

SYMPHONIC BAND SERIES

And The Heart Replies

By Anne McGinty

INSTRUMENTATION

- | | |
|---|---|
| 1 - Full Score | 2 - 1st & 2nd F Horns |
| 8 - Flute | 2 - 3rd & 4th F Horns |
| 2 - Oboe | 2 - 1st Trombone |
| 4 - 1st B \flat Clarinet | 2 - 2nd Trombone |
| 4 - 2nd B \flat Clarinet | 2 - 3rd Trombone |
| 4 - 3rd B \flat Clarinet | 2 - Baritone B.C. |
| 1 - E \flat Alto Clarinet | 2 - Baritone T.C. |
| 3 - B \flat Bass Clarinet/
B \flat Contrabass Clarinet | 4 - Tuba |
| 1 - E \flat Contrabass Clarinet | 1 - String Bass |
| 2 - Bassoon | 2 - Mallet Percussion
(Bells, Vibe, Xylo.) |
| 2 - 1st E \flat Alto Saxophone | 1 - Timpani |
| 2 - 2nd E \flat Alto Saxophone | 2 - Percussion 1
(Tamb., S.D., Tom-toms,
Claves, B.D.) |
| 2 - B \flat Tenor Saxophone | 2 - Percussion 2
(Finger Cymbals, Trgl.,
Susp. Cym., Wind Chimes) |
| 1 - E \flat Baritone Saxophone | |
| 3 - 1st B \flat Cornet/Trumpet | |
| 3 - 2nd B \flat Cornet/Trumpet | |
| 3 - 3rd B \flat Cornet/Trumpet | |

About The Music:

AND THE HEART REPLIES is an original composition in the style of a chorale. It features first the brass choir with a straightforward statement of the chorale, then the woodwind choir, first developing fragments of the chorale before the statement of the secondary theme, which is quiet and reflective and leads to a brief hymn-like tune. The next choir featured is the percussion choir that dramatically develops elements from both preceding themes. The brass choir interrupts with a statement of the hymn-like tune and the piece ends with a final statement of the chorale.

This composition was commissioned by the Indianapolis Symphonic Band, Indianapolis, Indiana, to honor their late director, Mr. Robert Phillips. The title is based on an excerpt from William Cowper's *Winter Walk At Noon*, as follows:

There is in souls a sympathy with sounds;
And as the mind is pitched the ear is pleased
With melting airs or martial, brisk, or grave:
Some chord in unison with what we hear
Is touched within us, and the heart replies.

Carefully note both the indicated dynamics and the indicated tempos. The rise and fall of the melodic line should shape the phrasing within the dynamic indicated. The tempos are not meant to be rigid, but should be used as a basis for adding rubato, when felt. Such indications cannot all be marked but must be felt by both the conductor and the band performing the piece.

The flute entrance in m.20 will not be heard until the brass are cut off but will prepare the flutes for the moving line in the following measure. The clarinet line in m.22 should propel toward the calm and reflective oboe solo that follows. The same applies to the flute line in m.25 followed by the reflective alto saxophone part in m.26. At the *A tempo* the accompaniment should be very pastel in color, with careful attention to those notes that are re-articulated. Use a legato tongue with only the briefest separation for clarity. The melodic line, first in the flutes, then 1st clarinet and then oboe, should float above this pastel accompaniment.

At m.48 the tempo is marked *Solemnly* which also indicates the mood. This section has a hymn-like quality that broadens into bold polychords before ending quite simply and should be played *molto espressivo*.

The finger cymbals should be approximately 2" in diameter with no definite pitch. The suspended cymbal rolls should crescendo throughout the measure to the indicated dynamic and be allowed to ring without stroking on the downbeat of the following measure. Medium mallets are indicated for the timpani. The result should be well articulated with maximum pitch identification as the ostinato-like pattern is based on preceding thematic elements. The vibe part is indicated quasi 3/4 with brackets to identify the phrasing as it harks back to the woodwind themes. Using yarn or cord mallets for the tom-toms should produce an ominous sound. Note the dynamics of the tom-toms which are under the prevailing voices of the xylophone and timpani.

The wind chime entrances at m.83, 93 and 103 should fill the entire measure with the final stroke upward in pitch as indicated by the wavy lines. The decrescendo in the winds on the last two measures should be from *piano* to nothing as the bells reiterate the ascending motif one last time and the wind chimes float until the final decay.

Although not technically taxing, this piece does require long legato phrasing and a maturity of sound and control of dynamics to be musically effective.

ANNE MCGINTY is a critically acclaimed composer-arranger of music for concert band, from the beginning level to the most advanced. Her intriguing instrumental colors and textures, combined with her masterful compositional skills, set her apart as a unique artist in the field of educational music for concert band.

AND THE HEART REPLIES

Full Score

Duration - ca. 5:50

By ANNE MCGINTY

Slowly (♩ = 60)

Flute

Oboe

Clarinet

1 Bb

2

3

E♭ Alto

B♭ Bass/
E♭ & B♭
Contrabass

Bassoon

Saxophones

1 E♭ Alto

2

B♭ Ten.

E♭ Bar.

Slowly (♩ = 60)

B♭ Trumpets/
Cornets

1

2

3

Horns

1 a2

2

3

4

Trombones

1 p

2

3

Baritone

Tuba

String Bass

p *arco*
p *molto legato*

Bells,
Vibe,
Xylophone

F - B♭ - C - G

Timpani

Tambourine,
Snare Drum, 1

Tom-toms, Claves,
Bass Drum

Finger Cymbals, 2

Triangle,
Suspended Cymbal,
Wind Chimes

1 2 3 4 5

The musical score is arranged in a standard orchestral format. The top section includes Flute (Fl.), Oboe (Ob.), Clarinets (Bb 1, 2, 3, Eb Alto, Bb Bass & Cb., Bsn.), and Saxophones (Eb Alto 1, 2, Bb Ten., Eb Bar.). The middle section features Tpts./Cors. (1, 2, 3), Horns (Hns. 1, 2, 3, 4), Trumpets (Trbs. 1, 2, 3), Baritone (Bar.), Tuba, and String Bass (Str. Bs.). The bottom section includes Mallets, Timpani (Timp.), and Percussion (Perc. 1, 2). The score is written in 3/4 and 4/4 time signatures. Dynamics range from *mf* to *f*, with *cresc. poco a poco* markings. Performance markings include *div.* and *a2*. A large 'SAMPLE' watermark is overlaid on the score.

11

Fl.

Ob.

Clarinet

Bb 1

Bb 2

Bb 3

Eb Alto

Bb Bass & Cb.

Bsn.

Saxophones

Eb Alto 1

Eb Alto 2

Bb Ten.

Eb Bar.

11

Tpts./ Cors.

1

2

3

Hns.

1

2

3

4

Trbns.

1

2

3

Bar.

Tuba

Str. Bs.

Mallets

Timp.

Perc.

1

2

11 12 13 14 15

With motion (♩ = 72)

Fl.

Ob.

Clarinet

1 B♭

2 3

E♭ Alto

B♭ Bass

Bsn.

Saxophone

1 E♭ Alto

2 B♭ Ten.

E♭ Bar.

With motion (♩ = 72)

Tpts. / Cors.

1

2 a2

3

Hns.

1

2

3

4

Trbs.

1

2

3

Bar.

Tuba

Str. Bs.

Mallets

Timp.

Perc.

1

2

16 17 18 19 20

And The Heart Replies

A tempo

Fl. *div.* *f* *mp* *poco rit.* *mf*

Ob. *p* *mf* *poco rit.*

Clarinet 1 *div.* *fp* *poco rit.*

Clarinet 2 *fp* *poco rit.*

E♭ Alto *p* *poco rit.*

B♭ Bass & Cb. *a2* *mf* *poco rit.* *a2* *p*

Bsn. *mf* *poco rit.* *p*

Saxophone 1 *mf* *a2* *mf* *poco rit.* *p*

Saxophone 2 *mf* *poco rit.* *mf* *poco rit.* *p*

E♭ Bar. *poco rit.* *p*

Tpts./ Cors. 1 *poco rit.*

Tpts./ Cors. 2 *poco rit.*

Tpts./ Cors. 3 *poco rit.*

Hns. 1 *poco rit.*

Hns. 2 *poco rit.*

Hns. 3 *poco rit.*

Hns. 4 *poco rit.*

Trbs. 1 *poco rit.*

Trbs. 2 *poco rit.*

Trbs. 3 *poco rit.*

Bar. *poco rit.*

Tuba *poco rit.*

Str. Bs. *poco rit.*

Mallets *poco rit.*

Timp. *poco rit.*

Perc. 1 *poco rit.*

Perc. 2 *poco rit.*

25 26 *poco rit.* 27 28

The image shows a page of a musical score, page 9, containing measures 29 through 33. The score is for a woodwind and percussion ensemble. The instruments listed on the left are:

- Fl.
- Ob.
- Clarinet section:
 - B \flat 1
 - B \flat 2
 - B \flat 3
 - E \flat Alto
 - B \flat Bass & Cb.
 - Bsn.
- Saxophone section:
 - E \flat Alto 1
 - E \flat Alto 2
 - B \flat Ten.
 - E \flat Bar.
- Tpts./ Cors. (3 staves)
- Hns. (4 staves)
- Trbs. (3 staves)
- Bar.
- Tuba
- Str. Bs.
- Mallets
- Timp.
- Perc. (2 staves)

The music is written in 4/4 time. A large, diagonal watermark reading "SAMPLE" is overlaid across the center of the page. The woodwinds have various melodic lines, including triplets and slurs. The percussion parts are mostly rests with some rhythmic markings.

29 30 31 32 33

And The Heart Replies

36

Fl.

Ob.

1
2
3

Clarinet

B♭

E♭ Alto

B♭ Bass & Cb.

Bsn.

1
2

Saxophones

E♭ Alto

B♭ Ten.

E♭ Bar.

1
2
3

Tpts./ Cors.

1
2
3

Hns.

1
2
3
4

Trbs.

1
2
3

Bar.

Tuba

Str. Bs.

Mallets

Timp.

1
2

Perc.

36

34

35

36

37

38

Fl.

Ob.

Clarinet

Bb 1

Bb 2

Bb 3

E♭ Alto

Bb Bass & Cb.

Bsn.

Saxophones

E♭ Alto 1

E♭ Alto 2

Bb Ten.

E♭ Bar.

Tpts./ Cors.

1

2

3

Hns.

1

2

3

4

Trbs.

1

2

3

Bar.

Tuba

Str. Bs.

Mallets

Timp.

Perc.

1

2

39

40

41

42

43

And The Heart Replies

Fl. *mf* *p* *rit.*

Ob. *mf* *p* *rit. div.*

Clarinets
 Bb 1 *mf* 2-div. 3 3 5 *f* *rit.*
 Bb 2 3 *p* 3-div. *f* *rit.*

Eb Alto *p* *f* *rit.*

Bb Bass & Cb. *p* *f* *rit.*
a2 (Cb. plays upper note) *a2*

Bsn. *p* *f* *rit.*

Saxophones
 Eb Alto 1 2 *mf* *a2* *f* *rit.*
 Bb Ten. *mf* *rit.*
 Eb Bar. *mf* *rit.*

Tpts./ Cors. 1 *rit.*
 2 3 *rit.*

Hns. 1 2 *rit.*
 3 4 *rit.*

Trbs. 1 *rit.*
 2 3 *rit.*

Bar. *rit.*

Tuba *rit.*

Str. Bs. *rit.*

Mallets *rit.*

Timp. *rit.*

Perc. 1 *rit.*
 2 *rit.*

44 45 46 47

And The Heart Replies

With motion (♩ = 72)

56

Fl.

Ob.

Clarinet

B♭ 1

B♭ 2

B♭ 3

E♭ Alto

B♭ Bass & Cb.

Bsn.

Saxophones

E♭ Alto 1

E♭ Alto 2

B♭ Ten.

E♭ Bar.

With motion (♩ = 72)

56

Tpts./ Cors.

Hns.

Trbs.

Bar.

Tuba

Str. Bs.

Mallets

Timp.

Perc.

Bells

med. mallets

Tamb.

Finger Cyms.

Susp. Cym.

53

54

55

56

57

Fl.

Ob.

Clarinet 1
B \flat

Clarinet 2
3

E \flat Alto

B \flat Bass & Cb.

Bsn.

Saxophone 1
E \flat Alto 2

Saxophone 2
B \flat Ten.

Saxophone 3
E \flat Bar.

Tpts. / Cors. 1
2
3

Hns. 1
2
3
4

Trbs. 1
2
3

Bar.

Tuba

Str. Bs.

SAMPLE

Mallets

Vibe quasi $\frac{3}{4}$

Xylo.

medium mallets, motor on, slow vib.

Timp.

S.D.

Perc. 1

Perc. 2

Trgl.

Tom-toms-
yarn or cord
mallets

Susp. Cym.

Fl.

Ob.

Clarinet

B \flat 1

B \flat 2

B \flat 3

E \flat Alto

B \flat Bass & Cb. (- Cb.)

Bsn.

Saxophones

E \flat Alto 1

E \flat Alto 2

B \flat Ten.

E \flat Bar.

Tpts./ Cors.

1

2

3

Hns.

1

2

3

4

Trbs.

1

2

3

Bar.

Tuba

Str. Bs.

Mallets

Bells

Timp.

Perc.

1

2

72

73

74

75

And The Heart Replies

Susp. Cym.

Fl.

Ob.

Clarinet

Bb 1

Bb 2

Bb 3

Eb Alto

Bb Bass & Cb.

Bsn.

Saxophones

Eb Alto 1

Bb Ten.

Eb Bar.

Tpts./ Cors.

1

2

3

Hns.

1

2

3

4

Trbs.

1

2

3

Bar.

Tuba

Str. Bs.

Mallets

Timp.

Perc.

1

2

86

87

88

89

And The Heart Replies

