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♭ Clarinet
4 2nd B♭ Clarinet
2 B♭ Bass Clarinet
5 E♭ Alto Saxophone
2 B♭ Tenor Saxophone
2 E♭ Baritone Saxophone
4 1st B♭ Trumpet
4 2nd B♭ Trumpet
4 F Horn
4 Trombone
2 Baritone
2 Baritone Treble Clef
4 Tuba
1 Mallet Percussion
(Bells)
1 Timpani
(Tune: B♭, B♮, E♭)
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
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Horn in E♭
Trombone in B♭ Bass Clef
Trombone in B♭ Treble Clef
Baritone in B♭ Bass Clef
Tuba in E♭ Bass Clef
Tuba in E♭ Treble Clef
Tuba in B♭ Bass Clef
Tuba in B♭ Treble Clef

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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.*

Michael Kamuf

Please note: Our band and orchestra music is now being collated by an automatic high-speed system.
The enclosed parts are now sorted by page count, rather than score order.

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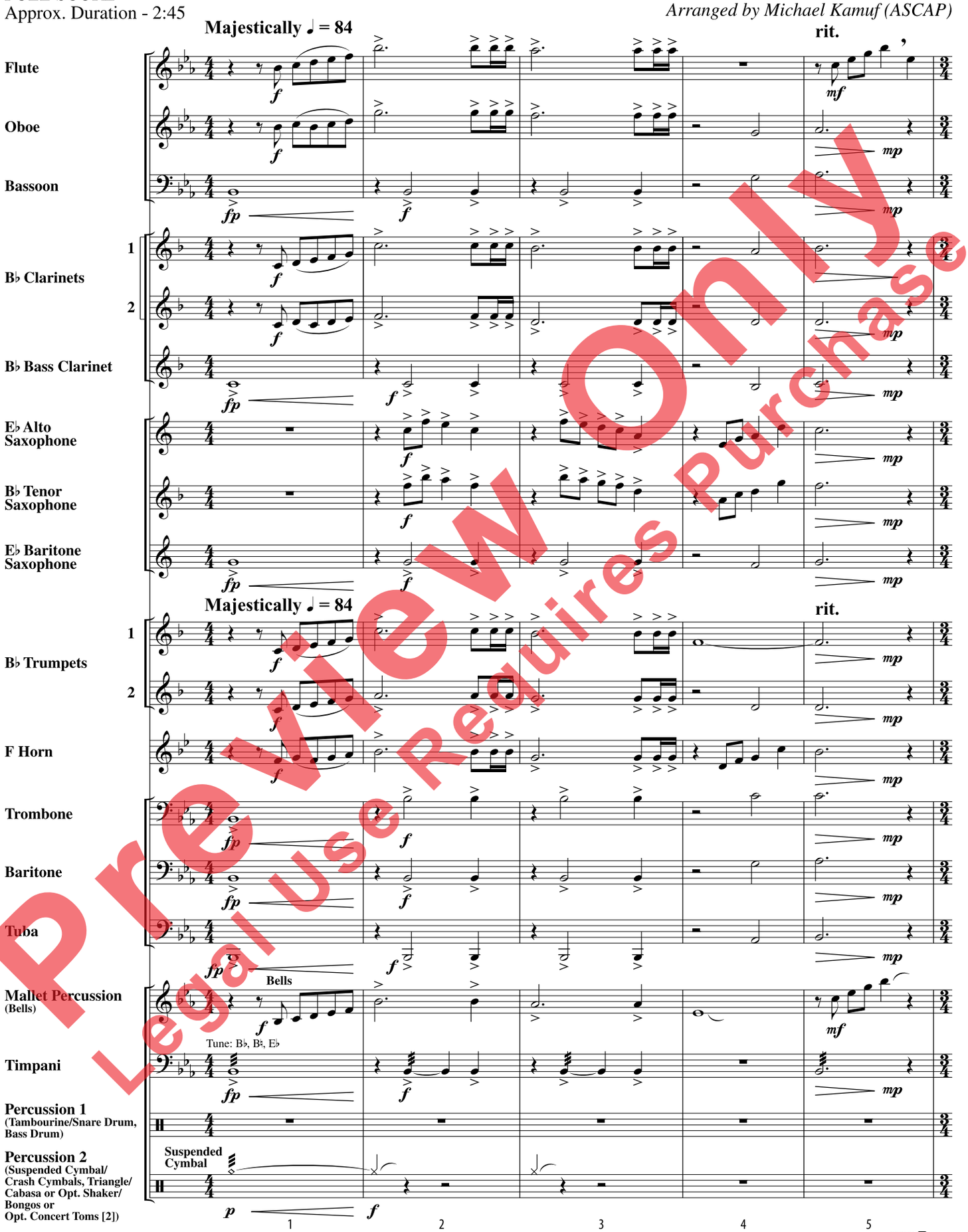
Heart, Soul and Voice

Fantasia on In Dulci Jubilo

14th Century Melody

Arranged by Michael Kamuf (ASCAP)

FULL SCORE
Approx. Duration - 2:45



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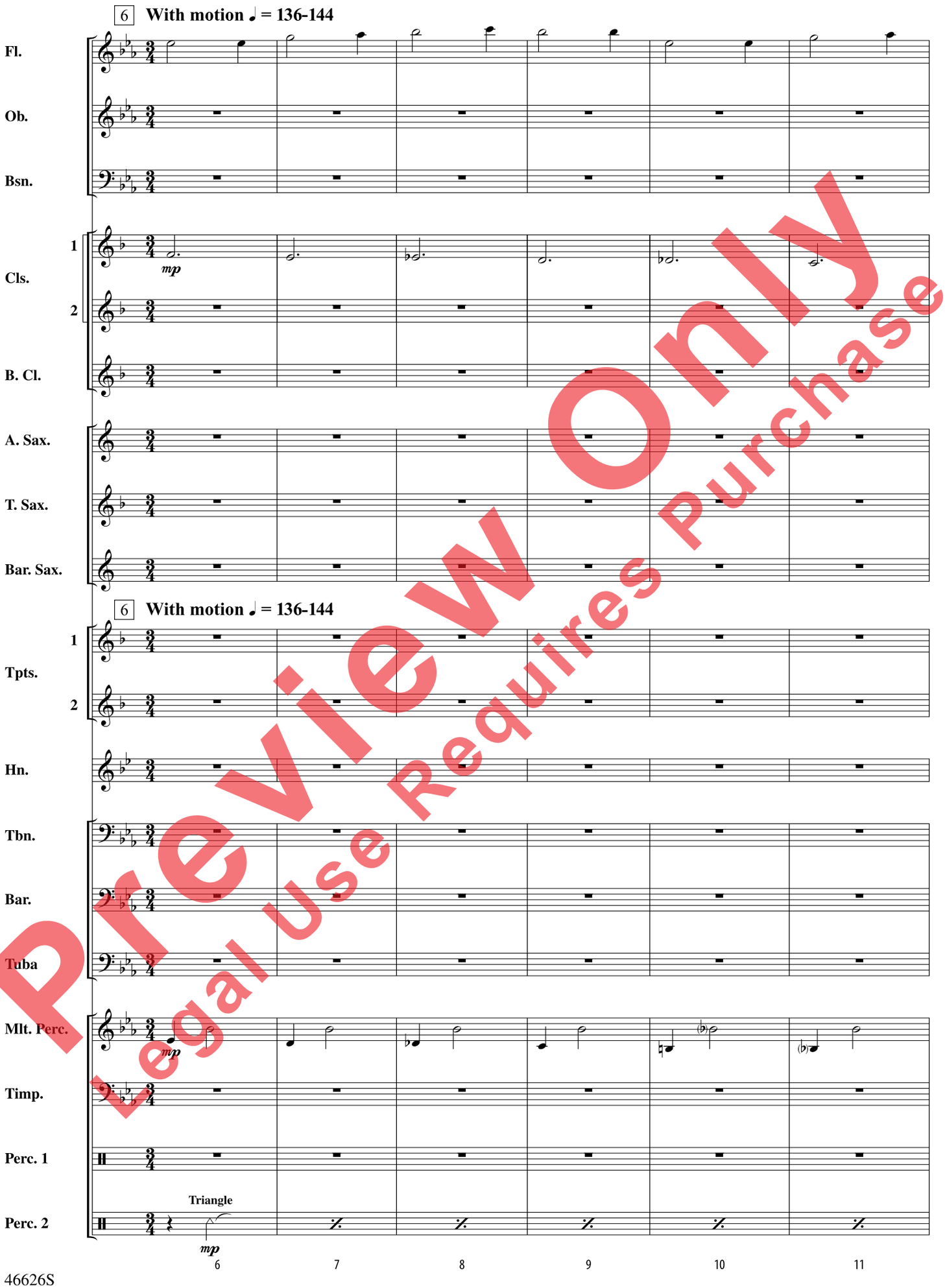

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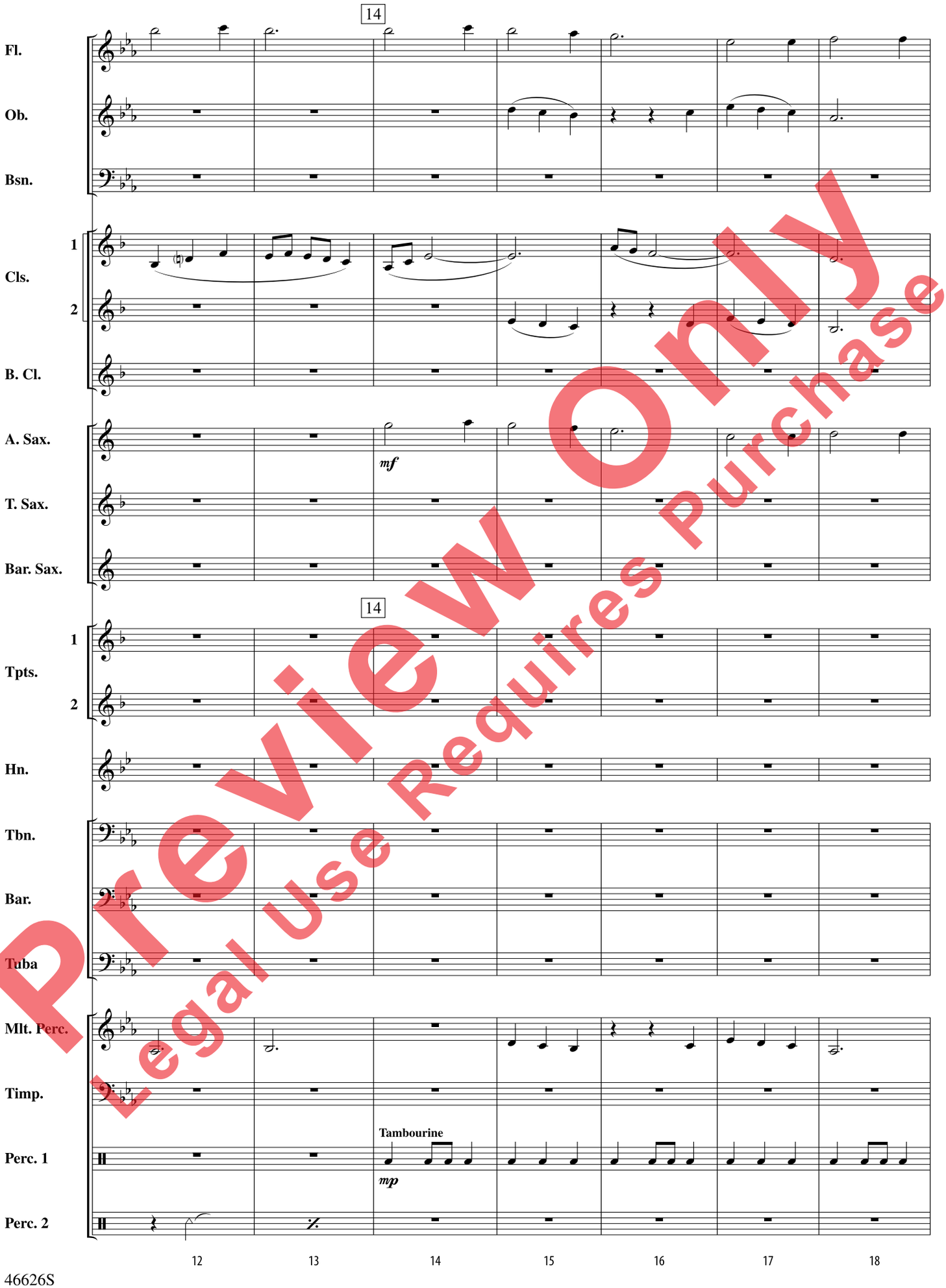

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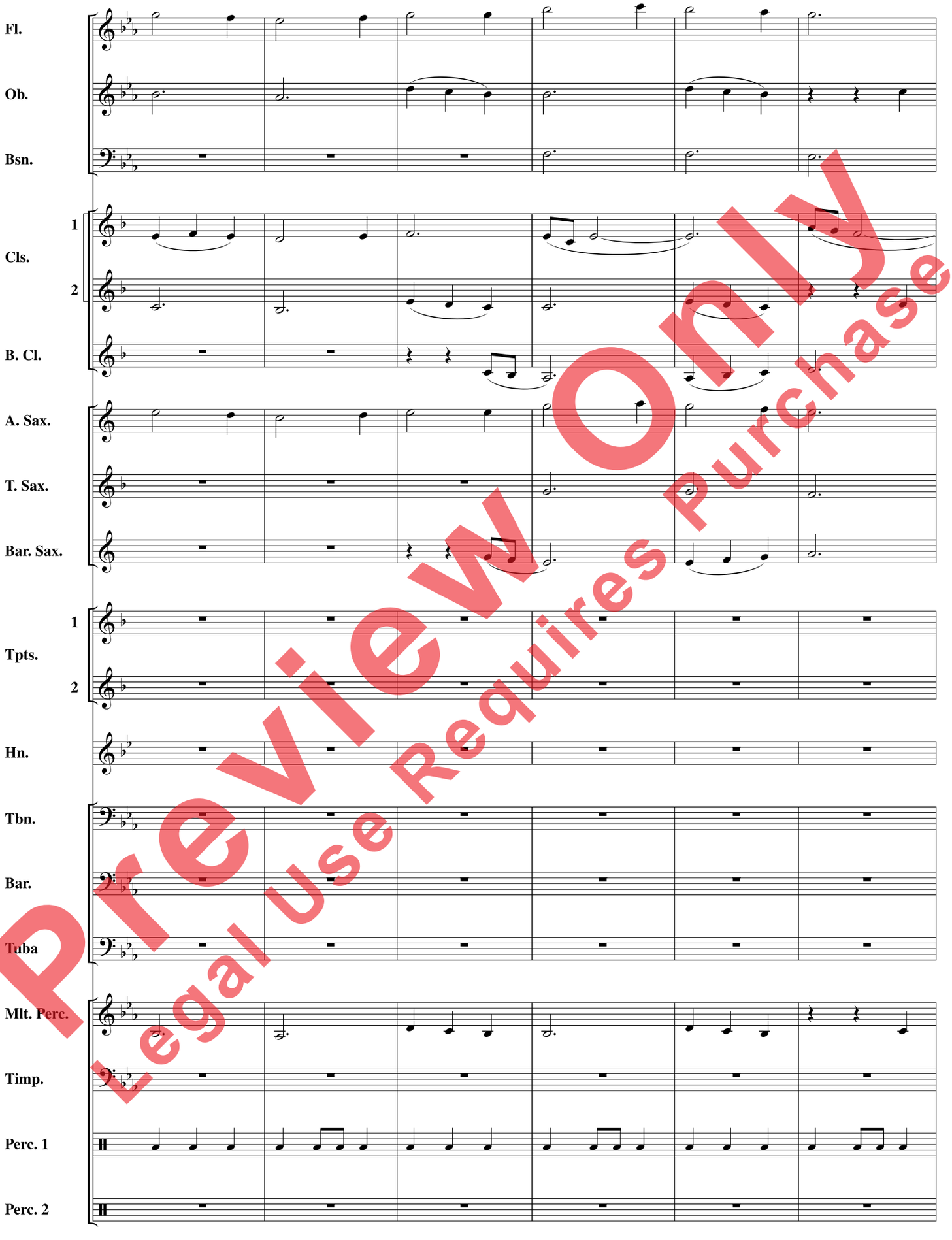

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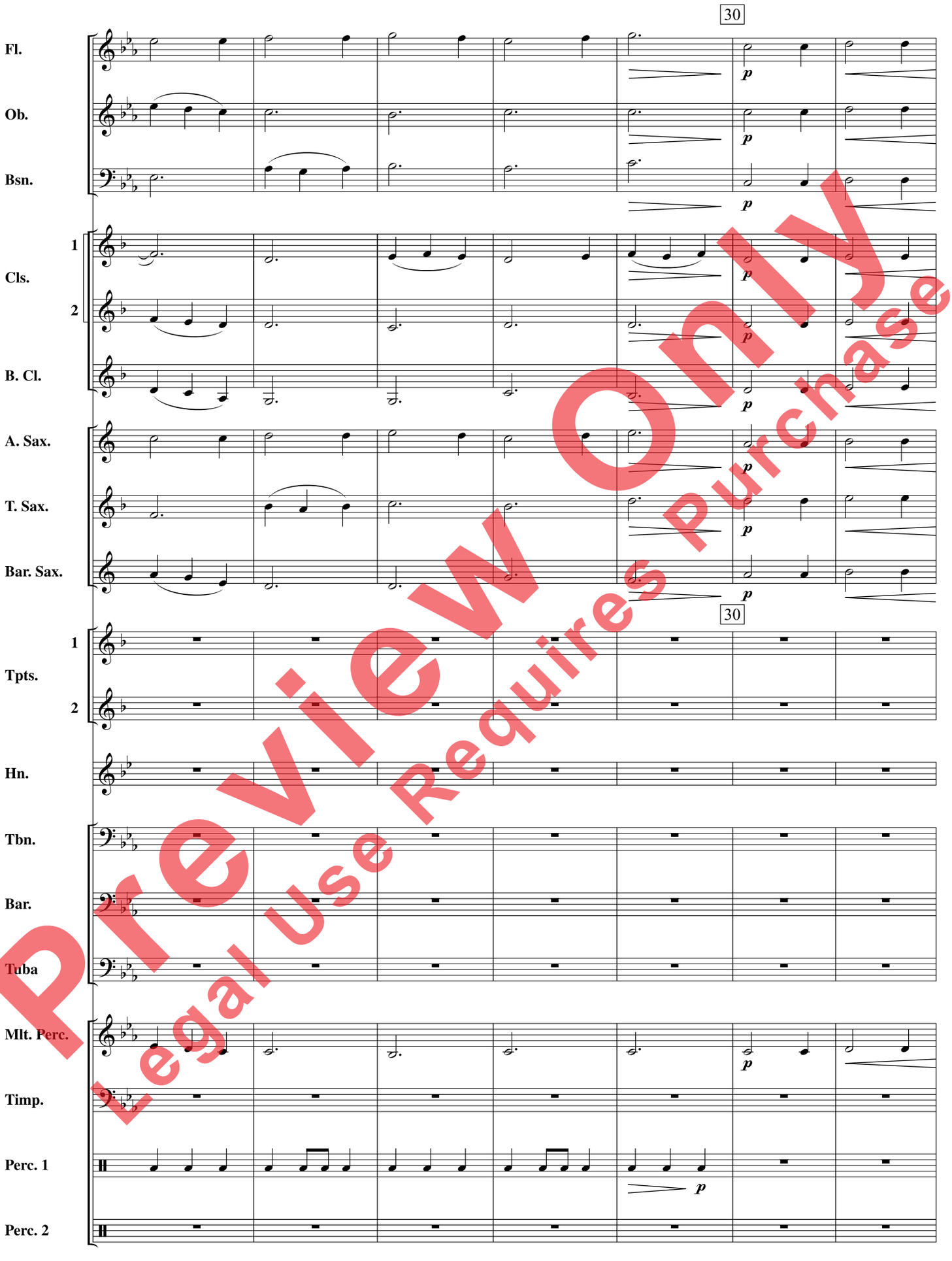

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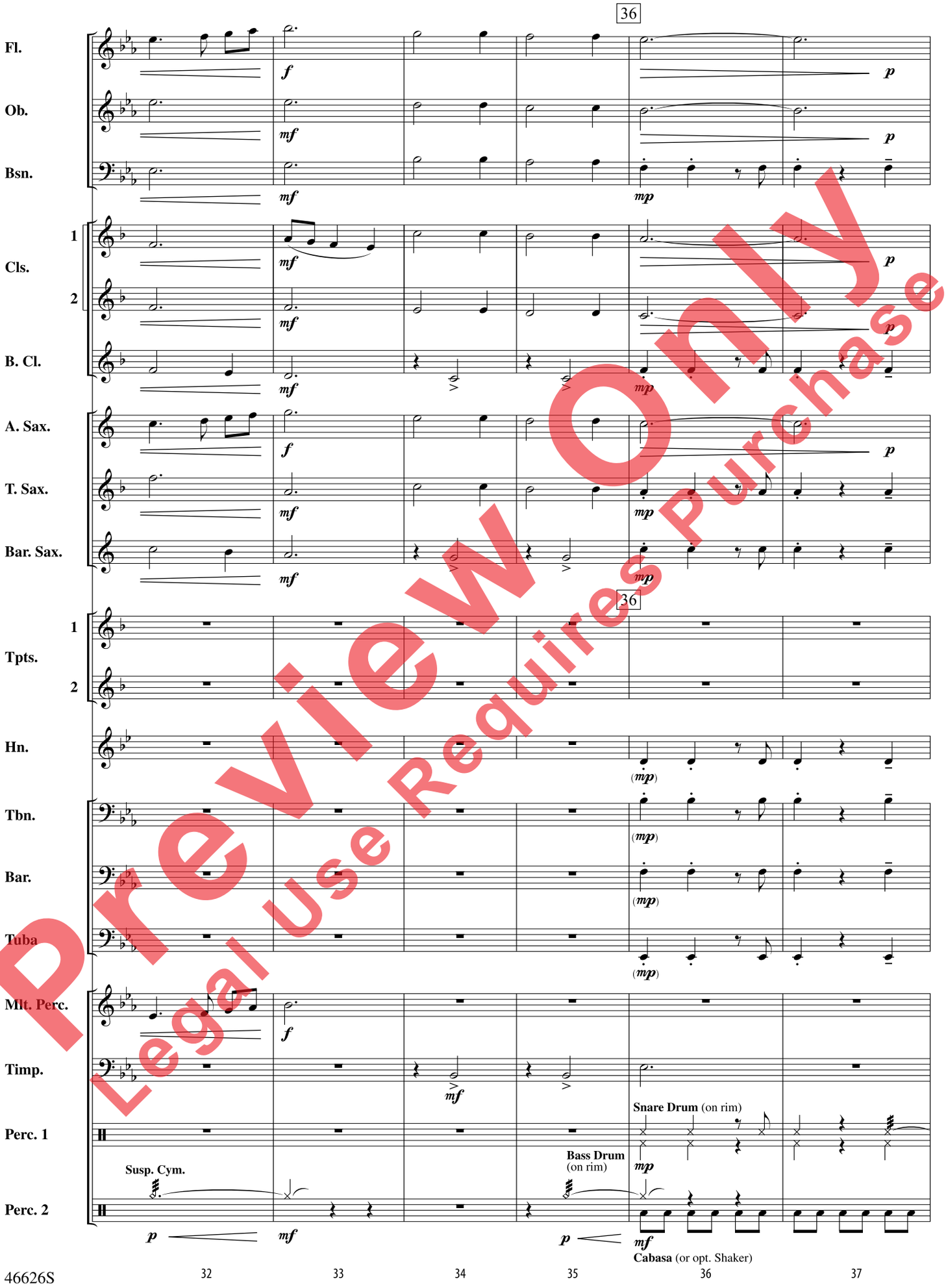

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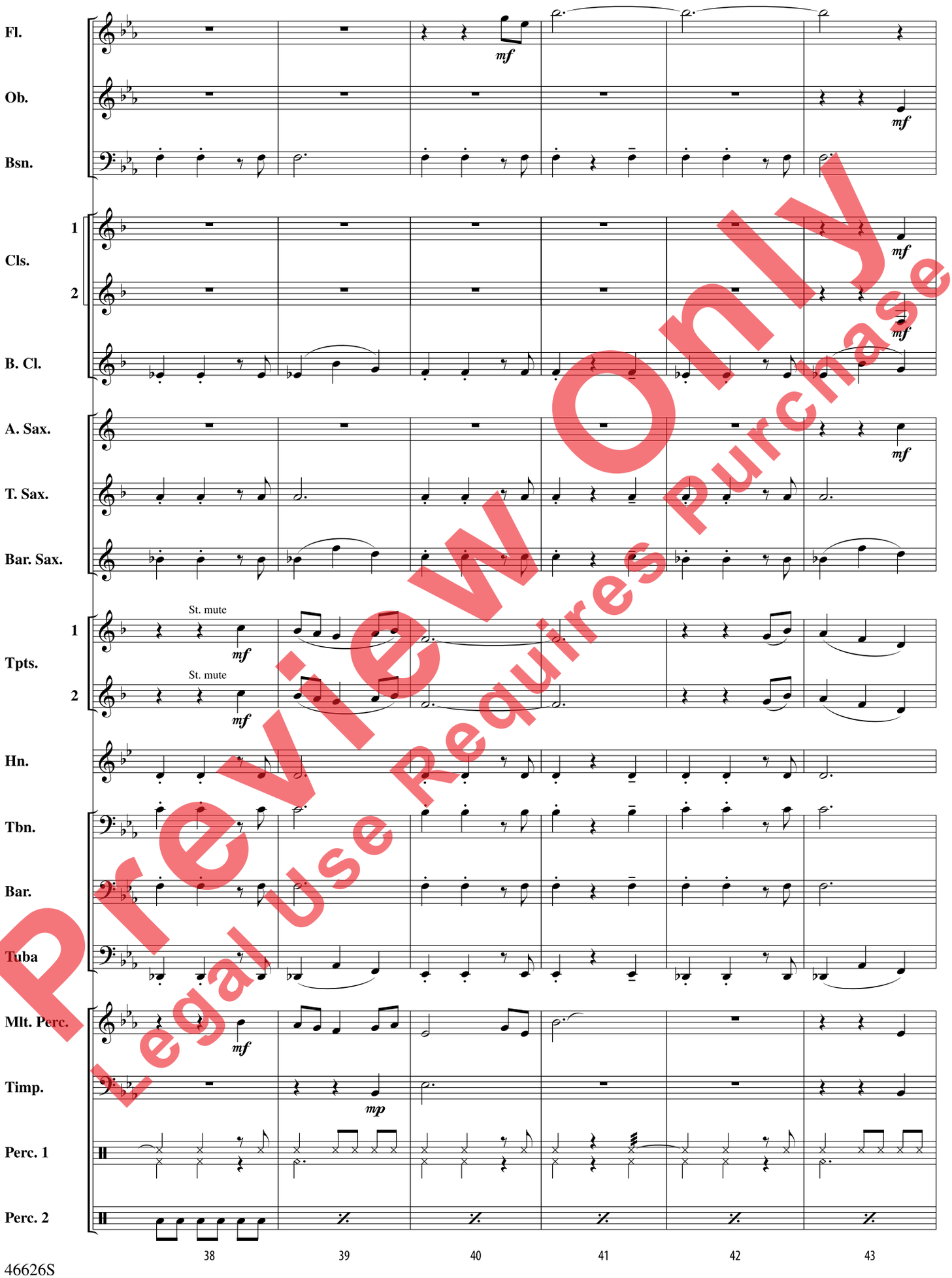

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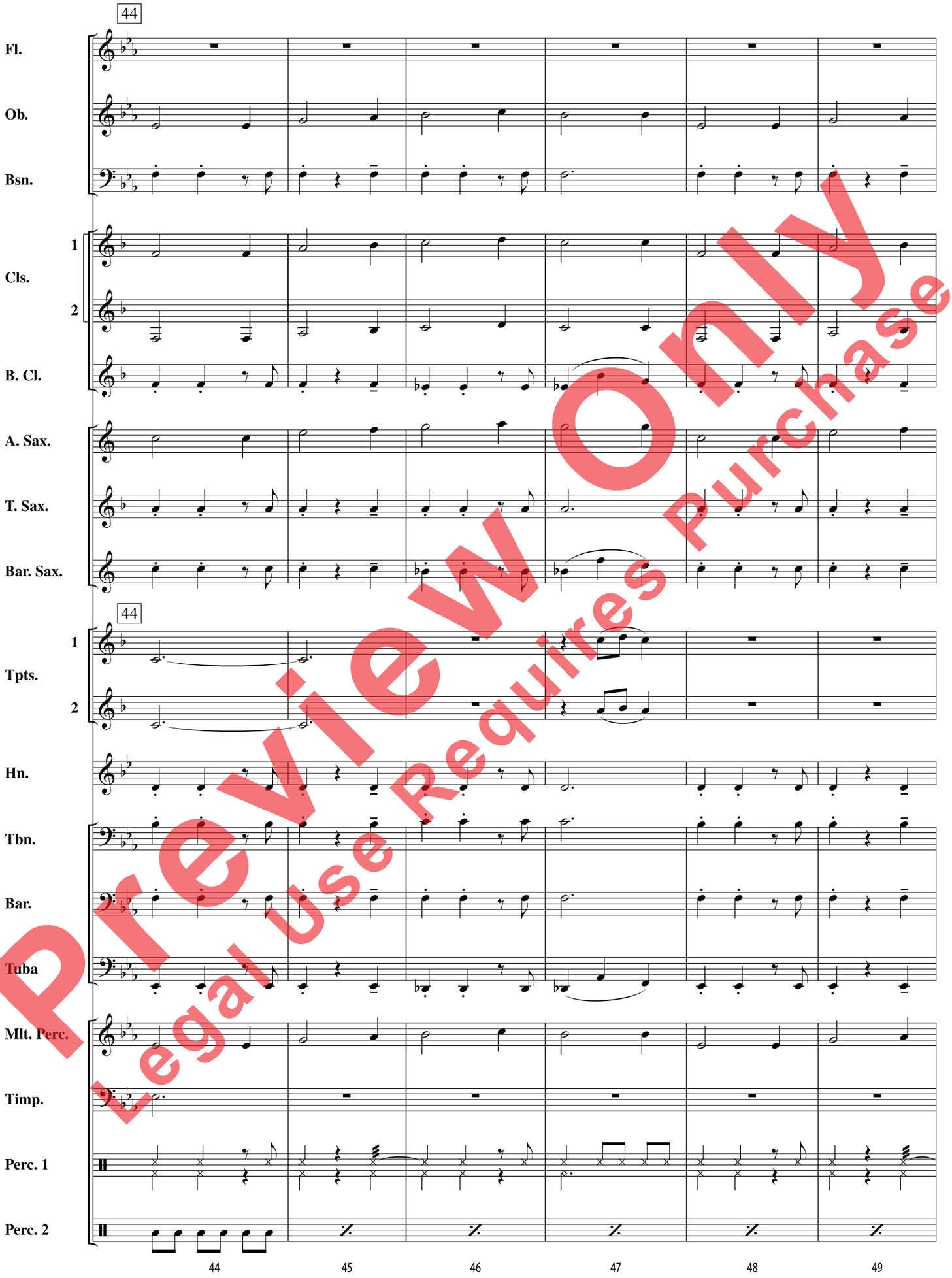

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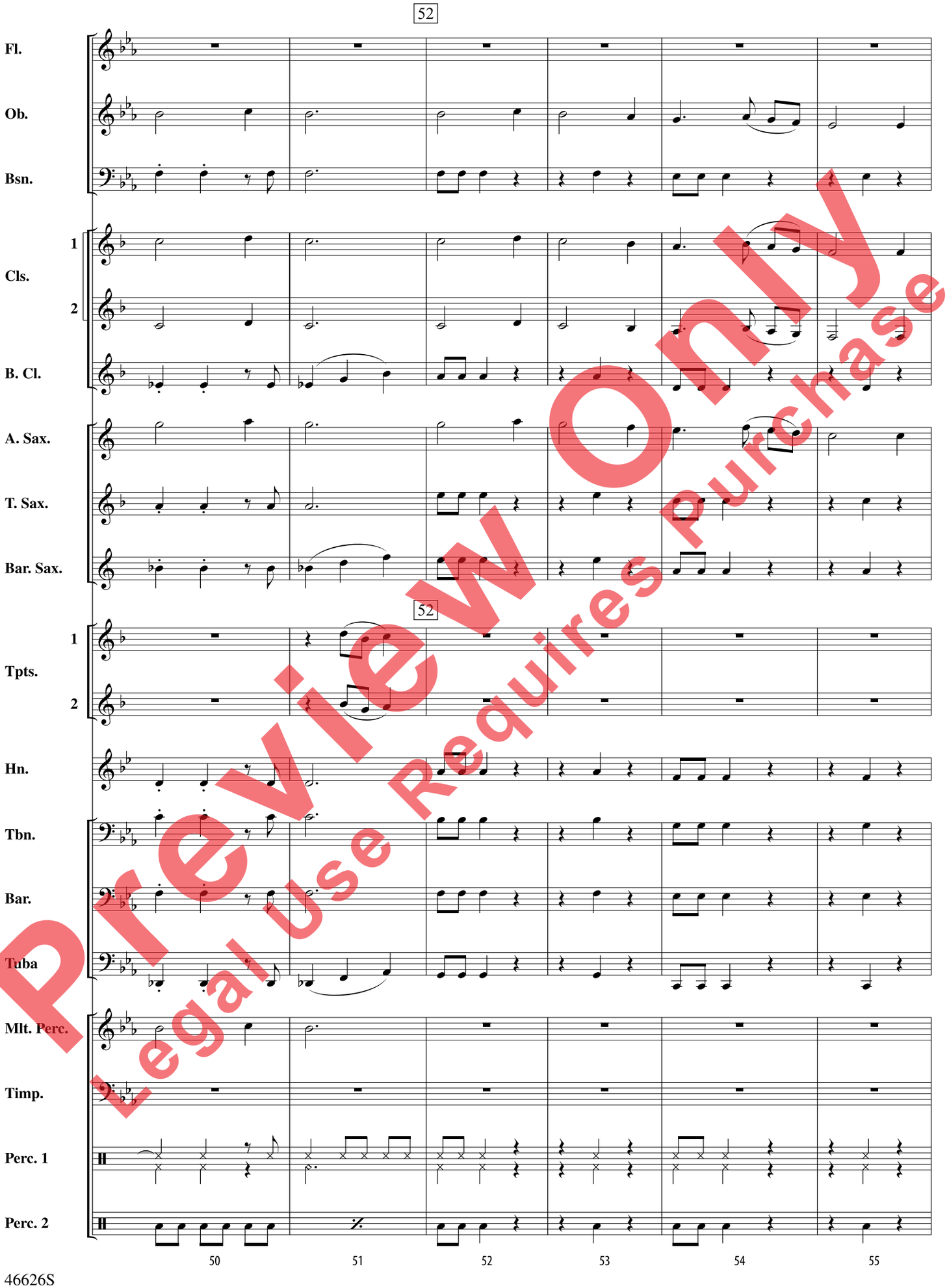

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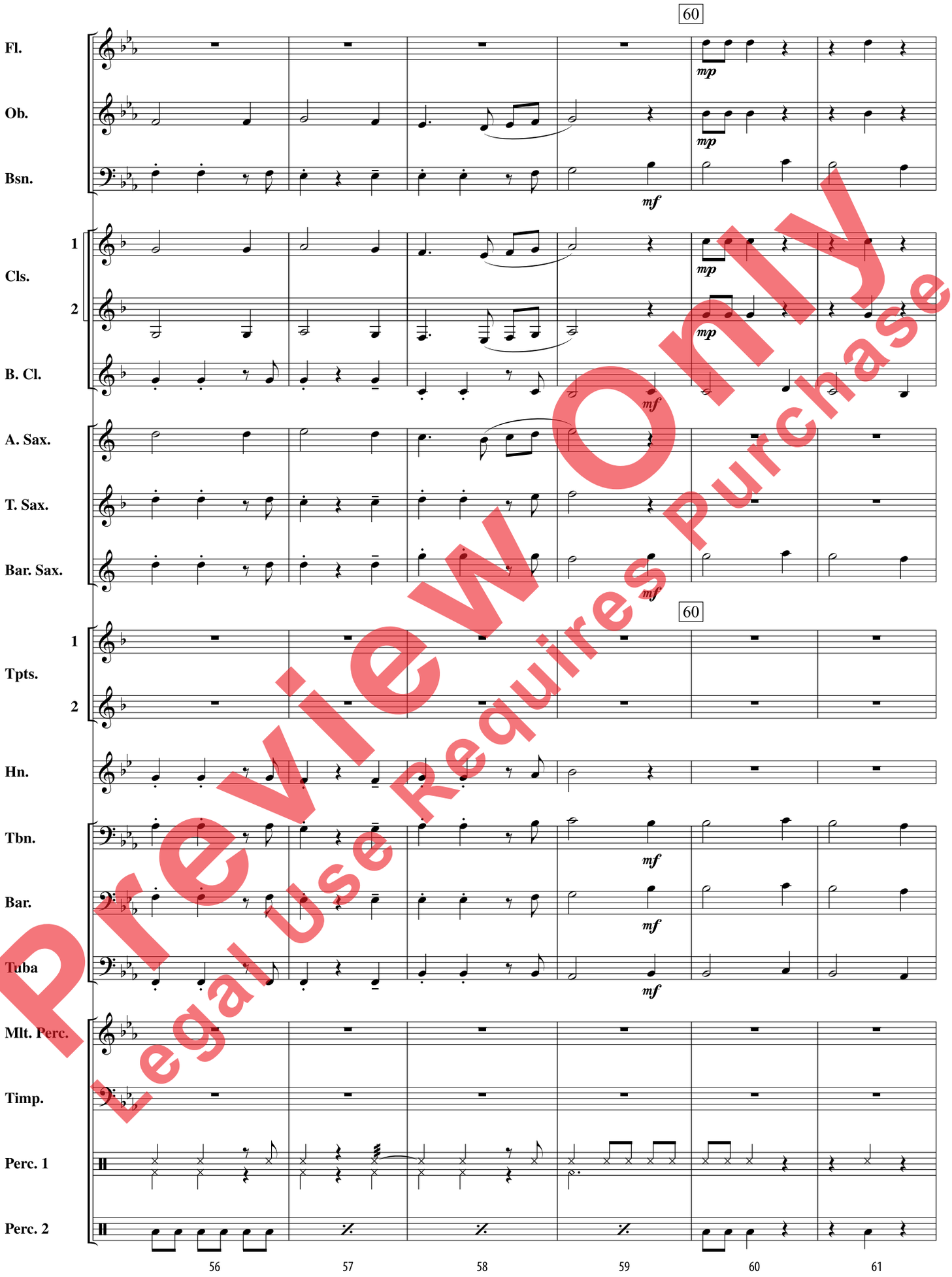

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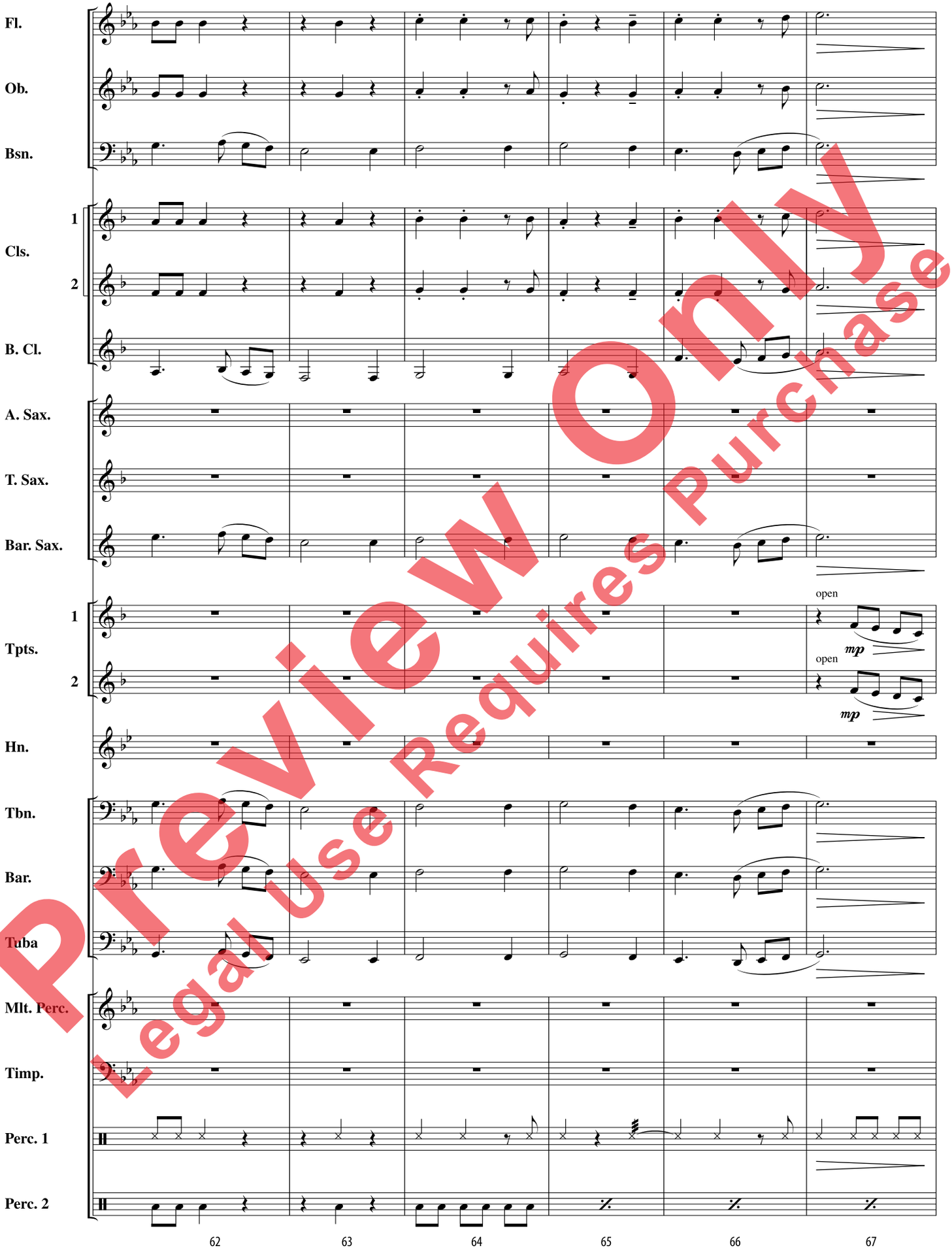

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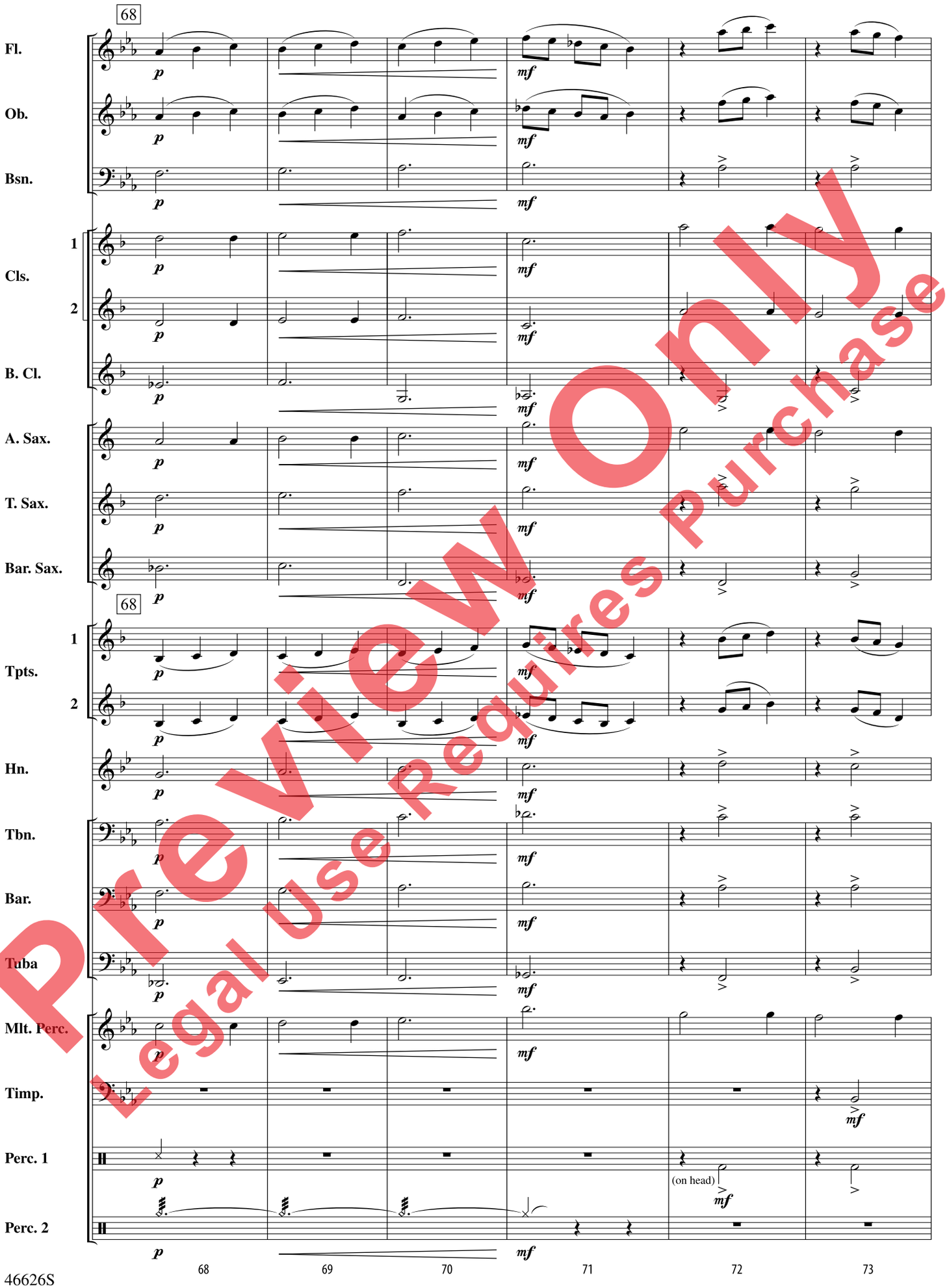

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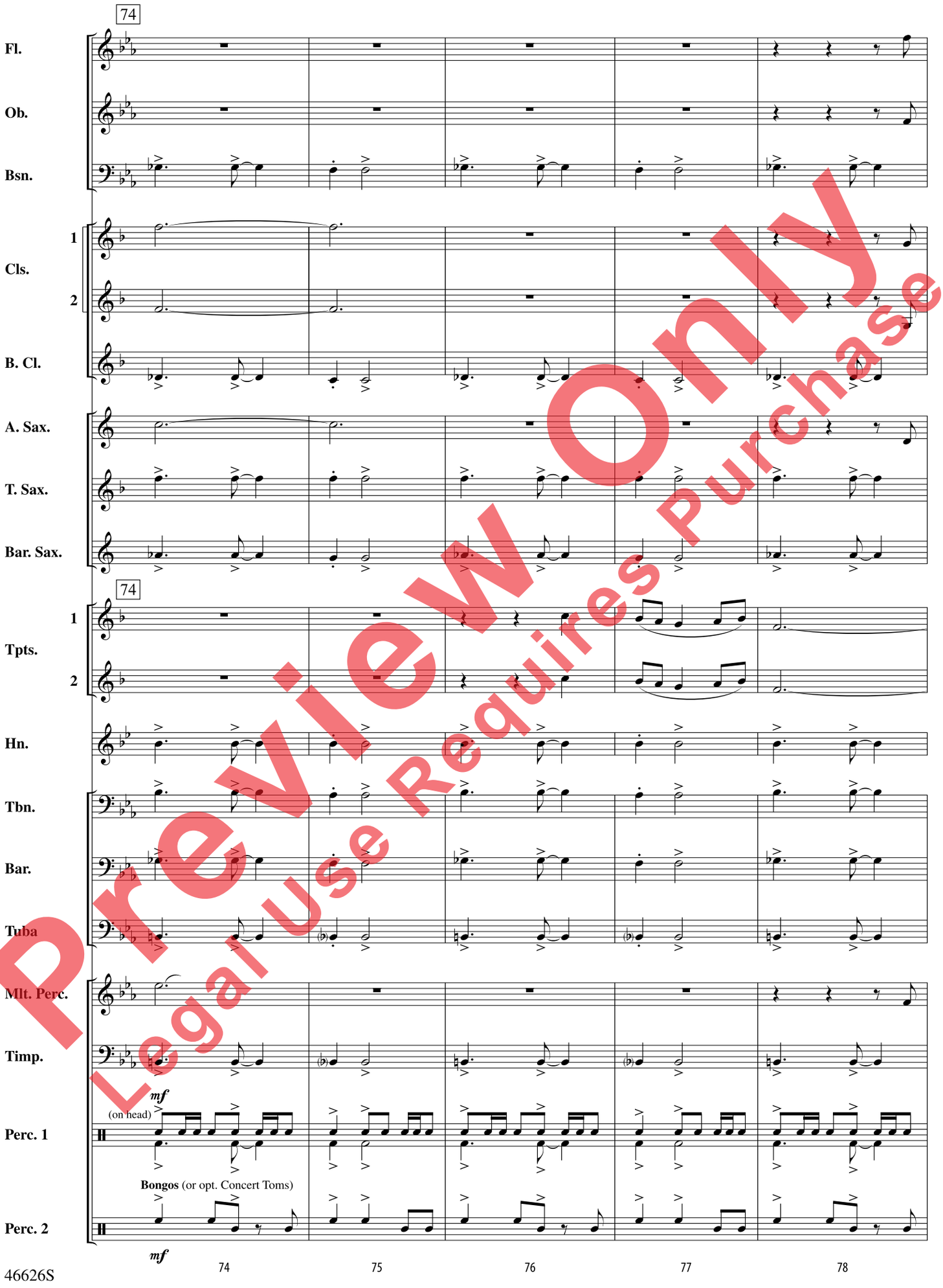

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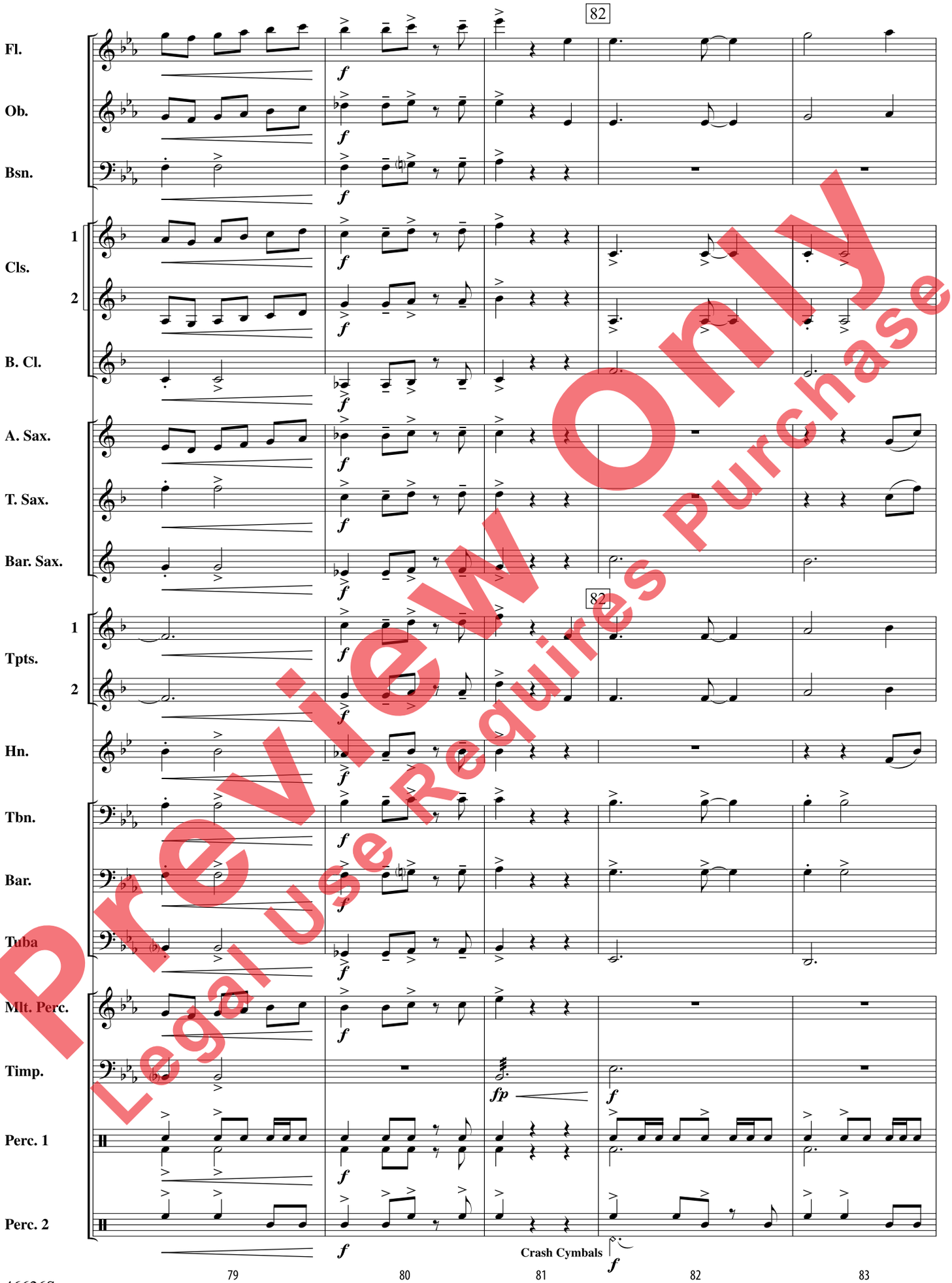

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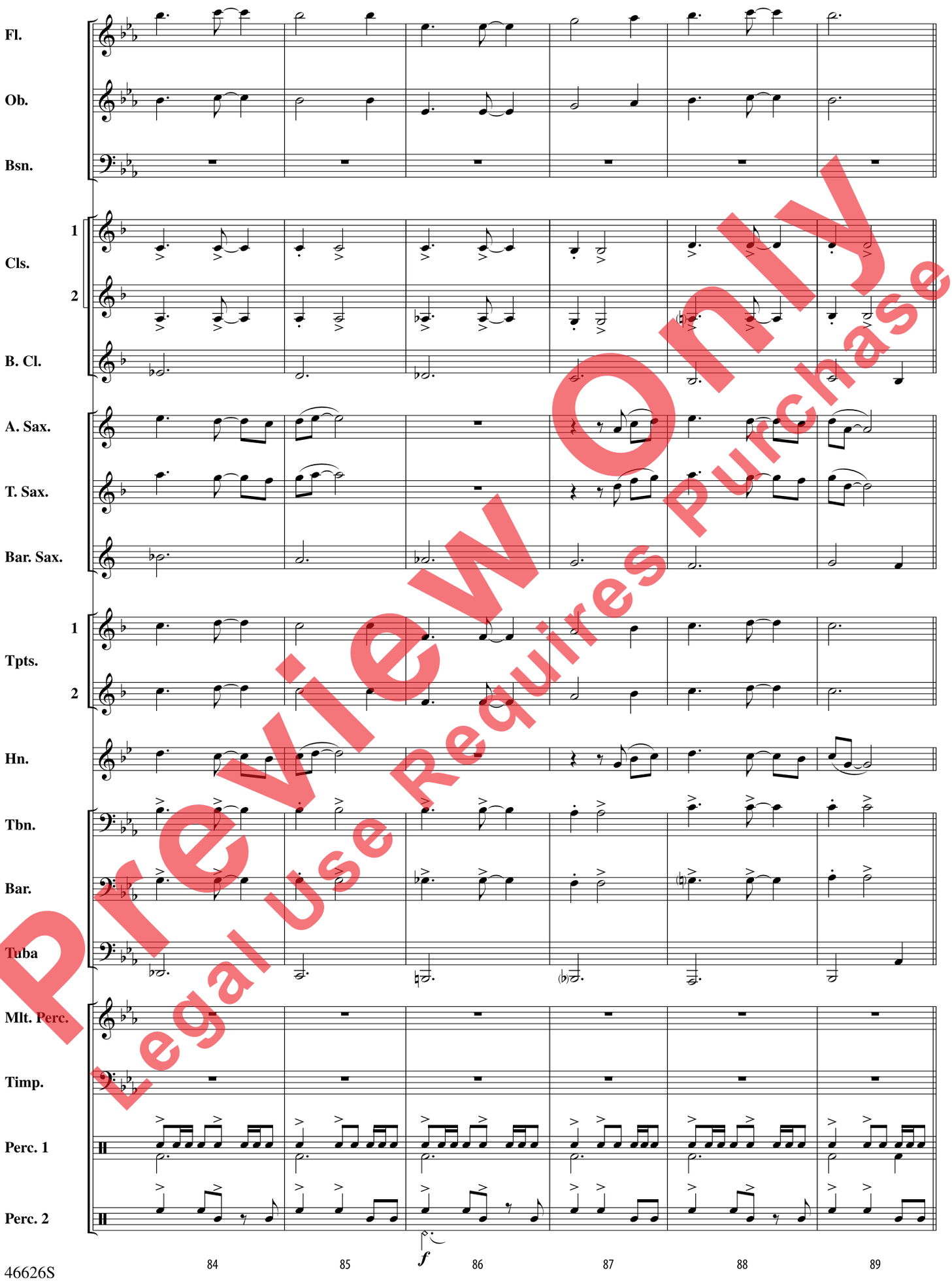

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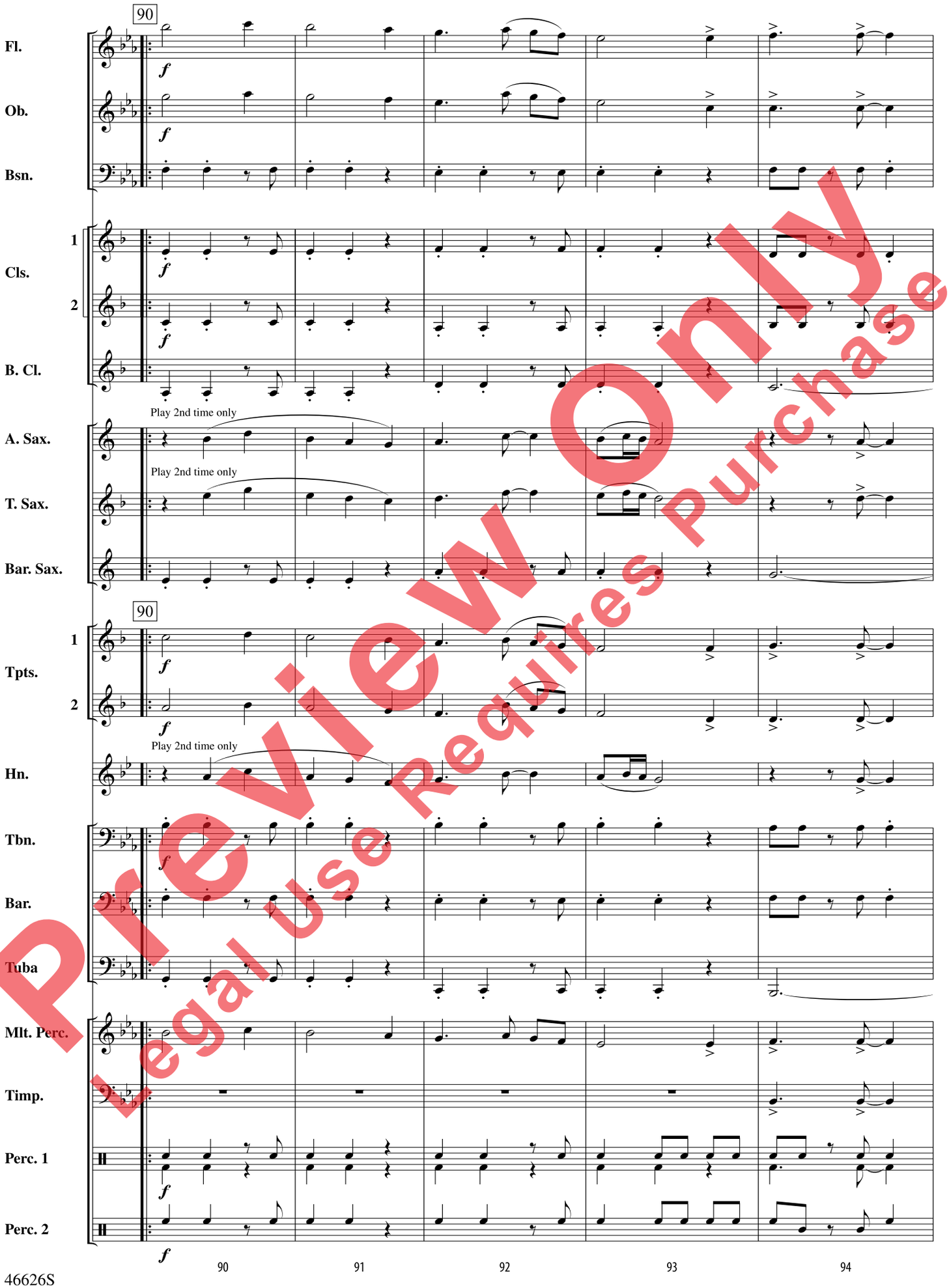

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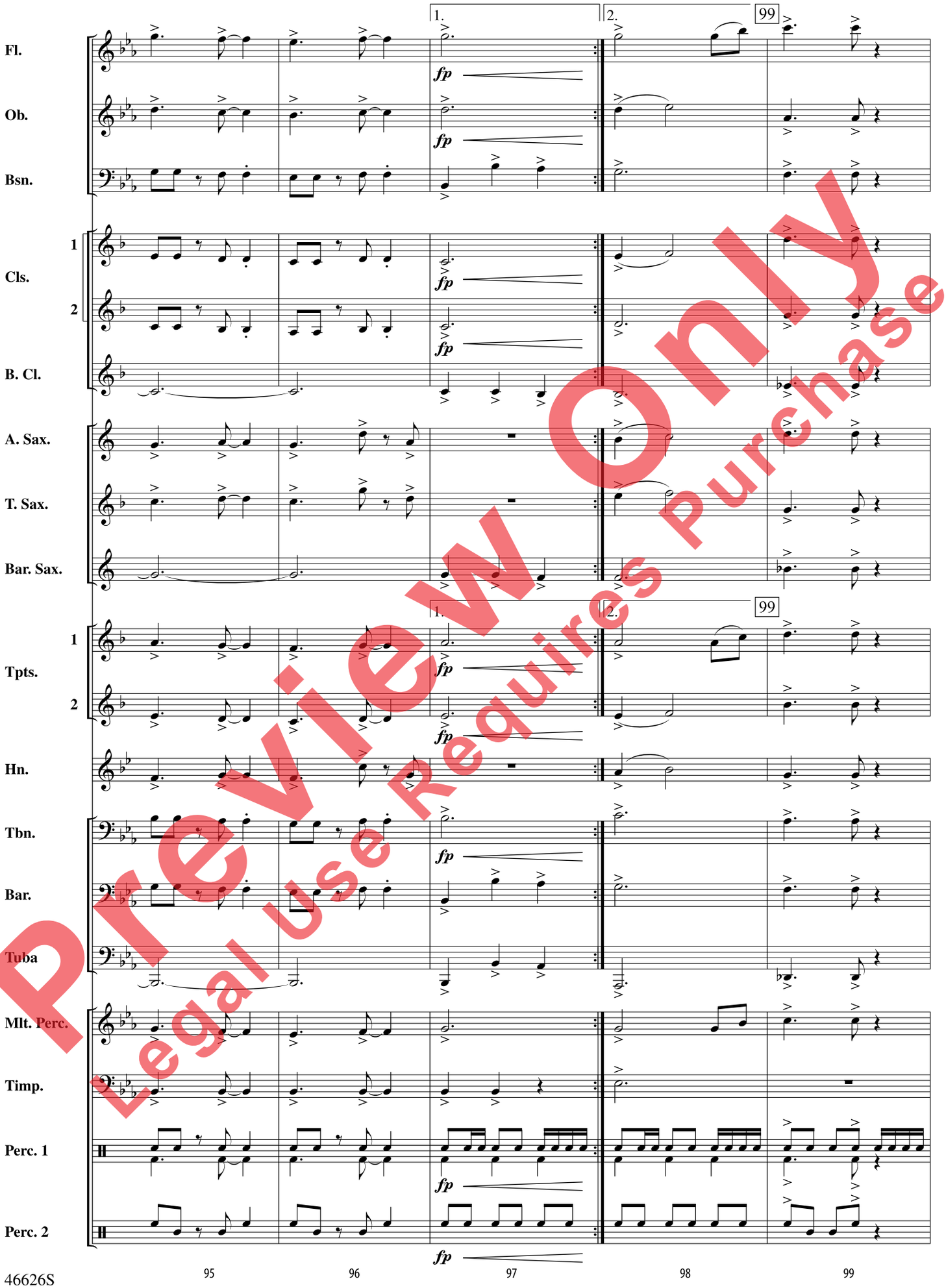

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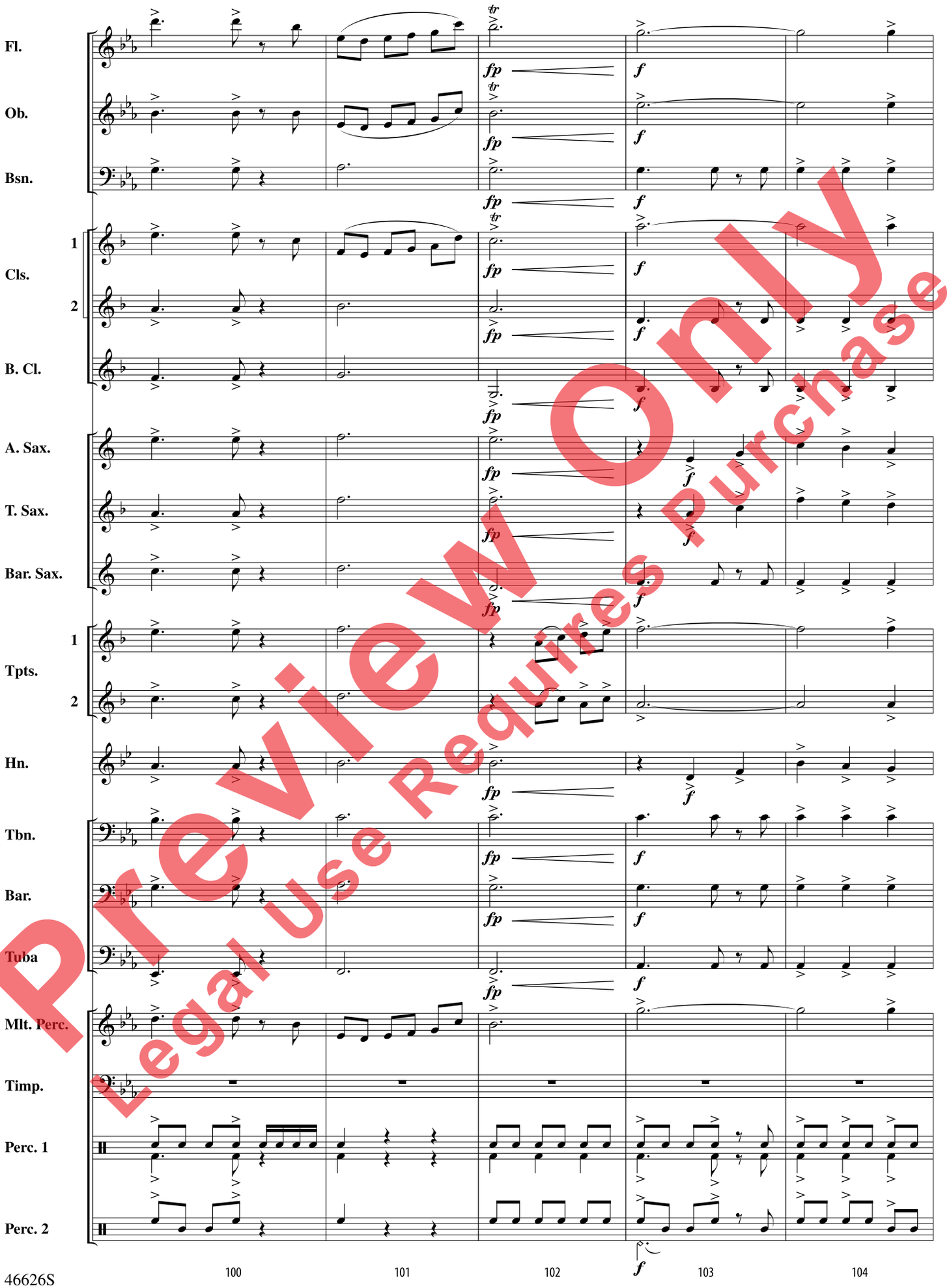

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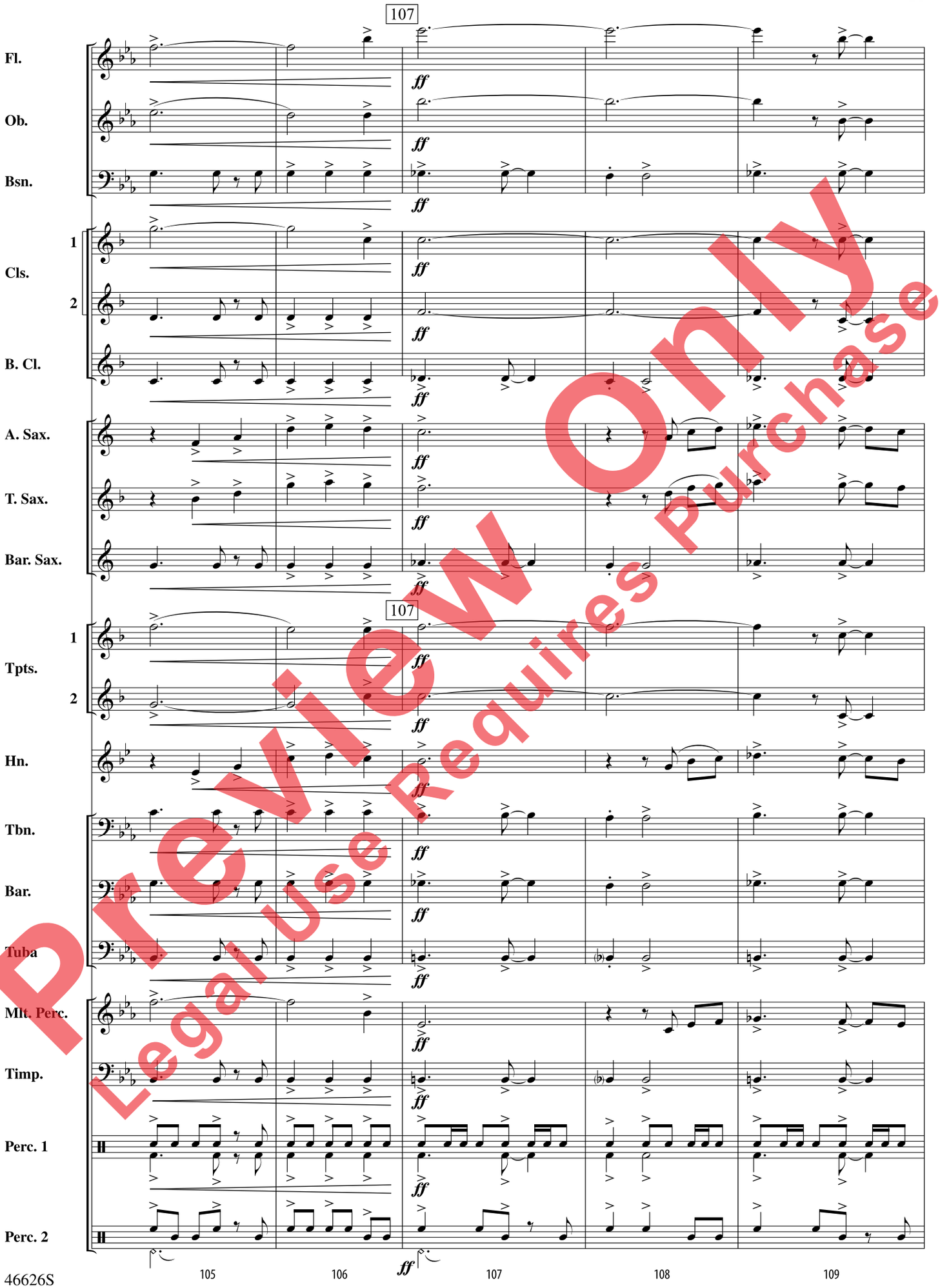

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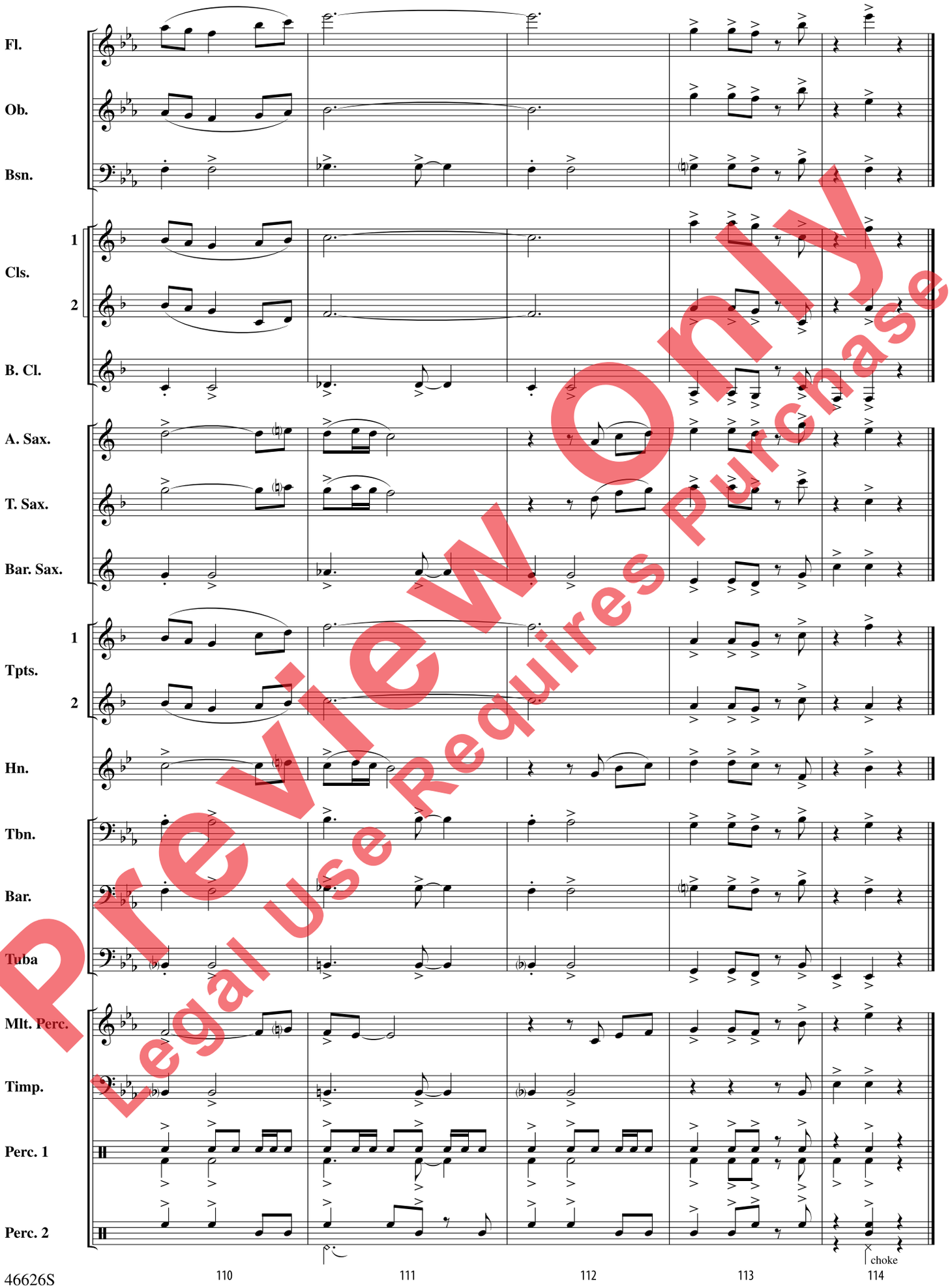

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