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America Sings: An Oratorio for Mixed Choir, Brass, Percussion, Narrator

William Cates Jr.

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Cates,
William F., Jr.

1976

AMERICA SINGS

A Thesis

Presented to

the Faculty of the Department of Music

Western Kentucky University

Bowling Green, Kentucky

In Partial Fulfillment

of the Requirements for the Degree

Master of Music

by

William F. Cates, Jr.

May 1976

AMERICA SINGS

Recommended 4-26-76
(Date)

Bennie Beach

Director of Thesis

David Livingston

Wayne Hobbs

Approved 5 6-76
(Date)

Elmer Gray
Dean of Graduate College

AMERICA SINGS

AN

ORATORIO

FOR

MIXED CHOIR, BRASS,

PERCUSSION, NARRATOR

BY

WILLIAM F. CATES, JR.

Program Notes

I wrote this work with the nation's Bicentennial Celebration in mind. It was completed on Dec. 1, 1975. I hope the musicians who perform it will do so with the same attitude of pride in being an American that I feel and that I experienced as I wrote it.

The underlying motive, in the beginning, was to write a "Bicentennial piece" that would be totally different from other works that would be most surely coming out in the '75-'76 Bicentennial year. I chose the vocal medium first because the ability to sing is God's gift to man. It is 'natural' music. I chose the brass accompaniment because of the power of the instruments themselves, hinting at the power of the nation. I chose percussion to add flare, variety, and vitality, the very pulse and drive of the nation. To my knowledge, the Mayflower Compact, the Declaration of Independence, the Preamble to the Constitution, and the Pledge to the Flag had never before been set to music as I did in America Sings. These are relatively obscure documents in the music world and yet so vital to America's history. I combined the two: 4 significant documents in the history of the nation, and musical treatise. (See narration for further details.) Finally, the original status of these documents was that they were to be read or recited; so the Narrator provides the continuing story of why America Sings.

There are two basic musical ideas that seem to recur throughout the piece. One is the use of V-I-V scale degree pattern in both vocal and brass parts. This recurring pattern gives the feeling of "looking upward." The other is a recurring I-V melody bass pattern in the tuba and timpani parts, implying an old American march.

The piece is in oratorio form. Again, I hope the piece will always be performed in the "spirit of America." I commit the message in America Sings to America!

William F. Cates,
Jr.

NARRATION:

America Sings! America sings because she's always been heard singing! Since her days of infancy, she has had much to sing about!

In those early days of colonization America was first heard singing! The Pilgrims instinctively used their voices in song and huddled together in their storm-ridden ship, the Mayflower. It was November, 1620, and soon winter was sure to begin its battle against them. They must unite in order to survive. Laws had to be incorporated. Many times in the course of the long journey to the New World they had joined hands, minds, thoughts, and ideas in worship to their Creator. Now, they must unite for another cause, one of building a government. This was the first true document of American history where people united themselves together to make law, with the law being based on the consent of the governed. They wrote, "We covenant ourselves together to enact just and equal laws, for the general good of the colony." The Pilgrims, numbering over 100, had reason to sing, it was the beginning of democracy, it was the Mayflower Compact. America sings:

(Music)

A century and a half after the signing of the Compact, Americans were still singing. Now though, they were tired of being just members of colonies of Great Britain. So, they cried and sang of freedom, of independence. The people again united themselves to draw up a document that would definitively state the intent of America to gain independence from the mother country. Delegates from each of the 13 colonies met in Philadelphia. On July 2, 1776, the Declaration of Independence was signed by these men and was read to the public on the 4th. War was inevitable! Some 15 months after the battles of Lexington and Concord, the Declaration was adopted by the Continental Congress. America had united for a cause. They had reason to sing once again. Jefferson wrote, "When in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume, among the powers of the earth, the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation. 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." America sings:

(Music)

(on cue) "That to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed."

(on cue) It was but a decade after independence was granted, that America was again singing. It was evident that the Articles of Confederation were useless for securing a strong central government of the United States. In those sweltering hot summer days of 1787, 55 delegates met in Philadelphia to formulate a strong, sure document of laws that would "be the supreme law of the land..." This was to be done with each state retaining their individuality and control over local affairs. The document was finished on Sept. 17, 1787, and ratified finally in June of the following year. The Constitution of the United States was in effect. Americans had again united for a cause. They had reason to sing. The Preamble states, "We the people, of the United States, in order to form a more perfect Union, establish justice, insure domestic tranquility, provide for the common defense, promote the general welfare, and secure the blessings of liberty to ourselves and our posterity do ordain and establish this Constitution for the United States of America." America sings:

(music)

It was but 3 decades later that America was given a gift; a gift of red and white stripes and white stars on a field of blue. This flag of the United States represented the original colonies and the subsequent states of the Union. Old Glory was symbolic of all that had gone before in the brief history of the nation--the dreams of the early settlers, the ideals states in the Compact, the unity of a group of colonies fighting for independence culminating in the Declaration, the struggles of designing a strong, central national government ending in the written Constitution, and the country succeeding in all of these. The flag underwent many changes in appearance in the next few years, but whenever or wherever the flag of the U.S. was seen flying, it represented America. In 1892, a verse was written in honor of the flag of the U.S. Since then, Americans have recited that passage to show respect, love, and admiration for their country. If America ever had a reason to sing, now was the time, for it was written, "I pledge allegiance to the flag, of the United States of America, and to the republic for which it stands, one nation under God, indivisible, with liberty and justice for all." America uses its God-given ability to raise her voice in song, for America has always been heard singing. America sings.....
America sings:

(Music)

(on cue) America sings!

CHOIR

AMERICA SINGS

WILLIAM CATES, JR.

$\text{♩} = 80$

S
A
T
B

5

ff A-MER-I-CA ——— A-MER-I-CA SINGS A-MER-I-CA SINGS A-MER-I-CA

5

ff A-MER-I-CA ——— A-MER-I-CA SINGS A-MER-I-CA SINGS A-MER-I-CA

5

ff A-MER-I-CA ——— A-MER-I-CA SINGS A-MER-I-CA SINGS A-MER-I-CA

5

ff A-MER-I-CA ——— A-MER-I-CA SINGS A-MER-I-CA SINGS A-MER-I-CA

SINGS AMERICA SINGS ———

SINGS AMERICA SINGS ———

SINGS AMERICA SINGS ———

SINGS AMERICA SINGS ———

N
A
R
R
A
T
I
O
N

(A) "COMPACT"

mp WE COV-E-NANT OUR-SELVES — to- geth- er to EN- ACT JUST AND E-QUAL LAWS,

mp WE COV-E-NANT OUR-SELVES — to- geth- er to EN- ACT JUST AND E-QUAL LAWS,

mp WE COV-E-NANT OUR-SELVES — to- geth- er to EN- ACT JUST AND E-QUAL LAWS,

mp WE COV-E-NANT OUR-SELVES — to- geth- er to EN- ACT JUST AND E-QUAL LAWS,

FOR THE GEN-E-RAL GOOD FOR THE GEN-E-RAL GOOD FOR the
 FOR THE GEN-E-RAL GOOD FOR THE GEN-E-RAL GOOD FOR the
 FOR THE GEN-E-RAL GOOD FOR THE GEN-E-RAL GOOD FOR the
 FOR THE GEN-E-RAL GOOD FOR THE GEN-E-RAL GOOD FOR the

GEN-E-RAL GOOD OF THE COL-O-NY
 GEN-E-RAL GOOD OF THE COL-O-NY
 GEN-E-RAL GOOD OF THE COL-O-NY
 GEN-E-RAL GOOD OF THE COL-O-NY

N
A
R
R
A
T
I
O
N

D "DECLARATION" 1776
 WE HOLD THESE TRUTHS TO BE SELF EV-I-DENT THAT ALL
 WE HOLD THESE TRUTHS TO BE SELF EV-I-DENT THAT ALL
 WE HOLD THESE TRUTHS TO BE SELF EV-I-DENT THAT ALL
 WE HOLD THESE TRUTHS TO BE SELF EV-I-DENT THAT ALL

MEN ARE CRE-A-TED E-QUAL, THAT THEY ARE EN-DOWED by their CRE-A-TOR

MEN ARE CRE-A-TED E-QUAL, THAT THEY ARE EN-DOWED by their CRE-A-TOR

MEN ARE CRE-A-TED E-QUAL, THAT THEY ARE EN-DOWED by their CRE-A-TOR

MEN ARE CRE-A-TED E-QUAL, THAT THEY ARE EN-DOWED by their CRE-A-TOR

Tempo markings: A, Poco, CRESCENDO

WITH CER-TAIN UN-A-LIEN-A-BLE Rights — THAT A-MONG THESE ARE Life,

WITH CER-TAIN UN-A-LIEN-A-BLE Rights — THAT A-MONG THESE ARE Life,

WITH CER-TAIN UN-A-LIEN-A-BLE Rights — THAT A-MONG THESE ARE Life,

WITH CER-TAIN UN-A-LIEN-A-BLE Rights — THAT A-MONG THESE ARE Life,

LIB-ER-TY —, AND THE PUR-SUIT OF HAP-PI-NESS. **(E)**

LIB-ER-TY —, AND THE PUR-SUIT OF HAP-PI-NESS. **(E)**

LIB-ER-TY —, AND THE PUR-SUIT OF HAP-PI-NESS. **(E)**

LIB-ER-TY —, AND THE PUR-SUIT OF HAP-PI-NESS. **(E)**

Dynamic markings: ff

N
A
R
R
A
T
I
O
N

"PREAMBLE"

(F) ♩=112

WE THE PEO-PL— IN OR-DER TO FORM A MORE PER-FECT UN-ION

WE THE PEO-PL— IN OR-DER TO FORM A MORE PER-FECT UN-ION

WE THE PEO-PL— IN OR-DER TO FORM A MORE PER-FECT UN-ION

WE THE PEO-PL— IN OR-DER TO FORM A MORE PER-FECT UN-ION

ES-TAB-LISH JUS-TICE IN-SURE DO-MES-TIC TRAN-QUIL-I-TY PRO-VIDE FOR- THE

ES-TAB-LISH JUS-TICE IN-SURE DO-MES-TIC TRAN-QUIL-I-TY PRO-VIDE FOR- THE

ES-TAB-LISH JUS-TICE IN-SURE DO-MES-TIC TRAN-QUIL-I-TY PRO-VIDE FOR- THE

ES-TAB-LISH JUS-TICE IN-SURE DO-MES-TIC TRAN-QUIL-I-TY PRO-VIDE FOR- THE

COM-MON DE-FENSE PRO-MOTE THE GEN-E-RAL WEL-FARE

COM-MON DE-FENSE PRO-MOTE THE GEN-E-RAL WEL-FARE

COM-MON DE-FENSE PRO-MOTE THE GEN-E-RAL WEL-FARE

COM-MON DE-FENSE PRO-MOTE THE GEN-E-RAL WEL-FARE

AND SE-CURE THE BLESSINGS OF LIB-ER-TY TO OUR-SELVES AND OUR POS-TER-I-TY,

AND SE-CURE THE BLESSINGS OF LIB-ER-TY TO OUR-SELVES AND OUR POS-TER-I-TY,

AND SE-CURE THE BLESSINGS OF LIB-ER-TY TO OUR-SELVES AND OUR POS-TER-I-TY,

AND SE-CURE THE BLESSINGS OF LIB-ER-TY TO OUR-SELVES AND OUR POS-TER-I-TY,

DO OR-DAIN AND ES-TAB-LISH THIS CON-STI-TU-TION— FOR THE U-NI-TED STATES

DO OR-DAIN AND ES-TAB-LISH THIS CON-STI-TU-TION— FOR THE U-NI-TED STATES

DO OR-DAIN AND ES-TAB-LISH THIS CON-STI-TU-TION— FOR THE U-NI-TED STATES

DO OR-DAIN AND ES-TAB-LISH THIS CON-STI-TU-TION— FOR THE U-NI-TED STATES

OF A-MER-I-CA ——— N A R R A T I O N

OF A-MER-I-CA ———

OF A-MER-I-CA ———

OF A-MER-I-CA ———

I "PLEDGE"
♩ = 100

WE PLEDGE ALLEGIANCE TO THE FLAG OF THE U-NI-TED STATES OF A-MER-I-CA

WE PLEDGE ALLEGIANCE TO THE FLAG OF THE U-NI-TED STATES OF A-MER-I-CA

WE PLEDGE ALLEGIANCE TO THE FLAG OF THE U-NI-TED STATES OF A-MER-I-CA

WE PLEDGE ALLEGIANCE TO THE FLAG OF THE U-NI-TED STATES OF A-MER-I-CA

WE PLEDGE ALLEGIANCE TO THE FLAG OF THE U-NI-TED STATES OF A-MER-I-CA

AND TO THE RE-PUB-LIC FOR WHICH IT STANDS, ONE NA-TION,

AND TO THE RE-PUB-LIC FOR WHICH IT STANDS, ONE NA-TION,

AND TO THE RE-PUB-LIC FOR WHICH IT STANDS, ONE NA-TION,

AND TO THE RE-PUB-LIC FOR WHICH IT STANDS, ONE NA-TION,

AND TO THE RE-PUB-LIC FOR WHICH IT STANDS, ONE NA-TION,

AND TO THE RE-PUB-LIC FOR WHICH IT STANDS, ONE NA-TION,

UN-DER GOD IN-DI-VIS-I-BLE WITH LIB-ER-TY AND

UN-DER GOD IN-DI-VIS-I-BLE WITH LIB-ER-TY AND

UN-DER GOD IN-DI-VIS-I-BLE WITH LIB-ER-TY AND

UN-DER GOD IN-DI-VIS-I-BLE WITH LIB-ER-TY AND

UN-DER GOD IN-DI-VIS-I-BLE WITH LIB-ER-TY AND

UN-DER GOD IN-DI-VIS-I-BLE WITH LIB-ER-TY AND

(J)

JUS-TICE FOR ALL! A-MER-I-CA

JUS-TICE FOR ALL! A-MER-I-CA

JUS-TICE FOR ALL! A-MER-I-CA

JUS-TICE FOR ALL! A-MER-I-CA

ff

SINGS A-MER-I-CA SINGS A-MER-I-CA SINGS A-MER-I-CA SINGS,

SINGS A-MER-I-CA SINGS A-MER-I-CA SINGS A-MER-I-CA SINGS,

SINGS A-MER-I-CA SINGS A-MER-I-CA SINGS A-MER-I-CA SINGS,

SINGS A-MER-I-CA SINGS A-MER-I-CA SINGS A-MER-I-CA SINGS,

RALL. ET CRESCENDO

RALL. ET CRESCENDO

RALL. ET CRESCENDO

RALL. ET CRESCENDO

ff

A-MER-I-CA

A-MER-I-CA

A-MER-I-CA

A-MER-I-CA

TRUMPET I

AMERICA SINGS

WILLIAM CATES, JR.

$\text{♩} = 80$

$\text{♩} = 80$

(NARRATION)

(A) "COMPACT"

(B)

(C)

DECRESC.

(NARRATION)

(D) "DECLARATION"

$\text{♩} = 112$

(NARRATION)

(TRUMPET I - 2)

POCO A POCO CRESCENDO

ff mp

Rit.

(NARRATION)

Ⓕ "PREAMBLE"
♩ = 112

Ⓖ

No. 4. 12 Staves (Medium)

(TRUMPET I - 3)

(NARRATION)

(H)

p poco *ACCELERANDO*

(I) "PLEGE" $\frac{2}{100}$

fff *ffp* *f*

(J)

sp *ff*

RALL. ETCRESC.

fff

TRUMPET II

AMERICA SINGS

WILLIAM CAI JR.

$\text{♩} = 80$

The first system of musical notation for the trumpet part. It consists of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked as $\text{♩} = 80$. The music starts with a quarter rest, followed by a triplet of eighth notes. The dynamic is marked *mf*. A slur covers a group of notes, with a hairpin crescendo leading to a dynamic of *ff*. The second staff continues the melody, ending with a fermata over a whole note. The dynamic is marked *RALL.* with a hairpin decrescendo.

(NARRATION)

The second system of musical notation. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked as $\text{♩} = 80$. The music starts with a quarter rest, followed by a quarter note, then a half note. The dynamic is marked *f*. A slur covers a group of notes, with a hairpin crescendo leading to a dynamic of *p*. A circled letter 'A' is placed above the music, with the text "Compact" written next to it. The system ends with a triplet of eighth notes.

The third system of musical notation. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music starts with a quarter rest, followed by a quarter note, then a half note. The dynamic is marked *f*. A slur covers a group of notes, with a hairpin crescendo leading to a dynamic of *p*. The system ends with a triplet of eighth notes.

The fourth system of musical notation. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music starts with a quarter rest, followed by a quarter note, then a half note. The dynamic is marked *f*. A slur covers a group of notes, with a hairpin crescendo leading to a dynamic of *p*. A circled letter 'B' is placed above the music. The system ends with a triplet of eighth notes.

The fifth system of musical notation. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music starts with a quarter rest, followed by a quarter note, then a half note. The dynamic is marked *f*. A slur covers a group of notes, with a hairpin crescendo leading to a dynamic of *p*. A circled letter 'C' is placed above the music. The system ends with a triplet of eighth notes.

The sixth system of musical notation. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music starts with a quarter rest, followed by a quarter note, then a half note. The dynamic is marked *f*. A slur covers a group of notes, with a hairpin crescendo leading to a dynamic of *p*. A circled letter 'C' is placed above the music. The system ends with a triplet of eighth notes. The dynamic is marked *DECRESC.* and *RIT.*

The seventh system of musical notation. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music starts with a quarter rest, followed by a quarter note, then a half note. The dynamic is marked *f*. A slur covers a group of notes, with a hairpin crescendo leading to a dynamic of *p*. The system ends with a triplet of eighth notes.

(NARRATION)

(TRUMPET II - 2)

ⓓ "DECLARATION"
♩ = 112

Musical score for the "DECLARATION" section, measures 1-12. The music is written on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It starts with a dynamic marking of *f* and features several accents (^) over the notes. A crescendo hairpin is shown at the end of the first staff, leading to a dynamic marking of *p*. The second staff continues the melody with a dynamic marking of *f* and includes the instruction "POCO A POCO CRESCENDO". The third staff contains a complex rhythmic pattern with many beamed notes. The fourth staff begins with a dynamic marking of *ff*, followed by a dynamic marking of *mp*, and ends with a fermata and a "2" indicating a second ending. A "RIT." (ritardando) hairpin is shown below the fourth staff.

Two empty musical staves with the word "NARRATION" written in large, bold, capital letters between them, indicating a section where the instrument is silent.

ⓕ "PREAMBLE"
♩ = 112

Musical score for the "PREAMBLE" section, measures 1-12. The music is written on four staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. It starts with a dynamic marking of *f* and includes several triplet markings (3) over groups of notes. The second staff continues the melody with a dynamic marking of *f* and includes a triplet marking (3). The third staff contains a complex rhythmic pattern with many beamed notes and a triplet marking (3). The fourth staff begins with a dynamic marking of *f* and includes a triplet marking (3). The section ends with a double bar line and a key signature change to one sharp (F#).

(TRUMPET II-3)

(NARRATION)

F HORN

AMERICA SINGS

WILLIAM CATE, JR.

(NARRATION)

(NARRATION)

(F HORN - 2)

ⓓ "DECLARATION"
♩ = 112

First staff of music for the 'DECLARATION' section. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The first measure contains a whole note chord with a dynamic marking of *fp* (fortissimo piano) below it.

Second staff of music. It continues the melodic line from the first staff. Below the staff, the instruction *POCO A POCO CRESCENDO* is written.

Third staff of music, continuing the melodic development.

Fourth staff of music. It features a dynamic marking of *ff* (fortissimo) followed by *mp* (mezzo-piano). A circled letter 'E' is placed above the staff.

Fifth staff of music. It includes a *Rit.* (ritardando) instruction and a fermata over a note, with a '2' written below the staff.

Sixth staff of music, which is empty except for a large circled word *NARRATION* in the center.

ⓕ "PREAMBLE"
♩ = 112

Seventh staff of music for the 'PREAMBLE' section. It starts with a treble clef, a key signature of two sharps, and a common time signature. A dynamic marking of *f* (fortissimo) is present. The staff contains several triplet markings.

Eighth staff of music, continuing the melodic line with triplet markings.

Ninth staff of music, featuring a key signature change to one sharp (F#) and a dynamic marking of *f*.

Tenth staff of music, including a *Rit.* instruction and a fermata.

Eleventh staff of music, continuing the melodic line.

(F HORN - 3)

Musical staff with treble clef, key signature of one flat, and a circled 'G' marking the end of a phrase.

Musical staff with treble clef, key signature of one flat, and the instruction "DECRESC. ET RIT." below it.

(NARRATION)

Musical staff with treble clef, key signature of one flat, a circled 'H' with "♩ = 80", and a "2" marking a measure.

Musical staff with treble clef, key signature of one flat, and a "p" dynamic marking.

Musical staff with treble clef, key signature of one flat, and the instruction "POCO ACCELERANDO" below it.

Musical staff with treble clef, key signature of one flat, a circled 'I' with "PLEDGE" and "♩ = 100", and dynamic markings "ff" and "fff".

Musical staff with treble clef, key signature of one flat, and triplet markings.

Musical staff with treble clef, key signature of one flat, and triplet markings.

Musical staff with treble clef, key signature of one flat, a circled 'J', and dynamic markings "fp" and "ff".

Musical staff with treble clef, key signature of one flat, and the instruction "RALL. ET CRESCENDO" below it.

TROMBONE

AMERICA SINGS

WILLIAM CATES JR.

$\text{♩} = 80$

First system of music for Trombone. It consists of two staves. The first staff begins with a 2-measure rest, followed by a melodic line with dynamics *mf* and *ff*. The second staff continues the melody with dynamics *pp* and *f*, ending with a fermata. A *RALL.* (Ritardando) marking is placed below the second staff.

(NARRATION)

$\text{♩} = 80$

Second system of music for Trombone. It consists of two staves. The first staff starts with a 4-measure rest, followed by a melodic line with dynamics *f* and *p*, marked with circled A and labeled "Compact". The second staff continues the melody with dynamics *f* and *p*, featuring a triplet of eighth notes.

Third system of music for Trombone. It consists of two staves. The first staff continues the melody with dynamics *f* and *p*, marked with circled B. The second staff continues the melody with dynamics *f* and *p*, featuring a triplet of eighth notes.

Fourth system of music for Trombone. It consists of two staves. The first staff continues the melody with dynamics *f* and *p*, featuring a triplet of eighth notes. The second staff continues the melody with dynamics *f* and *p*.

Fifth system of music for Trombone. It consists of two staves. The first staff continues the melody with dynamics *f* and *p*, marked with circled C. The second staff continues the melody with dynamics *f* and *p*, featuring a triplet of eighth notes. A *DECRESC.* (Decrescendo) marking is placed below the first staff, and *P Rit.* (Piano Ritardando) is placed below the second staff.

Sixth system of music for Trombone. It consists of two staves. The first staff continues the melody with dynamics *f* and *p*. The second staff continues the melody with dynamics *f* and *p*, ending with a double bar line and repeat sign.

(NARRATION)

Seventh system of music for Trombone. It consists of two staves. The first staff starts with a 4-measure rest, followed by a melodic line with dynamics *fp* and *f*, marked with circled D and labeled "DECLARATION". The second staff continues the melody with dynamics *f* and *p*.

(TROMBONE - 2)

First staff of music with notes and rests.

Poco A Poco CRESCENDO

Second staff of music with notes and rests.

Third staff of music with notes, rests, and dynamic markings: ff, mp, and a circled E.

Fourth staff of music with notes, rests, and a circled E. Includes a 'RIT.' marking and a '2' in a box.

Five staves of music with the word 'NARRATION' in large parentheses.

Sixth staff of music with notes, rests, and a circled F. Includes a 'PREAMBLE' marking and dynamic markings: f, and triplet markings.

Seventh staff of music with notes, rests, and a circled F. Includes a triplet marking.

Eighth staff of music with notes, rests, and a circled F. Includes a triplet marking.

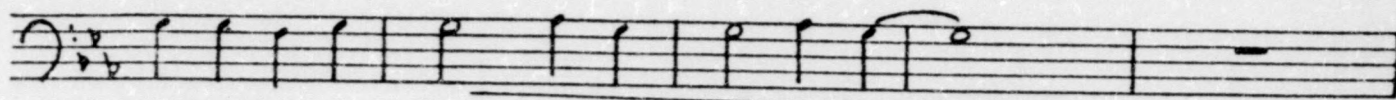
Ninth staff of music with notes and rests.

Tenth staff of music with notes and rests.

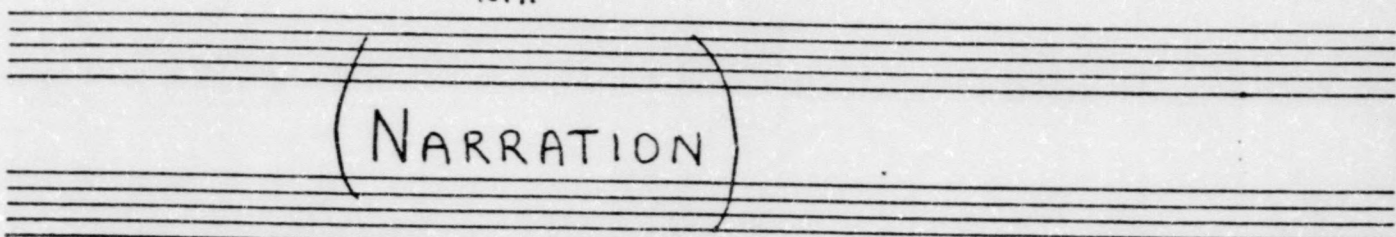
Eleventh staff of music with notes, rests, and a circled G.

DECRESC.

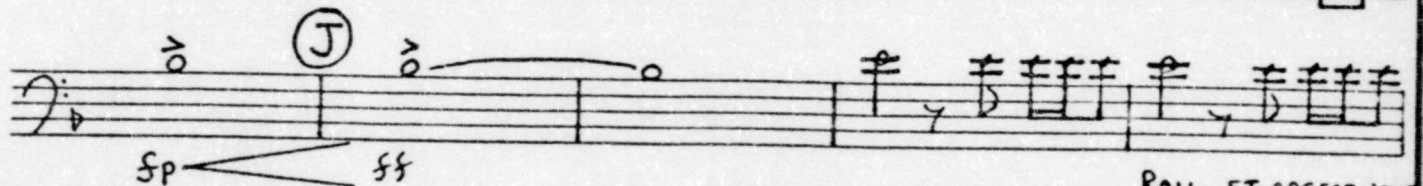
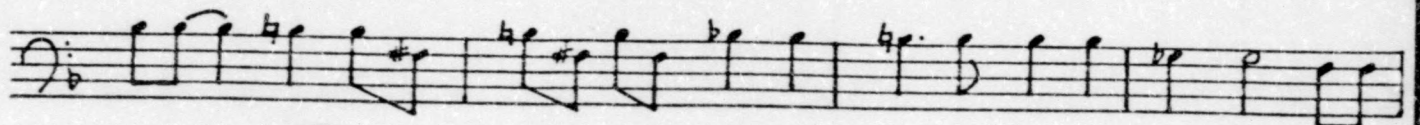
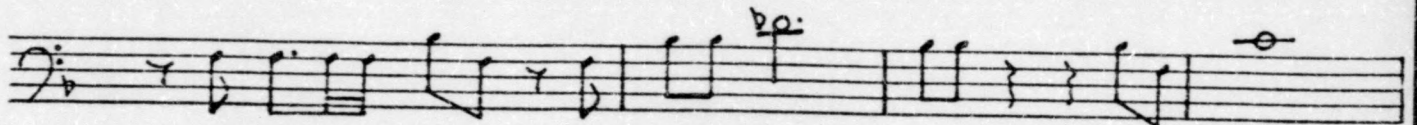
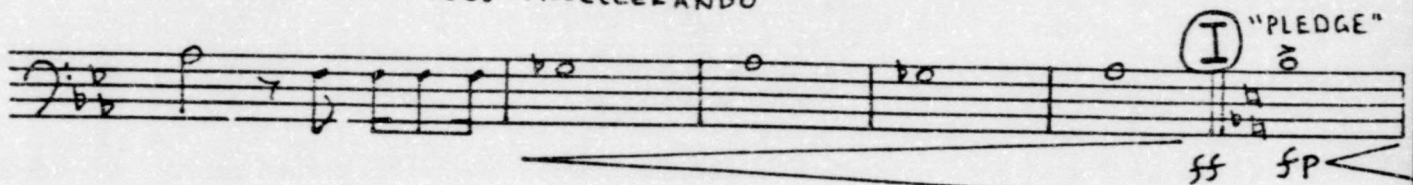
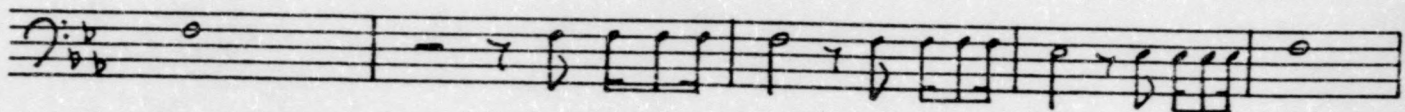
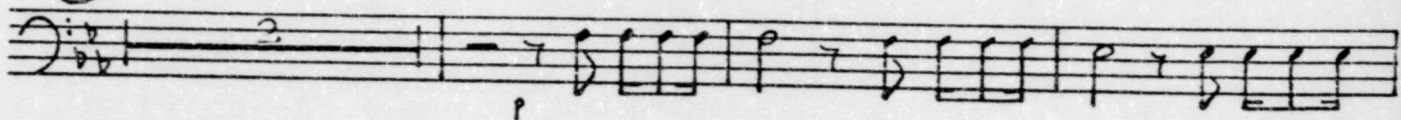
(TROMBONE - 3)



RIT.



(H) J=80



AMERICA SINGS

WILLIAM CATE JR.

B: BARITONE
♩ = 80

mf sf
RALL.

(NARRATION)

f (A) "Compact" p

(B)

(C) f

p RIT.

(NARRATION)

(D) "DECLARATION" ♩ = 112
sf f p

(7): BARITONE - 3)

ET RIT.

NARRATION

(H)

Poco Accelerando

(I) "PLEDGE"
1-100

fff < f

ff <

(J)

ff < fff

fff

RALL.

BASS
♩ = 80

AMERICA SINGS

WILLIAM CATES, JR.

mf

sf

RALL.

(NARRATION)

A "COMPACT"

f

p

B

C

f

DECRESC.

p

RIT.

(NARRATION)

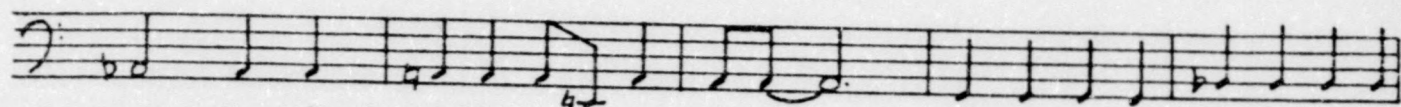
D "DECLARATION"

♩ = 112

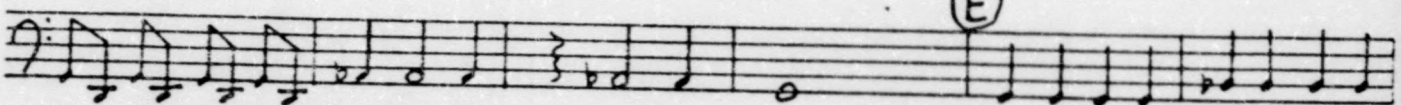
fp

p

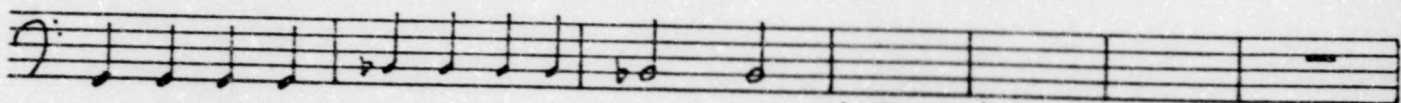
(BASS - 2)



Poco A Poco CRESCENDO



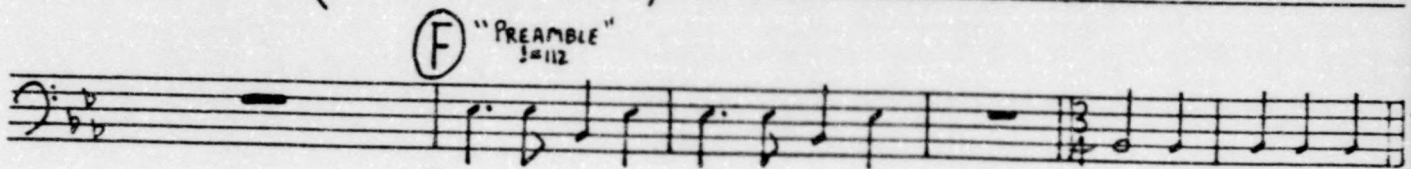
mp



b-e b-e b-e
RIT.

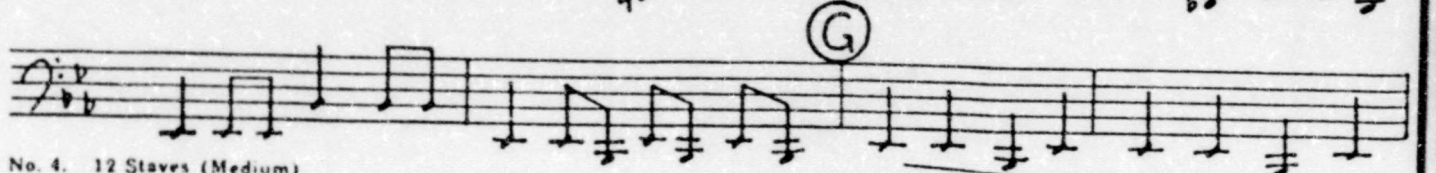
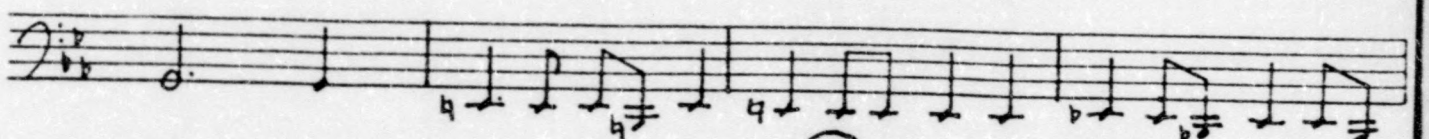
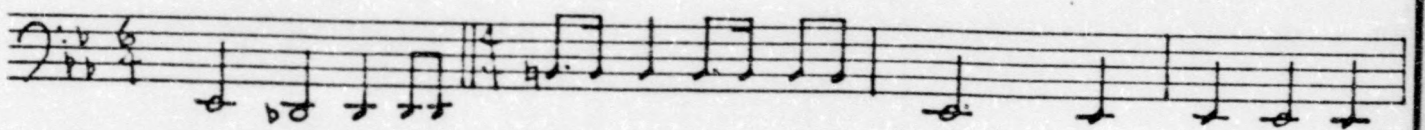
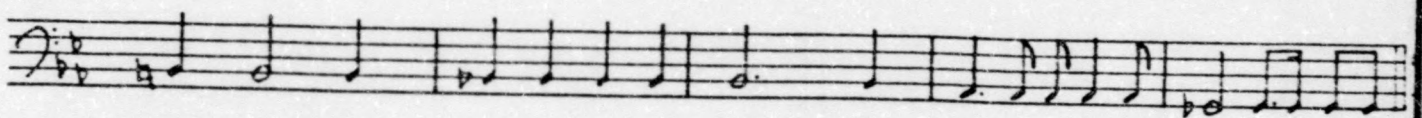
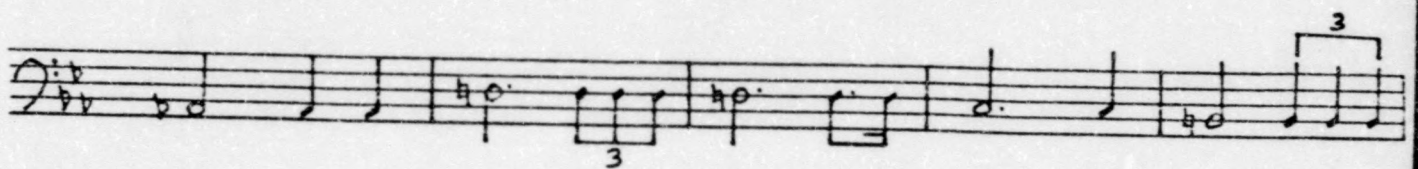
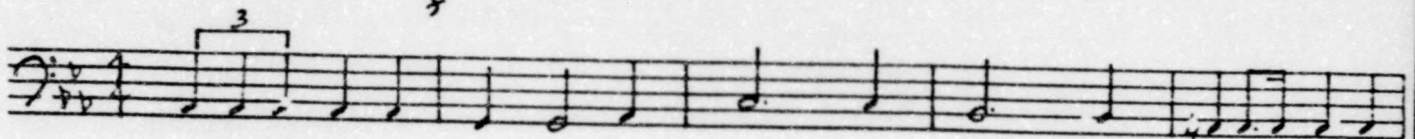


(NARRATION)



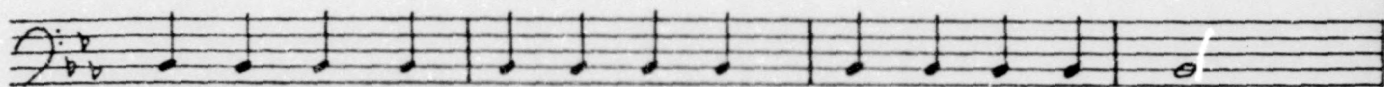
(F) "PREAMBLE"
3=112

f

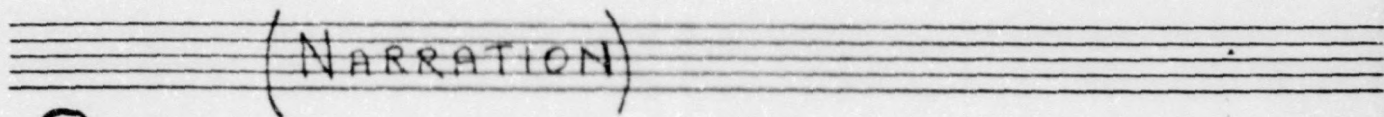


(G)

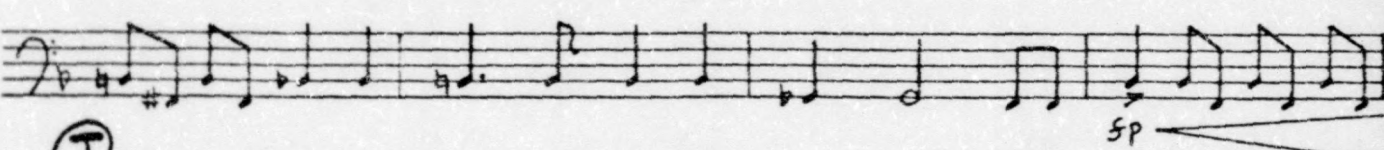
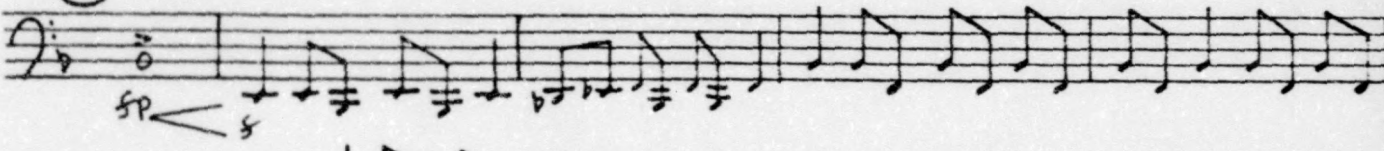
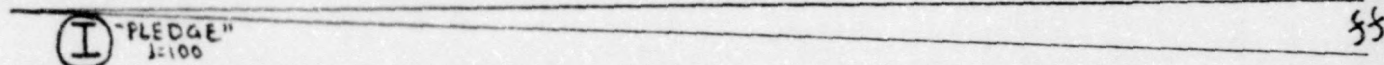
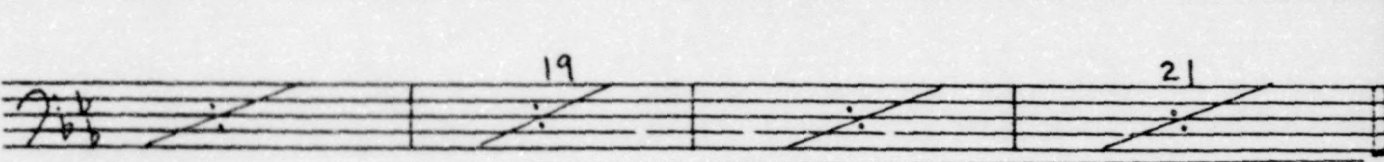
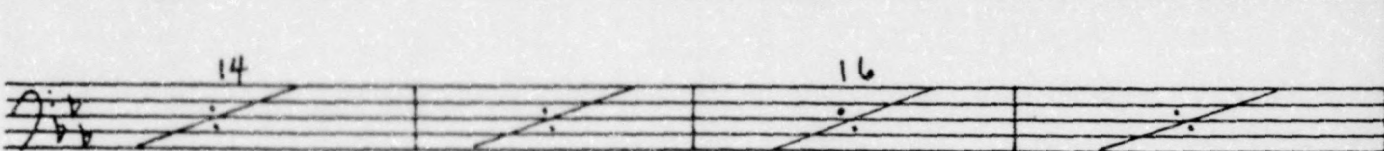
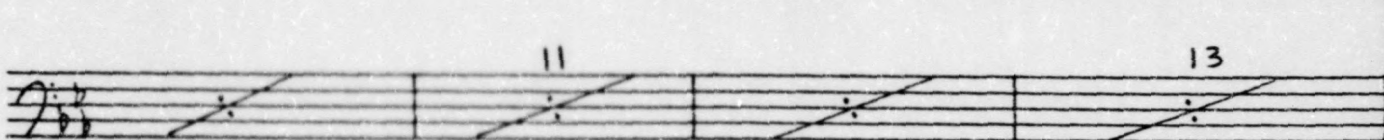
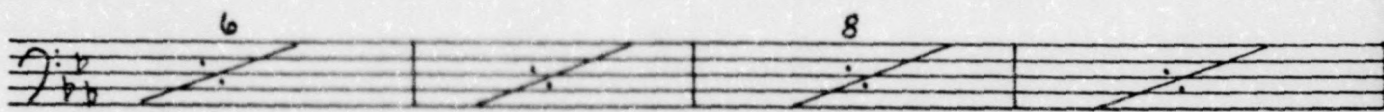
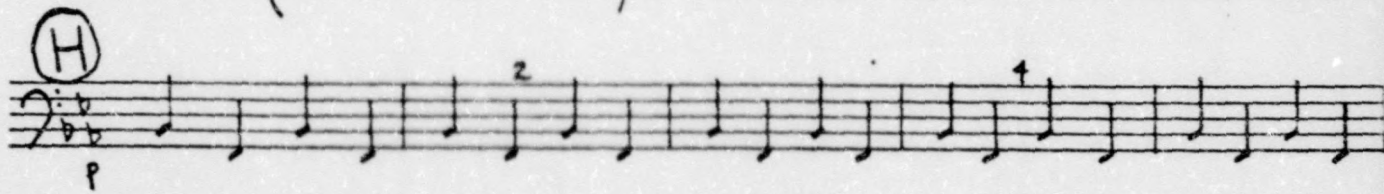
(BASS - 3)



RIT.



(NARRATION)



RALL. ET CRESC.



sf

PERCUSSION

AMERICA SINGS

WILLIAM CATES, JR.

CHIMES

SNARE DRUM

BASS DRUM

CRASH CYM.
SUSP. CYM.

TAM
TAM

(MEDIUM TIMP. MALLETS)

mp

p

C.H.

S.D.

B.D.

C.YM.

(SUSP.)

(CLOSE)

ff

ff

ff

ff

Musical score for percussion instruments: CH, S.D., B.D., CYM, TAM, TAM. The score is written in 3/4 time. The CH part has rests. The S.D. part features triplets of eighth notes in the first two measures, followed by sixteenth notes. The B.D. part has quarter notes in the first two measures, then eighth notes. The CYM part has rests, then a single note in the fourth measure, and a half note in the fifth. The TAM parts have rests, then a single note in the fourth measure, and a half note in the fifth. Dynamics include *f* (CRASH-L.V.) and *f*. Performance instructions include *RALL.* and *STIM.*

(NARRATION:)

Musical score for strings: CH, S.D., B.D., CYM, TAM, TAM. The score is written in 3/4 time. The CH part has rests, then a half note in the fourth measure, and a half note in the fifth. The S.D. part has rests, then a half note in the fourth measure, and a half note in the fifth. The B.D. part has rests, then a half note in the fourth measure, and a half note in the fifth. The CYM part has a (SUSP.) marking, then a half note in the second measure, a half note in the fourth measure, and a half note in the fifth. The TAM parts have rests, then a half note in the second measure, a half note in the fourth measure, and a half note in the fifth. Dynamics include *mf*, *p*, and *f*. Performance instructions include *(SUSP.)* and *mf*. A circled 'A' with the text "COMPACT" is written above the CH part in the fourth measure.

Handwritten musical score for measures 110-112. The score is divided into two sections, (B) and (C).

Section (B): Measures 110-111. The first staff (treble clef) has a dynamic marking of *mf*. The second and third staves (bass clef) have rests. The fourth and fifth staves (bass clef) contain chords with dynamics *p* and *f* and a slur.

Section (C): Measure 112. The first staff (treble clef) has a dynamic marking of *mf*. The second and third staves (bass clef) have rests. The fourth and fifth staves (bass clef) contain chords with dynamics *mf* and *p* and a slur.

Annotations include *(SUSP.)* above the first staff in measure 110, and *(SIM.)* above the fourth and fifth staves in measures 111 and 112.

Handwritten musical score for measures 113-114. The score is divided into two sections, (D) and (E).

Section (D): Measures 113-114. The first staff (treble clef) has a dynamic marking of *f*. The second and third staves (bass clef) have rests. The fourth and fifth staves (bass clef) contain chords with dynamics *f* and *f* and a slur. A vertical oval containing the word **NARRATION** is positioned between measures 113 and 114.

Section (E): Measure 114. The first staff (treble clef) has a dynamic marking of *f*. The second and third staves (bass clef) have rests. The fourth and fifth staves (bass clef) contain chords with dynamics *f* and *f* and a slur. A vertical oval containing the word **DECLARATION** is positioned between measures 114 and 115.

Annotations include *(SUSP.)* above the fourth staff in measure 113, and *(CLOSE)* above the fifth staff in measure 114.

C.H.

S.D.

B.D.

Cym.

(L.V.) (L.V.)

C.H.

S.D.

B.D.

Cym.

POCO A POCO CRESCENDO

POCO A POCO CRESCENDO

C.H.

S.D.

B.D.

Cym.

mf

(E)

CH.

S.D.

B.D.

CYM.

TAM TAM

mf *ff* *mp* *ff* *mp* *ff* *mp* *p*

(CRASH)
L.V.

CH.

S.D.

B.D.

Cym

TAM TAM

2

p

(NARRATION:)

(F) = 112
"PREAMBLE"

Handwritten musical notation for the first system, consisting of three staves labeled S.D., I.D., and S.C. The S.D. and I.D. staves are in bass clef and contain rhythmic patterns with slurs and dynamic markings like 'f'. The S.C. staff is also in bass clef and contains a long note with a slur and a dynamic marking 'p'. A large brace is drawn under the S.C. staff, spanning from the first measure to the end of the system.

Handwritten musical notation for the second system, consisting of two staves labeled S.D. and B.D. Both staves are in bass clef and contain rhythmic patterns with slurs and dynamic markings.

Handwritten musical notation for the third system, consisting of two staves labeled S.D. and B.D. Both staves are in bass clef and contain rhythmic patterns with slurs and dynamic markings. Triplet markings (the number '3') are present above and below the notes in both staves.

Handwritten musical score system 1. It consists of two staves. The upper staff begins with four treble clefs, each followed by a sharp sign (F#), indicating a specific fingering or articulation. The music is written in a bass clef. The lower staff continues the melodic line.

Handwritten musical score system 2. It consists of two staves in a bass clef, continuing the musical composition from the previous system.

Handwritten musical score system 3. It features three staves. The top staff is marked with a circled 'G' above it. The middle and bottom staves are marked with 'DECRESC.' (decrescendo). The bottom staff includes the dynamic marking 'f (L.V.)' (forte, *largo vivace*) and a fermata over a note.

Handwritten musical score system 4. It features two staves. The top staff has a fermata and a '3' (triple) marking. The bottom staff also has a '3' (triple) marking. The system concludes with the instruction '(NARRATION:)' in a box.

(H) ♩ = 80

Handwritten musical score for the first system, measures 1-5. The score includes staves for Snare Drum (S.D.), Bass Drum (B.D.), and Cymbal (Cym.).

- S.D. Staff:** Features a series of eighth notes in measures 1-3, followed by triplets in measures 4 and 5. A dynamic marking 'P' is present in measure 1.
- B.D. Staff:** Features a series of eighth notes in measures 1-3, followed by rests in measures 4 and 5. A dynamic marking 'P' is present in measure 1.
- Cym. Staff:** Features a single note in measure 1, followed by rests in measures 2-5. A dynamic marking 'P (L.V.)' is present in measure 1. A handwritten note '(CRASH)' is written above the first note.

Handwritten musical score for the second system, measures 6-14. The score includes staves for S.D., B.D., and Cym.

- S.D. Staff:** Measures 6-14 are filled with diagonal lines, indicating a crash cymbal effect.
- B.D. Staff:** Measures 6-14 are filled with diagonal lines, indicating a crash cymbal effect.
- Cym. Staff:** Measures 6-14 are filled with diagonal lines, indicating a crash cymbal effect.
- Text:** The instruction 'POCO ACCELERANDO' is written in the right margin of the system, appearing in the B.D. and Cym. staves.

Handwritten musical score for the third system, measures 15-21. The score includes staves for S.D., B.D., Cym., and T.M.

- S.D. Staff:** Measures 15-21 are filled with diagonal lines, indicating a crash cymbal effect.
- B.D. Staff:** Measures 15-21 are filled with diagonal lines, indicating a crash cymbal effect.
- Cym. Staff:** Measures 15-21 are filled with diagonal lines, indicating a crash cymbal effect.
- T.M. Staff:** Measures 15-21 are filled with diagonal lines, indicating a crash cymbal effect.
- Text:** The instruction 'POCO ACCELERANDO' is written in the right margin of the system, appearing in the Cym. and T.M. staves.

I "PLEDGE"
♩ = 100

CH. *ff*

S.D. *sf* \rightarrow *f* 3 3 3 3 3 3 3 3 3

B.D. *f*

YM. *f* (CRASH) (SIM.)

AM. *f* (L.V.) (SIM.)

AM. *ff* (L.V.)

S.D. *sf* \rightarrow *f* 3 3 3

B.D. *f*

S.D.

B.D.

YM. (CRASH) (L.V.) (SIM.)

J

Musical score for the first system, measures 1-4. The score consists of five staves. The top staff (treble clef) contains rests. The second and third staves (bass clef) contain rhythmic patterns of eighth notes. The fourth and fifth staves (bass clef) contain dotted quarter notes. Dynamics include *ff* and *RALL. ET CRESCENDO*. There are also markings for *(CRASH)* and *(SIM.)* above the fourth staff.

Musical score for the second system, measures 5-8. The score consists of five staves. The top staff (treble clef) contains rests. The second and third staves (bass clef) contain rhythmic patterns of eighth notes. The fourth and fifth staves (bass clef) contain dotted quarter notes. Dynamics include *fff* and *RALL. ET CRESCENDO*. There are also markings for *(SIM.)* above the fourth and fifth staves.

AMERICA SINGS

WILLIAM CATE JR.

TIMPANI
(IN E^b, B^b, F, D^b)
♩ = 80

First system of musical notation for Timpani. It consists of three staves. The first staff begins with a treble clef, a key signature of two flats (B^b, E^b), and a common time signature (C). The tempo is marked as ♩ = 80. The first measure is marked with a dynamic of *mf*. The second staff features a crescendo leading to a fortissimo (*ff*) dynamic. The third staff includes a *RALL.* (Ritardando) marking, a *mp* (mezzo-piano) dynamic, and a circled *(SOLO)* marking. A bracket on the right side of the third staff indicates the instruction: "PLAY TILL END OF NARRATION".

(NARRATION)

Second system of musical notation for Timpani, consisting of five staves. The first staff has a circled **(A)** and the instruction "Compact". A dynamic of *mf* is followed by a decrescendo to *p*. A circled **(B)** is placed above the second staff. The third staff has a circled **(C)** and a dynamic of *f*. A bracket on the right side of the third staff indicates the instruction: "PLAY TILL END OF NARRATION".

CHANGE: E^b to F
B^b to C

CHANGE: B^b to A^b
+ F to F^b

DECRESC.

mp RIT.

♩ = ca. 60 (SOLO)

(NARRATION)

(Timp. - 2)

ⓓ "DECLARATION"

POCO A POCO
CRESCENDO mp

ⓔ (CHANGE: A^b to B^b
F to E^b)

to G

ff

♩ = ca. 60

mf Rit.

(SOLO)

(NARRATION)

ⓕ "PREAMBLE"
♩ = 112

(CHANGE: LOWE^b to F)

Rit.

mp

(Timp. - 3)

(NARRATION)

(H) ♩ = 80

Musical staff 1: Treble clef, bass clef, quarter notes, measures 1-6 with measure numbers 1, 2, 4, 6 above.

Musical staff 2: Treble clef, bass clef, diagonal lines, measures 7-12 with measure numbers 8, 10, 12 above.

Musical staff 3: Treble clef, bass clef, diagonal lines, measures 13-16 with measure numbers 14, 14 above.

POCO A POCO ACCELERANDO

Musical staff 4: Treble clef, bass clef, diagonal lines, measures 17-20 with measure numbers 18, 20 above.

Musical staff 5: Treble clef, bass clef, quarter notes, dynamic markings *sf* and *f*.

Musical staff 6: Treble clef, bass clef, quarter notes, dynamic markings *sf* and *f*.

Musical staff 7: Treble clef, bass clef, quarter notes, dynamic markings *f* and *ff*.

Musical staff 8: Treble clef, bass clef, quarter notes, dynamic markings *f* and *ff*.

Musical staff 9: Treble clef, bass clef, quarter notes, dynamic markings *f* and *ff*.

Musical staff 10: Treble clef, bass clef, quarter notes, dynamic markings *f* and *ff*.

RALL. ET CRESC.

Musical staff 11: Treble clef, bass clef, quarter notes, dynamic markings *f* and *ff*.

fff

CONDUCTOR
♩ = 80

AMERICA SINGS

WILLIAM CATES
JR.

5
1
T
3

String staves (Violins I, Violins II, Violas, Cellos, Double Basses) with dynamics *mf* and *from*.
Woodwind staves (Flutes, Clarinets, Bassoons) with dynamics *mf* and *from*.
Brass staves (Trumpets, Trombones) with dynamics *mf* and *from*.
BASS *mf*
TIMPANI *mf*
S.D. (Snare Drum) *mf*
TAM (Tambourine) *mp*

ff A-MER-I-CA ——— A-MER-ICA SINGS A-MER-I-CA

String staves with dynamics *ff*.
Woodwind staves with dynamics *ff*.
Brass staves with dynamics *ff*.
Percussion staves (S.D., TAM) with dynamics *ff*.
TAM (close)

Rall. -----

SINGS A-MER-I-CA SINGS A-MER-I-CA SINGS

Rall. -----

Rall. -----

♩=80 ((Give Cue))

PLAY TILL END OF NARRATION

X (RING) X (RING)

NARRATION: America sings! America sings because she's always been heard singing. Since her days of infancy, she has had much to sing about! It was in those early days of colonization that America was first heard singing. The Pilgrims, a people who instinctively used their voices in song, huddled together in their storm-tossed ship, the Mayflower. It was November 1620, and winter was sure to begin its battle against them soon. The ship had landed far off course, but, it had spotted land. Time was vital. These first settlers must unite in order to survive. Laws must be incorporated for the colonists. Many times in the course of the long journey to the New World these Pilgrims had joined hands, minds, thoughts, and ideas in worshiping their Creator. Now, they must unite for another cause, one of building a government one that would suit their needs. This was to be the first true document of American history where persons bonded themselves together to make law, with the law being based on the consent of the governed. They wrote, "We covenant ourselves together to enact just and equal laws, for the general good of the colony." These first Americans, numbering over 100, had reason to sing, it was the beginning of democracy it was the Mayflower Compact. America sings!

No. 4. 12 Staves (Medium)

(SUSP. CYMBAL)
(TAM)
(TAM)

(Timp.)

(A) (Mayflower Compact)

mp WE COU-CHANT OUR SELVES, to geth-ER to EN-ACT JUST AND E-QUAL

(chime)

mf

p

LAWS, For the gen-e-ral good For the



Gen-e-RAL GOOD, FOR the GEN-e-RAL GOOD OF THE COL-O-NY.

Handwritten musical score for the first system. It consists of five staves. The top two staves are for the vocal line, with lyrics written below. The bottom three staves are for piano accompaniment. The key signature has two flats (Bb and Eb), and the time signature is 4/4. There are two triplet markings (indicated by a '3' above a bracket) in the vocal line. The piano accompaniment includes chords and melodic lines. At the end of the system, there are markings for 'Sus.' (Sustained), 'Cym.' (Cymbal), and 'p' (piano).

(CHIME)

Handwritten musical score for the second system. It consists of five staves. The top two staves are for a chime section, with the word '(CHIME)' written above. The bottom three staves are for piano accompaniment. The key signature remains two flats (Bb and Eb), and the time signature is 4/4. The chime section starts with a 'mf' (mezzo-forte) dynamic. The piano accompaniment includes chords and melodic lines. At the end of the system, there are markings for 'f' (forte) and a 4/4 time signature.

Handwritten musical score for the first system. It consists of five staves. The top two staves are grand staff notation (treble and bass clefs). The middle two staves are piano and bass staves. The bottom staff is a bass clef staff. The music includes various notes, rests, and triplets. There are some handwritten annotations at the beginning of the first two staves.

Handwritten musical score for the second system, starting with a circled 'C' above the first staff. It consists of five staves. The top two staves are grand staff notation. The middle two staves are piano and bass staves. The bottom staff is a bass clef staff. The music includes various notes, rests, and triplets. There are dynamic markings such as 'f' and 'p', and performance instructions like 'DECRESC.' and '(SUSP. CYM. TAM. TAM)'. There are also some handwritten annotations at the beginning of the first two staves.

Handwritten musical score for the first system. It consists of five staves. The top two staves are grand staff notation (treble and bass clefs). The bottom three staves are piano and mezzo-piano parts. The piano part (top of the bottom three staves) includes markings for *p* and *Rit.*. The mezzo-piano part (bottom of the bottom three staves) includes markings for *mp* and *Rit.*. The music features various rhythmic patterns and rests.

Handwritten musical score for the second system, also consisting of five staves. The notation is similar to the first system. It includes performance instructions: *(! = ca. 60)* and *(PLAY TILL END OF NARRATION)*. There are also markings for *SUSP* and *TR* in the lower staves.

No. 4. 12 Staves (Medium)

DECLARATION: A century and a half after the signing of the Compact, Americans were still singing. Now though, they were tired of being just members of colonies of Great Britain. So, they cried and sang of freedom, of independence. The people again united themselves to draw up a document that would definitively state the intent of America to gain independence from the mother country. Delegates from each of the 13 colonies met in Philadelphia. On July 2, 1776, the Declaration of Independence was signed by these men and was read to the public on the 4th. War was inevitable! Some 15 months after the battles of Lexington and Concord, the Declaration was adopted by the Continental Congress. America had united for a cause. They had reason to sing once again. Jefferson wrote, "When in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume, among the powers of the earth, the separate and equal station to which the laws of nature and of nature God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation. 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." America sings!

① (DECLARATION OF INDEPENDENCE)
♩ = 112

The musical score is written on five staves. The top staff is the vocal line, with lyrics: "WE HOLD THESE TRUTHS TO BE SELF EVIDENT,". The second staff is the piano accompaniment, with dynamics like *f* and *sf*. The third staff shows a melodic line with notes and rests. The fourth staff is another piano accompaniment line. The fifth staff is a bass line with notes and rests. At the bottom, there are three 'X' marks with arrows pointing to specific notes, labeled "(close)", "(RING)", and "(RING)".

Poco a Poco CRESCENDO

mf That all MEN ARE CRE-A-TED E-QUAL, That they ARE EN-

P Poco a Poco CRESCENDO

P Poco a Poco CRESCENDO

DOWED by their CRE-A-TOR WITH CER-TAIN UN-A-LIEN-A-BLE Rights

(CHIME)
mp

THAT A-MONG These ARE Life, Lib-er-ty —

AND the pur-suit OF Hap-pi-ness. "That to Secure These Rights,

(TAM) (RING)

(CHIME)

(E) CUE NARRATOR: (NARRATION) "That to Secure These Rights,

(CHIME) mp

(CHIME) mp

(TAM) (RING)

Detailed description of the musical score: The score is written on ten staves. The top two staves are for a vocal line with lyrics. The next four staves are for piano accompaniment, including a chime part. The bottom two staves are for a narrator's cue and another piano part. Performance markings include dynamics like 'mp' and 'p', and specific cues like '(TAM)', '(RING)', and '(CHIME)'. A circled 'E' indicates a cue for the narrator.

(NARRATION CONT.)

GOVERNMENTS ARE INSTITUTED —→ AMONG MEN, DERIVING THEIR JUST POWERS FROM THE —→ CONSENT OF THE GOVERNED."

The first system of the score consists of two staves. The upper staff is a vocal line with lyrics: "GOVERNMENTS ARE INSTITUTED —→ AMONG MEN, DERIVING THEIR JUST POWERS FROM THE —→ CONSENT OF THE GOVERNED." The lower staff is a piano accompaniment with chords and moving lines in both treble and bass clefs.

Rit. ———

Rit. ———

♩ = 60

(CONTINUE TILL END OF NARRATION)

(CHIME)

p

The second system continues the piano accompaniment. It features a 'Rit.' (Ritardando) marking with a dashed line. The tempo is indicated as '♩ = 60'. The system concludes with a 'CHIME' section marked with a 'p' (piano) dynamic.

VARRATION: It was but a decade after independence was granted, that America was again singing. It was evident that the Articles of Confederation were useless for a strong central government of the United States. In those sweltering hot summer days of 1787, 55 delegates met in Philadelphia to formulate a strong, sure document of laws that would "be the supreme law of the land..." This was to be done with each state retaining their individuality and control over local affairs. The document was finished on Sept. 17, 1787 and ratified finally in June of the following year. The Constitution of the United States was in effect. Americans had again united for a cause. They had reason to sing. The Preamble states, "We the people, of the United States, in order to form a more perfect Union, establish justice, insure domestic tranquility, provide for the common defense, promote the general welfare, and secure the blessings of liberty to ourselves and our posterity do ordain and establish this Constitution for the United States of America." America sings!

(SUSP. CYM.)

F (PREAMBLE TO THE CONSTITUTION)
♩ = 112

WE THE PEOPLE — IN ORDER TO FORM A MORE PER-fect

UN-ION ES-TAB-LISH JUS-TICE IN-SURE DO-MES-TIC TRAN-

QUIL-I-TY PRO-VIDE FOR-THE COM-MON DE-FENSE PRO-MOTE

THE GEN-E-RAL WEL-FARE AND SE-

CURE THE BLESSINGS OF LIB-ER-TY, TO OUR-SELVES AND OUR POS-TER-I-TY,

The musical score is written for piano and voice. It consists of two systems of music. The first system includes a vocal line with lyrics and a piano accompaniment. The piano part features a prominent triplet in the right hand and a steady bass line in the left hand. The second system continues the vocal line and piano accompaniment, with a key signature change to G major and a time signature change to 4/4. The piano accompaniment in the second system is more complex, with multiple voices in both hands. The lyrics are: 'THE GEN-E-RAL WEL-FARE AND SE-' followed by 'CURE THE BLESSINGS OF LIB-ER-TY, TO OUR-SELVES AND OUR POS-TER-I-TY,'.

DO OR DAIN AND ESTABLISH THIS CONSTITUTION

FOR THE UNITED STATES OF AMERICA

No. 4. 12 Staves (Medium)

①

②

DECRESC. ---

Rit. ---

♩ = 60

NARRATION: It was but 3 decades later until America was given a gift; a gift of red and white stripes on a field of blue. This flag of the United States represented the original colonies and the subsequent states of the Union. Old Glory was symbolic of all that had gone before in the brief history of the nation, the dreams of the early settlers, the ideals stated in the Compact; the unity of a group of colonies fighting for independence, culminated in the Declaration; the struggles of designing a strong, central national government, ending with the Constitution, and the country succeeding in all of these. The flag underwent many changes in appearance in the next few years, but in whatever era, or whenever the flag of the U.S. was seen flying, it represented America. In 1892, a verse was written in honor of the flag of the U.S. Since then, Americans have recited that passage to show respect, love and admiration for their country. If America ever had a reason to sing, now was the time, for it was written "I pledge allegiance to the flag, of the United States of America, and to the republic for which it stands, one nation under God, indivisible, with liberty and justice for all." America uses its' God-given ability to raise her voice in song, for America has always been heard singing. America sings....America sing

(NARRATION:)

| | | | |
|-------------------------|--------------|----------------------------|----------------------------|
| "I PLEDGE ALLEGIANCE | TO THE FLAG | OF THE UNITED STATES OF | AMERICA, AND TO |
| THE REPUBLIC | FOR WHICH IT | STANDS ONE NATION, | UNDER GOD, INDIVISIBLE, |

The musical score is handwritten and includes the following elements:

- Vocal Line:** A single staff in G major (one sharp) with a treble clef. It begins with a circled 'H' and a tempo marking '♩ = 80'. The lyrics are written above the staff.
- Tuba:** A staff in G major with a bass clef. It plays a rhythmic accompaniment of quarter notes.
- Snare:** A staff in G major with a bass clef. It plays a rhythmic accompaniment of eighth notes.
- Timpani (Timp.):** A staff in G major with a bass clef. It plays a rhythmic accompaniment of quarter notes.
- Other markings:** 'p' for piano, 'B.D.' for Bass Drum, and '(CYM)' for Cymbal.

POCO ACCELERANDO

WITH LIBERTY AND JUSTICE FOR ALL! AMERICA USES ITS God-given ABILITY

POCO ACCELERANDO

POCO ACCELERANDO

TO RAISE HER VOICE IN SONG FOR AMERICA HAS ALWAYS BEEN HEARD SINGING.

AMERICA SINGS AMERICA SINGS!

CRES.

ff

(TAM TAM SUSP. CYM.)

ff

I (PLEDGE)

$\text{♩} = 100$

WE PLEDGE ALLEGIANCE TO THE FLAG OF THE UNITED STATES OF AMER-I-CA

AND TO THE REPUBLIC FOR WHICH IT STANDS, ONE NATION,

No. 4. 12 Staves (Medium)

M. COLE

(LET RING)

UN-**DER** GOD, IN-**DI**-VIS-I-**BLE**, WITH LIB-**ER**-TY AND

JUS-TICE FOR ALL! **ff** A-MER-I-CA

Rall.-----ET-----CRESCENDO

SINGS A-MER-I-CA SINGS A-MER-I-CA SINGS A-MER-I-CA SINGS,

Rall.-----ET-----CRESCENDO

Rall.-----ET-----CRESCENDO

(RING) (RING) (RING) (RING)

A-MER-I-CA

(NARRATOR)
AMERICA SINGS!

fff

(RING)

(RING)

(RING)

(RING)