

5 Christmas Hits

Volume 1

Trumpet or Cornet (B $\flat$ + C) & Organ / Piano

Arr.: Jean-François Michel

EMR 90054

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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B $\flat$ TRUMPET
or CORNET

5 Christmas Hits

Volume 1

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1. Douce Nuit

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$\text{♩} = \text{ca. } 90$

8

21

28

37

A

B

C

D

E

F

p

mf

p

mf

p

mf

mf

f

poco rit.

rall.

molto rit.

p

mf

f

2. O du Fröhliche

Arr.: Jean-François Michel

$\text{♩} = \text{ca. } 92$

14

23

A

B

C

p

cresc.

mf

f

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5 Christmas Hits

Volume 1

1. Douce Nuit

Arr.: Jean-François Michel

♩ = ca. 90

B♭ Trumpet
or Cornet

Organ /
Piano

The first system of the musical score for 'Douce Nuit'. It features a B♭ Trumpet or Cornet part and an Organ/Piano part. The tempo is marked as ca. 90. The key signature has two flats (B♭ and E♭). The time signature is 6/8. The Organ/Piano part starts with a piano (p) dynamic, followed by a crescendo (cresc.) and then a mezzo-forte (mf) dynamic. The Trumpet part starts with a piano (p) dynamic and then a mezzo-forte (mf) dynamic.

5 **A**

The second system of the musical score, marked with a box 'A' and measure number 5. It continues the Organ/Piano and Trumpet parts. The Organ/Piano part starts with a piano (p) dynamic. The Trumpet part starts with a piano (p) dynamic.

10

B

The third system of the musical score, marked with a box 'B' and measure number 10. It continues the Organ/Piano and Trumpet parts. The Organ/Piano part starts with a piano (p) dynamic, followed by a crescendo (cresc.) and then a mezzo-forte (mf) dynamic. The Trumpet part starts with a mezzo-forte (mf) dynamic.

15

C

The fourth system of the musical score, marked with a box 'C' and measure number 15. It continues the Organ/Piano and Trumpet parts. The Organ/Piano part starts with a piano (p) dynamic, followed by a mezzo-forte (mf) dynamic. The Trumpet part starts with a piano (p) dynamic.

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2. O du Fröhliche

Arr.: Jean-François Michel

♩ = ca. 92

The first system of the musical score is in 4/4 time with a key signature of one sharp (F#). It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest for four measures. The piano accompaniment starts with a piano (*p*) dynamic, featuring a melody in the right hand and a bass line in the left hand.

6 **A**

The second system begins at measure 6. The vocal line continues with a melody starting on a half note, marked with a piano (*p*) dynamic. The piano accompaniment features chords in the right hand and a steady bass line in the left hand.

13 **B**

The third system begins at measure 13. The vocal line has a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and then a mezzo-forte (*mf*) dynamic. The piano accompaniment includes chords and a bass line, with a piano (*p*) dynamic marking in the right hand.

20 **C**

The fourth system begins at measure 20. The vocal line features a forte (*f*) dynamic. The piano accompaniment also includes a forte (*f*) dynamic marking in the right hand, with chords and a bass line.

26 **D**

The fifth system begins at measure 26. The vocal line continues with a melody. The piano accompaniment features chords and a bass line, concluding the piece.

3. Adeste Fideles

Arr.: Jean-François Michel

♩ = ca. 104

The first system of the musical score for 'Adeste Fideles' is in 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a half rest, followed by a series of eighth and quarter notes, ending with a half note. The piano accompaniment starts with a half note, followed by a series of eighth and quarter notes, ending with a half note. Dynamics include *f* (forte) and *p* (piano).

The second system of the musical score for 'Adeste Fideles' is in 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a half rest, followed by a series of eighth and quarter notes, ending with a half note. The piano accompaniment starts with a half note, followed by a series of eighth and quarter notes, ending with a half note. Dynamics include *mf* (mezzo-forte) and *f* (forte). Section markers A and B are present.

The third system of the musical score for 'Adeste Fideles' is in 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a half rest, followed by a series of eighth and quarter notes, ending with a half note. The piano accompaniment starts with a half note, followed by a series of eighth and quarter notes, ending with a half note. Dynamics include *mf* (mezzo-forte) and *f* (forte). Section marker C is present.

The fourth system of the musical score for 'Adeste Fideles' is in 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a half rest, followed by a series of eighth and quarter notes, ending with a half note. The piano accompaniment starts with a half note, followed by a series of eighth and quarter notes, ending with a half note. Dynamics include *f* (forte). Section marker D is present.

The fifth system of the musical score for 'Adeste Fideles' is in 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a half rest, followed by a series of eighth and quarter notes, ending with a half note. The piano accompaniment starts with a half note, followed by a series of eighth and quarter notes, ending with a half note. Dynamics include *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo).

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 half note G4, a quarter note A4, a quarter note B4, a half note C5, and a half note B4. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *mf* and *f*.

10

Second system of the musical score. The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a half note B4. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *f* and *p leggiero spicato*.

19 **A**

Third system of the musical score, marked with a box 'A'. The vocal line begins with a half rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a half note B4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *mp leggiero*.

27

Fourth system of the musical score. The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a half note B4. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *f*.

36

B

Fifth system of the musical score, marked with a box 'B'. The vocal line begins with a half rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a half note B4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *f marcato* and *tenuto*.

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

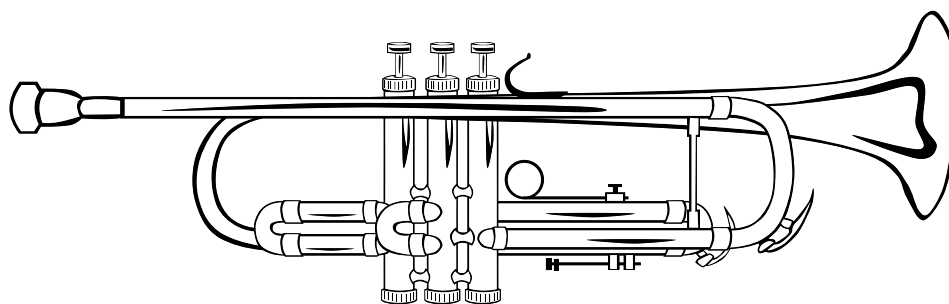
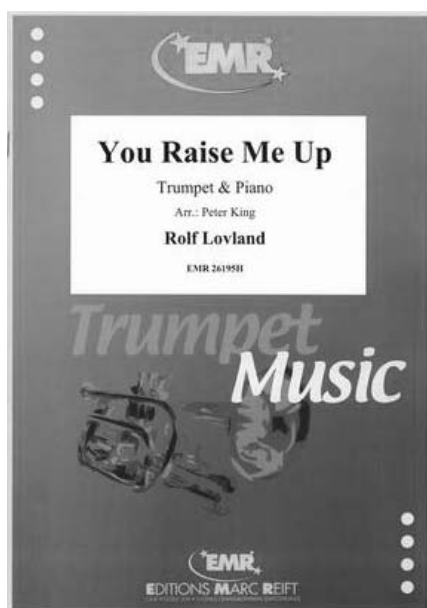
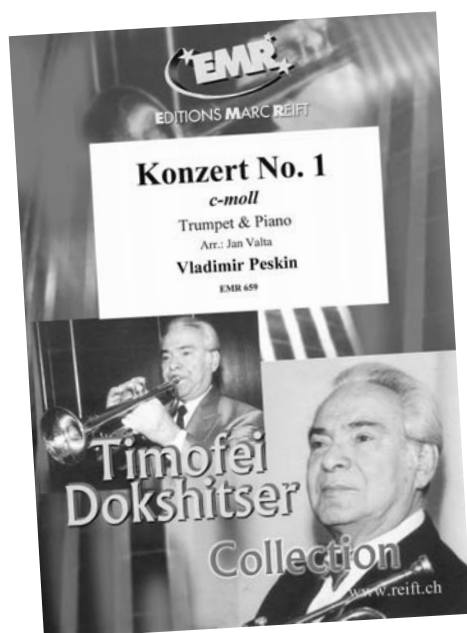
11

Arr.: Jean-François Michel

♩ = ca. 116

The musical score is written for voice and piano in 4/4 time. It consists of five systems of staves. The first system (measures 1-7) is marked *f marcato*. The second system (measures 8-14) is marked *mf tenuto* and *mf*, and is labeled with a box 'A'. The third system (measures 15-20) is marked *f* and *mf*, and is labeled with a box 'B'. The fourth system (measures 21-26) is marked *f* and *mf*, and is labeled with a box 'C'. The fifth system (measures 27-32) is marked *mf* and *f*. The score includes various musical notations such as notes, rests, beams, and dynamic markings.

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