

35 Easy Christmas Solos

Piccolo & Piano / Organ

CD Play Back / Play Along

Arr.: Marc Reift

EMR 63372

- | | |
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| 16. O Tannenbaum | 34. The Snow Angels |
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| 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

Piccolo

Organ / Piano

f

7

f

13

p

p

20

f

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 D major (two sharps) and common time (C). The tempo is Allegro moderato with a quarter note equal to 144 beats per minute. The first system shows a piano introduction with a forte (f) dynamic. The right hand plays chords and the left hand plays a simple bass line.

6

Measures 6-9. The melody begins in the right hand with a mezzo-forte (mf) dynamic. The piano accompaniment continues with chords in the right hand and a steady bass line in the left hand.

10

Measures 10-14. The melody continues in the right hand. The piano accompaniment features more complex chordal textures in the right hand and a consistent bass line in the left hand.

15

Measures 15-18. The melody continues in the right hand. The piano accompaniment maintains the harmonic support with chords and a steady bass line.

19

Measures 19-22. The final system of the page. The melody concludes in the right hand with a forte (f) dynamic. The piano accompaniment also concludes with a forte (f) dynamic. The piece ends with a final chord in the right hand and a sustained bass note in the left hand.

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3. Alle Jahre wieder

Arr.: Marc Reift

Andante ♩ = 100

5

9

13

17

mf

p

f

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4. Les anges dans nos campagnes

Arr.: Marc Reift

Andante ♩ = 108

The musical score is written for voice and piano. The tempo is Andante, with a metronome marking of 108 quarter notes per minute. The key signature is one flat (B-flat major or D minor). The score is divided into systems, with measure numbers 5, 10, 15, and 20 indicated at the beginning of each system. The piano accompaniment features a strong bass line with chords and moving lines in both hands. Dynamics include piano (p) and forte (f). The score is divided into systems with measure numbers 5, 10, 15, and 20.

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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 G major (one sharp) and common time (C). It consists of three measures. The piano part begins with a forte (f) dynamic. The melody is played in the right hand of the piano, while the left hand provides a simple harmonic accompaniment.

The second system starts at measure 4. It features a mezzo-forte (mf) dynamic. The piano part continues with a steady accompaniment, and the melody in the right hand shows some melodic development with eighth-note patterns.

The third system begins at measure 7. It includes a crescendo (cresc.) marking in both the piano and vocal parts, indicating a gradual increase in volume. The piano accompaniment remains consistent, supporting the vocal line.

The fourth system starts at measure 11. It features a forte (f) dynamic. The piano part continues with its accompaniment, and the vocal line concludes with a fermata over the final note, marked with a 'C' in a circle.

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6. In dulci júbilo

Arr.: Marc Reift

Con moto ♩ = 168

Measures 1-8 of the piece. The music is in 3/4 time with a key signature of two sharps (F# and C#). 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 has a forte (*f*) dynamic in the first measure.

9

Measures 9-17. 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. The music continues with a steady rhythm and harmonic progression. The piano part features a prominent bass line.

27

Measures 27-34. The vocal line has a dynamic marking of *f* (forte) in measure 28. The piano accompaniment continues with a consistent harmonic texture.

35

Measures 35-40. The piece concludes with a final cadence. The piano part has a *dim.* (diminuendo) marking in measure 36 and a *mf* (mezzo-forte) marking in measure 39. The vocal line ends with a final note in measure 40.

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7. Süßer die Glocken nie klingen

Allegretto ma non troppo ♩ = 56

Arr.: Marc Reift

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, key of D major. The tempo is marked 'Allegretto ma non troppo' with a quarter note equal to 56 beats per minute. The arrangement is by Marc Reift. The score consists of 17 measures. Measures 1-4 are the piano introduction, marked 'p'. Measures 5-8 continue the piano introduction, also marked 'p'. Measures 9-12 are the first system of the vocal melody and piano accompaniment, marked 'mp'. Measures 13-16 are the second system, marked 'mf' and 'pp'. Measure 17 is the final measure, marked 'f' and 'p', and includes a first and second ending. The score includes various musical notations such as treble and bass staves, clefs, key signatures, time signatures, dynamics, and repeat signs.

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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 one sharp (F#). The tempo is marked 'Allegro' with a quarter note equal to 112 beats. The first system shows the beginning of the melody in the right hand and a supporting bass line in the left hand. Dynamics include *f* (forte) in both hands.

Measures 7-13 of the musical score. The melody continues in the right hand, and the left hand provides harmonic support. Dynamics include *f* (forte) in both hands.

Measures 14-20 of the musical score. The melody continues in the right hand, and the left hand provides harmonic support. Dynamics include *p* (piano) in both hands.

Measures 21-27 of the musical score. The melody continues in the right hand, and the left hand provides harmonic support. Dynamics include *f* (forte) in both hands.

Measures 28-34 of the musical score. The melody continues in the right hand, and the left hand provides harmonic support. Dynamics include *f* (forte) in both hands.

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