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Sung by  
ESTELLE HEARTT DREYFUS

# BATTLE HYMN OF THE REPUBLIC

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Arranged by

BLANCHE EBERT SEAVER

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Dedicated to  
the Memory of  
Our Beloved  
THEODORE ROOSEVELT

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40¢ NET

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ARRANGER'S NOTE

This accompaniment for "The Battle Hymn of the Republic" is intended to be used when Julia Ward Howe's great poem is sung on concert programs. The many existing accompaniments published in national song collections are satisfactory enough as a support for choral singing but they have seemed inadequate for concert use, when the song is sung as a solo, so frequently done these days, as an expression of the Spiritual and the Ideal in our national existence.

I have also chosen the three stanzas of the Poem that seemed most significant, recognizing that in a concert it would hardly be fitting to sing the five stanzas usually printed. The sixth stanza, rarely printed and little known, I add here, so that those who care to use four stanzas of the hymn may do so. It should be timely. This stanza is to be found in the original manuscript of Mrs. Howe's "Reminiscences from 1819 to 1899," Published by Houghton, Mifflin Co.

*Blanche Ebert Seaver.*

6th STANZA

He is coming like the Glory of the morning on the wave  
 He is wisdom to the Mighty, He is honor to the Brave  
 And the World shall be His footstool,  
 And the Soul of Time, His Slave,  
 For God is marching on.

# Battle Hymn of the Republic



JULIA WARD HOWE

Arranged by  
BLANCHE EBERT SEAVER

Moderato, with fervor

VOICE

*mf*  
1. Mine eyes have seen the glo - ry of the  
2. He has sound - ed forth the trump - et that shall

PIANO

*mp-f*

com - ing of the Lord; He is tramp - ing out the vin - tage where the  
nev - er call re - treat; He is sift - ing out the hearts of men be -

grapes of wrath are stored; He hath loosed the fate - ful light - ning of His  
fore His judge - ment seat; Oh be swift my soul to an - swer Him, be

ter - ri - ble swift Sword; His Truth is march - ing on.  
 ju - bi - lant, my feet! Our God is march - ing on.

*mf*  
 Glo - ry glo - ry hal - le - lu - jah, Glo - ry glo - ry hal - le -

lu - jah Glo - ry glo - ry hal - le - lu - jah! His  
 Our

*mp with exaltation*  
 Truth is march - ing on. 5. In the beau - ty of the lil - ies Christ was  
 God is march - ing on.

*mf legato*

born a - cross the sea, with a glo - ry in His hos - om that trans -

fig - ures you and me; As He died to make men ho - ly, let us

die to make men free, while God is march - ing on.

*p*  
Glo - ry, glo - ry hal - le - lu - jah! Glo - ry, glo - ry hal - le -

*P leggiero*

*sva.*

lu - jah! *sva* Glo - ry glo-ry hal - le - lu - jah While

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a half note 'lu' followed by a quarter note 'jah!' and then a series of eighth notes for 'Glo - ry glo-ry hal - le - lu - jah While'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady eighth-note bass line in the left hand.

God is march - ing on. **REFRAIN**  
*ff triumphantly* Glo - ry, glo - ry hal - le -

*crescendo* *ff*

The second system begins with the vocal line singing 'God is march - ing on.' followed by a full rest. The piano accompaniment continues with the same rhythmic pattern. The 'REFRAIN' section begins with the vocal line singing 'Glo - ry, glo - ry hal - le -'. The piano accompaniment becomes more complex with chords and a 'crescendo' marking leading to a 'ff' (fortissimo) dynamic.

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

The third system continues the refrain with the vocal line singing 'lu - jah Glo - ry, glo - ry hal - le - lu - jah'. The piano accompaniment maintains the complex chordal texture established in the previous system.

Glo - ry, glo-ry hal - le - lu - jah While *fff* *rit.* God is march - ing on.

*fff* *rit.* *Cadenza*

The fourth system concludes the piece. The vocal line sings 'Glo - ry, glo-ry hal - le - lu - jah While' followed by 'God is march - ing on.' The piano accompaniment features a 'fff' (fortississimo) dynamic and a 'rit.' (ritardando) marking. The system ends with a 'Cadenza' section, indicated by a large, decorative flourish.

# PEACE TRIUMPHAL

"orig" key

Words by  
SAMUEL PLATT

Music by  
ABBIE GERRISH JONES

**Maestoso**

*f*

*sva below*

The piano introduction is in 12/8 time with a key signature of two flats. The right hand features a series of chords and melodic fragments, while the left hand plays a rhythmic accompaniment of eighth notes. A dynamic marking of *f* is present. A dotted line labeled *sva below* indicates the start of the vocal entry.

The roar of the world when the heav - ens

*f*

*sva below*

The vocal line begins with a rest followed by the lyrics. The piano accompaniment continues with chords and rhythmic patterns. A dynamic marking of *f* is present. A dotted line labeled *sva below* indicates the start of the next line.

clash The crack of the fire from the light - ning's

*sva below*

The vocal line continues with the lyrics. The piano accompaniment features more complex rhythmic patterns and chords. A dotted line labeled *sva below* indicates the end of the section.

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