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The Bristol Canticles

Alfred W. Fedak

SATB and organ

DO NOT COPY

Alfred V. Fedak

Alfred V. Fedak, born in Elizabeth, New Jersey, holds degrees in Organ Performance and Music History from Hope College and Montclair State University, and has done additional study at Westminster Choir College, Eastman School of Music, and in Austria and England. A Fellow of the American Guild of Organists, he also holds the AGO's Choirmaster Certificate, and since 1986 has been a member of the Guild's national Board of Examiners. Widely known as a composer of church music, he has over 300 choral and organ works in print, and his hymn tunes appear in hymnals throughout the English-speaking world and Asia. The winner of many awards in organ performance and composition, he has served churches and synagogues in the East and Midwest, and performed and lectured widely throughout the US and abroad. He has served on the editorial committees of two hymnals: *Sing! A New Creation and Glory to God* and *The Presbyterian Hymnal*, and since 1990 has served as Minister of Music and Arts at Westminster Presbyterian Church on Capitol Hill in Albany, New York. He is also Organist/Choir Director at Albany's Congregation Beth Emeth, organist/harpsichordist with the Capitol Chamber Artists, organ and harpsichord instructor at SUNY Binghamton, and Accompanist/Composer-in-Residence for the Hudson-Mohawk Synagogue. www.alfredfedak.com

Paraclete Press sheet music is available from www.paracletesheetmusic.com

Commissioned by Christ Episcopal Church, Short Hills, New Jersey
Andrew Moore, Organist and Choirmaster
for the choir's residency at Bristol Cathedral, England
Summer, 2017

The Bristol Canticles

for SATB and organ

Magnificat

Book of Common Prayer

Alfred V. Fedak

Moving gently $\text{♩} = \text{ca. } 66$ Joyful, yet lyrical *mf*

Soprano My soul pro-claims the

Alto *mf* My soul pro-claims the

Tenor

Bass

Organ *mf*

Man. Ped.

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6
great - ness of the Lord, my spi - rit re -

6
great - ness of the Lord, my spi - rit re -

10
- joi - ces in God my Sa - he has looked with

10
- joi - ces in God my Sa he has looked with

14
fa - vor on his low - ly ser - vant.

14
fa - vor on his low ly ser - vant.

18 *mf*

T. From this day all gen - er - a - tions will call me blessed: *mf*

B. From this day all gen - er - a - tions will call me blessed: *mf*

22

th'Al - mighty has done great things for

th'Al - mighty has done great things for

26 *mf* dim.

and ho - ly is his name. *mf* dim.

and ho - ly is his name. *mf* dim.

me, and ho - ly is his name. *mf* dim.

me, and ho - ly is his name. *mf* dim.

30

(Alto solo or section) *mp*

He has

30

dim.

35 **warmly**

mer-cy on those who fear him in every gen - er - a - tion.

35

mp

Man.

39

(Bass solo or section)

He has shown the strength of his arm,

39

opt. solo

Ped.

43 *mf*
He has scat - tered the proud in their con - ceit.
mf
He has scat - tered the proud in their con - ceit.
mf
He has scat - tered the proud in their con - ceit.
mf
He has scat - tered the proud in their con - ceit.

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). Each vocal line begins with a measure rest followed by the lyrics. The piano accompaniment is written in treble and bass clefs. A large, diagonal watermark reading 'DO NOT COPY' is overlaid across the entire page.

47 *f*
He has cast down the might - y from their thrones,
f
He has cast down the might - y from their thrones,
f
He has cast down the might - y from their thrones,
f
He has cast down the might - y from their thrones,

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting. Each vocal line begins with a measure rest followed by the lyrics. The piano accompaniment is written in treble and bass clefs. A large, diagonal watermark reading 'DO NOT COPY' is overlaid across the entire page.

51 *mf* and has lift - ed up the low - ly.

51 *mf* and has lift - ed up the low ly.

51 *mf* and has lift - ed up the w - ly.

51 *mf* and has lift - ed up the low - ly.

51 Ped.

55 *p* He has filled the hun - gry with good

55 *p* He has filled the hun - gry with good

55 *p* has filled the hun - gry with good

55 *p* He has filled the hun - gry with good

55 Man.

58 *mp* *mf*

things, and the rich he has sent a-way emp-ty. He has

things, and the rich he has sent a-way emp-ty.

things, and the rich he has sent a-way emp-ty. He has

things, and the rich he has sent a-way emp-ty.

58

Man. Ped.

64 *mf*

come to the aid of his ser-vant Is-ra-el, for he has re-

mf

He has come to his ser-vant Is-ra-el, for he has re-

come to the aid of his ser-vant Is-ra-el, for he has re-

mf

He has come to his ser-vant Is-ra-el, for he has re-

64

Ped.

69

-mem-bered the prom-ise of mer-cy, the pro-mise he

-mem-bered the prom-ise of mer-cy, the pro-mise he

-mem-bered the prom-ise of mer-cy, the pro-mise he

-mem-bered the prom-ise of mer-cy, the pro-mise he

69

73

made to our fath-ers, to A-bra-ham

made to our fath-ers, to A-bra-ham

made to our fath-ers, to A-bra-ham

made to our fath-ers, to A-bra-ham

73

77 *dim.* *p* // **A tempo**

and his chil-dren for - ev - er.

8 *dim.* *p* //

- ham for - ev - er.

dim. *p* //

- ham for - ev - er.

77 // **A tempo**

p *mf*

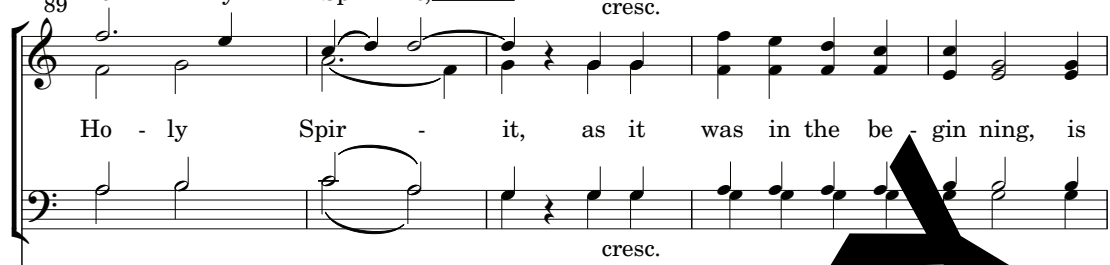
84 *mf* *unis.*

Glo - ry to the Fa - ther, and to the Son, and to the


mf *unis.*

84

89 Ho - ly Spir - it, _____ cresc.
Ho - ly Spir - it, as it was in the be - gin - ning, is



89 cresc.
cresc.



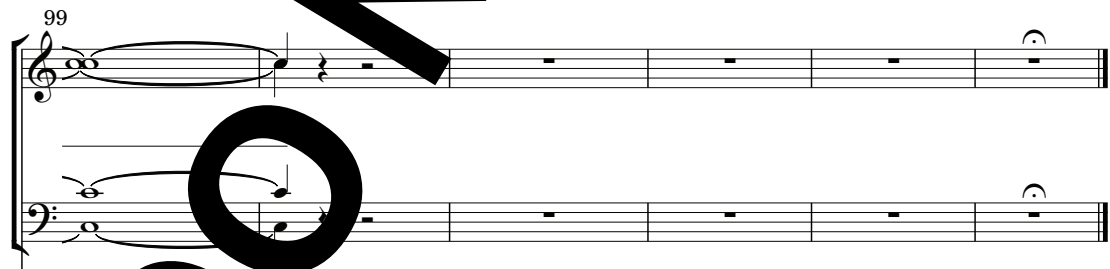
94 now and will be for - ev - er. *f* A - men.



94



99



99



Nunc Dimittis

Book of Common Prayer

Alfred V. Fedak

Quiet and steady $\text{♩} = \text{ca. } 60$

p

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in G major and 4/4 time. The tempo is marked 'Quiet and steady' with a quarter note equal to approximately 60 beats per minute. The music begins with a piano (*p*) dynamic.

3 *p* Baritone solo or section

Lord, you now have set your - vant to

Musical notation for the first line of the vocal part and piano accompaniment. The vocal line is in bass clef, and the piano accompaniment is in treble and bass clefs. The tempo and dynamics are consistent with the introduction. The lyrics are: "Lord, you now have set your - vant to".

5 go in peace as you have prom - ised, for these

All male voices

Musical notation for the second line of the vocal part and piano accompaniment. The vocal line is in bass clef, and the piano accompaniment is in treble and bass clefs. The lyrics are: "go in peace as you have prom - ised, for these". A bracket above the vocal line indicates "All male voices".

7 eyes of _____ have seen the Sa - vior, whom _____

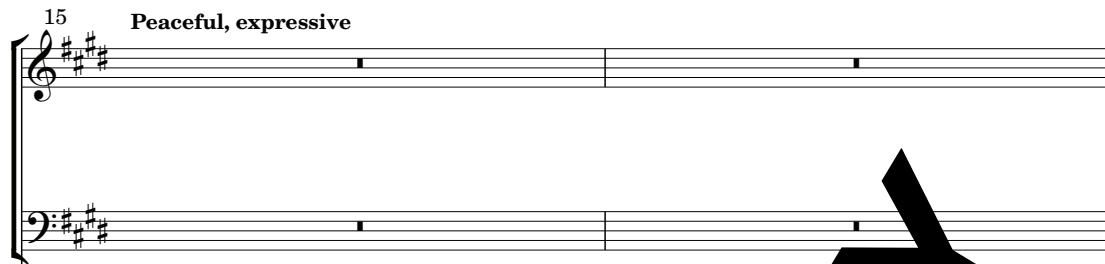
Musical notation for the third line of the vocal part and piano accompaniment. The vocal line is in bass clef, and the piano accompaniment is in treble and bass clefs. The lyrics are: "eyes of _____ have seen the Sa - vior, whom _____".

9 *mf*
 a *mf*
 you have pre - pared for all the world to see a

11
 light to en - light - en the na - tions, and the

13 *dim.* *p*
 glo - ry of your peo - ple Is - ra - el. *p*

15 Peaceful, expressive



Musical notation for measures 15-16, vocal line only. The key signature has three sharps (F#, C#, G#) and the time signature is common time. The notes are whole notes: G4, A4, B4, C5, B4, A4, G4.

15 Peaceful, expressive

p



Musical notation for measures 15-16, piano accompaniment. The key signature has three sharps and the time signature is common time. The right hand plays chords: G4-A4-B4, C5-B4-A4, G4. The left hand plays bass notes: G3, A3, B3, C4, B3, A3, G3.

17 *p*

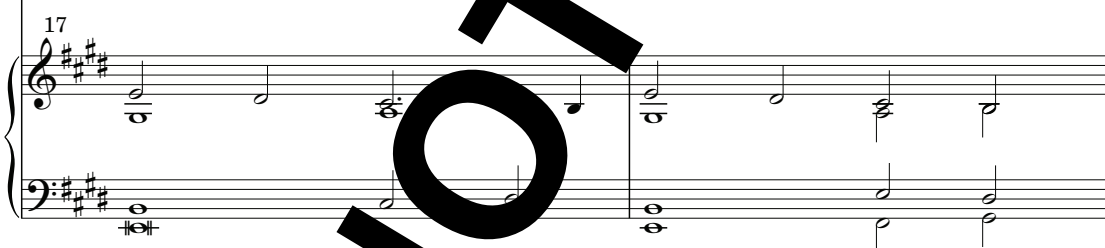
Glo - ry to the Fath - er and to the Son, and

p



Musical notation for measures 17-18, vocal and piano accompaniment. The key signature has three sharps and the time signature is common time. The vocal line continues with notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with chords: G4-A4-B4, C5-B4-A4, G4. The left hand continues with bass notes: G3, A3, B3, C4, B3, A3, G3.

17



Musical notation for measures 17-18, piano accompaniment. The key signature has three sharps and the time signature is common time. The right hand plays chords: G4-A4-B4, C5-B4-A4, G4. The left hand continues with bass notes: G3, A3, B3, C4, B3, A3, G3.

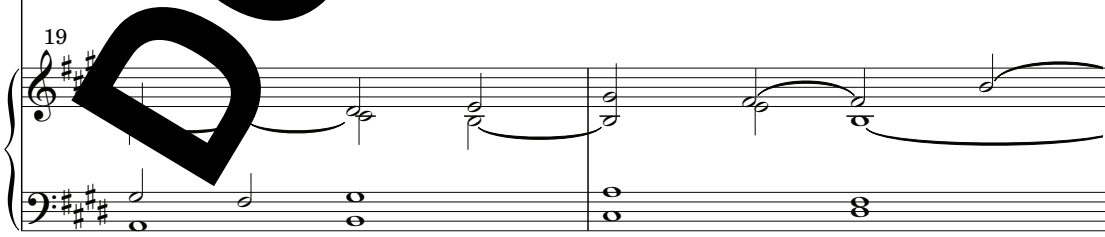
19

to the Ho - ly Spir - it, as it



Musical notation for measures 19-20, vocal and piano accompaniment. The key signature has three sharps and the time signature is common time. The vocal line continues with notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with chords: G4-A4-B4, C5-B4-A4, G4. The left hand continues with bass notes: G3, A3, B3, C4, B3, A3, G3.

19



Musical notation for measures 19-20, piano accompaniment. The key signature has three sharps and the time signature is common time. The right hand plays chords: G4-A4-B4, C5-B4-A4, G4. The left hand continues with bass notes: G3, A3, B3, C4, B3, A3, G3.

21 *mf*

was in the be - gin - ning, is now, and will be for

mf

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a measure rest, followed by notes for 'was in the be - gin - ning, is now, and will be for'. A dynamic marking of *mf* is placed above the staff. A slur covers the final three notes, with a '3' above it indicating a triplet. The bottom staff is a piano accompaniment in bass clef, providing harmonic support with chords and moving lines.

21

This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). It features a long, sweeping melodic line in the right hand and a more rhythmic accompaniment in the left hand.

23 *p*

ev - - er.

p

This system contains the second two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps and a common time signature. It begins with a measure rest, followed by notes for 'ev - - er.'. A dynamic marking of *p* is placed above the staff. The bottom staff is a piano accompaniment in bass clef, with a dynamic marking of *p* below it.

23

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). It continues the melodic and harmonic development from the previous system.

25

- men.

This system contains the third two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps and a common time signature. It begins with a measure rest, followed by notes for '- men.'. The bottom staff is a piano accompaniment in bass clef.

25

This system shows the piano accompaniment for the third system, consisting of two staves (treble and bass clef). It concludes the musical phrase with a final cadence.