

THE FIGHTING ALLIES

A Grand Selection Introducing the National Airs
of Serbia, Russia, France, Belgium, England,
Italy and the United States of America
in the order of their entrance into
the war.

by M. L. LAKE

Small Orch. and Piano \$1.65
Full Orch. and Piano \$2.40
Small Band and Saxophones \$3.00
Full Band and Saxophones \$3.50

SYNOPSIS

POWER OF MUSIC Music as employed for descriptive purposes stands unequaled in the sweep and power of its emotional appeal and its importance as an expressive factor for illustration of either the simplest or most dramatic problems, has long since been an acknowledged fact. Particularly as the stirring events of the present world-war are brought home to all humanity with pitiless and ever-increasing realism, has music qualified as an absolute necessity in every nation's daily life, more vitally than ever before.

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MUSICAL ILLUSTRATION OF THE WAR The possibility of illustrating such a colossal war of nations through means of their patriotic airs, symbolical as it were of their efforts and ideals in behalf of liberty and democracy, of presenting a musical history, so to say, of the entrance of each of the important belligerent powers into the war, offered tempting opportunities, all of which have been successfully realized in the present Grand Selection of THE FIGHTING ALLIES, a veritable paean of victory for the Allied Nations.

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THE BATTLING NATIONS The opening movement of the selection (*Maestoso*) introduces the War Theme, which gradually increases in volume and sonority until, with the aid of sweeping chords, it develops into the National Anthem of Serbia, the first country to enter the war, July 28, 1914. This is followed by a repetition of the War Theme at full strength (*ff*) and gradually develops with diminished volume into the Russian Hymn, first in quartet form, then with full force (*ff*) for the entire ensemble. (Russia entered the war August 1, 1914.)

The next movement opening with a terrific crash of tympani, followed by trumpets and the whole ensemble, gradually develops into the Marseillaise with powerful effect. (France entered the war August 3, 1914.)

Then follows a tearful Adagio, with the pleading, plaintive sounds of a French Horn, depicting sorrow, devastation and the miseries of war; suddenly a crash of trumpets dispels this picture of gloom and despair and ushers in the National Anthem of Belgium. (Belgium entered the war August 4, 1914.)

Presently the sound of approaching drums is heard from afar; then faintly the air of the British Grenadiers is recognized, played by the wood-wind and drums. England has heard the cry for help and is coming to the rescue. This develops into an overpowering Maestoso, in which the flurry of battle is vividly depicted, with trumpet calls against Rule Britannia in the basses and with a final climax of God Save the King. (England entered the war August 4, 1914.)

Again the sombre "War Theme" is heard and this time it gradually develops into the Marcia Reale. (Italy entered the war May 23, 1915.)

Then follows an elaborate Paraphrase of the above-described material in which the National Anthem of Belgium is used as the predominating melody, played in a sustained, plaintive manner, and simultaneously interwoven (one against the other) with suitable parts of God Save the King, Marcia Reale, Marseillaise and the Russian Hymn for the wood-wind. This entire material gradually develops into a realistic battle scene, and finally culminates in a tremendous climax.

After a short pause the drums roll - starting almost inaudibly (*pp*) and increasing to a resounding fortissimo, then diminishing to pianissimo again and dying away. Another short pause and then comes the final climax, mighty, over-powering and all-encircling in its grandeur, the patriotic and exalted symbol of liberty and freedom, - THE STAR SPANGLED BANNER OF THE UNITED STATES. (The United States entered the war April 6, 1917.)

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While conceived as one continuous selection, each and everyone of the National Airs included therein can be effectively rendered separately. This applies in particular to the Star Spangled Banner, which has been printed in the exact form authorized, and which in this way will not interfere with the prescribed ruling for public performance.

The Fighting Allies

A Grand Selection on Airs of Our Allies

Conductor

Small Band & Saxophones \$3.00

Full Band & Saxophones \$3.50

Conductor Score 40¢

M.L.Lake

United States
Mil Band 1/1.

Andante maestoso

Wood & Horns

Wood

Alto Sax. with Cls.

239

f

fp

Tromb.

Horns

mf

1st Cor.

cresc.

Alto & Bass Cls.

Tutti

Picc. Fl. and Eb Cl. 8va

Bar. & one Bass

Andante maestoso

Serbia (National Anthem) (Entered

f molto cresc.

War July 28th 1914)
Fl. & Cls. 8va

f

Bb Cls. & Ob.

Horns

mp

Tutti

ff

Bassoon, Bass Cl. and one Bass

Bb Cls. & Ob.

Tutti

Alto Cl.

mf

Horns

Trumpets

Trumpets

Bassoon, Bass Cl and one Bass

Conductor

Bb Cls. & Ob. *Tutti*

mf Alto Cl. Horns *ff*

Tutti Bassoon, Bass Cl. and one Bass

Maestoso
 Russian Hymn (Entered War Aug. 1st 1914)

ff *p* Cls. & Saxes. *p* (double Quartet, Cls. & Saxes. (or Brass))

Tutti

ff (Bar. & Trombs melody)

Quartet

p

Tutti

ff (Bar. & Trombs. melody)

France (La Marseillaise) (Entered War Aug. 31st 1914)

Marziale

Solo Cor.

Tutti

Musical score for Solo Cor. and Tymp. The Solo Cor. part is in the upper staff, starting with a *ff* dynamic and a *ffz* dynamic. The Tymp. part is in the lower staff, also starting with a *ffz* dynamic. The music is in 2/4 time and features a mix of eighth and sixteenth notes.

Musical score for Wood and Bar. The Wood part is in the upper staff, starting with a *p* dynamic. The Bar. part is in the lower staff, starting with a *f* dynamic. The music is in 2/4 time and features a mix of eighth and sixteenth notes.

Musical score for Wood, Horns, and Trombs.sustain. The Wood part is in the upper staff, starting with a *p* dynamic. The Horns part is in the middle staff, starting with a *f* dynamic. The Trombs.sustain part is in the lower staff, starting with a *f* dynamic. The music is in 2/4 time and features a mix of eighth and sixteenth notes.

Musical score for 1st Tromb. and Tutti. The 1st Tromb. part is in the upper staff, starting with a *mf* dynamic. The Tutti part is in the lower staff, starting with a *ff* dynamic. The music is in 2/4 time and features a mix of eighth and sixteenth notes.

Musical score for Wood and Horn. The Wood part is in the upper staff, starting with a *cresc.* dynamic. The Horn part is in the lower staff, starting with a *p* dynamic. The music is in 2/4 time and features a mix of eighth and sixteenth notes.

Musical score for Adagio, Wood, Horn, and Solo Cor. The Adagio section is in the upper staff, starting with a *p* dynamic. The Wood part is in the middle staff, starting with a *p* dynamic. The Horn part is in the lower staff, starting with a *f* dynamic. The Solo Cor. part is in the upper staff, starting with a *f* dynamic and a *3* triplet. The music is in 2/4 time and features a mix of eighth and sixteenth notes.

Conductor

Marcia

Belgium (La Brabançonne) (Entered War. Aug. 4th 1914)

First system of the conductor score. It features a grand staff with treble and bass clefs. The music is in 2/4 time and begins with a forte (*f*) dynamic. The right hand contains a complex melodic line with many beamed notes, while the left hand provides a steady accompaniment of chords and eighth notes. A performance instruction "Bar. & Trombs. sustain" is placed above the right-hand staff.

Second system of the conductor score. The melodic line continues with similar rhythmic patterns. A performance instruction "Bar." is placed above the right-hand staff, and "Trombs. sustain" is placed below the left-hand staff.

Third system of the conductor score. This system introduces woodwinds. The right-hand staff has a dynamic marking of *mf* and includes a part for "1st Cor." (First Cornet). The left-hand staff includes a part for "Tenor Sax." (Tenor Saxophone). A performance instruction "Wood" is placed above the right-hand staff, and "Tutti" is placed above the right-hand staff at the end of the system.

Fourth system of the conductor score. The right-hand staff continues with a dynamic marking of *ff* (fortissimo) and includes a part for "Tenor Sax." (Tenor Saxophone). The left-hand staff includes a part for "1st Cor. & Trombs." (First Cornet and Trombones). A performance instruction "Tutti" is placed above the right-hand staff, and *f* (forte) is placed below the right-hand staff.

Fifth system of the conductor score. This system continues the melodic and accompanimental lines for the grand staff. The right-hand staff features a melodic line with some rests, and the left-hand staff provides a consistent accompaniment. The system concludes with a final cadence.

Allegro marcia

Fl. E♭ Cl. & Solo B♭ Cl.

mp

Dr.

p

Drs.

Maestoso

Tutti
Cl. tremolo

cresc.

ff Cors. & Trumpets

England (God save the King) (Entered War Aug. 4th 1914)

ff

Andante maestoso

Wood & Horns

Wood

f

fp Tromb.

p Horns

Bar. & one Bass

Allegro

Tutti

Alto Sax. with Cls.

1st Cor.

Alto & Bass Cls.

cresc.

f molto cresc.

ff

Conductor

Italy (*Marcia Reale*) (Entered War May 23rd 1915)

ff Cors. & Trombs. Tutti Tutti

Trombs Cors. & Trombs. Trombs.

Bar.

Bar.

Wood Tutti

mf Horns Tutti

Bar.

cresc. Tutti

Trombs. sustain

ff

Conductor

mf
Trombs. sustain
Fl. & Eb Cl.

Trombs. sustain
f Trombs. sustain

ff Trombs. ..

Andante con moto
Paraphrase

mp
1st Horn
Saxs. & Bass Cl.
mp (or Cors. & Trombs.)
2nd & 3rd Cls.
Solo Cor.
Alto Cl. & Bassoon
Woodwind
p

