

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 celli (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

3

CONDUCTOR SCORE

Duration - 8:00

Andrew H. Dabczynski (ASCAP)

Unhurried and pensively (♩ = 80)

opt. div.

Violins

Viola

Cello

String Bass

Narrator

mf *molto legato*

mp

p

mf *molto legato*

mp *molto legato*

mp

mf *Soft mallet*

mf

1 2 3 4

10

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Narr.

Chimes

Cym.

S. D.

5 6 7 8 9 10

p *mf* *molto legato* *mp*

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Score for measures 11 through 16, featuring various instruments and a narrator.

Measures 11-16:

- Vlns. I & II:** Play a melodic line starting on G4, moving stepwise up to D5. Dynamics: *mp* (measures 11-12), *rit.* (measure 13), *p* (measure 15), *mf* (measure 16).
- Vla.:** Rests in measures 11-12, then plays a melodic line starting on G3, moving stepwise up to D4. Dynamics: *mp* (measures 11-12), *p* (measure 15), *mf* (measure 16).
- Cello:** Rests in measures 11-12, then plays a melodic line starting on G2, moving stepwise up to D3. Dynamics: *mp* (measures 11-12), *p* (measure 15), *mf* (measure 16).
- Str. Bass:** Rests in measures 11-12, then plays a melodic line starting on G1, moving stepwise up to D2. Dynamics: *mp* (measures 11-12), *p* (measure 15), *mf* (measure 16).
- Narr.:** Silent throughout the measures.
- Chimes:** Silent throughout the measures.
- Cym.:** Silent throughout the measures.
- S. D.:** Silent throughout the measures.

Tempo Markings: *rit.* (measures 13-14), *A tempo* (measures 15-16).

Measure Numbers: 11, 12, 13, 14, 15, 16.

17

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

on the morning of

mf

...town called Gettysburg

Narr.

17

Chimes

Cym.

S. D.

17 18 19 20 21 22

mp

mf

mp

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

Score for measures 30-35, featuring Vlns. I & II, Vla., Cello, Str. Bass, Narr., Chimes, Cym., and S. D. The score includes dynamic markings (*pp*, *mf*, *p*, *mp*) and performance instructions (*rit.*, *non div.*, *1 o*).

Vlns. I & II: Violins I and II. Vlns. I has a *rit.* marking at measure 34. Vlns. II has a *non div.* marking at measure 31 and a *1 o* marking at measure 32.

Vla.: Viola. Starts at *pp* in measure 30, then moves to *mf* in measure 31 and *p* in measure 32.

Cello: Starts at *mf* in measure 31 and *p* in measure 32.

Str. Bass: Starts at *mf* in measure 31 and *p* in measure 32.

Narr.: Narrator. Includes the text "...the previous July." at measure 30.

Chimes: Starts at *mp* in measure 35.

Cym.: Cymbal. Starts at *mp* in measure 35.

S. D.: Snare Drum. Starts at *mp* in measure 35.

Measures 30, 31, 32, 33, 34, and 35 are indicated at the bottom of the score.

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

pp *p* *pp* *p* *pp* *p*

pp *p* *pp* *p* *pp* *p*

p

p

pp *mp* *pp* *mp*

pp *mp*

44

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Narr.

Chimes

Cym.

S. D.

43 44 45 46 47 48

pp *p* *pp* *p* *pp* *mf* tenderly *pp* *p* *pp* *mp* *Muffled* *pp* *mp*

(V)

Legal Use

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*

56

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Narr.

Chimes

Cym.

S. D.

mf

pp

...until well into the night.

55 56 57 58 59 60

Vlns. I *mf* *mp* rit.
 Vlns. II *f* *mf*
 Vla. *f* *mf*
 Cello *f* *mf*
 Str. Bass *mf* *mp*
 Narr.
 Chimes rit.
 Cym. *mp* *pp* *mp*
 S. D. *mp* *pp*

61 62 63 64 65 66

A bit slower (♩ = 74)

68

Vlns. I *pp* *mf*

Vlns. II *pp* *mp* 4 4

Vla. *pp* *mp*

Cello *pp* *mp* div.

Str. Bass *pp*

Narr. After breakfast the next morning...

A bit slower (♩ = 74)

68

Chimes *mf*

Cym.

S. D. *pp*

67 68 69 70 71 72

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.

Chimes

Cym.

S. D.

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

78 79 80 81 82

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

At the cemetery...

83 84 85 86 87

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 *accel.*

Chimes

Cym.

S. D.

88 89 90 91 92

Slightly faster - moderate march tempo ($\text{♩} = 90$)95 & 96 may be repeated/vamped
if narration needs more time.

95 97

Vlns. I *mf*

Vlns. II *mf*

Vla. *mf*

Cello *mf*

Str. Bass *sim.* *mf* *p*

Narr.

The ceremony began.
Chaplain Thomas Stockton...

Slightly faster - moderate march tempo ($\text{♩} = 90$)95 & 96 may be repeated/vamped
if narration needs more time.

95 97

Chimes

Cym. *mf* *pp* *mp*

S. D. *mf* *pp*

93 94 95 96 97

Play last time only

Score for measures 98-102, featuring various instruments and a narrator.

Vlns. I & II: Violins I and II. Vlns. I has a *mf* *legato* marking. Vlns. II has a *p* marking.

Vla.: Viola. Has a *mp* marking.

Cello: Cello. Has a *mp* marking.

Str. Bass: String Bass. Has a *mp* marking.

Narr.: Narrator. The text "...that lasted over two hours." is written below the staff.

Chimes: Chimes. No specific markings.

Cym.: Cymbal. Has *pp* and *mp* markings.

S. D.: Snare Drum. Has a *pp* marking.

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

103

Vlns. I *f* *opt. div.*

Vlns. II *mp legato* *f*

Vla. *mp legato* *f*

Cello *f*

Str. Bass *f*

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

103

Chimes

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

S. D. *mf*

103 104 105 106 107

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...

109

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
 ...had dedicated his life.
mp
pp
mp
pp
mp

113 114 115 116

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

And these are the words
he spoke...

117 118 119 120

p
p
p
p
p
mp
pp
mp
pp
p

121 121 & 122 may be repeated/vamped if narration needs more time. 123

Vlns. I II

Vla.

Cello

Str. Bass

Narr. ...that day at Gettysburg. Four score and seven years ago...

121 121 & 122 may be repeated/vamped if narration needs more time. 123

Chimes

Cym.

S. D.

121 122 123 124

mp mf mp pp mp

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musical score for measures 125-128, featuring various instruments and a narrator.

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

Measure 125: Vlns. I and II play a melodic line marked *sim.* (sustained). Vla., Cello, and Str. Bass play a sustained note marked *V*.

Measure 126: Vlns. I and II continue the melodic line. Vla., Cello, and Str. Bass play a sustained note marked *V*.

Measure 127: Vlns. I and II continue the melodic line. Vla., Cello, and Str. Bass play a sustained note marked *V*.

Measure 128: Vlns. I and II continue the melodic line. Vla., Cello, and Str. Bass play a sustained note marked *V*.

Narrator (Narr.): Now we are engaged in a great Civil War...

Chimes: Chimes play a sustained note.

Cym. (Cymbal): Cym. play a sustained note.

S. D. (Snare Drum): S. D. play a sustained note.

Page Number: 125, 126, 127, 128

132

Vlns. I *mf*

Vlns. II *mf*

Vla. *p* *mp*

Cello *p* *mp*

Str. Bass *p* *mp*

Narr. We are met on a great battlefield...

132

Chimes

Cym. *pp* *mp*

S. D. *pp* *mp*

129 130 131 132

Score for measures 133-136, featuring the following instruments:

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

Measures 133-136 are marked at the bottom of the score.

142

Vlns. I *mf*

Vlns. II *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf* *sim.*

Narr. But in a larger sense, we can not dedicate...

Chimes *f*

Cym. *mf* *mp*

S. D. *mf*

141 142 143 144

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

sim.
mf
mp
mf
sim.

145 146 147 148

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

149 150 151 152

...what they did here.

mp *mf*

sim.

4

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 153

Cym. *mp* *mf* *mp*

S. D. 153 154 155 156

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

157 158 159 160

mf *mp* *mf*

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

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167

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Narr.

Chimes

Cym.

S. D.

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

165 166 167 168

rit. , non div.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Narr. ...shall not perish from the earth.

Chimes

Cym.

S. D.

169 170 171 172

f

f

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