



# Wenceslas Meets Vivaldi

## The Good King Chills Out in Winter

ANTONIO VIVALDI/TRADITIONAL

Arranged by STEVEN H. BROOK

### — INSTRUMENTATION —

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

Imagine howling winds and bitter cold as musicians rehearse. Good King Wenceslas arrives with gifts of food and fuel! Spirits are lifted, the music is transformed, and everyone chills out. Blending and transforming both "Good King Wenceslas" and "Winter," this arrangement will jazz up any holiday 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

### PROGRAM NOTES

"'Twas the day after Christmas, and all through the land, not a creature was eating, not even the band." Such was the state of affairs as howling winds and bitter cold accompanied Antonio Vivaldi's rehearsal of "Winter" from *The Four Seasons*.

Just then, in the moonlight, the starving musicians notice a man trudging through the snow. It is Good King Wenceslas, bearing gifts of food and fuel! As they meet and the gifts are presented, spirits are lifted, the music is transformed, and everyone chills out. In the words of the beloved carol, "Ye who now will bless the poor, shall yourselves find blessing."

This arrangement is an amalgamation and transformation that has been 1,100 years in the process. Vivaldi's masterpiece, *The Four Seasons*, dates from 1725. In it, Vivaldi captures and transforms the moods of nature into a blending of poetry and music. John Mason Neale's familiar carol, "Good King Wenceslas," introduced in 1853, is itself a blending and transformation. The tune was borrowed from the 13th century springtime carol, *Tempus adest florum*, and is used to tell a story based upon the historical figure, Wenceslaus I, Duke of Bohemia (907–935). All of this set in a contemporary context.

### NOTES TO THE CONDUCTOR

Sudden and dramatic changes in dynamics, texture, and style will produce a greater impact on listener and performer alike. For instance, at the beginning, keep the bow as close to the bridge as possible to produce a frigid, bone-chilling sound. Then, with absolutely no hint of what is to come, play a sudden full-bodied forte at measure 12. In general, maintain longer phrasing in the "Vivaldi" sections, and a lighter bouncier approach in the jazzy parts. For instance, measure 49 begins a long smooth diminuendo and crescendo, without the sense of "beats." Then immediately, in measure 52, the piece is bouncy with a good beat. Maintain this distinction even when the two styles are played simultaneously, as in measures 34–40.

*Arranged by Steven H. Brook*

## Str. Bass

[illegible]

Violin I and Violin II score, measures 4-7. The score is written for two violins, with Violin I on the top staff and Violin II on the bottom staff. The key signature is one sharp (F#). The tempo is marked 'Andante'. The score shows a crescendo from mezzo-forte (mf) to mezzo-piano (mp) across five staves. A large red watermark 'Legal User' is overlaid diagonally.

Measure 4: Violin I starts with a half note F#4, followed by a half note G#4. Violin II starts with a half note F#3, followed by a half note G#3. Both instruments are marked *mf*. A large red watermark 'Legal User' is overlaid diagonally.

Measure 5: Violin I starts with a half note A4, followed by a half note B4. Violin II starts with a half note F#3, followed by a half note G#3. Both instruments are marked *mf*. A large red watermark 'Legal User' is overlaid diagonally.

Measure 6: Violin I starts with a half note B4, followed by a half note C#5. Violin II starts with a half note G#3, followed by a half note A3. Both instruments are marked *mf*. A large red watermark 'Legal User' is overlaid diagonally.

Measure 7: Violin I starts with a half note C#5, followed by a half note D5. Violin II starts with a half note A3, followed by a half note B3. Both instruments are marked *mp*. A large red watermark 'Legal User' is overlaid diagonally.

Score for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measures 8, 9, 10, and 11 are shown. The key signature is D major (two sharps). The tempo/mood is marked *mf* (mezzo-forte).

The Violins (Vlns.) and Viola (Vla.) parts are in treble clef. The Cello and String Bass parts are in bass clef. The Viola part has a double bar line at measure 11.

Measure numbers 8, 9, 10, and 11 are indicated below the staves.

Score for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measures 12 and 13 are shown. The key signature is D major (two sharps). The tempo/mood is marked *f sub.* (for *f* *subito*).

The Violins (Vlns.) and Viola (Vla.) parts are in treble clef. The Cello and String Bass parts are in bass clef. The Viola part has a double bar line at measure 13.

Measure numbers 12 and 13 are indicated below the staves.

Score for measures 14, 15, and 16. The score is for five parts: Vlns. I, Vlns. II, Vla., Cello, and Str. Bass. The key signature is three sharps (F#, C#, G#). The time signature is 4/4.

Measure 14: Vlns. I and II play a half note G#4 (marked *mp*). Vla. plays a half note G#3 (marked *mp*). Cello and Str. Bass play a half note G#2 (marked *f* *espressivo*).

Measure 15: Vlns. I and II play a half note A4 (marked *mp*). Vla. plays a half note A3 (marked *mp*). Cello and Str. Bass play a half note A2 (marked *f* *espressivo*).

Measure 16: Vlns. I and II play a half note B4 (marked *f*). Vla. plays a half note B3 (marked *f*). Cello and Str. Bass play a half note B2 (marked *f* *espressivo*).

Score for measures 17 and 18. The score is for five parts: Vlns. I, Vlns. II, Vla., Cello, and Str. Bass. The key signature is three sharps (F#, C#, G#). The time signature is 4/4.

Measure 17: Vlns. I and II play a half note C5 (marked *mp*). Vla. plays a half note C4 (marked *mp*). Cello and Str. Bass play a half note C3 (marked *mp*).

Measure 18: Vlns. I and II play a half note D5 (marked *mp*). Vla. plays a half note D4 (marked *mp*). Cello and Str. Bass play a half note D3 (marked *mp*).

20

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*sfz*

*p*

*mp*

19 *sfz*

20 *p*

21 *mp*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

22

23

24

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

24 25

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

26 27

30

*div.*

*mp*

*f*

Vlns. I

Vlns. II

*mp*

*f*

Vla.

*f*

Cello

*f*

Str. Bass

*f*

28 29 30

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*pizz.*

*p*

*p*

*p*

*p*

31 32 33



34

Vlns. I *pizz.* *mp* *leggiero*

Vlns. II *pizz.* *mp* *leggiero*

Vla. *f* *espressivo*

Cello *f* *espressivo*

Str. Bass *mf*

34 35 36

Vlns. I *arco* *f* *espressivo*

Vlns. II *arco* *mf*

Vla. *mf*

Cello *pizz.* *mf*

Str. Bass

37 38 39

42

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*sfz*

*sfz*

*sfz*

*arco*

*sfz*

*arco*

*sfz*

40 41 42

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*pizz.*

43 44

div.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

45 46 47

48

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

48 49

Score for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Violins I and II: *mf cresc.* (mezzo-forte, crescendo). Both parts feature a 4-measure rest followed by a melodic line.

Viola: *mp cresc.* (mezzo-piano, crescendo). The part begins with a 4-measure rest.

Cello: *mp cresc.* (mezzo-piano, crescendo). The part begins with a 4-measure rest.

String Bass: *mp cresc.* (mezzo-piano, crescendo). The part begins with a 4-measure rest.

Measures 50 and 51 are indicated at the bottom of the score.

Score for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Violins I and II: *f* (forte). Both parts feature a melodic line with a crescendo leading to a *div.* (divisi) section.

Viola: *f* (forte). The part features a melodic line with a crescendo leading to a *div.* (divisi) section.

Cello: *f* (forte). The part features a melodic line with a crescendo leading to a *div.* (divisi) section.

String Bass: *f* (forte). The part features a melodic line with a crescendo leading to a *div.* (divisi) section.

The *div.* section is marked with *sffz* (sforzando) and includes a *(V)* (Vibrato) marking.

Measures 52, 53, and 54 are indicated at the bottom of the score.