

Key of B $\flat$ 

## AMERICA THE BEAUTIFUL

Words by Katharine Lee Bates

Music by Samuel Augustus Ward

**Broadly**

Piano introduction in B $\flat$  major, 4/4 time. The music is marked *f* (forte). It begins with a treble clef staff showing a whole rest, followed by a grand staff (treble and bass clefs) with a series of chords and single notes. The bass line starts with a low B $\flat$  and moves up stepwise. The treble line features chords of B $\flat$  major, F major, and B $\flat$  major, with a final cadence on a B $\flat$  major chord.

3

F7 B $\flat$  F7 Bdim7 F7/C F7

1. Oh, beau - ti - ful for spa - cious skies, for am - ber waves of  
 2. Oh, beau - ti - ful for pil - grim feet, whose stern im - pas - sioned  
 3. Oh, beau - ti - ful for he - roes proved in lib - er - at - ing  
 4. Oh, beau - ti - ful for pa - triot dream that sees be - yond the

*mf*

Vocal melody and piano accompaniment for the first system of lyrics. The piano part consists of chords in the right hand and single notes in the left hand. The vocal line is a simple melody with lyrics underneath. The piano accompaniment is marked *mf* (mezzo-forte).

6

B $\flat$  Bdim7 F7/C B $\flat$  Bdim7 F/C

grain, For pur - ple moun - tain maj - es - ties, a -  
 stress, A thor - ough - fare for free - dom beat, a -  
 strife, Who more than self their coun - try loved, and  
 years, Thine al - a - bas - ter cit - ies gleam un -

Vocal melody and piano accompaniment for the second system of lyrics. The piano part continues with chords and single notes. The vocal line continues the melody. The piano accompaniment is marked *mf* (mezzo-forte).

Key of C

# AMERICA THE BEAUTIFUL

Words by Katharine Lee Bates

Music by Samuel Augustus Ward

**Broadly**

**3**

*f*

*mf*

**6**

grain, stress, strife, years, For A Who Thine pur - ple moun - tain maj - es - ties, a -  
 thor - ough - fare for free - dom beat, a -  
 more than self their coun - try loved, and  
 al - a - bas - ter cit - ies gleam un -

The origins of the melody are obscure. In mid-eighteenth-century London, there was a club of bon vivants called The Anacreontic Society named after the ancient Greek poet, Anacreon, who had a philosophy that today might be called “let the good times roll.” The Society often featured musical entertainment, and in about 1750, the tune, then called “To Anacreon in Heaven,” made its appearance as a drinking song. The earliest printing lists John Stafford Smith as the arranger, but it is unclear whether he actually composed the melody or, as some musicologists have alleged, adapted an old hunting call.

Since the first phrase can be played on a horn without using valves, this supposition is entirely possible. The printed arrangement was for a choral group with the melody divided between low and high voices. This explains why the vocal range of the song is so large (an octave plus a perfect fifth), something which has caused major problems for many a singer.

Nevertheless, Key’s song achieved immediate and lasting success. Finally, by an act of Congress in 1931, “The Star-Spangled Banner” was declared the official national anthem of the United States of America.

Key of *A♭*

## THE STAR-SPANGLED BANNER

Words by Francis Scott Key

Music by John Stafford Smith

**Moderato**

N.C.    A♭    E♭/G    Fm    C7/E    Fm    B♭7

Oh, — say can you see by the dawn's ear - ly  
On the shore dim - ly seen through the mist of the  
And — where is that band who so vaunt - ing - ly  
Oh! — thus be it ev - er, when free - men shall

*mf*

4    E♭    A♭    E♭    E♭/D♭    A♭/C    N.C.

light, deep, swore, stand    What the 'Mid Be    so the hav - between    proud - ly we haugh - ty of their loved    hailed host war homes    at the in dread and the    twi - light's si - lence bat - tle's des - last re - con - o -

Key of B $\flat$ 

## THE STAR-SPANGLED BANNER

Words by Francis Scott Key

Music by John Stafford Smith

**Moderato**

N.C. B $\flat$  F/A Gm D7/F $\sharp$  Gm C7

Oh, — say can you see by the dawn's ear - ly  
On the shore dim - ly seen through the mist of the  
And — where is that band who so vaunt - ing - ly  
Oh, — thus be it ev - er, when free - men shall

*mf*

4 F B $\flat$  F F/E $\flat$  B $\flat$ /D N.C.

light deep, What so proud - ly we hailed at the twi - light's last  
deep, Where the foe's haugh-ty we hailed at the twi - light's last  
swore, 'Mid the hav - oc of host in dread si - lence re -  
stand Be - tween their loved homes and the bat - tle's con -  
and the war's des - o -