

BAND

ARTHUR GULLIDGE SERIES

DUET: ALL THAT I AM

WILLIAM HIMES. ARR. IAN JONES

AGS 1105

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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 (<i>optional</i>)		
1st Cornet Bb	Flute/Oboe	Bb Clarinet (<i>1st Cor</i>)
2nd Cornet Bb		Bb Clarinet (<i>2nd Cor</i>)
Flugel Horn (<i>optional</i>)		
1st Horn Eb	1st F. Horn	Eb Alto Sax. (<i>1st Hn. Eb</i>)
2nd Horn Eb	2nd F. Horn	Eb Alto Sax. (<i>2nd Hn. Eb</i>)
1st Baritone/Trombone Bb	1st B.C. Bar./Trb	Bb Ten. Sax. (<i>Bar/Trb</i>)
2nd Baritone/Trombone Bb	2nd B.C. Bar./Trb	
Bass Trombone (<i>optional</i>)		Bsn. (<i>Bass Trb or Tuba</i>)
Euphonium Bb	B.C. Euphonium	
Eb Bass	B.C. Tuba	Baritone Sax. Eb String Bass (<i>B.C. Tuba</i>)
Bb Bass		Bb Bass Clar. (<i>Bb Bass</i>)
Percussion 1 Drums/Kit		
Percussion 2 Auxiliary & Tuned		

Duet: All That I Am (AGS1105)

William Himes Arranged Ian G. Jones

Since its publication in 1994 William Himes' song has reached around the world, both inside and outside The Salvation Army. The open and honest lyrics have continued to bring challenge and blessing to those using the song.

This straight forward duet arrangement by Ian Jones will easily find a place in the repertoire of many bands. Although very little technical difficulty will be met with by the musicians they may need to be reminded of their role as accompaniment to the soloists. While some sections of the arrangement clearly feature the whole ensemble without soloists there are places where the accompanists will need to be careful; with balance behind the main melodic ideas.

While originally penned for Cornet and Euphonium soloists there is no reason why any combination of B♭ instrumentalists could be featured.

The Salvation Army Australia Southern Territory

Arthur Gullidge Series (AGS1105)

All That I Am

Words & Music: William Himes

Arranged Ian G. Jones

Andante ♩ = 76

slent.

5

The musical score is for a brass band arrangement of 'All That I Am'. It features the following parts:

- Cornet in Bb:** Rests throughout.
- Euphonium:** Starts with a melodic line in the 4th measure, marked *mf*.
- Soprano Eb (optional):** Melodic line starting in the 2nd measure, marked *mp cresc.* and *mf*.
- 1st Cornet Bb:** Melodic line starting in the 2nd measure, marked *mp cresc.* and *mf*.
- 2nd Cornet Bb:** Melodic line starting in the 2nd measure, marked *mp cresc.* and *mf*.
- Flugel Horn Bb (optional):** Melodic line starting in the 2nd measure, marked *mp cresc.* and *mf*.
- 1st Horn Eb:** Harmonic accompaniment starting in the 2nd measure, marked *mp cresc.* and *mf*. Includes the instruction "One" above the staff.
- 2nd Horn Eb:** Harmonic accompaniment starting in the 2nd measure, marked *mp cresc.* and *mf*. Includes the instruction "One" below the staff.
- 1st Baritone/Trombone Bb:** Harmonic accompaniment starting in the 2nd measure, marked *mp cresc.* and *mf*. Includes the instruction "2nd Horn" above the staff.
- 2nd Baritone/Trombone Bb:** Harmonic accompaniment starting in the 2nd measure, marked *mp cresc.* and *mf*.
- Bass Trombone (optional):** Harmonic accompaniment starting in the 2nd measure, marked *mp cresc.* and *mf*. Includes the instruction *p* below the staff.
- Euphonium Bb:** Harmonic accompaniment starting in the 2nd measure, marked *mp cresc.* and *mf*. Includes the instruction *p* below the staff.
- Bass Eb:** Harmonic accompaniment starting in the 2nd measure, marked *mp cresc.* and *mf*. Includes the instruction *mp* below the staff.
- Bass Bb:** Harmonic accompaniment starting in the 2nd measure, marked *mp cresc.* and *mf*. Includes the instruction *p* below the staff.
- Percussion 1:** Includes S.D. (Snare Drum) and B.D. (Bass Drum) parts.
- Percussion 2:** Includes S.C. (Snare/Cymbal) part.

Dynamic markings include *mp cresc.*, *mf*, *slent.*, *p*, and *pp*. The score is in 4/4 time and includes a rehearsal mark '5'.

slent.

mf

Two

mp

One

mp

mp

mp

mp

One Bari.

mp

One Bari.

mp

mp

mp

mp

One

mp

crown with stick

p

p

17

mf

mf Tutti

mf Tutti

mf Tutti

mf Tutti

mf Tutti

mf Tutti

mp

mp

p

meno mosso

rall.

Musical notation for the first system. The vocal line (top staff) begins with a rest, followed by a melodic phrase starting at measure 29 with a *mf* dynamic. The piano accompaniment (bottom staff) provides harmonic support, with a *mf* dynamic marking.

Musical notation for the second system. The piano accompaniment consists of two staves. Dynamics include *f* *cresc.*, *ff*, and *mp*. The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Musical notation for the third system. The piano accompaniment continues with two staves. Dynamics include *f* *cresc.*, *ff*, and *mp*. The texture remains consistent with the previous system, showing a clear harmonic structure.

Musical notation for the fourth system. The piano accompaniment continues with two staves. Dynamics include *f* *cresc.*, *ff*, and *mp*. The music maintains its rhythmic and harmonic consistency.

Musical notation for the fifth system. The piano accompaniment continues with two staves. Dynamics include *f* *cresc.*, *ff*, and *mp*. The music continues to build and then softens.

Musical notation for the sixth system. It includes a tuba part (B. Trom.) on the top staff of this system, with dynamics *mp* and *f*. The piano accompaniment continues with two staves, with dynamics *mf*, *ff*, and *f*. The system concludes with a final chord.