

FULL CONDUCTOR SCORE
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BARNHOUSE CONCERT BAND SERIES

THE MEETING PLACE

Kenley Kristofferson



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THE MEETING PLACE

Kenley Kristofferson

Instrumentation

| | |
|--|----|
| Full Conductor Score | 1 |
| Flute, Piccolo | 10 |
| Oboe | 2 |
| 1st B \flat Clarinet | 4 |
| 2nd B \flat Clarinet | 4 |
| 3rd B \flat Clarinet | 4 |
| B \flat Bass Clarinet..... | 2 |
| Bassoon | 2 |
| 1st E \flat Alto Saxophone..... | 3 |
| 2nd E \flat Alto Saxophone..... | 3 |
| B \flat Tenor Saxophone..... | 2 |
| E \flat Baritone Saxophone..... | 2 |
| 1st B \flat Trumpet | 3 |
| 2nd B \flat Trumpet | 3 |
| 3rd B \flat Trumpet..... | 3 |
| 1st F Horn..... | 2 |
| 2nd F Horn..... | 2 |
| 1st Trombone..... | 2 |
| 2nd Trombone..... | 2 |
| Bass Trombone | 2 |
| Euphonium (Baritone) B.C. | 2 |
| Euphonium (Baritone) T.C..... | 2 |
| Tuba..... | 4 |
| Mallet Percussion 1: Bells..... | 1 |
| Mallet Percussion 2: Vibraphone, Chimes..... | 2 |
| Timpani..... | 1 |
| Percussion: Suspended Cymbal, Triangle | 1 |

Program Note

The Meeting Place was commissioned by Alexis Silver and her students at Sisler High School in Winnipeg, Manitoba, for whom it was a pleasure to write. It was the most collaborative composing experience I've had to date. Alexis approached me in the summer of 2014 about writing a piece for an alumni band she was assembling. She didn't know what she wanted it to be like, or what it should be about, but she knew she wanted to make something unique and new.

But instead of making all of the musical choices, she opened up control of the piece to her senior concert band, which is indicative of her character. She is innately collaborative and empowers people to make music with kindness and support, while still pursuing excellence. I've sometimes heard that the culture of our music room is a mirror of the conductor and her room is certainly true of that. As soon as you walk in, you feel what that program is about. And not terribly surprising, that's what the students wanted their commission to reflect: music as a sense of belonging, with their band room being the hub of that idea. It was their meeting place, and that's where the title comes from.

Every musician in the band contributes in different ways and at different times, which is demonstrated in this piece. Sometimes, a musician needs to take up space in the ensemble for a melody or important line; others, they need to leave space for others and support another musical idea. This dance is not only true in music, but in life as well: there is a time to support and a time to be supported, which is quintessential to making music in the band room. This piece reflects how our space facilitates empathy and care in our students through music and in life.

Rehearsal Suggestions

This piece should feel warm and lush all the way through while still exploring different textural colours. Consider using this piece to teach students about how much space their sound is taking up in the texture. For example, the section starting at m. 23 is scored for full band, but is only *mf*, so the band will need to exercise control. Contrary to this, the section immediately after is *p* and scored quite thinly, so those musicians will need to take up a lot of space to support the sound with tone and energy. The dynamic is an *effect* in the ensemble, not a decibel level, so encourage the musicians to really listen to their place in the texture and take initiative in the ensemble sound and colour.

As mentioned in the program notes, many instruments offer both supporting roles and roles which require the support of others. Almost every instrument has either an exposed important line or the melody at some point in this piece, as well as background lines and counterpoint to support the melody in a different place. Empower the musicians who often do not have the melody (i.e. tenor saxophone, trombone) to really take the spotlight when it is their turn. In sections like the ones at m. 23 or m. 74, encourage the countermelodies and supporting roles to listen to the times to take up space in the texture.

Contextually, there are sections which feel grounded in traditional melody and harmony (i.e., at m. 11 or m. 40) and others that feel transitory in nature (i.e. the m. 32 or m. 65). This is intentional, as it reflects the lives of the individuals in the ensembles and the journey of a music program itself. There are not often "transitions" in this piece; but rather, "entire sections of transition." Please consider that as you are score studying and sharing the architecture of the piece with your ensemble.

Thank you very much for selecting **The Meeting Place** for your ensemble, and feel free to reach out at any time. – Kenley Kristofferson

About the Composer



Kenley Kristofferson is a composer for concert band, concert choir, symphony orchestra and video games. Starting his musical pursuits as a euphonium player in Gimli, Manitoba, he later went on to complete his B. Mus and B. Ed degrees from the University of Manitoba and became one of the instrumental music educators at Lord Selkirk Regional Comprehensive Secondary School in Selkirk, MB. In 2019, he completed his Master of Music in Composition from Brandon University, studying under Dr. T. Patrick Carrabré.

His work **The Meeting Place** won the 2016 Canadian Band Association Composition Competition (now the Howard Cable Memorial Prize in Composition). His band music has been recorded by the Arizona State University Wind Orchestra, Barrett Choir, and Choral Union, the University of Northern Colorado Wind Ensemble, the Cleveland Symphonic Winds, the Washington Winds, the University of Manitoba Wind Ensemble, and the Winnipeg Wind Ensemble.

He has written commercial work for video game franchises such as Betty Boop, Disney's DuckTales, KRE-O and Warhammer 40,000. The score for his short film on the early life of astronomer Carl Sagan, *Star Stuff*, was nominated for Best Original Score in the "Short" category in the 2016 International Sound and Film Music Festival in Croatia.

He lives in Winnipeg, Manitoba. When not writing concert music, he is spending time with his wife and two kids, playing retro video games, woodworking, or running outside. His music and his writing can be found on his website at <http://www.kenleykristofferson.com>.



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THE MEETING PLACE

Kenley Kristofferson
(SOCAN)

Conductor Score
012-4992-00

Dolce e legato (♩ = 76)

The musical score is arranged in systems. The first system includes Flute Piccolo, Oboe, 1st B♭ Clarinet, 2nd & 3rd B♭ Clarinet, B♭ Bass Clarinet, Bassoon, 1st E♭ Alto Saxophone, 2nd E♭ Alto Saxophone, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system includes 1st & 2nd B♭ Trumpet, 3rd B♭ Trumpet, 1st & 2nd F Horn, 1st & 2nd Trombone, Bass Trombone, Euphonium (Baritone), and Tuba. The third system includes Mallet Percussion 1 (Bells), Mallet Percussion 2 (Vibraphone, Chimes), Timpani (A♭, B♭, C, E♭), and Percussion (Suspended Cymbal, Triangle). The score features various dynamics such as *mp* and *div.*, and includes performance instructions like *-picc.*, *Pedal generously throughout*, and *Triangle*. The piece is in 4/4 time and B-flat major.

Fl.

Ob.

1st Cl.

2nd & 3rd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st & 2nd Trpt.

3rd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

Bs. Trom.

Euph. (Bar.)

Tuba

Mallets 1

Mallets 2

Timp.

Perc.

mp

mp

mp

p

Sus. Cym.

p

6 7 8 9 10

11 più mosso (♩ = 80)

Fl. *mf* *p* *solo*

Ob. *mf*

1st Cl. *mf*

2nd & 3rd Cl. *mf* *p*

Bass Cl. *mf* *p*

Bsn. *mf*

1st Alto Sax. *mf*

2nd Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

11 più mosso (♩ = 80)

1st & 2nd Trpt.

3rd Trpt.

1st & 2nd Hn.

1st & 2nd Trom. *mf*

Bs. Trom. *mf*

Euph. (Bar.) *mf*

Tuba *mf*

Mallets 1 *p*

Mallets 2 *p*

Timp. *mf*

Perc. *mf*

Fl.

Ob.

1st Cl.

2nd & 3rd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax

1st & 2nd Trpt.

3rd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

Bs. Trom.

Euph. (Bar.)

Tuba

Mallets 1

Mallets 2

Timp.

Perc.

a2

div.

p

tutti e div.
+picc. on top line

23

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd & 3rd Cl. *mf*

Bass Cl. *mf*

Bsn. *mf*

1st Alto Sax. *mf*

2nd Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

23

1st & 2nd Trpt. *mf*

3rd Trpt. *mf*

1st & 2nd Hn. *mf*

1st & 2nd Trom. *mf* *div.*

Bs. Trom. *mf*

Euph. (Bar.) *mf*

Tuba *mf*

Mallets 1 *mf*

Mallets 2 *mf*

Timp. *mf*

Perc. *mf*

Fl. *f > mf* **32** -picc. *p*

Ob. *f > mf*

1st Cl. *f > mf* *p*

2nd & 3rd Cl. *f* *mf* *p*

Bass Cl. *f* *mf*

Bsn. *f > mf* *p*

1st Alto Sax. *f > mf*

2nd Alto Sax. *f > mf*

Ten. Sax. *f* *mf* *p*

Bari. Sax. *f* *mf* **32**

1st & 2nd Trpt. *f > mf*

3rd Trpt. *f > mf*

1st & 2nd Hn. *f* *mf*

1st & 2nd Trom. *f* *mf*

Bs. Trom. *f* *mf*

Euph. (Bar.) *f* *mf*

Tuba *f* *mf*

Mallets 1 *f* *mf*

Mallets 2 *f* *mf* *p*

Timp. *f* *mf* C to D \flat

Perc. *mp* *f* Triangle *p*

28 29 30 31 32 33

Fl.

Ob.

1st Cl.

2nd & 3rd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st & 2nd Trpt.

3rd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

Bs. Trom.

Euph. (Bar.)

Tuba

Mallets 1

Mallets 2

Timp.

Perc.

40

Fl.

Ob.

1st Cl.

2nd & 3rd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

40

1st & 2nd Trpt.

3rd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

Bs. Trom.

Euph. (Bar.)

Tuba

Mallets 1

Mallets 2

Timp.

Perc.

40

41

42

43

44

45

Fl. *mf* +picc.

Ob.

1st Cl. *mp* *mf*

2nd & 3rd Cl. *mp* *mf*

Bass Cl. *mp* *mf*

Bsn. *mp* *mf*

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st & 2nd Trpt.

3rd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

Bs. Trom.

Euph. (Bar.)

Tuba

Mallets 1 *mf*

Mallets 2

Timp. D \flat to C

Perc. Triangle *mf*

56

-picc.

+picc.

Fl.

Ob.

1st Cl.

2nd & 3rd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax

1st & 2nd Trpt.

3rd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

Bs. Trom.

Euph. (Bar.)

Tuba

Mallets 1

Mallets 2

Timp.

Perc.

56

(1st)

65

Fl.

Ob.

1st Cl.

2nd & 3rd Cl.

Bass Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st & 2nd Trpt.

3rd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

Bs. Trom.

Euph. (Bar.)

Tuba

Mallets 1

Mallets 2

Timp.

Perc.

a2

mf

p

mf

p

mf

p

mf

p

mf

p

mf

p

mf

p

mf

p

mf

mf

mp < *mf*

p < *mp*

div.

Fl. *-picc.* *mp cresc.* *rall.*

Ob. *mp cresc.*

1st Cl. *mp cresc.*

2nd & 3rd Cl. *mp cresc.*

Bass Cl. *mp cresc.*

Bsn. *mp cresc.*

1st Alto Sax. *mp cresc.* *f*

2nd Alto Sax. *mp cresc.* *f*

Ten. Sax. *mp cresc.*

Bari. Sax. *mp cresc.*

1st & 2nd Trpt. *mp cresc.* *rall.* *f* *a2*

3rd Trpt. *mp cresc.* *f*

1st & 2nd Hn. *mp cresc.*

1st & 2nd Trom. *mp cresc.*

Bs. Trom. *mp cresc.*

Euph. (Bar.) *mp cresc.*

Tuba *mp cresc.*

Mallets 1

Mallets 2

Timp. *mp*

Perc. *mp* *Sus. Cym.*

74 a tempo

+picc.

Fl. *f*

Ob. *f*

1st Cl. *f*

2nd & 3rd Cl. *f* *a2*

Bass Cl. *f*

Bsn. *f*

1st Alto Sax. *f*

2nd Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

74 a tempo

1st & 2nd Trpt. *f*

3rd Trpt. *f*

1st & 2nd Hn. *f*

1st & 2nd Trom. *f*

Bs. Trom. *f*

Euph. (Bar.) *f*

Tuba *f*

Mallets 1 *f*

Mallets 2 *f* Chimes

Timp. *f*

Perc. *f* *mf* *f* *mp* *f*

74

75

76

77

78

79

Fl. *mp*

Ob.

1st Cl. *mf* *div.*

2nd & 3rd Cl. *mf*

Bass Cl. *mf*

Bsn. *mf*

1st Alto Sax. *mf*

2nd Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

1st & 2nd Trpt. *mf* *div.*

3rd Trpt. *mf*

1st & 2nd Hn. *a2* *mf* *div.*

1st & 2nd Trom. *a2* *mf* *div.*

Bs. Trom. *mf*

Euph. (Bar.) *mf*

Tuba *mf*

Mallets 1 *mp*

Mallets 2

Timp. *mf*

Perc.

86

Fl. *mp* *+picc.* *p*

Ob. *mp* *mp* *p*

1st Cl. *mp* *mp* *p*

2nd & 3rd Cl. *mp* *p*

Bass Cl. *mp* *p*

Bsn. *mp* *p*

1st Alto Sax. *mp* *p*

2nd Alto Sax. *mp* *play* *p*

Ten. Sax. *p*

Bari. Sax. *mp* *p*

86

1st & 2nd Trpt. *p*

3rd Trpt. *p*

1st & 2nd Hn. *mp* *p*

1st & 2nd Trom. *p*

Bs. Trom. *p*

Euph. (Bar.) *p*

Tuba *p*

Mallets 1 *p*

Mallets 2 *mp* *p*

Timp. *p*

Perc. *mp* Triangle

86 87 88 89 90 91 92 93