



PARACLETE PRESS

Ordinary Time
PPM02429M
M

Introits and Responses

Iain Quinn

SATB a cappella

DO NOT COPY

Iain Quinn

Born in Cardiff, Wales, Iain Quinn grew up as a chorister at Llandaff Cathedral and began music studies at an early age. He later studied at The Guildhall School, The Hartt School, University of Hartford and Yale University before returning to the UK to earn his PhD at the University of Durham. He has been a visiting professor at the Rimsky-Korsakov State Conservatory in Saint Petersburg, Russia as a Fulbright Scholar and been awarded a research fellowship by the Newberry Library in Chicago. He has been an active church musician for many years and has recorded prolifically. Currently Dr. Quinn is Professor of Organ and Coordinator of Sacred Music at Florida State University.

Introits and Responses

SATB a cappella

Habakkuk 2:20

Iain Quinn (b. 1973)

1.

mf The Lord is in His ho-ly tem-ple, come let us a - do

Him. A - men. A - men. A - - - men.

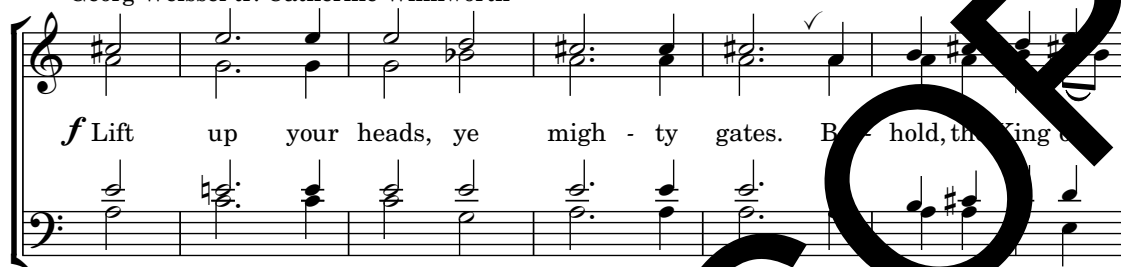
2. Habakkuk 2:20

mf The Lord is His ho-ly tem-ple, come let us a - dore — Him!

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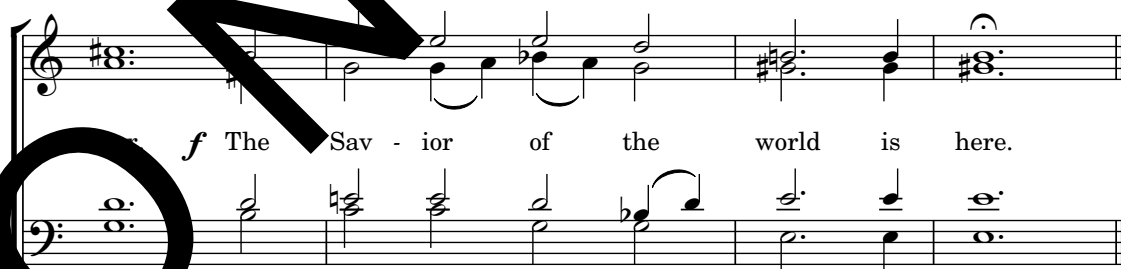
4. Advent/Ascension
Georg Weissel tr. Catherine Winkworth



f Lift up your heads, ye mighty gates. Behold, the King of



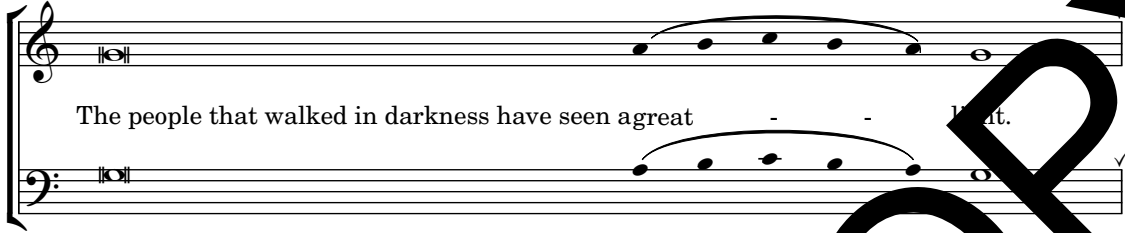
glory comes. *mf* The King of Kings is drawing



f The Savior of the world is here.

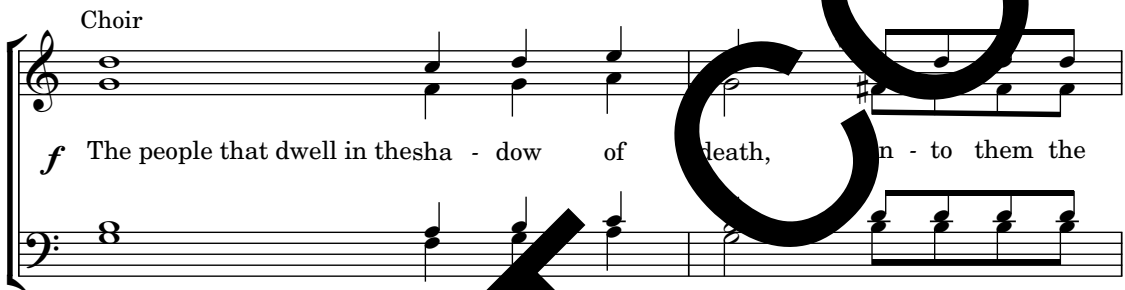
5. Christmas
Isaiah 9:2

The first line can be sung by the whole choir or by a soloist in the respective register



The people that walked in darkness have seen a great light.

Choir



f The people that dwell in the shadow of death, and to them the



light has shined.



Christ is born. Christ is born. Christ is born.

Slower

Christmas/Epiphany

6. Isaiah 9:6

f For un-to us a Child is born, Un-to us a son is given

This system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The bass staff begins with a bass clef and a common time signature, with a melody of quarter notes G2, A2, B2, and C3. The lyrics are positioned between the two staves.

and His name shall be called won - der - ful Coun - sel - or,

This system of musical notation continues the piece. The treble staff has a treble clef, one flat, and a common time signature. The melody features a dotted quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff has a bass clef and one flat, with a melody of quarter notes G2, A2, B2, and C3. The lyrics are positioned between the two staves.

the might-y God the Ev - er - last - ing Fa - ther, the Prince of Peace.

This system of musical notation concludes the piece. The treble staff has a treble clef, one flat, and a common time signature. The melody features a dotted quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff has a bass clef and one flat, with a melody of quarter notes G2, A2, B2, and C3. The lyrics are positioned between the two staves.

Lent

7. Ps. 25: 5, 19

Call to re-mem-brance, O Lord, Thy ten-derness and Thy

mp

Detailed description: This system contains the first two lines of the musical score. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the top staff. A dynamic marking of *mp* is placed below the first line of the top staff. A large, diagonal watermark reading 'DONOTCOPY' is overlaid across the entire page.

lov - ing kind - ness which hath been ev - er of old.

Slower

p

Detailed description: This system contains the second and third lines of the musical score. The top staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the top staff. A dynamic marking of *p* is placed below the first line of the top staff. A tempo marking of 'Slower' is placed above the top staff. A large, diagonal watermark reading 'DONOTCOPY' is overlaid across the entire page.

O help my soul, and de - liv - er me.

Detailed description: This system contains the final line of the musical score. The top staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the top staff. A large, diagonal watermark reading 'DONOTCOPY' is overlaid across the entire page.

8. Easter

f Al - le - lu - ia. The Lord is Ri - sen. Al - le lu -

This musical score is for the Easter hymn. It features a treble and bass clef with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "Al - le - lu - ia. The Lord is Ri - sen. Al - le lu -". The piece begins with a forte (*f*) dynamic and includes accents over the first notes of "Al - le - lu - ia" and "The Lord is".

9. Pentecost
attr. R. Maurus; tr. J. Cosin

mf Come Ho - ly Ghost, our souls in - spire,

This musical score is for the Pentecost hymn. It features a treble and bass clef with a key signature of one flat (Bb). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "Come Ho - ly Ghost, our souls in - spire,". The piece begins with a mezzo-forte (*mf*) dynamic.

light - en with ce - les - tial fire.

This block continues the musical score for the Pentecost hymn. It features a treble and bass clef with a key signature of one flat (Bb). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "light - en with ce - les - tial fire." The piece concludes with a double bar line.

Intercessions/Prayers/Litany

The same sequence of chords can also be used for other texts with the first chord for resolution and the second chord for a penultimate syllable. e.g. Deliver us/O Lord

Set I

10.

Cantor	1. Choir	2.	3.
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Hear my prayer. Hear my prayer. Hear my prayer.

4.	5.	6.
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Hear my prayer. Hear my prayer. Hear my prayer.

7.	8.	<i>or</i>
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Hear my prayer. Hear my prayer. A - men. A - men.

12.

Musical score for measure 12, featuring a treble and bass clef. The treble clef staff contains a melody with notes G4, A4, B4, C5, and D5. The bass clef staff contains a bass line with notes G2, A2, B2, C3, and D3. The lyrics are: *mf* Glo - ry to You, O Christ. Praise be to You, O Christ.

13.

Musical score for measure 13, featuring a treble and bass clef. The treble clef staff contains a melody with notes G4, A4, B4, C5, and D5. The bass clef staff contains a bass line with notes G2, A2, B2, C3, and D3. The lyrics are: *mf* Glo - ry to You, O Christ. Praise be to You, O Christ.

14.

Musical score for measure 14, featuring a treble and bass clef. The treble clef staff contains a melody with notes G4, A4, B4, C5, and D5. The bass clef staff contains a bass line with notes G2, A2, B2, C3, and D3. The lyrics are: le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

15. The following Alleluias can be sung either primarily piano or forte

Al - le - lu - ia, Al - le - lu - ia,

This musical system consists of a treble and bass staff. The treble staff features a melody with a key signature of one sharp (F#) and a common time signature (C). The lyrics 'Al - le - lu - ia, Al - le - lu - ia,' are written below the notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

Al - le - lu - ia

This system continues the Alleluia from the previous system. It features a treble staff with a melodic line that includes a triplet of eighth notes. The bass staff continues the accompaniment with sustained chords and moving lines.

16.

Al - le - lu - ia, Al - le - lu - ia.

This system shows the beginning of Alleluia 16. It features a treble staff with a melodic line that includes a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

17.

Al - le - lu - ia. Al - le - lu - ia.

This system shows the beginning of Alleluia 17. It features a treble staff with a melodic line that includes a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

18. The following Responses can be sung either piano or forte
Choir

Let us bless the Lord. Thanks be to God.

This system contains the musical notation for a response. It features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The lyrics 'Let us bless the Lord. Thanks be to God.' are written below the notes.

19. Cantor Choir

Let us bless the Lord. Thanks be to God.

20. Cantor Choir

Let us bless the Lord. Thanks be to God.

21. Cantor Choir

Let us bless the Lord. Thanks be to God.

22. Cantor Choir

Let us bless the Lord. Thanks be to God.

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