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**The Barbershop Harmony Society**

# GOD BLESS THE U.S.A.

*as sung by the Side Street Ramblers*

Words and Music by LEE GREENWOOD

Arrangement by BRIAN BECK

## Intro

Tenor Lead

1 2 3 4

oo do do do do do do do do do do do do do do do do do do If to -

Bari Bass

## Verse 1

5 6

mor - row all the things were gone I'd worked for all my life, and I

oo

Bari Bass

7 8

had to start a - gain with just my chil - dren and my wife, I'd

oo ah

Bari Bass

thank my luck - y stars — to be liv - ing here to - day, — 'cause the

oo —

This system contains measures 9 and 10. Measure 9 features a vocal line with a half note 'thank' and a half note 'my', followed by a quarter rest. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand. Measure 10 continues with 'luck - y stars' in the vocal line, followed by a quarter rest. The piano accompaniment continues with the same rhythmic pattern. A fermata is placed over the vocal line at the end of measure 10.

flag still stands for free - dom, and they can't take that a - way. —

This system contains measures 11 and 12. Measure 11 features a vocal line with a half note 'flag' and a half note 'still', followed by a quarter rest. The piano accompaniment continues with the same rhythmic pattern. Measure 12 continues with 'stands for free - dom,' in the vocal line, followed by a quarter rest. The piano accompaniment continues with the same rhythmic pattern. A fermata is placed over the vocal line at the end of measure 12.

**Chorus 1**

And I'm proud to be an A - mer - i - can, where at

This system contains measures 13 and 14, the beginning of the chorus. Measure 13 features a vocal line with a half note 'And' and a half note 'I'm', followed by a quarter rest. The piano accompaniment continues with the same rhythmic pattern. Measure 14 continues with 'proud to be an A - mer - i - can,' in the vocal line, followed by a quarter rest. The piano accompaniment continues with the same rhythmic pattern. A fermata is placed over the vocal line at the end of measure 14.

least I know I'm free. And I won't for - get the men who died, — who

This system contains measures 15 and 16. Measure 15 features a vocal line with a half note 'least' and a half note 'I know', followed by a quarter rest. The piano accompaniment continues with the same rhythmic pattern. Measure 16 continues with 'I'm free. And I won't for - get the men who died,' in the vocal line, followed by a quarter rest. The piano accompaniment continues with the same rhythmic pattern. A fermata is placed over the vocal line at the end of measure 16.

17 gave that right to me. — And I'd glad - ly stand up next to you — and de -

18 next to you —

19 fend her still to - day. — 'Cause there ain't no doubt — I — love this land. —

20

21 God bless the U. S. A. —

22 do do do do —

23

**Interlude**

24 oo — do do do do do do do do do do — From the

25

## Verse 2

Min-ne - so - ta, hills, Ten-nes - see,

lakes of Min - ne - so - ta — to the hills of Ten-nes - see, — a -

oo Min-ne - so - ta, hills, Ten-nes - see, —

Tex - as, my Tex - as, oo oo

cross the plains — of Tex - as, — from sea to shin - ing sea, —

Tex - as, my Tex - as, oo ah —

oo

De-troit down to Hous - ton and New York to — L. A., — well, there's

oo —

pride in ev - 'ry A-mer-i-can heart, and it's time we stand and say: — That I'm

Chorus 2

35 proud to be an A-mer-i-can, where at least I know I'm free. And I

36

37 won't for-get the men who died, — who gave that right to me. — And I'd glad-ly

38

39 stand up next to you — and de-fend her still to-day. — 'Cause there

40

next to you —

41 ain't no doubt — I — love this land. — God bless the U. S.

42

43 44

A. \_\_\_\_\_

And I'm

**Chorus 3**

45 46

proud to be an A-mer-i-can, where at least I know I'm free. And I

47 48

won't for-get the men who died, — who gave that right to me. — And I'd glad-ly

49 50

stand up next to you — and de-fend her still to-day. — 'Cause there

next to you \_\_\_\_\_

# God Bless the U.S.A.

7

ain't no doubt — I — love this land. — God bless the U. S.

## Tag

A. — God bless the U. S. —  
God bless the U. S. — A.! —  
A.! — God bless the U. S. — A.! —

## Performance Notes

Like many great careers, Lee Greenwood's had humble beginnings, on a farm near Sacramento, California. By the time he was 14, he could play most of the instruments in the junior high school orchestra and formed his first band while still in junior high. By the time he had graduated from high school, he was already a seasoned performer, skipping his own high school graduation because he was booked to perform a standing engagement at the Golden Hotel & Casino (now Harrah's), in Reno, Nevada.

His first three albums achieved gold status, and his **Greatest Hits** quickly went to platinum. In 1985 the Country Music Association awarded him Song of the Year honors for penning words and music to *God Bless the USA*. Since the tragedies of September 11, Lee has seen his signature hit take on yet another incarnation, skyrocketing back into the Top 20.

Brian Beck, supreme musician, barbershop singer, professional jingle singer, arranger and coach, is also a gold medal winner in two international champion quartets: 1973 **Dealer's Choice** (baritone) and 1983 **Side Street Ramblers** (lead). Remarkably, he has performed each of the four parts in top ten finalist quartets. Memorable songs he has written include *A Song Like Daddy Used to Play* and *I'm Sorry I Made You Cry*, which finishes with the now famous "Cry" tag. His arrangement of *God Bless the USA* has become a classic.

Maintaining a steady, smooth-flowing beat will help you give an inspirational performance. Find the tempo that seems to express a feeling of patriotism. A chorus may wish to experiment with using a few select voices or a soloist to sing the lead solo parts. If you choose this option, have the chorus leads sing a neutral vowel. The rhythms, although challenging, fall into a natural expression of the lyrics. Optional bass notes can be used if your basses cannot sing the lower notes.

As a final note: Questions about the contest suitability of this or any other song/arrangement should be directed to the judging community and measured against current contest rules. Ask *before* you sing.