



# Christmas in the Caribbean

*Featuring O Tannenbaum*

Traditional

*Arranged by Victor López (ASCAP)*

————— **INSTRUMENTATION** —————

- |               |  |
|---------------|--|
| 1 Conductor   | 1 Piano Accompaniment  |
| 8 1st Violin  | 3 Percussion   |
| 8 2nd Violin  | (Maracas/Sleigh Bells, Claves/<br>Tambourine, Bass Drum, or<br>optional Drumset) |
| 5 Viola       |  |
| 5 Cello       |  |
| 5 String Bass |  |

Written in a bossa nova style, this fresh take on a classic will add a little Caribbean flavor to your Christmas concert and will be easy to learn and teach.

### PROGRAM NOTES

*Christmas in the Caribbean* is an arrangement based on "O Tannenbaum," a traditional German Christmas Carol. Christmas around the world is celebrated on Christmas Day, the 25th of December. Some countries, however, have different Christmas traditions, and the celebrations take place over a long period of time. Though the mode of celebration, the dates, and the traditions vary, Caribbean residents regard Christmas as a joyful time of faith and put their own unique spin on the festive season. Many of the celebrations include carnivals, boat parades, fireworks, local folklore, and traditions through song, dance, drama, poetry, street parties, performances, and musical competitions. People of all religions, and some who observe no religion at all, become involved in the Christmas activities.

### NOTES TO THE CONDUCTOR

This work is written in a bossa nova style throughout, except for mm. 29–36, which are written in a medium jazz waltz style. A quick explanation of these two styles may be necessary. Students could research the two styles and share the findings. Note that the first three measures of the introduction are repeated at mm. 43–45. Measure 5–12 serve as a second introduction to set up the bossa nova groove. Consider rehearsing the rhythm section separately and then adding the strings. Work on making all transitions smooth, including mm. 11–13, 19–21, 27–29, 36–37, and 43–47. The waltz style at m. 29 should have a "one feel." Keep the optional bass drum light throughout this section. The percussion part includes maracas and claves. In the absence of the maracas, a shaker, cabasa, or hi-hat may be used. A woodblock may be used in place of the claves. As an option, one player may play the entire part on drumset. The piano part has been written to be somewhat percussive to enhance the rhythmic nature of this piece.

### 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

**Please note:** Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

# Christmas in the Caribbean

Featuring O Tannenbaum

CONDUCTOR SCORE  
Duration - 2:20

Bossa Nova (♩ = 128)

Traditional  
Arranged by Victor López (ASCAP)

Violins

Viola

Cello

String Bass

Piano  
Accompaniment

Percussion

(Maracas/Sleigh Bells,  
Claves/Tambourine, Bass Drum,  
or optional Drumset)

The musical score is divided into two systems. The first system (measures 1-4) features a Bossa Nova tempo of 128 bpm. The string parts (Violins I & II, Viola, Cello, and String Bass) are marked with a forte (*f*) dynamic and include a *div.* (divisi) instruction. The piano accompaniment is marked *f* and includes chord changes: G6, F6, G6, F6, G6, F6, G6. The percussion part includes Maracas (with optional Hi-Hat), Claves (with optional Cross Stick), and Toms, marked *mf*. The second system (measures 5-8) continues the arrangement with a *mf* dynamic. The piano accompaniment features chords G6 and F6. The percussion part continues with a consistent rhythmic pattern.



I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

Pno. Accomp.

Perc.

21

*f* *mf*

D7(b9) GMaj9 Bb<sup>6</sup> EbMaj9 Ab13(#11) GMaj7

Ride Cym.

18 19 20 21

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

Pno. Accomp.

Perc.

22 23 24 25

Amin7 Bmin7 F9(#11) E7(b9) Amin7

29 Waltz style (one feel)

(♩ = ♩)

Vlns. I  
Vlns. II  
Vla.  
Cello  
Str. Bass

div. *mp* *f* *f*

arco *f*

Measures 26-30. The string section consists of Violins I and II, Viola, Cello, and String Bass. The score shows various articulations like *div.* (divisi) and *arco* (arco), and dynamics such as *mp* (mezzo-piano) and *f* (forte). The time signature changes from 3/4 to 4/4 at measure 29.

Pno. Accomp.

D7(b9) G<sup>6</sup> D13(b9) GMaj7 E7/G#

Measures 26-30. The piano accompaniment features chords: D7(b9), G<sup>6</sup>, D13(b9), GMaj7, and E7/G#. The score includes a dynamic marking of *mf* (mezzo-forte) and a tempo/style instruction of "Waltz style (one feel)".

Perc.

Ride Cym. Toms S.D. Sleigh Bells (Opt. Ride Cym.) Tamb. (Opt. S.D.)

Measures 26-30. The percussion part includes Ride Cymbal, Toms, Sleigh Bells (optional), and Tambourine (optional). The score includes a dynamic marking of *mp* (mezzo-piano) and a tempo/style instruction of "Waltz style (one feel)".

Vlns. I  
Vlns. II  
Vla.  
Cello  
Str. Bass

Measures 31-36. The string section continues with Violins I and II, Viola, Cello, and String Bass. The score shows various articulations and dynamics, including *f* (forte) in measure 35.

Pno. Accomp.

A min7 D7 A min7 D13 Gmaj9 D13(b9)

Measures 31-36. The piano accompaniment features chords: A min7, D7, A min7, D13, Gmaj9, and D13(b9). The score includes a dynamic marking of *f* (forte) in measure 35.

Perc.

Measures 31-36. The percussion part continues with Ride Cymbal, Toms, Sleigh Bells (optional), and Tambourine (optional).

37 Bossa Nova

(♩ = ♩)

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

37 Bossa Nova

(♩ = ♩)

Pno. Accomp.

G Maj7    A min7    B min7    F9(#11)    E9    A min7

Maracas (Opt. Hi-Hat)  
Claves (Opt. Cross Stick)

Perc.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*div. V*

*div.*

*Fine*

Pno. Accomp.

D7(b9)    G6    F6    G6    F6    G6    F6    G6

Perc.

47

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

Perc.

*mf*

*mf*

*mf*

*mf*

*mf*

G Maj7

A min7

B min7

Toms

46 47 48 49

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

Perc.

E7(b9)

A min7

D7(b9)

G Maj7

50 51 52 53

55

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

Perc.

54 55 56 57

E<sup>b</sup>Maj9 A<sup>b</sup>13(#11) G<sup>Maj</sup>7 A<sup>min</sup>7 B<sup>min</sup>7 F9(#11)

D.S.  $\%$  al Fine

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

Perc.

58 59 60 61 62

E9 A<sup>min</sup>7 A<sup>9</sup> A<sup>min</sup>7 D13(b9) G<sup>9</sup> C13(b9) *mf*

*div.*

*f*

*arco*

S.D. Ride Toms