

# BAND

NOEL JONES SERIES

**SONG ARRANGEMENT: THERE WILL BE GOD**  
**ARR. JARED PROELLOCKS**

NJS 1201

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AUSTRALIA  
SOUTHERN  
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# 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		

## Song Arrangement: There Will Be God (NJS1201) Medium

Jared Proellocks

We are pleased to present this arrangement by a new arranger to the Noel Jones Series; Jared Proellocks, a young Salvationist from Carindale Corps in Queensland.

Jared has presented us with a full sounding arrangement quite appropriate for the words associated with the music yet there is ample room for soloists to be expressive. Maintaining a full tone quality throughout the piece will enhance the performance.

Jared has provided the following notes for his arrangement....

This piece, written by Joy Webb and performed by The Joystings, revolves around the unending love and presence of God.

Be careful that the moving quavers in the secondary parts are not played too short or staccato, particularly at the end of phrases. Ensure that the melody, as marked, is played with expression (*the phrases may like to be extended*).

Allow the Euphonium to 'sing' over the rest of the band at bar 27. Finally, let the band swell into the final setting (*bar 51*), and ensure a grand finish, keeping in mind the associated words of '*there will be hope, there will be love, there will be God*'.

We trust that this new setting will be used to great effect in proclaiming the simple truth; ...There Will Be God!

*There Will Be God* was originally published in *Musical Salvationist* January 1970

# The Salvation Army Australia Southern Territory

Noel Jones Series (NJS1201)

## There Will Be God

Joy Webb  
arr. Jared Proellocks

**Maestoso** (♩ = 80)

**5** **Andante con espressivo** (♩ = 78)

The score is 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 Bb / Trombone Bb
- Bass Trombone (optional)
- Euphonium Bb
- Bass Eb
- Bass Bb
- Kit
- Percussion (C.C.)

Dynamic markings include *ff*, *mf*, *mp*, and *p*. Performance instructions include *Solo*, *1st. Horn*, *Bari.*, and *Eb Bass*. The score is in 4/4 time and features a key signature of one flat.



First system of musical notation (measures 15-21). It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a dynamic marking of *p*. The middle and bottom staves are in treble clef with a dynamic marking of *mf*. The bottom staff has a dynamic marking of *mp* starting at measure 16.

Second system of musical notation (measures 22-28). It consists of two staves in treble clef with a key signature of one sharp (F#). Both staves have a dynamic marking of *mp*.

Third system of musical notation (measures 29-35). It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a dynamic marking of *mp*. The bottom staff is in bass clef with a key signature of one flat (Bb) and a dynamic marking of *mp*.

Fourth system of musical notation (measures 36-42). It consists of one staff in treble clef with a key signature of one sharp (F#) and a dynamic marking of *mf*.

Fifth system of musical notation (measures 43-49). It consists of two staves in treble clef with a key signature of one sharp (F#). Both staves have a dynamic marking of *mp*.

Sixth system of musical notation (measures 50-56). It consists of two staves. The top staff has a dynamic marking of *mp* and performance instructions: "(4)" above measure 50, "(8)" above measure 54, and "To Cym." below measure 50. The bottom staff has a dynamic marking of *mp* and contains rests.

Musical score for measures 22-27, first system. The system consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of two flats (Bb). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include piano (*p*) in the later measures.

Musical score for measures 22-27, second system. The system consists of two staves in treble clef with a key signature of one sharp (F#). The music continues with similar rhythmic patterns as the first system, with piano (*p*) dynamics indicated.

Musical score for measures 22-27, third system. The system consists of two staves in treble clef with a key signature of one sharp (F#). The music continues with similar rhythmic patterns as the first system, with piano (*p*) dynamics indicated.

Musical score for measures 22-27, fourth system. The system consists of two staves in treble clef with a key signature of one sharp (F#). The top staff features a melodic line with a 'Solo' marking and *mf* dynamics. The bottom staff provides accompaniment with piano (*p*) dynamics.

Musical score for measures 22-27, fifth system. The system consists of two staves in treble clef with a key signature of one sharp (F#). The music continues with similar rhythmic patterns as the first system, with piano (*p*) dynamics indicated.

Musical score for measures 22-27, sixth system. The system consists of two staves in bass clef with a key signature of two flats (Bb). The top staff is marked 'C.C.' and the bottom staff is marked 'Glockenspiel'. The music includes rests and notes, with piano (*p*) dynamics indicated.