



The Christmas Quintet Book



Thirty Adaptable Quintets for Winds
C Treble Clef - Part 1 (low notes)

John McAllister Music

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Relevant Links



Video + Audio
Mock-Ups of Music



Holiday Central
[@johnmcallistermusic.com](https://johnmcallistermusic.com)
includes links to more music!



More Adaptable Quintets
(for beyond the holidays!)

Part I in C (low)

1. Adeste Fideles

for Adaptable Quintet

Traditional

Slowly ♩ = 112

Musical score for measure 1. The key signature is three flats. The first measure consists of a single note followed by a sixteenth-note pattern. Measures 2 through 4 follow, with measure 2 starting with a note, measure 3 with a note, and measure 4 with a note.

5

6

7

8

9

10

11

Musical score for measures 5 through 11. Measure 5 starts with a note. Measures 6 through 11 each begin with a note, followed by a sixteenth-note pattern.

12

13

14

15

16

17

18

Musical score for measures 12 through 18. Measure 12 starts with a note. Measures 13 through 18 each begin with a note, followed by a sixteenth-note pattern.

19

20

21

22

23

24

Musical score for measures 19 through 24. Measure 19 starts with a note. Measures 20 through 24 each begin with a note, followed by a sixteenth-note pattern.

25

26

27

28

29

30

Musical score for measures 25 through 30. Measure 25 starts with a note. Measures 26 through 30 each begin with a note, followed by a sixteenth-note pattern.

31

32

33

34

35

36

Musical score for measures 31 through 36. Measure 31 starts with a note. Measures 32 through 36 each begin with a note, followed by a sixteenth-note pattern.

37

38

39

40

Musical score for measures 37 through 40. Measure 37 starts with a note. Measures 38 through 40 each begin with a note, followed by a sixteenth-note pattern.

41

42

43

44

Musical score for measures 41 through 44. Measure 41 starts with a note. Measures 42 through 44 each begin with a note, followed by a sixteenth-note pattern.

Part I in C (low)

2. Angels From The Realms of Glory

for Adaptable Quintet

Arr. John McAllister
Henry Smart

Resounding! ♩ = 100

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 30 31 32 33 34

35 36 37 38 39 rit. 40

Part I in C (low)

3. Angels We Have Heard on High

for Adaptable Quintet

Traditional
Arr. John McAllister

$\text{♩} = 108$

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 30 31 32 33 34 35

36 37 38 39 40 41

42 43 44 45 46 Slower 47 48

4. Away in a Manger

Flexible Instrumentation

Arr. John McAllister

Away in a Manger

Musical score for 'Away in a Manger' Part I, page 1. The music is in 3/4 time, C major, and consists of a single melodic line.

10

Continuation of the musical score at measure 10.

20

Continuation of the musical score at measure 20, ending with a repeat sign and three endings.

29

Continuation of the musical score at measure 29.

37 Opt. End

Continuation of the musical score at measure 37, ending with a repeat sign and three endings.

44

Continuation of the musical score at measure 44, ending with a ritardando instruction.

Part I in C (low)

5. Bell Carol for Adaptable Quintet

Traditional

Quickly $\text{♩} = 152$

2 3 4 5 6

7 8 9 10 11 12

13 4 17 18 19 20

21 3 24 25 2 27 28

29 30 31 32 33 34

35 4 39 40 41 42 43 44 45 46

47 48 49 50 51 52 53 54

55 56 57 58 59 2 61 62

63 64 65 66

67 2 69 70 71 72

Part I in C (low)

6. The Boar's Head

for Adaptable Quintet

Traditional
Arr. John McAllister

Lightly $\text{♩} = 90$

Musical score for measure 1. The key signature is one flat (B-flat). The time signature is common time (indicated by '2'). The melody consists of eighth notes and sixteenth notes. Measure numbers 2 through 7 are indicated above the staff.

Musical score for measures 8 through 20. The key signature changes to no sharps or flats. Measures 8 and 9 show a melodic line with eighth and sixteenth notes. Measures 10 through 20 continue the melody, with measure 17 featuring a sustained note. Measure numbers 8 through 20 are indicated above the staff.

Musical score for measures 21 through 26. The key signature remains one flat. Measures 21 and 22 show a melodic line with eighth and sixteenth notes. Measures 23 through 26 continue the melody, with measure 25 featuring a sustained note. Measure numbers 21 through 26 are indicated above the staff.

Musical score for measures 27 through 32. The key signature changes to no sharps or flats. Measures 27 and 28 show a melodic line with eighth and sixteenth notes. Measures 29 through 32 continue the melody, with measure 31 featuring a sustained note. Measure numbers 27 through 32 are indicated above the staff.

Musical score for measures 33 through 44. The key signature changes back to one flat. Measures 33 and 34 show a melodic line with eighth and sixteenth notes. Measures 35 through 44 continue the melody, with measure 44 featuring a sustained note. Measure numbers 33 through 44 are indicated above the staff.

Musical score for measures 45 through 51. The key signature changes to no sharps or flats. Measures 45 and 46 show a melodic line with eighth and sixteenth notes. Measures 47 through 51 continue the melody, with measure 50 featuring a sustained note. Measure numbers 45 through 51 are indicated above the staff.

Musical score for measures 52 through 56. The key signature changes back to one flat. Measures 52 and 53 show a melodic line with eighth and sixteenth notes. Measures 54 through 56 continue the melody.

Musical score for measures 57 through 61. The key signature changes back to one flat. Measures 57 and 58 show a melodic line with eighth and sixteenth notes. Measures 59 through 61 continue the melody, with measure 61 featuring a sustained note. A dynamic instruction "poco rit." is placed above the staff between measures 57 and 58.

Part I in C (low)

7. Bring A Torch, Jeannette, Isabella

for Adaptable Quintet

Traditional
Arr. John McAllister

Lightly $\text{♩} = 80$

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 30 31

32 33 34 35 36 37 38

39 40 41 42 43 44

45 Slowing $\text{♩} = 116$ 46 47

C Treble Low (Part I)

8. Deck the Halls

Flexible Instrumentation

Arr. John McAllister

The musical score consists of four staves of music for C Treble Low. The key signature is one flat, and the time signature is common time (indicated by a '4'). Measure numbers 1 through 16 are present above the staves. Measure 1 starts with a dotted eighth note followed by a sixteenth-note pair. Measures 2-4 show eighth-note pairs. Measures 5-6 show sixteenth-note pairs. Measures 7-8 show eighth-note pairs. Measures 9-10 show sixteenth-note pairs. Measures 11-12 show eighth-note pairs. Measures 13-14 show sixteenth-note pairs. Measures 15-16 show eighth-note pairs. Measure 16 concludes with a final measure sign. Measure 16 is labeled with a circled '9' above the staff.

Part I in C (low)

9. Ding Dong Merrily On High

for Adaptable Quintet

Traditional
Arr. John McAllister

Lightly ♩ = 144

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 31 32 33 37 38 39

40 41 42 43 44

45 46 47 48 49 50

Slowing, Deliberate

cresc.

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Oboe/Violin (Part I)

10. The First Noel

Flexible Instrumentation

Arr. John McAllister

Musical score for measures 2 through 9. The key signature is three flats, and the time signature is common time (indicated by '4'). The music consists of eighth and sixteenth note patterns.

Musical score for measures 10 through 18. The key signature changes to two flats. Measure 15 features a melodic line with a sixteenth-note grace note followed by a eighth-note. Measures 17 and 18 show eighth-note pairs.

Musical score for measures 19 through 30. The key signature remains two flats. Measure 21 is a long休止符 (rest). Measures 28 and 29 continue the eighth-note pattern established earlier.

Musical score for measures 31 through 36. The key signature changes to one flat. Measure 36 concludes with a half note followed by a sharp sign, indicating a key change.

Musical score for measures 37 through 44. The key signature returns to three flats. Measures 37 and 38 feature sixteenth-note patterns. Measures 40 and 41 show eighth-note pairs.

Musical score for measures 45 through 52. The key signature changes to one sharp. Measures 46 and 47 show sixteenth-note patterns. Measures 49 and 50 show eighth-note pairs.

Part I in C (low)

11. God Rest Ye Merry Gentlemen

for Adaptable Quintet

Traditional
Arr. John McAllister

Lightly $\text{♩} = 152 + 4$

3

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 30 31

32 33 34 35 36 37

38 39 40 41 42

43 44 45 46 47 48 49 50

51 52 53 54 55

56 57 58 rit. 59 60 61

C Part 1 (low)

12. Good King Wenceslas

Flexible Instrumentation

Arr. John McAllister

Stately

2 3 4 5 **4**

The musical score consists of eight staves of music for a low voice or instrument. The key signature is one flat (F#), and the time signature is common time (indicated by '4'). The vocal line begins with a series of eighth notes followed by a long note. Measures 9 through 16 show a more rhythmic pattern of eighth and sixteenth notes. Staff 17 starts with a dynamic instruction 'Lightly' and continues with eighth-note patterns. Measures 22 through 26 feature eighth-note chords. Staff 27 shows a return to eighth-note patterns. Measures 32 through 36 include some grace notes and sixteenth-note patterns. Staff 37 returns to the 'Stately' style with eighth-note chords. Measures 45 through 52 conclude the piece with eighth-note patterns.

9 10 11 12 13 14 15 16

17 Lightly 18 19 20 21

22 23 24 25 26

27 28 29 30 31

32 33 34 35 36

37 Stately 38 39 40 41 **4**

45 46 47 48 49 50 51 52

Part I in C (low)

13. Greensleeves

for Adaptable Quintet

Traditional
Arr. John McAllister

Flowing $\text{♩} = 104$

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**, 30, 31, 32, 33, 34, 35, 36, **37**, 38, 39, 40, 41, 42, 43, 44, **45**, 46, 47, 48, 49, 50, 51, 52, **53**, 54, 55, 56, 57, 58, 59, 60, **61**, 62, 63, 64, 65, 66, 67, 68, *rit.*, **69**, 70, 71, 72

Part I in C (low)

14. Hallelujah Chorus

for Adaptable Quintet

Arr. John McAllister
George Frideric Handel

Resounding! $\text{♩} = 100$ **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** 30 31

32 33 34 35 36 37 38

39 40 **41** 42 **6**

2

Part I in C (low)

48 49 50 51 52 53

54 55 56 57 58

59 60 61 62 63 64 65 66

67 68 69 70 71 72 73

74 75 76 77 78 79

80 81 82 83 84 85

86 87 88 89 90 91

Deliberate $\text{♩} = 80$

92 93 94

Oboe/Violin (Part I)

15. Hark the Herald Angels Sing

Flexible Instrumentation

Arr. John McAllister

Musical score for measures 2 through 7. The key signature is four flats. Measure 2 consists of a single measure of rests. Measures 3 through 7 show a repeating pattern of eighth notes and sixteenth-note pairs.

Musical score for measures 8 through 15. The key signature changes to three flats. Measures 8 through 15 feature a steady eighth-note pulse with occasional sixteenth-note grace notes.

Musical score for measures 16 through 23. The key signature remains three flats. Measures 16 through 23 continue the eighth-note pattern with grace notes.

Musical score for measures 24 through 31. The key signature changes back to four flats. Measures 24 through 31 maintain the eighth-note and grace-note pattern.

Musical score for measures 32 through 36. The key signature is four flats. Measures 32 and 33 show a melodic line with a sixteenth-note grace note. Measures 35 and 36 return to the eighth-note and grace-note pattern.

Musical score for measures 37 through 40. The key signature is four flats. Measures 37 and 38 show a melodic line with a sixteenth-note grace note. Measures 39 and 40 return to the eighth-note and grace-note pattern.

Part I in C (low)

16. The Holly and the Ivy

for Adaptable Quintet

Traditional

Lightly $\text{♩} = 116$

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 **30** 31 32 33 34

35 36 37 38 39 40 41

42 43 44 45 46 47 48

49 **50** 51 52 53 54

55 56 57 **58** Codetta, Slower $\text{♩} = 108$ 59 60

Part I in C (low)

17. I Saw Three Ships

for Adaptable Quintet

Traditional

Lightly $\text{♩} = 90$ 3

5 6 7 8 9

10 11 12 13 14 15 16

17 18 19 20 21 22

23 7 30 31 32 33 34 35

36 37 38 39 40 41 42

Oboe/Mallets (Part I)

18. Jingle Bells
Flexible Instrumentation

Arr. John McAllister

Upbeat

2 3 4

5 6 7 8

9 10 11 12 13 2 15

16 17 18 19 20

21 22 23 24 25

26 27 28 29 2 31

32 33 34 35 36 37

Part I in C (low)

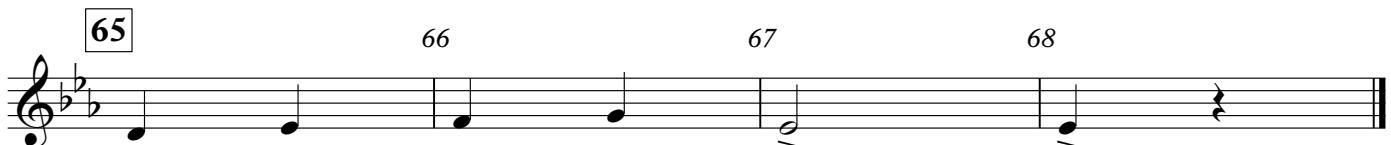
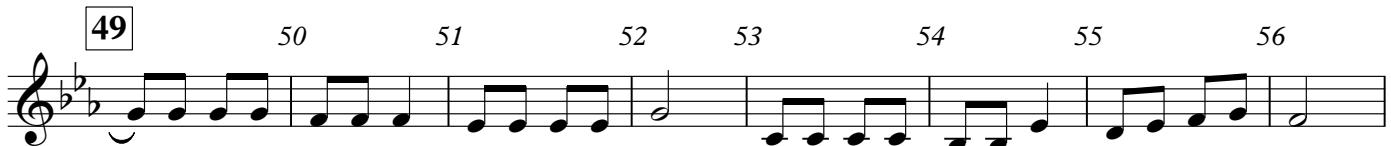
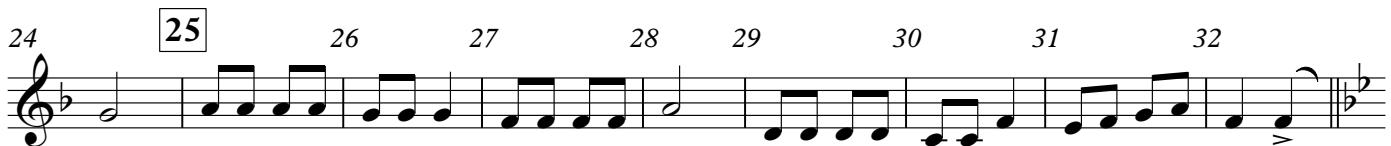
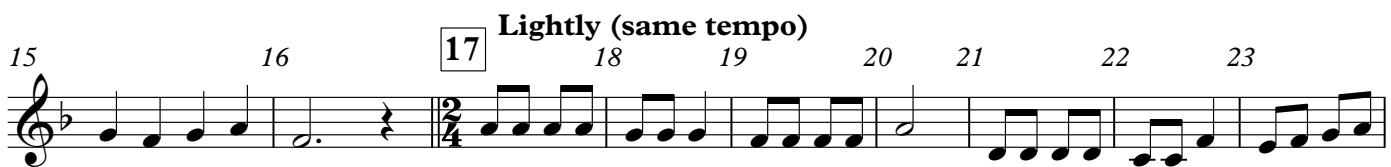
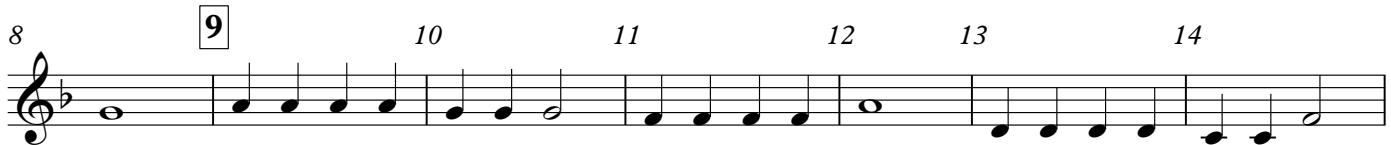
19. Jolly Old St. Nicholas

for Adaptable Quintet

Traditional

Slowly ♩ = 96

2 3 4 5 6 7



C Treble Low (Part I)

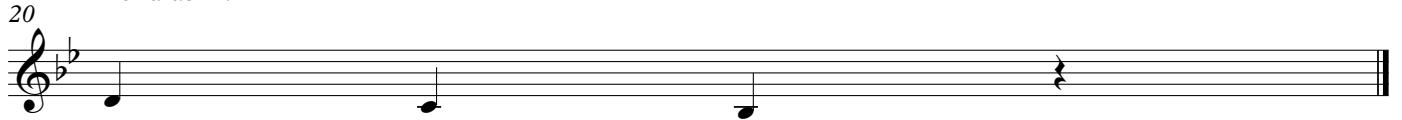
20. Joy to the World
Flexible Instrumentation

Arr. John McAllister

Joy to the World



Opt. repeat
to beginning
end at m. 11



Part I in C (low)

21. Lo, How a Rose e'er Blooming

for Adaptable Quintet

Michael Pretorius
Arr. John McAllister

Peacefully ♩ = 76

2 3 4 5 6 7 8

9 10 11 12 13

14 15 16 17 18

Oboe/Mallets (Part I)

22. O Christmas Tree

Flexible Instrumentation

Arr. John McAllister

The musical score consists of five staves of music for Oboe/Mallets. The music is in common time (indicated by '3') and uses a treble clef. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. Measure numbers are placed above the staff at various points: 2, 3, 4, 5, 6, 7, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, and 35. Measure 19 contains a measure repeat sign. Measures 2, 3, 10, 19, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, and 35 each begin with a dynamic instruction '3'.

Part I in C (low)

23. O Come O Come Emmanuel

for Adaptable Quintet

Traditional
Arr. John McAllister

Flowing $\text{♩} = 108$

mf $\geq \text{mp}$

8 9 10 11 12 13 14

15 16 17 18 19 20 21 22

$\ll \text{mf} \gg$

23 24 25 26 27 28

mp $\ll \gg$

29 30 31 32 33 34

mf

35 36 37 38 39 40

Slowing $\text{♩} = 80$

41 42 43 44

Oboe/Mallets (Part I)

24. Once in Royal David's City

Flexible Instrumentation

Arr. John McAllister

Resounding

2 3 4

5 6 7 8 9 10

11 12 13 14 15 16

17 2 19 20 21 2 23 24

25 26 27 28 29 30

31 32 33 34 35 36

37 38 39 40 41 42

43 44 45

Part I in C (low)

25. Pat-a-Pan

for Adaptable Quintet

Traditional
Arr. John McAllister

Lightly $\text{♩} = 100$

3

4 5 6 7 8 9

10 11 12 13 14 15 16

17 **21** 22 23 24 25 26 27

4

mf

28 29 30 31 32 33 34

35 36 37 38 39 40 41 45 46

47 48 49 50 51 52 53 54

55 56 57 58 59 60 61

62 63 64 65 66 67 68 69 70

f

Oboe/Mallets (Part I)

26. Silent Night

Flexible Instrumentation

Arr. John McAllister

Silent Night

The musical score consists of six staves of music for Oboe/Mallets. The key signature is one flat, and the time signature is common time (indicated by '3'). The score is numbered from 1 to 46. Measures 1 through 20 show a repeating pattern of eighth and sixteenth notes. Measure 21 begins a new section with a different rhythmic pattern. Measures 22 through 27 continue this pattern. Measure 28 is a rest. Measures 29 through 35 show a continuation of the pattern. Measures 36 through 40 show another variation. Measures 41 through 46 show a final variation. The score concludes with a double bar line.

Part I in C (low) 27 . Tomorrow Shall Be My Dancing Day

for Adaptable Quintet

Traditional
Arr. John McAllister

Lightly $\text{♩} = 70$

This measure shows a melodic line starting with a half note (measures 5-6), followed by a quarter note (measure 7), a rest (measure 8), and then a series of eighth notes (measures 9-14). Measure 9 is boxed.

This measure continues the melodic line from the previous section, featuring eighth-note patterns and rests across the measures.

This measure shows a continuation of the eighth-note patterns and rests established in the previous sections.

To Coda

This section begins with a melodic line consisting of quarter notes and rests. Measures 36 and 40 are boxed. Measure 40 features a repeat sign with a '4' underneath.

This section continues the melodic line with quarter notes and rests, leading into the coda.

This section concludes the main part of the piece before the coda, featuring quarter notes and rests.

This section begins the **D.C. al Coda** (Da Capo alla Coda) section, which is a repeat of the beginning of the piece.

This section concludes the piece with a final melodic line.

Oboe/Mallets (Part I)

28. Twelve Days of Christmas

Flexible Instrumentation

Arr. John McAllister

12 Days of Christmas

The sheet music consists of ten staves of musical notation for Oboe/Mallets. The key signature is one flat (F#). The time signature varies throughout the piece, indicated by a 'C' with a number above it.

- Staff 1: Measures 1-5. Time signature 4/4. Measure 5 ends with a repeat sign.
- Staff 2: Measures 6-10. Time signature 4/4. Measure 7 is boxed.
- Staff 3: Measures 11-15. Time signature 4/4. Measure 12 is boxed.
- Staff 4: Measures 16-20. Time signature 4/4. Measure 18 is boxed.
- Staff 5: Measures 21-25. Time signature 3/4.
- Staff 6: Measures 26-30. Time signature 3/4. A note in measure 29 has a bracket below it with the text "Go to m. 37 on last time or end on first note of m. 33".
- Staff 7: Measures 31-35. Time signature 3/4. Measure 34 is boxed.
- Staff 8: Measures 36-40. Time signature 3/4.
- Staff 9: Measures 41-45. Time signature 4/4.
- Staff 10: Measures 46-50. Time signature 4/4.

Oboe/Mallets (Part I)

30. We Wish You A Merry Christmas

Flexible Instrumentation

Arr. John McAllister

Brightly

The musical score consists of six staves of music. Staff 1 starts with a dynamic of 'Brightly'. Measures 1-10 are shown. Staff 2 starts at measure 11. Staff 3 starts at measure 13. Staff 4 starts at measure 16. Staff 5 starts at measure 21. Staff 6 starts at measure 30. Measure numbers are indicated above each staff.