

# AMERICA THE BEAUTIFUL

Samuel A. Ward / Katharine Lee Bates

Arranged by  
**Charles Booker**

## INSTRUMENTATION

1-Full Score (Large Score)	2-3 <sup>rd</sup> Trumpet
3-1 <sup>st</sup> Flute	2-1 <sup>st</sup> Horn in F
3-2 <sup>nd</sup> Flute	2-2 <sup>nd</sup> Horn in F
2-Oboe	2-1 <sup>st</sup> Trombone
2-1 <sup>st</sup> Clarinet	2-2 <sup>nd</sup> Trombone
2-2 <sup>nd</sup> Clarinet	2-3 <sup>rd</sup> (Bass) Trombone
2-3 <sup>rd</sup> Clarinet	3-Euphonium BC
2-Bass Clarinet	2-Euphonium TC
2-Bassoon	4-Tuba
2-1 <sup>st</sup> Alto Saxophone	1-Timpani
2-2 <sup>nd</sup> Alto Saxophone	2-Bells
2-Tenor Saxophone	4-Percussion I
1-Baritone Saxophone	(Snare Drum/ Bass Drum)
2-1 <sup>st</sup> Trumpet	4-Percussion II
2-2 <sup>nd</sup> Trumpet	(Cymbals / Triangle)

*Duration: 3 minutes 12 seconds*  
*Medium (Grade 3)*

**B27003**

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# AMERICA THE BEAUTIFUL

Samuel A. Ward / Katharine Lee Bates

Arranged by  
**Charles Booker**

(Approximately 3:12)

*America the Beautiful* is one of America's most enduring and beloved patriotic songs. The original poem, written by **Katharine Lee Bates**, was inspired by her journey across the United States from New England to Colorado, where she experienced firsthand the breathtaking beauty and grandeur of the nation's landscapes. The familiar melody was composed by New Jersey choirmaster and organist **Samuel A. Ward**, creating the timeless musical setting that generations have come to know as *America the Beautiful*. First published in 1910, the song has remained one of the most cherished expressions of American pride and patriotism.

Within the wind band and concert band repertoire, the celebrated arrangement by **Carmen Dragon**, originally published in 1963 by Sam Fox Publishing, has long served as the benchmark against which all subsequent editions have been measured.

This new edition by **Charles Booker** honors the song's timeless melody while showcasing his exceptional skill as an orchestrator. Faithful to the spirit of the original, Booker's masterful setting brings renewed vitality and richness to this American classic, creating an arrangement destined to become a favorite for concert bands and audiences throughout the nation.

## Notes on the Composer

**Charles L. Booker, Jr.**, (b. 1952) is a retired U.S. Army Bandmaster, and former Associate Professor at the University of Arkansas - Fort Smith where he served as Director of Jazz Studies, Director of Bands, and Chair of the Music Department. During his tenure at UA Fort Smith he taught trumpet, band, jazz band, conducting, music theory, orchestration and composition. Mr. Booker studied composition with Hank Levy (composer/arranger for Stan Kenton), Dr. Steve Strunk and Dr. James Balentine, and conducting with Dr. Robert Garofalo and Dr. Robert Rustowicz. Mr. Booker received his degrees from the University of the State of New York and the University of Texas at San Antonio. He later completed courses for Texas teacher certification in secondary music at Texas State University. His compositions are published by Alfred, Kendor, Southern Music Company, Wingert-Jones, Potenza Music, Print Music Source, and Lecta Music. Mr. Booker's 21-year career in the U.S. Army included service in the Fifth Army Band in San Antonio, Texas, staff arranger for the Army Field Band, conductor of Army Bands in Louisiana, Germany, New York City, and director of the Jazz Ambassadors in Washington, D. C. As a trumpeter with the Fifth Army Band, Mr. Booker performed for the funerals of Presidents Truman and Johnson. In 1981, as the conductor of the 3<sup>rd</sup> Armored Division Band in Germany, Mr. Booker conducted ceremonies at Rhein Main Air Force Base for the returning American hostages from Iran. In New York City, he conducted the Army Band of New York City at ceremonies for heads of states of the United States, Germany, France, Netherlands, Portugal and China, and his band performed at the centennial activities of the Statue of Liberty. While an associate conductor of the Army Field Band and director of the Jazz Ambassadors, Mr. Booker performed at the Kennedy Center, in 48 states, India, Japan, Canada, Mexico, Europe, and marched in the inauguration parades of Presidents George H. W. Bush and William J. Clinton. In 2007, the New Mexico State University Symphonic Winds released their CD entitled "Centra-fuge: The Music of Charles L. Booker, Jr.", and in 2008, Mr. Booker released his second CD "American Jubilee". Booker's CD "Time Remembered" was released in 2009, and his CD "Radiant Blues" was released in 2011. In 2014 Mr. Booker and fellow composer Roger Cichy released a compilation of their latest original music on CD "Glorious Journey". More information on Mr. Booker and his music can be found at his website: [www.charlesbooker.com](http://www.charlesbooker.com)

Mr. Booker is married to his wife of 54 years, trumpeter and quilter, Claudette [DeRocher] Booker. They have three children: Major Erik Booker, U. S. Army (Retired) and Maryland public school teacher; Dr. Adam Booker, Associate Professor of Double Bass at Appalachian State University, and Dr. Colleen Booker Halverson of Richland Center, Wisconsin, author, English professor at Western Governors University. Mr. Booker and Claudette have ten grandchildren and five great-grandchildren, and reside in San Antonio, Texas.





# America the Beautiful

Score

Samuel Ward

Words by Katharine Lee Bates

Arranged by

Charles Booker (ASCAP)

Adagio ♩ = 74

1st Flute *mp* *f* *p*

2nd Flute *mp* *f* *p*

Oboe *mp* *f* *p*

1st Clarinet in Bb *mp* *f* *p*

2nd Clarinet in Bb *mp* *f* *p*

3rd Clarinet in Bb *mf* *f* *p*

Bass Clarinet *mp* *f* *p*

Bassoon *mp* *f* *p*

1st Alto Sax *mp* *f* *p*

2nd Alto Sax *mf* *f* *p*

Tenor Sax *mf* *f* *p*

Baritone Sax *mp* *f* *p*

1st Trumpet in Bb *mp* *f* *p*

2nd Trumpet in Bb *mp* *f* *p*

3rd Trumpet in Bb *mf* *f* *p*

1st Horn in F *mf* *f* *p*

2nd Horn in F *mf* *f* *p*

1/2 Trombone *mf* *f* *p*

3rd (Bass) Trombone *mp* *f* *p*

Euphonium *mp* *f* *p*

Tuba *mp* *f* *p*

Tune to:  
G, Bb, C, F

Timpani *mp* *f* *p*

Bells *f* *p*

Percussion I  
Snare/Bass Drum *mp* *f* *p*

Percussion II  
Cymbals/Triangle *mp* *f* *p*

2 3 4 5

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B27003

6 *a tempo*

1st Fl. *p*

2nd Fl. *p*

Ob. *p*

1st B $\flat$  Cl. *mp*

2nd B $\flat$  Cl.

3rd B $\flat$  Cl.

B. Cl. *p*

Bsn. *p*

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx. *p*

Oboe *p*

1st B $\flat$  Tpt.

2nd B $\flat$  Tpt.

3rd B $\flat$  Tpt.

1st Hn.

2nd Hn.

1/2 Tbn.

3rd (Bs.) Tbn.

Euph.

Tuba *p*

Timp.

Bls.

Perc. I

Perc. II *To Triangle*

6 7 8 9 10



1st Fl.  
2nd Fl.  
Ob.  
1st B $\flat$  Cl.  
2nd B $\flat$  Cl.  
3rd B $\flat$  Cl.  
B. Cl.  
Bsn.  
1st A. Sx.  
2nd A. Sx.  
T. Sx.  
B. Sx.  
1st B $\flat$  Tpt.  
2nd B $\flat$  Tpt.  
3rd B $\flat$  Tpt.  
1st Hn.  
2nd Hn.  
1/2 Tbn.  
3rd (Bs.) Tbn.  
Euph.  
Tuba  
Timp.  
Bls.  
Perc. I  
Perc. II

16

17

18

19

20

22

1st Fl. *p*

2nd Fl. *p*

Ob.

1st B♭ Cl. *p*

2nd B♭ Cl. *p*

3rd B♭ Cl. *p*

B. Cl. *pp*

Bsn. *pp*

1st A. Sx. *p*

2nd A. Sx. *pp*

T. Sx. *pp*

B. Sx. *pp*

1st B♭ Tpt. *p*

2nd B♭ Tpt. *p*

3rd B♭ Tpt. *p*

1st Hn. *p*

2nd Hn. *p*

1/2 Tbn. *pp*

3rd (Bs.) Tbn. *pp*

Euph. *pp*

Tuba *pp*

Timp. *pp*

Bls.

Perc. I

Perc. II Triangle

21 *p* 22 23 24 25

1st Fl. *mf*

2nd Fl. *mf*

Ob. *p* *mf*

1st B $\flat$  Cl. *mf*

2nd B $\flat$  Cl. *mf*

3rd B $\flat$  Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

1st A. Sx. *mf*

2nd A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

1st B $\flat$  Tpt. *One Only* *All* *mf*

2nd B $\flat$  Tpt. *mf*

3rd B $\flat$  Tpt. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1/2 Tbn. *mf*

3rd (Bs.) Tbn. *mf*

Euph. *mf*

Tuba *mf*

Timp. *mf*

Bls. *p* *mf*

Perc. I

Perc. II *To Sus. Cym.* *Sus. Cym.* *p* *mf*

26 27 28 29 30

1st Fl.  
2nd Fl.  
Ob.  
1st B♭ Cl.  
2nd B♭ Cl.  
3rd B♭ Cl.  
B. Cl.  
Bsn.  
1st A. Sx.  
2nd A. Sx.  
T. Sx.  
B. Sx.  
1st B♭ Tpt.  
2nd B♭ Tpt.  
3rd B♭ Tpt.  
1st Hn.  
2nd Hn.  
1/2 Tbn.  
3rd (Bs.) Tbn.  
Euph.  
Tuba  
Timp.  
Bls.  
Perc. I  
Perc. II

31

32

33

34

35

*molto rit.* 38 *a tempo*

The musical score is arranged in a standard orchestral format with 24 staves. The instruments are listed on the left side of each staff:

- 1st Fl.
- 2nd Fl.
- Ob.
- 1st B $\flat$  Cl.
- 2nd B $\flat$  Cl.
- 3rd B $\flat$  Cl.
- B. Cl.
- Bsn.
- 1st A. Sx.
- 2nd A. Sx.
- T. Sx.
- B. Sx.
- 1st B $\flat$  Tpt.
- 2nd B $\flat$  Tpt.
- 3rd B $\flat$  Tpt.
- 1st Hn.
- 2nd Hn.
- 1/2 Tbn.
- 3rd (Bs.) Tbn.
- Euph.
- Tuba
- Timp.
- Bls.
- Perc. I
- Perc. II

The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte) throughout. The percussion parts (Perc. I and II) feature complex rhythmic patterns with various articulations. The woodwind and brass sections play sustained notes and melodic lines. The strings (not explicitly labeled but implied by the context of a full orchestral score) provide harmonic support.

36 *mf* 37 *f* 38 39 *mf* 40

1st Fl.  
2nd Fl.  
Ob.  
1st B♭ Cl.  
2nd B♭ Cl.  
3rd B♭ Cl.  
B. Cl.  
Bsn.  
1st A. Sx.  
2nd A. Sx.  
T. Sx.  
B. Sx.  
1st B♭ Tpt.  
2nd B♭ Tpt.  
3rd B♭ Tpt.  
1st Hn.  
2nd Hn.  
1/2 Tbn.  
3rd (Bs.) Tbn.  
Euph.  
Tuba  
Timp.  
Bls.  
Perc. I  
Perc. II

*f* 41 *mf* — *f* 42 *mf* — *f* 43 *mf* — *f* 44 *mf* 45

46

1st Fl.  
2nd Fl.  
Ob.  
1st B $\flat$  Cl.  
2nd B $\flat$  Cl.  
3rd B $\flat$  Cl.  
B. Cl.  
Bsn.  
1st A. Sx.  
2nd A. Sx.  
T. Sx.  
B. Sx.  
1st B $\flat$  Tpt.  
2nd B $\flat$  Tpt.  
3rd B $\flat$  Tpt.  
1st Hn.  
2nd Hn.  
1/2 Tbn.  
3rd (Bs.) Tbn.  
Euph.  
Tuba  
Timp.  
Bls.  
Perc. I  
Perc. II

*f* 46 47 48 *mf* 49 *f* 50

*rall.* *molto rit.*

1st Fl. *ff*

2nd Fl. *ff*

Ob. *ff*

1st B $\flat$  Cl. *ff*

2nd B $\flat$  Cl. *ff*

3rd B $\flat$  Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

1st A. Sx. *ff*

2nd A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

1st B $\flat$  Tpt. *ff*

2nd B $\flat$  Tpt. *ff*

3rd B $\flat$  Tpt. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1/2 Tbn. *ff*

3rd (Bs.) Tbn. *ff*

Euph. *ff*

Tuba *ff*

Timp. *f* To Ab

Bls. *ff*

Perc. I *f*

Perc. II *ff*

51 52 53 54 55

