

Festive Strings

Violin Ensemble

Arranged and Edited by Joanne Martin

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To facilitate page turns, the order of "LO, HOW A ROSE" and "JINGLE BELLS" in A Major has been reversed.

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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. *More Festive Strings*, like its companion volume *Festive Strings*, is a collection of well-known Christmas and Chanukah melodies in arrangements that have evolved to meet the needs of the individuals, groups, and orchestras I have taught. In order to provide maximum flexibility, the arrangements are available in a number of instrumentations:

More Festive Strings for String Quartet or String Orchestra

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

More Festive Strings for Violin Ensemble

More Festive Strings for Viola Ensemble

More 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

More Festive Strings for Solo Violin

More Festive Strings for Solo Viola

More Festive Strings for Solo Cello

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

Appropriate for players with 1–4 years of experience

More Festive Strings Piano Accompaniments

For use with: *More Festive Strings for String Quartet or String Orchestra*
More Festive Strings for Violin, Viola, or Cello Ensemble
More 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 that remain in position are marked in parentheses.

These Violin, Viola, and Cello Ensemble arrangements may be played as duets, trios, or quartets, by any combination of these instruments. For a duet, use parts 1 and 2 or parts 1 and 4. For a trio, use parts 1, 2, and 4. The parts are in score form to simplify assigning parts in ensembles and to develop the student's ability to read vertically.

Part 1	melody, duplicates the Solo Violin, Viola, or Cello part
Part 2	counter melody, the most challenging part
Part 3	harmony
Part 4	bass line

“Silent Night” appears in both G Major and D Major. With less experienced players, I recommend D Major for violin ensembles and G Major for viola and cello ensembles. Mixed ensembles can choose the key that best suits the abilities of the players.

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 Phillipp, Robert Richardson, Patricia Shand, Carol Tarr, and Ruth Wiwchar. I am indebted to Fiona Shand for her careful work, perceptive proofreading, and cheerful sense of humor, and to my husband Peter for his unfailing encouragement and patience; both helped enormously in the completion of this volume. *More Festive Strings* is dedicated to my parents, in gratitude for the love and music that enriched my childhood.

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

Joanne Martin

JOY TO THE WORLD

George F. Händel
Arranged by JOANNE MARTIN

Maestoso ♩ = 100

Violin 1
mf *f*

Violin 2
mf *f*

Violin 3
mf *f*

Violin 4
mf *f*

mf *cresc.* *f* *mp*

mf *cresc.* *f* *mp*

mf *cresc.* *f* *mp*

mf *cresc.* *f* *mp*

pp *cresc.* *f*

pp *cresc.* *f*

pp *cresc.* *f*

pp *cresc.* *f*

CHANUKAH

Traditional
Arranged by JOANNE MARTIN

PERFORMANCE SUGGESTION:
Part 4 may be played pizzicato.

Allegro con brio ♩ = 132

Musical score for Violin 1, 2, 3, and 4, measures 1 through 6. The key signature is two sharps (F# and C#) and the time signature is 2/4. The tempo is marked 'Allegro con brio' with a quarter note equal to 132 beats per minute. The dynamics are *p* (piano) for measures 1-2, *cresc.* (crescendo) for measures 3-4, and *mf* (mezzo-forte) for measures 5-6. Violin 3 and 4 have 'v' (vibrato) markings above notes in measures 3-6.

Musical score for Violin 1, 2, 3, and 4, measures 7 through 12. The key signature is two sharps and the time signature is 2/4. The tempo is 'Allegro con brio'. The dynamics are *p* (piano) for measures 7-12. The instruction 'sempre staccato' is written above each staff. Violin 3 and 4 have 'v' (vibrato) markings above notes in measures 9-12.

Musical score for Violin 1, 2, 3, and 4, measures 13 through 18. The key signature is two sharps and the time signature is 2/4. The tempo is 'Allegro con brio'. The dynamics are *mp* (mezzo-piano) for measures 13-14 and *mf* (mezzo-forte) for measures 15-18. Violin 3 and 4 have 'v' (vibrato) markings above notes in measures 13-14.