



A Christmas Couplet

(Good King Wenceslas, God Rest Ye Merry, Gentlemen)

TRADITIONAL

Arranged by VINCE GASSI

Instrumentation

Full Score	1
Flute 1	4
Flute 2	4
Oboe	2
B $\flat$ Clarinet 1	4
B $\flat$ Clarinet 2	4
B $\flat$ Clarinet 3	4
Bass Clarinet	2
Bassoon	2
Alto Saxophone 1	2
Alto Saxophone 2	2
Tenor Saxophone	2
Baritone Saxophone	2
B $\flat$ Trumpet 1	4
B $\flat$ Trumpet 2	4
B $\flat$ Trumpet 3	4
Horn in F 1	2
Horn in F 2	2
Trombone 1	3
Trombone 2	3
Euphonium	4
Baritone T.C.	2
Tuba	4
Timpani	2
Mallets	2
Bells, Chimes	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	3
Suspended Cymbal, Triangle, Crash Cymbals	

About the Arranger



Vince Gassi is a much sought-after composer, conductor, and clinician. With over 100 published titles to his credit, Vince's creative and energetic style has made him a favourite with young musicians. His works, both challenging and musically rewarding, appear on many international concert and contest lists.

Vince received his Bachelor of Music from the University of Western Ontario in London, Canada and later studied composing and arranging at the renowned Dick Grove School of Music in Los Angeles, California. He recently completed his Ph.D. at York University in Toronto, Canada.

For twenty-five years Vince has taught Instrumental Music at the elementary and secondary school levels. He is in frequent demand as a guest conductor, adjudicator, and clinician throughout the United States and Canada. His Cool Ideas, Arranging Concepts, Digital Workflows, and Creativity Workouts seminars focus on ways to engage students and teachers in the creative process.

Vince continues to receive many commissions and his works have been recorded and performed throughout North America, Europe, and Japan. Vince currently lives Toronto.

A Christmas Couplet

(Good King Wenceslas, God Rest Ye Merry, Gentlemen)

Two timeless Christmas classics and one awesome band are the perfect ingredients to serve up a festive evening for your audience. *Good King Wenceslas* and *God Rest Ye Merry Gentlemen* combine and intertwine, mix and remix in ways artful and elegant.



Wingert-Jones Publications

Recordings are available on all major streaming services.

VINCE GASSI
(SOCAN)

1	2	3	4	5	6
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Musical score for "The Rose Tree" in G major, 3/4 time. The score is for a piano and voice. The piano part consists of a single melodic line on a grand staff. The voice part is a single line. The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The tempo is marked "Allegretto" and the dynamics are "f" (forte) and "mf" (mezzo-forte). The key signature is one sharp (F#) and the time signature is 3/4. The score is for a piano and voice. The piano part consists of a single melodic line on a grand staff. The voice part is a single line. The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The tempo is marked "Allegretto" and the dynamics are "f" (forte) and "mf" (mezzo-forte). The key signature is one sharp (F#) and the time signature is 3/4. The score is for a piano and voice. The piano part consists of a single melodic line on a grand staff. The voice part is a single line. The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The tempo is marked "Allegretto" and the dynamics are "f" (forte) and "mf" (mezzo-forte). The key signature is one sharp (F#) and the time signature is 3/4.

CBW2404FS

mp

25

Fl. 1, 2 *p* *mp* *mf* *f*

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

B♭ Cl. 1 *mp* *f* *mp* *mf* *f*

B♭ Cl. 2, 3 *mp* *f* *mp* *mf* *f*

B. Cl. *mf* *f*

Bsn. *mf* *f*

A. Sax. 1, 2 *mf* *f*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

25

B♭ Tpt. 1 *mp* *mf* *f* St. Mute Open

B♭ Tpt. 2, 3 *mp* *mf* *f* St. Mute a2 Open

Hn. 1, 2 *mf* *f*

Tbn. 1, 2 *mf* *f*

Euph. *mf* *f*

Tba. *mf* *f*

Tim. *mf* *f*

Mal. *f* *f*

Perc. 1 *mp* *mf* *f*

Perc. 2 *mf*

25 26 27 28 29 30

33

Fl. 1, 2

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Mal.

Perc. 1

Perc. 2

Sus. Cym.

mp

f

mf

a2

33

31

32

33

34

35

36

39

Fl. 1, 2 *mf* *f*

Ob. *mf* *f*

B $\flat$ Cl. 1 *mf* *f*

B $\flat$ Cl. 2, 3 *mf* *f*

B. Cl. *mf* *f*

Bsn. *mf* *f*

A. Sax. 1, 2 *f* a2

T. Sax. *mf* *f*

B. Sax. *mf* *f*

B $\flat$ Tpt. 1 *f*

B $\flat$ Tpt. 2, 3 *f*

Hn. 1, 2 *mf* *f* a2

Tbn. 1, 2 *f*

Euph. *mf* *f*

Tba. *mf* *f*

Timp. *f*

Mal. *f*

Perc. 1 *mf* *f*

Perc. 2 *mp* *mf*

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Mal.

Perc. 1

Perc. 2

Tri.

47

Fl. 1, 2 *mf* *f* *a2*

Ob. *mf* *f*

B♭ Cl. 1 *f*

B♭ Cl. 2, 3 *a2*

B. Cl. *f*

Bsn. *mf* *f*

A. Sax. 1, 2 *mf* *f* *a2*

T. Sax. *f*

B. Sax. *f*

47

B♭ Tpt. 1 *f*

B♭ Tpt. 2, 3 *f*

Hn. 1, 2 *a2*

Tbn. 1, 2 *mf* *f* *a2*

Euph. *f*

Tba. *f*

Timp. *f*

Mal. *mf* *f*

Perc. 1 *mf* *f* Crash Cymbals

Perc. 2

f

52 53 54 55 56 57