

RWS SYMPHONY BAND SERIES

CONDUCTOR SCORE  
Catalog No: RWS-2014-01

# God Rest Ye Merry Gentlemen

Traditional English Carol

Arranged by  
John M. Pasternak

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# RWS

*Symphony Band Series*

RWS MUSIC  
COMPANY

# RWS SYMPHONY BAND SERIES

## God Rest Ye Merry Gentlemen Traditional English Carol

Arranged by  
**John M. Pasternak**

Conductor Score.....	1	F Horn 1.....	2
Piccolo.....	1	F Horn 2.....	2
Flute 1.....	5	Trombone 1.....	2
Flute 2.....	5	Trombone 2.....	2
Oboe (opt. Flute 3).....	2	Trombone 3.....	2
B $\flat$ Clarinet 1.....	4	Euphonium.....	2
B $\flat$ Clarinet 2.....	4	Euphonium T.C.....	2
B $\flat$ Clarinet 3.....	4	Tuba.....	4
B $\flat$ Bass Clarinet.....	2	Mallet Percussion: Chimes.....	1
Bassoon.....	2	Timpani.....	1
E $\flat$ Alto Saxophone 1.....	3	Percussion 1: Tom-toms.....	1
E $\flat$ Alto Saxophone 2.....	3	Percussion 2: Hi-Hat, Bass Drum.....	2
B $\flat$ Tenor Saxophone.....	2	Percussion 3: Sleigh Bells.....	1
E $\flat$ Baritone Saxophone.....	1		
B $\flat$ Trumpet 1.....	3		
B $\flat$ Trumpet 2.....	3		
B $\flat$ Trumpet 3.....	3		

### PROGRAM NOTE

*God Rest Ye Merry Gentlemen* is an old English carol dated to the 16th century or earlier. The earliest known print edition was published in 1760. This holiday favorite is referenced in the 1843 Charles Dickens literary classic *A Christmas Carol*. John M. Pasternak's arrangement presents the classic melody in a contemporary setting using multiple time signatures throughout.

### NOTES TO CONDUCTOR

During the opening statement, please be sure the melody is present with the supporting long tones appropriately balanced. At measure 13, the trumpets and alto saxophones present the melody with the tenor saxophones and horns introducing a counter line in measure 16. Please ensure a clean cut off in measure 19 with clear silence between the release and the pickup into measure 20.

In measure 30, please be sure the upper woodwinds do not cover the saxophones.

At measure 55, the trumpets and piccolo should be very clear. Encourage the band to exaggerate the articulations and dynamics in this section.

At measure 66, be sure to emphasize the *subito piano*. At measure 70, make sure there is space between the first beat and the pickups into measure 70.

At 82, the horn and tenor sax counter melodies should be carefully balanced for clarity. The playing style at measure 90 should be lighter. The long tones at measure 93 should allow for the alto saxophones and horns to shine. Once again, make sure there is space between beat one of measure 96 and the pickup into measure 97. The full band should *decrescendo* into measure 106 and build little by little to the end.

I hope that you and the band enjoy *God Rest Ye Merry Gentlemen*. Happy Holidays!



### ABOUT THE ARRANGER



**John M. Pasternak** is an active music performer, teacher and conductor who has founded and directed several active community ensembles. John attended Kent State University (KSU) where he pursued a Bachelor of Music Education degree and serves as President of the Kent State Ohio Collegiate Music Education Association (OCMEA) Chapter. Mr. Pasternak was Staff Arranger at Kent State University, where he focused on composing and arranging for the music department while conducting his works with many of the KSU music ensembles. He has composed repertoire for many Independent Films and is an elected member of the American Society of Composers, Authors and Publishers (ASCAP).

John is an experienced composer with works published by RWS Music Company, Carl Fischer Music, Bandworks Publications, Grand Mesa Music Publishers and Excelcia Music Publishing. His "Intrepid Fanfare" was selected as one of the Top 100 works in 2017 by *Bandworld Magazine*. In addition to his numerous concert works, John composed music for the Audio Technica video "How To Mic A Zombie" and most recently was involved in composing music and the film score for Coaster Studios documentary "Save My Park."

Mr. Pasternak is in demand as a composer and guest clinician for both his concert work and teaching experience across the musical genres. He is an active member of the Ohio Music Education Association (OMEA).



# GOD REST YE MERRY GENTLEMEN

Conductor Score  
RWS-2014-00

Traditional English Carol  
arr. by John M. Pasternak (ASCAP)

Allegro ♩ = 152  
2+2+3

The score is divided into two systems. The first system includes Piccolo, Flute 1, Flute 2, Oboe (opt. Flute 3), B-Clarinet 1, B-Clarinet 2, B-Clarinet 3, B-Bass Clarinet, Bassoon, E-Alt Saxophone 1, E-Alt Saxophone 2, B-Tenor Saxophone, and E-Baritone Saxophone. The second system includes B-Trumpet 1, B-Trumpet 2, B-Trumpet 3, F-Horn 1, F-Horn 2, Trombone 1, Trombone 2, Trombone 3, Euphonium, Tuba, Mallet Percussion Chimes, Timpani (F, B, E), Percussion 1 (Tom-toms), Percussion 2 (Hi-Hat, Bass Drum), and Percussion 3 (Sleigh Bells). The score is in 7/8 time with a key signature of two flats. Dynamics include *mp* and *p*. A large red watermark 'Preview Only' is overlaid diagonally across the page.

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Picc.

FL 1

FL 2

Ob.  
*(opt Fl. 3)*

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

9 10 11 12 13 14 15 16 17



30

Picc. *mf*

FL 1 *mf*

FL 2 *mf*

Ob. (opt Fl. 3) *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

Bs. Cl. *mp*

Bsn. *mp*

A. Sax 1 *f* *mp* *mp*

A. Sax 2 *f* *mp* *mp*

T. Sax *mp* *mp*

B. Sax *mp* *mp*

30

Trpt. 1

Trpt. 2

Trpt. 3 *f* *mp*

F Hn. 1 *mp* *n.*

F Hn. 2 *mp* *n.*

Tbn. 1 *mp* *n.*

Tbn. 2 *mp* *n.*

Tbn. 3 *mp* *n.*

Euph. *mp* *n.*

Tuba *mp* *n.*

Mlt. *mp*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *mp*

Picc.

FL 1

FL 2

Ob.  
*(opt Fl. 3)*

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

*mf*

*mf*

*mf*

*mf*

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

*f*

*f*

*f*

*mf*

*f*

*mf*

*mf*

Picc.

FL 1

FL 2

Ob.  
*(opt Fl. 3)*

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

*mf*

*mf*

*mf*

*mf*

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

*f*

*f*

*mf*

*mf*

*mf*

45 46 47 48 49 50 51 52



Picc. *f*

FL 1 *p* *f*

FL 2 *p* *f*

Ob. (opt FL 3) *p* *f*

CL 1 *p* *f*

CL 2 *p* *f*

CL 3 *p* *f*

Bs. Cl. *mf*

Bsn. *p* *mf*

A. Sax 1 *p* *f*

A. Sax 2 *p* *f*

T. Sax *mf* *p* *f*

B. Sax *mf* *p* *f*

Trpt. 1 *f*

Trpt. 2 *f*

Trpt. 3 *p* *f*

F Hn. 1 *p* *f*

F Hn. 2 *p* *f*

Tbn. 1 *p* *mf*

Tbn. 2 *p* *mf*

Tbn. 3 *p* *mf*

Euph. *p* *mf*

Tuba *p* *mf*

Mlt. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Picc.

FL 1

FL 2

Ob.  
(opt FL 3)

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

61 62 63 64 65 66 67 68 69

sub. p

f

mf

mp

Eb to F

70

Picc.

FL 1

FL 2

Ob.  
*(opt Fl. 3)*

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

*mf*

70

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

*mf*

*f*

F to G

*mf*

70 71 72 73 74 75 76 77 78

82

Picc. *f*

FL 1 *f*

FL 2 *f*

Ob. (opt Fl. 3) *f*

Cl. 1 *f*

Cl. 2 *ff*

Cl. 3 *ff*

Bs. Cl. *f*

Bsn. *f*

A. Sax 1 *f*

A. Sax 2 *f*

T. Sax *ff*

B. Sax *f*

82

Trpt. 1 *ff*

Trpt. 2 *f* *ff*

Trpt. 3 *f*

F Hn. 1 *ff*

F Hn. 2 *ff*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. *f*

Tuba *f*

Mlt. *f*

Timp. *f* *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

90

93 2+2+3

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. (opt Fl. 3) *ff*

Cl. 1 *ff*

Cl. 2 *f*

Cl. 3 *f*

Bs. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax *f*

B. Sax

90

93 2+2+3

Trpt. 1

Trpt. 2

Trpt. 3

F. Hn. 1 *ff*

F. Hn. 2 *ff*

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Mlt. *f*

Timp. *f*

Perc. 1

Perc. 2

Perc. 3

Picc.

FL 1

FL 2

Ob.  
(opt Fl. 3)

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Perc. 3

97 98 99 100 101 102 103 104 105

Picc. *mf* *ff*

FL 1 *mf* *ff*

FL 2 *mf* *ff*

Ob. (opt Fl. 3) *mf* *ff*

Cl. 1 *mf* *ff*

Cl. 2 *mf* *ff*

Cl. 3 *mf* *ff*

Bs. Cl. *p* *ff*

Bsn. *p* *ff*

A. Sax 1 *mf* *ff*

A. Sax 2 *mf* *ff*

T. Sax *p* *ff*

B. Sax *mf* *ff*

Trpt. 1 *mf* *ff*

Trpt. 2 *mf* *ff*

Trpt. 3 *mf* *ff*

F Hn. 1 *p* *ff*

F Hn. 2 *p* *ff*

Tbn. 1 *p* *ff*

Tbn. 2 *p* *ff*

Tbn. 3 *p* *ff*

Euph. *p* *ff*

Tuba *p* *ff*

Mlt. *p* *ff*

Timp. *p* *ff* *secco*

Perc. 1 *mf* *ff* *secco*

Perc. 2 *p* *ff* *secco*

Perc. 3 *p* *ff* *secco*

106 107 108 109 110 111 112 113 114

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