

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

CONDUCTOR SCORE

Duration - 8:00

Andrew H. Dabczynski (ASCAP)

opt. div.

Unhurried and pensively (♩ = 80)

Violins
I
II

Viola

Cello

String Bass

Narrator

Chimes (or Bells)

Suspended Cymbal

Snare Drum

mf
molto legato
mp
p
mf
Soft mallet
mf

1 2 3 4

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 sixth staff is for Narrator. The last three staves are for Chimes, Cymbals, and Snare Drum. The score includes dynamic markings such as *p*, *mf*, and *mp*, and performance instructions like *molto legato*. Rehearsal marks are present at measures 5, 6, 7, 8, 9, and 10. A large red watermark is overlaid across the score.

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. 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.

Vlns. I *mp* *rit.* *p* *mf* *A tempo*

Vlns. II *mp* *p* *mf*

Vla. *mp* *p* *mf*

Cello *mp* *p* *mf*

Str. Bass *mp* *p*

Narr.

Chimes *rit.* *A tempo*

Cym.

S. D.

11 12 13 14 15 16

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

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 strings and percussion, 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 and II: Measures 43-44 start with *pp* dynamics. Measures 45-48 feature *p* dynamics and include *V* (Vibrato) markings.

Viola: Measures 43-44 start with *pp*. Measures 45-48 feature *p* dynamics and include *V* markings.

Cello: Measures 43-44 start with *pp*. Measures 45-48 feature *mf tenderly* dynamics and include *V* markings.

String Bass: Measures 43-44 start with *pp*. Measures 45-48 feature *p* dynamics and include *V* markings.

Narrator: Indicated by a horizontal line with a bar, showing no musical activity.

Chimes: Measures 43-44 start with *pp*. Measures 45-48 feature *pp* and *mp* dynamics.

Cymbals: Measures 43-44 start with *pp*. Measures 45-48 feature *pp* and *mp* dynamics.

Snare Drum (S.D.): Measures 43-44 start with *pp*. Measures 45-48 feature *pp* dynamics and include *Muffled* markings.

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

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. ...until well into the night.

Chimes

Cym.

S. D.

55 56 57 58 59 60

mf

pp

(V)

(V)

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 all measures.
- Chimes:** Rests in all measures.
- Cym.:** *mp* (measure 61), *pp* (measure 65), *mp* (measure 66).
- S.D.:** *mp* (measures 61-62), *pp* (measures 63-64), *mp* (measures 65-66).

Measures 61 and 62 are in 2/4 time, while measures 63-66 are in 4/4 time. Performance markings include accents (*V*), breath marks (*(V)*), and dynamic changes.

A bit slower (♩ = 74)

68

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Narr.

Chimes

Cym.

S. D.

After breakfast the next morning...

A bit slower (♩ = 74)

68

67

68

69

70

71

72



76

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Narr.

Chimes

Cym.

S. D.

mf

mf

mf

mf

mf

mp

Open

mp

73 74 75 76 77

...joined in a procession to the cemetery. One of the residents who lined the parade route...

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opt. div.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Narr.

Chimes

Cym.

S. D.

78 79 80 81 82

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

The image shows a musical score for a scene. 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 83 to 87. A large red watermark reading "Preview Only" is overlaid diagonally across the page. The text "At the cemetery..." is written above the Narr. staff in measure 83. The Vlns. I and II parts feature melodic lines with accents and slurs. The Vla., Cello, and Str. Bass parts provide harmonic support with various rhythmic patterns. The Narr. part is a simple line with some rests. The Chimes, Cym., and S. D. parts have sparse, rhythmic accompaniment.

88 *mp* *accel.*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Narr.

88 *mp* *arco* *accel.*

Chimes

Cym.

S. D.

88 89 90 91 92

...still littered from the low hilltop.

Slightly faster - moderate march tempo (♩ = 90)

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

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Narr.

mf

mf

mf

mf

mf

sim.

mf

p

p

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.

S. D.

mf

pp

mp

Play last time only

93 94 95 96 97

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The musical score consists of the following parts and markings:

- Vlns. I:** Starts with a fermata, then plays a half note G4 in measure 102, marked *mf* *legato*.
- Vlns. II:** Starts with a fermata, then plays a half note G4 in measure 98, marked *p*. In measure 101, it plays a half note G4, marked *mp*.
- Vla.:** Starts with a fermata, then plays a half note G4 in measure 98, marked *p*. In measure 101, it plays a half note G4, marked *mp*.
- Cello:** Starts with a fermata, then plays a half note G4 in measure 98, marked *p*. In measure 101, it plays a half note G4, marked *mp*. In measure 102, it plays a half note G4, marked *mf* *legato*.
- Str. Bass:** Starts with a fermata, then plays a half note G4 in measure 98, marked *p*. In measure 99, it has a *sim.* marking. In measure 101, it plays a half note G4, marked *mp*. In measure 102, it plays a half note G4, marked *mp*.
- Narr.:** Contains the text "...that lasted over two hours." in measure 101.
- Chimes:** Remains silent throughout the measures.
- Cym.:** Plays a half note G4 in measure 98, marked *pp*. In measure 99, it plays a half note G4, marked *mp*. In measure 100, it plays a half note G4, marked *pp*. In measure 101, it plays a half note G4, marked *mp*. In measure 102, it plays a half note G4, marked *pp*.
- S. D.:** Plays a rhythmic pattern of eighth notes in measures 98-102.

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

103

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mp legato

f

f

f

f

f

f

opt. div.

Narr.

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

103

Chimes

Cym.

S. D.

mp

pp

mp

pp

mp

mf

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...

109

Chimes

Cym. *pp mp pp mp pp*

S. D. *sub. pp*

108 109 110 111 112

The musical score consists of the following parts and markings:

- Vlns. I & II:** Violin parts with dynamic marking *mf* and a '4' indicating a four-measure rest.
- Vla.:** Viola part with dynamic marking *mf* and a '4' indicating a four-measure rest.
- Cello:** Cello part with dynamic marking *mf*.
- Str. Bass:** String Bass part with dynamic marking *mf*.
- Narr.:** Narrator part with the text "...had dedicated his life." starting in measure 116.
- Chimes:** Chimes part with a whole rest in measure 116.
- Cym.:** Cymbal part with dynamic markings *mp* and *pp*.
- S. D.:** Snare Drum part with dynamic marking *mp*.

Measures 113, 114, 115, and 116 are indicated at the bottom of the score.

The musical score consists of the following parts and markings:

- Vlns. I & II:** Violin I and II staves, both in treble clef. They play a melodic line starting in measure 118 with a *p* dynamic.
- Vla.:** Viola staff in bass clef, playing a similar melodic line to the violins.
- Cello:** Cello staff in bass clef, playing a similar melodic line.
- Str. Bass:** String Bass staff in bass clef, playing a rhythmic accompaniment of eighth notes.
- Narr.:** Narrator staff, with the text "And these are the words he spoke..." appearing in measure 120.
- Chimes:** Chimes staff in treble clef, playing a simple harmonic accompaniment.
- Cym.:** Cymbal staff, with dynamic markings of *mp* and *pp*.
- S. D.:** Snare Drum staff, playing a rhythmic pattern of eighth notes.

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

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

Vlns. I *mp*

Vlns. II *mp*

Vla. *mf*

Cello *mf*

Str. Bass *mp*

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. *mp* *pp* *mp*

S. D.

121 122 123 124

sim.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Narr.

Chimes

Cym.

S. D.

Now we are engaged
in a great Civil War...

125 126 127 128

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 musical score consists of eight staves. The first two staves are for Violins I and II, both in treble clef. The third staff is for Viola in alto clef. The fourth staff is for Cello in bass clef. The fifth staff is for String Bass in bass clef. The sixth staff is for Narrator, indicated by a horizontal line with vertical tick marks. The seventh staff is for Chimes in treble clef. The eighth staff is for Snare Drum (S. D.) in a simplified notation. The score covers measures 133, 134, 135, and 136. A large red watermark reading 'Preview Only' is overlaid diagonally across the score. The word 'Preview' is on the left and 'Only' is on the right. The word 'Legal Use Requires Purchase' is written in a smaller font along the diagonal.

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 sixth staff is for the Narrator, containing the text "It is altogether fitting and proper that we should do this." The seventh staff is for Chimes, and the eighth is for Snare Drum (S.D.). The score spans measures 137 to 140. Dynamics include *pp* (pianissimo) and *pp* (pianissimo) with hairpins. A large red watermark "Preview Only" is overlaid diagonally across the score.

Vlns. I *pp*

Vlns. II *pp*

Vla. *pp*

Cello *pp*

Str. Bass *pp*

Narr. It is altogether fitting and proper that we should do this.

Chimes *pp*

Cym. *pp*

S. D. *pp*

137 138 139 140

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

The musical score consists of eight staves. The top five staves are for string instruments: Vlns. I, Vlns. II, Vla., Cello, and Str. Bass. The bottom three staves are for percussion: Chimes, Cym., and S. D. The score is in 4/4 time with a key signature of one sharp (F#). The first five staves have a common melodic line. The Str. Bass part includes dynamics like *sim.* and *mf*. The Cym. part has dynamics *mf*, *mp*, and *mf*. The S. D. part has accents (>) and dynamic markings. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the score.

The musical score consists of the following parts and markings:

- Vlns. I & II:** Violin parts with dynamic markings *V* and *V*.
- Vla.:** Viola part with a four-measure rest (*4*) in measure 151.
- Cello:** Cello part.
- Str. Bass:** String Bass part with dynamic marking *sim.* and dynamic markings *V*.
- Narr.:** Narrator part with the text "... what they did here." in measure 152.
- Chimes:** Chimes part.
- Cym.:** Cymbal part with dynamic markings *mp* and *mf*.
- S. D.:** Snare Drum part with accents (*>*) and dynamic markings *mp* and *mf*.

Measure numbers 149, 150, 151, and 152 are indicated at the bottom of the score.

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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

The musical score consists of eight staves. The first five staves are for string instruments: Vlns. I, Vlns. II, Vla., Cello, and Str. Bass. The sixth staff is for Narr. (Narrator). The seventh staff is for Chimes. The eighth staff is for Cym. (Cymbal). The ninth staff is for S. D. (Snare Drum). The score covers measures 157, 158, 159, and 160. The key signature is one sharp (F#). The Vlns. I staff has fingerings 3, 1, and 4. The Cym. staff has dynamics *mf*, *mp*, and *mf*. The S. D. staff has 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

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.*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

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

Chimes

Cym.

S. D.

non div.

rit.

f

169 170 171 172

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