



# Winter Holiday Medley

TRADITIONAL AND DUTCH HYMN

Arranged by JAN FARRAR-ROYCE

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## INSTRUMENTATION

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

## NOTES TO THE CONDUCTOR

Celebrate winter and family with beloved tunes traditionally used at Thanksgiving. "We Gather Together" and "Over the River and Through the Woods" make a gorgeous medley. This medley was suggested to me when my son and his wife called me from the car as they drove through a farm on the way to my house for Thanksgiving dinner to sing "Over the river and through the woods to Grandmother's house we go!" I could hear my granddaughter cooing along in the background! Later, while setting the table, we broke into "choral" style harmony for a verse of "We Gather Together." I woke up the next morning with the medley playing in my head!

Adrianus Valerius wrote the triple-meter Dutch hymn, "We Gather Together," in 1597 and Lydia Marie Child included "A Boy's Thanksgiving Day Poem," now known as "Over the River and Through the Woods," in her 1844 collection, *Flowers for Children*, Volume 2. It is unclear whether she also wrote the music for the second tune of this medley, but the poem was renamed to become a musical holiday standard in America.

Easy to teach, this piece includes a few higher notes. The high C in the first violin part may be achieved by having the musicians extend their pinky a half step or move into II or III position. A few players on the lower octave will add substance to the sound of these soaring notes. The celli & basses have the fun of being the neighing horse at the beginning and end of this arrangement. These players should put their fourth fingers on the high C (you could put a piece of clear tape on the spot of their fingerboard where this is) and drag it back to the lower C. Adding tremolo to this slide will, indeed, make it sound like neighing horses!

At measure 53, although the other sections will be sharing the melody of the hymn in  $\frac{3}{4}$  time, the first violin rhythms are notated in the same  $\frac{6}{8}$  as this original tune was in the beginning. This contrast between the two most common ways to emphasize six eighth notes, the "hemiola," is one of this arranger's favorite composing techniques! The teacher should continue to conduct this last section in  $\frac{3}{4}$ , but may want to accent the fourth eighth note of each measure until the violins figure out how their part fits in. It won't take the students long to realize that their melody is going twice as fast as the hymn.



I  
Vlns.

II

Vla.  
(Vln. III)

Cello

Str. Bass

Hi 3

Hi 3

-4

0

14 15 16 17 18 19 20

opt.  
-1

21

I  
Vlns.

II

Vla.  
(Vln. III)

Cello

Str. Bass

*mf*

*f*

arco 1

V

-4

-4

21 22 23 24 25 26 27

29

**Vlns.**  
I  
II

**Vla.**  
(Vln. III)

**Cello**

**Str. Bass**

*molto rit.* *A tempo*

*mf*

Hi 3

28 29 30 31 32 33 34

37

**Vlns.**  
I  
II

**Vla.**  
(Vln. III)

**Cello**

**Str. Bass**

*mp* *mf*

*mp* *mf*

*mp* *mf*

*mp* *mf*

35 36 37 38 39 40

“We Gather Together”  
A little slower and with reverence (♩ = 150)



53 "Over the River ~ with a different look

opt.

Vlns. I

Vlns. II  
(Vln. III)

Cello

Str. Bass

Musical score for measures 53-57. The score is for four parts: Violins I, Violins II (Violin III), Cello, and String Bass. The key signature is two sharps (F# and C#). The time signature is 4/4. Measure 53 starts with a *mp* dynamic. Measure 54 has a *mf* dynamic. Measure 55 has a *mf* dynamic. Measure 56 has a *mf* dynamic. Measure 57 has a *mf* dynamic. The score includes various musical notations such as slurs, accents, and fingerings (e.g., 3, 4, -1, -3, 4, 0, -1). There are also some performance markings like 'V' above notes.

Vlns. I

Vlns. II  
(Vln. III)

Cello

Str. Bass

Musical score for measures 58-62. The score is for four parts: Violins I, Violins II (Violin III), Cello, and String Bass. The key signature is two sharps (F# and C#). The time signature is 4/4. Measure 58 has a *mf* dynamic. Measure 59 has a *mf* dynamic. Measure 60 has a *mf* dynamic. Measure 61 has a *mf* dynamic. Measure 62 has a *mf* dynamic. The score includes various musical notations such as slurs, accents, and fingerings (e.g., -1, 4). There are also some performance markings like 'V' above notes.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

63 64 65 66 67

A little slower

Slower still

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

68 69 70 71 72 73