

Golden Hits

*Bekannte Melodien
Spirituals & Evergreens*

2 Clarinets & Bassoon

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 46609

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Golden Hits



1. Muss i denn, Muss i denn

Arr.: Jean-François Michel

(♩ = 116-120)

1. B♭ Clarinet

2. B♭ Clarinet

3. Bassoon

The first system of the musical score for three woodwind parts: 1. B♭ Clarinet, 2. B♭ Clarinet, and 3. Bassoon. The music is in 2/4 time and B-flat major. The first three measures feature a rhythmic pattern of eighth notes with accents, marked with a forte (f) dynamic. The subsequent measures transition to a sustained note with a 'sempre' (always) marking. The system concludes with a decrescendo leading to a mezzo-forte (mf) dynamic.

9

The second system of the musical score, starting at measure 9. It continues the woodwind parts with a consistent eighth-note rhythmic pattern. The system ends with a decrescendo leading to a piano (p) dynamic.

19

The third system of the musical score, starting at measure 19. The woodwind parts continue with the eighth-note pattern. The system concludes with a decrescendo leading to a piano (p) dynamic.

29

The fourth system of the musical score, starting at measure 29. The woodwind parts continue with the eighth-note pattern. The system concludes with a decrescendo leading to a piano (p) dynamic.

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2. Nobody Knows

♩ = 64

Measures 1-5 of the piece. The score is in 4/4 time with a key signature of two sharps (F# and C#). The music is written for three staves: Treble, Treble, and Bass. Dynamics are indicated by *p* (piano) and *f* (forte) with hairpins. The first four measures show a rhythmic pattern of eighth and sixteenth notes, while the fifth measure features a whole note chord.

Measures 6-10 of the piece. The music continues with the same rhythmic and harmonic patterns as the first system, maintaining the 4/4 time and two-sharp key signature.

Measures 11-15 of the piece. A *Solo* marking appears above the second staff in measure 13, indicating a solo section for that instrument. The musical notation continues across all three staves.

Measures 16-19 of the piece. The music concludes with a final measure (measure 19) featuring a whole note chord. Dynamics of *f* (forte) are indicated for the final measures.

3. Glory, Glory, Alleluja

♩. = 112

First system of music (measures 1-10). It consists of three staves: Treble, Treble, and Bass. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked as ♩. = 112. The first two staves are marked with a forte *f* dynamic. The music features a melody in the upper staves and a bass line in the lower staff, with various rests and notes.

Second system of music (measures 11-18). It consists of three staves: Treble, Treble, and Bass. The key signature is one sharp (F#) and the time signature is 6/8. The music continues with a melody in the upper staves and a bass line in the lower staff. The dynamics are marked with a piano *p* dynamic.

Third system of music (measures 19-25). It consists of three staves: Treble, Treble, and Bass. The key signature is one sharp (F#) and the time signature is 6/8. The music continues with a melody in the upper staves and a bass line in the lower staff. The dynamics are marked with a piano *p* dynamic.

Fourth system of music (measures 26-32). It consists of three staves: Treble, Treble, and Bass. The key signature is one sharp (F#) and the time signature is 6/8. The music continues with a melody in the upper staves and a bass line in the lower staff. The dynamics are marked with a forte *f* dynamic and a mezzo-forte *mf* dynamic.

4. Kalinka

Lento ♩ = 64

Measures 1-8 of the piece. The score is in 4/4 time, key of B-flat major. It features a piano introduction with a tempo of Lento (♩ = 64). The music is written for piano with three staves. Dynamics include *f* (forte) and *p* (piano). The melody is characterized by eighth-note patterns and slurs.

Measures 9-18 of the piece. The tempo changes to Poco più mosso (♩ = 72). The key signature changes to B-flat major. The music is written for piano with three staves. Dynamics include *p* (piano). The tempo is marked as *accel. poco a poco* (accelerando poco a poco).

Measures 19-30 of the piece. The tempo changes to Lento (♩ = 80). The key signature changes to B-flat major. The music is written for piano with three staves. Dynamics include *f* (forte), *ff* (fortissimo), and *p* (piano). The tempo is marked as *Lento*.

Measures 31-40 of the piece. The key signature changes to B-flat major. The music is written for piano with three staves. Dynamics include *mf* (mezzo-forte), *f* (forte), and *p* (piano). The tempo is marked as *Lento*.

5. I Got Rhythm

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

First system of the musical score for 'I Got Rhythm'. It consists of three staves (treble, middle, and bass clef) in 4/4 time. The key signature has two flats (B-flat and E-flat). The first four measures are marked with a forte (*f*) dynamic, and the next four measures are marked with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes, often beamed together, with many notes having accents.

Second system of the musical score, starting at measure 10. It continues the three-staff arrangement with the same key signature and rhythmic patterns. The dynamics alternate between *f* and *p* across the measures.

Third system of the musical score, starting at measure 19. This system includes a crescendo hairpin in the first measure of each staff, leading into a forte (*f*) dynamic. The music continues with complex rhythmic figures and accents.

Fourth system of the musical score, starting at measure 29. It begins with a piano (*p*) dynamic and features a decrescendo hairpin in the first measure of each staff. The system concludes with a crescendo hairpin and a forte (*f*) dynamic. The notation includes various rhythmic values and accents throughout.

7. Funiculi Funicula

♩. = 112

Musical score for "The Rose Tree" in 6/8 time. The score consists of three staves: Treble 1, Treble 2, and Bass. The key signature has one flat (B-flat). The tempo is marked as quarter note = 112. The dynamics are marked as *ff* (fortissimo) for the Treble 1 and Treble 2 parts, and *f* (forte) for the Bass part. The Treble 1 and Treble 2 parts feature a melody with eighth and sixteenth notes, often beamed together, and a strong accent on the first note of each measure. The Bass part provides a rhythmic accompaniment with eighth and sixteenth notes, also featuring accents.

7

p *f*

p *f*

p *f*

14

Example 14 is a musical score for three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). The score consists of 14 measures. The first four measures show a rhythmic pattern of eighth notes and rests. The fifth measure has a dynamic marking of *f*. The sixth measure has a dynamic marking of *f*. The seventh measure has a dynamic marking of *f*. The eighth measure has a dynamic marking of *f*. The ninth measure has a dynamic marking of *f*. The tenth measure has a dynamic marking of *f*. The eleventh measure has a dynamic marking of *f*. The twelfth measure has a dynamic marking of *f*. The thirteenth measure has a dynamic marking of *f*. The fourteenth measure has a dynamic marking of *f*.

20



8. O When The Saints

♩ = 116

First system of music (measures 1-4). It consists of three staves: two treble staves and one bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music is marked with a forte (*f*) dynamic. The melody is primarily in the treble staves, with the bass staff providing a supporting line. There are accents (>) over the first notes of measures 3 and 4.

Second system of music (measures 5-8). It consists of three staves. The key signature changes to one flat (B-flat). The music is marked with a mezzo-forte (*mf*) dynamic in measure 6, and a piano (*p*) dynamic in measures 7 and 8. The melody continues in the treble staves, with the bass staff providing a supporting line. There are accents (>) over the first notes of measures 7 and 8.

Third system of music (measures 9-15). It consists of three staves. The key signature changes to two flats (B-flat and E-flat). The music is marked with a forte (*f*) dynamic. The melody continues in the treble staves, with the bass staff providing a supporting line. There are accents (>) over the first notes of measures 9, 10, and 11.

Fourth system of music (measures 16-20). It consists of three staves. The key signature changes to one flat (B-flat). The music is marked with a forte (*f*) dynamic. The melody continues in the treble staves, with the bass staff providing a supporting line. There are accents (>) over the first notes of measures 16, 17, and 18.

9. The Entertainer

♩ = 66

Measures 1-4: The first system shows the initial four measures. The treble and bass staves both begin with a forte (*f*) dynamic. In measure 2, the bass staff changes to piano (*p*). In measure 4, the treble staff changes to mezzo-forte (*mf*). The music is in 2/4 time with a key signature of one sharp (F#).

Measures 5-8: The second system covers measures 5 through 8. Dynamics include *f* and *mf* in both staves. Measure 6 features a half note in the treble with a breath mark and a half note in the bass with a breath mark. Measure 7 has a half note in the treble with a breath mark and a half note in the bass with a breath mark.

Measures 9-12: The third system covers measures 9 through 12. Dynamics include *f* and *mf* in both staves. Measure 10 features a half note in the treble with a breath mark and a half note in the bass with a breath mark. Measure 11 has a half note in the treble with a breath mark and a half note in the bass with a breath mark.

Measures 13: The fourth system shows measure 13, which ends with a forte (*f*) dynamic in both staves.

10. Go Down, Moses

Swing ♩ = 96 (♩♩ = $\overset{3}{\text{♩}}$)

Measures 1-5 of the piece. The score is in 4/4 time with a key signature of two sharps (F# and C#). The music features a piano introduction with a triplet of eighth notes in the right hand. Dynamics include *ff* (fortissimo), *p* (piano), and *mf* (mezzo-forte). The bass line provides a steady accompaniment.

Measures 6-10 of the piece. The piano continues with a steady accompaniment, featuring eighth and sixteenth notes. The melody in the right hand consists of quarter and eighth notes.

Measures 11-15 of the piece. The piano features a more active role with eighth and sixteenth notes. Dynamics include *f* (forte). The melody in the right hand continues with quarter and eighth notes.

Measures 16-20 of the piece. The piano features a more active role with eighth and sixteenth notes. Dynamics include *p* (piano) and *ff* (fortissimo). The melody in the right hand continues with quarter and eighth notes. The piece concludes with a double bar line and repeat signs.

13. Joshua Fit The Battle Of Jericho

 $\text{♩} = 84$

This musical score is for the piece "Joshua Fit The Battle Of Jericho". It is written for three staves (treble, middle, and bass clefs) in a 3/4 time signature. The tempo is marked as quarter note = 84. The key signature has one flat (B-flat). The score is divided into four systems, each containing five measures. The first system starts with a forte (*f*) dynamic. The second system also starts with a forte (*f*) dynamic. The third system begins at measure 11 and features a piano (*p*) to forte (*f*) crescendo in the middle and bass staves, with a "Solo" marking in the bass staff. The fourth system begins at measure 16 and features a piano (*p*) to forte (*f*) crescendo in the middle and bass staves, with a fortissimo (*ff*) dynamic and a "Tutti" marking in the bass staff. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as dynamic markings and crescendo/decrescendo hairpins.

14. Hava Nagila

Lento $\text{♩} = 72$

f *sempre*

f *sempre*

f *sempre*

p *cresc. poco a poco*

p *cresc. poco a poco*

p *cresc. poco a poco*

mf *cresc.*

mf *cresc.*

mf *cresc.*

f

ff

ff

ff

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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)

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