

THE SALVATION ARMY EASTERN TERRITORY AMERICAN BAND JOURNAL

Optional
C Instrument

No. 317

March – Glory, Hallelujah

WILLIAM GORDON

Allegro $\text{♩} = 116$

div.

f **fp** **f** **div.** **f** **ff** **mf** **Both times** **div.**

11 **19 2nd time only** **27** **40** **48** **55** **63**

div. **div.** **div.** **div.** **div.** **div.** **div.** **div.**

ff **ff** **ff**

THE SALVATION ARMY EASTERN TERRITORY AMERICAN BAND JOURNAL

F Horn 1

March – Glory, Hallelujah

No. 317

WILLIAM GORDON

Allegro $\text{♩} = 116$

The musical score for F Horn 1 features 12 staves of music. The key signature is mostly B-flat major (two flats), with some changes in staff 11, 19, 27, 40, 48, 55, and 63. The time signature varies between common time and 12/8. Dynamics include *f*, *fp*, *f*, *mf*, *ff*, *p*, *mp*, and *ff*. Measure numbers are indicated at the beginning of each staff: 11, 19, 27, 40, 48, 55, and 63. Measure 55 includes a 4 over 2 time signature change. Measure 63 includes a 12 over 8 time signature change.

THE SALVATION ARMY EASTERN TERRITORY AMERICAN BAND JOURNAL

F Horn 2

March – Glory, Hallelujah

No. 317

WILLIAM GORDON

Allegro $\text{♩} = 116$

The musical score for F Horn 2 features ten staves of music. The first staff begins with a dynamic of **f**. Measure 11 follows with a dynamic of **fp**, then **f**. Measure 19 starts with a dynamic of **mf**. Measure 27 includes a dynamic of **f**. Measure 40 has a dynamic of **f**. Measure 48 includes dynamics of **ff**, **mp**, **mf**, and **ff**. Measure 55 includes dynamics of **p**, **ff**, and **f**. Measure 63 includes a dynamic of **ff**.

THE SALVATION ARMY EASTERN TERRITORY AMERICAN BAND JOURNAL

Optional
Baritone B.C.

March – Glory, Hallelujah

No. 317

WILLIAM GORDON

Allegro $\text{♩} = 116$

The musical score consists of eight staves of music for Baritone B.C. The key signature is mostly B-flat major (two flats), with some changes in measures 11, 19, 27, 40, 55, and 63. The time signature varies between 6/8, 12/8, and common time. Dynamics include *f*, *ff*, *mp*, *mf*, and *p*. Measure numbers are indicated in boxes above the staff: 2, 11, 19, 27, 40, 48, 55, and 63. The score begins with a forte dynamic (*f*) at measure 2. Measures 11 through 18 show a transition with varying dynamics (*mp*, *ff*, *f*, *mf*). Measures 19 through 26 feature eighth-note patterns. Measures 27 through 34 continue the rhythmic pattern. Measures 35 through 42 show a change in tempo and dynamics, leading to a forte section starting at measure 40. Measures 41 through 48 show eighth-note patterns. Measures 49 through 56 continue the pattern. Measures 57 through 64 show eighth-note patterns. Measures 65 through 72 show eighth-note patterns. Measures 73 through 80 show eighth-note patterns. Measures 81 through 88 show eighth-note patterns. Measures 89 through 96 show eighth-note patterns.

THE SALVATION ARMY EASTERN TERRITORY AMERICAN BAND JOURNAL

Trombone 1 B.C.

March – Glory, Hallelujah

No. 317

WILLIAM GORDON

Allegro $\text{J.} = 116$

The musical score consists of 12 staves of music for Trombone 1 B.C. The key signature is mostly B-flat major (two flats), with some changes in measure 11 and 19. The time signature varies between common time (indicated by '8') and 6/8. Dynamics include *f*, *fp*, *f*, *ff*, *mp*, *mf*, *> f*, *mf*, *Bass Trom.*, *ff*, *mp*, *ff*, *f*, *ff*, *gliss.*, and *2 4*. Articulations include slurs, grace notes, and accents. Performance instructions include 'Bari.' (Measure 48) and 'Bass. Trom.' (Measure 63). Measure numbers 11, 19 (div.), 27, 40, 48, 55, and 63 are marked throughout the score.

THE SALVATION ARMY EASTERN TERRITORY AMERICAN BAND JOURNAL

Trombone 2 B.C.

March – Glory, Hallelujah

No. 317

WILLIAM GORDON

Allegro $\text{♩} = 116$

The musical score consists of eight staves of music for Trombone 2 B.C. The key signature is mostly B-flat major (two flats), with some changes in measure 11 and 19. The time signature varies between common time (indicated by '8') and 6/8. Dynamics include **f**, **ff**, **mp**, and **gliss.**. Measure numbers 11, 19, 27, 40, 48, 55, 63, and 68 are marked above the staff. Measure 11 starts with a forte dynamic. Measure 19 begins with a piano dynamic. Measure 27 features a descending eighth-note scale. Measure 40 shows a sustained note with a fermata. Measure 48 includes a dynamic change from **ff** to **mp**. Measure 55 ends with a dynamic of **f**. Measure 63 contains a sixteenth-note figure with a '4' below it. Measure 68 concludes with a glissando (indicated by 'gliss.') over two measures.

THE SALVATION ARMY EASTERN TERRITORY AMERICAN BAND JOURNAL

Euphonium B.C.

March – Glory, Hallelujah

No. 317

WILLIAM GORDON

Allegro $\text{♩} = 116$

2 (div.) 11
f mp

ff f

19 2nd time only
mf

27 Both times (div.)

(div.) 1.

(div.) 2. 40
ff

48 ff
mp (div.) 55
f

63 4 4

ff

THE SALVATION ARMY EASTERN TERRITORY AMERICAN BAND JOURNAL

Tuba

March – Glory, Hallelujah

No. 317

WILLIAM GORDON

Allegro $\text{♩} = 116$

11

2

12

mp

ff

19 Bass Trom. (div.)

mf

27

1.

40

48

55

ff

63

ff

Chorus Setting – I bow adoring

Optional
C Instrument
No. 318

L.J. ROWLANDS
Arr. JOEL COLLIER

Andante ♩ = 72

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440 West Nyack Road, West Nyack, NY 10994-1739

Hymn Setting – Christ Is All

No. 319

WILLIAM A. WILLIAMS

Arr. ROBERT GETZ

Suspended, growing slowly ♩ = 66

With motion ♩ = 76

For continuation
tenderly (♩ = 66)
Sing **pp** — **p** — **pp** — **pp** —

rit.
Optional ending

Christ is all, yes, all in all, my Christ is all in all; Christ is all, yes, all in all, my Christ is all in all.

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Chorus Setting – I bow adoring

F Horn 1
No. 318

L.J. ROWLANDS
Arr. JOEL COLLIER

Andante $\text{♩} = 72$

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440 West Nyack Road, West Nyack, NY 10994-1739

Hymn Setting – Christ Is All

No. 319

WILLIAM A. WILLIAMS
Arr. ROBERT GETZ

Suspended, growing slowly $\text{♩} = 66$

With motion $\text{♩} = 76$

Christ is all, yes, all in all, my Christ is all in all; Christ is all, yes, all in all, my Christ is all in all.

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Chorus Setting – I bow adoring

F Horn 2

No. 318

L.J. ROWLANDS
Arr. JOEL COLLIER

Andante $\text{♩} = 72$

9 17 25
32 3 40
50 2
57
f ff dim.
slient. 68 rall.
p

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Hymn Setting – Christ Is All

No. 319

WILLIAM A. WILLIAMS
Arr. ROBERT GETZ

Suspended, growing slowly $\text{♩} = 66$ **With motion** $\text{♩} = 76$

2 5 6 11 4 17
21 accel.
a tempo 29 rit. Optional ending For continuation
f p pp
Sing **tenderly** ($\text{♩} = 66$) **p** pp

Christ is all, yes, all— in all, my Christ is all— in all;— Christ is all, yes, all— in all, my Christ is all in all.

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Chorus Setting – I bow adoring

Optional
Baritone B.C.
No. 318

L.J. ROWLANDS
Arr. JOEL COLLIER

Andante $\text{♩} = 72$

9 17 25 32

p mp p

3 40

mp

50 2 57

p f

slent. 68 2 2 rall.

ff $dim.$ p p f

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Hymn Setting – Christ Is All

No. 319

WILLIAM A. WILLIAMS
Arr. ROBERT GETZ

Suspended, growing slowly $\text{♩} = 66$

With motion $\text{♩} = 76$

2 One

p mp $dim.$

11 Bass Trom. 17 Tutti

p mp

21 accel.

rit. 29 a tempo Optional ending

f p pp

For continuation
tenderly ($\text{♩} = 66$)
Sing pp p

pp

Christ is all, yes, all in all, my Christ is all in all; Christ is all, yes, all in all, my Christ is all in all.

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Chorus Setting – I bow adoring

Trombone 1 B.C.

No. 318

L.J. ROWLANDS
Arr. JOEL COLLIER

Andante ♩ = 72

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Hymn Setting – Christ Is All

No. 319

WILLIAM A. WILLIAMS
Arr. ROBERT GETZ

Suspended, growing slowly ♩ = 66

With motion ♩ = 76

Christ is all, yes, all— in all, my Christ is all— in all;— Christ is all, yes, all— in all, my Christ is all in all.

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Chorus Setting – I bow adoring

Trombone 2 B.C.

No. 318

L.J. ROWLANDS
Arr. JOEL COLLIER

Andante $\text{♩} = 72$

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Hymn Setting – Christ Is All

No. 319

WILLIAM A. WILLIAMS
Arr. ROBERT GETZ

Suspended, growing slowly $\text{♩} = 66$ 5 With motion $\text{♩} = 76$ 11

Christ is all, yes, all in all, my Christ is all in all; Christ is all, yes, all in all, my Christ is all in all.

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Chorus Setting – I bow adoring

Euphonium B.C.

No. 318

L.J. ROWLANDS
Arr. JOEL COLLIER

Andante ♩ = 72

9 17 8 25

32 Bass Trom. 40

50 2 57

68 2 2 Bari. 2 rall.

ff dim. p p p >

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Hymn Setting – Christ Is All

No. 319

WILLIAM A. WILLIAMS
Arr. ROBERT GETZ

Suspended, growing slowly ♩ = 66 **With motion** ♩ = 76

Play lower divisi if only one player

2 11 Bass Trom.

p mp mp > p

mp p mp accel.

Play lower divisi if only one player

pp cresc. f

a tempo 29 rit. Optional ending // For continuation

p p pp pp pp

tenderly (♩ = 66) Sing > pp

Christ is all, yes, all in all, my Christ is all in all; Christ is all, yes, all in all, my Christ is all in all.

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Chorus Setting – I bow adoring

Tuba

No. 318

L.J. ROWLANDS
Arr. JOEL COLLIER

Andante ♩ = 72

3 Bass Trom.

9 17 8 25

32 If only one player, play lower divisi

40

50 5 57

If only one player, play lower divisi slent. 68 3 Bass Trom. rall.

ff dim. p mp p mp f

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Hymn Setting – Christ Is All

No. 319

WILLIAM A. WILLIAMS
Arr. ROBERT GETZ

Suspended, growing slowly ♩ = 66

2 Bass Trom.

5 With motion ♩ = 76

11

17 21 accel.

p pp rit. pp cresc.

a tempo 29

tenderly (♩ = 66)

Sing pp p pp

Optional ending || For continuation

Christ is all, yes, all in all, my Christ is all in all; Christ is all, yes, all in all, my Christ is all in all.

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440 West Nyack Road, West Nyack, NY 10994-1739

Optional
C Instrument
No. 320

Whatever it May Cost...

JOHN LARSSON
Arr. DOROTHY GATES

Andante e misterioso $\text{♩} = 72$

The sheet music consists of eight staves of musical notation for a C instrument. The key signature is mostly B-flat major (two flats), with some changes in staff 8. The time signature varies between common time and 8/8. The music is divided into sections by measure numbers and dynamic markings such as *p*, *mp*, *mf*, *ff*, and *slent.*. Articulation marks like 'div.' and 'non rall.' are also present. Performance instructions include 'Tutti' and 'Flugel'. The music starts with a section for two staves, followed by a solo section, then a tutti section, and finally a section for Flugel. The score concludes with a final section starting at measure 84.

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Whatever it May Cost...

F Horn 1
No. 320

JOHN LARSSON
Arr. DOROTHY GATES

Andante e misterioso $\text{♩} = 72$



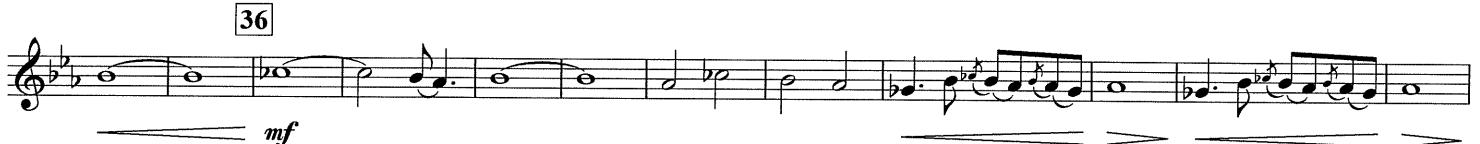
11



19



28



36



46 poco agitato

2

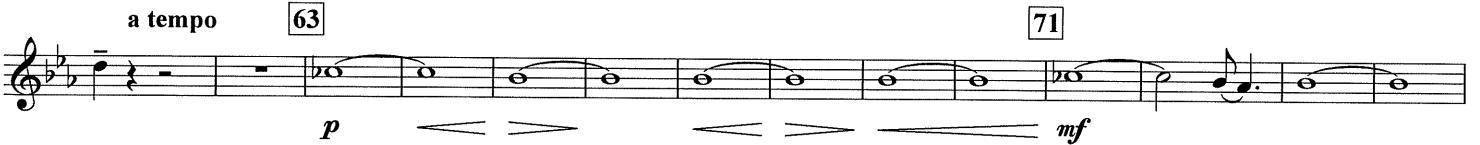
4



slent.

54

non rall.



a tempo

63

71



84



Whatever it May Cost...

F Horn 2
No. 320

JOHN LARSSON
Arr. DOROTHY GATES

Andante e misterioso $\text{♩} = 72$

The musical score consists of ten staves of music for F Horn 2. The key signature is one flat, and the tempo is indicated as $\text{♩} = 72$. The score includes the following markings and dynamics:

- Staff 1: Measure 1, dynamic p ; Measures 11 and 2, measure numbers 11 and 2 respectively.
- Staff 2: Measure 19, measure number 19.
- Staff 3: Measure 28, measure number 28; dynamic p .
- Staff 4: Measure 36, measure number 36; dynamic mf .
- Staff 5: Measure 46, dynamic mp ; measure 2, measure 4.
- Staff 6: Measure 54, dynamic mf ; dynamic ff in the previous measure; dynamic p in the next measure.
- Staff 7: Measure 63, measure number 63; dynamic p .
- Staff 8: Measure 71, measure number 71; dynamic mf .
- Staff 9: Measure 84, measure number 84; dynamic p .
- Staff 10: Measure 2, measure number 2; dynamic pp .

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Whatever it May Cost...

Optional
Baritone B.C.
No. 320

JOHN LARSSON
Arr. DOROTHY GATES

Andante e misterioso $\text{♩} = 72$

3 5 8 11 19 28 36 46 54 63 71 84 2 3 5

Whatever it May Cost...

Trombone 1 B.C.

No. 320

JOHN LARSSON
Arr. DOROTHY GATES

Andante e misterioso ♩ = 72

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Whatever it May Cost...

Trombone 2 B.C.

No. 320

JOHN LARSSON
Arr. DOROTHY GATES

Andante e misterioso $\text{♩} = 72$

p

2 [11] 8 [19] 9

[28] 8 [36]

mf

= = =

[46] **poco agitato** 6 **slent.** [54]

mp **mf**

= = =

non rall. a tempo [63] 8 [71]

ff **mf**

= = = = = =

2

= = = =

[84]

p

2

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Whatever it May Cost...

Euphonium B.C.

No. 320

JOHN LARSSON
Arr. DOROTHY GATES

Andante e misterioso $\text{♩} = 72$

Bari. One

11

19

28 **36** **Tutti** **mf**

46 **poco agitato** **mp**

54 **silent.**

63 **non rall.** **a tempo** **71** **7** **mf**

84 **p**

Bari. If only one player,
play upper divisi

pp

Whatever it May Cost...

Tuba

No. 320

JOHN LARSSON
Arr. DOROTHY GATES

Andante e misterioso ♩ = 72

If only one player, play lower divisi

11

19

28 36 46 **poco agitato**

8

mf <> <> >> mp

54 **slent.**

ff

non rall. a tempo 63 8

ff

71

mf <> <> >> pp

84

pp

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440 West Nyack Road, West Nyack, NY 10994-1739

Rejoice!

Optional
C Instrument
No. 321

GEORGE FREDERICK HANDEL
Arr. DAVID EDMONDS

Grandioso $\text{♩} = 84$

div.

molto rit.

14 Vivace $\text{♩} = 152$

3

Flugel

div.

22

35

2

39

47

4

57 div.

div.

f

mf

div.

fp

div.

73

div.

f

f

Rejoice!

F Horn 1

No. 321

Grandioso $\text{J} = 84$



14 Vivace $\text{J} = 152$
3
mf
22
mf

f

35
2
fp < f
39
7
mp
47

mf

57
f

fp *f*

73
f
mf
f

Rejoice!

F Horn 2

No. 321

GEORGE FREDERICK HANDEL

Arr. DAVID EDMONDS

molto rit.

Grandioso $\text{J} = 84$



14 Vivace $\text{J} = 152$



35

39

47



57



73



Rejoice!

Optional
Baritone B.C.
No. 321

Grandioso $\text{J} = 84$

5



14 Vivace $\text{J} = 152$

3

22



35

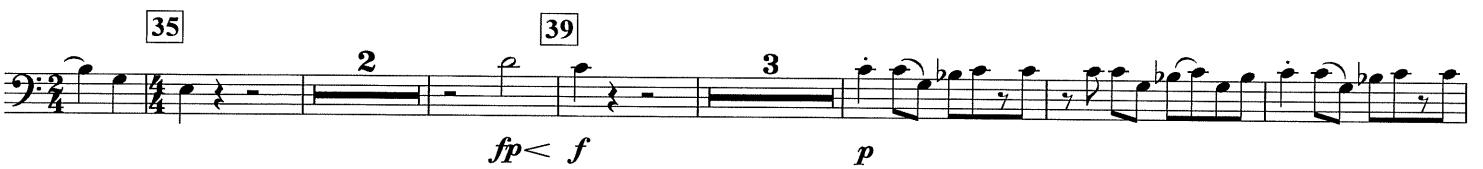
2

39

3

$f p < f$

p



47

mp

mf



57

f



73

$\ll f$

mf

f



Rejoice!

Trombone 1 B.C.

No. 321

Grandioso $\text{J} = 84$

Musical score for Trombone 1 B.C. in 2/4 time. The key signature changes from B-flat major (two flats) to A major (no sharps or flats). Measure 1 starts with a forte dynamic (f). Measures 2-13 show a continuous pattern of eighth-note pairs and sixteenth-note pairs, with measure 13 ending with a half note.

Musical score for Trombone 1 B.C. in 2/4 time. Measure 14 starts with a tempo change to molto rit. (very slow) and a dynamic of $\text{J} = 152$. Measures 15-17 show eighth-note pairs. Measure 18 is a rest. Measures 19-21 show eighth-note pairs.

Musical score for Trombone 1 B.C. in 2/4 time. Measure 22 starts with a dynamic of mf . Measures 23-25 show eighth-note pairs. Measure 26 is a rest. Measures 27-29 show eighth-note pairs.

Musical score for Trombone 1 B.C. in 2/4 time. Measures 30-32 show eighth-note pairs. Measure 33 is a rest. Measures 34-36 show eighth-note pairs. Measure 37 is a rest. Measures 38-39 show eighth-note pairs.

Musical score for Trombone 1 B.C. in 2/4 time. Measures 40-42 show eighth-note pairs. Measure 43 is a rest. Measures 44-46 show eighth-note pairs. Measure 47 is a rest. Measures 48-50 show eighth-note pairs.

Musical score for Trombone 1 B.C. in 2/4 time. Measures 51-53 show eighth-note pairs. Measure 54 is a rest. Measures 55-57 show eighth-note pairs.

Musical score for Trombone 1 B.C. in 2/4 time. Measures 59-61 show eighth-note pairs. Measure 62 is a rest. Measures 63-65 show eighth-note pairs. Measure 66 is a rest. Measures 67-69 show eighth-note pairs. Measure 70 is a rest. Measures 71-73 show eighth-note pairs.

Rejoice!

Trombone 2 B.C.

No. 321

Grandioso $\text{J} = 84$

Musical score for Trombone 2 B.C. in 2/4 time. The key signature changes from B-flat major to A major at measure 13. Measure 1 starts with a dynamic *f*. Measures 2-13 show a continuous pattern of eighth and sixteenth notes.

molto rit.

[14] Vivace $\text{J} = 152$

Musical score for Trombone 2 B.C. in 2/4 time. Measure 14 starts with a dynamic *f*. Measures 15-17 show a continuation of the rhythmic pattern with some grace notes and slurs.

[22]

Musical score for Trombone 2 B.C. in 2/4 time. Measure 22 starts with a dynamic *f*. Measures 23-25 show a continuation of the rhythmic pattern with slurs and grace notes.

[35]

fp <

Musical score for Trombone 2 B.C. in 2/4 time. Measures 39-57 show a continuation of the rhythmic pattern with slurs and grace notes. Dynamics include *f*, *mf*, and *f*.

Musical score for Trombone 2 B.C. in 2/4 time. Measures 58-72 show a continuation of the rhythmic pattern with slurs and grace notes. Dynamics include *f*, *fp*, and *f*.

[73]

Musical score for Trombone 2 B.C. in 2/4 time. Measures 73-87 show a continuation of the rhythmic pattern with slurs and grace notes. Dynamics include *f*, *mf*, and *f*.

Rejoice!

Euphonium B.C.

No. 321

GEORGE FREDERICK HANDEL
Arr. DAVID EDMONDS

Grandioso $\text{J} = 84$

3 *f* **molto rit.**

14 Vivace $\text{J} = 152$

mf

22 **6** *mf* *f*

35

39 **3** *p* **47** *mp*

mf

57

f

fp *f*

73

f *mp* *mf* *f*

The sheet music consists of ten staves of musical notation for Euphonium B.C. The first staff begins with a dynamic of *f* and a tempo of $\text{J} = 84$. The second staff starts with $\text{J} = 152$ and *mf*. The third staff includes dynamics *mf*, *f*, and *fp*. The fourth staff has dynamics *p* and *mp*. The fifth staff features dynamics *fp* and *f*. The sixth staff ends with a dynamic of *f*. The seventh staff begins with *f* and *fp*. The eighth staff ends with *f*. The ninth staff begins with *f* and *fp*. The tenth staff ends with *f*.

Rejoice!

Tuba

No. 321

Grandioso $\text{J} = 84$

Bass Trom.



molto rit.

[14] Vivace $\text{J} = 152$



[22]

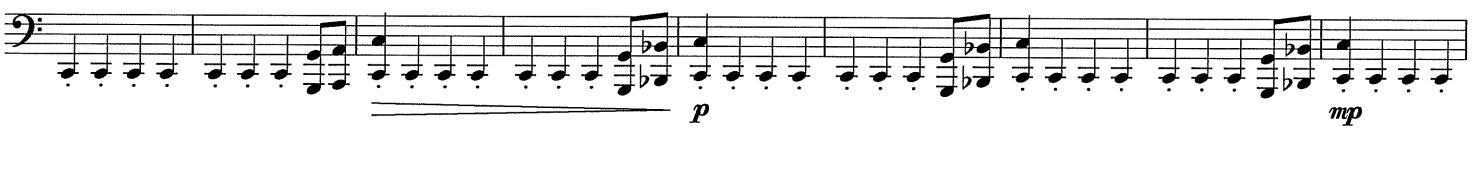


[35]



[39]

[47]



[57]



[73]

