

NOTES

A PATRIOTIC SALUTE features two songs written by the great American songwriter, actor, playwright and producer GEORGE MICHAEL COHAN. Born in Providence, Rhode Island, on July 3, 1878, George M. became a significant part of the early vaudeville scene, performing with his parents and sister, Josie.

As a songwriter, most of his tunes were created using the four chords he could play on only the black keys of the piano. His first musical, *The Governor's Son* (which featured the members of his family plus his new wife, Ethel Levey), opened on Broadway in 1901. Unfortunately, George sprained his ankle on stage in the first scene! He closed the show a month later after discouraging reviews.

His first big Broadway success came in 1904 with *Little Johnny Jones*. The time was right for Cohan's story of an American jockey wrongly accused of throwing a race, and featured two of his best-loved songs, "Yankee Doodle Boy" and "Give My Regards to Broadway."

In 1906 came the musical *Forty-five Minutes from Broadway*, followed by another successful show, *George Washington, Jr.*, featuring Cohan's "You're a Grand Old Rag." Yes, you read the title correctly! After patriotic organizations protested, the song and lyric was changed to "You're a Grand Old Flag!"

Cohan continued to be active in all phases of the theatre. His most famous World War I song, "Over There," won him a Congressional medal in 1940.

After his final Broadway triumph playing President Roosevelt in 1937's *I'd Rather Be Right*, George M. Cohan died on November 4, 1942 at the age of sixty-four. His influence helped to mold the future of the American musical theatre's fast-paced musical comedies.

Later, in 1968, the biographical musical *George M.* opened starring Joel Grey in the title role and featuring 30 Cohan songs.

dedicated to the Choral and Band participants
of the 1999 Archdiocesan Music Festival — Philadelphia, PA

A PATRIOTIC SALUTE

for S.A.B. voices (opt. kazoos) and piano
with optional Concert Band accompaniment
or SoundTrax CD*

Arranged by
SALLY K. ALBRECHT

March Tempo (♩ = ca. 104)

PIANO

The piano introduction is in 2/4 time with a key signature of two flats (B-flat and E-flat). It begins with a forte (f) dynamic. The right hand features a rhythmic melody of eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes and rests.

5

cresc. *ff* *mp*

Measures 5-9 of the piano accompaniment. The dynamics range from *cresc.* (crescendo) to *ff* (fortissimo) and then *mp* (mezzo-piano). The right hand continues the melodic line with some chords, and the left hand maintains the bass line.

10 SOPRANO 13 *mp*

ALTO

BARITONE

I'm the kid that's all the can-dy..

mp

Vocal and piano parts for measures 10-14. The vocal parts (Soprano, Alto, Baritone) enter at measure 10. The piano accompaniment continues with a steady bass line and melodic accompaniment in the right hand. The lyrics are: "I'm the kid that's all the can-dy..".

* Also available for 2-part, Level Two (18652).

SoundTrax CD available (18653).

Concert Band accompaniment available ("Young Symphonic Band" Series), arranged by John O'Reilly (18801).

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15

I'm a Yan-kee Doo-dle Dan-dy.

20

mf (spoken) I'm glad I am. So's Un- cle Sam!

mf (spoken)

25

I'm a real live Yan-kee Doo-dle, Made my name and fame and boo-dle,

29

Just like Mis - ter Doo - dle did, by rid - ing on a po - ny.



33



37



41

f SOPRANO

Ah, _____

a Yan - kee - Doo - dle, a

f ALTO

Ah, _____

a Yan - kee - Doo - dle, a

f BARITONE

I'm a Yan - kee Doo - dle Dan

dy, a

Piano accompaniment for measures 41-44, featuring chords and a melodic line in the right hand and a bass line in the left hand.

45

Yan - kee Doo-dle, do or die. _____

Ah, _____

Yan - kee Doo-dle, do or die. _____

A real live

Yan - kee Doo-dle, do or die. _____

Ah, _____

Piano accompaniment for measures 45-48, featuring chords and a melodic line in the right hand and a bass line in the left hand.

50

Un - cle Sam's, Born on the Fourth of Ju -
 neph-ew of my Un - cle Sam's, Oh,
 Un - cle Sam's, Oh,

55

57

ly. Ah, He's got a
 Fourth of Ju - ly. Ah, He's got a
 Fourth of Ju - ly. I've got a Yan-kee Doo-dle sweet -

60

sweet-heart, She's his Yan-kee Doo-dle joy. _____

sweet-heart, She's his Yan-kee Doo-dle joy. _____

heart, She's my Yan-kee Doo-dle joy. _____

The score consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in a 3/4 time signature with a key signature of two flats. The lyrics are: "sweet-heart, She's his Yan-kee Doo-dle joy." for the first two parts, and "heart, She's my Yan-kee Doo-dle joy." for the third part. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

65 "Yankee Doodle"

(Kazoos or "doot")

(Kazoos or "doot")

The score is for a kazoo accompaniment and piano accompaniment. The kazoo part is written in a single staff with a treble clef, featuring a simple melody of eighth notes. The piano accompaniment is in bass clef, with a steady eighth-note bass line and chords in the right hand. The lyrics "(Kazoos or 'doot')" are written below the kazoo staff.

70

I am a

(mel.)

75


Yan - kee Doo - dle boy.

“You’re a Grand Old Flag” by George M. Cohan

79

You’re a

f

83  (opt. kazoos on D.S.)*

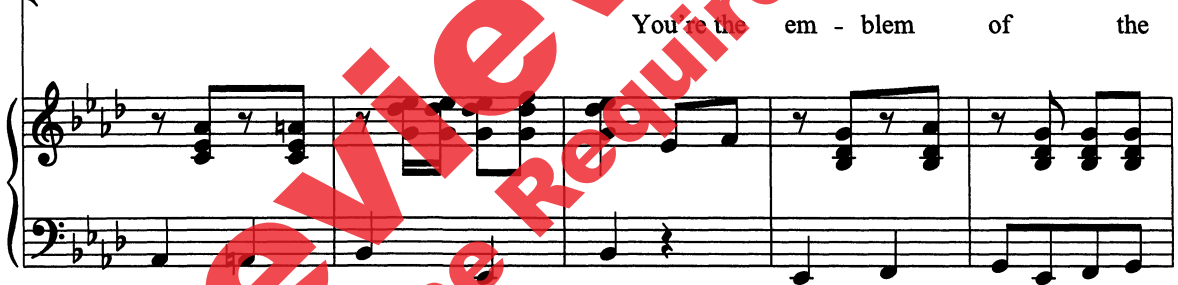
grand old flag, you're a high fly - ing flag, And for - ev - er in
(opt. kazoos on D.S.)*



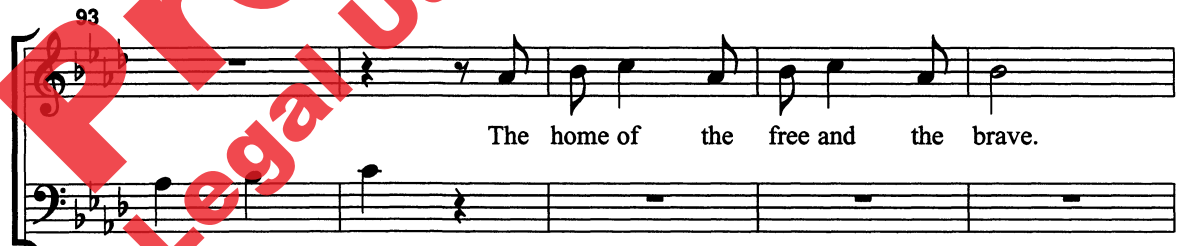

88
peace may you wave.



You're the em - blem of the



93
The home of the free and the brave.



land I love,



* If using kazoos, all voices unison on melody from meas. 83-97.

(sing parts both times)

98

99

Ev-'ry heart beats true un-der Red, White and Blue, Where there's

(sing both times)

103

2nd time, to CODA ♪

nev - er a boast or brag.

But should
*(mel.)**2nd time, to CODA* ♪

107

(mel.)

ould ac - quain - tance be for - got, Keep your

111

eye on the grand — old flag. SOLO There's a
(opt. unis.) *mf*

115

feel - ing comes a - steal - ing and it sets my brain a - reel - ing, when I'm

“Stars and Stripes Forever”
by John Philip Sousa

119

list - 'ning to the mu - sic of a mil - i - tar - y band. (kazoo
or “doot”) *f*

(kazoo
or “doot”)

123

Musical notation for measures 123-124. The vocal line consists of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Musical notation for measures 125-126. The vocal line continues with eighth and quarter notes. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

128

mf SOLO (opt. unis.)

Musical notation for measures 128-129. The vocal line includes the lyrics "An - y tune like 'Yan-kee Doo-dle' sim-ply". The piano accompaniment has a sparse texture with chords in the right hand and a few notes in the left hand.

Musical notation for measures 130-131. This system shows only the piano accompaniment, featuring chords in the right hand and a bass line in the left hand. A *mf* dynamic marking is present.

133

Musical notation for measures 133-134. The vocal line includes the lyrics "sets me off my noo-dle. It's that pa - tri - ot - ic some-thing that no". The piano accompaniment is sparse, with chords in the right hand and a few notes in the left hand.

Musical notation for measures 135-136. This system shows only the piano accompaniment, featuring chords in the right hand and a bass line in the left hand.

137

one can un - der - stand.

141

You're a

f (opt. kazoo)

f (opt. kazoo)

D.S. al Coda
(to m. 83, p. 10)

D.S. al Coda
(to m. 83, p. 10)

⊕ CODA
145

ac - quaint - ance

⊕ CODA

149

be for - got, Keep your

153

cresc.

div.

eye on the grand old

cresc.

157

ff

flag.

Yes, sir!

div.

ff

ff

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