

# WE'RE MARCHING TO ZION

for S.A.T.B. voices, accompanied\*

Words by  
ISAAC WATTS and  
ROBERT LOWRY (Refrain)

Music by  
ROBERT LOWRY  
Arr. by BENJAMIN HARLAN

**Spirited** (♩ = ca. 72)

PIANO *f*

The score is divided into three systems. The first system (measures 1-3) shows the piano introduction with a treble and bass clef, a key signature of one sharp (F#), and a 6/8 time signature. Measure 1 starts with a forte (f) dynamic. The second system (measures 4-7) continues the piano accompaniment, with measure 7 ending in a fermata. The third system (measures 8-11) includes the vocal line and piano accompaniment. The vocal line begins at measure 8 with the lyrics: "Come, we that love the Lord, and let our joys be". The piano accompaniment continues with chords and a bass line. A large watermark "For Review Only" is overlaid diagonally across the score.

1 2 3

4 5 6 7

8 9 10 11

Come, we that love the Lord, and let our joys be

\* The original and best accompaniment for this piece is a 4-hand piano accompaniment available separately (BG2630B).

BG2630

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12 13 14

known; \_\_\_\_\_ join in a song with sweet ac - cord, join

15 16 17

in a song with sweet ac - cord, and thus sur -

18 19 20

round the throne, and thus sur-round the throne. \_\_\_\_\_ We're

21 22 23

march - ing to Zi - on, beau - ti-ful, beau - ti-ful

This system contains measures 21, 22, and 23. The vocal line is on a treble clef staff with a key signature of one sharp (F#). The piano accompaniment is on a grand staff (treble and bass clefs). Measure 21 shows the vocal line starting with 'march - ing to Zi - on,' and the piano accompaniment with chords. Measure 22 continues the vocal line with 'beau - ti-ful, beau - ti-ful' and the piano accompaniment. Measure 23 shows the vocal line with 'beau - ti-ful, beau - ti-ful' and the piano accompaniment.

This system shows the piano accompaniment for measures 21, 22, and 23. The right hand (treble clef) plays chords and moving lines, while the left hand (bass clef) plays a steady bass line.

24 25 26

Zi - on; we're march - ing up-ward to Zi - on, — the

This system contains measures 24, 25, and 26. The vocal line continues with 'Zi - on; we're march - ing up-ward to Zi - on, — the'. The piano accompaniment continues with chords and moving lines.

This system shows the piano accompaniment for measures 24, 25, and 26. The right hand (treble clef) plays chords and moving lines, while the left hand (bass clef) plays a steady bass line.

27 28 29

beau - ti-ful cit-y of God. Let

This system contains measures 27, 28, and 29. The vocal line concludes with 'beau - ti-ful cit-y of God. Let'. The piano accompaniment continues with chords and moving lines.

This system shows the piano accompaniment for measures 27, 28, and 29. The right hand (treble clef) plays chords and moving lines, while the left hand (bass clef) plays a steady bass line.

30 31 32

those re - fuse — to sing who nev - er knew — our

33 34 35

God; — but chil - dren of the heav'n - ly King, but

36 37 38 39

chil - dren of the heav'n - ly King may speak their joys a-broad, may

40 41 42

speak their joys a - broad. We're march - ing to

43 44 45

Zi - on, beau - ti-ful, beau - ti-ful Zi - on; we're

46 47 48 49

march - ing up-ward to Zi - on, the beau - ti-ful cit-y of God.

50 51 52 53

Piano accompaniment for measures 50-53. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with chords and single notes.

54 55 *mf* 56 57

The hill of Zi - on yields a

Vocal line for measures 54-57. The melody is simple and follows the lyrics. The dynamic marking 'mf' is present above measure 55 and below measure 56.

*mf*

Piano accompaniment for measures 54-57. The right hand has a sustained chord in measure 54, followed by a melodic line. The left hand continues with a bass line.

58 59 60 61

thou - sand sa - cred sweets, \_\_\_\_\_ be - fore we reach the heav'n - ly fields, be -

Vocal line for measures 58-61. The melody continues with the lyrics. The dynamic marking 'mf' is present above measure 59.

Piano accompaniment for measures 58-61. The right hand features a melodic line with chords, and the left hand provides a bass line.

62 63 64 65

fore we reach the heav'n - ly fields, or walk the gold - en streets, or

66 67 68 69

walk the gold - en streets. — We're march - ing to Zi - on,

*sub. f*

*sub. f*

70 71 72 73

beau-ti-ful, beau-ti-ful Zi - on; we're march - ing up - ward to Zi - on, — the

74 75 76 77

beau - ti - ful cit - y of God.

Detailed description: This block contains the first system of music, measures 74 through 77. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#). Measures 74 and 75 show the vocal line with lyrics 'beau - ti - ful cit - y of God.' The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Measures 76 and 77 are mostly rests for the vocal line.

Detailed description: This block shows the piano accompaniment for measures 74 through 77. The right hand plays chords, and the left hand plays a bass line with some eighth-note patterns.

78 79 80 81

Then let our songs a - bound and ev - 'ry tear be

Detailed description: This block contains the second system of music, measures 78 through 81. The vocal line continues with lyrics 'Then let our songs a - bound and ev - 'ry tear be'. The piano accompaniment continues with chords and a bass line.

Detailed description: This block shows the piano accompaniment for measures 78 through 81. The right hand plays chords, and the left hand plays a bass line.

82 83 84

dry; we're march - ing through Im - man - uel's ground, we're

Detailed description: This block contains the third system of music, measures 82 through 84. The vocal line continues with lyrics 'dry; we're march - ing through Im - man - uel's ground, we're'. The piano accompaniment continues with chords and a bass line.

Detailed description: This block shows the piano accompaniment for measures 82 through 84. The right hand plays chords, and the left hand plays a bass line.



85 86 87

march - ing through Im - man - uel's ground, to fair - er

88 89 90

worlds on high, to fair - er worlds on high. We're

91 92 93

march - ing to Zi - on, beau - ti-ful, beau - ti-ful

94 95 96

Zi - on; we're march - ing up - ward to Zi - on, — the

This system contains measures 94, 95, and 96. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The key signature is one sharp (F#). The piano part includes a melodic line in the right hand and a bass line in the left hand.

97 98 99

beau - ti-ful cit-y of God.

This system contains measures 97, 98, and 99. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The key signature is one sharp (F#). The piano part includes a melodic line in the right hand and a bass line in the left hand. A large watermark "For Review Only" is overlaid on the page.

100 101 102 103

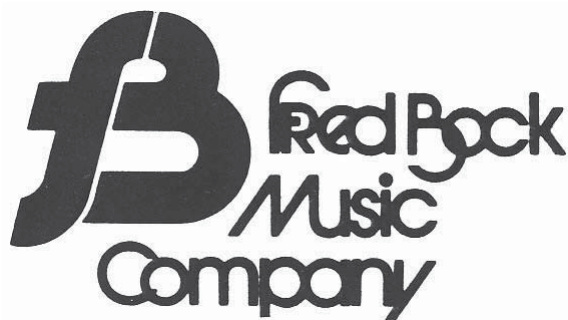
*ff* The beau - ti-ful cit-y of God.

This system contains measures 100, 101, 102, and 103. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The key signature is one sharp (F#). The piano part includes a melodic line in the right hand and a bass line in the left hand. The dynamic marking *ff* (fortissimo) is present. A large watermark "For Review Only" is overlaid on the page.



Benjamin Harlan and his wife, Connie, divide their time between New Orleans and St. Francisville, LA. In addition to composing and arranging, Benjamin remains active in local church music ministry and particularly enjoys helping congregations strengthen or rediscover the richness of congregational song.

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