

Probestimme / ~~mini score~~

With heart and voice

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David R. Gillingham

Schwierigkeitsgrad
Difficulty
Degré de difficulté

4

Spieldauer
Duration
Durée

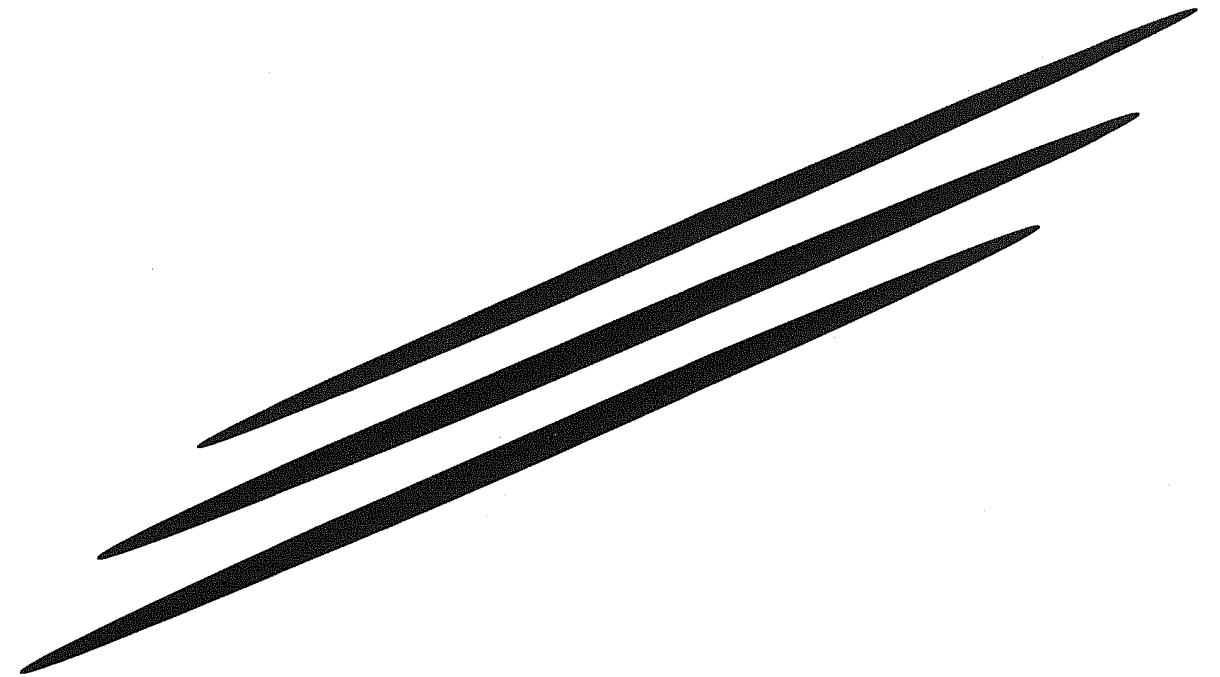
8,00 min.

Aufnahme / Recording / Enregistrement:

auf Anfrage / upon request

CONCERT BAND

With Heart and Voice



DAVID R. GILLINGHAM



CAP 05320

With Heart and Voice

With apprehension ♩ = 60

David R. Gillingham

Musical score for page 1, measures 1-6. The score includes parts for Piccolo, Flute 1/2, Oboe 1/2, Clarinet in Bb 1, Clarinet in Bb 2/3, Bass Clarinet, Contrabass Clarinet, Bassoon 1/2, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet in Bb 1/2, Trumpet in Bb 3, Horn in F 1/2, Horn in F 3/4, Trombone 1/2, Bass Trombone, Euphonium, Tuba, Timpani, Percussion 1, Percussion 2, Percussion 3, Percussion 4, and Piano. The score features various dynamics such as *pp*, *ppp*, *p*, *mf*, and *f*. The piano part includes markings for *pp*, *mf*, and *pp*. The percussion parts include markings for *pp*, *ppp*, *f*, and *ppp*. The timpani part includes markings for *pp* and *ppp*. The score also includes performance instructions such as "crotches" and "bells".

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Musical score for page 2, measures 7-12. The score includes parts for Piccolo, Flute 1/2, Oboe 1/2, Bb Clarinet 1, Bb Clarinet 2/3, Bass Clarinet, Ch. Clarinet, Bassoon 1/2, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Bb Trumpet 1/2, Bb Trumpet 3, Horn in F 1/2, Horn in F 3/4, Trombone 1/2, Bass Trombone, Euphonium, Tuba, Timpani, Percussion 1, Percussion 2, Percussion 3, Percussion 4, and Piano. The score features various dynamics such as *mp*, *p*, *pp*, *f*, and *ppp*. The piano part includes markings for *p*, *mf*, and *pp*. The percussion parts include markings for *f*, *ppp*, *mp*, and *ppp*. The score also includes performance instructions such as "to tam-tam" and "marimba soft mallets".

Picc.

Fl. 1/2

Ob. 1/2

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

Cb. Cl.

Bsn. 1/2

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1/2

B♭ Tpt. 3

Hrn. 1/2

Hrn. 3/4

Tbn. 1/2

B. Tbn.

Euph.

Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Picc.

Fl. 1/2

Ob. 1/2

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

Cb. Cl.

Bsn. 1/2

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1/2

B♭ Tpt. 3

Hrn. 1/2

Hrn. 3/4

Tbn. 1/2

B. Tbn.

Euph.

Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

15

Picc.

Fl. 1/2

Ob. 1/2

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

Cb. Cl.

Bsn. 1/2

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1/2

B♭ Tpt. 3

Hrn. 1/2

Hrn. 3/4

Tbn. 1/2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

18

accel.

Picc.

Fl. 1/2

Ob. 1/2

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

Cb. Cl.

Bsn. 1/2

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1/2

B♭ Tpt. 3

Hrn. 1/2

Hrn. 3/4

Tbn. 1/2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

22 *a tempo*

Picc. *ff*

Fl. 1/2 *ff*

Ob. 1/2 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2/3 *ff*

B. Cl. *ff*

Cb. Cl. *ff*

Bsn. 1/2 *ff*

A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

B♭ Tpt. 1/2 *ff*

B♭ Tpt. 3 *ff*

Hn. 1/2 *ff*

Hn. 3/4 *ff*

Tbn. 1/2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

Timp. *ff*

Perc. 1 *ff* *tan-tan* *ppp*

Perc. 2 *ppp*

Perc. 3 *ppp*

Perc. 4 *p* *ff* *susp. cymbal* *to marimba* *marimba*

Pno. *pp* *ff*

26 *pp*

Picc.

Fl. 1/2

Ob. 1/2

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

Cb. Cl.

Bsn. 1/2

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1/2 *p*

B♭ Tpt. 3 *p*

Hn. 1/2 *p*

Hn. 3/4 *p*

Tbn. 1/2 *p*

B. Tbn. *p*

Euph. *p*

Tba. *p*

Timp. *pp* *Change: 32°: F♯ 29°: Ab 26°: Bb*

Perc. 1 *ppp* *to crotales*

Perc. 2 *ppp*

Perc. 3 *ppp* *vibraphone*

Perc. 4 *p*

Pno. *p*

29

Picc. *solo*

Fl. 1/2 *mf*

Ob. 1/2

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

Ch. Cl.

Bsn. 1/2

A. Sx. *p*

T. Sx. *p*

B. Sx. *p*

B♭ Tpt. 1/2

B♭ Tpt. 3

Hrn. 1/2

Hrn. 3/4

Tbn. 1/2

B. Tbn.

Euph.

Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

31

Picc.

Fl. 1/2

Ob. 1/2

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

Ch. Cl.

Bsn. 1/2

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1/2

B♭ Tpt. 3

Hrn. 1/2

Hrn. 3/4

Tbn. 1/2

B. Tbn.

Euph. *solo*

Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Picc. *solo*

Fl. 1/2 *mf*

Ob. 1/2

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

Ch. Cl.

Bsn. 1/2

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1/2

B♭ Tpt. 3

Hrn. 1/2

Hrn. 3/4

Tbn. 1/2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3 *f*

Perc. 4 *f*

Pno. *f*

Picc.

Fl. 1/2 *mf* *All flutes (a2)*

Ob. 1/2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2/3

B. Cl.

Ch. Cl.

Bsn. 1/2

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1/2

B♭ Tpt. 3

Hrn. 1/2 *a2* *mf*

Hrn. 3/4 *mf*

Tbn. 1/2 *p*

B. Tbn. *p*

Euph. *solo* *mf*

Tba. *p*

Timp.

Perc. 1 *(crotales)* *mf*

Perc. 2 *(bells)* *mf*

Perc. 3 *f*

Perc. 4 *f* *to tom-toms/bass dr.*

Pno. *f*

Picc.

Fl. 1/2

Ob. 1/2

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

Ch. Cl.

Bsn. 1/2

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1/2

B♭ Tpt. 3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B. Tbn.

Euph.

Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Picc.

Fl. 1/2

Ob. 1/2

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

Ch. Cl.

Bsn. 1/2

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1/2

B♭ Tpt. 3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B. Tbn.

Euph.

Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Picc. *ff*
 Fl. 1/2 *ff*
 Ob. 1/2 *ff*
 B♭ Cl. 1 *ff*
 B♭ Cl. 2/3 *ff*
 B. Cl. *ff*
 Ch. Cl. *ff*
 Bsn. 1/2 *ff*
 A. Sax. *ff*
 T. Sax. *ff*
 B. Sax. *ff*
 B♭ Tpt. 1/2 *ff*
 B♭ Tpt. 3 *ff*
 Hn. 1/2 *ff*
 Hn. 3/4 *ff*
 Tbn. 1/2 *ff*
 B. Tbn. *ff*
 Euph. *ff*
 Tba. *ff*
 Timp. *ff*
 Perc. 1 *ff*
 Perc. 2 *ff*
 Perc. 3 *ff*
 Perc. 4 *ff*
 Pno. *ff*

Picc. *f*
 Fl. 1/2 *f*
 Ob. 1/2 *f*
 B♭ Cl. 1 *f*
 B♭ Cl. 2/3 *f*
 B. Cl. *f*
 Ch. Cl. *f*
 Bsn. 1/2 *f*
 A. Sax. *f*
 T. Sax. *f*
 B. Sax. *f*
 B♭ Tpt. 1/2 *f*
 B♭ Tpt. 3 *f*
 Hn. 1/2 *f*
 Hn. 3/4 *f*
 Tbn. 1/2 *f*
 B. Tbn. *f*
 Euph. *f*
 Tba. *f*
 Timp. *f*
 Perc. 1 *f*
 Perc. 2 *f*
 Perc. 3 *f*
 Perc. 4 *f*
 Pno. *f*

Picc. *ff*

Fl. 1/2

Ob. 1/2

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

Ch. Cl.

Bsn. 1/2

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1/2

B♭ Tpt. 3

Hrn. 1/2

Hrn. 3/4

Tbn. 1/2

B. Tbn.

Euph.

Tbn.

Timp.

Perc. 1

Perc. 2 *to crash cymbal*

Perc. 3

Perc. 4 *susp. cymbal* *to brake drums*

Pno.

accel.

Picc.

Fl. 1/2

Ob. 1/2

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

Ch. Cl.

Bsn. 1/2

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1/2

B♭ Tpt. 3

Hrn. 1/2

Hrn. 3/4

Tbn. 1/2

B. Tbn.

Euph.

Tbn.

Timp.

Perc. 1 *to temple blocks*

Perc. 2 *to bells*

Perc. 3 *Hi-hat (closed tight)*

Perc. 4 *brake drums* *to tom-toms/bass dr.* *tom-toms/bass drum*

Pno.

Picc.

Fl. 1/2

Ob. 1/2

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

Ch. Cl.

Bsn. 1/2

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1/2

B♭ Tpt. 3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno

Picc.

Fl. 1/2

Ob. 1/2

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

Ch. Cl.

Bsn. 1/2

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1/2

B♭ Tpt. 3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno

89

Picc. *mf*

Fl. 1/2 *mf*

Ob. 1/2 *mf* *solo*

B♭ Cl. 1 *mf*

B♭ Cl. 2/3 *mf*

B. Cl. *mf*

Cb. Cl. *mf*

Bsn. 1/2 *mf*

A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

B♭ Tpt. 1/2 *mf*

B♭ Tpt. 3 *mf*

Hrn. 1/2 *mf*

Hrn. 3/4 *mf*

Tbn. 1/2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

Timp. *fp*

Perc. 1 *f* *to xylophone*

Perc. 2

Perc. 3

Perc. 4 *snare drums* *ff*

Pno.

Change: 29' Ab; 23' Eb

95

Picc.

Fl. 1/2

Ob. 1/2

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

Cb. Cl.

Bsn. 1/2

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1/2

B♭ Tpt. 3

Hrn. 1/2

Hrn. 3/4

Tbn. 1/2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Picc.

Fl. 1/2

Ob. 1/2

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

Cb. Cl.

Bsn. 1/2

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1/2

B♭ Tpt. 3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Picc.

Fl. 1/2

Ob. 1/2

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

Cb. Cl.

Bsn. 1/2

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1/2

B♭ Tpt. 3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

With reverence ♩ = 60

accel.

119

Picc. *mf*

FL 1/2 *mf*

Ob. 1/2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2/3 *mf*

B. Cl. *mf*

Ch. Cl. *mf*

Bsn. 1/2 *mf*

A. Sx. *mf* solo *mf* all *mf*

T. Sx. *mf*

B. Sx. *mf*

B♭ Tpt. 1/2 *mf*

B♭ Tpt. 3 *mf*

Hrn. 1/2 *p*

Hrn. 3/4 *p*

Tbn. 1/2 *pp*

B. Tbn. *pp*

Euph. *pp*

Tbn. *pp*

Timp. *pp* Change: 32°; F; 29°; 11b

Perc. 1 *pp* xylophone *mf*

Perc. 2 *pp* to crash cymbal

Perc. 3 *pp* to chimes

Perc. 4 *pp* to susp. cymbal *p* susp. cymbal

Pno. *pp* *mf* no ped.

With more motion ♩ = 80

127

Picc. *ff*

FL 1/2 *ff*

Ob. 1/2 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2/3 *ff*

B. Cl. *f*

Ch. Cl. *f*

Bsn. 1/2 *f*

A. Sx. *ff*

T. Sx. *f*

B. Sx. *f*

B♭ Tpt. 1/2 *f*

B♭ Tpt. 3 *f*

Hrn. 1/2 *f*

Hrn. 3/4 *f*

Tbn. 1/2 *f*

B. Tbn. *f*

Euph. *f*

Tbn. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *ff* crash cymbal

Perc. 3 *f*

Perc. 4 *f* tom-toms/bass dr. tom-toms/bass drum

Pno. *f*

133 *accel.*

Picc.

Fl. 1/2

Ob. 1/2

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

Ch. Cl.

Bsn. 1/2

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1/2

B♭ Tpt. 3

Hrn. 1/2

Hrn. 3/4

Tbn. 1/2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

ff

to bells

chimes

to brake drums

Picc.

Fl. 1/2

Ob. 1/2

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

Ch. Cl.

Bsn. 1/2

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1/2

B♭ Tpt. 3

Hrn. 1/2

Hrn. 3/4

Tbn. 1/2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

ff

xylophone

to temple blocks

temple blocks

$\text{♩} = 132$

Picc. $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ ff

Fl. 1/2 $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ f

Ob. 1/2 $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ f

B♭ Cl. 1 $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ f

B♭ Cl. 2/3 $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ f

B. Cl. $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$

Ch. Cl. $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$

Bsn. 1/2 $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$

A. Sx. $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ ff f f

T. Sx. $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$

B. Sx. $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$

B♭ Tpt. 1/2 $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ mf

B♭ Tpt. 3 $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ mf

Hn. 1/2 $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ mf f

Hn. 3/4 $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ mf f

Tbn. 1/2 $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ f

B. Tbn. $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ mf

Euph. $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ ff f

Tbn. $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ mf *Change: 32' Ely 23' G*

Timp. $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ $xylophone$

Perc. 1 $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ f *to xylophone*

Perc. 2 $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ f *bells*

Perc. 3 $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ f *vibraphone*

Perc. 4 $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ f *half ped. to suspended cymbal*

Pno. $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ f *no ped.*

Picc. $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ mf

Fl. 1/2 $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ mf

Ob. 1/2 $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ mf

B♭ Cl. 1 $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ mf

B♭ Cl. 2/3 $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ mf

B. Cl. $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$

Ch. Cl. $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$

Bsn. 1/2 $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$

A. Sx. $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ mf

T. Sx. $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$

B. Sx. $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$

B♭ Tpt. 1/2 $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ mf

B♭ Tpt. 3 $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ mf

Hn. 1/2 $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ mf mf

Hn. 3/4 $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ mf mf

Tbn. 1/2 $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ mf mf

B. Tbn. $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ mf mf

Euph. $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ mf mf

Tbn. $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ mf mf

Timp. $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ mf *to crotales*

Perc. 1 $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ f

Perc. 2 $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ f

Perc. 3 $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ f

Perc. 4 $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ f

Pno. $\frac{6}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{6}{8}$ f

Picc.

FL 1/2

Ob. 1/2

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

Ch. Cl.

Bsn. 1/2

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1/2

B♭ Tpt. 3

Hrn. 1/2

Hrn. 3/4

Tbn. 1/2

B. Tbn.

Euph.

Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

to brake drums

$\text{♩} = 99$

Picc.

FL 1/2

Ob. 1/2

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

Ch. Cl.

Bsn. 1/2

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1/2

B♭ Tpt. 3

Hrn. 1/2

Hrn. 3/4

Tbn. 1/2

B. Tbn.

Euph.

Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

225

Picc.

Fl. 1/2

Ob. 1/2

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

Ch. Cl.

Bsn. 1/2

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1/2

B♭ Tpt. 3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B. Tbn.

Euph.

Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Changes: 26", B♭; 23", D

to brake drums

brake drums

to tom-toms/bass dr.

tom-toms

to crash cymbal

dampened chimes

tom-toms/bass drum

bass drum

234

Picc.

Fl. 1/2

Ob. 1/2

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

Ch. Cl.

Bsn. 1/2

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. 1/2

B♭ Tpt. 3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B. Tbn.

Euph.

Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

change: B♭-D♭

to crash cymbal

dampened chimes

tom-toms/bass drum

bass drum

241

Picc.
FL 1/2
Ob. 1/2
B♭ Cl. 1
B♭ Cl. 2/3
B. Cl.
Cb. Cl.
Bsn. 1/2
A. Sax.
T. Sax.
B. Sax.
B♭ Tpt. 1/2
B♭ Tpt. 3
Hn. 1/2
Hn. 3/4
Tbn. 1/2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.

With Heart and Voice

David R. Gillingham

INSTRUMENTATION

- | | |
|---------------------|--------------------|
| Piccolo | B♭ Trumpet 1, 2, 3 |
| Flute 1, 2 | F Horn 1-2 |
| Oboe 1, 2 | F Horn 3-4 |
| Bassoon 1, 2 | Trombone 1, 2 |
| B♭ Clarinet 1, 2, 3 | Bass Trombone |
| Bass Clarinet | Euphonium |
| Contrabass Clarinet | Tuba |
| Alto Saxophone | Piano |
| Tenor Saxophone | |
| Baritone Saxophone | |

Percussion Identification Chart

Set up:

Timpani	32" 29" 26" 23"		
Percussion 1	Crotales	Xylophone	Temple blocks
Percussion 2	Bells	Crash cymbal	Tam-tam
Percussion 3	Vibraphone	Chimes	Hi-hat
Percussion 4	Tom-toms	Brake drums	Suspended cymbal
	Bass drum		Marimba

Program Notes

With Heart and Voice was commissioned by Apple Valley High School Bands, Scott A. Jones, director (Apple Valley, Minnesota), to commemorate the 25th year of existence of this high school. Apple Valley High School's strong commitment to the arts was a major factor in my decision to take on this commission. After visiting the school in December of 2000 and meeting many of the students, faculty, and administrators, I became greatly inspired.

Thematically, the work is based on the Apple Valley High School Alma Mater, an old Spanish hymn which has made its way into most church hymnals under the name of "Come, Christians, Join to Sing". It is perhaps fate that this hymn, a particular favorite of mine, happens to be the tune used for the Alma Mater. Christian Henry Bateman wrote the words for the hymn in 1843 and the first verse contains the line, "Let all, with heart and voice, before his throne rejoice". Hence, the title, *With Heart and Voice*. What better way to celebrate 25 years of this great high school than with our "hearts" and "voices". The "voice" in this case is the music and the "heart" is the emotion that the music renders in celebration.

Although the work is largely celebratory in nature, it begins with a feeling of reticence and apprehension, much like the beginnings of Apple Valley High School. It was at one time only an idea or perhaps only a sketch in the mind of the architect. Small fragments of the Alma Mater are heard in the opening moments of the piece. The piece gains momentum, texture and volume in this opening section culminating in a dramatic statement of the first four notes of the theme. A calmness follows and a lyrical flute solo enters. This new material represents the uniqueness of the "mission" of a new school which will have roots in academic excellence and commitment to the visual and performing arts. The euphonium echoes the flute and soon more instruments join in and the section culminates with a dramatic fanfare. This is followed by a transitional section with much dissonance and rhythmic activity, equated to the challenge of bringing life to this new school. A glorious statement of the Alma Mater follows signifying the dedication of Apple Valley High School, twenty five years ago. The ensuing section begins as a fugue with underlying unsettling rhythmic activity in the percussion. The obvious reference of this section is to challenge - maintaining the goals and mission of the high school. The section becomes frantic and desperate, but soon subsides into peacefulness. The peacefulness is stated by the marriage of the "Alma Mater" theme and the "Mission" theme... after all, for the High School to survive, it must never forget its mission. An extended finale follows which celebrates both themes in playful, joyful, and dramatic exuberance.



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