



HOLIDAY
FOR
STRINGS
(FOR HANDBELLS)

BY DAVID ROSE

ARRANGED BY
MICHAEL J. GLASGOW



HOLIDAY FOR STRINGS

(FOR HANDBELLS)

PERFORMANCE NOTES & HANDBELLS USED

5-7 Octaves
Handbells Used: 61 [69] [73]

optional

optional

Five-octave groups omit notes in ().
Six-octave groups omit notes in [].
Seven-octave groups play all notes.

4-5 Octaves plus opt. B^b2
Handchimes Used: 42 [46] [47]

optional

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, PI, 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

(FOR HANDBELLS)

to Lawrence Stewart – thanks for the inspiration!

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

Presto $\text{♩} = 152$

The musical score is written for handbells in a grand staff format, consisting of a treble clef and a bass clef. The key signature has one flat (B-flat). The tempo is marked 'Presto' with a quarter note equal to 152 beats per minute. The score is divided into three systems of four measures each, numbered 1 through 12. Measure 1 starts with a mezzo-piano (*mp*) dynamic and includes a 'RT' (Right Triangle) symbol above the treble staff. Measures 2, 3, and 4 also feature 'RT' symbols. Measure 5 begins with a forte (*f*) dynamic. Measure 8 includes a slur over the treble staff. Measure 9 starts with a piano (*p*) dynamic, and measure 11 begins with a forte (*f*) dynamic. The bass line consists of a steady eighth-note accompaniment throughout.

13 14 15 16

17 18 19 20

21 22 23 24 25

26 27 28 29

f *p* *f*

*Treble notes in mm. 19-21 are intended to be rung; however, they may be malletted to simplify.

30 31 32 33 34

(R)

Detailed description: This system contains measures 30 through 34. The music is written for piano in a key with three flats (B-flat major or D-flat minor). The right hand features a series of chords, with measure 32 containing a sharp sign (F#) above the staff. The left hand provides a bass line with some notes circled in measures 30 and 31. A rehearsal mark (R) is placed at the end of measure 34.

35 36 37 38

pp *pp*

Detailed description: This system contains measures 35 through 38. The music continues in the same key. Measures 35 and 36 are marked with a piano-piano (*pp*) dynamic. The right hand has a melodic line with some notes marked with accents (v). The left hand has a bass line with some notes circled. A fermata is present over measure 37.

39 40 41 42 43

Detailed description: This system contains measures 39 through 43. The right hand has a more active melodic line. The left hand continues with a bass line, including some circled notes. A fermata is present over measure 43.

44 45 46 47 48

p

Detailed description: This system contains measures 44 through 48. The right hand has a melodic line with some notes marked with accents (v). The left hand has a bass line. A piano (*p*) dynamic marking is present in measure 47, with a hairpin indicating a crescendo leading into it. A fermata is present over measure 48.

49 50 51 52 53

f *pp* *ff* *pp*

(Mallet
C2 & C3)

54 55 56 57 58

ff *pp*

(Mallet
C2 & C3)

59 60 61 62

63 64 65

f *pp*

66 LV 67 68 R

*

Freely ♩ = ca. 108

69 ** ff 70 vib. 71 72 73

PI PI PI

74 vib. 75 76 77 78 vib. (except Bb5) 79 f

PI PI PI PI PI

80 81 82 83 84 1

PI PI PI PI PI

*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^b6/7 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.

105 106 107 108 109

p

1

110 111 112 113 114

fff

2

115 116 117 118 119

120 121 122 123 124

vib. *vib.* *vib.* *vib.* *ff*

**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.*

125 126 127 128 129

f *mf* *mp* *p* *pp*

130 131 132 133

mp *mf* *ff*

D \flat 5 in bass
mf rit.

Presto $\text{♩} = 152$

134 135 136 137 138

mp *ff*

139 140 141 142 143

144 145 146* 147

mp

148 149 150 151

ff

152 153 154 155

mp *ff*

156 157 158 159

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

160 161 162 163

p B4 in treble

164 165 166 167 168

169 170 171 172 173

174 175 176 177 178 179

mf *ff* *p* *TD** *TD* *TD* *TD* *pp*

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