



# *The Christmas Quintet Book*



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

John McAllister Music

# *Table of Contents*

1. Adeste Fideles (O Come, All Ye Faithful)
2. Angels from the Realms of Glory
3. Angels We Have Heard on High
4. Away in a Manger
5. Bell Carol
6. The Boar's Head Carol
7. Bring a Torch, Jeanette, Isabella
8. Deck the Halls
9. Ding Dong Merrily on High
10. The First Noel
11. God Rest Ye Merry, Gentlemen
12. Good King Wenceslas
13. Greensleeves (What Child Is This)
14. Hallelujah Chorus
15. Hark! The Herald Angels Sing
16. The Holly and the Ivy
17. I Saw Three Ships
18. Jingle Bells
19. Jolly Old St. Nicholas
20. Joy to the World
21. Lo, How a Rose E'er Blooming
22. O Christmas Tree
23. O Come, O Come Emmanuel
24. Once in Royal David's City
25. Pat-a-Pan
26. Silent Night
27. Tomorrow Shall Be My Dancing Day
28. The Twelve Days of Christmas
29. Up on the Housetop
30. We Wish You a Merry Christmas

## *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 (high)

# 1. Adeste Fideles

for Adaptable Quintet

Traditional

**Slowly** ♩ = 112

1 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

Part I in C (high)

## 2. Angels From The Realms of Glory

for Adaptable Quintet

Arr. John McAllister  
Henry Smart

**Resounding!** ♩ = 100

A musical score for a high voice part. The key signature is one flat (B-flat). The time signature is common time (indicated by '4'). The vocal line consists of eighth-note patterns. Measure 1 starts with a forte dynamic. Measures 2 through 4 show a repeating eighth-note pattern.

A continuation of the musical score. The vocal line continues with eighth-note patterns. Measure 5 begins with a forte dynamic. Measures 6 through 10 show a repeating eighth-note pattern.

A continuation of the musical score. The vocal line continues with eighth-note patterns. Measure 11 begins with a forte dynamic. Measures 12 through 16 show a repeating eighth-note pattern.

A continuation of the musical score. The vocal line continues with eighth-note patterns. Measure 17 begins with a forte dynamic. Measures 18 through 21 show a repeating eighth-note pattern.

A continuation of the musical score. The vocal line continues with eighth-note patterns. Measures 22, 23, and 24 show a repeating eighth-note pattern.

A continuation of the musical score. The vocal line continues with eighth-note patterns. Measures 25, 26, 27, and 28 show a repeating eighth-note pattern.

A continuation of the musical score. The vocal line continues with eighth-note patterns. Measures 29, 30, 31, 32, 33, and 34 show a repeating eighth-note pattern.

A continuation of the musical score. The vocal line continues with eighth-note patterns. Measures 35, 36, 37, 38, 39, and 40 show a repeating eighth-note pattern. A 'rit.' (ritardando) instruction is indicated above measure 39.

Part I in C (high)

### 3. Angels We Have Heard on High

for Adaptable Quintet

Traditional  
Arr. John McAllister

The musical score is composed of eight staves of music for an adaptable quintet. The key signature is C major (one sharp). The tempo is indicated as  $\text{♩} = 108$ . The score includes the following numbered measures:

- Measures 1-3: Standard eighth-note patterns.
- Measure 4: Boxed measure number 4.
- Measures 5-7: Standard eighth-note patterns.
- Measure 8: Standard eighth-note patterns.
- Measures 9-11: Standard eighth-note patterns.
- Measure 12: Boxed measure number 12.
- Measures 13-15: Standard eighth-note patterns.
- Measures 16-17: Standard eighth-note patterns.
- Measures 18-21: Measures featuring sixteenth-note patterns.
- Measures 22-23: Standard eighth-note patterns.
- Measure 24: Boxed measure number 24.
- Measures 25-26: Measures featuring sixteenth-note patterns.
- Measures 27-28: Standard eighth-note patterns.
- Measures 29-30: Standard eighth-note patterns.
- Measures 31-32: Measures featuring sixteenth-note patterns.
- Measures 33-34: Measures featuring sixteenth-note patterns.
- Measures 35-36: Measures featuring sixteenth-note patterns.
- Measures 37-38: Standard eighth-note patterns.
- Measure 39: Boxed measure number 39.
- Measures 40-41: Measures featuring sixteenth-note patterns.
- Measures 42-43: Standard eighth-note patterns.
- Measure 44: Measure featuring a sixteenth-note pattern.
- Measure 45: Measure featuring a sixteenth-note pattern.
- Measure 46: Boxed measure number 46, followed by the instruction "Slower".
- Measures 47-48: Measures featuring sixteenth-note patterns.

C High (Part I)

## 4. Away in a Manger

Flexible Instrumentation

Arr. John McAllister

### Away in a Manger

The sheet music consists of ten staves of musical notation, each starting with a treble clef and a key signature of one flat (F#). The time signature varies throughout the piece, indicated by numbers above the staff or by a '3' in a box.

- Staff 1 (Measures 1-10): Measures 1-10 are in common time (indicated by '4'). The melody consists of eighth and sixteenth notes.
- Staff 2 (Measures 11-20): Measures 11-20 continue in common time (indicated by '4').
- Staff 3 (Measures 21-29): Measures 21-25 are in common time (indicated by '4'). Measure 26 is a thick black bar. Measures 27-29 are in common time (indicated by '4').
- Staff 4 (Measures 30-36): Measures 30-36 are in common time (indicated by '4').
- Staff 5 (Measures 37-43): Measures 37-38 are in common time (indicated by '4'). Measure 39 is a thick black bar. Measures 40-43 are in common time (indicated by '4').
- Staff 6 (Measures 44-53): Measures 44-46 are in common time (indicated by '4'). Measure 47 is a thick black bar. Measures 48-53 are in common time (indicated by '4').

Performance instructions include:  
Measure 10: Measure number  
Measure 13: Measure number  
Measure 25: Thick black bar  
Measure 3: Boxed '3'  
Measure 37: Opt. End (Optional End)  
Measure 38: Thick black bar  
Measure 41: Thick black bar  
Measure 42: rit. (ritardando)  
Measure 43: Thick black bar  
Measure 45: Measure number  
Measure 46: Thick black bar  
Measure 5: Boxed '5'  
Measure 51: rit. (ritardando)  
Measure 52: Thick black bar  
Measure 53: Measure number

## Part I in C (high)

# 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 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 61 62  
63 64 65 66  
67 2 69 70 71 72

Part I in C (high)

## 6. The Boar's Head

for Adaptable Quintet

Traditional  
Arr. John McAllister

**Lightly**  $\text{♩} = 90$

A musical score for a high part in C major. The key signature has one flat. The time signature is common time (indicated by '2'). The score consists of seven measures of music. Measure 1 starts with a eighth note followed by six sixteenth-note pairs. Measures 2 through 6 each contain a single eighth note followed by six sixteenth-note pairs. Measure 7 ends with a single eighth note.

A musical score for a high part in C major. The key signature has one flat. The time signature is common time (indicated by '2'). The score consists of twelve measures. Measures 8-10 are a melodic line. Measures 11-12 are a repeat sign with a bassoon part. Measures 13-16 are a melodic line. Measures 17-19 are a melodic line. Measure 20 ends with a half note.

A musical score for a high part in C major. The key signature has one flat. The time signature is common time (indicated by '2'). The score consists of six measures. Measures 21-24 are a melodic line. Measures 25-26 are a melodic line.

A musical score for a high part in C major. The key signature has one flat. The time signature is common time (indicated by '2'). The score consists of six measures. Measures 27-29 are a melodic line. Measures 30-32 are a melodic line.

A musical score for a high part in C major. The key signature has one flat. The time signature is common time (indicated by '2'). The score consists of twelve measures. Measures 33-35 are a melodic line. Measures 36-38 are a melodic line. Measures 39-40 are a melodic line. Measures 41-44 are a melodic line.

A musical score for a high part in C major. The key signature has one flat. The time signature is common time (indicated by '2'). The score consists of seven measures. Measures 45-47 are a melodic line. Measures 48-50 are a melodic line. Measure 51 ends with a half note.

A musical score for a high part in C major. The key signature has one flat. The time signature is common time (indicated by '2'). The score consists of five measures. Measures 52-54 are a melodic line. Measures 55-56 are a melodic line.

A musical score for a high part in C major. The key signature has one flat. The time signature is common time (indicated by '2'). The score consists of five measures. Measures 57-59 are a melodic line. Measure 60 ends with a half note. Measure 61 ends with a half note.

Part I in C (high)

## 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 High (Part I)

## 8. Deck the Halls

Flexible Instrumentation

Arr. John McAllister

A musical score for 'Deck the Halls' in C Treble High (Part I). The score consists of five staves of music, each with a key signature of one flat (F#) and a time signature of common time (4/4). The music is numbered from 1 to 18. The first staff starts with a sixteenth-note pattern. The second staff begins at measure 7. The third staff begins at measure 13. The fourth staff begins at measure 16. Measure 9 is enclosed in a rectangular box. Measures 10 and 11 have a dash (-) where no notes are present. Measures 14 and 15 show a transition with eighth-note patterns. Measure 18 ends with a fermata over the last note.

Part I in C (high)

## 9. Ding Dong Merrily On High

for Adaptable Quintet

Traditional  
Arr. John McAllister

Lightly ♩ = 144

Musical score for measure 1. Key signature: one flat. Time signature: common time (indicated by '2'). Dynamics: **f**. Measure number: 1. The music consists of a single line of notes starting with a forte dynamic.

Musical score for measures 5-8. Key signature: one flat. Time signature: common time (indicated by '2'). Dynamics: **mf**. Measure numbers: 5, 6, 7, 8. The music shows a continuation of the melodic line with eighth-note patterns.

Musical score for measures 9-14. Key signature: one flat. Time signature: common time (indicated by '2'). Dynamics: **f**. Measure numbers: 9, 10, 11, 12, 13, 14. The music features a more complex eighth-note pattern with a dynamic change to forte.

Musical score for measures 15-21. Key signature: one flat. Time signature: common time (indicated by '2'). Dynamics: **mf**, **mp**. Measure numbers: 15, 16, 17, 18, 19, 20, 21. The music includes a dynamic change to mezzo-forte and then to piano.

Musical score for measures 22-28. Key signature: one flat. Time signature: common time (indicated by '2'). Dynamics: **f**. Measure numbers: 22, 23, 24, 25, 26, 27, 28. The music reaches a forte dynamic with a dynamic line spanning multiple measures.

Musical score for measures 29-39. Key signature: one flat. Time signature: common time (indicated by '2'). Dynamics: **mf**. Measure numbers: 29, 31, 32, 33, 34, 37, 38, 39. The music includes a dynamic change to mezzo-forte and sustained notes.

Musical score for measures 40-44. Key signature: one flat. Time signature: common time (indicated by '2'). Dynamics: **cresc.**. Measure numbers: 40, 41, 42, 43, 44. The music shows a crescendo with a dynamic line and sustained notes.

**Slowing, Deliberate**

Musical score for measures 45-50. Key signature: one flat. Time signature: common time (indicated by '2'). Dynamics: **f**. Measure numbers: 45, 46, 47, 48, 49, 50. The music ends with a forte dynamic and sustained notes.

Flute/Violin (Part I)

# 10. The First Noel

Flexible Instrumentation

Arr. John McAllister

Musical score for measures 1 through 9. The key signature is three flats. Measure 1 starts with a quarter note followed by an eighth note. Measures 2 through 9 show a repeating pattern of eighth notes and sixteenth-note pairs.

Musical score for measures 10 through 18. The key signature changes to one flat. Measures 10-13 show eighth-note pairs. Measures 14-18 show sixteenth-note pairs.

Musical score for measures 19 through 30. The key signature changes to one flat. Measures 19-20 show eighth-note pairs. Measure 21 has a single eighth note. Measures 22-24 are a sustained note. Measures 25-27 show eighth-note pairs. Measures 28-30 show sixteenth-note pairs.

Musical score for measures 31 through 36. The key signature changes to one flat. Measures 31-32 show eighth-note pairs. Measures 33-36 show sixteenth-note pairs.

Musical score for measures 37 through 44. The key signature changes to one flat. Measures 37-44 show sixteenth-note pairs.

Musical score for measures 45 through 52. The key signature changes to one flat. Measures 45-48 show sixteenth-note pairs. Measures 49-52 show eighth-note pairs.

Part I in C (high)

# 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

## Flute (Part I)

## 12. Good King Wenceslas

Flexible Instrumentation

Arr. John McAllister

**Stately**

2 3 4 5 4

9 10 11 2 13 14 15 16

**Lightly**

17 18 19 20 21

22 23 24 25 26

27 28 29 30 31

32 33 34 35 36

**Stately**

37 38 39 40 41 4

45 46 47 2 49 50 51 52

## Part I in C (high)

# 13. Greensleeves

for Adaptable Quintet

Traditional  
Arr. John McAllister

**Flowing ♩ = 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 (high)

# 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

48                    49                    50                    51                    52                    53

Part I in C (high)

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

92                    93                    94

Deliberate  $\downarrow = 80$

# 15. Hark the Herald Angels Sing

Flute/Violin (Part I)

Flexible Instrumentation

Arr. John McAllister

The sheet music consists of ten staves of musical notation for Flute/Violin (Part I). The key signature is three flats, and the time signature is common time (indicated by a '4'). The music is divided into measures numbered 1 through 40. Measures 1-7 show a simple pattern of eighth-note pairs. Measures 8-15 feature sixteenth-note patterns with grace notes. Measures 16-23 continue the sixteenth-note patterns. Measures 24-31 show more complex sixteenth-note figures. Measures 32-36 include a measure of rests. Measures 37-40 conclude the piece.

Part I in C (high)

# 16. The Holly and the Ivy

for Adaptable Quintet

Traditional

**Lightly**  $\text{♩} = 116$

Traditional

**Lightly**  $\text{♩} = 116$

2 3 4 5

**f**  $\text{mf}$

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

**mp**

42 43 44 45 46 47 48 49

**f**

50 51 52 53 54 55 56 57

58 Codetta, Slower  $\text{♩} = 108$  59 60

Part I in C (high)

# 17. I Saw Three Ships

for Adaptable Quintet

Traditional

**Lightly** ♩. = 90      3

4                                  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

Flute (Part I)

# 18. Jingle Bells

Flexible Instrumentation

Arr. John McAllister

Upbeat

2 3 4

5 6 *tr* 7 8

9 10 11 12 13 15

16 17 18 19 20

21 22 23 24 25

26 27 28 29 31

32 33 34 35 36 37

Part I in C (high)

# 19. Jolly Old St. Nicholas

for Adaptable Quintet

Traditional

**Slowly**  $\text{♩} = 96$

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 2 36 37 38 2 40

41 42 2 44 45 46 2 48

49 50 51 52 53 54 55 56

57 58 59 60 61 62 63 64

65 66 67 68

C Treble High (Part I)

## 20. Joy to the World

Flexible Instrumentation

Arr. John McAllister

**Joy to the World**

11

Opt. repeat  
to beginning  
end at m. 11

16 17 18 19

Part I in C (high)

# 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

mp p

mf f

mp p

Flute (Part I)

## 22. O Christmas Tree

Flexible Instrumentation

Arr. John McAllister

1 2 3 4 5 6 7 3 10

11 12 13 14 15 16 17 18

19 3 22 23 24 25 26 27

28 29 30 31 32 33 34 35

Part I in C (high)

# 23. O Come O Come Emmanuel

for Adaptable Quintet

Traditional  
Arr. John McAllister

Flowing  $\text{♩} = 108$

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  $\text{♩} = 80$

41                                    42                                    43                                    44

## Flute (Part I)

## 24. Once in Royal David's City

Flexible Instrumentation

Arr. John McAllister

**Resounding**

The sheet music consists of eight staves of musical notation for flute. The key signature is one flat (B-flat). The time signature varies between common time (4/4) and 2/4.

- Staff 1:** Measures 1-4. Dynamics: **mp**. Measure 1 starts with a quarter note followed by eighth notes. Measure 2 has a sixteenth-note grace note before the first eighth note. Measure 3 has a sixteenth-note grace note before the first eighth note. Measure 4 ends with a half note.
- Staff 2:** Measures 5-10. Dynamics: **mf**. Measures 5-10 show a pattern of eighth and sixteenth notes.
- Staff 3:** Measures 11-16. Measures 11-16 continue the eighth and sixteenth note pattern.
- Staff 4:** Measures 17-24. Dynamics: **p**. Measures 17-24 feature eighth and sixteenth notes with slurs and grace notes.
- Staff 5:** Measures 25-30. Measures 25-30 show a mix of eighth and sixteenth notes with slurs. Measure 30 ends with a fermata.
- Staff 6:** Measures 31-36. Dynamics: **mf**. Measures 31-36 continue the eighth and sixteenth note pattern.
- Staff 7:** Measures 37-42. Measures 37-42 show a mix of eighth and sixteenth notes.
- Staff 8:** Measures 43-45. Measures 43-45 end the piece.

## Part I in C (high)

# 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     4      21     22     23     24     25     26     27

mf

28     29     30     31     32     33     34

35     36     37     38     39     40     41     45     46

mp

47     48     49     50     51     52     53     54

mf

55     56     57     58     59     60     61

62     63     64     65     66     67     68     69     70

f

Flute (Part I)

# 26. Silent Night

Flexible Instrumentation

Arr. John McAllister

## Silent Night

The sheet music consists of eight staves of musical notation for flute. The key signature is one flat, and the time signature is common time (indicated by '4'). The music is numbered from 1 to 46 above each staff. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. Measures 21 through 27 show a sequence of eighth-note pairs followed by a measure of rests. Measure 35 contains a single eighth note. Measures 41 through 46 show a sequence of eighth-note pairs.

Part I in C (high) 27 . Tomorrow Shall Be My Dancing Day  
for Adaptable Quintet

Traditional  
Arr. John McAllister

**Lightly**  $\text{♩} = 70$

5 6 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

**To Coda**

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

**D.C. al Coda**

62 63 64 65 66 D.C. al Coda

67 68 69 70 71 72 73 74 75

Flute (Part I)

# 28. Twelve Days of Christmas

Flexible Instrumentation

Arr. John McAllister

## 12 Days of Christmas

12 Days of Christmas

1 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

Go to m. 37 on last time  
or end on first note of m. 33

Part I in C (high)

# 29. Up on the Housetop

for Adaptable Quintet

Traditional

**Lightly**  $\text{♩} = 136$

1 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

Flute (Part I)

# 30. We Wish You A Merry Christmas

Flexible Instrumentation

Arr. John McAllister

**Brightly**

The sheet music consists of eight staves of musical notation for flute. The key signature is one flat, and the time signature is common time (indicated by '4'). The first staff begins with a dynamic instruction 'Brightly'. Measures are numbered 1 through 41 above the staves. Measure 1 starts with a sixteenth-note pattern. Measures 2-5 continue with eighth-note patterns. Measure 6 is a rest. Measures 7-10 show eighth-note patterns. Measures 11-13 show eighth-note patterns. Measure 14 is a rest. Measures 15-16 show eighth-note patterns. Measure 17 is a rest. Measures 18-20 show eighth-note patterns. Measures 21-23 show eighth-note patterns. Measure 24 is a rest. Measures 25-26 show eighth-note patterns. Measure 27 is a rest. Measures 28-29 show eighth-note patterns. Measures 30-31 show eighth-note patterns. Measure 32 is a rest. Measures 33-34 show eighth-note patterns. Measure 35 is a rest. Measures 36-37 show eighth-note patterns. Measure 38 is a rest. Measures 39-40 show eighth-note patterns. Measure 41 is a rest.