

STRING EXPLORER SERIES

A Boomwhacker Christmas

By Richard Meyer (ASCAP)

INSTRUMENTATION

Conductor Score.....	1
Violin I.....	8
Violin II.....	8
Viola.....	5
Violin III (Viola 	3
Cello.....	5
String Bass.....	5
Piano Accompaniment.....	1
Soloists.....	8

Imagine four soloists playing eight Boomwhackers on the heads of eight brave audience members while being accompanied by string orchestra. That's the scenario of this hilarious show-stopper. Your audience will love hearing "Jingle Bells," "Good King Wenceslas," and "Deck the Halls" like never before. Used by the composer with his own orchestra and guest teachers, this simple yet highly effective novelty number never fails! Complete staging instructions are included on the next page.



A Boomwhacker Christmas

Performance Instructions

Set-Up:

ORCHESTRA

Conductor

4 Standing Soloists:	Soloist 1	Soloist 2	Soloist 3	Soloist 4				
8 Seated Guests: (Facing Audience)	#1	#2	#3	#4	#5	#6	#7	#8
4 Music Stands:	X	X	X	X				

AUDIENCE

1. Begin the piece with no guests or soloists on stage, only 8 empty chairs and 4 music stands in front of the orchestra and conductor (see Set-Up). The guest chairs should be equally spaced and the 4 music stands for the soloists set as low as possible so the audience can see the guests.
2. Measures 1–2 should be treated as a “vamp”—repeat them as necessary while guests and soloists march in from the wings and get situated.
3. The soloists stand up for the entire piece, holding their lower note in their right hand, and their higher note in their left hand.
4. The guests should wear some sort of head protection—hard hats, football helmets, bike helmets, etc.
5. Measures 23–28 call for two additional props: a BIG Boomwhacker-type item such as large PVC piping 5’–6’ long, and a HUGE Boomwhacker-type item of 12’ or more! The tube inside a roll of carpet works great. Don’t worry about pitch as they are never actually struck during the piece. Before the piece begins, hide these two props from the audience behind the guest seats.
6. Soloists 2 and 3 put down their Boomwhackers and pick up these props when called for.
7. In measure 24, a cellist “dubs in” the two quarter notes, while Soloist 3 pantomimes them, never actually striking their guest’s head (but getting close enough to make it look real).
8. Directors wishing to skip the theatrics can use the optional cut from the end of m. 18 to m. 30.

A Boomwhacker Christmas

CONDUCTOR SCORE
Duration - 2:00

Richard Meyer (ASCAP)

Molto moderato (♩ = 104)
Vamp as necessary

3

Violins

I

II

Viola
(Violin III)

Cello

pizz.
mp

String Bass

pizz.
mp

Piano
Accompaniment

Molto moderato (♩ = 104)
Vamp as necessary

mp

simile

Soloist 4
(B & C)

Soloist 3
(G & A)

Soloist 2
(E & F)

Soloist 1
(C & D)

1 2 3 4

Vlns. I
pizz.
mp

Vlns. II
pizz.
mp

Vla. (Vln. III)
pizz.
mp

Cello

Str. Bass

Pno. Accomp.

Soloist 4 (B & C)

Soloist 3 (G & A)

Soloist 2 (E & F)

Soloist 1 (C & D)

5 6 7 8 9

11

Vlns.

I

II

Vla.
(Vln. III)

Cello

Str. Bass

11

Pno.
Accomp.

Soloist 4
(B & C)

Soloist 3
(G & A)

Soloist 2
(E & F)

Soloist 1
(C & D)

10

11

12

13

14

19
Optional cut to m. 30* arco

Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass

Pno. Accomp.

Soloist 4 (B & C)
Soloist 3 (G & A)
Soloist 2 (E & F)
Soloist 1 (C & D)

mf arco
mf arco
mf
mf più legato

15 16 17 18 19

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

mf
f
f
mf
f
f

Soli

arco

pizz.

Musical notation for Violins I and II, Viola (Violin III), Cello, and String Bass. The score includes dynamic markings like *mf* and *f*, and performance instructions such as *Soli*, *arco*, and *pizz.*.

Pno. Accomp.

f

(Boomwhacker)

Musical notation for Piano Accompaniment, featuring a *f* dynamic marking and the instruction (Boomwhacker).

Soloist 4 (B & C)

Soloist 3 (G & A)

Soloist 2 (E & F)

Soloist 1 (C & D)

Pick up BIG Boomwhacker

Pantomime (in rhythm)

20 21 22 23 24

Musical notation for Soloists 1, 2, 3, and 4, with performance instructions like "Pick up BIG Boomwhacker" and "Pantomime (in rhythm)". Measure numbers 20 through 24 are indicated at the bottom.

25

Vlns.
I
p *ff*

Vln. II
p *ff*

Vla. (Vln. III)
p *Tutti* *ff*

Cello
p *ff* x1

Str. Bass
p *ff* 2 4

Pno. Accomp.
p *ff*

Soloist 4 (B & C)

Soloist 3 (G & A)
Pick up HUGE Boomwhacker ...and prepare to strike!

Soloist 2 (E & F)

Soloist 1 (C & D)

Conductor (wagging finger and scolding Soloist 3): "No, no, no!"
Soloist 3 (disappointed): "Aw, man!"

25 26 27 28



29 A tempo *Optional cut from m. 18

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

pizz. mp

pizz. mp

pizz. mp

pizz. mp

29 A tempo *Optional cut from m. 18

Pno. Accomp.

mp

Soloist 4 (B & C)

Soloist 3 (G & A)

Soloist 2 (E & F)

Soloist 1 (C & D)

f

f

f

f

29 30 31 32

36

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Pno.
Accomp.

sim.

36

Soloist 4
(B & C)

Soloist 3
(G & A)

Soloist 2
(E & F)

Soloist 1
(C & D)

ff

f

33 34 35 36

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Soloist 4 (B & C)

Soloist 3 (G & A)

Soloist 2 (E & F)

Soloist 1 (C & D)

cresc.
f
ff

37 38 39 40 41

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43 arco *p* *f* (V)

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

p *f*

43 *p* *f*

Pno. Accomp.

Soloist 4 (B & C) *f*

Soloist 3 (G & A) *f*

Soloist 2 (E & F) *f*

Soloist 1 (C & D) *f*

42 43 44 45 46 47