

LINCOLN AT GETTYSBURG

For String Orchestra, Percussion and Narrator

By Andrew H. Dabczynski (ASCAP)

INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5
Narrator	1
Chimes (or Bells)	1
Suspended Cymbal	1
Snare Drum	1

Written to commemorate the 150th anniversary of the *Gettysburg Address*, this piece is a guaranteed centerpiece for any orchestra concert. This imaginative original work for string orchestra, narrator, and percussion conveys the intense emotional and patriotic drama of Lincoln's most famous words, including events leading to the speech. Recalling several Civil War-era melodies, the music complements a richly descriptive narration—offering opportunities to involve guest speakers in the concert—and culminates in a moving finale that will bring the audience to its feet.



Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

PROGRAM NOTES

Lincoln at Gettysburg was written to commemorate the 150th anniversary of Abraham Lincoln's *Gettysburg Address*, certainly one of the most eminent and familiar speeches in American history. The piece combines a descriptive narration with an accompanying original musical score. It begins in a somber and reflective mood conveying Lincoln's own deep sense of sadness over the catastrophic loss of life in the battle—over 51,000 soldiers—that engulfed the small Pennsylvania village the previous July. Themes borrowed from several famous Civil War-era songs are heard, including “Kingdom Coming” by Henry C. Work and “Just Before the Battle, Mother,” a poignant parlor song by George F. Root. As the piece builds to a patriotic finale, additional melodies join in, first from the marching tune “The Battle Cry of Freedom”—also by George F. Root—and finally “The Battle Hymn of the Republic” by William Steffe. The piece conveys Lincoln's successful struggle to find the words that would reassure a grieving nation, and would live on to inspire and unify generations of Americans to follow.

NOTES TO THE CONDUCTOR

This work depicts—through music and words—the emotions and events leading to the presentation of the president's famous *Gettysburg Address*. The narration is central to the work, and is not optional. Cues in the score indicate key entrances for the narrator. If the narrator enters when indicated and continues reading the script at a comfortable pace, the speaker should be able to complete each section without requiring tempo alterations by the conductor. However, fermatas and optional vamp sections are provided for performance flexibility and to realign the narration with the orchestra if the need arises (mm. 16, 25, 67, 95–96, 121–122, 171). These may be extended, shortened, or eliminated by the conductor as performance circumstances dictate. Percussion parts (may be covered by two players) are provided to enhance the performance and the dramatic effect. The percussion parts are optional, but their effect will be sorely missed if absent.

The original score is loosely based on four Civil War-era songs, still familiar a century and a half after the conflict. The composition begins quietly and reflectively with a rhythmically and harmonically augmented setting of “Kingdom Coming” (mm. 1–35) by Henry C. Work. The tempo should not be rushed, and efforts should be made to play legato throughout. The melodic material begins in the second violins and violas, shifting (m. 12) to the first and second violins. The sparse percussion should remain understated. A transition (mm. 36–43) suggests motives drawn from the subsequent theme, “Just Before the Battle, Mother,” a poignant parlor song by George F. Root. This main melody—with consistently extended cadences—is presented in full by the cello (mm. 44–55), then doubled by the violas (m. 56) and harmonized along when the second violins join (m. 62). Throughout this section (mm. 45–67), a snare drum is heard intermittently. The drum should have loose but audible snares, and be muffled (using a damping object on the head, such as a wallet, rubber pad, etc.) to suggest a distant military funeral procession. A new transition section (mm. 68–94), somewhat slower in tempo, follows and combines motives from the two melodies heard thus far. It is joined by strains of “The Battle Hymn of the Republic” by William Steffe (m. 76), building in intensity. A faster tempo and repetitive bass/snare drum rhythm (m. 95) herald melodic material borrowed from “The Battle Cry of Freedom,” also by George F. Root, presented primarily in the first violins (m. 103). The orchestra strikes a *subito pianissimo* (m. 109)—the only point in the piece where it is essential for the narration (“The audience immediately grew still...”) to be exactly coordinated with the music. An optional vamp (mm. 121–122; can be eliminated if not needed) can re-align the group with the speaker. The final section (mm. 123–172) continues the development of “The Battle Cry of Freedom,” accompanied by an incessant and ominous rhythm pattern in the snare drum accompanied by alternating sections (mm. 123–160). The piece concludes with a heroic presentation of “The Battle Hymn of the Republic” (m. 161–172) to accompany Lincoln's famous closing words. Note that the chord on beat 3 of m. 171 can be held—with a fermata—or eliminated as necessary to coordinate with the narrator's final words.

Lincoln at Gettysburg

For String Orchestra, Percussion and Narrator

CONDUCTOR SCORE

Duration - 8:00

Andrew H. Dabczynski (ASCAP)

Unhurried and pensively (♩ = 80) *opt. div.*

Violins
I *mp*
II *mf molto legato* *p*

Viola
mf molto legato *p*

Cello
mp molto legato

String Bass
mp

Narrator

Unhurried and pensively (♩ = 80)

Chimes (or Bells)
mf
Soft mallet

Suspended Cymbal
mf

Snare Drum

1 2 3 4

The image shows a musical score for a string ensemble and percussion. The instruments listed on the left are Vlns. I and II, Vla., Cello, Str. Bass, Narr., Chimes, Cym., and S. D. The score spans measures 5 to 10. A large red watermark reading "Preview Only" is overlaid diagonally across the page, with the text "Legal Use Requires Purchase" written below it. The Vlns. I part begins with a *p* dynamic and a *molto legato* marking, transitioning to *mf* by measure 9. The Cello part starts with *p* and moves to *mf* by measure 9. The Str. Bass part starts with *p* and moves to *mf* by measure 9. The Chimes part has a *mp* dynamic starting in measure 10. The Cym. and S. D. parts also have a *mp* dynamic starting in measure 10. A box containing the number "10" is located at the top right of the Vlns. I staff and the bottom right of the Chimes staff.

The musical score consists of eight staves. The first five staves are for string instruments: Violins I and II, Viola, Cello, and String Bass. The last three staves are for percussion: Narrator, Chimes, and Snare Drum (S.D.). The score includes dynamic markings such as *mp*, *p*, and *mf*, and tempo markings for *rit.* and *A tempo*. A large red watermark is overlaid diagonally across the page.

17

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

mp

Narr.

on the morning of

...town called Gettysburg

17

Chimes

Cym.

S. D.

mf

mp

17 18 19 20 21 22

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23 27

Vlns. I *mp* *p* *pp*

Vlns. II *mp* *p* *pp*

Vla. *mp* *p*

Cello *mp* *p* *pp*

Str. Bass *mp* *p* *pp*

Narr. He had been asked ...a new cemetery The burial ground...

Chimes *pp*

Cym. *pp*

S. D.

23 24 25 26 27 28 29

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The image shows a page of a musical score for page 8. The score includes parts for Violins I and II, Viola, Cello, String Bass, Narrator, Chimes, Cymbals, and Snare Drum. The music is in a key with one sharp (F#) and a common time signature. The score spans measures 30 to 35. A large red watermark reading "Preview Only" is overlaid diagonally across the page. The watermark also contains the text "Legal Use Requires Purchase".

Vlns. I
mf *rit.* *p*

Vlns. II
mf *p* (V)

Vla.
pp *non div.* *mf* *p*

Cello
mf *p*

Str. Bass
mf *p*

Narr.
...the previous July.

Chimes
rit. *mp*

Cym.
mp

S. D.

30 31 32 33 34 35

36 A tempo

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Narr.

Chimes

Cym.

S. D.

Lincoln felt uneasy... ...the next day. What words could adequately...

36 37 38 39 40 41 42

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Musical score for measures 43-48. The score includes parts for Violins I and II, Viola, Cello, String Bass, Narrator, Chimes, Cymbals, and Snare Drum (S.D.).

- Violins I & II:** Treble clef, key signature of one sharp (F#). Measures 43-44 start with *pp* and *p* dynamics. Measures 45-48 feature various rhythmic patterns and dynamics.
- Viola:** Bass clef, key signature of one sharp (F#). Measures 43-44 start with *pp* and *p* dynamics.
- Cello:** Bass clef, key signature of one sharp (F#). Measures 43-44 start with *pp* and *mf tenderly*. Measure 45 includes a *(V)* marking.
- String Bass:** Bass clef, key signature of one sharp (F#). Measures 43-44 start with *pp* and *p* dynamics.
- Narrator:** A line with rests and bar lines corresponding to the measures.
- Chimes:** Treble clef, key signature of one sharp (F#). Measures 43-48 are mostly rests.
- Cymbals:** Percussion clef. Measures 43-48 are mostly rests, with a *pp* to *mp* dynamic change in measure 47.
- Snare Drum (S.D.):** Percussion clef. Measures 43-48 are mostly rests, with a *pp* dynamic marking in measure 45.

Measures 43, 44, 45, 46, 47, and 48 are indicated at the bottom of the score.

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Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Narr.

Chimes

Cym.

S. D.

...so many mother, fathers, wives, daughters, and sons?

The President poured over his speech.

49 50 51 52 53 54

pp *mp*

(V)

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56

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Narr. ...until well into the night.

Chimes

Cym.

S.D.

55 56 57 58 59 60

mf

pp

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The musical score for measures 61-66 includes the following parts and markings:

- Vlns. I:** *mf* (measures 61-62), *mp* (measures 63-66), *rit.* (measure 65)
- Vlns. II:** *f* (measures 61-62), *mf* (measures 63-66), *rit.* (measure 65)
- Vla.:** *f* (measures 61-62), *mf* (measures 63-66), *rit.* (measure 65)
- Cello:** *f* (measures 61-62), *mf* (measures 63-66), *rit.* (measure 65)
- Str. Bass:** *mf* (measures 61-62), *mp* (measures 63-66), *rit.* (measure 65)
- Narr.:** Rests in measures 61-66
- Chimes:** Rests in measures 61-66, *rit.* (measure 65)
- Cym.:** *mp* (measures 61-62), *pp* (measures 63-64), *mp* (measures 65-66), *rit.* (measure 65)
- S.D.:** *mp* (measures 61-62), *pp* (measures 63-64), *mp* (measures 65-66), *rit.* (measure 65)

Measures 61, 62, 63, 64, 65, and 66 are indicated at the bottom of the score.

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A bit slower (♩ = 74)

68

I
Vlns. *pp* *mf*

II
Vlns. *pp* *mp*

Vla.
Vla. *pp* *mp*

Cello
Cello *pp* *mp* *div.*

Str. Bass
Str. Bass *pp*

Narr. After breakfast the next morning...

A bit slower (♩ = 74)

68

Chimes
Chimes *mf*

Cym.
Cym.

S. D.
S. D. *pp*

68 69 70 71 72

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76

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Narr.

Chimes

Cym.

S. D.

mf

mf

mf

pizz.

mf

...joined in a procession to the cemetery.

One of the residents who lined the parade route...

76

mp

Open

mp

73 74 75 76 77

opt. div.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Narr. ...from the doors and windows of the town.

Chimes

Cym.

S. D.

78 79 80 81 82

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The image shows a musical score for a scene. The instruments listed on the left are Vlns. I, Vlns. II, Vla., Cello, Str. Bass, Narr., Chimes, Cym., and S. D. The score spans measures 83 to 87. The string section (Vlns. I, Vlns. II, Vla., Cello, Str. Bass) has a melodic line with some dynamics markings like 'V'. The Narrator part has the text 'At the cemetery...' written above it. The Chimes, Cym., and S. D. parts have rhythmic and melodic patterns. A large red watermark 'Preview Only' is overlaid diagonally across the score, with the text 'Legal use Requires Purchase' below it.

88 *mp* *accel.*

Vlns. I *mp*

Vlns. II *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp* *arco*

Narr. ...still littered from the low hilltop.

88 *mp* *accel.*

Chimes

Cym.

S. D.

88 89 90 91 92

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Slightly faster - moderate march tempo (♩ = 90)

95 95 & 96 may be repeated/vamped if narration needs more time. 97

Vlns. I *mf*

Vlns. II *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf* *p*

Narr. The ceremony began.
Chaplain Thomas Stockton...

Slightly faster - moderate march tempo (♩ = 90)

95 95 & 96 may be repeated/vamped if narration needs more time. 97

Chimes

Cym. *mf* *pp* *mp*

S. D. *mf* *pp*

Play last time only

The musical score consists of the following parts and markings:

- Vlns. I:** Measure 102 features a note marked *mf* *legato*.
- Vlns. II:** Measures 98-102 feature notes with dynamics *p* and *mp*, and articulations *V* and *>*.
- Vla.:** Measures 98-102 feature notes with dynamics *mp*.
- Cello:** Measures 98-102 feature notes with dynamics *mp* and *mf* *legato*.
- Str. Bass:** Measures 98-102 feature notes with dynamics *mp* and articulation *sim.*
- Narr.:** Measure 102 contains the text "...that lasted over two hours."
- Chimes:** Measures 98-102 feature notes with dynamics *pp* and *mp*.
- Cym.:** Measures 98-102 feature notes with dynamics *pp* and *mp*.
- S. D.:** Measures 98-102 feature a rhythmic pattern of eighth notes.

Measure numbers 98, 99, 100, 101, and 102 are indicated at the bottom of the score.

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103

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Narr.

Chimes

Cym.

S. D.

mp legato

f

mp

pp

mf

opt. div.

Abraham Lincoln arose, shook Everett's hand...

103 104 105 106 107

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109

Vlns. I
sub. *pp*

Vlns. II
sub. *pp*

Vla.
sub. *pp*

Cello
sub. *pp*

Str. Bass
sub. *pp*

Narr.
The audience immediately grew still...

Chimes

Cym.
pp *mp* *pp* *mp* *pp*

S. D.
sub. *pp*

108 109 110 111 112

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass
Narr.
Chimes
Cym.
S. D.

mf
mf
mf
mf
mf
mp
pp
mp

...had dedicated his life.

113 114 115 116

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The musical score consists of the following parts:

- Vlns. I & II:** Violin parts in treble clef, playing sustained notes with a *p* dynamic.
- Vla.:** Viola part in bass clef, playing sustained notes with a *p* dynamic.
- Cello:** Cello part in bass clef, playing sustained notes with a *p* dynamic.
- Str. Bass:** String Bass part in bass clef, playing a rhythmic pattern of eighth notes with a *p* dynamic.
- Narr.:** Narrator part with a line of text: "And these are the words he spoke..."
- Chimes:** Chimes part in treble clef, playing sustained notes.
- Cym.:** Cymbal part with dynamic markings *mp*, *pp*, *mp*, and *pp*.
- S. D.:** Snare Drum part in bass clef, playing a rhythmic pattern of eighth notes with a *p* dynamic.

Measures 117, 118, 119, and 120 are indicated at the bottom of the score.

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121 121 & 122 may be repeated/vamped if narration needs more time.

123

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

...that day at Gettysburg.

Four score and seven years ago...

Narr.

121 121 & 122 may be repeated/vamped if narration needs more time.

123

Chimes

Cym.

S. D.

121

122

123

124

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The musical score consists of eight staves. The first three staves are for string instruments: Violins I and II (Vlns. I and II) in treble clef, and Viola (Vla.), Cello, and String Bass (Str. Bass) in bass clef. The Violin parts are marked with *sim.* and feature a rhythmic pattern of eighth notes. The Viola, Cello, and String Bass parts play a simple harmonic accompaniment. The Narrator (Narr.) staff contains the text: "Now we are engaged in a great Civil War...". The Chimes, Cym., and S. D. staves are marked with a small square symbol in each measure. The score is divided into four measures, numbered 125, 126, 127, and 128 at the bottom.

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132

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Narr.

We are met on a great battlefield...

132

Chimes

Cym.

S. D.

129

130

131

132

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The image shows a musical score for measures 133 to 136. The instruments listed on the left are Vlns. I, Vlns. II, Vla., Cello, Str. Bass, Narr., Chimes, Cym., and S. D. The score includes various musical notations such as notes, rests, and dynamics like *sim.* (sforzando). A large red watermark reading "Preview Only" is overlaid diagonally across the score. The measure numbers 133, 134, 135, and 136 are printed at the bottom of the score.

The musical score is arranged in a system with the following parts from top to bottom: Vlns. I, Vlns. II, Vla., Cello, Str. Bass, Narr., Chimes, Cym., and S. D. The key signature is one sharp (F#) and the time signature is 4/4. The score covers measures 145 to 148. Vlns. I and II play a melodic line with slurs and accents. Vla. and Cello play a similar melodic line. Str. Bass plays a rhythmic accompaniment with slurs and accents, marked *sim.* in measures 145 and 148. Narr. has a whole rest in each measure. Chimes plays a simple harmonic accompaniment. Cym. plays a rhythmic pattern with dynamics *mf* and *mp*. S. D. plays a rhythmic pattern with accents.

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The musical score consists of eight staves. The top two staves are for Violins I and II, both in treble clef with a key signature of two sharps (F# and C#). The third staff is for Viola in bass clef. The fourth staff is for Cello in bass clef. The fifth staff is for String Bass in bass clef, featuring a 'sim.' (sustained) marking. The sixth staff is for Narrator, containing the text "... what they did here." The seventh staff is for Chimes in treble clef. The eighth staff is for Cymbals (Cym.) and Snare Drum (S. D.), both in bass clef. The Cym. part includes dynamic markings of *mp* and *mf*. The S. D. part includes accents (>) over the notes. The score is divided into four measures, numbered 149, 150, 151, and 152 at the bottom.

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opt. div.

153

Vlns. I *f*

Vlns. II *f*

Vla. *f*

Cello *f*

Str. Bass *f* *sim.*

Narr. It is for us the living...

Chimes

Cym. *mp* *mf* *mp*

S. D.

153 154 155 156

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The musical score is arranged in a standard orchestral format. It includes staves for Violins I and II, Viola, Cello, String Bass, Narrator, Chimes, Cymbals, and Snare Drum. The key signature is one sharp (F#) and the time signature is 4/4. The score covers measures 157 to 160. The Violin I part features a melodic line with a triplet in measure 158 and a four-measure rest in measure 160. The Violin II part has a similar melodic line. The Viola, Cello, and String Bass parts provide harmonic support. The Narrator part is empty. The Chimes part has a simple melodic line. The Cymbals part has a rhythmic pattern with dynamic markings of *mf*, *mp*, and *mf*. The Snare Drum part has a rhythmic pattern with accents.

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161

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Narr.

Chimes

Cym.

S. D.

...measure of devotion - that we here highly resolve...

161 162 163 164

Detailed description of the musical score: The score is for measures 161-164. It includes parts for Violins I and II, Viola, Cello, String Bass, Narrator, Chimes, Cymbals, and Snare Drum. The key signature is one sharp (F#). The strings play a rhythmic pattern of eighth notes with accents. The Viola and String Bass parts include the instruction 'sim.'. The Narrator part has a line of text: "...measure of devotion - that we here highly resolve...". The Chimes part has a simple melodic line. The Cymbals and Snare Drum parts provide a steady rhythmic accompaniment. Measure numbers 161, 162, 163, and 164 are indicated at the bottom of the score.

167

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Narr.

Chimes

Cym.

S. D.

div.

ff

ff

ff

ff

...shall have a new birth of freedom - and that government of the people...

165 166 167 168

rit., *non div.*

non div.

non div.

...shall not perish from the earth.

rit.

f

f

169 170 171 172

The image shows a page of a musical score for page 37. The score is for a full orchestra and includes a narrator. The instruments listed on the left are Vlns. I, Vlns. II, Vla., Cello, Str. Bass, Narr., Chimes, Cym., and S. D. The music is in a key with two sharps (F# and C#) and a common time signature. The score spans measures 169 to 172. There are several performance markings: 'rit.' (ritardando) and 'non div.' (non diviso) above the strings, and 'rit.' above the Chimes. A large red watermark 'Preview Only' is overlaid diagonally across the page, with the text 'Legal Use Requires Purchase' written below it.