

BAND

ARTHUR GULLIDGE SERIES

MEDITATION: IN CHRIST ALONE

K GETTY + S TOWNEND - ARR. BRIAN HOGG

AGS 1502

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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

Meditation: In Christ Alone

(AGS1502) Medium/Difficult

Brian Hogg

Once again the contemporary hymn writing skills of Keith Getty and Stuart Townend have found their way into the consciousness of Salvation Army congregations. **In Christ Alone** has rightfully found a place in the repertoire of many congregations. As always their words are rich with theology and reflect the total dependence we have, as Christians, in the name and power of Christ. This current arrangement attempts to examine the words and find musical responses to them.

Some players may have difficulty reading the demi-semiquavers in the latter part of the music so ossia parts have been included on all parts; the score, due to space restrictions, only shows the ossia part on the top of each section. It is suggested that all players in the section play the same rhythms to avoid confusion and lack of clarity.

The Salvation Army Australia Southern Territory

Arthur Gullidge Series (AGS1502)

In Christ Alone

Keith Getty & Stuart Townend
arr. Brian Hogg

10

Maestoso ♩ = 69

Soprano Eb (optional) cup mute ** stagger breathing with 1st Cor.1*
p

1st Cornet Bb cup mute ** stagger breathing with Sop. Cor.*
p

2nd Cornet Bb cup mute
p ** if only one play top*

Flugel Horn Bb (optional) *mp*

1st Horn Eb *mp*

2nd Horn Eb *mp*

1st Baritone/Trombone Bb Trom. cup mute
p

2nd Baritone/Trombone Bb Trom. cup mute
p

Bass Trombone (optional) cup mute
p

Euphonium Bb

Bass Eb

Bass Bb

Percussion I *mp* *pp* (4)

Percussion II *mp* *p* (4) (8)

Mark tree >
Glock.

35

"...till on that cross as Jesus died, the wrath of God was satisfied..."

42

"...there in the ground his body lay..."

The musical score is arranged in systems. The first system includes a vocal line with lyrics and piano accompaniment. The second system continues the vocal and piano parts. The third system features piano accompaniment with the instruction '+ Bar. (bottom)'. The fourth system includes a solo line for Eb Bass. The fifth system continues the piano accompaniment. The sixth system shows the percussion part with specific drum notation for B.D. (Bass Drum) and S.D. (Snare Drum, off).

Dynamic markings include *mp cresc.*, *mp*, *tutti*, *al niente*, and *mp solo*. Performance instructions include *tutti, open* and *+ Bar.*

"...then bursting forth in glorious day up from the grave he rose again...."

open

The musical score is arranged in a system of seven staves. The top three staves are for vocal parts: Soprano (Sop.), Alto (Alto), and Tenor (Tenor). The bottom four staves are for instrumental parts: Baritone (Bar.), Trombone (Trom.), Bass, and Glockenspiel (Glock.).

Key performance instructions include:

- mf** (mezzo-forte) and **f** (forte) dynamics throughout.
- al niente** markings for the vocal parts.
- open** markings for the vocal parts.
- Bar.** and **+ Trom.** markings for the Baritone and Trombone parts.
- play** marking for the Bass part.
- tutti** marking for the Glockenspiel part.
- Glock.** marking for the Glockenspiel part.

The score includes various musical notations such as rests, notes, beams, and slurs, indicating a complex and expressive performance.

"...and as he stands in victory..."

"...bought with the precious blood of Christ..."

The musical score consists of several systems of staves. The top system includes vocal lines with lyrics and piano accompaniment. The lyrics are: "....and as he stands in victory..." and "...bought with the precious blood of Christ...". The piano accompaniment features various dynamic markings: *f*, *mf*, and *dim.*. There are also performance instructions such as *al niente* and *ossia*. The score includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bottom system includes a Timp. (Tympani) part and a snare drum part, both marked *f*. The score concludes with a *mp cresc.* marking.

"...no guilt in life, no fear in death..."

The musical score is arranged in systems. The top system contains vocal staves (Soprano, Alto, Tenor/Bass) and piano accompaniment. The piano accompaniment includes a grand staff (treble and bass clefs) and a separate bass line. Dynamics include *mp* (mezzo-piano), *f* (forte), and *cresc.* (crescendo). An *ossia* section is provided for the piano accompaniment, which is an alternative melodic line. The score concludes with a *tr* (trill) marking over a final piano accompaniment flourish.

"...Jesus commands my destiny..."

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The piano part features a prominent bass line with a steady eighth-note pattern. Dynamic markings include *mf* and *f*. An *ossia* marking is present above the piano part in the second measure of the first system. The second system continues the vocal and piano parts. The third system includes a piano part with a *mf* dynamic marking. The fourth system features a piano part with a *mf* dynamic marking and an *ossia* marking above the piano part. The fifth system includes a piano part with a *mf* dynamic marking. The sixth system includes a piano part with a *mf* dynamic marking and an *ossia* marking above the piano part. The seventh system includes a piano part with a *mf* dynamic marking. The eighth system includes a piano part with a *mf* dynamic marking. The ninth system includes a piano part with a *mf* dynamic marking. The tenth system includes a piano part with a *mf* dynamic marking.

72 *ossia*

"...till he returns or calls me home..." **rall.**

al niente

p

mp solo

ossia

mp solo
Flug.

mp

al niente

al niente Bar. *p* Bar. *p*

ossia

p

mp solo

al niente

al niente

al niente

Mark tree *mp*

The musical score consists of several systems of staves. The first system includes vocal lines with lyrics and piano accompaniment. Dynamics range from *p* to *mp*. Performance instructions include *al niente*, *ossia*, *mp*, *mp* solo, and *rall.*. The second system continues the vocal and piano parts, with dynamics *mp* and *mp* Flug. The third system features a baritone solo with dynamics *p* and *p*. The fourth system includes a vocal line with dynamics *p* and *mp* solo. The fifth system shows piano accompaniment with dynamics *p* and *al niente*. The sixth system is a bass line with dynamics *al niente* and *mp*. The final system includes a 'Mark tree' instruction and dynamics *mp*.

