

35 Easy Christmas Duets

Oboe, Bassoon & Piano / Organ

Arr.: Marc Reift

EMR 59950

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|--|---|
| 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. Oboe

2. Bassoon

Organ / Piano

9

17

25

The musical score is written for three parts: Oboe, Bassoon, 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 measures, with measure numbers 9, 17, and 25 indicated. Dynamic markings include 'f' (forte) and 'p' (piano). The piece concludes with a first ending bracket.

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2. Good King Wenceslas

Arr.: Marc Reift

Allegro moderato ♩ = 144

6

11

17

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3. Alle Jahre wieder

5

Andante ♩ = 100

Arr.: Marc Reift

6

11

16

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4. Les anges dans nos campagnes

Arr.: Marc Reift

Andante ♩ = 108

The musical score is written for voice and piano. It begins with a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The tempo is marked 'Andante' with a quarter note equal to 108 beats per minute. The key signature has one flat (B-flat). The score is divided into systems with measure numbers 7, 13, and 19. Dynamics include piano (p) and forte (f). The piano part features a strong bass line and harmonic support. The vocal line is melodic and expressive.

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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 two staves. The upper staff is a single melodic line in treble clef, starting with a whole rest. The lower staff is a piano accompaniment in bass clef, starting with a forte (*f*) dynamic. It features a rhythmic pattern of eighth and sixteenth notes, with some chords and slurs.

The second system of the musical score consists of two staves. The upper staff begins with a measure rest, followed by a mezzo-forte (*mf*) dynamic marking. It contains a melodic line with slurs. The lower staff also begins with a measure rest, followed by a mezzo-forte (*mf*) dynamic marking, and contains a piano accompaniment with slurs.

The third system of the musical score consists of two staves. The upper staff continues the melodic line with slurs. The lower staff continues the piano accompaniment, featuring a crescendo (*cresc.*) marking in the third measure.

The fourth system of the musical score consists of two staves. The upper staff features a forte (*f*) dynamic marking and ends with a fermata. The lower staff continues the piano accompaniment with a forte (*f*) dynamic marking.

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6. In dulci jubilo

Arr.: Marc Reift

Con moto ♩ = 168

Measures 1-10 of the musical score. The top system consists of a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The vocal line begins with a rest, followed by a melody starting on a half note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. Dynamics include *mf* (mezzo-forte) and *f* (forte). A *dim.* (diminuendo) marking is present in measure 8.

11

Measures 11-21 of the musical score. The vocal line continues the melody with various note values and rests. The piano accompaniment maintains the rhythmic pattern. Dynamics include *f* (forte) and *mf* (mezzo-forte).

22

Measures 22-32 of the musical score. The vocal line continues the melody. The piano accompaniment features a more complex rhythmic pattern with some sixteenth notes. Dynamics include *f* (forte) and *mf* (mezzo-forte).

33

Measures 33-40 of the musical score. The vocal line concludes with a final melody. The piano accompaniment features a final chord. Dynamics include *f* (forte) and *mf* (mezzo-forte). A *dim.* (diminuendo) marking is present in measure 38. First and second endings are indicated by bracketed numbers 1 and 2.

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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 three systems of staves. Each system consists of a grand staff (treble and bass clef) and a separate staff for the right hand. The key signature is one sharp (F#) and the time signature is 6/8. The score begins with a piano (p) dynamic. The first system shows the piano accompaniment with chords and a bass line. The second system, starting at measure 5, introduces a melody in the right hand. The third system, starting at measure 11, continues the melody and includes a piano (pp) dynamic. The fourth system, starting at measure 16, features a forte (f) dynamic and a first ending (1.) leading to a second ending (2.). The score concludes with a final cadence.

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8. March Of The Three Kings

Arr.: Marc Reift

Allegro ♩ = 112

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 2/4 time. The key signature has one flat (B-flat). The music begins with a forte (*f*) dynamic. The upper staff features a melody with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth notes and rests.

5

The second system continues the piece from measure 5. It maintains the same instrumentation and key signature. The melody in the upper staff continues with similar rhythmic patterns, and the bass line provides a steady accompaniment.

9

The third system begins at measure 9. The upper staff is marked *secco* (dry), indicating a change in articulation. The lower staff continues with the same accompaniment. The key signature changes to two flats (B-flat and E-flat) at the end of the system.

13

The fourth system begins at measure 13. The upper staff continues with the melody, and the lower staff provides the accompaniment. The key signature remains two flats. The system concludes with a final cadence.

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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: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The tempo is marked 'Moderato' with a quarter note equal to 92 beats per minute. The key signature has one flat (B-flat). The system begins with a piano (p) dynamic marking on the vocal line and a mezzo-forte (mf) dynamic on the piano accompaniment. The music consists of a series of chords and moving lines, with a repeat sign at the end of the system.

The second system of the musical score continues the piece. It maintains the same three-staff structure. The dynamics are primarily piano (p) for the vocal line and mezzo-forte (mf) for the piano accompaniment. The music features a variety of note values, including eighth and sixteenth notes, and rests. A repeat sign is present at the end of the system.

The third system of the musical score continues the piece. It maintains the same three-staff structure. The dynamics are primarily forte (f) for the vocal line and mezzo-forte (mf) for the piano accompaniment. The music features a variety of note values, including eighth and sixteenth notes, and rests. A repeat sign is present at the end of the system.

The fourth system of the musical score concludes the piece. It maintains the same three-staff structure. The dynamics are primarily mezzo-forte (mf) for the vocal line and piano (p) for the piano accompaniment. The system includes first and second endings, indicated by '1.' and '2.' above the staff. The music features a variety of note values, including eighth and sixteenth notes, and rests.

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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 consists of three staves. The top staff is a single treble clef staff with a key signature of one sharp (F#) and a time signature of 8/8. It begins with a whole rest for two measures, followed by a repeat sign and a half note G4. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp and a time signature of 8/8. It begins with a half note G3 in the bass and a half note A3 in the treble, followed by a half note B3 in the bass and a half note C4 in the treble. The bottom staff is a single bass clef staff with a key signature of one sharp and a time signature of 8/8. It begins with a whole rest for two measures, followed by a repeat sign and a half note G2. Dynamics include *p* (piano) in the top and bottom staves.

5

The second system of the musical score. It consists of three staves. The top staff continues the melody from the first system. The middle staff continues the accompaniment. The bottom staff continues the accompaniment. Dynamics include *p* (piano) in the top and bottom staves.

8

The third system of the musical score. It consists of three staves. The top staff continues the melody. The middle staff continues the accompaniment. The bottom staff continues the accompaniment. Dynamics include *p* (piano) in the top and bottom staves.

12

The fourth system of the musical score. It consists of three staves. The top staff continues the melody. The middle staff continues the accompaniment. The bottom staff continues the accompaniment. Dynamics include *mf* (mezzo-forte) in the top and bottom staves.

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11. The First Nowell

Arr.: Marc Reift

Allegro moderato ♩ = 104

Measures 1-5 of the piece. The music is in 3/4 time with a key signature of one sharp (F#). The tempo is Allegro moderato (♩ = 104). The score features a vocal line and a piano accompaniment. The piano part begins with a forte (f) dynamic. The vocal line enters in measure 5 with a piano (p) dynamic.

Measures 6-11 of the piece. The music continues with the vocal line and piano accompaniment. The piano part features a mezzo-forte (mf) dynamic. The section ends with a repeat sign and a first ending bracket.

Measures 12-16 of the piece. The music continues with the vocal line and piano accompaniment. The piano part features a piano (p) dynamic. The section ends with a repeat sign and a first ending bracket.

Measures 17-21 of the piece. The music continues with the vocal line and piano accompaniment. The piano part features a forte (f) dynamic. The section ends with a repeat sign and a first ending bracket.

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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 consists of a vocal line and a piano accompaniment. The vocal line is a whole rest. The piano accompaniment starts with a *mf* dynamic, featuring a series of chords in the right hand and a single note in the left hand. The dynamic changes to *ff* in the third measure, where the right hand has a sixteenth-note triplet and the left hand has a quarter note.

5

The second system of the musical score continues from measure 5. The vocal line starts with a *mf* dynamic and features a series of eighth notes. The piano accompaniment also starts with a *mf* dynamic, with the right hand playing eighth notes and the left hand playing a half note. The dynamic changes to *f* in the third measure, where the right hand has a quarter note and the left hand has a half note.

11

The third system of the musical score continues from measure 11. The vocal line starts with a *p* dynamic and features a series of eighth notes. The piano accompaniment also starts with a *p* dynamic, with the right hand playing eighth notes and the left hand playing a half note. The dynamic changes to *f* in the third measure, where the right hand has a quarter note and the left hand has a half note.

17

The fourth system of the musical score continues from measure 17. The vocal line starts with a *f* dynamic and features a series of eighth notes. The piano accompaniment also starts with a *f* dynamic, with the right hand playing eighth notes and the left hand playing a half note. The dynamic changes to *ff* in the third measure, where the right hand has a quarter note and the left hand has a half note. The tempo changes to *Lento* in the final measure, where the right hand has a quarter note and the left hand has a half note.

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13. Jingle Bells

Arr.: Marc Reift

Allegro ♩ = 112

Measures 1-10 of the musical score for 'Jingle Bells'. The piano accompaniment begins with a forte (f) dynamic, while the vocal line enters at measure 5 with a mezzo-forte (mf) dynamic. The tempo is marked Allegro at 112 beats per minute.

10

Measures 11-20 of the musical score. The piano accompaniment maintains a consistent eighth-note pattern, and the vocal line continues with a series of eighth notes.

20

Measures 21-28 of the musical score. The piano accompaniment features a forte (f) dynamic. The vocal line continues with a series of eighth notes, ending with a fermata on the final note.

29

Measures 29-32 of the musical score. The piano accompaniment continues with a steady eighth-note pattern. The vocal line features a first and second ending, with a mezzo-forte (mf) dynamic marking at the end of the first ending.

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