

# 35 Easy Christmas Duets

Flute, Bassoon & Piano / Organ

**Arr.: Marc Reift**

**EMR 59949**

- |                                              |                                           |
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# 35 Easy Christmas Duets

## 1. We Wish You A Merry Christmas

Arr.: Marc Reift

*Allegro con moto* ♩ = 144

1. Flute

2. Bassoon

Organ / Piano

9

17

25

The musical score is written for three instruments: 1. Flute, 2. 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 four systems. The first system (measures 1-8) shows the Flute and Bassoon with rests, while the Organ/Piano plays a rhythmic accompaniment starting with a forte (f) dynamic. The second system (measures 9-16) features the Flute and Bassoon with melodic lines, with dynamics ranging from forte (f) to piano (p). The Organ/Piano continues with a strong accompaniment. The third system (measures 17-24) shows the Flute and Bassoon with melodic lines, with dynamics ranging from piano (p) to forte (f). The Organ/Piano provides a steady accompaniment. The fourth system (measures 25-32) features the Flute and Bassoon with melodic lines, with dynamics ranging from forte (f) to piano (p). The Organ/Piano provides a steady accompaniment. The score ends with a first ending bracket over the final measures.

## 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

Measures 1-5 of the musical score. The vocal line (treble clef) is mostly rests, with a final measure starting on a half note G4. The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* (mezzo-forte) and *p* (piano).

6

Measures 6-10 of the musical score. The vocal line continues with a melody. The piano accompaniment provides harmonic support. Dynamics include *mf* (mezzo-forte).

11

Measures 11-15 of the musical score. The vocal line continues with a melody. The piano accompaniment provides harmonic support. Dynamics include *mf* (mezzo-forte).

16

Measures 16-20 of the musical score. The vocal line continues with a melody. The piano accompaniment provides harmonic support. Dynamics include *f* (forte).

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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 with chords and moving lines in both hands.

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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 melodic line in treble clef marked with a mezzo-forte (*mf*) dynamic. The lower staff continues the piano accompaniment in bass clef, also marked with a mezzo-forte (*mf*) dynamic. The music includes various note values and slurs.

The third system of the musical score consists of two staves. The upper staff continues the melodic line in treble clef. The lower staff continues the piano accompaniment in bass clef, marked with a crescendo (*cresc.*) dynamic. The music features a variety of note values and slurs.

The fourth system of the musical score consists of two staves. The upper staff continues the melodic line in treble clef, marked with a forte (*f*) dynamic. The lower staff continues the piano accompaniment in bass clef, also marked with a forte (*f*) dynamic. The music includes various note values and slurs.

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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 and sixteenth notes. 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 provides harmonic support with chords and moving lines. The dynamics remain consistent with the previous section.

22

Measures 22-32 of the musical score. The vocal line features a series of half and quarter notes. The piano accompaniment includes a prominent bass line with eighth notes. The dynamics are maintained throughout this section.

33

Measures 33-40 of the musical score. The vocal line concludes with a final melodic phrase. The piano accompaniment features a *f* (forte) dynamic in measure 33 and a *dim.* (diminuendo) marking in measure 38. The section ends with a repeat sign and two endings (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 a key signature of one sharp (F#) and a time signature of 6/8. It is divided into four systems of staves. The first system shows the initial chords in the right hand and a simple bass line in the left hand. The second system, starting at measure 5, introduces a more active melody in the right hand and a rhythmic accompaniment in the left hand. The third system, starting at measure 11, continues the melody and accompaniment, with a crescendo leading to a fortissimo (f) section. The fourth system, starting at measure 16, concludes the piece with a first ending (marked 1.) and a second ending (marked 2.) that returns to the beginning of the piece. Dynamics include piano (p), pianissimo (pp), and fortissimo (f).

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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 staves are in 2/4 time and have a key signature of one flat (B-flat). The music begins with a forte (f) dynamic. The upper staff features a melody of eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth notes and rests.

5

The second system of the musical score continues from the first. It consists of two staves in treble and bass clefs, maintaining the 2/4 time and one-flat key signature. The melody in the upper staff continues with eighth and sixteenth notes. The lower staff continues its accompaniment pattern. The forte (f) dynamic is maintained.

9

The third system of the musical score begins with a 'secco' marking above the first measure of the upper staff. It consists of two staves. The upper staff continues the melody. The lower staff features a change in accompaniment, with the left hand playing chords and the right hand playing eighth notes. A forte (f) dynamic is indicated at the start of the lower staff.

13

The fourth system of the musical score continues the piece. It consists of two staves. The upper staff features a melody with a long, sweeping line that spans across the system. The lower staff continues the accompaniment with chords and eighth notes. The forte (f) dynamic is maintained.

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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 and bass clef) and a piano accompaniment (treble and bass clef). The tempo is marked 'Moderato' with a quarter note equal to 92 beats per minute. The key signature has one flat (B-flat). The piano part begins with a mezzo-forte (*mf*) dynamic, while the vocal part enters 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 steady eighth-note bass line. The vocal line continues with a piano (*p*) dynamic. 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 steady eighth-note bass line. The vocal line continues with a piano (*p*) dynamic. 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 steady eighth-note bass line. The vocal line continues with a piano (*p*) dynamic. The system ends with a repeat sign and a first ending bracket, followed by a final cadence.

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# 10. Stille Nacht, heilige Nacht

13

Arr.: Marc Reift

Largo ♩ = 84

5

8

12

*p*

*p*

*mf*

*mf*

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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, while the vocal line enters in measure 5 with a piano (p) dynamic.

6 §

Measures 6-11. 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 (§) at measure 6.

12

Fine

Measures 12-16. This section includes a first ending (1.) and a second ending (2.). The music is marked with a piano (p) dynamic. The section concludes with a 'Fine' marking.

17

Measures 17-21. The final section of the piece, marked with a forte (f) dynamic. The piano part features a series of chords labeled with Roman numerals (IV, VI, etc.). The section ends with a fermata (r) over the final note.

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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 a treble and bass clef. The treble staff contains a series of chords, starting with a *mf* (mezzo-forte) dynamic and transitioning to *ff* (fortissimo) in the third measure. The bass staff is mostly silent, with a few notes appearing in the final measure.

5

The second system of the musical score continues from measure 5. It features a grand staff with a treble and bass clef. The treble staff contains a series of chords, starting with a *mf* (mezzo-forte) dynamic and transitioning to *f* (forte) in the third measure. The bass staff contains a series of chords, starting with a *mf* (mezzo-forte) dynamic and transitioning to *f* (forte) in the third measure. The system concludes with a double bar line.

11

The third system of the musical score continues from measure 11. It features a grand staff with a treble and bass clef. The treble staff contains a series of chords, starting with a *p* (piano) dynamic and transitioning to *f* (forte) in the third measure. The bass staff contains a series of chords, starting with a *p* (piano) dynamic and transitioning to *f* (forte) in the third measure. The system concludes with a double bar line.

17

The fourth system of the musical score continues from measure 17. It features a grand staff with a treble and bass clef. The treble staff contains a series of chords, starting with a *f* (forte) dynamic and transitioning to *ff* (fortissimo) in the third measure. The bass staff contains a series of chords, starting with a *f* (forte) dynamic and transitioning to *ff* (fortissimo) in the third measure. The system concludes with a double bar line. The tempo marking *Lento* is placed above the treble staff in the final measure.

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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.

10

Measures 11-20 of the musical score for 'Jingle Bells'. The piano accompaniment continues with a steady eighth-note pattern, and the vocal line continues with a mezzo-forte (mf) dynamic.

20

Measures 21-28 of the musical score for 'Jingle Bells'. The piano accompaniment features a forte (f) dynamic, while the vocal line continues with a mezzo-forte (mf) dynamic.

29

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

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| EMR 19190 | NAULAIS, Jérôme (Arr.) | Elisa                               |
| EMR 19551 | NAULAIS, Jérôme (Arr.) | Greensleeves                        |
| EMR 2283D | NORIS, Günter          | El Toro                             |
| EMR 8578  | OLIVER, Julian (Arr.)  | Deep River (5)                      |
| EMR 306D  | PEZEL, Johann          | Suite de Danses (Sturzenegger)      |
| EMR 19577 | POROMBESCU, Ciprian    | Balada                              |
| EMR 304D  | PORPORA, N.A.          | Sonate F-Dur (Sturzenegger)         |
| EMR 2030D | PUCCINI, Giacomo       | Aria from "Tosca"                   |
| EMR 2031D | PUCCINI, Giacomo       | Nessun Dorma "Turandot"             |
| EMR 303D  | PURCELL, Henry         | Suite (Sturzenegger)                |
| EMR 2170D | RICH / RANDOLPH        | Benny Hill (Yackety Sax)            |
| EMR 13345 | RICHARDS, Scott        | Bassoonissimo                       |
| EMR 8644  | RICHARDS, Scott (Arr.) | Home On The Range (5)               |
| EMR 266D  | RIMSKY-KORSAKOV, N.    | The Flight of the Bumble Bee        |
| EMR 13797 | ROCHA, Gilles          | Ave Maria                           |
| EMR 13380 | ROCHA, Gilles          | Derniers Mots...                    |
| EMR 13380 | ROCHA, Gilles          | Last Words...                       |
| EMR 13380 | ROCHA, Gilles          | Letzte Worte...                     |
| EMR 13458 | ROCHA, Gilles          | Peaceful World                      |
| EMR 19230 | ROCHA, Gilles          | The Hypnotist                       |
| EMR 2150D | RUBINSTEIN, Anton      | Melody & Romance                    |
| EMR 2058D | SAINT-SAËNS, C.        | Le Cygne                            |
| EMR 13451 | SCHUBERT, Franz        | Ave Maria (Oliver)                  |
| EMR 2042D | SCHUBERT, Franz        | Die Forelle                         |
| EMR 6073D | SCHUBERT, Franz        | Serenade D 957 N° 4                 |
| EMR 8578  | SEDLAK, Jan (Arr.)     | Kalinka (5)                         |
| EMR 8622  | SEDLAK, Jan (Arr.)     | Shalom (5)                          |
| EMR 8666  | SEDLAK, Jan (Arr.)     | Two Guitars (5)                     |
| EMR 935D  | SHOSTAKOVITCH, D.      | Waltz N° 2                          |
| EMR 8644  | STRAUSS, Johann        | Emperor Waltz (5)                   |
| EMR 8600  | STRAUSS, Johann        | Radetzky March (5)                  |
| EMR 8556  | STRAUSS, Johann        | Rosen aus dem Süden (5)             |
| EMR 8622  | STRAUSS, Johann        | Tritsch-Tratsch-Polka (5)           |
| EMR 8622  | SUBA, Eduardo (Arr.)   | Cielito Lindo (5)                   |
| EMR 8578  | SUBA, Eduardo (Arr.)   | La Paloma (5)                       |
| EMR 8600  | SUBA, Eduardo (Arr.)   | Tico-Tico (5)                       |
| EMR 2285D | TAILOR, Norman         | El Choclo                           |
| EMR 8534  | TAILOR, Norman         | Inca Dance (5)                      |
| EMR 2291D | TAILOR, Norman         | Sousa Medley                        |