

# O Come O Come Emmanuel

for Adaptable Quintet

Traditional  
Arr. John McAllister

Flowing ♩ = 108

2 3 4 5 6 7 8 9 10 11

Part I in C (high) *mf* *mp*

Part II in C (high) *mf* *mp*

Part I in C (low) *mf* *mp*

Part II in C (Low) *mf* *mp*

Part III in C (Alto Clef) *mf* *mp*

Part I in B♭ (Tpt/Cl) *mf* *mp*

Part II in B♭ (Tpt/Cl) *mf* *mp*

Part III in B♭ (Tpt/Cl) *mf* *mp*

Part IV in B♭ (Clarinet) *mf* *mp*

Part V in B♭ (Bass Clarinet) *mf* *mp*

Part I in E♭ (Alto Sax) *mf* *mp*

Part II in E♭ (Alto Sax) *mf* *mp*

Part III in E♭ (Alto Sax) *mf* *mp*

Part IV in B♭ (Tenor Sax) *mf* *mp*

Part V in E♭ (Bari Sax) *mf* *mp*

Part III in F (horn) *mf* *mp*

Part IV BC *mf* *mp*

Part V (high) *mf* *mp*

Part V (low) *mf* *mp*

Percussion *mf* *mp*  
Snares off - or play all on toms

Musical score for measures 12 through 22. The score includes parts for C I, C II, C I (low), C II (low), C III AC, Tpt., Bb III, Bb IV, Bb V, Eb I, Eb II, Eb III, Bb IV Tsax, Eb V, F III, BC IV, BCV, and Perc. Measure 16 is highlighted with a box. Dynamics include *mf*, *p*, and *mp*. The percussion part features a complex rhythmic pattern with accents.



Slowing ♩ = 80

4

34 35 36 37 38 39 40 41 42 43 44

C I *mf*

C II *mf*

C I (low) *mf*

C II (low) *mf*

C III AC *mf*

Tpt. *mf*

Tpt. *mf*

Bb III *mf*

Bb IV *p* *mf*

Bb V *p* *mf*

Eb I *mf*

Eb II *mf*

Eb III *mf*

Bb IV Tsax *p* *mf*

Eb V *p* *mf*

F III *mf*

BC IV *p* *mf*

BCV *p* *mf*

BCV *p* *mf*

Perc. *mf*

# O Come O Come Emmanuel

Part I in C (high)

for Adaptable Quintet

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Flowing ♩ = 108

*mf* *mp*

*mf* *mp*

*mf* *mp*

*mp*

*mf*

Slowing ♩ = 80

*mf*



Part II in C (high)  
O Come O Come Emmanuel  
for Adaptable Quintet

Traditional  
Arr. John McAllister

Flowing ♩ = 108

mf mp mf mp mf mf

Slowing ♩ = 80

Part I in C (low)

# O Come O Come Emmanuel

for Adaptable Quintet

Traditional  
Arr. John McAllister

Flowing ♩ = 108

2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21 22

23 25 26 27 28

29 31 32 33 34

35 36 37 38 39 40

Slowing ♩ = 80

41 42 43 44



Part II in C (Low)

# O Come O Come Emmanuel

for Adaptable Quintet

Traditional  
Arr. John McAllister

Flowing ♩ = 108

2 3 4 5 6 7

mf mp

8 9 10 12 13 14 15

mf

16 17 18 19 20 21 22

23 25 26 27 28

mp

29 31 32 33 34

mf

35 36 37 38 39 40

Slowing ♩ = 80

41 42 43 44

mf





# O Come O Come Emmanuel

Part III in C (Alto Clef)

for Adaptable Quintet

Traditional  
Arr. John McAllister

Flowing ♩ = 108  
2 3 4 5 6 7 8

Musical staff 1, measures 1-8. The staff is in C major, 4/4 time, with an alto clef. The music begins with a dynamic marking of *mf*. Measure 4 is boxed. A crescendo hairpin starts at measure 3 and ends at measure 4 with a dynamic marking of *mp*.

Musical staff 2, measures 9-15. Measure 10 is boxed. A decrescendo hairpin starts at measure 14 and ends at measure 15 with a dynamic marking of *mf*.

Musical staff 3, measures 16-22. Measure 16 is boxed. A decrescendo hairpin starts at measure 21 and ends at measure 22.

Musical staff 4, measures 23-28. Measure 23 is boxed. A dynamic marking of *mp* is present at the start of measure 23. A decrescendo hairpin starts at measure 27 and ends at measure 28.

Musical staff 5, measures 29-34. Measure 29 is boxed. A thick black bar covers measures 29-31. Measure 32 is boxed. A decrescendo hairpin starts at measure 33 and ends at measure 34 with a dynamic marking of *mf*.

Musical staff 6, measures 35-40. Measure 35 is boxed.

Slowing ♩ = 80

Musical staff 7, measures 41-44. Measure 42 is boxed. A decrescendo hairpin spans from measure 41 to measure 44.



# O Come O Come Emmanuel

Part I in B $\flat$  (Tpt/Cl)

for Adaptable Quintet

Traditional  
Arr. John McAllister

Flowing ♩ = 108

2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21 22

23 2 25 26 27 28

29 31 32 33 34

35 36 37 38 39 40

Slowing ♩ = 80

41 42 43 44



# O Come O Come Emmanuel

Part II in B $\flat$  (Tpt/Cl)

for Adaptable Quintet

Traditional  
Arr. John McAllister

Flowing  $\text{♩} = 108$

2 3 4 5 6 7

8 9 10 12 13 14 15

16 17 18 19 20 21 22

23 25 26 27 28

29 31 32 33 34

35 36 37 38 39 40

Slowing  $\text{♩} = 80$

41 42 43 44



# O Come O Come Emmanuel

Part III in B $\flat$  (Tpt/Cl)

for Adaptable Quintet

Traditional  
Arr. John McAllister

Flowing  $\text{♩} = 108$

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 32 33 34

3

35 36 37 38 39 40

Slowing  $\text{♩} = 80$

41 42 43 44



# O Come O Come Emmanuel

Part IV in B $\flat$  (Clarinet)

for Adaptable Quintet

Traditional  
Arr. John McAllister

Flowing  $\text{♩} = 108$

The musical score is written for a clarinet in B $\flat$  and is in 4/4 time. It consists of 44 measures, divided into two sections: a 'Flowing' section (measures 1-40) and a 'Slowing' section (measures 41-44). The key signature has one sharp (F#). The score includes various musical notations such as dynamics (mf, mp, p), articulation (accents), and phrasing slurs. Measure numbers 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 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, and 44 are indicated above the staff. A double bar line with repeat dots is at the end of measure 44. A QR code is located in the bottom right corner of the page.

Slowing  $\text{♩} = 80$



# O Come O Come Emmanuel

Part V in B $\flat$  (Bass Clarinet)

for Adaptable Quintet

Traditional  
Arr. John McAllister

**Flowing** ♩ = 108

2 3 4 5 6 7

8 9 10 11 12 13 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

**Slowing** ♩ = 80

41 42 43 44

The musical score is written for Bass Clarinet in B-flat major, 4/4 time. It consists of 44 measures. The tempo starts at 108 beats per minute (Flowing) and slows to 80 beats per minute (Slowing) at measure 41. The score includes various dynamics such as *mf*, *mp*, *p*, and *mf*. There are several boxed measure numbers (4, 10, 16, 23, 29, 35, 42) and a double bar line with a '2' above it at measure 13. The piece ends with a final double bar line at measure 44.



# O Come O Come Emmanuel

Part I in E $\flat$  (Alto Sax)

for Adaptable Quintet

Traditional  
Arr. John McAllister

Flowing ♩ = 108 <sup>2</sup> 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21 22

23 2 25 26 27 28

29 2 31 32 33 34

35 36 37 38 39 40

Slowing ♩ = 80

41 42 43 44



# O Come O Come Emmanuel

Part II in E $\flat$  (Alto Sax)

for Adaptable Quintet

Traditional  
Arr. John McAllister

Flowing ♩ = 108

2 3 4 5 6 7

*mf* *mp*

8 9 10 12 13 14 15

*mf*

16 17 18 19 20 21 22

23 25 26 27 28

29 31 32 33 34

*mf*

35 36 37 38 39 40

Slowing ♩ = 80

41 42 43 44





# O Come O Come Emmanuel

Part III in E $\flat$  (Alto Sax)

for Adaptable Quintet

Traditional  
Arr. John McAllister

Flowing  $\text{♩} = 108$

2 3 4 5 6 7 8

*mf* *mp*

9 10 11 12 13 14 15

*mf*

16 17 18 19 20 21 22

23 24 25 26 27 28

*mp*

29 32 33 34

*mf*

35 36 37 38 39 40

Slowing  $\text{♩} = 80$

41 42 43 44



# O Come O Come Emmanuel

Part IV in B $\flat$  (Tenor Sax)

for Adaptable Quintet

Traditional  
Arr. John McAllister

Flowing  $\text{♩} = 108$

2 3 4 5 6 7

*mf* *mp*

8 9 10 11 12 13 15

*p* *mf*

16 17 18 19 20 21 22

*mp*

23 24 25 26 27 28

29 30 31 32 33 34

*p* *mf*

35 36 37 38 39 40

Slowing  $\text{♩} = 80$

41 42 43 44

*mf*



# O Come O Come Emmanuel

Part V in E $\flat$  (Bari Sax)

for Adaptable Quintet

Traditional  
Arr. John McAllister

Flowing  $\text{♩} = 108_2$

3 4 5 6 7

mf mp

8 9 10 11 12 13 15

p mf

16 17 18 19 20 21 22

mp

23 24 25 26 27 28

29 30 31 32 33 34

p mf

35 36 37 38 39 40

Slowing  $\text{♩} = 80$

41 42 43 44



Part III in F (horn)

# O Come O Come Emmanuel

for Adaptable Quintet

Traditional  
Arr. John McAllister

Flowing ♩ = 108  
2

3 4 5 6 7 8

*mf* *mp*

9 10 11 12 13 14 15

*mf*

16 17 18 19 20 21 22

23 24 25 26 27 28

*mp*

29 3 32 33 34

*mf*

35 36 37 38 39 40

Slowing ♩ = 80

41 42 43 44



Part IV BC

# O Come O Come Emmanuel

for Adaptable Quintet

Traditional  
Arr. John McAllister

Flowing ♩ = 108  
2 3 4 5 6 7

Musical staff 1: Bass clef, 4/4 time signature. Measures 1-7. Dynamics: *mf*, *mp*.

Musical staff 2: Bass clef, 4/4 time signature. Measures 8-15. Dynamics: *p*, *mf*.

Musical staff 3: Bass clef, 4/4 time signature. Measures 16-22. Dynamics: *mp*.

Musical staff 4: Bass clef, 4/4 time signature. Measures 23-28.

Musical staff 5: Bass clef, 4/4 time signature. Measures 29-34. Dynamics: *p*, *mf*.

Musical staff 6: Bass clef, 4/4 time signature. Measures 35-40.

Slowing ♩ = 80

Musical staff 7: Bass clef, 4/4 time signature. Measures 41-44.



Part V (high)

# O Come O Come Emmanuel

for Adaptable Quintet

Traditional  
Arr. John McAllister

Flowing ♩ = 108

2 3 4 5 6 7

mf mp

8 9 10 11 12 13 15

p mf

16 17 18 19 20 21 22

mp

23 24 25 26 27 28

29 30 31 32 33 34

p mf

35 36 37 38 39 40

Slowing ♩ = 80

41 42 43 44



# O Come O Come Emmanuel

Part V (low)

for Adaptable Quintet

Traditional  
Arr. John McAllister

Flowing ♩ = 108

2 3 4 5 6 7

mf mp

8 9 10 11 12 13 15

p mf

16 17 18 19 20 21 22

mp

23 24 25 26 27 28

29 30 31 32 33 34

p mf

35 36 37 38 39 40

Slowing ♩ = 80

41 42 43 44

p mf



Percussion

# O Come O Come Emmanuel

for Adaptable Quintet

Flowing ♩ = 108

*Snares off - or play all on toms*

Traditional  
Arr. John McAllister

1 2 3 4 5 6

mf mp

Musical notation for measures 1-6. Measure 1 starts with a dynamic marking of *mf*. Measure 4 has a boxed measure number '4' and a dynamic marking of *mp*. The notation shows a steady eighth-note pattern in the right hand and a simpler accompaniment in the left hand.

7 8 9 10 11 12 13

Musical notation for measures 7-13. Measure 10 has a boxed measure number '10'. The eighth-note pattern continues.

14 15 16 17 18 19

16 17 18 19

< mf

Musical notation for measures 14-19. Measures 16, 17, 18, and 19 have boxed measure numbers. Measure 16 has a dynamic marking of *mf*. There are accents (>) over measures 16, 17, 18, and 19. A crescendo hairpin is present under measures 16-19.

20 21 22 23 24 25 26

mp

Musical notation for measures 20-26. Measure 23 has a boxed measure number '23' and a dynamic marking of *mp*. A crescendo hairpin is present under measures 20-26.

27 28 29 30 31 32

Musical notation for measures 27-32. Measure 29 has a boxed measure number '29'. The eighth-note pattern continues.

33 34 35 36 37 38

35 36 37 38

< mf

Musical notation for measures 33-38. Measures 35, 36, 37, and 38 have boxed measure numbers. Measure 35 has a dynamic marking of *mf*. There are accents (>) over measures 35, 36, 37, and 38. A crescendo hairpin is present under measures 35-38.

Slowing ♩ = 80

39 40 41 42 43 44

Musical notation for measures 39-44. Measure 42 has a boxed measure number '42'. The tempo slows down for the final measures.