

35 Easy Christmas Solos

Bassoon & Piano / Organ

Arr.: Marc Reift

EMR 65137

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| 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

Bassoon

Organ / Piano

f

7

f

13

p

20

f

27

1. 2.

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2. Good King Wenceslas

Arr.: Marc Reift

Allegro moderato ♩ = 144

Measures 1-5 of the piece. The music is in 3/4 time with a key signature of one flat (B-flat). The tempo is Allegro moderato (♩ = 144). The first system shows the beginning of the piece with a forte (f) dynamic. The piano part features a series of chords and single notes, while the bass line is a simple eighth-note melody.

6

Measures 6-9. The music continues with a mezzo-forte (mf) dynamic. The piano part has a more active role with eighth-note chords, while the bass line remains a steady eighth-note melody.

10

Measures 10-14. The music continues with a mezzo-forte (mf) dynamic. The piano part features a series of chords and single notes, while the bass line is a simple eighth-note melody.

15

Measures 15-18. The music continues with a mezzo-forte (mf) dynamic. The piano part features a series of chords and single notes, while the bass line is a simple eighth-note melody.

19

Measures 19-22. The music concludes with a forte (f) dynamic. The piano part features a series of chords and single notes, while the bass line is a simple eighth-note melody. The piece ends with a final chord in the piano 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. It features a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-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 staff (treble) begins with a mezzo-forte (mf) dynamic. The second staff (bass) begins with a mezzo-forte (mf) dynamic. The music consists of chords and moving lines in both hands.

5

The second system of the musical score, starting at measure 5. It continues the grand staff notation. The first staff (treble) has a piano (p) dynamic marking. The second staff (bass) also has a piano (p) dynamic marking. The music continues with chords and moving lines.

9

The third system of the musical score, starting at measure 9. It continues the grand staff notation. The first staff (treble) has a mezzo-forte (mf) dynamic marking. The second staff (bass) has a mezzo-forte (mf) dynamic marking. The music continues with chords and moving lines.

13

The fourth system of the musical score, starting at measure 13. It continues the grand staff notation. The first staff (treble) has a mezzo-forte (mf) dynamic marking. The second staff (bass) has a mezzo-forte (mf) dynamic marking. The music continues with chords and moving lines.

17

The fifth system of the musical score, starting at measure 17. It continues the grand staff notation. The first staff (treble) has a forte (f) dynamic marking. The second staff (bass) has a forte (f) dynamic marking. The music continues with chords and moving lines, ending with a fermata.

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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 the left hand (bass clef) with a forte (*f*) dynamic, consisting of a series of chords and a descending eighth-note line. The right hand (treble clef) enters with a piano (*p*) dynamic, playing a simple melody. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

5

The second system of the musical score, starting at measure 5. The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand. The vocal line (bass clef) enters with a melody that moves stepwise.

10

The third system of the musical score, starting at measure 10. The piano accompaniment features a more active eighth-note pattern in the left hand. The vocal line continues its melody, with some phrasing slurs. Dynamics of *f* (forte) are indicated in both hands.

15

The fourth system of the musical score, starting at measure 15. The piano accompaniment maintains its eighth-note texture. The vocal line continues with a melodic line that includes some grace notes. A forte (*f*) dynamic is marked in the piano right hand.

20

The fifth system of the musical score, starting at measure 20. This system concludes the piece. The piano accompaniment features a final descending eighth-note line in the left hand. The vocal line ends with a final note and a fermata. The piano right hand also concludes with a final chord.

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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 jubilo

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 one flat (B-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. Dynamics include *mf* (mezzo-forte) and *dim.* (diminuendo). The piano part begins with a forte (*f*) dynamic and includes a crescendo leading to a mezzo-forte (*mf*) dynamic.

9

Measures 9-17 of the musical score. The vocal line continues with a melodic line. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

18

Measures 18-26 of the musical score. The vocal line features a series of eighth notes. The piano accompaniment continues with a steady harmonic accompaniment.

27

Measures 27-34 of the musical score. The vocal line has a forte (*f*) dynamic. The piano accompaniment includes a forte (*f*) dynamic in the right hand. The piece concludes with a final chord.

35

Measures 35-42 of the musical score. This section includes a first and second ending. The vocal line has a mezzo-forte (*mf*) dynamic. The piano accompaniment includes a mezzo-forte (*mf*) dynamic. The piece concludes with a final chord.

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7. Süßer die Glocken nie klingen

Allegretto ma non troppo $\text{♩} = 56$

Arr.: Marc Reift

5

9

13

17

1.

2.

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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 2/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegro' with a quarter note equal to 112 beats per minute. The score features a bass line and a piano accompaniment. The piano part has a treble and bass staff. Dynamics include *f* (forte) in measures 1, 2, 3, and 4.

7

Measures 7-13 of the musical score. The piano part continues with complex chordal textures. Dynamics include *f* (forte) in measures 7, 8, 9, 10, 11, and 12.

14

Measures 14-20 of the musical score. The piano part features a series of chords. Dynamics include *p* (piano) in measures 15, 16, 17, 18, 19, and 20.

21

Measures 21-27 of the musical score. The piano part continues with complex chordal textures. Dynamics include *f* (forte) in measures 22, 23, 24, 25, 26, and 27.

28

Measures 28-34 of the musical score. The piano part continues with complex chordal textures. Dynamics include *f* (forte) in measures 29, 30, 31, 32, 33, and 34.

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