

35 Easy Christmas Solos

Trombone (♭ + ♪) & Piano / Organ

CD Play Back / Play Along

Arr.: Marc Reift

EMR 63367

- | | |
|--|---|
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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

Trombone

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 piano introduction. The music is in B-flat major (two flats) and common time (C). The tempo is Allegro moderato with a quarter note equal to 144 beats per minute. The first staff (bass clef) is empty. The second staff (treble clef) contains a series of chords, starting with a forte (f) dynamic. The third staff (bass clef) contains a series of eighth notes, starting with a forte (f) dynamic.

6

Measures 6-9 of the piano introduction. The music continues with a mezzo-forte (mf) dynamic. The first staff (bass clef) contains a series of eighth notes. The second staff (treble clef) contains a series of chords. The third staff (bass clef) contains a series of eighth notes.

10

Measures 10-14 of the piano introduction. The music continues with a mezzo-forte (mf) dynamic. The first staff (bass clef) contains a series of eighth notes. The second staff (treble clef) contains a series of chords. The third staff (bass clef) contains a series of eighth notes.

15

Measures 15-18 of the piano introduction. The music continues with a mezzo-forte (mf) dynamic. The first staff (bass clef) contains a series of eighth notes. The second staff (treble clef) contains a series of chords. The third staff (bass clef) contains a series of eighth notes.

19

Measures 19-22 of the piano introduction. The music continues with a mezzo-forte (mf) dynamic. The first staff (bass clef) contains a series of eighth notes. The second staff (treble clef) contains a series of chords. The third staff (bass clef) contains a series of eighth notes. The piece ends with a final chord in measure 22.

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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 features a grand staff with a treble and bass clef. The tempo is marked 'Andante' with a quarter note equal to 100 beats per minute. The key signature has two flats (B-flat and E-flat). The music begins with a mezzo-forte (mf) dynamic. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment.

5

The second system of the musical score, starting at measure 5. The dynamics are marked piano (p) for both the treble and bass staves. The musical texture continues with harmonic support in the right hand and a more active line in the left hand.

9

The third system of the musical score, starting at measure 9. The dynamics remain piano (p). The right hand features sustained chords, while the left hand has a more melodic and moving line.

13

The fourth system of the musical score, starting at measure 13. The dynamics are marked mezzo-forte (mf) for both staves. The music builds in intensity with more complex harmonic structures in the right hand.

17

The fifth system of the musical score, starting at measure 17. The dynamics are marked forte (f). The piece concludes with a final cadence, indicated by a double bar line and repeat signs at the end of the 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 in E-flat major, 4/4 time. The piano part begins with a forte (f) dynamic, while the vocal part enters with a piano (p) dynamic. The system concludes with a repeat sign and a first ending.

5

The second system of the musical score, measures 5 through 9. The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand. The vocal line features a melodic phrase with eighth and quarter notes.

10

The third system of the musical score, measures 10 through 14. Both the piano and vocal parts feature a crescendo leading to a forte (f) dynamic. The piano part includes a more active eighth-note accompaniment, while the vocal part has a more complex melodic line with some accidentals.

15

The fourth system of the musical score, measures 15 through 19. The piano part continues with a strong accompaniment, and the vocal part maintains its melodic line. A crescendo is marked, leading to a forte (f) dynamic at the end of the system.

20

The fifth system of the musical score, measures 20 through 24. This system concludes the piece with a final cadence. The piano part features a descending eighth-note line in the left hand, and the vocal part ends with a sustained note. The system ends with a double bar line and repeat signs.

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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 with eighth notes and quarter notes, while the left hand provides a steady bass line with quarter notes.

4

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

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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.

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 brief rest followed by a melodic phrase. The piano accompaniment includes a forte (*f*) dynamic in the right hand.

35

Measures 35-40 of the musical score. The piece concludes with a first and second ending. The vocal line ends with a melodic flourish. The piano accompaniment features a *dim.* (diminuendo) and a final *mf* (mezzo-forte) 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, 4, and 5. A sharp sign is present in measure 6.

7

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

14

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

21

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

28

Measures 28-34 of the musical score. The piano part continues with complex textures. Dynamics include *f* (forte) in measure 30.

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