

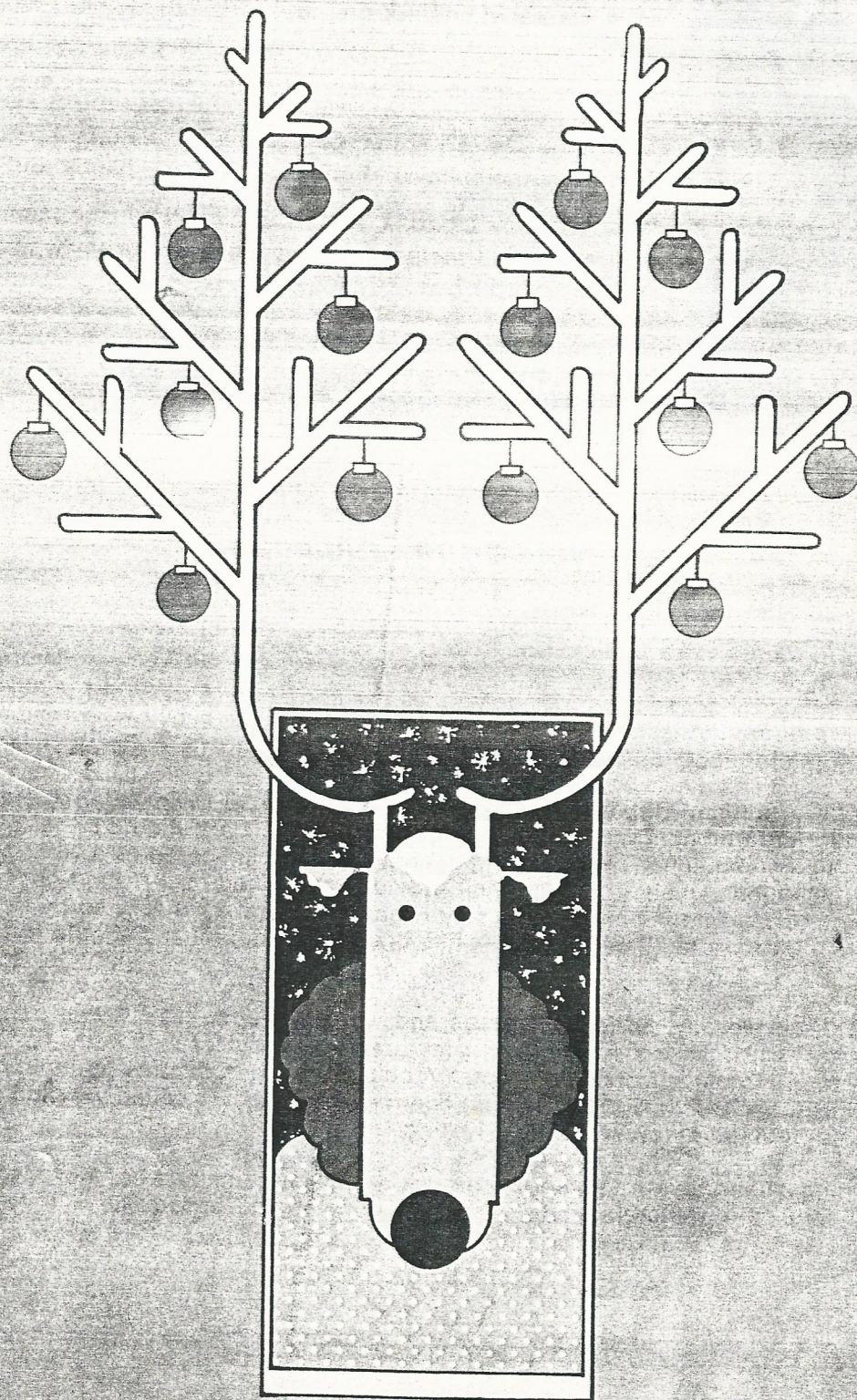
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C'est Noël!

(It Is Christmas!)

Andre Jutras

A French Canadian Yuletide Celebration



About The Composer



Andre Jutras

Andre Jutras, currently director of the Symphonic Band at the Universite' Laval School of Music, Quebec City, Quebec, Canada, has a great deal of musical experience, both as a performer and as a composer/arranger.

His early instrumental training included attending the Conservatoire National de Musique de Montreal, Montreal, Canada where he earned diplomas in both chamber music and oboe performance. During this time, he won numerous awards for his performing abilities.

Andre Jutras began his arranging and conducting career at an early age, writing arrangements and conducting stage bands and concert bands in Asbestos, Quebec, Canada, his hometown and won many awards with those bands. In addition, he wrote several arrangements for band and orchestra as the principal arranger for the Quebec Symphonic Orchestra's "pops" concerts and children's "matinees".

Presently, Mr. Jutras plays English Horn with the Quebec Symphonic Orchestra and teaches Oboe and English Horn at Ste-Foy College and the Universite' Laval School of Music, both in Quebec City and is studying composition and orchestration with Francois Morel and conducting with Simon Streatfield.

A Note To The Conductor

C'est Noel! is based on three traditional Christmas songs that are well known throughout Canada and the United States and is structured in a fast/slow/fast form.

The metronome markings are only suggested tempos and the conductor should not hesitate to alter them in order to suit his/her interpretation. Achieving balance and clear articulation are most important. Cross cueing is indicated on the conductor score as well as on the parts and should be used as necessary.

C'est Noel! opens with a brilliant introduction based on "Je est Ne' le Divin Enfant" (He Is Born The Holy Child) and is played by the trumpets over a rhythmic accompaniment. Care should be taken to observe proper dynamics and to avoid a harsh sound. The following andante section is scored as a woodwind trio consisting of a flute, oboe and saxophone while a clarinet choir provides sustained background chords. The first theme then reappears before moving into "Sainte Nuit" (Holy Night). This is played very softly by the brass section. The conductor should look for a full (but soft) organ-like brass choir sound and should try for perfect balance between voices.

The third tune, which is played by the lower brasses and woodwinds, is "Les Anges dans nos campagnes" (Angels We Have Heard On High) and is played in a fanfare-like statement with "Joy To The World" used as an upper woodwind counterpoint. It concludes with a repeat of the introductory material, except for trumpet interventions repeating "Joy To The World". The last five measures should sound very full and brilliant, with a rather long hold on the fermata for a very majestic ending.

C'est Noel! was commissioned by Mr. Laurent Breton for a special combined band of high school musicians from the Quebec City area and was premiered on December 5, 1984 in Quebec City.

Andre Jutras

C'EST NOEL! (It Is Christmas!)

Andre Jutras

B1842

Allegro (♩ = 144)

C Piccolo

C Flutes

Oboes

B♭ Clarinets

E♭ Alto Clarinet

B♭ Bass Clarinet

Bassoons

E♭ Alto Saxophones

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Cornets

Horns in F

Trombones

Baritones

Tuba

String Bass

Mallet Percussion
Glockenspiel and Chimes
(2 Players)

Timpani

Percussion

Snare Drum

Susp. Cymbal

Crash Cymbal

Triangle

Bass Drum
(1 Player)

Picc.

Fls.

Obs.

Cls.

A. Cl.

B. Cl.

Bsns.

A. Saxs.

T. Sax.

Bar. Sax.

Cors.

Hns.

Trbs.

Bars.

Tuba

St. Bass

Glock.

Chimes

Timp.

Perc.

S. D.

Cyms.

Trgl.

B. D.

$\sharp^b$

15

fp

fp

fp

fp

fp

fp

fp

fp

fp

fp

fp

fp

fp

fp

fp

fp

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mp(sub)

15

Soli

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

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Snare Drum

Bass Drum

f

f

f

f

f

f

f

f

f

f

f

f

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2 3

A. Cl.

B. Cl.

Bsns. 1 2

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Cors. 1 2 3

Hns. 1 2 3 4

Trbs. 1 2 3

Bars.

Tuba

St. Bass

Glock. Chimes

Perc. Timp.

S. D.

Cyms.

Trgl. B. D.

12 2 →

Ritenuo 25 Meno mosso (♩ = 96-100)

1
2
3

Cors.

1
2
3
4

Hns.

1
2
3

Trbs.

Bars.

Tuba

St. Bass

Glock.
Chimes

Perc.
Timp.
S.D.
Cym.
Trgl.
B.D.

Chimes
ff

Trgl.
mp (L.V.)

The image shows a page of a musical score for a large orchestra. The instruments listed on the left are: Picc., Fls., Obs., Cls., A. Cl., B. Cl., Bsns., A. Saxs., T. Sax., Bar. Sax., Cors., Hns., Trbs., Bars., Tuba, St. Bass, Glock. Chimes, Timp., S. D., Cyms., Trgl. B.D., and Perc. The score is written in a standard musical notation with staves for each instrument. The tempo markings 'accelerando' and 'molto' are visible at the top. The score is for a piece titled 'The Music of the Night' from the opera 'The Phantom of the Opera'. The page is numbered 100 at the bottom right.

36 Tempo I°

Picc. *f* *mp(sub)* (div.)

Fls. *f* *mp(sub)* (div.)

Obs. *f* *mp(sub)*

Cl. *f* *mp(sub)*

A. Cl. *f* *mp(sub)*

B. Cl. *f* *mp(sub)*

Bsns. *f* *mp(sub)*

A. Saxes. *f* *mp(sub)*

T. Sax. *f* *mp(sub)*

Bar. Sax. *f* *mp(sub)*

36 Tempo I°

Cors. *f*

Hns. *f* *mp(sub)*

Trbs. *f* *mp(sub)*

Bars. *f* *mp(sub)*

Tuba *f* *mp(sub)*

St. Bass *f* *mp(sub)*

Glock. Chimes *et.*

Timp. *f*

S. D. *mp(sub)*

Cyms. *mp(sub)*

Trgl. B. D. *mp(sub)*

Picc.

Fls.

Obs.

Cls.

A. Cl.

B. Cl.

Bsns.

A. Saxs.

T. Sax.

Bar. Sax.

Cors.

Hns.

Trbs.

Bars.

Tuba

St. Bass

Glock.
ChimesPerc.
Timp.

S. D.

Cyms.

Trgl.
B. D.

Picc.

Fls.

Obs.

Cls.

A. Cl.

B. Cl.

Bsns.

A. Saxs.

T. Sax.

Bar. Sax.

65

Cors.

Hns.

Trbs.

Bars.

Tuba

St. Bass

cresc.

f

pp(sub)

Glock.

Chimes

Perc.

Timp.

S. D.

Cyms.

Trgl.

B. D.

73

Picc. *mf* *f*

Fls. 1 *a2* *mp* *f* *div.*

Obs. 1 *a2* *mp* *f*

Cls. 1 *mp* *f*

2 *mp* *f*

3 *mp* *f*

A. Cl. *mp* *f*

B. Cl. *mp* *f*

Bsns. 1 *mp* *f*

2 *mp* *f*

A. Saxs. 1 *mp* *f* (sonore)

2 *mp* *f* (sonore)

T. Sax. *mp* *f* (sonore)

Bar. Sax. *mp* *f*

73

Cors. 1 *f*

2 *f*

3 *f*

Hns. 1 *f* (sonore)

2 *a2* *f* (sonore)

3 *f* (sonore)

4 *f* (sonore)

Trbs. 1 *f*

2 *f*

3 *f*

Bars. *f*

Tuba *f*

St. Bass *f*

Glock. *f* Glock.

Chimes *ff* Chimes

Perc. Timp. *pp* *f*

S. D. *pp*

Cyms. *pp* Susp. Cym.

Trgl. *f*

B. D. *f*

81

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2 3

A. Cl.

B. Cl.

Bsns. 1 2 *a2* *marc.*

A. Saxs. *ff marc.*

2 *ff marc.*

T. Sax. *ff marc.*

Bar. Sax.

81

Cors. 1 2 3

Hns. 1 2 3 4 *ff marc.* (*f*)

Trbs. 1 2 3

Bars.

Tuba

St. Bass

(Glock.)

Glock. Chimes (Chimes)

Perc. Timp. *p*

S. D.

Cyms.

Susp. Cym. *p* *f*

Trgl. B. D.

Handwritten musical score for "The Marriage of Figaro" by Mozart. The score is written for a full orchestra and includes the following instruments and parts:

- Picc.** (Piccolo)
- Fls.** (Flutes)
- Obs.** (Oboes)
- Cl.** (Clarinets)
- A. Cl.** (Alto Clarinet)
- B. Cl.** (Bass Clarinet)
- Bsns.** (Bassoons)
- A. Saxs.** (Alto Saxophones)
- T. Sax.** (Tenor Saxophone)
- Bar. Sax.** (Baritone Saxophone)

The score is marked with various dynamics and tempo changes:

- Tempo:** *Allegro* (marked with a tempo of 144). The tempo is marked as *accelerando* and *poco a poco*.
- Dynamics:** *mf* (mezzo-forte), *mp* (mezzo-piano), *f marc.* (forte marcato), and *cresc.* (crescendo).
- Handwritten Annotations:**
 - A large circle around the tempo marking "144".
 - A circle around the word "accelerando".
 - A circle around the word "poco a poco".
 - A circle around the word "Tutti".
 - A circle around the word "f marc."
 - A circle around the word "cresc."

Picc. *mf* (div.) *f* a2

Fls. *mf* *f*

Obs. *mf* *f*

Clars. *mf* *f*

A. Cl. *mf* *f*

B. Cl. *f*

Esns. *f*

A. Saxs. *mf* *f*

T. Sax. *mf* *f*

Bar. Sax. *f*

Cors. *f*

Hns. *f*

Trbs. *f*

Mars. *f*

Tuba *f*

St. Bass *f*

Glock. *mf* +Chimes *f* Glock. (only)

Perc. *f*

S.D. *f*

Cyms. *f* Crash Cym.

Trgl. *f*

B.D. *f*

112

Picc.

Fls. 1 2

Obs. 1 2

Cl. 1 2 3

A. Cl.

B. Cl.

Bsns. 1 2

A. Saxs. 1 2

T. Sax.

Bar. Sax.

This block contains the musical notation for measures 112 through 115 for the woodwind section. The instruments listed on the left are Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinets (1, 2, and 3), Alto Clarinet, Bass Clarinet, Bassoons (1 and 2), Alto Saxophones (1 and 2), Tenor Saxophone, and Baritone Saxophone. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'a2' and '(div.)'.

112

Cors. 1 2 3

Hns. 1 2 3 4

Trbs. 1 2 3

Bars.

Tuba

St. Bass

Glock. Chimes

Perc. Timp.

S.D.

Cyms.

Trgl. B.D.

This block contains the musical notation for measures 112 through 115 for the brass and percussion section. The instruments listed on the left are Corsos (1, 2, and 3), Horns (1, 2, 3, and 4), Trumpets (1, 2, and 3), Baritone, Tuba, and Euphonium (St. Bass). The percussion section includes Glockenspiel/Chimes, Timpani, Snare Drum (S.D.), Cymbals (Cyms.), and Triangle/Bell (Trgl. B.D.). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'v'.

126

Picc. (3) (4) (5) (6) (7) (8) (1)

Fls. 1 (simile) 2

Obs. 1 (simile) 2

Cls. 1 (simile) 2 (simile) 3 (simile)

A. Cl. (simile)

B. Cl.

Bsns. 1 2

A. Saxs. *ff marc.* 1 2

T. Sax. *ff marc.*

Bar. Sax.

126

Cors. 1 (div.) *f marc.* 2 *f marc.* 3 *f marc.*

Hns. 1 *a2 ff marc.* 2 *a2 ff marc.* 3 4

Trbs. 1 2 3

Bars.

Tuba

St. Bass

Glock. Chimes (3) (4) (5) (6) (7) (8) (1)

Perc. Timp. (simile)

S. D. *f*

Cyms.

Trgl. B. D.

allargando al fine

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2 3

A. Cl.

B. Cl.

Bsns. 1 2

A. Saxs. 1 2

T. Sax.

Bar. Sax.

allargando al fine

Cors. 1 2 3

Hns. 1 2 3 4

Trbs. 1 2 3

Bars.

Tuba

St. Bass

Glock. Chimes

Perc. Timp. S.D. Cyms. Trgl. B.D.

allargando al fine

B.D. ff