

5 Christmas Hits

Volume 1

Bassoon & Organ / Piano

Arr.: Jean-François Michel

EMR 90053

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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5 Christmas Hits

Volume 1

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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BASSOON

5 Christmas Hits

Volume 1

Arr.: Jean-François Michel

1. Douce Nuit

♩ = ca. 90

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8

21

28

37

A

B

C

D

E

F

p

mf

p

mf

p

mf

mf

f

p

p

espress.

poco rit.

rall.

molto rit.

2. O du Fröhliche

Arr.: Jean-François Michel

♩ = ca. 92

14

23

A

B

C

p

cresc.

mf

f

EMR 90053

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5 Christmas Hits

Volume 1

1. Douce Nuit

Arr.: Jean-François Michel

♩ = ca. 90

Bassoon

Organ /
Piano

Measures 1-4 of the piece. The Bassoon part starts with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3. The Organ/Piano part features a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *mf* (mezzo-forte).

5 **A**

Measures 5-9 of the piece. The Bassoon part continues with a half note D3, followed by quarter notes E3, F3, and G3, then a half note A3. The Organ/Piano part continues with the melody and bass line. Dynamics include *p* (piano).

10

B

Measures 10-14 of the piece. The Bassoon part has a half rest in measure 10, followed by quarter notes G3, A3, and B3, then a half note C4. The Organ/Piano part continues with the melody and bass line. Dynamics include *mf* (mezzo-forte) and *cresc.* (crescendo).

15

C

Measures 15-18 of the piece. The Bassoon part has a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4. The Organ/Piano part continues with the melody and bass line. Dynamics include *p* (piano) and *mf* (mezzo-forte).

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 piano introduction with a treble and bass staff. The treble staff begins with a piano (*p*) dynamic and contains a series of eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment.

6 **A**

The second system, marked with a boxed 'A', continues the piano introduction. It maintains the *p* dynamic and features more complex harmonic textures in the treble staff, including some chromatic movement.

13

B

The third system, marked with a boxed 'B', begins at measure 13. It introduces a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic. The treble staff shows a more active melodic line, and the bass staff continues the accompaniment.

20

C

The fourth system, marked with a boxed 'C', begins at measure 20. It features a forte (*f*) dynamic. The treble staff has a more pronounced melodic presence, and the bass staff provides a steady accompaniment.

26

D

The fifth system, marked with a boxed 'D', begins at measure 26. It continues the piano introduction with a forte (*f*) dynamic, featuring a more complex harmonic structure in the treble staff.

3. Adeste Fideles

Arr.: Jean-François Michel

♩ = ca. 104

System 1 (Measures 1-9): The vocal line begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The piano accompaniment starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic.

System 2 (Measures 10-19): The vocal line features a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and ends with a forte (*f*) dynamic.

System 3 (Measures 20-28): The vocal line begins with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic.

System 4 (Measures 29-37): The vocal line begins with a forte (*f*) dynamic. The piano accompaniment starts with a forte (*f*) dynamic and ends with a forte (*f*) dynamic.

System 5 (Measures 38-47): The vocal line features a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic, and ends with a fortissimo (*ff*) dynamic. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and ends with a fortissimo (*ff*) dynamic.

4. Il est né le divin enfant

Arr.: Jean-François Michel

♩ = ca. 120

Musical score for "Ca. 120". The score is in 2/4 time and B-flat major. It features three staves: a single bass staff at the top and a grand staff (treble and bass) below. The top staff contains a melodic line with dynamics *mf*, *f*, and *mf*, and accents. The grand staff contains a piano accompaniment, with the left hand playing a steady eighth-note pattern and the right hand playing chords and moving lines. The piano part begins with a forte (*f*) dynamic.

10

f

p leggiero spicato

19 **A**

Musical score for "The Rose Tree" in 3/4 time, featuring a bassoon and piano accompaniment. The key signature has one flat (B-flat). The tempo/mood is marked *mp leggiero*.

Bassoon Part: The melody is characterized by eighth and sixteenth notes, often beamed together. It begins with a quarter rest, followed by a series of eighth notes and sixteenth notes, including some grace notes. The piece concludes with a quarter rest.

Piano Accompaniment: The piano part consists of two staves. The right hand plays chords and eighth-note patterns, while the left hand provides a steady eighth-note accompaniment. The accompaniment is rhythmic and supports the melody.

27

A musical score for the song 'The Rose Tree'. It consists of three staves. The top staff is a bass line in G major (one flat). The middle staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes. The bottom staff is a vocal line in G major, featuring a melody with a final flourish. The score is written in 4/4 time and includes a key signature of one flat (F major or D minor).

36

B

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in a single staff with a key signature of one flat (B-flat) and a common time signature. The melody begins with a whole rest, followed by a series of eighth and quarter notes. The lyrics 'The Rose Tree' are written below the staff. The second system continues the melody, with the lyrics 'The Rose Tree' repeated. The third system shows the final part of the melody, with the lyrics 'The Rose Tree' repeated. The score is written in a simple, clear style, suitable for a children's songbook.

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

11

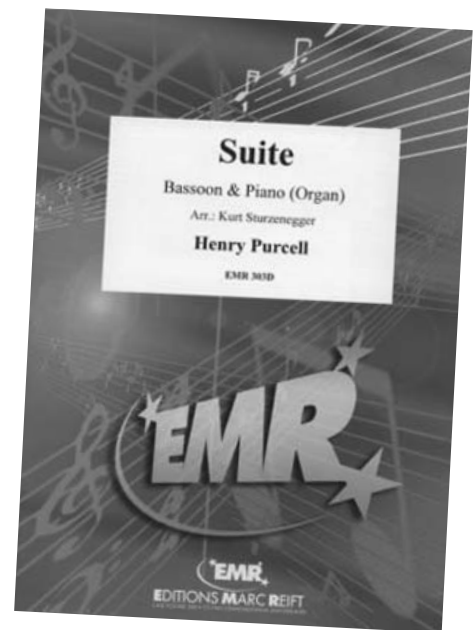
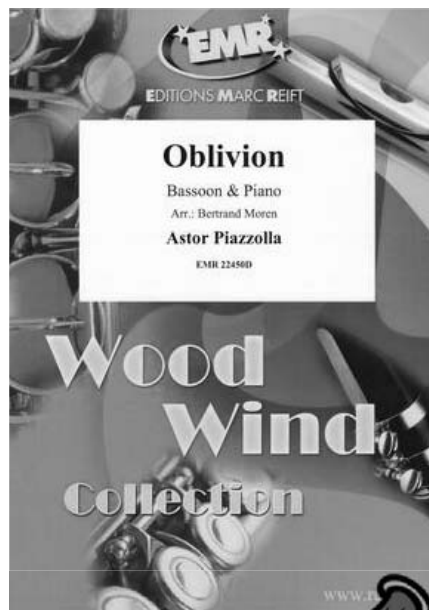
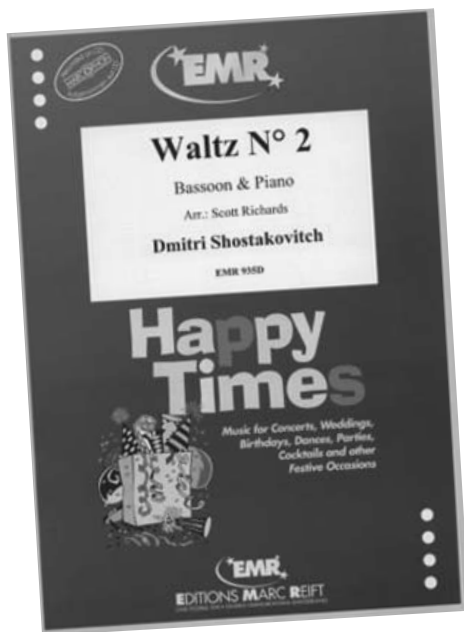
Arr.: Jean-François Michel

♩ = ca. 116

The musical score is written for a single melodic line (likely voice or flute) and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into five systems, each with a measure number at the beginning of the first staff.

- System 1 (Measures 1-7):** The first staff begins with a *f marcato* dynamic. The piano accompaniment starts with a *f* dynamic. The melody features a series of eighth and sixteenth notes.
- System 2 (Measures 8-14):** Labeled with a box 'A' above measure 10. The melody has a *mf tenuto* dynamic. The piano accompaniment has a *mf* dynamic.
- System 3 (Measures 15-20):** Labeled with a box 'B' above measure 17. The melody has a *f* dynamic. The piano accompaniment has a *f* dynamic.
- System 4 (Measures 21-26):** Labeled with a box 'C' above measure 23. The melody has a *f* dynamic. The piano accompaniment has a *f* dynamic.
- System 5 (Measures 27-32):** The melody has a *mf* dynamic. The piano accompaniment has a *f* dynamic.

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