

John M. Tarrh

Symphony No. 2
“Freedom”

For Orchestra and Chorus

in Full Score



Meriam Hill Music

**www.tarrh.com
(ASCAP)**

Instrumentation

- 2 Flutes (1st Flute doubles on Piccolo)
 - 2 Oboes (2nd Oboe doubles on English Horn in F)
 - 1 Clarinet in B $\flat$
 - 1 Bass Clarinet in B $\flat$
 - 2 Bassoons (2nd Bassoon doubles on Contrabass Bassoon)
 - 4 Horns in F
 - 2 Trumpets in B $\flat$
 - 2 Trombones
 - 1 Bass Trombone
 - 1 Tuba
 - 1 Timpani
 - 3 Percussion (Tubular chimes, suspended cymbal, crash cymbals, tam-tam, bass drum, whip, chimes, snare drum, tenor drum, triangle, glockenspiel)
 - 1 Harp
- Strings
Chorus: SATB

Performance Notes

Performance time: approximately 44 min.

Program Listing

Symphony No. 2 (2012)

John M. Tarrh (b. 1947)

- I. Crisis
- II. Ride
- III. Bridge
- IV. Declaration
- V. Address
- VI. Drums
- VII. Battlefield
- VIII. Loss
- IX. Freedom

Program Notes

My *Symphony No. 2, "Freedom"* (2012) for orchestra and chorus was commissioned by the Lexington Symphony Orchestra for the celebration of the 300th anniversary of the founding of the town of Lexington, Massachusetts. The theme of this large-scale work is freedom, for which I have set various texts associated with the American Revolutionary War and the American Civil War. The authors include great American poets (Ralph Waldo Emerson, James Madison Bell, Henry Wadsworth Longfellow, Herman Melville, and Walt Whitman) and statesmen (Patrick Henry, Abraham Lincoln, and Thomas Paine). The symphony is in nine movements, each approximately five minutes long. The first four movements focus on the Revolutionary War while the last five focus on the Civil War. The fifth movement, setting Lincoln's *Gettysburg Address*, connects the two halves of the symphony as its opening reflects back from the Civil War to the Revolutionary War.

The first movement, *Crisis*, sets excerpts from Thomas Paine's essay *The Crisis* of December 23, 1776: "These are the times that try men's souls. . . . Tyranny, like hell, is not easily conquered; . . . the harder the conflict, the more glorious the triumph." General George Washington found this essay so inspiring that he ordered it read to the troops at Valley Forge. The first movement also sets excerpts from Patrick Henry's famous speech of March 23, 1775. The opening melody is mournful and funereal. It serves as an accompanying melody for a somber initial setting of "These are the times." These two opening melodies return together after Patrick Henry's speech, transformed rhythmically into a forceful closing recapitulation.

Ride, the second movement, sets excerpts from Henry Wadsworth Longfellow's beloved 1860 poem *Paul Revere's Ride*. This movement also includes Captain John Parker's command to the militia at the Battle of Lexington on April 19, 1775, "Hold your ground. Don't fire unless fired upon. But if they mean to have a war, let it begin here."

Ralph Waldo Emerson's poem *Concord Hymn*, which was sung at the dedication of the Concord battle monument on July 4, 1837, is set for the third movement, *Bridge*. This movement opens very quietly, as if one is approaching the Old North Bridge from afar and initially perceives only the ebb and flow of the river. More details emerge as one draws near. The sunlight glistens on the surface of the water and birds sing contentedly. The strings mimic the motion of the water throughout the movement, which ends in the same way that it began.

The fourth movement, *Declaration*, sets excerpts from Thomas Paine's *Common Sense* of February 14, 1776, and the *Declaration of Independence*, adopted by the Continental Congress on July 4, 1776. The movement opens with fanfares and excerpts from *Common Sense*. Excerpts follow this from the preamble to the *Declaration of Independence* along with its final sentence. The setting of this text ends with a big plagal (amen) cadence. The movement closes with a recapitulation of selected excerpts from the preamble.

The decisive three-day Battle of Gettysburg in Pennsylvania near the Maryland border, fought July 1 – 3, 1863, resulted in the largest number of casualties in the American Civil War. Both the Union and Confederate armies suffered more than 23,000 casualties (a total of 8,000 killed, 27,000 wounded, and 11,000 captured or missing). Four months later, President Abraham Lincoln spoke at the dedication of the Soldiers' National Cemetery in Gettysburg where the dead were being reinterred after being hastily buried in shallow temporary graves in the summer heat of the first days after the battle.

Address, the fifth movement, sets the complete text of Lincoln's *Gettysburg Address* of November 19, 1863. Sung by tenors, baritones, and basses only, the movement opens with an insistent tympani stroke that continues throughout and the sound of death from a dissonant chord in the muted lower brass and percussion. As the movement progresses, this "death chord" lightens somewhat and ultimately resolves.

Walt Whitman's poem *Beat! Beat! Drums!* is set for the sixth movement, *Drums*. Whitman, a giant among American poets, was a government clerk and volunteer nurse in Washington, D.C., during the Civil War and wrote many powerful war-related poems. *Beat! Beat! Drums!* was written early in the war in 1861 as a rally call for the North.

The two-day Battle of Shiloh, fought April 6 – 7, 1862, in southwestern Tennessee, was the deadliest battle in United States history up to that time. With a total of nearly 20,000 killed and wounded, few could imagine there would be three more years of war and even larger and more deadly battles to come.

The seventh movement, *Battlefield*, sets Herman Melville's poem *Shiloh, A Requiem*, which describes the scene after the first day of battle. The horrors of the battlefield are intensified by Melville's juxtaposition of tranquil images of swallows and April rain. The music heightens this contrast with a serene setting sung by sopranos and altos only, accompanied primarily by harp and muted strings.

Loss, the eighth movement, sets Walt Whitman's poem *O Captain! My Captain!* Lincoln's assassination in April 1865 inspired Whitman, a great admirer of Lincoln who was shocked and grieved by Lincoln's death, to write a number of poems soon afterwards. In this metaphorical poem, Lincoln is the captain; the ship is the United States; and the fearful trip is the Civil War. The musical setting is reminiscent of the third movement, *Bridge*, which also depicts a water scene. However, the music is transformed so that it is hardly recognizable until it reaches a tranquil, mournful ending.

The ninth movement, *Freedom*, sets excerpts from James Madison Bell's epic poem *The Triumph of Liberty* that was written to celebrate the passage of the 15th Amendment to the United States Constitution in 1870. The last of three Reconstruction Era amendments, this gave former slaves the right to vote by prohibiting the United States or any State government from denying a citizen the right to vote based on that citizen's "race, color, or previous condition of servitude." Bell (1826 – 1902), an African American plasterer and abolitionist in Ohio, also became one of the most successful black poets of the nineteenth century. In *The Triumph of Liberty*, he traces events over a ten-year period from the beginning of the Civil War in 1861 until passage of the 15th Amendment.

The musical setting for the last movement begins with a fanfare that recurs and evolves as the poetic mood shifts from majestic to shameful to joyful to triumphant. The movement ends with the final phrase of the *Pledge of Allegiance* of the United States, "... with liberty and justice for all" and a repeated statement of the theme of the overall work, "Freedom!"

Symphony No. 2 Texts

I. Crisis

These are the times that try men's souls. . . . Tyranny, like hell, is not easily conquered; . . . the harder the conflict, the more glorious the triumph. (Paine)

Gentlemen may cry, "Peace! Peace!" -- but there is no peace. The war is actually begun! The next gale that sweeps from the north will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty, or give me death! (Henry)

II. Ride

Listen, my children, and you shall hear
of the midnight ride of Paul Revere,
On the eighteenth of April, in Seventy-five;
Hardly a man is now alive
Who remembers that famous day and year. . . .

A hurry of hoofs in a village street,
A shape in the moonlight, a bulk in the dark,
And beneath, from the pebbles, in passing, a spark
Struck out by a steed flying fearless and fleet:
That was all! And yet, through the gloom and the light,
The fate of a nation was riding that night;
And the spark struck out by that steed, in his flight,
Kindled the land into flame with its heat. . . .

It was one by the village clock,
When he galloped into Lexington.
He saw the gilded weathercock
Swim in the moonlight as he passed,
And the meeting-house windows, black and bare,
Gaze at him with a spectral glare,
As if they already stood aghast
At the bloody work they would look upon.

It was two by the village clock,
When he came to the bridge in Concord town.
He heard the bleating of the flock,
And the twitter of birds among the trees,
And felt the breath of the morning breeze
Blowing over the meadow brown.
And one was safe and asleep in his bed
Who at the bridge would be first to fall,
Who that day would be lying dead,
Pierced by a British musket-ball. (Longfellow)

Hold your ground. Don't fire unless fired upon.
But if they mean to have a war, let it begin here. (Parker)

You know the rest. In the books you have read,
How the British regulars fired and fled, --
How the farmers gave them ball for ball,
From behind each fence and farm-yard wall,
Chasing the red-coats down the lane,
Then crossing the fields to emerge again
Under the trees at the turn of the road,
And only pausing to fire and load. . . . (Longfellow)

III. Bridge

By the rude bridge that arched the flood,
Their flag to April's breeze unfurled,

Here once the embattled farmers stood,
And fired the shot heard round the world.

The foe long since in silence slept;
Alike the conqueror silent sleeps;
And Time the ruined bridge has swept
Down the dark stream which seaward creeps.

On this green bank, by this soft stream,
We set today a votive stone;
That memory may their deed redeem,
When, like our sires, our sons are gone.

Spirit, that made those heroes dare
To die, and leave their children free,
Bid Time and Nature gently spare
The shaft we raise to them and thee. (Emerson)

IV. Declaration

We have every opportunity and every encouragement before us, to form the noblest, purest constitution on the face of the earth. We have it in our power to begin the world over again. . . . The birthday of a new world is at hand . . . (Paine)

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness. — That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed, — That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their Safety and Happiness. . . . And for the support of this Declaration, with a firm reliance on the protection of Divine Providence, we mutually pledge to each other our Lives, our Fortunes, and our sacred Honor. (*Declaration of Independence*)

V. Address

Four score and seven years ago our fathers brought forth upon this continent a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that this nation might live. It is altogether fitting and proper that we should do this.

But in a larger sense, we can not dedicate — we can not consecrate — we can not hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us, that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom, and that government of the people, by the people, for the people, shall not perish from the earth. (Lincoln)

VI. Drums

Beat! beat! drums! – blow! bugles! blow!
Through the windows – through doors – burst like a ruthless force,
Into the solemn church, and scatter the congregation,
Into the school where the scholar is studying;
Leave not the bridegroom quiet – no happiness must he have now
with his bride,
Nor the peaceful farmer any peace, plowing his field or gathering
his grain,
So fierce you whirr and pound, you drums – so shrill you bugles
blow.

Beat! beat! drums! – blow! bugles! blow!
Over the traffic of cities – over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses? no sleepers
must sleep in those beds,
No bargainers' bargains by day – no brokers or speculators –
would they continue?
Would the talkers be talking? would the singer attempt to sing?
Would the lawyer rise in the court to state his case before the
judge?
Then rattle quicker, heavier drums – you bugles wilder blow.

Beat! beat! drums! – blow! bugles! blow!
Make no parley – stop for no expostulation,
Mind not the timid – mind not the weeper or prayer,
Mind not the old man beseeching the young man,
Let not the child's voice be heard, nor the mother's entreaties,
Make even the trestles to shake the dead where they lie awaiting
the hearses,
So strong you thump O terrible drums – so loud you bugles blow.
(Whitman)

VII. Battlefield

Skimming lightly, wheeling still,
The swallows fly low
Over the field in clouded days,
The forest-field of Shiloh –
Over the field where April rain
Solaced the parched ones stretched in pain
Through the pause of night
That followed the Sunday fight
Around the church of Shiloh –
The church so lone, the log-built one,
That echoed to many a parting groan
And natural prayer
Of dying foemen mingled there –
Foemen at morn, but friends at eve –
Fame or country least their care:
(What like a bullet can undecieve!)
But now they lie low,
While over them the swallows skim,
And all is hushed at Shiloh. (Melville)

VIII. Loss

O Captain! my Captain! our fearful trip is done;
The ship has weather'd every rack, the prize we sought is won;
The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and daring:
But O heart! heart! heart!
O the bleeding drops of red,
Where on the deck my Captain lies,
Fallen cold and dead.

O Captain! my Captain! rise up and hear the bells;
Rise up – for you the flag is flung – for you the bugle trills;
For you bouquets and ribbon'd wreaths – for you the shores a-
crowding;
For you they call, the swaying mass, their eager faces turning;

Here Captain! dear father!
This arm beneath your head;
It is some dream that on the deck,
You've fallen cold and dead.

My Captain does not answer, his lips are pale and still;
My father does not feel my arm, he has no pulse nor will;
The ship is anchored safe and sound, its voyage closed and done;
From fearful trip, the victor ship, comes in with object won;
Exult, O shores, and ring, O bells!
But I, with mournful tread,
Walk the deck my Captain lies,
Fallen cold and dead. (Whitman)

IX. Freedom

Within the lapse of one decade
More history we have lived and made
Than during all the years before,
Since first our fathers sped them o'er
The deep blue ocean's heaving breast,
And came to this proud land, the West.
And we have grown in moral height
When viewed by heaven's or freedom's light,
More in these years a thousand fold
Than during all the years of old.

One decade back and every eye
That scanned us closely saw the lie,
And turned from our spread banner's face
To men in chains, and cried disgrace,
And, hissing, pointed with disdain
At Freedom forging slavery's chain. . . .

The prayed-for time has come at last –
The time of which we used to sing,
The good time talked of in the past,
Is here today upon its wing –
The ballot's in the black man's hand;
Promotion waits him at his door,
And peace and plenty crown our land,
And freedom reigns from shore to shore.

Strike all your bells, ye lofty spires!
Wave all your banners, freedom wave!
Loose your tongues, ye telltale wires,
And you, ye thundering cannons rave! . . .
For lo! the hand that held the musket,
And strangled treason in the fight,
Has laid aside the war-worn corselet,
And taken the ballot as a right! . . .

Hail! hail mighty Land with thy proud destiny!
Enduring as time, all chainless and free!
Hail! hail to thy mountains majestic and high,
Reclining their heads against the blue curtained sky. . . .

And hail to thy Commerce, the pride of the world,
And hail to thy Standard so proudly unfurled! . . .
And hail, once again, thy glory and pride!
Bright Banner of Freedom, out-spreading and wide!

There's not a dark spot on thy features today!
As pure as the heavens, and radiant as they!
Thus, ever proud Banner, exultingly wave!
Thou glory and pride of the unfettered slave! (Bell)

With liberty and justice for all. (*Pledge of Allegiance*)

Freedom!

Symphony No. 2

I. Crisis

Andante, mournfully (♩ = 88)

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in Bb

Bass Clarinet in Bb

Bassoon 1

Contrabassoon

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in Bb 1

Trumpet in Bb 2

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpani

Chimes

Bass Drum

Tam-tam

Harp

Soprano

Alto

Tenor

Bass

Andante, mournfully (♩ = 88)

Violin I

Violin II

Viola

Violoncello

Contrabass

19

[illegible]

39 molto rit. Allegro, powerfully (♩ = 126)

47

Fl. 1 Piccolo

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1 stopped open

Hn. 2 stopped open

Hn. 3 stopped open

Hn. 4 stopped open

Tpt. 1 senza sordino

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Chim.

B. D. To S. D.

T.-L. To Cym.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

These are the times

These are the times

These are the times

These are the times

47

Allegro, powerfully (♩ = 126)

48

Picc. *ff* *mf* *ff*

Fl. 2 *ff* *mf* *ff*

Ob. 1 *ff* *mf* *ff*

Ob. 2 *ff* *mf* *ff*

Cl. *ff* *mf* *ff*

B. Cl. *ff* *mf* *ff*

Bsn. 1 *ff* *mf* *ff*

Cbn. *ff* *mf* *ff*

Hr. 1 *ff* *mf* *ff*

Hr. 2 *ff* *mf* *ff*

Hr. 3 *ff* *mf* *ff*

Hr. 4 *ff* *mf* *ff*

Tpt. 1 *ff* *mf* *ff*

Tpt. 2 *ff* *mf* *ff*

Tbn. 1 *ff* *mf* *ff*

Tbn. 2 *ff* *mf* *ff*

B. Tbn. *ff* *mf* *ff*

Tba. *ff* *mf* *ff*

Timp. *ff* *mf* *ff*

Chim. *ff* *mf* *ff*

S. D. *ff* *mf* *ff*

T.-l. *ff* *mf* *ff*

Hp. *ff* *mf* *ff*

S. *ff* *mf* *ff*

A. *ff* *mf* *ff*

T. *ff* *mf* *ff*

B. *ff* *mf* *ff*

Vln. I *ff* *mf* *ff*

Vln. II *ff* *mf* *ff*

Vla. *ff* *mf* *ff*

Vc. *ff* *mf* *ff*

Cb. *ff* *mf* *ff*

that try men's souls. Tyr-an-ny...like hell, is not cas-i-ly con- quered;

that try men's souls. Tyr-an-ny...like hell, is not cas-i-ly con- quered;

that try men's souls. Tyr-an-ny...like hell, is not cas-i-ly con- quered;

that try men's souls. Tyr-an-ny...like hell, is not cas-i-ly con- quered;

55

Picc. *mf* *ff*

Fl. 2 *mf* *ff*

Ob. 1 *mf* *ff*

Ob. 2 *mf* *ff*

Cl. *mf* *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Cbsn. *f* *ff*

Hrn. 1 *mf* *ff*

Hrn. 2 *mf* *ff*

Hrn. 3 *mf* *ff*

Hrn. 4 *mf* *ff*

Tpt. 1 *mf* *ff*

Tpt. 2 *mf* *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *f* *ff*

Tba. *f* *ff*

Timp. *mf* *ff*

Chim. *ff*

S. D. *mf* *ff*

Cym. *ff*

Hp. *mf* *ff*

S. *mf* *ff*

A. *mf* *ff*

T. *mf* *ff*

B. *mf* *ff*

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

the hard - er the con - flict, the more glo - ri - ous the tri - umph.

the hard - er the con - flict, the more glo - ri - ous the tri - umph.

the hard - er the con - flict, the more glo - ri - ous the tri - umph.

the hard - er the con - flict, the more glo - ri - ous the tri - umph.

61 **63** **Andante, mournfully** (♩ = 88)

Picc. *pp* *To Fl.* Flute *pp*

Fl. 2 *pp*

Ob. 1 *To Eng. Hn.* English Horn

Ob. 2

Cl. *pp*

B. Cl.

Bsn. 1

Cbsn.

Hn. 1 stopped open

Hn. 2 stopped open

Hn. 3 stopped open

Hn. 4 stopped open

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Chim.

S. D. *To B. D.*

Cym.

Hp.

S.

A.

T.

B.

63 **Andante, mournfully** (♩ = 88)

Vln. I *con sordino* *pp*

Vln. II *con sordino* *pp*

Vla. *con sordino* *pp*

Vc. *pp*

Cb. *pp*

79

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Chim.

S. D.

Cym.

Hp.

S.

A.

T.

B.

79

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

Gent - le - men may cry, gent - le - men may cry, Gent - le - men may cry, "Peace! Peace!" but there is no peace _____

p

Gent - le - men may cry, gent - le - men may cry, Gent - le - men may cry, "Peace! Peace!" but there is no peace _____

p

Peace! _____ Peace! _____ Gent - le - men may cry, "Peace! Peace!" but there is no peace _____

p

Peace! _____ Peace! _____ Gent - le - men may cry, "Peace! Peace!" but there is no peace _____

95 *accel.* **98** **Allegro, urgently** ($\text{♩} = 126$)

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Ob. 1 *p* *mf*

Eng. Hn. *p* *mf*

Cl. *p* *mf*

B. Cl. *mp* *mf*

Bsn. 1 *mf*

Cbsn. *mp* *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Tba. *mp* *mf*

Timp. *mp* *mf*

Chim. *mf*

S. D. *mf*

Cym. *mf*

Hp. *mf*

S. *f* Gent-le-men may cry, "Peace! Peace!" but there is no peace. The war is ac-tu-ally be-gun!

A. *f* Gent-le-men may cry, "Peace! Peace!" but there is no peace. The war is ac-tu-ally be-gun!

T. *f* Gent-le-men may cry, "Peace! Peace!" but there is no peace. The next gale that

B. *f* Gent-le-men may cry, "Peace! Peace!" but there is no peace. The next gale that

98 **Allegro, urgently** ($\text{♩} = 126$)

Vln. I *senza sordino* *mp* *mf*

Vln. II *senza sordino* *mp* *mf*

Vla. *senza sordino* *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

105

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Chim.

S. D.

Cym.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

will bring to our ears the clash of re - sound - ing arms! Our breth - ren are al - read - y in the field! Why stand we here i - dle?

sweeps... from the north the clash of re - sound - ing arms! Why stand we here i - dle?

sweeps... from the north the clash of re - sound - ing arms! Why stand we here i - dle?_____

115

117

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Chim.

S. D.

Cym.

Hp.

S.

A.

T.

B.

117

Vln. I

Vln. II

Vla.

Vc.

Cb.

Why stand we here i- dle? What is it__that gent- le- men wish? What would they have? Is life so dear, or peace so sweet, as to be pur- chased at the price of chains and slav- er- y?__ For -

Why stand we here i- dle? What is it__that gent- le- men wish? What would they have? Is life so dear, or peace so sweet, as to be pur- chased at the price of chains and slav- er- y?__ For -

Why stand we here i- dle? What is it__that gent- le- men wish? What would they have? Is life so dear, or peace so sweet, as to be pur- chased at the price of chains and slav- er- y?__ For -

Why stand we here i- dle? What is it__that gent- le- men wish? What would they have? Is life so dear, or peace so sweet, as to be pur- chased at the price of chains and slav- er- y?__ For -

124 *rit.* . . . *a tempo* **To Picc.** **136** *molto rit.* *a tempo*

Fl. 1
Fl. 2
Ob. 1
Eng. Hn.
Cl.
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Chim.
S. D.
Cym.
Hp.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

bid it, Al-might- y God! I know not what course oth- ers may take; but as for me, give me lib- er- ty... or give me death!
bid it, Al-might- y God! I know not what course oth- ers may take; but as for me, give me lib- er- ty... or give me death!
bid it, Al-might- y God! I know not what course oth- ers may take; but as for me, give me lib- er- ty... or give me death!
bid it, Al-might- y God! I know not what course oth- ers may take; but as for me, give me lib- er- ty... or give me death!

rit. . . . *a tempo* **136** *molto rit.* *a tempo*

139 141 Piccolo

Fl. 1
Fl. 2
Ob. 1
Eng. Hn.
Cl.
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Chim.
B. D.
Cym.
Hp.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

These are the times... **ff** These are the times... that try men's souls...
These are the times... **ff** that try men's souls... that try men's souls... These are the times...
These are the times... **ff** These are the times... that try men's souls... These are the times...
These are the times... **ff** These are the times... that try men's souls... These are the times...
These are the times... **ff** These are the times... that try men's souls... These are the times...
These are the times... **ff** These are the times... that try men's souls... These are the times...

141

147

149

Picc.

Fl. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Chim.

B. D.

Cym.

Hp.

S.

A.

T.

B.

149

Vln. I

Vln. II

Vla.

Vc.

Cb.

that try_men's souls. These are the times that try, try men's souls. These are the times_ that try_men's souls_

These are the times_ These are the times that try, try men's souls. These are the times_ that try_men's souls_

try, try men's souls. These are the times_ that try_men's souls_ These are the times_ that try_men's souls_ These are the times that

try, try men's souls. These are the times_ that try_men's souls_ These are the times_ that try_men's souls_ These are the times that

155

157

Picc. *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Eng. Hn. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Cbsn. *ff*

Hn. 1 *ff* stopped *fp* open *f* open

Hn. 2 *ff* stopped *fp* open *f* open

Hn. 3 *ff* stopped *fp* open *f* open

Hn. 4 *ff* stopped *fp* open *f* open

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff* *fp* *f*

Tbn. 2 *ff* *fp* *f*

B. Tbn. *ff* *fp* *f*

Tba. *ff* *fp* *f*

Timp. *ff*

Chim. *ff*

B. D. *ff*

Cym. *ff* To T-L. Tam-tam To T. D. *ff*

Hp. *ff*

S. These are the times... that try men's souls... Give me lib-er-ty... or give me death!

A. These are the times... that try men's souls... Give me lib-er-ty... or give me death!

T. try, try men's souls. Give me lib-er-ty... or give me death!

B. try, try men's souls. Give me lib-er-ty... or give me death!

157

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

11

11

[illegible]

26 33

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Eng. Hn. *f*

Cl. *f*

B. Cl. *f*

Bsn. 1 *f*

Cbsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Cymbals *ff*

Whip *ff*

B. D. *ff*

T. D. *ff*

Hp.

S. *p* *mp* *mf* *f*

A. *p* *mp* *mf* *f*

T. *f*

B. *f*

Vln. I *ff* *pp* *p* *mp* *mf* *div.*

Vln. II *ff* *pp* *p* *mp* *mf*

Vla. *ff* *pp* *p* *mp* *mf*

Vc. *ff* *pp* *p* *mp* *mf*

Cb. *ff* *pp* *p* *mp* *mf*

arco *ff* *pizz.*

A hur-ry of hoofs in a vil-lage street, a shape in the moon-light, a bulk in the dark,
 A hur-ry of hoofs in a vil-lage street, a shape in the moon-light, a bulk in the dark,
 and be-neath, from the peb-bles, in
 and be-neath, from the peb-bles, in

38 43

Fl. 1 *f* *p* *mp* *mf* *f*

Fl. 2 *f* *p* *mp* *mf* *f*

Ob. 1 *f* *p* *mp* *mf* *f*

Eng. Hn. *f* *p* *mp* *mf* *f*

Cl. *f* *p* *mp* *mf* *f*

B. Cl. *f* *p* *mp* *mf* *f*

Bsn. 1 *f* *p* *mp* *mf* *f*

Cbsn. *f* *p* *mp* *mf* *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Cym. *f* To Whip

B. D. *f*

T. D. *f*

Hp.

S. *ff* *p* *mp* *mf* *f* *ff*
That was all! And yet, through the gloom and the light, the fate of a na-tion was rid-ing that night; and the spark struck out by that steed, in his flight,

A. *ff* *p* *mp* *mf* *f* *ff*
That was all! And yet, through the gloom and the light, the fate of a na-tion was rid-ing that night; and the spark struck out by that steed, in his flight;

T. *ff* *p* *mp* *mf* *f* *ff*
pass-ing a spark struck out by a steed fly-ing fear-less and fleet: That was all! And yet, through the gloom and the light, the fate of a na-tion was rid-ing that night; and the spark struck out by that steed, in his flight;

B. *ff* *p* *mp* *mf* *f* *ff*
pass-ing a spark struck out by a steed fly-ing fear-less and fleet: That was all! And yet, through the gloom and the light, the fate of a na-tion was rid-ing that night; and the spark struck out by that steed, in his flight,

Vln. I *f* *pp* *p* *mp* *mf* *f*

Vln. II *f* *pp* *p* *mp* *mf* *f*

Vla. *f* *pp* *p* *mp* *mf* *f*

Vc. *f* *pp* *p* *mp* *mf* *f*

Cb. *f* *pp* *p* *mp* *mf* *f*

49 59 rit. (♩ = 100)

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Eng. Hn. *ff*

Cl. *ff*

B. Cl. *f* *ff*

Bsn. 1 *f* *ff*

Cbsn. *ff*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Hn. 3 *f* *ff*

Hn. 4 *f* *ff*

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Cym. *ff* Whip To T-L

B. D. *ff* To Cym.

T. D. *ff*

Hp.

S. kin-dled the land in-to flame with its heat.

A. kin-dled the land in-to flame with its heat.

T. kin-dled the land in-to flame with its heat.

B. kin-dled the land in-to flame with its heat.

Vln. I *ff* *rit.* (♩ = 100)

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *arco ff*

63

FL. 1

FL. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Whip

B. D.

T. D.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

Cymbals

ff

f < *ff*

Tam-tam To Chim.

To T. D.

stopped

stopped

stopped

stopped

75 **81** (♩ = ♩ = 150)

FL. 1 *p*

FL. 2 *p*

Ob. 1

Eng. Hn.

Cl. *p*

B. Cl. *p*

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp. *mp* *p*

T.-l. Chimes *mf*

B. D.

Cym.

Hp.

S. *p*
It was one by the vil - lage clock, when he gal-loped in - to Lex-ing-ton. He saw the guild - ed weath-er cock

A. *p*
It was one by the vil - lage clock, when he gal-loped in - to Lex-ing-ton. He saw the guild - ed weath-er cock

T. *p*
It was one by the vil - lage clock, when he gal-loped in - to Lex-ing-ton. He saw the guild - ed weath-er cock

B. *p*
It was one by the vil - lage clock, when he gal-loped in - to Lex-ing-ton. He saw the guild - ed weath-er cock

81 (♩ = ♩ = 150)

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

[illegible]

116 127

Fl. 1
Fl. 2
Ob. 1
Eng. Hn.
Cl.
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Chim.
B. D.
Cym.
Hp.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f
mf
To Whip
p
pp

___ they would look up-on ___
___ they would look up-on ___
___ they would look up-on ___
___ they would look up-on ___
It was two by the vil - lage clock, when he came to the bridge in Con-cord town___
It was two by the vil - lage clock, when he came to the bridge in Con-cord town___
It was two by the vil - lage clock, when he came to the bridge in Con-cord town___
It was two by the vil - lage clock, when he came to the bridge in Con-cord town___
It was two by the vil - lage clock, when he came to the bridge in Con-cord town___

137

FL. 1

FL. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Chim.

B. D.

Cym.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

He heard the bleat - ing of the flock, and the twit - ter of birds a - mong the trees, and felt the breath of the morn - ing breeze blow - ing o - ver the mead - ows brown.

He heard the bleat - ing of the flock, and the twit - ter of birds a - mong the trees, and felt the breath of the morn - ing breeze blow - ing o - ver the mead - ows brown.

He heard the bleat - ing of the flock, and the twit - ter of birds a - mong the trees, and felt the breath of the morn - ing breeze blow - ing o - ver the mead - ows brown. And

He heard the bleat - ing of the flock, and the twit - ter of birds a - mong the trees, and felt the breath of the morn - ing breeze blow - ing o - ver the mead - ows brown. And

con sordino

p

con sordino

p

p

p

157

Fl. 1
Fl. 2
Ob. 1
Eng. Hn.
Cl.
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Chim.
B. D.
Cym.
Hp.
S.
A.
T.
B.

who at the bridge would be first to fall, who that day would be ly - ing dead, pierced by a Brit-ish mus-ket ball. —
who at the bridge would be first to fall, who that day would be ly - ing dead, pierced by a Brit-ish mus-ket ball. —
one was safe and a - sleep in his bed who that day would be ly - ing dead, pierced by a Brit-ish mus-ket ball. —
one was safe and a - sleep in his bed who that day would be ly - ing dead, pierced by a Brit-ish mus-ket ball. —

157

Vln. I
Vln. II
Vla.
Vc.
Cb.

con sordino
con sordino

177 *molto rit.* *Allegro, urgently* (♩ = 132) 188

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Eng. Hrn. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Cbsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *ff*

Tpt. 2 *con sordino* *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Chim. *Whip* *ff*

B. D. *ff*

Cym. *Tenor Drum* *ff*

Hrp. *ff*

S. *ff*

A. *ff* Hold your ground!

T. *ff* Hold your ground!

B. *ff* Hold your ground!

177 *molto rit.* *Allegro, urgently* (♩ = 132) 188

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

191

197

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Whip

B. D.

T. D.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hold your ground!

Hold your ground!

Don't fire!

Don't fire un-less fired up-on.

Don't

Hold your ground!

Hold your ground!

Don't fire!

Don't fire un-less fired up-on.

Don't

Hold your ground!

Hold your ground!

Don't fire!

Don't fire un-less fired up-on.

Don't

Hold your ground!

Hold your ground!

Don't fire!

Don't fire un-less fired up-on.

Don't

197

205

FL. 1

FL. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Whip

B. D.

T. D.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

fire un-less fired up-on. But if they mean to have a war, if they mean to have a war, let it be-gin here!

div.

ff

senza sordino

220 225

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Eng. Hn. *f*

Cl. *ff*

B. Cl. *f*

Bsn. 1 *f*

Cbsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *ff*

Whip *ff*

B. D. *ff*

T. D. *ff*

Hp.

S. *ff*
You know the rest. In the books you have read, how the Brit-ish reg-u-lars fired and fled, how the

A. *ff*
You know the rest. In the books you have read, how the Brit-ish reg-u-lars fired and fled, how the

T. *ff*
You know the rest. In the books you have read, how the Brit-ish reg-u-lars fired and fled, how the

B. *ff*
You know the rest. In the books you have read, how the Brit-ish reg-u-lars fired and fled, how the

225

Vln. I *f*

Vln. II *f*

Vla. *ff*

Vc. *ff*

Cb. *ff*

231

236

Fl. 1

Fl. 2

Ob. 1

Eng. Hrn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Whip

B. D.

T. D.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

farm-ers gave them ball for ball, from be - hind each fence and farm-yard wall, chas-ing the red-coats down the lane, then cross-ing the fields to e - merge a - gain un-der the trees at the

div.

236

242

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Trmp.

Whip

B. D.

T. D.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

turn of the road, and on - ly paus - ing to fire and load

turn of the road, and on - ly paus - ing to fire and load

turn of the road, and on - ly paus - ing to fire and load

turn of the road, and on - ly paus - ing to fire and load

To Bsn.

To Sus. Cym.

ff

ff

Andante, solemnly (♩ = 84)

 $\equiv$

18

FL. 1
FL. 2
Ob. 1
Eng. Hn.
Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Sus. Cym.
B. D.
T. D.
Hp.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

here once the em - bat - tled farm-ers stood, and fired the shot heard round the world.
here once the em - bat - tled farm-ers stood, and fired the shot heard round the world.
A - pril's breeze un - furled, here once the em - bat - tled farm-ers stood, and fired the shot heard round the world.
A - pril's breeze un - furled, here once the em - bat - tled farm-ers stood, and fired the shot heard round the world.

mf *f* *ff* *p* *f* *mf* *pp* *f* *p*

$\equiv$ [illegible]

69

FL. 1

FL. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Temp.

Sus. Cym.

B. D.

T. D.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

made those he-ros dare to die, and leave their chil-dren free, bid Time and Na-ture gen-ly spare the shaft we raise to them and thee;

made those he-ros dare to die, and leave their chil-dren free, bid Time and Na-ture gen-ly spare the shaft we raise to them and thee;

made those he-ros dare to die, and leave their chil-dren free, bid Time and Na-ture gen-ly spare the shaft we raise to them and thee;

made those he-ros dare to die, and leave their chil-dren free, bid Time and Na-ture gen-ly spare the shaft we raise to them and thee;

f *ff* *pp*

To Cbsn.

To T-1.

82

Fl. 1 *p*

Fl. 2 *mf*

Cl. *pp*

B. Cl. *pp*

Bsn. 1 *pp*

Sus. Cym.

Hp. *p*

S. *p*
the shaft we raise to them and thee.

A. *p*
the shaft we raise to them and thee.

T. *p*
the shaft we raise to them and thee.

B. *p*
the shaft we raise to them and thee.

82

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

=

90

Fl. 1

Fl. 2

Sus. Cym. To Chim.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

IV. Declaration

Andante, marcato (♩ = 92)

10

Flute 1

Flute 2

Oboe 1

English Horn

Clarinet in B♭

Bass Clarinet in B♭

Bassoon 1

Bassoon 2

Contrabassoon

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in B♭ 1

Trumpet in B♭ 2

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpani

Sus Cymbal

Bass Drum

Tenor Drum

Harp

Soprano

Alto

Tenor

Bass

Andante, marcato (♩ = 92)

10

Violin I

Violin II

Viola

Violoncello

Contrabass

We have eve-ry op-por - tu-ni-ty_____ and eve-ry_en-

We have eve-ry op-por - tu-ni-ty_____ and eve-ry_en-

We have eve-ry op-por - tu-ni-ty_____ and eve-ry_en-

We have eve-ry op-por - tu-ni-ty_____ and eve-ry_en-

senza sordino

senza sordino

senza sordino

senza sordino

13

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Sus. Cym.

B. D.

T. D.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

20

-cour-age-ment_ be-fore us_ to form the no- blest_ pur-est con-sti-tu-tion_ on the face of the earth.

We have it in our pow-er_ to be-gin the world

-cour-age-ment_ be-fore us_ to form the no- blest_ pur-est con-sti-tu-tion_ on the face of the earth.

We have it in our pow-er_ to be-gin the world

-cour-age-ment_ be-fore us_ to form the no- blest_ pur-est con-sti-tu-tion_ on the face of the earth.

We have it in our pow-er_ to be-gin the world

-cour-age-ment_ be-fore us_ to form the no- blest_ pur-est con-sti-tu-tion_ on the face of the earth.

We have it in our pow-er_ to be-gin the world

div.

div.

senza sordino

20

30

molto rit. . . Più mosso (♩ = 104)

23

FL. 1

FL. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Sus. Cym.

B. D.

T. D.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

o-ver a-gain. The birth-day of a new world is at hand. We hold these truths to be self - ev-i-dent, we hold these truths to be self

o-ver a-gain. The birth-day of a new world is at hand. We hold these truths to be self - ev-i-dent, we hold these truths to be self

o-ver a-gain. The birth-day of a new world is at hand. We hold these truths to be self - ev-i-dent, we hold these truths to be self

o-ver a-gain. The birth-day of a new world is at hand. We hold these truths to be self - ev-i-dent, we hold these truths to be self

div. molto rit. . . Più mosso (♩ = 104)

div. div. div.

33

Fl. 1

Fl. 2

Ob. 1

Eng. Hrn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Sus. Cym.

B. D.

T. D.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ev - i - dent, that all men are cre - at - ed e - qual, that they are en - dowed by their Cre - a - tor, with cer - tain un - al - ien - a - ble Rights, that a - mong these are Life,

ev - i - dent, that all men are cre - at - ed e - qual, that they are en - dowed by their Cre - a - tor, with cer - tain un - al - ien - a - ble Rights, that a - mong these are Life,

we hold the truths, that all men are cre - at - ed e - qual, that they are en - dowed by their Cre - a - tor, with cer - tain un - al - ien - a - ble Rights, that a - mong these are Life,

we hold these truths, that all men are cre - at - ed e - qual, that they are en - dowed by their Cre - a - tor, with cer - tain un - al - ien - a - ble Rights, that a - mong these are Life,

41

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Sus. Cym.

B. D.

T. D.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Lib-er-ty... and the pur-suit of Hap-pi-ness... That to se-cure these rights, Gov-ern ments... are in - sti - tut - ed... a-mong

44

solo

48

52

S. Men, de-riv-ing their just pow-ers from the con-sent of the gov-erned.

A. Men, de-riv-ing their just pow-ers from the con-sent of the gov-erned.

T. *mf* That when - ev - er an - y Form of Gov-ern-ment be-comes de-struc-tive of these

B. *mf* That when - ev - er an - y Form of Gov-ern-ment be-comes de-

52

Vln. I

Vln. II

Vla.

Vc.

Cb. *mp*

=

56

60

S. *f* and to in-sti-tute new Gov-ern-ment, lay-ing its foun-da-tion on such prin-ci-ples and

A. *f* and to in-sti-tute new Gov-ern-ment, lay-ing its foun-da-tion on such prin-ci-ples and

T. ends, it is the Right of the Peo-ple to al-ter or a-bol-ish it, and to in - sti-tute new Gov-ern-ment, lay-ing its foun-da-tion on such

B. struc-tive of these ends, it is the Right of the Peo-ple to al-ter or a-bol-ish it, and to in - sti-tute new Gov-ern-ment, lay-ing its foun-da-tion on such

60 tutti

Vln. I *f* *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

64 molto rit.

FL. 1

FL. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Sus. Cym.

B. D.

T. D.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

or-gan-iz-ing its pow-ers... in such form, as to them shall seem...most like-ly to ef-fect their Safe-ty and Hap-pi-ness...

or-gan-iz-ing its pow-ers... in such form, as to them shall seem...most like-ly to ef-fect their Safe-ty and Hap-pi-ness...

prin-ci-ples and or-gan-iz-ing its pow-ers... in such form, as to them shall seem...most like-ly to ef-fect their Safe-ty and Hap-pi-ness...

prin-ci-ples and or-gan-iz-ing its pow-ers... in such form, as to them shall seem...most like-ly to ef-fect their Safe-ty and Hap-pi-ness...

molto rit.

73

Meno mosso (♩ = 80)

FL. 1

FL. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Sus. Cym.

B. D.

T. D.

Hp.

S.

A.

T.

B.

73

Meno mosso (♩ = 80)

Vln. I

Vln. II

Vla.

Vc.

Cb.

And for the sup-port of this Dec-la - ra-tion, with a firm re - li-ance on the pro - tec-tion of Di-vine Prov-i-dence, we mu-tu-al-ly pledge to each oth-er our Lives, our For-tunes, and our sa-cred

And for the sup-port of this Dec-la - ra-tion, with a firm re - li-ance on the pro - tec-tion of Di-vine Prov-i-dence, we mu-tu-al-ly pledge to each oth-er our Lives, our For-tunes, and our sa-cred

And for the sup-port of this Dec-la - ra-tion, with a firm re - li-ance on the pro - tec-tion of Di-vine Prov-i-dence, we mu-tu-al-ly pledge to each oth-er our Lives, our For-tunes, and our sa-cred

And for the sup-port of this Dec-la - ra-tion, with a firm re - li-ance on the pro - tec-tion of Di-vine Prov-i-dence, we mu-tu-al-ly pledge to each oth-er our Lives, our For-tunes, and our sa-cred

84

Piu mosso (♩ = 104)

91

Fl. 1

Fl. 2

Ob. 1

Eng. Ha.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Sus. Cym.

B. D.

T. D.

Hp.

S.

A.

T.

B.

Hon - or.

Hon - or.

Hon - or.

Hon - or.

That to se-cure these rights, Gov-ern-ments are in - sti - tut - ed a-mong Men, de-riv-ing their just

That to se-cure these rights, Gov-ern-ments are in - sti - tut - ed a-mong Men, de-riv-ing their just

Piu mosso (♩ = 104)

91

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

mp

mp

95

S. *mf* That when ev - er an - y Form of Gov-ern-ment_____ be-comes de-struct-ive of these ends,

A. *mf* That when - ev - er an - y Form_____ of Gov-ern-ment_____ be-comes de-struct-ive of these ends,_____

T. *mf* pow-ers_____ from the con-sent of the gov-erned,_____

B. *mf* pow-ers_____ from the con-sent of the gov-erned,_____

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

=

103

106

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Eng. Hrn. *mf*

Cl. *mf*

B. Cl. *mf*

Bsn. 1 *mf*

S. *f* it is the Right of the Peo-ple_____ to al-ter or a-bol-ish it,_____ and to in - sti - tute new Gov-ern-ment,_____ lay - ing its foun - da - tion_____ on such

A. *f* it is the Right of the Peo-ple_____ to al-ter or a-bol-ish it,_____ and to in - sti - tute new Gov-ern-ment,_____ lay - ing its foun - da - tion_____ on such

T. *f* and to in - sti - tute new Gov-ern-ment,_____ lay - ing its foun - da - tion_____ on such prin - ci - ples and

B. *f* and to in - sti - tute new Gov-ern-ment,_____ lay - ing its foun - da - tion_____ on such prin - ci - ples and

106

Vln. I *f*

Vln. II *f* div.

Vla. *mf*

Vc. *mf*

Cb. *mf*

110

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Sus. Cym.

B. D.

T. D.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

prin - ci - ples and or - gan - iz - ing its pow - ers in such form, as to them shall seem most like - ly to ef - fect their Safe - ty and Hap - pi - ness.

or - gan - iz - ing its pow - ers in such form, as to them shall seem most like - ly to ef - fect their Safe - ty and Hap - pi - ness.

or - gan - iz - ing its pow - ers in such form, as to them shall seem most like - ly to ef - fect their Safe - ty and Hap - pi - ness.

or - gan - iz - ing its pow - ers in such form, as to them shall seem most like - ly to ef - fect their Safe - ty and Hap - pi - ness.

tutti

Adagio, insistently (♩ = 76)

7

[illegible]

12

21 = .

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Chim.

B. D.

T.-t.

Hp.

T. I.

T. II.

Bar.

B.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

con-ceived in Lib-er-ty... and ded-i-cat-ed... to the prop-o-si-tion... that all men... are cre-at-ed e-qual... Now we are en-gaged in a great civ-il war...

23 ♩. = ♩ 29

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Chim.

B. D.

T.-L.

Hp.

T. 1

T. 2

Bar.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

32 37

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Chim.

B. D.

T.-l.

Hp.

T. 1

T. 2

Bar.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

por-tion of that field, as a fi-nal rest-ing place for those who here gave their lives that this na-tion_might live. It is al-to-geth-er fit-ting_and prop-er_ that we should do this.

por-tion of that field, as a fi-nal rest-ing place for those who here gave their lives that this na-tion_might live. It is al-to-geth-er fit-ting_and prop-er_ that we should do this.

por-tion of that field, as a fi-nal rest-ing place for those who here gave their lives that this na-tion_might live. It is al-to-geth-er fit-ting_and prop-er_ that we should do this.

por-tion of that field, as a fi-nal rest-ing place for those who here gave their lives that this na-tion_might live. It is al-to-geth-er fit-ting_and prop-er_ that we should do this.

37

43 44 49

Fl. 1

Fl. 2

Ob. 1

Eng. Hrn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Chim.

B. D.

T.-L.

Hp.

T. 1

T. 2

Bar.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

But in a larg-er sense, we can not ded-i-cate... we can not con-se-crate... we can not hal-low this ground. The brave men, liv-ing and dead... who strug-gled here... have con-se-crat-ed it far... a -

44 49

53 56 61

Fl. 1
Fl. 2
Ob. 1
Eng. Hrn.
Cl.
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Chim.
B. D.
T.-t.
Hp.
T. 1
T. 2
Bar.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

bove our poor pow-er_ to add or de- tract. The world will lit-tle note_ nor long re-mem-ber_ what we say here, but it can nev-er for-get_ what they did here. It is for us_ the liv-ing_.

bove our poor pow-er_ to add or de- tract. The world will lit-tle note_ nor long re-mem-ber_ what we say here, but it can nev-er for-get_ what they did here. It is for us_ the liv-ing_.

bove our poor pow-er_ to add or de- tract. The world will lit-tle note_ nor long re-mem-ber_ what we say here, but it can nev-er for-get_ what they did here. It is for us_ the liv-ing_.

bove our poor pow-er_ to add or de- tract. The world will lit-tle note_ nor long re-mem-ber_ what we say here, but it can nev-er for-get_ what they did here. It is for us_ the liv-ing_.

56 61

63

72

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Tmp.

Chim.

B. D.

T. C.

Hp.

T. I.

T. 2

Bar.

B.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

rath-er, to be ded-i- cat-ed_ here_ to the un-fin-ish-ed work_which they who fought here_ have thus far_ so no-bly ad-vanced.

It is rath-er for us to be here ded-i-cat-ed_ to the grea

mf

mp

ff

f

To S. D.

To T. D.

72

74

82

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Tamp.

Chim.

B. D.

T.-t.

Hp.

T. 1

T. 2

Bar.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

task re-main-ing be-fore us, that from these hon-ored dead we take in- creased de-vo-tion, to that cause for which they gave the last full meas-ure of de-vo-tion; that we here high-ly re-solve, that these

82

84

87

FL. 1

FL. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Chim.

B. D.

T.-L.

Hp.

T. 1

T. 2

Bar.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

dead shall not have died in vain; that this na-tion, un-der God, shall have a new birth, of free-dom, and that gov-ern-ment

87

92 **molto rit.**

FL. 1

FL. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Chim.

B. D.

T.-C.

Hp.

T. 1

of the peo - ple, by the peo - ple, for the peo - ple, shall not per - ish, from the earth.

T. 2

of the peo - ple, by the peo - ple, for the peo - ple, shall not per - ish, from the earth.

Bar.

of the peo - ple, by the peo - ple, for the peo - ple, shall not per - ish, from the earth.

B.

of the peo - ple, by the peo - ple, for the peo - ple, shall not per - ish, from the earth.

molto rit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

VI. Drums

Allegro, marcato (♩ = 132)

Flute 1

Flute 2

Oboe 1

English Horn

Clarinet in Bb

Bass Clarinet in Bb

Bassoon 1

Contrabassoon

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in Bb 1

Trumpet in Bb 2

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpani

Snare Drum

Bass Drum

Tenor Drum

Harp

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Contrabass

Allegro, marcato (♩ = 132)

Beat! beat! drums!

blow! bu-gles! blow!

Beat! beat! drums!

blow! bu-gles! blow!

Beat! beat! drums!

blow! bu-gles! blow!

Beat! beat! drums!

blow! bu-gles! blow!

To Cym.

9

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

S. D.

B. D.

T. D.

Cymbals

ff

f

To T. D.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Through the win-dows, through doors,

burst like a ruth-less force,

13

17

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Tenor Drum

Hp.

S.

A.

T.

B.

21

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

in-to the sol-enn church, and scat-ter the con-gre-ga-tion, in-to the school where the schol-ar is stud-y-ing, no hap-pi-ness must he have now with his bride,

in-to the sol-enn church, and scat-ter the con-gre-ga-tion, in-to the school where the schol-ar is stud-y-ing, no hap-pi-ness must he have now with his bride,

in-to the sol-enn church, and scat-ter the con-gre-ga-tion, in-to the school where the schol-ar is stud-y-ing, leave not the bride-groom qui-et,

in-to the sol-enn church, and scat-ter the con-gre-ga-tion, in-to the school where the schol-ar is stud-y-ing, leave not the bride-groom qui-et,

21

24

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

S. D.

B. D.

T. D.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

plow-ing his field or gath-er-ing his grain, so fierce you whirr and pound, you drums, so shrill you bu-gles blow.

plow-ing his field or gath-er-ing his grain, so fierce you whirr and pound, you drums, so shrill you bu-gles blow.

nor the peace-ful farm-er an-y peace, so fierce you whirr and pound, you drums, so shrill you bu-gles blow.

nor the peace-ful farm-er an-y peace, so fierce you whirr and pound, you drums, so shrill you bu-gles blow.

div.

div.

31

31

33

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Temp.

S. D.

B. D.

T. D.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Beat! beat! drums!

blow! bu-gles! blow!

Beat! beat! drums!

blow! bu-gles! blow!

Beat! beat! drums!

blow! bu-gles! blow!

Beat! beat! drums!

blow! bu-gles! blow!

div.

div.

To Cym.

40

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

S. D.

B. D.

T. D.

Cymbals

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

43

O-ver the traf-fic of cit-ies,...

o-ver the rum-ble of wheels in the streets; are

O-ver the traf-fic of cit-ies,...

o-ver the rum-ble of wheels in the streets; are

O-ver the traf-fic of cit-ies,...

o-ver the rum-ble of wheels in the streets; are

O-ver the traf-fic of cit-ies,...

o-ver the rum-ble of wheels in the streets; are

43

To T. D.

47 50

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Hp.

S.

A.

T.

B.

50

Vln. I

Vln. II

Vla.

Vc.

Cb.

beds pre-pared for sleep-ers at night in their hous-es?_ no sleep-ers must sleep in those beds, no bro-kers or spec-u-la-tors, would they con-tin-ue?_

beds pre-pared for sleep-ers at night in their hous-es?_ no sleep-ers must sleep in those beds, no bro-kers or spec-u-la-tors, would they con-tin-ue?_

beds pre-pared for sleep-ers at night in their hous-es?_ no bar-gain-ers' bar-gains by day, would they con-tin-ue?_ would the

beds pre-pared for sleep-ers at night in their hous-es?_ no bar-gain-ers' bar-gains by day, would they con-tin-ue?_ would the

div.

ff

62

Fl. 1
Fl. 2
Ob. 1
Eng. Hn.
Cl.
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
S. D.
B. D.
T. D.
Hp.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Beat! beat! drums!
beat! bugles! blow!

To Cym.

div.

70

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Temp.

S. D.

B. D.

T. D.

Cymbals

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Make no par-ley...

stop for no ex-pos-tu-la-tion...

mind not the tim-id...

To T. D.

73

78 81

Fl. 1 81

Fl. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Cym.

Hp.

S.

A.

T.

B.

81

Vln. I

Vln. II

Vla.

Vc.

Cb.

mind not the weep-er... or pray-er... let not the child's voice be heard, nor the moth-er's en treat-ies... make

mind not the weep-er... or pray-er... let not the child's voice be heard, nor the moth-er's en treat-ies... make

mind not the weep-er... or pray-er... mind not the old man be-seech-ing the young man... make

mind not the weep-er... or pray-er... mind not the old man be-seech-ing the young man... make

Tenor Drum

87 91

Fl. 1

Fl. 2

Ob. 1

Eng. Hrn.

Cl.

B. Cl.

Bsn. 1

Chsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

S. D.

B. D.

T. D.

Hp.

S.

A.

T.

B.

91

Vln. I

Vln. II

Vla.

Vc.

Cb.

e-ven the tres-tles to shake, the dead where they lie a-wait-ing the hears-es, so strong you thump O ter-ri-ble drums, so loud you bu-gles

To Cym.

96 104

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

Timp.

S. D.

B. D.

T. D. *ff* Cymbals

Hp.

S. blow. So strong you thump O ter - ri - ble drums, so loud

A. blow. So strong you thump O ter - ri - ble drums, so loud

T. blow. So strong you thump O ter - ri - ble drums, so loud

B. blow. So strong you thump O ter - ri - ble drums, so loud

104

Vln. I

Vln. II

Vla.

Vc.

Cb. *f*

105

FL. 1
FL. 2
Ob. 1
Eng. Hn.
Cl.
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Cym.
Hp.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

you bu - gles blow.
you bu - gles blow.
you bu - gles blow.
you bu - gles blow.
To Chin.
To Sus. Cym.

VII. Battlefield

Largo, peacefully ($\text{♩} = 46$)

Flute 1

Flute 2

Harp

S. 1

S. 2

A. 1

A. 2

Vln. I

Vln. II

Vla.

Vc.

13

Skim-ming light-ly, skim-ming light-ly, skim-ming light-ly, wheel-ing still, wheel-ing still, o-ver the field in cloud-ed days, the for-est.

Skim-ming light-ly, skim-ming light-ly, skim-ming light-ly, wheel-ing still, wheel-ing still, o-ver the field in cloud-ed days, the for-est.

wheel-ing still, wheel-ing still, wheel-ing still, wheel-ing still, the swal-lows fly low the swal-lows fly low o-ver the field in cloud-ed days, the for-est.

wheel-ing still, wheel-ing still, wheel-ing still, wheel-ing still, the swal-lows fly low the swal-lows fly low o-ver the field in cloud-ed days, the for-est.

con sordino

pp

con sordino

pp

con sordino

pp

con sordino

pp

26

28

field of Shi-loh. O-ver the field where A-pril rain sol-aced the parched ones stretched in pain. through the pause of night that fol-lowed the Sun-day fight a-round the church of Shi-loh.

field of Shi-loh. O-ver the field where A-pril rain sol-aced the parched ones stretched in pain. through the pause of night that fol-lowed the Sun-day fight a-round the church of Shi-loh.

field of Shi-loh. O-ver the field where A-pril rain sol-aced the parched ones stretched in pain. through the pause of night that fol-lowed the Sun-day fight a-round the church of Shi-loh.

field of Shi-loh. O-ver the field where A-pril rain sol-aced the parched ones stretched in pain. through the pause of night that fol-lowed the Sun-day fight a-round the church of Shi-loh.

28

$\equiv$

53

Hp.

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

S. 1

foe-men at morn, but friends at eve fame or coun-try least their care: What like a bul-let can un-de-ceive!

S. 2

foe-men at morn, but friends at eve fame or coun-try least their care: What like a bul-let can un-de-ceive!

A. 1

foe-men at morn, but friends at eve fame or coun-try least their care: What like a bul-let can un-de-ceive! But now they lie low,

A. 2

foe-men at morn, but friends at eve fame or coun-try least their care: What like a bul-let can un-de-ceive! But now they lie low,

53

Vln. I

f *mp* *pp* *mf*

Vln. II

f *mp* *pp* *mf*

Vla.

f *mp* *pp* *mf* *p*

Vc.

f *mp* *pp* *mf* *p*

60

66

68

Hp. *mp* *mf* *p*

S. 1 *mp* *pp*
while o-ver them the swal-lows skim, and all is hushed at Shi-loh. And all is hushed at Shi-loh.

S. 2 *mp* *pp*
while o-ver them the swal-lows skim, and all is hushed at Shi-loh. And all is hushed at Shi-loh.

A. 1 *pp*
but now they lie low, while o-ver them the swal-lows skim, and all is hushed at Shi-loh. And all is hushed at Shi-loh.

A. 2 *pp*
but now they lie low, while o-ver them the swal-lows skim, and all is hushed at Shi-loh. And all is hushed at Shi-loh.

68

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

=

78

86

Fl. 1 *pp*

Fl. 2 *pp*

Eng. Hn. *pp*

Cl. *pp*

Hp. *p*

VIII. Loss

Andante, marcato (♩ = 84)

Flute 1 *mf*

Flute 2 *mf*

Oboe 1 *mf*

English Horn *mf*

Clarinet in B♭ *mf*

Bass Clarinet in B♭ *mf*

Bassoon 1 *mf*

Contrabassoon *mf*

Horn in F 1 *f*

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in B♭ 1 *con sordino f*

Trumpet in B♭ 2 *mf*

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpani *f* *mf*

Chimes

Bass Drum *f*

Sus Cymbal *f* *mf*

Harp

Soprano *f*
O Cap-tain!_ my Cap-tain!_ our fear-ful trip is done; the ship has weath-er'd eve-ry rack, the prize we sought is

Alto *f*
O Cap-tain!_ my Cap-tain!_ our fear-ful trip is done; the ship has weath-er'd eve-ry rack, the prize we sought is

Tenor *f*
O Cap-tain!_ my Cap-tain!_ our fear-ful trip is done; the ship has weath-er'd eve-ry rack, the prize we sought is

Bass *f*
O Cap-tain!_ my Cap-tain!_ our fear-ful trip is done; the ship has weath-er'd eve-ry rack, the prize we sought is

Andante, marcato (♩ = 84)

Violin I *senza sordino* *f* *mf*

Violin II *senza sordino* *f* *mf*

Viola *senza sordino* *f* *mf*

Violoncello *senza sordino* *f* *mf*

Contrabass *f* *mf*

7

10

20

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Chim.

B. D.

Sus. Cym.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

won; the port is near, the bells I hear, the peo-ple all ex - ult-ing... while fol-low eyes the stead-y keel, the ves-sel grim and dar-ing... But O heart! heart! heart! O the bleed-ing drops of red, where

20

24 29

FL. 1
FL. 2
Ob. 1
Eng. Hn.
Cl.
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Chim.
B. D.
Sus. Cym.
Hp.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

on the deck my Cap-tain lies, fall-en cold and dead. O Cap-tain! my Cap-tain! rise up and hear the

29

34 35

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Chim.

B. D.

Sus. Cym.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza sordino

f

senza sordino

f

35

belles; rise up, for you the flag is flung, for you the bu-gle trills; for you bou-quets and rib-bon'd wreaths, for you the shores a-crowd-ing;... for you they call, the sway-ing mass, their ea-ger fac - es turn-ing;...

belles; rise up, for you the flag is flung, for you the bu-gle trills; for you bou-quets and rib-bon'd wreaths, for you the shores a-crowd-ing;... for you they call, the sway-ing mass, their ea-ger fac - es turn-ing;...

belles; rise up, for you the flag is flung, for you the bu-gle trills; for you bou-quets and rib-bon'd wreaths, for you the shores a-crowd-ing;... for you they call, the sway-ing mass, their ea-ger fac - es turn-ing;...

belles; rise up, for you the flag is flung, for you the bu-gle trills; for you bou-quets and rib-bon'd wreaths, for you the shores a-crowd-ing;... for you they call, the sway-ing mass, their ea-ger fac - es turn-ing;...

48

57

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Chim.

B. D.

Sus. Cym.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sordino

pp

con sordino

pp

con sordino

pp

con sordino

pp

mp

Here Cap-tain!_ dear fa-ther!_ this arm be-neath your head; it is some dream that on the deck,_ you've fall-en cold and dead.

Here Cap-tain!_ dear fa-ther!_ this arm be-neath your head; it is some dream that on the deck,_ you've fall-en cold and dead.

Here Cap-tain!_ dear fa-ther!_ this arm be-neath your head; it is some dream that on the deck,_ you've fall-en cold and dead.

Here Cap-tain!_ dear fa-ther!_ this arm be-neath your head; it is some dream that on the deck,_ you've fall-en cold and dead.

48

57

pizz.

pp

pizz.

pp

pizz.

59 **poco rit. . . . Adagio, mournfully** (♩ = 76)

61

FL. 1 *p*

FL. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp. *mf* 3

Chim.

B. D.

Sus. Cym.

Hp.

S. *p*

A. *p*

T. *p*

B. *p*

My Cap-tain does not an-swer, his lips are pale and still; my fi-ther does not feel my arm, he has no pulse nor will; the ship is an-chor-ed safe and sound, its voy-age closed and

61

poco rit. . . . Adagio, mournfully (♩ = 76)

Vln. I *pp*

Vln. II *pp*

Vla. *pp* arco

Vc. *pp* arco

Cb. *pp*

72 73 80

Fl. 1
Fl. 2
Ob. 1
Eng. Hn.
Cl.
B. Cl.
Bsn. 1
Cbsn.

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

Timp.
Chim.
B. D.
Sus. Cym.
Hp.

S.
A.
T.
B.

Vln. I
Vln. II
Vla.
Vc.
Cb.

done; from fear-ful trip, the vic-tor ship, comes in with ob-ject won: ex-ult, O shores, and ring, O bells! But I, with mourn-ful tread,

done; from fear-ful trip, the vic-tor ship, comes in with ob-ject won: ex-ult, O shores, and ring, O bells! But I, with mourn-ful tread,

done; from fear-ful trip, the vic-tor ship, comes in with ob-ject won: ex-ult, O shores, and ring, O bells! But I, with mourn-ful tread,

done; from fear-ful trip, the vic-tor ship, comes in with ob-ject won: ex-ult, O shores, and ring, O bells! But I, with mourn-ful tread,

div.

To Cym.

82

85

rit.

Fl. 1

Fl. 2

Ob. 1

Eng. Hrn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hrn. 1

Hrn. 2

Hrn. 3

Hrn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Chm.

B. D.

Sus. Cym.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

walk the deck my Cap-tain lies, fall - en cold and dead.

walk the deck my Cap-tain lies, fall - en cold and dead.

walk the deck my Cap-tain lies, fall - en cold and dead.

walk the deck my Cap-tain lies, fall - en cold and dead.

pizz.

pizz.

85

rit.

IX. Freedom

Adagio, majestically (♩ = 69)

Flute 1

Flute 2

Oboe 1

English Horn

Clarinet in B $\flat$

Bass Clarinet in B $\flat$

Bassoon 1

Contrabassoon

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in B $\flat$ 1

Trumpet in B $\flat$ 2

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpani

Cymbals

Bass Drum

Tam-tam

Harp

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Contrabass

With-in the lapse of one dec-ade more his-to-ry we have lived and made than dur-ing all the years be-fore, since first our fa-thers sped them o'er the deep blue o-cean's heav-ing

Adagio, majestically (♩ = 69)

10

18

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Cym.

B. D.

T.-t.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

breast, and came to this proud land, the West. And we have grown in mor-al height when viewed by heav-en's or free-dom's light, more in these years a thou-sand fold than dur-ing all the years of old.

breast, and came to this proud land, the West. And we have grown in mor-al height when viewed by heav-en's or free-dom's light, more in these years a thou-sand fold than dur-ing all the years of old.

breast, and came to this proud land, the West. And we have grown in mor-al height when viewed by heav-en's or free-dom's light, more in these years a thou-sand fold than dur-ing all the years of old.

breast, and came to this proud land, the West. And we have grown in mor-al height when viewed by heav-en's or free-dom's light, more in these years a thou-sand fold than dur-ing all the years of old.

18

19

Fl. 1
Fl. 2
Ob. 1
Eng. Hn.
Cl.
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Cym.
B. D.
T.-t.
Hp.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vcl.
Cb.

ff *pp* *p* *mp* *mf* *f*

One dec-ade back and eve-ry eye that scanned us close-ly saw the lie, and turned from our spread ban-ner's face to men in chains, and cried dis-grace, and hiss-ing, point-ed with dis-dain... at Free-dom

pp *p* *mp* *mf* *f*

One dec-ade back and eve-ry eye that scanned us close-ly saw the lie, and turned from our spread ban-ner's face... to men in chains, and cried dis-grace, and hiss-ing, point-ed with dis-dain... at Free-dom

pp *p* *mp* *mf* *f*

One dec-ade back and eve-ry eye that scanned us close-ly saw the lie, and turned from our spread ban-ner's face to men in chains, and cried dis-grace, and hiss-ing, point-ed with dis-dain... at Free-dom

pp *p* *mp* *mf* *f*

One dec-ade back and eve-ry eye that scanned us close-ly saw the lie, and turned from our spread ban-ner's face to men in chains, and cried dis-grace, and hiss-ing, point-ed with dis-dain... at Free-dom

28 **30** Più mosso, joyfully (♩ = 80)

Fl. 1 *mf*

Fl. 2

Ob. 1 *mf*

Eng. Hn. *mf*

Cl. *mf*

B. Cl. *mf*

Bsn. 1 *f*

Chsn. *mf*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *mf*

Cym. *f*

B. D. *f*

T.-l. *f*

Hp.

S. *f*

A. *f*

T. *f*

B. *f*

30 Più mosso, joyfully (♩ = 80)

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *p*

Cb. *mf*

forg-ing slav-er-y's chain. The prayed-for time has come at last, the time of which we used to sing. the good time talked of in the past, is here to - day up-on its wing.

forg-ing slav-er-y's chain. The prayed-for time has come at last, the time of which we used to sing. the good time talked of in the past, is here to - day up-on its wing.

forg-ing slav-er-y's chain. The prayed-for time has come at last, the time of which we used to sing. the good time talked of in the past, is here to - day up-on its wing.

forg-ing slav-er-y's chain. The prayed-for time has come at last, the time of which we used to sing. the good time talked of in the past, is here to - day up-on its wing.

37 42

Fl. 1
Fl. 2
Ob. 1
Eng. Hn.
Cl.
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Cym.
B. D.
Tri.
Hp.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

The bal-let's in the black man's hand; pro-mo-tion waits him at his door, and peace and plen-ty crown our land, and free-dom reigns from shore to shore.

42

50 **55** Più mosso, triumphantly (♩ = 92)

Fl. 1
Fl. 2
Ob. 1
Eng. Hn.
Cl.
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Cym.
B. D.
Tri.
Hp.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mus-ket, and stran-gled trea-son in the fight, has laid a-side the war-worn cor-se-let, and tak-en the bal-lot as a right! Hail! hail might - y

mus-ket, and stran-gled trea-son in the fight, has laid a-side the war-worn cor-se-let, and tak-en the bal-lot as a right! Hail! hail might - y

mus-ket, and stran-gled trea-son in the fight, has laid a-side the war-worn cor-se-let, and tak-en the bal-lot as a right! Hail! hail might - y

mus-ket, and stran-gled trea-son in the fight, has laid a-side the war-worn cor-se-let, and tak-en the bal-lot as a right! Hail! hail might - y

Glockenspiel
Cymbals *Lx*

55 Più mosso, triumphantly (♩ = 92)

65 68 Piccolo

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Glock.

Cym.

Tri.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

heads a-against the blue cur-tained sky. And hail, once a-gain, thy

heads a-against the blue cur-tained sky. And hail, once a-gain, thy

heads a-against the blue cur-tained sky. And hail to thy Com-merce, the pride of the world, and hail to thy Stand-ard so proud-ly un-furled!

heads a-against the blue cur-tained sky. And hail to thy Com-merce, the pride of the world, and hail to thy Stand-ard so proud-ly un-furled!

68

74

Picc. *f*

Fl. 2 *f*

Ob. 1 *f*

Eng. Hn. *f*

Cl. *f*

B. Cl. *f*

Bsn. 1 *f*

Cbsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Glock. *f*

Cym. *f*

Tri. *f*

Hp. *f*

S. *f*
glo-ry and pride! Bright Ban-ner of Free-dom, out-spread-ing and wide!
There's not a dark spot on thy fea-tures to-day! As pure as the heav-ens, and ra-di-ant as they!

A. *f*
glo-ry and pride! Bright Ban-ner of Free-dom, out-spread-ing and wide!
There's not a dark spot on thy fea-tures to-day! As pure as the heav-ens, and ra-di-ant as they!

T. *f*
There's not a dark spot on thy fea-tures to-day! As pure as the heav-ens, and ra-di-ant as they!

B. *f*
There's not a dark spot on thy fea-tures to-day! As pure as the heav-ens, and ra-di-ant as they!

79

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

83

Picc. *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Eng. Hn. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Cbsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Glock. *ff*

Cym. *f*

Tri. *f*

Hp. *f*

S. *f*

A. *f*

T. *f*

B. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

To Chim.

To B. D. *ff*

Thus, ev-er proud Ban-ner ex-ult-ing-ly wave! Thou glo-ry and pride of the un-fet-tered slave! Thou glo-ry and pride of the un-fet-tered slave!

Thus, ev-er proud Ban-ner ex-ult-ing-ly wave! Thou glo-ry and pride of the un-fet-tered slave! Thou glo-ry and pride of the un-fet-tered slave!

Thus, ev-er proud Ban-ner ex-ult-ing-ly wave! Thou glo-ry and pride of the un-fet-tered slave! Thou glo-ry and pride of the un-fet-tered slave!

Thus, ev-er proud Ban-ner ex-ult-ing-ly wave! Thou glo-ry and pride of the un-fet-tered slave! Thou glo-ry and pride of the un-fet-tered slave!

95 101

Picc. *f*

Fl. 2 *f*

Ob. 1 *f*

Eng. Hn. *f*

Cl. *f*

B. Cl. *ff*

Bsn. 1 *ff*

Cbsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp.

Glock. Chimes *ff*

Cym.

Bass Drum

B. D. *ff*

Hp.

S. *ff*

A. *ff*

T. *ff*

B. *ff*

95 101

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *ff*

Cb. *ff*

With lib-er-ty and jus-tice for all. With

With lib-er-ty and jus-tice for all. With

With lib-er-ty and jus-tice for all. With

With lib-er-ty and jus-tice for all. With

104

Picc.

Fl. 2

Ob. 1

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Chim.

Cym.

B. D.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

lib-er-ty_ and jus-tice_ for all.

With lib-er-ty_ and jus-tice_ for all.

div.

[illegible]

