

FULL CONDUCTOR SCORE

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FLEXIBLE ENSEMBLE SERIES

O COME, O COME, EMMANUEL
(A Christmas Prelude)
for Flexible Ensemble

CLAUDE T. SMITH

ARRANGED BY

JOSEPH BENJAMIN EARP

CTS

CLAUDE T. SMITH
PUBLICATIONS, INC.

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O COME, O COME, EMMANUEL

(A Christmas Prelude)
for Flexible Ensemble

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Instrumentation

1 Conductor Score

Part 1

4 Flute
4 B \flat Clarinet, B \flat Trumpet
2 Oboe, Violin

Part 2

3 Flute
4 B \flat Clarinet, B \flat Trumpet
2 E \flat Alto Saxophone
2 Oboe, Violin

Part 3

3 B \flat Clarinet, B \flat Trumpet
2 E \flat Alto Saxophone
2 Horn in F
2 Violin
2 Viola

Part 4

2 Horn in F
4 Trombone/Cello, Euphonium/Bassoon
2 B \flat Tenor Saxophone, Euphonium TC

Part 5

2 Trombone/Cello, Euphonium/Bassoon, String Bass
2 Bass Clarinet, Euphonium TC
2 E \flat Baritone Saxophone
2 Tuba

Percussion

2 Percussion 1: Bells, Chimes, Vibraphone
1 Percussion 2: Timpani
3 Percussion 3: Snare Drum, Bass Drum, Finger Cymbals, Triangle
2 Percussion 4: Crash Cymbal, Gong, Suspended Cymbal, Tambourine

Special Notes About the Flexible Ensemble Series:

The Flexible Ensemble Series should be approached by considering the distribution of parts within your group to attain the best possible blend. You should also feel free to adjust dynamic levels at your discretion. Special consideration should be given to the number of performers to keep the ensemble balanced. Remember, the flexibility in scoring allows you to be creative to enhance the sound of your group.

In some arrangements you will be given the option of either woodwinds/strings or brass preferred depending on your instrumentation. Some arrangements will even have instrument specific suggestions for certain measures in specific parts. If a part has been written with multiple octaves, use your discretion as to which octave should be played to achieve optimal performance results.

Each of the arrangements in the Flexible Ensemble Series have been arranged to be playable with as few as five wind or string players plus percussion. Depending on the difficulty of the arrangement some parts may be scored for two players. Ultimately, the arrangements in this series have been created in a way that preserves the intent of the composer while maintaining the authenticity of the original composition. These arrangements provide ensembles with limited instrumentation access to literature that is traditionally scored for large ensembles.

Program Notes

"O Come, O Come, Emmanuel" is a Christmas prelude originally commissioned by the Papillion, Nebraska Junior High School Symphonic Band under the direction of Kenneth A. Molzer. This widely popular song relates to Advent and Christmas. Claude T. Smith expanded upon the original hymn adding deeper musical interest to this already timeless classic. This flexible arrangement allows ensembles to perform the work with as few as twelve musicians providing accessibility and flexibility for numerous instrumentation needs, while still allowing a full ensemble sound.

Special Comments by Ken Molzer

I received a handwritten penciled large score the latter part of the week of October 18, 1987 of the work originally titled, "A Christmas Prelude: O Come, O Come, Emmanuel" by Claude T. Smith.

My assistant, John Svagera and I frantically copied parts so we could have it ready for the Papillion Junior High Symphonic Band's special rehearsal on Thursday, October 29, 1987 during the Nebraska State Teachers Convention. With no school, classes were scheduled to attend the convention. We had nearly 100 percent of the students in attendance because we had previewed to them the special experience we had with Claude T. Smith writing a selection especially for us!

John and I had questions as to the sounds we heard the first time through the selection - "Is that the sound Claude wanted?". During this methodical rehearsal we edited parts and corrected notation to fit the chord structure and corresponding omission of accidentals. After that rehearsal, John and I did more analyzing of the score and altered parts in more editing. The composition was performed three weeks later at the Nebraska Music Educators Convention. It was well received and all of us involved with the composition felt it an honor and privilege to be so attached to this final composition of Claude T. Smith!

Ken Molzer

Program Notes from the Composer's Daughter

"O Come, O Come Emmanuel" is the last band composition that my Dad composed. I have had the honor of meeting and becoming friends with Ken Molzer, the band director that commissioned Dad to write this work. This is one of my favorite carols and has even more meaning knowing the story behind this piece. Ken had been asking Dad for a recommendation for someone that he could commission a new band work for the Papillion Junior High Band which was to perform at the NMEA Conference in November of 1987. Dad and Ken had become friends over the years and Dad insisted that he would write a composition. My dad was busy with over ten commissions at that time, but Dad's promise meant that he would get it written. As time neared in October, Ken became quite concerned that his band had not received this new work to rehearse. In the last two weeks, before the conference, the score arrived, parts were written out, the band rehearsed and "O Come, O Come Emmanuel" was premiered on November 20, 1987. This was one of the last CTS pieces that was published at Jenson Publications, as Jenson was bought by Hal Leonard within two months of the premiere. This flexible ensemble arrangement was completed in early December of 2021 and was premiered by the Grace Covenant Presbyterian Church Orchestra on December 12, 2021, with Pam Smith Kelly conducting. It is with great pride that Claude T. Smith Publications, Inc. now is the publisher for this powerful setting of this beloved Christmas carol.

Composer and arranger bios on page 21

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O COME, O COME, EMMANUEL

Conductor Score
CTS-8042-00

Andante $\text{♩} = 72 - 76$
(Part 1 - Woodwinds Preferred m. 1 - m. 12)

(A Christmas Prelude)
for Flexible Ensemble

Claude T. Smith, ASCAP
arr. Joseph Benjamin Earp

The musical score is arranged in five systems, each with a system number on the left. System 1 includes Flute - Part 1, B♭ Clarinet - Part 1 / B♭ Trumpet - Part 1, Oboe - Part 1 / Violin - Part 1, and Flute - Part 2. System 2 includes B♭ Clarinet - Part 2 / B♭ Trumpet - Part 2, Es Alto Saxophone - Part 2, and Oboe - Part 2 / Violin - Part 2. System 3 includes B♭ Clarinet - Part 3 / B♭ Trumpet - Part 3, Es Alto Saxophone - Part 3, Horn in F - Part 3, and Violin - Part 3 / Viola - Part 3. System 4 includes Horn in F - Part 4, Trombone/Cello - Part 4 / Euphonium/Bassoon - Part 4, and B♭ Tenor Saxophone - Part 4 / Euphonium TC - Part 4. System 5 includes Trombone/Cello - Part 5 / Euphonium/Bassoon - Part 5 / String Bass - Part 5, Bass Clarinet - Part 5 / Euphonium TC - Part 5, Es Baritone Saxophone - Part 5, and Tuba - Part 5. Below System 5 are four percussion parts: Percussion 1 (Bells, Chimes, Vibraphone), Percussion 2 (Timpani), Percussion 3 (Snare Drum, Bass Drum, Finger Cymbals, Triangle), and Percussion 4 (Crash Cymbal, Gong, Suspended Cymbal, Tambourine). The score features a 4/4 time signature, a key signature of two flats (B♭ and E♭), and a dynamic marking of *p* (piano). A 'rit.' (ritardando) marking is present at the end of the first system. A large watermark 'For reference only. Not valid for performance.' is overlaid diagonally across the score.

13 a tempo

(Part 1 - Clarinet Preferred pickup to m. 13 - beat three of m. 24)

1

Fl. - Part 1

CL. - Part 1
Tpt. - Part 1

Ob. - Part 1
Vln. - Part 1

(Part 2 - Clarinet Preferred pickup to m. 13 - beat three of m. 24)

2

Fl. - Part 2

Cl. - Part 2
(Cl. Lower Octave)
Tpt. - Part 2

A. Sax. - Part 2

Ob. - Part 2
Vln. - Part 2

(Part 3 - Horn & Saxophone Preferred pickup to m. 16 - beat three of m. 24)

3

Cl. - Part 3
Tpt. - Part 3

A. Sax. - Part 3

Hn. - Part 3

Vln. - Part 3

Vla. - Part 3

4

Hn. - Part 4

Tbn./Cel. - Part 4
Euph./Bsn. - Part 4

T. Sax. - Part 4
Euph. TC - Part 4

5

Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5

B. Cl. - Part 5
Euph. TC - Part 5

B. Sax. - Part 5

Tuba - Part 5

Perc. 1
Mal.

Perc. 2
Timp.

Perc. 3

Perc. 4

This page contains the musical score for measures 16 through 20. The score is organized into five systems, each with a bracketed group number on the left:

- System 1:** Fl. - Part 1, Cl. - Part 1 / Tpt. - Part 1, Ob. - Part 1 / Vln. - Part 1
- System 2:** Fl. - Part 2, Cl. - Part 2 / Tpt. - Part 2, A. Sax. - Part 2, Ob. - Part 2 / Vln. - Part 2
- System 3:** Cl. - Part 3 / Tpt. - Part 3, A. Sax. - Part 3, Hn. - Part 3, Vln. - Part 3, Vla. - Part 3
- System 4:** Hn. - Part 4, Tbn./Cel. - Part 4 / Euph./Bsn. - Part 4, T. Sx. - Part 4 / Euph. TC - Part 4
- System 5:** Tbn./Cel. - Part 5 / Bar./Bsn. - Part 5 / S. Bass - Part 5, B. Cl. - Part 5 / Euph. TC - Part 5, B. Sx. - Part 5, Tuba - Part 5

Below the systems are four percussion parts:

- Perc. 1: Mal.
- Perc. 2: Timp.
- Perc. 3: [Cymbal]
- Perc. 4: [Cymbal]

The score includes a large diagonal watermark: "Not valid for performance only." The page number "19" is located at the top right of the first system.

rit.
(Part 1 - Brass Preferred pickup to m. 29 - m. 30)

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vin. - Part 1

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vin. - Part 2

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Via. - Part 3

Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Mal.
Perc. 2
Timp.
Perc. 3
Perc. 4

3
4
3
4
3
4

(Part 2 - Brass Preferred pickup to m. 29 - m. 30)

(Part 3 - Brass Preferred pickup to m. 29 - m. 30)

26 27 28 29 30

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Mal.

Perc. 2
Timp.

Perc. 3

Perc. 4

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Mal.
Perc. 2
Timp.
Perc. 3
Perc. 4

mf *p*

rit.

47 48 49 50

rit.

65 Moderato ♩ = 96

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

Hn. - Part 4
Tbn./Cl. - Part 4
Euph./Bsn. - Part 4
T. Sax. - Part 4
Euph. TC - Part 4

Tbn./Cl. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sax. - Part 5
Tuba - Part 5

Perc. 1
Mal.
Perc. 2
Timp.
Perc. 3
Perc. 4
Sus. Cym.
Bells
S. D.

61 62 63 64 65 66

1
Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

2
Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

3
Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

4
Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

5
Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Mal.
Perc. 2
Timp.
Perc. 3
Perc. 4

(Cl. Lower Octave)

(Part 1 - Woodwinds Preferred m. 79 - m. 84 beat three)

1

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

2

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

3

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

(Part 3 - Woodwinds Preferred m. 79 beat four - m. 82 beat three)

4

Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

(Part 4 - Woodwinds Preferred m. 79 beat four - m. 82 beat three)

5

Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Mal.
Perc. 2
Timp.
Perc. 3
S. D.
Perc. 4
C. C.

Bells + Chimes

87 rit.

1 Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

2 Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

3 Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

4 Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

5 Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Mal.

Perc. 2
Timp.

Perc. 3

Perc. 4

Bells + Chimes

mf

p B. D.

a tempo

allargando

(Part 1 - Woodwinds/Strings Preferred m. 89 beat two - m. 91 beat two)

Fl. - Part 1
Cl. - Part 1
Tpt. - Part 1
Ob. - Part 1
Vln. - Part 1

Fl. - Part 2
Cl. - Part 2
Tpt. - Part 2
A. Sax. - Part 2
Ob. - Part 2
Vln. - Part 2

Cl. - Part 3
Tpt. - Part 3
A. Sax. - Part 3
Hn. - Part 3
Vln. - Part 3
Vla. - Part 3

Hn. - Part 4
Tbn./Cel. - Part 4
Euph./Bsn. - Part 4
T. Sx. - Part 4
Euph. TC - Part 4

Tbn./Cel. - Part 5
Bar./Bsn. - Part 5
S. Bass - Part 5
B. Cl. - Part 5
Euph. TC - Part 5
B. Sx. - Part 5
Tuba - Part 5

Perc. 1
Mal.
Perc. 2
Timp.
Perc. 3
Perc. 4
C. C.
Gong

About the Composer



Claude T. Smith was born in Monroe City, Missouri on March 14, 1932. He began his undergraduate degree at Central Methodist College in Fayette, Missouri, eventually enlisting in 1952 and serving in the 371st U.S. Army Band during the Korean War. After his service, he completed his Bachelor of Music Education degree at the University of Kansas in Lawrence.

Smith composed over 180 works for band, orchestra, choir, solos, small ensembles as well as three method books for band and orchestra. His compositions have been commissioned and performed by leading musical organizations throughout the world including the U.S. Air Force Band, the "President's Own" U.S. Marine Band, the U.S. Navy Band, and the U.S. Army Field Band. His solos were written for noted artists such as "Doc" Severinsen, Dale Underwood, Brian Bowman, Warren Covington, Gary Foster, Rich Matteson, and Steve Seward.

Smith was first published in 1964 with his work for band *Emperata Overture*. This led to many other works being published by Jenson Publications, Inc. (now Hal Leonard) and Wingert-Jones Music, Inc. where he was also an educational consultant. His composition *Flight* was adopted in 1984 as the "Official March" of the National Air and Space Museum of the Smithsonian Institute. His orchestral works were written for many ensembles, including the Kansas City (MO) Youth Symphony, South Bend (IN) Youth Symphony, Springfield (MO) Symphony Orchestra, and the 1981 Missouri All-State String Orchestra.

Smith taught instrumental music in the public schools of Nebraska and Missouri. He also served as a member of the faculty of Southwest Missouri State University in Springfield where he taught composition and theory, and conducted the University Symphony Orchestra. Sacred music was also a deep passion of Smith as he directed church choirs for five years in Cozad (NE), 10 years in Chillicothe (MO), and 10 years in Kansas City (MO).

Smith was active as a clinician and guest conductor throughout the United States, Australia, Canada, and Europe. He received many awards for his contributions to music education and for his work in composition including numerous ASCAP Composers Award. Following his death, he was awarded the National Band Association Academy of Wind and Percussion Arts (AWAPA) Award (1987), honorary Doctorate of Humane Letters from Central Methodist College (1988), Missouri Bandmasters Association Hall of Fame (1988), Kappa Kappa Psi Distinguished Service to Music Medal (1988), Missouri Music Educators Association Hall of Fame (1992), and named School Director of the Year from the Christian Instrumental Directors Association (1994).

Smith was a member of the Music Educators National Conference (now NAfME), Missouri Bandmasters Association, National Band Association, American Bandmasters Association, Phi Mu Alpha Sinfonia and served as past president of the Missouri Music Educators Association.

Claude T. Smith passed away on December 13, 1987 in Kansas City, Missouri having completed a Christmas Concert at church. His wife, Maureen Faye Smith and his daughter, Pam Smith Kelly, along with Pam's husband, Jim, founded Claude T. Smith Publications, Inc. in 1993, and C.L. Barnhouse Co. became the exclusive distributor for his instrumental works in 2016 with the mission of keeping the music of Claude T. Smith alive and in the hearts of musicians worldwide.

About the Arranger



Joseph Benjamin Earp is the Director of Bands at Hinds Community College in Raymond, Mississippi. He received his undergraduate degree in Music Education from the University of North Carolina at Charlotte, Master of Music in Music Education from Anderson University (Anderson, South Carolina), and Doctor of Music Education degree from Liberty University (Lynchburg, Virginia).

His professional teaching career began in 2006 as Director of Bands at Seneca High School in South Carolina. After two years, he then taught at Robbinsville Middle and High Schools for a year before becoming the founding Director of Bands at Cox Mill High School in Concord, North Carolina. After eight years of numerous achievements at Cox Mill High School, he moved into his role at Limestone University (Gaffney, South Carolina) as Director of Athletic Bands, elevating many elements of Limestone's athletic band program. Just prior to his role at Hinds Community College, Dr. Earp was the Director of Instrumental Music at Pfeiffer University in Misenheimer, North Carolina.

In addition to teaching, Dr. Earp is an active published composer and clinician with his music being performed internationally. His major compositional accomplishments include being winner of the 2010 Claude T. Smith Composition Contest in Missouri, winner of the 2018 Thornton Community Band Composition Contest in Colorado, and multiple J.W. Pepper Editors' Choice awards. He currently resides in Clinton, Mississippi with his wife Mary Beth and sons Jackson and Jasper.

More about Dr. Earp can be found at www.joemusic.com. Follow Dr. Earp on TikTok and Twitter @earpcomposer. Find him on Instagram as earpcomposer.