

FULL CONDUCTOR SCORE

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BARNHOUSE CONCERT BAND SERIES

# WE SHALL OVERCOME

SETTING BY *Lisa Galvin*

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# WE SHALL OVERCOME

Setting by  
Lisa Galvin

## Instrumentation

Full Conductor Score .....	1
Flute .....	10
Oboe .....	2
1st B $\flat$ Clarinet .....	5
2nd B $\flat$ Clarinet .....	5
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 .....	5
2nd B $\flat$ Trumpet .....	5
F Horn .....	4
1st Trombone .....	3
2nd Trombone .....	3
Euphonium (Baritone) B.C. ....	2
Euphonium (Baritone) T.C. ....	2
Tuba .....	4
Bells .....	2
Chimes .....	1
Timpani .....	1
Percussion 1: Snare Drum, Bass Drum, Crash Cymbals .....	3
Percussion 2: Suspended Cymbal .....	1

## Program Notes

Perhaps one of the most recognizable musical associations with Dr. Martin Luther King, Jr., this particular short folk melody has become synonymous with American freedoms, social justice and activism for equal rights. This arrangement was conceived when it was commissioned by the Heidelberg University School of Music for their inaugural high school honor's band festival during the weekend of Dr. King's birthday celebration in 2019. Under the direction of Professor Jonathan Waters, the work was performed by advanced high school students from across the state, along with the collegiate members of the Heidelberg University Symphonic Band, and together they provided a stirring tribute to the late minister and civil rights activist on what would have been his 90th birthday. Sadly, he was assassinated on April 4, 1968; which, coincidentally, was the 7th birthday of this composer. Providing a beautiful and mournful tapestry for a world that longs for peace and tranquility, this emotional work can be utilized for nearly any occasion that honors beauty, equality, or the desire to dream of better lives filled with peace.

## Rehearsal Suggestions

The opening twenty measures are comprised of melodic motifs in retrograde form, intertwined with the original melodies. This section is designed to set the mood, demanding well-supported soft dynamics and beauty of tone quality. If you have a talented orator to read a few statements pertinent to your performance, this should be completed prior to the dramatic transition into the main theme at m. 21. A confident timpanist should be used for this particular arrangement, and should be given the freedom to ensure the appropriate dramatic effect when the music demands. The melodic line is often passed throughout the ensemble, and it is important to always keep that at the forefront, so it doesn't get overshadowed by the thickly-scored harmonies. There are also a number of suspensions that should always be emphasized and 'leaned on' to advance the tension and release. The small ensemble at m. 33 should be performed by the written brass instruments if possible, and could be a nice feature for an outstanding horn student. This section could also be substituted with a small woodwind ensemble (as cued) in the absence of key brass players. For smaller bands, it would be permissible to have the full sections play instead of a small, soloistic ensemble, but please avoid mixing the two instrument groups if at all possible. The transition at m. 48 should be dramatic and exaggerated to achieve the desired joy at m. 49, and the slight *ritard* in m. 56 should also not be rushed. The soaring horn and saxophone line should be quite "to the fore" beginning at m. 57, and sensitivity should be the focus for m. 61-62 without being rushed. The release of the diminished chord in m. 66 should be allowed to hang momentarily before continuing with the quarter note pickups into m. 67. Please do not overlook the accented *sforzandi* note entrances in m. 68, and be sure to save enough endurance and emotion throughout the *rallentando* to finish the piece in triumphant and exhilarating fashion. An exaggerated *fortepiano* in m. 72 will allow the pulsing and prominent timpanist to set up a definitive final statement.

Best wishes for your rehearsals and performances of **We Shall Overcome**.

*Lisa A. Galvin*

## About the Arranger



A native Ohioan, **Lisa Galvin** holds two degrees in Music Education from The Ohio State University, and recently retired after 30 years of successful teaching in the Reynoldsburg and Hilliard City School Districts. Her middle school and high school performing ensembles have been invited to perform at local, state and national venues, and they consistently received Superior Ratings at both District and State level events sanctioned by the Ohio Music Education Association. In 2014, Lisa was asked to join the staff of The Ohio State University Marching Band as Interim Associate Director. She is a founding member of the Brass Band of Columbus, where she has maintained the Principal Horn chair for the past 33 years. She is also a founding member and Principal Horn with the Athena Brass Band, comprised of women brass band professionals from across the United States.

Lisa's interest in music arranging and composition has steered her toward an active career of producing all types of music. She was asked to join the arranging staff of The Ohio State University Marching Band in 2008, and her music has been featured in several bowl game appearances and popular halftime videos by the famed marching band. Mrs. Galvin also enjoys writing solo, ensemble and large group works for a number of middle school and high school band programs, and she has served as a guest conductor and clinician for many bands across the state of Ohio. In 2009, Mrs. Galvin was asked to join the band staff of the newly-opened Hilliard Bradley High School in Hilliard, Ohio, where she was privileged to have two original compositions chosen as the school's Alma Mater and Fight Song "We Are Bradley." She has been commissioned for numerous compositions, and in 2012 she was honored to have one of her original works premiered at the International Women's Brass Conference.

Mrs. Galvin also served as an adjunct lecturer in Music Technology at Capital University and The Ohio State University, where she taught graduate and undergraduate courses in Finale $\copyright$  and SmartMusic $\copyright$  software. Additionally, she has served the Ohio Music Education Association in a number of capacities. Most recently, she and her husband served as the co-chairs of the 2013 State Professional Development Conference in Columbus, Ohio.

Lisa holds membership in the American Society of Composers, Authors and Publishers (ASCAP), the National Association for Music Education, the North American Brass Band Association, the International Women's Brass Conference and the Ohio Music Education Association. She has been honored with induction into Phi Beta Mu International Bandmasters' Fraternity, Pi Kappa Lambda International Music Honor Society, the American School Band Directors' Association, and she is listed in "Who's Who of American Women." She and her husband, Joe reside in Columbus, Ohio.



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# WE SHALL OVERCOME

Conductor Score  
012-4834-00

Spiritual  
setting by Lisa Galvin (ASCAP)

Reverently ( $\text{♩} = 76$ )

Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st & 2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Reverently ( $\text{♩} = 76$ )

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

1st & 2nd Trombone

Euphonium (Baritone)

Tuba

Bells

Chimes

Timpani  
E♭, B♭, C, F

Percussion 1  
Snare Drum, Bass Drum  
Crash Cymbals

Percussion 2  
Suspended Cymbal

1 2 3 4 5 6

*mp*

*p*

*1st*

*p*

Cue: Bsn.

*p*

*mp*

*p*

*p*

*mp*

w/ hard plastic mallets

w/ yarn mallets

*p* *mf*

Fl.

Ob.

1st Cl.

2nd Cl. *mp*

Bass Cl. *mp*

Bsn. *mp*

1st & 2nd Alto Sax. *mp*

Ten. Sax. *mp*

Bari. Sax. *mp* Play

1st Trpt. *mp*

2nd Trpt. *mp*

Hn.

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

Euph. (Bar.) *mp*

Tuba *mp*

Bells

Chimes *mp*

Timp.

Perc. 1

Perc. 2 *p* *mf*

11

11

7 8 9 10 11 12 13

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Bells

Chimes

Timp.

Perc. 1

Perc. 2

*rubato*

*div.*

3 3

**21 a tempo**

Fl. *mf* *f*

Ob. *mf* *f*

1st Cl. *mf* *f*

2nd Cl. *mf* *f*

Bass Cl. *mf* *f*

Bsn. *mf* *f*

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

Ten. Sax. *mf* *f*

Bari. Sax. *mf* *f*

**21 a tempo**

1st Trpt. *mf* *f*

2nd Trpt. *mf* *f*

Hn. *a2* *mf* *f*

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

Euph. (Bar.) *mf* *f*

Tuba *mf* *f*

Bells *f*

Chimes *mf*

Timp. *mf* *f*

Perc. 1 *f* Crash Cym.

Perc. 2 *mp* *f*

21

22

23

24

25

26











49 Joyously! (♩ = 84)

Fl. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

Bass Cl. *f*

Bsn. *f*

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

Ten. Sax. *f*

Bari. Sax. *f*

49 Joyously! (♩ = 84)

1st Trpt. *f*

2nd Trpt. *f*

Hn. *f*

1st & 2nd Trom. *f*

Euph. (Bar.) *f*

Tuba *f*

Bells *f*

Chimes *f*

Timp. *f*

Perc. 1 *f* *snare on*

Perc. 2 *f* *mf* *f*

49

50

51

- 11 -

52

53

54

57 Broadly (♩ = 76)

Fl. *rit.* *ff*

Ob. *ff*

1st Cl. *ff*

2nd Cl. *ff* *mp*

Bass Cl. *ff* *mp*

Bsn. *ff* *mp*

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

Ten. Sax. *ff* *mp*

Bari. Sax. *ff* *mp*

1st Trpt. *rit.* *ff* *mp*

2nd Trpt. *ff* *mp*

Hn. *ff* *mf*

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

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

Tuba *ff* *mp*

Bells *mp*

Chimes *mp*

Timp.

Perc. 1 *c.c.* *ff* *f*

Perc. 2 *mf* *f*

*rubato* *a tempo* *rit.* *Soli*

Fl. *mp* *mf* *f* *mf* *Soli*

Ob. *mp* *mf* *f* *mf*

1st Cl. *mp* *mf* *f*

2nd Cl. *mf* *f*

Bass Cl. *mf* *f*

Bsn. *mf* *f*

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

Ten. Sax. *mp* *mf* *f*

Bari. Sax. *mf* *f*

*rubato* *a tempo* *rit.* *Soli*

1st Trpt. *mf* *f* *mf*

2nd Trpt. *mf* *f*

Hn. *mp* *mf* *f*

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

Euph. (Bar.) *mf* *f*

Tuba *mf* *f*

Bells *mf*

Chimes

Timp. *mp* *mf*

Perc. 1 *mp*

Perc. 2 *mp* *f* *ck.*

67 Slower *rall.*

Fl. *sfz* *f* *fp* *ff*

Ob. *sfz* *f* *fp* *ff*

1st Cl. *mf* *sfz* *f* *fp* *ff* *div.*

2nd Cl. *mf* *sfz* *f* *fp* *ff*

Bass Cl. *mf* *sfz* *f* *fp* *ff*

Bsn. *mf* *sfz* *f* *fp* *ff*

1st & 2nd Alto Sax. *mf* *sfz* *f* *fp* *ff* *div.*

Ten. Sax. *mf* *sfz* *f* *fp* *ff*

Bari. Sax. *mf* *sfz* *f* *fp* *ff*

67 Slower *rall.*

1st Trpt. *mf* *sfz* *f* *fp* *ff* *div.*

2nd Trpt. *mf* *sfz* *f* *fp* *ff*

Hn. *mf* *sfz* *f* *fp* *ff* *div.*

1st & 2nd Trom. *mf* *sfz* *f* *fp* *ff* *div.*

Euph. (Bar.) *mf* *sfz* *f* *fp* *ff*

Tuba *mf* *sfz* *f* *fp* *ff*

Bells *f*

Chimes *f*

Timp. *mf* *fp* *f*

Perc. 1 *fp* *c.c.* *fp*

Perc. 2 *mf* *f*