

35 Easy Christmas Duets

2 Euphoniums (♭)

Arr.: Marc Reift

EMR 63260

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|--|---|
| 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 |
| 11. The First Nowell | 29. Es ist ein Ros entsprungen |
| 12. Deck The Halls | 30. Leise rieselt der Schnee |
| 13. Jingle Bells | 31. Il est né le divin enfant |
| 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. Euphonium in C

2. Euphonium in C

Measures 1-5 of the duet. The first euphonium part (top staff) starts with a forte (*f*) dynamic. The second euphonium part (bottom staff) starts with a forte (*f*) dynamic. The key signature is one flat (B-flat) and the time signature is 3/4.

Measures 6-12 of the duet. The first euphonium part (top staff) continues with a forte (*f*) dynamic. The second euphonium part (bottom staff) continues with a forte (*f*) dynamic. The key signature is one flat (B-flat) and the time signature is 3/4.

Measures 13-20 of the duet. The first euphonium part (top staff) continues with a forte (*f*) dynamic. The second euphonium part (bottom staff) continues with a forte (*f*) dynamic. The key signature is one flat (B-flat) and the time signature is 3/4.

Measures 21-27 of the duet. The first euphonium part (top staff) continues with a forte (*f*) dynamic. The second euphonium part (bottom staff) continues with a forte (*f*) dynamic. The key signature is one flat (B-flat) and the time signature is 3/4.

Measures 28-35 of the duet. The first euphonium part (top staff) continues with a forte (*f*) dynamic. The second euphonium part (bottom staff) continues with a forte (*f*) dynamic. The key signature is one flat (B-flat) and the time signature is 3/4. The piece ends with a first ending bracket over measures 34 and 35.

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2. Good King Wenceslas

Arr.: Marc Reift

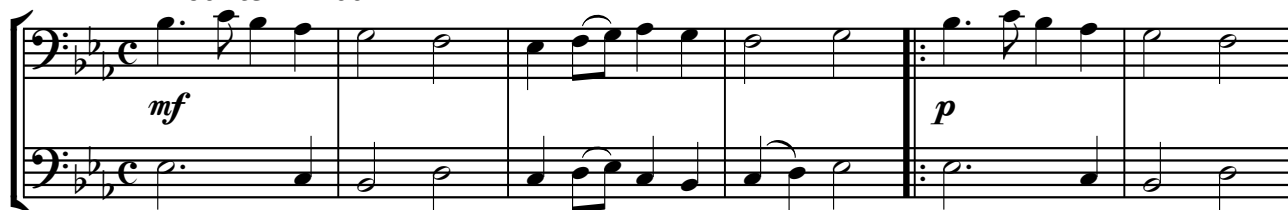
Allegro moderato ♩ = 144



3. Alle Jahre wieder

Arr.: Marc Reift

Andante ♩ = 100



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4. Les anges dans nos campagnes

5

Andante ♩ = 108

Arr.: Marc Reift

Handwritten musical score for 'Les anges dans nos campagnes'. The score is written for two staves (treble and bass clef) in a key signature of one flat (B-flat). The tempo is marked 'Andante' with a quarter note equal to 108 beats per minute. The score is divided into four systems, each starting with a measure number (7, 13, 19, and 25). The first system begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The second system ends with a forte (*f*) dynamic. The third system ends with a forte (*f*) dynamic. The fourth system ends with a forte (*f*) dynamic. The score includes various musical notations such as notes, rests, and slurs.

5. Lasst uns froh und munter sein

Allegretto ♩ = 112

Arr.: Marc Reift

Handwritten musical score for 'Lasst uns froh und munter sein'. The score is written for two staves (treble and bass clef) in a key signature of one flat (B-flat). The tempo is marked 'Allegretto' with a quarter note equal to 112 beats per minute. The score is divided into three systems, each starting with a measure number (5, 10, and 15). The first system begins with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic. The second system begins with a mezzo-forte (*mf*) dynamic. The third system begins with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic. The score includes various musical notations such as notes, rests, and slurs.

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6. In dulci jubilo

Arr.: Marc Reift

Con moto ♩ = 168

Measures 1-8 of the piece. The music is in 3/4 time with a key signature of one flat (B-flat). The upper staff begins with a forte (*f*) dynamic and a half note B-flat, followed by a melodic line. The lower staff provides a harmonic accompaniment. A crescendo hairpin spans measures 5-8, leading to a mezzo-forte (*mf*) dynamic at the end of measure 8.

Measures 9-14. The upper staff continues the melodic line with a slur over measures 10-12. The lower staff has rests in measures 9 and 10, then enters with a mezzo-forte (*mf*) dynamic in measure 11, accompanied by a slur over measures 12-14.

Measures 15-21. The upper staff features a melodic line with a slur over measures 15-17 and a repeat sign in measure 18. The lower staff continues the accompaniment with a slur over measures 15-17.

Measures 22-28. The upper staff has a slur over measures 22-24. The lower staff continues the accompaniment with a slur over measures 22-24.

Measures 29-35. The upper staff continues the melodic line. The lower staff has a forte (*f*) dynamic in measure 30, followed by a slur over measures 30-32.

Measures 36-40. The upper staff has a first ending (1.) and a second ending (2.) leading to a repeat sign. The lower staff continues the accompaniment. A mezzo-forte (*mf*) dynamic is marked in measure 38.

7. Süßer die Glocken nie klingen

7

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

Arr.: Marc Reift

First system of musical notation, measures 1-4. The piece is in 6/8 time with a key signature of one flat (B-flat). The music is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment with eighth and sixteenth notes.

Second system of musical notation, measures 5-8. The music continues with the same melodic and bass patterns. The piano (p) dynamic is maintained. The notation includes various note values and rests, with some notes beamed together.

Third system of musical notation, measures 9-12. The melody and bass line continue. There are some slurs and ties in the notation. The piano (p) dynamic is maintained.

Fourth system of musical notation, measures 13-17. The music continues with the same melodic and bass patterns. The piano (pp) dynamic is indicated in measure 14. The notation includes various note values and rests, with some notes beamed together.

Fifth system of musical notation, measures 18-20. The music concludes with a first ending (1.) and a repeat sign. The dynamics range from piano (f) to pianissimo (pp). The notation includes various note values and rests, with some notes beamed together.

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8. March Of The Three Kings

Arr.: Marc Reift

Allegro ♩ = 112

Measures 1-5 of the piece. The music is in 3/4 time, key of B-flat major. The upper staff (treble clef) and lower staff (bass clef) both start with a forte (*f*) dynamic. The melody in the upper staff features eighth and sixteenth notes, while the bass line consists of quarter and eighth notes.

Measures 6-10. Measure 6 starts with a forte (*f*) dynamic. Measure 7 contains a repeat sign. Measure 8 is marked *secco*. The piece concludes with a double bar line at the end of measure 10.

Measures 11-15. The melody continues with eighth and sixteenth notes. The bass line features a chromatic descent in measure 14, moving from B-flat to A, then G, and finally F.

Measures 16-20. Measure 16 begins with a piano (*p*) dynamic. The melody is characterized by a series of eighth-note runs. The bass line provides harmonic support with quarter and eighth notes.

Measures 21-26. Measure 21 starts with a piano (*p*) dynamic. Measure 24 features a crescendo hairpin leading into a forte (*f*) dynamic in measure 25. The piece ends with a double bar line at the end of measure 26.

Measures 27-31. The final system of the piece. The melody continues with eighth and sixteenth notes. The bass line features a chromatic descent in measure 30, moving from B-flat to A, then G, and finally F.

9. O Little Town Of Bethlehem

9

Arr.: Marc Reift

Moderato ♩ = 92

mf cantabile *p*

6

p *f*

13

mf *mf*

1.

This musical score is for the hymn 'O Little Town Of Bethlehem'. It is arranged for piano by Marc Reift. The tempo is marked 'Moderato' with a quarter note equal to 92 beats per minute. The key signature has one flat (B-flat major or D minor). The score is written in bass clef with a common time signature. It consists of three systems of staves. The first system starts with a piano introduction marked 'mf cantabile' and 'p'. The second system begins at measure 6, marked 'p' and 'f'. The third system begins at measure 13, marked 'mf', and includes a first ending bracket labeled '1.'.

10. Stille Nacht, heilige Nacht

Arr.: Marc Reift

Largo ♩ = 84

p

6

11

mf

This musical score is for the hymn 'Stille Nacht, heilige Nacht'. It is arranged for piano by Marc Reift. The tempo is marked 'Largo' with a quarter note equal to 84 beats per minute. The key signature has one flat (B-flat major or D minor). The score is written in bass clef with a 6/8 time signature. It consists of three systems of staves. The first system starts with a piano introduction marked 'p'. The second system begins at measure 6. The third system begins at measure 11, marked 'mf'.

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11. The First Nowell

Allegro moderato $\text{♩} = 104$

Arr.: Marc Reift

Musical score for "The First Nowell" in 3/4 time, key of B-flat major. The score is arranged for piano and features dynamic markings *f*, *sim.*, *p*, *mf*, and *ff*. It includes a repeat sign with first and second endings, a "Fine" marking, and a crescendo. The score is divided into three systems: measures 1-7, 8-15, and 16-23.

12. Deck The Halls

Allegro $\text{♩} = 88$

Arr.: Marc Reift

Musical score for "Deck The Halls" in 3/2 time, key of B-flat major. The score is arranged for piano and features dynamic markings *mf*, *ff*, *f*, and *p*. It includes a repeat sign and a tempo change to "Lento" at the end. The score is divided into three systems: measures 1-4, 5-10, and 11-16.

13. Jingle Bells

11

Arr.: Marc Reift

Allegro $\text{♩} = 112$

First system of musical notation (measures 1-4). The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The music is written for two staves. The first staff begins with a forte (*f*) dynamic, and the second staff begins with a mezzo-forte (*mf*) dynamic. The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end of the first staff.

5

Second system of musical notation (measures 5-10). The key signature remains two flats. The music continues with eighth and sixteenth notes. A mezzo-forte (*mf*) dynamic is indicated at the beginning of the second staff.

11

Third system of musical notation (measures 11-16). The key signature remains two flats. The music continues with eighth and sixteenth notes. A mezzo-forte (*mf*) dynamic is indicated at the beginning of the second staff.

17

Fourth system of musical notation (measures 17-23). The key signature remains two flats. The music continues with eighth and sixteenth notes. A forte (*f*) dynamic is indicated at the beginning of the second staff.

24

Fifth system of musical notation (measures 24-30). The key signature remains two flats. The music continues with eighth and sixteenth notes. A forte (*f*) dynamic is indicated at the beginning of the second staff.

31

Sixth system of musical notation (measures 31-36). The key signature remains two flats. The music continues with eighth and sixteenth notes. A first ending bracket labeled '1.' is shown at the end of the first staff.

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