



# ALL IS CALM, ALL IS BRIGHT

Words and Music by  
LEE BLACK and JAMES COX  
Arranged by Pieter Keveren

1/9 Flowing ♩ = 90

N.C. *p* *mp* *G*<sup>2</sup> *G*<sup>sus</sup> *G*

LADIES unison *p* *G*<sup>2</sup> *G*<sup>sus</sup> *G* The

*C*<sup>2</sup> lence of heav-en deaf-ning, *G*<sup>sus</sup> *G* The gloom of *G*<sup>2</sup>

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1

ECC17.2244.01PNO

4

2/10 *CHOIR unis.*  
sor-row heav-y. Long lay the world in

*G*<sup>sus</sup> *G* *Bm* *C*

21 sin's dread-ful sway, Then came the dawn of re-deem-ing

*Bm* *C2(#4)* *C* *Bm* *C* *Bm*

26 *mf unis.* All is calm, all is bright,  
*unis.*

*C*<sup>2</sup> *G*<sup>2</sup> *Bm*<sup>7</sup>

2

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5

30 Hope is born, love's a-live. Come and see, go and

*C*<sup>6</sup> *C* *CM*<sup>7</sup> *C*<sup>6</sup> *G*<sup>2</sup>

33 tell, God is here, all is well, man-u-el;

*Bm*<sup>7</sup> *C*<sup>6</sup> *C* *CM*<sup>7</sup> *C*<sup>6</sup>

36 All is calm, all is bright.

*C* *G*<sup>2</sup> *G*<sup>sus</sup> *G*

3

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6

40 *mp unis.* In-car-nate, the prom-ise spok-en, The

*G*<sup>2</sup> *G*<sup>sus</sup> *G*

45 curse of E-den ben-en-ic-ted be thou, O Son of Da-

*G*<sup>2</sup> *G*

49 For, with His ad-vent, He crushed the

*Bm* *C* *Bm*

4

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52

night, Shat - tered the dark - ness with

C2(4) C Bm C

55

glo - ri - ous light. All is calm, all is

Bm C6 G2

*f*

58

*div.* *unis.* Hope is born, love's a - live.

Bm7 C6 C CM7 C6

61

Come and see, go and tell, God is here, all is well, Em - unis.

G2 Bm7 C6

64

*div.* *unis.* man - u - el; All is calm, all is bright.

C CM7 C6 C Em

*f*

67

*f*

D2(4) C2 C

70

Em D2(4) GM7 G2

74

CHOIR *unis.* *p* Veiled in flesh, the light of e - ter - ni - ty. Prince of

Em7 D6 G(no3) G Em7

*mp*

79

*cresc.* Peace, in ra - di - ant maj - es - ty. Veiled in

D6 G(no3) G2 G Em7

*mf*

83

flesh, the light of e - ter - ni - ty. Prince

D6 G(no3) G2 G Em7

87

*unis.* Peace, in ra - di - ant maj - es - ty. Oh, *unis.*

Dadd4 G(no3) G2 Em7

*f*

91

Dadd4 G2

Oh.

Em<sup>7</sup> Dadd<sup>4</sup> C<sup>2</sup>

All is calm, all is bright Hope is born, love's a -

G<sup>2</sup> Gsus

Come and see, go and tell, God is here, all is well, Em -

G<sup>2</sup> Bm<sup>7</sup> C<sup>6</sup> *cresc.*

man - u - el; All is calm, all is bright,

C C<sup>2</sup> Bm<sup>7</sup>

Hope is born, love's a - live. Come and see, go and

C<sup>6</sup> C<sup>6</sup> G<sup>2</sup> *mf*

tell, God is here, all is well, Em - man - u - el;

G<sup>2</sup> B<sup>2</sup> C<sup>6</sup> C

All is calm, all is bright.

Em D<sup>7</sup> *f*

Oh.

G<sup>2</sup> Em *mf*

8/15

D<sup>7</sup> G<sup>2</sup>

Veiled in flesh, the light of e -

Oh. Em D<sup>7</sup> G<sup>2</sup>

ter - ni - ty. Prince Peace in ta - di - ant

Em D<sup>6</sup> G<sup>2</sup> *mp*

130

*p*

133

Oboe part: Treble clef, key signature of one sharp (F#), measures 133-135. The melody starts in measure 134 with a quarter note G4, followed by quarter notes A4 and B4, and a half note C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Piano part: Treble and bass clefs, key signature of one sharp (F#), measures 135-136. The right hand plays a continuous eighth-note pattern. The left hand has a bass line with some rests. A marking "L.H." with a downward arrow is above the right hand in measure 135.

136

Oboe part: Treble clef, key signature of one sharp (F#), measures 136-138. The melody continues with a half note D5 in measure 136, followed by quarter notes E5 and F#5 in measure 137, and a half note G5 in measure 138. A "rit." marking is above the staff in measure 136.

Piano part: Treble and bass clefs, key signature of one sharp (F#), measures 138-139. The right hand continues the eighth-note pattern. The left hand has a bass line. A "rit." marking is above the staff in measure 138.

139

Oboe part: Treble clef, key signature of one sharp (F#), measures 139-140. The melody concludes with a half note G5 in measure 139 and a half note A5 in measure 140. The piano accompaniment ends with a final chord in measure 140.

Piano part: Treble and bass clefs, key signature of one sharp (F#), measures 140-141. The right hand concludes with a half note G5 in measure 140 and a half note A5 in measure 141. The left hand has a bass line. A "pp" marking is above the staff in measure 141. The piece ends with a double bar line.

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