

35 Easy Christmas Duets

Violin, Violoncello & Piano / Organ

Arr.: Marc Reift

EMR 59952

- | | |
|--|---|
| 1. We Wish You A Merry Christmas | 19. While Shepherds Watched Their Flocks |
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| 4. Les anges dans nos campagnes | 22. The Holly And The Ivy |
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| 7. Süßer die Glocken nie klingen | 25. Joy To The World |
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| 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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EDITIONS MARC REIFT

Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)

Tel. +41 (0) 27 483 12 00 • Fax +41 (0) 27 483 42 43 • E-Mail : info@reift.ch • www.reift.ch

35 Easy Christmas Duets

1. We Wish You A Merry Christmas

Arr.: Marc Reift

Allegro con moto ♩ = 144

1. Violin

2. Violoncello

Organ / Piano

f

9

f

p

f

17

p

f

p

25

f

f

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 Andante with a metronome marking of ♩ = 100. The arrangement is by Marc Reift. The first system shows the vocal line (treble clef) and piano accompaniment (grand staff). The vocal line is mostly rests, with a few notes in measure 5. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *p* (piano) and *mf* (mezzo-forte).

6

Measures 6-10 of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *mf* (mezzo-forte) and *p* (piano).

11

Measures 11-15 of the musical score. The vocal line features a more active melodic line. The piano accompaniment continues with harmonic support. Dynamics include *mf* (mezzo-forte).

16

Measures 16-20 of the musical score. The vocal line concludes with a final melodic phrase. The piano accompaniment provides harmonic support. Dynamics include *f* (forte).

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4. Les anges dans nos campagnes

Arr.: Marc Reift

Andante ♩ = 108

7

13

19

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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 two staves. The upper staff is a single melodic line in treble clef, starting with a whole rest. The lower staff is a piano accompaniment in bass clef, starting with a forte (*f*) dynamic. It features a rhythmic pattern of eighth and sixteenth notes, with some chords and slurs.

The second system begins with a measure rest marked with the number 4. It continues with two staves. The upper staff has a mezzo-forte (*mf*) dynamic and features a melodic line with slurs. The lower staff also has a mezzo-forte (*mf*) dynamic and provides a harmonic accompaniment with chords and moving lines.

The third system starts with a measure rest marked with the number 7. It consists of two staves. The upper staff continues the melodic line. The lower staff includes a crescendo (*cresc.*) marking and features a more active rhythmic accompaniment with slurs and ties.

The fourth system begins with a measure rest marked with the number 11. It consists of two staves. The upper staff has a forte (*f*) dynamic and ends with a fermata. The lower staff also has a forte (*f*) dynamic and features a complex accompaniment with many slurs and ties, leading to a final cadence.

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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. 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 a series of chords, while the left hand plays a steady eighth-note bass line. A *dim.* (diminuendo) marking is placed over the right hand in the fifth measure. The system concludes with a repeat sign and a *mf* dynamic.

11

The second system of the musical score continues the piece. The vocal line features a melodic line with eighth and quarter notes, marked with a fermata over the eighth measure. The piano accompaniment continues with the same rhythmic pattern, featuring chords in the right hand and a steady bass line in the left hand.

22

The third system of the musical score continues the piece. The vocal line features a melodic line with eighth and quarter notes, marked with a fermata over the eighth measure. The piano accompaniment continues with the same rhythmic pattern, featuring chords in the right hand and a steady bass line in the left hand.

33

The fourth system of the musical score concludes the piece. The vocal line features a melodic line with eighth and quarter notes, marked with a fermata over the eighth measure. The piano accompaniment continues with the same rhythmic pattern, featuring chords in the right hand and a steady bass line in the left hand. The system concludes with a first ending (1.) and a second ending (2.), both marked *mf*. A *dim.* (diminuendo) marking is placed over the right hand in the fifth measure.

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7. Süßer die Glocken nie klingen

9

Allegretto ma non troppo ♩ = 56

Arr.: Marc Reift

The musical score is written for piano and features a treble and bass staff for the piano and a grand staff (treble and bass) for the voice. The key signature is one sharp (F#) and the time signature is 6/8. The score is divided into four systems, with measures 5, 11, and 16 marked at the beginning of their respective systems. The piano part begins with a series of chords in the right hand and single notes in the left hand, marked with a piano (p) dynamic. The voice part enters in the second system with a melody in the treble staff, accompanied by a bass line in the bass staff. The score includes various musical notations such as slurs, ties, and dynamic markings (p, pp, f). The piece concludes with a first and second ending, both marked with piano (pp) dynamics.

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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 and the lower staff is in bass clef. Both are in 2/4 time. The key signature has one flat (B-flat). The music begins with a forte (*f*) dynamic. The upper staff features a melody with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth notes and rests.

5

The second system continues the piece from measure 5. It maintains the same instrumentation and key signature. The melody in the upper staff continues with similar rhythmic patterns, and the accompaniment in the lower staff remains consistent.

9

The third system begins at measure 9. The upper staff is marked *secco* (dry), indicating a change in articulation. The lower staff continues with the same accompaniment. The key signature changes to two flats (B-flat and E-flat) at the start of this system.

13

The fourth system begins at measure 13. The upper staff continues with the melody, and the lower staff provides the accompaniment. The key signature remains two flats. The system concludes with a final cadence.

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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 and bass clef) and a piano accompaniment (treble and bass 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 piano part begins with a mezzo-forte (mf) dynamic, while the vocal part enters with a piano (p) dynamic. The system concludes with a repeat sign and a first ending bracket.

The second system of the musical score continues the piece. It maintains the same three-staff structure. The piano accompaniment features a steady eighth-note bass line. The vocal line continues with a piano (p) dynamic. The system ends with a repeat sign and a first ending bracket.

The third system of the musical score continues the piece. It maintains the same three-staff structure. The piano accompaniment features a steady eighth-note bass line. The vocal line continues with a piano (p) dynamic. The system ends with a repeat sign and a first ending bracket.

The fourth system of the musical score concludes the piece. It maintains the same three-staff structure. The piano accompaniment features a steady eighth-note bass line. The vocal line continues with a piano (p) dynamic. The system ends with a repeat sign and a first ending bracket, followed by a final cadence.

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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 consists of two staves. The top staff is a single melodic line in treble clef, starting with a whole rest and then a half note G4, followed by a half note A4, and a half note B4. The bottom staff is a piano accompaniment in bass clef, starting with a whole rest and then a half note G3, followed by a half note A3, and a half note B3. 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 dynamics are marked 'p' (piano) for both staves.

5

The second system of the musical score. It consists of two staves. The top staff continues the melody from the first system, starting with a half note C5, followed by a half note D5, and a half note E5. The bottom staff continues the piano accompaniment, starting with a half note C3, followed by a half note D3, and a half note E3. The dynamics are marked 'p' (piano) for both staves.

8

The third system of the musical score. It consists of two staves. The top staff continues the melody, starting with a half note F#5, followed by a half note G5, and a half note A5. The bottom staff continues the piano accompaniment, starting with a half note F#3, followed by a half note G3, and a half note A3. The dynamics are marked 'p' (piano) for both staves.

12

The fourth system of the musical score. It consists of two staves. The top staff continues the melody, starting with a half note B5, followed by a half note C6, and a half note D6. The bottom staff continues the piano accompaniment, starting with a half note B3, followed by a half note C4, and a half note D4. The dynamics are marked 'mf' (mezzo-forte) for both staves.

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11. The First Nowell

Arr.: Marc Reift

Allegro moderato ♩ = 104

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12. Deck The Halls

Arr.: Marc Reift

Allegro $\text{♩} = 88$

Measures 1-4 of the piece. The score is in 2/2 time. The first system shows a grand staff with a treble and bass clef. The second system shows a grand staff with a treble and bass clef. The piano part (bottom grand staff) features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *ff*.

5

Measures 5-10 of the piece. The score continues with the same grand staff notation. The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *f*.

11

Measures 11-16 of the piece. The score continues with the same grand staff notation. The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include *p* and *f*.

17

Measures 17-20 of the piece. The score continues with the same grand staff notation. The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include *f* and *ff*. The tempo changes to *Lento* at measure 18.

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13. Jingle Bells

Arr.: Marc Reift

Allegro ♩ = 112

Measures 1-10 of the musical score for 'Jingle Bells'. The piano accompaniment 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. The piano accompaniment maintains a consistent rhythmic pattern, and the vocal line continues with eighth-note runs.

20

Measures 21-28 of the musical score. The piano accompaniment features a forte (f) dynamic. The vocal line concludes with a fermata at the end of measure 28.

29

Measures 29-32 of the musical score. The piano accompaniment continues with a steady eighth-note pattern. The vocal line concludes with a first and second ending at the end of measure 32.

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