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NOTE FROM THE ARRANGER

When describing my own wholly original music, I often suggest that its inherent eclecticism is a result of my various cultural, religious, and experiential influences, which have helped me create a unique hybrid of style and flavor. Similarly, with this new collection of Christmas Carol arrangements, one can immediately recognize my years of singing as a boy chorister with Dr. Gerre Hancock at St. Thomas Fifth Avenue, my conducting work with John Williams and Keith Lockhart and the Boston Pops, and my years writing and performing 1980's style pop/rock—grand gestures stand alongside the gentle and mysterious.

These arrangements aim to be fun, spiritually fulfilling, rewarding to perform, and a delight and thrill to hear. Many of these works were arranged for the annual service of Lessons and Carols at Boston University's Marsh Chapel. Later, the Canadian Broadcasting Company commissioned me to create several arrangements for the CBC's Annual Christmas Sing-In broadcast from The Church of St. Andrew and St. Paul in Montreal. The most recent arrangements stem from The Washington Chorus's annual run of Christmas Candlelight Concerts at The Kennedy Center where several thousand audience-members sing along with the Washington Chorus and National Brass.

Most of these arrangements were conceived for professional brass players to accompany a large singing audience or congregation with support from a proficient choral ensemble with organ and percussion and, in their original full instrumental form, they are at their most successful. However, this current collection presents these works in additional versions that may be performed with solo keyboard, either organ or piano. To this end, the keyboard reductions are meant to be guidelines for performance, and players should approach them as they would a piano reduction to an oratorio or opera, i.e., without too much stress to try to play all of the notes all of the time! In addition, in order to accurately reflect the full instrumental versions of these arrangements, the reductions are very complete; but, as with any solo keyboard presentation of this type, players should use their judgement in their realization, both in terms of registration for the organist, or use of pedal and level of density for the pianist.

ACKNOWLEDGMENTS

I would like to thank Anthony Furnivall for his arrangement of "Amazing Grace", which was the very first hymn brass arrangement I encountered, having participated in its premiere at Chautauqua as a boy chorister at St. Paul's Cathedral in Buffalo, New York. I'll never forget the thrill of the brass entrance for the final verse! In addition, none of my music would exist without the tutelage of Dr. Gerre Hancock, who taught me to improvise and allowed me to steal many of his very best tricks and techniques. Other recognitions include Dr. Robert Watts Thornburg, who hired me at the age of twenty to lead the music at BU's Marsh Chapel, requiring that I compose something new each week, including some in this collection; Kelly Rice, Senior Producer at the CBC who helped shape the theatre and "sing-ability" of the arrangements; John Rutter, who taught me the limits of what brass could, and should, do; Brian Jones, for insisting that I find simpler solutions to complexities—forcing me to be efficient and clean; and to the many conductors who have supported, commissioned, and championed my choral music: Scott Allen Jarrett, Jennifer Lester, Thomas Colohan, Christopher Jackson, Andrew Clark, Robert Sund, Ann Howard Jones, Jordan De Souza, Michael Zaugg, Donald Teeters, Fred Jodry, Peter Krausinski, David Carrier, and the incredible Wayne Riddell.

—Julian Wachner

Catalog No. 8286

O Come, O Come, Emmanuel

for SATB Chorus and Keyboard,*
or optional Brass Octet, Harp, Timpani and Organ

Franciscan Processional

Traditional
Julian Wachner, arr.
Keyboard arrangement by
A. Douglas Biggs

♩ = 52

Female Solo

Soprano *p*

O come, O come, Em - ma - nu - el And ran - som cap - tive Is - ra - el, That

S *3*

mourns in lone - ly ex - ile here, Un - til the Son of God ap - pear, —

B *Male Solo p*

Re -

S *5*

joice! Re-joyce! Em - ma - nu - el Shall come to thee, O Is - ra - el.

B

Org. *mf*

Man

* When performed on the organ, down-stemmed notes in the bass staff can be played on the pedals at the discretion of the performer. Cue-sized notes are optional notes that can be added or substituted in the event of an organ performance. Marked *glissandi* or rolls are intended for piano performance only, as are notes below the range of the organ, which should be transposed up an octave when appropriate.

10

S
A

p

O come, O come, Thou Lord ___ of might, Who

p

Ped.

Sost.

13

S
A

to Thy tribes, on Si - nai's height, In an - cient times did'st give ___ the Law, In

T
B

In an - cient times did'st give ___ the Law, In

p

(restrike)

(Sost.)

15

ff

unis.

cloud and maj - es - ty ___ and awe. Re - joi - ce! Re - joi - ce! Em - ma - nu -

ff

unis.

cloud and maj - es - ty ___ and awe. Re - joi - ce! Re - joi - ce! Em - ma - nu -

f

Ped.

(Sost.)

*If being performed on the piano, the accompanist may lightly re-articulate the Left hand diad.

Più Mosso

17

el Shall come to thee, O Is - ra - el.

el Shall come to thee, O Is - ra - el. *mf* O come, Thou Rod of Jes - se, free Thine

Più Mosso

p Man.

19

T
B

own from Sa - tan's ty - ran - ny From depths of Hell Thy peo - ple save, And

p Ped.

21

give them vict'ry o'er the grave. Re-joice! Re-joice! Em - ma - nu -

In homage of Dr. Gerre Hancock, teacher, colleague, friend.

Hark! The Herald Angels Sing

for SATB Chorus and Organ with optional Brass Quintet and Timpani

Charles Wesley (1707–1788)

Felix Mendelssohn (1809–1847)

Adapted by William H. Cummings (1831–1915)

Arranged by Julian Wachner

Joyful, light ♩ = 110

Toccata style registration

Organ

ff

Pedal

A

10

Musical notation for measures 10-12. The treble staff features a complex rhythmic pattern with triplets and sixteenth notes. The bass staff provides a steady accompaniment. A large watermark 'PIANO' is visible across the page.

13

Musical notation for measures 13-15. The treble staff features a complex rhythmic pattern with triplets and sixteenth notes. The bass staff provides a steady accompaniment. A large watermark 'PIANO' is visible across the page.

16

Musical notation for measures 16-18. The treble staff features a complex rhythmic pattern with triplets and sixteenth notes. The bass staff provides a steady accompaniment. A large watermark 'PIANO' is visible across the page.

19

Musical notation for measures 19-21. The treble staff features a complex rhythmic pattern with triplets and sixteenth notes. The bass staff provides a steady accompaniment. A large watermark 'PIANO' is visible across the page.

22

Musical notation for measures 22-24. The treble staff features a complex rhythmic pattern with triplets and sixteenth notes. The bass staff provides a steady accompaniment. A large watermark 'PIANO' is visible across the page.

25

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

28

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

31

B Verse 1
unis. f

Unis. Chos.

Hark! the her - ald an - gels sing — glo - ry to the

35

new - born King! Peace on earth and mer - cy mild, — God and sin - ners

Un Flambeau (*Bring a Torch*)

for Unison Chorus and Keyboard, or optional Brass Sextet, Harp and Organ

Recueil de Noël en langue Provençal, 1856
(Collection of Christmas Carols
in Provincial Languages, 1856)*

Traditional
Julian Wachner, arr.
Keyboard arrangement by
A. Douglas Biggs

♩ = 60

Keyboard*

p

Ped. I

Man.

13

pp cresc. poco a poco (*mp*) (*mf*)

Ped.

27

(*cresc.*)

38

mf

Man.

Ped.

The musical score is written for keyboard and is divided into four systems. The first system (measures 1-12) is in 3/8 time with a tempo of quarter note = 60. It features a piano (*p*) dynamic and includes a first pedal point (Ped. I) and a manual change (Man.) at the end. The second system (measures 13-26) continues in the bass clef, showing a dynamic progression from *pp* to *mf* with a *cresc. poco a poco* marking. The third system (measures 27-37) is in the treble clef, marked with a *cresc.* dynamic. The fourth system (measures 38-48) is in the bass clef, marked with a *mf* dynamic, and includes a manual change (Man.) and a second pedal point (Ped.) at the end.

* When performed on the organ, down-stemmed notes in the bass staff can be played on the pedals at the discretion of the performer. Cue-sized notes are optional notes that can be added in the event of an organ performance. Marked *glissandi* or *rolls* are intended for piano performance only.

48

(cresc.) f dim.

56

p mp Man.

65

cresc. f Ped.

72 Verse 1

Un flam - beau, Jean - nette, I - sa - bel - le, Un flam - beau, cou - rons au ber -
 Bring a torch, Jean - nette, I - sa - bel - le, Bring a torch to the cra - dle,

mf

79

ceau! C'est Jé - sus, bon - nes gens du ha - meau, Le Christ est
 run! ti is Je - sus, good folk of the vil - lage, Christ is

mf

85

né, Ma - rie ap - pel - le: Ah! Ah! Que - la mère est
 born and Ma - ry's call - ing: Ah! Ah! Beau - ti - ful is the

92

bel - le! Ah! Ah! Ah! Que l'En - fant est beau!
 Moth - er! Ah! Ah! Beau - ti - ful is the Child!

98

f
 Man.

106 Verse 2

C'est un tort — quand l'En - fant som - meil - le, C'est un tort — de cri - er si
 It is wrong when the Child — is sleep - ing, It is wrong to talk — so

Soto

Ped. *simile*

Catalog No. 8286

Commissioned by Kelly Rice and the CBC for the annual CBC Christmas Sing-In.

The arrangement is dedicated to all of my good friends and colleagues at the Church of St. Andrew and St. Paul, Montreal, Quebec

Angels We Have Heard On High

for SATB Chorus and Keyboard,*
or optional Brass, Harp, Percussion and Organ

Traditional

Traditional

Julian Wachner, arr.

Keyboard arrangement by

A. Douglas Biggs

Allegro ♩ = 126

Keyboard

4 (glock.) mf

8 mp

11 mf

15 (mf)

* When performed on the organ, down-stemmed notes in the bass staff can be played on the pedals at the discretion of the performer. Cue-sized notes are optional notes that can be added or substituted in the event of an organ performance. Marked *glissandi* or rolls are intended for piano performance only, as are notes below the range of the organ, which should be transposed up an octave when appropriate.

18

sfzmp cresc.

This system contains measures 18 and 19. The right hand plays a melodic line with a long slur over measures 18 and 19. The left hand plays a bass line with chords. A dynamic marking *sfzmp cresc.* is placed between the staves.

20

sfzmp cresc. *f mp*

Ped.

This system contains measures 20 and 21. The right hand continues the melodic line. The left hand has a bass line with chords. Dynamic markings *sfzmp cresc.* and *f mp* are present. A *Ped.* marking is at the end of measure 21.

22

f mp *f mf*

This system contains measures 22 and 23. The right hand has a melodic line with slurs. The left hand has a bass line with chords. Dynamic markings *f mp* and *f mf* are present.

25

f *mf*

Ped. *Man.*

This system contains measures 25 and 26. The right hand has a melodic line with slurs. The left hand has a bass line with chords. Dynamic markings *f* and *mf* are present. *Ped.* and *Man.* markings are at the end of measure 26.

28

This system contains measures 28 and 29. The right hand has a melodic line with slurs. The left hand has a bass line with chords.

30

ffp cresc. poco a poco

Ped.

This system contains measures 30 and 31. The right hand has a melodic line with slurs. The left hand has a bass line with chords. A dynamic marking *ffp cresc. poco a poco* is present. A *Ped.* marking is at the end of measure 31.

33 *unis. f*

Unis. Cho. An - gels we have heard on high

36 Sweet - ly sing - ing o'er the plains, And the moun - tains

39 in re - ply Ech o - ing their joy - ous strains.

42

S A Glo - - - - -

T B Glo - - - - -

Man.

The Snow Lay on the Ground was commissioned by Alison Combes for The Washington Chorus and the National Brass.
It received its premiere at The Kennedy Center Concert Hall during the Chorus' annual run of Christmas performances December 2014.

The Snow Lay On the Ground

for SATB Chorus and Keyboard,*
or optional Brass Octet, Harp, Percussion, and Organ

Traditional

Traditional

Julian Wachner, arr.
Keyboard arrangement by
A. Douglas Biggs

Allegretto ♩ = 112

Keyboard

p

ped. ad lib.

(sleighbells)
15^{ma}

loco

6

15^{ma}

loco

12

A

p

The

p

Ped.

* When performed on the organ, down-stemmed notes in the bass staff can be played on the pedals at the discretion of the performer. Cue-sized notes are optional notes that can be added or substituted in the event of an organ performance. Marked *glissandi* or rolls are intended for piano performance only, as are notes below the range of the organ, which should be transposed up an octave when appropriate.

17 **A**

S *p* The snow, _____

A snow, _____

T *p* The snow, _____

B *p* The snow, _____

Copyright Review Only

22

S *mp* The

A *mp* The snow, _____

T *mp* The snow, _____

B *mp* The snow, _____

Copyright Review Only

28

Musical score for measures 28-33. The score is in G major (one sharp) and 4/4 time. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "snow, _____ The snow, _____". The piano part includes a "Ped." (pedal) marking at the end of measure 33. Dynamics include *mf* (mezzo-forte) and accents (>).

34

Musical score for measures 34-39. The score continues with four vocal staves and piano accompaniment. The piano part features a complex melodic line in the right hand and a steady bass line in the left hand. The key signature changes to E major (two sharps) at the beginning of measure 38.

Man.

Niño lindo

for SATB Chorus unaccompanied

Traditional Venezuelan words

Traditional Venezuelan melody

Julian Wachner, arr.

Lullaby, not too fast throughout

pp stagger breathing

Soprano

Alto

Tenor

Bass

pp

Ni - ño lin - do, ni - ño lin - do, ni - ño lin - do, ni - ño

Keyboard
(for rehearsal only)

Lullaby, not too fast throughout

8

mp

p

p

p

Ni ño lin - do, an - te ti me rin - do;

Ni - ño lin - do, an - te ti me rin - do;

Ni - ño lin - do, an - te ti me rin - do;

Ni - ño lin - do, an - te ti me rin - do;

lin - do, ni - ño lin - do, Ni - ño lin - do, ni - ño lin - do,

29

an-te ti me rin - do; ni - ño lin - do, e-res tú mi Dios. —

an - te ti me rin - do; ni - ño lin - do e-res tú mi Dios. —

an - te ti me rin - do; ni - ño lin - do e-res tú mi Dios. —

an - te ti me rin - do; ni - ño lin - do e-res tú mi Dios. —

35 *mp* E-sa tu her-mo-su-ra; e-se tu can-dor, *p* el al-ma me ro-ba, *pp* el al-ma me ro-ba,

mp E-sa tu her-mo-su-ra; e-se tu can-dor, *p* el al-ma me ro-ba, *pp* el al-ma me ro-ba,

mp E-sa tu her-mo-su-ra; e-se tu can-dor, *p* el al-ma me ro-ba, *pp* el al-ma me ro-ba,

mp E-sa tu her-mo-su-ra; e-se tu can-dor, *p* el al-ma me ro-ba, *pp* el al-ma me ro-ba,

The First Nowell

for SATB Chorus and Keyboard,*
or optional Brass Octet, Harp, Percussion and Organ

Carols Ancient and Modern (1823)

16th or 17th-century English Carol
John Stainer (1840–1901), harm.

Julian Wachner, arr.
Keyboard arrangement by
A. Douglas Biggs

Moderato ♩ = 110

Keyboard

p *f* *sfzmp* *sfzmp*

Ped.

5 *ff* *f*

8 *mf*

11 *f* *mf*

Man.

* When performed on the organ, down-stemmed notes in the bass staff can be played on the pedals at the discretion of the performer. Cue-sized notes are optional notes that can be added or substituted in the event of an organ performance. Marked *glissandi* or rolls are intended for piano performance only, as are notes below the range of the organ, which should be transposed up an octave when appropriate.

14

f

Musical notation for measures 14 and 15. The piece is in a key with three flats (B-flat major or D-flat minor) and 3/4 time. Measure 14 features a forte (*f*) dynamic. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line.

16

A

p

Ped.

Musical notation for measures 16, 17, and 18. Measure 16 is marked with a box containing the letter 'A'. The dynamic is piano (*p*). The right hand has a melodic line with slurs, and the left hand has a bass line with a pedal point. A 'Ped.' marking is present below the left hand in measure 17.

19

Man.

Musical notation for measures 19, 20, and 21. The right hand features a complex, rhythmic pattern of chords. The left hand has a bass line with some rests. A 'Man.' marking is present below the left hand in measure 21.

22

f

Musical notation for measures 22, 23, and 24. The piece returns to a forte (*f*) dynamic. The right hand has a busy, eighth-note chordal texture, and the left hand has a steady eighth-note bass line.

25

ff

Ped.

Musical notation for measures 25, 26, and 27. The dynamic is fortissimo (*ff*). The right hand has a melodic line with slurs and accents. The left hand has a bass line with a pedal point. A 'Ped.' marking is present below the left hand in measure 25.

28

mp cresc. poco a poco

Musical notation for measures 28, 29, and 30. The dynamic is mezzo-piano (*mp*) with a 'cresc. poco a poco' (crescendo) instruction. The right hand has a melodic line with slurs, and the left hand has a bass line with some rests.

31

(cresc.)

(f) cresc.

Sost.

All singers (and the audience)*

34

Unis. Chos. *mf* **B**

1. The first No - well the an - gel did

ff *mf*

B

38

say Was to cer - tain poor shep - herds in fields as they lay; In —

43

fields where they lay, — keep - ing their sheep, On a

*Members of the audience are invited to sing along with the melody.

Silent Night

for SATB Chorus unaccompanied

Joseph Mohr (1792–1848)
John Freeman Young (1820–1910), tr.

Stille Nacht
Franz Xaver Gruber (1787–1863), tune
Carl H. Reinecke (1824–1910), harm.
Julian Wachner (1969–), arr., Vs. 2–3

Gentle and calm ♩ = 108

p sempre

Soprano
Alto

Musical notation for Soprano and Alto parts, measures 1-4. The music is in 6/8 time with a key signature of one flat (B-flat). The Soprano part begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The Alto part begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The lyrics are: "Si - lent night! Ho - ly night! All is calm, all is bright,"

Tenor
Bass

Musical notation for Tenor and Bass parts, measures 1-4. The Tenor part begins with a half note G3, followed by quarter notes A3, Bb3, and C4. The Bass part begins with a half note G3, followed by quarter notes A3, Bb3, and C4. The lyrics are: "Si - lent night! Ho - ly night! All is calm, all is bright,"

5

Musical notation for Soprano and Alto parts, measures 5-8. The Soprano part begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The Alto part begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The lyrics are: "'Round you vir - gin, Mo - ther and Child! Ho - ly in - fant so ten - der and mild,"

Musical notation for Tenor and Bass parts, measures 5-8. The Tenor part begins with a half note G3, followed by quarter notes A3, Bb3, and C4. The Bass part begins with a half note G3, followed by quarter notes A3, Bb3, and C4. The lyrics are: "'Round you vir - gin, Mo - ther and Child! Ho - ly in - fant so ten - der and mild,"

9

Musical notation for Soprano and Alto parts, measures 9-12. The Soprano part begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The Alto part begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The lyrics are: "Sleep in heav - en - ly peace! — Sleep — in heav - en - ly peace!"

Musical notation for Tenor and Bass parts, measures 9-12. The Tenor part begins with a half note G3, followed by quarter notes A3, Bb3, and C4. The Bass part begins with a half note G3, followed by quarter notes A3, Bb3, and C4. The lyrics are: "Sleep in heav - en - ly peace! — Sleep — in heav - en - ly peace!"

13

Tenor 1
Tenor 2

Si - lent night! Ho - ly night! Shep-herds quake at the sight,

Bass 1
Bass 2

17

Glo-ries stream from heav-en a - far, Heav'n-ly hosts sing Al - le - lu - ia!

21

Christ, the Sa - vior, is born! Christ, the Sa - vior, is born!

25

Descant
(at least
2 voices)

Si - lent night! Ho - ly night! Love's pure

Soprano
Alto

Si - lent night! Ho - ly night! Son of God,

Tenor
Bass

Joy to the World

for SATB Chorus and Keyboard
or optional Brass Quintet, Sextet, or Octet, Timpani, Percussion and Organ

Traditional

Traditional
Julian Wachner, arr.

$\text{♩} = 112$

Trumpets

Keyboard *ff*

**Ped.

Ped. ad libitum
Sost.-----

5

sfz *ff* low Brass

Man. 3

(*Sost.*)-----

10

Organ

sfz *mf*

Ped. 3

Man.

Ped.

** "Ped." and "Man." notations are to be used in the case of performance with organ.
Organ: play upper A only.

18

23

S
A

T
B

Joy to the world, the Lord is come! Let earth re-
the Lord is come!

Joy to the world, the Lord is come! Let earth re-

30

ceive its King; — Let ev - 'ry heart pre - pare him room, — And

ceive its King; — Let ev - 'ry heart pre - pare him room,

Man.

* Organ only

37

S
A
T
B

heav'n and na-ture sing, and heav'n and na-ture sing, and heav'n, and

And heav'n and na-ture sing, and heav'n, and

And heav'n and na-ture sing, and heav'n and na-ture sing, and

Ped. Man. Ped.

42

heav'n and na-ture sing.

heav'n and na-ture sing, Joy to the earth, the Sav-iour reigns! Let all their songs em-
Sav - iour reigns!

heav'n and na-ture sing. Joy to the earth, the Sav-iour reigns! Let all their songs em-

for rehearsal only