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THE MUSIC OF ERIC BALL (1903-1989)
A COMPLETE CATALOGUE, WITH A
COMMENTARY ON HIS LIFE AND WORK

DENNIS JOHN TAYLOR

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THE MUSIC OF ERIC BALL (1903-1989)
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The main part of the thesis is a complete catalogue of the music of Eric Ball, published and unpublished. The catalogue is in four sections, as follows:

- A. BRASS BAND (SACRED AND SECULAR)
- B. VOCAL (CHORAL AND SOLO)
- C. ENSEMBLE AND SOLO INSTRUMENTAL
- D. UNPUBLISHED WORKS

Following the catalogue there are two indexes, one an alphabetical index of first lines and titles, the other an index of works according to type.

There is a biography of Ball which endeavours to present the man behind the music, and to give an understanding of the output he gave to the music field in which he worked. The greatest influence upon his life was the Salvation Army, which gave him his roots in Christian living, also it was his training ground musically. The biography shows his contribution to the secular brass band movement, as a band-trainer, conductor, editor, adjudicator as well as his composition skills.

The catalogue is preceded by Chapter 1 and gives an account of Ball's life which incorporates much newly-discovered information.

Chapter 2 provides a survey of his music.

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I am grateful to Peter Cooke who gave me material to use from the book he was writing on Eric Ball.

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PART I



CHAPTER ONE

THE LIFE OF ERIC BALL

There have been a number of leading figures in the brass band movement this century, and Eric Ball has an important place in this gallery of musicians. As a composer he set new standards for band music, especially in the use of colour, because the brass band it is sometimes said, lacks colour variety due to the similarity of the instruments. He achieved a range of colours and shade both within the Salvation Army and in the secular world of music. As a conductor he helped to raise the standards of performance, by his initial teaching and interpretation of the music. As editor, adjudicator and writer he contributed much to the rising popularity of brass bands. He was a man who combined persuasive charm with strong Christian beliefs, and this opened up the way for a strong influence in every aspect of life in which he was concerned.

The purpose of this thesis is to provide a complete catalogue of all his musical compositions, sacred and secular, instrumental and vocal. To put this catalogue into context I have provided two preliminary chapters, one giving a broad account of his life, the other a survey of his music. The opening biographical chapter, while it is indebted to some degree to Peter Cooke's book¹ on

1 Peter Cooke; *Eric Ball, The Man and his Music* (Baldock, 1991), 24.

the composer, also contains much material from sources not used in this book, including interviews and letters from persons who knew the composer.

Family background and childhood

Eric Walter John Ball was born at Kingswood, near Bristol, on Saturday, 31 October 1903. To the best of our knowledge, Ball's grandparents were natives of the Bristol area, and their roots were in the population of poor people who earned meagre wages in the local manufacturing industries of hat making and shoe making. Grandfather Daniel Ball kept a smallholding of three or four acres, and grew vegetables to distribute to shopkeepers. He and his wife Esther had sixteen children. John Daniel, the eldest, and a grocer by trade, met a young Salvation Army Officer, Mabel Lily Bryan, when she was appointed to Kingswood Corps in Bristol. She was born in the Aston district of Birmingham into a family of Baptists, and she, with some of her sisters, and a brother, joined the Salvation Army and subsequently she was trained to become a Salvation Army Officer. John Ball and Mabel Bryan were married in St George's Parish Church, Bristol on 25 December 1902. After their marriage they continued to be members of the Salvation Army, a movement that was both evangelical and deeply involved in the social welfare of the population. The Salvation Army came into being when its founder, the Reverend William Booth, resigned from the Methodist New Connexion in 1862 on his accepting an invitation to lead a tent mission in the Whitechapel Road of East London. The movement was

formally established in 1865.

Eric Ball was the eldest son of John and Mabel; he had two other brothers, Harold who was born in 1908, and Donald in 1919.

Early days

Eric's mother had a brother Walter who took the young boy to concerts, and gave him his first introduction to good music. His uncle George (his father's brother) was a pianist, who made a living by playing in the local public houses, and taught him to improvise at the keyboard, a skill which in later years Ball used with great effect as he improvised gospel songs in Salvation Army meetings and festivals. 'Both my mother and father,' says Eric, 'had a keen appreciative sense of music' and the father jocularly recalled the fact that many years ago he served for a time as a church organ-blower.²

These early days were not stable times for Ball, owing to the fact that his father could not settle in one place for long, so that by the age of fourteen he and his family had moved fourteen times. Unfortunately these years are not documented very well, and it is difficult to give exact dates as far as the sojourns were concerned. The move from Kingswood to Godalming in Surrey occurred when Ball was about ten years of age, in the year 1913. It must have been about this time that he was unable to attend

2 Eric Ball, 'The Music Editorial Department',
The Bandsman and Songster, 5 July 1930, 210

the Salvation Army because the family did not reside near a corps, so he attended the local Methodist Church. A local Anglican church organist, (whose name is unknown) a retired teacher, not only gave him piano lessons, but taught him mathematics along with some harmony and counterpoint. This teacher inspired him with the desire to become a cathedral organist. Ball once said in an interview, 'As a youngster I wanted to be a cathedral organist, but the Lord intervened in another way, and my main career has been in brass bands, and in choral music'.³

By the time the first World War had commenced Eric's parents had moved nearer London, and here the young lad played the cornet in the Young People's Band at Ealing Corps.⁴ When the family moved to Erith in Kent, Ball joined the Senior Band, and played trombone. While residing in this area he continued organ studies at the Holy Trinity Church in Dartford. Leaving school at the age of fourteen in 1917, he acquired a job as office boy at the Staines Linoleum Company. This necessitated that he live in Southall with his uncle Thomas and aunt Emily (relations on his mother's side of the family). He attended the Southall Corps, joined the Senior Band, and later became the Bandmaster. He was in this position when Adjutant and Mrs A. Bearcroft were appointed as the Corps Officers,

3 Editorial, The Editor talks to Brother Eric Ball, *The Musician*, 23 November 1968, 792-94.

4 A Young People's Band was at that time for boys aged between 7 and 14. Now girls are involved and the age range sometimes expands into the late teens.

and their son Norman, who was six at the time, came under the influence of Ball and this became a firm friendship in later years. After work Ball would go along to St Peter's Church, Staines, for organ and piano lessons. It was during this period that he studied the music of Mozart, Beethoven, Schubert and most of all Elgar. Ball had a particular love for Elgar's *The Dream of Gerontius* and the Cello Concerto.

Living with his relations created a more settled environment for him, and an opportunity to make friends as well as to make music. He also learnt how to make money. He once recalled how he hired a village hall to give a pianoforte recital, and had the thrill of seeing the country 'society' turning up in their motors and traps to see him. The most vivid aspect of this episode however, was the fact that after paying expenses there was a clear profit of ten shillings - all for himself.⁵

Ball's formative years were uncertain for a variety of reasons and his schooling suffered as a consequence. Later, in a letter to a friend he wrote 'Composition [essays] was my best subject I think, and I am always thankful for tonic solfa, which was the only school music I experienced... My musical education was very sketchy: some piano lessons here and there of variable standard, and also the organ, which delighted me'.⁶ He commenced composing

5 Ball, 'The Music Editorial Department', 210

6 Cooke, *Eric Ball*, 24

in his teens, but unfortunately none of the works from this early period have survived.

The Salvation Army Music Editorial Department

In its early days the Salvation Army used varied groups of instruments to accompany the singing of songs or hymns, for example, a valved trombone, violin and concertina. Eventually brass instruments became the norm, and the first known combination was formed in Salisbury by the Fry family, father and three sons, all of whom played brass instruments, and who had joined Booth's army, later accompanying him on his evangelistic campaigns. When Booth left Methodism to become a freelance evangelist, many of that denomination's churches were closed against him. He therefore hired tents and theatres, or any available building, provided the rent was not too high. For this kind of venue, and with the unchurched semi-literate audience which flocked to hear him, music was a problem. If it were not lively, the congregation would sit dumb; or, when they caught on, their singing would run ahead or lag behind, uncontrollably. The Fry family and the first proper Salvation Army Band at Consett in County Durham, with the musical legions which followed all over the world, solved the problem. The drum would give a strong beat, and the blare of brass would lend heart to the musically inept and faint hearted. William Booth was of the opinion that to meet the musical needs of his organization it required its own Music Department, and this was finally established in 1883, at Clapton, East London, under the supervision of his son

Commander Herbert Booth.⁷ The department was in need of someone with musical knowledge who could put Salvation Army music on a firm basis: such a person was found in Richard Slater, a violinist, lecturer and composer who had joined the Salvation Army in 1882. Thus began an association with William Booth that was to ripen into a deep and lasting affection; an association with Herbert Booth that was to give the Salvation Army some of its finest songs; and an association with the Music Editorial Department that was not to be broken, even by retirement, until the Father of Salvation Army music, Richard Slater, wrote his last manuscript.

Eric Ball joined this department at the age of eighteen, on 29 June 1920, and became one of a line of composers who raised Salvation Army music-making to a high level of organization and artistry. In 1921 he submitted his first composition, a partsong for choir, *Joyful Hallelujahs* (B/1)⁸ to be sung by Songster Brigades (the name given to four-part choirs in the Salvation Army). 'My joining the Music Editorial Department' he confesses, 'centred my interests in compositions and gave direction to my work. For my own delectation I have written sonatas, overtures, and even a symphony or two'.⁹ Unfortunately

7 The Salvation Army was an organization using the military structure, so the leaders of corps, or administration were given military ranks.

8 Here and elsewhere the reference B/1 etc. is to my catalogue of Ball's works.

9 Ball, 'The Music Editorial Department', 210

there is no written evidence of these claims.

The joint editors of the department were Major Frederick Hawkes and Major Arthur Goldsmith, both of whom were talented musicians. Major Hawkes seems to have had the greater influence upon the young Ball. As Ball said, 'One of the great lessons he taught me was to be, as he used to put it, mercilessly self-critical. He would not let anything pass, he had a happy knack of being able to spot something that we had missed in proof reading for instance without even searching for it....He was in many ways the builder, the architect.'¹⁰ In the ensuing years, up to 1944, Ball was to compose about sixty eight brass band works, ninety seven vocal pieces, and three ensemble works for the Salvation Army, making him the leading composer of Salvation Army music of his time. Ball's first brass band composition, published in 1922, was the selection *Through Storms to Safety* (A/3).

It is obvious that Ball felt inferior as far as his musical knowledge was concerned, because he made several references to this fact in letters to friends and in conversation with others. Cooke quotes one such passage:

While at Judd Street a reference to the location of the Music Editorial Department, I also did a little private teaching of the piano, in order to help pay for theory lessons from a correspondence college in Nottingham. So I have not to my credit a full technical education at college or university level, but was to some extent self-taught. I sat for the ARCM diploma in about 1924 or 25, in theory of music, and scraped through.¹¹

10 Editorial, The Editor talks to Brother Eric Ball, *The Musician*, 23 November 1968, 793.

11 Cooke, *Eric Ball*, 24-26.

In later years, talking to Lieut. Colonel Norman Bearcroft,¹² Ball said that 'the Music Editorial Department had been his University'.

Before proceeding further it is necessary to explain the different headings and categories under which Salvation Army music is published. Brass band music is published quarterly in Journals. There is the General Ordinary Series Journal in which the music is scored for a full size brass band; a Triumph Series (formerly named Second Series), in which the music is scored for a lesser number of players; and the Unity Series, for small bands. There is also a Festival Series, which is written for a full-size brass band, and is normally music of more elaborate and extended character. This Festival Series was deemed unsuitable for meetings that were meant primarily for worship, so restrictions were laid down, that such music should only be used in music festivals (the Salvation Army term for concerts). As far as vocal music is concerned this is also published quarterly in a journal called *The Musical Salvationist*.

12 Lieut. Colonel Norman Bearcroft had known Eric Ball for many years. As a young man he had been a soldier at Southall Corps, and therefore had been greatly influenced by Ball. Bearcroft served as the National Bandmaster of the Salvation Army in England, he was the Territorial Music Secretary for Canada, and reformed The Canadian Staff Band, latterly he was the Secretary for Bands and Songsters of the British Territory. He is also a prolific composer of Salvation Army music. Another of his successful ventures was to form the International Staff Songsters. He has recently retired to live in Christchurch.

Throughout the years, some pieces became popular and were performed frequently so it was decided to compile collections of favourite band pieces and vocal music. These appeared as *Favourite Journals* for brass band and *Gems for Songsters*. These bound books were published from the 1920s right up to the present day, for example *Gems for Songsters* no. 1 1920 to no. 8 which was published in 1979. As far as the band music was concerned, *Favourite Triumph Series Band Journals* no.1 was published in 1939, *Favourite Triumph Series* no. 2 in 1970, *Favourite General Series Band Journal* no. 1 was published in 1938, no. 2 in the 1950s, and no. 3 in 1970. There are two other collections of importance, *Vocal Solos* no.1 published in 1938, and no. 2 in 1964. The latest collection is *Marches and Hymn Settings* (General Series) published in 1993. All Salvation Army music is expected to include material suitable for the spiritual needs of the congregation. This being the case, songs and hymns in use for congregational singing or songster brigades are used as a basis for brass band compositions, be they marches, selections, meditations, tone poems or air varie. By 1925 the Salvationist Publishing and Supplies Ltd ¹³ had already published quite a large amount of Ball's music for bands and songster brigades.

13 Salvationist Publishing and Supplies Ltd is the department housed at Judd Street, King's Cross, London, which supplies the needs of salvationists, such as uniforms and literature. It is also the publishing house for all music published in the United Kingdom.

Marriage and Salvation Army Officership

In the Southall Citadel Corps, West London, there were two devoted stalwarts, Albert and Susan Dorsett, who had two daughters. Olive was born on 29 March 1902 and Elsie in 1908. Olive was an active member of the Corps and Eric Ball took notice of this young lady and commenced a courtship which was to lead to their marriage. He wrote a letter of proposal to her which makes interesting reading—he was obviously not a romantic.

My dear,

When you read this, you will have already heard that which I have been intending to ask you for weeks past; and I shall have your answer. Whatever that is, this letter will do no harm, so that I will give it to you in any case; because I wish to give you a thorough idea of my intentions and feelings in the matter I have brought to you this evening.

I can promise you nothing materially. You perfectly understand me, don't you? I can promise you no expensive presents, outings (which by the way, don't seem to trouble you much); and I can promise you no definite end to our friendship — at least at present. What I can promise you is, long leisure hours in which you may be forced to make your own amusement, during which time my studies will hold me from you; and also I can promise you a lasting staunch friendship, and unfailing respect, and I will stand by you in everything as long as you may wish it. So that, you see, I have nothing material to offer you, but I have that—if you will take it — that will last through the ages, and will not leave anything for regret.

Will you make your final decision on this letter?

Eric.¹⁴

Eric and Olive were married on 5 April 1926, in the Southall Citadel. Olive was also a musician of some worth; she was a pianist, and had a mezzo soprano voice, and was often used as a soloist in the Southall Songster Brigade. Up

to the time they both entered the Training College in August 1927, ¹⁵ she was the Singing Company Leader (Salvation Army term for conductor of the Junior Choir).

After their wedding, the Balls took up residence with Olive's parents in Southall, and remained there for some time, before finding accommodation elsewhere. When they returned from the college and had been duly commissioned with the rank of Captain, Eric was appointed to the Music Editorial Department to carry on where he had left off, but now as an officer, while Olive looked after the home and continued to work hard in Southall Corps.

As a Salvation Army officer, Ball found many new avenues of music-making opening up for him. One of these opportunities was in the flourishing world of Salvation Army bands.

Since 1895 there had been a band associated with the trade headquarters, but it had been disbanded for a number of years, before General Bramwell Booth (the son of the founder) in 1928 gave his approval for Captain Eric Ball to reform it and become its bandmaster. The initial purpose of the reformed band was to demonstrate music that had been written for smaller bands, and to emphasize the usefulness of the new Triumph Series Band Journal which had been designed for bands with a limited number of

15 An establishment for the training of Salvation Army Officers; the students were known as cadets, and at the time when Eric and Olive were cadets, they were housed at Clapton, East London. The training course only lasted about three months at that time.

players. The S.P. & S. band (as it was called) had eighteen playing members. Under the leadership of Ball it became very proficient, and was used extensively for evangelical weekends. A number of recordings were made, and the fame of the band spread around the Salvation Army world. With the improvement in the standard of the band, it soon lost its label as a band for Triumph Series only, and its repertoire began to include more complex works taken from the other journals. As the bandmaster of this band, Ball developed his own expertise as a band-trainer and interpreter. This development, and the experience of conducting the S.P. & S. band proved to be a valuable experience in later years when he entered the secular brass band movement.

Another of Ball's responsibilities during his period in the editorial department was the conductorship of the National Orchestra, and he continued in this capacity from 1935 until the outbreak of World War 2. The mention of an orchestra may come as a surprise to the reader, because S.A. music is all about brass bands. Orchestras seem to be an aftermath of the very early days when varied combination of instruments had been used in the worship. Many of the converts had been string musicians, so it was understandable that these musicians would want to take part in making music through this medium. The corps at Nuneaton maintained an orchestra right up to the outbreak of World War 2. After the war, when the servicemen returned, orchestras were no longer deemed to be part of Salvation Army music. Ball formed an orchestra at the Southall Corps, in which his wife Olive played the 'cello.

During an interview with the author Bearcroft talked about a conversation he had with Ball when he jokingly said 'it was a great exercise writing a part for the 'cello that used only the four notes of the open strings'. He also served as organist for the Salvation Singers (a group from Headquarters) and later he became the conductor of this choir. In addition to these duties at Headquarters he continued to be heavily involved at Southall Corps, as bandmaster, conductor of the string band, and organist with the Songster Brigade. In addition to all this, he found time to train the Upper Norwood Citadel band. By the 1930s the Salvation Army's musical activities were at their height. Cooke says of Ball's involvement at this time:

The Thirties were the years when Eric Ball was proving himself indispensable in so many directions: as a composer, conductor, soloist or accompanist at piano or organ (and sometimes all of these), as a reporter of national events for the Army's press, as the author of stimulating articles, as a public speaker, and towards the end of the decade in 1937, as an international visitor at a Salvation Army music camp in the United States of America. 16

During the time Ball worked in the Music Editorial Department the Army had four generals. Bramwell Booth, 1912-1929; Edward J. Higgins, 1929-1934; Evangeline Booth, 1934-1939; George L. Carpenter, 1939-1946. The one who had a special place in his work of that time was General Evangeline Booth, a gifted daughter of the Founder. She was in fact christened Eveline, but always referred to herself as Evangeline, hence the affectionate reference to her as 'Eva'.

General Eva played an important part in Ball's life as far as his career as a Salvation Army officer was concerned. Ball had heard her speak before she became the General, and he confessed, 'like so many of my generation, I came under the spell of the presence and oratory of 'the Commander' from the U.S.A'.¹⁷ Amongst her accomplishments was the writing of devotional songs (both words and music), and it was in this connection that Ball was to be of assistance to her. Soon after arriving in London she sent for him, and subsequently he was sworn to secrecy on the occasions she sent for him to discuss her music. He was never in at the first ideas of a new song, but Colonel Bramwell Coles, who had succeeded Colonel Frederick Hawkes as the Head of the Music Editorial Department, would bring back the sketches of new works and present them to Ball for editing. Coles said on one occasion, 'The General does not want you to see how she first writes a song. She says you would laugh at her'.¹⁸ Ball worked very closely with her in the preparation for the second (enlarged) edition of *Songs of the Evangel* (a collection of her own songs), published in 1936.

Once he had received a new sketch from her, Ball knew that he would receive a call from the General sooner or later. It came in a strange way, when one morning the telephone rang and a call from the International Head-

17 Editorial, *The Musician*, Christmas Issue, 25 December 1965, 864

18 Editorial, *The Musician*, 864

quarters summoned him to go to a callbox and contact Lieut. Commissioner Griffith (the General's private secretary.) Ball talks about this meeting with the General in an article published in the *Musician*.

My instructions were: 'The General would like to see you at 2 pm. Tell no one at all'-not even my Commissioner, I gathered. The General graciously requested the use of the sitting-room in the caretaker's small apartment at the top of the I.H.Q. building. There, hidden away, we sat together at the piano. I played her songs and we discussed them, criticizing, amending. She would accept criticism readily, but also knew what she wanted.

'You don't like that chord, do you, Ball?'

'No, General, I don't'.

Smiling, her hand on my arm, she said: 'But I want you to like it'.

A couple of hours passed by and then I went home earlier than if I had been in my accustomed place of duty. Meanwhile, at Judd Street, there was trouble. Ball had gone off again without a word. Next morning I was summoned to a superior.

'Where were you yesterday afternoon?'

'Just out on private business,' I replied.

'You know, all this will go against you, and your promotion comes up in a year or two'-most horrible of threats.

General Evangeline promoted me a couple of years before my promotion was due. It was all¹⁹ rather fun, if sometimes tricky for a young man.

All of this must have created tensions and jealousies amongst his fellow officers. Eva took one of the songs, *Streams in the Desert*, as the subject-matter for a band piece for the Festival Series. This was the first tone poem published by the Salvation Army, and Ball played a large part in helping her to put it together. It is still the only composition by a woman to appear in that journal.

19 Editorial, *Songs of the Evangel*, *The Christmas Musician*, 25 December 1965, 864

During Ball's time in the department, he met and worked with many of the main Salvation Army composers of the day. Colonel Arthur Goldsmith was the person who had invited the young Eric into the department, where he worked with Colonel Frederick Hawkes, as joint editor. When Hawkes was taken ill, the 'founder' of Salvation Army music, Lieut. Colonel Richard Slater came out of retirement and Ball said of this event, 'I had the privilege of working with him, so I reckon I have close links with the founders of Army music'.²⁰

Another person who worked in the department was Henry Hall, who subsequently became a well-known dance bandleader in the 1930s, and was in the department until his call-up to military service in World War 2. Ball felt he had a special affinity with the Swedish-born composer Eric Leidzen, who moved to the U.S.A. as a young man, and established himself as a highly respected professional musician.

Leidzen became a foremost composer and band arranger for the Salvation Army music in the U.S.A. as well as a composer of secular music. For some years he was closely associated with Edwin Franko Goldman, for whose musical groups he was the permanent arranger. Ball also came into contact with other Salvation Army composers, such as George Marshall, the bandmaster from South Shields who was crippled

20 Editorial, *The Musician*, 23 November 1968, 793.

in a mining accident, and Philip Catelinet, a musician of some standing, who was the first tuba player to perform Ralph Vaughan Williams, Tuba Concerto in F minor. Catelinet later became a professor at the Carnegie Mellon University, Pittsburg, where he remained until his retirement. Others with whom Ball had dealings on many occasions included Harry Kirk, Herbert Mountain, both Salvation Army bandmasters of repute, and Colonel Albert Jakeway who joined the department in 1926 as an Adjutant, and became the Head of the department in 1952.

During his years in the Music Editorial Department, Eric Ball became a well-respected musician and was in great demand for his musical skills, besides composing. Mrs Major Olive Prince told the author that on one occasion when she was in the Salvation Army Training College in 1943, she had an interesting encounter with Ball, and was summoned to the Assembly Hall. When she arrived she found Ball sitting at the piano with the Training Principal and the Chief Side Officer looking over Ball's shoulder. Olive being an accomplished pianist was asked to play over a manuscript that Ball had prepared, a work entitled 'Yellow Braid', which referred to the colour of the braid used to identify the newly commissioned Lieutenants. On commissioning day he walked with the women sergeants as they made their way to the dining hall, and in conversation said, 'there are going to be some surprises today'. It turned out that he knew that all the sergeants were going to be commissioned with the rank of Captain instead of Lieutenant.

In April 1942 he was asked to take over the conductorship of the Salvation Army Assurance Society Ltd. band,²¹ but his term of office was short-lived, for a few months later he was appointed bandmaster of the International Staff Band. The status of this band was, and still is today, very high, so this was an important step forward for him. The I.S.B., as it is called, was considered to be the premier band in the Salvation Army. With the development of Salvation Army work in the 1880s and the setting up of International Headquarters at 101, Queen Victoria Street, London, officers and other employees at the movement's nerve centre wanted to utilize their interest in music-making in the best way possible. A number of unofficial bands were formed, and by 1887 the combination known as the Household Troop Band was formed, and achieved a high standard of proficiency. Owing to the fact that there were bands attached to Trade Headquarters, and the Social Headquarters, and that the Household Troop Band was not based at the International Headquarters, it was thought expedient to disband this band, and form another which would have its base at the main headquarters. Hence in December 1891, Staff-Captain Fred Fry became the first bandmaster of the I.S.B. During Ball's time in the

21 The Salvation Army Assurance Society Ltd was the company that provided insurance of a very wide range for the general public that needed this kind of cover. So a headquarters for this company was necessary, and the employees, some of whom were officers, and the others just ordinary 'soldiers', had a band for the purpose of providing music for weekend campaigns.

editorial department, Colonel George Fuller was the bandmaster and served in that capacity until his retirement in 1942. One of the band's duties was to play through new compositions, submitted for publication. It was noted for its high standard of deportment as well as musicianship. It was announced at the close of a Sunday afternoon programme that Colonel Fuller was to retire, and that he would be succeeded by Major Eric Ball. General Evangeline Booth had in fact used her influence to secure his promotion to Major. Salvation Army officer's ranks were based on length of service, and Ball received his promotion very early, a fact which no doubt caused some comment from fellow officers.

During the farewell meetings (meetings arranged when an officer leaves to take a new appointment) of Colonel Fuller, Bandmaster Albert Munn of Kettering declared 'that he had never heard the I.S.B. in a shoddy performance, no matter how untoward the circumstances'. The bandmaster expressed the hope that the new leader would 'blend the sparkle of the S.P. & S. band with the broad tone and dignity of the I.S.B.'²² The general membership of salvationists expressed their approval of Ball taking over this role, in which he was to add greatly to his stature as a conductor, although the appointment was to prove to be of short duration. Another speaker at the same function said, 'Thirty-eight years of age and looking considerably

22 Brindley Boon, *I.S.B.* (St Albans, 1985), 139

younger, Major Ball is one of God's special gifts to the Salvation Army'.²³ Ball said of himself on one occasion,

The International Staff Bandmastership is not my highest ambition. I have another ideal, it is to attain to Christ. Toward that I press forward. People have asked, "What now of the spiritual life of the band?" If God is to speak through music, He must have the best. All true art is the voice of God. It is coloured by our imperfections, but if God is to speak through us we must be as perfect as possible'.²⁴

His first engagement with the band was a broadcast over the B.B.C. Forces network. Thus began a new and promising era in the history of the I.S.B. The war was at its height, with bombings a frequent occurrence, which meant a total blackout of houses. Travelling was difficult as vehicles' headlights had to be dimmed and shaded so that they stood less chance of being detected from the air. But in spite of this the I.S.B. continued its campaigning.

A number of the bandsmen had been called up to military service but because Salvation Army officers were classified as 'Ministers of the Gospel' they were exempt from call-up, so the band was able to find enough players to keep going. Although the war was at its height, the I.S.B. under Ball's conductorship led many campaigns at varied venues in London, and the provinces. One of Ball's innovations was to introduce male voice singing to the band's programmes, because as a song writer he had found that this was a medium listeners appreciated. When the band journeyed to Dover,

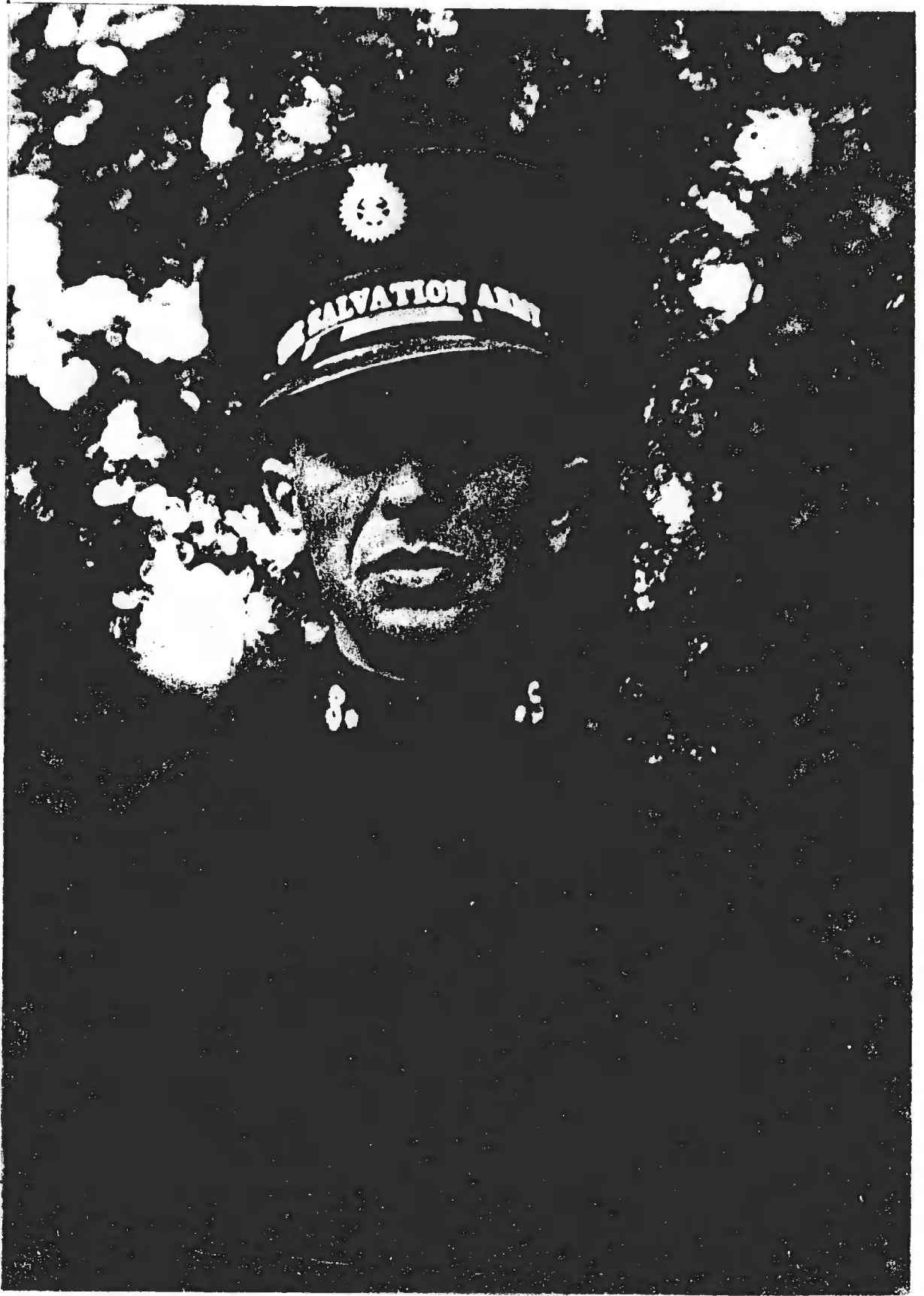
23 Boon, *I.S.B.*, 140

24 Boon, *I.S.B.*, 140

it gave concerts at a gunnery emplacement on a narrow 'break-water' separated from the mainland by a stretch of sea. It was here that the band sang as a male chorus for the first time conducted by Ball, with an arrangement of *Silent Night* by him. On another occasion the band was doing a programme in London at the Regent Hall, Oxford Street; when it came to the band's singing, Ball asked the audience to adjust 'the wavelength of your ears to the atmosphere of a drawing-room'.

Ball created such an impression on people with his directorship of the I.S.B. that an interested listener in the person of Haydn Babb, who was then the conductor of the Parc and Dare Workmen's Band, wrote in a letter, 'I had been looking forward to hearing *The King of Kings* (A/35) composed by Eric Ball, whose magnetic personality and artistic interpretation revealed new beauties in the art of brass band principles'.²⁵ This performance was in a programme at Cardiff Stuart Hall in 1944. Little did the bandsmen know that as they followed the sensitive yet demanding baton of their conductor, this was to be the last time they would play under his bandmastership. Within days of their return to London the news was broken that Major Eric Ball had resigned from the Salvation Army and officership, bringing to an end a very fruitful period in his life and career.

25 Boon, *I.S.B.* 145



Resignation from the Salvation Army

Ball's sudden resignation from the Salvation Army at the height of his career came as a shock to Salvationists and the brass band world alike. What brought this decision? Even to this day the full story remains something of a mystery, but what is certain is that two factors played an important part: one was his interest in psychic phenomena, the other was the Army's perception that he was perhaps becoming too controversial. As far as the psychic phenomena are concerned Peter Cooke writes:

Yet his reason for going to a spiritualist meeting was, so he said, "purely evangelical". "He went to preach Christ", he once told a friend. "My faith lifts me to a plane that enables me to be in constant touch with the Holy Spirit. There is therefore no need and neither has there been a need, to interfere or take part in the practise of spiritualism. My work with those people was purely and simply gospel based and evangelical."²⁶

Also according to Cooke, 'A close friend of Ball's from this period says that Eric commenced attending spiritualist meetings round about the time of Elsie Dorsett's (his sister-in-law's) final illness.'²⁷ It is interesting that the programme note in the score of his Tone Poem, *Resurgam* says, 'dedicated to Elsa'. She is said to have helped him through a great crisis in his personal life. Maybe her untimely death made him delve into spiritualism to try to find out the reason for her illness and ultimate early death. People from Southall corps who knew him well say

26 Cooke, *Eric Ball*, 86

27 Cooke, *Eric Ball*, 85

that he was deeply troubled by her death. Thus the reasons alleged for his attendance at spiritualist meetings become rather contradictory. The situation is further complicated by a letter he wrote to Colonel Brindley Boon in which he seems to give another version of the story.

Looking back, one can feel that perhaps one's motives could have been somewhat mixed. In hindsight, whatever errors I made or anyone else may have made, I can see the guiding hand that never lets you down. I have always been interested in the idea of the angelic presences and certainly warmed to Evangeline Booth's description of seeing her father looking down over the battlements of Glory shouting 'Go on, Eva'. I had heard first hand stories of healings by Colonel William Pearson, and was interested to hear William Booth Davey, Commandant Box, Hugh Redwood and others who were interested in this kind of thing.

I was also brought into touch with the London School of Mediumship. I never had any doubts about it. I never had any doubts about angelic presences. This all came naturally to me. So I began to read some literature and studied a little with this school of mediumship. They asked me to speak at one of their meetings, which I did. That was rather unwise I suppose, in view of my position as a Salvation Army officer.

The crunch came when it became known that I was studying these things and had become interested in mediumship - extra sensory perception it would be called now. It was not looked upon with favour. I don't blame anyone. I can see that I put the Army in a very awkward position. I had spoken at Caxton Hall, played the piano for these people, given one of two lectures on the spiritual basis of music - all without permission. This would have to stop, I was firmly informed. My attitude at that time was, if I was invited to speak anywhere - a communist meeting or anywhere else - if I was free to speak on the gospel as I understood it, I felt I should do so....

The outcome of the bigger issue was that I was told that I must not go on with my other field of activity. This resulted in an interview with my Commissioner at Judd Street, John Lewis, and then with General George Carpenter, who said he wished Mrs Carpenter to see me. That interview was not a great success, although I must say that years later, when I was in Sydney, Australia and visited the Carpenters' retirement home, she put her arms around me and said all was forgiven. At last I received a phone call from the Chief of the Staff asking what I had decided. I repeated that I could not give my word not to do this, that or the other.

"Then you'll have to finish won't you?" was the Chief's reply. Acting upon instructions, Commissioner Lewis sent for me and asked simply, "How are we going to do this, Eric"? I said, "You mean you don't want to sack me." His reply was, "Then you'll have to resign". I did so.

I wish to make it clear that in all this I felt no bitterness. I could see that the Army was in a spot. I had had a good time - especially when Evangeline Booth was General, and I could not imagine what life there could possibly be for me away from headquarters. But I decided to go. The news got into the press. Reporters from one national daily came to see me at Judd Street and asked me for a photo. I declined to oblige, they then offered me money if I would cooperate. Again, I declined. They said they could get a photo from headquarters, "would I make a statement"? I refused to give any information to the papers and was quite shocked when news was published, somewhat distorted of course. My leaders made further attempts to resolve the problem, but I could not agree to let go the study of what I felt to be a further dimension of Christian experience. I cannot see what else the Army could have done, but to ask for my withdrawal from officership'.²⁸

Reading this letter, one can only say that Eric Ball became involved with spiritualism because he was unaware of the circumstances. Years later in 1968 when giving an interview to the Editor of *The Musician*, he was asked the question 'You have always been regarded as something of a mystic. Is this a fair comment?' his reply was:

Well, if I say I am a student of mysticism, and if by a 'mystic' you mean that I am aware of the spiritual world, then to some extent that is true. Not as the great mystics were, of course. I am aware of my own inability to pierce into the divine Presence, as many of the great mystics claim to have done, but I am aware of the Presence. I believe that 'underneath are the Everlasting Arms', and I believe that 'He shall give His angels charge over thee, to keep thee in all thy ways'.

28 Quoted in Boon, *I.S.B.*, 146-8. Original is to be found in the files of Brindley Boon.

There is a phrase in the Anglican Prayer Book in the Communion Service which I like: 'We do not presume to come to this Thy table, O Lord, trusting in our own righteousness', and it seems to me that this is the right attitude of humility before God, and I have always been aware of the divine authority, aware of a spiritual world unseen. I have never had any difficulty about this. The life of Christ, I believe, is constantly breaking through into man's experiences. It is because we are so blind and deaf we don't always notice. 29

One can only speculate, because there is no record that he acted as a medium. It seems strange that he mentions 'faith healing' alongside spiritualism, also the presence of angels. According to reports in the charismatic renewal churches, there have been many cases of healing by the power of the Holy Spirit, and people who have had visions of angels. Ball himself had been used by the Holy Spirit in the healing of people. One case will be enough as quoted by Peter Cooke: 'Lynne Parker of Poole, tells of sustaining a serious fall in July 1981'; she writes as follows:

Just sitting quietly, letting the Holy Spirit's presence fill the little music room, feeling God's love pour down upon me through the touch of Eric's hands as they trembled and warmed to such intensity under God's influence and transferring his healing power to me was very real. Almost immediately I was able to return to full and normal life.³⁰

It is difficult to understand why he became involved in psychic meetings. As a man who knew his scripture, and the Salvation Army's teachings on such matters, how he

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- 29 Editorial, Conversation piece with composer, conductor, adjudicator, compere, writer, preacher Brother Eric Ball, *The Musician* 7 December 1968, 825
- 30 Cooke, *Eric Ball*, 88
Original letter filed Territorial Headquarters London.

did not realize that by attending such gatherings he was going to create controversy for himself, one will never know. The author has been unable to acquire written information to substantiate his views, other than the information found in Cooke's book.

Assessing the controversial aspect of Ball's resignation, his relationship with General Eva Booth and his assistance with her music inadvertently caused jealousy amongst some of his fellow officers, especially when he received early promotion. To make matters worse his promotion was announced at the Bandmaster's Councils in the Clapton Congress Hall, and it became a talking point. The organization being run on military lines means that promotion has always been a sensitive matter, and officers being human, they looked upon promotion to higher ranks as being successful in their work. Controversy occurred in the editorial department, where his superiors were not over pleased with the secrecy behind his visits away from the department. He was very popular with the ordinary soldiers of the Salvation Army, who appreciated his worth as a musician, and he had a charming manner when communicating with people which endeared him to them.

As far as the music was concerned there were strict rules regarding what could be played and titles given to the varied types of music, and in this area Ball came up against his superiors. If music had not been published by S.P. & S. Ltd then the International Music Board ³¹ would

³¹ International Music Board is a committee comprised of officers and qualified lay-people who passed all music before it is recommended for publication.

give permission in certain cases for music to be played on programmes. He received memos after returning from weekend campaigns, and was reprimanded for playing the authorized piece of music twice during the weekend instead of the one performance granted.

There was the question of the titles given to some of the arrangements used by the organization, where original titles were not used, because a spiritual one was required to satisfy certain guidelines. Ball on one occasion caused a minor conflict over this matter. The I.S.B. were doing a broadcast for the B.B.C. and one of the items on the programme was an arrangement of the Serenade by Schubert, its Salvation Army title was *A Prayer*, but he gave the work its original title of *Serenade*, and he was duly reprimanded by his superiors. He told them that he had used its correct title so that the Salvation Army would not be brought into disrepute. It was in instances like this that Ball caused problems for himself, by dismissing the rules as unimportant in such matters. All of this with his psychic interests brought things to a head, and resulted in his resignation.

A dilemma was facing him, his Salvation Army career was at an end. What was he to do? He was still eligible for military service, and so he had to register for national service.

The Entertainments National Service Association

Because of his musical abilities, it would seem the logical way forward would be military bands, but he was instead

directed to ENSA. This was an organization which consisted of entertainers of all areas of skills, comedians, singers, dancers and instrumentalists. A number of them made names for themselves after the war, such as Spike Milligan and Sir Harry Secombe. The function of ENSA was to provide entertainment for the armed forces and to keep up their morale, those who were away from home perhaps for the first time in their lives, also for those who were in dangerous situations and needed to relax; and the writer can vouch for this through personal experience. Ball's audition took place at Drury Lane Theatre, and having been accepted, his first appearance was in a show called 'Gaiety Revels' in 1944. The music he was now engaged in was far removed from that of the Salvation Army: a cast of four dancing girls, a soubrette and a violinist, and Ball playing the piano for these entertainers. Eventually he played for tap dancers, crooners, and jazz bands. He would obviously find the style somewhat different, and probably had to work hard so as to cope with the task in hand. He said on one occasion, 'I met some wonderful people among the stage folk, with warm hearts and good minds'.³² This new life must have been quite a shock to this sensitive person who had lived a very sheltered life knowing only Christian companions. He most certainly would have had his vision of life broadened. When he played pianoforte solos, he chose extracts from the sonatas of Beethoven, and other

32 Cooke, *The Man and his Music*, 95

classical composers. A favourite and popular solo with his audience was Rubinstein's *Melody in F*, a work that he arranged for brass band later on. During this period with ENSA Ball was obviously planning for the future, because he had a professional card inserted in *The British Bandsman*, 3 June 1944.³³ When he was bandmaster of the I.S.B. composers of secular pieces written for band contests had been known to ask him if he would play their pieces through, so this turned out to be preparation for the years in the secular world of music. Therefore one can guess that he would have had contacts in the secular brass band world. One such man was Harry Mortimer,³⁴ who had great influence in this area of banding.

By the end of the war and his service with ENSA finished, doors had already opened for him to embark on a new career.

33 A monthly magazine originally entitled *The British Bandsman and Orchestral Times*. Its founder was Samuel Cope and the first issue was in September 1887. J. Henry Iles, a London business man who attended a brass band contest at Belle Vue, Manchester in 1898, was amazed to learn that the skilled musicians were amateurs, and mainly 'working men'. He therefore determined to do something that would make known to the general public the talents of these musicians. In that same year Iles became the owner and editor of the magazine which is now *The British Bandsman*.

34 Harry Mortimer had been a virtuoso cornet soloist, later playing trumpet in the London Orchestras. Eventually became a conductor of brass bands such as Foden Motors. Later he was appointed to the B.B.C. in charge of band broadcasts.



BRIGHOUSE AND RASTRICK - CONDUCTOR E. BALL. REHEARSING IN THE
6TH OCTOBER 1950 BANDROOM FOR NATIONAL FINALS

The Secular Brass Band Movement

In 1944 Brighouse and Rastrick Band ³⁵ was looking for a conductor, so Harry Mortimer recommended Ball for the position. He had known Ball as the bandmaster of the I.S.B. and the flow of music which had come from this man's pen, and he felt it was nonsense for a man of Ball's capabilities to be wasted. Early in 1945 Ball agreed to take the band on, thus beginning a long association with this famous band. In an interview with the author, Ed Noble, who is now the treasurer of the band, recalls the days of his association with the band as the librarian in the time of Eric Ball. Apparently, until Ball took up his position the band was conducted by Jimmy Squires, who had been with the band as a player and conductor since 1901. He was not in favour of Ball being appointed, and consequentially was asked to resign after forty three years service. Squires later re-formed the famous St Hilda's band. Ball was not very well off financially and Ed Noble gave him five pounds for his expenses (five pounds had some worth in the late 1940s). When Ball travelled to take the rehearsals he stayed overnight with Charles and Mabel Braddock, Charles being a member of the band. The band was to perform at a concert in Leeds, and Ball was to conduct them, but he was so poor that he had no means

35 Brighouse and Rastrick Band had a long history commencing in 1860 as a brass and woodwind band, changing to all brass in 1881. The word Temperance was dropped from the name in 1928. It was not a sponsored band, but a subscription band relying on supporters and its own membership for finance.

of acquiring a dress suit for the occasion, so Mrs. Braddock took his blue suit and had it dyed black, and because there were holes in his black shoes she had them repaired for him. Ed said that the men had great respect for him, and that when the band was travelling on coaches to their venues, they would sing hymns. On another occasion the band was rehearsing for the National Finals, and just as the rehearsal was in full flight, there was a sound of another band; it was the Brighthouse Salvation Army band playing in their open-air service. Ball stopped the band and opened the band room window and said, "Gentlemen, the Lord is with us". After they had finished he said, "that was a message for us all, right gentlemen down to business". This was the Sunday before the National Finals, 1945. In 1947 the band under Ball's leadership commenced a ten week tour of Scotland, the South of England, and the Channel Isles. At the 1984 National Finals, Ed Noble met Eric Ball who graciously thanked Noble for the opportunity of conducting Brighthouse and Rastrick band. As the growing demands upon his time became difficult, he took over the role of freelance professional conductor and trained and conducted a number of bands for contests and concerts until 1958, when for the last time he conducted a band at the National Finals Contest.³⁶ Ball was involved with the

36 The first National Brass Championship Contest was organised by Iles in 1900, and sponsored by *The British Bandsman*. In 1945, *The Daily Herald* newspaper took over the sponsorship continuing until 1963. *The People* took over in 1964 for a short time. Then came a long period of uncertainty with several organizations being involved. Now it is in the hands of Boosey and Hawkes Ltd. music publishers and instrument makers.

brass band movement right up to his death. He had become a household name in his lifetime, and so his expertise was eagerly sought after. Looking at the result sheets for the British Open Contest at Manchester, and the National Finals at the Royal Albert Hall, one can see how busy and successful he was as a conductor and band-trainer.

British Open - 1945 Brighouse & Rastrick; 1947 City of Coventry & CWS (Manchester); 1948 CWS (Manchester) & Carlton Main; 1949 Ransom & Marles, CWS (Manchester) & Carlton Main; 1950 CWS (Manchester); 1951 Ransome & Marles & CWS (Manchester); 1952 CWS (Manchester) & City of Coventry; 1955 Ransome & Marles; 1956 Ransome & Marles; 1957 Ransome & Marles.

National Finals - 1945 Brighouse & Rastrick; 1946 Brighouse & Rastrick & CWS (Manchester); 1947 Brighouse & Rastrick; 1948 Brighouse & Rastrick and City of Coventry; 1949 Brighouse & Rastrick and Ransome & Marles; 1950 CWS (Manchester), Ransome & Marles, Brighouse & Rastrick and City of Coventry; 1951 Brighouse & Rastrick, CWS (Manchester), and Ransome & Marles; 1952 Brighouse & Rastrick and Hoo; 1953 Brighouse & Rastrick; 1954 Brighouse & Rastrick and Hoo; 1955 Ransome & Marles; 1957 Ransome & Marles, Brighouse & Rastrick and Fairey Aviation; 1958 Fairey Aviation.

Hoo Silver band has a unique place in this list, because it was originally a village band in Kent, a fourth-section band. In 1947 it had the foresight to invite Ball to become its trainer and conductor, and by the 1950s it had achieved Championship status.

It might be appropriate at this juncture, to explain the background to Ball's return to the Salvation Army. Despite his resignation from the movement, he always acknowledged his love for the organization. It seems strange that there was a veil of silence over the circumstances of his resignation, along with the fact that he was banned from taking part in any meeting or festival where the Salvation Army was involved. His music was still being used by its bands and songster brigades. However, many people whom Ball had helped and encouraged never forgot his worth, and eventually relationships between him and the Salvation Army began to improve. In March 1951 Kenneth Cook,³⁷ who had had lessons in composition from Ball invited him to preside as chairman at a music festival in the Regent Hall, Oxford Street. Another such person was Don Osgood,³⁸ whose respect for Ball had come about when he worked in the Editorial Department with him. Another link between them was that both were connected with the Southall Corps.

In 1952, although he had not yet found favour by the Salvation Army authorities he visited Australia as a guest of the Salvation Army there. The *Australian War Cry* reported this visit and mentions 'A musical feast presided

37 Kenneth Cook, one time Bandmaster of the Regent Hall Salvation Army Band, composer and arranger. He was also a founder member of the National Schools Brass Band Association, now retired and living in Bournemouth.

38 Don Osgood, one time Bandmaster of Southall Salvation Army Band, composer and arranger. A colleague of Eric Ball.

over by Commissioner Joshua James, who introduced the well-known composer'.³⁹ Another story of this same visit appeared in *The Musician* (Australian) saying,

Unfortunately he arrived in the city in rather poor physical condition following the arduous travel from winter through the tropics to humid heat conditions, but he was able to participate in the festival at Sydney Congress Hall when Rockdale, Petersham and Dulwich Hill bands took part, assisted by Rockdale Songster Brigade...Bandsmen from Rockdale, Petersham and Dulwich Hill journeyed to Rose Bay flying base to bid him Godspeed on his flight to New Zealand. As the launch left the pontoon for the flying boat resting on the calm waters of the harbour, bandsmen played and sang "God be with you till we meet again"⁴⁰ We were left with an inspiring memory of Eric Ball.

One day in 1953 Wilfred Kitching, The British Commissioner of the Salvation Army,⁴¹ contacted him and Ball often told the story how the Commissioner suggested that surely there was no reason why his name should not be put back on the roll of the Hanwell Corps. Eric replied that he never wanted it to be removed, but it had been by 'the authorities' in 1944, on the grounds that he was attending another place of worship, even though that was not strictly true. Thus, in June 1953, Eric Walter John Ball became no.186 on the roll at Hanwell. The way forward was now clear, although he never again wore uniform. It is now possible to discuss his work from both angles, although much has already been said regarding his work

39 Editorial, *War Cry*, (Australian Edition)
16 February, 1952

40 Editorial, *Musician* (Australian Edition)
16 February, 1952

41 The British Commissioner was a Salvation Army Officer who was in charge of the British Territory.

in the secular world, now the two worlds of sacred and secular are brought together. Looking at the life and work of Ball one can see how all that he did was influenced by his 'faith'.

Ball had already undertaken a great deal of travelling even in the years before his resignation, and so it is no surprise that this was to continue not only with concert tours with the secular bands, but after his return to The Salvation Army he renewed contact with the U.S.A. where he attended The Star Lake Music Camp, although he had visited occasionally during the 'exile years' in a private capacity.

After 1958, Ball devoted more time to composing, and visits overseas to adjudicate at contests. He accepted invitations to be the guest conductor of massed band concerts in Australia, America, Canada, Sweden, Switzerland and New Zealand. Some of these visits were for the secular brass band movement, others for the Salvation Army. Also he was a popular figure with the youth bands as conductor, teacher, an encourager, and along with a caring manner he made many young friends. The National Schools Brass Band Association sought his advice right from the early days in 1952, and one of his first engagements was to lecture at the residential course held at Worcester in 1958. The association organized massed band festivals over the years and Ball was guest conductor on several occasions, at Darlington in 1960, Bristol in 1964, Stoke-on-Trent in 1966 and Harlow in 1968. These festivals were the means of bringing school bands together to make music,

and to be conducted by Eric Ball was a great thrill. He later became Vice-president of the association. Another event that he supported was the meeting at Fowey of the Cornwall Youth Brass Band, which was a weekend course. He was engaged to do this on one or two occasions, and he wrote the suite *Fowey River* (A/74) for this event. Another involvement was with the National Youth Brass Band. Its inaugural course was held at Bradford in 1952 conducted by its founder Dr Dennis Wright, a well-known brass band composer and conductor. Ball was invited to be the guest conductor in 1954, and had involvement as an adviser for a number of years. The Netteswell Youth Band, Harlow, with its musical director, Bramwell Taylor has been in existence for twenty-six years, and Ball took an interest in this band, becoming its president when the band was formed in 1967, and he conducted the band on several occasions. In one particular programme in 1969 the band performed nine of its president's compositions. He remained president until his death.

Turning to the Salvation Army summer music schools in both England and America, here Ball acted as an encourager with attendances as guest conductor, lecturer and preacher: Tylney Hall in 1975, Cobham Hall in 1978 and 1979, Star Lake music camp, New York as early as 1937 and again in 1963. Brian Bowen, who until recently was the bandmaster of the New York Staff Band of the Salvation Army, told the writer that in his own capacity as an instructor at the English music schools he remembers how one delegate said of a visit by Ball: 'the whole school

would sit for hours and listen during rehearsals, not feeling any hardship, only complaining when the session had to end'. Another story related, concerned his intended visit to Cobham Hall in 1989. When due to his frailty, he was unable to attend the students sent him a card signed by each of them, and friends that were staying with him at home said that they found him in his study praying for all the members of the course individually by name.

The National Association of Brass Band Conductors was another association that received the benefits of Ball's expertise as early as 1944 when he was elected to membership, and then in the following year he was elected vice president. He lectured at a number of the annual functions and in 1958 the subject of his lecture was 'The Art of the Composer'. He also wrote a number of articles for the quarterly journal of the association: one such article, with the title 'Changing the Image', urged readers not to make changes for the sake of it. He said: "This leads us back to the reasons for making changes; and it will be inferred from the last paragraph that from the composer's standpoint the only valid reasons must be musical ones".⁴² This article was written because at this time the brass band movement felt it necessary to make certain changes. For instance, the desire to commission more original works and to try to dismiss certain aspects of the traditional 'cloth-cap' image that was evident.

42 'Changing the Image', *The Conductor* 1963, 5

He had earned the respect of many brass bandsmen through the years and recognition of this came when the worshipful Company of Musicians Guild honoured him with the Silver Medal in May 1955. Already he was the proud recipient of the Baton of Honour which was presented during the National Brass Band Championship Contest activities in 1948.

Soon after the war, Ball met John Henry Iles, the owner of *The British Bandsman* and R. Smith & Co. Ltd., the music publishing firm based at a prestigious office at 210, The Strand, London, and was invited to join the firm. The offer was an astute move, one which was going to have a profound effect upon the future of brass bands and their music. Ball served for just over twenty years with this firm and for fifteen of them as Editor of *The British Bandsman*. An article appeared in the magazine announcing his appointment.

Eric Ball had been appointed musical adviser to the paper, in 1945. Henry Iles, the editor, said 'In Eric Ball I shall have a colleague and comrade who will give me valuable help in any work I may try to accomplish for the betterment and advancement of brass bands'.⁴³

After the death of Iles in 1951 Ball became Editor of *The British Bandsman*. The years spent with the

43 Editorial, *The British Bandsman*,
17 November 1945, 1

magazine were ones which bore much fruit as far as his own writing was concerned. He also changed the format of the magazine with articles on musicians and bands, and an advice column.

In 1946 Ball began a regular series of articles under the heading 'Letters to a Musical Friend'.

My dear John,
 So at last you are 'demobbed' and back with the old band again. I am glad to know that you are happily settled once more, and particularly interested in your decision to play a 'secondary' part, at least for the time being. Please do not let that phrase 'for the time being' loom too largely in your mental horizon. Frankly, my dear old friend and pupil, you were not a star soloist before your call-up, although you did some very good work as leader of your cornet team; but I should be glad to hear that you are dedicating your not inconsiderable musicianship to some part less showy but of equal musical importance. If you get a chance, why not a baritone? Your deft touch should be useful there, and I should think you would hardly try to make the instrument sound like a thin euphonium as so many do.

Do you remember reading about..... in the dance band business, who was described as 'the best second trumpet in London'? Remember also Will....., my second trombone player, who was the real leader of the section, although never a soloist. Oh, for more of his kind.

So my first letter has become a homily. 'Twill not always be so. By the way, do not expect the old band to be quite the same as before; speaking from memory, I sincerely hope it has improved.⁴⁴

This feature continued for some years, with subjects ranging from musical criticism, the sort and size of batons, playing pianissimo etc.

44 Editorial, *Letters to a Musical Friend*,
 6 April 1946, 2

One series of his, on the subject 'Training the average band', was very popular and helpful to the amateur conductor. Here Ball deals with all standards of bands and listed common faults which affected all bands.

Some of his articles gave synopses of the current Championship Contest set pieces, some of which were his own composition. He was obviously good at his job and very conscientious. When Ball had relinquished the editorship, Mrs Violet Brand, who had been a member of staff said of him:

Like many whose roots are firmly embedded in the Salvation Army, I had known Eric through his music, his reputation and his performances for many years. But it was not until the early months of 1967 that I grew to know him as a person - a teacher, a manager, and a negotiator- with a delightful sense of humour and an empathy with people from all backgrounds, whether he agreed with their opinions or not. The opportunity came because we [that is her husband Geoffrey, and she] were taking over *The British Bandsman* and R. Smith & Co. Someone had to be initiated into the weekly routine of editing. I was the person delegated to undertake the task. Having spent my previous working life as a teacher, I knew nothing about running a weekly paper, and managing its output. This was the ignoramus that Eric Ball agreed to take on and educate.

I shall never forget his qualities as a teacher, helping me to understand the pure mechanics of editing 'pasting-up' and organizing advertisements. But beyond that it was the way he handled the contributions from all over the country, understanding the politics of local situations and relationships, that impressed me. Editing became much more than cutting items down to size.

His relationship with the staff was excellent, no wonder they loved him dearly and thoroughly enjoyed working with him. There was no distance between himself and them.

One telephone call that took place during March 1967 stands out clearly in my memory, I had never realized that Eric could be so firm. A discussion took place with the Chairman of Bandsman's Press and R. Smith and Co. concerning a meeting of directors which was shortly to take place, to finalize the sale

of the companies. One director had not been informed and the announcement due to be made at that meeting was to be quite a shock to him. I stood up to leave the room as the telephone discussion developed, but Eric motioned me to sit down again. "It'll give me strength", he whispered. He then proceeded to insist that the news be broken to the other director before the scheduled meeting. There was obvious reluctance from the Chairman, but Eric was very firm. His hand trembled as he held the phone, but he continued to urge that the honourable thing should be done. He won the day'.⁴⁵

His links with *The British Bandsman* remained up until his death, because although he gave up the editor's chair in 1963 he remained as advisor right up to the appointment of Geoffrey Brand in 1967. From then on he wrote articles from time to time, whilst he concentrated on music writing and his other interests.

The British Bandsman reported his resignation in 1963 as follows:

Mr Eric Ball is to relinquish the editorship of *The British Bandsman* which he has held since 1951, to allow himself more free time to undertake musical commitments at home and abroad. He will, however, continue to be associated with the *Bandsman's Press Ltd* and R. Smith and Co. Ltd., music publishers as musical adviser. ⁴⁶

One can already assess the attributes of the man Eric Ball, he obviously used his gifts to their full measure, he was honest, and very conscious of the needs of other people. His talents were part of his acceptance of the leadings of God in his life, and this applied to his work whether sacred or secular.

45 Cooke, *Eric Ball*, 139

46 Editorial, *The British Bandsman*,
16 March 1963, 1

We need to return to his conducting and a mention of his adjudicating qualities. It can already be seen that Ball was very busy, he always worked to a tight schedule, yet in everything he did, nothing was left unprepared. The composer Robert Simpson, who comes from a Salvation Army background, has said:

He was a gentle, sensitive man, graceful in his nature. This came out in his movements, especially when he conducted...He was much loved by players, not only because he was a musician they could trust, but because he was a natural gentleman, and always considerate. He had a rich feeling for music and could convey it to the players naturally and effortlessly. 47

Throughout his life Eric Ball realized his lack of 'background'. To be a self-taught musician is to no one's discredit, but he knew that a good musical education would have been very much to his advantage. All of this proves the sincerity and humility of the man himself.

As an authority on brass bands the author would suggest five criteria for a successful conductor: 1. A profound knowledge of music; 2. An innate communication with the players; 3. A possession of energy - emotional, spiritual and physical; 4. A total sincerity on the rostrum; 5. An ability to make people perform. There are a great many brass bandsmen who would testify that Ball possessed all of these. As far as his adjudicating was concerned, he was engaged for the major contests throughout Britain and overseas, in particular Australia and New Zealand. On many occasions he adjudicated his own works, which must have

been helpful to the bands being judged, because he obviously would know what was required in the interpretation of the music, therefore a judgement from the composer himself would be more than acceptable. He not only adjudicated at brass band contests, he was engaged to adjudicate at music festivals such as the one at Worcester where brass music was featured. His reputation was one of being fair, with criticism that encouraged the players, rather than discouraging them.

Ball believed that the adjudicator must know the music as distinct from merely being able to read it. The form of the music must be grasped as must the interpretation of different styles, be they baroque, classical, romantic or contemporary. Most of all an adjudicator must be one of integrity because in adjudicating there are so many subtle temptations to mental laziness as all adjudicators will admit. An adjudicator's technical equipment should be wide in scope, and a knowledge of instrumental technique is essential. Also he must be able to recognize correct balance and blend and consistently be aware of tuning and intonation. It was readily recognized that Ball was expert in all these departments. He had practised what he preached as far as his own band training was concerned, so he was well qualified to judge other peoples work. There is an excellent article written by Ball, entitled 'Systematic Study' in which he gives the budding conductor or adjudicator sound advice.⁴⁸

48 Eric Ball, *Systematic Study*, Brass Today, (Besson and Company Limited, London, 1957) 25

Although Ball had identified himself mainly with the brass band movement, his skill as a conductor was acknowledged beyond this narrow sphere. In 1948 he was engaged to conduct a series of concerts to be given by the London Symphony Orchestra, and held in the Westminster Central Hall. The concerts were presented by Carl Lawton, and famous soloists were engaged to take part: Leon Goossens (Oboe), Dennis Brain (Horn), and George Stratton (Violin). Popular works were chosen, such as Mendelssohn's *Midsummer Night's Dream* Overture, Grieg's Piano Concerto, Tchaikovsky's Serenade for Strings and Beethoven's Eighth Symphony. This was a new experience for Ball, and obviously he would be apprehensive of taking on such a task. Geoffrey Brand was playing trumpet in the orchestra at these concerts, and he says 'that Eric was literally shaking on the first performance, yet the concert was a great success.'⁴⁹

During the years that followed after his resignation from the Salvation Army, although his career was centred on the brass band movement as far as conducting, adjudicating and as an editor was concerned, the question of his own composing has not yet been mentioned. Of course he continued to write, and within a year several works appeared on the list of publications by R. Smith and Co., as well as Boosey and Hawkes Ltd. Among these early 'secular' works were two tone poems, *Thanksgiving* (A/71) 1945,

49 Editorial, *The British Bandsman*, 3 April 1948, 3

and *Akhanaton* (A/72) 1946, and the latter was used for the Daily Herald Area Championship Section Contest in 1947. There were two arrangements, one being Mozart's *Eine kleine Nachtmusik* (A/70); two suites, a fantasy and an overture were all published between 1945 and 1947. In fact there are over one hundred and sixty works, original and arrangements, written in the period 1945 - 1988 for the secular brass band movement, and about forty brass band and vocal works for the Salvation Army. Then there were over sixty unpublished works both instrumental and vocal. Looking back one can trace the essential bridge which the music of Ball, together with others, represents. He was an important bridge builder in the development of brass band music in the 20th century, both in the Salvation Army and the secular brass band movement. A number of works have become classics of their kind, such as *King of Kings* (A/35), *Sound out the Proclamation* (A/46), *The Triumph of Peace* (A/55), *Songs in Exile* (A/118) all in the Salvation Army repertoire, whereas in the secular repertoire we have *Resurgam* (A/97), *Call of the Sea* (A/105), *Festival Music* (A/112), *Undaunted* (A/120), and *Journey into Freedom* (A/174). Vocal music features also in the list with works such as *Love stands the Test* (B/43), *The Awakeners* (B/63), *Psalm 150* (B/82), *In the Secret of Thy Presence* (B/88) and *Magnificat* (B/121). In spite of a busy life Ball managed to complete a large number of works throughout his career.

A journey to Switzerland in 1950 on holiday was to have far-reaching consequences. It all started when he went to conduct Berne Town Band; obviously Karl Voegelin

who was the pastor of the Free Evangelical Church in Thayngen, Switzerland was aware of this, so we take up the story as recorded in a letter to the present writer (dated November 1992) from Maria Voegelin, wife of Karl Voegelin, deceased.

How the Music from Eric Ball came to be written regarding Karl Voegelin and Free Evangelic Churches of Thayngen and Wilchingen.

As a young officer of the Salvation Army Karl Voegelin took part in a tour of the band of Zürich-Central in England. On this occasion Karl Voegelin met Captain Eric Ball. After 12 years of service, Karl Voegelin left the Salvation Army and accepted a vocation as preacher of the Free Evangelic Churches of Thayngen and Wilchingen. At the first evangelistic campaigns in 1947 several young boys opened their hearts for Jesus. Acting for many years as a cornet player and conductor Karl Voegelin began to instruct the boys in brass band music. They were very glad and progressed well. What lacked were pieces of music with christian context (songs etc) fit for church services and evangelisation. As you know, it was not possible to buy the music of the Salvation Army. So Karl Voegelin decided to contact Eric Ball when he stayed in Switzerland with an English brass band in 1951. Eric Ball agreed to write some music for the Boys Band of our church.

In 1962 he accepted an invitation of Karl Voegelin for a week of training and concerts in Schaffhausen and Winterthur. That was a great help and blessing for everybody. The connection and friendship between Eric Ball and Karl Voegelin went on until the death of Karl Voegelin in 1988. The action of the brass bands proved to be a great blessing in winning souls for Christ and encouraging his followers. We always shall remember Eric Ball with great thankfulness.

Maria Voegelin.

In conversation with the present writer in October 1992, Maria Voegelin talked with great enthusiasm about the work of Eric Ball, and how influential he had been

Dedicated to my good friend

KARL VOEGELIN

in celebration of his 25th anniversary
as Pastor in the Freie Evangelische
Gemeinde, Thanyngen
and in special appreciation of his
work for the Kingdom of God
through Music.

Eric Ball

19th September 1971

in the ministry of music in the church where her husband was the Pastor for over thirty years. She was anxious that the music written for the Evangelical Church bands should not be lost, so more than fifty scores of Ball's music, written for these churches was given to Samuel Ruh, Thayngen, Switzerland, who had been one of the boys who became a Christian under the influence of Pastor Karl Voegelin. He now has a publishing house, and intends to publish these works more extensively. When Karl Voegelin celebrated twenty five years as the Pastor in 1971, Ball wrote the march *Heimwärts* (A/139), and dedicated it to his ministry.

Ball's contribution to bands abroad is worthy of mention. As we know he made a number of visits overseas to adjudicate and conduct, but one occasion ought to be mentioned concerning touring bands from England. In 1972, Black Dyke Mills, C.W.S. (Manchester), G.U.S. and Fairey Aviation Works bands were invited to Canada. Each band took their resident conductor, but three guest conductors were also invited, Eric Ball, Geoffrey Brand and Harry Mortimer.

It was during this tour that Harry Mortimer and his wife Margaret in company with Eric and Olive Ball deepened their friendship when they were invited 'Come and join us for our daily devotions', said Eric and Olive. For the Mortimers this became a very rich experience, and one they never forgot.

Back in England, his work for the brass band movement was recognized by the Queen when he received the O.B.E. in the Birthday Honours list of 1969. *The British Bandsman* reported the occasion as follows:

There will be universal pleasure at the news that Mr. Eric Ball, conductor and adjudicator has been honoured by H.M. the Queen in the recent Birthday Honours by the award of the O.B.E. There can be few more respected and admired men in the whole of the brass band fraternity than Eric Ball. Admired for his skill as a musician of rare gifts, yet perhaps the greatest impression is the whole man; his integrity, and complete sincerity, his humility, deep wisdom and understanding... To know Eric Ball is a joy and a privilege. *The British Bandsman* is happy that his unique contribution has been honoured in this way. Long may the scene be graced by the presence of Eric Ball, O.B.E.50

There were other honours to be given to this man. In 1977 he was thanked publicly in a Royal Albert Hall gathering for fifty years of service to the Salvation Army music, and presented with an illuminated scroll by Commissioner A. Carr, then he was invited to conduct the massed bands in one of his compositions. In 1987 he was awarded an honorary graduate diploma in band musicianship by the Salford College of Technology, a college which now has University status.

After Ball relinquished his editor's chair of *The British Bandsman*, within a couple of years Eric and Olive moved from their home in Hanwell, Middlesex to take up residence in Parkstone, Dorset, which was their last

permanent address. They became very involved in Salvation Army life at the local corps, where Ball conducted meetings, and led the occasional band practice. Eric himself took long walks in the lovely countryside in which they lived. He enjoyed mowing his lawn although he never professed to be a gardener.

Even in old age, he was still writing and would spend hours over the completion of works for the necessary deadlines. People were very kind to the Balls and they were often taken out for car rides into the surrounding countryside. Others would call and take them to Salvation Army meetings. Eric continued his visits overseas until he was well past his eightieth birthday.

The local Salvation Army Corps arranged a party for Ball's eightieth birthday and the couple's diamond wedding. For his birthday party a huge cake was supplied by Novello's, the music publisher, for whom Eric had supplied work from time to time. A fitting tribute to Eric Ball came from his neighbour of these latter days, retired Salvation Army Officer Colonel Sydney Williams:

As a next-door neighbour one could say that Eric touched nothing that he did not adorn. For example, he signalled to his wife that each new day had begun by accompanying coffee with the playing of a march. He enhanced my morning by pushing through my letter box his copy of the previous day's *Times*, a gesture I deeply appreciated, although initially he had hesitated to offer the arrangement in case it offended. He felt it was a small way in which he could recompense me for the occasional lifts I gave him to the station. It could be said of Eric in the road where he lived that his gentleness made him great. He was esteemed by the neighbours, who were the recipients of his concern in times of sickness and sorrow. A retired military officer who suffered a long illness was visited often by Eric, who enlightened him concerning the Salvation Army's beliefs and procedures. Being a military

man he was interested in the salvationist's one finger salute.⁵¹

As Eric bade him goodbye on what proved to be a last visit, he managed a flicker of a smile and gave the Army salute.

If Shakespeare's Duke could see sermons in stones, one gained the impression that Eric was finding symphonies in Parkstone's irregular paving stones, as he took his regular evening walks. Nature had generously blessed him with a head of full and shapely hair to match his artistic gifts. To see it in its silver richness floating in the breeze marked him naturally as a person of distinction. Sadly, his usual barber retired and all the skills the new man had to offer was a 'short back and sides'. When Eric emerged from his first visit to the shop he looked like a sheep shorn of its coat, or Samson robbed of his locks. I took it upon myself to advise him of the tragedy and offered on behalf of the brass band world to find another barber. The greatness of the musician was shown when he declined my offer stating that the young man was new, and needed the encouragement of his custom. Fortunately I managed to persuade him to change his mind. Eric showed deep concern for all God's children, especially those who were weakest.

A score of years before I became his neighbour, I was present at a band festival over which he presided in Melbourne Town Hall in connection with his visit to Australasia. Skilfully he interwove the musical items with touches of wit and wisdom. He told mothers to be sure to cover their babies ears against the first impact of a band playng. "It is apt to be a shock to baby ears and to incur a bout of crying", he said. The truth of it was well demonstrated during the evening.....

The Eric Ball home in Parkstone was a place of calm and a refuge to the many who availed themselves of Eric's healing ministry. Coffee cups were ready for all who came'. 52

51 The Salvation Army one finger salute was the right forefinger raised pointing to heaven to suggest 'I am heaven bound'.

52 Cooke, *Eric Ball*, 204-205
Original letter filed Territorial Headquarters
London



Norman Bearcroft and his wife Jill visited the Balls regularly. They would take them out for a drive and invariably they would end up with a cream tea at one of the numerous restaurants situated in the New Forest. Other people of the local Salvation Army Corps looked after the Balls washing, and saw to their other comforts. During these days Ball conversed with Bearcroft about the royalties of his music, and arranged that these should be put into a trust, so that the Social work of the Salvation Army should benefit, also to provide money to help boys attending music schools, so that his money should be ploughed back into Salvation Army music.

In the latter days, Ball enjoyed his visits to London by the invitation of Bearcroft to attend the rehearsals of the Salvation Army music festivals in the Royal Albert Hall.

During 1978 Olive showed signs of failing health and consequently spent some time in hospital. She later sustained a serious fall while out shopping and fractured her hip. She never recovered from the accident and on 10 July 1988 she died. He had lovingly looked after her, helping with the domestic chores. Eric himself was not well, his health was failing. Connie Clark, a very kind friend who visited the Balls a great deal in these eventide years of their lives said,

Another memory I have is of about a week before Eric entered hospital. He was very tired and weak in body. I answered the telephone and the caller wished to speak to Eric, who insisted on going to the phone. After the receiver had been replaced I became concerned as Eric did not return to the lounge. I found him sitting by the telephone, praying for the caller, who was ill and in much pain. Eric himself

was a very sick man with very little physical strength left yet he gave of himself in order to bring comfort and healing to another. He thus cared for other people right to the end.⁵³

Ball was taken ill early in 1989, and entered the Poole General Hospital, and it was here that the Bearcrofts visited him regularly and on one occasion as they sat one each side of the bed, Ball took hold of their hands and held them up and gave them God's blessing, an experience which they cherish greatly. The Poole Salvation Army band came to play for him on one occasion, which helped to uplift him. Later he was moved to the Chimes Nursing Home in Poole, Dorset and as he would have said, 'was promoted to glory' on Sunday 1 October 1989.

In an obituary notice *The British Bandsman* said:

He was dignified, economic in word and deed, modest, yet not unaware of his charisma and influence. Eric Ball cannot be compared with any of his predecessors in either Salvationist or brass band circles. Conscious that his gifts were God given, he offered himself unstintingly as a channel through which creative ideas were released, often at great physical cost. Endless hours at the desk completing some work for which the deadline was upon him, were only possible because of his tremendous self discipline (and the constant support of his adoring wife, Olive who passed to her reward little more than a year ago), and great professional integrity.⁵⁴

53 Cooke, *Eric Ball*, 210-211
Original letter filed Territorial Headquarters
London.

54 Editorial, *Eric Ball*, OBE 1903-1989,
The British Bandsman, 7 October 1989, 3

THE MUSIC OF ERIC BALL: A SURVEY

In the output of Eric Ball's works, the catalogue reveals that the music falls into four categories:

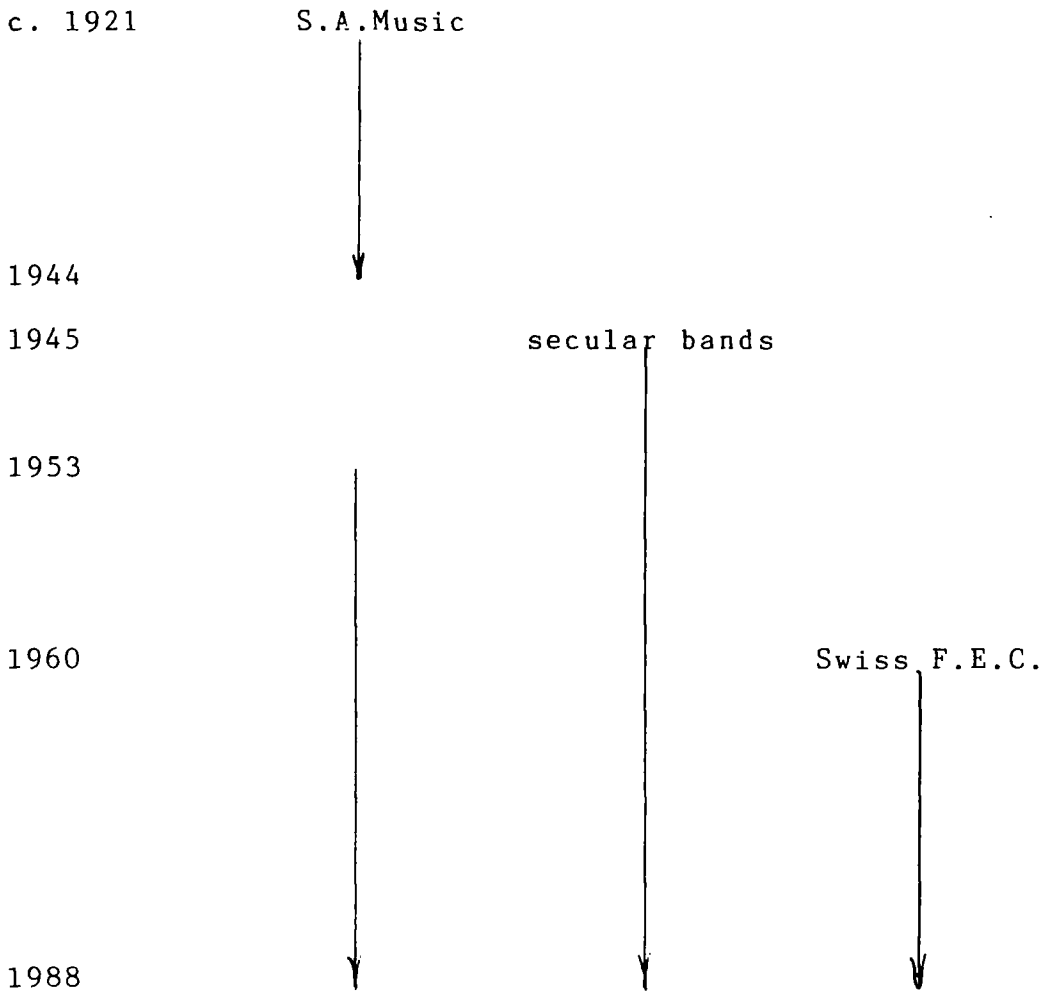
- A: **BRASS BAND** (Sacred and Secular)
- B: **VOCAL** (Choral and Solo)
- C: **ENSEMBLE** and **SOLO INSTRUMENTAL**
- D: **UNPUBLISHED WORKS**

I propose to survey his contribution to each of these categories.

- A: **BRASS BAND** [N.B. subheadings as in catalogue]

The largest and certainly the most important category consists of the music that he wrote for brass band. Until his resignation in 1944, this consisted entirely of music for the Salvation Army. Thereafter, for the rest of his composing career he wrote music for the secular brass band movement, but following his reconciliation with the S.A. in 1953 his secular music was complimented by further works for the S.A. Furthermore, from 1960 to 1988 he also wrote some 50 works for the Swiss Free Evangelistic Churches.

The overall picture may be summarized as follows:



There are certain facts that need to be mentioned in connection with his Salvation Army music, because of certain guide-lines that were given to composers. One requirement was (and still is today) that the music must include a spiritual song or hymn. Ball himself had a repertoire of material which was readily available of music written by Salvationists and hymns taken from *The Methodist Hymnal* and *The Church Hymnal*. Paradoxically, some of this material was originally secular, since William Booth, the Founder, had sanctioned the use of secular songs that had

been given sacred words by the early-day Salvationists. He once said, 'why should the devil have all the good tunes'? Booth himself wrote words to the tune *The Campbells are coming*, an eighteenth century Scottish melody. There were exceptions to the rule, where music of the classical masters was arranged for band or songster brigade.¹ For example, the chorus 'O Thou that tellest' from Handel's *Messiah* was arranged for band in 1930 by Lieut. Colonel F.G.Hawkes. Sometimes the name was changed, as in the case of Schumann's *Traumerei*, from *Scenes from Childhood*, re-named *The Warrior's Sanctuary* (A/50).

All Salvation Army composers sign over the copyright to the organization and readily acknowledged that there is no remuneration for them personally.

The types of music which he composed for band were as follows: Marches 32, Selections 51, Tone Poems 11, Air Variés 19, Suites 22, Fantasia 11, Meditations 36, Overtures 12, Rhapsodies 17, Arrangements 96, Miscellaneous 21.

I shall now consider each type in turn.

MARCHES are an important part of the Salvation Army's open air ministry. In the early days, and certainly up to World War 2, people would follow the band back to the citadel, and then attend the meetings. This is not always the case on a regular basis these days. The playing of marches is part of the military style of the movement's activities.

1 Salvation Army terminology for choirs

Marches also feature in the Salvation Army's concerts, known as 'Festivals of Praise'. They thus have a dual purpose, for evangelical work and as concert music. Marches are equally important in the secular world, where bands have been called upon to lead marches of protest, e.g. The Jarrow March in the 1930s, and processions at carnivals. The Miners' gala day such as that held at Durham was another occasion where marches were used and the bands of the various collieries played as they headed the numerous union branch banners. In programme building for park and other concerts, marches were an integral part. Also there are certain contests where marches are used and prizes awarded for the best performances.

Ball uses the conventional form associated with the military marches composed by Johann Strauss I (1804-1849), John Philip Sousa (1854-1932), Edward Elgar (1857-1934). Well-known examples are Strauss's *Radetsky March*, Sousa's *Liberty Bell*, and Elgar's *Pomp and Circumstance* marches. The form is very much like a Minuet and Trio. The following is a basic guide, though it should be noted that many variants are found.

MARCH	TRIO
(Intro) A : :	D : :
B(A ²) : :	E (D ²) : :
(C) : :	da capo, MARCH

e.g. MARCH: Introduction, section A in the tonic key;
 section B normally in a related key such as the dominant
 or tonic minor; more recently composers have used unrelated

keys in this section. Occasionally a modified return to section A occurs, followed by section C which in both Salvation Army and the secular brass band movement is usually the 'bass solo'. This feature is a melodic line scored for the lower instruments of the band, such as baritones, trombones, euphoniums and basses. An example of an early march utilizing the bass solo from the secular brass band movement is George Gay's *Bravest of the Brave* (1918), and from the Salvation Army repertoire, Harry Kirk's *Forward Go*, (1923). During the period of Ball's output this seems to become more varied, and the 'bass solo' occasionally appears in the Trio. He adopts this plan in the march *Torchbearers* (A/40), where he places it in section D.

A feature akin to many Minuet and Trio works is that the Trio is often in the subdominant key. Looking through early marches both sacred and secular, one observes that most of them are written with the Trio in the subdominant key, though Ball changed this pattern occasionally. In four of the works surveyed (1) *The Gospel Feast* (A/12), the Trio is in the submediant key, (2) *The Golden Stair* (A/27), and *Pledge for Service* (A/216) have the Trio in the flattened submediant key. (3) One work from the secular area *Rossllyn* (A/101), is also written in the submediant key, but the remainder of the works surveyed, the Trios are in the normal subdominant key.

Marches written for the Salvation Army and the Swiss Free Evangelistic Churches include a melody with a spiritual background such as a hymn, or a gospel song, whereas in

the secular works he uses original or folk melodies.

In the general preamble concerning marches the author has mentioned some examples of divergence from the plan for the March and Trio. Looking closer at a number of Ball's works one can see further interesting deviations where for example he does not keep to the normal key pattern. In *The Gospel Feast* (A/12) and *Rossllyn* (A/101) both marches are in Bb minor, but in *The Gospel Feast* he proceeds through sections A to C in the tonic minor, and progresses into section D which is the 'bass solo' in the tonic major of Bb major. The trio is scored in the submediant major key of Gb major, but in *Rossllyn*, although the work is in Bb minor, Ball modulates into the tonic major, Db major at section B returning to Bb minor at section C. Again the Trio is scored in Gb major. Another feature of his writing is the changing of the position for the 'bass solo' seen here in these two marches, in *The Gospel Feast* it occurs in section D, but in *Rossllyn* it is in section C, which is the norm in the majority of the marches, as can be seen for example in *Sure and Steadfast* (A/98), *Rossllyn* (A/101), *Bibellesebund* (A/122), *Heimwärts* (A/139), *Pledge for Service* (A/216), and *Der Fels* (A/253). But in the case of the following works there are deviations such as: *Wondrous Love* (A/19), and *Star Lake* (A/61) the 'bass solo' appears in section B, and as has been mentioned above, the 'bass solo' occurs in section D for example: *Torchbearers* (A/40), also in *Star Lake no.2* (A/171).

There is also a noticeable variance in the placing of the sacred melody, because of the eight Salvation Army marches mentioned, five feature it in section C (not necessarily as the 'bass solo') in *The Golden Stair* (A/27) it appears in section B, whereas in *Wondrous Love* (A/19) and *Star Lake* (A/61) it appears in section D of the Trio. Four of the marches mentioned could be described as 'Concert Marches', *Rossllyn* (A/101), *Pledge for Service* (A/216), *Torch of Freedom* (A/218), and *Royal Salute* (A/233) where instead of the normal *da capo* back to the march, a *dal segno* instruction is given and a coda is added, which makes these works much more extended than the normal military march pattern.

As far as the marches for Switzerland are concerned, they do not follow the pattern very closely, for example *Bibellesebund* (A/122) did not have a section C, and in the Trio section E was in the submediant key, and took the form of a sacred melody, and a section F was created with the same melody now in the subdominant key, and a coda added. *Der Fels* (A/253) was more orthodox, but the Trio differed with a repeat of section D in the tonic key. *Heimwärts* (A/139) was entirely different in that it was made up of melodies taken from the Swiss Hymnal. Section A is the 'bass solo', proceeding into section B and both sections are in the tonic key, followed by section C which is in the dominant key, with a repeat of section B in the tonic, and the Trio being omitted.

A feature of the early marches composed for the Salvation Army is an episode between section D and E in

the Trio. Of the fifteen Marches surveyed, nine of Ball's works have episodes, and do not seem to have a regular plan, for example: *Torchbearers* (A/40), the episode takes the form of a Fanfare, and the music progresses transitionally through the relative minor, and the dominant, back to the tonic (ex.1). In *Star Lake* (A/61), the episode progresses by sequence through the mediant major, through the dominant, and back to the tonic. In *Star Lake no.2* (A/171) it progresses sequentially through the relative minor, through the dominant and back to the tonic. In *Torch of Freedom* (A/218) the episode is in the relative minor of the subdominant key and leads gently back to the subdominant for section E. In the case of *Rossllyn* (A/101), the episode uses rhythmic material from the introduction in the relative minor key of the subdominant, before leading into section E which is a reprise of section D. In *The Royal Salute* (A/233) Ball uses a different idea, with the episode commencing in the relative minor of the subdominant using new material and modulates into the dominant of the tonic key for section E. In *Der Fels* (A/253) the episode progresses sequentially from the subdominant key to the tonic key creating a section F before the *da capo*. In *Bibellesbund* (A/122) the episode takes the form of a Fanfare; In *Pledge for Service* (A/216) it takes the form of an introduction leading from section D in the subdominant key to section E which is in the subdominant minor key.

Some of the marches were written for special occasions, for example both the *Star Lake* (A/61) and *Star*

Ex. 1

60

The musical score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Cor. (Cornets):** Three staves. The top staff includes a *div.* (divisi) marking. Dynamics include *cresc.* and *ff*.
- Horns:** Four staves. Dynamics include *cresc.* and *ff*.
- Bars (Baritone Saxophones):** Two staves. Dynamics include *cresc.* and *ff*.
- Tromps. (Trumpets):** Two staves. Dynamics include *cresc.* and *ff*.
- Bass. S. Euph. (Bass Saxophone and Euphonium):** Two staves. Dynamics include *cresc.* and *ff*.
- Drums:** Two staves. Includes various drum notations and dynamic markings.

The score is marked with a tempo of 60 and features a key signature of one sharp (F#). It includes numerous triplet markings and dynamic changes throughout the piece.

Lake no.2 (A/171) were composed for the Salvation Army's Music Camp at Star Lake, N.J., U.S.A. It is also interesting to note that the first work, composed in 1941, was written, rehearsed and given a public performance within a few hours, and the second was planned very much like it, with identical rhythms in sections A and B. The melodic line in the Trio section D also has similarities and the episode is rhythmically similar. *Pledge for Service* (A/216) was written in connection with the outreach appeal of the Salvation Army's Centennial Climax 'Salvation Bond' scheme. The march incorporates the gospel song *Rescue the Perishing* which speaks of 'caring'. The march *Rossllyn* (A/101) was dedicated to Ball's wife Olive, and named after their house in London. *Royal Salute* (A/233) was written to celebrate the Silver Jubilee of Queen Elizabeth II. Of the works written for Switzerland, *Bibellesebund* (A/122) was written for the Scripture Union, and *Heimwärts* (A/139) (ex.2) was composed to celebrate twenty-five years spent by Pastor Karl Veogelin as the minister of the Free Evangelical Church in Thayngen. Another march which has been briefly surveyed was *Sure and Steadfast* (A/98), which was written for the Boys Brigade in the British Isles. It is a very simple march in the traditional brass band style.

Ball uses Fanfares quite frequently either as introductions or in the episodes between sections D and E in the Trio.

EXERCISE 1

MARCH - HORNWORKS

EX. 2 ALLIATO MODERATO

The musical score consists of ten staves, each representing a different instrument or section. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings. The staves are labeled as follows from top to bottom:

- Drums:** The top staff, featuring a complex rhythmic pattern with many sixteenth notes.
- Bass:** The second staff, showing a melodic line with dynamic markings like *mf* and *f*.
- S. Euph. (Soprano Euphonium):** The third staff, with a melodic line and dynamic markings.
- Tromps (Trombones):** The fourth staff, containing a melodic line with dynamic markings.
- Horns:** The fifth staff, featuring a melodic line with dynamic markings.
- Horns:** The sixth staff, containing a melodic line with dynamic markings.
- Horns:** The seventh staff, featuring a melodic line with dynamic markings.
- Horns:** The eighth staff, containing a melodic line with dynamic markings.
- Horns:** The ninth staff, featuring a melodic line with dynamic markings.
- Horns:** The tenth staff, containing a melodic line with dynamic markings.

Additional markings include a box containing the number '10' and various dynamic notations such as *mf*, *f*, and *ff* throughout the score.

SELECTIONS. Ball wrote more selections than any other type of band music, except for arrangements. Most of these works belong to the sacred repertoire of the Salvation Army and the Free Evangelical Church in Switzerland, because as far as the secular band works are concerned there are only two pieces that come into this category, one from *The Wizard of Oz* (A/99), the other a collection of Harry Lauder's Songs (A/94).

The Founder of the Salvation Army came to the conclusion that there was a need for further development of the Army's band music, so Richard Slater was commissioned to produce a selection and some original marches. The first selection that was to become a model for composers to follow was *Old Song Memories* published in January 1902; it was in fact given away to bands as an incentive to buy future publications. First of all it would be helpful to look at the background concerning this type of music a little further by surveying a couple of works of two of the composers who Ball worked with in the department. *The Call to War*, in Ab major by F.G.Hawkes (1912): this work commences without an introduction with a Salvation Army song *Soldiers of our God arise*, followed by the chorus of this song, which was a music-hall song *Here's the good old whisky, knock it down*. A short section of seventeen bars forms an episode which modulates into the dominant key, and a new melody *See on every side there's wailing*, this is followed by a link up passage of seven bars which modulates the music back to the tonic key, and the introduction of another melody *Up, up ye soldiers of the*

Cross, and this in turn is followed by a short coda of fourteen bars, using rhythmic material of the previous melody.

Strains of Victory, in Bb major by A. Goldsmith, (1918): an introductory section which develops an idea from the final song's melody, then proceeds into an original melody of eight bars, before the first borrowed melody appears, *This is the Victory*, in the tonic key. A small link passage of four bars leads into the second melody, *Well done*, in the subdominant key, followed by an eight-bar modulatory section leading to a section in the flattened seventh key presenting the melody of *Kept by His Power*. A two-bar cadenza-like passage brings the music back to the tonic key and the final melody of *Fight for Victory*, followed by a coda which develops a figure taken from the introduction.

Ball followed a similar procedure to that of Slater, Hawkes and Goldsmith, choosing songs or hymns which centred on a spiritual subject, such as the work *Saviour and Friend* (A/5) which is the subject of friendship with Jesus. These selections are constructed in such a way so that the subject chosen is developed by linking the melodies of the songs together, with original material in some cases, for example *An Appeal* (A/6) and *In the Power of the Spirit* (A/169). In other works Ball uses material from the borrowed melodies to create transitions or episodes e.g. *Songs of the Valiant* in Bb major (A/140). In the introduction to this piece the material is taken from (app.1a),² *God is keeping*

His Soldiers (B.T.B.438)³. In the transition section leading from the song *Reckon on Me* (M.S.17,1903) into *God is keeping His Soldiers*, he uses material from *Reckon on Me*, and develops the rhythmic idea sequentially before modulating from the dominant key into the submediant key, (app.1b). Surveying a total of sixteen selections certain other interesting features come to light, for example the number of songs chosen in the main was three, but in a number they varied from two to seven. The key progression is another feature, where Ball did not use a set pattern. The earlier works tended to follow the pattern tonic dominant-tonic; or tonic subdominant tonic, but this gradually became more progressive. For example in *The Good Old Way* (A/11) the three songs used are set out in a plan of tonic-flattened mediant-tonic, whereas in *Songs in Exile* (A/118), he uses the plan of flattened-mediante major-dominant-minor-tonic major. This will be made more clear when we survey this work in more detail. Another interesting example is the work *Praise and Exaltation* (A/38), where the composer has no key changes as such, but uses transient modulations in link passages and episodes. This happens because the work has three sections, which could be used separately like the movements of a Suite but all sections are basically in the tonic.

2 The longer examples are listed in the appendix.

3 This abbreviation and others that follow are elucidated in the Introduction to the Catalogue.

In this work the three melodies are treated in a rhapsodic style, with development of all the melodies chosen. Another interesting work is *More than Conquerors* (A/200), a work in C major, where the music progresses through a key pattern of the tonic, through the tonic minor, the flattened super tonic key, through sub dominant minor mediant key of Eb major, before returning to the home key of C major. The three songs used have a certain amount of development, and the composers introduce some new material which appears in the form of a fuggetta (app.2). This material precedes a reprise of the two choruses of the songs used, and then the music proceeds into a short coda. One of the works *Good News* (A/148), was specially written for the International Staff Band for the 'Festival of Gospel Songs' held at the Royal Albert Hall on 8 June, 1963. In the main, melodies are kept to their original form so that, when they are heard they stir memories and remind the listener of some aspect of the Christian faith. However, Ball did bring more development to the melodies in some of his later works: some of his methods are revealed in the following two examples.

Through Storm and Safety in F major (A/3,1922). The introduction of eighteen bars sets the scene which suggests the restlessness of a soul in turmoil (app.3a,bars 1-18) in the tonic key, and this leads into the first song used, *Breakers ahead* (M.S.28, 1914), and is presented in a full ensemble scoring with the euphonium playing an obligato passage (app.3b,bars 19-34). Ball uses the rhythmic phrase

of 'Breakers ahead' as an entry scored for trombones (ex.3,bar 19) but when the figure occurs again (ex.4,bar 27) he adds the baritone and euphonium, and when it occurs in the chorus of the song (bars 35-6) he scores it for the cornet, tenor horn, baritone and euphonium, and again part of the figure appears at (ex.5,bar 43) scored for cornets, baritones, trombones and euphoniums, and scoring this way he exploits the tonal colours of the varied grouping of instruments. Also he adds variety to the tonal colour by giving the melodic phrases to different groupings of instruments (app.3c,bars 20-50); this is particularly noticeable in bars 35-50. In the following transition section he utilizes some of the rhythmic figures, (for example from bars 24 and 31). This leads into an episode in the dominant minor key which opens with the 'Breakers ahead' figure (app.3d,bars 61 and 62) and a chromatic scalic figure ascending in the bass and all the other parts moving in syncopation, creating a climax (app.3e,bars 69-79), before proceeding to the next song used *Eternal Father, strong to save* (M.S.29, 1915). This section is now in the dominant key and the melodic line is given to the solo horn and flugel, harmonized by the whole saxhorn family, plus the trombones (app.3f,bars 80-91). A four-bar fanfare scored initially for cornets and trombones, but cued in for other parts in the event of the trombones being depleted, follows in the tonic key (app.3g,bars 92-95) and leads into the final song used *The Song of the Tempest* (M.S.28, 1914). The euphonium is given the melodic line and accompanied by the saxhorn family, with occasional

Breakers ahead! M.S.
B. Allegro. No. 112.

Ex. 3 20

Musical score for Ex. 3, measures 20-30. It consists of ten staves of music. The first nine staves show a rhythmic pattern of eighth notes with accents, marked *mf*. The tenth staff shows a change in dynamics to *ff* with accents, followed by two staves returning to *mf*.

By David Bull-Cross

Ex. 5

Musical score for Ex. 5, measures 43-53. It consists of ten staves of music. The first two staves show a complex rhythmic pattern with accents, marked *ff*. The remaining eight staves show a similar pattern with accents, marked *p*.

Ex. 4

Musical score for Ex. 4, measures 1-10. It consists of ten staves of music. The first nine staves show a rhythmic pattern of eighth notes with accents, marked *mf* or *mf* cresc. The tenth staff shows a change in dynamics to *f* with accents.

trombone inter-jections for the first eight bars of the section (app.3h, bars 96-103). A quaver figure is then scored for cornets and the second baritone to add impetus to the melody (app.3i, bars 104-107), and taken over by the saxhorn family from (app.3j, bars 108 and 109). The euphonium continues to play the melodic line throughout the section. There is then a change of time from 4/4 into 3/4 and the chorus of the song is given full ensemble treatment, with running quavers scored for the euphonium (app.3k, Bars 117-148). The coda which follows is in the form of a fanfare and has a prolonged plagal cadence (app.3l, bars 150-160).

Songs in Exile in F major (A/118, 1958). The introduction sets the scene of uncertainty and a wandering soul (app.4a, bars 1-29). It begins in the tonic minor key, moving to the flattened mediant major, and gives a feeling of toil and searching, with interjections of phrases taken from the song which is first presented, *I'm the Child of a King* (B.T.B.351). The verse of the song is scored as a trombone solo, with a thinly scored accompaniment. A quaver accompanying figure given to the cornets for the first eight bars, and taken over by baritones, euphoniums and horns later, gives the continued feeling of unrest (app.4b, bars 30-45). The chorus of the song is scored for the full ensemble, and the baritones and euphoniums have a countermelody which keeps the momentum (app.4c, bars 46-54). An episodic passage follows using the figure in diminution of the melody of the succeeding song.

(app.4d, bars 55-57). This passage modulates into the dominant key and presents the new song *Just one more day* (M.S.48, 1954). On the whole the melody is given the full ensemble treatment, except when a change of colour occurs by the basses being rested and the trombones moving in counterpoint with the melodic line (app.4e, bars 65-78). A short link up passage follows and introduces a quaver figure (ex.6, bar 81) which has some prominence in the reprise that follows (app.4f, bars 82-95). The music proceeds through a modulating passage of ten bars using rhythmic material from the introduction (ex.7, bar 20) into the final song presented in the tonic major key, *Some glad sweet day* (M.S.34, 1920). This song is wistful in nature, and with the tenor horn being scored with the melodic line, along with the setting, intensifies this feeling. Sustained chords scored for lower cornets and trombones, with an ostinato figure given to the upper cornets (app.4g, bars 106-121) adds to the intensity of the passage. Bars 114-117 (app.4h) scores the melody line for the lower cornet, flugel horn, lower baritone and euphonium, and then returns to the solo horn only for bars 118-121 (app.4i). The chorus of the song (app.4j, bars 122-129) is scored with full ensemble leading into the coda (app.4k, Bars 130 ff), which utilizes material from the previous song, and in the final bar (ex.8, bar 133) we hear a plaintive sound on the tenor horn and baritone echoing the phrase *I'm a child of a King*. The final cadence is plagal using a flattened third in the subdominant chord. The use of plagal cadence in this way seems to be a feature of Ball's sacred music. He also

Ex. 6

80 81 ① Maestoso ♩ : 104

20 Ex. 7

Ex. 8

19

rit. *lento* 1. 3

Tutti

Bass Eb

p L.C.

uses such cadences in some of the marches, for example *Torchbearers* and *Star Lake*, also in nine of the sixteen selections surveyed.

TONE POEMS. A brief review of the nineteenth-century tone poem will help to put Ball's works of this type into historical perspective. Liszt was the main originator of this type of work, which was a direct product of the Romantic movement which encouraged literary, pictorial and dramatic associations in music. In the hands of such composers as Smetana, Richard Strauss and Elgar it became an important form of 'programme music'. The term 'tone poem' has largely been interchangeable with 'symphonic poem'.

Percy Scholes characterizes it as:

A piece of orchestral music, usually in one movement, based³ on a literary, poetic or other extra musical idea.

The tone poem was introduced into Salvation Army music during the course of Ball's work with General Evangeline Booth, between 1934 and 1939. One of the songs that Evangeline published in *Songs of the Evangel* (S.P.S., 1936) inspired her to write a brass band composition, and in discussion with Ball about the work she suggested that it was written in the style of a tone poem. The work was published in the Festival Journal Series, no. 117,

3 Percy Scholes, rev. Judith Nagley
The New Oxford Companion to Music, volume 2,
pp. 1777-8 (Oxford, 1983)

January 1937, with the title *Streams in the Desert*, and was the first tone poem to appear in the Salvation Army's list of publications. As a result of this publication, Ball was able to use this type of music in his own output. His first tone poem was *Exodus* in Ab major (A/43,1937), the music of which portrays the story of the Israelites leaving Egypt after years spent in slavery. The work is in three parts which follow on without breaks in between, and they paint pictures of this historical event.

The programme note on the score written by the composer states:

- I. **In bondage:** (a) Imperial Egypt, powerful, cruel; (b) Israel tortured, despairing (c) the warning death motif; (d) Imperial Egypt, defiant, even of the threat of death.
- II. **The Night of the Passover:** (a) Pastoral night-theme, shattered by the death motif (the first born were slain); (b) Imperial Egypt now agitated and agonized; (c) Night-theme, with snatches of *The God of Abraham praise* [which is the tune *Leoni* a Hebrew melody], (Israel prepares for their departure).
- III. **Deliverance:** (a) The Egyptians pursuit; (b) Israel's renewed despair; (c) The Egyptians panic at the Red Sea miracle (d) The death-motif; (e) Israel's thanksgiving - *The God of Abraham praise*.

Ball adds that the chief aim of this music is to symbolize the great christian doctrine of redemption from the bondage of sin, through our Lord Jesus Christ.

The music is dramatic and Ball sets the scene with music that portrays swaggering Imperial Egypt (app.5a, bars 1-11), and progresses into very intense and impassioned music which introduces the motif of Israel's despair (ex.9, bars 25-28). After a few bars of developing this motif, the death-motif appears (ex.10, bars 65-69). It is an interesting fact that Ball uses this same motif in a later work *Resurgam* (A/97), which we are going to review later. In the second part the music becomes more tranquil with what the composer describes as pastoral night music, and the night-motif (ex.11, bars 83-86), before the death-motif reappears marked 'Largo' (bars 103-104), but with a rhythmical change. The music then progresses into an atmosphere of despair, and introduces the Imperial Egypt material portraying the situation at this moment (app.5b, bars 105-124), but the rhythm is modified and the style is no longer swaggering and pompous. The night-motif reappears (app.5c, bars 125-136), and the melodic line is scored for the trombone with *The God of Abraham praise*. In the deliverance part, snatches of the Imperial Egypt motif are heard and the music grows in excitement and agitation, followed by a return to the first swaggering theme. This music typifies the Egyptians' pursuit of the Israelites (app.5d, bars 163-174). A return to the motif of the Egyptians' despair highlights the Red Sea miracle, and the climax is reached on a discord at (ex.12), bar 188.

25 **B** Poco più mosso M. ♩=126 (or 30) *passionata*

Ex. 9

Ex. 10

sf ff Gong *pp B. D.* *sf Cym. with B. D. stick*

G Ex. 11 Part II - The Night of the Passov *Andante tranquillo* M. ♩=96

Ex. 12 **P**

The death-motif appears again (bars 197-203), which is followed by the Hebrew melody *Leoni*. A short coda celebrates the final triumph (app.5e, bars 220 ff) with a characteristically prolonged perfect cadence.

Turning to the tone poems for secular bands, it is noteworthy that several of these have spiritual or religious programmes akin to his tone poems for the Salvation Army, an indication, surely, of his strong and abiding christian faith. For example: *Akhmaton* (A/72,1946), is an Egyptian legend: *The Conquerors* (A/102,1951), depicts the fight against evil, as a description in *The British Bandsman* makes clear:

Against tremendous odds, a foe sinister and malevolent, the conquerors move forward to complete victory, secure in the strength of their high purpose, love of humanity, courtesy and dignity, not the least of their weapons being the gift⁴ of humour, the ability to laugh in the face of anger.

Peniel (A/238,1977), was inspired by the story in *Genesis* ch.32 of Jacob wrestling with a divine visitor at the place he named 'Peniel' (translated, The face of God). The work does not portray the events described but rather the varying moods evoked. *Thanksgiving* (A/71, 1945), has the following programme note:

Evening, the setting sun throwing long shadows across hills and meadows. From a nearby church comes the music of Evensong, adding depth of beauty to a peaceful mood. Then in retrospect the toil and battle of the day is reviewed; yet peace returns again and with gratitude there is felt incoming strength and faith, bringing high resolve to meet with courage the demands of the morrow.

⁴ Editorial, *The British Bandsman*, 26 August, 1951, 3

To compare these works with three from the Salvation Army repertoire, one can observe that his thoughts did not deviate away from his christian background, whilst composing for his secular output. The following works were all written after 1953, when he had returned to the Salvation Army. *Song of Courage* (A/137,1962), has a programme note which says:

The music reflects many moods. There is to commence, gaiety, and later some sense of fear and effort against great odds. The old chorus *Stand like the brave* typifies the call to action in the face of danger, and *A prayer for courage* which is a reminder of the true source of Christian fortitude.

The programme note to *The Kingdom Triumphant* (A/147,1963), says that 'This tone poem is designed to remind listeners of the christian doctrine of the Second Advent of Christ at the end of this age'. Although in one complete movement, the work falls into three main parts: (1) Vision of Judgement (2) Remembrance of the First Advent (3) Vision of the Second Advent. The programme note to *The Eternal Presence* (A/184,1968) says: 'Moods evoked by reading Psalm 139, especially verses 7-11. A basic and recurrent theme is in the well-loved hymn, *Still, still with Thee*. In contrast there are three opposing movements subtitled *The Imprisoned Spirit*, *The Hearts Grief*, and *Tribulation*. The closing section reaffirms *The Eternal Presence*.' Clearly Ball's subject matter does not differ whether writing for the secular or the sacred brass movements.

A closer look at two more works conclude this survey of his tone poems.

The Triumph of Peace in Gb major (A/55,1939), is headed by a quotation from Matthew 26: 52 '....for all they that take the sword shall perish with the sword', and has a form akin to sonata form, though the key-scheme does not follow the common pattern. The two contrasting themes 'Temporal Power' and 'Spiritual Power' become the first and second themes respectively. Bar 1 presents the motif which is the main rhythmic element of the first theme (app.6a,bars 1-18) in the relative minor, and provides an energetic business-like proposition, with the changing of tonality giving a sense of insecurity. A transition follows which uses material from the first theme, modulating into sub mediant major introducing the second theme (app.6b, bar 31-46). Here the melody is taken from a song set by Ball of the words of John Oxenham, *Peace in our time, O Lord* (B/69). He describes this second theme as a motif of 'Spiritual Power', and this is followed by the development section beginning in the relative minor key and utilizing material from both themes. The whole of the development (app.6c,bars 47-95) modulates transitionally through relative keys on its progression towards the reprise of the first theme in the relative minor key (app.6d,bars 96-121), and then progresses through a short bridge passage (bars 114-121) into the reprise of the second theme now in the relative major key (app.6e,bars 122-139), and finally into a five-bar coda, which is an extended perfect cadence with a hint of a phrase from the second theme.

or consciousness. It is a personal affirmation having regard to present life or that to come.

The work commences with a theme which expresses the first part of the quotation, 'The souls of the righteous are in the hand of God, and no torment shall touch them'.

The theme, which could be called a 'faith motif' occurs again and again in one form or another, being introduced in Eb major, and at the end is heard triumphantly when all the intervening tumult is over (app.7a, bars 1-13).

Another interesting factor is that Ball used the same theme to form the melodic line of the sessional song *The Awakeners* (B/63,1935) with the words 'Awake thou that sleepest, and arise from the dead, and Christ shall give you light.'

At the end of this section the music is left in an unresolved cadence (ex.13, bars 14-15), which prepares the way for the moods and reflections that are to follow, (app.7b, bars 17-86) is the first mood of 'its a useless situation', reflecting frustration and despair. This section is made up of four figures (i) bars 17-18, (ex.14) (ii) bars 21-25, (ex.15) (iii) Bars 27-29, (ex.16) (iv) bars 33-35, (ex.17) and the first figure features a slurred interval of a seventh, (bars 17-18). Throughout this section there are a number of dynamic contrasts which heighten the tension of the music. At the Lento tranquillo (app.7c, bars 87-100) the opening bars (bars 1-13) appear again but now in the mediant major key of E. Bars 100-104, (app.7d) provide a solemn introduction to the cornet solo (app.7e, bars 105-113) which is marked Adagio e lamentoso. The accompaniment is fully scored, but includes some expressive

16 Ex. 13, 14, 15, 16

2 Allegro moderato, disperato 3/152

The musical score is arranged in systems for different instruments. The top system is for Cors. (Cor Anglais), with measures 16-17 marked 'Solo ppp' and 'Two p cresc.'. The second system is for Horns, with measures 16-17 marked 'Solo ppp' and 'Tutti p cresc.'. The third system is for Bars (Baritone), with measures 16-17 marked 'Solo ppp' and 'Tutti p cresc.'. The fourth system is for Troms. (Trumpets), with measures 16-17 marked 'Solo ppp' and 'Tutti p cresc.'. The fifth system is for Euph. (Euphonium), with measures 16-17 marked 'Solo ppp' and 'Tutti p cresc.'. The sixth system is for Bass., with measures 16-17 marked 'Solo ppp' and 'Tutti p cresc.'. The seventh system is for Perc. (Percussion), with measures 16-17 marked 'Solo ppp' and 'Tutti p cresc.'. The score continues to measure 27, with various dynamics and performance markings such as 'mp', 'p', 'p cresc.', 'Tutti', and 'marc.'. The percussion part includes 'Timp.' (Timpani), 'C & F' (Cymbals and Tom-toms), and 'S.D.' (Snare Drum).

effects which add to the emotional impact in bar 111,(ex.18) there is a surge of sound which again heightens the tension. The music becomes more highly charged emotionally, with various melodic strands (app.7f,bars 114-120). The cornets moving in semiquavers helps to bring a sense of unrest. Bars 120-121,(ex.19) is a cadenza scored for the euphonium which leads from one mood to another, as the solo part introduces a new version of the tranquil opening theme (bars 1-13) which brings a sense of calm, but soon to be interrupted by an *accelerando* passage (app.7g,bars 130-143), and a warning of a coming storm. From bars 144-266,(app.7h) the music provides an atmosphere of fear and even hysteria, and this is interspersed with sudden silences and a sinister, fateful 'knocking at the door'. Sometimes this section has been sub-titled 'Fear of Judgement', for here also is heard part of the ancient hymn *Dies Irae* (bars 197-204), and (bars 218-231), and a quotation from the earlier tone poem *Exodus* classified as the death theme (app.7i, bars 267-271). The music now returns to the opening mood of peace and tranquillity, which includes a reprise of the melody which first appeared as a cornet solo at bars 105-113, but now scored as *Andante semplice ma nobilmente* (app.7j,bars 290-301), this gives a mood of confidence and strength, but with no emotional stress, instead a feeling of exaltation of spirit and triumph. The coda (app.7k,bars 302ff) fades the music away in the distance, with a prolonged perfect cadence.

rit. ③ tempo Ex. 17

ff mp p f marc. 3 mp p f marc. 3 mp p f marc. 3 mp p f marc. 3 mp p f marc. 3 mp p f marc. 3 mp p f marc. 3

S.I.
B.D.
& C.v

110 Ex. 18 rall.

passionata
One
p cresc.
p cresc.
p
p cresc.
cresc.
cresc.
cresc.
p cresc.
p cresc.
p cresc.
p cresc.

Ex. 19 Solo espress.

Euph.
Bass.
Perc.
mp p cresc.
mp pp
p pp

Timp. Change to G. A

AIR VARIE is brass band terminology for Theme and Variations, one of the most common types of composition in the western musical tradition.

Nine of these works were written for full band, and nine for solo instruments. *Choral and Variation (D/6)* was an unpublished work for choir and ensemble, found in the contents of Ball's personal effects after his death. In the brass band repertoire of both secular and sacred there are two types of Air Varie. As far as the full brass band is concerned, a theme is given and a number of variations are composed so that the structure would suit a band as opposed to the solo version where the variations are structured to show the virtuosity of the particular solo instrument. For example in *The Old Wells (A/32)*, the first variation is an ornamented version of the chorus of the song, whereas *Glory to His Name (A/31)*, which is a work for solo cornet, presents the first variation in a much more elaborate structure to suit the virtuosity of its performer. This followed very much in the tradition of air varie solos composed for the brass band movement in the very early days of the movement, for example works such as *La Belle Americaine* scored for cornet or euphonium soloists by J.Hartmann, and *Jenny Jones* scored for Eb tenor horn by H.Round who was one of the pioneer composers in the late 1800s. The general pattern for the band works that will be discussed later, was a presentation of the theme which in the sacred pieces would be a hymn or gospel song, whereas in the secular ones, mostly original themes were used. The variations took the form of rhythmic

changes, and most works included the theme or part of it, in the minor mode. As far as the works for solo instruments were concerned these were composed as I mentioned earlier to show the virtuosity of the performers. Varied brass instrument techniques were implemented such as triple tonguing and double tonguing, which would extend the soloists in varying degrees. Four of the solo instrument pieces by Ball were written for cornet, *Glory to His Name* (A/31,1929), *Conchita* (A/77,1947), *Clear Skies* (A/188, 1969), and *Hallelujah* (D/26). *Swiss Melodies* (A/211, 1971) was scored for Eb tenor horn, *In the Army* (A/47, 1936), for euphonium. The surprise solo instrument is to be found in *Bound for Glory* (D/5) where Ball uses the xylophone with pianoforte accompaniment. All the other works mentioned were scored with brass band and pianoforte accompaniment. Looking at *Glory to His Name*, Ball uses the tune of that name (B.T.B.391) and the work has three variations. There is an introduction of fourteen bars for the soloist and a cadenza which leads into the theme in the tonic major key of Bb, followed by a full ensemble section and then proceeds into the first variation, and this in turn has a full ensemble bridge passage leading into the second variation which is in the minor mode. This variation also has a full band bridge passage leading into the final variation back to the tonic key of Ab major followed by a short coda which utilizes material from the introduction, and closes with the solo on a note of triumph. To assess this particular output further which was spread over the whole of his career, we will look at two written for the

Salvation Army and two for the secular band repertoire.

Ball uses many of the standard techniques of variation, with a strophic structure of A, A1, A2, A3, the section A presents the 'theme' or 'air', which is then repeated a number of times with varied changes, rhythmically and harmonically. He wrote nineteen of this type of work, with fourteen for the sacred output and five for the secular.

First of all, *The Old Wells* in Eb major(A/32,1930), where the introduction presents the verse of the old Salvation Army song, *Go back to the Old Wells* (app.8a,bars 1-16) and the chorus of the song becomes the theme of the work (app.8b,bars 17-32). There are five variations altogether, the first one (app.8c,bars 33-48) features cornets and basses moving in running semiquavers. The second variation uses bars 29 and 30 of the theme and is scored as a ground bass, in the dominant key (app.8d,bars 49-83). The music moves after a pause into the third variation (app.8e,bars 84-101) in the tonic key where the euphonium has the melody with rhythmic changes, but between bars 92-101 the theme is spread around using different sections of the band and the section finishes on the dominant of the relative minor in preparation for the fourth variation which is scored in the relative key of C minor (app.8f,bars 102-128). The theme is heard in the bass section with interjections on the cornets at bars 105-107, 111-113, 117-119 and 125-127. The music becomes stern and relentless as this variation continues in the minor mode. A fifth and final variation develops two phrases

from the theme bars 1-20, at bars 129-44,(app.8g) then the second phrase of the theme (from bars 23-4) is introduced at bars 145-176,(app.8h) and is developed sequentially. The fifth variation continues by returning to bars 1-5, and this is used sequentially (app.8i,bars 177-208) with a unison dominant note of the major key between cornets and trombones, leading back to a reprise of the theme given full ensemble treatment (app.8j,bars 209 - 224) in the tonic major key. The coda (app.8k,bars 224ff) is a prolonged plagal cadence with the basses and trombones reiterating bars 1-5 of the theme, and the music finishes in a spirit of exuberant happiness.

In *Sound out the Proclamation*, in Ab major (A/46,1935), the main theme is an old-time Salvation Army song, whose origins are in Australia. The work opens with a fanfare (app.9a,bars 1-8), followed by the verse and chorus of the theme (app.9b,bars 9-24). A variation of the verse and chorus in triple time follows (app.9c,bars 25-88), and there is a certain amount of development. The music leads into the second variation which features the chorus of the theme in the minor mode, the relative minor of the dominant major key, and suggests the influence of Hungarian gypsy music (app.9d,bars 96-112). A programme note suggests 'slow Hungarian gypsy music in particular the *Lassan* or slow movement found in Liszt's rhapsodies.... In the final variation the short figure from the main theme (ex.20,bar 11) is developed in the first part of the variation, but at bars 152-160,(app.9e) the theme of the chorus appears before leading into the coda (app.9f,bars

160ff), which brings the music to an exciting finish in the tonic key, with a prolonged plagal cadence.

Turning to the secular output, *Main Street* in Eb major (A/133,1961) shows another approach to the use of theme and variations. A programme note suggests the plan of the work:

A street of many moods: sometimes strangely quiet and beautiful, more often busy and gay, with only a passing suggestion of the sinister. A street dominated by a fine church, near which one can linger and dream. A street for grand parades on festival days.

The work commences with a long introduction (app.10a, bars 1-18) which utilizes ideas from the theme and the first variation before introducing the theme (app.10b, bars 19-31) scored as a cornet solo. This is followed by a reprise of theme, but now scored partly for the tenor horns then finally with the euphonium (app.10c, bars 31-44). The first variation in the tonic key develops the first four bars of the theme (bars 19-22), there are hints of the melodic line in the horn section, and the cornets and trombones use the figure of bars 19-22 with a rhythmic change of semiquavers. After a silent pause (ex.21, bar 55) the music leads straight into the second variation in the tonic key, using the intervals of the first four bars of the theme, scored as a trio between cornets and trombones (app.10d, bars 56-63). The same idea is then taken up by the horn and baritone sections, with a running quaver figure for the second cornet (app.10e, bars 64-71). Further development of this figure occurs but now in the supertonic key, and with an interesting triplet figure scored for the euphonium

and Eb bass (app.10f, bars 72-79). At bars 80-87, (app.10g) the horns take over the figure, but this time the solo cornet has a running semiquaver figure. The third variation has a change of time into a quick three-four time, utilizing just the intervals of bars 19 and 20 of the theme, in the dominant key. The figure is developed by the basses and euphoniums, with a very light accompaniment, coming to a close with the soprano cornet and solo horn repeating the figure (app.10h, bars 88-115). A fourth variation follows in the tonic minor key, and here Ball uses the first six notes of the theme (bars 19-20), but the rhythm is augmented (app.10i, bars 116-161), and the figure is shared at first with the cornets and trombones (bars 116-129). Later the baritone section takes over with a cornet figure in duet, which is interjected at various places, and the tenor horn is also used intermittently. The development of the theme continues when at bars 149-161 the solo cornet, third cornet, second and bass trombone present the figure again, with a running quaver passage for soprano cornet, third cornet, flugel horn, solo and first horn. A third idea which is a countermelody is scored for the repiano cornet, second horn, first and second baritone, and the first trombone and this creates an atmosphere of activity. The final variation (app.10j, bars 162-193) in the tonic major key introduces a new figure based on bar 22 of the theme, and like all the previous variations develops this figure until bar 175 when another new figure arrives which is taken from bars 25 and 26 of the theme, this is developed and given full ensemble treat-

A Ex. 20 10

mf
f dim.
f dim.
f dim.
f dim.
f dim.
f dim.
cresc. f dim.
cresc. f dim.
cresc. f dim.
cresc. f dim.
cresc. f dim.
cresc. f dim.
cresc. f dim.
cresc. f dim.
cresc. f dim.
cresc. f dim.

2 poco rall. 54 Ex. 21 55

pp
pp
pp
pp
pp
pp
pp
pp
pp
pp

come! Happy Morning. M.S. XLIV, 196)

Ex. 22 10

Solo leggiero

p

ment, leading into a coda passage which leads back to bar 163 by means of a *dal segno* sign, and at the repeat continues to bar 181, before proceeding into the coda of the work, which utilizes material from the introduction bringing the music to an exciting finish.

Another work from the secular output is particularly interesting, because it was written for the bicentenary year of Beethoven's birth in 1770, *Youth Salutes a Master* (A/203,1970), where Ball wrote the work with young performers in mind, and the idea was to remind them of the work of Beethoven. He took the bass line from the Scherzo of Beethoven's piano Sonata op.2, no.3 and used it as a basis for the theme and variations. The work commences with a fanfare and a reference to the 'fate' theme from the Fifth Symphony; and to end this work the final bars have a reference from Beethoven's Song, *The Heaven's declare His glory, Creation's Hymn*. The work was performed at the National Finals in the Youth Section, 10 October 1970.

SUITE is another well established type that had its origin as far back as the fourteenth and fifteenth centuries, when dances were paired, although the term 'suite' did not appear until the mid-sixteenth century. During the Baroque period the suite was the principal instrumental form, and it reached its peak with the keyboard and orchestral suites of Handel and Bach. In the second half of the eighteenth century it was replaced by the sonata, although the suite principle remained in the serenade,

cassation and divertimento. Haydn, Mozart, Beethoven and Brahms to name a few, all used the genre in this way.⁵ Throughout the nineteenth century attempts were made to re-assert the suite over the symphonic forms which had previously taken over, and Grieg produced one such work, *Holberg Suite* for strings, op.40. In the early twentieth century the programmatic and extract suite became important. At this time there was an attempt to recreate the Baroque suite because of the interest in neo-classicism, making way for such programmatic works as Holst's *The Planets*, op.32 and Strauss's *Rosenkavalier* suite arranged from his opera. Neo-classical works such as Debussy's *Suite pour le piano*, Ravel's *Le tombeau de Couperin*, Stravinsky's *Pulcinella*, Schoenberg's *Piano Suite* and Berg's *Lyric Suite* again established the importance of this genre. Ball seems to have adopted a mixture of the neo-classic, programmatic and extract types. In his output of this type of music, he composed a variety of works, some difficult and extended, some very simple. A number of these simpler works show how he was able to write interesting music which made some technical demands on the players. For example, *Suite de Ballet* (A/91,1949), *Indian Summer* (A/96,1950), *Everybody's Child* (A/142,1963), and *The Young in Heart* (A/158,1964) are all used for the lower sections of band contests,

5 For example, Mozart's Serenade no.13 in 6
(*Eine Kleine Nachtmusik*), K. 525

including youth and school bands. Also a large majority of the works have a subject matter, for example *Oasis* (A/154,1964) has four movements, 1. Caravan, 2. Shepherd's Song, 3. Song of the Women, 4. The Watchmen, and *English Country Scenes* (A/209,1971) with three movements, 1. Stately Home, 2. Quiet River, and 3. Garden Party (Humoreske). A few of them use dances and other forms, just like the 'Baroque Suite', for example *Tournament for Brass* (A/111,1955), it has three movements, 1. Trios and Duets, 2. Solos (Theme and Variation), 3. Scherzo. Another interesting fact is that out of the twenty three works in this output, only two were written for the Salvation Army, *Songs of the Morning* (A/45,1935) and *The Pilgrim Way* (A/49,1938). The first work of this genre was written in 1935 and it was one of his sacred output.

Songs of the Morning (A/45,1935) has three movements.

I. Welcome in G major. The introduction is based on the main theme of the movement which is the melody of a song, *Welcome Happy Morning* (B/52). The first section of the melody is played over a tonic pedal (app.11a, bars 5-24), and the melody itself is in a ternary pattern, with the middle section (app.11a, bars 25-44) scored more fully and the melodic line spread between the different instruments. Bars 45-56, (app.11b) present the repeat of section A scored as the first appearance. A little coda (app.11c, bars 57ff) rounds off the movement, with material taken from the theme.

II Prayer. This movement has a four-bar introduction heralding the main theme. This (app.11d, bars 78-85) is taken from the song *Begin the day with God* (B/35), and is scored as a cornet solo in the Eb major key. There is a repeat of the melodic line, after a repetition of the introductory four bars, but this time scored differently (app.113, bars 85-88). This time the horns are given the melodic line, and a light accompaniment added. A third treatment of the melody is given to the lower cornets and trombones with counterpoint used in imitation (app.11f, bars 101-108) before proceeding into a six bar coda which uses a figure from the theme (ex.22, bar 5), followed by a prolonged perfect cadence.

III Song of Faith begins with an original theme for the euphonium, accompanied by a rhythmic figure (app.11g, bars 113-128) in G minor key. The music proceeds into an episode which leads into the tonic major key and the presentation of the tune *Hark, Hark my Soul* (B.T.B.386), with the associated words, 'Bright days shall dawn, and sin's dark night be past'. Hence the song of faith, as the title of the movement. The melodic line is given to the flugel horn for the first eight bars (app.11h, bars 145-152), and then the last eight bars as a cornet solo (app.11i, bars 153-160). The chorus of the song follows, being given full ensemble treatment. Another episode of twelve bars occurs, which utilizes material from the opening theme (app.11j, bars 172-185). Modulating now into the flattened mediant the verse of the song is heard in another guise being scored for the solo trombone, with a very effective cornet

obligato over the top, and a thinly scored accompaniment (app.11k, bars 186-193). The chorus of the song is again given full ensemble treatment, but the last four bars of the melody appear in the first cornet part with a euphonium obligato passage, and thinly scored once more (app.11l, bars 198-201). A break occurs at the end of this section, followed by a return to the opening material in the tonic minor. This leads into a long coda of some fourteen bars which utilizes the material from the opening of the movement including the rhythmic figure (bars 113-116) ending on a perfect cadence using the tierce de picardie, seemingly to end the work in the tonic major, and on a positive note of faith.

The other three works to be discussed are all secular works: (i) *Festival Music* which is described as a symphonic suite, (ii) *Contest Day* which will show how the composer catered for bands of lesser standard, and (iii) *Petite Suite de Ballet* written for a ballet which exists only in the imagination.

Festival Music (A/112, 1956). This work has three movements, (i) Overture, (ii) Romance, (iii) Impromptu.

The Overture is cast in the mould of a modified sonata-form, with an exposition, development, recapitulation and coda. The movement commences with the main theme in Bb minor, an interesting passage consisting of bare octaves (app.12a, bars 1-6), followed by a more melodic middle section, with a triplet figure as the accompaniment, a figure which the composer uses extensively throughout the movement (app.12b, bars 7-14). This opening phrase is



repeated with the first three bars scored for the lower instruments in unison, then a sequential change in the upper cornets which leads the music into the relative major key, and the presentation of the second theme (app.12c, bars 15-23). At this stage the theme becomes more lyrical in nature, and provides a sweeping melodic line as a cornet solo (app.12d, bars 24-31). Four bars of a descending arpeggio of the dominant seventh sweeps downwards through the band, and leads into a reprise of the first four bars of the theme scored for the flugel horn and solo horn (app.12e, bars 36-39). Sequential treatment follows using the second phrase of the theme, and this includes an introduction to the triplet figure mentioned earlier, before leading into the development at bar 68, (ex.23). Here the first three bars of the opening theme are introduced, interwoven with the triplet figure. The development covers a section of nearly thirty bars (app.12f, bars 68-95) leading into the recapitulation at bar 96. This section commences with the second phrase of the first theme, followed by a transition which leads into the section theme, scored for the solo euphonium. The second phrase is slightly modified allowing the music to modulate back to the tonic minor. The coda is short (app.12g, bars 121ff), using material from the first theme to bring the movement to a conclusion.

Traces of Mozart have been suggested in regard to the second movement, Romance. Frank Wright⁶ wrote in an article for *The British Bandsman*:

If a Mozartian flavour is detected here and there in the work, and in this Romance in particular, the influence is doubtless attributable to the fact that the appearance of the suite this year coincides with the bicentenary of Mozart's birth; and are not the shades those of *The Magic Flute*?

The movement is in the key of Db major, and is a flowing movement which is operatic in character and comprises three main melodies, which could be classified as 'arias'. A double duet in 6/4 time is the first one, and is scored for two euphoniums, solo horn and flugel horn for the first phrase (app.12h, bars 137-140), but the second phrase is taken over by two cornets and baritones (app.12i, bars 141-144), with both phrases accompanied by a sustained bass. The shape of the melody with the figures in bars 142 and 144 seem to have the influence of Mozart, and Ball uses the last bars of this second phrase as the main construction of the third 'aria'. The second melody however, is scored in the dominant key, and takes the form of a quartet for the first phrase, between the three trombones and the third cornet (app.12j, bars 145-148), accompanied with a light semiquaver bass figure. A second phrase that follows is broadened out by adding all the

6 Frank Wright was an important composer, conductor and adjudicator who was active at the time.

7 Frank Wright, 'Festival Music, A Symphonic Suite by Eric Ball', *The British Bandsman*, 17 November 1956, 3.

cornets, but the decorative bass figure discontinues, and instead the solo euphonium is scored with a flamboyant passage which adds momentum to the phrase (app.12k, bars 149-152). A phrase of four bars acts as a link passage leading into a reprise of the first phrase. The link passage itself is interesting in that Ball uses some new material, but a decorated version of the last two bars of the first phrase of the second aria is also used (app.12l, bars 153-156). At the reprise a flute-like obligato is scored for the soprano cornet which is antiphonally answered by the solo horn (app.12m, bars 157-160), but the second phrase is treated contrapuntally. As the music modulates into the F major there are hints of the figure in bars 142 and 144, followed by the reprise of the first aria, but this time the duet between parts is more contrasted. The figure of bars 142 and 144 occurs again, at bar 171, (ex.24) before the music progresses into a third aria which utilizes the figure of bars 142 and 144 to form the new theme in the key of Bb minor (app.12n, bars 174-186). There is an accompanied recitative scored as a duet between the solo euphonium and solo cornet (app.12o, bars 182-185) before returning to the first phrase of this aria. Finally there is a reprise of the opening aria with a certain amount of development, scored as a full ensemble in the Db major key. A noticeable feature is the use of a dominant and tonic pedal scored for the bass section, which leads into a short coda and utilizes material from the second aria.

Ex. 23

9 marcato

70

Musical score for Ex. 23, measures 1 through 18. The score is written for 18 staves. It begins with a dynamic marking of *f* and a tempo marking of **9 marcato**. The tempo marking is enclosed in a square box. A handwritten number '70' is written above the first staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f*, *f subito*, and *f TUTTI*. Trills are indicated with 'tr' above notes in measures 10, 11, 15, and 16. The key signature has one flat, and the time signature is 4/4.

A. 144

9 *f* marcato

Ex. 24

Musical score for Ex. 24, measures 170 through 180. The score is written for 18 staves. It begins with a dynamic marking of *p* and a tempo marking of **170**. The tempo marking is handwritten. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p*, *mp*, and *f*. The instruction **P TUTTI DIVISI** is written above the first staff. The key signature has one flat, and the time signature is 4/4.

The third movement, *Impromptu*, is typical of its title, in regards to the unusual key progressions, and the way Ball introduces three themes which do not seem to be related in any way. The first theme is scored in F minor introduced by the lower part of the band, with the second phrase given full ensemble treatment, and it modulates into Db minor before proceeding to the second theme (app.12p, bars 203-222). This second theme is scored in Bb major and in the form of a scherzo. Throughout this section the music passes through D major and Db major (app.12q, bars 223-241) before a reprise of the opening theme occurs slightly modified to allow the music to progress into F major and a third theme (app.12r, bars 242-259). The theme is lyrical in character and features the solo cornet and solo euphonium. At bar 276 the music returns to the tonic minor of the first movement, leading into the coda, a *Vivace* section in the tonic major. Here material from the scherzo is used to create an exciting climax, then the music seems to die away before the whole ensemble enters on a final tonic chord double *sforzando*.

Two more of Ball's suites will be mentioned here. *Contest Day* (A/128, 1961) like most of Ball's secular output was written as a test piece for a contest, in this case, written for bands of limited technique, such as youth bands, and fourth section contesting bands. It is euphonious throughout and generally fully scored, and has no harmonic or rhythmic problems likely to daunt young or inexperienced players.

A programme note tells us what the music is about:

1. Morning. There is an atmosphere of bustle and excitement. The conductor (trombone) calls for a final rehearsal. We hear some scale practice and excerpts from the test piece, with pungent remarks from the conductor. Then excitement returns as all set out for the contest.
2. Afternoon. Serious business. The performance of the test piece, cadenza and all. This is no time for levity.
3. Evening. Following a call to attention, the adjudicator (euphonium) announces the awards (3rd prize, 2nd and 1st, in that order, of course). Each award brings a response, and for the first time prizewinners a special cause for celebration. There are strains of 'He's a jolly good fellow' for the conductor perhaps, or even the adjudicator. An exciting end to an exciting day.

The second suite which warrants a mention is *Petite Suite de Ballet* (A/91, 1949), because of a unique programme plan, and shows the composer's versatility. This work was the test piece for the third section in the 1949 *Daily Herald* Area Contests. Ball was at this time involved with *The British Bandsman*, so he wrote a review on the work and published a programme note:

The music for a ballet which so far exists in your imagination. Like most ballets, it has a touch of the fantastic, and must be interpreted with a light, deft touch.

The first movement 'Parade' brings many characters on to the stage, marching perkily, leggily with almost puppet-like movements.

In the next movement 'Pas Seul' one lone figure holds the stage with a mixture of grace and sauciness. At the end he or she runs off with a snap of the fingers.

The third movement is a 'Minuet'. A chosen few, richly garbed, perform this stately courtly dance, while the rest of the company look on as at some ritual in which they are not allowed to join.

The final 'Ensemble', commencing with the return of our lone figure, gradually brings the whole company on to the stage. Various groups come forward for a few moments, and then rejoin the general pattern of the dancing. Towards the end, a stately procession is formed, but this finally breaks up in a sudden flurry of leaping and capering, and in a moment, as though at some magic call, the dancers have disappeared, whilst the sonorous tones of the final bars of music follow them with a serious⁹ disapproving air. Our little fantasy is over.

FANTASIA. Michael Kennedy describes a fantasia as:

Generally a composition in which form is of secondary importance, although the sixteenth century Italian fantasia was an instrumental composition in strict imitation of a vocal motet. In England in the sixteenth and seventeenth centuries, the term 'fancy' was used for compositions for both keyboard and string instruments, notably consorts of viols. Such compositions were usually contrapuntal and in several sections often with a common theme, thus being an early form of variations. Sweelinck and Bach used the term fantasia for their organ compositions in which the character of the music suggested an improvisational character or the play of free fancy.¹⁰

Ball uses both improvisatory elements, variation techniques in his fantasias, as we will see in the survey of this particular output. Also he chose subjects, hymn tunes, and scripture passages to build around his musical thoughts. Each of the ten works in this category are so different it would be useful to briefly look at the majority of them. Only two were written for the Salvation Army, *Fantasia on 'Lobe den Herren'* (A/264) and *Regent Square* (D/46).

9 Eric Ball, '*Petite Suite de Ballet*', *The British Bandsman* 20 November, 1948, 2.

10 Michael Kennedy, '*Fantasia*', *The Concise Oxford Dictionary of Music* (Oxford University Press, 1980) 217 - 8.

Looking at these works (which incidentally use hymn tunes as their subject matter), they reveal how Ball utilized this type of music to some effect. *Regent Square* is unpublished, and is filed at the Salvation Army Territorial Music Department, and probably will not see the light of day. However, *Fantasia on 'Lobe den Herren'* in Ab major was published in 1988, and a brief summary of this work will help us understand Ball's fantasia output. This melody is used by J.S.Bach in his chorale prelude *Kommst du nun, Jesu* and in his cantatas nos. 57 and 137. The composer presents the melody after a four bar introduction, by scoring the melody for the varied brass colours (app.13a, bars 1-25), modulating into the submediant major, the melody becomes fragmented with a repetition of the first four bars of the tune appearing periodically (app.13b, bars 43-49). A section of variation and transitional modulation occurs between bars 87-117, (app.13c) before the music returns to the tonic major and an episode with a general pause before leading to further snatches of the melody (app.13d, bars 118-141). A short coda follows which utilizes bars 1 and 2 ending with a triumphant climax. | Turning to the secular output, *A Psalm for all Nations* (A/196, 1970) is a fantasia on *Jubilate Deo* (Psalm 100), and the music is an attempt to express something of its spirit. The first section can be related to the first part of verse 1, and the second section, featuring solo work for cornets and trombones to the second part of verse 1. A third section which is a solo for euphonium can be related to verse 3, and the following andante, featuring horn, cornet,

and trombone solos, to verse 4. The rest of the work is a reprise of some earlier themes. *The Ancient Temple* (A/195,1970), portrays the worship in the temple with the priests singing, along with the temple dancers. *In Switzerland* (A/106,1953), is a fantasia based on Swiss folk tunes, and is scored so that a minimum of twelve players can perform the work. Another work *The English Maiden* (A/84,1948), is a fantasy using melodies with titles concerning girls' names, for example: *Phillida flouts me*, *To Anthea*, *Pretty Polly Oliver*, and *The Lass of Richmond Hill*. Finally as far as the secular works are concerned, *Celebration* (A/205,1971), is the last to be mentioned because it has one or two features contrasting with the other works mentioned. It has four movements, the first, *Festival Prelude*, was originally composed for orchestral brass and percussion (D/21), and is based mainly upon fanfare-like figures with two short contrasting sections. The second movement is a 'Dance', being more serious than lighthearted, suited to a ritual occasion, and the music leads straight into the third movement. This movement is a 'Theme and Variations' and it takes the form of a tune and four variations, and then leads directly into the final movement, which is a 'March' and in fact is a further variation on the preceding theme. A feature of this movement is an inversion of the theme as a short fugal section leading into a brief coda.

MEDITATIONS. The Salvation Army adopted this type of music in the early 1900s. Brindley Boon in his book *Play the Music Play* quotes Colonel Hawkes as saying *Lead kindly light* was a precursor of what is now generally known as the 'meditation form'.¹¹ The music presents a sacred tune, and the composer tries to express the mood or sentiments of the words of successive verses (not unlike the chorale preludes of J.S.Bach, where he presented the chorale in different guises). Phrases of the theme are taken and there is a certain amount of development. Lieut. Colonel Ray Steadman-Allen of the Salvation Army says:

It implies the setting of devotional material in a subjective way, treated either in accordance with the sentiment, and perhaps a sequence of associated words, or allowing his own response to dictate the manner of expression.¹²

In dealing with this type of music from Ball's output it would be helpful to survey an early work and one of the later works from his pen. He wrote sixteen meditations for the Salvation Army, and of this number two were written for the Swedish Territorial Music Department, and one for the Norwegian Territorial Music Department. Also nineteen of this type of music were written for the Free Evangelical Church in Thayngen, Switzerland.

As far as the secular world was concerned Ball produced just one near the end of his life, in 1982, *Softly Sounds the Little Bell* (A/255), which takes a Russian folk melody as its subject.

11 Brindley Boon, *Play the Music Play* (The Campfield Press, St. Albans, 1966), 150

12 Letter to the author, 4 March 1992.

The first work to be discussed is *A Soul's awakening* in Ab major (A/8,1924), where the composer takes a song from the *Salvation Army Song Book* using the tune associated with the song, *None of Self* (B.T.B.no.264). There are four verses and he sets the music out so that each verse forms a section of the work. The introduction in F minor, the relative minor key, sets the mood of the music with an answering figure between the upper cornets and first baritone and euphonium (app.14a, bars 1 and 2, 7 and 8) and each of the three-bar phrases is rounded off with a declamatory figure by the trombones and basses (app.14a, bars 4-6,10-13). Verse 1 of the song is presented as a cornet solo in Ab major, and the words of the verse portray a restlessness of the soul. The accompaniment is scored to give the feeling required, with a quaver counter-melody given to the euphoniums, and the horns and baritones moving in counterpoint with the counter-melody, and the music gently leads into an original melody scored for the euphoniums (app.14b, bars 29-37). It is a passage that moves sequentially, with a syncopated figure given to the lower cornets and lower horn at first, then passes on to the trombones (app.b, bars 30-37,38-41) before proceeding into a link passage of agitation that leads the music gently into verse 2 which is now in F major. This time the melody is given to the flugel horn and solo horn with a very light accompaniment by the lower horns, and trombones, and again the composer uses new material in leading the music into verse 3. This episodic passage becomes increasingly forceful and agitated before the trombones placidly lead

the music into this verse in the key of C major. Here the solo euphonium has the melody with a cornet trio accompaniment moving in counterpoint over a tonic pedal scored for the Bb bass, and the melody is eventually taken over by the basses for the last bars and modulates the music back into Ab major. Another episode follows which is a transposition of the introduction, followed by a development of the rhythmic figure (ex.25, bar 107) leading the music into the final verse. The verse is given full ensemble treatment, with the cornets, baritones and tenor trombones marking the rhythm of the melody over a strong running counterpoint for the basses whilst the horns have sustained chords to bind the whole section. A short coda of eight bars brings the music to a close with a plagal cadence.

Ellan Vannin in C major (A/261,1985) is a meditation based on a Manx tune to which the Salvation Army writer Charles Collier had set words in the thirties. There are three verses to the song and Ball clearly endeavours to express the sentiments of the words in this music. The long introduction of eighteen bars establishes the key of Ab major utilizing ideas from the theme which is to follow, in particular a figure scored for trombones in bars 8 and 9, 10 and 11, and also the horns and baritones in bars 9 and 11,(app.15a). This section sets a mood of contemplation, where the music reflects on all that God has done for a believer, and leads straight into the first verse.

Ex 25
Allegro e molto agitat

Musical score for Ex 25, titled "Allegro e molto agitat". The score consists of ten staves. The first three staves are marked "Tutti." and "ff". The bottom staff includes a "Gong." marking. The music is written in a complex, rhythmic style with various note values and rests.

Fe. (Festival Series.)

Ex. 26

Musical score for Ex. 26. The score consists of ten staves. The first staff is marked "100" and "rall.". The second staff is marked "p". The third staff is marked "mp". The fourth staff is marked "p". The fifth staff is marked "mp". The sixth staff is marked "mp". The seventh staff is marked "mp". The eighth staff is marked "mp". The ninth staff is marked "8va basso ad lib.". The music is written in a complex, rhythmic style with various note values and rests.

The melodic line is scored for the solo cornet for the first eight bars of the theme, and the euphonium and baritone take over the last eight bars. It is thinly scored with sustained chords for the first phrase, whereas in the second phrase it is accompanied by more use of counterpoint and implementing the whole ensemble. Two linking bars take the music into Bb minor and this is followed by an episode which develops ideas from the melody, eventually modulating into Bb major (app.15b, bars 37-58), before presenting the second verse in Eb major. In this section the melody is scored for the flugel horn and the horns with an accompaniment which is contrapuntal in texture for the first eight bars, and the second half continues in the same vein but with full ensemble treatment. A rather heavy, chromatic section of eight bars follows and acts as a modulation back into the tonic key of Ab major. The composer takes the first four bars of the work with slight modification, and bars 9-12 are used as a section to bring the music to a climax, and out of this section the theme appears for a third and final time. The music is still very quiet and contemplative in character, even in the bars where the full ensemble treatment is scored. At the fourth bar of the second phrase (ex.26, bar 103), the music comes to a break, before proceeding to the final bars in unison, scored for the baritones and trombones. A coda follows with fragments from the theme, and the music gradually reduces in volume to finish on a pianissimo chord, followed by another break, and a final mezzo forte chord, which forms part of a prolonged perfect cadence.

A number of Ball's meditations utilize his own songs, for example *Sanctuary* (A/109) uses *In the secret of Thy presence* (B/88 and B/109), as well as another of his songs *The Heart's Desire* (B/26). Another work based on a song from his own pen is *The Victory of Love* (A/65), where the melody of the song *Love stands the test* (B/43 and B/98) is used. Ball says of this work in the programme note: 'The term 'meditation' can also be misinterpreted: to meditate does not necessarily lead to purely passive thought, but sometimes gives opportunity for the inner voices to call the soul to creative activity.' Other works take well-known hymn tunes such as *Hanover* (A/24), written in 1928, and *O God our help in ages past* (A/29), also an early work of 1929.

CONCERT OVERTURES. Mendelssohn is often mentioned as the 'inventor' of the concert overture, and these are most frequently cast in sonata form without the repeat of the Exposition, often preceded by a slow introduction. Some are practically symphonic poems, and are independent concert works rather than preludes to a stage work. The Romantic concert overture is typified by descriptive poetic pieces, such as Mendelssohn's *The Hebrides* (Fingal's Cave), op.26, or Berlioz's *Le Carnaval romain*, op.9. Some of these pieces were written to commemorate events such as Tchaikovsky's *1812 Overture*, op.49 and Brahms's *Academic Festival Overture*, op.80. There are other concert overtures inspired by literature and art, for example Berlioz's *King Lear*, op.4. Some concert overtures have no known extra-musical

connection as in the case of Brahms's *Tragic Overture*, op.81.

Percy Scholes writes:

A few overtures are narrative and programmatic, but more usually they are pure mood-pieces, cast in fairly traditional, classical forms. But as the Romantics' attitude to form and expression grew ever more liberal as the nineteenth century advanced, the concert overture was all but usurped by the freer, more flexible and more fashionable symphonic poem advocated by progressive composers such as Richard Strauss, and there remained little purpose for the concert overture.¹³

Twentieth-century composers have not discarded it entirely and Ball seemed to be happy writing in this form. Looking at two of the overtures of his output of twelve, all seem to be descriptive. Three of them were written for specific occasions, for example *Cornish Festival* (A/221), *A Scottish Festival Overture* (A/262), and the *Welsh Festival Overture* (D/67), which was commissioned for the Lower Machen Festival.

The Undaunted in F major (A/120, 1959). The composer supplies a programme note which states the work is not to be thought of as 'programme music', although the music was inspired by a poem by Louis Untermeyer, and the first line reads, "God, though this life is but a wraith..." Ball's choice of this poem was perhaps prompted by his interest in the supernatural and spiritualism? He also

13 Percy Scholes, rev. Judith Nagley, 'Concert Overture', *The New Oxford Companion to Music*, vol.2 (Oxford Univ. Press, 1984) 1373.

seems to have been influenced by the music of Gustav Holst, notably at bars 1-4 and 131-42, where there are echoes of *The Planets*.

The music commences with an Adagio introduction in F minor, where the basses have a four-bar figure in 4/2 time creating an ethereal atmosphere (app.16a, bars 1-4): here Ball seems to have been influenced by *Uranus*, the Magician, the sixth movement of the *Planets*. These opening four bars are featured throughout the work either in their exact form or developed, such as the phrase scored for cornets and trombones in the opening (app.16b, bars 5-10). By bar 23 the music reaches another Adagio, sostenuto sempre, which presents a theme (app.16c, bars 23-33), where the rhythm is influenced by the opening bass figure (bars 1-4). This theme is scored as a cornet solo with a pulsating rhythm by the horns, baritones, trombones and basses. The phrase is repeated by the solo horn, and presented antiphonally between the second and solo cornet (app.16d, bars 34-38). The music becomes an episode of four bars, and becomes very forceful with a break, before embarking upon material from the opening theme; it is marked *Martellato*, which in effect means hammered, and it is obvious that this is what is required at this juncture. On returning to the opening theme it is now reduced to two bars and used sequentially with an interesting interjection of a semiquaver figure scored for the first cornet, flugel horn, solo horn and soprano cornet (app.16e, bars 44-46), before arriving at another forceful section and a return to the opening theme with the two ideas brought

together (app.16f, bars 57-63). A second theme occurs at the Allegro moderato, risoluto section, and the second phrase has a flugel horn counter melody (app.16g, bars 74-78¹), before the music proceeds into an episode utilizing the material from the preceding theme, leading to a perfect cadence in F minor and a 'general pause'. There is a complete change of style in the following Andante, sostenuto sempre, scored in Db major, and the music again has an ethereal atmosphere about it, also the influence of Holst. Especially will this be observed by Ball's use of the rhythmic ideas to be found in the opening bars of 'Saturn, The Bringer of Old Age' (app.16h, bars 131-142). The theme that comes out of these bars is also in like manner but in the major key of C (app.16i, bars 143-149), and leads back eventually to the rhythmic ideas of the beginning of this section but now in the key of F major utilizing material from the second theme introduced earlier, and this time the euphonium has a counter melody which adds contrapuntally to the music (app.16j, bars 181-189). A link passage of four bars follows this and the music returns to the end of the second part by means of the *dal segno*. On arrival at the Coda marked Risoluto marcato, there is a complete reprise of material from the second section, and a return to the opening Andante sostenuto now in F major. This brings the work to a close as the composer uses further rhythmic figures from earlier themes, and finally uses ideas at the end which produces a final outburst of sound (app.16k, bars 228ff).

Call of the Sea (A/105,1953). Here is an entirely different work in the key of Eb major which is an overture of the descriptive type in that one can sense someone looking out to sea, and the adventure of being called to the elements of the sea. The introduction immediately sets the scene and an atmosphere suggestive of someone looking out to sea, in fact the score is marked 'Dreaming' with a marking *Andante e poco rubato*, (app.17a, bars 1-35). This introduction is in Eb minor and leads into a transition section which takes the music into the first theme in Eb major. Here the 'call motif' (ex.27, bars 35-6), is introduced which is heard at various stages throughout the work, plus the first main song-like theme (app.17b, bars 42-47²). The theme is accompanied by a strident rhythm for the full ensemble before entering a sequential section which uses the 'call motif' modulating through Eb minor, and finally by the use of a triplet figure into Eb major and the presentation of a second song-like theme (app.17c, bars 92-100), scored for the solo cornet. Here the music is accompanied by sustaining chords scored for the horns, and over a sub dominant in the bass. An episode section follows which is a short development section of the second theme, where the first phrase is used sequentially, and the triplet figure of the 'call motif' features also. A reprise of the second theme occurs over a tonic pedal as before, but the triplets are extensively used being scored for the euphonium. There follows a transitional section which utilizes the first two or three bars of the theme with an appearance of a new figure

(app.17d, bars 174-199), which is the basis of the music before a reprise of the first theme occurs. The Coda is a section which utilizes the 'call motif' and the triplet figure which featured throughout the work, and it brings the music to a final forceful climax with a prolonged perfect cadence. Looking at the two works one can make an assessment which suggests that although the two overtures are of a different character, Ball makes full use of chromatic harmony to create emotion, also the use of key changes which create interest, and are so interwoven that the music does not sound disjointed. His overtures follow the outline of sonata form. Also it is noticeable that all of the works in this output were written for secular bands, probably because with the Salvation Army this form had not been included in their general output.

A RHAPSODY is a piece of music in one movement, often based on popular, national or folk melodies. Ball wrote three works based on negro spirituals; two on Salvation Army hymns and songs; one on Scandinavian gospel songs; one on Israeli folk songs; one on American gospel songs; and one on Welsh folk songs. *Morning Rhapsody*, *Journey into Freedom*, *Sunset Rhapsody*, *Sunrise Rhapsody* and *High Peak* are all works which use original material to depict varying moods and scenes. There is an output of seventeen altogether, with five written for Salvation Army use, and twelve for the secular band world. Three of the works are in fact unpublished, and in one case, *The Crown Eternal*, has never been performed.

The Prospect Before Us in Ab major (A/250,1981).

Ball said of this work in the programme notes: 'At the beginning and throughout the rhapsody the mood is positive, even if in varying degrees of expressiveness'.¹⁴ Although this work contains christian songs throughout, they are treated in an improvisatory way characteristic of a rhapsody. The songs used are: 1. *They'll sing a welcome home* (B.T.B.no.89); 2. *That beautiful land* (New Songs for Male Voices, July 1965); 3. *The Promised Land* (Songs of Faith no.92); and 4. *Saved by Grace* (B.T.B.no.555).

The first section of the work, in the tonic key of Ab major (app.18a,bars 9-18), features ideas which are developed later in the work. This is followed by a gradual transition which includes another phrase from the tune *Saved by Grace* (app.18b,bars 22-24) and leads straight into the first song used, with an interesting barcarolle accompaniment (app.18c,bars 27-66). The music progresses into an episode where the quotation of *Saved by Grace* occurs with more prominence, and the music becomes one of excited anticipation, modulating into Db major and the presentation of the second song, *The Promised Land* in march style. The verse is given improvisatory treatment in the key of Eb major before the chorus appears in compound time in the key of F major (app.18d,bars 76-124).

14 Programme note: Eric Ball, *Analysis of the Band Journal* (Festival Series Full Score) for March 1981, Salvationist Publishing and Supplies Ltd.

A link passage follows which leads the music on to a more meditative section with hints of the tune *Saved by Grace*, before a complete presentation of the melody is given (app.18e, bars 158-175). The rhapsody ends on a joyous note with the improvisation of the tune *They'll sing a welcome home* (app.18f, bars 193⁴-217). A short coda follows from bar 218, (app.18g), with material from the earlier tunes, as if to say there are no doubts about our hope and faith at the end.

Journey into Freedom in F major (A/174, 1967) is a work in six sections, played without a break. The sections are as follows and provide a programme of the music as given on the score.

'The rhapsody is in one complete movement, divided into six sections, to be played without a break in continuity. I. Moderato e feroce. The atmosphere evoked is that of rigid unyielding materialism, machine-like, enslaving, cruel. II. Alla Marcia. Music of protest, revolt, but variable in mood: a mixture of high resolve, bravado and fear. III. Moderato e molto feroce. The return of the opening mood, but now even more rigid and harsh. IV. Andante con espressione. Escape, even freedom, is sought through human love, of which various solo 'voices' sing hopefully. V. Allegro scherzando. High spirits, gaiety, seem to offer release-for a little while. VI. Andante Cantabile. The 'love theme' returns, transformed. Ideal Love, and contemplation of The Eternal, bring at long last, inner freedom'.

The work commences in the key of D minor and a triplet figure plays an important role in this music, where the tenor horns and first baritone have a figure that features several times accompanied by an accented quaver which adds ferocity to the section (app.19a, bars 1-5). As the music progresses so the triplet figure features in one way or another until the music accelerates into the Alla marcia section, and has now modulated into F minor. A theme of sixteen bars occurs which is scored as a duet between the lower instruments of the band (app.19b, bars 59-74). The theme is repeated and slightly modified with an interjection figure scored for the upper cornet, and accompanied by the full ensemble. This is followed by an episode in Bb major, and leads into another theme made up of two figures. One is scored for the cornets, which is a phrase of six bars (app.19c, bars 107-112) with a rhythmic interjection by baritones and trombones, and the rhythm affects the second phrase of six bars, before a reprise of the first phrase, and the second phrase on its return is inverted (app.19d, bars 125-130), and then a passage of development of the previous ideas takes place. The music proceeds to repeat the phrases before modulating into F minor, with the mood which seems to calm the proceedings, and leads into a reprise of the opening theme of the Alla marcia, given full ensemble treatment. An episode follows this section which utilizes material from the previous theme, especially the triplet figure, and then the music modulates into D minor with a return of the first section *Moderato e molto feroce*. At the end of this section there are eight

bars of sustaining chords which take the music into Eb major before the first song-like theme is introduced. This theme scored as a solo for cornet is marked Andante con espressione, and introduces the music of the fourth section (app.19e, bars 262-278). The melody of this section has the irregular phrase-structure that occasionally occurs in Ball's music. The first phrase is three bars long, built on the tonic chord of Eb major, followed by another one of three bars, built on the subdominant chord. A phrase of four bars follows: this has contrasting ideas, built on a single chord sequence, and ends on the submediant, which is used as a pivot for a key change. Another three bar phrase in F major follows this before the final phrase of four bars is presented with new ideas and building the whole melodic line up to a climax. At the end of this section there is a codetta which leads the music into the next section Allegro scherzando now in Ab major. The theme is scored for solo cornet with a light accompaniment before a repetition of the sixteen bar theme which is now given a fuller ensemble treatment (app.19f, bars 322-353), and then leads into a section of development of the theme with a certain amount of new material added, before returning back to the theme now marked Abbandonamente (app.19g, bars 385-399). Another episode which utilizes previous material follows and leads the music modulating into F major with a final presentation of the theme from the Andante section, and this is followed by a short coda which brings the work to a climax on a prolonged perfect cadence.

MISCELLANEOUS WORKS. Under this heading there are twenty one works. These include Fanfares, *Dad's Birthday Waltz*, A concerto for band, *A Kensington Concerto*, and an Impromptu, A Prelude, and two Festival Preludes, one for Orchestral Brass and Percussion, the other for Brass Band, a couple of slow melody solos for brass, *Legend* and *Woodland Song*, two caprice solos, *Mountain Melody* and *September Fantasy* both scored for solo tenor horn and two Sinfoniettas which will be discussed later, an arrangement of *Veni Creator Spiritus*, and one humoresque *Hendon Humoresque*. Finally there are four brass quartets, two sacred and two secular, *Jewels*, *Love Eternal*, *Quartet for Tubas* and *Friendly Giants*. Nine of these works listed were in fact unpublished.

SINFONIETTA is a small-scale symphony, either in terms of length, or of the size of the orchestra. Ball used the term twice; one of the works was written as a contest piece for the British National Finals, and the second was written for an Australian contest sub-titled *Waratah*, but a score was not available for this work.

Sinfonietta, *The Wayfarer* in Bb major (A/234,1976), has three movements with sub-titles: 1. Adventure, 2. Exile, 3. Homeward Journey, and is so written that it can be performed as one continuous work, or there are alternative endings given for use if either of the first two movements are performed separately. A programme note on the score describes each movement as follows:

1. Adventure, commences quietly, but the peaceful atmosphere is soon shattered by a forceful allegro, depicting contrasting moods of arrogance, gaiety and uncertainty.

2. Exile is sad, impassioned, but includes some reminiscence of the peaceful introduction.

3. Homeward Journey moves purposefully towards a final restatement of the introduction, now played triumphantly, and leading to a powerful climax.

In the first movement, which is marked Andante semplicemente, the music presents a theme without an introduction. The theme in Bb major is a haunting melody of eight bars firstly scored for the tenor horns (app.20a, bars 1-8), it is then repeated by the upper cornets and trombones, with a contrapuntal line given to the lower cornets. A complete break is made by a general pause (ex.28, bar 17) before the music proceeds into the Allegro e marcato section. Here the music is in Bb minor, and two figures are used for this seventeen bar section followed by a link up passage which leads the music into a secondary theme in Db major. The accompaniment is of a light contrapuntal texture which seems to give impetus to the music, before a section of development occurs, using material from the second theme, and the key-centre becomes somewhat ambiguous, before returning to material from the opening section of the work. A link passage of four bars and consisting of falling semiquavers takes the music into Bb major and a return to part of the secondary theme (app.20b, bars 86-96). The theme is fragmented somewhat

Ex. 27

2 MODERATO Con Moto $\text{♩} = 120$

35 36

Solo quasi fronte TUTTI
non Capote

mp *mf*

ff *p* *oss* *oss* *p*

ff *p* *mp*

ff *p* *mp*

ff *p* *mp*

ff *p* *mp*

ff *p* *mp*

ff *p* *mp*

ff *p* *mp*

2 *ff* *lc* *p*

Ex. 28

G.P. Allegro e marcato

open

open

open

open

open

open

open

open

open

open

open

open

open

open

open

open

open

open

open

open

open

leading into a coda which is the alternative ending, but for continuation the music leads straight into the second movement, marked *Andante e mesto*. This movement opens with a unison figure in F minor and a second figure of four bars which features later on (app.20c, bars 107-112). After this six-bar introduction a theme is presented by the tenor horns (app.20d, bars 113-121). Later the composer uses this melodic line with some new material to create a section of development, and out of this section an episode which consists of a cadenza accompanied by a fairly full ensemble. The cadenza itself is passed from the soprano cornet, to solo cornet and rounded off by the flugel horn (app.20e, bars 137-154). Throughout this section of development the music is centred around the key of Bb major, and leads into the *Andante* section in Eb major. Here we have the theme which is a repetition of the one found in the first movement (app.20f, bars 155- 162) and immediately modulates into Cb major with a repeat of part of the theme scored for the solo trombone (app.20g, bars 163-166). There follows a period of acceleration where previous material is used and this leads the music into a change of time of 9/8 and an *Andante e molto sostenuto* section, which is a secondary theme utilizing a rhythmic figure first used in the primary theme of the second movement (app.20h, bars 177-184), which develops and leads the music into a coda, and has an alternative ending to this second movement. The coda for continuation is a transitional section leading into the third and final movement, which is marked *Moderato con moto*. A theme of

eight bars in Bb major is presented (app.20i, bars 193-200), and this seems to act as a ground bass throughout the movement. Bars 217-232 (app.20j) present the theme like a scherzo, and the theme is in diminution throughout, and the movement passes through a number of key changes until a section marked *a tempo e gaiamente* brings the music back to its tonic key of Bb major. This section uses material from the first movement leading into a coda which has a momentary pause by the use of an interrupted cadence before proceeding to a prolonged plagal cadence.

ARRANGEMENTS are numerous, and of the ninety six, ten were written for the Free Evangelical Church in Switzerland, and twenty for the Salvation Army. The remaining sixty six were written for the secular band movement. Ball had the skill as an arranger to combine the varied instruments to give the correct tonal colour required. Assessing this particular output it would be true to say that he arranged everything from Music Hall songs and traditional songs, to the complex repertoire of classical music. Among his arrangements are works based on Beethoven's ninth and Tchaikovsky's fifth symphonies, and a complete arrangement of Elgar's *Enigma Variations*. There are also the arrangements of Bach chorales (A/79), (A/257), and (A/259); Claude Debussy's *Golliwog's Cake Walk* (A/131), to the extended work of the *Suite Gothique* by Léon Böellman, (A/252). For the Salvation Army, Ball arranged *Minuet in G* (A/52), by Beethoven, *Departure* (A/62), which was the title given to this work of Mendelssohn's *Abschied*

von Wald. He arranged seven of his vocal works, one for example was a notable work *The Awakeners* (A/114), and a number of gospel songs and hymns, for example, *He hideth my soul* by W.J.Kirkpatrick which appears under the title *En Fralsare dyrbar ar Jesus*, prepared for the Swedish Salvation Army.

To complete the instrumental part of this survey a reference to the category of Unpublished Works would be helpful. The author was able to view some of these scores briefly, but a detailed study was not possible. There are works of all the categories already reviewed, including seven marches, two meditations, one selection, six air varies, three suites, three rhapsodies, two overtures, one prelude, besides some miscellaneous works already discussed. One work in this number deserves a mention, a *Theme and Variations* which was discovered in the band room of Brighthouse and Rastrick Band. All the parts are intact but the score has three pages missing. The author has reconstructed the score and the work is due to be performed.

VOCAL (CHORAL AND SOLO)

VOCAL MUSIC has an important role in the Salvation Army services to create an atmosphere for worship in the aspects of Praise, meditation and commitment. In the 'Festivals of Praise' Songster Brigades do present their own programmes of music, so music of all types is used for this purpose. Therefore vocal music had an important place in Eric Ball's output as far as the Salvation Army is concerned, but only a few works were written for the secular world of music. Bearing that in mind I have decided that this section of the survey will take the form of a resumé. He wrote ninety-two Partsongs which included seven written for male voices, and five for female voices, twenty Vocal Selections, six Anthems, sixteen Solo Songs and nine Miscellaneous which include two cantatas, and these are important works so they will be discussed later. During the course of my research of the Unpublished output, certain secular works came to light, for example a Partsong, *Song of the Merchants* (D/52), and *Songs of Mendelssohn* (D/53), but no details as to its type. It will be a good exercise to look at each type of his output in turn, and discuss a few works along the way.

PARTSONGS as noted above were the composers largest vocal output, and the structure used was one adopted earlier by the Salvation Army and had become a hallmark of the organization's hymns and songs which were influenced by the American *Gospel Hymn*. During the period of the 1870s,

1880s and 1890s the Evangelist Dwight L. Moody along with his musical colleague, Ira D. Sankey compiled collections of tunes that in many ways had secular connections. These became popular in America with their lively rhythms and simple harmonies, and Ball inherited this type of song that had been incorporated in the Salvation Army repertoire. However, as one studies his songs, it becomes evident that he adopted a more sophisticated approach especially in his later works.

His first vocal work published was indeed a partsong, *Joyful Hallelujahs* in C major (B/1,1921), a song simply structured along with simple harmony and key progression. As he became more experienced in song writing, his work showed a progression of ideas in key changes, but the melodies remained simple in structure, but were given different treatment of texture. In passing at this point, it would be useful to mention how all of his melodies had good curves, and always fitted the sentiments of the words chosen. A number of the songs written eventually found their way into his band compositions, for example *Welcome Happy Morning* in G major (B/52,1930), became the theme used in the first movement of a suite, *Songs of the Morning* (A/45,1935). Ball continued writing songs right to the end of his life and one of the last songs to come from his pen was *Deep Within* in Eb major, (B/125,1981), and this work was complicated especially in its structure and the use of the key changes; also he had moved away from the earlier traditions mentioned. Turning to the songs written for male voices and female voices, two works were

particularly important, in that they were later scored for S.A.T.B. *Love Stands the Test* (B/43,1929) and *In the Secret of Thy Presence* (B/88,1941).

VOCAL SELECTIONS. There are twenty two of these works, and they are interesting because studying them it becomes obvious that they are written in the structure and style of an Anthem. The Salvation Army used the term of vocal selection mainly because it had adopted military terms, and it did not seem right to adopt the terms of the established church in the works known as Anthems, so the term 'Vocal Selection' was used. There are now works called Anthems published by the organization, but in the main, 'Vocal Selection' is the term used. *The Awakeners* in C major (B/63,1935), is a sessional song written for the cadets of the session bearing that name.

Interestingly enough Ball followed in the wake of most composers, by using material from his works for other purposes, and the melody of the verse of this song is used in the tone poem *Resurgam* (A/97,1950).

ANTHEMS. Of the six anthems written, three of them were not published, and are not likely to be now. One, *Hail to the Lord's Anointed* (B/119) was written and published by Novello and just two by the Salvation Army. *Psalm 150* in Eb major (B/82,1940), is clearly written in the style of an anthem used in the Anglican Church during the nineteenth century. There are four sections, with the first section implementing verses 1 and 2 of the Psalm,

the second section uses verses 3 to 5, the third section verse 6, and the fourth section is a modified repeat of the first section, leading straight into a coda. Another work of some importance in this category is the *Magnificat* in G major (B/123,1977). This is a composition of some magnitude, and included in its structure are elements of recitative as well as aria. It was written for the 1965 Centenary Congress of the Salvation Army and performed in the Royal Albert Hall, London. The work has six sections based on St Luke's Gospel, Chapter 1.

Section 1: uses verses 46 to 48

Section 2: verses 49 and 50

Section 3: verse 51

Section 4: verses 52 and 53

Section 5: verses 54 and 55

Section 6: Gloria

SOLO SONGS were written in nineteenth-century ballad style, and of the sixteen works all published by the Salvation Army, Ball wrote for soprano, contralto, tenor and bass baritone, and a number were marked for any voice. *True Life* in F major (B/6,1923) is an interesting work in that the accompaniment seems to have the influence of early nineteenth century and has similarities to Schubert's *Who is Sylvia?* The song has three verses, and each verse has different treatment.

MISCELLANEOUS. There are nine of these works with seven published in Section D of my catalogue, and the two other

works were unison songs published by the Salvation Army. Two of the works in the unpublished section are of significant importance, because they are Cantatas, and a review of these works will help us assess further the work of Ball.

CANTATAS. Ball used the sacred model which Bach had developed, and had become popular in the nineteenth century; in effect it was a short oratorio. The two works of this type in his vocal output, were written for special occasions, and have never been published. The first work appeared in 1972, *A Christchurch Cantata* in Eb (D/7), scored for chorus and brass band. It had been commissioned for the opening of the Christchurch Town Hall, New Zealand on September 30th, 1972 and was performed by the Skellerup Woolston Band, and the Royal Christchurch Musical Society. In 1988 there was another performance of the work by the same groups, but this time it was for the radio's Third Programme in New Zealand. The New Zealand Brass Bands Association have been very helpful in supplying information regarding the work, and this included the sending of a copy of the work to the author. The work has five movements, and the composer adapted the words from the psalms. Looking at the structure of the work first of all, the five movements are as follows:

1. Prologue, and verse 1 of Psalm 127 is used 'Except the Lord build the house, they labour in vain'..... obviously a reference to the new town hall.
2. Prayer, Psalm 19 : 13 - 14 are adapted.

3. Affirmation, Psalm 90 : 1, 2 and 17, unaccompanied.
4. The Work is entirely instrumental and chorus tacet.
5. Thanksgiving, Psalm 148 has been adapted for this movement.

Each movement is written to express the sentiments of the verses, for example the first movement is marked Lento, solenne. The second movement fluctuates between G minor and G major to accommodate the words, finishing with a powerful 'Amen' in G major, whereas the third movement is marked Andante, grazioso in Ab major, and in compound time, expressing the words, 'Lord thou hast been our dwelling place', and unaccompanied. As far as the fourth movement is concerned, the title suggests activity, and the composer has created a movement of exciting substance, which eventually leads the music straight into the fifth movement, Thanksgiving. The words associated with this movement are 'Praise ye the Lord from the heavens, praise Him in the heights.....', and is written in the vein of thanksgiving to God for the completed work on the town hall. The movement is brought to a climax by a scoring of alleluia to end the work.

Turning to the second work, *For all mankind* (D/23), written in 1973 for the Newcastle Trades Council Centenary celebrations, scored for chorus and brass band, and Ball wrote the words for the first of the three movements, and for the third movement he adapted words by George Matheson, the nineteenth-century hymn-writer taken from his poem *Gather us in*. The three movements are as follows:

1. Vision.
2. Resolution (a march scored for band only with the choir tacet).
3. Prayer and Thanksgiving.

It seems that this work has only received one performance and that was on the occasion of the centenary celebrations. This completes the resume of the vocal output.

As we contemplate the whole of this study, one draws the conclusion that Ball revealed he had a gift, especially considering the fact that he did not have academic teaching on the subject. His work was down to his own personal study of the composers he admired, also practical knowledge of instrumentation as far as brass bands were concerned, which brought tonal colour, that one immediately recognized as the man.

Vocal music came to a high peak, because of his work with Salvation Army music over the years working in the Music Editorial Department. It would be true to say that he became a very important bridge builder in the development of brass band music in the twentieth century.

Geoffrey Brand said, "There will, I hope, be none who turn from the sincerity which shines through Eric Ball's music, for in that, I believe, lies the true quality of his work".¹⁵

15 Violet and Geoffrey Brand, *Brass Bands in the 20th Century*, Egon Publishers (Letchworth, 1979), 136 - 137.

Index to Examples

1.	Torchbearers,	bars 55-62
2.	Heimwarts,	bars 1-12
3.	Through Storm and Safety,	bar 19
4.	" " " "	bar 27
5.	" " " "	bar 44
6.	Songs in Exile	bar 81
7.	" "	bar 20
8.	" "	bar 133
9.	Exodus	bars 25-28
10.	"	bars 65-69
11.	"	bars 83-86
12.	"	bar 188
13.	Resurgam	bars 14 and 15
14.	"	bars 17 and 18
15.	"	bars 21-24
16.	"	bars 27-29
17.	"	bars 33-35
18.	"	bar 111
19.	"	bars 120 and 121
20.	Sound out the Proclamation	bar 11
21.	Main Street	bar 55
22.	Songs of the Morning	bar 5
23.	Festival of Music	bar 68
24.	" " "	bar 171
25.	A Soul's Awakening	bar 107
26.	Ellan Vannin	bar 103 ²
27.	Call of the Sea	bars 35 ² and 36 ²
28.	Sinfonietta	bar 17

PART II

INTRODUCTION

The catalogue endeavours to list every known work by Eric Ball. Compositions are placed in four categories, as follows:

- A. BRASS BAND (SACRED AND SECULAR)
- B. VOCAL (CHORAL AND SOLO)
- C. ENSEMBLE AND SOLO INSTRUMENTAL
- D. UNPUBLISHED WORKS

Within each category the works are listed in chronological order of publication, except Unpublished Works, which are listed alphabetically owing to uncertainty about their date in many cases. Each work has been given a number preceded by the category letter. For example, the first item in the Brass Band section is A/1.

A. BRASS BAND (SACRED AND SECULAR)

The following information is given for each work:

(1) its number in this catalogue; (2) title; (3) type of composition (march, selection, etc.); (4) instrumentation, concerning which see below; (5) borrowed material used in the composition; (6) the publisher, with name/number of series where appropriate; (7) a note, where necessary, of any other matters of importance, such as movement titles, other versions of the same piece, special commissions, etc.

Ball used seven different brass band groupings. The groupings are listed below, and are indicated in the catalogue by the letters (a),(b),(c),(d),(e),(f) or (g).

The following shows the seven combinations:

- (a) Soprano cornet (Eb); 1st cornet (Bb); 2nd cornet (Bb); 1st tenor horn (Eb); 2nd tenor horn (Eb); 1st baritone (Bb); 2nd baritone (Bb); 1st trombone (Bb); 2nd trombone (Bb); bass trombone; euphonium (Bb); bass (Eb); bass (Bb); percussion.
Freie evangelische Gemeinde publications, the bass trombone is written in the treble clef and not in the bass clef as is normal in the British band scoring.
- (b) Soprano cornet (Eb); solo cornet (Bb); 1st cornet (Bb); 2nd cornet (Bb); flugel horn (Bb); solo tenor horn (Eb); 1st tenor horn (Eb); 2nd tenor horn (Eb); 1st baritone (Bb); 2nd baritone (Bb); 1st trombone (Bb); 2nd trombone (Bb); bass trombone; euphonium (Bb); bass (Eb); bass (Bb); percussion.
Freie evangelische Gemeinde publications, the bass trombone is written in the treble clef and not in the bass clef as is normal in the British band scoring.
- (c) Soprano cornet (Eb); solo cornet (Bb); repiano cornet (Bb); 2nd cornet (Bb); 3rd cornet (Bb); flugel horn (Bb); solo tenor horn (Eb); 1st tenor horn (Eb); 2nd tenor horn (Eb); 1st baritone (Bb); 2nd baritone (Bb); 1st trombone (Bb); 2nd trombone (Bb); bass trombone; euphonium (Bb); bass (Eb); bass (Bb); percussion.
- (d) Scored in four-part harmony S.A.T.B. SOPRANO: 1st cornet (Bb); ALTO: 2nd cornet (Bb); 1st tenor horn (Eb); TENOR: 2nd tenor horn (Eb); 1st baritone (Bb); 1st trombone; BASS; 2nd baritone (Bb); 2nd trombone (Bb); euphonium (Bb); bass (Eb); bass (Bb).
- (e) 1st cornet (Bb); 2nd cornet (Bb); 1st tenor horn (Eb); 2nd tenor horn (Eb); baritone (Bb); 1st trombone (Bb); 2nd trombone (Bb); euphonium (Bb); bass (Eb); bass (Bb); percussion.
- (f) 1st Cornet (Bb); 2nd cornet (Bb); flugel horn (Bb); 1st tenor horn (Eb); 2nd tenor horn (Eb); baritone (Bb); euphonium (Bb); bass (Eb); bass (Bb); percussion.
- (g) 1st cornet (Bb); 2nd cornet (Bb); 1st tenor horn (Eb); 2nd tenor horn (Eb); euphonium (Bb); bass (Eb); bass (Bb); percussion.

Owing to the fact that Salvationist Publishing and Supplies Ltd was not a member of the Performing Right Society during Ball's time, some of the works listed for

copyright were handled by B.Feldman and Co. (now part of E.M.I.) Further reference to Salvationist Publishing and Supplies Ltd will be abbreviated to S.P.S. In both the brass band and vocal sections reference will be made to *The Musical Salvationist* (abbreviated to M.S.) in which vocal music was published. This publication was in the main a monthly production, with each year constituting a volume. References to it will consist of the number of the issue and the year, e.g. M.S. no.36, 1922.

Reference is also made to the *Band Tune Book*, and this is a companion to *The Salvation Army Tune Book*, which is scored for organ or pianoforte, as the *Church Hymnal*. The first edition was published in April 1931. Later supplements were added in 1953 and 1963. Each tune is numbered and the total number of tunes with the two supplements is 807. A completely new edition was published in 1987 but all references in this catalogue are to the first edition and its two supplements. Further reference will be abbreviated to B.T.B.

Another source of borrowed material is the *Chorus Book*, here abbreviated C.B. This is a collection of choruses compiled for use in Salvation Army meetings, first published in 1945. A number of works were published in Switzerland by K.Voegelin, Freie evangelische Gemeinde, Thayngen. These were later taken over by Musikhaus Ruh. In this catalogue this publisher is abbreviated as F.E.G.

B. VOCAL (CHORAL AND SOLO)

The following information is given for each work:

(1) its number in this catalogue; (2) title; (3) first line of the first verse; (4) words by; (5) type of composition (partsong, duet, etc.); under type of composition, where Vocal Selection is used, this is the Salvation Army term for Anthem. Reference is made to this in the chapter of analysis. (6) medium (S.A.T.B, S.S.A, etc.); (7) the publisher, with the name/number of series where appropriate; (8) a note, where necessary, of any other matters of importance, such as special pages and other versions of the same piece.

Most of the works in this category were published in *The Musical Salvationist*. This will be abbreviated as before, but with the addition of the month of publication where available, for example: M.S. no.35 (July 1921).

All vocal music published up to and including the 1940s was composed with organ accompaniment in mind. The American organ appears to be the instrument used up to the end of the 1920s, when it was replaced by a portable organ invented and patented by The Salvation Army. The first model was introduced and used by The Salvation Army Assurance Society Songster Brigade under the initiative of their organist Captain later Colonel Fred Grant. Salvationist Publishing and Supplies Ltd marketed the organ as the *Triumph*; a second model was later introduced (*Triumph de Luxe*) which had more voice stops. It was sold for the price of £36.10s. in old currency.

After the Second World War the reeds for the instrument were unobtainable, so the end of its use was in sight as it became unrepairable. The pianoforte then came into use as the organ disappeared. In fact, since the 1950s accompaniments have been designed with the pianoforte in mind. It is interesting to note that Eric Ball had begun to lead the way towards independent pianoforte accompaniments with his sessional songs for the International Training College, for example *Torchbearers*, see catalogue reference B/57 (January 1933).

C. ENSEMBLE AND SOLO INSTRUMENTAL

The following information is given for each work:

(1) its number in this catalogue; (2) title; (3) type of composition (selection, quartet, etc); (4) instrumentation; (5) borrowed material used in the composition; (6) the publisher, with name/number of series where appropriate; (7) a note, where necessary, of any other matters of importance.

Ball's output under this heading was small, but all the works are of some consequence, and the secular pieces have been regularly used for contesting purposes. The two sacred items had been forgotten, but one of these works *Jewels* (C/1) has recently been recorded by a secular brass band, Brighthouse and Rastrick, in a tribute to the memory of Ball.

D. UNPUBLISHED WORKS

As stated at the beginning of this Introduction, the method of listing items in this section differs from that in the previous sections. In Sections A-C the order is by chronological date of publication. In section D that cannot, by definition, be the case, and such other dates as can be attached to works vary in nature; date of performance, date of registration with the P.R.S., etc. In other cases no date at all can be attributed. For this reason the only sensible order is an alphabetical one, and that has been followed here.

The following information is given for each work:

(1) its number in this catalogue; (2) title; (3) type of composition (fantasia, march, song, etc); (4) instrumentation as referred to under section A; (5) borrowed material used in the composition; (6) location of the scores; (7) registered or not; (8) a note, where necessary, of any other matters of importance, such as movement titles, special commissions, etc.

The main source of information is the Performing Right Society (hereafter P.R.S.) computer database, heading 'Ball Eric (G.B.)'. Where works are not listed by P.R.S., several publishing houses have assisted in searching their own archives. Unpublished manuscripts are held by Boosey and Hawkes, R.Smith and Co., S.P.S., and F.E.G. Ball's own personal collection of original scores is now held by S.P.S., because The Salvation Army is trustee to all of the copyright royalties.

LIST OF ABBREVIATIONS

B.T.B.	<i>Band Tune Book</i>
C.B.	<i>Chorus Book</i>
F.E.G.	Freie evangelische Gemeinde
M.S.	<i>The Musical Salvationist</i>
N.S.M.V.	<i>New Songs for Male Voices</i>
P.R.S.	Performing Right Society
S.A.	Salvation Army
S.A.M.	Salvation Army Music. (The first collection of Salvation Army songs).
S.F.	<i>Songs of Fellowship</i>
S.P.S.	Salvationist Publishing and Supplies Ltd.

A. BRASS BAND (SACRED AND SECULAR)

1922

Number: A/1

Title: *Consecration*

Type: Selection

Instrumentation: Type (a)

Borrowed Material: Three S.A. songs: 1. *From every stain
made clean* (B.T.B. no.140) 2. *My all is on
the altar* (B.T.B. no.194) 3. *I will follow
Jesus* (C.B. no.228)

Publication: S.P.S., Second/Triumph Series, no.15

Number: A/2

Title: *Hoist the Flag*

Type: March

Instrumentation: Type (a)

Borrowed Material: *Hold the Fort* (B.T.B. no.241)

Publication: S.P.S., Second/Triumph Series, no.9

Number: A/3

Title: *Through Storm and Safety*

Type: Selection

Instrumentation: Type (b)

Borrowed Material: Three S.A. songs: 1. *Breakers ahead* (M.S. no.28, 1914) 2. *Eternal Father strong to save* (M.S. no.29, 1915) 3. *The song of the tempest* (M.S. no.28, 1914)

Publication: S.P.S., General Series, no.889

1923

Number: A/4

Title: *Invitation and Warning*

Type: Selection

Instrumentation: Type (a)

Borrowed Material: Three S.A. songs: 1. *Come, weary one come* (M.S. no.29, 1915) 2. *Out in the sea of eternity* (Gems for Songsters no.17) 3. *Steal away* (Negro Spiritual)

Publication: S.P.S., Second/Triumph Series, no.27

Note: Gems for Songsters mentioned above is a collection of early S.A. songs published in the 1930s.

Number: A/5

Title: *Saviour and Friend*

Type: Selection

Instrumentation: Type (b)

Borrowed Material: Three S.A. songs: 1. *Ne'er a friend as this* (M.S. no.30, 1916) 2. *He gave me pardon* (M.S. no.35, 1921) 3. *O, what a friend* (M.S. no.28, 1914)

Publication: S.P.S., General Series, no.908

1924

Number: A/6

Title: *An Appeal*

Type: Selection

Instrumentation: Type (b)

Borrowed Material: Two S.A. songs: 1. *Why not tonight?* (M.S. no.32, 1918) 2. *Flee as a bird* (M.S. no.35, 1921)

Publication: S.P.S., General Series, no. 921

Number: A/7

Title: *A Soldier's Experience*

Type: Selection

Instrumentation: Type (b)

Borrowed Material: Five S.A. songs: 1. *The song of my heart* (M.S. no.31, 1917) 2. *I have pleasure in His service* (B.T.B. no.319) 3. *Saves me now* (M.S. no.18, 1904) 4. *My delight* (M.S. no.31, 1917) 5. *I've crossed over Jordan* (M.S. no.33, 1919)

Publication: S.P.S., Festival Series, no.15

Number: A/8

Title: *A Soul's Awakening*

Type: Meditation

Instrumentation: Type (b)

Borrowed Material: S.A. song: *None of self* (B.T.B. no.264)

Publication: S.P.S., Festival Series, no.11

Note: According to Ball's programme notes this work is based on the four verses of the song, with episodes.

1925

Number: A/9

Title: *Forward to the Fight*

Type: Transcription

Instrumentation: Type (b)

Borrowed Material: S.A. song: *Forward to the fight*
(M.S. no.37, 1923)

Publication: S.P.S., General Series, no.929

Note: Ball's own song (see catalogue reference B/8)

Number: A/10

Title: *Our Saviour's Praise*

Type: Selection

Instrumentation: Type (a)

Borrowed Material: Three S.A. songs: 1. *Our Saviour's*
praise (M.S. no.30, 1916) 2. *Jesus is real*
to me (M.S. no.34, 1920) 3. *Sing Hallelujah*
(M.S. no. 30, 1916)

Publication: S.P.S., Second/Triumph Series, no.54

Number: A/11

Title: *The Good Old Way*

Type: Selection

Instrumentation: Type (b)

Borrowed Material: Four S.A. songs: 1. *The good old way* (M.S. no.35, 1921) 2. *We'll tramp the narrow way* (M.S. no.19, 1905) 3. *Sing all the way* (M.S. no.38, 1924) 4. *Treading the good old way* (M.S. no. 37, 1923)

Publication: S.P.S., General Series, no.941

Number: A/12

Title: *The Gospel Feast*

Type: March

Instrumentation: Type (b)

Borrowed Material: S.A. song: *Come for the feast is spread* (M.S. no.36, 1922)

Publication: S.P.S., General Series, no. 931

Number: A/13

Title: *War Songs no.1*

Type: Selection

Instrumentation: Type (a)

Borrowed Material: Three S.A. songs: 1. *March on to victory* (M.S. no.28, 1914) 2. *At our post* (M.S. no.28, 1914) 3. *Why we march* (Gems for Songsters, no.107)

Publication: S.P.S., Second/Triumph Series, no. 63

1926

Number: A/14

Title: *Adoration*

Type: Selection

Instrumentation: Type (b)

Borrowed Material: Four S.A. songs: 1. *O Thou whose word*
(M.S. no.37, 1923) 2. *The fairest of ten*
thousand (M.S. no.38, 1924) 3. *Adoration*
(M.S. no.35, 1921) 4. *Gladsome Song*
(M.S. no.31, 1917)

Publication: S.P.S., Festival Series, no.26

Number: A/15

Title: *Perfect Trust*

Type: Selection

Instrumentation: Type (b)

Borrowed Material: Two S.A. songs: 1. *Beloved it is well*
(M.S. no.30, 1916) 2. *Fully trusting* (C.B.
no.319)

Publication: S.P.S., General Series, no.948

Number: A/16

Title: *Songs for Sinners*

Type: Selection

Instrumentation: Type (a)

Borrowed Material: Three S.A. songs: 1. *Hark the Gospel news is sounding* (M.S. no.29, 1915)
 2. *Abundantly able* (M.S. no.36, 1922)
 3. *Almost persuaded* (M.S. no.38, 1924)

Publication: S.P.S., Second/Triumph Series, no.71

Number: A/17

Title: *The Saviour's Invitation*

Type: Selection

Instrumentation: Type (b)

Borrowed Material: Three S.A. songs: 1. *Why not tonight?* (B.T.B. no.6) 2. *Confidence* (B.T.B. no.3)
 3. *Come* (M.S. no.37, 1923)

Publication: S.P.S., General Series, no.957

Number: A/18

Title: *True Life*

Type: Transcription

Instrumentation: Type (b)

Borrowed Material: S.A. song: *True Life* (M.S. no.37,
1923)

Publication: S.P.S., General Series, no.945

Note: Ball's own song (see catalogue reference B/6)

Number: A/19

Title: *Wondrous Love*

Type: March

Instrumentation: Type (a)

Borrowed Material: S.A. song: *O, how He loves* (B.T.B.
no.129)

Publication: S.P.S., Second/Triumph Series, no.81

1927

Number: A/20

Title: *A Sinner's Plea*

Type: Selection

Instrumentation: Type (a)

Borrowed Material: Three S.A. songs: 1. *Saviour of sinners* (M.S. no.34, 1920) 2. *Grace there is my every debt to pay* (B.T.B. no.234) 3. *O come to my heart Lord Jesus* (M.S. no. 24, 1910)

Publication: S.P.S., Second/Triumph Series, no.86

Number: A/21

Title: *Joy of the Redeemed*

Type: Selection

Instrumentation: Type (b)

Borrowed Material: Four S.A. songs: 1. *My Redeemer* (M.S. no.38, 1924) 2. *Can you wonder why it is I love Him so* (M.S. no.23, 1909) 3. *Mine for ever* (M.S. no.38, 1924) 4. *I'll tell of His wonderful love* (M.S. no.8, 1894)

Publication: S.P.S., Festival Series, no.36
(B.Feldman and Co. Ltd)

Number: A/22

Title: *The Warrior's Reward*

Type: Selection

Instrumentation: Type (b)

Borrowed Material: Three S.A. songs: 1. *I'm for hearing Him say Well done* (M.S. no.28, 1914)
 2. *There's a crown laid up in glory* (B.T.B. no.652) 3. *The crowning day is coming* (B.T.B. no.265)

Publication: S.P.S., General Series, no.968

Note: A companion piece to *A Warrior's Testimony*
 (see catalogue reference A/37)

1928

Number: A/23

Title: *Glory Songs no.1*

Type: Selection

Instrumentation: Type (a)

Borrowed Material: Three S.A. songs: 1. *A glory song*
 (M.S. no.18, 1904) 2. *Glory to the Lamb*
 (B.T.B. no.287) 3. *Come and taste with me*
 (M.S. no. 37, 1923)

Publication: S.P.S., Second/Triumph Series, no.101

Number: A/24

Title: *Hanover*

Type: Meditation

Instrumentation: Type (b)

Borrowed Material: hymn tune: *Hanover* (B.T.B. no.329)

Publication: S.P.S., Festival Series, no.42

Number: A/25

Title: *Songs of the Fight no. 1*

Type: Selection

Instrumentation: Type (a)

Borrowed Material: Three S.A. songs: 1. *Sound the battle cry* (B.T.B. no.385) 2. *Anywhere with Jesus* (M.S. no. 29, 1915) 3. *Soldiers fighting round the cross* (B.T.B. no.444)

Publication: S.P.S., Second/Triumph Series, no.110

Number: A/26

Title: *The Day of Victory*

Type: Arrangement

Instrumentation: Type (b)

Borrowed Material: S.A. song: *The Day of Victory* (M.S. no.41, 1927)

Publication: S.P.S., General Series, no.985

Number: A/27

Title: *The Golden Stair*

Type: March

Instrumentation: Type (b)

Borrowed Material: S.A. song: *Climbing up the golden
stair* (B.T.B. no.699)

Publication: S.P.S., General Series, no.975

1929

Number: A/28

Title: *A Soul's Triumph*

Type: Selection

Instrumentation: Type (b)

Borrowed Material: Three S.A. songs: 1. *Come, Holy Ghost*
(M.S. no.37, 1923) 2. *Look upward* (M.S. no.36,
1922) 3. *The priceless gift* (M.S. no.34, 1920)

Publication: S.P.S., Festival Series, no.50

Number: A/29

Title: *O God our Help in Ages Past*

Type: Meditation

Instrumentation: Type (b)

Borrowed Material: hymn tune: *St Ann* (B.T.B. no.98)

Publication: S.P.S., General Series, no.997

Number: A/30

Title: *The Solid Rock*

Type: Meditation

Instrumentation: Type (a)

Borrowed Material: hymn tune: *Eaton* (B.T.B. no.214)

Publication: S.P.S., Second/Triumph Series, no.126

1930

Number: A/31

Title: *Glory to His Name*

Type: Theme and Variations for cornet

Instrumentation: Type (b), with solo cornet

Borrowed Material: S.A. song: *Glory to His name*
(B.T.B. no.391)

Publication: S.P.S., Festival Series, no.56
(B.Feldman and Co. Ltd)

Note: Also published with a pianoforte accompaniment.

Number: A/32

Title: *The Old Wells*

Type: Theme and Variations (Air Varie)

Instrumentation: Type (b)

Borrowed Material: S.A. song: *The old wells* (M.S. no.37,
1923)

Publication: S.P.S., Festival Series, no.58
(B.Feldman and Co. Ltd)

Number: A/33

Title: *War Songs no.2*

Type: Selection

Instrumentation: Type (a)

Borrowed Material: Three S.A. songs: 1. *The coming army*
(M.S. no.40, 1926 supplement) 2. *Stand like
the brave* (B.T.B. no.349) 3. *Victory for me*
(B.T.B. no.384)

Publication: S.P.S., Second/Triumph series, no.138

1931

Number: A/34

Title: *Devoted Service*

Type: Selection

Instrumentation: Type (b)

Borrowed Material: Three S.A. songs: 1. *Service and sacrifice* (M.S. no.41, 1927) 2. *All for Jesus* (M.S. no.32, 1918) 3. *I have not much to give you Lord* (M.S. no.2, 1888)

Publication: S.P.S., General Series, no.1038
(B.Feldman and Co. Ltd)

Number: A/35

Title: *The King of Kings*

Type: Selection

Instrumentation: Type (b)

Borrowed Material: Five S.A. songs: 1. *Bethlehem* (M.S. no.36, 1922) 2. *To heal the broken heart He came* (M.S. no.3, 1889) 3. *Calvary* (B.T.B. no.24) 4. *He arose* (B.T.B. no.443) 5. *Crown Him with many crowns* (B.T.B. no.139)

Publication: S.P.S., Festival Series, no.67
(B.Feldman and Co. Ltd)

Note: The selection is in five parts forming a narrative:
1. His birth. 2. His work on earth. 3. His agony and death. 4. His resurrection. 5. His throne in glory.

Number: A/36

Title: *We will Fight*

Type: Theme and Variations (Air Varie)

Instrumentation: Type (a)

Borrowed Material: S.A. song: *We will fight* (M.S. no.43, 1929)

Publication: S.P.S., Second/Triumph Series, no.162

1933

Number: A/37

Title: *A Warrior's Testimony*

Type: Selection

Instrumentation: Type (b)

Borrowed Material: Three S.A. songs: 1. *He lifted me out* (M.S. no.44, 1930) 2. *Singing Ebenezer as the years roll by* (M.S. no.42, 1928) 3. *He brought me out of darkness* (B.T.B. no.361)

Publication: S.P.S., General Series, no.1066

Note: A companion piece to *The Warrior's Reward* (see catalogue reference A/22)

Number: A/38

Title: *Praise and Exaltation*

Type: Selection

Instrumentation: Type (b)

Borrowed Material: Three S.A. songs: 1. *Break forth and sing* (M.S. no.33, 1919) 2. *Pleasure complete* (M.S. no.40, 1926) 3. *Let heaven and earth agree* (B.T.B. no.143)

Publication: S.P.S., Festival Series, no.81
(B.Feldman and Co. Ltd)

Number: A/39

Title: *The Whole Armour of God*

Type: Transcription

Instrumentation: Type (b)

Borrowed Material: Vocal Selection (Anthem) *The whole armour of God* (M.S. no.45, 1931)

Publication: S.P.S., General Series, no.1058
(B.Feldman and Co. Ltd)

Note: The Vocal Selection is based on Ephesians vi, 10 to 18, (see catalogue reference B/53)

Number: A/40

Title: *Torchbearers*

Type: March

Instrumentation: Type (b)

Borrowed Material: One S.A. song: *Out there in the
darkness out there* (M.S. no.47, 1933)

Publication: S.P.S., General Series, no.1069

1934

Number: A/41

Title: *The Pilgrim Way*

Type: Meditation

Instrumentation: Type (a)

Borrowed Material: hymn tune: *Whither pilgrims* (B.T.B.
no.313)

Publication: S.P.S., Second/Triumph Series, no.206
(B.Feldman and Co. Ltd)

1935

Number: A/42

Title: *A Warning Message*

Type: Selection

Instrumentation: Type (b)

Borrowed Material: Three S.A. songs: 1. *On ever on to eternity* (M.S. no.2, 1888) 2. *The place for the lifting of burdens* (M.S. no.45, 1931) 3. *Ere the sun goes down* (B.T.B. no.446)

Publication: S.P.S., General Series, no.1075

Number: A/43

Title: *Exodus*

Type: Tone Poem

Instrumentation: Type (b)

Borrowed Material: hymn: *The God of Abraham Praise: Tune, Leoni* (M.S. no.36, 1922)

Publication: S.P.S., Festival Series, no.117

Note: The work has three sections 1. In bondage 2. The night of the passover 3. Deliverance.

Number: A/44

Title: *In the Ranks*

Type: Selection

Instrumentation: Type (a)

Borrowed Material: Three S.A. songs: 1. *Everybody has a work to do* (M.S. no.18, 1904) 2. *I cannot leave the dear old flag* (S.A.M. no.301) 3. *In the ranks of the dear old army* (C.B. no.467)

Publication: S.P.S., Second/Triumph Series, no.214

Note: S.A.M. abbreviation for Salvation Army Music,
a collection of very early music used by
the movement, before the M.S.

Number: A/45

Title: *Songs of the Morning*

Type: Suite

Instrumentation: Type (b)

Borrowed Material: Three S.A. songs 1. *Welcome happy morning* (M.S. no.44, 1930) 2. *Begin the day with God* (M.S. no.49, 1935) 3. *Bright days shall dawn, and sins dark night be past* (B.T.B. no.386)

Publication: S.P.S., Festival Series, no.114
(B.Feldman and Co. Ltd)

Note: The three movements have titles: 1. *Song of Welcome* 2. *Prayer* 3. *Song of Faith*
The borrowed material of movements 1 and 2 were songs written by Ball (see catalogue reference B/52 and B/64)

Number: A/46

Title: *Sound out the Proclamation*

Type: Theme and Variation (Air Varie)

Instrumentation: Type (b)

Borrowed Material: Australian S.A.song

Publication: S.P.S., General Series, no.1098

1936

Number: A/47

Title: *In the Army*

Type: Theme and Variation for euphonium

Instrumentation: Type (b) with solo euphonium

Borrowed Material: Two S.A. songs: 1. *I'm what you call a soldier of the blood and fire kind* (Australian origin) 2. *In the Army* (M.S. no. 18, 1904)

Publication: S.P.S., General Series, no.1120

Note: Also published with a pianoforte accompaniment.
The work was later adapted by T. Rive of the New Zealand Salvation Army for an Eb bass solo, and published by S.P.S. as General Series, no.1591

1937

Number: A/48

Title: *Redeemer*

Type: Arrangement

Instrumentation: Type (b)

Borrowed Material: General Evangeline Booth, Solemn March,
Redeemer

Publication: S.P.S., General Series, no.1133

Note: Dedicated to the memory of her brother, Herbert
Booth.

1938

Number: A/49

Title: *The Pilgrim Way*

Type: Suite

Instrumentation: Type (b)

Borrowed Material: Two S.A. songs: 1. *The pilgrim*
song (M.S. no.48, 1934) 2. *He who would valiant*
be (B.T.B. no.597)

Publication: S.P.S., General Series, no.1138
(B.Feldman and Co. Ltd)

Note: Each movement has a title: 1. *Pilgrim Song*
2. *Invocation* 3. *Joy of Heart*, original
material portraying mediaeval pilgrims on
the road to the shining city. Movements 1 and
2 are based on poems by John Bunyan.

Number: A/50

Title: *Two Classical Extracts*

Type: Arrangements

Instrumentation: Type (b)

Borrowed Material: 1. Franz Joseph Haydn, Oratorio *Die Schöpfung (The Creation)*, Part I, Air (Soprano) no.9 *With Verdure Clad* 2. Robert Schumann, *Traumerei, from Scenes from Childhood* op.15

Publication: S.P.S., Festival Series, no.128

Note: Individual titles given by S.A. 1. *With Verdure Clad*, cornet solo 2. *The Warrior's Sanctuary*, band arrangement

1939

Number: A/51

Title: *Christmas Music*

Type: Selection

Instrumentation: Type (b)

Borrowed Material: Two S.A. songs and four carols:
 1. *All my heart this night rejoices* (M.S. no.52, 1938), 2. W.J.Kirkpatrick *Away in a manger*, 3. B.R.Hanby *Who is He in yonder stall*, 4. L.H.Redner *O little town of Bethlehem*, 5. *Bethlehem bells* (M.S. no.50, 1936), 6. R.Spofforth, *Hail smiling morn.*

Publication: S.P.S., General Series, no.1166

Note: *Bethlehem Bells* is Ball's own carol: (see catalogue reference B/72)

Number: A/52

Title: *Minuet in G*

Type: Arrangement

Instrumentation: Type (b)

Borrowed Material: Ludwig van Beethoven, *Sechs Menuetts*
in G, no.2 (WoO 10)

Publication: S.P.S., General Series, no.1167

Number: A/53

Title: *My Longing Heart*

Type: Arrangement

Instrumentation: Type (b)

Borrowed Material: *My Longing Heart*, Songs of the
Evangel, (collection of Evangeline Booth's songs)
Large Edition, S.P.S. 1936

Publication: S.P.S., General Series, no.1153

Number: A/54

Title: *On Service Overseas*

Type: Selection

Instrumentation: Type (b)

Borrowed Material: Three S.A. songs: 1. *From the regions of woe* (M.S. no.9, 1895) 2. *Mercy's free* (M.S. no.28, 1914) 3. *We will go* (M.S. no.53, 1939)

Publication: S.P.S., General Series, no.1158

Note: The work is in three parts: 1. *The Call*
2. *The Message* 3. *The Response*

Number: A/55

Title: *The Triumph of Peace*

Type: Tone Poem

Instrumentation: Type (b)

Borrowed Material: S.A. song: *Peace* (M.S. no.50, 1936)

Publication: S.P.S. Festival Series, no.130
(B.Feldman and Co. Ltd)

Note: *Peace*, a song written by Ball. Based on Matthew xxvi, 52 'for all they that take the sword shall perish with the sword'. The tone poem is in sonata form.

1940

Number: A/56

Title: *Alleluia*

Type: Arrangement

Instrumentation: Type (b)

Borrowed Material: Lasst uns erfreuen, 1623

Publication: S.P.S., General Series, no.1183
(B.Feldman and Co. Ltd)

Number: A/57

Title: *Constant Trust*

Type: Selection

Instrumentation: Type (b)

Borrowed Material: Three S.A. tunes: 1. *Trust and obey*
(B.T.B. no.754) 2. *The cross is not greater
than His grace* (B.T.B. no.741) 3. *Trusting
as the moments fly* (B.T.B. no.619)

Publication: S.P.S., General Series, no.1179

Number: A/58

Title: *Trust in God*

Type: Selection

Instrumentation: Type (a)

Borrowed Material: Three S.A. songs: 1. *Trust in God*
(M.S. no.46, 1932) 2. *God is not far away*
(M.S. no.51, 1937) 3. *Trusting alone in Jesus*
(M.S. no.2, 1887)

Publication: S.P.S., Second/Triumph Series, no.294

1941

Number: A/59

Title: *Break Forth into Joy*

Type: Transcription

Instrumentation: Type (b)

Borrowed Material: S.A. song: *Break forth into joy*
(M.S. no.44, 1930)

Publication: S.P.S., General Series, no.1190 (ii)

Note: There are two works on the sheet 1190, numbered
(i) and (ii)

Number: A/60

Title: *Hold Thou my Hand*

Type: Meditation

Instrumentation: Type (b)

Borrowed Material: S.A. tune: *Hold thou my hand*
(B.T.B. no.679)

Publication: S.P.S., General Series, no.1190 (i)

Note: See no. A/59 above

Number: A/61

Title: *Star Lake*

Type: March

Instrumentation: Type (b)

Borrowed Material: S.A. song: *Song of truth* (M.S. no.55,
1941)

Publication: S.P.S., General Series, no.1200
(B.Feldman and Co. Ltd)

Note: Written for S.A. Music Camp, New Jersey, U.S.A.

1942

Number: A/62

Title: *Departure*

Type: Arrangement

Instrumentation: Type (a)

Borrowed Material: Felix Mendelssohn - Bartholdy,
Abschied von Wald, op.59, no.3

Publication: S.P.S., Second/Triumph Series, no.325

Number: A/63

Title: *Fight On*

Type: March

Instrumentation: Type (a)

Borrowed Material: S.A.tune: *Fight the good fight*
(B.T.B. no.23)

Publication: S.P.S., Second/Triumph Series, no.325

Number: A/64

Title: *The Pilgrim Prayer*

Type: Arrangement

Instrumentation: Type (b)

Borrowed Material: Sydney Rouse, *The Pilgrim Prayer*

Publication: S.P.S., General Series, no.1215

Number: A/65

Title: *The Victory of Love*

Type: Meditation

Instrumentation: Type (b)

Borrowed Material: S.A. song: *Love stands the test*
(M.S. no.43, 1929)

Publication: S.P.S., General Series, no.1210

1943

Number: A/66

Title: *The Greatness of God*

Type: Transcription

Instrumentation: Type (a)

Borrowed Material: S.A. song: *The Greatness of God*
(M.S. no.55, 1941)

Publication: S.P.S., Second/Triumph Series, no.342

Number: A/67

Title: *Young People's Song Tunes no.3*

Type: Arrangement

Instrumentation: Type (a)

Borrowed Material: Five S.A. songs for Young People:

1. *All things bright and beautiful* (B.T.B. no.691)
2. *The Pilgrim's Song* (B.T.B. no.597)
3. *Buckland* (B.T.B. no.612)
4. *Ever with Jesus* (B.T.B. no.705)
5. *Children of Jerusalem* (B.T.B. no.613)

Publication: S.P.S., Second/Triumph Series, no.368

1944

Number: A/68

Title: *Rays of Sunshine*

Type: Arrangement

Instrumentation: Type (b)

Borrowed Material: A.H.Vickery, *Rays of Sunshine*

Publication: S.P.S., General Series, no.1235
(B.Feldman and Co. Ltd)

1945

Number: A/69

Title: *Cavalry of the Steppes/Cossack Patrol*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: L.K.Knipper, *The Song of the Steppes*

Publication: Peter Maurice, London

Note: Also published in an arrangement for military band

Number: A/70

Title: *Eine kleine Nachtmusik*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Wolfgang Amadeus Mozart, Serenade no.13
in G: *Eine kleine Nachtmusik*, KV 525

Publication: Boosey and Hawkes, Brass Band Journal no.
823

Note: Used for the Daily Herald Area Second Section
Contest, 1946

Number: A/71

Title: *Thanksgiving*

Type: Tone Poem

Instrumentation: Type (c)

Publication: R.Smith and Co.

1946

Number: A/72

Title: *Akhanaton*

Type: Tone Poem

Instrumentation: Type (c)

Publication: R.Smith and Co.

Note: Based on an Egyptian Legend. Used for the
Daily Herald Area Championship Section
Contest, 1947

Number: A/73

Title: *Divertimento*

Type: Suite

Instrumentation: Type (c)

Publication: R.Smith and Co.

Note: 3 movements: 1. *March of the Serious Young
Men* 2. *The Passing Years* 3. *The Dance of
the Happy Old Gentlemen*. Used for the Daily
Herald Area Fourth Section Contest, 1947.

Number: A/74

Title: *Fowey River*

Type: Suite

Instrumentation: Type (c)

Publication: W.Paxton and Co. (now Novello)

Note: 3 Movements: 1. *Dozmare Pool of Legends*
2. *Golitha Falls* 3. *Troy Town*. Commissioned
by The Cornish Youth Brass Band.

Number: A/75

Title: *Free Fantasia*

Type: Fantasy

Instrumentation: Type (c)

Publication: Besson and Co. (now Boosey and Hawkes)

Number: A/76

Title: *Salute to Freedom*

Type: Overture

Instrumentation: Type (c)

Publication: R. Smith and Co.

Note: Used for the Belle Vue (Manchester) September
Championship Contest, 1946. Wind Band version
is held by R. Smith and Co, but is unpublished.

1947

Number: A/77

Title: *Conchita*

Type: Theme and Variations for cornet

Instrumentation: Type (c), with solo cornet

Publication: Hawkes and Co. (now Boosey and Hawkes)

Number: A/78

Title: *Four Preludes for Brass Band*

Type: Suite

Instrumentation: Type (c)

Publication: Boosey and Hawkes Brass Band Journal 835

Note: Four movements: 1. *Prelude for a Solemn Occasion*
2. *Prelude to a Comedy* 3. *Prelude to a Tragedy*
4. *Prelude to Pageantry*. Used for the Daily Herald Second Section Finals Contest, 1948.

Number: A/79

Title: *Jesu Comfort of my Heart*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Johann Sebastian Bach: Chorale from Cantata no. 147, Herz und Mund und Tat und Leben.

Publication: Besson and Co. (now Boosey and Hawkes)

Number: A/80

Title: *Melody in F*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Anton Rubinstein: *Melody in F*, for
pianoforte (op. 3 no.1)

Publication: Besson and Hawkes (now Boosey and Hawkes)

Number: A/81

Title: *Themes from the 9th Symphony*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Ludwig van Beethoven Symphony no.
9 in D minor (Choral), op.125, Finale

Publication: Besson and Co (now Boosey and Hawkes)

Note: Commencing at bar 208 (Presto) with the Baritone
recitative; back to bar 92 introducing 'Ode
to Joy'; bars 188 to bar 319 omitted; continuing
from bar 320 to bar 422; bars 423 to bar 524
omitted; continuing from bar 525 to bar 762;
bars 763 to bar 919 omitted; continuing from
bar 920 to the end.

Number: A/82

Title: *Three Songs without Words*

Type: Suite

Instrumentation: Type (c)

Publication: R.Smith and Co.

Note: Three Movements: 1. *May Morning* 2. *Winter Vigil*
3. *Spring Humoreske*. Used for the Daily Herald
Area Contest, 1947

1948

Number: A/83

Title: *Morning Rhapsody*

Type: Rhapsody

Instrumentation: Type (c)

Publication: R. Smith and Co.

Note: A companion piece to *A Sunset Rhapsody*
published in 1959 (see catalogue reference A/119)

Number: A/84

Title: *The English Maiden*

Type: Fantasy

Instrumentation: Type (c)

Borrowed Material: Five melodies: 1. *Black-eyed Susan*
2. *Phillida Flouts me* 3. *To Anthea* by J.L.
Halton 4. *Pretty Polly Oliver* 5. *The Lass*
of Richmond Hill

Publication: Besson and Co. (now Boosey and Hawkes)

Note: Used for the Daily Herald Area Contest, 1948

Number: A/85

Title: *Themes from Symphony no.5*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Pyotr Ilyich Tchaikovsky: Symphony
no.5 in E minor, op.64

Publication: Besson and Co. (now Boosey and Hawkes)

Note: 1st Movement: Bars 21 to 37 of the introduction omitted. Exposition, 1st subject, bars 38 to 73; bars 74 to 107 omitted: continuing to the end of the exposition bars 108 to 115. Bridge passage, bars 116 to 131 omitted, continuing with bars 132 to 169. 2nd subject, bars 170 to 197, bars 198 to 213 omitted, continuing with bars 214 to 225, the whole of the development section bars 226 to 319 omitted. Recapitulation, bars 320 to 484 omitted. Coda, bars 485 to 502 omitted, continuing with bars 503 to 514, bars 515 to 526 omitted. Final bars 527 to 530, bars 531 to 534 omitted, continuing to the end 535 to 542.

2nd Movement: Commencing at bar 4 to 23, bars 24 to 44, continuing with bars 45 to 60, bars 61 to 157 omitted, continuing with bars 158 to 172, bars 173 to 178 omitted, continuing to the end bars 179 to 184.

3rd Movement: Commencing at the beginning to bar 72, bars 73 to 213 omitted, continuing to the end bars 214 to 266.

4th Movement (Finale): Commencing at the beginning to bar 19, bars 20 to 47 omitted, continuing with bars 48 to 54. Allegro Vivace, commencing at bar 55 to 69, bars 70 to 81 omitted,

continuing with bars 82 to 171, bars 172 to 435 omitted. Molto Vivace, continuing with bars 436 to 486, bars 487 to 496, continuing with bars 497 to 503, bars 504 to 545 omitted, continuing to the end bars 546 to 565.

Number: A/86

Title: *Two Preludes*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Frédéric Chopin, 24 Preludes for piano,
op. 28, nos. 7 and 20

Publication: Besson and Co. (now Boosey and Hawkes)

Number: A/87

Title: *Waltz Memories*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Franz Peter Schubert: Valse Nobles,
op.77 no.1; Deutsche Tänze, op. 33, nos.1,
2, 3, and 16.

Publication: Besson and Co. (now Boosey and Hawkes)

1949

Number: A/88

Title: *Dad's Birthday Waltz*

Type: Waltz

Instrumentation: Type (c)

Publication: R.Smith and Co.

Number: A/89

Title: *Egmont*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Ludwig van Beethoven, Overture,
Egmont, op. 84

Publication: R.Smith and Co.

Number: A/90

Title: *Goodnight and In this Hour of Softened Splendour*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Ciro Ercole Pinsuti: 1. Six Songs,
no.6, *Goodnight* 2. Serenade, *In this hour
of softened splendour*

Publication: R.Smith and Co.

Number: A/91

Title: *Petite Suite de Ballet*

Type: Suite

Instrumentation: Type (c)

Publication: R.Smith and Co.

Notes: Four movements: 1. *Parade* 2. *Pas Seul*
3. *Menuet* 4. *Ensemble*. Used for the Daily
Herald Third Section Area Contests, 1949.

Number: A/92

Title: *Rhapsody on Negro Spirituals*

Type: Rhapsody

Instrumentation: Type (c)

Borrowed Material: Four negro spirituals: 1. *Go down
Moses* 2. *Let my people go* 3. *Peter, go
ring dem bells* 4. *I'm a rollin' through an
unfriendly world*

Publication: Besson and Co. (now Boosey and Hawkes)

1950

Number: A/93

Title: *Fascination*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Fillipo Marchetti: Gypsy Waltz,
Fascination

Publication: Liber, Southern Ltd.

Number: A/94

Title: *Harry Lauder's Songs*

Type: Selection

Instrumentation: Type (c)

Borrowed Material: 14 Harry Lauder Songs: 1. *I Love a Lassie* 2. *Tobermory* 3. *Hey, Donal*
4. *We Parted on the Shore* 5. *The Waggle O' The Kilt* 6. *Roamin' in the Gloamin'* 7. *The Laddies Who Fought and Won* 8. *The Safteest O' The Family* 9. *She is Ma Daisy* 10. *It's Nice To Get Up in the Morning* 11. *The Weddin' O' Sandy Macnab* 12. *Stop Yer Tickling, Jock* 13. *Killiecrankie* 14. *The End of the Road.*

Publication: Francis, Day and Hunter (now E.M.I.)

Number: A/95

Title: *His Majesty's Ships*

Type: Suite

Instrumentation: Type (c)

Publication: Manor Music Co, 1946

Note: The three movements are: 1. *The Cruiser*, 2. *The Battleship*, 3. *The Destroyer*.

Number: A/96

Title: *Indian Summer*

Type: Suite

Instrumentation: Type (c)

Publication: R. Smith and Co.

Note: Four movements: 1. *The Great Chief speaks*
2. *By the cool waters* 3. *Totem Dance*
4. *Hymn to the Great Spirit*. A wind band version was published in 1986. There is also a four-part arrangement available.

Number: A/97

Title: *Resurgam*

Type: Tone Poem

Instrumentation: (c)

Publication: R.Smith and Co.

Note: *Resurgam* ('I shall rise again'), takes its title from *The Book of Wisdom*. Used for the Belle Vue (Manchester) Championship Contest, 1950. A wind band version was made by Geoffrey Brand and published in 1986. The Salvation Army bought the copyright from R.Smith and Co., in 1966 and then published, S.P.S., Festival Series, no.302; Instrumentation: Type (b)

Number: A/98

Title: *Sure and Steadfast*

Type: March

Instrumentation: Type (c)

Publication: Besson and Co. (now Boosey and Hawkes)

Notes: Adopted by The Boys Brigade Movement

Number: A/99

Title: *Wizard of Oz*

Type: Selection

Instrumentation: Type (c)

Borrowed Material: Five songs from The Wizard of Oz
(Arden): 1. *Over the Rainbow* 2. *Ding Dong*
3. *The Witch is Dead* 4. *If I only had a*
brain 5. *We'er off to see the Wizard*

Publication: Francis, Day and Hunter (now Studio Music)

1951

Number: A/100

Title: *Rhondda Rhapsody*

Type: Rhapsody

Instrumentation: Type (c)

Publication: Lawrence Wright

Number: A/101

Title: *Rossllyn*

Type: March

Instrumentation: Type (c)

Publication: R. Smith and Co.

Note: The march is named after the house in London
where the composer lived.

Number: A/102

Title: *The Conquerors*

Type: Tone Poem

Instrumentation: Type (c)

Publication: R. Smith and Co.

Note: Used at the Belle Vue (Manchester) Championships
September Contest, 1951.

Number: A/103

Title: *Vanity Fair*

Type: Waltz

Instrumentation: Type (c)

Publication: Wright and Round

1952

Number: A/104

Title: *A Holiday Suite*

Type: Suite

Instrumentation: Type (c)

Publication: Besson and Co. (now Boosey and Hawkes)

Note: Three movements: 1. *The Open Road* 2. *A Village Idyll* 3. *Country Fair*

1953

Number: A/105

Title: *Call of the Sea*

Type: Overture

Instrumentation: Type (c)

Publication: Besson and Co. (now Boosey and Hawkes)

Note: Used for the Daily Herald Second Section Area Contest, 1954.

Number: A/106

Title: *In Switzerland*

Type: Fantasia

Instrumentation: Type (c)

Borrowed Material: Swiss folk tunes, unnamed.

Publication: R. Smith and Co.

Note: Used for the Belle Vue (Manchester) Junior Shield Contest, May 1953. The work can be effectively performed by as few as twelve players: two solo cornets, repiano cornet, 2nd and 3rd cornets, solo and 1st horn Eb, 1st baritone, 1st and 2nd trombones, euphonium and bass Eb.

1954

Number: A/107

Title: *Berceuse de Jocelyn (Angels Guard Thee)*

Type: Arrangement, for solo trombone

Instrumentation: Type (c), with trombone or any other Bb instrument

Borrowed Material: Benjamin Louis Paul Godard: opera, *Jocelyn*, aria, *Berceuse*

Publication: R. Smith and Co.

Note: Also published with a pianoforte accompaniment.

Number: A/108

Title: *Rhapsody on Negro Spirituals, no. 2*

Type: Rhapsody

Instrumentation: Type (c)

Borrowed Material: Four Negro Spirituals: 1. *Swing low sweet chariot* 2. *Little David play on yo' harp* 3. *Deep River* 4. *By an' by*

Publication: Besson and Co. (now Boosey and Hawkes)

Number: A/109

Title: *Sanctuary*

Type: Meditation

Instrumentation: Type (b)

Borrowed Material: Two of Eric Ball's S.A.songs: 1. *In the secret of Thy presence* (M.S. no.55, 1941)
2. *The heart's desire* (M.S. no. 40, 1926)

Publication: S.P.S., Festival Series no.203

1955

Number: A/110

Title: *The Oxford Flier*

Type: Arrangement, for cornet and posthorn

Instrumentation: Type (c), with solo cornet and posthorn

Borrowed Material: Harold Thomas Scull, *The Oxford Flier*

Publication: R.Smith and Co.

Note: The piece takes its title from the old stage coach.

Number: A/111

Title: *Tournament for Brass*

Type: Suite

Instrumentation: Type (c)

Publication: R. Smith and Co.

Note: Three movements: 1. *Trios and Duets* 2. *Solos*
(theme and variations) 3. *Scherzo*. Used for
the Belle Vue (Manchester) Championships
September Contest, 1955

1956

Number: A/112

Title: *Festival Music*

Type: Symphonic Suite

Instrumentation: Type (c)

Publication: R. Smith and Co.

Note: Three movements: 1. *Overture* 2. *Romance*
3. *Impromptu*. The work is in Mozartian style
and written for the bicentary of the composer's
birth. Used for the Daily Herald Championship
Finals Contest, 1956.

Number: A/113

Title: *Highland Route*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Montague Ewing, *Highland Route March*

Publication: R.Smith and Co.

Number: A/114

Title: *The Awakeners*

Type: Transcription

Instrumentation: Type (b)

Borrowed Material: *The Awakeners* (M.S. no.49, 1935)

Publication: S.P.S., General Series, no.1433.

Note: See catalogue reference B/63

1957

Number: A/115

Title: *A Devon Fantasy*

Type: Suite

Instrumentation: Type (c)

Publication: R. Smith and Co.

Note: Four movements: 1. *Moorland Song* 2. *The Fair*
3. *Quiet Village* 4. *Seafarers*. Used for
the Daily Herald Third Section Area Contest,
1958.

Number: A/116

Title: *Peace with God*

Type: Meditation:

Instrumentation: Type (d)

Borrowed Material: S.A. song: *At Peace with God*
(M.S. no.3, 1889)

Publication: S.P.S., Unity Series, no.23

1958

Number: A/117

Title: *All in the April Evening*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Sir Hugh Robertson, vocal work: *All*
in the April Evening

Publication: R.Smith and Co.

Note: This work later appeared in the Salvation Army repertoire published S.P.S., General Series, no.1491, Instrumentation: Type (b)

Number: A/118

Title: *Songs in Exile*

Type: Selection

Instrumentation: Type (b)

Borrowed Material: Three S.A. songs: 1. *Press on just one more day* (M.S. no.48, 1934) 2. *I'm the Child of a King* (B.T.B. no. 351) 3. *Some glad sweet day* (M.S. no.34, 1920)

Publication: S.P.S., General Series, no.1460
(B.Feldman and Co.)

1959

Number: A/119

Title: *A Sunset Rhapsody*

Type: Rhapsody

Instrumentation: Type (c)

Publication: R.Smith and Co.

Note: A companion piece to *Morning Rhapsody* published in 1948. Used for the Belle Vue (Manchester) Championship Contest, September, 1961. See catalogue reference A/83

Number: A/120

Title: *The Undaunted*

Type: Concert Overture

Instrumentation: Type (c)

Publication: R.Smith and Co.

Note: Used for the Belle Vue (Manchester) Championship Contest, September 1959.

Number: A/121

Title: *To a Wild Rose*

Type: Arrangement, for flugel horn or cornet

Instrumentation: Type (c), with solo flugel horn or cornet

Borrowed Material: Edward Macdowell. *10 Woodland Sketches* for piano, op.81 no.1, *To a Wild Rose*

Note: Also published with a pianoforte accompaniment.

1960

Number: A/122

Title: *Bibllesebund* (Scripture Union)

Type: March

Instrumentation: Type (a)

Publication: F.E.G.

Number: A/123

Title: *Er Lebt*

Type: Meditation

Instrumentation: Type (b)

Borrowed Material: Rev. A.H. Ackley, hymn, *He lives Christ
Jesus lives today*

Publication: F.E.G.

Number: A/124

Titles: 1. *The Homeland* 2. *The Long Day Closes*

Type: Arrangement

Instrumentation: Type (c)

Type: Tone Poem

Instrumentation: Type (b)

Borrowed Material: Two S.A.songs. 1. *A Prayer for
Courage* (M.S no.54, 1940), 2. *Stand like
the brave* (B.T.B. no.349)

Publication: S.P.S., Festival Series, no.258

1962

Number: A/138

Title: *Halleluja dem Erretter*

Type: Song arrangement

Instrumentation: Type (a)

Borrowed Material: Doxology (B.T.B. no.541)

Publication: F.E.G. 1962

Number: A/139

Title: *Heimwärts*

Type: March

Instrumentation: Type (a)

Number: A/127

Title: *Contest Day*

Type: Suite

Instrumentation: Type (c)

Publication: R.Smith and Co.

Note: Three movements: 1. *Morning* 2. *Afternoon*
3. *Evening*. Used for the Daily Herald Area
Lower Sections Contest.

Number: A/128

Title: *Ein einig Volk*

Type: Meditation

Instrumentation: Type (b)

Borrowed Material: German folk melody

Publication: F.E.G.

Number: A/129

Title: *Eins in dem Namen Jesu*

Type: Selection

Instrumentation: Type (b)

Borrowed Material: William J.Kirkpatrick, hymn tune:
He hideth my soul

Publication: F.E.G.

Number: A/130

Title: *Galantia*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Harold Thomas Scull, concert overture
op. 155, *Galantia*

Publication: Richardson and Co. (now Wright and Round)

Number: A/131

Title: *Hand of Heart*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Harold Ernest Huxley, march: *Hand
of Heart*

Publication: Wright and Round

Number: A/132

Title: *Jesus Kennen*

Type: Meditation

Instrumentation: Type (b)

Borrowed Material: German hymn: *When you know Jesus*

Publication: F.E.G.

Number: A/133

Title: *Main Street*

Type: Theme and Variations (original theme)

Instrumentation: Type (c)

Publication: R.Smith and Co.

Note: Programme note states: 'A street of many moods: sometimes strangely quiet and beautiful, more often busy and gay, with only a passing suggestion of the sinister. A street dominated by a fine church, near which we linger and dream. A street for grand parades on festival days.' Used by Belle Vue (Manchester) Championship Contest, 1961.

Number: A/134

Title: *Psalm 150*

Type: Transcription

Instrumentation: Type (b)

Borrowed Material: S.A. vocal work: *Psalm cl*
(M.S. no.54, 1940)

Publication: S.P.S., General Series, no.1501

Note: See catalogue reference B/82

Number: A/135

Title: *Seine Gute und Gnade*

Type: Song arrangement

Instrumentation: Type (b)

Borrowed Material: J.W. Peterson and A. Smith: song:
Surely Goodness and Mercy

Publication: F.E.G.

Number: A/136

Title: *Sicher in Jesu Armen*

Type: Meditation

Instrumentation: Type (b)

Borrowed Material: F.Crosby, sacred song: *Safe in the
arms of Jesus*

Publication: F.E.G.

Note: Later published by S.P.S., in 1964. See catalogue
reference A/155

Number: A/137

Title: *Song of Courage*

Type: Tone Poem

Instrumentation: Type (b)

Borrowed Material: Two S.A.songs. 1. *A Prayer for
Courage* (M.S no.54, 1940), 2. *Stand like
the brave* (B.T.B. no.349)

Publication: S.P.S., Festival Series, no.258

1962

Number: A/138

Title: *Halleluja dem Erretter*

Type: Song arrangement

Instrumentation: Type (a)

Borrowed Material: Doxology (B.T.B. no.541)

Publication: F.E.G. 1962

Number: A/139

Title: *Heimärts* *Heimwärts*

Type: March

Instrumentation: Type (a)

Publication: F.E.G.

Note: Written to celebrate 25 years service of K. Voegelin
as Pastor of the Freie evangelische Gemeinde,
Thayngen, Switzerland

Number: A/140

Title: *Songs of the Valiant*

Type: Selection

Instrumentation: Type (b)

Borrowed Material: Three S.A. songs: 1. Sessional Song,
Valiant (M.S. no.57, 1943) 2. *Reckon on me*
(M.S. no.18, 1904) 3. *God is keeping His*
soldiers (B.T.B. no.438)

Publication: S.P.S., General Series, no.1508
(B. Feldman and Co)

Note: Described as a successor to the previous works
(a) *The Warrior's Reward* see A/22, (b) *A*
Warrior's Testimony see A/37

1963

Number: A/141

Title: *A Rural Suite*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Charles Woodhouse, orchestral work:
A Rural Suite

Publication: Boosey and Hawkes Brass Band Journal no.879.

Note: Three movements: 1. *A little Romance* 2. *Morning Song* 3. *Springtide*

Number: A/142

Title: *Everybody's Child*

Type: Divertissement

Instrumentation: Type (c)

Publication: W. Paxton and Co.

Note: Five movements: 1. *Lullaby (Gift of Angels)*
2. *Scherzo (Trying to be Serious)* 3. *Lament (First Sorrow)* 4. *Fugato (Schooldays Work and Play)* 5. *March (Into the Future)*

Number: A/143

Title: *Frieden mit Gott*

Type: Meditation

Instrumentation: Type (a)

Borrowed Material: *It is well with my soul* (B.T.B. no.457)

Publication: F.E.G.

Note: Later published by S.P.S. in 1967, see catalogue
reference A/176

Number: A/144

Title: *Gnade*

Type: Meditation

Instrumentation: Type (a)

Borrowed Material: German hymn: *Blicke auf Jesus*

Publication: F.E.G.

Note: Parts for male chorus were later added.

Number: A/145

Title: *Jesu Name nie verklinget*

Type: Meditation

Instrumentation: Type (b)

Borrowed Material: Zulu melody

Publication: F.E.G.

Number: A/146

Title: *Night of Wonder*

Type: Selection

Instrumentation: Type (a)

Borrowed Material: Four Christmas carols: 1. *It came upon the midnight clear* 2. *While shepherds watched* 3. *Silent Night* 4. *The First Nowell*

Publication: S.P.S., Second/Triumph Series, no.646

Number: A/147

Title: *The Kingdom Triumphant*

Type: Tone Poem

Instrumentation: Type (b)

Borrowed Material: One S.A. song: Two Advent Hymns:
1. *The blast of the trumpet* (B.T.B. no.347)
2. *O come, O come Emmanuel* (M.S. no.67, 1953)
3. *Lo, He comes with clouds ascending* (B.T.B. no.299)

Publication: S.P.S., Festival Series, no.273
(B.Feldman and Co)

Note: According to a programme note written to remind the listeners of the Second Advent of Christ at the end of the age. The work is in three parts: 1. *Vision of Judgement* 2. *Remembrance of the First Advent* 3. *Vision of the Second Advent*.

1964

Number: A/148

Title: *Good News*

Type: Selection

Instrumentation: Type (b)

Borrowed Material: Seven S.A. songs: 1. *Whosoever
heareth* (B.T.B. no.464) 2. *What's the news*
(B.T.B. no.228) 3. *Jesus Saves* (B.T.B. no.717)
4. *Christ receiveth sinful men* (B.T.B. no.159)
5. *Gospel Bells* (B.T.B. no.605) 6. *Oh, the
drunkard may come* (B.T.B. no.532) 7. *Christ
for the whole wide world* (B.T.B. no.698)

Publication: S.P.S., Festival Series, no.278

Note: Written for the Festival of Gospel Songs, 1963.

Number: A/149

Title: *In the Light*

Type: March

Instrumentation: Type (d)

Borrowed Material: S.A. song: *Walk in the Light*
(M.S. no.28, 1914)

Publication: S.P.S., Unity Series, no.51

Number: A/150

Title: *In unseres Königs Namen*

Type: Festival March

Instrumentation: Type (b)

Publication: F.E.G.

Number: A/151

Title: *Lessons from Nature*

Type: Selection

Instrumentation: Type (a)

Borrowed Material: Three S.A. songs and one hymn:

1. *All things bright and beautiful* (B.T.B. no.691)
2. *Lessons from Nature* (Young People's Supplement) (M.S. no.47, 1933)
3. *As the Palm Tree* (M.S. no.40, 1926)
4. *Galilee* (B.T.B. no.563)

Publication: S.P.S., Second/Triumph Series, no.560

Number: A/152

Title: *Meditation on a Theme by Spohr*

Type: Meditation

Instrumentation: Type (b)

Borrowed Material: Ludwig Spohr, aria, *Calvary*, from Oratorio, *Des Heilands Letzte Stunden*

Publication: S.P.S., General Series, no.1539

Note: The words to the melody were written by General
Albert Osborne, *My Life is Christ's broken
bread*

Number: A/153

Title: *Never Give Up*

Type: Theme and variation (for double quartet)

Instrumentation: Type (b), with 4 cornets and 4 trombones

Borrowed Material: S.A. song: *Never give up*
(B.T.B. no.722)

Publication: S.P.S., Festival Series, no.281
(B. Feldman and Co)

Number: A/154

Title: *Oasis*

Type: Suite

Instrumentation: Type (c)

Publication: W. Paxton and Co.

Notes: Four movements: 1. *Caravan* 2. *Shepherds Song*
3. *Song of the Women* 4. *The Watchmen*

Number: A/155

Title: *Safe in the Arms of Jesus*

Type: Meditation

Instrumentation: Type (b)

Borrowed Material: F. Crosby, sacred song: *Safe in the
arms of Jesus*

Publication: S.P.S., General Series, no.1531

Note: See catalogue reference A/136

Number: A/156

Title: *Songs for Pilgrims*

Type: Selection

Instrumentation: Type (d)

Borrowed Material: Two S.A .songs: 1. *O happy band of
pilgrims* (B.T.B. no.771) 2. *Pilgrim Song*
(B.T.B. no.597)

Publication: S.P.S., Unity Series, no.71

Number: A/157

Title: *Themes from Symphony no.1*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Ludwig van Beethoven, *Symphony no.1
in C, op. 21*

Publication: Besson and Co.

Note: The symphony is abridged as follows: 1st
 MOVEMENT: Exposition not repeated,
 Development and Recapitulation are excluded,
 finishes with the Coda, bars 260-end. 2nd
 MOVEMENT: Beginning to bar 60, bars 61-103
 excluded, continues with bars 104-118, bars
 119-168 excluded, finishes with bars 169-end. 3rd
 MOVEMENT: (Menuet) bars 108 not repeated. Trio,
 first section is not repeated, but Da Capo
 Menuetto is observed. 4th MOVEMENT: Opening
 up to bar 85, bars 86-165 excluded, continues
 with bars 166-260, bars 260-280 excluded,
 concluded with bars 281-end. Used for the Daily
 Herald Area Contests, 1965.

Number: A/158

Title: *The Young in Heart*

Type: Suite

Instrumentation: Type (c)

Publication: Boosey and Hawkes Brass Band Journal no.884

Note: Three movements: 1. *Resolution* 2. *Reveries*
 3. *Recreation*

Number: A/159

Title: *Har en Kalla rinner*

Type: Song Arrangement

Instrumentation: Type (f)

Borrowed Material: Traditional melody: *There's a fountain
flowing*

Publication: Brass Band Journal, (four pieces) Norman
Forlag, Stockholm

Number: A/160

Title: *En Frälsare dyrbar ar Jesus*

Type: Song arrangement

Instrumentation: Type (f)

Borrowed Material: W. J. Kirkpatrick: hymn, *He Hideth
my Soul*

Publication: Brass Band Journal, (four pieces) Norman
Forlag, Stockholm

Number: A/161

Title: *Nattens skuggor sakta vika*

Type: Song Arrangement

Instrumentation: Type (f)

Borrowed Material: J. McGranaham: hymn, *He will hide
me*

Publication: Brass Band Journal, (four pieces), Norman
Forlag, Stockholm

Number: A/162

Title: *Faderns mildhet harligt glanser*

Type: Song arrangement

Instrumentation: Type (f)

Borrowed Material: P.P. Bliss: hymn, *Let the lower lights
be burning*

Publication: Brass Band Journal, (four pieces), Norman
Forlag, Stockholm

1965

Number: A/163

Title: *Centennial Review*

Type: Selection

Instrumentation: Type (b)

Borrowed Material: Five S.A. songs: 1. *The Great Review*
(M.S. no.3, 1889) 2. *Give to Jesus Glory*
(B.T.B. no.389) 3. *Hail to the King* (M.S.
no.54, 1940) 4. *His love passeth understanding*
(M.S. no.53, 1939) 5. *After many years* (M.S.
no.7, 1893)

Publication: S.P.S., Festival Series, no.286

Note: According to a programme note moods are evoked by
'The remembrance of things past', present
gratitude and praise.

Number: A/164

Title: *Ein' feste Burg*

Type: Meditation

Instrumentation: Type (b)

Borrowed Material: Melody: Martin Luther, chorale, *Ein' feste Burg*

Publication: F.E.G.

Number: A/165

Title: *Jugend für Christus*

Type: March

Instrumentation: Type (a)

Publication: F.E.G.

Number: A/166

Title: *O'er Mountain and Valley*

Type: Theme and Variations (Air Varie)

Instrumentation: Type (a)

Borrowed Material: early S.A. song: *Follow*

Publication: S.P.S., Second/Triumph Series, no.661

Number: A/167

Title: *World Wide Witness*

Type: Selection

Instrumentation: Type (a)

Borrowed Material: Four S.A. songs: 1. *The Witnesses* (M.S. no.48, 1934) 2. *Missionary* (B.T.B. no.185) 3. *We'll be heroes* (B.T.B. no.425) 4. *Armageddon* (B.T.B. no.591)

Publication: S.P.S., Second/Triumph Series, no.670

1966

Number: A/168

Title: *A Carol Fantasy*

Type: Selection

Instrumentation: Type (b)

Borrowed Material: Traditional carols: 1. *Away in a Manger* 2. *The Holly and the Ivy* 3. *The Coventry Carol* 4. *The First Nowell*

Publication: S.P.S., General Series, no.1562

Note: Originally scored for string orchestra, and the score is held by S.P.S

Number: A/169

Title: *In the Power of the Spirit*

Type: Selection

Instrumentation: Type (b)

Borrowed Material: Four S.A. songs: 1. *Thou Christ of burning cleansing flame* (B.T.B. no.234)
2. *Thy Conquering Spirit* (M.S. no.57, 1943)
3. *Tis the very same power* (S.A.M. no.126)
4. *Channels only* (C.B. no.189)

Publication: S.P.S., General Series, no.1566

Number: A/170

Title: *Lob und Anbetung*

Type: Meditation

Instrumentation: Type (b)

Borrowed Material: Melody, *Lobe den Herren* from
Stralsund Gesangsbuch 1665

Publication: F.E.G.

Number: A/171

Title: *Star Lake no.2*

Type: March

Instrumentation: Type (b)

Borrowed Material: S.A. song: *Joy in Service*
(M.S. no.3, 1889)

Publication: S.P.S., General Series, no.1555

Note: Written for the Salvation Army Summer Music Camp,
New Jersey, U.S.A. 1965

Number: A/172

Title: *Welch ein Freund*

Type: Meditation

Instrumentation: Type (a)

Borrowed Material: *What a Friend* (B.T.B. no.319)

Publication: F.E.G.

1967

Number: A/173

Title: *Impromptu*

Type: Impromptu

Instrumentation: Type (c)

Publication: Boosey and Hawkes Brass Band Journal no.889

Number: A/174

Title: *Journey into Freedom*

Type: Rhapsody

Instrumentation: Type (c)

Publication: Boosey and Hawkes Brass Band Journal no.895

Note: Used for the Daily Herald Championship Finals
Contest, 1967

Number: A/175

Title: *Menschen, die zu Jesus fanden*

Type: March

Instrumentation: Type (a)

Publication: F.E.G.

Number: A/176

Title: *Serenity*

Type: Meditation

Instrumentation: Type (a)

Borrowed Material: S.A. song: *It is well with my soul*
(B.T.B. no.457)

Publication: S.P.S., Second/Triumph Series, no.687

Note: See catalogue reference A/143

Number: A/177

Title: *Twentieth Century Folk Mass*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Geoffrey Beaumont, *Twentieth Century Folk Mass*: 3 hymns: 1. *Gracias*: Now thank we all our God 2. *Dean Street*: There's a wideness in God's mercy 3. *Chesterton*: Lord Thy word abideth.

Publication: W. Paxton and Co.

1968

Number: A/178

Title: *Engelslimmen*

Type: Fantasia

Instrumentation: Type (b)

Borrowed Material: E.G. Monk: hymn: *Angel Voices*

Publication: F.E.G.

Note: Original score held by S.P.S, with an English title, *Angel Voices*

Number: A/179

Title: *Gideons Seig*

Type: Meditation

Instrumentation: Type (b)

Borrowed Material: G. Bennard: hymn, *The Old Rugged Cross*

Publication: F.E.G.

Number: A/180

Title: *Homeward*

Type: Overture

Instrumentation: Type (c)

Publication: Boosey and Hawkes Brass Band Journal no.
898

Number: A/181

Title: *Jesu meine Freude*

Type: Meditation

Instrumentation: Type (b)

Borrowed Material: German traditional melody adapted by
J.Cruger (1598-1662)

Publication: F.E.G.

Number: A/182

Title: *Rhapsody on Negro Spirituals no. 3*

Type: Rhapsody

Instrumentation: Type (c)

Borrowed Material: Six negro spirituals: 1. *Roll, Jordan Roll* 2. *I want to be ready* 3. *Nobody knows the trouble I see* 4. *Didn't my Lord deliver Daniel* 5. *There is a balm in Gilead* 6. *Ezekiel saw the wheel*

Publication: Besson and Co. (now Boosey and Hawkes)

Number: A/183

Title: *Sunrise*

Type: Rhapsody

Instrumentation: Type (c)

Publication: R. Smith and Co.

Note: Written for The Youth Brass Band of Switzerland.

Number: A/184

Title: *The Eternal Presence*

Type: Tone Poem

Instrumentation: Type (b)

Borrowed Material: S.A. song: *Still, still with Thee*
(B.T.B. no.794)

Publication: S.P.S., Festival Series, no.314
(B. Feldman and Co)

Note: Tone Poem is based on Psalm cxxxix 7 - 11. There
are three sections: 1. *The Imprisoned Spirit*
2. *The Heart's Desire*. 3. *Tribulation*.

Number: A/185

Title: *Wir singen von Jesus*

Type: March

Instrumentation: Type (b)

Publication: F.E.G.

Note: Parts for male chorus were later added.

1969

Number: A/186

Title: *American Sketches*

Type: Suite

Instrumentation: Type (c)

Publication: Besson and Co. (now Boosey and Hawkes)

Note: Four miniatures: 1. *Song of Liberty* 2. *Indian Soliloquy* 3. *Camp Meeting Song* 4. *Holiday Parade*.

Number: A/187

Title: *Andaluza*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Enrique Grandos, *Danzas españolas*
vol.2 no.5, *Andaluza*

Publication: W. Paxton and Co.

Number: A/188

Title: *Clear Skies*

Type: Theme and Variations (Air Varie)

Instrumentation: Type (b), with solo cornet

Borrowed Material: Ira David Sankey, song: *Clear Skies*
(M.S. no.25, 1911)

Publication: S.P.S., Festival Series, no.324

Note: Also published with a pianoforte accompaniment.

Number: A/189

Title: *Golliwog's Cake Walk*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Achille-Claude Debussy: *Children's
Corner* for piano no.6, *Golliwog's Cake Walk*

Publication: W. Paxton and Co.

Number: A/190

Title: *Heilig der Herr*

Type: Arrangement

Instrumentation: Type (b)

Borrowed Material: Franz Schubert, *Hymnus an den Heiligen
Geist*, 1828, D964

Publication: F.E.G.

Number: A/191

Title: *High Peak*

Type: Rhapsody

Instrumentation: Type (c)

Publication: Boosey and Hawkes Brass Band Journal,
no. 903

Note: Used for the Daily Herald National Championship
Finals Contest, 1969

Number: A/192

Title: *Namen uber alle Namen*

Type: Selection

Instrumentation: Type (a)

Borrowed Material: German traditional melody

Publication: F.E.G.

Number: A/193

Title: *St Michael's Mount*

Type: Overture

Instrumentation: Type (c)

Publication: R. Smith and Co.

Note: Written for the Cornwall Youth Brass Band

Number: A/194

Title: *Swiss Festival*

Type: Overture

Instrumentation: Type (c)

Publication: Wright and Round

1970

Number: A/195

Title: *Ancient Temple*

Type: Fantasia

Instrumentation: Type (c)

Publication: Wright and Round

Number: A/196

Title: *A Psalm for all Nations*

Type: Fantasia

Instrumentation: Type (c)

Publication: Wright and Round

Note: Based on Psalm c, *Jubilate Deo*

Number: A/197

Title: *Borton Gyllme Sol*

Type: Arrangement

Instrumentation: Type (f)

Borrowed Material: Mexican folk song

Publication: Norman Forlag, Stockholm

Number: A/198

Title: *Das Kreuz von Golgatha*

Type: Meditation

Instrumentation: Type (b)

Borrowed Material: G. Bennard: hymn, *The Old Rugged Cross*

Publication: F.E.G.

Number: A/199

Title: *Dream of Gerontius*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Sir Edward Elgar, Oratorio: *The Dream of Gerontius*, op.38, Prelude.

Publication: Novello and Co.

Number: A/200

Title: *More than Conquerors*

Type: Selection

Instrumentation: Type (b)

Borrowed Material: Three S.A. songs: 1. *A place in the Army* (M.S. no.3, 1889) 2. *Conquerors* (M.S. no.40, 1926) 3. *Called Home to see the King* (M.S. no.36, 1922)

Publication: S.P.S., Festival Series, no.325

Number: A/201

Title: *Suite Gothique*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Léon Boëllman, *Suite: Gothique*
op. 25 for organ

Publication: W. Paxton and Co.

Note: Four movements: 1. *Introduction - Choral*;
2. *Menuet Gothique* 3. *Priere a Notre-Dame*
4. *Toccata*

Number: A/202

Title: *Two Choruses from Messiah*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: George Frideric Handel, *Oratorio, The Messiah* 1. Part III, Chorus no.52, *Amen*
2. Part III, Chorus no.51, *Worthy is the Lamb*

Publication: W.Paxton and Co.

Number: A/203

Title: *Youth Salutes a Master*

Type: Theme and Variations

Instrumentation: Type (c)

Borrowed Material: Ludwig van Beethoven, Piano Sonata
no.3, op.2, Scherzo

Publication: R. Smith and Co.

1971

Number: A/204

Title: *Befiehl du deine Wege*

Type: Meditation

Instrumentation: Type (b)

Borrowed Material: *St Theodolph* (B.T.B. no.195)

Publication: F.E.G.

Number: A/205

Title: *Celebration*

Type: Fantasia

Instrumentation: Type (c)

Publication: Boosey and Hawkes Brass Band Journal no.916

Note: Described as a fantasia in four movements:

1. *Festival Prelude*
2. *Dance*
3. *Theme and Variation*
4. *March*

Number: A/206

Title: *Die Ehre Gottes aus der Natur*

Type: Arrangement

Instrumentation: Type (b)

Borrowed Material: Ludwig van Beethoven: song, *Creations Hymn, The Heavens declare His glory*

Publication: F.E.G.

Number: A/207

Title: *Die heilige Stedt*

Type: Meditation

Instrumentation: Type (b)

Borrowed Material: C. Hubert. H. Parry: song, *Jerusalem*

Publication: F.E.G.

Number: A/208

Title: *Du meine Seele singe*

Type: Selection

Instrumentation: Type (b)

Borrowed Material: German melodies, 1666

Publication: F.E.G.

Number: A/209

Title: *English Country Scenes*

Type: Suite

Instrumentation: Type (c)

Publication: W. Paxton and Co.

Note: Three movements: 1. *Stately Home* 2. *Quiet River* 3. *Garden Party* (humoreske)

Number: A/210

Title: *Gewissheit*

Type: Selection

Instrumentation: Type (a)

Borrowed Material: Fanny Crosby: hymn, *Blessed Assurance*

Publication: F.E.G.

Number: A/211

Title: *Swiss Melodies*

Type: Theme and Variations

Instrumentation: Type (b), with solo tenor horn in Eb

Borrowed Material: Swiss folk tunes

Publication: S.P.S. Festival Series, no.336

Number: A/212

Title: *Vorwärts Christi Streiter*

Type: Fantasy

Instrumentation: Type (b)

Borrowed Material: Arthur Sullivan: hymn, *St. Gertrude*
(*Onward Christian Soldiers*)

Publication: F.E.G.

Number: A/213

Title: *Weihnachtsmusik*

Type: Selection

Instrumentation: Type (b)

Borrowed Material: German and Swiss traditional Christmas
songs

Publication: F.E.G.

1972

Number: A/214

Title: *A Kensington Concerto*

Type: Concerto for Brass Band

Instrumentation: Type (c)

Publication: Boosey and Hawkes Brass Band Journal, no.918

Note: Used for the Daily Herald National Championship
Finals Contest, 1972

Number: A/215

Title: *Hansel and Gretel*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Engelbert Humperdinck: opera: *Hansel
und Gretel*, Prelude

Publication: Weinberger Ltd

Number: A/216

Title: *Pledge for Service*

Type: March

Instrumentation: Type (b)

Borrowed Material: S.A. song: *Rescue the perishing*
(B.T.B. no.481)

Publication: S.P.S. Festival Series, no.344

Number: A/217

Title: *Rhapsody on American Gospel Songs*

Type: Rhapsody

Instrumentation: Type (c)

Borrowed Material: American gospel songs: 1. *Sagina*
2. *I will sing of my Redeemer* 3. *The River*
4. *Amazing Grace*

Publication: Fortune Music

Note: Written for the Chicago Staff Band of the Salvation
Army

Number: A/218

Title: *Torch of Freedom*

Type: March

Instrumentation: Type (c)

Publication: R. Smith and Co.

Number: A/219

Title: *Wag es mit Jesus*

Type: March

Instrumentation: Type (a)

Publication: F.E.G.

1973

Number: A/220

Title: *Amazing Grace*

Type: Meditation

Instrumentation: Type (a)

Borrowed Material: American gospel song, *Amazing Grace*

Publication: F.E.G.

Number: A/221

Title: *Cornish Festival*

Type: Overture

Instrumentation: Type (c)

Publication: Wright and Round

Number: A/222

Title: *Frohe Botschaft*

Type: Song arrangement

Instrumentation: Type (a)

Borrowed Material: H.E. Nichol: song

Publication: F.E.G.

Number: A/223

Title: *Israel*

Type: Rhapsody

Instrumentation: Type (b)

Borrowed Material: Israeli folk melodies

Publication: F.E.G.

Note: Original score held by S.P.S, reference 101504

1974

Number: A/224

Title: *Anbetung*

Type: Song arrangement

Instrumentation: Type (a)

Borrowed Material: Gospel song: *Thank you Lord for
saving my soul*

Publication: F.E.G.

Number: A/225

Title: *Entracte from Rosamunde*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Franz Peter Schubert, stage music,
Rosamunde, entracte no.3

Publication: Virtuosi Public

Number: A/226

Title: *Seger Kronan*

Type: Song arrangement

Instrumentation: Type (f)

Borrowed Material: K.E. Svedlund: song, *Crown of
Victory*

Publication: Band music for evangelism, Fralsningsarmen,
Stockholm

Number: A/227

Title: *Va Pensiero*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Giuseppe Verdi, opera: *Nabucco*
chorus, *Va pensiero*

Publication: Wright and Round

1975

Number: A/228

Title: *Holiday Overture*

Type: Overture

Instrumentation: Type (c)

Publication: Boosey and Hawkes Brass Band Journal,
no. 923

Number: A/229

Title: *Imperial March*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Sir Edward Elgar, *Imperial March*,
op. 32

Publication: Novello

1976

Number: A/230

Title: *Challenge and Response*

Type: Rhapsody

Instrumentation: Type (b)

Borrowed Material: One hymn and two S.A. songs:

1. *Fight the good fight* (B.T.B. no.4)
2. *I need Thee* (B.T.B. no.479) 3. *Hold fast* (M.S. no.54, 1939)

Publication: S.P.S. Festival Series, no.381

Number: A/231

Title: *In Quiet Pastures*

Type: Song Arrangement

Instrumentation: Type (g)

Borrowed Material: American melody for Psalm xxiii

Publication: The Salvation Army (Eastern Territory,
U.S.A.)

Number: A/232

Title: *Mountain Melody*

Type: Caprice

Instrumentation: Type (c), with solo tenor horn Eb or
Eb cornet

Publication: R. Smith and Co.

Note: Also published with a pianoforte accompaniment.

Number: A/233

Title: *Royal Salute*

Type: Concert March

Instrumentation: Type (c)

Publication: R. Smith and Co.

Note: Written for a Jubilee, (The Queen's Silver Jubilee,
1977)

Number: A/234

Title: *Sinfonietta: The Wayfarer*

Type: Sinfonietta

Instrumentation: Type (c)

Publication: Boosey and Hawkes Brass Band Journal
no. 924

Note: Three movements: 1. *Adventure* 2. *Exile*
3. *Homeward Journey*

1977

Number: A/235

Title: *Herr, deine Gute*

Type: Meditation

Instrumentation: Type (b)

Borrowed Material: E. Grell: German melody, *Lord your kindness reaches so far*

Publication: F.E.G.

Number: A/236

Title: *Peniel*

Type: Tone Poem

Instrumentation: Type (c)

Publication: Wright and Round

Note: Based on the story of Jacob's wrestling in the night with the unknown, and on receiving a blessing he named the place Peniel (Genesis, xxxii). The work was commissioned by the West of England Bandsmen's Festival at Bugle, 1976.

Number: A/237

Title: *September Fantasy*

Type: Caprice

Instrumentation: Type (c), with solo tenor horn Eb

Publication: F. Richardson (now Wright and Round)

Note: Also published with pianoforte accompaniment.

1978

Number: A/238

Title: *Checkmate*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Sir Arthur Bliss, Ballet *Checkmate*.

Four dances: 1. *Dance of the Four Knights*
2. *The Red Knights Mazurka* 3. *Ceremony*
of the Red Bishop 4. *Finale*

Publication: Novello

Number: A/239

Title: *Favourite Hymn Tunes*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Thirteen hymn tunes: 1. *Alford*
2. *Angelus* 3. *Gerontius* 4. *Laudes Domini*
5. *Crugybar* 6. *Vox Dilecti* 7. *Lux Benigna*
8. *Open my eyes* 9. *Lourdes* 10. *My Father*
knows 11. *Lux Eoi* 12. *Jesu meine Freude*
13. *Lobe den Herren*

Publication: Rosehill Music Publishing Co.

Number: A/240

Title: *Festmusik*

Type: Meditation

Instrumentation: Type (b)

Publication: F.E.G.

1979

Number: A/241

Title: *O, Gott, dir sei Ehre*

Type: Selection

Instrumentation: Type (b)

Borrowed Material: *Gemeindelieder* 276. *To God be*
the glory, great things He hath done, no.294
Keiner wird anschauen

Publication: F.E.G.

Number: A/242

Title: *Orb and Sceptre*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Sir William Walton, Coronation March,
Orb and Sceptre

Publication: Oxford University Press

1980

Number: A/243

Title: *Jeg har vandret med Jesus*

Type: Meditation

Instrumentation: Type (f)

Borrowed Material: Norwegian traditional melody

Publication: Norsk Musikk - serie Frelsesarmeens
Hovedkvarter, Oslo

Number: A/244

Title: *Legend*

Type: Caprice

Instrumentation: Type (c), with solo euphonium

Publication: Fortune Music

Note: Also published with pianoforte accompaniment.

Number: A/245

Title: *Nun danket alle Gott*

Type: Arrangement

Instrumentation: Type (b)

Borrowed Material: J. Cruger: *Now thank we all
our God, (Nun danket alle Gott)*

Publication: F.E.G.

Number: A/246

Title: *October Festival*

Type: Festival March

Instrumentation: Type (c)

Publication: Rosehill Music Publishing Co.

1981

Number: A/247

Title: *Froissart*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Sir Edward Elgar. Overture,
Froissart, op.19

Publication: Novello

Number: A/248

Title: *Gott preisen*

Type: March

Instrumentation: Type (b)

Publication: F.E.G.

Number: A/249

Title: *The Festive City*

Type: Overture

Instrumentation: Type (c)

Publication: Wright and Round

Note: Commissioned for a Music Festival in Wollongong,
Australia

Number: A/250

Title: *The Prospect Before Us*

Type: Rhapsody

Instrumentation: Type (b)

Borrowed Material: Four S.A. songs: 1. *They'll sing a welcome home* (B.T.B. no.89) 2. *That beautiful land* (N.S.M.V. no.1965) 3. *The Promised Land* (S.F. no.92) 4. *Saved by Grace* (B.T.B. no.555)

Publication: S.P.S. Festival Series, no.411

Note: N.S.M.V. was a publication of *New Songs for Male Voices* and S.F. was a publication of songs named *Songs of Faith*, 1976.

Number: A/251

Title: *Woodland Song*

Type: Slow Melody

Instrumentation: Type (c), with solo Flugel horn or solo cornet

Publication: R. Smith and Co.

Note: Also published with pianoforte accompaniment.

1982

Number: A/252

Title: *A French Suite*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Alexandre Pierre Francis Boely,
Oeuvres completes pour orgue, ed. A. Gastoue
 and N. Dufourcq, Paris, c.1958-74

Publication: Rosehill Music Publishing Co.

Note: Five extracts forming the suite: 1. *Andantino*
 2. *Larghetto e Legato* 3. *Allegro* 4. *Un*
poco lento 5. *Andante con moto*

Number: A/253

Title: *Der Fels*

Type: March

Instrumentation: Type (b)

Publication: F.E.G.

Number: A/254

Title: *Rhapsody on songs by Klaus Östby*

Type: Rhapsody

Instrumentation: Type (f)

Borrowed Material: Klaus Ostby, Swedish songs
 1. *O Fader vi äro ju svaga* 2. *Min själ,*
vak upp! 3. *Jesus, mitt allt* 4. *Vand-*
ringssång 5. *Storm og stille*

Publication: Band music for Evangelism,
 Frälsningsarmén, Stockholm.

Number: A/255

Title: *Softly Sounds the Little Bell*

Type: Meditation

Instrumentation: Type (c)

Borrowed Material: Russian folk melody

Publication: Rosehill Music Publishing Co.

Number: A/256

Title: *In Tears of Grief*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Johann Sebastian Bach: Oratorio:
St. Matthew Passion, final chorus, no. 78
Wir setzen uns mit Tränen nieder

Publication: Rosehill Music Publishing Co.

Number: A/257

Title: *Two Bach Chorales*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: St. Matthew Passion: 1. Was Mein
Gott will (*O, Father let Thy will be done*)
2. Wer bat dich so (*O Lord, who dare to smite
Thee?*)

Publication: Rosehill Music Publishing Co.

Number: A/258

Title: *Vertäu auf Gott*

Type: March

Instrumentation: Type (b)

Publication: F.E.G.

1984

Number: A/259

Title: *Enigma Variations*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Sir Edward Elgar, Variations on an
Original Theme (*Enigma*) op. 36

Publication: Novello

Number: A/260

Title: *Prelude*

Type: Prelude

Instrumentation: Type (b)

Borrowed Material: Mechlin melody, *Veni Creator
Spiritus*

Publication: F.E.G.

1985

Number: A/261

Title: *Ellan Vannin*

Type: Arrangement

Instrumentation: Type (b)

Borrowed Material: Manx folk melody

Publication: S.P.S. General Series, no.1794

1986

Number: A/262

Title: *A Scottish Festival Overture*

Type: Overture

Instrumentation: Type (c)

Publication: Boosey and Hawkes

Number: A/263

Title: *How Great Thou Art*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: hymn, *How Great Thou Art*, Russian
Hymn translated, adapted and arranged by Stuart
K. Hine, 1953.

Publication: Rosehill Music Publishing Co.

1988

Number: A/264

Title: *Fantasia on Lobe den Herren*

Type: Fantasia

Instrumentation: Type (b)

Borrowed Material: *Lobe den Herren* (B.T.B. no.720)
from *Stralsund Gesangbuch*, 1665

Publication: S.P.S. Festival Series, no.466

Number: A/265

Title: *Herr, wir bitten*

Type: Meditation

Instrumentation: Type (b)

Borrowed Material: *Even Me* (B.T.B. no.265)

Publication: F.E.G.

B. VOCAL (CHORAL AND SOLO)

1921

Number: B/1

Title: *Joyful Hallelujahs*

First line: Away with gloom and sadness

Words by: C. Coller

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.35 (July 1921)

Number: B/2

Title: *He gave me pardon*

First line: When my heart was black and selfish

Words by: Mrs. Ivey

Type: Partsong

Medium: T.T.B.B.

Publication: S.P.S., M.S. no.35 (October 1921)

Note: Printed on 'The Bandsmen's Page'

1922

Number: B/3

Title: *Look Upward*

First line: Murmur not, O wearied mortal

Words by: C. Coller

Type: Solo Song

Medium: Soprano and piano/organ accompaniment

Publication: S.P.S., M.S. no.36 (May 1922)

Note: Printed on 'The Soloist's Page'

Number: B/4

Title: *Rejoice, again I say Rejoice*

First line: Rejoice the Lord is King

Words by: C. Wesley

Type: Partsong

Medium: T.T.B.B.

Publication: S.P.S., M.S. no.36 (November 1922)

Note: Printed on 'The Bandsmen's Page'

1923

Number: B/5

Title: *Come Holy Ghost*

First line: Come Holy Ghost all quickening fire

Words by: C. Wesley

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.37 (January 1923)

Number: B/6

Title: *True Life* (A Reminder)

First line: Life is not merely living taking things
as they come

Words by: M. Pyke

Type: Solo Song

Medium: Soprano with piano/organ accompaniment

Publication: S.P.S., M.S. no.37 (February 1923)

Note: Printed on 'The Soloist's Page'. A transcription
of this piece was published for brass band,
(see catalogue reference A/18)

Number: B/7

Title: *Help us to follow Thee*

First line: Oh how kind it was of Jesus, children to
receive and bless

Words by: C. Coller

Type: Unison song

Medium: Children's voices

Publication: S.P.S., M.S. no.37 (March 1923)

Note: Printed on 'The Young People's Page'

Number: B/8

Title: *Forward to the Fight*

First line: Soldiers, rouse thee, war is raging

Words by: Anon.

Type: Partsong

Medium: T.T.B.B.

Publication: S.P.S., M.S. no.37 (March 1923)

Note: Printed on 'The Bandsmen's Page'

Number: B/9

Title: *Come*

First line: Come to this man of sorrows, tender
and true

Words by: J. Wiseman

Type: Solo Song

Medium: Contralto or baritone with piano/organ
accompaniment

Publication: S.P.S., no.37 (December 1923)

Note: Printed on 'The Soloist's Page'

1924

Number: B/10

Title: *And now, Beloved Lord*

First line: And now, beloved Lord, Thy soul resigning

Words by: Mrs. Alderson

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.38 (May 1924)

Number: B/11

Title: *Christ My Companion*

First line: The way I take, my Lord doth know

Words by: C. Coller

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.38 (July 1924)

Number: B/12

Title: *Guide Me, Mighty One*

First line: O God, deliver me I pray

Words by: V. White

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.38 (December 1924)

1925

Number: B/13

Title: *Supplication*

First line: I do not ask Thee Lord that all my life

Words by: F. Jolliffe

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.39 (February 1925)

Number: B/14

Title: *Trust, Rejoice and Sing*

First line: Friends, old and new, just a word with you

Words by: C. Coller

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.39 (May 1925)

Number: B/15

Title: *Consecration*

First line: Oh Saviour divine, my all I resign

Words by: C. Coller

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.39 (October 1925)

Number: B/16

Title: *What Hinders You?*

First line: You have heard the wondrous story

Words by: M. Pyke

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.39 (November 1925)

1926

Number: B/17

Title: *Contrition*

First line: My Lord, my master, at Thy feet adoring

Words by: T.B. Pollock

Type: Partsong

Medium: T.T.B.B.

Publication: S.P.S., M.S. no.40 (January 1926)

Note: Printed on 'The Bandsmen's Page'

Number: B/18

Title: *As The Palm Tree*

First line: As the palm tree in the desert grows

Words by: A. Flett

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.40 (February 1926)

Note: Words inspired by Psalm lxxxii, 12

Number: B/19

Title: *He Will Not Leave You*

First line: Though rough the path you tread may be

Words by: A. Flett

Type: Partsong

Medium: S.S.A.

Publication: S.P.S., M.S. no.40 (April 1926)

Note: Printed on 'The Women Songster's Page'

Number: B/20

Title: *Pleasure Complete*

First line: Ye seekers for pleasure, give heed to our
song

Words by: C. Collier

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.40 (May 1926)

Number: B/21

Title: *Fishers of Men*

First line: There's a story in the Bible of the lake
of Galilee

Words by: J. Buck

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.40 (June 1926)

Number: B/22

Title: *Why Wilt Thou Die?*

First line: Oh why wilt thou perish, poor sinner?

Words by: J. Gall

Type: Partsong

Medium: T.T.B.B.

Publication: S.P.S., M.S. no.40 (July 1926)

Note: Printed on 'The Bandsmen's Page'

Number: B/23

Title: *My Father's at the Helm*

First line: Tho' storm clouds tear the angry sky

Words by: E. Ball.

Type: Solo Song

Medium: Contralto or baritone with piano/organ
accompaniment

Publication: S.P.S., M.S. no.40 (August 1926)

Note: Printed on 'The Soloist's Page'

Number: B/24

Title: *Will You Not Accept Salvation?*

First line: Listen to the voice of Jesus

Words by: A.R. Wiggins

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.40 (August 1926)

Number: B/25

Title: *Nothing I Withold*

First line: Oh King of love, Thou callest me

Words by: R. Tracy

Type: Duet

Medium: S.A. (solo or choral), with piano/organ

Publication: S.P.S., M.S. no.40 (October 1926)

Note: Printed on 'The Women Songster's Page'

Number: B/26

Title: *The Heart's Desire*

First line: Undone, bereft of all my heart held dear

Words by: M. Pyke

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.40 (November 1926)

Number: B/27

Title: *The River Pure*

First line: There's a river pure that flows thro' all
the earth

Words by: R. Tracy

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.40 (December 1926)

1927

Number: B/28

Title: *The Way of Holiness*

First line: Our gracious God hath planned

Words by: A. Flett

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.41 (January 1927)

Number: B/29

Title: *Make a Joyful Noise Today*

First line: Make a joyful noise today

Words by: W. Trotter

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.41 (April 1927)

Number: B/30

Title: *A Unison Song*

First line: A song we wish to sing you

Words by: C. Coller

Type: Unison Song

Medium: All Voices

Publication: S.P.S., M.S. no.41 (May 1927)

Number: B/31

Title: *The Day of Victory*

First line: March on salvation soldiers

Words by: J.C. Bateman

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.41 (June 1927)

Number: B/32

Title: *Service and Sacrifice*

First line: I would my Saviour follow

Words by: M. Pyke

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.41 (October 1927)

Number: B/33

Title: *If Anyone Thirst*

First line: Oft I heard the Saviour pleading

Words by: R. Aitken

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.41 (December 1927)

1928

Number: B/34

Title: *The Best is yet to be*

First line: Of joys in days that used to be

Words by: M. Pyke

Type: Solo Song

Medium: Male or female voice with piano/organ accompaniment

Publication: S.P.S., M.S. no.42 (January 1928)

Note: Printed on 'The Soloist's Page'

Number: B/35

Title: *Shout Salvation*

First line: Salvation, shout salvation

Words by: C. Coller

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.42 (February 1928)

Number: B/36

Title: *Our Saviour King*

First line: To Joshua spake the Lord of hosts

Words by: C. Coller

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.42 (April 1928)

Number: B/37

Title: *Sing While Marching On*

First line: Have you ever watched the soldier?

Words by: M. Pyke

Type: Solo Song

Medium: Male or female voice with piano/organ accompaniment

Publication: S.P.S., M.S. no.42 (May 1928)

Note: Printed on 'The Soloist's Page'

Number: B/38

Title: *The Fight*

First line: There is a fight, a fight that we must
wage each passing day

Words by: A. Flett

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.42 (August 1928)

Number: B/39

Title: *When Wounded Sore*

First line: When wounded sore the stricken heart

Words by: C.F. Alexander

Type: Vocal Selection

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.42 (September 1928)

Number: B/40

Title: *Balm in Gilead*

First line: There is a balm enough in Gilead

Words by: J. Turner

Type: Partsong

Medium: S.A.T.B.

Borrowed material: Adaptation of the gospel song,
Balm in Gilead (traditional)

Publication: S.P.S., M.S. no.42 (October 1928)

Number: B/41

Title: *Eternity*

First line: Do you ever stop to ponder

Words by: A. Hall

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.42 (December 1928)

1929

Number: B/42

Title: *We Will Fight*

First line: While fighting our way to the mansions above

Words by: E. Ball

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.43 (January 1929)

Number: B/43

Title: *Love Stands the Test*

First line: Love has a language all of its own making

Words by: J.Buck

Type: Partsong

Medium: T.T.B.B.

Publication: S.P.S., M.S. no.43 (March 1929)

Note: Printed on 'The Bandsmen's Page'. A S.A.T.B.
version was later published S.P.S., M.S. no.66
(December 1952)

Number: B/44

Title: *Plunge in the Fountain*

First line: The Lord in compassion a ransom hath found

Words by: C. Coller

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.43 (July 1929)

Number: B/45

Title: *Old Tom's Yarns*

First line: Old Tom tells yarns of his boyhood day

Words by: E. Ball

Type: Solo Song

Medium: Baritone with piano/organ accompaniment

Publication: S.P.S., M.S. no.43 (September 1929)

Note: Printed on 'The Soloist's Page'

Number: B/46

Title: *Faith, Hope and Love*

First line: Wafted by heav'nly breezes

Words by: J. Whitehead

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.43 (November 1929)

1930

Number: B/47

Title: *Break Forth into Joy*

First line: Break forth into joy sing together ye
waste places of Jerusalem

Words by: E. Ball, adapted from Isaiah lii, 9 - 10

Type: Vocal Selection

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.44 (January 1930)

Number: B/48

Title: *The Master's Charge*

First line: The Master knew the world's great need

Words by: A. Flett

Type: Solo Song

Medium: Male or female voice with piano/organ accompaniment

Publication: S.P.S., M.S. no.44 (February 1930)

Note: Printed on 'The Soloist's Page'

Number: B/49

Title: *Praise Him*

First line: For our strength renewed each day

Words by: M. Pyke

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.44 (March 1930)

Number: B/50

Title: *The Three Fold Blessing*

First line: Father ere we leave Thy temple

Words by: A. Wiggins

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.44 (May 1930)

Number: B/51

Title: *Our Vocation*

First line: Many souls now sit in darkness

Words by: A. Flett

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.44 (November 1930)

Number: B/52

Title: *Welcome Happy Morning*

First line: Through the night of sadness

Words by: E. Ball

Type: Vocal Selection

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.44 (December 1930)

1931

Number: B/53

Title: *The Whole Armour of God*

First line: Be strong in the Lord and in the power
of His might

Words by: E. Ball, adapted from Ephesians vi, 10 -18

Type: Vocal Selection

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.45 (August 1931)

Note: A transcription of this piece was published
for brass band (see catalogue reference A/39)

Number: B/54

Title: *Ready to Pardon*

First line: A gracious message we proclaim

Words by: A. Flett

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.45 (November 1931)

1932

Number: B/55

Title: *Come Back*

First line: Let your thoughts turn back over memry's track

Words by: M. Pyke

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.46 (August 1932)

Number: B/56

Title: *A Prayer*

First line: God be in my head and in my understanding

Words by: Sarum Primer

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.46 (November 1932)

1933

Number: B/57

Title: *Torchbearers*

First line: Fired by love's immortal flame

Words by: A. Osborn

Type: Vocal Selection

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.47 (January 1933)

Note: A sessional song composed for the passing out ceremony of the cadets at the International Training College, 1932-33

Number: B/58

Title: *The Lifeboatman*

First line: If you would of salvation know

Words by: A.R. Wiggins

Type: Solo Song

Medium: Baritone with piano/organ accompaniment

Publication: S.P.S., M.S. no.47 (December 1933)

Note: Printed on 'The Soloist's Page'

1934

Number: B/59

Title: *The Witnesses*

First line: In the name of the Father, by the grace
of the Son

Words by: A. Osborn

Type: Vocal Selection

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.48 (January 1934)

Note: The work commences unusually with a recitative.
 A sessional song composed for the passing
 out ceremony of the cadets at the
 International Training College, 1933-34

Number: B/60

Title: *The Hands of Jesus*

First line: Halting and stumbling down the way of life

Words by: M. Pyke

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.48 (August 1934)

Number: B/61

Title: *Ah, then I knew*

First line: I did not know that He could give such
 healing

Words by: F. Joliffe

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.48 (October 1934)

Number: B/62

Title: *The Pilgrim Song*

First line: He who would valiant be

Words by: J. Bunyan

Type: Vocal Selection

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.48 (November 1934)

1935

Number: B/63

Title: *The Awakeners*

First line: The King is at the gate

Words by: A. Osborn

Type: Vocal Selection

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.49 (May 1935)

Note: A transcription of this piece was published for
brass band (see catalogue reference A/114)

Number: B/64

Title: *Begin the Day with God*

First line: Begin the day with God

Words by: M. Pyke

Type: Vocal Selection

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.49 (August 1935)

Number: B/65

Title: *The Door Sergeant*

First line: I've served the Master steadily

Words by: C. Kingston

Type: Solo Song

Medium: Baritone with piano/organ accompaniment

Publication: S.P.S., M.S. no.49 (September 1935)

Note: Printed on 'The Soloist's Page'

Number: B/66

Title: *The Song of the Angels*

First line: O'er the hills round Bethlehem

Words by: D. Rendell

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.49 (November 1935)

Number: B/67

Title: *Help Win the World for Jesus*

First line: The times are full with tidings

Words by: A.R. Wiggins

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.49 (December 1935)

1936

Number: B/68

Title: *The Liberators*

First line: Liberators we set free

Words by: A. Osborn

Type: Vocal Selection

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.50 (May 1936)

Note: A sessional song composed for the passing out ceremony of the cadets at the International Training College, 1935-36

Number: B/69

Title: *Peace in Our Time*

First line: Peace in our time, O Lord to all the
people peace

Words by: J. Oxenham

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.50 (June 1936)

Number: B/70

Title: *Healer of Yesterday, Healer of Today*

First line: Far from the city's crowded mart

Words by: A.R. Wiggins

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.50 (August 1936)

Number: B/71

Title: *My Deliverer*

First line: No grief or pain which we have known

Words by: R. Tracy

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.50 (September 1936)

Number: B/72

Title: *Bethlehem Bells*

First line: Tidings of peace sang the angelic hosts of
Bethlehem

Words by: H.B. Blackwell

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.50 (December 1936)

1937

Number: B/73

Title: *The Great Physician*

First line: The great physician now is near

Words by: W. Hunter

Type: Solo Song

Medium: Male or female voice with piano/organ accompaniment

Publication: S.P.S., M.S. no.51 (January 1937)

Note: Printed on 'The Soloist's Page'

Number: B/74

Title: *Guardians of the Covenant*

First line: Blessed be the word of God precious
covenant of grace

Words by: W. Leeds

Type: Vocal Selection

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.51 (May 1937)

Note: A sessional song composed for the passing out
ceremony of the cadets at the International
Training College, 1936-37

1938

Number: B/75

Title: *Enthusiasts*

First line: I heard the voice of the Lord God say

Words by: W. Leeds

Type: Vocal Selection

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.52 (June 1938)

Note: A sessional song composed for the passing out ceremony of the cadets at the International Training College, 1937-38

1939

Number: B/76

Title: *Dauntless Evangelists*

First line: God's trumpets are resounding

Words by: W. Leeds

Type: Vocal Selection

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.53 (May 1939)

Note: A sessional song composed for the passing out ceremony of the cadets at the International Training College, 1938-39

Number: B/77

Title: *Alleluia*

First line: All creatures of our God and King

Words by: St Francis of Assisi

Type: Vocal Selection

Medium: S.A.T.B.

Borrowed Material: melody: *Lasst un erfreuen,*
Geistliche kirchengesang, 1623

Publication: S.P.S., M.S. no.53 (September 1939)

Number: B/78

Title: *The Lifegiver*

First line: Soft the winds of God are blowing their
murmurs I hear

Words by: W.J. Brand

Type: Vocal Selection

Medium: S.A.T.B.

Borrowed Material: Felix Mendelssohn: *Midsummer Night's*
Dream, Nocturne, op. 61, no. 7

Publication: S.P.S., M.S. no.53 (November 1939)

Number: B/79

Title: *Holy Flamelight*

First line: As the lamp that burned without the veil

Words by: A.R. Wiggins

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S .no.53 (December 1939)

1940

Number: B/80

Title: *Hold Fast*

First line: Led by satanic majesty the armies of the enemy

Words by: K. Westergaard

Type: Vocal Selection

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.54 (May 1940)

Note: A sessional song composed for the passing out ceremony of the cadets at the International Training College, 1939-40

Number: B/81

Title: *Hail to the King*

First line: Hail, hail, hail to the King

Words by: E.L. Stone

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.54 (June 1940)

Number: B/82

Title: *Psalm 150*

First line: Praise ye the Lord, Praise God in His
sanctuary

Words by: E. Ball, adapted from Psalm c1

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.54 (August 1940)

Note: A transcription of this piece was published for
brass band (see catalogue reference A/134)

Number: B/83

Title: *For All Who Serve*

First line: Lord God of hosts, whose mighty hand
 dominion holds on sea and land

Words by: J. Oxenham

Type: Unison Song

Medium: Mixed Voices

Publication: S.P.S., M.S. no.54 (August 1940)

Number: B/84

Title: *A Prayer for Courage*

First line: I pray not for happiness

Words by: E. Ball

Type: Vocal Selection

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.54 (November 1940)

Number: B/85

Title: *All ye that Labour*

First line: All ye that labour come unto me

Words by: A.R. Wiggins

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.54 (December 1940)

Number: B/86

Title: *In Grace I may Grow*

First line: As I kneel every day with thanksgiving
to pray

Words by: R. Tracy

Type: Solo Song

Medium: Male or female voice with piano/organ accompaniment

Borrowed material: Irish Air, *The Foggy Dew*
(traditional)

Publication: S.P.S., M.S. no.54 (December 1940)

Note: Printed on 'The Soloist's Page'

1941

Number: B/87

Title: *The World so Deceiving*

First line: Has sin with its charms so alluring

Words by: H.J. French

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.55 (January 1941)

Number: B/88

Title: *In the Secret of Thy Presence*

First line: In the secret of Thy presence where the
pure in heart may dwell

Words by: A. Osborn

Type: Partsong

Medium: S.S.A.

Publication: S.P.S., M.S. no.55 (February 1941)

Note: Printed on 'The Women Songster's Page'. A S.A.T.B.
version was later published S.P.S., M.S.no.77
(January 1963)

Number: B/89

Title: *Song of the Crusaders*

First line: God forbid that we should glory

Words by: M. Richards

Type: Vocal Selection

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.55 (May 1941)

Note: A sessional song composed for the passing out ceremony of the cadets at the International Training College, 1940-41

Number: B/90

Title: *Fight The Good Fight*

First line: Fight the good fight with all thy might

Words by: J.S.B. Monsell

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.55 (June 1941)

Number: B/91

Title: *Praise Him with Psalms*

First line: The Lord is clothed with honour and majesty

Words by: W.J. Brand

Type: Partsong

Medium: S.A.T.B.

Borrowed material: Adaptation of the Scottish air,
Turn ye to me (traditional)

Publication: S.P.S., M.S. no.55 (July 1941)

Number: B/92

Title: *Song of Truth*

First line: What of the people that live in darkness

Words by: E. Ball

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.55 (August 1941)

Number: B/93

Title: *Child of Mary*

First line: Child of Mary Son of God

Words by: A.R. Wiggins

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.55 (November 1941)

Number: B/94

Title: *The Greatness of God*

First line: O Lord, our Lord, how excellent is Thy name

Words by: E. Ball, adapted from Psalm viii, 1, 3 - 6

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.55 (November 1941)

1943

Number: B/95

Title: *O Fire of the Spirit*

First line: O, Light of the Spirit

Words by: C.L. Stone

Type: Partsong

Medium: T.T.B.B.

Publication: S.P.S., M.S. no.57 (August 1943)

Note: Printed on 'The Bandsmen's Page'

Number: B/96

Title: *Faith is a Banner*

First line: We believe in the love of God

Words by: A. Osborn

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.57 (October 1943)

Number: B/97

Title: *Valiant*

First line: In the world's dark night of warfare

Words by: M. Richards

Type: Vocal Selection

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.57 (December 1943)

Note: A sessional song composed for the passing out ceremony of the cadets at the International Training College, 1942-43

1953

Number: B/98

Title: *Love's Demand*

First line: My life must be Christ's broken bread

Words by: A. Osborn

Type: Partsong

Medium: S.A.T.B.

Borrowed material: Adaptation of the tune *Lathbury*
(B.T.B. no.719)

Publication: S.P.S., M.S. no.67 (October 1953)

1954

Number: B/99

Title: *Just One More Day*

First line: Toil on just one more day

Words by: W.H. Windybank

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.68 (April 1954)

Number: B/100

Title: *For Quiet Places*

First line: In thankfulness for quiet resting places

Words by: I. Mawby

Type: Solo Song

Medium: Male or female voice with piano/organ accompaniment

Publication: S.P.S., M.S. no. 68 (October 1954)

Note: Printed on 'The Soloist's Page'

1956

Number: B/101

Title: *A Life Victorious*

First line: Again the call from heav'n has sounded

Words by: L. Mullins

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.70 (June 1956)

1957

Number: B/102

Title: *We'll Keep on Singing*

First line: We who sing the gospel story

Words by: E. Ball

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.71 (October 1957)

1960

Number: B/103

Title: *All in the April Evening*

Type: Partsong

Medium: S.A.T.B.

Borrowed material: Adaptation of Sir Hugh Robertson's song
All in the April Evening

Publication: R. Smith & Co. and Robertson

Number: B/104

Title: *Out of the Depths*

First line: Out of the depths have I cried unto Thee

Words by: E. Ball, adapted from Psalm cxxx

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.74 (June 1960)

Number: B/105

Title: *The Christmas Bells*

First Line: Ring the bells this joyful season

Words by: L. Mullins

Type: Partsong

Medium: S.S.A.

Publication: S.P.S., M.S. no.74 (September 1960)

Note: Printed on 'The Women Songster's Page'

1961

Number: B/106

Title: *A Song of Harvest Time*

First line: The hills are clothed with fleecy flocks

Words by: P. Cooke

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.75 (July 1961)

1962

Number: B/107

Title: *The Lord of the Harvest*

First line: The Lord of harvest praise with heart
soul and voice

Words by: P. Cooke

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.76 (July 1962)

1963

Number: B/108

Title: *O, Tell it Once Again*

First line: You tell me Christ died on the cross for love
of me

Words by: C. Baird

Type: Solo Song

Medium: Male or female voice with piano/organ accompaniment

Publication: S.P.S., M.S. no. 77 (January 1963)

Note: Printed on 'The Soloist's Page'

Number: B/109

Title: *And will the Judge Ascend*

First line: And will the Judge descend, and will the
dead arise

Words by: P. Dodderidge

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.77 (January 1963)

1964

Number: B/110

Title: *Heroes of the Faith*

First line: We'll be heroes, when the battle is fierce

Words by: A. Osborn

Type: Vocal Selection

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.83 (April 1969)

Note: A sessional song composed for the passing out ceremony of the cadets at the International Training College, 1962-64

Number: B/111

Title: *The Good Old Way*

First line: O, Good old way, how sweet thou art

Words by: E. Ball

Type: Partsong

Medium: S.A.T.B.

Borrowed material: *Adaptation of Manx Revival Tune*

Publication: S.P.S., M.S. no.78 (July 1964)

Number: B/112

Title: *Christ was the Shepherd*

First line: I have weary been in the way of sin

Words by: R. Slater

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.78 (October 1964)

1965

Number: B/113

Title: *Heroes of Yore*

First line: Let me sing of the Army's soldier saints

Words by: A.R. Wiggins

Type: Solo Song

Medium: Baritone with piano/organ accompaniment

Publication: S.P.S., M.S. no.79 (April 1965)

Note: Printed on 'The Soloist's Page'

1967

Number: B/114

Title: *The Song of the Tambourine*

First line: O hear the sound of the tambourine

Words: M. Richards

Type: Partsong

Medium: S.S.A.

Publication: S.P.S., M.S. no.81 (January 1967)

Note: Printed on 'The Women Songster's Page'

1969

Number: B/115

Title: *Were You There*

First line: Were you there when they crucified my Lord

Words by: Traditional

Type: Partsong

Medium: S.A.T.B.

Borrowed material: Negro spiritual: *Were you there*

Publication: S.P.S., M.S. no.83 (October 1969)

1970

Number: B/116

Title: *Into Thy Likeness*

First line: Beyond the veil, within the Holy Place

Words by: A. Osborn and J. Hunt

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.84 (April 1970)

1971

Number: B/117

Title: *Hail to the Lord's Anointed*

First line: Hail to the Lord's anointed great David's
greater son

Words by: J. Montgomery

Type: Anthem

Medium: S.A.T.B. with organ or brass band accompaniment

Publication: Novello and Co. (Music for Worship)

1973

Number: B/118

Title: *Jesus Looked On Me*

First line: Tried and condemned at breaking of the morn

Words by: A.R. Wiggins

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.87 (July 1973)

1974

Number: B/119

Title: *Hear Us, O Lord*

First line: Hear us, O Lord from heav'n Thy dwelling
place

Words by: H. Gill

Type: Partsong

Medium: S.A.T.B.

Borrowed material: Manx Fisherman's Evening Hymn:
Peel Castle

Publication: S.P.S., M.S. no.88 (January 1974)

1975

Number: B/120

Title: *The Prayer of St. Francis*

First line: Lord, make me an instrument of Thy peace

Words by: St Francis of Assissi

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.89 (January 1975)

1977

Number: B/121

Title: *Magnificat*

First line: My soul doth magnify the Lord

Words by: Luke i, 46-55, taken from *The Book
of Common Prayer*

Type: Anthem

Medium: S.A.T.B.

Publication: S.P.S., (published separately from the M.S.)

1980

Number: B/122

Title: *The Heart's Grief*

First line: When our heads are bowed with woe

Words by: H. Mileman

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.94 (July 1980)

1981

Number: B/123

Title: *Deep Within*

First line: There are days when the lamp of my faith
burns dimly

Words by: J. Hunt

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.95 (January 1981)

1987

Number: B/124

Title: *Morning Song*

First line: You are here Lord and the morning sun shines

Words by: E. Ball

Type: Partsong

Medium: S.A.T.B.

Publication: S.P.S., M.S. no.101 (October 1987)

C. ENSEMBLE AND SOLO INSTRUMENTAL

1930

Number: C/1

Title: *Sunshine*

Type: Transcription

Medium: Pianoforte

Borrowed Material: *Sunshine* (M.S. no.32, 1918)Publication: S.P.S. The Salvation Army Instrumental
Album, no.13

1934

Number: C/2

Title: *Love Eternal*

Type: Arrangement

Medium: 1st cornet (Bb); 2nd cornet (Bb); tenor horn
(Eb); euphonium (Bb)Borrowed Material: S.A. song *An Everlasting Love*,
(M.S. no.33, 1919)Publication: S.P.S., The Salvation Army Instrumental
Album, no.17, 2, 1934

1936

Number: C/3

Title: *Jewels*

Type: Selection

Medium: 1st cornet (Bb); 2nd cornet (Bb); tenor
horn (Eb); euphonium (Bb)

Borrowed Material: Two S.A. songs: 1. *Around the
Throne* (B.T.B. no.65) 2. *When He cometh*
(B.T.B. no.352)

Publication: S.P.S. The Salvation Army Instrumental
Album, no.22

1950

Number: C/4

Title: *Quartet for Tubas*

Type: Caprice

Medium: Two Eb basses, two Bb basses

Publication: R. Smith and Co.

Note: Suitable for two Eb tenor horns and two Bb
baritones

1961

Number: C/5

Title: *Friendly Giants*

Type: Caprice

Medium: Two Eb basses, two Bb basses

Publication: R. Smith and Co.

1964

Number: C/6

Title: *Andantino*

Type: Arrangement

Medium: Euphonium or trombone with pianoforte
accompanimentBorrowed Material: Alessandro Stradella. Arranged from
the pianoforte solo transcription by
Sigismond Thalberg: *Air d'eglise*

Publication: R. Smith and Co.

1988

Number: C/7

Title: *Calon Lan*

Type: Arrangement

Medium: Two euphoniums with pianoforte accompaniment

Borrowed Material: Arwel Hughes: Welsh tune, *Calon Lan*

Publication: Rosehill Music Publishing Co.

D. UNPUBLISHED WORKS

Number: D/1

Title: *Ashfield March, The*

Type: March

Instrumentation: Type (c)

Location: Original score held by S.P.S., dated 1984

Note: Written in memoriam to John Ashfield,
Basingstoke Silver Band

Number: D/2

Title: *Backworth Fanfare*

Type: Fanfare

Instrumentation: Type (c)

Location: Original score held by S.P.S.

Number: D/3

Title: *Beethoven*

Type: Arrangement

Instrumentation: Male voice; 1st cornet; 2nd cornet; 1st
trombone; 2nd trombone; bass (Eb)

Borrowed Material: Hymn tune: *Beethoven* (B.T.B. no.9)

Location: Original score held by Musichaus Ruh

Number: D/4

Title: *Boosey and Hawkes Band Book*

Instrumentation: Type (c)

Registered: P.R.S., 1947

Note: Ball was assigned to arrange publication of a book containing small items for wind band by Carl Frangkisser in 1943. Boosey and Hawkes have no record of it although it was published in 1947

Number: D/5

Title: *Bound for Glory*

Type: Air Varie (Theme and Variation)

Instrumentation: Xylophone with pianoforte accompaniment

Borrowed Material: Song: *I love Jesus* (B.T.B. no.282)

Location: Original score held by S.P.S.

Number: D/6

Title: *Choral and Variations*

Type: Theme and Variations

Instrumentation: 1st trumpet; 2nd trumpet; 3rd trumpet;
 flugel horn; 1st horn in F; 2nd horn in F;
 1st trombone; 2nd trombone; 3rd trombone; bass
 trombone; baritone; euphonium; 1st tuba; 2nd
 tuba; choir (S.A.T.B.)

Location: Original score held by S.P.S.

Number: D/7

Title: *Christchurch Cantata, A*

Words: Adapted from Psalm cxxvii, 1: Psalm xix,
 13-14: Psalm lxxxx, 1, 2, 17, Psalm cxxxxviii

Type: Cantata

Medium: Chorus (S.A.T.B) and type (c) scoring

Location: Original score held by New Zealand Brass Bands
 Association, Inc.

Registered: P.R.S., 1972

Note: The work has five movements: 1. *Prologue*
 2. *Prayer* 3. *Affirmation* 4. *The Work*
 (instrumental, chorus tacet) 5. *Thanksgiving*
 Composed for the opening of the new Town Hall
 in Christchurch, New Zealand, September 1972

Number: D/8

Title: *Come Lassies and Lads*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Folk song: *Come Lassies and Lads*

Location: not known

Registered: P.R.S., date not known

Number: D/9

Title: *Crown Eternal, The*

Type: Rhapsody

Instrumentation: Type (b)

Borrowed Material: Two Welsh Hymn tunes: 1) *Gwalchmai*
Methodist Hymnal 2) *Cardiff* (B.T.B. no.214)

Location: Original score held by S.P.S.

Registered: S.P.S., reference no.101456

Number: D/10

Title: *Der schonste Name*

Words: W. Braun

Type: Song with brass accompaniment

Instrumentation: Type (b)

Location: F.E.G.

Number: D/11

Title: *Divertimento*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Ivan Erod: *Divertimento*

Location: Original score held by Boosey and Hawkes

Number: D/12

Title: *Eastern Dance*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Charles Woodhouse: *Eastern Dance*

Location: Original score held by Boosey and Hawkes

Number: D/13

Title: *Eisenbahn*

Type: Song arrangement

Instrumentation: 1st cornet; 2nd cornet; tenor horn,
baritone, trombone and tuba

Location: F.E.G.

Number: D/14

Title: *Everytime I feel de Spirit*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Negro Spiritual: *Everytime I feel
de Spirit*

Location: Score not known

Registered: P.R.S., date not known

Number: D/15

Title: *Excelsior*

Type: March

Instrumentation: Type (c)

Location: Excelsior Ropes Band, 1969

Number: D/16

Title: *Fanfare*

Type: Fanfare

Instrumentation: 1st cornet; 2nd cornet; 3rd cornet;
1st trombone; 2nd trombone

Location: Original score held by S.P.S., dated 1976

Number: D/17

Title: *Fanfare*

Type: Fanfare

Instrumentation: Type (c)

Location: Original score held by S.P.S., dated 1988

Number: D/18

Title: *Fantasia for a Friend*

Type: Suite

Instrumentation: Type (c)

Location: Original score held by S.P.S.

Registered: P.R.S., 1988

Note: Inscribed: In memoriam, Andre Winkler. Five
movements: 1. *Boyhood* 2. *Manhood*
3. *Romance* 4. *Struggle* 5. *Thanksgiving*

Number: D/19

Title: *Faroe Island Rhapsody*

Type: Rhapsody

Instrumentation: Type (c)

Location: Original score held by Faroe Island Brass Band
Association

Number: D/20

Title: *Festival Prelude for Brass Band*

Type: Prelude

Instrumentation: Type (c)

Location: Original score held by S.P.S., dated 1989

Number: D/21

Title: *Festival Prelude for Brass and Percussion*

Type: Prelude

Instrumentation: 1st trumpet; 2nd trumpet; 3rd trumpet;
1st horn in F; 2nd horn in F; 3rd horn in F;
4th horn in F; 1st trombone; 2nd trombone;
3rd trombone; tuba; percussion

Location: Original score held by S.P.S.

Registered: P.R.S., 1971

Note: Written for the International Festival
of Youth Orchestras Foundation, Great Britain

Number: D/22

Title: *Festive Prelude for Brass Band*

Type: Prelude

Instrumentation: Type (c)

Location: Original score held by S.P.S., dated 1987

Registered: P.R.S., 1988

Note: Inscribed to Ernst Balli

Number: D/23

Title: *For all Mankind*

Type: Cantata

Words: E. Ball and G. Matheson

Medium: Chorus (S.A.T.B.) and band, Type (c)

Location: Original score held by S.P.S., dated 1973

Note: Commissioned for the Newcastle Trades Council Centenary celebrations, 1973. The work is in three parts: 1 *Vision* 2 *Resolution* (March, band only) 3 *Prayer and Thanksgiving*

Number: D/24

Title: *Forward with Faith*

Type: March

Instrumentation: Type (b)

Location: Original score held by S.P.S., dated 1975

Number: D/25

Title: *Gemeinschaft*

Words by: K. Veogelin

Type: Partsong

Medium: S.A.T.B.

Location: Original score held by F.E.G.

Number: D/26

Title: *Hallelujah*

Type: Theme and Variations

Instrumentation: Type (c), with solo cornet

Location: Original score held by Boosey and Hawkes

Registered: P.R.S., date not known

Number: D/27

Title: *Happy Prospect*

Type: Air Varie (Theme and Variations)

Instrumentation: Type (b)

Borrowed Material: J.J. Allen, song: *Jesus my Heart*
(M.S. no.6, 1892)

Location: Original score held by S.P.S.

Registered: S.P.S., reference no.101411

Number: D/28

Title: *Heart of Oak*

Type: Arrangement

Instrumentation: Type (c)

Location: Score not known

Registered: P.R.S., date not known

Number: D/29

Title: *Heilsan til Foroyar*

Type: Not known

Location: Score not known

Registered: P.R.S., 1979

Number: D/30

Title: *Hendon Humoresque*

Type: Humoresque

Instrumentation: Type (c)

Location: Original score held by S.P.S., dated 1981

Note: Recorded by Hendon (John Laing) Band 1981

Number: D/31

Title: *Herald Angels*

Type: Fanfare

Instrumentation: Type (c)

Location: Original score held by S.P.S., dated 1979

Registered: P.R.S., 1983

Number: D/32

Title: *Joy and Trust*

Type: March

Instrumentation: Type (b)

Borrowed Material: E. Ball, *The Song of the Tambourine*
(M.S., no.81, 1967) see catalogue reference
B/115

Location: Original score held by S.P.S., dated 1978

Note: Written for Blackburn Citadel Salvation Army Band

Number: D/33

Title: *Kentish Men*

Type: March

Instrumentation: Type (c)

Location: Original score held by The Hoo Silver Band

Registered: P.R.S., 1949

Number: D/34

Title: *March of the Teenagers*

Type: Arrangement

Instrumentation: Type (b)

Borrowed Material: Charles Smith, *March of the Teenagers*

Location: Original score held by S.P.S., dated 1967

Number: D/35

Title: Miniature Overture

Type: Overture

Instrumentation: Flute; oboe; 1st clarinet; 2nd clarinet;
bassoon; 1st horn in F; 2nd horn in F; 1st
violin; 2nd violin; viola; cello; double bass

Location: Original score held by S.P.S., dated 1924

Number: D/36

Title: *My Soul's Aspirations*

Words by: V. Kingston

Type: Partsong

Medium: S.A.T.B.

Location: Original score held by S.P.S.

Registered: S.P.S., reference no.100466

Number: D/37

Title: *Navnet Jesus blekner aldri*

Type: Meditation

Instrumentation: Type (f)

Borrowed Material: Zulu melody

Location: Frelsesarmees hoved Kvarter, Olso

Number: D/38

Title: *New Song, A*

Type: Fantasia

Instrumentation: Euphonium, organ, pianoforte and
choir (S.A.T.B.)

Borrowed Material: Charles H. Gabriel, hymn:
He lifted me

Location: Original score held by S.P.S.

Registered: P.R.S., 1983

Number: D/39

Title: *Noon Day Song*

Words by: E. Ball

Type: Anthem

Medium: S.A.T.B.

Location: Original score held by S.P.S.

Registered: S.P.S., reference no.101102

Number: D/40

Title: *Pastoral, Rondo, Humoresque*

Type: Suite

Instrumentation: 1st trumpet; 2nd trumpet; 3rd trumpet;
1st cornet; 2nd cornet; 3rd cornet; flugel
horn; tenor horn Eb; 1st trombone; 2nd
trombone; 3rd trombone; euphonium; tuba.

Location: Original score held by S.P.S., dated 1982

Number: D/41

Title: *Peter go ring dem Bells*

Type: Arrangement

Instrumentation: Type (c)

Location: Score not known

Registered: P.R.S., date not known

Number: D/42

Title: *Pilgrims*

Type: Meditation

Instrumentation: Type (c)

Borrowed Material: *Whither Pilgrims* (B.T.B. no.313)

Location: Original score held by S.P.S., dated 1982

Registered: P.R.S., 1983

Note: Written for Mr. I. Boiten, Holland

Number: D/43

Title: *Prelude, Song Variation and Finale*

Type: Suite

Instrumentation: Type (c)

Location: Original score held by S.P.S., dated 1978

Note: Written for Mr. Ernest Graf

Number: D/44

Title: Psalm 24

Words by: Selected from Psalm xxiv

Type: Anthem

Medium: S.A.T.B.

Location: Original score held by S.P.S.

Registered: S.P.S., reference no.101273

Number: D/45

Title: Psalm 122

Words by: Selected verses from Psalm cxxii

Type: Partsong

Medium: S.S.A.

Location: Original score held by S.P.S.

Number: D/46

Title: *Regent Square*

Type: Fantasia

Instrumentation: Type (b)

Borrowed Material: Henry Smart, hymn tune:
Regent Square (B.T.B. no.297)

Location: Original score held by S.P.S.

Registered: S.P.S., reference no.102792

Number: D/47

Title: Rhapsody

Type: Rhapsody

Instrumentation: Type (b)

Location: Original score held by S.P.S.

Registered: S.P.S. reference no.101469

Number: D/48

Title: *Roast Beef of Old England*

Type: Arrangement

Instrumentation: Type (c)

Location: Score not known

Registered: P.R.S., 1977

Number: D/49

Title: *Sherborne Conduit, The*

Type: Concert March

Instrumentation: Type (c)

Location: Original score held by S.P.S.

Note: Written for Sherborne Band

Number: D/50

Title: Sinfonietta no.2 (*Waratah*)

Type: Sinfonietta

Instrumentation: Type (c)

Location: Original score held by S.P.S.

Registered: P.R.S., 1983

Note: Written for Mayfield Brass Band, Australia

Number: D/51

Title: *Sing we the King*

Words by: E. Sylvester Horne

Type: Partsong

Medium: S.S.A.

Location: Original score held by S.P.S.

Registered: S.P.S., reference no.101010

Number: D/52

Title: *Song of the Merchants*

Words by: J. G. Marash

Type: Partsong

Location: Score not known

Registered: P.R.S., 1949

Number: D/53

Title: *Songs of Mendelssohn*

Location: Score not known

Registered: P.R.S., 1951

Number: D/54

Title: *Song of the Seasons*

Words by: E. Ball

Type: Anthem

Medium: S.A.T.B.

Location: Original score held by S.P.S.

Registered: S.P.S., reference no.101003

Number: D/55

Title: *Stezbend ein armer Zigennerkuah*

Words by: K. Veogelin

Type: Partsong

Medium: Male voice and pianoforte accompaniment

Borrowed Material: German traditional melody

Location: F.E.G.

Number: D/56

Title: *Supplication*

Words by: G. D. Hughes

Type: Partsong

Medium: S.A.T.B.

Location: Original score held by S.P.S.

Registered: S.P.S., reference no.100699

Number: D/57

Title: *Swing Low*

Type: Song with brass accompaniment

Instrumentation: 1st cornet; 2nd cornet; 3rd cornet;
1st trombone; 2nd trombone; bass Bb; and voice

Borrowed Material: Negro spiritual, *Swing Low, Sweet Chariot*

Location: Original score held by S.P.S., dated 1943

Number: D/58

Title: *Theme and Variations*

Type: Theme and Variations

Instrumentation: Type (c)

Location: Original score held by Brighthouse and Rastrick Band

Number: D/59

Title: *Three Janz Melodies*

Type: Selection

Instrumentation: Type (a)

Location: F.E.G.

Note: Janz is a Canadian musician who had a vocal group, and the melodies were selected from his works.

Number: D/60

Title: *Twenty One Guns*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Montague Ewing: *Twenty One Guns*

Location: Score not known

Registered: P.R.S., 1955

Number: D/61

Title: *Two Irish Tunes*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: 1. *Last Rose of Summer* 2. *The Minstrel Boy*

Location: Original score held by Boosey and Hawkes

Registered: P.R.S., 1947

Number: D/62

Title: *Two Pieces by Mozart*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Wolfgang Amadeus Mozart: 1. *Ave Verum*
2. March from the opera *The Magic Flute*

Location: Original score held by Boosey and Hawkes

Registered: P.R.S., 1947

Number: D/63

Title: *Turkish Rondo*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Wolfgang Amadeus Mozart: Sonata in
A, K331, Rondo Alla Turca

Location: Score not known

Registered: P.R.S., 1947

Number: D/64

Title: *Variations on the tune Irish*

Type: Theme and Variation

Instrumentation: Type (b)

Borrowed Material: *Hymns and Sacred Poems, 1749, Irish*

Location: Original score held by S.P.S., dated 1982

Note: Written for Belfast Citadel Salvation Army Band

Number: D/65

Title: *Veni Creator Spiritus*

Type: Prelude

Instrumentation: Type (b)

Location: Original score held by S.P.S., dated 1984

Number: D/66

Title: *Warst du da?*

Type: Song arrangement

Instrumentation: Type (a)

Borrowed Material: Negro spiritual: *Were you there?*

Location: F.E.G.

Number: D/67

Title: *Welsh Festival Overture*

Type: Overture

Instrumentation: Type (c)

Location: Original score held by S.P.S., dated 1972

Note: Commissioned for the Lower Machen Festival,
with funds from the Welsh Arts Council

Number: D/68

Title: *Widdicombe Fair*

Type: Arrangement

Instrumentation: Type (c)

Borrowed Material: Folksong: *Widdicombe Fair*

Location: Score not known

Registered: P.R.S., 1977

Number: D/69

Title: *Wollongong City*

Type: March

Instrumentation: Type (c)

Location: Original score held by S.P.S., dated 1982

Registered: P.R.S., 1983

Note: Dedicated to the Miners' Federation, Australia

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