

35 Easy Christmas Duets

2 Oboes & Piano / Organ

Arr.: Marc Reift

EMR 59945

- | | |
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35 Easy Christmas Duets

1. We Wish You A Merry Christmas

Arr.: Marc Reift

Allegro con moto ♩ = 144

1st Oboe

2nd Oboe

Organ / Piano

9

17

25

f

f

p

f

p

f

f

1.

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2. Good King Wenceslas

Arr.: Marc Reift

Allegro moderato ♩ = 144

The first system of the musical score for 'Good King Wenceslas' is in D major (two sharps) and common time (C). It consists of five measures. The vocal parts (soprano and alto) are shown as empty staves with a whole rest in each measure. The piano accompaniment begins with a forte (f) dynamic. The right hand plays a series of chords, while the left hand plays a steady eighth-note bass line.

6

The second system of the musical score covers measures 6 to 10. Measures 6 and 7 feature a mezzo-forte (mf) dynamic for both the vocal and piano parts. The vocal parts enter with a melody of eighth notes. The piano accompaniment continues with chords in the right hand and eighth notes in the left hand.

11

The third system of the musical score covers measures 11 to 16. The vocal parts continue their melodic line. The piano accompaniment maintains its harmonic support with chords and a consistent eighth-note bass line.

17

The fourth system of the musical score covers measures 17 to 21. Measures 17 and 18 include a crescendo hairpin. Measures 19 and 20 feature a forte (f) dynamic. The system concludes with a final chord in measure 21, marked with a fermata.

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3. Alle Jahre wieder

5

Andante ♩ = 100

Arr.: Marc Reift

Measures 1-5 of the musical score. The top system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The bottom system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Andante' with a quarter note equal to 100 beats per minute. The dynamics are marked 'p' (piano) in measures 4 and 5, and 'mf' (mezzo-forte) in measure 2. The music features a melody in the upper staves and a harmonic accompaniment in the lower staves.

6

Measures 6-10 of the musical score. The top system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The bottom system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The dynamics are marked 'mf' (mezzo-forte) in measures 6 and 7, and 'p' (piano) in measure 10. The music continues with a melody in the upper staves and a harmonic accompaniment in the lower staves.

11

Measures 11-15 of the musical score. The top system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The bottom system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The dynamics are marked 'mf' (mezzo-forte) in measures 11, 12, and 14. The music continues with a melody in the upper staves and a harmonic accompaniment in the lower staves.

16

Measures 16-20 of the musical score. The top system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The bottom system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The dynamics are marked 'f' (forte) in measures 16 and 17. The music concludes with a final melody in the upper staves and a harmonic accompaniment in the lower staves.

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4. Les anges dans nos campagnes

Arr.: Marc Reift

Andante ♩ = 108

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 for three measures, then playing a series of eighth and quarter notes. It includes a piano (*p*) dynamic marking. The lower staff is a piano accompaniment in grand staff (treble and bass clefs), featuring chords and a moving bass line. It starts with a forte (*f*) dynamic marking and includes a piano (*p*) dynamic marking.

The second system continues the piece. The upper staff features a melodic line with a crescendo leading to a forte (*f*) dynamic. The lower staff provides harmonic support with chords and a steady bass line, also featuring a crescendo and a forte (*f*) dynamic.

The third system continues the musical development. The upper staff has a melodic line with a crescendo and a forte (*f*) dynamic. The lower staff continues the piano accompaniment with chords and a moving bass line, also reaching a forte (*f*) dynamic.

The fourth system concludes the piece. The upper staff features a melodic line that ends with a fermata. The lower staff provides the final piano accompaniment with chords and a moving bass line.

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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 three staves. The top two staves are for vocal parts, both in treble clef with a key signature of one sharp (F#) and a common time signature (C). They contain whole rests for the first three measures. The bottom staff is for piano accompaniment, in bass clef with the same key signature and time signature. It begins with a forte (f) dynamic and features a steady eighth-note bass line in the left hand and chords in the right hand.

4

The second system continues the piece. The vocal staves enter in the fourth measure with a mezzo-forte (mf) dynamic. The piano accompaniment continues with its established pattern. The system concludes with a repeat sign in the vocal staves.

7

The third system shows the vocal parts continuing their melody. The piano accompaniment includes a crescendo (cresc.) marking in the third measure, indicating a gradual increase in volume. The system ends with a repeat sign in the vocal staves.

11

The fourth system is the final one on the page. It features a forte (f) dynamic marking in both the vocal and piano staves. The piano accompaniment has a more active eighth-note pattern in the right hand. The system concludes with a final cadence in the vocal parts.

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6. In dulci jubilo

Arr.: Marc Reift

Con moto ♩ = 168

Measures 1-10 of the musical score. The score is in 3/4 time. The upper staves (treble and alto) are mostly rests, with a melodic line starting in measure 9 marked *mf*. The piano part (grand staff) begins with a *f* dynamic, featuring a descending eighth-note pattern in the right hand and a steady eighth-note bass line. A *dim.* marking appears in measure 7, and a *mf* marking appears in measure 9.

11

Measures 11-21 of the musical score. The vocal parts (treble and alto) enter in measure 11 with a melodic line. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. The dynamics remain consistent with the previous section.

22

Measures 22-32 of the musical score. The vocal parts continue their melodic line. The piano accompaniment features a steady eighth-note bass line and chords. A *dim.* marking appears in measure 28.

33

Measures 33-40 of the musical score. The vocal parts continue their melodic line. The piano accompaniment features a steady eighth-note bass line and chords. A *dim.* marking appears in measure 37. The section concludes with a first ending (1.) and a second ending (2.) in measure 40, marked *mf*.

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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 key signature of one sharp (F#) and a 6/8 time signature. It is divided into four systems of staves. The first system shows the initial chords in the right hand and a rhythmic pattern in the left hand. The second system, starting at measure 5, introduces a melodic line in the right hand and a more active bass line. The third system, starting at measure 11, continues the melodic development and includes a piano (pp) dynamic marking. The fourth system, starting at measure 16, features a forte (f) dynamic and concludes with a first and second ending. The score includes various musical notations such as slurs, ties, and dynamic markings (p, pp, f).

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8. March Of The Three Kings

Arr.: Marc Reift

Allegro ♩ = 112

First system of the musical score, measures 1-4. It features three staves: two for the upper voices (treble and alto clefs) and one for the piano accompaniment (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Allegro' with a quarter note equal to 112 beats per minute. The first measure of the upper voices is marked with a forte 'f' dynamic. The piano accompaniment also begins with a forte 'f' dynamic. The music is in a march style with a steady eighth-note accompaniment in the piano.

5

Second system of the musical score, measures 5-8. The notation continues from the first system. The piano accompaniment features a consistent eighth-note pattern in the bass line, while the upper voices have a more melodic line with some rests.

9

Third system of the musical score, measures 9-12. Measure 9 is marked with the word 'secco' in the upper voice staff. The piano accompaniment has a forte 'f' dynamic. The music continues with the same rhythmic and melodic patterns.

13

Fourth system of the musical score, measures 13-16. The notation continues, showing the final measures of this section. The piano accompaniment maintains its eighth-note accompaniment, and the upper voices conclude their melodic phrases.

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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: two for the vocal parts (Soprano and Alto) and one for the piano accompaniment. The tempo is marked 'Moderato' with a quarter note equal to 92 beats per minute. The key signature has one sharp (F#). The piano part begins with a mezzo-forte (mf) dynamic, while the vocal parts enter 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 mix of chords and moving lines. The vocal parts continue their melody with various note values and rests. Dynamics include piano (p) and mezzo-forte (mf). 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 mix of chords and moving lines. The vocal parts continue their melody with various note values and rests. Dynamics include forte (f) and mezzo-forte (mf). 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 mix of chords and moving lines. The vocal parts continue their melody with various note values and rests. Dynamics include mezzo-forte (mf) and piano (p). The system ends with a repeat sign and a first ending bracket, followed by a final double bar line.

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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 features a vocal line in G major, 8/8 time, with a tempo of Largo (♩ = 84). The piano accompaniment is in 8/8 time. The system includes a repeat sign and a first ending. Dynamics include *p* (piano).

5

The second system of the musical score, starting at measure 5. It continues the vocal and piano parts from the first system.

8

The third system of the musical score, starting at measure 8. It continues the vocal and piano parts.

12

The fourth system of the musical score, starting at measure 12. It continues the vocal and piano parts. Dynamics include *mf* (mezzo-forte).

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11. The First Nowell

Arr.: Marc Reift

Allegro moderato ♩ = 104

The first system of the musical score for 'The First Nowell'. It consists of three staves. The top two staves are for the vocal parts, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro moderato' with a quarter note equal to 104 beats per minute. The piano part begins with a forte (f) dynamic, while the vocal parts enter with a piano (p) dynamic.

The second system of the musical score. It continues the vocal and piano parts. The piano part features a mezzo-forte (mf) dynamic. The system ends with a repeat sign and a first ending bracket.

The third system of the musical score. It includes a 'Fine' marking and a first ending bracket. The piano part has a piano (p) dynamic. The system concludes with a double bar line and a repeat sign.

The fourth system of the musical score. It continues the vocal and piano parts. The piano part features a forte (f) dynamic. The system ends with a double bar line and a repeat sign.

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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 two treble staves and two bass staves. The first two staves are empty. The third staff (treble) begins with a *mf* dynamic and contains a series of chords. The fourth staff (bass) begins with a *ff* dynamic and contains a series of chords. The system ends with a double bar line.

5

The second system of the musical score for 'Deck The Halls' is in 2/2 time. It features a grand staff with two treble staves and two bass staves. The first two staves begin with a *mf* dynamic and contain a series of chords. The third staff (treble) begins with a *mf* dynamic and contains a series of chords. The fourth staff (bass) begins with a *f* dynamic and contains a series of chords. The system ends with a double bar line.

11

The third system of the musical score for 'Deck The Halls' is in 2/2 time. It features a grand staff with two treble staves and two bass staves. The first two staves begin with a *p* dynamic and contain a series of chords. The third staff (treble) begins with a *p* dynamic and contains a series of chords. The fourth staff (bass) begins with a *p* dynamic and contains a series of chords. The system ends with a double bar line.

17

The fourth system of the musical score for 'Deck The Halls' is in 2/2 time. It features a grand staff with two treble staves and two bass staves. The first two staves begin with a *f* dynamic and contain a series of chords. The third staff (treble) begins with a *f* dynamic and contains a series of chords. The fourth staff (bass) begins with a *f* dynamic and contains a series of chords. The system ends with a double bar line. The tempo changes to *Lento* at the end of the system.

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13. Jingle Bells

Arr.: Marc Reift

Allegro $\text{♩} = 112$

Measures 1-10 of the musical score for 'Jingle Bells'. The tempo is Allegro with a quarter note equal to 112 beats per minute. The key signature is one sharp (F#). The score is in 2/4 time. The piano introduction starts with a forte (f) dynamic in the left hand and mezzo-forte (mf) in the right hand. The melody is in the right hand, and the piano accompaniment is in the left hand.

10

Measures 11-20 of the musical score for 'Jingle Bells'. The melody continues in the right hand, and the piano accompaniment continues in the left hand. The dynamics remain mezzo-forte (mf).

20

Measures 21-28 of the musical score for 'Jingle Bells'. The melody continues in the right hand, and the piano accompaniment continues in the left hand. The dynamics remain mezzo-forte (mf).

29

Measures 29-32 of the musical score for 'Jingle Bells'. The melody continues in the right hand, and the piano accompaniment continues in the left hand. The dynamics remain mezzo-forte (mf). The score ends with a double bar line and a repeat sign.

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EMR 25342A	SMETANA, Bedrich	2 Waltzes
EMR 8642	STRAUSS, Johann	Emperor Waltz (5)
EMR 8598	STRAUSS, Johann	Radetzky March (5)
EMR 8554	STRAUSS, Johann	Rosen aus dem Süden (5)
EMR 8620	STRAUSS, Johann	Tritsch-Tratsch-Polka (5)
EMR 8620	SUBA, Eduardo (Arr.)	Cielito Lindo (5)
EMR 8576	SUBA, Eduardo (Arr.)	La Paloma (5)
EMR 8598	SUBA, Eduardo (Arr.)	Tico-Tico (5)
EMR 2309B	TAILOR, Norman	El Choclo
EMR 19911	TAILOR, Norman	Gramercy Park
EMR 8532	TAILOR, Norman	Inca Dance (5)
EMR 20740	TAILOR, Norman	Keep On Smiling
EMR 2295B	TAILOR, Norman	Sousa Medley
EMR 19916	TAILOR, Norman	The Happy Whistler
EMR 8510	TAILOR, Norman (Arr.)	Alpine Moods (5)
EMR 8510	TAILOR, Norman (Arr.)	Danny Boy (5)
EMR 716	TAMBERG, Eino	Music for Oboe
EMR 30018	TARREGA, Francisco	Alhambra Serenade
EMR 25249A	TARREGA, Francisco	2 Pieces
EMR 30626	TARTINI, Giuseppe	Concerto in C Major
EMR 29982	TCHAIKOVSKY, P.i.	Russian Dance
EMR 20993	TELEMANN, Georg P.	12 Heroic Marches (Mourey)
EMR 21653	TELEMANN, Georg P.	12 Heroic Marches (Valta)
EMR 30649	TELEMANN, Georg P.	Concerto in C Major
EMR 288B	TELEMANN, Georg P.	Sonata in F minor
EMR 23218	TOSELLI, Enrico	Serenada
EMR 23237	TRADITIONAL	Greensleeves
EMR 2188B	TRADITIONAL	Londonderry Air (Tailor)
EMR 23257	TRADITIONAL	Londonderry Air (Valta)
EMR 2290B	TRADITIONAL	O Sole Mio (Richards)
EMR 2304B	TRADITIONAL	O Sole Mio (Saurer)
EMR 22929	VALTA, Jan	Londonderry Air
EMR 21748	VARIOUS	20 Celtic Hits
EMR 28995	VARIOUS	20 Greatest Sacred Music
EMR 22151	VARIOUS	20 Greatest Slow Melodies
EMR 2323	VARIOUS	Baroque Masterpieces
EMR 8510	VARIOUS	Greatest Hits Volume 1 (5)
EMR 8532	VARIOUS	Greatest Hits Volume 2 (5)
EMR 8554	VARIOUS	Greatest Hits Volume 3 (5)
EMR 8576	VARIOUS	Greatest Hits Volume 4 (5)
EMR 8598	VARIOUS	Greatest Hits Volume 5 (5)
EMR 8620	VARIOUS	Greatest Hits Volume 6 (5)