

Golden Hits

*Bekannte Melodien
Spirituals & Evergreens*

Soprano, Alto, Tenor Sax & Piano / Organ

1. Muss I Denn, Muss I Denn... / 2. Nobody Knows / 3. Glory, Glory Alleluja
4. Kalinka / 5. I Got Rhythm (Gershwin) / 6. Amazing Grace
7. Funiculi Funicula / 8. O When The Saints / 9. The Entertainer (Joplin)
10. Go Down, Moses / 11. El Condor Pasa / 12. La Cucaracha
13. Joshua Fit The Battle Of Jericho / 14. Hava Nagila / 15. Auld Lang Syne

Arr.: Jean-François Michel

EMR 46616

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Golden Hits

Arr.: Jean-François Michel

1. Muss i denn, Muss i denn

(♩ = 116-120)

1. Soprano Saxophone

2. Alto Saxophone

3. Tenor Saxophone

Piano / Organ
(optional)

13

26

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2. Nobody Knows

♩ = 64

Measures 1-6 of the piece. The score is written for three staves (treble, middle, and bass) and a grand staff (treble and bass). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 64. The dynamics are marked as *p* (piano) and *f* (forte) with crescendos and decrescendos. The grand staff features a complex harmonic texture with many chords and moving lines.

7

Measures 7-13 of the piece. The score continues with the same instrumentation and key signature. A 'Solo' marking appears above the middle staff in measure 13. The grand staff continues with complex harmonic textures and moving lines.

14

Measures 14-19 of the piece. The score continues with the same instrumentation and key signature. The dynamics are marked as *f* (forte) with crescendos and decrescendos. The grand staff continues with complex harmonic textures and moving lines.

3. Glory, Glory, Alleluja

$\text{♩} = 112$

Measures 1-10 of the musical score. The score is written for four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff (Grand Staff). The key signature is one sharp (F#) and the time signature is 8/8. The tempo is marked as $\text{♩} = 112$. The first three vocal staves begin with a forte (*f*) dynamic. The piano accompaniment begins with a forte (*f*) dynamic. The music features a mix of half notes, quarter notes, and eighth notes, with some measures containing rests.

11

Measures 11-17 of the musical score. The score continues with the same four staves. The key signature changes to two flats (Bb, Eb) at measure 11. The tempo remains $\text{♩} = 112$. The dynamics for measures 11-17 are marked as piano (*p*) for all parts. The music continues with a mix of half notes, quarter notes, and eighth notes, with some measures containing rests.

18

Measures 18-24 of the musical score. The score continues with the same four staves. The key signature remains two flats (Bb, Eb). The tempo remains $\text{♩} = 112$. The dynamics are not explicitly marked for this section. The music continues with a mix of half notes, quarter notes, and eighth notes, with some measures containing rests.

4. Kalinka

Lento ♩ = 64

First system of the musical score for 'Kalinka'. It consists of four staves: three for the vocal parts (Soprano, Alto, and Tenor) and one for the piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked 'Lento' with a quarter note equal to 64 beats per minute. The dynamics range from *f* (forte) to *p* (piano). The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

9

Poco più mosso ♩ = 72

accel. poco a poco

Second system of the musical score, starting at measure 9. The tempo is marked 'Poco più mosso' with a quarter note equal to 72 beats per minute. The instruction 'accel. poco a poco' (accelerando poco a poco) is written above the staves. The key signature remains B-flat major. The piano part continues with the eighth-note accompaniment, and the vocal parts have more active melodic lines. Dynamics include *p* (piano) and *cresc.* (crescendo).

18

Lento ♩ = 80

Third system of the musical score, starting at measure 18. The tempo is marked 'Lento' with a quarter note equal to 80 beats per minute. The key signature changes to A-flat major (three flats). The dynamics are more varied, including *f* (forte), *ff* (fortissimo), and *p* (piano). The piano part features a more complex accompaniment with chords and moving lines in both hands.

5. I Got Rhythm

13

$\text{♩} = 96 (\text{♩} = \text{♩})$

The first system of the musical score for 'I Got Rhythm' consists of four staves. The first three staves are for the vocal melody, and the fourth is for the piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The tempo is marked as quarter note = 96. The first three staves are marked with a forte (*f*) dynamic, while the piano accompaniment is marked with a piano (*p*) dynamic. The piano part features a steady eighth-note bass line and chords in the right hand.

9

The second system of the musical score continues the vocal melody and piano accompaniment. It consists of four staves. The key signature and time signature remain the same. The dynamics are consistent with the first system, with the vocal parts marked *f* and the piano part marked *p*. The piano accompaniment continues with its characteristic eighth-note bass line and chords.

18

The third system of the musical score continues the vocal melody and piano accompaniment. It consists of four staves. The key signature and time signature remain the same. The dynamics are consistent with the previous systems, with the vocal parts marked *f* and the piano part marked *p*. The piano accompaniment continues with its characteristic eighth-note bass line and chords.

7. Funiculi Funicula

17

♩ = 112

First system of the musical score, measures 1-10. It features four staves: three for the vocal parts (Soprano, Alto, and Tenor) and one for the piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 8/8. The tempo is marked as quarter note = 112. Dynamics include *ff* (fortissimo) for the vocal parts in measures 1-6 and *p* (piano) for the piano accompaniment in measures 7-10. The piano part consists of chords in the right hand and a bass line in the left hand.

11

Second system of the musical score, measures 11-20. It continues the four-staff arrangement. Dynamics include *f* (forte) for the vocal parts in measures 11-14 and *f* for the piano accompaniment in measures 15-20. The piano part continues with chords and a bass line.

21

Third system of the musical score, measures 21-30. It continues the four-staff arrangement. Dynamics include *f* for the vocal parts in measures 21-24 and *f* for the piano accompaniment in measures 25-30. The piano part continues with chords and a bass line.

8. O When The Saints

 $\text{♩} = 116$

The first system of the musical score for 'O When The Saints' consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) in treble clef, and the bottom staff is the piano accompaniment in bass clef. The key signature is B-flat major (two flats). The tempo is marked as 116 beats per minute. The first measure of the vocal parts is marked with a forte (*f*) dynamic. The piano accompaniment begins with a forte (*f*) dynamic and features a series of chords in the right hand and a steady eighth-note bass line in the left hand.

8

The second system of the musical score continues the piece. It consists of four staves. The vocal parts (Soprano, Alto, and Tenor/Bass) and the piano accompaniment (bass clef) are shown. The system begins with a mezzo-forte (*mf*) dynamic for the vocal parts. The piano accompaniment starts with a piano (*p*) dynamic. The music features a variety of dynamics, including *mf*, *f*, and *p*, and includes a repeat sign in the vocal parts. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

16

The third system of the musical score continues the piece. It consists of four staves. The vocal parts (Soprano, Alto, and Tenor/Bass) and the piano accompaniment (bass clef) are shown. The system begins with a mezzo-forte (*mf*) dynamic for the vocal parts. The piano accompaniment starts with a piano (*p*) dynamic. The music features a variety of dynamics, including *mf*, *f*, and *p*, and includes a repeat sign in the vocal parts. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

9. The Entertainer

♩ = 66

Measures 1-5 of the musical score for 'The Entertainer'. The score is written for four staves: three treble staves and one grand staff (treble and bass). The key signature has one sharp (F#). The tempo is marked as ♩ = 66. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte). The music features a lively, syncopated melody in the treble staves and a supporting bass line in the grand staff.

Measures 6-10 of the musical score for 'The Entertainer'. The score continues with the same instrumentation and key signature. Dynamics include *f* (forte) and *mf* (mezzo-forte). The melody in the treble staves shows some chromatic movement, and the bass line in the grand staff provides a steady accompaniment.

Measures 11-15 of the musical score for 'The Entertainer'. The score continues with the same instrumentation and key signature. Dynamics include *mf* (mezzo-forte) and *f* (forte). The melody in the treble staves features a prominent eighth-note pattern, and the bass line in the grand staff continues to support the overall texture.

10. Go Down, Moses

Swing ♩ = 96 (♩ = ♩)

Measures 1-6 of the piece. The score is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked as Swing ♩ = 96 (♩ = ♩). The music features a piano accompaniment and a vocal line. The piano part consists of a steady eighth-note bass line and a chordal accompaniment. The vocal line is in the treble clef and includes a triplet of eighth notes in measure 1. Dynamics include *ff* (fortissimo), *p* (piano), and *mf* (mezzo-forte).

Measures 7-13 of the piece. The piano accompaniment continues with a steady eighth-note bass line and a chordal accompaniment. The vocal line is in the treble clef and includes a triplet of eighth notes in measure 13. Dynamics include *f* (forte) and *ff* (fortissimo).

Measures 14-19 of the piece. The piano accompaniment continues with a steady eighth-note bass line and a chordal accompaniment. The vocal line is in the treble clef and includes a triplet of eighth notes in measure 14. Dynamics include *p* (piano), *ff* (fortissimo), and *f* (forte). The piece concludes with a double bar line and a key signature change to one sharp (F#).

11. El Condor Pasa

♩ = 66

Solo

First system of the musical score. It consists of four staves: three for woodwinds (flute, clarinet, and bassoon) and one for piano. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 66. The first staff (flute) starts with a *Solo* marking and a *p* (piano) dynamic. The second staff (clarinet) also starts with a *p* dynamic. The third staff (bassoon) starts with a *mf* (mezzo-forte) dynamic. The piano part starts with a *p* dynamic. The system concludes with a *mf* dynamic marking.

5

Second system of the musical score, starting at measure 5. It continues with the same four staves. The woodwinds and piano parts maintain their dynamics, with the piano part showing a crescendo leading to a *mf* dynamic. The woodwinds also show a crescendo, with the flute and clarinet parts reaching a *mf* dynamic. The system concludes with a *mf* dynamic marking.

10

Third system of the musical score, starting at measure 10. It continues with the same four staves. The woodwinds and piano parts maintain their dynamics, with the piano part showing a crescendo leading to a *mf* dynamic. The woodwinds also show a crescendo, with the flute and clarinet parts reaching a *mf* dynamic. The system concludes with a *mf* dynamic marking. The piano part has a *f* (forte) dynamic marking at the end of the system.

12. La Cucaracha

♩ = 144

The first system of the musical score for 'La Cucaracha' consists of four staves. The top three staves are for a three-part vocal or instrumental setting, and the bottom staff is for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked as ♩ = 144. The first measure of the vocal parts is marked with a forte (*f*) dynamic. The piano accompaniment also starts with a forte (*f*) dynamic. The second measure of the vocal parts is marked with a *simile* instruction. The third measure of the vocal parts is marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment also has a mezzo-forte (*mf*) dynamic. The system ends with a double bar line.

The second system of the musical score for 'La Cucaracha' consists of four staves. The top three staves are for a three-part vocal or instrumental setting, and the bottom staff is for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first measure of the vocal parts is marked with a piano (*p*) dynamic. The piano accompaniment also starts with a piano (*p*) dynamic. The system ends with a double bar line.

The third system of the musical score for 'La Cucaracha' consists of four staves. The top three staves are for a three-part vocal or instrumental setting, and the bottom staff is for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first measure of the vocal parts is marked with a forte (*f*) dynamic. The piano accompaniment also starts with a forte (*f*) dynamic. The system ends with a double bar line.

13. Joshua Fit The Battle Of Jericho

 $\text{♩} = 84$

First system of the musical score. It consists of five staves. The first three staves are vocal parts (Soprano, Alto, and Tenor) in treble clef, all marked with a forte (*f*) dynamic. The fourth staff is the piano right hand in treble clef, marked with a forte (*f*) dynamic. The fifth staff is the piano left hand in bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The system contains five measures of music.

Second system of the musical score, starting at measure 6. It consists of five staves. The first three staves are vocal parts (Soprano, Alto, and Tenor) in treble clef, all marked with a forte (*f*) dynamic. The fourth staff is the piano right hand in treble clef, marked with a forte (*f*) dynamic. The fifth staff is the piano left hand in bass clef. The system contains five measures of music.

Third system of the musical score, starting at measure 11. It consists of five staves. The first three staves are vocal parts (Soprano, Alto, and Tenor) in treble clef. The piano right hand (fourth staff) has dynamics of *p* (piano) and *f* (forte). The piano left hand (fifth staff) has dynamics of *f* (forte) and *mf* (mezzo-forte). A 'Solo' instruction is placed above the piano right hand in the third measure. The system contains five measures of music.

14. Hava Nagila

35

Lento $\text{♩} = 72$

The first system of the musical score for 'Hava Nagila' consists of four staves. The top three staves are for the vocal parts, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Lento' with a quarter note equal to 72 beats per minute. The first measure of the vocal parts is marked with a forte 'f' dynamic and an accent. The piano accompaniment also starts with a forte 'f' dynamic. The word 'sempre' is written above the vocal staves in the second measure, indicating a continuous or constant state.

The second system of the musical score for 'Hava Nagila' consists of four staves. The top three staves are for the vocal parts, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Lento' with a quarter note equal to 72 beats per minute. The first measure of the vocal parts is marked with a piano 'p' dynamic. The piano accompaniment also starts with a piano 'p' dynamic. The word 'cresc. poco a poco' is written above the vocal staves in the second measure, indicating a gradual increase in volume.

The third system of the musical score for 'Hava Nagila' consists of four staves. The top three staves are for the vocal parts, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Lento' with a quarter note equal to 72 beats per minute. The first measure of the vocal parts is marked with a mezzo-forte 'mf' dynamic. The piano accompaniment also starts with a mezzo-forte 'mf' dynamic. The word 'accel. poco a poco' is written above the vocal staves in the second measure, indicating a gradual increase in tempo.

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3 SAXOPHONES (AAT) & CD PLAYBACK (PLAY ALONG)

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EMR 14106	PARSON, Ted (Arr.)	A Merry Christmas
EMR 14094	PARSON, Ted (Arr.)	Christmas Glory
EMR 14086	PARSON, Ted (Arr.)	Christmas Swing
EMR 14096	PARSON, Ted (Arr.)	Go Tell It On The Mountain
EMR 13897	PARSON, Ted (Arr.)	Holy Night
EMR 14098	PARSON, Ted (Arr.)	Joyfull Christmas
EMR 14100	PARSON, Ted (Arr.)	Kling Glöckchen
EMR 14102	PARSON, Ted (Arr.)	O Christmas Tree