

ADAPTABLE DUETS FOR CHRISTMAS

28 Duets for Any Wind & Percussion Instruments

Arranged by Tyler Arcari & Matthew R. Putnam

Trombone • Euphonium • Bassoon

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Authors

Tyler Arcari



Tyler Arcari (b. 1989) is a composer, arranger, author, and clinician whose music is played around the world. He received his B.A. and M.S. degrees in music education from Troy University where he studied with composer Ralph Ford and Euphonium under Dr. Mark J. Walker.

As a teacher, Tyler has taught at both the middle and high school levels. Tyler's primary focus when writing has been for the young musician. He became passionate about and interested in the needs of developing musicians as a classroom teacher, and finds writing for musicians at this level to be very rewarding.

Tyler's music can currently be found published through Excelcia Music Publishing, Wingert-Jones Publications and Carl Fischer Music.

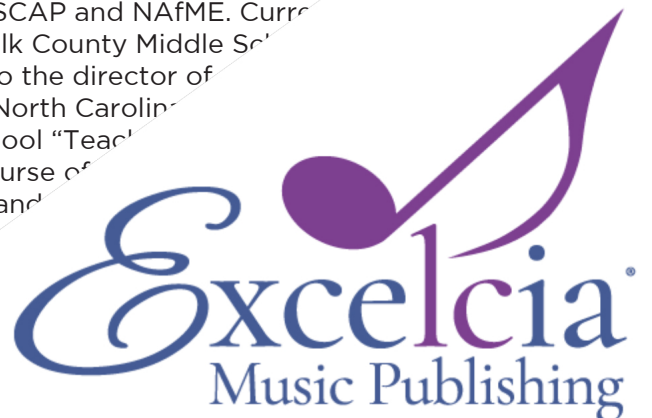
His original works have been featured on Bandworld Magazine's Top 100, All-State programs, as well as numerous state contest lists and events such as the Midwest Clinic in Chicago. As an arranger, Tyler has worked with many high school, university, and community groups as well as for professionals such as Carl Hilding "Doc" Severinsen and vocalist Holly Shelton. As a Clinician, Tyler regularly appears as composer in residence as well as guest clinician for honor bands.

Currently, Tyler serves as the Director of Music Production and Editing at Excelcia Music Publishing LLC, Wingert-jones Publications, RBC Publications & Kendor Music Publications. In his spare time, Tyler enjoys playing fantasy-world video games and building his own computers. He is an avid animal lover and lives in Lakeland with his wife Heather, their two rabbits named Maximus and Marshmallow, their peach cat named Otis, and dog named Hilda.

Matthew R. Putnam



Matthew Putnam is a North Carolina native who is a band and choral director, composer, arranger, and educator. He received his B.A. in Music Education from Limestone College in Gaffney, South Carolina. He's been teaching music in the North Carolina public school system for 27+ years. Matt also holds membership in both ASCAP and NAfME. Currently, he is the director of bands at Polk County Middle School in North Carolina, and also the director of the church band at the Church in Forest City, North Carolina. He has been the Polk County Middle School "Teacher of the Year" for the last school year. Over the course of his career, he has written hundreds of custom arrangements and has been a frequent guest at school, and college bands. He is also an active drill designer for marching bands. His passion for music, his students, his



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In the Bleak Midwinter

3

GUSTAV HOLST

(1874–1934)

Arranged by Matthew R. Putnam
(ASCAP)

Andante

1

2

p

5

1

mp

2

mp

9

1

2

13

1

f

2

f

17

1

mp

2

mp


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We Wish You a Merry Christmas

Traditional
Arranged by Tyler Arcari
(ASCAP)

Moderato

The musical score is written for two staves, labeled 1 and 2. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Moderato'. The score is divided into four systems, each starting with a measure number (1, 4, 8, 12). The first system includes a 'mf' (mezzo-forte) dynamic marking. The second system includes a 'mf' dynamic marking. The third system includes a 'f' (forte) dynamic marking. The fourth system includes a 'f' dynamic marking. The score features various musical notations including eighth notes, quarter notes, half notes, and rests, with some notes beamed together. There are also slurs and accents over certain notes.

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16

1

2

mp

mp

20

1

2

24

1

2

mf

mf

f

28

1

2

f

32

1

2

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Away in a Manger Luther's Cradle Hymn

MARTIN LUTHER

(1483–1546)

WILLIAM J. KIRKPATRICK

(1838–1921)

Arranged by Matthew R. Putnam
(ASCAP)

Moderato

1

2

p

p

This block contains the first four measures of the hymn. It is written for two staves, labeled 1 and 2. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Moderato'. The first measure of each staff has a piano (*p*) dynamic marking. The melody in staff 1 consists of quarter and eighth notes, while the bass line in staff 2 features a steady eighth-note accompaniment.

5

1

2

This block contains measures 5 through 8. The musical texture continues with the same two-staff format. The melody in staff 1 moves to a higher register, and the bass line in staff 2 maintains its accompaniment pattern.

10

1

2

This block contains measures 9 through 12. The musical notation continues across the two staves, with the melody in staff 1 and the accompaniment in staff 2.

15

1

2

mp

mp

This block contains measures 13 through 16. The dynamics change to mezzo-piano (*mp*) in both staves. The melody in staff 1 features a long, sweeping line that spans across the measures.

20

1

2

This block contains the final four measures (17-20) of the hymn. The musical notation concludes the piece on the two staves.

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Away in a Manger
Luther's Cradle Hymn

7

25

1

2

Detailed description: This system contains measures 25 through 29. It features two staves, labeled 1 and 2, in a bass clef with a key signature of two flats (B-flat and E-flat). A long slur covers measures 25 through 29. The melody in staff 1 consists of quarter and eighth notes, while the bass line in staff 2 is primarily composed of quarter notes.

30

1

2

p

p

Detailed description: This system contains measures 30 through 34. It features two staves, labeled 1 and 2, in a bass clef with a key signature of two flats. A long slur covers measures 30 through 33. In measure 34, there is a double bar line. After the bar line, both staves continue with new musical phrases. Dynamic markings of *p* (piano) are placed above the staves in measures 33 and 34, with wedge-shaped accents leading to them.

35

1

2

Detailed description: This system contains measures 35 through 39. It features two staves, labeled 1 and 2, in a bass clef with a key signature of two flats. The melody in staff 1 continues with quarter and eighth notes, and the bass line in staff 2 follows a similar rhythmic pattern.

40

1

2

Detailed description: This system contains measures 40 through 43. It features two staves, labeled 1 and 2, in a bass clef with a key signature of two flats. The musical notation continues with quarter and eighth notes, maintaining the hymn's gentle melody.

44

1

2

Detailed description: This system contains measures 44 and 45. It features two staves, labeled 1 and 2, in a bass clef with a key signature of two flats. The notation concludes the piece with final quarter and eighth notes.

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Detailed description: The logo for Excelcia Music Publishing features a stylized purple musical note above the company name. The name 'Excelcia' is in a large, blue, serif font, with 'Music Publishing' in a smaller, blue, sans-serif font below it. The tagline 'Music that Inspires™' is written in a purple, italicized, serif font at the bottom.

We Three Kings

JOHN HENRY HOPKINS, JR.
(1820–1891)
Arranged by Tyler Arcari

Moderato

1 *mp* *mf* *rit.* *a tempo* *p*

2 *mp* *mf* *rit.* *a tempo* *p*

9 *mp* *mp*

17 *mf* *f* *mf* *f*

25 *f* *f*

33

The musical score is written for two staves, labeled 1 and 2. It is in 3/4 time and features various dynamics and tempo markings. The score is divided into measures, with measure numbers 1, 9, 17, 25, and 33 indicated. The dynamics range from *mp* (mezzo-piano) to *f* (forte). The tempo markings include *Moderato*, *rit.* (ritardando), and *a tempo*. The score is arranged by Tyler Arcari and is published by Excelcia Music Publishing.

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The Holly and the Ivy

9

TRADITIONAL ENGLISH CAROL

Arranged by Matthew R. Putnam
(ASCAP)

Brightly, in 1

1

mf

2

mf

mp

mp

5

1

2

9

1

f

2

f

13

1

2

17

1

2

rit. 2nd v



The First Noel

Traditional English Carol
Arranged by Tyler Arcari

Slowly

1 2

Two staves of music in bass clef, 3/4 time, key of B-flat major. The first staff is labeled '1' and the second '2'. The music consists of eighth and quarter notes with slurs, ending with a repeat sign.

6

Two staves of music in bass clef, 3/4 time, key of B-flat major. The first staff is labeled '6'. The music continues with eighth and quarter notes and slurs.

11

Two staves of music in bass clef, 3/4 time, key of B-flat major. The first staff is labeled '11'. The music includes a double bar line and repeat signs.

16

Two staves of music in bass clef, 3/4 time, key of B-flat major. The first staff is labeled '16'. The music continues with eighth and quarter notes and slurs.

21 rit.

Two staves of music in bass clef, 3/4 time, key of B-flat major. The first staff is labeled '21'. The music ends with a 'rit.' (ritardando) marking.



Pat-a-pan

11

BERNARD de la MONNOYE
(1641–1728)

Arranged by Matthew R. Putnam
(ASCAP)

Briskly

1

mf

2

mf

Musical notation for measures 1-8. The piece is in 2/4 time with a key signature of one flat (B-flat). The first staff (treble clef) begins with a melody of eighth notes. The second staff (bass clef) provides a harmonic accompaniment. Both staves are marked with a mezzo-forte (*mf*) dynamic. A repeat sign is present at the end of measure 8.

9

1

2

Musical notation for measures 9-16. The melody in the first staff continues with eighth and quarter notes. The bass staff continues with a steady accompaniment. The key signature remains one flat.

17

1

f

2

f

Musical notation for measures 17-24. The dynamics increase to forte (*f*) for both staves, indicated by wedge-shaped crescendos. The melody and accompaniment continue with similar rhythmic patterns.

25

1

2

Musical notation for measures 25-31. The first staff features a melodic line with a long slur spanning measures 25 through 31. The bass staff continues with its accompaniment. The key signature remains one flat.

32

1

2

Musical notation for measures 32-35. The first staff concludes with a final melodic phrase. The bass staff continues with a rhythmic accompaniment. The piece ends with a sharp sign at the end of measure 35.



Joy To The World

GEORGE FRIDERIC HANDEL
(1685–1759)
Arranged by Matthew R. Putnam
(ASCAP)

Moderato

1 *f*

2 *f*

5 *mf*

10 *f*

15 *p* *mf* *p*

20 *f* *rit. 2nd x c*

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Up On The Housetop

13

BENJAMIN HANBY
(1833–1867)

Arranged by Tyler Arcari

Allegro

1 *f* *p*

2 *f* *p*

5

10 *f* *legato*

14 1.

19 2.

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God Rest, Ye Merry Gentleman

TRADITIONAL ENGLISH CAROL

Arranged by Matthew R. Putnam
(ASCAP)

Spirited 

1  *mp* *mf*

2  *mp* *mf*

9  *f*

2  *f*

17  *rit.* *Fine* *Tranquilly* *p* *mp*

2  *rit.* *mp*

25  *p* *mf* *mf*

2  *mf*

33 

2 


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Hark! The Herald Angels Sing

15

FELIX MENDELSSOHN

(1809–1847)

Arranged by Tyler Arcari

Moderate

1

2

mp

mp

5

1

2

9

1

2

mf

mf

13

1

2

f

f

mf

mf

17

1

2

f

f

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O Holy Night

ADOLPHE ADAM

(1803–1856)

Arranged by Matthew R. Putnam
(ASCAP)**Moderately slow, in 2**

1

mf

2

mf

6

1

2

11

1

2

16

1

2

21

1

2

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26

1

2

f

f

31

1

2

ff

ff

36

1

2

41

1

2

mp

ff

mp

ff

46

1

2

rit.


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Silent Night

FRANZ GRUBER

(1787–1863)

Arranged by Matthew R. Putnam
(ASCAP)

Peacefully

1 *mp*

2 *mp*

7

13

18

23

f *mf* *f*

The musical score is for the first system of 'Silent Night' in bass clef, 3/4 time, with a key signature of one flat (B-flat). It consists of two staves, numbered 1 and 2. The tempo/mood is 'Peacefully'. The dynamics are marked as *mp* (mezzo-piano) for measures 1-6, and *f* (forte) and *mf* (mezzo-forte) for measures 23-25. The score is divided into measures 1-6, 7-12, 13-17, 18-22, and 23-25. The notation includes various note values, rests, and phrasing slurs. A diagonal line runs across the bottom right of the page, separating the musical score from the publisher's logo.

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29

1 *pp*

2 *mf*

34

1 *mp*

2

39

1

2

44

1 *mf*

2

48

1 *f* *rit.* *mf*

2 *mf* *rit.*



Greensleeves

OLD ENGLISH AIR
Arranged by Matthew R. Putnam
(ASCAP)

Allegro Moderato

1 *mf* *mp*

2 *mf* *mp*

5

9

13

17

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21

1

mf

2

mf

25

1

2

29

1

f

2

f

33

1

rit.

2

rit.


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O Come, All Ye Faithful

JOHN FRANCIS WADE

(1711–1786)

Arranged by Tyler Arcari
(ASCAP)

Moderato

1 *mf*

2 *mf*

4

8

12

16

f

p

mf

f

f

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Auld Lang Syne

23

SCOTTISH FOLK SONG
Arranged by Matthew R. Putnam
(ASCAP)

Tenderly

1

mp

2

mp

6

mf

mf

10

15

mp

mp

20

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Il Est Né

Traditional French Carol
Arranged by Tyler Arcari

Moderato

1

mf

5

mf

9

f

13

17

1.

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O Tannenbaum

(O Christmas Tree)

25

Traditional Folk Song
Arranged by Tyler Arcari

Slowly

1

2

8

15

21

27

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Jolly Old St. Nicholas

JAMES R. MURRAY

(1841–1905)

Arranged by Matthew R. Putnam
(ASCAP)

Cheerful swing tempo ♩ = ♩^3

1

f

2

f

5

1

mf

2

mp

3

9

1

2

mf

3

13

1

mp

2

3

17

1

2

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21

1

f

2

f

25

1

p

3

2

p

3

29

1

f

3

2

f

3

33

1

p

2

38

1

ff

2

ff


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The Huron Carol

JEAN de BRÉBEUF
(1593–1649)
Arranged by Tyler Arcari

Allegro

1 *mp* *mf* *mp*

2 *mp* *mf* *mp*

5 *mf* *mp* *mf* *mp*

2 *mf* *mp* *mf* *mp*

9 *f* *f*

13 *mp* *mp*

17 *mf*

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21 *accel.* **Spirito**

1 *fp* *accel.* *f*

2 *fp* *f*

25

1 *sf* *f*

2 *sf* *f*

29

1 *ff*

2 *ff*

33

1

2

37

1

2


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Three French Carols

TRADITIONAL FRENCH CAROLS

Arranged by Matthew R. Putnam
(ASCAP)

Born Is He, Little Child Divine

Moderato

1 *mf*

2 *mf*

9 *f*

2 *f*

16 *mf*

2 *mf*

To Coda

Bring a Torch, Jeanette, Isabella

23 *mp*

2 *mp*

31

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38

1

2

45

1

2

54

Sing We Now of Christmas

1

mf

2

mf

62

1

f

mf

2

f

mf

D

70

1

2

⌘ Coda

rit.

rit.


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I Saw Three Ships

Traditional English Carol
Arranged by Tyler Arcari

Brightly

The musical score is for a two-part setting of the traditional English Carol 'I Saw Three Ships'. It is arranged by Tyler Arcari and is marked 'Brightly'. The score is written for two parts, labeled 1 and 2, in a 6/8 time signature with a key signature of one flat (B-flat). The score is divided into five systems, each containing two staves. The first system starts with a repeat sign and a first ending. The second system continues the melody. The third system includes a second ending and a repeat sign. The fourth system continues the melody. The fifth system ends with a final cadence. Dynamics include *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The score is published by Excelcia Music Publishing, with the tagline 'Music that Inspires™'.

1

2

5

9

13

17

mp

p

mf

mf

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21



1

2

25

1

2

ff

ff

30

1

2

34

1

2

mp

mp

This musical score is for measures 34 through 38 of the song 'The Rose Tree'. It is written for two voices, labeled 1 and 2, in a key of B-flat major (two flats) and 4/4 time. The score begins with a double bar line and repeat dots. Voice 1 (soprano) starts with a half note G4, followed by a quarter rest, then a half note A4, and a quarter note Bb4. Voice 2 (alto) starts with a half note G3, followed by a quarter note F3, then a half note E3, and a quarter note D3. Both voices then enter a melodic phrase starting with a half note G4 (Voice 1) and a half note G3 (Voice 2), followed by a quarter note A4 (Voice 1) and a quarter note F3 (Voice 2), then a half note Bb4 (Voice 1) and a half note E3 (Voice 2), and finally a quarter note A4 (Voice 1) and a quarter note D3 (Voice 2). The phrase is marked with a slur and the dynamic *mp*. The score ends with a double bar line and repeat dots.

39

1

2



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Angels We Have Heard On High

TRADITIONAL

Arranged by Matthew R. Putnam
(ASCAP)

Joyfully!

The musical score is written for two parts, 1 and 2, in a 4/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The score is divided into five systems, each containing two staves. The first system starts with a 'Joyfully!' instruction. The first staff (1) begins with a piano (*p*) dynamic, while the second staff (2) begins with a mezzo-forte (*mf*) dynamic. The second system continues the melody and accompaniment. The third system features a forte (*f*) dynamic for both parts. The fourth system also features a forte (*f*) dynamic. The fifth system concludes the piece. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as slurs and dynamic markings.

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21

1

2

mf

p

25

1

2

mf

f

29

1

2

ff

ff

33

1

2

ff

38

1

2



Gesu Bambino

PIETRO A. YON
(1886–1943)
Arranged by Tyler Arcari
(ASCAP)

Moderato

1 2

mp *mf*

4

7

10

f

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13

1 *p* *f* *mf*

2 *p* *f*

16

1 *mf*

2 *mf*

19

1 *f*

2 *f*

22

1

2


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In dulci jubilo

Medieval Carol
Arranged by Tyler Arcari

Allegro

1 *f* *mf*

2 *f*

5 *mf*

9

13

17 *mp* *legato* *mp* *legato*

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21 *piú mosso*

1

2

mf

25

1

2

29

1

2

33

1

2

mp cresc.

mp cresc.

mp

37

1

2

rit.

rit.


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Jesu, Joy of Man's Desiring

JOHANN SEBASTIAN BACH
(1685–1750)
Arranged by Matthew R. Putnam
(ASCAP)

Gently

1 *mp*

2 *mp*

4

7 *mf*

10

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13

1

2

mf

mf

16

1

2

mp

mp

19

1

2

22

1

2

rit.

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Russian Dance (Trepak)

from Op.71a The Nutcracker Suite

PYOTR ILYICH TCHAIKOVSKY
(1840–1893)

Arranged by Tyler Arcari

Vivace

1

2

f

p

f

p

6

1

2

f

f

11

1

2

p

p

16

1

2

mp

mp

21

1

2

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25

1 *mf*

2 *mf* *cresc.*

30

1 *f*

2 *f*

34

1 *p*

2 *p*

39

1 *f*

2 *f*

44

1 *p*

2


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Ukrainian Bell Carol

MYKOLA DMYTROVYCH LEONTOVYCH

(1877–1921)

Arranged by Tyler Arcari

Presto

1 *mp* Bell tones

2 *mp*

7 Bell tones *mf* *cresc.*

14 *mf* *cresc.*

20 *ff*

26 *f* *mp* *f*

f *mp*

Building

cresc.

cresc.

ff

f *mp* *f*

f *mp*

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