

GOD REST YE MERRY, GENTLEMEN

For SATB Voices

G Major

English Carol, 18th C.

GOD REST YE MERRY

English, 18th C.

Arranged by Marilyn Shenenberger

Jazz waltz $\text{♩} = 112$
mf

S
God rest ye mer - ry, gen - tle - men, let
G: la la mi mi re do ti la so

A
God rest ye mer - ry, gen - tle - men, let
G: so so ti la si so so fa mi

T
God rest ye mer - ry, gen - tle - men, let
G: mi mi so fi fa mi mi re re

B
God rest ye mer - ry, gen - tle - men, let
G: do do do ti li la do do ti

For rehearsal only

Performance Notes

This jazz arrangement of the familiar Christmas carol raises a number of performance issues. Because of the style, the rhythms and articulations of this arrangement must be performed precisely, not simply to accent certain beats (and offbeats), but also to underscore harmonic changes. This is especially true in measures of 3 beats containing two dotted quarter notes.

Though this is a traditional English tune, it is preferable to follow rules of American English diction. However, if intonation is a problem, the relatively closed vowel sounds of British pronunciation may prove helpful.

—James Jordan

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noth - ing you dis - may, Re - mem - ber
 la ti do re mi la la mi

noth - ing you dis, you dis - may, Re - mem - ber
 mi mi la la li la si fa mi ti

noth - ing you dis, you dis - may, Re - mem - ber
 do re mi re di do ti re do so

noth - ing you dis, you dis - may, Re - mem - ber
 la si so fi fi fa mi ti la do

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Christ our Sav - ior was born on Christ - mas
 mi re do ti la so la ti do re

Christ our Sav - ior was born on Christ - mas,
 la si so fa mi mi mi la la

Christ our Sav - ior was born on Christ - mas,
 fi fa mi mi re re do re mi ri

Christ our Sav - ior was born on Christ - mas
 ti li la do mi re ti la so fi fa

Day, To save us all from Sa - tan's
 mi mi fa re mi fa so la

Christ - mas Day, To save us all from Sa - tan's
 E: do la ti mi G: do la si ti do do

Christ - mas Day, To save us all from Sa - tan's
 re la mi so fa fa Bb: re fa mi mi

Day, To save us all from Sa - tan's
 mi ti li la do ti/A: la do ti so

pow'r when we were gone a - stray.
 mi re do la ti do re

pow'r when we were gone a - stray, a -
 ti si so mi fi so/Bb: mi so fa

pow'r when we were gone a - stray, a -
 ri do ti la ti do re do

pow'r when we were gone a - stray, a -
 do/G: re (mi) fa mi so si la si fi

24

sub. p

O — tid — ings of com —
do re mi — fa mi mi re

sub. p

stray. O — tid — ings of com —
fi G: la si ti do ti si

sub. p

stray. O tid — ings of com —
re G: fa so la so fa

mf bring out bass line

stray. O tib - uh-duh - duh tid - ings of cuh-puh-puh-pum pum
so ti do so do di re re mi re ti si mi fa

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fort and joy, of com - fort and joy;
do ti la la do ti la re

fort and joy, of com - fort and his
la fa mi D: do ti ti ti fa

fort and joy, of com - fort and his
mi re do mi do do re fa

com - fort and joy, buh-ding - ding com - fort his
fi la si la mi la do re re si

fp

div. mi fa so la *unis.*

O tid - ings of com -
ri mi do re mi mi re

joy; O tid - ings of com -
mi fa fi so mi G: ti la ti fa do do

joy; O tid - ings of com -
fa fi so si si so re mi fa la fa

joy; O tid - ings of tib-uh-duh-ding - ding
so si la li ti do mi fa fa re la fa re

hushed with excitement

fort and joy! From
do ti la la

fort and joy, of com - fort and joy, his heav - en-ly
la si mi so fi fi re mi so fi fi re

fort and joy, of com - fort and joy, his heav - en-ly
fi re do mi re re ti do mi re re ti

tid-ings of great joy, of com - fort and joy, his heav - en-ly
ri do ri mi la do ti ti mi la do ti ti mi