

The Gettysburg Address

Stately ♩ = ca. 80

The score is for a full orchestra and voices. It is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Stately' with a quarter note equal to approximately 80 beats per minute. The score is divided into four measures, numbered 1 through 4 at the bottom.

- Voices:** Two staves (Soprano and Bass) with rests throughout.
- Flutes 1 & 2:** Part 1 starts in the second measure with a sixteenth-note pattern, marked *f* and *unis.* Part 2 enters in the third measure with a similar pattern, also marked *f*.
- Oboe:** Part 1 starts in the second measure with a sixteenth-note pattern, marked *f*. Part 2 enters in the third measure with a similar pattern, also marked *f*.
- Clarinet in Bb:** Part 1 starts in the second measure with a sixteenth-note pattern, marked *f*. Part 2 enters in the third measure with a similar pattern, also marked *f*.
- Bassoon:** Part 1 starts in the second measure with a sixteenth-note pattern, marked *f*. Part 2 enters in the third measure with a similar pattern, also marked *f*.
- Horns in F 1 & 2:** Part 1 starts in the second measure with a chordal pattern, marked *f*. Part 2 enters in the third measure with a similar pattern, also marked *f*.
- Bb Trumpets 1 & 2:** Part 1 starts in the second measure with a chordal pattern, marked *f*. Part 2 enters in the third measure with a similar pattern, also marked *f*.
- Trombone:** Part 1 starts in the second measure with a chordal pattern, marked *f*. Part 2 enters in the third measure with a similar pattern, also marked *f*.
- Tuba:** Part 1 starts in the second measure with a chordal pattern, marked *f*. Part 2 enters in the third measure with a similar pattern, also marked *f*.
- Harp:** Part 1 starts in the second measure with an *E² scale*, marked *f*. Part 2 enters in the third measure with a similar pattern, also marked *f*.
- Timpani:** Part 1 starts in the second measure with a chordal pattern, marked *mf*. Part 2 enters in the third measure with a similar pattern, also marked *f*.
- Percussion:** Part 1 starts in the second measure with a chordal pattern, marked *mf*. Part 2 enters in the third measure with a similar pattern, also marked *f*.
- Violin I:** Part 1 starts in the second measure with a sixteenth-note pattern, marked *f*. Part 2 enters in the third measure with a similar pattern, also marked *f*.
- Violin II:** Part 1 starts in the second measure with a sixteenth-note pattern, marked *f*. Part 2 enters in the third measure with a similar pattern, also marked *f*.
- Viola:** Part 1 starts in the second measure with a sixteenth-note pattern, marked *f*. Part 2 enters in the third measure with a similar pattern, also marked *f*.
- Cello:** Part 1 starts in the second measure with a sixteenth-note pattern, marked *f*. Part 2 enters in the third measure with a similar pattern, also marked *f*.
- Double Bass:** Part 1 starts in the second measure with a sixteenth-note pattern, marked *f*. Part 2 enters in the third measure with a similar pattern, also marked *f*.
- Piano Reduction:** Part 1 starts in the second measure with a chordal pattern, marked *f*. Part 2 enters in the third measure with a similar pattern, also marked *f*.

CONDUCTOR'S SCORE - THE GETTYSBURG ADDRESS - 2

poco rit. a tempo

This page of the conductor's score covers measures 5 through 8. The score is for a full orchestra and voices. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo marking is *poco rit. a tempo*. The instruments and their parts are as follows:

- Voices:** Two staves (Soprano and Bass) with rests.
- Fl. 1 & 2:** Flute parts with melodic lines and *mf* dynamic.
- Ob.:** Oboe parts with melodic lines and *mf* dynamic.
- B♭ Cl.:** Clarinet parts with melodic lines and *mf* dynamic.
- Bsn.:** Bassoon parts with melodic lines and *mf* dynamic.
- Hns. 1 & 2:** Horns with harmonic accompaniment and *mf* dynamic.
- B♭ Tpts. 1 & 2:** Trumpets with harmonic accompaniment and *mf* dynamic.
- Tbn.:** Trombone parts with harmonic accompaniment and *mf* dynamic.
- Tuba:** Tuba part with harmonic accompaniment and *mf* dynamic.
- Hp.:** Piano part with harmonic accompaniment and *mf* dynamic.
- Timp.:** Timpani part with rests.
- Perc.:** Percussion part with rests and *mf* dynamic.
- Vln I:** Violin I part with melodic lines and *mf* dynamic.
- Vln. II:** Violin II part with melodic lines and *mf* dynamic.
- Vla.:** Viola part with melodic lines and *mf* dynamic.
- Vc.:** Violoncello part with melodic lines and *mf* dynamic.
- D.B.:** Double Bass part with melodic lines and *mf* dynamic.
- Piano:** Grand piano part with harmonic accompaniment and *mf* dynamic.

Measures 5, 6, 7, and 8 are clearly marked at the bottom of the page.

9

S.A. *unis. mf*

Voices *T.B. mf unis.*

Fl. 1 & 2

Ob.

B♭ Cl.

Bsn.

Hns. 1 & 2

B♭ Tpts. 1 & 2

Tbn.

Tuba

Hp.

Timp. *mf*

Perc.

Vln I

Vln. II

Vla.

Vc.

D.B.

Piano

Four - score and sev - en years a - go on this con - ti - nent, a new
Four - score and sev - en years a - go our fa - thers brought forth on this

9 10 11 12

Detailed description: This is a page from a conductor's score for 'The Gettysburg Address'. It covers measures 9 through 12. The score is in 3/4 time and the key signature has two flats (B-flat major or D-flat minor). The vocal parts (Soprano/Alto and Tenor/Bass) are marked *mf* and *unis.*. The instrumental parts include Flutes 1 & 2, Oboe, Clarinet in B-flat, Bassoon, Horns 1 & 2, Trumpets in B-flat 1 & 2, Trombone, Tuba, Harp, Timpani (marked *mf*), Percussion, Violin I, Violin II, Viola, Violoncello, Double Bass, and Piano. The piano part features a steady accompaniment of chords in the left hand and a melodic line in the right hand. The vocal lines are simple, with lyrics: 'Four - score and sev - en years a - go on this con - ti - nent, a new' for measure 9, and 'Four - score and sev - en years a - go our fa - thers brought forth on this' for measure 10. The score ends with a double bar line at the end of measure 12.

15

na - tion, con-ceived in Lib - er - ty, and ded - i - cat - ed to the prop - o - si - tion that all

Voices

Fl. 1 & 2

Ob.

B♭ Cl.

Bsn.

Hns. 1 & 2

B♭ Tpts. 1 & 2

Tbn.

Tuba

Hp.

Timp.

Perc. Crash Cymbal

Vln I

Vln. II

Vla.

Vc.

D.B.

Piano

13 14 15 16

rit. *a tempo* *ff*

men are cre-a - ted e - qual.

Voices

Fl. 1 & 2 Picc. to Fl. 2 Fl. 1 & 2 *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff* *mf*

Hns. 1 & 2 *ff*

B♭ Tpts. 1 & 2 *ff*

Tbn. *ff*

Tuba *ff*

Hp. *ff* G scale *mf*

Timp. (G, C) *ff*

Perc. Sus. Cymbal *ff* Chimes *mf* MarkTree

Vln I *ff* *mf*

Vln. II *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf*

D.B. *ff*

Piano *ff* *mf*

17 18 19 20

rit. *a tempo* *poco rit.* **23** *mp* *a tempo*

Voices: Now we are en - gaged in a great civ - il war,

Fl. 1 & 2

Ob. *mf* *mp*

B♭ Cl. *mp*

Bsn. *mp*

Hns. 1 & 2

B♭ Tpts. 1 & 2

Tbn.

Tuba

Hp. *mp*

Timp.

Perc. *mp* Gong

Vln I

Vln. II

Vla. *mp*

Vc. *mp*

D.B. *mf* *mp*

Piano *mp*

test - ing wheth-er that na - tion, or an - y na-tion so con-ceived and so ded - i - cat - ed, can long en -

Fl. 1 & 2

Ob.

B♭ Cl.

Bsn.

Hns. 1 & 2

B♭ Tpts. 1 & 2

Tbn.

Tuba

Hp.

Timp.

Perc.

Vln I

Vln. II

Vla.

Vc.

D.B.

Piano

25 26 27 28

moving ahead *poco rit.* **31** *Slower* ♩ = ca. 72 *mf*

Voices: dure. We are met on a great bat-tle-field of that war. We have

Fl. 1 & 2

Ob.

B♭ Cl.

Bsn.

Hns. 1 & 2 *mp* *mf*

B♭ Tpts. 1 & 2

Tbn.

Tuba

Hp.

Timp.

Perc. *Sus. Cymbal* *mf*

Vln I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mf*

Vc. *mf*

D.B. *pizz.* *arco* *mf*

Piano *mf*

29

30

31

32