

---

---

# *Eighth Note Publications*

---

## Easy Collection of Horn Quartets

Various  
*Arranged by Craig I.W. Marlatt*

This collection is directed at the developing player and a wide variety of pieces has been arranged with this in mind. Pieces include the main themes from: Aura Lee, Surprise Symphony, 1812 Overture, Battle Hymn of the Republic, O God Our Help in Ages Past, Canon (Mozart), and several others. The concept of these collections is to bridge the gap between the younger players and professionals by providing "stepping stones" in difficulty while introducing players to an enormous cross-section of music.

# PREVIEW ONLY

ISBN: 9781554722976  
CATALOG NUMBER: HE992

COST: \$20.00  
DURATION: 0:00

DIFFICULTY RATING: Easy  
4 F Horns

**[www.enpmusic.com](http://www.enpmusic.com)**

## *The Music*

### **THREE BACH CHORALES**

Chorales are church hymns that are distinguished by their obvious phrase separations and a slow, smooth style. They are great warm-up and listening exercises during practice and also provide a contrasting mood when played during a performance. Watch and listen to each other carefully. As a group, you must decide how long each fermata is going to be and when you will begin the next phrase. Take turns leading the group with these starts and stops, with small movements of your instrument.

**Now Thank We All Our God**      Easy

*Johann Sebastian Bach (1685-1750)*

**Christmas Hymn**      Easy

*Anonymous (1524)  
Set by Johann Sebastian Bach (1685-1750)*

**Grant Us to Do with Zeal**    Medium

*Johann Sebastian Bach (1685-1750)*

A German composer and keyboard player and the most significant member of the Bach family, Johann Sebastian was best known during his lifetime as an organist. Since his death, his many hundred works have become some of the best-known and well-loved compositions of all time.

**PREVIEW ONLY**

Although Mozart died at the early age of 35, he brought forth more great and enduring music than most other composers could create in twice that time. His last three symphonies, for example, were composed in the space of only seven weeks.

A canon is a round where one performer begins with a theme followed by a second performer repeating that theme. When the second player begins, the first player continues with a new theme. In order to produce an exciting performance, pay close attention to the dynamics and articulations. There are many different styles of playing notes throughout the piece - following them carefully makes the song much more musical.

**Aura Lee**      Easy

*G.R. Poulton*

The plaintive strains of *Aura Lee*, a Civil War favourite, have also been heard under two other familiar titles. In 1865, with a new set of words, it became a West Point class song under the title of *Army Blues*; then, almost a hundred years after it was written, it reemerged as the best-selling title song of Elvis Presley's movie *Love Me Tender*. This song is very legato - to be played in a very smooth style.

Fanfare      Medium

*Daniel Speer* (1636-1707)

Fanfares are great “openers” to a concert - full of accents, a brisk tempo, and a full volume. This arrangement also provides for an “echo” of the fanfare - each section is repeated in turn very quietly. Make sure you distinguish between the different dynamics but also don’t forget to play the accents the second time as well. Do not assume that a quieter volume means less style or speed! The fourth part in this piece is like a timpani, it provides the much-needed support for the other parts and rhythmic momentum by its repeating long-short pattern.

Follow all dynamic and accent markings carefully. Play together and hold your pitch so that you will all play in tune. Then do the same exercise with your instrument. Still think about dynamics, accents, and rhythms carefully. Doing this exercise helps you to play these things better for when you reach the next step - playing the song with all the notes.

O God Our Help in Ages Past      Medium

*William Croft* (1678-1727)

William Croft was an English organist and composer of many fine anthems and a burial service. Here is the tune *St. Anne*, which is usually sung to the words of *O God Our Help in Ages Past*.

This song requires the use of legato tonguing. In order to play a smooth phrase, use a soft tongue by saying “da” for every note instead of the typical “ta”. Make sure to maintain a continuous airflow. Your tongue only interrupts the airflow and does not stop it so the sound is as smooth as possible.

Also make sure that the quartet is playing together. Everyone must change notes quickly, smoothly, and at the exact same moment. Listen very carefully to each other so that you are all in tune for the opening two phrases which are unison. This section is an optional solo for any of the players. Try taking turns to give everyone a chance at solo performing.

The Battle Hymn of the Republic Difficult

*William Steffe*

*The Battle Hymn of the Republic* is the best-known of all American songs. It is sung and played in schools, churches, at campfires and singsongs. It is a true part of the American heritage. It is known throughout the world as a hymn, a Civil War song, and a march tune.

This song is arranged to give the impression of distant troops marching off to war. As the song progresses, the troops get closer and, consequently, the music gets louder and grander right until the end of the song. The melody in the first section is twice the length of the melody in the second section. This is called “half-time.” So when you reach the second section where it says “In a majestic, march-like manner,” the *feel* of the song is twice as fast but the *tempo* actually remains exactly the same.

God Save the Queen Easy

*Traditional*

The national anthem of the United Kingdom is one of the most simple yet world famous pieces. This song should be played majestically - not too fast. Don’t be afraid to play this song at any performance. Although this is a national anthem, it is a beautiful song in its own right.

**PREVIEW ONLY**

## Theme from the 1812 Overture      Medium

Petr Ilyich Tchaikovsky (1840-1893)

Here is Tchaikovsky's theme from the famous *1812 Overture*. Make sure that all the players are listening to each other very carefully. This song is "homophonic" - a song in which all players follow the same rhythms so it is important that you all play together. Part of playing together as a group is tuning. Practice the chords as a group and listen to each other so that you are all in tune. Dynamics again plays an important role in this piece. Different moods of the piece are distinguished by the crescendos and decrescendos, pianos and fortés. Anyone can play the notes, *musicians* play the music.

## Theme from The Surprise Symphony      Medium-Difficult

Franz Josef Haydn (1732-1809)

The *Surprise Symphony*, written in 1791, derives part of its popularity from the second movement, with its "surprise" - the violins in the original play a childlike little tune in staccato notes, repeating it even more quietly until at the end the entire orchestra punctuates it with a fortissimo chord. Stories had it that the first audiences were so flabbergasted by the sudden chord that they began to giggle and when it was repeated broke into laughter.

You will notice that this song has many different articulations. In order to create the best sounding performance, follow these articulations carefully. The light staccato theme at the beginning is contrasted later with a heavy accent (the "surprise") and a smoother second theme.

## March Medium

Benjamin Perrier

This exciting march, written by an excellent Canadian timbocue player, Ben Perrier, is a great song for a developing quartet. Keep this song at a brisk march tempo and practice the forte-piano so that everyone matches styles. The first two bars are unison, where everyone plays the exact same notes and rhythms. This pattern also repeats later in the song. Listen carefully and practice starting the song so everyone will come in exactly at the same moment. When playing unison, it is much more obvious if someone is not perfectly in tune or does not come in at the right time.

## Intrada      Difficult

Johann Christoph Pezel (1639-1694)

This challenging piece is a very exciting and "listenable" tune. As always, listen to each other carefully so that you balance your dynamic levels. Practice playing the song slower and faster than normal to make sure the group is listening and playing together.

# Now Thank We All Our God

Johann Sebastian Bach  
Arranged by C.I.W. Marlatt

A musical score for four voices (SATB) or four staves of piano music. The music is in common time, treble clef, and consists of 17 measures. Measure 1 starts with a forte dynamic (f). Measures 2 through 5 show a repeating pattern of eighth and sixteenth notes. Measures 6 through 11 continue the pattern with dynamics including *mp*, *p*, and *f*. Measures 12 through 17 introduce a key change to G major (indicated by a sharp sign), with dynamics including *mp*, *f*, and *p*. The score includes measure numbers 1 through 17 above the staff.

PREVIEW ONLY

Christmas Hymn  
Herr Christ, der einig Gotts Sohn

Anonymous

Set by Johann Sebastian Bach

Arranged by C.I.W. Marlatt

A musical score for four voices (SATB) in common time, key signature of one flat. The tempo is indicated as  $\text{♩} = 80$ . The score consists of four staves. Measure 1: All voices sing eighth notes at  $mf$ . Measure 2: The top voice has a sustained note followed by eighth notes at  $mp$ , while the other voices sing eighth notes at  $mf$ . Measure 3: The top voice has a sustained note followed by eighth notes at  $mp$ , while the other voices sing eighth notes at  $mf$ . Measure 4: The top voice has a sustained note followed by eighth notes at  $f$ , while the other voices sing eighth notes at  $mp$ .

A continuation of the musical score. Measure 6: The top voice starts at  $f$ , followed by  $f$ , then  $mp$ ,  $mf$ , and  $p$ . Measures 7-10: The voices alternate between  $f$  and  $mp$ , with some measure endings marked with dots above the staff. Measures 11-14: The voices alternate between  $f$  and  $mp$ , with some measure endings marked with dots above the staff.

# Grant Us to Do With Zeal

Johann Sebastian Bach  
Arranged by C.I.W. Marlatt

A musical score for four voices (SATB) arranged by C.I.W. Marlatt. The music is in common time (indicated by a 'C') and has a key signature of one sharp (F#). The tempo is marked as 96 BPM. The score consists of four staves, each with a treble clef. The vocal parts are labeled 1 through 4 from top to bottom. The lyrics are not explicitly written below the notes but are implied by the title. The score includes measure numbers 1 through 16. Measures 1-4 show simple harmonic progressions. Measures 5-10 introduce more complex rhythms and dynamics, with measure 10 reaching a forte. Measures 11-16 continue the pattern, with measure 16 concluding with a half note. The large gray text 'PREVIEW ONLY' is overlaid across the middle of the score.

# Canon

Wolfgang Amadeus Mozart  
Arranged by C.I.W. Marlatt

Majestic       $\text{♩} = 108$

2                    3                    4                    5

6                    7                    8                    9                    10                    11

PREVIEW ONLY

12                    13                    14                    15                    16

© 1999 Eighth Note Publications

17            18            19            20            21            22

This section contains six measures of musical notation for four staves. Measure 17 starts with a forte dynamic (f) in the top staff. Measures 18 and 19 show eighth-note patterns with accents. Measure 20 includes a piano dynamic (p). Measures 21 and 22 conclude with a forte dynamic (f).

23            24            25            26            27

This section contains five measures of musical notation for four staves. Measures 23 and 25 feature eighth-note patterns with accents. Measure 24 includes a mezzo-forte dynamic (mf). Measures 26 and 27 conclude with a piano dynamic (p).

28            29            30            31            32

This section contains five measures of musical notation for four staves. Measures 28 and 30 show eighth-note patterns with accents. Measure 29 includes a forte dynamic (f). Measures 31 and 32 conclude with a piano dynamic (p).

# Aura Lee

G.R. Poulton

Arranged by C.I.W. Marlatt

Sweetly

$\text{♩} = 88$

3

4

5

6

The sheet music consists of four staves of music. The first staff begins with a dynamic *p*. The second staff begins at measure 7. The third staff begins at measure 10. The fourth staff begins at measure 13. Measures 13-17 are shown.

**PREVIEW ONLY**

# Fanfare

Daniel Speer

Arranged by C.I.W. Marlatt

The musical score consists of four staves of music in 3/4 time, arranged in two systems separated by a vertical bar. The first system contains measures 1 through 5. The second system contains measures 6 through 15. Each staff begins with a dynamic marking of *f-p*. Measure 1 starts with a single note followed by a eighth-note pair. Measures 2 through 5 show various patterns of eighth and sixteenth notes. Measures 6 through 8 continue the rhythmic patterns. Measures 9 through 11 feature dynamic markings of *f-p*, *f-p*, and *f-p* respectively. Measures 12 through 15 conclude the piece. Performance instructions, represented by arrows (> and <), are placed above the notes in measures 2, 3, 4, 5, 7, 8, 10, 11, 13, 14, and 15.

# O God, our Help in Ages Past

William Croft

Arranged by C.I.W. Marlatt

• = 72

1                   2                   3                   4                   5

6                   7                   8                   9                   10

11                  12                  13                  14                  15                  16

*dolce e legato*

*dolce e legato*

*dolce e legato*

*dolce e legato*

**PREVIEW ONLY**

A musical score for four voices (SATB) in G clef, common time, and a key signature of one flat. The score consists of two systems of music. The first system (measures 17-19) has lyrics: "Our God in help in ages past". The second system (measures 20-23) has lyrics: "has ever made thy children strong". Measure 19 concludes with a fermata over the bass line. Measure 23 concludes with a half note followed by a fermata.

17            18            19            20

21            22            23

**PREVIEW ONLY**

# The Battle Hymn of the Republic

William Steffe  
Arranged by C.I.W. Marlatt

Slowly  $\text{♩} = 90$

2 3 4 5 6

*p*

7 8 9 10 11 12 13

**PREVIEW ONLY**

*p*

14 15 16 17 18 19 20

*mf*

In a majestic, march-like manner

A musical score for a four-part choir or orchestra. The music is in common time and consists of six staves, each with a treble clef and a key signature of one flat. Measure numbers 21 through 36 are indicated above the staves. The vocal parts are primarily composed of eighth and sixteenth notes, with occasional quarter notes. The dynamics are marked with 'mp' (mezzo-forte) and 'f' (fortissimo). The score features a large, semi-transparent watermark reading "PREVIEW ONLY" across the middle of the page.

21            22            23            ,            24            ,            25  
26            27            28            29            30            31  
32            33            34            35            36            1.            2.

# God Save the Queen

Traditional  
Arranged by C.I.W. Marlatt

Moderato  $\text{♩} = 90$

2 3 4 5

6 , 7 , 8 , 9 , 10

11 rit. 13 rit. rit. rit.

# Theme from the 1812 Overture

Petr Ilyich Tchaikovsky  
Arranged by C.I.W. Marlatt

• = 120

1 2 3 4 5

6 7 8 9 10 11

12 13 14 15 rit.

rit.

rit.

rit.

# Theme from The Surprise Symphony

Franz Josef Haydn  
Arranged by C.I.W. Marlatt

Andante  $\text{♩} = 80$

1 2 3 4 5

6 7 8 9 10 11

12 13 14 15 16 17

A musical score for a string quartet, featuring four staves (Violin I, Violin II, Viola, Cello) in common time with a key signature of one sharp. The score consists of five systems of music, each containing six measures. Measures 18-22 show eighth-note patterns with dynamic markings *p*. Measures 23-27 feature sixteenth-note patterns with dynamics *f* and *f*. Measures 28-31 show eighth-note patterns with dynamics *p*, *f*, and *f*. Measures 30 and 31 include fermatas and double slashes above the staff.

18      19      20      21      22

23      24      25      26      27

28      29      30      31

# March

Benjamin Perrier

Arranged by C.I.W. Marlatt

Vivace alla Marcia

2

3

4

5

A musical score for four staves. The key signature is one flat. Measure 1 starts with a dynamic *f*. Measures 2, 3, and 4 show a repeating pattern of eighth and sixteenth notes. Measure 5 ends with a dynamic *p*.

6

7

8

9

10

A continuation of the musical score. Measures 6, 7, and 8 show eighth and sixteenth note patterns. Measure 9 begins with a dynamic *f*. Measures 10 and 11 continue the pattern.

11

12

13

14

15

A continuation of the musical score. Measures 11, 12, and 13 show eighth and sixteenth note patterns. Measures 14 and 15 continue the pattern, with dynamics *ff* appearing in measure 13 and again in measure 15.

16            17            18            19            20

This section contains four staves of musical notation. Measure 16 consists of four eighth notes per staff. Measures 17 and 18 each contain two eighth-note pairs per staff. Measure 19 has six eighth notes per staff, and measure 20 has four eighth notes per staff. Dynamic markings 'fp' (fortissimo) are placed above the first three measures, while 'f' (forte) is placed above the last two. Slurs are used to group notes in measures 17, 18, and 20.

21            22            23            24            25

This section contains four staves of musical notation. Measures 21 and 22 each have four eighth notes per staff. Measure 23 has five eighth notes per staff. Measures 24 and 25 each have four eighth notes per staff. Dynamic markings include 'fp' (fortissimo), 'f' (forte), and 'mp' (mezzo-forte). Slurs are present in measures 21, 22, and 25.

**PREVIEW ONLY**

26            27            28            29

This section contains four staves of musical notation. Measures 26, 27, and 28 each have four eighth notes per staff, with slurs connecting groups of notes. Measure 29 has four eighth notes per staff, with the first note being a quarter note and the last note being a half note. Slurs are present in all four measures.

# Intrada

Johann Pezel

Arranged by C.I.W. Marlatt

Allegro con moto       $\text{♩} = 120$

PREVIEW ONLY

1      2      3      4      5

6      7      8      9      10      11      12

13      14      15      16      17 rit. 2nd time

ff

rit. 2nd time

ff

rit. 2nd time

ff

rit. 2nd time

f

© 1999 Eighth Note Publications

**PREVIEW ONLY**

**PREVIEW ONLY**

**PREVIEW ONLY**

# PREVIEW ONLY

ISBN 978-1-55472-297-6

A standard linear barcode representing the ISBN number.

9 781554 722976

Exclusively distributed  
in the United States by:



[www.alfred.com](http://www.alfred.com)

HE992 \$20.00

A standard linear barcode representing the catalog number HE992.

6 85462 00680 9