

All Shall Be Well

for Assembly, SATB Chorus, Organ, 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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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 right - teous - ness a -
2. sin - ner freed, 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

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

poco cresc. *sub mf*

WORLDWIDE

molto cresc.

3. done, _____ bright morn - ing come at

molto cresc.

molto cresc.

VERSE 4

3. last. _____ - sus a - live! Now

3. last, bright morn - ing. *f*

f

The image shows a musical score for a piece titled "All Shall Be Well". It consists of vocal and piano parts. The vocal part is written in a single staff with lyrics underneath. The piano part is written in two staves (treble and bass clef). The score is divided into two sections: the first section has lyrics "3. done, _____ bright morn - ing come at" and the second section is labeled "VERSE 4" with lyrics "3. last. _____ - sus a - live! Now" and "3. last, bright morn - ing. *f*". Performance markings include "molto cresc." and "f". A large, stylized watermark "ALL SHALL BE WELL" is overlaid on the score.

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

4. Righ - teous - ness a -

The image displays a musical score for the hymn "All Shall Be Well". It consists of five systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The lyrics are: "4. on our Eas - ter skies see Christ the Sun of" and "4. Righ - teous - ness a -". Large, bold, black letters are overlaid on the score: a 'W' in the first system, an 'R' in the second, an 'N' in the third, an 'A' in the fourth, and an 'S' in the fifth. The piano part features a steady eighth-note accompaniment in the bass clef and chords in the treble clef.

VERSE 5

S *mp*

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

mp

mp

5. dark _____ bright

T

B

mp

W
E
L
L
S

5. morn - ing come at last.

last, bright morn - ing.

mp

VERSE 6

ff

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

ff

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

W

6. A - men!"

N

A

All Shall Be Well

B \flat TRUMPET I & II

John Foley, S.J.

VERSES 1-2

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

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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) (D) (Bm) (A)
f F B♭/F C/F F Dm C

1. All shall be well! For on our Easter 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 the Right - teous - ness a - rise.
 2. freed, the price of our redemption paid.

VERSE 3

(G) (7) (E♭)
f B♭ Fm/G G♭

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

(B♭) (A) (A7)
 D♭ G C7

3. night is done, bright morning come at last.

cresc.

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 Right - teous - ness a - rise.

VERSE 5

(G) (Dm7) (Eb)
Bb Fm7 Gb

mp

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

(Bb) (A7)
Db C7

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

VERSE 6

(D) (G/D) (A/D) (D)
F Bb/F F F

ff

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

(Bm) (A) (D) (G) (D/A) (A)
Dm C F Bb F/A Bb F/C C

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

(D) (G/D) (Bb/D) (Eb/D) (Cm/D) (Cm7/D) (D)
F Bb/F Bb/F Ebm/F Ebm7/F F

dim.

6. men!" _____

Guitar Charts

A/D OR A/D

Bb OR Bm

C/D

Cm/D Cm7/D Eb OR Eb/D G/D Gmaj7/D

Assembly Edition

ALL SHALL BE WELL

John Foley, S.J.

Verses 1, 2, 4, 6

1. All shall be well! For our Easter skies see Christ the
 2. All shall be well! The sun - ri - fi - cation is made; the sin - ner
 4. Je - sus a - live! Now our Easter skies see Christ the
 6. Je - sus a - live! Re - i - jon and sin 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 as 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.