

35 Easy Christmas Solos

Tuba & Piano / Organ

CD Play Back / Play Along

Arr.: Marc Reift

EMR 63386

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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

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 five systems, each starting with a measure number (7, 13, 20, 27). The first system shows the Tuba part with a whole rest and the Organ/Piano part with a forte (f) dynamic. The second system continues the Organ/Piano part with a forte (f) dynamic. The third system shows the Tuba part with a piano (p) dynamic and the Organ/Piano part with a piano (p) dynamic. The fourth system shows the Tuba part with a forte (f) dynamic and the Organ/Piano part with a forte (f) dynamic. The fifth system shows the Tuba part with a first and second ending and the Organ/Piano part with a first and second ending. The score ends with a double bar line and repeat signs.

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 a series of chords and dyads, starting with a forte (f) dynamic.

6

Measures 6-10. The bass line begins with a melody of eighth notes, marked mezzo-forte (mf). The right hand continues with chords and dyads, also marked mf.

10

Measures 11-14. The bass line continues its eighth-note melody. The right hand features a mix of chords and dyads.

15

Measures 15-18. The bass line continues its eighth-note melody. The right hand features a mix of chords and dyads.

19

Measures 19-22. The bass line continues its eighth-note melody, marked forte (f). The right hand features a mix of chords and dyads, also marked f. The piece concludes with a final chord in the right hand.

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3. Alle Jahre wieder

Andante ♩ = 100

Arr.: Marc Reift

The first system of the musical score is in 3/4 time, marked Andante with a tempo of 100 beats per minute. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line starts with a half note G3, followed by quarter notes F3, E3, and D3. The system concludes with a half note G4 in the right hand and a half note G3 in the left hand.

5

The second system of the musical score continues the piano introduction. It begins with a half note G4 in the right hand and a half note G3 in the left hand. The melody in the right hand continues with quarter notes A4, Bb4, and C5. The bass line continues with quarter notes F3, E3, and D3. The system concludes with a half note G4 in the right hand and a half note G3 in the left hand.

9

The third system of the musical score continues the piano introduction. It begins with a half note G4 in the right hand and a half note G3 in the left hand. The melody in the right hand continues with quarter notes A4, Bb4, and C5. The bass line continues with quarter notes F3, E3, and D3. The system concludes with a half note G4 in the right hand and a half note G3 in the left hand.

13

The fourth system of the musical score continues the piano introduction. It begins with a half note G4 in the right hand and a half note G3 in the left hand. The melody in the right hand continues with quarter notes A4, Bb4, and C5. The bass line continues with quarter notes F3, E3, and D3. The system concludes with a half note G4 in the right hand and a half note G3 in the left hand.

17

The fifth system of the musical score continues the piano introduction. It begins with a half note G4 in the right hand and a half note G3 in the left hand. The melody in the right hand continues with quarter notes A4, Bb4, and C5. The bass line continues with quarter notes F3, E3, and D3. The system concludes with a half note G4 in the right hand and a half note G3 in the left hand.

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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 vocal line in the upper staff and a piano accompaniment in the lower staves. 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 108 beats per minute. The system begins with a repeat sign. The piano part starts with a forte (*f*) dynamic, while the vocal part enters with a piano (*p*) dynamic.

5

The second system of the musical score, starting at measure 5. It continues the vocal and piano parts from the first system. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

10

The third system of the musical score, starting at measure 10. The vocal line has a forte (*f*) dynamic marking. The piano accompaniment also features a forte (*f*) dynamic marking. The music continues with the same melodic and harmonic themes.

15

The fourth system of the musical score, starting at measure 15. The vocal line continues with a forte (*f*) dynamic. The piano accompaniment also features a forte (*f*) dynamic marking. The system concludes with a repeat sign.

20

The fifth system of the musical score, starting at measure 20. This system concludes the piece. The vocal line ends with a final note, and the piano accompaniment provides a concluding harmonic support.

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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 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, featuring 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 in 6/8 time, key of B-flat major. It begins with a piano introduction (measures 1-4) featuring chords in the right hand and a bass line in the left hand. The melody enters in the right hand at measure 5, with the left hand providing harmonic support. Dynamics range from piano (p) to fortissimo (f). The piece concludes with a first and second ending at measure 17.

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8. March Of The Three Kings

Arr.: Marc Reift

Allegro ♩ = 112

Measures 1-6 of the musical score. The bass line starts with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features chords and moving lines in both hands, with a forte (f) dynamic marking.

7

Measures 7-13 of the musical score. The bass line continues with eighth and sixteenth notes. The piano accompaniment includes chords and moving lines, with a forte (f) dynamic marking.

14

Measures 14-20 of the musical score. The bass line continues with eighth and sixteenth notes. The piano accompaniment includes chords and moving lines, with a piano (p) dynamic marking.

21

Measures 21-27 of the musical score. The bass line continues with eighth and sixteenth notes. The piano accompaniment includes chords and moving lines, with a forte (f) dynamic marking.

28

Measures 28-34 of the musical score. The bass line continues with eighth and sixteenth notes. The piano accompaniment includes chords and moving lines, with a forte (f) dynamic marking.

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