

God Rest Ye Merry, Gentlemen

Traditional
Arranged by Alan A Craig

INSTRUMENTATION

Full Score	1
Vocal.....	1
(Optional)	
Piccolo.....	1
Flute.....	1
Oboe.....	1
1st B♭ Clarinet.....	1
2nd B♭ Clarinet	1
B♭ Bass Clarinet	1
Bassoon.....	1
1st F Horn	1
2nd F Horn.....	1
1st B♭ Trumpet.....	1
2nd B♭ Trumpet.....	1
3rd B♭ Trumpet.....	1
1st Trombone.....	1
2nd Trombone	1
3rd Trombone.....	1
Tuba	1

Mallet Percussion	1
(Xylophone/Bells)	
Timpani	1
Percussion 1	3
(Finger Cymbals/Snare Drum, Bass Drum)	
Percussion 2	6
(Tam-Tam/Suspended Cymbal/ Tambourine/Woodblock, Sleigh Bells/Crash Cymbals)	
Harp.....	1
Violin I.....	8
Violin II	8
Viola	5
Cello	5
String Bass.....	5
Piano.....	1

SUPPLEMENTAL PARTS
available for download from
www.alfred.com/supplemental

- 1st E♭ Alto Saxophone
(1st F Horn)
- 2nd E♭ Alto Saxophone
(2nd F Horn)
- B♭ Tenor Saxophone
(1st Trombone)
- E♭ Baritone Saxophone
(B♭ Bass Clarinet)

PROGRAM NOTES

The accent is placed on “merry” in Alan A Craig’s joyful new orchestral arrangement of the much-loved Christmas carol *God Rest Ye Merry, Gentlemen*. Directors and players alike may find it impossible to resist the celebratory spirit of the rollicking rhythms and modal harmonies built into this vivid technicolor reboot of a centuries-old English festive folk song. The carol’s popularity through the ages is reflected in fleeting musical echoes of urban Salvation Army bands, the fast-moving digital age, and, of course, the ancient Middle Eastern origins of its narrative. The arrangement also includes a part for optional unison voices, giving the opportunity for choirs or even audiences to loudly join in as the occasion dictates!

Note from the Editor

In orchestral music, editorial markings are often open to interpretation. We make every effort to provide consistent bowings, fingerings, and other markings that are specifically tailored to the grade level of the music. In general, these technical markings are provided only at their initial appearance. This pedagogical approach is designed to encourage students to recognize recurring patterns and foster musical independence, rather than relying on redundant markings throughout the music.



9

Voc. 1. God rest ye mer - ry, gen - tle - men, Let noth - ing you dis - may, For

Picc.

Fl.

Ob.

Cls. 1 2

B. Cl.

Bsn.

Hns. 1 2

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

7 8 9 10 11 12



Voc. Je - sus Christ our Sav - iour Was born up - on this day, To save us all from Sa - tan's power When we were gone a -

Picc.

Fl.

Ob.

Cls. 1 2

B. Cl.

Bsn.

Hns. 1 2

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

arco
V

pizz.

13 14 15 16 17 18 19

Voc. stray: O tid - ings of com - fort and joy, com - fort and joy, O tid - ings of com - fort and

Picc.

Fl.

Ob.

Cls. 1 2

B. Cl.

Bsn.

Hns. 1 2

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

mf, *f*, *fp*, *ff*, *p*, *arco V*, *(V)*

Tam-Tam *ff*, Sus. Cym. (w/mallets) *p*

E, F, G, A
B, C, D

27

31

Voc. joy. 2. From God our hea - v'nly Fa - ther A (3.) shep - herds at those tid - ings Re -

Picc.

Fl.

Ob.

Cls. 1 2

B. Cl.

Bsn. *f* *mf*

Hns. 1 2 *f* *mf*

Tpts. 1 2 3 *f* *mf*

Tbns. 1 2 3 *f* *mf*

Tuba *f*

Mlt. Perc.

Timp. *f*

Perc. 1 B.D. *f*

Perc. 2 Tamb. *mf*

Hp. Cr. Cym. *f* *mf*

Pno.

Vlins. I II *mf* *mf*

Vla. *mf*

Cello *f* *mf*

Str. Bass *f* *mf*

50381S 27 28 29 30 31 32



Voc. Son of God by name: } O tid - ings of com - fort and joy, com-fort and joy, O tid - ings of com - fort and
 bless - ed babe to find: }

Picc.

Fl.

Ob.

Cls. 1 2

B. Cl.

Bsn.

Hns. 1 2

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Mlt. Perc. Bells (w/same mallets) mf

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vlns. I II

Vla.

Cello

Str. Bass arco



1. 2.

Voc. joy. 3. The

Picc.

Fl.

Ob.

Cls. 1 2

B. Cl.

Bsn.

Hns. 1 2

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Mlt. Perc. Xyl. (Bells)

Timp.

Perc. 1

Perc. 2

Hp.

Pno. (f)

Vlns. I II

Vla.

Cello

Str. Bass

mf *mf* *mf* *mf* *mf* *pizz.* *mf*

Voc. 4. But when to Beth - le - hem they came, Where - at this in - fant lay, They found him in a man - ger, Where

Picc.

Fl.

Ob.

Cls. 1 2

B. Cl.

Bsn.

Hns. 1 2

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

f *mp* *mf* *a2*

E, F#, G, A
B, C#, D

Vlns. I II

Vla.

Cello

Str. Bass

f *mp*

65

Voc. ox - en feed on hay; His moth - er Ma - ry kneel - ing, Un - to the Lord did pray: O - tid - ings of com - fort and

Picc. *mf*

Fl. *mf*

Ob. *mf*

Cls. 1 *mf*
2

B. Cl.

Bsn.

Hns. 1 *a2*
2

Tpts. 1
2 3 *a2*

Tbns. 1
2 3

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Hp.

Pno. *mf*
Use Pipe Organ sound if available

Vlns. I
II

Vla.

Cello

Str. Bass

65

Voc. joy, com-fort and joy, O tid-ings of com-fort and joy.

Picc.

Fl.

Ob.

Cls. 1 2

B. Cl.

Bsn.

Hns. 1 2

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

Sus. Cym. (w/mallets)

mf, *f*, *fp*, *p*, *arco*

71 72 73 74 75 76 77



Voc. 5. Now to the Lord sing prais - es, All you with - in this place, And with true love and

Picc.

Fl.

Ob.

Cls. 1 2

B. Cl.

Bsn.

Hns. 1 2

Tpts. 1 2 3

Tbns. 1 2 3

Tuba

Mlt. Perc.

Timp. *f* Change: A to C *mf* *ff*

Perc. 1 *fp* *f* *mf* *ff*

Perc. 2 *f* *f* *mf* *ff*

Hp.

Pno. (Piano) *f*

Vlns. I II

Vla.

Cello

Str. Bass

78 79 80 81 82 83

Voc. face: O tid - ings of com - fort and joy, com - fort and joy, O tid - ings of com - fort and

Picc. *mf* *f* *fp*

Fl. *f* *mf* *f* *fp*

Ob. *f* *mf* *f* *mp*

Cls. 1 2 *f* *mf* *f* *mp*

B. Cl. *mf* *f* *fp*

Bsn. *f* *mf* *f* *fp*

Hns. 1 2 *f* *mf* *f* *fp* *a2* *senza sordino* *a2*

Tpts. 1 2 3 *f* *mf* *f* *fp*

Tbns. 1 2 3 *mf* *f* *fp*

Tuba *mf* *f* *fp*

Mit. Perc. *f* *mf* *f* *fp* *Xyl.*

Timp. *fp*

Perc. 1 *mf* *f* *fp*

Perc. 2 *mf* *f* *fp*

Hp. *f* *mf* *f* *fp*

Pno. *f* *mf* *f* *fp* *(8va)*

Vlns. I *f* *mf* *f* *fp*

Vlns. II *f* *mf* *f* *fp*

Vla. *f* *mf* *f* *fp*

Cello *f* *mf* *f* *fp*

Str. Bass *f* *mf* *f* *fp*

