

5 Christmas Hits

Volume 1

Alto Saxophone & Organ / Piano

Arr.: Jean-François Michel

EMR 90074

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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E♭ ALTO
SAXOPHONE

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.

2. O du Fröhliche

♩ = ca. 92

Arr.: Jean-François Michel

14

23

A

B

C

p

cresc.

mf

f

EMR 90074

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5 Christmas Hits

Volume 1

1. Douce Nuit

Arr.: Jean-François Michel

$\text{♩} = \text{ca. } 90$

Alto Saxophone

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 piano (*p*) dynamic. The vocal line is a whole rest, indicating it starts in the next system.

6 **A**

The second system, marked 'A', continues the piano accompaniment from the first system. It features a piano (*p*) dynamic. The vocal line enters with a melody of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

13

B

The third system, marked 'B', continues the piano accompaniment. It includes a piano (*p*) dynamic, a crescendo (*cresc.*) marking, and a mezzo-forte (*mf*) dynamic. The vocal line continues its melody. The piano accompaniment features chords and moving lines.

20

C

The fourth system, marked 'C', continues the piano accompaniment. It includes a forte (*f*) dynamic. The vocal line continues its melody. The piano accompaniment features chords and moving lines.

26

D

The fifth system, marked 'D', continues the piano accompaniment. The vocal line concludes with a whole rest. The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand.

3. Adeste Fideles

Arr.: Jean-François Michel

♩ = ca. 104

The first system of the musical score for 'Adeste Fideles' is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked as approximately 104 beats per minute. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by a series of eighth and sixteenth notes, with dynamics ranging from *f* (forte) to *p* (piano). The piano accompaniment features chords and moving lines in both the right and left hands, also with dynamic markings.

The second system of the musical score, starting at measure 10, includes two section markers, A and B. The vocal line continues with various note values and rests, with dynamics like *mf* (mezzo-forte) and *f*. The piano accompaniment provides harmonic support with chords and moving lines, maintaining the dynamic range from *mf* to *f*.

The third system of the musical score, starting at measure 20, includes section marker C. The vocal line features a mix of eighth and sixteenth notes, with dynamics including *mf*, *f*, and *p*. The piano accompaniment continues with chords and moving lines, with dynamics ranging from *mf* to *f*.

The fourth system of the musical score, starting at measure 29, includes section marker D. The vocal line has a rest followed by a series of notes, with dynamics like *f*. The piano accompaniment features chords and moving lines, with dynamics ranging from *f* to *f*.

The fifth system of the musical score, starting at measure 38, continues the piece. The vocal line includes a variety of note values and rests, with dynamics ranging from *mf* to *ff* (fortissimo). The piano accompaniment features chords and moving lines, with dynamics ranging from *ff* to *m* (marcato).

4. Il est né le divin enfant

Arr.: Jean-François Michel

♩ = ca. 120

10

19 **A**

27

36

B

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 piano and features a melody line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into five systems, each with a measure number at the beginning. The first system starts at measure 1 and includes the tempo marking 'f marcato'. The second system starts at measure 8 and includes a box labeled 'A' and the marking 'mf tenuto'. The third system starts at measure 15 and includes a box labeled 'B' and the marking 'mf'. The fourth system starts at measure 21 and includes a box labeled 'C' and the marking 'f'. The fifth system starts at measure 27 and includes the marking 'mf' and 'f'. The piano accompaniment consists of chords and moving lines in both the right and left hands. The melody line is primarily in the right hand, with some octaves in the left hand. The score ends with a final cadence in the fifth system.

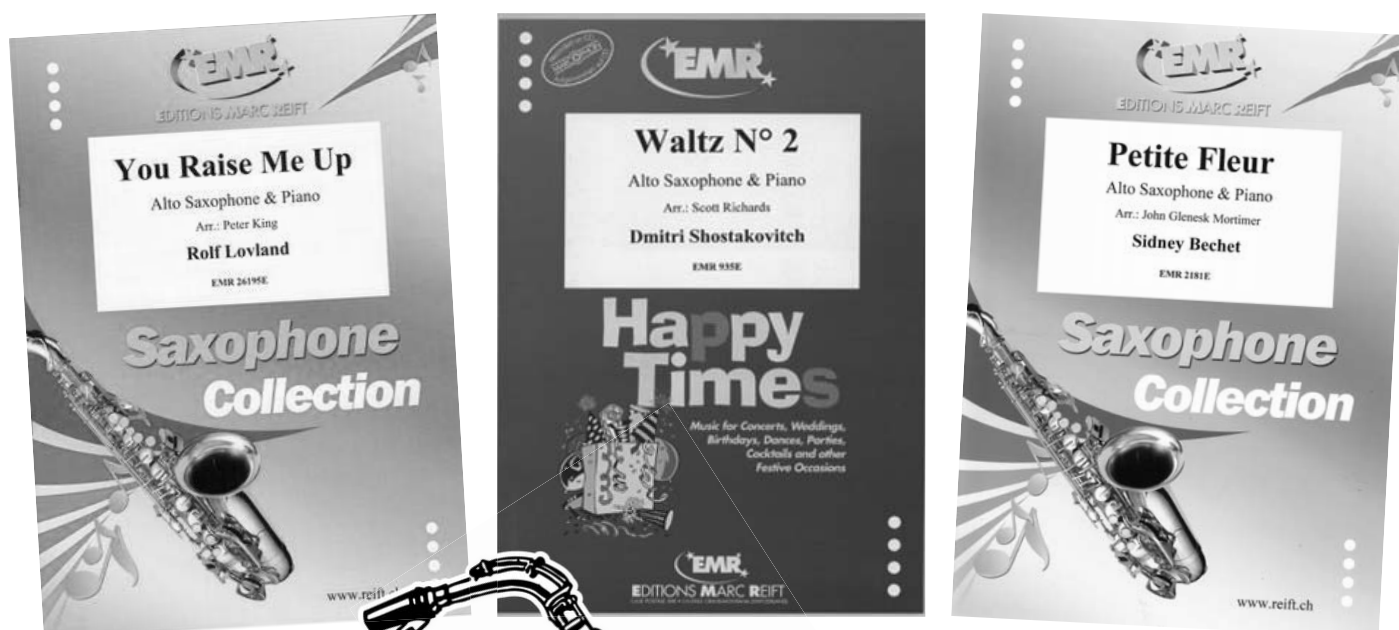
8 **A** *mf tenuto*

15 **B** *mf*

21 **C** *f*

27 *mf* *f*

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