

# Christmas Extravaganza

7 Late Intermediate  
Arrangements in a  
Variety of Styles

ROBERT D. VANDALL

Part of the definition of the word “extravaganza” is “an exciting show or event featuring extreme freedom of style and structure.” Each piece in *Christmas Extravaganza* features a well-known Christmas favorite arranged with pianistic freedom appropriate to the song. Each arrangement combines both fresh and familiar harmonies, unique melodic treatments, and interesting rhythms. Yet, even when the hands move freely around the keyboard, my goal was to keep the technique required to play each piece within limited boundaries to ensure student success. I wanted each solo to feel comfortable in the hands, yet sound good and impressive to an audience.

Part of the joy of Christmas, for me, is hearing the many wonderful choral settings of familiar and not-so-familiar carols and songs. Then, there are the many colorful orchestral settings of these pieces that satisfy my own personal longing to hear this music set in many creative ways. I wanted the pieces in *Christmas Extravaganza* to have their moment of pianism and creativity that would shed a similar light on the familiar songs and carols. I hope that each arrangement will allow students to shine as they play during the wonderfully musical Christmas season!

*Robert D. Vandall*

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# The First Noel

(based on Canon in D by Johann Pachelbel)

Traditional English Carol  
Arr. Robert D. Vandall

Sedately and smoothly (♩ = ca. 69)

The musical score is presented in a grand staff format, consisting of a treble clef and a bass clef joined by a brace on the left. The key signature is D major (two sharps) and the time signature is 4/4. The piece is marked 'Sedately and smoothly' with a tempo of approximately 69 beats per minute. The score is divided into four systems, each containing two staves. The first system begins with a piano (*p*) dynamic and features a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff. The second system starts at measure 5 and includes a mezzo-piano (*mp*) dynamic. The third system starts at measure 9 and the fourth at measure 12. The score includes various articulations such as slurs, triplets, and fingerings (e.g., 5 2 1, 3 1 2, 2 1 3, 1 2 1, 2 1 3, 5 2 1, 3 1 2, 5 2 1, 2 1 3, 5 2 1, 3 1 2, 5 2 1, 3 1 2, 5 2 1, 3 1 2). The word 'simile' is used to indicate that the bass line should be played in a similar style to the first system. The piece concludes with a final cadence in the fourth system.

# Hark! the Herald Angels Sing

Felix Mendelssohn  
Arr. Robert D. Vandall

Quick; clearly articulated ( $\text{♩} = \text{ca. } 120$ )

*mf*

*mp*

*f*

*mf*

5

9

13