

With Heart and Voice, David R. Gillingham

Suggested recording: [David Gillingham Music | With Heart and Voice](#)

The opening tempo of quarter equals 60 is important. It is easy for this to get too fast. Hold it back. It will make a difference later in the piece.

Meas. 8, careful balance of flute with mallets and piano is a really nice sound. Keep it under, dynamically, the low reeds that are scored in low register.

Hold tempo back at 18, accel in 20.

Careful balance at meas. 26, piano needs to be heard.

Do not let mallets push tempo.

It is easy for trumpets to rush in meas. 44 – 46. Maintain quarter at 60. Meas. 47 is quarter at MM120. This 2-1 relationship is vital for the intended realization of this piece.

Conductor and players need to think the eighth note pulse beginning at 47. Do not let the 6/8 meas. drag.

Have WWs match xylo for balance at 56. Brass and low reeds should probably be no more than forte. As the conductor begins the accel. In measure 72 eye contact with timpanist is vital. The MM144 tempo or as close as you can get to MM144 is vital for to capture the character of this section. Again 2-1 as close as possible.

Meas. 76 do not let toms over balance clarinets and high hat! I would suggest only mf after initial entrance.

Temple blocks in meas. 84 should be treated as solo. Cool color with driving rhythm!

I think the brake drums add so much bite and articulation to the saxes and trombones in meas. 93.

Balance this to achieve the desired effect.

Tough lick for WW, piano and xylo at meas. 101.

Do not slow down into meas. 111. Subito tempo change. Again the 2-1 relationship.

The ritard at meas. 117 is critical and very musical. 119 must be quarter at MM60.

I actually started the accel. Around 131 or 132. I found it vital to establish the 16th note in meas. 136 so the next section was at a solid tempo.

This next section is wonderful. My tempo was more like quarter at MM96. I also found it helped the ensemble if I conducted the 2/4 bar in four (conduct the eighth note) and the 3/8 bar in three (conduct the eighth) throughout this section and the return at meas. 207. The 6/16 was in two. This also helped everyone keep their place. Especially those counting rests.

By this time, you have realized you need a really good timpanist to make this piece work!

See the graph chart I made for this to help understand the relationship of the eighth and sixteenth pulse.

At meas. 137 the dotted quarter at MM132 (or close) is critical. Because meas. 189 needs to be at a tempo that allows the eighth to become a driving sixteenth and then triplet that propels the music to the final bar.

Again meas. 207 I did the 2/4 in 4. The sixteenth becomes the eighth note triplet and it has to drive to the end.

Accel. Beginning 221 – 226 without it getting sloppy and hectic.

Have fun 227 to the end. This has to be one of my most favorite endings!

There are several options for conducting the 6/4 bars. I did meas. 237 in 3+3 so the band could see each entrance. I did meas. 241 in 2+4 so we maintained the intensity of the triplet.

Observe the tenuto with the accent on the last note to add finality to this great composition!