

**B-flat TUBA Treble Clef**

Medium

BQ28311

# **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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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♭ Tuba Treble Clef

# THE CHRISTMAS GIG BOOK

Volume 1

## JOY TO THE WORLD

Arranged by David Marlatt

Joyfully ♩ = 100

The musical score is written for B♭ Tuba Treble Clef in 2/4 time, with a key signature of one sharp (F#). The tempo is marked 'Joyfully' with a quarter note equal to 100 beats per minute. The score consists of ten staves of music, numbered 7 through 83. The piece begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The first staff (measures 7-11) starts with a whole rest, followed by a series of eighth and quarter notes. The second staff (measures 12-16) continues with quarter notes and a half note. The third staff (measures 17-23) features a long note with a fermata and a dynamic marking of *fp*. The fourth staff (measures 24-29) includes a whole rest and a series of quarter notes. The fifth staff (measures 30-36) continues with quarter notes and a dynamic marking of *f*. The sixth staff (measures 37-42) features a long note with a fermata and a dynamic marking of *fp*. The seventh staff (measures 43-49) includes a series of quarter notes and a dynamic marking of *f*. The eighth staff (measures 50-54) starts with a double bar line and a 4/4 time signature, followed by quarter notes. The ninth staff (measures 55-59) continues with quarter notes and a dynamic marking of *p*. The tenth staff (measures 60-69) features a series of quarter notes and a dynamic marking of *f*. The final staff (measures 70-83) includes a double bar line, a 2/4 time signature, and a series of quarter notes.

# PAT-A-PAN

Briskly  $\text{♩} = 92$

The musical score for 'PAT-A-PAN' is written in treble clef with a tempo of 92 beats per minute. The piece is marked 'Briskly'. The score consists of 97 measures, divided into 11 systems of five staves each. The first system (measures 1-5) contains rests, with measure numbers 2, 3, 11, 14, and 15. The second system (measures 6-10) contains rests, with measure numbers 16, 11, 27, 28, 29, 11, 40, and 41. The third system (measures 11-15) contains eighth notes, with measure numbers 42, 43, 44, 45, 46, and 47, and a dynamic marking of *mp*. The fourth system (measures 16-20) contains eighth notes, with measure numbers 48, 49, 50, 51, 52, and 53. The fifth system (measures 21-25) contains eighth notes, with measure numbers 54, 55, 56, 57, and 58, and dynamic markings of *mf* and *f*. The sixth system (measures 26-30) contains eighth notes, with measure numbers 59, 60, 61, 62, 63, and 64. The seventh system (measures 31-35) contains eighth notes, with measure numbers 65, 66, 67, 68, 69, and 70. The eighth system (measures 36-40) contains eighth notes, with measure numbers 71, 72, 73, 74, and 75, and a marking of 'alone solo'. The ninth system (measures 41-45) contains eighth notes, with measure numbers 76, 77, 78, 79, and 80, and a dynamic marking of *sub. mp*. The tenth system (measures 46-50) contains eighth notes, with measure numbers 81, 82, 83, 84, and 85. The eleventh system (measures 51-55) contains eighth notes, with measure numbers 86, 2, 88, 89, 90, 91, and 92. The twelfth system (measures 56-60) contains eighth notes, with measure numbers 93, 94, 95, 96, and 97, and dynamic markings of *mp*, *p*, and *pp*.

# I SAW THREE SHIPS

Moderato  $\text{♩} = 110$   
3 4

lead 5

mf

6

7

8

9

10

11

12

13 not lead

14

15

16

17

18 lead Trbn/Tuba

mf

19

20

21

22

23

24

25

26

27

28

29

30

31

4

35

36

37 2

39

40

41 to CODA

mf

mf

43

2

45

46

47

48

49

50

51

p

mp

52 53 *mf* 54 55 *mf* *lead*

56 57 58 59

60 61 62 63 *lead*

64 65 66 67

68 69 70 4 74 *f*

75 76 77 78

79 80 81 82 *mp* *mf* *f* *fp*

83 2 85 *lead* *mf* D.S. al Coda

CODA

86 87 88 89

# GESU BAMBINO

Gently ♩. = 52

The musical score is written for Tuba Treble Clef in 12/8 time. It begins with a treble clef, a key signature of two sharps (F# and C#), and a tempo marking of 'Gently' with a quarter note equal to 52 beats. The score is divided into measures numbered 1 through 30. Measure 1 starts with a mezzo-piano (*mp*) dynamic. Measures 2-3 show a crescendo leading to a piano (*p*) dynamic. Measures 4-6 continue with a piano (*p*) dynamic. Measures 7-9 feature a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic in measure 8, and a forte (*f*) dynamic in measure 9. Measures 10-11 return to mezzo-piano (*mp*), then crescendo to forte (*f*) in measure 11. Measures 12-14 are marked piano (*p*). Measures 15-17 continue with piano (*p*). Measures 18-20 are marked piano (*p*). Measures 21-23 are marked mezzo-forte (*mf*). Measures 24-26 are marked mezzo-forte (*mf*). Measures 27-29 are marked piano (*p*). Measure 30 is marked mezzo-forte (*mf*). Performance markings include 'rit.' (ritardando) at measures 7, 9, 27, and 30; 'a Tempo' at measure 28; and 'rit.' (ritardando) at measure 29. The score concludes with a double bar line at the end of measure 30.

# IT CAME UPON A MIDNIGHT CLEAR

Moderately  $\text{♩} = 52$

The musical score is written for Tuba Treble Clef in 8/8 time. It consists of 35 measures across nine staves. The key signature has one sharp (F#). The score includes various dynamics such as *mp*, *mf*, and *rit.*, as well as articulation marks like accents and slurs. A repeat sign with first and second endings is used at the end of the piece.

Measure numbers 1 through 35 are indicated above the notes. Dynamics include *mp* (measures 1, 13, 29), *mf* (measures 13, 29), and *rit.* (measure 35). The piece concludes with a first ending (measures 36-37) and a second ending (measures 38-39).



# WE THREE KINGS

Moderately ♩ = 100

mf mp mf p mf mp mp mf p mf pp

# O COME, O COME EMANUEL

Chant-like  $\bullet = 88$

2 3 4 2 6 7

8 9 10 11 12 13 *mp sempre sostenuto*

15 17 18 20 21 22 23

24 25 26 27 28 29 3 32

33 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 Joyfully - same tempo 63 64

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

70 71 72 *molto rit.* Very Slowly  $\bullet = 60$

*mf*

*p*

*f*

*p*

# SILENT NIGHT

Gently  $\text{♩} = 90$

The musical score for "Silent Night" is written in G major and 4/4 time. It consists of 38 measures across nine staves. The tempo is marked "Gently" with a quarter note equal to 90 beats per minute. The score includes various musical notations such as rests, eighth notes, quarter notes, and half notes. It also features dynamic markings: *p* (piano) at measure 4, *mf* (mezzo-forte) at measure 29, and *mp* (mezzo-piano) at measure 38. There are also articulation marks like accents and slurs. The key signature changes from one sharp (F#) to two flats (Bb) at measure 29. The piece concludes with a final cadence in Bb.

# WE WISH YOU A MERRY CHRISTMAS

Brightly  $\text{♩} = 60$

The musical score is written for a single melodic line in B-flat major (one flat) and 3/4 time. It begins with a treble clef and a key signature of one flat. The tempo is marked as 'Brightly' with a quarter note equal to 60 beats per minute. The score is divided into several sections marked with letters in boxes: A, B, C, D, E, F, G, and H. Section A starts with a first ending bracket. Section D includes a measure with a '7' and the instruction 'lead'. Section F includes the instruction 'not lead'. Section H is marked 'Suddenly Much Faster' with a quarter note equal to 70 beats per minute. The piece ends with a double bar line.

# YE MERRY GENTS

Slowly-mysteriously  $\text{♩} = 60$

alone

*p*

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

*mf* > *p* < *mf* >

25 26 27 8 35

*p* < *mf* > *p*

36 lead 37 38 39

*mp*

40 41 Bright Swing  $\text{♩} = 100$  42 43

*mf*

Musical score for Bb Tuba Treble Clef, measures 44-99. The score is written in treble clef with a key signature of one flat (Bb). The music consists of a series of eighth and quarter notes, with some rests and dynamic markings. The dynamics include *mp* (mezzo-piano), *f* (forte), and *mf* (mezzo-forte). The score is divided into systems of five staves each, with measure numbers 44-48, 49-54, 55-60, 61-66, 67-72, 73-78, 79-84, 85-89, 90-95, and 96-99. The piece concludes with a double bar line at the end of measure 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.