

**The Christmas Gig Book  
Volume 2**

**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 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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Bb Trumpet 1  
Bb Trumpet 2  
F Horn  
Trombone  
Tuba

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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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Trombone

# CHRISTMAS GIG BOOK

## Volume 2

Arranged by David Marlatt

O COME, ALL YE FAITHFUL - Traditional English Carol

Triumphantly ♩ = 110 2

mf

f

mf

*molto rit.*

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A CATALONIAN CHRISTMAS CAROL - Traditional Spanish

Easy, flowing

♩ = 92

2

3

4

5 lead

6

*p* sempre legato

*p*

7

8

9

*poco rit.*

11

*a Tempo*

14

15

*mf*

*sub. p*

37

38

39 lead

40

41

42

*mp*

43

44

45

46

47

48

*p*

49

50

51

54

55

56

57

58

59

60

61

62

*f*

63

64

65

66

67

68

69

70

71

72

74

75

76

*mf*

*mp*

*p*

77

78

79

Very Slowly

♩ = 66

81

*rit.*

81

*pp*

THE HOLLY AND THE IVY - Traditional English Carol

Smoothly  $\text{♩} = 84$  7 8 9 lead 10 11

The musical score is written in bass clef with a 3/4 time signature. It consists of 76 numbered measures. The tempo is marked 'Smoothly' with a quarter note equal to 84 beats per minute. The key signature has one flat (B-flat). The score includes various dynamics: *mp* (mezzo-piano) at measures 10, 26, and 67; *p* (piano) at measures 18, 24, 43, and 74; and *mf* (mezzo-forte) at measures 56 and 77. There are also crescendos and decrescendos. Articulations include slurs, accents, and a 'rit.' (ritardando) at measure 77. Rehearsal marks are present at measures 7, 8, 9, 26, 33, 38, and 41. The score ends with a double bar line at measure 76.

DECK THE HALL - Traditional Welsh Carol

Joyfully  $\text{♩} = 100$

The musical score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of 73 measures, with measure numbers 2, 3, 4, 5, 7, 8, 9, 10, 11, 12, 13, 15, 16, 17, 19, 20, 21, 23, 24, 25, 27, 28, 29, 31, 32, 33, 37, 38, 39, 40, 41, 43, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 57, 58, 59, 61, 62, 63, 65, 66, 67, 68, 69, 70, 71, 72, and 73. The score includes various articulations such as slurs, accents, and breath marks. Dynamics range from *p* (piano) to *f* (forte). There are several triplet markings (3) and a 'lead' instruction above measure 37. A large 'PREVIEW ONLY' watermark is overlaid across the middle of the page.

74 75 76 77

3

STILL, STILL, STILL - Traditional Austrian Carol

Gently ♩ = 66

2 3 4 5 6

*p*

7 8 9 10 11 12

13 14 15 16 17 18

19 21 22 23 24 25

26 27 28 29 30 31 lead

*mp*

32 33 34 35 36

*p*

37 38 39 40 41 42

43 44 45 46 47

*mp* *p*

48 49 50 51 molto rit. a Tempo

54 55 56 57 Slower 58

HARK! THE HERALD ANGELS SING - F. Mendelssohn

Joyfully  $\text{♩} = 100$

The musical score is written in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. It consists of 46 measures, numbered 1 through 46. The score is divided into several systems. The first system (measures 1-6) begins with a dynamic marking of *f*. The second system (measures 7-11) has a dynamic marking of *mf*. The third system (measures 12-16) continues the *mf* dynamic. The fourth system (measures 17-21) continues the *mf* dynamic. The fifth system (measures 22-26) continues the *mf* dynamic. The sixth system (measures 27-31) continues the *mf* dynamic. The seventh system (measures 32-36) continues the *mf* dynamic. The eighth system (measures 37-41) continues the *mf* dynamic. The ninth system (measures 42-46) continues the *mf* dynamic. A large, semi-transparent watermark reading "PREVIEW ONLY" is overlaid across the middle of the score, covering measures 22 through 26.



47 48 49 50 51

52 53 54 55 56

57 58 59 60 61

62 63 64 65 66

*p*

67 68 69 70 71 72 73 74

*mf* *f*

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75 76 77 78 79

80 81 82 83 84

85 86 87 88

WASSAIL, WASSAIL ALL OVER THE TOWN - Traditional English Carol

Rollicking  $\text{♩} = 60$

The musical score is written for Trombone in bass clef, 3/4 time, with a key signature of two flats (Bb and Eb). It consists of 71 numbered measures across ten staves. The tempo is marked 'Rollicking' with a quarter note equal to 60 beats per minute. The score includes various musical notations such as slurs, accents, and dynamic markings. A large, semi-transparent watermark reading 'PREVIEW ONLY' is overlaid across the middle of the page, spanning measures 29 to 42. The dynamic markings are: *p* (measures 1-13), *mf* (measures 14-28), *mp* (measures 29-42), *mf* (measures 43-57), and *p* (measures 58-71). A 'lead' instruction is present above measure 14. A fermata is placed over measure 45. The piece concludes with a final *p* dynamic marking and a hairpin crescendo leading to the final note.

72 73 74 75 76 77 78

79 80 81 82 83 84 85 86

87 *lead* 88 89 90 91 3 94

*mf* *f*

95 96 97 98 99 100 101

102 103 104 105 106 107 108

109 110 *lead* 111 112 113 114 115

116 117 118 119 120 121 122

123 124 125 126 127 128 129

*f*

130 131 132 133 134 135 136

137 138 139 140 141 142 143 3

146 147 148 149 150 151

152 153 154 155 156 157 158 159

160 161 162 163 164 165 166

167 168 169 170 171 172 173

*ff*

174 175 176 177 178 179 180

*f* *mf*

181 182 183 184 185 186 187

*mp*

188 189 190 191 192 193 194

*p*

195 196 197 198 199 200

*Slower*

DING DONG MERRILY ON HIGH - 16th Century French Carol

Bell-like  $\bullet = 152$

bell tones

1 2 3 4 5 6 7

*f*

8 9 10 11 12 13 14

*mf*

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

57 8 65 66 67

68 69 70 71 72 73

74 75 76 77 78 79

80 81 82 83 84 85

86 87 88 89 90 91

2 93 4 5 96 97

98 99 100 101 102 103

104 105 106 107 108 109

110 111 112 113 114 115

*mp*

116 117 118 119 120 121

122 123 124 125 126 127

128 129 130 131 132 133

134 135 136 137 138 139

140 141 142 143 144 145

146 147 148 149 150 151

152 153 154 155 156 157

158 159 160 161 162 163

164 lead 165 166 167 168

170 171 172 173

*sub. p* *f* *sub. f*

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# The Christmas Gig Book

## Volume 2

### ***O Come, All Ye Faithful***

After a short introduction with melodic excerpts played in various voices, a verse of this famous carol is played. This moves to a wandering descant trumpet line before the grand finale.

### ***A Catalonian Christmas Carol***

This traditional folk song from Catalonia (a region in Spain) features a spiritual text largely about the child Jesus, prompting some to classify it as a Christmas carol. It has been regularly sung during the Christmas season in parts of Europe and the Americas, but there are numerous instrumental versions, including notable ones for solo guitar that are very popular. This arrangement begins like the guitar versions - simple, light and clean. It grows to be more full and sonorous than a guitar ever could, before ending, as it began - peacefully.

### ***The Holly and the Ivy***

This traditional English carol describes two of the mainstay Christmas decorations since the fifteenth century. This arrangement opens with an unaccompanied tuba solo stating the theme. Then the quintet splits into various combinations of trios and duets with the melody passing between them. This is a peaceful and elegant version of this classic carol.

### ***Deck the Hall***

This Welsh carol dates back to the sixteenth century. Strangely, the popular words that are sung are not translated from Welsh but are American in origin from the nineteenth century. This is robust, upbeat and fun with the melody passed all around the ensemble.

### ***Still, Still, Still***

This peaceful carol is beautiful in its simplicity and elegance. Melody is found in all voices and some interplay between the pair of trumpets and horn/trombone rounds out a good arrangement.

### ***Hark! The Herald Angels Sing***

This carol first appeared in 1739 written by Charles Wesley. However, this is *not* the version that we all know and love today. It was slow and solemn! This arrangement opens joyfully with a 3+3+2 rhythmic figure before moving into the main statement of the theme. There is an ornamented descant floating the them to bring the work to a close.

### ***Wassail, Wassail All Over the Town***

Wassailing songs are among the most popular of the secular holiday songs of Christmas. The tradition of “wassailing” refers to townsfolk going door to door, singing and drinking to the health of those whom they visit. This is basically what we know as “caroling”.

### ***Ding Dong Merrily on High***

The tune to this carol first appeared as a secular dance tune in the 1500s. The lyrics are from an English composer George Ratcliffe Woodward. The bells motif is used throughout this arrangement and some original material is interspersed as well. The tuba gets a full verse of melody with the remainder of the group playing punctuated chords before driving to an exciting finish.



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