

I LOVE TO SING

Phil Laeger

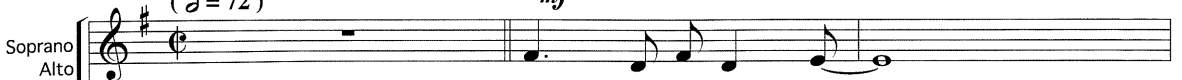
Gösta Blomberg

Lively, with a Latin flavor

(♩ = 72)


2 
mf

Soprano Alto



How I love to sing!
Yo quie-ro can - tar!

Baritone




Piano

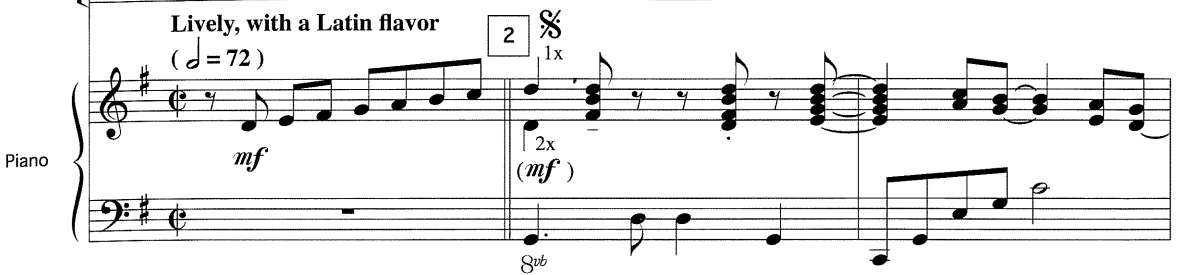
Lively, with a Latin flavor

(♩ = 72)

mf

2 
1x

2x
(mf)





I love to sing! _____ How I love to sing! _____
Quie-ro can - tar! _____ Yo quie-ro can - tar! _____





I love to sing! _____
Quie-ro can - tar! _____

11

mp

I love to sing of the
Yo can ta - re a mi

11

mp

Sav - ior Who gave his life
Sal - va - dor quien su vi

for me.
da Dios por mi;

19 *mf*

He fills my spir it with glad - ness
En mi es - pir ri - tu hay go - zo,

mf

19 *mf*

For ser - vice sets me
A ser - vir - le me li -

27 *f* How Yo
cresc. free. I love to sing,
cresc. bro. Yo que ro can

27 *f*

I love to sing of
 quie - ro can - tar de

unison

O - how I love to sing of
 tar - O quie - ro can - tar de

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are in unison. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Je - sus of Je - sus
 Cris - to de Cris - to

The second system continues the musical score with two vocal staves and piano accompaniment. The vocal lines are in unison. The piano accompaniment maintains the same rhythmic pattern as the first system.

35 How I
 Yo quie

I love to sing, O how I
 Yo quie - ro can - tar - O quie

35

The third system of the musical score includes two vocal staves and piano accompaniment. It begins with a measure rest in the vocal lines, followed by the lyrics. The piano accompaniment continues with the established rhythmic pattern.

dim. , *unison*

love to sing to sing
ro can - tar, can - tar

dim.

of him. _____
de El. _____

43

I love to sing of his beau - ty, his

43

great - ness and His

The first system consists of a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The vocal line has lyrics 'great - ness and His'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

love, A theme that thrills all

mf 51

mf

51

mf

The second system continues the vocal and piano parts. The vocal line has lyrics 'love, A theme that thrills all'. There are dynamic markings of *mf* and a measure number of 51 in a box. The piano accompaniment continues with similar rhythmic patterns.

div.

of cre - a - tion In

The third system features a vocal line with lyrics 'of cre - a - tion In'. Above the vocal line, there are markings for *div.* and a hairpin crescendo. The piano accompaniment includes a hairpin crescendo and a key signature change to one flat (B-flat major) in the final measure.

cresc.

earth and Heav'n a - bove.

cresc.

cresc. 3

59

f How Yo

I quie

I love to sing, O how I
Yo quie ro can tar O quie

f.

59

f (b)

unison

love to sing of Je - sus,
ro can - tar de Cris - to,

div.

_____ of Je - sus. _____
 _____ de Cris - to. _____

67 How I love to
 Yo quie ro can

I love to sing, O how I love to
 Yo quie ro can tar, O quie ro can

67

dim. , *unison*

sing, to sing of
 tar, can - tar de
dim. ,

dim.

D.S. al Coda

him. _____
El. _____

D.S. al Coda

♩ CODA
Slight rit.

Sweetly, much slower (♩ = 84)
mp

How Yo I quie -

♩ CODA
Slight rit.

Sweetly, much slower (♩ = 84)
mp

Rit.
unison

love to sing, to sing of
ro can - tar, can - tar de

Rit.

79 Moderately (♩. = 72)

81 Tempo I
mp

Je _____
Cris _____
mp

79 Moderately (♩. = 72)

81 Tempo I

mp

sus _____
to _____

mf
How I love to sing! _____ I love to sing! _____
Yo quie-ro can - tar! _____ Quie-ro can - tar! _____
mf

mf
Sub

89 Gradually fade

How I love to sing!
Yo quie-ro can - tar!

89 Gradually fade

Sub

Molto rit.

I love to sing!
Quie-ro can - tar!

Molto rit.

Sub

p
Ooo

p
Sub