THE NATIONAL ANTHEMS OF THE ALLIES

UNITED STATES
GREAT BRITAIN
FRANCE
BELGIUM
RUSSIA
JAPAN
SERBIA
ITALY
RUMANIA
PORTUGAL
The Star-Spangled Banner

Words by
Francis Scott Key
(1779-1843)

Music by
Dr. Samuel Arnold
(1740-1802)

With spirit

1. Oh say, can you

see, by the dawn's early light, What so proudly we hail'd at the
twi-light's last gleam-ing, Whose broad stripes and bright stars,
si-lence re-pos-es, What is that which the breeze, o'er the tow-er-ing
bat-tle's con-fu-sion A home and a coun-try should leave us no
war's des-o-la-tion; Blest with vic-try and peace, may the heav'n-res-cued

2. On the shore, dim-ly

1. Oh say, can you

see, by the dawn's early light, What so proudly we hail'd at the
twi-light's last gleam-ing, Whose broad stripes and bright stars,
si-lence re-pos-es, What is that which the breeze, o'er the tow-er-ing
bat-tle's con-fu-sion A home and a coun-try should leave us no
war's des-o-la-tion; Blest with vic-try and peace, may the heav'n-res-cued

3. And where is that

1. Oh say, can you

see, by the dawn's early light, What so proudly we hail'd at the
twi-light's last gleam-ing, Whose broad stripes and bright stars,
si-lence re-pos-es, What is that which the breeze, o'er the tow-er-ing
bat-tle's con-fu-sion A home and a coun-try should leave us no
war's des-o-la-tion; Blest with vic-try and peace, may the heav'n-res-cued

4. Oh, thus be it

1. Oh say, can you

see, by the dawn's early light, What so proudly we hail'd at the
twi-light's last gleam-ing, Whose broad stripes and bright stars,
si-lence re-pos-es, What is that which the breeze, o'er the tow-er-ing
bat-tle's con-fu-sion A home and a coun-try should leave us no
war's des-o-la-tion; Blest with vic-try and peace, may the heav'n-res-cued

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fight, 'O'er the ramparts we watch'd, were so gallantly streaming? And the steep
As it faithfully blows, half conceals, half discloses? Now it more?
Their blood has wash'd out their foul footsteps' pollution! No land
Praise the power that hath made and preserved us a nation! Then

rockets' red glare, the bombs bursting in air, Gave proof thro' the
catches the gleam of the morning's first beam, In full glory re-
refuge could save the hireling and slave From the terror of
conquer we must, when our cause it is just, And this be our

night that our flag was still there. Oh say, does that star-splendid
flect-ed, now shines on the stream: 'Tis the star-splendid banner! oh
flight or the gloom of the grave: And the star-splendid banner in
motto: In God is our trust! And the star-splendid banner in

banner yet wave 'O'er the land of the free and the home of the brave?
long may it wave O'er the land of the free and the home of the brave!
triumph doth wave
triumph shall wave
God Save the King
The British National Anthem

Words and Music by Henry Carey
Harmonized by
Chas. Vincent, Mus. Doc., Oxon.

1. God save our gracious King, Long live our noble King,
   Send him victorious, Happy and glorious, Long to reign over us: God save the King!

2. O Lord our God, arise! Scatter our enemies, And make them fall! God save us all.
   Confound their politics; Frustate their knavish tricks; On Thee our hopes we fix: God save the King!

3. Thy choicest gifts in store On him be pleased to pour;
   May he defend our laws, And ever give us cause To sing, with heart and voice: God save the King!
La Marseillaise
The French National Anthem

English Words by Florence Attenborough

Rouget de l'Isle
Harmonized by Gustave Ferrarl

1. Al-lons, en-fants de la pa-tri-e, Le jour de gloire est ar-ri-
vé! Con-tre nous de la ty-ran-ni-e L'é-ten-dard san-glant est le-
rear, Their blood-stained ban-ners rear!

2. Mu-gir ces fé-ro-ces sol-dats? Ils vien-nent jus-que dans nos
ty-rants go, Scat-ter-ing homes and peace;

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2. Within the tomb ourselves must enter,
When all our oldest are at rest;
We shall find their dust reposing,
Trace the virtues each possesst; \(\text{bis}\)
Then, then shall we, jealous of honour, yet
Shrink not to share their grave,
For pride, overcoming vain regret,
Avenges still the brave!
To arms, ye warriors all! etc.

3. That sacred love—the love of country,
Spurs on afresh our eager arms,
And for conquest and for freedom,
We dare the vast alarms! \(\text{bis}\)
Speedily then, crowning heroic deeds,
Triumph shall lift each head
And our One Flag fly proudly o'er
The living and the dead!
To arms, ye warriors all! etc.
La Brabançonne
The Belgian National Anthem

English Words by Florence Attenborough

Music by F. Campenhout
Harmonized by Gustave Ferrari

Allegro marziale

1. Après des siècles déshéritable Le

4. The years of slavery are past, The

Belge sortant du tombeau,
Belgian rejoices once more;

A re-conquis par son courage,
Courage restores to him at

rage Son nom, ses droits et son drapeau.
The rights he held of yore!

Et ta
Strong and

main souveraine et fière,
firm his clasp will be

Peuple désor-mais indompté
Keep-ing the ancient flag un-
2.

O Belgique, ô mère cheri,
A toi nos cœurs, à toi nos bras,
A toi notre sang, ô Patrie,
Nous le jurons tous, tu vivras!
Tu vivras toujours grande et belle,
Et ton invincible unité
Aura pour devise immortelle:
Le Roi, la loi, la liberté!

2.

For thee, dear country, cherished motherland,
Our songs and our valour we give;
Never from thee our hearts are banned,
For thee alone we live!
And thy years shall glorious be,
Circled in Unity's embrace,
Thy sons shall cherish thee in ev'ry place
For King, for Right, and Liberty.
Bòshe Zaria Chrani!

* The National Anthem of Imperial Russia

English Words by
Florence Attenborough

Music by Lwoff
Harmonized by
Gustave Ferrari

Grave

*Bòshe zar ia chrani! Ssilyider shaw mui
(God save our Noble Tsar! Great be his glory!)

Zarstwui na Slayyt, na Slawunam.
Growing in power and majesty;

Zarstwui na Strach Wragam, Zar pravo sslawngyi;
Tsar! May good fortune be Show ered on thee;

Bòshe zar ia chrani!
God save thee still, Our Noble Tsar!

"The Hymn of Free Russia" by Gretchaninoff, born of the Revolution of 1917 which has transformed Russia into a Republic, is published by G. Schirmer.
Kimigayo
The Japanese National Anthem

English Words by Florence Attenborough

Harmonized by Chas. Vincent, Mus. Doc., Oxon.

May our Sovereign Lord remain,
Rooted for a

 thousand years and then again:
Until rocks, vast and solemn,

rise from stone— Until moss never more is thickly grown!
Srpska Narodna Himna
Serbian National Anthem

Words arranged by
Florence G. Attenborough

Allegro maestoso

Bože prar de Ti što spas-e,
God! Who in by-gones hast saved us thy peo-ple,

Od propas-ti do sad nas
Great King of Justice, hear us this day:

Ouf i od sad
While for our coun-try, for

naš-e glas-e I od sad nam bud-i spas
Ser-bia’s sal-va-tion, We with de-von-tion un-ceas-ing-ly pray

Moć-nom ru-kóm vod-i bran-i, Bu-duć-nos-ti
On-ward! on-ward Lead us ev-er, Out of shad-ow

27488
The Garibaldi Hymn

The Italian National Hymn

Marziale

Words by
Luigi Mercantini

English words by
Florence G. Attenborough

Harmonized by
Anthony Bernard

Al l'ar-mi!
Come, arm ye!

Al l'ar-mi!
Si sco-pron le tom-be, si
Come arm ye! From vine-yards of ol-ives, from
le-va-noi mor-ti, I mar-ti-ri no-stri son tut-ti ri-
grape-man-tied bow-ers, Where land-scapes are laugh-ing in mazes of

sor-ti! Le spa-de nel pu-gno, gigi-lo-rig-i-le chio-me, La
flow-ers: From moun-tains, all light-ed by sap-phire and am-ber, From
fiamma ed il nome d'Italia sul cor! Veniamo! ve-
cities of marble, from temples and marts, Arise, all ye

nia-mo! suo gio-vani schiera! Sul vento per tutto, le
valiants! your manhood proclaiming, Whilst thun-ders are meet-ing, and

nostre bande-re! Su tutti col fer-ro, su tutti col
sabres are flam-ing, For hon-our, for glo-ry, the bugles are

fuoco, Su tutti col fuoco d'Italia nel cor. Va
sound-ing, To quick-en your pul-ses and glad-den your hearts. Then

27488
fuora d'Italia, va fuora, che l'ora, va fuord'Italia, va fuor d'Italia, va fuor, o stranier!

The Day is dawning, which shall be our own!

talia, va fuo-ra o stra-nier!
dawn-ing which shall be our own!

Fine

D.S. al Fine

1.

2.

The Scions of Italy rise in defiance,
Her flag nobly flutters where breezes are kind:
To landward and seaward, the Foe shall be broken,
And Italy's Throne shall be rooted in Freedom,

2. Too

La terra dei fiori, dei suoni e dei carmi
Bimonti qual era la terra dell'armi,
Di cento catene ci avvisser la mano,
Ma ancor di Legnano sa i ferri brandir.
Bastone tedesco l'Italia non doma:
Non crescono al giogo le stirpi di Roma:
Più Italia non vuole stranier e tiranni,
Già troppi son gli anni che dura il servir.

Va fuora d'Italia, ecc.

Too long cruel tyrants have trampled us under,
The chains they have forged us are riven asunder:

2.

D.S. al Fine

2. Too

Whilst Monarch and people are all of one mind:
Then hurl our fierce foesmen, etc.

Va fuora d'Italia, ecc.
Rumania
National Hymn

Maestoso

Tra-cas-că Re-gle
Long be thy reign, O King!

In pa-ce si o-nor,
Loudly thy praise we sing;

De tea-ra
Thou to our

in-bi-tor S'a-pa-ra-tor de tea-ra!
land shalt bring Hon-or, peace and glo-ry!

Fi-e Domn Glo-ri-os Pes-te
May our Lord bless thy sword, Bring aid to

noi, Fi-eu ve-ci no-ro-eos In res boi.
all! Strive with might for the right, Ne'er mayst thou fall! Lord God, oh hear us!

Ce-re-se pà-rin-te, Sus-ti-ne cua ta ma-nà Co-ró-na Ro-ma-nà.
Be Thou still near us! Fail Thou Ru-ma-nia nev-er, Guard her crown for ever!
Portugal
National Hymn

In marching time

1. O' pa- tria, ó Rei, ó Po- vo, A- ma a tua Re- li- gi-
ão,
1. All- ye who love our na- tion, For the faith put forth your
might!
Be it ev- er your in- spi- ra- tion, The law de-

nal Con- sti- tu- i- ção, Di- vi- nal Con- sti- tu- i- ção.
vine all hearts to u- nite! The law di- vine all hearts to u- nite!

*) In 1910 Portugal became a republic. It is therefore doubtful whether the original Portuguese words are still sung.
Chorus

Vi-vá, vi-vá, vi-vá o Rei, Vi-vá o Santa Re-li-gi-
Lead us on-ward, ho-ly ban-ner! Guide us ev-er, im-mor-tal

ão, Vi-vá Lu-zos va-lo-ro-sos, A fe-
faith! Ev-’ry man will fol-low pro-ud ly On the

liz Con-sti-tu-i-ção, A fe-liz Con-sti-tu-i-gão!
way to vic-to-ry or death, on the way to vic-to-ry or death!

2. Oh, cum quanto desafogo
Na commun agitação,
Dá vigor às almas todas,
Divinal Constituição.
Chorus

3. Venturosos nóstros seremos
Em perfeita união,
Tendo sempre em vista todos
Divinal Constituição.
Chorus

4. A verdade não se ofusca,
O Rei não s'enganha, não:
Proclamemos, portugueses,
Divinal Constituição.
Chorus

2. Oh, in lofty exultation
Let us all unite to-day,
One endeavor, one inspiration,
Shall be ours for ever and aye!
Chorus

3. Days of glory for the nation
Shall reward our union strong,
Days of glory, of inspiration,
While on freedom's soil rings our song.
Chorus

4. For the right, with proud elation,
Let us strive till life is o'er,
Faith in freedom our inspiration,
Freedom now and evermore!
Chorus
Notes on the Histories of
The National Anthems of the Allies

THE STAR-SPANGLED BANNER

The words of the Star-Spangled Banner were written by Francis Scott Key, son of John Ross Key, an officer in the Revolutionary army. He was born August 1, 1779, and died Jan. 11, 1843. The words were written Sept. 14, 1814, under the following circumstances: After burning Washington, the British advanced towards Baltimore, and were met by a similar number of Americans, most of whom were captured and taken to the large fleet then preparing to attack Fort McHenry. Among the prisoners taken at Bladensburg, was a Doctor Beanes, an intimate friend of Mr. Key. Hoping to intercede for the Doctor's release, Mr. Key, with a flag of truce, started in a sail-boat for the Admiral's (Cockburn) vessel. Here he was detained in his boat, moored from the stern of the flag-ship, during the terrible bombardment of twenty-five hours, and at last, seeing the "Star-Spangled Banner" still waving, then, as his fashion was, he snatched an old letter from his pocket, and laying it on a barrel-head, gave vent to his delight in the spirited song which he entitled "The Defense of Fort McHenry." "The Star-Spangled Banner" was printed within a week in the Baltimore Patriot, under the title of "The Defense of Fort McHenry," and found its way immediately into the camps of our army. Ferdinand Durang, who belonged to a dramatic company, and had played in a Baltimore theatre with John Howard Payne, read the poem effectively to the soldiers encamped in that city, who were expecting another attack. They begged him to set the words to music, and he hunted up the old air of "Adams and Liberty," set the words to it, and sang it to the soldiers, who caught it up amid tremendous applause.—JOHNSON, "Our Familiar Songs"; ANDERSON's History; NABON's Monogram; et al.

GOD SAVE THE KING

The authorship of this soul-stirring song has long been disputed; but the weight of authority would appear to show that Henry Carey wrote both the words and the air, and himself sang them at a dinner given in 1740 to celebrate the taking of Portobello by Admiral Vernon on Nov. 20, 1739. The earliest known printed copy was published in the "Harmonia Anglicana" (1742 or '43); the tune, while substantially similar to that now in vogue, differs from the latter in several bars, notably in the special stress laid on the word "save." In 1745, during the Scottish Rebellion, it became widely known by being sung in the theatres as "a loyal song or anthem," its first public presentation occurring at Drury Lane on Sept. 28.—Dr. John Bull and, more recently, a certain Scottish musician named James Oswald, have been brought forward by various writers to dispute Carey's claim.

LA MARSEILLAISE

The exhilarating strains of the French National Anthem, which just now are heard on every hand, were the inspiration of Rouget de l'Isle, a young officer who was stationed at Strassburg. Dining one night in the Spring of 1792 with the Mayor, the latter requested his guest, who at one time had been a teacher of music, to compose a song for the Volunteers who were about to leave. After a frugal repast of garrison bread and ham he returned to his lodgings in the "Grande Rue," and there in a fit of enthusiasm, wrote in one night the words and music of one of the most stirring melodies the world has ever known! It was sung at a Civic Dinner at Marseilles and met with such instant success that copies were at once printed and distributed to the Volunteers, who sang it as they entered Paris, marching to the storming of the Tuileries. In honor of them the delighted Parisians gave it the name it now bears, and almost immediately the rousing strains of "La Marseillaise" were heard in every corner of France.

The authorship of both words and music have been disputed, but Rouget de l'Isle's claims were fully and finally established in a pamphlet which appeared in 1865, written by his nephew.

LA BRABANÇONNE

Quite unlike the other European National Anthems is the one associated with Belgium, although this also sprang up in the very breath of battle. The words were written during the revolution of 1830, when the country obtained her freedom, and the author, Louis Deches, surnamed Jenneval, was killed in action near Antwerp. The music was composed by François van Campenhout, who was born at Brussels in 1779 and who began his musical career in
the orchestra at the theatre in that city. He developed a fine tenor voice, and for thirty years he was to be found singing in the principal towns of Holland, Belgium and France; during this time he also devoted himself to composition, and brought out several operas and many smaller works, but it is chiefly as the composer of "La Brabanconne" that Campenhout is known. He died at Brussels in 1848.

RUSSIAN NATIONAL HYMN

It was as a result of hearing the English National Anthem that Tsar Nicholas commanded General Alexis Lwoff, a member of the suite who had accompanied him on his travels, to write something to equal or even surpass "God save the King." The General, who was a good musician and recognized as a fine violinist in several of the great cities of Europe, and who had composed operas and much church music, set to work on words written by Joukovsky, and so in 1833 the stately anthem was given to the world. The Tsar was so delighted with the composition, that he gave orders that it was to be immediately adopted by the whole Army, and to be performed at all important concerts, and even included in presentations on the stage. He presented Lwoff with a magnificent gold snuff-box set with diamonds, and commanded that the words "God save the Tsar" should be introduced into the armorial bearings of the composer's family. The General became Director of the Royal Court Chapel, and filled many posts of honor. He died in 1870.

JAPANESE NATIONAL HYMN

Very little information can be obtained regarding the history of the National Anthem of the Japanese, but it appears that at the commencement of the 10th century, the Emperor Daigo commanded a collection of poems to be compiled under the title of the "Kokinshu," and the words of "Kimigayo" were included; but who wrote them is not known, neither can the composer of the music be identified, although this was written at a very much later date, apparently about fifty years ago.

SERBIAN NATIONAL HYMN

The Serbian national hymn is said to have been, originally, a poem written by Nicholas I of Montenegro, in 1867, and set to music by Davorin Jenko in 1872. The present poem, however, is ascribed to the Serbian poet J. Gjorgjievich, adapted to the melody by Jenko.

ITALIAN NATIONAL HYMN

The lack of political unity for many centuries probably accounts for the fact that Italy had no national hymn. As in Spain, the people contented themselves with a Royal March, Marcia Reale, a rather trivial composition written about 1834 by Gabetti. The people created a hymn for themselves during the stormy period around 1858. To the ardent verses of Luigi Mercantini, the military bandmaster Allessio Olivieri (1830-1887) set a genuine Italian melody, half operatic aria, half parade-march. The first who sang this hymn were the volunteers of the Alpine Chasseurs' brigade, after whom it therefore was named "Inno di guerra dei cacciatori delle Alpi." Its popularity dates from the world-famed campaign of the Thousand, in the year 1860; since that time, when it was universally known as the "Gari baldi Hymn," it has become the popular national song, more especially when the wrath of the people toward foreign intruders finds vent.

RUMANIAN NATIONAL HYMN

Rumania came into possession of a national hymn at nearly the same time as Italy. The first move in this direction was merely for the composition of a welcome-fanfare for Prince Alexander Johannes Cusa (1820-1879); in the prize-competition set on foot to this end, in 1861, the victor was Eduard A. Hubsch (1833-1894), military bandmaster at Jassy. The words were written later, when Rumania was raised to a kingdom, by Vasil Alexandri, who adapted them to apply to Karl von Hohenzollern.

PORTUGUESE NATIONAL HYMN

The Portuguese received their national hymn indirectly, by way of Brazil. Portugal is the only state whose king wrote and set to music a national hymn for himself and his people. In the year 1822 Dom Pedro I had assumed the title of Prince-Regent and Protector of the Brazilian Constitution; to increase his popularity, he composed the hymn "O' Patria, 6 Rei, 6 povo," which, on his ascension of the Portuguese throne in 1826, he brought with him to Portugal, where it was received as the national hymn.