



# Holiday Short Cuts 1

Featuring *Sleigh Ride*, *Rockin' Around the Christmas Tree*,  
*Let It Snow! Let It Snow! Let It Snow!*, and *Santa Claus Is Comin' to Town*

Arranged by MICHAEL STORY

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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
  - 1 Piano Accompaniment
  - 6 Percussion  
(Sleigh Bells, Slapstick, Cowbell,  
Tambourine, Suspended  
Cymbal, Triangle)
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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

A perfect set of four individual arrangements of classic holiday songs that can be performed individually or as a complete concert program! Each piece reinforces specific musical objectives listed below. There are piano accompaniment and percussion parts included, which are both completely optional. The percussion part is easy enough for your string players to perform.

### 1. "Sleigh Ride"

American composer Leroy Anderson wrote this piece, one of the most popular of all holiday songs, in 1948. Though set in a moderately fast  $\frac{4}{4}$  time, as your orchestra progresses, you may wish to gradually increase the tempo, and even eventually conduct the music in "2." This arrangement is designed to introduce or reinforce key changes, as the music modulates from G to C, then returning to the key of G. It also develops the performance of dynamic changes through crescendos from piano to forte. Teaching proper use of bowing lanes will help young players control the dynamics.

### 2. "Rockin' Around the Christmas Tree"

This song has been a holiday favorite since 1958, when it was first recorded by 13-year old Brenda Lee. The piece reinforces changing from arco to pizzicato, then back to arco again. There are also two measures that contain accents. Games can also be used to reinforce the change from arco to pizz including teacher/student races to see if the students can change more quickly than the teacher.

### 3. "Let It Snow! Let It Snow! Let It Snow!"

Written in 1945, this popular holiday song has been covered by dozens of performers. This arrangement introduces/reinforces the concepts of divisi and unison. Alternate the divisi parts with your students so that everyone can play each line. It is also a great example of ABA form.

### 4. "Santa Claus Is Comin' to Town"

This arrangement of the timeless holiday classic reinforces the concept of D.S. al Coda. It also offers solo opportunities for each instrument. Rotate the solos so that all players get a chance to perform.

# Holiday Short Cuts 1

Featuring *Sleigh Ride*, *Rockin' Around the Christmas Tree*,  
*Let It Snow! Let It Snow! Let It Snow!*, and *Santa Claus Is Comin' to Town*

CONDUCTOR SCORE

Duration - 4:00

Arranged by Michael Story

"Sleigh Ride"  
 By LEROY ANDERSON  
 Bright, in "4" (♩ = 144)

Violins

Viola  
 (Violin III)

Cello

String Bass

Piano  
 Accompaniment

Percussion

(Sleigh Bells, Slapstick, Cowbell,  
 Tambourine, Suspended Cymbal,  
 Triangle)

Vlns.

Vla.  
 (Vln. III)

Cello

Str. Bass

Pno.  
 Accomp.

Perc.

Musical score for measures 1-5 of "Sleigh Ride". The score includes staves for Violins I and II, Viola (Violin III), Cello, String Bass, Piano Accompaniment, and Percussion (Sleigh Bells). The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *f* (forte) and *mf* (mezzo-forte). A large red watermark "Preview Only" is overlaid diagonally across the score.

Musical score for measures 6-11 of "Sleigh Ride". The score includes staves for Violins I and II, Viola (Violin III), Cello, String Bass, Piano Accompaniment, and Percussion (Sleigh Bells). The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *f* (forte) and *mf* (mezzo-forte). A large red watermark "Preview Only" is overlaid diagonally across the score.

6

7

8

9

10

11

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4 4 15

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

12 13 14 15 16 17

Slapstick

*p* *f* *p* *f* *p* *f*

23

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

18 19 20 21 22 23 24

*p* *f* *mf* *pizz.* *mf* *pizz.* *mf*

Score for measures 25-30. The score includes parts for Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, Pno. Accomp., and Perc.

Measure 25: Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, and Pno. Accomp. are marked *mf*. Vlns. I & II have a *V* marking above the first measure. Perc. is marked with *x* for each note.

Measure 26: Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, and Pno. Accomp. are marked *f*. Vlns. I & II have a *V* marking above the first measure. Perc. is marked with *x* for each note.

Measure 27: Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, and Pno. Accomp. are marked *f*. Vlns. I & II have a *V* marking above the first measure. Perc. is marked with *x* for each note.

Measure 28: Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, and Pno. Accomp. are marked *f*. Vlns. I & II have a *V* marking above the first measure. Perc. is marked with *x* for each note.

Measure 29: Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, and Pno. Accomp. are marked *f*. Vlns. I & II have a *V* marking above the first measure. Perc. is marked with *x* for each note.

Measure 30: Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, and Pno. Accomp. are marked *f*. Vlns. I & II have a *V* marking above the first measure. Perc. is marked with *x* for each note.

Score for measures 31-36. The score includes parts for Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, Pno. Accomp., and Perc.

Measure 31: Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, and Pno. Accomp. are marked *f*. Vlns. I & II have a *V* marking above the first measure. Perc. is marked with *x* for each note.

Measure 32: Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, and Pno. Accomp. are marked *f*. Vlns. I & II have a *V* marking above the first measure. Perc. is marked with *x* for each note.

Measure 33: Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, and Pno. Accomp. are marked *f*. Vlns. I & II have a *V* marking above the first measure. Perc. is marked with *x* for each note.

Measure 34: Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, and Pno. Accomp. are marked *f*. Vlns. I & II have a *V* marking above the first measure. Perc. is marked with *x* for each note.

Measure 35: Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, and Pno. Accomp. are marked *f*. Vlns. I & II have a *V* marking above the first measure. Perc. is marked with *x* for each note.

Measure 36: Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, and Pno. Accomp. are marked *f*. Vlns. I & II have a *V* marking above the first measure. Perc. is marked with *x* for each note.

37

Vlns. I *mf*

Vlns. II *mf*

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass *mf*

Pno. Accomp. *mf*

Perc. *mf*

37 38 39 40 41 42

Slapstick *f*

43

Vlns. I *mf*

Vlns. II *mf*

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass *mf*

Pno. Accomp. *mf*

Perc. *mf*

43 44 45 46 47

Cowbell

Tambourine

1. 4 2. 53 pizz.

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

48 49 50 51 52 53

arco

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

54 55 56 57 58 59

61

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

60 *f* 61 62 63 64

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

65 66 67 68 69 70



"Let it Snow! Let it Snow! Let it Snow!"  
 Words by SAMMY CAHN; Music by JULE STYNE  
 Moderately fast (♩ = 126)

73

**Vlns.**  
 I *mf* *div.*  
 II *mf* *div.*

**Vla.**  
 (Vln. III) *mf* *div.*

**Cello**  
*mf* *div.*

**Str. Bass**  
*mf* *div.*

**Pno. Accomp.**  
*mf*

**Perc.**  
 Sus. Cym. with S.D. stick

*mf* 71 72 73 74 75

**Vlns.**  
 I *Lo 2*  
 II *4*

**Vla.**  
 (Vln. III)

**Cello**

**Str. Bass**

**Pno. Accomp.**

**Perc.**

*f* *mf* *f* *mf* *f* *mf*

76 77 78 79 80

81

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

Triangle

*mf*

81 82 83 84 85 86

89

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

Sus. Cym. with S.D. stick

*mf*

87 88 89 90 91

**Vlns.**  
I  
II

**Vla.**  
(Vln. III)

**Cello**

**Str. Bass**

**Pno. Accomp.**

**Perc.**

92 93 94 95 96

**“Santa Claus is Comin’ to Town”**  
Music by J. FRED COOTS  
Bright (♩ = 132)

**Vlns.**  
I  
II

**Vla.**  
(Vln. III)

**Cello**

**Str. Bass**

**Pno. Accomp.**

**Perc.**

97 98 99 100

**“Santa Claus is Comin’ to Town”**  
Music by J. FRED COOTS  
Bright (♩ = 132)

**Sleigh Bells**

101 %

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

To Coda

Pno. Accomp.

Perc. (Sleigh Bells)

101 102 103 104 105 106

First Solo 109

Second Solo

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

pizz. Solo

pizz. Solo

109

Pno. Accomp.

Perc.

107 108 109 110 111

**Vlns.** I **Tutti** **V** **4** **V**

**Vlns.** II **Tutti** **Hi 2 Lo 2 Hi 2** **V**

**Vla. (Vln. III)** **Tutti** **Hi 2 Lo 2 Hi 2** **V**

**Cello** **arco** **Tutti** **V**

**Str. Bass** **arco** **Tutti** **V**

**Pno. Accomp.** **D.S. % al Coda**

**Perc.** **Triangle**

112 **mf** 113 114 115 116

**Coda**

**Vlns.** I **f** **(V)** **V**

**Vlns.** II **f** **(V)** **V**

**Vla. (Vln. III)** **f** **(V)** **V**

**Cello** **f** **V** **V**

**Str. Bass** **f** **V** **V**

**Pno. Accomp.** **f** **Coda**

**Perc.** **f**

117 **f** 118 119 120 121