

SOULFUL TIDINGS

Based on Soul Cake and God Rest Ye Merry, Gentlemen

Traditional

Arranged by Deborah Baker Monday

INSTRUMENTATION

Full Score	1
Violin I8
Violin II8
Violin III (Viola tr)5
Viola5
Cello5
String Bass5
Percussion	1
(Tambourine)	

PROGRAM NOTES

Soulful Tidings, by Deborah Baker Monday, is a clever arrangement that will add great variety to your holiday program. Written in E minor/G major, with simple rhythms and high energy, the brief legato section provides excellent bow training, and the optional tambourine part adds to the fun and is easily playable by a student!

“Soul Cake” is an English folk song rooted in the tradition of “souling.” Children would knock on doors and sing for the souls of the homeowners in exchange for food, particularly soul cakes, during All Hallows’ Eve, All Saints’ Day, and All Souls’ Day. This practice began in the Middle Ages and is considered a precursor to modern Halloween traditions. The 16th-century English madrigal “Hey, Ho, Nobody Home,” which is based on the same melody, is sung at Christmas, so “Soul Cake” has become popular as a carol for the holiday season.

“God Rest Ye Merry, Gentlemen” is one of the oldest known Christmas carols. It also originated in 16th-century England and pairs beautifully with “Soul Cake” because of the harmonic similarity. It reflects the joyful celebration of the Christmas season with a spirit of merriment and good will.

Note from the Editor

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at www.alfred.com/stringeditorial.

X
extended position

-
shift

’
bow lift/reset

(b), (#), (♯)
high or low fingerings

▮▮ or V V
hooked bowings

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Soulful Tidings

Based on Soul Cake and God Rest Ye Merry, Gentlemen

FULL SCORE
Duration - 2:10

Traditional
Arranged by Deborah Baker Monday

Allegro ♩ = 116

Violins

Viola
(Violin III)

Cello

String Bass

Percussion
(Tambourine)

Vlns.

Vla.
(Vln. III)

Cello

Str. Bass

Perc.

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Score for measures 9-12. The score includes parts for Vlns. I, Vlns. II, Vla. (Vln. III), Cello, Str. Bass, and Perc.

Measures 9-12 are marked with a large red watermark: "Preview Only".

Measure 9: Vlns. I, Vlns. II, and Vla. (Vln. III) play a continuous eighth-note pattern. Cello and Str. Bass play a half note. Percussion is silent.

Measure 10: Vlns. I, Vlns. II, and Vla. (Vln. III) play a continuous eighth-note pattern. Cello and Str. Bass play a half note. Percussion is silent.

Measure 11: Vlns. I, Vlns. II, and Vla. (Vln. III) play a continuous eighth-note pattern. Cello and Str. Bass play a half note. Percussion plays a snare drum pattern marked *mp*.

Measure 12: Vlns. I, Vlns. II, and Vla. (Vln. III) play a continuous eighth-note pattern. Cello and Str. Bass play a half note. Percussion plays a snare drum pattern marked *mp*.

Score for measures 13-16. The score includes parts for Vlns. I, Vlns. II, Vla. (Vln. III), Cello, Str. Bass, and Perc.

Measures 13-16 are marked with a large red watermark: "Preview Only".

Measure 13: Vlns. I, Vlns. II, and Vla. (Vln. III) play a continuous eighth-note pattern. Cello and Str. Bass play a half note. Percussion is silent.

Measure 14: Vlns. I, Vlns. II, and Vla. (Vln. III) play a continuous eighth-note pattern. Cello and Str. Bass play a half note. Percussion is silent.

Measure 15: Vlns. I, Vlns. II, and Vla. (Vln. III) play a continuous eighth-note pattern. Cello and Str. Bass play a half note. Percussion is silent.

Measure 16: Vlns. I, Vlns. II, and Vla. (Vln. III) play a continuous eighth-note pattern. Cello and Str. Bass play a half note. Percussion is silent.

Score for measures 17-20. The score includes parts for Vlns. I, Vlns. II, Vla. (Vln. III), Cello, Str. Bass, and Perc.

Measures 17-20 show a crescendo in the strings, leading to a forte (*f*) dynamic. The Percussion part features a rhythmic pattern of eighth notes.

Measures 17 18 19 20

Score for measures 21-24. The score includes parts for Vlns. I, Vlns. II, Vla. (Vln. III), Cello, Str. Bass, and Perc.

Measures 21-24 show a mezzo-forte (*mf*) dynamic. The Percussion part is silent.

Measures 21 22 23 24

Score for measures 25-28. The score includes parts for Vlns. I, Vlns. II, Vla. (Vln. III), Cello, Str. Bass, and Perc.

Measures 25, 26, 27, and 28 are shown. The Vlns. I and II parts are marked *legato*. The Perc. part features a rhythmic pattern of eighth notes.

Score for measures 29-32. The score includes parts for Vlns. I, Vlns. II, Vla. (Vln. III), Cello, Str. Bass, and Perc.

Measures 29, 30, 31, and 32 are shown. The Vlns. I and II parts are marked *legato*. The Perc. part is silent (indicated by a rest). The Vlns. I and II parts feature a melodic line with a final measure marked *legato*. The Vla. (Vln. III) part features a melodic line with a final measure marked *legato*. The Cello and Str. Bass parts feature a melodic line with a final measure marked *legato*.

35

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

33 34 35 36

39

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

37 38 39 40

41 42 43 44

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

45 46 47 48

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

f sub.

mp

mp

p

49 50 51 52

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

mf

f

f

53 54 55 56

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

57

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

f

57 58 59

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

60 61 62