

EIGHTH NOTE PUBLICATIONS

Trios for All Occasions

Various Composers
Arranged by David Marlatt

This is a collection of compositions and arrangements of well-loved music set for 3 like-instruments. The arrangements are suitable for a variety of performance situations such as school concerts, at church or on community gigs.

Pieces included are: *Fanfare Grandioso, Trumpet Voluntary, Ode to Joy, March Triumphant, Little Brown Jug, Allegro Maestoso from Water Music, Washington Post, Abide With Me, Still Still Still, Christ the Lord is Risen Today, Canon (Mozart), The Dwarfs March Home, The Entertainer and Brain Waves.*

This is part of an interchangeable series to accommodate performance with any combination of instruments.

Available for the following instruments:

Flutes
Clarinets
E-flat Saxophones
Tenor Saxophones
Trumpets
F Horns
F Horns - stand alone version *
Trombones
Tubas
Percussion

Each sold separately.

* This *stand alone* version cannot be used in combination with the others in the series. It has been transposed to best suit the range of horn players at this level.

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DIFFICULTY RATING: Medium
3 Tenor Saxophones

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B $\flat$ Tenor Saxophones
8ves may be adjusted
as necessary

TRIOS FOR ALL OCCASIONS

FANFARE GRANDIOSO

David Marlatt

Maestoso $\text{♩} = 100$

1 *f*

2 *f*

3 *f*

1 *sub.p*

2 *sub.p*

3 *sub.p*

1 *mf* *p* *f*

2 *mf* *p* *f*

3 *mf* *p* *f*

1

2

3

1 *C*

2

3

8ves may be adjusted
as necessary

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B♭ Tenor Saxophones

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TRUMPET VOLUNTARY

The Prince of Denmark's March

Jeremiah Clarke

(1673-1707)

Arranged by David Marlatt

Maestoso ♩ = 100

1 *f-ff* *tr*

2 *f-ff*

3 *f-ff*

A

1 *f* *tr*

2 *f*

3 *f*

B

1 *tr*

2 *tr*

3

C

1 *ff* *tr*

2 *ff*

3 *ff* *rit.* *tr*

B $\flat$ Tenor Saxophones

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as necessary

ODE TO JOY from Symphony No. 9

L. van Beethoven
(1770-1827)

Arranged by David Marlatt

Smoothly $\text{♩} = 100$

1 *mf*

2 *mf*

3 *mf*

A

B descant - play 2nd time

lead
play both times

play both times

C

3

rit. 2nd time

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B♭ Tenor Saxophones

8ves may be adjusted
as necessary

MARCH TRIUMPHANT

Ben Perrier

Vivace alla Marcia ♩ = 132

1 *f* *p*

2 *f* *p*

3 *f* *p*

A *f* *ff* *f*

B *f* *ff* *f*

C *f* *f* *f*

B $\flat$ Tenor Saxophones
8ves may be adjusted
as necessary

for Bailey, Becca and Anna
LITTLE BROWN JUG

J. Winner
(1837-1918)
Arranged by David Marlatt

Slowly with style $\text{♩} = 80$ *mf* *slight rit.* a Tempo

mf *mf* *mf*

slight rit. Very Slowly **A** Double time $\text{♩} = 160$

B *f* *f* *f*

C

B♭ Tenor Saxophones

8ves may be adjusted
as necessary

First system of music for three B♭ Tenor Saxophones (1, 2, 3). The key signature is two sharps (F# and C#). The music consists of six measures. Saxophone 1 starts with a half rest, then plays a series of eighth notes. Saxophone 2 starts with a quarter rest, then plays a series of eighth notes. Saxophone 3 starts with a half note, then plays a series of eighth notes. The music concludes with a final note in each part.

D As fast as you can!

Second system of music for three B♭ Tenor Saxophones (1, 2, 3). The key signature is two sharps (F# and C#). The music consists of six measures. Saxophone 1 starts with a half note, then plays a series of eighth notes. Saxophone 2 starts with a half note, then plays a series of eighth notes. Saxophone 3 starts with a half note, then plays a series of eighth notes. The music concludes with a final note in each part. The dynamic marking *p* (piano) is present at the beginning of each part.

E

Third system of music for three B♭ Tenor Saxophones (1, 2, 3). The key signature is two sharps (F# and C#). The music consists of six measures. Saxophone 1 starts with a half note, then plays a series of eighth notes. Saxophone 2 starts with a half note, then plays a series of eighth notes. Saxophone 3 starts with a half note, then plays a series of eighth notes. The music concludes with a final note in each part. The dynamic marking *f* (forte) is present at the beginning of each part.

Fourth system of music for three B♭ Tenor Saxophones (1, 2, 3). The key signature is two sharps (F# and C#). The music consists of six measures. Saxophone 1 starts with a half note, then plays a series of eighth notes. Saxophone 2 starts with a half note, then plays a series of eighth notes. Saxophone 3 starts with a half note, then plays a series of eighth notes. The music concludes with a final note in each part. The dynamic marking *p* (piano) is present at the beginning of each part, and *f* (forte) is present at the end of each part.

B $\flat$ Tenor Saxophones

8ves may be adjusted
as necessary

ALLEGRO MAESTOSO

from Water Music

G.F. Handel
(1685-1759)

Arranged by David Marlatt

Allegro Maestoso $\text{♩} = 105$

1 *f* *tr*

2 *f*

3 *f*

1 *tr* **A** *mf* *tr*

2 *mf*

3 *mf*

1 **B** *f*

2 *mf* *f*

3 *lead* *f*

B♭ Tenor Saxophones

8ves may be adjusted
as necessary

This musical score is for three B♭ Tenor Saxophones, arranged in three staves (1, 2, and 3). The key signature is one sharp (F#), and the time signature is 4/4. The score consists of 16 measures, divided into four systems of four measures each. A large, diagonal 'PREVIEW' watermark is overlaid across the center of the page.

Measure 1: Staff 1 has a quarter rest, followed by an eighth rest and a quarter note. Staff 2 has a quarter note, followed by an eighth rest and a quarter note. Staff 3 has a quarter note, followed by an eighth rest and a quarter note.

Measure 2: Staff 1 has a quarter note, followed by an eighth rest and a quarter note. Staff 2 has a quarter note, followed by an eighth rest and a quarter note. Staff 3 has a quarter note, followed by an eighth rest and a quarter note.

Measure 3: Staff 1 has a quarter note, followed by an eighth rest and a quarter note. Staff 2 has a quarter note, followed by an eighth rest and a quarter note. Staff 3 has a quarter note, followed by an eighth rest and a quarter note.

Measure 4: Staff 1 has a quarter note, followed by an eighth rest and a quarter note. Staff 2 has a quarter note, followed by an eighth rest and a quarter note. Staff 3 has a quarter note, followed by an eighth rest and a quarter note.

Measure 5: Staff 1 has a quarter note, followed by an eighth rest and a quarter note. Staff 2 has a quarter note, followed by an eighth rest and a quarter note. Staff 3 has a quarter note, followed by an eighth rest and a quarter note.

Measure 6: Staff 1 has a quarter note, followed by an eighth rest and a quarter note. Staff 2 has a quarter note, followed by an eighth rest and a quarter note. Staff 3 has a quarter note, followed by an eighth rest and a quarter note.

Measure 7: Staff 1 has a quarter note, followed by an eighth rest and a quarter note. Staff 2 has a quarter note, followed by an eighth rest and a quarter note. Staff 3 has a quarter note, followed by an eighth rest and a quarter note.

Measure 8: Staff 1 has a quarter note, followed by an eighth rest and a quarter note. Staff 2 has a quarter note, followed by an eighth rest and a quarter note. Staff 3 has a quarter note, followed by an eighth rest and a quarter note.

Measure 9: Staff 1 has a quarter note, followed by an eighth rest and a quarter note. Staff 2 has a quarter note, followed by an eighth rest and a quarter note. Staff 3 has a quarter note, followed by an eighth rest and a quarter note.

Measure 10: Staff 1 has a quarter note, followed by an eighth rest and a quarter note. Staff 2 has a quarter note, followed by an eighth rest and a quarter note. Staff 3 has a quarter note, followed by an eighth rest and a quarter note.

Measure 11: Staff 1 has a quarter note, followed by an eighth rest and a quarter note. Staff 2 has a quarter note, followed by an eighth rest and a quarter note. Staff 3 has a quarter note, followed by an eighth rest and a quarter note.

Measure 12: Staff 1 has a quarter note, followed by an eighth rest and a quarter note. Staff 2 has a quarter note, followed by an eighth rest and a quarter note. Staff 3 has a quarter note, followed by an eighth rest and a quarter note.

Measure 13: Staff 1 has a quarter note, followed by an eighth rest and a quarter note. Staff 2 has a quarter note, followed by an eighth rest and a quarter note. Staff 3 has a quarter note, followed by an eighth rest and a quarter note.

Measure 14: Staff 1 has a quarter note, followed by an eighth rest and a quarter note. Staff 2 has a quarter note, followed by an eighth rest and a quarter note. Staff 3 has a quarter note, followed by an eighth rest and a quarter note.

Measure 15: Staff 1 has a quarter note, followed by an eighth rest and a quarter note. Staff 2 has a quarter note, followed by an eighth rest and a quarter note. Staff 3 has a quarter note, followed by an eighth rest and a quarter note.

Measure 16: Staff 1 has a quarter note, followed by an eighth rest and a quarter note. Staff 2 has a quarter note, followed by an eighth rest and a quarter note. Staff 3 has a quarter note, followed by an eighth rest and a quarter note.

Dynamic markings: *mf* (mezzo-forte) appears in measures 10, 11, and 12. *f* (forte) appears in measures 13, 14, and 15. *tr* (trill) appears in measures 16, 17, and 18. *rit.* (ritardando) appears in measure 19.

Other markings: A box containing the letter 'C' is located above measure 10. The word 'lead' is written above measure 10. The word 'lead' is written above measure 16.

B♭ Tenor Saxophones

8ves may be adjusted
as necessary

WASHINGTON POST

March

J.P. Sousa
(1854-1932)

Arranged by David Marlatt

Quick March ♩ = 120

The musical score is for three B♭ Tenor Saxophones, labeled 1, 2, and 3. It is a Quick March in 2/4 time, with a tempo of 120 beats per minute. The key signature has one flat (B♭). The score is arranged by David Marlatt, based on the original by J.P. Sousa (1854-1932). The piece is titled "WASHINGTON POST March".

The score is divided into four systems. The first system consists of three staves, each starting with a forte (*f*) dynamic. The second system includes a first ending bracket labeled 'A' and dynamics of *mf*, *f*, and *mp*. The third system includes a second ending bracket labeled 'B' and dynamics of *mf* and *f*. The fourth system includes a first ending bracket labeled '1.' and a *mf* dynamic. A large 'Preview' watermark is overlaid diagonally across the score.

B $\flat$ Tenor Saxophones

8ves may be adjusted
as necessary

This musical score is for three B $\flat$ Tenor Saxophones, arranged in three staves labeled 1, 2, and 3. The music is in 4/4 time and features a variety of rhythmic patterns and dynamics. The first system (measures 1-6) begins with a second ending bracket over measures 1-2, marked with a forte (*ff*) dynamic. A repeat sign follows, leading into measure 3, which is marked with a 'C' in a box. The second system (measures 7-12) includes a 'D' in a box above measure 9. The third system (measures 13-18) features first and second endings marked '1.' and '2.' above measures 17-18. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as dynamic markings like *ff* and accents. A large, diagonal 'Preview' watermark is overlaid across the center of the page.

B $\flat$ Tenor Saxophones

8ves may be adjusted
as necessary

ABIDE WITH ME

W.H. Monk
(1823-1889)

Arranged by David Marlatt

Smoothly $\text{♩} = 84$

1 *mf* *mp* *lead* *mp*

2 *mf* *mp*

3 *lead* *mf* *mp*

1 *hold through*

2

3

B

C

B♭ Tenor Saxophones

8ves may be adjusted
as necessary

The musical score is arranged in three systems, each with three staves (1, 2, 3) for B♭ Tenor Saxophones. The key signature is one flat (B♭). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. A large, diagonal 'Preview' watermark is overlaid across the center of the page.

System 1:

- Staff 1: Starts with a half note G4, followed by quarter notes A4, B♭4, and C5. A box labeled 'D' is above the staff, followed by the word 'descant'.
- Staff 2: Starts with a half note G4, followed by quarter notes A4, B♭4, and C5. A box labeled 'lead' is above the staff.
- Staff 3: Starts with a half note G4, followed by quarter notes A4, B♭4, and C5. A box labeled '(b)E' is above the staff.

System 2:

- Staff 1: Starts with a half note G4, followed by quarter notes A4, B♭4, and C5. A box labeled 'E' is above the staff, followed by the word 'descant'.
- Staff 2: Starts with a half note G4, followed by quarter notes A4, B♭4, and C5. A box labeled 'not lead' is above the staff.
- Staff 3: Starts with a half note G4, followed by quarter notes A4, B♭4, and C5. A box labeled 'lead' is above the staff.

System 3:

- Staff 1: Starts with a half note G4, followed by quarter notes A4, B♭4, and C5. A box labeled 'F' is above the staff, followed by the word 'lead'.
- Staff 2: Starts with a half note G4, followed by quarter notes A4, B♭4, and C5. A box labeled 'rit.' is above the staff.
- Staff 3: Starts with a half note G4, followed by quarter notes A4, B♭4, and C5. A box labeled 'lead' is above the staff.

B $\flat$ Tenor Saxophones

8ves may be adjusted
as necessary

STILL, STILL STILL

Austrian Carol

Arranged by David Marlatt

Gently $\text{♩} = 72$

First system of music for three B $\flat$ Tenor Saxophones. The music is in 4/4 time, key of D major (two sharps), and marked *p* (piano). The tempo is indicated as $\text{♩} = 72$. The first staff (1) begins with a melodic line, while the second (2) and third (3) staves provide harmonic support with sustained notes and moving lines.

Second system of music. A rehearsal mark 'A' is placed above the first staff. The music continues with similar textures, featuring melodic lines in the upper staves and harmonic accompaniment in the lower staves.

Third system of music. The texture continues with melodic and harmonic parts for the three saxophones. A small number '3' appears at the end of the system, possibly indicating a measure count or a section marker.

Fourth system of music. A rehearsal mark 'B' is placed above the first staff. The word 'lead' is written above the second staff, indicating a lead-in or a specific melodic line. The system concludes with sustained notes in the lower staves.

8ves may be adjusted
as necessary

as necessary

C

1 *mp* *p*

2 *mp* *lead*

3 *p* *mp*

1 *mp* *lead* *p*

2 *p*

3 *p*

Slower

2/4 4/4

B $\flat$ Tenor Saxophones
8ves may be adjusted
as necessary

EASTER HYMN

Christ the Lord Is Risen Today

14th Century Bohemian Latin Carol
Arranged by David Marlatt

Smoothly $\text{♩} = 80$

mf

A

B *descant*

lead

C

B $\flat$ Tenor Saxophones

8ves may be adjusted
as necessary

1

2

3

rit.

Majestically $\text{♩} = 108$

alone

CANON

W.A. Mozart
(1756-1791)

Arranged by David Marlatt

1

2

3

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

p *mf* *p* *f*

p *f* *mf* *p*

p *f* *mf* *p*

f *p* *mf*

1

2

3

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

p *f* *p* *f*

p *f* *p* *f*

B $\flat$ Tenor Saxophones
8ves may be adjusted
as necessary

THE DWARFS MARCH HOME

David Marlatt

Moderato $\text{♩} = 112$

1 *mf* *f* A

2 *mf* *f*

3 *mf* *f*

1 *mf* B

2 *mf*

3 *mf*

1 *mf* *f* C

2 *mf* *f*

3 *mf* *f*

1 *f* *ff* D

2 *f* *ff*

3 *f* *ff*

8ves may be adjusted
as necessary

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The score includes a large 'PREVIEW' watermark. The piano part features a melody with a crescendo leading to a fortissimo (ff) section, and a piano (p) section. The voice part includes lyrics and a melodic line. The score is divided into measures by vertical bar lines.

B $\flat$ Tenor Saxophones

8ves may be adjusted

as necessary

Not too fast $\text{♩} = 120$

THE ENTERTAINER

S. Joplin

(1868-1917)

Arranged by David Marlatt

1 *mf* *f* *mf*

2 *mf* *f* *mf*

3 *f* *mf*

1 *f* *mf*

2 *f* *mf*

3 *f* *mf*

1 *mf* *f*

2 *mf* *f*

3 *mf* *f*

1 *f*

2 *f*

3 *f*

Fine

B $\flat$ Tenor Saxophones

8ves may be adjusted
as necessary

1 *mf* **B**

2 *mf*

3 *mf*

1 *f* *mf* **C**

2 *f* *mf*

3 *f* *mf*

1 *p* *f* **D**

2 *p* *f*

3 *p* *f*

D.S. al Fine

1 *mf*

2 *mf*

3 *mf*

B $\flat$ Tenor Saxophones
8ves may be adjusted
as necessary

BRAIN WAVES

Vince Gassi

Swing $\text{♩} = 180$

1 *f*

2 *f*

3 *f*

to Coda

A

D.C. al Coda

CODA