

OCP Choral Series

All Shall Be Well

for Assembly, SATB Choir, Keyboard, Guitar, and B♭ Trumpet I & II

Timothy Dudley-Smith

John Foley, S.J.

INTRO Vigorous, joyful (♩ = ca. 144)

Organ or Piano

f *sempre marcato*

sempre staccato

16' Ped. or Electric Bass

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From the collection ONE BREAD, ONE BODY Compact Disc #10440 Cassette #10439

VERSES 1, 2

Soprano *f marcato*

Alto

1. All shall be well! For on our Eas - ter skies see
 2. All shall be well! The sac - ri - fice is made; the

Tenor

Bass *f marcato*

f

sempre staccato

1. Christ the Sun of the Right - teous - ness a -
 2. sin - ner freed, of the price of par - don

* Cue size notes are alternatives for electric bass.

VERSE 3

1. rise. _____
2. paid. _____

3. All shall be well! The

f

3. cross and pas - sion past; dark night is

mf

poco cresc. *sub mf*

molto cresc.

3. done, bright morn - ing come at

molto cresc.

molto cresc.

VERSE 4

f

3. last, bright morn - ing. 4. Je - sus a - live! Now

f

f

4. on our Eas - ter skies see Christ the Sun of

This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics: "4. on our Eas - ter skies see Christ the Sun of". The bottom staff is a piano accompaniment with a steady eighth-note bass line and chords in the right hand.

This system contains the next two staves of music. The top staff continues the piano accompaniment with chords and some melodic movement. The bottom staff continues the eighth-note bass line.

4. Righ - teous - ness a - rise.

This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics: "4. Righ - teous - ness a - rise.". The bottom staff is a piano accompaniment with chords and a steady bass line.

This system contains the final two staves of music. The top staff continues the piano accompaniment with chords and melodic lines. The bottom staff continues the eighth-note bass line.

VERSE 5

S *mp*

A 5. All shall be well! The cross and pas - sion past;

mp

Detailed description: This system contains the first four measures of Verse 5. The vocal line (Soprano) is in a soprano clef with a key signature of one flat (B-flat major) and a common time signature. The lyrics are "5. All shall be well! The cross and pas - sion past;". The piano accompaniment consists of a right hand with chords and a left hand with a rhythmic pattern of eighth notes. The dynamic marking is mezzo-piano (*mp*).

mp

5. dark _____ night is done, _____ bright

T

B *mp*

Detailed description: This system contains the next four measures of Verse 5. The vocal line (Soprano) continues with the lyrics "5. dark _____ night is done, _____ bright". The piano accompaniment continues with the same rhythmic pattern. The dynamic marking is mezzo-piano (*mp*). The system concludes with a double bar line.

5. morn - ing come at last.

last, bright morn - ing.

This system contains the vocal melody and piano accompaniment for the first system. The vocal line is in a soprano clef with lyrics: "5. morn - ing come at last." The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line. The key signature has one flat (B-flat).

mp

This block shows the piano accompaniment for the first system. It features a right hand with chords and a left hand with a steady eighth-note bass line. The dynamic marking *mp* (mezzo-piano) is indicated at the beginning.

VERSE 6

6. Je - sus a - live! Re - joice and sing a - gain, "All

ff

This system contains the vocal melody and piano accompaniment for Verse 6. The vocal line is in a soprano clef with lyrics: "6. Je - sus a - live! Re - joice and sing a - gain, 'All". The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line. The dynamic marking *ff* (fortissimo) is indicated at the beginning.

ff

This block shows the piano accompaniment for Verse 6. It features a right hand with chords and a left hand with a steady eighth-note bass line. The dynamic marking *ff* (fortissimo) is indicated at the beginning.

6. shall be well for - ev - er - more,

This system contains the first vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves: the upper staff has chords and some moving lines, while the lower staff has a steady eighth-note bass line.

This system shows the piano accompaniment for the first system, consisting of two staves. The upper staff features chords and some melodic fragments, while the lower staff continues the eighth-note bass line.

6. A - men!"

This system contains the second vocal line and piano accompaniment. The vocal line has a long note with a fermata. The piano accompaniment continues with the same texture as the first system.

This system shows the piano accompaniment for the second system, consisting of two staves. The upper staff has chords and some melodic fragments, while the lower staff continues the eighth-note bass line.

This system shows the piano accompaniment for the third system, consisting of two staves. The upper staff has chords and some melodic fragments, while the lower staff continues the eighth-note bass line.

All Shall Be Well

B \flat TRUMPET I & II

John Foley, S.J.

VERSES 1-2

1,2. All shall be well!... 1. ...Righteous-ness a - rise. *f*
2. ...par - don paid.

VERSE 3

VERSE 4

4. Je - sus a - live! ...Righteous-ness a - rise. *f*

VERSE 5

VERSE 6

6. Je - sus a-live!... A - men. *f*

All Shall Be Well

(Guitar/Vocal)

Timothy Dudley-Smith

John Foley, S.J.

INTRO *Vigorous, joyful* (♩ = ca. 144)

Capo 3: (D) (C/D) (G/D) (D) (C/D) (Gmaj7/D) (A/D) (D)
f F E♭/F B♭/F F E♭/F B♭maj7/F C/F F **2**

VERSES 1, 2

(D) (G/D) (A/D) (D) (Bm) (A)
f F B♭/F C/F F F Dm C

1. All shall be well! For on our Eas - ter skies see Christ the
 2. All shall be well! The sac - ri - fice is made; the sin - ner

(D) (G) (D/F#) (G) (D/A) (A) (D)
 F B♭ F/A B♭ F/C C F

1. Sun of Righ - teous - ness a - rise. _____
 2. freed, the price _____ of _____ par - don paid. _____

VERSE 3

(G) (Dm7) (E♭)
f B♭ Fm7 G♭

3. All shall be well! The cross and pas - sion past; dark _____

(B♭) (A) (A7)
 D♭ C C7

molto cresc.

3. night is done, _____ bright morn - ing come at last. _____

VERSE 4

(D) (G/D) (A/D) (D)
f F B♭/F C/F F

4. Je - sus a - live! Now on our Eas - ter skies see

(Bm) (A) (D) (G) (D/F#) (G) (D/A) (A) (D)
 Dm C F B♭ F/A B♭ F/C C F

4. Christ the Sun of Righ - teous - ness a - rise. _____

VERSE 5

(G) (Dm7) (E \flat)
 B \flat Fm7 G \flat

mp

5. All shall be well! The cross and pas - sion past; dark _____

(B \flat) (A) (A7)
 D \flat C C7

mp

5. night is done, _____ bright morn - ing come at last. _____

VERSE 6

(D) (G/D) (A/D) (D)
 F B \flat /F C/F F

ff

6. Je - sus a - live! Re - joice and sing a - gain, "All

(Bm) (A) (D) (G) (D/F#) (G) (D/A) (A)
 Dm C F B \flat F/A B \flat F/C C

6. shall be well for - ev - er - more, A -

(D) (G/D) (B \flat /D) (E \flat /D) (Cm/D) (Cm7/D) (D)
 F B \flat /F D \flat /F G \flat /F E \flat m/F E \flat m7/F F

dim.

6. men!" _____

Guitar Charts

A/D XXO O	A/D XXO 5	B \flat X	B \flat XXO	Bm X	Bm XX	C/D XXO
OR	OR	OR	OR	OR	OR	
Cm/D XXO	Cm7/D XXO 4	E \flat X O	E \flat X 3	E \flat /D XXO	G/D XXO	Gmaj7/D XXOOO
	OR	OR	OR			

Assembly Edition

ALL SHALL BE WELL

John Foley, S.J.

Verses 1, 2, 4, 6

1. All shall be well! For on our Eas-ter skies see Christ the
 2. All shall be well! The sac - ri - fice is made; the sin - ner
 4. Je - sus a - live! Now on our Eas-ter skies see Christ the
 6. Je - sus a - live! Re-joice and sing a - gain, "All shall be

1-3 Final

1. Sun of Righ-teous-ness a - rise. (to Vs.2)
 2. freed, the price of par-don paid. (to Vs.3)
 4. Sun of Righ-teous-ness a - rise. (to Vs.5)
 6. well for - ev - er - more, A - men!"

Verses 3, 5

3. All shall be well! The cross and pas-sion past; dark
 5. All shall be well! The cross and pas-sion past; dark

3. night is done, bright morn - ing come at last. (to Vs.4)
 5. night is done, bright morn - ing come at last. (to Vs.6)

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Performance Notes

All Shall Be Well is a glorious celebration of the Easter mystery for use anytime during the Easter season or whenever the paschal mystery is remembered.

Keep the tempo fast, and completely consistent throughout. Special care should be taken with the seventh measure of verses 1, 2, 4, and 6 that the quarter notes are not rushed. The performance should be highly *marcato* (stressed). The exuberance will decrease unless the choir uses accented consonants and volume as marked. Verse 5, especially in its beginning for women's voices alone, is a contrast with quieter dynamic markings.

Verses 3 and 5 have a different melody from the others. The *molto crescendo* of the last four measures of these verses is very important for leading into the climactic words "Jesus alive!" of Verses 4 and 6. Leave room for it to grow spectacularly. The crescendo should hit its loudest point on the word "Jesus" of the following verse.

The keyboard part can be realized in any of three ways: (1) piano and electric bass; (2) organ, with brassy stop on the right-hand manual and bright, almost metallic stop on the left-hand manual; or (3) synthesizer (using brass patch) and electric bass. Utmost exuberance is called for!

—J.F.