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How to use this book

For horn players

1. The **ALTO** and **TENOR** parts are your main parts
   a. Sometimes, the alto will get a bit high, and
      sometimes the tenor will get a bit low, but overall,
      these parts suit the horn well
2. The **SOPRANO** and **BASS** parts are just there so you can
   see what the others are doing
3. When a part gets too high or too low, little **CUE NOTES**
   are provided so you can always play with a **GOOD**
   **SOUND**
4. Sometimes, you’ll see a note in parenthesis ( ). You
generally cannot play these notes because they are too
low. Usually, they are there just to show you where the
actual part should go.
1
I - IV - V - I
(1 - 4 - 5 - 1)
A simple chord progression

2
Canon in D
by Johann Pachelbel
(ca. 1680)

3
Circle of Fifths Chorale
A common sequence
Augmented 6th Cadence

A special type of cadence

Tallis Canon by Thomas Tallis (ca. 1560)
6
Suspensions
(Preparation Suspension Resolution)

7
Old Hundredth by Loys Bourgeois (1551)
Ode to Joy
by Ludwig Van Beethoven
(1824)
God Rest Ye Merry Gentlemen
(Traditional)

(First published in 1833)
10

Amazing Grace
by
John Newton
(1779)

11

Music for
Queen Mary
by
Henry Purcell
(1694)
Be Thou My Vision
(Traditional originally titled "Slane")
In the Bleak Midwinter

Gustav Holst's setting (1906)
14
Chester
by
William Billings
(1778)
Ave Verum Corpus by W. A. Mozart (1791)
Horkstow Grange is a folk tune that Percy Grainger collected in 1906 by recording George Gouldthorpe. It is the tale of how a waggoner, John "Steeleye" Span, and his foreman, John Bowlin', fell out and came to blows.

Gouldthorpe informed Grainger that Steeleye Span resented John Bowlin's harsh treatment and, burning with resentment, Span wrote this song. The words are set to the tune of a ballad about naval mistreatment "Andrew Rose, the British Sailor". No other variants of this song have been found.

Horkstow Grange is a house and range of farm buildings situated about half a mile north of Saxby All Saints. Those who have researched the songs have produced no written evidence of these men or indeed any local memory of them other than in this song.

Grainger recorded Gouldthorpe singing "Horkstow Grange". Gouldthorpe had a strong North Lincolnshire accent and takes the song at a brisk pace.

Grainger's arrangement of the song for his "Lincolnshire Posy Suite" (1937) is very different. Grainger slows the song down considerably giving it a stately feel. This is arguably the greatest transformation of any Grainger arrangement and he deserves credit for creating such a fine piece from such a fragmentary song.

( http://www.lincolnshireassembly.com/section.asp?docid=79588 )
Chaconne from the First Suite in Eb by Gustav Holst (1909)

Finlandia by Jean Sibelius (1900)
Prelude No. 20
Opus 28
by
Frederic Chopin
(1839)
To a Wild Rose
by
Edward McDowell
(1896)
21
Nimrod
from the
Enigma Variations
by Edward Elgar
(1899)

22
Blessed are They
That Mourn
by Johannes Brahms
(1868)
Chant Funérale
from the Op. 117 Cello Sonata by Gabriel Faure (1921)
Irish Tune from County Derry (Grainger's Setting 1911)
Rhenish Symphony
Mvmt. 4 Opening
by
Robert Schumann
(1850)
Salvation is Created by Pavel Tchesnokov (1912)
Ave Maria
from Op. 37
Vespers
by Sergei
Rachmaninoff
(1915)
3rd Tune from the 9 Psalm Tunes for Archbishop Parker's Psalter by Thomas Tallis (1567)
Largo from Symphony No. 9 by Antonin Dvorak (1893)
Come, Sweet Death
Come Blessed Rest
by
J. S. Bach
(1736)
Chorale from Jupiter
by Gustav Holst
(1916)
In the Village
by
Modeste Mussorgsky
(1880)
Ein Feste Burg ist unser Gott
(A Mighty Fortress is our God)
J.S. Bach (1731)
Christ lag in Todesbanden
(Christ lay in Death's Bonds)
J.S. Bach (1707)
Symphony No. 2
Vocal Chorale
from the Finale
by
Gustav Mahler
(1894)
Symphony No. 2
Brass Chorale
from the Finale
by
Gustav Mahler
(1894)