

Golden Hits

*Bekannte Melodien
Spirituals & Evergreens*

2 Clarinets, Bass Clarinet & 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 46608

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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. B♭ Bass Clarinet

Piano / Organ
(optional)

f *sempre* *mf*

f *sempre* *mf*

f *sempre* *mf*

f *mf*

13

mf

26

p

p

p

p

EMR 46608

2. Nobody Knows

5

$\text{♩} = 64$

Musical score for measures 1-6 of 'Nobody Knows'. The score is in 4/4 time with a key signature of one sharp (F#). It features three staves for the vocal melody and piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. Dynamics are marked as *p* (piano) and *f* (forte) with hairpins. A 'Solo' section begins in measure 6.

7

Musical score for measures 7-13 of 'Nobody Knows'. The score continues with the vocal melody and piano accompaniment. The piano part features a steady bass line and a right-hand melody. Dynamics are marked as *p* and *f*. A 'Solo' section is indicated in measure 10.

14

Musical score for measures 14-19 of 'Nobody Knows'. The score continues with the vocal melody and piano accompaniment. The piano part features a steady bass line and a right-hand melody. Dynamics are marked as *f* (forte).

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 rests in the vocal parts.

11

Measures 11-17 of the musical score. The score continues with the same four staves. The key signature changes to one flat (Bb) at measure 11. The dynamics for measures 11-17 are marked as piano (*p*) for all parts. The vocal parts continue with their melodic lines, and the piano accompaniment provides harmonic support with chords and moving lines.

18

Measures 18-24 of the musical score. The score continues with the same four staves. The key signature remains one flat (Bb). The dynamics are not explicitly marked for this section, but the notation suggests a continuation of the piano accompaniment's texture. The vocal parts conclude their phrases in this section.

4. Kalinka

Lento ♩ = 64

First system of the musical score for 'Kalinka'. It consists of four staves: three for the vocal line (soprano, alto, and tenor) and one for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Lento' with a quarter note equal to 64 beats. 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. It continues the vocal and piano parts. The tempo is marked 'Poco più mosso' with a quarter note equal to 72 beats. The piano part continues with the same accompaniment pattern. The dynamics include *p* (piano) and *cresc.* (crescendo). The system ends with a double bar line.

18

Lento ♩ = 80

Third system of the musical score. It continues the vocal and piano parts. The tempo is marked 'Lento' with a quarter note equal to 80 beats. The piano part continues with the same accompaniment pattern. The dynamics include *f* (forte), *ff* (fortissimo), and *p* (piano). The system ends with a double bar line.

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 parts (Soprano, Alto, and Tenor), 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 96 beats per minute. 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 a more complex chordal structure in the right hand.

The second system of the musical score continues the piece. It consists of four staves, with the first three for vocal parts and the fourth for piano accompaniment. The key signature remains three flats, and the time signature is common time. The tempo is 96 beats per minute. The first four measures are marked with a forte (*f*) dynamic, and the next four measures are marked with a mezzo-piano (*mp*) dynamic. The piano accompaniment continues with its characteristic eighth-note bass line and complex chordal structure.

The third system of the musical score continues the piece. It consists of four staves, with the first three for vocal parts and the fourth for piano accompaniment. The key signature remains three flats, and the time signature is common time. The tempo is 96 beats per minute. The first four measures are marked with a forte (*f*) dynamic, and the next four measures are marked with a mezzo-piano (*mp*) dynamic. The piano accompaniment continues with its characteristic eighth-note bass line and complex chordal structure.

7. Funiculi Funicula

17

♩ = 112

Measures 1-10 of the musical score. The score is written for four staves: three treble staves and one grand staff (treble and bass). The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The first two treble staves start with a *ff* dynamic and feature melodic lines with accents. The third treble staff starts with a *f* dynamic. The grand staff starts with a *ff* dynamic and features a steady bass line. Dynamics change to *p* in measure 7. A *cresc.* marking with a dashed line appears in measure 9.

Measures 11-20 of the musical score. The notation continues with similar melodic and harmonic patterns. The *f* dynamic is prominent in measures 11, 12, 13, 14, 15, 16, 17, 18, 19, and 20. The grand staff continues with a consistent bass line.

Measures 21-30 of the musical score. The final section of the page shows the continuation of the piece. The *f* dynamic is maintained in measures 21, 22, 23, 24, 25, 26, 27, 28, 29, and 30. The grand staff continues with a consistent bass line.

8. O When The Saints

♩ = 116

The first system of the musical score for 'O When The Saints' consists of four staves. The top three staves are for voices, each beginning with a forte (*f*) dynamic. The bottom staff is for piano accompaniment, also starting with a forte (*f*) dynamic. The music is in 4/4 time and features a key signature of two flats. The first measure of the piano part includes a forte (*f*) dynamic marking.

The second system of the musical score continues the piece. It begins with a measure marked with a mezzo-forte (*mf*) dynamic. The system includes a repeat sign after the first measure. Dynamics vary throughout, including piano (*p*) and forte (*f*) markings for both the vocal and piano parts. The piano part features a piano (*p*) dynamic marking in the first measure of the second system.

The third system of the musical score continues the piece. It begins with a measure marked with a mezzo-forte (*mf*) dynamic. The system includes a repeat sign after the first measure. Dynamics vary throughout, including piano (*p*) and forte (*f*) markings for both the vocal and piano parts. The piano part features a piano (*p*) dynamic marking in the first measure of the third system.

9. The Entertainer

♩ = 66

Measures 1-5 of the musical score for 'The Entertainer'. 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 ♩ = 66. The dynamics are marked as *f* (forte) and *mf* (mezzo-forte). The first staff has a *f* dynamic in measures 1, 3, and 5, and a *mf* dynamic in measure 4. The second staff has a *f* dynamic in measures 1, 3, and 5, and a *mf* dynamic in measure 4. The third staff has a *p* (piano) dynamic in measures 2 and 3, and a *f* dynamic in measures 1, 4, and 5. The grand staff has a *f* dynamic in measures 1 and 3, and a *mf* dynamic in measures 4 and 5.

Measures 6-10 of the musical score for 'The Entertainer'. 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 ♩ = 66. The dynamics are marked as *f* (forte) and *mf* (mezzo-forte). The first staff has a *f* dynamic in measures 6, 8, and 10, and a *mf* dynamic in measure 9. The second staff has a *f* dynamic in measures 6, 8, and 10, and a *mf* dynamic in measure 9. The third staff has a *f* dynamic in measures 6, 8, and 10, and a *mf* dynamic in measure 9. The grand staff has a *f* dynamic in measures 6, 8, and 10, and a *mf* dynamic in measure 9.

Measures 11-15 of the musical score for 'The Entertainer'. 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 ♩ = 66. The dynamics are marked as *mf* (mezzo-forte) and *f* (forte). The first staff has a *mf* dynamic in measures 11, 13, and 15, and a *f* dynamic in measure 14. The second staff has a *mf* dynamic in measures 11, 13, and 15, and a *f* dynamic in measure 14. The third staff has a *mf* dynamic in measures 11, 13, and 15, and a *f* dynamic in measure 14. The grand staff has a *mf* dynamic in measures 11, 13, and 15, and a *f* dynamic in measure 14.

10. Go Down, Moses

Swing ♩ = 96 (♩ = $\frac{3}{4}$)

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 (♩ = 3/4). The dynamics are marked as *ff* (fortissimo) for measures 1-2, *p* (piano) for measures 3-4, and *mf* (mezzo-forte) for measures 5-6. The piano part features a steady bass line with chords in the right hand.

Measures 7-13 of the piece. The score continues with the same key signature and tempo. The dynamics are marked as *f* (forte) for measures 10-13. The piano part maintains its steady bass line and chordal accompaniment.

Measures 14-19 of the piece. The score concludes with a double bar line at the end of measure 19. The dynamics are marked as *p* (piano) for measures 14-15, *ff* (fortissimo) for measures 16-17, and *f* (forte) for measures 18-19. The piano part includes a *dim.* (diminuendo) marking in measure 16, leading to a *p* (piano) marking in measure 17.

11. El Condor Pasa

♩ = 66

Solo

Measures 1-4 of the musical score. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as ♩ = 66. The first system consists of three staves (treble, middle, and bass) and a grand staff (treble and bass). The first staff has a *p* dynamic marking at the beginning and a *mf* marking at the end. The second staff has a *p* marking at the beginning and a *mf* marking at the end. The third staff has a *mf* marking at the end. The grand staff has a *p* marking at the beginning and a *mf* marking at the end.

Measures 5-8 of the musical score. The first system consists of three staves and a grand staff. The first staff has a *p* marking at the beginning and a *mf* marking at the end. The second staff has a *p* marking at the beginning and a *mf* marking at the end. The third staff has a *mf* marking at the end. The grand staff has a *mp* marking at the beginning and a *mf* marking at the end.

Measures 9-12 of the musical score. The first system consists of three staves and a grand staff. The first staff has a *mf* marking at the beginning and a *f* marking at the end. The second staff has a *f* marking at the beginning and a *mf* marking at the end. The third staff has a *mf* marking at the end. The grand staff has a *mf* marking at the end.

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 is one sharp (F#) and the time signature is 3/4. The tempo is marked as ♩ = 144. The first four measures of the vocal parts are marked with a forte (*f*) dynamic, while the piano accompaniment is also marked *f*. The fifth measure of the vocal parts is marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment has a crescendo hairpin leading into the fifth measure, which is also marked *mf*. The word 'simile' is written above the vocal staves in the second and third measures, indicating a similar pattern to the first measure.

The second system of the musical score continues the piece. It consists of four staves. The top three staves are for the vocal or instrumental parts, and the bottom staff is for the piano accompaniment. The key signature remains one sharp (F#) and the time signature is 3/4. The first six measures of the vocal parts are marked with a piano (*p*) dynamic. The piano accompaniment is also marked *p*. The word 'Solo' is written above the vocal staves in the seventh measure, indicating a solo section. The piano accompaniment has a crescendo hairpin leading into the seventh measure, which is also marked *p*.

The third system of the musical score continues the piece. It consists of four staves. The top three staves are for the vocal or instrumental parts, and the bottom staff is for the piano accompaniment. The key signature remains one sharp (F#) and the time signature is 3/4. The first six measures of the vocal parts are marked with a forte (*f*) dynamic. The piano accompaniment is also marked *f*. The word 'Solo' is written above the vocal staves in the seventh measure, indicating a solo section. The piano accompaniment has a crescendo hairpin leading into the seventh measure, which is also marked *f*.

The image displays a musical score for the song "The Rose Tree". It is arranged for three vocal parts (Soprano, Alto, and Tenor) and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score is divided into two systems. The first system contains four measures, and the second system contains two measures. The vocal parts are marked with a forte (*f*) dynamic. The piano accompaniment is marked with a forte (*f*) dynamic in the first measure and a mezzo-forte (*mf*) dynamic in the second measure. The lyrics "The Rose Tree" are written below the vocal staves.

6

Sheet music for 'The Rose Tree' in 3/4 time, featuring three vocal parts (Soprano, Alto, Tenor) and piano accompaniment. The key signature has two flats (B-flat and E-flat).

The vocal parts are arranged in three staves. The Soprano part begins with a treble clef and a key signature change to two flats. The Alto and Tenor parts follow with similar clefs and key signatures. The piano accompaniment is written for the right and left hands on a grand staff.

The music consists of five measures. The vocal parts enter in the first measure with the lyrics 'The rose tree, the rose tree'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

11

11

p *f*

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 or instruments, and the bottom staff is for piano. The key signature is one flat (B-flat). The tempo is Lento, with a quarter note equal to 72 beats per minute. The first staff has a forte (*f*) dynamic and the word *sempre* above it. The second and third staves also have a forte (*f*) dynamic. The piano part has a forte (*f*) dynamic and features a series of chords in the right hand and a simple bass line in the left hand.

Second system of the musical score, starting at measure 8. It consists of four staves. The top three staves are for voices or instruments, and the bottom staff is for piano. The key signature is one flat (B-flat). The tempo is Lento. The first staff has a piano (*p*) dynamic and the word *cresc. poco a poco* above it. The second and third staves also have a piano (*p*) dynamic. The piano part has a piano (*p*) dynamic and features a series of chords in the right hand and a simple bass line in the left hand.

Third system of the musical score, starting at measure 16. It consists of four staves. The top three staves are for voices or instruments, and the bottom staff is for piano. The key signature is one flat (B-flat). The tempo is Lento. The first staff has a mezzo-forte (*mf*) dynamic and the word *accel. poco a poco* above it. The second and third staves also have a mezzo-forte (*mf*) dynamic. The piano part has a mezzo-forte (*mf*) dynamic and features a series of chords in the right hand and a simple bass line in the left hand.

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EMR 8342	NAULAIS, Jérôme	Album Volume 2 (5)
EMR 8343	NAULAIS, Jérôme	Album Volume 3 (5)
EMR 8344	NAULAIS, Jérôme	Album Volume 4 (5)
EMR 8345	NAULAIS, Jérôme	Album Volume 5 (5)
EMR 8346	NAULAIS, Jérôme	Album Volume 6 (5)
EMR 8347	NAULAIS, Jérôme	Album Volume 7 (5)
EMR 8348	NAULAIS, Jérôme	Album Volume 8 (5)
EMR 8349	NAULAIS, Jérôme	Album Volume 9 (5)
EMR 8350	NAULAIS, Jérôme	Album Volume 10 (5)
EMR 14983	NAULAIS, Jérôme	Pop Folk Suite
EMR 14946	NAULAIS, Jérôme (Arr.)	Amboss Polka
EMR 14947	NAULAIS, Jérôme (Arr.)	Aura Lee
EMR 14948	NAULAIS, Jérôme (Arr.)	Banana Boat Song