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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

<i>O Chanukah</i>	Violin 2, Cello/Bass, Viola melody in verse 1 Viola, Cello/Bass, Violin 1 melody in verse 2	All parts are in first position
<i>Angels We Have Heard on High</i>	Violin 1, Violin 2 melody	All parts are in first position
<i>We Three Kings</i>	Cello/Bass, Violin 1 melody in verse 1 Viola, Violin 2 melody in verse 2	Bass shifts to D (third position)
<p><i>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.</i></p> <p><i>In More Festive Strings for String Quartet or String Orchestra, "We Three Kings" has two verses.</i></p>		
<i>Silent Night in D Major</i>	Violin 1, Violin 2 melody in verse 1 Viola, Violin 2 melody in verse 2	All parts are in first position
<i>We Wish You a Merry Christmas</i>	Violin 1 melody in chorus 1 Viola melody in verse 1 Cello/Bass melody in chorus 2 Cello/Bass, Violin 2 melody in verse 2 Cello/Bass melody in chorus 3	Bass shifts or pivots to C (second position)
<i>O Come All Ye Faithful</i>	Cello/Bass, Viola melody in verse 1 Violin 2, Violin 1 melody in verse 2	Bass shifts or pivots to C (second position)
<i>Dreydl</i>	Viola, Violin 2 melody in verse 1 Violin 1 melody, Cello/Bass in canon in verse 2	All parts are in first position
<p><i>Dreydl</i> is the Yiddish word for a wooden top that is used in a traditional Chanukah game.</p>		
<i>Silent Night in G Major</i>	Cello/Bass melody in verse 1 Viola, Violin 2 melody in verse 2	Bass shifts or pivots to C (second position)
<i>Good King Wenceslas</i>	Cello/Bass melody in verse 1 Viola, Violin 2 melody in verse 2	Bass shifts to D (third position)
<i>What Child Is This (Greensleeves)</i>	Viola, Violin 1 melody in verse 1 Cello/Bass, Violin 2 melody in verse 2	Violin 1 shifts to D (third position) Violins and Viola use half position Cello uses second position on G string Bass shifts or pivots to C (second position)

O CHANUKAH

Cello

Traditional
Arranged by JOANNE MARTIN

Moderato, non legato $\text{♩} = 66$

pizz.

p



5



10



15



20



25



30



35

Harmony
pizz.

mp *cresc.*

This musical staff contains measures 35 through 40. It begins with a double bar line and a fermata over a half note. The melody starts with a quarter note, followed by eighth notes, and then quarter notes. A dynamic marking of *mp* is placed below the first measure, and *cresc.* is placed below the final measure. The word "Harmony" is written above the staff, and "pizz." is written below it.

40

f *poco rit.*

This musical staff contains measures 40 through 45. It begins with a double bar line and a fermata over a half note. The melody continues with quarter and eighth notes. A dynamic marking of *f* is placed below the first measure, and *poco rit.* is placed below the final measure.

ANGELS WE HAVE HEARD ON HIGH

Traditional
Arranged by JOANNE MARTIN

Joyful and lively $\text{♩} = 80$

mp *cresc.* *mf*

This musical staff contains measures 1 through 6. It begins with a double bar line and a fermata over a half note. The melody starts with a quarter note, followed by eighth notes, and then quarter notes. Dynamic markings of *mp*, *cresc.*, and *mf* are placed below the staff.

6

p

This musical staff contains measures 6 through 11. It begins with a double bar line and a fermata over a half note. The melody continues with quarter and eighth notes. A dynamic marking of *p* is placed below the staff.

11

mp

This musical staff contains measures 11 through 16. It begins with a double bar line and a fermata over a half note. The melody continues with quarter and eighth notes. A dynamic marking of *mp* is placed below the staff.

16

p *mf*

This musical staff contains measures 16 through 21. It begins with a double bar line and a fermata over a half note. The melody continues with quarter and eighth notes. Dynamic markings of *p* and *mf* are placed below the staff.

21

p *cresc.*

This musical staff contains measures 21 through 26. It begins with a double bar line and a fermata over a half note. The melody continues with quarter and eighth notes. Dynamic markings of *p* and *cresc.* are placed below the staff.