

5 Christmas Hits

Volume 1

Violoncello & Organ / Piano

Arr.: Jean-François Michel

EMR 90064

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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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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VIOLONCELLO

5 Christmas Hits

Volume 1

Arr.: Jean-François Michel

1. Douce Nuit

♩ = ca. 90

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[illegible]

2. *O du Fröhliche*

♩ = ca. 92 A

Arr.: Jean-François Michel

♩ = ca. 92 A Arr.: Jean-François Michel

5

p

14 B

p *cresc.* *mf*

23 C

f

EMR 90064

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5 Christmas Hits

Volume 1

1. Douce Nuit

Arr.: Jean-François Michel

♩ = ca. 90

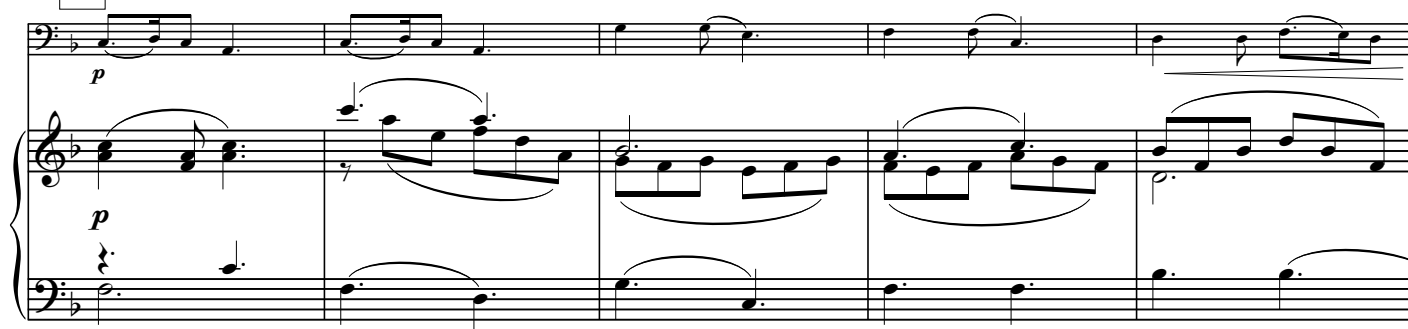
Violoncello

Organ /
Piano



Musical score for measures 1-4. The Violoncello part (bass clef) starts with a half note G2, followed by quarter notes A2, B2, and C3. The Organ/Piano part (treble and bass clefs) starts with a half note G2, followed by quarter notes A2, B2, and C3. Dynamics: *p* (piano) for measures 1-2, *cresc.* (crescendo) for measure 3, and *mf* (mezzo-forte) for measure 4.

5 **A**



Musical score for measures 5-9. The Violoncello part (bass clef) starts with a half note G2, followed by quarter notes A2, B2, and C3. The Organ/Piano part (treble and bass clefs) starts with a half note G2, followed by quarter notes A2, B2, and C3. Dynamics: *p* (piano) for measures 5-6, *cresc.* (crescendo) for measure 7, and *mf* (mezzo-forte) for measures 8-9.

10

B



Musical score for measures 10-14. The Violoncello part (bass clef) starts with a half note G2, followed by quarter notes A2, B2, and C3. The Organ/Piano part (treble and bass clefs) starts with a half note G2, followed by quarter notes A2, B2, and C3. Dynamics: *cresc.* (crescendo) for measures 10-11, and *mf* (mezzo-forte) for measures 12-14.

15

C



Musical score for measures 15-18. The Violoncello part (bass clef) starts with a half note G2, followed by quarter notes A2, B2, and C3. The Organ/Piano part (treble and bass clefs) starts with a half note G2, followed by quarter notes A2, B2, and C3. Dynamics: *p* (piano) for measures 15-16, and *mf* (mezzo-forte) for measures 17-18.

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, followed by a series of eighth and quarter notes. 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, marked with a box 'A', continues the piece. The vocal line features a melody of eighth and quarter notes. The piano accompaniment includes chords and moving lines in both hands, maintaining the piano (*p*) dynamic.

13

B

The third system, marked with a box 'B', shows a change in dynamics. The vocal line includes a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) section. The piano accompaniment also features a piano (*p*) dynamic at the start of the system.

20

C

The fourth system, marked with a box 'C', features a forte (*f*) dynamic. The vocal line has a series of eighth notes with accents. The piano accompaniment includes chords and moving lines in both hands.

26

D

The fifth system, marked with a box 'D', continues the piece. The vocal line features a melody of eighth and quarter notes. The piano accompaniment includes chords and moving lines in both hands.

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 bass line and a piano accompaniment. The bass line begins with a rest, followed by a series of eighth and quarter notes, with a forte (*f*) dynamic marking. The piano accompaniment consists of chords and moving lines in both hands, also marked with *f*. A crescendo leads to a piano (*p*) section.

10

A

B

The second system of the musical score starts at measure 10. It contains two marked sections, A and B. Section A begins with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) section. Section B also begins with a forte (*f*) dynamic. The piano accompaniment features complex chordal textures and moving lines, with dynamics ranging from *mf* to *f*.

20

C

The third system of the musical score starts at measure 20. It contains section C, which begins with a mezzo-forte (*mf*) dynamic and transitions into a forte (*f*) section. The piano accompaniment continues with complex textures, ending with a piano (*p*) section.

29

D

The fourth system of the musical score starts at measure 29. It contains section D, which begins with a forte (*f*) dynamic. The piano accompaniment features complex textures and moving lines, with a forte (*f*) dynamic marking.

38

The fifth system of the musical score starts at measure 38. It features a mezzo-forte (*mf*) section, followed by a forte (*f*) section, and then a fortissimo (*ff*) section. The piano accompaniment continues with complex textures and moving lines, with dynamics ranging from *mf* to *ff*.

4. Il est né le divin enfant

Arr.: Jean-François Michel

♩ = ca. 120

mf f mf

f 8va

10

f

p *leggero spicato*

19 **A**

mp *leggero*

27

f

36

B

f marcato *tenuto*

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

11

Arr.: Jean-François Michel

♩ = ca. 116

First system of the musical score. The bass staff is marked *f marcato* and the piano staff is marked *f*. The music is in 4/4 time and features a series of chords and moving lines in both staves.

8

A

Second system of the musical score, starting at measure 8. The bass staff is marked *mf tenuto* and the piano staff is marked *mf*. The system includes a repeat sign and continues with various musical notations.

15

B

Third system of the musical score, starting at measure 15. The bass staff is marked *f* and the piano staff is marked *f*. The system includes a repeat sign and continues with various musical notations.

21

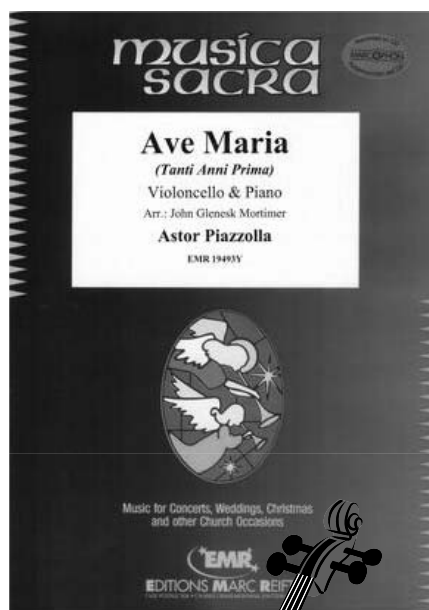
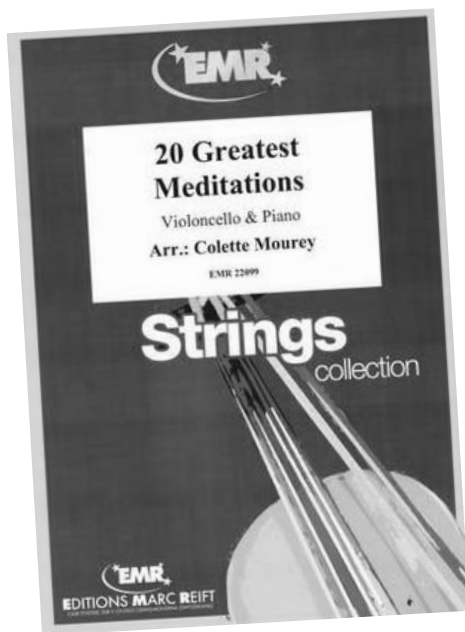
C

Fourth system of the musical score, starting at measure 21. The bass staff is marked *f* and the piano staff is marked *f*. The system includes a repeat sign and continues with various musical notations.

27

Fifth system of the musical score, starting at measure 27. The bass staff is marked *mf* and the piano staff is marked *f*. The system includes a repeat sign and continues with various musical notations.

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