

Onward Christian Soldiers

SATB

opt. 2 male solos
additional orchestra parts avail.

Words by Sabine Baring-Gould
Music by Arthur S. Sullivan
Arranged by Sharon Hopkins

$\bullet = 75$ *legato*

mp

ped.

sim. at chord changes

Detailed description: This block contains the piano introduction. It features a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked as quarter note = 75, and the articulation is legato. The piano part begins with a melody in the right hand and a bass line in the left hand. The right hand melody consists of eighth-note patterns. The left hand provides harmonic support with chords and moving lines. A pedaling instruction is shown at the bottom of the left hand part. The dynamic is mezzo-piano (mp). A performance instruction 'sim. at chord changes' is placed below the piano part.

5 *sop/alto*

On - ward Chris - tian sol - diers march - ing as to war.

mp

5

Detailed description: This block contains the vocal and piano accompaniment for the first line of the song. It features a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#), and the time signature is common time (C). The vocal part is for soprano and alto voices, starting at measure 5. The lyrics are: "On - ward Chris - tian sol - diers march - ing as to war." The dynamic is mezzo-piano (mp). The piano part continues from the introduction, with a melody in the right hand and a bass line in the left hand. A measure number '5' is placed at the beginning of the piano part. The piano part includes a crescendo hairpin at the end of the line.

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Additional strings, harp, brass, flute, clarinet,
and percussion parts available

9

With the cross of Je - sus go - ing on be - fore.

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It begins with a quarter note G4, followed by quarter notes A4, B4, and C5. A dashed line indicates a slur over the next two notes, D5 and E5. The piano accompaniment is in bass clef and consists of a series of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

9

This system shows the piano accompaniment for the first system. The right hand is in treble clef and the left hand is in bass clef. The right hand plays a series of chords and single notes, while the left hand plays a rhythmic pattern of eighth notes.

13

Christ the roy - al mas - ter leads a - gainst the foe

This system contains the second vocal line and piano accompaniment. The vocal line is in treble clef and begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment is in bass clef and consists of a series of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

13

This system shows the piano accompaniment for the second system. The right hand is in treble clef and the left hand is in bass clef. The right hand plays a series of chords and single notes, while the left hand plays a rhythmic pattern of eighth notes.

17

For - ward in - to bat - tle see his ban - ners go!

Tenors

This system contains the third vocal line and piano accompaniment. The vocal line is in treble clef and begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment is in bass clef and consists of a series of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

17

This system shows the piano accompaniment for the third system. The right hand is in treble clef and the left hand is in bass clef. The right hand plays a series of chords and single notes, while the left hand plays a rhythmic pattern of eighth notes.

21

Musical notation for measures 21-24, vocal line with rests.

21 *solo*

f

Musical notation for measures 21-24, piano accompaniment. The right hand features a melodic line with a crescendo leading to a fermata. The left hand provides a steady bass line.

25

Musical notation for measures 25-28, vocal line with rests.

25

Musical notation for measures 25-28, piano accompaniment. The right hand has a melodic line with a long note and a fermata. The left hand has a rhythmic bass line.

29

ten/bass

Musical notation for measures 29-32, vocal line. The notes are: G4, A4, B4, C5, B4, A4, G4, F4. A dashed line indicates a breath mark over the last two notes.

mf At the sign of tri - umph Sa - tan's hosts doth

29

Musical notation for measures 29-32, piano accompaniment. The right hand has a melodic line with a fermata. The left hand has a rhythmic bass line.

33

mp On to

flee; On then Chris - tian Sol - diers On to vic - to -

37

vic - to - ry. *mf* Hell's foun - da - tions qui - ver at the

ry Hell's foun - da - tions qui - ver at the shout of

41

shout of praise. Bro - thers Bro - thers lift your voi - ces Loud your an - thems

praise. Bro - thers lift your voi - ces - Loud your an - thems

f

45 $\bullet = 68$ *slower*

raise! *f* *sopranos* On - ward Chris - tian sol - dier.

raise! *subp* On - ward Chris - tian sol - dier.

45 *altos* On - ward Chris - tian sol - dier. On - ward

rit. *sub. p*

49 *no vibrato*

On - ward Chris - tian sol - - - - - dier.

on - ward On - ward Chris - tian sol - - dier.

49

53

On - ward Chris - tian sol - - - - - dier

53

On - ward Chris - tian sol - dier

53

57

sop/alto With the cross of Je - sus Je - - - -
accel. *a tempo*

57

accel. *a tempo*

61

sus go - ing on be -

61

65

fore.
 **

65

**

**At this point you may either continue on as written, or forego this section and continue at measure 93 for the third verse.

69 *male solo*

How long how long will thy hand be stayed?

male solo Peace be un - to thee, it's on - ly for a mom - ent have

73

Stretch forth thy hand and let thine ear be in - clined to me and let thine heart be

I for - sa - ken thee Then with ten - der mer - cy I will res - cue thee I will res - cue thee

77

soft - ened. Let thine heart be soft - ened

sop. sol - dier.

sop/alto

I will res - cue thee I will res - cue thee On - ward Chris - tian sol - dier.

alto

81

On - ward Chris - tian sol - - -

On - ward On - ward On - ward Chris - tian Sol - dier. -

Detailed description: This system contains measures 81 through 84. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#). The vocal line begins with a long note in measure 81, followed by lyrics. The piano accompaniment consists of eighth-note patterns in the right hand and quarter-note patterns in the left hand.

81

Detailed description: This system shows the piano accompaniment for measures 81 through 84. The right hand plays eighth-note chords and single notes, while the left hand plays a steady eighth-note bass line.

85

dier.

Detailed description: This system contains measures 85 through 88. The vocal line continues with a long note in measure 85, followed by rests. The piano accompaniment continues with eighth-note patterns. The key signature remains two sharps.

85

solo
mf

Detailed description: This system shows the piano accompaniment for measures 85 through 88. The right hand has a melodic line starting in measure 85, marked with *solo* and *mf*. The left hand continues with eighth-note patterns.

89

Detailed description: This system contains measures 89 through 92. The vocal line is silent, indicated by rests in the staff. The piano accompaniment continues with eighth-note patterns in both hands.

89

Detailed description: This system shows the piano accompaniment for measures 89 through 92. The right hand plays chords and single notes, while the left hand plays eighth-note patterns.

93

93 $\bullet = 120$

p *f*

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

rt. hand

97

f Like a migh - ty ar - my moves the church of God.

97

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

101

Bro - thers we are tread - ing where the Saints have trod!

101

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

105

We are not di - vid - ed; All one bod - y we.

Detailed description: This block shows the vocal line for measures 105 through 108. The music is in a key with two sharps (D major or F# minor) and a common time signature. The melody consists of quarter and eighth notes, with some phrases connected by slurs. The lyrics are: "We are not di - vid - ed; All one bod - y we."

105

Detailed description: This block shows the piano accompaniment for measures 105 through 108. The right hand plays a simple harmonic accompaniment with chords and single notes. The left hand features a rhythmic pattern of eighth-note triplets, with a '3' written above each group of notes.

109

One in hope and doc - trine. One in char - i - ty.

Detailed description: This block shows the vocal line for measures 109 through 112. The melody continues with quarter and eighth notes. The lyrics are: "One in hope and doc - trine. One in char - i - ty." A fermata is placed over the final note of the phrase.

109

Detailed description: This block shows the piano accompaniment for measures 109 through 112. The right hand continues with harmonic accompaniment. The left hand maintains the eighth-note triplet pattern, with '3' written above each group.

113

On - ward Chris - tian sol - diers march - ing as to war

Detailed description: This block shows the vocal line for measures 113 through 116. The melody is more active, featuring eighth and sixteenth notes. The lyrics are: "On - ward Chris - tian sol - diers march - ing as to war".

113

Detailed description: This block shows the piano accompaniment for measures 113 through 116. The right hand plays chords and moving lines. The left hand continues with the eighth-note triplet pattern, with '3' written above each group.

117 Ahh...

with the cross Je - sus Je - - - sus
Je - - - -

117

121

Go - ing on be - fore.
sus

121