

35 Easy Christmas Duets

Violin, Viola & Piano / Organ

Arr.: Marc Reift

EMR 59951

- | | |
|--|---|
| 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 |
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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. Violin

2. Viola

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 G major (one sharp) and common time (C). The tempo is marked 'Andante' with a quarter note equal to 100 beats per minute. The arrangement is by Marc Reift. The first system shows the vocal line (treble clef) and the piano accompaniment (grand staff). The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *p* (piano) in the vocal line and *mf* (mezzo-forte) in the piano accompaniment.

6

Measures 6-10 of the musical score. The piano accompaniment continues with the same eighth-note bass line and chords. The vocal line has a melodic phrase. Dynamics include *mf* (mezzo-forte) in the piano accompaniment and *p* (piano) in the vocal line.

11

Measures 11-15 of the musical score. The piano accompaniment continues with the same eighth-note bass line and chords. The vocal line has a melodic phrase. Dynamics include *mf* (mezzo-forte) in the piano accompaniment and *mf* (mezzo-forte) in the vocal line.

16

Measures 16-20 of the musical score. The piano accompaniment continues with the same eighth-note bass line and chords. The vocal line has a melodic phrase. Dynamics include *f* (forte) in the piano accompaniment and *f* (forte) in the vocal line.

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4. Les anges dans nos campagnes

Arr.: Marc Reift

Andante ♩ = 108

The musical score is written for voice and piano. It begins with a tempo marking of 'Andante' and a metronome indication of ♩ = 108. The key signature is one flat (B-flat major or D minor). The score is divided into four systems, each containing a vocal staff and a piano accompaniment. The piano part features a mix of chords and moving lines, with dynamics ranging from piano (p) to forte (f). The vocal line is melodic and expressive, with some measures featuring slurs and ties. The score includes measure numbers 7, 13, and 19 at the start of their respective systems.

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5. Lasst uns froh und munter sein

7

Arr.: Marc Reift

Allegretto ♩ = 112

The first system of the musical score consists of three staves. The top two staves are for 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 three measures. The bottom staff is for piano accompaniment, in bass clef with the same key signature and time signature. It begins with a forte (f) dynamic and features a steady eighth-note bass line in the left hand and chords in the right hand.

The second system, starting at measure 4, continues the piano accompaniment. It includes a mezzo-forte (mf) dynamic marking in both the vocal staves and the piano staff. The piano part features a more active right hand with eighth-note patterns and a consistent eighth-note bass line.

The third system, starting at measure 7, shows the piano accompaniment continuing. A crescendo (cresc.) marking is placed above the piano staff, indicating a gradual increase in volume. The piano part maintains its rhythmic pattern of eighth notes in the bass and chords in the treble.

The fourth system, starting at measure 11, concludes the piece. It features a forte (f) dynamic marking in both the vocal staves and the piano staff. The piano accompaniment continues with its characteristic eighth-note bass line and chords, ending with a final cadence.

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6. In dulci jubilo

Arr.: Marc Reift

Con moto ♩ = 168

The first system of the musical score is in 3/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest for the first six measures, followed by a half note G4 and a quarter note A4 in the seventh measure, marked *mf*. The piano accompaniment starts with a forte (*f*) dynamic. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line. A *dim.* (diminuendo) marking appears in the fifth measure of the piano part, and another *mf* marking appears in the seventh measure of the right hand.

The second system continues the piece. The vocal line has a half note G4 and a quarter note A4 in the first measure, followed by a half note B4 and a quarter note C5 in the second measure, and so on. The piano accompaniment continues with the same rhythmic pattern, maintaining the *f* dynamic.

The third system continues the piece. The vocal line has a half note G4 and a quarter note A4 in the first measure, followed by a half note B4 and a quarter note C5 in the second measure, and so on. The piano accompaniment continues with the same rhythmic pattern, maintaining the *f* dynamic.

The fourth system concludes the piece. The vocal line has a half note G4 and a quarter note A4 in the first measure, followed by a half note B4 and a quarter note C5 in the second measure, and so on. The piano accompaniment continues with the same rhythmic pattern, maintaining the *f* dynamic. The system ends with a double bar line and a repeat sign, with first and second endings marked 1. and 2. respectively. The first ending leads back to the beginning of the piece, and the second ending leads to the end of the piece.

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7. Süßer die Glocken nie klingen

9

Allegretto ma non troppo ♩ = 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 consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a forte (f) dynamic marking. The lower staff is in bass clef with the same key signature and time signature, also beginning with a forte (f) dynamic marking. The music features a rhythmic melody in the upper staff and a supporting bass line in the lower staff.

5

The second system of the musical score continues from the first. It consists of two staves in treble and bass clefs with a key signature of one flat and common time. The music maintains the same rhythmic and melodic patterns as the first system.

9

The third system of the musical score begins with a 'secco' marking above the first staff. The upper staff continues the melody, while the lower staff features a more complex accompaniment with chords and a steady bass line. A forte (f) dynamic marking is present in the lower staff.

13

The fourth system of the musical score continues the piece. It consists of two staves in treble and bass clefs with a key signature of one flat and common time. The music concludes with a final cadence in the lower staff.

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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 common time (C). It features three staves: a vocal line (treble clef), a piano accompaniment line (bass clef), and a piano accompaniment line (treble clef). The tempo is marked 'Moderato' with a quarter note equal to 92 beats per minute. The key signature has one flat (B-flat). The first measure of the vocal line is a whole rest, followed by a half rest, and then a half note G4. The piano accompaniment in the bass clef starts with a half note G2, followed by a half note F2, and then a half note E2. The piano accompaniment in the treble clef starts with a half note G4, followed by a half note F4, and then a half note E4. The first measure of the piano accompaniment in the bass clef is marked with a piano (p) dynamic. The first measure of the piano accompaniment in the treble clef is marked with a mezzo-forte (mf) dynamic.

The second system of the musical score continues the piece. It features three staves: a vocal line (treble clef), a piano accompaniment line (bass clef), and a piano accompaniment line (treble clef). The tempo is marked 'Moderato' with a quarter note equal to 92 beats per minute. The key signature has one flat (B-flat). The first measure of the vocal line is a half note G4, followed by a half note F4, and then a half note E4. The piano accompaniment in the bass clef starts with a half note G2, followed by a half note F2, and then a half note E2. The piano accompaniment in the treble clef starts with a half note G4, followed by a half note F4, and then a half note E4. The first measure of the piano accompaniment in the bass clef is marked with a piano (p) dynamic. The first measure of the piano accompaniment in the treble clef is marked with a mezzo-forte (mf) dynamic.

The third system of the musical score continues the piece. It features three staves: a vocal line (treble clef), a piano accompaniment line (bass clef), and a piano accompaniment line (treble clef). The tempo is marked 'Moderato' with a quarter note equal to 92 beats per minute. The key signature has one flat (B-flat). The first measure of the vocal line is a half note G4, followed by a half note F4, and then a half note E4. The piano accompaniment in the bass clef starts with a half note G2, followed by a half note F2, and then a half note E2. The piano accompaniment in the treble clef starts with a half note G4, followed by a half note F4, and then a half note E4. The first measure of the piano accompaniment in the bass clef is marked with a piano (p) dynamic. The first measure of the piano accompaniment in the treble clef is marked with a mezzo-forte (mf) dynamic.

The fourth system of the musical score continues the piece. It features three staves: a vocal line (treble clef), a piano accompaniment line (bass clef), and a piano accompaniment line (treble clef). The tempo is marked 'Moderato' with a quarter note equal to 92 beats per minute. The key signature has one flat (B-flat). The first measure of the vocal line is a half note G4, followed by a half note F4, and then a half note E4. The piano accompaniment in the bass clef starts with a half note G2, followed by a half note F2, and then a half note E2. The piano accompaniment in the treble clef starts with a half note G4, followed by a half note F4, and then a half note E4. The first measure of the piano accompaniment in the bass clef is marked with a piano (p) dynamic. The first measure of the piano accompaniment in the treble clef is marked with a mezzo-forte (mf) dynamic.

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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, marked 'Largo' with a tempo of 84 beats per minute. The score is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature is one sharp (F#). The piano part begins with a series of chords and moving lines in both hands, marked with a piano (*p*) dynamic. The vocal part enters in the third measure with a melody marked *p*.

5

The second system of the musical score, starting at measure 5. It continues the piano accompaniment and the vocal melody. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The vocal line continues with a series of eighth and sixteenth notes.

8

The third system of the musical score, starting at measure 8. The piano accompaniment continues with a consistent eighth-note pattern. The vocal melody is marked with a mezzo-forte (*mf*) dynamic. The system includes a repeat sign at the end of the vocal line.

12

The fourth system of the musical score, starting at measure 12. The piano accompaniment continues with a consistent eighth-note pattern. The vocal melody is marked with a mezzo-forte (*mf*) dynamic. The system concludes with a final cadence in the piano part.

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Allegro moderato ♩ = 104

f *p*

6

mf

mf

12

Fine

1. 2.

p

p

p

p

17

ne

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 a treble and bass clef. The treble staff has a key signature of one sharp (F#) and a 2/2 time signature. The bass staff has a key signature of one sharp (F#) and a 2/2 time signature. The music begins with a series of chords in the treble staff, marked *mf* (mezzo-forte). The bass staff has a series of chords, marked *ff* (fortissimo). The system ends with a double bar line.

5

The second system of the musical score for 'Deck The Halls' is in 2/2 time. It features a grand staff with a treble and bass clef. The treble staff has a key signature of one sharp (F#) and a 2/2 time signature. The bass staff has a key signature of one sharp (F#) and a 2/2 time signature. The music begins with a series of chords in the treble staff, marked *mf* (mezzo-forte). The bass staff has a series of chords, marked *mf* (mezzo-forte). The system ends with a double bar line.

11

The third system of the musical score for 'Deck The Halls' is in 2/2 time. It features a grand staff with a treble and bass clef. The treble staff has a key signature of one sharp (F#) and a 2/2 time signature. The bass staff has a key signature of one sharp (F#) and a 2/2 time signature. The music begins with a series of chords in the treble staff, marked *p* (piano). The bass staff has a series of chords, marked *p* (piano). The system ends with a double bar line.

17

The fourth system of the musical score for 'Deck The Halls' is in 2/2 time. It features a grand staff with a treble and bass clef. The treble staff has a key signature of one sharp (F#) and a 2/2 time signature. The bass staff has a key signature of one sharp (F#) and a 2/2 time signature. The music begins with a series of chords in the treble staff, marked *f* (forte). The bass staff has a series of chords, marked *f* (forte). The system ends with a double bar line.

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13. Jingle Bells

Arr.: Marc Reift

Allegro ♩ = 112

Measures 1-10 of the musical score for 'Jingle Bells'. The piano part begins with a forte (f) dynamic, while the vocal line enters at measure 5 with a mezzo-forte (mf) dynamic. The tempo is marked Allegro at 112 beats per minute.

10

Measures 11-20 of the musical score for 'Jingle Bells'. The piano part continues with a mezzo-forte (mf) dynamic, and the vocal line continues with a mezzo-forte (mf) dynamic.

20

Measures 21-28 of the musical score for 'Jingle Bells'. The piano part continues with a mezzo-forte (mf) dynamic, and the vocal line continues with a mezzo-forte (mf) dynamic.

29

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

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EMR 8528	VARIOUS	Greatest Hits Volume 1 (5)	EMR 14352	SEDLAK, Jan (Arr.)	Greensleeves
EMR 8550	VARIOUS	Greatest Hits Volume 2 (5)	VIOLA & ORCHESTRA		
EMR 8572	VARIOUS	Greatest Hits Volume 3 (5)	EMR 4715	SAINT-SAËNS, C.	Romance
EMR 8594	VARIOUS	Greatest Hits Volume 4 (5)	6 VIOLAS		
EMR 8616	VARIOUS	Greatest Hits Volume 5 (5)	EMR 14616	MOUREY, Sophie	Pastel
EMR 8638	VARIOUS	Greatest Hits Volume 6 (5)			
EMR 8660	VARIOUS	Greatest Hits Volume 7 (5)			
EMR 8682	VARIOUS	Greatest Hits Volume 8 (5)			
EMR 19028	VERDI, Giuseppe	Chorus Of Hebrew Slaves			
EMR 2296W	WEBER, C.M. von	Romance			
EMR 44666	YOUNG, Vincent	Carioca			
EMR 38054	YOUNG, Vincent	Tea For Two			
EMR 23294	YRADIER, Sebastien	Paloma			