

Golden Hits

*Bekannte Melodien
Spirituals & Evergreens*

2 Clarinets, Bassoon & 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 46610

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Golden Hits

Arr.: Jean-François Michel

1. Muss i denn, Muss i denn

(♩ = 116-120)

1. B♭ Clarinet
2. B♭ Clarinet
3. Bassoon
Piano / Organ (optional)

13

26

EMR 46610

2. Nobody Knows

5

$\text{♩} = 64$

Measures 1-6 of the piece. The score is written for three staves: two treble staves and one bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 64. The dynamics are marked as *p* (piano) and *f* (forte) with hairpins indicating crescendos and decrescendos. The first two staves have a melodic line with eighth and sixteenth notes, while the bass staff has a bass line with eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Measures 7-13 of the piece. The score continues with the same instrumentation. A 'Solo' marking appears above the second treble staff in measure 13. The piano accompaniment features a more complex chordal texture in the right hand, with some chords being triads and others being dyads. The bass line remains simple, mostly consisting of quarter and eighth notes.

Measures 14-19 of the piece. The score continues with the same instrumentation. The dynamics are marked as *f* (forte) with hairpins indicating crescendos and decrescendos. The piano accompaniment features a more complex chordal texture in the right hand, with some chords being triads and others being dyads. The bass line remains simple, mostly consisting of quarter and eighth notes.

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, Bass) and one piano accompaniment staff. The key signature is one sharp (F#) and the time signature is 8/8. The tempo is marked as $\text{♩} = 112$. The dynamics are marked *f* (forte) for all parts. The vocal parts feature long, sustained notes, while the piano accompaniment consists of chords and a steady bass line.

11

Measures 11-17 of the musical score. The dynamics are marked *p* (piano) for all parts. The vocal parts continue with sustained notes, and the piano accompaniment features a more active bass line with eighth notes and chords. The piano part includes some chromatic movement in the bass line.

18

Measures 18-24 of the musical score. The vocal parts continue with sustained notes, and the piano accompaniment features a more active bass line with eighth notes and chords. The piano part includes some chromatic movement in the bass line.

4. Kalinka

Lento ♩ = 64

First system of the musical score for 'Kalinka'. It consists of two systems of staves. The first system has three staves (treble, middle, and bass) with dynamics *f* and *p*. The second system has two staves (treble and bass) with dynamics *f* and *p*. The tempo is Lento, ♩ = 64.

9

Poco più mosso ♩ = 72

accel. poco a poco

Second system of the musical score for 'Kalinka'. It consists of two systems of staves. The first system has three staves (treble, middle, and bass) with dynamics *p* and *f*. The second system has two staves (treble and bass) with dynamics *p* and *cresc.*. The tempo is Poco più mosso, ♩ = 72, and the instruction is accel. poco a poco.

18

Lento ♩ = 80

Third system of the musical score for 'Kalinka'. It consists of two systems of staves. The first system has three staves (treble, middle, and bass) with dynamics *f*, *ff*, and *p*. The second system has two staves (treble and bass) with dynamics *f*, *ff*, and *p*. The tempo is Lento, ♩ = 80.

5. I Got Rhythm

13

$\text{♩} = 96 (\text{♩} = \text{♩} = \text{♩})$

The first system of the musical score for 'I Got Rhythm' consists of three staves. The top two staves are for the vocal melody, and the bottom staff is for the piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked as 96 beats per minute, with a note indicating that a quarter note equals a half note. The first four measures are marked with a forte (*f*) dynamic, and the next four measures are marked with a piano (*p*) dynamic. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The second system of the musical score continues the piece. It consists of three staves. The key signature remains B-flat major. The first four measures are marked with a forte (*f*) dynamic, and the next four measures are marked with a mezzo-forte (*mp*) dynamic. The piano accompaniment continues with the same eighth-note bass line and chords.

The third system of the musical score continues the piece. It consists of three staves. The key signature remains B-flat major. The first four measures are marked with a forte (*f*) dynamic, and the next four measures are marked with a mezzo-forte (*mp*) dynamic. The piano accompaniment continues with the same eighth-note bass line and chords.

7. Funiculi Funicula

17

♩ = 112

Measures 1-10 of the musical score. The score is written for four staves: two treble staves (top) and two bass staves (bottom). The key signature is one flat (B-flat). The time signature is 8/8. The first two staves have a forte (ff) dynamic in measures 1-6 and a piano (p) dynamic in measures 7-10. The third staff has a forte (f) dynamic in measures 1-6 and a piano (p) dynamic in measures 7-10. The fourth staff has a forte (ff) dynamic in measures 1-6 and a piano (p) dynamic in measures 7-10, with a crescendo (cresc.) marking in measure 10.

11

Measures 11-20 of the musical score. The score continues with the same four-staff arrangement. Measures 11-15 are marked with a forte (f) dynamic. Measures 16-20 are marked with a forte (f) dynamic. The fourth staff has a forte (f) dynamic in measures 11-15 and a forte (f) dynamic in measures 16-20.

21

Measures 21-30 of the musical score. The score continues with the same four-staff arrangement. Measures 21-25 are marked with a forte (f) dynamic. Measures 26-30 are marked with a forte (f) dynamic. The fourth staff has a forte (f) dynamic in measures 21-25 and a forte (f) dynamic in measures 26-30.

8. O When The Saints

♩ = 116

First system of the musical score. It consists of three staves: two vocal staves (treble and bass clef) and one piano accompaniment staff (grand staff). The tempo is marked as ♩ = 116. The key signature has two flats (B-flat and E-flat). The first vocal staff begins with a forte (*f*) dynamic. The piano accompaniment also begins with a forte (*f*) dynamic. The system contains eight measures.

Second system of the musical score, starting at measure 8. It features the same three-staff layout. The first vocal staff has a mezzo-forte (*mf*) dynamic at the beginning, followed by a forte (*f*) dynamic. The second vocal staff has a piano (*p*) dynamic at the beginning, followed by a forte (*f*) dynamic. The piano accompaniment has a piano (*p*) dynamic at the beginning, followed by a forte (*f*) dynamic. The system contains eight measures.

Third system of the musical score, starting at measure 16. It features the same three-staff layout. The first vocal staff continues with a forte (*f*) dynamic. The second vocal staff continues with a forte (*f*) dynamic. The piano accompaniment continues with a forte (*f*) dynamic. The system contains eight measures.

9. The Entertainer

 $\text{♩} = 66$

Measures 1-5 of the musical score for 'The Entertainer'. The score is written for three systems of staves. The first system consists of three staves (treble, treble, and bass clef). The second system consists of three staves (treble, treble, and bass clef). The third system consists of two staves (treble and bass clef). The key signature is one sharp (F#). The time signature is 4/4. The dynamics are marked as *f* (forte) and *mf* (mezzo-forte). The tempo is indicated as $\text{♩} = 66$.

Measures 6-10 of the musical score for 'The Entertainer'. The score is written for three systems of staves. The first system consists of three staves (treble, treble, and bass clef). The second system consists of three staves (treble, treble, and bass clef). The third system consists of two staves (treble and bass clef). The key signature is one sharp (F#). The time signature is 4/4. The dynamics are marked as *f* (forte) and *mf* (mezzo-forte). The tempo is indicated as $\text{♩} = 66$.

Measures 11-15 of the musical score for 'The Entertainer'. The score is written for three systems of staves. The first system consists of three staves (treble, treble, and bass clef). The second system consists of three staves (treble, treble, and bass clef). The third system consists of two staves (treble and bass clef). The key signature is one sharp (F#). The time signature is 4/4. The dynamics are marked as *mf* (mezzo-forte) and *f* (forte). The tempo is indicated as $\text{♩} = 66$.

10. Go Down, Moses

Swing ♩ = 96 (♩ = $\frac{3}{4}$)

First system of the musical score. It consists of four staves: three for the vocal ensemble (Soprano, Alto, Bass) and one for the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Swing' with a quarter note equal to 96 beats per minute. The piano part features a steady eighth-note bass line and chords in the right hand. Dynamics include *ff* (fortissimo), *p* (piano), and *mf* (mezzo-forte). The vocal parts enter with a melodic line, also marked with dynamics.

Second system of the musical score, starting at measure 7. It continues the vocal and piano parts. The piano accompaniment maintains its rhythmic pattern. Dynamics include *f* (forte) and *ff*. The vocal parts continue their melodic lines with various dynamics.

Third system of the musical score, starting at measure 14. This system concludes the piece. The piano part includes a *dim.* (diminuendo) marking. The vocal parts end with a final melodic phrase. Dynamics include *p* (piano), *ff* (fortissimo), and *f* (forte). The system ends with a double bar line and repeat signs.

11. El Condor Pasa

♩ = 66

Solo

First system of the musical score for 'El Condor Pasa'. It consists of four staves: three for woodwinds (flute, clarinet, bassoon) and one for piano. The key signature is B-flat major (two flats). The tempo is marked as 66 beats per minute. The first staff (flute) has a 'Solo' marking and starts with a piano (*p*) dynamic, then moves to mezzo-forte (*mf*). The second staff (clarinet) also starts with *p* and moves to *mf*. The third staff (bassoon) starts with a rest and then plays at *mf*. The piano part (fourth staff) starts with a rest and then plays at *p*, moving to *mf* in the second measure. The system ends with a repeat sign.

Second system of the musical score. It continues the four-staff arrangement. The woodwinds and piano parts continue their melodic and harmonic development. The piano part has a mezzo-piano (*mp*) dynamic marking in the third measure. The system ends with a repeat sign.

Third system of the musical score. It continues the four-staff arrangement. The woodwinds and piano parts continue their melodic and harmonic development. The piano part has a mezzo-forte (*mf*) dynamic marking in the third measure. The system ends with a repeat sign.

12. La Cucaracha

♩ = 144

The first system of the musical score for 'La Cucaracha' consists of four staves. The top two staves are for the melody, with the first staff marked *f* and the second staff marked *mf*. Both melody staves have a *simile* marking above the first measure. The bottom two staves are for the piano accompaniment, with the first staff marked *f* and the second staff marked *mf*. The key signature is one sharp (F#) and the time signature is 3/4. The system ends with a double bar line.

7

The second system of the musical score for 'La Cucaracha' consists of four staves. The top two staves are for the melody, with the first staff marked *p* and the second staff marked *p*. The bottom two staves are for the piano accompaniment, with the first staff marked *p* and the second staff marked *p*. The key signature is one sharp (F#) and the time signature is 3/4. The system ends with a double bar line.

14

The third system of the musical score for 'La Cucaracha' consists of four staves. The top two staves are for the melody, with the first staff marked *f* and the second staff marked *Solo f*. The bottom two staves are for the piano accompaniment, with the first staff marked *f* and the second staff marked *f*. The key signature is one sharp (F#) and the time signature is 3/4. The system ends with a double bar line.

The image displays a musical score for the song "The Rose Tree". It is written for three voices (Soprano, Alto, and Bass) and a Piano accompaniment. The key signature is B-flat major (two flats), and the time signature is common time (C). The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The vocal parts are marked with dynamics: *f* (forte) for the first four measures and *mf* (mezzo-forte) for the last four measures. The piano accompaniment is marked with *f* for the first four measures and *mf* for the last four measures. The lyrics are written below the vocal staves.

6

6

f

11

p *f* *Solo* *f* *f* *mf*

14. Hava Nagila

35

Lento $\text{♩} = 72$

First system of the musical score for 'Hava Nagila'. It consists of four staves. The top three staves are for voices (Soprano, Alto, and Tenor/Bass) and the bottom staff is for piano. The key signature is one flat (B-flat major/D minor). The tempo is Lento with a quarter note equal to 72 beats per minute. The music begins with a forte (*f*) dynamic. The vocal parts have accents and the word 'sempre' is written above them. The piano part features a series of chords in the left hand and a single note in the right hand.

Second system of the musical score, starting at measure 8. It continues with four staves. The dynamics are piano (*p*) and include a crescendo marking 'cresc. poco a poco'. The vocal parts have long notes with ties. The piano part continues with chords and single notes.

Third system of the musical score, starting at measure 16. It continues with four staves. The dynamics are mezzo-forte (*mf*) and include an acceleration marking 'accel. poco a poco' and a crescendo marking 'cresc.'. The vocal parts have long notes with ties. The piano part continues with chords and single notes.

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EMR 931J	MENDELSSOHN, F.	Wedding March + CD (Armitage) (5)
EMR 931J	PURCELL, Henry	Trumpet Tune + CD (Reift) (5)
EMR 931J	WAGNER, Richard	Bridal Chorus + CD (Armitage) (5)

CLARINET, BASSOON & WIND BAND

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EMR 2251	MORTIMER, J.G.	Easy Christmas Duos

CLARINET, ALTO SAXOPHONE & CD PLAYBACK

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EMR 8098	ARMITAGE, Dennis	Blues + CD
EMR 8125	ARMITAGE, Dennis	Boogie + CD
EMR 8206	ARMITAGE, Dennis	Bossa Nova + CD
EMR 8044	ARMITAGE, Dennis	Dixieland + CD
EMR 8017	ARMITAGE, Dennis	Ragtime + CD
EMR 8071	ARMITAGE, Dennis	Swing + CD
EMR 2243	MORTIMER, J.G.	Duos Vol. 1 + CD
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EMR 2266	MORTIMER, J.G.	Trios Vol. 3

CLARINET, ALTO SAX, TENOR SAX & CD PLAYBACK

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EMR 2266	MORTIMER, J.G.	Trios Vol. 3 + CD

CLARINET, ALTO SAX, TENOR SAX & WIND BAND

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EMR 8099P	ARMITAGE, Dennis	Blues
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EMR 8207P	ARMITAGE, Dennis	Bossa Nova
EMR 8045P	ARMITAGE, Dennis	Dixieland
EMR 8018P	ARMITAGE, Dennis	Ragtime
EMR 8072P	ARMITAGE, Dennis	Swing
EMR 13343	MOREN, Bertrand	Irish Folk
EMR 5303	MORTIMER, John G.	Happy Birthday
EMR 5395	RICHARDS, Scott	Latin Fever
EMR 934J	SHOSTAKOVITCH, D.	Waltz N° 2

CLARINET, TENOR SAXOPHONE & CD PLAYBACK

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EMR 8180	ARMITAGE, Dennis	Be-Bop + CD
EMR 8099	ARMITAGE, Dennis	Blues + CD
EMR 8126	ARMITAGE, Dennis	Boogie + CD
EMR 8207	ARMITAGE, Dennis	Bossa Nova + CD
EMR 8045	ARMITAGE, Dennis	Dixieland + CD
EMR 8018	ARMITAGE, Dennis	Ragtime + CD
EMR 8072	ARMITAGE, Dennis	Swing + CD

CLARINET, TENOR SAXOPHONE & WIND BAND

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