

The Arranger

Richard Williamson completed his doctor of musical arts degree in choral music at the University of Illinois in 1993. He holds master of music and master of arts degrees from Eastman School of Music and a bachelor of music degree from Furman University. He has studied conducting with Ann Howard Jones, Samuel Jones, Don V. Moses, Donald Neuen, Donald Portnoy, and Fred Stolfus. At the University of Illinois, he was awarded a graduate fellowship and elected to the honor society, Phi Kappa Phi. He is also a member of Phi Beta Kappa, Kappa Delta Pi, and Pi Kappa Lambda. He was also awarded a Presser Scholarship in music in 1982.

From 1986 to 1989 Dr. Williamson taught choral and general music in the Rome, New York public schools. While in Rome, he was music director and conductor of the Rome Choral Society and a guest conductor for the Rome Camerata, Rome City Schools, All-City Chorus, and various church choirs. He has conducted the University of Illinois Masters Choir, Greater Utica Chamber Orchestra, and Leatherstocking Chamber Orchestra. Dr. Williamson has also served as a music instructor at the Danville, Illinois area Community College and Chancel Choir Director at First Baptist Church of Champaign-Savoy, Illinois. He is currently a teacher in the Chesterfield County, South Carolina, schools and is active as a guest composer and conductor.

The Composition

Yuletide Carols for Strings is a medley featuring three familiar carols, Carol of the Bells; God Rest Ye Merry, Gentlemen; and Good Christian Men, Rejoice. Each of the pieces in this arrangement has a strongly marked, distinctive feel because of recurring patterns of rhythm and stress. The transitional section between the second and third carol also contains a vital rhythmic motive which establishes momentum for the remainder of the composition. The accompaniment in Good Christian Men, Rejoice is, at times, made up of motives from the first two carols in this medley. This section, then, is almost a quodlibet. All parts at various times must have a melodic, singing character. These motivic quotes help determine the character of each line at any given point.

Instrumentation List (Set C)

- 8 - 1st Violin
- 8 - 2nd Violin
- 5 - 3rd Violin (Viola T. C.)
- 5 - Viola
- 5 - Cello
- 5 - String Bass
- 1 - Piano
- 1 - Full Conductor Score

Additional scores and parts are available.

For The Rome Free Academy Strolling Strings, Margaret Jevens, Director

Yuletide Carols for Strings

Full Conductor Score
Approx. time - 2:50

arr. Richard Williamson

"Carol of the Bells"
Vivace (♩ = 66)

1 2 3 4 5 6

Violins 1 *pp*

Violins 2 *pp*

Viola *pp*

Cello

String Bass *pizz.*
pp

Piano (Optional)
Vivace (♩ = 66)
(tacet until m. 41)

7 8 9 10 11 12

Vlns. 1

Vlns. 2

Vla.

Cello *pizz.*

Str. Bass

Piano

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13 14 15 16 17 18

Vlns. 1 (pp)

Vlns. 2 (pp)

Vla. (pp)

Cello (pp) arco

Str. Bass (pp)

Piano

19 20 21 22 23 24

Vlns. 1

Vlns. 2

Vla.

Cello (b)

Str. Bass

Piano

25 26 27 28 29 30

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

Piano

arco

pizz.

31 32 33 34 35 36

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

Piano

pizz.

pizz.

arco

40

"God Rest Ye, Merry Gentlemen"

Meno mosso (♩ = 60)

Allegro vivo (♩ = 88 - 92)

1 37 38 39 41 42 43

Vlns. 1 ritard. V

Vlns. 2 ritard. V

Vla. arco ritard. V

Cello ritard. * V mp con forza

Str. Bass ritard. V mp con forza

Piano ritard. 40 arco mp secco

Meno mosso (♩ = 60) Allegro vivo (♩ = 88 - 92)

44 45 46 47 48 49 50

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

* Optional Divisi (or have viola play upper note until m. 61)

51 52 53 54 55 56 57

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

54

58 59 60 61 62 63 64

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

non arpa

62

ff

mf

mp

p

Detailed description: This is a page of a musical score for measures 51 through 64. The score is arranged in a system with five staves: Violins (1 and 2), Viola, Cello, String Bass, and Piano. The key signature has one flat (B-flat). Measures 51-57 are marked with a forte (*ff*) dynamic. Measures 58-61 are marked with a mezzo-forte (*mf*) dynamic. Measure 62 is marked with a mezzo-piano (*mp*) dynamic. Measures 63-64 are marked with a piano (*p*) dynamic. The Piano part includes the instruction "non arpa" starting at measure 58. Measure numbers 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, and 64 are indicated above the staves. Measure numbers 54 and 62 are enclosed in boxes. A large, semi-transparent watermark "SAMPLE" is overlaid diagonally across the page.

65 66 67 68 69 70 71

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *f*

Cello *f*

Str. Bass *sempre* *f*

Piano

72 73 74 75 76 77 78

Vlns. 1 *ff*

Vlns. 2 *ff*

Vla. *ff*

Cello *ff*

Str. Bass *ff*

Piano *col 8va bassa*

"Good Christian Men, Rejoice"

80 *poco accelerando*

79 81 82 83 84 85

Vlins. 1 *smorzando*

Vlins. 2 *smorzando* *p*

Vla. *smorzando* *pp* *p*

Cello *smorzando* *pp* *p*

Str. Bass *smorzando* *pp* *p*

Piano *poco accelerando* *pp* *p*

86 87 88 89 90 91

Vlins. 1 *mp* *f simile*

Vlins. 2 *mp* *f simile*

Vla. *mp* *f simile*

Cello *mp* *mf simile*

Str. Bass *mp* *mf simile*

Piano *mp* *f simile*

90 *Vivace* (♩ = 108)

90 *mf simile* *Vivace* (♩ = 108)

The image shows a page of a musical score for the hymn "Good Christian Men, Rejoice". The score is for a string ensemble and piano. It is divided into two systems. The first system covers measures 79 to 85. The second system covers measures 86 to 91. The key signature is one flat (B-flat major or D minor). The time signature is 6/8. The score includes dynamics such as *smorzando*, *poco accelerando*, *pp*, *p*, *mp*, *f*, and *mf*. There are also performance instructions like *simile* and *Vivace* with a tempo marking of quarter note = 108. A large watermark is visible across the page.

Musical score for measures 92-104. The score is arranged in two systems. The first system covers measures 92-97, and the second system covers measures 98-104. The instruments are: Violins (Vlns.), Viola (Vla.), Cello, String Bass (Str. Bass), and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as dynamics (*f*, *mf*, *tenuto*), articulation marks (*v*, *v*), and slurs. A large watermark is visible across the score.

118 119 120 121 122 123

Vlns. 1 *ff*

Vlns. 2 *ff*

Vla. *ff*

Cello *ff*

Str. Bass *ff*

Piano *ff*

124 125 126 127 128 129

Vlns. 1 *sfp* *rallentando* **Broaden**

Vlns. 2 *sfp* *rallentando*

Vla. *sfz* *rallentando*

Cello *sfz fp* *rallentando*

Str. Bass *sfp* *rallentando* **Broaden**

Piano *rallentando*

Detailed description: This page of a musical score covers measures 118 to 129. The top system (measures 118-123) features five staves: Violins 1 and 2, Viola, Cello, and String Bass, all playing a rhythmic eighth-note pattern with a forte (*ff*) dynamic. The Piano accompaniment consists of chords in the right hand and a bass line in the left hand, also marked *ff*. A box containing the number 123 is placed above the final measure of this system. The bottom system (measures 124-129) shows a change in dynamics and tempo. Measures 124-125 are marked *sfp*. From measure 126, the tempo is marked *rallentando*. A **Broaden** instruction is placed above measure 126 and below measure 128. The dynamics for the strings are *sfz* for the Viola and Cello, and *sfz fp* for the String Bass. The Piano part continues with *rallentando* dynamics.