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A Discussion of
Norman Bearcroft's
'Song of Exultation'
as an Example of The Salvation Army
'Selection'.

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Abstract.

This paper will study Norman Beacroft's work for solo cornet and band, *Song of Exultation*. *Song of Exultation* is a piece that is the result of the traditions and conventions of Salvation Army musical composition. It is the intention of this paper to show that, within these conventions, this work is an example of The Salvation Army musical genre, the *selection*. *Song of Exultation* is more advanced and is on a larger scale than anything that S.P&S. usually publish bearing the title *selection*. However, it is the objective of this paper to show that *Song of Exultation* is true to the ethos of the *selection*, its compositional constructs and its function.
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Mr. John White
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Lieutenant-Colonel Michael Williams
Miss Nikola Cooper
# TABLE OF CONTENTS

1. Introduction. ......................................................... 1

2. The British Brass Band. ............................................. 2
   2.1. The History of the Brass Band. .......................... 2
   2.2. The Instruments of the Brass Band. ................. 5

3. The Salvation Army Brass Band Tradition. .................. 8
   3.1. An Overview of Salvation Army 'Banding'. ......... 8
   3.2. The Salvation Army's Musical Infrastructure .......... 10
   3.3. The Use of Music by The Salvation Army. .......... 12

4. Form. ........................................................................ 15
   4.1. Source Material ............................................. 16
   4.1.2. Source 2: 'Unsworth.' .................................... 18
   4.1.3. Source 3: 'It was on the Cross.' .................... 19
   4.2. Form. .................................................................. 21

5. Summary ...................................................................... 23

Appendices

   A. Biography of Norman Bearcroft
   B. Score of Song of Exultation
   C. Score of I Hate the Devil and the Devil Hates Me
   D. Unsworth
   E. It was on the Cross
   F. My Jesus I Love Thee
   G. It was on the Cross
   H. CD (see attached)

References
1. Introduction.

This paper will examine Norman Beacroft's work for solo cornet and band, *Song of Exultation*. This work is scored for cornet soloist and brass band and was published in 1983 by The Salvation Army's publishing company, Salvationist Publishing and Supplies Ltd. The purpose of this paper is to discuss Beacroft's *Song of Exultation* as an example of The Salvation Army selection.

In order to fulfil the objectives of this paper, three main areas must be explored: 1) The British brass band tradition, its history and instrumentation. 2) The Salvation Army's brass band tradition, including an overview of Salvation Army 'banding', the musical infrastructure of the Salvation Army and the use of music within The Salvation Army. And 3) issues relating to the form of *Song of Exultation*. 
2. The British Brass Band.

"...the incomparable sound of brass which can play the clown call to battle, and open the gates of heaven, all in one piece of music."


2.1. The History of the Brass Band.

A wind band, consisting solely of brass instruments, developed around 1820. These bands were at first usually associated with British mounted cavalry regiments but soon became the most popular type of band for amateur musicians, particularly in Great Britain (Hind, 1980).

The beginning of the brass band movement coincides approximately with the nineteenth century Industrial Revolution. Factory owners became aware of the value of a band as social adjuncts, attracting workers and helping to advertise products. The resonant sounds of the brass instruments were well suited to promoting an image of power. The band could be called upon to raise the tone of an important civic function, like a fete or a flower show, to provide good dance music, but also to show the sophistication of the patron by playing selections of the most popular vocal items of the day (McGowan, 1996).

The brass band soon became popular throughout blue-collar communities. Working men whose hands were perhaps too rough to play string instruments and had little interest in the many choral societies, found satisfaction in playing brass instruments. Perhaps there was a therapeutic value in this pastime for these amateur musicians. Playing music could help them forget their uncongenial working and living conditions, besides providing a healthy and purposeful hobby (Perrins, 1979).
The success of the brass band movement has long been bound up with contests and eisteddfodau. The major competitions have attracted most bands in the United Kingdom, the two main contests being at Belle Vue, Manchester instituted in 1853 and the National Brass Band Festival. The National Brass Band Festival grew out of a contest at the Crystal Palace, London in 1860 (with 170 bands). This festival continued until Crystal Palace burned down in 1936. In 1937, the competition was held in Alexandra Palace and in 1938 there were nearly 200 bands competing in 10 graded sections. Since World War II, area contests have been arranged with the final held at Albert Hall, often with prominent orchestral conductors. According to Hind (1980), by 1970, 500 bands were competing yearly for the championship.

The Australian National Band Championships are held every year over the Easter weekend and the venue is rotated between the state capital cities. The requirement for entry into the National Championships follows the same conventions as Britain’s National Brass Band Festival. Regulation 1 of the National Band Council of Australia addresses the required programme to compete in the Australian National Band Championship Contest.

The contest consists of three separate championships and these are as follows:

1. **On Stage Music Championship.**
   To consist of a Test Piece, Own Choice Selection, Hymn and March.

   The Hymn shall be a tune from a recognised Church Hymnal or based thereon. The March to be played as part of the 'on stage music' championship be one which would normally be played at approximately 120 beats per minute and is designated as a March, Contest or Quickstep by the publisher.

1. **Marching Championship.**
   To consists of a Parade of Bands (Street March), Diagram march – Own Choice Display – Inspection.

1. **Solo and Party Contest.**
   As set out in regulations 93 to 105.

(1998 Year Book of the National Band Council of Australia)
A notable feature of these competitions is the test pieces. Prominent British composers, including Elgar wrote test pieces (*Severn Suite, op. 87*). Besides music commissioned for contests, which often prove exceedingly difficult, publishers have provided a repertory of other original works. Among prominent composers to have contributed are Henze (*Ragtimes and Habaneras, 1975*), Birtwistle (*Grimethorpe Aria, 1973*), Vaughan Williams and Arthur Bliss (Hind, 1980).

Perhaps the two most famous bands are the *Bessus o’ th’ Barn Band* (became all brass in 1853) and the *Black Dyke Mills Band* (dating as an all brass band since 1855). The *Black Dyke Mills Band* is arguably the most famous brass band. This is due to the fact that it has won more championships than any other band. These bands have remained amateur organisations and are supported by sponsorships from the factory to which they are attached (Hind, 1980).

The brass band movement worldwide is an amateur movement, a feature which is closely guarded. Regulation 21 of the National Band Council of Australia states that each member must be an amateur musician and not participate in professional musical activities. Regulation 22 deals with exceptions to this rule with professional musicians who wish to participate needing to meet a rigid criterion (1998 Year Book of the National Band Council of Australia). This amateur status helps contribute to a unique enthusiasm and spirit. The band tradition can become almost a way of life for families – often with two or even three generations appearing in the same ensemble (Perrins, 1979).

The interest shown in the brass band by composers, conductors and the community has stimulated Britain’s tertiary institutions into offering courses in brass band subjects. Sir Landon Ronald instituted a diploma for brass conducting at the Guildhall School of Music
where he also instituted a professorship of brass band. The *Bandsman College of Music* was formed to hold external examinations in conducting and playing. Other Colleges have added brass band subjects to their curriculum for diplomas, and local education authorities and schools have formed brass bands (Hind, 1980).

2.2. The Instruments of the Brass Band.

The brass band is made up entirely of brass instruments plus percussion. The standard orchestration includes cornets, a flugel horn, tenor horns, baritones, trombones, euphoniums and basses (tubas). This instrumentation lends itself to a broad pallet of colours, as all instruments (with the exception of the trombones) are of a conical design. That is to say, the diameter of the tubing increases towards the bell throughout the whole length of the pipe as opposed to the cylindrical construction of trumpets and trombones.

Perrins (1979) in his article "What is a Brass Band" lists the typical instrumentation for the brass band (which provides the model for most of the world’s bands) is as follows:

1. Eb soprano cornet
2. Bb cornets
3. 1 Bb flugel horn
4. 3 Eb solo tenor horns
5. 2 Bb baritones
6. 2 Bb tenor trombones
7. 1 Bb bass trombone
8. 2 Bb euphoniums
9. 2 Eb basses (tubas)
10. 2 Bb basses (tubas)
+ percussion (as needed eg. side drum, bass drum, etc.)

A useful feature for directors of brass bands is the almost universal use of the treble clef throughout the ensemble. This means that almost all musicians in the band can read each part with minimal difficulty. The only exception to this is the bass trombone, which reads bass clef in concert pitch.
Accompanying this is the fact that the publisher provides the transposed instrumental parts in the key of each instrument. This simplifies the reading of music notation as the responsibility for transposition has been relieved from the instrumentalist. This then means that every instrument with valves shares identical valve combinations for a written pitch. This has useful practical applications for the musical director as it allows for an easy transfer from instrument to instrument and gives the director great flexibility when needing to shuffle players in order to cover all the parts.

Figure 2.2. shows how each of the instruments displayed read the same clef, which is notated in exactly the same fashion. Although the music looks the same throughout.
band, the sounding pitches are quite different. This is done in such a way that musicians need not even be aware of the transpositional differences between instruments.
3. The Salvation Army Brass Band Tradition.

"We had a great deal of argument regarding the first introduction of bands into the Army and a great many fears. I had always regarded music as all belonging to God but, unfortunately, God has not his rights here, and the Church has strangely lost sight of the value of music as a religious agency. I think God has used the Army to resuscitate and awaken that agency - to create it in fact, and while the bandsmen of The Salvation Army realise it to be as much their service to blow an instrument as it is to sing or speak or pray, and while they do so in the same spirit, I am persuaded it will become an ever-increasing power amongst us. But the moment you (or any other bandsmen) begin to glory in the excellence of the music alone apart from spiritual results, you will begin at that moment to lose your power."

Mrs. Catherine Booth

3.1. An Overview of Salvation Army 'Banding'.

The first brass band of The Salvation Army was a family affair. Charles Fry, who is known as the Grandfather of Salvation Army music, and his three sons, Fred, Ernest and Bert, good Methodists, were so concerned when Salvationists were mobbed in the streets of Salisbury that they stepped in and went to their rescue. When Captain Arthur Watts took charge of the Corps at Salisbury in August 1878, he visited the Fry home and found that they were expert musicians, with Charles being a solo cornet player with the Band of the Rifle Brigade. Captain Watts convinced the family to bring instruments along to the open-air meetings that were being held and it was found that not only did they provide accompaniment for Hymn singing, but also that the Frys' concerted playing put an end to some of the disruptions that were prone to happen (Sandall, 1966).

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1 Mrs Catherine Booth, wife of William Booth (the founder of The Salvation Army) and The Salvation Army’s second General (world leader), speaking on the 30th January 1890, when the Household Troops Band of The Salvation Army (now known as the International Staff Band) visited shortly before her death. She spoke to the band, as representing all bandsmen of The Salvation Army.

2 A Salvation Army Church.
Dowdle, a visiting Salvation Army officer\(^2\), came to Salisbury Corps to conduct a weekend meeting, heard the band play and wrote to General William Booth (the founder and first world leader of The Salvation Army). The General called at Salisbury on purpose to pass judgement on the innovation. Although he realized the value the bands could be to the Army, he proceeded cautiously, inviting the Fry family first to accompany him to some special meetings. This experiment proved so successful that the decision was taken to add brass to the methods used by The Salvation Army to attract people (Sandall 1966).

Until the fourteenth of May 1880, the Frys were the *Salisbury Corps Band*, though they had fulfilled engagements that took them away from home for brief periods. Subsequently, they left the family business and presented themselves for full time service within The Salvation Army. After this, they were continually on tour as an evangelistic band, their movements being governed by the obligations to assist ‘war councils’\(^3\) and other ‘campaigns’ conducted by the General (http://www.SalvationArmy.org/isb/isb.htm).

This innovation proved highly successful. By the excellence of their playing, the Fry’s attracted much notice. General Booth was obviously impressed as the band drew thousands as they marched the street. The Fry’s ensemble became known as the Hallelujah minstrels. It was not however a brass band as we know it today, the brass instruments of the Fry family being joined by whatever instrumentalists that were available at the time. The success of the frys’ band attracted widespread notice and gave stimulus to the formation of Corps bands all over the United Kingdom (http://www.SalvationArmy.org/isb/isb.htm).

\(^2\) A Salvation Army minister of religion.

\(^3\) Special meetings held for members of The Salvation Army.
Captain Tom Payne, himself a cornet player, had been appointed the Commanding Officer of Whitechapel Corps. Finding the Corps could afford it, he purchased two cornets and several other instruments, and later, a further eight from a pawnshop. He sent postcards inviting eight likely young men of the Corps to come to the hall and select instruments. At first, a professional musician was engaged to teach the men to play, but before long, his services were not considered needed. The music from which the band first played was obtained by copying out and sharing the four parts (SATB) provided by the arrangements in *The Salvation Army Tune Book*. It was not costly in those days, in comparison with present standards, to set up a Corps band. *The War Cry* of the second of November 1882 advertised a set of twelve instruments of first quality for 31 pounds, 7 shilling and 11 pence or of superior quality for 40 pounds, 19 shilling and six pence (Sandall, 1966).

### 3.2. The Salvation Army’s Musical Infrastructure.

The Salvation Army has a hierarchical system in place to organise sections. Each Corps is responsible for the way its musical sections are managed. As is the style in The Salvation Army, the management method follows a quasi-military system.

Each section has a designated leader, a deputy and other positions of leadership underneath. In a band scenario the chain of command is as shown in figure 3.2.

![Diagram](image)

**Figure 3.2.** The hierarchy of a Salvation Army band.

- Bandmaster
- Deputy Bandmaster
- Band Sergeant
- Band Secretary
- Band Librarian
- Band Colour Sergeant

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4 The Salvation Army weekly newspaper.
5 Musical groups within the Corps, eg. the band, songsters, timbrels.
Each of these positions has their own area of responsibility, but each follows on in this order of chain of command. The Bandmaster is responsible for the overall running of the band and more specifically the musical performance and his deputy is available to assist in any musical support that may be required. The Band sergeant is responsible, firstly for the spiritual welfare of each of the band members, and secondly for the discipline of the band. The Band Secretary is responsible for the logistics of the band. The Band Librarian is responsible for the library of band music and the Colour Sergeant will carry The Salvation Army flag during any outdoor engagements and when marching. The Bandmaster is a member of the Corps Council.6

The Salvation Army has in place a system of providing its musical sections with approved music. In 1881, General William Booth established what is now known as the International Music Editorial Department. The department head (Editor-in-Chief) receives works volunteered and chooses those to be submitted to the International Music Board, a non-technical review board which approves music for publication in various journals. The approved works are then published by Salvationist Publishing and Supplies (S.P&S.), The Salvation Army’s sole commercial enterprise for the release of music, uniforms and other various materials (Holz, 1982). Salvationists Publishing and Supplies is the publisher of Bearcroft’s Song of Exultation. Holz (1982) makes the point that it is this department that supplies almost all of the publications used by Salvation Army bands and songster brigades worldwide.

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6 It is the Corps Council that makes recommendations to the Corps Commanding Officer as to what the Corps does and how it functions (within the guidelines of Rules and Regulations of The Salvation Army).
3.3. The Use of Music by The Salvation Army.

There are three main functions of Salvation Army instrumental music as outlined by the *Orders and Regulations for Band and Songsters*:

1) Attracting people to the meetings. Brass music can be carried a lot further than human voice and most other instruments.

2) Accompanying the congregational singing.

3) Convey by association of ideas, Christian messages (Holz, 1982).

The services that Salvation Army bands contribute to can be divided into three main categories:

1) The Sunday Meetings - a standard type of Church service.

2) The Open Air – an outdoor meeting held for the sole purpose of evangelical outreach. Often held on a street corner, a shopping mall, or a public park.

3) The Music Festival – the closest the Salvation Army come to a concert, but still evangelical and sacred by nature. A Music Festival can include approved concert items, but also must include an opening congregational song, a reading from the Bible, a Bible message, an invocation and a Benediction. Each Music Festival also must include vocal music to ensure the communication of words, even if the festival is intended for band alone (Holz, 1982).

As The Salvation Army is a Christian organisation, dedicated to the spread of the Gospel, it is only natural for it to use every resource available to achieving this aim. When The Salvation Army first added musical ensembles to its evangelical methods William Booth boomed

"Soul-Saving music is the music for me"

and from this dictum has sprung a vast literature of vocal and band music, all of it with the single purpose of ‘saving souls’ (Harratt, 1980).
General Booth was a practical man. Having 'saved' a man and clothed him in a uniform of sorts, the next obvious step was to give him something to do. With the increasing use of brass bands within The Salvation Army, blowing a brass instrument was a natural solution. A natural activity of an army is to march and a useful aid to marching is a band. Factors that weighed in the General's favour were the relative simplicity of the instruments to learn. Converts could quickly gain a competence level that would ensure their continued enthusiasm and the stability gained by the sensation of belonging to a unit: the band (Harratt, 1980).

But what was the band to play? Soul saving music naturally. The ensembles began with hymn tunes and moved on to arrangements of popular secular tunes that the Army had 'saved'. *I Traced her Little Footsteps in the Snow* became *The Blood of Jesus Cleanses White as Snow*, and the drinking song *Champagne Charlie is my Name* is now known to Salvationists as *Bless his name He sets me Free* (Harratt, 1980).

As Salvation Army bands advanced in competence, music of a more original nature came to be in demand, and some pieces on a larger scale with some aesthetic pretensions began to issue from the Army's presses. The *meditation* with its single strophic motive and the *selection* which presents two or more hymn tunes connected by the theme of their associated words, was a natural development from the unadorned song accompaniments. The simplicity of these forms is not to be despised: this is functional music in its purest form and granted the existence of word association and the atmosphere of the evangelical meeting, is an effective art form of which Booth would no doubt approve (Holz, 1982).

Even so, the introduction of extraneous material in the form of linking passages and the like were either the composers grand opportunity or the thin edge of the wedge. Some
Salvationists saw the danger. Colonel Arthur Goldsmith, a member of the music department around the turn of the century said

"I have never written a selection without having the Army and its demands in mind. I always ask myself, 'Is this suitable for Salvation Army requirements?'"  
(cited Harratt, 1980).

Colonel Goldsmith made many valuable contributions to the Army's Ordinary Series but never made a single contribution to the more advanced, larger scale Festival Series (Harratt, 1980).

This broadening of the Army's publishing activities was controversial and there was great opposition to innovation - not least Goldsmith who feared the opportunity to write on a larger scale or a more advanced idiom included the temptation to aim at purely musical, rather than spiritual effects (Harratt, 1980).

At first the problem was controlled by the practice of anonymity. The composer's name was not included on the playing copies until 1935. Further measures were taken by the notice prohibiting the performance of Festival Music in meeting of a devotional nature. Interestingly enough, such measures were never thought necessary of the Army's vocal music. Perhaps the presence of words made such an abuse unlikely (Harratt, 1980).

The Salvation Army's attitude to music can be best put with the words of Martin Luther (theologically, one of Booth's ancestors) when he said

"Few will deny the power of music of various kinds, its usefulness in worship and evangelism, and the opportunity it provides of offering something beautiful to God."

(cited Harratt, 1980).

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7 S.P&S. have divided its band publications into different series. The Unity Series is simple music useful for junior bands and small ensembles. General and Ordinary Series are for average bands and the Festival Series are larger scale and more difficult works. Festival Series music is not permitted to be used in standard Sunday meetings. Festival Series music can only be used in Music Festivals.
4. Form.

Holz (1982) in his doctoral thesis *A History of the Hymn Tune Meditation and related forms in Salvation Army instrumental music in Great Britain and North America* defines the *selection* as a Salvation Army form that draws upon two or more already existing musical materials. Holz continues and states that this material is usually sourced from Hymns or gospel songs approved for use within Salvation Army services. The *selection* is effectively a medley of hymns. The hymns used as a basis for the composition of a *selection* are usually related by their associated text. The composer will often, by the choice of hymns, try to create a narrative and therefore communicate a moral. The *selection* has no formal structure beyond what has already been discussed. The amateurism of Salvation Army music and the majority of its composers would mean any formalised structure would be little understood.

The *selection* is a genre that has been used since the beginning of Salvation Army instrumental music. It is functional music in its purest form and makes up a large proportion of The Salvation Army band repertoire. Kirk, a former Salvation Army Bandmaster, utilised four songster arrangements in his *selection, Joy and Praise*, published by S.P&S. in 1935. These were *Singing Merrily, Gone is My Burden, When the Sky is Blue* and *Keep the Joybells Ringing all the Time*, all songs associated with Christian reasons to be joyful. Eric Ball, one of The Salvation Army's most highly regarded composers had his *selection, Constant Trust* published by S.P&S. in 1940. It is based on three hymns that are found in *The Tune Book of The Salvation Army*. These hymns are *Trust and Obey, The Cross is not Greater than his Grace* (originally a songster arrangement) and *Trusting as the Moments Fly*. A more recent example of a *selection* is Erik Silfverberg's *We have a Gospel* published by S.P&S. in 1997. Silfverberg's


selection is based on three songs composed by a pair Salvation Army musicians, Gowens and Larsson. These three lively songs; We have a Gospel, There is a Message and No Other Name, are found in The Tune Book of The Salvation Army and focus on the evangelistic approach of The Salvation Army band.


4.1.1. Source 1: 'I Hate the Devil and the Devil Hates Me'.

The first work that Bearcroft uses as a source of thematic material is a Songster (a Salvation Army choir) arrangement, the words and music written by A. Sturey, an Ensign appointed to the Property Department at the time of publication. This is a work entitled I Hate the Devil and the Devil Hates Me (appendix C). This work was published in January 1889 in The Musical Salvationist (a monthly publication containing new vocal works). I Hate the Devil is a strophic work which includes four verses.

I Hate the Devil and the Devil Hates Me is originally in the key of g minor and is based primarily on an anhemitonic pentatonic scale starting on G. In Song of Exultation, Bearcroft transposes I Hate the Devil and the Devil Hates Me down a tone, using it in the key of f minor. Perhaps he has chosen this lower key for no other reason than to avoid an awkward key for the soloist.

Harmonically, I Hate the Devil and the Devil Hates Me is quite simple, in the opening of the song, only using chords i (g minor), III (B flat major) and VI (E flat major). At bar 7 there is a perfect cadence in the key of B flat major. Beyond this point, the harmonies
alternate between tonic and dominant for the rest of the piece with the exception of bars 14, 18, 20 and 22 which contain passing diminished chords.

Bearcroft in *Song of Exultation* disregards the original harmonies of *I Hate the Devil* and selects totally new harmonies. This new reharmonised version stays true to the original harmonic function but makes full use of chromatic substitute chords.

*I Hate the Devil and the Devil Hates Me* is introduced for the first time at bar 25. Although the theme is not played before this point, the introductory material is heavily influenced by this theme, rising and falling thirds (a major characteristic of *I Hate the Devil*) featuring heavily. From bar 25 of the Bearcroft, the soloist presents an entire strophe and then repeats the first phrase before leading into the first cadenza. After the cadenza, the soloist repeats back to bar 25 and presents a second verse, without the added phrase which then leads back to the introductory material.

After the presentation of the other themes, the *I Hate the Devil* theme returns again at bar 185. This time the melodic line is broken up and shared between the soloist and the solo cornets.

A large part of the music of this work that is not directly taken from the three sources is derived from this theme. The opening of the work is pentatonic by nature and this lends itself to a certain ambiguity. This ambiguity is dispelled at bar 8 with the soloist playing a motif containing rising and falling thirds similar to that of *I Hate the Devil*, although here it is presented in a major key. This pattern continues until the theme of *I Hate the Devil* is introduced in its entirety at bar 25.
Figure 4.1. shows two excerpts; the first is the opening bars to *I Hate the Devil*, the second is an excerpt from the introduction (from bar eight) of *Song of Exultation*. It is quite clear that the introduction material from bar eight of *Song of Exultation* is derived from *I Hate the Devil*. Both excerpts are pentatonic and share the same intervalic patterns. (see figure 4.2.)

The rhythm of this excerpt of *Song of Exultation* is also derived from *I Hate the Devil*. The rhythm Bearcroft uses is a simple retrograde and diminution of the original *I Hate the Devil* rhythm. (see figure 4.2.)

4.1.2. **Source 2: 'Unsworth.'**

The second theme Bearcroft uses is the hymn tune *Unsworth* written by Isaac Unsworth. (Appendix D)(Unsworth, I. ‘Unsworth’ in *The Tune Book of The Salvation Army*
This tune reflects on the words *My Jesus, I love Thee, I know thou art mine*, penned by William Ralph Featherstone. (Appendix F) (Featherstone, W. F. ‘My Jesus I Love Thee’ in *The Song Book of The Salvation Army* (1987), London, Salvationist Publishing & Supplies Ltd.). This hymn is strophic and when associated with the words of *My Jesus I Love Thee* involves four verses.

In *Song of Exultation*, *Unsworth* is first presented at bar 116 by the soloist. The soloist plays an entire verse in D flat major before the band takes the melody and plays a second verse in the key of G major at bar 132.

*Unsworth* in the most recent *Tune Book of The Salvation Army* is in the key of E flat major, however Bearcroft uses it in the keys of D flat major and G major. Harmonically, Bearcroft uses a similar chord structure as the original *Unsworth*, with the addition of a number of chromatic substitute chords. Bearcroft makes use of major II and III chords, minor, major and secondary seventh chords. These chords are perhaps adventurous for congregational singing, though, these chords with their extra colours do not sound out of place in a solo work such as this.

4.1.3. Source 3: ‘It was on the Cross.’

The third source known to Salvationists as *It was on the Cross He Shed His Blood* (appendix E) (‘It was on the Cross’ in *The Tune Book of The Salvation Army* (1987), London, Salvationist Publishing & Supplies Ltd.). The composer of this particular tune is unknown but in *The Tune Book of The Salvation Army* it is listed as a secular melody which most likely means that it was once a popular song, perhaps even a drinking song.
But it is this tune that the Salvationists associate with the words written by William Darwood and William Fairhurst (chorus). (Darwood, W. & Fairhurst, W. 'It was on the Cross' in *The Song Book of The Salvation Army* (1987), London, Salvationist Publishing & Supplies Ltd.) The use of the tunes of popular drinking songs and adding new ‘spiritual’ words was a common practice of The Salvation Army, William Booth is reputed to have once said,

“Why should the Devil have all the good music?”

This hymn tune is strophic and when associated with the words *It was on the Cross* gives the hymn three verses with a chorus.

*It was on the Cross* is introduced at bar 153. Here Bearcroft does not use the whole tune, only the chorus. The tenor horns play the melody sung to the words,

It was on the cross he shed his blood  
It was there he was crucified.

while the soloist plays a descant part. At this point the soloist takes over and finishes the refrain calling upon the words,

But He rose again and lives in my heart,  
Where all is peace and perfect love.

This then gives way for the return of the *I hate the Devil* theme at bar 185.

*It was on the Cross* is printed in the most recent edition of *Tune Book of The Salvation Army* in the key of G major. Bearcroft uses it in *Song of Exultation* in the key of B major.

Bearcroft stays very close to the original harmonies, which rarely extend beyond chords I and IV. Bearcroft only deviates on a couple of occasions, choosing a more chromatic
substitute. This is most obvious at bar 161, the most dramatic part of the solo, when the soloist plays the phrase that coincides with the words

But He rose again and lives in my heart,
where all is peace and perfect love.

Although the verse of *It was on the Cross* is not stated throughout the work, the music at bar 233 is derived from a fragment taken from the first full bar of the verse. The solo cornets and the trombones play this fragment:

**figure 4.3. It was on the Cross, b1&2 and Song of Exultation, b233**

4.2. Form.

The main structural feature to suggest a form within this work is the use of the source material. This would indicate a ternary form for *Song of Exultation*. The first section being based on *I Hate the Devil*, the second section being Unsworth and *It was on the Cross*. The third section being a return to *I Hate the Devil*. (see figure 4.4.)

**figure 4.4. order of source material in Song of Exultation.**

*I Hate the Devil*  
*Unsworth*  
*It was on the Cross*  
*I Hate the Devil*
Figure 4.5. form plan for *Song of Exultation* including main key areas.

<table>
<thead>
<tr>
<th>b. 1</th>
<th>b. 109</th>
<th>b. 132</th>
<th>b. 148</th>
<th>b. 185</th>
<th>b. 173</th>
</tr>
</thead>
<tbody>
<tr>
<td>F minor</td>
<td>D♭ major</td>
<td>G major</td>
<td>B(♭5) major</td>
<td>F minor</td>
<td>A major</td>
</tr>
</tbody>
</table>

---

I Hate the Devil

Unsworth

It was on the Cross

I Hate the Devil

Cadenza

b.67

Cadenza

b.182

Figure 4.5. shows the overall key platform of *Song of Exultation* in reference to the source material. Within this key platform, Bearcroft briefly touches on many other key areas. The tonic of this work in f minor. This is the key in which *I Hate the Devil* is always presented. Around this key, Bearcroft makes frequent use of mediant key relationships. The interval of a third is a prominent feature of *I Hate the Devil* and Bearcroft uses this idea and makes it an important structural feature. The use of mediant relationships can be seen in figure 4.2. The extent to which Bearcroft uses mediant relationships is clear when looking at the key areas of *Song of Exultation* in closer detail in figure 4.6.

Figure 4.6. table of key areas

<table>
<thead>
<tr>
<th>b1</th>
<th>b8</th>
<th>b14</th>
<th>b22</th>
<th>b57</th>
<th>b67</th>
<th>b80</th>
<th>b99</th>
<th>b104</th>
<th>b116</th>
<th>b132</th>
<th>b148</th>
<th>b172</th>
<th>b173</th>
</tr>
</thead>
<tbody>
<tr>
<td>f</td>
<td>E</td>
<td>A♭</td>
<td>f</td>
<td>C</td>
<td>f</td>
<td>E</td>
<td>A♭</td>
<td>f</td>
<td>D♭</td>
<td>G</td>
<td>B</td>
<td>f</td>
<td>A♭</td>
</tr>
</tbody>
</table>

Intro

Devil

Uns

+ Devil

legend

Intro – Introduction

Uns - Unsworth

Devil – I Hate the Devil

+ – It was on the Cross

22
5. Summary.

Norman Bearcroft's *Song of Exultation* is a work that is the result of the traditions and conventions of Salvation Army musical composition. These traditions, which have its origins in the British brass band, have been developed to suit The Salvation Army's requirements. Within these conventions, *Song of Exultation* neatly fits the model of The Salvation Army musical genre, the *selection*. The *selection* is a work for band that draws upon two or more previously existing sources. *Song of Exultation* is based on three previously existing sources (two congregational hymns and a songster arrangement). The sources Bearcroft uses in *Song of Exultation* are related by the associated texts, an important feature of the *selection*. By presenting these sources in this way, Bearcroft has created a type of narrative for those who are aware of the words, as the intended audience would be, and a moral is therefore communicated.

*Song of Exultation* is more advanced and is on a larger scale than anything that S.P&S. usually publish bearing the title *selection*. It is also designed as a solo work. Nevertheless, *Song of Exultation* is true to the ethos of the *selection*, its compositional constructs and most importantly, from The Salvation Army's point of view, its function.
APPENDIX A.

Norman Bearcroft

The son of Salvation Army officers, Norman Bearcroft gained musical experience in the *Life Guards* band before enrolling at the The Salvation Army Training College in Denmark Hill. In 1960, he was transferred to the bands department at London headquarters. After eight years in Toronto he returned to England to take charge of music-making and has since ensured that musical standards are 'kept on the right lines' (He stressed that this is done in a comradely ways and he is not an inspector!) (Joseph, 1984).
APPENDIX B.

Norman Bearcroft

'Song of Exultation'

(score in C)
Cornet Solo - Song of Exultation

Norman Bearcroft

Moderato

Soloist

Soprano cornet

Solo cornet

1st cornet

2nd cornet

Flugel horn

Solo horn

1st horn

2nd horn

1st baritone

2nd baritone

1st trombone

2nd trombone

Bass trombone

Euphonium

Eb bass

Bb bass

Percussion

Chromatic timp.

Used with permission
Molto ritmico
APPENDIX C.

A. Sturey

‘I Hate the Devil and the Devil Hates Me’
I hate the devil, and the devil hates me.

Words and Music by Edward A. Sissom (Property Department)

I hate the devil, and the devil hates me. We never was a Riff. Can't I love Jesus and Jesus loves me? We're good enough to, and all they're great.

I hate the devil, and the devil hates me. Glory to God! If I love Jesus, and Jesus loves me, Glory to God!

...and free, With perfect liberty. Out of the clutches I'm sprayed and free.

...to God! New my life is, but the devil doesn't like to see, The devil's not used to see.
I hate the devil, and the devil hates me—continued.

Verse 3:
3. Satan goes about, but he can't get at me,
   Oh, no, no, not he, what a mystery!
   Satan goes about, but he can't get at me.
   Oh, no, no, not he.
   Satan goes about, but he can't get at me.
   Oh, no, no, not he.
   Satan goes about, but he can't get at me.
   Oh, no, no, not he.
   Satan is God's business where the devil can't be.
   Oh, no, not he, not he.
   Satan is God's business where the devil can't be.
   Oh, no, not he, not he.
   Satan is God's business where the devil can't be.
   Oh, no, not he, not he.
   Satan is God's business where the devil can't be.
   Oh, no, not he, not he.

Tell Jesus everything.

Verse 1:
1. You have heard your own voice, and God your own voice.
   Yes, it's your voice.
   You have heard your own voice, and God your own voice.
   Yes, it's your voice.
   You have heard your own voice, and God your own voice.
   Yes, it's your voice.
   You have heard your own voice, and God your own voice.
   Yes, it's your voice.

Verse 2:
2. We are only here to serve,
   As we are, if you should go
   To God's word, eternal sea,
   Would be your doom.
   We are only here to serve,
   As we are, if you should go
   To God's word, eternal sea,
   Would be your doom.
   We are only here to serve,
   As we are, if you should go
   To God's word, eternal sea,
   Would be your doom.

Verse 3:
3. Let your heart pour out its grief,
   Then the Lord will give relief;
   Then the Lord will give relief;
   Then the Lord will give relief;
   Then the Lord will give relief;
   Then the Lord will give relief;
   Then the Lord will give relief;
   Then the Lord will give relief;

Verse 4:
4. Jesus calls your cry to hear,
   Yes, holy precious spark,
   As you are in your power,
   And we shall have you.
   Jesus calls your cry to hear,
   Yes, holy precious spark,
   As you are in your power,
   And we shall have you.
   Jesus calls your cry to hear,
   Yes, holy precious spark,
   As you are in your power,
   And we shall have you.
   Jesus calls your cry to hear,
   Yes, holy precious spark,
   As you are in your power,
   And we shall have you.
   Jesus calls your cry to hear,
   Yes, holy precious spark,
   As you are in your power,
   And we shall have you.
   Jesus calls your cry to hear,
   Yes, holy precious spark,
   As you are in your power,
   And we shall have you.
APPENDIX D.

Unsworth

Isaac Unsworth (1860-1931)

Moderato \( \dot{J} = 92 \)
It was on the cross

Secular melody

used with permission.
My Jesus I love Thee.

My Jesus I love thee, I know thou art mine,
For thee all the pleasures of sin I resign;
My gracious redeemer, my saviour art thou,
If ever I loved thee, my Jesus, 'tis now.

I love thee because thou hast first loved me,
And purchased my pardon on Calvary's tree:
I love thee for wearing the thorns on thy brow,
If ever I loved thee, my Jesus 'tis now.

I will love thee in life, I will love thee in death,
And praise thee as long as thou lendest me breath:
And say, when the death-dew lies cold on my brow:
If ever I loved thee, my Jesus 'tis now.

In mansions of Glory and endless delight,
I'll ever adore thee and dwell in thy sight;
I'll sing with thy glittering crown on my brow:
If ever I loved thee, my Jesus tis now.

William Ralph Featherstone  (1846-73)

Song 357 from The Song Book of The Salvation Army
Used with permission
APPENDIX G.

**It was on the Cross.**

On Calvary's brow my Saviour died,
T'was there my Lord was crucified;
T'was on the cross he bled for me,
And purchased there my pardon free.

*It was on the cross he shed his blood,*
*It was there he was crucified;*
*But he rose again, and he lives in my heart*
*Where all is peace and perfect love.*

'Mid rending rocks and darkening skies,
My Saviour bows his head and dies;
The opening veil reveals the way
To heaven's joy and endless day.

O Jesus, Lord, how can it be
That thou shouldst give thy life for me,
To bear the cross and agony
in that dread hour on Calvary?

*William Darwood*
*William Fairhurst (chorus)*

Song 125 from *The Song Book of the Salvation Army*

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APPENDIX H.

CD (see attached)

1. Bearcroft
2. Sturey
3. Unsworth
4. Anonymous

Bearcroft - Song of Exultation
Sturey - I Hate the Devil and the Devil Hates Me
Unsworth - My Jesus I Love Thee
Anonymous - It was on the Cross

Justin Lingard - Cornet
Dean Hunt - Conductor
The Glenorchy Concert Brass

Russell Luhrs - Conductor
The Brisbane City Temple Band
The Brisbane Temple Songsters
References.


Websites

about the band [on line]
Available: http://www.salvationarmy.org/lsb/lsb
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The Army Worldwide [on line]
Available: www.salvationarmy.org/worldwide.htm
(last visited 8/7/99)

FAQ – Music [on line]
Available:
http://www.salvationarmy.org.uk/Website/UKPages/FAQsfolder/FAQMusic.htm
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Available: http://www.salvationarmy.org/whyarmy
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