

35 Easy Christmas Solos

Clarinet & Piano / Organ

CD Play Back / Play Along

Arr.: Marc Reift

EMR 63377

- | | |
|--|---|
| 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 |
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| 7. Süßer die Glocken nie klingen | 25. Joy To The World |
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| 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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| 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

B♭ Clarinet

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

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 a whole rest. The piano accompaniment starts with a forte (f) dynamic. The key signature is one flat (B-flat), and the time signature is common time (C).

The second system of the musical score, starting at measure 6. The vocal line begins with a mezzo-forte (mf) dynamic. The piano accompaniment also begins with a mezzo-forte (mf) dynamic. The key signature remains one flat (B-flat), and the time signature is common time (C).

The third system of the musical score, starting at measure 10. The vocal line continues with a mezzo-forte (mf) dynamic. The piano accompaniment continues with a mezzo-forte (mf) dynamic. The key signature remains one flat (B-flat), and the time signature is common time (C).

The fourth system of the musical score, starting at measure 15. The vocal line continues with a mezzo-forte (mf) dynamic. The piano accompaniment continues with a mezzo-forte (mf) dynamic. The key signature remains one flat (B-flat), and the time signature is common time (C).

The fifth system of the musical score, starting at measure 19. The vocal line ends with a forte (f) dynamic. The piano accompaniment also ends with a forte (f) dynamic. The key signature remains one flat (B-flat), and the time signature is common time (C).

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3. Alle Jahre wieder

Andante ♩ = 100

Arr.: Marc Reift

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a whole rest. 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. Both the vocal and piano parts begin with a piano (p) dynamic. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

9

The third system of the musical score, starting at measure 9. The vocal line continues with a melodic line, and the piano accompaniment provides harmonic support with chords and moving lines in both hands.

13

The fourth system of the musical score, starting at measure 13. Both the vocal and piano parts begin with a mezzo-forte (mf) dynamic. The piano accompaniment has a more active bass line in this system.

17

The fifth system of the musical score, starting at measure 17. Both the vocal and piano parts begin with a forte (f) dynamic. The system concludes with a double bar line and repeat signs in both 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 vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature has 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. The vocal line continues with a melodic line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

10

The third system of the musical score, starting at measure 10. The vocal line has a crescendo leading to a forte (*f*) dynamic. The piano accompaniment also features a crescendo and a forte (*f*) dynamic, with more complex harmonic textures.

15

The fourth system of the musical score, starting at measure 15. The vocal line continues with a melodic line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

20

The fifth system of the musical score, starting at measure 20. The vocal line concludes with a final note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

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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 júbilo

Arr.: Marc Reift

Con moto ♩ = 168

The first system of the musical score. The vocal line (treble clef) begins with a whole rest for 8 measures, followed by a half note G4 and a quarter note A4, marked *mf*. The piano accompaniment (grand staff) starts with a forte (*f*) dynamic. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line. A *dim.* (diminuendo) marking appears over measures 6-7, and the system ends with a *mf* dynamic.

9

The second system of the musical score, starting at measure 9. The vocal line continues with a half note G4 and a quarter note A4, then a half note B4 and a quarter note C5, all under a slur. The piano accompaniment continues with the same rhythmic pattern, featuring chords and moving lines in the right hand and a steady eighth-note bass line in the left hand.

18

The third system of the musical score, starting at measure 18. The vocal line continues with a half note G4 and a quarter note A4, then a half note B4 and a quarter note C5, all under a slur. The piano accompaniment continues with the same rhythmic pattern, featuring chords and moving lines in the right hand and a steady eighth-note bass line in the left hand.

27

The fourth system of the musical score, starting at measure 27. The vocal line continues with a half note G4 and a quarter note A4, then a half note B4 and a quarter note C5, all under a slur. The piano accompaniment continues with the same rhythmic pattern, featuring chords and moving lines in the right hand and a steady eighth-note bass line in the left hand. A forte (*f*) dynamic is marked at the end of the system.

35

The fifth system of the musical score, starting at measure 35. The vocal line continues with a half note G4 and a quarter note A4, then a half note B4 and a quarter note C5, all under a slur. The piano accompaniment continues with the same rhythmic pattern, featuring chords and moving lines in the right hand and a steady eighth-note bass line in the left hand. A *dim.* (diminuendo) marking appears over measures 35-36, and the system ends with a *mf* dynamic. A first ending bracket is shown over measures 37-38, and a second ending bracket is shown over measures 39-40.

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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

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8. March Of The Three Kings

Arr.: Marc Reift

Allegro ♩ = 112

Measures 1-6 of the musical score. The music is in 3/4 time, key of B-flat major. The melody is in the right hand, and the piano accompaniment is in the left hand. The first measure is a whole rest. The second measure starts with a forte (f) dynamic. The piano part features chords and moving lines in both hands.

Measures 7-13 of the musical score. The melody continues in the right hand. The piano part has a forte (f) dynamic in measure 10. The key signature changes to B-flat major in measure 13.

Measures 14-20 of the musical score. The melody is in the right hand. The piano part has a piano (p) dynamic in measure 18. The key signature changes to B-flat major in measure 20.

Measures 21-27 of the musical score. The melody is in the right hand. The piano part has a forte (f) dynamic in measure 25. The key signature changes to B-flat major in measure 27.

Measures 28-34 of the musical score. The melody is in the right hand. The piano part has a forte (f) dynamic in measure 32. The key signature changes to B-flat major in measure 34.

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