

Commissioned by the Choirs of
St. Paul'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 begins with a tempo marking of quarter note = 100. The key signature is one flat (B-flat major for the instruments, F major for the choir). The score includes parts for Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Trombone 2, Soprano, Alto, Tenor, Bass, and Organ. The organ part is marked *f* and features a melodic line in the right hand and a supporting bass line in the left hand. The brass parts feature various dynamics, including *f*, and include triplet figures. The choir parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by whole rests.

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

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* ³ *mf* *f* ³ *mf*

55

Tpt. 2 *f* ³ *mf* *f* ³ ³

55

Tpt. 3 *f* ³ *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.

sfz *ff*

sfz *ff*

sfz *ff*

sfz *ff*

sfz *ff*

ff

Detailed description: This page of a musical score, numbered 13, features six staves for brass instruments and four staves for voices. The brass parts (Tpt. 1, 2, 3, Tbn. 1, 2) are in G major and 2/4 time, starting at measure 63. They include triplets and dynamic markings *sfz* and *ff*. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics "praise to God a - lone." in G major. The Organ part is in G major and 2/4 time, starting at measure 63, with a dynamic marking of *ff* at the end. The score concludes with a double bar line.

TRUMPET 1 in B-flat

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♩ = 100

3

9

14

16

15

f

f

mf

49

f

mf

54

f

mf

f

mf

f

mf

60

f

66

sfz

ff

TRUMPET 2 in B-flat

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The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of eight staves of music. The first staff begins with a whole rest followed by a series of half notes with accents, marked with a forte (*f*) dynamic. The second staff contains eighth-note triplets with accents, marked with a forte (*f*) dynamic. The third staff features a whole rest, a measure with a fermata marked 14, and another whole rest marked 15, with a forte (*f*) dynamic. The fourth staff contains eighth-note triplets with accents, alternating between forte (*f*) and mezzo-forte (*mf*) dynamics. The fifth staff continues with eighth-note triplets and accents, alternating between forte (*f*) and mezzo-forte (*mf*) dynamics. The sixth staff features eighth-note triplets with accents, alternating between forte (*f*) and mezzo-forte (*mf*) dynamics. The seventh staff contains eighth-note triplets with accents, marked with a forte (*f*) dynamic. The eighth staff begins with a whole note, followed by a measure with a fermata marked 5/4, and ends with a whole note marked with a sforzando (*sfz*) dynamic, which then transitions to fortissimo (*ff*).

TRUMPET 3 in B-flat

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The musical score for Trumpet 3 in B-flat is presented in seven staves. 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). Articulations include accents (>) and slurs. Rhythmic patterns include a double bar line with a '2' above it, and several triplet markings (3) over groups of notes. The score concludes with a dynamic crescendo from *sfz* to *ff* over a long note.

TROMBONE 1

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The musical score for Trombone 1 consists of seven staves of music. The first staff begins with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The music starts with a rest for two measures, followed by a series of notes with accents and slurs. A dynamic marking of *f* is placed below the first staff. The second staff continues the melody with triplets and accents. The third staff includes measure numbers 13, 14, and 15, with a dynamic marking of *f* below. The fourth staff starts at measure 47, with dynamic markings of *f* and *mf*. The fifth staff starts at measure 53. The sixth staff starts at measure 59, with a dynamic marking of *f*. The seventh staff starts at measure 62, with a dynamic marking of *sfz* and *ff*. The key signature changes to two flats (B-flat and E-flat) at the end of the piece.

TROMBONE 2

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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 slur over measures 2-3, and a triplet of eighth notes in measure 7. The second staff starts at measure 8 and features three triplet markings. The third staff begins at measure 13, with a fermata over measures 14-15 and another fermata over measures 16-17. The fourth staff starts at measure 48 and is marked *mf*. The fifth staff begins at measure 54. The sixth staff starts at measure 60 and includes a fermata over the final measure. The seventh staff begins at measure 66, changes to a 5/4 time signature, and features dynamic markings of *sfz* and *ff* with a hairpin crescendo.