

35 Easy Christmas Duets

Viola, Violoncello & Piano / Organ

Arr.: Marc Reift

EMR 59953

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|--|---|
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| 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. Viola

2. Violoncello

Organ / Piano

f

9

f

p

17

p

f

25

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 3/4 time with a key signature of one sharp (F#). 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 (soprano and alto) and the piano accompaniment. The vocal line starts with a whole rest in measure 1, followed by a half note G4 in measure 2, a quarter note A4 in measure 3, and a quarter note B4 in measure 4. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The dynamics are marked 'mf' (mezzo-forte) in measure 1 and 'p' (piano) in measure 5.

6

Measures 6-10 of the musical score. The vocal line continues with a half note C5 in measure 6, a quarter note D5 in measure 7, a quarter note E5 in measure 8, and a quarter note F5 in measure 9. The piano accompaniment continues with the same melody and bass line. The dynamics are marked 'mf' in measure 6 and 'p' in measure 10.

11

Measures 11-15 of the musical score. The vocal line continues with a half note G5 in measure 11, a quarter note A5 in measure 12, a quarter note B5 in measure 13, and a quarter note C6 in measure 14. The piano accompaniment continues with the same melody and bass line. The dynamics are marked 'mf' in measure 11 and 'p' in measure 15.

16

Measures 16-20 of the musical score. The vocal line continues with a half note D6 in measure 16, a quarter note E6 in measure 17, a quarter note F6 in measure 18, and a quarter note G6 in measure 19. The piano accompaniment continues with the same melody and bass line. The dynamics are marked 'f' (forte) in measure 16 and 'p' in measure 20.

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4. Les anges dans nos campagnes

Arr.: Marc Reift

Andante ♩ = 108

Measures 1-6 of the musical score. The piano part begins with a forte (f) dynamic, while the vocal line enters in measure 4 with a piano (p) dynamic.

Measures 7-12 of the musical score. The piano part continues with a forte (f) dynamic, and the vocal line also moves to a forte (f) dynamic in measure 10.

Measures 13-18 of the musical score. The piano part continues with a forte (f) dynamic, and the vocal line also moves to a forte (f) dynamic in measure 15.

Measures 19-24 of the musical score. The piano part continues with a forte (f) dynamic, and the vocal line also moves to a forte (f) dynamic in measure 21.

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5. Lasst uns froh und munter sein

7

Arr.: Marc Reift

Allegretto ♩ = 112

The first system of the musical score. It features a grand staff with three staves. The top two staves (treble and alto) are empty. The bottom staff (bass) contains a melody starting with a forte (f) dynamic. The key signature is one sharp (F#) and the time signature is common time (C).

The second system of the musical score, starting at measure 4. It features a grand staff with three staves. The top two staves (treble and alto) contain a melody starting with a mezzo-forte (mf) dynamic. The bottom staff (bass) contains a melody starting with a mezzo-forte (mf) dynamic. The key signature is one sharp (F#) and the time signature is common time (C).

The third system of the musical score, starting at measure 7. It features a grand staff with three staves. The top two staves (treble and alto) contain a melody. The bottom staff (bass) contains a melody with a crescendo (cresc.) marking. The key signature is one sharp (F#) and the time signature is common time (C).

The fourth system of the musical score, starting at measure 11. It features a grand staff with three staves. The top two staves (treble and alto) contain a melody. The bottom staff (bass) contains a melody with a forte (f) dynamic. The key signature is one sharp (F#) and the time signature is common time (C).

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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 arranged for three staves. The top staff is a vocal line in treble clef, starting with a whole rest for 8 measures, then a half note G4, and a half note F4. The middle staff is a vocal line in bass clef, also starting with a whole rest for 8 measures, then a half note G3, and a half note F3. The bottom staff is a piano accompaniment in 3/4 time, starting with a forte (f) dynamic. It features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line in the left hand. 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 the vocal and piano parts. The vocal lines (top and middle staves) continue with half notes and whole notes. The piano accompaniment (bottom staff) maintains its rhythmic pattern. 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 the vocal and piano parts. The vocal lines continue with half notes and whole notes. The piano accompaniment maintains its rhythmic pattern. 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 concludes the piece. It features a first ending (1.) and a second ending (2.). The vocal lines end with a half note G4 and a half note F4. The piano accompaniment ends with a half note G3 and a half note F3. The system concludes with a double bar line and a repeat sign, followed by a mezzo-forte (mf) dynamic marking.

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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

First system of the musical score. It consists of two staves for the piano. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in 3/4 time and have a key signature of one flat (B-flat). The tempo is marked 'Allegro' with a quarter note equal to 112 beats per minute. The dynamic is marked 'f' (forte). The music features a rhythmic melody in the upper staff and a supporting bass line in the lower staff.

5

Second system of the musical score, starting at measure 5. It continues the melody and bass line from the first system. The piano part features a series of chords in the right hand and a steady bass line in the left hand.

9

Third system of the musical score, starting at measure 9. The upper staff is marked 'secco' (dry). The piano part features a series of chords in the right hand and a steady bass line in the left hand. The dynamic is marked 'f' (forte).

13

Fourth system of the musical score, starting at measure 13. It continues the melody and bass line from the previous systems. The piano part features a series of chords in the right hand and a steady bass line in the left hand.

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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 12/8 time, marked Moderato with a tempo of 92 beats per minute. It features three staves: a soprano staff with a treble clef, an alto staff with a C-clef, and a piano accompaniment with grand staves (treble and bass clefs). The piano part begins with a mezzo-forte (mf) dynamic. The vocal parts enter with a piano (p) dynamic. The key signature has one sharp (F#), and the time signature is 12/8.

5

The second system of the musical score continues from the first. It maintains the same instrumentation and dynamics. The vocal parts continue their melodic lines, and the piano accompaniment provides harmonic support. The system concludes with a measure of rest for the vocal parts.

10

The third system of the musical score continues the piece. The piano accompaniment features a forte (f) dynamic in the first measure, which then transitions to mezzo-forte (mf). The vocal parts continue their melodic lines, and the piano accompaniment provides harmonic support. The system concludes with a measure of rest for the vocal parts.

15

The fourth system of the musical score concludes the piece. It features a first ending (1.) and a second ending (2.). The piano accompaniment features a mezzo-forte (mf) dynamic. The vocal parts continue their melodic lines, and the piano accompaniment provides harmonic support. The system concludes with a measure of rest for the vocal parts.

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10. Stille Nacht, heilige Nacht

13

Arr.: Marc Reift

Largo ♩ = 84

5

8

12

p

p

mf

mf

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11. The First Nowell

Arr.: Marc Reift

Allegro moderato ♩ = 104

6 §

12

Fine

17

D.S.

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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 begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music starts with a series of chords in the treble staff, marked with a *mf* dynamic. The bass staff is mostly silent, with a few notes appearing later in the system. The system ends with a *ff* dynamic marking.

5

The second system of the musical score continues from the first. It features a grand staff with a treble and bass clef. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music starts with a series of chords in the treble staff, marked with a *mf* dynamic. The bass staff is mostly silent, with a few notes appearing later in the system. The system ends with a *f* dynamic marking.

11

The third system of the musical score continues from the second. It features a grand staff with a treble and bass clef. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music starts with a series of chords in the treble staff, marked with a *p* dynamic. The bass staff is mostly silent, with a few notes appearing later in the system. The system ends with a *p* dynamic marking.

17

The fourth system of the musical score continues from the third. It features a grand staff with a treble and bass clef. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music starts with a series of chords in the treble staff, marked with a *f* dynamic. The bass staff is mostly silent, with a few notes appearing later in the system. The system ends with a *ff* dynamic marking. The tempo changes to *Lento* at the end of the system.

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13. Jingle Bells

Arr.: Marc Reift

Allegro ♩ = 112

Measures 1-10 of the musical score for 'Jingle Bells'. The score is in 2/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The piano part has a strong bass line in the left hand and chords in the right hand. Dynamics include *mf* and *f*.

10

Measures 11-20 of the musical score for 'Jingle Bells'. The score continues with the vocal line and piano accompaniment. The piano part maintains its rhythmic pattern with chords and a bass line. Dynamics include *mf* and *f*.

20

Measures 21-28 of the musical score for 'Jingle Bells'. The score continues with the vocal line and piano accompaniment. The piano part features more complex chordal textures and a steady bass line. Dynamics include *f* and *mf*.

29

Measures 29-32 of the musical score for 'Jingle Bells'. The score concludes with a final vocal phrase and piano accompaniment. The piano part ends with a final chord. Dynamics include *mf*.

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