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.

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4 F Horns

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.

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Canon Difficult

Wolfgang Amadeus Mozart (1756-1791)

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 become 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.

PREVIEW ONLY

The Battle Hymn of the Republic Difficul

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.

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 fortes. 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 trombone player, Ben Perrier, is a great song for a developing quartet. Keep this song at a brisk march tempo and practice the forte-pianos 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. Tune 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.

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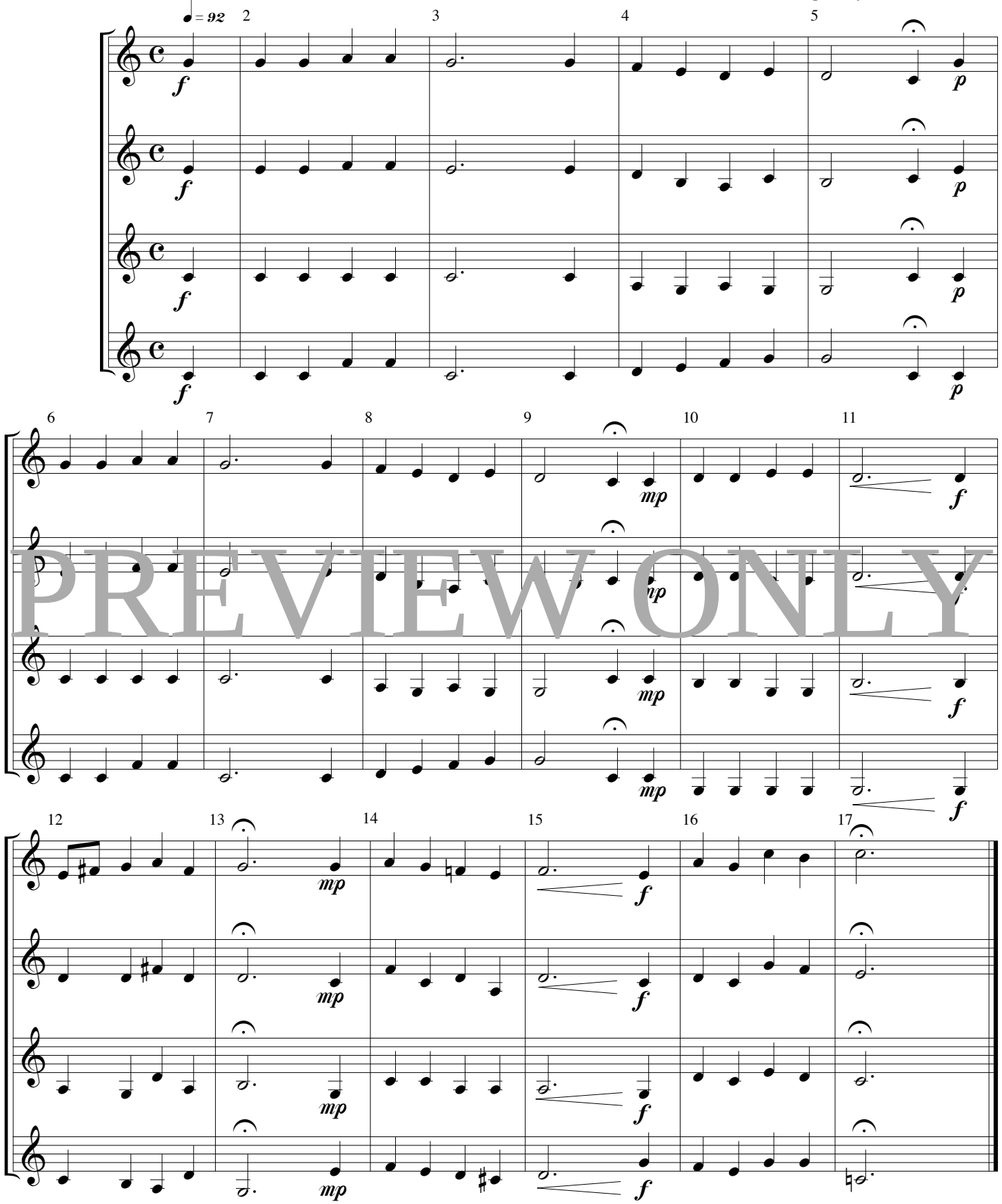
Intrada Difficult

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



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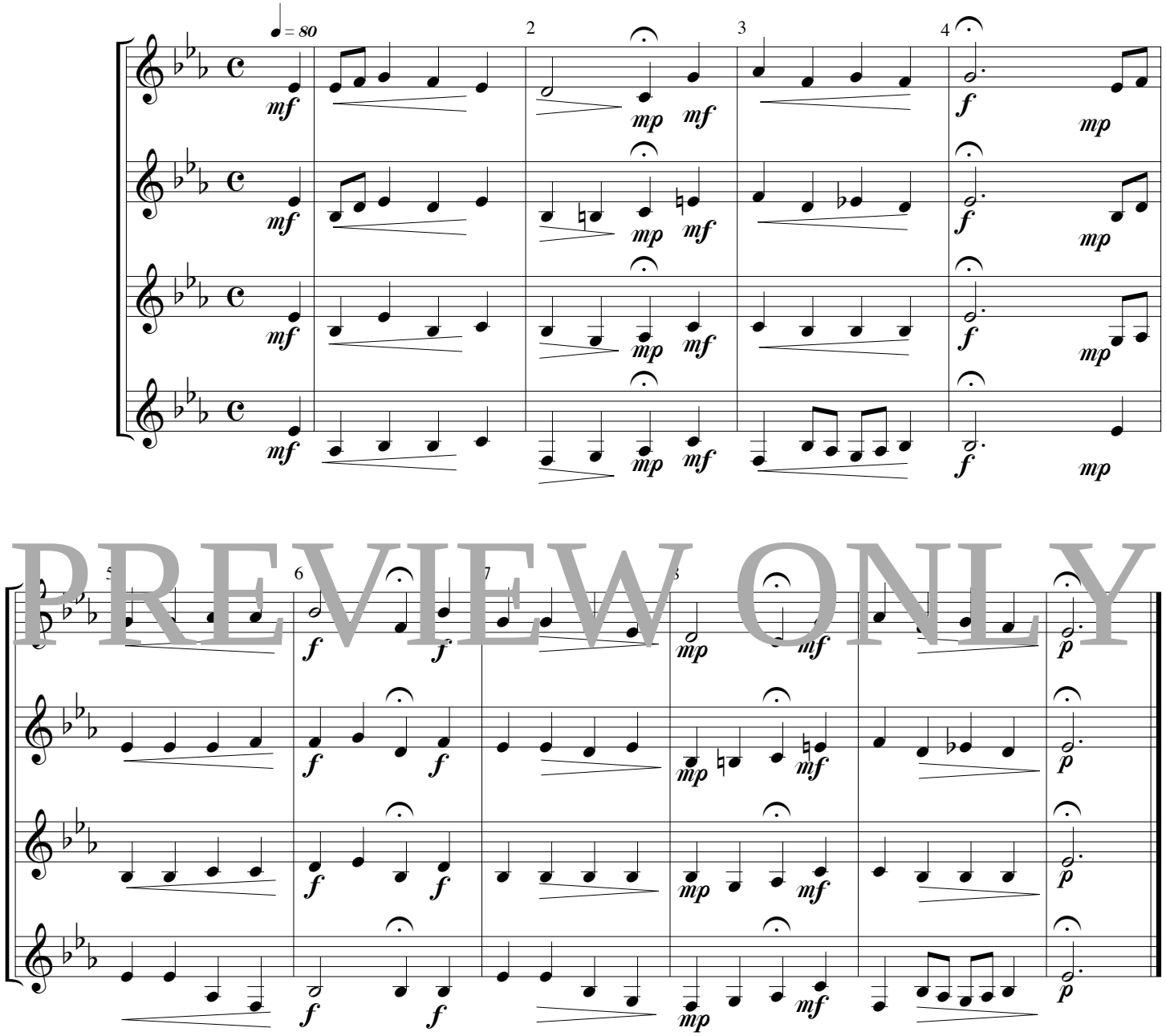
Christmas Hymn

Herr Christ, der einig Gotts Sohn

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



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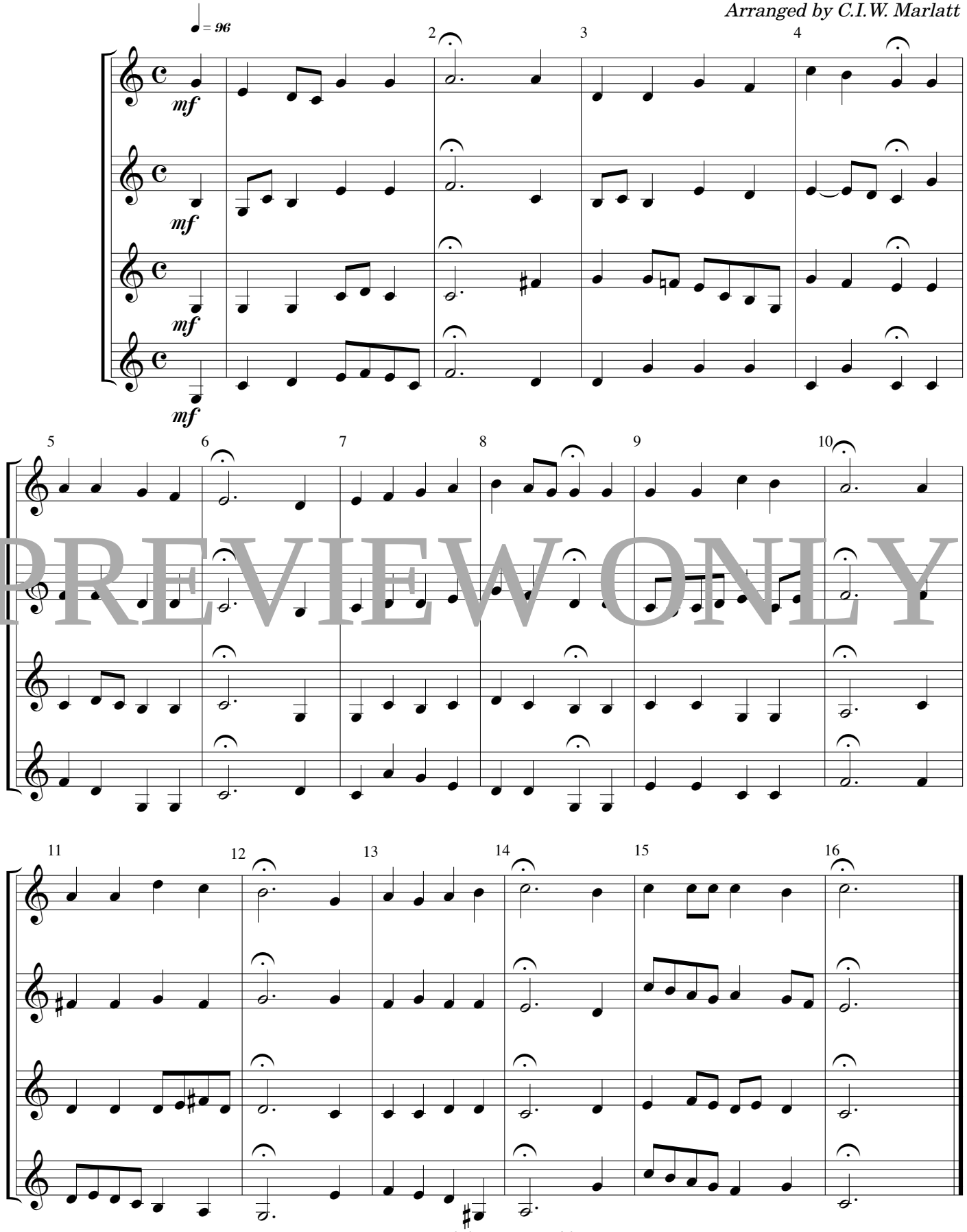
Grant Us to Do With Zeal

Johann Sebastian Bach

Arranged by C.I.W. Marlatt



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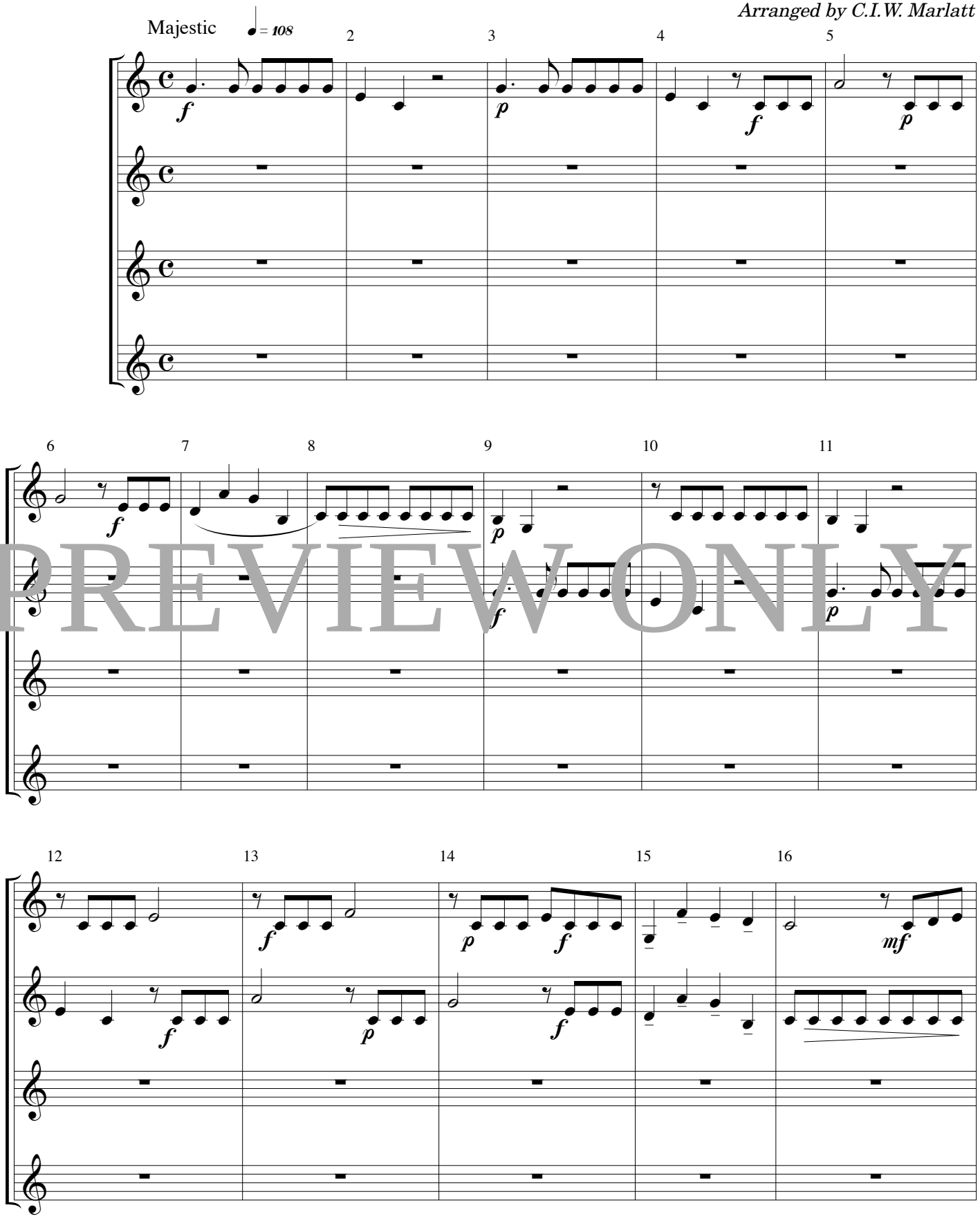
Canon

Wolfgang Amadeus Mozart

Arranged by C.I.W. Marlatt



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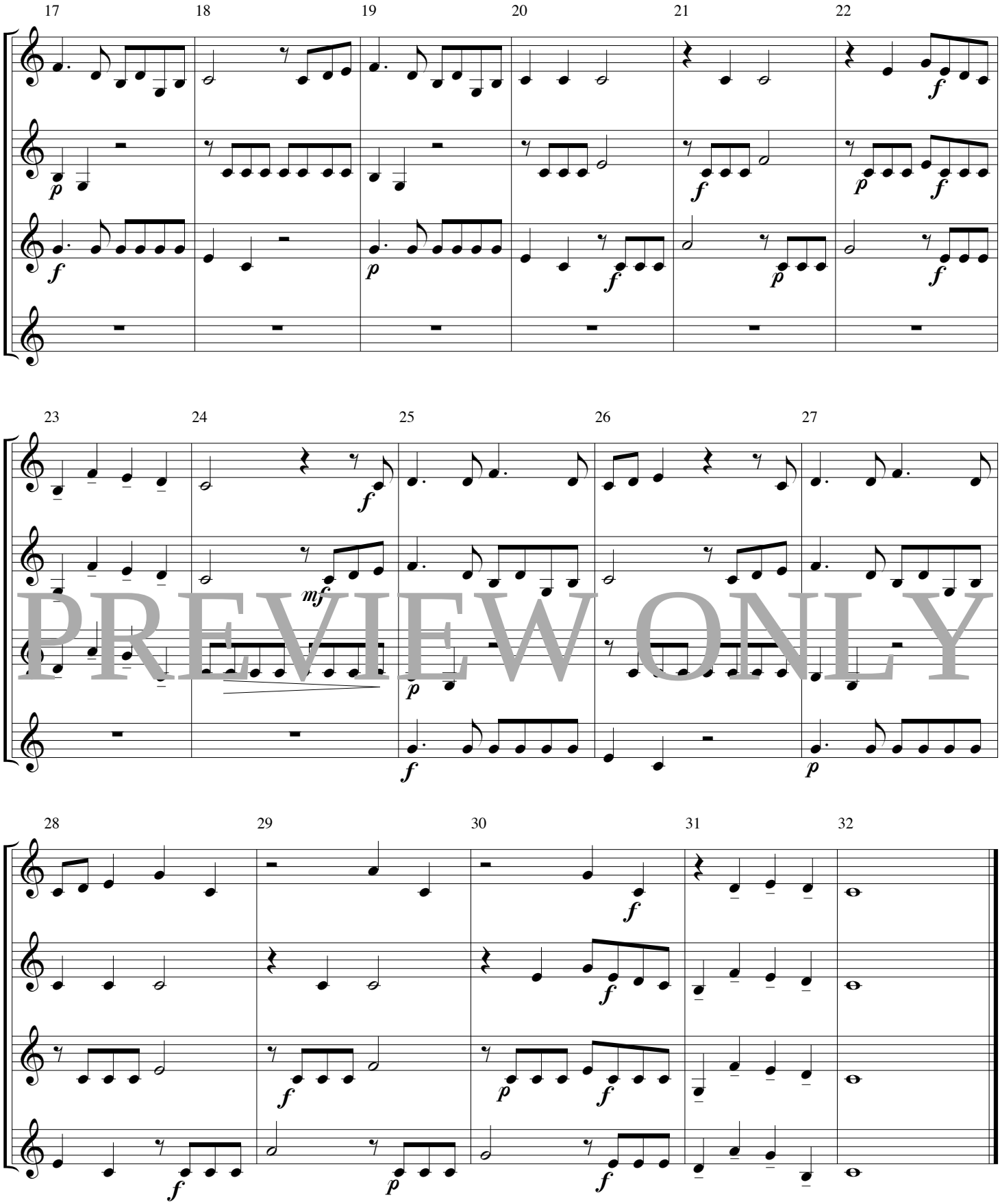

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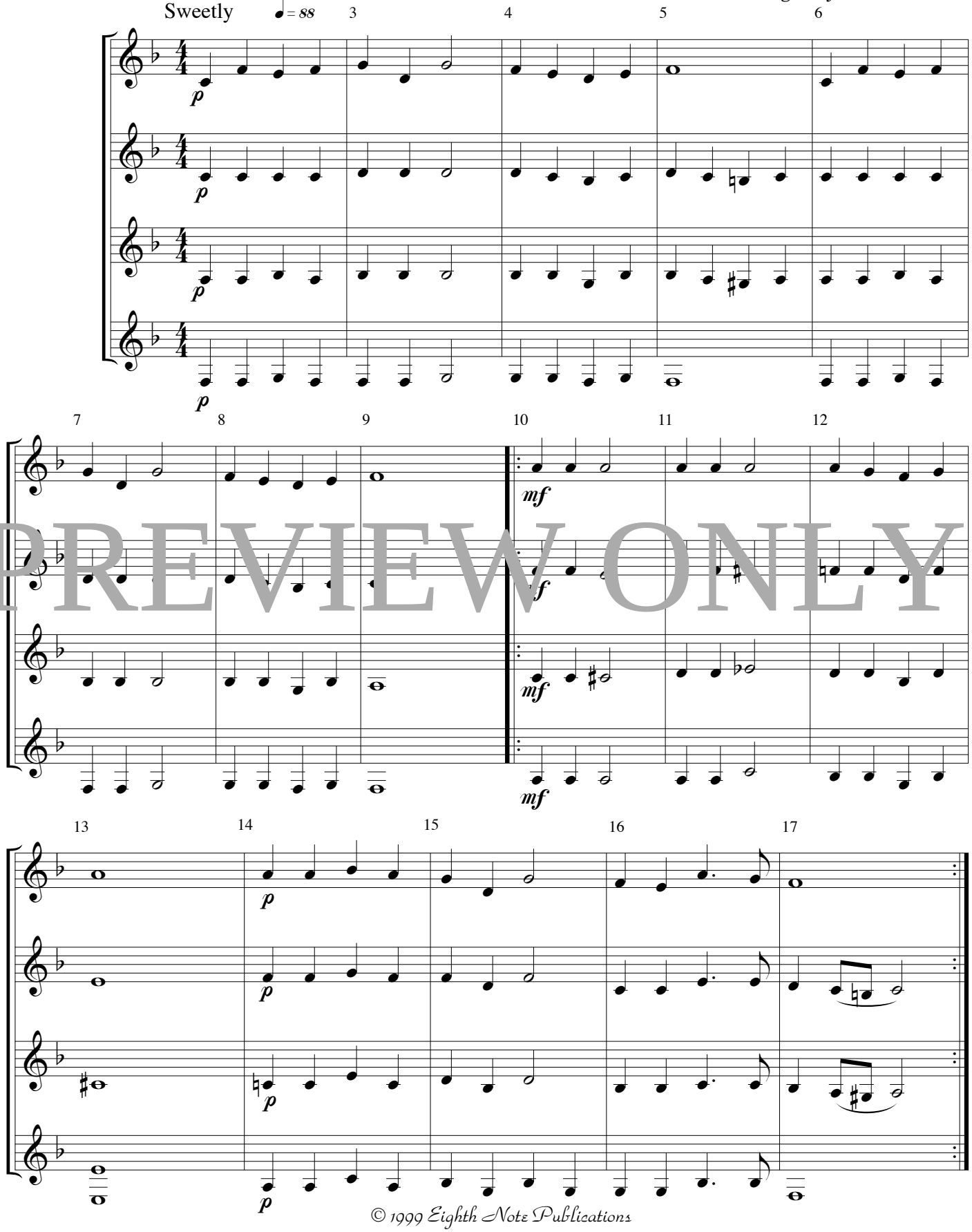
Aura Lee

G.R. Poulton

Arranged by C.I.W. Marlatt



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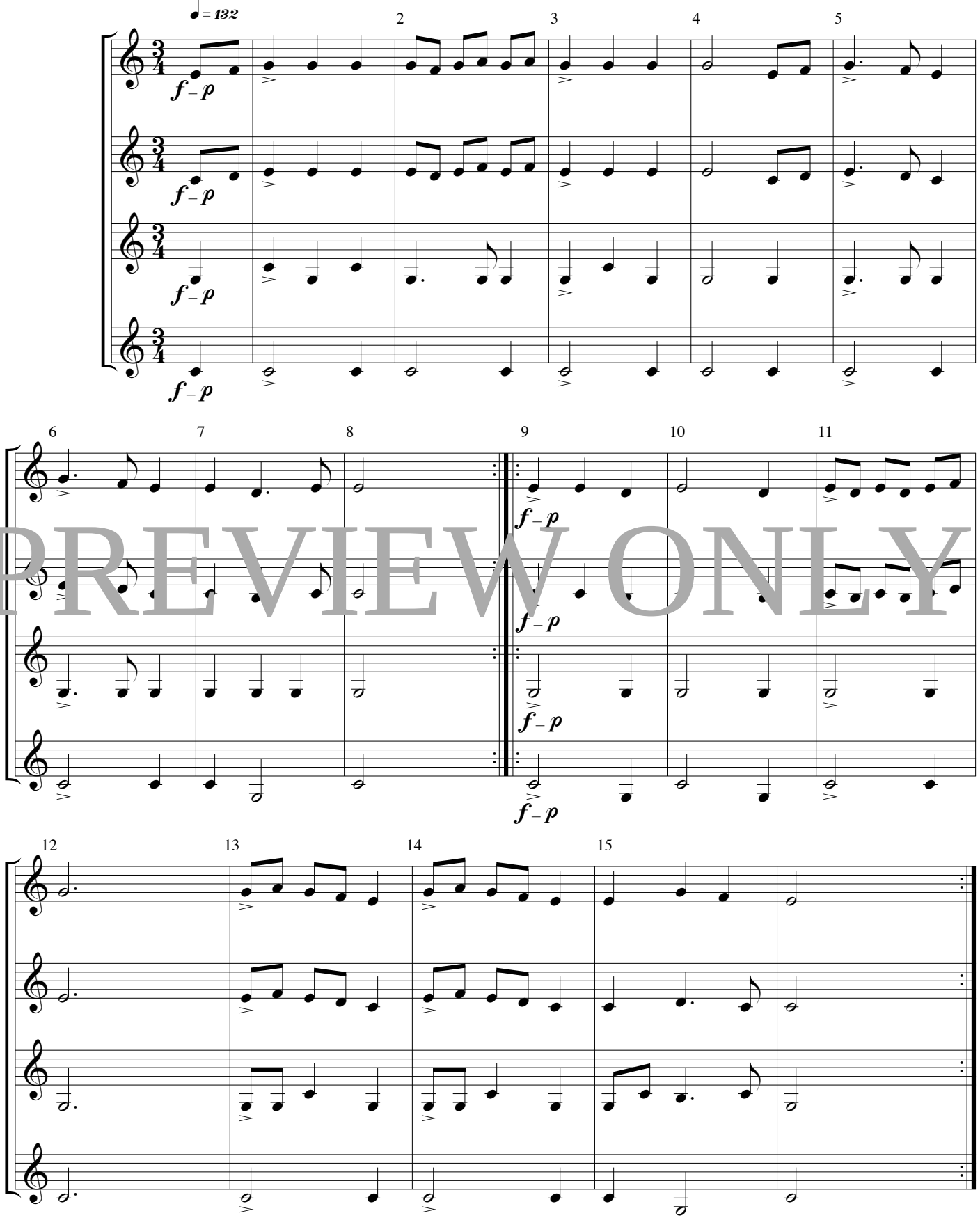
Fanfare

Daniel Speer
Arranged by C.I.W. Marlatt



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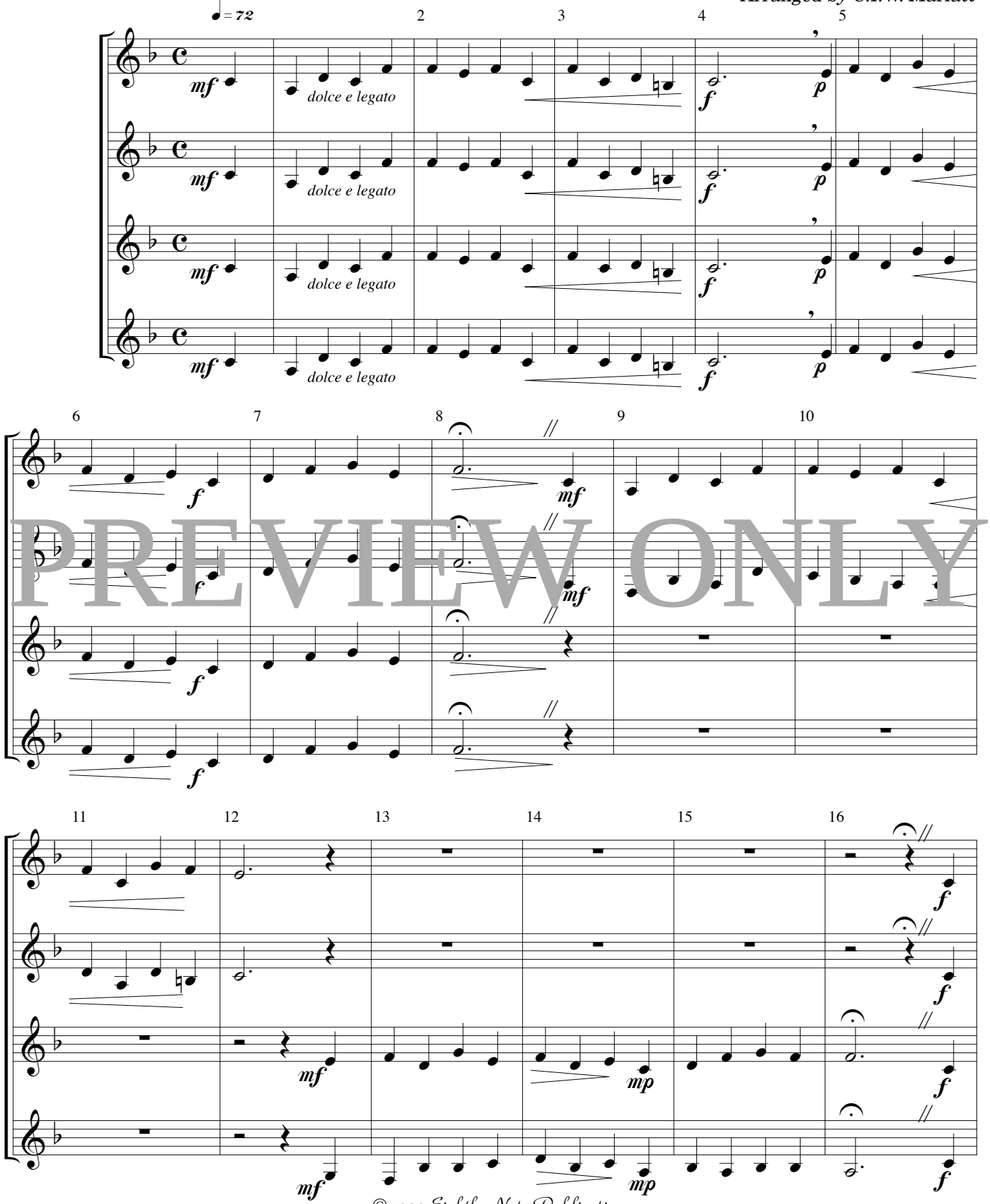
O God, our Help in Ages Past

William Croft

Arranged by C.I.W. Marlatt



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The Battle Hymn of the Republic

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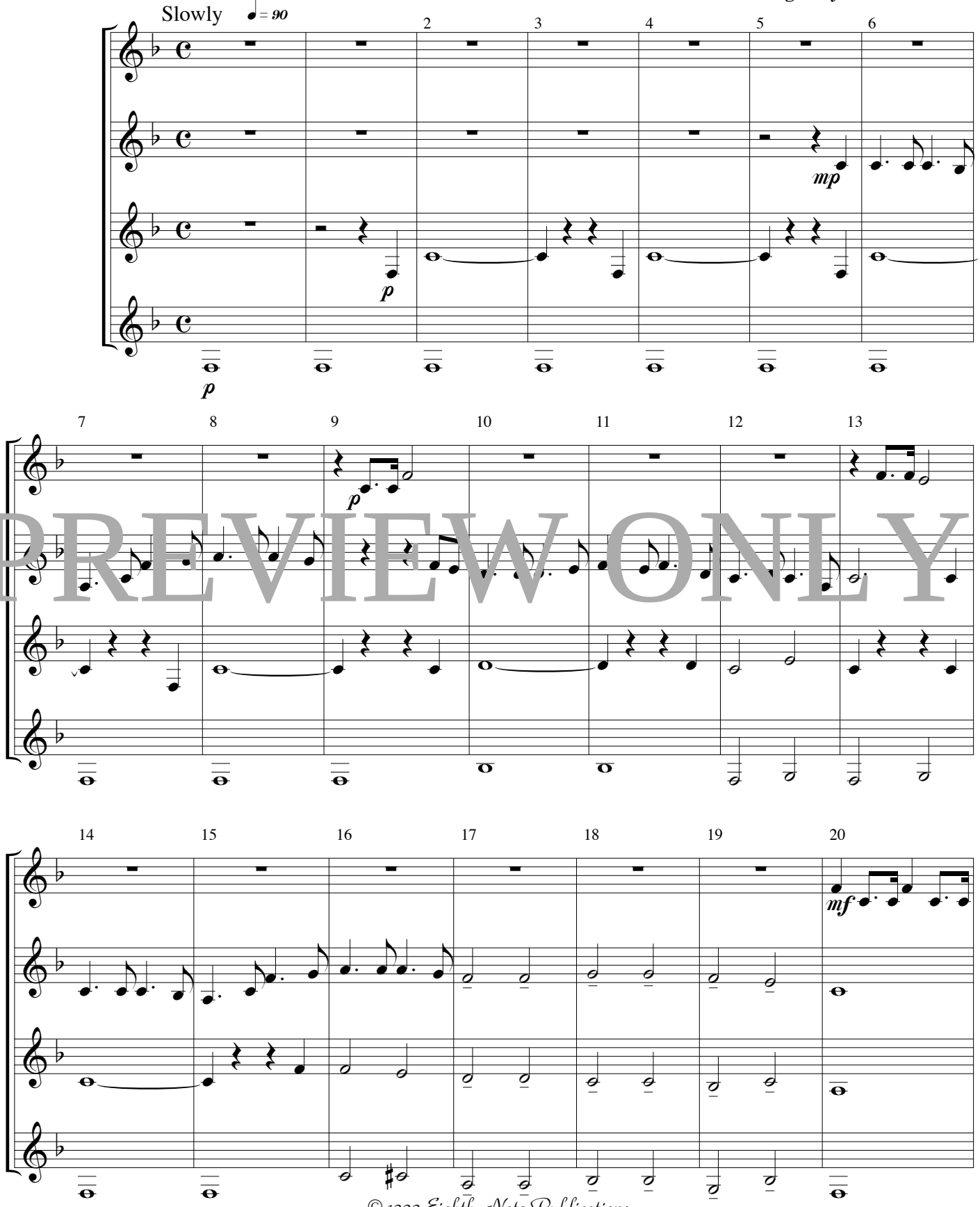

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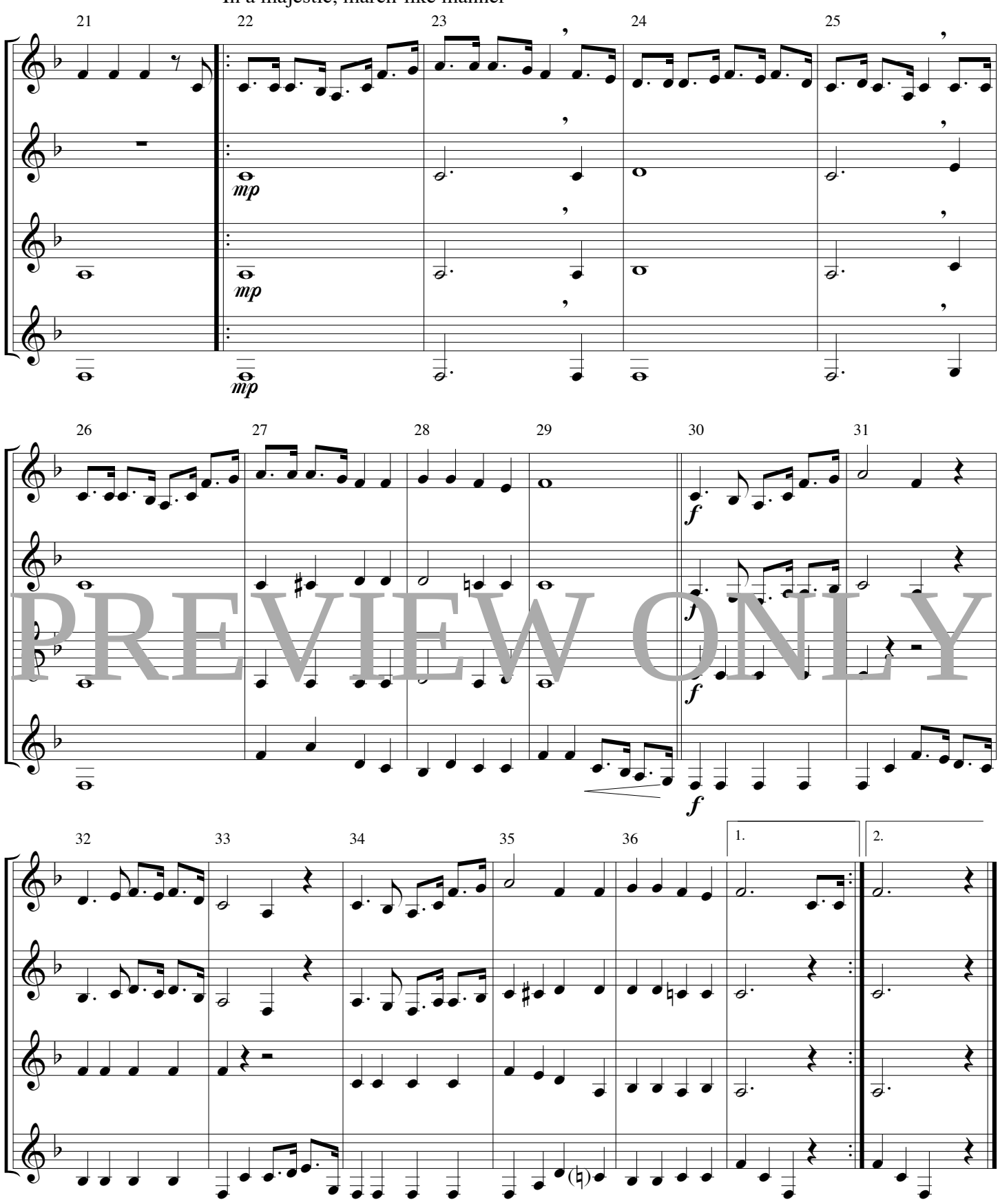

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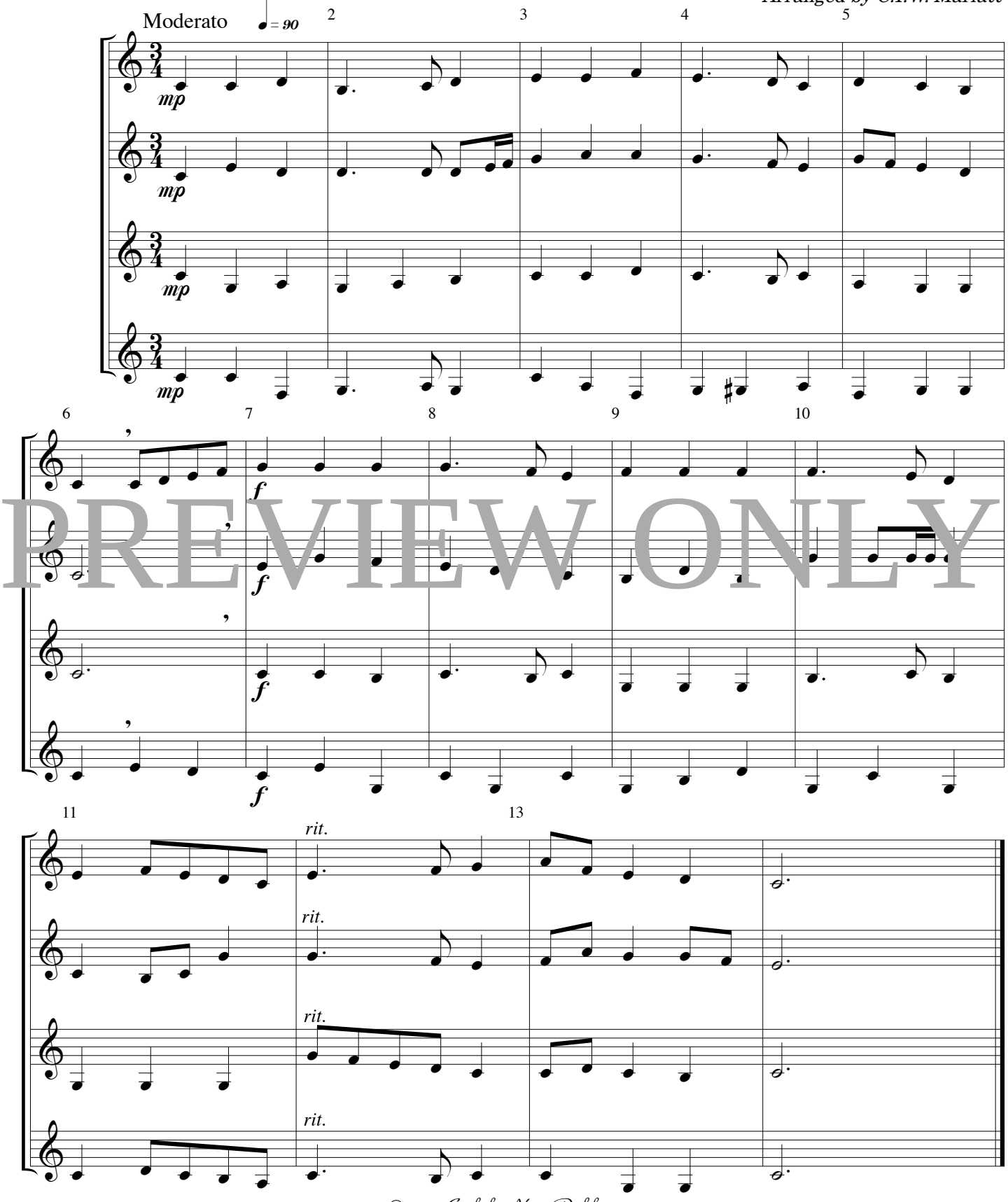
God Save the Queen

Traditional

Arranged by C.I.W. Marlatt



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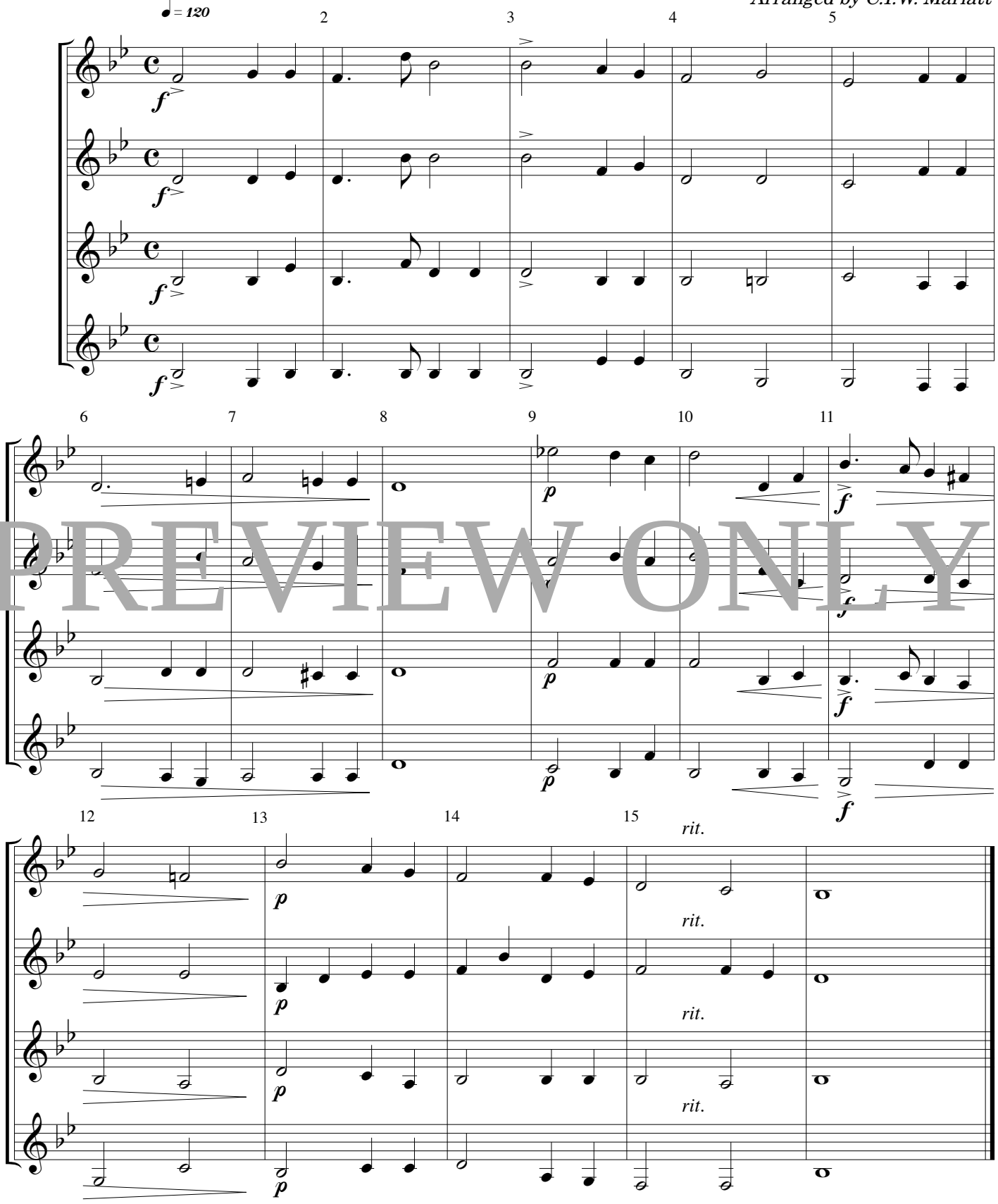
Theme from the 1812 Overture

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



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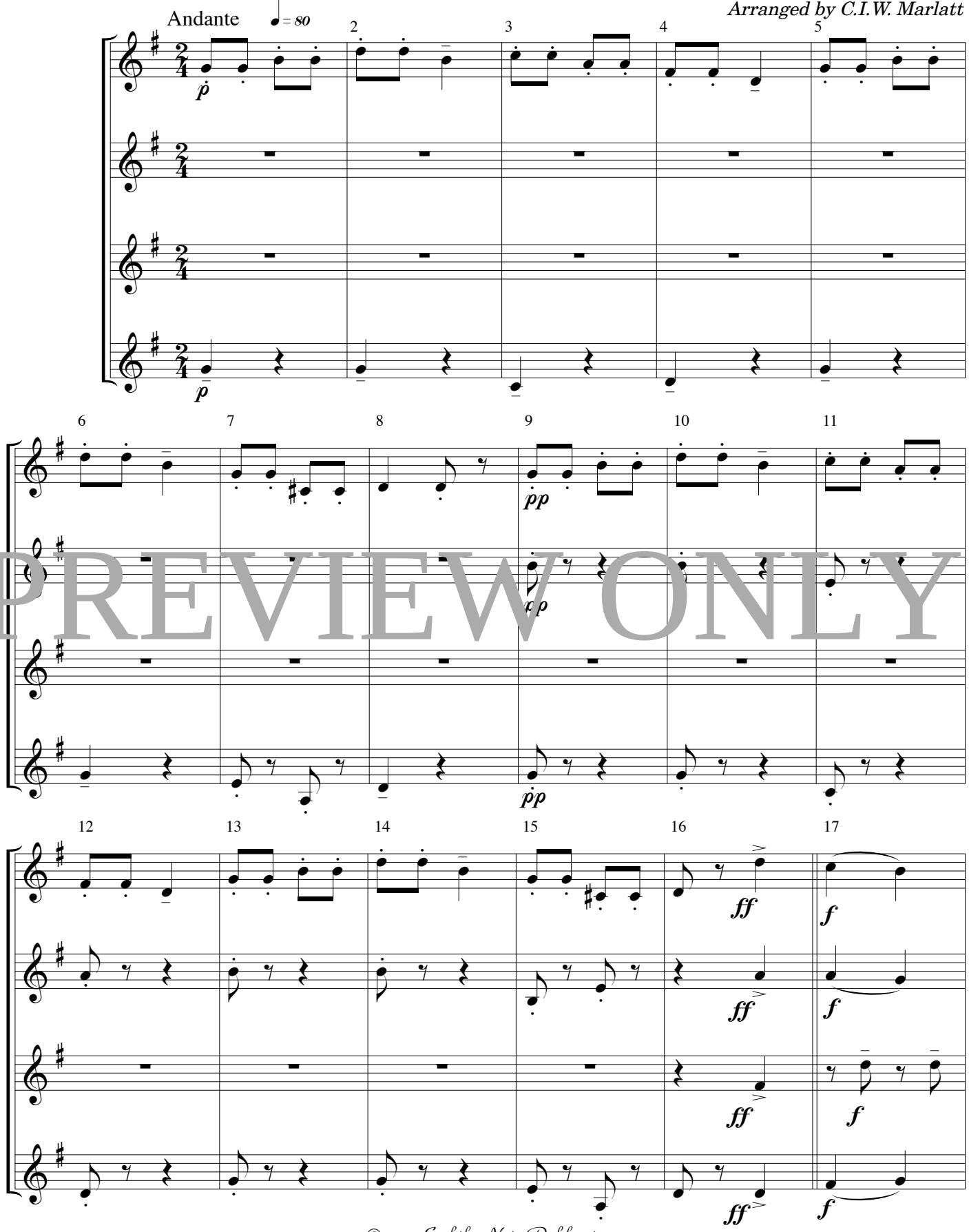
Theme from The Surprise Symphony

Franz Josef Haydn

Arranged by C.I.W. Marlatt



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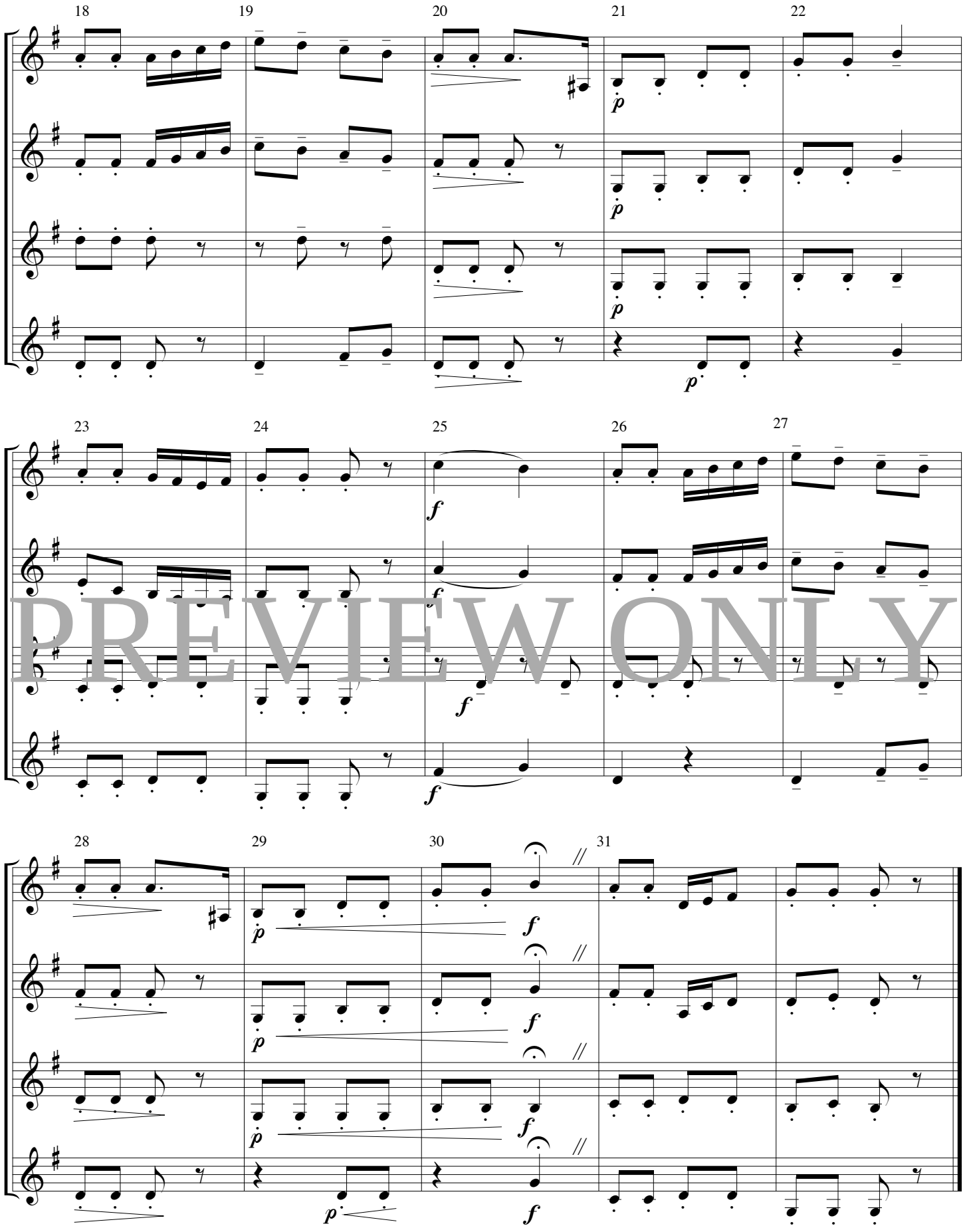

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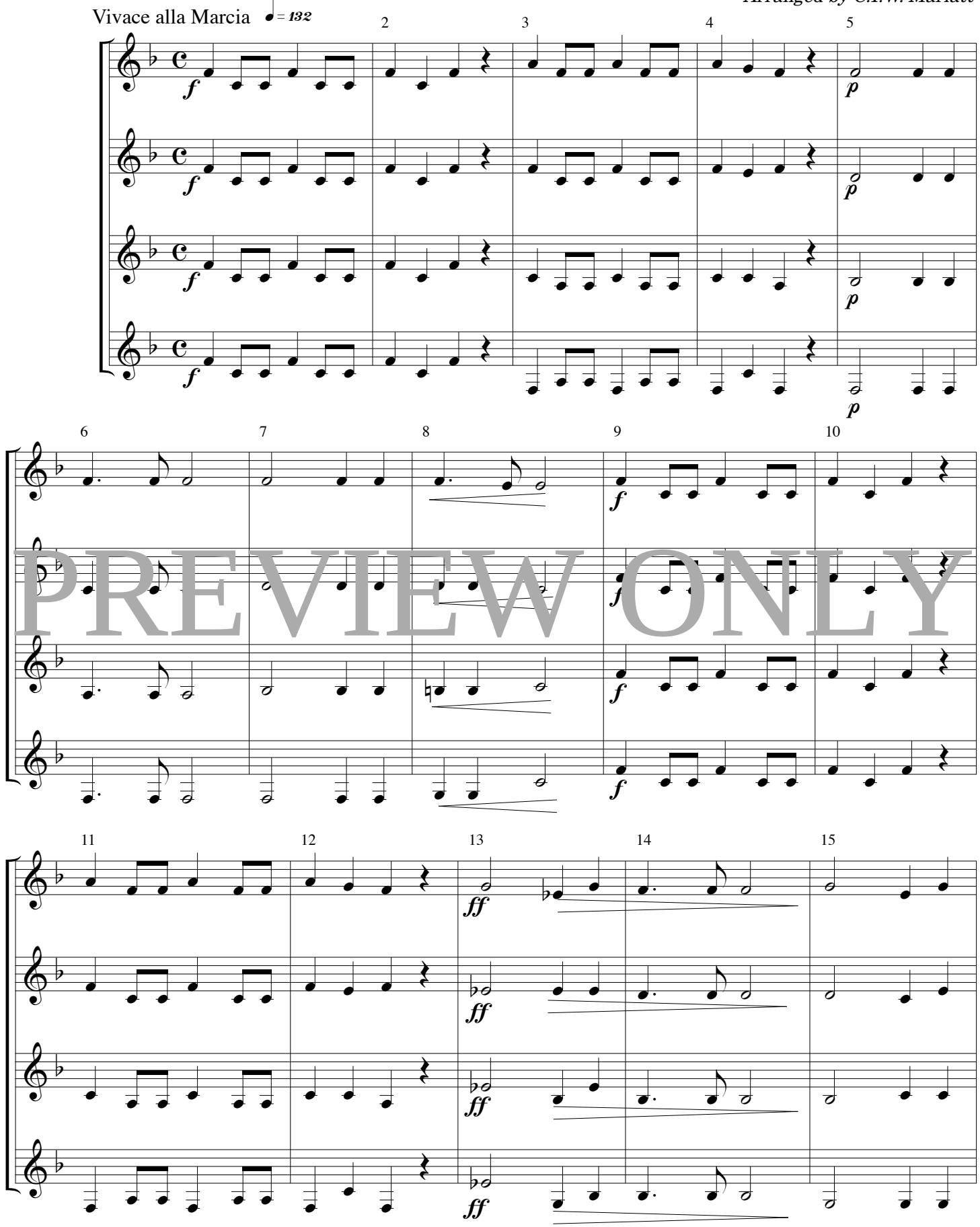
March

Benjamin Perrier

Arranged by C.I.W. Marlatt



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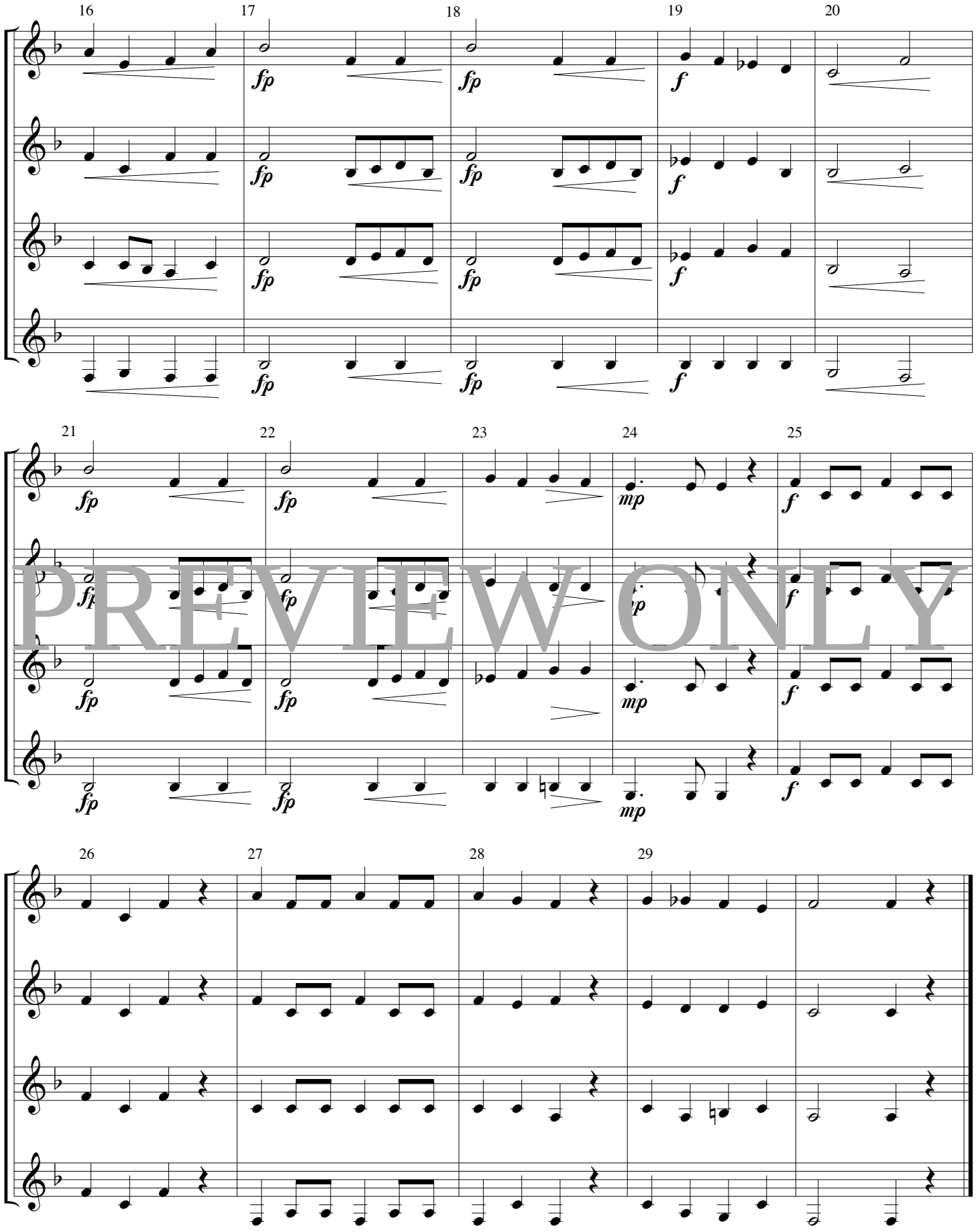

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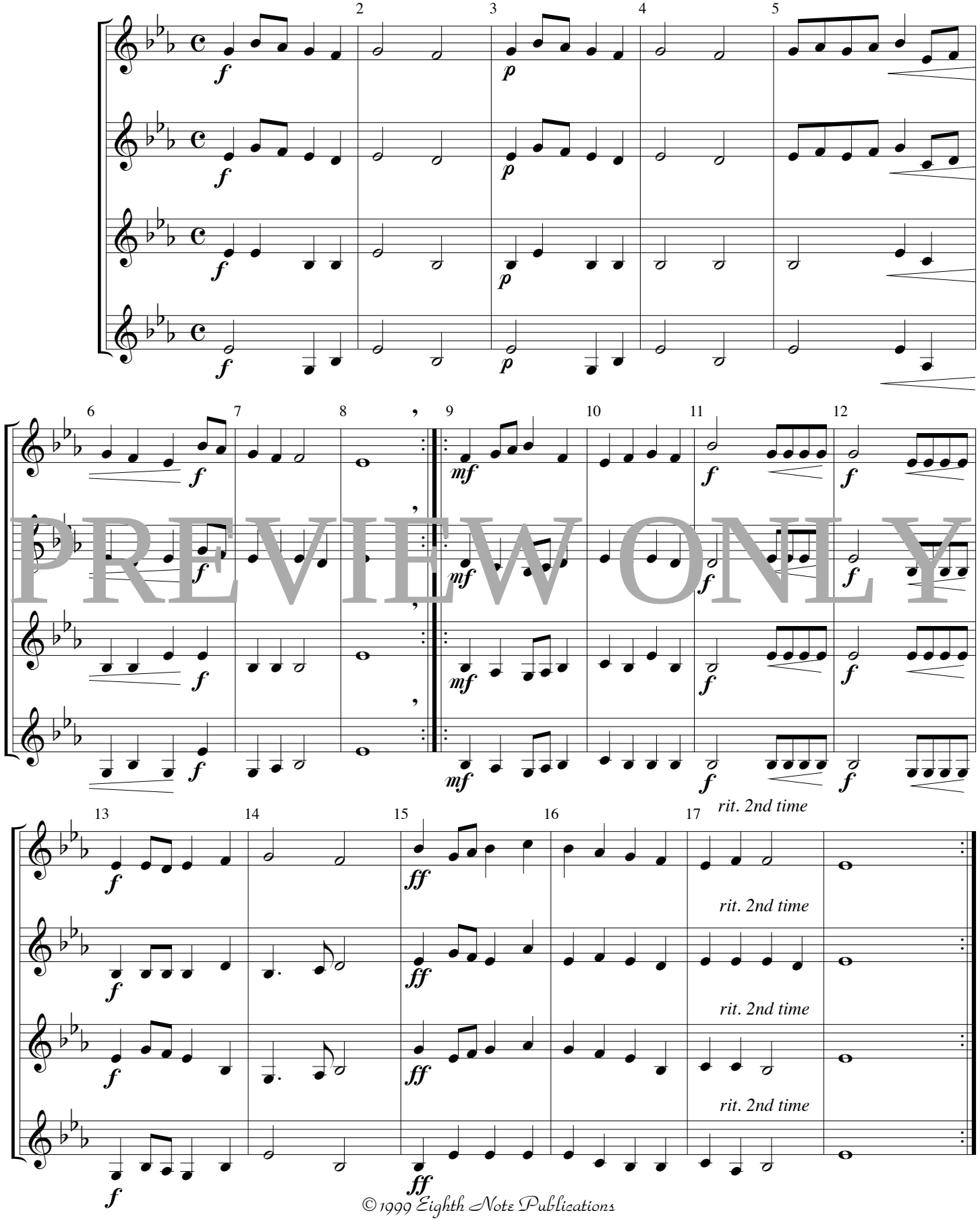
Intrada

Johann Pezel

Arranged by C.I.W. Marlatt

Allegro con moto ♩ = 120



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