

**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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*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.

ISBN: 9781554738229

CATALOG NUMBER: BQ11376

COST: \$7.95

DURATION: 25:00

DIFFICULTY RATING: Medium

Brass Quintet

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Tuba

# CHRISTMAS GIG BOOK

## Volume 2

Arranged by David Marlatt

O COME, ALL YE FAITHFUL - Traditional English Carol

Triumphantly  $\text{♩} = 110$

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

21 22 23 24 25 3

28 29 30 31 32

33 34 35 36 37

38 39 40 41 42

43 44 45 46 3 49 50

51 52 53 54 55

56 *molto rit.*



# A CATALONIAN CHRISTMAS CAROL - Traditional Spanish

Easy, flowing

$\bullet = 92$  2

*p* sempre legato

*poco rit.* *a Tempo*

*mf*

*sub. p*

*f*

*mf* *mp* *p*

Very Slowly  $\bullet = 66$  *rit.*

*pp*

The musical score is written for Tuba in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of 80 numbered measures. The tempo is marked as 'Easy, flowing' with a quarter note equal to 92 beats. The score includes various dynamics such as *p* (piano), *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo), and *sub. p* (sub-piano). Performance instructions include 'sempre legato', 'poco rit.' (slightly slower), 'a Tempo' (return to tempo), and 'Very Slowly' (ritardando). A double bar line with a repeat sign is present at measure 74. A large 'PREVIEW ONLY' watermark is overlaid across the middle of the page.

THE HOLLY AND THE IVY - Traditional English Carol

Smoothly  
alone

2 3 4 5

*mp*

6 7 8 9 10 11 12

13 14 15 16 17 18 19

*p*

20 21 22 23 24 25 26 7

33 34 35 36 37 38 3 41

*mp*

42 43 44 45 46 47 48

49 50 51 52 53 54 55

56 57 58 59 60

*mf*

61 lead 62 63 64 65 66

*mp*

67 68 69 70 71 72

73 74 75 76 77 *rit.* 78

*p*

DECK THE HALL - Traditional Welsh Carol

Joyfully  $\text{♩} = 100$

The musical score is written for Tuba in bass clef with a key signature of one flat (B-flat). It consists of 77 measures. The tempo is marked 'Joyfully' with a quarter note equal to 100 beats per minute. The score includes various dynamics such as *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). There are also articulation marks like accents and slurs. Fingerings are indicated by numbers 2, 3, 4, 5, and 7. The score features several rests, some of which are marked with a '2' above them, indicating a two-measure rest. The piece concludes with a double bar line and repeat dots.

STILL, STILL, STILL - Traditional Austrian Carol

Gently ♩ = 66

The musical score is written in bass clef with a 4/4 time signature. It consists of 58 numbered measures across ten staves. The tempo is marked 'Gently' with a quarter note equal to 66 beats per minute. The dynamics range from *p* (piano) to *mp* (mezzo-piano). The score includes various musical notations such as slurs, ties, and rests. A large 'PREVIEW ONLY' watermark is overlaid across the middle of the page. The piece concludes with a 'Slower' marking and a final measure.

HARK! THE HERALD ANGELS SING - F. Mendelssohn

Joyfully  $\text{♩} = 100$

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

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

*f*

*mf*

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62 63 64 65 66

*p*

67 68 69 70 71

*mf* *f*

72 73 74 75 76

77 78 79 80 81 82

83 84 85 86 87 88

WASSAIL, WASSAIL ALL OVER THE TOWN - Traditional English Carol

Rollicking  $\text{♩} = 60$

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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 32 33 2

*mf*

35 36 37 38 39 40 3

*p*

43 44 45 46 47 48 49

*mp* *mf*

50 51 52 53 54 55 56

57 58 59 60 61 62 63

64 65 66 67 68 69 70

*p*

71 72 73 74 75 76 77

78 79 80 81 82 83 84

85 86 87 88 89 90 91

92 93 94 95 96 97 98

*f*

99 100 101 102 103 104 105

106 107 108 109 110 111 112

113 114 115 116 117 118 7

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

160 161 162 163 164 165 166

167 168 169 170 171 172 173

174 175 176 177 178 179 180

181 182 183 184 185 186 187

188 189 190 191 192 193 194

195 196 197 198 199 200

*f*

*mp*

*p*

*ff*

Slower

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DING DONG MERRILY ON HIGH - 16th Century French Carol

Bell-like  $\bullet = 152$   
bell tones

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 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 73 74 75 76 77 78

79 80 81 82 83 84 85

86 87 88 89 90 91 92

*f*

*mf*

**16**

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93 94 95 96 97 98 99

100 101 102 103 104 105 106

107 108 109 110 111 112 113 8

121 lead 122 123 124 125 126 127

*mf*

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

*f*

156 157 158 159 160 161 162

163 164 165 166 167 168

*p*

169 170 171 172 173 174

*sub. f*

# 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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ISBN 978-1-55473-822-9



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in the United States by:



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**BQ11376**      **\$7.95**



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