

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

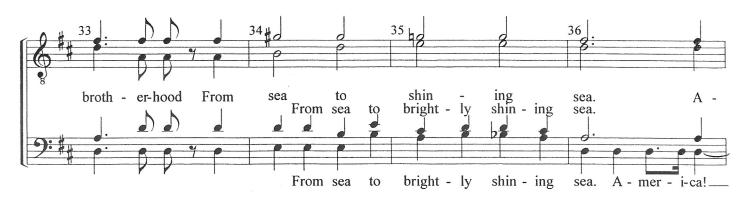
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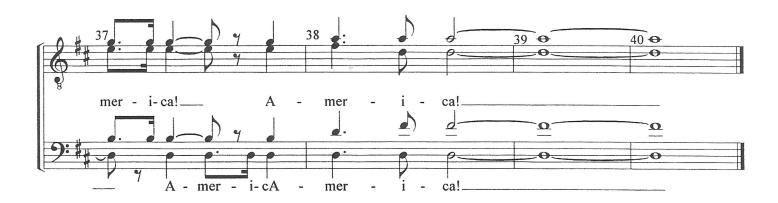


STOCK NO. 7340









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!".