

Joanna Marsh

All Shall Be Well

mixed voices unaccompanied
(SSAATTBB)

Sample
copy

JOANNA
MARSH



All Shall Be Well

Without love we may not live.

And in this love our life is everlasting.

Love was without beginning, is and shall be without ending.

All shall be well and all manner of thing shall be well.

Ah! Good Lord how might it all be well?

For wickedness hath been suffered to rise contrary to the Goodness.

I it am, the Might and the Goodness of the Fatherhood;

I it am, the Wisdom of the Motherhood;

I it am, the Light and the Grace that is all blessed Love.

*From Revelations of Divine Love
by Julian of Norwich*

Joanna Marsh

All Shall Be Well (June 2021)

SSAATTBB unaccompanied

Duration c.5'30"

All Shall Be Well was commissioned for ORA Singers by the Rt Hon Patricia Hewitt. The first performance was given on 11th July 2021 under the direction of Suzi Digby at the Gresham Centre, as part of the Live from London Summer concert series.

Many thanks to Gareth Curtis who kindly gave me his edition of the three part Stella Maris Nuncuparis from c.1300 to use as the basis for this composition. There is a recording of the Stella Maris Nuncuparis on Beneath the Northern Star recorded by the Orlando Consort, Hyperion records.

This updated edition of All Shall Be Well was created in May 2022 and includes an arrangement of the Stella Maris Nuncuparis for organ on p.14.

In memoriam William Jack Birtles 1944-2020

All Shall Be Well

Julian of Norwich
from *Revelations of Divine Love*

Joanna Marsh

Performing note

The Cantus Firmus (CF) parts are grouped together at the bottom of the system.
The dotted slurs show how to shape the phrases in a way that matches the original source.
The phrases from bar 96 have no dynamics marked but should be shaped with the ebb
and flow of an expressive 'early polyphony'.

J = 96

SOPRANO 1 *p*
With - - - out love _____

SOPRANO 2 *p*
With - - - out love _____

ALTO 1 *p*
With - - - out love _____

TENOR 2 *p*
With - - - out love _____

BASS 2

J = 96

CF ALTO 2 *mp*
With - - - out love _____

CF TENOR 1 *mp*
With - - - out love, out love _____

CF BASS 1 *mp*
With - - - out love, with - out love _____

7

S.1&2 *mf* we may not live.

A.1 *mf* we may not, may not live, may not

T.2 *mf* we may not live, not

B.2 *mf* we may not live may not

CF A.2 *mf* we may not, not live.

CF T.1 *mf* we may, may not live.

CF B.1 *mf* we may not live.

13

S.1 *mf* And in this love our

S.2 *mf* And in this love,

A.1 *mf* live in this love, our

T.2 *mf* live. And in this

B.2 *mf* live. And in this

CF A.2 *mf*

CF T.1 *mf* live. And in this love our

CF B.1 *mf* live. And in this, this love our

17

S.1 *mp* life e - ver - last - ing, *pp*

S.2 *p* e - ver - last - ing, *pp*

A.1 *mp* life e - ver - last - ing,

T.2 *p* e - ver - last - ing,

B.2 *p* e - ver - last - ing, *pp*

CF A.2 *mp* life

CF T.1 *mp* life is e - ver - last - ing,

CF B.1 *mp* life is e - ver - last - ing,

22

S.1&2 *pp*

A.1 *p* e - ver - last - ing, *mp* e - ver -

T.2 *p* e - ver - last - ing, *mp* e - ver -

B.2 *p* e - ver - last - ing, *mp*

CF A.2 *p* last - ing, *smooth and unfussy*

CF T.1 *p* e - ver - last - ing, *smooth and unfussy* Love was with-out be - gin - ning is and shall be with-out end - ing.

CF B.1 *p* e - ver - last - ing, *smooth and unfussy* Love was with-out be - gin - ning is and shall be with-out end - ing.

26

S.1&2 *p*
e - ver - last

A.1 *mp*
- last - - ing, *p*
e - ver - last

T.2 *mp*
- last - - ing, *p*
last - - ing.

B.2 *mp*
last - - ing, *p*
last - - ing.

CF A.2
Love was with-out be - gin - ning, is and shall be with-out end - ing. Love was with-out be - gin - ning,

CF T.1
Love was with-out be - gin - ning, is and shall be with-out end - ing. Love was with-out be - gin - ning,

CF B.1
Love was with-out be - gin - ning, is and shall be with-out end - ing. Love was with-out be - gin - ning,

29

S.1&2 *mf*, *f*
ing. All shall be

A.1 *mf*, *f*
ing. All shall be

T.2 , *f*
All shall be

B.2 , *f*
All shall be

CF A.2
with-out end - ing, and with - out end - ing.

CF T.1
p, *mf*,
is and shall be with-out end - ing, and with - out end - ing.

CF B.1
p,
is and shall be with-out end - ing.

32

S.1&2 well, and all shall be well and all man -

A.1 well, and all shall be well all man -

T.2 well, and all shall be well and all man -

B.2 well, and all shall be well all man -

CF.A.2 *f* shall be well, shall be well, — shall be well, shall be well —

CF.T.1 *f* shall be well, shall be well, — shall be well, shall be well —

CF.B.1 *f* shall be well, shall be well, — shall be well, shall be well —

36

S.1&2 - ner of thing shall be well, — *pp*

A.1 - ner of thing shall be well, — *pp*

T.2 8 - ner of thing shall be well. — *pp*

B.2 - ner of thing, all man - ner of thing shall be well, — *pp*

CF.A.2 — — — — — *mp* well.

CF.T.1 8 — — — — — *mp* well.

CF.B.1 — — — — — *pp* well.

41

S.1
S.2
A.1
T.2
B.2
CF A.2
CF T.1
CF B.1

p ————— *mp*
shall be well.
mp
well.

p ————— *mp*
shall be well.

(*mp*) *p*
Love was with-out be - gin - ning, is and shall be
mp *p*
Love was with-out be - gin - ning, is and shall be with-out end - ing. Love was with-out be - gin - ning,
p *pp*
is and shall be with-out end - ing. Well

44

S.1
S.2
A.1
T.2
B.2
CF A.2
CF T.1
CF B.1

mp ————— *mf*
Ah! Good Lord how might_
mp
Ah! Good Lord how might_
mp
Ah! Good Lord how_
mp
Ah! Good Lord how_

mp
is and shall be with-out end - ing
mp
is and shall be with-out end - ing Love is with-out be - gin - ning Lord, Good Lord_

p
is and shall be with-out end - ing Lord, Good Lord_

47

S.1 — it all be well, how might it all be well?

S.2 — it all be well, how might it all be well, be

A.1 might it all be well, how might it all be well?

T.2 might it all be well, how might it all be well?

B.2 might it all be well, how might it all be well?

CF A.2 — Love is with-out be - gin - ning be —

CF T.1 — Love is with-out be - gin - ning

CF B.1 — Love is with-out be - gin - ning

51

S.1 — For wick - ed - ness

S.2 well? For wick-ed-ness, wick-ed-ness hath -

A.1 — For wick-ed-ness, wick-ed-ness

T.2 8 For wick - - ed-ness, wick-ed-ness hath -

B.2 — wick-ed-ness, wick-ed-ness

CF A.2 — well? For wick - - ed - ness, wick - ed - ness

CF T.1 8 well? For wick - - ed - ness, wick - ed - ness

CF B.1 — For wick-ed-ness, wick-ed-ness

56

S.1 — hath been suf - fered to rise, to

S.2 — been suf - fered to rise, rise,

A.1 hath been suf - fered to rise, to

T.2 — to rise, rise

B.2 — rise, to rise, to

CF A.2 — to rise,

CF T.1 8 hath been suf - fered rise, to rise

CF B.1 hath been suf - fered to rise, to rise,

62

S.1 rise con - tra'y good ness. *mp*

S.2 rise con - tra'y to the good ness, good - ness. *mp*

A.1 rise con - tra'y to the good ness.

T.2 8 con - tra'y to the good - ness.

B.2 rise good. *mp*

CF A.2 rise con - tra'y good *mp*

CF T.1 8 good *mp*

CF B.1 rise good *mp*

L'istesso tempo

69

attacca *mf*

S.1 I it am, the Might and the Good - ness of the Fa - ther - hood;

S.2 I it am, I it am the Might and the Good - ness of the Fa - ther - hood;

A.1 I it am, I it am the Might Good - ness of the Fa - ther - hood;

T.2 I it am the Might Good - ness of the Fa-ther - hood;

B.2 I it am Might Fa-ther-hood;

attacca L'istesso tempo *mf*

CF A.2 - ness. I it am Might and the Good - ness

CF T.1 - ness. I it am Might and the Good - ness of the Fa-ther-hood;

CF B.1 - ness. I am the Might Fa-ther-hood;

74

mf

S.1 — it am the Wis - dom, of the Mo - ther-hood, the Mo - ther-hood;

S.2 — I it am the Wis - dom of the Mo - ther-hood, the Mo - ther - hood;

A.1 I it am the Wis - dom, the Wis-dom of the Mo - ther-hood, the Mo - ther-hood;

T.2 I it am the Wis - dom, the Wis-dom Mo - ther-hood, the Mo - ther - hood;

B.2 Wis - dom Mo-ther-hood, Mo - ther - hood;

CF A.2 I it am the Wis - dom, the Wis-dom of the Mo-ther-hood, Mo - ther - hood;

CF T.1 I it am the Wis-dom, and the Wis - dom of the Mo-ther - hood, the Mo - ther - hood;

CF B.1 I it am the Wis - dom Mo-ther-hood, Mo - ther - hood;

79

S.1 ***ff*** I am the Light, Light and
S.2 ***ff*** I it am the Light, the Light, the Light
A.1 ***ff*** I it am the Light, I it am the Light, I it am the Light and the
T.2 ***ff*** I am, I it am the Light, I it am, I it am the Light and the
B.2 ***ff*** I it am, I it am, I it am, I am the Light and the
CF A.2 ***ff*** I it am the Light, am the Light, I it am the Light and
CF T.1 ***ff*** I it am, I it am, am the Light, I it am the Light and the
CF B.1 ***ff*** I it am, I it am, I it am, I am the Light and the

83

S.1 Grace, Grace Love,
S.2 ***f*** Grace, and the Grace all bles-sed Love,
A.1 ***mf*** Grace, the Grace that is all bles-sed Love, bles - sed
T.2 ***mf*** Grace, the Grace that is all bles-sed Love,
B.2 ***mf*** Grace, Grace bles-sed Love, bles - sed
CF A.2 Grace, and the Grace that is all bles-sed Love,
CF T.1 ***mp*** Grace, and the Grace all bles-sed Love, bles - sed
CF B.1 ***mp*** Grace, the Grace, Grace bles-sed Love, bles - sed

88

S.1 *warmly* *mf* Love, bles - sed Love, *mp* Love.

S.2 Love, bles - sed Love, *mp* Love.

A.1 Love, bles - sed Love, *mp* Love. And

T.2 Love, *warmly* Love, *mp* Love.

B.2 Love, *warmly* Love, *mp* Love.

CF A.2 Love, *mp warmly* Love, *mp* Love. And

CF T.1 Love, *warmly* Love, *mp* Love. And

CF B.1 Love, *warmly* Love, *mp* Love. And

94

S.1 and all shall be well, *mf* all shall be well, *expressivo* all shall be

S.2 and all shall be well, *mf* all shall be well, *expressivo* be

A.1 all, and all shall be well, *mf* all shall be well, *expressivo* all shall be

T.2 All shall be well, *mf* all shall be well, *expressivo*

B.2 shall be well, *mf* all shall be well, all shall

CF A.2 all be well, *mf* all shall be well, *expressivo* shall

CF T.1 all shall be well, *mf* well, all shall be

CF B.1 all shall be well, *mf* well, shall

100

S.1 well, all man-ner of thing, _____ all man - ner_ of thing,

S.2 well, and all man-ner, all man-ner of thing shall be

A.1 well, all man-ner of thing, all man-ner of thing man-ner of thing

T.2 well, man-ner of thing, all man-ner of thing, all man-ner

B.2 well, _____ thing, _____ thing, all man-ner thing

CF A.2 and all man-ner of thing, man - ner of thing

CF T.1 well, thing, all man-ner of thing, all man - ner of thing shall be

CF B.1 well, well, thing, man-ner thing, man-ner thing,

107

S.1 all man - ner of thing shall be well, be well.

S.2 well, shall be well, be well.

A.1 shall be well, and all man - ner of thing well, be well.

T.2 shall be well, and all man - ner of thing well, be well.

B.2 well, shall be well, shall be well, shall be well.

CF A.2 shall be well, man - ner of thing be well.

CF T.1 well, shall be well, shall be well, shall be well.

CF B.1 well, man - ner of thing shall be well, shall be well.

poco rit. *mp*

Stella maris nuncuparis

Original edition Graham Curtis
arr. Joanna Marsh

Performing note

Use three equally balanced manuals so the repeated phrases can be moved around between them giving variation.

ORGAN

1

Sample

5

Sample

9

Sample

14

Sample

18

Musical score page 18 consists of two staves. The top staff uses a treble clef, a key signature of one flat, and a common time signature. The bottom staff uses a bass clef, a key signature of one flat, and a common time signature. Both staves feature eighth-note patterns.

21

Musical score page 21 consists of two staves. The top staff uses a treble clef, a key signature of one flat, and a common time signature. The dynamic 'p' (piano) is indicated in the first measure. The bottom staff uses a bass clef, a key signature of one flat, and a common time signature. Both staves feature eighth-note patterns.

24

Musical score page 24 consists of two staves. The top staff uses a treble clef, a key signature of one flat, and a common time signature. The bottom staff uses a bass clef, a key signature of one flat, and a common time signature. Both staves feature eighth-note patterns.

27

Musical score page 27 consists of two staves. The top staff uses a treble clef, a key signature of one flat, and a common time signature. The bottom staff uses a bass clef, a key signature of one flat, and a common time signature. Both staves feature eighth-note patterns.

30

Musical score page 30 consists of two staves. The top staff uses a treble clef, a key signature of one flat, and a common time signature. The bottom staff uses a bass clef, a key signature of one flat, and a common time signature. Both staves feature eighth-note patterns.

Sample
copy

Sample
copy

Sample
copy

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