

BAND

ARTHUR GULLIDGE SERIES

SONG ARRANGEMENT: LORD, REIGN IN ME

B. BROWN - ARR: SAM CREAMER

AGS 1402

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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: Lord, Reign In Me

(AGS1403) Medium/Difficult

Sam Creamer

Written in a similar style to a popular Van Halen tune ("Jump") incorporating the popular Brenton Brown worship song.

The piece was originally written as a "show opener" and lends itself to many presentation ideas. Some sections may be repeated for presentation purposes such as the opening bars 1-4, 5-8, and also the Bass and Trombone feature spots at bars 41-42 and 43-44 respectively.

The dotted quaver - semiquaver tied to two quaver rhythm features in nearly every bar of the piece. It is vitally important that this rhythm is played and subdivided evenly in order to achieve the feel and groove the piece requires. The articulation marks will also heavily influence the feel and provide some much needed drive.

The Baritone parts in bar 21-24 should be deemed optional, and can even be omitted rather than played on trombone in the absence of Baritones. If the parts are omitted, the Euphonium should then play the 1st Baritone cue rather than the written part. This will help the blend of the horn sound, and also give the Trombone entry at bar 25 more presence.

It should be noted that bar 60 is straight back to *f* after one bar of *ff*. The Soprano, Horn & Euphonium countermelody in bars 59-65 should be played legato (as marked) in a contrasting style to the articulated rhythms from Cornets & Trombones.

The Salvation Army Australia Southern Territory

Arthur Gullidge Series (AGS1402)

Lord, Reign In Me

Brenton Brown
arr. Sam Creamer

Rock ♩ = 120

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

- Soprano Eb (optional):** Treble clef, 4/4 time, rests for the first four measures, then plays a melody starting in measure 5 with a forte (*f*) dynamic.
- 1st Cornet Bb:** Treble clef, 4/4 time, plays a rhythmic melody with accents and slurs, starting in measure 1 with a forte (*f*) dynamic.
- 2nd Cornet Bb:** Treble clef, 4/4 time, plays a rhythmic melody with accents and slurs, starting in measure 1 with a forte (*f*) dynamic.
- Flugel Horn Bb (optional):** Treble clef, 4/4 time, plays a rhythmic melody with accents and slurs, starting in measure 1 with a forte (*f*) dynamic.
- 1st Horn Eb:** Treble clef, 4/4 time, rests for the entire piece.
- 2nd Horn Eb:** Treble clef, 4/4 time, rests for the entire piece.
- 1st Baritone/Trombone Bb:** Treble clef, 4/4 time, plays a rhythmic melody with accents and slurs, starting in measure 1 with a forte (*f*) dynamic. A "B. Trom." instruction appears in measure 5.
- 2nd Baritone/Trombone Bb:** Treble clef, 4/4 time, plays a rhythmic melody with accents and slurs, starting in measure 1 with a forte (*f*) dynamic.
- Bass Trombone (optional):** Bass clef, 4/4 time, plays a rhythmic melody with accents and slurs, starting in measure 1 with a forte (*f*) dynamic.
- Euphonium Bb:** Treble clef, 4/4 time, plays a rhythmic melody with accents and slurs, starting in measure 1 with a forte (*f*) dynamic.
- Bass Eb:** Treble clef, 4/4 time, plays a rhythmic melody with accents and slurs, starting in measure 1 with a forte (*f*) dynamic.
- Bass Bb:** Treble clef, 4/4 time, plays a rhythmic melody with accents and slurs, starting in measure 1 with a forte (*f*) dynamic.
- Kit:** Drum set notation, 4/4 time, plays a rhythmic pattern with accents and slurs, starting in measure 1 with a forte (*f*) dynamic.
- Percussion:** C. Bell notation, 4/4 time, plays a rhythmic pattern with accents and slurs, starting in measure 1 with a forte (*f*) dynamic. A "(4)" instruction appears in measure 5.

8 **9**

Horns
mf

B. Trom.
mf

(8) *mf*

2

2

15 17 21

The musical score consists of the following parts and markings:

- Piano:** Measures 15-17 feature a melody with dynamics *mf* and *f*. Measures 18-20 continue with *f*. Measure 21 has *mf*. A *play* instruction is present in measure 15.
- Trumpet (Trombone):** Measures 15-17 feature a melody with dynamics *f*. Measures 18-20 continue with *f*. Measure 21 has *mf*. A *play* instruction is present in measure 15.
- Trombone:** Measures 15-17 feature a melody with dynamics *f*. Measures 18-20 continue with *f*. Measure 21 has *mf*. A *play* instruction is present in measure 15.
- Drum Set:** Measures 15-17 feature a pattern with dynamics *f*. Measures 18-20 continue with *f*. Measure 21 has *mf*. A *play* instruction is present in measure 15. A *1st Bar* instruction is present in measure 21.

This musical score is for the piece "Lord, Reign In Me" (AGS 1402). It is a multi-staff score for a full orchestra and choir. The score is written in G major and 4/4 time. The first system (measures 1-6) features piano (mf) and strings (f) with a crescendo. The second system (measures 7-12) includes woodwinds (flute, oboe, clarinet, bassoon) and strings, with dynamics increasing to forte (f). The third system (measures 13-18) introduces the Trombones (Trom.) and Baritone Trombone (B. Trom.), with dynamics remaining at forte. The fourth system (measures 19-24) features the Trombones and Baritone Trombone playing together (both), with dynamics at forte. The fifth system (measures 25-30) continues with the Trombones and Baritone Trombone, with dynamics at forte. The sixth system (measures 31-36) features the Trombones and Baritone Trombone, with dynamics at forte. The seventh system (measures 37-42) features the Trombones and Baritone Trombone, with dynamics at forte. The eighth system (measures 43-48) features the Trombones and Baritone Trombone, with dynamics at forte. The ninth system (measures 49-54) features the Trombones and Baritone Trombone, with dynamics at forte. The tenth system (measures 55-60) features the Trombones and Baritone Trombone, with dynamics at forte. The score concludes with a double bar line and repeat sign.

This musical score page contains the following elements:

- Staff 1:** Treble clef, melodic line with accents and slurs.
- Staff 2:** Treble clef, melodic line with accents and slurs.
- Staff 3:** Treble clef, melodic line with accents and slurs.
- Staff 4:** Treble clef, melodic line with accents and slurs.
- Staff 5:** Treble clef, melodic line with accents and slurs.
- Staff 6:** Treble clef, melodic line with accents and slurs.
- Staff 7:** Bass clef, melodic line with accents and slurs.
- Staff 8:** Treble clef, melodic line with accents and slurs.
- Staff 9:** Treble clef, melodic line with accents and slurs.
- Staff 10:** Treble clef, melodic line with accents and slurs.
- Staff 11:** Treble clef, melodic line with accents and slurs.
- Staff 12:** Treble clef, melodic line with accents and slurs.
- Staff 13:** Percussion staff with a snare drum line, marked with *f* and dynamic markings.

Dynamic markings include *fp* (fortissimo piano) and *f* (fortissimo). The score includes various musical notations such as accents, slurs, and dynamic hairpins.

This musical score page contains measures 36 through 41. It features a variety of instruments including strings, woodwinds, brass, and percussion. The dynamics are marked as *ff* (fortissimo) and *mf* (mezzo-forte). The score includes a section for B. Trom (Bass Trombone) and C. Bell (Cymbal). The music is written in a key signature of one sharp (F#) and a common time signature (C). The score is divided into systems, with measures 36-40 in the first system and measures 41-41 in the second system. The percussion part includes a cymbal line with specific rhythmic patterns and dynamic markings.

The musical score is arranged in six systems. The first system consists of three staves. The second system consists of three staves. The third system consists of three staves. The fourth system consists of three staves. The fifth system consists of two staves. The sixth system consists of two staves. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *fp*, and *p*. There are also some performance instructions like slurs and accents.

Musical score for page 51, featuring multiple staves with various musical notations including dynamics (*f*, *fp*, *ff*), articulation (accents, slurs), and performance instructions (one, Bass Eb (one)). The score includes a variety of rhythmic patterns and melodic lines across several systems.