

BAND

NOEL JONES SERIES

MARCH: WELLINGTON SOUTH

NOEL JONES

NJS 1501

WWW.SALVATIONARMY.ORG.AU/CAD

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.

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

March: Wellington South

(NJS1501) Medium

Noel Jones

Noel has, in his own inimitable way, penned a new march which is sure to find favour with musicians and listeners alike.

This march features a song by the late Colonel John Hocking (1903-1972) which has been used over recent years by Lionel Wood. The song; **I Do Believe** dates

I Do Believe

Words & Music: John Hocking

5 A Sal - va - tion Sold - ier, from a litt - le Ar - my

9 Corps_ went a - long to the meet - ing where the com rades num - bered

13 four. He_ felt so much dis - heart - ened, he found it hard to

17 sing, 'till the com rades struck the chor - us that made the raf - ters

ring. I do be - lieve! Yes! I do be -

21 lieve! Faith seems the sweet - est when the way is

Mount - ains are Mole hills

25 dark - est, whe - n you_ be - lieve

back to the early 1950's and is in a familiar 'comic' story - song style. (the melody and first verse are printed here). The other more well-known melody is **Give To Jesus Glory** which Noel has presented here in 6/8.

Clarity of articulation and a well-measured pulse will be needed to present a convincing interpretation of the music.

The Salvation Army Australia Southern Territory

Noel Jones Series (NJS1501)

March: Wellington South

Noel Jones

Allegro con spirito ♩ = 112

5

The musical score is arranged for a brass band and includes the following parts:

- Soprano Eb (optional)
- 1st Cornet Bb
- 2nd Cornet Bb
- 1st Horn Eb
- 2nd Horn Eb
- Baritone/Trombone Bb
- Bass Trombone (optional)
- Euphonium Bb
- Bass Eb
- Bass Bb
- Glockenspiel
- Percussion II

The score is in 2/4 time and features a key signature of two flats (Bb and Eb). It includes dynamic markings such as *f* (forte), *mp* (mezzo-piano), and *f* (forte) throughout. A first ending bracket is present at the end of the piece. The percussion part includes specific instructions for S.D. (Snare Drum) and S.C. (Snare Cymbal) at the beginning, and B.D. (Bass Drum) later in the piece.

Musical score for measures 17-24 of the march 'I do believe'. The score is written for a full band and includes the following parts:

- Flute 1:** Measures 17-18 are rests. Measures 19-20 have a melodic line starting on G4, marked *mf*. Measures 21-22 continue the melody. Measures 23-24 have a melodic line starting on G4, marked *mf*.
- Flute 2:** Measures 17-18 are rests. Measures 19-20 have a melodic line starting on G4, marked *mf*. Measures 21-22 have a rhythmic accompaniment. Measures 23-24 have a melodic line starting on G4, marked *mf*.
- Clarinet:** Measures 17-18 are rests. Measures 19-20 have a melodic line starting on G4, marked *mf*. Measures 21-22 continue the melody. Measures 23-24 have a melodic line starting on G4, marked *mf*.
- Trumpet 1:** Measures 17-18 are rests. Measures 19-20 have a melodic line starting on G4, marked *mf*. Measures 21-22 continue the melody. Measures 23-24 have a melodic line starting on G4, marked *mf*.
- Trumpet 2:** Measures 17-18 are rests. Measures 19-20 have a melodic line starting on G4, marked *mf*. Measures 21-22 continue the melody. Measures 23-24 have a melodic line starting on G4, marked *mf*.
- Trumpet 3:** Measures 17-18 are rests. Measures 19-20 have a melodic line starting on G4, marked *mf*. Measures 21-22 continue the melody. Measures 23-24 have a melodic line starting on G4, marked *mf*.
- Trumpet 4:** Measures 17-18 are rests. Measures 19-20 have a melodic line starting on G4, marked *mf*. Measures 21-22 continue the melody. Measures 23-24 have a melodic line starting on G4, marked *mf*.
- Trumpet 5:** Measures 17-18 are rests. Measures 19-20 have a melodic line starting on G4, marked *mf*. Measures 21-22 continue the melody. Measures 23-24 have a melodic line starting on G4, marked *mf*.
- Trumpet 6:** Measures 17-18 are rests. Measures 19-20 have a melodic line starting on G4, marked *mf*. Measures 21-22 continue the melody. Measures 23-24 have a melodic line starting on G4, marked *mf*.
- Baritone:** Measures 17-18 are rests. Measures 19-20 have a melodic line starting on G4, marked *mf*. Measures 21-22 continue the melody. Measures 23-24 have a melodic line starting on G4, marked *mf*.
- Tuba:** Measures 17-18 are rests. Measures 19-20 have a melodic line starting on G4, marked *mf*. Measures 21-22 continue the melody. Measures 23-24 have a melodic line starting on G4, marked *mf*.
- Bass Drum:** Measures 17-18 are rests. Measures 19-20 have a rhythmic pattern. Measures 21-22 continue the pattern. Measures 23-24 have a rhythmic pattern.
- Cymbal:** Measures 17-18 are rests. Measures 19-20 have a rhythmic pattern. Measures 21-22 continue the pattern. Measures 23-24 have a rhythmic pattern.
- Glockenspiel:** Measures 17-18 are rests. Measures 19-20 have a melodic line starting on G4, marked *mf*. Measures 21-22 continue the melody. Measures 23-24 have a melodic line starting on G4, marked *mf*.

The musical score for page 34 of the Wellington South March is arranged in six systems. The first system contains three staves, the second and third systems each contain two staves, and the fourth and fifth systems each contain one staff. The sixth system contains two staves. The music is written in a key signature of two flats and a 2/4 time signature. The dynamic marking *mf* (mezzo-forte) is used throughout. Accents are placed over various notes in the first and second staves of each system. The notation includes various note values, rests, and phrasing slurs.

Musical score for Wellington South March, page 41. The score consists of seven systems of staves. The first system has three staves, the second and third have two staves each, and the fourth through seventh have one staff each. The music is in 2/4 time with a key signature of two flats. The dynamic marking 'mp' is present in the right-hand staves of each system.

49

The musical score is arranged in seven systems. The first six systems each consist of two staves (treble and bass clef). The seventh system is a single staff with a percussion clef. The music is in 2/4 time and B-flat major. Dynamics include *f* and *ff*. The score shows a progression of notes and rests across the systems, with some notes beamed together and some measures containing rests.

This musical score consists of seven systems of staves. The first system includes a vocal line and three instrumental staves. The second system includes two instrumental staves, with the word "play" written above and below the upper staff. The third system includes a vocal line and a bass line. The fourth system includes a vocal line. The fifth system includes a vocal line and a bass line. The sixth system includes a vocal line and a bass line. The seventh system includes a vocal line and a bass line. The score features various musical notations such as rests, notes, beams, slurs, and dynamic markings. The dynamic markings are *mf* (mezzo-forte) and *f* (forte). The key signature is B-flat major, and the time signature is 4/4.

The musical score is arranged in a standard orchestral format with the following parts and dynamics:

- Piano:** Starts at *ff* in measure 81, then *f* in measure 84, and *mf* in measure 87.
- Strings:** *f* in measure 84, *mf* in measure 87.
- 2nd Cor. (2nd Corneet):** *f* in measure 84, *mf* in measure 87.
- Bar./Trom. (Baritone/Trombone):** *ff* in measure 81, *mf* in measure 87.
- Woodwinds (Flute, Clarinet, Bassoon):** *ff* in measure 81, *mf* in measure 87.
- Brass (Trumpet, Trombone):** *ff* in measure 81, *mf* in measure 87.
- Percussion:** *f* in measure 84, *mf* in measure 87.

The score includes various musical notations such as slurs, accents, and dynamic markings. The key signature is B-flat major (two flats), and the time signature is 4/4.

97

This musical score consists of eight staves. The first seven staves are arranged in pairs, with the top staff of each pair in treble clef and the bottom staff in bass clef. The eighth staff is a single bass clef staff. The music is in a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The score begins at measure 97. The first six measures of each pair of staves feature a melody in the upper voice with a long note followed by a quarter note, and a bass line with a half note followed by a quarter note. The seventh measure of each pair is a rest. The eighth measure of each pair features a melody in the upper voice with a quarter note followed by an eighth note, and a bass line with a quarter note followed by an eighth note. The eighth staff is a single bass clef staff with a melody in the upper voice and a bass line. The score ends at measure 104. Dynamics include *f* (forte) and *mf* (mezzo-forte). There are also accents and slurs.

This musical score consists of eight staves. The top three staves are for woodwinds (flute, clarinet, and saxophone), each with a treble clef and a key signature of three flats. The next three staves are for strings (violin I, violin II, and viola), each with a treble clef and a key signature of three flats. The fourth staff is for the bass line, with a bass clef and a key signature of three flats. The fifth and sixth staves are for the first and second trumpets, both with a treble clef and a key signature of three flats. The seventh staff is for the trombone, with a bass clef and a key signature of three flats. The eighth staff is for the tuba, with a bass clef and a key signature of three flats. The score includes various musical notations such as slurs, accents, and dynamic markings. The woodwinds and strings are marked with *mp cresc.* and *tr* (trills). The trumpets and trombone are marked with *mp*. The tuba is marked with *mp*. The score is in 2/4 time and features a variety of rhythmic patterns and melodic lines.

113

tr

ff

f

ff

f

ff

f

mf cresc.

ff

f

ff

f

mf cresc.

ff

f

ff

f

cresc.

f

This musical score consists of eight systems of staves, each system containing two staves. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and ties. The score features several melodic lines with phrasing slurs and dynamic markings. The eighth system includes a double bar line and a key signature change to two flats (B-flat, E-flat). The music concludes with a final cadence in the eighth system.

Musical score for Wellington South March, page 129. The score consists of 11 systems of staves. The first system has three staves, the second and third have two, and the remaining six have one. The music is in 2/4 time with a key signature of three flats. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include 'ff' (fortissimo) and accents. The score concludes with a double bar line.