

Christmas Medleys for Students

Christmas is a special time of the year that unites faith as a community with family traditions. During this season, spirits are lifted by so many well-loved Christmas tunes that bring rich memories to mind. This collection combines the best of this music into unique medleys that celebrate the holidays. *Christmas Medleys for Students, Book 2*, is arranged at the early-intermediate level with the pieces placed in approximate order of difficulty. The arrangements are carefully graded for students, yet retain the flavor and feeling of the original melodies.

**7 Graded Selections
for Early Intermediate
Pianists**

**Arranged by
Wynn-Anne Rossi**

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ISBN-10: 0-7390-9166-2

ISBN-13: 978-0-7390-9166-1

Cover Photos
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O COME, O COME EMMANUEL/ WHAT CHILD IS THIS?

Arranged by Wynn-Anne Rossi

Thoughtfully

5

p

3 1 3 1 3 1 3 5 2

This system contains the first five measures of the piece. The music is in 4/4 time and begins with a piano (*p*) dynamic. The right hand features a melodic line with triplet markings (3 1) and a final measure with a 5 2 fingering. The left hand provides a bass line with a 5 fingering in the first measure and a whole note chord in the second measure.

5 "O Come, O Come Emmanuel"
Traditional

mp

2 4

5 1 4 2 5 1 4 2

This system contains measures 6, 7, and 8. The dynamic is mezzo-piano (*mp*). The right hand has a melodic line with a 2 fingering in measure 6 and a 4 fingering in measure 8. The left hand has a bass line with a 5 fingering in measure 6 and a 2 fingering in measure 8.

9

4 5

1

This system contains measures 9, 10, 11, and 12. The right hand has a melodic line with a 4 fingering in measure 9 and a 5 fingering in measure 12. The left hand has a bass line with a 1 fingering in measure 12.

13

4 1 2 4

2

This system contains measures 13, 14, 15, and 16. The right hand has a melodic line with a 4 fingering in measure 13 and a 1 fingering in measure 14. The left hand has a bass line with a 2 fingering in measure 13.

DECK THE HALLS/THE HOLLY AND THE IVY

Arranged by Wynn-Anne Rossi

Freely

Musical notation for the first system of "Deck the Halls". The piece is in 3/4 time and marked *mp*. The melody is in the treble clef, and the bass line is in the bass clef. The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a quarter rest. The bass line consists of a whole note chord G2-B2-D3. Fingering numbers 1, 2, 3, 4, 5, 1, 2 are indicated below the notes.

Musical notation for the second system of "Deck the Halls". The melody continues with eighth notes G4, A4, B4, C5, B4, A4, G4, and a quarter note F#4. The bass line has a whole note chord G2-B2-D3. Fingering numbers 5, 1, 2, 1, 3 are indicated below the notes. A 4/4 time signature change is shown at the end of the system.

"Deck the Halls"
Traditional Welsh carol

Musical notation for the third system of "Deck the Halls". The piece is in 4/4 time and marked *f*. The melody is in the treble clef, and the bass line is in the bass clef. The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a quarter note F#4. The bass line consists of a whole note chord G2-B2-D3. Fingering numbers 5, 1, 2 are indicated below the notes.

Musical notation for the fourth system of "Deck the Halls". The piece is in 4/4 time and marked *mf*. The melody is in the treble clef, and the bass line is in the bass clef. The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a quarter note F#4. The bass line consists of a whole note chord G2-B2-D3. Fingering numbers 1, 1 are indicated below the notes.

GOOD KING WENCESLAS/ GOD REST YE MERRY, GENTLEMEN

Arranged by Wynn-Anne Rossi

With energy

1 5

5

4

"Good King Wenceslas"
Traditional

4

mp

3

7

5

5

11

mf

5

CANON/UKRAINIAN BELL CAROL

"Canon"
Johann Pachelbel

Arranged by Wynn-Anne Rossi

Peacefully

Measures 1-4 of the Canon. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is marked "Peacefully" and the dynamics are *p*. The right hand features a melodic line with a five-finger fingering (1, 5) indicated above the first measure. The left hand provides a steady bass line with a 1-3-1-3 fingering pattern. A bracket under the bass line indicates the first four measures.

Measures 5-8 of the Canon. The right hand continues the melodic line with a slur over measures 5 and 6. The left hand continues the bass line with a 2-finger fingering (2) indicated below measure 5. A slur under the bass line is labeled *simile*.

Measures 9-12 of the Canon. The dynamics are marked *mp*. The right hand features a triplet of eighth notes in measures 9 and 12. The left hand continues the bass line with a 5-finger fingering (5) indicated below measure 9.

Measures 13-16 of the Canon. The right hand features a melodic line with a slur over measures 13 and 14, and a first-finger fingering (1) indicated above measure 15. The left hand continues the bass line with a 5-finger fingering (5) indicated below measure 13.