

Christmas Extravaganza

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

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ISBN-10: 1-4706-2621-7
ISBN-13: 978-1-4706-2621-1

Away in a Manger

James R. Murray
Arr. Robert D. Vandall

Gently singing (♩ = ca. 80)

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). The right hand (treble clef) begins with a melodic line starting on G4, marked *mp*. The left hand (bass clef) provides accompaniment, starting with a descending eighth-note pattern (5, 2, 1, 3, 2) marked *p*. The right hand has a slur over measures 2-4, with fingerings 5, 1, and 1. The left hand has slurs and a *simile* marking under measures 2-4.

Musical notation for measures 5-8. The right hand continues the melodic line with a slur over measures 5-8, ending with a fermata on G4. Fingerings 4 and 3 are shown. The left hand continues the accompaniment pattern.

Musical notation for measures 9-12. The right hand has a slur over measures 9-12, ending with a fermata on G4. Fingerings 5, 1, 4, and 1 are shown. The left hand continues the accompaniment pattern.

Musical notation for measures 13-16. The right hand has a slur over measures 13-16, ending with a fermata on G4. Fingerings 5 and 1 are shown. The left hand continues the accompaniment pattern, marked *simile*.

Ukrainian Bell Carol

Mykola Leontovych
Arr. Robert D. Vandall

Joyfully (♩ = ca. 160)

8va-

3

p *cresc.*

leggiero

5 2 1 5 2

This system contains the first four measures of the piece. The right hand features a triplet of eighth notes in the first measure, followed by eighth notes in the subsequent measures. The left hand plays a steady eighth-note accompaniment. Fingerings are indicated as 5-2-1 in the first measure and 5-2 in the second measure.

5

3 1

This system contains measures 5 through 8. The right hand continues with the triplet and eighth-note patterns. The left hand accompaniment remains consistent. A box containing the number '5' is placed at the beginning of the system.

9

5 1 2 1 5 4 1 3 1

f

1 2 1

This system contains measures 9 through 12. The right hand has more complex triplet and eighth-note figures. The left hand accompaniment includes some chords. A box containing the number '9' is placed at the beginning of the system.

13

1 3 1 4 1 4 2

p *cresc.*

5 2 1 2 1 2

This system contains measures 13 through 16. The right hand features a triplet of eighth notes in the first measure. The left hand accompaniment includes some chords with sharps. A box containing the number '13' is placed at the beginning of the system.