

Heart, Soul and Voice

(Fantasia on *In Dulci Jubilo*)

14th Century Melody
 Arranged by Michael Kamuf (ASCAP)

INSTRUMENTATION

1 Conductor
 8 Flute
 2 Oboe
 2 Bassoon
 4 1st B \flat Clarinet
 4 2nd B \flat Clarinet
 2 B \flat Bass Clarinet
 5 E \flat Alto Saxophone
 2 B \flat Tenor Saxophone
 2 E \flat Baritone Saxophone
 4 1st B \flat Trumpet
 4 2nd B \flat Trumpet
 4 F Horn

4 Trombone
 2 Baritone
 2 Baritone Treble Clef
 4 Tuba
 1 Mallet Percussion
 (Bells)
 1 Timpani
 (Tune: B \flat , B \natural , E \flat)
 3 Percussion 1
 (Tambourine/Snare Drum, Bass Drum)
 4 Percussion 2
 (Suspended Cymbal/Crash Cymbals,
 Triangle/Cabasa or Opt. Shaker/Bongos
 or Opt. Concert Toms [2])

WORLD PARTS

Available for download from
www.alfred.com/worldparts

Horn in E \flat
 Trombone in B \flat Bass Clef
 Trombone in B \flat Treble Clef
 Baritone in B \flat Bass Clef
 Tuba in E \flat Bass Clef
 Tuba in E \flat Treble Clef
 Tuba in B \flat Bass Clef
 Tuba in B \flat Treble Clef

PROGRAM NOTES

Heart, Soul and Voice is a fantasia setting of the enduring 14th century melody "In Dulci Jubilo." Each of the three melodic statements in the piece builds in orchestration and intensity, taking both the musicians and audiences on a musical expedition. With both expressive and energetic elements, this piece is a solid musical choice for both holiday concerts and festival programs.

NOTES TO THE CONDUCTOR

The opening five measures should be played in a majestic and spirited manner, and with careful attention to accents. The first statement of the melody begins in the flutes in measure 6, with accompaniment from 1st clarinets, bells, and triangle. As this statement progresses, more instruments are added, including alto saxophone on the melody at measure 14. Proper balance should be maintained throughout so that the melody is in the foreground. The melody can also be shaped in this and in the forthcoming statements. I would suggest making the highest note be the peak note for each phrase.

Measure 36 marks a transitional section leading to the second melodic statement at measure 44. In this passage, trumpets should be played using straight mutes. If this is not an option for your students, please have them play measures 36–51 in the stand. Also, the snare and bass drum should be playing on the rims throughout this passage until measure 72. Accompaniment figures in the bassoon, bass clarinet, tenor saxophone, baritone saxophone, horn, trombone, baritone, tuba, and percussion should be played lightly for style and balances purposes.

Measure 74 marks a transitional section leading to the third and final melodic statement at measure 82. A reminder here for your timpanist with two drums tuned a half step apart may be useful with regard to how courtesy accidentals are notated. This passage should build in intensity to measure 80, and measure 82 to the end of the piece should be played with energy and majestically! From measures 83–98 and 103–112, the countermelodies in the alto saxophone, tenor saxophone, and horn should be played in equal volume and intensity to the main melody. Percussion should add to the excitement and drive of this passage but should not overpower the winds.

I hope you and your students enjoying studying and performing *Heart, Soul and Voice*.



Preview Only
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Heart, Soul and Voice

Fantasia on In Dulci Jubilo

14th Century Melody

Arranged by Michael Kamuf (ASCAP)

FULL SCORE

Approx. Duration - 2:45

Majestically ♩ = 84

rit.

Flute

Oboe

Bassoon

1
B♭ Clarinets

2

B♭ Bass Clarinet

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

1
B♭ Trumpets

2

F Horn

Trombone

Baritone

Tuba

Mallet Percussion
(Bells)

Timpani

Percussion 1
(Tambourine/Snare Drum,
Bass Drum)

Percussion 2
(Suspended Cymbal/
Crash Cymbals, Triangle/
Cabasa or Opt. Shaker/
Bongos or
Opt. Concert Toms [2])

The musical score is arranged in a standard orchestral format. It features a woodwind section (Flute, Oboe, Bassoon, Clarinets, Bass Clarinet, Alto and Tenor Saxophones, Baritone Saxophone), a brass section (Trumpets, Horn, Trombone, Baritone, Tuba), and a percussion section (Mallet Percussion/Bells, Timpani, and two Percussion parts). The score is written in 4/4 time with a key signature of two flats (B♭ and E♭). The tempo is marked 'Majestically' with a quarter note equal to 84 beats per minute. The dynamics range from fortissimo (f) to pianissimo (p), with crescendos and decrescendos. The piece concludes with a 'rit.' (ritardando) marking. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the score.

Majestically ♩ = 84

rit.

Tune: B♭, B♮, E♭

p 1 *f* 2 3 4 5



6 With motion ♩ = 136-144

Fl.

Ob.

Bsn.

1 Cls. *mp*

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

6 With motion ♩ = 136-144

1 Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. *mp*

Timp.

Perc. 1

Perc. 2 Triangle *mp*

14

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

14

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Tambourine

mf

mp

Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
1
Tpts.
2
Hn.
Tbn.
Bar.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

30

The image shows a page of a musical score for a symphony or concert band. The instruments listed on the left side are: Fl. (Flute), Ob. (Oboe), Bsn. (Bassoon), Cls. (Clarinet, parts 1 and 2), B. Cl. (Bass Clarinet), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), Tpts. (Trumpet, parts 1 and 2), Hn. (Horn), Tbn. (Trombone), Bar. (Baritone), Tuba, Mlt. Perc. (Milt. Perc.), Timp. (Tympani), Perc. 1 (Percussion 1), and Perc. 2 (Percussion 2). The score spans measures 25 to 31. The music for most instruments is in a key with two flats and a 4/4 time signature. There are dynamics markings such as *p* (piano) and hairpins. A large red watermark is oriented diagonally across the score, reading "Legal Use Requires Purchase".

30

Fl. *f* *p*

Ob. *mf* *p*

Bsn. *mf* *mp*

1 Cls. *mf* *p*

2 Cls. *mf* *p*

B. Cl. *mf* *mp*

A. Sax. *f* *p*

T. Sax. *mf* *mp*

Bar. Sax. *mf* *mp*

1 Tpts. *mp*

2 Tpts. *mp*

Hn. *mp*

Tbn. *mp*

Bar. *mp*

Tuba *mp*

Mlt. Perc. *f*

Timp. *mf*

Perc. 1 Snare Drum (on rim) *mp*

Perc. 2 Susp. Cym. Bass Drum (on rim) *mp*

p *mf* *p* *mf*

Cabasa (or opt. Shaker)

Fl. *mf*

Ob. *mf*

Bsn.

1
Cls. *mf*

2 *mf*

B. Cl.

A. Sax. *mf*

T. Sax.

Bar. Sax.

1 St. mute *mf*

Tpts. 2 St. mute *mf*

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. *mf*

Timp. *mp*

Perc. 1

Perc. 2

44

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

44

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

44

45

46

47

48

49

52

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

52

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

50

51

52

53

54

55

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
1
Tpts.
2
Hn.
Tbn.
Bar.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

open
open *mp*
mp

62 63 64 65 66 67

68

Fl. *p* *mf*

Ob. *p* *mf*

Bsn. *p* *mf*

1 Cls. *p* *mf*

2 Cls. *p* *mf*

B. Cl. *p* *mf*

A. Sax. *p* *mf*

T. Sax. *p* *mf*

Bar. Sax. *p* *mf*

68

1 Tpts. *p* *mf*

2 Tpts. *p* *mf*

Hn. *p* *mf*

Tbn. *p* *mf*

Bar. *p* *mf*

Tuba *p* *mf*

Mlt. Perc. *p* *mf*

Timp. *mf*

Perc. 1 *p* *mf* (on head)

Perc. 2 *p* *mf*

p *mf*

74

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

74

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

mf
(on head)

Perc. 1

Bongos (or opt. Concert Toms)

Perc. 2

mf

82

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

82

f

fp

f

Crash Cymbals

f

Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
1
Tpts.
2
Hn.
Tbn.
Bar.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

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90

Fl. *f*

Ob. *f*

Bsn.

1 *f*

Cl. 2 *f*

B. Cl.

A. Sax. *f*
Play 2nd time only

T. Sax. *f*
Play 2nd time only

Bar. Sax.

90

1 *f*

Tpts. 2 *f*

Hn. *f*
Play 2nd time only

Tbn. *f*

Bar. *f*

Tuba *f*

Mlt. Perc. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Fl.

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

1. *fp*

2. *fp*

99

95 96 97 98 99

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

107

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
1
Tpts.
2
Hn.
Tbn.
Bar.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

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