

**Battle Hymn of the Republic** is a stellar arrangement by Mark Hayes of the 19<sup>th</sup> century American standard, transformed into a gospel classic. Appropriate for school, church and community choirs, this spine-tingling adaptation is a distinctive addition to any choir library.

When performed by church choirs, suggested corresponding scripture readings include Psalms 30, 31 and 76, Isaiah 6: 1-3, Romans 8: 31-39, 1 Corinthians 15: 50-57 and Revelation 19: 11-21.

**Mark Hayes** is an award-winning concert pianist, composer and arranger of choral, piano and orchestral music. With over 550 published works to his credit, Mark has also recorded numerous solo piano albums and has received the Gospel Music Association's prestigious Dove Award, which is equivalent to a Grammy in gospel music. A graduate of Baylor University, he has served as an adjunct professor of composition at Midwestern Baptist Theological Seminary in Kansas City, Missouri.

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# BATTLE HYMN OF THE REPUBLIC

for S.A.T.B. voices and keyboard,  
with opt. instrumental ensemble\*

Arranged by  
**MARK HAYES (ASCAP)**

**TRAD. 19th c. AMERICAN FOLK SONG**  
Words by **JULIA WARD HOWE (1819-1910)**

Freely (♩ = ca. 63)

Abmaj<sup>7</sup> Bbm<sup>7</sup> Cm<sup>7</sup> Dbmaj<sup>9</sup> C<sup>7</sup>(#9) C<sup>7</sup>(b9) *3* Fm<sup>9</sup> C<sup>+</sup>/D

**KEYBOARD**

*mf*

**SOPRANO**

**ALTO**

**TENOR**

**BASS**

*poco rit.*

*mp*

Mine

Dbmaj<sup>7</sup> Cm<sup>7</sup> Bbm<sup>7</sup> Cbdim<sup>7</sup> Cm<sup>7</sup> Fm<sup>7</sup> Dbmaj<sup>7</sup>/Eb Eb<sup>7</sup>(b9)

*poco rit.*

**5**

*a tempo*

*mf*

*mp a tempo*

*mf*

eyes have seen the glo - ry of the com - ing of the Lord; He is

Abmaj<sup>9</sup> Bbm<sup>7</sup> Cm<sup>7</sup> Dbmaj<sup>9</sup> Abmaj<sup>7</sup>/Eb C<sup>7</sup>(#5)/E Fm<sup>9</sup> D<sup>9</sup>(b5)

\* Also available for S.A.B. voices, No. 22812, and 2-part/S.S.A. voices, No. 22813.

Parts for 2 alto sax, 2 tenor sax, 2 trumpets, trombone, bass trombone, master rhythm (electric guitar, electric bass and drums), synthesizer and director's score, No. 22815, and a full performance/accompaniment compact disc, No. 22814, are also available separately.

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13

*mf*

Glo - ry! Glo - ry, hal - le - lu - jah!

Abmaj<sup>7</sup> Bbm/Eb Ab Ab/Eb Bbm/Eb Ab Bbm Ab/C C<sup>7</sup>(#5)

*mf*

15

Glo - ry! Glo - ry, hal - le - lu - jah!

Db Cm<sup>7</sup> Bbm<sup>7</sup> Bbm<sup>7</sup> Cm<sup>7</sup> Fm<sup>7</sup> Dbmaj<sup>7</sup>/Eb Eb<sup>7</sup>(b9)

17

Glo - ry! Glo - ry, hal - le - lu - jah! Our

Abmaj<sup>7</sup> Bbm/Eb Ab Bbm<sup>7</sup> Ab/C C<sup>7</sup>(#5) Fm Ab<sup>7</sup>/Eb

*f*

19

God is march - ing on.

Bbm/Db Bbm 3 Ab/Eb Eb<sup>7</sup> Db/Ab Ab

21 *mf* 22

I have seen Him in the watch - fires of a

Bbm/Ab Ab Bbm<sup>7</sup>/Eb Abmaj<sup>7</sup> Bbm/Eb Ab Bbm<sup>7</sup><sub>4</sub>

*mf*

23

hun - dred or - ching camps; - They have build - ed Him an al - tar in the

Ab/C C<sup>7</sup>(#5) Fm Ab<sup>7</sup>/Eb Dbmaj<sup>7</sup> Cm<sup>7</sup> Bbm<sup>7</sup> Bdim<sup>7</sup>

25

eve-ning dews and damps; I can read His right - eous sen - tence by the

Cm<sup>7</sup> F<sup>9</sup> Bbm<sup>7</sup> A<sup>9(b5)</sup> Ebm<sup>7</sup>/Ab Ab<sup>9</sup> Dbmaj<sup>7</sup> Cm<sup>7</sup> Bbm<sup>7</sup> Bbm/Ab

27

dim and flar - ing lamps; His day is march - ing

Gm<sup>7</sup> Gb<sup>7(b5)</sup> Fm Ab<sup>7</sup>/Eb Bbm/D<sup>b</sup> Bbm Ab/Eb Eb<sup>7</sup>

29

on.

30

*f*

He has sound-ed forth the trum - pet that shall

Ab E<sup>7</sup> D/E E<sup>7</sup> A Bm/E A Bm<sup>7</sup>

31

nev - er sound - re - treat; He is sift - ing out the hearts of men be -

A/C# C#/E# F#m A Amaj<sup>7</sup>/C# D C#m<sup>7</sup> Bm<sup>7</sup> Cdim<sup>7</sup>

33

fore His judg - ment seat; O be swift, my soul to an - swer Him; be

A/C# F#m<sup>7</sup> Esus E<sup>7</sup> Amaj Bm/E A Bm<sup>7</sup>  
*cresc.*

35

ju - bi - lant, my feet! Our God is march - ing

A/C# C#<sup>7</sup>(#5) F#m A/E Bm/D Bm D/E E<sup>7</sup>

37 S. *f* 38

March - ing on... Glo - ry! Glo - ry, hal - le -

A. *f*

March - ing on... Glo - ry! Glo - ry, hal - le -

T. *f*

on. Glo - ry, hal - le - lu - jah!...

B. *f*

on. Glo - ry, hal - le - lu - jah!...

37 A *f* D/E 38 A D/A A D/A A

39

lu - jah! Glo - ry! Glo - ry, hal - le -

lu - jah! Glo - ry! Glo - ry, hal - le -

Glo - ry, hal - le - lu - jah!... Glo - ry, hal - le - lu - jah!...

Glo - ry, hal - le - lu - jah!... Glo - ry, hal - le - lu - jah!...

39 D/A A D/A A D E/D D E/D D/E



41

lu - jah! Glo - ry! Glo - ry, hal - le -

lu - jah! Glo - ry! Glo - ry, hal - le -

Glo - ry, hal - le - lu - jah! — Glo - ry! Glo - ry, hal - le -

Glo - ry, hal - le - lu - jah! — Glo - ry! Glo - ry, hal - le -

41 A D/A A D/A A E/G# A Bm<sup>7</sup>

43 S. A. T. B.

lu - jah! Our God is march - ing

A/C# F<sup>+</sup>/C# F#m A<sup>7</sup>/E Bm/D Bm D/E E<sup>7</sup>

45

on, march - ing on.

D/A A D/A A

47

In the

*mp*

Fmaj<sup>7</sup>/G G<sup>9</sup> Fmaj<sup>7</sup>/G G<sup>9</sup>

*mf* *mp rit.*

49 Freely, slower

beau - ty of the lil - ies, Christ was born a-cross the sea, with a

*poco rit.*

Freely, slower

C<sub>6</sub> Fm<sup>6</sup>/C Cmaj<sup>7</sup> Dm/G C E<sup>7</sup>(#5)

*poco rit.*

51 *a tempo* *poco rit.*

glo - ry in His bos - om that trans - fig - ures you and me; As He

*a tempo* *poco rit.*

Fmaj<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup> D<sup>#</sup>dim<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>(b<sup>9</sup>) Dm<sup>7</sup> F<sup>2</sup>/G G<sup>7</sup>

53 **Tempo I** (♩ = ca. 63) *mf*

died to make men ho - ly, let us live to make men free while

**Tempo I** (♩ = ca. 63) *mf*

C Dm<sup>7</sup> C/E F C<sup>7</sup>/G E/G<sup>#</sup> Am C<sup>7</sup>/G

55 *ff*

God is <sup>3</sup> march - ing on.

*ff*

Dm/F Dm <sup>3</sup> C/G G C Dm/C D Dm/C C Dm/C C Dm/C

57 *f*

Glo - ry, hal - le - lu - jah!

*f*

Glo - ry! Glo - ry, hal - le - lu - jah!

C Dm/C C Dm/C C Dm/C C Dm/C C Dm/C C Dm/C C C<sup>7</sup>/E

59

Glo - ry, hal - le - lu - jah!

Glo - ry! Glo - ry, hal - le - lu - jah!

F G/F F G/F Dm<sup>7</sup> Em<sup>7</sup> F F/G C Dm/C C Dm/C C F/G

61

Glo - ry, hal - le, hal - le - lu - jah! Our

Glo - ry! Glo - ry, hal - le - lu - jah!

C Dm/C C Dm/C C Dm/C C Dm/C E E<sup>7(b9)</sup>/G<sup>3</sup> Am C<sup>7</sup>/G

22811

63 *ff* 64 *f*

God is march - ing on. He's march - in' on...

Dm/F C/E Dm Gsus G C<sup>7</sup> C<sup>7</sup>/E F F/C

*ff* *f*

8<sup>vb</sup>

65

He's march - in' on. Our God is march - in' on.

C<sup>7</sup> C<sup>7</sup>/E F F/G C<sup>7</sup> Cm<sup>7</sup>/E F<sup>9</sup> F/G

(8<sup>vb</sup>) (b)

67

Our God is march - in' on. Glo - ry, hal - le - lu -

He's march - in' on. He's march - in' on.

C<sup>7</sup> Cm<sup>7</sup>/E F<sup>9</sup> F/G C<sup>7</sup> Cm<sup>7</sup>/E F<sup>9</sup> F/G

(b)

69

- jah! He's march-in' on. Our

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a rest, followed by the lyrics '- jah! He's march-in' on. Our. The piano accompaniment consists of chords and moving lines in both hands.

He's march-in' on. He's march-in' on.

C<sup>7</sup> Cm<sup>7</sup>/E F<sup>9</sup> F/G C<sup>7</sup> Cm<sup>7</sup>/E F<sup>9</sup> C/E

(8<sup>va</sup>)

The second system continues the vocal and piano parts. Chord symbols are provided below the piano part: C<sup>7</sup>, Cm<sup>7</sup>/E, F<sup>9</sup>, F/G, C<sup>7</sup>, Cm<sup>7</sup>/E, F<sup>9</sup>, and C/E. A performance instruction '(8<sup>va</sup>)' is present at the end of the system.

71

God is march - ing on!

Dm Dm/E F/G G<sup>7</sup> F C/E Dm C F/A G F Dm

rit.

The third system begins with measure 71. The vocal line says 'God is march - ing on!'. The piano accompaniment includes chord symbols: Dm, Dm/E, F/G, G<sup>7</sup>, F, C/E, Dm, C, F/A, G, F, and Dm. A 'rit.' (ritardando) instruction is placed over the final piano part.

loco

ff

The fourth system shows the piano accompaniment with a 'loco' instruction and a fortissimo 'ff' dynamic marking.

C

sfz

ff

The fifth system continues the piano accompaniment, featuring a fortissimo 'ff' dynamic and a sforzando 'sfz' dynamic marking. There are also articulation marks like slurs and accents.

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