

# 35 Easy Christmas Duets

Clarinet, Bass Clarinet & Piano / Organ

**Arr.: Marc Reift**

**EMR 59958**

- |                                              |                                           |
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# 35 Easy Christmas Duets

## 1. We Wish You A Merry Christmas

Arr.: Marc Reift

Allegro con moto ♩ = 144

1. B♭ Clarinet

2. B♭ Bass Clarinet

Organ / Piano

9

17

25

The musical score is arranged in three systems. The first system (measures 1-8) features the 1. B♭ Clarinet and 2. B♭ Bass Clarinet parts, which are mostly rests, and the Organ/Piano accompaniment. The second system (measures 9-16) shows the clarinets and piano parts. The third system (measures 17-24) continues the clarinet and piano parts. The fourth system (measures 25-32) shows the clarinets and piano parts, with a first ending bracket over the final measures.

## 2. Good King Wenceslas

Arr.: Marc Reift

Allegro moderato ♩ = 144

Musical score for measures 1-5. The score is in G major (one sharp) and common time (C). It features a piano introduction with a forte (*f*) dynamic. The right hand plays chords, and the left hand plays a simple bass line.

6

Musical score for measures 6-10. The score continues with a mezzo-forte (*mf*) dynamic. The right hand has a melodic line, and the left hand provides harmonic support with chords and a bass line.

11

Musical score for measures 11-16. The score continues with a mezzo-forte (*mf*) dynamic. The right hand has a melodic line, and the left hand provides harmonic support with chords and a bass line.

17

Musical score for measures 17-20. The score concludes with a forte (*f*) dynamic. The right hand has a melodic line, and the left hand provides harmonic support with chords and a bass line.

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# 3. Alle Jahre wieder

Andante ♩ = 100

Arr.: Marc Reift

Musical score for the first system, measures 1-5. It features a vocal line and a piano accompaniment. The piano part starts with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic. The vocal line begins with a piano (*p*) dynamic in the fifth measure.

Musical score for the second system, measures 6-10. The piano accompaniment continues with a mezzo-forte (*mf*) dynamic throughout the system.

Musical score for the third system, measures 11-15. The piano accompaniment features a mezzo-forte (*mf*) dynamic throughout the system.

Musical score for the fourth system, measures 16-20. The piano accompaniment features a forte (*f*) dynamic throughout the system.

## 4. Les anges dans nos campagnes

Arr.: Marc Reift

Andante ♩ = 108

Measures 1-6 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 'Andante' with a metronome marking of ♩ = 108. The first system consists of two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal line begins with a rest for the first three measures, followed by a melodic phrase. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include piano (*p*) and forte (*f*).

7

Measures 7-12. The vocal line continues with a melodic phrase that ends with a fermata. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include piano (*p*) and forte (*f*).

13

Measures 13-18. The vocal line continues with a melodic phrase. The piano accompaniment features a more active bass line with eighth-note patterns. Dynamics include piano (*p*) and forte (*f*).

19

Measures 19-24. The vocal line continues with a melodic phrase. The piano accompaniment features a more active bass line with eighth-note patterns. Dynamics include piano (*p*) and forte (*f*).

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# 5. Lasst uns froh und munter sein

Arr.: Marc Reift

Allegretto ♩ = 112

Musical score for measures 1-3. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is Allegretto at 112 beats per minute. The score consists of three systems. The first system shows the piano introduction with a forte (f) dynamic. The second and third systems are empty staves.

4

Musical score for measures 4-6. The piano part continues with a mezzo-forte (mf) dynamic. The vocal line enters in measure 4 with a mezzo-forte (mf) dynamic. The score consists of two systems.

7

Musical score for measures 7-10. The piano part continues with a crescendo (cresc.) dynamic. The vocal line continues with a mezzo-forte (mf) dynamic. The score consists of two systems.

11

Musical score for measures 11-13. The piano part continues with a forte (f) dynamic. The vocal line continues with a forte (f) dynamic. The score consists of two systems.

## 6. In dulci júbilo

Arr.: Marc Reift

Con moto ♩ = 168

The first system of the musical score consists of three staves. The top staff is a vocal line in 3/4 time, starting with a whole rest for the first six measures, then moving to a melody in the seventh measure marked *mf*. The middle staff is a vocal line in 3/4 time, also starting with a whole rest for the first six measures, then moving to a melody in the seventh measure marked *mf*. The bottom staff is a piano accompaniment in 3/4 time, starting with a *f* dynamic and a series of chords and eighth notes, then moving to a *dim.* dynamic and ending with a *mf* dynamic.

11

The second system of the musical score consists of three staves. The top staff is a vocal line in 3/4 time, starting with a whole rest for the first six measures, then moving to a melody in the seventh measure. The middle staff is a vocal line in 3/4 time, starting with a whole rest for the first six measures, then moving to a melody in the seventh measure. The bottom staff is a piano accompaniment in 3/4 time, starting with a *f* dynamic and a series of chords and eighth notes, then moving to a *dim.* dynamic and ending with a *mf* dynamic.

22

The third system of the musical score consists of three staves. The top staff is a vocal line in 3/4 time, starting with a whole rest for the first six measures, then moving to a melody in the seventh measure. The middle staff is a vocal line in 3/4 time, starting with a whole rest for the first six measures, then moving to a melody in the seventh measure. The bottom staff is a piano accompaniment in 3/4 time, starting with a *f* dynamic and a series of chords and eighth notes, then moving to a *dim.* dynamic and ending with a *mf* dynamic.

33

The fourth system of the musical score consists of three staves. The top staff is a vocal line in 3/4 time, starting with a whole rest for the first six measures, then moving to a melody in the seventh measure marked *f*, and ending with a *mf* dynamic. The middle staff is a vocal line in 3/4 time, starting with a whole rest for the first six measures, then moving to a melody in the seventh measure marked *f*, and ending with a *mf* dynamic. The bottom staff is a piano accompaniment in 3/4 time, starting with a *f* dynamic and a series of chords and eighth notes, then moving to a *dim.* dynamic and ending with a *mf* dynamic.

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# 7. Süßer die Glocken nie klingen

Allegretto ma non troppo ♩ = 56

Arr.: Marc Reift

5

11

16



## 8. March Of The Three Kings

Arr.: Marc Reift

Allegro ♩ = 112

First system of the musical score, measures 1-4. It features a piano introduction with a forte (*f*) dynamic. The music is in 3/4 time with a key signature of one sharp (F#). The score is written for three staves: two treble clefs and one grand staff (treble and bass clefs).

5

Second system of the musical score, measures 5-8. The piano accompaniment continues with a forte (*f*) dynamic. The melody in the upper staves shows rhythmic patterns characteristic of a march.

9

Third system of the musical score, measures 9-12. The piano part is marked *secco* (dry) and *f* (forte). The accompaniment features a steady eighth-note bass line and block chords in the right hand.

13

Fourth system of the musical score, measures 13-16. The piano accompaniment continues with a forte (*f*) dynamic. The melody in the upper staves concludes with a series of eighth notes.

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# 9. O Little Town Of Bethlehem

Arr.: Marc Reift

Moderato ♩ = 92

The first system of the musical score consists of three staves. The top two staves are for the vocal line, and the bottom staff is for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Moderato' with a quarter note equal to 92 beats per minute. The system begins with a double bar line and a repeat sign. The first measure of the vocal line has a dynamic marking of *p*. The piano accompaniment starts with a dynamic marking of *mf*. The system concludes with a double bar line and a repeat sign.

5

The second system of the musical score consists of three staves. The top two staves are for the vocal line, and the bottom staff is for the piano accompaniment. The system begins with a double bar line and a repeat sign. The first measure of the vocal line has a dynamic marking of *p*. The piano accompaniment has a dynamic marking of *p*. The system concludes with a double bar line and a repeat sign.

10

The third system of the musical score consists of three staves. The top two staves are for the vocal line, and the bottom staff is for the piano accompaniment. The system begins with a double bar line and a repeat sign. The first measure of the vocal line has a dynamic marking of *f*. The piano accompaniment has a dynamic marking of *f*. The system concludes with a double bar line and a repeat sign.

15

The fourth system of the musical score consists of three staves. The top two staves are for the vocal line, and the bottom staff is for the piano accompaniment. The system begins with a double bar line and a repeat sign. The first measure of the vocal line has a dynamic marking of *mf*. The piano accompaniment has a dynamic marking of *mf*. The system concludes with a double bar line and a repeat sign.

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# 10. Stille Nacht, heilige Nacht

Arr.: Marc Reift

Largo ♩ = 84

The first system of the musical score consists of three staves. The top two staves are for the vocal line, and the bottom staff is for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'Largo' with a quarter note equal to 84 beats per minute. The system begins with a double bar line and a repeat sign. The piano part starts with a *p* (piano) dynamic marking. The vocal line enters with a melody of eighth notes.

5

The second system of the musical score consists of three staves. The piano part continues with a *p* dynamic marking. The vocal line continues with a melody of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

8

The third system of the musical score consists of three staves. The piano part continues with a *p* dynamic marking. The vocal line continues with a melody of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

12

The fourth system of the musical score consists of three staves. The piano part continues with a *mf* (mezzo-forte) dynamic marking. The vocal line continues with a melody of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

# 11. The First Nowell

Arr.: Marc Reift

Allegro moderato ♩ = 104

Musical notation for measures 1-5. The score is in 3/4 time with a key signature of one sharp (F#). The upper system consists of two staves (treble and alto clefs) with a piano (*p*) dynamic marking. The lower system consists of two staves (treble and bass clefs) with a forte (*f*) dynamic marking in the treble and piano (*p*) in the bass.

6 §

Musical notation for measures 6-11. The score continues with a mezzo-forte (*mf*) dynamic marking. A repeat sign is present at the beginning of measure 6. The notation includes various melodic lines and chordal accompaniment.

12

Fine

Musical notation for measures 12-16. The score features a piano (*p*) dynamic marking and a first ending bracket with a repeat sign. The notation includes various melodic lines and chordal accompaniment.

17

D.S.

Musical notation for measures 17-21. The score features a forte (*f*) dynamic marking and includes figured bass notation (Roman numerals) in the bass line. The notation includes various melodic lines and chordal accompaniment.

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# 12. Deck The Halls

Arr.: Marc Reift

Allegro ♩ = 88

Musical score for measures 1-4. The piece is in 2/2 time with a key signature of three flats (B-flat, E-flat, A-flat). The first system shows a grand staff with a treble clef and a bass clef. The piano part begins with a *mf* dynamic, playing a series of chords. The second measure features a *ff* dynamic. The melody line is mostly rests.

5

Musical score for measures 5-10. The piano part continues with a *mf* dynamic in measure 5, then a *f* dynamic in measure 6. The melody line enters in measure 5 with a *mf* dynamic and continues with a *f* dynamic in measure 6. The bass line provides a steady accompaniment.

11

Musical score for measures 11-16. The piano part features a *p* dynamic in measure 11. The melody line continues with a *p* dynamic in measure 11. The piece maintains its 2/2 time signature and key signature.

17

Lento

Musical score for measures 17-20. The tempo changes to *Lento*. The piano part features a *f* dynamic in measure 17, and the melody line features a *ff* dynamic in measure 17. The piece concludes with a *ff* dynamic in measure 20.

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## 13. Jingle Bells

Arr.: Marc Reift

Allegro  $\text{♩} = 112$ 

The first system of the musical score for 'Jingle Bells' consists of three staves. The top two staves are for the vocal line, and the bottom two staves are for the piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 2/2. The tempo is marked 'Allegro' with a quarter note equal to 112 beats per minute. The first measure of the vocal line is marked 'mf'. The piano accompaniment begins with a forte 'f' dynamic.

10

The second system of the musical score continues the vocal and piano parts. The vocal line features a melodic line with eighth and sixteenth notes. The piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines in both hands.

20

The third system of the musical score continues the vocal and piano parts. The vocal line has a forte 'f' dynamic marking. The piano accompaniment features a prominent bass line with a strong rhythmic presence.

29

The fourth system of the musical score concludes the piece. The vocal line ends with a first ending (marked '1.') and a second ending (marked '2.'). The piano accompaniment provides a final harmonic resolution. The dynamic marking 'mf' is present in the vocal line.

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