

RWS CONCERT STRINGS SERIES

FULL CONDUCTOR SCORE

Catalog No: RWS-2271-01

A Christmas Procession

(Dona Nobis Pacem/Silent Night)

Arranged by
Kurt Heinecke

RWS
CONCERT STRINGS SERIES

RWS MUSIC
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A Christmas Procession (Dona Nobis Pacem/Silent Night)

Arranged by
Kurt Heinecke
Edited by Douglas Droste

INSTRUMENTATION

Conductor Score.....	1
Violin Solo.....	1
Violin 1.....	15
Violin 2.....	15
Viola.....	6
Cello.....	5
Double Bass.....	5

PROGRAM NOTE

"Dona Nobis Pacem", Latin for "Grant Us Peace", most likely came from a folk melody in the 16th or 17th century, and borrows words from the Latin mass. It is a simple round that has become a universal call for peace, even sung during gatherings for the reunification of Germany in 1989. Allow this tune to flow around you as the strings begin playing, and then join with us as together we share the most memorable carol ever written. This arrangement is dedicated to Amy Grant, and was first written and performed for her annual Christmas concerts with Vince Gill, at Nashville's famous Ryman Auditorium.

Silent Night, holy night
All is calm, all is bright
Round yon Virgin, Mother and Child
Holy Infant so tender and mild
Sleep in heavenly peace
Sleep in heavenly peace

NOTES TO CONDUCTOR

First written and performed for Amy Grant's and Vince Gill's annual Nashville Christmas concerts, *A Christmas Procession* created a profound beauty that brought people to their feet every night it was performed. With proper planning, it can create the same powerful moment in your concert.

The simplicity of this arrangement allows your players to memorize parts as needed. I suggest all of the upper strings begin from the back or sides of the venue, and process down aisles as they each play their entrance to the "Dona Nobis Pacem" round. Cellos and basses should remain on the stage. This works especially well as the last piece of your concert.

Divide the upper strings into three groups, each led by one of your section leaders. The conductor can stand at the front to visually conduct each group's entrance and tempo. As an option, the concert master can lead the orchestra from the front while playing.

Group 1 begins the round as they process down an aisle to the front stage. As they arrive, they can either turn to the audience or proceed to their seats while continuing to play the next parts of the round. As group 2 begins playing, they process to the front, followed by group 3. After these first three repetitions, the round begins repeating as the low strings enter with part 1 of the round. By the fifth repetition, low strings are playing their own harmony, and an optional solo violin can be added on the descant, now totaling six parts.

The director is given much freedom in how you decide to delegate parts and repetitions. "Dona Nobis Pacem" begins as a true 3-part round, played by the upper strings. These parts are marked as A, B, and C. Rather than starting as notated with violin 1, followed by violin 2 and violas, I encourage you to get more creative as appropriate for you orchestra and performance situation.

Split A, B, and C evenly among all your upper strings so you have a balance of playing levels on each part. Then memorize these parts. To help memorize, all upper strings can practice A to B to C in unison, then later enter at different times to create the round. At m. 25, the low strings also play the first figure of the round allowing them to join the unison practice. During the unison practice, please introduce and unify phrasing and dynamic shaping. In total, the round is played 5 times before proceeding to "Silent Night". (As a round, though, you can add repetitions if desired!)

"Dona Nobis Pacem" provides a perfect opportunity to discuss rounds with your orchestra. Please address how each part fits harmonically with the preceding part and how some liberties are taken at the end. The extra bass and descant parts are added to fill out the harmonization.

Upon reaching m. 41, I suggest no ritard and no breaks. Given the opportunity, the audience will applaud in this spot, breaking the flow of the piece. As you begin "Silent Night", you have several options for the first verse. My favorite is to assign two players to play a duet while a student or adult leader slowly reads portions of the Christmas story. Other options include playing as a solo, having the solo or both parts played by the whole section, and not doing the reading.

After the first repetition (and possible reading), a student or teacher can invite the audience to sing along, even leading as they feel comfortable (m. 65).

On the third repetition, invite the audience to just listen to the strings (m.89). At this point, add the additional descant as a solo or small section if desired. Optionally, the tempo can decrease slightly for this final verse.

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Dedicated to Amy Grant

A CHRISTMAS PROCESSION

(Dona Nobis Pacem/Silent Night)

Arr. by Kurt Heinecke (ASCAP)

Conductor Score

RWS-2271-00

With warmth ♩ = 80 (play as directed)

Violin Solo

Part A
cue: Violin I part

Violin 1

Violin 2

Viola

Cello

Double Bass

Solo Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

9

Part B

Part B

Part A

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17

Part C

Solo Vln. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *mf*

Vcl.

D.B.

13 14 15 16 17 18

Solo Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

19 20 21 22 23 24

25

Part A

Solo Vln. *mf*

Vln. 1 *mf*

Vln. 2 *Part C*

Vla. *Part B*

Vcl. *Part A* *mp*

D.B. *Part A* *mp*

f

25 26 27 28 29 30

33

(Soloist to solo part)

Solo Vln.

Vln. 1 *Part B*

Vln. 2 *Part A* *mf*

Vla. *Part C*

Vcl.

D.B.

31 32 33 34 35 36

41 **Silent Night**

mf *espressivo*
Optional solo or group harmony-
follow director's instructions

mf
Optional solo or group harmony-
follow director's instructions

mf

Solo Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

37 38 39 40 41 42

49

Solo Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

43 44 45 46 47 48 49 50

Solo Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

57 52 53 54 55 56

57

Solo Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

57 58 59 60 61 62

65

Solo Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Musical score for measures 63-68. The score includes staves for Solo Vln., Vln. 1, Vln. 2, Vla., Vcl., and D.B. Measures 63-64 show a melodic line in the strings. At measure 65, a 'Tutti' marking appears, and the dynamics change to 'mf'. The strings play a sustained note with a tremolo effect. Measures 66-68 continue this texture with some melodic movement in the upper strings.



73

Solo Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Musical score for measures 69-74. The score includes staves for Solo Vln., Vln. 1, Vln. 2, Vla., Vcl., and D.B. Measures 69-72 show a melodic line in the strings. At measure 73, a 'V' marking appears, and the dynamics change to 'mf'. The strings play a sustained note with a tremolo effect. Measures 74 continue this texture with some melodic movement in the upper strings.

Solo Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

75 76 77 78 79 80



81

Solo Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

81 82 83 84 85 86

89

Solo Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

87 88 89 90 91 92

mf

mf

mf

mf

mf

mf

97

Solo Vln.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

93 94 95 96 97 98 99

f

f

f

f

f

f

Cellos at m.73 match the bass part of "Silent Night". At m.89 (the following verse), they match the viola part. If they need to reinforce one section more than the other, they can repeat either one of these sections rather than alternating them.

Optional reading, from Luke 2:8-11 and Isaiah 9:6, to be read during the first "Silent Night" repetition:

"...and there were shepherds out in the field, keeping watch over their flock by night. And an angel of the Lord appeared to them, and the glory of the Lord shone around them, and they were filled with great fear. And the angel said to them, 'Fear not, for behold, I bring you good news of great joy that will be for all people. For unto you is born a Savior, who is Christ the Lord...

And his name shall be called Wonderful Counselor, Mighty God, Everlasting Father, Prince of Peace."

As you can see, there are many options with this presentation. As you try different variations with your students, you will find the right choices for your ensemble. The simplicity of the arrangement will shine through, and you will create a powerful musical memory for you audience.



ABOUT THE ARRANGER



Kurt Heinecke has been a professional composer, musician, and producer for over 30 years. He is probably best known for his 25 years of work with Big Idea Productions, as the Director of Music for the "VeggieTales" and "3-2-1 Penguins" video series. Roles included co-writing songs (i.e. The Hairbrush Song, His Cheeseburger, VeggieTales Theme Song), writing score (including two full-length feature movies), performance (that's him playing Larry's tuba...), sequencing, and production. Kurt's work has sold over 75 million video and audio units, garnered 7 Dove Awards, and caused more than one student to pick the tuba in beginner band. Since then, Kurt has worked as a freelance composer and musician with clients such as Disney, Sesame Workshop, Blizzard Entertainment, CBN, and TBN.

Kurt began arranging, trumpet, and singing in junior high. By high school he was playing any brass instrument he could find, arranging for a Dixieland band, and directing a German band. He received his BA in music education, with an emphasis in band and choral conducting, from Luther College. While there, he was president of Nordic Choir, under the direction of Weston Noble. Following college, Kurt was a general music teacher in the Bahamas, a band director in Chicago, a touring musician, and a church music director. Kurt has also been the Assistant Artistic Director for Music City Strings, a premier performance and touring string ensemble that his two sons have been involved in, touring Europe, China, and Canada, and performing with Grammy-winning artists such as Vince Gill, Amy Grant, and Michael W. Smith.

Kurt keeps busy as a freelance composer, musician, and photographer, surrounded by hundreds of instruments in his Nashville-based studio. With all three kids now grown and studying or teaching music, Kurt and his wife, Judy, are adjusting to being empty-nesters!