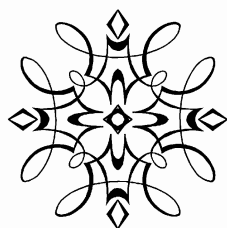


Helge Skjeveland



Come, Come, Ye Saints

for double
mixed chorus
SSAATTBB

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Come, Come, Ye Saints


("All is Well")

for SSAATTBB double mixed chorus

Text: W^m. Clayton

Brightly
MM
♩ = 77

SA 


TB 

1. Come, come ye saints, no toil nor labor fear, but with joy wend your way. Though hard to you this journey may appear, grace shall

tutti un poco vivo calando a tempo

be as your day. and soon we'll have this tale to tell: "All is

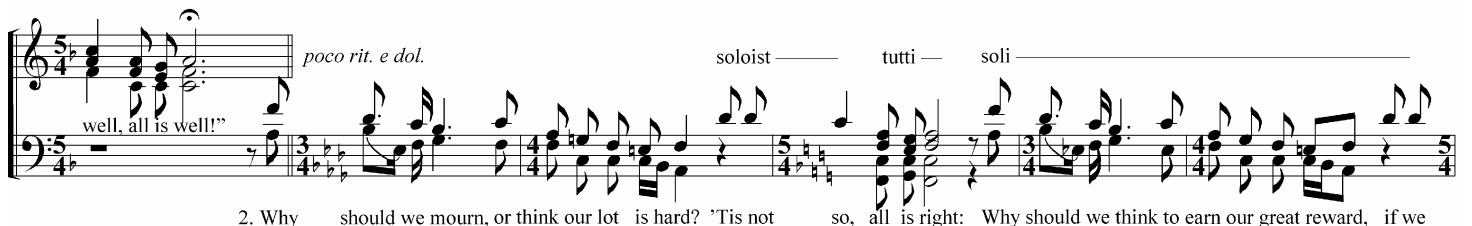
'Tis better far for us to strive our useless cares from us to drive,



poco rit. e dol. soloist — tutti — soli —

well, all is well!"

2. Why should we mourn, or think our lot is hard? 'Tis not so, all is right: Why should we think to earn our great reward, if we



un poco vivo calando

tutti ➔ fresh courage take; our God will never us for — sake!

And soon we'll have this tale to tell: "All is

now shun the fight? Gird up your loins,



soli — tutti

well, all is well!" 3. We'll find the place which God for us prepared, far a way in the West,

soli — tutti

where none shall come to hurt or make afraid, there the Saints will be blessed.

un poco vivo

calando

soloist

We'll make the air with music sing, shout praises to our God and King! And soon we'll have this tale to tell: "All is well, all is well!"

rit. e dol.

soli — tutti

4. And should we die before our journey's through, with the just we shall dwell!

Happy day! All is well! We then are free from toil and sorrow too,

un poco vivo

calando

then how we'll make this chorus swell: "All is well... all is well!"

But if our lives are spared, again to see the Saints their rest obtain,

Composed July 2008,
completed 7/13,
final revision 10/5/2010

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Instructions

I composed this setting of William Clayton's famous hymn text per request by Glenn Gordon, of Melbourne, Australia. As the melody of the $\frac{7}{8}$ section was much commended by my first composition teacher, the late Merrill K. Bradshaw, I am dedicating the piece to his memory.

Some might object to this piece's metrical complexity, but remember that the English melody of the much-beloved traditional setting itself alternates $\frac{4}{4}$ and $\frac{3}{4}$ (the numerators of which add to seven), so the metrical alternation is not unprecedented.

Although the home key is F major, for the more pensive phrases, I shift to relative minor (a \flat , the first time), sometimes using *harmonic* minor for additional pathos, so these should be sung somewhat slower. Successive phrases modulate to more distant tonalities, for what is hopefully a brilliant effect, returning to F major for the rich, eight-part (fully *divisi*) conclusion. If collisions between major and minor are objectionable, pause between phrases long enough for the acoustics to dissipate these.

Whenever there is a lone-voice phrase, this should probably be sung by a soloist, as indicated in the score. There are also several places where two-part phrases are to be sung by *solis*, as indicated. Because of the antiphonal layout, the chorus should be seated so as to project this antiphonal call-and-answer effect.

Several places in the $\frac{7}{8}$ sections (which should "swing" from the asymmetry), the first three quavers are replaced by a dotted-quaver duplet. The best way to sing this is to feel them as a rapid three-16^{ths} count.

Unless one is not available, please accompany the music with organ, using full registrations for the major-key phrases, and pure 8' flue-flute registration for the minor. The bass should be coupled to the manual, and reinforced with a discreet 16' stop.

Helge Skjeveland, Orem, UT, USA, 14 July, 2008