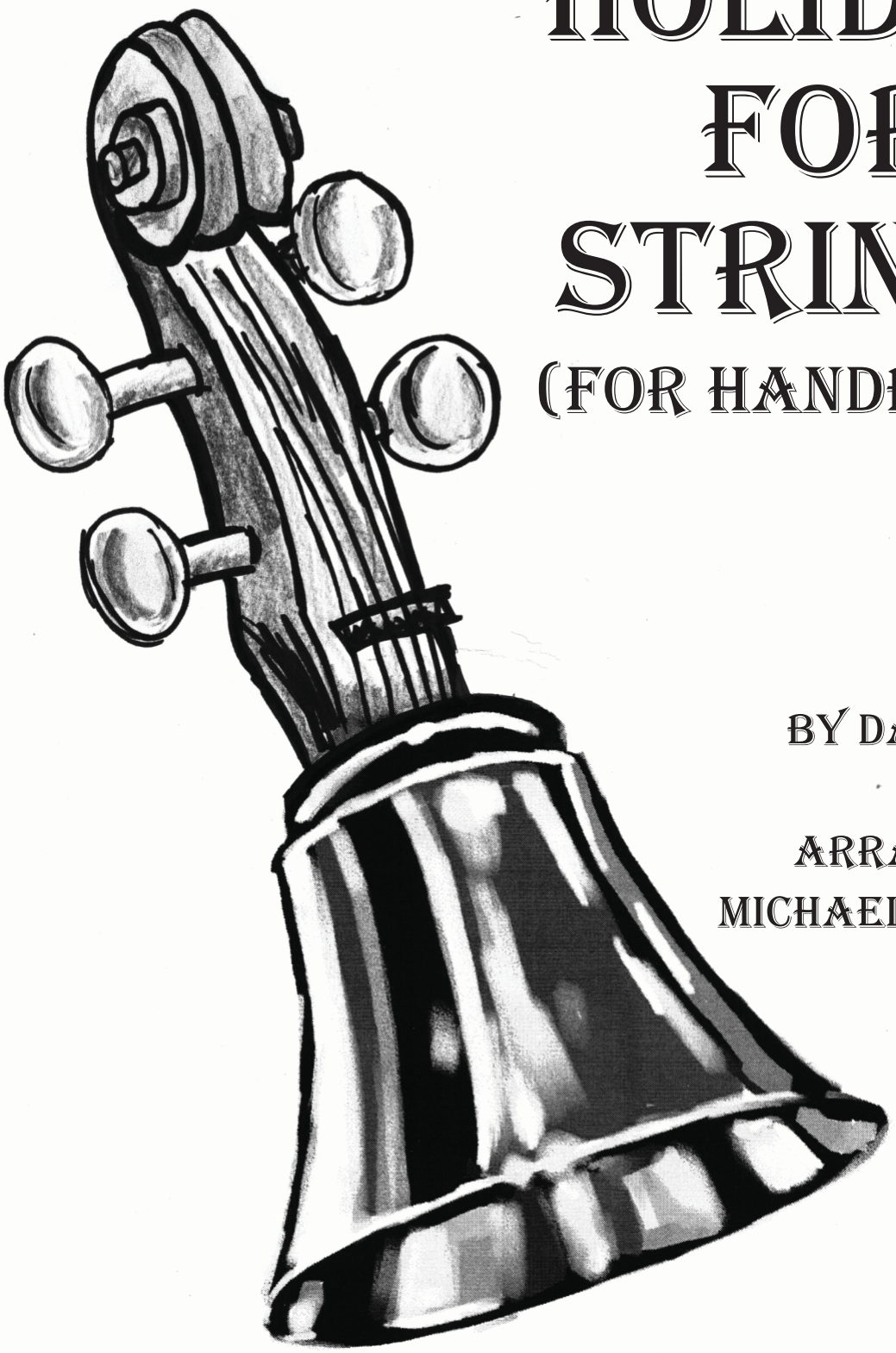
# HOLIDAY FOR STRINGS

## (FOR HANDBELLS)



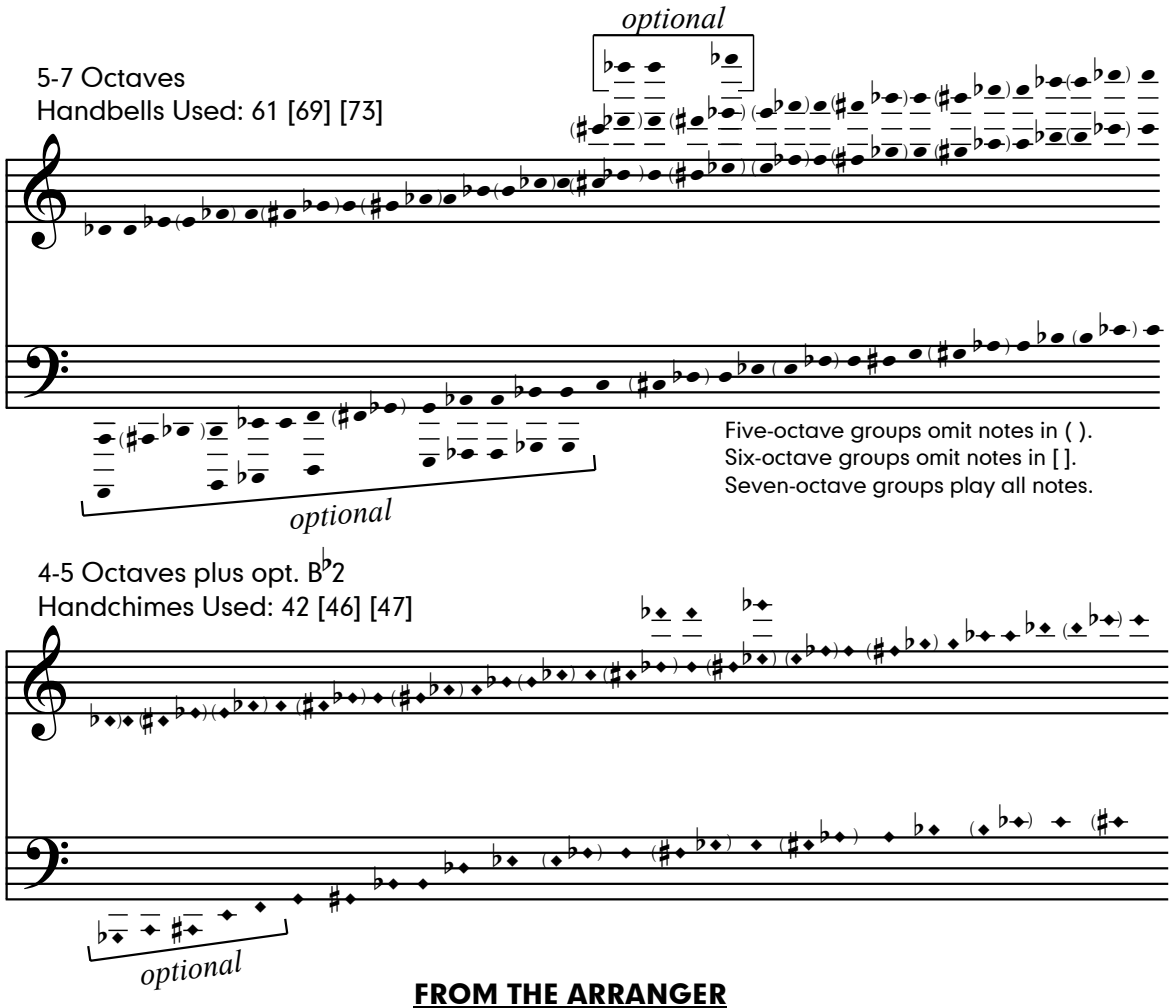
BY DAVID ROSE

ARRANGED BY
MICHAEL J. GLASGOW

# HOLIDAY FOR STRINGS

(FOR HANDBELLS)

## PERFORMANCE NOTES & HANDBELLS USED




### FROM THE ARRANGER

In late 2007, one of my handbell ringers suggested that I arrange *Holiday for Strings* for handbells. I'll freely confess that I didn't recognize the title, but after he put sheet music in my hands and I had a look, I immediately recognized the tune, and knew that he was right — it would be great on bells!

When discussing the piece itself, it's important to mention that contrary to popular belief, English composer David Rose wrote this music, not Leroy Anderson (though Anderson did record it). The tune is often associated with Red Skelton, as it was used as theme music for his television shows.

Please note that many of the bells in this arrangement are played with mallets. For the sake of legibility, all notes throughout the piece indicated with a staccato dot only should be played in this manner. Other special techniques (e.g., RT, Pl, TD, martellato, vibrato and mallet with bell suspended) are indicated each time they are used.

Footnotes offer performance options throughout; however, those on pages 7 and 8 give specific instructions as to performing repeated passages. This "second edition" includes various "courtesy accidentals" which have proven helpful throughout. As in any chromatic piece, however, attention to detail is paramount, as many potential "courtesy accidentals" are not included, to reduce clutter.

I hope that you have as much fun performing this piece as I had arranging it, which was an absolute blast. Thanks for your interest in my work! —MJG

"Holiday for Strings" by David Rose
Copyright 1943 by BREGMAN, VOCCO and CONN, Inc., 1619 Broadway, New York, NY
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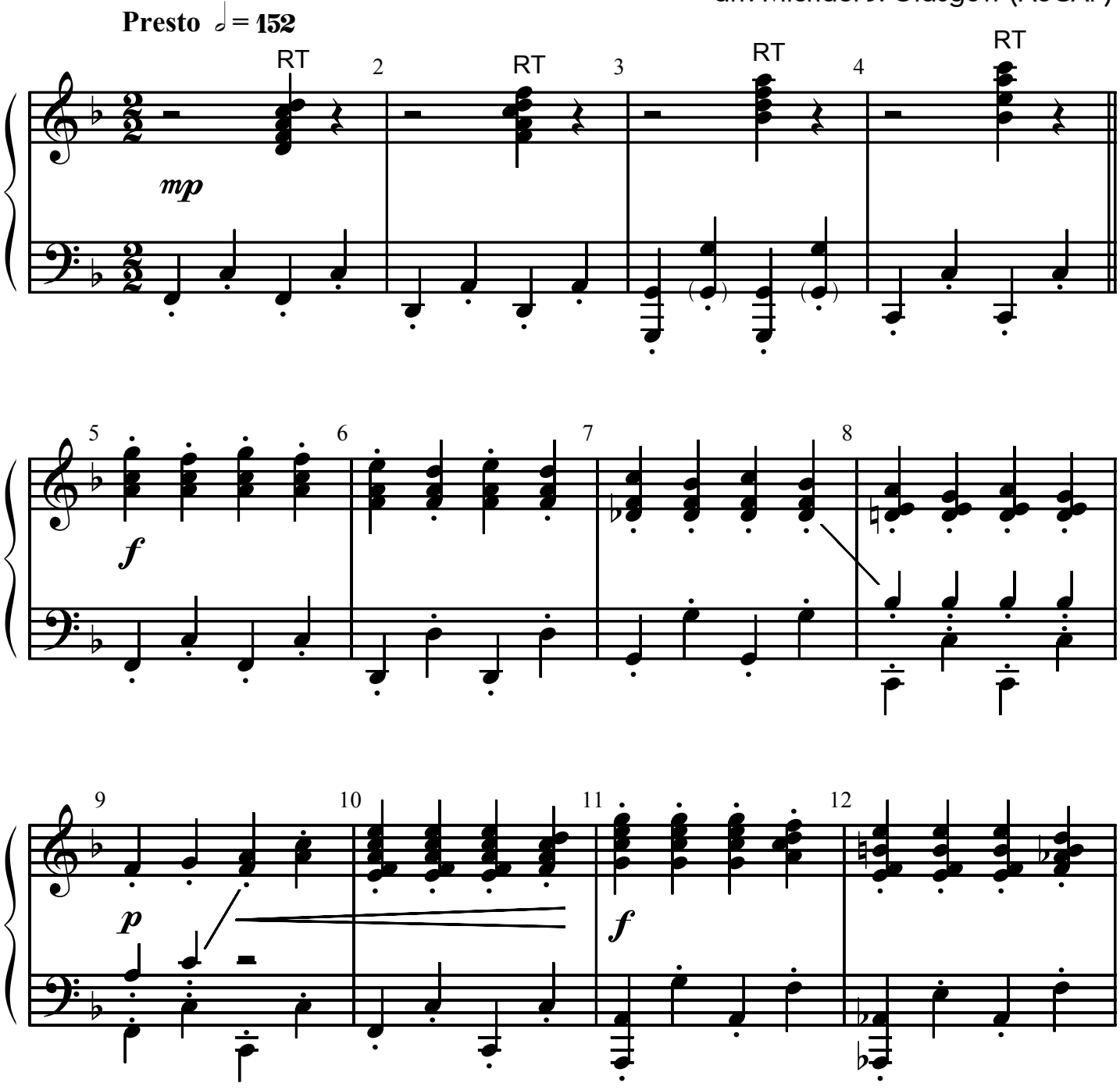
# HOLIDAY FOR STRINGS

## (FOR HANDBELLS)

to Lawrence Stewart – thanks for the inspiration!

by David Rose
arr. Michael J. Glasgow (ASCAP)

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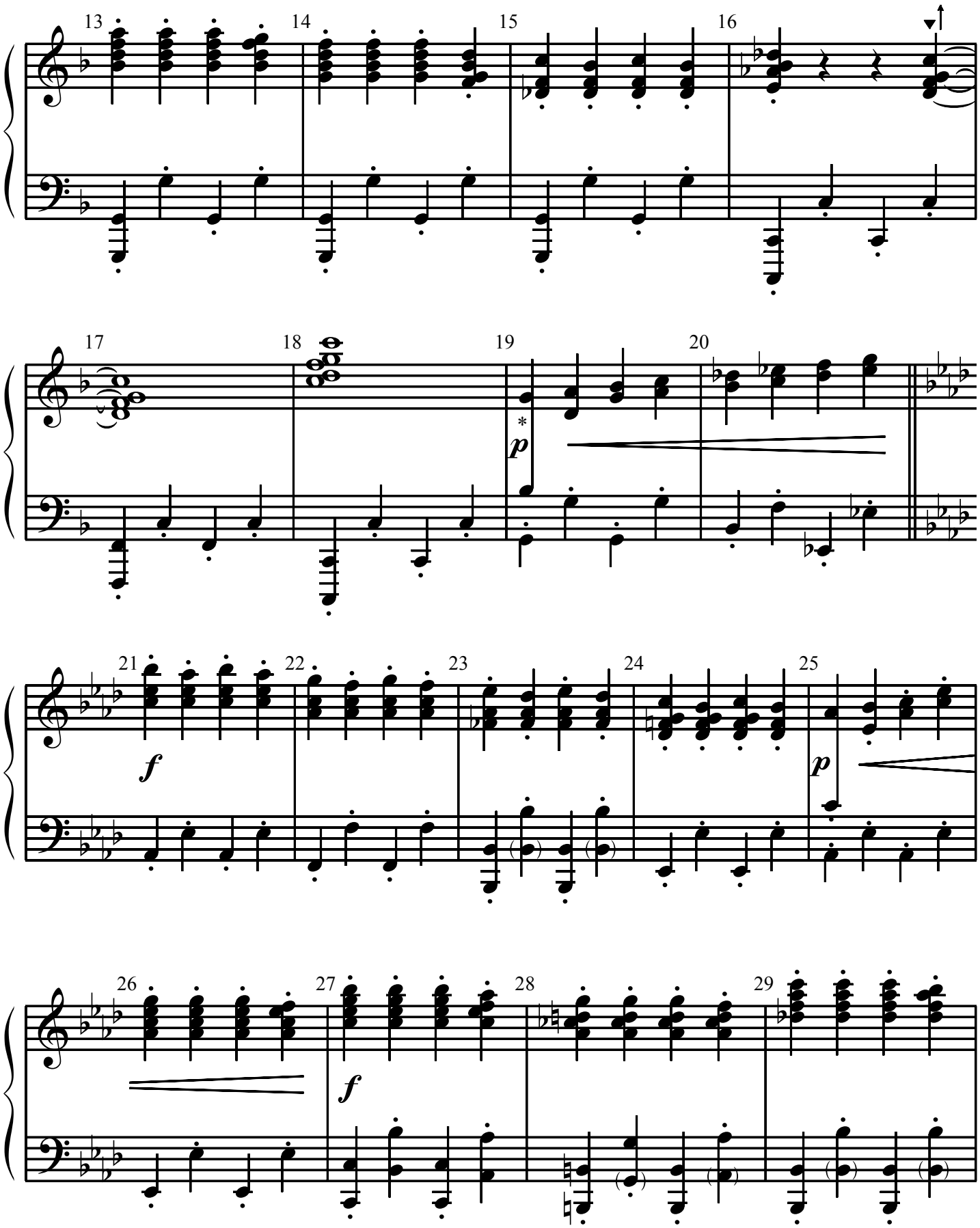
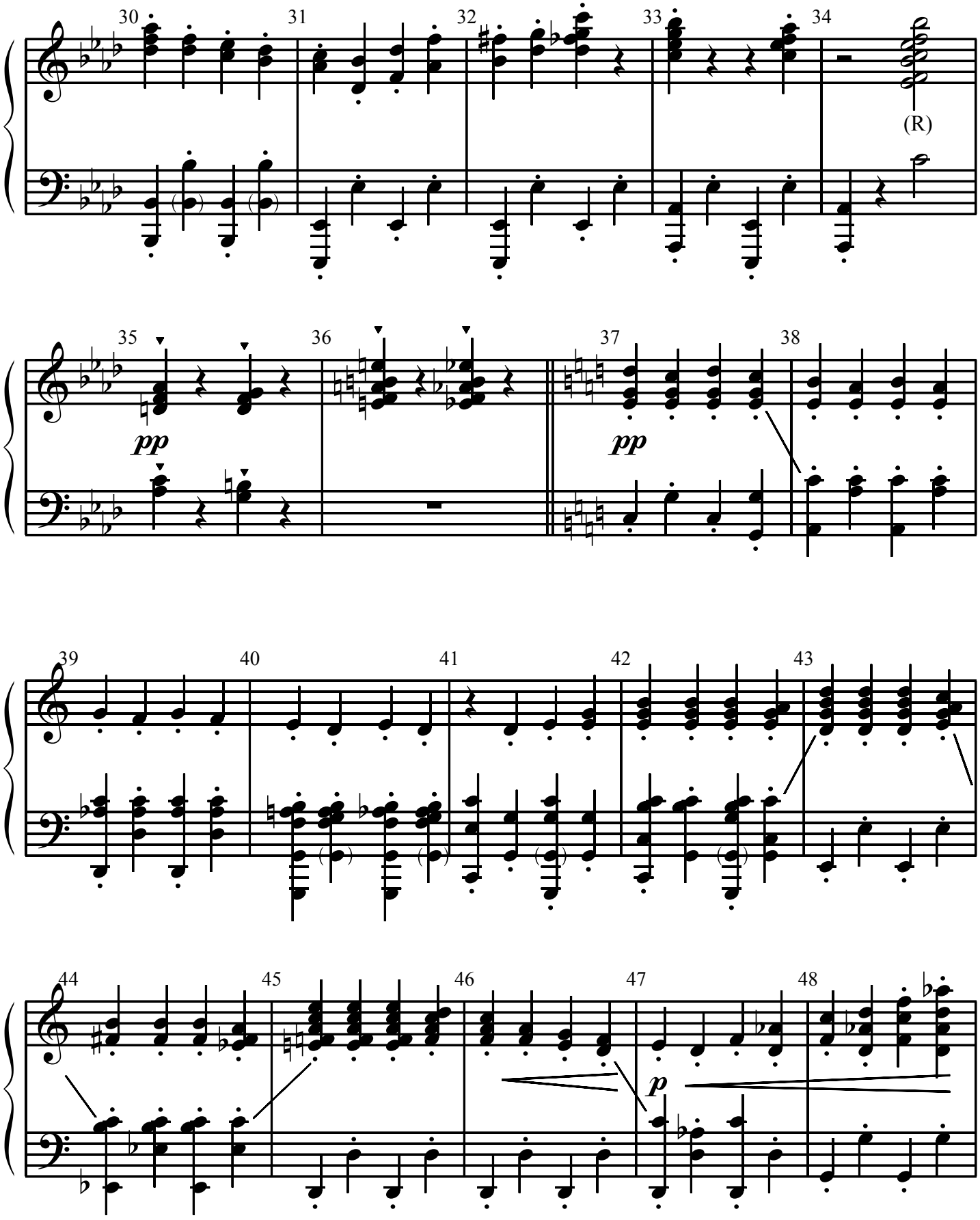



**Treble notes in mm. 19-21 are intended to be rung; however, they may be malleted to simplify.*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(R)
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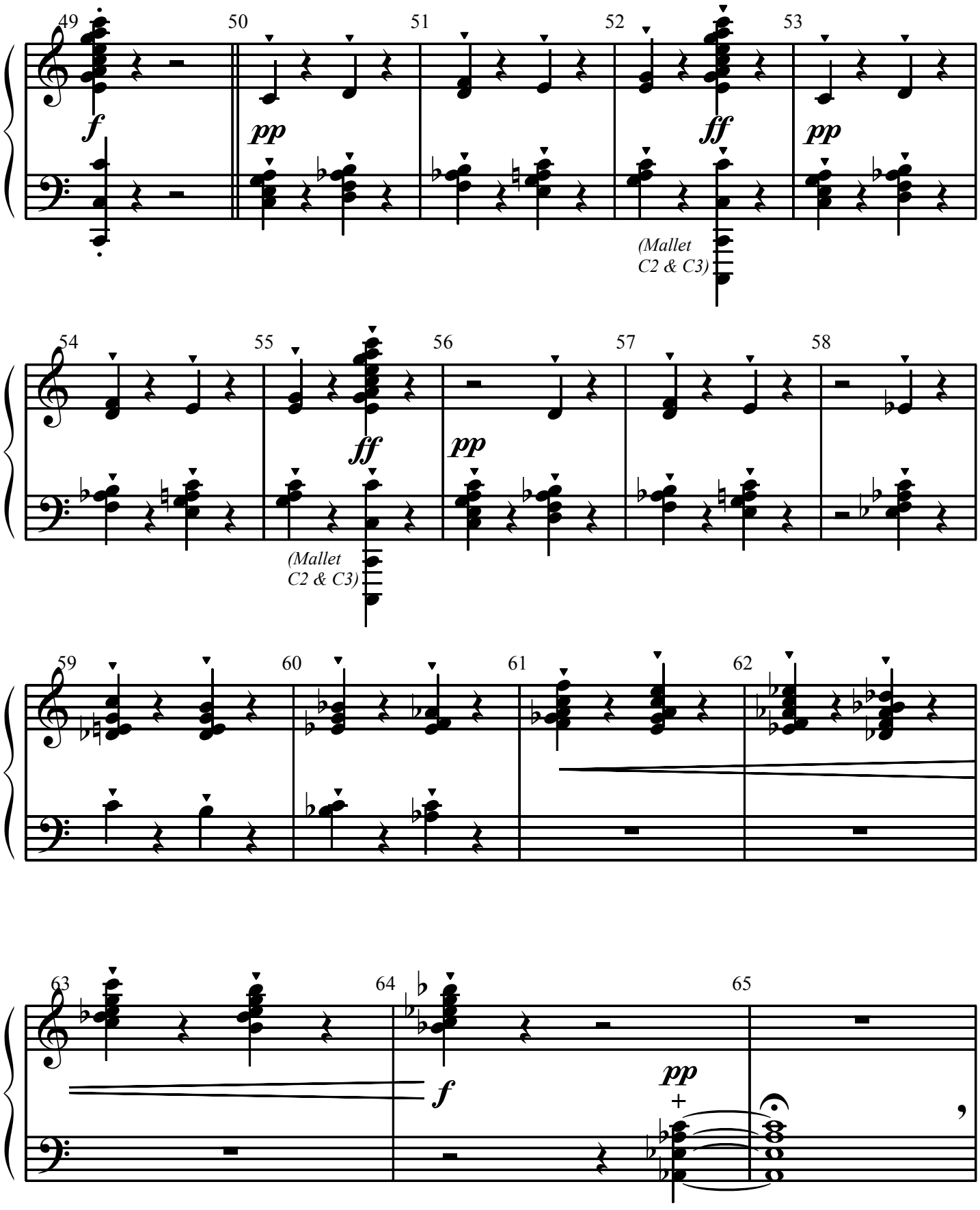
49
50
51
52
53
f
pp
ff
pp
(Mallet
C2 & C3)
54
55
56
57
58
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(Mallet
C2 & C3)
59
60
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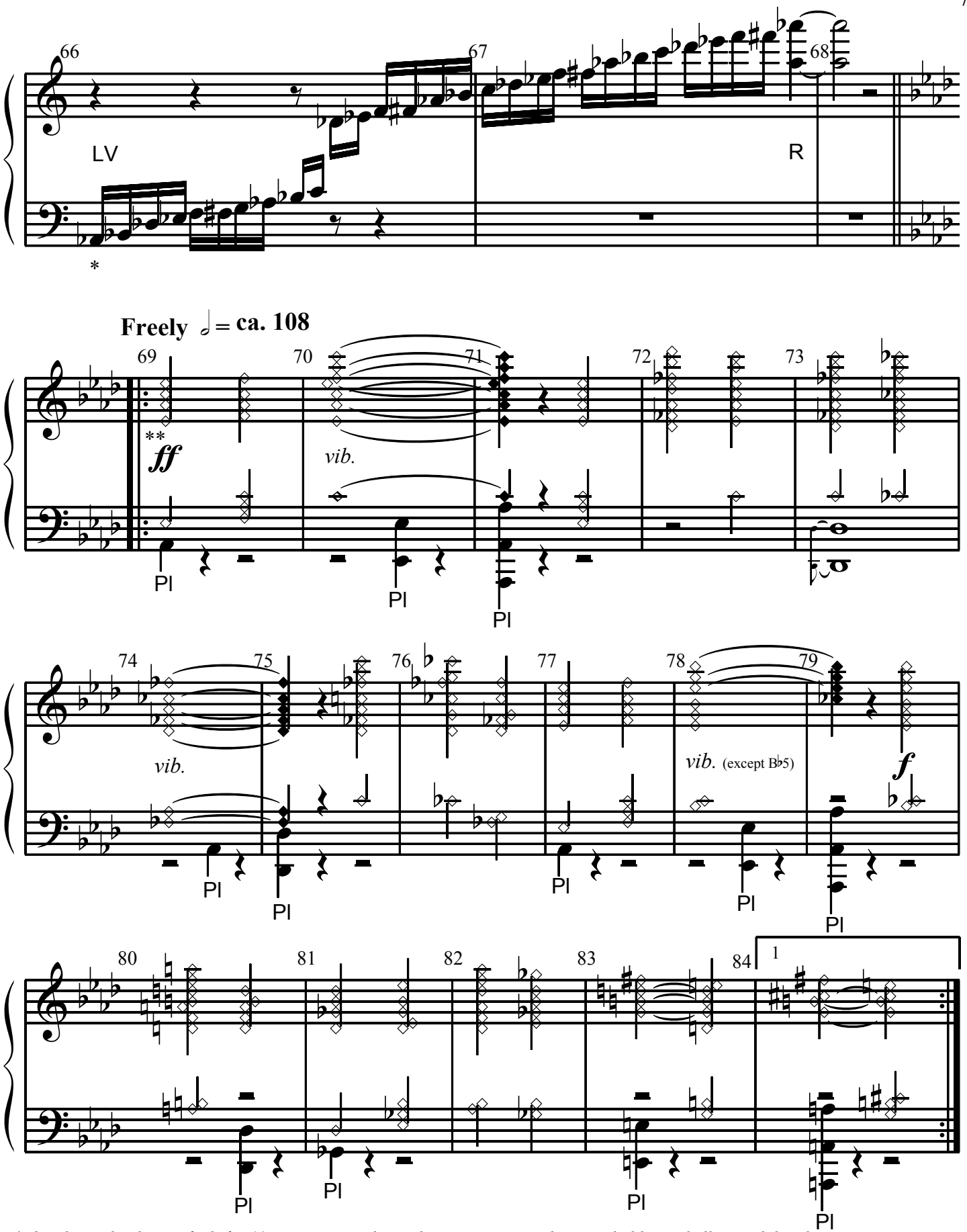
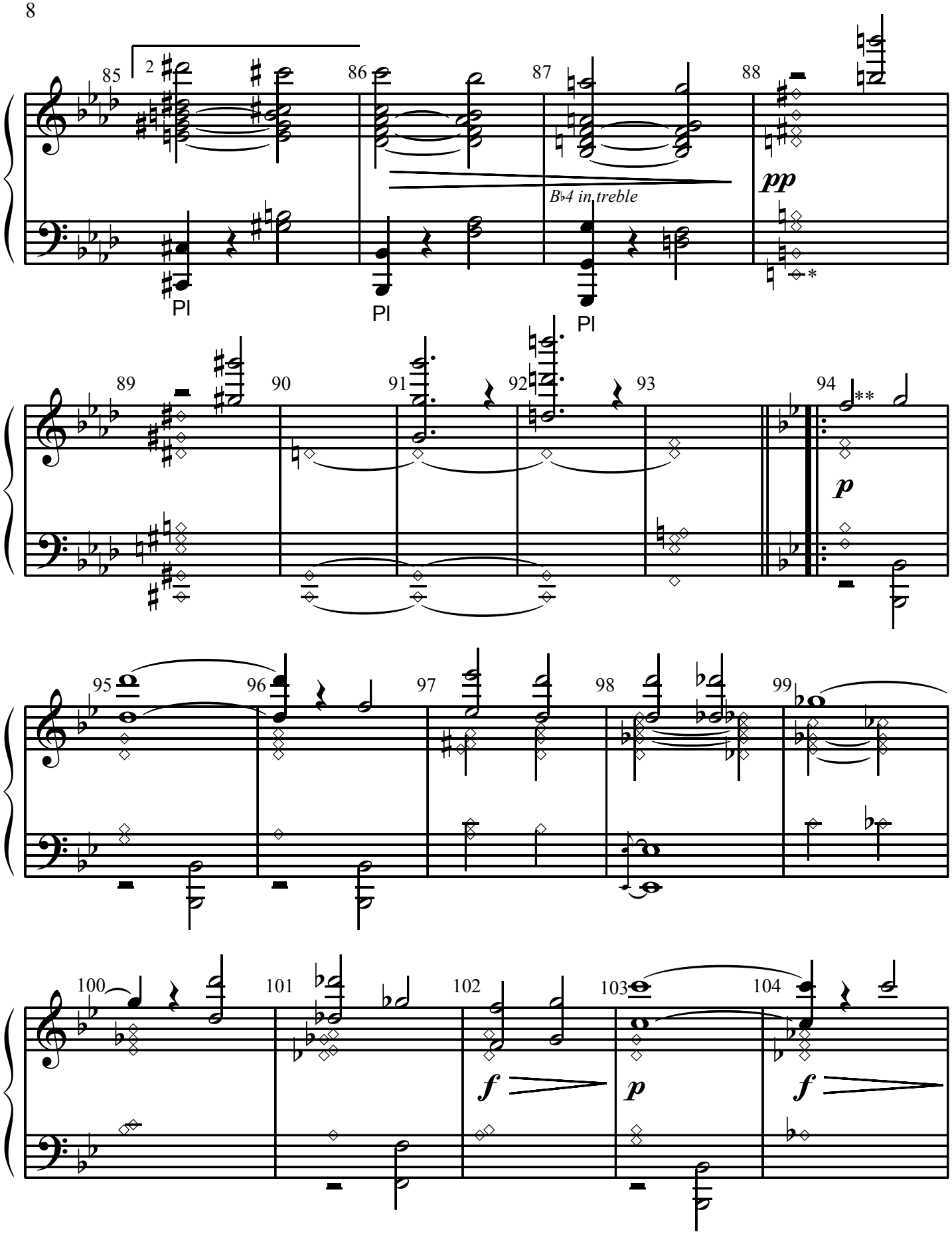


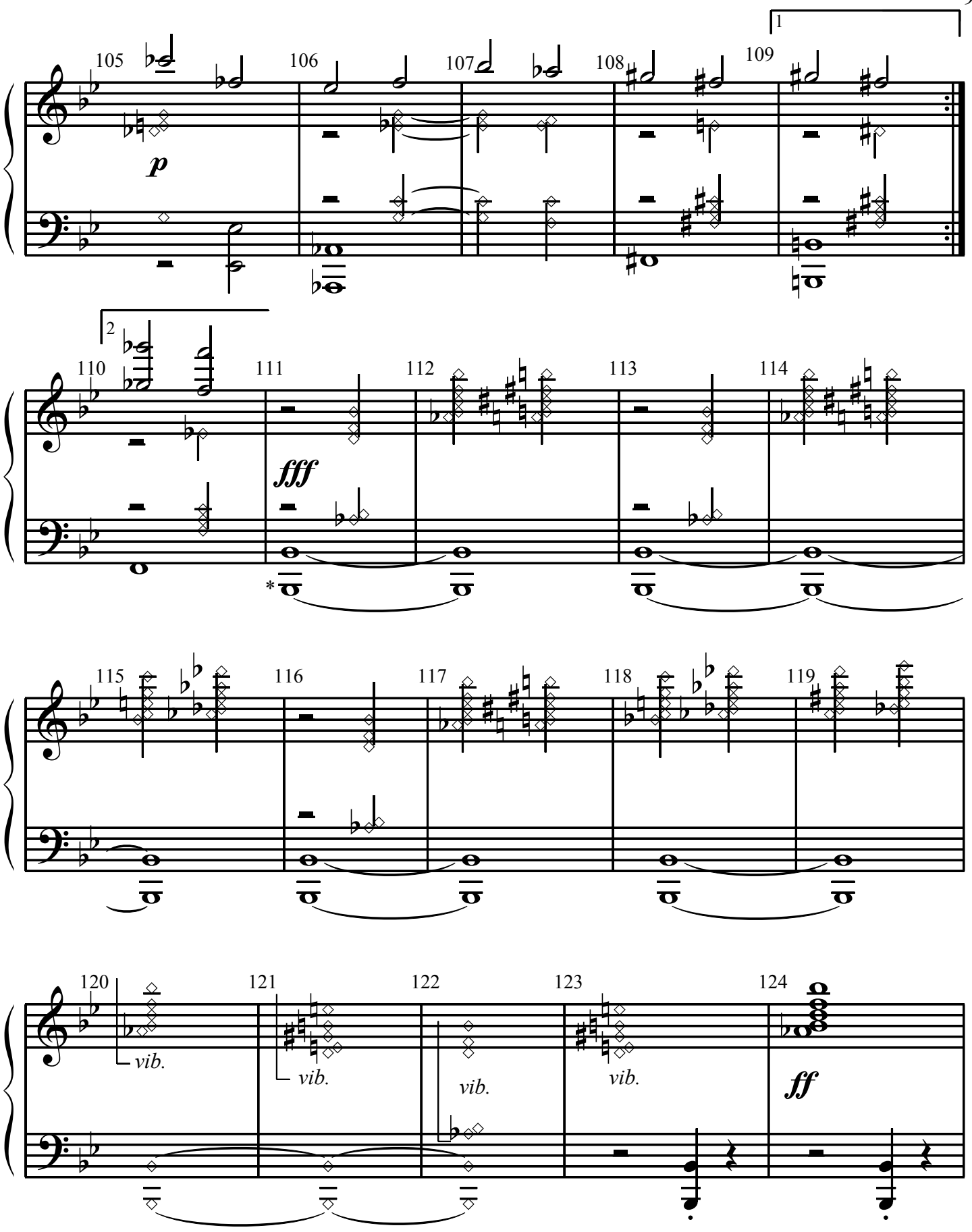

**The glissando, demystified: for 12 ringers in traditional assignments, each ringer holds one bell in each hand. Treble ringers will need to four-in-hand the higher octave for D♭6/7 and higher.*

***In measures 69-83, all chime notes are rung on bells the second time, with no vibrato. Six-and-seven-octave choirs double the top bell 8va for this entire passage. Five-octave choirs, double the top bell 8va starting with the pickup to measure 76.*




*If bass chimes are not available, bass notes in measures 88-93 may be played with mallets on suspended handbells.*

***In measures 94-108 (second time only), six-and-seven-octave choirs double the top bell 8va.*
*Five-octave choirs double the top bell 8va starting with the pickup to measure 105 (also second time only).*




*If available, whole notes in bass should be rung on both bells and chimes in mm. 111-119.
In mm. 120-122, they should be rung only on chimes, unless unavailable.

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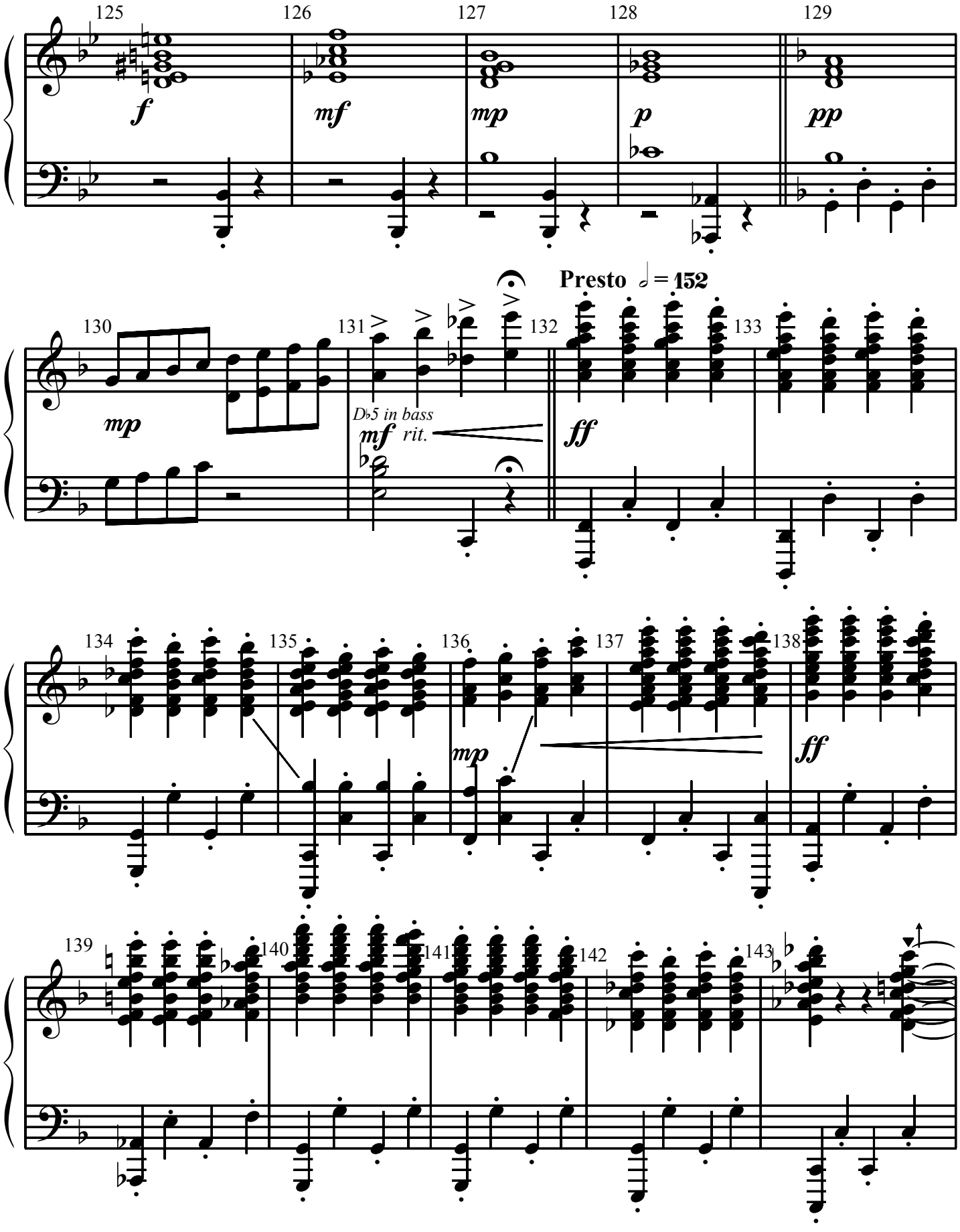
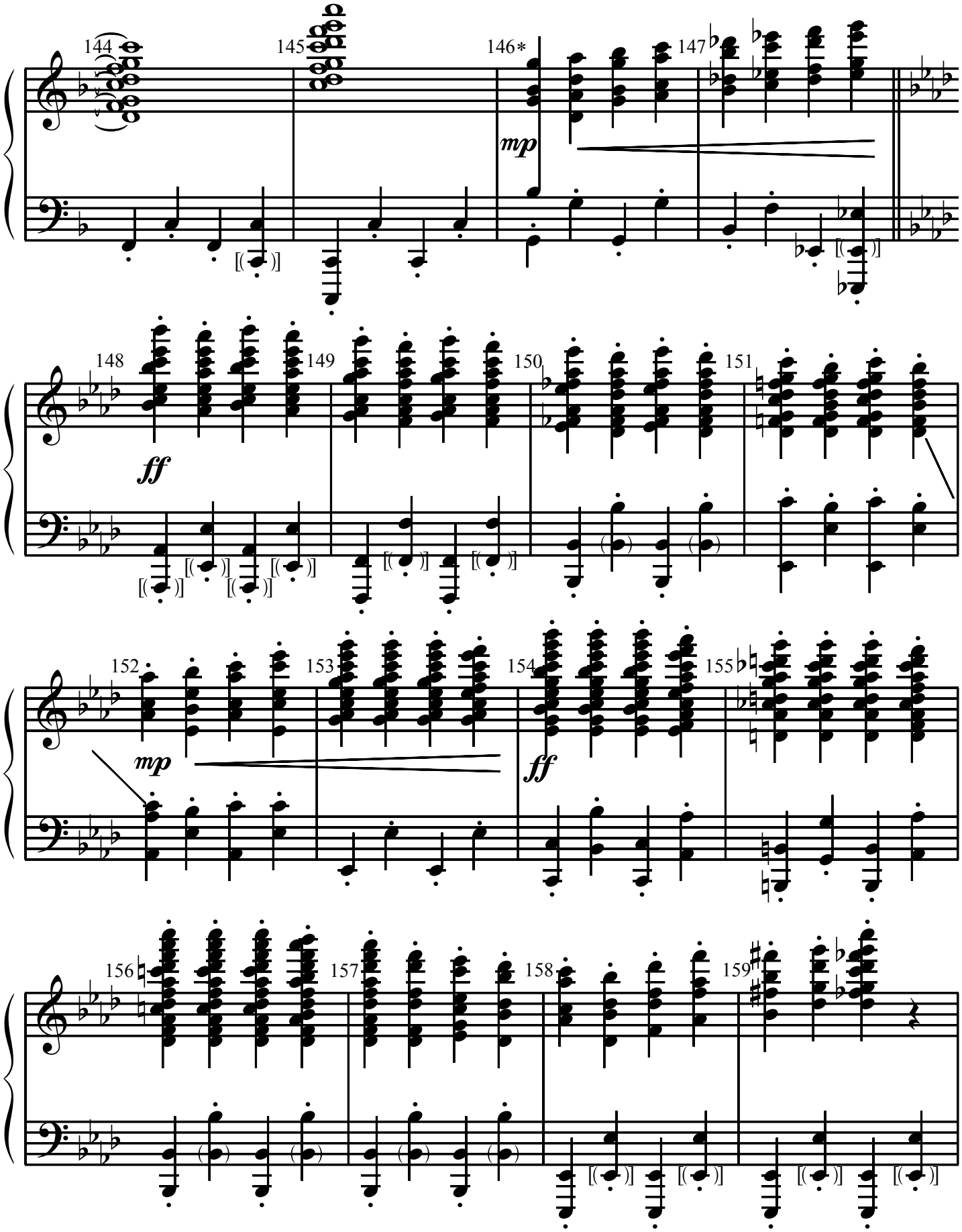
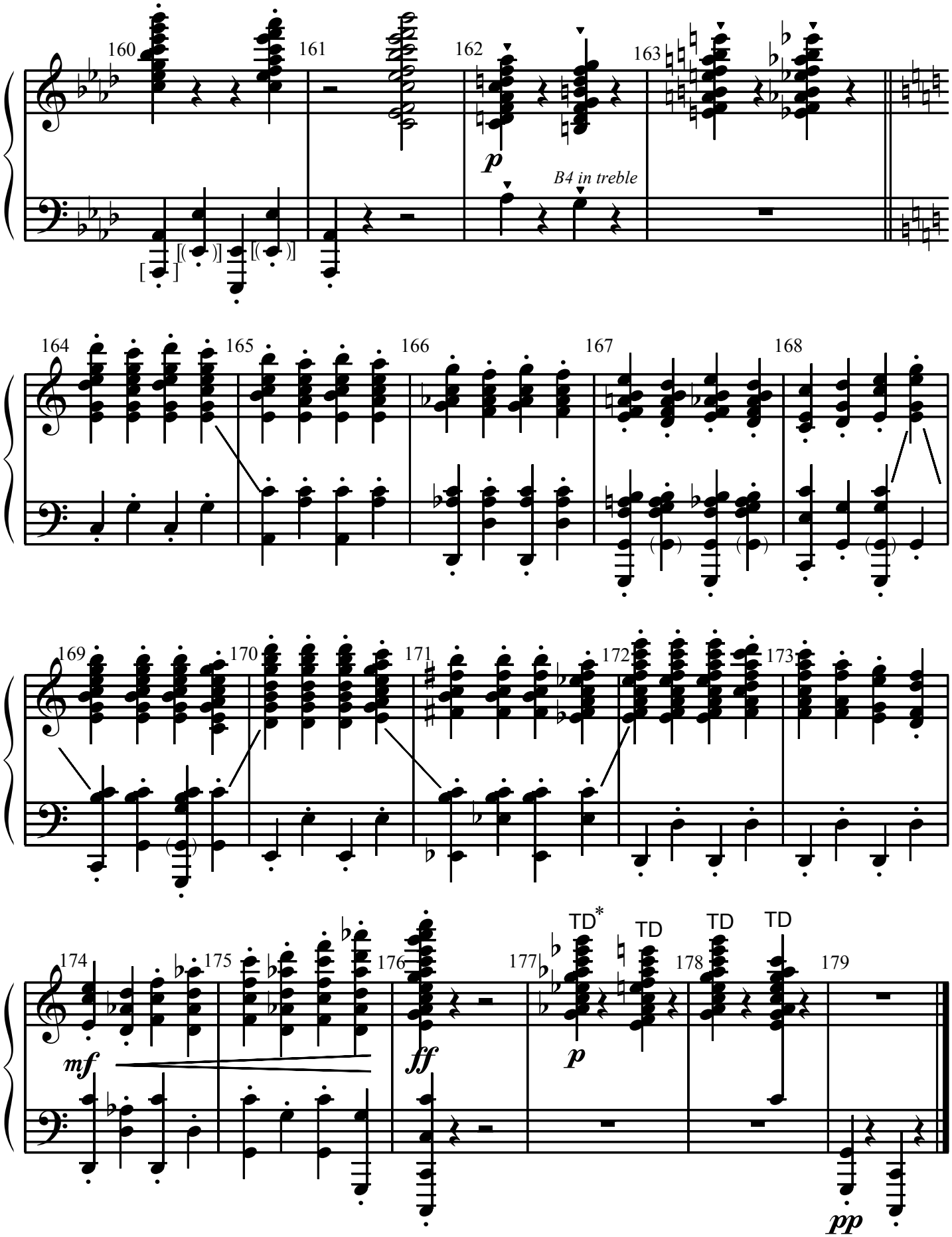

125
126
127
128
129
f
mf
mp
p
pp
Presto ♩ = 152
130
131
132
133
mp
D♭5 in bass
mf rit.
ff
134
135
136
137
138
mp
ff
139
140
141
142
143




**Treble notes in mm. 146-147 are intended to be rung; however, they may be malleted to simplify.*




**Treble bells in shelley position should "knuckle damp" as needed. Mallets may be substututed in measures 177-178 if required.*

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