

GOD BLESS AMERICA®

Words and Music by
IRVING BERLIN
Arranged by JOHN BERRY

ALTO SAX 1

(STATELY)

Musical score for Alto Sax 1, arranged by John Berry. The score is in 4/4 time and consists of 62 measures. The key signature is one sharp (F#). The score includes various dynamics (p, mf, f, mp) and articulations (accents, slurs). Key features include:

- Measures 1-5: Introduction with a stately feel.
- Measure 9: Start of the solo section, marked (SOLO).
- Measure 18: End of the solo section, marked (END SOLO).
- Measures 23, 31, 35, 43, 52: Rehearsal marks for specific sections.
- Measures 54-62: Final section of the piece.

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ALTO SAX 2

(STATELY)

The musical score is written for Alto Sax 2 in a 4/4 time signature with a key signature of two sharps (F# and C#). The tempo/mood is marked '(STATELY)'. The score consists of ten staves of music, with measures numbered 1 through 62. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like *mf*, *f*, and *mp*. There are several repeat signs and first/second endings indicated by circled numbers (9, 18, 23, 31, 35, 43, 52) and the number 2. The piece concludes with a final double bar line at measure 62.

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BARITONE SAX

(STATELY)

1 2 3 4 5 6

(9) TBN. 4

7 8 9 10 11 12 13 14

(18) **(PLAY)**

15 16 17 18 19 20

(23) TBN. 4

(PLAY)

21 22 23 24 25 26 27

(31)

(35)

28 29 30 31 32 33 34 35

(43)

42 43 44 45 46 47

(52)

48 49 50 51 52 53 54

55 56 57 58 59 60 61 62

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BASS

(STATELY)

$BbMA7$ D^b/E^b $A^m i7$ D^+7 $G^m i7$ $C^13(b9)$ F^2 G^b2 A^b2

$B^b m i7$ $B^7(b5)$ B^b/C

CRESC. POCO A POCO

$F^m A^7$

$B^7(b9)$

(23)

$B^b m A^7$

$B^b m i7$

F^2/A

$D^7(\#9)$

$G^m i9$

$C^7(b9)$

$A^m i7$

$B^7(b9)$

$B^b m A^7$

$E^b9(b5)$

E^b9

F^2/A

A^b13

$G^m i9$

$G^b13(b5)$

(31)

F^2

A^b2/C

A^b2/C

A^b2/C

A^b2/C

A^b2/C

A^b2/C

A^b2/C

A^b2/C

A^b2/C

A^b2/C

A^b2/C

A^b2/C

B^b2/O

E^7/B^b

$D^7(\#9)$

(35)

E^b7sus4

E^b9

$A^b m A^7/E^b$

$A^b m A^7/E^b$

$A^b m A^7/E^b$

$A^b m A^7/E^b$

$A^b m A^7/E^b$

$A^b m A^7/E^b$

$A^b m A^7/E^b$

$A^b m A^7/E^b$

$A^b m A^7/E^b$

$A^b m A^7/E^b$

$A^b m A^7/E^b$

$A^b m A^7/E^b$

$A^b m A^7/E^b$

$A^b m A^7/E^b$

$A^b m A^7/E^b$

E^b13

$E^b13(b9)$

E^b13

$E^b7(b5)$

$A^b m A^7$

D^13

(43)

$D^b m A^7$

G^b13

G^13

G^13

G^13

G^13

G^13

G^13

G^13

G^13

G^13

G^13

G^13

A^b2

F^+7

$B^b m i7$

$E^b7(b9)$

A^b13

$D^13(b5)$

$D^b m A^7$

$G^b13(b5)$

$A^b m A^7$

$G^b m A^7$

$F^m i7$

$F^m i7$

$F^m i7$

$F^m i7$

$F^m i7$

$F^m i7$

$F^m i7$

$F^m i7$

$F^m i7$

$F^m i7$

($F^m i7$)

$F^+7(\#9)$

$B^b m i7/E^b$

$E^b7(b9)$

(52)

A^b2

C^2

E^b2

D^b/E^b

D^b/E^b

D^b/E^b

D^b/E^b

D^b/E^b

D^b/E^b

A^b2

$D^m i9$

$D^m i7$

E^b7sus

B^b2/O

A^b2/C

A^b2/C

A^b2/C

A^b2/C

A^b2/C

A^b2/C

A^b2/C

A^b2/C

A^b2/C

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A^b2/C

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TROMBONE 1

(STATELY)

Musical score for Trombone 1, arranged by John Berry. The score is written in bass clef, 4/4 time, and B-flat major. It consists of 62 measures across eight staves. The tempo is marked "STATELY". The score includes various dynamics such as *mf*, *f*, and *mp*, and performance instructions like "CRESO. POLO A POLO" and "2". Rehearsal marks are indicated by circled numbers: 9, 18, 23, 31, 35, 43, and 52. The score concludes with a double bar line at measure 62.

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TROMBONE 2

(STATELY)

Musical score for Trombone 2, arranged by John Berry. The score is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of ten staves of music, numbered 1 through 62. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Key markings include *mp* (mezzo-piano) and *f* (forte). Performance instructions include *CRESO. POCO A POCO* (Crescendo poco a poco) and a double bar line with a fermata. Rehearsal marks are indicated by circled numbers: 9, 18, 23, 31, 35, 43, and 52. The score concludes with a final note on measure 62.

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TROMBONE 3

(STATELY)

Musical staff 1: Measures 1-6. Bass clef, 4/4 time signature. Measure 1 is a whole rest. Measures 2-6 contain a melodic line starting on G2, moving up stepwise to G3, with various dynamics and articulations.

Musical staff 2: Measures 7-13. Continuation of the melodic line. Measure 9 is marked *mf*. Measure 13 ends with a fermata.

Musical staff 3: Measures 14-19. Continuation of the melodic line. Measure 18 is marked *mf*. Measure 19 is marked *CRESC. POCO A POCO*.

Musical staff 4: Measures 20-26. Continuation of the melodic line. Measure 21 is marked *mf*. Measure 23 is marked *f*. Measure 26 ends with a fermata.

Musical staff 5: Measures 27-33. Continuation of the melodic line. Measure 29 is marked *mf*. Measure 31 is marked *mf*. Measure 33 ends with a fermata.

Musical staff 6: Measures 34-38. Continuation of the melodic line. Measure 35 is marked *mf*. Measure 38 ends with a fermata.

Musical staff 7: Measures 39-44. Continuation of the melodic line. Measure 43 is marked *f*. Measure 44 ends with a fermata.

Musical staff 8: Measures 45-53. Continuation of the melodic line. Measure 49 is marked *mf*. Measure 52 is marked with a '2' and a fermata. Measure 53 ends with a fermata.

Musical staff 9: Measures 54-62. Continuation of the melodic line. Measure 59 is marked *mf*. Measure 62 ends with a fermata.

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TROMBONE 4

(STATELY)

The musical score for Trombone 4 is written in bass clef with a 4/4 time signature. It consists of ten staves of music, numbered 1 through 62. The score includes various musical notations such as rests, notes, slurs, and dynamic markings. Key features include:

- Measures 1-6: Initial entry with a rest in measure 1, followed by notes in measures 2-6.
- Measure 9: First circled rehearsal mark.
- Measures 14-19: A phrase with a slur over measures 16-18, ending with a crescendo marking.
- Measure 23: Second circled rehearsal mark.
- Measures 27-33: A phrase with an accent (^) over measure 27 and a slur over measures 29-31.
- Measure 35: Third circled rehearsal mark.
- Measures 39-44: A phrase with a slur over measures 41-43.
- Measure 43: Fourth circled rehearsal mark.
- Measures 45-50: A phrase with a slur over measures 47-49.
- Measures 52-53: A phrase with a second ending bracket (2) over measures 52-53.
- Measure 52: Fifth circled rehearsal mark.
- Measures 54-62: Final phrase with a slur over measures 54-58 and a crescendo marking.

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DRUMS

(STATELY)

CYM. - SOFT BEATERS

Musical notation for measures 1-8. The staff shows a 4/4 time signature. The notes are: 1 p, 2 f, 3, 4, 5 p, 6 f, 7, 8. There are dynamic markings and a crescendo hairpin.

(9) STICK ON RIDE CYM.

Musical notation for measures 9-16. Measure 9 has a dynamic marking of *mp*. Measure 10 has a repeat sign. Measure 11 has a repeat sign. Measure 12 has a repeat sign. Measure 13 has a repeat sign. Measure 14 has a repeat sign. Measure 15 has a repeat sign. Measure 16 has a repeat sign.

(18) HI CYM. LOW CYM.

Musical notation for measures 17-23. Measure 17 has a dynamic marking of *mp*. Measure 18 has a dynamic marking of *mp*. Measure 19 has a repeat sign. Measure 20 has a repeat sign. Measure 21 has a repeat sign. Measure 22 has a dynamic marking of *f*. Measure 23 has a dynamic marking of *f*. There is a crescendo hairpin.

B.D. H.H. CRESC. POCO A POCO

Musical notation for measures 24-29. Measure 24 has a dynamic marking of *mp*. Measure 25 has a dynamic marking of *mp*. Measure 26 has a dynamic marking of *mp*. Measure 27 has a dynamic marking of *mp*. Measure 28 has a dynamic marking of *mp*. Measure 29 has a dynamic marking of *f*. There is a crescendo hairpin.

(31)

(35)

Musical notation for measures 30-35. Measure 30 has a dynamic marking of *mp*. Measure 31 has a dynamic marking of *mp*. Measure 32 has a dynamic marking of *mp*. Measure 33 has a dynamic marking of *mp*. Measure 34 has a dynamic marking of *mp*. Measure 35 has a dynamic marking of *mp*. There is a crescendo hairpin.

(43) RIDE

RIDE

Musical notation for measures 43-49. Measure 43 has a dynamic marking of *f*. Measure 44 has a dynamic marking of *f*. Measure 45 has a dynamic marking of *f*. Measure 46 has a dynamic marking of *f*. Measure 47 has a dynamic marking of *f*. Measure 48 has a dynamic marking of *f*. Measure 49 has a dynamic marking of *f*. There is a crescendo hairpin.

(52) HI CYM. LOW CYM.

Musical notation for measures 50-56. Measure 50 has a dynamic marking of *mp*. Measure 51 has a dynamic marking of *mp*. Measure 52 has a dynamic marking of *mp*. Measure 53 has a dynamic marking of *mp*. Measure 54 has a dynamic marking of *mp*. Measure 55 has a dynamic marking of *mp*. Measure 56 has a dynamic marking of *mp*. There is a crescendo hairpin.

Musical notation for measures 57-62. Measure 57 has a dynamic marking of *mp*. Measure 58 has a dynamic marking of *mp*. Measure 59 has a dynamic marking of *mp*. Measure 60 has a dynamic marking of *mp*. Measure 61 has a dynamic marking of *mp*. Measure 62 has a dynamic marking of *mp*. There is a crescendo hairpin.

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GITAR

(STATELY)

8 9 18 8^b/C Ami7/C C7(b9)

FMA7 B7(b9) 23 B^bMA7 B^bmi7 F2/A D7(#9) Gmi9 C7(b9)

Ami7 B7(b9) B^bMA7 Eb9(b5) Eb9 F2/A Ab13 Gmi9 G^b13(b5) 31 F2

Ab2/C B^b2/D E7/B^b D7(#9) 35 Eb7sus4 Eb9

AbMA7/Eb Eb13 Eb13(b9) Eb13 Eb7(b9/b5) AbMA7

D13 43 DbMA7 G^b13 G13 Ab2 F+7 B^bmi7 Eb7(b9) Ab13 D13(b5)

DbMA7 G^b13(b5) AbMA7 G^bMA7 Fmi7 F+7(#9) B^bmi7/Eb Eb7(b9)

52 Ab2 C2 Eb2 Db/Eb Ab2 Dmi9 Dmi7 Eb7sus

(Eb7sus) B^b2/D Ab2/C G7sus C2

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PIANO

(STATELY)

B^bMA7 D^b/E^b A^mi7 F²/A D+7 G^mi7 C⁷(b9)

Musical notation for measures 1-5. Measure 1 is a whole rest. Measures 2-5 contain piano accompaniment with chords and bass line. Measure 5 includes a dynamic marking *mf*.

F² G^b2 A^b2 B^bmⁱ7 B⁷(b5) B^b/C (9) TROMBONES

Musical notation for measures 6-11. Measures 6-8 contain piano accompaniment. Measure 9 is marked for Trombones with a dynamic marking *mf*. Measures 10-11 contain piano accompaniment.

Musical notation for measures 12-17. Measures 12-15 contain piano accompaniment. Measures 16-17 contain piano accompaniment with a dynamic marking *mf*.

(18) (PLAY) B^b/C A^mi7/C C⁷(b9) F²MA7 B⁷(b9)

Musical notation for measures 18-22. Measure 18 includes a dynamic marking *mf*. Measure 19 includes the instruction *CRES. POCO A POCO*. Measures 18-22 contain piano accompaniment.

(23) B^bMA7 B^bmⁱ7 F²/A D⁷(#9) G^mi9 C⁷(b9) A^mi7 B⁷(b9) B^bMA7 E^b9(b5) F²/A A^b13

Musical notation for measures 23-28. Measures 23-28 contain piano accompaniment.

GMi9 Gb13(b5) (31) F2 PIANO Ab2/C Bb2/D E7/Bb D7(#9)

29 30 31 32 33 34

(35) Eb7sus4 Eb9 AbMA7/Eb Eb13 Eb13(b9)

35 36 37 38 39

Eb13 Eb7(b9) AbMA7 D13 (43) DbMA7 Gb13 G13 Ab2 F+7

40 41 42 43 44

Bbmi7 Eb7(b9) Ab13 D13(b5) DbMA7 Gb13(b5) AbMA7 GbMA7 Fmi7 F+7(#9) Bbmi7/Eb

45 46 47 48 49 50

Eb7(b9) (52) Ab2 C2 Eb2 Db/Eb Ab2 Dmi9 Dmi7 Eb7sus

51 52 53 54 55 56 57

(Eb7sus) Bb2/D Ab2/C G7sus C2

58 59 60 61 62

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TENOR SAX 1

(STATELY)

The musical score is written for Tenor Sax 1 in 4/4 time, with a key signature of one sharp (F#). It consists of ten staves of music, numbered 1 through 62. The score includes various musical notations such as slurs, ties, and dynamic markings like *mf* and *f*. There are several boxed measure numbers: 9, 18, 23, 31, 35, 43, 52, and 54. The piece concludes with a final double bar line at measure 62.

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TENOR SAX 2

(STATELY)

Musical score for Tenor Sax 2, arranged by John Berry. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo/mood is marked as **(STATELY)**. The score consists of ten staves of music, with measures numbered 1 through 62. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics markings include *mf*, *f*, *mp*, and *mf*. There are several boxed measure numbers: 9, 18, 23, 31, 35, 43, and 52. The score concludes with a final measure (62) marked with a fermata and a *mf* dynamic.

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TRUMPET 1

(STATELY)

Musical score for Trumpet 1, arranged by John Berry. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of ten staves of music, numbered 1 through 62. The tempo is marked "STATELY". The score includes various musical notations such as dynamics (mf, f, mp, cresc.), articulation (accents, slurs), and phrasing slurs. Measure numbers are indicated below the notes. A second ending bracket labeled "2" spans measures 55 through 62. The score concludes with a double bar line.

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TRUMPET 2

(STATELY)

Musical score for Trumpet 2, arranged by John Berry. The score is in 4/4 time and begins with a key signature of one sharp (F#). The tempo is marked "(STATELY)". The score consists of ten staves of music, with measures numbered 1 through 62. The music features various dynamics including *mf*, *f*, *mp*, and *fp*, along with crescendos and accents. Rehearsal marks are indicated by circled numbers: 9, 18, 23, 31, 35, 43, and 52. The score concludes with a double bar line at measure 62.

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TRUMPET 3

(STATELY)

The musical score for Trumpet 3 is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piece begins with a dynamic marking of *mf* and a tempo/style instruction of (STATELY). The score is divided into measures, with measure numbers 1 through 62 indicated below the staff. There are several repeat signs and first/second endings. Measure 9 has a first ending, and measure 18 has a first ending. Measure 23 has a first ending. Measure 31 has a first ending. Measure 35 has a first ending. Measure 43 has a first ending. Measure 52 has a first ending. Measure 57 has a second ending. The score includes various musical notations such as slurs, accents, and dynamic markings like *mf*, *fz*, and *mp*. A crescendo marking *CRES. POCO A POCO* is present between measures 18 and 23. The piece concludes with a final dynamic marking of *mp* at measure 62.

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TRUMPET 4

(STATELY)

Musical score for Trumpet 4, arranged by John Berry. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a tempo marking of **(STATELY)**. The music is divided into measures, with measure numbers 1 through 62 indicated below the staff. Dynamics include *mf*, *f*, *mp*, and *mf*. Performance instructions include *CRES. POCO A POCO* starting at measure 18. The score features various musical notations such as slurs, accents, and dynamic hairpins. The key signature changes to two flats (Bb) at measure 37. The score concludes with a final double bar line at measure 62.