

35 Easy Christmas Duets

2 Trombones (♭ + ♪) & Piano / Organ

Arr.: Marc Reift

EMR 59936

- | | |
|--|---|
| 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

1st Trombone

2nd Trombone

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 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a piano introduction with a melody in the right hand and accompaniment in the left hand. Dynamics include *mf* (mezzo-forte) and *p* (piano).

6

Measures 6-10 of the musical score. The score continues the piano introduction with a melody in the right hand and accompaniment in the left hand. Dynamics include *mf* (mezzo-forte) and *p* (piano).

11

Measures 11-15 of the musical score. The score continues the piano introduction with a melody in the right hand and accompaniment in the left hand. Dynamics include *mf* (mezzo-forte) and *p* (piano).

16

Measures 16-20 of the musical score. The score continues the piano introduction with a melody in the right hand and accompaniment in the left hand. Dynamics include *mf* (mezzo-forte) and *p* (piano).

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4. Les anges dans nos campagnes

Arr.: Marc Reift

Andante ♩ = 108

The musical score is written for piano and double bass. It begins with a tempo marking of Andante (♩ = 108) and a key signature of two flats (B-flat major). 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). The piano part features a steady eighth-note accompaniment, while the double bass part provides harmonic support with chords and moving lines.

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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 bass. It begins with a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked 'Allegretto' with a quarter note equal to 112 beats per minute. The score is divided into four systems, each starting with a measure number: 1, 4, 7, and 11. The first system (measures 1-3) features a piano introduction with a forte (f) dynamic. The second system (measures 4-6) includes a mezzo-forte (mf) dynamic. The third system (measures 7-10) shows a crescendo (cresc.) marking. The fourth system (measures 11-14) features a forte (f) dynamic. The score concludes with a final cadence in measure 14.

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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 with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three staves. The top two staves are for a vocal or instrumental melody, with the right staff starting on a whole note G4 and the left staff on a whole note F4. The bottom two staves are for piano accompaniment, starting with a forte (f) dynamic. The piano part features a rhythmic pattern of eighth and sixteenth notes. The system concludes with a double bar line and a repeat sign, followed by a mezzo-forte (mf) dynamic marking.

11

The second system of the musical score continues from the first. It consists of three staves. The top two staves show the continuation of the melody, with the right staff starting on a whole note G4 and the left staff on a whole note F4. The bottom two staves show the piano accompaniment, which includes a 'dim.' (diminuendo) marking. The system concludes with a double bar line and a repeat sign, followed by a mezzo-forte (mf) dynamic marking.

22

The third system of the musical score continues from the second. It consists of three staves. The top two staves show the continuation of the melody, with the right staff starting on a whole note G4 and the left staff on a whole note F4. The bottom two staves show the piano accompaniment, which includes a 'dim.' (diminuendo) marking. The system concludes with a double bar line and a repeat sign, followed by a mezzo-forte (mf) dynamic marking.

33

The fourth system of the musical score continues from the third. It consists of three staves. The top two staves show the continuation of the melody, with the right staff starting on a whole note G4 and the left staff on a whole note F4. The bottom two staves show the piano accompaniment, which includes a 'dim.' (diminuendo) marking. The system concludes with a double bar line and a repeat sign, followed by a mezzo-forte (mf) dynamic marking. The system also includes first and second endings, indicated by '1.' and '2.' above the staves.

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7. Süßer die Glocken nie klingen

9

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

Arr.: Marc Reift

5

11

16

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8. March Of The Three Kings

Arr.: Marc Reift

Allegro ♩ = 112

The first system of the musical score is written for piano. It consists of two grand staves. The left grand staff (bass clef) has a forte (*f*) dynamic marking. The right grand staff (treble clef) also has a forte (*f*) dynamic marking. The music is in 3/4 time and begins with a series of eighth and sixteenth notes in the bass, followed by a melodic line in the treble.

5

The second system of the musical score continues the piece. It consists of two grand staves. The left grand staff (bass clef) continues the melodic line. The right grand staff (treble clef) continues the accompaniment. The music maintains the same tempo and key signature.

9

The third system of the musical score continues the piece. It consists of two grand staves. The left grand staff (bass clef) has a *secco* marking. The right grand staff (treble clef) has a forte (*f*) dynamic marking. The music continues with the same tempo and key signature.

13

The fourth system of the musical score continues the piece. It consists of two grand staves. The left grand staff (bass clef) continues the melodic line. The right grand staff (treble clef) continues the accompaniment. The music maintains the same tempo and key signature.

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9. O Little Town Of Bethlehem

Arr.: Marc Reift

Moderato ♩ = 92

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 'Moderato' with a quarter note equal to 92 beats per minute. The score is divided into four systems of staves. The first system (measures 1-4) shows the vocal line and piano accompaniment. The second system (measures 5-8) continues the vocal and piano parts. The third system (measures 9-12) features a change in dynamics to *f* (forte) for the piano accompaniment. The fourth system (measures 13-18) concludes the piece with a first and second ending. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte).

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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 grand staff with 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 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 parts enter in the third measure of the 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 part features a soft 'p' dynamic. The system concludes with a double bar line.

8

The third system of the musical score, starting at measure 8. It continues the vocal and piano parts. The piano part features a soft 'p' dynamic. The system concludes with a double bar line.

12

The fourth system of the musical score, starting at measure 12. It continues the vocal and piano parts. The piano part features a mezzo-forte 'mf' dynamic. The system concludes with a double bar line.

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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 two flats (B-flat and E-flat). The tempo is marked 'Allegro moderato' with a quarter note equal to 104 beats per minute. The music features a piano introduction in the right hand (marked *p*) and a forte accompaniment in the left hand (marked *f*). The right hand plays a simple melody, while the left hand provides a harmonic foundation with chords and moving lines.

Measures 6-11 of the piece. The music continues with a mezzo-forte (*mf*) dynamic. The right hand features a more active melody with eighth notes and slurs, while the left hand continues with a steady accompaniment. A repeat sign is present at the beginning of measure 6.

Measures 12-16 of the piece. The music concludes with a 'Fine' marking. The dynamics are marked *p* (piano) for measures 12-13 and 15-16. The right hand plays a descending melodic line, and the left hand provides a simple harmonic support.

Measures 17-21 of the piece. The music features a forte (*f*) dynamic. The right hand plays a more complex melody with slurs and ties, while the left hand provides a strong accompaniment with chords and moving lines. The piece ends with a final chord in measure 21.

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12. Deck The Halls

Arr.: Marc Reift

Allegro ♩ = 88

The first system of the musical score for 'Deck The Halls' is in 2/2 time, key of B-flat major. It features a grand staff with two empty bass staves and two piano staves. The piano part begins with a mezzo-forte (*mf*) dynamic, playing a series of chords. The second measure of the piano part is marked fortissimo (*ff*).

5

The second system of the musical score continues from measure 5. The piano part is marked mezzo-forte (*mf*) and then fortissimo (*f*). The bass part enters in measure 5 with a mezzo-forte (*mf*) dynamic, playing a series of chords. The piano part continues with a fortissimo (*f*) dynamic.

11

The third system of the musical score continues from measure 11. The piano part is marked piano (*p*). The bass part enters in measure 11 with a piano (*p*) dynamic, playing a series of chords. The piano part continues with a piano (*p*) dynamic.

17

The fourth system of the musical score continues from measure 17. The piano part is marked fortissimo (*ff*). The bass part enters in measure 17 with a fortissimo (*ff*) dynamic, playing a series of chords. The piano part continues with a fortissimo (*ff*) dynamic. The system concludes with a double bar line and a repeat sign.

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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 three flats (B-flat, E-flat, A-flat). It features a piano introduction in the left hand and a melody in the right hand. Dynamics include *mf* and *f*.

10

Measures 11-20 of the musical score for 'Jingle Bells'. The score continues the melody and accompaniment. Dynamics include *mf* and *f*.

20

Measures 21-28 of the musical score for 'Jingle Bells'. The score continues the melody and accompaniment. Dynamics include *f* and *mf*.

29

Measures 29-36 of the musical score for 'Jingle Bells'. The score concludes with a first and second ending. Dynamics include *mf*.

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