

BANNED

ARTHUR GULLIDGE SERIES

THE CHRIST OF CALVARY
J. SCOTT - ARR: SAM CREAMER

AGS 1603

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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: The Christ Of Calvary

(AGS1603) Medium

Sam Creamer

The tune: Annie Laurie is well known and loved within the Church for its association with the words of Nathan A. Aldersley;

*Of all in earth or heaven,
The dearest name to me
Is the matchless name of Jesus,
The Christ of Calvary.*

In this setting Sam Creamer has effectively captured the depth of passion in the words and skilfully matches the music.

There is little technical demands in this music other than careful listening and matching of pitch. Throughout the piece the musicians can be encouraged to be expressive in their playing and interpretation; to this end the words of the song need to be studied and considered.

Sam's setting draws on much of the colour of the Brass Band so a sonorous, tuneful approach should be aimed for.

The Salvation Army Australia Southern Territory

Arthur Gullidge Series (AGS1603)

The Christ of Calvary

Annie Laurie (SATB 209)

Lady Jane Scott (1810-1900)

arr. Sam Creamer

6

Andante ♩ = 68

poco accel. **poco rall.** **a tempo**

The score is for a 4/4 piece in G major. It features the following parts:

- Soprano Eb (optional):** Melodic line with dynamics *mf*, *f*, and *mf*. Includes a *Flug. (solo)* section.
- 1st Cornet Bb:** Melodic line with dynamics *mf* and *f*.
- 2nd Cornet Bb:** Melodic line with dynamics *mf* and *f*.
- Flugel Horn Bb (optional):** Melodic line with dynamics *mf* and *f*. Includes a *solo* section.
- 1st Horn Eb:** Harmonic support with dynamics *mf* and *f*.
- 2nd Horn Eb:** Harmonic support with dynamics *mf* and *f*.
- 1st Baritone/Trombone Bb:** Harmonic support with dynamics *mf* and *f*. Includes *dim.* and *mp* markings.
- 2nd Baritone/Trombone Bb:** Harmonic support with dynamics *mf* and *f*. Includes *dim.* and *mp* markings.
- Bass Trombone (optional):** Harmonic support with dynamics *mf* and *f*. Includes *dim.* markings.
- Euphonium Bb:** Harmonic support with dynamics *mf* and *f*. Includes *dim.* markings.
- Bass Eb:** Harmonic support with dynamics *f* and *dim.*. Includes *mp* markings.
- Bass Bb:** Harmonic support with dynamics *f* and *dim.*. Includes *mp* markings.
- Percussion I:** Features a *Change Bb-Db* instruction.
- Percussion II:** Features *S.C. (soft mallets)* and *Tri.* markings.

7

mp
play

mp

mf

mf

Flug. (solo)

dim.

mp

mf

dim.

solo

mf

dim.

mf

dim.

mf

dim.

mf

dim.

mp

play, tutti

tutti

mf

mf

dim.

Bass Eb

mf

mf

dim.

dim.

The musical score consists of several systems of staves. The first system includes a piano part with dynamics *mp* and *play*, and a flute part (*Flug.*) with dynamic *mf*. The second system continues the piano and flute parts. The third system introduces a trombone part (*Trom.*) with dynamic *mf* and a baritone part (*+ Bar.*). The fourth system features a woodwind part with dynamics *mp* and *mf*, and a bass line. The fifth system shows a woodwind part with dynamics *mp* and *mf*, and a bass line. The sixth system shows a woodwind part with dynamics *mp* and *mf*, and a bass line. The seventh system shows a woodwind part with dynamics *mp* and *mf*, and a bass line. The eighth system shows a woodwind part with dynamics *mp* and *mf*, and a bass line. The ninth system shows a woodwind part with dynamics *mp* and *mf*, and a bass line. The tenth system shows a woodwind part with dynamics *mp* and *mf*, and a bass line.

Musical score for page 22, measures 19-22. The score is written for piano, flute, bassoon, and strings. Dynamics include *mp*, *mf*, and *f*. Performance instructions include *Flug.*, *play*, and *S.C.* (Sordani Cymbal).

