

The Christmas Gig Book

Volume 1

*Arranged by David Marlatt
for Brass Quintet*

TROMBONE Treble Clef

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.

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Books available for:

Conductor
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

Trombone 

THE CHRISTMAS GIG BOOK
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JOY TO THE WORLD

Joyfully $\text{♩} = 100$



1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20 21

22 23 24 25 26 27

28 29 30 31 2 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

73

9

82

83

84

85

86

87

89

91

92

93

94

95

96 rit.

97

p

mp

I SAW THREE SHIPS

Moderato $\text{♩} = 110$

2

3

4

5 

6

7

8

9

10

mf

p

11

12

13

14

15

mf

16

17

18 lead Trbn/Tuba

19

20

mf

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

fp



Sheet music for a solo instrument, likely flute, featuring 14 staves of music with various dynamics and performance instructions. The music is in common time and consists of the following measures:

- Measures 36-40: Dynamics *mf*, *fp*, *mf*. Measure 37 includes a performance instruction "to CODA".
- Measures 41-45: Dynamics *p*.
- Measures 46-50: Dynamics *mp*.
- Measures 51-55: Measure 55 ends with a long black bar.
- Measures 61-65: Dynamics *mf*.
- Measures 66-70: Measure 67 includes a dynamic instruction *mf*.
- Measures 71-75: Dynamics *f*.
- Measures 76-80: Dynamics *p*, *mp*, *mf*.
- Measures 81-85: Dynamics *f*, *mf*, *p*. Measure 85 ends with a performance instruction "D.S. al Coda".

CODA

GESU BAMBINO

Gently $\text{♩} = 52$

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

rit. *a Tempo* *not lead* *rit.*

IT CAME UPON A MIDNIGHT CLEAR

Moderately $\text{♩} = 52$

Moderately $\bullet = 52$

2

3

A musical score for the first section of 'The Star-Spangled Banner'. The score is in common time (indicated by the '4' at the beginning of the first measure). The key signature is F major (indicated by the treble clef and the absence of sharps or flats). The vocal line consists of eighth and sixteenth note patterns. Measures 4 through 8 are shown, separated by vertical bar lines. Measure 4 starts with a eighth note followed by a sixteenth note, then a eighth note, then a sixteenth note. Measure 5 starts with a eighth note, followed by a sixteenth note, then a eighth note, then a sixteenth note. Measure 6 is a long sustained note. Measure 7 is a long sustained note. Measure 8 starts with a eighth note, followed by a sixteenth note, then a eighth note, then a sixteenth note.

13 > 14 15 16

mp

A musical score showing measures 17 through the lead section. The score consists of two staves. The top staff is for the treble clef (soprano) and the bottom staff is for the bass clef (bass). Measure 17 starts with a note on the first line of the treble staff. Measure 18 begins with a note on the fourth line of the bass staff, followed by a note on the first line of the treble staff. Measure 19 starts with a note on the first line of the treble staff. Measure 20 starts with a note on the first line of the treble staff. The lead section begins with a note on the first line of the treble staff.

Musical score showing measures 34 and 35, followed by a ritardando section (rit.) consisting of two measures. The score is in common time and uses a treble clef. Measure 34 contains four eighth notes. Measure 35 contains two eighth notes. The ritardando section starts with a measure of two eighth notes followed by a measure of one eighth note and a fermata. The section concludes with a measure of two eighth notes and a fermata.

WE THREE KINGS

Moderately $\text{♩} = 100$

3 4 5 6 7

8 9 10 11 12 13 14 echo - in the distance p

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

57 58 59 60 61 62 63

64 65 66 67 68 69 70 71

72 73 74 75 76 77 78 79

80 81 82 83 84 rit. 2 $\text{♩} = 100$ p

O COME, O COME EMANUEL

Chant-like $\text{♩} = 88$

mp sempre sostenuto

9 10 11 12 13 14 15 2

17 18 2 20 21 22 23 24

25 26 27 28 29 3 32 33 2

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 63 64

65 66 67 *molto rit.* // a Tempo 69

70 71 72 *molto rit.* Very Slowly $\text{♩} = 60$

SILENT NIGHT

Gently $\text{♩} = 90$

The musical score consists of nine staves of music for Trombone. The key signature is common time (indicated by '8'). The tempo is marked as 'Gently' with a tempo of $\text{♩} = 90$. The score includes measure numbers 1 through 38, dynamic markings (e.g., p , mp , mf), and performance instructions like 'lead' and 'Slower'.

Measure 1: Trombone enters with a single note. The dynamic is p .

Measure 2: Continues with eighth-note patterns.

Measure 3: Continues with eighth-note patterns.

Measure 4: Continues with eighth-note patterns.

Measure 5: Continues with eighth-note patterns.

Measure 6: Continues with eighth-note patterns.

Measure 7: Continues with eighth-note patterns.

Measure 8: Continues with eighth-note patterns.

Measure 9: Continues with eighth-note patterns.

Measure 10: Continues with eighth-note patterns.

Measure 15: Continues with eighth-note patterns.

Measure 16: Continues with eighth-note patterns.

Measure 17: Dynamics mp . Continues with eighth-note patterns.

Measure 18: Continues with eighth-note patterns.

Measure 19: Continues with eighth-note patterns.

Measure 20: Continues with eighth-note patterns.

Measure 21: Continues with eighth-note patterns.

Measure 22: Continues with eighth-note patterns.

Measure 23: Dynamics p . The instruction 'lead' is written above the note.

Measure 24: Continues with eighth-note patterns.

Measure 25: Continues with eighth-note patterns.

Measure 26: Continues with eighth-note patterns.

Measure 27: Continues with eighth-note patterns.

Measure 28: Continues with eighth-note patterns.

Measure 29: Dynamics mf . Continues with eighth-note patterns.

Measure 30: Continues with eighth-note patterns.

Measure 31: Continues with eighth-note patterns.

Measure 32: Continues with eighth-note patterns.

Measure 33: Continues with eighth-note patterns.

Measure 34: Continues with eighth-note patterns.

Measure 35: Continues with eighth-note patterns.

Measure 36: Continues with eighth-note patterns.

Measure 37: Continues with eighth-note patterns.

Measure 38: Continues with eighth-note patterns. The dynamic is mp . The instruction 'Slower' is written above the note.

WE WISH YOU A MERRY CHRISTMAS

Brightly $\text{d} = 60$

mf

1.

2. B

3 lead

4

mf

D not lead

E

mp

F

mf

G

2

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

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 lead 27

28 29 30

32 33 34 with Hn

36 37 38 39

Bright Swing $\text{♩} = 100$ 41 42 6 48

49 50 51 52 53 54 55

mp

f

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Trombone ♪

57

58

59

60

61

62

63

64

p

65

66

67

68

lead

69

70

71

73

74

75

77

78

79

80

81

82

83

84

85

86

87

88

f

89

90

91

92

mp

93

94

95

96

mf

97

98

99

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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.