



PARACLETE PRESS

Evensong
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M

“Gladden”
Preces & Responses

Kevin Jones

SATB a cappella

Kevin Jones

Kevin Jones is Minister of Music at First Congregational Church, United Church of Christ, in Columbus, Ohio. Previously he was Canon Precentor and Director of Music at Christ Church Cathedral in Hartford, Connecticut. From 1996-2004, Mr. Jones held the post of Musical Director/Conductor of the New York City based Gilbert & Sullivan ensemble, the Blue Hill Troupe, Ltd. With that ensemble he made his Carnegie Hall conducting debut with Skitch Henderson's New York Pops Symphony Orchestra. He has also worked as assistant to conductor Anton Coppola on the operatic stage. He has worked as vocal instructor and vocal coach at the Hartt School of Music.


written for the First Church Choir, First Congregational Church,
United Church of Christ, Columbus, Ohio

“Gladden” Preces & Responses

SATB a cappella


Kevin Jones
1965 -

Precentor




O Lord, open thou our lips:

Soprano




And our mouth shall show forth thy praise.

Alto




And our mouth shall show forth thy praise.

Tenor




And our mouth shall show forth thy praise.

Bass



And our mouth shall show forth thy praise.

For rehearsal only



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O God, make speed to save___ us:

mp *p*

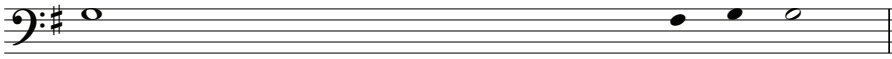
O Lord, make haste to help us.

O Lord, make haste to help us.

O Lord, make haste to help us.

O Lord, make haste to help us.

mp *p*



Glory be to the Father, and to the Son, and to the Ho - ly Ghost.

mf
As it was in the be - gin - ning, is now and

mf
As it was in the be - gin - ning, is now and

mf
As it was in the be - gin - ning, is now and

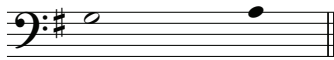
mf
As it was in the be - gin - ning, is now and

ev - er shall be: world with - out end. A - men.

ev - er shall be: world with - out end. A - men.

ev - er shall be: world with - out end. A - men.

ev - er shall be: world with - out end. A - men.



Praise ye the Lord:

f
The Lord's name be praised!

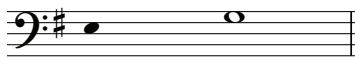
f
The Lord's name be praised!

f
The Lord's name be praised!

f
The Lord's name be praised!

f

The Responses



The Lord be with you.

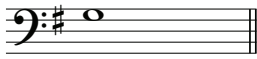
mp
And with thy spir - it.

mp
And with thy spir - it.

mp
And with thy spir - it.

mp
And with thy spir - it.

mp



Let us pray.

p Lord, have mer-cy up - on us. *mp* Christ, have mer-cy up -

p Lord, have mer-cy up - on us. *mp* Christ, have mer-cy up -

p Lord, have mer-cy up - on us. *mp* Christ, have mer-cy up -

p Lord, have mer-cy up - on us. *mp* Christ, have mer-cy up -

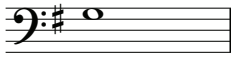
p Lord, have mer-cy up - on us. *mp* Christ, have mer-cy up -

on us. *mf* Lord, have mer-cy up - on us. *pp*

on us. *mf* Lord, have mer-cy up - on us. *pp*

on us. *mf* Lord, have mer-cy up - on us. *pp*

on us. *mf* Lord, have mer-cy up - on us. *pp*



Our Father,

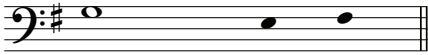
which art in heaven,
 Hallowed be thy Name.
 Thy kingdom come.
 Thy will be done in earth,
 As it is in heaven.
 Give us this day our daily bread.
 And forgive us our trespasses,
 As we forgive them that trespass
 against us.
 And lead us not into temptation,
 But deliver us from evil.

p
A - men.
p
A - men.
p
A - men.
p
A - men.



O Lord, show thy mercy up-on us.

mp
And grant us thy sal - va - tion.
mp
And grant us thy sal - va - tion.
mp
And grant us thy sal - va - tion.
mp
And grant us thy sal - va - tion.



O Lord, save the State.
Queen.

mf *p*

And mer - ci - ful - ly hear us when we call up - on thee.

mf *p*

And mer - ci - ful - ly hear us when we call up - on thee.

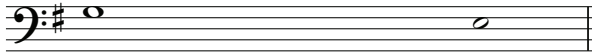
mf *p*

And mer - ci - ful - ly hear us when we call up - on thee.

mf *p*

And mer - ci - ful - ly hear us when we call up - on thee.

mf *p*



Endue thy ministers with right- eousness.

mf *f*

And make thy cho - sen peo - ple joy - - - ful.

mf *f*

And make thy cho - sen peo - ple joy - - - ful.

mf *f*

And make thy cho - sen peo - ple joy - - - ful.

mf *f*

And make thy cho - sen peo - ple joy - - - ful.

mf *f*

And make thy cho - sen peo - ple joy - - - ful.



Give peace in our time, O Lord.

mp Be - cause there is none oth - er that *mf* fight - - eth for

mp Be - cause there is none oth - er that *mf* fight - - eth for

mp Be - cause there is none oth - er that *mf* fight - - eth for

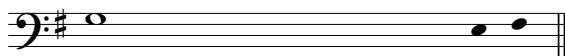
mp Be - cause there is none oth - er that *mf* fight - - eth for

f us but on - ly thou, *ff* O God.

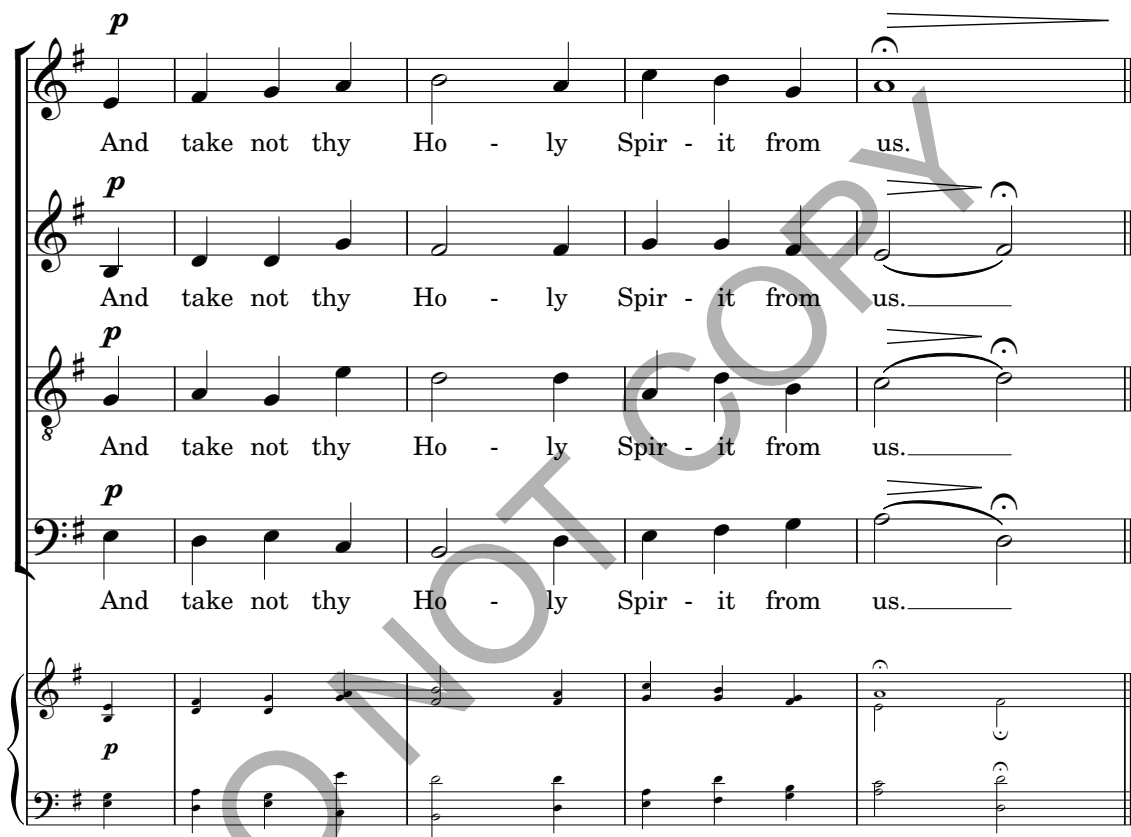
f us but on - ly thou, *ff* O God.

f us but on - ly thou, *ff* O God.

f us but on - ly thou, *ff* O God.



O God, make clean our hearts with-in us.



p
And take not thy Ho - ly Spir - it from us.

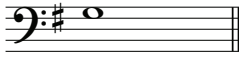
p
And take not thy Ho - ly Spir - it from us.

p
And take not thy Ho - ly Spir - it from us.

p
And take not thy Ho - ly Spir - it from us.

p

The Collects



After The First Collect

mp
A - men.

mp
A - men.

mp
A - men.

mp
A - men.

mp

Musical score for 'After The First Collect'. It consists of five systems. The first four systems are vocal parts: Soprano, Alto, Tenor, and Bass, each with a treble or bass clef and a key signature of one sharp. Each system contains a whole note on G4 with the lyrics 'A - men.' and a dynamic marking of *mp*. The fifth system is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one sharp, containing a whole note chord on G4 with a dynamic marking of *mp*.

After The Second Collect

mf
A - - - men.

mf
A - - - men.

mf
A - - - men.

mf
A - - - men.

mf

Musical score for 'After The Second Collect'. It consists of five systems. The first four systems are vocal parts: Soprano, Alto, Tenor, and Bass, each with a treble or bass clef and a key signature of one sharp. Each system contains a whole note on G4 with the lyrics 'A - - - men.' and a dynamic marking of *mf*. The fifth system is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one sharp, containing a whole note chord on G4 with a dynamic marking of *mf*.

The first system of the musical score consists of four staves. The top three staves are vocal parts, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The vocal parts begin with a *p* dynamic. The lyrics are "A - - - men. A -". The piano accompaniment also starts with a *p* dynamic.

The second system of the musical score continues the piece. It features four staves: three vocal parts and one piano accompaniment. The lyrics are "- men. A - men. A - - men." The dynamics for the vocal parts are *mp*, *rit.*, and *pp*. The piano accompaniment also follows these dynamics: *mp*, *rit.*, and *pp*. The system concludes with a double bar line.

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