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# *Eighth Note Publications*

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## Easy Collection of Low Brass 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: 9781554722990

CATALOG NUMBER: LBE995

COST: \$20.00

DURATION: 0:00

DIFFICULTY RATING: Easy

2 Euphonium, 2 Tuba

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## 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 their slide.

### 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.

### 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 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.

## **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.

## **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

♩ = 92

1 2 3 4 5

*f* *p*

6 7 8 9 10 11

*mp* *f*

**PREVIEW ONLY**

*mp* *f*

12 13 14 15 16

*mp* *f*

*mp* *f*

*mp* *f*

*mp* *f*

# Christmas Hymn

Herr Christ, der einig Gotts Sohn

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

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a tempo marking of quarter note = 80. It features four measures with dynamic markings of *mf*, *mp*, *mf*, *f*, and *mp*. The three lower staves are for piano accompaniment, with dynamic markings of *mf*, *mp*, *mf*, *f*, and *mp* corresponding to the vocal line. The music is in a common time signature and a key signature of three flats.

The second system of the musical score continues the piece with four staves. The vocal line begins with a large, semi-transparent watermark reading "PREVIEW ONLY" across the first two measures. The dynamic markings for the vocal line are *f*, *f*, *mp*, *mf*, and *p*. The piano accompaniment staves have dynamic markings of *f*, *f*, *mp*, *mf*, and *p*. The system concludes with a double bar line.

# Grant Us to Do With Zeal

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

*mf*

*mf*

*mf*

*mf*

1 2 3 4

5 6 7 8 9 10

11 12 13 14 15

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# Canon

Wolfgang Amadeus Mozart

Arranged by C.I.W. Marlatt

Majestic

♩ = 108

Musical score for measures 1-5. The first staff (bass clef) contains the main melody. Measure 1 starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3. Measure 2 has a half note G2. Measure 3 starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3. Measure 4 has a half note G2. Measure 5 starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3. Dynamics are *f* in measures 1, 3, and 5, and *p* in measures 2 and 4. A fermata is placed over the final G3 in measure 5.

Musical score for measures 6-11. The first staff (bass clef) contains the main melody. Measure 6 starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3. Measure 7 has a half note G2. Measure 8 starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3. Measure 9 has a half note G2. Measure 10 starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3. Measure 11 has a half note G2. Dynamics are *f* in measures 6 and 10, and *p* in measures 7, 8, 9, and 11. A fermata is placed over the final G3 in measure 11.

Musical score for measures 12-16. The first staff (bass clef) contains the main melody. Measure 12 starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3. Measure 13 has a half note G2. Measure 14 starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3. Measure 15 has a half note G2. Measure 16 starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3. Dynamics are *f* in measures 12, 13, and 14, *p* in measure 15, and *mf* in measure 16. A fermata is placed over the final G3 in measure 16.



17 18 19 20 21 22

Musical score for measures 17-22. The score consists of four staves. Measure 17: Bass clef, B-flat key signature, quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 18: Bass clef, B-flat key signature, quarter rest, eighth note G2, eighth note A2, eighth note B2, eighth note C3. Measure 19: Bass clef, B-flat key signature, quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 20: Bass clef, B-flat key signature, quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 21: Bass clef, B-flat key signature, quarter rest, quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 22: Bass clef, B-flat key signature, quarter rest, quarter note G2, quarter note A2, quarter note B2, quarter note C3, dynamic *f*.

23 24 25 26 27

Musical score for measures 23-27. The score consists of four staves. Measure 23: Bass clef, B-flat key signature, quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 24: Bass clef, B-flat key signature, quarter note G2, quarter note A2, quarter note B2, quarter note C3, dynamic *f*. Measure 25: Bass clef, B-flat key signature, quarter note G2, quarter note A2, quarter note B2, quarter note C3, dynamic *mf*. Measure 26: Bass clef, B-flat key signature, quarter note G2, quarter note A2, quarter note B2, quarter note C3, dynamic *p*. Measure 27: Bass clef, B-flat key signature, quarter note G2, quarter note A2, quarter note B2, quarter note C3, dynamic *f*.

28 29 30 31 32

Musical score for measures 28-32. The score consists of four staves. Measure 28: Bass clef, B-flat key signature, quarter note G2, quarter note A2, quarter note B2, quarter note C3, dynamic *f*. Measure 29: Bass clef, B-flat key signature, quarter note G2, quarter note A2, quarter note B2, quarter note C3, dynamic *p*. Measure 30: Bass clef, B-flat key signature, quarter note G2, quarter note A2, quarter note B2, quarter note C3, dynamic *f*. Measure 31: Bass clef, B-flat key signature, quarter note G2, quarter note A2, quarter note B2, quarter note C3, dynamic *f*. Measure 32: Bass clef, B-flat key signature, quarter note G2, quarter note A2, quarter note B2, quarter note C3, dynamic *p*.

# Aura Lee

G.R. Poulton  
Arranged by C.I.W. Marlatt

Sweetly  $\text{♩} = 88$  3 4 5 6

7 8 9 10 11 12

13 14 15 16 17

*p* *mf* *p*

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# Fanfare

Daniel Speer

Arranged by C.I.W. Marlatt

• = 132

*f-p*

2 3 4 5

6 7 8 9 10 11

*f-p*

*f-p*

*f-p*

12 13 14 15

*f-p*

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Detailed description: This is a musical score for a piece titled "Fanfare" by Daniel Speer, arranged by C.I.W. Marlatt. The score is written for four staves, all in bass clef with a 3/4 time signature and a key signature of one flat (B-flat). The tempo is marked as quarter note = 132. The score consists of 15 measures. Measures 1-8 are the first system, measures 9-11 are the second system, and measures 12-15 are the third system. The music features a rhythmic pattern of eighth and sixteenth notes, often beamed together. Dynamics are marked as *f-p* (forte-piano) throughout. There are accents over many notes. A large "PREVIEW ONLY" watermark is overlaid across the middle of the score. The piece concludes with a double bar line at the end of measure 15.

# O God, our Help in Ages Past

William Croft

Arranged by C.I.W. Marlatt

♩ = 72

mf dolce e legato f p

mf dolce e legato f p

mf dolce e legato f p

mf dolce e legato f p

6 7 8 9 10

f mf

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11 12 13 14 15

mf mp

mf mp

16 17 18 19

Musical score for measures 16-19. The score is written in bass clef with a key signature of one flat (B-flat). It consists of four staves. Measure 16 begins with a fermata and a double bar line, followed by a dynamic marking of *f*. Measures 17-19 contain melodic lines in the upper staves and accompaniment in the lower staves.

20 21 22 23

Musical score for measures 20-23. The score is written in bass clef with a key signature of one flat (B-flat). It consists of four staves. Measure 20 begins with a fermata. Measures 21-23 contain melodic lines in the upper staves and accompaniment in the lower staves. A large watermark reading "PREVIEW ONLY" is overlaid across the middle of the score.

# The Battle Hymn of the Republic

William Steffe  
Arranged by C.I.W. Marlatt

Slowly  $\bullet = 90$

2

3

4

5

6

Musical score for measures 1-6. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Slowly' with a quarter note equal to 90 beats per minute. The first staff is mostly empty. The second staff has a dynamic marking of *mp* starting at measure 6. The third staff begins with a dynamic marking of *p* at measure 9. The fourth staff contains whole notes with stems pointing down.

7

*p*<sub>8</sub>

9

10

11

12

13

Musical score for measures 7-13. The first staff has a dynamic marking of *p* at measure 16. The second staff features a melodic line with eighth and sixteenth notes. The third staff continues with eighth and sixteenth notes. The fourth staff contains whole notes with stems pointing down.

14

15

16

17

18

19

20

Musical score for measures 14-20. The first staff has a dynamic marking of *mf* at measure 20. The second staff features a melodic line with eighth and sixteenth notes. The third staff continues with eighth and sixteenth notes. The fourth staff contains whole notes with stems pointing down.

In a majestic, march-like manner

21 22 23 24 25

*mp*

*mp*

*mp*

26 27 28 29 30 31

*f*

*f*

*f*

*f*

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32 33 34 35 36 1. 2.

*f*

1.

2.

# God Save the Queen

Traditional  
Arranged by C.I.W. Marlatt

Moderato ♩ = 90

1 2 3 4 5 6 7 8 9 10 11 13

*mp* *mp* *mp* *mp* *f* *f* *f* *rit.* *rit.* *rit.* *rit.*

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# Theme from the 1812 Overture

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

$\text{♩} = 120$

1 2 3 4 5

*f*

*f*

*f*

*f*

6 7 8 9 10

*p*

*p*

*p*

*p*

11 12 13 14 15

*f*

*p*

*p*

*p*

*f*

*f*

*f*

*f*

*rit.*

*rit.*

*rit.*

*rit.*

*f*

*p*

*p*

*p*

*f*

*f*

*f*

*f*

*rit.*

*rit.*

*rit.*

*rit.*

*f*

*p*

*p*

*p*

*f*

*f*

*f*

*f*

*rit.*

*rit.*

*rit.*

*rit.*

# Theme from The Surprise Symphony

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

Andante  $\bullet = 80$

*p*

*pp*

*pp*

*ff* *f*

*ff* *f*

*ff* *f*

*ff* *f*

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Musical score for measures 18-22. The score consists of four staves. Measures 18-22 show various rhythmic patterns and dynamics. Measure 19 has a *p* dynamic. Measure 20 has a *p* dynamic. Measure 21 has a *p* dynamic. Measure 22 has a *p* dynamic.

Musical score for measures 23-27. The score consists of four staves. Measures 23-27 show various rhythmic patterns and dynamics. Measure 24 has a *f* dynamic. Measure 25 has a *f* dynamic. Measure 26 has a *f* dynamic. Measure 27 has a *f* dynamic. A large watermark "PREVIEW ONLY" is overlaid across the middle of the page.

Musical score for measures 28-32. The score consists of four staves. Measures 28-32 show various rhythmic patterns and dynamics. Measure 29 has a *p* dynamic. Measure 30 has a *f* dynamic. Measure 31 has a *p* dynamic. Measure 32 has a *f* dynamic. Double bar lines are present at the end of measures 29, 30, and 31.

# March

Benjamin Perrier  
Arranged by C.I.W. Marlatt

$\text{♩} = 132$

2 3 4 5

*f* *f* *f* *f* *p* *p* *p* *p*

6 7 8 9 10

*f* *f* *f* *f* *f*

11 12 13 14 15

*ff* *ff* *ff* *ff* *ff*

16 17 18 19 20

Musical score for measures 16-20. The score is written in bass clef with a key signature of one flat. It consists of four staves. Measure 16 starts with a half note G2. Measure 17 has a half note G2 with a dynamic marking of *fp*. Measure 18 has a half note G2 with a dynamic marking of *fp*. Measure 19 has a half note G2 with a dynamic marking of *f*. Measure 20 has a half note G2. The score includes various articulation marks such as slurs and accents.

21 22 23 24 25

Musical score for measures 21-25. The score is written in bass clef with a key signature of one flat. It consists of four staves. Measure 21 has a half note G2 with a dynamic marking of *fp*. Measure 22 has a half note G2 with a dynamic marking of *fp*. Measure 23 has a half note G2 with a dynamic marking of *mp*. Measure 24 has a half note G2 with a dynamic marking of *f*. Measure 25 has a half note G2 with a dynamic marking of *f*. The score includes various articulation marks such as slurs and accents.

26 27 28 29

Musical score for measures 26-29. The score is written in bass clef with a key signature of one flat. It consists of four staves. Measure 26 has a half note G2. Measure 27 has a half note G2. Measure 28 has a half note G2. Measure 29 has a half note G2. The score includes various articulation marks such as slurs and accents.

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# Intrada

Johann Pezel

Arranged by C.I.W. Marlatt

Allegro con moto ♩ = 120

The musical score consists of four staves in bass clef with a common time signature. The tempo is marked 'Allegro con moto' with a quarter note equal to 120 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into measures numbered 1 through 17. Dynamics include *f*, *p*, *mf*, and *ff*. A 'rit. 2nd time' instruction is present at measure 17. A large 'PREVIEW ONLY' watermark is overlaid across the middle of the score.



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ISBN 978-1-55472-299-0



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in the United States by:



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