

35 Easy Christmas Duets

2 B^b Bass & Piano / Organ

Arr.: Marc Reift

EMR 59923

- | | |
|--|---|
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| 17. O Come, All Ye Faithful (Adeste fideles) | 35. Peaceful Christmas |
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35 Easy Christmas Duets

1. We Wish You A Merry Christmas

Arr.: Marc Reift

Allegro con moto ♩ = 144

1st B♭ Bass

2nd B♭ Bass

Organ / Piano

9

17

25

f

p

f

p

f

f

1. 2.

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2. Good King Wenceslas

Arr.: Marc Reift

Allegro moderato ♩ = 144

Measures 1-5 of the musical score. The top two staves (treble and alto) are empty. The piano accompaniment begins in measure 1 with a forte (*f*) dynamic. The right hand plays chords, and the left hand plays a steady eighth-note bass line.

6

Measures 6-10 of the musical score. The vocal melody enters in measure 6 on the top staff with a mezzo-forte (*mf*) dynamic. The piano accompaniment continues with chords in the right hand and a steady eighth-note bass line in the left hand.

11

Measures 11-16 of the musical score. The vocal melody continues on the top staff. The piano accompaniment provides harmonic support with chords and a steady eighth-note bass line.

17

Measures 17-20 of the musical score. The vocal melody concludes in measure 20 with a fermata. The piano accompaniment features a forte (*f*) dynamic in the final measures, with chords in the right hand and a steady eighth-note bass line in the left hand.

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3. Alle Jahre wieder

5

Andante ♩ = 100

Arr.: Marc Reift

The first system of the musical score consists of three staves. The top two staves are for a vocal or instrumental melody in C major, with a key signature of one flat (Bb) and a common time signature (C). The bottom staff is for the piano accompaniment in Bb major, with a key signature of two flats (Bb, Eb) and a common time signature (C). The tempo is marked 'Andante' with a quarter note equal to 100 beats per minute. The first four measures are whole rests for the melody, followed by a repeat sign and then a half note G4 and a half note F4. The piano accompaniment starts with a half note G2 and a half note F2, followed by a half note E2 and a half note D2, then a half note C2 and a half note B1, and finally a half note A1 and a half note G1. The dynamics are marked 'p' (piano) for the melody and 'mf' (mezzo-forte) for the piano accompaniment.

6

The second system of the musical score consists of three staves. The top two staves are for a vocal or instrumental melody in C major, with a key signature of one flat (Bb) and a common time signature (C). The bottom staff is for the piano accompaniment in Bb major, with a key signature of two flats (Bb, Eb) and a common time signature (C). The melody starts with a half note G4 and a half note F4, followed by a half note E4 and a half note D4, then a half note C4 and a half note B3, and finally a half note A3 and a half note G3. The piano accompaniment starts with a half note G2 and a half note F2, followed by a half note E2 and a half note D2, then a half note C2 and a half note B1, and finally a half note A1 and a half note G1. The dynamics are marked 'mf' (mezzo-forte) for the piano accompaniment.

11

The third system of the musical score consists of three staves. The top two staves are for a vocal or instrumental melody in C major, with a key signature of one flat (Bb) and a common time signature (C). The bottom staff is for the piano accompaniment in Bb major, with a key signature of two flats (Bb, Eb) and a common time signature (C). The melody starts with a half note G4 and a half note F4, followed by a half note E4 and a half note D4, then a half note C4 and a half note B3, and finally a half note A3 and a half note G3. The piano accompaniment starts with a half note G2 and a half note F2, followed by a half note E2 and a half note D2, then a half note C2 and a half note B1, and finally a half note A1 and a half note G1. The dynamics are marked 'mf' (mezzo-forte) for the piano accompaniment.

16

The fourth system of the musical score consists of three staves. The top two staves are for a vocal or instrumental melody in C major, with a key signature of one flat (Bb) and a common time signature (C). The bottom staff is for the piano accompaniment in Bb major, with a key signature of two flats (Bb, Eb) and a common time signature (C). The melody starts with a half note G4 and a half note F4, followed by a half note E4 and a half note D4, then a half note C4 and a half note B3, and finally a half note A3 and a half note G3. The piano accompaniment starts with a half note G2 and a half note F2, followed by a half note E2 and a half note D2, then a half note C2 and a half note B1, and finally a half note A1 and a half note G1. The dynamics are marked 'f' (forte) for the piano accompaniment.

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4. Les anges dans nos campagnes

Arr.: Marc Reift

Andante ♩ = 108

The musical score is written for voice and piano. The key signature has two flats (B-flat major or D-flat minor). The time signature is 3/4. The tempo is marked 'Andante' with a quarter note equal to 108 beats per minute. The score is divided into systems, with measure numbers 7, 13, and 19 indicated at the start of each system. The piano accompaniment features a strong bass line with chords and moving lines in both hands. Dynamics include piano (p) and forte (f). The score ends with a final cadence in measure 24.

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5. Lasst uns froh und munter sein

7

Arr.: Marc Reift

Allegretto ♩ = 112

The musical score is written for piano and voice. It consists of four systems of staves. The first system (measures 1-3) shows the piano introduction with a forte (f) dynamic. The second system (measures 4-6) features a mezzo-forte (mf) dynamic. The third system (measures 7-10) includes a crescendo (cresc.) marking. The fourth system (measures 11-14) ends with a forte (f) dynamic and a fermata. The piano part is in the lower staves, and the voice part is in the upper staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

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6. In dulci jubilo

Arr.: Marc Reift

Con moto ♩ = 168

Measures 1-10 of the musical score. The score is in 3/4 time, key of B-flat major. The piano part begins with a forte (f) dynamic, while the vocal parts enter with mezzo-forte (mf) dynamics. The piano part includes a 'dim.' (diminuendo) marking and a crescendo hairpin. The vocal parts have a repeat sign at the end of measure 10.

11

Measures 11-21 of the musical score. The piano part continues with a melodic line, and the vocal parts provide harmonic support. The piano part features a 'dim.' (diminuendo) marking and a crescendo hairpin.

22

Measures 22-32 of the musical score. The piano part continues with a melodic line, and the vocal parts provide harmonic support. The piano part features a 'dim.' (diminuendo) marking and a crescendo hairpin.

33

Measures 33-40 of the musical score. The piano part continues with a melodic line, and the vocal parts provide harmonic support. The piano part features a 'dim.' (diminuendo) marking and a crescendo hairpin. The vocal parts have a first and second ending at the end of measure 40.

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7. Süßer die Glocken nie klingen

9

Allegretto ma non troppo $\text{♩} = 56$

Arr.: Marc Reift

5

11

16

p

p

pp

pp

f

pp

f

pp

1.

2.

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8. March Of The Three Kings

Arr.: Marc Reift

Allegro ♩ = 112

First system of the musical score, measures 1-4. It features three staves: two treble staves and one grand staff (treble and bass). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The first two staves have a forte (*f*) dynamic marking. The music is in a 4/4 time signature.

5

Second system of the musical score, measures 5-8. It continues the three-staff arrangement. The dynamics and instrumentation remain consistent with the first system.

9

Third system of the musical score, measures 9-12. The first two staves are marked *secco* (dry). The grand staff continues with a forte (*f*) dynamic. The music features more complex harmonic textures in the piano part.

13

Fourth system of the musical score, measures 13-16. The arrangement continues with the same three-staff format. The piano part shows further development of the harmonic material.

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17

21

25

29

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9. O Little Town Of Bethlehem

Arr.: Marc Reift

Moderato ♩ = 92

The first system of the musical score for 'O Little Town Of Bethlehem' is in 3/4 time, marked Moderato with a tempo of 92 beats per minute. It features three staves: a vocal line (treble clef), a vocal line (treble clef), and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat). The piano part begins with a mezzo-forte (mf) dynamic, while the vocal parts enter with a piano (p) dynamic. The system concludes with a repeat sign and a first ending bracket.

5

The second system of the musical score continues the piece. It maintains the same three-staff structure. The piano accompaniment features a mix of chords and moving lines. The vocal parts continue their melody with piano (p) dynamics. The system ends with a repeat sign and a first ending bracket.

10

The third system of the musical score continues the piece. The piano accompaniment now includes a forte (f) dynamic in the first measure, which then transitions to mezzo-forte (mf). The vocal parts continue their melody with piano (p) dynamics. The system ends with a repeat sign and a first ending bracket.

15

The fourth system of the musical score concludes the piece. It features a first ending bracket leading to a final cadence. The piano accompaniment includes a mezzo-forte (mf) dynamic. The vocal parts conclude their melody with a piano (p) dynamic. The system ends with a repeat sign and a first ending bracket.

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10. Stille Nacht, heilige Nacht

13

Arr.: Marc Reift

Largo ♩ = 84

The first system of the musical score for 'Stille Nacht, heilige Nacht'. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one flat (B-flat), and the time signature is 8/8. The tempo is marked 'Largo' with a quarter note equal to 84 beats per minute. The piano part begins with a series of chords in the left hand and a melodic line in the right hand. The vocal line enters with a single note, followed by a series of chords. The piano part includes dynamic markings 'p' (piano) and 'p' (piano).

5

The second system of the musical score. It continues the vocal and piano parts. The piano part features a series of chords in the left hand and a melodic line in the right hand. The vocal line continues with a series of notes. The piano part includes dynamic markings 'p' (piano) and 'p' (piano).

8

The third system of the musical score. It continues the vocal and piano parts. The piano part features a series of chords in the left hand and a melodic line in the right hand. The vocal line continues with a series of notes. The piano part includes dynamic markings 'p' (piano) and 'p' (piano).

12

The fourth system of the musical score. It continues the vocal and piano parts. The piano part features a series of chords in the left hand and a melodic line in the right hand. The vocal line continues with a series of notes. The piano part includes dynamic markings 'mf' (mezzo-forte) and 'mf' (mezzo-forte).

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11. The First Nowell

Arr.: Marc Reift

Allegro moderato ♩ = 104

Measures 1-5 of the piece. The score is in 3/4 time, key of B-flat major. The piano part features a strong bass line with chords and a melody in the right hand. The vocal part enters in measure 5 with a soft *p* dynamic.

Measures 6-11. The music continues with a repeat sign at measure 6. The piano part has a *f* dynamic in measure 6, which then softens to *mf* in measure 10. The vocal part has a *mf* dynamic in measure 10.

Measures 12-16. Measure 12 is marked 'Fine' and includes first and second endings. The piano part has a *p* dynamic in measure 12. The vocal part has a *p* dynamic in measure 12. The piano part has a *p* dynamic in measure 14. The vocal part has a *p* dynamic in measure 14.

Measures 17-20. Measure 17 is marked 'D.S.' (Da Capo). The piano part has a *f* dynamic in measure 17. The vocal part has a *f* dynamic in measure 17. The piano part has a *f* dynamic in measure 19. The vocal part has a *f* dynamic in measure 19.

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12. Deck The Halls

Arr.: Marc Reift

Allegro $\text{♩} = 88$

The first system of the musical score for 'Deck The Halls' is in 2/2 time, key of B-flat major. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by a half note F4, and then a half note E4. The bass line consists of a half note G3, followed by a half note F3, and then a half note E3. The system ends with a repeat sign.

5

The second system of the musical score for 'Deck The Halls' continues the melody and bass line. The melody is marked *mf* (mezzo-forte) and the bass line is marked *f* (forte). The system ends with a repeat sign.

11

The third system of the musical score for 'Deck The Halls' continues the melody and bass line. The melody is marked *p* (piano) and the bass line is marked *p* (piano). The system ends with a repeat sign.

17

The fourth system of the musical score for 'Deck The Halls' continues the melody and bass line. The melody is marked *f* (forte) and the bass line is marked *f* (forte). The system ends with a repeat sign. The tempo changes to *Lento* (Lento) and the dynamics change to *ff* (fortissimo).

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13. Jingle Bells

Arr.: Marc Reift

Allegro $\text{♩} = 112$

Measures 1-9 of the musical score for 'Jingle Bells'. The piano accompaniment begins with a forte (*f*) dynamic, while the vocal melody enters at measure 5 with a mezzo-forte (*mf*) dynamic.

10

Measures 10-19 of the musical score for 'Jingle Bells'. The piano accompaniment continues with a steady eighth-note pattern, and the vocal melody continues with eighth-note and quarter-note patterns.

20

Measures 20-28 of the musical score for 'Jingle Bells'. The piano accompaniment features a forte (*f*) dynamic, and the vocal melody continues with eighth-note and quarter-note patterns.

29

Measures 29-32 of the musical score for 'Jingle Bells'. The piano accompaniment continues with a steady eighth-note pattern. The vocal melody concludes with a repeat sign and two endings. The first ending leads back to the beginning, and the second ending concludes the piece with a mezzo-forte (*mf*) dynamic.

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EMR 33475	HÄNDEL, G.F.	Concerto F Major
EMR 30523	HÄNDEL, G.F.	Concerto in F minor
EMR 50475	HÄNDEL, G.F.	Josua
EMR 19529	HÄNDEL, G.F.	Konzert f-moll
EMR 30550	HÄNDEL, G.F.	Larghetto
EMR 302V	HÄNDEL, G.F.	Prelude & Fugue
EMR 49419	HÄNDEL, G.F.	Sonate F Major
EMR 30692	HÄNDEL, G.F.	Sonate N° VI
EMR 36387	HÄNDEL, G.F.	Trumpet Voluntary
EMR 49498	HANSEN, Thorvald	Sonate
EMR 50100	HAYDN, Joseph	Concerto
EMR 31408	HERMANN, Florian	Dark Eyes
EMR 6123V	HÖHNE, Carl	Slavonic Fantasy
EMR 27066	HUMMEL, Johann	Cantabile
EMR 50078	HUMMEL, Johann	Grand Concerto
EMR 21609	IPPOLITOV-IVANOV	Procession Of The Sardar
EMR 43236	JAMES, Harry	Concerto
EMR 49196	JAMES, Ifor	Little Suite Nr.1
EMR 49221	JAMES, Ifor	Little Suite Nr.2
EMR 49246	JAMES, Ifor	Little Suite Nr.3