

35 Easy Christmas Duets

Cornet, E^b Bass & Piano / Organ

Arr.: Marc Reift

EMR 59928

- | | |
|--|---|
| 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 |
| 5. Lasst uns froh und munter sein | 23. Hark, The Herald Angels Sing |
| 6. In dulci jubilo | 24. O Holy Night |
| 7. Süßer die Glocken nie klingen | 25. Joy To The World |
| 8. March Of The Three Kings | 26. Ihr Kinderlein kommt |
| 9. O Little Town Of Bethlehem | 27. Kling, Glöckchen, kling |
| 10. Stille Nacht, heilige Nacht | 28. Am Weihnachtsbaum die Lichter Brennen |
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| 14. Still, still, still | 32. Vom Himmel hoch da komm' ich her |
| 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♭ Cornet

2. E♭ Bass

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 two staves are for the 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 the piano accompaniment, in bass clef with the same key signature and time signature. It begins with a forte (f) dynamic and features a series of chords and moving lines in both hands.

6

The second system of the musical score consists of three staves. The vocal staves (top two) begin at measure 6 with a mezzo-forte (mf) dynamic. The piano accompaniment (bottom staff) also begins at measure 6 with a mezzo-forte (mf) dynamic. The music continues with vocal entries and accompaniment.

11

The third system of the musical score consists of three staves. The vocal staves (top two) continue their melodic lines. The piano accompaniment (bottom staff) provides harmonic support with chords and moving lines.

17

The fourth system of the musical score consists of three staves. The vocal staves (top two) continue their melodic lines. The piano accompaniment (bottom staff) continues with chords and moving lines. The system ends with a double bar line.

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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, with a treble clef and a key signature of one sharp (F#). The bottom staff is for the piano accompaniment, with a bass clef and a key signature of two flats (Bb). The tempo is marked 'Andante' with a quarter note equal to 100 beats per minute. The first four measures are whole rests for the vocal parts. The piano accompaniment begins with a mezzo-forte (mf) dynamic. The system concludes with a repeat sign and a piano (p) dynamic marking for the vocal parts.

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 a mezzo-forte (mf) dynamic. The system ends with a repeat sign and a piano (p) dynamic marking for the vocal parts.

11

The third system of the musical score, starting at measure 11. It continues with three staves. The vocal parts enter in measure 11 with a half note. The piano accompaniment continues with a mezzo-forte (mf) dynamic. The system ends with a repeat sign and a piano (p) dynamic marking for the vocal parts.

16

The fourth system of the musical score, starting at measure 16. It continues with three staves. The vocal parts enter in measure 16 with a half note. The piano accompaniment continues with a mezzo-forte (mf) dynamic. The system ends with a repeat sign and a piano (p) dynamic marking for the vocal parts.

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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), and 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 four systems. The first system starts with a vocal line and a piano accompaniment. The piano part has a strong bass line and a more active treble line. The score is divided into four systems, with measures 7, 13, and 19 marked at the beginning of their respective systems. Dynamics include piano (p) and forte (f).

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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. The piano part is in G major and 4/4 time, while the voice part is in C major and 4/4 time. The score includes various musical notations such as notes, rests, and dynamic markings.

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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 in measure 8 with a mezzo-forte (mf) dynamic. The piano part includes a 'dim.' (diminuendo) marking in measure 9.

11

Measures 11-21 of the musical score. The piano part continues with a steady accompaniment, and the vocal parts maintain their melodic lines. The dynamics remain consistent with the previous section.

22

Measures 22-32 of the musical score. The piano part features a more active accompaniment with some grace notes. The vocal parts continue their melodic development.

33

Measures 33-40 of the musical score. The piano part includes a 'dim.' marking in measure 38. The vocal parts conclude the piece with a final melodic phrase in measure 40, marked with 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

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 three staves. The top two staves are for a woodwind instrument (likely flute or clarinet) and the bottom two staves are for a piano. 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 woodwind part starts with a forte (f) dynamic. The piano part also begins with a forte (f) dynamic. The music features a mix of eighth and sixteenth notes, with some rests in the woodwind part.

5

The second system of the musical score continues the piece. It consists of four staves: two for the woodwind instrument and two for the piano. The woodwind part continues with eighth and sixteenth notes, while the piano part provides a steady accompaniment with eighth notes. The key signature remains three flats and the time signature is common time.

9

The third system of the musical score introduces a new section. The woodwind part is marked 'secco' (dry), indicating a change in articulation. The piano part continues with a forte (f) dynamic. The music features a mix of eighth and sixteenth notes, with some rests in the woodwind part. The key signature remains three flats and the time signature is common time.

13

The fourth system of the musical score continues the piece. It consists of four staves: two for the woodwind instrument and two for the piano. The woodwind part continues with eighth and sixteenth notes, while the piano part provides a steady accompaniment with eighth notes. The key signature remains three flats and the time signature is common time.

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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: two for vocal parts (Soprano and Alto) and one for piano accompaniment. 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, with dynamics ranging from piano (p) to mezzo-forte (mf). The vocal parts continue their melodic lines, with the piano part providing harmonic support. The system ends with a repeat sign and a first ending bracket.

10

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, with dynamics ranging from piano (p) to mezzo-forte (mf). The vocal parts continue their melodic lines, with the piano part providing harmonic support. The system ends with a repeat sign and a first ending bracket.

15

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, with dynamics ranging from piano (p) to mezzo-forte (mf). The vocal parts continue their melodic lines, with the piano part providing harmonic support. 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 piano introduction in 6/8 time. The right hand (treble clef) has a melody starting on a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The left hand (bass clef) has a melody starting on a whole rest, followed by a half note F#3, a quarter note G3, and a half note A3. The tempo is marked 'Largo' with a quarter note equal to 84 beats per minute. The dynamics are marked 'p' (piano).

5

The second system of the musical score. It continues the piano introduction. The right hand (treble clef) has a melody starting on a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The left hand (bass clef) has a melody starting on a whole rest, followed by a half note F#3, a quarter note G3, and a half note A3. The dynamics are marked 'p' (piano).

8

The third system of the musical score. It continues the piano introduction. The right hand (treble clef) has a melody starting on a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The left hand (bass clef) has a melody starting on a whole rest, followed by a half note F#3, a quarter note G3, and a half note A3. The dynamics are marked 'p' (piano).

12

The fourth system of the musical score. It continues the piano introduction. The right hand (treble clef) has a melody starting on a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The left hand (bass clef) has a melody starting on a whole rest, followed by a half note F#3, a quarter note G3, and a half note A3. The dynamics are marked '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 with a key signature of one sharp (F#). The tempo is Allegro moderato (♩ = 104). The music features a piano introduction with a forte (f) piano accompaniment and a piano (p) vocal melody.

Measures 6-11 of the piece. The music continues with a mezzo-forte (mf) piano accompaniment and a mezzo-forte (mf) vocal melody. A repeat sign is present at the beginning of measure 6.

Measures 12-16 of the piece. The music features a piano (p) piano accompaniment and a piano (p) vocal melody. A 'Fine' marking is present above measure 12, and a first ending bracket spans measures 12-13. A second ending bracket spans measures 14-16.

Measures 17-20 of the piece. The music features a forte (f) piano accompaniment and a forte (f) vocal melody. The piece concludes with a final cadence marked 'D.º'.

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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, while the last two staves contain the piano accompaniment. The piano part begins with a mezzo-forte (*mf*) dynamic, marked with an accent, and then transitions to fortissimo (*ff*) in the second measure. The key signature has three flats (B-flat, E-flat, A-flat).

5

The second system of the musical score continues from measure 5. It features a grand staff with two treble staves and two bass staves. The first two staves contain the vocal melody, starting with a mezzo-forte (*mf*) dynamic and then increasing to forte (*f*). The last two staves contain the piano accompaniment, also starting with *mf* and increasing to *f*. The piano part includes a long, low note in the bass staff, marked with a slur and a fermata.

11

The third system of the musical score continues from measure 11. It features a grand staff with two treble staves and two bass staves. The first two staves contain the vocal melody, starting with a piano (*p*) dynamic. The last two staves contain the piano accompaniment, also starting with *p*. The piano part includes a long, low note in the bass staff, marked with a slur and a fermata.

17

The fourth system of the musical score continues from measure 17. It features a grand staff with two treble staves and two bass staves. The first two staves contain the vocal melody, starting with a forte (*f*) dynamic and then increasing to fortissimo (*ff*). The last two staves contain the piano accompaniment, also starting with *f* and increasing to *ff*. The tempo changes to Lento, indicated by the word 'Lento' above the staff. The piano part includes a long, low note in the bass staff, marked with a slur and a fermata.

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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 begins with a forte (f) dynamic, playing a series of chords. The vocal melody enters in measure 5 with a mezzo-forte (mf) dynamic.

10

Measures 10-19 of the musical score for 'Jingle Bells'. The piano part continues with a series of chords, and the vocal melody continues with a mezzo-forte (mf) dynamic.

20

Measures 20-28 of the musical score for 'Jingle Bells'. The piano part continues with a series of chords, and the vocal melody continues with a mezzo-forte (mf) dynamic.

29

Measures 29-32 of the musical score for 'Jingle Bells'. The piano part continues with a series of chords, and the vocal melody continues with a mezzo-forte (mf) dynamic. The score ends with a double bar line and a repeat sign.

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EMR 24160	BOCCHERINI, Luigi	Minuetto
EMR 44819	BOEHME, Oskar	Ballet Scene
EMR 44783	BOEHME, Oskar	La Napolitaine
EMR 2200R	BOEHME, Oskar	Russian Dance
EMR 44769	BOEHME, Oskar	Soirée de St.Petersbourg
EMR 44833	BOEHME, Oskar	Souvenir de St.Petersbourg
EMR 33402	BOISMORTIER, J.	Sonate Bb Major
EMR 41691	BONFA, Luiz	Manha De Carnaval
EMR 35993	BOYCE, William	Trumpet Voluntary
EMR 25672	BRAHMS, Johannes	Albumbblatt
EMR 41288	BRAHMS, Johannes	Melodie
EMR 29864	BRAHMS, Johannes	Walzer
EMR 39086	BRANDT, Vassily	Konzertstück Nr.1
EMR 39090	BRANDT, Vassily	Konzertstück Nr.2
EMR 25952	BRUCH, Max	Aria
EMR 50134	BRUCH, Max	Canzone
EMR 49551	BRUCH, Max	Kol Nidrei