

5 Christmas Hits

Volume 2

Soprano Saxophone & Organ / Piano

Arr.: Jean-François Michel

EMR 90094

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 $\flat$ SOPRANO
SAXOPHONE

5 Christmas Hits

Volume 2

Arr.: Jean-François Michel

1. God Rest You Merry Gentlemen

$\text{♩} = \text{ca. 168}$ Bebop

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The musical score is written for Bb Soprano Saxophone in 4/4 time. It begins with a key signature of one sharp (F#) and a tempo of approximately 168 beats per minute in a Bebop style. The score is divided into measures, with measure numbers 10, 18, 28, 38, 48, 58, 66, and 76 marked at the start of their respective staves. The music features various dynamics including *p* (piano), *mf* (mezzo-forte), *f* (forte), *fp* (fortissimo piano), and *ff* (fortissimo). It includes articulation marks such as accents (>) and slurs. Rehearsal marks A, B, C, D, and E are placed above the staff. Rhythmic patterns are indicated by numbers 2, 3, and 4. The score concludes with a *p subito cresc.* (piano subito crescendo) marking and a final *f* (forte) dynamic.

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5 Christmas Hits

Volume 2

1. God Rest You Merry Gentlemen

Arr.: Jean-François Michel

♩ = ca. 168 Bebop

Soprano Saxophone

Piano /
or Organ

Contrabass
(optional)

5 A

10 B

The musical score is written for three instruments: Soprano Saxophone, Piano/Organ, and optional Contrabass. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as 'ca. 168 Bebop'. The score is divided into two systems. The first system contains measures 5-10, with a section marker 'A' above measure 7. The second system contains measures 10-14, with a section marker 'B' above measure 11. Dynamics include piano (p), mezzo-forte (mf), and forte (f). Articulation includes pizzicato (pizz.) and crescendo (cresc.).

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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 one sharp (F#). The tempo is marked as ca. 92. The music features a piano (p) dynamic. The right hand plays a melody with slurs and accents, while the left hand provides harmonic support with chords and single notes. A 'pizz.' (pizzicato) marking is present in the left hand at measure 2.

8

A

Measures 8-14 of the piece. This section is marked with a box 'A'. The music continues with the same piano (p) dynamic. The right hand features more complex melodic lines with slurs and ties, while the left hand maintains a steady accompaniment.

15

Measures 15-20 of the piece. The music continues with the same piano (p) dynamic. The right hand has a more active melody with many slurs, while the left hand provides a consistent harmonic foundation.

21

B

Measures 21-27 of the piece. This section is marked with a box 'B'. The music continues with the same piano (p) dynamic. The right hand features a melody with long slurs, while the left hand provides a steady accompaniment.

28 C

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 vocal line begins with a melodic phrase. The piano accompaniment features a rhythmic pattern in the right hand and a more active bass line. The pizzicato bass line provides a steady accompaniment. Dynamics include piano (p), sostenuto, forte (f), and diminuendo (dim.).

6

Measures 6-11 of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment features a rhythmic pattern in the right hand and a more active bass line. The piano part includes a 'sim.' (simile) marking. The bass line continues with a steady rhythm.

12

Measures 12-18 of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment features a rhythmic pattern in the right hand and a more active bass line. The piano part includes a 'cresc.' (crescendo) marking. The bass line continues with a steady rhythm.

19

B

Measures 19-24 of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment features a rhythmic pattern in the right hand and a more active bass line. The piano part includes a 'cresc.' (crescendo) marking. The bass line continues with a steady rhythm.

26

C Moderato ♩ = ca. 112

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

33

f marcato *f marcato* *f marcato*

43

f marcato *f marcato* *f marcato*

53

D

f marcato *f marcato* *f marcato*

4. When The Stars Begin To Fall

Arr.: Jean-François Michel

♩. = ca. 68

5

9

13

p

arco

pizz.

A

mf

17 **B**

Measures 17-21 of section B. The score is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has one sharp (F#). The melody in the top staff consists of eighth and quarter notes. The piano accompaniment in the grand staff features chords and moving lines in both hands, with some measures containing triplets.

22

C

Measures 22-26 of section C. The score continues with the same three-staff layout. Measure 22 has a repeat sign. Measures 23-24 show a change in the piano accompaniment. Measure 25 includes a *mf* (mezzo-forte) dynamic marking. The section ends with a double bar line in measure 26.

27

Measures 27-31. The single treble staff at the top contains whole rests. The piano accompaniment in the grand staff continues with chords and moving lines. The section ends with a double bar line in measure 31.

32

D

Measures 32-36 of section D. The single treble staff at the top has a *mf* dynamic marking at the beginning. The piano accompaniment in the grand staff features chords and moving lines. The section ends with a double bar line in measure 36.

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 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 4/4. The first system (measures 1-6) features a melody in the top staff starting at measure 5, with piano (*p*) dynamics in the top and bass staves. The second system (measures 7-12) continues the melody and accompaniment, with a mezzo-forte (*mf*) dynamic marking. The third system (measures 13-18) includes a triplet in the top staff and a piano (*p*) dynamic. The fourth system (measures 19-24) is marked with a box 'A' and features a mezzo-forte (*mf*) dynamic in the top staff and piano (*p*) in the grand staff. The score concludes with a mezzo-forte (*mf*) dynamic in the bass staff.

25 B

mf

mf

31

f

mf

p

f

p

38 C

mf

p

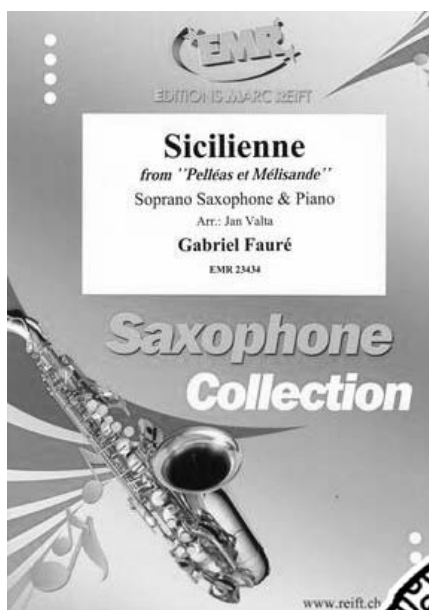
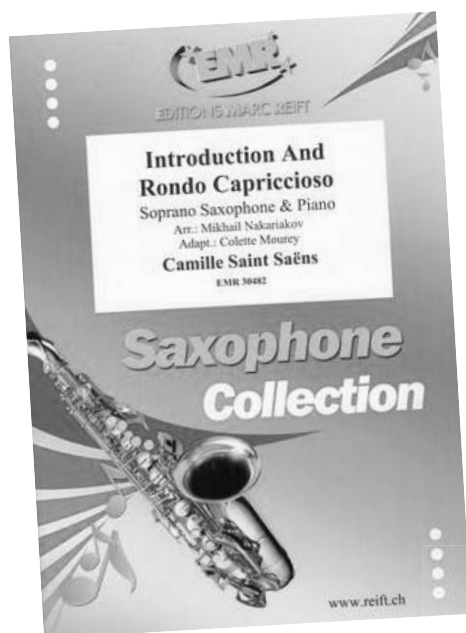
mf

p

mf

44 D

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