

Golden Hits

*Bekannte Melodien
Spirituals & Evergreens*

2 Clarinets & Bass Clarinet

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 46607

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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

The first system of the musical score for three woodwind parts. The key signature has one flat (B♭) and the time signature is 2/4. The first three measures feature accents (>) over the notes. The first two parts (B♭ Clarinet and B♭ Clarinet) start with a forte (f) dynamic, while the third part (B♭ Bass Clarinet) starts with a mezzo-forte (mf) dynamic. The first two parts have a 'sempre' marking above the staff. The first two parts end with a mezzo-forte (mf) dynamic. The third part ends with a mezzo-forte (mf) dynamic.

9

The second system of the musical score, starting at measure 9. It continues the melody for the three woodwind parts. The first two parts end with a mezzo-forte (mf) dynamic. The third part ends with a mezzo-forte (mf) dynamic.

19

The third system of the musical score, starting at measure 19. It continues the melody for the three woodwind parts. The first two parts end with a piano (p) dynamic. The third part ends with a piano (p) dynamic.

29

The fourth system of the musical score, starting at measure 29. It continues the melody for the three woodwind parts. The first two parts end with a piano (p) dynamic. The third part ends with a piano (p) dynamic.

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2. Nobody Knows

♩ = 64

Measures 1-5 of the piece. The music is in 4/4 time with a key signature of two sharps (F# and C#). The score consists of three staves. Measures 1-4 feature a piano (p) to forte (f) dynamic contrast in each staff, with a crescendo leading to a forte (f) dynamic and a decrescendo leading to a piano (p) dynamic. Measure 5 is entirely piano (p). The notation includes eighth and sixteenth notes, often beamed together, and some notes are marked with accents.

Measures 6-10 of the piece. The music continues in the same 4/4 time and key signature. The notation features a variety of note values including eighth, sixteenth, and quarter notes, with some measures containing rests. The dynamics are not explicitly marked in this section.

Measures 11-15 of the piece. Measure 11 begins with a 'Solo' marking above the middle staff. The music continues with various note values and rests. The dynamics are not explicitly marked in this section.

Measures 16-19 of the piece. Measures 16-18 feature a forte (f) dynamic in all three staves. Measure 19 is also marked with a forte (f) dynamic. The notation includes eighth and sixteenth notes, with some notes beamed together.

3. Glory, Glory, Alleluja

♩. = 112

First system of the musical score, measures 1-10. It features three staves in treble clef with a key signature of one sharp (F#). The time signature is 6/8. The first two staves are marked with a forte *f* dynamic. The music consists of dotted half notes and quarter notes, with some notes beamed together.

Second system of the musical score, measures 11-18. The music continues with a piano *p* dynamic. The notation includes eighth notes and dotted half notes, with some notes beamed together. The key signature remains one sharp.

Third system of the musical score, measures 19-25. The music continues with a piano *p* dynamic. The notation includes eighth notes and dotted half notes, with some notes beamed together. The key signature remains one sharp.

Fourth system of the musical score, measures 26-32. The music continues with a forte *f* dynamic, then a mezzo-forte *mf* dynamic. The notation includes eighth notes and dotted half notes, with some notes beamed together. The key signature remains one sharp.

4. Kalinka

Lento ♩ = 64

Measures 1-8 of the piece. The tempo is Lento (♩ = 64). The music is in 4/4 time. The score consists of three staves. Dynamics include *f* (forte) and *p* (piano). There are accents (>) and hairpins (crescendo and decrescendo) throughout the measures.

Measures 9-18 of the piece. The tempo changes to Poco più mosso (♩ = 72). The time signature changes to 2/4. The instruction "accel. poco a poco" is written above the staff. The score consists of three staves. Dynamics include *p* (piano). There are accents (>) and hairpins (crescendo and decrescendo) throughout the measures.

Measures 19-30 of the piece. The tempo changes to Lento (♩ = 80). The time signature changes to 2/4. The score consists of three staves. Dynamics include *f* (forte), *ff* (fortissimo), and *p* (piano). There are accents (>) and hairpins (crescendo and decrescendo) throughout the measures.

Measures 31-40 of the piece. The tempo remains Lento (♩ = 80). The time signature is 2/4. The score consists of three staves. Dynamics include *mf* (mezzo-forte), *p* (piano), and *f* (forte). There are accents (>) and hairpins (crescendo and decrescendo) throughout the measures.

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. The first staff has a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The second staff has a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The third staff has a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The music is in 4/4 time and features a mix of eighth and sixteenth notes with various articulations like accents and slurs.

Second system of the musical score for 'I Got Rhythm'. It consists of three staves. The first staff has a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The second staff has a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The third staff has a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The music is in 4/4 time and features a mix of eighth and sixteenth notes with various articulations like accents and slurs.

Third system of the musical score for 'I Got Rhythm'. It consists of three staves. The first staff has a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The second staff has a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The third staff has a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The music is in 4/4 time and features a mix of eighth and sixteenth notes with various articulations like accents and slurs.

Fourth system of the musical score for 'I Got Rhythm'. It consists of three staves. The first staff has a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The second staff has a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The third staff has a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The music is in 4/4 time and features a mix of eighth and sixteenth notes with various articulations like accents and slurs.

7. Funiculi Funicula

♩. = 112

The musical score for 'Funiculi Funicula' is presented in 6/8 time, with a tempo marking of ♩. = 112. The score is divided into four systems, each containing three staves. The first system (measures 1-6) features a forte (ff) dynamic for the upper staves and a forte (f) dynamic for the lower staff. The second system (measures 7-13) includes piano (p) and forte (f) dynamics. The third system (measures 14-19) also features forte (f) dynamics. The fourth system (measures 20-25) continues the piece. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as dynamic markings (ff, f, p) and articulation marks (accents, slurs).

8. O When The Saints

 $\text{♩} = 116$

Measures 1-4 of the musical score. The tempo is marked $\text{♩} = 116$. The music is in 4/4 time. The first three staves (treble, treble, and bass) are marked with a forte (*f*) dynamic. The melody is in the first treble staff, and the bass line is in the bottom staff. The music features a series of eighth and sixteenth notes, with a half note in the second measure. The fourth measure contains a half note with a fermata, followed by a quarter note in the fifth measure.

Measures 5-8 of the musical score. The music continues from the previous system. The dynamic changes to mezzo-forte (*mf*) in measure 6. The melody is in the first treble staff, and the bass line is in the bottom staff. The music features a series of eighth and sixteenth notes, with a half note in the second measure. The eighth measure contains a half note with a fermata, followed by a quarter note in the ninth measure. The dynamic changes to piano (*p*) in measure 8.

Measures 11-15 of the musical score. The music continues from the previous system. The dynamic is marked forte (*f*) in measure 12. The melody is in the first treble staff, and the bass line is in the bottom staff. The music features a series of eighth and sixteenth notes, with a half note in the second measure. The fifteenth measure contains a half note with a fermata, followed by a quarter note in the sixteenth measure.

Measures 16-20 of the musical score. The music continues from the previous system. The melody is in the first treble staff, and the bass line is in the bottom staff. The music features a series of eighth and sixteenth notes, with a half note in the second measure. The twentieth measure contains a half note with a fermata, followed by a quarter note in the twenty-first measure.

9. The Entertainer

♩ = 66

Measures 1-4 of the musical score for 'The Entertainer'. The music is in 3/4 time with a key signature of one sharp (F#). The first system consists of three staves. The top staff begins with a forte (*f*) dynamic and features a melodic line with eighth and sixteenth notes. The middle staff also starts with *f*, then shifts to piano (*p*) in measure 2 before returning to *f*. The bottom staff begins with a piano (*p*) dynamic and provides a rhythmic accompaniment. The system concludes with a mezzo-forte (*mf*) dynamic in measure 4.

Measures 5-8 of the musical score. The top staff continues the melodic development, marked with *f* and *mf*. The middle and bottom staves provide harmonic support, with dynamics alternating between *mf* and *f*. Measure 7 includes a trill in the top staff, indicated by a 'tr' symbol. The system ends with a mezzo-forte (*mf*) dynamic.

Measures 9-12 of the musical score. The top staff features a melodic line with *f* and *mf* dynamics. The middle and bottom staves continue the accompaniment, with the bottom staff marked with *f* and *mf*. The system concludes with a mezzo-forte (*mf*) dynamic.

Measures 13-16 of the musical score. The top staff continues the melodic line, marked with *f*. The middle and bottom staves provide the accompaniment, with the bottom staff marked with *f*. The system concludes with a forte (*f*) dynamic.

10. Go Down, Moses

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

The musical score is written for piano, violin, and cello/bass in 4/4 time with a swing feel. The key signature has three sharps (F#, C#, G#). The tempo is marked as 96 beats per minute, with a triplet instruction: (♩♩ = $\overset{3}{\text{♩}}$).

The score is divided into four systems, each containing three staves (piano, violin, and cello/bass). The first system (measures 1-5) features a piano introduction with a triplet of eighth notes in the piano part. Dynamics include *ff* (fortissimo), *p* (piano), and *mf* (mezzo-forte). The second system (measures 6-10) continues the piano introduction. The third system (measures 11-15) features a more active piano part with *f* (forte) dynamics. The fourth system (measures 16-20) concludes the piece with a double bar line and a final *ff* dynamic.

Measure numbers 6, 11, and 16 are indicated at the beginning of their respective systems. The score includes various musical notations such as triplets, slurs, and dynamic markings.

13. Joshua Fit The Battle Of Jericho

$\text{♩} = 84$

A musical score for the song 'The Rose Tree'. It features three staves of music in 3/4 time, with a key signature of one flat (B-flat). The melody is written on the top staff, and the accompaniment is split between the middle and bottom staves. The music is marked with a forte 'f' dynamic. The score consists of five measures. The first four measures are grouped by a bracket, and the fifth measure is separated by a double bar line. The melody is a simple, catchy tune, and the accompaniment provides a steady harmonic foundation.

A musical score for three voices (Soprano, Alto, and Tenor) and piano accompaniment. The score is in 6/8 time, with a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the mood is 'Moderato'. The score consists of five measures. The piano part features a prominent bass line with a forte dynamic marking. The vocal parts are written in treble clef, with the Soprano and Alto parts having a soprano clef and the Tenor part having a tenor clef. The lyrics are 'The Rose Tree' and are written below the vocal staves.

11

p *f*

p *f*

Solo *f*

16

p *f* *ff* *Tutti*

14. Hava Nagila

Lento $\text{♩} = 72$

First system of the musical score for 'Hava Nagila'. It consists of three staves. The top staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The music is marked with a forte *f* dynamic and the instruction *sempre*. The middle and bottom staves also begin with a treble clef and a key signature of two flats. The bottom staff is marked with a forte *f* dynamic and the instruction *sempre*. The music features a series of eighth and sixteenth notes with accents.

Second system of the musical score, starting at measure 9. It consists of three staves. The top staff begins with a treble clef, a key signature of two flats, and a common time signature. The music is marked with a piano *p* dynamic and the instruction *cresc. poco a poco*. The middle and bottom staves also begin with a treble clef and a key signature of two flats. The bottom staff is marked with a piano *p* dynamic and the instruction *cresc. poco a poco*. The music features a series of eighth and sixteenth notes with accents.

Third system of the musical score, starting at measure 17. It consists of three staves. The top staff begins with a treble clef, a key signature of two flats, and a common time signature. The music is marked with a mezzo-forte *mf* dynamic and the instruction *cresc.*. The middle and bottom staves also begin with a treble clef and a key signature of two flats. The bottom staff is marked with a mezzo-forte *mf* dynamic and the instruction *cresc.*. The music features a series of eighth and sixteenth notes with accents. A crescendo hairpin is shown across the staves, leading to a forte *f* dynamic at the end of the system.

Fourth system of the musical score, starting at measure 25. It consists of three staves. The top staff begins with a treble clef, a key signature of two flats, and a common time signature. The music is marked with a fortissimo *ff* dynamic and the instruction *Vivo* $\text{♩} = 132$. The middle and bottom staves also begin with a treble clef and a key signature of two flats. The bottom staff is marked with a fortissimo *ff* dynamic. The music features a series of eighth and sixteenth notes with accents.

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