

Golden Hits

*Bekannte Melodien
Spirituals & Evergreens*

3 Clarinets & 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 820CP

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Golden Hits

Arr.: Jean-François Michel

1. Muss i denn, Muss i denn

(♩ = 116-120)

1st B♭ Clarinet
f *sempre* *mf*

2nd B♭ Clarinet
f *sempre* *mf*

3rd B♭ Clarinet
f *sempre* *mf*

Piano / Organ (optional)
f *mf*

13

26

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2. Nobody Knows

♩ = 64

Musical score for measures 1-6. The score is in 4/4 time with a key signature of one sharp (F#). It features four staves: three for the vocal line and one for the piano accompaniment. The vocal line consists of two parts, with dynamics *p* and *f* alternating. The piano accompaniment features a rhythmic pattern of chords in the right hand and a bass line in the left hand, with dynamics *p* and *f* alternating.

7

Musical score for measures 7-13. The score continues with the same four-staff structure. A *Solo* marking appears above the vocal line in measure 13. The piano accompaniment continues with the established rhythmic pattern.

14

Musical score for measures 14-16. The score continues with the same four-staff structure. Dynamics *f* are marked in measures 14, 15, and 16 across all staves.

3. Glory, Glory, Alleluja

♩ = 112

Musical score for measures 1-10. The score is in 8/8 time and consists of four staves. The first three staves are vocal parts, and the fourth is a piano accompaniment. The key signature has one sharp (F#). The first three staves begin with a forte (*f*) dynamic. The piano accompaniment starts with a forte (*f*) dynamic and features a steady eighth-note bass line and chords in the right hand.

11

Musical score for measures 11-17. The score continues with four staves. The vocal parts and piano accompaniment transition to a piano (*p*) dynamic starting at measure 11. The piano accompaniment features a more active right hand with chords and eighth-note patterns, while the bass line remains steady.

18

Musical score for measures 18-21. The score continues with four staves. The vocal parts and piano accompaniment continue with the piano (*p*) dynamic. The piano accompaniment features a more active right hand with chords and eighth-note patterns, while the bass line remains steady.

25

Musical score for measures 25-31. The score is written for three staves (treble, middle, and bass clefs) and a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The first three staves feature melodic lines with slurs and accents, marked with a forte (*f*) dynamic. The grand staff features a piano accompaniment with chords and a bass line, marked with a *cresc.* (crescendo) and a forte (*f*) dynamic.

32

Musical score for measures 32-38. The score is written for three staves (treble, middle, and bass clefs) and a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The first three staves feature melodic lines with slurs and accents, marked with a mezzo-forte (*mf*) dynamic. The grand staff features a piano accompaniment with chords and a bass line, marked with a mezzo-forte (*mf*) dynamic.

39

Musical score for measures 39-45. The score is written for three staves (treble, middle, and bass clefs) and a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The first three staves feature melodic lines with slurs and accents. The grand staff features a piano accompaniment with chords and a bass line.

4. Kalinka

Lento ♩ = 64

Musical score for measures 1-8. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features three staves for the vocal line and a grand staff for the piano accompaniment. The vocal line consists of three parts: soprano, alto, and tenor. The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady eighth-note bass line. Dynamics include *f* (forte), *p* (piano), and *ff* (fortissimo). The tempo is marked 'Lento' with a quarter note equal to 64 beats per minute.

9

Poco più mosso ♩ = 72

accel. poco a poco

Musical score for measures 9-17. The tempo changes to 'Poco più mosso' (♩ = 72) and the time signature changes to 2/4. The score includes the same three vocal staves and grand staff for piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *p* (piano) and *cresc.* (crescendo). The tempo is marked 'accel. poco a poco' (accelerando poco a poco).

18

Lento ♩ = 64

Musical score for measures 18-22. The tempo returns to 'Lento' (♩ = 64) and the time signature changes to 3/4. The score includes the same three vocal staves and grand staff for piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *f* (forte), *ff* (fortissimo), and *p* (piano). The tempo is marked 'Lento' with a quarter note equal to 64 beats per minute.

5. I Got Rhythm

$\text{♩} = 96 (\text{♩} = \text{♩})$

The first system of the musical score consists of four staves. The top three staves are for the vocal line, and the bottom two are 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 quarter note = 96. The first four measures are marked with a forte (*f*) dynamic, and the last four measures are marked with a piano (*p*) dynamic. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The second system of the musical score continues the piece from measure 5 to measure 17. It maintains the same four-staff structure and key signature. The piano accompaniment continues with its characteristic eighth-note bass line and chordal accompaniment.

The third system of the musical score covers measures 18 to 21. The key signature changes to two flats (B-flat, E-flat) starting at measure 18. The piano accompaniment continues with its eighth-note bass line and chordal accompaniment. The vocal line features various melodic phrases and dynamics, including a forte (*f*) dynamic.

6. Amazing Grace

♩ = 66

Musical score for measures 1-13. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features four staves: three for the vocal line and one grand staff for the piano accompaniment. The vocal line consists of three parts (Soprano, Alto, and Tenor/Bass) with lyrics. The piano accompaniment includes chords and a bass line. Dynamics range from *f* (forte) to *p* (piano). Trills and triplets are indicated throughout the piece.

14

Musical score for measures 14-26. This section continues the vocal and piano parts from the previous system. The dynamics are primarily *f* (forte). The piano accompaniment features a steady bass line and chords, with some triplets in the right hand.

27

Musical score for measures 27-30. This section concludes the piece. The dynamics are primarily *p* (piano). The piano accompaniment features a steady bass line and chords, with some triplets in the right hand. The piece ends with a *rall.* (rallentando) marking.

7. Funiculi Funicula

♩ = 112

Musical score for measures 1-10. The score is in 6/8 time and B-flat major. It features four staves: three for the vocal line and one for the piano accompaniment. The vocal line starts with a *ff* dynamic and includes accents. The piano accompaniment features chords in the right hand and a rhythmic bass line in the left hand. Dynamics include *ff*, *f*, and *p*. A *cresc.* marking is present in the piano part towards the end of the system.

11

Musical score for measures 11-20. The score continues with the same instrumentation. The vocal line features a *f* dynamic and includes accents. The piano accompaniment continues with chords and a rhythmic bass line. Dynamics include *f* and *f*.

21

Musical score for measures 21-25. The score concludes with the vocal line and piano accompaniment. The vocal line features a *f* dynamic and includes accents. The piano accompaniment continues with chords and a rhythmic bass line. Dynamics include *f* and *f*.

8. O When The Saints

$\text{♩} = 116$

The first system of the musical score consists of four staves. The top three staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked as quarter note = 116. The first three staves begin with a forte (*f*) dynamic. The piano accompaniment starts with a forte (*f*) dynamic. The music features a mix of eighth and quarter notes, with some measures containing slurs and accents.

8

The second system of the musical score consists of four staves. It begins with a double bar line. The dynamics are varied: the first vocal staff starts with mezzo-forte (*mf*), the piano accompaniment with piano (*p*), and the second vocal staff with piano (*p*). Later in the system, the first vocal staff changes to forte (*f*), and the piano accompaniment changes to forte (*f*). The piano part features a steady accompaniment of chords and eighth notes.

16

The third system of the musical score consists of four staves. It begins with a double bar line. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic. The system concludes with a double bar line and a fermata over the final notes of the piano part.

9. The Entertainer

♩ = 66

Musical score for measures 1-5. The score is in 2/4 time with a key signature of one sharp (F#). It features three staves: two treble clefs and one grand staff (treble and bass clefs). Dynamics include *f*, *p*, and *mf*. The first staff has dynamics *f*, *f*, *mf*. The second staff has *f*, *p*, *f*, *mf*. The third staff has *p*, *f*, *mf*. The grand staff has *f*, *f*, *mf*.

6

Musical score for measures 6-10. Dynamics include *f* and *mf*. The first staff has *f*, *mf*, *f*. The second staff has *f*, *mf*, *f*. The third staff has *f*, *mf*, *f*. The grand staff has *f*, *mf*, *f*.

11

Musical score for measures 11-14. Dynamics include *mf* and *f*. The first staff has *mf*, *f*. The second staff has *mf*, *f*. The third staff has *mf*, *f*. The grand staff has *mf*.

10. Go Down, Moses

Swing ♩ = 96 (♩ = $\frac{3}{4}$)

Musical score for measures 1-6. The score is in 4/4 time with a key signature of two sharps (F# and C#). It features three vocal staves and a piano accompaniment. The vocal parts are marked with dynamics: *ff* (fortissimo) for measures 1-2, *p* (piano) for measures 3-4, and *mf* (mezzo-forte) for measure 5. The piano accompaniment also follows these dynamics. The piano part consists of chords in the right hand and a bass line in the left hand.

7

Musical score for measures 7-13. The score continues with the same three vocal staves and piano accompaniment. The vocal parts are marked with dynamics: *f* (forte) for measures 7-12, and *f* for measure 13. The piano accompaniment continues with chords and a bass line. The piano part has a dynamic marking of *f* starting in measure 13.

14

Musical score for measures 14-17. The score continues with the same three vocal staves and piano accompaniment. The vocal parts are marked with dynamics: *p* (piano) for measures 14-17. The piano accompaniment continues with chords and a bass line. The piano part has a dynamic marking of *dim.* (diminuendo) starting in measure 15. The piece ends with a double bar line in measure 17.

4 CLARINETS & PIANO (ORGAN)

| | | |
|-----------|------------------------|---------------------------------------|
| EMR 2442 | MOURET, J.J. | Fanfare - Rondeau (5) |
| EMR 533C | MOURET, J.J. | Rondeau (Michel) (4) |
| EMR 2445 | MOZART, W.A. | Ave Verum (5) |
| EMR 2441 | NAULAIS, Jérôme | Album Volume 1 (5) |
| EMR 2442 | NAULAIS, Jérôme | Album Volume 2 (5) |
| EMR 2443 | NAULAIS, Jérôme | Album Volume 3 (5) |
| EMR 2444 | NAULAIS, Jérôme | Album Volume 4 (5) |
| EMR 2445 | NAULAIS, Jérôme | Album Volume 5 (5) |
| EMR 2446 | NAULAIS, Jérôme | Album Volume 6 (5) |
| EMR 2447 | NAULAIS, Jérôme | Album Volume 7 (5) |
| EMR 2448 | NAULAIS, Jérôme | Album Volume 8 (5) |
| EMR 2449 | NAULAIS, Jérôme | Album Volume 9 (5) |
| EMR 2450 | NAULAIS, Jérôme | Album Volume 10 (5) |
| EMR 2446 | NAULAIS, Jérôme | Swing Low, Sweet Chariot (5) |
| EMR 2445 | NAULAIS, Jérôme (Arr.) | Abide With Me (5) |
| EMR 2447 | NAULAIS, Jérôme (Arr.) | Amazing Grace (5) |
| EMR 2446 | NAULAIS, Jérôme (Arr.) | Candelight Walz-Auld Lang Syne (5) |
| EMR 2449 | NAULAIS, Jérôme (Arr.) | Down By The Riverside (5) |
| EMR 2450 | NAULAIS, Jérôme (Arr.) | Glory, Glory, Halleluja (5) |
| EMR 2444 | NAULAIS, Jérôme (Arr.) | Greensleeves (5) |
| EMR 2443 | NAULAIS, Jérôme (Arr.) | Il Silenzio (5) |
| EMR 2448 | NAULAIS, Jérôme (Arr.) | Joshua Fit The Battle of Jericho (5) |
| EMR 2443 | NAULAIS, Jérôme (Arr.) | Nobody Knows the Trouble I've See (5) |
| EMR 2443 | NAULAIS, Jérôme (Arr.) | So Nimm Denn meine Hände (5) |
| EMR 2447 | NAULAIS, Jérôme (Arr.) | When The Saint Go Marching In (5) |
| EMR 2441 | PERGOLES, G.B. | Aria (5) |
| EMR 2441 | PURCELL, Henry | Trumpet Tune (5) |
| EMR 13370 | PURCELL, Henry | Trumpet Tune (Michel/Naulais) (5) |
| EMR 5389 | RICHARDS, Scott | Latin Fever |
| EMR 2449 | SCHUBERT, Franz | Ave Maria (5) |
| EMR 2444 | SCHUBERT, Franz | Serenade (5) |
| EMR 2446 | SCHUMANN, Robert | Träumerei (5) |
| EMR 2443 | STANLEY, John | Trumpet Voluntary (5) |
| EMR 5145 | STURZENEGGER (Arr.) | 11 Pieces (Barock) |
| EMR 5494 | TAILOR, Norman | Sousa Medley |
| EMR 5492 | TRADITIONAL | O Sole Mio |
| EMR 2446 | WAGNER, Richard | Brautchor aus Lohengrin (5) |

4 CLARINETS & PIANO (KEYBOARD)

| | | |
|-----------|----------------------|---------------------------|
| EMR 14695 | ARMITAGE, Dennis | All Together |
| EMR 15119 | ARMITAGE, Dennis | All Together |
| EMR 14675 | ARMITAGE, Dennis | Popcorn |
| EMR 15118 | ARMITAGE, Dennis | Popcorn |
| EMR 13545 | ARMITAGE, Dennis | Waltz For Daisy |
| EMR 14652 | BARCLAY, Ted | Final Curtain |
| EMR 15127 | BARCLAY, Ted | Final Curtain |
| EMR 14656 | BARCLAY, Ted | Happy Sailor |
| EMR 15123 | BARCLAY, Ted | Happy Sailor |
| EMR 14668 | BARCLAY, Ted | Movie Sequences |
| EMR 15127 | BARCLAY, Ted | Movie Sequences |
| EMR 14686 | BARCLAY, Ted | Summit |
| EMR 15124 | BARCLAY, Ted | Summit |
| EMR 14687 | BARCLAY, Ted | Sunshine |
| EMR 15121 | BARCLAY, Ted | Sunshine |
| EMR 13562 | FLOTOW, Friedrich V. | The Last Rose Of Summer |
| EMR 14689 | FLOTOW, Friedrich V. | The Last Rose Of Summer |
| EMR 15125 | FLOTOW, Friedrich V. | The Last Rose of Summer |
| EMR 14702 | FOSTER, Stephen | Camptown Races |
| EMR 15123 | FOSTER, Stephen | Camptown Races |
| EMR 13561 | FOSTER, Stephen | My Old Kentucky Home |
| EMR 14669 | FOSTER, Stephen | My Old Kentucky Home |
| EMR 15127 | FOSTER, Stephen | My Old Kentucky Home |
| EMR 14671 | FRANCK, César | Panis Angelicus |
| EMR 15122 | FRANCK, César | Panis Angelicus |
| EMR 13565 | GERSHWIN, George | Bess, You Is My Woman Now |
| EMR 14700 | GERSHWIN, George | Bess, You Is My Woman Now |
| EMR 15121 | GERSHWIN, George | Bess, You Is My Woman Now |
| EMR 14651 | GERSHWIN, George | Fascinating Rhythm |
| EMR 15127 | GERSHWIN, George | Fascinating Rhythm |
| EMR 13566 | GERSHWIN, George | I Got Plenty O' Nuttin' |
| EMR 14657 | GERSHWIN, George | I Got Plenty O' Nuttin' |
| EMR 15123 | GERSHWIN, George | I Got Plenty O' Nuttin' |
| EMR 13543 | GERSHWIN, George | Strike Up The Band |
| EMR 14685 | GERSHWIN, George | Strike Up The Band |
| EMR 15125 | GERSHWIN, George | Strike Up The Band |
| EMR 13544 | GERSHWIN, George | Summertime |
| EMR 14688 | GERSHWIN, George | Swanee |
| EMR 15124 | GERSHWIN, George | Swanee |
| EMR 13560 | IVANOVICI, Ivan | Donauwellen |
| EMR 14706 | IVANOVICI, Ivan | Donauwellen |
| EMR 15123 | IVANOVICI, Ivan | Donauwellen |
| EMR 15126 | JOPLIN, Scott | Easy Winners |
| EMR 14708 | JOPLIN, Scott | Elite Syncopations |
| EMR 15123 | JOPLIN, Scott | Elite Syncopations |

4 Clarinets & Piano (Keyboard) (Fortsetzung - Continued - Suite)

| | | |
|-----------|------------------------|-----------------------------|
| EMR 13573 | JOPLIN, Scott | Elite Syncopations |
| EMR 14673 | MARTINI, Jean-Paul | Plaisir d'Amour |
| EMR 15125 | MARTINI, Jean-Paul | Plaisir d'Amour |
| EMR 14655 | MONTANA, Carlos | Good Friends |
| EMR 15122 | MONTANA, Carlos | Good Friends |
| EMR 14663 | MONTANA, Carlos | Latino |
| EMR 15120 | MONTANA, Carlos | Latino |
| EMR 14680 | MONTANA, Carlos | Santa Barbara |
| EMR 15124 | MONTANA, Carlos | Santa Barbara |
| EMR 13755 | MOREN, Bertrand | 6 Irish Tunes |
| EMR 5577 | MORTIMER, John G. | Quartets Vol. 1 |
| EMR 5578 | MORTIMER, John G. | Quartets Vol. 2 |
| EMR 5579 | MORTIMER, John G. | Quartets Vol. 3 |
| EMR 2441 | NAULAIS, Jérôme | Album Volume 1 (5) |
| EMR 2442 | NAULAIS, Jérôme | Album Volume 2 (5) |
| EMR 2443 | NAULAIS, Jérôme | Album Volume 3 (5) |
| EMR 2444 | NAULAIS, Jérôme | Album Volume 4 (5) |
| EMR 2445 | NAULAIS, Jérôme | Album Volume 5 (5) |
| EMR 2446 | NAULAIS, Jérôme | Album Volume 6 (5) |
| EMR 2447 | NAULAIS, Jérôme | Album Volume 7 (5) |
| EMR 2448 | NAULAIS, Jérôme | Album Volume 8 (5) |
| EMR 2449 | NAULAIS, Jérôme | Album Volume 9 (5) |
| EMR 2450 | NAULAIS, Jérôme | Album Volume 10 (5) |
| EMR 14674 | NAULAIS, Jérôme | Pop Folk Suite |
| EMR 15121 | NAULAIS, Jérôme | Pop Folk Suite |
| EMR 13563 | NAULAIS, Jérôme | Shalom |
| EMR 15118 | NAULAIS, Jérôme (Arr.) | 4 Clarinets & Piano Vol. 1 |
| EMR 15119 | NAULAIS, Jérôme (Arr.) | 4 Clarinets & Piano Vol. 2 |
| EMR 15120 | NAULAIS, Jérôme (Arr.) | 4 Clarinets & Piano Vol. 3 |
| EMR 15121 | NAULAIS, Jérôme (Arr.) | 4 Clarinets & Piano Vol. 4 |
| EMR 15122 | NAULAIS, Jérôme (Arr.) | 4 Clarinets & Piano Vol. 5 |
| EMR 15123 | NAULAIS, Jérôme (Arr.) | 4 Clarinets & Piano Vol. 6 |
| EMR 15124 | NAULAIS, Jérôme (Arr.) | 4 Clarinets & Piano Vol. 7 |
| EMR 15125 | NAULAIS, Jérôme (Arr.) | 4 Clarinets & Piano Vol. 8 |
| EMR 15126 | NAULAIS, Jérôme (Arr.) | 4 Clarinets & Piano Vol. 9 |
| EMR 15127 | NAULAIS, Jérôme (Arr.) | 4 Clarinets & Piano Vol. 10 |
| EMR 14696 | NAULAIS, Jérôme (Arr.) | Amboss Polka |
| EMR 15120 | NAULAIS, Jérôme (Arr.) | Amboss Polka |
| EMR 13547 | NAULAIS, Jérôme (Arr.) | Aura Lee |
| EMR 14697 | NAULAIS, Jérôme (Arr.) | Aura Lee |
| EMR 15126 | NAULAIS, Jérôme (Arr.) | Aura Lee |
| EMR 13570 | NAULAIS, Jérôme (Arr.) | Banana Boat Song |
| EMR 14698 | NAULAIS, Jérôme (Arr.) | Banana Boat Song |
| EMR 15118 | NAULAIS, Jérôme (Arr.) | Banana Boat Song |
| EMR 14699 | NAULAIS, Jérôme (Arr.) | Battle Hymn Of The Republic |
| EMR 15122 | NAULAIS, Jérôme (Arr.) | Battle Hymn Of The Republic |
| EMR 14703 | NAULAIS, Jérôme (Arr.) | Can - Can |
| EMR 15126 | NAULAIS, Jérôme (Arr.) | Can-Can |
| EMR 13558 | NAULAIS, Jérôme (Arr.) | Cia Bella, Cia |
| EMR 14704 | NAULAIS, Jérôme (Arr.) | Ciao, Bella, Ciao |
| EMR 15121 | NAULAIS, Jérôme (Arr.) | Ciao, Bella, Ciao |
| EMR 13556 | NAULAIS, Jérôme (Arr.) | Deep River |
| EMR 14705 | NAULAIS, Jérôme (Arr.) | Deep River |
| EMR 15119 | NAULAIS, Jérôme (Arr.) | Deep River |
| EMR 13568 | NAULAIS, Jérôme (Arr.) | Easy Winners |
| EMR 14707 | NAULAIS, Jérôme (Arr.) | Easy Winners |
| EMR 14653 | NAULAIS, Jérôme (Arr.) | Franky And Johnny |
| EMR 15125 | NAULAIS, Jérôme (Arr.) | Franky And Johnny |
| EMR 14654 | NAULAIS, Jérôme (Arr.) | Frère Jacques |
| EMR 15118 | NAULAIS, Jérôme (Arr.) | Frère Jacques |
| EMR 14659 | NAULAIS, Jérôme (Arr.) | Irish Eyes |
| EMR 15118 | NAULAIS, Jérôme (Arr.) | Irish Eyes |
| EMR 14660 | NAULAIS, Jérôme (Arr.) | Jeux Interdits |
| EMR 15119 | NAULAIS, Jérôme (Arr.) | Jeux Interdits |
| EMR 14661 | NAULAIS, Jérôme (Arr.) | Kumbaya |
| EMR 15120 | NAULAIS, Jérôme (Arr.) | Kumbaya |
| EMR 14662 | NAULAIS, Jérôme (Arr.) | La Virgen De La Macarena |
| EMR 15125 | NAULAIS, Jérôme (Arr.) | La Virgen De La Macarena |
| EMR 14664 | NAULAIS, Jérôme (Arr.) | Les Yeux Noirs |
| EMR 15121 | NAULAIS, Jérôme (Arr.) | Les Yeux Noirs |
| EMR 14665 | NAULAIS, Jérôme (Arr.) | Lil' Liza Jane |
| EMR 15122 | NAULAIS, Jérôme (Arr.) | Lil' Liza Jane |
| EMR 13567 | NAULAIS, Jérôme (Arr.) | Mexican Hat Dance |
| EMR 14666 | NAULAIS, Jérôme (Arr.) | Mexican Hat Dance |
| EMR 15118 | NAULAIS, Jérôme (Arr.) | Mexican Hat Dance |
| EMR 13541 | NAULAIS, Jérôme (Arr.) | Morning Has Broken |
| EMR 14667 | NAULAIS, Jérôme (Arr.) | Morning Has Broken |
| EMR 15126 | NAULAIS, Jérôme (Arr.) | Morning Has Broken |
| EMR 14670 | NAULAIS, Jérôme (Arr.) | Nautical Airs |
| EMR 15120 | NAULAIS, Jérôme (Arr.) | Nautical Airs |
| EMR 13555 | NAULAIS, Jérôme (Arr.) | Rosamunde |
| EMR 13551 | NAULAIS, Jérôme (Arr.) | Russian Gipsy Song |
| EMR 14679 | NAULAIS, Jérôme (Arr.) | Russian Gipsy Song |
| EMR 15119 | NAULAIS, Jérôme (Arr.) | Russian Gipsy Song |