

**E-flat HORN**

Medium

BQ28309

# **The Christmas Gig Book**

## **Volume 1**

Various Composers

*Arranged by David Marlatt  
for Brass Quintet*

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# *Eighth Note Publications*

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## The Christmas Gig Book Volume 1

Various Composers

*Arranged by David Marlatt*

This is a collection of well-loved Christmas music set for brass quintet. A number of styles and moods are represented in these ten pieces. They are suitable for a variety of performance situations such as school concerts, at church or on holiday performances in the community. All pieces are at the medium level which makes them approachable by the widest range of brass quintets from good elementary school groups to a professional ensemble looking for 30 minutes of festive music.

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F Horn  
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Trombone Treble Clef  
Bb Tuba Treble Clef

Notes and performance suggestions to all pieces  
can be found at the back of each book.

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Brass Quintet

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## THE CHRISTMAS GIG BOOK

## Volume 1

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## JOY TO THE WORLD

Joyfully ♩ = 100

The musical score for E♭ Horn of 'Joy to the World' is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Joyfully' with a quarter note equal to 100 beats per minute. The score consists of 62 measures across ten staves. Measure numbers 1 through 62 are placed above the notes. Dynamics include *f* (forte) at measures 2, 9, 15, 34, 40, and 53; *p* (piano) at measure 5; and *fp* (fortissimo piano) at measure 15. A crescendo hairpin is shown between measures 5 and 15, and another between measures 15 and 34. A decrescendo hairpin is shown between measures 34 and 40. A 'lead' instruction is placed above measure 40. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, with some measures containing slurs or ties.

63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83.

*p* *f*

# PAT-A-PAN

Briskly  $\text{♩} = 92$

27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73.

*mp* *mf* *f*

play out-very sustained

73 9 82 83

*p*

84 85 86 87 88

*mp*

89 90 91 92 93

94 95 96 97

*p* *pp*

# I SAW THREE SHIPS

Moderato  $\text{♩} = 110$  2 3 4

*mf* *p*

5 6 7 8 9

10 11 12 13 lead 14

*mf*

15 16 17 18 not lead 19

*mf*

20 21 22 23 24

25 26 27 lead 28 29

30 *fp*

31 not lead

32

33

34

35

36

37 *mf*

38 *fp*

39

40 *mf*

41

42 to CODA

43 *p*

44

45

46 *mp*

47

48

49

50

51

52

53

54

55 6

61

62 lead *mf*

63

64

65

66

67

68 2

70 not lead

71

72

73 *f*

74

75

76

77 *f*

78 2

80 *mf*

81 *f*

82 *mf*

83

84

85 *p*

86

87

88

89

CODA

D.S. al Coda

# GESU BAMBINO

Gently ♩. = 52

Musical score for Eb Horn, 12/8 time signature. The score consists of 30 measures across ten staves. The key signature is three sharps (F#, C#, G#). The tempo is marked "Gently" with a quarter note equal to 52 beats per minute. The score includes various dynamics: *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), *f* (forte), and *rit.* (ritardando). The score also includes markings for "lead" and "not lead" sections. The piece concludes with a double bar line.

# IT CAME UPON A MIDNIGHT CLEAR

Moderately  $\text{♩} = 52$

The musical score is written for an Eb Horn in G major (one sharp) and 6/8 time. It consists of 35 measures across six staves. The tempo is 'Moderately' with a quarter note equal to 52 beats. The score includes various dynamics and performance instructions:

- Staff 1:** Measures 1-4. Measure 1 has a whole rest. Measure 2 starts with a *mp* dynamic. Measure 4 has a fermata.
- Staff 2:** Measures 5-9. Measure 5 has a repeat sign. Measure 9 ends with a fermata.
- Staff 3:** Measures 10-15. Measure 10 has a whole rest. Measure 13 is marked 'lead' and has an accent. Measure 15 is marked 'not lead' and has a *mp* dynamic.
- Staff 4:** Measures 16-20. Measure 16 has a fermata. Measure 20 ends with a fermata.
- Staff 5:** Measures 21-27. Measure 21 has a whole rest. Measure 24 starts with a *p* dynamic. Measure 27 has a fermata.
- Staff 6:** Measures 28-32. Measure 28 has a fermata. Measure 29 has an accent. Measure 30 has a *mp* dynamic. Measure 32 has a fermata.
- Staff 7:** Measures 33-35. Measure 33 has a fermata. Measure 35 is marked 'rit.'. Measures 36-37 are first and second endings, both ending with a fermata.



# WE THREE KINGS

Moderately ♩ = 100

The musical score for 'We Three Kings' is written in 3/4 time with a key signature of one flat (Bb). The tempo is marked 'Moderately' with a quarter note equal to 100 beats per minute. The score consists of 84 measures across ten staves. Dynamics include *mf* (measures 1-7, 15-21, 51-54, 58-64), *mp* (measures 8-14), *p* (measures 22-28, 36-43, 44-50, 55-57, 65-71, 72-78), and *pp* (measures 83-84). Articulations include accents (>) and slurs. A repeat sign with a first ending bracket is present in measures 40-42. The piece concludes with a 'rit.' (ritardando) marking in measure 83 and a final note in measure 84.

# O COME, O COME EMANUEL

Chant-like  $\bullet = 88$

The musical score is written for an Eb Horn in 4/4 time. It consists of ten staves of music. The key signature has two sharps (F# and C#). The tempo is marked as 'Chant-like' with a quarter note equal to 88 beats per minute. The dynamics range from *mp* (mezzo-piano) to *f* (forte). The score includes various musical notations such as rests, notes, beams, and slurs. Measure numbers 1 through 72 are indicated above the notes. The piece concludes with a 'Very Slowly' section marked 'molto rit.' and a tempo change to 'a Tempo'.

*mp* sempre sostenuto

*mf*

*p* *mp*

Joyfully - same tempo

*f*

*mf* *molto rit.* a Tempo *mp*

*p* *molto rit.* Very Slowly  $\bullet = 60$

# SILENT NIGHT

Gently  $\text{♩} = 90$

*p*

4 5 2 7 8

9 10 11 12

13 14 15 16

17 18 19 20

*pp*

21 22 23 24

25 26 27 28

*mp*

29 lead 30 31 32

*mf*

33 34 35 not lead 36

37 38

alone Slower

*mp* *p*

# WE WISH YOU A MERRY CHRISTMAS

Brightly  $\text{♩} = 60$

The musical score is written for an Eb Horn in 3/4 time. It begins with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Brightly' with a quarter note equal to 60 beats per minute. The score is divided into several sections labeled A through H.

- Section A:** Starts with a *mf* dynamic. The melody consists of eighth and quarter notes.
- Section B:** Features a first ending (1.) and a second ending (2.) marked 'lead'. The second ending is marked 'not lead'.
- Section C:** Includes a four-measure rest followed by a *mf* dynamic.
- Section D:** Starts with a seven-measure rest followed by a *f* dynamic.
- Section E:** Labeled 'counter melody' with a *mf* dynamic.
- Section F:** Continues the counter melody.
- Section G:** Features a double bar line and a repeat sign.
- Section H:** Marked 'Suddenly Much Faster' with a quarter note equal to 70 beats per minute.

The score concludes with a final cadence.

# YE MERRY GENTS

Slowly-mysteriously  $\text{♩} = 60$

2 3 8 11

12 13 14 15

16 17 18 19

20 21 22 23

24 25 26 27

28 29 30 31

32 33 34 35

36 37 38 39

40 41 42 43

44 45 46 47

48 49 50 51

52 53 54 55

56

*p* *mf* *p* *mf* *p* *mp* *p* *f* *p*

Bright Swing  $\text{♩} = 100$  6

with Trbn

57 58 59 60

61 62 63 64 *p*

65 66 67 68 *mp* *mf*

69 70 71 72 *p*

73 74 75 76

77 78 79 80 lead with Tpt 2

81 82 83 84

85 86 87 88 *f*

89 90 91 92 *mp*

93 94 95 96 *mf*

97 98 99 *f*

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### ***Joy to the World***

This is certainly one of the most beloved pieces of holiday music throughout the world. Although the music was thought to have been written by Handel, the text was by Issac Watts and set to the melody by Lowell Mason making this more of an American carol than anything else.

This arrangement is fairly standard in its opening and proceeds through the verse and chorus with the instruments pairing up in duets. The trumpets play fanfare passages against the melody in the mid voices. At bar 53 the melody suddenly goes into a pizzicato-like half time feel before a return to the opening material at bar 74.

### ***Pat-a-Pan***

This is a very rustic Christmas piece that is set in a round beginning with the first trumpet and pyramiding down to the trombone. The percussive “drone” parts add a distinct color to this piece and this sort of writing works well with combinations of brass instruments. In bar 72 the tuba finally gets to shine with an unaccompanied pass through the melody.

### ***I Saw Three Ships***

There are many versions of the text and music for this famous Christmas carol. The words ultimately come from the story of the voyages of the “Three Kings of Cologne”. The music was found in the collection *Christmas Carols New and Old* by Bramley and Stainer in 1878.

The tuba has the chance at some melody in this arrangement with the other voices accompanying. The trumpets and horn/trombone have some nice exchanges between them. Cup mutes are also used in the trumpets to create a new texture in the quintet.

### ***Gesu Bambino***

This beautiful and flowing Christmas carol was written by Pietro Yon. The melody is found mainly between the Horn and Flugel horn with the rest of the ensemble supporting with rhythmic figures and counter melodies.

### ***It Came Upon a Midnight Clear***

This triple meter carol has become an annual favorite all around the world. This arrangement is very traditional and, after a short introduction, the remainder of the piece is standard in form and could be used as an accompaniment for choir.

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### ***We Three Kings***

This is a Christmas carol which is often performed as a “different” sounding piece on a festive concert because the harmonies are darker and more mysterious. This setting plays on those principles with open fifths and other rustic harmonies. Dynamics play a big role in this arrangement as echo effects are achieved by contrasting the volume. The melody is found in the two trumpets throughout with the lower three voices adding a rhythmic pulse and ostinato passages.

### ***O Come, O Come Emanuel***

This piece was written in the thirteenth century by an unknown composer. It was set as a single melodic line as many Gregorian chants were constructed. Other voices were added later in time to fill out the harmonies.

The trumpet is asked to stand away from the group. This is to emulate the call and response between a soloist and congregation at a church service found in many denominations. The other trumpet player should play a flugel horn to create a fourth “mellow” voice. The playing should be very smooth and lyrical at all times, except for the odd note in the trumpet which is imitating the sound of a bell. Starting in bar 42 the tuba and trombone (or optional euphonium) must connect their lines, passing one off to the other. It should sound like one player at all times.

### ***Silent Night***

*Silent Night* is one of the most serene Christmas carols of all time. The piece was originally written for two voices and guitar because the church organ had broken down.

This arrangement is fairly standard in its treatment of both the melody and harmonies. It is a simple and elegant piece and has been arranged as such. If a flugel horn is available, Trumpet 2 should play one. This brings a mellow cohesiveness to the ensemble and allows Trumpet 1 to be the lone bright voice against the mellow accompaniment.

### ***We Wish You a Merry Christmas***

This piece requires no introduction. A jolly and happy piece throughout with the melody in all parts.

### ***Ye Merry Gents***

*God Rest Ye Merry, Gentlemen* is a famous and popular Christmas carol. This arrangement is presented in two very different ways. One section is a slow and mysterious with a steady tuba ostinato and cup muted trumpets above while the other section is an upbeat swing with a walking bass line in the tuba with jazz harmonies and backgrounds. Both trumpets and the trombone get opportunities with melody in the swing section.