

The Armor of God

SATB - Choir

Based on DC 27:15-18
& Ephesians 6: 13-17
Theme: faithfulness amidst adversity
with resolve ♩ = 90

Words and Music by
Michael and Heather Smurthwaite

The musical score is arranged in five staves. The top four staves are for the vocal parts: Soprano, Alto, Tenor, and Bass. Each staff begins with a treble clef for Soprano and Alto, and a bass clef for Tenor and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts are currently blank, with a horizontal line indicating the melody line. The fifth staff is for the piano accompaniment, consisting of a grand staff (treble and bass clefs) and an optional snare drum part. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with triplet markings and accents. The snare drum part is marked '(Optional) mp' and features a rhythmic pattern of eighth and sixteenth notes.

*Presentation note: The melody line shifts between parts (usually marked with accent or emphasis marks ("_"), and whichever part has the melody should sing with more volume than the harmony parts.

*Regarding optional snare drum: The snare part provided is a suggestion. Should the snare drummer determine other beat patterns would be more conducive he should freely implement them.

*Accompanist note: It's OK to simplify the accompaniment. For example, play one note of a bass octave and in a triplet, just play three single notes, (top, bottom, top) rather than three chords. Remember, the most important notes are those of the worshipful message usually conveyed in the melody.

The Armor of God

2

5

S
A
T
B

S.Dr.

Detailed description: This block contains the first system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are currently silent, indicated by whole rests. The piano accompaniment consists of a right-hand part with triplets and a left-hand part with a steady bass line. A snare drum part is shown below the piano accompaniment, with rhythmic patterns and rests.

S
A
T
B

Marcado

Melody *mf* Where-fore re - joice in the full - ness of

f Where-fore re - joice in the full - ness of

mf Where-fore re - joice in the full - ness of

Marcado

S.Dr.

Detailed description: This block contains the second system of the musical score. The vocal parts enter with the lyrics "Where-fore re - joice in the full - ness of". The Soprano part is marked *mf* and includes the word "Melody". The Alto part is marked *f*. The Tenor and Bass parts are marked *mf*. The piano accompaniment features a "Marcado" section with triplets in both hands. The snare drum part continues with rhythmic patterns.

The Armor of God

S
time! When all things are ga-thered to - ge - ther in - to

A
time! When all things are ga-thered to - ge - ther in - to

T
time! When all things are ga-thered to - ge - ther in - to

B
time! When all things are ga-thered to - ge - ther in - to

S.Dr.

13
S
are ga - thered in - to one! *mf* Oh gird up your loins and

A
one! *mp* Oh gird up your loins and

T
are ga - thered in - to one! *mp* Oh gird up your loins and

B
are ga - thered in - to one! to one! *mp* Oh gird up your loins and

13
S.Dr.

The Armor of God

4

S
take my ar - mor whole that the day ye may with - stand. Take the

A
take my ar - mor whole that the day ye may with - stand. Take the

T
take my ar - mor whole that the day ye may with - stand. Take the

B
take my ar - mor whole that the day ye may with - stand, ye may with-stand. Take the

S.Dr.

S
loin - cloth of truth, the breast - plate of right - eous-ness, the shoes of pre - pa -

A
loin - cloth of truth, the breast - plate of right - eous-ness, the shoes of pre - pa -

T
loin - cloth of truth, the breast - plate of right - eous-ness, the shoes of pre - pa -

B
loin - cloth of truth, the breast - plate of right - eous-ness, the shoes of pre - pa -

S.Dr.

Subito (sweetly)

S ra - tion *p* of the Gos - pel of Oh the gos - pel of

A ra - tion *p* of the Gos - pel of Oh the gos - pel of

T ra - tion *mp* of the Gos - pel of peace.

B ra - tion *p* of the gos - pel of Oh the gos - pel of

(Melody)

S.Dr.

25

χ**Option: rather than words, non-lead parts sing Ohhh or Ahhh.)

S peace. *p* Take the shield of faith quench darts

A peace. *p* Take the shield faith quench darts

T (With resolution) *mf* Take the shield of faith to quench the darts of the wick - ed, the

B peace. *p* Take the shield faith quench darts

S.Dr.

The Armor of God

6

(Melody) *f*

S
hel - - met crown God. The hel - met of sal -

A
hel - - met crown God. The hel - met of sal -

T
hel - met of sal - va - tion to crown the ar - mor of God. The hel - met of sal -

B
hel - - met crown God. The hel - met hel - met of sal -

S.Dr.
29

S
va - tion to crown the ar - mor of

A
va - tion to crown hel - met to crown the ar - mor of

T
va - tion to crown hel - met to crown, the ar - mor of

B
va - tion, to crown, hel - met to crown, the ar - - mor of

S.Dr.
33

Detailed description of the musical score: The score is for a hymn titled 'The Armor of God'. It features five vocal parts (Soprano, Alto, Tenor, Bass) and instrumental accompaniment (Piano and Snare Drum). The key signature is one flat (B-flat major or D minor). The score is divided into two systems. The first system covers measures 29-32, and the second system covers measures 33-36. The lyrics are: 'helmet crown God. The helmet of salvation to crown the armor of God. The helmet of salvation to crown the armor of God.' The piano accompaniment includes chords and triplets. The snare drum part consists of rhythmic patterns with 'x' marks indicating drum hits. Dynamic markings include 'f' (forte) and '3' (triplets).

The Armor of God

mp
Very legato, soto voz

S
God, of God. *mp* Then the

A
God, of God. *mp* Ahhh

T
God, of God. *mp* Ahhh

B
God, of God, ar - mor of God. *mp* Ahhh

S.Dr.

37

S
sword of my Spi - rit will I pour out up -

A
Ahhh ooo oo ooo oo

T
Ahhh ooo oo oo oo oo

B
Ahhh ooo oo oo ahhh

37

S.Dr.

The Armor of God

8

S
on you, and my word will I re - veal; so be

A
ahh, and word ahh ahh re - veal; so be

T
ahhh and word ahh ahh re - veal; so be

B
ahh, and word ahh ahh re - veal; so be

S.Dr.

41

3

41

Detailed description: This system contains measures 41 through 44. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment with two staves (treble and bass clef) and a snare drum part. The vocal parts have lyrics: 'on you, and my word will I re - veal; so be'. The piano accompaniment includes a triplet of eighth notes in the bass clef. Measure numbers 41 and 44 are indicated above the piano staves.

S
faith - ful 'till I come; *mf* So be faith - ful 'till I

A
faith - ful 'till I come; *mp* So be faith - ful 'till I

T
faith - ful 'till I come; *mp* So be faith - ful 'till I

B
faith - ful 'till I come. 'till I come; *mf* So be faith - ful, Oh be faith - ful 'till I

S.Dr.

45

45

45

Detailed description: This system contains measures 45 through 48. It features the same four vocal staves and piano accompaniment as the first system. The vocal parts have lyrics: 'faith - ful 'till I come; So be faith - ful 'till I'. The piano accompaniment includes a triplet of eighth notes in the bass clef. Measure numbers 45 and 48 are indicated above the piano staves. The snare drum part has 'x' marks indicating specific drum hits.

The Armor of God

S
come, 'till I come, 'till I come. I

A
come, 'till I come, 'till I come. I

T
come, 'till I come, 'till I come. I

B
come, 'till I come, 'till I come, 'till I come. So be faith - ful 'till I

S.Dr.

Detailed description: This system contains the first four vocal staves (Soprano, Alto, Tenor, Bass) and the piano accompaniment. The vocal parts have lyrics: 'come, 'till I come, 'till I come. I'. The piano accompaniment features a bass line with triplets and chords in the right hand. The snare drum part has a simple rhythmic pattern with 'x' marks for snare hits.

S
49 *f*
come. Oh gird up your loins! take my ar - mor whole that the

A
come. Oh gird up your loins! take my ar - mor whole that the

T
come. Oh gird up your loins! take my ar - mor whole that the

B
come. 'Till then Oh gird up your loins, gird up and take my ar - mor whole that the

S.Dr.

Detailed description: This system contains the second four vocal staves and piano accompaniment. The vocal parts have lyrics: 'come. Oh gird up your loins! take my ar - mor whole that the'. The piano accompaniment features a bass line with triplets and chords in the right hand. The snare drum part has a simple rhythmic pattern with 'x' marks for snare hits. A dynamic marking of *f* (forte) is present at the beginning of the system.

The Armor of God

53

S day ye may with - stand. Take ³ the loin-cloth of truth, the

A day ye may with - stand. Take ³ the loin-cloth of truth, the

T day ye may with - stand. Take ³ the loin-cloth of truth, the

B day so that the day ye may with - stand, ye may with-stand. Take ³ the loin-cloth the loin-cloth of truth, the

S.Dr. 53 ³

(Sweetly)

57

S breast - plate of right - eous-ness, the shoes of pre - ra - ra - tion *mp* of the

A breast - plate of right - eous-ness, the shoes of pre - pa - ra - ra - tion *p* of the

T breast - plate of right - eous - ness, the shoes of pre - pa - ra - ra - tion *p* of the

B breast - plate of right - eous - ness, the shoes of pre - pa - ra - ra - tion *p* of the

S.Dr. 57 ³ ³

The Armor of God

S (Dulcette) *ten.* (Marcado) *mf*
 Gos - pel of Oh the rit. gos pel of peace. Take the

A *ten.*
 gos - pel of peace. Take the

T *rit.* *ten.* *mf*
 gos - pel of Oh the rit. gos - pel of peace. Take the

B *ten.* *mf*
 gos - pel of Oh the rit. gos - pel of peace. Take the

(Dulcette) *rit.* *ten.* *mf*

S.Dr.

S ⁶¹ shield of faith to quench the darts of the wick - ed, the hel - met of sal - va - tion to

A shield faith quench darts hel - - met

T shield faith quench darts hel - - met

B shield faith quench darts hel - - met

⁶¹

S.Dr. ⁶¹

The Armor of God

12

S
crown the ar-mor of God. The hel - met of sal - va - tion, to

A
crown God. The hel - met of sal - va - tion, to

T
crown God. the hel - met of sal - va - met to

B
crown God. The hel - The hel - met of sal - va - tion, to

S.Dr.

65

3

S
crown the ar - mor of God. That you may with-

A
crown, hel-met to crown the ar - mor, oh put on the ar-mor of God. That you may with-

T
crown hel-met to crown the ar - mor, oh put on the ar-mor of God. That you may with-

B
crown, hel-met to crown, the ar - mor, oh put on the ar-mor of God, of God. So

S.Dr.

69

3

S stand you may with - stand the day. Gird up your loins, take the

A stand you may with - stand the day. Gird up your loins, take the

T stand you may with - stand the day. Gird up your loins, take the

B that you may with - stand the day. Gird up your loins, and

S.Dr.

73

S ar - mor of God. *ff* So be faith - ful 'till I come that you may

A ar - mor of God. *f* So be faith - ful 'till I come that you may

T ar - mor of God. *f* So be faith - ful 'till I come that you may

B take the ar - mor of ar - mor of God. *f* So be faith - ful so that you may

73

S.Dr.

The Armor of God

14

Soprano: stand! Gird up your loins!

Alto: stand! Gird up your loins!

Tenor: stand! Gird up your loins!

Bass: stand! Gird up your loins!

Piano: stand! Gird up your loins!

S.Dr. (Snare Drum): rhythmic accompaniment with triplet patterns.

Tempo markings: *rit.*, *ten.*, *a tempo*

Rehearsal mark 77 is present at the beginning of the vocal and piano parts.

* (Note: the smaller notes are options should the higher notes be out of the range of some of the singers.)

81

Soprano: [Blank staff]

Alto: [Blank staff]

Tenor: [Blank staff]

Bass: [Blank staff]

Piano: accompaniment with triplet patterns and dynamic markings.

S.Dr. (Snare Drum): rhythmic accompaniment with triplet patterns.

Rehearsal mark 81 is present at the beginning of the piano and snare drum parts.