



# Bernard Dewagtere

France, SIN LE NOBLE

## O Holy Night (Cantique de Noël) Adam, Adolphe Charles

### About the artist

Doctor in musicology, conductor and composer.

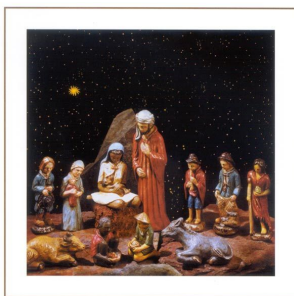
Compositions and arrangements from all eras, in all styles or musical genres and for any instrument or vocal training.

**Qualification:** PhD Musicology

**Associate:** SACEM - IPI code of the artist : 342990

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-bernard-dewagtere.htm>

### About the piece



**Title:** O Holy Night [Cantique de Noël]

**Composer:** Adam, Adolphe Charles

**Arranger:** Dewagtere, Bernard

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**Instrumentation:** Cello, piano or organ

**Style:** Christmas - Carols

**Comment:** "O Holy Night" ("Cantique de Noël") is a well-known Christmas carol composed by Adolphe Adam in 1847 to the French poem "Minuit, chrétiens" (Midnight, Christians) by Placide Cappeau (1808?1877), a wine merchant and poet, who had been asked by a parish priest to write a Christmas poem.[1] Unitarian minister John Sullivan Dwight,[2] editor of Dwight's Journal of Music, created a singing edition based o... (more online)

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# Minuit, chrétiens - O Holy Night

*Cantique de Noël*

Adolphe Adam (1847)

Arr. : Bernard Dewagtere

Cello

Piano

Measures 1-3 of the score. The Cello part is in the bass clef with a key signature of two sharps (D major) and a 12/8 time signature. It begins with a whole rest, followed by a series of eighth and quarter notes, some beamed together. The Piano part consists of two staves: the right hand plays a rhythmic accompaniment of eighth and quarter notes, while the left hand plays a bass line with quarter and eighth notes.

4

Pno

Measures 4-6 of the score. The Cello part continues with a melodic line of eighth and quarter notes. The Piano part continues with its accompaniment, showing the right hand's rhythmic pattern and the left hand's bass line.

7

Pno

Measures 7-9 of the score. The Cello part features a melodic line with a slur over measures 7 and 8. The Piano part continues with its accompaniment, showing the right hand's rhythmic pattern and the left hand's bass line.

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2/10

Piano score for measures 10-12. The piece is in 2/4 time and the key signature has two sharps (F# and C#). The bass line features a melodic line with slurs and accents. The piano accompaniment consists of a treble and bass staff. The treble staff has a rhythmic pattern of eighth notes, while the bass staff has a simple accompaniment of quarter notes. Measure numbers 10, 11, and 12 are indicated at the start of their respective measures.

13

Piano score for measures 13-15. The bass line continues with a melodic line. The piano accompaniment features more complex textures, including chords and sixteenth-note patterns in the treble staff. Measure numbers 13, 14, and 15 are indicated at the start of their respective measures.

16

Piano score for measures 16-18. The bass line continues with a melodic line. The piano accompaniment features more complex textures, including chords and sixteenth-note patterns in the treble staff. Measure numbers 16, 17, and 18 are indicated at the start of their respective measures.

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19 3

Piano score for measures 19-22. The top staff is a single melodic line in bass clef with a key signature of two sharps (F# and C#) and a common time signature. It features a long phrase starting at measure 19 and ending at measure 22 with a fermata. The bottom staff is a grand staff (treble and bass clefs) with piano accompaniment. The right hand plays chords, and the left hand plays a rhythmic eighth-note pattern.

23

1.

Piano score for measures 23-26. The top staff continues the melodic line from the previous system, with a first ending bracket over measures 23-24 and a repeat sign at the end of measure 26. The bottom staff continues the piano accompaniment, with a first ending bracket over measures 23-24 and a repeat sign at the end of measure 26.

27 *rit.*

Piano score for measures 27-30. The top staff continues the melodic line, with a *rit.* (ritardando) marking above measure 28. The bottom staff continues the piano accompaniment, with a *rit.* marking above measure 28. The piece concludes with a final chord in measure 30.