

# ALL CREATURES OF OUR GOD AND KING

5

Francis of Assisi  
trs. William Henry Draper

St. Francis  
arr. Gavin Whitehouse

With energy (♩ = 100)

Piano introduction in 4/4 time. The right hand features a melody of eighth notes, while the left hand provides a bass line with half notes and quarter notes. The tempo is marked 'With energy (♩ = 100)' and the dynamic is *mf*.

Vocal entry for Group 1. The melody begins with a rest followed by the lyrics 'All crea-tures of our God and King, Lift'. The piano accompaniment continues with the same rhythmic pattern. A box with the number '5' is placed above the vocal line. The dynamic is *mp*.

Vocal continuation and piano accompaniment. The vocal line continues with the lyrics 'up your voice and with us sing Al-le-lu-ia, al-le-'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The dynamic is *mf*.

\* Divide singers into two groups - Group 1 and Group 2

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lu - ia! The burn - ing sun with gold - en beam, The

The first system of the musical score. The vocal line (treble clef) begins with a half note 'lu', a quarter note 'ia!', followed by a half note rest, then a quarter note 'The', a half note 'burn', a quarter note 'ing', a half note 'sun', a quarter note 'with', a half note 'gold', a quarter note 'en', a half note 'beam', a quarter note rest, and finally a half note 'The'. The piano accompaniment (grand staff) features a right hand with chords and a left hand with a steady eighth-note bass line.

sil - ver moon with soft - er gleam: O praise him, O

The second system of the musical score. The vocal line continues with a half note 'sil', a quarter note 'ver', a half note 'moon', a quarter note 'with', a half note 'soft', a quarter note 'er', a half note 'gleam:', a quarter note rest, then a half note 'O', a quarter note 'praise', a half note 'him,', a quarter note rest, and finally a half note 'O'. The piano accompaniment includes a right hand with chords and a left hand with a steady eighth-note bass line. A box with the number '15' is placed above the vocal line and below the piano right hand.

praise him, Al - le - lu - ia, al - le - lu - ia, al - le -

The third system of the musical score. The vocal line begins with a half note 'praise', a quarter note 'him,', a half note 'Al', a quarter note 'le', a half note 'lu', a quarter note 'ia,', a half note 'al', a quarter note 'le', a half note 'lu', a quarter note 'ia,', a half note 'al', and finally a quarter note 'le'. The piano accompaniment features a right hand with chords and a left hand with a steady eighth-note bass line. A box with the number '15' is placed above the vocal line and below the piano right hand.

lu ————— ia!

*mp*

*mf*

The

*mp*

**25** *div.*

flow - ing — wa — ter, pure and clear, ————— Make mu - sic — for — the Lord to

Group 2 *mf*

**25** The flow - ing — wa — ter pure and clear, ————— Make

*mf*

hear, *f* Al - le - lu - ia, al - le - lu - ia! The  
 mu - sic Lord *f* Al - le - lu - ia, al - le - lu - ia!

fire so mas - ter - ful and bright, That gives to man both warmth and  
 The fire so mas - ter - ful and bright, that

light: *mf* 35 *cresc.* O — praise him, O — praise him, Al - le -  
 gives the light *mf* *cresc.* O — praise him, O — praise him, Al - le -  
 35 *mf* *cresc.*

*f*

lu - ia, al - le - lu - ia, al - le - lu

*f*

lu - ia, al - le - lu - ia, al - le - lu

*f*

*mf*

ia!

*mf*

ia!

*mf*

Group 1 *f* 45

Let all things — their — Cre - a - tor

45

*cresc.* *f*

bless, \_\_\_\_\_ And wor-ship \_\_\_\_\_ him \_\_\_\_\_ in hum - ble - ness, \_\_\_\_\_ O \_\_\_\_\_

Group 2

O \_\_\_\_\_

praise him, al - le - lu - ia! Praise, praise the \_\_\_\_\_ Fa \_\_\_\_\_ ther, praise the >

praise him, al - le - lu - ia! Praise, praise the \_\_\_\_\_ Fa \_\_\_\_\_ ther, praise the

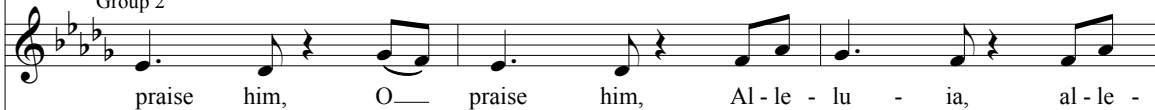
Groups 1 & 2

Son, \_\_\_\_\_ And Praise the \_\_\_\_\_ Spir \_\_\_\_\_ it, Three in One: \_\_\_\_\_ O \_\_\_\_\_

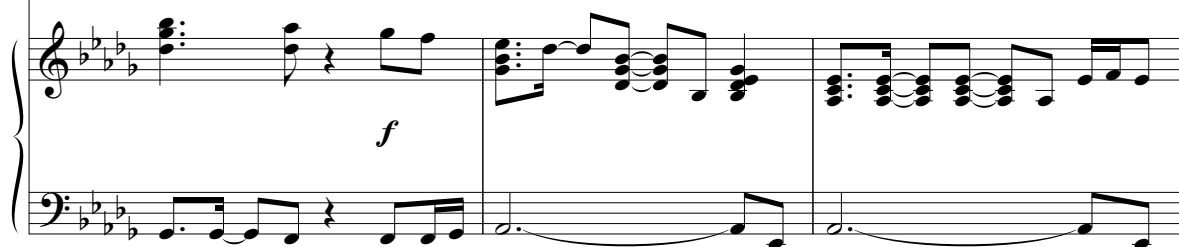
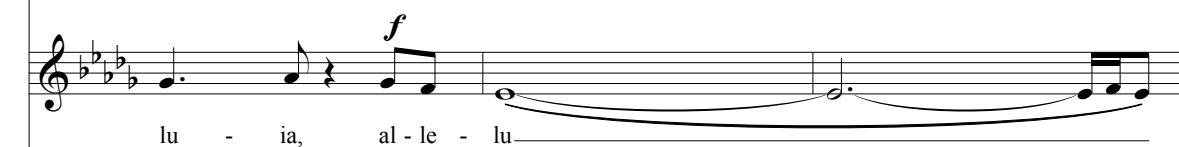
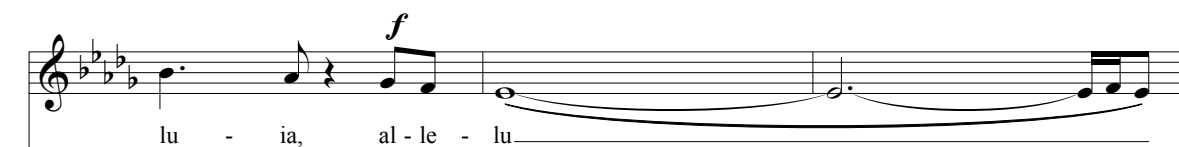
*mp*

*mp*

55

*cresc.*  
Group 1*cresc.*  
Group 2

55

*cresc.*

First system of the musical score. It consists of three staves. The top staff is a vocal line with lyrics: "ia! All creatures of our God and King, All". The middle staff is another vocal line with lyrics: "ia! All creatures of our God and". The bottom staff is a piano accompaniment with a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat major). The first measure of the vocal lines is marked with a crescendo hairpin and the dynamic *mf*.

Second system of the musical score. It continues the vocal and piano parts. The top staff has lyrics: "crea- tures of our God and King, Praise Him!". The middle staff has lyrics: "King, All crea- tures of our God and King, Praise Him!". The bottom staff is the piano accompaniment. The key signature remains two flats. The first measure of the vocal lines is marked with a crescendo hairpin and the dynamic *cresc.*. The final measure of the vocal lines is marked with a crescendo hairpin and the dynamic *ff*.



# PSALM I

13

Words and music: Hollie Ruthberg

In two - stroll (♩ = 72, ♩ =  $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$ )

*mf*

5

*mf*

Bless-ed is the man who walks with Je-sus, Walk-in' in the way of the Lord.

5

*(mf)*

*(mf)*

1.

Bless-ed is the man, the wo—man, the boy,— the girl that walks in the way of the Lord.

1.

*(mf)*

2. *mp* 14

Don't stand with sin-ners, don't talk with the mock-ers, don't sit in the seat of the

scorn-ful, the way of the wick-ed will come to an end, they'll blow a - way in the

22 *mf*

wind! But bless-ed is the man who walks with Je-sus, Walk-in' in the way of the Lord.—

22 *mf*

\_\_\_\_\_ Bless-ed is the man, the wo— man, the boy,— the girl that walks in the way of the Lord.—

30 *mp*

\_\_\_\_\_ Read the Bi— ble, yes, read it with joy,\_\_\_\_\_ Find out how— to live right.—

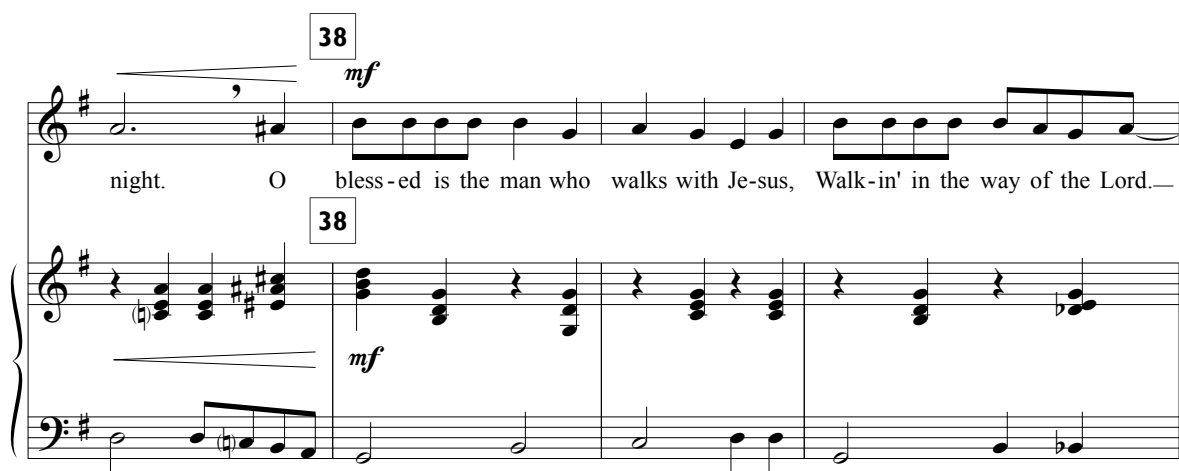
30 *mp*

\_\_\_\_\_ Keep his Word— in your head and your heart,\_\_\_\_\_ walk in it day and

38 *mf*

night. O bless-ed is the man who walks with Je-sus, Walk-in' in the way of the Lord.—

38 *mf*



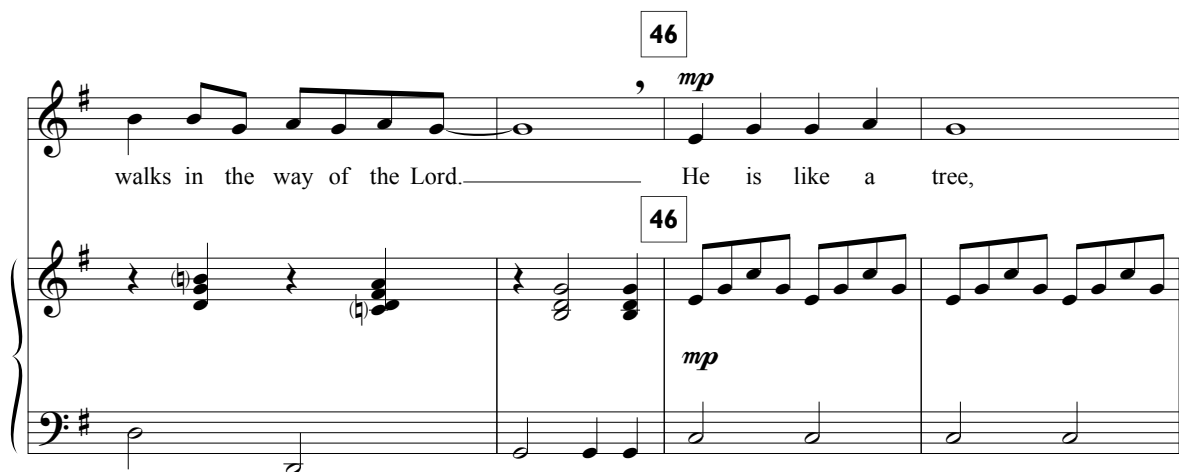
\_\_\_\_\_ Bless-ed is the man, the wo— man, the boy,\_\_\_\_\_ the girl that



46 *mp*

walks in the way of the Lord.\_\_\_\_\_ He is like a tree,

46 *mp*



plant - ed by the wa - ter, The Lord watch - es o - ver the

way of the right-eous, but the way of the wick-ed will per-ish, O

54 *mf* Clap  
Bless-ed is the man who walks with Je - sus, Walk-in' in the way of the Lord...

54 *mf*

\_\_\_\_\_ Bless-ed is the man, the wo- man, the boy, the girl that

1.2. 3. walks in the way of the Lord. Let's

63 *f* walk in the way of the Lord.

63 *f*

# THE BEAT GOES ON

19

Kevin Sims

Harold Burgmayer

**Lively** (♩ = 120 )

\* Part 1

3

\* Part 2

*mp*

Boom boom boom bah - dah,

**Lively** (♩ = 120 )

3

*mf dim.*

*mp*

Djembe +

*mf dim.*

*mp*

*mp*

Slow - ly, slow - ly,  
Quick - ly, quick - ly,

Boom boom boom bah-dah, Boom boom boom bah-dah, Boom boom boom bah-dah,

\* Divide singers into two groups - Group 1 and Group 2

+ May substitute Congas or Bongos

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sub. *mp*

build the beat,  
spread the word,

Slow - ly,  
Quick - ly,

slow - ly,  
quick - ly,

sub. *mp*

Boom bah-dah, Boom boom boom bah-dah, Boom boom boom bah-dah,

sub. *mp*

sub. *mp*

(clap)

*mf*

build the beat,  
spread the word,

Clap Good your news hands means and more

(clap)

Boom Bah - dah, boom, Beat the drum, build the beat,

*mf*

Rev.

*mf*



(step out) (steps) (fist on palm) *cresc.*

move souls your are feet, stirred. Bang Sing the of

(clap) (fist on palm) *cresc.*

Clap your hands, move your feet, \_\_\_\_\_ Bang the drum, Sing of joy,

*cresc.*

*cresc.*

(stand tall . . . . .)

drum joy and that make can it be strong. found.

(stand tall . . . . .)

bang the drum and that make can it be strong, found.

sing of joy that can be found.

*f*

*f*

*f*

19

sub. *mp*

Slow - ly,                      slow - ly,                      build the beat,  
Quick - ly,                      quick - ly,                      spread the word,

sub. *mp*

Boom boom boom bah-dah, Boom boom boom bah-dah, Boom bah-dah,

19

*mp*

sub. *mp*

(R ft. fwd) *mf*                      (L ft. fwd)                      (L ft. back) *f*                      (R ft. back)

1.

Feel \_\_\_\_\_ the rhy - thm of the song.  
Take \_\_\_\_\_ this mes-sage, pass it

(same as Part 1 . . . ) *mf*                      *f*

1.

Boom, boom, boom, the rhy - thm of the song.  
this mes-sage, pass it

*mf*                      *f*

1.

*mf* dim.

*mf*                      *f*

*mf* dim.

*mf* dim.

2.

on.

on.

2.

*mf* dim.

*mf* dim.

28

*pp*

Soft - ly,

*mp* dim. *pp*

Boom boom boom bah-dah, Boom boom boom bah-dah, Boom boom boom bah-dah,

28

*mp* dim. *pp*

*mp* dim. *pp*

soft - ly, like a breeze, Soft - ly,

Boom boom boom bah-dah, Boom bah - dah, Boom boom boom bah-dah,

sub. *pp*

sub. *pp*

sub. *pp*

sub. *pp*

36 (clap) *p*

soft - ly, like a breeze, Fear is

Boom boom boom bah-dah, Boom bah - dah, boom, Beat the drum, (fist on palm)

36 *p*

*p*

*p*

(clap) (step out) (steps)

spread - ing like dis - ease.

build the beat, Clap your hands, move your feet, —

(fist on palm) *cresc.* (stand tall . . . . .)

Keep it back with faith and

(fist on palm) *cresc.* (stand tall . . . . .)

Keep it back, keep it back with faith and

*cresc.*

*cresc.*

.....)

*mf* **44** *sub. pp*

hope. Soft - ly, soft - ly,

.....)

*mf* *sub. pp*

hope. Boom boom boom bah - dah, Boom boom boom bah - dah,

**44**

*mf* *pp*

*mf* *sub. pp*

(R ft. fwd) (L ft. fwd) (L ft. back) (R ft. back)

*p* *mf*

like a breeze, Cleans - ing doubt with ho - ly

(same as Part 1 . . .)

*p* *mf*

Boom bah - dah, Boom, boom, boom, cleanse doubt with ho - ly

*p* *mf*

51

soap! \_\_\_\_\_ Loud - er, I said,

soap! \_\_\_\_\_ Boom boom boom bah-dah,

51

*f*

*f*

*f*

loud - er, I said Tell it out, Loud - er, I said,

Boom boom boom bah-dah, Boom bah-dah, Boom boom boom bah-dah,

sub. *f*

sub. *f*

sub. *f*

*f*

57 (clap) *sub. mf*

loud - er, I said, Tell it out, Spread the

Boom boom boom bah-dah, Boom bah-dah, boom, Beat the drum, (fist on palm)

57 *sub. mf*

mes - sage, give a shout.

build the beat. Clap your hands, move your feet, \_\_\_\_\_

(clap) (step out) (steps)

(clap)



(fist on palm) *cresc.* (stand tall . . . . .)

God's love is the song we

*cresc.* (stand tall . . . . .)

God's love is God's love is the song we

*cresc.*

*cresc.*

65 *ff* sing! Loud - er, I said, loud - er, I said,

65 *ff* sing! Boom boom boom bah-dah, Boom boom boom bah-dah,

65 *ff* *f*

*ff* *f*

*ff* *f*

(R ft. fwd) (L ft. fwd) (L ft. back) (R ft. back)

*sub. mf* *f*

Tell it out, Love that con-quests an - y -

(same as Part 1 . . . )

*sub. mf* *f*

Boom bah-dah, Boom, boom, boom, Love con-quests an - y -

*sub. mf* *f*

*sub. mf* *f*

72 *mp*

thing! Slow - ly,

*mp*

thing! Boom boom boom bah-dah,

72 *f dim.* *mp*

*f dim.* *mp*

*mf*                      *pp*                      *f*

quick - ly,                      Soft - ly,                      Loud - er, I said,

*mf*                      *pp*                      *f*

Boom boom boom bah-dah, Boom boom boom bah-dah, Boom boom boom bah-dah,

*mf*                      *pp*                      *f*

*mf*                      *pp*                      *f*

(R ft. fwd) (L ft. fwd) (L ft. back) (R ft. back)

*sub. mf*                      *f*

build the beat,                      Feel \_\_\_\_\_ the rhy-thm of the

*sub. mf*                      *f*

Boom, bah - dah, Boom, boom, boom, the rhy-thm of the

*sub. mf*                      *f*

*sub. mf*                      *f*

*dim.* (clap) (stomp) **81** (R ft. fwd) (L ft. fwd) *mf*

song. \_\_\_\_\_ Feel \_\_\_\_\_

*dim.* (stomp) (fist on palm) (same as Part 1 . . .) *mf*

song. \_\_\_\_\_ Boom, boom,

**81**

*dim.* *mf*

*dim.* *mf*

*Rall.* (L ft. back) (R ft. back) **A tempo** (stomp) *cresc.* *ff* (stomp)

the rhy-thm of the song! \_\_\_\_\_

*f* (stomp) *cresc.* *ff* (stomp)

boom, the rhy-thm of the song! \_\_\_\_\_

*Rall.* **A tempo** *f* *cresc.* *ff*

*f* *cresc.* *ff*

# IF EVERYONE LOVED JESUS

33

Malcolm Westwood

Kevin Larsson

With excitement! (♩ = 72 - 80)

With excitement! (♩ = 72 - 80)

*mf*

5

*mf*

If ev - ery - one loved Je - sus - There'd be no gloom - y folk, -  
If ev - ery - one loved Je - sus - They would - n't crit - i - cize, -

5

They'd all en - joy re - mem - b'ring the love - ly words - he  
They'd be so ver - y grate - ful for all - that he - sup -

13

spoke;  
plies;

His mir - a - cles would thrill—  
The sun and rain they'd wel—

13

— them, ——— And no one would be sad, ——— They'd have — no time to  
— come, ——— In them they'd see his care, ——— They'd have — the joy of

grum-ble,  
know-ing

In - stead, they'd all — be — glad!  
How much God loves — to — share.

*f* 21

You can tell when peo - ple

*f* 21

love him, they do all the things— he taught.—

*sim.*

— They are so kind and gra - cious in the

29

way they like\_\_\_\_\_ to talk\_\_\_\_\_ and al - ways walk the\_\_\_\_\_ walk,\_\_\_\_\_

29

*Rec.* \_\_\_\_\_

\_\_\_\_\_ They love him, They do all the things he

R.H.

*Rec.* \_\_\_\_\_

1.  
taught.

1.  
*dim.*



2.

taught.

2.

*mf*

45 *mf*

If ev - ery - one loved Je\_\_\_\_\_ sus\_\_\_\_\_

45

How pleas - ant life would be, \_\_\_\_\_ There'd be no one com - plain - ing, no days —



\_\_\_\_\_ of mis - ser - y,



**53** Each day a new dis - cov - ry \_\_\_\_\_ for those who love him so, —

**53**



— God's awe — some plan re - veal - ing                  How we like him — can —

grow.

You can tell when

peo - ple love him, they do

*sim.*

all the things— he taught.—— They are so kind and

69  
gra - cious in the way they like— to talk—— and al - ways

69

walk the— walk,—— They love him,

R.H.

Reo. ————— Reo. —————

*Gradually fade until end*

They do all the things he taught.

*Gradually fade until end*

77

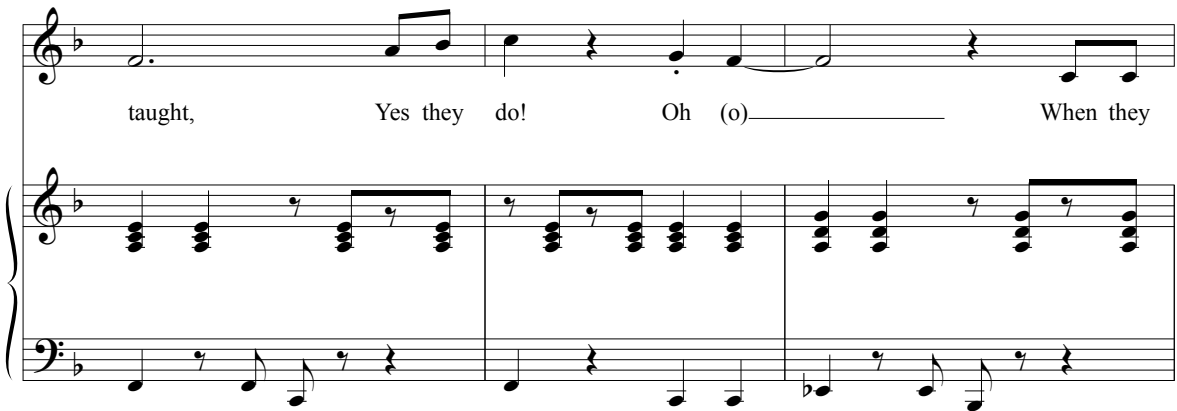
They do all the things he taught.

*sim.*

Oh

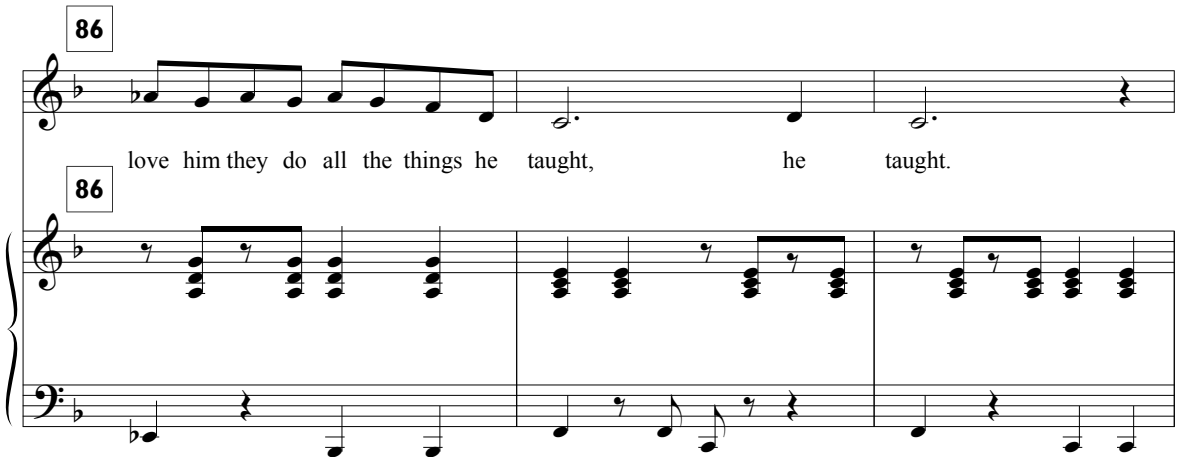
They do all the things he

taught, Yes they do! Oh (o) \_\_\_\_\_ When they



86 love him they do all the things he taught, he taught.

86

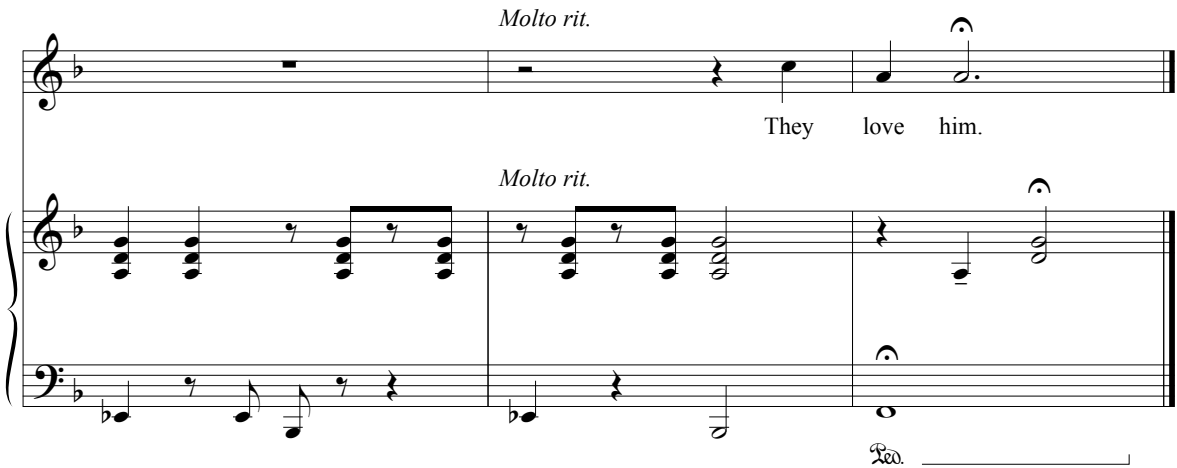


*Molto rit.*

They love him.

*Molto rit.*

Fin. \_\_\_\_\_



# LET NO ONE PUT YOU DOWN

43

Rob Little

Nicholas J. Samuel

Lively, with a relaxed 'Latin' feel (♩ = 80) 3

*mf*

Let  
In

*f* *mf*

5

no one put you down though you are young, A  
Mat thew eigh - teen Je - sus said we'd see The

5

val - id Chris - tian jour - ney has just be to gun. Your  
way that ev' - ry - bod - y ought to be; Be

*mp* *mp*

*cresc.*

wit - ness and your care, Your prais - es and your prayer Are  
child - like in your needs And hum - ble in your deeds to

*cresc.*

*f*

vi - tal, they are sec - ond to none! So  
be the great est this is the key.

*f* *mp cresc.*

21

21 sing your prais - es loud and sing them long, And

*f*



let the grown\_\_\_\_\_ up world en\_\_\_\_\_ joy this\_\_\_\_\_ song.\_\_\_\_\_ The

29

scrip-tures have some words for me,\_\_\_ in\_\_\_ Chap-ter 4\_\_\_ 1st Tim-o-thy:

"Don't be looked down on, just be - cause\_\_\_\_\_ you're young."

*mp*

When

*mp*

41

*mf*

41

Sam-u - el — was young he heard the call, God

*mp*

*mf*

*mp*

clear-ly spoke — to him though he was small. He

*cresc.*

lis-tened to— God's voice And fol-lowed him— by choice. 1st

*f*

Sam-uel, chap - ter 3, re - veals it all. So

**57**

**57**

sing your praise— es loud and— sing them long, And—

let the grown up world enjoy this song. The

65

scrip-tures have some words for me, in Chap-ter 4 1st Tim-o-thy:

65

*mf*

*f*

"Don't be looked down on, just be-cause you're young." So

*mf* *f*

73

73

sing your praises loud and sing them long, And—

let the grown-up world enjoy this song. The

scriptures have some words for me, in Chapter 4 1st Tim-o-thy:

85

*p*

"Don't be looked down on, just be-cause— you're young." "Don't be looked

85

*p*

*mf*

down on, just be - cause— you're young." "Don't be looked down on, but

*mf*

*cresc.*  
*Opt. div.*

*f*

*ff*

sing your praise to him! \_\_\_\_\_ to him!

*cresc.*

*f*

*ff*

*gliss.*

# WHEN I GROW UP

51

Malcolm Westwood

Kevin Larsson

Andante (♩ = 78)

Andante (♩ = 78)

*mf*

With pedal

*mf* 5

I want to be a child when I grow up  
like to think my prayers will always work,

5

As Je - sus said he hoped that I would be, My  
And nev - er ev - er doubt him as I grow, But

The musical score is written for voice and piano. It begins with a tempo marking of 'Andante' and a metronome indication of 78 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano introduction features a flowing melody in the right hand and a steady bass line in the left hand, marked with a mezzo-forte (mf) dynamic and a 'With pedal' instruction. The vocal entry is marked with a mezzo-forte (mf) dynamic and a box containing the number '5'. The lyrics are: 'I want to be a child when I grow up like to think my prayers will always work,'. This is followed by a piano accompaniment section with a repeat sign and a box containing the number '5'. The second vocal line begins with the lyrics: 'As Je - sus said he hoped that I would be, My And nev - er ev - er doubt him as I grow, But'. The piano accompaniment continues with chords and moving lines in both hands.

sim-ple child like faith he liked so much I want to keep as long as I  
if I should for - get what Je - sus taught, I'm sure he'll tell me what I need

*cresc.* *f* 13  
am me! I'll keep be - liev - ing Je - sus as I  
to know.

*(Optional)* 13  
*cresc.* *f*

should I'll trust him when he says his word is true,



— I know he'll work his mir - a - cles — for me. That's just — the kind — of

The first system of the musical score is in 4/4 time. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including some triplets. Dynamics include a crescendo leading into the final measure.

1. *mf*  
thing that he would — do!

The second system continues the vocal and piano parts. The vocal line has a crescendo leading to a half note G4, followed by a quarter rest. The piano accompaniment continues with a similar rhythmic pattern. A first ending bracket is shown above the piano part, leading to a new section marked with a first ending bracket and a *mf* dynamic.

2. *mf*  
I'd do!

The third system shows the continuation of the piano part with a second ending bracket. The vocal line has a half rest followed by a quarter note G4. The piano part features a second ending marked with a '2.' and a *mf* dynamic, which loops back to an earlier section of the piano accompaniment.

27 *mf*  
I'd

29  
like to love just as I do right now,  
like to be a grown up who be - lieves

With - out a thought of why it should be so, To  
That Je - sus meant the things he used to say, I

smile with plea—sure when— my friends—do well, That real—ly is— the way— I'd like—  
 want to do— the things— he said— I could, If I—would do—them in— a child—

*cresc.* *f* **37**  
 \_\_\_\_\_ to— grow. I'll keep be - liev - ing Je - sus as— I  
 \_\_\_\_\_ like— way.

*(Optional)* **37**  
*cresc.* *f*

should. I'll trust him when— he says— his word is— true—

\_\_\_\_ I know he'll work his mir - a - cles \_\_\_\_ for me, That's just \_\_\_\_ the kind \_\_\_\_ of

The first system of the musical score is in 4/4 time. The vocal line (treble clef) begins with a half note rest, followed by a quarter note 'I', a half note 'know', a quarter note 'he'll', a half note 'work', a quarter note 'his', a half note 'mir - a - cles', a quarter note 'for', a half note 'me,', a quarter note 'That's', a half note 'just', a quarter note 'the', a half note 'kind', and a quarter note 'of'. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand. A crescendo hairpin is placed over the final measure of the system.

thing that he would \_\_\_\_ do!

The second system continues the piece. The vocal line has a half note rest, followed by a quarter note 'thing', a half note 'that', a quarter note 'he', a half note 'would', and a quarter note 'do!'. The piano accompaniment continues with similar patterns. A first ending bracket labeled '1.' and 'mf' (mezzo-forte) spans the final two measures of the system.

I'd do!

The third system concludes the piece. The vocal line has a half note rest, followed by a quarter note 'I'd', a half note 'do!', and a quarter note rest. The piano accompaniment continues. A second ending bracket labeled '2.' and 'mf' spans the final two measures of the system.

50 *mf*

The kind of thing that he would do!

50

*Molto rit.* *A tempo*  
*dim.*

The kind of thing that he would do! \_\_\_\_\_

*Molto rit.* *A tempo*  
*dim.*

*Poco rall.* *mp*

*Poco rall.* *p*

## Sally Broughton

**Brightly!** ( ♩ = 126-132 )

**BRIGHTLY!** ( ♩ = 126-132 )

*mp cresc.*

ALL: I love Je\_\_\_\_\_sus, Hal - le - lu - jah!

## 5 Verse 1

ALL: I love Je - sus, Hal - le - lu - jah!

5 Verse 1

The image shows a musical score for the hymn "I love Jesus, yes I do!". It consists of three staves. The top staff is for the vocal melody, written in a treble clef with a key signature of one flat (B-flat). The lyrics "I love Je\_\_\_\_ sus, yes I do!\_\_\_\_\_ I love Je\_\_\_\_ sus," are written below the notes. The middle and bottom staves are for the piano accompaniment, written in a grand staff (treble and bass clefs). The piano part features chords and arpeggiated figures that support the vocal line. The music is in 4/4 time, as indicated by the common time signature 'C' at the beginning of each staff.

1.

He's my Sav - ior, Je - sus smiles— and loves me too.

2.

too.

**16** Verse 2  
*mp*

I'm a sol - dier bound for glo - ry, I'm a sol - dier

**16** Verse 2  
*mp*

*mf*

go — ing home! Come and hear me tell my sto - ry

*mf*

Verse 3

all who love — the Sav-ior come. I

Verse 3

26

want to be a sol - dier, brave heart - ed and

26



true I want to be a sol - dier I

*f* (Divide into two groups)

do, I do, I do, I do!

(VAMP - Sn. drum/tambourine, bass gtr. opt.)

*f*

*dim.*  
(optional)

**35** Two groups (spoken)  
*p cresc.*

(Group 1) I'm a sol - dier In the Ar - my  
(Group 2) I'm a sol - dier In the Ar - my

**35**

*p cresc.*

All *mf* *div. mp cresc.*

I'm a sol-dier I'm a sol-dier for my Lord! March-ing for-ward March - ing for-ward

*mf* *mp cresc.*

This system contains the first two measures of the musical score. The vocal part is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "I'm a sol-dier I'm a sol-dier for my Lord! March-ing for-ward March - ing for-ward". Dynamic markings include "All mf" and "div. mp cresc." above the vocal staff, and "mf" and "mp cresc." above the piano staff.

All *ff*

Press-ing on-ward Press - ing on-ward In the Ar-my In the Ar-my of my Lord! of my Lord!

*ff*

This system contains the next two measures of the musical score. The vocal part continues with the lyrics: "Press-ing on-ward Press - ing on-ward In the Ar-my In the Ar-my of my Lord! of my Lord!". A dynamic marking of "All ff" is placed above the vocal staff, and "ff" is placed above the piano staff.

45

GROUP ONE *f*

I love Je- sus,

GROUP TWO *f*

I'm a sol - dier

GROUP THREE *f*

I want to be a

PLAY

45

This system contains the third system of the musical score, starting at measure 45. It features three vocal groups: "GROUP ONE", "GROUP TWO", and "GROUP THREE", each with a dynamic marking of "f". The lyrics are: "I love Je- sus, I'm a sol - dier I want to be a". A "PLAY" instruction is placed above the piano staff. The piano accompaniment is on two staves, with dynamic markings of "mf" and "f". Measure 45 is marked with a box containing the number "45".

Hal - le - lu - jah! I love Je - sus, yes I do!

bound for glo - ry, I'm a sol - dier go - ing home!

sol - dier, brave heart - ed and true I

I love Je - sus, He's my Sav - ior,

Come and hear me tell my sto - ry

want to be a sol - dier I

1. 2.

Je - sus smiles and loves me too. too.

all who love the Sav - ior come. come.

do I do, I do, I do! I do!

Unison

*mp cresc.*

I love Je - sus I'm a sol - dier In the Ar - my

Two Parts Three Parts *ff*

of my Lord!