

YE MERRY GENTS

TRADITIONAL

Arranged by David Marlatt and Ryan Meeboer

God Rest Ye Merry, Gentlemen is a famous and popular Christmas carol. This arrangement is presented in two very different ways. One section is a slow and mysterious with a steady low voice ostinato and muted trumpets above, while the other section is an upbeat swing with a walking bass line with cool harmonies and backgrounds. Trumpets, saxes and trombones all get opportunities with melody in the swing section.

For ease of playing, the guitar should play measures 39 through 51 in fifth position. This will make all the pitches in this section easily accessible, while being able to hit the high range.

Instrumentation:

- *Alto Sax 1
- *Alto Sax 2
- *Tenor Sax 1
- Tenor Sax 2
- Baritone Sax
- *Trumpet 1
- *Trumpet 2
- Trumpet 3
- *Trombone 1
- Trombone 2
- Trombone 3
- Guitar
- *Piano
- Bass Guitar
- *Drum Set

* required instrument

 EIGHTH NOTE
PUBLICATIONS

The Writer

David Marlatt has composed pieces for concert band, string orchestra, brass quintet, trumpet ensemble, piano, tuba and trumpet. His writing style is diverse and he has written for a wide range of difficulty levels from very young concert band to professional brass quintet. His jazz based trumpet ensemble pieces Groovy Vamp and A Coconut Named Alex have been well received by audiences everywhere and his concert band compositions are found on many festival lists. He has also arranged over 800 pieces of repertoire from the Baroque to the Romantic eras such as Monteverdi madrigals, a large suite of music from Handel's Messiah, Largo from New World Symphony and even Mahler's First Symphony.

Mr. Marlatt is a trumpet player who obtained a music education degree from the University of Western Ontario, Canada. He was Principal Cornet in the Whitby Brass Band for 6 years and founder of the trumpet ensemble Trumpets in Style. As a performer, he has played in jazz bands, brass quintets, orchestras, concert bands, brass bands and period instrument ensembles.

Please contact the composer if you require any further information about this piece or his availability for commissioning new works and appearances.

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Alternate Parts

PREVIEW ONLY

Sometimes there may be players who wish to join the band who do not play a standard jazz band instrument (flute, clarinet, tuba, etc). Also, there may be situations when one of the listed required instruments is not present. On our website, under each piece, is a list of alternate and substitute parts that are available as a free download for use with the ensemble.

There are parts for: Flute, Clarinet, Bass Clarinet, F Horn, Baritone Treble Clef and Tuba.

There are substitute parts for:
Alto Sax - plays Trombone 1 part
Tenor Sax - plays Trombone 1 part

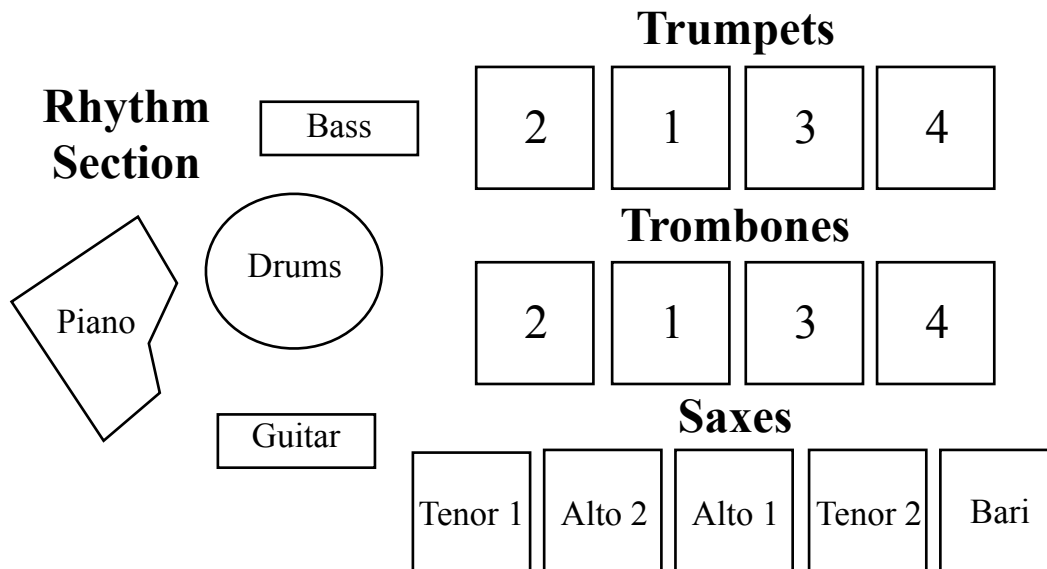
For more information on the EMERGING JAZZ SERIES - instrument ranges, lots of free downloadable alternate parts, copies of the guitar/drum sheet, full length MP3s and more, please visit www.enpmusic.com/jazz.

Getting Started

Starting a jazz band can seem like a huge task. You may or may not have any jazz playing experience and are not quite sure where to start. Here are some general things to think about:

- Try to have the minimum instrumentation covered, even if it means that you do not have the instrumentation of a ‘traditional’ jazz band (use alternate parts if necessary). In order to arrange a chart so that it is playable with minimum instrumentation, sometimes the range of the 3rd trumpet/trombone is higher than the 2nd. If you have a full band, have a stronger player on the 3rd part, rather than the 2nd.
- Look over the score and select a section in which all players play (especially a unison section). First, have the rhythm section lay down the groove. Next, have the horn sections sing their rhythms with articulations. Finally, have the horns play their parts along with the rhythm section. Try to get your band to play with the correct feel before trying to conquer the notes of the entire piece.
- Know your players. Select charts that your students will be able to play successfully, but will also provide a challenge so they will not get bored easily and will learn something new. Include different styles of jazz music in your repertoire.

Traditional Set-Up



Jazz Terms

break - A brief solo passage during a cessation of the accompaniment, usually only one or two bars in length.

call and response - The performance of musical items in alternation between two distinct groups of musicians or between a soloist and a group.

comping - to provide a chordal accompaniment for a soloist.

fall off - A gliss which falls from the end of a chord or note.

lay back - To play slightly behind the beat.

riff - A short melodic idea which is repeated as an accompaniment behind a soloist.

short chorus - a climactic chorus of a band arrangement.

stop time - when the rhythm section stops playing for part of one or more bars, while the soloist continues unaccompanied.

swing eighths - a triplet subdivision feel where the first eighth note is held longer than the second (although written the same).

Suggested Articulations

	- DAH - long		- TUT - short accent
	- DIT - short		- DAHT - long-stop
	- TAH - long accent		- DOO-DAH - swing

Role of the Rhythm Section

The rhythm section (drums, bass, piano and optional guitar) is key. These players keep the time, provide the harmony and create the groove for each piece.

TIME - keeping the time steady; creating the pulse

GROOVE - providing the sub-division for the style; creating rhythmic interaction with the band

HARMONY - providing the harmonic progression for the melody or improvisation

Drums

- supply the stylistic foundation
- lock in the groove with the bass
- embellish the rhythm with the guitar and piano

Bass

- creates the groove with the drums
- provides the harmonic progression

Guitar

- creates a harmonic groove by providing the progression, while playing a rhythmic groove
- has a delicate relationship with the piano

Piano

- creates harmonic groove with the guitar, but the two should not conflict with each other
- uses comping rhythms

Jazz Styles

Swing

- characterized by a triplet subdivision and uses 'uneven' eighth notes
- subtle stress of beats 2 and 4

Rock

- relies on a solid backbeat (emphasis on beats 2 and 4)
- straight eighth subdivision
- repeated patterns

Shuffle

- a cross between swing and rock styles by stressing the backbeat and using the triplet subdivision
- groove primarily created by bass and drums

Mambo

- Afro-Cuban style with stress on the 'end of 2'
- straight-eighth subdivision

Samba

- a light, Brazilian-based style with stress is ON beat 3
- relies on straight-eighth subdivision and a *partito alto* (chordal) rhythm

Funk

- sixteenth note subdivision and syncopation, particularly in the bass
- beats 2 and 4 prominent in snare drum
- often complex, unison lines performed by horns

Ballad

- a slow tempo, jazz ballad flows seamlessly through various subdivisions (straight-eighth, triplet, or double time)
- needs space; laid back feel

YE MERRY GENTS

TRADITIONAL

ARRANGED BY DAVID MARLATT AND RYAN MEEBOER

SLOWLY-MYSTERIOUSLY $\text{♩} = 60$

The musical score is arranged for a jazz ensemble. It includes parts for:

- E♭ ALTO SAX 1 & 2**: Melodic lines with slurs and accents.
- B♭ TENOR SAX 1 & 2**: Similar melodic lines to the alto saxophones.
- E♭ BARITONE SAX**: Rested throughout the piece.
- B♭ TRUMPET 1, 2, & 3**: Harmonic accompaniment with notes marked "HARMON MUTE - STEM REMOVED".
- TROMBONE 1, 2, & 3**: Rested throughout the piece.
- GUITAR**: Chordal accompaniment with chords F#m, E♭, Cm7, A♭7, Cm7, and G7.
- PIANO**: Left hand accompaniment with a pattern of eighth notes, marked "PLAY LH ONLY IF NO BASS".
- BASS GUITAR**: Bass line accompaniment.
- DRUM SET**: Rhythmic accompaniment with a "RIDE" cymbal pattern.

PREVIEW ONLY

RIT.

BRIGHT SWING $\text{♩} = 100$

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1

TPT 2

TPT 3

TRBN 1

TRBN 2

TRBN 3

PREVIEW ONLY

GTR

CH DM7(b9)/F CH G7 C#7 A#7 G7 C#7 A#7 G7 C#7 A#7 G7

PIANO

BASS

DRUMS

HI-HAT

RIM SHOT

SIMILE

10

11

12

13

14

15

16

17

18

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1

TPT 2

TPT 3

TRBN 1

TRBN 2

TRBN 3

GTR

PIANO

BASS

DRUMS

ON HEAD

RIDE

HI-HAT WITH FOOT

19 20 21 22 23 24 25 26 27

PREVIEW ONLY

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARIT

TRP 1

TRP 2

TRP 3

TRBN 1

TRBN 2

TRBN 3

GTR

PIANO

BASS

DRUMS

PREVIEW ONLY

F#m Bb Cm F F#m Cm G7 Cm

28 29 30 31 32 33 34 35 36

Musical score for a jazz ensemble. The score includes parts for Alto 1 & 2, Tenor 1 & 2, Baritone, Trumpet 1, 2, & 3, Trombone 1, 2, & 3, Guitar, Piano, Bass, and Drums. The music is in 4/4 time and features a variety of rhythmic patterns and melodic lines. A large "PREVIEW ONLY" watermark is overlaid across the center of the page.

MEASURES: 37, 38, 39, 40, 41, 42, 43, 44, 45

INSTRUMENTS: ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI, TPT 1, TPT 2, TPT 3, TRBN 1, TRBN 2, TRBN 3, GTR, PIANO, BASS, DRUMS

MARKINGS: HALF VALVE, FM, CM, G7, CM, HI-HAT, RIM SHOT, SIMILE

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI
TPT 1
TPT 2
TPT 3
TRBN 1
TRBN 2
TRBN 3
GTR
PIANO
BASS
DRUMS

PREVIEW ONLY

46 47 48 49 50 51 52 53 54

ON HEAD

RIDE

This musical score is for the piece "Ye Merry Gents" and is arranged for a full band and vocal ensemble. The score is divided into two systems, with the first system covering measures 55 to 62. The vocal parts include Alto 1 and 2, Tenor 1 and 2, and Bass. The instrumental parts include Trumpet 1, 2, and 3; Trombone 1, 2, and 3; Guitar; Piano; and Drums. The score features a variety of musical notations, including notes, rests, and dynamic markings such as *mf* and *mfz*. A large, semi-transparent watermark reading "PREVIEW ONLY" is overlaid across the center of the page. The drum part includes specific rhythmic patterns with stems and flags, and the guitar part includes chord diagrams for F#m, Cm, F#m, Cm, and G7.

PREVIEW ONLY

Musical score for a band, featuring vocal parts (ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI) and instrumental parts (TPT 1, TPT 2, TPT 3, TRBN 1, TRBN 2, TRBN 3, GTR, PIANO, BASS, DRUMS). The score is marked with a large "PREVIEW ONLY" watermark.

The score is written for a band. The vocal parts (ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI) are in treble clef with a key signature of one sharp (F#). The instrumental parts (TPT 1, TPT 2, TPT 3, TRBN 1, TRBN 2, TRBN 3) are in various clefs (treble and bass). The GTR part is in treble clef. The PIANO part is in grand staff. The BASS part is in bass clef. The DRUMS part is in a single staff with various drum notations. The score is marked with a large "PREVIEW ONLY" watermark across the center.