



# Harald M. Müller

Arrangeur, Compositeur

## A propos de l'artiste

Hobby composer of music for organ, choir, marching band.

**Page artiste :** [http://www.free-scores.com/partitions\\_gratuites\\_hmmueller.htm](http://www.free-scores.com/partitions_gratuites_hmmueller.htm)

## A propos de la pièce

**Titre :** Jingle Bells - the Overture  
**Compositeur :** Müller, Harald M.  
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**Instrumentation :** Ensemble à vent  
  
**Style :** Autres

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## Jingle Bells – the Overture

Jingle Bells – yet again? Played endless times in shopping malls, sung by mediocre church choirs to equally mediocre audiences, heard as background music in kitschy Christmas films ... how can one listen to, let alone play, this epitome of no-longer-useful melody nowadays without immediately feeling depressed? Easy: Jingle Bells must become a piece of the classical canon, of the highest aspirations of musical grandiosity, a harmonic masterpiece for listening and playing by generations to come. To this end, I created ... „Jingle Bells – the Overture!“

This piece benefits from some acting on part of the players, like shaking their heads, shrugging, or sending hateful looks to their, well, opponents. Some suggestions are in the score, but do not hesitate to extend and exercise your pantomimic repertoire at any suitable or not so suitable measure or chord.

The first clarinet might benefit from doubling, to give them a better standing against the trumpet enemy. The trombonist should, in the spirit of the first paragraph above, be a restrained classical player ... or not. The whole instrumentation, on the other hand and anyway, is more of an accident, to be taken with a grain of salt and modified at will – cornets for trumpets, euphoniums for horns, maybe even saxes for clarinets could also work. Or, why not whistle instead of playing instruments?

Many thanks to free-scores.com, who provided me with three stressful days of hacking the underlying overture to pieces and, additionally, lots of bickering from my wife who wanted to know for what I wasted my – and her – precious time. The harmonic errors in this piece are of course not my fault, but ... let's say Mozart's. All these classics should be blamed on him, anyway.

*Submitted by H.M., in the year of ... well, more than 200 years after Mozart's death – this should suffice to prevent him from seeking some sort of bloody revenge ...*

# Jingle Bells - the Overture - 1

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H.M.Müller

1  $\text{♩} = 240$  or so 3 5 7

1st Flute in C

2nd Flute in C

1st Clarinet in Bb

2nd Clarinet in Bb

1st French Horn in F

2nd French Horn in F

Tuba in C

1st Trumpet in Bb

2nd Trumpet in Bb

Trombone in C

8 9 11 13 15

1st Fl.

2nd Fl.

1st Clar.

2nd Clar.

1st Fr.H.

2nd Fr.H.

Tub.

1st Tpt.

2nd Tpt.

Tmb.

*mf* *f* *ff* *ff* *ff*

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17 19 21 23 25

**A**

1st Fl. *mf*

2nd Fl. *mf*

1st Clar. *mf* (Angry glares at the brass are in order here)

2nd Clar. *mf*

1st Fr.H. *mf* (Also some hissed invectives may be useful)

2nd Fr.H. *mf*

Tub. *mf*

17 19 *ritard.* 21 23 25

1st Tpt. *mp*

2nd Tpt. *mp*

Tmb. *mp*

26 27 29 31 33

1st Fl. *f* *ff*

2nd Fl. *f* *ff*

1st Clar. *f* *ff*

2nd Clar. *f* *ff*

1st Fr.H. *f* *ff*

2nd Fr.H. *f* *ff*

Tub. *f* *ff*

26 27 29 31 33

1st Tpt. *mf* *f*

2nd Tpt. *mf* *f*

Tmb. *mf* *f*

Musical score for measures 35-43. The score is arranged in two systems. The first system includes parts for 1st Fl., 2nd Fl., 1st Clar., 2nd Clar., 1st Fr.H., 2nd Fr.H., Tub., 1st Tpt., 2nd Tpt., and Tmb. The second system includes parts for 1st Tpt., 2nd Tpt., and Tmb. The music is in a key signature of two flats (B-flat and E-flat) and a common time signature. Measures 35, 37, 39, 41, and 43 are marked with measure numbers. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for measures 44-49. The score is arranged in two systems. The first system includes parts for 1st Fl., 2nd Fl., 1st Clar., 2nd Clar., 1st Fr.H., 2nd Fr.H., Tub., 1st Tpt., 2nd Tpt., and Tmb. The second system includes parts for 1st Tpt., 2nd Tpt., and Tmb. The music is in a key signature of two flats (B-flat and E-flat) and a common time signature. Measures 44, 45, 47, and 49 are marked with measure numbers. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *f* (forte) is present in measure 45.

Musical score for measures 51-57. The score is arranged in two systems. The first system includes parts for 1st Fl., 2nd Fl., 1st Clar., 2nd Clar., 1st Fr.H., 2nd Fr.H., Tub., 1st Tpt., 2nd Tpt., and Tmb. The second system includes parts for 1st Tpt., 2nd Tpt., and Tmb. Measure numbers 51, 53, 55, and 57 are indicated above the staves. The music features various melodic lines and rests for different instruments.

Musical score for measures 59-67. The score is arranged in two systems. The first system includes parts for 1st Fl., 2nd Fl., 1st Clar., 2nd Clar., 1st Fr.H., 2nd Fr.H., Tub., 1st Tpt., 2nd Tpt., and Tmb. The second system includes parts for 1st Tpt., 2nd Tpt., and Tmb. Measure numbers 59, 61, 63, 65, and 67 are indicated above the staves. A box labeled 'B' is placed above measure 61. The music continues with various melodic lines and rests.

68 **C** 69 71 73

1st Fl. 2nd Fl. 1st Clar. 2nd Clar. 1st Fr.H. 2nd Fr.H. Tub.

1st Tpt. 2nd Tpt. Tmb.

68 69 71 73

*decresc.* *mf*

**D** 75 77 79 81

1st Fl. 2nd Fl. 1st Clar. 2nd Clar. 1st Fr.H. 2nd Fr.H. Tub.

1st Tpt. 2nd Tpt. Tmb.

75 77 79 81

*f* *mf* *f* *mf*

82 83 85 87

1st Fl. *f* *mf* *cresc.* *f*

2nd Fl. *f* *mf* *cresc.* *f*

1st Clar. *f* *mf* *cresc.* *f*

2nd Clar. *f* *mf* *cresc.* *f*

1st Fr.H. *f* *mf* *cresc.*

2nd Fr.H. *f* *mf* *cresc.*

Tub. *f* *mf* *cresc.* *f*

82 83 85 87

1st Tpt. *f*

2nd Tpt. *f*

Tmb.

89 91 93 95

1st Fl.

2nd Fl.

1st Clar. (Clarinet: You cannot play that high? - that's fine - just squeak along ...)

2nd Clar.

1st Fr.H.

2nd Fr.H.

Tub.

89 91 93 95

1st Tpt.

2nd Tpt.

Tmb.



96 97 99 101

1st Fl.  
2nd Fl.  
1st Clar.  
2nd Clar.  
1st Fr.H.  
2nd Fr.H.  
Tub.  
1st Tpt.  
2nd Tpt.  
Tmb.

(Do not hesitate to shake your head, regarding the clarinet fiasco)

103 105 107 109 111

1st Fl.  
2nd Fl.  
1st Clar.  
2nd Clar.  
1st Fr.H.  
2nd Fr.H.  
Tub.  
1st Tpt.  
2nd Tpt.  
Tmb.

E

mf

**F**

112 113 115 117 119

1st Fl.  
2nd Fl.  
1st Clar.  
2nd Clar.  
1st Fr.H.  
2nd Fr.H.  
Tub.  
1st Tpt.  
2nd Tpt.  
Tmb.

*tr*  
*f*  
*mf*  
*f*  
*f*  
*f*

Detailed description: This block contains the musical score for measures 112 through 119. The score is arranged in two systems. The first system includes staves for 1st and 2nd Flutes, 1st and 2nd Clarinets, 1st and 2nd French Horns, and Tubas. The second system includes staves for 1st and 2nd Trumpets and Trombones. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. A boxed 'F' is positioned above measure 115. Performance markings include *tr* (trill) above measures 115 and 116, and dynamic markings of *f* (forte) and *mf* (mezzo-forte) throughout the passage.

120 121 123 125

1st Fl.  
2nd Fl.  
1st Clar.  
2nd Clar.  
1st Fr.H.  
2nd Fr.H.  
Tub.  
1st Tpt.  
2nd Tpt.  
Tmb.

*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*mf*  
*mf*  
*mf*

Detailed description: This block contains the musical score for measures 120 through 125. The instrumentation remains the same as in the previous block. The key signature is two flats. Performance markings include dynamic markings of *f* (forte) and *mf* (mezzo-forte). The score shows a continuation of the orchestral texture with various melodic and harmonic lines across the woodwind and brass sections.

Musical score for measures 127-133. The score is arranged in two systems. The first system includes parts for 1st Fl., 2nd Fl., 1st Clar., 2nd Clar., 1st Fr.H., 2nd Fr.H., Tub., 1st Tpt., 2nd Tpt., and Tmb. The second system includes parts for 1st Tpt., 2nd Tpt., and Tmb. The key signature has two flats (B-flat and E-flat). Measure numbers 127, 129, 131, and 133 are indicated above the staves. Dynamics include *decresc.*, *f*, and *mf*. The 1st Clarinet and 2nd Clarinet parts feature a rhythmic pattern of eighth notes. The 1st Flute and 2nd Flute parts have long, sustained notes with phrasing slurs. The Trombone part has a simple bass line with a *f* dynamic at measure 133.

Musical score for measures 134-139. The score is arranged in two systems. The first system includes parts for 1st Fl., 2nd Fl., 1st Clar., 2nd Clar., 1st Fr.H., 2nd Fr.H., Tub., 1st Tpt., 2nd Tpt., and Tmb. The second system includes parts for 1st Tpt., 2nd Tpt., and Tmb. The key signature has two flats (B-flat and E-flat). Measure numbers 134, 135, 137, and 139 are indicated above the staves. Dynamics include *f* and *mf*. The 1st Clarinet and 2nd Clarinet parts continue with their rhythmic eighth-note patterns. The 1st Flute and 2nd Flute parts have long, sustained notes with phrasing slurs. The Trombone part has a simple bass line with a *f* dynamic at measure 139.

141 143 145 147

1st Fl.

2nd Fl.

1st Clar.

2nd Clar.

1st Fr.H.

2nd Fr.H.

Tub.

1st Tpt.

2nd Tpt.

Tmb.

*f* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

148 149 151 153 155

**G**

1st Fl.

2nd Fl.

1st Clar.

2nd Clar.

1st Fr.H.

2nd Fr.H.

Tub.

1st Tpt.

2nd Tpt.

Tmb.

*mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

(A wide smirk is in order here - we reached an important milestone easily!)

156 157 159 161 163

1st Fl. *mf* *f* *ff* *f*

2nd Fl. *mf* *f* *ff* *f*

1st Clar. *mf* *f* *ff* *f*

2nd Clar. *mf* *f* *ff* *f*

1st Fr.H. *mf* *f* *ff* *f*

2nd Fr.H. *mf* *f* *ff* *f*

Tub. *mf* *f* *ff* *f*

1st Tpt. *f*

2nd Tpt. *f*

Tmb. *f*

165 167 169 171

1st Fl. *mf* *f* *f* *f*

2nd Fl. *mf* *f* *f* *f*

1st Clar. *mf* *f* *f* *f*

2nd Clar. *mf* *f* *f* *f*

1st Fr.H.

2nd Fr.H.

Tub.

1st Tpt. *f* *f* *f*

2nd Tpt. *f* *f* *f*

Tmb. *f*

**H**

173 175 177 179

1st Fl. *f*

2nd Fl. *f*

1st Clar. *f*

2nd Clar. *f*

1st Fr.H. *f*

2nd Fr.H. *f*

Tub. *f*

1st Tpt.

2nd Tpt.

Tmb.

181 183 185 187 189

1st Fl.

2nd Fl.

1st Clar.

2nd Clar.

1st Fr.H.

2nd Fr.H.

Tub.

1st Tpt. *mf*

2nd Tpt. *mf*

Tmb.

(Hopeless shrugs, indicating the trumpets' cluelessness, are encouraged)



190 191 193 195 197

1st Fl. 2nd Fl. 1st Clar. 2nd Clar. 1st Fr.H. 2nd Fr.H. Tub. 1st Tpt. 2nd Tpt. Tmb.

*mf* *mf* *f* *f* *f*

198 199 201 203

1st Fl. 2nd Fl. 1st Clar. 2nd Clar. 1st Fr.H. 2nd Fr.H. Tub. 1st Tpt. 2nd Tpt. Tmb.

*f* *f* *f* *f* *f* *mf* *mf* *mf*

205 207 209 211

1st Fl. 2nd Fl. 1st Clar. 2nd Clar. 1st Fr.H. 2nd Fr.H. Tub. 1st Tpt. 2nd Tpt. Tmb.

*mf* *mf* *mf* *cresc.* *cresc.* *mf* *mf* *mf* *mf* *mf* *mf*

Section marker **L**

Detailed description: This block contains the musical score for measures 205 to 211. It features ten staves for woodwinds and brass. The woodwinds (Flutes, Clarinets, Horns) play melodic lines with various dynamics and crescendos. The brass (Trumpets, Trombones, Tubas) provides harmonic support with rhythmic patterns. A section marker 'L' is placed above measure 207.

213 215 217 219

1st Fl. 2nd Fl. 1st Clar. 2nd Clar. 1st Fr.H. 2nd Fr.H. Tub. 1st Tpt. 2nd Tpt. Tmb.

*mf* *cresc.* *mf* *cresc.* *f* *mf* *cresc.* *cresc.* *f* *mf* *cresc.* *cresc.* *f* *mf* *cresc.* *mf* *cresc.* *mf* *cresc.* *mf* *cresc.*

Section marker **M**

Detailed description: This block contains the musical score for measures 213 to 219. It features ten staves for woodwinds and brass. The woodwinds play more active melodic lines, while the brass continues with rhythmic patterns. Dynamics range from mezzo-forte to forte. A section marker 'M' is placed above measure 215.



Musical score for measures 221-227. The score is for a full orchestra and includes parts for 1st Fl., 2nd Fl., 1st Clar., 2nd Clar., 1st Fr.H., 2nd Fr.H., Tub., 1st Tpt., 2nd Tpt., and Tmb. The key signature is B-flat major. Measures 221-223 are marked with a piano (*p*) dynamic. Measures 224-227 are marked with a fortissimo (*ff*) dynamic. There are slurs over measures 224-225 and 226-227. A double bar line is present at the end of measure 227.

Musical score for measures 228-235. The score continues from the previous page and includes parts for 1st Fl., 2nd Fl., 1st Clar., 2nd Clar., 1st Fr.H., 2nd Fr.H., Tub., 1st Tpt., 2nd Tpt., and Tmb. The key signature is B-flat major. Measures 228-232 are marked with a piano (*p*) dynamic. Measures 233-235 are marked with a forte (*f*) dynamic. A box containing the letter 'N' is placed above measure 233. Trills (*tr*) are indicated for the 1st Clar., 2nd Clar., and Tub. parts in measures 234 and 235. A double bar line is present at the end of measure 235.

236 237 239 241 243

1st Fl. *ff* *f* *f* *ff*

2nd Fl. *ff* *f* *f* *ff*

1st Clar. *ff* *f* *tr* *ff*

2nd Clar. *ff* *f* *tr* *ff*

1st Fr.H. *ff* *ff*

2nd Fr.H. *ff* *ff*

Tub. *ff* *f* *tr* *ff*

236 237 239 241 243

1st Tpt. *f* *f* *f* *f*

2nd Tpt. *f*

Tmb. *ff* *f* *ff*

244 245 247 249

1st Fl. *ff*

2nd Fl. *ff*

1st Clar. *ff*

2nd Clar. *ff*

1st Fr.H. *ff*

2nd Fr.H. *ff*

Tub. *ff*

244 245 247 249

1st Tpt. *ff*

2nd Tpt. *ff*

Tmb. *ff*

250 251 253 255

1st Fl. 2nd Fl. 1st Clar. 2nd Clar. 1st Fr.H. 2nd Fr.H. Tub. 1st Tpt. 2nd Tpt. Tmb.

*mf* *cresc.* *f* *cresc.* *cresc.* *cresc.*

Detailed description: This block contains the musical score for measures 250 to 255. The score is for a full orchestra. The woodwinds (Flutes, Clarinets, Horns) and brass (Trumpets, Trombones, Tubas) are active. The strings are not shown. The key signature has two flats (B-flat and E-flat). Measure 250 starts with a mezzo-forte (*mf*) dynamic. The woodwinds play a rhythmic pattern of eighth notes. The brass plays a steady eighth-note accompaniment. A crescendo (*cresc.*) begins in measure 253. The first trumpet part starts with a forte (*f*) dynamic in measure 250. The score ends at measure 255.

256 257 259 261

1st Fl. 2nd Fl. 1st Clar. 2nd Clar. 1st Fr.H. 2nd Fr.H. Tub. 1st Tpt. 2nd Tpt. Tmb.

*ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Detailed description: This block contains the musical score for measures 256 to 261. The score is for a full orchestra. The woodwinds (Flutes, Clarinets, Horns) and brass (Trumpets, Trombones, Tubas) are active. The strings are not shown. The key signature has two flats (B-flat and E-flat). All instruments play a rhythmic pattern of eighth notes. The dynamic is fortissimo (*ff*) throughout. The score ends at measure 261.