

BE STILL

No. 213

PERCUSSION II

Andante ♩ = 76

DAVID J. EVANS
arr. RAY STEADMAN-ALLEN

3 5

10 21 Tri. 3

4 30 2 S.D. mp

mf 3 37 2

40 4 6

cresc. poco a poco

8 10

12 50 14

16 53

mp p

rall. Tri. L.C.

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No. 1784
PERCUSSION

FESTIVE MARCH — BOUNTY DOWN

HOWARD DAVIES

Moderato ritmico

A Tri. *mp* B

C *f*

D Tamb. *f* Soft stick on L.C. Snares off *mp* (mp)

E Snares on *mf* Tri. *mf*

F L.C. (or clash cymbals) Wood Block *mp* *cresc.* *f* *con forza*

G Jubiloso *ff* *f* *mp* *f* *riten.* *fp* *ff*

*For "band introduction" purposes, the bass drum may be used solo for additional first 4 bars.

No. 1074 FESTIVAL ARRANGEMENT—DANCE BEFORE THE LORD
 PERCUSSION

Allegro vivace $\text{♩} = 164$

PETER GRAHAM

The musical score is written in bass clef with a 2/4 time signature. It consists of five systems of music, each with measure numbers in boxes. The instruments and dynamics are as follows:

- System 1 (Measures 1-15):** L.C. (Measures 1, 7, 8, 15), Tamb. (Measures 23, 8, 8, 23), B.D. (Measures 23, 8, 8, 23). Dynamics: *f*.
- System 2 (Measures 16-30):** Clash Cym. (Measures 39, 1, 1, 39). Dynamics: *ff*.
- System 3 (Measures 31-45):** S.D. (Measures 57, 7, 7, 57), Rim (Measures 65, 7, 7, 65), Clash Cym. (Measures 73, 1, 1, 73). Dynamics: *ff*, *sfz*, *mf*.
- System 4 (Measures 46-60):** S.D. (Measures 81, 9, 9, 81), Cym. (Measures 93, 6, 6, 93). Dynamics: *mf*.
- System 5 (Measures 61-105):** L.C. (Measures 100, 5, 5, 100). Dynamics: *p cresc.*, *f*.

Other markings include accents (>) and slurs.

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No. 1075
PERCUSSION

HYMN TUNE ARRANGEMENT—CHURCHBURY

RICHARD PHILLIPS

To Coda
2nd time

Andante $\text{♩} = 100$

L.C. *mf* [5] ♩ [7] ♩ [13] ♩ [5]

mp [13] ♩ [5] ♩ *mp* ♩ *mf*

[24] 8 [32] 7 [39] 4 D. ♩ ♩ CODA 3 Timp. *mf* [47] Clash Cym. 2 L.C. **molto rall.**

[61] Clash cym. 4 rall. **Meno mosso** L.C. *pp*

Maestoso [51] **a tempo** 6 L.C. *f* *trmm* [61] Clash cym. 4 rall. **Meno mosso** L.C. *pp*

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FESTIVAL ARRANGEMENT—DANCE BEFORE THE LORD (continued)

[117] 15 Tamb. [133] B.D. *f* 2 4 6 8

[141] 10 12 1 2 [150] 1 L.C. **Dampen** *ff* B.D. *pp*



HAPPY SONG

PERCUSSION 1

Timpani

(We're an Army Fighting)

Andrew Barrington (ASCAP)

Allegro spiritoso (♩ = 132)

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of 72 measures, divided into systems of five lines each. The score includes various dynamics and articulations:

- Measures 1-6: *f secco*
- Measure 7: *mp*
- Measures 8-15: *f*
- Measure 16: *mf*
- Measures 17-24: *mf*
- Measures 25-30: *f*
- Measures 31-35: *f*
- Measures 36-40: *p*
- Measures 41-45: *mf*
- Measures 46-50: *p*
- Measures 51-55: *f*
- Measures 56-61: *f*
- Measures 62-66: *f*
- Measures 67-71: *mf cresc.*
- Measures 72-76: *ff*

Rehearsal marks are indicated by boxed numbers: 7, 16, 24, 31, 41, 47, 51, 55, 63, 70.

PERCUSSION 2

Snare Drum, Bass Drum
Sus. Cymbal, Triangle
Mark Tree, Hi-Hat
Woodblock

HAPPY SONG

(We're an Army Fighting)

Andrew Barrington (ASCAP)

Allegro spiritoso (♩ = 132)

S.D.
B.D.
f S.C. - Stick, choked

7 (choke)
mp *mf*

13 *f*

19 Triangle
(let all ring)
mf

24

26 *f*

31

32 Tri. Mark Tree Hi-Hat - closed Woodblock (H.H.) S.D.
f > *p*

38 *ff* **S.D.** *mf* B.D. S.C. - Stick, choked

41

43 *p*

47

51 S.C. - Soft yarn mallets
mf *p* *cresc.* *f*

55

61 *f*

63

67 *mf* *cresc.* S.C. - Stick, choked

70

72 *ff*

MUABE2341

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No. 273

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PERCUSSION

TONE POEM—THE KINGDOM TRIUMPHANT

ERIC BALL

Andante e solenne
S.D.

A Animato

Timps. F & Bb (or B.D.)
pp

LC. ff p < ff p < ff

dim.

B Poco più mosso

1 2 1 1 C

pp LC. ff p < ff

poco rall.

C

dim. pp LC. ff

con espress.

1

dim. mp Ch. F to D B \flat to A pp cresc. ff LC. rall. dim. (Timp.)

E Poco lento

1 4 1 5 F 2 1 4 1 3 G 2

pp Timp. Ch. D to C A to B \flat

1 5 1 2 H 11 1 2 2 Tri. 1 2

ppp ppp

Tri. 2 **I Più mosso**

ppp fpp LC. mf f

K

LC. ff LC. ff > p cresc. ff Timp. (or S.D.) ffp < ff < mf

a tempo

rall. **L Poco lento**

1 26 M 1 3

fff B.D. L.C. ppp Ch. C to D \flat B \flat to A \flat pp cresc. f LC. LC. mf rit. **N Lento e nobilmente**

LC. Timp. (or B.D.) Timp. ff

LC. Tri. 1 1 p mp

O rall.

mf mf < ff

Adagio

2

LC. LC. Timp. ff

Nothing But
The Blood

- Perc.

Tacet

No. 1070
PERCUSSION

MEDITATION—SACRAMENT

Andante $\text{♩} = 76-84$

KENNETH DOWNIE

9 [10] 5 L.C. (soft sticks) p [36] Con moto 3 L.C. (soft sticks) mp [44] a tempo 3 rit. Timp. p [47] 2 [32] 3 rit. Tri. p

mf [56] S.D. pesante 3 ttrmf [70] Teneramente 3 L.C. [63] con moto 3 p [94] Allargando 1 [76] 6

mf [82] Con moto 4 ff [90] 2 4 6 8 Timp. ttrmf [94] Allargando 8 4

mf [100] 2 4 6 8 Timp. ttrmf [108] 2 4

mf poco accel. S.D. L.C. [121] 1 f Clash cym. Fall. Timp. ttrmf [113] poco rit. a tempo 1 rit. 3 p

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MARCH - SOLDIERS OF CHRIST

PERCUSSION

GEORGE MARSHALL

Allegro ♩ = 116

S.D.
B.D.
ff

6 **A**
mf

11 *f*

16 1. **B** 2.
mf *f*

21 1.
mf *f*

26 2.

30 **C**
ff

35 3 3 1. 2. *Fine*

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2

PERCUSSION

D

40

mf

45

49

54

58

E

4

f

66

F

ff

70

75

80

D.C.

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MARCH - THE RED SHIELD

PERCUSSION

H.C.GOFFIN

Allegro $\text{♩} = 112$

The musical score is written for two drum parts: S.D. (Snare Drum) and B.D. (Bass Drum). The key signature has one sharp (F#) and the time signature is 2/4. The score is divided into measures, with measure numbers 12, 23, 34, 44, 54, 64, 73, 84, 94, 104, 117, and 127 marked. The score includes various dynamics such as *ff*, *p*, *p-f*, and *p-mf*. It features several repeat sections labeled A, B, C, D, E, F, and G. Section A (measures 12-22) starts with *ff* and ends with *p*. Section B (measures 34-43) starts with *p-f*. Section C (measures 54-63) starts with *p*. Section D (measures 73-83) is marked *Fine*. Section E (measures 84-93) starts with *p-mf*. Section F (measures 104-116) starts with *ff*. Section G (measures 117-126) starts with *ff*. The score concludes with a *D.C.* (Da Capo) instruction at measure 127. Performance instructions include *Sus. cym.* (Sustained Cymbal) and *ff* (fortissimo).

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No. 905
PERCUSSION
Allegro
The Salvation Army Brass Band Journal (Triumph Series)
Salvationist Publishing & Supplies Ltd., Judd St., London, WC1H 9NN
MARCH — REGENT HALL YOUNG PEOPLE
LESLIE CONDON

The musical score is written for Percussion and consists of several staves. It begins with a 4/4 time signature and an 'Allegro' tempo marking. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf* (mezzo-forte), *ff* (fortissimo), and *mp* (mezzo-piano) are used throughout. Section markers A, B, C, and D are placed at specific points in the music. A 'subito' marking indicates a sudden change in dynamics. The score concludes with a 'Fine' marking and a repeat sign. The copyright notice at the bottom left reads: © 1985 S. P. & S. Ltd.

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PERCUSSION

MARCH — SOUTHDOWN

Allegro con brio

Captain R.V. STEADMAN-ALLEN