<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Abbot's Bromley Horn Dance (Traditional, England)</td>
<td>1</td>
</tr>
<tr>
<td>Christmas Day in the Morning (Aird, England)</td>
<td>2</td>
</tr>
<tr>
<td>Christmas Hornpipe (Traditional, USA)</td>
<td>3</td>
</tr>
<tr>
<td>Coventry Carol (Traditional, England)</td>
<td>4</td>
</tr>
<tr>
<td>The Christmas Tale (Traditional, England)</td>
<td>6</td>
</tr>
<tr>
<td>Eighth of January (Traditional, USA)</td>
<td>7</td>
</tr>
<tr>
<td>The Frost Is All Over Hornpipe (Traditional, Ireland)</td>
<td>8</td>
</tr>
<tr>
<td>The Frost Is All Over Jig (Traditional, Ireland)</td>
<td>9</td>
</tr>
<tr>
<td>The Humors of Winter (Traditional, Ireland)</td>
<td>10</td>
</tr>
<tr>
<td>Indian Quadrille (Traditional, Canada)</td>
<td>11</td>
</tr>
<tr>
<td>Ma’oz Tsur (Traditional, German Ashkenazic)</td>
<td>12</td>
</tr>
<tr>
<td>Munster Buttermilk (Traditional, Ireland)</td>
<td>13</td>
</tr>
<tr>
<td>New Year’s Day (Traditional, English)</td>
<td>14</td>
</tr>
<tr>
<td>New Year’s Day (Traditional, Scotland)</td>
<td>15</td>
</tr>
<tr>
<td>New Year’s Day in the Morning (Traditional, England)</td>
<td>16</td>
</tr>
<tr>
<td>New Year’s Gift (James Hill, England)</td>
<td>17</td>
</tr>
<tr>
<td>New Year’s Night (Traditional, Ireland)</td>
<td>18</td>
</tr>
<tr>
<td>The Red Piper’s Melody (Traditional, Wales)</td>
<td>19</td>
</tr>
<tr>
<td>Reel Boule de Neige (Traditional, Canada)</td>
<td>20</td>
</tr>
<tr>
<td>Rhuddlan Marsh (Traditional, Wales)</td>
<td>21</td>
</tr>
<tr>
<td>Sevivon (Traditional Hebrew)</td>
<td>22</td>
</tr>
<tr>
<td>Snow Deer (Percy Wenrich, USA)</td>
<td>23</td>
</tr>
<tr>
<td>Snowflake Hornpipe (Traditional USA)</td>
<td>24</td>
</tr>
<tr>
<td>Soling Anders’ Waltz (Traditional, Sweden)</td>
<td>25</td>
</tr>
<tr>
<td>Tu Scendi Dalle Stelle (Alphonsus Maria de’ Liguori, Italy)</td>
<td>26</td>
</tr>
<tr>
<td>Twenty-Eighth of January (Traditional, USA)</td>
<td>27</td>
</tr>
<tr>
<td>What Child Is This? (Traditional, England)</td>
<td>28</td>
</tr>
<tr>
<td>Winter Garden Quadrille No. 3 (Traditional, Ireland)</td>
<td>30</td>
</tr>
<tr>
<td>About the Tunes</td>
<td>31</td>
</tr>
<tr>
<td>Sources and References</td>
<td>33</td>
</tr>
</tbody>
</table>
Evelyn Tiffany-Castiglioni plays accordion with the Central Texas contra dance band “Jalapeño Honey,” and arranges and composes the band’s repertory of more than 250 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). 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”** – 3-part arrangements of more than 150 reels, jigs, hornpipes, waltzes, airs, and songs for mandolins. The traditional tunes come from across three centuries and around the world (England, Ireland, Italy, Scotland, Sweden, the United States, and Wales). Favorites are also included by Robert Allen, Paul Gitlitz, Pete Jung, Maurizio Martinotti, William Morris, Wolfgang Amadeus Mozart, Ilya Alekseevich Shatrov, Luke Thomasson, John Turner, and Larry Unger. Marches by Leon Jessel, F.W. Meacham and John Phillip Sousa are reincarnated as jigs and reels. Some of the tunes are Evelyn’s compositions for her contra dance band “Jalapeño Honey” and her mandolin practice group “Plucked Pairs.”
2 Jig in G Major
Christmas Day in the Morning
Evelyn's Mandolin Book

Arr. E. Tiffany-Castiglioni

Traditional English (Aird's Airs, No. 440)

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Hornpipe in
G Major

Christmas Hornpipe
Evelyn's Mandolin Book

Arr. E. Tiffany-Castiglioni

Traditional American

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Carol in G Minor

Coventry Carol

Evelyn's Mandolin Book

Arr. E. Tiffany-Castiglioni

Traditional English Carol

Gm D Gm

Mandolin

D Gm D Gm Cm Gm Cm D7 Gm D Gm B♭ Cm Gm

Mdn.

D Gm D Gm D Gm D Gm Cm D7 Gm

Mdn.

Gm D Gm B♭ Cm Gm D Gm D Gm D

Mdn.

Gm D Gm D Gm Cm D7 Gm

Mdn.

D Gm D Gm Cm D7 Gm
The Christmas Tale

Evelyn's Mandolin Book

Arr. E. Tiffany-Castiglioni

Melody

Descant

Harmony

Traditional English

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Jig in D Major

The Frost Is All Over Jig

Evelyn's Mandolin Book

Arr. E. Tiffany-Castiglioni

Melody

Harmony

Descant

Traditional Irish/English

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Jig in G Major

The Humors of Winter

Evelyn's Mandolin Book

Arr. E. Tiffany-Castiglioni

Traditional Irish

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Song in D Major

Maoz Tsur

Evelyn's Mandolin Book

Arr. E. Tiffany-Castiglioni

German Ashkenazic

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Jig in D Major

Munster Buttermilk
Evelyn's Mandolin Book

Arr. E. Tiffany-Castiglioni

Traditional Irish

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14 Jig in G Major

New Year's Day (English)

Evelyn's Mandolin Book

Arr. E. Tiffany-Castiglioni

Traditional English

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Jig in D Major

New Year's Day (Scottish)

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Arr. E. Tiffany-Castiglioni

Traditional Scottish

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Jig in G Major  New Year's Day in the Morning
Evelyn's Mandolin Book

Arr. E. Tiffany-Castiglioni  Traditional English

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Hornpipe in G Major

New Year's Gift
Evelyn's Mandolin Book

Arr. E. Tiffany-Castiglioni

James Hill (c. 1811-1853, Northumberland)

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Hornpipe or Reel in A Dorian

New Year's Night

Evelyn's Mandolin Book

Arr. E. Tiffany-Castiglioni

Traditional Irish

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Waltz in D Minor

The Red Piper's Melody

Evelyn's Mandolin Book

Arr. E. Tiffany-Castiglioni

Traditional Welsh Air

© 2015. Evelyn Tiffany-Castiglioni. All rights reserved.
Reel Boule de Neige
Evelyn's Mandolin Book

Arr. E. Tiffany-Castiglioni
Joseph Allard (USA and Québec, 1873-1947)

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Song in A Minor

Sevivon
Evelyn's Mandolin Book

Arr. E. Tiffany-Castiglioni

Traditional Hebrew

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Polka or Song in D Major

Snow Deer

*Evelyn's Mandolin Book*

Arr. Evelyn Tiffany-Castiglioni

Percy Wenrich (USA, 1908)

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Hornpipe in 
G Major

Snowflake Hornpipe
Evelyn's Mandolin Book

Arr. E. Tiffany-Castiglioni

Traditional American

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Tu Scendi Dalle Stelle

Evelyn's Mandolin Book

Arr. E. Tiffany-Castiglioni

Alfonso Maria de' Liguori Italy, 1744

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Reel in A Dorian  

Twenty-Eighth of January  

Evelyn's Mandolin Book

Arr. Evelyn Tiffany-Castiglioni  

Old-Time American

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Air in G Minor

What Child Is This?

Evelyn's Mandolin Book

Arr. E. Tiffany-Castiglioni

16th Century English Air

Melody

Descant

Octave Mandolin

These 4 bars can be used as Coda

MI tremolo as desired

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Winter’s Tale Mandolin Book 2
by Evelyn Tiffany-Castiglioni
November 2015

About the Tunes

This book is my second collection of mostly traditional tunes to play during the winter season, that is, from the perspective of a mandolinist in the Northern hemisphere. They are about cold, frost, snow, and winter holidays. 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 solo arrangement is included, Coventry Carol.

“The Abbot’s Bromley Horn Dance” is a tune for an ancient folk dance by the same name from the Middle Ages. Today the dance is performed with reindeer antlers, a hobby horse, Maid Marian, and a Fool in the village of Abbots Bromley, Staffordshire, England, on Wakes Monday, the first Monday after the first Sunday after the 4th of September. The first printed mention of the dance is by Plot in 1686 (p. 434), as follows (italics omitted): “At Abbots, or now rather Pagets Bromley, they had also within memory, a sort of sport, which they celebrated at Christmas (on the New-year, and Twelft-day) call’d the Hobby-horse dance, from a person that carryed the image of a horse between his legs, made of thin boards, and in his hand a bow and arrow, which passing through a hole in the bowl, and stopping upon a sholder it had in it, he made a snapping noise as he drew it to and fro, keeping time with the Musick: with this Man danced 6 others, carrying on their shoulders as many Rein deers heads, 3 of them painted white, and 3 red, with the Armes of the cheif families (viz. of Paget; Bagot, and Wells) to whom the revenews of the Town chiefly belonged, depicted on the palms of them, with which they danced the Hays, and other Country dances.” A print source of the tune is Raven (p. 83).

“Christmas Day in the Morning” is one of at least 3 different jigs by the same name. This English tune from Aird (Vol. 3, No. 440, p. 161) appears to be jig version of “The Hessian March,” which is the tune for the Scottish song, “Whaur Gadie Rins.” The melody for the latter is in Skinner (p. 26, as “Where Gadie Rins”) and Grieg (Vol. 1, p. 114-116, as “O gin I were where Gadie rins”).

“Christmas Hornpipe” is a traditional American tune found with contra dance figures in Cole (p. 116), Howe (p. 89), and Ryan (p. 153). Though hornpipes are often notated with pairs of eighth notes, they are played with a swing rhythm. The first note in each pair should be longer than the second. I changed the key signature from Bb Major to G Major the F# to F-natural in measure 13.

“The Christmas Tale” is an English jig from Thompson (Vol. IV, No. 121, p. 23)

“Coventry Carol” is a solo mandolin arrangement of the lovely and poignant 16th century English Christmas carol which laments Herod’s slaughter of the innocents. I thank Marilynn Mair for her helpful suggestions on the manuscript.
“Eighth of January” a.k.a. “Jackson’s Victory” is an Old-Time American breakdown that commemorates the victory of Andrew Jackson’s small army over a large, experienced British force at New Orleans on January 8, 1815. Two sources of the tune are Brody (p. 99) and Sweet (p. 76).

“The Frost Is All Over” is an Irish jig with versions in Allan (No. 2, p. 2), Joyce (No. 516, p. 280, as “Untitled Air”), O’Neill 1907 (No. 313, p. 66), Raven (p. 103), Roche (Vol. 1, No. 107, p. 46, as “The Frost is all Gone”), Ryan (p. 111), Songs (p. 82), and Stanford/Petrie (No. 850, p. 212).

“The Frost Is All Over [Hornpipe]” is an Irish hornpipe from Joyce (No. 84, p. 44).

“The Humors of Winter” is an Irish jig from O’Neill 1903 (No. 922, p. 172).

“Indian Quadrille” a.k.a. “Reel des Skieurs” is a lively French-Canadian tune. Two print sources are Miller & Perron (No. 143, entitled “Indian Reel”) and Songs (p. 106, entitled “The Indian”).

“Ma’oz Tsur” is a traditional Hanukkah hymn set loosely to an ancient German Askenazic folk melody. The same folk melody was also used by Martin Luther in 1524 as a first setting for his hymn “Nun freut euch lieben Christen gmein” (Bacon, pp. 2-5).

“Munster Buttermilk” a.k.a. “Christmas Day in the Morning” is an Irish jig with many slightly different versions. This version is similar to the notation in Miller & Perron (p. 54).


“New Year’s Day (Scottish)” is a Scottish jig from Robert Petrie (p. 15), Gow (Part 2, p. 29), and Carlin (No. 500).

“New Year’s Day in the Morning” is a ruefully cheerful English jig from Thompson (Vol. 1, No. 104, p. 19). The happy major chords are interrupted by minor tonalities, making for a distinctive B part.

“New Year’s Gift” a.k.a. “New Year’s Day” is a hornpipe by the Tyneside fiddler James Hill (c. 1811-1853).

“New Year’s Night” is an Irish reel from O’Neill 1922 (No. 284). The tune is very similar to “Reel of Boggie” in Howe (p. 63). The A part is very similar to that of “The Kerry Reel” a.k.a. “The Green Banks of Rosbeigh.” My version is derived from O’Neill and Howe can be played as a hornpipe.

“The Red Piper’s Melody (Digna y Pibydd Coch)” is a sublime Welsh folk tune that was collected by Jones (p. 156). Franz Joseph Haydn (1732-1809) composed a setting of this tune for voice, violin, cello and keyboard (JHW XXXII/4 no. 303b, Hob. XXXIb no. 34).

“Reel Boule de Neige (Snowball Reel)” a.k.a. “Bachelor’s Reel” is from the playing (recorded in 1932) of Québec fiddler Joseph Allard (1873-1947). A nearly identical Canadian reel called “Pork and Beans” is in Messer (No. 36).

“Rhuddlan Marsh (Morva Rhuddlan)” is a superb Welsh folk tune that was collected by Jones (p. 143) and notated with variations on a theme. Its pensive tone is suitable for a grey winter day. Jones notes that: “Morvan Rhuddlan, or the Red Marsh, on the banks of the Clwyd ub Flintshire, was the scene of many Battles of the Welsh with the Saxons. At the memorable conflict in 795, the Welsh were unsuccessful and their monarch Caradoc slain… This plaintive style, so predominant in Welsh Music, is well adapted to melancholy subjects. Our Music probably received a Pathetic tincture from our distresses under the oppression of the Saxons.” Franz Joseph Haydn (1732-1809) composed a setting of this tune (Welsh Songs for George Thomson, Hobokan 31b/49) for voice, violin, cello and keyboard.
“Sevivon” is a traditional Hebrew song that is sung during Hanukkah. The Hebrew word “sevivon” means dreidel, which is a four-sided spinning top played with during Hanukkah.

“Snow Deer” is an American two-step or polka based closely on the song by Tin-Pan Alley composer Percy Wenrich (January 1887-1952). The direction given on the original sheet music (1913) is “not too fast.” I suggest swinging the rhythm such that the first note in each eighth note pair is longer than the second. Another adaptation of the tune is in Johnson (Vol. 7, p. 5).

“Snowflake Hornpipe” is a traditional American tune found in Cole (p. 115), Ryan (P. 154), and Miller & Perron (No. 136).

“Soling Anders’ Waltz” or “Waltz after Soling Anders” is a wistful, delightful, traditional Swedish waltz. In the United States, the tune is known as “Boda Waltz” or “Waltz from Boda,” referring to the town by that name in Dalarna County in central Sweden. A published source of the tune is Matthiesen’s Waltz Book I (p. 17).

“Tu Scendi Dalle Stelle (You Come Down from the Stars)” is a very popular Italian Christmas carol with music by the Neopolitan priest Alphonsus Maria de’ Liguori (1676-1787).

“Twenty-Eighth of January” is an American reel that may be a minor variant of “Miller’s Reel.” Versions taken from the playing of The Fuzzy Mountain String Band appear in Brody (p. 280) and Songer (p. 203).

“What Child Is This?” is a Christmas carol set to the tune “Greensleeves,” a well-known English folk song dating from 1580. The lyrics were composed by William Chatterton Dix in 1865. This arrangement is for mandolins 1 and 2 and octave mandolin, although any instrument can play any line for variety. I thank Marilynn Mair for very helpful comments on this arrangement.

“Winter Garden Quadrille No. 3” is the third dance tune in a set of 4 from O’Neill 1922 (No. 82).

Sources and References

Aird, James. *A Selection of Scotch, English, Irish and Foreign Airs, Adapted for the Fife, Violin or German Flute*. Glasgow, 1790-97 (six volumes).


Thompson, Peter. *Thompson’s Compleat Collection of 200 Favourite Country Dances perform’d at Court, Bath, Tunbridge & all Public Assemblies with proper Figures or Directions to each tune set for the Violin, German-Flute & Hautb.* Vol. 2. London: Peter Thompson, 1765.