

Kjos String Orchestra  
Grade 5–6  
Full Conductor Score  
SO290F

# Chuck Elledge

## Lincoln: In Words and Music



Neil A. Kjos Music Company • *Publisher*



## The Composer



Composer at the Lincoln Memorial, Washington, D.C.  
Diana Elledge Photography

**Chuck Elledge** (b. 1961) received his Bachelor of Music degree in Theory and Composition from the University of Minnesota. He currently holds the position of Instrumental Music Editor for the Neil A. Kjos Music Company, where he has published numerous works for orchestra and concert band. He was a contributing editor for Bruce Pearson's *Standard of Excellence Comprehensive Band Method* and coauthor of the *Standard of Excellence Music Theory & History Workbooks*, *Sounds of the Season*, and *Festival Ensembles*. Other recent projects include producing accompaniment recordings for the *Tradition of Excellence Comprehensive Band Method*, *String Basics*, *Artistry in Strings*, *Recorder Excellence*, and *Bastien New Traditions*.

In addition to his music publishing activities, Mr. Elledge served for 16 seasons as the in-stadium music coordinator for the National Football League's Minnesota Vikings Football Club. He has also worked extensively as a musical theater percussionist and church musician in the San Diego, California region. Mr. Elledge is an avid U.S. history and politics buff, and is a dedicated yoga and Pilates practitioner.

## Instrumentation List (Set C)

8 - 1st Violin	5 - String Bass	4 - Narrator Text with Music Cues
8 - 2nd Violin	1 - Trumpet in B $\flat$	4 - Narrator Text
5 - Viola	1 - Piano	1 - Full Conductor Score
5 - Cello	3 - Percussion (Parts I, II, and III inclusive)	

Additional scores and parts are available.

To hear a recording of this piece or any other Kjos publication, please visit [www.kjos.com](http://www.kjos.com).

## Notes From the Composer



Lincoln Memorial Statue  
Head Detail, Washington, D.C.  
Diana Elledge Photography

Since my elementary school days of family trips to America's "Lincoln sites," I've had a fascination with the life and times of America's 16th President, Abraham Lincoln. Part of it was the kitsch of it all—the cluttered souvenir stores, the cheesy wax museums, the bombastic tourist brochures. Part of it was the haunting darkness, mystery, and mythology surrounding Lincoln's life. Lincoln was my *Harry Potter*, my *Star Wars*. He took me to another world of fantasy that overlapped with reality.

It was Mr. Barney Hall's Advanced Placement U.S. History Class at Edina-East (Minnesota) High School that, in large part, helped transform my boyhood fascination into something far deeper and more real. My mythical hero and his America were no longer dioramas and wax figures. Fast forward four-plus decades and eight U.S. Presidential administrations, and my admiration for Lincoln has become stronger than ever.

Lincoln and the leaders who had formed the United States were complex, flawed human beings. But the 16th President stands out among them, not because he was perfect, but because he stayed the course, learned, grew, persevered, saved a nation, and continues to teach us like few others. Ronald C. White, Jr., puts it well in his book, *Lincoln's Greatest Speech: The Second Inaugural*: "When leadership and integrity seem in short supply, Lincoln

has emerged again into our national consciousness. Whereas many famous 18th or 19th century leaders or writers seem confined to the past, Lincoln and his words stride across the centuries with the capacity to both convict and to heal." White insightfully goes on, writing that Lincoln "encourages us to ask difficult questions as we accept responsibility for defining America in our time."

Despite my love of Lincoln and history, I chose a career as a musician, but I've always wanted to meld the two. This piece is one expression of that, using seven songs connected with the 16th President and his life as its musical source material, and words of Lincoln and his contemporaries for the narration. I also used several musical devices and gestures to spotlight his personality, character, and life milestones; these also provide compositional unity and variety throughout the piece:

- Aside from a few moments detailed in the Performance Notes on page 6, the tempo remains steady to show Lincoln's even-handed fortitude in times of crisis despite his bouts with depression and the personal tragedies he faced. Rather than changes in tempo, the frequent meter and style changes reflect the turbulence that occurred around Lincoln and his ever-shifting personality. In measures 98–100, for example, amid music and narration relating to war, the music becomes suddenly animated and jovial—very much like Lincoln might. Laughter and humor were his means of escaping the trials of his life.
- Repeated 16th note figures are prevalent as a nod to Lincoln's position as the 16th President of the United States.
- A concert pitch "A–B–E" motive (heard first in cello, measure 2) spells the nickname often given to Lincoln as part of the effort to promote him in his political campaigns as a trustworthy man of the people—most notably in the sobriquet "Honest Abe." In several instances, the motive is expanded to "A–B–F–E." The F recalls Lincoln's immortal words, "a new birth of FREEDOM."
- As a wartime Commander-in-Chief, Lincoln had a special relationship with his day's high-tech communication device: the telegraph. In the words of author and telecommunication authority Tom Wheeler, for Lincoln, the telegraph's dots and dashes were "an essential tool for winning the Civil War." Angular syncopated rhythms, like those in measures 83–89, are a musical reference to the clatter of the telegraph office that Lincoln frequented to gain news from and send orders to his generals on the battlefield.



*Abraham Lincoln's Second Inaugural Address, March 4, 1865. Library of Congress print ID ppmsca.23718.*

## About the Selected Songs

### **"Barbara Allen" (meas. 16–33 and 36–47)**

Lincoln's mother, Nancy Hanks, regularly sang to him and his sister Sarah in their simple log home in central Kentucky, Lincoln's birthplace. The future President claimed that the Scottish ballad, "Barbara Allen," was his mother's favorite. Dating back to at least the mid-1600s, it was brought to America by the first settlers. Hundreds of versions of the tune exist. According to folk music authority, John Lair, in his 1954 book, *Songs Lincoln Loved*, the rendition used here is probably close to what young Lincoln would have heard in his childhood.

**“Skip to My Lou” (meas. 67–77, 81–82, 176–185, 223–224)**

Lincoln lived the majority of his youth—from ages 7 to 21—with his family on a remote southern Indiana prairie farm. Dancing was a popular form of entertainment, though religious beliefs limited the playing of musical instruments. Instead, singing, clapping, and foot stomping became the musical accompaniment, and no one sang, clapped, or stomped with more gusto than young Lincoln. For the remainder of his life, a lively song like “Skip to My Lou” could always rouse his spirits, even when he fell into what one law clerk later called his “blue spells.”

**“Lincoln and Liberty” (meas. 83–100, 108–113, 247–250)**

Music has long been associated with politics. “Lincoln and Liberty,” an old Irish melody fitted with new words, became a rallying cry for “Honest Abe’s” 1860 bid for the Presidency. The tune had also been used years earlier by William Henry Harrison and Henry Clay for their political purposes, but by the time it had reached the Lincoln campaign, the words had become:

*Hurrah for the choice of the nation,  
Our chieftain so brave and so true,  
We’ll go for the great reformation,  
For Lincoln and Liberty too.*

*We’ll go for the son of Kentucky,  
The hero of Hoosierdom through,  
The pride of the Suckers, so lucky,  
For Lincoln and Liberty, too.*

**“Hail to the Chief” (meas. 114–119, 232, 235–237)**

For almost two centuries, “Hail to the Chief” has been associated with the ceremonial entrance of the President of the United States. But this is far from the tune’s original intent. The melody, by English songwriter James Sanderson, was composed for an 1811 London stage production of Sir Walter Scott’s epic narrative poem, *The Lady of the Lake*. The show made its way to the United States a year later, and by the time the U.S. Marine Band played the composition in 1829 to honor U.S. President Andrew Jackson, the tune would have been familiar to many listeners.

Though it wasn’t until the mid-20th century that “Hail to the Chief” was officially established as the music to herald the arrival of the President, it was two First Ladies roughly a century earlier that informally institutionalized the tune. That tradition began with Julia Tyler for her husband, John (in office 1841–1845). In the following administration, Sarah Childress Polk encouraged the song’s use to spotlight the entrance of her physically unassuming husband, James (in office 1845–1849).

“Hail to the Chief” continued to be associated with America’s Chief Executive in subsequent years, including when the orchestra performed it at Ford’s Theatre in Washington upon Lincoln’s arrival on the night of his assassination, April 14, 1865.

**“Dixie” (meas. 120–127, 140–144, 178–179, 213–215, 218, 227, 239–242, 244–245)**

Lincoln’s all-time favorite song, “Dixie,” might, ironically, be one of the most controversial pieces of music in U.S. history. Composed by Northerner Daniel Decatur Emmett in 1859—one year before Lincoln’s election to the Presidency—“Dixie” became the rallying cry for the South during the ensuing war.

However, with the conflict between North and South coming to a close, Lincoln was serenaded with the song at the White House. “I have always thought ‘Dixie’ one of the best tunes I have ever heard,” the President purportedly said. “Our adversaries over the way attempted to appropriate it, but I insisted yesterday that we fairly captured it. I now request the band to favor me with its performance. We have captured the Confederacy, and ‘Dixie’ now belongs to the Union. That tune is now Federal property, and it’s good to show the rebels that, with us in power, they will be free to hear it again.”

To this day, the association of “Dixie” to 19th-century plantation culture and slavery fuels the debate as to the song’s rightful place in the canon of American music.

**“Go Down Moses” (meas. 142–173)**

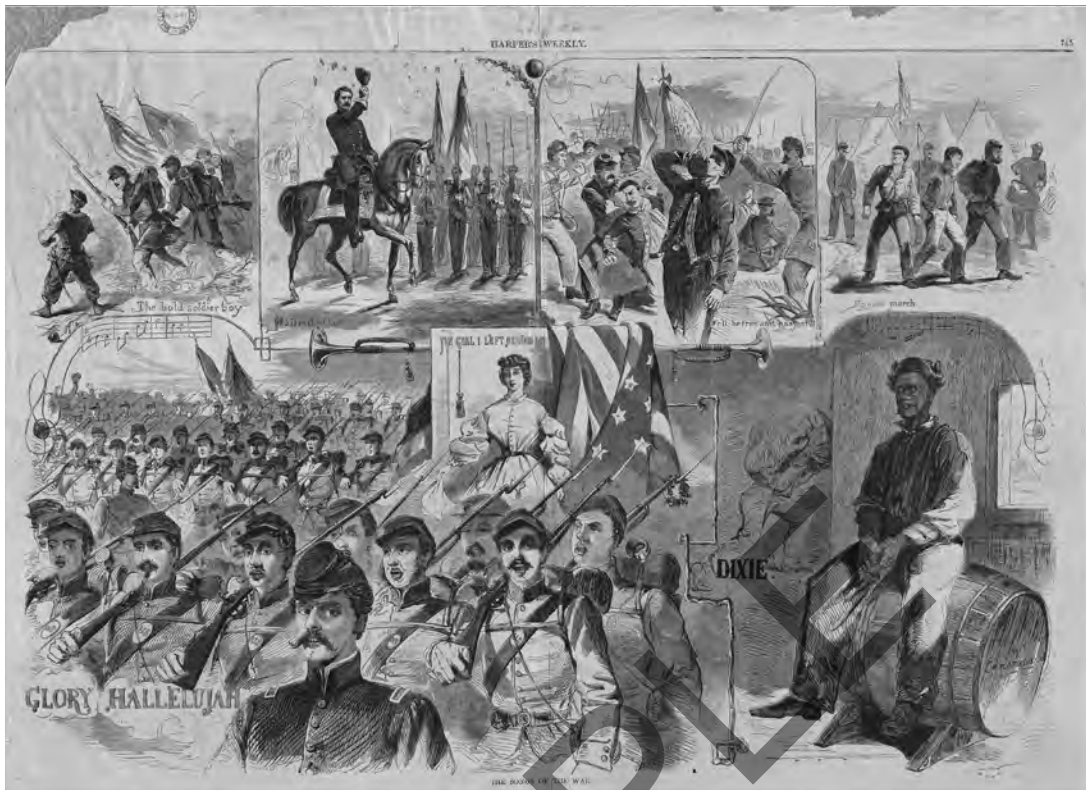
The lyrics to the African-American spiritual, “Go Down Moses,” tell the Old Testament story of Moses traveling the Nile Valley to demand the release of the Israelites from slavery:

*Go down, Moses, Way down in Egypt’s land,  
Tell old Pharaoh, Let my people go.*

But for many antebellum Americans, these lyrics were code for something else: a trip down the Mississippi River to demand that Southern slave holders (“Pharaoh”) free black Americans (“my people”) in bondage.

Fugitive slaves used the song to communicate on the Underground Railroad where “conductors,” including Harriet Tubman (c. 1822–1913), became contemporary versions of Moses. Referred to as “contrabands of war,” escaped slaves sometimes found refuge at places like Fort Monroe, a Union Civil War stronghold in the Confederate state of Virginia. On a visit to this “contraband camp” and others around Washington, President Lincoln’s exposure to songs like “Go Down Moses” served to heighten his empathy for those who were enslaved.

Though the melody has morphed and the specific lyrics have changed through the decades, the message of this song remains unchanged as, in the words of noted author, educator, and minister William B. McClain (1938–2020), human beings “continue to suffer under the bondage of the modern-day Pharaohs of racism, sexism, classism, and poverty.”



“Songs of War” by Winslow Homer. Published November 23, 1861 in Harper’s Bazaar.

### “Battle Hymn of the Republic” (meas. 210–238)

Though the tune we today know as “Battle Hymn of the Republic” is of unknown origin, the lyrics come from the pen of Julia Ward Howe, a wealthy abolitionist poet from New York. On a November 1861 trip to Washington, D.C., she heard the melody sung with the roughneck lyrics of “John Brown’s Body.” Accompanied by her minister, Reverend James Clarke, he encouraged Howe to create more inspiring words. She did so the next day, and the *Atlantic Monthly* paid her \$5 to publish the resulting poem, giving it the title we know today. Howe wrote of her work: “I hope and I believe that it stands for what our whole country now believes in—in sacredness of human liberty.”

### Narration Sources

The narration is taken primarily from Lincoln’s own words and those of his contemporaries, with a principal source being Francis Fisher Browne’s 1886 anecdotal biography, *The Everyday Life of Abraham Lincoln* (the 1913 second edition being his final project prior to his death). Born in 1843, Browne was a Civil War veteran and gifted literary editor by trade, coming to Chicago from the northeastern United States in 1867. About a dozen years later, he began collecting eyewitness stories of Lincoln’s life. From those generally uncorroborated accounts, combined with the more accurate public record, he pieced together a hodge-podge hagiographic volume detailing the life of the martyred President.

The mythic view of Lincoln like the one presented by Browne, while not uncommon, is by no means universal. As Lincoln authority Philip B. Kunhardt III wrote in *Smithsonian* magazine, “Lincoln’s legacy has shifted again and again as different groups have interpreted him. Northerners and Southerners, blacks and whites, East Coast elites and prairie Westerners, liberals and conservatives, the religious and secular, scholars and popularizers—all have recalled a sometimes startlingly different Lincoln.”

In spite of this, it is my supreme hope that the chosen narration, accompanied by the music, stir the soul, and listeners recognize Lincoln’s greatness, flawed as it was. The goal is to give Mr. Lincoln a chance to offer an uplifting vision for the world, for it is a vision that we can all learn from—in all times.

Narration Sources Reference is included on score pages 6-7.

## Performance Notes

- The narration is notated to be performed by four speakers of any gender. The role of Lincoln (identified as “L” in the score) should be read by the same person throughout the piece. That person may hold a stovepipe hat or have it resting on a small table in close proximity. The other three narration parts—A, B, and C—may be performed by three speakers as indicated, combined and performed by one or two speakers, or further divided to include as many speakers as are available.
- Narrator entrances are marked within the score and narrator parts with triangles numbered 0 to 5. The conductor or another prompter may provide a cue for each entrance—a fist to indicate 0, one finger for 1, two fingers for 2, and so on. When 5 is reached, the sequence returns to 0 for ease of cueing.
- Two different narrator parts are included with the published set. One includes a line of music with prominent instrument cues offering narrators a musical roadmap. The other is the narration text only.
- In both the score and narrator parts, the positioning of the text in relation to the music is approximate. Precise placement is left to the discretion of the conductor/prompter and narrators. (The demonstration recording at [www.kjos.com](http://www.kjos.com) may be used as a guide.)
- All parts are required for a complete performance—the trumpet, piano, and percussion are mandatory. Both the trumpet and piano parts are somewhat soloistic and provide an opportunity for guest artists, especially if the orchestra does not have access to student players of the necessary proficiency.
- The tempo of the piece should never change, except for the fermata at measure 258 to leave time for a dramatic reading of the final line of text—“Shall not perish from the earth”—by the entire orchestra. If necessary, add a fermata to beat 1 of measure 102 to allow for the “...but war came” narration to be completed before the trumpet entrance on beat 3. The same is true for the narration in measures 187–189 and 191–193.
- Pull out all the stops at measure 225!

## Acknowledgements

**Lincoln: In Words and Music** is dedicated to Edmund (Barney) Hall—thank you for all you have done to support the creation of this piece—and my spouse, cellist, and Kjos String Music Editor, Diana Elledge, who has continually encouraged and guided my writing, and this work in particular. And huge thanks to Janice Kersey at Kjos for her stellar editing and eagle-eye proofing, and to dear friend and scholar, Nika Brezovar, for insightful review and critical feedback of the program notes. Finally, immense gratitude to the incredible Bridget Ericsson for giving me a tool (*The Freedom Journal*, by John Lee Dumas) and the motivation to finally complete this work.

## Narration Sources Reference

### MEASURE 1

**(A) David Davis (1815–1886)**—Judge, U.S. Senator, U.S. Supreme Court Justice, and close Lincoln family friend.

**(B) Parke Godwin (1816–1904)**—American journalist.

**(C) Norman Hapgood (1868–1937)**—American writer, journalist, and American Minister to Denmark.

### MEASURES 10–18

**Abraham Lincoln (1809–1865)**—December 3, 1861 Message to Congress and September 11, 1858 speech at Edwardsville, Illinois.

### MEASURES 19–33

**Francis Fisher Browne (1843–1913)**—American editor and author of *The Everyday Life of Abraham Lincoln*.

### MEASURES 34–36

**Lincoln:** First political announcement, New Salem, Illinois, March 9, 1832.

### MEASURES 41–46

**Gen. William Tecumseh Sherman (1820–1891)**—American soldier and Union General during the Civil War.

### MEASURES 47–52

**William Herndon (1818–1891)**—Lincoln’s law partner and biographer.

### MEASURES 53–62

**John G. Nicolay (1832–1901)**—Private secretary to Lincoln, diplomat, and Lincoln biographer with John M. Hay.

### MEASURES 64–65

**Alexander Hamilton Stephens (1812–1883)**—Vice President of the Confederate States of America, and later, Governor of Georgia.

### MEASURES 66–67

**Ward Hill Lamon (1828–1893)**—Attorney; Lincoln’s friend and personal bodyguard.

## Narration Sources Reference, continued

### MEASURE 68

**Lincoln:** Phrase Lincoln sometimes used as a prelude to a joke or perceptive anecdote or story.

### MEASURES 69–72

**Ward Hill Lamon.**

### MEASURES 73–74

**Lincoln:** Announcement of his candidacy for the Illinois State Legislature, New Salem, Illinois, March, 1832.

### MEASURES 78–80

**Noah Brooks (1830–1903)**—American author and editor.

### MEASURES 84–89

**Francis Fisher Browne.**

### MEASURE 90

**Chuck Elledge.**

### MEASURES 94–97

**Lincoln:** Address to the New Jersey General Assembly, Trenton, New Jersey, February 21, 1861.

### MEASURES 101–102

**Lincoln:** Based on a passage from his Second Inaugural, March 4, 1865.

### MEASURES 103–107

**Francis Fisher Browne.**

### MEASURES 108–127

**Lincoln:** First Inaugural, March 4, 1861.

### MEASURES 128–129

**Isaac Newton Arnold (1815–1884)**—American attorney, member of Congress from Illinois.

### MEASURES 130–133

**Lincoln:** Fragment on slavery, 1854.

### MEASURES 135–140

**Lincoln:** Peoria Speech, October 16, 1854.

### MEASURES 141–143

**Lincoln:** Letter to Albert G. Hodges, editor of the Frankfort (Kentucky) Commonwealth, April 4, 1864.

### MEASURES 144–147

**Lincoln:** Letter to Henry L. Pierce, Massachusetts politician, April 6, 1859.

### MEASURES 148–160

**Lincoln:** Annual Message to Congress, December 1, 1862.

### MEASURES 169–173

**Phillips Brooks (1835–1893)**—Episcopal clergyman and Lincoln eulogist; lyricist of “O Little Town of Bethlehem.”

### MEASURES 178–194

**Lincoln:** Second Inaugural.

### MEASURES 199–203

**Lincoln:** Cooper Union Address, New York, New York, February 27, 1860.

### MEASURES 205–209

**Phillips Brooks.**

### MEASURES 210–217

**Lincoln:** Gettysburg Address, Gettysburg, Pennsylvania, November 19, 1863.

### MEASURES 219–224

**Phillips Brooks.**

### MEASURES 229–238

**Lincoln:** Address to the 166th Ohio Regiment at the Executive Mansion (current White House), August 22, 1864.

### MEASURES 239–250

**Lincoln:** Second Inaugural.

### MEASURES 251–258

**Lincoln:** Gettysburg Address.

# Lincoln: In Words and Music

Full Conductor Score  
Approx. performance time—10:15

Chuck Elledge



Narrators: **A:** From the humblest of poverty, without education, or means of obtaining it, unaided by wealth or influential family connections, Abraham Lincoln became a prominent lawyer, served in the Illinois Legislature, United States Congress, and rose solely, by the strength of his intellect and the force of his character, to the highest position in the world, as President of the United States.



**B:** He was a wise and good man; a kindly, honest, noble man; a man in whom the people recognized their own better qualities; whom they, whatever their political convictions, trusted; whom they respected; whom they loved; a man as pure of heart, as patriotic of impulse, as patient, gentle, sweet and lovely of nature, as ever history lifted out of the sphere of the domestic affections to enshrine forever in the affections of the world.



**C:** HIS strength is OURS, and the success won by him rested on the fundamental purity and health of the popular will...of which he was the LEADER... and... the SERVANT.

1  
Violins

2

Viola

Cello

String Bass

B $\flat$  Trumpet

Piano

Percussion I  
Suspended Cymbal, Mark Tree, Wood Block, Triangle,  
Ratchet, Tambourine, Crash Cymbals, Tom-Tom

Percussion II & III  
Concert Snare Drum, Bass Drum, Splash Cymbal,  
Concert Toms, Tam-Tam, Parade Snare Drum



**2** Majestic (♩ = 108)

1 Vlns. 1

2 Vlns. 2

Vla.

Cello

Str. Bass

B. Tpt.

**2** Majestic (♩ = 108)

Pno.

S. Cym.

S.D.

B.D.

*f*

*f*

*f*

*f*

*f*

*f*

*mf*

*mf*

*mp*

3 4 5

1 3 1 2 1 1 2

4

(V)

Concert Snare Drum

Bass Drum

A large diagonal watermark reading "SAMPLE" is overlaid across the center of the page.

6 7 8 9

1 Vlns. *mf*

2 Vlns.

Vla.

Cello

Str. Bass (V)

B. Tpt. *f*

Pno. *f*

S. Cym. Suspended Cymbal (w/yarn mallets) *pp*

S.D. B.D.

4 4 5 3 5 4 1 1

2 3 3

3 3

Detailed description: This is a page of a musical score for measures 6 through 9. The score is written for a full orchestra and includes parts for Violins (1 and 2), Viola, Cello, String Bass, Baritone Trumpet, Piano, Suspended Cymbal, and Snare/Hi-hat Drums. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. A large 'SAMPLE' watermark is overlaid diagonally across the page. The Violin 1 part has a dynamic marking of *mf* at the end of measure 9. The Baritone Trumpet part starts with a dynamic marking of *f*. The Piano part starts with a dynamic marking of *f*. The Suspended Cymbal part has a dynamic marking of *pp*. The Snare/Hi-hat Drums part features various rhythmic patterns, including triplets in measures 8 and 9. The String Bass part has a '(V)' marking above it in measure 8. The Viola part has a slur over measures 7 and 8. The Cello part has a slur over measures 7 and 8. The Violin 2 part has a slur over measures 7 and 8. The Baritone Trumpet part has a slur over measures 7 and 8. The Piano part has a slur over measures 7 and 8. The Suspended Cymbal part has a slur over measures 7 and 8. The Snare/Hi-hat Drums part has a slur over measures 7 and 8.

**3** Lincoln (L) speaker should hold a stovepipe hat.

Narrator: **L:** The struggle of today, is not altogether for today—  
it is for a vast future also. Our reliance is in the LOVE OF LIBERTY...

10 11 (V) 12 13 (V)

Vlns. 1 *fp* *mf* *fp* *mf*

Vlns. 2 *mf* *mp* *mf* *mf*

Vla. *mp*

Cello *mp* *mf*

Str. Bass *mp*

B. Tpt. *mf* *mf*

Pno. *mp*

S. Cym. *f*

S.D. *mf* *mp* *mf* *mp*

B.D. *mf* *mp* *mf* *mf*

Narrator: (L)...Our defense is in the preservation of the spirit which prizes liberty as the heritage of all,  
in all lands, everywhere.

16 Pastoral

The musical score is for a piece titled "16 Pastoral" in 6/4 time. It features the following parts and instructions:

- Vlns. 1 & 2:** Violins 1 and 2. Measure 14 includes a *div.* (divisi) instruction. Measures 16-18 feature a *ff* (fortissimo) dynamic with *div.* markings.
- Vla.:** Viola. Measures 16-18 feature a *ff* dynamic.
- Cello & Str. Bass:** Cello and String Bass. Measures 14-15 feature a *f* dynamic. Measures 16-18 feature a *f* dynamic. The String Bass part includes a *pizz.* (pizzicato) instruction and a *mp* (mezzo-piano) dynamic in measure 18.
- B. Tpt.:** Bass Trombone. Measures 16-18 feature a *ff* dynamic, transitioning to *pp* (pianissimo) in measure 18.
- Pno.:** Piano. Measures 16-18 feature a *ff* dynamic, transitioning to *p* (piano) in measure 18. The right hand includes a triplet of eighth notes.
- M.T.:** Mallet Tree. Measures 16-18 feature a *ff* dynamic with a wavy line indicating a tremolo effect.
- S.D. & B.D.:** Snare Drum and Bass Drum. Measures 14-15 feature a *f* dynamic.

4

Narrator: **A:** On the twelfth of February, 1809, in a rude cabin in the wilds of Kentucky, the great President of the United States, after whose name History has written the word "Emancipator," first saw the light.

19 20 21 22

unis. pizz. *mp*

con sordino *mp*

con sordino *mp*

pizz. *mp*

Wood Block (w/hard rubber mallets) *mp*

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

B. Tpt.

Pno.

W.B.

S.D.

B.D.

5

Narrator:

**B:** In spite of his dire poverty and scanty means of education, he dared to believe there was an exalted career in store for him.

23 24 25 26

Vlns. 1

Vlns. 2 unis. div. *p*

Vla. *p*

Cello

Str. Bass

B. Tpt. Str. Mute *mf*

Pno.

W.B. *p*

S.D.  
B.D.



Narrator: **C:** Though destitute of worldly goods, he was rich in friends. They could count on his doing the right thing always, so far as he was able.

27 28 29 30

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

B. Tpt.

Pno.

W.B.

S.D.  
B.D.

**SAMPLE**

Narrator: **C:** They trusted him, and the title of "Honest Abe" was a seal rarer and prouder than any king or queen could confer with the sword.

31 32 33

Vlins. 1 *mp* *mf* arco

Vlins. 2 *mp* senza sordino unis.

Vla. *mp* senza sordino

Cello *mp* arco

Str. Bass *mp*

B. Tpt.

Pno. *mp*

M.T. *p* Mark Tree

S.D. B.D.

2 3



1

Narrator: **L:** I have no other ambition so great as that of being truly esteemed of my fellow men, by rendering myself worthy of their esteem.

34

1 Vlns. 2 Vlns. Vla. Cello Str. Bass B. Tpt. Pno. S. Cym. S.D. B.D.

35 36

arco *mf* *f* *f* *f* *ff* *p* *mf*

Open

S. Cym. (w/yarn mallets)

2 3 2 1 4 3 3

3 3

**37 Expansive**

The musical score is arranged in a multi-staff format. The top section includes Vlns. 1 and 2, Vla., Cello, and Str. Bass. The middle section includes B. Tpt. and Pno. The bottom section includes S. Cym. and S.D./B.D. The score is marked with a dynamic of *f* (forte) and includes performance instructions such as "Expansive" and "Expansive". Measure numbers 37, 38, and 39 are indicated. The Pno. part features fingerings (1, 2, 1, 3, 2, 1, 2, 1, 2, 1, 1, 1, 2) and a dynamic change from *f* to *p* (piano) and back to *f*. The S. Cym. part has dynamics *f*, *p*, and *f*. The S.D./B.D. part has a dynamic of *f* and includes triplet markings (3, 3).

Narrator:



**A:** Of all the men I ever met, he seemed to possess more of the elements of greatness, combined with goodness, than any other.

**41 Melancholic**

40

1 Vlns. 1 *mp* solo

2 Vlns. 2 *mp*

Vla. *mp*

Cello *mp* solo

Str. Bass *mp*

B. Tpt. Str. Mute *p*

**41 Melancholic**

Pno. *p*

Tri. Triangle *p*

S.D. B.D. *mp*

42 43

The musical score is for a 3/4 time piece in B-flat major. It features a narrator's line and an orchestral accompaniment. The narrator's line begins at measure 40 with a half note B-flat, followed by a quarter note G, and then a quarter note F. The orchestral accompaniment includes Violins 1 and 2, Viola, Cello, String Bass, Horns, Piano, Triangle, and Snare/Drum. The score is marked with dynamics such as *mp* (mezzo-piano) and *p* (piano). A 'solo' marking is present above the first violin and cello parts. A 'Str. Mute' instruction is given for the Horns. The score includes fingerings and articulation marks like accents and slurs. A large 'SAMPLE' watermark is overlaid on the page.

Narrator:

**3**

**B:** He was a man of sorrows, not sorrows of today or yesterday, but long-treasured and deep, bearing with him a continual sense of weariness and pain.

44 45 46 47 48 49 50 51 52

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

B. Tpt.

Pno.

Wd. Blk.

Toms B.D.

*mp*

*mp*

2 1

4

Narrator: **C:** Yet he possessed a quick analytic perception, strong logical powers, a tenacious memory, tolerance of the opinions of others, ready intuition of human nature...

The musical score is set in 4/4 time and spans measures 53 to 58. It features the following parts:

- Vlns. 1 & 2:** Violins 1 and 2. Both parts play a melodic line starting in measure 55, marked *p* and labeled "solo". The line consists of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5.
- Vla.:** Viola. Plays the same melodic line as the violins, marked *p* and labeled "solo".
- Cello:** Cello. Plays a sustained note (C3) in measure 55, marked *p* and labeled "Tutti".
- Str. Bass:** String Bass. Plays a bass line starting in measure 53, marked *p*. It features a triplet of eighth notes (F2, G2, A2) in measure 53, followed by a half note (C3) in measure 54, and then a half note (E2) in measure 55. A fermata is placed over the E2 in measure 55.
- Pno.:** Piano. The right hand plays a chordal texture of sixteenth notes starting in measure 53, marked *pp*. The left hand plays a triplet of eighth notes (F2, G2, A2) in measure 53, followed by a half note (C3) in measure 54, and then a half note (E2) in measure 55. A fermata is placed over the E2 in measure 55.
- W.B.:** Wood Bass. Plays a rhythmic pattern of eighth notes starting in measure 55: G4, A4, B4, C5.
- Toms B.D.:** Tom-toms and Bells. Both parts are silent throughout the passage.

Narrator: (C)...and a rare ability to divest himself of all passion in weighing motives of persons or problems of state.

**Reawakening**

The musical score is arranged in a system with the following parts and markings:

- Vlns. 1 & 2:** Violins 1 and 2, starting at measure 60 with a *mp* dynamic. Both parts play a rhythmic pattern of eighth notes. At measure 62, the instruction **Tutti** is written above the staves.
- Vla.:** Viola, starting at measure 60 with a *mp* dynamic, playing a similar rhythmic pattern.
- Cello:** Cello, starting at measure 61 with a *mp* dynamic, playing a single note.
- Str. Bass:** String Bass, starting at measure 61 with a *mp* dynamic, playing a single note.
- B. Tpt.:** Baritone Trumpet, which is silent throughout this section.
- Pno.:** Piano, starting at measure 60 with a *mp* dynamic, playing a block chord accompaniment. At measure 61, there is a *pp* marking and a *8vb* instruction with a dashed line.
- Rat.:** Rhythm section, which is silent throughout this section.
- Toms B.D.:** Concert Toms and B.D. (Bass Drum). The Concert Toms part starts at measure 61 with a *pp* dynamic and features triplet patterns. The B.D. part starts at measure 62.

Measures 59, 60, 61, and 62 are indicated at the top of the score.

Narrator:

5

**B:** Mr. Lincoln always kept his company in a roar of laughter.

0

**A:** Telling and hearing ridiculous tales was one of his ruling passions.

1

**L:** That reminds me of a story...  
(Lincoln (L) pantomimes the telling of a funny story.)

**63 Buoyant**

The musical score for 'Buoyant' is written for a full orchestra. It begins at measure 63 with a key signature of two sharps (D major) and a 4/4 time signature. The piece starts with a forte (*f*) dynamic. The strings play a rhythmic pattern of quarter notes. The woodwinds and brass are mostly silent, with the B. Tpt. entering at measure 68 with a mezzo-forte (*mp*) dynamic and a '(Str. Mute)' instruction. The piano part features a bass line with an 8va<sup>b</sup> marking. The score includes performance directions such as 'solo' for the violins and 'mp' for the trumpet. Measure numbers 64, 65, 66, 67, and 68 are indicated above the staves.

Narrator: **2** **C:** His face changed in an instant. **3** **B:** The mirth diffused  
itself all over him like  
a spontaneous tickle. **4** **L:** My politics are  
short and sweet, ...

69 70 71 72 73

Vlns. 1 *mf* Tutti V

Vlns. 2 *mf* Tutti

Vla.

Cello

Str. Bass

B. Tpt.

Pno.

Rat.

S.D.  
B.D.



Narrator: (L)...like the old woman's dance.

**75 Rollicking**

The musical score for '75 Rollicking' is arranged for a full orchestra and includes the following parts and instructions:

- Vlns. 1 & 2:** Violins 1 and 2. Measure 74 starts with a dynamic of *mf*. At measure 75, they play a *ff* divisi (div.) chordal texture.
- Vla.:** Viola. Starts at *mf* in measure 74 and moves to *ff* in measure 75.
- Cello:** Starts at *mf* in measure 74 and moves to *ff* in measure 75.
- Str. Bass:** Starts at *mf* in measure 74 and moves to *ff* in measure 75, with a *pizz.* (pizzicato) instruction.
- B. Tpt.:** Bass Trombone. Starts at *mf* with an *Open flutter* instruction in measure 74, then moves to *ff* with a *normal* instruction in measure 75.
- Pno.:** Piano. Starts in measure 75 with a *ff* dynamic and includes a triplet of eighth notes.
- Rat.:** Ratchet. Starts in measure 75 with a *ff* dynamic and a *Ratchet* instruction.
- S.D. B.D.:** Snare Drum and Bass Drum. Starts in measure 75 with a *ff* dynamic and a *S.D.* instruction.

5

Narrator:

**A:** His unfailing good humor and candor won for him the admiration and respect of all who heard him.

77 78 79 80

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

B. Tpt.

Pno.

Rat.

S.D.  
B.D.

*f*

81 unis. *ff* 82 *ff* **83 Skittish** *mp*

Vlns. 1 *ff* *mp*

Vlns. 2 *ff* *mp*

Vla. *ff* *mp*

Cello *ff* *mf*

Str. Bass *ff* *mf* arco

B. Tpt. *ff*

**83 Skittish** *mp* RH LH

Tamb. Tambourine *mp*

S.D. *mp*

B.D. *mp*

The musical score is arranged in a standard orchestral format. The top section includes Violins 1 and 2, Viola, Cello, and String Bass, all playing a rhythmic pattern of eighth notes with accents. The strings are marked *ff* from measure 81 to 82, and *mp* or *mf* from measure 83 onwards. The Violins are also marked *unis.* in measure 81. The B. Tpt. part has a melodic line starting in measure 82, marked *ff*. The Piano part (Pno.) has a right-hand (RH) accompaniment starting in measure 83, marked *mp*, while the left hand (LH) is mostly silent. The Tambourine (Tamb.) and S.D. (Snare Drum) parts also begin in measure 83, both marked *mp*. The B.D. (Bass Drum) part has a simple rhythmic pattern in measure 83, marked *mp*. A large 'SAMPLE' watermark is overlaid diagonally across the center of the page.



Narrator:

**B:** In 1860, he laid aside his law books, a mature man of fifty, ...

84 *sim.* 85 86

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

B. Tpt.

Pno.

Tamb.

S.D.  
B.D.

Narrator: (B)...to enter upon the great honors and responsibilities of the Presidency of the American Republic.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Vlns. 1 & 2:** Violins, both parts playing a rhythmic eighth-note pattern.
- Vla.:** Viola, playing a rhythmic eighth-note pattern.
- Cello & Str. Bass:** Cello and String Bass, playing a rhythmic eighth-note pattern with accents.
- B. Tpt.:** Bass Trombone, playing a rhythmic eighth-note pattern.
- Pno.:** Piano, playing a rhythmic eighth-note pattern with chords.
- Tamb. & S.D./B.D.:** Tambourine and Snare/Drum, playing a rhythmic eighth-note pattern.

The score is in 6/4 time and the key signature has two sharps (F# and C#). Measures 87, 88, and 89 are indicated at the top of the staves. A large 'SAMPLE' watermark is overlaid diagonally across the page.

1  
Narrator: **C:** Setting the stage  
for Civil War!

**91 Chaotic**

1  
Vlns. 1 *ff*

2  
Vlns. 2 *ff*

Vla. *ff*

Cello *ff*

Str. Bass

B. Tpt. flutter normal *ff* *mf*

**91 Chaotic**

Pno. *ff*

Tamb. *fff* *ff*

Toms B.D. Toms *fff*



Narrator: **L:** I shall do all that may be in my power to promote a peaceful settlement of all our difficulties.

**94 Circumspect** **98 Animated**

1 Vlns. *mf* solo

2 Vlns. *mp*

Vla. *mp*

Cello *mf*

Str. Bass *f* *mf*

B. Tpt. *mf*

Pno. *mf*

W.B. *mf* Wd. Blk.

Sp. Cym. *mf* Splash Cym. *p*

Toms *mf*

B.D. *mf*

Narrator:



A: Both north and south  
deprecatd war,  
but war came.

103 Disorderly

1 99 100 101 102 Tutti div.

Vlns. 1 *mf*

Vlns. 2 *f* *mf*

Vla. *f* *mf*

Cello *f* *mf*

Str. Bass *f* *mf*

B. Tpt. *f* *mf*

Pno. *f* *mf*

W.B. *mf*

Toms B.D. *f*



Narrator: **C:** He had been made pilot of the ship of State,  
and his duty and purpose were to save the vessel.

**5** **B:** And through the desperate voyage that  
followed, Lincoln never wavered in purpose  
or faltered in course.

The musical score consists of the following parts and markings:

- Vlns. 1 & 2:** Violins, measures 104-107. Measure 106 includes the marking *mp* and *unis.* (unison). Measure 107 includes the marking *div.* (divisi).
- Vla.:** Viola, measures 104-107. Measure 106 includes the marking *mp*.
- Cello:** Cello, measures 104-107. Measure 106 includes the marking *mp*.
- Str. Bass:** String Bass, measures 104-107. Measure 107 includes the marking *p* (piano).
- B. Tpt.:** Baritone Trumpet, measures 104-107. This part is mostly silent.
- Pno.:** Piano, measures 104-107. Measure 106 includes the marking *mp*. Fingerings are indicated with numbers 2, 4, 5, and 8.
- W.B.:** Wood Block, measures 104-107. Measure 104 has a rhythmic pattern of eighth notes.
- Toms B.D.:** Tom-toms and Bells, measures 104-107. Measure 107 includes the marking *f* (forte).



Narrator:

**L:** We are not enemies, but friends. Though passion may have strained,  
it must not break, our bonds of affection.

**108 Somber**

109 110 111 112 113

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

B. Tpt.

**108 Somber**

Pno.

S. Cym. (w/yarn mallets)

Toms B.D.

*p*

*pp*

*p*

Narrator:



**L:** The mystic chords of memory, stretching from every battlefield and patriot grave to every living heart and hearthstone...

**114 Cautiously Jubilant**

1 unis. *ff* 115 *mp* 116 117 118

Vlns. 1 *ff* *mp*

Vlns. 2 *ff* *mp*

Vla. *ff* *mp*

Cello *ff* *mp*

Str. Bass *ff*

B. Tpt. *ff* *mp*

**114 Cautiously Jubilant**

Pno. *ff* *mp*

S. Cym. *ff*

S.D. *ff* on rim

B.D. *ff*

Narrator: (L)...all over this broad land...

119 **120 Warlike** 121 122 123

Vlns. 1 *ff marcato*

Vlns. 2 *ff marcato*

Vla. *ff marcato*

Cello *ff marcato*

Str. Bass *ff marcato*

B. Tpt. *ff*

Pno. *ff marcato*

C. Cyms. *ff*

S.D. Toms (on head) *ff*

B.D. *ff*

Concert Toms

2

Narrator: **L:** ...will yet swell the chorus of the Union, when again touched, as surely they will be, by the better angels of our nature.

3

**A:** Day after day, Lincoln sat, listened, talked, and decided.

**128** Contemplative

The musical score for '128 Contemplative' is arranged for a full orchestra and solo instruments. The score is divided into two systems. The first system includes Vlns. (Violins), Vla. (Viola), Cello, Str. Bass (String Bass), and B. Tpt. (Bass Trombone). The second system includes Pno. (Piano), Wd. Blk. (Wood Block), S.D. (Snare Drum), and B.D. (Bass Drum). The Vlns. part features two staves, with the first staff marked 'solo non div.' and the second staff marked 'Tutti'. The Vla., Cello, and Str. Bass parts are marked 'solo' and 'mf' (mezzo-forte) in the first two measures, then 'p' (piano) in the third measure, and 'Tutti pizz.' (Tutti pizzicato) in the fourth measure. The B. Tpt. part is marked 'mf' and has a fermata over the final measure. The Pno. part is marked 'p' and has a fermata over the final measure. The Wd. Blk. part is marked 'p' and has a fermata over the final measure. The S.D. and B.D. parts are marked with a fermata over the final measure. The score is in 3/4 time and the key signature has two flats (B-flat and E-flat).

**128** Contemplative

4

Narrator: **L:** If the color of one's skin is grounds for enslaving another, then by this rule,  
you are to be slave to the first man you meet, with a fairer skin than your own.

130 131 132 133 134

Vlns. 1  
Vlns. 2  
Vla.  
Cello  
Str. Bass  
B. Tpt.  
Pno.  
W.B.  
S.D.  
B.D.

Str. Mute  
*mp*  
*ad lib. cont.*

Detailed description of the musical score: The score is for measures 130 through 134. Measures 130-133 are in 3/4 time, and measure 134 changes to 2/4 time. The key signature has two flats (B-flat and E-flat). The Violin parts (Vlns. 1 and 2) play a melodic line starting in measure 131. The Viola (Vla.) part has a rhythmic pattern of eighth notes. The Cello and String Bass (Str. Bass) parts play a steady eighth-note accompaniment. The Trumpet (B. Tpt.) part is silent until measure 134, where it plays a short phrase marked *mp* and *Str. Mute*. The Piano (Pno.) part has a complex rhythmic pattern with fingerings (1, 4, 2, 1, 4, etc.) and a *ad lib. cont.* marking. The Wood Bass (W.B.), Snare Drum (S.D.), and Drum (B.D.) parts are also present.

5

Narrator: **L:** Slavery is founded in the selfishness of man's nature;  
opposition to it, in his love of justice.

**139 Ruminative**  
sul ponticello

The musical score consists of the following parts and markings:

- Vlns. 1 & 2:** Measures 135-138 are rests. Measure 139 starts with a *pp* dynamic and a *div.* marking. Measure 140 continues with *pp*.
- Vla.:** Measures 135-138 are rests. Measure 139 is a rest. Measure 140 is a rest.
- Cello:** Measures 135-138 are rests. Measure 139 is a rest. Measure 140 is marked *arco* and *mp*.
- Str. Bass:** Measures 135-138 are rests. Measure 139 is marked *mp*. Measure 140 is a rest.
- B. Tpt.:** Measures 135-138 contain melodic lines. Measure 139 continues the line. Measure 140 continues the line.
- Pno.:** Measures 135-138 are rests. Measure 139 is marked *p*. Measure 140 is marked *ad lib.*
- C. Cyms.:** Measures 135-138 contain rhythmic patterns. Measure 135 is marked *p*. Measure 136 is marked *pp*. Measure 137 is marked *pp*. Measure 138 is marked *pp*. Measure 139 is a rest. Measure 140 is a rest.
- S.D. B.D.:** Measures 135-138 contain rhythmic patterns. Measure 135 is marked *p*. Measure 136 is marked *pp*. Measure 137 is marked *pp*. Measure 138 is marked *pp*. Measure 139 is marked *ppp*. Measure 140 is marked *ppp*.



Narrator: **L:** If slavery is not wrong, nothing is wrong. Those who deny freedom to others deserve it not for themselves.

141 142 143 144 145 146 147

Vlns. 1 *n*

Vlns. 2

Vla. (pizz.) *mp*

Cello

Str. Bass

B. Tpt.

Pno. *mf*

*ad lib. cont.*

C. Cyms.

T. Tam



Narrator: (L): Fellow-citizens, we cannot escape history. In giving freedom to the slave, we assure freedom to the free...

The musical score is arranged in a standard orchestral format. The top staff is for Violins (Vlns.), with two parts (1 and 2). The second staff is for Viola (Vla.). The third and fourth staves are for Cello and Str. Bass. The fifth staff is for B. Tpt. The sixth and seventh staves are for Piano (Pno.). The eighth staff is for C. Cyms. and the ninth staff is for T. Tam. The score includes various performance instructions such as *mf*, *fpp*, *ff*, *f*, *arco*, *pizz.*, *sul. pont. div.*, and *Tam-Tam*. Measure numbers 148 through 156 are indicated at the top. A large 'SAMPLE' watermark is overlaid on the score.

Narrator: (L)...honorable alike in what we give, and what we preserve.

**161 Resolute**

The musical score consists of the following parts and markings:

- Vlns. 1 & 2:** Violins. Measure 160 includes markings for *f*, *normal V*, and *unis.* (unison).
- Vla.:** Viola. Measure 162 includes a *f* dynamic marking.
- Cello:** Cello. Measure 157 includes an *arco* marking. Measure 159 includes a *fp* (fortissimo piano) marking.
- Str. Bass:** String Bass. Measure 160 includes a *f* dynamic marking.
- B. Tpt.:** Bass Trombone. Measure 160 includes an *Open* marking. Measure 161 includes *mf* and *f* dynamic markings.
- Pno.:** Piano. Measure 161 includes a *f* dynamic marking. The right hand has fingering 1, 1, 3 and the left hand has fingering 4.
- C. Cyms.:** Cymbals. Measure 162 includes a *f* dynamic marking.
- S.D. B.D.:** Snare Drum (S.D.) and Bass Drum (B.D.). Measure 161 includes a *pp* (pianissimo) marking. Measure 164 includes a *ff* (fortissimo) marking.

**161 Resolute**

Narrator:



**C:** He made our souls glad and vigorous with the love of liberty that was in his.

165 166 167 168 169 170 171 172 173

Vlns. 1 *fp*

Vlns. 2 *fp*

Vla. *fp*

Cello *fp*

Str. Bass *fp*

B. Tpt.

Pno. *fp*

C. Cyms.

Toms B.D. *p* *f*

Concert Toms

Narrator:



**L:** Fondly do we hope,  
fervently do we pray...

**176 Combative**

174 175 177 178 179 180

Vlns. 1 *f* *ff*

Vlns. 2 *f* *ff*

Vla. *f* *ff*

Cello *f* *ff* div. V unis.

Str. Bass *f* *ff*

B. Tpt. *ff*

Pno. *f* *ff*

C. Cyms. *f* *mf*

S.D. B.D. *f*

**176 Combative**

3 1 5 4 4

Narrator: **L:**...that this mighty scourge of war may speedily pass away.

3

181 182 183 184 185 186

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

B. Tpt.

Pno.

C. Cyms.

S.D.

B.D.

*fff* *mf*

Toms S.D.

*fff* *f*

Narrator:

4

**L:** Yet, if God wills that it continue  
until every drop of blood drawn  
with the lash, shall be paid by  
another drawn with the sword, ...

5

**L:** ...as was said three  
thousand years ago,  
so still it must be said  
“the judgments of the  
Lord are true and  
righteous altogether.”

187 188 189 190 191 192 193 194

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *mp* pizz. arco *mf*

Str. Bass *mp* pizz. arco *mf*

B. Tpt.

Pno. *mp*

C. Cyms.

S.D.  
B.D.

195

196 197 198

Vlns. 1 *fp* *f* *fp* *f*

Vlns. 2 *fp* *f* *fp* *f*

Vla. *fp* *f* *fp* *f*

Cello *fp* *f* *fp* *f*

Str. Bass *fp* *f* *fp* *f*

B. Tpt. *f*

195

Pno. *f*

C. Cyms.

S.D.  
B.D.



Narrator:

**L:** Let us have faith that right makes might, and in that faith, let us, to the end, dare to do our duty as we understand it.

199 200 201 202 203

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

B. Tpt.

Pno.

C. Cyms.

S.D.  
B.D.

*mp* *f* *mp* *f* *mp* *f* *pp* *f*



Narrator:

1

A: He fed us with counsel when we were in doubt, ...

2

B: ...with inspiration when we sometimes faltered, ...

3

C: ...with caution when we would be rash,

204 Solemn

1 Vlns. 205 206 207 208 209

2 Vlns. *p*

Vla. *p*

Cello *p*

Str. Bass

B. Tpt.

204 Solemn

Pno. *mf* *mp*

8<sup>vb</sup>

M.T.

Parade Snare Drum

P.S.D. *mf* *pp*

B.D.

4

Narrator: **L:** Four score and seven years ago our fathers brought forth, upon this continent, a new nation,  
conceived in liberty, and dedicated to the proposition ...

210

211 212 213 214 215

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

B. Tpt.

Pno.

M.T.

P.S.D.

B.D.

*p*

*p*

*p*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*mf*

div.

unis.

(8vb)

8vb

Narrator: (L)...that all men are created equal.

5

C: He showed us how to love truth, and yet be charitable;

216

div. 217

218

219

220

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

B. Tpt.

Pno.

M.T.

P.S.D.  
B.D.

div.

un.

div.

mp

cresc. poco a poco

mp

cresc. poco a poco

mp

cresc. poco a poco

cresc. poco a poco

mp

cresc. poco a poco

mp

cresc. poco a poco

pp

Mark Tree

mf

(8<sup>vb</sup>)

Narrator: **B:**...how to hate wrong and all oppression.

**1**  
**A:** He taught us the sacredness of government,  
 the wickedness of treason.

221 222 223 224

1 Vlns. *mf* unis. div.

2 Vlns. unis. div.

Vla.

Cello

Str. Bass

B. Tpt. *cresc. poco a poco*

Pno.

S. Cym. (w/yarn mallets) *pp* *mf*

P.S.D.  
B.D. *mp*

**SAMPLE**

225 Epic

1 Vlns. *f* 226 227 228

2 Vlns. *f*

Vla. *f* *sim.*

Cello *f* div.

Str. Bass *f*

B. Tpt. *f*

225 Epic

Pno. *f*

C. Cyms. *f* C. Cyms.

P.S.D. *f*

B.D.

Detailed description: This page contains a musical score for measures 225 through 228. The score is arranged in a multi-staff format. The top section includes staves for Violins 1 and 2, Viola, Cello, and String Bass, all marked with a forte (*f*) dynamic. The Viola part features a *sim.* (sustained) marking. The Bass Trombone part also has a forte (*f*) dynamic. The bottom section includes staves for Piano, Cymbals, and Percussion (P.S.D. and B.D.), all marked with a forte (*f*) dynamic. The Piano part consists of a rhythmic accompaniment. The Cymbals part has a few accents. The Percussion parts have a consistent rhythmic pattern. A large 'SAMPLE' watermark is overlaid diagonally across the center of the page.

2

Narrator: **L:** It is not merely for today, but for all time to come that we should perpetuate this great and free government, which we have enjoyed all our lives.

229 230 231 232 unis. *mf*

Vlns. 1 *p*

Vlns. 2 *p*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

B. Tpt.

Pno. *mp*

S. Cym. (w/yarn mallets) *pp*

P.S.D. *mp*

B.D.

**SAMPLE**



Narrator:

L:...that you may all have equal privileges...

233

Vlns. 1 *ff* div. 234 235 236

Vlns. 2 *ff*

Vla. *ff*

Cello *ff* div.

Str. Bass *ff*

B. Tpt. *f*

Pno. *ff*

S. Cym. W.B. *ff* Wd. Blk. *ff*

P.S.D. B.D. *ff* *f*







Narrator: (L)...as God gives us to see the right, let us  
strive on to finish the work we are in; ...

L:...to bind up the nation's wounds...

The musical score is arranged in a standard orchestral format. It includes parts for Violins (1 and 2), Viola, Cello, String Bass, Bass Trombone, Piano, Congas, and Tom-toms (Bass Drum). The score is in the key of D major (two sharps) and 4/4 time. The lyrics are written below the strings. Performance markings include dynamics such as *mf*, *f*, *fp*, and *f*, and articulation like *unis.* and *div.*. A large 'SAMPLE' watermark is overlaid on the score.

Narrator: **L:**...to do all which may achieve and cherish a just and lasting peace, among ourselves, and with all nations.

**1** **A:** That government of the PEOPLE...

**2** **B:**...by the PEOPLE...

**3** **C:**...for the PEOPLE...

The musical score consists of the following parts and markings:

- Violins 1 & 2:** Measures 247-250 feature a sustained chord with a *(V)* marking. Measures 251-253 are marked with a *(M)* and a *p* dynamic.
- Viola:** Measures 247-250 feature a sustained chord with a *(V)* marking. Measure 253 includes a *div.* (divisi) marking and a *mf* dynamic.
- Cello:** Measures 247-250 feature a sustained chord with a *(V)* marking. Measure 251 includes a *unis.* (unison) marking and a *mp* dynamic.
- String Bass:** Measures 247-250 feature a sustained chord with a *(V)* marking. Measure 251 includes a *(M)* marking and a *p* dynamic.
- B. Tpt. (Trumpet):** Measures 247-250 feature a melodic line with a *mf* dynamic and a *Str. Mute* instruction.
- Pno. (Piano):** Measures 251-253 feature a sustained chord with a *p* dynamic.
- C. Cyms. (Cymbals):** Measure 247 includes a *mf* dynamic.
- Toms B.D. (Tom/Bass Drum):** Measures 247-253 feature a rhythmic pattern with dynamics *mf*, *p*, *mp*, and *mf*. A triplet of eighth notes is marked with a *3*.

Narrator:

4

L, A, B, C: ...  
shall not perish  
from the earth.

255

254 unis. div. 256 257 258 259 260 unis.

Vlns. 1 *mf* *f* Speak: ... shall not perish from the earth. *fff* unis.

Vlns. 2 *mf* *f* Speak: ... shall not perish from the earth. *fff* unis.

Vla. (V) *f* Speak: ... shall not perish from the earth. *fff* unis.

Cello (V) *f* Speak: ... shall not perish from the earth. *fff*

Str. Bass (V) *f* non div. *fff*

B. Tpt. Open *f* *n* *fff*

255

Pno. *f* *fff* a tempo

M.T. T.T. Mark Tree *f* Speak: ... shall not perish from the earth. *ff* *fff* Tom-Tom

Toms S.D. *f* *fff* Speak: ... shall not perish from the earth.

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# Kjos Music's Guide to © Copyright

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Composers rely on the income that their compositions generate, and it is the job of the copyright holder to protect the work from infringement. Copyright laws can be pretty tricky to navigate, so here are a few helpful tips to guide you through the process.

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During contest and festival season, the majority of the inquiries we receive concern making photocopies of scores to meet specific requirements for the judges at a festival.

If you're performing a concert selection out of one of our method books (*Tradition of Excellence*, *String Basics: Steps to Success*, *First Place for Jazz*, among others), permission may already be given to make the necessary photocopies for judges at these festivals. Please refer to the notices printed in the teacher score on the specific piece.

If a student is performing a solo from one of the method books listed above, permission is already given. In addition, a photocopy may be given to the accompanist.

Extra scores for our band and string repertoire (*Beginning BandWorks*, *BandWorks*, *Conservatory Editions*, *StringTracks*, and *Steps to Successful Literature*, among others) are available for purchase from your favorite music dealer. If you're performing a work from a series that's not listed above, please contact us for permission.

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We're pleased to grant licenses to make a marching band (or other) arrangement of one of our concert works. However, permission is required before work can begin, and there are a few works whose composers have indicated that they do not want their compositions to be altered. Please contact us to make sure the piece you're interested in is available for licensing.

If you're planning to play the original piece without **any** alterations or additions, then a license isn't needed. However, for example, if you're rewriting the brass parts for marching instruments (mellophones, bugles), or adding marching percussion, or making cuts, adding repeats, or creating a medley with another composition, a license is required.

## What If I Want To ... ?

If you'd like to use a composition in **any** other way, please contact us and we would be glad to advise you.

Contest and festival season is a busy time for our Copyright Office. Please contact us at least **three weeks** before your concert date so that we may help you in time. Please visit [www.kjos.com](http://www.kjos.com) and click on the Licensing tab to find out more information or to submit a license request.

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