

Eric Galluzzo

**Variations on O Come, O Come,
Emmanuel**

for orchestra

February 2026

Instrumentation

- 3 Flutes (2nd doubling Alto Flute, 3rd doubling Piccolo)
- 3 Oboes (3rd doubling English Horn)
- 3 Clarinets (3rd doubling Bass Clarinet)
- 3 Bassoons (3rd doubling Contrabassoon)

- 4 Horns in F (1st, 2nd optionally doubling Horn in D)
- 3 Trumpets in B \flat (1st, 2nd doubling Trumpet in C)
- 3 Trombones (2 Tenor, 1 Bass)
- Tuba

- Timpani
- 3 Percussion
 - Player 1: Clash Cymbal, Shaker (or Maracas or Cabasa), Xylophone, Glockenspiel, Tam-tam, 5 Tom-toms
 - Player 2: Snare Drum, Crotales (ideally two octaves), Vibraphone, Triangle
 - Player 3: Bass Drum, Suspended Cymbal, Chimes

- Harp
- Keyboard (Harpsichord and Celesta)

- Strings (some Double Basses will require C extensions)

Duration

Total approximately 17' to 17'30", including breaks between movements.

- Theme (von Bingen): 2'40"
- Gesualdo: 1'35"
- Biber: 35"
- Chevalier: 45"
- Beach: 1'30"
- Boulanger: 3'
- Milhaud: 55"
- Still: 40"
- Takemitsu: 3'-3'30"
- Rautavaara: 1'50"

Program Notes

Due to the popularity of the Jingle Bells Variations in the styles of famous composers that I wrote in 2024, I decided to write some variations on O Come, O Come, Emmanuel (one of my favorite Christmas carols) in 2025. But this time, I decided to write variations in the styles of ten less famous composers that I felt deserved more recognition. Included in this list are three women (von Bingen, Beach, Boulanger) and three non-Caucasians (Chevalier, Still, Takemitsu). Though the majority of these composers are inevitably from Europe and North America, some were heavily influenced by musical styles from South America (Milhaud), Africa (Still) and the Far East (Takemitsu) — influences that should hopefully come through in their respective variations.

I've tried to ensure that the variations form a reasonably cohesive set, with a theme followed by nine variations. Each should follow on from one another, with contrast in style and dynamic and so forth, and with a nice big satisfying ending at the end of the Rautavaara variation. However, do feel free to mix up the order or omit certain variations if you feel that would be appropriate for your particular program! The Boulanger and Takemitsu variations (apart from being my favorites) are almost short standalone works of their own. If you feel the urge to program them as such, then feel free.

I hope you enjoy listening to and playing these variations as much as I enjoyed writing them!

Performance Notes

The score is transposed. All tempos are approximate and at the discretion of the director. There are no particularly unusual extended techniques employed in this piece other than perhaps the aleatoric repeat boxes in the Takemitsu variation.

Theme (von Bingen)

The harpist may improvise their part, but they should end each segment with a D-A-D chord (as notated in the harp part). Medieval instruments may be used if they are available — for example, a solo two-string vielle instead of divisi violas, reedpipe instead of English horn, medieval harp instead of concert harp, etc. However, I have notated the parts assuming a modern orchestra.

Due to the prevalence of *senza misura* bars, you will likely need to cue extensively. Each part contains written cues indicating what they should listen for in order to enter at the correct time, but this may not be sufficient. In particular, the violas will need cues to change notes.

Gesualdo

The harpsichord part is optional and may be improvised or ornamented with the given harmony as a blueprint if desired. Renaissance instruments may be substituted if available.

Biber

Baroque instruments (e.g. natural trumpets and sackbuts) may be used in place of trumpets and trombones if available. Trumpet in C parts have been provided, but the parts may be played on B \flat trumpets just as easily.

Chevalier

Natural horns in D are assumed, although the part may be played on horns in F. However, the part is notated for horns in D. Ensure that the violists play measured tremolo.

Beach

Starting in this variation, valve horns (in F) and trumpets (in B \flat or C) are assumed. Ensure that the strings play measured tremolo between rehearsal letters A and B. Again, parts for trumpet in C have been provided, but the parts are perfectly playable on a B \flat trumpet.

Boulanger

I'm not quite sure I nailed Boulanger's style — some of my harmonies are more early Modern than late Impressionist. Regardless, this is one of my favorite variations of the set (probably because I absolutely love Boulanger's music). And hopefully I at least nailed the mood of the variation.

All tremolos in this variation are unmeasured.

Milhaud

If the shaker is not loud enough to carry over the rest of the instruments or cannot accent the marked notes satisfactorily (since accents are always a little *shaky* on a shaker...see what I did there? OK, I won't give up my day job), feel free to use maracas, or a cabasa, or some other instrument that produces a similar sound.

Still

Please ensure that each crash cymbal note is choked immediately (this is marked in the parts).

Takemitsu

This is one of my other favorite variations in the set. That's partially because I love Takemitsu's music, but also because I spent quite a while studying his music and quite a lot of time writing this variation!

If you do not have a two-octave crotale set, the percussionists can substitute a one-octave set, transposing the notes by an octave as necessary. Alternatively, a glockenspiel could be substituted, although it will be less effective. If Percussionist 1 needs help warming up the tam-tam or cannot hold a glockenspiel mallet in one hand and a tam-tam mallet in the other during the first couple bars (or cannot position the instruments close enough to each other to hit the tam-tam right after the glock), Percussionist 3 can help them with the tam-tam as they are not playing anything at that time.

During the aleatoric section at letter B, the boxed sections should be repeated for the duration of the thick horizontal line. Players do not need to stay in sync with each other, and each player should play at their own tempo. Feel free to hold the 5-10" bar for longer if you feel it needs more time. The flutes, piccolo, harp, celesta and crotales will need a cue two bars before letter C when their aleatoric repeats end.

There is a mix of measured and unmeasured tremolo in this variation, and I have attempted to notate each occurrence with what I have intended.

Feel free to play this variation even slower than marked for maximum Takemitsu-ness (*How Slow the Conductor...* now there's a joke that almost nobody will get). I originally had it notated at $\text{♩} = 56$, but needed to speed it up to $\text{♩} = 66$ so that it would not exceed three minutes for online presentation. The whole variation will very likely need to be conducted in eighth notes. At times (such as measures 5 and 6), it may be helpful to cue individual triplet eighth notes for the string players.

In mm. 18-19, please ensure that the dynamics are followed quite closely. In the same chord, the audience should hear a flurry of notes from the percussion and piccolo, then brass, then strings, then a horn swell, then winds, and finally just flutes. Takemitsu loved subtle changes in color like this in a single chord, and I admire his detailed orchestration!

Rautavaara

The first oboe and first clarinet both go up to a high concert G on the penultimate note (since Rautavaara took his orchestral oboes and B \flat clarinets up to a concert G or even an A at times). Alternate notes have been provided if that's too much of a stretch for the players. The flutes and violins should be able to cover the top G.

For perusal only

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Variations on O Come, O Come, Emmanuel

Eric Galluzzo

1. Theme (von Bingen)

Serenamente $\text{♩} = 66$

Flute 1/2

English Horn

Bassoon 1/2

Triangle

Chimes

Harp

Viola

Violoncello

Double Bass

A

solo
mp

mp *p*

Improvise if you wish; end on the D-A-D chord after each phrase

p

Serenamente $\text{♩} = 66$
div.

B **C**

p *mp* *mf*

mp *p* *mf* *mf*

p

B **C**

ppp *p* *p* *p*

D

p

pp *ppp*

pp *ppp*

ppp

2. Gesualdo

Andante $\text{♩} = 72$

Flute 1 & 2

Oboe 1 & 2

English Horn

Bassoon 1 & 2

Bassoon 3

A

feel free to improvise on these harmonies and/or add ornamentation

Harpischord

mf

Andante $\text{♩} = 72$

Violin I

Violin II

Viola

Violoncello

Double Bass

mp

p

p

p

A

B

Fl. 1 & 2

Ob. 1 & 2

Eng. Hn.

Bsn. 1 & 2

Bsn. 5

Hpsd.

mp

B

Vln. I

Vln. II

Vla.

Vc.

D. B.

mp

p

p

p

3. Biber

Allegro $\text{♩} = 180$

mf

A

Trumpet in C 1, 2

Trombone 1, 2

Bass Trombone

Timpani

Violin I

Violin II

Viola 1, 2

Violoncello

Double Bass

mf

B

f

col legno

ord.

C

poco rit.

ord.

tr

4. Chevalier de Saint-Georges

Allegro $\text{♩} = 144$

Oboe 1, 2
Bassoon 1
Horn in D 1, 2
Timpani
Violin I
Violin II
Viola
Violoncello
Double Bass

Ob. 1, 2
Bsn. 1
Hn in D 1, 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

A B

Ob. 1, 2
Bsn. 1
Hn in D 1, 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
D.B.

C

poco rit.....

This musical score is for the piece "Beach" and is page 8 of the score. It features a full orchestral arrangement with the following instruments and parts:

- Flutes:** Fl. 1 and Fl. 2. Fl. 1 has a section marked "B" starting at measure 4. Dynamics range from *f* to *p*.
- Piccolo:** Picc. with dynamics *f* and *p*.
- Oboes:** Ob. 1 and Ob. 2. Ob. 1 has a solo section marked "solo *mf*".
- Clarinets:** Cl. in B \flat 1 and 2. Dynamics include *f*.
- Bassoons:** B. Cl. and Bsn. 1 and 2. Bsn. 1 has a solo section marked "1. solo *mf*".
- Horns:** Hn. in F 1 and 2, and Hn. in F 3 and 4. Dynamics include *f*.
- Trumpets:** Tpt. in C 1 and 2. Dynamics include *p* and *f*.
- Trombones:** Tbn. 1 and 2, B. Tbn., and Tuba. Dynamics include *mf* and *f*.
- Timpani:** Timp. with dynamics *fp* and *f*.
- Violins:** Vln. I and Vln. II. Vln. I has a section marked "B" starting at measure 4. Dynamics include *f* and *div.*
- Viola:** Vla. with dynamics *f*.
- Violoncello:** Vc. with dynamics *f*.
- Double Bass:** D. B. with dynamics *f* and *arco*.

The score includes various musical notations such as dynamics (*f*, *p*, *mf*, *fp*), articulation (*div.*, *arco*), and performance instructions like "solo". A large watermark "For Rent" is visible across the page.

This musical score is for the piece "Beach" and is page 9 of the score. It features a full orchestral arrangement with the following instruments and parts:

- Flutes:** Fl. 1 and Fl. 2. Fl. 1 has a dynamic marking of *mf* at the start of the section, while Fl. 2 is marked *ff*.
- Picc.** Piccolo, marked *p*.
- Oboes:** Ob. 1 and Ob. 2. Ob. 1 has a dynamic marking of *p*.
- Clarinets:** Cl. in B \flat 1 and 2, and B. Cl. (Bass Clarinet). B. Cl. is marked *mp*.
- Bassoons:** Bsn. 1 and 2. Bsn. 1 has a dynamic marking of *mf* and includes triplet markings.
- Horns:** Hn. in F 1 and 2, and Hn. in F 3, 4, 5. Hn. in F 1 and 2 are marked *p*, while Hn. in F 3, 4, 5 are marked *mp*.
- Trumpets:** Tpt. in C 1 and 2. Tpt. in C 1 has a dynamic marking of *mf* and includes a "solo" marking.
- Trombones:** Tbn. 1, 2 and B. Tbn. (Baritone Trombone). Tbn. 1, 2 is marked *mp*, and B. Tbn. is marked *p*.
- Tuba:** Tba., marked *f*.
- Timpani:** Timp., marked *p* and *ff*, with a "solo" marking.
- Violins:** Vln. I and Vln. II. Vln. I is marked *p* and includes a "unis." (unison) marking.
- Viola:** Vla., marked *p*.
- Violoncello:** Vc., marked *p*.
- Double Bass:** D. B., marked *p*.

The score includes various dynamic markings such as *mf*, *ff*, *f*, *p*, and *mp*, as well as performance instructions like "solo" and "unis.". The music is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature.

6. Boulanger

Doloroso $\text{♩} = 54$ A

Woodwind Section:
Flute 1, 2
Piccolo
Oboe 1, 2
English Horn
Clarinet in B♭ 1, 2
Bass Clarinet (solo)
Bassoon 1, 2
Contrabassoon

Brass Section:
Horn in F 1, 2
Horn in F 3, 4
Trumpet in B♭ 1, 2, 3, 4, 5
Trombone 1, 2
Bass Trombone
Tuba

Percussion:
Timpani
Tam-tam
Bass Drum

Other Instruments:
Harp
Celesta

String Section:
Violin I
Violin II
Viola
Violoncello
Double Bass

Performance Markings:
pp, p, mp, solo, con sord., senza sord., div.

Chord Progression (Celesta):
E♭ F C♭ A♭
D♭ C♭ B♭

21

Fl. 1.2 *mf*

Picc. *cresc.*

Ob. 1.2 *a2* *cresc.*

Eng. Hn. *cresc.*

Cl. in Bb 1.2 *cresc.*

B. Cl. *cresc.*

Bsn. 1.2 *cresc.*

Cbsn.

Hn. in F 1.2 *cresc.*

Hn. in F 3.4 *cresc.*

Tpt. in Bb 1.2 3

Tbn. 1.2

B. Tbn.

Tba. *mf cresc.*

Timp. *cresc.*

Tam.

Sus. Cym. *pp*

Hp. *cresc.*

Cel. *cresc.*

Vln. I *senza sord.* *mf cresc.*

Vln. II

Vla. *cresc.*

Vc. *cresc.*

D. B.

Chords: Cb, G#, Cb, Bb, Ab, C#, F#, Ab

Fl. 1 *mf*

Fl. 2

Picc.

Ob. 1 *mf*

Ob. 2

Cl. in Bb 1 2 *mf*

Ban. 1 2 *mf*

Hn. in F 1 2 *mf*

Hn. in F 3 4

Tpt. in Bb 1 2 *mf*

Tbn. 1 2

Tba.

Timp.

Shak. *mf*

Sn. Dr.

B. Dr.

Vln. I *mf*

Vln. II

Vla. *mf*

Vcl. *mf*

D. B. *mf*

A

This page of the musical score, page 17, features a variety of instruments. The woodwind section includes Flute 1 & 2, Piccolo, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in Bb 1 & 2, Trombone 1 & 2, and Trombone. The brass section includes Trumpet in Bb 1 & 2, Trombone 1 & 2, and Trombone. The percussion section includes Timpani, Snare Drum, and Bass Drum. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is marked with a 'B' section and includes dynamic markings such as *p*, *mf*, *f*, and *mp*. Performance instructions include 'tr' (trills), 'a2' (second octave), '1. solo', and 'col legno' (with the wood of the bow). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. A large watermark 'For Perusai' is visible across the page.

Score for Milhaud, page 18. The score includes parts for Flute 1 & 2, Piccolo, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in Bb 1 & 2, Trombone 1 & 2, Tuba, Tympani, Xylophone, Snare Drum, Bass Drum, Violin I, Violin II, Viola, and Cello/Double Bass. The score is marked with a common time signature (C) and a forte dynamic (f). The key signature is three sharps (F#, C#, G#). The score concludes with a fortissimo (ff) dynamic. A watermark 'For Preview' is visible across the page.

Fl. 1 2 *f* *ff*

Picc. *f* *ff*

Ob. 1 2 *f* *ff*

Cl. in Bb 1 2 *f* *ff*

Bsn. 1 2 *f* *ff*

Hn. in F 1 2 *f* *ff*

Hn. in F 3 4 *f* *ff*

Tpt. in Bb 1 2 *f* *ff*

Tbn. 1 2 *f* *ff*

Tba. *f* *ff*

Timp. *f* *ff*

Xyl. *f* *ff*

Sn. Dr. *f* *ff*

B. Dr. *f*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

D. B. *f* *ff*

8. Still

Allegro $\text{♩} = 120$

The score is for the piece "8. Still" in 4/4 time, marked Allegro with a tempo of 120 beats per minute. The key signature has two flats (B-flat and E-flat). The instrumentation includes:

- Flute 1 & 2 (Flute 1.2)
- Piccolo
- Oboe 1 & 2 (Oboe 1.2)
- Oboe 3 (Oboe 3)
- Clarinet in B-flat 1 & 2 (Clarinet in B♭ 1.2.5)
- Bassoon 1 & 2 (Bassoon 1.2)
- Contrabassoon
- Horn in F 1 & 2 (Horn in F 1.2)
- Horn in F 3 & 4 (Horn in F 3.4)
- Trumpet in B-flat 1 & 2 (Trumpet in B♭ 1.2.5)
- Trombone 1 & 2 (Trombone 1.2)
- Bass Trombone
- Tuba
- Timpani
- Glockenspiel
- Bass Drum
- Harp
- Violin I
- Violin II
- Viola
- Violoncello
- Double Bass

Dynamic markings include *f* (forte), *fp* (fortissimo piano), and *straight mute* for the trumpet. The harp part includes a tremolo effect indicated by a wavy line and a symbol consisting of three vertical lines with dots above them. The score is divided into two systems, with the second system starting at the bottom of the page.

B -5-10"

Fl. 1 *p* *cruc. poco a poco* play at your own tempo

Fl. 2 *p* *cruc. poco a poco* play at your own tempo

Picc. *p* *cruc. poco a poco* play at your own tempo

Ob. 1,2 3

Cl. in Bb 1,2 *pp*

B. Cl.

Bsn. 1,2 *pp*

Cbsn.

Hn. in F 1,2

Hn. in F 5,4 *ppp* *cruc. poco a poco*

Tpt. in Bb 1, 2,3 *ppp* *cruc. poco a poco* senza sord. *mp* *f*

Tbn. 1,2 *mp* *f*

B. Tbn.

Tba. *mp* *f*

Timp.

Tam.

Crot. *pp* play at your own tempo

Chim. *pp* *cruc. poco a poco* Chim.

Hp. *pp* *cruc. poco a poco*

Cel. *p* play at your own tempo

Solo *pp* senza sord. *dim.*

Vln. I 1 *pp* unmeasured senza sord. *cruc. poco a poco*

Vln. I 2 *pp* unmeasured senza sord. *cruc. poco a poco*

Vln. II 1 *pp* unmeasured senza sord. *cruc. poco a poco*

Vln. II 2 *pp* unmeasured senza sord. *cruc. poco a poco*

Vla. (div.) *pp* *cruc. poco a poco* unmeasured senza sord. *pp* *cruc. poco a poco*

Vc. *pp* *cruc. poco a poco*

D. B.

10. Rautavaara

Mysterioso ♩ = 80

1. *sotto voce, senza espressione*

pp

This musical score is for the piece '10. Rautavaara' by Arvo Pärt. It is written in 4/4 time and marked 'Mysterioso' with a tempo of 80 beats per minute. The score is for a full orchestra and includes the following instruments and parts:

- Flute 1 & 2: Both parts play a melodic line starting with a *pp* dynamic. The first flute part has a *sotto voce, senza espressione* marking.
- Piccolo: Rest.
- Oboe 1, 2 & 3: Rest.
- Clarinet in Bb 1 & 2: Both parts play a melodic line starting with a *pp* dynamic. The first clarinet part has a *sotto voce, senza espressione* marking.
- Bass Clarinet: Rest.
- Bassoon 1 & 2: Both parts play a low, sustained accompaniment starting with a *p* dynamic.
- Bassoon 3: Rest.
- Horn in F 1 & 2: Rest.
- Horn in F 3 & 4: Rest.
- Trumpet in Bb 1, 2 & 3: Rest.
- Trombone 1, 2 & 3: Rest.
- Bass Trombone: Rest.
- Tuba: Rest.
- Timpani: Rest.
- Tom-toms: Rest.
- Vibraphone: Rest.
- Suspended Cymbal: Rest.
- Violin I & II: Rest.
- Viola: Rest.
- Violoncello: Rest.
- Double Bass: Rest.

The score features a large, diagonal watermark reading 'For Personal Use Only' across the page.

This page of a musical score for Rautavaara's work, page 28, features a complex orchestration. The score is written in 4/4 time and includes a variety of instruments. The woodwind section includes Flute 1 and 2 (with sixteenth-note passages), Piccolo, Oboe 1, 2, and 3, Clarinet in E-flat 1, 2, and 3, Bassoon 1 and 2, and Contrabassoon. The brass section consists of Horns in F (1, 2, 3, 4), Trumpets in E-flat (1, 2, 3, 4), Trombones (1, 2, 3, 4), and Tuba. The percussion section includes Timpani, Tom, Snare Drum, and Bass Drum. The string section includes Violins I (1, 2, 3, 4), Violins II (1, 2, 3, 4), Viola, Violoncello, and Double Bass. The score is marked with a 'C' time signature and contains numerous sixteenth-note passages, often with '6' (sextuplet) markings. Dynamics such as 'f' (forte) are indicated throughout. A large, semi-transparent watermark 'Rautavaara' is visible across the page.

