



BARBERSHOP CLASSICS

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA INC.

6315 Third Avenue, Kenosha, WI 53143-5199 • 800-876-SING • www.spebsqsa.org

WORDS & MUSIC

*Katharine Lee Bates
and Samuel A. Ward*

ARRANGEMENT

Rob Hopkins

AMERICA THE BEAUTIFUL

STOCK NO. 7340

Chorus 1

Tenor Lead

8

1 2 3 4

O beau - ti - ful for spa - cious skies, For am - ber waves of grain, — For

Bari Bass

5 6 7 8 9

pur - ple moun - tain maj - es - ties A - bove the fruit - ed plain! — A - mer - i - ca! A -

10 11 12 13 14

mer - i - ca! God shed his grace on thee, — And crown thy good with broth - er - hood From

Chorus 2

15. sea to shin-ing sea. — O beau - ti - ful for pa - triot dream That sees be - yond the

16. 17. 18. 19.

20. years. — Thine al - a - bas - ter cit - ies gleam, Un - dimmed by hu - man

21. 22. 23.

24. tears! — A - mer - i - ca! A - mer - i - ca! A - mer - i - ca! A - mer - i - ca! A -

25. 26. 27. 28.

29. mer - i - ca! God shed his grace on thee, — And crown thy good with

30. 31. 32.

broth - er-hood From sea to sea. From sea to bright - ly shin - ing sea. A -

From sea to bright - ly shin - ing sea. A - mer - i-ca! —

mer - i-ca! — A - mer - i - ca! —

A - mer - i-ca - mer - i - ca! —

Performance Notes

Katherine Lee Bates, a poet and English Professor at Wellesley College, Massachusetts, wrote the poetry to *America the Beautiful* after taking in the view from the summit of Pikes Peak in Colorado. The poem was published in the *Congregationalist* in Boston on July 4, 1895. Samuel A. Ward, an organist and choirmaster, composed this now-familiar music in 1882, but it first appeared with the poem *O Mother Dear, Jerusalem* in *Parish Choir* in Boston in 1888. It was not until 1910 that the music and the poetry were printed together.

The arranger of this version, Rob Hopkins, has arranged several songs for SPEBSQSA, Inc., including *Sailing Away on the Henry Clay*, *Louisville Lou*, and *Caroline, I'm Coming Back to You*.

The opening duet should be sung quietly and with the most beautiful tone possible. Throughout the song, be sure to give the last word of each phrase full duration (for instance: "grain" and "plain!") so the effect is smooth and not clipped. A slight crescendo in measure 12 and again in measure 31 will build excitement and lead nicely into the final lines of the chorus. Leads should take care to handle the leap to the second syllable of "America" with finesse, and avoid a heavy sound. At the same time, basses should provide a full sound to support the high lead notes.

The key change in measures 25-28 may be most effective if there is a slight crescendo through the entire passage. Likewise, the reiterated bass notes in measures 36-40 will be most effective if the performers make a crescendo to the end while maintaining the tempo and gradually, majestically, intensifying the word inflection of "America!".