



All through the night

WELSH FOLKSONG

William Rhys-Herbert
(1868-1921)

William Rhys-Herbert (1868–1921) was born in Ffwrnas, South Wales. As a youth, he showed much musical talent and, saving his money, he bought a harmonium. He became the first organist at Jerusalem Chapel and studied with T. J. Davies of Swansea. He graduated from the London College of Music and went to Canada where he studied at Trinity University, Toronto. He emigrated to the U.S. and was appointed organist at Hennepin Avenue Methodist Church in Minneapolis, Minnesota, and then was organist and choir director at the Church of the Redeemer, Minneapolis. He directed the Elks Glee Club and was principal accompanist to the Apollo Club. He composed numerous operettas for school performance, cantatas, songs, and part-songs. He also wrote choral music and piano sheet music under the pseudonym “W. H. Rees.” He died in Chicago after a brief illness at age 53.

Love fear not if sad thy dreaming,
All through the night.
Though o’ercast, bright stars are gleaming,
All through the night.
Joy will come to thee at morning,
Life with sunny hope adorning,
Tho’ sad dreams may give dark warning,
All through the night.

Angels watching ever ’round thee,
All through the night.
In thy slumbers close surround thee,
All through the night.
They should of all fear disarm thee,
No forebodings should alarm thee,
They will let no peril harm thee,
All through the night.

All through the night

arr. W. Rhys-Herbert

Andante

S
(humming)

A
(humming)

T
(humming)

B
(humming)

The first system of the musical score consists of four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Andante'. Each staff begins with a piano (p) dynamic marking. The Soprano, Alto, and Tenor parts are marked '(humming)' and feature melodic lines with slurs and accents. The Bass part provides a harmonic accompaniment with a similar melodic line.

S

A

T

B

The second system of the musical score continues the four-part setting for Soprano (S), Alto (A), Tenor (T), and Bass (B). It begins with a measure number '5' above the Soprano staff. The musical notation continues with slurs and accents, maintaining the 'Andante' tempo and 'piano' dynamic.



All through the night

9

S

A

T

B

13

S

A

T

B

rit.

17

S

A

T

B

p

p a tempo

mf

Love fear not if sad thy dream - ing, All through the night. (*humming*)

All through the night

21

S *p*

A *mf*

T *p*

B *p*

Tho' o'er-cast, bright stars are gleam - ing, All through the night.

25

S

A

T

B

Joy will come to thee at morn - ing, Life with sun - ny hope a - dorn - ing,

Joy will come to thee at morn - ing, Life with sun - ny hope a - dorn - ing,

Joy will come to thee at morn - ing, Life with sun - ny hope a - dorn - ing,

Joy will come to thee at morn - ing, Life with sun - ny hope a - dorn - ing,

f *rit.*

f *rit.*

f *rit.*

f *rit.*

29

S *a tempo*

A *a tempo*

T *a tempo*

B *mf* *a tempo*

(humming)

(humming)

(humming)

Tho' sad dreams may give dark warn - ing, All through the night.

Tho' sad dreams may give dark warn - ing, All through the night.

Tho' sad dreams may give dark warn - ing, All through the night.

Tho' sad dreams may give dark warn - ing, All through the night.

pp *rit.*

p *rit.*

pp *rit.*

pp *rit.*

All through the night

33 *a tempo* *p*
 S (humming)
 A (humming)
 T *mf*
 B *a tempo* *p*
 (humming)

An - gels watch - ing — ev - er 'round thee, All — through — the night. —

37 *pp*
 S *pp*
 A *p*
 T *pp*
 B *pp*

In — thy slum - bers close — sur - round thee, All — through — the night. —

41
 S They — should of all fear — dis-arm thee, No — fore - bod - ings should — a - larm thee,
 A They should of all fear dis-arm thee, No fore - bod - ings should a - larm thee,
 T No — fore - bod - ings should a - larm thee,
 B No fore - bod - ings should — a - larm thee,

All through the night

45

Soprano: *p* *rit.*
Alto: *p* *rit.*
Tenor: *p* *rit.*
Bass: *mf* *rit.*

All — through the — night.

They — will let — no — per - il harm thee, (humming)

49

Soprano: *a tempo* *p* (humming)
Alto: *a tempo* *p* (humming)
Tenor: *a tempo* *p* (humming)
Bass: *a tempo* *p* (humming)

53

Soprano: *pp* *dim. e rit.*
Alto: *pp* *dim. e rit.*
Tenor: *pp* *dim. e rit.*
Bass: *pp* *dim. e rit.*

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