

Lincoln's Address At Gettysburg, 1863

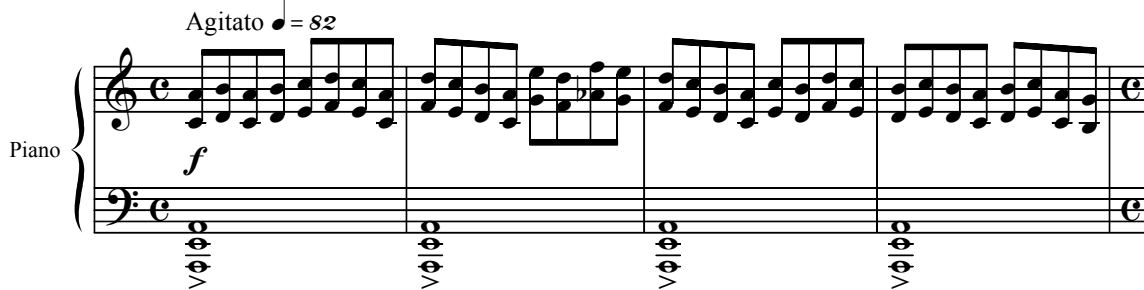
Text by President Abraham Lincoln
Music by Don "Orfeo" Rechtman

Written for the Rev. Jacqueline Zigler on the occasion of her installation as minister of the
Unitarian Universalist Church of Boulder Colorado, March 11, 2001

Piano

Agitato ♩ = 82

f



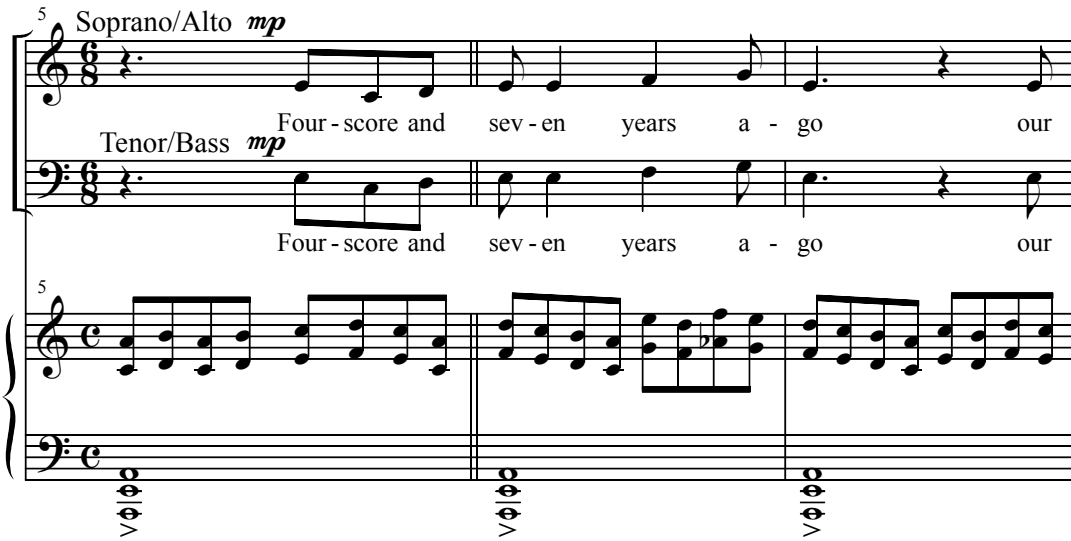
The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes in a treble clef, while the left hand plays a simple bass line in a bass clef. The tempo is marked 'Agitato' with a quarter note equal to 82 beats per minute. The dynamic is 'f' (forte).

5 Soprano/Alto *mp*

Tenor/Bass *mp*

Four - score and sev - en years a - go our

Four - score and sev - en years a - go our

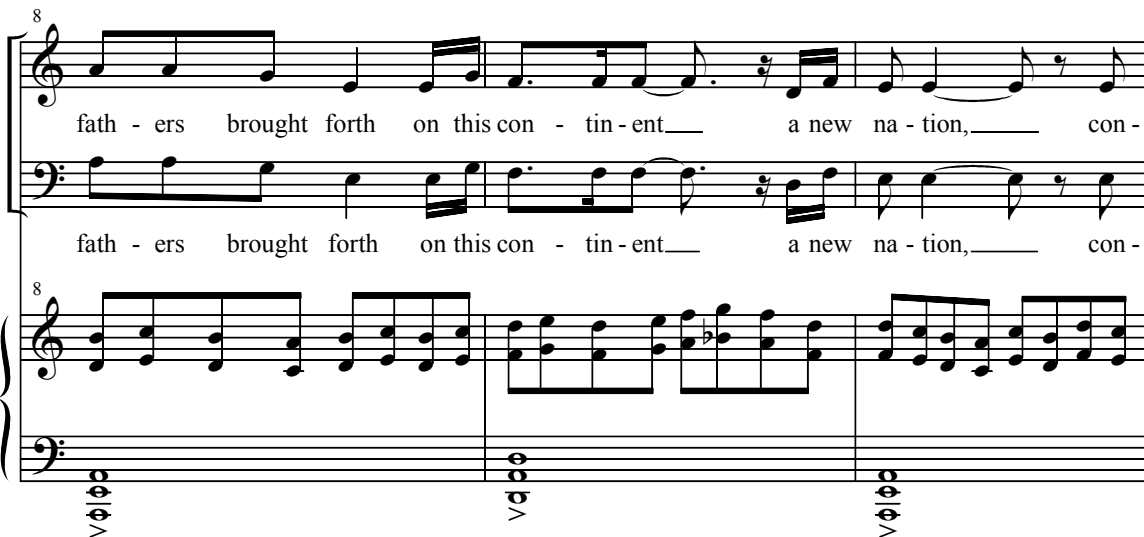


This section contains vocal lines for Soprano/Alto and Tenor/Bass, and piano accompaniment. The vocal parts enter at measure 5 with the lyrics 'Four - score and sev - en years a - go our'. The piano accompaniment continues with the same rhythmic pattern as the introduction. Dynamics are marked 'mp' (mezzo-piano).

8

fath - ers brought forth on this con - tin - ent a new na - tion, con -

fath - ers brought forth on this con - tin - ent a new na - tion, con -



This section continues the vocal and piano accompaniment. The vocal parts enter at measure 8 with the lyrics 'fath - ers brought forth on this con - tin - ent a new na - tion, con -'. The piano accompaniment continues with the same rhythmic pattern. Dynamics are marked 'mp'.

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11

ceived in lib - er - ty and ded - i - ca-ted to the

ceived in lib - er - ty and ded - i - ca-ted to the

14

pro - po - si-tion that all men are cre-a-ted e - qual. —

pro - po - si-tion that all men are cre-a-ted e - qual. —

17 *pp*

pp All are e - qual. —

pp All are e - qual. —

21 *a tempo*

24 *ff*

ff Now we are en-gaged in a great civ-il war, test - ing wheth-er that na-tion__ or an-y

Now we are en-gaged in a great civ-il war, test - ing wheth-er that na-tion__ or an-y

24

26

na - tion so con-ceived and so ded - i - cat-ed can long en-dure.

na - tion so con-ceived and so ded - i - cat-ed can long en-dure.

26 *sva-*

28

S We_ are_ met on a great bat-tle field of that war. We have come_

A We_ are_ met on a great bat-tle field of that war. We have

T We_ are_ met on a great bat-tle field of that war.

B We_ are_ met on a great bat-tle field of that war.

8va - 1

8va - 1

30

to ded - i - cate a por - tion of that field, as a

come to ded - i - cate a por - tion of that field,

8 We have come to ded - i - cate a por - tion of that field,

We have come to ded - i - cate a por - tion of that

30

8va - 1

8va - 1

32 *mp*
fin - al rest - ing place *mp* for those who
as a fin - al rest - ing place *mp* for those who
8 as a fin - al rest - ing place *mp* for those who
field, as a fin - al rest - ing place for those who

32 *8va*

34 *pp*
here gave their lives that that na - tion — might live. *pp* It is al-to-geth-er
here gave their lives that that na-tion *pp* It is al-to-geth-er
8 here gave their lives that that na-tion *pp* It is al-to-geth-er
here gave their lives that that na - tion — might live. *pp* It is al-to-geth-er

34 *f* *mp*

38 S/A *tranquillo*
fit - ting and prop - er that we should do this. *tranquillo*

T/B
fit - ting and prop - er that we should do this. *tranquillo*

38 *mp*

41

44 *p*
But, in a larg - er sense, we can not

p
But, in a larg - er sense, we can not

p
But, in a larg - er sense, we can not

p
But, in a larg - er sense, we can not

8
But, in a larg - er sense, we can not

44

46

ded-i-cate we can not con-se-crate we can not hal-low thisground. The

ded-i-cate we can not con-se-crate we can not hal-low thisground. The

8 ded-i-cate we can not con-se-crate we can not hal-low thisground. The

ded-i-cate we can not con-se-crate we can not hal-low thisground. The

46

49

brave men, liv-ing and dead, who strug-gled here, have

brave men, liv-ing and dead, who strug-gled here, have

8 brave men, liv-ing and dead, who strug-gled here, have

brave men, liv-ing and dead, who strug-gled here, have

49

51

con-se-cratt-ed it, far a - bove _____ our poor pow-er to add _____

con-se-cratt-ed it, far a - bove _____ our poor pow-er to add _____

8 con-se-cratt-ed it, far a - bove _____ our poor pow-er to add _____

con-se-cratt-ed it, far a - bove _____ our poor pow-er to add _____

Detailed description: This block contains four vocal staves for measures 51 and 52. The music is in a minor key with a 7/8 time signature. The lyrics are: "con-se-cratt-ed it, far a - bove _____ our poor pow-er to add _____". The lyrics are repeated on each staff. The notation includes eighth and sixteenth notes with stems, and rests.

51

Detailed description: This block shows the piano accompaniment for measures 51 and 52. The right hand plays chords, and the left hand plays a rhythmic pattern of eighth notes. The music is in a minor key with a 7/8 time signature.

53

— or de-tract. The world will lit-tle note, nor long re-mem-ber,

— or de-tract. The world will lit-tle note, nor long re-mem-ber,

8 — or de-tract. The world will lit-tle note, nor long re-mem-ber,

— or de-tract. The world will lit-tle note, nor long re-mem-ber,

Detailed description: This block contains four vocal staves for measures 53 and 54. The lyrics are: "— or de-tract. The world will lit-tle note, nor long re-mem-ber,". The lyrics are repeated on each staff. The notation includes eighth and sixteenth notes with stems, and rests.

53

Detailed description: This block shows the piano accompaniment for measures 53 and 54. The right hand plays chords, and the left hand plays a rhythmic pattern of eighth notes. The music is in a minor key with a 7/8 time signature.

55

what we say here, but it can nev - er for - get what they did

what we say here, but it can nev - er for - get what they did

8 what we say here, but it can nev - er for - get what they did

what we say here, but it can nev - er for - get what they did

55

57

here. It is for us the

here. It is for us the

8 here. It is for us the

here. It is for us the

57

61

liv - ing, rath - er, to the un-
liv - ing, rath - er, to be ded-i-cat-ed here to the un-
liv - ing, rath - er, to the un-
liv - ing, rath - er, to be ded-i-cat-ed here to the un-

Detailed description: This block contains the first system of music, measures 61-63. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment staff. The lyrics are: "liv - ing, rath - er, to the un- / liv - ing, rath - er, to be ded-i-cat-ed here to the un- / liv - ing, rath - er, to the un- / liv - ing, rath - er, to be ded-i-cat-ed here to the un-". The piano accompaniment consists of a bass line with eighth and sixteenth notes and chords in the right hand.

61

Detailed description: This block shows the piano accompaniment for measures 61-63. The right hand plays chords and some melodic fragments, while the left hand plays a steady eighth-note bass line.

64

fin-ished work which they who fought here have thus far so nob-ly ad-vanced.
fin-ished work
fin-ished work which they who fought here have thus far so nob-ly ad-vanced.
fin-ished work

Detailed description: This block contains the second system of music, measures 64-65. It features three vocal staves and a piano accompaniment staff. The lyrics are: "fin-ished work which they who fought here have thus far so nob-ly ad-vanced. / fin-ished work / fin-ished work which they who fought here have thus far so nob-ly ad-vanced. / fin-ished work". The piano accompaniment continues with a bass line and chords.

64

Detailed description: This block shows the piano accompaniment for measures 64-65. The right hand plays chords, and the left hand plays a bass line with eighth notes.

66

It is rath-er _____ for us to be here

It is rath-er _____ for us to be here

It is rath-er _____ for us to be here

It is rath-er _____ for us to be here

66

Detailed description: This block contains the musical score for measures 66 to 68. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "It is rath-er _____ for us to be here". The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

69

ded-i-cat - ed to the great task remaining before us that from these

ded-i-cat - ed to the great task remaining before us that from these

ded-i-cat - ed to the great task remaining before us that from these

ded-i-cat - ed to the great task remaining before us that from these

69

Detailed description: This block contains the musical score for measures 69 to 71. It features four vocal staves and a piano accompaniment. The lyrics are "ded-i-cat - ed to the great task remaining before us that from these". The piano part continues with a similar accompaniment style, featuring chords and moving lines in both hands.

72

hon - ored dead we take in - creased de - vo - tion to that cause

8

hon - ored dead we take in - creased de - vo - tion to that cause

hon - ored dead we take in - creased de - vo - tion to that cause

hon - ored dead we take in - creased de - vo - tion to that cause

Detailed description: This block contains four vocal staves for measures 72 and 73. Each staff has a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are: "hon - ored dead we take in - creased de - vo - tion to that cause". A small number '8' is written below the third staff.

72

Detailed description: This block shows the piano accompaniment for measures 72 and 73. It consists of a grand staff with a treble and bass clef. The key signature is three flats. The right hand has a few notes in measure 72, followed by rests. The left hand plays a rhythmic accompaniment of eighth notes.

74

for which they gave — the last full meas - ure — of de - vo - tion — that we here

for which they gave — the last full meas - ure — of de - vo - tion — that we here

Detailed description: This block contains two vocal staves for measures 74 and 75. Each staff has a treble and bass clef and a key signature of three flats. The lyrics are: "for which they gave — the last full meas - ure — of de - vo - tion — that we here".

74

Detailed description: This block shows the piano accompaniment for measures 74 and 75. It consists of a grand staff with a treble and bass clef. The key signature is three flats. The right hand has rests in measure 74 and a chord in measure 75. The left hand plays a rhythmic accompaniment of eighth notes.

77 S/A
high-ly re-solve that these dead shall nothavediedinvain thatthis
T/B
high-ly re-solve that these dead shall nothavediedinvain thatthis

80
na - tion, un-der God, shall have_ a newbirth of free-dom and that
na - tion, un-der God, shall have_ a newbirth of free-dom and that

83 *cresc.*
gov-ern-ment of the peo - ple, by the peo - ple, for the peo - ple,
cresc.
gov-ern-ment of the peo - ple, by the peo - ple, for the peo - ple,

86 *ff* *mp* *p* *morendo*

shall not per - ish from the earth.

shall not per - ish from the earth.

8 shall not per - ish from the earth.

shall not per - ish from the earth.

Detailed description: This block contains four vocal staves (Soprano, Alto, Tenor, Bass) for measures 86-88. The lyrics are "shall not per - ish from the earth." The dynamics are marked *ff* at the start, *mp* in the middle, and *p* at the end. A *morendo* hairpin is shown above the final measure. The music is in a minor key with a 4/4 time signature.

86 *ff* *mp* *p* *morendo*

Detailed description: This block shows the piano accompaniment for measures 86-88. It features a right-hand part with chords and a left-hand part with a melodic line. Dynamics are *ff*, *mp*, and *p*. A *morendo* hairpin is present. The piano part concludes with a fermata over a final chord.

89

Detailed description: This block contains four vocal staves for measure 89. The staves are mostly empty, indicating a full rest for all voices in this measure.

89 *pp* *ppp*

Detailed description: This block shows the piano accompaniment for measure 89. The right hand plays a series of chords, and the left hand has a melodic line. Dynamics are *pp* and *ppp*. The piano part concludes with a fermata over a final chord.