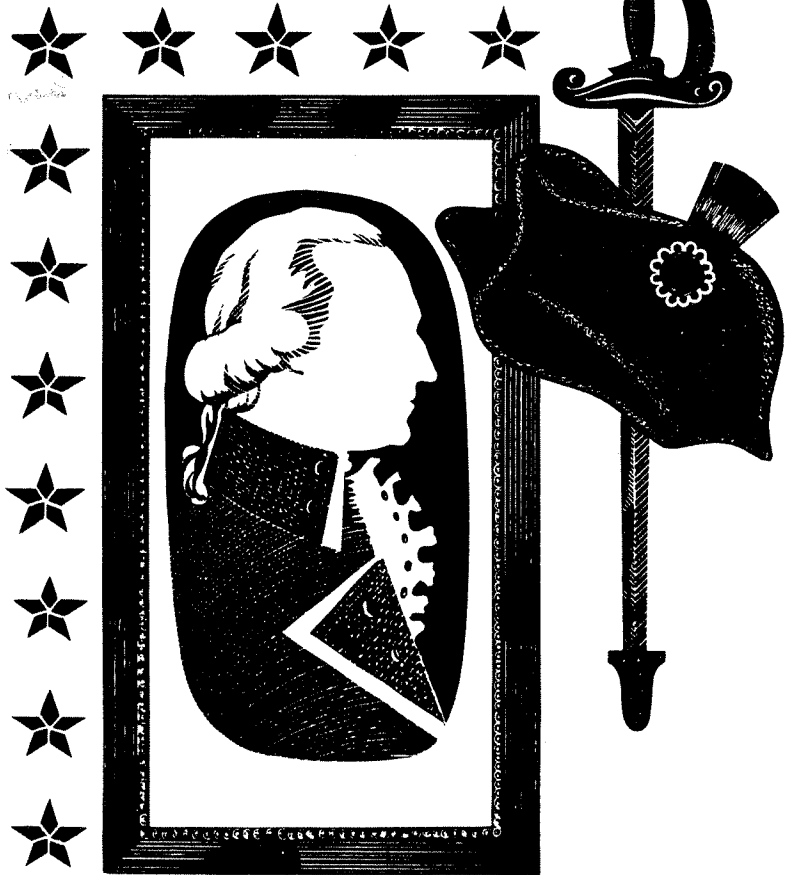


AMERICA THE BEAUTIFUL

words by
Katherine Lee Bates
music by
Samuel A. Ward



a setting by
ERIK W. G. LEIDZÉN

BELWIN INC. ROCKVILLE CENTRE, LONG ISLAND, N. Y.

BASIC VOCAL INSTRUCTOR

By LLOYD FREDERICK SUNDERMAN

for

VOCAL STUDIOS — SINGERS — VOCAL CLASSES

Every voice is a different problem. Intelligent singing is first initiated in the mind. Thus each mind presents new singing problems.

The purpose of this book is to explain in much detail, just what are the requisite concepts of *Bel Canto*... Beautiful Singing... secrets essential to the development of beautiful singing. To have knowledge and the ability to impart it for effective teaching are usually two dichotomous forces. It is hoped that simplicity and detail of exposition will help to clarify for the student some of the more important aspects of vocal study.

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Words by
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Music by
SAMUEL A. WARD
beau-ti-ful—

Andante maestoso

S. *mf cresc.*
O beau-ti-ful, o beau-ti-ful, o beau-ti-ful—

A. *mf cresc.*
O beau-ti-ful, o beau-ti-ful, o beau-ti-ful—

T. *mf cresc.*
O beau — ti-ful, — o beau — ti-

B. *mf cresc.*
O beau — ti — ful —

Piano *f mf cresc.*
Andante maestoso

f Ah — Ah — Ah — Ah *dim.* *p*

f Ah — Ah — Ah — Ah *dim.* *p* 1st Altos

f ful *unis mp* O beau-ti-ful for

f *unis mp* O beau-ti-ful for

f *dim.* *mp*

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2nd Sopranos
p poco a poco cresc.

Ah
poco a poco cresc.
 2nd Altos

Ah
poco a poco

spa - cious skies, For am-ber waves of grain, For pur-ple moun-tain

spa - cious skies, For am-ber waves of grain, For pur-ple moun-tain

legato
poco a poco

mf 1st Sopr.
 Ah

mf 1st Altos
 Ah

cresc.
 Ah

f

maj - es - ties A - bove the fruit - ed plain! A - mer - i - ca! A -

maj - es - ties A - bove the fruit - ed plain! A - mer - i - ca! A -

cresc.

f

p

Ah — Ah — Ah — Ah — Ah — Ah —

mer- i-ca! God shed His grace on thee — And crown thy good with

mer- i-ca! God shed His grace on thee — And crown thy good with

Ah — Ah — Ah — Ah — Ah — Ah —

2nd Alto Ah — Ah — Ah — Ah — Ah — Ah —

broth-er-hood From sea to shin- ing sea!

unis broth-er-hood From sea to shin- ing sea!

From sea to shin- ing sea!

p

p *mp*

sea to shin - ing sea. *mp* *mp*

O beau - ti - ful! —

O — beau - ti - ful! —

Beau - ti - ful! —

mp *cresc.*

Detailed description: This system contains the first four staves of music. The top staff is a vocal line starting with a piano (*p*) dynamic. The second staff is another vocal line with lyrics "O beau - ti - ful!" and a mezzo-forte (*mp*) dynamic. The third staff is a vocal line with lyrics "sea to shin - ing sea." and "O — beau - ti - ful!" with a mezzo-forte (*mp*) dynamic. The fourth staff is a vocal line with lyrics "Beau - ti - ful!" and a mezzo-forte (*mp*) dynamic. The piano accompaniment consists of two staves (treble and bass clef) with a mezzo-forte (*mp*) dynamic and a crescendo (*cresc.*) marking.

mf *mf* *mf*

O beau - ti - ful! —

O beau - ti - ful! —

Beau - ti - ful! —

mf *cresc.*

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with a mezzo-forte (*mf*) dynamic and lyrics "O beau - ti - ful!". The second staff is a vocal line with a mezzo-forte (*mf*) dynamic and lyrics "O beau - ti - ful!". The third staff is a vocal line with a mezzo-forte (*mf*) dynamic and lyrics "Beau - ti - ful!". The fourth staff is a vocal line with a mezzo-forte (*mf*) dynamic. The piano accompaniment consists of two staves (treble and bass clef) with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking.

O beau - ti - ful! —
 O — beau - ti - ful! —
 O beau - ti - ful! —
 O — beau - ti - ful! —

f *cresc.*

Ah —
 Ah —
 Ah —
 Ah —

ff *cresc.*

* The audience may join in singing the melody of this stanza.
 Only a few voices are needed on sustained high notes.
 The others may sing small notes.

Pomposo

Ah

0

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

ff

Pomposo

ff

beau - ti-ful! —

Ah

ff

years. Thine al - a-bas-ter ci - ties gleam Un -
 years. Thine al - a-bas-ter ci - ties gleam Un -
 years. Thine al - a-bas-ter ci - ties gleam Un -
 years. Thine al - a-bas-ter ci - ties gleam Un -

dimmed by hu - man tears. A -

dimmed by tears, Un - dimmed by hu - man tears. A -

8 dimmed by tears, Un - dimmed by tears. A -

dimmed by tears, Un - dimmed by tears. A -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands, featuring a steady rhythmic pattern of eighth notes.

Grandioso

mer - i - ca! A - mer - i - ca! God

mer - i - ca! A - mer - i - ca! God

8 mer - i - ca! A - mer - i - ca! God

mer - i - ca! A - mer - i - ca! God

Grandioso

The second system is marked 'Grandioso' and features four vocal staves and a piano accompaniment. The vocal parts sing the phrase 'mer - i - ca! A - mer - i - ca! God'. The piano accompaniment is more complex, featuring triplets and a driving eighth-note rhythm.

shed His grace on thee And

shed His grace on thee And

8 shed His grace on thee And

shed His grace on thee And

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice. The piano accompaniment features a complex rhythmic pattern with triplets in both the right and left hands. The lyrics are: "shed His grace on thee And".

crown thy good with broth - er - hood From

crown thy good with broth - er - hood From

8 crown thy good with broth - er - hood From

crown thy good with broth - er - hood From

crown thy good with broth - er - hood From

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice. The piano accompaniment features a complex rhythmic pattern with triplets in both the right and left hands. The lyrics are: "crown thy good with broth - er - hood From".

Allargando

sea to shin-ing sea! A ———

sea to shin - ing sea! A ———

sea to shin - ing sea!) A ———

sea to shin-ing sea!) A ———

Detailed description: This block contains the first four vocal staves. Each staff has a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are 'sea to shin-ing sea!' with a fermata over the final 'sea!'. The first staff includes a 'A' marking. The second and third staves have a '3' in a circle below the first measure. The fourth staff has a '3' in a circle below the first measure and a closing parenthesis after the lyrics.

Allargando

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves: a right-hand treble staff and a left-hand bass staff. The right hand features chords and triplets, while the left hand plays a rhythmic accompaniment with triplets. The tempo marking 'Allargando' is placed above the first measure of the right hand.

men! ———

men! ———

men! ———

men! ———

Detailed description: This block contains the next four vocal staves. Each staff has a treble clef and a key signature of three flats. The lyrics are 'men!' followed by a long horizontal line indicating a sustained note. The first staff has a '3' in a circle below the first measure. The second and third staves have a '3' in a circle below the first measure. The fourth staff has a '3' in a circle below the first measure.

gva

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves: a right-hand treble staff and a left-hand bass staff. Both hands feature complex rhythmic patterns with many triplets. The tempo marking 'Allargando' is implied from the previous system. The word 'gva' is written above the right-hand staff in the final measure.

PROGRAM NOTE
for
AMERICA THE BEAUTIFUL

Katherine Lee Bates, author of "America the Beautiful", the most widely sung and most beloved hymn of patriotism written in this century, was for many years Professor of English Literature at Wellesley College.

In 1893, Miss Bates stopped in Chicago on her way to Colorado where she was on the faculty of a notable summer school. While there, she visited the World's Columbian Exposition and its symbolic beauty greatly impressed her. Going thence to Colorado Springs, she saw the Rockies for the first time and spent three weeks at the foot of their "purple mountain majesties".

At the close of the summer school, Miss Bates and some companions ascended Pike's Peak. Speaking of her brief ecstatic gaze from the summit, she said: "It was then and there, as I was looking out over the sea-like expanse of fertile country spreading away so far under those ample skies, that the opening lines of the hymn floated into my mind. When we left Colorado Springs, the four stanzas were penciled in my notebook, together with other memoranda, in verse and prose, of the trip."

"The Wellesley work soon absorbed my time and attention again. The notebook was laid aside and I do not remember paying heed to these verses until the second summer following, when I copied them out and sent them to The Congregationalist, where they first appeared in print July 4, 1895. The hymn attracted an unexpected amount of attention. In 1904, I rewrote it, trying to make the phraseology more simple and direct."

The new (and present) version first appeared in The Boston Evening Transcript on November 19, 1904.

Although the words have been sung to a variety of tunes, Samuel A. Ward's hymn-tune, known as "Materna" appears to have achieved the most lasting usage - and it is Erik W. G. Leidzen's new and noble setting of this music that Bandland is proud to present at this time.