

Pierre La Plante

GATHERING PLACES

Three Spirituals for Band

INSTRUMENTATION

1 – Conductor	2 – F Horn 3 & 4
1 – Piccolo	2 – Trombone 1
10 – Flute	2 – Trombone 2
2 – Oboe	2 – Trombone 3
2 – Bassoon	2 – Euphonium TC
4 – B \flat Clarinet 1	2 – Euphonium BC
4 – B \flat Clarinet 2	4 – Tuba
4 – B \flat Clarinet 3	1 – String Bass
2 – E \flat Alto Clarinet (E \flat CB Clarinet)	1 – Timpani
2 – B \flat Bass Clarinet (B \flat CB Clarinet)	3 – Mallet Percussion <i>Vibraphone, Xylophone, Bells</i>
6 – E \flat Alto Saxophone 1 & 2	3 – Percussion I <i>Snare Drum, Bass Drum</i>
2 – B \flat Tenor Saxophone	4 – Percussion II <i>Suspended Cymbal, Crash Cymbals, Triangle, Wood Block, Tambourine</i>
1 – E \flat Baritone Saxophone	
3 – B \flat Trumpet 1	
3 – B \flat Trumpet 2	
3 – B \flat Trumpet 3	
2 – F Horn 1 & 2	

Gathering Places

The commissioning of *Gathering Places* by the Page High School Band coincided with the planning and establishment of the International Civil Rights Center and Museum in Greensboro, North Carolina, at the site of the famous sit-in at the dawn of the 1960's civil rights movement.

In February of 1960, four young black men from a local university sat down at the “whites only” lunch counter of the Woolworth department store and asked to be served. Thus the “Greensboro Four” began the sit-ins that were to spread throughout the nation as part of the quest for equality and the rights of all people regardless of color or ethnic origin.

The music of the civil rights movement was largely drawn from folk tunes, spirituals, and old-timey Gospel and hymn tunes. So it seemed reasonable to base this piece on that musical heritage. While we most often associate spirituals with Afro-American song tradition, this piece also borrows from the lesser known white spirituals, often associated with the Protestant revival movement prevalent in the United States throughout the nineteenth century. These songs have a popular-folk-tune quality, often pentatonic in nature, that is quite different from European hymns and anthems.

The tunes used (in order) are:

Brethren, We Have Met to Worship, attributed to William Moore (1825)

Shall We Gather at the River, Robert Lowry (1864)

A Great Camp-Meeting in the Promised Land (“Walk Together Children, Don't You Get Weary”), anonymous Afro-American spiritual

The three tunes were deliberately chosen for their titles and verses, which evoke the imagery of gathering—of coming together as brothers and sisters—in church, at the river, and in the Big Tent. We are reminded (believer and non-believer alike) that in a time of change and diversity we need to respect our differences and each other's rights and live in harmony as best we can.

You may visit the Web site for the International Civil Rights Center and Museum at <http://www.sitinmovement.org>

Performance Notes

There should be a feeling of motion, without rushing, during the first two movements of the piece (measures 6 and 45). The tempo at 6 should have a slight feeling of urgency to contrast with the freer and more dreamlike introduction. The finale (measure 88) should be rhythmic and exuberant but not overblown. Avoid the temptation to go “Hollywood” in the final measures.

The piece is appropriate for contest, concert, any formal occasion, or for programs associated with Black History Month or Martin Luther King Day.

Pierre La Plante

Commissioned by and dedicated to the
Walter Hines Page High School Band, Greensboro, NC,
Edwin J. Kimbrough, Director,
with special thanks to Bobby Guy

LDP-7119-00

GATHERING PLACES

Three Spirituals For Band

Pierre La Plante

Freely, In a Quiet Manner $\text{♩} = 76 \text{ +/-}$

5 With Resolve (Steady Tempo)

"Brethren, We Have Met To Worship" $\text{♩} = 76 \text{ +/-}$

Piccolo

Flutes *p* (stagger breath) (p)

Oboe

Bassoon

B♭ Clarinet 1 (Div.) *p* Cls. 2,3 *mp*

B♭ Clarinet 2 & 3 *p* soli

E♭ Alto Clarinet (E♭ C.B.)

B♭ Bass Clarinet (C.B.)

Alto Saxophone 1 & 2

Tenor Saxophone *p*

Baritone Saxophone

Freely, In a Quiet Manner $\text{♩} = 76 \text{ +/-}$

5 With Resolve (Steady Tempo)

Trumpet 1 in B♭

Trumpet 2 & 3 in B♭

F Horn 1 & 2 soli *mp*

F Horn 3 & 4 soli *mp*

Trombone 1 & 2

Trombone 3

Euphonium

Tuba

String Bass

Freely, In a Quiet Manner $\text{♩} = 76 \text{ +/-}$

5 With Resolve (Steady Tempo)

Timpani

Mallet Percussion Vibraphone, Xylophone Bells Vibes (motor off) *p* l.v.

Percussion I Snare Dr. Bass Dr.

Percussion II Suspended Cym., Crash Cyms. triangle, Wood Block, Tambourine

© 2006 Daehn Publications

All rights Reserved. Printed in U. S. A.

Exclusively Distributed by the C.L. Barnhouse Company, P.O. Box 680, Oskaloosa, IA 52577

DP-2614

7

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2&3

A. Cl.

B. Cl.

A. Sax. 1 & 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Euph.

Tba.

S. Bass

Timp.

Mal.

Perc. 1

Perc. 2

dim.

mp

Play

1.v.

13

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2&3

A. Cl.

B. Cl.

A. Sax. 1 & 2

T. Sax.

B. Sax.

13

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Euph.

Tba.

S. Bass

13

Timp.

Mal.

Perc. 1

Perc. 2

37 **38** Slower, Freely (quasi rubato).... $\text{♩} = 62$ Slowing off.....diminishing.....

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2&3

A. Cl. *Contra Out*

B. Cl. *Contra Out*

A. Sax. 1 & 2

T. Sax.

B. Sax.

38 Slower, Freely (quasi rubato).... $\text{♩} = 62$ Slowing off.....diminishing.....

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Euph.

Tba.

S. Bass

38 Slower, Freely (quasi rubato).... $\text{♩} = 62$ Slowing off.....diminishing.....

Timp.

Mal.

Perc. 1

Perc. 2

44 Peaceful, Flowing (♩ = 68-72)

Picc. *p*

Fl. *espress.*

Ob. *espress.*

Bsn. *p espress.*

Cl. 1 *soli p espress. div.*

Cl. 2&3 *p espress.*

A. Cl. *p espress.*

B. Cl. *p espress.*

A. Sax. 1 & 2 *(All) soli p espress.*

T. Sax. *soli p espress.*

B. Sax. *p*

44 Peaceful, Flowing (♩ = 68-72)

Tpt. 1 *p*

Tpt. 2 & 3 *p*

Hn. 1 & 2 *p espress. e sos.*

Hn. 3 & 4 *p espress. e sos.*

Tbn. 1 & 2 *p*

Tbn. 3 *p*

Euph. *p espress. div. ad lib*

Tba. *p espress. e sos.*

S. Bass *p espress.*

44 Peaceful, Flowing (♩ = 68-72)

Timp.

Bells

Mal. *p dolce*

Perc. 1

Perc. 2

49 "Shall We Gather At The River"

This musical score is for the piece "Shall We Gather At The River", starting at measure 49. The score is written for a large ensemble and includes the following parts:

- Picc.** (Piccolo): Starts with a *Fls.* (flute) part, then *Play* and *p* (piano).
- Fl.** (Flute): *One* (first ending), *p*, and *Div.* (divisi).
- Ob.** (Oboe): *One* (first ending).
- Bsn.** (Bassoon): *One* (first ending).
- Cl. 1** (Clarinet 1): *One* (first ending), *all* (allegro), *p*.
- Cl. 2&3** (Clarinet 2 & 3): *p*.
- A. Cl.** (Alto Clarinet): *+ Contra* (with Contrabass Clarinet), *p*.
- B. Cl.** (Bass Clarinet): *p*.
- A. Sax. 1 & 2** (Alto Saxophone 1 & 2): *p*.
- T. Sax.** (Tenor Saxophone): *p*.
- B. Sax.** (Baritone Saxophone): *p*.
- Tpt. 1** (Trumpet 1): *49 Soli*, *mp* (mezzo-piano).
- Tpt. 2 & 3** (Trumpet 2 & 3): *mp*.
- Hn. 1 & 2** (Horn 1 & 2): *mp*.
- Hn. 3 & 4** (Horn 3 & 4): *mp*.
- Tbn. 1 & 2** (Trombone 1 & 2): *p*.
- Tbn. 3** (Trombone 3): *p*.
- Euph.** (Euphonium): *p*.
- Tba.** (Tuba): *(tutti.)* (tutti), *p*.
- S. Bass** (Soprano Bass): *p*.
- Timp.** (Timpani): *p*.
- Mal.** (Maracas): *p*.
- Perc. 1** (Percussion 1): *p*.
- Perc. 2** (Percussion 2): *p*.

61

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2&3

A. Cl.

B. Cl.

A. Sax. 1 & 2

T. Sax.

B. Sax.

61

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Euph.

Tba.

S. Bass

61

Timp.

Mal.

Perc. 1

Perc. 2

Vibes (on) and Bells:

67

Picc. *f sonore*

Fl. *f sonore*

Ob. *f sonore*

Bsn. *f sonore*

Cl. 1 *f sonore*

Cl. 2&3 *f sonore*

A. Cl. *f sonore*

B. Cl. *f sonore*

A. Sax. 1 & 2 *f sonore*

T. Sax. *f sonore*

B. Sax. *f sonore*

Tpt. 1 *f sonore*

Tpt. 2 & 3 *f sonore*

Hn. 1 & 2 *f sonore*

Hn. 3 & 4 *f sonore*

Tbn. 1 & 2 *f sonore*

Tbn. 3 *f sonore*

Euph. *f sonore*

Tba. *f sonore*

S. Bass *f sonore*

Timp. *f sonore*
1.v.

Mal. *f (non troppo) sonore*

Perc. 1 *f sonore*

Perc. 2 *f sonore*

Rit...poco a poco.....sempre dim.....

78

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2&3

A. Cl.

B. Cl.

A. Sax. 1 & 2

T. Sax.

B. Sax.

Rit...poco a poco.....sempre dim.....

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Euph.

Tba.

S. Bass

Rit...poco a poco.....sempre dim.....

Timp.

Mal.

Perc. 1

Perc. 2

82

Picc.

Fl. *mf* *p* *lontano* *pp*

Ob. *mf*

Bsn. *mf* *p* *lontano*

Cl. 1 *mf* (op solo) *p* *lontano* *pp*

Cl. 2&3 *mf* *p* *lontano* *pp*

A. Cl. *mf* *p* *lontano* *pp*

B. Cl. *mf* *p* *lontano* *pp*

A. Sax. 1 & 2 *mf*

T. Sax. *mf* *p* *lontano* *pp*

B. Sax. *mf*

Tpt. 1 *mf* *p* *lontano* *pp*

Tpt. 2 & 3 *mf* *p* *lontano* *pp*

Hn. 1 & 2 *mf* *p* *lontano* *pp*

Hn. 3 & 4 *mf* *p* *lontano* *pp*

Tbn. 1 & 2

Tbn. 3 *pp*

Euph. *mf* *p* *lontano* *pp*

Tba. *mf* *p* *lontano* *pp*

S. Bass *mf* *p* *lontano* *pp*

Timp. *pp*

Mal.

Perc. 1

Perc. 2

87 Lively, Rhythmic ♩ = 100-106

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2&3

A. Cl.

B. Cl.

A. Sax. 1 & 2

T. Sax.

B. Sax.

mp *leggiero*

1st

(All)

mp *leggiero*

mp *leggiero*

Bari Sax cue

1st

mp *leggiero*

mp

87 Lively, Rhythmic ♩ = 100-106

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Euph.

Tba.

S. Bass

mp *leggiero*

mp *leggiero*

mp

mp

87 Lively, Rhythmic ♩ = 100-106

Timp.

Mal.

Perc. 1

Perc. 2

Xylo (solo)

pp

mp *leggiero*

Pr. sticks in one hand on side of drum

mp

97

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2&3

A. Cl.

B. Cl.

A. Sax. 1 & 2

T. Sax.

B. Sax.

97

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Euph.

Tba.

S. Bass

97

Timp.

Mal.

Perc. 1

Perc. 2

mf

All

f

Hns.

arco

pizz

Brushes (Player II)

Ord.

Sus. cym

f held-choked

open

107

105

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2&3

A. Cl.

B. Cl.

A. Sax. 1 & 2

T. Sax.

B. Sax.

all

Play

unis

107

Tpt. 1

Tpt. 2 & 3

Hrn. 1 & 2

Hrn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Euph.

Tba.

S. Bass

unis

107

Timp.

Mal.

Perc. 1

Perc. 2

Xylo.

Crash Cym. *f*

Ch. *sfz*

Ch.

Ch.

113

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2&3

A. Cl.

B. Cl.

A. Sax. 1 & 2

T. Sax.

B. Sax.

Dynamic markings: *p*, *a3*, *p*, *p*, *p*.

113

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Euph.

Tba.

S. Bass

113

Timp.

Mal.

Perc. 1

Perc. 2

Dynamic markings: *Bells >*, *p*, *Tri*, *p*.

121 **123**

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2&3

A. Cl.

B. Cl.

A. Sax. 1 & 2 *Hns.*

T. Sax.

B. Sax.

123

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Euph.

Tba. *solo or soli* *mf* *fp* (All)

S. Bass *arco*

123

Timp.

Mal.

Perc. 1 *rs.*

Perc. 2 *sf* *f*

135 139

Picc. *mp* *sf*

Fl. *mp* *sf*

Ob. *mp* *sf*

Bsn. *mp* *sf*

Cl. 1 *mp* *sf*

Cl. 2&3 *mp* *sf*

A. Cl. *mp* *sf* All

B. Cl. *mp* *sf* All

A. Sax. 1 & 2

T. Sax.

B. Sax.

Tpt. 1 *mp* *sf*

Tpt. 2 & 3 *mp* *sf*

Hn. 1 & 2 *mp* *sf*

Hn. 3 & 4 *mp* *sf*

Tbn. 1 & 2 *mp* *sf*

Tbn. 3 *mp* *sf*

Euph. *mp* *sf*

Tba. *mp* *sf*

S. Bass *mp* *sf* arco

Timp. *mp* *sf* 139

Mal. *mp* *sf* Bells

Perc. 1 *mp* *sf* Crash cyms. *sf* l.v.

Perc. 2 *mp* *sf* (tamb)

Tamb. *p*

147 Boldly (meno mosso) ♩ = 98

143

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2&3

A. Cl.

B. Cl. Bsn. Cue

A. Sax. 1 & 2

T. Sax.

B. Sax.

147 Boldly (meno mosso) ♩ = 98

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Euph.

Tba.

S. Bass (arco)

147 Boldly (meno mosso) ♩ = 98

Timp.

Mal.

Perc. 1

Perc. 2 Ch. Ch. Ch.

p cresc.....

mf

mf

cresc poco a... poco.....

Poco Rit..... 157 A Tempo ♩ = 98 +/-

152

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2&3

A. Cl.

B. Cl.

A. Sax. 1 & 2

T. Sax.

B. Sax.

cresc.

ff

Poco Rit..... 157 A Tempo ♩ = 98 +/-

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Euph.

Tba.

S. Bass

cresc.

ff

Poco Rit..... 157 A Tempo ♩ = 98 +/-

Timp.

Mal.

Perc. 1

Perc. 2

Sus. Cym.

ff

sfz

l.v.

p

165

161

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2&3

A. Cl.

B. Cl.

A. Sax. 1 & 2

T. Sax.

B. Sax.

165

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Euph.

Tba.

S. Bass

165

Timp.

Mal.

Perc. 1

Perc. 2

168

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2&3

A. Cl.

B. Cl.

A. Sax. 1 & 2

T. Sax.

B. Sax.

173

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Euph.

Tba.

S. Bass

173

Timp.

Mal.

Perc. 1

Perc. 2

mp *f*

+Xylo

175

Picc.
Fl.
Ob.
Bsn.
Cl. 1
Cl. 2&3
A. Cl.
B. Cl.
A. Sax. 1 & 2
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2 & 3
Hn. 1 & 2
Hn. 3 & 4
Tbn. 1 & 2
Tbn. 3
Euph.
Tba.
S. Bass
Timp.
Mal.
Perc. 1
Perc. 2

(div.)

183 Jubilant

Rit.....poco..... a..... poco.....

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2&3

A. Cl.

B. Cl.

A. Sax. 1 & 2

T. Sax.

B. Sax.

183 Jubilant

Rit.....poco..... a..... poco.....

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Euph.

Tba.

S. Bass

183 Jubilant

Rit.....poco..... a..... poco.....

Timp.

Mal.

Perc. 1

Perc. 2

Ritenuo (In Four) Circa ♩ = 112

190

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2&3

A. Cl.

B. Cl.

A. Sax. 1 & 2

T. Sax.

B. Sax.

Ritenuo (In Four) Circa ♩ = 112

Tpt. 1

Tpt. 2 & 3

Hn. 1 & 2

Hn. 3 & 4

Tbn. 1 & 2

Tbn. 3

Euph.

Tba.

S. Bass

Ritenuo (In Four) Circa ♩ = 112

Timp.

Mal.

Perc. 1

Perc. 2

Chimes

Bells

Chimes lower note

I.v.

Chk

DP-2614

Detailed description: This page of a musical score, numbered 29, contains measures 190 through 200. The tempo is marked 'Ritenuo (In Four) Circa ♩ = 112'. The score is divided into three systems. The first system includes Piccolo, Flute, Oboe, Bassoon, Clarinet 1, Clarinets 2 & 3, Alto Clarinet, Bass Clarinet, Alto Saxophones 1 & 2, Tenor Saxophone, and Bass Saxophone. The second system includes Trumpet 1, Trumpets 2 & 3, Horns 1 & 2, Horns 3 & 4, Trombones 1 & 2, Trombone 3, Euphonium, and Tuba. The third system includes Sub Bass, Timpani, Mallets (Chimes and Bells), Percussion 1, and Percussion 2. The percussion parts include Chimes, Bells, Chimes lower note, and Chk. The score features various musical notations such as slurs, ties, and dynamic markings like 'I.v.' and 'Chk'. A large watermark 'MP4.COM' is visible across the page.

For reference only.
Not valid for performance.