

Dear Colleagues:

Welcome to **Strolling Strings**, a major breakthrough in string music education! This educational concept which has come of age is your programs' public relations answer to marching band, jazz ensemble, and show choir and it's even more. Strolling Strings provides students with a unique performing experience which builds character, self-esteem, and creativity; and improves memorization and communication skills, stage presence and coordination. Strolling Strings teaches musicians how to truly **give** the gift of music and share their talents with others in a way unequaled in any other form of musical performance.

The **Kjos Strolling Strings Series** is designed to provide you with everything needed to begin and sustain a successful strolling program at a variety of playing difficulties. This innovative curriculum includes both complete shows and individual **ShowStoppers**. Each publication comes complete with program notes, detailed performance suggestions and a Show Host script.

Holiday Salute is part of the Kjos Strolling Strings ShowStopper series. Kjos created ShowStoppers to provide you with distinctive arrangements which are designed to "*bring the house down!*" By including ShowStoppers in your core Strolling Strings show, you can customize your program, giving it that extra-special touch.

We hope you enjoy **Holiday Salute** and look forward to providing you with an ever-growing Strolling Strings curriculum.

Sincerely,
The **Neil A. Kjos Music Company**

ABOUT THE ARRANGER

MR. JAMES "RED" MCLEOD is one of the most active composer/arrangers in the instrumental field. His interest in arranging began as a junior high student and it wasn't long before he sold his first arrangement at the age of 15. While attending the University of Minnesota, he sold a composition to Eugene Ormandy and the Minneapolis Symphony, and it capped his decision to become a professional musician.

For 19 years Mr. McLeod was the music director and arranger for the internationally famous Flame Room Golden Strings of Minneapolis. His past work with the Golden Strings has been a major influence in developing the educational concept of Strolling Strings for schools and communities across the country.

Since 1987, the year Mr. McLeod's first complete Strolling Show was published, he has participated in strolling workshops in many states including Minnesota, Texas, Illinois, Wisconsin, Oklahoma and Kansas. In 1990, he was appointed exclusive composer and arranger for the 2nd National Strolling Strings Festival in Milwaukee, Wisconsin, where over 400 students participated in the "Grand Stroll." Throughout his career, he has published over 160 original pieces and arrangements. He continues to write extensively for strings and is devoted to expanding the Strolling Strings curriculum.

INSTRUMENTATION LIST (SETC)

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



PROGRAM NOTES

Christmas is celebrated in many countries around the world. But for most everyone, it is a time when loved ones come together to share the spirit of the holidays. **Holiday Salute** is a medley featuring a myriad of immortal carols which have been sung and played each Christmas season by generations of children and adults.

*(Specific information relating to each of the eleven tunes featured in **Holiday Salute** is provided below.)*

Joy to the World — Georg Friderich Handel (meas. 8–15)

The words first appeared in Isaac Watts, *The Psalms of David* (London, 1719), as a translation of the last five verses of Psalm 98.

O Little Town of Bethlehem — Lewis H. Redner (meas. 16–22)

Preacher Phillips Brooks (1835–1893) wrote the poem, “O Little Town of Bethlehem” for the children of his church after an inspiring trip to the Holy Land. He asked his church organist Lewis H. Redner (1831–1908) to write music for his poem. After many days of frustration and struggling, he was suddenly awakened during the night (Christmas Eve) with the perfect melody sounding in his ears. After quickly jotting down the melody, he harmonized it and then premiered it the next morning, Christmas Day.

Angels We Have Heard on High — French carol (meas. 23–32)

This French carol dates back to the 18th century. Traditionally, it is believed that the melody was first sung by shepherds watching over their fields on Christmas Eve.

It Came Upon a Midnight Clear — Richard S. Willis (meas. 33–40)

American composer Richard S. Willis (1819–1900) was a Yale graduate and also studied music in Germany, where Mendelssohn was one of his teachers. Upon returning to the United States, Willis composed a tune he entitled, “Christmas Carol.” That same year, Dr. Edmund H. Sears (1810–1876), a devout and original thinker, wrote that “Peace on earth, good will to men . . .” was one of the greatest lessons man had to learn. His poem was published in a theological journal and received very high praise. Many years later, their words and music were joined to create this beautiful carol, although Willis and Sears probably never knew each other.

God Rest Ye Merry Gentlemen — English carol (meas. 41–49)

This piece utilizes the natural minor scale which is an uncommon choice for a cheerful carol, but it is probable that the melody is much older than the words. The eventual marriage of music and verses thus created a carol sustaining unique beauty.

Deck the Halls — Welsh carol (meas. 50–56)

One of the best known secular carols, it is a universal favorite in English speaking countries. It fondly describes the British custom of decorating banquet halls with holly, ivy and mistletoe during the winter Yule festival. The melody is an old traditional Welsh air, once used by Mozart as the theme of a composition for violin and piano.

Silent Night — Franz Gruber (meas. 57–67)

On Christmas Eve, 1818, the organ in a little church in Oberndorf, Austria broke down. This left the organist, Franz Gruber, in an unfortunate position since all the music he had planned for the special service relied on an organ accompaniment. The assistant pastor of the church gave Gruber a poem with the request that he write a suitable melody arranged for two solo voices, chorus and guitar accompaniment. That evening, Gruber finished his composition and it was performed with immediate acceptance.

Jingle Bells — James Pierpont (meas. 71–82)

This favorite was first published as *One Horse Open Sleigh* on Sept. 16, 1857, by Oliver Ditson & Co. It was specially written for children by American composer James Pierpont (1822–1893).

Hark, the Herald Angels Sing — Felix Mendelssohn (meas. 83–92)

Felix Mendelssohn (1809–1847) spent much of his life composing for all mediums, but a portion of his output included a choral cantata. From this cantata came the tune later becoming “Hark, the Herald Angels Sing” which was set with new verses by Charles Wesley and George Whitfield.

Hallelujah Chorus — Georg Friderich Handel (meas. 93–106)

Georg Friderich Handel (1685–1759) was of German descent, but became a naturalized citizen of England where he spent most of his life. In addition to his concerto grossos, chamber works, and operas, he is best known for his numerous oratorios. Probably his most famous oratorio, “The Messiah” was composed in 1741 and although the work as a whole was well received, the “Hallelujah Chorus” has always remained one of its most popular pieces.

O Come, All Ye Faithful — John Francis Wade (meas. 107–126)

Most historians agree that the Latin words and music were written by J.F. Wade (1711–1786), an Englishman who spent his life copying and teaching music at the Roman Catholic center in Douay, France. He composed “O Come, All Ye Faithful” between 1740–1744. It gained popularity through frequent performances at the Portuguese Embassy in England.

SAMPLE



PERFORMANCE SUGGESTIONS

The following suggestions are general guidelines for establishing optimum physical positioning of players. **Holiday Salute** should be integrated into a show as a "Stage number." Stage numbers are those in which the entire ensemble performs "on-stage." In many strolling performance situations, an actual elevated stage may not exist. In these cases, the stage can refer to either

- 1) an area front and center in a performing space where the piano and bass players (rhythm section) are permanently located and where the violinists, violists and cellists gather to perform "stage numbers" or
- 2) a standard "homebase" formation for the violinists, violists and cellists covering a large portion of the strolling area to which the strollers move for stationary performances of "stage numbers." The formation might be a giant circle surrounding the tables in the room or a large cross intersecting in the center of the room; many possibilities exist.

Before the music begins, all group members should be in stage formation. If the strollers have not had ample time to get into their positions, measures 1 and 2 may be repeated several times (as a vamp) before continuing at measure 3. This will allow strollers extra time to get into position before beginning the medley's first selection, as well as giving the Show Host more time to present his/her introduction. The selection should then be performed from a relatively stationary stage/concert formation.



SCRIPT FOR SHOW HOST

Below are two possible introductions a Show Host may consider using when presenting **Holiday Salute**. Feel free to develop an original introduction incorporating any or all of the material provided below.

When **Holiday Salute** is performed in a holiday program:

Host: The holidays are just around the corner, and what better way to celebrate the season than to express it through beautiful music. name of group brings you a medley entitled, **Holiday Salute**, featuring some of our favorite Christmas carols.

When **Holiday Salute** is performed as an encore to a holiday program:

Host: Thank you for your enthusiastic response to our program. The name of group thoroughly enjoyed performing for you, and want to extend our best wishes for a safe and joyous holiday season. We would like to share some of our Christmas spirit with you as we proudly present **Holiday Salute**.

HOLIDAY SALUTE

Full Conductor Score
Approx. time-4:20

arr. by James "Red" McLeod

Musical score for Violins (1 and 2), Viola, Cello, String Bass, and Piano. The score is in 4/4 time with a tempo of quarter note = 120. It consists of four measures. The Violins and Viola parts are mostly rests, with some notes in the final measure. The Cello and String Bass parts play a rhythmic pattern of eighth notes. The Piano part plays a similar rhythmic pattern. Dynamics include *p* and *mf*.

Musical score for Violins (1 and 2), Viola, Cello, String Bass, and Piano. This section is marked with a box containing the number 8 and the text "Joy to the World". It consists of four measures. The Violins and Viola parts play a melodic line. The Cello and String Bass parts play a rhythmic pattern. The Piano part plays a similar rhythmic pattern. Dynamics include *f*. The String Bass part includes chord markings: D, G D, G D, G D, G D, and Em. A box with the number 8 is placed above the eighth measure.

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9 10 11 12

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

D A7 D G A7 D

mp

13 14 15 16 17

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

16 "O Little Town of Bethlehem"

N.C. G 16 G° G Fm6 C Am

mf *p*

18 19 20 21 22

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

G D D7 G Dm6 E Am G D+ G D6 D7

23 "Angels We Have Heard on High"

24 25 26 27

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

mf f

G Am7 D7 G D G D7 G E7

mf f

28 29 30 31 32

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

Am D7 G D7 Am7 D7 G E7 Am D7 G7

33 "It Came Upon a Midnight Clear"

34 35 36 37

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

33 C E7 Am F C Dm6 C Dm C Dm7

41 "God Rest Ye Merry Gentlemen"

38 39 40 41 42

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

G7 F G7 C Em B7 Em C G

mf

43 44 45 46 47

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

C B Em Am B Em D7 G C G G Ac7 Em B7 Em A7

50 "Deck the Halls"

48 49 50 51

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

D G6 D7 G C G C G D7 G D G

f

52 53 54 55

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

D7 G D7 G D7 G Em D A7 D

p

56 57 "Silent Night" 58 59

Vlns. 1 *f* *sub. pp*

Vlns. 2 *f* *sub. pp*

Vla. *f* *sub. pp*

Cello *f* *sub. pp*

Str. Bass *f* *sub. pp* G C F C F C

Piano *f* *sub. pp*

60 61 62 63 64

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass G7 C

Piano

65 66 67 68 69

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

G7 C N.C. D G D F# B F#

70 71 "Jingle Bells" 72 73 74

Vln 1 2

Vla.

Cello

Str. Bass

Piano

D7 G G+C Am Dm6 D7 D G

75 76 77 78 79

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

ff

G+ C Am D7 D D7 G G+ B6 G7

80 81 82 83 84

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

mf

83 "Hark, the Herald Angels Sing"

C Cm G G6 C G A7 D7 G D7 G D

85 86 87 88 89

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

G Bm C Am G D7 G D Em G Em6 A7 D G

90 91 92 93 "Hallelujah Chorus" 94

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

Em D7 G C E7 Am E Am N.C.

95 96 97 98 99

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

A D A D A D A N.C.

100 101 102 103 104

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

A D A V D A D A D A D G D V

105 106 107 "O Come, All Ye Faithful" 108 109

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

ff

ff

ff

ff

G D G D G D A E A D

110 111 112 113 114

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

A E A F#m B7 E B7 E A A E B7 E

115 116 117 118 V 119

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

120 121 122 123 124

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

125 126 127 128 129

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

130 131 132 V 133 134

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano