

CHRISTMAS MUSIC of MARK RIESE

Christmas Comes Anew (Noël Nouvelet)

SATB & Piano

No. 4395

TTBB & Piano

No. 4396

CHRISTMAS TRILOGY

1. I Saw Three Ships

SATB & Chamber Orchestra or Keyboard

No. 4391

TTBB & Chamber Orchestra or Keyboard

No. 4392

2. What Child Is This?

SATB & Chamber Orchestra or Keyboard

No. 4393

TTBB & Chamber Orchestra or Keyboard

No. 4394

3. God Rest Ye Merry, Gentlemen

(A Choral Fantasy)

SATB & Chamber Orchestra or Keyboard

No. 4059

➡ *TTBB & Chamber Orchestra or Keyboard*

No. 4060 ◀



ORCHESTRA

1. I Saw Three Ships

*1 Flute, 1 Oboe, 2 Horns,
Piano, Harp, Percussion (2 players), Strings*

2. What Child Is This?

*1 Flute, 1 Oboe, 2 Horns,
Piano, Harp, Percussion (2 players), Strings*

3. God Rest Ye Merry, Gentlemen

*1 Oboe, 2 Horns,
Piano, Harp, Percussion (2 players), Strings*

Orchestral materials are available on rental
from the publisher,

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a division of



A CHORAL FANTASY

God Rest Ye Merry, Gentlemen

For TTBB Voices and Chamber Orchestra or Keyboard

MARK RIESE
(1953-1989)

Moderately slow $\text{♩} = 66$

Tenor I
Tenor II

Bass I
Bass II

tutti p *legato*

let

Moderately slow $\text{♩} = 66$

God rest ye mer-ry, gen-tle-men, —

8va

*Keyboard
Reduction

pp

5

legato

no-thing you dis-may. —

Re-mem-ber Christ our —

(8va)

8va

mp

2

9

was born on Christ-mas day. _____

Sav - ior _____ was born on Christ-mas day. _____

(8va) - - - - -

8va - - - - -

mp

13

A A little slower $\text{♩} = 60$

$\text{♩} = 60$

mp

17

tutti God *mf*

Ti-dings of com-fort and joy, good ti-dings of com-fort and joy, good

Bass I slightly detached mp

mp Good ti-dings, good

21 rest ye mer-ry gen - tle - men, let no - thing you dis - may. Re -
 ti - dings of com-fort and joy, good ti - dings of com-fort and joy, good
 ti - dings. good ti - dings. good

25 mem-ber Christ our Sav - ior was born on Christ-mas day. *legato*
 ti - dings of com-fort and joy, good ti - dings of com-fort and joy, To *legato*
 ti - dings. good ti - dings. To

29 **B** save us all from Sa - tan's pow'r when we were gone a - stray. _____
unis.
 save us all from Sa - tan's pow'r when we were gone a - stray. _____

Oh — ti - dings of com - fort and joy, com-fort and
ti - dings of com-fort and joy, good ti-dings of
ti-dings, good ti-dings,

This block contains measures 33 through 36 of a musical score. It features a vocal line with lyrics and a piano accompaniment. The key signature has one sharp (F#). The vocal line is in a soprano or alto register. The piano accompaniment consists of chords and single notes. Measure 33 starts with a treble clef and a key signature of one sharp. The lyrics are: "Oh — ti - dings of com - fort and joy, com-fort and ti - dings of com-fort and joy, good ti-dings of ti-dings, good ti-dings,".

joy, Oh — ti - dings of com-fort, of com - fort and
com-fort and joy, — of com - fort and

cresc. *div.* *unis.* *rall.* *rall.*

This block contains measures 37 through 40. The lyrics continue: "joy, Oh — ti - dings of com-fort, of com - fort and com-fort and joy, — of com - fort and". Performance markings include *cresc.*, *div.*, *unis.*, and *rall.* in the vocal line, and *cresc.* and *rall.* in the piano accompaniment. The piano accompaniment features chords and single notes. Measure 37 starts with a treble clef and a key signature of one sharp. The lyrics are: "joy, Oh — ti - dings of com-fort, of com - fort and com-fort and joy, — of com - fort and".

joy! —

joy! —

Fast $\text{♩} = 176$

l. h. *f* *marcato*

This block contains measures 41 through 44. The lyrics are "joy! —" and "joy! —". The tempo is marked "Fast" with a quarter note equal to 176 beats per minute. The piano accompaniment is marked *l. h.* (left hand) and *f* (forte). The right hand is marked *marcato*. The piano accompaniment features a fast, rhythmic pattern in the right hand and a more melodic line in the left hand. Measure 41 starts with a treble clef and a key signature of one sharp. The lyrics are: "joy! —" and "joy! —".

46

mf

God rest ye mer-ry, gen-tle- men, let no-thing you dis -

50

mf

may. Re-mem-ber Christ our Sav - ior was born on Christ-mas day,

55

D

born on Christ-mas day, born on Christ-mas day, born on Christ-mas day,

mf born on Christ-mas, born on Christ-mas,

born on Christ-mas day, ti-dings of com-fort and joy,
 born on Christ-mas day, ti - - dings,

born on Christ-mas day, ti - - dings,

div. f

f

ti-dings of com-fort and joy, born on Christ-mas, Christ-mas -
 ti - - dings, ti - - dings of

ti - - dings, ti - - dings of

rall.

rall.

E Moderate ♩ = 108

day. God rest ye mer - ry,

joy.

unis.

mp

simile

p

Moderate ♩ = 108

68

gen - tle - men let no - thing you dis - may. _____

Rest ye mer - ry,

This system contains measures 68 through 73. It features a vocal line with lyrics, a bass line, and a piano accompaniment. A circled note in the vocal line of measure 70 is connected by a line to the bass line of measure 71, indicating a specific musical relationship.

74

Re - mem - ber Christ our Sav - ior was

rest ye mer - ry men. _____ was

This system contains measures 74 through 79. It continues the vocal melody and piano accompaniment from the previous system.

80

born on Christ-mas day. _____

born on Christ-mas day. _____ To save us all from Sa - tan's

This system contains measures 80 through 85. It includes a key signature change to F major, indicated by a box with the letter 'F' above the staff in measure 81. The piano part features a more active accompaniment in the later measures.

87

8

pow'r when we were gone a - stray.

cresc.

Detailed description: This system contains measures 87 through 92. The vocal line (treble clef) has a melodic line with a final note on a whole note. The piano accompaniment (bass clef) features a rhythmic pattern of eighth notes. A crescendo marking 'cresc.' is placed above the piano part in measure 92.

93

8

p Oh — ti - dings of com - fort and joy, com-fort and

div.

com-fort and

f sub. p

Detailed description: This system contains measures 93 through 99. The vocal line (treble clef) begins with a piano (*p*) dynamic and includes a 'div.' (divisi) marking in measure 96. The piano accompaniment (bass clef) has a steady eighth-note accompaniment. A dynamic marking of *f sub. p* (for piano) is present in measure 94.

100

8

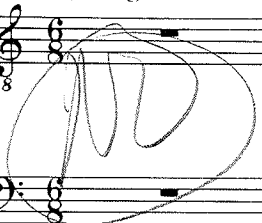
joy. — Oh — ti - dings — of — com - fort — and of...

joy. Oh ti - dings — of — com - fort — and of...

mf *mp*

Detailed description: This system contains measures 100 through 105. The vocal line (treble clef) continues the melody. The piano accompaniment (bass clef) features a more complex texture with chords and moving lines. Dynamic markings of *mf* (mezzo-forte) and *mp* (mezzo-piano) are indicated in measures 100 and 101 respectively. A large handwritten '200' and a scribble are visible on the right side of the page.

106

G Bright $\text{♩} = 116$ 

joy. God rest ye

pp *p lightly*

Bright $\text{♩} = 116$

l. h. *p*

111

mer - ry, gen-tle-men, God rest ye mer - ry gen-tle-men, God rest ye

unis. *f* God rest ye

115

mer - ry gen-tle-men, God rest ye mer - ry gen-tle-men, God rest ye

simile

mer - ry gen - tle - men let no - thing

mer - ry gen-tle-men, God rest_ ye all gen-tle-men, God rest ye

you dis - may. Re - mem - ber
Sua - - - loco

mer - ry gen-tle-men, God rest ye mer - ry gen-tle-men, God rest ye

Christ our Sav - - ior was born on

mer - ry gen-tle-men, God rest_ ye, rest ye. To save us all from

Christ - mas day. To save us all from

unis. *mf* H

unis. *mf*

mf

131

131

Sa-tan's pow'r when we were gone a-stray. Ti-dings of com-fort and

Sa-tan's pow'r when we were gone a-stray.

div.

mp

This system contains measures 131 through 135. The vocal parts (Soprano and Bass) sing the lyrics. The piano accompaniment features chords and moving lines. Measure 135 includes a *div.* (divisi) instruction for the vocal parts and a *mp* (mezzo-piano) dynamic marking for the piano.

136

136

joy. ti-dings of, ti-dings of, ti-dings

ti-dings of com-fort and joy. ti-dings of, ti-dings of,

div.

unis.

cresc.

This system contains measures 136 through 140. The vocal parts continue with the lyrics. The piano accompaniment includes a *cresc.* (crescendo) marking. A *div.* (divisi) instruction is present in measure 136, and a *unis.* (unison) instruction is present in measure 139.

141

141

of, ti-dings of joy! _____

ti-dings of joy! _____

f

(accel.)

f accel.

L.h.

This system contains measures 141 through 145. The vocal parts sing the lyrics. The piano accompaniment features a *f* (forte) dynamic marking and an *(accel.)* (accelerando) instruction. The left hand (L.h.) is indicated in the piano part.

unis. mf

God rest ye mer-ry,

unis. mf

God rest ye mer-ry,

Faster $\text{♩} = 126$

mf

decresc.

gen - tle-men, let no - thing you dis - may. _____ Re -

gen - tle-men, let no - thing you dis - may. _____ Re

f

mem-ber Christ our Sav - ior was born on Christ-mas day. _____

mem - ber Christ our Sav - ior was born on Christ-mas day. _____

mf

159

J

— To save us all from Sa-tan's pow'r when we were gone a - stray.

— To save us all from Sa-tan's pow'r when we were gone a - stray.

164

— Oh ti - dings of com - fort and joy, com-fort and

— Oh ti - dings of com - fort and joy, com-fort and

168

joy, oh ti - dings of com - fort and

joy, oh ti - dings of com - fort and

14

172

joy. _____ Now

joy. _____

sfz *accel.*

176

K Faster still $\text{♩} = 132$

to the Lord sing prais - es, all you with-in this place. _____

f

Now to the Lord sing prais - es, all you with-in this

Faster still $\text{♩} = 132$

f

180

_____ And with true love and bro-ther-hood each o - ther now em -

place. And with true love and bro-ther-hood each

f

184

brace. This ho - ly tide of Christ - mas is
o - ther now em-brace. Christ - mas, Christ - mas,

188

draw - ing on a - pace. Oh ti - dings of
draw - ing pace. Oh

192

com - fort and joy, com-fort and joy. Oh ti -
ti - dings of com - fort and, com-fort and joy, ti -

Nov. 28, 1983
Performance time: 4¾ minutes

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