



Winterfest

Featuring *Lo, How a Rose E'er Blooming*, *The Holly and the Ivy*,
and *Break Forth, O Beauteous, Heavenly Light*

TRADITIONAL

Arranged by VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 8 1st Violin
- 8 2nd Violin
- 5 Viola
- 5 Cello
- 5 String Bass

PROGRAM NOTES

Winterfest features three very popular hymns. First introduced is "Lo, How a Rose E'er Blooming," a Christmas carol of German origin. This hymn first appeared in print in the late 16th century, and the Michael Praetorius (1571–1621) harmonization, written in the German Protestant chorale style, is still the version most heard.

The second hymn introduced is "The Holly and the Ivy," which dates back to the seventeenth century. Holly and ivy have symbolized different things over time, from the original pagan festivities of the Winter Solstice, to emerging as an homage to Jesus Christ and his Virgin birth.

The third and last hymn is "Break Forth, O Beauteous, Heavenly Light" from *The Christmas Oratorio* and adapted by J.S. Bach (1685–1750). Bach composed the oratorio for the Christmas season of 1734 and incorporated music from earlier compositions.

NOTES TO THE CONDUCTOR

This medley is a true holiday treat. It features "Lo, How a Rose E'er Blooming," "The Holly and the Ivy," and "Break Forth, O Beauteous, Heavenly Light" in a lovely setting. All three selections are introduced in different settings and have intricate sounding variations. All instruments have very playable and interesting parts throughout, which should not be a challenge to rehearse and perform.

A great collection of Christmas carols that will complete your winter program!

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

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CONDUCTOR SCORE

Duration - 4:00

Traditional

Arranged by Victor López (ASCAP)

Moderato (♩ = 96)

Violins

Viola

Cello

String Bass

Vlns.

Vla.

Cello

Str. Bass

Vlns. I II

Vla.

Cello

Str. Bass

div. *-3* *div.* *rit.*

mf *f* *mf* *f*

9 10 11 12

Vlns. I II

Vla.

Cello

Str. Bass

Allegro ($\text{♩} = 108$)

Lo, How a Rose E'er Blooming
(Old German Melody)

mf *mp* *mp* *mp*

Play

(Vc.)

13 14 15 16 17

Score for measures 18-22, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measures 18-22 show a melodic progression in the Violins and Viola, with the Cello and String Bass providing harmonic support. The key signature is one sharp (F#).

Violins (Vlns.) I and II: Treble clef, F# key signature. Measure 18 starts with a half note G4, followed by quarter notes A4, B4, and C5. Measure 19 continues with quarter notes D5, E5, and F#5. Measure 20 has a half note G5. Measure 21 has a half note A5. Measure 22 has a half note B5.

Viola (Vla.): Alto clef, F# key signature. Measure 18 starts with a half note G4, followed by quarter notes A4, B4, and C5. Measure 19 continues with quarter notes D5, E5, and F#5. Measure 20 has a half note G5. Measure 21 has a half note A5. Measure 22 has a half note B5.

Cello: Bass clef, F# key signature. Measure 18 starts with a half note G3, followed by quarter notes A3, B3, and C4. Measure 19 continues with quarter notes D4, E4, and F#4. Measure 20 has a half note G4. Measure 21 has a half note A4. Measure 22 has a half note B4.

String Bass (Str. Bass): Bass clef, F# key signature. Measure 18 starts with a half note G2, followed by quarter notes A2, B2, and C3. Measure 19 continues with quarter notes D3, E3, and F#3. Measure 20 has a half note G3. Measure 21 has a half note A3. Measure 22 has a half note B3.

Measures 18, 19, 20, 21, 22

Score for measures 23-26, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measures 23-26 show a melodic progression in the Violins and Viola, with the Cello and String Bass providing harmonic support. The key signature is one sharp (F#).

Violins (Vlns.) I and II: Treble clef, F# key signature. Measure 23 starts with a half note G4, followed by quarter notes A4, B4, and C5. Measure 24 continues with quarter notes D5, E5, and F#5. Measure 25 has a half note G5. Measure 26 has a half note A5.

Viola (Vla.): Alto clef, F# key signature. Measure 23 starts with a half note G4, followed by quarter notes A4, B4, and C5. Measure 24 continues with quarter notes D5, E5, and F#5. Measure 25 has a half note G5. Measure 26 has a half note A5.

Cello: Bass clef, F# key signature. Measure 23 starts with a half note G3, followed by quarter notes A3, B3, and C4. Measure 24 continues with quarter notes D4, E4, and F#4. Measure 25 has a half note G4. Measure 26 has a half note A4.

String Bass (Str. Bass): Bass clef, F# key signature. Measure 23 starts with a half note G2, followed by quarter notes A2, B2, and C3. Measure 24 continues with quarter notes D3, E3, and F#3. Measure 25 has a half note G3. Measure 26 has a half note A3.

Measures 23, 24, 25, 26

27

Vlns. I *mf*

Vlns. II *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

27 28 29 30

Vlns. I *mp* *mf*

Vlns. II *mp* *mf*

Vla.

Cello

Str. Bass

31 32 33 34

36

div. (V)

Vlns. I *f* *div.*

Vlns. II *f* *div.*

Vla. *f* *div.*

Cello *f*

Str. Bass *f*

35 36 37 38 39

"The Holly and the Ivy"
(Traditional English Melody)

Moderato (♩ = 96)

rall.

42

Vlns. I *mp*

Vlns. II *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

40 41 42 43 44

-1 x4

Vlns.

Vla.

Cello

Str. Bass

mf

mf

mf

mf

45 46 47 48 49

Vlns.

Vla.

Cello

Str. Bass

50

50 51 52 53 54

Score for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass) from measures 55 to 59.

Violins (Vlns.): Part I and II. Dynamics: *mp* (measures 55-57), *mf* (measures 58-59). Measure 58 is marked with a box containing the number 58.

Viola (Vla.): Part I. Dynamics: *mp* (measures 55-57), *mf* (measures 58-59).

Cello: Part I. Dynamics: *mp* (measures 55-57), *mf* (measures 58-59).

Str. Bass: Part I. Dynamics: *mf* (measures 58-59).

Measures 55, 56, 57, 58, and 59 are indicated at the bottom of the staves.

Score for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass) from measures 60 to 64.

Violins (Vlns.): Part I and II. Dynamics: *mp* (measures 60-61), *mf* (measures 62-64). Measure 64 is marked with *rall.*

Viola (Vla.): Part I. Dynamics: *mp* (measures 60-61), *mf* (measures 62-64). Measure 64 is marked with *rall.*

Cello: Part I. Dynamics: *mp* (measures 60-61), *mf* (measures 62-64).

Str. Bass: Part I. Dynamics: *mf* (measures 60-64).

Measures 60, 61, 62, 63, and 64 are indicated at the bottom of the staves.

67

rall.

A tempo

Vlns.

Vla.

Cello

Str. Bass

This musical score shows the first four measures of a section for Violins I and II, Viola, Cello, and String Bass. The key signature is one sharp (F#) and the time signature is 4/4. The Violin I part starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The Violin II part starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The Viola part starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The Cello part starts with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4. The String Bass part starts with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3. The score includes various musical notations such as stems, beams, and slurs. A large red watermark 'Preview' is overlaid diagonally across the page.

I
 Vlns.
 II
 Vla.
 Cello
 Str. Bass

rall. 75 A tempo

73 74 75 76

[illegible]

rall.

83 Moderato (♩ = 96)

Vlns.
Vla.
Cello
Str. Bass

80 81 82 83

Vlns.
Vla.
Cello
Str. Bass

84 85 86 87 88 89

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