

FULL CONDUCTOR SCORE

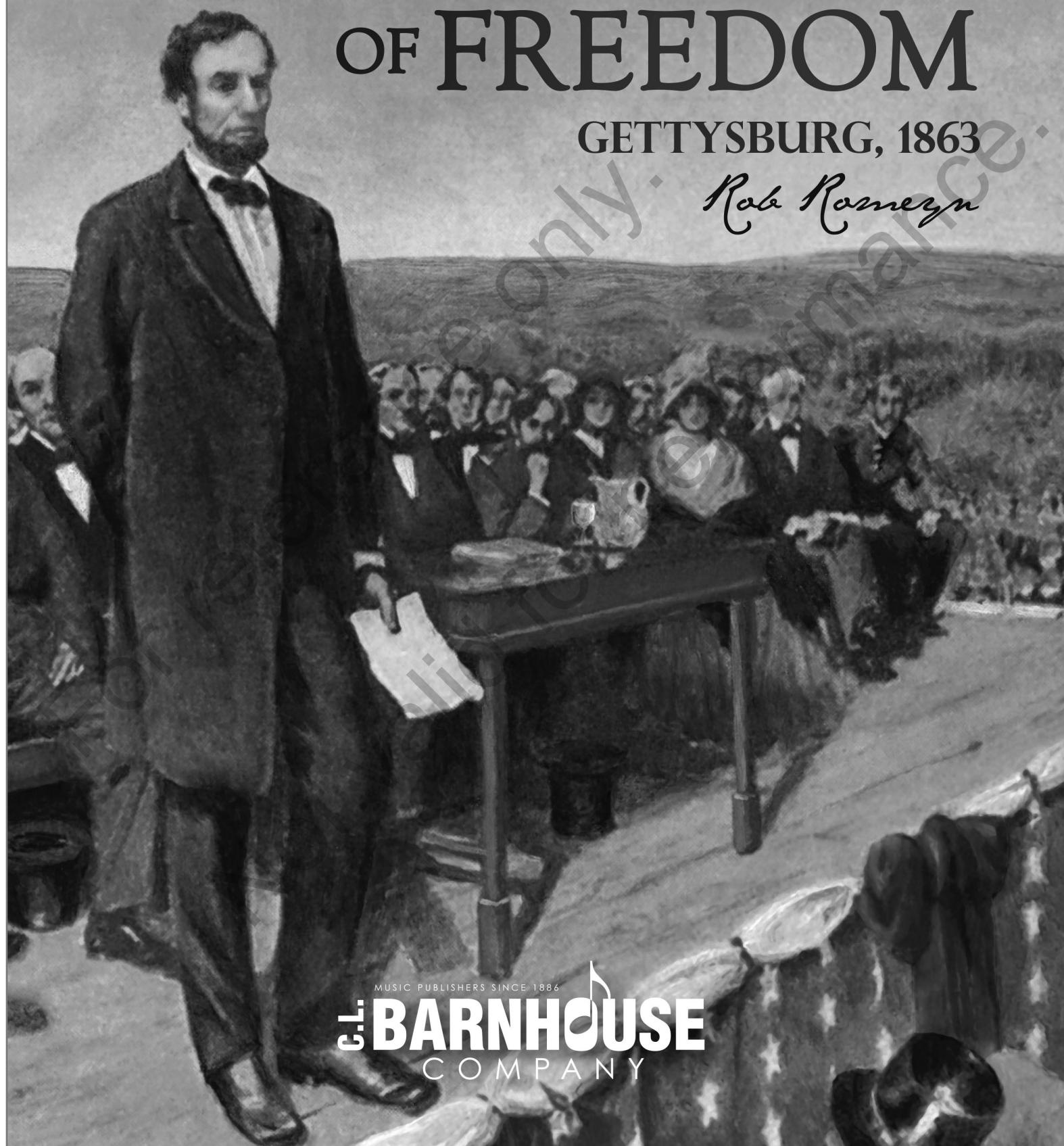
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BARNHOUSE CONCERT BAND SERIES

A NEW BIRTH OF FREEDOM

GETTYSBURG, 1863

Rob Ramerz



MUSIC PUBLISHERS SINCE 1886

BARNHOUSE
COMPANY

A NEW BIRTH OF FREEDOM

Gettysburg, 1863

Rob Romeyn

Instrumentation

Full Conductor Score	1
Flute/Piccolo	10
Oboe	2
1st B $\flat$ Clarinet	2
2nd B $\flat$ Clarinet	4
3rd B $\flat$ Clarinet	4
B $\flat$ Bass Clarinet	2
Bassoon	2
1st E $\flat$ Alto Saxophone	3
2nd E $\flat$ Alto Saxophone	3
B $\flat$ Tenor Saxophone	2
E $\flat$ Baritone Saxophone	2
1st B $\flat$ Trumpet	3
2nd B $\flat$ Trumpet	3
3rd B $\flat$ Trumpet	3
1st F Horn	2
2nd F Horn	2
1st Trombone	3
2nd Trombone	3
Euphonium (Baritone) B.C.	2
Euphonium (Baritone) T.C.	2
Tuba	4
Mallet Percussion: Bells, Chimes	2
Timpani	1
Percussion 1: Snare Drum, Bass Drum	3
Percussion 2: Suspended Cymbal, Triangle, Crash Cymbals	2

Program Note

Lincoln's Gettysburg Address was comprised of only ten sentences and 272 words, 210 of which were only one syllable in length. And yet, the rhetorical genius of Abraham Lincoln changed the course of history in the aftermath of a brutal Civil War. Lincoln was very aware that in order for the Union to survive, the people – not the government – needed to again dedicate themselves to the healing of an entire nation and its unfinished work that those who gave their lives to assure it “...*So Nobly Advanced*.” It was the classic concept of birth... death...and rebirth. And what work was that? In Lincoln's words, “...*That this nation, that was conceived in Liberty, have A New Birth Of Freedom... and not perish from the earth.*” So, the war that started out to see if the nation could endure was now headed to ultimately expand Liberty and Freedom... not for some...but for all. Lincoln's words were, in effect, the prophetic foreshadowing of an entire nation's great and confident leap forward.

A New Birth Of Freedom honors Lincoln's historic vision for the country and dedicates itself to that noble cause. After a short introduction, a rudimentary solo section is featured on a theme that is reminiscent of the fife and drum musical styles of the Civil War days. This theme is developed upon as the piece unfolds, gradually building and leading to a glorious, powerful and dramatic moment. The music then moves to a restatement of that same “fife and drum” section on which it began, this time leading to a reflective and contemplative conclusion.

Rehearsal Suggestions

Please observe the tempo marking, resisting the urge to take the piece faster. I feel this is important for the effect. Beginning at measure 8, any eighth note that is followed by a rest in the accompaniment part should be played full value. Beginning at m. 12, perhaps rehearse the flute and clarinet duet separately to achieve a balance within those two parts. This rehearsal technique may also be used for the flute, oboe, clarinet, tenor saxophone, trumpet, and horn parts beginning at m. 26. At m. 54, the alto and tenor saxophones have a melodic section that should be rehearsed separately and balanced with the piccolo and clarinet duet. Strive for a balanced and full sound beginning at m. 59, bringing out the moving, melodic parts. At m. 78, let the horn and alto sax counter-melody soar. The observance of the *ritardando* and *crescendo* leading into m. 89 will make this climax of the piece more effective.

I hope that you enjoy rehearsing and performing this piece. Please contact me at my composer page at barnhouse.com with any comments or questions. Best wishes for a great performance!

Rob Romeyn

About the Composer



Rob Romeyn's (b. 1961) music career has been multi-faceted and diverse. He has served as a performer, conductor, educator and as a composer and arranger. As a band director, he has directed bands from the elementary level to adult community groups. His first composition for band was published at age 19. His ability to write effective and educationally sound music for bands and string orchestras of all levels can be attributed to his vast teaching experiences.

Many elementary, middle school, high school, university, community bands and string orchestras worldwide have performed his arrangements and compositions. He has been commissioned to write for marching band, concert band, string orchestra and jazz ensemble. His concert band and orchestra music is on many state required music lists. Many of his works are featured as “Editor's Choice” selections at all levels by major music distributors. His music has seen extensive airplay worldwide. Many of his arrangements have been featured on national television, including portions of the Peach Bowl halftime shows for 2000-2001, and the Macy's Thanksgiving Day Parade. Mr. Romeyn is a member of the American Society of Composers Authors and Publishers. Much of his music has been recorded, and is available on CD and download through Walking Frog Records and other music outlets. He is in demand as a guest conductor for honor bands, and regularly accepts new commissions. His conducting and rehearsal style has been described as inspiring and energetic.

Mr. Romeyn received a M.M. Ed. Degree from the University of Louisiana at Monroe. He served as staff arranger for the University of Louisiana at Monroe “Sound of Today” band from 1983-1986. His graduate assistant duties at ULM in addition to arranging included conducting the university concert band and the basketball pep band. Mr. Romeyn also served as staff arranger at James Madison University. He was the director of the St. Petersburg Community Band in St. Petersburg, Florida from 1994-2013.



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Conductor Score
012-5074-00

A NEW BIRTH OF FREEDOM

Rob Romeyn
(ASCAP)

Stately and Proud (♩ = 112-116)

Gettysburg, 1863

Flute/Piccolo
Oboe
1st B♭ Clarinet
2nd & 3rd B♭ Clarinet
B♭ Bass Clarinet
Bassoon
1st & 2nd E♭ Alto Saxophone
B♭ Tenor Saxophone
E♭ Baritone Saxophone
1st B♭ Trumpet
2nd & 3rd B♭ Trumpet
1st & 2nd F Horn
1st & 2nd Trombone
Euphonium (Baritone)
Tuba
Mallet Percussion
Bells
Chimes
Timpani
A♭, B♭, C, E♭
Percussion 1
Snare Drum
Bass Drum
Percussion 2
Suspended Cymbal
Triangle
Crash Cymbals

1 2 3 4

Fl. div.
+ Picc. top notes

Fl./Picc. *mp cresc.* *ff*

Ob. *mp cresc.* *ff*

1st Cl. *mp cresc.* *ff*

2nd & 3rd Cl. *mp cresc.* *ff*

Bass Cl. *mp cresc.* *ff*

Bsn. *mp cresc.* *ff*

1st & 2nd Alto Sax. *mp cresc.* *ff*

Ten. Sax. *mp cresc.* *ff*

Bari. Sax. *mp cresc.* *ff*

1st Trpt. *mp cresc.* *ff*

2nd & 3rd Trpt. *mp cresc.* *ff*

1st & 2nd Hn. *mp cresc.* *ff*

1st & 2nd Trom. *mp cresc.* *ff*

Euph. (Bar.) *mp cresc.* *ff*

Tuba *mp cresc.* *ff*

Mallets *mp cresc.* *ff*

Timp. *mp cresc.* *p* *ff* *mp*

Perc. 1 *mp cresc.* *p* *ff*

Perc. 2 *mp* *p* *ff*

5 6 7 8 9

12

Solo Flute

Fl./Picc.

Ob.

1st Cl.

2nd &
3rd Cl.

Bass Cl.

Bsn.

1st & 2nd
Alto Sax.

Ten. Sax.

Bari. Sax.

12

1st Trpt.

2nd &
3rd Trpt.1st &
2nd Hn.1st &
2nd Trom.Euph.
(Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

Triangle

10

11

12

13

14

Fl./Picc.

Ob.

1st Cl.

2nd & 3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd & 3rd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

FL/Picc.

Ob.

1st Cl.

2nd & 3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd & 3rd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

20

21

22

23

24

26 *tutti* - Picc.

Fl./Picc. *mp*

Ob. *mp*

1st Cl. *tutti mp*

2nd & 3rd Cl. *mp*

Bass Cl. *mp*

Bsn. *mp*

1st & 2nd Alto Sax. *mp*

Ten. Sax. *mp*

Bari. Sax. *mp*

26

1st Trpt. *mp*

2nd & 3rd Trpt. *mp*

1st & 2nd Hn. *mp*

1st & 2nd Trom. *div. mp*

Euph. (Bar.) *mp*

Tuba *mp*

Mallets Chimes *mp*

Timp. *mp*

Perc. 1 *p*

Perc. 2

Fl./Picc.

Ob.

1st Cl.

2nd & 3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd & 3rd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

37

+ Picc.

Fl./Picc.

Ob.

1st Cl.

2nd &
3rd Cl.

Bass Cl.

Bsn.

1st & 2nd
Alto Sax.

Ten. Sax.

Bari. Sax.

37

1st Trpt.

2nd &
3rd Trpt.

1st &
2nd Hn.

1st &
2nd Trom.

Euph.
(Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

35

36

- 10 -

37

38

39

Fl./Picc. *mp cresc.*

Ob. *mp cresc.*

1st Cl. *mp cresc.*

2nd & 3rd Cl. *mp cresc.*

Bass Cl. *mp cresc.*

Bsn. *mp cresc.*

1st & 2nd Alto Sax. *div. a2 mp cresc.*

Ten. Sax. *mp cresc.*

Bari. Sax. *mp cresc.*

1st Trpt. *mp cresc.*

2nd & 3rd Trpt. *div. a2 mp cresc.*

1st & 2nd Hn. *div. a2 mp cresc.*

1st & 2nd Trom. *mp cresc.*

Euph. (Bar.) *mp cresc.*

Tuba *mp cresc.*

Mallets *mp cresc.*

Timp. *p f mp cresc. p*

Perc. 1 *p f mp cresc. p*

Perc. 2 *f mp*

40 41 42 43 44

- 11 -

Fl./Picc. *ff* *mf* Solo Picc.

Ob. *ff*

1st Cl. *ff* *div.* *a2*

2nd & 3rd Cl. *ff*

Bass Cl. *ff* *p*

Bsn. *ff* *p*

1st & 2nd Alto Sax. *div.* *ff* *a2* *p*

Ten. Sax. *ff* *p*

Bari. Sax. *ff* *p*

1st Trpt. *ff*

2nd & 3rd Trpt. *ff* *a2*

1st & 2nd Hn. *div.* *ff* *a2* *p*

1st & 2nd Trom. *ff* *a2* *p*

Euph. (Bar.) *ff* *p*

Tuba *ff* *p*

Mallets *ff*

Timp. *ff* *mf* *p*

Perc. 1 *ff* *p*

Perc. 2 *ff*

45 46 47 48 49

50

Fl./Picc.

Ob.

1st Cl.

2nd & 3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

50

1st Trpt.

2nd & 3rd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

p

Fl./Picc. *tr* *tutti* *p*

Ob. *p*

1st Cl. *solo* *mf* *tutti* *p*

2nd & 3rd Cl. *div.* *p*

Bass Cl.

Bsn. *div.* *a2* *div.* *a2* *p*

1st & 2nd Alto Sax. *mp* *p*

Ten. Sax. *mp* *p*

Bari. Sax.

1st Trpt. *p*

2nd & 3rd Trpt. *p*

1st & 2nd Hn. *p*

1st & 2nd Trom. *div.* *p*

Euph. (Bar.) *p*

Tuba *p*

Mallets

Timp. *p*

Perc. 1 *p*

Perc. 2 *p*

59

Fl./Picc. *f*

Ob. *f*

1st Cl. *f*

2nd & 3rd Cl. *a2* *f*

Bass Cl. *f*

Bsn. *f*

1st & 2nd Alto Sax. *div.* *a2* *div.* *a2* *div.* *a2* *div.* *a2*

Ten. Sax. *f*

Bari. Sax. *f*

59

1st Trpt. *f* *div.* *a2* *div.* *a2* *div.* *a2*

2nd & 3rd Trpt. *f* *div.* *a2* *div.* *a2* *div.* *a2*

1st & 2nd Hn. *f* *div.* *a2* *div.* *a2* *div.* *a2*

1st & 2nd Trom. *f*

Euph. (Bar.) *f*

Tuba *f*

Mallets *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

59 60 61 62 63

Fl./Picc.

Ob.

1st Cl.

2nd & 3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd & 3rd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

64 65 66 67 68

70

Fl./Picc. *f*

Ob. *f*

1st Cl. *f*

2nd & 3rd Cl. *f*

Bass Cl. *f*

Bsn. *f*

1st & 2nd Alto Sax. *f* *div.* *a2* *div.* *a2* *div.* *a2*

Ten. Sax. *f*

Bari. Sax. *f*

70

1st Trpt. *f* *div.* *a2* *div.* *a2* *div.* *a2*

2nd & 3rd Trpt. *f* *div.* *a2* *div.* *a2* *div.* *a2*

1st & 2nd Hn. *f* *div.* *a2* *div.* *a2* *div.* *a2*

1st & 2nd Trom. *f* *a2* *div.* *a2* *div.* *a2* *div.* *a2*

Euph. (Bar.) *f*

Tuba *f*

Mallets *f*

Timp. *p* *f* *p*

Perc. 1 *p* *f* *p*

Perc. 2 *p* *f* *p*

69 70 71 72 73

(Musical score snippet showing various instruments including Flute/Piccolo, Oboe, Clarinets, Bassoon, Saxophones, Trumpets, Trombones, Euphonium, Tuba, Mallets, Timpani, and Percussion.)

78

Fl./Picc. *f*

Ob. *f*

1st Cl. *f*

2nd & 3rd Cl. *f*

Bass Cl. *f*

Bsn. *f*

1st & 2nd Alto Sax. *f* *a2* *div.* *a2* *div.* *a2* *div.* *a2* *div.* *a2* *div.* *a2* *div.*

Ten. Sax. *f*

Bari. Sax. *f*

78

1st Trpt. *f*

2nd & 3rd Trpt. *f* *a2* *div.*

1st & 2nd Hn. *f* *a2* *div.* *a2* *div.* *a2* *div.* *a2* *div.* *a2* *div.* *a2* *div.*

1st & 2nd Trom. *f*

Euph. (Bar.) *f*

Tuba *f*

Mallets *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

78 79 80 81 82

- 19 -

Fl./Picc.

Ob.

1st Cl.

2nd & 3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd & 3rd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

83 84 85 86 87

rit. **89 a Tempo**

Fl./Picc.

Ob.

1st Cl.

2nd & 3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

rit. **89 a Tempo**

1st Trpt.

2nd & 3rd Trpt.

1st & 2nd Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

ff *mf* *p*

88 89 90 91 92

95

Solo Flute

Fl./Picc.

Ob.

1st Cl.

2nd &
3rd Cl.

Bass Cl.

Bsn.

1st & 2nd
Alto Sax.

Ten. Sax.

Bari. Sax.

95

1st Trpt.

2nd &
3rd Trpt.1st &
2nd Hn.1st &
2nd Trom.Euph.
(Bar.)

Tuba

Mallets

Timp.

Perc. 1

Perc. 2

p

93

94

- 22 -

95

96

97

Fl./Picc. *mp* *tutti* - Picc.

Ob. *mp*

1st Cl. *p*

2nd & 3rd Cl. *p*

Bass Cl. *p*

Bsn. *p*

1st & 2nd Alto Sax. *p*

Ten. Sax. *p*

Bari. Sax. *p*

1st Trpt. *p*

2nd & 3rd Trpt. *p*

1st & 2nd Hn. *p*

1st & 2nd Trom. *p*

Euph. (Bar.) *p*

Tuba *p*

Mallets *p*

Timp. *p*

Perc. 1 *pp*

Perc. 2

rall.

tutti

Chimes