

Christmas Jazz, RAGS & Blues

8 arrangements of favorite carols
for intermediate pianists

MARTHA MIER

Jazz is an important and distinctive American contribution to 20th-century music. *Christmas Jazz, Rags and Blues* contains 8 arrangements that reflect the various styles of the jazz idiom. Students will love the challenge of playing some of their favorite Christmas songs in the jazz style.

Jazz is fun to play! Students will be inspired and motivated by the syncopated rhythms and the colorful, rich harmonies of jazz—a style which has captured the imagination of performer and listener alike!

Martha Mier

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Alfred Music
P.O. Box 10003
Van Nuys, CA 91410-0003
alfred.com

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Go Tell It on the Mountain

Spiritual

Arr. by Martha Mier

Spirited, with swing (♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

System 1: Treble clef, 4/4 time. Key signature: two flats (B-flat major). Dynamics: *mf* to *f*. Fingerings: 1, 5, 1, 2, 5, 1, 5, 1, 2, 4, 2. Articulations: accents, slurs, and a crescendo hairpin.

System 2: Treble clef, 4/4 time. Dynamics: *mf*. Fingerings: 5, 1, 2, 4, 1, 3, 1, 5, 1, 4. Articulations: slurs, accents, and a repeat sign at the end.

System 3: Treble clef, 4/4 time. Dynamics: *mf*. Fingerings: 3, 1, 5, 1, 2, 2, 4, 1, 5, 1, 3, 1, 4, 2, 1. Articulations: slurs, accents, and a decrescendo hairpin.

System 4: Treble clef, 4/4 time. Dynamics: *mp*. Fingerings: 2, 1, 4, 2, 4, 1, 3, 1. Articulations: slurs, accents, and a repeat sign.

Arr. by Martha Mier

The image displays the first 13 measures of the piano introduction to 'The Swan' by Camille Saint-Saëns. The score is written for piano in 3/4 time, with a key signature of one flat (B-flat). The tempo is marked 'Moderately' and the dynamics range from mezzo-piano (mp) to mezzo-forte (mf). The piece begins with a triplet of eighth notes in the right hand and a single eighth note in the left hand. The melody in the right hand is characterized by a series of eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with chords and single notes. The score includes fingerings (1-5) and articulation marks (accents) for the piano part. The tempo changes to 'a tempo' at the end of the first system. The score is divided into four systems, with measure numbers 5, 9, and 13 indicated at the beginning of their respective systems.

JINGLE BELLS

James Pierpont
Arr. by Martha Mier

Merrily

Measures 1-4 of the piece. The key signature has one sharp (F#). The time signature is 4/4. The right hand (RH) starts with a melody in measure 1, marked *f* (forte). The left hand (LH) has a bass line starting in measure 2. Fingerings are indicated: RH 3, 2, 1; LH 2, 3, 1. A *8va* (octave) marking is present above the RH staff in measures 1 and 2. A *5 1* fingering is shown at the end of measure 4. A crescendo hairpin is visible in the RH staff of measure 4.

Measures 5-8 of the piece. The right hand (RH) continues the melody, marked *mf* (mezzo-forte). The left hand (LH) continues the bass line. Fingerings are indicated: RH 1, 2, 1, 5; LH 2, 1, 5, 1, 3. A *5* fingering is shown at the end of measure 8.

Measures 9-12 of the piece. The right hand (RH) continues the melody. The left hand (LH) continues the bass line. Fingerings are indicated: RH 1, 2, 1, 5; LH 3, 5, 5. A *5 3 1* fingering is shown at the end of measure 12. A crescendo hairpin is visible in the RH staff of measure 12.

Measures 13-16 of the piece. The right hand (RH) continues the melody, marked *mp* (mezzo-piano). The left hand (LH) continues the bass line. Fingerings are indicated: RH 1, 2, 1, 5; LH 2, 3, 3. A *5* fingering is shown at the end of measure 16.