



Set PAT

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Good afternoon/evening

We're the Mixed Nuts and we're pleased to be here with you today/tonight to honor America, especially those who have served so nobly throughout the years in defending our great country. Our program is entirely patriotic. I'm sure you'll know all of the songs and you'll probably know the words to most of them. Please feel free to sing along.

We'll open our tribute to America and her noble servants with our national anthem. The words were written by Francis Scott Key as he witnessed the bombardment of Ft. McHenry by the British warships during the War of 1812. It became our official national anthem by an act of Congress in 1931. Here we go with our version of the "Star Spangled Banner."

F

Star Spangled Banner

Arr. by
John Clayton, Jr.

Musical score for piano, page 1, measures 1-5. The score consists of two staves. The top staff is treble clef, 4/4 time, and the bottom staff is bass clef. The music features a mix of eighth and sixteenth notes, with various dynamics and rests. Measure 1 starts with a forte dynamic. Measure 2 includes a bass note on the first beat. Measures 3-5 show a continuation of the rhythmic pattern with some harmonic changes indicated by key signatures.

Musical score for piano, page 1, measures 6-10. The score continues with two staves. The treble staff has a sustained note followed by eighth-note patterns. The bass staff shows a steady eighth-note bass line. Measures 7-10 feature more complex harmonic progressions with frequent changes in key signature.

Musical score for piano, page 1, measures 11-15. The treble staff contains eighth-note chords and patterns. The bass staff provides harmonic support with sustained notes and eighth-note bass lines. Measures 12-15 show a variety of musical textures and dynamics, including a prominent bass line in measure 15.

Musical score for piano, page 1, measures 16-20. The treble staff includes eighth-note chords and patterns. The bass staff features eighth-note bass lines. Measures 17-20 continue the rhythmic and harmonic patterns established in the previous measures, concluding the page.

2 F

21

21

25

25

29

29

33

33

MArr. by
John Clayton, Jr.

Star Spangled Banner

Measures 1-5: Treble and bass staves. Key signature: B-flat major (two flats). Time signature: Common time (4/4). Measures 1-4 show eighth-note patterns. Measure 5 begins with a bass note followed by eighth-note pairs.

Measures 6-10: Treble and bass staves. Key signature: B-flat major (two flats). Measures 6-8 show eighth-note chords. Measure 9 has a bass note followed by eighth-note pairs. Measure 10 ends with a bass note followed by eighth-note pairs.

Measures 11-15: Treble and bass staves. Key signature: B-flat major (two flats). Measures 11-14 show eighth-note patterns. Measure 15 ends with a bass note followed by eighth-note pairs.

Measures 16-20: Treble and bass staves. Key signature: B-flat major (two flats). Measures 16-19 show eighth-note patterns. Measure 20 ends with a bass note followed by eighth-note pairs.

2 M

Musical score page 21. The score consists of two staves. The top staff is in treble clef, B-flat major, and 8th note time. It features eighth-note patterns and a dynamic of $p\cdot$. The bottom staff is in bass clef, B-flat major, and 8th note time. It features eighth-note patterns and a dynamic of $p\cdot$.

Musical score page 25. The score consists of two staves. The top staff is in treble clef, B-flat major, and 8th note time. It features eighth-note chords and a dynamic of $p\cdot$. The bottom staff is in bass clef, B-flat major, and 8th note time. It features eighth-note chords and a dynamic of $p\cdot$.

Musical score page 29. The score consists of two staves. The top staff is in treble clef, B-flat major, and 8th note time. It features eighth-note chords and a dynamic of $p\cdot$. The bottom staff is in bass clef, B-flat major, and 8th note time. It features eighth-note chords and a dynamic of $p\cdot$.

Musical score page 33. The score consists of two staves. The top staff is in treble clef, B-flat major, and 8th note time. It features eighth-note chords and a dynamic of $p\cdot$. The bottom staff is in bass clef, B-flat major, and 8th note time. It features eighth-note chords and a dynamic of $p\cdot$.

Star Spangled Banner

F

Keyboard

Keyboard

F Cm F/C# F
say can you see by the dawn's early light what so

F Am/E Bm/D A7/E Dm7 F/G G7 C7
proud - ly we hailed at the twi - light's last gleaming. Whose broad

F F9 G7/B C7 Bb/C C Dm Bb/C C7 F
stripes and bright stars through the per - il - ous fight o'er the

Bbmaj7 A9sus A9 A7(b9) Dm7 C9sus C9 F
ram - parts we watched were so gal - lant - ly stream-ing. And the

F/C C B7(#5#9) Bb6 Bbm6 Eo/A A7(b9)/C#
rock - ets red glare, the bombs burst - ing in air, gave

Dm(maj7) C9/B A9sus G#7(b5) G9sus G9 G13(b9) C13sus C7
proof through the night that our flag was still there. Oh

F A7(#9) Bb9 Am7sus D+7 Gm G+7/B F/C C7
say does that star - spang - led ban - ner yet wave o'er the

F A7(#9) Bb6 B F/C Gm/C C9 C#6 D#6 F+7(add9)
land of the free and the home of the brave.

Star Spangled Banner

M

Keyboard

4

A^b E^b A^b/E E^b_{9sus} A^b

3 A^b C m/G D m/F C 7/G Fm7 A^b/B^b B^b7 E^b Oh _____

say can you see by the dawn's ear - ly light what so

7 A^b A^b₉ B^b7/D E^b7 D^b/E^b E^b Fm D^b/E^b E^b7 A^b

proud - ly we hailed at the twi - light's last gleaming. Whose broad

11 G^b7 Fm(maj7) Fm7 A^b13sus B^b9sus B^b13 E^b9sus C7([#]5[#]9)

stripes and bright stars through the per - il - ous fight o'er the

15 D^bmaj7 C9sus C9 C9sus C7(^b9) Fm7 E^b9sus E^b9 A^b

ram - parts we watched were so gal - lant - ly stream-ing. And the

19 A^b/E^b E^b D7([#]5[#]9) D^b6 D^bm6 G°/C C7(^b9)/E

rock - ets red glare, the bombs burst - ing in air, gave

23 Fm(maj7) E^b9/D C9sus B 7(^b5) B^b9sus B^b9 B^b13(^b9) E^b13sus E^b7

proof through the night that our flag was still there. Oh

27 A^b C7([#]9) D^b₉ Cm7sus F⁺⁷ B^bm B^b7/D A^b/E^b E^b7

say does that star - spang - led ban - ner yet wave o'er the

31 A^b C7([#]9) D^b₆ D^o A^b/E^b B^bm/E^b E^b9 E6 F[#]6 A^b7(add9)

land of the free and the home of the brave. _____

Thank you.

You know, the “Star Spangled Banner” wasn’t always our national anthem. Early in our country’s history, our forefathers looked for an anthem and naturally enough looked to their own history to find one. They decided on using the melody of the British National Anthem - God Save The Queen - and substituting words written by Samuel Francis Smith. This song served as our de facto national anthem until the adoption of the “Star Spangled Banner.”

So here is our version of that song, entitled “America,” and also known as “My Country, ‘Tis Of Thee.” Please sing along with us.

Thank you.

You know, the “Star Spangled Banner” wasn’t always our national anthem. Early in our country’s history, our forefathers looked for an anthem and naturally enough looked to their own history to find one. They decided on using the melody of the British National Anthem - God Save The Queen - and substituting words written by Samuel Francis Smith. This song served as our de facto national anthem until the adoption of the “Star Spangled Banner.”

So here is our version of that song, entitled “America,” and also known as “My Country, ‘Tis Of Thee.” Please sing along with us.

My Country, 'Tis Of Thee

F

(Sax)

B^b F⁷ B^b⁷ F⁷ B^b G_m C_m

My coun - try
My na - tive

'tis coun - of thee,
sweet land of
the lib - er - ty,
of thee thy name

coun - try thee,
land of
no - ble free,
thy name I

sing.
Land where my fath - ers died!
thy rocks - and rills,
B^b/C Dm E^b
B^b/F F⁷
the

love.
I
thy
and
B^b
F/C B^b
Dm E^b
B^b/F F⁷
the

pil - grim's pride!
tem - plied hills,
From ev - 'ry rap - ture thrill
moun - tain side, let free - dom -
my heart with like that dom - a -

ring.
bove.

Sax 1st, vocal 2nd)

22 C A_m D_m G⁷ C A_m F C/G G[#] A_m D_m C/G G/D C

Our fath-er's God, to thee, G⁷ auth-or of lib - er - ty, to thee we sing.
G/D C

Long may our land be bright with free-dom's ho - ly light! Pro - tect us

33 3. C/D E_m F C/G G⁷ C (Sax) G⁷

4. C/D E_m F C/G G⁷ C (Sax) G⁷
by Thy might, great God our king! G⁷ C

My Country, 'Tis Of Thee

M
Keyboard

(Keyboard) E♭ B♭7 E♭ B♭7

5 E♭ Cm Fm B♭7 E♭ Cm A♭ E♭/B♭B° Cm Fm E♭/B♭B/F

My coun-try 'tis of thee, sweet land of lib - er - ty, of thee |
My na - tive coun-try thee, land of the no - ble free, thy name |

10 E♭ B♭7

sing. Land where my fath - ers died! Land of thy woods the
love. love. thy rocks - and rills, E♭/F Gm A♭ E♭/B♭ B♭7

14 B♭/F E♭ E♭/B♭ B♭7

pil - grim's pride! From ev - ry - moun - tain side let free - a dom
tem - plied hills, my heart with rap - ture thrills that - a dom

18 1. (Keyboard) E♭ B♭7 2. E♭ (Keyboard) C7

ring. bove.

(Keyboard 1st, vocal 2nd) 22 F Dm Gm C7 F Dm B♭ F/C C♯ Dm Gm F/C C/G F

Our fath-er's God, to thee, auth-or of lib - er-ty, to thee we sing.

28 C7 C/G F

Long may our land be bright with free-dom's ho - ly light! Pro-ect us

33 3. F/G A m B♭ F/C C7 F C7

37 4. F/G A m B♭ F/C C7 F (Keyboard) C7

by Thy might, great God our king!

41 F C7 F

The musical score consists of two staves. The top staff is for the piano (Keyboard), showing chords and bass notes. The bottom staff is for the voice, with lyrics written below the notes. The score includes four keyboard parts (1, 2, 3, 4) and a vocal part. Chords are indicated above the staff, and measure numbers are on the left. The key signature is one flat, and the time signature is mostly common time.

Thank you.

Our next selection was also used on occasion as an unofficial national anthem before 1931. It's title is "Columbia, The Gem Of The Ocean." The word "Columbia" was a common poetic nickname for the United States in the 18th and 19th centuries. In pictures, the US was often represented by a heroic female figure named Columbia, dressed in a flag-like bunting.

Here's "Columbia, The Gem Of The Ocean." Enjoy!

Part A Starts Here

Columbia, The Gem Of The Ocean

F

(Sax Intro) C

Keyboard

um-bria! The gem of the ocean, the home of the brave and the free, — the
shrine of each patriot's devotion, a world offers hom-age to thee. Thy
man-dates make he- roes as-semble when Lib-er-ty's form stands in view; Thy
ban-ners make tyr-an-ny trem-ble when borne by the Red, White, and Blue! When
borne by the Red, White, and Blue! When borne by the Red, White, and Blue! Thy
ban-ners make tyr-an-ny trem-ble when borne by the Red, White, and Blue!

1 28 C (Sax) C F C

Blue! Blue! The Red, White, and Blue!

Keyboard

5 C G C F Faug F6 C/G G7

9 D D7 G Am D7 G (2nd time Keyboard)

13 G7 C G

17 C F Dm G G7 C (Vocal both times)

21 G7 C G7 C

25 F Dm G G7

Columbia, The Gem Of The Ocean

M

Keyboard

(Keyboard) F

um-bia! The gem of the ocean, the home of the brave and the free, — the
 shrine of each pa-triot's de - vo-tion, a world of-fers hom-age to thee. Thy
 man-dates make he - roes as-sem-ble when Lib-er-ty's form stands in view; Thy
 ban-ners make tyr-an-ny trem-ble when borne by the Red, White, and Blue! When
 borne by the Red, White, and Blue! When borne by the Red, White, and Blue! Thy
 ban-ners make tyr - an-ny trem-ble when borne by the Red, White, and Blue!

1 F (Keyboard)

3 F

5 O, Col-
F C F Bb Bb-aug Bb6 F/C C7

9 G G7 C Dm G7 C (2nd time
Keyboard)

13 C7 F C

17 F Bb Gm C C7 F (Vocal
both times)

21 C7 F C7 F

25 Bb Gm C C7

28 1 F (Keyboard) 2 F Bb F

Blue! Blue! The Red, — White, and Blue!

Thank you.

Our next song was originally sung by British military officers to mock the disheveled, disorganized colonial “Yankees” with whom they served in the French and Indian War in the 1750s. Later, Americans embraced the song and made it their own during the American Revolution, turning it back on those who had used it to mock them.

Here we go with our version of “Yankee Doodle.”

Yankee Doodle

F

Keyboard

Music staff 1 (Measures 1-6):
 E | F#m | G° | E/G# |
 A A♯° B B7 E /D♯ A/C♯ B7 E /D♯ A/C♯ B7
 7

Music staff 2 (Measures 13-18):
 E B7 E B7 E A
 Yan - kee Doo-dle went to town, a - rid - ing on a pon-y. He stuck a feath-er in his hat and Father and I went down to camp a - long with Captain Goodin, and there we saw the men and boys as

Music staff 3 (Measures 19-24):
 B7 E A E
 19 called it "Mac - a - ro - ni." Yan - kee Doo-dle, keep it up. Yan - kee Doo-dle Dan - dy,
 thick as has - ty pud - din'.

Music staff 4 (Measures 25-30):
 A E B7 E A
 25 Mind the mus - ic and the step and with the girls be han - dy.

Music staff 5 (Measures 31-36):
 E A E B7 E :|
 31

Music staff 6 (Measures 37-42):
 G° E/G# A A♯° B B7
 And
 E B7 E
 37
 there was Gen - eral Wash - ing - ton up - on a slap - ping

2 F

47 B 7 E A
stal - lion, a - giv - ing or - ders to his men, I

53 B 7 E A
guess there was a mil - lion. Yan - kee Doo - dle, keep it up.

59 E A E B 7 E
Yan-kee Doo-dle Dan-dy, Mind the mus-ic and the step and with the girls be han-dy.

65 F /E B/D C7 F /E B/D C7 F C7
A long war then we fought and won, the

71 F C7 F B
Brit-ish were de -feat-ed, and Yan-kee Doo-dle was the march to which their troops were treat-ed.

77 B
Yan - kee Doo - dle, keep it up. Yan - kee Doo - dle Dan - dy, Mind the mus - ic and the step

83 F
Hup, two, three, four, Hup, two, three, four. and with the

89 C7 F B^b Dm/A G[#]m C7/G F C7 F
girls be han - dy.

Yankee Doodle

M
Keyboard

G Am B[♭] G/B
 C C[♯] D D7 G /F[♯] C/E D7 G /F[♯] C/E D7
 7

G D7 G D7 G C
 13 Yan - kee Doo-dle went to town, a - rid - ing on a pon-y. He stuck a feath-er in his hat and Father and I went down to camp a - long with Captain Goodin, and there we saw the men and boys as

D7 G C G
 19 called it "Mac - a - ro - ni." Yan - kee Doo-dle, keep it up. Yan - kee Doo-dle Dan - ddy, thick as has - ty pud - din'.

C G D7 G C
 25 Mind the mus - ic and the step and with the girls be han - ddy.

G C G D7 G
 31

B[♭] G/B C C[♯] D D7
 37 And

G D7 G
 41 there was Gen - eral Wash - ing - ton up - on a slap - ping

2 M

47 D7 G C
stal - lion, a - giv - ing or - ders to his men, I

53 D7 G C
guess there was a mil - lion. Yan - kee Doo - dle, keep it up.

59 G C G D7 G
Yan-kee Doo-dle Dan-dy, Mind the mus-ic and the step and with the girls be han-dy.

65 A♭ /G D♭/F E♭7 A♭ /G D♭/F E♭7 A♭ E♭7
A long war then we fought and won, the

71 A♭ E♭7 A♭ D♭ E♭7 A♭
Brit-ish were de -feat-ed, and Yan-kee Doo-dle was the march to which their troops were treat-ed.

77 D♭ A♭ D♭
Yan-kee Doo-dle, keep it up. Yan-kee Doo-dle Dan-dy, Mind the mus-ic and the step

83 A♭
Hup, two, three, four, Hup, two, three, four. and with the

89 E♭7 A♭ D♭° Fm/C B m E♭7/B♭ A♭ E♭7 A♭
girls be han-dy.

Thank you.

The next conflict that our country was engaged in following the Revolutionary War was the War of 1812. This war was declared by the US on Great Britain and included many areas of conflict. But none was more important than the final battle of that war which took place on January 8, 1815. On that date, American forces, commanded by Major General Andrew Jackson, defeated an invading British Army intent on seizing New Orleans and the vast territory the United States had acquired with the Louisiana Purchase. This battle is widely regarded as the greatest American land victory of the war.

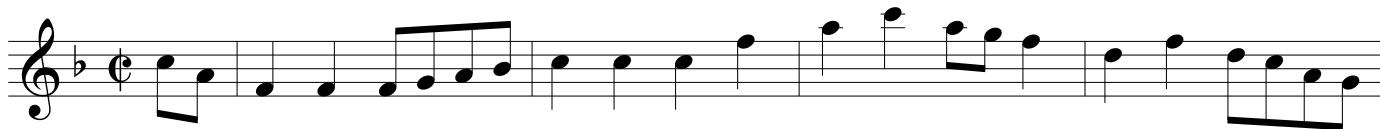
Here's the story in song. It's titled, appropriately enough, the "Battle Of New Orleans."

Battle Of New Orleans

F

(Keyboard Only)

Keyboard



5 (All) F F B♭

The lyrics are: In eight - teen four - teen we took a lit - tle trip a -

9 C F

The lyrics are: long with Col - onel Jack - son down the might-y Mis - sis - sip. We

11 B♭

The lyrics are: took a lit - tle bac - on and we took a lit - tle beans, and we

13 C F

The lyrics are: caught the blood - y Brit - ish in the town of New Or - leans. We

15 F

The lyrics are: fired our guns and the Brit-ish kept a com-in', there was-n't nigh as man-y as there

18 C7 F

The lyrics are: was a while a - go. We fired once more and they be - gin to run-nin' on

21 C7 F

The lyrics are: down the Mis-sis-sip-pi to the Gulf of Mex-i-co.

We _____
Old _____
Yeah, they _____

2

25 F B^b

looked down the riv - er and we see'd the Brit - ish come,___ and there
Hick - ory____ said__ we could take 'em by sur - pris e____ if we
ran through the bri - ars and they ran____ through the bramb - les, and they

27 C F

must have been a hun - dred of 'em beat - in' on the drum. They
did - n't fire our mus - kets 'till we looked 'em in the eye. We
ran____ through the bush - es where a rab - bit could - n't go. They

29 B^b

stepped so high and they made the bug - les ring._____ We
held our fire 'till we see'd their fa - ces well.____ Then we
ran so fast that the hounds__ could - n't catch 'em,____ on

31 1, 2.
C F

stood be - side our cot - ton bales and did - n't say a thing.
o - pened up with squir - rel guns and real - ly gave em... Well, we We

33 3.
C F

down the Mis - sis - sip - pi to the Gulf of Mex - i - co.

35 F

We

39 F B^b

fired our can - non 'til the bar - rel melt - ed down, so we

3

41 C F
 grabbed an al - li - ga - tor, and we fought an - oth - er round. We

43 B♭
 filled his head with can - non balls and pow-dered his be - hind, and

45 C F
 when we touched the pow - der off, the gat - or lost his mind. We

47 F
 fired our guns and the Brit-ish kept a com-in', there was-n't nigh as man-y as there

50 C7 F
 was a while a - go. We fired once more and they be - gin to run-nin' on

53 1. C7 F
 down the Mis - sis - sip - pi to the Gulf of Mex - i - co. We

2. C7 F C7 F (Sax)
 Gulf of Mex-i - co, on down the Mis-sis-sip - pi to the Gulf of Mex-i - co.

58 F
 (Sax)

60 C7 F

Battle Of New Orleans

M

(Keyboard Only)

Keyboard

The musical score consists of eight staves of music in common time, key signature of one flat (F#), and 4/4 time. The music is divided into sections by measure numbers and lyrics.

Chords:

- Measure 5: (All) A♭
- Measure 9: E♭
- Measure 11: D♭
- Measure 13: E♭
- Measure 15: A♭
- Measure 18: E♭7 A♭
- Measure 21: E♭7 A♭

Lyrics:

5 (All) In eighteen four - teen we took a lit - tle trip a -
9 long with Col - onel Jack - son down the might-y Mis - sis - sip. We
11 took a lit - tle bac - on and we took a lit - tle beans, and we
13 caught the blood - y Brit - ish in the town of New Or - leans. We
15 fired our guns and the Brit-ish kept a com-in', there was-n't nigh as man-y as there
18 was a while a - go. We fired once more and they be - gin to run-nin' on
21 down the Mis-sis-sip-pi to the Gulf of Mex-i-co.

We _____
Old _____
Yeah, they _____

2

25 A♭ D♭

looked down the riv - er and we see'd the Brit - ish come,___ and there
Hick - ory____ said____ we could take 'em by sur-prise____ if we
ran through the bri - ars and they ran____ through the bramb-les, and they

27 E♭ A♭

must have been a hun - dred of 'em beat - in' on the drum. They
did - n't fire our mus - kets 'till we looked 'em in the eye. We
ran____ through the bush - es where a rab - bit could - n't go. They

29 D♭

stepped so high and they made the bug - les ring._____ We
held our fire 'till we see'd their fa - ces well.____ Then we
ran so fast that the hounds__ could - n't catch 'em,____ on

31 1,2.
E♭ A♭

stood be - side our cot - ton bales and did - n't say a thing.____ We
o - pened up with squir - rel guns and real - ly gave em... Well, we

33 3.
E♭ A♭

down the Mis - sis - sip - pi to the Gulf of Mex - i - co.

35 A♭

We

39 A♭ D♭

fired our can - non 'til the bar - rel melt - ed down, so we

Thank you.

In February, 1862, Julia Ward Howe wrote a poem which was published in the Atlantic Monthly and which she named the "Battle Hymn of the Republic." The poem was quickly put to the tune that had been used for "John Brown's Body," an original tune written by a Southerner for religious revivals. It became the best known Civil War song of the North. Incidentally, my southern friends tell me that there was nothing "civil" about that war, and they choose to call it the "war between the states."

Here's our version of this great patriotic anthem - "The Battle Hymn Of The Republic." Enjoy!

Battle Hymn Of The Republic

Bass

15

Mine eyeshaveseenthe glo-ry of the com-ing of the Lord. He is trampling out the

22

vin - tage where the grapes of wrath are stored. He hath

25

loosed the fate-ful light-ning of His ter - ri - ble swift sword. His truth is march-ing

31 F F

31 on. Glo - ry! Glo - ry, hal - le - lu - jah!

37 B♭ F F

37 Glo - ry! Glo - ry, hal - le - lu - jah. Glo - ry! Glo - ry, hal - le -

43 F(♯) Gm/B♭ F/C C7 F

43 lu - jah! His truth is march - ing on.

49 D D/A D D/A D

49 He has sound-ed forth the trum-pet that shall nev-er call re-treat. He is

The musical score consists of six staves of bass notation. Measure 15 starts with a rest followed by eighth notes. Measure 22 begins with a dotted half note. Measure 25 starts with a dotted half note. Measures 31, 37, and 43 feature vocal entries with lyrics. Measures 49 and 50 show harmonic changes indicated above the staff. The bass clef is used throughout, and the key signature changes from B-flat major to A major at the end.

2
53 G D D/A D

sift-ing out the hearts of men be - fore the judg-ment seat. Oh, be swift my soul to ans-ter Him, be

56 F# Bm Em/G Em D/A A7 D

ju - bi-lant my feet, our God is march - ing on.

60 D

Glo - ry! Glo - ry, hal - le - lu - jah!

62 G D D/A D

Glo - ry! Glo - ry, hal - le - lu - jah! Glo - ry! Glo - ry, hal - le -

65 Bm Em/G Em D/A A7 D

lu jah! His truth is march - ing on, march - ing

68 E^b/B^b A m7(5) A^bm7 Gm7 G^bmaj7 B^b7sus/F Gm7 B maj7B^b N.C.

on. In the

74 E^b7 Gm A^b Fm B^{b7(#5)/D}

beau-ty of the lilies Christ was born a-cross the sea with a glo-ry in His bo-som that trans-

80 Gm7 Cm7 Bmaj7 B^{b7} E^{b/B^b} Cm/B^b G Dm7/A G7/B

fig-ures you and me. As He died to make men ho-ly, let us live to make men

85 Cm Fm7 E^{b/B^b} B^{b7} E^b A^b

free while God is march - ing on.

90 E^b A^b E^b

Glo - ry! Glo - ry, hal - le - lu - jah! Glo - ry! Glo - ry, hal - le - lu - jah!

94 B^{b/D} E^b G7 Cm 1. Fm/A^b Fm E^{b/B^b} B^{b7} E^b A^{b/E^b}

Glo - ry! Glo - ry, hal - le - lu jah! His truth is march - ing on,

98 2. Fm7 E^{b/G} A^b B^{b7} E^b

truth is march - ing on.

Battle Hymn Of The Republic

(Keyboard)

Keyboard

F B^b F B^b E^b A^b F

B^b E^b A^b F Mine

17 F/C B^b/F B^b

eyes have seen the glo - ry of the com - ing of the Lord. He is tramp - ling out the

22 F C7 F

vin-tage where the grapes of wrath are stored. He hath loosed the fate-ful light-ning of His

27 A A7 Dm Dm/C Gm/B^b G7 B^bm/D^b C7 F

ter - ri - ble swift sword. His truth is march - ing on. _____

33 F (Keyboard) B^b F

Glo - ry! Glo - ry, hal - le - lu - -

40 F F+ Gm/B^b F

Glo - ry! Glo - ry, hal - le - lu - - jah! His truth is

46 F/C C7 F D D/A D D/A

march - ing on. _____ He has

2
51 D D/A D G

sound-ed forth the trum-pet that shall nev-er call re-treat. He is sift-ing out the hearts of men be-

54 D D/A D F# Bm Em/G Em D/A A7

fore the judg-ment seat. Oh, be swift my soul to ans-ter Him, be ju-bi-lant my feet, our God is march-ing

58 D (Keyboard) D
on. Glo - ry! Glo - ry, hal - le - lu - jah!

62 G D D/A D Bm
Glo - ry! Glo - ry, hal - le - lu - jah! Glo - ry! Glo - ry, hal - le - lu - jah! His

66 Em/G Em D/A A7 D E♭/B♭ A m7(♭5)
truth is march - ing on, march-ing on.
(Keyboard)

70 A♭m7 Gm7 G♭maj7 B♭7sus/F Gm7 B maj7 B♭ E♭
In the beau-ty of the lil - lies Christ was

76 born a - cross the sea with a glo - ry in His bo - som that trans -

80 Gm7 Cm7 B maj7 B^b7 E^b/B^b Cm/B^b
 figures you and me. As He died to make men ho - ly, let us

84 G Dm7/A G7/B Cm Fm7 Fm7 E^b/B^b B^b7 Eb A^b
 live to make men free while God is march-ing on.
 (Keyboard)

90 Eb E^b/B^b Eb E^b/B^b Eb Ab Eb
 Glo - ry! Glo - ry, hal - le - lu - jah! Glo - ry! Glo - ry, hal - le - lu - jah!

94 B^b/D Eb G7 Cm 1 Fm/A^b Fm E^b/B^b B^b7 Eb Ab/Eb
 Glo - ry! Glo - ry, hal - le - lu - jah! His truth is march-ing on,
 (Keyboard)

98 2. Fm7 E^b/G Ab B^b7 Eb
 truth is march - ing on.

Battle Hymn Of The Republic

Percussion

The musical score consists of eight staves of music for Percussion, arranged in two systems. The first system starts at measure 2 and ends at measure 17. The second system starts at measure 17 and ends at measure 41. The music is in common time (indicated by '4') and features a key signature of one flat (indicated by a 'b'). The score includes lyrics in parentheses below the notes.

Measure 2: (2) 2 measures of rests.

Measure 3: (2) 2 measures of rests.

Measure 4: (2) 2 measures of rests.

Measure 5: (2) 2 measures of rests.

Measure 6: (2) 2 measures of rests.

Measure 7: (2) 2 measures of rests.

Measure 8: (2) 2 measures of rests.

Measure 9: (2) 2 measures of rests.

Measure 10: (2) 2 measures of rests.

Measure 11: (2) 2 measures of rests.

Measure 12: (2) 2 measures of rests.

Measure 13: (2) 2 measures of rests.

Measure 14: (2) 2 measures of rests.

Measure 15: (2) 2 measures of rests.

Measure 16: (2) 2 measures of rests.

Measure 17: (2) 2 measures of rests.

Measure 18: (2) 2 measures of rests.

Measure 19: (2) 2 measures of rests.

Measure 20: (2) 2 measures of rests.

Measure 21: (2) 2 measures of rests.

Measure 22: (2) 2 measures of rests.

Measure 23: (2) 2 measures of rests.

Measure 24: (2) 2 measures of rests.

Measure 25: (2) 2 measures of rests.

Measure 26: (2) 2 measures of rests.

Measure 27: (2) 2 measures of rests.

Measure 28: (2) 2 measures of rests.

Measure 29: (2) 2 measures of rests.

Measure 30: (2) 2 measures of rests.

Measure 31: (2) 2 measures of rests.

Measure 32: (2) 2 measures of rests.

Measure 33: (2) 2 measures of rests.

Measure 34: (2) 2 measures of rests.

Measure 35: (2) 2 measures of rests.

Measure 36: (2) 2 measures of rests.

Measure 37: (2) 2 measures of rests.

Measure 38: (2) 2 measures of rests.

Measure 39: (2) 2 measures of rests.

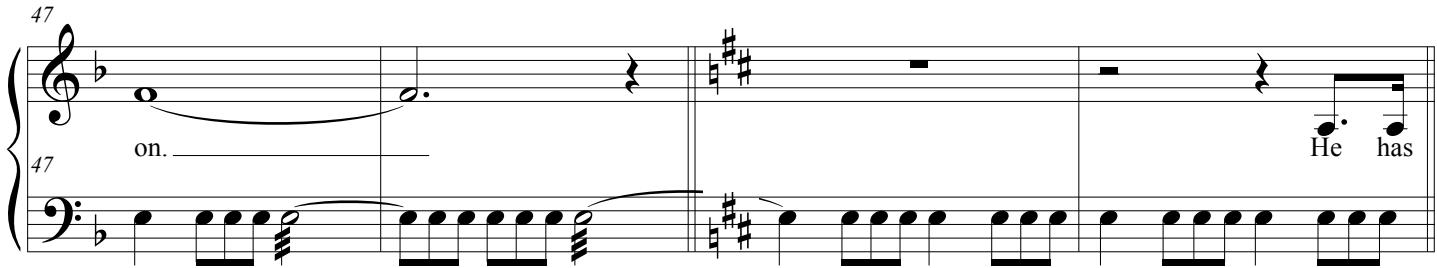
Measure 40: (2) 2 measures of rests.

Measure 41: (2) 2 measures of rests.

Text:

Mine eyes have seen the glory of the com-ing of the Lord. He is tramp-ling out the vintage where the grapes of wrath are stored. He hath loosed the fate-ful lightning of His ter - ri - ble swift sword. His truth is march - ing on. Glo - ry! Glo - ry, hal - le - lu - jah!

47



on. He has

This page shows two staves. The top staff is in common time with a key signature of one flat. It features a soprano vocal line with a sustained note and a basso continuo line consisting of eighth-note chords. The bottom staff is in common time with a key signature of one flat. It features a basso continuo line with eighth-note chords.

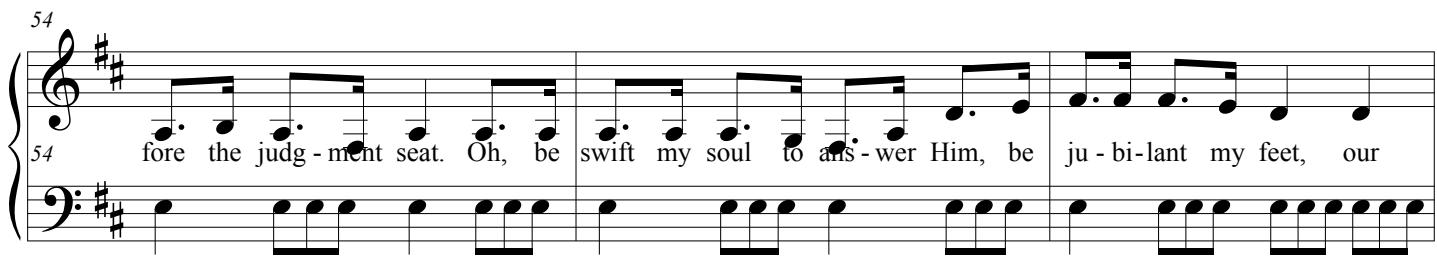
51



sound-ed forth the tram-pet that shall nev-er call re-treat. He is sift-ing out the hearts of men be-

This page shows two staves. The top staff is in common time with a key signature of one sharp. It features a soprano vocal line with eighth-note chords and a basso continuo line with eighth-note chords. The bottom staff is in common time with a key signature of one sharp. It features a basso continuo line with eighth-note chords.

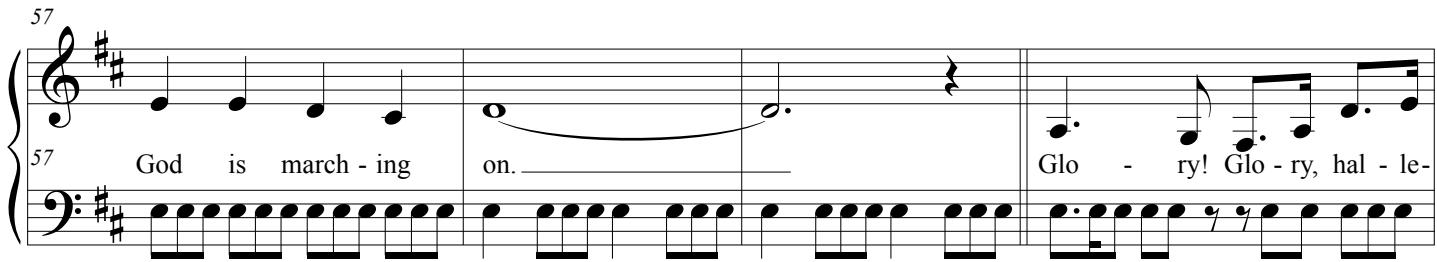
54



fore the judg - ment seat. Oh, be swift my soul to ans - wer Him, be ju - bi-lant my feet, our

This page shows two staves. The top staff is in common time with a key signature of one sharp. It features a soprano vocal line with eighth-note chords and a basso continuo line with eighth-note chords. The bottom staff is in common time with a key signature of one sharp. It features a basso continuo line with eighth-note chords.

57



God is march - ing on. Glo - ry! Glo - ry, hal - le -

This page shows two staves. The top staff is in common time with a key signature of one sharp. It features a soprano vocal line with eighth-note chords and a basso continuo line with eighth-note chords. The bottom staff is in common time with a key signature of one sharp. It features a basso continuo line with eighth-note chords.

61



lu - jah! Glo - ry! Glo-ry, hal - le - lu - jah! Glo - ry! Glo-ry, hal - le -

This page shows two staves. The top staff is in common time with a key signature of one sharp. It features a soprano vocal line with eighth-note chords and a basso continuo line with eighth-note chords. The bottom staff is in common time with a key signature of one sharp. It features a basso continuo line with eighth-note chords.

65



lu jah! His truth is march - ing on, march - ing on.

This page shows two staves. The top staff is in common time with a key signature of one sharp. It features a soprano vocal line with eighth-note chords and a basso continuo line with eighth-note chords. The bottom staff is in common time with a key signature of one sharp. It features a basso continuo line with eighth-note chords.

69 4

In the beau - ty of the fil - lies Christ was born a - cross the

77 sea with a glo - ry in His bo - som that trans - fig - ures you and me. As He

82 died to make men ho - ly, let us live to make men

85 free while God is march - ing on.

90 Glo - ry! Glo - ry, hal - le - lu - jah! Glo - ry! Glo - ry, hal - le - lu - jah!

94 Glo - ry! Glo - ry, hal - le - lu jah! His truth is march - ing on,

98 truth is march - ing on.

Thank you. Thank you very much.

There were many songs written during the Civil War. Our next selection originated in the blackface minstrel shows of the 1850s and during the Civil War was adopted as the de facto anthem of the Confederacy.

You've all heard this song many times, so we decided to give it a little twist from the way it's normally played and sung. Here's our version of that great Civil War classic - "Dixie."

Dixie

F

Keyboard

(Snare Drum)

Light Rock Beat

5 F B^b

wish I was in the land of cot - ton, old times there are

8 B^{o7} F Dm

not for - got - ten, look a - way, look a - way, look a -

II C7 F (Sax) B^b Gm7 C7

way, Dix-ie land In

15 F B^b

Dix - ie - land where I was born, Ear-ly on one

18 B^{o7} F Dm

frost - y morn, look a - way, look a - way, look a -

21 C7 F C7 (Sax) Gm7 A m C7

way, Dix-ie land. Oh, I

2

25 F F aug B^b G7

wish I was in Dix-ie,

hoo-ray,

hoo-

28 C7 F F aug

ray.

it's in Dix-ie-land

that I'll

30 B^b F Gm7 C7

take my stand,

I'll live and die

in Dix-ie.

A-

33 F C7 F B^bmaj7 C7

way, a-way,

a-way down south

in Dix-ie.

A-

37 F Gm7 C7 F/A B^bmaj7 C7 F

way, a-way,

a-way down south

in Dix-ie.

Oh, I

41 F

wish I was in the land of cotton,

Oh, I wish I was in

44 F (Snare Drum)

Dix-ie.

Hmm.

(Snare Drum)

47

Dixie

M

Keyboard

(Snare Drum)

Oh, I

5 **B♭** Light Rock Beat **E♭**

wish I was in the land of cot - ton, old times there are

8 **E°7** **B♭** **Gm**

not for - got - ten, look a - way, _____ look a - way, _____ look a -

11 **F7** **B♭** **E♭** **Cm7** **F7**
(Keyboard)

way, _____ Dix-ie land _____ In

15 **B♭** **E♭**

Dix - ie - land where I was born, Ear-ly on one

18 **E°7** **B♭** **Gm**

frost - y morn, look a - way, _____ look a - way, _____ look a -

21 **F7** **B♭** **F7** **Cm7** **Dm** **F7**
(Keyboard)

way, _____ Dix-ie land. _____ Oh,I

2 B♭ B♭aug E♭ C7
 25 wish I was in Dix - ie, hoo - ray, hoo -
 F7 B♭ B♭aug
 28 ray. it's in Dix - ie - land that I'll
 E♭ B♭ Cm7 F7
 30 take my stand, I'll live and die in Dix - ie. A -
 B♭ F7 B♭ E♭maj7 F7
 33 way, a - way, a - way down south in Dix - ie. A -
 B♭ Cm7 F7 B♭/D E♭maj7 F7 B♭
 37 way, a - way, a - way down south in Dix - ie. Oh, I
 B♭
 41 wish I was in the land of cot - ton, Oh, I wish I was in
 Dix - ie. Hm
 44 B♭ (Snare Drum)
 47 tr tr tr

The musical score consists of eight staves of music. The top four staves are for a soprano or alto voice, with lyrics appearing below the notes. The bottom four staves are for a bass or tenor voice, with lyrics appearing below the notes. Chords are indicated above the notes. The snare drum part is on the eighth staff, featuring a rhythmic pattern of 'x' marks and 'tr' (trill) markings.

Thank you.

Our next selection was one of the most popular songs of the Civil War. It was written in 1864 by George Root to give hope to the Union prisoners of war. The song is written from the prisoner's point of view. In the chorus, the singer tells his fellow prisoners not to lose hope for help is coming.

Here we go with "Tramp, Tramp, Tramp The Boys Are Marching."

D

Tramp, Tramp, Tramp, The Boys Are Marching

VOCAL ONLY

Keyboard

(Keyboard)

The musical score consists of two staves. The top staff is for the keyboard, showing a continuous melody with various chords indicated above the notes. The bottom staff is for the voice, with lyrics written below the notes. The score is divided into sections by measure numbers (1, 5, 7, 10, 13, 17, 19) and includes several chords: F, B♭, F, B♭, C7, F, F, B♭, F, C7, F, C, F, Dm7, C7, F, B♭, C, neath, the, star - ry flag, we, shall, breathe, the, air, a-gain, of, the, F, C7, F, F, F°7, E, E7, (Keyboard), (M) In the.

1 F B♭ F B♭ C7 F
(F) In the
5 F B♭ F
pris - on cell he sits, think - ing of his moth - er dear, and his
7 C7 F
bright and hap - py home so far a-way. And the tears they fill his eyes 'spite of
10 B♭ F C F
all that he can do, though he tries to cheer his com - rades and be gay.
13 F C F Dm7 C7
"Tramp, tramp, tramp, the boys are march-ing. Cheer up, com-rades, they will come. And be-
17 F B♭ C
neath the star - ry flag we shall breathe the air a-gain of the
19 F C7 F F F°7 E E7
free land in our own be-lov-ed home." (Keyboard) (M) In the

D

23 A D A

bat - tle front we stood when their fierc - est charge they made, and they

25 E7 A

swept us off a hun-dred men or more. But be-fore we reached their lines, they were

28 D A E A

beat - en back, dis-mayed, and we heard the cry of vict - 'ryo'er and o'er.

31 A E A F#m7 E7

Tramp, tramp, tramp, the boys are march-ing. Cheer up, com-rades, they will come. And be-

35 A D E

neath the star - ry flag we shall breathe the air a-gain of the

37 A E7 A A G7 C7

free land in our own be-lov-ed home. (Keyboard) (Both) So with-

D 3

41 (F) in the pris - on cell we wait - in for the day that they'll

43 come to o - pen wide the i - ron door. And the

45 how - low eye grows bright and the poor heart al - most gay, as we

47 think of see - ing home and friends once more.

49 D♭ "Tramp, tramp, tramp, the boys are march-ing. Cheer up, com-rades, they will

52 A♭7 come. And be - neath the star - ry flag we shall

54 D♭^o7 D♭ D♭^o7 A♭7 D♭ (Keyboard) breathe the air a-gain of the free land in our own be-lov - ed home."

57 D♭^o7 A♭7 D♭

Thank you. Thank you very much.

During the Civil War or “War Between The States.” a young Irish-American bandleader named Patrick Gilmore wrote a poem for his sister, Annie, who was longing for the safe return of her fiancé, The fiance was a Union Light Artillery Captain named John O’Rourke, and he eventually became Annie’s husband and Patrick’s brother-in-law.

Would anyone have a guess as to the title of this great patriotic song? Right! Here we go with our version of “When Johnny Comes Marching Home.”

When Johnny Comes Marching Home

F

Keyboard

Swing 4

B♭m A♭ G♭ F7 B♭m A♭ G♭ F7 B♭m
 (Keyboard)

When John-ny comes march-ing home a-gain, __ hur-

7 Fm/A♭ B♭m
 rah! Hur - rah! When John-ny comes march - ing home a - gain, __ hur-

11 F7 D♭ A♭
 rah! _____ All the peo-ple will shout and the bells will ring, as the

15 B♭m F7 D♭ A♭ G♭maj7 F
 her-oes come home to a wel - com-ing. Yeah, we'll all feel proud when

19 B♭m Cm B♭ A♭ G7 Cm B♭ A♭ G7
 John-ny comes march-ing home. _____ When

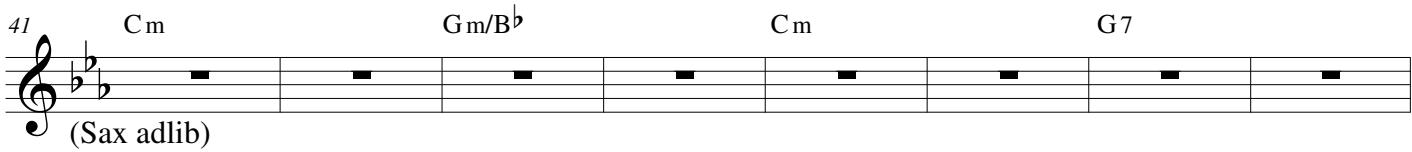
25 Cm Gm/B♭
 John-ny comes march - ing home a - gain, __ hur-rah! Hur - rah! _____ When

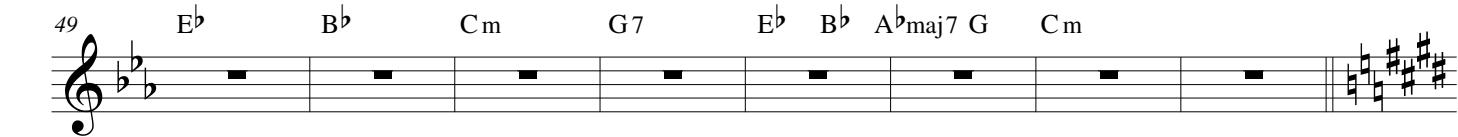
29 Cm G7
 John-ny comes march - ing home a - gain, __ hur-rah! Hur - rah! _____ All the

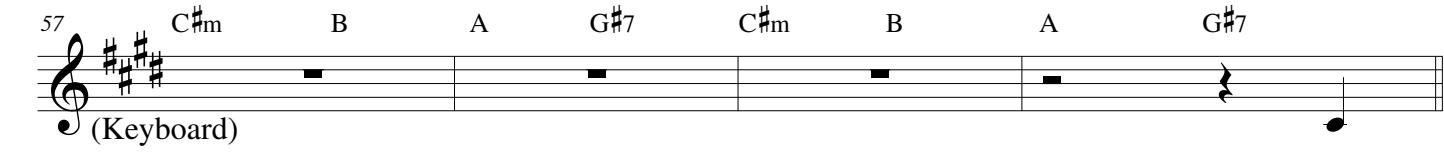
33 E♭ B♭ Cm
 peo-ple will sing and the bells will chime in the name of free-dom for this

36 G7 E♭ B♭ A♭maj7 G Cm
 country of mine. Yeah, we'll all be glad when John-ny comes marching home. _____

2

41 Cm Gm/B \flat Cm G7


49 E \flat B \flat Cm G7 E \flat B \flat A \flat maj7 G Cm


57 C \sharp m B A G \sharp 7 C \sharp m B A G \sharp 7


61 C \sharp m G \sharp m/B When


John-ny comes march - ing home a - gain, hur - rah! Hur - rah! When

65 C \sharp m G \sharp 7

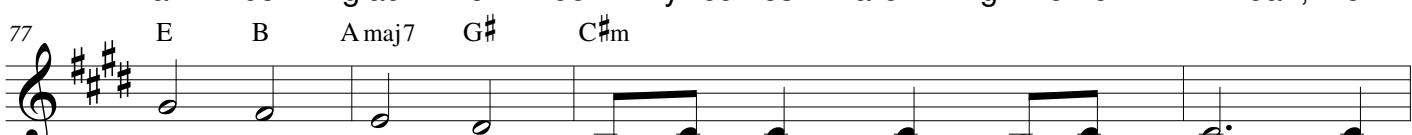

John-ny comes march - ing home a - gain, hur - rah! Yeah, yeah! The A-

69 E B C \sharp m G \sharp 7


mer-i-can dream and lib-er-ty, they de-fend with hon-or and dig-ni-ty Yeah, we'll

73 E B A maj7 G \sharp C \sharp m

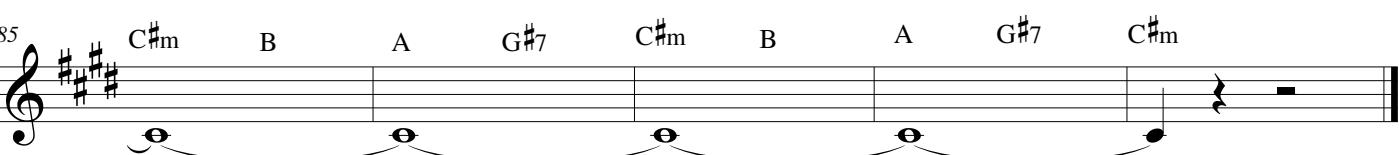

all be glad when John - ny comes march - ing home. Yeah, we'll

77 E B A maj7 G \sharp C \sharp m


all be glad when John - ny comes march - ing home. When

81 C \sharp m C \sharp m


John ny comes marching home. When John ny comes marching home.

85 C \sharp m B A G \sharp 7 C \sharp m B A G \sharp 7 C \sharp m


When Johnny Comes Marching Home



Swing 4

Dm C B♭ A7 Dm C B♭ A7 Dm
(Keyboard)

When John-ny comes march-ing home a - gain,____ hur-

7 Am/C Dm
 rah! Hur - rah! When John-ny comes march - ing home a - gain,____ hur-

11 A7 F C
 rah! All the peo - ple will shout and the bells will ring, as the

15 Dm A7 F C B♭maj7 A
 her - oes come home to a wel - com - ing. Yeah, we'll all feel proud when

19 Dm Em D C B7 Em D C B7
 John-ny comes march-ing home.____ When

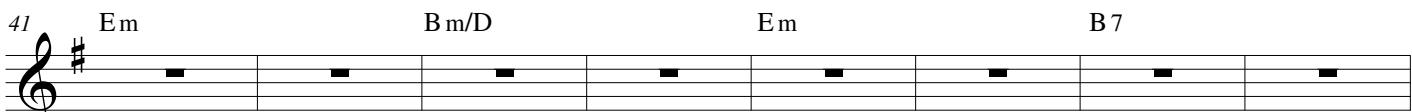
25 Em B m/D
 John-ny comes march - ing home a - gain,____ hur - rah! Hur - rah!____ When

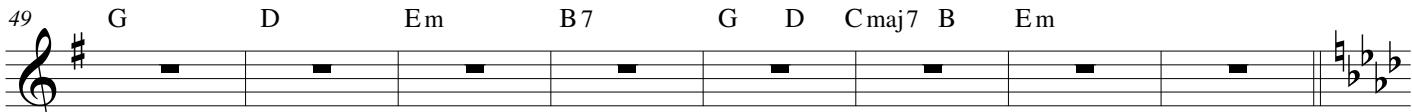
29 Em B7
 John-ny comes march - ing home a - gain,____ hur - rah! Hur - rah!____ All the

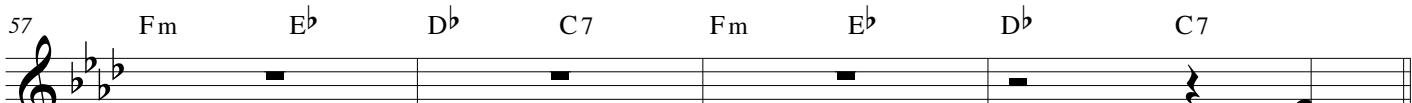
33 G D Em
 peo-ple will sing and the bells will chime in the name of free-dom for this

36 B7 G D Cmaj7 B Em
 coun-try of mine. Yeah, we'll all be glad when John-ny comes march-ing home.____

2 M

41 Em B m/D Em B 7

 (Sax adlib)

49 G D Em B 7 G D C maj7 B Em


57 Fm E♭ D♭ C7 Fm E♭ D♭ C7

 (Keyboard)

When

61 Fm Cm/E♭

 John-ny comes march - ing home a - gain, hur - rah! Hur - rah! When

65 Fm C7

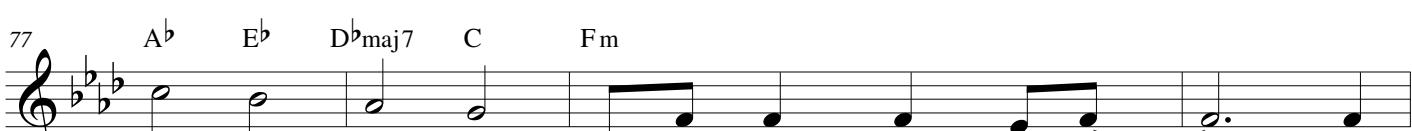
 John-ny comes march - ing home a - gain, hur - rah! Yeah, yeah! The A-

69 A♭ E♭ Fm C7

 mer-i-can dream and lib-er-ty, they de-fend with hon-or and dig-ni-ty Yeah, we'll

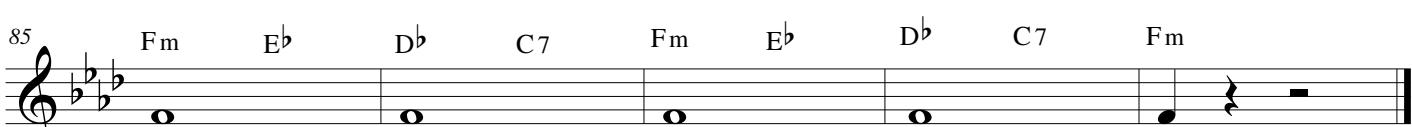
73 A♭ E♭ D♭maj7 C Fm

 all be glad when John - ny comes march - ing home. Yeah, we'll

77 A♭ E♭ D♭maj7 C Fm

 all be glad when John - ny comes march - ing home. When

81 Fm Fm

 John ny comes march ing home. When John - ny comes march ing home.

85 Fm E♭ D♭ C7 Fm E♭ D♭ C7 Fm


Thank you very much.

Our next song is rather unique in that it served as a rallying song for both sides in the "War Between The States." We'll sing both versions today - I'll sing the Confederate version and _____ will sing the Union version. Listen for the difference in the words of the song.

In these days of "political correctness," please understand that we are not advocating for either version. It's simply a fact of history that this song exists and was sung in those days by the patriots on both sides of the conflict.

Here we go with our rendition of "The Battle Cry Of Freedom."

Part B Starts Here

VOCAL DUET

Battle Cry Of Freedom

Keyboard

(Keyboard)

Keyboard

5 (M) Now our
flag is proud - ly float-ing on the land and on the main.
laid down their lives, on the blood - y bat - tle field.

7 Shout, shout the bat-tle cry of free-dom. Be - neath it oft we've con-quered, and we'll
Shout, shout the bat-tle cry of free-dom. Their mot - to is re - sis - tance: "To the

10 D^b A^b E^{b7} A^b
con-quer oft a - gain. Shout, shout the bat-tle cry of free - dom. Our
ty - rants nev - er yield." Shout, shout the bat-tle cry of free - dom.

13 A^b
Dix - ie for-ev-er! She's nev - er at a loss. Down with the ea - gle and

16 E^{b7} A^b D^b
up with the cross. We will ral - ly round the flag, boys, we'll ral - ly once a-gain.

19 A^b E^{b7} A^b (Keyboard)
Shout, shout the bat - tle cry of free - dom.

21 1. D^b A^b E^{b7} A^b
2. A^b Cm Fm7 B^{b7} E^b They have

25 (F) Yes, we'll

29 E♭ A♭

ral - ly round the flag, boys, we'll ral - ly once a - gain
spring-ing to the call from the East and from the West

31 E♭ B♭7 E♭

shout-ing the bat - tle cry of free - dom We will ral - ly from the hill-side, and we'll
shout-ing the bat tle cry of free dom. And we'll hurl the re - bel crew from the

34 A♭ E♭ B♭7 E♭

gath - er from the plain shout - ing the bat - tle cry of free - dom. The
land they love the best shout - ing the bat tle cry of free - dom.

37 E♭

Un - ion for ev er! Hur - rah, boys, hurrah. Down with the trait - ors, and

40 B♭7 E♭ A♭

up with the stars. We will ral - ly round the flag, we will ral - ly once a-gain.

43 E♭ 1. B♭7 E♭ (Sax) E♭

Shout, shout the bat - tle cry of free - dom.

46 A♭ E♭ B♭7 E♭

So we're

49 2. B♭7 E♭ (Sax) A♭ D♭ A♭ E♭7

free - dom. —

54 A♭ D♭ A♭ E♭7 A♭

Thank you.

By the year 1865, the nation had grown weary of war. Over 620,000 soldiers had died, many of disease or in prison camps. Walter Kittride composed a song that captured the mood of the soldiers at that time, and we'd like to present it to you now.

Here's our version of the melancholy "We're Tenting Tonight."

VOCAL ONLY

We're Tenting Tonight

D
Keyboard

(Keyboard) G A m B m A m 7 E m A m D 7 C G

(M) We're

5 G C G D 7 G D 7
tent-ing to-night on the old camp ground. Give us a song to cheer. Our

9 G E m C G D C D 7 G
wear - y hearts, a song of home and friends we love so dear.

13 G C G E m A m D 7 G
(M) (F) Man-y are the hearts that are wear-y tonight, wish-ing for the war the war to cease.

17 B E m C A m G A 7 D 7 G
Man-y are the hearts look-ing for the right to see the dawn of peace.

21 G C D 7 A m 7 D 7 G
Tent-ing to-night, tent-ing to-night. Tent-ing on the old camp - ground.

25 D A m 7 D 7 G D 7
(F) We've been

27 G C G D 7 G D 7
tent-ing to-night on the old camp ground, think-ing of days gone by. Of the

31 G E m C G D A m 7 D 7 G
loved ones at home that gave us the hand and tears that said good - bye.

D.S. al Coda

2 ΦCoda

35 G E♭7 A♭ D♭ A♭ E♭7 A♭ E♭7 D

ground. (M) We are tired of war on the old campground, man-y are dead and gone. Of the

40 A♭ Fm D♭ A♭ E♭ D♭ E♭7 A♭

brave and true who've left their homes, oth-ers been wound-ed long.(F)We've been

44 A♭ D♭ A♭ E♭7

fight-ing to - day on the old camp ground. Man-y are ly - ing

47 A♭ E♭7 A♭ Fm D♭ A♭ E♭ D♭ E♭7 A♭

near. Some are dead and some are dy - ing, man-y are in tears.

52 A♭ D♭ A♭ Fm B♭m to E♭ E♭7

(M) Many are the hearts that are wear-y to-night, wishing for the war the war to cease.

56 C Fm D♭ B♭m A♭ B♭7 E♭7 A♭

Many are the hearts look-ing for the right to see the dawn of peace.

60 A♭ D♭ E♭7 B♭m7 E♭7 A♭

Tent-ing to-night. Tent-ing to-night. Tent-ing on the old camp - ground. We're

64 A♭ D♭ E♭7 B♭m7 E♭7 A♭ E♭7 (Keyboard)

tent-ing to-night, tent-ing to-night. Tent-ing on the old camp - ground.

68 A♭ Cm/G Fm7 C Aug/E Dm7(♭5) D♭maj7

Cm7 Fm7 D♭maj7 E♭7 B♭m7 A maj7 A♭

72 Cm7 Fm7 D♭maj7 E♭7 B♭m7 A maj7 A♭

Cm7 Fm7 D♭maj7 E♭7 B♭m7 A maj7 A♭

Thank you.

On Christmas day in 1896, the king of march composers, John Phillip Sousa, wrote still another his famous marches, and this one was destined to be regarded as his greatest creation. Although he also composed lyrics to the song, they have been virtually forgotten. But not so the song. It is played at virtually every patriotic event that has a band in attendance, like this one that you find before you today/tonight.

By act of Congress, it is the National March of the United States of America. Can anyone guess the name of the march? Of course, the "Stars And Stripes Forever."

Here we go!

Stars And Stripes Forever

Keyboard

B^b

B^b D/A Gm Cm F/A C7/G F F7 B^b/D F7/C B^b D7/A

5

Gm D B^b F7

11

B^b B^bm C C7 1 F F7 | 2 F F7

16

B^b F7 B^b E^b

22

C/E B^b/F F7 B^b F7

27

B^b B^b7/A^b E^b/G E^bm/G^b B^b/F F7 1 B^b F7 | 2 B^b

33

E^b

39

2

45

B^b₇

52

A^b B^b B^b₇ E^b

59

G Cm A^b_m B

65

E^b

B^b₇ To Coda E^b N.C.

71

Fm G N.C.

76

A^b_m B^b A^b_{m6} N.C.

81

B^b_{m6} N.C.

86

A^b_{m6/B} B^b₇ A^b_{m6/B} B^b₇

91

B^b₇ N.C. B^b₇ D.S. al Coda Coda E^b

95

Thank you. Thank you very much.

In 1906, George M. Cohan wrote a spirited march in tribute to our flag. It was written for his musical entitled “George Washington, Jr.” and promptly sold over a million copies of sheet music, the first time that a song from a musical achieved that milestone. Later, it gained even greater popularity in the 1942 biographical musical about Cohan called “Yankee Doodle Dandy”, starring James Cagney.

So, get your feet to tapping as we play this great song about our national banner. Here we go with “You’re A Grand Old Flag.”

1st Time Vocal
2nd time Instrumental
3rd time Vocal

You're A Grand Old Flag

F

Keyboard

G7 C G G° G B♭7 E♭ B♭ B♭ D7
 § G7 G° G7
 9 You're a
 C F C G7 C G7 C G7
 13 grand old flag, you're a high fly - ing flag, and for - ev - er in
 C C♯7 G7 Dm7 G7 C E7
 18 peace may you wave. You're the em - blem of the land I
 Am D7 G
 24 love, the home of the free and the brave. Ev - 'ry
 C F C G7 C Cmaj7 C7 A7
 29 heart beats true for the red-white, and blue, where there's nev - er a boast or
 Dm G7 C G G° G7 To Coda
 35 brag. But, should auld ac - quain - tance be for - got, keep your
 D7 F/G G7 1 C G7 2 C G7 D.S. al Coda
 41 eye on the grand old flag.
 D7 CODA F/G G7 C Dm7 G7 C
 47 eye on the grand old flag.

1st Time Vocal
2nd time Instrumental
3rd time Vocal

You're A Grand Old Flag

M
Keyboard

The musical score consists of two staves. The top staff is for the Keyboard (piano) and the bottom staff is for the Vocal. The vocal part includes lyrics and measures numbered 9 through 47.

Keyboard (Top Staff):

- Measures 1-8: C7, F, C, C°, C, E♭7, A♭, E♭, E♭°, E♭, G7
- Measures 9-12: C7, C°, C7
- Measures 13-17: F, B♭, F, C7, F, C7, F, C7
- Measures 18-22: F, F♯7, C7, Gm7, C7, F, A7
- Measures 23-27: Dm, G7, C, C7
- Measures 28-32: F, B♭, F, C7, F, Fmaj7, F7, D7
- Measures 33-37: Gm, C7, F, C, C°, C7
- Measures 38-42: G7, B♭/C, C7, F, C7
- Measures 43-47: G7, B♭/C, C7, F, Gm7, C7, F

Vocal (Bottom Staff):

9 You're a
13 grand old flag, you're a high fly - ing flag, and for - ev - er in
18 peace may you wave. You're the em - blem of the land I
24 love, the home of the free and the brave. Ev - 'ry
29 heart beats true for the red-white, and blue, where there's nev - er a boast or
35 brag. But, should auld ac - quain - tance be for - got, keep your
41 eye on the grand old flag.
47 eye on the grand old flag.

Text Labels:

- To Coda
- D.S. al Coda
- CODA

Thank you.

For our next selection, we move forward to 1910 to a song written by Samuel Ward with lyrics by Katharine Lee Bates. It has become one of the most beloved and popular of all the American patriotic songs and has even been proposed as a replacement for the "Star Spangled Banner."

Here is our arrangement of the lovely "America, The Beautiful."

America, The Beautiful

F

(Sax) E♭/B♭

B 7(b5)/A

A m7(b5)/G

Keyboard

(Bass - As written)

F 7(b5)/B

E♭

7 (Keyboard Solo - Emphasize) Oh

E♭ B♭/D F m/C B♭7

13 beau - ti - ful for spac - ious skies, for am - ber waves of

E♭ B♭7 E♭ E° B♭/F G m7

19 grain, for pur - ple moun - tain maj - es - ties a -

B° F 7 B♭ B♭7 E♭ G m7 G♭°7

25 bove the fruit - ed plain! A - mer - i - ca, A -

F m7 B♭7 /A♭ /G /G♭ F m G m A♭ B♭7 E♭

31 mer - i - ca! God shed His grace on thee, and

2

37 A^b₉ A^o A^o/E^b E^b/G Cm7 Fm7 E^b/G A^bmaj9 B^b₇

crown Thy good with broth - er - hood from sea to shin - ing

E^b(Sax)

B 7(b5)/A

Am7(b5)/G

sea.

43 (Keyboard)

43 (Bass - As written)

48 D

D7

48 (Keyboard Solo - Emphasize)

48 2/2

53 G

D/F#

A m/E

D 7

beau - ti - ful for pa - triot dream that sees be - yond the

59 G

D 7

G

G#

D/A /G

D/F# Bm7/F#

years; thine al - a - bas - ter cit - ies gleam un -

65 E^b₉

E^b11

A 9

A 7

D

E^b

E^b7

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

A^b

71 Cm7 B^{°7} B^bm7 /E^b E^b Fm/C B^bm/D^b Cm7/E^b

mer - i - ca, A - mer - i - ca! God shed His

D^b/B^b E^b A^b A^b D^b 9 D[°]

76 grace on thee, _____ and crown Thy good with

A^b/E^b Fm7 F7 B^bm7 A^b/C Emaj7 E^b 7

81 broth - er hood from sea to shin - ing

A^b (Sax)

87 sea.

E 7(b5)/D

{

87 (Keyboard)

Bass - As written

A^b6/E^b E^b6 A^b E^b6/A^b A^b

91

{

91

America, The Beautiful

M

(Sax) G/D D[#]7(b5)/C[#] C[#]m7(b5)/B Keyboard

(Bass - As written)

A 7(b5)/D[#] G (Keyboard Solo - Emphasize) Oh

G D/F[#] A m/E D 7

13 beau - ti - ful for spac - ious skies, for am - ber waves of

G D 7 G G[#] D/A B m7

19 grain, for pur - ple moun - tain maj - es - ties a -

D[#] A 7 D D 7 G B m7 B^b7

25 bove the fruit - ed plain! A - mer - i - ca, A -

A m7 D 7 /C /B /B^b A m B m C D 7 G G 7

31 mer - i - ca! God shed His grace on thee, and

2

37 C9 C[♯] C[♯]/G G/B Em7 A m7 G/B C maj9 D7
 crown Thy good with broth - er - hood from sea to shin - ing

43 G (Sax) D[♯]7(b5)/C[♯] C[♯]7(b5)/B
 sea.

43 (Keyboard)

43 (Bass - As written)

48 F[♯] F[♯]7 O
 (Keyboard Solo - Emphasize)

53 B F[♯]/A[♯] C[♯]m/G[♯] F[♯]7
 beau - ti - ful for pa - triot dream that sees be - yond the

59 B F[♯]7 B C° F[♯]/C[♯] /B F[♯]/A[♯] D[♯]m7/A[♯]
 years; thine al - a - bas - ter cit - ies gleam un -

65 G° G[♯]m11 C[♯]9 C[♯]7 F[♯] G G7
 dimmed by hu - man tears, hu-man tears. A -

C Em7 D \sharp 7 Dm7 /G G A m/E D m/F Em7/G

71
mer - i - ca, A - mer - i - ca! God shed His

F/D G7 C C7 F9 F \sharp

76
grace on thee, _____ and crown Thy good with

C/G Am7 A7 Dm7 C/E G \sharp maj7 G7

81
broth - er hood from sea to shin - ing

C (Sax) G \sharp 7(b5)/F \sharp

87
sea.

{ (Keyboard)

87
(Bass - As written)

C 6/G G6 C G6/C

91
91

Thank you. Thank you very much.

Now, we'll move to the time of World War I and another George M. Cohan favorite. Written in 1917, it became a popular favorite with US soldiers in both Wars I and II. In 1936, President Franklin D. Roosevelt awarded Cohan the Congressional Gold Medal for this and other songs he had composed.

Here we go with the spirited fight song of our troops as they've done battle in far off lands - "Over There!"

Over There

F

Keyboard

The musical score consists of two staves. The top staff is for the piano (Keyboard), showing chords and bass notes. The bottom staff is for the voice, with lyrics written below the notes. The score includes various key changes and time signatures.

Piano Chords:

- Measures 1-4: C, G/B
- Measures 5-8: Am/C, /B^b, F/A, A^b7
- Measures 9-12: G7, /A, C
- Measures 13-16: Dm
- Measures 17-20: G°, G7
- Measures 21-24: C maj7, C, D, A7, D7, G7
- Measures 25-28: C, Dm
- Measures 29-32: G°, G7, C maj7, C
- Measures 33-36: D7, Fm6, G7

Vocal Lyrics:

John-nie, get your gun, get your gun, get your gun. Take it on the
run, on the run, on the run. Hear them call-ing
you and me. ev - 'ry son of lib - er - ty.
Hur - ry right a - way, no de - lay, go to - day. Make your dad - dy
glad to have had such a lad. Tell your sweet - heart not to
pine, to be proud her boy's in line. O - ver

41 C

there, _____ o-ver there, _____ send the word, send the word o-ver
 47 G7 C7 F Fm G7 C D° Am Cm6
 there, _____ that the Yanks are com-ing, the Yanks are com-ing, the
 53 G D° D7 G7 Dm B♭7 G7
 drums rum - tum - ming ev - 'ry where. _____ So pre -
 57 C
 pare, _____ say a prayer, _____ send the word, send the word to be -
 63 G7 C G7
 ware. _____ We'll be o - ver, we're com - ing o - ver, and we
 69 C C7 F F♯7 G7 1. C (Sax) 2. C G7
 won't come back till it's ov - er, ov - er there, there, and we
 74 C C7 F F♯7 G7 C G7
 won't come back till it's ov - er, ov - er there, and we
 78 C C7 F F♯7 G7 Dm7 G G7
 won't come back till it's ov er, o - ver
 84 C F G7 C
 there.

Over There

M

Keyboard

F C/E Dm/F /E♭ B♭/D D♭7 C7 /D F

9 F Gm

John-nie, get your gun, get your gun, get your gun. Take it on the

14 run, on the run, on the run. Hear them call-ing

19 F maj7 F G D7 G7 C7

you and me. ev-ry son of lib-er-ty.

25 F Gm

Hur-ry right a-way, no de-lay, go to-day. Make your dad-dy

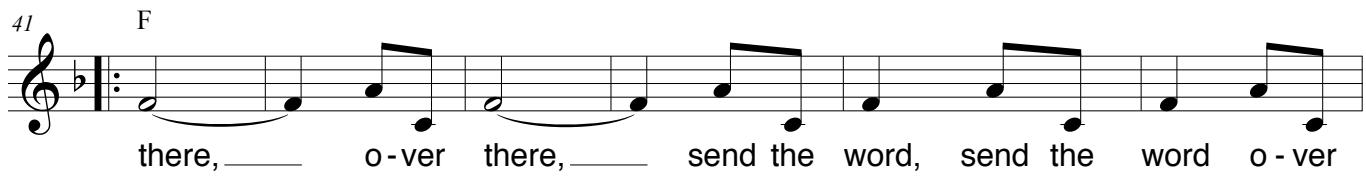
30 C° C7 F maj7 F

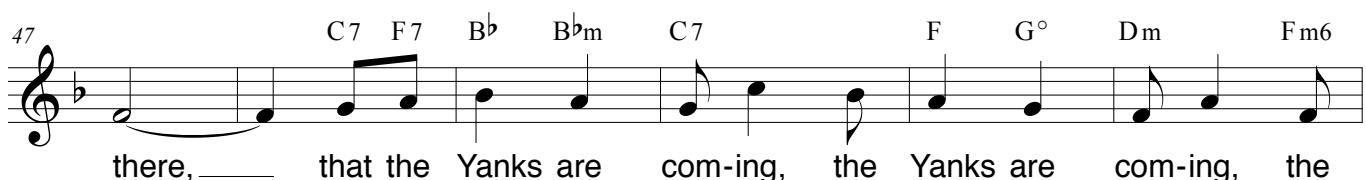
glad to have had such a lad. Tell your sweet-heart not to

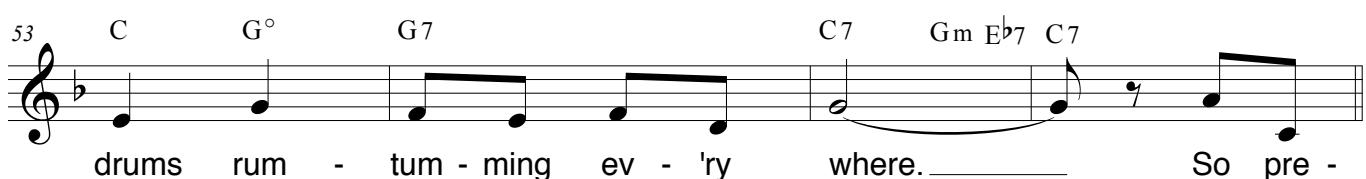
36 G7 B♭m6 C7

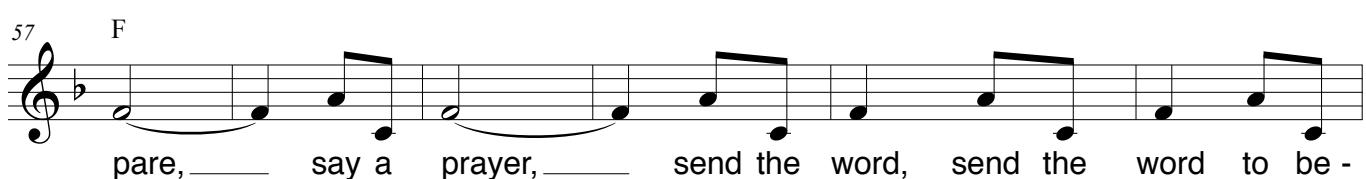
pine, to be proud her boy's in line. O-ver

The musical score consists of two staves. The top staff is for the keyboard, showing chords and bass notes. The bottom staff is for the voice, with lyrics written below the notes. Measure numbers 1 through 36 are indicated on the left. Chords are labeled above the staff at various points. The key signature is mostly F major, with some changes to G major and C major.

41 F

 there, over there, send the word, send the word over

47 C7 F7 Bb Bbm C7 F G° Dm Fm6

 there, that the Yanks are com-ing, the Yanks are com-ing, the

53 C G° G7 C7 Gm Eb7 C7

 drums rum - tum - ming ev - 'ry where. So pre -

57 F

 pare, say a prayer, send the word, send the word to be -

63 C7 F C7

 ware. We'll be o - ver, we're com - ing o - ver, and we

69 F F7 Bb B°7 C7 1. F (Keyboard) 2. F C7

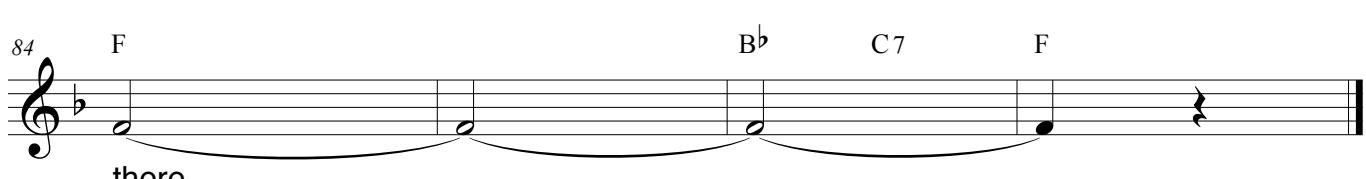
 won't come back till it's ov - er, ov - er there. there, and we

74 F F7 Bb B°7 C7 F C7

 won't come back till it's ov - er, ov - er there, and we

78 F F7 Bb B°7 C7 Gm7 C C7

 won't come back till it's ov er, o - ver

84 F Bb C7 F

 there.

Thank you.

Our next patriotic song was originally written by Irving Berlin while he was serving in the army in 1918. Then, in 1938, with the rise of Hitler in Europe, Berlin decided to revive it as a “peace song, and it was introduced on an Armistice Day broadcast in that year and sung by Kate Smith on her radio show. Remember Kate? This version became her signature song. Does anyone know the title of the song? Right! Here is “God Bless America.”

God Bless America

F

Vocal a cappella

B♭ F7

God bless A - mer - i - ca; land that I

Keyboard

B♭ B♭7 E♭ B♭

love. Stand be-side her and guide her Through the

(Keyboard Starts)

C9 F9 B♭ Cm7/F F7 F7/E♭

night with a light from a - bove. From the moun-tains, to the

Dm7 Gm Gm/B♭ Cm7 F7 B♭/D Fm7 B♭7

prai - ries, to the o - ceans white with foam.

E♭ G♭9(#5)/A♭ A♭7/G♭ B♭/F G♭° Gm E♭m/G♭ B♭/F

God bless A - mer - i - ca, my home

(All In)

F7 B♭ B♭Maj 7 B♭6 B♭

sweet home.

2

(Sax)

B /G# F# F#7

B F#7/C# B9/D# E E° B/D# G#m7

C#m9 F#7 B G7

From the moun - tains, to the

C/G G7 C9

prai - ries, to the o - ceans white with foam.

F G/F G7/F C/E C/G G7 /F

God bless A - mer - i - ca, my home sweet

C/E C7 F G/F G7/F C/E C7

home. God bless A - mer - i - ca, (Keyboard only)

A♭ B♭/D B♭7 E♭/G E♭ F/C G/C

God bless A - mer - i - ca! _____ N.C.

C Am A♭ A♭6 C/G C(♭5)/G G sus4 G7

mer - i - ca, _____ my home sweet

F/A F/C C

home. Mmm.

God Bless America

M
Keyboard

Vocal a cappella

4

D A7
God bless Amer - i - ca, land that I

4

D D7 G D
love. Stand be - side her and guide her Through the

(Keyboard Starts)

7

E9 A9 D Em7/A A7 A7/G
night with a light from a - bove. From the moun - tains, to the

10

F#m7 Bm Bm/D Em7 A7 D/F# A m7 D7
prai - ries, to the o - ceans white with foam.

13

G Bmaj7(#5)/C C7/B
God bless Amer - i - ca, my home

(All In)

16

A7 D DMaj 7 D6 D
sweet home.

2 M

(Sax)

19 E♭ /C B♭ B♭7

22 E♭ B♭7/F E♭9/G A♭ A♭° E♭/G Cm7

25 Fm9 B♭7 E♭ B 7 From the moun - tains, to the

28 E/B B 7 E 9 prai - ries, to the o - ceans white with foam.

31 A B/A B 7/A E/G♯ F♯m7(♭5) E/B B 7 /A God bless A - mer - i - ca, my home sweet

34 E/G♯ E7 A B/A B 7/A E/G♯ E7 home. God bless A - mer - i - ca, (Keyboard only)

37 C D/F♯ D7 G/B G A/E B/E God bless A - God bless A -

40 E C♯m C C6 E/B E(♭5)/B B sus4 B 7 mer - i - ca, my home sweet

43 A/C♯ /A E home. Mmm.

Thank you very much.

Our next song, composed in 1940, describes the feelings of all Americans who truly love our great land. It was popularized by the singing ensemble, Fred Waring and His Pennsylvanians, and over the years a number of other recordings have been made, including versions by the Mormon Tabernacle Choir and Tennessee Ernie Ford. Remember Ernie?

Here we go with our version of "This Is My Country."

Part C Starts Here

This Is My Country

F

(Keyboard and Bass, freely)

Keyboard

F Dm G9 Gm7/C C7

What

The score shows two staves. The top staff is treble clef, 4/4 time, with chords F, Dm, G9, Gm7/C, and C7. The bottom staff is bass clef, 4/4 time, with chords F, Dm, G9, Gm7/C, and C7. The word "What" is written below the bass staff.

F Dm B^b F A7 Dm G7 C7

3 diff'-rence if I hail from North or South, or from the East or West? My

The score continues with a bass line. The lyrics "diff'-rence if I hail from North or South, or from the East or West? My" are written below the staff.

F B^b C7sus C7 C[#] Dm Am

7 heart is filled with love for all of these. I on - ly know I swell with pride, and

The score continues with a bass line. The lyrics "heart is filled with love for all of these. I on - ly know I swell with pride, and" are written below the staff.

Dm Am Fm6 C G7 C7

10 deep with - in my breast I thrill to see Old Glo - ry paint the breeze.

The score continues with a bass line. The lyrics "deep with - in my breast I thrill to see Old Glo - ry paint the breeze." are written below the staff.

(All, in rhythm)

F Dm Gm7 C7 F Dm Am Gm7 C7

13 This is my coun-try! Land of my birth. _____

The score continues with a bass line. The lyrics "(All, in rhythm) This is my coun-try! Land of my birth. _____" are written below the staff.

F Dm Gm7 C7 F Dm G9 Gm7 C7 F7

21 This is my coun-try! Grand - est on earth. _____

The score concludes with a bass line. The lyrics "This is my coun-try! Grand - est on earth. _____" are written below the staff.

2

B♭ F B♭ Gm7 C C7

F Dm Gm7 C7 F Gm7 C7 1 F C° Gm7 C9 2 F D7

37 this is my coun-try to have and to hold.

G Em Am7 D7 G Em Bm Am7 D7

47 This is my coun-try! Land of my choice.

G Em Am7 D7 G Bm7 A9 Am7 D7

55 This is my coun-try! Hear my proud voice.

C G C Am7 D D7

63 I pledge thee my al - le - giance, A - mer - i - ca the bold. For

G Em Am7 D7 A Bm Am/C D7

71 this is my coun-try This is your coun-try

G B7/F♯ Em Em/D Am/C A7 A7/G /F♯ /E Cm/E♭ /C

79 This is our coun-try. It's ours to

Am7 D7 G Em7 Am/C D9 G

86 have and hold.

This Is My Country

M

(Keyboard and Bass, freely)

Keyboard

B♭ Gm C9 Cm7/F F7

What

4/4 time signature throughout.

(Rubato)

B♭ Gm E♭ B♭ D7 Gm C7 F7

diff'-rence if I hail from North or South, or from the East or West? My

3

B♭ E♭ F7sus F7 F♯ Gm Dm

heart is filled with love for all of these. I on - ly know I swell with pride, and

7

Gm Dm B♭m6 F C7 F7

deep with - in my breast I thrill to see Old Glo - ry paint the breeze.

10

(All, in rhythm)

B♭ Gm Cm7 F7 B♭ Gm Dm Cm7 F7

This is my coun-try! Land of my birth. _____

13

B♭ Gm Cm7 F7 B♭ Gm C9 Cm7 F7 B♭7

This is my coun-try! Grand - est on earth. _____

21

2

E♭ B♭ E♭ Cm7 F F7

I pledge thee my al - le - giance, A-mer-i-ca the bold. For

B♭ Gm Cm7 F7 B♭ Cm7 F7 1 B♭ F° Cm7 F9 2 B♭ G7

this is my coun-tr-y to have and to hold.

C Am Dm7 G7 C Am Em Dm7 G7

This is my coun-tr-y! Land of my choice.

C Am Dm7 G7 C Em7 D9 Dm7 G7

This is my coun-tr-y! Hear my proud voice.

F C F Dm7 G

I pledge thee my al - le - giance, A-mer-i-ca the bold. For

C Am Dm7 G7 D Em Dm/F G7

this is my coun-tr-y This is your coun-try

C E7/B Am Am/G Dm/F D7 D7/C /B /A Fm/A♭ /F

This is our coun-try. It's ours to

Dm7 G7 C Am7 Dm/F G9 C

have and hold.

Thank you.

Our next patriotic selection comes as a response to the bombing of Pearl Harbor by the Japanese. It describes a “sky pilot” - a chaplain - being with some fighting men who are under attack from an enemy. He is asked to say a prayer for the men who were engaged in firing at the oncoming planes. Suddenly, a Japanese Zero comes roaring in and shoots the gunner manning the gunning emplacement in front of the chaplin. The chaplain, being an Army man, puts down his Bible, jumps into the now vacant gun turret, and begins firing back, all the while saying the prayer. What was that prayer? (Pause). I'll start it off and you finish it. “Praise The Lord And (let the audience finish) Pass The Ammunition.”

Enjoy!

VOCAL
ONLYPraise The Lord And Pass The Ammunition D

Keyboard

(Keyboard)

D D aug G/D D⁷ A/C[#] Em7 A A7

5 D Em7 D/F[#] Em7 D

(F) Down went the gun-ner, a bullet was his fate.

7 D Em7 D/F[#] Em7 D

Down went the gun-ner, and then the gun-ner's mate.

9 D D aug G Em7

(M) Up jumps the sky pi - lot, gave the boys a look, then

11 D Em7 G A Em7 A G A7

manned the gun him-self, as he laid a-side The Book, shout - ing,

14 D A7

Praise the Lord and pass the am - mu-ni-tion. Praise the Lord and to

(F) Praise the Lord and swing in - to po-si-tion. Can't afford and

17 D Em7 F[#] G

pass the am - mu - ni - tion. Praise the Lord and pass the am - mu-ni-tion and we'll sit a - round a - wish-in'. Praise the Lord, we're all be-tween per-di-tion and the

20 1. A A7 D 2. A A7 D

all stay free. deep blue sea. Yes, the

(Double-time feel)

24 A7 D

sky pi - lot said it. You've got to give him cred - it, for a

2
28 E7 3 3 A A7 D 4

son - of - a - gun of a gun - ner was he shout - ing

32 D A7

Praise the Lord, we're on a might - y mis-sion.
Praise the Lord and pass the am - mu - ni - tion.
All a - board, we're Praise the Lord and

(2nd time) lu ia. Hal-le - lu -

35 D Em7 F#m G

not a go - in' fish-in'. Praise the Lord and pass the am-mu-ni-tion and we'll
pass the am-mu - ni - tion. Praise the Lord, and pass the am-mu-ni-tion and we'll

ia. O Lord-y, praise Him and we'll

1. 2.

38 A A7 D A A7 D

all stay free. all stay free We'll

Hal - le - all stay free A - men! We'll

42 A A7 Bm7 G maj7 A A7

all stay free We'll all stay

all stay free sing it, sis-ter! We'll all stay

46 (Keyboard) (M) D Em7 F#m G A 3 A7 D

(F) free.

Thank you.

For our selection, we'll play another patriotic selection from the pen of George M. Cohan. This song was written for the musical "Little Johnny Jones" back in 1904, but it enjoyed a revival when it was one of the songs performed by James Cagney in the 1942 film, "Yankee Doodle Dandy."

Here's our arrangement of "Yankee Doodle Boy."

Yankee Doodle Boy

Keyboard Intro

Keyboard

1

5

9

I'm a Yan-kee Doo-dle Dan - dy, a Yan - kee Doo-dle, do or die. _____ A

17

real life neph-ew of my Un - cle Sam, born on the 4th of Ju - ly. _____ I've

25

got a Yan-kee Doo-dle sweet - heart. She's my Yan-kee Doo-dle joy. _____

33

Yan-kee Doo-dle came to Lon-don just to ride the pon-ies. I am the Yan-kee Doo-dle

39

1, 2. F C7 3. G7 C7
boy. _____ made my name on fame and boo - dle,

43

I am the Yan - kee Doo - dle boy. _____

Thank you very much.

Our next patriotic song is a folk song written by Woody Guthrie in 1940 and recorded by him in 1944. It was brought back to life in the 60s by folk artists such as Bob Dylan, the Kingston Trio, the New Christy Minstrels, and Peter Paul and Mary.

I'm sure you know most of the words to this song, so please join us in singing "This Land Is Your Land."

This Land Is Your Land

F

Keyboard

As I was
(Vocal, keyboard, bass ad lib)

7 E♭ C m/A♭ E♭m/G♭ B♭/F B♭/F♯ Gm
walk - ing that rib-bon of high - way, I saw a -

II 11 C m/A D7 Gm Fm9 B♭7
bove me that end - less sky - way. I saw be -

15 E♭ C m/A♭ B♭/F D7 Gm
low me that gold-en val - ley.

19 C m D9 Gm C9
This land was made for you and me.

(Add remaining instruments, in tempo)

23 C m F7 B♭ E♭ B♭ B♭7
This land was made for you and me. This land is

29 E♭ B♭
your land, this land is my land from Cal - li -

33 F F7 B♭ B♭7
for - nia to the New York is - land. From the red - wood

2

Musical score for "This Land Is Your Land" in E-flat major. The score consists of eight staves of music with lyrics.

Staff 1: E♭ (mezzo-soprano) - Measures 37-40. Chords: E♭, B♭, D7, Gm, Gm/F. Lyrics: for - est to the gulf stream wa - ters,

Staff 2: Cm, F7, B♭ (alto) - Measures 41-44. Chords: Cm, F7, B♭. Lyrics: this land was made for you and me I've When the sun roamed and came

Staff 3: E♭ (mezzo-soprano) - Measures 45-48. Chords: E♭, B♭. Lyrics: ram - bled and I've fol-lowed my foot - steps to the spark - ling shin - ing as I was strol - ling, the wheat fields

Staff 4: F, F7, B♭, B♭7 (soprano) - Measures 49-52. Chords: F, F7, B♭, B♭7. Lyrics: sands of her dia - mond des - erts. And all a - wav - ing and the dust clouds rol - ling. As the fog was

Staff 5: E♭ (mezzo-soprano) - Measures 53-56. Chords: E♭, B♭, D7, Gm, Gm/F. Lyrics: round lift - me a voice was sound chant - ing: a voice came chant - ing:

Staff 6: Cm, F7, B♭, B♭7 (soprano) - Measures 57-60. Chords: Cm, F7, B♭, B♭7. Lyrics: This land was made for you and me This land is

Staff 7: 2. B♭ (soprano) - Measures 61-64. Chords: 2. B♭, Cm, F7, B♭. Lyrics: me. This land was made for you and me

Staff 8: Cm, F7, B♭, B♭ (soprano) - Measures 67-70. Chords: Cm, F7, B♭, B♭. Lyrics: This land was made for you and me

This Land Is Your Land

M
Keyboard

The musical score consists of two staves. The top staff is for the keyboard, showing chords and bass notes. The bottom staff is for the vocal part, with lyrics and corresponding chords above the notes.

Keyboard Chords:

- F (Measures 1-2)
- B♭/F (Measures 3-4)
- F (Measures 5-6)
- B♭/F (Measures 7-8)
- F (Measures 9-10)
- 8 (Measures 11-12)
- F (Measures 13-14)
- F (Measures 15-16)
- F (Measures 17-18)
- F (Measures 19-20)
- F (Measures 21-22)
- F (Measures 23-24)
- F (Measures 25-26)
- F (Measures 27-28)
- F (Measures 29-30)
- F (Measures 31-32)
- F (Measures 33-34)
- F (Measures 35-36)

Vocal Lyrics and Chords:

(Vocal, keyboard, bass ad lib)

As I was

7 walk - ing that rib - bon of high - way, I saw a -

11 bove me that end - less sky - way. I saw be -

15 low me that gold - en val - ley.

19 This land was made for you and me.

(Add remaining instruments, in tempo)

23 This land was made for you and me. This land is

29 your land, this land is my land from Cal - li -

33 for - nia to the New York is - land. From the red - wood

2 M

B♭

37 for - est to the gulf stream wa - ters,

F A7 Dm Dm/C

Gm C7 F

41 this land was made for you and me I've When the roamed sun and came

B♭ F

45 ram shin - bled and I've fol-lowed my foot strol - steps to the spark - ling fields

C C7 F F7

49 sands wav - ing her and the dia - mond clouds des rol - erts. And As the all fog a -

B♭ F A7 Dm Dm/C

53 round lift - me a voice was sound chant - ing: ing:

Gm C7 F F7

57 This land was made for you and me This land is

2. F Gm C7 F

61 me. This land was made for you and me

Gm C7 F C7 F

67 This land was made for you and me

Thank you very much.

Toward the end of World War II, band leader Moe Jaffe took an old English folksong and wrote a tune which described the type of apparel worn by sailors - bell bottom trousers. The bands of Tony Pastor, Kay Kyser, Guy Lombardo, and Louis Prima soon followed with recordings in 1945 that all made the Billboard charts of great hits.

So, here's our version of this great patriotic tribute to a sailor's uniform - "Bell Bottom Trousers."

Bell Bottom Trousers

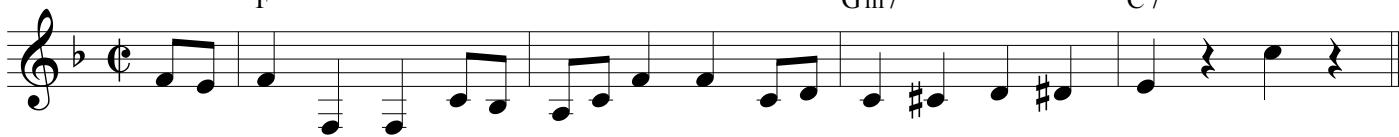
Keyboard

(Keyboard)

F

Gm7

C7



(M) Once there was a lit - tle girl who lived next to me.
When her sail - or boy's a - way on the o - cean blue,



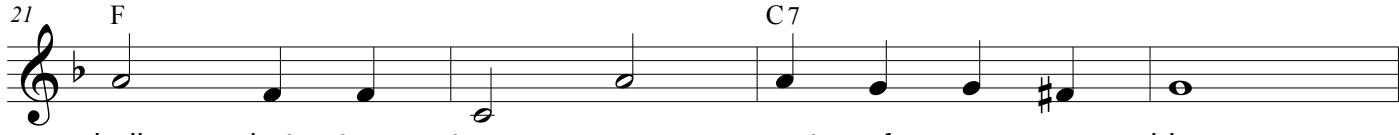
And she loved this sal - or boy, he was on - ly three.
sol - dier boys all flirt with her, but to him she's true.



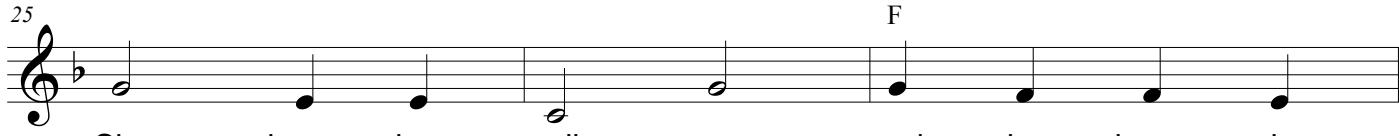
Now he's on a bat - tle - ship in his sail - or suit.
Though they smile and tip their caps, and they wink their eyes,



Just a great big sail - or, but she thinks he's ver - y cute with his
she just smiles and shakes her head, then she soft - ly sighs.



bell bot - tom trou - ers, coat of nav - y blue.
Bell bot - tom trou - ers, coat of nav - y blue.



She loves her sail - or, and he loves her,
She loves her sail - or, and he loves her,



too. _____

2
33 2.
(Keyboard) C D°7 G7 E♭ F°7 B♭7

too.

38 E♭ E°7 Fm7

(F) When her sail - or went to sea to see what he could see, she main,
If her sail - or she can't find on the bound - ing

42 B♭7 E♭

saw that he ate spin - ach. Now, he's big as he can be.
she is hope - ful he will soon come home safe a - gain

46 E°7 Fm7

When he's home, they stroll a - long, they don't give a hoot.
so they can get mar - ried and raise a fam - i - ly.

50 B♭7 E♭

He won't let go of her hand, e - ven to sal - ute.
Dress up all their kid-dies in sail-or's dun - ga

55 E♭ B♭7

bell bot - tom trou - ers, coat of nav - y blue. She loves her

60 E♭ (Keyboard) F7 (Sax)

sail - or, and he loves her, too.

65 B♭ F7 B♭

73 Cm7 F7 B♭ F7 B♭

Thank you.

A major conflict that was a source of great consternation for our country was the VietNam war. But even with the controversy, in March of 1966, one song reached the heights of popularity on the music charts. It was written by Sergeant Barry Sadler, a medic in the war, who was recuperating from a leg wound at the time. It is one of the very few songs of the 1960s to cast the military in a positive light. The lyrics were written in honor of Green Beret James Gabriel, Jr., the first Native Hawaiian who died in Vietnam, who was executed by the Viet Cong while on a training mission on April 8, 1962

Here's our version of the "Ballad Of The Green Berets."

VOCAL DUET

Ballad Of The Green Berets

Keyboard

(Keyboard - No Bass)

D♭

Snare

5 D♭ A♭₇ D♭

(M) Fight-ing sol - diers from the sky.

5 (Snare & Keyboard Continue rhythmically)

9 A♭₇ D♭

Fear-less men who jump and die. Men who

13 G♭ D♭

mean just what they say, the brave

17 E♭_{m7} A♭₇ D♭

men of the Green Ber - ets. Sil-ver

(Snare & Keyboard regular rhythm; add bass)

21 D♭ A♭7 D♭ A♭7
wings up - on their chest, these are men,

26 D♭ G♭
— A - mer-i-ca's best. One hun-dred men will test to -

31 D♭ E♭m7 A♭7 D♭
day, but on - ly three win the green ber - et.

37 D♭ A♭7 D♭ A♭7
Trained to live off na-ture's land. Trained in com - bat,

42 D♭ G♭ D♭
— hand to hand. Men who fight by night and day,

48 E♭m7 A♭7 D♭
— cour-age deep from the Green Ber - ets. Sil-ver

53 D♭ A♭7 D♭ A♭7
wings up - on their chest, these are men,

58 D♭ G♭ D♭
— A - mer-i-ca's best. One hun-dred men will test to -

63 D♭ E♭m7 A♭7 D♭ A7
day, but on - ly three win the green ber - et.

69 D A7 D A7
(F) Back at home a young wife waits, her Green Ber - et

(M) Ooo

74 D G D
— has met his fate. He has died for those op - pressed

Ooo

80 Em7 A7 D
— leav-ing her this last re - quest: "Put sil - ver

Ooo

85 D A7 D A7
wings on my son's chest. Make him one of A-mer-i-ca's

91 D G D Em7
best. He'll be a man they'll test one day. Have him win

98 A7 D G D
the green ber - et.

Thank you.

In recent times, our country has faced additional challenges to our freedoms. And we have risen to these challenges. Our next selection was composed rather recently, in 1984, by country singer Lee Greenwood. It gained prominence during the Gulf War of 1990 and 1991 and was revived after the events of 9/11 and again in May of last year after the death of Osama bin Laden.

Here we go with a song that should lift your hearts - "God Bless The USA."

God Bless The USA

F

Keyboard

Slow Cut Time

F (Sax) F maj7 B♭

5 F F maj7 B♭

9 F F maj7 B♭

13 Gm E♭ C C7

17 F F maj7 A m

21 Gm D m B♭

27 C/E D m F

31 C/E B♭ F B♭ C7

35 Dm D m/A B♭ F/A

stand up next to you and de-fend her still to-day, 'cause there

39 Gm F/A B♭ To Coda B♭/C F F maj7 B♭

ain't no doubt I love this land. God bless the U.S.A.

47 F (Sax) F maj7 B♭

From the

51 F F maj7 B♭

lakes of Min-ne-so-ta to the hills of Ten-nes-see, a-

55 Gm E♭ C C7

cross the plains of Tex-as, from sea to shin-ning sea, from

59 F F maj7 A m

De-troit down to Hous-ton, and New York to L.A., where there's

63 Gm Dm B♭ D.S. al Coda

pride in ev'-ry A-mer-i-can heart, and it's time we stand and say that I'm

♩ Coda

69 Dm B♭

A. And I'm

73 C/E Dm F

proud to be an A - mer - i - can where at least I know I'm free, and I

77 C/E B♭ F B♭ C7

won't for-get the men who died who gave that right to me, and I glad - ly

81 Dm Dm/A B♭ F/A

stand up next to you and de-fend her still to-day, 'cause there

85 Gm F/A

ain't no doubt I love this land. God

88 Gm Am B♭ C7 F B♭ Gm7 G♭maj7 F

bless the U. S. A.

God Bless The USA

M

Slow Cut Time

Keyboard

B♭ (Keyboard) B♭maj7 E♭

5 B♭ B♭maj7 E♭

If to -

9 B♭ B♭maj7 E♭

mor-row all__ the things__ were gone, I'd worked for all__ my life,__ if I

13 Cm A♭ F F7

had to start a - gain__ with just my child - ren and my wife,__ I'd

17 B♭ B♭maj7 Dm

thank my luck - y stars__ to be liv - ing here to-day, 'cause the

21 Cm Gm E♭

flag stil stands for free-dom and they can't take that a - way. And I'm

27 F/A Gm B♭

proud to be an A - mer - i - can where at least I know I'm free, and I

31 F/A E♭ B♭ E♭ F7

won't for-get the men who died who gave that right to me, and I glad - ly

35 Gm Gm/D E♭ B♭/D

stand up next to you and de-fend her still to - day, 'cause there

39 Cm B♭/D E♭ To Coda Θ

ain't no doubt I love this land. God bless the U. S. A.

47 B♭ (Keyboard) B♭maj7 E♭

From the

51 B♭ B♭maj7 E♭

lakes of Min-ne-so-ta to the hills of Ten-nes-see, a-

55 Cm A♭ F F7

cross the plains of Tex-as, from sea to shin - ning sea, from

59 B♭ B♭maj7 Dm

De-troit down to Hous-ton, and New York to L. A., where there's

63 Cm Gm E♭ D.S. al Coda

pride in ev'-ry A-mer-i-can heart, and it's time we stand and say that I'm

Φ Coda

69 Gm E♭

A. _____ And I'm

73 F/A Gm B♭

proud to be an A-mer-i-can where at least I know I'm free, and I

77 F/A E♭ B♭ E♭ F7

won't for-get the men who died who gave that right to me, and I glad - ly

81 Gm Gm/D E♭ B♭/D

stand up next to you and de-fend her still to-day, 'cause there

85 Cm B♭/D

ain't no doubt I love this land. God

88 Cm Dm E♭ F7 B♭ E♭ Cm7 B maj7 B♭

bless the U. S. A.

Thank you.

Any patriotic celebration would not be complete without a tribute to our armed forces. Here's a medley of the songs of our five armed services - the Navy, Army, Coast Guard, Air Force, and Marines.

If any of you in our audience are former members of any of these branches of service or if you were married to an armed service member, when you hear that service song, please raise your hand or stand up or do something so that we can recognize you for the honor that you are due.

Here's our "Armed Forces Medley."

Ending Starts Here

Armed Forces Medley

F
Keyboard

(Sax)

G F° A m/E C♯7 G/D G/D♭ C maj7

B D7 G G/F♯ E m G D7

An - chors a - weigh, my boys, an - chors a -

G G/E G/D G/B C G G/D E♭7 Em A7

15 weigh! Fare - well to col - lege joys, we sail at break of

D7 C/D D7 G G/F♯ E m G D7

23 day ay - ay - ay. Through our last night on shore, drink to the

G G/E G/D G/B C G G°/D E♭7 Em G/D

31 foam. Un - til we meet once more here's wish-ing you a

D7 G A (Sax) A Dm A/C♯

38 hap - py voy-age home.

C A♭ D♭m C7 F7 B♭

44 First to fight for the

F° F7 B♭

50 right, and to build the nation's might, and the Ar-my goes rol-ling a - long.

F7 B♭ F°

56 Proud-of all we have done, fight-ing till the bat-tle's won, and the

F7 B♭ B♭ E♭ B♭

61 Ar-my goes rol-ling a - long. Then it's Hi! Hi! Hey! the Ar-my's on its way.

69 Gm C7 F F7 B^b D E^b
 Count off the cadence loud and strong. For where-e'er we go, you will always

76 B^b F7 B^b F7
 know that the Ar-my goes rol-ling a long. Yes, the Ar-my goes rol-ling a-

83 B^b G(Sax) F7 B^b D7 Gm Cm7(b5) B^b
 long.

90 C7 F7 B^b B^b
 We're al-ways read-y for the call, we

97 E^b B^b F7 B^b D7
 place our trust in Thee. Through surf and storm and howl - ing

104 Gm F/C C7 F F7 B^b
 gale, high shall our pur-pose be. "Sem-per Pa - ra-tus" is our

111 E^b E^b B^b F7
 guide, our fame, our glo - ry, too. To fight to

118 B^b D7 GmCm7(b5)/F B^b/F C7 F7 B^b
 save or fight and die! Aye! Coast Guard, we are for you.

125 C7(Sax)F C/E E7/B Am D7 G7 C7 3 3 3 3 C7
 6 8

133 F C°/F[#] C/G C7 F C7 F° F B^b
 Off we go in - to the wild blue yon - der, climb-ing high in - to the

139 F C° C7 F C°/F[#] C/G C7 F C7 F° F C/G G7
 sky. Herethey come, zoom-ing to meet our thun-der, At'em boys, give 'er the

C7 /B♭ /A /G F C°/F♯ C/G C7 F C7 F° F7
 14 gun! Down we dive spout-ing our flame from un - der,

B♭ E7 E7(b5) A7 Dm D7
 153 Off on one hell-uv-a course! We live in fame or go

Gm A♭7/F♯ F/C Dm G7 C7 F
 159 down in flame, Hey! Noth-ing can stop the U. S. Air Force!

B♭ (Sax) B♭/F F°7 F7 B♭
 165 From the halls of Mon - te -

B♭ F7 B♭
 171 zeu - ma to the shores of Trip - o - li. We

B♭ F7 B♭
 177 fight our coun - try's bat - tles in the air, on land and

B♭ E♭ B♭
 183 sea. First to fight for right and free - dom and to

E♭ B♭ A♭°/B F7/C F7 B♭
 189 keep our hon - or clean; we are proud to claim the

F7 B♭
 195 ti - tle of U - ni - ted States Ma - rines.

E♭ (Sax) F B♭ Gm Cm7 B♭/F
 201

F7 B♭ Cm7 B♭
 207

Armed Forces Medley

M
Keyboard

(Sax)

C B[♭] D m/A F[#]7 C/G C/G[♭] F maj7

E G7 C C/B Am C G7

7 An - chors a - weigh, my boys, an - chors a -

C C/A C/G C/E F C C/G A[♭]7 Am D7

15 weigh! Fare - well to col - lege joys, we sail at break of

G7 F/G G7 C C/B Am C G7

23 day ay - ay - ay. Through our last night on shore, drink to the

C C/A C/G C/E F C C/G A[♭]7 Am C/G

31 foam. Un - til we meet once more here's wish - ing you a

G7 C D^(Sax) E Am E/G[#]

38 hap - py voy - age home.

44 G E[♭] A[♭]m G7 C7 C

First to fight for the

G[°] G7 C

50 right, and to build the nation's might, and the Ar-my goes rol-ling a - long.

G7 C G[°]

56 Proud-of all we have done, fight-ing till the bat - tle's won, and the

G7 C C F C

61 Ar-my goes rol-ling a - long. Then it's Hi! Hi! Hey! the Ar-my's on its way.

Am D7 G G7 C E F
69 Count off the cadence cloud and strong. For where-e'er we go, you will always

C G7 C G7
76 know that the Ar-my goes rol-ling a long. Yes, the Ar-my goes rol-ling a -
C A° (Sax) G7 C E7 Am Dm7(b5) C
83 long.

D7 G7 C C
90 We're al-ways ready for the call, we

F C G7 C E7
97 place our trust in Thee. Through surf and storm and howl - ing

Am G/D D7 G G7 C
104 gale, high shall our pur-pose be. "Sem-per Pa - ra-tus" is our

F F C G7
111 guide, our fame, our glo - ry, too. To fight to

C E7 Am Dm7(b5)/G#C/G D7 G7 C
118 save or fight and die! Aye! Coast Guard, we are for you.

C7(Sax)F C/E E7/B Am D7 G7 C7 3 3 3 3 C7
125 6 8 Off we go in - to the wild blue yon - der, climb-ing high in - to the

C G° G7 C G° G7 C G7 C° C G/D D7
133 sky. Herethey come, zoom-ing to meet our thun-der, At'em boys, give 'er the

14 G7 /F /E /D C G[°]/C[#] G/D G7 C G7 C[°] C7
 gun! _____ Down we dive _____ spout-ing our flame from un - der,

153 F B7 B7(5) E7 Am A7
 Off on one _____ hell-uv-a course! _____ We live in fame or go

159 Dm E^b/C[#] C/G Am D7 G7 C
 down in flame, Hey! Noth-ing can stop the U. S. Air Force! _____

165 C (Sax) 3— 3— C/G G[°]7 G7 C
 From the halls of Mon - te -

171 C G7 C
 zeu - ma to the shores of Trip - o - li. _____ We _____

177 C G7 C
 fight our coun - try's bat - tles in the air, on land and

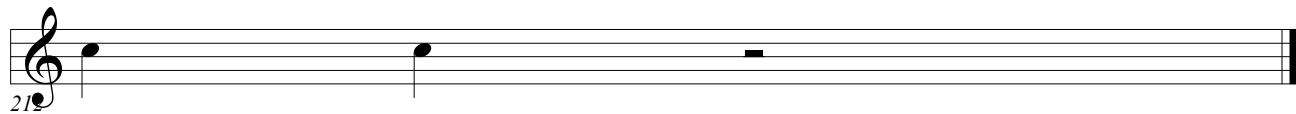
185 C F C G7 C
 sea. _____ First to fight for right and free - dom and to

189 F C B^b/C[#] G7/D G7 C
 keep our hon - or clean; _____ we are proud to claim the

195 C G7 C
 ti - tle of U - ni - ted States Ma - rines. _____

201 F (Sax) G C Am Dm7 C/G
 G7 C Dm7 C C

207 G7 C Dm7 C C



Thank you. Thank you very much. And thank you to all of you who have served us so well.

You've been a great audience, and we're pleased that we could participate with you in this tribute to America. We hope that your hearts have been warmed by the songs that we've shared.

We'll close our celebration with a song written in 1955 and usually associated with the Christmas season. But more recently, it has come to represent the hopes and desires of all people who want to find avenues other than war to deal with the problems that face our country and our world.

Here is our plea to people everywhere: "Let There Be Peace On Earth."

Let There Be Peace On Earth

F

Keyboard

Keyboard sheet music showing chords Cm, A♭6/B, Fm, and B♭7. The music is in 3/4 time, key signature is B-flat major.

Keyboard sheet music showing chords G maj9, C6, G maj9, and C6. The music is in 3/4 time, key signature is B-flat major.

Keyboard sheet music with lyrics and chords:

- Line 9: G, Em, D, Am7, Bm/D, G maj9, Em7
- Line 15: Let there be peace on earth, and let it begin with A m B m B 7 E m B m/D C#m7(b5) F#7
- Line 21: me. Let there be peace on earth, the B m F#7 Am D 7 E m C#m7(b5)
- Line 27: peace that was meant to be. With God our cre - B m D 6/A Am D 7 G maj9
- Line 28: a - tor, child - ren all are we. A m D 7 G maj9

Bm A7 D Bm Em F#m/C# A7/C#
 Let us walk with each oth - er in per - fect har - mo -
 D7sus4 D7 G Em D Am7 Bm/D
 ny. Let peace be - gin with me, let
 Gmaj9 Em7 Am Bm B7 Em Bm/D
 this be the mo - ment now. With ev - 'ry
 C#m7(b5) F#7 Bm F#7 Am D7
 step I take, let this be my sol - emn vow: To
 Em G/D E/C#
 take each mo - ment and live each mo - ment in peace e - ter - nal -
 Am6/C A° G/D B B7 C G/D
 ly. Let there be peace on earth, and
 Am7 D7 G E7 Fm G7
 let it be - gin with me.
 Cm D♭maj7 E7 A♭maj7
 Cm B♭m7 E♭ Fm Gm/D B♭7/D
 33 39 45 51 57 63 69 75 81

87 E♭7sus4 E♭7 A♭ Fm E♭ B♭m7/D♭ Cm/E♭
 Let peace be - gin with me, let

93 A♭maj9 Fm7 B♭m Cm C7 Fm Cm/E♭
 this be the mo - ment now. With ev - 'ry

99 Dm7(b5) G7 Cm G7 Cm7 B♭6 Cm E♭9
 step I take, let this be my sol - emn vow: To

105 G/D Gaug/D♯ Em D Em
 take each mo - ment and live each mo - ment in peace e - ter - nal -

111 Cm G/D B B7 C G/D
 ly. Let there be peace on earth, —

117 Bm Am7 D7sus
 and let it be - gin with

122 G G/F C Am11
 me.

126 A m7 D 13 N.C. G maj9
 Let it be - gin with me. —

The musical score consists of six staves of music. The top staff starts with a treble clef, a key signature of one flat, and a time signature of common time. It includes lyrics: 'Let peace be - gin with me, let', 'this be the mo - ment now. With ev - 'ry', 'step I take, let this be my sol - emn vow: To', 'take each mo - ment and live each mo - ment in peace e - ter - nal -', 'ly. Let there be peace on earth, —', 'and let it be - gin with', and 'me.'. The second staff begins at measure 93 with a bass clef, a key signature of one flat, and a time signature of common time. It includes lyrics: 'this be the mo - ment now.', 'With ev - 'ry', 'step I take, let this be my sol - emn vow: To', 'take each mo - ment and live each mo - ment in peace e - ter - nal -', 'ly. Let there be peace on earth, —', 'and let it be - gin with', and 'me.'. The third staff begins at measure 99 with a bass clef, a key signature of one flat, and a time signature of common time. It includes lyrics: 'step I take, let this be my sol - emn vow: To', 'take each mo - ment and live each mo - ment in peace e - ter - nal -', 'ly. Let there be peace on earth, —', 'and let it be - gin with', and 'me.'. The fourth staff begins at measure 105 with a bass clef, a key signature of one sharp, and a time signature of common time. It includes lyrics: 'take each mo - ment and live each mo - ment in peace e - ter - nal -', 'ly. Let there be peace on earth, —', 'and let it be - gin with', and 'me.'. The fifth staff begins at measure 111 with a bass clef, a key signature of one sharp, and a time signature of common time. It includes lyrics: 'ly. Let there be peace on earth, —', 'and let it be - gin with', and 'me.'. The sixth staff begins at measure 117 with a bass clef, a key signature of one sharp, and a time signature of common time. It includes lyrics: 'and let it be - gin with', and 'me.'.

Let There Be Peace On Earth

M

Keyboard

F_m D_{♭6/E} B_{♭m} E_{♭7}

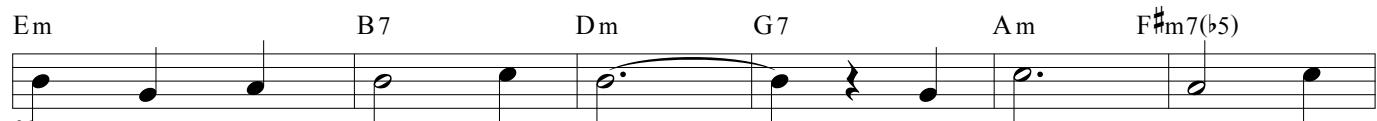
C maj9 F 6 C maj9 F 6

C Am G Dm7 Em/G Cmaj9 Am7

Let there be peace on earth, and let it begin with

Dm Em E7 Am Em/G F_♯m7(♭5) B7

me. Let there be peace _____ earth, the



Em B7 Dm G7 Am F_♯m7(♭5)

peace that was meant to be. With God our cre -



Em G 6/D Dm G 7 Cmaj9

a - tor, child - ren all are we. _____

2

Em D7 G Em Am Bm/F# D7/F#

33 Let us walk with each oth - er _____ in per - fect har - mo -

G7sus4 G7 C Am G Dm7 Em/G

39 ny. _____ Let peace be - gin with me, let

Cmaj9 Am7 Dm Em E7 Am Em/G

45 this be the mo - ment now. _____ With ev - 'ry

F#m7(b5) B7 Em B7 Dm G7

51 step I take, let this be my sol - emn vow: _____ To

Am C/G Am/F#

57 take each mo - ment and live each mo - ment in peace e - ter - nal -

Dm6/F D° C/G E E7 F C/G

63 ly. _____ Let there be peace on earth, and

Dm7 G7 C A♭7 B♭m C7

69 let it be - gin with me.

Fm G♭maj7 A♭7 D♭maj7

75

Fm E♭7 A♭ Fm E♭m7 A♭ B♭m Cm/G E♭7/G

81

The musical score consists of eight staves of music, each with a different vocal line. The staves are arranged vertically, with lyrics placed below the notes. Chords are indicated above the staff or to the right of the notes. The first staff starts in E minor (Em) and moves through various chords including D7, G, Em, Am, Bm/F#, and D7/F#. The second staff starts in G7sus4 and moves through G7, C, Am, G, Dm7, and Em/G. The third staff starts in Cmaj9 and moves through Am7, Dm, Em, E7, Am, and Em/G. The fourth staff starts in F#m7(b5) and moves through B7, Em, B7, Dm, and G7. The fifth staff starts in Am and moves through C/G and Am/F#. The sixth staff starts in Dm6/F and moves through D°, C/G, E, E7, F, and C/G. The seventh staff starts in Dm7 and moves through G7, C, A♭7, B♭m, and C7. The eighth staff starts in Fm and moves through G♭maj7, A♭7, and D♭maj7. The ninth staff starts in Fm and moves through E♭7, A♭, Fm, E♭m7, A♭, B♭m, Cm/G, and E♭7/G. Measure numbers 33, 39, 45, 51, 57, 63, 69, 75, and 81 are indicated at the beginning of each staff.

87 A♭7sus4 A♭7 D♭ B♭m A♭ E♭m7/G♭ Fm/A♭
 Let peace be - gin with me, let

93 D♭maj9 B♭m7 E♭m Fm F7 B♭m Fm/A♭
 this be the mo - ment now. With ev - 'ry

99 Gm7(b5) C7 Fm C7 Fm7 E♭6 Fm A♭9
 step I take, let this be my sol - emn vow: To

105 C/G Caug/G♯ A m G A m
 take each mo - ment and live each mo - ment in peace e - ter - nal -

Fm C/G E E7 F C/G
 ly. Let there be peace on earth,

117 Em Dm7 G 7sus
 and let it be - gin with

122 C C/B♭ F Dm11
 me.

126 Dm7 G 13 N.C. Cmaj9
 Let it be - gin with me.