

Creative Arts  
DEPARTMENT

# BAND

ARTHUR GULLIDGE SERIES

JESUS IS ALIVE

R. KENOLY - ARR: LINDSAY STOW

AGS 1604

[WWW.SALVATIONARMY.ORG.AU/CAD](http://WWW.SALVATIONARMY.ORG.AU/CAD)

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

## Song Arrangement: Jesus Is Alive

(AGS1604) Difficult

### Lindsay Stow

Rhythm and clean, accurate articulation will be essential to any performance of this piece. The energy of the original song by Ron Kenoly is maintained by the rhythmic drive of the kit part and the accompanying brass parts.

The style is more Rock than March; so while the melodic parts, that are without articulations, can be interpreted in a legato fashion the unmarked accompaniments need to be rhythmical and clearly articulated. Accents (>) can be long while staccatos can be short with a slight ‘accent’; ^ marcato accents need to have a definite start and finish .... not too short, not too long.

Above all this is a song of joy and assurance which the music needs to portray.

**The Salvation Army Australia Southern Territory**  
Arthur Gullidge Series (AGS1604)

Ron Kenoly  
arr. Lindsay Stow

Energico  $\text{♩} = 152$

**Jesus Is Alive**

(6)

The musical score consists of ten staves of music for the following instruments:

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

The score is in common time (indicated by a '4') and major key (indicated by a sharp sign). The tempo is Energico ( $\text{♩} = 152$ ). Measure 6 begins with dynamic *f*. The Flugel Horn part has a dynamic marking of *mf* with the instruction "Flug.". The Bass Trombone part has a dynamic marking of *mf*. The Percussion part includes a section marked "H.H." (hourglass) and ends with a dynamic marking of *mf*.

"Jesus is Alive" by Ron Kenoly © 1987 Integrity's Hosanna! Music

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8

A musical score page featuring six staves of music. The top three staves are in treble clef, the fourth staff is in bass clef, and the bottom two staves are in double bass clef. The key signature is two sharps. Measure 8 begins with a rest followed by eighth-note patterns. The first staff has a dynamic marking 'ff' (fortissimo) over a sixteenth-note run. The second staff features eighth-note pairs. The third staff has eighth-note pairs with some grace notes. The fourth staff has eighth-note pairs. The fifth staff has eighth-note pairs. The sixth staff has eighth-note pairs. The bass staves continue the eighth-note patterns established in the previous measures. The double bass staves show sustained notes and eighth-note patterns. The page number '8' is at the top left, and a rehearsal mark '(4)' is at the bottom center.

15

A page of musical notation for a string quartet, featuring six staves of music. The notation includes various dynamics such as *f*, *mf*, and *p*, as well as performance instructions like "play" and "Flug.". The music consists of measures of sixteenth-note patterns, eighth-note chords, and sustained notes.

20

A musical score page featuring six staves of music. The top staff is for a treble clef instrument, likely flute or oboe, with dynamic markings 'mf' and 'cresc.'. The second staff is also for a treble clef instrument, with 'mf' and 'cresc.' markings. The third staff is for a bass clef instrument, with 'cresc.' markings. The fourth staff is for a treble clef instrument, with 'cresc.' markings. The fifth staff is for a bass clef instrument, with 'cresc.' markings. The bottom staff is for a bass clef instrument, with 'cresc.' markings. The page number '22' is at the top left, and a rehearsal mark '(4)' is at the bottom center.

29

34

36

*f*

(4) (5) (8) (9)

43

48

A page from a musical score featuring six staves of music. The top five staves are for the orchestra, each with a treble clef and a key signature of two sharps. The bottom staff is for the piano, with a bass clef. Measure 43 begins with dynamic marks 'f' in the first, third, and fifth staves. The music consists of various note patterns, including eighth and sixteenth notes, with slurs and grace notes. Measure 44 starts with a dynamic 'f' in the fourth staff. The piano part in measure 44 includes a tempo marking '(12)' above the staff and a dynamic 'f' below it. Measures 45-46 show the piano part continuing with a dynamic 'f' and a tempo marking '(13)' above the staff. The score concludes with a final dynamic 'f' in the piano staff.

A musical score page featuring ten staves of music. The key signature is A major (three sharps). The music consists of ten measures. Measures 1-4 show various rhythmic patterns with eighth and sixteenth notes. Measures 5-8 feature sixteenth-note patterns with grace marks. Measure 9 contains a bassoon part with sixteenth-note patterns and grace marks. Measure 10 concludes with a bassoon part. Measure numbers 4 and 8 are labeled at the bottom of their respective staves. Measure 10 includes dynamics such as *f*, *mf*, and *p*.

57

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

(1)

(5)

cresc.

cresc.