

5 Christmas Hits

Volume 2

Euphonium (♭ + ♮) & Organ / Piano

Arr.: Jean-François Michel

EMR 90083

1. God Rest You Merry Gentlemen
2. A Silent Night Fantasy
3. Gospel
4. When The Stars Begin To Fall
5. Good King Wenceslas

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Jean-François Michel

Français:

Chaque culture célèbre Noël à sa manière, avec ses traditions musicales uniques. Dans nos pays, cette fête est souvent associée à des mélodies douces et apaisantes : berceuses, hymnes et danses populaires rythment nos veillées, enveloppant cette période d'une atmosphère de sérénité et de recueillement. Ces airs intemporels bercent notre enfance et perpétuent la magie de Noël à travers les générations.

Cependant, j'ai eu l'envie d'explorer une autre facette de cette fête en lui apportant une touche plus dynamique et festive. Pourquoi ne pas revisiter ces mélodies avec une influence plus jazzy ? Le jazz, avec sa richesse harmonique et sa liberté rythmique, permet d'insuffler une nouvelle énergie aux chants traditionnels. Des arrangements swinguant, des improvisations lumineuses et des harmonies colorées pourraient offrir une palette sonore éclatante, comme autant de lumières scintillantes sur un sapin de Noël.

En intégrant ces sonorités plus modernes, on enrichit la fête d'une ambiance chaleureuse et pétillante, où l'esprit de Noël se pare d'accents joyeux et dansants. Entre douceur et vivacité, tradition et modernité, ces arrangements jazz apporteraient une touche de fraîcheur à notre répertoire de Noël. Une façon originale de célébrer cette période magique en alliant le charme du passé à l'énergie du présent.

Deutsch:

Jede Kultur feiert Weihnachten auf ihre Weise und mit ihren eigenen musikalischen Traditionen. In unseren Breitengraden ist das Fest oft mit sanften und beruhigenden Melodien verbunden: Wiegenlieder, Kirchenlieder und Volkstänze bestimmen den Rhythmus der nächtlichen Stunden und hüllen diese Zeit in eine Atmosphäre der Ruhe und Besinnlichkeit. Diese zeitlosen Melodien sind die Wiege unserer Kindheit und tragen den Zauber von Weihnachten über Generationen hinweg.

Ich hatte jedoch den Wunsch, eine andere Facette dieses Festes zu erforschen und ihm eine dynamischere und festlichere Note zu verleihen. Warum nicht diese Melodien neu interpretieren und dabei mehr Jazz einfließen lassen? Der Jazz mit seinem harmonischen Reichtum und seiner rhythmischen Freiheit ermöglicht es, den traditionellen Liedern neue Energie einzuhauchen. Swingende Arrangements, brillante Improvisationen und farbige Harmonien könnten eine strahlende Klangpalette bieten, wie so viele funkelnde Lichter an einem Weihnachtsbaum.

Durch die Integration dieser moderneren Klänge wird das Fest um eine warme und prickelnde Atmosphäre bereichert, in der die Spiritualität der Weihnacht mit fröhlichen und tanzbaren Akzenten angereichert wird. Zwischen Sanftheit und Lebendigkeit, Tradition und Moderne bringen diese Jazz-Arrangements frischen Wind in unser Weihnachtsrepertoire. Eine originelle Art, diese magische Zeit zu feiern, die den Charme der Vergangenheit mit der Energie der Gegenwart verbindet.

English:

Every culture celebrates Christmas in its own way, with its own unique musical traditions. In our part of the world, this holiday is often associated with soft, soothing melodies: lullabies, hymns and folk dances fill our evenings and wrap the season in an atmosphere of serenity and contemplation. These timeless melodies cradle our childhood and perpetuate the magic of Christmas through the generations.

However, I wanted to explore a different facet of this holiday by giving it a more dynamic and festive touch. Why not revisit these melodies with a jazzier influence? Jazz, with its harmonic richness and rhythmic freedom, breathes new energy into traditional songs. Swinging arrangements, bright improvisations and colourful harmonies could provide a dazzling palette of sounds, like so many twinkling lights on a Christmas tree.

By integrating these more modern sounds, we enrich the festivities with a warm, sparkling atmosphere, where the spirit of Christmas is adorned with joyful, dancing accents. Between sweetness and liveliness, tradition and modernity, these jazz arrangements bring a touch of freshness to our Christmas repertoire. An original way to celebrate this magical time of year, combining the charm of the past with the energy of the present.



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B $\flat$ EUPHONIUM

5 Christmas Hits

Volume 2

Arr.: Jean-François Michel

1. God Rest You Merry Gentlemen

♩ = ca. 168 BeBop

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The musical score is written for Euphonium in B-flat major, 4/4 time. It consists of nine staves of music. The first staff (measures 1-9) includes dynamics *p*, *mf*, and *f*, and a triplet marked 'A'. The second staff (measures 10-17) includes *p*, *cresc.*, *mf*, and *p*. The third staff (measures 18-27) includes *f* and a triplet. The fourth staff (measures 28-37) includes *f* and a triplet. The fifth staff (measures 38-47) includes *f* and a triplet. The sixth staff (measures 48-57) includes *p*, *f*, and *ff*, with first and second endings. The seventh staff (measures 58-65) features a series of eighth notes. The eighth staff (measures 66-75) includes *f* and a triplet. The ninth staff (measures 76-83) includes *p subito cresc.* and *f*.

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5 Christmas Hits

Volume 2


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1. God Rest You Merry Gentlemen

Arr.: Jean-François Michel

♩ = ca. 168 Bebop

B♭ Euphonium

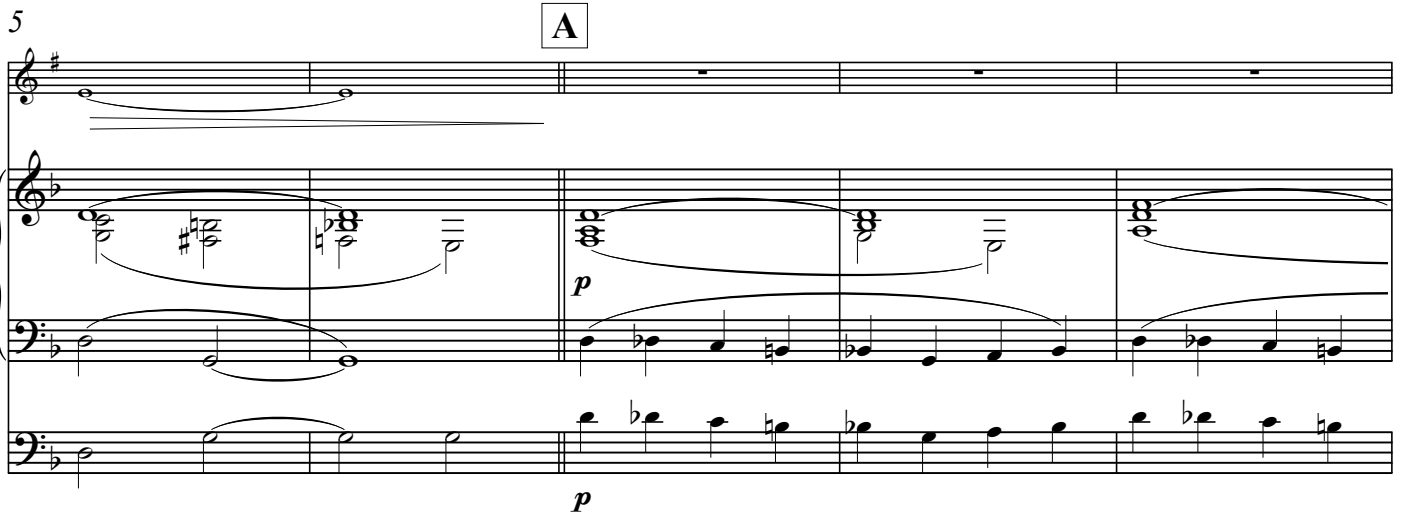
Piano /
or Organ

Contrabass
(optional)



5

A



10

B



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15

C

15

cresc.

f

mf

mf

20

20

25

25

f

f

f

29 D

29

f

mf

mf

2. A Silent Night Fantasy

Arr.: Jean-François Michel

♩ = ca. 92

Measures 1-7 of the piece. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as ca. 92. The music features a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part includes a pizzicato section in the bass line. Dynamics include *p* (piano) and *pizz.* (pizzicato).

8

A

Measures 8-14 of the piece. This section is marked with a box 'A'. The vocal line continues with a melodic phrase. The piano accompaniment features sustained chords and moving bass lines. The key signature remains two flats.

15

Measures 15-20 of the piece. The vocal line has a melodic flourish. The piano accompaniment continues with a steady bass line and harmonic support. The key signature remains two flats.

21 B

Measures 21-27 of the piece. This section is marked with a box 'B'. The vocal line features a new melodic phrase. The piano accompaniment includes sustained chords and a moving bass line. The key signature remains two flats.

28 C

mf *p* *mf* *p*

35

p

42 D

p *pp* *arco* *p* *pp*

49

mf

3. Gospel

Jean-François Michel

Largo ♩ = ca. 66

Piano

Play

A

Measures 1-5 of the musical score. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is Largo (♩ = ca. 66). The dynamics are marked *f* (forte) and *p* (piano). The piano part features a *pizz.* (pizzicato) marking. The vocal line includes a *sostenuto* marking. A box labeled 'A' is placed above the vocal staff at measure 5.

6

Measures 6-11 of the musical score. The piano part features a *sim.* (sustained) marking. The vocal line continues with a melodic line. The piano part includes a *dim.* (diminuendo) marking.

12

Measures 12-18 of the musical score. The piano part features a *dim.* (diminuendo) marking. The vocal line continues with a melodic line. The piano part includes a *dim.* (diminuendo) marking.

19

B

Measures 19-24 of the musical score. The piano part features a *cresc.* (crescendo) marking. The vocal line continues with a melodic line. The piano part includes a *f* (forte) marking. A box labeled 'B' is placed above the vocal staff at measure 19.

26

C Moderato ♩ = ca. 112

33

43

53

D

4. When The Stars Begin To Fall

Arr.: Jean-François Michel

♩. = ca. 68

The musical score is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature is one sharp (F#) and the time signature is 12/8. The score is divided into four systems, each starting with a measure number (1, 5, 9, 13).
 - **System 1 (Measures 1-4):** The top staff is mostly rests. The grand staff features a piano (*p*) accompaniment. The right hand of the grand staff has a melodic line starting in measure 3. The left hand of the grand staff has a bass line with notes and rests. The bottom staff (bass clef) has a line with *arco* and *pizz.* markings.
 - **System 2 (Measures 5-8):** The top staff continues with a melodic line. A box labeled 'A' is placed above measure 7. The grand staff continues with piano accompaniment. The bottom staff continues with *arco* and *pizz.* markings.
 - **System 3 (Measures 9-12):** The top staff continues with a melodic line. The grand staff continues with piano accompaniment. The bottom staff continues with a bass line.
 - **System 4 (Measures 13-16):** The top staff continues with a melodic line. The grand staff continues with piano accompaniment. The bottom staff continues with a bass line. The system ends with a *mf* marking.

17 **B**

22

C

27

32

D

5. Good King Wenceslas

17

Arr.: Jean-François Michel

Cool ♩ = ca. 172

The musical score is arranged in three systems, each with three staves: a vocal line (treble clef, key of D major, 4/4 time), a piano accompaniment (grand staff, key of D major, 4/4 time), and a bass line (bass clef, key of D major, 4/4 time). The tempo is marked 'Cool ♩ = ca. 172'. The score begins with a piano (*p*) dynamic. The first system (measures 1-6) features a vocal melody starting on a whole rest, followed by a half note G4, a quarter note A4, and a half note G4. The piano accompaniment consists of a series of chords in the right hand and a bass line in the left hand. The second system (measures 7-12) continues the vocal melody with a half note F#4, a quarter note E4, and a half note D4. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. The third system (measures 13-18) continues the vocal melody with a half note C4, a quarter note B3, and a half note A3. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. The fourth system (measures 19-24) begins with a section marker 'A' in a box. The vocal melody continues with a half note G3, a quarter note F#3, and a half note E3. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. The score concludes with a mezzo-forte (*mf*) dynamic.

7

13

19 **A**

25 B

mf *mf*

31

f *mf* *p*

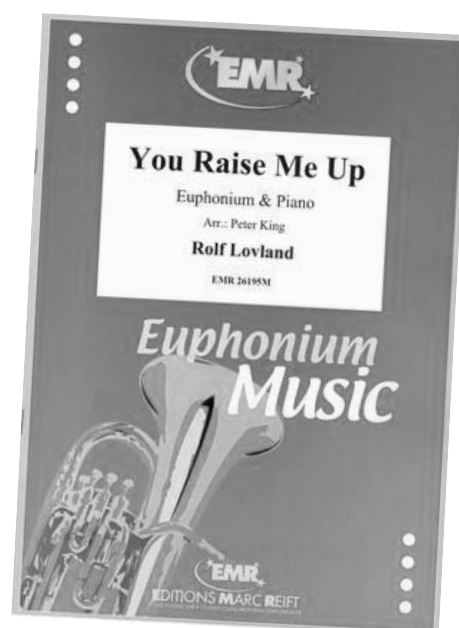
38 C

p *mf* *p* *mf*

44 D

mf *mf* *mf*

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