

Around The World

Volume 1

1. Mazel Tov (*Jewish Traditional*)
2. Berliner Luft (*Paul Lincke*)
3. Bell of Troika (*Russian Traditional*)
4. Tiritomba (*Neapolitan Traditional*)
5. Schlau-Schlau (*Johann Strauss III*)

Alto Recorder & Piano
CD Play Back / Play Along

Arr.: Michal Worek

EMR 52397

Print & Listen
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Solo & Piano

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Volume 3

1. La Sérénade (*Olivier Métra*)
2. Brandbrief Galopp (*Paul Lincke*)
3. The Little Bell (*Russian Traditional*)
4. Furioso Polka (*Johann Strauss II*)
5. Karelian-Finnish Polka (*Arr.: Michal Worek*)

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2. Metropolitan (*Carl Michael Ziehrer*)
3. Gaité Parisienne (*Jacques Offenbach*)
4. Country Dance (*Edward Geman*)
5. Red Berries (*Polish Traditional*)

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2. Marche De Triomphe (*Marc-Antoine Charpentier*)
3. Si Maritau Rosa (*Italian Traditional*)
4. Hevenu Shalom Aleichem (*Jewish Traditional*)
5. Valenki (*Russian Traditional*)

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1. Three Sketches From The Belle Epoque (*Michel*)
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3. Hej Sokoly (*Polish Traditional*)
4. The Godson (*Theophratos Sakellaridis*)
5. Ukrainian Folk Song (*Arr.: Michal Worek*)

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5. Folies Bergère (*Paul Lincke*)

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3. Wo man lacht und lebt (*Eduard Strauss*)
4. Shining Moon (*Russian Traditional*)
5. Guggisberglid (*Swiss Traditional*)

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1. Il Risorgimento (*Romualdo Marenco*)
2. The Merry Widow March (*Franz Lehár*)
3. Nostalgica (*Russian Traditional*)
4. Circus March (*Norman Tailor*)
5. Pique La Baleine (*French Traditional*)

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2. Nanourisma (*Greek Folk Song*)
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5. Napoleon March (*Johann Strauss*)

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1. Sousa At The Circus (*John Philip Sousa*)
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4. Lauretta (*Giacomo Puccini*)
5. Orfeo Ed Euridice (*Christoph Willibald Gluck*)



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ALTO RECORDER

1. Mazel Tov

Jewish Traditional

Arr.: Michal Worek

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is illegal!

Moderato $\text{♩} = 120$

3

f

9

17

A

24

32

accel.

B Presto $\text{♩} = 168$

mf

39

46

53

C

f

61

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1. Mazel Tov

Jewish Traditional

Arr.: Michal Worek

Moderato ♩ = 120

Alto Recorder

Piano

f

8

16

A

23

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accel. *mf*

37 **B** Presto ♩ = 168

mf

45

53 **C**

f

61

2. Berliner Luft

Marsch

11

Paul Lincke

Arr.: Michal Worek

Marcia $\text{♩} = 116$

A

Alto Recorder

Piano

The musical score is written for Alto Recorder and Piano. The Alto Recorder part is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The Piano part is in grand staff (treble and bass clefs) with the same key signature and time signature. The score is divided into systems. The first system (measures 1-6) includes a box labeled 'A' above measure 5. The second system (measures 7-13) continues the melody and accompaniment. The third system (measures 14-20) features a piano accompaniment with a strong bass line. The fourth system (measures 21-26) includes a section marked 'molto rall.' (measures 21-23) and a section marked 'B A tempo' (measures 24-26). Dynamics include *mf*, *f*, *ff*, and *f sempre*. The Alto Recorder part has a *mf* dynamic in measure 5 and a *f* dynamic in measure 6. The Piano part has *ff* in measure 1, *mf* in measure 2, *f* in measure 3, *mf* in measure 4, *f* in measure 5, and *mf* in measure 6. In the 'molto rall.' section, the piano accompaniment is marked *f* in measure 21. In the 'B A tempo' section, the piano accompaniment is marked *f sempre* in measure 24.

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Musical score for measures 28-34. The system consists of a vocal line and a piano accompaniment. The vocal line is in G minor (three flats) and 4/4 time. It begins with a half rest, followed by a half note G4, a quarter note A4, a quarter note Bb4, a half note C5, a quarter note Bb4, a quarter note A4, a half note G4, and a half note F#4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *mf* is present in both staves.

Musical score for measures 35-41. The vocal line continues with a half note E4, a half note D4, a quarter note C4, a quarter note Bb3, a half note A3, a quarter note G3, a quarter note F#3, a half note E3, and a half note D3. A dynamic marking of *f* is present. A rehearsal mark 'C' is located at the end of measure 41. The piano accompaniment continues with the same eighth-note bass line and chords.

Musical score for measures 42-48. The vocal line continues with a half note C4, a half note Bb3, a quarter note A3, a quarter note G3, a half note F#3, a quarter note E3, a quarter note D3, a half note C3, and a half note Bb2. The piano accompaniment continues with the same eighth-note bass line and chords.

Musical score for measures 49-55. The vocal line continues with a half note Bb2, a half note A2, a quarter note G2, a quarter note F#2, a half note E2, a quarter note D2, a quarter note C2, a half note Bb1, and a half note A1. A dynamic marking of *f* is present. The piano accompaniment continues with the same eighth-note bass line and chords.

Musical score for measures 56-62. The vocal line continues with a half note G2, a half note F#2, a quarter note E2, a quarter note D2, a half note C2, a quarter note Bb1, a quarter note A1, a half note G1, and a half note F#1. A dynamic marking of *mf* is present. A rehearsal mark 'D' is located at the beginning of measure 56. The piano accompaniment continues with the same eighth-note bass line and chords.



3. Bell of Troika

Russian Traditional

Arr.: Michal Worek

Maestoso ♩ = 66

Alto Recorder

Piano

6 **rit.**

A Più mosso ♩ = 92

12

18

rit.

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B A tempo

Measures 24-29 of section B. The music is in 2/4 time. The right hand (RH) starts with a half note G4, followed by a half note A4, then a half note B4, and finally a half note C5. The left hand (LH) plays a series of chords: G2-B2-D3, A2-C3-E3, B2-D3-F3, and C3-E3-G3. The dynamics are marked *f* (forte) and *f* sempre (forte sempre).

30

Measures 30-35 of section B. The RH continues with a half note D5, followed by a half note E5, then a half note F5, and finally a half note G5. The LH continues with the same chord sequence: G2-B2-D3, A2-C3-E3, B2-D3-F3, and C3-E3-G3. The dynamics are marked *f* (forte).

36

Measures 36-41 of section B. The RH continues with a half note A5, followed by a half note B5, then a half note C6, and finally a half note D6. The LH continues with the same chord sequence: G2-B2-D3, A2-C3-E3, B2-D3-F3, and C3-E3-G3. The dynamics are marked *ff* (fortissimo) and *f* (forte).

42 **C**

Measures 42-47 of section C. The RH starts with a half note G4, followed by a half note A4, then a half note B4, and finally a half note C5. The LH plays a series of chords: G2-B2-D3, A2-C3-E3, B2-D3-F3, and C3-E3-G3. The dynamics are marked *mp* (mezzo-piano).

48

Measures 48-53 of section C. The RH continues with a half note D5, followed by a half note E5, then a half note F5, and finally a half note G5. The LH continues with the same chord sequence: G2-B2-D3, A2-C3-E3, B2-D3-F3, and C3-E3-G3. The dynamics are marked *mp* (mezzo-piano).



4. Tiritomba

Neapolitan Traditional

Arr.: Michal Worek

$\text{♩} = 112$

Alto Recorder

Piano

mf

8 A

mf

16 *f*

f

24 B

mf

mf

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32

40

C

48

rit.

D Più mosso ♩ = 144

54

60



5. Schlau-Schlau

Polka-schnell, Op. 6

Johann Strauss III

Arr.: Michal Worek

Alto Recorder

Piano

Allegro $\text{♩} = 152$

A

p

f

tr

mf

p subito

f

mf

B

f

mf

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25

Measures 25-30 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line starts with a half note G4 (marked *mf*), followed by a half note A4, and then a half note B4 (marked *f*). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *mf* and *f*.

31

Measures 31-36 of the musical score. The vocal line has a half note G4 (marked *mf*), followed by a half note A4, and then a half note B4 (marked *f*). The piano accompaniment continues with eighth-note bass lines and chords. Dynamics include *mf* and *f*.

37 C

Measures 37-42 of the musical score. The vocal line starts with a half note G4 (marked *mf*), followed by a half note A4, and then a half note B4. The piano accompaniment features a steady eighth-note bass line and chords. Dynamics include *mf*.

43

Measures 43-48 of the musical score. The vocal line has a half note G4 (marked *mf*), followed by a half note A4, and then a half note B4. The piano accompaniment continues with eighth-note bass lines and chords. Dynamics include *f* and *mf*.

49

Measures 49-54 of the musical score. The vocal line has a half note G4 (marked *f*), followed by a half note A4, and then a half note B4. The piano accompaniment features eighth-note bass lines and chords, including triplets in measures 53 and 54. Dynamics include *f* and *ff*.

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