
Eighth Note Publications

Easy Collection of Trumpet Quartets

Various

Arranged by Craig 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

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4 Trumpets

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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.

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

The musical score is arranged in four staves. The tempo is marked as quarter note = 92. The key signature is G major (one sharp). The score is divided into measures 1 through 16. Dynamics include *f* (forte), *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). A large watermark reading "PREVIEW ONLY" is overlaid across the middle of the score.

Christmas Hymn

Herr Christ, der einig Gotts Sohn

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

$\text{♩} = 80$

The musical score consists of four staves of piano accompaniment in a common time signature (C) and a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 80. The score is divided into measures 1-4, 5-7, and 8. Dynamics include *mf*, *mp*, *f*, and *p*. A large 'PREVIEW ONLY' watermark is overlaid on the middle section.

Grant Us to Do With Zeal

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

mf $\text{♩} = 96$

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 $\bullet = 108$

2

3

4

5

Musical score for measures 1-5. The first staff (treble clef) contains the melody. Measure 1 starts with a forte (*f*) dynamic and a dotted quarter note. Measures 2-5 show alternating dynamics of piano (*p*) and forte (*f*). The second, third, and fourth staves (treble clef) contain rests, indicating they are silent during this section.

6

7

8

9

10

11

Musical score for measures 6-11. The first staff (treble clef) contains the melody. Measure 6 starts with a forte (*f*) dynamic. Measure 8 features a crescendo leading to a piano (*p*) dynamic. Measure 11 ends with a piano (*p*) dynamic. The second, third, and fourth staves (treble clef) contain rests. A large "PREVIEW ONLY" watermark is overlaid across the middle of the page.

12

13

14

15

16

Musical score for measures 12-16. The first staff (treble clef) contains the melody. Measure 12 starts with a forte (*f*) dynamic. Measure 13 has a forte (*f*) dynamic. Measure 14 has a piano (*p*) dynamic. Measure 15 has a forte (*f*) dynamic. Measure 16 ends with a mezzo-forte (*mf*) dynamic. The second, third, and fourth staves (treble clef) contain rests.

17 18 19 20 21

Musical score for measures 17-21. The score is written for four staves in G major. Measure 17: Treble 1 (melody), Treble 2 (piano accompaniment), Bass 1 (piano accompaniment), Bass 2 (piano accompaniment). Measure 18: Treble 1 (melody), Treble 2 (piano accompaniment), Bass 1 (piano accompaniment), Bass 2 (piano accompaniment). Measure 19: Treble 1 (melody), Treble 2 (piano accompaniment), Bass 1 (piano accompaniment), Bass 2 (piano accompaniment). Measure 20: Treble 1 (melody), Treble 2 (piano accompaniment), Bass 1 (piano accompaniment), Bass 2 (piano accompaniment). Measure 21: Treble 1 (melody), Treble 2 (piano accompaniment), Bass 1 (piano accompaniment), Bass 2 (piano accompaniment). Dynamics: *p* (piano), *f* (forte).

22 23 24 25 26

Musical score for measures 22-26. The score is written for four staves in G major. Measure 22: Treble 1 (melody), Treble 2 (piano accompaniment), Bass 1 (piano accompaniment), Bass 2 (piano accompaniment). Measure 23: Treble 1 (melody), Treble 2 (piano accompaniment), Bass 1 (piano accompaniment), Bass 2 (piano accompaniment). Measure 24: Treble 1 (melody), Treble 2 (piano accompaniment), Bass 1 (piano accompaniment), Bass 2 (piano accompaniment). Measure 25: Treble 1 (melody), Treble 2 (piano accompaniment), Bass 1 (piano accompaniment), Bass 2 (piano accompaniment). Measure 26: Treble 1 (melody), Treble 2 (piano accompaniment), Bass 1 (piano accompaniment), Bass 2 (piano accompaniment). Dynamics: *f* (forte), *p* (piano), *mf* (mezzo-forte).

27 28 29 30 31 32

Musical score for measures 27-32. The score is written for four staves in G major. Measure 27: Treble 1 (melody), Treble 2 (piano accompaniment), Bass 1 (piano accompaniment), Bass 2 (piano accompaniment). Measure 28: Treble 1 (melody), Treble 2 (piano accompaniment), Bass 1 (piano accompaniment), Bass 2 (piano accompaniment). Measure 29: Treble 1 (melody), Treble 2 (piano accompaniment), Bass 1 (piano accompaniment), Bass 2 (piano accompaniment). Measure 30: Treble 1 (melody), Treble 2 (piano accompaniment), Bass 1 (piano accompaniment), Bass 2 (piano accompaniment). Measure 31: Treble 1 (melody), Treble 2 (piano accompaniment), Bass 1 (piano accompaniment), Bass 2 (piano accompaniment). Measure 32: Treble 1 (melody), Treble 2 (piano accompaniment), Bass 1 (piano accompaniment), Bass 2 (piano accompaniment). Dynamics: *p* (piano), *f* (forte).

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* *p*

The musical score is arranged in four staves. The first system (measures 1-6) is marked 'Sweetly' with a tempo of quarter note = 88. The first three staves are marked *p* (piano), and the fourth staff is marked *mf* (mezzo-forte). The second system (measures 7-12) features a dynamic change to *mf* for all staves. The third system (measures 13-17) returns to *p* for all staves. The piece concludes with a double bar line and repeat dots at the end of measure 17.

Fanfare

Daniel Speer
Arranged by C.I.W. Marlatt

• = 132

2 3 4

f-p

5 6 7 8 9 10

f-p

f-p

f-p

11 12 13 14 15

f-p

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O God, our Help in Ages Past

William Croft

Arranged by C.I.W. Marlatt

The musical score is arranged for four staves in common time (C). It begins with a tempo marking of quarter note = 72. The first system (measures 1-3) is marked *mf* and *dolce e legato*. The second system (measures 4-7) features dynamics of *f* and *p*. The third system (measures 8-11) starts with *mf* and includes repeat signs (//) at the beginning of each measure. A large 'PREVIEW ONLY' watermark is overlaid across the middle of the score.

12 13 14 15 16

mf *mp* *f*

17 18 19 20

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21 22 23

The Battle Hymn of the Republic

William Steffe
Arranged by C.I.W. Marlatt

Slowly ♩ = 90

2 3 4 5 6

p *mp*

7 8 9 10 11 12 13

p

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14 15 16 17 18 19 20

mf

In a majestic, march-like manner

Musical score for measures 21-25. The score is written for four staves. Measure 21 begins with a treble clef and a whole note G4. Measures 22-25 feature a melodic line in the treble clef with eighth and sixteenth notes, and a bass line in the bass clef with whole notes. The dynamic marking *mp* is present in measures 22, 23, and 24.

Musical score for measures 26-31. The score is written for four staves. Measures 26-29 continue the melodic and bass lines. Measure 30 features a dynamic marking *f*. Measure 31 ends with a double bar line. A large watermark "PREVIEW ONLY" is overlaid across the middle of the page.

Musical score for measures 32-36 and first/second endings. The score is written for four staves. Measures 32-36 continue the melodic and bass lines. Measure 36 ends with a double bar line. The first ending (1.) leads to the second ending (2.), which concludes the piece with a final double bar line.

God Save the Queen

Traditional
Arranged by C.I.W. Marlatt

Moderato $\text{♩} = 90$

1 2 3 4

5 6 7 8 9

10 11 13

mp *f* *rit.*

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Theme from the 1812 Overture

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

$\bullet = 120$

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15 *rit.*

f *f* *f* *f* *f* *p* *p* *p* *p* *p* *f* *f* *f* *f* *f* *rit.* *rit.* *rit.* *rit.*

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Theme from The Surprise Symphony

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

Andante ♩ = 80

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

p *pp* *pp* *ff* *f*

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18 19 20 21 22

Musical score for measures 18-22. The score is written for four staves in treble clef with a key signature of two sharps (F# and C#). Measures 18-19 show a rhythmic pattern of eighth notes. Measure 20 features a crescendo leading to a dynamic marking of *p* (piano). Measures 21-22 continue with the rhythmic pattern, with a *p* marking in measure 21.

23 24 25 26 27

Musical score for measures 23-27. Measures 23-24 continue the rhythmic pattern. Measure 25 features a crescendo leading to a dynamic marking of *f* (forte). Measures 26-27 continue with the rhythmic pattern, with a *f* marking in measure 26. A large watermark "PREVIEW ONLY" is overlaid across the middle of the page.

28 29 30 31

Musical score for measures 28-31. Measures 28-29 continue the rhythmic pattern, with a *p* marking in measure 29. Measure 30 features a crescendo leading to a dynamic marking of *f*. Measure 31 features a double bar line (//) and continues with the rhythmic pattern, with a *f* marking.

March

Benjamin Perrier

Arranged by C.I.W. Marlatt

Vivace alla Marcia ♩ = 132

Musical score for measures 1-5. The score is in 4/4 time with a tempo of 132 beats per minute. It features four staves. Measures 1-4 are marked with a forte (*f*) dynamic, while measure 5 is marked with a piano (*p*) dynamic. The music consists of rhythmic patterns of eighth and sixteenth notes.

Musical score for measures 6-10. The score continues with four staves. Measures 6-8 are marked with a forte (*f*) dynamic, and measures 9-10 are marked with a forte (*f*) dynamic. A large, semi-transparent watermark reading "PREVIEW ONLY" is overlaid across the middle of this section.

Musical score for measures 11-15. The score continues with four staves. Measures 11-12 are marked with a forte (*f*) dynamic, and measures 13-15 are marked with a fortissimo (*ff*) dynamic. The music features a change in key signature to one flat in measure 13.

16 17 18 19 20

Musical score for measures 16-20. The score consists of four staves. Measure 16: Treble clef, quarter notes G4, A4, B4, C5. Dynamics: *fp*. Measure 17: Treble clef, quarter notes G4, A4, B4, C5. Dynamics: *fp*. Measure 18: Treble clef, quarter notes G4, A4, B4, C5. Dynamics: *fp*. Measure 19: Treble clef, quarter notes G4, A4, B4, C5. Dynamics: *f*. Measure 20: Treble clef, quarter notes G4, A4, B4, C5. Dynamics: *f*.

21 22 23 24 25

Musical score for measures 21-25. The score consists of four staves. Measure 21: Treble clef, quarter notes G4, A4, B4, C5. Dynamics: *fp*. Measure 22: Treble clef, quarter notes G4, A4, B4, C5. Dynamics: *fp*. Measure 23: Treble clef, quarter notes G4, A4, B4, C5. Dynamics: *mp*. Measure 24: Treble clef, quarter notes G4, A4, B4, C5. Dynamics: *f*. Measure 25: Treble clef, quarter notes G4, A4, B4, C5. Dynamics: *f*.

26 27 28 29

Musical score for measures 26-29. The score consists of four staves. Measure 26: Treble clef, quarter notes G4, A4, B4, C5. Measure 27: Treble clef, quarter notes G4, A4, B4, C5. Measure 28: Treble clef, quarter notes G4, A4, B4, C5. Measure 29: Treble clef, quarter notes G4, A4, B4, C5.

Intrada

Johann Pezel

Arranged by C.I.W. Marlatt

Allegro con moto ♩ = 120

The musical score is arranged in four staves. The first system (measures 1-5) starts with a forte (*f*) dynamic and a piano (*p*) dynamic. The second system (measures 6-12) includes a mezzo-forte (*mf*) dynamic and a repeat sign at measure 9. The third system (measures 13-17) features fortissimo (*ff*) dynamics and a ritardando (*rit.*) marking for the second time at measure 17. The score concludes with a double bar line at the end of measure 17.

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