



Bernard Dewagtere

France, SIN LE NOBLE

God rest ye Merry, Gentlemen Traditional

A propos de l'artiste

Docteur en musicologie, chef d'orchestre et compositeur.

Compositions et arrangements de toutes époques, dans tous les styles ou genres musicaux et pour n'importe quelles formations instrumentales ou vocales.

Qualification : Docteur en Musicologie

Sociétaire : SACEM - Code IPI artiste : 342990

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A propos de la pièce



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|--------------------------|---|
| Titre : | God rest ye Merry, Gentlemen |
| Compositeur : | Traditional |
| Arrangeur : | Dewagtere, Bernard |
| Droit d'auteur : | Copyright © Dewagtere, Bernard |
| Instrumentation : | Choeur SATB a cappella |
| Style : | Noel |
| Commentaire : | God Rest Ye Merry, Gentlemen fut d'abord publié en Angleterre en 1823. Il parut dans Christmas Carols Ancient and Modern, un livre de chants compilés par William B. Sandys, bien que son incipit fut alors emprunté à William Hone dans Ancient Mysteries Described. L'auteur originel est inconnu. À l'époque, les mots de la chanson avaient un sens différent de leur usage contemporain ; rest signifiait garder, non pas reposer et merry voulait dire... (la suite en ligne) |

Bernard Dewagtere sur [free-scores.com](https://www.free-scores.com)

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God rest ye Merry, Gentlemen

Christmas carol (1833)

Arr. : Bernard Dewagtere

Soprano: God rest you, mer - ry gen - tle - men, let no - thing you dis may. Re -
Alto: Re -
Ténor: 8
Basse:

S: mem - ber Christ, our Sa - vi - our, was born on Christ-mas day — to save us all from Sa - tan's pow'r when
A: mem - ber Christ, our Sa - vi - our, was born on Christ-mas day — to save us all from Sa - tan's pow'r when
T: 8
B:

S: we were gone as - tray: O— ti - dings of com - fort and joy, com - fort and joy; O—
A: we were gone as - tray: O— ti - dings of com - fort and joy, com - fort and joy; O—
T: 8 O— ti - dings of com - fort and joy, com - fort and joy; O—
B: O— ti - dings of com - fort and joy, com - fort and joy; O—

God rest ye Merry, Gentlemen

2
18

Soprano (S) vocal line:
ti ____ dings of com ____ fort and joy.____ In Beth - le - hem, in Is - ra - el, this bles - sed babe was

Alto (A) vocal line:
ti ____ dings of com ____ fort and joy.____ In Beth - le - hem, in Is - ra - el, this bles - sed babe was

Tenor (T) vocal line:
8 ti ____ dings of com ____ fort and joy.____ In Beth - le - hem, in Is - el, this bles - sed babe was

Bass (B) vocal line:
ti dings of com fort and joy.____ In Beth - le - hem, in Is - ra - el, this bles - sed babe was

The vocal parts Soprano (S), Alto (A), Tenor (T), and Bass (B) are arranged in four staves. The music is in common time, key signature of one sharp (F#). The vocal parts sing in unison. The lyrics are: "ti ____ dings of com ____ fort and joy.____ In Beth - le - hem, in Is - ra - el, this bles - sed babe was". The vocal parts Soprano (S), Alto (A), Tenor (T), and Bass (B) are arranged in four staves. The music is in common time, key signature of one sharp (F#). The vocal parts sing in unison. The lyrics are: "ti ____ dings of com ____ fort and joy.____ In Beth - le - hem, in Is - ra - el, this bles - sed babe was". The vocal parts Soprano (S), Alto (A), Tenor (T), and Bass (B) are arranged in four staves. The music is in common time, key signature of one sharp (F#). The vocal parts sing in unison. The lyrics are: "ti ____ dings of com ____ fort and joy.____ In Beth - le - hem, in Is - el, this bles - sed babe was". The vocal parts Soprano (S), Alto (A), Tenor (T), and Bass (B) are arranged in four staves. The music is in common time, key signature of one sharp (F#). The vocal parts sing in unison. The lyrics are: "ti dings of com fort and joy.____ In Beth - le - hem, in Is - ra - el, this bles - sed babe was".

24

Soprano (S) vocal line:
born, ____ and laid wi - thin a man - ger u - pon this bles - sed morn, ____ the witch His Mo - ther

Alto (A) vocal line:
born, ____ and laid wi - thin a man - ger u - pon this bles - sed morn, ____ the witch His Mo - ther

Tenor (T) vocal line:
8 born, ____ and laid wi - thin a man - ger u - pon this bles - sed morn, ____ the witch His Mo - ther

Bass (B) vocal line:
born, ____ and laid wi - thin a man - ger u - pon this bles - sed morn, ____ the witch His Mo - ther

The vocal parts Soprano (S), Alto (A), Tenor (T), and Bass (B) are arranged in four staves. The music is in common time, key signature of one sharp (F#). The vocal parts sing in unison. The lyrics are: "born, ____ and laid wi - thin a man - ger u - pon this bles - sed morn, ____ the witch His Mo - ther". The vocal parts Soprano (S), Alto (A), Tenor (T), and Bass (B) are arranged in four staves. The music is in common time, key signature of one sharp (F#). The vocal parts sing in unison. The lyrics are: "born, ____ and laid wi - thin a man - ger u - pon this bles - sed morn, ____ the witch His Mo - ther". The vocal parts Soprano (S), Alto (A), Tenor (T), and Bass (B) are arranged in four staves. The music is in common time, key signature of one sharp (F#). The vocal parts sing in unison. The lyrics are: "born, ____ and laid wi - thin a man - ger u - pon this bles - sed morn, ____ the witch His Mo - ther". The vocal parts Soprano (S), Alto (A), Tenor (T), and Bass (B) are arranged in four staves. The music is in common time, key signature of one sharp (F#). The vocal parts sing in unison. The lyrics are: "born, ____ and laid wi - thin a man - ger u - pon this bles - sed morn, ____ the witch His Mo - ther".

30

Soprano (S) vocal line:
Ma - ry did no - thing take in scorn: O - 2. From God, our Heav'n - ly Fa - ther a - an - gel, let

Alto (A) vocal line:
Ma - ry did no - thing take in scorn: O - 3. From God, our Heav'n - ly Fa - ther a - an - gel, let

Tenor (T) vocal line:
8 Ma - ry did no - thing take in scorn: O - 3. For God, our Heav'n - ly Fa -

Bass (B) vocal line:
Ma - ry did no - thing take in scorn: O - 4. "Fear not then" said the an -

The vocal parts Soprano (S), Alto (A), Tenor (T), and Bass (B) are arranged in four staves. The music is in common time, key signature of one sharp (F#). The vocal parts sing in unison. The lyrics are: "Ma - ry did no - thing take in scorn: O - 2. From God, our Heav'n - ly Fa - ther a - an - angel, let". The vocal parts Soprano (S), Alto (A), Tenor (T), and Bass (B) are arranged in four staves. The music is in common time, key signature of one sharp (F#). The vocal parts sing in unison. The lyrics are: "Ma - ry did no - thing take in scorn: O - 3. From God, our Heav'n - ly Fa - ther a - an - angel, let". The vocal parts Soprano (S), Alto (A), Tenor (T), and Bass (B) are arranged in four staves. The music is in common time, key signature of one sharp (F#). The vocal parts sing in unison. The lyrics are: "8 Ma - ry did no - thing take in scorn: O - 3. For God, our Heav'n - ly Fa -". The vocal parts Soprano (S), Alto (A), Tenor (T), and Bass (B) are arranged in four staves. The music is in common time, key signature of one sharp (F#). The vocal parts sing in unison. The lyrics are: "Ma - ry did no - thing take in scorn: O - 4. "Fear not then" said the an -".

41

S same, how that in Beth - le - hem was born the Son of God by name: O ti - dings of
bright to free all those who trust in Him from Sa - tan's pow'r and might: O ti - dings of

A same, how that in Beth - le - hem was born the Son of God by name: O ti - dings of
bright to free all those who trust in Him from Sa - tan's pow'r and might: O ti - dings of

T 8 of the same, how that in Beth - le - hem was born the Son of God by name: O ti - dings of
Vir-gin bright to free all those who trust in Him from Sa - tan's pow'r and might: O ti - dings of

B of the same, how that in Beth - le - hem was born the Son of God by name: O ti - dings of
Vir-gin bright to free all those who trust in Him from Sa - tan's pow'r and might: O ti - dings of