

Golden Hits

Bekannte Melodien Spirituals & Evergreens

2 Trumpets (C), Trombone (B) & 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 46579

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Golden Hits

Arr.: Jean-François Michel

1. Muss i denn, Muss i denn

(♩ = 116-120)

1. C Trumpet
2. C Trumpet
3. Trombone
Piano / Organ (optional)

13

26

EMR 46579

2. Nobody Knows

♩ = 64

Measures 1-6 of the piece. The score is written for three systems of staves. The first system consists of three staves (treble, treble, and bass clef). The second system consists of two staves (treble and bass clef). The third system consists of two staves (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Dynamics include *p* (piano) and *f* (forte) with crescendo and decrescendo markings. The piano part features a steady accompaniment of chords.

7

Measures 7-13 of the piece. The score continues with the same three-staff system. A 'Solo' marking appears above the second staff in measure 13. The piano accompaniment remains consistent with the previous measures.

14

Measures 14-19 of the piece. The score continues with the same three-staff system. Dynamics include *f* (forte) with crescendo and decrescendo markings. The piano accompaniment continues with the same chordal pattern.

3. Glory, Glory, Alleluja

♩ = 112

Measures 1-10 of the musical score. The score is written for three staves: two vocal staves (Soprano and Alto) and one piano accompaniment staff. The key signature is one sharp (F#) and the time signature is 8/8. The tempo is marked as ♩ = 112. The dynamics are marked *f* (forte) for all parts. The vocal staves feature a melody with eighth and quarter notes, while the piano accompaniment provides a harmonic foundation with chords and moving lines.

11

Measures 11-17 of the musical score. The dynamics change to *p* (piano) for all parts starting at measure 11. The vocal staves continue the melody with various rhythmic patterns, including eighth and quarter notes. The piano accompaniment features a more active bass line with eighth notes and chords. The key signature remains one sharp (F#) and the time signature is 8/8.

18

Measures 18-23 of the musical score. The dynamics remain *p* (piano). The vocal staves continue the melody, with some measures featuring rests. The piano accompaniment continues with a steady eighth-note bass line and chords. The key signature remains one sharp (F#) and the time signature is 8/8.

4. Kalinka

Lento ♩ = 64

First system of the musical score for 'Kalinka'. It consists of four staves: two for the vocal line (treble and bass clef) and two for the piano accompaniment (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked 'Lento' with a quarter note equal to 64 beats. Dynamics include *f* (forte), *p* (piano), and *ff* (fortissimo). The piano part features a rhythmic accompaniment with chords and eighth notes.

9

Poco più mosso ♩ = 72

accel. poco a poco

Second system of the musical score. It continues with four staves. The tempo is marked 'Poco più mosso' with a quarter note equal to 72 beats. The key signature remains three flats. Dynamics include *p* (piano) and *cresc.* (crescendo). The piano accompaniment continues with a rhythmic pattern, and the vocal line has some melodic movement.

18

Lento ♩ = 80

Third system of the musical score. It continues with four staves. The tempo is marked 'Lento' with a quarter note equal to 80 beats. The key signature remains three flats. Dynamics include *f* (forte), *ff* (fortissimo), and *p* (piano). The piano accompaniment features a rhythmic pattern with chords and eighth notes. The vocal line has some melodic movement.

5. I Got Rhythm

13

$\text{♩} = 96 (\text{♩} = \text{♩})$

Measures 1-8 of the musical score. The score is written for three staves: two treble staves and one bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The first staff has a forte (*f*) dynamic marking at the beginning and a piano (*p*) dynamic marking at measure 5. The second staff has a forte (*f*) dynamic marking at the beginning and a piano (*p*) dynamic marking at measure 5. The third staff has a forte (*f*) dynamic marking at the beginning and a mezzo-piano (*mp*) dynamic marking at measure 5. The music features a mix of eighth and sixteenth notes, with some measures containing triplets.

9

Measures 9-17 of the musical score. The score continues with the same three-staff arrangement. The dynamics remain consistent with the previous section, with forte (*f*) and piano (*p*) markings. The musical notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

18

Measures 18-25 of the musical score. The score continues with the same three-staff arrangement. The dynamics remain consistent with the previous section, with forte (*f*) and piano (*p*) markings. The musical notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

7. Funiculi Funicula

17

♩. = 112

First system of the musical score, measures 1-10. It features four staves: two for the vocal parts (soprano and alto) and two for the piano accompaniment (treble and bass). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The tempo is marked as ♩. = 112. Dynamics include *ff* (fortissimo) for the vocal parts in measures 1-6, *p* (piano) for the vocal parts in measures 7-10, *f* (forte) for the piano accompaniment in measures 1-6, and *ff* for the piano accompaniment in measures 7-10. A *cresc.* (crescendo) marking is present in the piano accompaniment in measure 10.

11

Second system of the musical score, measures 11-20. It continues the four-staff arrangement. Dynamics include *f* (forte) for the vocal parts in measures 11-14, *f* for the piano accompaniment in measures 11-14, and *f* for the piano accompaniment in measures 15-20. A *cresc.* (crescendo) marking is present in the piano accompaniment in measure 11.

21

Third system of the musical score, measures 21-30. It continues the four-staff arrangement. Dynamics include *f* (forte) for the vocal parts in measures 21-24, *f* for the piano accompaniment in measures 21-24, and *f* for the piano accompaniment in measures 25-30.

8. O When The Saints

♩ = 116

First system of the musical score. It consists of three staves: two vocal staves (Soprano and Alto) and one piano accompaniment staff. The key signature is B-flat major (two flats). The tempo is marked as ♩ = 116. The first measure of the vocal staves is marked with a forte (*f*) dynamic. The piano accompaniment begins with a forte (*f*) dynamic. The system concludes with a repeat sign.

Second system of the musical score, starting at measure 8. It features the same three-staff layout. The vocal staves begin with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic. The piano accompaniment starts with a piano (*p*) dynamic, then shifts to forte (*f*). The system ends with a repeat sign.

Third system of the musical score, starting at measure 16. It continues the three-staff arrangement. The vocal staves maintain a consistent melodic line. The piano accompaniment features a steady rhythmic pattern in the right hand and a more active bass line. The system concludes with a final cadence.

9. The Entertainer

♩ = 66

Measures 1-5 of the musical score for 'The Entertainer'. The score is written for three systems of staves. The first system consists of three staves (treble, middle, and bass clef). The second system consists of three staves (treble, middle, and bass clef). The third system consists of three staves (treble, middle, and bass clef). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The dynamics are marked as *f* (forte) and *mf* (mezzo-forte). The tempo is marked as ♩ = 66.

6

Measures 6-10 of the musical score for 'The Entertainer'. The score is written for three systems of staves. The first system consists of three staves (treble, middle, and bass clef). The second system consists of three staves (treble, middle, and bass clef). The third system consists of three staves (treble, middle, and bass clef). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The dynamics are marked as *f* (forte) and *mf* (mezzo-forte).

11

Measures 11-15 of the musical score for 'The Entertainer'. The score is written for three systems of staves. The first system consists of three staves (treble, middle, and bass clef). The second system consists of three staves (treble, middle, and bass clef). The third system consists of three staves (treble, middle, and bass clef). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The dynamics are marked as *mf* (mezzo-forte) and *f* (forte).

10. Go Down, Moses

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

Measures 1-6 of the piece. The score is in 4/4 time. The first system consists of three staves: two treble staves and one bass staff. The second system consists of two staves: a grand staff (treble and bass) and one bass staff. Dynamics include *ff*, *p*, and *mf*. The piece is in 4/4 time.

Measures 7-13 of the piece. The score continues with the same instrumentation. Dynamics include *f*. The piece is in 4/4 time.

Measures 14-20 of the piece. The score continues with the same instrumentation. Dynamics include *p*, *ff*, *f*, and *dim.*. The piece is in 4/4 time.

11. El Condor Pasa

$\text{♩} = 66$
Solo

p *mf* *p* *mf* *mf*

5

p *mf* *p* *mf* *mf* *mp* *mf*

10

Tutti *mf* *Solo* *f* *Tutti* *mf* *mf*

12. La Cucaracha

♩ = 144

First system of musical notation for "La Cucaracha". It consists of two systems of staves. The first system has three staves: two treble clefs and one bass clef. The second system has two staves: one treble and one bass clef. Dynamics include *f* (forte), *mf* (mezzo-forte), and *simile* (similar). A crescendo hairpin is visible in the second system.

Second system of musical notation, starting at measure 7. It consists of two systems of staves. The first system has three staves: two treble clefs and one bass clef. The second system has two staves: one treble and one bass clef. Dynamics include *p* (piano).

Third system of musical notation, starting at measure 14. It consists of two systems of staves. The first system has three staves: two treble clefs and one bass clef. The second system has two staves: one treble and one bass clef. Dynamics include *f* (forte) and *Solo*.

13. Joshua Fit The Battle Of Jericho

♩ = 84

First system of the musical score. It consists of two systems of staves. The first system has three staves (treble, middle, and bass) and a grand staff (treble and bass). The tempo is marked as ♩ = 84. The key signature has three flats (B-flat, E-flat, A-flat). The first system of staves is marked with a forte (*f*) dynamic. The grand staff is marked with a forte (*f*) dynamic in the treble and a mezzo-forte (*mf*) dynamic in the bass.

Second system of the musical score, starting at measure 6. It consists of two systems of staves. The first system has three staves (treble, middle, and bass) and a grand staff (treble and bass). The tempo is marked as ♩ = 84. The key signature has three flats (B-flat, E-flat, A-flat). The first system of staves is marked with a forte (*f*) dynamic. The grand staff is marked with a forte (*f*) dynamic in the treble and a mezzo-forte (*mf*) dynamic in the bass.

Third system of the musical score, starting at measure 11. It consists of two systems of staves. The first system has three staves (treble, middle, and bass) and a grand staff (treble and bass). The tempo is marked as ♩ = 84. The key signature has three flats (B-flat, E-flat, A-flat). The first system of staves is marked with a piano (*p*) dynamic in the treble and middle staves, and a forte (*f*) dynamic in the bass. The grand staff is marked with a forte (*f*) dynamic in the treble and a mezzo-forte (*mf*) dynamic in the bass. The word "Solo" is written above the bass staff in the first system.

14. Hava Nagila

35

Lento $\text{♩} = 72$

First system of the musical score for 'Hava Nagila'. It consists of three staves: two for the vocal parts (treble and bass clef) and one for the piano accompaniment (grand staff). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The tempo is marked 'Lento' with a quarter note equal to 72 beats per minute. The first staff has a dynamic marking of *f* (forte) and the word *sempre* (always) above it. The second staff also has a dynamic marking of *f* and the word *sempre* above it. The piano accompaniment starts with a dynamic marking of *f* and features a series of chords in the right hand and a steady bass line in the left hand.

8

Second system of the musical score, starting at measure 8. It continues with the same three-staff format. The vocal parts have a dynamic marking of *p* (piano) and a crescendo marking *cresc. poco a poco* (crescendo, little by little). The piano accompaniment also has a dynamic marking of *p* and a crescendo marking *cresc. poco a poco*. The piano part features a series of chords in the right hand and a steady bass line in the left hand.

16

accel. poco a poco

Third system of the musical score, starting at measure 16. It continues with the same three-staff format. The vocal parts have a dynamic marking of *mf* (mezzo-forte) and an acceleration marking *accel. poco a poco* (accelerando, little by little). The piano accompaniment also has a dynamic marking of *mf* and an acceleration marking *accel. poco a poco*. The piano part features a series of chords in the right hand and a steady bass line in the left hand.

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EMR 841	MICHEL/NAULAIS (Arr.)	Hava Nagila (8)
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EMR 840	MICHEL/NAULAIS (Arr.)	Kalinka (7)
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EMR 841	MICHEL/NAULAIS (Arr.)	The Entertainer (8)
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EMR 2486	NAULAIS, Jérôme	Album Volume 6 + CD (5)
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EMR 2488	NAULAIS, Jérôme	Album Volume 8 + CD (5)
EMR 2489	NAULAIS, Jérôme	Album Volume 9 + CD (5)
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FLUGELHORN, E♭ HORN, BARITONE & BRASS BAND

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HORN, TROMBONE & BASS TROMBONE

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HORN, TROMBONE & TUBA

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EMR 4004B	PALESTRINA, G.	Motet (Sturzenegger) (7)
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HORN, 2 TROMBONES

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EMR 4004B	ANONYME ANGLAIS	Gavotte et Gigue (Sturzenegger) (7)
EMR 4004B	GUMPELZHAIMER	Madrigal (Sturzenegger) (7)
EMR 4004B	LASSO, O.di	Ricercar (Sturzenegger) (7)
EMR 4004B	PALESTRINA, G.	Motet (Sturzenegger) (7)
EMR 4004B	SACCHINI, A.	Hymne (Sturzenegger) (7)
EMR 4004B	STANLEY, John	Voluntary (Sturzenegger) (7)
EMR 4004B	STURZENEGGER, K.	7 Trios aus der 16.-18. Jahrhundert

2 TROMBONES & TUBA

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