



CHRISTMAS SONGS & SOLOS

MARGARET GOLDSTON

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FOREWORD

This collection of holiday piano arrangements is approximately equivalent in difficulty to *Alfred's Basic Piano Library*, Levels 3–4, or any fourth or fifth piano course book. It offers a variety of choices:

- Easy or challenging
- Simple or elaborate
- Short or long
- Accompaniments for voice or piano solo

There are two versions of each piece, with the exception of “O Holy Night” which has the song and solo combined into one version. The **song** versions are provided with words and have a simple, traditional, chordal treatment. Students will enjoy learning a group of them quickly for lessons during the short Christmas season or for accompaniments for family, church or school sing-alongs. The **solo** versions include introductions and codas, and have fuller harmonizations. They are suitable for special solos for school, church Christmas programs or for a greater challenge during weekly piano lessons.

The use of both versions may be combined in various ways. One year the student may learn the easier song versions, plus one or two solo versions for special occasions, and the next year learn the remaining solo versions. The song and solo versions may also be performed consecutively for a longer arrangement, and siblings in two different piano course levels may use the same book.

I hope you enjoy a Merry Christmas with my musical Christmas gift especially for you!



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It Came Upon the Midnight Clear

SOLO VERSION

Richard S. Willis

Arranged by Margaret Goldston

Peacefully

8va

Musical notation for measures 1-4. Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody is marked *p* (piano). Fingerings are indicated: 1, 5, 4, 2, 1. A dashed line above the staff is labeled *8va*. The bass line consists of sustained chords with fingerings 1, 2, 3, 4 and 1, 2, 4, 5.

Musical notation for measures 5-8. Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody is marked *mp* (mezzo-piano). Fingerings are indicated: 5, 2, 4, 2. A slur covers measures 5-8. The bass line has fingerings 1, 2, 1, 2, 3, 1, 3, 1, 2, 4, 5. The word *simile* is written below the bass line.

Musical notation for measures 9-12. Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody is marked *mp*. Fingerings are indicated: 2, 3, 1, 4, 2, 5, 2. A slur covers measures 9-12. The bass line has fingerings 5, 3, 1, 4, 2, 5, 2.

Musical notation for measures 13-16. Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody is marked *mp*. Fingerings are indicated: 5, 1, 2, 5, 1, 4, 3, 2, 1, 2. A slur covers measures 13-16. The bass line has fingerings 5, 2, 2, 5, 2, 4, 2.

Deck the Halls

SONG VERSION

Welsh Carol
Arranged by Margaret Goldston

Merrily

5 2 1 2 1

mf

Deck the halls with boughs of hol - ly, Fa la la la la, la la la la!

(Ped opt.)

The first system of music is in 4/4 time. The treble clef staff contains the melody with a dynamic marking of *mf*. The lyrics are "Deck the halls with boughs of hol - ly, Fa la la la la, la la la la!". The bass clef staff provides a simple accompaniment. Fingerings are indicated above the notes: 5, 2, 1, 2, 1. A pedaling instruction *(Ped opt.)* is shown in the bass staff with brackets under the first two measures.

5 1 2 1

'Tis the sea - son to be jol - ly, Fa la la la la, la la la la!

The second system of music continues the melody. The lyrics are "'Tis the sea - son to be jol - ly, Fa la la la la, la la la la!". Fingerings are indicated above the notes: 5, 1, 2, 1. The bass staff accompaniment continues with simple chords.

9 2 1 1

mp

Don we now our gay ap - par - el, Fa la la, la la la, la la la!

The third system of music continues the melody. The lyrics are "Don we now our gay ap - par - el, Fa la la, la la la, la la la!". The dynamic marking is *mp*. Fingerings are indicated above the notes: 2, 1, 1. The bass staff accompaniment includes a key signature change to one sharp (F#) in the final two measures, indicated by a sharp sign on the F line.

13 5 5 2 1 2

mf Trol - the an - cient Yule - tide car - ol, *f* Fa la la la la, la la la la!

The fourth system of music concludes the piece. The lyrics are "Trol - the an - cient Yule - tide car - ol, Fa la la la la, la la la la!". The dynamic marking changes to *f* for the final phrase. Fingerings are indicated above the notes: 5, 5, 2, 1, 2. The bass staff accompaniment continues with simple chords.