

35 Easy Christmas Duets

2 Oboes

Arr.: Marc Reift

EMR 63249

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| 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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EDITIONS MARC REIFT

Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)

Tel. +41 (0) 27 483 12 00 • Fax +41 (0) 27 483 42 43 • E-Mail : info@reift.ch • www.reift.ch

35 Easy Christmas Duets

1. We Wish You A Merry Christmas

Arr.: Marc Reift

Allegro con moto ♩ = 144

1. Oboe

2. Oboe

6

13

21

28

2. Good King Wenceslas

Arr.: Marc Reift

Allegro moderato ♩ = 144

Musical notation for measures 1-5. The piece is in G major (one sharp) and common time (C). The tempo is Allegro moderato with a quarter note equal to 144 beats per minute. The first staff (treble clef) starts with a forte (*f*) dynamic. The second staff (bass clef) provides a harmonic accompaniment.

6

Musical notation for measures 6-10. The first staff (treble clef) has a mezzo-forte (*mf*) dynamic. The second staff (bass clef) has a mezzo-forte (*mf*) dynamic. The music continues with a steady rhythmic pattern.

11

Musical notation for measures 11-16. The first staff (treble clef) continues the melodic line. The second staff (bass clef) continues the accompaniment.

17

Musical notation for measures 17-20. The first staff (treble clef) ends with a melodic flourish. The second staff (bass clef) continues the accompaniment.

3. Alle Jahre wieder

Arr.: Marc Reift

Andante ♩ = 100

Musical notation for measures 1-6. The piece is in G major (one sharp) and common time (C). The tempo is Andante with a quarter note equal to 100 beats per minute. The first staff (treble clef) starts with a mezzo-forte (*mf*) dynamic. The second staff (bass clef) provides a harmonic accompaniment. A repeat sign is present at the end of measure 6.

7

Musical notation for measures 7-13. The first staff (treble clef) has a mezzo-forte (*mf*) dynamic. The second staff (bass clef) continues the accompaniment.

14

Musical notation for measures 14-20. The first staff (treble clef) continues the melodic line. The second staff (bass clef) continues the accompaniment.

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4. Les anges dans nos campagnes

Andante ♩ = 108

Arr.: Marc Reift

The first system of music consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It starts with a forte (*f*) dynamic and features a melodic line with eighth and sixteenth notes. The lower staff begins with a bass clef and a common time signature, providing a harmonic accompaniment with eighth and sixteenth notes. A first ending bracket is present at the end of the system.

The second system continues the piece, starting at measure 7. It features two staves with a treble and bass clef. The upper staff has a melodic line with eighth notes and slurs. The lower staff has a bass line with eighth notes. A forte (*f*) dynamic is indicated at the end of the system.

The third system continues the piece, starting at measure 13. It features two staves with a treble and bass clef. The upper staff has a melodic line with eighth notes and slurs. The lower staff has a bass line with eighth notes. A forte (*f*) dynamic is indicated at the end of the system.

The fourth system continues the piece, starting at measure 19. It features two staves with a treble and bass clef. The upper staff has a melodic line with eighth notes and slurs. The lower staff has a bass line with eighth notes.

5. Lasst uns froh und munter sein

Allegretto ♩ = 112

Arr.: Marc Reift

The first system of music consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It starts with a mezzo-forte (*mf*) dynamic and features a melodic line with eighth notes. The lower staff begins with a bass clef and a common time signature, providing a harmonic accompaniment with eighth notes. A forte (*f*) dynamic is indicated at the end of the system.

The second system continues the piece, starting at measure 5. It features two staves with a treble and bass clef. The upper staff has a melodic line with eighth notes and slurs. The lower staff has a bass line with eighth notes. A mezzo-forte (*mf*) dynamic is indicated at the end of the system.

The third system continues the piece, starting at measure 10. It features two staves with a treble and bass clef. The upper staff has a melodic line with eighth notes and slurs. The lower staff has a bass line with eighth notes. A forte (*f*) dynamic is indicated at the end of the system.

6. *In dulci jubilo*

Arr.: Marc Reift

Con moto ♩ = 168

Musical notation for measures 1-8. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Con moto' with a quarter note equal to 168 beats per minute. The first staff (treble clef) starts with a forte (*f*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The second staff (bass clef) provides a rhythmic accompaniment.

Musical notation for measures 9-14. The first staff continues the melodic line with a mezzo-forte (*mf*) dynamic. The second staff continues the accompaniment.

Musical notation for measures 15-21. The first staff continues the melodic line. The second staff continues the accompaniment.

Musical notation for measures 22-28. The first staff continues the melodic line. The second staff continues the accompaniment.

Musical notation for measures 29-35. The first staff continues the melodic line. The second staff continues the accompaniment. A forte (*f*) dynamic is marked in measure 32.

Musical notation for measures 36-40. The first staff continues the melodic line and includes a first ending (1.) and a second ending (2.). The second staff continues the accompaniment. A mezzo-forte (*mf*) dynamic is marked in measure 38.

7. Süsster die Glocken nie klingen

7

Allegretto ma non troppo ♩ = 56

Arr.: Marc Reift

Musical notation for measures 1-4. The piece is in 6/8 time. The first staff (treble clef) begins with a piano (*p*) dynamic. The second staff (bass clef) provides a harmonic accompaniment. Both staves feature eighth-note patterns with various articulations and phrasing.

5

Musical notation for measures 5-8. The first staff (treble clef) begins with a piano (*p*) dynamic. The second staff (bass clef) continues the accompaniment. The music maintains the eighth-note rhythmic pattern.

9

Musical notation for measures 9-12. The first staff (treble clef) features a crescendo hairpin. The second staff (bass clef) continues the accompaniment. The music maintains the eighth-note rhythmic pattern.

13

Musical notation for measures 13-17. The first staff (treble clef) features a piano (*pp*) dynamic. The second staff (bass clef) continues the accompaniment. The music maintains the eighth-note rhythmic pattern.

18

Musical notation for measures 18-21. The first staff (treble clef) begins with a forte (*f*) dynamic. The second staff (bass clef) continues the accompaniment. The music maintains the eighth-note rhythmic pattern. A first ending bracket labeled '1.' spans measures 19-21, ending with a piano (*pp*) dynamic.

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8. March Of The Three Kings

Arr.: Marc Reift

Allegro ♩ = 112

First system of musical notation, measures 1-5. The music is in G major (one sharp) and common time (C). It features a treble and bass staff. The first staff begins with a forte (*f*) dynamic. The second staff also begins with a forte (*f*) dynamic. The melody in the first staff consists of eighth and sixteenth notes, while the bass line in the second staff provides a steady accompaniment.

Second system of musical notation, measures 6-10. The music continues in G major and common time. The first staff has a forte (*f*) dynamic. The second staff has a *secco* marking above it, indicating a dry or detached articulation. The melodic lines in both staves continue with eighth and sixteenth notes.

Third system of musical notation, measures 11-15. The music continues in G major and common time. The first staff has a forte (*f*) dynamic. The second staff has a *secco* marking above it. The melodic lines in both staves continue with eighth and sixteenth notes.

Fourth system of musical notation, measures 16-20. The music continues in G major and common time. The first staff has a piano (*p*) dynamic. The second staff has a *secco* marking above it. The melodic lines in both staves continue with eighth and sixteenth notes.

Fifth system of musical notation, measures 21-26. The music continues in G major and common time. The first staff has a forte (*f*) dynamic. The second staff has a *secco* marking above it. The melodic lines in both staves continue with eighth and sixteenth notes.

Sixth system of musical notation, measures 27-31. The music continues in G major and common time. The first staff has a forte (*f*) dynamic. The second staff has a *secco* marking above it. The melodic lines in both staves continue with eighth and sixteenth notes.

9. O Little Town Of Bethlehem

9

Arr.: Marc Reift

Moderato ♩ = 92

mf cantabile *p*

6

p *f*

13

mf *mf*

1.

Detailed description: This block contains the musical score for 'O Little Town Of Bethlehem'. It is arranged for piano in G major and common time. The tempo is marked 'Moderato' with a quarter note equal to 92 beats. The score is divided into three systems. The first system (measures 1-5) features a melody in the right hand starting on G4, with dynamics *mf cantabile* and *p*. The second system (measures 6-12) continues the melody, with dynamics *p* and *f*. The third system (measures 13-15) includes a first ending bracket over the final two measures, with dynamics *mf* and *mf*.

10. Stille Nacht, heilige Nacht

Arr.: Marc Reift

Largo ♩ = 84

p

6

11

mf

Detailed description: This block contains the musical score for 'Stille Nacht, heilige Nacht'. It is arranged for piano in G major and 6/8 time. The tempo is marked 'Largo' with a quarter note equal to 84 beats. The score is divided into three systems. The first system (measures 1-5) features a melody in the right hand starting on G4, with dynamics *p*. The second system (measures 6-10) continues the melody, with dynamics *p* and *mf*. The third system (measures 11-13) includes a first ending bracket over the final two measures, with dynamics *mf*.

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11. The First Nowell

Allegro moderato ♩ = 104

Arr.: Marc Reift

Musical score for 'The First Nowell' (measures 1-7). The score is in 3/4 time with a key signature of two flats. It features a treble and bass clef. The first system includes dynamics *f*, *sim.*, and *p*. A repeat sign is present at the end of the system.

Musical score for 'The First Nowell' (measures 8-15). The score continues with dynamics *mf*, *p*, and *f*. It includes a 'Fine' marking and first/second endings. Measure numbers 8 and 16 are indicated at the start of the system.

Musical score for 'The First Nowell' (measures 16-23). The score continues with dynamics *ff*. Measure numbers 16 and 17 are indicated at the start of the system.

12. Deck The Halls

Allegro ♩ = 88

Arr.: Marc Reift

Musical score for 'Deck The Halls' (measures 1-4). The score is in 2/2 time with a key signature of two flats. It features a treble and bass clef. The first system includes dynamics *mf* and *ff*.

Musical score for 'Deck The Halls' (measures 5-10). The score continues with dynamics *f*. Measure numbers 5 and 11 are indicated at the start of the system.

Musical score for 'Deck The Halls' (measures 11-16). The score continues with dynamics *p*. Measure numbers 11 and 17 are indicated at the start of the system.

Musical score for 'Deck The Halls' (measures 17-23). The score continues with dynamics *f* and *ff*. A 'Lento' marking is present. Measure numbers 17 and 18 are indicated at the start of the system.

13. Jingle Bells

11

Arr.: Marc Reift

Allegro $\text{♩} = 112$

Musical notation for measures 1-4. The score is in treble clef with a key signature of two sharps (F# and C#) and a 2/2 time signature. The first staff begins with a dynamic marking of *f* (forte) and the second staff with *mf* (mezzo-forte). The music consists of eighth and quarter notes.

5

Musical notation for measures 5-10. The score continues in the same key and time signature. A dynamic marking of *mf* is present at the beginning of measure 5. The piece features a repeating eighth-note pattern in the right hand and a bass line in the left hand.

11

Musical notation for measures 11-16. The score continues with the same rhythmic and melodic patterns. The dynamics remain consistent with the previous section.

17

Musical notation for measures 17-23. A dynamic marking of *f* is introduced in measure 17. The piece continues with its characteristic eighth-note melody.

24

Musical notation for measures 24-30. The score continues with the same rhythmic and melodic patterns. The dynamics remain consistent with the previous section.

31

Musical notation for measures 31-35. The score concludes with a first ending bracket labeled '1.' over the final measures. The piece ends with a final chord.

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