

BAND

ARTHUR GULLIDGE SERIES

SONG ARRANGEMENT: GREAT IS THE LORD

S. McEWAN - ARR: JARED PROELLOCKS

AGS 1403

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AUSTRALIA
SOUTHERN
TERRITORY



Arthur Gullidge Series

Produced by The Salvation Army Australia Southern Territory
Creative Arts Department

An eight 8 part instrumental series with additional parts for Woodwinds and Bass Clef instruments that will meet the needs of experienced bands while remaining usable by smaller ensembles.

Featuring music useful for congregational singing and presentation by bands this new series by Australian composers will be a useful addition to many band libraries.

The name of Arthur Gullidge is well-known throughout The Salvation Army music world; this series honours the heritage left by this outstanding Salvationist musician; **The Arthur Gullidge Series** is sure to enhance the repertoire of any band.

Instrumentation:

Additional Parts

Alternative Parts

Soprano Cornet (*optional*)

1st Cornet B \flat

Flute/Oboe

B \flat Clarinet

2nd Cornet B \flat

B \flat Clarinet

Flugel Horn (*optional*)

1st Horn E \flat

1st F. Horn

E \flat Alto Sax.

2nd Horn E \flat

2nd F. Horn

E \flat Alto Sax.

1st Baritone/Trombone B \flat

1st Bar./Trom. B.C.

B \flat Ten. Sax.

2nd Baritone/Trombone B \flat

2nd Bar./Trom. B.C.

Bass Trombone (*optional*)

Bsn. (*or Tuba B.C.*)

Euphonium B \flat

Euphonium B.C.

E \flat Bass

Tuba B.C.

E \flat Baritone Sax.

String Bass

B \flat Bass

B \flat Bass Clar.

Percussion 1 Drums/Kit

Percussion 2 Auxiliary & Tuned

Song Arrangement: Great Is The Lord

(AGS1403) Medium/Difficult

Jared Proellocks

We are thankful once again to Bandmaster Jared Proellocks of Carindale Corps in Queensland for another contribution to our music publications. The following information from Jared provides the background to the writing of the arrangement and its significance for the writer.

In the middle of 2011 I was drawn to the words of this song during a worship meeting at Carindale Corps. Only weeks later, while part way through the scoring of what I thought would be the arrangement, I was on staff at QPAS (Queensland Performing Arts Camp), when God challenged me to come to Him – and intentionally seek His presence. You will therefore hear references to some lines from ‘The Power of Your Love’;

“Lord I come to You...”

These words, along with the reinforcement of trusting in God (from Great is the Lord) formed significant spiritual moments in my life.

Ensure the entire piece is played in a legato, cantabile style. The tenuto markings should be seen as pseudo ‘stress marks’ as well as indicating full length. Be careful not to over emphasise the fortissimos at the beginning and the end. These should be played with thickness and weight rather than ‘loud’. Let the melody at Bar 10 breathe, and let the soloist play with some degree of rubato. Pay attention to tuning two bars before Bar 70.

The Salvation Army Australia Southern Territory

Arthur Gullidge Series (AGS1403)

Great Is The Lord

Words & Music by Steve McEwan

arr. Jared Proellocks

Moderato, Cantabile ♩ = 70

The musical score is arranged for a brass band and includes the following parts:

- Soprano Eb (optional):** Rests for the first five measures, then enters in the sixth measure with a half note G4, followed by a half note F4 in the seventh measure.
- 1st Cornet Bb:** Rests for the first five measures, then enters in the sixth measure with a half note G4, followed by a half note F4 in the seventh measure. Includes the instruction "two, cup mute" above the staff.
- 2nd Cornet Bb:** Rests for the first five measures, then enters in the sixth measure with a half note G4, followed by a half note F4 in the seventh measure. Includes the instruction "one, cup mute" below the staff.
- Flugel Horn Bb (optional):** Rests for the first five measures, then enters in the sixth measure with a half note G4, followed by a half note F4 in the seventh measure.
- 1st Horn Eb:** Rests for the first five measures, then enters in the sixth measure with a half note G4, followed by a half note F4 in the seventh measure. Includes the instruction "mf" below the staff.
- 2nd Horn Eb:** Rests for the first five measures, then enters in the sixth measure with a half note G4, followed by a half note F4 in the seventh measure. Includes the instruction "mf" below the staff.
- 1st Baritone/Trombone Bb:** Rests for the first five measures, then enters in the sixth measure with a half note G4, followed by a half note F4 in the seventh measure. Includes the instruction "mf" below the staff.
- 2nd Baritone/Trombone Bb:** Rests for the first five measures, then enters in the sixth measure with a half note G4, followed by a half note F4 in the seventh measure. Includes the instruction "mf" below the staff.
- Bass Trombone (optional):** Rests for the first five measures, then enters in the sixth measure with a half note G4, followed by a half note F4 in the seventh measure. Includes the instruction "mf" below the staff.
- Euphonium Bb:** Rests for the first five measures, then enters in the sixth measure with a half note G4, followed by a half note F4 in the seventh measure. Includes the instruction "mf" below the staff.
- Bass Eb:** Rests for the first five measures, then enters in the sixth measure with a half note G4, followed by a half note F4 in the seventh measure. Includes the instruction "mf" below the staff.
- Bass Bb:** Rests for the first five measures, then enters in the sixth measure with a half note G4, followed by a half note F4 in the seventh measure. Includes the instruction "mf" below the staff.
- Percussion I:** Rests for the first five measures, then enters in the sixth measure with a half note G4, followed by a half note F4 in the seventh measure. Includes the instruction "p" below the staff.
- Kit:** Rests for the first five measures, then enters in the sixth measure with a half note G4, followed by a half note F4 in the seventh measure. Includes the instruction "p" below the staff.

The score features dynamic markings of *mf* (mezzo-forte) and *f* (forte), with *cresc.* (crescendo) markings indicating a gradual increase in volume. The key signature is one sharp (F#) and the time signature is 4/4. The score concludes with a *S.C.* (Segno C) marking and a key signature change to two sharps (F# and C#).

The musical score is written for piano, violin, and cello. It begins with a circled page number '10' at the top center. The first system consists of three staves: a treble clef staff for the piano, a treble clef staff for the violin, and a bass clef staff for the cello. The piano part starts with a 'solo' marking and a dynamic of *mf* in measure 10. The violin and cello parts are mostly silent in this system. The second system continues with the piano part playing a melodic line, marked with a dynamic of *mp* and the word 'one' above a slur. The violin and cello parts remain silent. The third system shows the piano part continuing its melodic line, with dynamics of *mp* and 'one' markings. The violin and cello parts are still silent. The fourth system features a more active piano part with a dynamic of *mp* and 'one' markings. The violin and cello parts are still silent. The fifth system shows the piano part continuing with a dynamic of *mp* and 'one' markings. The violin and cello parts are still silent. The sixth system shows the piano part continuing with a dynamic of *mp* and 'one' markings. The violin and cello parts are still silent. The seventh system shows the piano part continuing with a dynamic of *mp* and 'one' markings. The violin and cello parts are still silent. The eighth system shows the piano part continuing with a dynamic of *mp* and 'one' markings. The violin and cello parts are still silent. The ninth system shows the piano part continuing with a dynamic of *mp* and 'one' markings. The violin and cello parts are still silent. The tenth system shows the piano part continuing with a dynamic of *mp* and 'one' markings. The violin and cello parts are still silent.

cup mute
mp

two
mp

mp

Trom. (one)
mp B. Trom.

Trom. (one)
mp

mp

Glock.
mp

Detailed description: This page of a musical score, numbered 15, contains several systems of staves. The top system features a trumpet staff with a melodic line and a trombone staff with a rhythmic accompaniment. The second system continues these parts, with a 'cup mute' instruction for the trumpet and a 'two' instruction for the trombone. The third system includes two trombone parts, both marked 'Trom. (one)'. The fourth system shows a glockenspiel part with a rhythmic pattern. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature. Dynamics are marked as mezzo-piano (*mp*) throughout.

22

mp *tutti*
mp

open

mp *tutti*
mp
tutti
mp

mp B. Trom. *mp* *tutti*
mp *mp*

mp *tutti*
mp

mp *tutti*
mp

mp *tutti*
mp

29

mf

B. Trom.

mf

mp

mf

36

mf

mf

mf

soli

soli

mf

soli

mf

mf

mf

mf

brushes

(4)