

Be Thou My Vision, David R. Gillingham, C. Alan Publications

Reference:

Miles, Richard. *Teaching Music Through Performance in Band*, Vol. 4, pages 450.
GIA Publications. 2010.

Recording:

Many good recordings.

Be Thou My Vision · Indiana University Wind Ensemble Ray E. Cramer Retirement Concert ©
2012 Mark Records Released on: 2012-08-07 Conductor: Ray Cramer Ensemble: Indiana
University Wind Ensemble Composer: David R. Gillingham

<https://www.youtube.com/watch?v=9g6bxtCB03A>

"The President's Own" United States Marine Band performed David Gillingham's arrangement of
"**Be Thou My Vision**" in the Schwarz Center at Emory University in Atlanta, during its 2016
National Tour. Lt. Col. Jason K. Fettig, conducting.

<https://www.youtube.com/watch?v=z3VLWqAmrkw>

Take your time with the intro. I ask the marimba to play one dynamic louder at beginning.

Clarinets balance to marimba.

I add a ritard in meas. 3 beats 3&4. Mallet percussion is the balance point.

Make the most of the crescendo in low brass meas. 7.

Meas. 10 horns have melodic material. I ask the vibes to play one dynamic louder, so we align
with woodwinds.

Meas. 16, euphonium solo. Balance the flute and clarinet obligato, seamless, same volume each
entrance. I ask bells to play one dynamic louder. Mallet choice needs to be a soft articulation.

Let the horn counter lines soar!

Meas. 16 – 32, I found that the band was more confident when I conducted this section in a
subdivided three/two pattern. This sectioned seem to mover better at that meter as well. I have
seen it conducted in six and works perfectly fine. Depends on the ensemble.

Slight ritard before meas. 33.

Meas. 33-52 tempos is slightly slower. Balance is to the flute solo. Listen to the recording of
Indiana Univ. listed above for Ray Cramer's interpretation of the embellishment of the melody in
the flute solo for a more Irish flavor.

Big crescendo in meas. 53.

Key change at meas. 54. I take this section a little slower than indicated. "Dramatic dignity"
asks for a little less tempo for me. The flute/oboe/clarinet obligato will be heard because of the
register. Horns and trombones must be forte!

Trumpets join the melody at meas. 58. The low register asks that they join, support, and enlarge
the horn line!

Meas. 62, fortissimo tutti ensemble! Maestoso in character. Meas. 64 horn beat two and three,
must finish the line. Half notes must balance to the horns.

Meas. 66 winds have a decrescendo, I add a slight crescendo in the marimba meas. 67 into 68.

Meas. 68 – 77 is an interlude before the last statement of the theme at 78.

I move the ritard to meas. 74 on the quarter notes in the alto solo.

Meas. 78-95 we have both theme A, hymn, and theme B, Irish tune. The Irish tune in the horns is marked at mf, let it sit on top of the texture.

The WW flourishes took a little rehearsing. I rehearsed it slowly in 6 and it eventually cleaned up. The hard part was not to rush.

Meas. 86, I had the chimes positioned to the front of the percussion section, facing the audience so their addition to melody is heard. This added timbre is wonderful!

Meas. 94 tenor sax has the last bit of the hymn tune.

Meas. 96, tempo is slightly faster but not much.

I hold the crescendo beginning in meas. 96 till meas. 98. Then I asked low brass to exaggerate to support the horn entrance in meas. 100. Then low brass must get out of the way.

Meas. 101, trombone 3 bring out the eighth notes.

Meas. 102 solo euphonium returns.

Meas. 104, I had to rehearse this measure to align mallets and low brass.

Meas. 105 – 108, not too slow lots of sustained low notes we don't want anyone to run out of air.

A beautiful piece! So much fun to rehearse and perform. Play this often!