

## CONTENTS

INTRODUCTION .....	4
TEACHERS' NOTES .....	5
JINGLE BELLS IN D MAJOR .....	6
JOY TO THE WORLD.....	8
CHANUKAH .....	9
AWAY IN A MANGER.....	10
JOLLY OLD SAINT NICHOLAS.....	11
GOD REST YE MERRY, GENTLEMEN .....	12
S'VIVON .....	13
JINGLE BELLS IN A MAJOR .....	14
LO, HOW A ROSE .....	15
O CHRISTMAS TREE .....	16

## INTRODUCTION

The holiday season is a time of festive gatherings, and the music of this time of year is especially well-loved. There are many opportunities to play with multi-generation family groups, as well as mixed level studio and school ensembles. *Festive Strings* is a collection of well-known Christmas and Chanukah melodies in arrangements which have evolved to meet the needs of the individuals, groups, and orchestras I have taught. In order to provide maximum flexibility, the collection is available in a number of instrumentations:

***Festive Strings for String Quartet or String Orchestra***

Appropriate for: Suzuki students in Book 4 and beyond  
Middle school or high school orchestras

***Festive Strings for Violin Ensemble***

***Festive Strings for Viola Ensemble***

***Festive Strings for Cello Ensemble***

For 2, 3, or 4 violin, viola, cello players in any combination of these instruments

Appropriate for: Suzuki students in Book 4 and beyond  
Middle school or high school orchestras

***Festive Strings for Solo Violin***

***Festive Strings for Solo Viola***

***Festive Strings for Solo Cello***

For use with: *Festive Strings for String Quartet or String Orchestra*  
*Festive Strings for Violin, Viola, or Cello Ensemble*  
*Festive Strings Piano Accompaniments*

Appropriate for players with 1–4 years of experience

***Festive Strings Piano Accompaniments***

For use with: *Festive Strings for String Quartet or String Orchestra*  
*Festive Strings for Violin, Viola, or Cello Ensemble*  
*Festive Strings for Solo Violin, Viola, or Cello*

Appropriate for intermediate level pianists

Christmas and Chanukah tunes are popular with students at all levels, and even the youngest beginners enjoy taking part. With this in mind, I have chosen the most accessible keys, which usually are the most resonant keys for string players. Occasional compromises were necessary because of the differences between the violin, viola, and cello.

Introductions are optional and may be used at the discretion of the director or performers.

Shifting is kept to a minimum, and finger numbers are normally used only to indicate the first note of a new position. Occasionally, notes which remain in position are marked in parentheses.

In *Festive Strings for String Quartet or String Orchestra*, the melody is passed around so that all members of the ensemble can have the opportunity to play the tune. Score and parts are marked with “Melody” and “Harmony” to help players bring out the melody at the appropriate moment.

These orchestra arrangements can be played by a string quartet; the instrumentation is complete without the bass part. For the most part, Violin 3 duplicates the Viola part; where the parts are different, the Violin 3 part appears in small notes in the score.

“Jingle Bells” appears in both D Major and A Major. The D Major arrangement is less demanding technically, while the A Major gives a brighter sound. When these arrangements are used to accompany less experienced players, I recommend using the A Major version with violinists and the D Major version with violists or cellists.

During the preparation of this collection, many colleagues, friends, and students have played the arrangements, and their advice and detailed suggestions have been invaluable. In particular, I would like to thank Alex Adaman, Joanne and Charles Bath, Carey Cheney, Sally Gross, Eric Hansen, Carolyn Meyer, Rick Mooney, Karla Phillip, Robert Richardson, Patricia Shand, Carol Tarr, and Ruth Wiwchar. *Festive Strings* is dedicated to my husband, Peter, in gratitude for his incredible patience and constant support.

I hope that you enjoy *Festive Strings*, and that these arrangements contribute to your enjoyment of the holiday season.

Joanne Martin

## TEACHERS' NOTES

<b><i>Jingle Bells in D Major</i></b>	Violin 1 melody in chorus 1 Viola melody in verse 1 Cello/bass melody in chorus 2 Violin 1 melody in verse 2 Violin 2 melody in chorus 3	Violin 1 shifts to D (third position)
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To facilitate page turns, *Festive Strings for Violin, Viola, or Cello Ensemble*; *Festive Strings for Solo Violin, Viola, or Cello*; and the *Piano Accompaniments* use a D. S. al Fine for the last chorus of “Jingle Bells” in D Major.

In *Festive Strings for String Quartet or String Orchestra*, the last chorus of “Jingle Bells” in D Major is written in the parts.

<b><i>Joy to the World</i></b>	Violin 1, Violin 2 melody in verse 1 Viola, Violin 1 melody in verse 2	All parts are in first position
<b><i>Chanukah</i></b>	Cello/Bass melody in verse 1 Violin 1 melody in verse 2	Bass shifts to D (third position)
<b><i>Away in a Manger</i></b>	Cello/Bass melody in verse 1 Violin 2 melody in verse 2	Bass shifts to D (third position)
<b><i>Jolly Old Saint Nicholas</i></b>	Viola melody in verse 1 Cello/Bass melody in verse 2	All parts are in first position
<b><i>God Rest Ye Merry, Gentlemen</i></b>	Unison, Violin 1 melody in verse 1 Viola, Violin 2 melody in verse 2	All parts are in first position
<b><i>S’Vivon</i></b>	Viola, Violin 2 melody in verse 1 Violin 1, Cello/Bass canon in verse 2	Cello shifts to E flat (second pos.) Bass shifts to D (third position)

*S’Vivon* is the Hebrew word for a wooden top (dreydl) which is used in a traditional Chanukah game.

<b><i>Jingle Bells in A Major</i></b>	Violin 1 melody in chorus 1 Viola, Violin 1 melody in verse 1 Violin 2 melody in chorus 2 Violin 1 melody in verse 2 Violin 2 melody in chorus 3	Violin 1 shifts to D (third position)
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To facilitate page turns, *Festive Strings for Violin, Viola, or Cello Ensemble*; *Festive Strings for Solo Violin, Viola, or Cello*; and the *Piano Accompaniments* use a D. S. al Fine for the last chorus of “Jingle Bells” in A Major.

In *Festive Strings for String Quartet or String Orchestra*, the last chorus of “Jingle Bells” in A Major is written in the parts.

<b><i>Lo, How a Rose</i></b>	Violin 1 melody	All parts are in first position
<b><i>O Christmas Tree</i></b>	Viola, Violin 1 melody in verse 1 Cello/Bass, Violin 2 melody in verse 2	Bass shifts or pivots to C (second position)

*Festive Strings for Violin, Viola, or Cello Ensemble*; *Festive Strings for Solo Violin, Viola, or Cello*; and the *Piano Accompaniments* are written with one verse with a first and second ending.

In *Festive Strings for String Quartet or String Orchestra*, “O Christmas Tree” has two verses.

# JOY TO THE WORLD

Viola

George F. Händel  
Arranged by JOANNE MARTIN

Maestoso ♩ = 100

mf f

7

mf f

14

mp pp cresc.

20

f f Melody

26

mf cresc. f V

33

pp Harmony

39

cresc. f poco rit.

# CHANUKAH

Viola

Traditional  
Arranged by JOANNE MARTIN

Allegro con brio  $\text{♩} = 132$

Musical staff 1, measures 1-5. The staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The notes are: 1. quarter note G2, 2. quarter note A2, 3. quarter note B2, 4. quarter note C3, 5. quarter note D3. Dynamics: *p* at the start, *cresc.* above measures 4-5, and *mf* below measure 5. A fermata is placed over the final note.

Musical staff 2, measures 6-11. The staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The notes are: 6. quarter note E2, 7. quarter note F2, 8. quarter note G2, 9. quarter note A2, 10. quarter note B2, 11. quarter note C3. Dynamics: *sempre staccato* above measures 6-11, and *p* below measure 11. A fermata is placed over the final note.

Musical staff 3, measures 12-16. The staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The notes are: 12. quarter note D3, 13. quarter note E3, 14. quarter note F3, 15. quarter note G3, 16. quarter note A3. Dynamics: *mf* below measure 14. A fermata is placed over the final note.

Musical staff 4, measures 17-21. The staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The notes are: 17. quarter note B3, 18. quarter note C4, 19. quarter note D4, 20. quarter note E4, 21. quarter note F4. Dynamics: *mp* below measure 17, *cresc.* above measures 18-20, and *mf* below measure 21. A fermata is placed over the final note.

Musical staff 5, measures 22-26. The staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The notes are: 22. quarter note G4, 23. quarter note A4, 24. quarter note B4, 25. quarter note C5, 26. quarter note D5. Dynamics: *p* below measure 26. A fermata is placed over the final note.

Musical staff 6, measures 27-31. The staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The notes are: 27. quarter note E5, 28. quarter note F5, 29. quarter note G5, 30. quarter note A5, 31. quarter note B5. Dynamics: *mf* below measure 30. A fermata is placed over the final note.

Musical staff 7, measures 32-36. The staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The notes are: 32. quarter note C6, 33. quarter note D6, 34. quarter note E6, 35. quarter note F6, 36. quarter note G6. Dynamics: *cresc.* above measures 32-34, and *f* below measure 35. A fermata is placed over the final note.