

# BAND

NOEL JONES SERIES

**MARCH: EXUBERANCE**

ARTHUR GULLIDGE. TRS. BRIAN HOGG

NJS 1204

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AUSTRALIA  
SOUTHERN  
TERRITORY



# Noel Jones Series

Produced by The Salvation Army Australia Southern Territory  
Creative Arts Department

The Noel Jones Series is designed to meet the demands of a wide range of ensembles; therefore it has been written and arranged for a minimum of five brass players plus percussion. While being designed for smaller ensembles the level of ability and experience required to play the music varies from easy to moderately difficult works.

The addition of extra musicians will create a fuller sound and the use of cued tonal colours will enhance the overall performance of the music.

Additional parts for woodwind and other brass instruments have been included with the score. Some alternative instruments can utilise the appropriate brass part as indicated in the following lists.

| <b>Instrumentation:</b>        | <b>Additional Parts</b> | <b>Alternative Parts</b>                                    |
|--------------------------------|-------------------------|-------------------------------------------------------------|
| <i>(opt.)</i> Soprano Cornet   | Flute/Oboe              |                                                             |
| <b>Part 1:</b> 1st Cornet      |                         | B $\flat$ Clarinet ( <i>1st Cor.</i> )                      |
| <b>Part 2:</b> 2nd Cornet      |                         | B $\flat$ Clarinet ( <i>2nd Cor.</i> )                      |
| 1st Horn                       | 1st F. Horn             | E $\flat$ Alto Sax. ( <i>1st Horn E<math>\flat</math></i> ) |
| <b>Part 3:</b> 2nd Horn        | 2nd F. Horn             | E $\flat$ Alto Sax. ( <i>2nd Horn E<math>\flat</math></i> ) |
| Baritone/Trombone              | B.C. Bar./Trom.         | B $\flat$ Tenor Sax. ( <i>Baritone</i> )                    |
| <b>Part 4:</b> E $\flat$ Bass  |                         | E $\flat$ Baritone Sax.                                     |
| B $\flat$ Bass                 |                         | B $\flat$ Bass Clarinet ( <i>B<math>\flat</math> Bass</i> ) |
|                                | B.C. Tuba               | String Bass ( <i>B.C. Tuba</i> )                            |
| <i>(opt.)</i> Bass Trombone    |                         | Bassoon ( <i>Bass Trom. or Tuba</i> )                       |
| <b>Part 5:</b> Euphonium       | B.C. Euphonium          |                                                             |
| Percussion 1 Drums/Kit         |                         |                                                             |
| Percussion 2 Auxiliary & Tuned |                         |                                                             |

## March: Exuberance (NJS1204) Medium

Arthur Gullidge  
Transcribed B. Hogg

Originally published in Triumph Series this Gullidge March will be well known and it is presented here, in the NJS, in the hope that it will provide a useful addition to the repertoire of smaller ensembles.

The construction of **Exuberance** is classic Gullidge; strong melodic lines accompanied by equally robust harmony. The use of the minor key for the opening section adds extra strength to the harmony while the second section (*In My Heart There Rings A Melody*) moves easily into the relative major.

The bold, angular bass melody provides a contrast to the final, trio, section. Simple yet profoundly elegant in its construction the composer's skills are ably demonstrated in the two melodic ideas perfectly balanced as counterpoint to each other.

Little difficulty will be encountered in the preparation of this work, though the 1<sup>st</sup> Cornet and Euphonium will need to be agile in their approach to the first half of the march. Ensure that the dotted rhythm at 27 is evenly measured and matched throughout the band.

For those familiar with the march the four bars before 57 are presented as they are in the original; players will need to be aware of where to go before they attempt to negotiate this section.

*The Creative Arts Department expresses its thanks to SP&S for allowing us to re-score Exuberance.*

# The Salvation Army Australia Southern Territory

Noel Jones Series (NJS1204)

## Exuberance

Arthur W. Gullidge (1909-1942)

Trs. Brian Hogg

**Allegro con brio** ♩ = 120

The musical score is arranged for a brass band. It includes parts for Soprano Eb (optional), 1st and 2nd Cornet Bb, 1st and 2nd Horn Eb, Baritone Bb/Trombone Bb, Bass Trombone (optional), Euphonium Bb, Bass Eb, Bass Bb, Percussion 1, and Cymbals. The key signature is two flats (Bb and Eb), and the time signature is 2/4. The tempo is marked 'Allegro con brio' with a quarter note equal to 120 beats per minute. The dynamic marking 'ff' (fortissimo) is used throughout. The score consists of 8 measures. The percussion part includes S.D. (Snare Drum) and B.D. (Bass Drum) in the first measure, and C.C. (Cymbal) in the fifth measure.

9

Musical score for Exuberance, measures 9-16. The score is in 3/4 time with a key signature of two flats. It features six systems of staves. The first system has three staves (treble, treble, bass). The second system has four staves (treble, treble, bass, bass). The third system has four staves (treble, treble, bass, bass). The fourth system has two staves (treble, bass). The fifth system has two staves (treble, bass). The sixth system has two staves (treble, bass). Dynamics include mp, f, and Bass. Performance markings include slurs, accents, and repeat signs.

Musical score for Exuberance, page 18. The score consists of 11 staves. The top staff is the melody, followed by four pairs of staves for strings (Violins I, Violins II, Violas, and Cellos/Double Basses). The bottom two staves are for the piano. The music is in 4/4 time with a key signature of two flats. It features a first and second ending. Dynamics include forte (*f*) and piano (*p*). Performance instructions include "play" for the bass and "v" for accents. The score includes various musical notations such as slurs, ties, and repeat signs.

The musical score is arranged in three systems, each with two staves. The first system consists of three staves (treble, alto, and bass clefs). The second system consists of two staves (treble and bass clefs). The third system consists of two staves (treble and bass clefs). The music is in 4/4 time and B-flat major. The dynamic marking *mf* is present at the beginning of each system. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A first ending bracket is present at the end of the first system.