

# 35 Easy Christmas Duets

2 Tenor Saxophones

Arr.: Marc Reift

EMR 63254

- |  |   |
|--|---|
| 1. We Wish You A Merry Christmas             | 19. While Shepherds Watched Their Flocks  |
| 2. Good King Wenceslas                       | 20. O du Fröhliche                        |
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| 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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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](mailto:info@reift.ch) • [www.reift.ch](http://www.reift.ch)

# 35 Easy Christmas Duets

## 1. We Wish You A Merry Christmas

Arr.: Marc Reift

Allegro con moto ♩ = 144

1. Tenor Saxophone

2. Tenor Saxophone

6

13

21

28

1.

## 2. Good King Wenceslas

Arr.: Marc Reift

Allegro moderato ♩ = 144

6

11

17

## 3. Alle Jahre wieder

Arr.: Marc Reift

Andante ♩ = 100

7

14

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# 4. Les anges dans nos campagnes

Andante ♩ = 108

Arr.: Marc Reift

The first system of music consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It starts with a dynamic marking of *f* (forte) and contains a series of eighth and sixteenth notes. A repeat sign is present after the first few measures. The lower staff begins with a bass clef and a common time signature, starting with a dynamic marking of *p* (piano) and containing a series of eighth and sixteenth notes.

The second system of music consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the accompaniment with eighth and sixteenth notes. A dynamic marking of *f* (forte) appears towards the end of the system.

The third system of music consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the accompaniment with eighth and sixteenth notes. A dynamic marking of *f* (forte) appears towards the end of the system.

The fourth system of music consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the accompaniment with eighth and sixteenth notes.

# 5. Lasst uns froh und munter sein

Allegretto ♩ = 112

Arr.: Marc Reift

The first system of music consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It starts with a dynamic marking of *mf* (mezzo-forte) and contains a series of eighth and sixteenth notes. A dynamic marking of *f* (forte) appears later in the system. The lower staff begins with a bass clef and a common time signature, starting with a dynamic marking of *mf* and containing a series of eighth and sixteenth notes.

The second system of music consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the accompaniment with eighth and sixteenth notes. A dynamic marking of *mf* (mezzo-forte) appears at the beginning of the system.

The third system of music consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the accompaniment with eighth and sixteenth notes. A dynamic marking of *f* (forte) appears towards the end of the system.

6. *In dulci jubilo*

Arr.: Marc Reift

Con moto ♩ = 168

First system of musical notation (measures 1-8). The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Con moto' with a quarter note equal to 168 beats per minute. The first staff (treble clef) starts with a dynamic marking of *f* and ends with *mf*. The second staff (bass clef) provides accompaniment.

Second system of musical notation (measures 9-14). Measure 9 is marked with a repeat sign. The first staff (treble clef) features a melodic line with a slur over measures 10-12. The second staff (bass clef) has a dynamic marking of *mf* under measure 10.

Third system of musical notation (measures 15-21). The first staff (treble clef) has a slur over measures 15-17. The second staff (bass clef) continues the accompaniment.

Fourth system of musical notation (measures 22-28). The first staff (treble clef) has a slur over measures 22-24. The second staff (bass clef) continues the accompaniment.

Fifth system of musical notation (measures 29-35). The first staff (treble clef) has a slur over measures 29-31. The second staff (bass clef) has a dynamic marking of *f* under measure 32.

Sixth system of musical notation (measures 36-42). The first staff (treble clef) has a slur over measures 36-38 and a first ending bracket (1.) over measures 39-40, followed by a second ending bracket (2.) over measures 41-42. The second staff (bass clef) has a dynamic marking of *mf* under measure 39.

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# 7. Süsster die Glocken nie klingen

7

Allegretto ma non troppo ♩ = 56

Arr.: Marc Reift

First system of musical notation, measures 1-4. Treble and bass staves in 6/8 time. Treble staff starts with a piano (*p*) dynamic. The music features eighth-note patterns in the treble and a more active bass line.

Second system of musical notation, measures 5-8. Treble and bass staves. Treble staff starts with a piano (*p*) dynamic. The music continues with similar rhythmic patterns.

Third system of musical notation, measures 9-12. Treble and bass staves. The treble staff has a crescendo hairpin. The music features eighth-note patterns in the treble and a more active bass line.

Fourth system of musical notation, measures 13-17. Treble and bass staves. Treble staff starts with a piano-piano (*pp*) dynamic. The music features eighth-note patterns in the treble and a more active bass line.

Fifth system of musical notation, measures 18-21. Treble and bass staves. Treble staff starts with a forte (*f*) dynamic. The music features eighth-note patterns in the treble and a more active bass line. A first ending bracket is present at the end of the system.

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## 8. March Of The Three Kings

Arr.: Marc Reift

Allegro ♩ = 112

First system of musical notation, measures 1-5. The music is in G major (one sharp) and common time (C). It features a treble and bass staff. The first staff begins with a forte (*f*) dynamic. The second staff also begins with a forte (*f*) dynamic. The melody in the treble staff consists of eighth and sixteenth notes, while the bass staff provides a steady accompaniment.

Second system of musical notation, measures 6-10. The music continues in G major and common time. The treble staff continues with eighth and sixteenth notes. The bass staff has a *secco* marking above it in measure 8, indicating a dry or detached articulation. The dynamics remain consistent with the previous system.

Third system of musical notation, measures 11-15. The music continues in G major and common time. The treble staff continues with eighth and sixteenth notes. The bass staff continues with a steady accompaniment. The dynamics remain consistent with the previous system.

Fourth system of musical notation, measures 16-20. The music continues in G major and common time. The treble staff continues with eighth and sixteenth notes. The bass staff continues with a steady accompaniment. A piano (*p*) dynamic marking is present in measure 16. The system ends with a double bar line and repeat signs.

Fifth system of musical notation, measures 21-26. The music continues in G major and common time. The treble staff continues with eighth and sixteenth notes. The bass staff continues with a steady accompaniment. A forte (*f*) dynamic marking is present in measure 24. The system ends with a double bar line and repeat signs.

Sixth system of musical notation, measures 27-31. The music continues in G major and common time. The treble staff continues with eighth and sixteenth notes. The bass staff continues with a steady accompaniment. The system ends with a double bar line and repeat signs.

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# 9. O Little Town Of Bethlehem

Arr.: Marc Reift

Moderato ♩ = 92

*mf cantabile* *p*

6

*p* *f*

13

*mf* *mf*

1.

Detailed description: This block contains the first system of the musical score for 'O Little Town Of Bethlehem'. It features a piano and a vocal line in G major, 3/4 time. The tempo is marked 'Moderato' with a quarter note equal to 92 beats. The piano part starts with a mezzo-forte (*mf*) dynamic and a 'cantabile' marking. The vocal line begins with a piano (*p*) dynamic. The system includes measures 1 through 13, with a first ending bracket over the final two measures of the system.

# 10. Stille Nacht, heilige Nacht

Arr.: Marc Reift

Largo ♩ = 84

*p*

6

*mf*

11

Detailed description: This block contains the first system of the musical score for 'Stille Nacht, heilige Nacht'. It features a piano and a vocal line in G major, 6/8 time. The tempo is marked 'Largo' with a quarter note equal to 84 beats. The piano part starts with a piano (*p*) dynamic. The vocal line begins with a mezzo-forte (*mf*) dynamic. The system includes measures 1 through 11, with a first ending bracket over the final two measures of the system.



## 11. The First Nowell

Allegro moderato  $\text{♩} = 104$ 

Arr.: Marc Reift

Musical score for 'The First Nowell' (measures 1-7). The piece is in 3/4 time, key of B-flat major. The tempo is Allegro moderato with a quarter note equal to 104 beats per minute. The arrangement is by Marc Reift. The score consists of two staves. The first staff (treble clef) begins with a forte (*f*) dynamic and features a melodic line with various ornaments (trills and grace notes). The second staff (bass clef) provides a harmonic accompaniment. A section marked *sim.* (sostenuto) begins at measure 5, and the dynamics shift to piano (*p*) at measure 6. A repeat sign with first and second endings is present at the end of the section.

Musical score for 'The First Nowell' (measures 8-15). The first staff (treble clef) continues the melodic line, marked *mf* (mezzo-forte) at measure 8. The second staff (bass clef) continues the accompaniment. A section marked *p* (piano) begins at measure 10. The piece concludes with a 'Fine' marking and two endings. The first ending leads back to the beginning of the section, and the second ending concludes the piece with a forte (*f*) dynamic.

Musical score for 'The First Nowell' (measures 16-22). The first staff (treble clef) continues the melodic line, marked *ff* (fortissimo) at measure 16. The second staff (bass clef) continues the accompaniment. The piece concludes with a final flourish in the first staff.

## 12. Deck The Halls

Allegro  $\text{♩} = 88$ 

Arr.: Marc Reift

Musical score for 'Deck The Halls' (measures 1-4). The piece is in 2/2 time, key of B-flat major. The tempo is Allegro with a quarter note equal to 88 beats per minute. The arrangement is by Marc Reift. The score consists of two staves. The first staff (treble clef) begins with a mezzo-forte (*mf*) dynamic and features a melodic line with various ornaments. The second staff (bass clef) provides a harmonic accompaniment. A section marked *ff* (fortissimo) begins at measure 3.

Musical score for 'Deck The Halls' (measures 5-10). The first staff (treble clef) continues the melodic line, marked *f* (forte) at measure 5. The second staff (bass clef) continues the accompaniment. A section marked *f* (forte) begins at measure 8.

Musical score for 'Deck The Halls' (measures 11-16). The first staff (treble clef) continues the melodic line, marked *p* (piano) at measure 11. The second staff (bass clef) continues the accompaniment. A section marked *f* (forte) begins at measure 14.

Musical score for 'Deck The Halls' (measures 17-22). The first staff (treble clef) continues the melodic line, marked *f* (forte) at measure 17. The second staff (bass clef) continues the accompaniment. A section marked *ff* (fortissimo) begins at measure 19. The piece concludes with a 'Lento' marking and a final flourish in the first staff.

# 13. Jingle Bells

11

Arr.: Marc Reift

Allegro  $\text{♩} = 112$

Musical notation for measures 1-4. The score is in G major (one sharp) and 2/2 time. The first staff (treble clef) starts with a forte (*f*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The second staff (bass clef) provides a harmonic accompaniment.

5

Musical notation for measures 5-10. The score continues with the same key and time signature. The second staff (bass clef) begins with a mezzo-forte (*mf*) dynamic.

11

Musical notation for measures 11-16. The score continues with the same key and time signature.

17

Musical notation for measures 17-23. The score continues with the same key and time signature. A forte (*f*) dynamic is indicated in measure 19.

24

Musical notation for measures 24-30. The score continues with the same key and time signature. A *v* (accents) marking is present in measure 28.

31

Musical notation for measures 31-36. The score concludes with a first ending bracket labeled '1.' in measure 35.

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