

Prospect: Hymn for Band
Pierre LaPlante
(Published by Bourne Co. NY, NY)

Composer Background

- Born in Wisconsin
- Bachelors and Masters at University of Wisconsin
- 33 years in public schools
- Began to write for young bands
- Retired from public schools in 2001
- Bassoonist

Composition Background

- Setting by Pierre La Plante (early 19th C.)
- Prospect comes from the hymnal tunebook called The Southern Harmony (published in Philadelphia)(William Walker). This book was also the source of Amazing Grace (used different shaped notes for easier reading-early form of MUSED for teaching literacy)
- La Plante's setting is a modern expressive version of the tune.
- Typically the melody would have been in the Tenor, but here it is in most voices
- Modal, no unusual harmonies; open chords, octave doubling
- Dynamics are used heavily by La Plante and should be exaggerated for optimal expression
- Dedicated to Larry Deahn (fellow U. of Wisconsin graduate and band director) and the New Glorus High School Band in Wisconsin

Grading Chart

	I	II	III	IV	V
Instrumentation		X	X		
Scoring			X		
Length			X		
Accidentals		X			
Tempo		X			
Period	X				
Technique		X	X		
Meters	X				
Keys	X	X			
Intervals		X			
Rhythms		X			
Ranges		X			
OVERALL	2+				

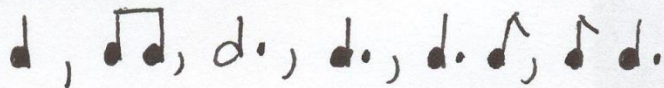
Grade: 2+

Key(s): FM AbM

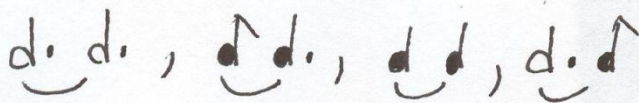
Accidentals: Eb, Gb, Ab, Db, Cb, Fb

Meter(s): 3/4

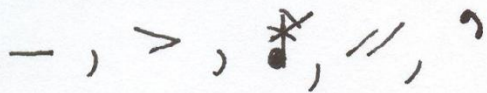
Rhythmic Analysis:



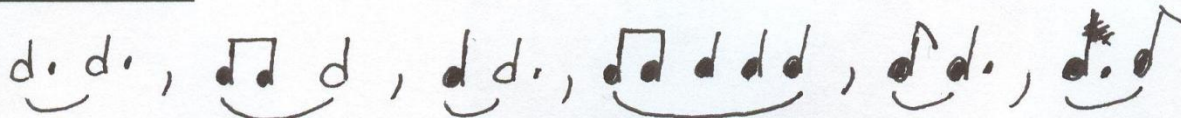
Ties:



Articulation Analysis:



Slur Patterns:



Dynamics: Literal – p, mp, mf, f, ff, fff General – mp, mf

Tempi: Semplice de espressivo (simple & expressive), quarter = 84

General Musical Style: Legato & Lyrical with one section marked with accents that is a bit more exalted

Harmonic Analysis: Diatonic Melody; no accidentals at all (mostly I, IV, V chords with some others throughout)

Duration/Endurance: 3'45" There is a lot of constant playing, sometimes in upper or lower registers which could be tiresome. Also, there are tons of tied notes that last a while which could be tiring. This is a fairly short piece, but since it is slow it might be tiring.

Musical Expression: The piece starts from the beginning expressive but still simple. There is a lot of dynamic and stylistic change so players can really try to represent the extremes of the piece. They should be careful not to overdo it. (example: limit vibrato)

Instrument Assignment Evaluation: Flute/Oboe doubled in octaves, all Clarinets and Altos in unison, lows move very homophonically, Horns in unison, Trumpets very homophonic with some independence; Flute carries melody throughout while others (Trumpet, Clarinet, Saxophone, Trombone, Oboe) have it occasionally;

Percussion: There is one timpani part, chimes only at the very end, and very brief usage of cymbal and triangle.

General Problem Areas: Given the long held notes and limited percussion there may be difficulty in keeping time. (rushing/dragging) Sections with independent lines may be troublesome. I think the greatest issue would be endurance. Clarinets go well over the break in this piece. Some ranges go from extreme low to extreme high which might be tough.

Teaching/Learning Opportunities:

- Good tone and breath support
- Exploring extremes of dynamics
- Making instruments speak at minimal volumes
- Musical dependence AND independence
- Proper phrasing
- Playing legato/exalted sections stylistically correct as they relate to this piece
- Responsibility of melodic versus supporting line
- Expressive and emotional playing