

The Christmas Gig Book

Volume 1

*Arranged by David Marlatt
for Brass Quintet*

TRUMPET - for F Horn

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Eighth Note Publications

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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.

CONTENTS

Joy to the World.....	1
Pat-a-Pan.....	2
I Saw Three Ships.....	3
Gesu Bambino.....	5
It Came Upon a Midnight Clear.....	6
We Three Kings.....	7
O Come, O Come Emanuel.....	8
Silent Night.....	9
We Wish You a Merry Christmas.....	10
Ye Merry Gents.....	11

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Bb Trumpet 1
Bb Trumpet 2
F Horn
Trombone
Tuba

Free downloadable parts available for:

Bb Trumpet (alternate for F Horn)
Eb Horn
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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B♭ Trumpet
alternate for F Horn

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JOY TO THE WORLD

Joyfully ♩ = 100

The musical score for 'Joy to the World' is written for B♭ Trumpet in G major (one sharp) and 2/4 time. It consists of 62 measures across ten staves. The tempo is marked 'Joyfully' with a quarter note equal to 100 beats per minute. The score includes various musical notations such as dynamics (f, p, fp), articulation (accents), and phrasing slurs. The piece features a key change to D major (two sharps) at measure 53. The final measure (62) ends with a double bar line.

Measures 1-62 are numbered above the staff. Dynamics include *f*, *p*, and *fp*. The score includes a key signature change to D major at measure 53. The piece concludes with a double bar line at measure 62.

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

mp *mf* *f*

play out-very sustained

73 9 82 83

84 85 86 87 88

89 90 91 92 93

94 95 96 97

p *mp* *p* *pp*

I SAW THREE SHIPS

Moderato ♩ = 110

2 3 4

5 6 7 8 9

10 11 12 13 lead 14

15 16 17 18 not lead 19

20 21 22 23 24

25 26 27 lead 28 29

mf *p* *mf* *mf*

30 31 not lead 32 33 34 *fp*

35 36 37 38 39 *mf* to CODA *fp*

40 41 43 44 *mf* *p*

45 46 47 48 49 *mp*

50 51 52 53 54

55 6 61 lead 62 63 64 *mf*

65 66 67 68 2 70 not lead

71 72 73 74 75 *f*

76 77 78 2 80 81 *mf* *f*

82 83 84 85 D.S. al Coda *mf* *p*

CODA
 86 87 88 89

GESU BAMBINO

Gently $\text{♩} = 52$

12 *mp* *lead* *p*

3 4 5 *mp* *p*

6 7 8 *mf* *p*

9 10 11 *f* *mp* *f* *mp* *lead*

12 13 14

15 16 17 *not lead*

18 19 20 *lead*

21 22 23 *not lead*

24 25 26 *mf* *p*

27 28 29 *f* *p*

30 *rit.* *a Tempo* *rit.* *mf* *p*

IT CAME UPON A MIDNIGHT CLEAR

Moderately $\text{♩} = 52$

1. *mp*

2. *mf*

3. *lead*

4. *not lead*

5. *under trombone sound*

6. *p*

7. *mf*

8. *mp*

9. *rit.*

10. 1. *mf*

11. 2. *mp*

12. *rit.*

13. 1. *mf*

14. 2. *mp*

15. *rit.*

16. 1. *mf*

17. 2. *mp*

18. *rit.*

19. 1. *mf*

20. 2. *mp*

21. *rit.*

22. 1. *mf*

23. 2. *mp*

24. *rit.*

25. 1. *mf*

26. 2. *mp*

27. *rit.*

28. 1. *mf*

29. 2. *mp*

30. *rit.*

31. 1. *mf*

32. 2. *mp*

33. *rit.*

34. 1. *mf*

35. 2. *mp*

WE THREE KINGS

Moderately ♩ = 100

1 2 3 4 5 6 7

mf *mp*

8 9 10 11 12 13 echo - in the distance *p*

15 16 17 18 19 20 21 *mf*

22 23 24 25 26 27 28 *p*

29 30 31 32 33 34 35

36 37 38 39 40 42 43

44 45 46 47 48 49 50 *p*

51 52 53 54 55 56 57 *mf* *p* *mf*

58 59 60 61 62 63 64 *p* *mf*

65 66 67 68 69 70 71 *p*

72 73 74 75 76 77 78

79 80 81 82 83 84 *rit. 2* *pp*

O COME, O COME EMANUEL

Chant-like $\text{♩} = 88$

The musical score is written for Bb Trumpet (alternate for F Horn) in G major (one sharp) and 4/4 time. It consists of 71 measures across ten staves. The tempo is marked as 'Chant-like' with a quarter note equal to 88 beats per minute. The score includes various dynamics: *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), *f* (forte), and *molto rit.* (very much ritardando). The tempo changes to 'Joyfully - same tempo' at measure 56 and 'Very Slowly' at measure 72, with a new tempo marking of $\text{♩} = 60$. The score features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and ties. The key signature has one sharp (F#). The piece concludes with a final double bar line at measure 71.

mp sempre sostenuto

mf

p

mp

Joyfully - same tempo

f

molto rit.

mf

mp

molto rit. Very Slowly $\text{♩} = 60$

p

SILENT NIGHT

Gently ♩ = 90

The musical score is written for a Bb Trumpet and is arranged in nine staves. The key signature has one flat (Bb) and the time signature is 8/8. The tempo is marked 'Gently' with a quarter note equal to 90 beats per minute. The score begins with a piano (*p*) dynamic. Measures 1-4 are on the first staff, 5-8 on the second, 9-12 on the third, 13-16 on the fourth, 17-20 on the fifth, 21-24 on the sixth, 25-28 on the seventh, 29-32 on the eighth, and 33-36 on the ninth. Measures 37-38 are on the tenth staff, which also includes the instruction 'Slower' and 'alone'. The score features various musical notations including eighth notes, quarter notes, half notes, and rests. There are also fingerings indicated by numbers 1-3. Dynamics include *p*, *pp*, *mp*, *mf*, *mp*, and *p*. The piece concludes with a double bar line at the end of measure 38.

WE WISH YOU A MERRY CHRISTMAS

Brightly $\text{♩} = 60$

mf

A

1. 2. lead B not lead

4 C *mf*

7 lead D *f*

E counter melody *mf*

F

G

H Suddenly Much Faster $\text{♩} = 70$

YE MERRY GENTS

Slowly-mysteriously $\text{♩} = 60$

2 3 8 11

12 13 14 15

p

16 17 18 19

20 21 22 23

mf

24 25 26 27

p *mf* *p* *mf* *p*

28 29 30 31

mp

32 33 34 35 with Trbn

36 37 38 39

mp

40 41 Bright Swing $\text{♩} = 100$ 48

f

49 50 51 52

mp

53 54 55 56

57 58 59 60

61 62 63 64

65 66 67 68

69 70 71 72

73 74 75 76

77 78 79 80 lead with Tpt 2

81 82 83 84

85 86 87

89 90 91 92

93 94 95 96

97 98 99

mp *mf* *p* *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.