Please note that not all pages are included. This is purposely done in order to protect our property and the work of our esteemed composers.

If you would like to see this work in its entirety, please order online or call us at 800-647-2117.

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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 Krasinski, David Carrier, and the incredible Wayne Riddell.

—Julian Wachner

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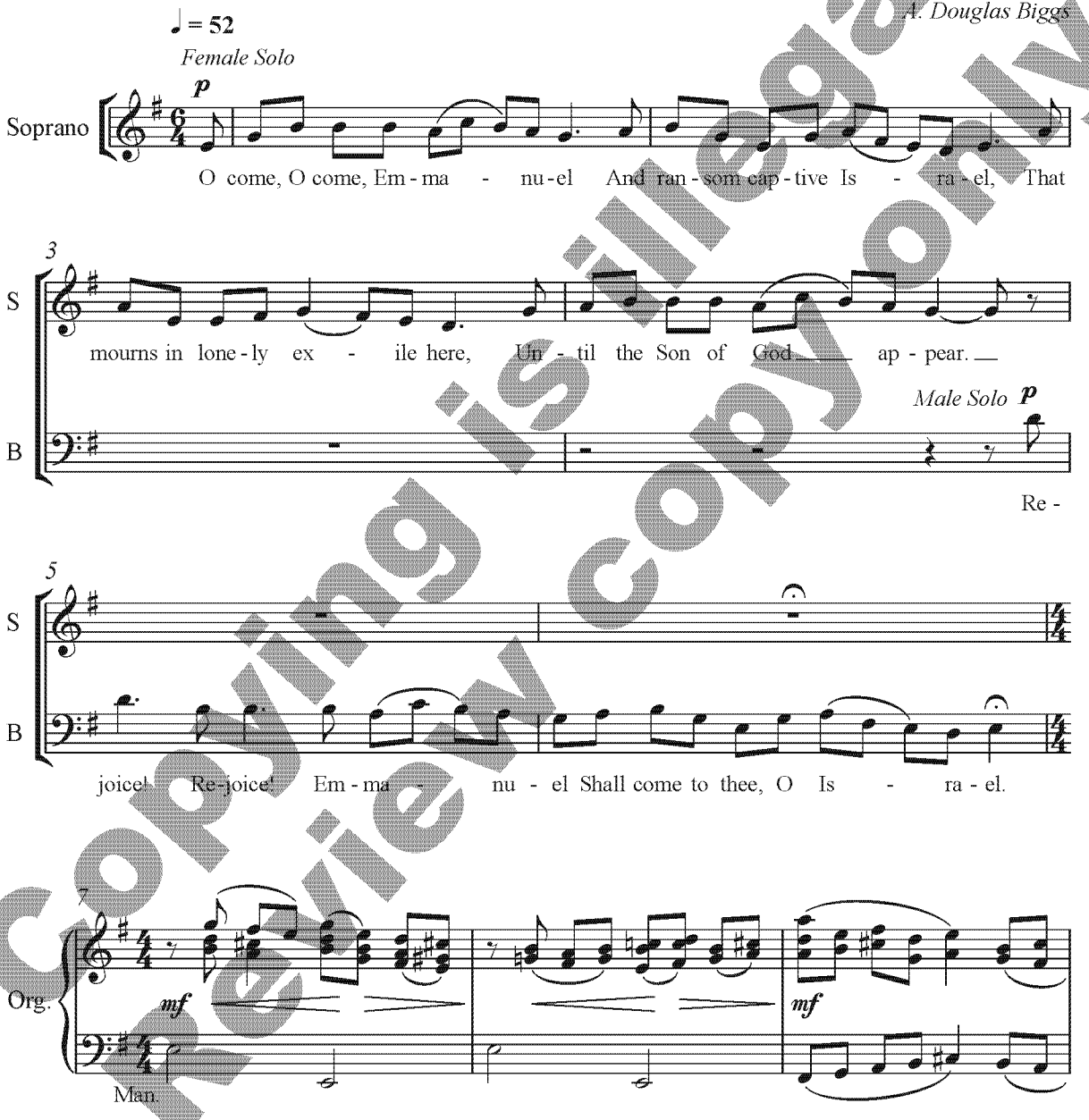
Catalog No. 8286

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



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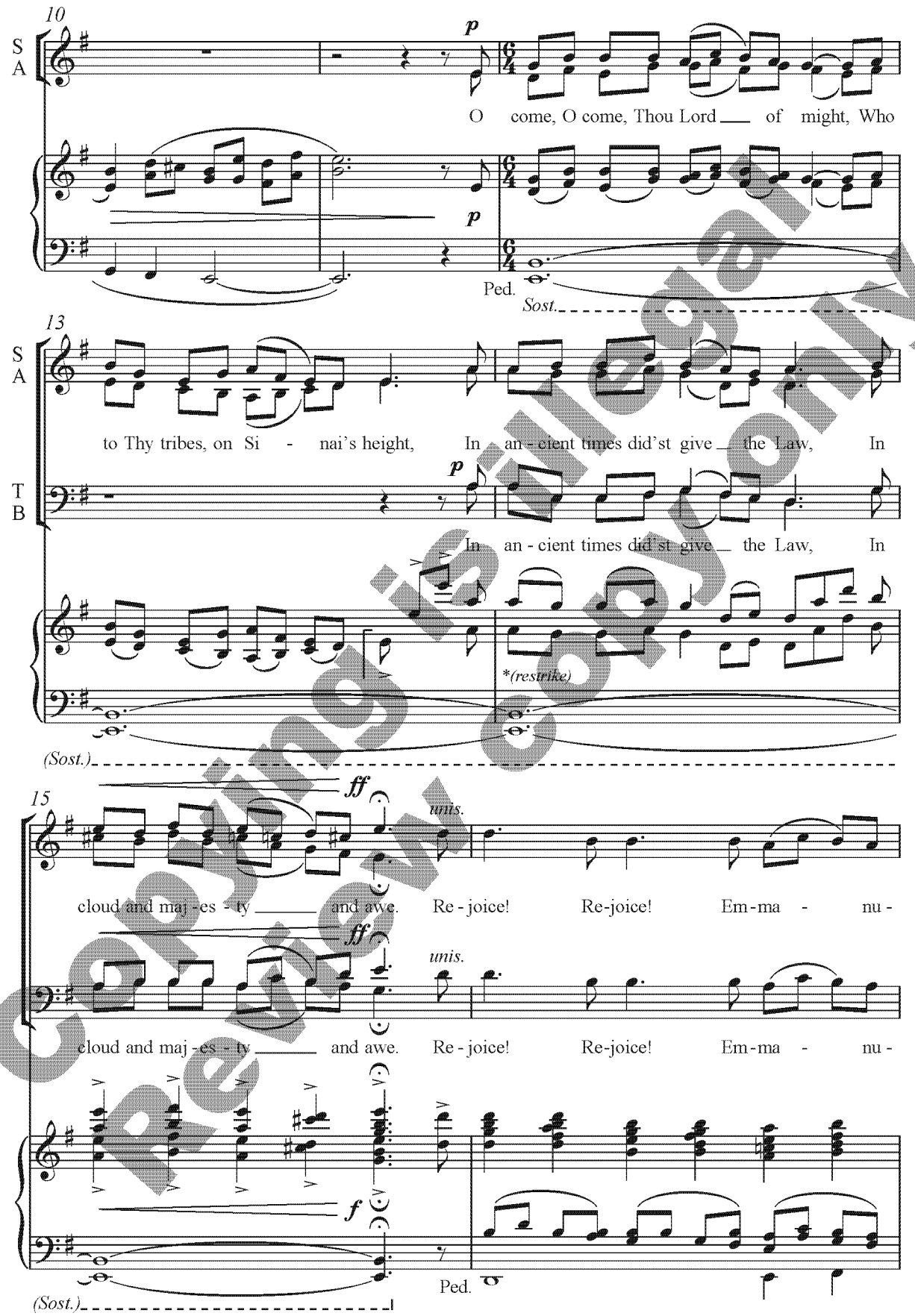

*If being performed on the piano, the accompanist may lightly re-articulate the Left hand diad.

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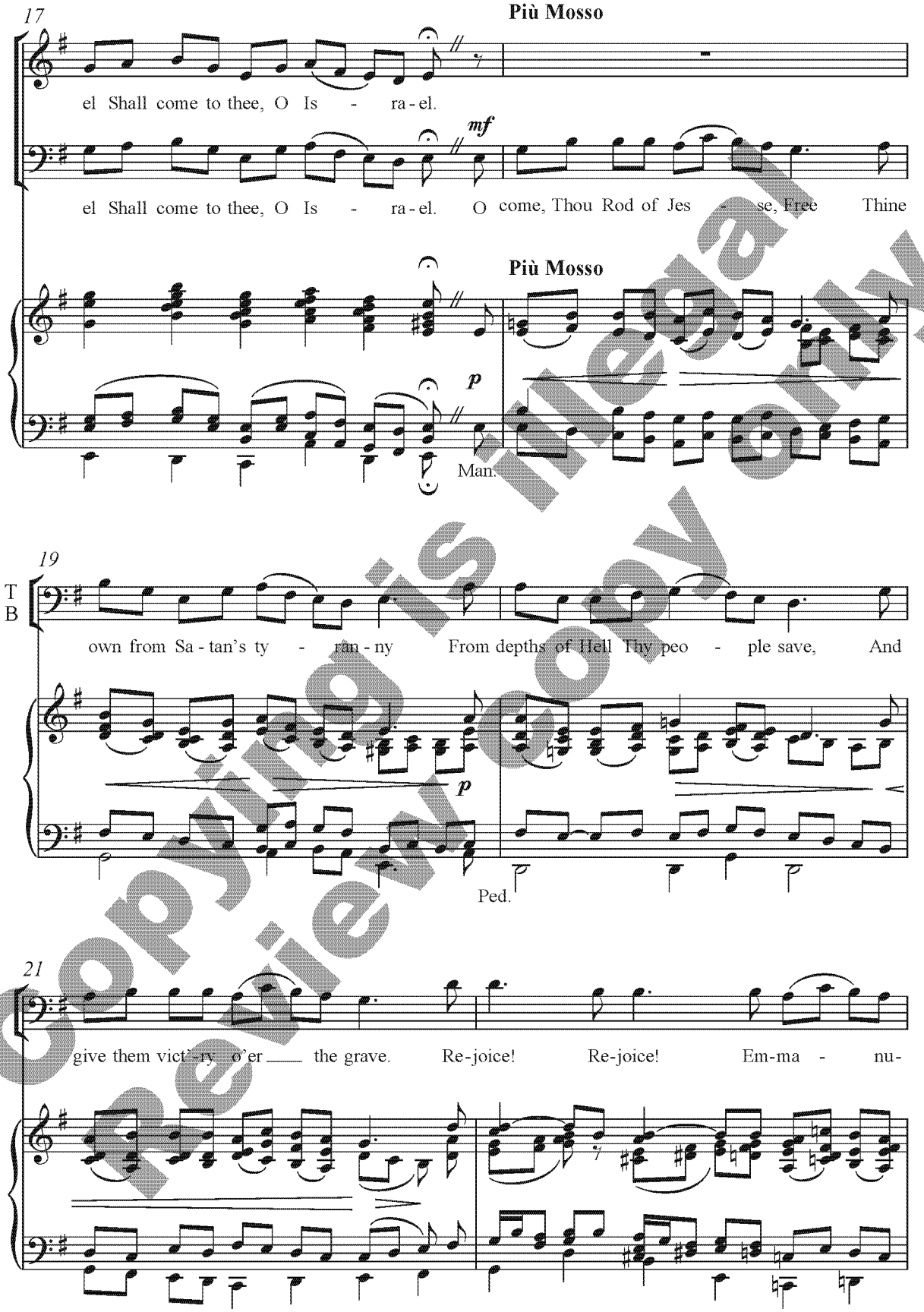

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Catalog No. 8286

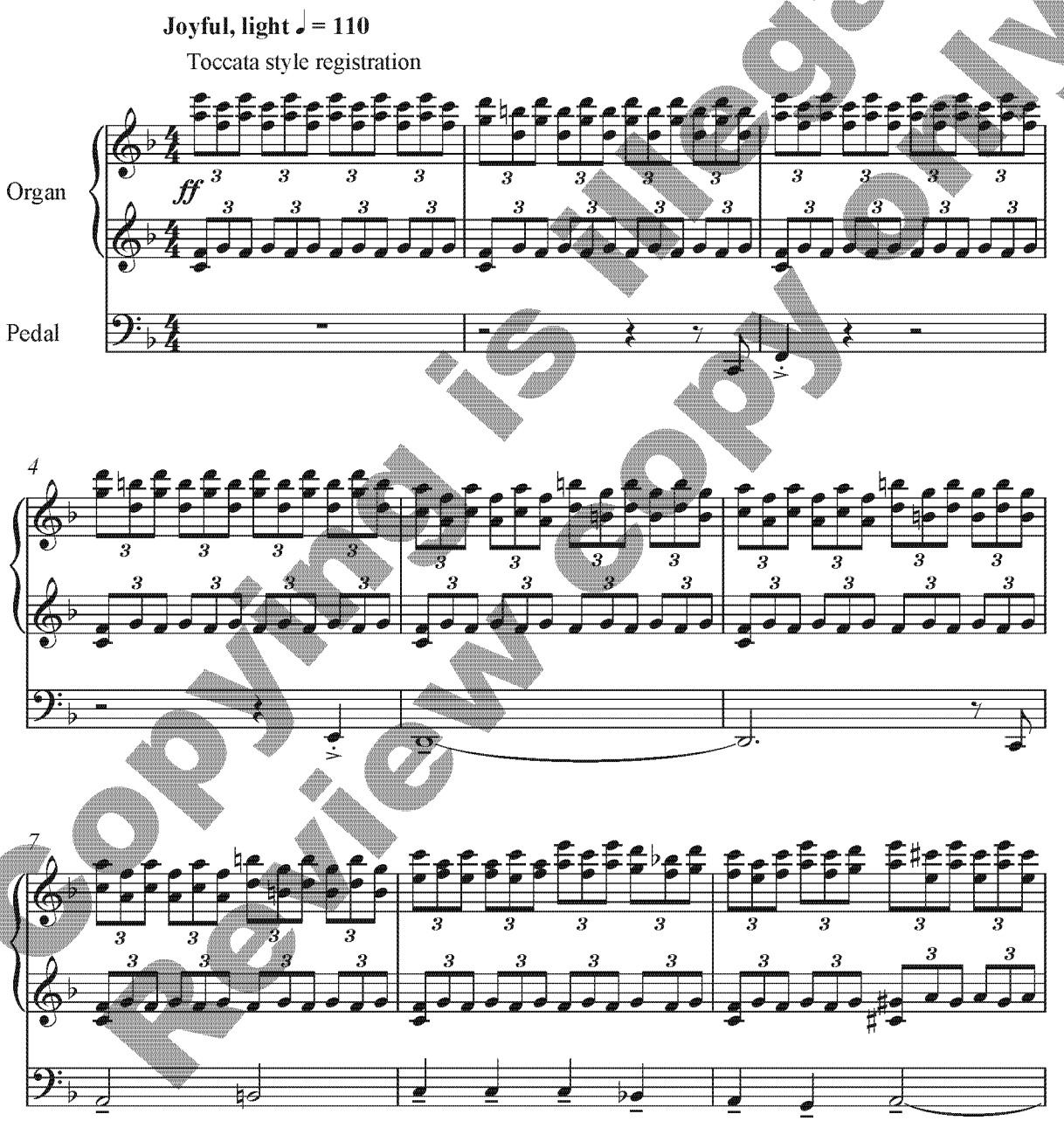
In homage of Dr. Gerre Hancock, teacher, colleague, friend.

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



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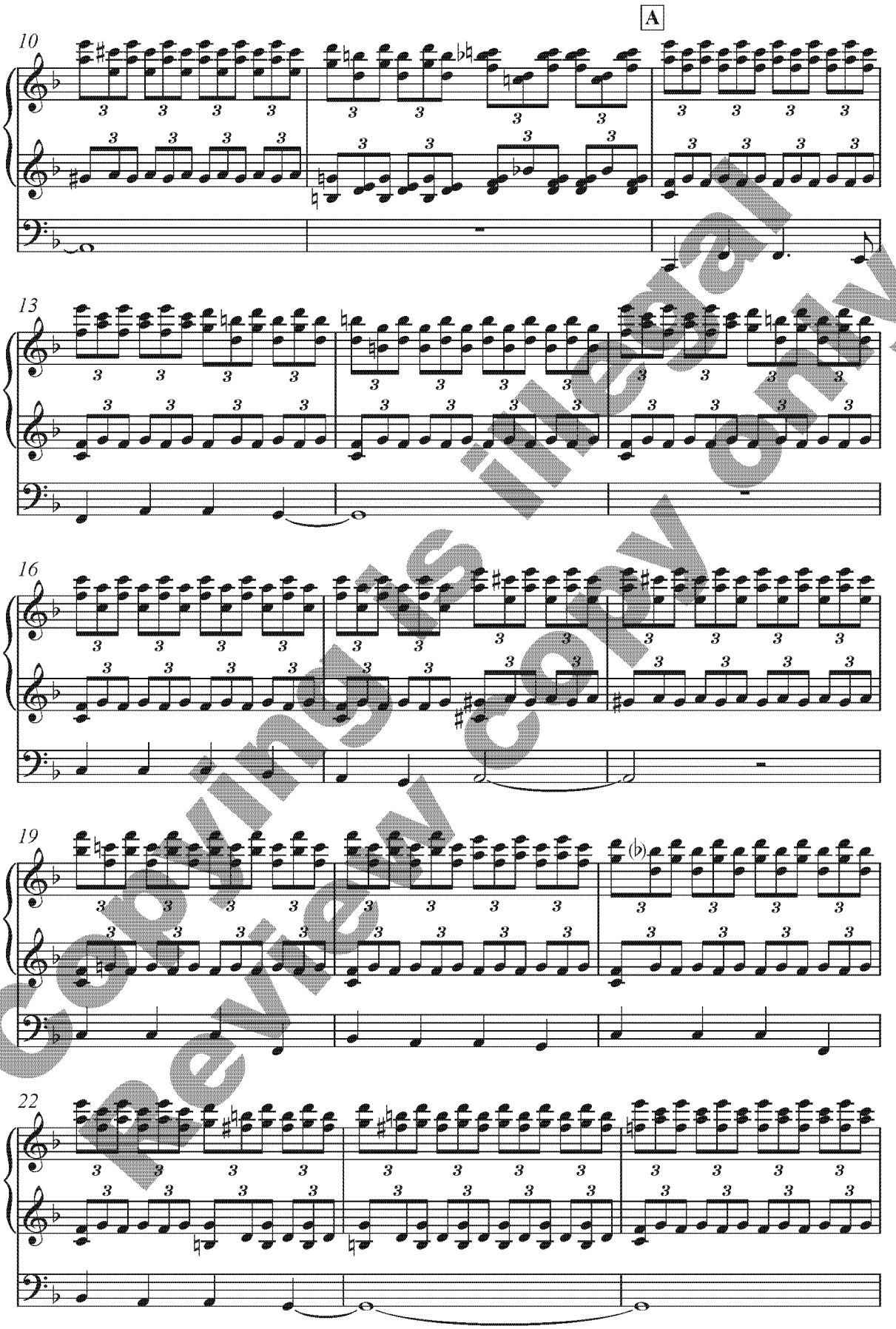

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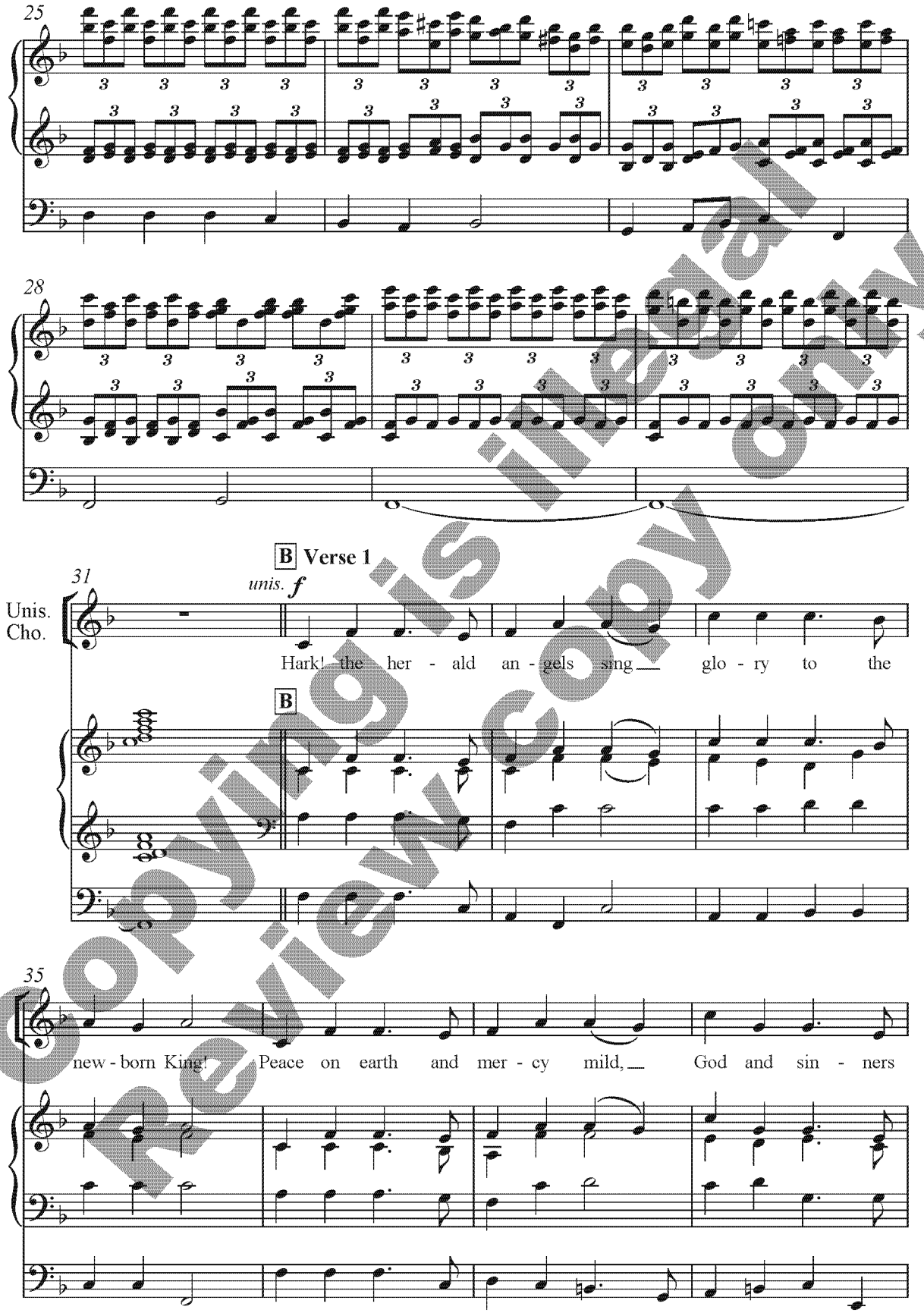

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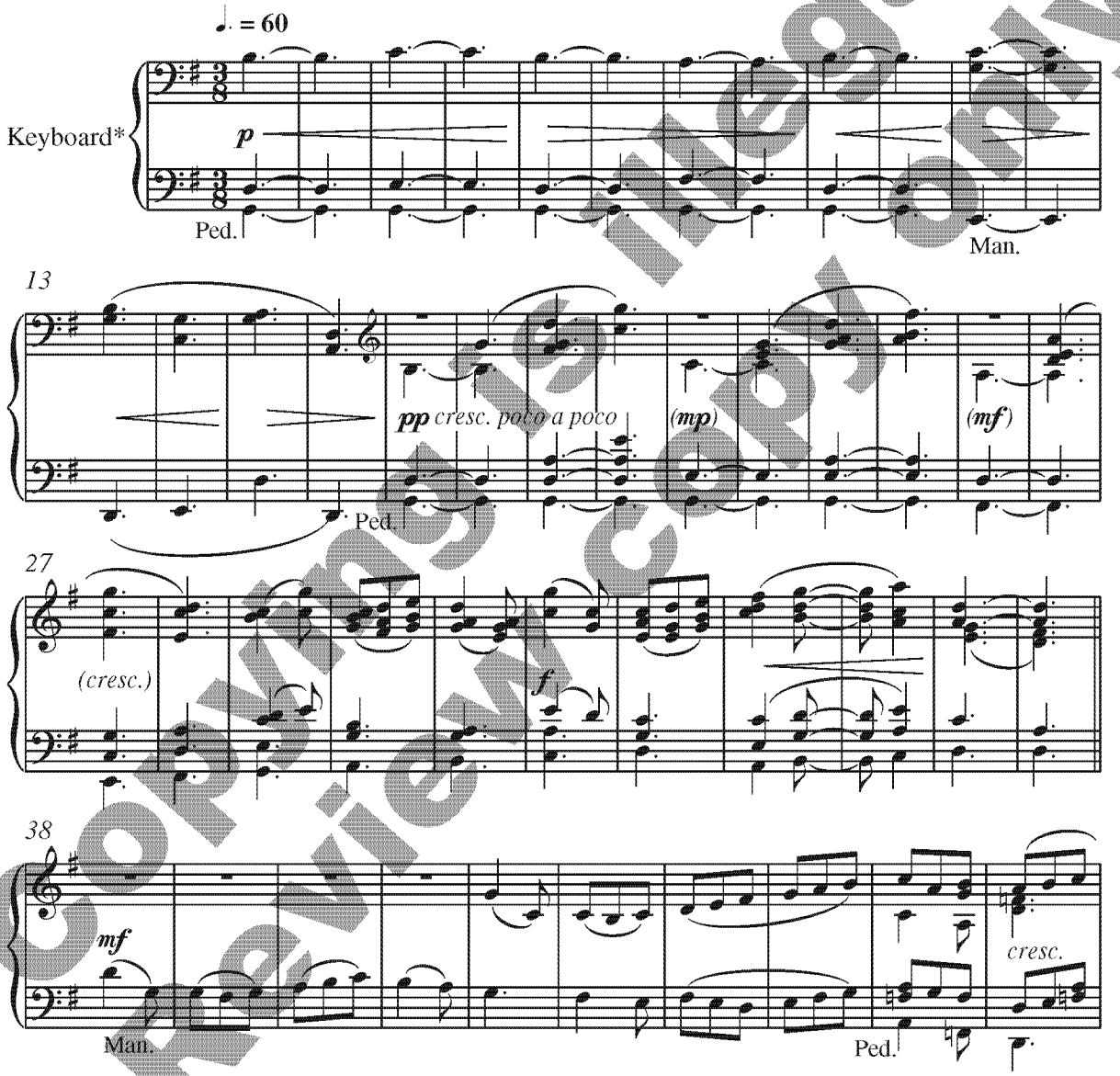
Catalog No. 8286

Un Flambeau *(Bring a Torch)*

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

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

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



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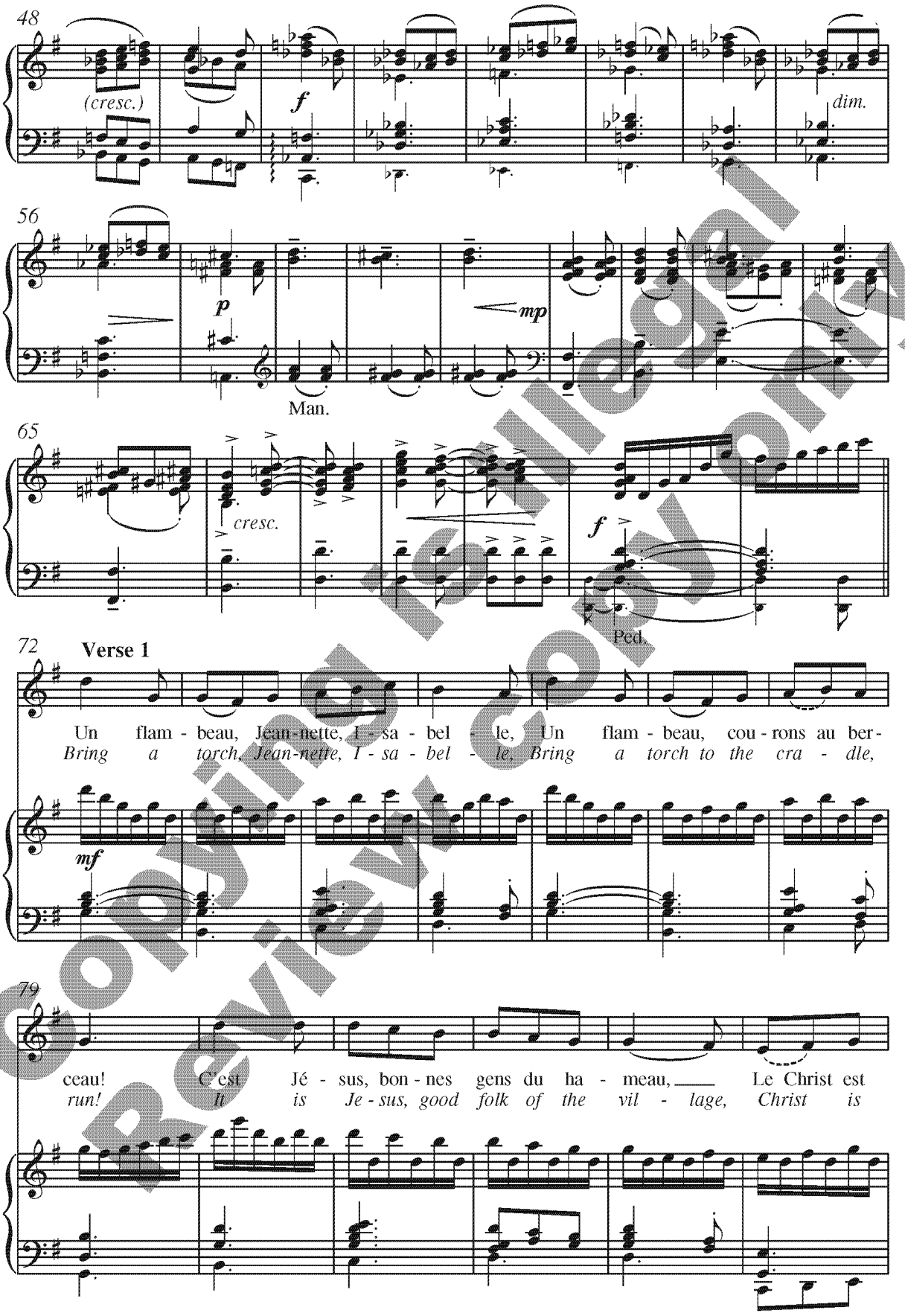

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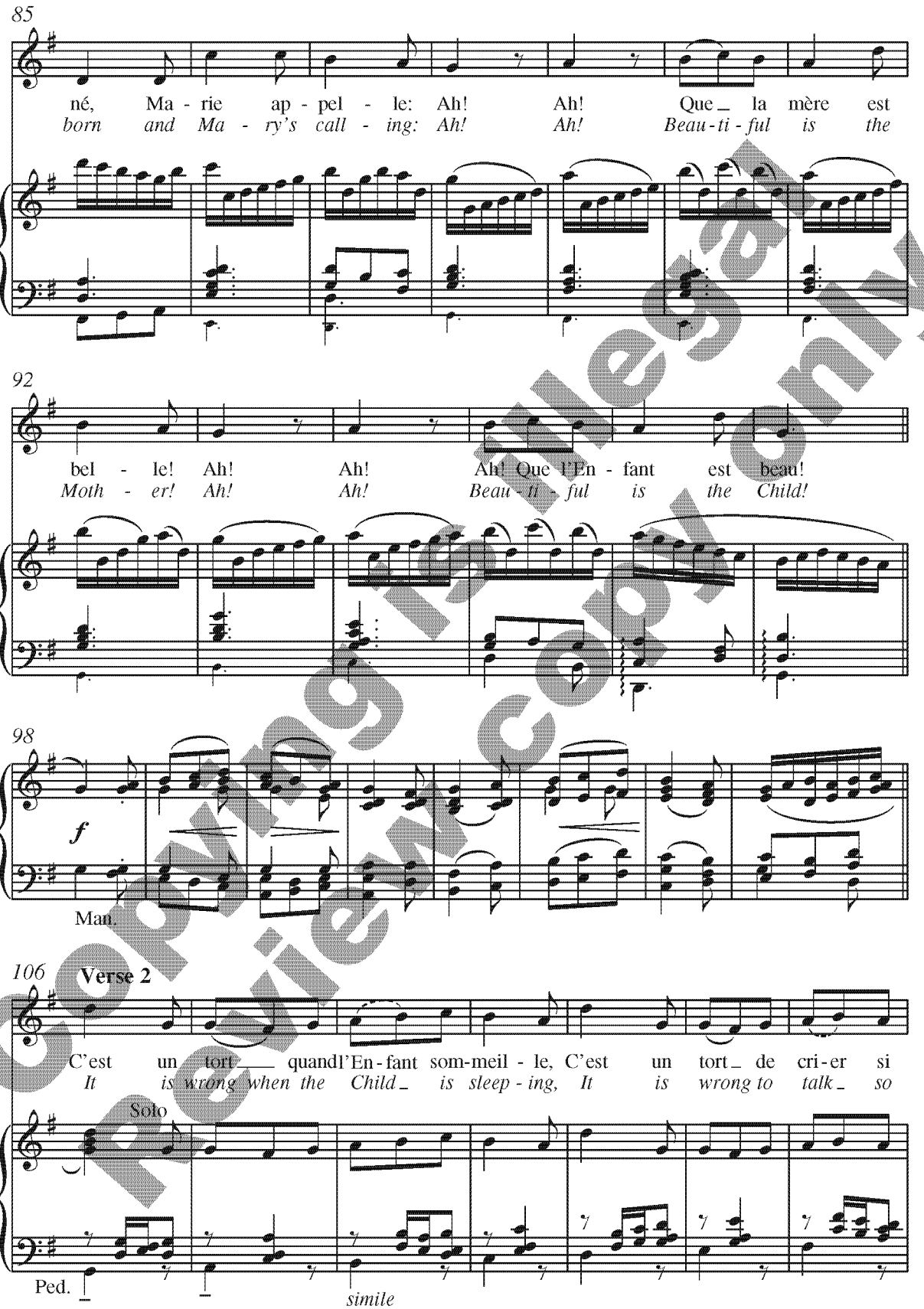

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Catalog No. 8286

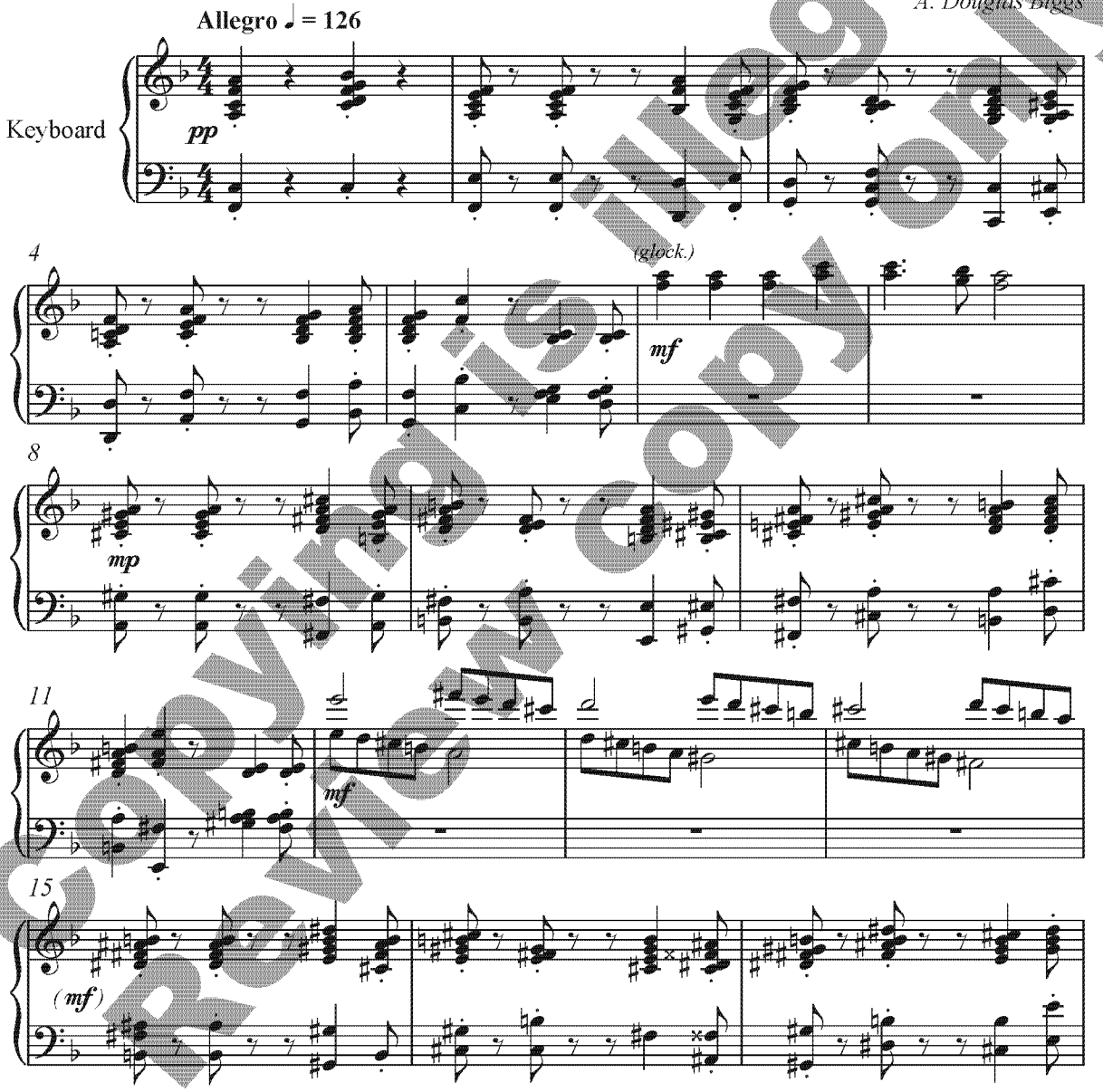
Commissioned by Kelly Rice and the CBC for the annual CBC Christmas Sing-In.
The arrangement is dedicated to all of my good friends and colleagues at the Church of St. Andrew and St. Paul, Montreal, Quebec

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



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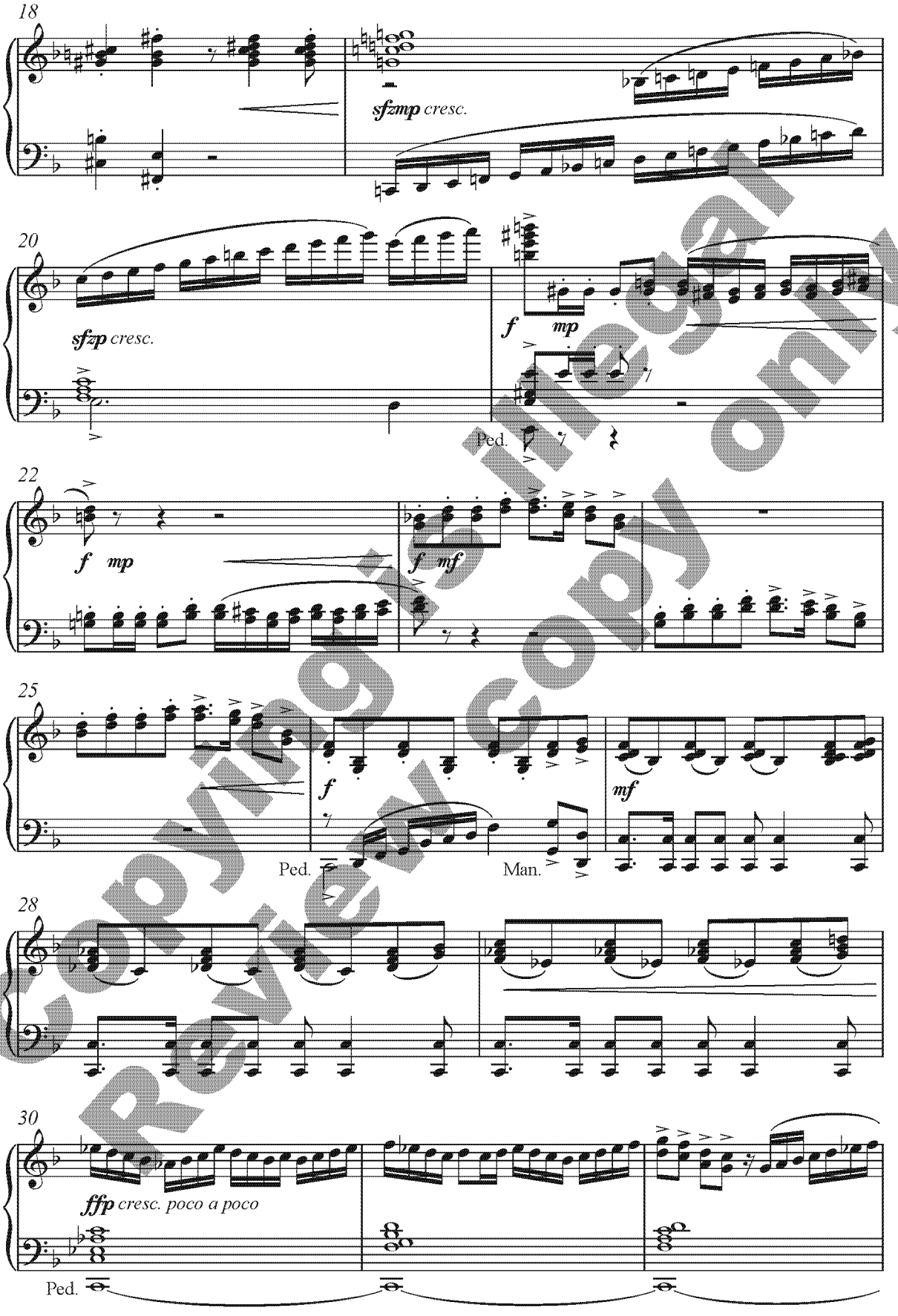

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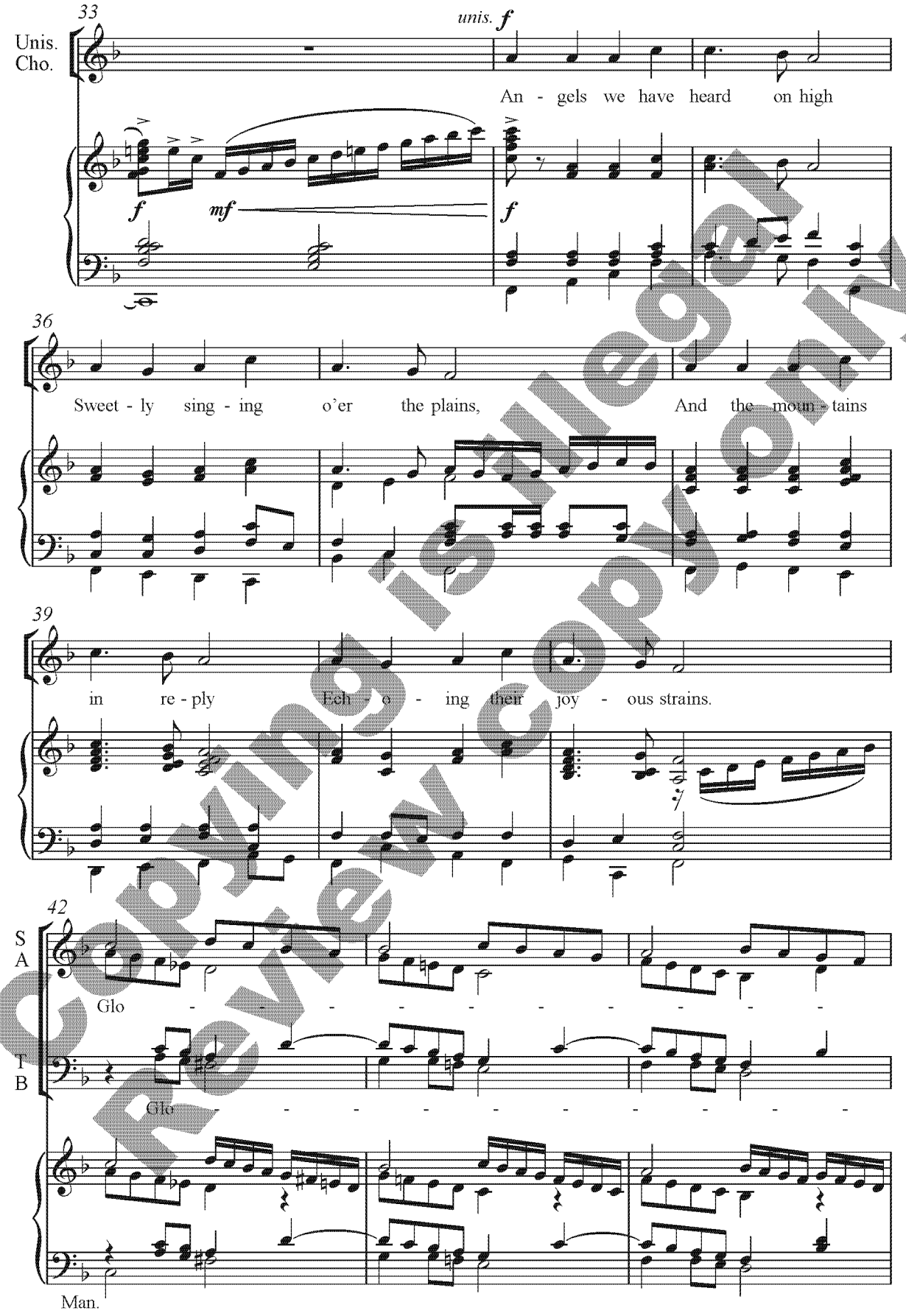

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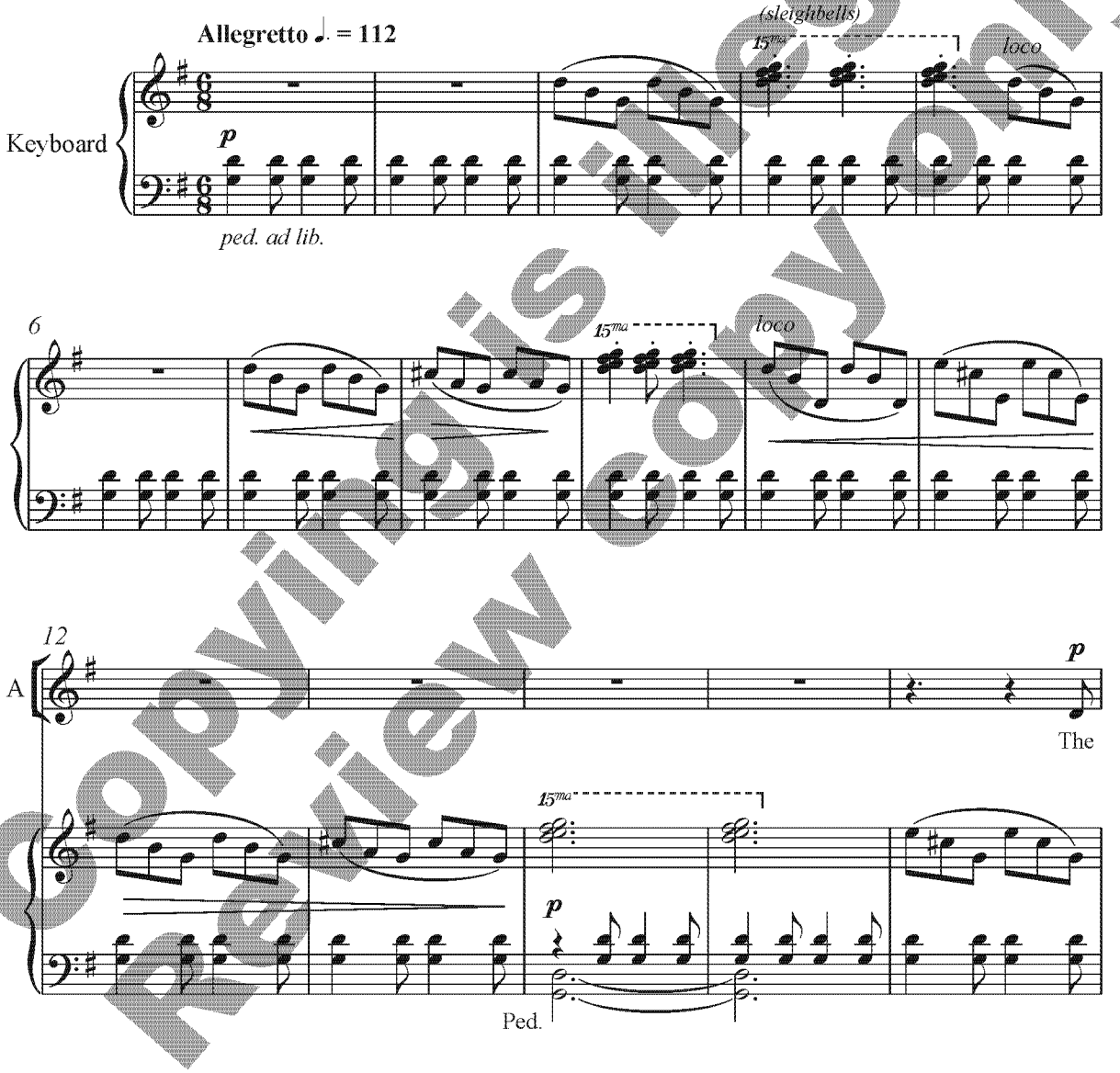
__The Snow Lay on the Ground__ was commissioned by Alison Combes for The Washington Chorus and the National Brass. It received its premiere at The Kennedy Center Concert Hall during the Chorus' annual run of Christmas performances December 2014.

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



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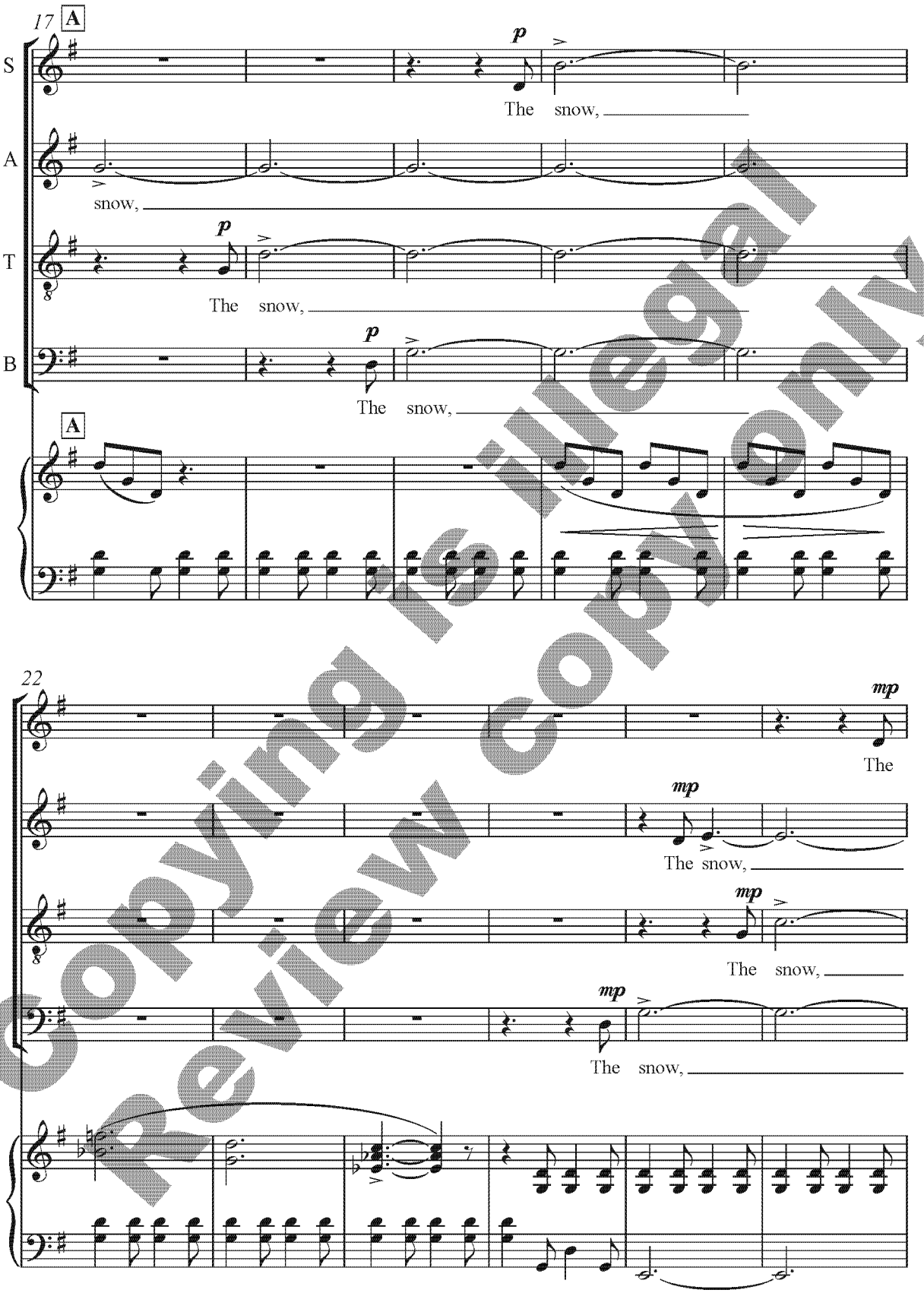

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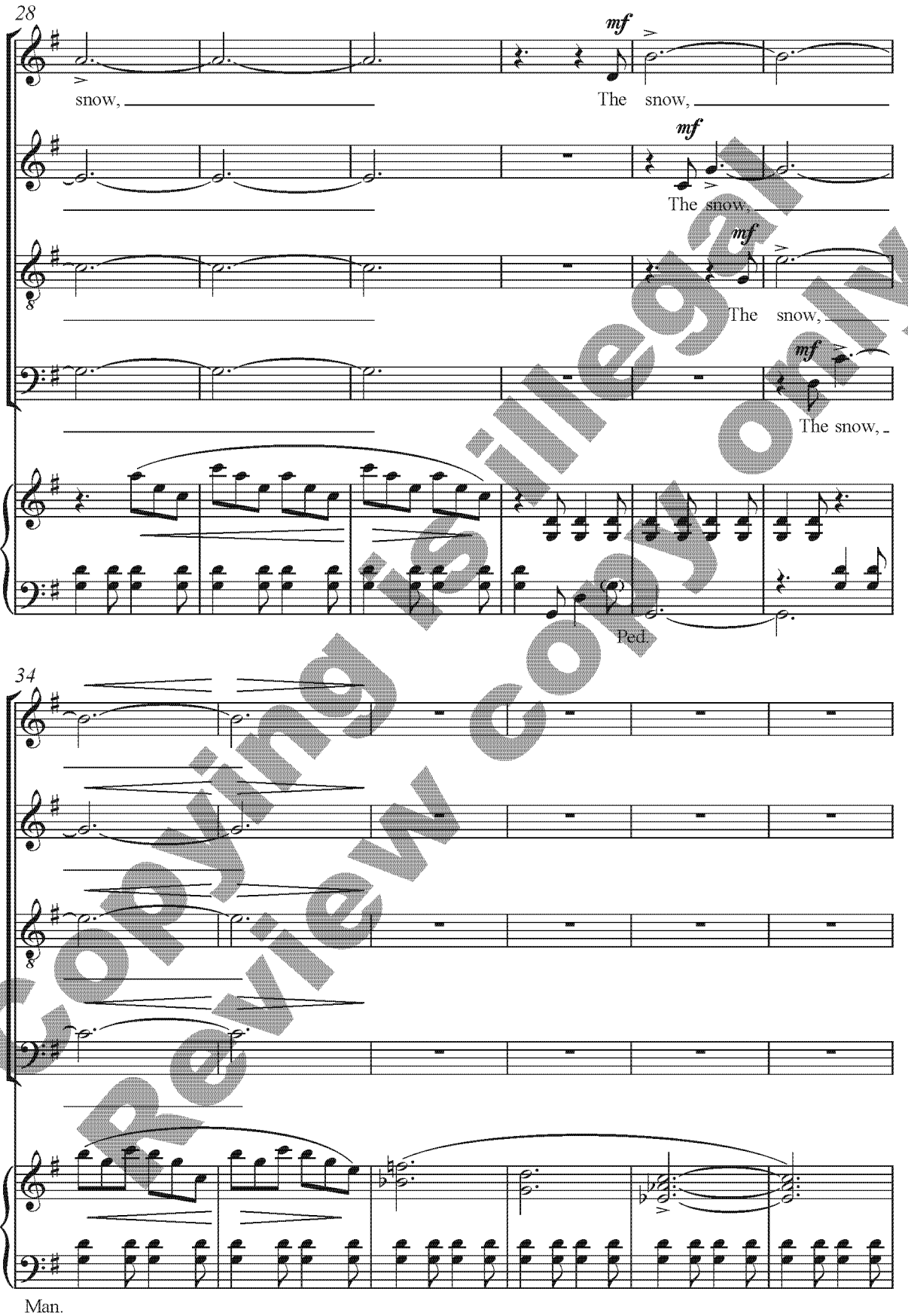

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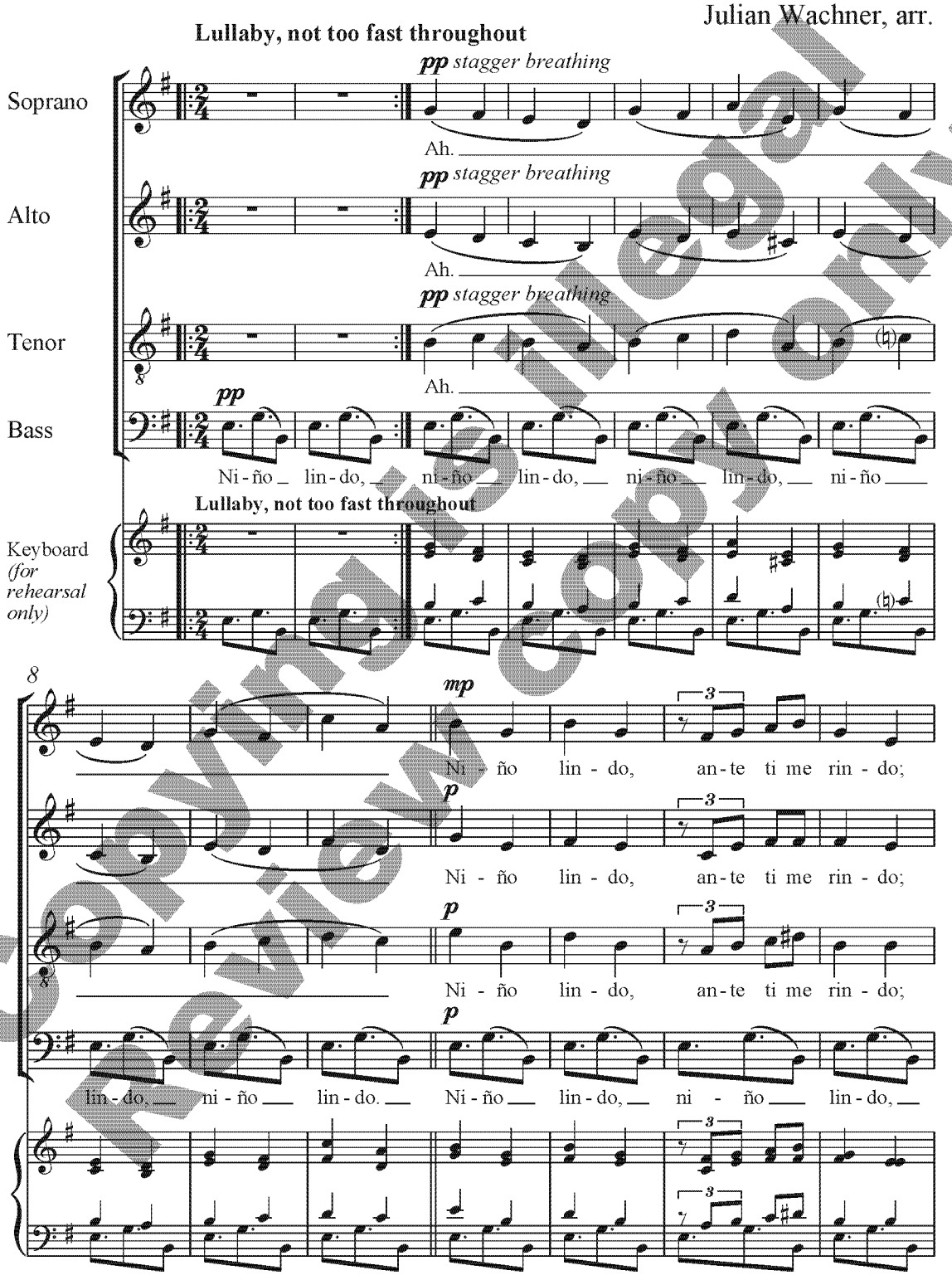
Catalog No. 8286

Niño lindo

for SATB Chorus unaccompanied

Traditional Venezuelan words

Traditional Venezuelan melody
Julian Wachner, arr.



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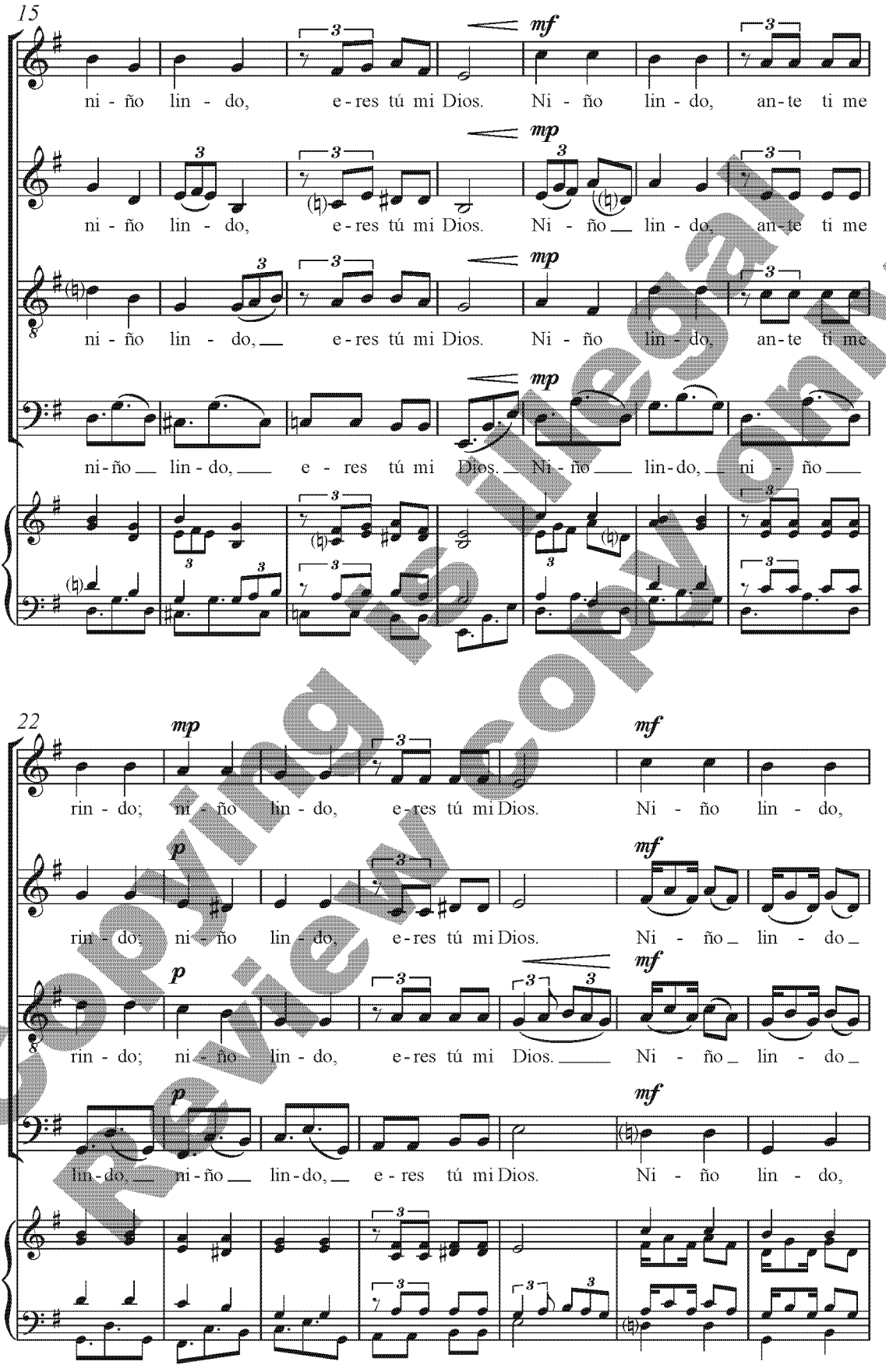

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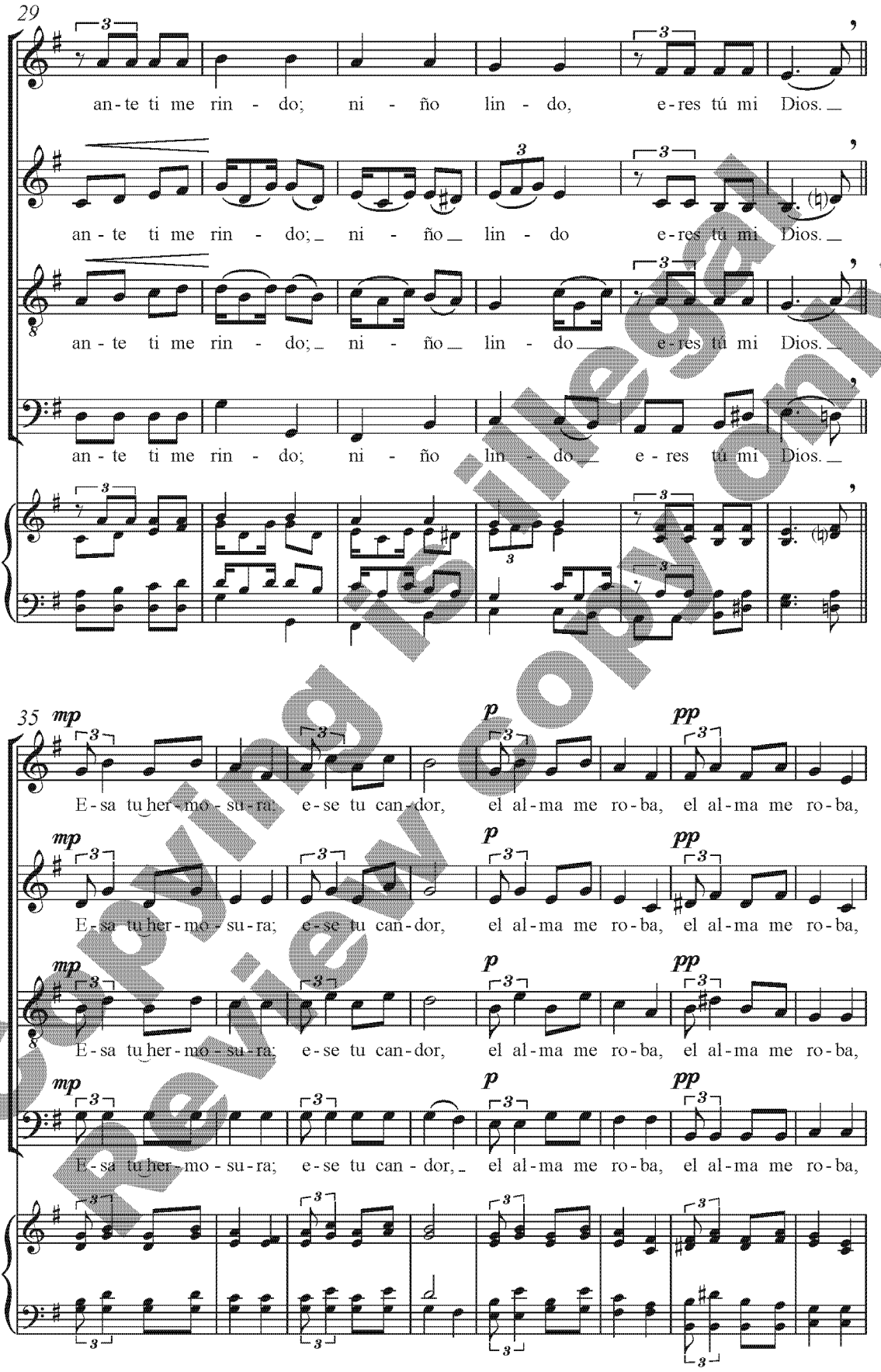

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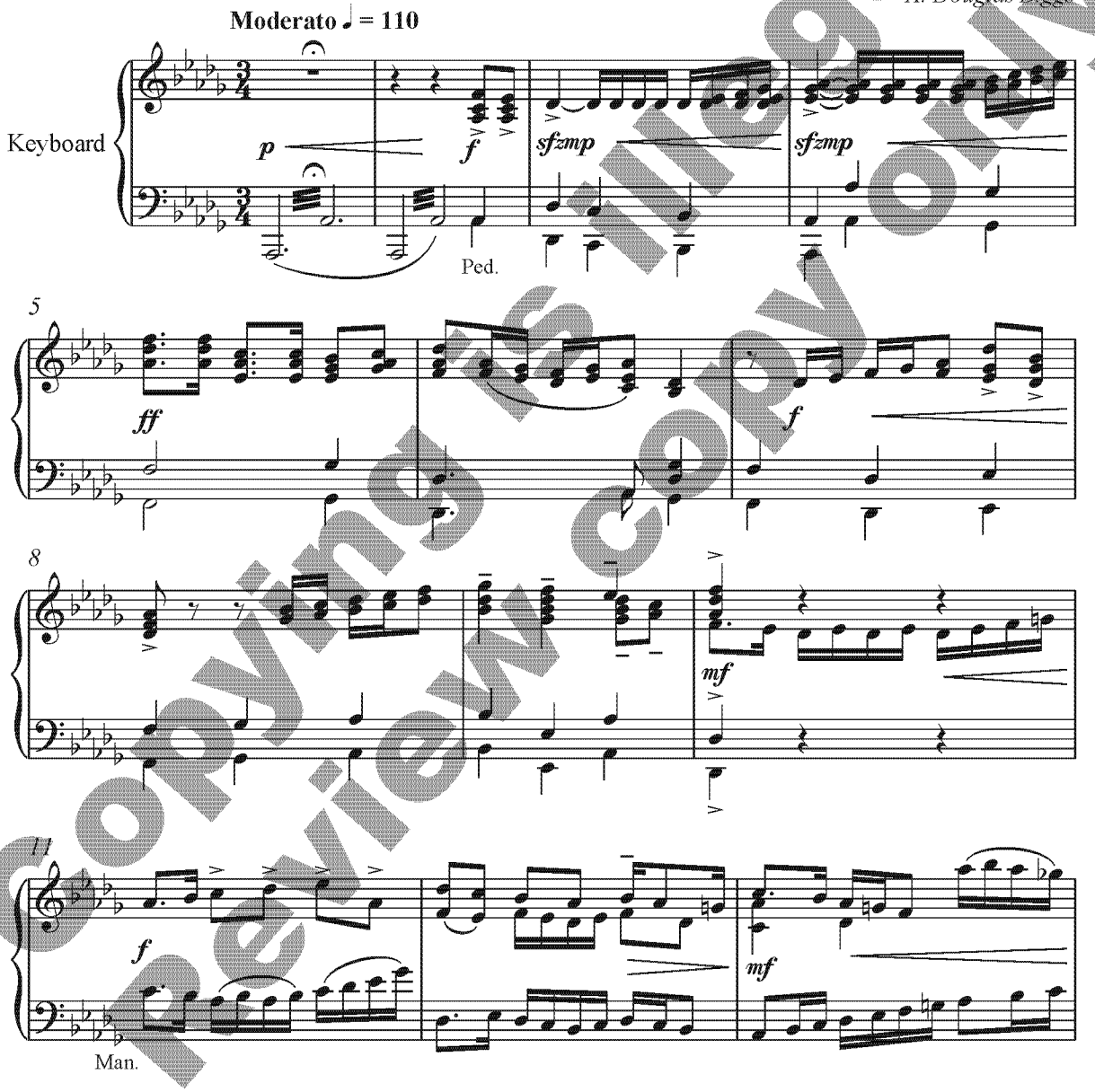
Catalog No. 8286

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



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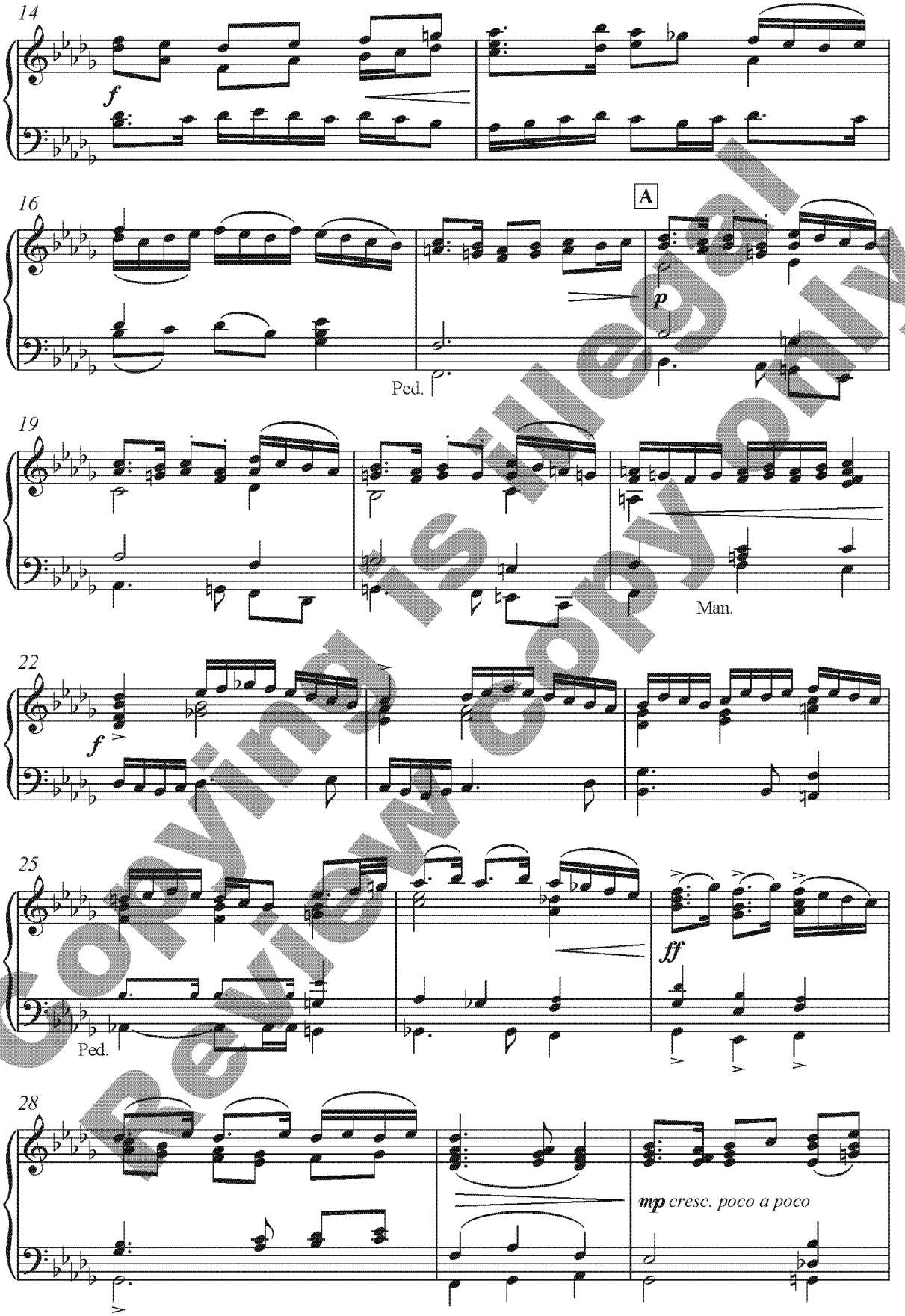

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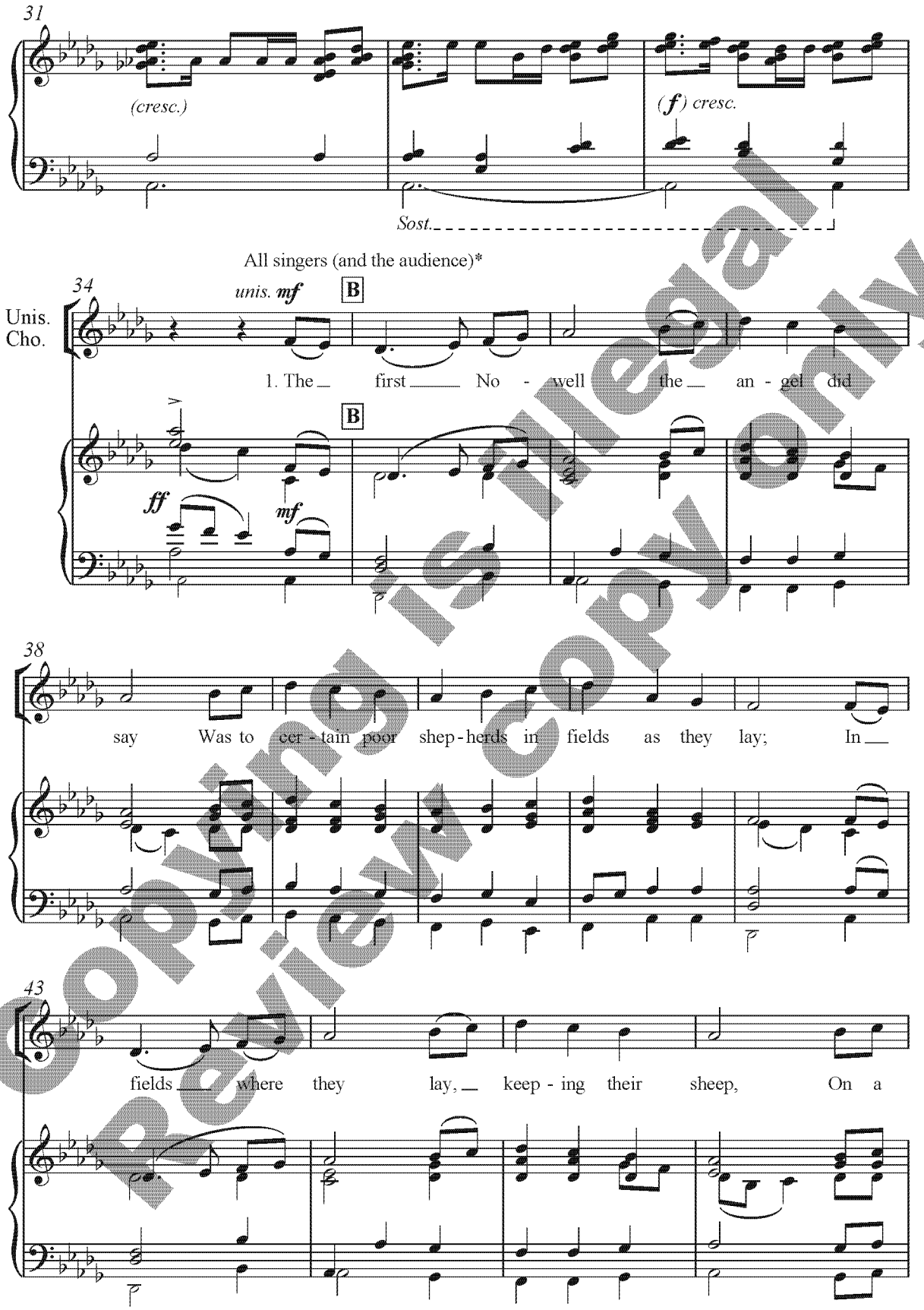

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*Members of the audience are invited to sing along with the melody.

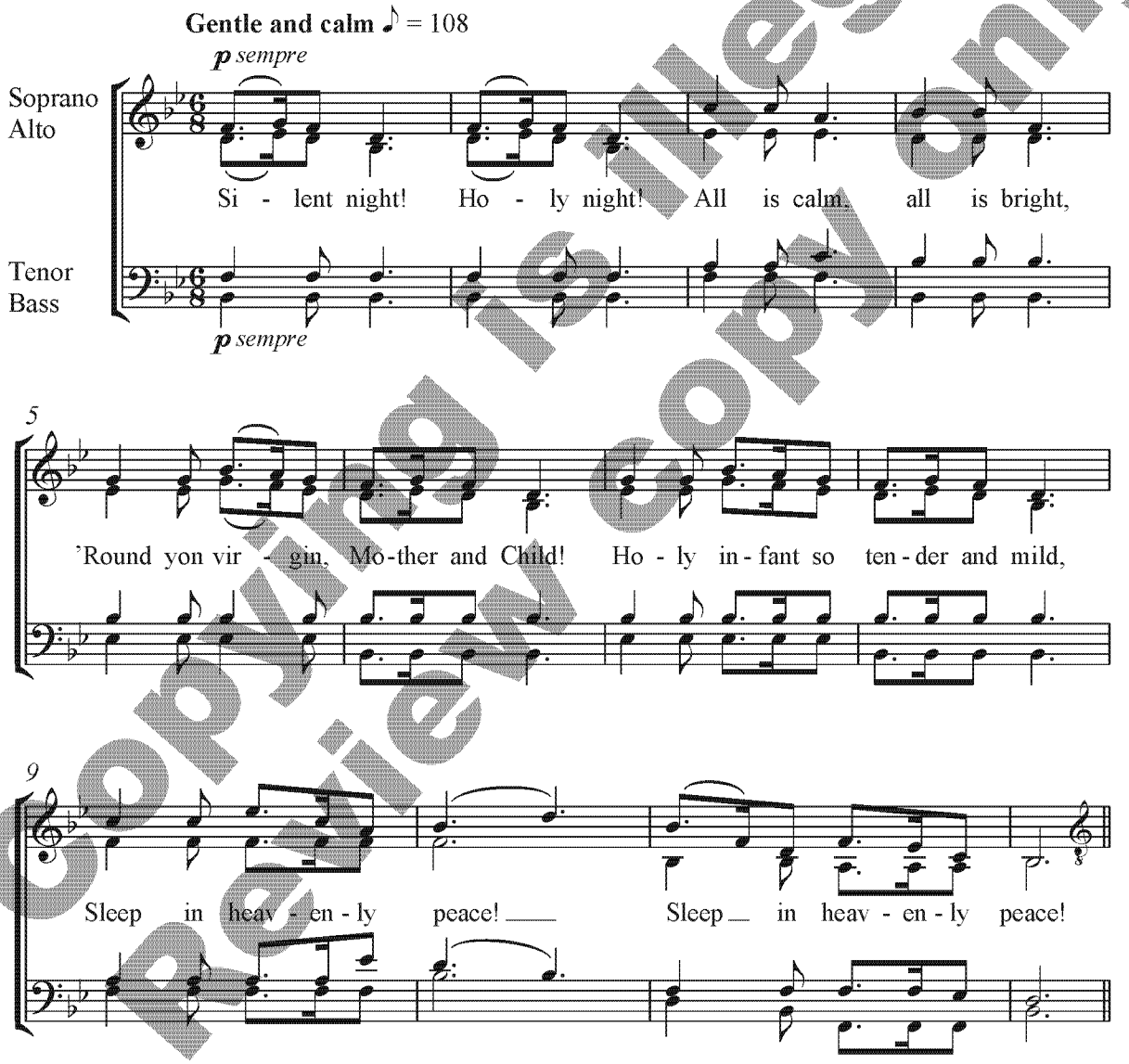
Catalog No. 8286

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



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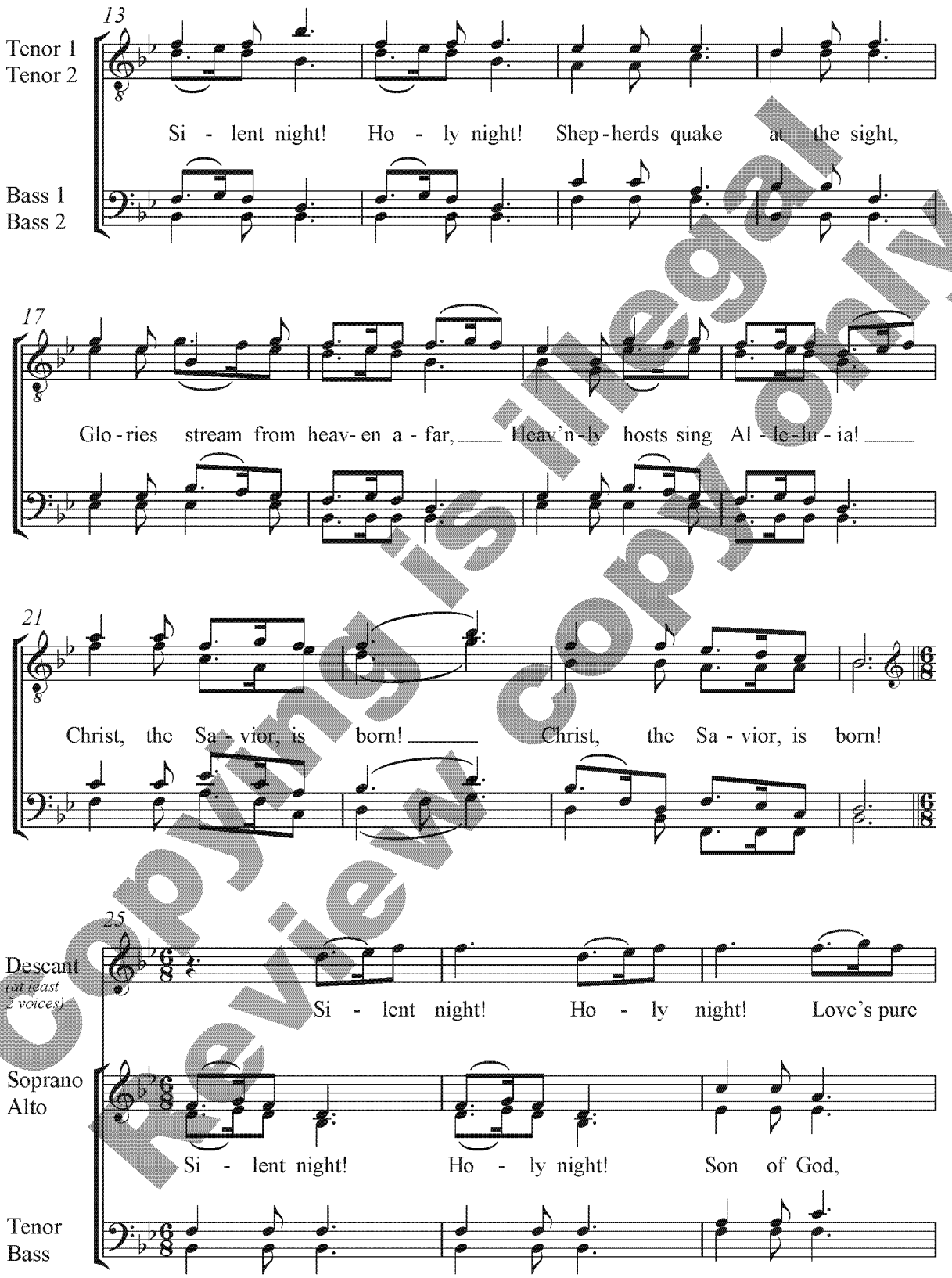

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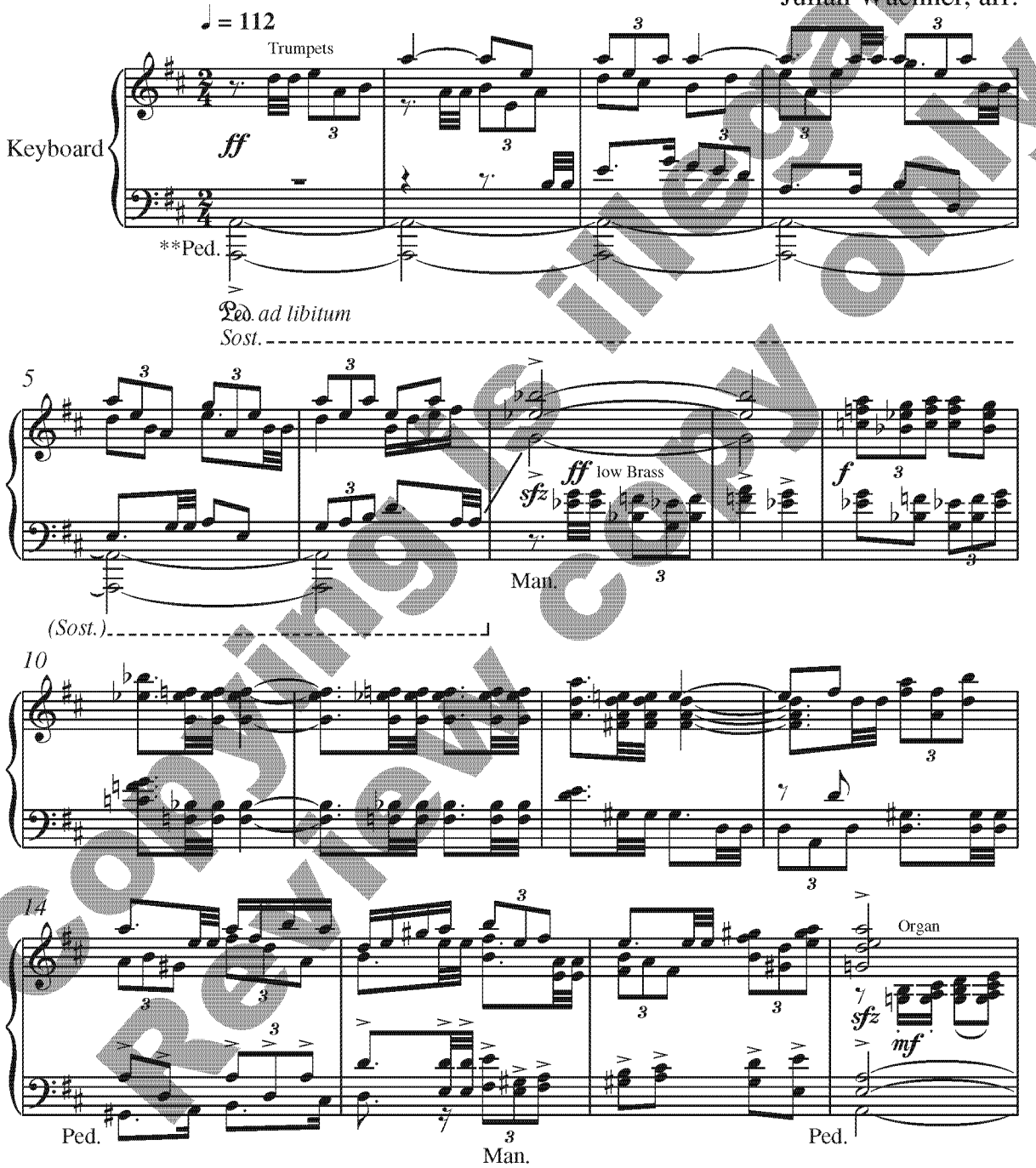
Catalog No. 8286

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.



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

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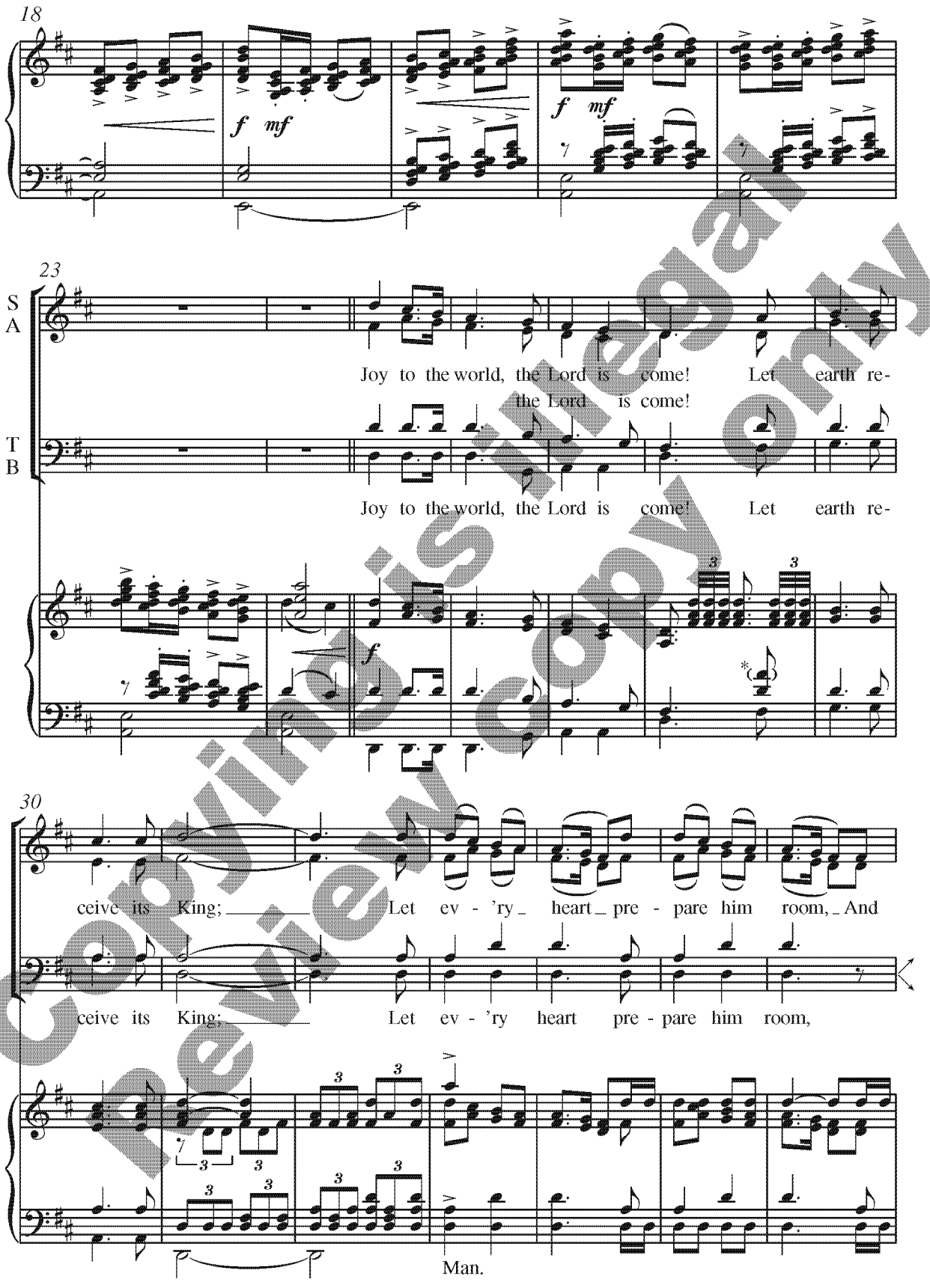

* Organ only

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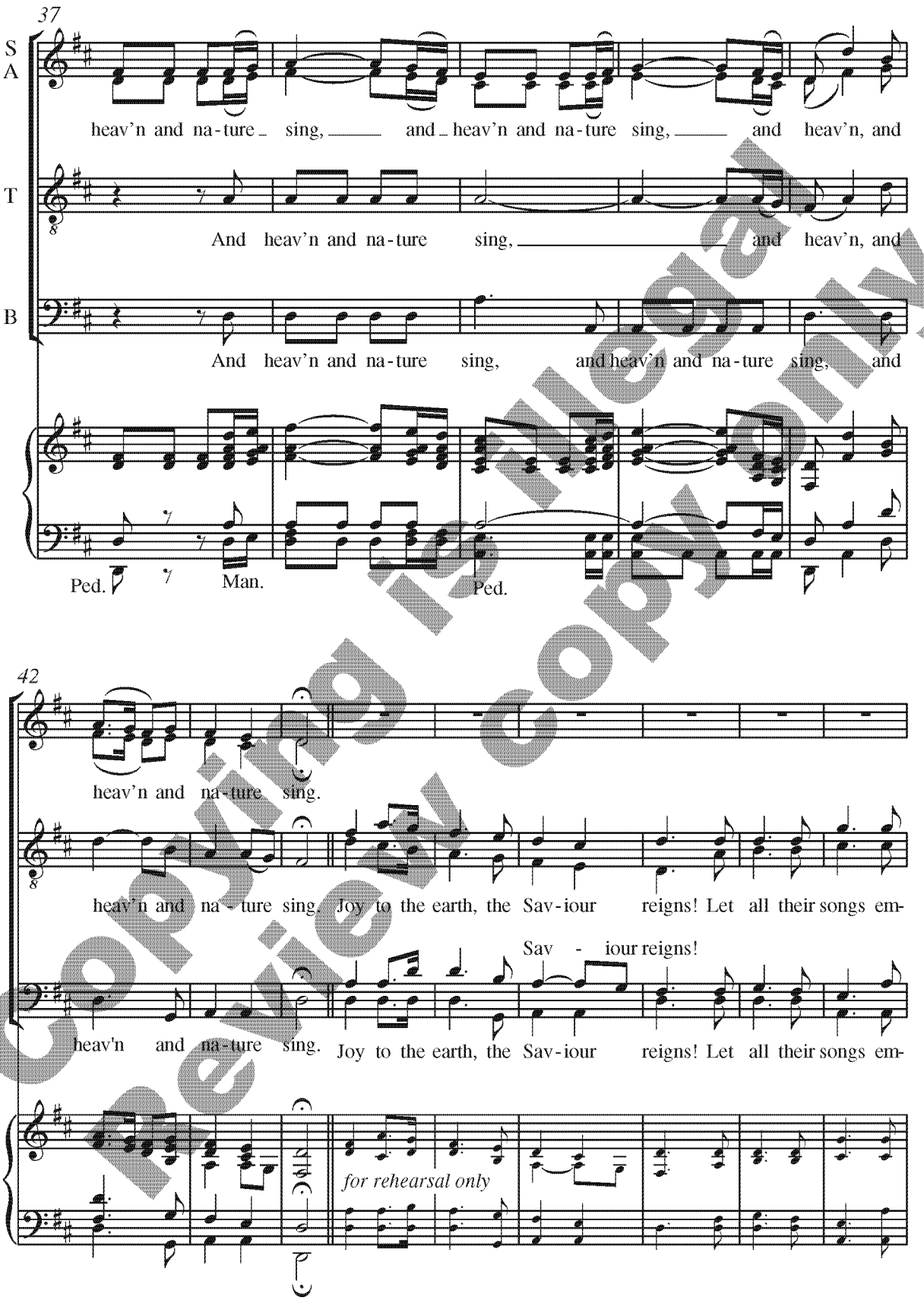

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