

5 Christmas Hits

Volume 1

Contrabass & Organ / Piano

Arr.: Jean-François Michel

EMR 90065

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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CONTRABASS

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

mf

f

p

p

poco rit.

rall.

molto rit.

espress.

cresc.

2. O du Fröhliche

♩ = ca. 92 **A**

Arr.: Jean-François Michel

14

23

B

C

p

cresc.

mf

f

EMR 90065

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5 Christmas Hits

Volume 1

1. Douce Nuit

Arr.: Jean-François Michel

$\text{♩} = \text{ca. } 90$

Contrabass

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 with a key signature of one sharp (F#). It consists of a vocal line and a piano accompaniment. The piano part begins with a *p* (piano) dynamic. The vocal line is a simple melody, and the piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

6 **A**

The second system, marked with a box 'A', continues the piece. It features a vocal line and a piano accompaniment. The piano part has a *p* (piano) dynamic. The vocal line continues the melody, and the piano accompaniment provides harmonic support with chords and moving lines.

13

B

The third system, marked with a box 'B', shows a change in dynamics. The vocal line starts with a *p* (piano) dynamic, followed by a *cresc.* (crescendo) and then a *mf* (mezzo-forte) dynamic. The piano accompaniment also has a *p* (piano) dynamic. The system includes a repeat sign at the beginning of the vocal line.

20

C

The fourth system, marked with a box 'C', features a *f* (forte) dynamic for both the vocal and piano parts. The vocal line has a *f* dynamic, and the piano accompaniment also has a *f* dynamic. The system includes a repeat sign at the beginning of the vocal line.

26

D

The fifth system, marked with a box 'D', concludes the piece. It features a vocal line and a piano accompaniment. The piano part has a *p* (piano) dynamic. The vocal line continues the melody, and the piano accompaniment provides harmonic support with chords and moving lines.

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 dynamics ranging from *f* to *p*. The piano accompaniment consists of chords and moving lines in both hands, with dynamics ranging from *f* to *p*.

10

A

B

The second system of the musical score, starting at measure 10, contains two marked sections: 'A' and 'B'. The bass line shows a dynamic shift from *mf* to *f* at the start of section A, and back to *f* at the start of section B. The piano accompaniment continues with chords and moving lines, with dynamics ranging from *mf* to *f*.

20

C

The third system of the musical score, starting at measure 20, contains section 'C'. The bass line begins with a *mf* dynamic, which shifts to *f* later in the system. The piano accompaniment features chords and moving lines, with dynamics ranging from *mf* to *p*.

29

D

The fourth system of the musical score, starting at measure 29, contains section 'D'. The bass line begins with a rest, followed by a series of eighth and quarter notes, with dynamics ranging from *f* to *f*. The piano accompaniment consists of chords and moving lines, with dynamics ranging from *f* to *f*.

38

The fifth system of the musical score, starting at measure 38, continues the piece. The bass line shows a dynamic shift from *mf* to *f*, then to *ff*, and back to *mf*. The piano accompaniment features chords and moving lines, with dynamics ranging from *ff* 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

The first system of the musical score is in 4/4 time. The bass staff begins with a *f marcato* dynamic and features a series of eighth and sixteenth notes. The piano accompaniment in the grand staff starts with a *f* dynamic, using chords and moving lines in both hands.

8

A

The second system begins at measure 8. The bass staff has a *mf tenuto* dynamic. The piano accompaniment continues with a *mf* dynamic, featuring more complex chordal textures and moving lines.

15

B

The third system begins at measure 15. The bass staff has a *f* dynamic. The piano accompaniment features a *f* dynamic in the right hand and a *mf* dynamic in the left hand, with intricate rhythmic patterns.

21

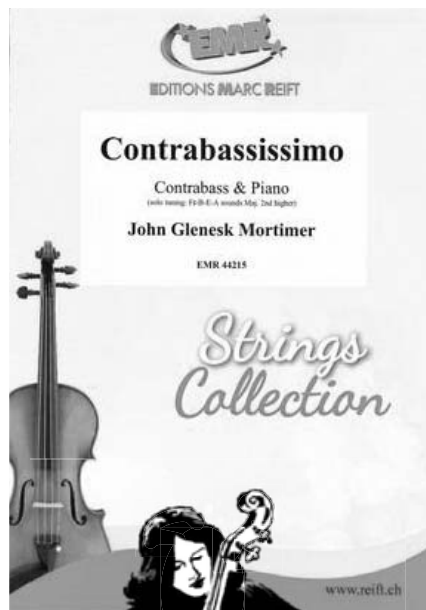
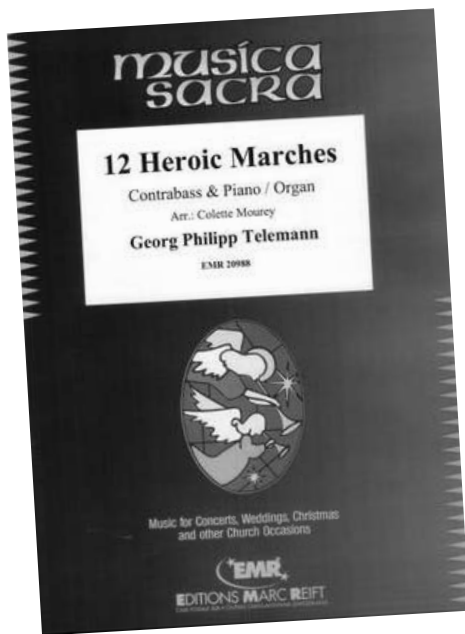
C

The fourth system begins at measure 21. The bass staff has a *f* dynamic. The piano accompaniment features a *f* dynamic in both hands, with a more active and rhythmic texture.

27

The fifth system begins at measure 27. The bass staff has a *mf* dynamic. The piano accompaniment features a *f* dynamic in the right hand and a *mf* dynamic in the left hand, leading to a concluding cadence.

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