

Optional
C Instrument

March – Glory, Hallelujah

WILLIAM GORDON

No. 317

Allegro $\text{♩} = 116$

The musical score is written in 6/8 time and consists of 63 measures. It features various dynamics (f, fp, mp, mf, ff) and articulations (div., accents). The piece includes first and second endings and concludes with a double bar line and repeat signs.

F Horn 1

March – Glory, Hallelujah

No. 317

WILLIAM GORDON

Allegro ♩ = 116

f *fp* < *f*

11 *mf* *ff*

19 *f* *mf*

27

1. 2. 40 *f*

48 *ff*

55 *mp* *mf* *ff* *p*

63

2 4 2 *ff*

F Horn 2

March – Glory, Hallelujah

No. 317

WILLIAM GORDON

Allegro $\text{♩} = 116$

f *fp < f*

11 *ff*

19 *f* *mf*

27

1. *f*

2. 40 *f*

48 *ff* *mp* *mf* *ff*

55 *p* *ff* *f*

63

2 *ff*

Optional
Baritone B.C.

March – Glory, Hallelujah

No. 317

WILLIAM GORDON

Allegro $\text{♩} = 116$

The musical score is written for a Baritone B.C. instrument in a bass clef. It begins with a key signature of two flats (B-flat and E-flat) and a time signature of 6/8. The tempo is marked 'Allegro' with a quarter note equal to 116 beats per minute. The score is divided into measures, with measure numbers 2, 11, 19, 27, 40, 48, 55, and 63 indicated in boxes. Dynamics include *f* (forte), *mp* (mezzo-piano), *ff* (fortissimo), and *p* (piano). The score features various musical notations such as slurs, accents, and repeat signs. The piece concludes with a final *ff* dynamic marking.

THE SALVATION ARMY EASTERN TERRITORY AMERICAN BAND JOURNAL

Trombone 1 B.C.

March – Glory, Hallelujah

No. 317

WILLIAM GORDON

Allegro $\text{♩} = 116$

THE SALVATION ARMY EASTERN TERRITORY AMERICAN BAND JOURNAL

Trombone 2 B.C.

March – Glory, Hallelujah

No. 317

WILLIAM GORDON

Allegro ♩. = 116

The musical score is written for Trombone 2 B.C. in a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. The tempo is marked 'Allegro' with a quarter note equal to 116 beats per minute. The score consists of ten staves of music. The first staff begins with a dynamic marking of *f*. The second staff contains measures 11 through 18, with dynamic markings of *mp*, *ff*, and *f*. The third staff contains measures 19 through 26, starting with a dynamic marking of *mf*. The fourth staff contains measures 27 through 33, with dynamic markings of *f* and *mp*. The fifth staff contains measures 34 through 39, with a dynamic marking of *f*. The sixth staff contains measures 40 through 47, with a dynamic marking of *ff*. The seventh staff contains measures 48 through 54, with dynamic markings of *ff* and *f*. The eighth staff contains measures 55 through 62, with dynamic markings of *ff* and *f*. The ninth staff contains measures 63 through 69, with dynamic markings of *ff* and *f*. The final staff contains measures 70 through 76, with dynamic markings of *ff* and *f*, and includes a glissando marking.

THE SALVATION ARMY EASTERN TERRITORY AMERICAN BAND JOURNAL

Euphonium B.C.

March – Glory, Hallelujah

No. 317

WILLIAM GORDON

Allegro $\text{♩} = 116$

2 *f* (div.) 11 *mp*

ff *f*

19 *mf* 27 *Both times* (div.)

(div.) 1. 2. 40 *f* 48 *ff*

mp (div.) 55 *f* 63

ff

THE SALVATION ARMY EASTERN TERRITORY AMERICAN BAND JOURNAL

Tuba

March – Glory, Hallelujah

No. 317

WILLIAM GORDON

Allegro $\text{♩} = 116$

The musical score is written for a Tuba in the bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a 2/8 time signature and a tempo marking of Allegro with a quarter note equal to 116 beats per minute. The score consists of ten staves of music. The first staff starts with a dynamic marking of *f* and includes a first ending bracket at measure 11. The second staff continues the melody with a dynamic marking of *ff*. The third staff is labeled '19 Bass Trom. (div.)' and starts with a dynamic marking of *mf*. The fourth staff continues the bass trombone part. The fifth staff includes a first ending bracket at measure 27. The sixth staff continues the melody with a dynamic marking of *f* and includes a second ending bracket at measure 40. The seventh staff continues the melody with a dynamic marking of *ff* and includes a first ending bracket at measure 48. The eighth staff continues the melody with a dynamic marking of *mp* and includes a first ending bracket at measure 55. The ninth staff continues the melody with a dynamic marking of *f* and includes a first ending bracket at measure 63. The tenth staff concludes the piece with a dynamic marking of *ff*.

Chorus Setting – I bow adoring

Optional
C Instrument
No. 318

L.J. ROWLANDS
Arr. JOEL COLLIER

Andante $\text{♩} = 72$

6 **9** Solo **17**

p

25 **32** *mp* **40** Tutti *mp* *f* **50** *mp* *p* **57** *f* *Flugel* *div.*

ff *dim.* *p* *slent.* **68** *p* *rall.* *div.*

© 2015 The Salvation Army USA Eastern Territory
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 $\text{♩} = 66$

5 With motion $\text{♩} = 76$ Solo *mf*

mp *mf* *mf* **11** Tutti *div.* **17** *pp* *mp* *accel.*

dim. *mp* *pp* *mp* *div.* **21** *pp* *cresc.*

f *p* *pp* **29** *rit.* *div.* *pp* **Optional ending**

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.

© 2015 The Salvation Army USA Eastern Territory
440 West Nyack Road, West Nyack, NY 10994-1739

Chorus Setting – I bow adoring

F Horn 1
No. 318

L.J. ROWLANDS
Arr. JOEL COLLIER

Andante $\text{♩} = 72$

p *p* *mp* *p* *mp* *f* *p* *f* *ff* *dim.* *p* *slent.* *rall.*

© 2015 The Salvation Army USA Eastern Territory
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 $\text{♩} = 66$ **5** With motion $\text{♩} = 76$

p *mp* *dim.* *mp* *mp* *accel.* *pp* *cresc.* *a tempo* *f* *p* *pp* *rit.* *Optional ending* *For continuation tenderly (♩ = 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.

© 2015 The Salvation Army USA Eastern Territory
440 West Nyack Road, West Nyack, NY 10994-1739

Chorus Setting – I bow adoring

F Horn 2
No. 318

L.J. ROWLANDS
Arr. JOEL COLLIER

Andante ♩ = 72

9 8 17 8 25

32 3 Bass Trom. 40

50 2

57

68

slent. rall.

p *mp* *f* *ff* *dim.*

© 2015 The Salvation Army USA Eastern Territory
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

2 5 6 11 4 17

21 accel.

a tempo 29 rit. Optional ending For continuation

tenderly (♩ = 66) Sing pp p pp

p *mp* *f* *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.

© 2015 The Salvation Army USA Eastern Territory
440 West Nyack Road, West Nyack, NY 10994-1739

Chorus Setting – I bow adoring

Optional
Baritone B.C.
No. 318

L.J. ROWLANDS
Arr. JOEL COLLIER

Andante $\text{♩} = 72$

4 9 17 25 32 40 50 57 68

p *mp* *p* *mp* *f* *p* *ff* *dim.* *p* *p* *rall.*

© 2015 The Salvation Army USA Eastern Territory
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 $\text{♩} = 66$ 5 With motion $\text{♩} = 76$

5 11 17 21 29

p *mp* *dim.* *p* *mp* *pp cresc.* *f* *p* *pp* *pp*

One
Bass Trom.
Tutti
a tempo
rit.
Optional ending
For continuation
tenderly ($\text{♩} = 66$)
Sing

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.

© 2015 The Salvation Army USA Eastern Territory
440 West Nyack Road, West Nyack, NY 10994-1739

Chorus Setting – I bow adoring

Trombone 1 B.C.

No. 318

L.J. ROWLANDS
Arr. JOEL COLLIER

Andante $\text{♩} = 72$

mp > p

25 Bari. mp

32 p

40 Bari. mp

50 One Bari. mp

57 Tutti mf < f

68 slent. 3 rall.

ff dim. p mp > p

© 2015 The Salvation Army USA Eastern Territory
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 $\text{♩} = 66$

5 With motion $\text{♩} = 76$

p mp mp dim.

11 p mp p mp

17 accel. p mp f

21 pp cresc. f

29 a tempo rit. pp p pp pp

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

Sing pp p pp 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.

© 2015 The Salvation Army USA Eastern Territory
440 West Nyack Road, West Nyack, NY 10994-1739

Chorus Setting – I bow adoring

Trombone 2 B.C.

No. 318

L.J. ROWLANDS
Arr. JOEL COLLIER

Andante $\text{♩} = 72$

9 8 17 8 25 7 32

40 7 50 5 57

68 3

mp > *p* *p* *f* *mf* < *f* *ff* *dim.* *p* *mp* > *p* *rall.*

© 2015 The Salvation Army USA Eastern Territory
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 $\text{♩} = 66$ 5 With motion $\text{♩} = 76$

2 4 11

Bass Trom. 4

Bari. 17 21

29 36 43

mp *p* *mp* *pp* *cresc.* *f* *p* *pp* *pp* *p*

tenderly ($\text{♩} = 66$)

Sing

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.

© 2015 The Salvation Army USA Eastern Territory
440 West Nyack Road, West Nyack, NY 10994-1739

Chorus Setting – I bow adoring

Euphonium B.C.

No. 318

L.J. ROWLANDS
Arr. JOEL COLLIER

Andante $\text{♩} = 72$

p *mp* *f* *ff* *dim.* *p* *p* *rall.*

© 2015 The Salvation Army USA Eastern Territory
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 $\text{♩} = 66$ **5** With motion $\text{♩} = 76$ **11**

Play lower divisi if only one player

p *mp* *mp* *p* *mp* *pp cresc.* *f* *pp* *pp*

a tempo *rit.* *Optional ending* *For continuation*

tenderly ($\text{♩} = 66$)

Sing

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.

© 2015 The Salvation Army USA Eastern Territory
440 West Nyack Road, West Nyack, NY 10994-1739

Chorus Setting – I bow adoring

Tuba

No. 318

L.J. ROWLANDS
Arr. JOEL COLLIER

Andante $\text{♩} = 72$
3 Bass Trom. 9 8 17 8 25

mp *p* *mp*

32 If only one player, play lower divisi 40

p *mp*

50 5 57

f *mp* *f*

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

ff *dim.* *p* *mp* *p*

© 2015 The Salvation Army USA Eastern Territory
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 $\text{♩} = 66$ 2 Bass Trom. 5 With motion $\text{♩} = 76$ 11

mp *mp* *p*

17 21 accel.

p *pp* *cresc.*

a tempo 29 rit. Optional ending For continuation

f *p* *pp*

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.

© 2015 The Salvation Army USA Eastern Territory
440 West Nyack Road, West Nyack, NY 10994-1739

Whatever it May Cost...

Optional
C Instrument
No. 320

JOHN LARSSON
Arr. DOROTHY GATES

Andante e misterioso $\text{♩} = 72$

div. *p*

11 7 19 Solo *mp*

28 Tutti *p* *mf* div.

36 *mf* div.

46 poco agitato Flugel *mf* slent. *mf*

54 *ff* non rall. a tempo *p*

63 *mf* div.

71 *mf* div.

84 *p* div.

Whatever it May Cost...

F Horn 1
No. 320

JOHN LARSSON
Arr. DOROTHY GATES

Andante e misterioso $\text{♩} = 72$

p

11

19

28

p

36

mf

46 poco agitato

mp

54 slent.

mf

ff

non rall.

a tempo

63

71

p

mf

84

p

pp

Whatever it May Cost...

F Horn 2
No. 320

JOHN LARSSON
Arr. DOROTHY GATES

Andante e misterioso $\text{♩} = 72$

p

11

19

28

p

36

mf

46 poco agitato

mp

54 slent.

mf

non rall. a tempo

63

ff

p

71

mf

84

p

pp

Whatever it May Cost...

Optional
Baritone B.C.
No. 320

JOHN LARSSON
Arr. DOROTHY GATES

Andante e misterioso $\text{♩} = 72$

The musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It consists of eight staves of music. The first staff begins with a 3-measure rest, followed by a melodic line starting at measure 11. The second staff continues the melody, with a 28-measure rest. The third staff starts at measure 36 with a melodic line. The fourth staff begins at measure 46, marked 'poco agitato', with a more rhythmic and active melodic line. The fifth staff starts at measure 54, marked 'slent.', with a melodic line. The sixth staff begins at measure 63, marked 'non rall. a tempo', with a melodic line. The seventh staff starts at measure 71 with a melodic line. The eighth staff begins at measure 84 with a 2-measure rest, followed by a melodic line.

3 11 19 28 36 46 poco agitato 54 slent. 63 non rall. a tempo 71 84 2 3 5

p *p* *mf* *mp* *mf* *ff* *mf* *p*

Whatever it May Cost...

Trombone 1 B.C.

No. 320

JOHN LARSSON
Arr. DOROTHY GATES

Andante e misterioso $\text{♩} = 72$

11 Solo *mp*

19

28 36 Tutti *mf*

46 poco agitato *mp*

54 Bass Trom. *mf*

63 71 *ff* *mf*

2

84 *p*

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 2

p

Whatever it May Cost...

Euphonium B.C.
No. 320

JOHN LARSSON
Arr. DOROTHY GATES

Andante e misterioso ♩ = 72

Bari.

11 One

p

19

28 7

Tutti

36

46 *poco agitato*

mp

54 *slent.*

mf

63 7

71

ff *non rall.* *a tempo* *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 $\text{♩} = 72$

If only one player, play lower divisi

11

19

28 36 46 poco agitato

54 slent. mf

63 non rall. a tempo ff 8

71 mf

84 p pp

Rejoice!

Optional
C Instrument
No. 321

GEORGE FREDERICK HANDEL
Arr. DAVID EDMONDS

Grandioso ♩ = 84

Musical notation for the first system, starting with a treble clef and a 4/4 time signature. The tempo is marked 'Grandioso' with a quarter note equal to 84. The music begins with a dynamic marking of *f*. The first measure is followed by a *div.* marking. The system concludes with a double bar line and a 2/4 time signature.

Musical notation for the second system, starting with a treble clef and a 2/4 time signature. The tempo is marked 'molto rit.'. The system includes a measure rest for 14 measures, followed by a *div.* marking. The tempo then changes to 'Vivace' with a quarter note equal to 152. The system concludes with a measure rest for 3 measures, a *Flugel* marking, and a final note.

Musical notation for the third system, starting with a treble clef and a 2/4 time signature. The system begins with a *div.* marking and a measure rest for 22 measures. The music then continues with a dynamic marking of *mf*.

Musical notation for the fourth system, starting with a treble clef and a 2/4 time signature. The system begins with a dynamic marking of *f*. The system includes a measure rest for 35 measures, followed by a *div.* marking. The system concludes with a measure rest for 2 measures and a dynamic marking of *fp*.

Musical notation for the fifth system, starting with a treble clef and a 2/4 time signature. The system includes a measure rest for 39 measures, followed by a measure rest for 47 measures. The music then continues with a dynamic marking of *f*, followed by a *mf* marking.

Musical notation for the sixth system, starting with a treble clef and a 2/4 time signature. The system begins with a dynamic marking of *f*. The system includes a *div.* marking and a measure rest for 57 measures. The music then continues with a *mf* marking, followed by a *f* marking.

Musical notation for the seventh system, starting with a treble clef and a 2/4 time signature. The system begins with a *div.* marking. The system includes a *div.* marking and a measure rest for 73 measures. The music then continues with a *fp* marking, followed by a *f* marking.

Musical notation for the eighth system, starting with a treble clef and a 2/4 time signature. The system begins with a dynamic marking of *f*. The system includes a *div.* marking and a measure rest for 73 measures. The music then continues with a *f* marking, followed by a *div.* marking.

Rejoice!

F Horn 1
No. 321

GEORGE FREDERICK HANDEL
Arr. DAVID EDMONDS

Grandioso ♩ = 84

molto rit.

3
f

14 Vivace ♩ = 152
3
mf

22
mf

35
2
fp < f

39
7
mp

47
mf

57
f

73
f

Rejoice!

F Horn 2
No. 321

GEORGE FREDERICK HANDEL
Arr. DAVID EDMONDS

Grandioso ♩ = 84

molto rit.

3
f

14 Vivace ♩ = 152 22
mf *mf*

f

35 39 47
fp < f *mp*

mf

57
f

fp < f

73
f *mf* *f*

Rejoice!

Optional
Baritone B.C.
No. 321

GEORGE FREDERICK HANDEL
Arr. DAVID EDMONDS

Grandioso ♩ = 84

molto rit.

5

f

14 Vivace ♩ = 152

3

22

mf *mf*

f

35

39

2

3

fp < f *p*

47

mp *mf*

57

f

fp < f

73

f *mf* *f*

Rejoice!

Trombone 1 B.C.
No. 321

GEORGE FREDERICK HANDEL
Arr. DAVID EDMONDS

Grandioso ♩ = 84

Musical staff 1: Bass clef, 4/4 time signature. Starts with a forte (*f*) dynamic. The melody consists of eighth and quarter notes, ending with a half note.

molto rit.

14 Vivace ♩ = 152

Musical staff 2: Bass clef, 2/4 time signature. Starts with a forte (*f*) dynamic. Includes a triplet of eighth notes and a measure with a fermata.

22

Bari.

Musical staff 3: Bass clef, 4/4 time signature. Starts with a mezzo-forte (*mf*) dynamic and ends with a forte (*f*) dynamic. The melody is primarily eighth notes.

35

39

Musical staff 4: Bass clef, 4/4 time signature. Starts with a forte (*f*) dynamic. Includes a measure with a fermata and a dynamic marking of *fp < f*.

47

Bass Trom.

57

Bari.

Musical staff 5: Bass clef, 4/4 time signature. Starts with a mezzo-forte (*mf*) dynamic and ends with a forte (*f*) dynamic. Includes a measure with a fermata.

Musical staff 6: Bass clef, 4/4 time signature. Starts with a forte (*f*) dynamic and ends with a dynamic marking of *fp < f*. The melody features eighth and quarter notes.

73

(div.)

Musical staff 7: Bass clef, 4/4 time signature. Starts with a forte (*f*) dynamic and ends with a forte (*f*) dynamic. Includes a measure with a fermata and a dynamic marking of *mf*.

Rejoice!

Trombone 2 B.C.
No. 321

GEORGE FREDERICK HANDEL
Arr. DAVID EDMONDS

Grandioso ♩ = 84

f

molto rit.

14 Vivace ♩ = 152

3

22

7

35

2

f *fp* <

39

7

47

6

57

f *mf* *f*

3

f *fp* < *f*

73

f *mf* *f*

Rejoice!

Euphonium B.C.
No. 321

GEORGE FREDERICK HANDEL
Arr. DAVID EDMONDS

Grandioso $\text{♩} = 84$ molto rit.

f

14 Vivace $\text{♩} = 152$

mf

22 6

mf ————— *f*

35

39 3 47

p *mp*

mf

57

f

fp ————— *f*

73

f *mp* *mf* *f*

Rejoice!

Tuba
No. 321

GEORGE FREDERICK HANDEL
Arr. DAVID EDMONDS

Grandioso ♩ = 84
Bass Trom.

molto rit.

14 **Vivace** ♩ = 152

22

35

39

47

57

73