

# 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*

*mp* *molto legato*

*mp*

*mf* *Soft mallet*

*mf*

**Chimes (or Bells)**

**Suspended Cymbal**

**Snare Drum**

1 2 3 4

10

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Narr.

Chimes

Cym.

S. D.

*p*

*mf*

*molto legato*

*p*

*mf*

*mp*

5 6 7 8 9 10

10

Vlns. I *mp* *rit.* *A tempo* *p* *mf*  
 Vlns. II *mp* *rit.* *A tempo* *p* *mf*  
 Vla. *mp* *rit.* *A tempo* *p* *mf*  
 Cello *mp* *rit.* *A tempo* *p* *mf*  
 Str. Bass *mp* *rit.* *A tempo* *p*  
 Narr.  
 Chimes *rit.* *A tempo*  
 Cym.  
 S. D.

11 12 13 14 15 16

17

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Narr.

Chimes

Cym.

S. D.

*mf*

*mp*

on the morning of

...town called Gettysburg

17

18

19

20

21

22

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. (Stage Drums).

**Measures 30-35:**

- Vlns. I & II:** Violins I and II. Vln. I has a *rit.* (ritardando) marking at measure 34. Vln. II has a *non div.* (non diviso) marking at measure 31.
- Vla. (Viola):** Starts at *pp* (pianissimo) in measure 30, moving to *mf* (mezzo-forte) by measure 34.
- Cello:** Starts at *mf* in measure 30, moving to *p* (piano) by measure 34.
- Str. Bass (String Bass):** Starts at *mf* in measure 30, moving to *p* by measure 34.
- Narr. (Narrator):** Narrator line with the text "...the previous July." at measure 30.
- Chimes:** Starts at *mp* (mezzo-piano) in measure 34.
- Cym. (Cymbal):** Starts at *mp* in measure 34.
- S. D. (Stage Drums):** Starts at *mp* in measure 34.

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 *pp* *p*

Vlns. II *pp* *p*

Vla. *pp* *p*

Cello *pp* *mf* tenderly (V)

Str. Bass *pp* *p*

Narr.

Chimes

Cym. *pp* *mp*

S. D. Muffled *pp*

43 44 45 46 47 48

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

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Vlns. I *mf* *mp* rit.

Vlns. II *f* *mf* (V)

Vla. *f* *mf* (V)

Cello *f* *mf* (V)

Str. Bass *mf* *mp* (V)

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

accel.

Vlns. I *mp*

Vlns. II *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

Narr.

Chimes

Cym.

S. D.

...still littered from the low hilltop.

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...

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

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Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Narr.

Chimes

Cym.

S. D.

113 114 115 116

...had dedicated his life.

*mf*

*mf*

*mf*

*mf*

*mf*

*mp*

*pp*

*mp*

*pp*

*mp*

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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



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...

Chimes

Cym.

S. D.

121 122 123 124

mp mf mp

mp pp mp

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

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

**Measure 125:** Vlns. I & II play a melodic line marked *sim.* Vla. and Cello play a sustained note. Str. Bass plays a low note. Narr. is silent. Chimes, Cym., and S. D. are silent.

**Measure 126:** Vlns. I & II continue the melodic line. Vla. and Cello play a sustained note. Str. Bass plays a low note. Narr. is silent. Chimes, Cym., and S. D. are silent.

**Measure 127:** Vlns. I & II continue the melodic line. Vla. and Cello play a sustained note. Str. Bass plays a low note. Narr. is silent. Chimes, Cym., and S. D. are silent.

**Measure 128:** Vlns. I & II continue the melodic line. Vla. and Cello play a sustained note. Str. Bass plays a low note. Narr. is silent. Chimes, Cym., and S. D. are silent.

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

132

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Narr.

Chimes

Cym.

S. D.

*mf*

*mf*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*pp*

*mp*

*pp*

*mp*

We are met on a great battlefield...

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.

Score for measures 137-140, featuring various instruments and a narrator.

**Vlns. I & II:** Violins I and II. Measures 137-138 show a melodic line with a fermata. Measure 139 has a *pp* dynamic marking. Measure 140 has a 4-measure rest.

**Vla. & Cello:** Viola and Cello. Measures 137-138 show a rhythmic pattern of eighth notes. Measure 139 has a *pp* dynamic marking. Measure 140 has a 4-measure rest.

**Str. Bass:** String Bass. Measures 137-138 show a single note with a fermata. Measure 139 has a *pp* dynamic marking. Measure 140 has a 4-measure rest.

**Narr.:** Narrator. Measures 137-138 show a single note with a fermata. Measure 139 has a *pp* dynamic marking. Measure 140 has a 4-measure rest.

**Chimes:** Chimes. Measures 137-138 show a single note with a fermata. Measure 139 has a *pp* dynamic marking. Measure 140 has a 4-measure rest.

**Cym.:** Cymbal. Measures 137-138 show a single note with a fermata. Measure 139 has a *pp* dynamic marking. Measure 140 has a 4-measure rest.

**S. D.:** Snare Drum. Measures 137-138 show a rhythmic pattern of eighth notes. Measure 139 has a *pp* dynamic marking. Measure 140 has a 4-measure rest.

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

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

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The musical score is arranged in a system with eight staves. The top five staves are for string instruments: Violins I and II, Viola, Cello, and String Bass. The bottom three staves are for percussion and narration: Narrator, Chimes, and Snare Drum. The key signature is one sharp (F#) and the time signature is 4/4. Measures 145 and 146 show the string section playing a melodic line with a 'sim.' (sustained) marking. Measure 147 features a '4' (quadruple) marking in the Violin II part and a 'V' (crescendo) marking in the String Bass part. Measure 148 continues the melodic line. The Chimes part has a 'mf' (mezzo-forte) marking in measure 145 and a 'mp' (mezzo-piano) marking in measure 147. The Snare Drum part has a 'mf' marking in measure 145 and a 'mp' marking in measure 147. The Narrator part is silent throughout the measures.

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

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

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

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

musical score for measures 169-172, featuring various instruments and a narrator.

**Instruments and Parts:**

- Vlns. I & II:** Violins I and II. Vlns. I has a *rit.* marking at the start of measure 169. Vlns. II has a *non div.* marking at the start of measure 170.
- Vla.:** Viola.
- Cello:** Cello.
- Str. Bass:** String Bass.
- Narr.:** Narrator. The text "...shall not perish from the earth." is written above the staff.
- Chimes:** Chimes. Has a *rit.* marking at the start of measure 169.
- Cym.:** Cymbal.
- S. D.:** Snare Drum.

**Measure Numbers:** 169, 170, 171, 172.

**Dynamic Markings:** *f* (forte) is present at the start of measures 171 and 172.

**Other Markings:** *non div.* (non-diviso) is present above the Vlns. II staff in measures 170 and 171, and above the Cello staff in measure 171.