time and has a bass clef. It contains 12 measures of music. The right staff is also in common time and has a treble clef. It contains 10 measures of music. The music is written in a standard musical notation style with black and white notes.

25

B

10

33

A musical staff labeled 'B' at the beginning. It consists of five horizontal lines. The melody starts with a quarter note followed by a half note, then a quarter note followed by a half note, then a quarter note followed by a half note, then a half note followed by a quarter note, then a half note followed by a quarter note, then a half note followed by a quarter note, then a half note followed by a quarter note.

Musical score for bassoon part B, system 1. The score consists of two staves. The first staff begins with a bass clef, followed by a series of eighth-note pairs and a single eighth note. The second staff begins with a bass clef, followed by a measure containing a bass note, a bass rest, and a bass note. The measure ends with a repeat sign and the number '1.' above it.

Holly Jolly Christmas

Sopranino

arr. Ronald Hancock

The musical score consists of four staves of music for Sopranino. The first staff begins with a treble clef, common time, and a key signature of one sharp. Measure 9 starts with a sixteenth-note pattern followed by a rest. Measure 13 follows with a similar pattern. The second staff begins with a treble clef, common time, and a key signature of one sharp. Measure 25 starts with a sixteenth-note pattern followed by a rest. Measure 33 follows with a similar pattern. The third staff begins with a treble clef, common time, and a key signature of one sharp. Measure 6 starts with a sixteenth-note pattern followed by a rest. Measure 3 follows with a sixteenth-note pattern followed by a rest. The fourth staff begins with a treble clef, common time, and a key signature of one sharp. Measure 1. starts with a sixteenth-note pattern followed by a rest. Measure 2 follows with a sixteenth-note pattern followed by a rest.

Holly Jolly Christmas

Alto 1

arr. Ronald Hancock

The musical score consists of eight staves of music for Alto 1. The key signature is common time (indicated by a 'C'). The first staff begins with a treble clef and a dotted half note followed by a rest. The second staff starts with a sixteenth-note pattern. The third staff continues the sixteenth-note pattern. The fourth staff begins with a quarter note followed by a sixteenth-note pattern. The fifth staff begins with a sixteenth-note pattern. The sixth staff begins with a sixteenth-note pattern. The seventh staff begins with a sixteenth-note pattern, followed by a measure of rests, and then a sixteenth-note pattern. The eighth staff begins with a sixteenth-note pattern, followed by a measure of rests, and then a sixteenth-note pattern.