

Shall We Gather At the River

(Hanson Place)

Moderately - Rubato Style

Drop-D Tuning

Traditional

Arr.: Mark Hanson

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“Shall We Gather At the River” - also known as “Hanson Place” (not named after me!) - was written during the War Between the States in 1864 by Robert Lowry. He was the pastor at Hanson Place Baptist in Brooklyn, New York. This tune is traditionally played at a moderate speed, using dotted eighth/sixteenth-note phrasing in the eighth-note passages. This gives the traditional interpretation a slightly jerky, old-fashioned feel, which reminds me (for better or worse!) of portable pump organs and outdoor revival meetings. Instead, I play this piece fairly slowly, with a free-flowing, rubato-style feel, with the tempo increasing and decreasing slightly as the melody and the emotion of the tune suggest.

The chords are ‘jazzy’, including major7ths, minor7th-flat5s, dominant7th-sharp 5s, and a dominant7th with a flat 9. These color notes (the B-flat in an A7 chord, for example) are determined by a step-wise (often chromatic) movement in the inner voices. For instance, the A13sus4 to the A7(b9) change in measure 7 includes a B-natural (the 9th) dropping to a B-flat (the flat-9). The expected resolution of this chromatic line would be an A note in the subsequent D chord, but I throw you a curve, and push the voice back up to B-natural, creating a D6 chord. This is a very nice sequence, beautiful, and unexpected.

My arrangement is in Drop-D tuning.

-Mark Hanson, August 2009

From: www.AccentOnMusic.com

BV-----, 1/2 BII-----, 1/2 BIII-----, 1/2 BII-----, 1/2 BII-----, 1/2 BV-----

G⁶ A⁷ D Dmaj⁷ D^{6/9} D^(add9) Em⁷ Em^{7(b5)} A⁹ A^{7(b9)} D^(add9) D⁷

9

TAB

7 9 10 9 10 7 5 7 6 4 2 3 3 3 3 3 2 2 3 0 2 5 3 2 5 7

BV-----, 1/2 BII-----

G⁶ A⁷ A^{7(#5)} D Dmaj⁷ D^{6/9} D^(add9)

13

TAB

7 7 7 9 10 9 10 7 5 7 6 4 2 3 2

Em Em/D A^{7/C#} A^{13sus4} A^{7(b9)} D⁶ A^{7(#5)} D

15

TAB

0 0 0 2 3 2 0 0 0 0 0 0 3 4 4 5 0 0 5 6 6 5 0 0 0 0 0 0 0 0