

STAR SPANGLED MUSIC EDITIONS

Dudley Buck

# Festival Overture

on the American National Air  
“The Star-Spangled Banner”

(1879)

for Orchestra with Optional Chorus

**Full Score**



Star Spangled  
Music Foundation  
*[www.star-spangledmusic.org](http://www.star-spangled-music.org)*



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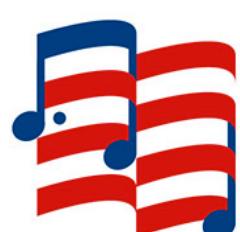
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Mark Clague, editor

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Dedicated to Chris and Parky May

*Edition premiered by Laura Jackson and the Reno Philharmonic on July 4, 2014.*

# Historical Preface

by Mark Clague

Although too little remembered today, especially outside of organ and sacred music circles, Dudley Buck (1839–1909) was among the most successful American composers of the post-Civil War era. As late as 1890, the *Musical Courier* called him “chief among [American composers] by reason of his long popularity and national reputation. (Vol. 22, April 9).” Born in Hartford, CT, he later studied with Louis Plaidy as a student at the Leipzig Conservatory in Germany. After further studies in Paris and Dresden, he returned to the U.S., holding positions as church organist in Hartford, Chicago, and Boston. Buck gained public notoriety from the success of his orchestral cantata *Festival Hymn ‘Peace and Music,’* commissioned by famed bandmaster Patrick Gilmore for the 1872 World Peace Jubilee and International Music Festival. In 1875, Buck moved to New York to assist the conductor Theodore Thomas. By then considered one of America’s great cantata composers, Buck was soon commissioned for the 1876 U.S. bicentennial celebration to write *The Centennial Mediation of Columbia* on a poem by Sidney Lanier. He later taught at the Metropolitan School of Music and served as organist at Holy Trinity Church in Brooklyn—a position he held from 1877 to 1902.

When Gilmore suggested that Buck write an orchestral work celebrating Francis Scott Key’s patriotic song, he composed the *Festival Overture on the American National Air “The Star-Spangled Banner”* (1879) on the occasion of the Fourth of July. An organ virtuoso, Buck had used John Stafford Smith’s melody before as the basis for his 1866 *Concert Variations on “The Star-Spangled Banner”* (op. 23, pub. 1868). A subsequent band arrangement of the orchestral work and its repeated performances as part of Gilmore’s summer concerts at Coney Island’s Manhattan Beach secured another triumph for Buck. The *Overture* soon became a staple of American music concerts, notably those produced in the U.S. and Europe by conductor Frank Van der Stucken (founder of the Cincinnati Symphony and, despite his German name, a native of Texas). Although Gilmore was famed for the use of enormous festival choirs of 1000 or more voices, Van der Stucken had a more practical solution to the *Overture’s* optional choral presentation of the first verse of Key’s lyric (at least in the U.S.). To his program listings, Van der Stucken would add the note—“Audience requested to join in a single verse, at a signal from the conductor.” Buck would use the tune one more time as a Leitmotiv in his 1898 cantata *Paul Revere’s Ride*. With a text by Longfellow, Buck rode the fervor for the Spanish-American War to another popular success. Of course, Buck’s title does not recognize Key’s song as the “national anthem” of the United States, because it would not receive that status officially until March 1931. Yet, performances conducted by Gilmore, Buck, and Van der Stucken further deepened the relationship of song to nation that had coalesced around the Mexican American War and U.S. Civil War, helping to make Key’s song the only possible choice as anthem, some five decades after the *Festival Overture* was written.

Note: For more information on the composer see the book *Dudley Buck* by N. Lee Orr (University of Illinois Press, 2008). The *Festival Overture* has been recorded by the London Symphony Orchestra, conducted by Kenneth Klein (Albany Records 235). Buck’s organ variations on the tune can be found on the Star Spangled Music Foundation’s recording *Poets & Patriots: A Tuneful History of “The Star-Spangled Banner”* ©2014.

## Sources and Editing

This edition is based solely on the composer’s autograph manuscript held by the Music Division of the U.S. Library of Congress. The notation has been updated to meet 21<sup>st</sup>-c. engraving standards.

## Performance Note

The Banner melody presented in the score is identical to Buck’s autograph. The tune underwent transformation in contour and rhythm in the 19<sup>th</sup> and early 20th centuries such that Buck’s version represents neither the precise form of “The Anacreontic Song” known to Key nor the anthem melody sung in the United States today. Singers will tend to perform the melody they know aurally, rather than the tune as written.

## **Instrumentation**

Piccolo

2 Flutes

2 Oboes

2 Clarinets in B♭

2 Bassoons

4 Horns in F

3 Trumpets in B♭

3 Trombones

Tuba

Timpani

Percussion 1 - Snare Drum

Percussion 2 - Bass Drum, Cymbals

Optional Chorus (SATB)

Violin 1

Violin 2

Viola

Cello

Bass

### **Transposed Score**

Duration: approx. 7 minutes



## Transposed Score

# Festival Overture

Lyrics:  
Francis Scott Key  
(1779–1843)

Music:  
John Stafford Smith  
(1750–1836)

## on the American National Air "The Star-Spangled Banner"

(1879)

# Dudley Buck

(1839–1909)

## Allegro con fuoco e Vivace

Piccolo

Flute 1 & 2

Oboe 1 & 2

Clarinet in B $\flat$   
1 & 2

Bassoon 1 & 2

Horn in F  
1 & 3

Horn in F  
2 & 4

Trumpet in B $\flat$   
1 & 2

Trumpet in B $\flat$  3

Trombone  
1 & 2

Trombone 3

Tuba

Timpani

Percussion 1

Percussion 2

Chorus - SATB  
(Opt.)

## **Allegro con fuoco e Vivace**

Musical score for strings (Violin I, Violin II, Viola, Violoncello, Contrabass) in 3/4 time, key signature of B-flat major. The score shows measures 11-12. Measure 11 starts with a dynamic of ***ff***, followed by ***sf***. Measure 12 starts with ***sf***, followed by ***sf***. The strings play eighth-note patterns throughout both measures.



16

Picc.

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

F Hn. 1 & 2

F Hn. 3 & 4

B♭ Tpt. 1 & 2

B♭ Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Tim.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

A

Picc.

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

F Hn. 1 & 2

F Hn. 3 & 4

B♭ Tpt. 1 & 2

B♭ Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*a2*

*mf*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*3*

*3*

*p*

*fp*

*non div.*

*div.*

*fp*

*pizz.*

*pizz.*

A

31

Picc.

Fl. 1 & 2

Ob. 1 & 2

Bb Cl. 1 & 2

Bsn. 1 & 2

*f solo*

F Hn. 1 & 2

F Hn. 3 & 4

Bb Tpt. 1 & 2

Bb Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Tim.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*fp*

*non div.*

*p*

*p*

*fp*

*mf*

*arco*

*mf*

*arco*

*p*

*p*

*mf*

37

Picc.

Fl. 1 & 2

Ob. 1 & 2

Bb Cl. 1 & 2

Bsn. 1 & 2

F Hn. 1 & 2

F Hn. 3 & 4

Bb Tpt. 1 & 2

Bb Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*a2*

*f*

*mf*

*a2*

*f*

*p*

*1. solo*

*mf*

*cresc. espressivo*

*a2*

*1. solo*

*p*

*mf*

*p*

*cresc.*

*div.*

*mf*

*p*

*cresc.*

*div.*

*p*

*mf cresc.*

*cresc.*

*p*

*mf cresc.*

*express.*

*express.*

senza rit.

**B**

43

Picc.  
Fl. 1 & 2  
Ob. 1 & 2  
Bb Cl. 1 & 2  
Bsn. 1 & 2

**B**

p  
a2  
p  
a2  
p  
f  
p  
mf  
p

F Hn. 1 & 2  
F Hn. 3 & 4  
Bb Tpt. 1 & 2  
Bb Tpt. 3  
Tbn. 1 & 2  
Tbn. 3  
Tba.

a2  
mf  
poco marcato  
pp  
pp

Tim.  
Perc. 1  
Perc. 2

**B**

p

senza rit.

**B**

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

p  
p  
p  
p  
p

pizz.  
pizz.  
pizz.  
pizz.  
pizz.

div.

**B**

51

Picc.

Fl. 1 & 2

Ob. 1 & 2

Bb Cl. 1 & 2

Bsn. 1 & 2

F Hn. 1 & 2

F Hn. 3 & 4

Bb Tpt. 1 & 2

Bb Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*a2*

*mf*

*mf*

*1.*

*mf*

*p*

*arco*

*mf*

*arco*

*mf*

*arco*

*arco*

*p*

59

Picc.

Fl. 1 & 2

Ob. 1 & 2

Bb Cl. 1 & 2

Bsn. 1 & 2

F Hn. 1 & 2

F Hn. 3 & 4

Bb Tpt. 1 & 2

Bb Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*a2*

*f*

*f*

*f*

*a2*

*mf*

*mf*

*mf*

*a2*

*mf*

*mf*

*mp*

*mp*

*mp*

*mp*

*p*

*f*

*3*

*mf*

*p*

*mf*

*arco*

*6*

*6*

*6*

*6*

*sf*

*sf*

*sf*

*sf*

*non div.*

*cresc.*

*ten.*

*f*

65

Picc.

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

F Hn. 1 & 2

F Hn. 3 & 4

B♭ Tpt. 1 & 2

B♭ Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Tim.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

p

1.

p

a2

p

p

dim.

p

a2

p

dim.

p

dim.

p

dim.

p

dim.

p

dim.

p

sf

dim.

p

div.

ten.

dim.

p

ten.

dim.

p

dim.

p

73

Picc.

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

F Hn. 1 & 2

F Hn. 3 & 4

B♭ Tpt. 1 & 2

B♭ Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Tim.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*cresc.*

*a2*

*cresc.*

*a2*

*ff*

*f*

*a2*

*f*

*mf*

*cresc.*

*mf*

*f*

*cresc.*

*f*

*cresc.*

*sf*

*cresc.*

*sf*

*cresc.*

*pp*

*C to Bb*

*p*

*cresc.*

*sf*

*sf*

*sempre cres.*

*p*

*cresc.*

*sf*

*sf*

*sempre cres.*

*non div.*

*sf*

*sf*

*sempre cres.*

*p*

*sf*

*sf*

*sempre cres.*

*p*

*sf*

*sf*

*sempre cres.*

*p*

*sf*

*sf*

*sempre cres.*

rit. A tempo

79

Picc.

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

*ff*

*ff*

*ff*

*ff*

*sf*

F Hn. 1 & 2

a2

*ff*

*ff*

*ff*

*sf*

F Hn. 3 & 4

*ff*

*ff*

*sf*

B♭ Tpt. 1 & 2

*ff*

*ff*

*ff*

B♭ Tpt. 3

*ff*

*ff*

Tbn. 1 & 2

*ff*

*mf*

*ff*

*mf*

*sf*

Tbn. 3

*ff*

*mf*

*ff*

*ff*

Tba.

*ff*

*mf*

*ff*

*ff*

Tim.

Perc. 1

*mf*

*f*

*mf*

*f*

Perc. 2

*f*

rit. A tempo

Vln. I

*ff*

*div.*

*ff*

*div.*

*ff*

*sf*

Vln. II

*ff*

*div.*

*ff*

*div.*

*ff*

*sf*

Vla.

*sf*

*sf*

*ff*

*sf*

Vc.

*ff*

*ff*

*ff*

*sf*

Cb.

*ff*

*ff*

*ff*

*sf*

86

Picc.

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

F Hn. 1 & 2

F Hn. 3 & 4

B♭ Tpt. 1 & 2

B♭ Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*a2*

*sf*

*solo*

*dim.*

*espress.*

*p*

*a2*

*sf*

*dim.*

*p*

*dim.*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*f*

*mf*

*f*

*p*

*sf*

*sf*

*p*

*sf*

*sf*

*div.*

*ten*

*p*

*pizz.*

*sf*

*sf*

*p*

94

Picc.

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

**C**

*sf* *p* *a2*  
*f*  
*f*  
*f*

*p*

F Hn. 1 & 2

F Hn. 3 & 4

B♭ Tpt. 1 & 2

B♭ Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

*p*  
*sf dim.*  
*sf* *p* *mf*  
*sf*  
*sf*  
*sf* *p*  
*sf*  
*sf*

Tim.

Perc. 1

Perc. 2

*f*

*sf* *p*

**C**

arco

Vln. I

Vln. II

Vla.

Vc.

Cb.

*sf* *p* *cresc.* *sf* *pizz.* *f*  
*sf* *p* *cresc.* *sf* *pizz.* *f*  
*sf* *mf* *cresc.* *sf* *mp* *f*  
*sf* *dim.* *mf* *cresc.* *mp* *pizz.* *f*  
*arco* *sf* *dim.* *mf* *cresc.* *sf* *f*

102

Picc. *f*

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2 *mf*

Bsn. 1 & 2 *p*

F Hn. 1 & 2

F Hn. 3 & 4 *p*

B♭ Tpt. 1 & 2 *mp*

B♭ Tpt. 3

Tbn. 1 & 2 *mp*

Tbn. 3

Tba.

Timpani

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc. *dim.* *p*  
*div.* *pizz.*

Cb. *p* *pizz.*

F Hn.  
1 & 2

F Hn.  
3 & 4

B♭ Tpt.  
1 & 2

B♭ Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Musical score showing three staves. The top staff is for Timpani (Timp.), the middle for Percussion 1 (Perc. 1), and the bottom for Percussion 2 (Perc. 2). The score consists of ten measures. Measures 1-5 show eighth-note patterns on the Timp. staff and sixteenth-note patterns on the Perc. 1 staff. Measures 6-10 show sixteenth-note patterns on the Timp. staff and eighth-note patterns on the Perc. 1 staff. Measure 6 includes dynamic markings: *mf* over the first two measures and *f* over the last two. Measure 10 also includes dynamic markings: *mf* over the first two measures and *f* over the last two.

D

Vln. I

Vln. II

Vla.

Vc.

Cb.

118

Picc.

Fl. 1 & 2

Ob. 1 & 2

Bb Cl. 1 & 2

Bsn. 1 & 2

F Hn. 1 & 2

F Hn. 3 & 4

Bb Tpt. 1 & 2

Bb Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Tim.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*3*

*a2*

*3*

*sf*

*sf*

*dim.*

*p*

*2.*

*p*

*a2*

*sf*

*sf*

*dim.*

*mf*

*1.*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*div.*

*3*

*div.*

*sf*

*sf*

*dim.*

*p*

*non div.*

*p*

*div.*

*p*

*p*

*p*

*mf*

125

Picc.

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

F Hn. 1 & 2

F Hn. 3 & 4

B♭ Tpt. 1 & 2

B♭ Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*espress.*

*div.*

*pizz.*

*mf*

*p*

*arco*

*pp*

*pp*

*pp*

*p*

*pizz.*

133

Picc.

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

F Hn. 1 & 2

F Hn. 3 & 4

B♭ Tpt. 1 & 2

B♭ Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Tim.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mf*

*mf*

*a2*

*mf*

*cresc.*

*mf*

*mf*

*mf*

*sf mf*

*tr*

*mf*

*p*

*mf*

*arco*

*p*

*mf*

E

138

Picc. *f*

Fl. 1 & 2 *f* *fp* *a2*

Ob. 1 & 2 *f* *fp* *mp*

B♭ Cl. 1 & 2 *f* *fp* *mp* *a2*

Bsn. 1 & 2 *f* *f*

F Hn. 1 & 2 *f* *fp* *p*

F Hn. 3 & 4 *f* *fp* *p*

B♭ Tpt. 1 & 2 *f* *fp*

B♭ Tpt. 3 *f* *fp*

Tbn. 1 & 2 *f*

Tbn. 3 *f* *mf*

Tba. *f* *mf*

Tim. *mf* *f* (Sn. Dr.)

Perc. 1 *f*

Perc. 2 *mf* (B Dr.)

E

Vln. I *cresc.* *f* *sf* *p* *div.*

Vln. II *cresc.* *f* *sf* *p* *div.*

Vla. *cresc.* *f* *sf* *p*

Vc. *cresc.* *f* *sf* *f*

Cb. *cresc.* *f* *sf* *f* *div.*

<img alt="Musical score for orchestra and band section E. The

145

Picc.

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

F Hn. 1 & 2

F Hn. 3 & 4

B♭ Tpt. 1 & 2

B♭ Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

*a2*

*p*

*mf*

*mp*

*a2*

*div.*

*mf*

153

Picc.

Fl. 1 & 2

Ob. 1 & 2

Bb Cl. 1 & 2

Bsn. 1 & 2

F Hn. 1 & 2

F Hn. 3 & 4

Bb Tpt. 1 & 2

Bb Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.



**F**

Picc.

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

*p*

*p*

This section of the score features woodwind instruments (Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoon 1 & 2) and brass instruments (B♭ Clarinets 1 & 2). The instrumentation is primarily woodwind, with brass providing harmonic support. The dynamics are marked with 'mf' and 'p'.

F Hn. 1 & 2

F Hn. 3 & 4

B♭ Tpt. 1 & 2

B♭ Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

*mf*

This section includes brass instruments (F Horns 1 & 2, F Horns 3 & 4, B♭ Trumpets 1 & 2, B♭ Trumpet 3, Trombones 1 & 2, Trombone 3, Tuba), woodwind instruments (Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoon 1 & 2), and brass instruments (B♭ Clarinets 1 & 2). The dynamics are marked with 'mf'.

Tim.

Perc. 1

Perc. 2

*dim.*

*p*

This section includes the Timpani and two sets of Percussion (Percussion 1 and Percussion 2). The dynamics are marked with 'dim.' and 'p'.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**F**

*mf*

*fp*

*div.*

*mf* *fp*

*mf* *fp*

This section includes the String section (Violin I, Violin II, Viola, Cello) and Double Bass. The dynamics are marked with 'mf', 'fp', and 'div.'

173

Picc.

Fl. 1 & 2

Ob. 1 & 2

Bb Cl. 1 & 2

Bsn. 1 & 2

F Hn. 1 & 2

F Hn. 3 & 4

Bb Tpt. 1 & 2

Bb Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

180

Picc.

Fl. 1 & 2 *f*

Ob. 1 & 2 *a2* *cresc.* 1.

B♭ Cl. 1 & 2 *f* *p*

Bsn. 1 & 2

F Hn. 1 & 2 *p* 1. solo *cresc.*

F Hn. 3 & 4 *a2*

B♭ Tpt. 1 & 2 *p* *mf* *p*

B♭ Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Tim. *cresc.* *dim.*

Perc. 1

Perc. 2

Vln. I *mp* *cresc.*

Vln. II *cresc.*

Vla. *p*

Vc. *p* *pizz.* *cresc.* *arco* *p*

Cb. *p*

**G**

186

Picc.

Fl. 1 & 2 *p*

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2 1. solo *mf*

2. *mf*

F Hn. 1 & 2 1. *p*

F Hn. 3 & 4 *p*

B♭ Tpt. 1 & 2

B♭ Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Tim. *p*

Perc. 1

Perc. 2

**G**

Vln. I *p*

Vln. II *p*

Vla. pizz. arco *p*

Vc. pizz. arco *mf* *espress.*

Cb. pizz.

pizz. div.

194

Picc.

Fl. 1 & 2

Ob. 1 & 2

Bb Cl. 1 & 2

Bsn. 1 & 2

F Hn. 1 & 2

F Hn. 3 & 4

Bb Tpt. 1 & 2

Bb Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

194

*mf*

*a2*

*p*

*mp*

*mp*

*mp*

*pp*

*arco*

*pp*

*div.*

*pizz.*

*arco*

*f*

202

**Andante**

Picc.

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

F Hn. 1 & 2

F Hn. 3 & 4

B♭ Tpt. 1 & 2

B♭ Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Timp.

Perc. 1

Perc. 2

**Allegro**

**Andante**

Vln. I

Vln. II

Vla.

Vc.

Cb.

**Allegro**

*ten*

*p*

*ten*

*ten*

*p*

*div.*

*p*





## Poco Maestoso

225 **Poco Maestoso**

Picc.

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

F Hn. 1 & 2

F Hn. 3 & 4

B♭ Tpt. 1 & 2

B♭ Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Tim.

Perc. 1

Perc. 2

S.

A.

T.

B.

## Poco Maestoso

**100**  
non div.



235

Picc.

Fl. 1 & 2

Ob. 1 & 2

Bb Cl. 1 & 2

Bsn. 1 & 2

F Hn. 1 & 2

F Hn. 3 & 4

Bb Tpt. 1 & 2

*mf*

Bb Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Timp.

Perc. 1

Perc. 2

S.

A.

Ch. (Opt.)

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

per - il - ous fight, O'er the ram - parts we watched, were so gal - lant - ly

per - il - ous fight, O'er the ram - parts we watched, were so gal - lant - ly

8 per - il - ous fight, O'er the ram - parts we watched, were so gal - lant - ly

per - il - ous fight, O'er the ram - parts we watched, were so gal - lant - ly

a2

a2

1.

3 3 3

div.

240

Picc.

Fl. 1 & 2

Ob. 1 & 2

Bb Cl. 1 & 2

Bsn. 1 & 2

F Hn. 1 & 2

F Hn. 3 & 4

Bb Tpt. 1 & 2

Bb Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Timp.

Perc. 1

Perc. 2

S.

A.

Ch. (Opt.)

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

strea - ming? And the roc - kets' red glare, the bombs burst - ing in air, Gave

strea - ming? And the roc - kets' red glare, the bombs burst - ing in air, Gave

strea - ming? And the roc - kets' red glare, the bombs burst - ing in air, Gave

strea - ming? And the roc - kets' red glare, the bombs burst - ing in air, Gave

strea - ming? And the roc - kets' red glare, the bombs burst - ing in air, Gave

strea - ming? And the roc - kets' red glare, the bombs burst - ing in air, Gave

strea - ming? And the roc - kets' red glare, the bombs burst - ing in air, Gave

6 6 6

fp

poco. cres.

6 6 6

fp

poco. cres.

mf

div.

mf

poco. cres.

mf

poco. cres.

mf

poco. cres.

245

Picc.

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

F Hn. 1 & 2

F Hn. 3 & 4

B♭ Tpt. 1 & 2

B♭ Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Timp.

Perc. 1

Perc. 2

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

250 **rall.**

Picc.

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

F Hn. 1 & 2

F Hn. 3 & 4

B♭ Tpt. 1 & 2

B♭ Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Tim.

Perc. 1

Perc. 2

S.  
star - spang - led ban - ner yet wave, O'er the land of the free, and the home of the

A.  
star - spang - led ban - ner yet wave, O'er the land of the free, and the home of the

Ch. (Opt.)  
T.  
star - spang - led ban - ner yet wave, O'er the land of the free, and the home of the

B.  
star - spang - led ban - ner yet wave, O'er the land of the free, and the home of the

**rall.** **ten.**

Vln. I

Vln. II

Vla.

Vc.

Cb.

**Vivace**

256

Picc.

Fl. 1 & 2

Ob. 1 & 2

Bb Cl. 1 & 2

Bsn. 1 & 2

F Hn. 1 & 2

F Hn. 3 & 4

Bb Tpt. 1 & 2

Bb Tpt. 3

Tbn. 1 & 2

Tbn. 3

Tba.

Timp.

Perc. 1

Perc. 2

S.

A.

Ch. (Opt.)

T.

B.

*brave?*

**Vivace**

Vln. I

Vln. II

Vla.

Vc.

Cb.

rall.