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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.

In *More Festive Strings for String Quartet or String Orchestra*, the melody is passed around so that all members of the ensemble 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.

“Silent Night” appears in both G Major and D Major so that an orchestra or quartet can accompany less experienced players; I recommend using the D Major version with violinists and the G 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 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

TEACHERS' NOTES

O Chanukah Violin 2, Cello/Bass, Viola melody in verse 1 All parts are in first position
Viola, Cello/Bass, Violin 1 melody in verse 2

Angels We Have Heard on High Violin 1, Violin 2 melody All parts are in first position

We Three Kings Cello/Bass, Violin 1 melody in verse 1 Bass shifts to D (third position)
Viola, Violin 2 melody in verse 2

In *More Festive Strings for Violin, Viola, or Cello Ensemble; More Festive Strings for Solo Violin, Viola, or Cello; and the Piano Accompaniments*, “We Three Kings” has one verse with a repeat.

In *More Festive Strings for String Quartet or String Orchestra*, “We Three Kings” has two verses.

Silent Night in D Major Violin 1, Violin 2 melody in verse 1 All parts are in first position
Viola, Violin 2 melody in verse 2

We Wish You a Merry Christmas Violin 1 melody in chorus 1 Bass shifts or pivots to C
Viola melody in verse 1 (second position)
Cello/Bass melody in chorus 2
Cello/Bass, Violin 2 melody in verse 2
Cello/Bass melody in chorus 3

O Come All Ye Faithful Cello/Bass, Viola melody in verse 1 Bass shifts or pivots to C
Violin 2, Violin 1 melody in verse 2 (second position)

Dreydl Viola, Violin 2 melody in verse 1 All parts are in first position
Violin 1 melody, Cello/Bass in canon in verse 2

Dreydl is the Yiddish word for a wooden top that is used in a traditional Chanukah game.

Silent Night in G Major Cello/Bass melody in verse 1 Bass shifts or pivots to C
Viola, Violin 2 melody in verse 2 (second position)

Good King Wenceslas Cello/Bass melody in verse 1 Bass shifts to D (third position)
Viola, Violin 2 melody in verse 2

What Child Is This (Greensleeves) Viola, Violin 1 melody in verse 1 Violin 1 shifts to D (third position)
Cello/Bass, Violin 2 melody in verse 2 Violins and Viola use half position
Cello uses second position on G string
Bass shifts or pivots to C (second position)

O CHANUKAH

Violin 2

Traditional
Arranged by JOANNE MARTIN

Moderato, non legato $\text{♩} = 66$

Melody

Musical staff 1: Melody, measures 1-4. Dynamics: *p*, *mf*.

Musical staff 2: Melody, measures 5-8. Dynamics: *p*.

Musical staff 3: Harmony, measures 9-13. Dynamics: *mf*, *f*, *p*.

Musical staff 4: Melody, measures 14-19. Dynamics: *mp*, *cresc.*

Musical staff 5: Melody, measures 20-24. Dynamics: *mf*, *mp*.

Musical staff 6: Melody, measures 25-29. Dynamics: *p*, *mf*.

Musical staff 7: Harmony, measures 30-34. Dynamics: *f*, *p*.

Musical notation for measures 35-40. Measure 35 starts with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The melody consists of eighth and quarter notes with slurs. Dynamics include *mp* and *cresc.*. Measure 40 continues the melody and ends with a double bar line. Dynamics include *f* and *poco rit.*

ANGELS WE HAVE HEARD ON HIGH

Traditional
Arranged by JOANNE MARTIN

Joyful and lively $\text{♩} = 80$

Musical notation for measures 5-20. Measure 5 starts with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The melody is marked *mp* and *cresc.*. Measure 10 is marked *mf*. Measure 15 is marked *p* and *f*. Measure 20 is marked *p* and *cresc.*. Labels 'Melody' and 'Harmony' are placed above specific notes in measures 5, 10, and 15. The piece concludes with a double bar line.