

35 Easy Christmas Solos

Trumpet or Cornet (B $\flat$ + C) & Piano / Organ

CD Play Back / Play Along

Arr.: Marc Reift

EMR 63366

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| 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 |
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| 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

B♭ Trumpet
or Cornet

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 G major (one sharp) 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.

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

Measures 10-14. The melody continues with eighth notes. The piano accompaniment maintains the eighth-note bass line and chords. The dynamic remains mezzo-forte (mf).

Measures 15-18. The melody continues with eighth notes. The piano accompaniment maintains the eighth-note bass line and chords. The dynamic remains mezzo-forte (mf).

Measures 19-22. The melody continues with eighth notes. The piano accompaniment maintains the eighth-note bass line and chords. The dynamic remains mezzo-forte (mf). The piece concludes with a final chord in measure 22.

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3. Alle Jahre wieder

Arr.: Marc Reift

Andante ♩ = 100

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line is mostly rests. The piano accompaniment starts with a mezzo-forte (mf) dynamic. 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 vocal line begins with a piano (p) dynamic. The piano accompaniment also starts with a piano (p) dynamic. The key signature and time signature remain the same.

9

The third system of the musical score, starting at measure 9. The vocal line continues with a melodic line. The piano accompaniment features chords and moving lines in both hands. The key signature and time signature remain the same.

13

The fourth system of the musical score, starting at measure 13. The vocal line continues with a melodic line. The piano accompaniment features chords and moving lines in both hands. The key signature and time signature remain the same.

17

The fifth system of the musical score, starting at measure 17. The vocal line continues with a melodic line. The piano accompaniment features chords and moving lines in both hands. The key signature and time signature remain the same.

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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 key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked 'Andante' with a metronome marking of 108 quarter notes per minute. The score is divided into systems, with measure numbers 1, 5, 10, 15, and 20 indicated at the beginning of each system. The piano accompaniment features a strong bass line and a more active treble line. Dynamics include piano (p) and forte (f). The piece ends with a final cadence in measure 23.

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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

The first system of the musical score. The vocal line (treble clef) begins with a whole rest followed by a half note G4, marked *mf*. The piano accompaniment (grand staff) starts with a forte (*f*) chord in the right hand and a half note G3 in the left hand. The right hand features a melodic line with a trill on the second measure, followed by a series of chords and a final chord marked *mf*. The left hand plays a steady eighth-note accompaniment. A *dim.* (diminuendo) marking is placed over the piano accompaniment in the fifth measure.

9

The second system of the musical score, measures 9-17. The vocal line continues with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand, including a trill on the second measure of the system.

18

The third system of the musical score, measures 18-26. The vocal line continues with a half note A4, followed by a half note B4, and then a half note C5. The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand, including a trill on the second measure of the system.

27

The fourth system of the musical score, measures 27-34. The vocal line continues with a half note C5, followed by a half note B4, and then a half note A4. The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand, including a trill on the second measure of the system. A forte (*f*) marking is placed over the piano accompaniment in the eighth measure.

35

The fifth system of the musical score, measures 35-40. The vocal line concludes with a half note G4, followed by a half note F#4, and then a half note E4. The piano accompaniment concludes with a half note G3, followed by a half note F#3, and then a half note E3. The system includes first and second endings, marked with '1.' and '2.' above the vocal line. The piano accompaniment also includes first and second endings, marked with '1.' and '2.' above the right hand. A *dim.* (diminuendo) marking is placed over the piano accompaniment in the first measure of the system. A forte (*f*) marking is placed over the piano accompaniment in the eighth measure. A *mf* (mezzo-forte) marking is placed over the piano accompaniment in the ninth measure.

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7. Süßer die Glocken nie klingen

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

Arr.: Marc Reift

5

9

13

17

p

p

mp

mp

mf

pp

f

p

p

p

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 sharp (F#). The tempo is marked 'Allegro' with a quarter note equal to 112 beats. The music begins with a forte (f) dynamic. The melody is in the right hand, and the piano accompaniment is in the left hand, featuring chords and moving lines.

Measures 7-13 of the musical score. The melody continues in the right hand. The piano accompaniment in the left hand includes a forte (f) dynamic marking in measure 10. The music maintains its rhythmic and harmonic structure.

Measures 14-20 of the musical score. The dynamics shift to piano (p) in measures 17 and 19. The piano accompaniment in the left hand features complex chordal textures and arpeggiated figures.

Measures 21-27 of the musical score. The dynamics shift back to forte (f) in measures 24 and 26. The melody in the right hand shows some chromatic movement, and the piano accompaniment continues with active harmonic support.

Measures 28-34 of the musical score. The piece concludes with a final strong chord in the piano accompaniment. The melody in the right hand ends with a clear, definitive note.

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