

5 Christmas Hits

Volume 1

Flute & Organ / Piano

Arr.: Jean-François Michel

EMR 90052

1. Douce Nuit
2. O du Fröhliche
3. Adeste Fideles
4. Il est né le divin enfant
5. Les anges dans nos campagnes / We wish you a merry Christmas

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Jean-François Michel

Français:

Noël est une fête universelle, mais chaque culture l'habille de ses propres couleurs musicales. Dans nos régions, les chants de Noël évoquent souvent douceur et sérénité : berceuses délicates, hymnes solennels et danses entraînantes tissent la toile sonore de nos veillées hivernales. Ces mélodies intemporelles résonnent en nous dès l'enfance et traversent les générations, perpétuant la magie et l'émotion de cette période festive.

S'inspirer de ces airs traditionnels pour en faire des pièces concertantes permet de leur offrir une nouvelle dimension. En amplifiant leur caractère originel, qu'il soit méditatif, éclatant ou nostalgique, on les redécouvre sous un autre jour. Une mélodie apaisante devient une prière intime, un motif entraînant se transforme en un feu d'artifice sonore, une simple comptine revêt un éclat symphonique.

Cette réinterprétation musicale de Noël est une manière de rendre hommage à ces trésors du patrimoine, tout en leur insufflant une énergie nouvelle. Ainsi, au fil des arrangements et des variations, ces thèmes séculaires continuent de vivre et de s'adapter, témoignant de la richesse et de la diversité de notre héritage musical.

Deutsch:

Weihnachten ist ein universelles Fest, aber jede Kultur kleidet es in ihre eigenen musikalischen Farben. In unseren Breitengraden stehen Weihnachtslieder oft für Sanftheit und Gelassenheit: Zarte Wiegenlieder, feierliche Hymnen und mitreißende Tänze bilden den Klangteppich unserer Winterabende. Diese zeitlosen Melodien erklingen in uns seit unserer Kindheit und überdauern Generationen, indem sie den Zauber und die Emotionen dieser festlichen Zeit weitergeben.

Die Bearbeitung dieser traditionellen Melodien zu konzertanten Stücken verleiht ihnen eine neue Dimension. Durch die Verstärkung ihres ursprünglichen Charakters, sei es meditativ, strahlend oder nostalgisch, werden sie in einem anderen Licht wiederentdeckt. Aus einer beruhigenden Melodie wird ein inniges Gebet, aus einem mitreißenden Motiv ein Klangfeuerwerk, aus einem einfachen Kinderlied eine Symphonie.

Diese musikalische Neuinterpretation von Weihnachten ist eine Art, diese Schätze des kulturellen Erbes zu ehren und ihnen gleichzeitig neue Energie zu verleihen. So leben diese jahrhundertealten Themen durch Arrangements und Variationen weiter und passen sich an, was vom Reichtum und der Vielfalt unseres musikalischen Erbes zeugt.

English:

Christmas is a universal celebration, but each culture dresses it in its own musical colours. In our part of the world, Christmas carols often evoke gentleness and serenity: tender lullabies, solemn hymns and lively dances weave the sonorous fabric of our winter evenings. These timeless melodies resonate within us from childhood onwards, crossing generations and perpetuating the magic and emotion of this festive season.

When these traditional tunes are turned into concert pieces, they take on a new dimension. By enhancing their original character, whether meditative, joyful or nostalgic, we rediscover them in a new light. A soothing melody becomes an intimate prayer, a stirring motif is transformed into sonic fireworks, a simple nursery rhyme becomes symphonic.

This musical reinterpretation of Christmas is a way of paying tribute to these heritage treasures while breathing new energy into them. In this way, through arrangements and variations, these ancient themes continue to live and adapt, testifying to the richness and diversity of our musical heritage.



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FLUTE

5 Christmas Hits

Volume 1

Arr.: Jean-François Michel

1. Douce Nuit

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♩ = ca. 90

Musical score for 'Douce Nuit' in 6/8 time. The score consists of five staves of music. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. It begins with a piano (*p*) dynamic, followed by a crescendo to mezzo-forte (*mf*), and then a piano (*p*) dynamic. The second staff continues with a mezzo-forte (*mf*) dynamic, followed by a crescendo to piano (*p*), and then a mezzo-forte (*mf*) dynamic. The third staff starts with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) dynamic, and then a piano (*p*) dynamic. The fourth staff begins with a mezzo-forte (*mf*) dynamic, followed by a mezzo-forte (*mf*) dynamic, and then a mezzo-forte (*mf*) dynamic. The fifth staff starts with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) dynamic, and then a piano (*p*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings. The piece concludes with a 'molto rit.' (molto ritardando) marking.

1. Douce Nuit

8

21

28

37

p *espress.* *mf* *p* *mf* *mf* *mf* *f* *p* *p* *p*

poco rit. *rall.* *molto rit.*

2. O du Fröhliche

Arr.: Jean-François Michel

♩ = ca. 92

Musical score for 'O du Fröhliche' in 4/4 time. The score consists of three staves of music. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It begins with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) dynamic, and then a mezzo-forte (*mf*) dynamic. The second staff continues with a mezzo-forte (*mf*) dynamic, followed by a mezzo-forte (*mf*) dynamic, and then a mezzo-forte (*mf*) dynamic. The third staff starts with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) dynamic, and then a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings. The piece concludes with a 'molto rit.' (molto ritardando) marking.

2. O du Fröhliche

14

23

p *cresc.* *mf* *f* *mf* *mf*

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5 Christmas Hits

Volume 1

1. Douce Nuit

Arr.: Jean-François Michel

$\text{♩} = \text{ca. } 90$

Flute

Organ / Piano

p *mf* *cresc.* *mf*

5 **A**

10 **B**

15 **C**

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

2. O du Fröhliche

Arr.: Jean-François Michel

♩ = ca. 92

The first system of the musical score is in 4/4 time. It features a vocal line with a whole rest followed by a half rest, and a piano accompaniment. The piano part consists of a melody in the right hand and a bass line in the left hand, both starting with a piano (*p*) dynamic. The melody is composed of eighth and quarter notes, while the bass line features a steady eighth-note pattern.

A

The second system, marked with a box 'A', begins at measure 6. The vocal line continues with a melody of eighth and quarter notes. The piano accompaniment remains in the same style, with a piano (*p*) dynamic. The right hand of the piano part has a melody of eighth and quarter notes, while the left hand has a steady eighth-note pattern.

13

B

The third system, marked with a box 'B', begins at measure 13. The vocal line features a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic. The piano accompaniment also features a piano (*p*) dynamic. The right hand of the piano part has a melody of eighth and quarter notes, while the left hand has a steady eighth-note pattern.

20

C

The fourth system, marked with a box 'C', begins at measure 20. The vocal line features a forte (*f*) dynamic. The piano accompaniment also features a forte (*f*) dynamic. The right hand of the piano part has a melody of eighth and quarter notes, while the left hand has a steady eighth-note pattern.

26

D

The fifth system, marked with a box 'D', begins at measure 26. The vocal line features a melody of eighth and quarter notes. The piano accompaniment also features a melody of eighth and quarter notes. The right hand of the piano part has a melody of eighth and quarter notes, while the left hand has a steady eighth-note pattern.

3. Adeste Fideles

Arr.: Jean-François Michel

♩ = ca. 104

The musical score is written for voice and piano. The tempo is marked as ♩ = ca. 104. The key signature has two flats (B-flat major). The score is divided into measures, with measure numbers 10, 20, 29, and 38 indicated at the start of their respective systems.

Measure 1: The vocal part begins with a forte (*f*) dynamic, followed by a crescendo leading to a piano (*p*) dynamic. The piano accompaniment also starts with *f* and transitions to *p*.

Measure 10: The vocal part has a mezzo-forte (*mf*) dynamic, followed by a crescendo to *f*. The piano accompaniment starts with *mf* and transitions to *f*. Section marker **A** is placed above the vocal staff.

Measure 20: The vocal part starts with *mf*, followed by a crescendo to *f*. The piano accompaniment starts with *mf* and transitions to *f*. Section marker **C** is placed above the vocal staff.

Measure 29: The vocal part starts with a forte (*f*) dynamic. The piano accompaniment starts with *f*. Section marker **D** is placed above the vocal staff.

Measure 38: The vocal part starts with *mf*, followed by a crescendo to *f*, then a fortissimo (*ff*) dynamic, and finally a crescendo back to *mf*. The piano accompaniment starts with *ff* and transitions to *mf*.

4. Il est né le divin enfant

Arr.: Jean-François Michel

♩ = ca. 120

First system of the musical score. The vocal line (treble clef) begins with a half rest, followed by a melodic phrase marked *mf* and *f*. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand, marked *f*.

Second system of the musical score, starting at measure 10. The vocal line continues with a melodic phrase marked *f*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand, marked *p leggiero spicato*.

Third system of the musical score, starting at measure 19. The vocal line begins with a half rest, followed by a melodic phrase marked *mp leggiero*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Fourth system of the musical score, starting at measure 27. The vocal line continues with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand, marked *f*.

Fifth system of the musical score, starting at measure 36. The vocal line begins with a half rest, followed by a melodic phrase marked *f marcato* and *tenuto*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

5. Les anges dans nos campagnes / We wish you a merry Christmas

11

Arr.: Jean-François Michel

♩ = ca. 116

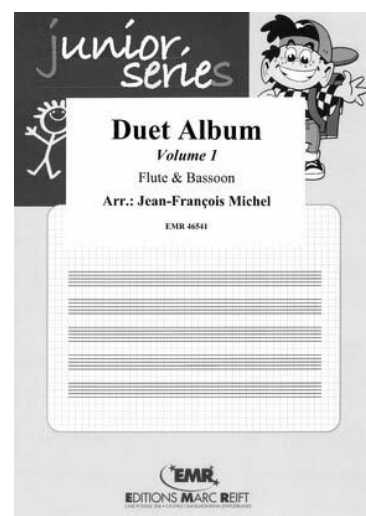
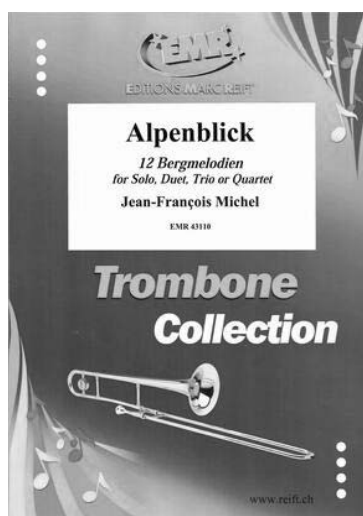
The musical score is written for voice and piano in 4/4 time. It features three main sections: A, B, and C. Section A starts at measure 8 and ends at measure 14. Section B starts at measure 15 and ends at measure 20. Section C starts at measure 21 and ends at measure 26. The score includes various musical notations such as notes, rests, and dynamic markings.

Section A (Measures 8-14): The voice part begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamic markings include *f marcato* and *mf tenuto*.

Section B (Measures 15-20): The voice part continues with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the eighth-note pattern. Dynamic markings include *f* and *mf*.

Section C (Measures 21-26): The voice part begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the eighth-note pattern. Dynamic markings include *f* and *mf*.

Collection Jean-François Michel



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