



PARACLETE PRESS

Evensong
PPM02429M
M

Introits and Responses

Iain Quinn

SATB and organ

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

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

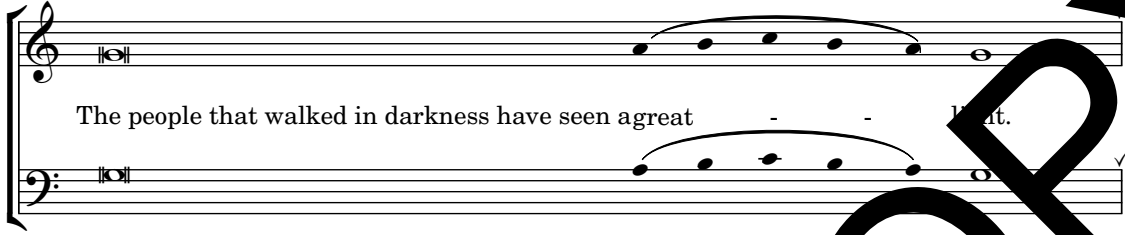
f Lift up your heads, ye migh - ty gates. Be - hold, the King

glo - ry comes. *mf* The King of Kings is draw - ing

f The Sav - ior 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.

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

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

Lent

7. Ps. 25: 5, 19

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

mp

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are written below the vocal line.

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

p Slower

This system contains the second two staves of music. The tempo is marked 'Slower' and the dynamics are marked 'p' (piano). The key signature changes to one flat (Bb) and the time signature changes to 3/8. The lyrics are written below the vocal line.

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

This system contains the final two staves of music. The key signature remains one flat (Bb) and the time signature is 3/8. The lyrics are written below the vocal line.

8. Easter

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

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 - ia." The piece begins with a forte (*f*) dynamic and includes accents over the first and third notes of the first phrase.

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 musical score is the continuation of 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 ends 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.

Hear my prayer. Hear my prayer. Hear my prayer.

Detailed description: This block contains the first three measures of the musical score. Each measure is for a different part: Cantor, 1. Choir, and 2. The third measure is for a third part. The notation shows a treble and bass staff with chords and lyrics. The lyrics are 'Hear my prayer.' repeated three times.

4. 5. 6.

Hear my prayer. Hear my prayer. Hear my prayer.

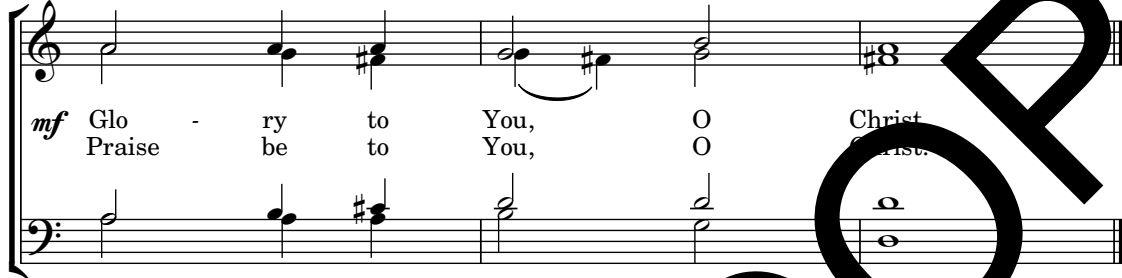
Detailed description: This block contains measures 4, 5, and 6. The notation shows a treble and bass staff with chords and lyrics. The lyrics are 'Hear my prayer.' repeated three times.

7. 8. *or*

Hear my prayer. Hear my prayer. A - men. A - men.

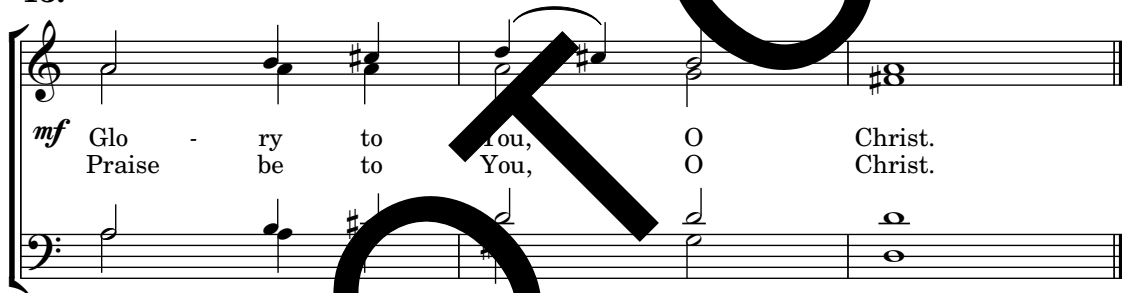
Detailed description: This block contains measures 7 and 8. Measure 7 has the lyrics 'Hear my prayer. Hear my prayer.' and measure 8 has 'A - men. A - men.' with an 'or' above the staff. The notation shows a treble and bass staff with chords and lyrics.

12.



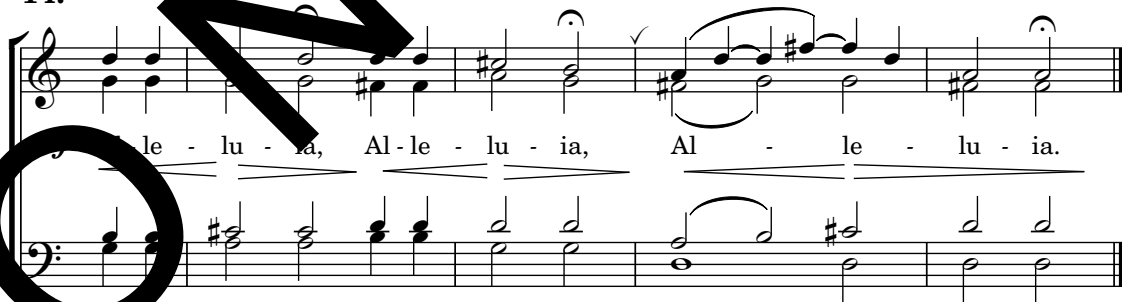
Musical score for measure 12, featuring a treble and bass clef. The treble clef staff contains a melody with notes G4, A4, B4, C5, and D5. The bass clef staff contains a bass line with notes G2, A2, B2, C3, and D3. The lyrics are: *mf* Glo - ry to You, O Christ. Praise be to You, O Christ.

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 contains a melody of quarter and eighth notes with slurs and accents. 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 including a triplet of eighth notes and a bass staff with a steady accompaniment.

16.

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

This system shows the beginning of Alleluia 16. It includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. A triplet of eighth notes is marked in both staves.

17.

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

This system continues Alleluia 17. The treble staff has a melodic line with slurs and accents, while the bass staff provides a supporting accompaniment.

18. The following Responses can be sung either piano or forte
Solo or 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 simple melodic line and a bass staff with a single bass line accompaniment.

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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