

35 Easy Christmas Solos

Bass Trombone & Piano / Organ

Arr.: Marc Reift

EMR 65147

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| 1. We Wish You A Merry Christmas | 19. While Shepherds Watched Their Flocks |
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| 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

Bass Trombone

Organ /
Piano

Allegro con moto ♩ = 144

7

13

20

27

2. Good King Wenceslas

Arr.: Marc Reift

Allegro moderato ♩ = 144

Measures 1-5 of the piano introduction. The bass staff is empty. The treble staff begins with a forte (f) dynamic. The music is in 3/4 time, key of B-flat major. The first four measures feature a series of chords and single notes in the treble, while the bass provides a simple harmonic accompaniment.

6

Measures 6-9. The melody in the bass staff begins with a mezzo-forte (mf) dynamic. The treble staff continues with chords. The bass line features a steady eighth-note accompaniment.

10

Measures 10-14. The melody in the bass staff continues. The treble staff features a series of chords. The bass line continues with eighth notes.

15

Measures 15-18. The melody in the bass staff continues. The treble staff features a series of chords. The bass line continues with eighth notes.

19

Measures 19-22. The melody in the bass staff continues. The treble staff features a series of chords. The bass line continues with eighth notes. The piece concludes with a final chord in the treble and a whole note in the bass.

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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 'mf' (mezzo-forte). The melody in the treble staff begins with a half note G4, followed by quarter notes A4, B-flat4, and A4. The bass staff provides a harmonic accompaniment with a half note G3 and a quarter note A3.

5

The second system of the musical score, starting at measure 5. The treble staff continues the melody with a half note G4, followed by quarter notes A4, B-flat4, and A4. The bass staff continues the accompaniment with a half note G3 and a quarter note A3. The first measure of the treble staff is marked 'p' (piano).

9

The third system of the musical score, starting at measure 9. The treble staff continues the melody with a half note G4, followed by quarter notes A4, B-flat4, and A4. The bass staff continues the accompaniment with a half note G3 and a quarter note A3. The first measure of the treble staff is marked 'mf' (mezzo-forte).

13

The fourth system of the musical score, starting at measure 13. The treble staff continues the melody with a half note G4, followed by quarter notes A4, B-flat4, and A4. The bass staff continues the accompaniment with a half note G3 and a quarter note A3. The first measure of the treble staff is marked 'mf' (mezzo-forte).

17

The fifth system of the musical score, starting at measure 17. The treble staff continues the melody with a half note G4, followed by quarter notes A4, B-flat4, and A4. The bass staff continues the accompaniment with a half note G3 and a quarter note A3. The first measure of the treble staff is marked 'f' (forte). The system ends with a double bar line and a repeat sign.

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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 in E-flat major, 3/4 time. The bass line starts with a whole note chord (E-flat, G, B-flat) and a half note (C). The treble line has a whole note chord (E-flat, G, B-flat) and a half note (C). The piece begins with a piano (p) dynamic. The first measure of the melody is a half note (E-flat), followed by a quarter note (G), a quarter note (B-flat), and a half note (C).

5

The second system of the musical score. The melody continues with a half note (E-flat), a quarter note (G), a quarter note (B-flat), and a half note (C). The piano accompaniment consists of a steady eighth-note pattern in the bass line and a half-note pattern in the treble line.

10

The third system of the musical score. The melody continues with a half note (E-flat), a quarter note (G), a quarter note (B-flat), and a half note (C). The piano accompaniment consists of a steady eighth-note pattern in the bass line and a half-note pattern in the treble line. A forte (f) dynamic marking is present.

15

The fourth system of the musical score. The melody continues with a half note (E-flat), a quarter note (G), a quarter note (B-flat), and a half note (C). The piano accompaniment consists of a steady eighth-note pattern in the bass line and a half-note pattern in the treble line. A forte (f) dynamic marking is present.

20

The fifth system of the musical score. The melody continues with a half note (E-flat), a quarter note (G), a quarter note (B-flat), and a half note (C). The piano accompaniment consists of a steady eighth-note pattern in the bass line and a half-note pattern in the treble line. The piece concludes with a final chord in the piano.

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5. Lasst uns froh und munter sein

Arr.: Marc Reift

Allegretto ♩ = 112

The first system of the musical score is in 3/4 time, marked Allegretto with a tempo of 112 beats per minute. It features a piano introduction with a forte (f) dynamic. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a steady bass line of eighth notes.

4

The second system begins at measure 4. It features a mezzo-forte (mf) dynamic. The right hand continues the melodic line with eighth notes, and the left hand plays a bass line of eighth notes. A repeat sign is present at the beginning of the system.

7

The third system begins at measure 7. It features a crescendo (cresc.) dynamic. The right hand continues the melodic line with eighth notes, and the left hand plays a bass line of eighth notes. A repeat sign is present at the beginning of the system.

11

The fourth system begins at measure 11. It features a forte (f) dynamic. The right hand continues the melodic line with eighth notes, and the left hand plays a bass line of eighth notes. A repeat sign is present at the beginning of the system.

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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 in the upper staff and a piano accompaniment in the lower staves. 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 and continues through measure 17.

18

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

27

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

35

Measures 35-42 of the musical score. The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. The vocal line continues through measure 42, which includes a first ending (1.) and a second ending (2.).

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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 (measures 1-4) consisting of chords in the right hand and a bass line in the left hand. The melody starts at measure 5. The score is divided into systems, with measure numbers 5, 9, 13, and 17 indicated at the beginning of each system. Dynamics include piano (p), mezzo-piano (mp), mezzo-forte (mf), and piano-piano (pp). The piece concludes with a first ending (1.) and a second ending (2.) at measure 17.

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8. March Of The Three Kings

Arr.: Marc Reift

Allegro ♩ = 112

The first system of the musical score, measures 1-6. It features a bass line and a piano accompaniment. The bass line starts with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *f* (forte) in the bass line at measure 2 and in the piano accompaniment at measures 1 and 3.

7

The second system of the musical score, measures 7-13. The bass line continues with eighth and sixteenth notes. The piano accompaniment features more complex chordal textures. Dynamics include *f* (forte) in the bass line at measure 8 and in the piano accompaniment at measure 10.

14

The third system of the musical score, measures 14-20. The bass line continues with eighth and sixteenth notes. The piano accompaniment features more complex chordal textures. Dynamics include *p* (piano) in the bass line at measure 16 and in the piano accompaniment at measure 18.

21

The fourth system of the musical score, measures 21-27. The bass line continues with eighth and sixteenth notes. The piano accompaniment features more complex chordal textures. Dynamics include *f* (forte) in the bass line at measure 24 and in the piano accompaniment at measure 26.

28

The fifth system of the musical score, measures 28-34. The bass line continues with eighth and sixteenth notes. The piano accompaniment features more complex chordal textures. The system ends with a double bar line.

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