

35 Easy Christmas Solos

Tuba & Piano / Organ

Arr.: Marc Reift

EMR 65149

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|--|---|
| 1. We Wish You A Merry Christmas | 19. While Shepherds Watched Their Flocks |
| 2. Good King Wenceslas | 20. O du Fröhliche |
| 3. Alle Jahre wieder | 21. God Rest You Merry Gentlemen |
| 4. Les anges dans nos campagnes | 22. The Holly And The Ivy |
| 5. Lasst uns froh und munter sein | 23. Hark, The Herald Angels Sing |
| 6. In dulci jubilo | 24. O Holy Night |
| 7. Süßer die Glocken nie klingen | 25. Joy To The World |
| 8. March Of The Three Kings | 26. Ihr Kinderlein kommt |
| 9. O Little Town Of Bethlehem | 27. Kling, Glöckchen, kling |
| 10. Stille Nacht, heilige Nacht | 28. Am Weihnachtsbaum die Lichter Brennen |
| 11. The First Nowell | 29. Es ist ein Ros entsprungen |
| 12. Deck The Halls | 30. Leise rieselt der Schnee |
| 13. Jingle Bells | 31. Il est né le divin enfant |
| 14. Still, still, still | 32. Vom Himmel hoch da komm' ich her |
| 15. We Three Kings | 33. Hallo Christmas |
| 16. O Tannenbaum | 34. The Snow Angels |
| 17. O Come, All Ye Faithful (Adeste fideles) | 35. Peaceful Christmas |
| 18. Kommet, ihr Hirten | |

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35 Easy Christmas Solos

1. We Wish You A Merry Christmas

Arr.: Marc Reift

Allegro con moto ♩ = 144

7

13

20

27

1. 2.

The musical score is written for Tuba and Organ/Piano. It is in 3/4 time with a key signature of two flats (Bb and Eb). The tempo is marked 'Allegro con moto' with a quarter note equal to 144 beats per minute. The score is divided into systems, with measure numbers 7, 13, 20, and 27 indicated at the beginning of each system. The Organ/Piano part includes dynamic markings: *f* (forte) at measures 1, 7, 13, 20, and 27, and *p* (piano) at measures 13 and 20. The Tuba part has a rest at the beginning of the first system. The score concludes with a first ending (1.) and a second ending (2.) at the final measure.

2. Good King Wenceslas

Arr.: Marc Reift

Allegro moderato ♩ = 144

Measures 1-5 of the piano introduction. The bass line is mostly rests. The right hand features chords and single notes, starting with a forte (f) dynamic.

6

Measures 6-9. The bass line begins with a mezzo-forte (mf) dynamic. The right hand continues with chords and single notes, also marked mf.

10

Measures 10-14. The bass line continues with a steady eighth-note pattern. The right hand features chords and single notes.

15

Measures 15-18. The bass line continues with a steady eighth-note pattern. The right hand features chords and single notes.

19

Measures 19-22. The bass line continues with a steady eighth-note pattern. The right hand features chords and single notes, ending with a forte (f) dynamic.

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3. Alle Jahre wieder

Andante ♩ = 100

Arr.: Marc Reift

The first system of the musical score for 'Alle Jahre wieder'. It consists of a grand staff with a bass clef on the left and a treble clef on the right. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Andante' with a quarter note equal to 100 beats per minute. The first measure of the treble staff is marked with a mezzo-forte (*mf*) dynamic. The music features a series of chords and single notes in both hands.

5

The second system of the musical score, starting at measure 5. It continues the grand staff notation. The first measure of the bass staff is marked with a piano (*p*) dynamic. The music continues with a mix of chords and moving lines in both hands.

9

The third system of the musical score, starting at measure 9. It continues the grand staff notation. The music features a series of chords and single notes in both hands.

13

The fourth system of the musical score, starting at measure 13. It continues the grand staff notation. The first measure of the bass staff is marked with a mezzo-forte (*mf*) dynamic. The music continues with a mix of chords and moving lines in both hands.

17

The fifth system of the musical score, starting at measure 17. It continues the grand staff notation. The first measure of the bass staff is marked with a forte (*f*) dynamic. The system concludes with a double bar line and repeat signs in both staves.

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4. Les anges dans nos campagnes

Arr.: Marc Reift

Andante ♩ = 108

The first system of the musical score. It features a piano introduction with a treble and bass staff. The bass staff begins with a whole note chord (F, A, C) and a half note (F). The treble staff has a whole note chord (F, A, C). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Andante' with a quarter note equal to 108 beats per minute. The first measure of the piano introduction is marked with a forte 'f' dynamic. The second measure is marked with a piano 'p' dynamic. The third measure is marked with a piano 'p' dynamic. The system ends with a repeat sign and a first ending bracket.

5

The second system of the musical score, measures 5 through 9. The piano accompaniment continues with a steady eighth-note pattern in the bass staff and a more complex melody in the treble staff. The vocal line enters in measure 5 with a half note (F) and continues with a melody of eighth and quarter notes. The dynamics remain piano ('p').

10

The third system of the musical score, measures 10 through 14. The piano accompaniment features a more active bass line with eighth-note patterns. The vocal line continues its melody. The dynamics are marked with a forte 'f' in measure 10 and a piano 'p' in measure 11. The system ends with a repeat sign and a first ending bracket.

15

The fourth system of the musical score, measures 15 through 19. The piano accompaniment continues with a steady eighth-note pattern. The vocal line has a melodic phrase. The dynamics are marked with a forte 'f' in measure 15 and a piano 'p' in measure 16. The system ends with a repeat sign and a first ending bracket.

20

The fifth system of the musical score, measures 20 through 24. The piano accompaniment continues with a steady eighth-note pattern. The vocal line has a melodic phrase. The dynamics are marked with a forte 'f' in measure 20 and a piano 'p' in measure 21. The system ends with a repeat sign and a first ending bracket.

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5. Lasst uns froh und munter sein

Arr.: Marc Reift

Allegretto ♩ = 112

4

7

11

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6. In dulci júbilo

Arr.: Marc Reift

Con moto ♩ = 168

Measures 1-8 of the musical score. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Con moto' with a quarter note equal to 168 beats per minute. The score features a vocal line and a piano accompaniment. The piano part begins with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and then a mezzo-forte (*mf*) dynamic. The vocal line enters in measure 8 with a mezzo-forte (*mf*) dynamic.

9

Measures 9-17 of the musical score. The piano accompaniment continues with a decrescendo (*dim.*) and then a mezzo-forte (*mf*) dynamic. The vocal line enters in measure 9 with a mezzo-forte (*mf*) dynamic.

18

Measures 18-26 of the musical score. The piano accompaniment continues with a decrescendo (*dim.*) and then a mezzo-forte (*mf*) dynamic. The vocal line continues with a mezzo-forte (*mf*) dynamic.

27

Measures 27-34 of the musical score. The piano accompaniment continues with a decrescendo (*dim.*) and then a mezzo-forte (*mf*) dynamic. The vocal line continues with a mezzo-forte (*mf*) dynamic.

35

Measures 35-42 of the musical score. The piano accompaniment continues with a decrescendo (*dim.*) and then a mezzo-forte (*mf*) dynamic. The vocal line continues with a mezzo-forte (*mf*) dynamic. The piece concludes with a double bar line and repeat signs.

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7. Süßer die Glocken nie klingen

Allegretto ma non troppo ♩ = 56

Arr.: Marc Reift

5

9

13

17

The musical score is written for piano. It begins with a piano introduction consisting of four measures of chords in the right hand and a simple bass line in the left hand. At measure 5, the melody enters in the right hand, while the left hand continues with a harmonic accompaniment. The tempo is marked 'Allegretto ma non troppo' with a quarter note equal to 56 beats per minute. The key signature has two flats (B-flat major). The score includes dynamic markings such as *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The piece concludes with a repeat sign and two endings, both of which end on a piano (*p*) dynamic.

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8. March Of The Three Kings

Arr.: Marc Reift

Allegro ♩ = 112

Measures 1-6 of the musical score. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro' with a quarter note equal to 112 beats. The score features a bass line and a piano accompaniment. The piano part includes chords and arpeggiated figures. Dynamics include *f* (forte) in measures 2, 4, and 5.

7

Measures 7-13 of the musical score. The bass line continues with eighth and sixteenth notes. The piano accompaniment features chords and arpeggiated figures. Dynamics include *f* (forte) in measures 7, 10, and 11.

14

Measures 14-20 of the musical score. The piano accompaniment features chords and arpeggiated figures. Dynamics include *p* (piano) in measures 15 and 17.

21

Measures 21-27 of the musical score. The bass line continues with eighth and sixteenth notes. The piano accompaniment features chords and arpeggiated figures. Dynamics include *f* (forte) in measures 22 and 26.

28

Measures 28-34 of the musical score. The piano accompaniment features chords and arpeggiated figures. The piece concludes with a final chord in measure 34.

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