

5 Christmas Hits

Volume 2

Bass Trombone & Organ / Piano

Arr.: Jean-François Michel

EMR 90098

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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BASS
TROMBONE

5 Christmas Hits

Volume 2

Arr.: Jean-François Michel

1. God Rest You Merry Gentlemen

♩ = ca. 168 Bebop

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is illegal!

10

18

28

38

48

58

66

76

A

B

C

D

E

p *mf* *f*

p *cresc.* *mf > p* *cresc.*

f *f*

f *fp*

f *f*

1. *p* *f* *ff*

2.

f *p subito cresc.* *f*

ff

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5 Christmas Hits

Volume 2

1. God Rest You Merry Gentlemen

Arr.: Jean-François Michel

♩ = ca. 168 Bebop

Bass Trombone

Piano /
or Organ

Contrabass
(optional)

5

A

10

B

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15

C

Measures 15-19 of the musical score. The score is written for three staves: a single bass staff at the top, a grand staff (treble and bass) in the middle, and a single bass staff at the bottom. Measure 15 features a crescendo in the top staff, marked *cresc.*, and a forte *f* dynamic. The middle staff has a mezzo-forte *mf* dynamic. The bottom staff also has a mezzo-forte *mf* dynamic. The music includes various note values, rests, and phrasing slurs.

20

Measures 20-24 of the musical score. The score continues with the same three-staff layout. Measure 20 has a mezzo-forte *mf* dynamic. The music includes various note values, rests, and phrasing slurs.

25

Measures 25-28 of the musical score. The score continues with the same three-staff layout. Measure 25 features a forte *f* dynamic. The music includes various note values, rests, and phrasing slurs.

29 D

Measures 29-32 of the musical score. The score continues with the same three-staff layout. Measure 29 features a mezzo-forte *mf* dynamic. The music includes various note values, rests, and phrasing slurs.

2. A Silent Night Fantasy

Arr.: Jean-François Michel

♩ = ca. 92

Measures 1-7 of the piece. The score is in 3/4 time, key of B-flat major. The bass line starts with a whole rest, followed by a half note G2, a quarter note F2, and a half note E2. The piano accompaniment features a series of chords in the right hand and a single note in the left hand. Dynamics include *p* (piano) and *pizz.* (pizzicato).

8

A

Measures 8-14. Measure 8 begins with a repeat sign. The bass line continues with a half note D2, a quarter note C2, and a half note B1. The piano accompaniment features a series of chords in the right hand and a single note in the left hand. Dynamics include *p* (piano).

15

Measures 15-20. The bass line continues with a half note A1, a quarter note G1, and a half note F1. The piano accompaniment features a series of chords in the right hand and a single note in the left hand. Dynamics include *p* (piano).

21 B

Measures 21-26. Measure 21 begins with a repeat sign. The bass line continues with a half note E1, a quarter note D1, and a half note C1. The piano accompaniment features a series of chords in the right hand and a single note in the left hand. Dynamics include *p* (piano).

3. Gospel

Jean-François Michel

Largo ♩ = ca. 66

Piano

Play

A

The image shows a musical score for a piece with two sections: 'Piano' and 'Play'. The score is written for four staves: Bass (top), Treble (second), Bass (third), and Bass (bottom). The time signature is 4/4. The 'Piano' section is marked with a piano (*p*) dynamic and a 'sostenuto' instruction. The 'Play' section is marked with a forte (*f*) dynamic and a 'pizz.' (pizzicato) instruction. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Piano

p sostenuto

Play

f *dim.* *p*

pizz. *f* *dim.* *p*

6

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter rest, followed by a series of eighth and quarter notes. The second system is a grand staff (treble and bass clefs) with a key signature of one flat. The treble staff features a melodic line with a 'sim.' (simile) marking and a slur over the first two measures. The bass staff provides a harmonic accompaniment with a steady eighth-note pattern. The third system continues the grand staff, with the treble staff showing a melodic line and the bass staff showing a steady eighth-note pattern. The score concludes with a final measure in the bass staff.

12

A musical score for the song 'The Rose Tree'. The score is written for three parts: a vocal line (soprano), a piano accompaniment (treble and bass staves), and a bass line (bass staff). The key signature is one flat (B-flat), and the time signature is 4/4. The vocal line begins with a treble clef and a key signature change to one flat. The piano accompaniment features a complex, arpeggiated figure in the right hand and a steady bass line in the left hand. The bass line is written in a bass clef and follows a similar rhythmic pattern to the piano accompaniment. The score is presented in a clean, black-and-white format with standard musical notation.

19

B

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single bass staff with a melody that begins with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and finally a half note E3. The second system contains two staves: a treble staff and a bass staff. The treble staff features a melody starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The bass staff provides a harmonic accompaniment, starting with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and finally a half note E3. The third system also consists of two staves: a treble staff and a bass staff. The treble staff continues the melody from the second system, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The bass staff continues the harmonic accompaniment from the second system, starting with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and finally a half note E3. The score includes dynamic markings such as 'cresc.' and 'f' (forte), and articulation marks like slurs and accents.

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 bass line at the bottom, and a grand staff (treble and bass clef) at the top. The key signature has one sharp (F#) and the time signature is 12/8. The tempo is marked as ♩ = ca. 68.

Measures 1-4: The grand staff features a piano (*p*) accompaniment with sustained chords in the bass and moving lines in the treble. The single bass line starts with an *arco* (bowed) section followed by a *pizz.* (pizzicato) section, both marked *p*.

Measure 5: A section marker 'A' is placed above the staff. The piano accompaniment continues with complex textures. The single bass line has a *p* dynamic marking.

Measures 9-12: The piano accompaniment features a series of chords with a sharp sign (#) in the treble. The single bass line continues with a steady eighth-note pattern.

Measures 13-16: The piano accompaniment has a more active treble line. The single bass line continues its pattern, with a *mf* (mezzo-forte) dynamic marking at the end of measure 16.

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 containing three staves: a single bass staff at the top, a grand staff (treble and bass) in the middle, and a single bass staff at the bottom. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings. The first system starts with a piano (*p*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic. The third system includes a piano (*p*) dynamic and a section marked with a box containing the letter 'A'. The bottom staff of the third system is marked with a mezzo-forte (*mf*) dynamic.

7

13

19 **A**

p

pizz.

p

mf

mf

p

mf

25

B

Musical score for measures 25-30, section B. The score is written for three staves: Bass, Treble, and Bass. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics include *mf* (mezzo-forte) and *f* (forte). The section is marked with a double bar line and a repeat sign at the end.

31

Musical score for measures 31-37. The score is written for three staves: Bass, Treble, and Bass. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte), *mf* (mezzo-forte), and *p* (piano). The section is marked with a double bar line and a repeat sign at the end.

38

C

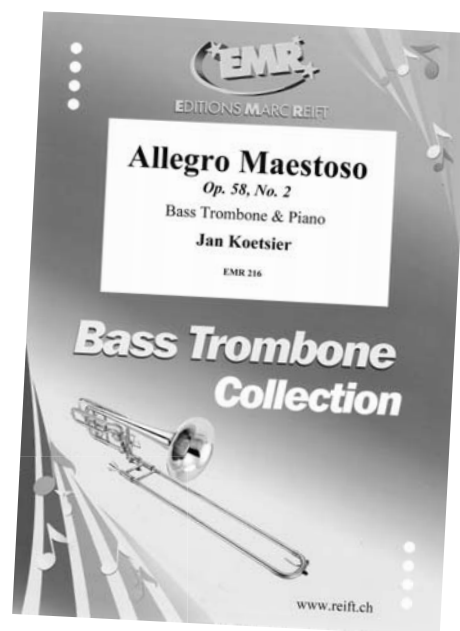
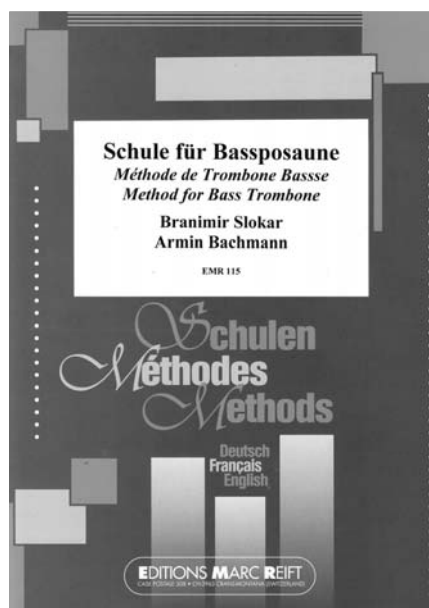
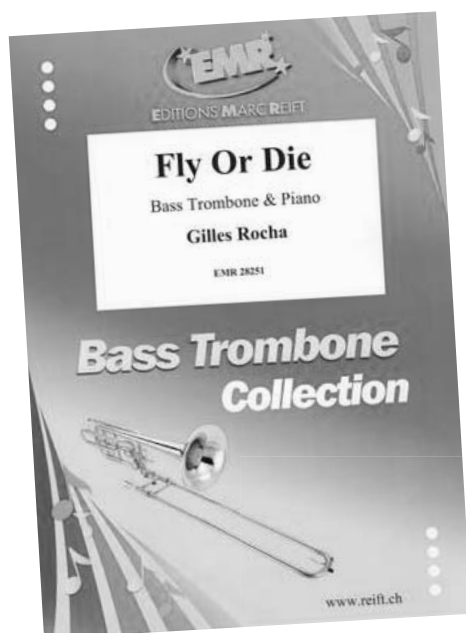
Musical score for measures 38-43, section C. The score is written for three staves: Bass, Treble, and Bass. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics include *mf* (mezzo-forte), *p* (piano), and *mf* (mezzo-forte). The section is marked with a double bar line and a repeat sign at the end.

44

D

Musical score for measures 44-49, section D. The score is written for three staves: Bass, Treble, and Bass. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics include *mf* (mezzo-forte) and *p* (piano). The section is marked with a double bar line and a repeat sign at the end.

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