

# SOME NOTES AND DISCLAIMERS

This libretto is part of a performance piece by Carlos Azeredo Mesquita. Therefore, it is the work of an artist, and it did not follow historiographic or scientific methodologies. The way the anthems are grouped is highly personal and subjective and it could have been done differently. This libretto will naturally expand, change, and complexify over time; it's not a closed work.

The artist apologises for mistakes, imprecisions, or omissions and for any possible offences it might cause.

The artist is more than open to feedback and improvement; if you have a comment, please write to [info@caloteesferica.org](mailto:info@caloteesferica.org)

**THE NAVIGATION NUMBERS** do not imply any sort of hierarchy; they are there simply to help. In fact, the piece is designed as a perfect loop, and we can go from the last anthem back to the first one by following the same relational logic that applies to all other transitions.

**WHEN DECIDING WHICH ANTHEMS TO INCLUDE**, the criteria was to, firstly, include those of every state recognized by the United Nations and, secondly, anthems I considered relevant for subjective reasons such as being used by independence movements, unrecognised states, current colonies, defunct states, or their musical quality.

**THE RECORDINGS** and subtitles are primarily in the sole official language they exist in; when the one official language does not reflect the reality of a multilingual society this is indicated as "Lyrics: In [given language] only"; if there are several official languages, the version used is the one in the most spoken language.

**IN THE SUBTITLES** there will inevitably be some inconsistencies in the timings, as well as possibly between the words being sung and the text shown because some anthems have variations between the official lyrics and what people actually sing. Given the volume of material we couldn't fully check everything.

**THE DATE OF WHEN AN ANTHEM WAS ADOPTED** tries to refer to the date since when the song is used as an anthem. This oftentimes doesn't match the official date of adoption by many decades.

**THE NATIONALITY OF COMPOSERS AND LYRICISTS** is based on the nationality at birth or, when relevant, of the parents.

**ALL ANTHEMS ARE MARCHES** unless otherwise stated.

**ALL ANTHEMS ARE IN MAJOR SCALE** unless otherwise stated.

## QUICK GUIDE

### WHAT ARE ANTHEMS ABOUT

Nearly every anthem falls into four categories.

#### SONGS ABOUT THE COUNTRY ITSELF

The majority of anthems are squarely about praising the country itself and go something like "Oh [country name], you are so great. You have beautiful land, strong people, and a bright future, and you will always be the fatherland/motherland/my native land." Examples include "O Canada" [98], "Advance Australia Fair" [15], "Libya, Libya, Libya" [215], or "Great Indonesia" [192].

#### SONGS ABOUT A REAL OR IMAGINARY BATTLE

This is the second most common type of anthem. Usually militaristic with strong rhetoric, talking about how they violently fought (or would fight) an invader, colonialism, or overthrew a despot. Examples include the anthems of France [141], Sudan [261], Colombia [171], Portugal [283], or Vietnam [187].

#### SONGS ABOUT THE FLAG

Examples include the USA [40], Switzerland [99], Somalia [266], Albania [73], or Türkiye [226].

#### SONGS ABOUT A PERSON OR A PEOPLE

Generally about the leader of the country, though a handful of nations have this about the collective population of their nation. Examples include the UK [1] or China [178].

#### THE ONLY OUTLIERS TO THESE CATEGORIES

— The anthems of Moldova [71] and Sint Martin/Saint Martin [156] are about the language.

— The anthem of Slovenia [84] is a drinking song about friendship.

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### WHAT DO ANTHEMS SOUND LIKE

Many national anthems have similar characteristics, either in the style of music, in their history, or both.

Six categories have been identified and named.

#### EUROPEAN MARCHES

Often used by non-monarchical European nations, and often by socialist nations, and/or nations born in revolution, these anthems are in a march style and often speak of war. Examples include France [141] and Portugal [283].

#### WESTERN ODES

The oldest type of anthem, originating in Europe and common to European monarchies and their former colonies, they are stately and smooth in music style. Examples include the UK [1], Germany, [5] Australia [15], Canada [98], and Hungary [238].

#### PACIFIC HYMNS

Often considered a subset of the "Western ode", many countries in the Pacific have adopted either a church hymn or a folk song from a former (or current) colonial master and applied new words to it for their national anthem. Examples include Bougainville [16], Fiji [24], Pitcairn Islands [32], and Micronesia [13].

#### LATIN AMERICAN EPIC OPERAS

Usually very long and with an epic quality in the music, they often contain both a quick, patriotic section, and a slower, stately part. Many were composed by Italians and other Europeans, and sound like European operas. Examples include Argentina [166], Ecuador [170], El Salvador [128], Honduras [129], and Uruguay [164].

#### EASTERN FOLKS

Anthems that are reminiscent of the "national style" of music, often adapted from folk music, sometimes chosen by colonisers. Examples include Japan [57], India [173], Kenya [267], Eswatini [272], and Senegal [274].

#### ARAB FANFARES

Common to states in the Persian Gulf, usually short anthems consisting of little more than a fanfare and flourish. Examples include Bahrain [234], Kuwait [233], Saudi Arabia [229], and Oman [237].

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### ANTHEMS THAT ARE THE SAME

There are many examples of anthems used by different groups that either are exactly the same song or use the same melody as another anthem.

This usually happens for a few reasons, although they are not always consistent nor very clear.

Here are a few examples.

#### COMMON CULTURAL HERITAGE

— The melody of the anthem of Wales [199] is used by Cornwall [201], Brittany [202], and Y Wladfa [200], all considered Celtic-heritage regions, even though this last one is in South America.

— The melody of the anthem of Poland [76] was used by Yugoslavia (1945–2006) [77], because the song was seen as a pan-slavic anthem.

— South Africa [210], Tanzania [211], Zambia [212], Zimbabwe (1980–1994), and Namibia (1990–1991) all use or used the same melody.

— The Greek part of Cyprus [249] uses the anthem of Greece, while the unrecognised Turkish part, Northern Cyprus [249], uses the anthem of Türkiye.

#### PROPOSED OR SUCCESSFUL POLITICAL UNIONS

— Guinea-Bissau [251] and Cabo Verde [252] shared the same anthem until 1996, which Guinea-Bissau still uses.

— The anthem of the United Arab Republic [213] used by Egypt (1960–1979), Syria (1960–1961), Iraq (1965–1981), and Libya (1969–1972).

#### EMULATION OF ANOTHER ANTHEM

— The melody of the anthem of the UK [1] is currently used by Liechtenstein [2], and in the Royal Anthem of Norway, but it has been used in at least 15 anthems, including Russia (1816–1833), Thailand (National and Royal Anthem 1852–1871), and the German Empire (1871–1918) [3].

— The melody of the anthem of Austria-Hungary (1797–1918) [4] is now used by Germany [5].

— The melody of the anthem of the European Union [12] was used by Rhodesia (1974–1979) [101].

— The melody of the anthem of Finland [110] is used by Estonia [11].

— The anthem of Micronesia [13] is a translation into English of the anthem of West Germany (1949–1950), with the same melody.

#### TUNES OF VARIED ORIGINS

— The melody of the anthem of Bosnia and Herzegovina [87] uses Elmer Bernstein's instrumental piece "Faber College Theme" that serves as the introductory music to the 1978 American satirical comedy film "National Lampoon's Animal House".

— The melody of the anthem of Brazil [163] is the same as an operetta by Liszt from 1824.

— The Scottish folk tune "Auld Lang Syne" was used in the unofficial anthem Koreans sang during the Japanese occupation, and in the anthem of the Maldives [182] until 1972.

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### ANTHEMS WRITTEN OR COMPOSED BY WOMEN

Currently there are only 4 independent countries whose anthems have lyrics written by women (Austria [9], Grenada [10], São Tomé and Príncipe [11], Nauru [12]).

No independent country has an anthem with music composed by a woman (and the only one that ever did was the Kingdom of Hawaii [37], before being annexed by the USA).

### INFLUENCE OF THE ANTHEM OF FRANCE

There are 9 anthems with titles that are directly inspired by the title "La Marseillaise". Except for those of Portugal ("A Portuguesa") [283], Cuba ("La Bayamesa") [144], and Puerto Rico ("La Borinqueña") [39], every other anthem was or is used in a region colonised either by France [141] or Belgium ("La Brabançonne") [97].

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### ANTHEMS WITH NO LYRICS

Currently Spain [90], Bosnia and Herzegovina [87], Kosovo [88], San Marino [89], the European Union [12], and the Basque Country (not featured) use anthems with no lyrics. Historically, many anthems did not have lyrics including the Ottoman Empire [225], Russia (1991–2000), and at least 26 others.

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### ANTHEMS TO BE SUNG A CAPPELLA

The anthems used by the Taliban in Afghanistan [59] and by the Islamic State (Daesh) [224] are to be sung exclusively a cappella, because their interpretation of religious law dictates that musical instruments are forbidden.

### MOST VIOLENT LYRICS

Many anthems have extremely violent lyrics. Here are some examples.

#### ALGERIA [218]

"When we spoke, none listened to us / So we have taken the noise of gunpowder as our rhythm / And the sound of machine guns as our melody"

#### VIETNAM [187]

"The distant rumbling of the guns mingles with our marching song." "The path to glory is built by the bodies of our enemies." "For too long have we swallowed our hatred / Be ready for all sacrifices"

#### TÜRKIYE [226]

"For only then, shall my fatigued tombstone, if there is one, prostrate a thousand times in ecstasy, and tears of fiery blood shall flow out of my every wound, and my lifeless body shall gush out from the earth like an eternal spirit"

#### CATALONIA [91]

"Drive away these folks [the Castilians] / Who are so proud and arrogant / Strike with Thy sickle! Now is the time, Reapers!"

#### FRANCE [141]

"The roar of these savage soldiers, they come right into our arms, to cut the throats of your sons!" "May impure blood water our fields!"