



Soldier's Cry

Majeau; arr. Trent Worthington

♩ = 86

mf *mp* *p*

S. *drrrmm** *drrrmm* *drrrmm* *drrrmm*

A. *drrrmm** *drrrmm* *drrrmm* *drrrmm*

T.
 8
 of trou-ble is sent thru the coun - try and we

B.
 Talk of trou-ble is sent thru the coun - try and we

*imitate the roll of a snare drum filled "r" - then close directly to a hum

5

S. *drrrmm* *drrrmm* Young men en-list and are sent to the bat-tle to fight

A. *d* *drrrmm* *drrrmm* *drrrmm*

T.
 8
 need an ar - my to fight for the right. *drrrmm* *drrrmm*

B.
 need an ar - my to fight for the right. Oo



PERUSAL SCORE ONLY - PLEASE DO NOT COPY

A

9

S. *the of- fend-ers and help our al lies.*

A. *drrrmm drrrmm*

T. *drrrmm* *mp* *And the young 'O Can-a-da, we'll glad*

B. *Oo* *mp* *Ag men cry, "O Can-a-da we'll glad*



13

S.

A.

T. *mf* *and fight for thee", and the young men cry, "O Can - a - da, we'll fight*

B. *mf* *ly go and fight for thee", and the young men cry, "O Can - a - da, we'll fight*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

B solo optional
mf

17

S. *mf* The bat-tle's rag-ing, gun-fi - re is blaz - ing, a ti-

S2 *p* The bat - tle's rag - ing, gun as blaz - ing, a

A. *p* The bat - tle's rag - ing - fi-re is blaz - ing, a

T. 8 _ to keep you free". _

B. _ to keep you free". _

21

S. - red young sol - dier .ag - ing to life; _ he's or - dered on, and o - beys

S2 ti - red you - dier cling - ing to life; _ he's or - dered on, and o -

A. ng sol - dier cling - ing to life; _ he's or - dered on, and o -

T. _

B. _

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

24

S. *by ad vanc - ing, no hope of re - turn - ing from the e - ne - my fire.*

S2 *beys ad - vanc - ing, no re - turn - ing from fire.*

A. *beys ad - vanc - ing, no re - turn - ing from e - ne - my fire.*

T. *mp*
And the

B. *mp*
And the



27

C

S.

A.

T. *mf*
er cries, "O Can - a - da, if it must be so I'll die.

B. *mf*
sol - dier cries, "O Can - a - da, if it must be so I'll die.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

30

S.

A. *f* *f*
 *And the sol - dier cries, "O Can - a - da, I'll keep you free."

T. *f* *f*
 for thee"; And the sol - dier cries, "O Can - a - die to keep you free."

B. *f* *f*
 for thee"; And the sol - dier cries, "O Can - a - da, I'll die to keep you free."

**optional - if the choir is short on 1st tenors*



rubato

a tempo

34

S. *mf*
 Far a - way we have seen a great dan - ger and yet

A. *mp* *mp*

T. *mp*
 Oo tsoo* doo tsoo doo tsoo doo tsoo

B. *mp* *mp*

**lightly articulated "tsoo"; like a distant snare drum or high hat*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

38

S. *mp*
 — there's a dan - ger much great - er with- in; — The noise we make as we con

A. *mf sub. p*
 Ah...

T. *mf sub. r*
 doo tsoo doo tsoo doo

B. *p*
 (Oo...) Ah...



41

S. — stant-ly bick - er — not a whis - per if we list - ened to hear...

A. *mp*
 (ah...) if we list - ened to hear...

T. *mp*
 if we list - ened to hear... all the

B. *mp*
 (ah...) if we list - ened to hear... all the

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

E a tempo

44

Choir

mf

And the sol

thou-sands cry, "O Can - a - da, is that why we have thee?" And the sol



48

Choir

mp

- diers cry, "O Can - a - da, we to keep you free!" And we

ff

mp

- diers cry, "O Can - a - da, died to keep you free!" And we



F *meno mosso - Hymn sty'*

52

S.

A.

T.

mf

all miss - a - da, the land where we all used to be; and we all.

all O Can - a - da, the land where we all used to be; and we all.

miss O Can - a - da, the land where we all used to be; and we all.

all miss O Can - a - da, the land where we all used to be; and we all.

56

S.
 ___ are long - ing for Can - a - da, the true north, strong and free. ___

A.
 ___ are long - ing for Can - a - da, the true north, strong ?

T.
 ___ are long - ing for Can - a - da, the true north, a free. ___

B.
 ___ are long - ing for Can - a - da, the true strong and free. ___

*And the

*solo or
small group

60

S.
 Oo

A.
 Oo

T.
 Oo

B.
 Oo...
 sol-dier cries, "C a - a - da, be true and strong for me." ___

Oo

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Trent Worthington has been involved in choral music as a singer, conductor, arranger and composer for many years. His arrangements and compositions have been performed and recorded by many choirs and vocal ensembles since the 1980s.

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