

35 Easy Christmas Duets

Trumpet or Cornet (B^b), Tuba & Piano / Organ

Arr.: Marc Reift

EMR 59929

- | | |
|--|---|
| 1. We Wish You A Merry Christmas | 19. While Shepherds Watched Their Flocks |
| 2. Good King Wenceslas | 20. O du Fröhliche |
| 3. Alle Jahre wieder | 21. God Rest You Merry Gentlemen |
| 4. Les anges dans nos campagnes | 22. The Holly And The Ivy |
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| 7. Süsser die Glocken nie klingen | 25. Joy To The World |
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| 9. O Little Town Of Bethlehem | 27. Kling, Glöckchen, kling |
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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

1. B♭ Trumpet
or Cornet

2. Tuba

Organ /
Piano

9

17

25

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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 staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains five measures of whole rests. The middle staff is a piano accompaniment in treble clef, starting with a forte (f) dynamic. It features a series of chords and some moving lines. The bottom staff is a piano accompaniment in bass clef, also starting with a forte (f) dynamic, featuring a steady eighth-note bass line.

6

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a mezzo-forte (mf) dynamic. It contains five measures of music. The middle staff is a piano accompaniment in treble clef, also starting with a mezzo-forte (mf) dynamic. The bottom staff is a piano accompaniment in bass clef, continuing the eighth-note bass line.

11

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef. The middle staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef, continuing the eighth-note bass line.

17

The fourth system of the musical score consists of three staves. The top staff is a vocal line in treble clef, ending with a fermata. The middle staff is a piano accompaniment in treble clef, ending with a fermata. The bottom staff is a piano accompaniment in bass clef, ending with a fermata. The system concludes with a final chord in the piano accompaniment.

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3. Alle Jahre wieder

5

Andante ♩ = 100

Arr.: Marc Reift

Measures 1-5. The score is in 2/4 time with a key signature of two flats. It features a vocal line and a piano accompaniment. The piano part has a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *p*.

6

Measures 6-10. The score continues the vocal and piano parts. The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *p*.

11

Measures 11-15. The score continues the vocal and piano parts. The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *p*.

16

Measures 16-20. The score continues the vocal and piano parts. The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include *f* and *p*.

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4. Les anges dans nos campagnes

Arr.: Marc Reift

Andante ♩ = 108

7

13

19

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5. Lasst uns froh und munter sein

7

Arr.: Marc Reift

Allegretto ♩ = 112

Measures 1-3 of the piano arrangement. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegretto' with a quarter note equal to 112 beats per minute. The first system shows the piano introduction with a forte (*f*) dynamic. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady bass line.

Measures 4-6 of the piano arrangement. Measure 4 is marked with a mezzo-forte (*mf*) dynamic. The melody continues in the right hand, and the left hand maintains its accompaniment. The system concludes with a repeat sign at the beginning of measure 6.

Measures 7-10 of the piano arrangement. Measure 7 is marked with a mezzo-forte (*mf*) dynamic. The melody continues in the right hand, and the left hand maintains its accompaniment. The system concludes with a crescendo (*cresc.*) marking at the beginning of measure 10.

Measures 11-13 of the piano arrangement. Measure 11 is marked with a forte (*f*) dynamic. The melody continues in the right hand, and the left hand maintains its accompaniment. The system concludes with a forte (*f*) dynamic marking at the beginning of measure 13.

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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, key of B-flat major. 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 forte (f) dynamic, featuring a bass line of eighth notes and a treble line of chords. A 'dim.' (diminuendo) marking is present over the piano accompaniment. The system concludes with a repeat sign and a mezzo-forte (mf) dynamic.

11

The second system of the musical score continues the vocal and piano parts. The vocal line consists of a series of eighth and quarter notes. The piano accompaniment continues with a steady eighth-note bass line and chordal accompaniment in the treble.

22

The third system of the musical score continues the vocal and piano parts. The vocal line features a melodic line with some ties. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

33

The fourth system of the musical score concludes the piece. It includes a first ending (1.) and a second ending (2.). The vocal line ends with a half note G4. The piano accompaniment features a forte (f) dynamic and a 'dim.' marking. The system ends with a repeat sign and a mezzo-forte (mf) dynamic.

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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

1.

2.

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8. March Of The Three Kings

Arr.: Marc Reift

Allegro ♩ = 112

The first system of the musical score for '8. March Of The Three Kings' is written for piano. It consists of two staves: a treble staff and a bass staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The tempo is marked 'Allegro' with a quarter note equal to 112 beats per minute. The first measure of the treble staff begins with a forte (f) dynamic. The bass staff also begins with a forte (f) dynamic. The music features a mix of eighth and sixteenth notes, with some rests.

5

The second system of the musical score continues the piece. It consists of two staves: a treble staff and a bass staff. The key signature remains three flats, and the time signature is common time. The music continues with eighth and sixteenth notes, maintaining the forte (f) dynamic.

9

The third system of the musical score continues the piece. It consists of two staves: a treble staff and a bass staff. The key signature remains three flats, and the time signature is common time. The treble staff has a 'secco' marking above the first measure. The bass staff has a forte (f) dynamic marking below the first measure. The music continues with eighth and sixteenth notes.

13

The fourth system of the musical score continues the piece. It consists of two staves: a treble staff and a bass staff. The key signature remains three flats, and the time signature is common time. The music continues with eighth and sixteenth notes, maintaining the forte (f) dynamic.

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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 bass line (bass 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 and bass lines 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 from the first. It maintains the same instrumentation and key signature. The piano accompaniment features a mix of chords and moving lines. The vocal and bass lines continue their melodic parts, with dynamics of piano (p) and mezzo-forte (mf) indicated. 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 shows a transition from mezzo-forte (mf) to forte (f) dynamics. The vocal and bass lines continue their parts, with dynamics of forte (f) and mezzo-forte (mf) indicated. The system concludes with a repeat sign and a first ending bracket.

15

The fourth system of the musical score is the final system on this page. It includes first and second endings for the vocal and bass lines. The piano accompaniment continues with chords and moving lines. The system concludes 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 the upper staff and a piano accompaniment in the lower staves. 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 soft 'p' dynamic. The vocal line enters with a soft 'p' dynamic on the first measure of the second system.

5

The second system of the musical score, starting at measure 5. It continues the vocal and piano parts from the first system. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

8

The third system of the musical score, starting at measure 8. The vocal line continues with a melodic line, while the piano accompaniment maintains its rhythmic pattern. The piano part includes some dynamic markings like 'mf' (mezzo-forte) and 'p' (piano).

12

The fourth system of the musical score, starting at measure 12. This system concludes the piece. The vocal line ends with a final note, and the piano accompaniment provides a concluding harmonic structure. The piano part features a 'mf' (mezzo-forte) dynamic marking.

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11. The First Nowell

Arr.: Marc Reift

Allegro moderato ♩ = 104

Measures 1-5 of the piece. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro moderato' with a quarter note equal to 104 beats per minute. The first system shows the vocal line (treble and bass staves) and the piano accompaniment (treble and bass staves). The piano part begins with a forte (*f*) dynamic, while the vocal part enters in measure 5 with a piano (*p*) dynamic.

6



Measures 6-11, marked with a repeat sign. The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. The vocal line is also marked *mf*. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

12

Fine

Measures 12-16, marked 'Fine'. This section includes a first ending (1.) and a second ending (2.). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The vocal line is marked *p* (piano). The first ending leads back to the beginning of the piece, and the second ending concludes the piece.

17

D.S.

Measures 17-20, marked 'D.S.' (Da Capo). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The vocal line is marked *f* (forte). The piece concludes with a final chord in the piano part.

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12. Deck The Halls

Arr.: Marc Reift

Allegro $\text{♩} = 88$

Measures 1-4 of the piece. The score is in 2/2 time with a key signature of two flats (B-flat and E-flat). The first system shows a grand staff with a treble and bass clef. The first two measures are whole rests. The third measure has a *mf* dynamic marking. The fourth measure has a *ff* dynamic marking. The piano part features a series of chords and a melodic line in the right hand, while the bass line is mostly whole notes and rests.

5

Measures 5-10 of the piece. The score continues with the same instrumentation. Measures 5-6 have a *mf* dynamic marking. Measures 7-8 have a *f* dynamic marking. The piano part continues with chords and a melodic line, with the bass line featuring some sustained notes and a melodic line in the right hand.

11

Measures 11-16 of the piece. The score continues with the same instrumentation. Measures 11-12 have a *p* dynamic marking. Measures 13-14 have a *p* dynamic marking. The piano part continues with chords and a melodic line, with the bass line featuring some sustained notes and a melodic line in the right hand.

17

Measures 17-20 of the piece. The score continues with the same instrumentation. Measures 17-18 have a *f* dynamic marking. Measures 19-20 have a *ff* dynamic marking. The tempo changes to *Lento* at measure 19. The piano part continues with chords and a melodic line, with the bass line featuring some sustained notes and a melodic line in the right hand.

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13. Jingle Bells

Arr.: Marc Reift

Allegro $\text{♩} = 112$

Measures 1-10 of the musical score for 'Jingle Bells'. The score is in 2/4 time with a key signature of one sharp (F#). It features three staves: a vocal line (treble and bass clef) and a piano accompaniment (treble and bass clef). The vocal line starts with a rest for 4 measures, then enters with a melody. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *mf* and *f*.

10

Measures 11-20 of the musical score for 'Jingle Bells'. The score continues with the vocal and piano parts. The piano accompaniment has a more complex texture with chords and moving lines. Dynamics include *mf* and *f*.

20

Measures 21-29 of the musical score for 'Jingle Bells'. The score continues with the vocal and piano parts. The piano accompaniment features a prominent bass line. Dynamics include *f* and *mf*.

29

Measures 30-39 of the musical score for 'Jingle Bells'. The score concludes with a repeat sign and first/second endings. The piano accompaniment has a final chord. Dynamics include *mf*.

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