

Golden Hits

*Bekannte Melodien
Spirituals & Evergreens*

3 Oboes

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

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Golden Hits



1. Muss i denn, Muss i denn

Arr.: Jean-François Michel

(♩ = 116-120)

1st Oboe

2nd Oboe

3rd Oboe

f *sempre* *mf*

9

19

29

p

The musical score is written for three oboes in 2/4 time, with a key signature of one flat (B-flat). The first system (measures 1-8) features a melody in the 1st Oboe part, with the 2nd and 3rd Oboes providing harmonic support. Dynamics include *f* (forte) and *mf* (mezzo-forte), with the instruction *sempre* (always) indicating a consistent articulation. The second system (measures 9-18) continues the melody, with the 1st Oboe part showing a crescendo leading to a *p* (piano) dynamic. The third system (measures 19-28) shows the melody moving to the 2nd Oboe part, with the 1st Oboe providing harmonic support. The fourth system (measures 29-36) shows the melody moving to the 3rd Oboe part, with the 1st and 2nd Oboes providing harmonic support. The score concludes with a final cadence in the 3rd Oboe part.

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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. The first staff has a treble clef, and the second and third staves have bass clefs. The first staff contains a melody with dynamic markings *p* (piano) and *f* (forte) alternating every two measures. The second and third staves provide harmonic support with similar dynamic markings. The music features eighth and sixteenth notes, often beamed together, and some measures contain rests.

Measures 6-10 of the piece. The music continues in the same 4/4 time and key signature. The first staff has a treble clef, and the second and third staves have bass clefs. The melody in the first staff continues with eighth and sixteenth notes. The second and third staves provide harmonic support with similar rhythmic patterns. The music features eighth and sixteenth notes, often beamed together, and some measures contain rests.

Measures 11-15 of the piece. The music continues in the same 4/4 time and key signature. The first staff has a treble clef, and the second and third staves have bass clefs. The melody in the first staff continues with eighth and sixteenth notes. The second and third staves provide harmonic support with similar rhythmic patterns. The music features eighth and sixteenth notes, often beamed together, and some measures contain rests. A *Solo* marking is present above the second staff in measure 13.

Measures 16-20 of the piece. The music continues in the same 4/4 time and key signature. The first staff has a treble clef, and the second and third staves have bass clefs. The melody in the first staff continues with eighth and sixteenth notes. The second and third staves provide harmonic support with similar rhythmic patterns. The music features eighth and sixteenth notes, often beamed together, and some measures contain rests. The piece ends with a final measure in measure 20.

3. Glory, Glory, Alleluja

♩ = 112

Measures 1-10 of the musical score. The music is in 6/8 time and features three staves. The first two staves are marked with a forte (*f*) dynamic. The melody is composed of dotted half notes and quarter notes, with some measures containing rests. The bass staff also features a forte (*f*) dynamic and a similar melodic pattern.

Measures 11-18 of the musical score. The music continues with three staves. The dynamics are marked piano (*p*) for all three staves. The melody consists of eighth and sixteenth notes, creating a more rhythmic and flowing texture compared to the first system.

Measures 19-25 of the musical score. The music continues with three staves. The dynamics are marked piano (*p*) for all three staves. The melody consists of eighth and sixteenth notes, creating a more rhythmic and flowing texture compared to the first system.

Measures 26-32 of the musical score. The music continues with three staves. The dynamics are marked forte (*f*) for the first two staves and mezzo-forte (*mf*) for the third staff. The melody consists of eighth and sixteenth notes, creating a more rhythmic and flowing texture compared to the first system.

4. Kalinka

Lento ♩ = 64

Measures 1-8 of the piece. The music is in 4/4 time, key of B-flat major. The tempo is Lento (♩ = 64). The score features three staves. Dynamics include *f* (forte) and *p* (piano). There are accents (>) and hairpins (< and >) indicating volume changes. The melody is primarily in the upper staves, with a supporting bass line in the lower staff.

9 Poco più mosso ♩ = 72 accel. poco a poco

Measures 9-18. The tempo changes to Poco più mosso (♩ = 72) with an acceleration (accel. poco a poco). The time signature changes to 3/4. The music continues on three staves. Dynamics include *p* (piano). The melody becomes more active with eighth and sixteenth notes.

19 Lento ♩ = 80

Measures 19-30. The tempo returns to Lento (♩ = 80). The music continues on three staves. Dynamics include *f* (forte), *ff* (fortissimo), and *p* (piano). There are accents (>) and hairpins (< and >) indicating volume changes. The melody features more complex rhythmic patterns.

31

Measures 31-40. The music continues on three staves. Dynamics include *mf* (mezzo-forte), *p* (piano), and *f* (forte). There are accents (>) and hairpins (< and >) indicating volume changes. The piece concludes with a final flourish in the upper staves.

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 marking, followed by a piano (*p*) dynamic marking. The second and third staves also have *f* and *p* dynamic markings respectively. 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, starting at measure 10. It continues the three-staff arrangement with various rhythmic patterns and articulations. The dynamics are not explicitly marked in this system.

Third system of the musical score, starting at measure 19. It features a forte (*f*) dynamic marking in the first staff, which is repeated in the second and third staves. The music continues with complex rhythmic figures and articulations.

Fourth system of the musical score, starting at measure 29. It includes piano (*p*) and forte (*f*) dynamic markings across the staves. The system concludes with a final flourish in the first staff.

7. Funiculi Funicula

♩ = 112

The musical score for 'Funiculi Funicula' is presented in 6/8 time with a tempo of 112 beats per minute. The score is written for three staves, likely representing different instruments or voices. The key signature is one flat (B-flat). The piece begins with a forte (*ff*) dynamic. The first system shows the initial six measures, with the first two staves marked *ff* and the third staff marked *f*. The second system starts at measure 7, with the first two staves marked *p* and the third staff marked *f*. The third system starts at measure 14, with the first two staves marked *f* and the third staff marked *f*. The fourth system starts at measure 20, with the first two staves marked *f* and the third staff marked *f*. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as dynamic markings (*ff*, *f*, *p*) and articulation marks (accents, slurs).

8. O When The Saints

♩ = 116

First system of music (measures 1-4). Three staves in G major (one sharp). All staves begin with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. A repeat sign is present at the end of measure 4.

Second system of music (measures 5-8). Measure 5 is marked with a mezzo-forte (*mf*) dynamic. The system includes a repeat sign after measure 6. Measures 7 and 8 are marked with a piano (*p*) dynamic. The music continues with various note values and rests.

Third system of music (measures 9-15). Measures 9 and 10 are marked with a forte (*f*) dynamic. The system includes a repeat sign after measure 12. The music features a variety of note values and rests, with some measures containing beamed sixteenth notes.

Fourth system of music (measures 16-21). The system continues the musical piece with various note values and rests. The music concludes with a final cadence in measure 21.

9. The Entertainer

♩ = 66

Measures 1-4 of the piece. The music is in 3/4 time with a key signature of one sharp (F#). The first staff (treble clef) starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic in measure 2, and returns to forte (*f*) in measure 3. The second staff (treble clef) also starts with *f*, goes to *p* in measure 2, and returns to *f* in measure 3. The third staff (treble clef) is mostly silent, with a piano (*p*) dynamic in measure 2 and forte (*f*) in measure 3. Measure 4 features a mezzo-forte (*mf*) dynamic in all three staves.

Measures 5-8 of the piece. The first staff (treble clef) starts with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic in measure 6, and returns to *mf* in measure 8. The second staff (treble clef) starts with *mf*, goes to *f* in measure 6, and returns to *mf* in measure 8. The third staff (treble clef) starts with *mf*, goes to *f* in measure 6, and returns to *mf* in measure 8.

Measures 9-12 of the piece. The first staff (treble clef) starts with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic in measure 10, and returns to *mf* in measure 12. The second staff (treble clef) starts with *mf*, goes to *f* in measure 10, and returns to *mf* in measure 12. The third staff (treble clef) starts with *mf*, goes to *f* in measure 10, and returns to *mf* in measure 12.

Measures 13-16 of the piece. The first staff (treble clef) starts with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic in measure 14, and returns to *mf* in measure 16. The second staff (treble clef) starts with *mf*, goes to *f* in measure 14, and returns to *mf* in measure 16. The third staff (treble clef) starts with *mf*, goes to *f* in measure 14, and returns to *mf* in measure 16.

10. Go Down, Moses

Swing ♩ = 96 (♩ = ♩³)

The musical score is written for three staves in 4/4 time, with a key signature of one sharp (F#). The tempo is marked as Swing ♩ = 96, with a triplet notation (♩ = ♩³) indicating a triplet eighth note. The score is divided into four systems, each containing three staves. The first system (measures 1-5) features a piano introduction with dynamics ranging from *ff* (fortissimo) to *mf* (mezzo-forte). The second system (measures 6-10) continues the piano introduction. The third system (measures 11-15) features a piano introduction with dynamics ranging from *f* (forte) to *ff*. The fourth system (measures 16-20) features a piano introduction with dynamics ranging from *p* (piano) to *ff*. The score concludes with a double bar line and a repeat sign.

6

11

16

ff *ff* *p* *mf* *p*

f *f* *f* *p* *ff*

13. Joshua Fit The Battle Of Jericho

$\mathcal{D} = 84$

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 in the treble clef. The first staff begins with a forte (f) dynamic marking. The second staff also begins with a forte (f) dynamic marking. The third staff begins with a forte (f) dynamic marking. The music consists of a series of eighth and sixteenth notes, with some rests. The score is divided into two systems by a double bar line. The first system contains four measures, and the second system contains two measures. The music ends with a final chord in the second measure of the second system.

6

Handwritten musical score for 'The Rose Tree' in 3/4 time, featuring three staves. The key signature is B-flat major (two flats). The first staff (treble clef) contains the melody with various ornaments (flats and slurs) and a final measure with a repeat sign. The second staff (treble clef) provides harmonic support with chords and single notes. The third staff (treble clef) features a bass line starting with a forte (*f*) dynamic marking. The score is divided into measures by vertical bar lines.

11

p *f*

p *f*

Solo

f

14. Hava Nagila

Lento $\text{♩} = 72$

Measures 1-8. Dynamics: *f*, *sempre*.

Measures 9-16. Dynamics: *p*, *cresc. poco a poco*.

Measures 17-24. Dynamics: *mf*, *cresc.*, *f*, *accel. poco a poco*.

Measures 25-32. Dynamics: *ff*, *Vivo* $\text{♩} = 132$.

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