

250 America My Home

Walter J. Kin · RIGLI / Riglis Band

Vocal lead sheet draft · distinct recorded variants and complete lyric sequence

E **A**

A · Opening stanza

Glory **Hallelujah** **Glory**

B **E**

Hallelujah **Glory**

A **E**

Hallelujah **The** **on**

E **B · Home / Land** **A**

Glory **Hallelujah** **Glory**

B **C#m** **E**

Hallelujah **Glory**

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27 E
C · Later high variant

Freedom America Home Glory

33

Hallelujah Glory Hallelujah

39 C#m
A
E

Glory Justice America Land

45 B
D · Final tag

America Love

250 America My Home - lyrics

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Glory Glory Hallelujah
Glory Glory Hallelujah
Glory Glory Hallelujah
The Freedom's marching on

Glory Glory Hallelujah
Glory Glory Hallelujah
Glory Glory Land of Freedom
America my Home

Glory Glory Hallelujah
Glory Glory Hallelujah
Glory Glory Land of Justice
America my Land

Glory Glory Hallelujah
Glory Glory Hallelujah
Glory Glory Land of Justice
America my Land

Glory Glory Hallelujah
Glory Glory Hallelujah
Glory Glory Land of Goodness
America my Love

America my Love

Reading notes

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Scope

A/B/C stanza variants and final tag; recorded-order repeat/substitution map below.

Source

Exact current catalog recording: <https://riglisongs.com/audio/250-america-my-home.mp3> · SHA-256
1b0d41142be949c7a746f5db2949c6c860aaba6ec7104c0d0d97abe5a8b19967

Method

Recording form: A, bars 1–15 (opening Freedom stanza); B, bars 16–30 (Home); repeat B with Land/Justice words; C, bars 31–45 (later high Land/Justice variant); repeat C with Goodness/Love words; D, bars 46–48 (final America my Love tag). The instrumental tail follows. The repeated passes contain small ornaments and timing changes; the score gives representative versions of each distinct main contour.

Source locations: A 0:00.55–0:22.45; B 0:24.90–0:46.50; C 1:13.55–1:35.50; D 2:01.55–2:04.40. The first Land pass at 0:49–1:11 follows the lower B contour; the final Goodness/Love pass at 1:38–1:59 follows the higher C contour. Extra opening “Oh” ad-libs are not part of the approved lyric text.

Each main stanza lasts about 24.3 seconds: thirty quarter beats in this half-time reading. Editorial 2/4 preserves the full fifteen-bar cycle, including the short cadence and turnaround. Tempo, rhythmic values, bar lines and rests require performance review; the recording is the timing reference.

Treble clef with an 8 below sounds one octave lower than ordinary treble. Notes retain their recorded sounding pitch. Sparse first/last word cues locate phrases; they do not claim syllable-by-syllable alignment. Use the complete recorded-order lyric appendix.

Melody was derived from the exact recording, with separated-vocal pitch evidence checked by two independent estimators. Short tracking gaps within phrases are bridged for readability. Amber melody requires review in bars 1, 3, 5, 9, 18, 26, 35, 36, 41, 42, 43. All amber chord symbols are estimated basic triads; inversions and extensions are not asserted.

Catalog/source credit: Walter J. Kin. Lyrics preserve the approved source text and the verified recorded order.

“Love” is retained from the source where automatic recognition was ambiguous. This is a working transcription, not an original composer score. The MIDI is a synthesized reference of the notated melody.

How to read this draft

Amber notes and chord symbols mark uncertain estimates. The score requires musical review against the recording. The MIDI is synthesized from this notation, not a supplied performance source.

Lyrics

The lyrics pages preserve the source text unchanged. Any underlay in the notation is approximate; the source text remains authoritative.