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CARL BUSCH

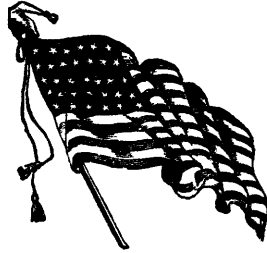
# THE AMERICAN FLAG



NEW YORK: THE H. W. GRAY COMPANY  
SOLE AGENTS FOR  
NOVELLO & CO., Limited



# THE AMERICAN FLAG



## A Patriotic Cantata

FOR SOLO VOICE, CHORUS AND ORCHESTRA

The Words by  
**JOSEPH RODMAN DRAKE**

THE MUSIC COMPOSED BY  
**CARL BUSCH**

Price, 50 Cents

NEW YORK: THE H. W. GRAY CO.

Sole Agents for

**NOVELLO & CO., Ltd., London**

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To the Strawbridge and Clothier Chorus, Philadelphia, Pa.  
Herbert J. Tily, Conductor.

# THE AMERICAN FLAG.

Joseph Rodman Drake.

Carl Busch.

Allegro moderato. ♩=92.

3rd & 4th Horn. Trp. Strings.

*mf*

This system shows the beginning of the piece in 4/4 time with a key signature of two flats. The tempo is marked 'Allegro moderato' with a quarter note equal to 92 beats per minute. The music is divided into three measures. The first measure features the 3rd and 4th Horns. The second measure features the Trumpet (Trp.). The third measure features the Strings. The dynamic marking is mezzo-forte (*mf*).

1st & 2nd Horn.

*mf*

This system continues the music from the first system. It consists of two measures. The first measure features the 1st and 2nd Horns. The second measure features the 1st and 2nd Horns. The dynamic marking is mezzo-forte (*mf*).

Trp. Strings.

This system continues the music from the second system. It consists of two measures. The first measure features the Trumpet (Trp.). The second measure features the Strings. The dynamic marking is mezzo-forte (*mf*).

This system continues the music from the third system. It consists of two measures. The first measure features the 1st and 2nd Horns. The second measure features the 1st and 2nd Horns. The dynamic marking is mezzo-forte (*mf*).

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ff *mf* *mf* Wood-Wind.

A

This system contains the first two measures of the score. The upper staff features a melodic line with a fermata over the first measure and a dynamic marking of *mf*. The lower staff begins with a fortissimo (*ff*) dynamic and contains a triplet of eighth notes. A section marker 'A' is placed above the first measure of the upper staff.

This system contains measures 3 and 4. The upper staff continues the melodic line with a fermata over the second measure. The lower staff continues with a rhythmic accompaniment of eighth notes.

Strings. *mf*

This system contains measures 5 and 6. The upper staff continues the melodic line. The lower staff features a new accompaniment pattern. A dynamic marking of *mf* is placed above the second measure, with the word 'Strings.' written above it.

*ff*

This system contains measures 7 and 8. The upper staff continues the melodic line. The lower staff features a fortissimo (*ff*) dynamic and contains a triplet of eighth notes.

*mf*

This system contains measures 9 and 10. The upper staff continues the melodic line. The lower staff features a dynamic marking of *mf* and contains a triplet of eighth notes.

Piano introduction for the first system, featuring a complex harmonic texture with multiple voices in both hands.

Sopranos. **B** *mf* Un -

Altos. *mf* Unfurled her

Tenors. *mf* When Free-dom from her mountain height

Basses. *mf* When Free-dom from her mountain height Un -

Vocal staves for Soprano, Alto, Tenor, and Bass. The Soprano part begins with a rest followed by a note on the second measure. The Alto, Tenor, and Bass parts enter on the second measure with the lyrics 'Unfurled her' and 'When Free-dom from her mountain height' respectively.

Piano accompaniment for the first system, featuring a complex harmonic texture with multiple voices in both hands. Dynamics include *fff* and *mf.*

- furled her stand-ard to the air, — *f*

stand - - ard to the air, — *f* *mf* She

Un-furled to the air, — *f* *mf* She tore the a - zure

- furled her stand-ard to the air, — *f*

Vocal staves for Soprano, Alto, Tenor, and Bass. The lyrics are: '- furled her stand-ard to the air, —', 'stand - - ard to the air, —', 'Un-furled to the air, —', and '- furled her stand-ard to the air, —'. Dynamics include *f* and *mf*.

Piano accompaniment for the second system, featuring a complex harmonic texture with multiple voices in both hands. Dynamics include *f* and *mf*.

And set the stars of glo-ry there! —

tore the robe — of Night And set the stars — of glo-ry there! —

robe of Night — And set the stars — there! — She

And set the stars — there! — She

*mf* *P*

Soprano I. *mf*

The milk-y bal-dric of the skies, And

Soprano II. *mf*

The milk-y bal-dric of the

*mf*

The bal - - - dric of the

mingled, with its gor-geous dyes, bal-dric of the skies, And

mingled, with its gor-geous dyes, The bal-dric of the skies, And

*mf* *P*



striped its pure, ce - les - tial white With streak - ings of the  
 skies, And striped its ce - les - tial white With streak - ings of the  
 skies, And striped with streak - ings of the  
 striped its white with streak - ings of the  
 striped with streak - ings of morn - ing

*mf*  
 morn - ing light. Then, from his mansion in the sun,  
*mf*  
 morn - ing light. Then, from his mansion in the sun,  
*mf*  
 morn - ing light. She  
*mf*  
 light. Then, from his mansion in the sun,  
*mf*  
 light. She

And gave in-to his  
 And gave in-to his  
 called her ea-gle-bear-er down, And gave in-to his  
 And gave in-to his  
 called her ea-gle-bear-er down, And gave in-to his

*p*

might-y hand The sym-bol of her cho-sen land. Ma-  
 might-y hand The sym-bol of her cho-sen land. Ma-  
 might-y hand The sym-bol of her cho-sen land. Ma-  
 might-y hand The sym-bol of her cho-sen land. Ma-  
 might-y hand The sym-bol of her cho-sen land. Ma-

*f*

- jes - - tic Mon - arch of the cloud!

- jes - - tic of the cloud!

- jes - - tic Mon - arch of the cloud!

- jes - - tic of the cloud!

- jes - - tic of the cloud!

*ff*

**C** Allegretto.

Who rear's a-

**C** Allegretto.  $\text{♩} = 69$ .

*P*

## Soprano I &amp; II.

*mf*  
To  
- loft thy re - gal form To hear the  
*p*  
thy form To hear the

*mf* *mf*  
To hear the trump - ings, To hear the  
hear the tem - pest loud, To hear the tem - pest -  
*f*  
tem - pest - trump - ings loud, trump -  
*f*  
tem - pest - trump - ings loud, trump -  
*mf*

trump - ings loud, ——— To hear the tempest-trumpings

- trump - ings loud, ——— To hear the tempest-trumpings

- ings loud, ——— And

- - ings loud, ———

*f* *ff* *f* *ff* *ff*

*f* *mf* *f*

loud And see the lightning-lan-ces dri-ven ——— When strides the

loud And see ——— the lan-ces ——— When strides the

see the lan - ces dri - ven ———

the lan - ces dri - ven ———

*ff* *ff* *ff* *ff*

*mf* *f*

war-rior of the storm, And rolls the thun-der-drum of hea-ven:— The

war-rior of— the storm,— The

And rolls the thun - der - drum,— And

And rolls the drum,— And

*p* *ff* *p* *ff* *p*

drum— of hea - ven!

drum— of hea - ven!

rolls the thun - - der - drum!—

rolls the thun - - der - drum!—

*p*

Child of the sun! child of the sun!

Child of the sun! child of the sun!

Child of the sun! child of the sun!

Child of the sun! child of the sun!

sun! to thee 'tis giv'n To guard the ban-ner.

sun! to thee 'tis giv'n To guard the ban-ner.

sun! 'tis giv'n To guard the ban-ner.

sun! To guard the ban-ner.

of the free; *f*

of the free; *f*

of the free; *f* To *f*

of the free; *f* To *f*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are 'of the free;'. The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. The key signature has three sharps (F#, C#, G#) and the time signature is 7/8. The first three vocal staves end with a fermata, while the fourth vocal staff continues with the word 'To'.

To ward a-way the *f*

To ward a-way the *f*

hov - er in the sul - phur-smoke, To hov - er in the

hov - er in the sul - phur-smoke, To ward the

Detailed description: This system contains four vocal staves and a piano accompaniment. The lyrics are 'To ward a-way the' and 'hov - er in the sul - phur-smoke, To ward the'. The piano accompaniment continues with a similar complex texture. A 'D' chord symbol is placed above the first vocal staff. The key signature and time signature remain the same as in the first system. The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.



bat - tle-stroke, Like *f*

bat - tle-stroke, Like *f*

sul - phur-smoke, And bid its blend - ings shine a - far Like *f*

bat - tle-stroke, And bid its blend - ings shine a - far Like *f*

rain - bows on the cloud of war, The har - bin - *p*

rain - bows on the cloud of war, The

rain - - bows on the cloud of war, *p*

rain - - - bows on the cloud *p*

g - ers of vic - tor - y, the  
har - bin - gers of  
The har - bin - gers, the  
of war, The har -

*mf* *f* *mf* *f* *mf*

This system contains the first four staves of music. The top four staves are vocal parts, and the bottom two are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include *mf* and *f*. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

har - bin - gers of  
vic - tor - y, of  
har - bin - gers of  
- bin - gers of

*ff* *ff* *ff* *ff*

This system contains the next four staves of music. The top four staves are vocal parts, and the bottom two are piano accompaniment. Dynamics include *ff*. The piano part continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

*fff*  
vic - tor - y.

*fff*  
vic - tor - y.

*fff*  
vic - tor - y.

*fff*  
vic - tor - y.

*fff*

*mf* Trp.

Moderato. ♩ = 92.

*mf*

*p*

*p* Horn.

Tenor Solo.

**E** Maestoso.

Flag of the brave! flag of the

Tenors. *mf* *f*

Basses. *mf* *f*

of the brave!

**E** Maestoso. ♩ = 69.

of the brave!

Brass. *mf* *f*

*mf* *rit.*  
 brave! thy folds shall fly, The sign of hope and triumph  
*mf* *f*  
 of the brave!  
*mf* *f*  
 of the brave!

*mf* *f* *mf* Strings. *rit.*

*mf* *f* *mf* *Allegro.*  
 high, When speaks the sig-nal trumpet - tone,  
 And the long line comes  
 And the long line comes

*mf* *f* *mf*  
 And the long line comes

*mf* *f* *mf*  
 And the long line comes

*p* *f* *mf*  
 Horns.

*Allegro.* ♩ = 100.  
 Tip.

*p* *mf* *Moderato.*  
 Ere yet the life-blood, warm and wet, — Has dimmed the  
 gleaming on, —  
 gleaming on, —

*p* Strings. *Moderato.* ♩ = 76.

glist'ning bay-o-net, — Each sol - dier-eye shall bright - ly turn To

where thy sky - born glor - ies burn, And, as his

*accel.*

springing steps ad - vance, Catch war and

Sopranos. *mf*

Altos. *a tempo* *mf* Catch war and.

Tenors. *mf* Catch war and

Basses. *a tempo* *mf* Catch war and

Catch ven -

Marziale.

*ff a tempo* *mf*

F Allegretto.



ven - - - geance.




vengeance from the glance. —



vengeance from the glance. —

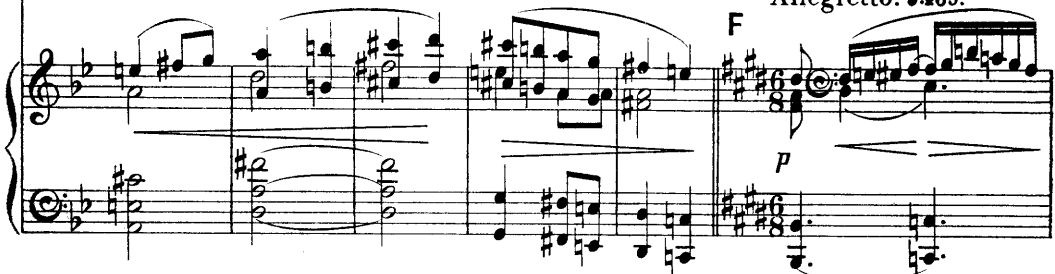
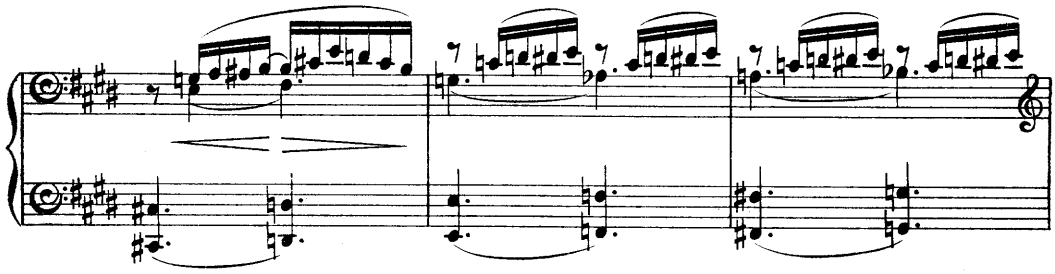


vengeance from the glance. —



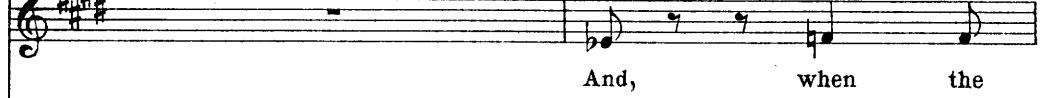
- geance from the glance. —

F Allegretto. ♩.69.

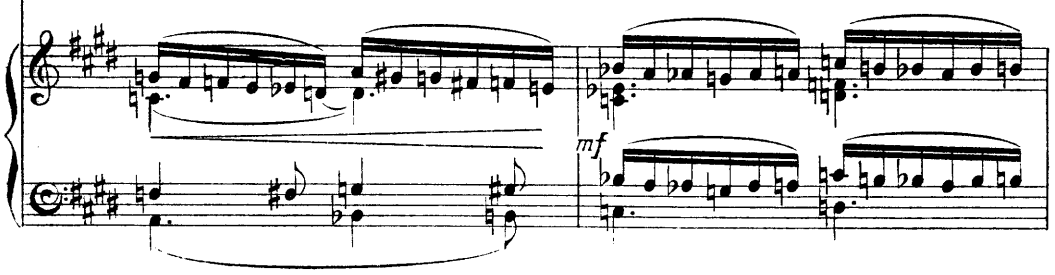
Tenor Solo.

*mf*



And, when the

*mf*



can - non - mouth - ings loud Heave in

wild wreaths the bat - tie - - shroud,

*mf* And gor - y sa - bres rise and

*p*

*mf* fall Like shoots of flame on mid - night's

*f*

*mf*

*mf*

*mf*

*f*

pall:  
 Sopranos.  
 Altos.  
 Tenors.  
 Basses.

There

There shall thy

There shall thy

There shall

*mf*

*mf*

*mf*

*mf*

*mf*

Thy vic - tor - glan - ces glow,  
 shall thy vic - tor - glan - ces glow,  
 vic - tor - glan - ces glow,  
 vic - tor -  
 thy glan - ces glow,



## Tenor Solo.

There shall thy vic - - tor -

*mf*

- glan - ces glow, — And cow' - ring foes shall shrink be - neath, — be -

- neath — Each gal - lant arm — that strikes be -

*mf*

*f*

beneath each arm! —

*f*

beneath each arm! —

*f*

beneath each arm! —

*f*

beneath each arm! —

beneath each arm! —

*f*

*ritard.*

- low \_\_\_\_\_ That love - ly mes - sen - ger, that mes - sen - ger \_\_\_\_\_ of

*mf* *p* *ritard.*

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The piano accompaniment is on a grand staff (treble and bass clefs). The piano part begins with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic and a ritardando (*ritard.*) marking.

*a tempo*

death! \_\_\_\_\_

*P a tempo*

This system contains the third and fourth staves of music. The vocal line continues on the treble clef staff. The piano accompaniment continues on the grand staff, marked piano (*P*) and *a tempo*.

This system contains the fifth and sixth staves of music, which are the piano accompaniment for the third system. It continues the musical texture established in the previous systems.

*rit - ar - dan - do*

*ff*

This system contains the seventh and eighth staves of music. The piano accompaniment continues on the grand staff, marked fortissimo (*ff*) and *rit - ar - dan - do*.

Maestoso.

G

Tenor Solo.

Musical staff for Tenor Solo, starting with a forte (f) dynamic and ending with a mezzo-forte (mf) dynamic. The melody is in G major, 3/4 time, and features a long note with a fermata.

Flag of the seas! flag of the seas! on

Tenors.

Musical staff for Tenors, starting with a mezzo-forte (mf) dynamic and ending with a forte (f) dynamic. The accompaniment is in G major, 3/4 time.

of the seas! of the seas!

Basses.

Musical staff for Basses, starting with a mezzo-forte (mf) dynamic and ending with a forte (f) dynamic. The accompaniment is in G major, 3/4 time.

of the seas! of the seas!

G Maestoso. ♩ = 69.

Musical staff for Brass, starting with a mezzo-forte (mf) dynamic and ending with a forte (f) dynamic. The accompaniment is in G major, 3/4 time.

Brass.

Allegro.

Musical staff for Soprano, starting with a mezzo-forte (mf) dynamic and ending with a piano (pp) dynamic. The tempo is Allegro.

o - cean-wave Thy stars shall glitter o'er the brave.—

Sopranos.

Musical staff for Sopranos, starting with a piano (pp) dynamic. The accompaniment is in G major, 3/8 time.

When Death, ca -

Altos.

Musical staff for Altos, starting with a piano (pp) dynamic. The accompaniment is in G major, 3/8 time.

When Death, Death,—

Tenors.

Musical staff for Tenors, starting with a piano (pp) dynamic. The accompaniment is in G major, 3/8 time.

When Death, Death,—

Basses.

Musical staff for Basses, starting with a piano (pp) dynamic. The accompaniment is in G major, 3/8 time.

When Death, ca -

Allegro. ♩ = 100.

Musical staff for Strings, starting with a piano (pp) dynamic. The tempo is Allegro.

Strings.

- reer - - ing on the gale, Sweeps *p*  
Death, Death ca-reer - ing Sweeps *p*  
Death, Death ca-reer - ing Sweeps *p*  
- reer - - ing on the gale, Sweeps *p*

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "- reer - - ing on the gale, Sweeps" on the first staff, "Death, Death ca-reer - ing Sweeps" on the second, "Death, Death ca-reer - ing Sweeps" on the third, and "- reer - - ing on the gale, Sweeps" on the fourth. A piano dynamic marking (*p*) is placed above the first and third vocal staves. The piano accompaniment features a steady bass line and a more active treble line with eighth and sixteenth notes.

dark - - - ly round the bel - - - lied  
dark - ly round the bel - lied  
dark - ly round the bel - lied  
dark - - - ly round the bel - - - lied

The second system of the musical score continues with four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps. The lyrics are: "dark - - - ly round the bel - - - lied" on the first staff, "dark - ly round the bel - lied" on the second, "dark - ly round the bel - lied" on the third, and "dark - - - ly round the bel - - - lied" on the fourth. A piano dynamic marking (*p*) is placed above the second vocal staff. The piano accompaniment features a steady bass line and a treble line with eighth and sixteenth notes, including a melodic flourish in the final measure.

sail, And fright - - - ened

sail, And fright - - - ened

sail, And fright - ened

sail, And fright - - - ened

*mf*

7

7

waves rush mad - - - - ly

waves rush

waves rush mad - - ly

waves rush mad - - - - ly

*mf*

7

7

back Be - - - fore

back Be - - - fore the

back Be - - - fore

back Be - - - fore

Detailed description: This system contains four vocal staves. The first three are for different vocal parts, and the fourth is for a basso continuo. The lyrics are 'back Be - - - fore' for the first three parts and 'back Be - - - fore the' for the fourth. The music is in a key with three sharps (F#, C#, G#) and a common time signature. Dynamics include a forte 'f' marking.

*f*

Detailed description: This system shows the piano accompaniment for the first system. It features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. A forte 'f' dynamic is indicated. The piece is in a key with three sharps and common time.

the broad - - - -

broad - - - side's reel - - - ing

the broad - - - -

the broad - - - -

Detailed description: This system contains four vocal staves. The lyrics are 'the broad - - - -', 'broad - - - side's reel - - - ing', 'the broad - - - -', and 'the broad - - - -'. The music continues in the same key and time signature as the first system.

Detailed description: This system shows the piano accompaniment for the second system. It continues the complex, flowing melody and bass line from the first system, maintaining the forte dynamic and key signature.

- side, \_\_\_\_\_ And waves \_\_\_\_\_

rack: \_\_\_\_\_ And waves \_\_\_\_\_

- side, \_\_\_\_\_ And waves \_\_\_\_\_

- side, \_\_\_\_\_ And fright - - - - ened

Piano accompaniment for the first system, featuring a treble and bass clef with various musical notations including notes, rests, and dynamic markings.

mad - - - - ly

\_\_\_\_\_ rush back \_\_\_\_\_

rush, \_\_\_\_\_ rush \_\_\_\_\_

\_\_\_\_\_ rush back \_\_\_\_\_

waves rush mad - - - - ly

Piano accompaniment for the second system, featuring a treble and bass clef with various musical notations including notes, rests, and dynamic markings.

back Be - - - fore

back Be - - - fore the

back Be - - - fore the

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The lyrics are: "back Be - - - fore" on the first staff, "back Be - - - fore the" on the second, and "back Be - - - fore the" on the third. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a forte (ff) dynamic marking.

the reel - - - ing

broad - - - side's rack:

the rack:

broad - - - side's reel - - - ing

The second system of the musical score continues the vocal and piano parts. The lyrics are: "the reel - - - ing" on the first staff, "broad - - - side's rack:" on the second, "the rack:" on the third, and "broad - - - side's reel - - - ing" on the fourth. The piano accompaniment continues with the same melodic and bass lines, maintaining the forte (ff) dynamic.



rack:

rack:

*ritard.*

Moderato. ♩ = 92.

*mf* Harp. *mf* Horn. *p*

*ritard.*

SEMI-CHORUS.

**H** Molto moderato.

The dy - ing wand'rer of the sea Shall look a-lone to

The dy - ing wand'rer of the sea — Shall

The dy-ing wand'rer of the sea Shall look a-lone to heav'n and

The dy - ing wand'rer of the sea —

**H** Molto moderato. ♩ = 76.

*p*

heav'n and thee, shall look to hea - ven and thee,  
 look to heav'n and thee, to hea - ven and thee,  
 thee, — The wan - d'rer of the sea shall look to hea - ven  
 Shall look to heav'n and thee, —

**Tenor Solo.**  
 In tri-umph o'er his clos - ing eye!

**Soprano I.**  
*mf* And smile to see thy splen-dors fly in

**Soprano II.**  
*mf* Smile to see thy splen - - - dors

**FULL CHORUS.**  
*mf* Smile to see thy splen - - - dors  
*mf* And smile to see thy splen-dors fly in  
*mf* Smile to see thy splen - - - dors

to see thy splendors fly in tri-umph o'er his  
 tri - umph, in tri-umph o'er his clos - - - ing  
 fly in tri-umph o'er his clos - - - ing  
 fly in tri - umph o'er his clos - - - ing  
 tri - umph o'er his clos - ing eye, his clos-ing  
 fly in tri - umph o'er his clos - - - ing

clos - ing eye. And smile to see, and smile to  
 eye. Flag of the free heart's hope and  
 eye. Flag of the free heart's hope and  
 eye. Flag of the free heart's hope and  
 eye. Flag of the free heart's hope and  
 eye. Flag of the free

see thy splen - dors fly in tri-umph o'er his eye.

home, By an - - gel-hands to va - - - lor

home, By an - - - gel - hands to va - lor

home, By an - - - gel - hands to va - - -

home, hope and home, By an-gel-hands to va - - -

heart's hope and home, By an-gel-hands to va - - - lor

The piano accompaniment features a melodic line with triplets and a bass line with sustained notes.

giv - - - en, by an - - gel - hands to

giv - - - en, by an - - gel - hands to

- - - lor giv - en, by an - gel - - - hands to

- - - - lor, by an - - gel - hands to va-lor

giv - - - en, by an - - gel - hands to

The piano accompaniment continues with triplets and includes a dynamic marking of *f* (forte).

of the free hearts hope and  
 va - lor, va-lor giv - en, *mf* Flag of the free hearts  
 va - lor, va-lor giv - en, *mf* Flag of the free hearts  
 va - lor va-lor giv - en, *mf* Flag of the free  
 giv - en, va-lor giv - en, *mf* Flag of the free hearts, the free  
 va - lor, va-lor giv - en, *mf* Flag of the free hearts hope and

home!  
 hope and home, The dy - ing wand' - rer of the  
 hope and home, The dy - ing wand' - rer of the  
 hearts hope and home, the wand' - rer  
 hearts hope and home, and home, The dy - ing wand' - rer of the  
 home, hope and home, The dy - ing

sea Shall look a - lone to heaven and thee, shall  
 sea Shall look to heaven and thee, shall  
 of the sea Shall look to  
 sea Shall look a - lone to heaven and thee, The  
 wand' - - rer of the sea

The piano accompaniment consists of two staves. The right hand features a melodic line with several triplet figures, while the left hand provides a harmonic accompaniment with sustained notes and moving bass lines.

The wand' rer of the  
 look to heaven and thee,  
 look to heaven and thee,  
 heaven and thee, to heav - en and thee,  
 wand' - - rer of the sea Shall look to heav - en  
 Shall look to heaven and thee,

The piano accompaniment continues with similar triplet patterns in the right hand and harmonic support in the left hand.

sea, of the sea Shall look to  
 And smile to see thy splen-dors fly In  
 smile to see thy splen - - - dors  
 smile to see thy splen - - - dors  
 And smile to see thy splen-dors fly In  
 smile to see thy splen - - - dors

*mf*

thee,  
 tri - umph, in tri-umph o'er his clos - ing eye, in  
 fly In tri-umph o'er his clos - ing eye, in  
 fly o'er his clos - - - ing eye,  
 tri - umph o'er his clos - ing eye, his eye,  
 fly o'er his clos - - - ing eye, his

## Soprano I &amp; II.

tri-umph o'er his eye. Flag of the  
 clos - - - ing eye. Flag of the  
 o'er his clos-ing eye. Flag of the  
 clos - - - ing eye. Flag of the

free heart's hope and home By  
 free heart's hope, home,  
 free heart's, flag of the free heart's  
 hope, flag of the hope



an - gel - hands, by an -  
 hope, home, Flag of the  
 hope and home to va - lor,  
 and home to va - lor

*f* *f* *f* *f*

Solo.

to va - lor  
 - gel - hands to va - lor  
 hearts hope and home to va - lor  
 va - lor giv en, to va - lor  
 giv - en, By an - gel -

*p* *p* *p* *p* *p* *p*

## I Marziale.

giv - en.

giv - en,

giv'n, hope, — home. Thy stars — have lit — the

giv - en, Flag of the hope and home. Thy stars — have lit — the

giv - en, Flag of the hope and home. Thy stars — have lit — the

— hands, — an - gel - hands. Thy stars — have lit — the

I Marziale.  $\text{♩} = 100$

wel - kin dome, — And all — thy hues were born in heav - - en! And

wel - kin dome, — And all — thy hues were born in heav - - en! And

wel - kin dome, — And all — thy hues were born in heav - - en! And

wel - kin dome, — And all — thy hues were born in heav - - en! And

fixed as yon-der orb di-vine That saw thy bannered blaze un-

fixed as yon-der orb di-vine That saw thy blaze un-

fixed, and fixed as yon-der orb di-vine That saw thy bannered blaze un-

fixed, as yon-der orb That saw thy ban-nered

- furl'd, Shall thy proud stars re-splen-dent shine, The

- furl'd, Shall thy proud stars re-splen-dent shine, The

- furl'd, Shall thy proud stars re-splen-dent shine, The

blaze, Shall thy proud stars, The

guard\_ and glo-ry of the world! — Shall thy proud stars re-splendent

glo - - - - ry ——— Shall thy proud stars

guard\_ and glo-ry of the world! — Shall thy stars, — thy proud stars resplendent

glo - - - - ry ——— Shall thy stars

The first system contains four vocal staves and a piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *f* (forte) and *mf* (mezzo-forte).

shine, ——— The guard and glo-ry of the world! ——— And,

shine, ——— The guard and glo - - - ry! ——— And,

shine, ——— The guard and glo-ry of the world! ——— And,

shine, ——— The guard and glo - - - ry! ——— And,

The second system continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The piano accompaniment includes a prominent triplet of eighth notes in the right hand. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Solo.

as yonder orb, \_\_\_\_\_

fixed — as yonder orb di - vine — That saw — thy bannered blaze un-

fixed — as yonder orb di - vine — That saw — thy bannered blaze un-

fixed — as yonder orb di - vine — That saw — thy bannered blaze un-

fixed — as yonder orb di - vine — That saw — thy bannered blaze un-

— as yon-der orb di - vine —

- furred, — Shall thy proud stars re-splendent shine, — The

- furred, — Shall thy proud — stars shine, — The

- furred, — Shall thy proud stars re-splendent shine, — The

- furred, — Shall thy stars shine, — The

Molto maestoso.

*mf* When Free - dom from her  
 guard and glo - ry of the world! The guard and  
 glo - ry of the world! The guard and  
 guard and glo - ry of the world! The guard and  
 guard and glo - ry of the world! The guard and

*mf*

Molto maestoso. ♩ = 92

The first system of the musical score consists of five vocal staves and two piano accompaniment staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement, with a fifth staff likely for a chorus or another voice part. The lyrics are: "When Free - dom from her guard and glo - ry of the world! The guard and glo - ry of the world! The guard and glo - ry of the world! The guard and". The piano accompaniment features a steady, rhythmic pattern in the right hand and a more active bass line in the left hand. The tempo is marked "Molto maestoso" and the dynamic is "mf".

mountain height Unfurled her stand - ard to the air,  
 glo - ry of the world! The  
 glo - ry of the world! The  
 glo - ry of the world! The  
 glo - ry of the world! The

*f*

The second system of the musical score continues the vocal and piano parts. The lyrics are: "mountain height Unfurled her stand - ard to the air, glo - ry of the world! The". The piano accompaniment continues with a similar rhythmic pattern, featuring arpeggiated chords and a strong bass line. The dynamic is marked "f" (forte). The tempo remains "Molto maestoso".

*ff*  
guard of the world, of the  
guard of the world, the  
guard of the world, of the  
guard of the world, the

*f* *ff*

set the stars of glo - - ry there.  
world!  
world, the world!  
world, of the world!  
world!  
world, the world!  
world!  
glo - - ry of the world!

*ff* Brass.

*"The American Flag"* is scored for Strings, Flutes, Oboe, Clarinet, Bassoons, Horns, Trumpet, Trombone, Kettle Drum, and Harp.

The right of performance is reserved. Permission to perform and the loan of the Full Score and Orchestral parts may be had on application to the Publishers, 2 West 45th Street, New York.