Pierre La Plante

GATHERING PLACES

Three Spirituals for Band

INSTRUMENTATION

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

For reference only.
Not valid for performance.

Daehn
PUBLICATIONS

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.

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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

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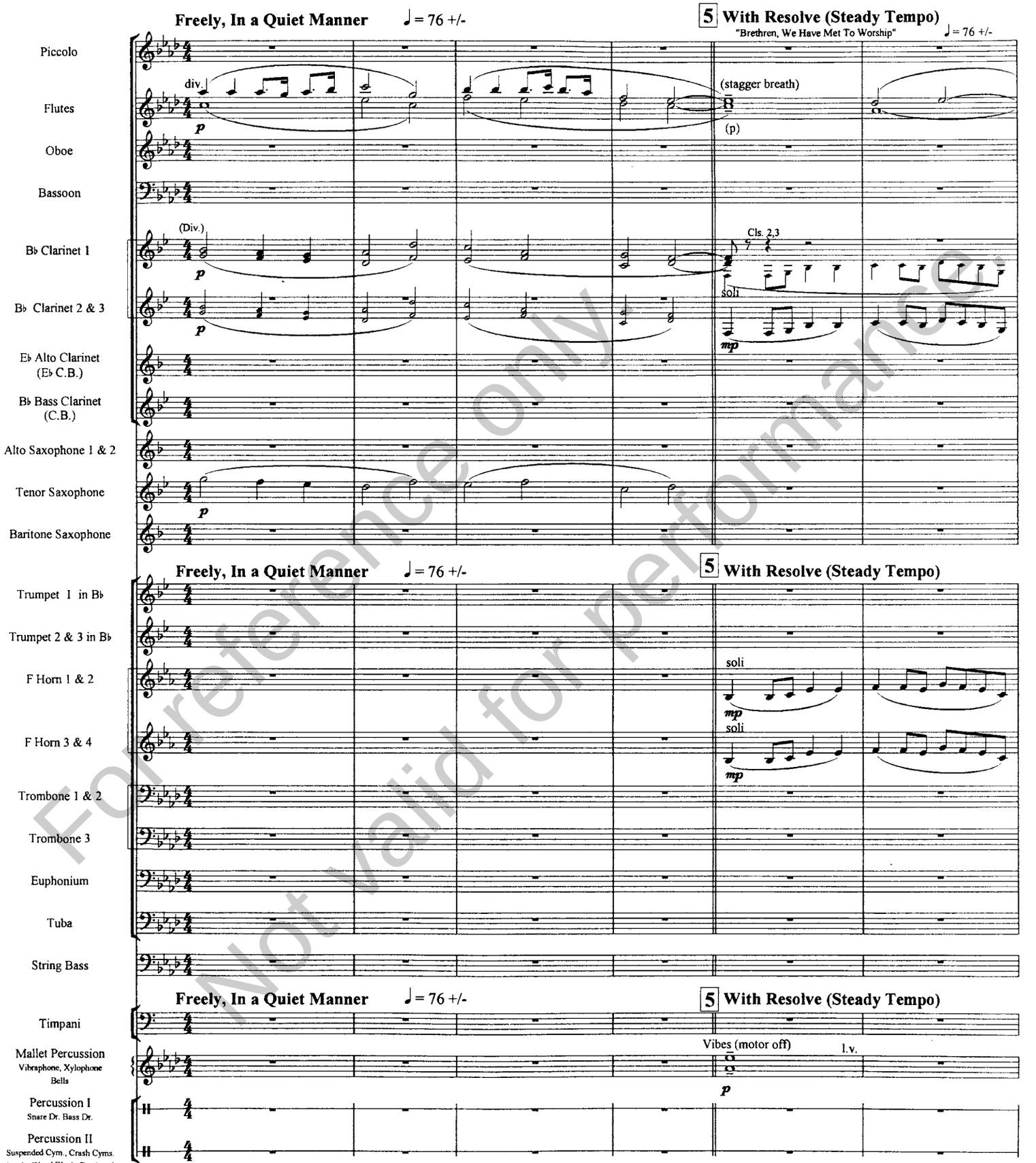

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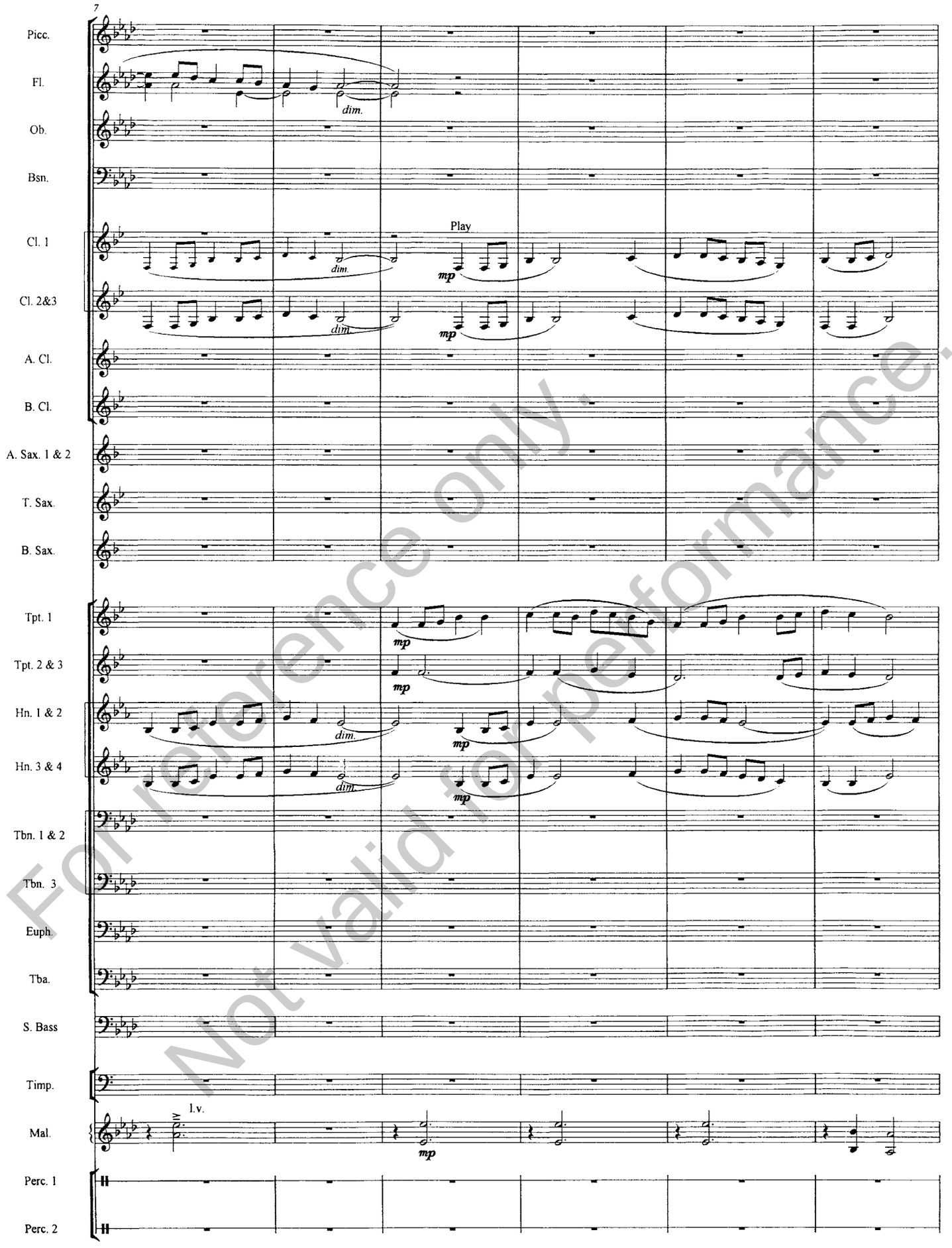

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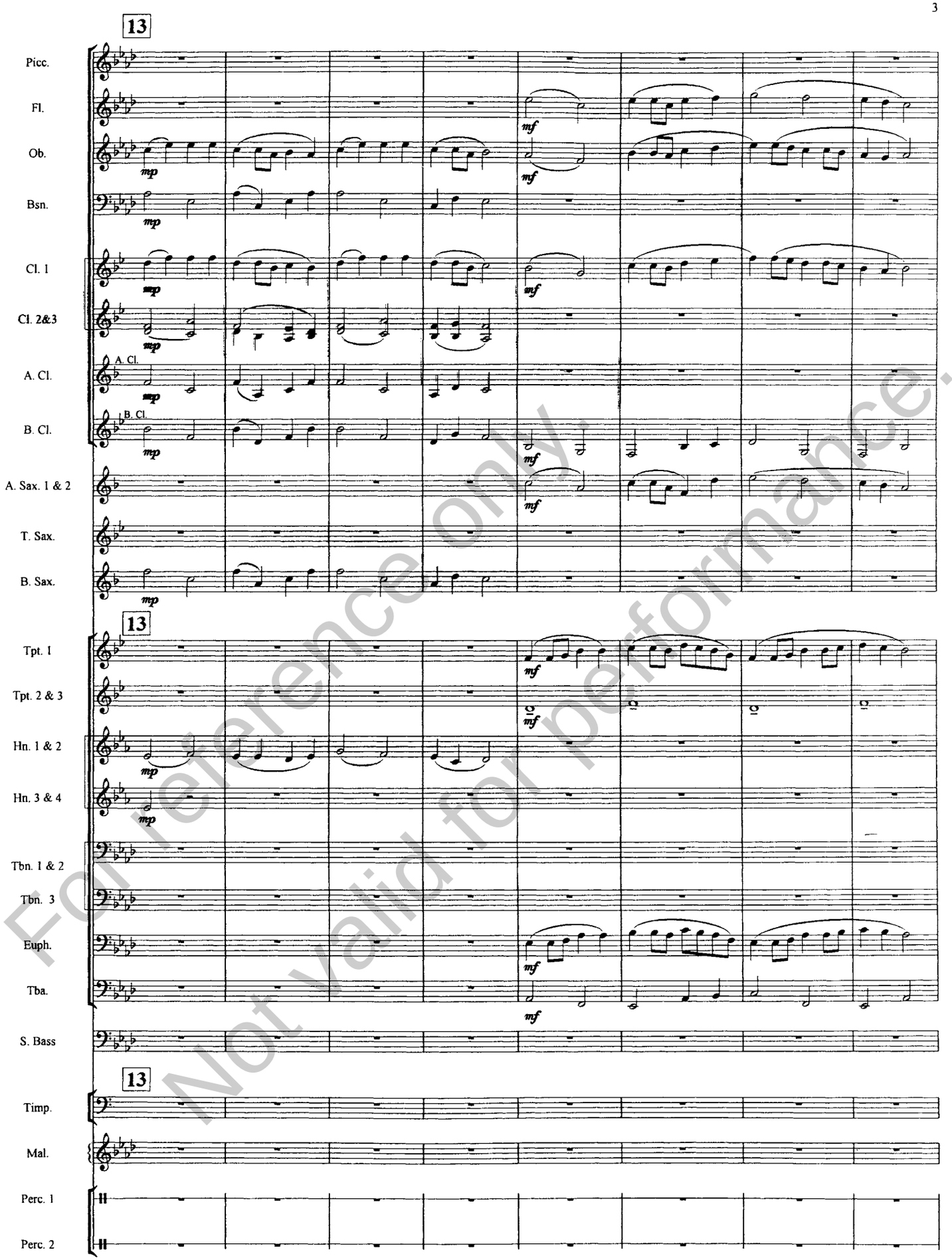

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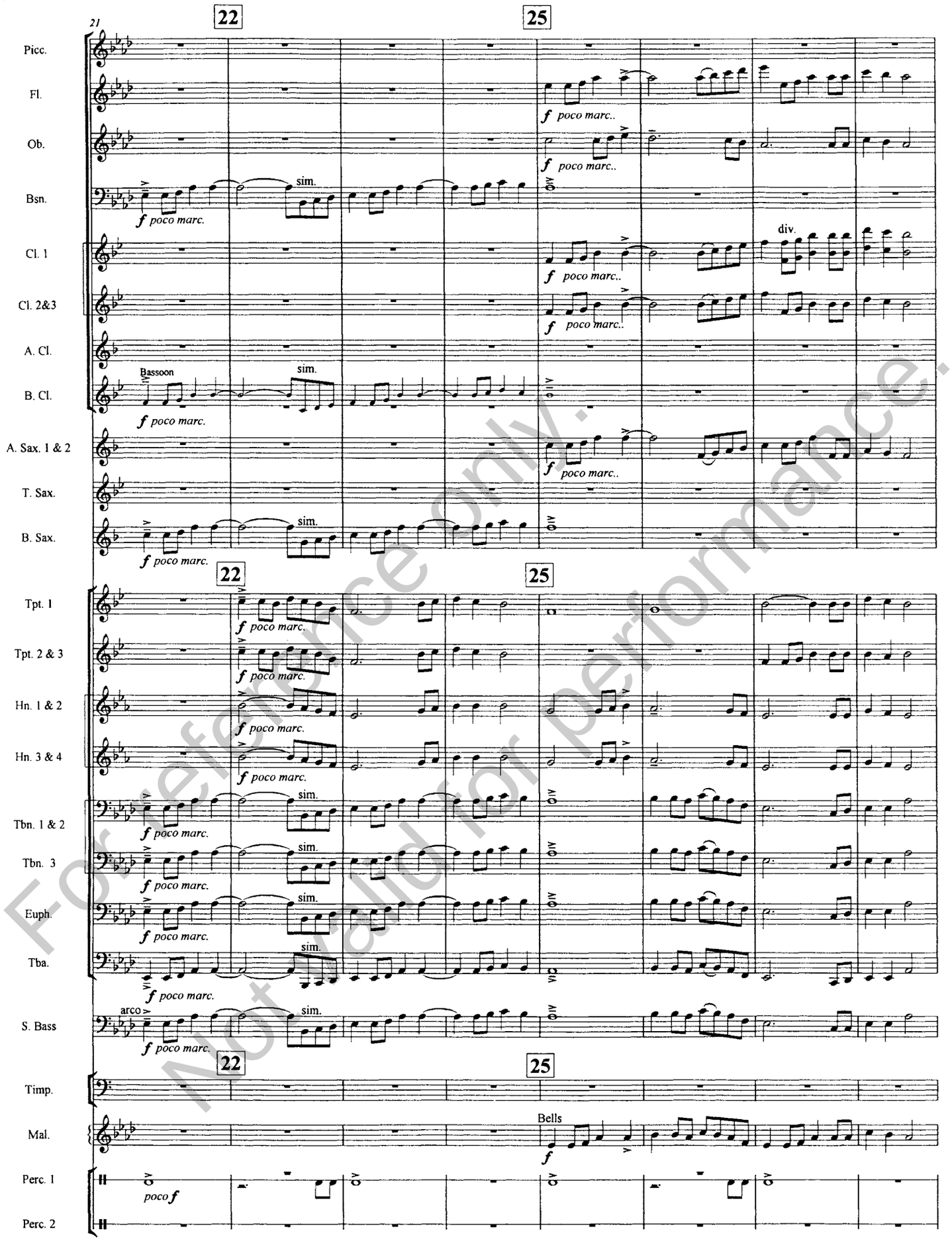

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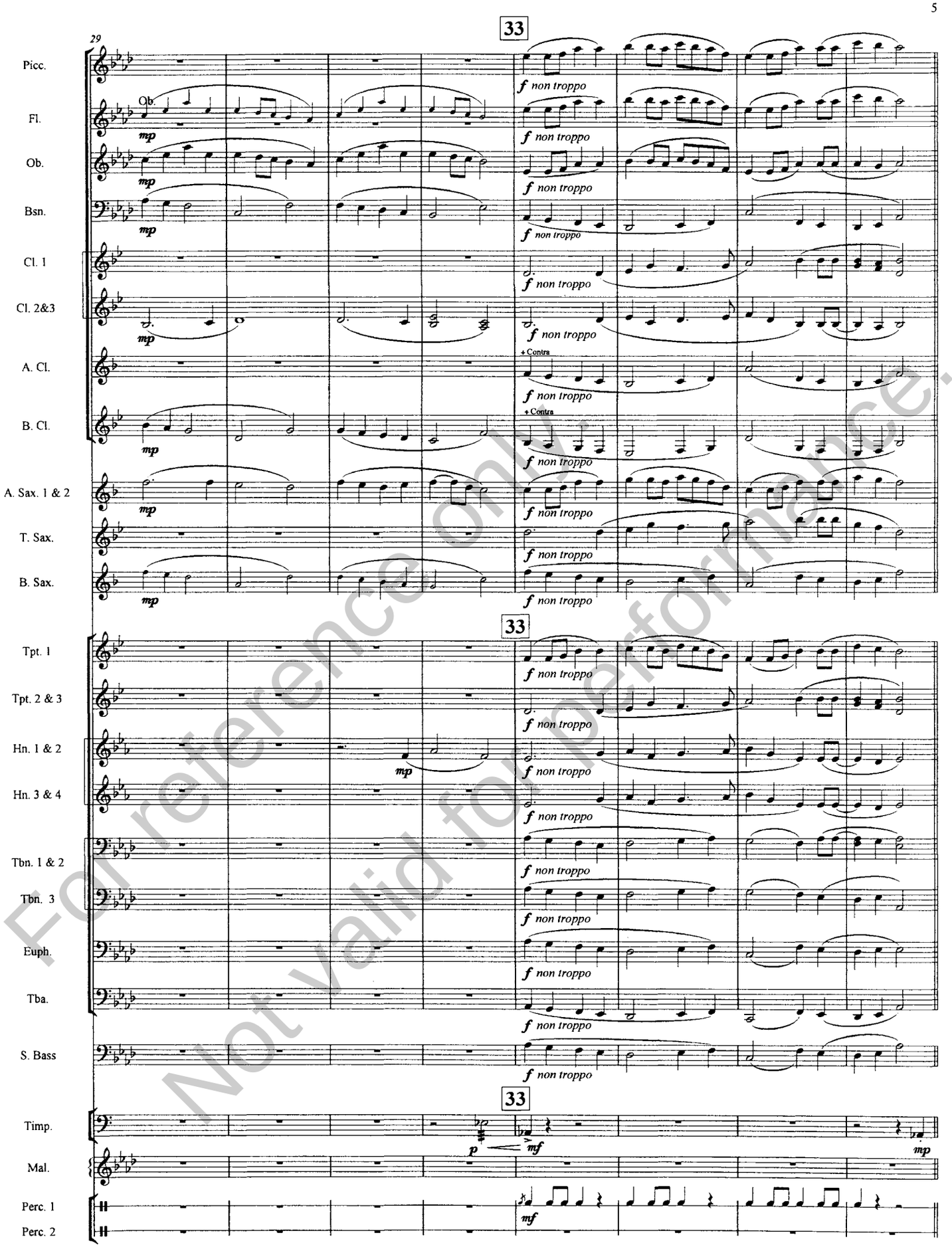

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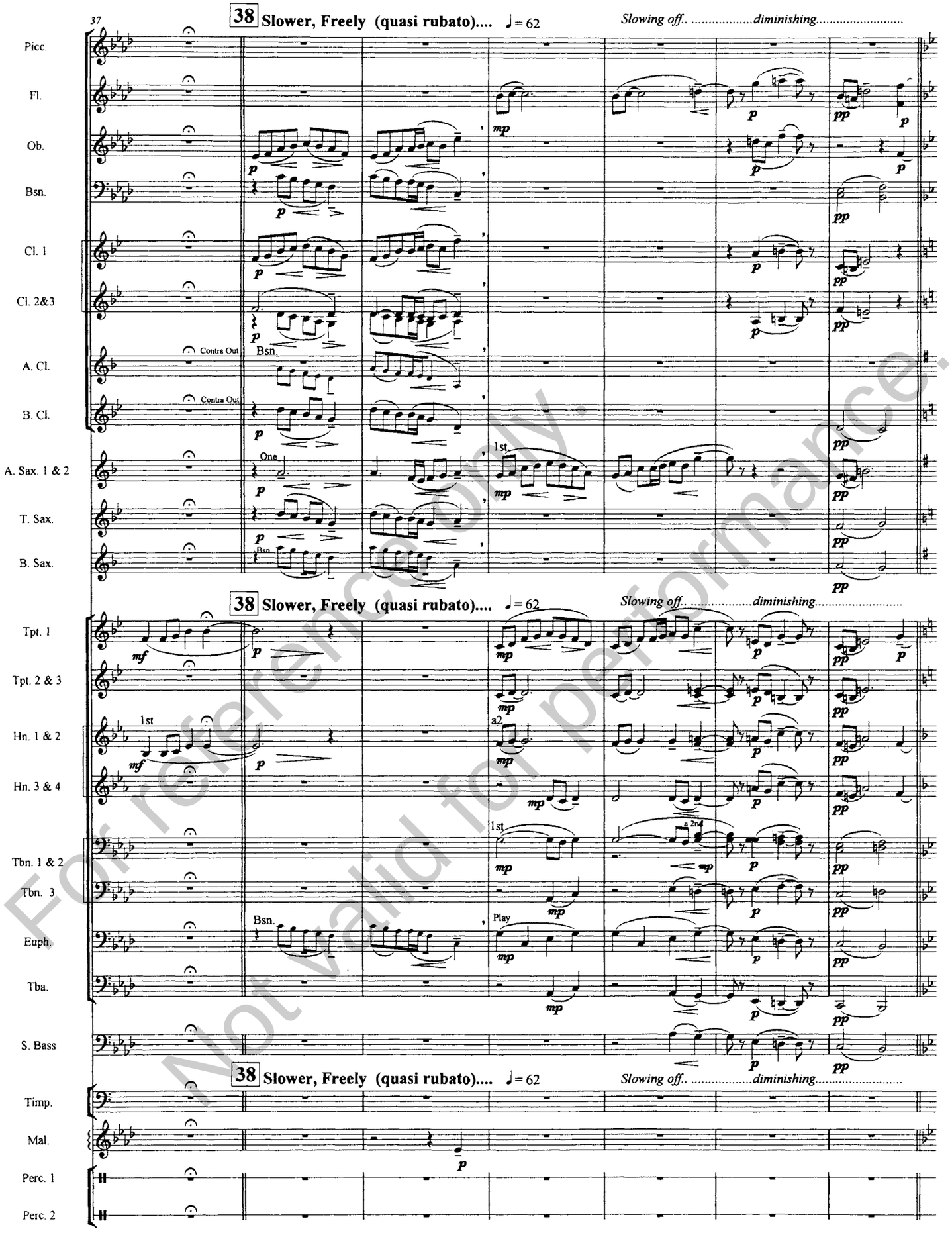

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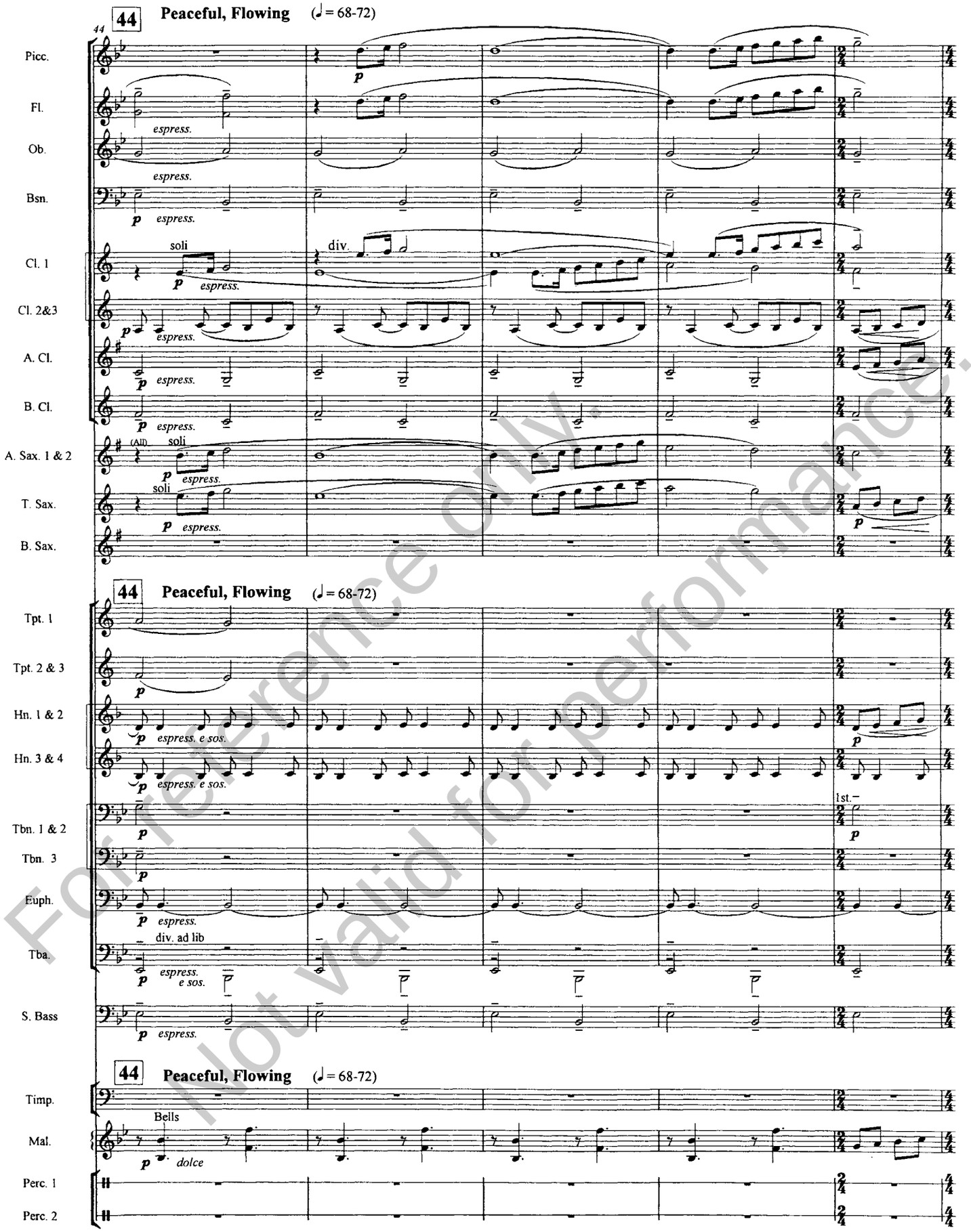

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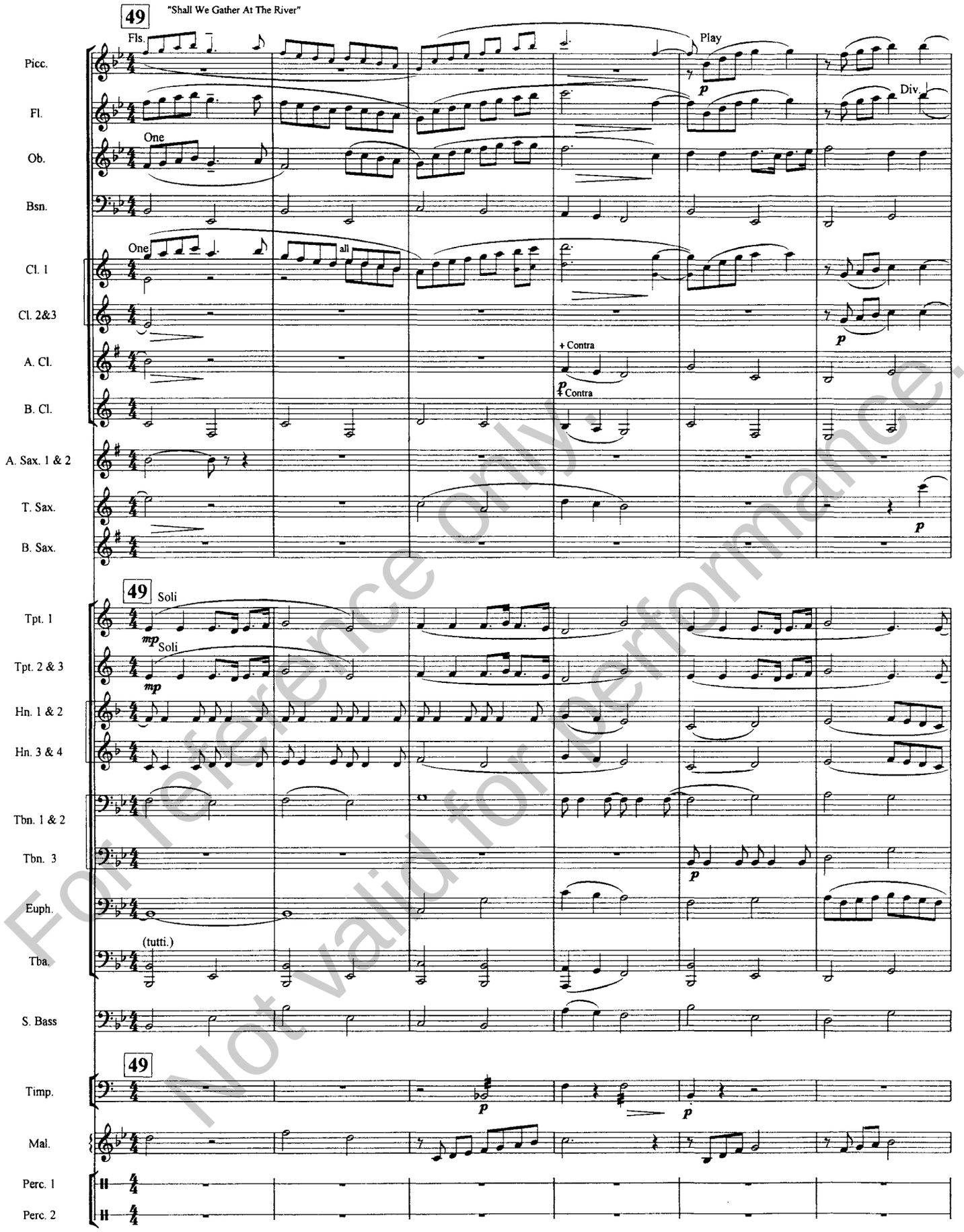

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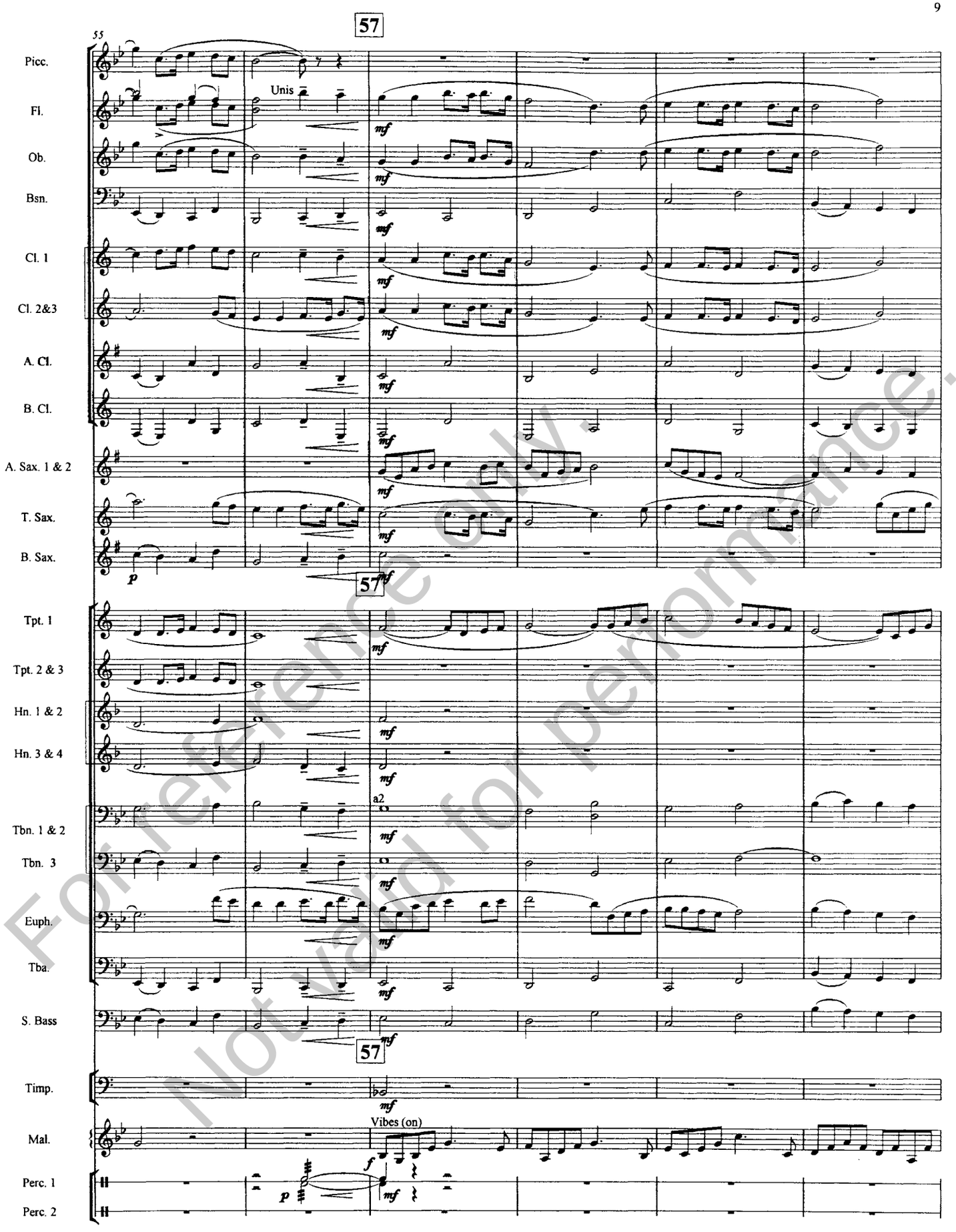

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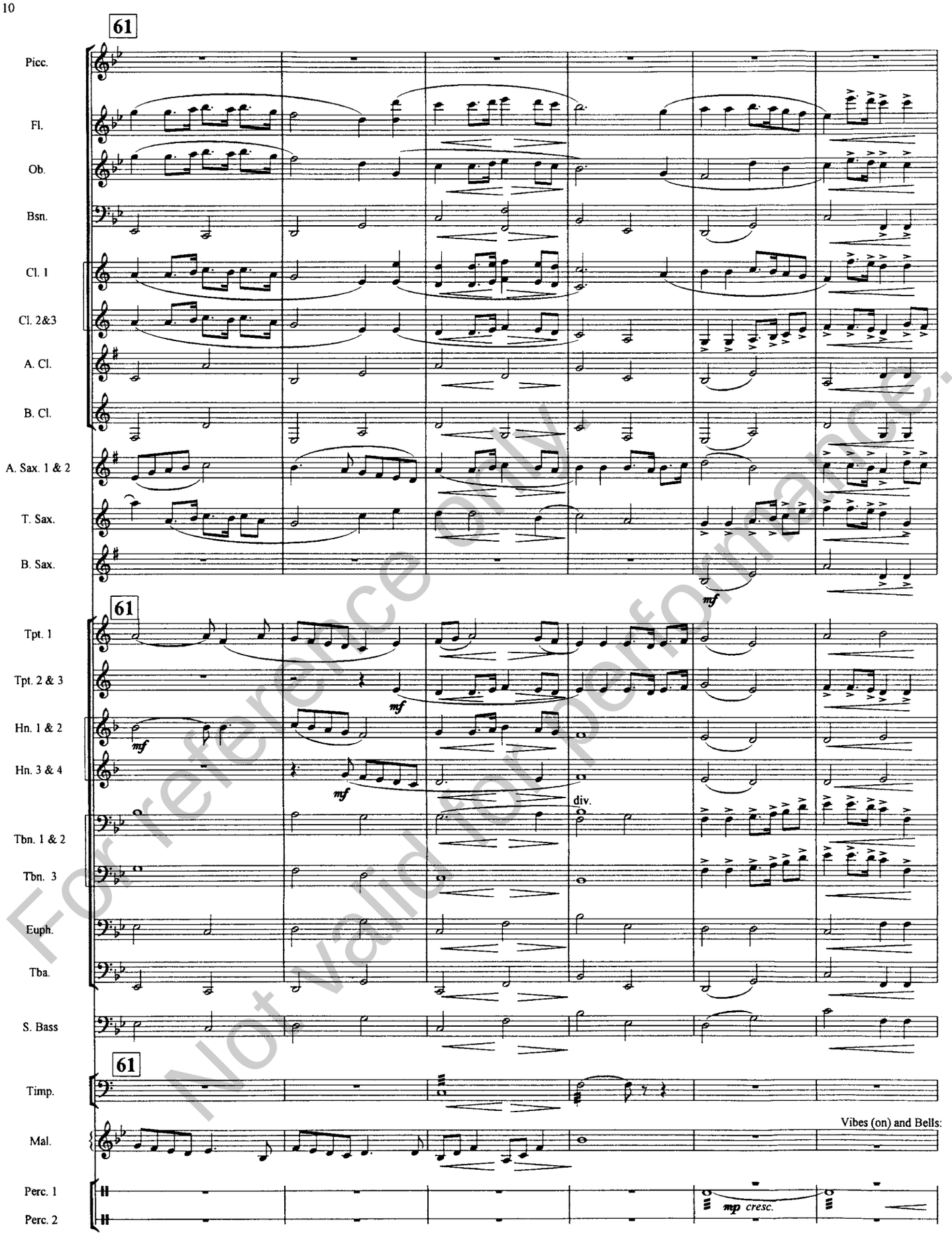

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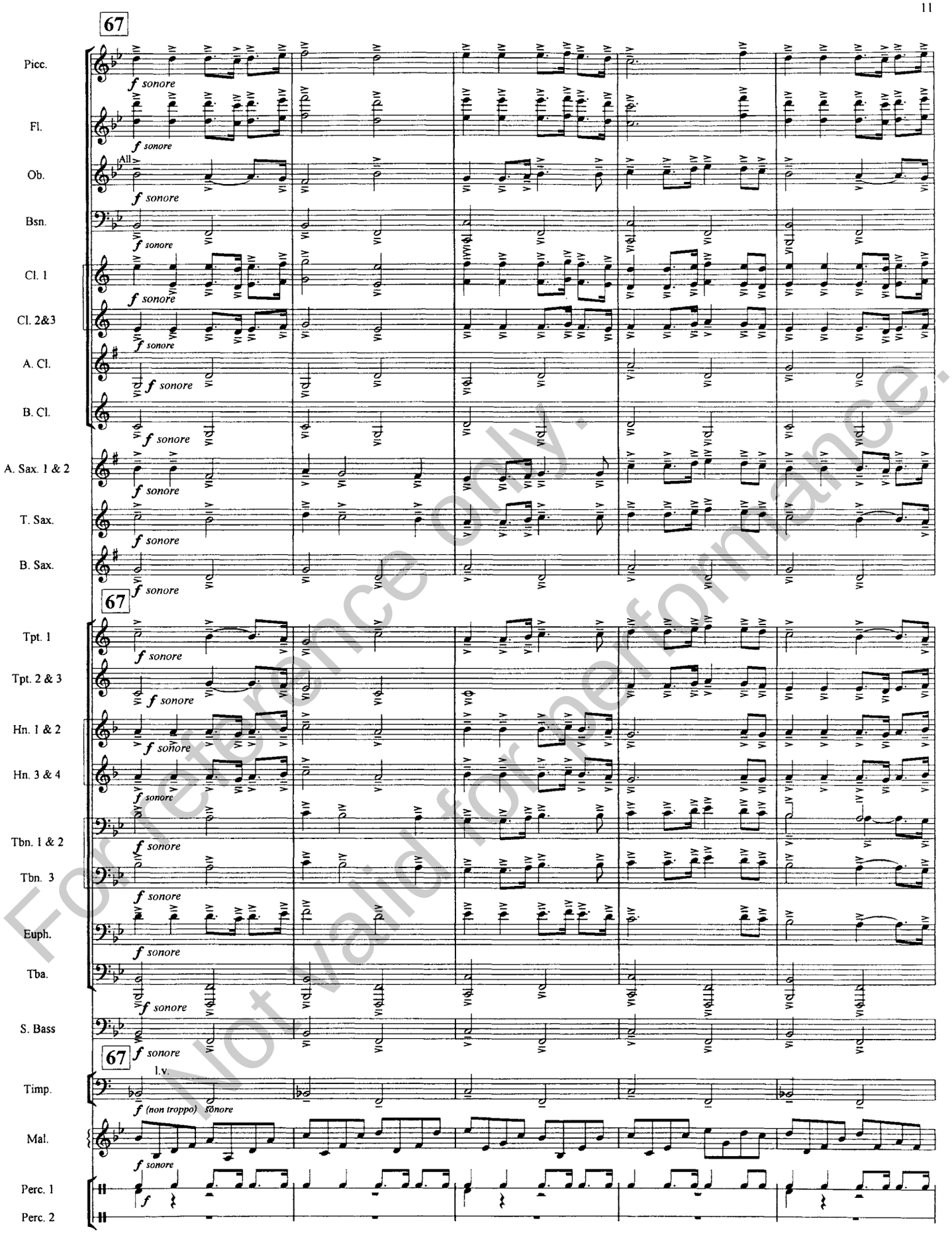

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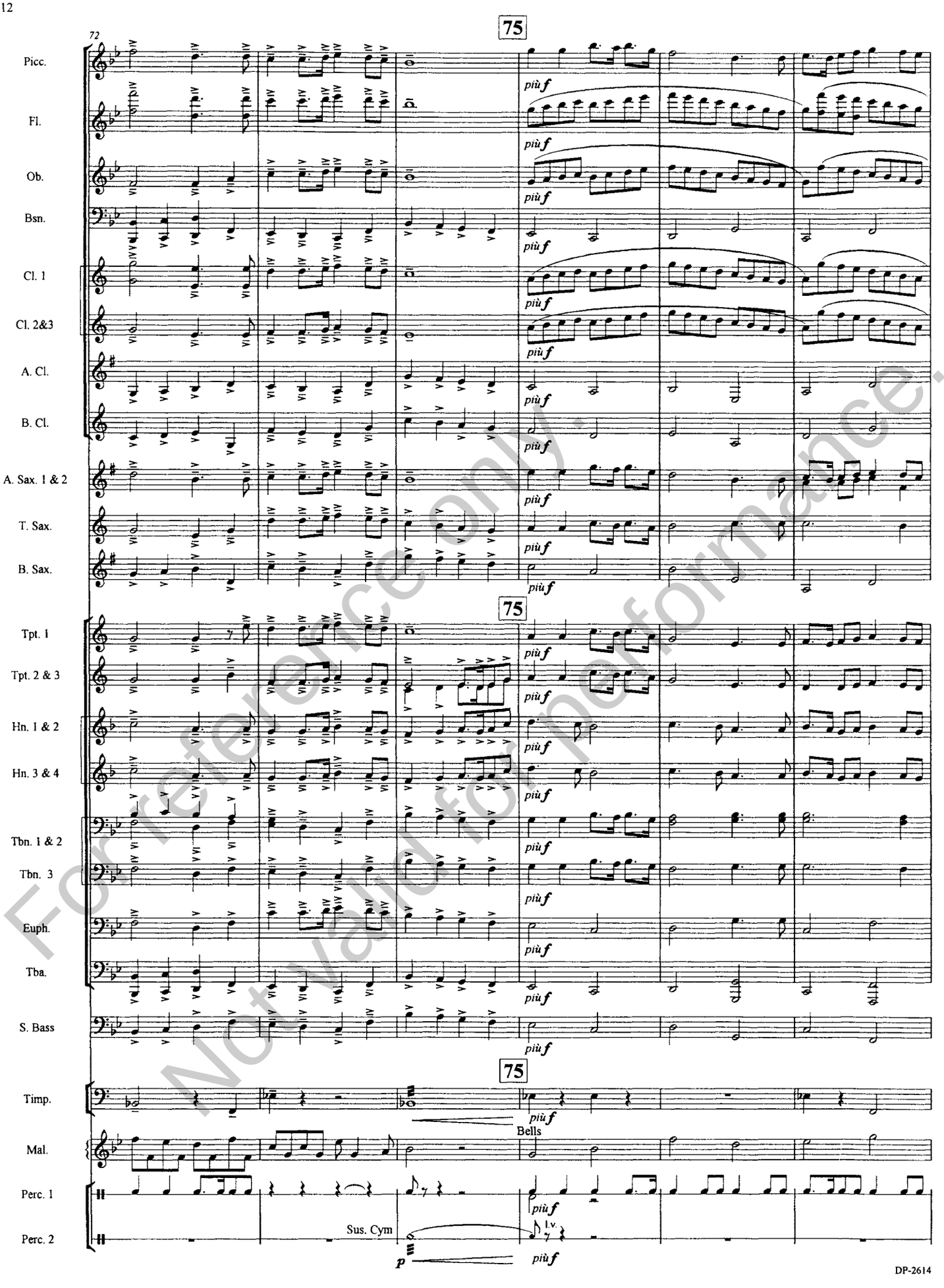

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78

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

Picc.
Fl.
Ob.
Bsn.
Cl. 1
Cl. 2&3
A. Cl.
B. Cl.
A. Sax. 1 & 2
T. Sax.
B. Sax.

div.

one

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

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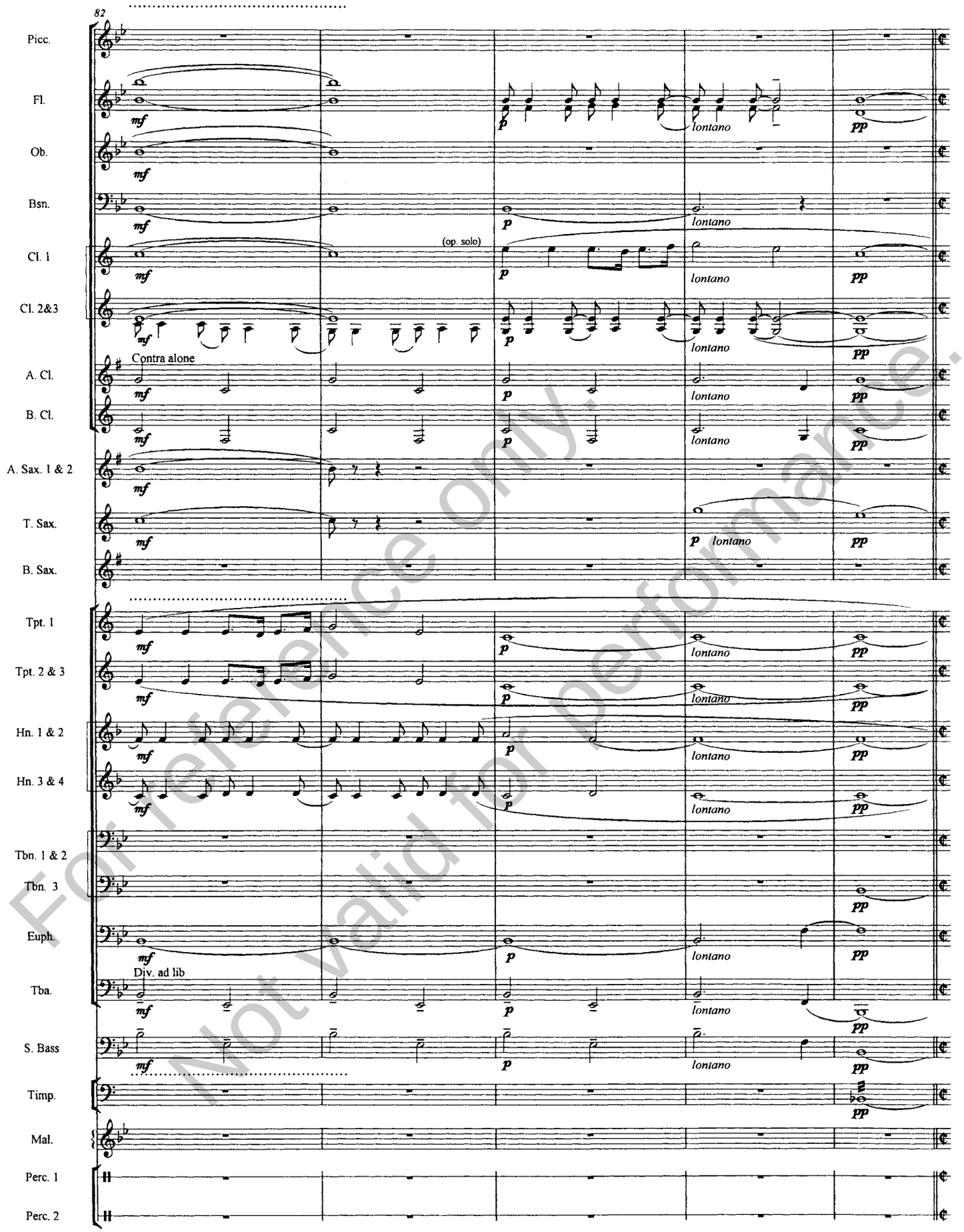

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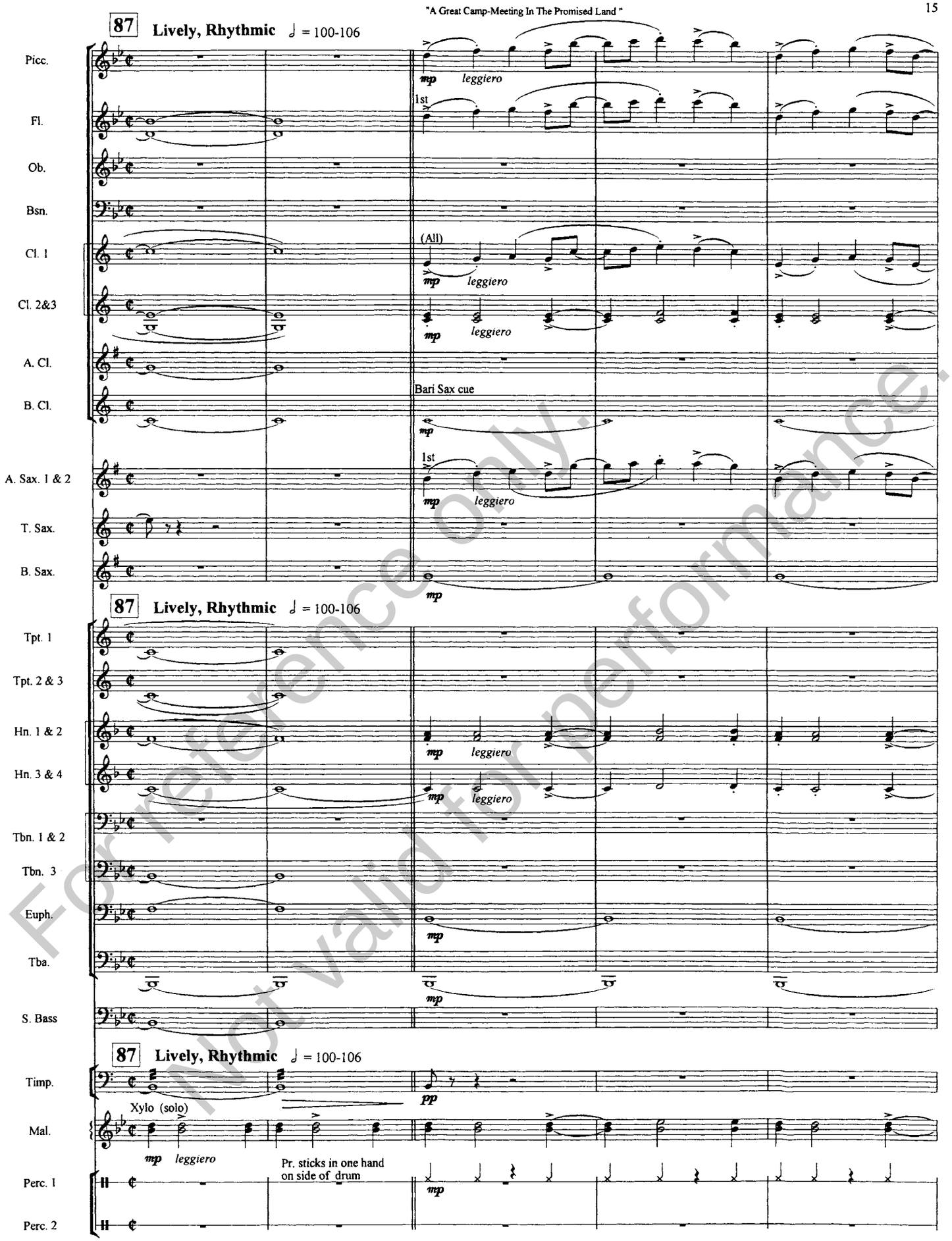

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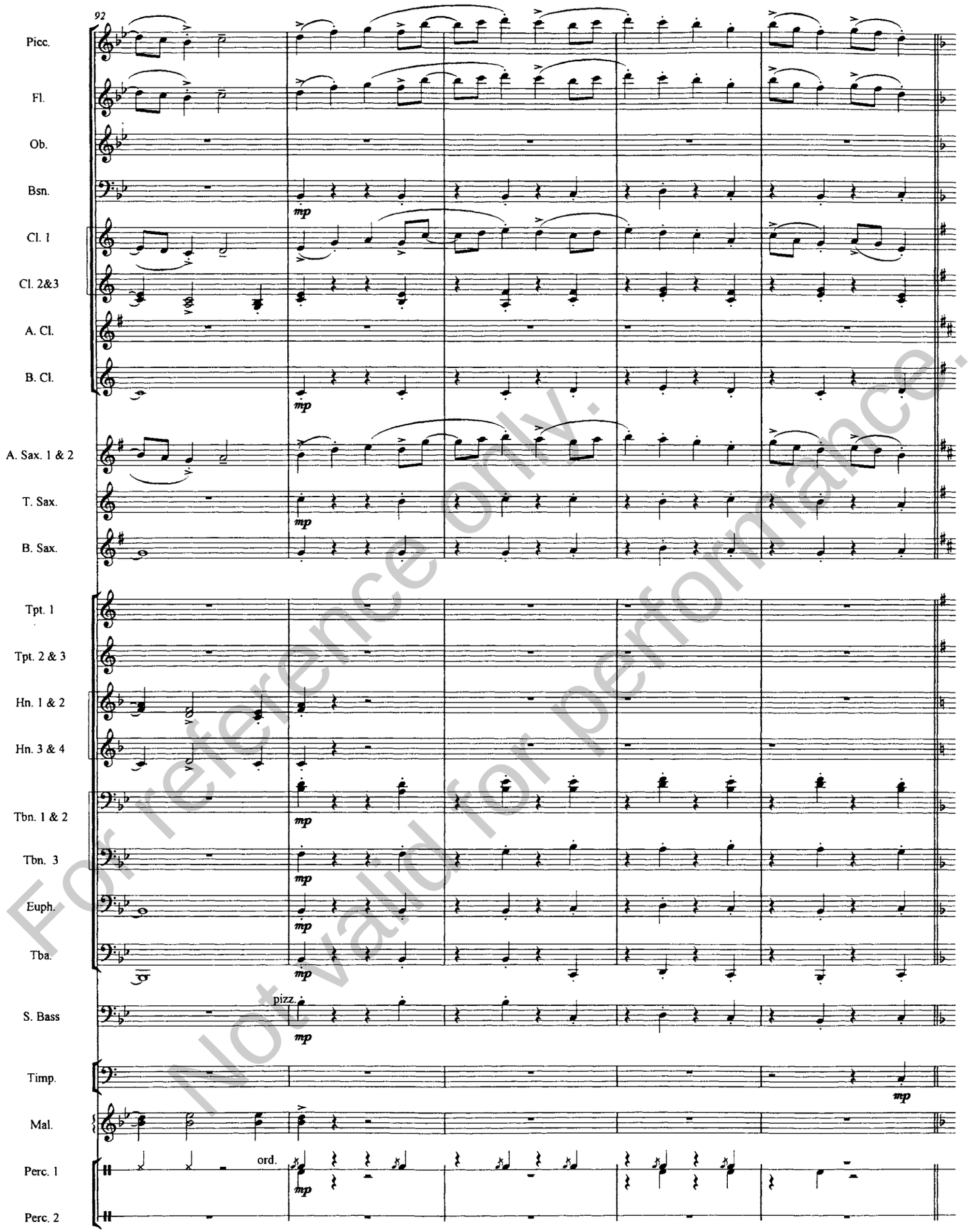

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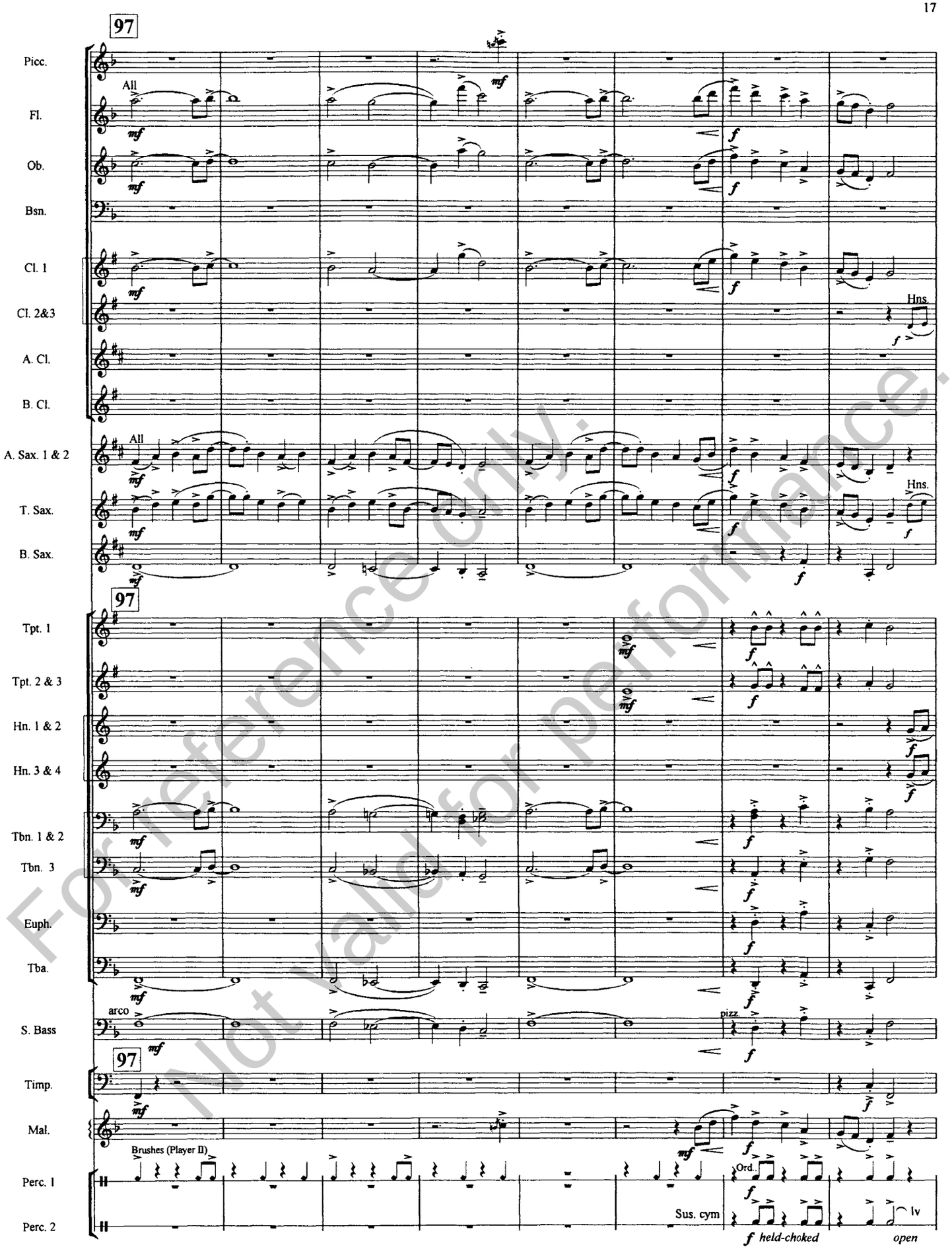

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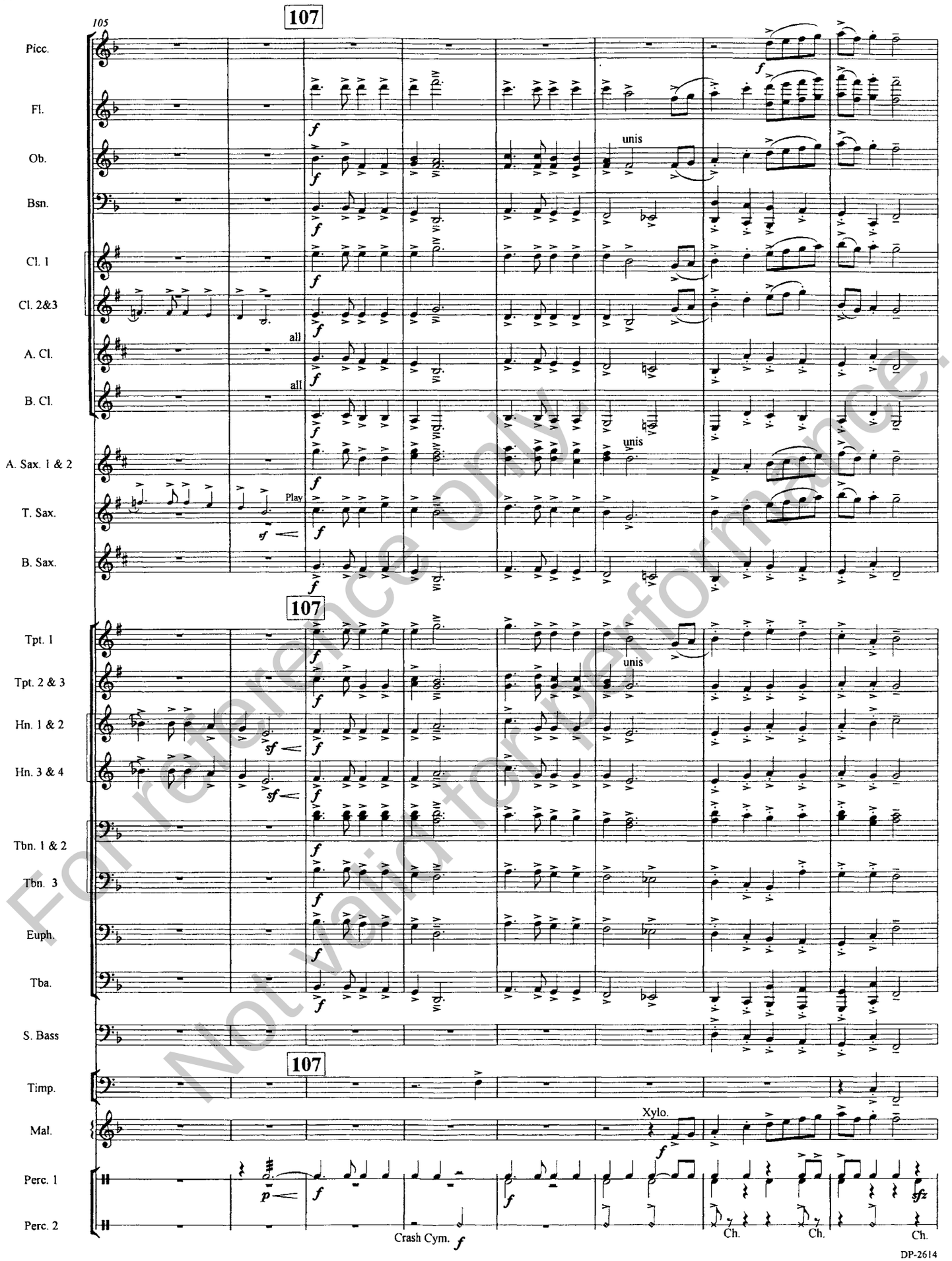

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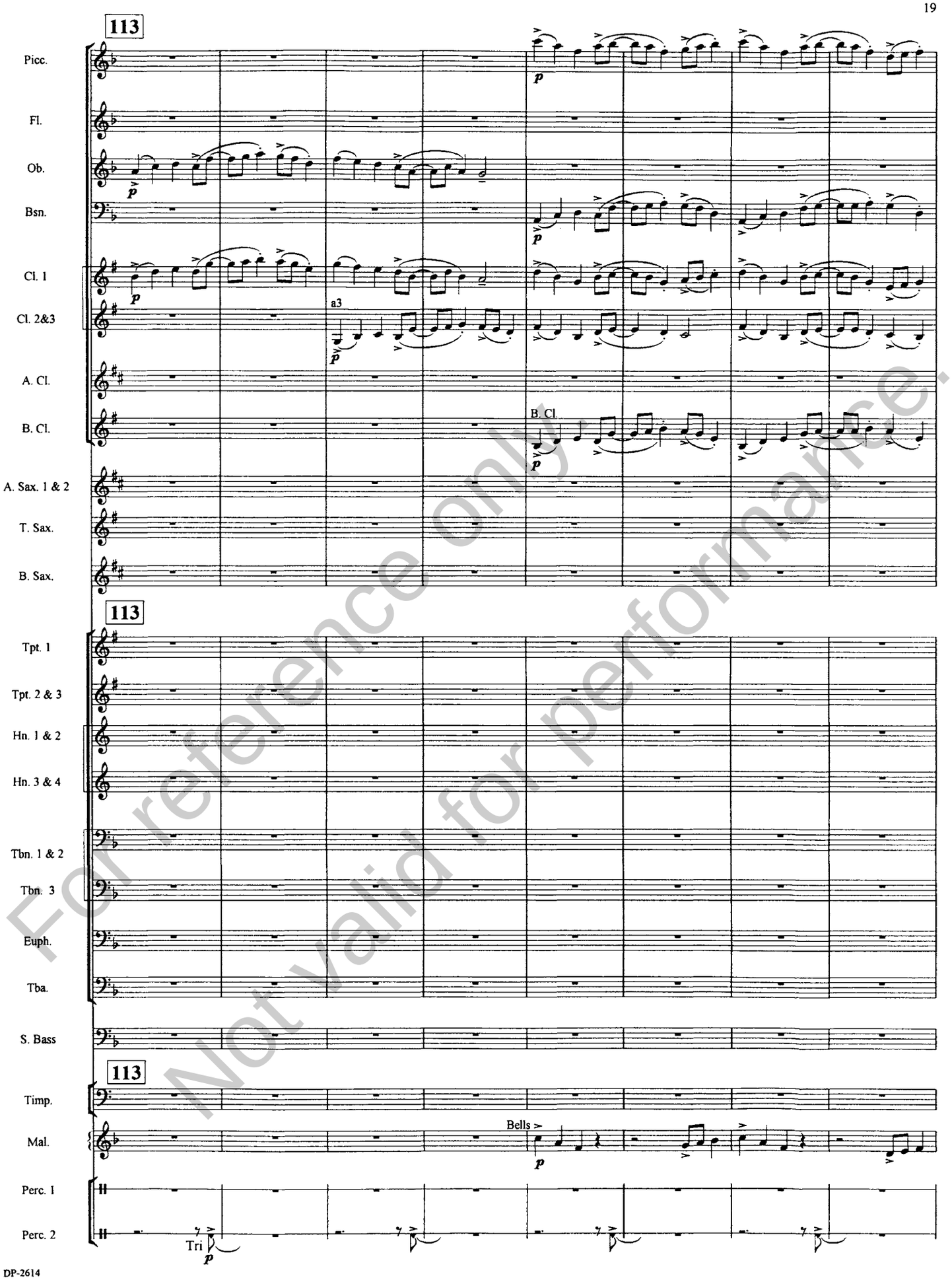

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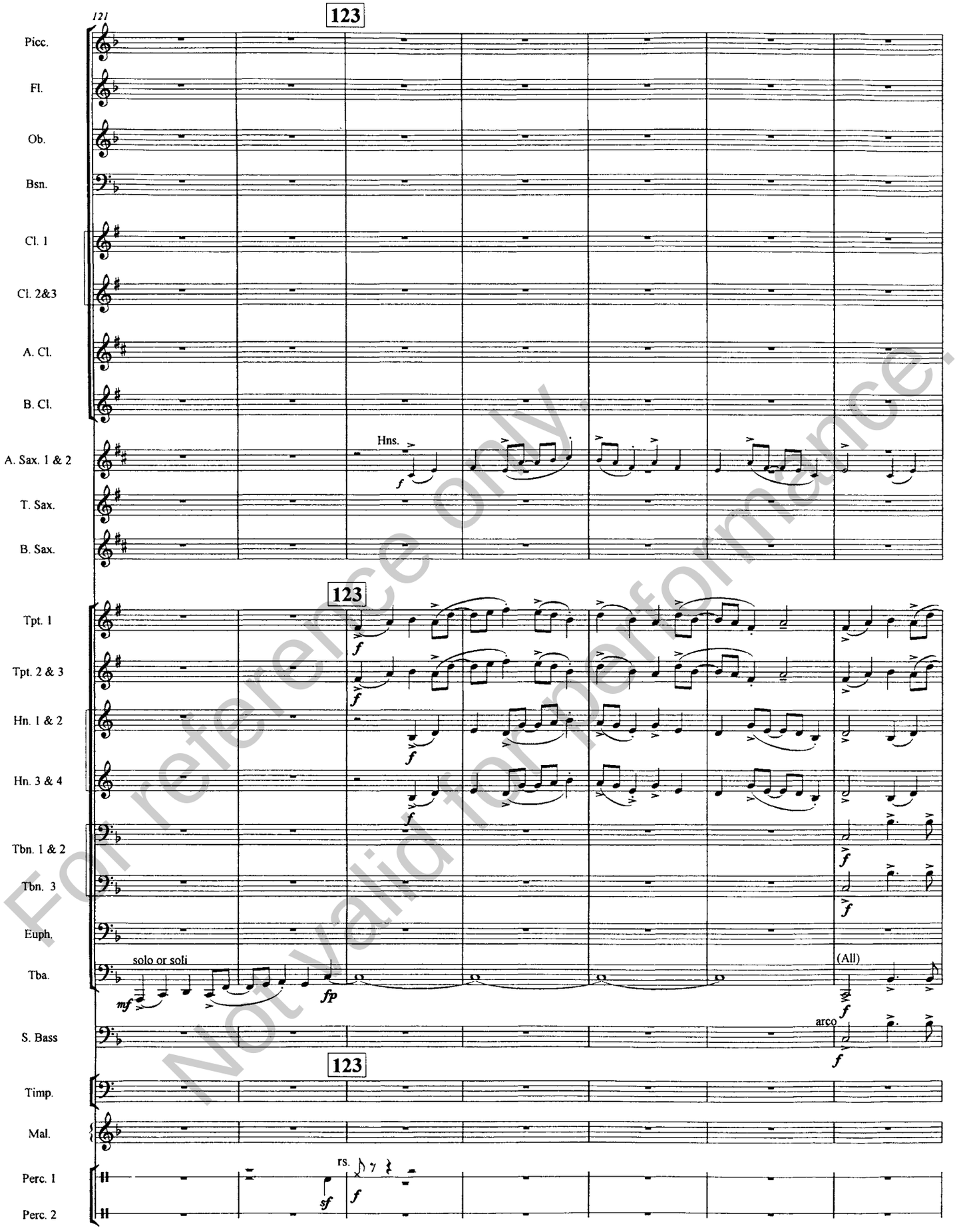

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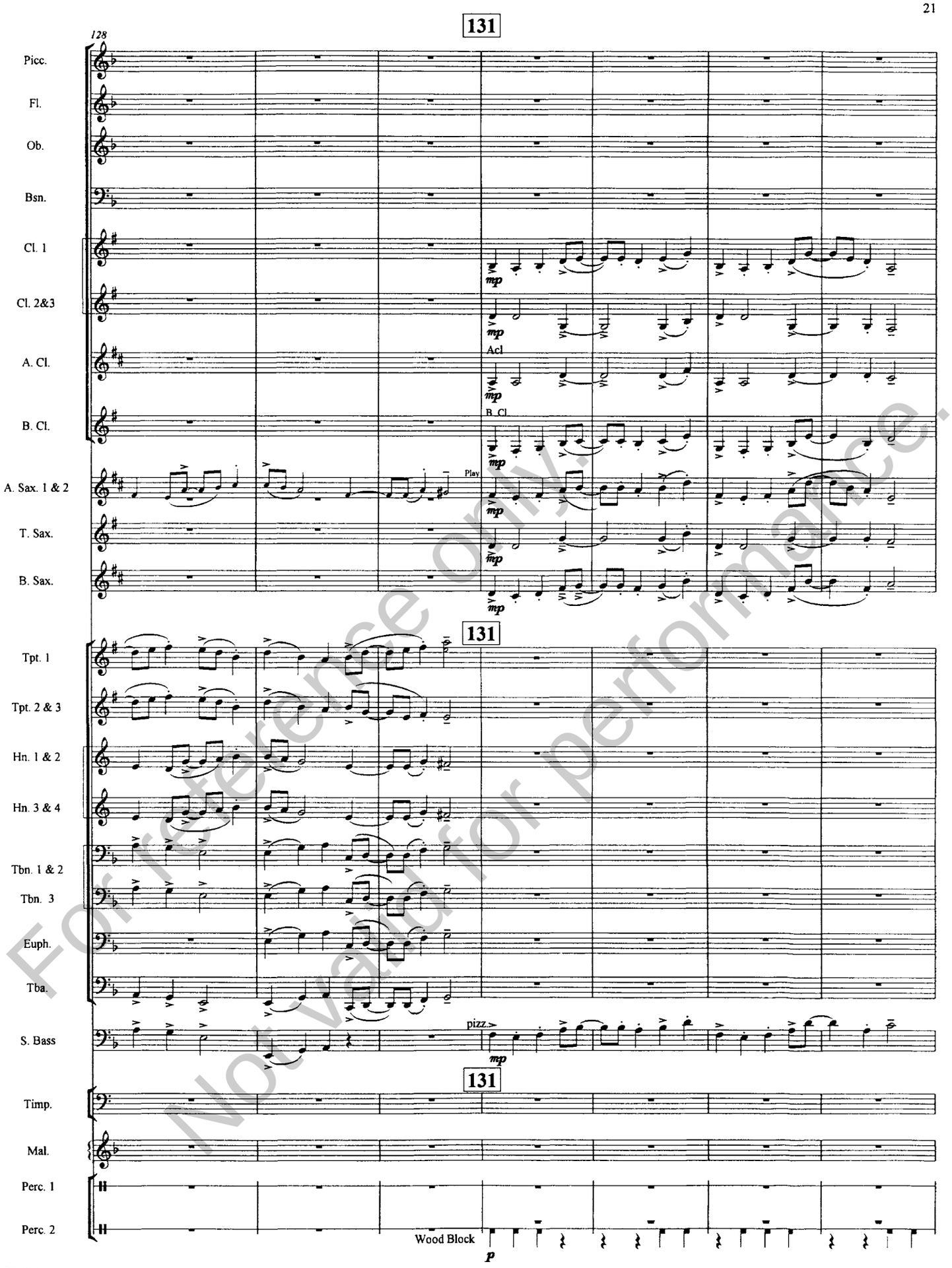

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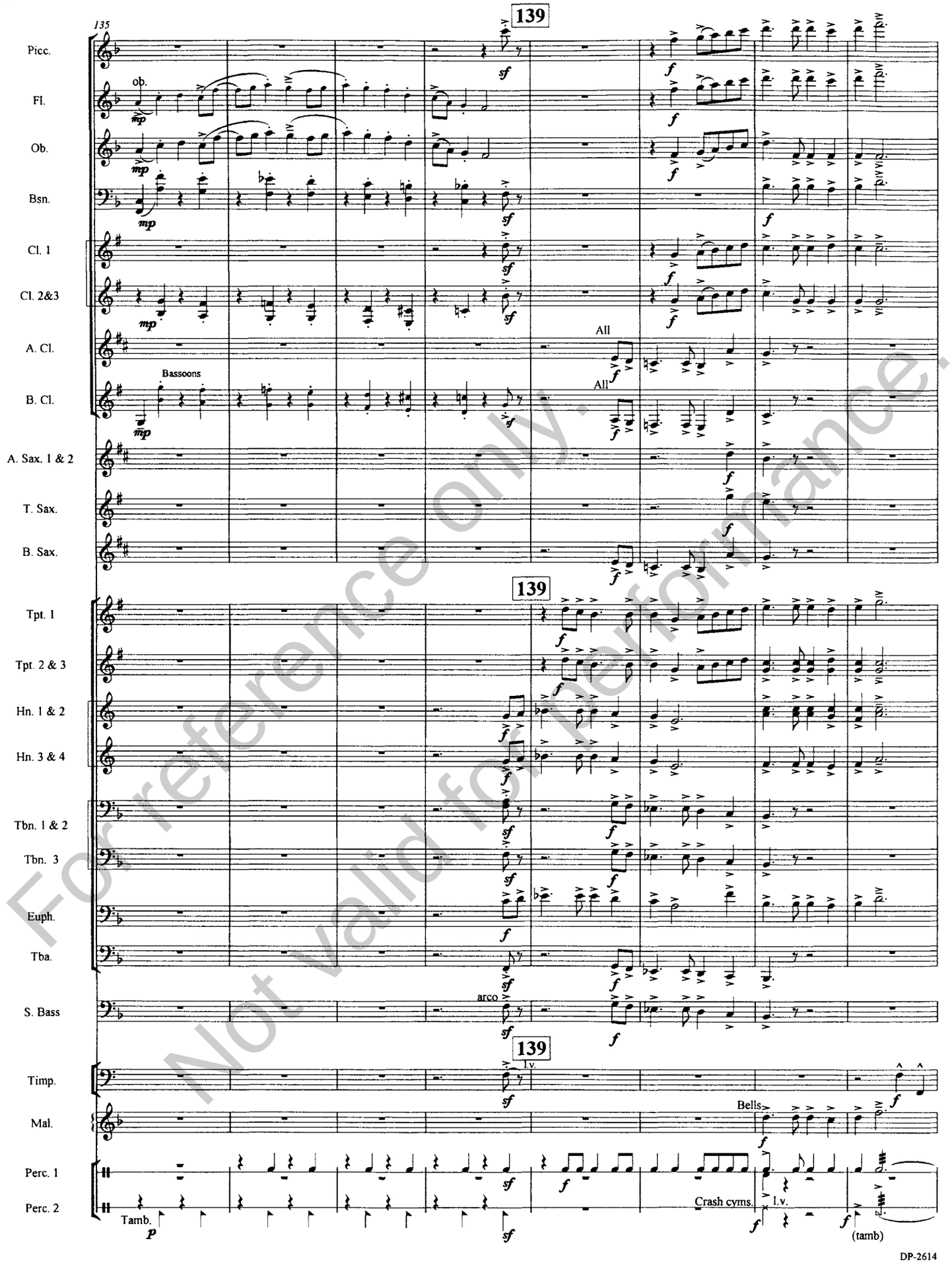

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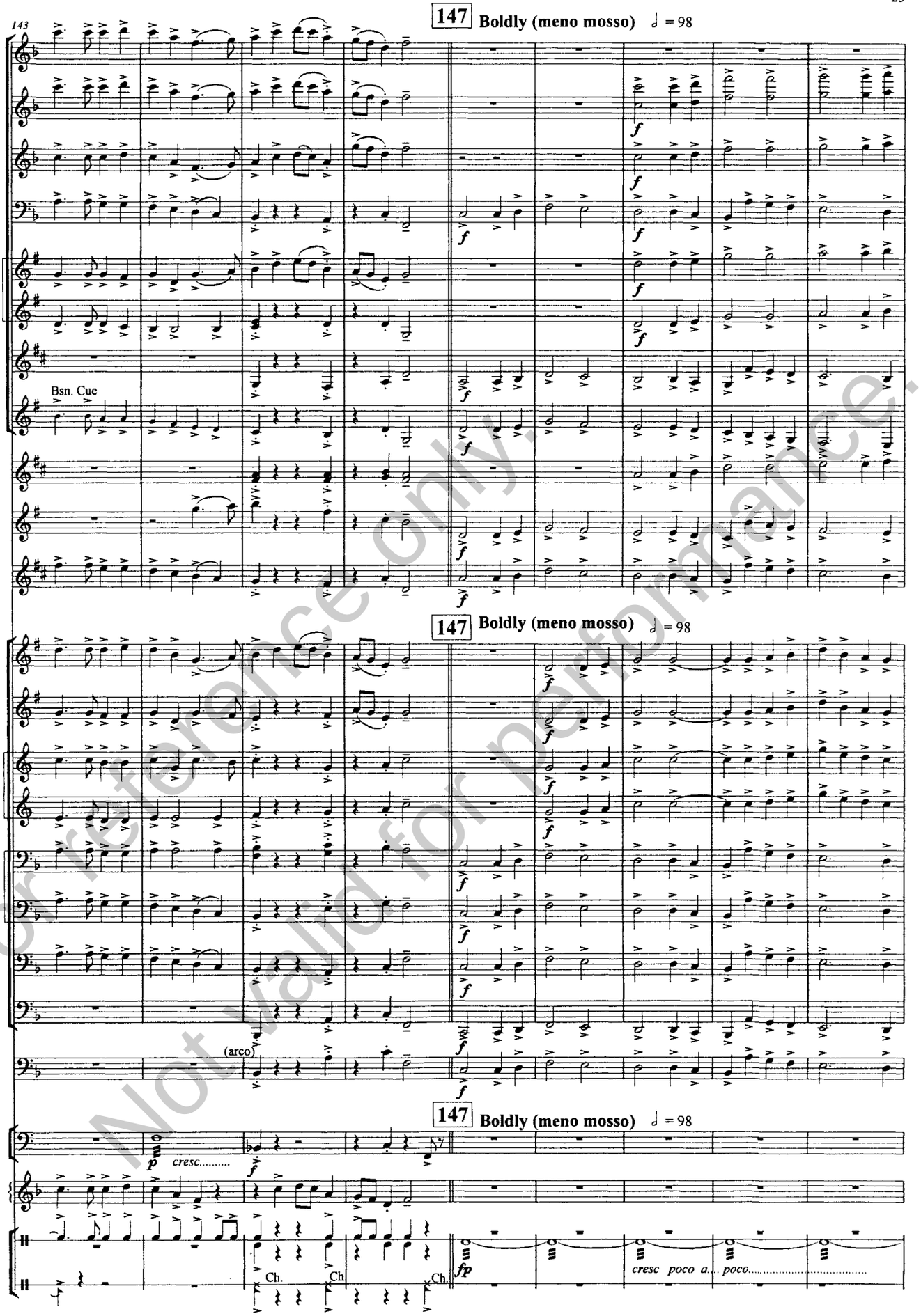

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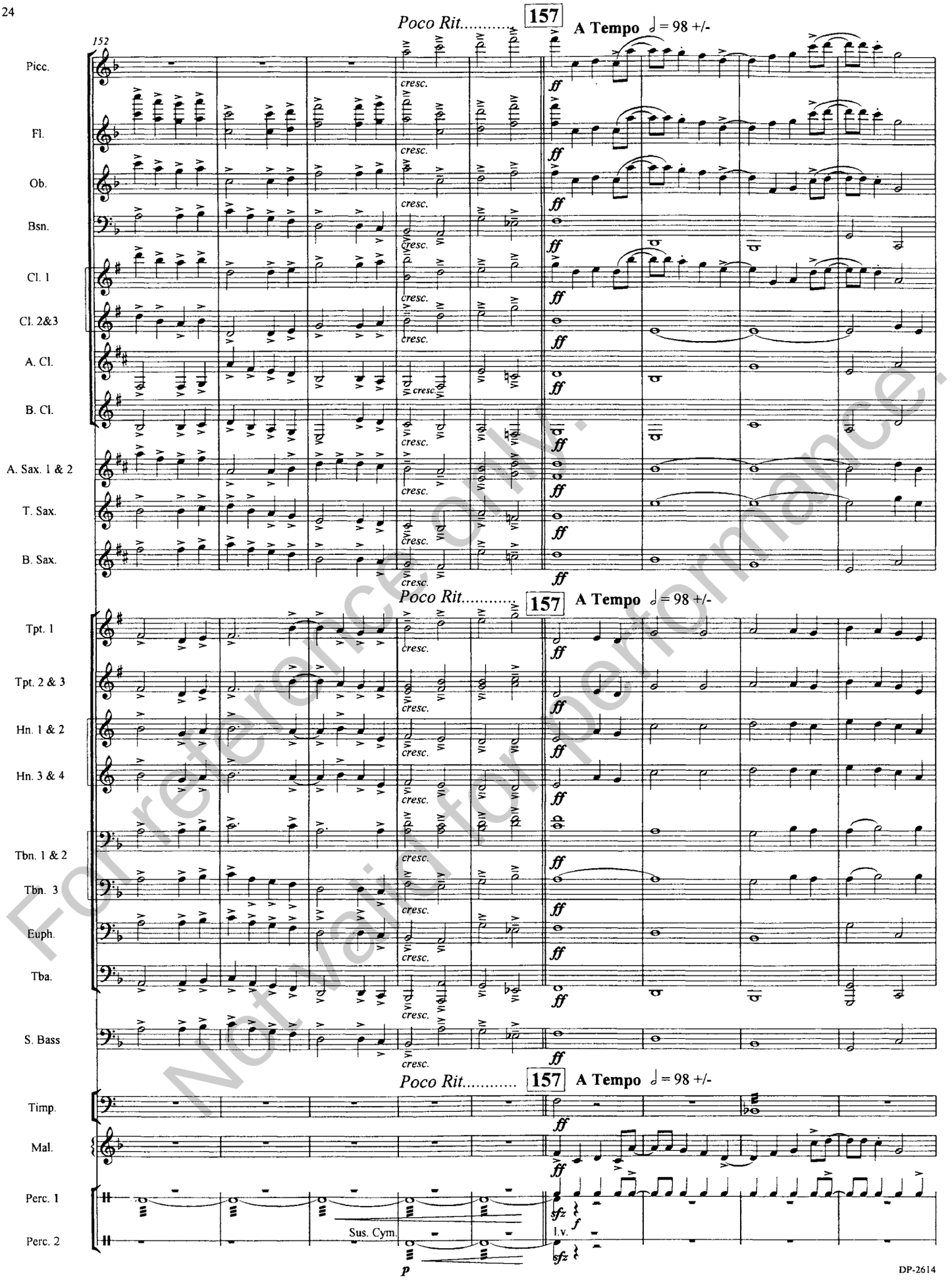

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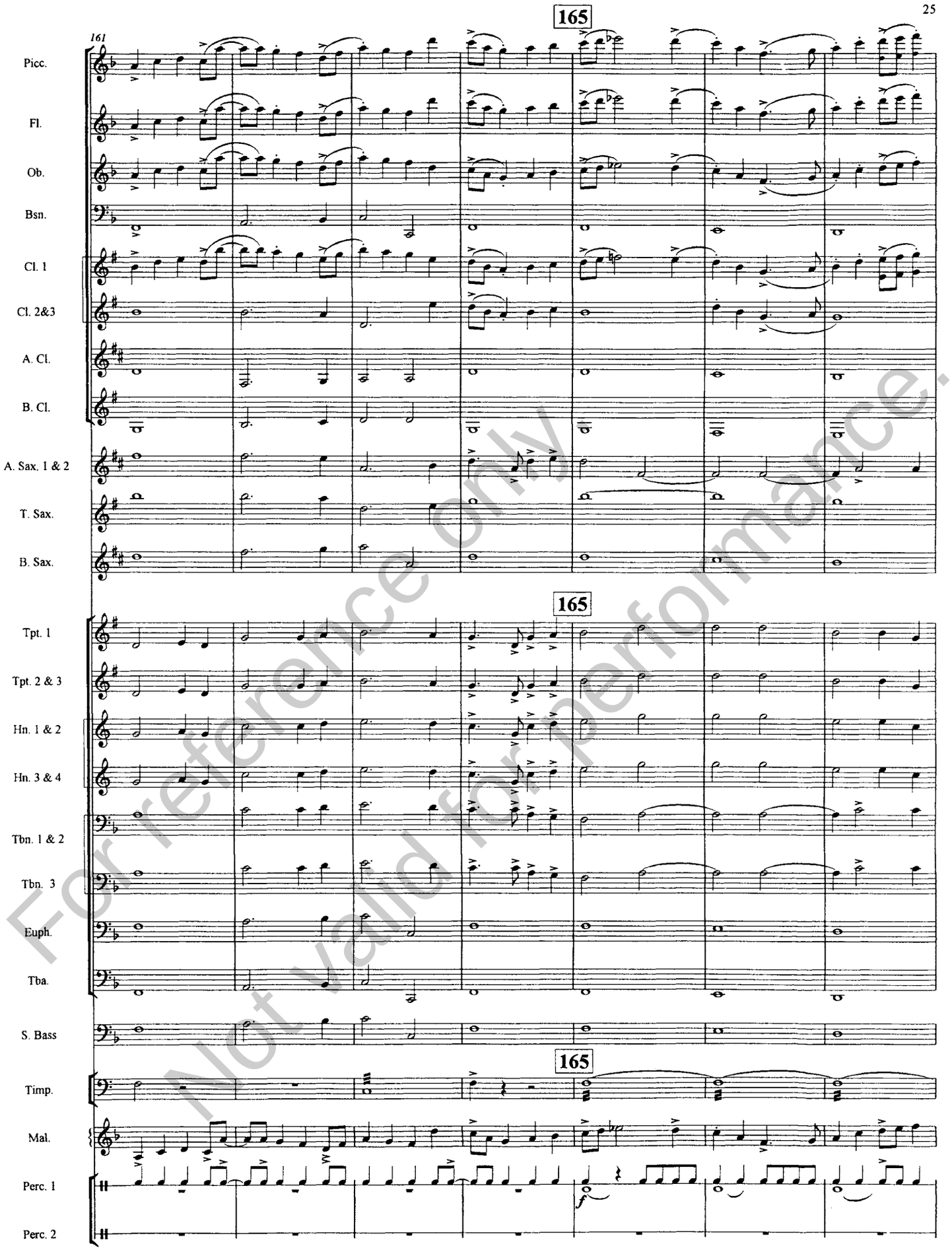

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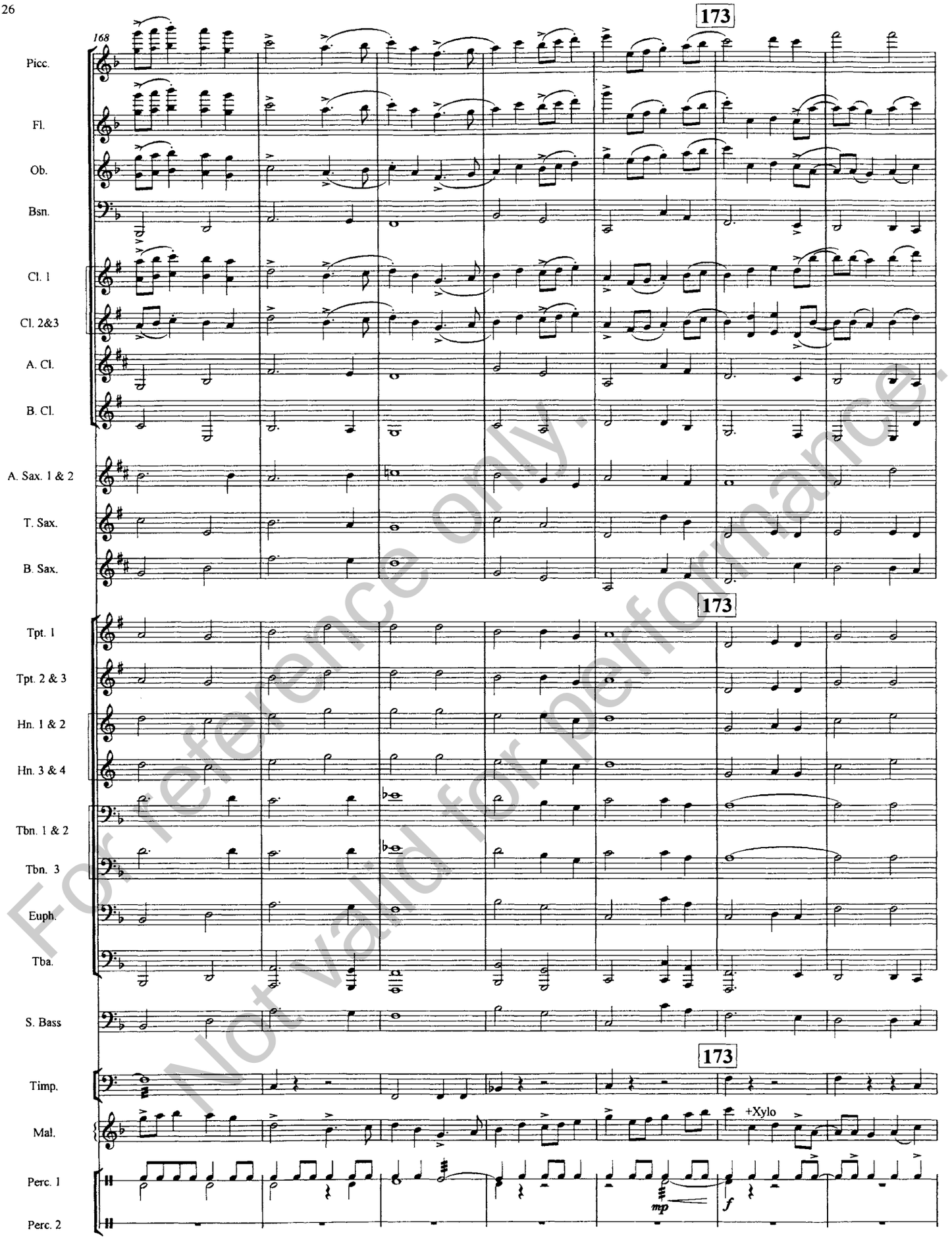

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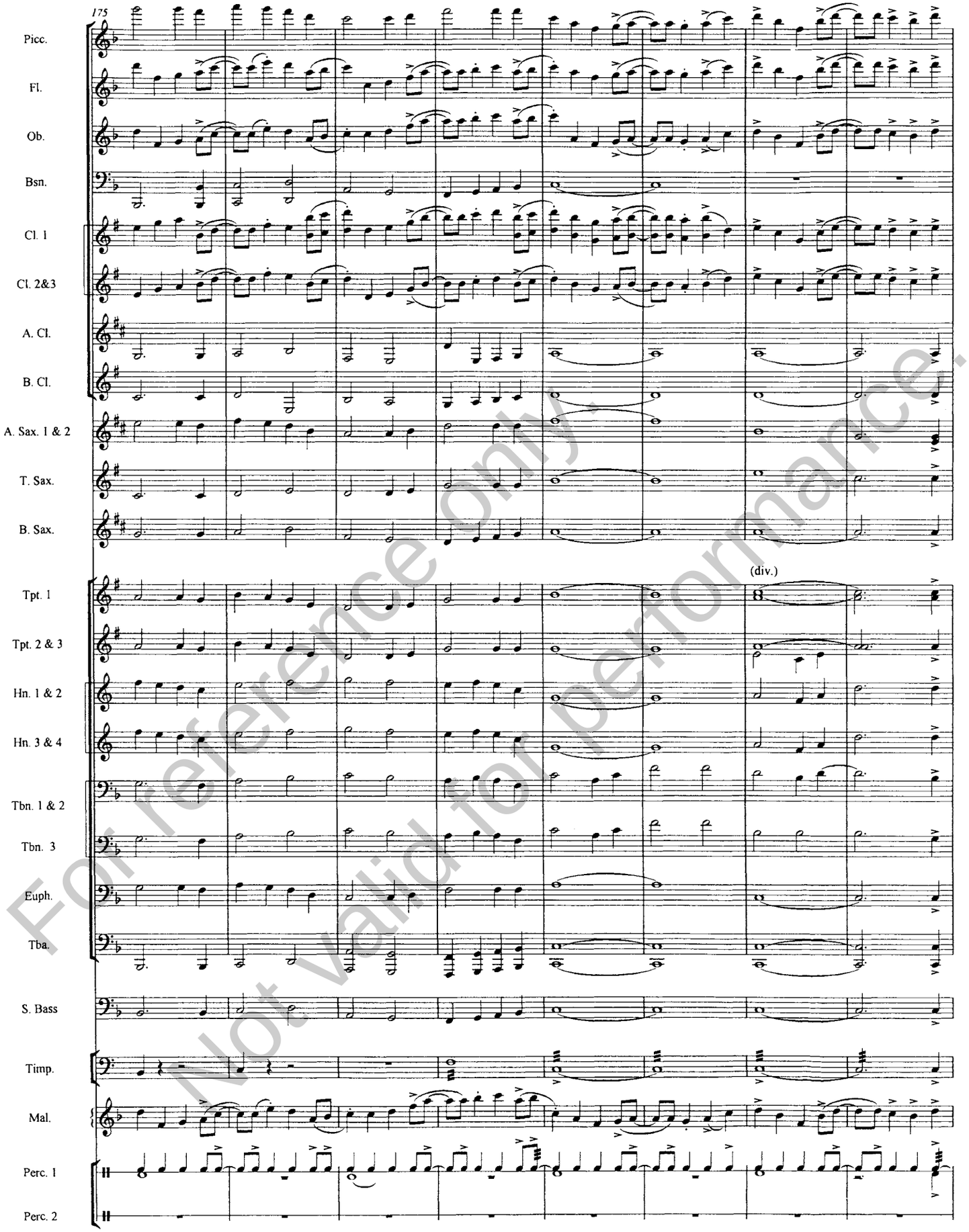

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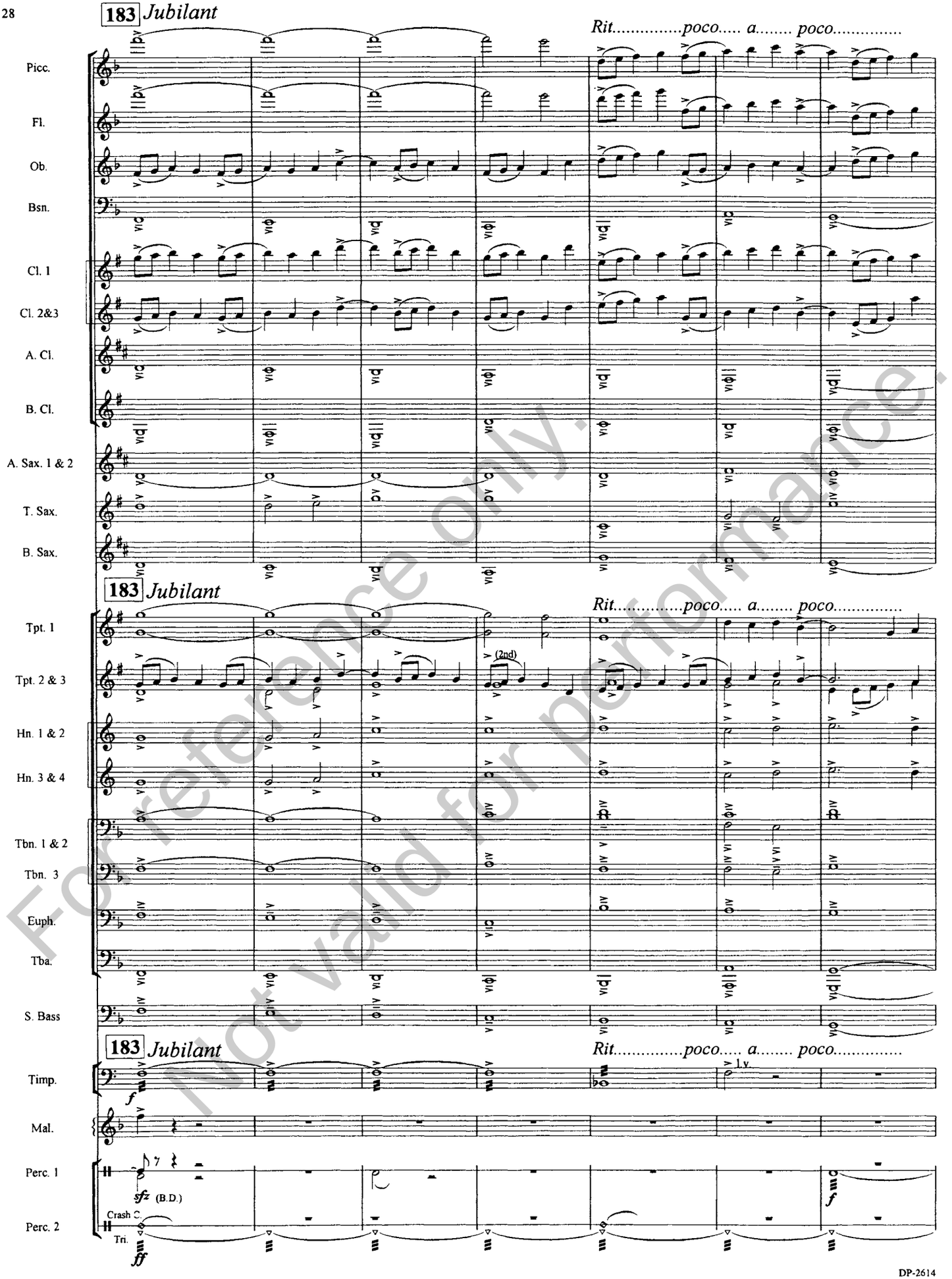

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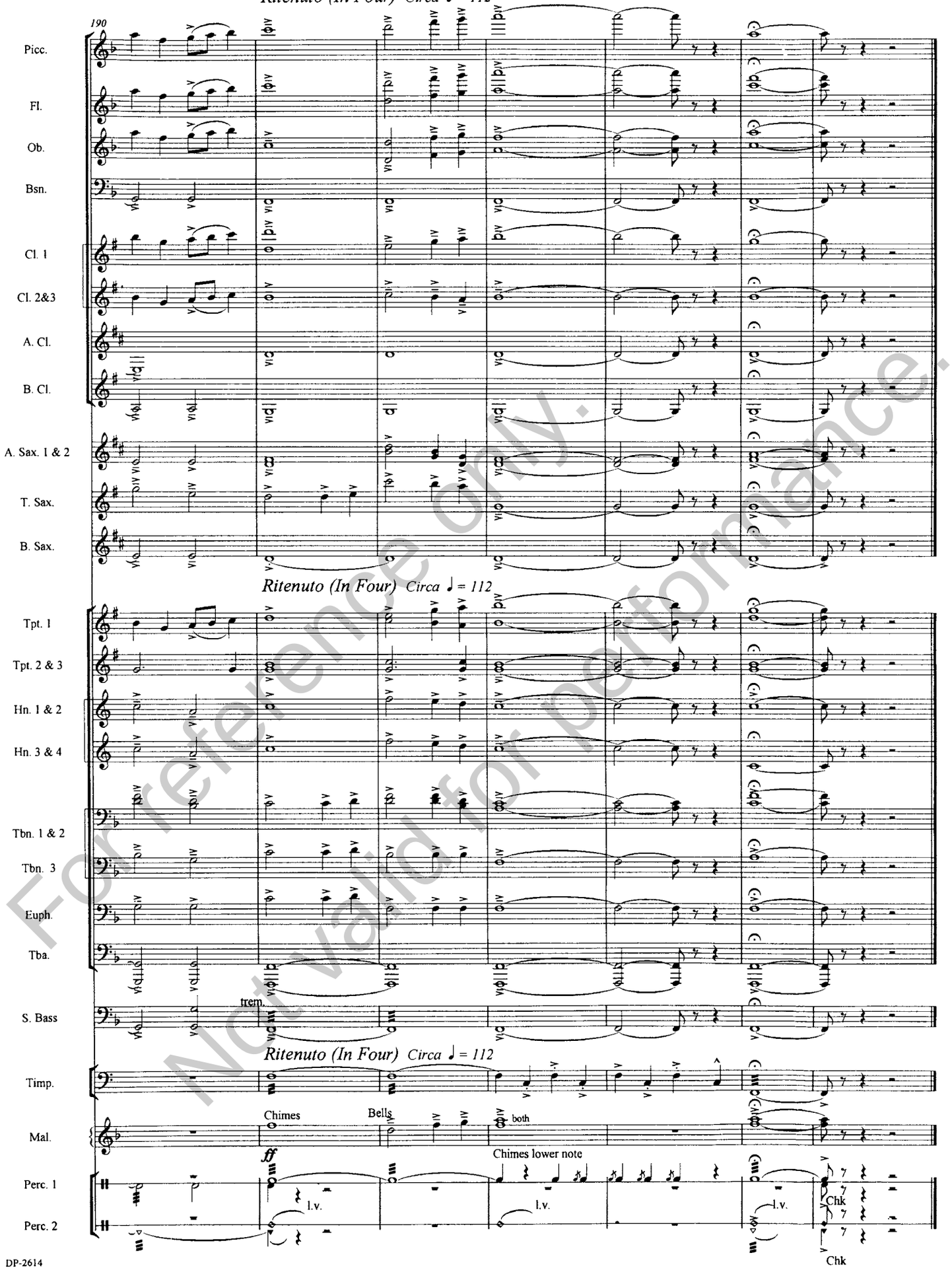

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