

35 Easy Christmas Duets

Trumpet or Cornet (B^b) & Tuba

Arr.: Marc Reift

EMR 63280

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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

Measures 1-5 of the duet. The B♭ Trumpet/Cornet part (treble clef, key of D major) starts with a forte (f) dynamic. The Tuba part (bass clef, key of B♭ major) also starts with a forte (f) dynamic. The music is in 3/4 time and features eighth and quarter notes.

Measures 6-12 of the duet. The B♭ Trumpet/Cornet part continues with eighth and quarter notes. The Tuba part features a repeat sign in measure 10. Dynamics include forte (f) and piano (p).

Measures 13-20 of the duet. The B♭ Trumpet/Cornet part continues with eighth and quarter notes. The Tuba part features a repeat sign in measure 15. Dynamics include piano (p) and forte (f).

Measures 21-27 of the duet. The B♭ Trumpet/Cornet part continues with eighth and quarter notes. The Tuba part features a repeat sign in measure 25. Dynamics include forte (f) and piano (p).

Measures 28-35 of the duet. The B♭ Trumpet/Cornet part continues with eighth and quarter notes. The Tuba part features a repeat sign in measure 30. Dynamics include forte (f) and piano (p). The piece ends with a first ending bracket in measure 35.

2. Good King Wenceslas

Arr.: Marc Reift

Allegro moderato ♩ = 144

Measures 1-5 of the piece. The music is in G major (one sharp) and common time (C). The tempo is Allegro moderato with a quarter note equal to 144 beats per minute. The first measure starts with a forte (f) dynamic. The bass line has a sharp sign on the second measure.

Measures 6-10. The music continues in G major and common time. The first measure of this system starts with a mezzo-forte (mf) dynamic. The bass line has a mezzo-forte (mf) dynamic marking in the third measure.

Measures 11-16. The music continues in G major and common time. The bass line has a mezzo-forte (mf) dynamic marking in the second measure.

Measures 17-20. The music continues in G major and common time. The bass line has a sharp sign on the second measure.

3. Alle Jahre wieder

Arr.: Marc Reift

Andante ♩ = 100

Measures 1-6 of the piece. The music is in B-flat major (two flats) and common time (C). The tempo is Andante with a quarter note equal to 100 beats per minute. The first measure starts with a mezzo-forte (mf) dynamic. The piece ends with a repeat sign and a piano (p) dynamic marking.

Measures 7-13. The music continues in B-flat major and common time. The first measure of this system starts with a mezzo-forte (mf) dynamic. The piece ends with a mezzo-forte (mf) dynamic marking.

Measures 14-17. The music continues in B-flat major and common time. The first measure of this system starts with a mezzo-forte (mf) dynamic.

4. Les anges dans nos campagnes

5

Andante ♩ = 108

Arr.: Marc Reift

Musical score for 'Les anges dans nos campagnes' in B-flat major, common time. The score is in piano format with treble and bass staves. It begins with a forte (f) dynamic and a piano (p) dynamic section. The tempo is Andante at 108 beats per minute. The score is divided into measures 7, 13, and 19.

5. Lasst uns froh und munter sein

Arr.: Marc Reift

Allegretto ♩ = 112

Musical score for 'Lasst uns froh und munter sein' in B-flat major, common time. The score is in piano format with treble and bass staves. It begins with a mezzo-forte (mf) dynamic and a forte (f) dynamic section. The tempo is Allegretto at 112 beats per minute. The score is divided into measures 5 and 10.

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6. In dulci jubilo

Arr.: Marc Reift

Con moto ♩ = 168

First system of the musical score, measures 1-8. The piece 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 first staff (treble clef) begins with a forte (*f*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The second staff (bass clef) provides a harmonic accompaniment. A slur connects the two staves across measures 1-8.

Second system of the musical score, measures 9-14. The first staff continues the melody with a mezzo-forte (*mf*) dynamic. The second staff continues the accompaniment. A slur connects the two staves across measures 9-14.

Third system of the musical score, measures 15-21. The first staff continues the melody. The second staff continues the accompaniment. A slur connects the two staves across measures 15-21.

Fourth system of the musical score, measures 22-28. The first staff continues the melody. The second staff continues the accompaniment. A slur connects the two staves across measures 22-28.

Fifth system of the musical score, measures 29-35. The first staff continues the melody with a forte (*f*) dynamic. The second staff continues the accompaniment. A slur connects the two staves across measures 29-35.

Sixth system of the musical score, measures 36-42. The first staff continues the melody with a mezzo-forte (*mf*) dynamic. The second staff continues the accompaniment. A slur connects the two staves across measures 36-42. The system concludes with a first ending (1.) and a second ending (2.) marked above the staff.

7. Süßer die Glocken nie klingen

7

Arr.: Marc Reift

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

First system of musical notation, measures 1-4. The piece is in 6/8 time with a key signature of two flats (B-flat and E-flat). The tempo is 'Allegretto ma non troppo' with a quarter note equal to 56 beats. The dynamics are marked *p* (piano). The melody is in the treble clef, and the bass line is in the bass clef. Both parts feature eighth-note patterns with slurs.

Second system of musical notation, measures 5-8. The dynamics remain *p*. The musical structure continues with eighth-note patterns and slurs in both staves.

Third system of musical notation, measures 9-12. The dynamics remain *p*. The musical structure continues with eighth-note patterns and slurs in both staves.

Fourth system of musical notation, measures 13-17. The dynamics change to *pp* (pianissimo) in measure 14. The musical structure continues with eighth-note patterns and slurs in both staves.

Fifth system of musical notation, measures 18-20. The dynamics change to *f* (forte) in measure 18 and back to *pp* in measure 20. The system concludes with a first ending bracket labeled '1.' and a second ending bracket labeled '2'.

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8. March Of The Three Kings

Arr.: Marc Reift

Allegro ♩ = 112

First system of musical notation (measures 1-5). The key signature is one sharp (F#) and the time signature is common time (C). The music is written for piano (p) with a forte (f) dynamic marking at the beginning of both staves. The melody is in the right hand, and the bass line is in the left hand.

Second system of musical notation (measures 6-10). The key signature is one sharp (F#) and the time signature is common time (C). The music is written for piano (p) with a forte (f) dynamic marking at the beginning of both staves. The melody is in the right hand, and the bass line is in the left hand. A *secco* marking is present in measure 10.

Third system of musical notation (measures 11-15). The key signature is one sharp (F#) and the time signature is common time (C). The music is written for piano (p) with a forte (f) dynamic marking at the beginning of both staves. The melody is in the right hand, and the bass line is in the left hand.

Fourth system of musical notation (measures 16-20). The key signature is one sharp (F#) and the time signature is common time (C). The music is written for piano (p) with a piano (p) dynamic marking at the beginning of both staves. The melody is in the right hand, and the bass line is in the left hand.

Fifth system of musical notation (measures 21-26). The key signature is one sharp (F#) and the time signature is common time (C). The music is written for piano (p) with a forte (f) dynamic marking at the beginning of both staves. The melody is in the right hand, and the bass line is in the left hand. A *secco* marking is present in measure 26.

Sixth system of musical notation (measures 27-31). The key signature is one sharp (F#) and the time signature is common time (C). The music is written for piano (p) with a forte (f) dynamic marking at the beginning of both staves. The melody is in the right hand, and the bass line is in the left hand.

9. O Little Town Of Bethlehem

9

Arr.: Marc Reift

Moderato ♩ = 92

Measures 1-5 of the piece. The music is in 3/4 time, key of B-flat major. The first staff (treble clef) starts with a *mf cantabile* marking. The second staff (bass clef) has a *p* marking. The music features a melody in the treble and a supporting bass line.

Measures 6-12. The melody continues in the treble staff, with a *p* marking at measure 6 and a *f* marking at measure 11. The bass staff continues with a steady accompaniment.

Measures 13-15. The melody concludes with a first ending bracket labeled '1.' at measure 15. The *mf* marking is present in both staves.

10. Stille Nacht, heilige Nacht

Arr.: Marc Reift

Largo ♩ = 84

Measures 1-5 of the piece. The music is in 6/8 time, key of B-flat major. The first staff (treble clef) starts with a *p* marking. The second staff (bass clef) has a *p* marking. The music features a melody in the treble and a supporting bass line.

Measures 6-10. The melody continues in the treble staff, with a *p* marking at measure 6. The bass staff continues with a steady accompaniment.

Measures 11-15. The melody concludes with a *mf* marking at measure 12. The bass staff continues with a steady accompaniment.

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11. The First Nowell

Arr.: Marc Reift

Allegro moderato ♩ = 104



8

16

f *sim.* *p* *mf* *ff*

Fine 1. 2.

The musical score for 'The First Nowell' is written for piano in 3/4 time. It begins with a treble and bass staff. The first system (measures 1-7) features a melody in the treble staff with accents and a dynamic of *f*, and a bass line with a *sim.* (sustained) marking. A repeat sign with a first ending bracket follows. The second system (measures 8-15) continues the melody with a *p* (piano) dynamic, followed by a *mf* (mezzo-forte) section. The third system (measures 16-23) features a *ff* (fortissimo) section. The piece concludes with a 'Fine' marking and two endings: the first ending leads back to the beginning, and the second ending leads to the final chord.

12. Deck The Halls

Arr.: Marc Reift

Allegro ♩ = 88

5

11

17

mf *ff* *f* *p* *Lento* *ff*

The musical score for 'Deck The Halls' is written for piano in 2/2 time. It begins with a treble and bass staff. The first system (measures 1-4) features a melody in the treble staff with a *mf* (mezzo-forte) dynamic, and a bass line with a *ff* (fortissimo) dynamic. The second system (measures 5-10) continues the melody with a *f* (forte) dynamic. The third system (measures 11-16) features a *p* (piano) dynamic. The fourth system (measures 17-24) features a *Lento* (Lento) section with a *ff* (fortissimo) dynamic.

13. Jingle Bells

11

Arr.: Marc Reift

Allegro $\text{♩} = 112$

First system of musical notation for measures 1-4. The key signature is one sharp (F#) and the time signature is 2/2. The music is written for piano with a forte (f) dynamic in the first measure and a mezzo-forte (mf) dynamic in the fourth measure.

5

Second system of musical notation for measures 5-10. The music continues with a mezzo-forte (mf) dynamic in the first measure of this system.

11

Third system of musical notation for measures 11-16. The music continues with a mezzo-forte (mf) dynamic in the first measure of this system.

17

Fourth system of musical notation for measures 17-23. The music continues with a forte (f) dynamic in the first measure of this system.

24

Fifth system of musical notation for measures 24-30. The music continues with a forte (f) dynamic in the first measure of this system.

31

Sixth system of musical notation for measures 31-36. The music continues with a forte (f) dynamic in the first measure of this system. The system concludes with a first ending bracket (1.) and a second ending bracket (2.).

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