

For All the Saints

From the Worship Today® volume:
For All the Saints

Words by
WILLIAM W. HOW
Music by
RALPH VAUGHAN WILLIAMS
Arranged by
BRUCE GREER

With power (♩ = 110)

CHOIR f

Al - le - lu - ia!

Brass cues

f

Al - le - lu - ia! Al - le -

5

Permission granted – all photocopying rights within your church.
Copyright © 2007 Belden Street Music Publishing/ASCAP.
All rights reserved. Used by permission.
Published by Worship Today Music Service • 1 (866) 859-7622

lu - ia! For all the saints, who

9

from their la - bors rest, Who Thee by faith be -

13

fore the world con - fessed, Thy Name, O Je - sus,

17

Al - le - lu -

be for - ev - er - - blessed. Al - le - lu, Al - le -

Al - le - lu - ia, Al - le -

21

ia,

lu - ia, Al - le - lu - ia!

lu,

24

MEN mf

O may Thy sol - diers, faith - ful, true and bold, Fight

mf

28

And

as the saints who nobly fought of old,

32

win with them the victor's crown of gold. Al -
Al - le -

36

le - lu - ia,
le - lu, Al - le - lu - ia, Al - le - lu -

lu - ia, Al - le - lu,

40

ia!

43

mp freely

And when the strife is fierce, the war - fare long, Steals

(And)

A cappella preferred

48

on the ear the dis - tant tri - umph song,

52

mf

And hearts are brave, a -

56

mf

gain, and arms are strong. Al - le - lu -

Al - le - lu, Al - le -

60

Al - le - lu - ia, Al - le -

ia,

lu - ia, Al - le - lu - ia!

lu,

63

BROADER TEMPO

rit.

f Soprano Descant

From earth's _____ wide bounds,
From earth's wide bounds, from

BROADER TEMPO

rit.

f

67

from o - cean's far-thest coast, Through gates of pearl streams in the
o - cean's far - thest coast, Through gates of _ pearl streams

71

Soprano Descant out

count - less host,
 in the count-less host, And sing - ing to Fa - ther,

75

Son and Ho - ly Ghost: Al - le - lu -
 Al - le - lu - ia, Al - le -
 Al - le - lu - ia, Al - le -

79

ia,
lu - ia, Al - le - lu - ia!

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'ia,' followed by a quarter note 'lu - ia,' and then a melodic phrase for 'Al - le - lu - ia!' consisting of quarter and eighth notes. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

lu,

82

The second system continues the piano accompaniment from the first system. It features intricate chordal textures and melodic fragments in both the treble and bass staves, with various articulation marks like accents and slurs.

Al - le - lu - ia!

The third system shows the vocal line re-entering with the phrase 'Al - le - lu - ia!' in a more sustained, legato style. The piano accompaniment continues with rich harmonic textures, including some sustained chords in the bass.

86

The fourth system is primarily piano accompaniment, featuring complex chordal structures and melodic lines in both hands, with various articulation marks.

Al - le - lu - ia!

The fifth system features the vocal line with 'Al - le - lu - ia!' and the piano accompaniment. The vocal line is more sustained, while the piano accompaniment provides a rich harmonic background.

89

The sixth system continues the piano accompaniment with complex textures and melodic lines in both hands, including various articulation marks.

Al - le - lu - ia! A

ff

92

molto rit.

men.

ff *molto rit.*

96