
Eighth Note Publications

O Come, O Come Emanuel

Traditional

Arranged by David Marlatt

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 euphonium must connect their lines, passing one off to the other. It should sound like one player at all times.

PREVIEW ONLY

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DIFFICULTY RATING: Medium

Brass Quintet

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O COME, O COME EMANUEL

Traditional
Arranged by D. Marlatt

Chant-like
stand away from group

$\bullet = ss$

2 3 4 5

Bb Trumpet

mp *sempre sostenuto*

Bb Flugel horn

triangle

F Horn

Euphonium

Tuba

6 7 8 9 10 11 12

lead

mp *sempre sostenuto*

mp *sempre sostenuto*

mp *sempre sostenuto*

mp *sempre sostenuto*

13 14 15 16 17 18

bell-like

triangle

The musical score is arranged in three systems. The first system (measures 1-5) features a Bb Trumpet part with a 'Chant-like' instruction and a 'stand away from group' instruction. The Bb Flugel horn, F Horn, Euphonium, and Tuba parts are marked with rests. The second system (measures 6-12) includes a vocal part (lead) and four instrumental parts, all marked with 'mp' and 'sempre sostenuto'. The third system (measures 13-18) continues the instrumental parts, with the Bb Flugel horn part marked with a 'triangle' instruction. A large 'PREVIEW ONLY' watermark is overlaid across the middle of the score.

19 20 21 22 23 24 25

bell-like

26 27 28 29 30 31 32 33 34

mf triangle

35 36 37 38 39 40 41

mf

42 43 44 45 46 47 48

mp

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