

# Ob zwei, ob drei, #5 ist einerlei!

## Particell

### Flexible Duette für die Weihnachtszeit mit ad lib. Bassbegleitung

von Harald Bernt



Ihre Wünsche, unser Ziel!  
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### Wertach Musikverlag

GmbH

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Diese Duetsammlung für variable Instrumente ist spielbar, sobald die 1. + 2. Stimme jeweils 1x besetzt sind!

Eine zusätzliche Klangsteigerung kann durch den Einsatz der ad lib. eingerichteten Bassstimme erzielt werden!

Es ist ebenfalls möglich, wenn die Bläser(innen) ein wenig Rücksicht beim spielen nehmen, diese Stimmen auch mehrfach (chorisch) zu besetzen!

#### Lieferbare Stimmen dieser Sammlung:

Particell		2. Stimme C	Bar.   Pos.
1. Stimme B	Fgh.   Trpt.   Klar.   Tenh.   Bar.   Pos.   Tsax.	2. Stimme C*	hoch - Bar.   Pos.
1. Stimme C	Bar.   Pos.	2. Stimme Eb	Altsax.
1. Stimme Eb	Altsax.	2. Stimme C	hoch - Flöte
1. Stimme C	hoch - Flöte	2. Stimme C	Fgh.   Trpt.
1. Stimme C	Fgh.   Trpt.	Bassstimme C	ad lib. - Tuba   Pos.
2. Stimme B	Fgh.   Trpt.   Klar.   Tenh.   Bar.   Pos.   Tsax.	Bassstimme Eb	ad lib. - Tuba   Barsax.
2. Stimme B*	hoch - Klar.   Bar.   Tenh.   Pos.   Tsax.	Bassstimme B	ad lib. - Tuba   Pos.   Bassklar.

\* Diese Stimmen wurden zur klänglichen Optimierung für diese Instrumente oktaviert und dadurch bedingt anspruchsvoller gestaltet! Vor allem für den Fall, dass die 1. + 2. Stimme mit dem gleichen Instrument besetzt sind. Auch für Mehrfachbesetzungen sind diese Stimmen besonders zu empfehlen!

Ebenfalls lieferbar aus dieser Reihe:  
Folge 1 + 2 + 4 mit volkstümlichen Titeln (Polka, Walzer, Marsch etc.)  
Folge 3 mit weiteren Titeln speziell für die Weihnachtszeit

### Particell in Bb Ob zwei, ob drei, ist einerlei #5 - Flexible Duette mit ad lib. Bassbegleitung Harald Bernt

#### 1. Eine besondere Nacht

1. Stimme (Fgh. | Trpt. | Klar.) (Tenh. | Bar. | Pos.) (Fl. | Altsax.)

2. Stimme (Fgh. | Trpt. | Klar.) (Tenh. | Bar. | Pos.) (Fl. | Altsax.)

Bass (ad lib.) (Tuba | Bassklar.) (Pos. | Barsax.)

88

mf

mf

mf

7

1. 2. B

p

p

16

C

f

f

f

25

rit.

p

D.C. al

⊖-⊖

con rep.

p

p

Seite 3

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### Particell in C Ob zwei, ob drei, ist einerlei #5 - Flexible Duette mit ad lib. Bassbegleitung Traditionell Arr.: Harald Bernt

#### 2. Coventry Carol

1. Stimme (Fgh. | Trpt. | Klar.) (Tenh. | Bar. | Pos.) (Fl. | Altsax.)

2. Stimme (Fgh. | Trpt. | Klar.) (Tenh. | Bar. | Pos.) (Fl. | Altsax.)

Bass (ad lib.) (Tuba | Bassklar.) (Pos. | Barsax.)

♩ = 112

f

mf

f

mf

f

mf

7

p

16

mf

p

mf

mf

19

1. 2.

mf

mf

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### 3. Alle Jahre wieder

**1. Stimme**  
 (Flg., Fltrpt., Klar.)  
 (Ten., Bar., Pos.)  
 (Flt., Altsax.)

**2. Stimme**  
 (Flg., Fltrpt., Klar.)  
 (Ten., Bar., Pos.)  
 (Flt., Altsax.)

**Bass (ad lib.)**  
 (Tuba/ Bassklar.)  
 (Pos., Barsax.)

Musical score for 'Alle Jahre wieder' in 4/4 time, tempo 82. It features two vocal staves and a bass line. The score includes dynamics such as *f*, *mf*, and *f*. A watermark 'Probestimmine Wertach Musikverlag' is visible across the page.

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### 4. Hark! The Herald Angels Sing

**1. Stimme**  
 (Flg., Fltrpt., Klar.)  
 (Ten., Bar., Pos.)  
 (Flt., Altsax.)

**2. Stimme**  
 (Flg., Fltrpt., Klar.)  
 (Ten., Bar., Pos.)  
 (Flt., Altsax.)

**Bass (ad lib.)**  
 (Tuba/ Bassklar.)  
 (Pos., Barsax.)

Musical score for 'Hark! The Herald Angels Sing' in 4/4 time, tempo 108. It features two vocal staves and a bass line. The score includes dynamics such as *f*, *p*, and *mf*. A watermark 'Probestimmine Wertach Musikverlag' is visible across the page.

Seite 6

### 5. Still, still, still

**1. Stimme**  
 (Flg., Fltrpt., Klar.)  
 (Ten., Bar., Pos.)  
 (Flt., Altsax.)

**2. Stimme**  
 (Flg., Fltrpt., Klar.)  
 (Ten., Bar., Pos.)  
 (Flt., Altsax.)

**Bass (ad lib.)**  
 (Tuba/ Bassklar.)  
 (Pos., Barsax.)

Musical score for 'Still, still, still' in 4/4 time, tempo 76. It features two vocal staves and a bass line. The score includes dynamics such as *p*, *mf*, and *p*. A watermark 'Probestimmine Wertach Musikverlag' is visible across the page.

Seite 7

### 6. The First Noel

**1. Stimme**  
 (Flg., Fltrpt., Klar.)  
 (Ten., Bar., Pos.)  
 (Flt., Altsax.)

**2. Stimme**  
 (Flg., Fltrpt., Klar.)  
 (Ten., Bar., Pos.)  
 (Flt., Altsax.)

**Bass (ad lib.)**  
 (Tuba/ Bassklar.)  
 (Pos., Barsax.)

Musical score for 'The First Noel' in 4/4 time, tempo 96. It features two vocal staves and a bass line. The score includes dynamics such as *p*, *mf*, and *p*. A watermark 'Probestimmine Wertach Musikverlag' is visible across the page.

Seite 8

### 7. Gedanken im Advent

♩ = 82

1. Stimme  
(Flg., Trpt., Klar.)  
(Tenr., Bar., Pos.)  
(Flr., Altsax.)

2. Stimme  
(Flg., Trpt., Klar.)  
(Tenr., Bar., Pos.)  
(Flr., Altsax.)

Bass (ad lib.)  
(Tuba/ Bassklar.)  
(Pos./ Barsax.)

Musical score for '7. Gedanken im Advent' featuring three staves: 1. Stimme (Flg., Trpt., Klar. / Tenr., Bar., Pos. / Flr., Altsax.), 2. Stimme (Flg., Trpt., Klar. / Tenr., Bar., Pos. / Flr., Altsax.), and Bass (ad lib.) (Tuba/ Bassklar. / Pos./ Barsax.). The score is in 3/4 time with a tempo of 82. It includes dynamic markings such as *mf* and *f*, and rehearsal marks A and B. The piece concludes with a D.S. al Fine section.

### 8. Joy to the World

♩ = 82

1. Stimme  
(Flg., Trpt., Klar.)  
(Tenr., Bar., Pos.)  
(Flr., Altsax.)

2. Stimme  
(Flg., Trpt., Klar.)  
(Tenr., Bar., Pos.)  
(Flr., Altsax.)

Bass (ad lib.)  
(Tuba/ Bassklar.)  
(Pos./ Barsax.)

Musical score for '8. Joy to the World' featuring three staves: 1. Stimme (Flg., Trpt., Klar. / Tenr., Bar., Pos. / Flr., Altsax.), 2. Stimme (Flg., Trpt., Klar. / Tenr., Bar., Pos. / Flr., Altsax.), and Bass (ad lib.) (Tuba/ Bassklar. / Pos./ Barsax.). The score is in 3/4 time with a tempo of 82. It includes dynamic markings such as *f* and *p*, and rehearsal marks A and B. The piece concludes with a D.S. al Fine section.

### 9. Kommet ihr Hirten

♩ = 120

1. Stimme  
(Flg., Trpt., Klar.)  
(Tenr., Bar., Pos.)  
(Flr., Altsax.)

2. Stimme  
(Flg., Trpt., Klar.)  
(Tenr., Bar., Pos.)  
(Flr., Altsax.)

Bass (ad lib.)  
(Tuba/ Bassklar.)  
(Pos./ Barsax.)

Musical score for '9. Kommet ihr Hirten' featuring three staves: 1. Stimme (Flg., Trpt., Klar. / Tenr., Bar., Pos. / Flr., Altsax.), 2. Stimme (Flg., Trpt., Klar. / Tenr., Bar., Pos. / Flr., Altsax.), and Bass (ad lib.) (Tuba/ Bassklar. / Pos./ Barsax.). The score is in 3/4 time with a tempo of 120. It includes dynamic markings such as *f*, *mf*, and *p*, and rehearsal marks A and B. The piece concludes with a D.S. al Fine section.

### 10. Deck the Halls

♩ = 72

1. Stimme  
(Flg., Trpt., Klar.)  
(Tenr., Bar., Pos.)  
(Flr., Altsax.)

2. Stimme  
(Flg., Trpt., Klar.)  
(Tenr., Bar., Pos.)  
(Flr., Altsax.)

Bass (ad lib.)  
(Tuba/ Bassklar.)  
(Pos./ Barsax.)

Musical score for '10. Deck the Halls' featuring three staves: 1. Stimme (Flg., Trpt., Klar. / Tenr., Bar., Pos. / Flr., Altsax.), 2. Stimme (Flg., Trpt., Klar. / Tenr., Bar., Pos. / Flr., Altsax.), and Bass (ad lib.) (Tuba/ Bassklar. / Pos./ Barsax.). The score is in 3/4 time with a tempo of 72. It includes dynamic markings such as *f*, *mf*, and *p*, and rehearsal marks A, B, and C. The piece concludes with a D.S. al Fine section.

**1. Stimme**  
(Flgh./Trpt./Klar.)  
(Tenh./Bar./Pos.)  
(Fl./Altsax.)

**2. Stimme**  
(Flgh./Trpt./Klar.)  
(Tenh./Bar./Pos.)  
(Fl./Altsax.)

**Bass (ad lib.)**  
(Tuba/Bassklar.)  
(Pos./Barsax.)

Musical score for 'O komm, o komm Immanuel'. It features three staves: 1. Voice (Flgh./Trpt./Klar., Tenh./Bar./Pos., Fl./Altsax.), 2. Voice (Flgh./Trpt./Klar., Tenh./Bar./Pos., Fl./Altsax.), and Bass (ad lib.) (Tuba/Bassklar., Pos./Barsax.). The tempo is marked as quarter note = 98. The score is in 4/4 time and B-flat major. It includes dynamic markings such as *mf* and *f*. The score is divided into systems with measures 6, 12, and 18. A large watermark 'Probekopie Wertach Musikverlag' is overlaid diagonally across the page.

**1. Stimme**  
(Flgh./Trpt./Klar.)  
(Tenh./Bar./Pos.)  
(Fl./Altsax.)

**2. Stimme**  
(Flgh./Trpt./Klar.)  
(Tenh./Bar./Pos.)  
(Fl./Altsax.)

**Bass (ad lib.)**  
(Tuba/Bassklar.)  
(Pos./Barsax.)

Musical score for 'Das Kind im Kerzenschein'. It features three staves: 1. Voice (Flgh./Trpt./Klar., Tenh./Bar./Pos., Fl./Altsax.), 2. Voice (Flgh./Trpt./Klar., Tenh./Bar./Pos., Fl./Altsax.), and Bass (ad lib.) (Tuba/Bassklar., Pos./Barsax.). The tempo is marked as quarter note = 82. The score is in 4/4 time and B-flat major. It includes dynamic markings such as *f*, *mf*, and *p*. The score is divided into systems with measures 7 and 12. A large watermark 'Probekopie Wertach Musikverlag' is overlaid diagonally across the page.

**1. Stimme**  
(Flgh./Trpt./Klar.)  
(Tenh./Bar./Pos.)  
(Fl./Altsax.)

**2. Stimme**  
(Flgh./Trpt./Klar.)  
(Tenh./Bar./Pos.)  
(Fl./Altsax.)

**Bass (ad lib.)**  
(Tuba/Bassklar.)  
(Pos./Barsax.)

Musical score for 'Go Tell it on the Mountain'. It features three staves: 1. Voice (Flgh./Trpt./Klar., Tenh./Bar./Pos., Fl./Altsax.), 2. Voice (Flgh./Trpt./Klar., Tenh./Bar./Pos., Fl./Altsax.), and Bass (ad lib.) (Tuba/Bassklar., Pos./Barsax.). The tempo is marked as quarter note = 112. The score is in 4/4 time and B-flat major. It includes dynamic markings such as *f* and *mf*. The score is divided into systems with measures 6 and 12. A 'Fine' marking is present at measure 12. A large watermark 'Probekopie Wertach Musikverlag' is overlaid diagonally across the page.

**1. Stimme**  
(Flgh./Trpt./Klar.)  
(Tenh./Bar./Pos.)  
(Fl./Altsax.)

**2. Stimme**  
(Flgh./Trpt./Klar.)  
(Tenh./Bar./Pos.)  
(Fl./Altsax.)

**Bass (ad lib.)**  
(Tuba/Bassklar.)  
(Pos./Barsax.)

Musical score for 'Am Weihnachtsbaume...'. It features three staves: 1. Voice (Flgh./Trpt./Klar., Tenh./Bar./Pos., Fl./Altsax.), 2. Voice (Flgh./Trpt./Klar., Tenh./Bar./Pos., Fl./Altsax.), and Bass (ad lib.) (Tuba/Bassklar., Pos./Barsax.). The tempo is marked as quarter note = 88. The score is in 3/4 time and B-flat major. It includes dynamic markings such as *mf*. The score is divided into systems with measures 5 and 12. A 'rit.' (ritardando) marking is present at measure 12. A large watermark 'Probekopie Wertach Musikverlag' is overlaid diagonally across the page.

**1. Stimme**  
(Flgh., FTrpt., Klar.)  
(Tenh., Bar., Pos.)  
(Flr., Altsax.)

**2. Stimme**  
(Flgh., FTrpt., Klar.)  
(Tenh., Bar., Pos.)  
(Flr., Altsax.)

**Bass (ad lib.)**  
(Tuba/ Bassklar.)  
(Pos., Barsax.)

Musical score for 'Ihr Kinderlein kommet'. It features three staves: 1. Stimme (Flgh., FTrpt., Klar. / Tenh., Bar., Pos. / Flr., Altsax.), 2. Stimme (Flgh., FTrpt., Klar. / Tenh., Bar., Pos. / Flr., Altsax.), and Bass (ad lib.) (Tuba/ Bassklar. / Pos., Barsax.). The tempo is marked as quarter note = 104. The score includes measures 1-17 with dynamic markings such as *mf* and *p*. A rehearsal mark 'A' is placed above measure 1.

**1. Stimme**  
(Flgh., FTrpt., Klar.)  
(Tenh., Bar., Pos.)  
(Flr., Altsax.)

**2. Stimme**  
(Flgh., FTrpt., Klar.)  
(Tenh., Bar., Pos.)  
(Flr., Altsax.)

**Bass (ad lib.)**  
(Tuba/ Bassklar.)  
(Pos., Barsax.)

Musical score for 'In the Bleak Midwinter'. It features three staves: 1. Stimme (Flgh., FTrpt., Klar. / Tenh., Bar., Pos. / Flr., Altsax.), 2. Stimme (Flgh., FTrpt., Klar. / Tenh., Bar., Pos. / Flr., Altsax.), and Bass (ad lib.) (Tuba/ Bassklar. / Pos., Barsax.). The tempo is marked as quarter note = 88. The score includes measures 1-17 with dynamic markings such as *f*, *p*, and *mf*. A rehearsal mark 'A' is placed above measure 1. In measure 10, there is a section labeled '1. x tacet' followed by 'immer spielen'. A rehearsal mark 'B' is placed above measure 11. The score ends with a *rit.* marking in measure 17.

**1. Stimme**  
(Flgh., FTrpt., Klar.)  
(Tenh., Bar., Pos.)  
(Flr., Altsax.)

**2. Stimme**  
(Flgh., FTrpt., Klar.)  
(Tenh., Bar., Pos.)  
(Flr., Altsax.)

**Bass (ad lib.)**  
(Tuba/ Bassklar.)  
(Pos., Barsax.)

Musical score for 'We Wish You...'. It features three staves: 1. Stimme (Flgh., FTrpt., Klar. / Tenh., Bar., Pos. / Flr., Altsax.), 2. Stimme (Flgh., FTrpt., Klar. / Tenh., Bar., Pos. / Flr., Altsax.), and Bass (ad lib.) (Tuba/ Bassklar. / Pos., Barsax.). The tempo is marked as quarter note = 128. The score includes measures 1-17 with dynamic markings such as *mf* and *f*. A rehearsal mark 'A' is placed above measure 1. A rehearsal mark 'B' is placed above measure 11. The score ends with a *rit.* marking in measure 17.