

ADAPTABLE DUETS FOR CHRISTMAS

28 Duets for Any Wind & Percussion Instruments

Arranged by Tyler Arcari & Matthew R. Putnam

Tuba

Table of Contents

Authors	2
In The Bleak Midwinter (Gustav Holst/Putnam)	3
We Wish You a Merry Christmas (Traditional/Arcari)	4
Away in a Manger, Luther's Cradle Hymn (William J. Kirkpatrick, Martin Luther/Putnam)	6
We Three Kings (John Henry Hopkins, Jr./Arcari)	8
The Holly and the Ivy (Traditional English Carol/Putnam)	9
The First Noel (Traditional English Carol/Arcari)	10
Pat-a-pan (Bernard de la Monnoye/Putnam)	11
Joy to the World (George Frideric Handel/Putnam)	12
Up on the Housetop (Benjamin Hanby/Arcari)	13
God Rest, Ye Merry Gentlemen (Traditional English Carol/Putnam)	14
Hark! The Herald Angels Sing (Felix Mendelssohn/Arcari)	15
O Holy Night (Adolphe Adam/Putnam)	16
Silent Night (Franz Gruber/Putnam)	18
Greensleeves (Old English Air/Putnam)	20
O Come, All Ye Faithful (John Francis Wade/Arcari)	22
Auld Lang Syne (Scottish Folk Song/Putnam)	23
Il Est Né (Traditional French Carol /Arcari)	24
O Tannenbaum (O Christmas Tree) (Traditional Folk Song/Arcari)	25
Jolly Old St. Nicholas (James R. Murray/Putnam)	26
The Huron Carol (Jean de Brébeuf /Arcari)	27
Three French Carols (Traditional French Carols/Putnam)	28
I Saw Three Ships (Traditional English Carol/Arcari)	29
Angels We Have Heard On High (Traditional/Putnam)	30
Gesu Bambino (Pietro A. Yon/Arcari)	31
In dulci júbilo (Medieval Carol/Arcari)	32
Jesu, Joy of Man's Desiring (Johann Sebastian Bach/Putnam)	33
Russian Dance (Trepak) from Op.71a The Nutcracker (Pyotr Ilyich Tchaikovsky/Putnam)	34
Ukrainian Bell Carol (Mykola Dmytroshenko/Putnam)	35



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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.

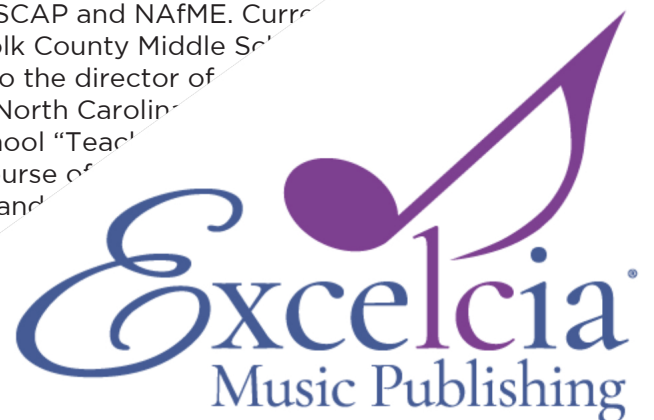
His original works have been featured on Bandworld Magazine's Top 100, All-State programs, as well as numerous state contest lists and events such as the Midwest Clinic in Chicago. As an arranger, Tyler has worked with many high school, university, and community groups as well as for professionals such 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 at Polk County Middle School "Teacher of the Year" for the past 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

1

mf

2

mf

4

1

2

8

1

2

f

12

1

2

The musical score is written for two staves, numbered 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 dynamic markings *mf* and *mf*. The second system includes a crescendo hairpin. The third system includes a dynamic marking *f*. The fourth system includes a crescendo hairpin. The score ends with a double bar line.


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16

1 2

mp

20

1 2

mp

24

1 2

mf *f*

28

1 2

f

32

1 2

f



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

This block contains the first four measures of the hymn. It is written for two parts, 1 and 2, in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The tempo is marked 'Moderato'. The first measure of each part begins with a piano (*p*) dynamic marking. The melody in part 1 is a simple, gentle tune, while part 2 provides a harmonic accompaniment.

5

1

2

This block contains measures 5 through 8. The musical notation continues the melody and accompaniment from the previous section. The key signature and time signature remain consistent.

10

1

2

This block contains measures 9 through 12. The musical notation continues the melody and accompaniment. The key signature and time signature remain consistent.

15

1

2

mp

This block contains measures 13 through 16. The musical notation continues the melody and accompaniment. The dynamic marking changes to mezzo-piano (*mp*) in measure 14. The key signature and time signature remain consistent.

20

1

2

This block contains the final four measures (17-20) of the hymn. The musical notation concludes the melody and accompaniment. The key signature and time signature remain consistent.



Away in a Manger
Luther's Cradle Hymn

7

25

1

2

This system contains measures 25 through 29. It features two staves, labeled 1 and 2, in a bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The music is written in a simple, hymn-like style with a melodic line on staff 1 and a supporting bass line on staff 2. A long slur covers measures 25 through 29, indicating a continuous melodic phrase.

30

1

2

p

p

This system contains measures 30 through 34. It features two staves, labeled 1 and 2, in a bass clef with a key signature of three flats. Measures 30-31 are slurred together. At the start of measure 32, there is a crescendo hairpin followed by a piano (*p*) dynamic marking on both staves. The music continues with a melodic line on staff 1 and a supporting bass line on staff 2.

35

1

2

This system contains measures 35 through 39. It features two staves, labeled 1 and 2, in a bass clef with a key signature of three flats. The music continues with a melodic line on staff 1 and a supporting bass line on staff 2. A slur is present under the bass line in measure 36.

40

1

2

This system contains measures 40 through 43. It features two staves, labeled 1 and 2, in a bass clef with a key signature of three flats. The music continues with a melodic line on staff 1 and a supporting bass line on staff 2. A slur is present under the bass line in measure 40.

44

1

2

This system contains measures 44 and 45. It features two staves, labeled 1 and 2, in a bass clef with a key signature of three flats. The music continues with a melodic line on staff 1 and a supporting bass line on staff 2. A slur is present under the bass line in measure 44.

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We Three Kings

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

Moderato rit. *a tempo*

1 *mp* *mf* *p*

2 *mp* *mf* *p*

9 *mp* *mp*

17 *mf* *f* *f*

25

33

The musical score 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 score includes various dynamics: *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), and *f* (forte). There are also tempo markings: 'rit.' (ritardando) and '*a tempo*'. The score is divided into measures, with measure numbers 1, 9, 17, 25, and 33 indicated at the start of their respective systems. The notation includes eighth notes, quarter notes, and half notes, with some measures containing rests. The score ends with a double bar line at measure 33.

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The Holly and the Ivy

9

TRADITIONAL ENGLISH CAROL

Arranged by Matthew R. Putnam
(ASCAP)

Brightly, in 1

1

mf

mp

mf

mp

Two staves of music in 3/4 time, key of B-flat major. The first staff (treble clef) starts with a half note B-flat, followed by a quarter note A, a quarter note G, and a half note F. The second staff (bass clef) starts with a half note B-flat, followed by a quarter note A, a quarter note G, and a half note F. The music is marked with a mezzo-forte (mf) dynamic at the beginning and mezzo-piano (mp) at the end of the first staff.

5

Two staves of music in 3/4 time, key of B-flat major. The first staff (treble clef) starts with a half note B-flat, followed by a quarter note A, a quarter note G, and a half note F. The second staff (bass clef) starts with a half note B-flat, followed by a quarter note A, a quarter note G, and a half note F. The music is marked with a mezzo-forte (mf) dynamic at the beginning and mezzo-piano (mp) at the end of the first staff.

9

f

f

Two staves of music in 3/4 time, key of B-flat major. The first staff (treble clef) starts with a half note B-flat, followed by a quarter note A, a quarter note G, and a half note F. The second staff (bass clef) starts with a half note B-flat, followed by a quarter note A, a quarter note G, and a half note F. The music is marked with a forte (f) dynamic at the beginning and forte (f) at the end of the first staff.

13

Two staves of music in 3/4 time, key of B-flat major. The first staff (treble clef) starts with a half note B-flat, followed by a quarter note A, a quarter note G, and a half note F. The second staff (bass clef) starts with a half note B-flat, followed by a quarter note A, a quarter note G, and a half note F. The music is marked with a mezzo-forte (mf) dynamic at the beginning and mezzo-piano (mp) at the end of the first staff.

17

rit. 2nd y

Two staves of music in 3/4 time, key of B-flat major. The first staff (treble clef) starts with a half note B-flat, followed by a quarter note A, a quarter note G, and a half note F. The second staff (bass clef) starts with a half note B-flat, followed by a quarter note A, a quarter note G, and a half note F. The music is marked with a mezzo-forte (mf) dynamic at the beginning and mezzo-piano (mp) at the end of the first staff.



The First Noel

Traditional English Carol
Arranged by Tyler Arcari

Slowly

1

2

6

11

16

21

rit.

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Pat-a-pan

11

BERNARD de la MONNOYE
(1641–1728)

Arranged by Matthew R. Putnam
(ASCAP)

Briskly

1

mf

2

mf

9

1

2

17

1

f

2

f

25

1

2

32

1

2

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Joy To The World

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

Moderato

1 *f* *tr*

2 *f*

5 *mf* *mf*

10 *f* *f*

15 *p* *mf* *p*

20 *f* *rit. 2-*

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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* *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 2

mp *mf* *mp* *mf*

9

1 2

f *f*

17

rit.

Fine

Tranquilly

1 2

mp *p* *mp*

25

1 2

p *mf* *mf*

33

1 2

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Hark! The Herald Angels Sing

15

FELIX MENDELSSOHN

(1809–1847)

Arranged by Tyler Arcari

Moderate

1

2

5

9

13

17

mp

mf

f

mf

f

f

mf

mf

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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

This block contains the first five measures of the piece. It 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 6/8. The tempo/mood is 'Moderately slow, in 2'. The first staff begins with a mezzo-forte (*mf*) dynamic marking. The music features a mix of eighth and quarter notes, with some measures containing rests.

6

1

2

This block contains measures 6 through 10. The notation continues on the two staves. Measure 7 features a long, sweeping slur across the first staff, indicating a sustained note or a melodic line. The second staff continues with a steady eighth-note accompaniment.

11

1

2

This block contains measures 11 through 15. The musical texture remains consistent with the previous sections, featuring a melodic line in the first staff and a supporting accompaniment in the second staff. The notation includes various note values and rests.

16

1

2

This block contains measures 16 through 20. The notation continues on the two staves. Measure 16 starts with a sharp sign (#) before the first note in the second staff. The music concludes this section with a final note in measure 20.

21

1

2

This block contains measures 21 through 25. The notation continues on the two staves. The piece concludes with a final measure in measure 25, featuring a whole note in the first staff and a half note in the second staff.



26

1 *f*

2 *f*

31

1 *ff*

2 *ff*

36

1

2

41

1 *mp* *ff*

2 *mp* *ff*

46

1 *rit.*

2


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Silent Night

FRANZ GRUBER

(1787–1863)

Arranged by Matthew R. Putnam
(ASCAP)

Peacefully

1

mp

2

mp

7

1

2

13

1

2

18

1

2

23

1

2

f

mf

f

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29

1

2

pp

mf

34

1

2

mp

39

1

2

44

1

2

mf

48

rit.

1

2

f

mf

rit.



Greensleeves

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

Allegro Moderato

1

mf

mp

2

mf

mp

5

1

2

9

1

2

13

1

2

17

1

2

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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 *f*

12 *p* *mf*

16 *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

2

mf

5

1

2

mf

9

1

2

f

f

13

1

2

17

1.

2.

1

2

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O Tannenbaum

(O Christmas Tree)

25

Traditional Folk Song
Arranged by Tyler Arcari

Slowly

1

2

8

15

21

27

por

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Jolly Old St. Nicholas

JAMES R. MURRAY

(1841–1905)

Arranged by Matthew R. Putnam
(ASCAP)

Cheerful swing tempo ♩ = ♩³

1

2

f

f

5

1

mf

2

mp

3

9

1

2

3

mf

13

1

mp

2

3

17

1

2

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21

1 *f*

2 *f*

25

1 *p*

2 *p*

29

1 *f*

2 *f*

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

2

5

9

13

17

mp

mf

mp

mf

mp

mf

mp

f

f

mp

mp

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

23 *mp*

2 *mp*

Bring a Torch, Jeanette, Isabella

31

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38

1

2

45

1

2

54 *Sing We Now of Christmas*

1

2

mf

mf

62

1

2

f

f

mf

mf

D

70

1

2

⊕ Coda

rit.

rit.


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I Saw Three Ships

Traditional English Carol
Arranged by Tyler Arcari

Brightly

1

2

mp

p

5

1

2

9

1

2

mf

mf

13

1

2

17

1

2

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21

Two staves of music. Staff 1 (treble clef) contains a whole note chord (F2, C3) with a fermata. Staff 2 (bass clef) contains a continuous eighth-note accompaniment pattern.

25

Two staves of music. Staff 1 (treble clef) contains a whole note chord (F2, C3) with a fermata, followed by a series of eighth notes. Staff 2 (bass clef) contains a continuous eighth-note accompaniment pattern. Dynamics *ff* are marked in both staves.

30

Two staves of music. Staff 1 (treble clef) contains a series of eighth notes. Staff 2 (bass clef) contains a continuous eighth-note accompaniment pattern.

34

Two staves of music. Staff 1 (treble clef) contains a whole note chord (F2, C3) with a fermata, followed by a series of eighth notes. Staff 2 (bass clef) contains a continuous eighth-note accompaniment pattern. Dynamics *mp* are marked in both staves.

39

Two staves of music. Staff 1 (treble clef) contains a whole note chord (F2, C3) with a fermata. Staff 2 (bass clef) contains a continuous eighth-note accompaniment pattern.

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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, labeled 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 starting with a measure number (1, 5, 9, 13, 17). Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte). The notation features various note values, rests, and slurs. A large diagonal line runs across the bottom right of the page, partially obscuring the lower systems of the score.

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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

1

2

7

1

2

10

1

2

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.


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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*

Two staves of music in 9/8 time. The first staff (treble clef) begins with a mezzo-piano (*mp*) dynamic. The second staff (bass clef) also begins with a mezzo-piano (*mp*) dynamic. The music is in G major and features a gentle, flowing melody in the treble and a supporting bass line.

4

1

2

Two staves of music in 9/8 time. The first staff (treble clef) continues the melody. The second staff (bass clef) continues the supporting bass line. The music maintains a gentle, flowing character.

7

1

2

mf

Two staves of music in 9/8 time. The first staff (treble clef) continues the melody. The second staff (bass clef) continues the supporting bass line. The music maintains a gentle, flowing character. A mezzo-forte (*mf*) dynamic marking appears in the first staff at measure 9.

10

1

2

Two staves of music in 9/8 time. The first staff (treble clef) continues the melody. The second staff (bass clef) continues the supporting bass line. The music maintains a gentle, flowing character.


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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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Arranged by Tyler Arcari



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 Building *cresc.*

1 *mf*

2 *mf* *cresc.*

14

20 *ff* *ff*

26 *f* *mp* *f* *f* *mp*

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