

Michael Gandolfi

Chesapeake: Summer of 1814

Words and Historical Narrative by Dana Bonstrom

This work was commissioned by the Reno Philharmonic Association in commemoration of the writing of the "Star-Spangled Banner" by Frances Scott Key in 1814

Instrumentation

2 Flutes (2nd dbls. Piccolo)
2 Oboes (2nd dbls. English Horn)
2 Bb Clarinets
2 Bassoons (2nd dbls. Contrabassoon)

4 Horns
2 C Trumpets
2 Tenor Trombones
1 Bass Trombone
1 Tuba

Timpani

3 percussionists:
Xylophone, Vibraphone, Tubular Chimes, Glockenspiel,
Crash Cymbals, Suspended Cymbal, Tam Tam,
Bass drum, Snare Drum,
Triangle, Wood Blocks (med/large), Wind Machine

Harp

Mixed Chorus

Strings

Performance Notes

Score is transposed

Accidentals remain in effect for the duration of the measure only at the octave in which they appear.
They are sometimes re-written within a measure for clarity.

Approximate Duration: 28 minutes

Program Listing

Chesapeake: Summer of 1814

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Historical Narrative by Dana Bonstrom

“Chesapeake: Summer of 1814”

By Michael Gandolfi

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September 14, 2013 marks the bicentennial of the drafting of a poem, in the early morning aftermath of the Battle of Baltimore, by a young lawyer held captive on a British frigate in the outer precincts of Baltimore Harbor.

Chesapeake: Summer of 1814 is a meditation on the importance of music in the lives and endeavors of our forebears (and their British cousins) in the early years of the nineteenth century. The work is predicated almost exclusively on contemporary accounts of the music that was sung and played in the course of the prosecution of the War of 1812.

Prologue: Origins of a Melody

The work begins with a statement of *To Anacreon in Heaven*, the original song upon whose melody Francis Scott Key draped his poem. The song, written to honor a London gentlemen’s club, was well-known in America. In fact, Key had earlier borrowed the melody to set his poem celebrating the American naval hero, Stephen Decatur.

American Pastoral

This movement is built upon *Durang’s Hornpipe*, a dance written by William Hoffmaster for John Durang, America’s first professional dancer, and reputedly George Washington’s favorite performer. It underscores the maritime origins of the war, as well as the bumptious vigor of the citizens of the new republic. As Alexis de Toqueville wrote in 1831 “...the American has no time to tie himself to anything...instability, instead of occurring to him in the form of disasters, seems to give birth to nothing around him but wonders...”

Coincidentally, *The Star-Spangled Banner* is believed to have been first sung in public by John Durang’s son, Ferdinand, at a Baltimore tavern in early October 1814.

The Battle of Bladensburg: August 24, 1814

On August 19, 1814 British troops came ashore in Maryland. Until that time, the war had been waged principally in the Atlantic, and on the Canadian border. The British arrival in the Chesapeake signalled a determination to conclude the war quickly and decisively.

At Bladensburg a British expedition easily defeated a much larger but utterly disorganized American force, sending them into a panicked retreat. The British are here represented by the triumphant *Rule Britannia!*; the Americans by *Hail, Columbia!*—begun proudly, but trailing off into quiet despair.

The British March on Washington: August 25, 1814

Washington D.C., in 1814, was little more than a village of 7,000 residents with no strategic value to Britain’s war aims. The town had symbolic value, however: the Americans had earlier invaded the Canadian city of York (now Toronto) and burned the parliament building to the ground. The British were determined to return the insult.

We first hear *Mrs. Madison’s Minuet* (composed for Dolley Madison by Alexander Reinagle in 1809) implying a state of normality in the White House, even as the British advance. Drums announce the approach of the British army, who sing Handel’s chorus *See, the Conquering Hero Comes!* before setting torch to the White House and Capitol.

Onward, to Baltimore!

The British now moved on their true objective: Baltimore, center of American maritime activity, and home to the privateers who had harassed the British merchant and naval fleets for years.

The Battle of Baltimore was fought on land and water. At North Point, seven miles to the east of the city, a perhaps over-confident British force (*God Save the King*) encountered a defiant and determined American militia (*Yankee Doodle*, with lyrics written for recruitment of volunteers); the Americans handed the British a decisive and costly defeat.

Calm Before the Storm: Baltimore Harbor, September 13, 1814

The second front in the Battle of Baltimore was at the entrance to Baltimore Harbor on the Patapsco River, where the British navy planned an assault first on Fort McHenry, and then on the city itself. A contemplative calm descends before the battle erupts into a terrifying night-long bombardment of the fort by British cannon and rockets.

The Guns Fall Silent: September 14, 1814

In the quiet first moments of dawn, Francis Scott Key approaches a British officer aboard HM Frigate *Surprise* and asks his questions:

“I beg your pardon: may I ask if you know what has happened? Has Baltimore fallen? Has Fort McHenry been seized? All of yesterday I saw our flag flying over the fort. And last night, at the height of battle, the sky made bright as day by the light of your rockets and flares, the flag was still there. But what of it now? The guns have fallen silent. Who is the victor? Who has won? Wait! the sun has found it. The Stars and Stripes still fly!”

Key’s Question Becomes a Song

As Francis Scott Key speaks, his words are taken up by the chorus and transformed into the first verse of what we recognize as our national anthem, *The Star-Spangled Banner*.

23

Fl. 1,2
Ob. 1,2
B♭ Cl. 1
Bsn. 1
Hn. 2
Hp.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
Cb.

sat in full glee a few Sons of har - mo-ny a few Sons of har - mo-ny sent a Pe - ti - tion *mf* and
sat in full glee a few Sons of har - mon-ny a few Sons of har - mo-ny sent a Pe - ti - tion *p* *mf* and
that he their ins - pi - rer *mf*

sat in full glee a few Sons of har - mo-ny sent a Pe - ti - tion that he their ins - pi - rer *pp*

35

Fl. 1,2
Ob. 1,2
B♭ Cl. 1
Bsn. 1,2
Hn. 2
Hp.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
Cb.

pat-ron would be and pat-ron would be when this an-swer ar - riv'd this an-swer ar - riv'd this an-swer ar - riv'd from the jol - ly old Gre-cian
pat-ron would be and pat-ron would be this an-swer ar - riv'd from the jol-ly old Gre-cian
and pat-ron would be from the jol-ly old Gre-cian
and pat-ron would be this ans-wer ar - rived from the jol-ly old Gre-cian

80 87

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1

Tbn. 1

Tuba

Timp.

Perc.

Perc.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

88 95

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This page of a musical score covers measures 88 to 95. The key signature is D major (two sharps). The score is arranged for a full orchestra. Flutes 1 and 2 play melodic lines with slurs and ties. Oboes 1 and 2 have rests until measure 95, where they enter with a forte (f) dynamic. Clarinets and bassoons play sustained notes with ties. Horns 1, 2, and 3 also play sustained notes. Violins I and II play rhythmic patterns, with a triplet in the second violin part. The viola and cello parts provide harmonic support with sustained chords and rhythmic patterns. The double bass part is a simple bass line.



97 103

Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This page of a musical score covers measures 97 to 103. The key signature is D major. Oboe 1 enters in measure 97 with a forte (f) dynamic, playing a melodic line. Oboe 2 enters in measure 103. Clarinets and bassoons have rests. Violins I and II play rhythmic patterns. The viola and cello parts provide harmonic support with sustained chords and rhythmic patterns. The double bass part is a simple bass line.

140

143

Musical score for measures 140-143. The score is for a full orchestra. The instruments listed are Fl. 1, Picc., Bsn. 1, Bsn. 2, Tbn. 1, Tuba, Hp., Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is one sharp (F#) and the time signature is 3/8. The score includes dynamics such as *p* (piano) and *f* (forte). There are also markings for *tr* (trill) and *tr* (trill) with a wavy line. A double bar line is present at the end of measure 143.

148

153

Musical score for measures 148-153. The score is for a full orchestra. The instruments listed are Fl. 1, Picc., Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, C Tpt. 1, C Tpt. 2, Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is one sharp (F#) and the time signature is 3/8. The score includes dynamics such as *f* (forte), *p* (piano), and *pp* (pianissimo). There are also markings for *tr* (trill) with a wavy line, *Con sord.* (con sordina), and *lazily, from a distance*. A double bar line is present at the end of measure 153.

157

♩ = ♩ Moderato (♩ = c. 80)

154

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Perc.

Perc.

♩ = ♩ Moderato (♩ = c. 80)

Vln. I

Vln. II

Vla.

Vc.

Cb.

162 163 *accel.* 168

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B \flat Cl. 1
B \flat Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Allegro (♩ = c. 108) **The Battle of Bradensburg: August 24, 1814**

171 173 179

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.

Allegro (♩ = c. 108)

S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
Cb.

When Bri - tain first ___ at heaven's co - mand, A - rose _____ from out the a - zure
When Bri - tain first ___ at heaven's co - mand, A - rose _____ from out the a - zure

182

189

Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 B♭ Cl. 1
 Bsn. 1
 Bsn. 2
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 C Tpt. 1
 C Tpt. 2
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tuba
 Timp.
 S
 A
 T
 B
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

main, A-rose a - rose from out the a - zure main, This was the char-ter, the
 main, A-rose a - rose from out the a - zure main, This was the char-ter, the

201

205

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Cym.

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Crash Cymb.

Snare Drum

f

p

f

f

Bri - tons ne - ver shall be slaves. Rule Bri - tan - nia! Bri - tan - nia rule the waves. Bri - tons ne - ver

Bri - tons ne - ver shall be slaves. Rule Bri - tan - nia! Bri - tan - nia rule the waves. Bri - tons ne - ver

Bri - tons ne - ver shall be slaves. Rule Bri - tan - nia! Bri - tan - nia rule the waves. Bri - tons ne - ver

Bri - tons ne - ver shall be slaves. Rule Bri - tan - nia! Bri - tan - nia rule the waves. Bri - tons ne - ver

211

213

217

rit.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Cym. *f*

Perc. *f*

S.Dr. *p* *f* *p* *f* *p* *f*

Hp. *f*

S. *rit.*

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

will be slaves. Bri - tons ne - ver will be slaves. Bri - tons ne - ver will be slaves.

will be slaves. Bri - tons ne - ver will be slaves. Bri - tons ne - ver will be slaves.

will be slaves. Bri - tons ne - ver will be slaves. Bri - tons ne - ver will be slaves.

will be slaves. Bri - tons ne - ver will be slaves. Bri - tons ne - ver will be slaves.

Tubular Chimes

Crash Cymb.

The British hand the Americans a humiliating defeat...

Lento (♩ = c. 52)

Maestoso (♩ = c. 112)

221

223

231

Fl. 1 *mp*

Fl. 2 *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

B. Tbn.

Tuba *fp* *fp* *pp*

Timp. *pp*

Tub. Ch. *pp* L.V.

Hp. *pp* *mp* *pp* *pp* L.V.

Lento (♩ = c. 52)

Maestoso (♩ = c. 112)

S *pp* *p*
m m Hail Co-lum-bia

A *pp* *p*
m m Hail Co-lum-bia

T *pp* *p*
m m Hail Co-lum-bia

B *pp* *p*
m m Hail Co-lum-bia

Vln. I *pp* *pp* *pp*

Vln. II *pp* *pp* *pp*

Vla. *pp* *pp* *pp*

Vc. *pp* *pp* *pp*

Cb. *pp* *pp* *pp* *p*

...but the Americans rally to the defense of Baltimore

232

Fl. 1 *pp* *cresc.*

B♭ Cl. 1 *pp* *cresc.*

Hn. 1 *pp* *cresc.*

S hap-py land! Hail, ye he-roes heav'n born band, Who fought and bled in free-dom's cause, Who fought and bled in free-dom's cause, And

A hap-py land! Hail, ye he-roes heav'n born band, Who fought and bled in free-dom's cause, Who fought and bled in free-dom's cause, And

T hap-py land! Hail, ye he-roes heav'n born band, Who fought and bled in free-dom's cause, Who fought and bled in free-dom's cause, And

B hap-py land! Hail, ye he-roes heav'n born band, Who fought and bled in free-dom's cause, Who fought and bled in free-dom's cause, And

Vc. *p* *cresc.*

Cb.



239

243

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1

S when the storm of war was gone, En-joyed the place your val-or won. Let In-de-pen-dence be your boast, Ev-er mind-ful what it cost;

A when the storm of war was gone, En-joyed the place your val-or won. Let In-de-pen-dence be your boast, Ev-er mind-ful what it cost;

T when the storm of war was gone, En-joyed the place your val-or won. Let In-de-pen-dence be your boast, Ev-er mind-ful what it cost;

B when the storm of war was gone, En-joyed the place your val-or won. Let In-de-pen-dence be your boast, Ev-er mind-ful what it cost;

Vc. *mf*

Cb. *mf*

247

255

Fl. 1 *cresc.*

Fl. 2

Ob. 1 *cresc.*

Ob. 2

B \flat Cl. 1

B \flat Cl. 2 *cresc.*

Bsn. 1

Bsn. 2 *cresc.*

Hn. 1 *Open*
p *mf*

Hn. 2 *p* *mf*

Hn. 3 *p* *mf*

Hn. 4 *p* *mf*

C Tpt. 1 *p*

C Tpt. 2 *p*

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

S *cresc.*
Ev - er grate-ful for the prize, Let its al - tar reach the skies. Firm, u-ni-ted let us be, Rall-ying round our Lib-er - ty! As a band of

A *cresc.*
Ev - er grate-ful for the prize, Let its al - tar reach the skies. Firm, u-ni-ted let us be, Rall-ying round our Lib-er - ty! As a band of

T *cresc.*
Ev - er grate-ful for the prize, Let its al - tar reach the skies. Firm, u-ni-ted let us be, Rall-ying round our Lib-er - ty! As a band of

B *cresc.*
Ev - er grate-ful for the prize, Let its al - tar reach the skies. Firm, u-ni-ted let us be, Rall-ying round our Lib-er - ty! As a band of

Vc. *cresc.*

Cb. *cresc.*

256 259 263

Fl. 1
Ob. 1
Ob. 2
B♭ Cl. 2
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Perc.
B. Dr.
Perc.
Hp.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
Cb.

f *f* *E.H.* *f* *mf* *mf* *mf* *mf*
Bass Dr. *mf* *f* *f* *f*
Glock. *f*
f *f* *f* *f* *f* *f* *f*
f *f* *f* *f*

broth-ers joined, Peace and safe-ty we shall find. Hail Co-lum-bia hap-py land! Hail, ye he-roes heav'n born band, Who fought and bled in

broth-ers joined, Peace and safe-ty we shall find. Hail Co-lum-bia hap-py land! Hail, ye he-roes heav'n born band, Who fought and bled in

broth-ers joined, Peace and safe-ty we shall find. Hail Co-lum-bia hap-py land! Hail, ye he-roes heav'n born band, Who fought and bled in

broth-ers joined, Peace and safe-ty we shall find. Hail Co-lum-bia hap-py land! Hail, ye he-roes heav'n born band, Who fought and bled in

264

266

Fl. 1

Ob. 1

E. Hn. *to Oboe*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

Tbn. 1

Tbn. 2

Tuba

Timp.

Glk.

B. Dr.

Perc.

Hp.

S
free - dom's cause, Who fought and bled in free - dom's cause And fought and bled in free - dom's cause, Who fought and bled in free - dom's cause, And

A
free - dom's cause, Who fought and bled in free - dom's cause And fought and bled in free - dom's cause, Who fought and bled in free - dom's cause, And

T
free - dom's cause, Who fought and bled in free - dom's cause And fought and bled in

B
free - dom's cause, Who fought and bled

Vln. I

Vln. II

Vla.

Vc.

Cb.

306

310

Snare Drum

Perc. *p* *cresc.*

B. Dr. *cresc.*

Vln. I *Tutti (senza sord.)* *tr*

Vln. II *tr*

Vla. *Tutti (senza sord.)*

Vc. *Tutti (senza sord.)*

Cb.

317

318

326

Fl. 1 *pp* *cresc.* *f*

Fl. 2 *pp* *cresc.* *f*

Ob. 1 *pp* *cresc.* *f*

Ob. 2 *pp* *cresc.* *f*

B♭ Cl. 1 *pp* *cresc.* *f*

B♭ Cl. 2 *pp* *cresc.* *f*

Bsn. 1 *pp* *cresc.* *f*

Bsn. 2 *pp* *cresc.* *f*

C Tpt. 1 *f* *Senza sord.*

C Tpt. 2 *f* *Senza sord.*

Tbn. 1 *f* *Senza sord.*

Tbn. 2 *f*

B. Tbn. *f*

Tuba *f*

Timp.

S. Dr. *f* *mp* *cresc.* *f*

B. Dr. *f* *mp* *cresc.* *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

328

334

Fl. 1

Ob. 1

B \flat Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

S. Dr.

B. Dr.

Perc.

S

A

T

B

Vln. I

Vln. II

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

f

f

See, the con- qu'ring he - ro comes! sound the

See, the con- qu'ring he - ro comes! sound the

349

350

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

S. Dr.

B. Dr.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

cresc.

f

ff

drums! Sports pre-pare, the lau-rel bring, songs of tri-umph to him sing. See, the

366

359

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

S. Dr.

B. Dr.

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Senza sord.

f

Senza sord.

f

Crash Cymb.

f

con - 'qu'ring he - ro comes! sound the trum - pets, beat the drums! See, the con - 'qu'ring he - ro

con - 'qu'ring he - ro comes! sound the trum - pets, beat the drums! See, the con - 'qu'ring he - ro

con - 'qu'ring he - ro comes! sound the trum - pets, beat the drums! See, the con - 'qu'ring he - ro

con - 'qu'ring he - ro comes! sound the trum - pets, beat the drums! See, the con - 'qu'ring he - ro

369

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

S. Dr.

B. Dr.

Cym.

S

comes! sound the trum - pets, beat the drums!

A

comes! sound the trum - pets, beat the drums!

T

comes! sound the trum - pets, beat the drums!

B

comes! sound the trum - pets, beat the drums!

Vln. I

cresc.

Vln. II

cresc.

Vla.

Vc.

Cb.

The torch is set to the White House and Capitol

377

Allegro (♩ = c. 144)

375 *accel.*

This page contains the musical score for the section 'The torch is set to the White House and Capitol', starting at measure 375. The score is for a full orchestra and includes the following parts:

- Flutes (Fl. 1, Fl. 2):** Play a melodic line starting at measure 375, marked *f* and *ff*.
- Oboes (Ob. 1, Ob. 2):** Play a melodic line starting at measure 375, marked *f* and *ff*.
- Bassoons (Bsn. 1, Bsn. 2):** Play a melodic line starting at measure 375, marked *f* and *ff*.
- Clarinets (B♭ Cl. 1, B♭ Cl. 2):** Play a melodic line starting at measure 375, marked *f* and *ff*.
- Horns (Hn. 1-4):** Remain silent throughout this section.
- Trumpets (C Tpt. 1, C Tpt. 2):** Remain silent throughout this section.
- Trombones (Tbn. 1, Tbn. 2, B. Tbn.):** Remain silent throughout this section.
- Timpani (Timp.):** Remain silent throughout this section.
- Piano (Hp.):** Play a *loco* accompaniment throughout the section.
- Violins (Vln. I, Vln. II):** Play a melodic line starting at measure 375, marked *ff*.
- Viola (Vla.):** Play a melodic line starting at measure 375, marked *cresc.* and *ff*.
- Violoncello (Vc.) and Contrabass (Cb.):** Remain silent throughout this section.

The score is in 4/4 time and features a key signature of one flat (B♭). The tempo is marked *Allegro* with a metronome marking of ♩ = c. 144. The section begins at measure 375 with an *accel.* marking. The dynamic markings range from *f* (forte) to *ff* (fortissimo). The score concludes at measure 377.

382

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Xyl.

B. Dr.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Bass Dr.

386

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Xyl.

B. Dr.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

fff

lunga

Like ashes raining down on the land

Adagio (♩ = 72)

395

399

391

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *p*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2 *pp*

Hn. 1 *p*

Tbn. 1 *pp*

Tuba

Timp.

B. Dr. **Bass Dr.** *mf*

Perc.

Hp. *p*

Like ashes raining down on the land

Adagio (♩ = 72)

S

A

T *p*
ee ah awe

B *p*
ee ah awe

Vln. I *pp* pizz.

Vln. I *pp* pizz.

Vln. II *pp* pizz.

Vla. *pp* pizz.

Vc. *pp* pizz.

Cb. *pp*

424 426

Hn. 1
Hn. 2
Hn. 3
C Tpt. 1
S. Dr.
Wnd. Mach.



433 434

Hn. 1
Hn. 2
Hn. 3
C Tpt. 1
S. Dr.
S
A
T
B
Vln. I
Vln. II
Vla.

[British...] f

God save our gra - cious King, Long live our no - ble

God save our gra - cious King, Long live our no - ble

God save our gra - cious King, Long live our no - ble

God save our gra - cious King, Long live our no - ble

440

Hn. 1
 Hn. 2
 Hn. 3
 C Tpt. 1
 S.Dr.
 S
 King, God save the King: Send him vic - to - ri - ous, Hap -
 A
 King, God save the King: Send him vic - to - ri - ous, Hap -
 T
 King, God save the King: Send him vic - to - ri - ous, Hap -
 B
 King, God save the King: Send him vic - to - ri - ous, Hap -
 Vln. I
 Vln. II
 Vla.



447

Hn. 1
 Hn. 2
 Hn. 3
 C Tpt. 1
 S.Dr.
 S
 py and glo - ri - ous, Long _____ to reign o - ver us; God save the
 A
 py and glo - ri - ous, Long _____ to reign o - ver us; God save the
 T
 py and glo - ri - ous, Long _____ to reign o - ver us; God save the
 B
 py and glo - ri - ous, Long _____ to reign o - ver us; God save the
 Vln. I
 Vln. II
 Vla.

464

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Timp.

S.Dr.

S
A
T
B

 Yan - kee doo-dle dan - dy, Yan - kee doo - dle, march a - way, And do your parts right han - dy. For
 Yan - kee doo-dle dan - dy, Yan - kee doo - dle, march a - way, And do your parts right han - dy. For
 Yan - kee doo-dle dan - dy, Yan - kee doo - dle, march a - way, And do your parts right han - dy. For
 Yan - kee doo-dle dan - dy, Yan - kee doo - dle, march a - way, And do your parts right han - dy. For

Vln. I

Vln. II

Vla.

Vc.

Cb.

469

Picc.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Timp.

S.Dr.

S
A
T
B

 long we've borne with Bri - tish Pride, And su'd to gain our rights, sir; All oth - er meth - ods have been tried; There's nought re - mains but fight, sir.
 long we've borne with Bri - tish Pride, And su'd to gain our rights, sir; All oth - er meth - ods have been tried; There's nought re - mains but fight, sir.
 long we've borne with Bri - tish Pride, And su'd to gain our rights, sir; All oth - er meth - ods have been tried; There's nought re - mains but fight, sir.
 long we've borne with Bri - tish Pride, And su'd to gain our rights, sir; All oth - er meth - ods have been tried; There's nought re - mains but fight, sir.

Vln. I

Vln. II

Vla.

Vc.

Cb.

473

Picc.

Bsn. 1

Bsn. 2

Tuba

Timp.

S.Dr.

S.
Yan - kee doo-dle, march a - way, Yan - kee doo-dle dan - dy, Yan - keedoo - dle, fight brave boys, The thing will work right han - dy.

A.
Yan - kee doo-dle, march a - way, Yan - kee doo-dle dan - dy, Yan - keedoo - dle, fight brave boys, The thing will work right han - dy.

T.
Yan - kee doo-dle, march a - way, Yan - kee doo-dle dan - dy, Yan - keedoo - dle, fight brave boys, The thing will work right han - dy.

B.
Yan - kee doo-dle, march a - way, Yan - kee doo-dle dan - dy, Yan - keedoo - dle, fight brave boys, The thing will work right han - dy.

Vc.

Cb.



477 The Battle of North Point: September 12, 1814

Fl. 1

Picc.

Ob. 1

Ob. 2

B♭ Cl. 1

Bsn. 2

Tuba

S.Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p cresc.

f

f

f

f

p cresc.

f

mf cresc.

f

mp cresc.

f

p cresc.

f

485

484

Musical score for measures 484-485. The score includes parts for Fl. 1, Picc., Ob. 1, Ob. 2, B♭ Cl. 1, Bsn. 2, C Tpt. 1, C Tpt. 2, Tuba, S.Dr., Vln. I, Vln. II, Vla., Vc., and Cb. The key signature has one flat (B♭). The time signature is 4/4. The score features various dynamics including *f* and *ff*, and includes articulation marks such as accents and slurs. The woodwinds and brasses play sustained notes with some melodic movement, while the strings play a rhythmic accompaniment.

495

492

Musical score for measures 492-495. The score includes parts for Fl. 1, Picc., Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, C Tpt. 1, C Tpt. 2, Tuba, S.Dr., Vln. I, Vln. II, Vla., Vc., and Cb. The key signature has one flat (B♭). The time signature is 4/4. The score features various dynamics including *f* and *ff*, and includes articulation marks such as accents and slurs. The woodwinds and brasses play sustained notes with some melodic movement, while the strings play a rhythmic accompaniment.

512 517

Fl. 1
Picc.
Ob. 1
Ob. 2
B \flat Cl. 1
B \flat Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
S.Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.

518

The musical score is arranged in a system of staves. The top section includes woodwinds: Flute 1 (Fl. 1), Piccolo (Picc.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (B♭ Cl. 1), Clarinet 2 (B♭ Cl. 2), Bassoon 1 (Bsn. 1), and Bassoon 2 (Bsn. 2). The middle section includes brass: Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (C Tpt. 1), and Trumpet 2 (C Tpt. 2). The bottom section includes percussion and strings: Timpani (Timp.), Snare Drum (S. Dr.), Bass Drum (B. Dr.), Cymbal (Cym.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 518 starts with a dynamic of *f*. The woodwinds and strings play sustained notes with various articulations. The brass instruments have rests. The percussion instruments play rhythmic patterns. The score includes dynamic markings such as *f*, *cresc.*, *tr*, *p*, *mf*, and *ff*. A box containing the number 522 is located at the top right of the page.

523

528

The musical score is arranged in a standard orchestral format with parts for woodwinds, brass, percussion, and strings. The woodwind section includes Flute 1, Piccolo, Oboe 1 & 2, Bassoon 1 & 2, and Clarinet 1 & 2. The brass section consists of Saxophone, Trumpet 1 & 2, Trombone 1 & 2, Baritone, and Tuba. The percussion section features Snare Drum, Bass Drum, and Cymbals. The string section includes Violin I & II, Viola, Violoncello, and Contrabass. The score is marked with various dynamics and performance instructions, such as *f*, *ff*, *cresc.*, *choke*, and *molto*. The number 523 is written at the top left, and 528 is enclosed in a box at the top right. The page number 45 is in the upper right corner, and the title 'Chesapeake: Summer of 1814' is at the top center.

Calm Before the Storm: the second front, Baltimore Harbor, September 13, 1814

533

530 L.V.

Adagio (♩ = 72)

Tub. Chm. *f* *p*

Vib. *p* **Vibraphone**

Hp. *p*

Adagio (♩ = 72)

dreamy, as if the mind is elsewhere

[British Chorus: female voices only]

S *p* God save our gra - cious King, Long live our

A [American Chorus: female voices only] *p* To meet Bri-tan-nia's hos - tile bands We'll march, our he - roes



542

538

Vib.

Hp.

S Nob - le King, God save the King:_____ Send

A say, sir, We'll join all hearts, we'll join all hands; Brave boys we'll win the day, sir. Yan-kee doo-dle, strike your tents, Yan-kee doo-dle dan-dy,



544

Hn. 1 *pp*

Vib.

Hp.

S him vic - to - - ri - ous, Hap - py and glo - - ri -

A For long we've borne with Bri-tish Pride, And su'd to gain our rights, sir; All oth-er meth-ods have been tried; There's nought re-mains but fight, sir.

549

553

Hn. 1

Tuba

Vib.

Hp.

S
ous, Long _____ to reign o - - - ver us: God save the King.

A
Yan-kee doo-dle, march a-way, Yan-kee doo-dle dan-dy, Yan-kee doo-dle, fight brave boys, The thing will work right han-dy. _____

Cb.



The Battle of Baltimore: September 13-14, 1814

Presto (♩ = c. 144)

556

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

B. Tbn.

Tuba

Vc.

Cb.

Flute

Presto (♩ = c. 144)

561

Fl. 1
Fl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
Tbn. 1
B. Tbn.
Vln. II
Vla.
Vc.
Cb.

565

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 2
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.

571

This page of the musical score for "Chesapeake: Summer of 1814" contains measures 569 through 571. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Violas, Cellos, Double Basses) feature prominent triplet patterns. The brass section (Trumpets, Trombones, Tuba) provides a strong harmonic and rhythmic foundation, often playing sustained notes or rhythmic patterns. The percussion section includes Timpani, Crash Cymbal, and Bass Drum, which contribute to the dramatic atmosphere. The score is marked with various dynamics, including *ff* (fortissimo) and *fff* (fortississimo), and includes performance instructions like *tr* (trill) and *Crash Cymb.*. The page number 571 is highlighted in a box at the top right.

574

573 *tr*

Fl. 1 *fff*

Fl. 2 *fff*

Ob. 1 *fff*

Ob. 2 *fff*

B♭ Cl. 1 *fff*

B♭ Cl. 2 *fff*

Bsn. 1 *fff*

Bsn. 2 *fff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

C Tpt. 1 *tr*

C Tpt. 2 *tr*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tuba *ff*

Timp.

Cym.

B. Dr.

Perc. *f* Tam Tam *fff*

Hp. *fff*

Vln. I *tr* (whole-step trills) *tr*

Vln. II *tr*

Vla. *ff*

Vc.

Cb.

L.V.

582 The Guns Fall Silent: Dawn, September 14, 1814

579

lunga Moderato (♩ = c. 108)

591

Musical score for 'The Guns Fall Silent' featuring Timp., Vln. I, Vln. II, Vla., Vc., and Cb. The score includes dynamic markings such as *ppp*, *mf*, and *p*, and performance instructions like 'Con sord.' and 'lunga'.



Francis Scott Key Aboard the HMS Frigate Surprise, September 14, 1814

(A male chorister steps forward to a microphone to recite these lines.)

I beg your pardon: may I ask if you know what has happened?
 Has Baltimore fallen? Has Fort McHenry been seized?
 All of yesterday I saw our flag flying over the fort. And last night, at the height of battle,
 the sky made bright as day by the light of your rockets and flares,
 the flag was still there.
 But what of it now? The guns have fallen silent.

Key's Question Becomes a Song

(pause for timpani roll to stop on conductor's cue)

Who is the victor? Who has won?
 Wait! the sun has found it. (pause for cue of strings) The Stars and Stripes still fly.

602

594

c. 10 Second Hold
Suspended Time **Adagio** (♩ = 63)

Musical score for 'Francis Scott Key Aboard the HMS Frigate Surprise' featuring Hn. I, Timp., T., Vln. I, Vln. II, Vla., Vc., and Cb. The score includes dynamic markings such as *ppp* and *pp*, and performance instructions like 'Con sord.' and 'c. 10 Second Hold'.



607

Musical score for 'Francis Scott Key Aboard the HMS Frigate Surprise' featuring Hn. 1, Hn. 2, T., B., Vln. I, Vln. II, Vla., Vc., and Cb. The score includes dynamic markings such as *pp* and performance instructions like 'Con sord.'

light? What so proud-ly we hailed at the twi-light's last gleam-ing? Whose broad stripes and bright stars through the per-i-ous fight O'er the ram-parts we
 Whose broad stripes and bright stars through the per-i-ous fight O'er the ram-parts we

617

Hn. 1,2
T
B
Vln. I
Vln. II
Vla.
Vc.
Cb.

watched were so gal-lant-ly stream-ing? And the rock-ets red glare, the bombs burs-ting in air Gave proof through the night that out flag was still there? O
watched were so gal-lant-ly stream-ing? And the rock-ets red glare, the bombs burs-ting in air Gave proof through the night that out flag was still there? O



628

Andante (♩ = 72)
(Verse 2)

Bsn. 2
Hn. 1,2
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
Cb.

[Americans...]
p
On the shore dim-ly seen through the mists of the
On the shore dim-ly seen through the mists of the
say does that Star-Span-gled Ban-ner yet wave, Oe'r the land of the free, and the home of the brave? On the shore dim-ly seen through the mists of the
say does that Star-Span-gled Ban-ner yet wave, Oe'r the land of the free, and the home of the brave? On the shore dim-ly seen through the mists of the



639

Bsn. 2
Hn. 1
S
A
T
B

deep, Where the foe's haugh-ty host in dread si-lence re - po - ses, What is that which the breeze, o'er the tow-er-ing steep, As it fit - ful-ly
deep, Where the foe's haugh-ty host in dread si-lence re - po - ses, What is that which the breeze, o'er the tow-er-ing steep, As it fit - ful-ly
deep, Where the foe's haugh-ty host in dread si-lence re - po - ses, What is that which the breeze, o'er the tow-er-ing steep, As it fit - ful-ly
deep, Where the foe's haugh-ty host in dread si-lence re - po - ses, What is that which the breeze, o'er the tow-er-ing steep, As it fit - ful-ly

649

Bsn. 2

Hn. 1

S
blows, half con-ceals, half dis - clo-ses? Now it catch-es the gleam of the mor-ning's first beam, In full glo-ry ref - lec - ted now shines in the stream: 'Tis the

A
blows, half con-ceals, half dis - clo-ses? Now it catch-es the gleam of the mor-ning's first beam, In full glo-ry ref - lec - ted now shines in the stream: 'Tis the

T
blows, half con-ceals, half dis - clo-ses? Now it catch-es the gleam of the mor-ning's first beam, In full glo-ry ref - lec - ted now shines in the stream: 'Tis the

B
blows, half con-ceals, half dis - clo-ses? Now it catch-es the gleam of the mor-ning's first beam, In full glo-ry ref - lec - ted now shines in the stream: 'Tis the



Piu Mosso (♩ = 80)
(Verse 3)

660

Bsn. 1

Bsn. 2

Hn. 1

S
star-span - gled ban-ner, O! long may it wave, Oe'r the land_ of the free, and the home of the brave? And where is that band who so

A
star-span-gled ban-ner, O! long may it wave, Oe'r the land_ of the free, and the home of the brave? And where is that band who so

T
star-span-gled ban-ner, O! long may it wave, Oe'r the land_ of the free, and the home of the brave? And where is that band who so

B
star-span-gled ban-ner, O! long may it wave, Oe'r the land_ of the free, and the home of the brave? And where is that band who so

Piu Mosso (♩ = 80)
(Verse 3)

[3/4 of entire chorus]

Vln. I

Vln. II

Vla.

Vc.

Cb.

Senza sord.
pp

Senza sord.
pp

Senza sord.
pp

Senza sord.
pp

Senza sord.
pp

pp



671

Bsn. 1

Hn. 1

S
vaun-ting-ly swore That the hav - oc of war and the bat-tles con - fu-sion, A_ home and a count - ry, should leave us no more? Their

A
vaun-ting-ly swore That the hav - oc of war and the bat-tles con - fu-sion, A_ home and a count - ry, should leave us no more? Their

T
vaun-ting-ly swore_ That the hav - oc of war and the bat-tles con - fu-sion, A_ home and a count - ry, should leave us no more? Their

B
vaun-ting-ly swore That the hav - oc of war and the bat-tles con - fu-sion, A_ home and a count - ry, should leave us no more? Their

681

Bsn. 1 *p* *cresc.*

Hn. 1 *p* *cresc.*

S blood has washed out their foul foot-steps' pol - lu-tion. No re-fuge could save the hire-ling and slave From the ter - ror of flight, or the *cresc.*

A blood has washed out their foul foot-steps' pol - lu-tion. No re-fuge could save the hire-ling and slave From the ter - ror of flight, or the *cresc.*

T blood has washed out their foul foot-steps' pol - lu-tion. No re-fuge could save the hire-ling and slave From the ter - ror of flight, or the *cresc.*

B blood has washed out their foul foot-steps' pol - lu-tion. No re-fuge could save the hire-ling and slave From the ter - ror of flight, or the *cresc.*

Vln. I *p* *cresc.* Senza sord.

Vln. II *p* *cresc.* Senza sord.

Vla. *p* *cresc.* Senza sord.

Vc. *p* *cresc.* Senza sord.

691

Bsn. 1 *f*

Hn. 1

Timp. *mf*

S gloom of the grave: And the star-span-gled ban-ner, in tri - umph doth wave, Oe'r the land of the free, and the home of the brave? *f* O -

A gloom of the grave: And the star-span-gled ban-ner, in tri - umph doth wave, Oe'r the land of the free, and the home of the brave? *f* O -

T gloom of the grave: And the star-span-gled ban-ner, in tri - umph doth wave, Oe'r the land of the free, and the home of the brave? *f* O -

B gloom of the grave: And the star-span-gled ban-ner, in tri - umph doth wave, Oe'r the land of the free, and the home of the brave? *f* O -

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Piu Mosso (♩ = 88)
(Verse 4)

702

710

Timp.

Piu Mosso (♩ = 88)
(Verse 4)
[entire chorus]

S
thus be it e - ver, when free-men shall stand Be - tween their loved home and the war's de - so - la - tion. Blest with vic - t'ry and peace, may the

A
thus be it e - ver, when free-men shall stand Be - tween their loved home and the war's de - so - la - tion. Blest with vic - t'ry and peace, may the

T
thus be it e - ver, when free-men shall stand Be - tween their loved home and the war's de - so - la - tion. Blest with vic - t'ry and peace, may the

B
thus be it e - ver, when free-men shall stand Be - tween their loved home and the war's de - so - la - tion. Blest with vic - t'ry and peace, may the

Vln. I

Vln. II

Vla.

Vc.

Cb.



712

718

Hn. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2

Timp.

S
Heav'n res-cued land Praise the Power that hath made and pre-served us a na-tion! Then con-quer we must, when our cause it is just, And

A
Heav'n res-cued land Praise the Power that hath made and pre-served us a na-tion! Then con-quer we must, when our cause it is just, And

T
Heav'n res-cued land Praise the Power that hath made and pre-served us a na-tion! Then con-quer we must, when our cause it is just, And

B
Heav'n res-cued land Praise the Power that hath made and pre-served us a na-tion! Then con-quer we must, when our cause it is just, And

Vln. I

Vln. II

Vla.

Vc.

Cb.

726

722

Fl. 1

Fl. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc.

Perc.

Perc.

S
this be our mot - to "In God is our trust." And the star-span-gled ban - ner in tri - umph shall wave, Oe'r the land ___ of the free, and the

A
this be our mot - to "In God is our trust." And the star-span-gled ban - ner in tri - umph shall wave, Oe'r the land ___ of the free, and the

T
this be our mot - to "In God is our trust." And the star-span-gled ban - ner in tri - umph shall wave, Oe'r the land ___ of the free, and the

B
this be our mot - to "In God is our trust." And the star-span-gled ban - ner in tri - umph shall wave, Oe'r the land ___ of the free, and the

Vln. I

Vln. II

Vla.

Vc.

Cb.

736

734 Allegro (♩ = 104)

732

Fl. 1
Fl. 2
Ob. 1,2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc.
B. Dr.
Perc.

Snare Drum
Bass Dr.
Crash Cymb.

Allegro (♩ = 104) *f*

S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
Cb.

home of the brave? O say can you see? By the dawn's ear-ly light? What so proud-ly we hailed at the twi-light's last gleam-ing? Whose broad
home of the brave? O say can you see? By the dawn's ear-ly light? What so proud-ly we hailed at the twi-light's last gleam-ing? Whose broad
home of the brave? O say can you see? By the dawn's ear-ly light? What so proud-ly we hailed at the twi-light's last gleam-ing? Whose broad
home of the brave? O say can you see? By the dawn's ear-ly light? What so proud-ly we hailed at the twi-light's last gleam-ing? Whose broad

744

Fl. 1

Fl. 2

Ob. 1, 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

S. Dr.

B. Dr.

Cym.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

stripes and bright stars through the per-i-lous fight O'er the ram-parts we watched were so gal-lant-ly stream-ing? And the rock-ets red glare, the bombs burs-ting in

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Meno Mosso (♩ = 88)

755 *rit.* 760 *rit.*

Meno Mosso (♩ = 88)

rit. *rit.*

S
air Gave proof through the night that out flag was still there? O say does that Star-Span-gled Ban-ner yet wave, Oe'r the land of the free, and the home of the

A
air Gave proof through the night that out flag was still there? O say does that Star-Span-gled Ban-ner yet wave, Oe'r the land of the free, and the home of the

T
air Gave proof through the night that out flag was still there? O say does that Star-Span-gled Ban-ner yet wave, Oe'r the land of the free, and the home of the

B
air Gave proof through the night that out flag was still there? O say does that Star-Span-gled Ban-ner yet wave, Oe'r the land of the free, and the home of the

Allegro (♩ = 104)

774

lunga

767

Orchestral score for measures 767-774. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Bassoon 1 & 2, Horns 1, 2, 3 & 4, Trumpets 1 & 2, Trombones 1, 2, & Bass Trombone, Tuba, Timpani, Snare Drum, Bass Drum, Cymbals, and Harp. Dynamics include *ff*, *cresc.*, and *rit.*. The Harp part includes a *gliss. ad lib.* instruction.

Allegro (♩ = 104)

rit.

lunga

Vocal score for Soprano (S), Alto (A), Tenor (T), and Bass (B) from measures 767-774. The lyrics are: "brave? Ah Ah Ah Ah". Dynamics include *cresc.* and *ff*. The score also includes the beginning of the instrumental parts for Violin I & II, Viola, Violoncello, and Contrabass.