

AMERICA, THE BEAUTIFUL

for S.A.T.B. voices, accompanied*

Words by

KATHERINE LEE BATES

Warmly (♩ = 84-88)

Music by

SAMUEL A. WARD

Arr. by MARVIN GASPARD

ACCOMP.

mp

4 SOPRANO ⑥ *mp unis.*

ALTO O beau - ti - ful for

TENOR *mp unis.*

BASS

⑥ *dolce*

mp

8

spa - cious skies, for am - ber waves of grain, For

Performance time: ca. 4:10

* Also available for T.T.B.B. voices (C 0311).

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Soon the music goes out of print, and more fine works are lost from the repertoire.

11

pur - ple moun - tain maj - es - ties, a - bove the fruit - ed

For moun - tain - maj - es - ties,

14

mf 15

plain! A - mer - i - ca! A - mer - i - ca! God shed His grace on

mf 15

18

rall.

thee, and crown - thy good with broth - er - hood from

rall.

21 *a tempo*

sea to shin - ing sea.

a tempo

24 *mp unis.* *p* (S. *oo* *div.*)

O beau - ti - ful for pil - grim feet, whose

27 *mp unis.* *p* (B. *div.*)

A thor - ough - fare for
stern im - pas - sioned stress

30 (S. div.) rit.

free - dom beat a - cross the wil - der - ness! A -

free - dom beat (B. unis.)

rit.

33 a tempo

mer - i - ca! A - mer - i - ca! God mend thine ev - 'ry

a tempo

f

36

Con - firm thy soul in

flaw. Con - firm thy soul in self - con-trol, thy lib - er - ty in

Con - firm in

Con - firm in

When eliminating a cappella section, use measures 40 and 41 and then go to measure 63, p.9.

(40) *law.* (go to meas. 63, p. 9)

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When using a cappella section, continue from meas. 39, p. 6, to meas. 42

(42) *law.* *mp*

(42) *decresc.* *mp*

(46) *Freely, a cappella*

beau - ti - ful for he - roes proved in lib - er - a - ting

(46)

49

strife, who more than self their coun - try loved, and

52

mer - cy more than life. A - mer - i - ca, A - mer - i - ca!

(S. div.)
(B. div.) (B. unis.)

55

mer - i - ca! thy gold re - fine, 'til A - mer - i - ca! May God

(S. unis.) (S. div.)

58

all suc - cess be no - ble - ness and ev - 'ry gain di -

(S. unis.) (S. div.) (S. unis.) (S. div.)

(B. div.) (B. unis.) (B. div.)

63

Slower; militant

f unis.

61

vine.

Musical notation for measures 61-62. The vocal part (treble clef) has a whole note chord on 'vine.' followed by a half rest. The piano part (bass clef) has a whole note chord on 'vine.' followed by a half rest. The key signature has three flats (B-flat major/C minor).

63

Slower; militant

f unis.

Musical notation for measures 63-64. The piano part (bass clef) features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The key signature has three flats.

65

beau - ti - ful for pa - triot dream That sees be - yond the

Musical notation for measures 65-66. The vocal part (treble clef) has a melody with lyrics. The piano part (bass clef) has a bass line with lyrics. The key signature has three flats.

Musical notation for measures 67-68. The piano part (bass clef) features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The key signature has three flats.

68

years. Thine al - a - bas - ter cit-ies gleam, un -

Musical notation for measures 69-70. The vocal part (treble clef) has a melody with lyrics. The piano part (bass clef) has a bass line with lyrics. The key signature has three flats.

Musical notation for measures 71-72. The piano part (bass clef) features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The key signature has three flats.

71 *f* (73)

dimmed by hu - man tears! A - mer - i - ca! A -

(73) *f*

(S. div.) 74 (S. unis.)

mer - i - ca! God shed His grace on thee; and

8va

77 (S. div.) (S. unis.)

crown thy good with broth - er - hood from

11

sea to shin - ing sea. A - mer - i - ca, A -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with the lyrics "sea to shin - ing sea. A - mer - i - ca, A -". The piano accompaniment consists of chords and moving lines in both hands.

The piano accompaniment for the first system includes markings for "8va" (octave up) and "r.h." (right hand) in both the upper and lower staves. The right hand part features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines.

mer - i - ca, A - mer - i - ca!

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "mer - i - ca, A - mer - i - ca!". The piano accompaniment continues with similar harmonic and melodic patterns.

The piano accompaniment for the second system includes markings for "8va" and "6" (sixteenth notes) in both the upper and lower staves. The right hand part features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines.

A - mer - i - ca. (S. div.)

The third system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with the lyrics "A - mer - i - ca." and includes the marking "(S. div.)". The piano accompaniment consists of chords and moving lines in both hands.

The piano accompaniment for the third system includes markings for "8va" in both the upper and lower staves. The right hand part features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines.