

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	16
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.

These Solo Violin, Viola, and Cello parts duplicate the top part of *Festive Strings for Violin, Viola, or Cello Ensemble*. They are intended for students in their first few years of playing, and may be learned by ear or by reading. Beginning readers should find the single line of music and the slightly larger type easier to read than the score form used in the ensemble arrangements.

The solo parts also duplicate the melody which is passed from voice to voice in *Festive Strings for String Quartet or String Orchestra*, so that an individual or group of players can have orchestral accompaniment.

“Jingle Bells” appears in both A Major and D Major. Violinists may prefer the A Major version, while violists and cellists may choose the D Major version. Mixed ensembles can choose the key which 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 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

Jingle Bells in D Major

All parts are in first position

Beginning students may play the Chorus only, while others play Chorus plus Verse.

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.

Joy to the World

All parts are in first position

Chanukah

All parts are in first position

Away in a Manger

All parts are in first position

Jolly Old Saint Nicholas

All parts are in first position

God Rest Ye Merry, Gentlemen

Solo Violin and Viola are in first position
Solo Cello shifts to E (second position)

S'Vivon

Solo Violin and Viola are in first position
Solo Cello shifts to E flat (second position)

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

Jingle Bells in A Major

Solo Violin is in first position
Solo Viola shifts to F# (third position)
Solo Cello shifts to F# (third position)

Beginning students may play the Chorus only, while others play Chorus plus Verse.

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.

Lo, How a Rose

Solo Violin and Viola are in first position
Solo Cello shifts to E (second position)

O Christmas Tree

Solo Violin and Viola are in first position
Solo Cello shifts to E (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

Solo Viola

George F. Händel
Arranged by JOANNE MARTIN

Maestoso $\text{♩} = 100$

The musical score is written for a solo viola in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Maestoso' with a quarter note equal to 100 beats per minute. The score is divided into eight staves, each starting with a measure number. The dynamics and articulations are as follows:

- Staff 1 (measures 1-5): *mf* (measures 1-4), *f* (measure 5)
- Staff 2 (measures 6-12): *mf* (measures 6-11), *cresc.* (measures 11-12), *f* (measure 12)
- Staff 3 (measures 13-17): *mp* (measures 13-16), *pp* (measure 17)
- Staff 4 (measures 18-22): *cresc.* (measures 18-21), *f* (measure 22)
- Staff 5 (measures 23-28): *mf* (measures 23-27), *mp* (measure 28)
- Staff 6 (measures 29-34): *cresc.* (measures 29-33), *f* (measure 34), *mp* (measure 35)
- Staff 7 (measures 35-39): *pp* (measures 35-38), *cresc.* (measures 38-39)
- Staff 8 (measures 40-44): *f* (measures 40-43), *poco rit.* (measures 43-44)

CHANUKAH

Solo Viola

Traditional
Arranged by JOANNE MARTIN

Allegro con brio ♩=132

p *cresc.*

5 *mf* *sempre staccato* *p*

10 *mp*

15 *mf* *cresc.*

20 *mf*

24 *p*

29 *mf*

33 *cresc.*

The musical score is written for a solo viola in the key of D major (two sharps) and 2/4 time. It consists of eight staves of music. The tempo is marked 'Allegro con brio' with a quarter note equal to 132 beats per minute. The score includes various dynamic markings: *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), and *cresc.* (crescendo). Performance instructions include 'sempre staccato' (always staccato) and accents. The piece begins with a piano (*p*) dynamic and a crescendo. The first staff ends with a piano (*p*) dynamic. The second staff starts with mezzo-forte (*mf*) and includes the instruction 'sempre staccato'. The second staff ends with a piano (*p*) dynamic. The third staff starts with mezzo-piano (*mp*). The fourth staff starts with mezzo-forte (*mf*) and includes a crescendo. The fifth staff starts with mezzo-forte (*mf*). The sixth staff starts with piano (*p*). The seventh staff starts with mezzo-forte (*mf*). The eighth staff starts with a crescendo and ends with an accent.