

EIGHTH NOTE PUBLICATIONS

Hail to the Girls of Canada Vive La Canadienne

Canadian Folk Song
Arranged by David Marlatt

This fun and energetic French-Canadian folk song was popular in Quebec in the 19th century and serves as a toast, by the oarsmen, to the Canadian girl.

Hail to the girls of Canada
Soar, my heart, oh soar on
Hail to the girls of Canada
And their bright sparkling eyes.

Quickly our hearts are beating
Gaily our voices ring
Quickly our hearts are beating
As we go on our way.

So go the hours a-flying
Gaily our voices ring
So go the hours a-flying
Until our wedding day.

PREVIEW ONLY

After a short 4 bar introduction, the melody is played. This must be clearly articulated by all players to match style throughout the ensemble. This is greatly contrasted at the pick up to 13 by a change in dynamic and style. Be sure to play all slurs exactly as marked to create a difference. All players enter at the pickup to 18 with this same style. Big breath at the end of 20, then back to the grand *marcato* style of the opening.

29 is the start of a new background material. Be careful to balance these background voices against the melody which enters at 33.

49 must be strong and clear again with a sudden, huge dynamic difference of an echo at 51/52. Strong accents at 58 set up the ending with several voices playing up a scale in the 2nd last bar - this is why we practice scales!

This folk song arrangement is part of a collection for young musicians celebrating Canada's 150th anniversary since joining Confederation.

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DURATION: 2:00

DIFFICULTY RATING: Easy
Brass Quintet

for Canada's 150th Anniversary - 2017
HAIL TO THE GIRLS OF CANADA
Vive La Canadienne

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Brightly $\text{♩} = 120$

B♭ Trumpet 1 2 3 4 5 6

B♭ Trumpet 2

F Horn

Trombone

Tuba

7 8 9 10 11 12 13

PREVIEW ONLY

14 15 16 17 18 19 20

21 22 23 24 25 26 27

This section contains seven measures of musical notation for four voices. The staves are in common time. Measure 21 starts with a forte dynamic (f) in all voices. Measures 22 through 27 continue with eighth-note patterns and dynamics.

28 29 30 31 32 33 34

This section contains seven measures of musical notation for four voices. Measures 28-32 feature eighth-note patterns with dynamics mf. Measures 33-34 show a transition with dynamics f.

PREVIEW ONLY

35 36 37 38 39 40 41

This section contains seven measures of musical notation for four voices. Measures 35-40 feature eighth-note patterns with dynamics mp. Measures 41 shows a final eighth-note pattern with a dynamic mp.

Musical score for four voices (SATB) and piano. The score consists of seven staves. The top three staves represent the vocal parts, and the bottom two staves represent the piano. Measure numbers 42 through 48 are indicated above each staff. The vocal parts mostly consist of eighth-note patterns. The piano part features eighth-note chords and sixteenth-note patterns. Dynamics include *mp* (measures 45, 47, 48) and *f* (measures 42, 44, 46).

Musical score for four voices (SATB) and piano. The score consists of seven staves. The top three staves represent the vocal parts, and the bottom two staves represent the piano. Measure numbers 49 through 55 are indicated above each staff. The vocal parts feature eighth-note chords and sixteenth-note patterns. The piano part includes eighth-note chords and sixteenth-note patterns. Dynamics include *f* (measures 49, 51, 53, 54), *p* (measures 50, 52), and *f* (measures 55).

PREVIEW ONLY

Musical score for four voices (SATB) and piano. The score consists of seven staves. The top three staves represent the vocal parts, and the bottom two staves represent the piano. Measure numbers 56 through 62 are indicated above each staff. The vocal parts feature eighth-note chords and sixteenth-note patterns. The piano part includes eighth-note chords and sixteenth-note patterns. Articulation marks like > and >> are present on several notes.