

Commissioned by the Choirs of  
St. Luke's Episcopal Church, Dixon, Illinois  
and St. Matthew's Episcopal Church, Evanston, Illinois

# By All Your Saints

H. B. Nelson (1823-1913)

Arr. Tim Blickhan

*King's Lynn*, adapt. R. Vaughan Williams (1872-1958)

The musical score is arranged for a concert band and choir. It features the following parts:

- Trumpet 1:** Treble clef, starting with a tempo marking of  $\text{♩} = 100$ . It plays a melodic line with accents and triplets, marked *f*.
- Trumpet 2:** Treble clef, playing a sustained melodic line with accents, marked *f*.
- Trumpet 3:** Treble clef, playing a melodic line with accents and triplets, marked *f*.
- Trombone 1:** Bass clef, playing a melodic line with accents and triplets, marked *f*.
- Trombone 2:** Bass clef, playing a melodic line with accents and triplets, marked *f*.
- Soprano, Alto, Tenor, Bass:** Four vocal staves, all of which are currently empty.
- Organ:** Grand staff (treble and bass clefs), playing a harmonic accompaniment with chords and moving lines, marked *f*.

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Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

S

A

T

B

*f*

*f* By

By

*f*

By

*f*

By

Org.

13

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

S

A

T

B

Org.

all your saints still striv - ing, for all your saints at rest, your

all your saints still striv - ing, for all your saints at rest, your

all your saints still striv - ing, for all your saints at rest, your

all your saints still striv - ing, for all your saints at rest, your

The musical score for page 3 features a brass section with three trumpets (Tpt. 1, 2, 3) and two trombones (Tbn. 1, 2), all starting at measure 13. The vocalists (Soprano, Alto, Tenor, Bass) and Organ also begin at measure 13. The lyrics for all parts are: "all your saints still striv - ing, for all your saints at rest, your". The organ part is written in a grand staff with treble and bass clefs.

17

S ho - ly name, O Je - sus, for ev - er - more be blessed. You

A ho - ly name, O Je - sus, for ev - er - more be blessed. You

T ho - ly name, O Je - sus, for ev - er - more be blessed. You

B ho - ly name, O Je - sus, for ev - er - more be blessed. You

Org.

21

S rose, our King vic - to - rious, that they might wear the crown and

A rose, our King vic - to - rious, that they might wear the crown and

T rose, our King vic - to - rious, that they might wear the crown and

B rose, our King vic - to - rious, that they might wear the crown and

Org.

25

Tpt. 1 *f* 3

25

Tpt. 2 *f*

25

Tpt. 3 *f*

25

Tbn. 1 *f*

25

Tbn. 2 *f*

25 *mf*

S ev-er shine in splen - dor re - flect-ed from your throne. All For

25 *mf*

A ev-er shine in splen - dor re - flect-ed from your throne. All For

25 *mf*

T ev-er shine in splen - dor re - flect-ed from your throne. All For

25 *mf*

B ev-er shine in splen - dor re - flect-ed from your throne. All For

Org. *mp*

Select the stanza appropriate to the day.

St. Andrew: November 30, St. Thomas: December 21, St. Stephen: December 26, St John: December 27

May be sung *a cappella*

32

S  
 praise, O Lord, for An - drew, the first to fol - low you; he wit - nessed to his  
 praise, O Lord, for Tho - mas whose short-lived doubt - ings prove your per - fect two - fold  
 praise, O Lord, for Ste - phen who, mar - tyred, saw you stand to help in time of  
 (For) John, your loved dis - ci - ple, ex - iled to Pat - mos' shore, and for his faith - ful

A  
 praise, O Lord, for An - drew, the first to fol - low you; he wit - nessed to his  
 praise, O Lord, for Tho - mas whose short-lived doubt - ings prove your per - fect two - fold  
 praise, O Lord, for Ste - phen who, mar - tyred, saw you stand to help in time of  
 (For) John, your loved dis - ci - ple, ex - iled to Pat - mos' shore, and for his faith - ful

T  
 8  
 praise, O Lord, for An - drew, the first to fol - low you; he wit - nessed to his  
 praise, O Lord, for Tho - mas whose short-lived doubt - ings prove your per - fect two - fold  
 praise, O Lord, for Ste - phen who, mar - tyred, saw you stand to help in time of  
 (For) John, your loved dis - ci - ple, ex - iled to Pat - mos' shore, and for his faith - ful

B  
 praise, O Lord, for An - drew, the first to fol - low you; he wit - nessed to his  
 praise, O Lord, for Tho - mas whose short-lived doubt - ings prove your per - fect two - fold  
 praise, O Lord, for Ste - phen who, mar - tyred, saw you stand to help in time of  
 (For) John, your loved dis - ci - ple, ex - iled to Pat - mos' shore, and for his faith - ful

Org.

37

S  
bro - ther, "This is Mes - si - ah true." You called him from his fish - ing u -  
na - ture, the depth of your true love. To all who live with ques - tions a  
tor - ment, to plead at God's right hand. Like you, our suffer - ing Sa - vior, his  
re - cord, we praise you e - ver - more; praise for his mys - tic vis - ion his

A  
bro - ther, "This is Mes - si - ah true." You called him from his fish - ing u -  
na - ture, the depth of your true love. To all who live with ques - tions a  
tor - ment, to plead at God's right hand. Like you, our suffer - ing Sa - vior, his  
re - cord, we praise you e - ver - more; praise for his mys - tic vis - ion his

T  
8  
bro - ther, "This is Mes - si - ah true." You called him from his fish - ing u -  
na - ture, the depth of your true love. To all who live with ques - tions a  
tor - ment, to plead at God's right hand. Like you, our suffer - ing Sa - vior, his  
re - cord, we praise you e - ver - more; praise for his mys - tic vis - ion his

B  
bro - ther, "This is Mes - si - ah true." You called him from his fish - ing u -  
na - ture, the depth of your true love. To all who live with ques - tions a  
tor - ment, to plead at God's right hand. Like you, our suffer - ing Sa - vior, his  
re - cord, we praise you e - ver - more; praise for his mys - tic vis - ion his

Org.

42

S  
pon Lake Gal - i - lee; he rose to meet your chal - lenge, "Leave all and fol - low  
stead - fast faith af - ford; and grant us grace to know you, made flesh, yet God and  
en - e - mies he blessed, with "Lord re - ceive my spir - it," his faith, in death con -  
words to us un - fold. In - still in us his long - ing, your glo - ry to be

A  
pon Lake Gal - i - lee; he rose to meet your chal - lenge, "Leave all and fol - low  
stead - fast faith af - ford; and grant us grace to know you, made flesh, yet God and  
en - e - mies he blessed, with "Lord re - ceive my spir - it," his faith, in death con -  
words to us un - fold. In - still in us his long - ing, your glo - ry to be

T  
8  
pon Lake Gal - i - lee; he rose to meet your chal - lenge, "Leave all and fol - low  
stead - fast faith af - ford; and grant us grace to know you, made flesh, yet God and  
en - e - mies he blessed, with "Lord re - ceive my spir - it," his faith, in death con -  
words to us un - fold. In - still in us his long - ing, your glo - ry to be

B  
pon Lake Gal - i - lee; he rose to meet your chal - lenge, "Leave all and fol - low  
stead - fast faith af - ford; and grant us grace to know you, made flesh, yet God and  
en - e - mies he blessed, with "Lord re - ceive my spir - it," his faith, in death con -  
words to us un - fold. In - still in us his long - ing, your glo - ry to be

Org.



47

Tpt. 1 *f* 3 *mf*

Tpt. 2 *f* 3 *mf*

Tpt. 3 *f* 3 *mf*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

S  
me." Then let us praise the Fa - ther and  
Lord.  
fessed.  
hold.

A  
me." Then let us praise the Fa - ther and  
Lord.  
fessed.  
hold.

T  
me." Then let us praise the Fa - ther and  
Lord.  
fessed.  
hold.

B  
me." Then let us praise the Fa - ther and  
Lord.  
fessed.  
hold.

Org.

51

Tpt. 1 *f* 3 *mf* *f* 3 *mf*

Tpt. 2 *f* 3 *mf* *f* 3 *mf*

Tpt. 3 *f* 3 *mf* *f* 3 *mf*

Tbn. 1

Tbn. 2

S  
wor - ship God the Son and sing to God the Spi - - rit, e -

A  
wor - ship God the Son and sing to God the Spi - - rit, e -

T  
8 wor - ship God the Son and sing to God the Spi - - rit, e -

B  
wor - ship God the Son and sing to God the Spi - - rit, e -

Org.

55

Tpt. 1 *f* <sup>3</sup> *mf* *f* <sup>3</sup> *mf*

55

Tpt. 2 *f* <sup>3</sup> *mf* *f* <sup>3</sup> <sub>3</sub>

55

Tpt. 3 *f* <sup>3</sup> *mf*

55

Tbn. 1

55

Tbn. 2

55

S  
ter - nal Three in One, till all the ran-somed num - ber who

A  
ter - nal Three in One, till all the ran-somed num - ber who

T  
8  
ter - nal Three in One, till all the ran-somed num - ber who

B  
ter - nal Three in One, till all the ran-somed num - ber who

Org.

59

Tpt. 1 *f* 3

Tpt. 2 *mf* *f* 3 3 3

Tpt. 3 *f* 3 3

Tbn. 1 *f*

Tbn. 2 *f*

S  
stand be-fore the throne a - scribe all power and glo - ry and

A  
stand be-fore the throne a - scribe all power and glo - ry and

T  
8 stand be-fore the throne a - scribe all power and glo - ry and

B  
stand be-fore the throne a - scribe all power and glo - ry and

Org. *f*

63

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

S

A

T

B

Org.

praise to God a - lone.

praise to God a - lone.

praise to God a - lone.

praise to God a - lone.

*sfz* *ff*

*sfz* *ff*

*sfz* *ff*

*sfz* *ff*

*sfz* *ff*

*ff*

September, 1986

# TRUMPET 1 in B-flat

Commissioned by the Choirs of  
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♩ = 100

3

9

14 16

15

49

54

60

66

*f* *mf* *f* *mf* *f* *mf*

*f* *mf*

*sfz* *ff*

# TRUMPET 2 in B-flat

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and St. Matthew's Episcopal Church, Evanston, Illinois

# By All Your Saints

H. B. Nelson (1823-1913)

Arr. Tim Blickhan

King's Lynn, adapt. R. Vaughan Williams (1872-1958)

The musical score is written for a single trumpet in B-flat. It consists of eight staves of music. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), *sfz* (sforzando), and *ff* (fortissimo). There are also articulations like accents (>) and slurs. The score features several triplet markings (3) and a section with measure numbers 13, 14, and 15. The piece concludes with a dynamic range from *sfz* to *ff*.

# TRUMPET 3 in B-flat

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## By All Your Saints

H. B. Nelson (1823-1913)

Arr. Tim Blickhan

King's Lynn, adapt. R. Vaughan Williams (1872-1958)

The musical score for Trumpet 3 in B-flat consists of seven staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various dynamics such as *f*, *mf*, *sfz*, and *ff*, along with articulations like accents (>) and slurs. The piece features several triplet markings (3) and a double bar line at measure 15. The final measure of the piece is marked with a 5/4 time signature change.



# TROMBONE 1

Commissioned by the Choirs of  
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## By All Your Saints

H. B. Nelson (1823-1913)

Arr. Tim Blickhan

King's Lynn, adapt. R. Vaughan Williams (1872-1958)

The musical score for Trombone 1 is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The score consists of six systems of music, each containing several measures. Measure numbers 8, 13, 14, 15, 47, 53, 59, and 62 are indicated at the beginning of their respective systems. The score includes various musical notations such as slurs, accents (>), and dynamic markings. The dynamics range from *f* (forte) to *ff* (fortissimo), with *mf* (mezzo-forte) and *sfz* (sforzando) also present. A key signature change from B-flat to C major is indicated at the end of the score, with a common time signature (C) following a 5/4 time signature. The final dynamic marking is *sfz* followed by a wedge-shaped dynamic hairpin leading to *ff*.

# TROMBONE 2

Commissioned by the Choirs of  
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and St. Matthew's Episcopal Church, Evanston, Illinois

## By All Your Saints

H. B. Nelson (1823-1913)

Arr. Tim Blickhan

King's Lynn, adapt. R. Vaughan Williams (1872-1958)

The musical score is written for Trombone 2 in bass clef with a key signature of one flat (Bb) and a common time signature (C). The score consists of seven staves of music. The first staff begins with a dynamic marking of *f* and includes a fermata over the first measure, a second measure with a '2' above it, and a triplet of eighth notes at the end. The second staff starts at measure 8 and features three triplet markings. The third staff starts at measure 13 and includes two '15' markings above the staff. The fourth staff starts at measure 48 and has a dynamic marking of *mf*. The fifth staff starts at measure 54. The sixth staff starts at measure 60 and has a dynamic marking of *f*. The seventh staff starts at measure 66 and includes dynamic markings of *sfz* and *ff*, along with a hairpin crescendo. The score concludes with a double bar line.