

Golden Hits

*Bekannte Melodien
Spirituals & Evergreens*

3 Flutes

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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 Flute

2nd Flute

3rd Flute

f *sempre* *mf*

9

19

p

29

The musical score is written for three flutes in 2/4 time with a key signature of two sharps (F# and C#). The first system (measures 1-8) features a melody in the first flute with accents and a dynamic of *f*, while the second and third flutes play a steady accompaniment. The second system (measures 9-18) continues the melody, with dynamics shifting to *mf* and *p*. The third system (measures 19-28) shows the first flute playing a more complex melodic line with slurs, while the other two flutes provide harmonic support. The fourth system (measures 29-36) concludes the piece with a final melodic flourish in the first flute and sustained accompaniment in the others.

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2. Nobody Knows

♩ = 64

Measures 1-5 of the piece. The score is written for three staves (treble, middle, and bass clefs) in 4/4 time. The key signature has one flat (B-flat). The first staff has a treble clef, the second a middle clef, and the third a bass clef. The music features a repeating eighth-note pattern in the first two staves, with dynamics *p* (piano) and *f* (forte) indicated by wedge-shaped hairpins. The third staff has a similar pattern with a *p* dynamic. The fifth measure ends with a sharp sign (#) on the second staff.

Measures 6-10 of the piece. The score continues with the same three-staff format. The music features a repeating eighth-note pattern in the first two staves, with dynamics *p* (piano) and *f* (forte) indicated by wedge-shaped hairpins. The third staff has a similar pattern with a *p* dynamic. The fifth measure ends with a sharp sign (#) on the second staff.

Measures 11-15 of the piece. The score continues with the same three-staff format. The music features a repeating eighth-note pattern in the first two staves, with dynamics *p* (piano) and *f* (forte) indicated by wedge-shaped hairpins. The third staff has a similar pattern with a *p* dynamic. The fifth measure ends with a sharp sign (#) on the second staff. A *Solo* marking is present above the first staff in measure 12.

Measures 16-20 of the piece. The score continues with the same three-staff format. The music features a repeating eighth-note pattern in the first two staves, with dynamics *p* (piano) and *f* (forte) indicated by wedge-shaped hairpins. The third staff has a similar pattern with a *p* dynamic. The fifth measure ends with a sharp sign (#) on the second staff.

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 three sharps (F#, C#, G#). The music is marked with a forte *f* dynamic. The melody consists of dotted half notes and quarter notes, with some measures containing rests.

Second system of the musical score, measures 11-18. It continues the three-staff arrangement. The dynamics change to piano *p* starting at measure 14. The melody becomes more active with eighth and sixteenth notes.

Third system of the musical score, measures 19-25. The music continues with a consistent eighth-note pattern across all three staves. The system concludes with a double bar line and a repeat sign.

Fourth system of the musical score, measures 26-32. The dynamics vary, including *f* (forte) and *mf* (mezzo-forte). The melody features some longer note values and rests. The system ends with a double bar line and a repeat sign.

4. Kalinka

Lento ♩ = 64

Measures 1-8 of the piece. The tempo is Lento, with a quarter note equal to 64 beats. The music is in 4/4 time and B-flat major. The score features three staves with various dynamics including *f* (forte), *p* (piano), and *f, p* (forte, piano). There are also accents and hairpins indicating volume changes.

Measures 9-18. The tempo changes to Poco più mosso, with a quarter note equal to 72 beats. The time signature changes to 2/4. The instruction "accel. poco a poco" (accelerando poco a poco) is present. The score continues with three staves, featuring a piano (*p*) dynamic and various rhythmic patterns.

Measures 19-30. The tempo returns to Lento, with a quarter note equal to 80 beats. The score features three staves with dynamics including *f* (forte), *ff* (fortissimo), and *p* (piano). There are also accents and hairpins.

Measures 31-40. The score continues with three staves, featuring dynamics including *mf* (mezzo-forte), *p* (piano), and *f* (forte). There are also accents and hairpins.

5. I Got Rhythm

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

First system of the musical score for 'I Got Rhythm'. It consists of three staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second and third staves have bass clefs. The first staff starts with a forte (*f*) dynamic and a triplet of eighth notes. The second staff starts with a forte (*f*) dynamic. The third staff starts with a forte (*f*) dynamic. The system ends with a piano (*p*) dynamic.

Second system of the musical score for 'I Got Rhythm'. It consists of three staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second and third staves have bass clefs. The system starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic.

Third system of the musical score for 'I Got Rhythm'. It consists of three staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second and third staves have bass clefs. The system starts with a forte (*f*) dynamic and ends with a forte (*f*) dynamic.

Fourth system of the musical score for 'I Got Rhythm'. It consists of three staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second and third staves have bass clefs. The system starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic.

7. Funiculi Funicula

♩. = 112

The musical score is written for three staves in 6/8 time. The tempo is marked as ♩. = 112. The key signature has one flat (B-flat). The score is divided into four systems of six measures each.

System 1 (Measures 1-6): The first two staves begin with a forte (*ff*) dynamic and feature a melodic line with eighth notes and rests, accented with a > symbol. The third staff starts with a forte (*f*) dynamic and provides a bass line with eighth notes and rests.

System 2 (Measures 7-12): The first two staves transition to a piano (*p*) dynamic. The third staff continues with a piano (*p*) dynamic. A crescendo hairpin is shown over the third staff, leading to a forte (*f*) dynamic at the end of the system.

System 3 (Measures 13-18): The first two staves continue with a forte (*f*) dynamic. The third staff also features a forte (*f*) dynamic. A crescendo hairpin is shown over the third staff, leading to a forte (*f*) dynamic at the end of the system.

System 4 (Measures 19-24): The first two staves continue with a forte (*f*) dynamic. The third staff also features a forte (*f*) dynamic. A crescendo hairpin is shown over the third staff, leading to a forte (*f*) dynamic at the end of the system.

8. O When The Saints

♩ = 116

First system of music (measures 1-4). The score is for three staves (treble, alto, and bass clefs) in the key of D major (two sharps) and common time. The tempo is marked as ♩ = 116. The first three measures are marked with a forte (*f*) dynamic. The fourth measure features a crescendo leading into a half note with an accent (>) and a slur over the next two measures.

Second system of music (measures 5-8). Measure 5 is marked with a mezzo-forte (*mf*) dynamic. The system concludes with a repeat sign. The final two measures (7 and 8) are marked with a piano (*p*) dynamic and feature a slur over the notes.

Third system of music (measures 9-15). Measures 9 and 10 are marked with a forte (*f*) dynamic. The system concludes with a slur over the final two measures (14 and 15).

Fourth system of music (measures 16-21). The system concludes with a slur over the final two measures (20 and 21).

9. The Entertainer

♩ = 66

Handwritten musical score for "The Entertainer" by Scott Joplin, measures 1 through 13. The score is written for three staves (treble, middle, and bass clefs) in 2/4 time, with a tempo marking of ♩ = 66. The key signature is one flat (B-flat). The score is divided into four systems, each containing three measures. The first system (measures 1-3) features a piano introduction with a treble staff starting on a whole note, a middle staff with a descending eighth-note pattern, and a bass staff with a similar pattern. The second system (measures 4-6) continues the piano introduction with a treble staff starting on a whole note, a middle staff with a descending eighth-note pattern, and a bass staff with a similar pattern. The third system (measures 7-9) features a piano introduction with a treble staff starting on a whole note, a middle staff with a descending eighth-note pattern, and a bass staff with a similar pattern. The fourth system (measures 10-12) continues the piano introduction with a treble staff starting on a whole note, a middle staff with a descending eighth-note pattern, and a bass staff with a similar pattern. The final measure (measure 13) is a piano introduction with a treble staff starting on a whole note, a middle staff with a descending eighth-note pattern, and a bass staff with a similar pattern. The score includes dynamic markings: *f* (forte), *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). The score is written in a handwritten style with a clear, legible font.

Measures 1-3: *f*, *f*, *mf*

Measures 4-6: *f*, *f*, *mf*

Measures 7-9: *f*, *f*, *mf*

Measures 10-12: *f*, *f*, *mf*

Measure 13: *f*

10. Go Down, Moses

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

The musical score is written for piano in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as Swing with a quarter note equal to 96 beats per minute. A triplet instruction is provided: (♩♩ = $\overset{3}{\text{♩}}$). The score is divided into four systems, each containing three staves (treble, middle, and bass clef).
The first system (measures 1-5) features a piano introduction with a forte (*ff*) dynamic in the first two measures, followed by a piano (*p*) dynamic in the third measure, and a mezzo-forte (*mf*) dynamic in the fourth measure. The fifth measure is a whole rest.
The second system (measures 6-10) continues the piano introduction with a piano (*p*) dynamic throughout.
The third system (measures 11-15) features a piano introduction with a forte (*f*) dynamic in the first two measures, followed by a piano (*p*) dynamic in the third measure, and a mezzo-forte (*mf*) dynamic in the fourth measure. The fifth measure is a whole rest.
The fourth system (measures 16-20) features a piano introduction with a piano (*p*) dynamic throughout. The score ends with a double bar line and repeat signs.

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 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 support.

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 (*f*) in the first measure. The vocal parts enter in the second measure with the lyrics 'The Rose Tree'. The melody is simple and catchy, with a repeat sign at the end of the fifth measure.

11

p *f*

p *f*

Solo *f*

16

p *f* *ff* *Tutti*

14. Hava Nagila

Lento $\text{♩} = 72$

First system (measures 1-8) in 3/4 time, key of B-flat major. Dynamics: *f*, *sempre*. The music features a steady eighth-note melody in the right hand and a more complex bass line in the left hand.

Second system (measures 9-16) in 3/4 time, key of B-flat major. Dynamics: *p*, *cresc. poco a poco*. The melody continues with a gradual increase in volume.

Third system (measures 17-24) in 3/4 time, key of B-flat major. Dynamics: *mf*, *cresc.*, *f*. The tempo begins to increase, marked by the *accel. poco a poco* instruction.

Fourth system (measures 25-32) in 3/4 time, key of B-flat major. Dynamics: *ff*. The tempo is now marked *Vivo* at $\text{♩} = 132$. The music concludes with a final flourish.

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