

# 35 Easy Christmas Duets

F Horn, Euphonium (♩ + ♭) & Piano / Organ

**Arr.: Marc Reift**

**EMR 59962**

- |                                              |                                           |
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# 35 Easy Christmas Duets

## 1. We Wish You A Merry Christmas

Arr.: Marc Reift

Allegro con moto ♩ = 144

1. F Horn

2. B♭ Euphonium

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

The first system of the musical score consists of three staves. The top two staves are for vocal parts, both in treble clef with a key signature of one sharp (F#) and a common time signature (C). They contain whole rests for the first five measures. The bottom staff is for piano accompaniment, split into treble and bass clefs. It begins with a forte (f) dynamic. The right hand plays chords, while the left hand plays a simple bass line of eighth and quarter notes.

6

The second system of the musical score consists of three staves. The vocal staves (top two) begin with a mezzo-forte (mf) dynamic. The piano accompaniment (bottom staff) also begins with a mezzo-forte (mf) dynamic. The melody in the vocal parts continues with eighth and quarter notes, while the piano accompaniment provides harmonic support with chords and a steady bass line.

11

The third system of the musical score consists of three staves. The vocal staves continue their melodic line. The piano accompaniment maintains its harmonic structure with chords and a consistent bass line, supporting the vocal melody.

17

The fourth system of the musical score consists of three staves. The vocal staves conclude the piece with a final note and a fermata. The piano accompaniment also concludes with a final chord and a fermata. A forte (f) dynamic is marked at the beginning of the final measure for both the vocal and piano parts.

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### 3. Alle Jahre wieder

5

Andante ♩ = 100

Arr.: Marc Reift

The first system of the musical score. It consists of three staves. The top two staves are for the vocal parts, both in treble clef with a key signature of one sharp (F#). The bottom staff is for the piano accompaniment, in bass clef with a key signature of one flat (Bb). The tempo is marked 'Andante' with a quarter note equal to 100 beats per minute. The first four measures of the vocal parts are whole rests. The piano accompaniment begins in the first measure with a mezzo-forte (mf) dynamic. The system concludes with a repeat sign followed by two measures of music marked with a piano (p) dynamic.

6

The second system of the musical score, starting at measure 6. It continues with three staves. The vocal parts enter in measure 6 with a half note. The piano accompaniment continues with chords and moving lines. The system ends with a repeat sign and two measures of music.

11

The third system of the musical score, starting at measure 11. It continues with three staves. The vocal parts have a mezzo-forte (mf) dynamic. The piano accompaniment also features mf dynamics in several measures. The system ends with a repeat sign and two measures of music.

16

The fourth system of the musical score, starting at measure 16. It continues with three staves. The vocal parts enter with a forte (f) dynamic. The piano accompaniment also features a forte (f) dynamic. The system concludes with a final cadence marked with a fermata and a smiley face in parentheses.

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# 4. Les anges dans nos campagnes

Arr.: Marc Reift

Andante ♩ = 108

Measures 1-6 of the musical score. The piece is in 3/4 time, key of B-flat major. The first system shows the piano introduction. The right hand (treble clef) has a melody starting on G4, moving up stepwise. The left hand (bass clef) has a bass line starting on G2, moving up stepwise. Dynamics include *p* (piano) and *f* (forte).

7

Measures 7-12 of the musical score. The melody continues in the right hand, with some grace notes. The left hand provides harmonic support with chords and moving lines. Dynamics include *f* (forte).

13

Measures 13-18 of the musical score. The melody continues, with some grace notes. The left hand provides harmonic support with chords and moving lines. Dynamics include *f* (forte).

19

Measures 19-24 of the musical score. The melody continues, with some grace notes. The left hand provides harmonic support with chords and moving lines. Dynamics include *f* (forte).

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# 5. Lasst uns froh und munter sein

7

Arr.: Marc Reift

Allegretto ♩ = 112

The first system of the musical score consists of three staves. The top two staves are for the vocal parts, both in treble clef with a key signature of one sharp (F#). They contain whole rests. The bottom staff is for the piano accompaniment, in bass clef with a key signature of one flat (Bb). It begins with a forte (f) dynamic and features a rhythmic pattern of eighth and sixteenth notes.

4

The second system continues the piece. The vocal staves enter with a mezzo-forte (mf) dynamic. The piano accompaniment continues its rhythmic pattern, also marked with mf. The system concludes with a repeat sign.

7

The third system shows further development of the vocal and piano parts. The piano accompaniment includes a crescendo (cresc.) marking. The system ends with a repeat sign.

11

The fourth system is the final one on the page. It features a forte (f) dynamic for both the vocal and piano parts. The piano accompaniment ends with a fermata. The system concludes with a repeat sign.

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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 with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Con moto' with a quarter note equal to 168 beats per minute. The dynamics are marked *mf* (mezzo-forte) in measures 1, 2, 9, and 10, and *f* (forte) in measure 3. A *dim.* (diminuendo) marking is present in measure 6. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

11

Measures 11-21 of the musical score. The piano part continues with the eighth-note accompaniment and chords. The vocal part (treble clef) has a melodic line with some rests. The dynamics are *mf* throughout this section.

22

Measures 22-32 of the musical score. The piano part continues with the eighth-note accompaniment and chords. The vocal part continues with a melodic line. The dynamics are *mf* throughout this section.

33

Measures 33-40 of the musical score. The piano part continues with the eighth-note accompaniment and chords. The vocal part has a melodic line with a first ending (1.) and a second ending (2.) leading to a repeat sign. The dynamics are *f* (forte) in measure 33 and *mf* (mezzo-forte) in measure 39. A *dim.* (diminuendo) marking is present in measure 36.

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# 7. Süßer die Glocken nie klingen

9

Allegretto ma non troppo ♩ = 56

Arr.: Marc Reift

First system of the musical score, measures 1-4. The piano accompaniment begins with a series of chords in the right hand and single notes in the left hand, marked with a piano (*p*) dynamic.

5

Second system of the musical score, measures 5-10. The piano accompaniment continues with a series of chords in the right hand and single notes in the left hand, marked with a piano (*p*) dynamic.

11

Third system of the musical score, measures 11-15. The piano accompaniment continues with a series of chords in the right hand and single notes in the left hand, marked with a piano (*p*) dynamic.

16

Fourth system of the musical score, measures 16-20. The piano accompaniment continues with a series of chords in the right hand and single notes in the left hand, marked with a piano (*p*) dynamic.

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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 a piano introduction with a forte (*f*) dynamic. The music is in 3/4 time with a key signature of one sharp (F#). The piano part has a steady bass line, while the right hand plays a melodic line with eighth and sixteenth notes.

5

Second system of the musical score, measures 5-8. The piano part continues with a consistent bass line, and the right hand plays a melodic line with eighth and sixteenth notes.

9

Third system of the musical score, measures 9-12. Measure 9 is marked *secco*. The piano part features a forte (*f*) dynamic and a steady bass line. The right hand plays a melodic line with eighth and sixteenth notes.

13

Fourth system of the musical score, measures 13-16. The piano part continues with a consistent bass line, and the right hand plays a melodic line with eighth and sixteenth notes.

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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 a vocal melody in the upper staves and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat). The system begins with a piano (p) dynamic marking on the vocal line and a mezzo-forte (mf) dynamic marking on the piano accompaniment. The piano accompaniment consists of chords and moving lines in both hands.

5

The second system of the musical score continues the vocal melody and piano accompaniment. It maintains the same key signature and tempo. The piano accompaniment features a mix of chords and moving lines, with a piano (p) dynamic marking appearing on the lower staff.

10

The third system of the musical score continues the vocal melody and piano accompaniment. The piano accompaniment features a mix of chords and moving lines, with a forte (f) dynamic marking appearing on the lower staff. The system concludes with a mezzo-forte (mf) dynamic marking on the vocal line.

15

The fourth system of the musical score concludes the piece. It features a vocal melody and piano accompaniment. The piano accompaniment includes a mezzo-forte (mf) dynamic marking. The system ends with a first ending (1.) and a second ending (2.) marked with a piano (p) dynamic.

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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 and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment starts with a whole rest, followed by a half note G3, a quarter note A3, and a half note B3. The tempo is marked 'Largo' with a quarter note equal to 84 beats per minute. The key signature is one flat (B-flat major/D minor).

5

The second system of the musical score. The vocal line continues with a half note C5, a quarter note D5, and a half note E5. The piano accompaniment continues with a half note C4, a quarter note D4, and a half note E4. The tempo and key signature remain the same.

8

The third system of the musical score. The vocal line continues with a half note F5, a quarter note G5, and a half note A5. The piano accompaniment continues with a half note F4, a quarter note G4, and a half note A4. The tempo and key signature remain the same.

12

The fourth system of the musical score. The vocal line continues with a half note B5, a quarter note C6, and a half note D6. The piano accompaniment continues with a half note B4, a quarter note C5, and a half note D5. The tempo and key signature remain the same.

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# 11. The First Nowell

Arr.: Marc Reift

Allegro moderato ♩ = 104

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# 12. Deck The Halls

Arr.: Marc Reift

Allegro ♩ = 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 starts with a half note G3, followed by a half note F3, and then a half note E3. The tempo is marked Allegro with a quarter note equal to 88 beats per minute. The dynamics are marked *mf* (mezzo-forte) and *ff* (fortissimo).

5

The second system of the musical score for 'Deck The Halls' continues the melody and bass line. The melody starts with a half note D4, followed by a half note C4, and then a half note B3. The bass line starts with a half note D3, followed by a half note C3, and then a half note B2. The tempo is marked Allegro with a quarter note equal to 88 beats per minute. The dynamics are marked *mf* (mezzo-forte) and *f* (forte).

11

The third system of the musical score for 'Deck The Halls' continues the melody and bass line. The melody starts with a half note A3, followed by a half note G3, and then a half note F3. The bass line starts with a half note A2, followed by a half note G2, and then a half note F2. The tempo is marked Allegro with a quarter note equal to 88 beats per minute. The dynamics are marked *p* (piano) and *f* (forte).

17

The fourth system of the musical score for 'Deck The Halls' continues the melody and bass line. The melody starts with a half note E3, followed by a half note D3, and then a half note C3. The bass line starts with a half note E2, followed by a half note D2, and then a half note C2. The tempo is marked Allegro with a quarter note equal to 88 beats per minute. The dynamics are marked *f* (forte) and *ff* (fortissimo). The system concludes with a double bar line and a repeat sign.

Lento

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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 part features a strong bass line and a melody in the right hand. Dynamics include *f* (forte) and *mf* (mezzo-forte).

10

Measures 10-19 of the musical score for 'Jingle Bells'. The piano part continues with a strong bass line and a melody in the right hand. Dynamics include *f* (forte) and *mf* (mezzo-forte).

20

Measures 20-28 of the musical score for 'Jingle Bells'. The piano part continues with a strong bass line and a melody in the right hand. Dynamics include *f* (forte) and *mf* (mezzo-forte).

29

Measures 29-32 of the musical score for 'Jingle Bells'. The piano part continues with a strong bass line and a melody in the right hand. Dynamics include *f* (forte) and *mf* (mezzo-forte). The score ends with a first and second ending.

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| EMR 14592 | BOWMAN, Euday       | 12th Street Rag                  |
| EMR 2027M | BRUCKNER, Anton     | Ave Maria                        |
| EMR 2148  | CHAPPOT, Edouard    | Mérolactique                     |
| EMR 4482  | CHESEAUX, Tony      | Abenzoares                       |
| EMR 19009 | CHESEAUX, Tony      | Easter Song                      |
| EMR 4361  | CHESEAUX, Tony      | Fantasy of Dances                |
| EMR 14569 | COLEMAN, Ervan B.   | Tijuana Taxi                     |
| EMR 2168M | DANE, Mary          | Las Cañadas                      |
| EMR 2064B | DAVID, Ferdinand    | Concertino                       |
| EMR 14578 | DE CURTIS, Ernesto  | Come Back To Sorrento            |
| EMR 2054  | DEBONS, Eddy        | A Bumble Bee's Fantasy           |
| EMR 2226M | DEBONS, Eddy        | A Quia                           |
| EMR 2230  | DEBONS, Eddy        | Akron                            |
| EMR 6105  | DEBONS, Eddy        | Danses païennes                  |
| EMR 6105M | DEBONS, Eddy        | Danses païennes                  |
| EMR 6042  | DEBONS, Eddy        | Divertimento                     |
| EMR 2433  | DEBONS, Eddy        | Espereao                         |
| EMR 2164M | DEBONS, Eddy        | Fantasietta                      |
| EMR 4200  | DEBONS, Eddy        | Kirbo                            |
| EMR 2193M | DEBONS, Eddy        | Quintus                          |
| EMR 2379  | DEBONS, Eddy        | Sadhana Boudhana                 |
| EMR 2138M | DEBONS, Eddy        | Saltatio Diabolica               |
| EMR 2381  | DEBONS, Eddy        | Zingaresca                       |
| EMR 2071M | DEMERSSEMAN, J.     | Cavatina                         |
| EMR 2134M | DEMERSSEMAN, J.     | Introduction et Polonaise        |
| EMR 4310  | DINICU, Grigoras    | Hora Staccato                    |
| EMR 2314  | FILLMORE, Henry     | 15 Rags                          |
| EMR 305M  | FRANCK, Melchior    | Suite de Danses (Sturzenegger)   |
| EMR 4354  | GAY, Bertrand       | 5 Liebeslieder                   |
| EMR 4354  | GAY, Bertrand       | 5 Love-Songs                     |
| EMR 4354  | GAY, Bertrand       | 5 Mélodies d'Amour               |
| EMR 4300  | GAY, Bertrand       | 5 Minouteries                    |
| EMR 4297  | GAY, Bertrand       | Pouchkine                        |
| EMR 907M  | GERSHWIN, George    | 'S Wonderful                     |
| EMR 8610  | GERSHWIN, George    | Bess, You Is My Woman Now (5)    |
| EMR 8588  | GERSHWIN, George    | I Got Plenty O' Nuttin' (5)      |
| EMR 905M  | GERSHWIN, George    | I Got Rhythm                     |
| EMR 19506 | GERSHWIN, George    | Rhapsody in Blue                 |
| EMR 8676  | GERSHWIN, George    | Strike Up The Band (5)           |
| EMR 913M  | GERSHWIN, George    | Summertime                       |
| EMR 8632  | GERSHWIN, George    | Swanee (5)                       |
| EMR 908M  | GERSHWIN, George    | The Man I Love                   |
| EMR 19288 | GOUNOD, Charles     | Ave Maria                        |
| EMR 4464  | GRGIN, Ante         | Sonata                           |
| EMR 2013  | GUILMANT, A.        | Morceau Symphonique              |
| EMR 19527 | HÄNDEL, G.F.        | Konzert F-Moll                   |
| EMR 302M  | HÄNDEL, Georg Fr.   | Prelude & Fugue (Sturzenegger)   |
| EMR 8632  | HANDY, W.C.         | St. Louis Blues (5)              |
| EMR 2130M | HERMAN, Jerry       | Hello, Dolly!                    |
| EMR 2208  | HÖHNE, Carl         | Fantaisie slave                  |
| EMR 2208  | HÖHNE, Carl         | Slavische Fantasie               |
| EMR 2208  | HÖHNE, Carl         | Slavonic Fantasy                 |
| EMR 19516 | HUME, J. Ord        | The Crystal Palace               |
| EMR 8588  | IVANOVICI, Ivan     | Donauwellen (5)                  |
| EMR 2085B | JAMES, Ifor         | Repetition Waltz                 |
| EMR 2118M | JAMES, Ifor         | Trinity Rag                      |
| EMR 8676  | JOPLIN, Scott       | Easy Winners (5)                 |
| EMR 8570  | JOPLIN, Scott       | Elite Syncopations (5)           |
| EMR 2159  | JOPLIN, Scott       | Magnetic Rag (Mortimer)          |
| EMR 8610  | JOPLIN, Scott       | The Entertainer (5)              |