

GATHERING TOGETHER

for Chamber Ensemble

Roger Briggs
b. 1952

Full Score

Instrumentation

1 Flute (dbl alto)

1 Oboe

2 Bass Clarinets in Bb (dbl. Bb Clar.)

1 Bassoon

1 Percussion

vibraphone, marimba, glockenspiel

Piano (dbl. celesta if available)

Strings (1.1.1.1.1) more strings may be added if desired

Score is in C. However, the usual octave transpositions for the Piccolo, Contrabassoon, Xylophone, Celesta, Glockenspiel, and Contrabass apply.

Duration: ca. 16 minutes

Program Note:

The title GATHERING TOGETHER is taken from the poem, 'The People Gathering Together' by Patricia Goedicke. I was particularly struck by the final three lines:

*"All over the earth we keep coming together.
We keep giving each other these parties
These heart-breakingly beautiful parties."*

The work is a single movement, but divided into four large sections. The first two sections are unified by tempi, motif, and rhythmic impulse. The third section, in variation form, is slower. The final section combines the primary material from each of the preceding sections.

*Commissioned by Keith Williams and **The Music Ensemble**, GATHERING TOGETHER was premiered in 1985 as a chamber orchestra work at St. John's Smith Square in London. A full orchestra version completed in 1995 is also available. GATHERING TOGETHER has been recorded on the MMC Label No. 2099: The Czech Radio Symphony, Roger Briggs conducting.*

Parts available for rental from Roger Briggs.

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Written for and dedicated to

Keith Williams

and

The Music Ensemble

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This musical score page contains measures 3, 12, and 9 of a piece. The instruments and their parts are as follows:

- Fl.**: Measures 3 and 12 have a melodic line starting on B-flat with a *ff* dynamic, transitioning to *pp* in measure 12, and then a sustained note in measure 9 with a *sffz* dynamic and a crescendo to *P*.
- Ob.**: Similar to the Flute, with a melodic line in measures 3 and 12 (*ff* to *pp*) and a sustained note in measure 9 (*sffz* to *P*).
- 2 B. Cl.**: Silent throughout all three measures.
- Bn.**: Measures 3 and 12 have a melodic line starting on B-flat with a *ff* dynamic, transitioning to *pp* in measure 12, and then a sustained note in measure 9 with a *sffz* dynamic and a crescendo to *P*.
- Perc.**: Silent in measures 3 and 12; in measure 9, it plays a short, accented rhythmic figure with a *sffz* dynamic.
- Pno.**: Silent in measures 3 and 12; in measure 9, it plays a short, accented rhythmic figure with a *sffz* dynamic.
- Vln. I**: Plays a continuous sixteenth-note pattern throughout all three measures.
- Vln. II**: Measures 3 and 12 have a melodic line starting on B-flat with a *ff* dynamic, transitioning to *pp* in measure 12, and then a sustained note in measure 9 with a *sffz* dynamic and a crescendo to *P*.
- Vla.**: Plays a continuous sixteenth-note pattern throughout all three measures.
- Vcl.**: Measures 3 and 12 have a melodic line starting on B-flat with a *ff* dynamic, transitioning to *pp* in measure 12, and then a sustained note in measure 9 with a *sffz* dynamic and a crescendo to *P*.
- C.B.**: Silent in measures 3 and 12; in measure 9, it plays a short, accented rhythmic figure with a *sffz* dynamic.

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Fl.

Ob.

2 B. Cl.

Bn.

Perc.

Pno

Vln. I

Vln. II

Vla.

Vcl.

C.B.

sffz *P* *ff*

[to marimba]

sffz *P* *ff* *pp*