

John M. Tarrh

Symphony No. 2
“Freedom”

For Orchestra and Chorus

Vocal Score



Meriam Hill Music

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

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!"

John M. Tarrh

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!

Commissioned by the Lexington Symphony Orchestra for the celebration of
the 300th anniversary of the founding of the town of Lexington, Massachusetts.

Vocal Score

Symphony No. 2

John M. Tarrh

Rev. 11/30/12

I. Crisis

Andante, mournfully (♩ = 88)

Piano

pp

10

19

p

T. These are the

B. These are the

Pno.

21

p

S. These are the times. These are the times. These are the times that

A. These are the times. These are the times. These are the times that

T. times. These are the times. These are the times that

B. times. These are the times. These are the times that

Pno.

31 **34 accel.**

S. try men's souls.

A. try men's souls.

T. try men's souls.

B. try men's souls.

Pno. *pp* *mp* *mf*

molto rit. Allegro, powerfully (♩ = 126)

40 *f* *ff*

Pno.

47 *ff*

S. These are the times that try men's souls. Tyr - an - ny, like hell,

A. These are the times that try men's souls. Tyr - an - ny, like hell,

T. These are the times that try men's souls. Tyr - an - ny, like hell,

B. These are the times that try men's souls. Tyr - an - ny, like hell,

Pno.

52

S. is not eas - i - ly con- quered;_ the hard - er the con - flict,

A. is not eas - i - ly con- quered;_ the hard - er the con - flict,

T. is not eas - i - ly con- quered;_ the hard - er the con - flict,

B. is not eas - i - ly con- quered;_ the hard - er the con - flict,

Pno.

56

S. the more glo - ri - ous_ the tri-umph._

A. the more glo - ri - ous_ the tri-umph._

T. the more glo - ri - ous_ the tri-umph._

B. the more glo - ri - ous_ the tri-umph._

Pno.

61

63 Andante, mournfully (♩ = 88)

Pno.

pp

70

S. *p* Gent - le - men may

A. *p* Gent - le - men may

Pno.

80

S. cry, gent - le - men may cry, Gent - le - men may cry, "Peace! Peace!"

A. cry, gent - le - men may cry, Gent - le - men may cry, "Peace! Peace!"

T. *p* Peace! _____ Peace! _____ Gent - le - men may cry, "Peace! Peace!"

B. *p* Peace! _____ Peace! _____ Gent - le - men may cry, "Peace! Peace!"

Pno.

89 accel.

S. *but there is no peace.*

A. *but there is no peace.*

T. *but there is no peace.*

B. *but there is no peace.*

Pno.

97 98 **Allegro, urgently** (♩ = 126)

S. ***f** Gent - le - men may cry, "Peace! Peace!" but there is no peace.*

A. ***f** Gent - le - men may cry, "Peace! Peace!" but there is no peace.*

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

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

Pno. ***mp** **mf***

102

S. The war is ac - tu - ally__ be - gun! will

A. The war is ac - tu - ally__ be - gun! will

T. The next gale that sweeps_ from the north

B. The next gale that sweeps_ from the north

Pno.

106

S. bring to our ears the clash of re - sound - ing arms! Our breth - ren are al - read - y in the

A. bring to our ears the clash of re - sound - ing arms! Our

T. the clash of re - sound - ing arms!

B. the clash of re - sound - ing arms!

Pno.

111

S. field! Why stand we here i - dle? Why stand we here i - dle?

A. breth - ren are al - read - y in the field! Why stand we here i - dle? Why stand we here i - dle?

T. Why stand we here i - dle? Why stand we here i - dle?

B. Why stand we here i - dle? Why stand we here i - dle?

Pno.

117

S. What is it that gent - le - men wish? What would they have? Is life so dear, or peace so sweet, as to be

A. What is it that gent - le - men wish? What would they have? Is life so dear, or peace so sweet, as to be

T. What is it that gent - le - men wish? What would they have? Is life so dear, or peace so sweet, as to be

B. What is it that gent - le - men wish? What would they have? Is life so dear, or peace so sweet, as to be

Pno.

122 rit. a tempo

S.

A.

T.

B.

Pno.

128 136 **molto rit.**

S.

A.

T.

B.

Pno.

137 **a tempo**

141 **ff**

S. These are the times—

A. that

T. These are the

B. These are the

Pno. **f**

142

S. These are the times— that

A. try— men's souls.— that try— men's souls.— These are the times—

T. times that try, try men's souls. These are the

B. times that try, try men's souls. These are the

Pno.

146 149

S. try__ men's souls.__ that try__ men's souls.__ These are the

A. These are the times__ These are the

T. times that try, try men's souls. These are the times__ that

B. times that try, try men's souls. These are the times__ that

Pno.

150

S. times that try, try men's souls. These are the times__ that

A. times that try, try men's souls. These are the times__ that

T. try__ men's souls.__ These are the times__ that try__ men's souls.__ These are the

B. try__ men's souls.__ These are the times__ that try__ men's souls.__ These are the

Pno.

154 157

S. try__ men's souls._ These are the times_ that try__ men's souls._ Give me

A. try__ men's souls._ These are the times_ that try__ men's souls._ Give me

T. times that try, try men's souls. Give me

B. times that try, try men's souls. Give me

Pno.

158

S. lib - er - ty,_ or give me death!

A. lib - er - ty,_ or give me death!

T. lib - er - ty,_ or give me death!

B. lib - er - ty,_ or__ give__ me__ death!

Pno.

II. Ride

Allegro, urgently (♩. = 132)

Alto

Piano

Whip

p

p

Lis- ten!

8

11

S.

A.

T.

B.

Pno.

p

mp

mf

p

mp

mf

Lis- ten, my chil- dren, and you shall hear! Lis- ten, my chil- dren, and

Lis- ten, my chil- dren, and you shall hear! Lis- ten, my chil- dren, and

Lis- ten!

Lis- ten, my chil- dren, and you shall hear! Lis- ten, my chil- dren, and

Lis- ten, my chil- dren, and you shall hear! Lis- ten, my chil- dren, and

p

mp

mf

mp

14

f *ff*

S. you shall hear of the mid-night ride of Paul Re - vere, On the eight-eenth of Ap-ri-l, in Sev-en-ty five;

A. you shall hear of the mid-night ride of Paul Re - vere, On the eight-eenth of Ap-ri-l, in Sev-en-ty five;

T. you shall hear of the mid-night ride of Paul Re - vere, On the eight-eenth of Ap-ri-l, in Sev-en-ty five;

B. you shall hear of the mid-night ride of Paul Re - vere, On the eight-eenth of Ap-ri-l, in Sev-en-ty five;

Pno. *mf* *f*

21

S. hard-ly a man is now a-live who re-mem-bers that fa - mous day and year.

A. hard-ly a man is now a-live who re-mem-bers that fa - mous day and year.

T. hard-ly a man is now a-live who re-mem-bers that fa - mous day and year.

B. hard-ly a man is now a-live who re-mem-bers that fa - mous day and year.

Pno. *ff*

28 33

S. *p* *mp*
A hur-ry of hoofs in a vil - lage street, a

A. *p* *mp*
A hur-ry of hoofs in a vil - lage street, a

Pno. *pp* *p*

35 *mf* *f*
S. shape in the moon-light, a bulk in the dark,

A. *mf* *f*
shape in the moon-light, a bulk in the dark,

T. *f*
and be - neath, from the peb - bles, in pass - ing a spark struck out by a steed fly - ing

B. *f*
and be - neath, from the peb - bles, in pass - ing a spark struck out by a steed fly - ing

Pno. *mp* *mf*

40 43

S. *ff* That was all! *p* And yet, through the gloom and the light, the fate of a na tion was *mp* *mf*

A. *ff* That was all! *p* And yet, through the gloom and the light, the fate of a na tion was *mp* *mf*

T. *ff* fear-less and fleet: That was all! *p* And yet, through the gloom and the light, the fate of a na tion was *mp* *mf*

B. *ff* fear-less and fleet: That was all! *p* And yet, through the gloom and the light, the fate of a na tion was *mp* *mf*

Pno. *f* *pp* *p* *mp*

46

S. *f* *ff* rid-ing that night; and the spark struck out by that steed, in his flight, kin-dled the land in-to flame with___ its

A. *f* *ff* rid-ing that night; and the spark struck out by that steed, in his flight; kin-dled the land in-to flame with___ its

T. *f* *ff* rid-ing that night; and the spark struck out by that steed, in his flight; kin-dled the land in-to flame with___ its

B. *f* *ff* rid-ing that night; and the spark struck out by that steed, in his flight, kin-dled the land in-to flame with___ its

Pno. *mf* *f*

59

rit. . .

52

S. *heat.*

A. *heat.*

T. *heat.*

B. *heat.*

Pno. *ff*

61 $(\text{♩} = 100)$

Pno.

74

81 $(\text{♩} = \text{♩}) (\text{♩} = 150)$

S. *p*

A. *p*

T. *p*

B. *p*

Pno. *p*

It was one by the vil - lage clock,

It was one by the vil - lage clock,

It was one by the vil - lage clock,

It was one by the vil - lage clock,

It was one by the vil - lage clock,

86

S. *p*
when he gal-loped in - to Lex-ing-ton.____ He saw the guild - ed weath-er cock____

A. *p*
when he gal-loped in - to Lex-ing-ton.____ He saw the guild - ed weath-er cock____

T. *p*
when he gal-loped in - to Lex-ing-ton.____ He saw the guild - ed weath-er cock____

B. *p*
when he gal-loped in - to Lex-ing-ton.____ He saw the guild - ed weath-er cock____

Pno. *p*

97

102

S. *p*
swim in the moon-light____ as he passed. gaze at

A. *p*
swim in the moon-light____ as he passed. gaze at

T. *p*
swim in the moon-light____ as he passed. And the meet-ing house win-dows, blank and bare,

B. *p*
swim in the moon-light____ as he passed. And the meet-ing house win-dows, blank and bare,

Pno. *p*

108

S. *ff*
him with a spec - tral glare, as if they al - read - y stood a - gha - st at the blood - y work__ they would look up - on. __

A. *ff*
him with a spec - tral glare, as if they al - read - y stood a - gha - st at the blood - y work__ they would look up - on. __

T. *p* *ff*
as if they al - read - y stood a - gha - st at the blood - y work__ they would look up - on. __

B. *p* *ff*
as if they al - read - y stood a - gha - st at the blood - y work__ they would look up - on. __

Pno. *f*

118

127

S. *p*
— It was two by the

A. *p*
— It was two by the

T. *p*
— It was two by the

B. *p*
— It was two by the

Pno. *mf* *p*

130

S. vil - lage clock, when he came to the bridge in Con-cord town.____ He heard the bleat - ing

A. vil - lage clock, when he came to the bridge in Con-cord town.____ He heard the bleat - ing

T. vil - lage clock, when he came to the bridge in Con-cord town.____ He heard the bleat - ing

B. vil - lage clock, when he came to the bridge in Con-cord town.____ He heard the bleat - ing

Pno.

141

S. of the flock, and the twit-ter of birds a - mong the trees, and felt the breath of the morn - ing breeze blow - ing

A. of the flock, and the twit-ter of birds a - mong the trees, and felt the breath of the morn - ing breeze blow - ing

T. of the flock, and the twit-ter of birds a - mong the trees, and felt the breath of the morn - ing breeze blow - ing

B. of the flock, and the twit-ter of birds a - mong the trees, and felt the breath of the morn - ing breeze blow - ing

Pno.

152 157

S. *f*
o - ver the mead-ows brown. who at the

A. *f*
o - ver the mead-ows brown. who at the

T.
o - ver the mead-ows brown. And one was safe and a - sleep in his bed

B.
o - ver the mead-ows brown. And one was safe and a - sleep in his bed

Pno. *p* *f*

162

S. *ff*
bridge would be first to fall, who that day would be ly - ing dead, pierced by a Brit-ish

A. *ff*
bridge would be first to fall, who that day would be ly - ing dead, pierced by a Brit-ish

T. *ff*
who that day would be ly - ing dead, pierced by a Brit-ish

B. *ff*
who that day would be ly - ing dead, pierced by a Brit-ish

Pno.

171 177 *molto rit.*

S. mus-ket ball.____

A. mus-ket ball.____

T. mus-ket ball.____

B. mus-ket ball.____

Pno. *ff*



181 *Allegro, urgently* (♩. = 132)

Pno. *ff*



188 *ff*

S. *ff* Hold your ground! Hold your ground!

A. *ff* Hold your ground! Hold your ground!

T. *ff* Hold your ground! Hold your ground!

B. *ff* Hold your ground! Hold your ground!

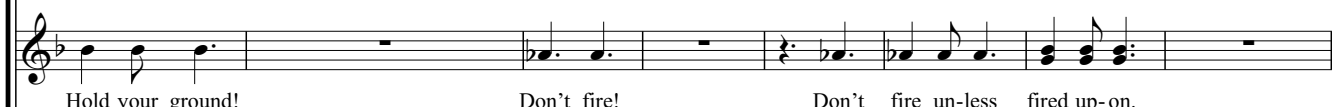
Pno.



195 197

S. 

Hold your ground! Don't fire! Don't fire un-less fired up-on.

A. 

Hold your ground! Don't fire! Don't fire un-less fired up-on.

T. 

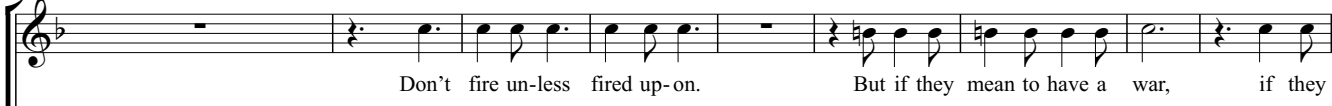
Hold your ground! Don't fire! Don't fire un-less fired up-on.

B. 

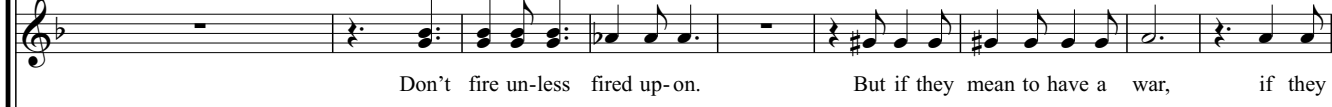
Hold your ground! Don't fire! Don't fire un-less fired up-on.

Pno. 

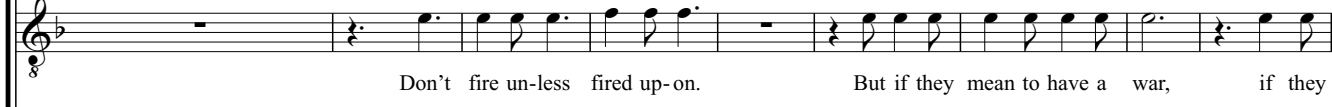
203

S. 

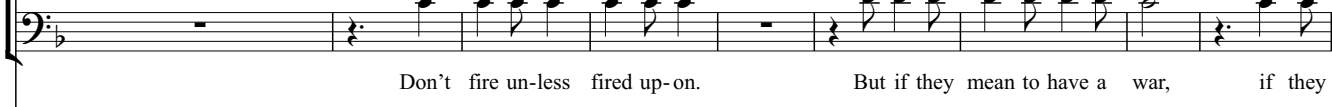
Don't fire un-less fired up-on. But if they mean to have a war, if they

A. 

Don't fire un-less fired up-on. But if they mean to have a war, if they

T. 

Don't fire un-less fired up-on. But if they mean to have a war, if they

B. 

Don't fire un-less fired up-on. But if they mean to have a war, if they

Pno. 

212

S. mean to have a war, let it be- gin here!

A. mean to have a war, let it be- gin here!

T. mean to have a war, let it be- gin here!

B. mean to have a war, let it be- gin here!

Pno.

225

ff

S. You know the rest. In the

A. You know the rest. In the

T. You know the rest. In the

B. You know the rest. In the

Pno.

227

S. books you have read, how the Brit-ish reg-u-lars fired and fled, how the farm-ers gave them ball for ball, from be-

A. books you have read, how the Brit-ish reg-u-lars fired and fled, how the farm-ers gave them ball for ball, from be-

T. books you have read, how the Brit-ish reg-u-lars fired and fled, how the farm-ers gave them ball for ball, from be-

B. books you have read, how the Brit-ish reg-u-lars fired and fled, how the farm-ers gave them ball for ball, from be-

Pno.

233

236

S. hind each fence and farm-yard wall, chas-ing the red-coats down the lane, then cross-ing the fields to e -

A. hind each fence and farm-yard wall, chas-ing the red-coats down the lane, then cross-ing the fields to e -

T. hind each fence and farm-yard wall, chas-ing the red-coats down the lane, then cross-ing the fields to e -

B. hind each fence and farm-yard wall, chas-ing the red-coats down the lane, then cross-ing the fields to e -

Pno.

239

S. merge a-gain un-der the trees at the turn of the road, and on-ly paus-ing to fire

A. merge a-gain un-der the trees at the turn of the road, and on-ly paus-ing to fire

T. merge a-gain un-der the trees at the turn of the road, and on-ly paus-ing to fire

B. merge a-gain un-der the trees at the turn of the road, and on-ly paus-ing to fire

Pno.

246

S. and load.____

A. and load.____

T. and load.____

B. and load.____

Pno.

III. Bridge

Andante, solemnly (♩ = 84)

Piano *pp*

Pno. *p*

Pno. *pp*

14

S. *p* *mf*
By the rude bridge that arched the flood, here once the em-

A. *p* *mf*
By the rude bridge that arched the flood, here once the em-

T. *p* *mf*
Their flag to A-pril's breeze un-furled, here once the em-

B. *p* *mf*
Their flag to A-pril's breeze un-furled, here once the em-

Pno. *p* *mp*

21

S. *f* bat-tled farm-ers stood, _____ *ff* and fired the shot heard round the world.

A. *f* bat-tled farm-ers stood, _____ *ff* and fired the shot heard round the world.

T. *f* bat-tled farm-ers stood, _____ *ff* and fired the shot heard round the world.

B. *f* bat-tled farm-ers stood, _____ *ff* and fired the shot heard round the world.

Pno. *mf* *ff* *mf* *pp*

28

32

S. *p* The foe long since in si-lence slept;

A. *p* The foe long since in si-lence slept;

Pno. *p*

35

S. *p* and Time the ru-ined bridge has swept

A. *p* and Time the ru-ined bridge has swept

T. *p* A-like the con-quer-or si-lent sleeps; *p* and Time the ru-ined bridge has swept

B. *p* A-like the con-quer-or si-lent sleeps; *p* and Time the ru-ined bridge has swept

Pno. *p* *f* *p* *Q*_{ed} *

42

S. down the dark stream which sea-ward creeps.

A. down the dark stream which sea-ward creeps.

T. down the dark stream which sea-ward creeps.

B. down the dark stream which sea-ward creeps.

Pno. *pp*

49 **50**

p *p* *p* *p*

S. On this green bank, by this soft stream, that mem-o-ry

A. On this green bank, by this soft stream, that mem-o-ry

T. We set to - day a vo-tive stone; that mem-o-ry

B. We set to - day a vo-tive stone; that mem-o-ry

Pno. *p* *p* *p* *p*

Ped. *

57

mf *mf* *p* *mf* *mf* *p* *pp*

S. may their deed re - deem, when, like our sires, our sons are gone.

A. may their deed re - deem, when, like our sires, our sons are gone.

T. may their deed re - deem, when, like our sires, our sons are gone.

B. may their deed re - deem, when, like our sires, our sons are gone.

Pno. *mf* *mf* *f* *mf* *p* *pp*

65 68

S. *p* *mf*
Spir-it that made those he-ros dare to die, and leave their chil-dren

A. *p* *mf*
Spir-it that made those he-ros dare to die, and leave their chil-dren

T. *p* *mf*
Spir-it that made those he-ros dare to die, and leave their chil-dren

B. *p* *mf*
Spir-it that made those he-ros dare to die, and leave their chil-dren

Pno. *pp* *mp*

73

S. *f* *ff*
free, bid Time and Na-ture gen-tly spare the shaft we raise to them and thee;

A. *f* *ff*
free, bid Time and Na-ture gen-tly spare the shaft we raise to them and thee;

T. *f* *ff*
free, bid Time and Na-ture gen-tly spare the shaft we raise to them and thee;

B. *f* *ff*
free, bid Time and Na-ture gen-tly spare the shaft we raise to them and thee;

Pno. *mf* *ff* *f*

81 **82** *p*

S. the shaft we raise to them and thee.

A. the shaft we raise to them and thee.

T. the shaft we raise to them and thee.

B. the shaft we raise to them and thee.

Pno. *pp* *p* *pp* *p*

88 (8)

Pno.

92 (8) *pp* *ppp*

Pno.

IV. Declaration

Andante, marcato (♩ = 92)

Piano

f

3

3

3

3

3

3

10

f

We have eve-ry op- por - tu-ni-ty _____ and eve-ry__en-

f

We have eve-ry op- por - tu-ni-ty _____ and eve-ry__en-

f

We have eve-ry op- por - tu-ni-ty _____ and eve-ry__en-

f

We have eve-ry op- por - tu-ni-ty _____ and eve-ry__en-

Pno.

3

3

3

mp

f

3

mp

13

S. cour-age-ment__ be-fore us,__ to form the no-blest,__ pur-est con-sti-tu-tion__ on the face of the earth.

A. cour-age-ment__ be-fore us,__ to form the no-blest,__ pur-est con-sti-tu-tion__ on the face of the earth.

T. cour-age-ment__ be-fore us,__ to form the no-blest,__ pur-est con-sti-tu-tion__ on the face of the earth.

B. cour-age-ment__ be-fore us,__ to form the no-blest,__ pur-est con-sti-tu-tion__ on the face of the earth.

Pno.

3

3

f

3

18 **20**

S. *p* We have it in our pow-er_____ to be - gin the world *mp* o-ver a-gain.

A. *p* We have it in our pow-er_____ to be - gin the world *mp* o-ver a-gain.

T. *p* We have it in our pow-er_____ to be - gin the world *mp* o-ver a-gain.

B. *p* We have it in our pow-er_____ to be - gin the world *mp* o-ver a-gain.

Pno. *pp*

24 *mf* *f* *ff* **molto rit.**

S. *mf* The birth-day of a new world *f* is at hand. *ff*

A. *mf* The birth-day of a new world *f* is at hand. *ff*

T. *mf* The birth-day of a new world *f* is at hand. *ff*

B. *mf* The birth-day of a new world *f* is at hand. *ff*

Pno. *mf* *f*

30 Più mosso (♩ = 104)

S. *f* We hold these truths to be self - ev - i - dent, we hold these truths to be self -

A. *f* We hold these truths to be self - ev - i - dent, we hold these truths to be self -

T. *f* We hold these truths to be self - ev - i - dent,

B. *f* We hold these truths to be self - ev - i - dent,

Pno. *mf*

33

S. ev - i - dent, that all men are cre - at - ed e - qual, that they are en - dowed by their Cre - a - tor

A. ev - i - dent, that all men are cre - at - ed e - qual, that they are en - dowed by their Cre - a - tor

T. we hold the truths, that all men are cre - at - ed e - qual, that they are en - dowed by their Cre - a - tor

B. we hold these truths, that all men are cre - at - ed e - qual, that they are en - dowed by their Cre - a - tor

Pno.

37

S. with cer-tain un-al-ien-a-ble Rights, that a-mong these__ are Life, Lib-er-ty__

A. with cer-tain un-al-ien-a-ble Rights, that a-mong these__ are Life, Lib-er-ty__

T. with cer-tain un-al-ien-a-ble Rights, that a-mong these__ are Life, Lib-er-ty__

B. with cer-tain un-al-ien-a-ble Rights, that a-mong these__ are Life, Lib-er-ty__

Pno.

42

44

S. and the pur-suit of Hap-pi-ness... That to se-cure these rights,

A. and the pur-suit of Hap-pi-ness... That to se-cure these rights,___

T. and the pur-suit of Hap-pi-ness...

B. and the pur-suit of Hap-pi-ness...

Pno.

46

S. Gov-ern-ments are in - sti - tut - ed a-mong Men, de-riv-ing their just pow-ers from the con-

A. Gov-ern-ments are in - sti - tut - ed a-mong Men, de-riv-ing their just pow-ers from the con-

Pno. (8)

50

S. sent of the gov-erned, _____

A. sent of the gov-erned, _____

T. That when ev - er an - y Form of

B. That when - ev - er an - y Form _____

Pno. (8) 3

52

54

T. Gov-ern-ment _____ be-comes de-struc-tive of these ends, it is the Right of the

B. _____ of Gov-ern-ment _____ be-comes de-struc-tive of these ends, _____ it is the

Pno.

58 60 *f*

S. *f* and to in - sti-tute new Gov - ern-ment, _____

A. *f* and to in - sti-tute new Gov - ern-ment, _____

T. *f* Peo-ple _____ to al - ter or a - bol-ish it, _____ and to in - sti-tute new Gov-ern- ment, _____

B. *f* Right of the Peo-ple _____ to al - ter or a - bol-ish it, _____ and to in - sti-tute new Gov-ern- ment, _____

Pno. *mf*

62

S. lay-ing its foun-da-tion _____ on such prin-ci-ples and or-gan-iz-ing its pow-ers _____ in such form, as to

A. lay-ing its foun-da-tion _____ on such prin-ci-ples and or-gan-iz-ing its pow-ers _____ in such form, as to

T. _____ lay - ing its foun - da-tion _____ on such prin-ci-ples and or - gan-iz-ing its pow-ers _____ in such

B. _____ lay-ing its foun-da-tion _____ on such prin-ci-ples and or - gan-iz-ing its pow-ers _____ in such

Pno.

66

S. them shall seem _____ most like ly to ef - fect their Safe - ty and Hap-pi-ness. _____

A. them shall seem _____ most like-ly to ef - fect their Safe - ty and Hap-pi-ness. _____

T. form, as to them shall seem _____ most like ly to ef - fect their Safe - ty and Hap-pi-ness. _____

B. form, as to them shall seem _____ most like-ly to ef - fect their Safe - ty and Hap-pi-ness. _____

Pno.

70

molto rit. **Meno mosso** (♩ = 80)

S. And for the sup-port of this Dec-la-ra-tion, with a *mp*

A. And for the sup-port of this Dec-la-ra-tion, with a *mp*

T. And for the sup-port of this Dec-la-ra-tion, with a *mp*

B. And for the sup-port of this Dec-la-ra-tion, with a *mp*

Pno.

76

S. *mf* 3
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

A. *mf* 3
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

T. *mf* 3
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

B. *mf* 3
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

Pno. *mp* 3
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

81

S. *f* *ff*
— our Lives, our For - tunes and our sa - cred Hon - or.

A. *f* *ff*
— our Lives, our For - tunes and our sa - cred Hon - or.

T. *f* *ff*
— our Lives, our For - tunes and our sa - cred Hon - or.

B. *f* *ff*
— our Lives, our For - tunes and our sa - cred Hon - or.

Pno. *mf* *f*
— our Lives, our For - tunes and our sa - cred Hon - or.

88 **Più mosso** (♩ = 104) 91 *mf*

T. That to se - cure these rights, Gov - ern - ments _____ are in - sti -

B. That to se - cure these rights, _____ Gov - ern - ments _____ are in - sti -

Pno. *mp*

93

T. tut - ed _____ a - mong Men, de - riv - ing their just pow - ers _____ from the con - sent of the gov - erned, _____

B. tut - ed _____ a - mong Men, de - riv - ing their just pow - ers _____ from the con - sent of the gov - erned, _____

Pno.

98 *mf*

S. That when - ev - er an - y Form of Gov - ern - ment _____

A. That when - ev - er an - y Form _____ of Gov - ern - ment _____

Pno. *8va*

101

S. *f* be-comes de-struc-tive of these ends, it is the Right of the Peo-ple to

A. *f* be-comes de-struc-tive of these ends, it is the Right of the Peo-ple to

Pno. *mf*

105 **106**

S. al-ter or a-bol-ish it, and to in - sti-tute new Gov-ern-ment, lay-ing its foun-

A. al-ter or a-bol-ish it, *f* and to in - sti-tute new Gov-ern-ment, lay-ing its foun-

T. *f* and to in - sti-tute new Gov-ern-ment, lay-ing its foun-da-tion

B. *f* and to in - sti-tute new Gov-ern-ment, lay-ing its foun-da-tion

Pno.

109

S. da-tion on such prin-ci-ples and or-gan-iz-ing its pow-ers in such form, as to them shall seem

A. da-tion on such prin-ci-ples and *3* or-gan-iz-ing its pow-ers in such form, as to them shall seem

T. on such prin-ci-ples and *3* or-gan-iz-ing its pow-ers in such form, as to them shall seem most

B. on such prin-ci-ples and *3* or-gan-iz-ing its pow-ers in such form, as to them shall seem most

Pno.

113

116 *ff* 3

S. _____ most like-ly to ef-fect their Safe-ty and Hap-pi-ness. _____ We hold these truths,

A. _____ most like-ly to ef-fect their Safe-ty and Hap-pi-ness. _____ We hold these truths,

T. like-ly to ef-fect their Safe-ty and Hap-pi-ness. _____ We hold these truths,

B. like-ly to ef-fect their Safe-ty and Hap-pi-ness. _____ We hold these truths,

Pno.

117

S. we hold these truths, we hold these truths, we hold these truths!

A. we hold these truths, we hold these truths, we hold these truths!

T. we hold these truths, we hold these truths, we hold these truths!

B. we hold these truths, we hold these truths, we hold these truths!

Pno.

V. Address

Adagio, insistently ($\text{♩} = 76$)

Musical score for the first system of "V. Address". The score is in 4/4 time, key of B-flat major (two flats). It features four vocal staves (Tenor 1, Tenor 2, Baritone, Bass) and a Piano accompaniment. The vocal staves are currently empty, marked with a large "8" at the beginning of each staff. The Piano part begins with a forte (*f*) dynamic, playing a steady eighth-note accompaniment in the left hand and a melody in the right hand.

Musical score for the second system of "V. Address". The score continues from the first system. It features four vocal staves (T. 1, T. 2, Bar., B.) and a Piano accompaniment (Pno.). The vocal staves contain the lyrics: "Four score__ and sev-en years a - go our fa-thers_ brought fourth up-on this con-ti-nent__". The dynamics are marked *p* (piano) for the first half and *mp* (mezzo-piano) for the second half. The Piano accompaniment continues with the same eighth-note accompaniment in the left hand and a melody in the right hand, with a *p* dynamic in the first half and *mp* in the second half.

11

T. 1 *mf* a new na-tion, con-ceived in Lib-er-ty, *f* and ded-i-cat-ed to the prop-o-si-tion *ff* that all men

T. 2 *mf* a new na-tion, con-ceived in Lib-er-ty, *f* and ded-i-cat-ed to the prop-o-si-tion *ff* that all men

Bar. *mf* a new na-tion, con-ceived in Lib-er-ty, *f* and ded-i-cat-ed to the prop-o-si-tion *ff* that all men

B. *mf* a new na-tion, con-ceived in Lib-er-ty, *f* and ded-i-cat-ed to the prop-o-si-tion *ff* that all men

Pno. *mp* *mf* *f*

16

21 *f* = .

T. 1 — are cre-at-ed e-qual. Now we are en-gaged in a

T. 2 — are cre-at-ed e-qual. Now we are en-gaged in a

Bar. — are cre-at-ed e-qual. Now we are en-gaged in a

B. — are cre-at-ed e-qual. Now we are en-gaged in a

Pno. *mf*

22

T. 1
great civ-il war, test-ing wheth-er that na-tion, or an-y na-tion so con-ceived and so ded-i-cat-ed, can long en-

T. 2
great civ-il war, test-ing wheth-er that na-tion, or an-y na-tion so con-ceived and so ded-i-cat-ed, can long en-

Bar.
great civ-il war, test-ing wheth-er that na-tion, or an-y na-tion so con-ceived and so ded-i-cat-ed, can long en-

B.
great civ-il war, test-ing wheth-er that na-tion, or an-y na-tion so con-ceived and so ded-i-cat-ed, can long en-

Pno.

26

♩. = ♪

29

T. 1
dure, can long en - dure. We are met on a great bat-tle-field of that war.

T. 2
dure, can long en - dure. We are met on a great bat-tle-field of that war.

Bar.
dure, can long en - dure. We are met on a great bat-tle-field of that war.

B.
dure, can long en - dure. We are met on a great bat-tle-field of that war.

Pno.

31

T. 1 *f*
We have come to ded-i- cate__ a portion of that field, as a fi- nal rest ing place for those who here gave their lives

T. 2 *f*
We have come to ded-i- cate__ a portion of that field, as a fi- nal rest ing place for those who here gave their lives

Bar. *f*
We have come to ded-i- cate__ a portion of that field, as a fi- nal rest ing place for those who here gave their lives

B. *f*
We have come to ded-i- cate__ a portion of that field, as a fi- nal rest ing place for those who here gave their lives

Pno. *mf*

35

37

T. 1
that this na- tion__ might live. It is al- to- geth- er fit- ting__ and prop- er__ that we should do this.

T. 2
that this na- tion__ might live. It is al- to- geth- er fit- ting__ and prop- er__ that we should do this.

Bar.
that this na- tion__ might live. It is al- to- geth- er fit- ting__ and prop- er__ that we should do this.

B.
that this na- tion__ might live. It is al- to- geth- er fit- ting__ and prop- er__ that we should do this.

Pno. *f*

41 44

T. 1 *f* But in a larg-er sense, we can not ded-i-cate__ we can not con-se-crate__

T. 2 *f* But in a larg-er sense, we can not ded-i-cate__ we can not con-se-crate__

Bar. *f* But in a larg-er sense, we can not ded-i-cate__ we can not con-se-crate__

B. *f* But in a larg-er sense, we can not ded-i-cate__ we can not con-se-crate__

Pno. *mf*

47 49

T. 1 we can not hal-low__ this ground. The brave men, liv-ing and dead,__ who strug-gled here,__ have con-se-

T. 2 we can not hal-low__ this ground. The brave men, liv-ing and dead,__ who strug-gled here,__ have con-se-

Bar. we can not hal-low__ this ground. The brave men, liv-ing and dead,__ who strug-gled here,__ have con-se-

B. we can not hal-low__ this ground. The brave men, liv-ing and dead,__ who strug-gled here,__ have con-se-

Pno.

52 56

T. 1
crat-ed it far__ a - bove our poor pow-er__ to add or de - tract. The world will lit - tle note, _

T. 2
crat-ed it far__ a - bove our poor pow-er__ to add or de - tract. The world will lit - tle note, _

Bar.
crat-ed it far__ a - bove our poor pow-er__ to add or de - tract. The world will lit - tle note, _

B.
crat-ed it far__ a - bove our poor pow-er__ to add or de - tract. The world will lit - tle note, _

Pno.

57 61

T. 1
__ nor long re-mem-ber__ what we say here, but it can nev-er for- get__ what they did here._ It is for us_

T. 2
__ nor long re-mem-ber__ what we say here, but it can nev-er for- get__ what they did here._ It is for us_

Bar.
__ nor long re-mem-ber__ what we say here, but it can nev-er for- get__ what they did here._ It is for us_

B.
__ nor long re-mem-ber__ what we say here, but it can nev-er for- get__ what they did here._ It is for us_

Pno.

62

T. 1
8 — the liv-ing, — rath-er, to be — ded-i-cat-ed — here — to the un-fin-ish-ed work — which they who fought here — have

T. 2
8 — the liv-ing, — rath-er, to be — ded-i-cat-ed — here — to the un-fin-ish-ed work — which they who fought here — have

Bar.
— the liv-ing, — rath-er, to be — ded-i-cat-ed — here — to the un-fin-ish-ed work — which they who fought here — have

B.
— the liv-ing, — rath-er, to be — ded-i-cat-ed — here — to the un-fin-ish-ed work — which they who fought here — have

Pno.

67

T. 1
8 thus far — so no-bly ad-vanced. It is rath-er for us to be here

T. 2
8 thus far — so no-bly ad-vanced. It is rath-er for us to be here

Bar.
thus far — so no-bly ad-vanced. It is rath-er for us to be here

B.
thus far — so no-bly ad-vanced. It is rath-er for us to be here

Pno.

72 *mf*

73

T. 1
ded - i - cat - ed to the great task re-main-ing be-fore us, that from these hon-ored dead we take in-creased.

T. 2
ded - i - cat - ed to the great task re-main-ing be-fore us, that from these hon-ored dead we take in-creased.

Bar.
ded - i - cat - ed to the great task re-main-ing be-fore us, that from these hon-ored dead we take in-creased.

B.
ded - i - cat - ed to the great task re-main-ing be-fore us, that from these hon-ored dead we take in-creased.

Pno.

77

T. 1
de-vo-tion to that cause for which they gave the last full meas-ure of de-vo-tion;

T. 2
de-vo-tion to that cause for which they gave the last full meas-ure of de-vo-tion;

Bar.
de-vo-tion to that cause for which they gave the last full meas-ure of de-vo-tion;

B.
de-vo-tion to that cause for which they gave the last full meas-ure of de-vo-tion;

Pno.

82 87 *ff*

T. 1 *8* that we here high-ly re- solve__ that these dead__ shall not have died in vain; that this na- tion, __

T. 2 *8* that we here high-ly re- solve__ that these dead__ shall not have died in vain; that this na- tion, __ *ff*

Bar. *8* that we here high-ly re- solve__ that these dead__ shall not have died in vain; that this na- tion, __ *ff*

B. *8* that we here high-ly re- solve__ that these dead__ shall not have died in vain; that this na- tion, __ *ff*

Pno. *8* *3* *f*

88

T. 1 *8* un-der God, shall have a new birth__ of free- dom, __ and that gov-ern- ment__ of the peo- ple, __

T. 2 *8* un-der God, shall have a new birth__ of free- dom, __ and that gov-ern-ment__ of the peo- ple, __

Bar. *8* un-der God, shall have a new birth__ of free- dom, __ and that gov-ern-ment__ of the peo- ple, __

B. *8* un-der God, shall have a new birth__ of free- dom, __ and that gov-ern-ment__ of the peo- ple, __

Pno. *8* *3*

93

T. 1
8
by the peo - ple, — for the peo - ple, — shall not per - ish —

T. 2
8
by the peo - ple, — for the peo - ple, — shall not per - ish —

Bar.
by the peo - ple, — for the peo - ple, — shall not per - ish —

B.
by the peo - ple, — for the peo - ple, — shall not per - ish —

Pno.

96 **molto rit.**

T. 1
8
from the earth.

T. 2
8
from the earth.

Bar.
from the earth.

B.
from the earth.

Pno.

ff

VI. Drums

Allegro, marcato (♩ = 132)

Soprano *ff* Beat! beat! drums!

Alto *ff* Beat! beat! drums!

Tenor *ff* Beat! beat! drums!

Bass *ff* Beat! beat! drums!

Piano *ff*

6

S. blow! bu- gles! blow!

A. blow! bu- gles! blow!

T. blow! bu- gles! blow!

B. blow! bu- gles! blow!

Pno.

11 13

f

S. Through the win-dows, through doors, burst like a ruth-less force,

A. Through the win-dows, through doors, burst like a ruth-less force,

T. Through the win-dows, through doors, burst like a ruth-less force,

B. Through the win-dows, through doors, burst like a ruth-less force,

Pno.

16

S. in-to the sol-emn church, and scat-ter the con-gre-ga-tion, in-to the school where the schol-ar is

A. in-to the sol-emn church, and scat-ter the con-gre-ga-tion, in-to the school where the schol-ar is

T. in-to the sol-emn church, and scat-ter the con-gre-ga-tion, in-to the school where the schol-ar is

B. in-to the sol-emn church, and scat-ter the con-gre-ga-tion, in-to the school where the schol-ar is

Pno.

20 21

S. stud-y-ing;— no hap-pi-ness must he have now with his bride,

A. stud-y-ing;— no hap-pi-ness must he have now with his bride,

T. stud-y-ing;— leave not the bride-groom qui-et,—

B. stud-y-ing;— leave not the bride-groom qui-et,—

Pno.

24

S. plow-ing his field or gath-er-ing his grain, so fierce you whirr and pound, you drums,—

A. plow-ing his field or gath-er-ing his grain, so fierce you whirr and pound, you drums,—

T. nor the peace-ful farm-er an-y peace, so fierce you whirr and pound, you drums,—

B. nor the peace-ful farm-er an-y peace, so fierce you whirr and pound, you drums,—

Pno.

29 31

S. *so shrill you bu-gles blow.*

A. *so shrill you bu-gles blow.*

T. *so shrill you bu-gles blow.*

B. *so shrill you bu-gles blow.*

Pno. *ff*

34

S. *ff* *Beat! beat! drums!* *blow! bu-gles! blow!*

A. *ff* *Beat! beat! drums!* *blow! bu-gles! blow!*

T. *ff* *Beat! beat! drums!* *blow! bu-gles! blow!*

B. *ff* *Beat! beat! drums!* *blow! bu-gles! blow!*

Pno.

39

43

f

S. O-ver the traf-fic of cit-ies,—

A. O-ver the traf-fic of cit-ies,—

T. O-ver the traf-fic of cit-ies,—

B. O-ver the traf-fic of cit-ies,—

f

Pno.

44

S. o-ver the rum-ble of wheels in the streets; are beds pre-pared for sleep-ers at night in their

A. o-ver the rum-ble of wheels in the streets; are beds pre-pared for sleep-ers at night in their

T. o-ver the rum-ble of wheels in the streets; are beds pre-pared for sleep-ers at night in their

B. o-ver the rum-ble of wheels in the streets; are beds pre-pared for sleep-ers at night in their

Pno.

48 50

S. hous-es?__ no sleep-ers must sleep in those beds, no bro-kers or spec-u-

A. hous-es?__ no sleep-ers must sleep in those beds, no bro-kers or spec-u-

T. hous-es?__ no bar-gain-ers' bar-gains by day,

B. hous-es?__ no bar-gain-ers' bar-gains by day,

Pno.

52

S. la- tors,__ would they con - tin-ue?__ would the sing-er at-tempt to sing?

A. la- tors,__ would they con - tin-ue?__ would the sing-er at-tempt to sing?

T. would they con - tin-ue?__ would the talk-ers be talk-ing?__ would the

B. would they con - tin-ue?__ would the talk-ers be talk-ing?__ would the

Pno.

56

S. to state his case be-fore the judge? then rat-tle quick-er heav-i-er drums,____ you

A. to state his case be-fore the judge? then rat-tle quick-er heav-i-er drums,____ you

T. law-yer rise in court to state his case be-fore the judge? then rat-tle quick-er heav-i-er drums,____ you

B. law-yer rise in court to state his case be-fore the judge? then rat-tle quick-er heav-i-er drums,____ you

Pno.

60 61

S. bu-gles wild-er blow. **ff** Beat! beat! drums!

A. bu-gles wild-er blow. **ff** Beat! beat! drums!

T. bu-gles wild-er blow. **ff** Beat! beat! drums!

B. bu-gles wild-er blow. **ff** Beat! beat! drums!

Pno. **ff**

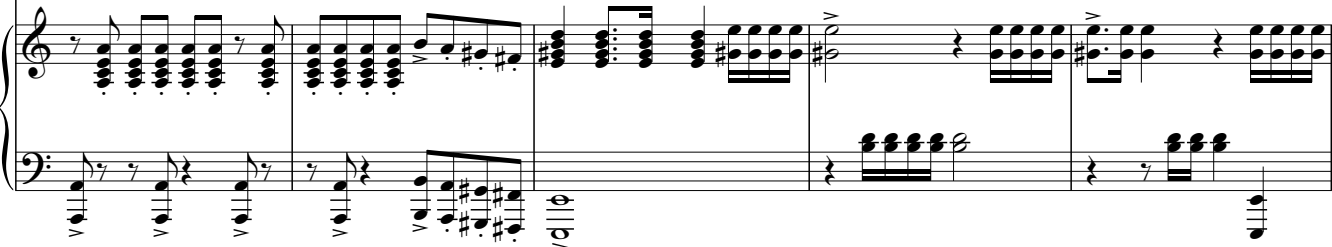
66

S. 
blow! bu-gles! blow!

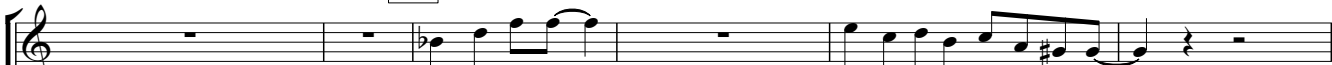
A. 
blow! bu-gles! blow!

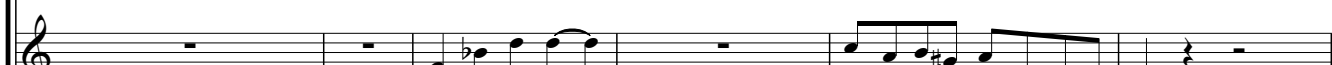
T. 
blow! bu-gles! blow!

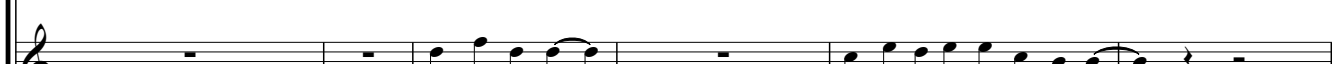
B. 
blow! bu-gles! blow!

Pno. 

71 73

S. 
Make no par-ley, stop for no ex-pos-tu-la-tion, —

A. 
Make no par-ley, stop for no ex-pos-tu-la-tion, —

T. 
Make no par-ley, stop for no ex-pos-tu-la-tion, —

B. 
Make no par-ley, stop for no ex-pos-tu-la-tion, —

Pno. 

77

S. mind not the tim-id,___ mind not the weep-er___ or pray-er,___

A. mind not the tim-id,___ mind not the weep-er___ or pray-er,___

T. mind not the tim-id,___ mind not the weep-er___ or pray-er,___ mind not the

B. mind not the tim-id,___ mind not the weep-er___ or pray-er,___ mind not the

Pno.

81

S. let not the child's voice be heard, nor the moth-er's en - treat-ies,___

A. let not the child's voice be heard, nor the moth-er's en - treat-ies,___

T. old man be-seech-ing the young man,___

B. old man be-seech-ing the young man,___

Pno.

91

86

S. make e-ven the tres-tles to shake_ the dead where they lie a-wait-ing the hears-es,___ so

A. make e-ven the tres-tles to shake_ the dead where they lie a-wait-ing the hears-es,___ so

T. make e-ven the tres-tles to shake_ the dead where they lie a-wait-ing the hears-es,___ so

B. make e-ven the tres-tles to shake the dead where they lie a-wait-ing the hears-es,___ so

Pno.

92

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

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

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

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

Pno.

97

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

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

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

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

Pno.

104

S. loud you bu - - - gles

A. loud you bu - - - gles

T. loud you bu - - - gles

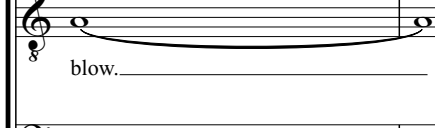
B. loud you bu - - - gles

Pno.

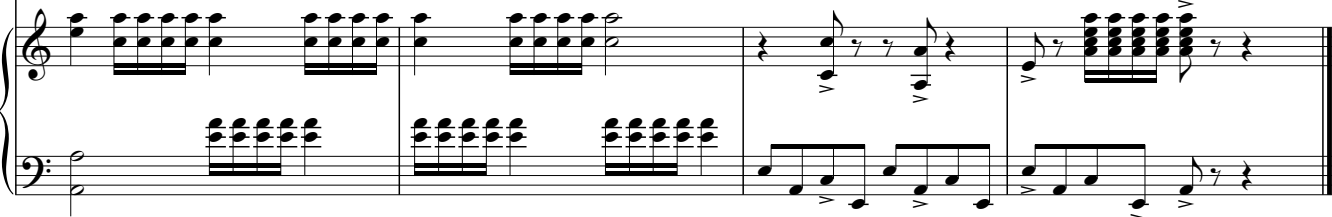
108

S.  blow. _____

A.  blow. _____

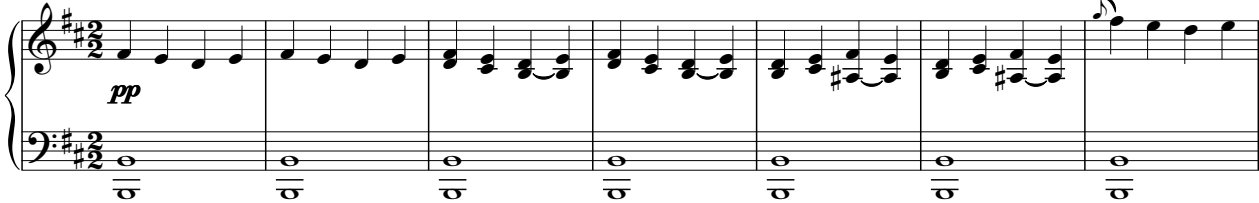
T.  blow. _____

B.  blow. _____

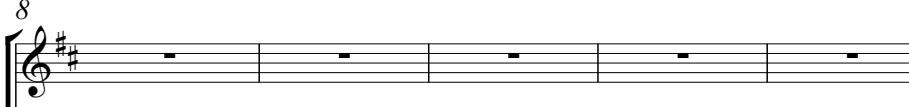
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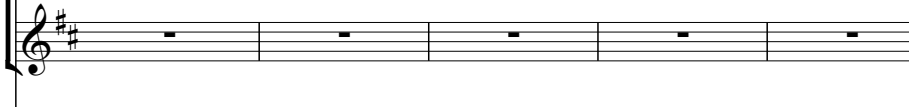
VII. Battlefield

Largo, peacefully ($\text{♩} = 46$)

Piano *pp* 

8

S. 1  13 *p* Skim-ming light-ly, skim-ming light-ly,

S. 2  *p* Skim-ming light-ly, skim-ming light-ly,

Pno. 

15

S. 1
skim-ming light-ly, skim-ming light-ly, wheel-ing still, wheel-ing still, —

S. 2
skim-ming light-ly, skim-ming light-ly, wheel-ing still, wheel-ing still, —

A. 1 *p*
wheel-ing still, wheel-ing still, wheel-ing still, wheel-ing still, the swal-lows fly low

A. 2 *p*
wheel-ing still, wheel-ing still, wheel-ing still, wheel-ing still, the swal-lows fly low

Pno.

21

S. 1 *mf*
o-ver the field in cloud-ed days, the for-est - field of Shi-loh. —

S. 2 *mf*
o-ver the field in cloud-ed days, the for-est - field of Shi-loh. —

A. 1 *mp*
the swal-lows fly low o-ver the field in cloud-ed days, the for-est - field of Shi-loh. —

A. 2 *mp*
the swal-lows fly low o-ver the field in cloud-ed days, the for-est - field of Shi-loh. —

Pno.

28

S. 1
O-ver the field where A-pril rain sol-aced the parched ones stretched in pain____ through the pause of night that

S. 2
O-ver the field where A-pril rain sol-aced the parched ones stretched in pain____ through the pause of night that

A. 1
O-ver the field where A-pril rain sol-aced the parched ones stretched in pain____ through the pause of night that

A. 2
O-ver the field where A-pril rain sol-aced the parched ones stretched in pain____ through the pause of night that

Pno.

35

40

S. 1
fol-lowed the Sun-day fight a-round the church of Shi-loh.____ The church so lone,

S. 2
fol-lowed the Sun-day fight a-round the church of Shi-loh.____ The church so lone,

A. 1
fol-lowed the Sun-day fight a-round the church of Shi-loh.____ The church so lone,

A. 2
fol-lowed the Sun-day fight a-round the church of Shi-loh.____ The church so lone,

Pno.

42

S. 1 the log-built one, that ech-oed to man-y a part-ing groan and nat-u-ral prayer

S. 2 the log-built one, that ech-oed to man-y a part-ing groan and nat-u-ral prayer

A. 1 the log-built one, that ech-oed to man-y a part-ing groan and nat-u-ral prayer

A. 2 the log-built one, that ech-oed to man-y a part-ing groan and nat-u-ral prayer

Pno.

53

49

S. 1 of dy-ing foe-men min-gled there foe-men at morn, but friends at eve

S. 2 of dy-ing foe-men min-gled there foe-men at morn, but friends at eve

A. 1 of dy-ing foe-men min-gled there foe-men at morn, but friends at eve

A. 2 of dy-ing foe-men min-gled there foe-men at morn, but friends at eve

Pno.

60

56

S. 1 *p* fame or coun-try least their care: *f* What like a bul- let___ can un- de- ceive!

S. 2 *p* fame or coun-try least their care: *f* What like a bul- let___ can un- de- ceive!

A. 1 *p* fame or coun-try least their care: *f* What like a bul- let___ can un- de- ceive!

A. 2 *p* fame or coun-try least their care: *f* What like a bul- let___ can un- de- ceive!

Pno. *mf*

68

63

S. 1 *mp* while o-ver them the

S. 2 *mp* while o-ver them the

A. 1 *mp* But now they lie low, but now they lie low, while o-ver them the

A. 2 *mp* But now they lie low, but now they lie low, while o-ver them the

Pno. *p*

69

S. 1 *pp*
swal-lows skim, and all is hushed at Shi-loh. And all is hushed at Shi -

S. 2 *pp*
swal-lows skim, and all is hushed at Shi-loh. And all is hushed at Shi -

A. 1 *pp*
swal-lows skim, and all is hushed at Shi-loh. And all is hushed at Shi -

A. 2 *pp*
swal-lows skim, and all is hushed at Shi-loh. And all is hushed at Shi -

Pno. *pp*

77 **78**

S. 1
loh.

S. 2
loh.

A. 1
loh.

A. 2
loh.

Pno. *pp*

86

Pno. *ppp*

VIII. Loss

Andante, marcato (♩ = 84)

Soprano *f* O Cap-tain!__ my Cap-tain!__ our

Alto *f* O Cap-tain!__ my Cap-tain!__ our

Tenor *f* O Cap-tain!__ my Cap-tain!__ our

Bass *f* O Cap-tain!__ my Cap-tain!__ our

Piano *f* *mf*

5 7

S. fear-ful trip is done; the ship has weath-er'd eve-ry rack, the prize we sought is won; the

A. fear-ful trip is done; the ship has weath-er'd eve-ry rack, the prize we sought is won; the

T. fear-ful trip is done; the ship has weath-er'd eve-ry rack, the prize we sought is won; the

B. fear-ful trip is done; the ship has weath-er'd eve-ry rack, the prize we sought is won; the

Pno. *mf*

11

S. 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

A. 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

T. 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

B. 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

Pno.

18

20

S. dar-ing: — But O heart! heart! heart! O the bleed-ing drops of red, where on the deck my

A. dar-ing: — But O heart! heart! heart! O the bleed-ing drops of red, where on the deck my

T. dar-ing: — But O heart! heart! heart! O the bleed-ing drops of red, where on the deck my

B. dar-ing: — But O heart! heart! heart! O the bleed-ing drops of red, where on the deck my

Pno.

pp *mf* *pp*

25 29

S. Cap-tain lies, _____ fall - en cold and dead. *f* O

A. Cap-tain lies, _____ fall - en cold and dead. *f* O

T. Cap-tain lies, _____ fall - en cold and dead. *f* O

B. Cap-tain lies, _____ fall - en cold and dead. *f* O

Pno. *f* *mf*

31 35

S. Cap-tain!__ my Cap-tain!__ rise up and hear the bells; rise up, for you the

A. Cap-tain!__ my Cap-tain!__ rise up and hear the bells; rise up, for you the

T. Cap-tain!__ my Cap-tain!__ rise up and hear the bells; rise up, for you the

B. Cap-tain!__ my Cap-tain!__ rise up and hear the bells; rise up, for you the

Pno. *mf* LH

36

S. 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

A. 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

T. 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

B. 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

Pno. *f* *mf* *tr*

43

48

S. you they call, the sway-ing mass, their ea-ger fac-es turn-ing;— Here Cap-tain!— dear fa-ther!— this

A. you they call, the sway-ing mass, their ea-ger fac-es turn-ing;— Here Cap-tain!— dear fa-ther!— this

T. you they call, the sway-ing mass, their ea-ger fac-es turn-ing;— Here Cap-tain!— dear fa-ther!— this

B. you they call, the sway-ing mass, their ea-ger fac-es turn-ing;— Here Cap-tain!— dear fa-ther!— this

Pno. *pp*

50

S. arm be - neath your head; it is some dream that on the deck, _____ you've fall - en cold and

A. arm be - neath your head; it is some dream that on the deck, _____ you've fall - en cold and

T. arm be - neath your head; it is some dream that on the deck, _____ you've fall - en cold and

B. arm be - neath your head; it is some dream that on the deck, _____ you've fall - en cold and

Pno.

56

57

poco rit.

S. dead.

A. dead.

T. dead.

B. dead.

Pno.

p

61

60 Adagio, mournfully (♩ = 76)

S. *p* My Cap-tain does not an-swer, his lips are pale and still; my fa-ther does not feel my arm, he

A. *p* My Cap-tain does not an-swer, his lips are pale and still; my fa-ther does not feel my arm, he

T. *p* My Cap-tain does not an-swer, his lips are pale and still; my fa-ther does not feel my arm, he

B. *p* My Cap-tain does not an-swer, his lips are pale and still; my fa-ther does not feel my arm, he

Pno. *pp* *mf* *pp*

73

S. has no pulse nor will; the ship is an-chored safe and sound, its voy-age closed and done; from fear-ful trip, the

A. has no pulse nor will; the ship is an-chored safe and sound, its voy-age closed and done; from fear-ful trip, the

T. has no pulse nor will; the ship is an-chored safe and sound, its voy-age closed and done; from fear-ful trip, the

B. has no pulse nor will; the ship is an-chored safe and sound, its voy-age closed and done; from fear-ful trip, the

Pno. *mf* *pp* *mf* *pp*

74

S. *f* *p* 80

vic-tor ship, comes in with ob-ject won; ex - ult, O shores, and ring, O bells! But I, with mourn-ful

A. *f* *p*

vic-tor ship, comes in with ob-ject won; ex - ult, O shores, and ring, O bells! But I, with mourn-ful

T. *f* *p*

vic-tor ship, comes in with ob-ject won; ex - ult, O shores, and ring, O bells! But I, with mourn-ful

B. *f* *p*

vic-tor ship, comes in with ob-ject won; ex - ult, O shores, and ring, O bells! But I, with mourn-ful

Pno. *mf* *pp*

3

81

S. *pp* 85

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

A. *pp*

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

T. *pp*

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

B. *pp*

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

Pno. *p* *pp*

87

Pno. *pp* rit.

IX. Freedom

Adagio, majestically (♩ = 69)

Soprano

Alto

Tenor

Bass

Piano

f

f

f

f

f

mf

With-in the lapse of one dec - ade more his-to-ry

With-in the lapse of one dec - ade more his-to-ry

With-in the lapse of one dec - ade more his-to-ry

With-in the lapse of one dec - ade more his-to-ry

With-in the lapse of one dec - ade more his-to-ry

5

S.

A.

T.

B.

Pno.

we have lived and made than dur-ing all the years be - fore, since first our fa - thers sped them o'er

we have lived and made than dur-ing all the years be - fore, since first our fa - thers sped them o'er

we have lived and made than dur-ing all the years be - fore, since first our fa - thers sped them o'er

we have lived and made than dur-ing all the years be - fore, since first our fa - thers sped them o'er

9

S. the deep blue o-cean's heav-ing breast, and came to this proud land, the West. And we have grown in mor-al

A. the deep blue o-cean's heav-ing breast, and came to this proud land, the West. And we have grown in mor-al

T. the deep blue o-cean's heav-ing breast, and came to this proud land, the West. And we have grown in mor-al

B. the deep blue o-cean's heav-ing breast, and came to this proud land, the West. And we have grown in mor-al

Pno.

13

S. height when viewed by heav-en's or free-dom's light, more in these years a thou-sand fold than dur-ing

A. height when viewed by heav-en's or free-dom's light, more in these years a thou-sand fold than dur-ing

T. height when viewed by heav-en's or free-dom's light, more in these years a thou-sand fold than dur-ing

B. height when viewed by heav-en's or free-dom's light, more in these years a thou-sand fold than dur-ing

Pno.

17 18

S. all the years of old. *p* One dec-ade back and eve-ry eye that scanned us

A. all the years of old. *p* One dec-ade back and eve-ry eye that scanned us

T. all the years of old. *p* One dec-ade back and eve-ry eye that scanned us

B. all the years of old. *p* One dec-ade back and eve-ry eye that scanned us

Pno. *f* *pp*

22

S. close-ly saw the lie, *mp* and turned from our spread ban-ner's face *mf* to men in chains, and cried dis-grace,

A. close-ly saw the lie, *mp* and turned from our spread ban-ner's face *mf* to men in chains, and cried dis-grace,

T. close-ly saw the lie, *mp* and turned from our spread ban-ner's face *mf* to men in chains, and cried dis-grace,

B. close-ly saw the lie, *mp* and turned from our spread ban-ner's face *mf* to men in chains, and cried dis-grace,

Pno. *p* *mp* *mf*

26

S. *f* and, hiss - ing, point - ed with dis - dain *ff* at Free - dom forg - ing slav - er - y's chain.

A. *f* and, hiss - ing, point - ed with dis - dain *ff* at Free - dom forg - ing slav - er - y's chain.

T. *f* and, hiss - ing, point - ed with dis - dain *ff* at Free - dom forg - ing slav - er - y's chain.

B. *f* and, hiss - ing, point - ed with dis - dain *ff* at Free - dom forg - ing slav - er - y's chain.

Pno. *f*

29

30 Più mosso, joyfully (♩ = 80)

S. *f* The prayed-for time has come at

A. *f* The prayed-for time has come at

T. *f* The prayed-for time has come at

B. *f* The prayed-for time has come at

Pno. *p* *f* *mf*

33

S. 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.

A. 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.

T. 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.

B. 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.

Pno.

37

S. The bal - lot'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

A. The bal - lot'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

T. The bal - lot'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

B. The bal - lot'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

Pno.

41 42

S. reigns from shore to shore. *ff* Strike all your bells, ye loft-y spires! Wave all your ban -

A. reigns from shore to shore. *ff* Strike all your bells, ye loft-y spires! Wave all your ban -

T. reigns from shore to shore. *ff* Strike all your bells, ye loft-y spires! Wave all your ban -

B. reigns from shore to shore. *ff* Strike all your bells, ye loft-y spires! Wave all your ban -

Pno. *f*

45

S. - ners, free-dom wave! Loose your tongues, ye tell-tale wires, and you, ye thun-der-ing can-nons rave!

A. - ners, free-dom wave! Loose your tongues, ye tell-tale wires, and you, ye thun-der-ing can-nons rave!

T. - ners, free-dom wave! Loose your tongues, ye tell-tale wires, and you, ye thun-der-ing can-nons rave!

B. - ners, free-dom wave! Loose your tongues, ye tell-tale wires, and you, ye thun-der-ing can-nons rave!

Pno.

49

S. For lo! the hand that held the mus-ket, and stran-gled trea-son in the fight, has laid a - side the war-worn

A. For lo! the hand that held the mus-ket, and stran-gled trea-son in the fight, has laid a - side the war-worn

T. For lo! the hand that held the mus-ket, and stran-gled trea-son in the fight, has laid a - side the war-worn

B. For lo! the hand that held the mus-ket, and stran-gled trea-son in the fight, has laid a - side the war-worn

Pno.

53

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

S. cor-se-let, and tak-en the bal-lot as a right! Hail! hail might-y

A. cor-se-let, and tak-en the bal-lot as a right! Hail! hail might-y

T. cor-se-let, and tak-en the bal-lot as a right! Hail! hail mighty-y

B. cor-se-let, and tak-en the bal-lot as a right! Hail! hail might-y

Pno.

58

S. Land___ with thy proud des-ti-ny! En-dur-ing as time,___ all chain-less and free! Hail! hail to thy

A. Land___ with thy proud des-ti-ny! En-dur-ing as time,___ all chain-less and free! Hail! hail to thy

T. Land___ with thy proud des-ti-ny! En-dur-ing as time,___ all chain-less and free! Hail! hail to thy

B. Land___ with thy proud des-ti-ny! En-dur-ing as time,___ all chain-less and free! Hail! hail to thy

Pno.

63

S. moun-tains ma-jes-tic and high, re-clin-ing their heads a-gainst the blue cur-tained sky.

A. moun-tains ma-jes-tic and high, re-clin-ing their heads a-gainst the blue cur-tained sky.

T. moun-tains ma-jes-tic and high, re-clin ing their heads a-gainst the blue cur-tained sky.

B. moun-tains ma-jes-tic and high, re-clin ing their heads a-gainst the blue cur-tained sky.

Pno.

67 **68**

T. *f* And hail to thy Com-merce, the pride of the world, and hail to thy Stand-ard so proud-ly un- furled!

B. *f* And hail to thy Com-merce, the pride of the world, and hail to thy Stand-ard so proud-ly un- furled!

Pno. *mf* *f*

Detailed description: This block contains the musical notation for measures 67 and 68. The Tenor (T.) and Bass (B.) staves are in G major, with lyrics in English. The piano accompaniment (Pno.) is in G major, featuring a series of triplets in both hands. The right hand has a sixteenth-note flourish at the end of measure 68. Dynamics include *f* (forte) for the vocal parts and *mf* (mezzo-forte) for the piano accompaniment.

72

S. And hail, once a-gain, thy glo-ry and pride! Bright Ban-ner of Free-dom, out-spread-ing and wide!

A. And hail, once a gain, thy glo-ry and pride! Bright Ban-ner of Free-dom, out-spread-ing and wide!

Pno. *mf* *f*

Detailed description: This block contains the musical notation for measures 72 and 73. The Soprano (S.) and Alto (A.) staves are in G major, with lyrics in English. The piano accompaniment (Pno.) is in G major, featuring a series of triplets in both hands. The right hand has a sixteenth-note flourish at the end of measure 73. Dynamics include *mf* (mezzo-forte) for the piano accompaniment and *f* (forte) for the vocal parts.

79

ff

S. There's not a dark spot on thy fea-tures to-day! As pure as the heav-ens, and

A. There's not a dark spot on thy fea-tures to-day! As pure as the heav-ens, and

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

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

Pno.

82

S. ra-di-ant as they! Thus, ev-er proud Ban-ner ex - ult-ing-ly wave! Thou

A. ra-di-ant as they! Thus, ev-er proud Ban-ner ex - ult-ing-ly wave! Thou

T. ra-di-ant as they! Thus, ev-er proud Ban-ner ex - ult-ing-ly wave! Thou

B. ra-di-ant as they! Thus, ev-er proud Ban-ner ex - ult-ing-ly wave! Thou

Pno.

87

S.

A.

T.

B.

Pno.

93 95

S.

A.

T.

B.

Pno.

99 101

S. *ff* With lib-er-ty___ and jus-tice___ for all. With

A. *ff* With lib-er-ty___ and jus-tice___ for all. With

T. *ff* With lib-er-ty___ and jus-tice___ for all. With

B. *ff* With lib-er-ty___ and jus-tice___ for all. With

Pno. *mf* *ff* *mf*

104

S. lib-er-ty___ and jus-tice___ for all. With lib-er-ty___ and jus-tice___ for all.

A. lib-er-ty___ and jus-tice___ for all. With lib-er-ty___ and jus-tice___ for all.

T. lib-er-ty___ and jus-tice___ for all. With lib-er-ty___ and jus-tice___ for all.

B. lib-er-ty___ and jus-tice___ for all. With lib-er-ty___ and jus-tice___ for all.

Pno. *ff* *mf* *ff*

109

112

fff

S. Free-dom! __

fff

A. Free-dom! __

fff

T. Free-dom! __

fff

B. Free-dom! __

Pno. *f* *ff*

114

S. Free-dom! __ Free-dom! __

A. Free-dom! __ Free-dom! __

T. Free-dom! __ Free-dom! __

B. Free-dom! __ Free-dom! __

Pno. *f* *ff*

118

S. Free - dom!_____ Free - dom!_____ Free - dom!_____

A. Free - dom!_____ Free - dom!_____ Free - dom!_____

T. Free - dom!_____ Free - dom!_____ Free - dom!_____

B. Free - dom!_____ Free - dom!_____ Free - dom!_____

Pno.

121

S. _____

A. _____

T. _____

B. _____

Pno.