

35 Easy Christmas Duets

2 Violins & Piano / Organ

Arr.: Marc Reift

EMR 59946

- | | |
|--|---|
| 1. We Wish You A Merry Christmas | 19. While Shepherds Watched Their Flocks |
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| 15. We Three Kings | 33. Hallo Christmas |
| 16. O Tannenbaum | 34. The Snow Angels |
| 17. O Come, All Ye Faithful (Adeste fideles) | 35. Peaceful Christmas |
| 18. Kommet, ihr Hirten | |

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35 Easy Christmas Duets

1. We Wish You A Merry Christmas

Arr.: Marc Reift

Allegro con moto ♩ = 144

1st Violin

2nd Violin

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

6

11

17

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3. Alle Jahre wieder

5

Andante ♩ = 100

Arr.: Marc Reift

Measures 1-5 of the musical score. The score is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Andante' with a metronome marking of ♩ = 100. The arrangement is by Marc Reift. The first system shows the vocal line (treble and bass staves) and the piano accompaniment (grand staff). The vocal line is mostly rests, with a few notes in measure 5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *mf* (measures 1-4) and *p* (measure 5).

6

Measures 6-10 of the musical score. The vocal line continues with a melody of eighth and quarter notes. The piano accompaniment provides harmonic support with chords and a moving bass line. Dynamics include *mf* (measures 6-7) and *p* (measures 8-10).

11

Measures 11-15 of the musical score. The vocal line features a melodic phrase. The piano accompaniment includes a prominent bass line. Dynamics include *mf* (measures 11-12) and *f* (measures 13-15).

16

Measures 16-20 of the musical score. The vocal line concludes with a final melodic phrase. The piano accompaniment provides a strong harmonic foundation. Dynamics include *f* (measures 16-17) and *mf* (measures 18-20).

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4. Les anges dans nos campagnes

Arr.: Marc Reift

Andante ♩ = 108

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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 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 three measures. The bottom staff is for piano accompaniment, in bass clef with the same key signature and time signature. It begins with a forte (f) dynamic and features a steady eighth-note bass line in the left hand and chords in the right hand.

The second system of the musical score consists of three staves. The top two staves are for vocal parts. The first staff has a mezzo-forte (mf) dynamic marking and contains a melodic line starting in the fourth measure. The second staff continues the vocal part with a mezzo-forte (mf) dynamic marking. The bottom staff is for piano accompaniment, featuring a mezzo-forte (mf) dynamic marking and a steady eighth-note bass line.

The third system of the musical score consists of three staves. The top two staves are for vocal parts, continuing the melodic lines. The bottom staff is for piano accompaniment, featuring a crescendo (cresc.) marking and a steady eighth-note bass line.

The fourth system of the musical score consists of three staves. The top two staves are for vocal parts, ending with a fermata on the final note. The bottom staff is for piano accompaniment, featuring a forte (f) dynamic marking and a steady eighth-note bass line.

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6. In dulci jubilo

Arr.: Marc Reift

Con moto ♩ = 168

The first system of the musical score for 'In dulci jubilo' is in 3/4 time. It features three staves: two for vocal parts (Soprano and Alto) and one for piano accompaniment. The piano part begins with a forte (f) dynamic and includes a decrescendo (dim.) leading to a mezzo-forte (mf) dynamic. The vocal parts enter with a mezzo-forte (mf) dynamic. The system concludes with a double bar line and repeat signs.

11

The second system of the musical score continues the piece. It maintains the three-staff structure. The piano accompaniment features a steady eighth-note bass line and chords. The vocal parts continue their melodic lines with various phrasings and rests. The system ends with a double bar line and repeat signs.

22

The third system of the musical score continues the piece. It maintains the three-staff structure. The piano accompaniment features a steady eighth-note bass line and chords. The vocal parts continue their melodic lines with various phrasings and rests. The system ends with a double bar line and repeat signs.

33

The fourth system of the musical score concludes the piece. It maintains the three-staff structure. The piano accompaniment features a steady eighth-note bass line and chords. The vocal parts continue their melodic lines with various phrasings and rests. The system ends with a double bar line and repeat signs, followed by a first and second ending bracket.

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7. Süßer die Glocken nie klingen

9

Allegretto ma non troppo ♩ = 56

Arr.: Marc Reift

The musical score is written for piano and features three systems of staves. The first system consists of two empty staves for the vocal line and a grand staff (treble and bass clef) for the piano accompaniment. The piano part begins with a series of chords in the right hand and a simple bass line in the left hand, marked with a piano (*p*) dynamic. The second system, starting at measure 5, shows the vocal line with a melody of eighth and sixteenth notes, and the piano accompaniment with more complex chordal textures and moving lines, also marked with a piano (*p*) dynamic. The third system, starting at measure 11, continues the vocal melody and piano accompaniment, with dynamics ranging from piano (*p*) to pianissimo (*pp*). The fourth system, starting at measure 16, includes a first ending (marked 1.) and a second ending (marked 2.), both leading to a final cadence. Dynamics include forte (*f*) and pianissimo (*pp*). The score is in G major (one sharp) and 6/8 time.

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8. March Of The Three Kings

Arr.: Marc Reift

Allegro ♩ = 112

First system of the musical score. It consists of three staves: two treble clefs and one grand staff (treble and bass clefs). The key signature is one flat (B-flat). The time signature is common time (C). The first staff has a forte (f) dynamic marking. The second staff also has a forte (f) dynamic marking. The third staff has a forte (f) dynamic marking. The music is in 4/4 time and features a lively, march-like melody.

5

Second system of the musical score, starting at measure 5. It continues the melody from the first system. The dynamics remain forte (f). The music is in 4/4 time and features a lively, march-like melody.

9

Third system of the musical score, starting at measure 9. The first staff has a 'secco' marking. The second staff has a forte (f) dynamic marking. The music is in 4/4 time and features a lively, march-like melody.

13

Fourth system of the musical score, starting at measure 13. The music is in 4/4 time and features a lively, march-like melody. The system ends with a double bar line.

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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 common time (C). It features three staves: two for the vocal parts (Soprano and Alto) and one for the piano accompaniment. The tempo is marked 'Moderato' with a quarter note equal to 92 beats per minute. The key signature has one sharp (F#). 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.

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 various note values and rests. Dynamics include piano (p) and mezzo-forte (mf). The system ends with a repeat sign and a first ending bracket.

The third 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 various note values and rests. Dynamics include forte (f) and mezzo-forte (mf). The system ends with a repeat sign and a first ending bracket.

The fourth system of the musical score concludes 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 various note values and rests. Dynamics include mezzo-forte (mf) and piano (p). The system ends with a repeat sign and a first ending bracket, followed by a final cadence.

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10. Stille Nacht, heilige Nacht

13

Arr.: Marc Reift

Largo ♩ = 84

p

5

8

12

mf

mf

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11. The First Nowell

Arr.: Marc Reift

Allegro moderato ♩ = 104

The first system of the musical score for 'The First Nowell'. It consists of three staves. The top two staves are for the vocal parts, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro moderato' with a quarter note equal to 104 beats per minute. The piano part begins with a forte (f) dynamic, while the vocal parts enter with a piano (p) dynamic.

The second system of the musical score. It continues the vocal and piano parts. The piano part features a mezzo-forte (mf) dynamic. The system ends with a repeat sign and a first ending bracket.

The third system of the musical score. It includes a 'Fine' marking above the first ending bracket. The system contains two endings, both marked with a piano (p) dynamic. The piano accompaniment also features a piano (p) dynamic in the second ending.

The fourth system of the musical score. It begins with a forte (f) dynamic for both the vocal and piano parts. The piano part includes figured bass notation (Roman numerals) for the right hand. The system concludes with a fermata over the final note.

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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. It features a grand staff with two treble staves and two bass staves. The first two staves are empty. The third staff (treble) begins with a *mf* dynamic and contains a series of chords. The fourth staff (bass) begins with a *ff* dynamic and contains a series of chords. The system ends with a double bar line.

5

The second system of the musical score for 'Deck The Halls' is in 2/2 time. It features a grand staff with two treble staves and two bass staves. The first two staves begin with a *mf* dynamic and contain a series of chords. The third staff (treble) begins with a *mf* dynamic and contains a series of chords. The fourth staff (bass) begins with a *f* dynamic and contains a series of chords. The system ends with a double bar line.

11

The third system of the musical score for 'Deck The Halls' is in 2/2 time. It features a grand staff with two treble staves and two bass staves. The first two staves begin with a *p* dynamic and contain a series of chords. The third staff (treble) begins with a *p* dynamic and contains a series of chords. The fourth staff (bass) begins with a *p* dynamic and contains a series of chords. The system ends with a double bar line.

17

The fourth system of the musical score for 'Deck The Halls' is in 2/2 time. It features a grand staff with two treble staves and two bass staves. The first two staves begin with a *f* dynamic and contain a series of chords. The third staff (treble) begins with a *f* dynamic and contains a series of chords. The fourth staff (bass) begins with a *f* dynamic and contains a series of chords. The system ends with a double bar line. The tempo changes to *Lento* at the end of the system.

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13. Jingle Bells

Arr.: Marc Reift

Allegro ♩ = 112

mf

mf

f

mf

10

20

f

f

29

1.

2.

mf

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