

5 Christmas Hits

Volume 2

Bass Clarinet & Organ / Piano

Arr.: Jean-François Michel

EMR 90093

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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5 Christmas Hits

Volume 2

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 $\flat$ BASS
CLARINET

5 Christmas Hits

Volume 2

Arr.: Jean-François Michel

1. God Rest You Merry Gentlemen

$\text{♩} = \text{ca. 168}$ Bebop

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is illegal!

10 **A** 3

B

18 **C** *p* *cresc.* *mf > p* *cresc.*

28 **D** 2 *f* *fp*

38 **E** 3 *f*

48 1. 4 2. *p* *f* *ff*

58

66 3 *f* 3

76 *p subito cresc.* *f*

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5 Christmas Hits

Volume 2

1. God Rest You Merry Gentlemen

Arr.: Jean-François Michel

♩ = ca. 168 Bebop

B♭ Bass Clarinet

Piano /
or Organ

Contrabass
(optional)

5

A

10

B

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 one sharp (F#). The tempo is marked as ca. 92. The music features a melody in the right hand of the piano, a bass line in the left hand, and a cello/bass line. Dynamics include *p* (piano) and *pizz.* (pizzicato).

8

A

Measures 8-14 of the piece. Measure 8 is marked with a box containing the letter 'A'. The music continues with the same instrumentation and dynamics.

15

Measures 15-20 of the piece. The music continues with the same instrumentation and dynamics.

21 B

Measures 21-27 of the piece. Measure 21 is marked with a box containing the letter 'B'. The music continues with the same instrumentation and dynamics.

28 C

mf *p*

35

p

42 D

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 piano part features a melody in the right hand and a bass line in the left hand. The bass line starts with a 'pizz.' (pizzicato) marking. Dynamics include *f* (forte), *dim.* (diminuendo), and *p* (piano). The vocal line (top staff) begins with a 'Play' instruction and a box labeled 'A'. It includes a 'sostenuto' marking.

6

Measures 6-11 of the musical score. The piano part continues with a melody in the right hand and a bass line in the left hand. The bass line has a 'sim.' (simile) marking. Dynamics include *f* (forte) and *dim.* (diminuendo). The vocal line (top staff) continues the melody.

12

Measures 12-18 of the musical score. The piano part continues with a melody in the right hand and a bass line in the left hand. The bass line has a 'sim.' (simile) marking. Dynamics include *f* (forte) and *dim.* (diminuendo). The vocal line (top staff) continues the melody.

19

B

Measures 19-24 of the musical score. The piano part continues with a melody in the right hand and a bass line in the left hand. The bass line has a 'sim.' (simile) marking. Dynamics include *cresc.* (crescendo) and *f* (forte). The vocal line (top staff) continues the melody.

26

C Moderato ♩ = ca. 112

26

f *dim.* *f marcato* *f*

33

f marcato

43

53

D

4. When The Stars Begin To Fall

Arr.: Jean-François Michel

♩. = ca. 68

5

9

13

p

arco

pizz.

p

mf

A

17 **B**

Measures 17-21 of section B. The score is written for three staves: a single treble staff at the top, and grand staves (treble and bass) below. The key signature has one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together, and some rests. The grand staff accompaniment includes chords and moving lines in both hands.

22

C

Measures 22-26 of section C. The score continues with the same three-staff layout. Measure 22 shows a melodic line in the treble staff and accompaniment in the grand staff. Measures 23-25 continue the melodic and harmonic development. Measure 26 ends with a double bar line. The dynamic marking *mf* (mezzo-forte) appears in measures 24 and 26.

27

Measures 27-31. This section continues the musical material. The treble staff has several measures of rests, while the grand staff provides a continuous accompaniment. The key signature remains one sharp.

32

D

Measures 32-36 of section D. The score begins with a double bar line at measure 32. The treble staff has a melodic line starting in measure 33, marked with *mf*. The grand staff accompaniment continues. The section concludes with a double bar line at measure 36.

5. Good King Wenceslas

Arr.: Jean-François Michel

Cool ♩ = ca. 172

Measures 1-6 of the piece. The score is in 4/4 time with a key signature of one sharp (F#). The vocal line (treble clef) begins in measure 5 with a half note G4, quarter note A4, and half note B4, marked *p*. The piano accompaniment (grand staff) features a bass line with half notes G2, B1, D2, and F#2, and a right hand with chords. The piano part is marked *p* and includes a *pizz.* (pizzicato) instruction in measure 1.

7

Measures 7-12. The vocal line continues with a half note C5, quarter note D5, and half note E5, marked *mf*. The piano accompaniment continues with the same bass line and chords in the right hand.

13

Measures 13-18. The vocal line features a triplet of eighth notes (G4, A4, B4) in measure 14, marked *mf*, followed by a half note C5, marked *p*. The piano accompaniment continues with the same bass line and chords in the right hand.

19

A

Measures 19-24. The vocal line begins with a half note G4, quarter note A4, and half note B4, marked *mf*. The piano accompaniment features a bass line with half notes G2, B1, D2, and F#2, and a right hand with chords. The piano part is marked *p* and includes a *mf* instruction in measure 19.

25

B

Musical score for measures 25-30, section B. The score is written for three staves: Treble, Piano (Grand Staff), and Bass. The key signature is one sharp (F#). Measure 25 starts with a treble staff melody of quarter notes (F#, G, A, B) and a piano accompaniment of half notes (F#, C). Measure 26 has a treble staff melody of quarter notes (B, A, G, F#) and piano accompaniment of half notes (B, F). Measure 27 has a treble staff melody of quarter notes (F#, E, D, C) and piano accompaniment of half notes (F#, C). Measure 28 has a treble staff melody of quarter notes (B, A, G, F#) and piano accompaniment of half notes (B, F). Measure 29 has a treble staff melody of quarter notes (F#, E, D, C) and piano accompaniment of half notes (F#, C). Measure 30 has a treble staff melody of quarter notes (B, A, G, F#) and piano accompaniment of half notes (B, F). Dynamics include *mf* in measures 25, 26, 27, 28, and 29.

31

Musical score for measures 31-37. The score is written for three staves: Treble, Piano (Grand Staff), and Bass. The key signature is one sharp (F#). Measure 31 has a treble staff melody of quarter notes (F#, G, A, B) and a piano accompaniment of half notes (F#, C). Measure 32 has a treble staff melody of quarter notes (B, A, G, F#) and piano accompaniment of half notes (B, F). Measure 33 has a treble staff melody of quarter notes (F#, E, D, C) and piano accompaniment of half notes (F#, C). Measure 34 has a treble staff melody of quarter notes (B, A, G, F#) and piano accompaniment of half notes (B, F). Measure 35 has a treble staff melody of quarter notes (F#, E, D, C) and piano accompaniment of half notes (F#, C). Measure 36 has a treble staff melody of quarter notes (B, A, G, F#) and piano accompaniment of half notes (B, F). Measure 37 has a treble staff melody of quarter notes (F#, E, D, C) and piano accompaniment of half notes (F#, C). Dynamics include *f* in measures 31, 32, 33, 34, 35, 36, and 37. *mf* is in measure 33. *p* is in measures 35, 36, and 37.

38

C

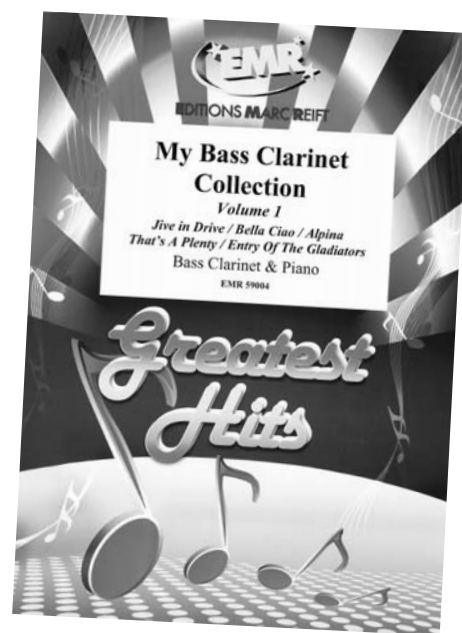
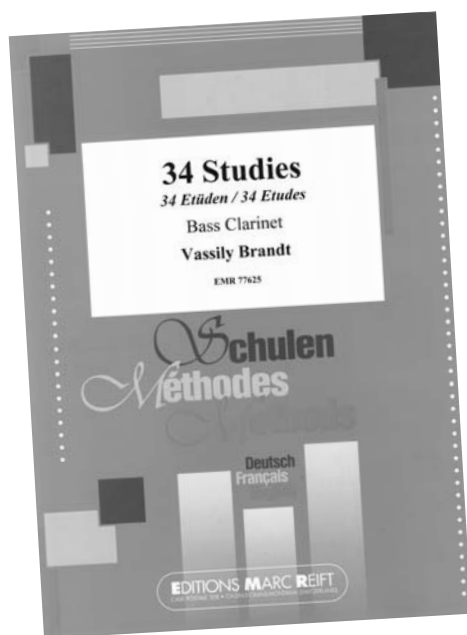
Musical score for measures 38-43, section C. The score is written for three staves: Treble, Piano (Grand Staff), and Bass. The key signature is one sharp (F#). Measure 38 has a treble staff melody of quarter notes (F#, G, A, B) and a piano accompaniment of half notes (F#, C). Measure 39 has a treble staff melody of quarter notes (B, A, G, F#) and piano accompaniment of half notes (B, F). Measure 40 has a treble staff melody of quarter notes (F#, E, D, C) and piano accompaniment of half notes (F#, C). Measure 41 has a treble staff melody of quarter notes (B, A, G, F#) and piano accompaniment of half notes (B, F). Measure 42 has a treble staff melody of quarter notes (F#, E, D, C) and piano accompaniment of half notes (F#, C). Measure 43 has a treble staff melody of quarter notes (B, A, G, F#) and piano accompaniment of half notes (B, F). Dynamics include *mf* in measures 38, 39, 40, 41, 42, and 43. *p* is in measures 38, 39, 40, 41, 42, and 43.

44

D

Musical score for measures 44-49, section D. The score is written for three staves: Treble, Piano (Grand Staff), and Bass. The key signature is one sharp (F#). Measure 44 has a treble staff melody of quarter notes (F#, G, A, B) and a piano accompaniment of half notes (F#, C). Measure 45 has a treble staff melody of quarter notes (B, A, G, F#) and piano accompaniment of half notes (B, F). Measure 46 has a treble staff melody of quarter notes (F#, E, D, C) and piano accompaniment of half notes (F#, C). Measure 47 has a treble staff melody of quarter notes (B, A, G, F#) and piano accompaniment of half notes (B, F). Measure 48 has a treble staff melody of quarter notes (F#, E, D, C) and piano accompaniment of half notes (F#, C). Measure 49 has a treble staff melody of quarter notes (B, A, G, F#) and piano accompaniment of half notes (B, F). Dynamics include *mf* in measures 44, 45, 46, 47, 48, and 49. *p* is in measures 44, 45, 46, 47, 48, and 49.

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