Gay Holmes Spears

INTO THE AGES

Commissioned by the Francis M. Scala Fund at the Library of Congress in celebration of the Bicentennial of the birth of Abraham Lincoln

INSTRUMENTATION

1 – Conductor
5 – Flute 1
5 – Flute 2
1 – Piccolo
2 – Oboe
2 – Bassoon
4 – B♭ Clarinet 1
4 – B♭ Clarinet 2
4 – B♭ Clarinet 3
2 – B♭ Bass Clarinet
3 – E♭ Alto Saxophone 1
3 – E♭ Alto Saxophone 2
2 – B♭ Tenor Saxophone
2 – E♭ Baritone Saxophone
3 – B♭ Trumpet 1
3 – B♭ Trumpet 2
3 – B♭ Trumpet 3
1 – F Horn 1
1 – F Horn 2
1 – F Horn 3
1 – F Horn 4
2 – Trombone 1
2 – Trombone 2
2 – Trombone 3
2 – Euphonium TC
2 – Euphonium BC
4 – Tuba
2 – Timpani, Suspended Cymbal
2 – Orchestra Bells, Suspended Cymbal
2 – Percussion 1 (2 Players)
Snare Drum, Triangle (mounted), Bass Drum
1 – Percussion 2
3 TomToms

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Not valid for performance.

Daehn
PUBLICATIONS

Program Notes

"Now he belongs to the ages." — Abraham Lincoln's Secretary of War, Edwin M. Stanton, upon Lincoln's passing into death.

Abraham Lincoln was the sixteenth President of the United States, serving from 1861 until his assassination in 1865. Lincoln led the United States through its Civil War—its bloodiest war and its greatest moral, constitutional and political crisis. In doing so, he preserved the Union, abolished slavery and strengthened the federal government.

In the piece, the first section (measures 1-8) is a representation of Lincoln as a young man. The flute solo and first clarinets over a spare clarinet accompaniment represents his life on the prairies of Illinois. The chord progression found in measures 1-8 is repeated with variants throughout the composition; thus portions of the piece form a type of chaconne. The three opening notes are A-flat, B-flat, E-flat (spelling "Abe.")

In measures 9-79, Lincoln runs for office, sometimes successfully and sometimes not. A five-note motive, stated at measures 19-20 (see horns), is in the rhythm of speech as if speaking the words "Abraham Lincoln." Again the first three notes are A-flat, B-flat, E-flat.

Lincoln was elected as president, but not without many people being angry and upset over the election. Beginning at measures 79-80, there are hints of battle and conflict as the battle songs of both sides of the war are stated: "Battle Hymn of the Republic" and "Dixie." The conflict grows, and citizens of this country fight one another in many bloody battles. The nation was in an extremely discordant state of affairs, represented by the harmony of two diminished chords (see measure 136). The percussion section mimics the sound of guns and artillery through measure 143, ending this section. Lincoln must have felt very sad and conflicted that his country had come to this.

When the war was finally over, Lincoln attempted to make reconciliation for the Confederacy. At measure 144, we hear the two battle songs united in harmony. All seems to be well. But Lincoln is assassinated only days after the peace was declared.

The nation enters mourning in measure 158. Dirgelike music is played as Lincoln's body travels throughout the nation, and he is laid to rest.

Lincoln overcame many obstacles and personal struggles. This is represented in the closing sections. A reprise of measures 33 and following occurs at measure 180. Beginning at measure 198, marked "triumphantly" is a coda celebrating Abraham Lincoln, who endures forever in the minds of Americans as a great man and one of the greatest American presidents.

Performance Notes

As you perform this highly programmatic piece, strive to portray the mood or description of each section as noted in the score and described in the program notes. Articulations and dynamic markings should be observed accurately for the best performance of the score. Careful balance of melody and accompaniment is important, as is the interplay among voices in the contrapuntal sections. Pay attention to the balance among sections so that color changes can be fully appreciated by the listener.

Gay Holmes Spears

The composition was originally commissioned by the Francis M. Scala Fund at the Library of Congress, on the bicentennial of the birth of Abraham Lincoln. This version of the piece was created in 2014 especially for the University City Summer Band under direction of Tom Poshak. The work was also performed by the St. Louis Wind Symphony under Mr. Poshak's direction in the fall of 2014.

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INTO THE AGES

Moderato (expectantly) ♩. = 72

Gay Holmes Spears (ASCAP)

LDP-7154-00

Flute 1 2
Piccolo
Oboe
Bassoon
B♭ Clarinet 1 2 3
B♭ Bass Clarinet
E♭ Alto Saxophone 1 2
B♭ Tenor Saxophone
E♭ Baritone Saxophone
1 2 3 4 5 6 7 8
B♭ Trumpet 1 2 3
F Horn 1 2 3 4
Trombone 1 2 3
Euphonium
Tuba
Timpani
Suspended Cymbal
Sus. Cym.
Orchestra Bells
Suspended Cymbal
Percussion 1 2
Triangle

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DP 200614

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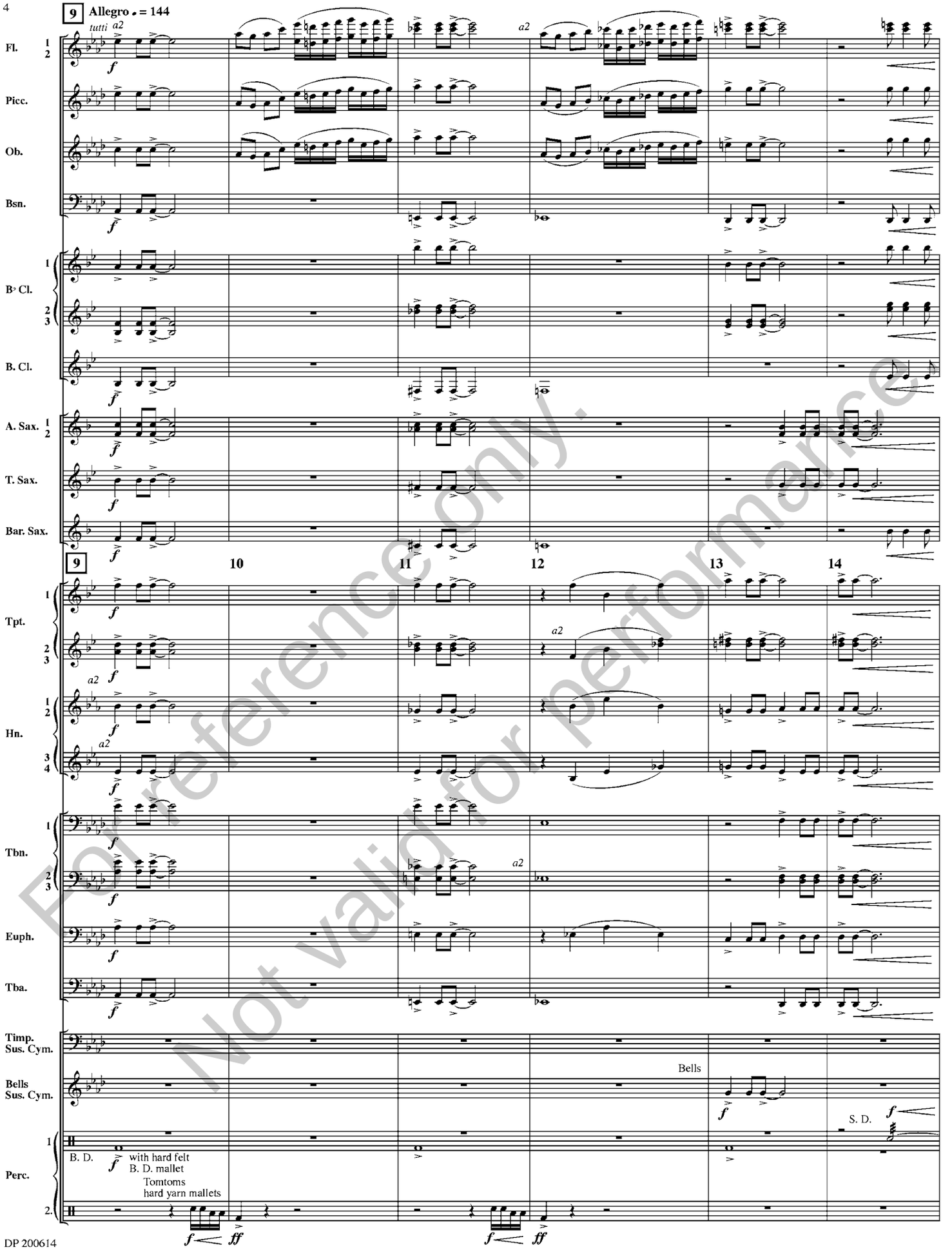

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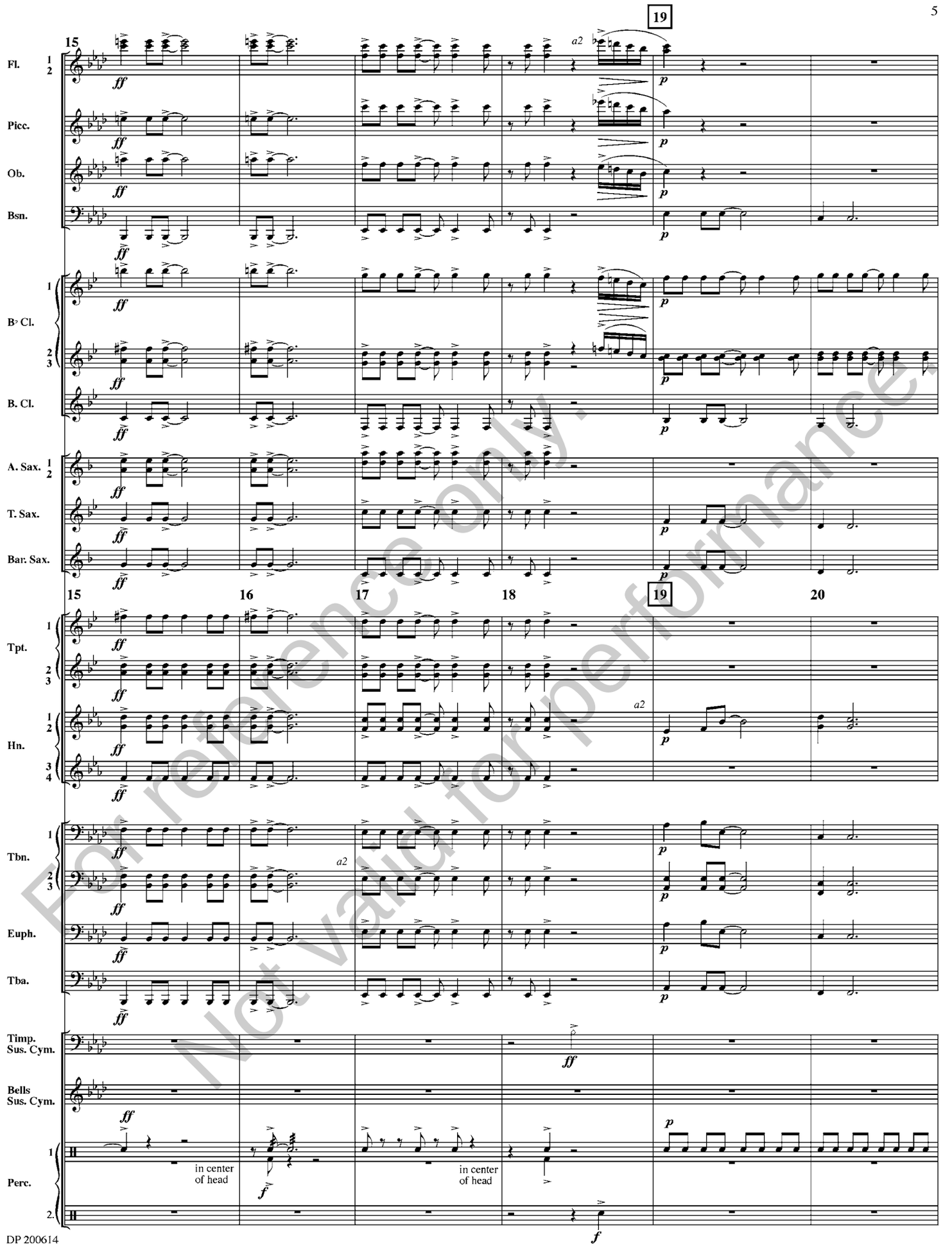

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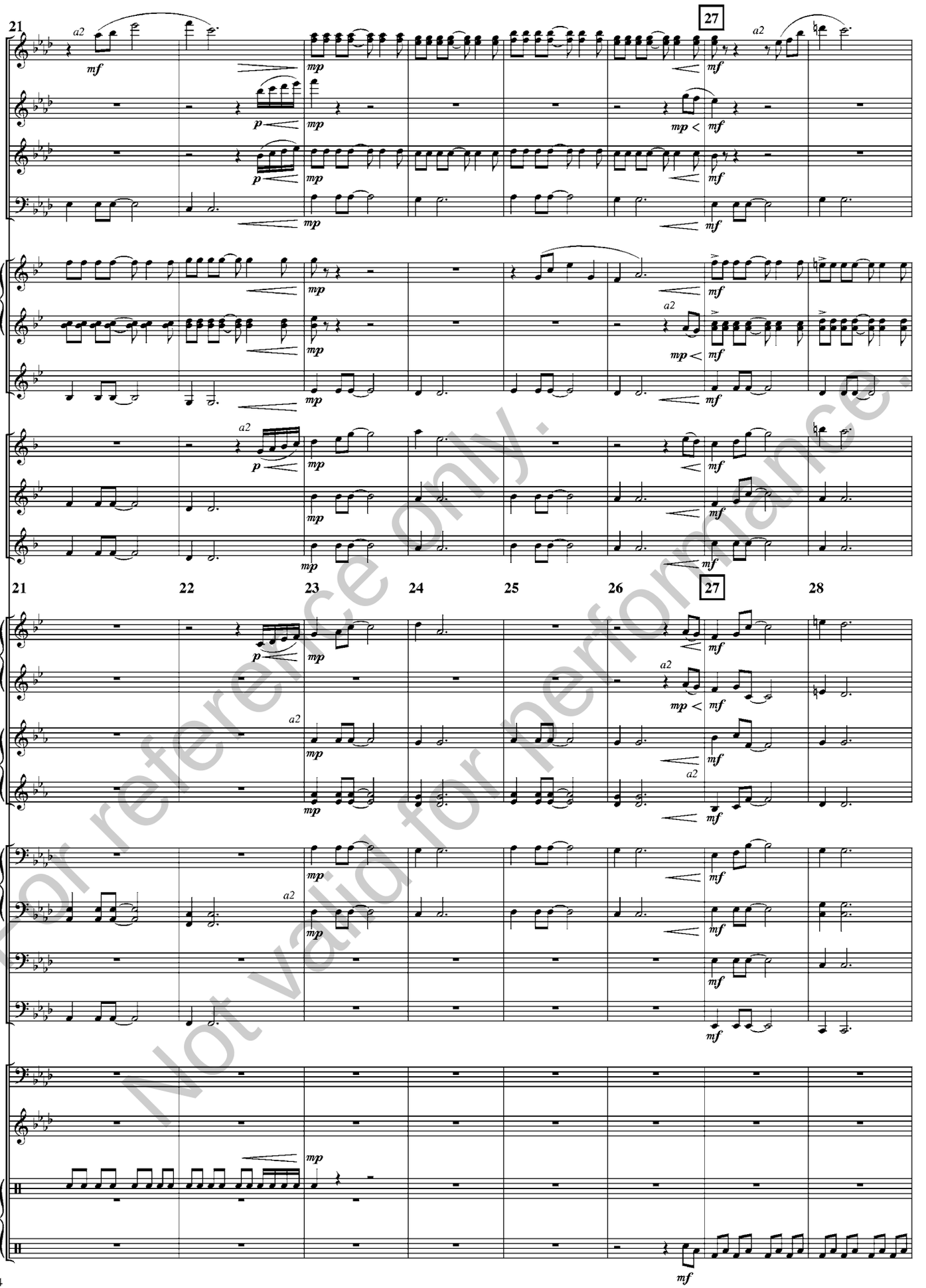

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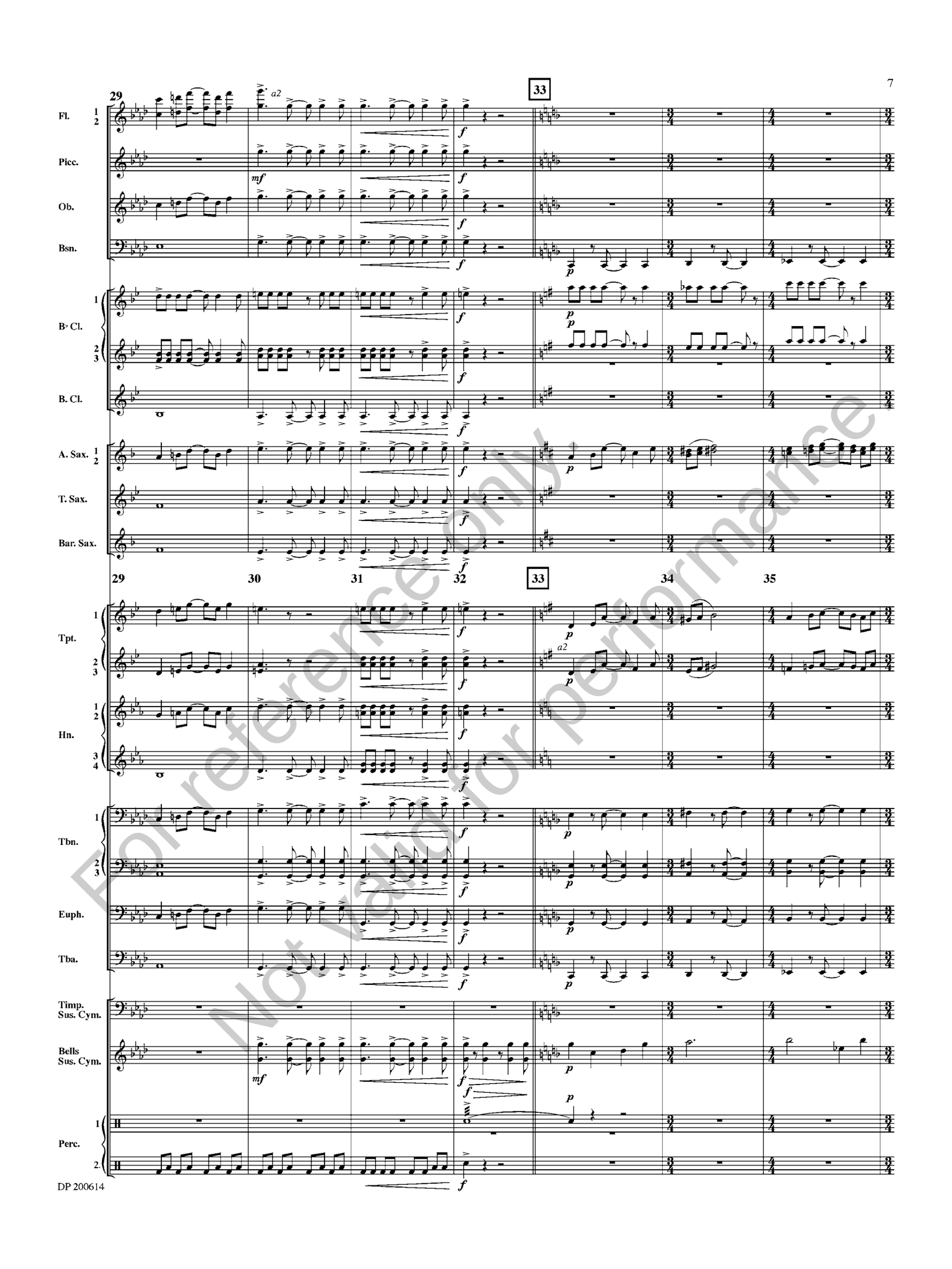

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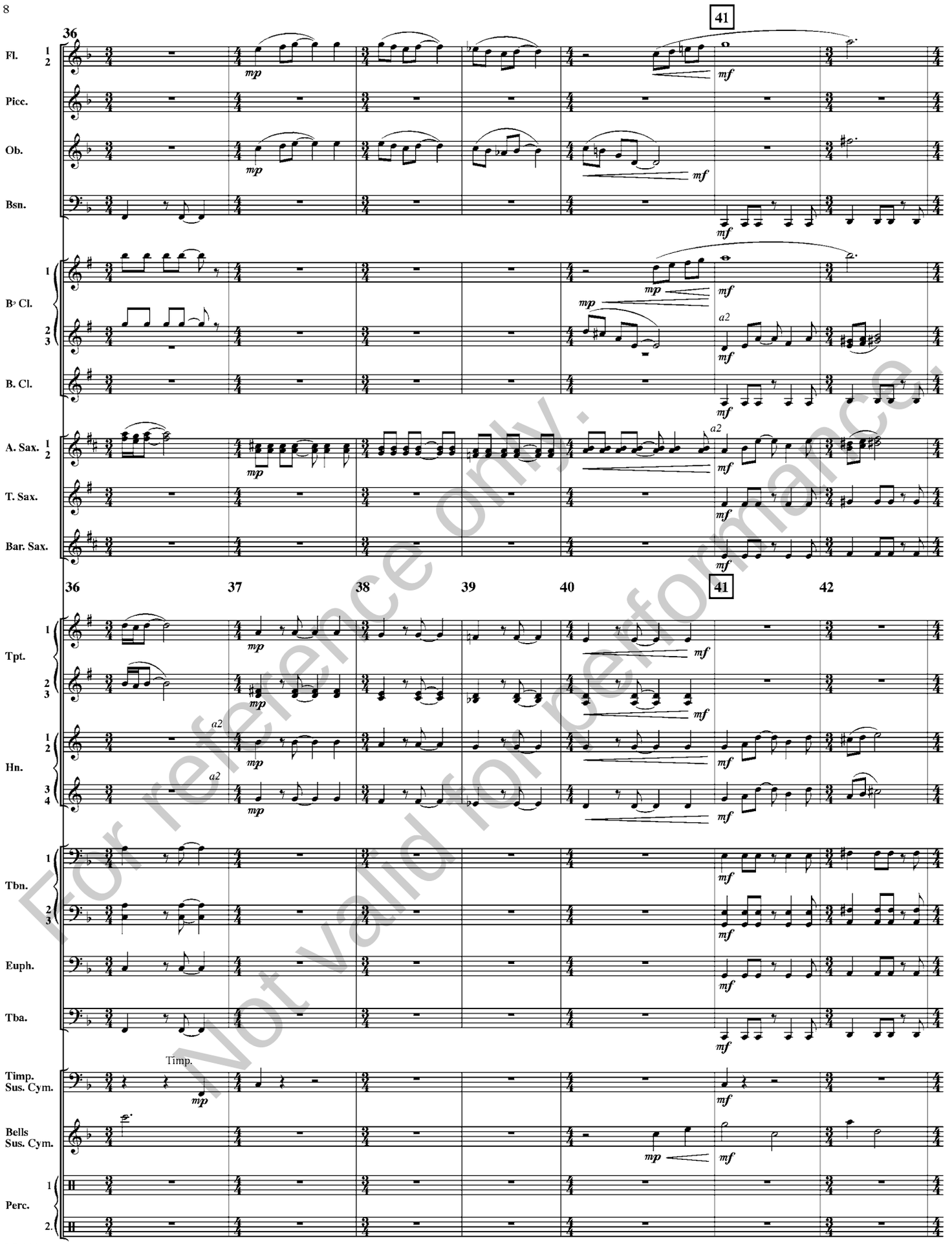

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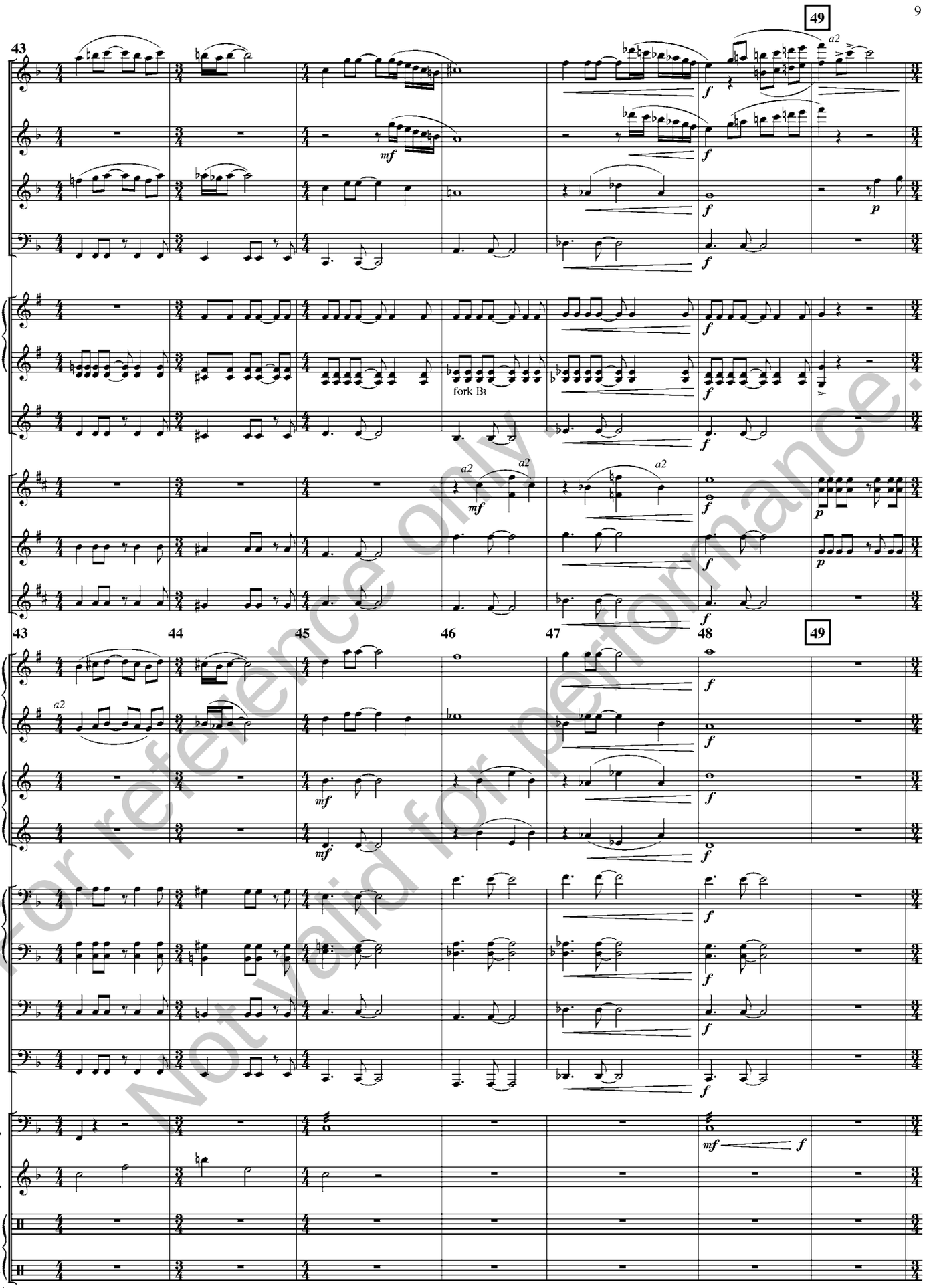

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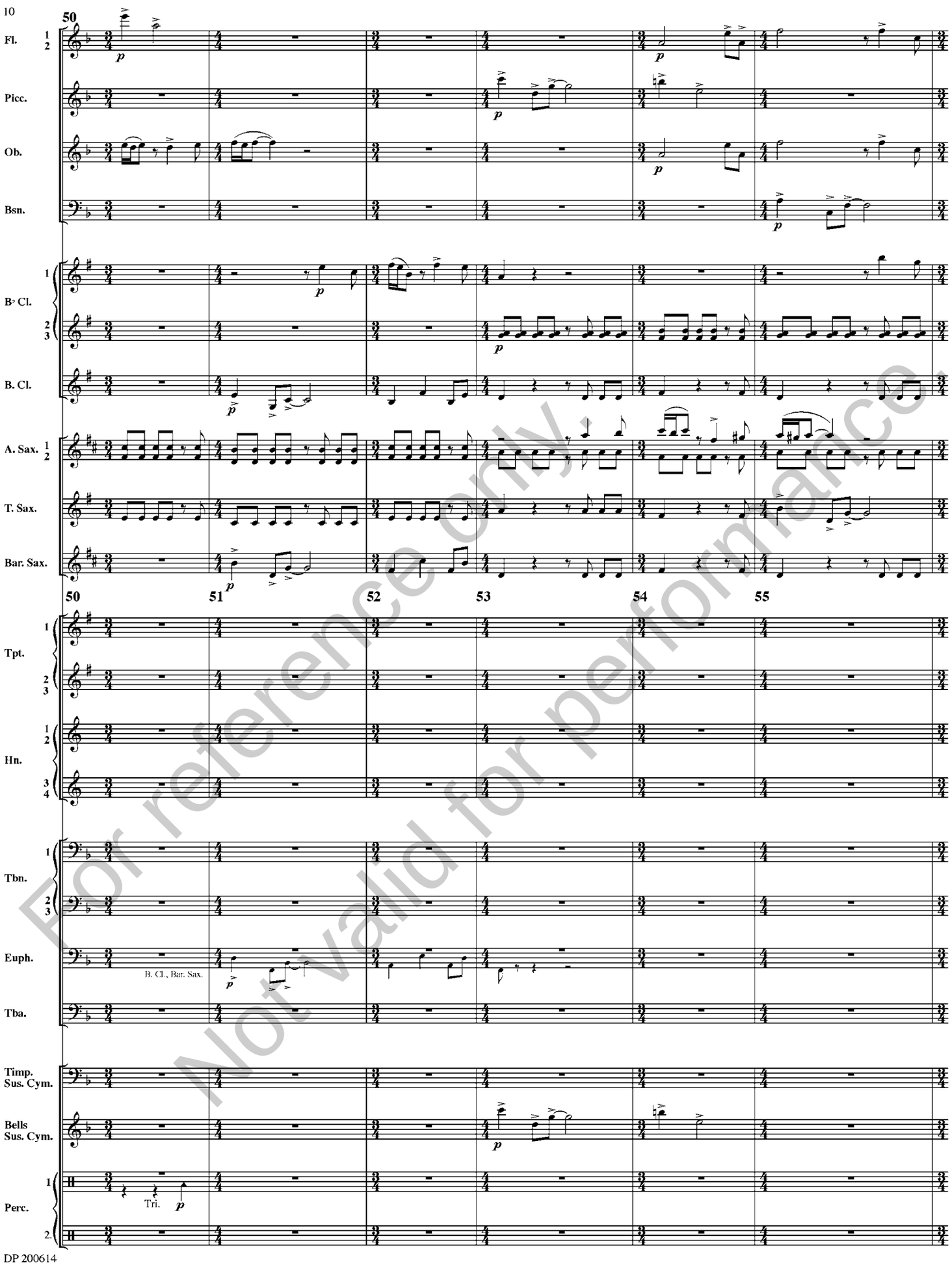

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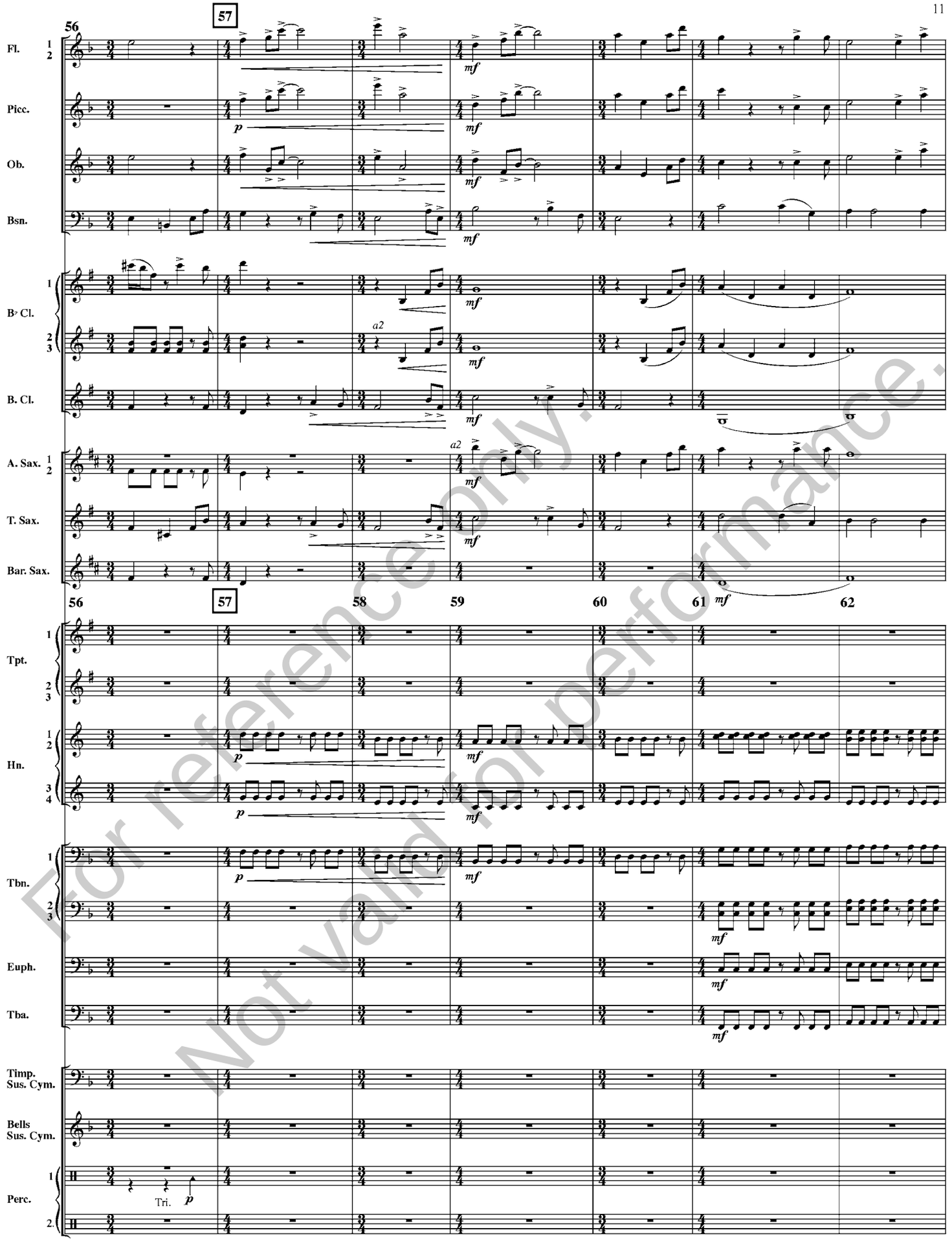

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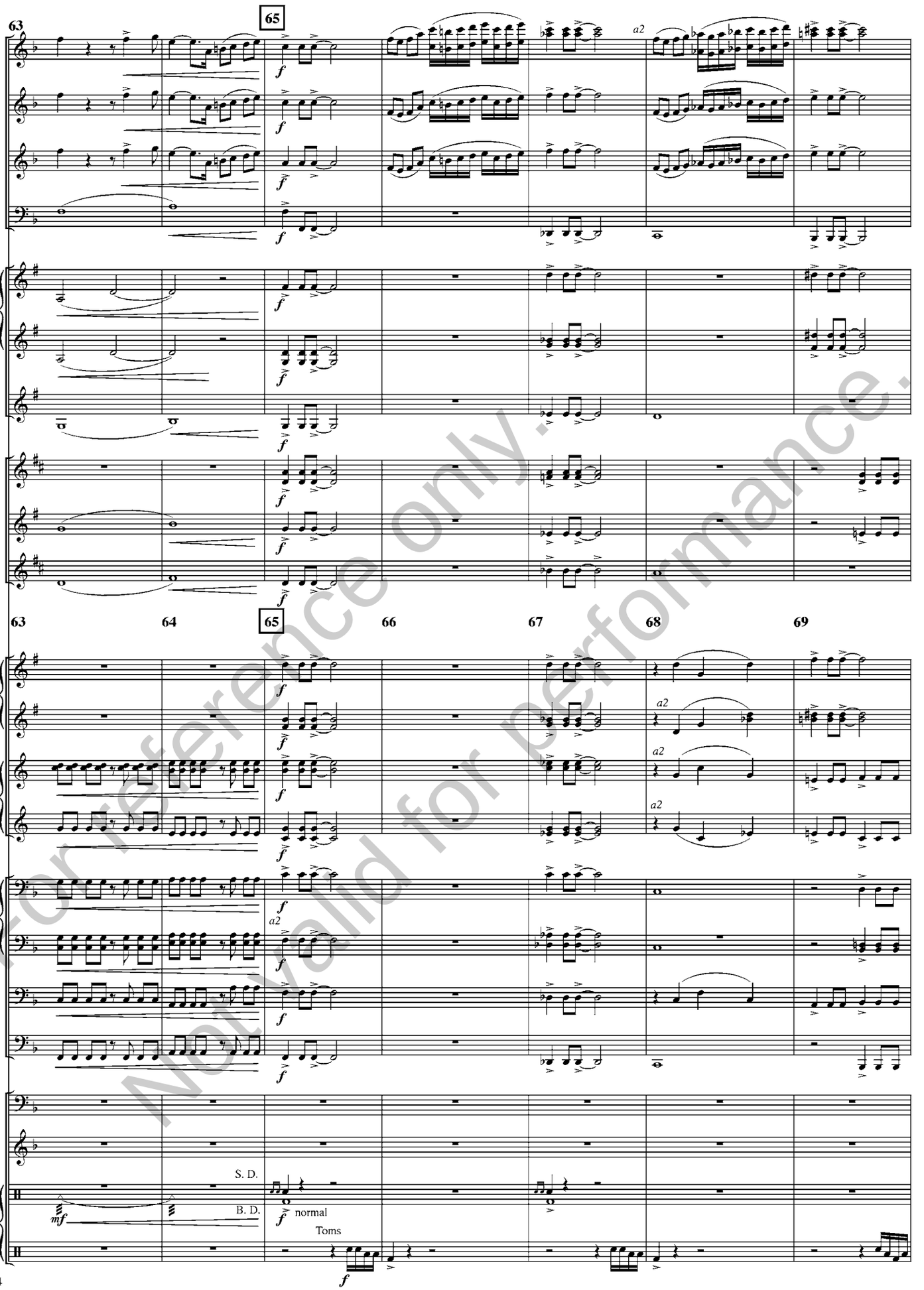

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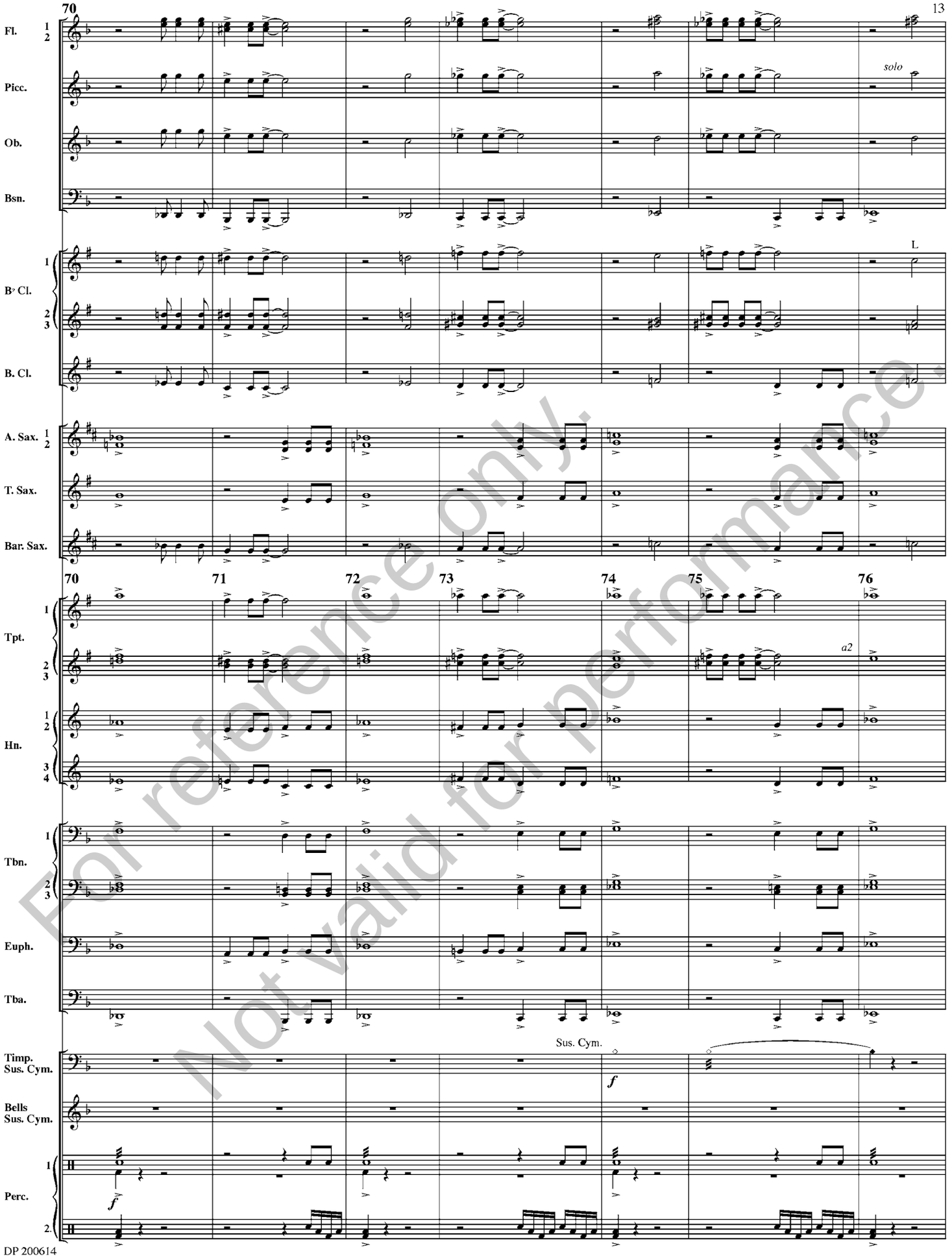

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80 **Allegro molto** 𝅗𝅥 **= 88**
Conflict begins

77

Fl. 1 2
Picc.
Ob.
Bsn.
B♭ Cl. 1 2 3
B. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.

77 78 79 **80** 81 82 83 84

Tpt. 1 2 3
Hn. 1 2 3 4
Tbn. 1 2 3
Euph.
Tba.
Timp.
Sus. Cym.
Bells
Sus. Cym.
Perc. 1 2

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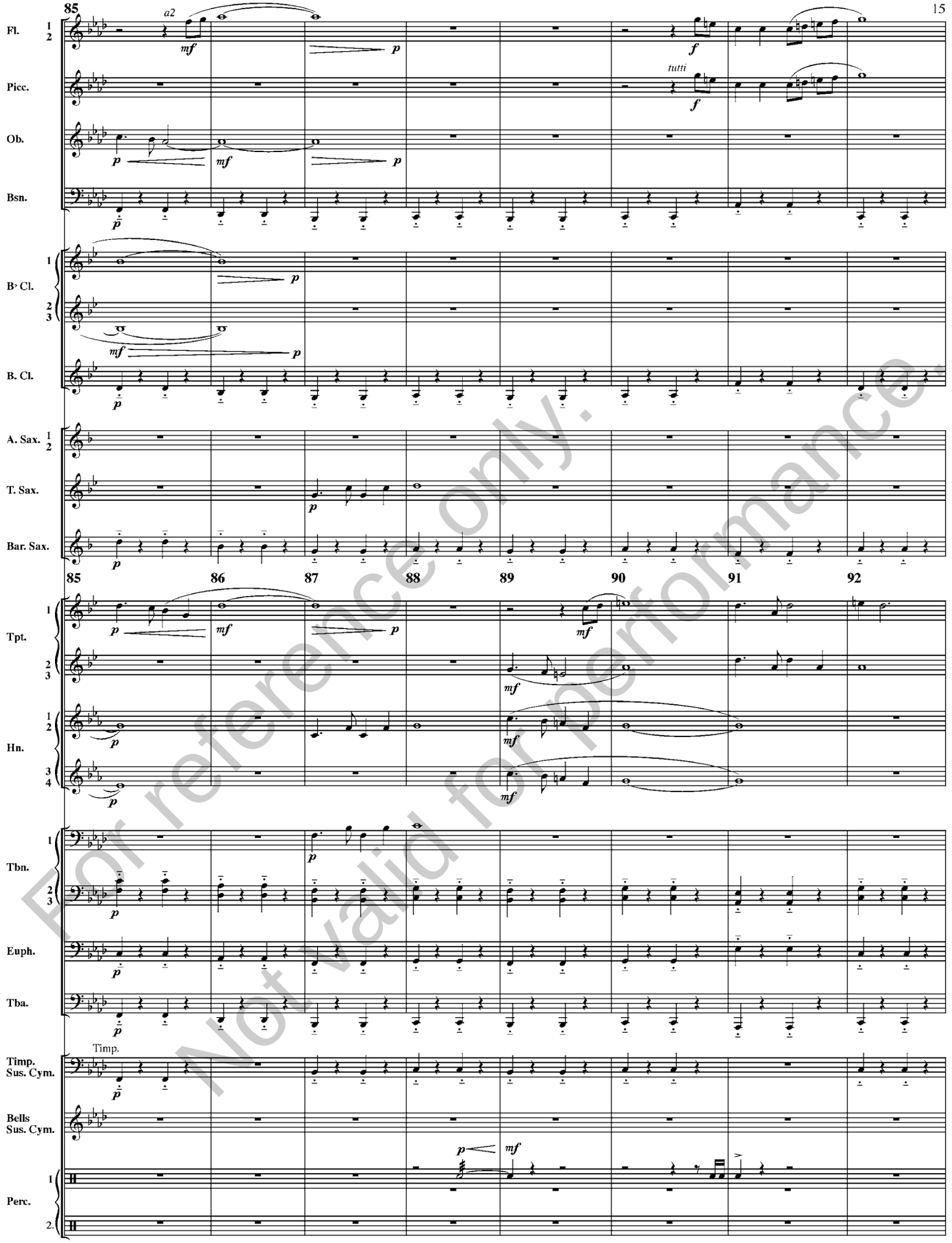

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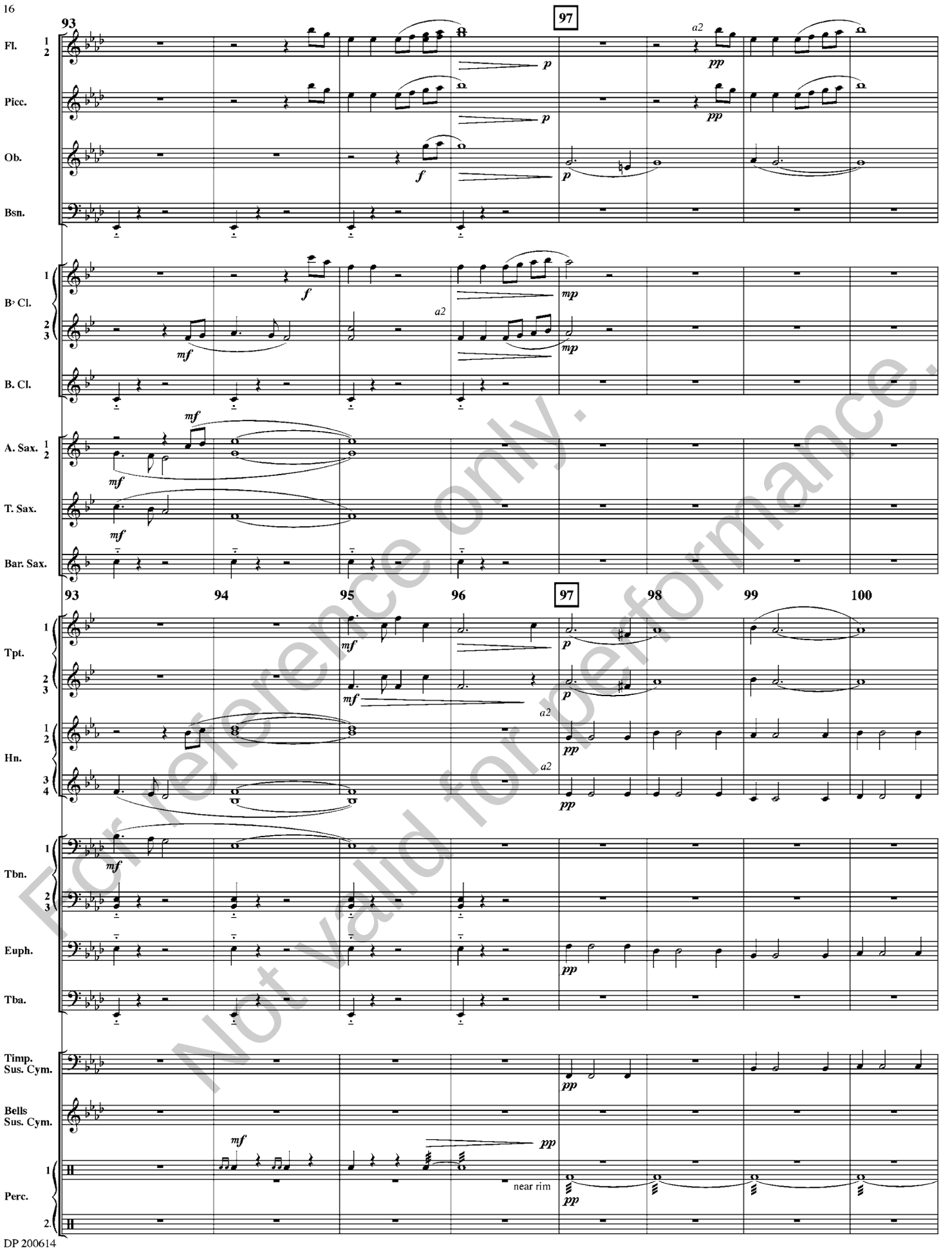

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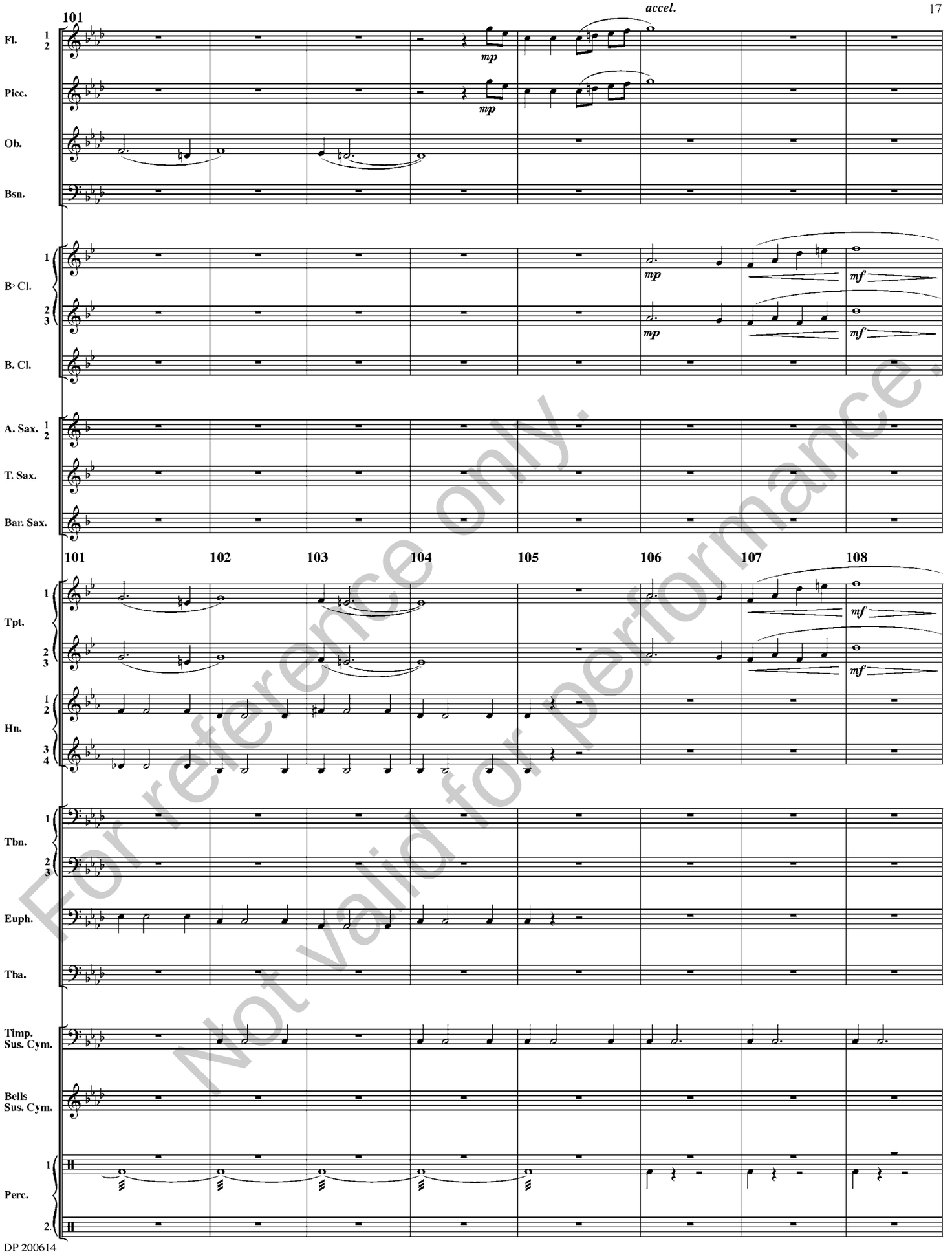

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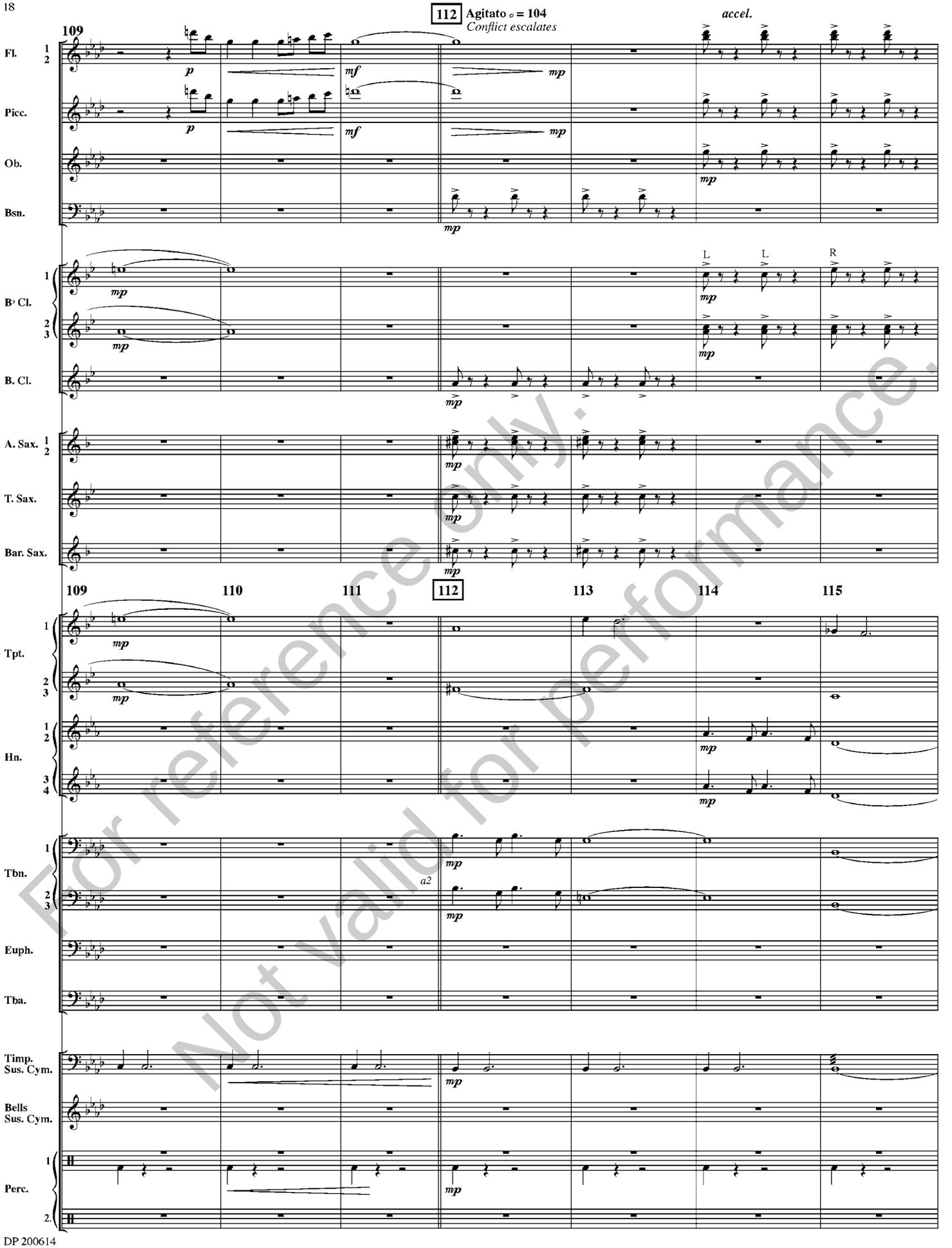

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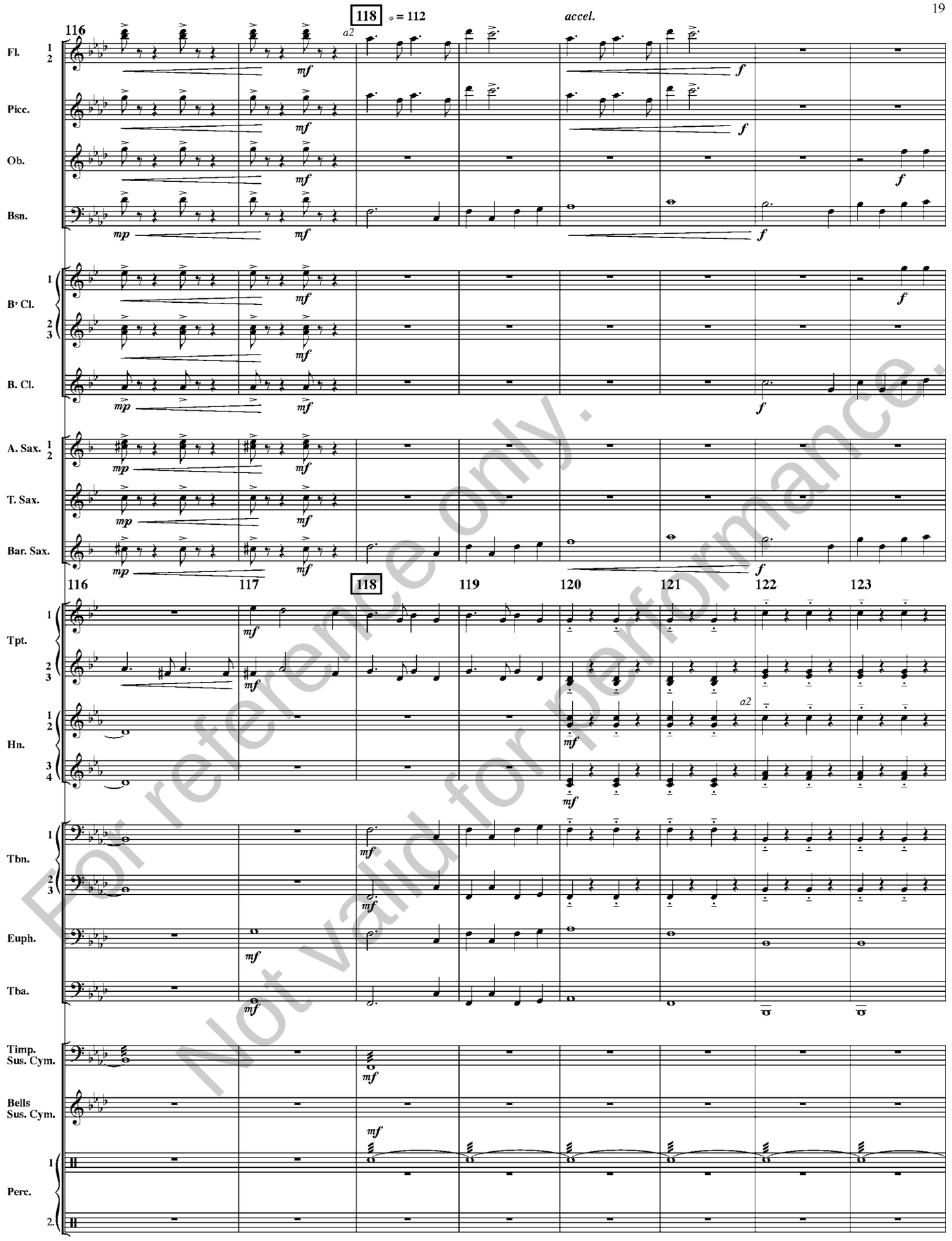

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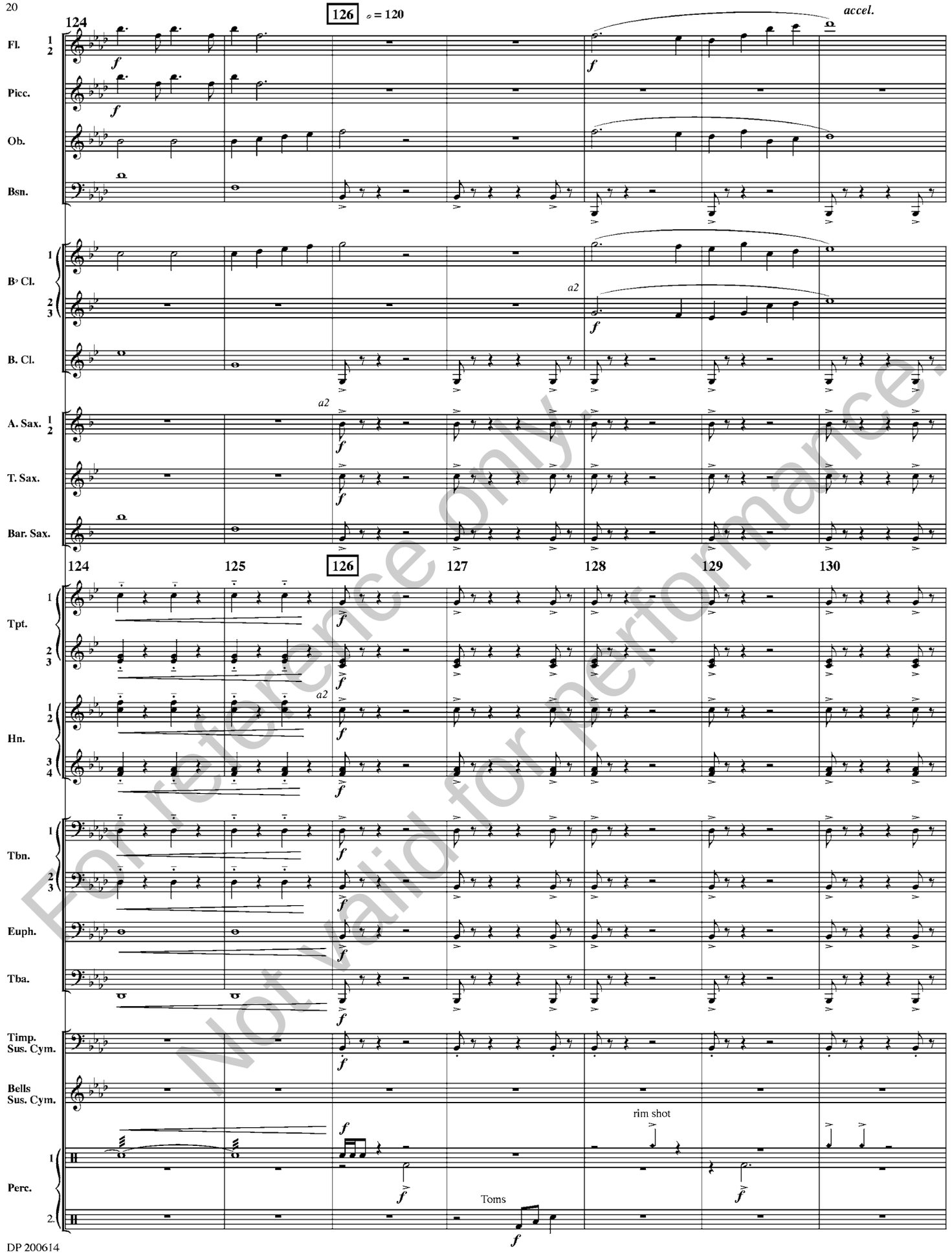

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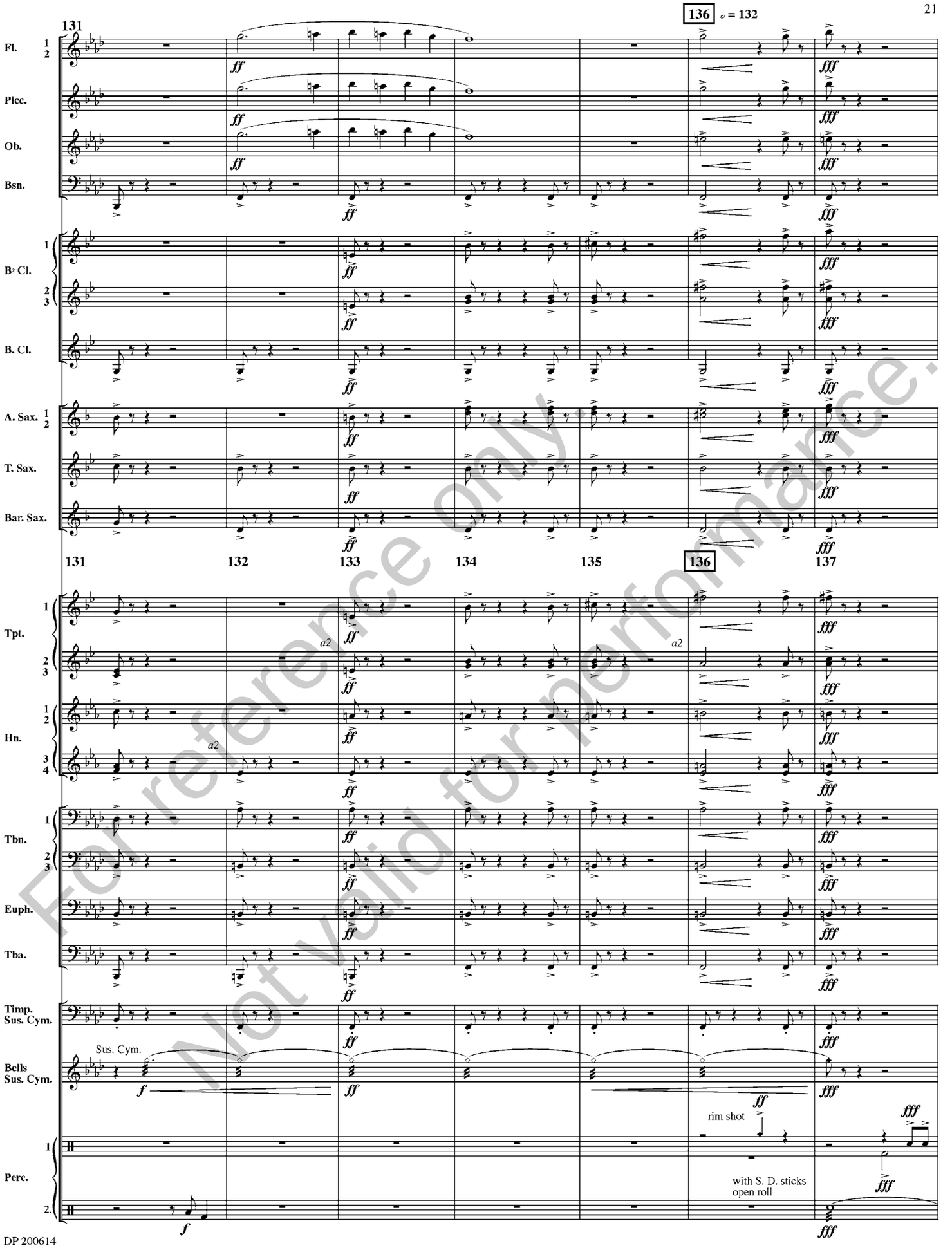

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Tranquillo ♩. = 120

144 *A fragile peace*

138

Fl. 1 2

Picc.

Ob.

Bsn.

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

138 139 140 141 142 143 144

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.
Sus. Cym.

Bells
Sus. Cym.

Perc. 1 2

a2

p

p

ff

ppp

Sus. Cym.

ff

ppp

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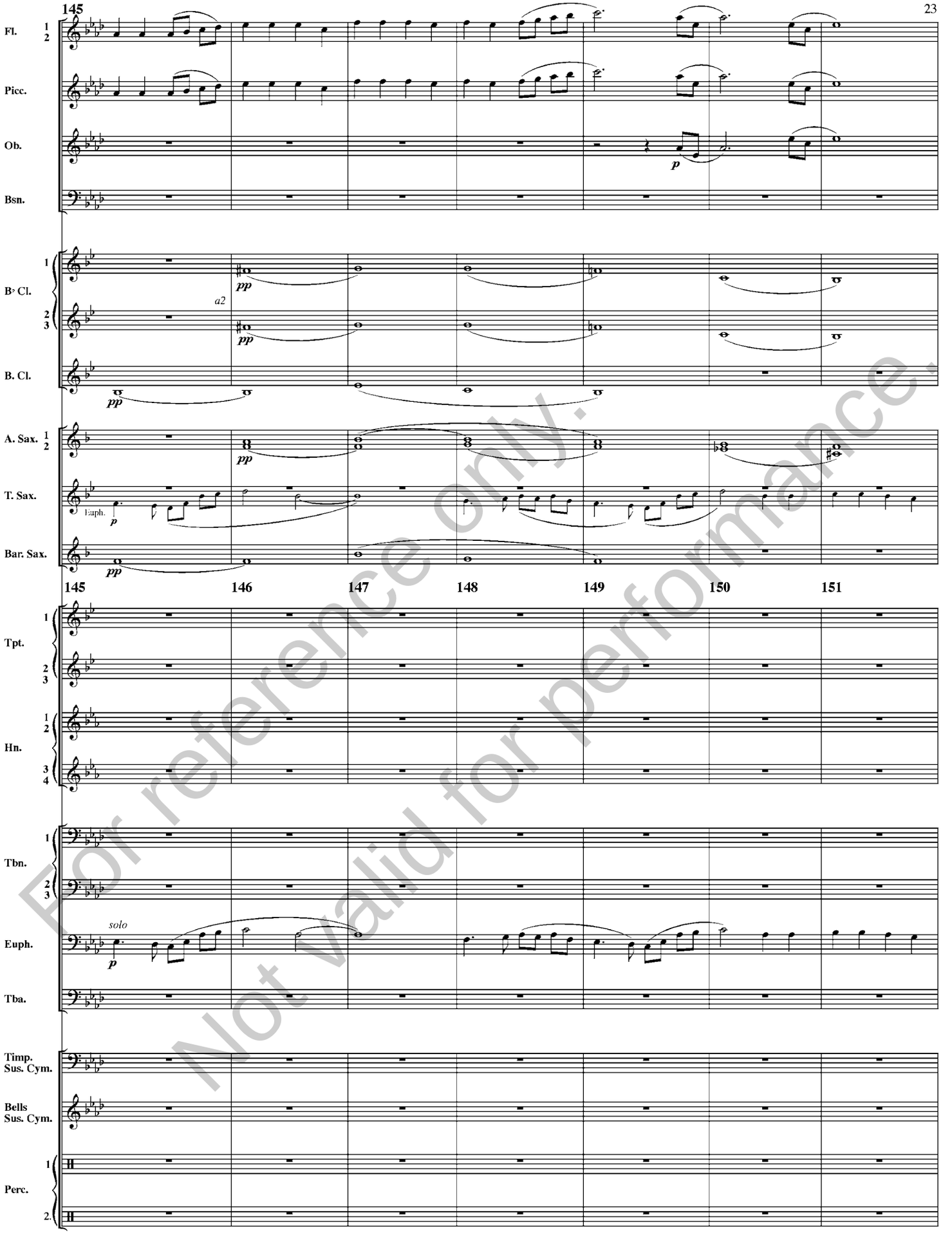

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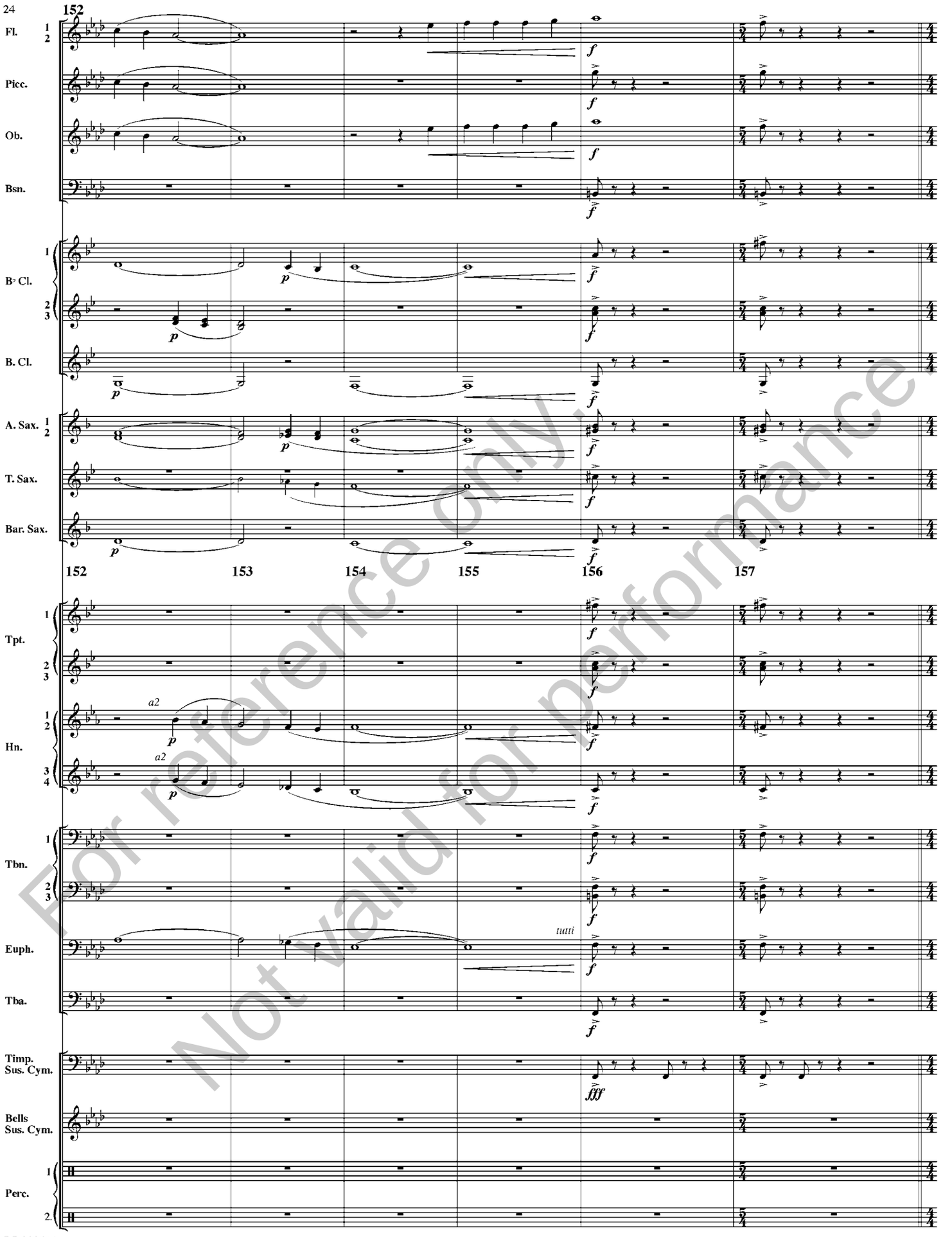

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158 **Andante (dirgelike, with sadness)** ♩. = 80

accel.

Fl. 1 2
Picc.
Ob.
Bsn.
B♭ Cl. 1 2 3
B. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.

158 **159** **160** **161** **162** **163** **164**

Tpt. 1 2 3
Hn. 1 2 3 4
Tbn. 1 2 3
Euph.
Tba.
Timp.
Sus. Cym.
Bells
Sus. Cym.
Perc. 1 2

a2 *solo* *p* *mf* *f* *ff*

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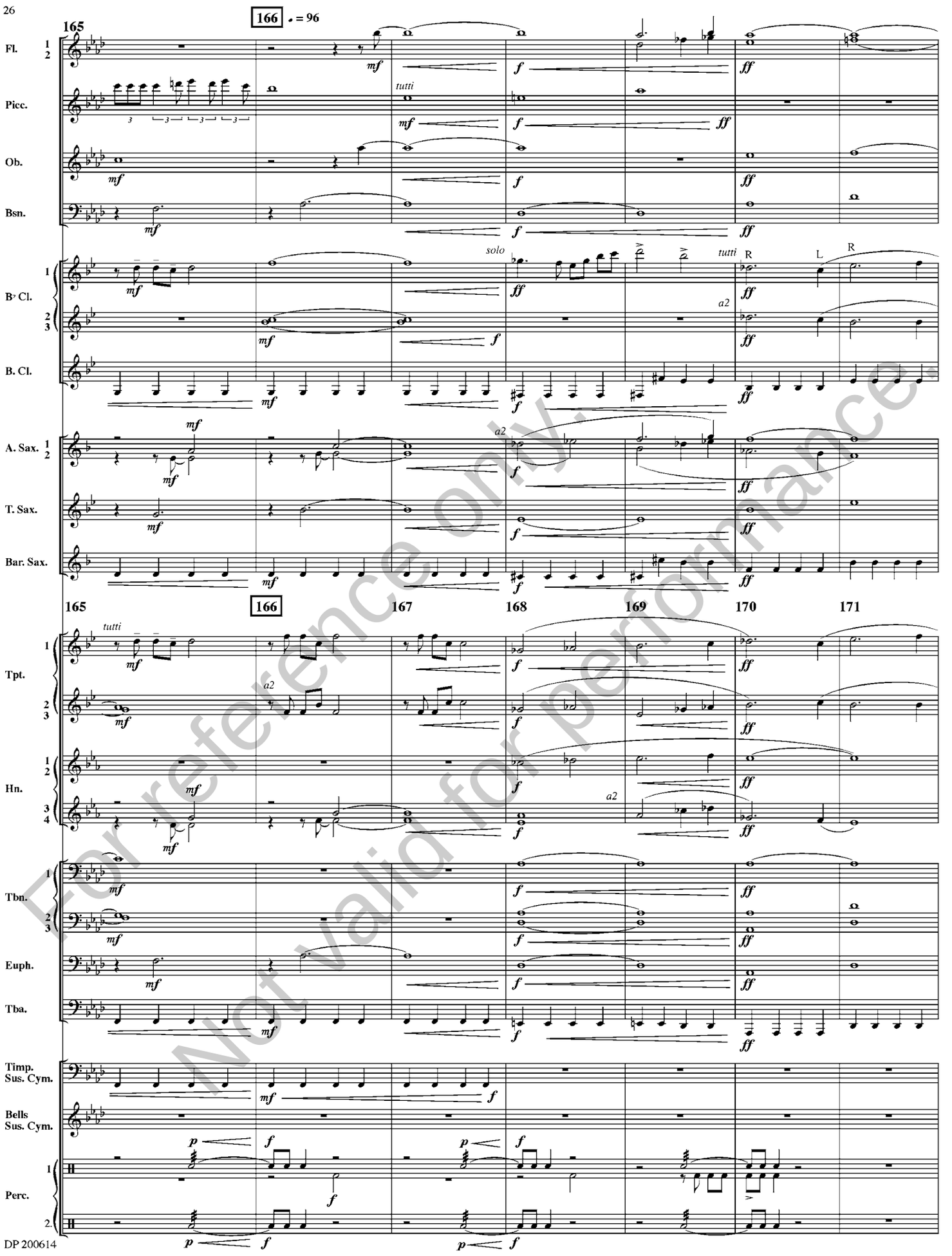

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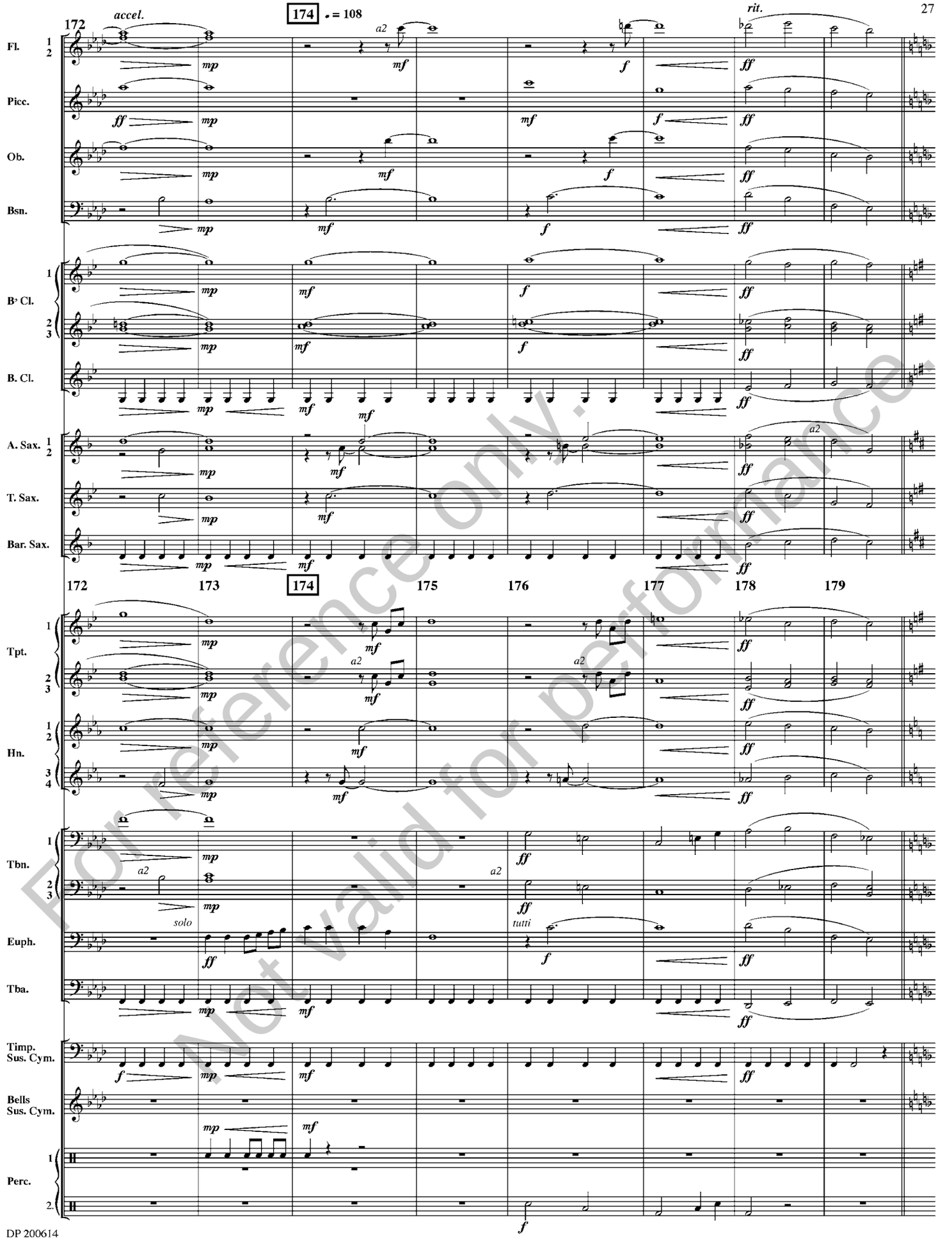

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180 Allegro ♩. = 144

Fl. 1 2
Picc.
Ob.
Bsn.
B♭ Cl. 1 2 3
B. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.

180 181 182 183 184 185 186 187

Tpt. 1 2 3
Hn. 1 2 3 4
Tbn. 1 2 3
Euph.
Tba.
Timp. Sus. Cym.
Bells Sus. Cym.
Perc. 1 2.

Bells

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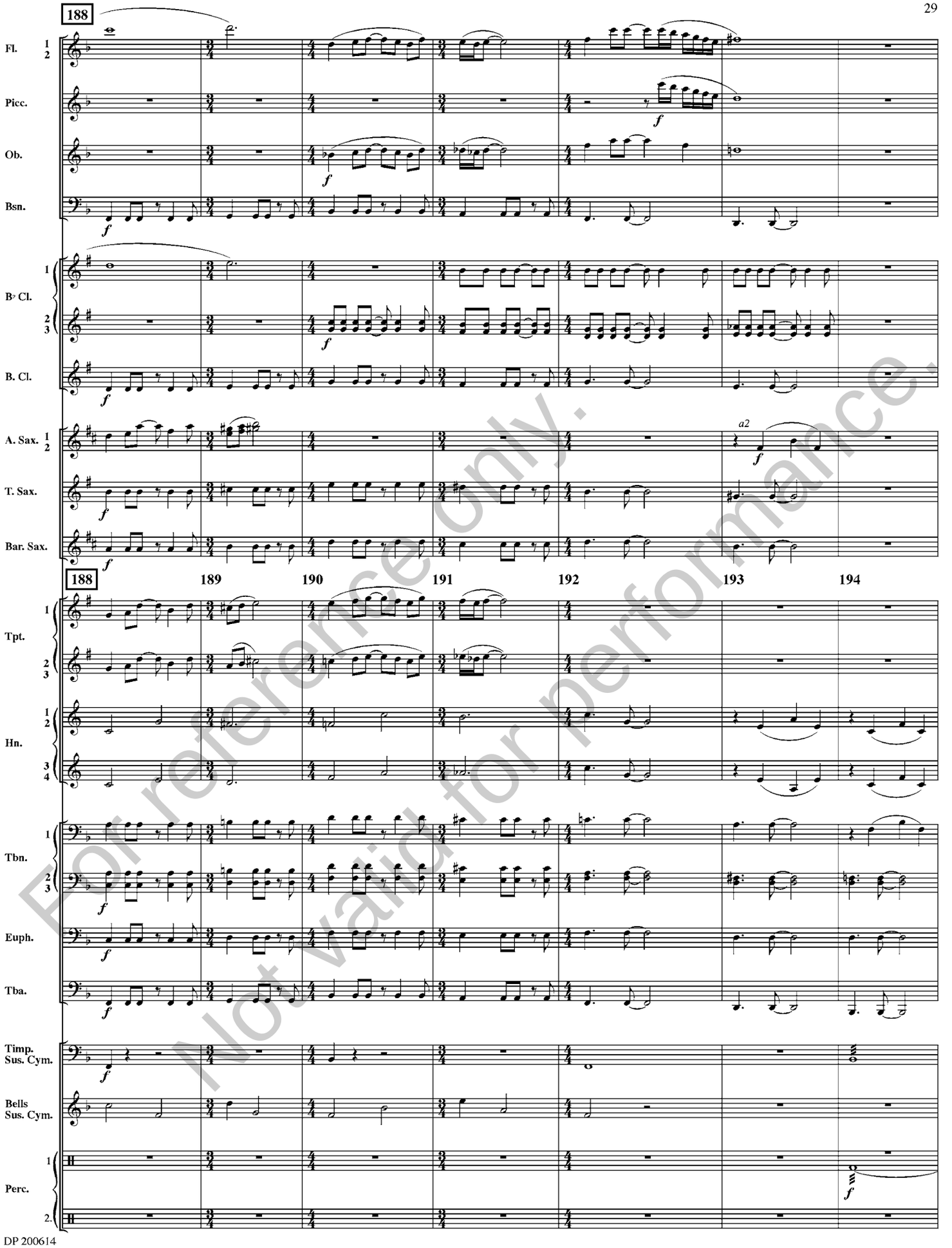

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rit. *molto rit.* **198** **Presto (triumphantly)** ♩. = 152

195

Fl. 1 2
Picc.
Ob.
Bsn.
B♭ Cl. 1 2 3
B. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.

195 196 197 198 199 200 201 202

Tpt. 1 2 3
Hn. 1 2 3 4
Tbn. 1 2 3
Euph.
Tba.
Timp.
Sus. Cym.
Bells
Sus. Cym.
Perc. 1 2

Sus. Cym.

Tri. B. D.

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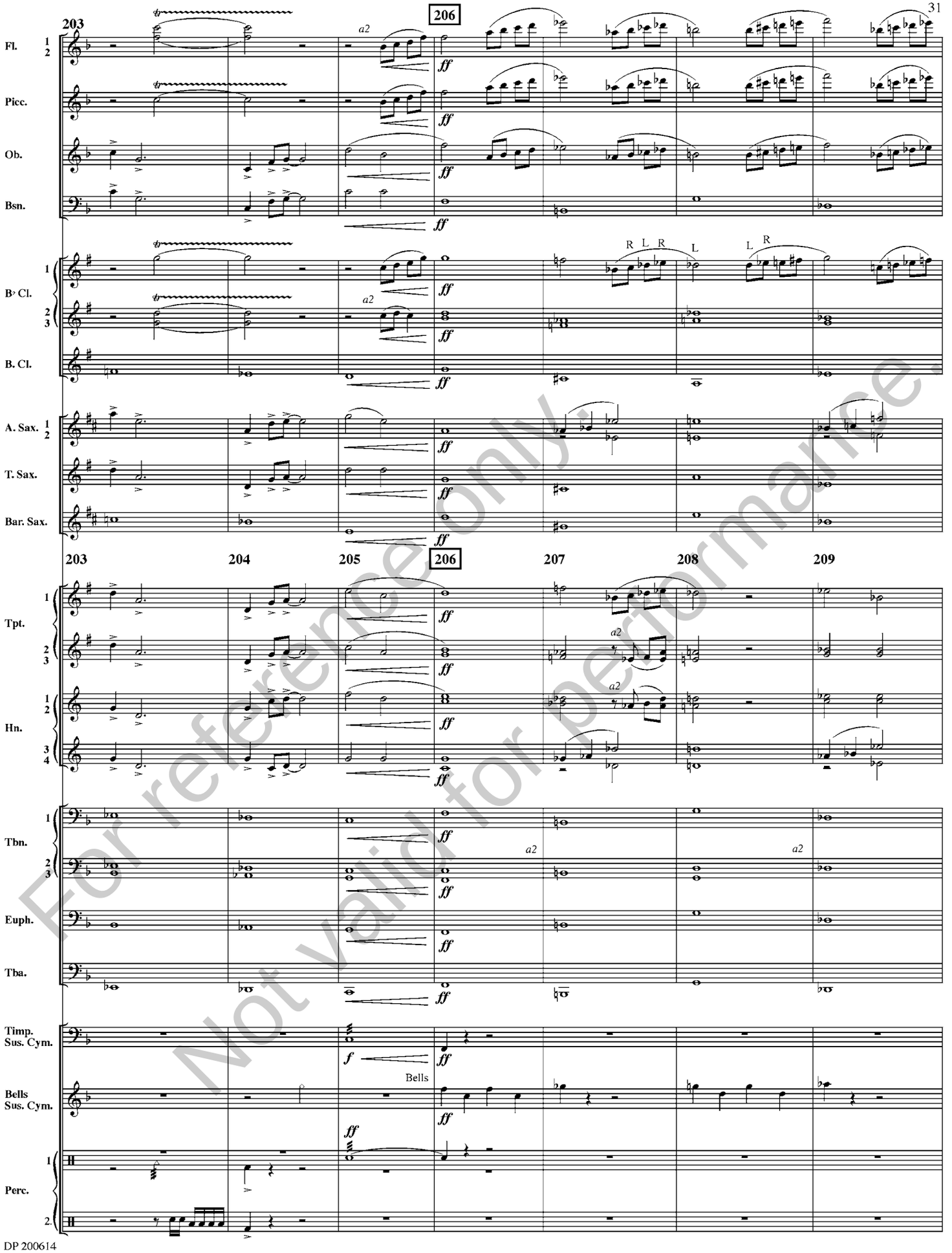

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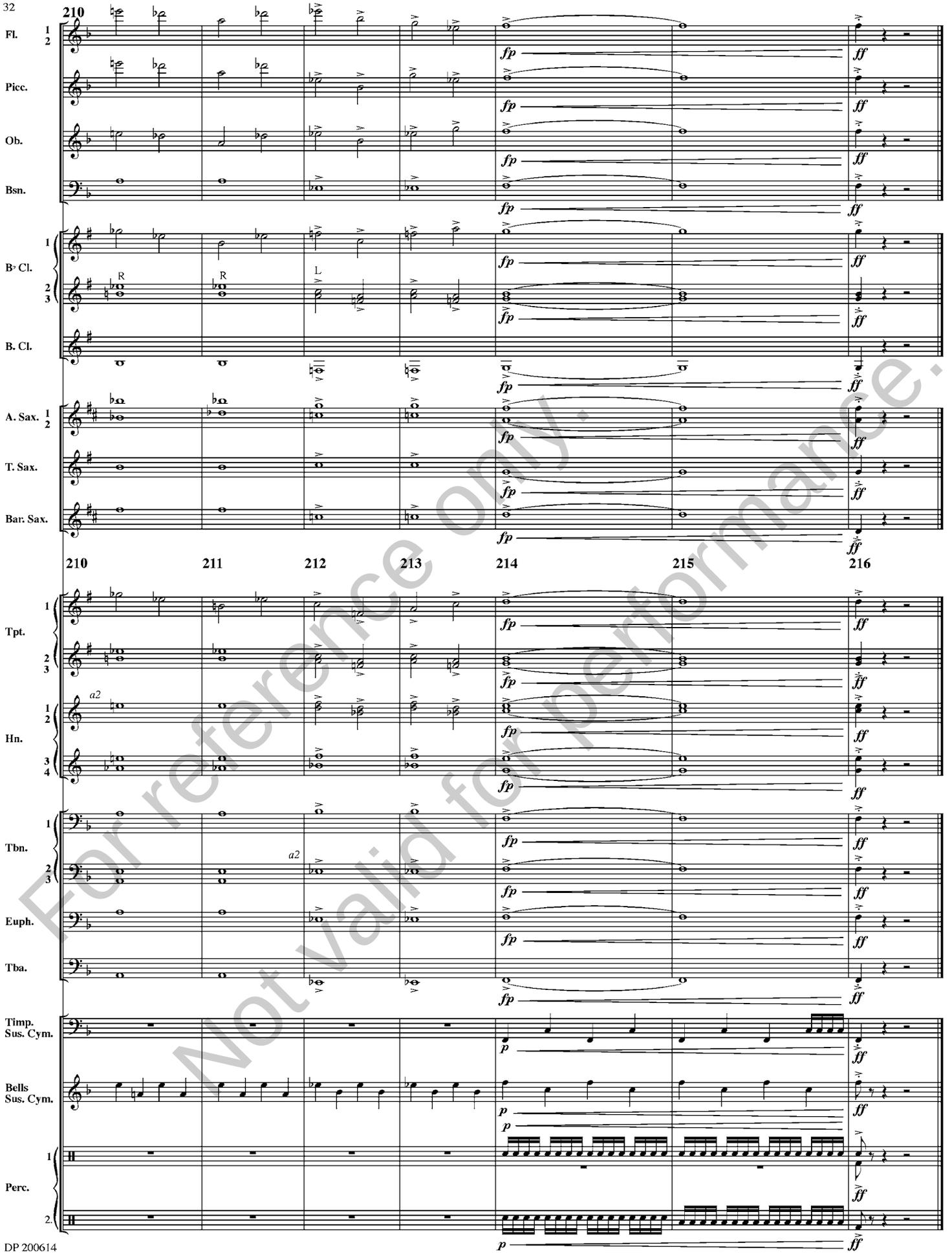

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