

# E♭ Alto Saxophone 1 & 2

## 686 - All Glory, Laud, and Honor

THEODULPH of ORLEANS  
translated by JOHN MASON NEALE

MELCHIOR TESCHNER  
Arranged by Paul Marino  
Orchestrated by David Shipps

### INTRO

Alto Sax. 1 & 2

Melody

3

3

### VERSE 1, 2

5

*mf*

9

*mp*

13

*mf*

17

686 - All Glory, Laud, and Honor - E♭ Alto Saxophone 1 & 2 - 2 of 3

TURNAROUND to Verse

20

to KEY CHANGE

24

VERSE 3

28

32

36

686 - All Glory, Laud, and Honor - E♭ Alto Saxophone 1 & 2 - 3 of 3

40

# E♭ Alto Saxophone 3

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### INTRO

Alto Sax. 3

Melody

3

3

### VERSE 1, 2

5

9

*mp*

13

*mf*

17

686 - All Glory, Laud, and Honor - E $\flat$  Alto Saxophone 3 - 2 of 3

TURNAROUND to Verse

20

to KEY CHANGE

24

VERSE 3

28

32

36

686 - All Glory, Laud, and Honor - E $\flat$  Alto Saxophone 3 - 3 of 3

40

TAG

45

49

ENDING

52

1. All glory, laud, and honor To Thee, Redeemer, King,  
To whom the lips of children Made sweet hosannas ring.  
Thou art the King of Israel, Thou David's royal Son,  
Who in the Lord's name comest, The King and Blessed One.

2. The company of angels Are praising Thee on high,  
And mortal men and all things Created make reply.  
The people of the Hebrews With palms before Thee went;  
Our praise and prayer and anthems Before Thee we present.

3. To Thee, before Thy passion, They sang their hymns of praise;  
To Thee, now high exalted, Our melody we raise.  
Thou didst accept their praises; Accept the praise we bring,  
Who in all good delightest, Thou good and gracious King.

# E♭ Baritone Saxophone

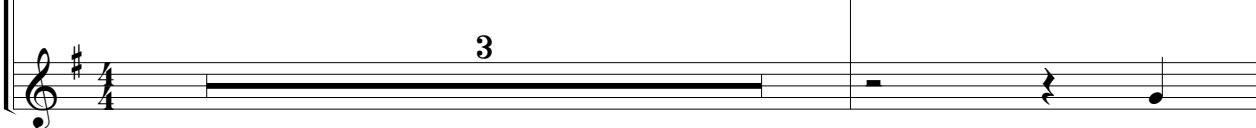
## 686 - All Glory, Laud, and Honor

THEODULPH of ORLEANS  
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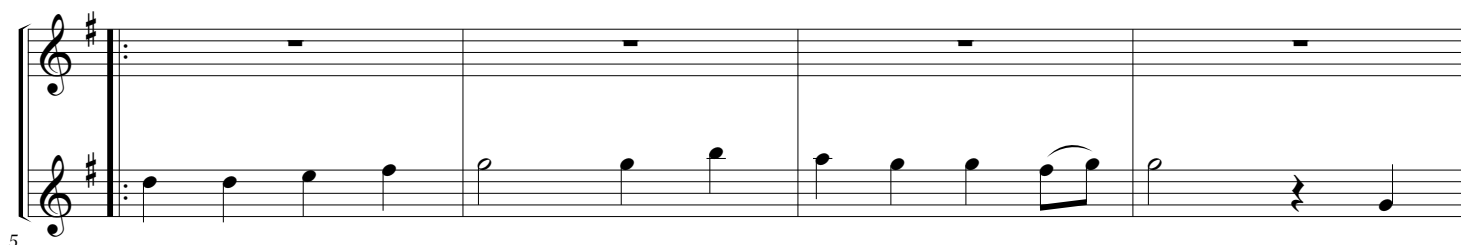
MELCHIOR TESCHNER  
*Arranged by Paul Marino*  
*Orchestrated by David Shipps*

### INTRO

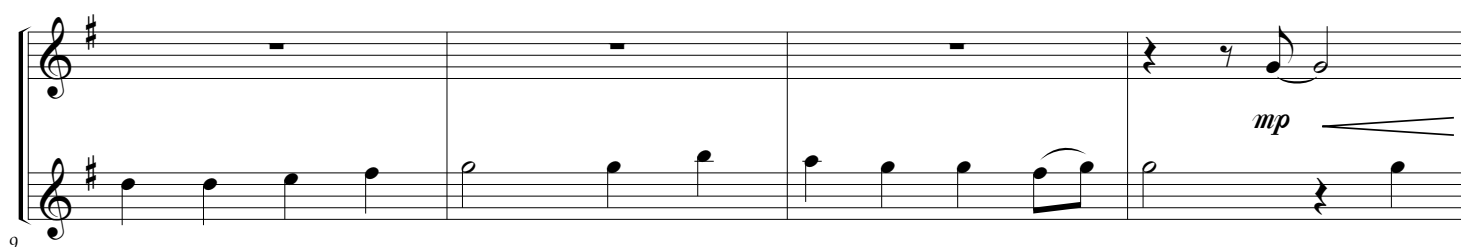
Bari. Sax. 

Melody 

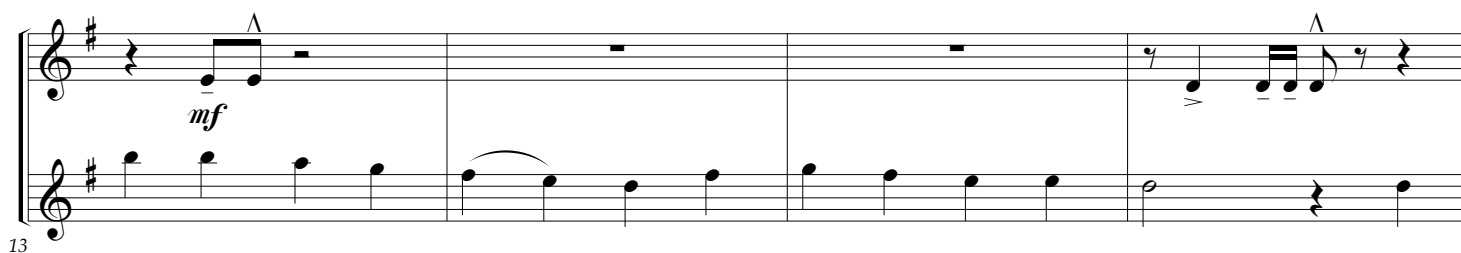
### VERSE 1, 2



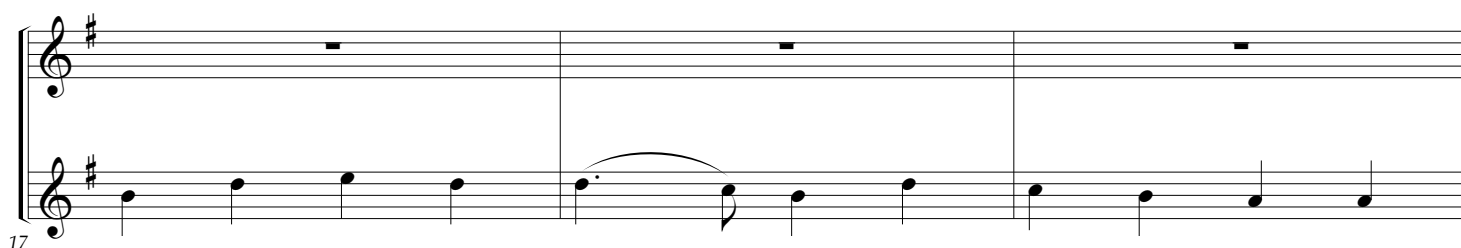
5



9



13



17

686 - All Glory, Laud, and Honor - E $\flat$  Baritone Saxophone - 2 of 3

TURNAROUND to Verse

20

to KEY CHANGE

24

VERSE 3

28

32

36

686 - All Glory, Laud, and Honor - E♭ Baritone Saxophone - 3 of 3

40

TAG

45

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ENDING

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# Bass Guitar

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### INTRO

B $\flat$  B $\flat$ sus B $\flat$  B $\flat$ sus B $\flat$  B $\flat$ sus B $\flat$  B $\flat$ sus

*mf*

### VERSE 1, 2

B $\flat$  Gm<sup>7</sup> E $\flat$ <sup>2</sup> B $\flat$

5

Gm<sup>7</sup> E $\flat$ <sup>2</sup> B $\flat$

9

Gm F Gm C<sup>7</sup> F

13

B $\flat$  Gm<sup>7</sup> Cm<sup>7</sup> F

17

### TURNAROUND to Verse

B $\flat$  B $\flat$ sus B $\flat$  B $\flat$ sus B $\flat$  B $\flat$ sus B $\flat$  B $\flat$ sus

20

### to KEY CHANGE

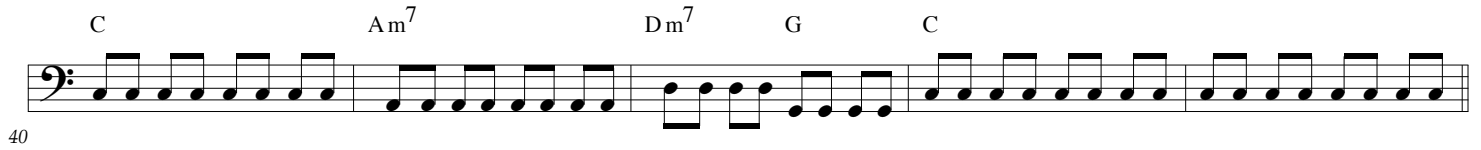
B $\flat$  B $\flat$ sus B $\flat$  B $\flat$ sus C C sus C C sus

24

*f*

686 - All Glory, Laud, and Honor - Bass Guitar - 2 of 3

VERSE 3



TAG



ENDING



1. All glory, laud, and honor To Thee, Redeemer, King,  
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# Bassoon (B $\flat$ Bass Clarinet) 686 - All Glory, Laud, and Honor

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Orchestrated by David Shipps

## INTRO

Bass Cl.

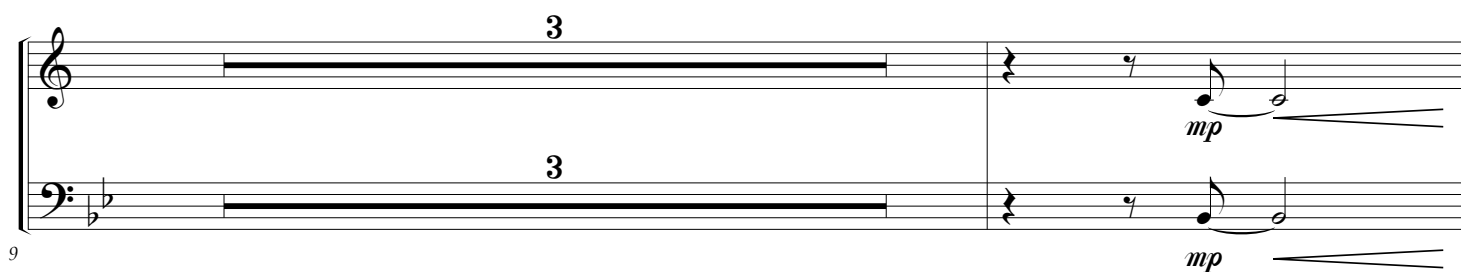
Bssn.



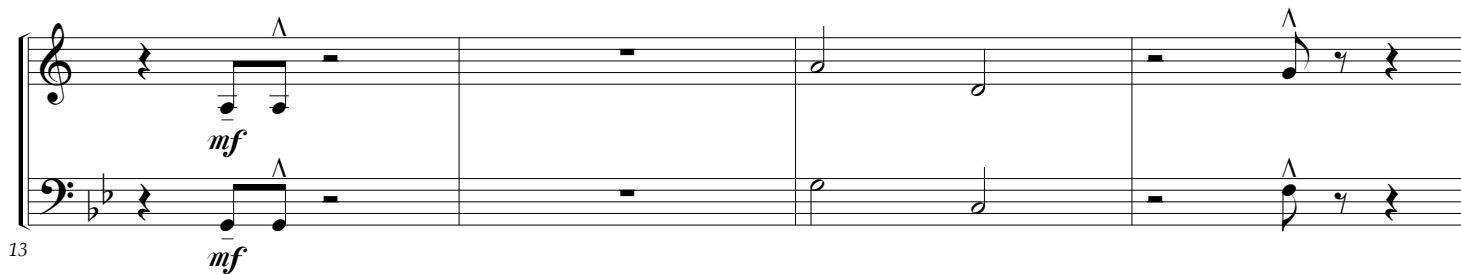
## VERSE 1, 2



5



9



13



17

686 - All Glory, Laud, and Honor - Bassoon (B $\flat$  Bass Clarinet) - 2 of 3

TURNAROUND to Verse

3

3

20

to KEY CHANGE

24

VERSE 3

3

3

28

3

3

32

36

The musical score for Bassoon (B $\flat$  Bass Clarinet) spans measures 20 to 36. It begins with a 'TURNAROUND to Verse' section (measures 20-23) featuring a triplet of eighth notes in both staves, marked with a forte (*f*) dynamic and an accent (^). This is followed by a 'to KEY CHANGE' section (measures 24-27) where the key signature changes from B $\flat$  major to D major. Verse 3 begins at measure 28, marked with a box labeled 'VERSE 3'. It continues with a triplet of eighth notes (measures 28-31) and then a series of eighth notes (measures 32-35), all marked with a mezzo-forte (*mf*) dynamic and an accent (^). The final measure (36) shows a forte (*f*) dynamic and an accent (^).

686 - All Glory, Laud, and Honor - Bassoon (B $\flat$  Bass Clarinet) - 3 of 3

40

45

TAG

49

52

ENDING

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## Synth Brass Reduction

## 686 - All Glory, Laud, and Honor

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*Orchestrated by David Shipps*

## INTRO

**VERSE 1, 2**

[illegible]

5

The musical score for 'The Rose Tree' is presented in a two-staff format. The key signature is B-flat major (two flats) and the time signature is 3/4. The melody is written in the treble clef, and the bass line is in the bass clef. The piece begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. The bass line starts with a half note G3. The first measure is marked with a mezzo-forte (*mf*) dynamic. The second measure contains a whole rest in both staves. The third measure contains a whole rest in both staves. The fourth measure contains a quarter note G4 in the treble and a quarter note G3 in the bass, both marked with a mezzo-piano (*mp*) dynamic. The piece ends with a double bar line.

9

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The first measure of the first system features a treble staff with a quarter rest, followed by a half note G4, a half note F4, and a half note E4. The bass staff has a quarter rest, followed by a half note G2, a half note F2, and a half note E2. The second measure of the first system features a treble staff with a quarter rest, followed by a half note G4, a half note F4, and a half note E4. The bass staff has a quarter rest, followed by a half note G2, a half note F2, and a half note E2. The third measure of the first system features a treble staff with a quarter rest, followed by a half note G4, a half note F4, and a half note E4. The bass staff has a quarter rest, followed by a half note G2, a half note F2, and a half note E2. The fourth measure of the first system features a treble staff with a quarter rest, followed by a half note G4, a half note F4, and a half note E4. The bass staff has a quarter rest, followed by a half note G2, a half note F2, and a half note E2. The first measure of the second system features a treble staff with a quarter rest, followed by a half note G4, a half note F4, and a half note E4. The bass staff has a quarter rest, followed by a half note G2, a half note F2, and a half note E2. The second measure of the second system features a treble staff with a quarter rest, followed by a half note G4, a half note F4, and a half note E4. The bass staff has a quarter rest, followed by a half note G2, a half note F2, and a half note E2.

13

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in the key of B-flat major (two flats) and 4/4 time. The melody is written in the treble staff, starting with a whole note G4, followed by a whole note F4, and then a half note E4 tied to another half note E4 in the next measure. The bass staff provides a simple accompaniment, starting with a whole note G3, followed by a whole note F3, and then a half note E3 tied to another half note E3 in the next measure. The score is divided into three measures by vertical bar lines.

17

# 686 - All Glory, Laud, and Honor - Synth Brass Reduction - 2 of 3

TURNAROUND to Verse

20

to KEY CHANGE

24

VERSE 3

28

32

36

40

TAG

45

49

ENDING

52

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Cello / Bass

# 686 - All Glory, Laud, and Honor

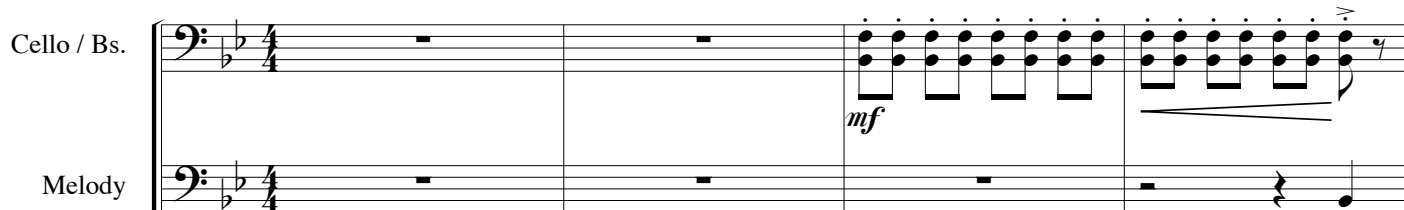
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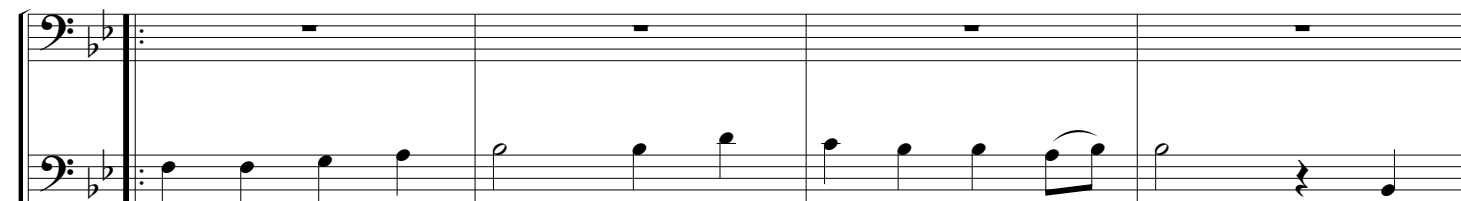
INTRO

Cello / Bs.

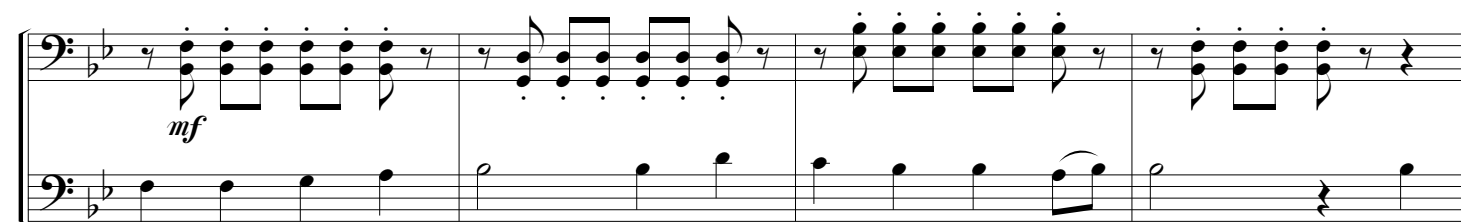
Melody



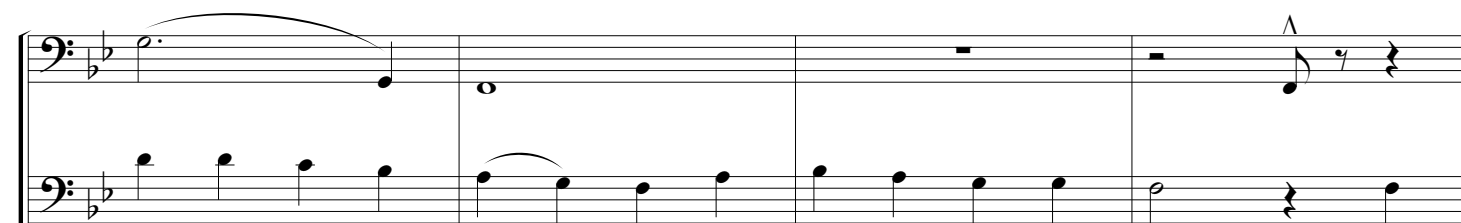
VERSE 1, 2



5



9



13



17

686 - All Glory, Laud, and Honor - Cello / Bass - 2 of 3

TURNAROUND to Verse

20

to KEY CHANGE

24

VERSE 3

28

32

36

686 - All Glory, Laud, and Honor - Cello / Bass - 3 of 3

40

TAG

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B $\flat$  Clarinet 1 & 2

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INTRO

Cl. 1 & 2

Melody

3

3

VERSE 1, 2

*mf*

5

9

13

17

686 - All Glory, Laud, and Honor - B $\flat$  Clarinet 1 & 2 - 2 of 3

TURNAROUND to Verse

Musical notation for measures 20-23. The key signature is one flat (B $\flat$ ). The notation is for a B $\flat$  Clarinet. Measure 20 has a whole rest in both staves. Measure 21 has a whole rest in both staves. Measure 22 has a whole rest in the bass staff and a quarter rest in the treble staff. Measure 23 has a quarter rest in the bass staff and a half note G $\flat$  in the treble staff, followed by a quarter note A $\flat$ , a quarter note B $\flat$ , and a quarter note C $\flat$  with an accent. The piece ends with a double bar line.

20

to KEY CHANGE

Musical notation for measures 24-27. The key signature changes to two sharps (D major). Measure 24 has a whole rest in both staves. Measure 25 has a whole rest in both staves. Measure 26 has a whole rest in the bass staff and a quarter rest in the treble staff. Measure 27 has a quarter rest in the bass staff and a half note D $\sharp$  in the treble staff, followed by a quarter note E $\sharp$ , a quarter note F $\sharp$ , and a quarter note G $\sharp$  with an accent. The piece ends with a double bar line.

24

VERSE 3

Musical notation for measures 28-31. The key signature is two sharps (D major). Measure 28 has a whole rest in the treble staff and a half note D $\sharp$  in the bass staff. Measure 29 has a half note E $\sharp$  in the treble staff and a half note D $\sharp$  in the bass staff. Measure 30 has a half note F $\sharp$  in the treble staff and a half note E $\sharp$  in the bass staff. Measure 31 has a half note G $\sharp$  in the treble staff and a half note F $\sharp$  in the bass staff, followed by a quarter rest in the treble staff and a quarter note G $\sharp$  in the bass staff. The piece ends with a double bar line.

28

Musical notation for measures 32-35. The key signature is two sharps (D major). Measure 32 has a whole rest in the treble staff and a half note D $\sharp$  in the bass staff. Measure 33 has a whole rest in the treble staff and a half note E $\sharp$  in the bass staff. Measure 34 has a whole rest in the treble staff and a half note F $\sharp$  in the bass staff. Measure 35 has a whole rest in the treble staff and a half note G $\sharp$  in the bass staff, followed by a quarter rest in the treble staff and a quarter note G $\sharp$  in the bass staff. The piece ends with a double bar line.

32

Musical notation for measures 36-39. The key signature is two sharps (D major). Measure 36 has a half note D $\sharp$  in the treble staff and a half note D $\sharp$  in the bass staff. Measure 37 has a half note E $\sharp$  in the treble staff and a half note E $\sharp$  in the bass staff. Measure 38 has a half note F $\sharp$  in the treble staff and a half note F $\sharp$  in the bass staff. Measure 39 has a half note G $\sharp$  in the treble staff and a half note G $\sharp$  in the bass staff, followed by a quarter rest in the treble staff and a quarter note G $\sharp$  in the bass staff. The piece ends with a double bar line.

36

686 - All Glory, Laud, and Honor - B♭ Clarinet 1 & 2 - 3 of 3

40

TAG

45

49

ENDING

52

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B♭ Clarinet 3

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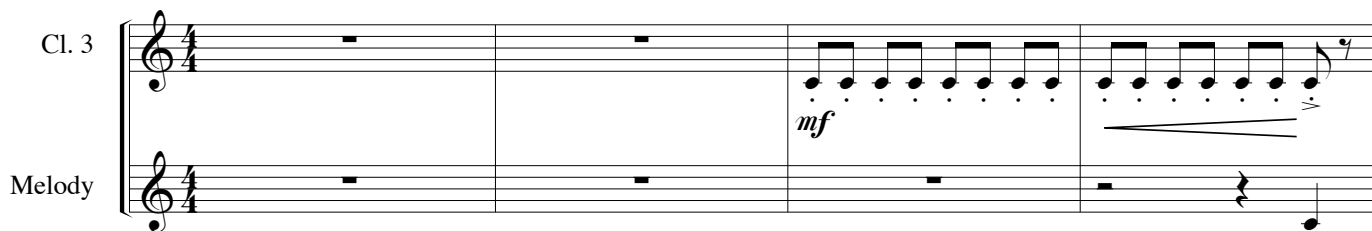
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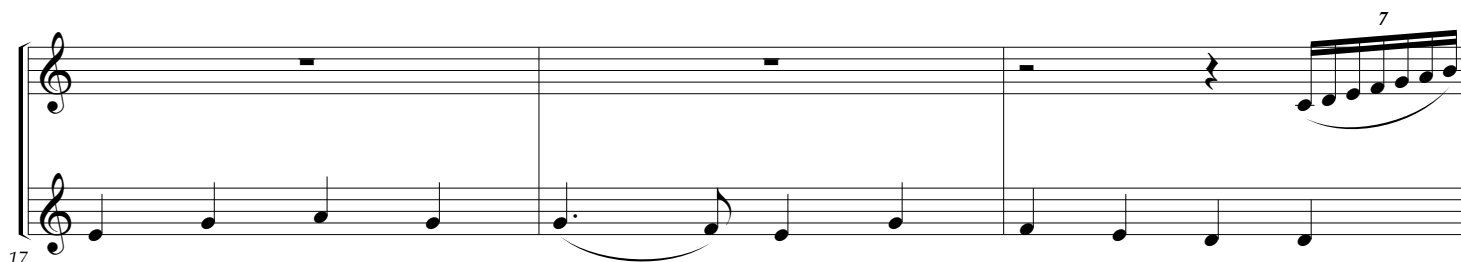
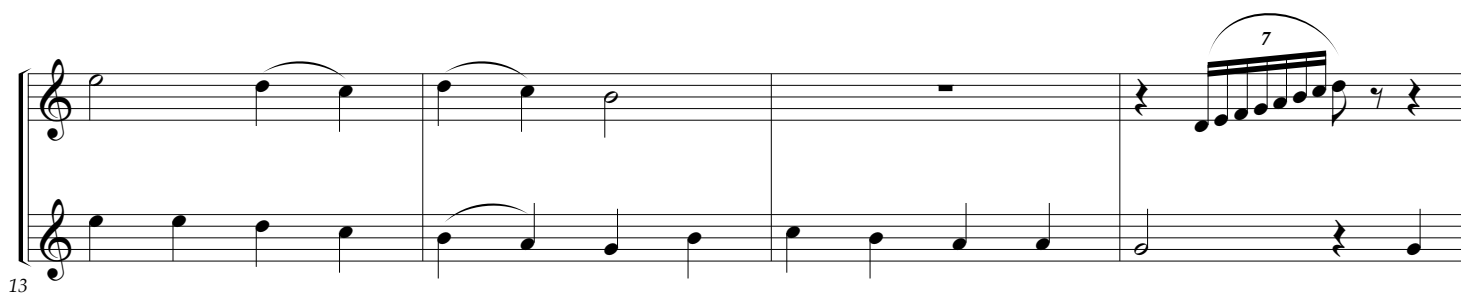
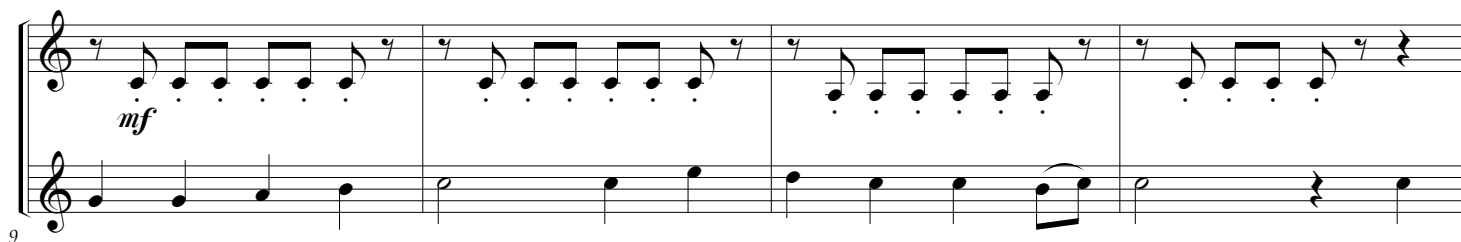
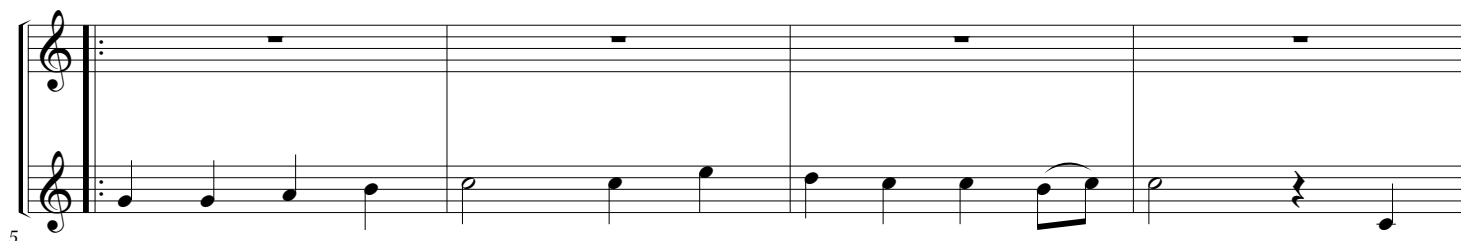
INTRO

Cl. 3

Melody



VERSE 1, 2



686 - All Glory, Laud, and Honor - B $\flat$  Clarinet 3 - 2 of 3

TURNAROUND to Verse

20

to KEY CHANGE

24

VERSE 3

28

32

36

686 - All Glory, Laud, and Honor - B $\flat$  Clarinet 3 - 3 of 3

40

TAG

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Flute 1 / Oboe (Flute 2)

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## INTRO

Fl. 1 / Ob. (Fl. 2)

Melody

## VERSE 1, 2

*mf*

686 - All Glory, Laud, and Honor - Flute 1 / Oboe (Flute 2) - 2 of 3

TURNAROUND to Verse

20

to KEY CHANGE

24

VERSE 3

28

32

36

## 686 - All Glory, Laud, and Honor - Flute 1 / Oboe (Flute 2) - 3 of 3

40

45

49

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♩ = 114

INTRO

Vocals

1. All  
(2. The)

1st X - Solo  
2nd X - Parts *mf*

Piano

*mf*

B $\flat$  B $\flat$ sus B $\flat$  B $\flat$ sus B $\flat$  B $\flat$ sus B $\flat$  B $\flat$ sus

Flute 1 / Oboe (Flute 2)

B $\flat$  Clarinet 1 & 2

Bassoon  
(B $\flat$  Bass Clarinet)

E $\flat$  Alto Saxophone 1 & 2

B $\flat$  Tenor Saxophone  
(Baritone T.C.)

B $\flat$  Trumpet 1

B $\flat$  Trumpet 2 & 3

F Horn 1 & 2

Trombone 1 & 2

Trombone 3 / Tuba

Percussion 1

Timpani / Percussion 2  
(C, G)

Violin 1 & 2

Viola

Cello / Bass

*mf*

1 2 3 4

# 686 - All Glory, Laud, and Honor - 2 of 14

VERSE 1, 2

Voc. glo - ry, laud, and hon - or To Thee, Re - deem - er, King, To  
com - pa - ny of an - gels Are, prais - ing Thee, on, high, And

Pno. B $\flat$  G m<sup>7</sup> E $\flat$ <sup>2</sup> B $\flat$

Fl. 1 / Ob. (Fl. 2) *mf*

Cl. 1 & 2 *mf*

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.) *mf*

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2 *mf*

Trb. 3 / Tuba

Perc. 1 Tambourine *mf*

Shaker *mf*

Timp. / Perc. 2 *mf*

Vln. 1 & 2

Vla.

Cello / Bs.

5

6

7

8

## 686 - All Glory, Laud, and Honor - 3 of 14

Voc.      whom the lips men of chil - dren Made sweet ho - san - nas ring. Thou  
           mor - tal men and all things Cre - at - ed make re - ply. The

Pno.      B $\flat$       G m $^7$       E $\flat^2$       B $\flat$

Fl. 1 / Ob. (Fl. 2)  
 Cl. 1 & 2  
 Bssn. (Bass Cl.)  
 Alto Sax. 1 & 2  
 Ten. Sax. (Bari. T.C.)  
 Tpt. 1  
 Tpt. 2 & 3  
 Horn 1 & 2  
 Trb. 1 & 2  
 Trb. 3 / Tuba  
 Perc. 1  
 Timp. / Perc. 2  
 Vln. 1 & 2  
 Vla.  
 Cello / Bs.

mf      mp      mp      mp      mp      mp      S.C.

9      10      11      12

# 686 - All Glory, Laud, and Honor - 4 of 14

Voc. art the King of the Is - ra - el, Thou Da - vid's roy - al Son, Who  
 peo - ple King of the He - brews With palms be - fore Thee went; Our

Pno.  $Gm^7$  F  $Gm$   $C^7$  F

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)  $mf$

Alto Sax. 1 & 2  $mf$

Ten. Sax. (Bari. T.C.)  $mf$

Tpt. 1  $mf$

Tpt. 2 & 3  $mf$

Horn 1 & 2  $mf$

Trb. 1 & 2  $mf$

Trb. 3 / Tuba  $mf$

Perc. 1

Temp. / Perc. 2

Vln. 1 & 2

Vla. 7

Cello / Bs. 7

13 14 15 16

# 686 - All Glory, Laud, and Honor - 5 of 14

TURNAROUND to Verse

Voc. in praise the Lord's name and com - est, The King and Bless - ed pre - One.

Pno. B $\flat$  Gm<sup>7</sup> Cm<sup>7</sup> F B $\flat$  B $\flat$ sus

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

17 18 19 20

# 686 - All Glory, Laud, and Honor - 6 of 14

Parts *mf* to KEY CHANGE

Voc. 2. The sent.

Pno. B $\flat$  B $\flat$ sus B $\flat$  B $\flat$ sus B $\flat$  B $\flat$ sus B $\flat$  B $\flat$ sus

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

21 22 *f* 23 24

# 686 - All Glory, Laud, and Honor - 7 of 14

**VERSE 3**

**Voc.** 3. To Thee, be - fore Thy

**Pno.** B $\flat$  B $\flat$ sus C C $\sharp$  C C $\sharp$  C

**Fl. 1 / Ob. (Fl. 2)** *f*

**Cl. 1 & 2** *f*

**Bssn. (Bass Cl.)** *f*

**Alto Sax. 1 & 2** *f*

**Ten. Sax. (Bari. T.C.)** *f*

**Tpt. 1** *f*

**Tpt. 2 & 3** *f*

**Horn 1 & 2** *f*

**Trb. 1 & 2** *f*

**Trb. 3 / Tuba** *f*

**Perc. 1**

**Timpani / Perc. 2** (Shaker continues if possible) Timpani *f*

**Vln. 1 & 2** *f*

**Vla.** *f*

**Cello / Bs.** *f*

25 26 27 28

# 686 - All Glory, Laud, and Honor - 8 of 14

Voc. pas - sion, They sang their hymns of praise; To Thee, now high ex -

Pno.  $A m^7$   $F^2$  C

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

29 30 31 32

# 686 - All Glory, Laud, and Honor - 9 of 14

Voc. al - ted, Our mel - o - dy we raise. Thou didst ac - cept their

Pno.  $Am^7$   $F^2$  C  $Am^7$

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

33 34 35 36

# 686 - All Glory, Laud, and Honor - 10 of 14

Voc. prais - es; Ac - cept the praise we bring, Who in all good de -

Pno. G Am D<sup>7</sup> G C

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

37 38 39 40

# 686 - All Glory, Laud, and Honor - 11 of 14

Voc. light - est, Thou good and gra - cious King. Thou

Pno. Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Temp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

41 42 43 44

## 686 - All Glory, Laud, and Honor - 12 of 14

TAG

Voc. didst ac - cept their prais - es; Ac - cept the praise we bring, Who

Pno.  $A m^7$  G  $A m^7$   $D^7$  G

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

45

46

47

48

# 686 - All Glory, Laud, and Honor - 13 of 14

ENDING

Voc. in all good de - light - est, Thou good and gra - cious King.

C Am<sup>7</sup> Dm<sup>7</sup> G C C<sup>sus</sup>

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bsn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Timp. / Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

49 50 51 52

# 686 - All Glory, Laud, and Honor - 14 of 14

Voc.  
 Pno.  
 Fl. 1 / Ob. (Fl. 2)  
 Cl. 1 & 2  
 Bsn. (Bass Cl.)  
 Alto Sax. 1 & 2  
 Ten. Sax. (Bari. T.C.)  
 Tpt. 1  
 Tpt. 2 & 3  
 Horn 1 & 2  
 Trb. 1 & 2  
 Trb. 3 / Tuba  
 Perc. 1  
 Timp. / Perc. 2  
 Vln. 1 & 2  
 Vla.  
 Cello / Bs.

C C sus C C sus C  
 f f f  
 53 54 55

# Harp

## 686 - All Glory, Laud, and Honor

THEODULPH of ORLEANS  
translated by JOHN MASON NEALE

MELCHIOR TESCHNER  
*Arranged by Carl Seal*

### INTRO

The Intro section is in 4/4 time and B-flat major. It consists of four measures. The vocal line (treble clef) has rests in the first three measures and a half note B-flat in the fourth. The piano accompaniment (grand staff) has rests in the first three measures. In the fourth measure, the right hand plays a descending eighth-note scale (B-flat, A, G, F) and the left hand plays a descending eighth-note scale (B-flat, A, G, F). Above the first measure of the piano part, there is a harp symbol and the text "Tune to: Bb Scale".

### VERSE 1, 2

The Verse 1, 2 section is in 4/4 time and B-flat major. It consists of four measures. The vocal line (treble clef) has a repeat sign at the beginning. The notes are: B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat. The piano accompaniment (grand staff) has rests in the first three measures. In the fourth measure, the right hand plays a descending eighth-note scale (B-flat, A, G, F) and the left hand plays a descending eighth-note scale (B-flat, A, G, F). The dynamic marking *mf* is present in the fourth measure.

5

This block contains the continuation of the Verse 1, 2 section. It consists of four measures. The vocal line (treble clef) has a repeat sign at the beginning. The notes are: B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat. The piano accompaniment (grand staff) has rests in the first three measures. In the fourth measure, the right hand plays a descending eighth-note scale (B-flat, A, G, F) and the left hand plays a descending eighth-note scale (B-flat, A, G, F).

9

686 - All Glory, Laud, and Honor - Harp - 2 of 4

13

Musical notation for measures 13-16. The treble clef staff contains a melody in B-flat major. The piano accompaniment consists of whole rests in both the right and left hands.

17

Musical notation for measures 17-19. The treble clef staff continues the melody. The piano accompaniment consists of whole rests in both the right and left hands.

20

TURNAROUND to Verse

to KEY CHANGE

Musical notation for measures 20-23. Measure 20 features a "TURNAROUND to Verse" instruction. Measure 21 features a "to KEY CHANGE" instruction. Measures 22 and 23 show the key change to C major. The piano accompaniment consists of whole rests in both the right and left hands.

24

Tune to: C Scale

8va

*f* C Scale gliss.

Musical notation for measures 24-27. Measure 24 includes a "Tune to: C Scale" instruction. Measure 25 shows a key signature change to C major. Measures 26 and 27 feature an octave trill (8va) and a forte (*f*) C Scale glissando. The piano accompaniment consists of whole rests in both the right and left hands.

686 - All Glory, Laud, and Honor - Harp - 3 of 4

VERSE 3

8va-----,

28

C Scale gliss.

32

C Scale gliss.

36

40

686 - All Glory, Laud, and Honor - Harp - 4 of 4

TAG

44

48

ENDING

52

1. All glory, laud, and honor To Thee, Redeemer, King,  
To whom the lips of children Made sweet hosannas ring.  
Thou art the King of Israel, Thou David's royal Son,  
Who in the Lord's name comest, The King and Blessed One.

2. The company of angels Are praising Thee on high,  
And mortal men and all things Created make reply.  
The people of the Hebrews With palms before Thee went;  
Our praise and prayer and anthems Before Thee we present.

3. To Thee, before Thy passion, They sang their hymns of praise;  
To Thee, now high exalted, Our melody we raise.  
Thou didst accept their praises; Accept the praise we bring,  
Who in all good delightest, Thou good and gracious King.

## F Horn 1 & 2

# 686 - All Glory, Laud, and Honor

THEODULPH of ORLEANS  
translated by JOHN MASON NEALE

MELCHIOR TESCHNER  
Arranged by Paul Marino  
Orchestrated by David Shipps

### INTRO

Horn 1 & 2

Melody

3

3

### VERSE 1, 2

5

9

*mf*

*mp*

13

*mf*

17

# 686 - All Glory, Laud, and Honor - F Horn 1 & 2 - 2 of 3

TURNAROUND to Verse

20

to KEY CHANGE

24

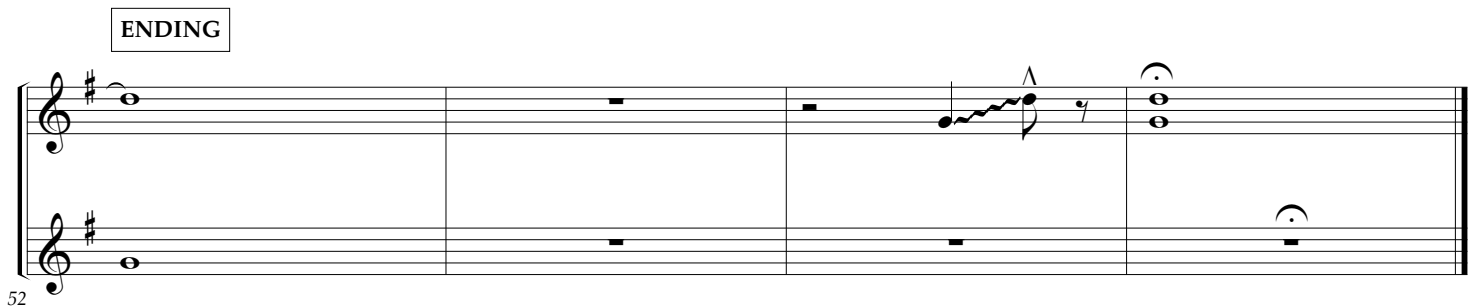
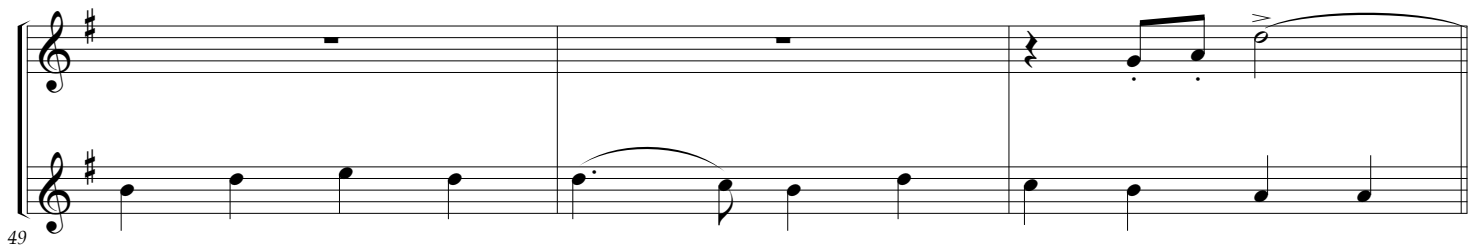
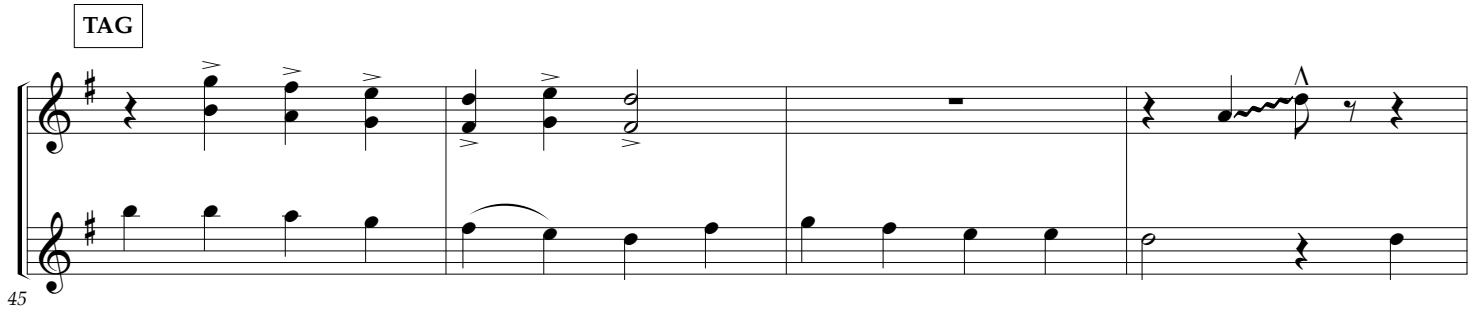
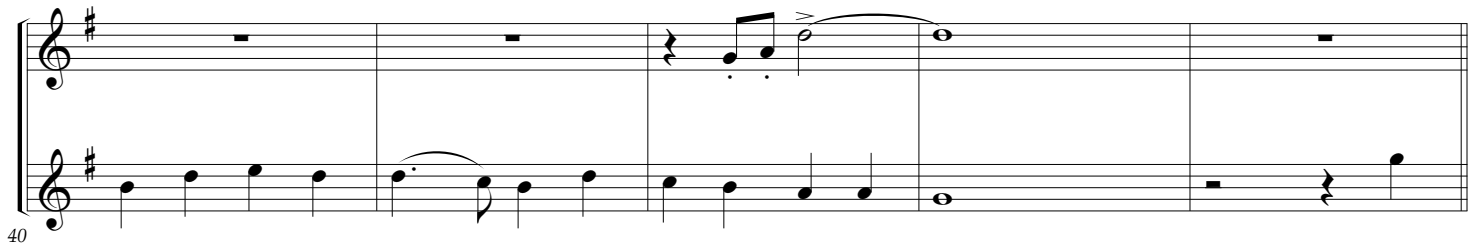
VERSE 3

28

32

36

686 - All Glory, Laud, and Honor - F Horn 1 & 2 - 3 of 3



1. All glory, laud, and honor To Thee, Redeemer, King,  
To whom the lips of children Made sweet hosannas ring.  
Thou art the King of Israel, Thou David's royal Son,  
Who in the Lord's name comest, The King and Blessed One.

2. The company of angels Are praising Thee on high,  
And mortal men and all things Created make reply.  
The people of the Hebrews With palms before Thee went;  
Our praise and prayer and anthems Before Thee we present.

3. To Thee, before Thy passion, They sang their hymns of praise;  
To Thee, now high exalted, Our melody we raise.  
Thou didst accept their praises; Accept the praise we bring,  
Who in all good delightest, Thou good and gracious King.

# Lead Sheet

## 686 - All Glory, Laud, and Honor

THEODULPH of ORLEANS  
translated by JOHN MASON NEALE

MELCHIOR TESCHNER  
Arranged by Paul Marino

♩ = 114

### INTRO

B $\flat$  B $\flat$ sus B $\flat$  B $\flat$ sus B $\flat$  B $\flat$ sus B $\flat$  B $\flat$ sus *mf*

1. All  
(2. The)

### VERSE 1, 2

B $\flat$  Gm<sup>7</sup> E $\flat$ <sup>2</sup> B $\flat$

5 glo - ry, laud, and hon - or To Thee, Re - deem - er, King, To whom the lips of  
com - pa - ny of an - gels Are prais - ing Thee on high, And mor - tal men and

Gm<sup>7</sup> E $\flat$ <sup>2</sup> B $\flat$  Gm<sup>7</sup> F

10 chil - dren Made sweet ho - san - nas ring. Thou art the King of the Is - ra - el, Thou  
all things Cre - at - ed make re - ply. The peo - ple of the He - brews With

Gm C<sup>7</sup> F B $\flat$  Gm<sup>7</sup> Cm<sup>7</sup> F

15 Da - vid's roy - al Son, Who in the Lord's name com - est, The King and Bless - ed  
palms be - fore Thee went; Our praise and prayer and an - thems Be - fore Thee we pre -

### TURNAROUND to Verse

B $\flat$  B $\flat$ sus B $\flat$  B $\flat$ sus B $\flat$  B $\flat$ sus B $\flat$  B $\flat$ sus *mf*

One. 2. The

### to KEY CHANGE

B $\flat$  B $\flat$ sus B $\flat$  B $\flat$ sus C Csus C Csus *f*

sent. 3. To

### VERSE 3

C Am<sup>7</sup> F<sup>2</sup> C

28 Thee, be - fore Thy pas - sion, They sang their hymns of praise; To

# 686 - All Glory, Laud, and Honor - Lead Sheet - 2 of 2

32 Thee, now high ex - al - ted, Our mel - o - dy we raise. Thou

Am<sup>7</sup> F<sup>2</sup> C

36 didst ac - cept their prais - es; Ac - cept the praise we bring, Who

Am<sup>7</sup> G Am D<sup>7</sup> G

40 in all good de - light - est, Thou good and gra - cious King. Thou

C Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C

## TAG

45 didst ac - cept their prais - es; Ac - cept the praise we

Am<sup>7</sup> G Am<sup>7</sup> D<sup>7</sup>

48 bring, Who in all good de - light - est, Thou good and gra - cious

G C Am<sup>7</sup> Dm<sup>7</sup> G

## ENDING

52 King.

C C sus C C sus C C sus C

# Lead Sheet

## 686 - All Glory, Laud, and Honor

THEODULPH of ORLEANS  
translated by JOHN MASON NEALE

MELCHIOR TESCHNER  
Arranged by Paul Marino

♩ = 114

### INTRO

Capo 3 G G sus G G sus G G sus G G sus *mf*

*mf*

1. All  
(2. The)

### VERSE 1, 2

G Em<sup>7</sup> C<sup>2</sup> G

5 glo - ry, laud, and hon - or To Thee, Re - deem - er, King, To whom the lips of  
com - pa - ny of an - gels Are prais - ing Thee on high, And mor - tal men and

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

10 chil - dren Made sweet ho - san - nas ring. Thou art the King of the Is - ra - el, Thou  
all things Cre - at - ed make re - ply. The peo - ple of the He - brews With

Em A<sup>7</sup> D G Em<sup>7</sup> Am<sup>7</sup> D

15 Da - vid's roy - al Son, Who in the Lord's name com - est, The King and Bless - ed  
palms be - fore Thee went; Our praise and prayer and an - thems Be - fore Thee we pre -

### TURNAROUND to Verse

G G sus G G sus G G sus G G sus *mf*

20 One. 2. The

### to KEY CHANGE

G G sus G G sus A A sus A A sus *f*

24 sent. 3. To

### VERSE 3

A F#m<sup>7</sup> D<sup>2</sup> A

28 Thee, be - fore Thy pas - sion, They sang their hymns of praise; To

# 686 - All Glory, Laud, and Honor - Lead Sheet - 2 of 2

32 Thee, now high ex - al - ted, Our mel - o - dy we raise. Thou

Chords: F#m<sup>7</sup>, D<sup>2</sup>, A

36 didst ac - cept their prais - es; Ac - cept the praise we bring, Who

Chords: F#m<sup>7</sup>, E, F#m, B<sup>7</sup>, E

40 in all good de - light - est, Thou good and gra - cious King. Thou

Chords: A, F#m<sup>7</sup>, Bm<sup>7</sup>, E<sup>7</sup>, A

## TAG

45 didst ac - cept their prais - es; Ac - cept the praise we

Chords: F#m<sup>7</sup>, E, F#m<sup>7</sup>, B<sup>7</sup>

48 bring, Who in all good de - light - est, Thou good and gra - cious

Chords: E, A, F#m<sup>7</sup>, Bm<sup>7</sup>, E

## ENDING

52 King.

Chords: A, A sus, A, A sus, A, A sus, A

## Chords Used (Capo 3)

|   |       |                  |                |   |     |                |                 |                |
|---|-------|------------------|----------------|---|-----|----------------|-----------------|----------------|
| G | G sus | Em <sup>7</sup>  | C <sup>2</sup> | D | Em  | A <sup>7</sup> | Am <sup>7</sup> |                |
| A | A sus | F#m <sup>7</sup> | D <sup>2</sup> | E | F#m | B <sup>7</sup> | Bm <sup>7</sup> | E <sup>7</sup> |

# Organ

## 686 - All Glory, Laud, and Honor

THEODULPH of ORLEANS  
translated by JOHN MASON NEALE

MELCHIOR TESCHNER  
*Arranged by Carl Seal*

### INTRO

Intro musical score for Organ. The score is in 4/4 time and B-flat major. It features a single melodic line in the treble clef and a grand staff in the bass clef. The treble line has four measures of whole rests, followed by a half note G4. The grand staff has four measures of whole rests, followed by a half note G3. A dynamic marking of *mf* is present. A performance instruction reads: "Gt. Flute 8', 2' (Optional: 'Hammond B3' via MIDI)". A "No Pedal throughout" instruction is at the bottom.

### VERSE 1, 2

Verse 1, 2 musical score for Organ. The score is in 4/4 time and B-flat major. It features a single melodic line in the treble clef and a grand staff in the bass clef. The treble line has four measures of quarter notes (F4, G4, A4, Bb4), followed by a half note G4, a quarter note F4, and a half note E4. The grand staff has four measures of whole notes (F3, G3, A3, Bb3), followed by a half note G3, a quarter note F3, and a half note E3. A dynamic marking of *mf* is present.

5

Verse 1, 2 musical score for Organ. The score is in 4/4 time and B-flat major. It features a single melodic line in the treble clef and a grand staff in the bass clef. The treble line has four measures of quarter notes (F4, G4, A4, Bb4), followed by a half note G4, a quarter note F4, and a half note E4. The grand staff has four measures of whole notes (F3, G3, A3, Bb3), followed by a half note G3, a quarter note F3, and a half note E3. A dynamic marking of *mf* is present.

9

686 - All Glory, Laud, and Honor - Organ - 2 of 4

13

17

TURNAROUND to Verse

20

to KEY CHANGE

24

686 - All Glory, Laud, and Honor - Organ - 3 of 4

VERSE 3

Measures 28-31 of the organ score. The right hand (treble clef) plays a melody of eighth and quarter notes, ending with a half note. The left hand (bass clef) provides harmonic support with chords and single notes, including a sustained low note in the final measure.

28

Measures 32-35 of the organ score. The right hand continues the melodic line. The left hand features a series of chords in the right hand and sustained notes in the left hand, with a half note in the final measure.

32

Measures 36-39 of the organ score. The right hand plays a melodic phrase with a slur. The left hand consists of sustained chords in the right hand and rests in the left hand, with a sharp sign indicating a key change or accidentals in the final measure.

36

Measures 40-43 of the organ score. The right hand plays a melodic line with a slur. The left hand features a long, sustained chord in the right hand and a moving bass line in the left hand, ending with a half note.

40

686 - All Glory, Laud, and Honor - Organ - 4 of 4

TAG

Measures 44-47 of the TAG section. The right hand (treble clef) plays a melody starting on G4, moving stepwise up to D5. The left hand (bass clef) plays a supporting accompaniment with chords and single notes. Measure 44 starts with a whole rest in the right hand and a half note G3 in the left hand. Measure 45 has a half note G4 in the right hand and a half note G3 in the left hand. Measure 46 has a half note A4 in the right hand and a half note A3 in the left hand. Measure 47 has a half note B4 in the right hand and a half note B3 in the left hand.

44

Measures 48-51 of the TAG section. The right hand (treble clef) continues the melody, moving stepwise up to D5. The left hand (bass clef) continues the supporting accompaniment. Measure 48 has a half note C5 in the right hand and a half note C3 in the left hand. Measure 49 has a half note D5 in the right hand and a half note D3 in the left hand. Measure 50 has a half note E5 in the right hand and a half note E3 in the left hand. Measure 51 has a half note F5 in the right hand and a half note F3 in the left hand.

48

ENDING

Measures 52-55 of the ENDING section. The right hand (treble clef) plays a melody starting on G4, moving stepwise up to D5. The left hand (bass clef) plays a supporting accompaniment with chords and single notes. Measure 52 starts with a whole rest in the right hand and a half note G3 in the left hand. Measure 53 has a half note G4 in the right hand and a half note G3 in the left hand. Measure 54 has a half note A4 in the right hand and a half note A3 in the left hand. Measure 55 has a half note B4 in the right hand and a half note B3 in the left hand.

52

1. All glory, laud, and honor To Thee, Redeemer, King,  
To whom the lips of children Made sweet hosannas ring.  
Thou art the King of Israel, Thou David's royal Son,  
Who in the Lord's name comest, The King and Blessed One.

2. The company of angels Are praising Thee on high,  
And mortal men and all things Created make reply.  
The people of the Hebrews With palms before Thee went;  
Our praise and prayer and anthems Before Thee we present.

3. To Thee, before Thy passion, They sang their hymns of praise;  
To Thee, now high exalted, Our melody we raise.  
Thou didst accept their praises; Accept the praise we bring,  
Who in all good delightest, Thou good and gracious King.

## Percussion 1 & 2

# 686 - All Glory, Laud, and Honor

THEODULPH of ORLEANS  
translated by JOHN MASON NEALE

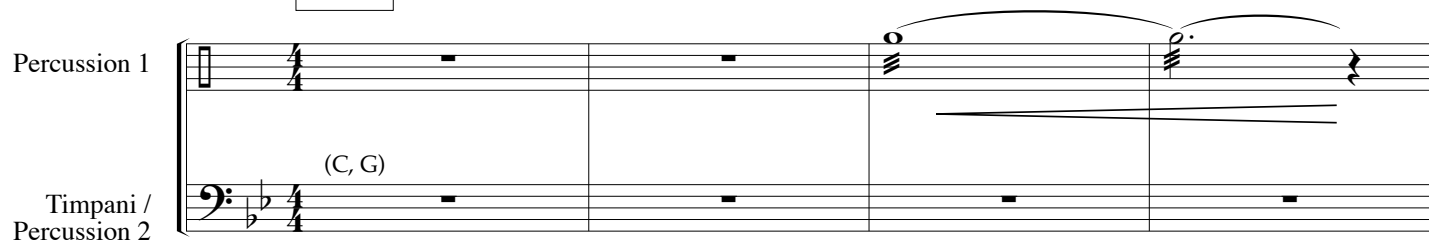
MELCHIOR TESCHNER  
*Arranged by Paul Marino*  
*Orchestrated by David Shipps*

### INTRO

Percussion 1

Timpani / Percussion 2

(C, G)



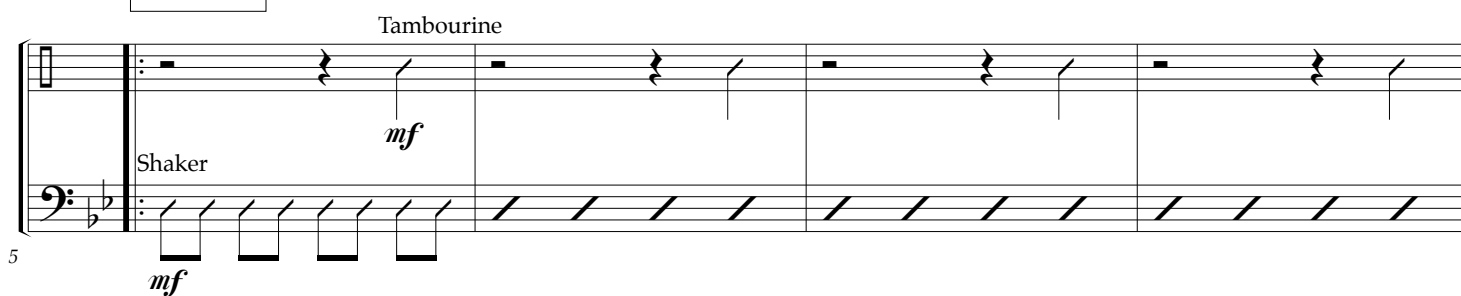
### VERSE 1, 2

Tambourine

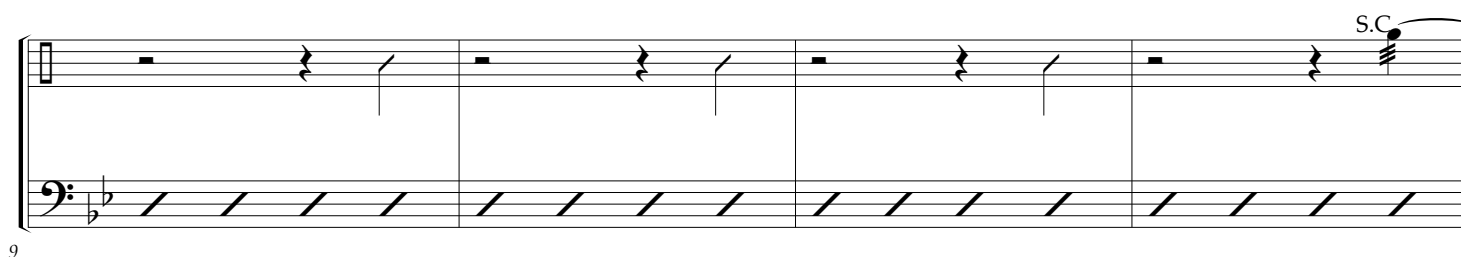
Shaker

*mf*

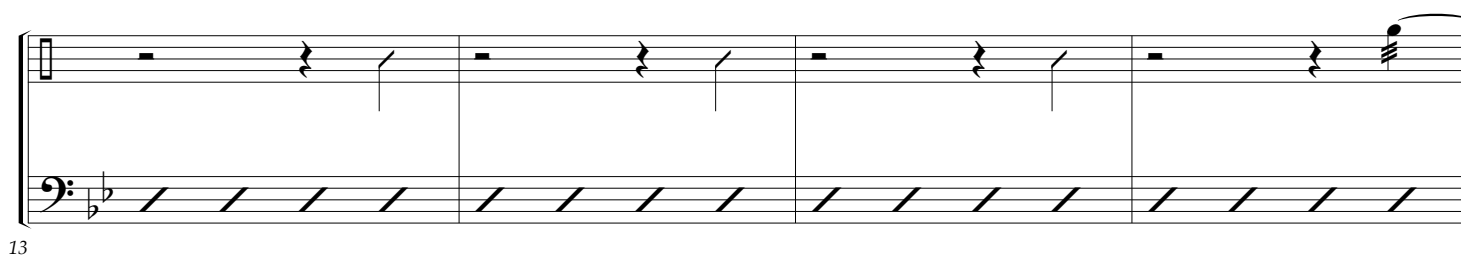
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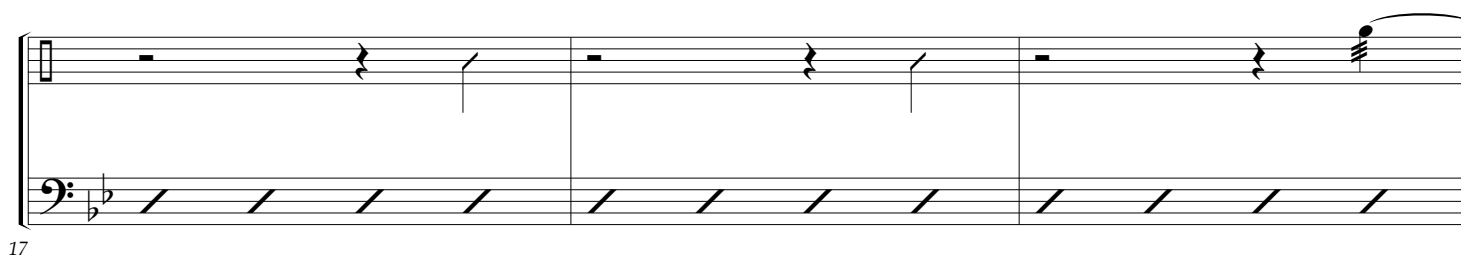
9



13



17



# 686 - All Glory, Laud, and Honor - Percussion 1 & 2 - 2 of 3

TURNAROUND to Verse

20

to KEY CHANGE

24

VERSE 3

28

32

36

686 - All Glory, Laud, and Honor - Percussion 1 & 2 - 3 of 3

40

TAG

45

49

ENDING

52

1. All glory, laud, and honor To Thee, Redeemer, King,  
To whom the lips of children Made sweet hosannas ring.  
Thou art the King of Israel, Thou David's royal Son,  
Who in the Lord's name comest, The King and Blessed One.

2. The company of angels Are praising Thee on high,  
And mortal men and all things Created make reply.  
The people of the Hebrews With palms before Thee went;  
Our praise and prayer and anthems Before Thee we present.

3. To Thee, before Thy passion, They sang their hymns of praise;  
To Thee, now high exalted, Our melody we raise.  
Thou didst accept their praises; Accept the praise we bring,  
Who in all good delightest, Thou good and gracious King.

Piano

# 686 - All Glory, Laud, and Honor

THEODULPH of ORLEANS  
translated by JOHN MASON NEALE

MELCHIOR TESCHNER  
Arranged by Paul Marino  
Piano arranged by Carl Seal

♩ = 114

INTRO

1st X - Solo

2nd X - Parts *mf*

1. All  
(2. The)  
*mel.*

B $\flat$  B $\flat$ sus B $\flat$  B $\flat$ sus B $\flat$  B $\flat$ sus B $\flat$  B $\flat$ sus

*mf*

VERSE 1, 2

glo - ry, laud, and hon - or To Thee, Re - deem - er, King, To  
com - pa - ny of an - gels Are prais - ing Thee on high, And

B $\flat$  Gm<sup>7</sup> E $\flat$ <sup>2</sup> B $\flat$

686 - All Glory, Laud, and Honor - Piano - 2 of 5

whom the lips of chil - dren Made sweet ho - san - nas ring. Thou  
mor - tal men and all things Cre - at - ed make re - ply. The

B $\flat$  Gm<sup>7</sup> E $\flat$ <sup>2</sup> B $\flat$

art the King of Is - ra - el, Thou Da - vid's roy - al Son, Who  
peo - ple of the He - brews With palms be - fore Thee went; Our

Gm<sup>7</sup> F Gm C<sup>7</sup> F

in praise the and Lord's prayer name and com - est, The King fore and Bless - ed pre -

B $\flat$  Gm<sup>7</sup> Cm<sup>7</sup> F

686 - All Glory, Laud, and Honor - Piano - 3 of 5

TURNAROUND to Verse

Parts *mf*

One. 2. The

TURNAROUND to Verse

B $\flat$  B $\flat$ sus B $\flat$  B $\flat$ sus B $\flat$  B $\flat$ sus B $\flat$  B $\flat$ sus

to KEY CHANGE

sent. *f* 3. To *mel.*

to KEY CHANGE

B $\flat$  B $\flat$ sus B $\flat$  B $\flat$ sus C C sus C C sus

*f*

VERSE 3

Thee, be - fore Thy pas - sion, They sang their hymns of praise; To

C Am<sup>7</sup> F<sup>2</sup> C

686 - All Glory, Laud, and Honor - Piano - 4 of 5

Thee, now high ex - al - ted, Our mel - o - dy we raise. Thou didst ac - cept their

Am<sup>7</sup> F<sup>2</sup> C Am<sup>7</sup>

32

prais - es; Ac - cept the praise we bring, Who in all good de -

G Am D<sup>7</sup> G C

37

light - est, Thou good and gra - cious King. Thou

Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C

41

686 - All Glory, Laud, and Honor - Piano - 5 of 5

TAG

didst ac - cept their prais - es; Ac - cept the praise we bring, Who

Am<sup>7</sup> G Am<sup>7</sup> D<sup>7</sup> G

45

in all good de - light - est, Thou good and gra - cious

C Am<sup>7</sup> Dm<sup>7</sup> G

49

ENDING

King.

C C sus C C sus C C sus C

52

# Synth String Reduction

## 686 - All Glory, Laud, and Honor

THEODULPH of ORLEANS  
translated by JOHN MASON NEALE

MELCHIOR TESCHNER  
Arranged by Paul Marino  
Orchestrated by David Shipps

### INTRO

Intro section, measures 1-4. The music is in 4/4 time, key of B-flat major. The melody is in the right hand, starting on G4, and the bass line is in the left hand, starting on B2. The melody is marked *mf* and features a crescendo leading to a final note on G4.

### VERSE 1, 2

Verse 1, 2 section, measures 5-8. The music is in 4/4 time, key of B-flat major. The melody is in the right hand, starting on G4, and the bass line is in the left hand, starting on B2. The melody is marked *mf* and features a crescendo leading to a final note on G4.

5

Verse 1, 2 section, measures 9-12. The music is in 4/4 time, key of B-flat major. The melody is in the right hand, starting on G4, and the bass line is in the left hand, starting on B2. The melody is marked *mf* and features a crescendo leading to a final note on G4.

9

Verse 1, 2 section, measures 13-16. The music is in 4/4 time, key of B-flat major. The melody is in the right hand, starting on G4, and the bass line is in the left hand, starting on B2. The melody is marked *mf* and features a crescendo leading to a final note on G4.

13

Verse 1, 2 section, measures 17-20. The music is in 4/4 time, key of B-flat major. The melody is in the right hand, starting on G4, and the bass line is in the left hand, starting on B2. The melody is marked *mf* and features a crescendo leading to a final note on G4.

17

686 - All Glory, Laud, and Honor - Synth String Reduction - 2 of 3

TURNAROUND to Verse

20

to KEY CHANGE

24

VERSE 3

28

32

36

686 - All Glory, Laud, and Honor - Synth String Reduction - 3 of 3

40

45

TAG

49

52

ENDING

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The people of the Hebrews With palms before Thee went;  
Our praise and prayer and anthems Before Thee we present.

3. To Thee, before Thy passion, They sang their hymns of praise;  
To Thee, now high exalted, Our melody we raise.  
Thou didst accept their praises; Accept the praise we bring,  
Who in all good delightest, Thou good and gracious King.

# B♭ Tenor Saxophone

(Baritone T.C.)

## 686 - All Glory, Laud, and Honor

THEODULPH of ORLEANS

translated by JOHN MASON NEALE

MELCHIOR TESCHNER

Arranged by Paul Marino

Orchestrated by David Shipps

### INTRO

Ten. Sax.  
(Bari. T.C.)

Melody

3

3

### VERSE 1, 2

mf

5

mp

9

mf

13

17

686 - All Glory, Laud, and Honor - B $\flat$  Tenor Saxophone (Baritone T.C.) - 2 of 3

TURNAROUND to Verse

20

to KEY CHANGE

24

VERSE 3

28

32

36

686 - All Glory, Laud, and Honor - B $\flat$  Tenor Saxophone (Baritone T.C.) - 3 of 3

40

TAG

45

49

ENDING

52

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Who in all good delightest, Thou good and gracious King.

## Trombone 1 & 2

# 686 - All Glory, Laud, and Honor

THEODULPH of ORLEANS  
translated by JOHN MASON NEALE

MELCHIOR TESCHNER  
*Arranged by Paul Marino*  
*Orchestrated by David Shipps*

### INTRO

Trb. 1 & 2

Melody



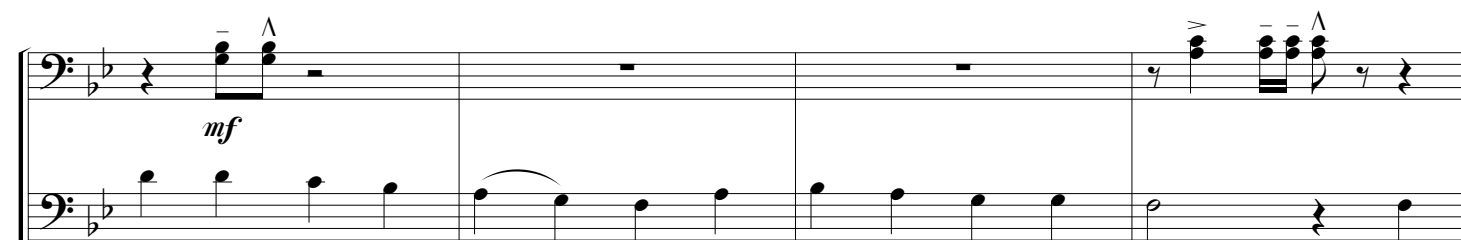
### VERSE 1, 2



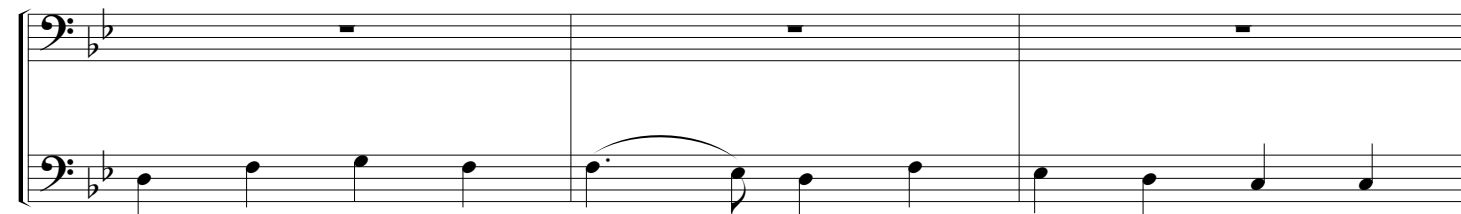
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9



13



17

# 686 - All Glory, Laud, and Honor - Trombone 1 & 2 - 2 of 3

TURNAROUND to Verse

20

to KEY CHANGE

24

VERSE 3

28

32

36

686 - All Glory, Laud, and Honor - Trombone 1 & 2 - 3 of 3

40

45

TAG

49

52

ENDING

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# Trombone 3 / Tuba

## 686 - All Glory, Laud, and Honor

THEODULPH of ORLEANS  
translated by JOHN MASON NEALE

MELCHIOR TESCHNER  
Arranged by Paul Marino  
Orchestrated by David Shipp

### INTRO

Trb. 3 / Tuba

Melody

3

3

### VERSE 1, 2

5

9

13

17

# 686 - All Glory, Laud, and Honor - Trombone 3 / Tuba - 2 of 3

TURNAROUND to Verse

20

to KEY CHANGE

24

VERSE 3

28

32

36

686 - All Glory, Laud, and Honor - Trombone 3 / Tuba - 3 of 3

40

45

TAG

49

52

ENDING

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# B♭ Trumpet 1

## 686 - All Glory, Laud, and Honor

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MELCHIOR TESCHNER  
Arranged by Paul Marino  
Orchestrated by David Shipps

### INTRO

Tpt. 1

Melody

3

3

### VERSE 1, 2

5

9

*mp*

13

*mf*

17

686 - All Glory, Laud, and Honor - B $\flat$  Trumpet 1 - 2 of 3

TURNAROUND to Verse

20

20

to KEY CHANGE

24

24

VERSE 3

28

28

32

32

36

36

686 - All Glory, Laud, and Honor - B $\flat$  Trumpet 1 - 3 of 3

40

TAG

45

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ENDING

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To Thee, now high exalted, Our melody we raise.  
Thou didst accept their praises; Accept the praise we bring,  
Who in all good delightest, Thou good and gracious King.

# B♭ Trumpet 2 & 3

## 686 - All Glory, Laud, and Honor

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translated by JOHN MASON NEALE

MELCHIOR TESCHNER  
*Arranged by Paul Marino*  
*Orchestrated by David Shipps*

### INTRO

Tpt. 2 & 3

Melody

3

3

### VERSE 1, 2

5

9

*mp*

13

*mf*

17

686 - All Glory, Laud, and Honor - B $\flat$  Trumpet 2 & 3 - 2 of 3

TURNAROUND to Verse

20

to KEY CHANGE

24

VERSE 3

28

32

36

686 - All Glory, Laud, and Honor - B $\flat$  Trumpet 2 & 3 - 3 of 3

40

TAG

45

49

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# Viola

## 686 - All Glory, Laud, and Honor

THEODULPH of ORLEANS  
translated by JOHN MASON NEALE

MELCHIOR TESCHNER  
Arranged by Paul Marino  
Orchestrated by David Shipp

### INTRO

Viola

Melody

*mf*

### VERSE 1, 2

5

*mf*

9

13

17

# 686 - All Glory, Laud, and Honor - Viola - 2 of 3

TURNAROUND to Verse

20

to KEY CHANGE

24

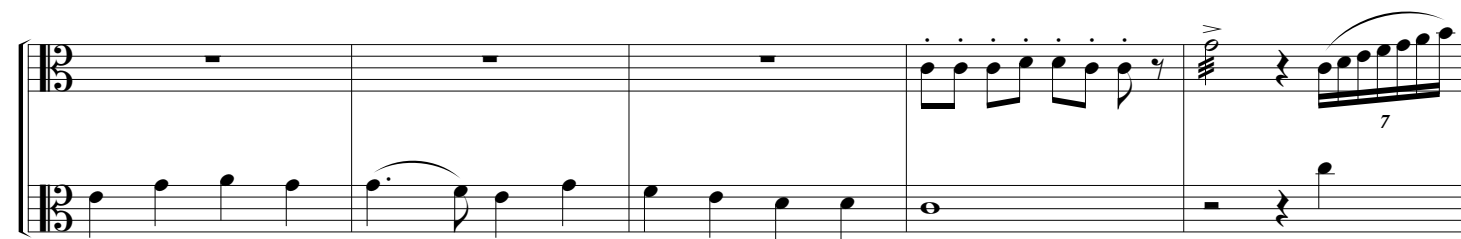
VERSE 3

28

32

36

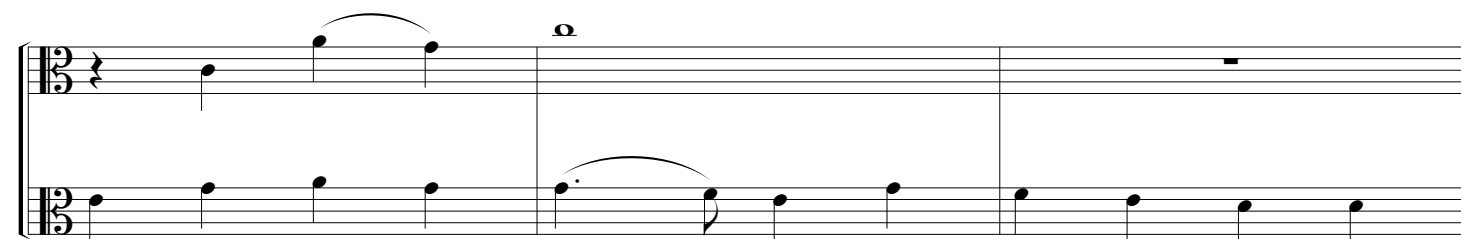
686 - All Glory, Laud, and Honor - Viola - 3 of 3



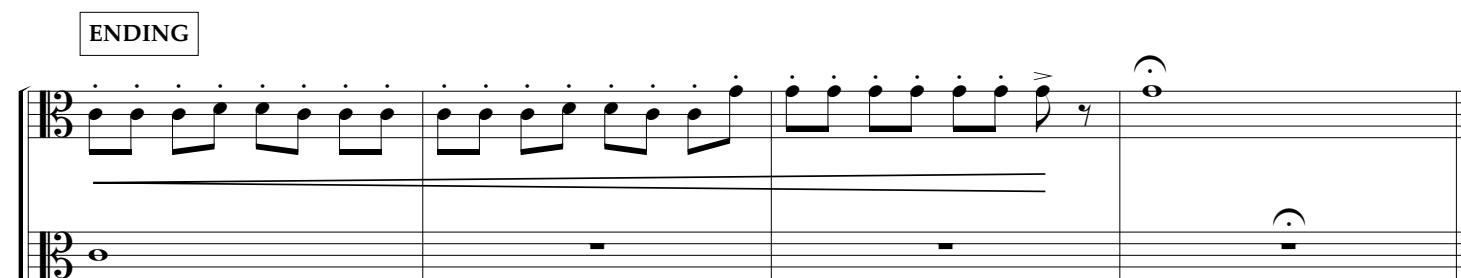
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45



49



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Who in all good delightest, Thou good and gracious King.

# Violin 1 & 2

## 686 - All Glory, Laud, and Honor

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MELCHIOR TESCHNER  
Arranged by Paul Marino  
Orchestrated by David Shipps

### INTRO

Vln. 1 & 2

Melody

*mf*

### VERSE 1, 2

5

9

*mf*

7

13

7

17

7

686 - All Glory, Laud, and Honor - Violin 1 & 2 - 2 of 3

TURNAROUND to Verse

20

to KEY CHANGE

24

VERSE 3

28

32

36

686 - All Glory, Laud, and Honor - Violin 1 & 2 - 3 of 3

40

45

TAG

49

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