

CTS-1107 SATB

GOOD CHRISTIAN MEN, REJOICE

Arranged by Claude T. Smith



**CLAUDE T. SMITH
PUBLICATIONS, INC.**

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ABOUT THE COMPOSER

Claude T. Smith was born in Monroe City, Missouri on March 14, 1932. He began his undergraduate degree at Central Methodist College in Fayette, Missouri, eventually enlisting in 1952 and serving in the 371st U.S. Army Band during the Korean War. After his service, he completed his Bachelor of Music Education degree at the University of Kansas in Lawrence.

Smith composed over 200 works for band, orchestra, choir, solos, small ensembles as well as three method books for band and orchestra. His compositions have been commissioned and performed by leading musical organizations throughout the world including the U.S. Air Force Band, the "President's Own" U.S. Marine Band, the U.S. Navy Band, and the U.S. Army Field Band. His solos were written for noted artists such as "Doc" Severinsen, Dale Underwood, Brian Bowman, Warren Covington, Gary Foster, Rich Matteson, and Steve Seward.

Sacred choral music was a deep passion of Smith as he directed church choirs for five years in Cozad (NE), 10 years in Chillicothe (MO), and 10 years in Raytown (MO). Many of his choral anthems were written for his church choirs and for Missouri and Nebraska All-State Choirs, Bands, and Orchestras.

Smith was active as a clinician and guest conductor throughout the United States, Australia, Canada, and Europe. He received many awards for his contributions to music education and for his work in composition including numerous ASCAP Composers Award. Following his death, he was awarded the National Band Association Academy of Wind and Percussion Arts (AWAPA) Award (1987), honorary Doctorate of Humane Letters from Central Methodist College (1988), Missouri Bandmasters Association Hall of Fame (1988), Kappa Kappa Psi Distinguished Service to Music Medal (1988), Missouri Music Educators Association Hall of Fame (1992), and named School Director of the Year from the Christian Instrumental Directors Association (1994).

Smith was a member of the Music Educators National Conference (now NAfME), Missouri Bandmasters Association, National Band Association, American Bandmasters Association, Phi Mu Alpha Sinfonia and served as past president of the Missouri Music Educators Association.

Claude T. Smith passed away on December 13, 1987 in Kansas City, Missouri having completed a Christmas concert at church with his choir and orchestra. His wife, Maureen Faye Smith and his daughter, Pam Smith Kelly, along with Pam's husband, Jim, founded Claude T. Smith Publications, Inc. in 1993. C.L. Barnhouse Co. became the exclusive distributor for his instrumental works in 2016 with Claude T. Smith Publications, publishing his choral works, biography and recordings. Claude T. Smith Publications is dedicated to keeping the music of Claude T. Smith and many composers and arrangers available and in the hearts of musicians worldwide.

PROGRAM NOTES

Among the oldest and most beloved Christmas hymns, *Good Christian Men, Rejoice* traces its origins to the late Middle Ages. The melody first appeared in the 14th century and is associated with the *Piae Cantiones*, a collection of Latin and Swedish sacred songs published in 1582. Although often thought of as an English Christmas carol, the tune predates the English text by several centuries, making it one of the oldest melodies still regularly sung during the Christmas season.

The familiar English text was translated in the mid-19th century by the English hymn writer John Mason Neale, whose work introduced many medieval Latin hymns to English-speaking congregations. The carol's joyful refrain, "News! News! Jesus Christ is born today," reflects the celebratory spirit of Christmas while preserving the simple, direct style of medieval devotional song. The melody itself, lively and dance-like, suggests the festive character that often accompanied sacred music of the period.

The longevity of *Good Christian Men, Rejoice* is a testament to the remarkable preservation of medieval sacred music within modern worship and performance traditions. Few Christmas carols in common use can trace their musical roots back nearly seven centuries. Its continued presence in hymnals and concert programs reflects not only its historical significance but also the timeless quality of a melody that has transcended languages, cultures, and generations.



GOOD CHRISTIAN MEN, REJOICE

Joyfully

arr. by Claude T. Smith, ASCAP

The musical score is arranged for four voices (Soprano, Alto, Tenor, Bass) and an optional piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 8/8. The tempo/mood is 'Joyfully'. The score begins with a forte (*f*) dynamic. The vocal parts enter with the lyrics 'Good Christ - ian men re - joice!'. The piano accompaniment is marked 'Optional accomp.' and begins with a forte (*f*) dynamic. The score is divided into two systems. The first system covers measures 1 through 3. The second system, starting at measure 4, features a melodic line for the voices and a corresponding piano accompaniment. A large red watermark 'Sample - Not For Performance' is diagonally across the page.

Good Christ - ian men re - joice! Good Christ - ian men re -

Good Christ - ian men re - joice! Good Christ - ian men re -

Good Christ - ian men re - joice! Good Christ - ian men re -

Good Christ - ian men re - joice! Good Christ - ian men re -

Optional accomp. *f*

4

joice! Christ - ian men re - joice! Re -

joice! Christ - ian men re - joice! Re -

joice! Christ - ian men re - joice! Re -

joice! Christ - ian men re - joice! Re -

Good Christian Men, Rejoice, page 3

8

joice! Re - joice! joice! Re - joice! joice! Re - joice! joice! Re - joice!

The first system of the score contains measures 8 through 11. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for the piano. The vocal parts have lyrics: 'joice!', 'Re -', and 'joice!'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

12 **A**

Good Christ - ian men re - joice.

The second system of the score contains measures 12 through 15. It features four vocal staves and a grand staff for the piano. The vocal parts have lyrics: 'Good Christ - ian men re - joice.'. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Good Christian Men, Rejoice, page 4

16

mp cresc. Heart, and soul, and voice; *mf* Give ye heed to what we say:

mp cresc. Heart, and soul, and voice; *mf* Give ye heed to what we say:

mf

20

f Je - sus Christ is born to - day; Ox and ass be -

f Je - sus Christ is born to - day; Ox and ass be -

f Je - sus Christ is born to - day; Ox and ass be -

f Je - sus Christ is born to - day; Ox and ass be -

f

Good Christian Men, Rejoice, page 5

23

mf *dim.*

fore Him bow, And He is in His man - ger now.

mf *dim.*

fore Him bow, And He is in His man - ger now.

mf *dim.*

fore Him bow, And He is in His man - ger now.

fore Him bow,

mf *dim.*

26

dim. *p* *mf*

Christ is born to - day! Re -

mp *mf*

Christ is born to - day! Re -

mp *mf*

Christ is born to - day! Re -

mp *dim.* *p* *mf*

Good Christian Men, Rejoice, page 6

30 **B**

(sim.)

joyce! Re - joyce! Re - joyce! Re - joyce! Re - joyce! Re -

(sim.)

joyce! Re - joyce! Re - joyce! Re - joyce! Re - joyce! Re -

(sim.)

joyce! Re - joyce! Re - joyce! Re - joyce! Re - joyce! Re -

mf

Good Christ - ian men re -

(sim.)

33

joyce! Re - joyce! Re - joyce! Re - joyce! Re - joyce! Re - joyce! Re -

joyce! Re - joyce! Re - joyce! Re - joyce! Re - joyce! Re - joyce! Re -

joyce! Re - joyce! Re - joyce! Re - joyce! Re - joyce! Re - joyce! Re -

joyce with heart and soul and voice; now ye hear of

Good Christian Men, Rejoice, page 7

37

joyce! Re - joyce! Re - joyce! Re - joyce! Re - joyce! Re -

joyce! Re - joyce! Re - joyce! Re - joyce! Re - joyce! Re -

joyce! Re - joyce! Re - joyce! Re - joyce! Re - joyce! Re -

end - less bliss; Je - sus Christ was born for this! He has oped the

This block contains measures 37 through 40 of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'joyce! Re - joyce! Re - joyce! Re - joyce! Re - joyce! Re -', 'joyce! Re - joyce! Re - joyce! Re - joyce! Re - joyce! Re -', 'joyce! Re - joyce! Re - joyce! Re - joyce! Re - joyce! Re -', and 'end - less bliss; Je - sus Christ was born for this! He has oped the'. A large red watermark 'Sample - Not For Performance' is visible across the page.

41

joyce! Re - joyce! Re - joyce! Re - joyce! Re -

joyce! Re - joyce! Re - joyce! Re - joyce! Re -

joyce! Re - joyce! Re - joyce! Re - joyce! Re -

heaven - ly door, And man is bless - ed ev - er - more. Christ is born for

This block contains measures 41 through 44 of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'joyce! Re - joyce! Re - joyce! Re - joyce! Re -', 'joyce! Re - joyce! Re - joyce! Re - joyce! Re -', 'joyce! Re - joyce! Re - joyce! Re - joyce! Re -', and 'heaven - ly door, And man is bless - ed ev - er - more. Christ is born for'. A large red watermark 'Sample - Not For Performance' is visible across the page.

Good Christian Men, Rejoice, page 8

45

joyce! Re - joyce! Re - joyce! Re - joyce! Re - joyce! Good Christ - ian men re -

joyce! Re - joyce! Re - joyce! Re - joyce! Re - joyce! Good Christ - ian men re -

joyce! Re - joyce! Re - joyce! Re - joyce! Re - joyce! Good Christ - ian men re -

this! Christ is born for this! Good Christ - ian men re -

49

C *rit.*

joyce! Good Christ - ian men re - joyce!

joyce! Good Christ - ian men re - joyce!

joyce! Good Christ - ian men re - joyce!

joyce! Good Christ - ian men re - joyce!

f *rit.*

Good Christian Men, Rejoice, page 9

53 *a tempo* *mf*

Good Christ - ian men re - joice, Re - joice!

Good Christ - ian men re - joice, Re - joice!

Good Christ - ian men re - joice, Re -

Good Christ - ian men re - joice, Re -

mf

57

Re - joice! With heart and soul, nad voice;

Re - joice! With heart and soul, nad voice;

joice! Re - joice! With heart and soul, nad voice;

joice! Re - joice! With heart and soul, nad voice;

mf

Good Christian Men, Rejoice, page 10

61 **D**

Now ye need not fear the grave; Je - sus Christ was born to save;

Now ye need not fear the grave; Je - sus Christ was born to save;

Now ye need not fear the grave; Je - sus Christ was born to save;

Now ye need not fear the grave; Je - sus Christ was born to save;

65

Calls you one, and calls you all, To gain His ev - er

Calls you one, and calls you all, To gain His ev - er -

Calls you one, and calls you all, To gain His ev - er -

Calls you one, calls you all, To gain His ev - er -

Good Christian Men, Rejoice, page 11

[illegible]

72

allarg.

a tempo

E

Christ _____ was born to save. _____ Good Christ - ian men re -

Christ _____ was born to save. _____ Good Christ - ian men re -

8
Christ _____ was born to save. _____ Good Christ - ian men re -

Christ _____ was born to save. _____ Good Christ - ian men re -

Christ _____ was born to save. _____ Good Christ - ian men re -

Good Christian Men, Rejoice, page 12

77

joyce! Good Christ - ian men re - joyce! Good Christ - ian men re -

joyce! Good Christ - ian men re - joyce! Good Christ - ian men re -

joyce! Good Christ - ian men re - joyce! Good Christ - ian men re -

joyce! Good Christ - ian men re - joyce! Good Christ - ian men re -

81 *allarg.*

joyce! Re - joyce! Re - joyce!

joyce! Re - joyce! Re - joyce!

joyce! Re - joyce! Re - joyce!

joyce! Re - joyce! Re - joyce!

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