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## Program Notes

These six arrangements were originally commissioned by Mark Freeh for the Manhattan Brass Choir.

The well-known tune, *O Come, O Come Emmanuel*, a hymn originally based on a plainsong melody, is here set in 5/4 meter. Modal harmonies are combined with big band style as the piece gains momentum, greatly accentuating the mood of the words, "Rejoice! Rejoice! Emmanuel." The opening 5/4 statement of the theme returns, and the piece ends quietly.

In *Beautiful Savior* (which is also known by the title *Fairest Lord Jesus*), a hushed beginning featuring horns, euphoniums, and a muted trumpet, leads through a key change to a satisfying, chorale-like closing passage.

In *Away in a Manger*, Peaslee sets two tunes, *Cradle Song*, and *Away in a Manger*. Following a straightforward presentation of each melody, Peaslee plays them against one another. The music swells to a full climax followed by a hushed ending.

Peaslee employs a gentle hand in *It Came Upon a Midnight Clear*, using flugelhorn solos and duets in a jazz-waltz style.

In *Silent Night*, the traditional carol gets an untraditional harmonization, propelled forward by give-and-take between the two groups of brass instruments in the brass choir: trumpets and trombones versus horns, euphoniums, and tuba.

*Hark! The Herald Angels Sing* begins with a humorous blast of discordant harmonies as multiple carols are sounded at the same time. An up-tempo 4/4 announcement of the melody in the trombone is followed by a metrical modulation in 6/8-3/4 time. An additional metrical modulation bring the music back into 4/4, but at a slower tempo, and in a pronounced jazz style. Tempo I returns, and the set of six pieces closes with a big ending.

## Instrumentation

4 Trumpets in B $\flat$   
2 Horns in F  
4 Trombones  
2 Euphoniums (parts for Bass Clef and Treble Clef included)  
Tuba  
Guitar  
Bass  
Percussion (Drumset, Triangle, Tambourine, Gong or Deep Cymbal)

**Duration: 16:30**

## Performance Materials Available from the Publisher

Full Score and Parts Set, Catalog No. 7.0697  
Additional Score, Catalog No. 7.0698  
Individual Parts, Catalog No. 7.0699

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# Christmas Brass

## Fantasies on Six Carols

### 1. O Come, O Come, Emmanuel

Tune: *Veni Emmanuel*  
 15th-century French plainsong  
 Setting by Richard Peaslee (b. 1930)

Moderately up ♩ = 138-144

The musical score is arranged for a large brass ensemble and includes the following parts:

- Trumpets:** Four parts (1-4), all in B♭.
- Horns:** Two parts (1-2), both in F.
- Trombones:** Four parts (1-4), all in B♭.
- Euphoniums:** Two parts (1-2), both in B♭.
- Tuba:** One part in B♭.
- String Bass:** One part in B♭.
- Percussion:** Tom-Tom (mallets).
- Guitar:** One part in B♭.

The score is in 4/4 time and begins with a tempo marking of "Moderately up ♩ = 138-144". The music is marked with a forte (*f*) dynamic throughout. A large watermark "Copyrighted material" is overlaid diagonally across the score.

6 8 (3+2)

Tpt. 1 *p*  $\longleftarrow$  *f*  $\longrightarrow$

Tpt. 2 *p*  $\longleftarrow$  *f*  $\longrightarrow$

Tpt. 3 *p*  $\longleftarrow$  *f*  $\longrightarrow$

Tpt. 4 *p*  $\longleftarrow$  *f*  $\longrightarrow$

Hn. 1 *p*  $\longleftarrow$  *f*  $\longrightarrow$

Hn. 2 *p*  $\longleftarrow$  *f*  $\longrightarrow$  *mp*

8 (3+2)

Tbn. 1 *p*  $\longleftarrow$  *f*  $\longrightarrow$

Tbn. 2 *p*  $\longleftarrow$  *f*  $\longrightarrow$

Tbn. 3 *p*  $\longleftarrow$  *f*  $\longrightarrow$

B. Tbn. *p*  $\longleftarrow$  *f*  $\longrightarrow$

Euph. 1 *p*  $\longleftarrow$  *f*  $\longrightarrow$  *mp*

Euph. 2 *p*  $\longleftarrow$  *f*  $\longrightarrow$  *mp*

Tuba *p*  $\longleftarrow$  *f*  $\longrightarrow$  *mp*

Bass *mp* 2

Perc. *p*  $\longleftarrow$  *f*  $\longrightarrow$

Gtr. *mp*

10

Tpt. 1

Tpt. 2 *mp*

Tpt. 3 *mp* \*(Tpt. 2)

Tpt. 4 *mp* \*(Tpt. 2)

Hn. 1 *mp* *stopped*

Hn. 2 *p*

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1 *p*

Euph. 2 *p*

Tuba *p*

Bass

Perc. *p* Snare Drum (brushes, *swish*)

Gtr.

\*Cue-sized notes with the instrumental label in parentheses are optional, “playable” cues to be added at the discretion of the conductor. These are different from “entry” cues in the parts, which also have a whole rest indicating that the instrument is tacet.

14

17

Harmon mute Solo

*mf*

*(mp)*  
*(play)*

*mp*  
*(play)*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

5 6 7

Hi-Hat

*mp*

Gtr.

18

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tuba

Bass

Perc.

Gtr.

2 3 4 5

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# Christmas Brass

## Fantasies on Six Carols

### 2. Beautiful Savior

Tune: *Schönster Herr Jesu*  
19th-century Silesian folk tune  
Setting by Richard Peaslee (b. 1930)

Moderate ♩ = 76-80

Cup mute (tight)

Score for Christmas Brass, featuring parts for Trumpets (Tpt. 1-4), Horns (Hn. 1-2), Trombones (Tbn. 1-3, B. Tbn.), Euphoniums (Euph. 1-2), Tuba, Bass, Percussion (Perc.), and Guitar (Gtr.).

The score is in 4/4 time with a tempo of Moderate (♩ = 76-80). The key signature is one sharp (F#).

Key performance instructions include:

- Trumpets (Tpt. 1-4):** Cup mute (tight), starting with a *p* dynamic and moving to *mp*.
- Horns (Hn. 1-2):** *mp* dynamic, moving to *mf* and then *f*.
- Euphoniums (Euph. 1-2):** *mp* dynamic, moving to *mf* and then *f*.
- Tuba:** *mf* dynamic, moving to *f*.
- Bass:** *mp* dynamic.
- Percussion (Perc.):** Triangles (Tri.) with *p*, *mp*, and *mf* dynamics.
- Guitar (Gtr.):** *p* dynamic, moving to *mp* and then *mf*.

6

8

Tpt. 1 *mf* *p* *mp*  
 , *tongue legato*  
 Tpt. 2 *mf* *p* *mp*  
 , *tongue legato*  
 Tpt. 3 *mf* *p* *mp*  
 , *tongue legato*  
 Tpt. 4 *mf* *p* *mp*  
 , *tongue legato*  
 Hn. 1 *mf* *p* *mp*  
 , *tongue legato*  
 Hn. 2 *mf* *p* *mp*  
 , *tongue legato*  
 Tbn. 1  
 Tbn. 2  
 Tbn. 3  
 B. Tbn.  
 Euph. 1 *mf* *p* *tongue legato*  
 Euph. 2 *mf* *p* *tongue legato*  
 Tuba  
 Bass *mf*  
 Perc. to brushes S. D. (brushes) *p*  
 Gtr. *p*



11

16

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn. 1

Hn. 2

16

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tuba

Bass

Perc.

Gtr.

2 3 4 5 6

Em Am

17

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tuba

Bass

Perc.

Gtr.

Em<sup>9</sup> Dm<sup>7</sup> G F Dm<sup>7</sup>/G Em<sup>7</sup> Cmaj<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Cmaj<sup>7</sup> F<sup>6</sup>



# Christmas Brass

## Fantasies on Six Carols

### 3. Away in a Manger

Tune: *Cradle Song*  
 William James Kirkpatrick (1838–1921)  
 Written in 1895  
 Setting by Richard Peaslee (b. 1930)

Moderate ♩ = 92

*Solo*

*mp*

\* (Hn. 1, Solo)

*mp*

*mp*

6

9

9

*mp*

12

(play)

*p*

*p*

*p*

*p*

*p*

*p*

S. D.  
light Rim Shot

*p*

*p*

17

Cup mute (tight)

18

*mp*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn. 1

Hn. 2

18

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tuba

Bass

Perc.

Gtr.

23

26

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn. 1

Hn. 2

26

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tuba

Bass

Perc.

Gtr.

*p*

*p*

*p*

6 7 8 2 3

6 7 8 2 3



29 34

Tpt. 1 *f* *p*

Tpt. 2 *f* *p*

Tpt. 3 *f* *p*

Tpt. 4 *f* *p*

Hn. 1 *mp*

Hn. 2 *mp*

Tbn. 1 *mf* *p*

Tbn. 2 *mf* *p*

Tbn. 3 *mf* *p*

B. Tbn. *p* *mf* *p*

Euph. 1 *mp*

Euph. 2 *mp*

Tuba *p* *mf* *Solo mf dolce*

Bass *mf* *mp*

Perc. 4 5 6 7 *Tri. mp*

Gtr. *E<sub>b</sub>maj<sup>7</sup>/B<sub>b</sub>* *Fm<sup>7</sup>* *G<sub>b</sub>maj<sup>7</sup>* *A<sub>b</sub>* (with Tuba) *mp*  
*(low full voicing)*

35

Bucket mute  
*mp*  
Bucket mute  
*mp*  
Bucket mute  
*mp*  
Bucket mute  
*mp*

*p*  
*mf*  
*p*

*p*  
*mf*  
*p*

2 3 4 5 6 7

Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Hn. 1  
Hn. 2  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B. Tbn.  
Euph. 1  
Euph. 2  
Tuba  
Bass  
Perc.  
Gtr.

# Christmas Brass

## Fantasies on Six Carols

### 4. It Came Upon a Midnight Clear

Tune: Carol  
Richard Storrs Willis (1819–1900)  
Written in 1850  
Setting by Richard Peaslee (b. 1930)

Jazz waltz ♩ = 160

Bass

Perc. brushes light jazz waltz

Gtr. *mp* B $\flat$  E $\flat$ maj7 Cm7

Tpt. 2 *mp* Flugelhorn Solo **9** tongue legato

Bass

Perc. 6 7 8 2

Gtr. F7 B $\flat$  E $\flat$ maj7

Tpt. 2 (Flghn.) 11

Tpt. 3 Flugelhorn Soli *mp*

Bass

Perc. 3 4 5 6 7 8

Gtr. Cm7 Gm7 C F7

17

Tpt. 2 (Flghn.)  
Tpt. 3 (Flghn.)  
Bass  
Perc.  
Gtr.

*tongue legato*

Cym. (Time) 2

Bb Ebmaj7 Bb Abmaj7 Bb C

22

25

Tpt. 2 (Flghn.)  
Tpt. 3 (Flghn.)  
Bass  
Perc.  
Gtr.

*p mf*

*p mf*

*mf*

3 4 5 2

F7 Bb D

*mf*

27

Tpt. 2 (Flghn.)  
Tpt. 3 (Flghn.)  
Bass  
Perc.  
Gtr.

*mp*

*mp*

3 4

Gm7 F C7 F

32 33

Tpt. 2 (Flghn.) *p mp*

Tpt. 3 (Flghn.) *p mp* to Trumpet

Bass *mp*

Perc. (Time) *mp* (Time)

Gtr. F7 Bb Ebmaj7 Bb Abmaj7 Bb *mp*

37

Tpt. 2 (Flghn.) *p*

Hn. 1 *p*

Hn. 2 *p*

Euph. 1 *p*

Euph. 2 *p*

Tuba *p*

Bass *p*

Perc. 2 3 to sticks

Gtr. C F7 (Bb) *p*

42 43

Tpt. 1 *mp*

Tpt. 2 (Flghn.)

Trumpet

Tpt. 3 *mp*

Tpt. 4 *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Tbn. 1 *p* 43 *mp*

Tbn. 2 *p* *mp*

Tbn. 3 *p* *mp*

B. Tbn. *p* *mp*

Euph. 1 *mp*

Euph. 2 *mp*

Tuba *p* *mp* *p* *mp* *p* *simile*

Bass

Perc. sticks (Time) 2 3 4 5 *p* lightly

Gtr.

48 51

Tpt. 1 *p* *mf* *p* *mf* *p* *mf* *p*

Tpt. 2 (Flghn.) *mp* \*(Tpt. 3)

Tpt. 3 *p* *mp*

Tpt. 4 *p* *mp*

Hn. 1 *(mp)*

Hn. 2 *(mp)*

Tbn. 1 *(mp)* 51

Tbn. 2 *(mp)*

Tbn. 3 *(mp)*

B. Tbn. *(mp)*

Euph. 1 *(mp)*

Euph. 2 *(mp)*

Tuba

Bass

Perc. 6 7 8 2 3

Gtr.

\*Playable cue

# Christmas Brass

## Fantasies on Six Carols

### 5. Silent Night

Tune: *Stille Nacht*

Franz Xaver Gruber (1787–1863)

Written in 1818

Setting by Richard Peaslee (b. 1930)

Moderately slow ♩ = ca. 56

Score for Christmas Brass, 5. Silent Night. The score is for a brass ensemble and includes parts for Trumpets (Tpt. 1-4), Horns (Hn. 1-2), Trombones (Tbn. 1-3, B. Tbn.), Euphoniums (Euph. 1-2), Tuba, Bass, Percussion (Perc.), and Guitar (Gtr.). The music is in 3/4 time with a key signature of one sharp (F#). The tempo is moderately slow, marked with a quarter note equal to approximately 56 beats per minute. The score begins with a *Tacet* instruction for the Bass, Percussion, and Guitar. The brass instruments enter with a melody marked *p* (piano) and *tongue legato*. Dynamics include *mp* (mezzo-piano) and *(mp)* (mezzo-piano in parentheses). The score features various articulations such as accents and slurs, and includes a large diagonal watermark reading "Reviewing Copy Only".



8 9

Tpt. 1 *p mp p mp*

Tpt. 2 *p mp p mp*

Tpt. 3 *p mp p mp*

Tpt. 4 *p mp p mp*

Hn. 1 *p mp p mp*

Hn. 2 *p mp p mp*

9

Tbn. 1 *p mp p mp*

Tbn. 2 *p mp p mp*

Tbn. 3 *p mp p mp*

B. Tbn. *p mp p mp*

Euph. 1 *p mp p mp*

Euph. 2 *p mp p mp*

Tuba *p mp p mp*

Bass

Perc.

Gtr.

14 17

Tpt. 1  
*(mp)* *p* *mf*

Tpt. 2  
*(mp)* *p* *mf*

Tpt. 3  
*(mp)* *p* *mf*

Tpt. 4  
*(mp)* *mf*

Hn. 1  
*p* *mf* *(mf)* *mfp* *f*

Hn. 2  
*p* *mf* *(mf)* *mfp* *f*

17

Tbn. 1  
*(mp)* *p* *mf*

Tbn. 2  
*(mp)* *p* *mf*

Tbn. 3  
*(mp)* *p* *mf*

B. Tbn.  
*(mp)* *mf*

Euph. 1  
*p* *mf* *(mf)* *mfp* *f*

Euph. 2  
*p* *mf* *(mf)* *mfp* *f*

Tuba  
*p* *mf* *(mf)* *mfp* *f*

Bass

Perc.

Gtr.

20 rit.

Tpt. 1 *f* *mp* *p*

Tpt. 2 *f* *mp* *p*

Tpt. 3 *f* *mp* *p*

Tpt. 4 *f* *mp* *p*

Hn. 1 [Euph. lead] *mp* *Solo p*

Hn. 2 *mp* *p*

Tbn. 1 *f* *mp* *p*

Tbn. 2 *f* *mp* *p*

Tbn. 3 *f* *mp* *p*

B. Tbn. *f* *mp* *p*

Euph. 1 *mp* *p*

Euph. 2 *mp* *p*

Tuba *mp* *p*

Bass

Perc.

Gtr.

[Euph. lead] *Solo* *rit.* *[lead]*

\* (Hn. 1)

# Christmas Brass

## Fantasies on Six Carols

### 6. Hark! The Herald Angels Sing

Tune: Mendelssohn

Felix Mendelssohn (1809–1847)

Written in 1840

Arranged by William H. Cummings (1831–1915)

Arranged in 1955

Setting by Richard Peaslee (b. 1930)

Moderately fast ♩ = 132-144

Musical score for Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Hn. 1, and Hn. 2. The score is in 4/4 time with a key signature of one flat (B-flat major). It features a melody for Tpt. 1 and accompaniment for the other instruments. Dynamics include *ff* (fortissimo).

Moderately fast ♩ = 132-144

Musical score for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Euph. 1, Euph. 2, and Tuba. The score is in 4/4 time with a key signature of one flat. It features a rhythmic accompaniment for Tbn. 1 and melodic lines for the other instruments. Dynamics include *ff* (fortissimo).

Musical score for Perc. and Gtr. The Percussion part includes a Gong (or Deep Cym.) and B. D. (Bass Drum) with a dynamic of *f*. The Guitar part is in 4/4 time with a key signature of one flat, featuring a rhythmic accompaniment with a dynamic of *ff*.

6 10

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn. 1

Hn. 2

6 10

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tuba

Bass

*pizz. Solo*

*f dim. mp*

Hi-Hat

Open (gradually closing)

2 3 4

Closed

*ff dim. poco a poco p sim.*

E $\flat$

Gtr.

11

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

Tuba

Bass

Perc.

Gtr.

2 3 4 5 6

E<sub>b</sub>

*p*

16

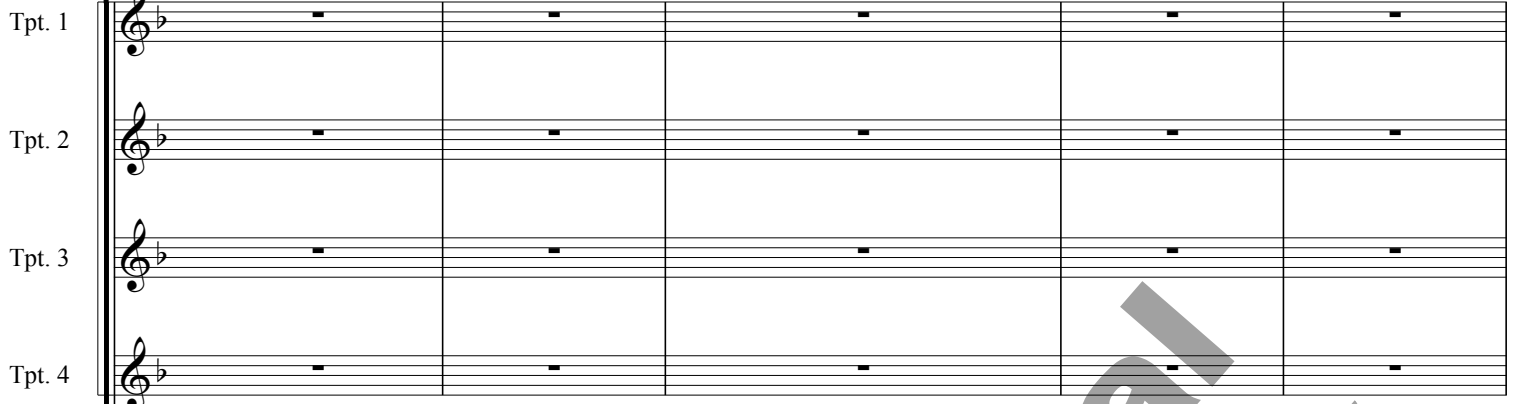
18

Tpt. 1

Tpt. 2

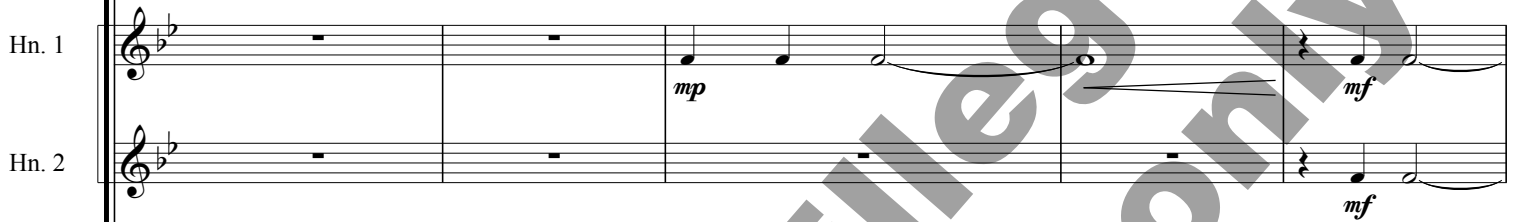
Tpt. 3

Tpt. 4

The trumpet parts (Tpt. 1-4) are shown in four staves. Each staff contains a whole rest in every measure, indicating that the trumpets are silent throughout this section.

Hn. 1

Hn. 2

The horn parts (Hn. 1-2) are shown in two staves. In measure 16, both horns have whole rests. In measure 17, Hn. 1 plays a half note G4 (marked *mp*) and Hn. 2 plays a half note F4 (marked *mp*). In measure 18, Hn. 1 plays a half note G4 (marked *mf*) and Hn. 2 plays a half note F4 (marked *mf*).

18

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

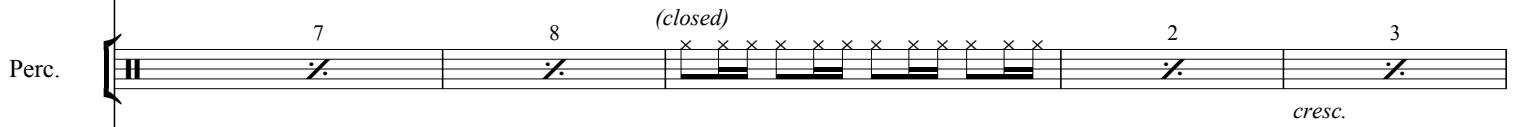
Tuba

The tuba, euphonium, and trombone parts are shown in seven staves. Measures 16 and 17 contain whole rests for all instruments. In measure 18, the tuba, euphoniums, and trombones play a half note chord (G2, F2, E2, D2) marked *pp*. In measure 19, they play a half note chord (G2, F2, E2, D2) marked *mp*. In measure 20, they play a half note chord (G2, F2, E2, D2) marked *mp*. The euphonium parts (Euph. 1-2) have whole rests in measures 16 and 17, and play a half note chord (G2, F2, E2, D2) marked *mf* in measure 20.

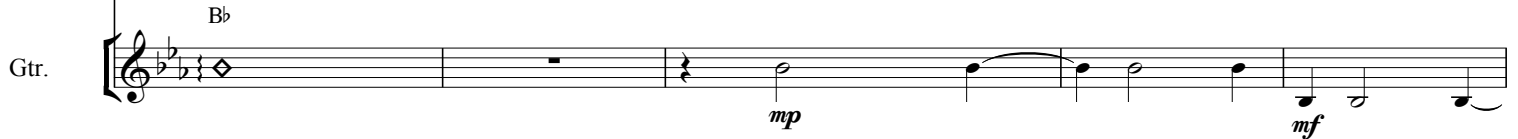
Bass

The bass part is shown in one staff. It plays a half note chord (G2, F2, E2, D2) marked *mp* in measure 18 and a half note chord (G2, F2, E2, D2) marked *mf* in measure 20.

Perc.

The percussion part is shown in one staff. It features a snare drum pattern. Measure 16 has a snare drum hit (marked 7). Measure 17 has a snare drum hit (marked 8). Measure 18 has a snare drum hit (marked (closed)). Measure 19 has a snare drum hit (marked 2). Measure 20 has a snare drum hit (marked 3). The pattern is marked *cresc.*

Gtr.

The guitar part is shown in one staff. It starts with a Bb chord in measure 16. In measure 18, it plays a half note chord (G2, F2, E2, D2) marked *mp*. In measure 20, it plays a half note chord (G2, F2, E2, D2) marked *mf*.

