

35 Easy Christmas Duets

Flute (Oboe), Clarinet & Piano / Organ

Arr.: Marc Reift

EMR 59964

- | | |
|--|---|
| 1. We Wish You A Merry Christmas | 19. While Shepherds Watched Their Flocks |
| 2. Good King Wenceslas | 20. O du Fröhliche |
| 3. Alle Jahre wieder | 21. God Rest You Merry Gentlemen |
| 4. Les anges dans nos campagnes | 22. The Holly And The Ivy |
| 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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35 Easy Christmas Duets

1. We Wish You A Merry Christmas

Arr.: Marc Reift

Allegro con moto ♩ = 144

1. Flute
or Oboe

2. B♭ Clarinet

Organ /
Piano

9

17

25

The musical score is written for three parts: 1. Flute or Oboe, 2. B♭ Clarinet, and Organ/Piano. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegro con moto' with a quarter note equal to 144 beats per minute. The score is divided into four systems, each starting with a measure number (1, 9, 17, 25). The first system shows the Flute/Oboe and B♭ Clarinet parts with rests, and the Organ/Piano part with a forte (f) dynamic. The second system shows the Flute/Oboe part with a piano (p) dynamic, the B♭ Clarinet part with a forte (f) dynamic, and the Organ/Piano part with a forte (f) dynamic. The third system shows the Flute/Oboe part with a forte (f) dynamic, the B♭ Clarinet part with a piano (p) dynamic, and the Organ/Piano part with a piano (p) dynamic. The fourth system shows the Flute/Oboe part with a forte (f) dynamic, the B♭ Clarinet part with a forte (f) dynamic, and the Organ/Piano part with a forte (f) dynamic. The score ends with a first ending bracket and a repeat sign.

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2. Good King Wenceslas

Arr.: Marc Reift

Allegro moderato ♩ = 144

The first system of the musical score consists of three staves. The top two staves are for the vocal parts, both in C major and common time (C). They contain whole rests for the first five measures. The bottom staff is for the piano accompaniment, starting with a forte (f) dynamic. It features a series of chords in the right hand and a moving bass line in the left hand.

6

The second system of the musical score consists of three staves. The vocal parts enter in the first measure with a mezzo-forte (mf) dynamic. The piano accompaniment continues with a similar texture, also marked mf. The system spans five measures.

11

The third system of the musical score consists of three staves. The vocal parts continue their melody. The piano accompaniment provides harmonic support with chords and a steady bass line. The system spans five measures.

17

The fourth system of the musical score consists of three staves. The vocal parts conclude the piece with a final note marked with a fermata. The piano accompaniment also concludes with a final chord, marked with a forte (f) dynamic. The system spans five measures.

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3. Alle Jahre wieder

5

Andante ♩ = 100

Arr.: Marc Reift

The first system of the musical score consists of three staves. The top two staves are for the vocal parts, both in treble clef with a key signature of one flat (B-flat). The bottom staff is for the piano accompaniment, in treble and bass clef with the same key signature. The tempo is marked 'Andante' with a quarter note equal to 100 beats per minute. The first four measures of the vocal parts are whole rests. The piano accompaniment begins with a mezzo-forte (mf) dynamic. The system concludes with a repeat sign, after which the vocal parts enter with a piano (p) dynamic.

6

The second system of the musical score continues from measure 6. It features three staves: two for the vocal parts and one for the piano accompaniment. The vocal parts have a melodic line with some ties. The piano accompaniment provides harmonic support with chords and moving lines in both hands. The system ends with a repeat sign.

11

The third system of the musical score begins at measure 11. It consists of three staves. The vocal parts continue their melodic development. The piano accompaniment features a mezzo-forte (mf) dynamic. The system concludes with a repeat sign.

16

The fourth system of the musical score begins at measure 16. It consists of three staves. The vocal parts have a melodic line that ends with a fermata. The piano accompaniment features a forte (f) dynamic. The system concludes with a repeat sign.

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4. Les anges dans nos campagnes

Arr.: Marc Reift

Andante ♩ = 108

Measures 1-6 of the musical score. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Andante at 108 beats per minute. The score features a piano (p) introduction in the right hand and a forte (f) accompaniment in the left hand. The melody begins in measure 4.

Measures 7-12 of the musical score. The melody continues in the right hand, and the left hand provides a steady accompaniment. Dynamics include piano (p) and forte (f) markings.

Measures 13-18 of the musical score. The melody continues in the right hand, and the left hand provides a steady accompaniment. Dynamics include piano (p) and forte (f) markings.

Measures 19-24 of the musical score. The melody continues in the right hand, and the left hand provides a steady accompaniment. Dynamics include piano (p) and forte (f) markings.

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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 flat (B-flat) and a common time signature (C). They contain whole rests. 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 rhythmic pattern of eighth and sixteenth notes, with some chords.

4

The second system continues the piece. The vocal staves enter with a mezzo-forte (mf) dynamic, playing a melodic line. The piano accompaniment continues with chords and a steady eighth-note bass line. A repeat sign is present at the beginning of the system.

7

The third system shows the vocal parts continuing their melodic line. The piano accompaniment includes a crescendo (cresc.) marking, indicating a gradual increase in volume. The bass line remains active with eighth notes.

11

The fourth system concludes the piece. Both the vocal and piano parts reach a forte (f) dynamic. The piano accompaniment features a more active eighth-note pattern in the bass. The system ends with a fermata over the final notes.

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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 with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Con moto' with a quarter note equal to 168 beats per minute. The dynamics are marked *mf* (mezzo-forte) in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10. The piano part features a strong *f* (forte) dynamic in measure 1, followed by a *dim.* (diminuendo) in measure 4, and a *mf* dynamic in measure 8.

11

Measures 11-21 of the musical score. The piano part continues with a *dim.* (diminuendo) in measure 11, followed by a *mf* dynamic in measure 12. The piano part features a strong *f* (forte) dynamic in measure 11, followed by a *dim.* (diminuendo) in measure 12, and a *mf* dynamic in measure 13.

22

Measures 22-32 of the musical score. The piano part continues with a *dim.* (diminuendo) in measure 22, followed by a *mf* dynamic in measure 23. The piano part features a strong *f* (forte) dynamic in measure 22, followed by a *dim.* (diminuendo) in measure 23, and a *mf* dynamic in measure 24.

33

Measures 33-40 of the musical score. The piano part continues with a *dim.* (diminuendo) in measure 33, followed by a *mf* dynamic in measure 34. The piano part features a strong *f* (forte) dynamic in measure 33, followed by a *dim.* (diminuendo) in measure 34, and a *mf* dynamic in measure 35. The score concludes with a first ending (1.) and a second ending (2.) in measure 40.

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7. Süßer die Glocken nie klingen

9

Allegretto ma non troppo ♩ = 56

Arr.: Marc Reift

5

11

16

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8. March Of The Three Kings

Arr.: Marc Reift

Allegro ♩ = 112

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a forte (f) dynamic marking. The middle staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It also begins with a forte (f) dynamic marking. The bottom staff is in bass clef with a common time signature (C) and begins with a forte (f) dynamic marking. The music features a mix of eighth and sixteenth notes, with some rests and ties.

5

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The music continues with eighth and sixteenth notes, maintaining the tempo and key signature.

9

The third system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a *secco* marking. The middle staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a common time signature (C) and begins with a forte (f) dynamic marking. The music features a mix of eighth and sixteenth notes, with some rests and ties.

13

The fourth system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The music continues with eighth and sixteenth notes, maintaining the tempo and key signature.

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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 3/4 time, marked Moderato with a tempo of 92 beats per minute. It features three staves: two for the vocal parts (Soprano and Alto) and one for the piano accompaniment. The key signature has two flats (B-flat and E-flat). 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.

5

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, with dynamics ranging from piano (p) to mezzo-forte (mf). The vocal parts continue their melodic lines, with the piano part providing harmonic support. The system ends with a repeat sign and a first ending bracket.

10

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, with dynamics ranging from piano (p) to mezzo-forte (mf). The vocal parts continue their melodic lines, with the piano part providing harmonic support. The system ends with a repeat sign and a first ending bracket.

15

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, with dynamics ranging from piano (p) to mezzo-forte (mf). The vocal parts continue their melodic lines, with the piano part providing harmonic support. The system ends with a repeat sign and a first ending bracket.

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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 and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a half note A4, and a half note B4. The piano accompaniment starts with a piano (p) dynamic, featuring a melody in the right hand and a bass line in the left hand. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 8/8.

5

The second system of the musical score. The vocal line continues with a half note C5, a half note D5, and a half note E5. The piano accompaniment continues with the same melody and bass line. The key signature and time signature remain the same.

8

The third system of the musical score. The vocal line continues with a half note F5, a half note G5, and a half note A5. The piano accompaniment continues with the same melody and bass line. The key signature and time signature remain the same.

12

The fourth system of the musical score. The vocal line continues with a half note B5, a half note C6, and a half note D6. The piano accompaniment continues with the same melody and bass line. The key signature and time signature remain the same.

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11. The First Nowell

Arr.: Marc Reift

Allegro moderato ♩ = 104

Measures 1-5 of the piece. The score is in 3/4 time. The right hand (treble clef) has a melody starting on a whole note in measure 5, marked *p*. The left hand (bass clef) has a bass line starting on a whole note in measure 5, also marked *p*. The piano part (grand staff) features a series of chords in the right hand and a bass line in the left hand, marked *f* in measure 1 and *p* in measure 5.

Measures 6-11 of the piece. The score continues with the same instrumentation. The right hand melody is marked *mf* in measure 7. The piano part continues with chords and a bass line, marked *mf* in measure 7.

Measures 12-16 of the piece. The score includes a repeat sign with first and second endings. The right hand melody is marked *p* in measure 13. The piano part continues with chords and a bass line, marked *p* in measure 13.

Measures 17-20 of the piece. The score ends with a double bar line and the marking *D.S.* The right hand melody is marked *f* in measure 17. The piano part continues with chords and a bass line, marked *f* in measure 17.

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12. Deck The Halls

Arr.: Marc Reift

Allegro $\text{♩} = 88$

Measures 1-4 of the piece. The score is in 2/2 time with a key signature of three flats (B-flat, E-flat, A-flat). The first system shows two staves with rests. The second system shows a piano accompaniment starting with a *mf* dynamic, followed by a *ff* dynamic in the final measure.

5

Measures 5-10. The melody continues with a *mf* dynamic in measures 5-6 and a *f* dynamic in measures 7-10. The piano accompaniment also features *mf* and *f* dynamics.

11

Measures 11-16. The melody features a *p* (piano) dynamic in measures 11-12. The piano accompaniment also includes a *p* dynamic in measures 11-12.

17

Measures 17-20. The tempo changes to *Lento* starting in measure 17. The melody and piano accompaniment both feature a *f* (forte) dynamic in measures 17-18 and a *ff* (fortissimo) dynamic in measures 19-20.

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13. Jingle Bells

Arr.: Marc Reift

Allegro $\text{♩} = 112$

Measures 1-9 of the musical score for 'Jingle Bells'. The piano accompaniment begins with a forte (*f*) dynamic, while the vocal melody enters at measure 5 with a mezzo-forte (*mf*) dynamic.

10

Measures 10-19 of the musical score for 'Jingle Bells'. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand. The vocal melody continues with eighth-note runs.

20

Measures 20-28 of the musical score for 'Jingle Bells'. The piano accompaniment features a forte (*f*) dynamic. The vocal melody continues with eighth-note runs, and the piano part has a more active right hand with sixteenth-note patterns.

29

Measures 29-32 of the musical score for 'Jingle Bells'. The piano accompaniment continues with a steady eighth-note pattern. The vocal melody concludes with a first and second ending. The first ending leads back to the beginning, and the second ending concludes the piece with a mezzo-forte (*mf*) dynamic.

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EMR 8018	ARMITAGE, Dennis	Ragtime + CD
EMR 8072	ARMITAGE, Dennis	Swing + CD

CLARINET, TENOR SAXOPHONE & WIND BAND

EMR 10634	FRANCHESCHINI, P.	Sonata in D
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2 CLARINETS & ALTO SAXOPHONE

EMR 2267	MORTIMER, John G.	Trios Vol. 1
EMR 2268	MORTIMER, John G.	Trios Vol. 2
EMR 2269	MORTIMER, John G.	Trios Vol. 3

2 CLARINETS, ALTO SAXOPHONE & PIANO (KEYBOARD)

EMR 2267	MORTIMER, J.G.	Trios Vol. 1
EMR 2268	MORTIMER, J.G.	Trios Vol. 2
EMR 2269	MORTIMER, J.G.	Trios Vol. 3