

5 Christmas Hits

Volume 1

Tuba & Organ / Piano

Arr.: Jean-François Michel

EMR 90058

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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EDITIONS MARC REIFT

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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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TUBA

5 Christmas Hits

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Arr.: Jean-François Michel

1. Douce Nuit

♩ = ca. 90

A

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8

B

2

C

4



21

D



28

E

1

2



37

F

poco rit.

1

rall.

molto rit.



2. O du Fröhliche

♩ = ca. 92

Arr.: Jean-François Michel

A

5



14

B

1



23

C



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5 Christmas Hits

Volume 1

1. Douce Nuit

Arr.: Jean-François Michel

♩ = ca. 90

Tuba

Organ / Piano

p *cresc.* *mf*

5 **A**

p

10

B

mf *cresc.* *mf*

15

C

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

6 **A**

The second system, marked 'A', continues the piano introduction. It consists of two staves. The treble staff has a piano (*p*) dynamic and features a melodic line with eighth notes and chords. The bass staff continues the harmonic accompaniment with eighth notes.

13

B

The third system, marked 'B', begins with a piano (*p*) dynamic. It features a melodic line in the treble staff that includes a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic. The bass staff provides a harmonic accompaniment with eighth notes and chords.

20

C

The fourth system, marked 'C', begins with a piano (*p*) dynamic. It features a melodic line in the treble staff that includes a forte (*f*) dynamic. The bass staff provides a harmonic accompaniment with eighth notes and chords.

26

D

The fifth system, marked 'D', continues the piano introduction. It consists of two staves. The treble staff has a piano (*p*) dynamic and features a melodic line with eighth notes and chords. The bass staff continues the harmonic accompaniment with eighth notes.

3. Adeste Fideles

Arr.: Jean-François Michel

♩ = ca. 104

The first system of the musical score for 'Adeste Fideles' is in 4/4 time, featuring a bass line and a piano accompaniment. The bass line begins with a half rest, followed by a series of eighth and quarter notes, ending with a half note. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note pattern. Dynamics include *f* (forte) and *p* (piano).

10

A

B

The second system of the musical score continues the piece. It includes a section labeled 'A' and another labeled 'B'. The bass line features a mix of eighth and quarter notes. The piano accompaniment continues with chords and a steady eighth-note pattern. Dynamics include *mf* (mezzo-forte) and *f* (forte).

20

C

The third system of the musical score continues the piece. It includes a section labeled 'C'. The bass line features a mix of eighth and quarter notes. The piano accompaniment continues with chords and a steady eighth-note pattern. Dynamics include *mf* (mezzo-forte) and *f* (forte).

29

D

The fourth system of the musical score continues the piece. It includes a section labeled 'D'. The bass line features a mix of eighth and quarter notes. The piano accompaniment continues with chords and a steady eighth-note pattern. Dynamics include *f* (forte) and *ff* (fortissimo).

38

The fifth system of the musical score continues the piece. The bass line features a mix of eighth and quarter notes. The piano accompaniment continues with chords and a steady eighth-note pattern. Dynamics include *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo).

4. Il est né le divin enfant

Arr.: Jean-François Michel

♩ = ca. 120

mf f mf

f

10

f

p leggiero spicato

19 **A**

mp leggiero

27

f

36

B

f marcato tenuto

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

11

♩ = ca. 116

Arr.: Jean-François Michel

The first system of the musical score is in 4/4 time. The bass line begins with a half rest, followed by a series of eighth and quarter notes, marked *f marcato*. The piano accompaniment starts with a half note chord, followed by a series of chords and moving lines, marked *f*.

8

A

The second system begins at measure 8. The bass line continues with eighth and quarter notes, marked *mf tenuto*. The piano accompaniment features chords and moving lines, marked *mf*.

15

B

The third system begins at measure 15. The bass line has a half rest followed by eighth and quarter notes, marked *f*. The piano accompaniment continues with chords and moving lines, marked *f*.

21

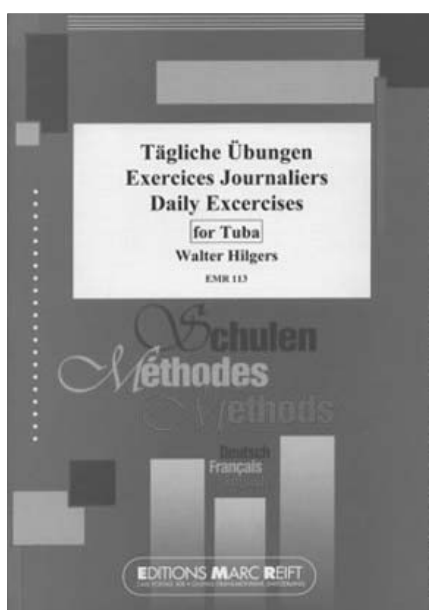
C

The fourth system begins at measure 21. The bass line continues with eighth and quarter notes, marked *f*. The piano accompaniment features chords and moving lines, marked *f*.

27

The fifth system begins at measure 27. The bass line has a half rest followed by eighth and quarter notes, marked *mf* and *f*. The piano accompaniment continues with chords and moving lines.

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