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Evening
Service in A
Magnificat and
Nunc dimittis

Byron Adams

SATB and organ

Byron Adams

Byron Adams (b. 1955) is a composer, conductor, and musicologist. His essays have appeared in journals such as *19th-Century Music*, *The Musical Quarterly*, *Music and Letters*, *Twentieth-Century Music*, and the *John Donne Journal*, and have been included in volumes such as *The Cambridge Companion to Elgar* (2004), *Walt Whitman and Modern Music* (Garland, 2000) and *Vaughan Williams Studies* (Cambridge, 1996). In 2007, he was appointed scholar-in-residence for the Bard Music Festival, and edited *Edward Elgar and His World* (Princeton, 2007).

Adams' music has been performed at the 26th "Warsaw Autumn" International Festival of Contemporary Music, the Leith Hill Festival in England, the Conservatoire Américain in Fontainebleau, France (where he taught in the summer of 1992), and the Armenian Philharmonic Orchestra. A recipient of numerous awards and grants, he has had his scores programmed in America by such ensembles as the Syracuse Symphony, the West Virginia Symphony, and the Chautauqua Symphony Orchestra. Major commissions include the *Variationes alchemisticae* for Chamber Music Palisades, *Le Jardin Provençal* for Pacific Serenades, and *Illuminations* for piano commissioned by the distinguished pianist Armen Guzelimian. In 2011, The Philharmonia Orchestra of London performed his *Midsummer Music* for orchestra under the baton of Peter Oundjian.

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Written for the Choir of All Saints Episcopal Church, Beverly Hills
Craig Phillips, Director of Music
and dedicated to David Conte

Evening Service in A

Magnificat

SATB and organ

Byron Adams

Moderato et exultate (♩ = 56-58)

Soprano
Alto

Tenor
Bass

Organ

Sw. Fonds, 8', 4', Oboe, mix.

16', 8', Sw. to Ped.

f

f

f

4

spir - it hath re - joiced in God my sav - iour.

mf

mf

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8 *mf* For He hath re - gard - ed the low - li - ness of

mf For He hath re - gard - ed the low - li - ness of

For He hath re - gard - ed the low - li - ness of

12 *f* His hand-maid - en: _____ For be -

f His hand-maid - en: _____

+ mix., trumpet 8'

f

16

- hold from hence - forth all gen - er -

19

- a - tions shall call me bless - ed.

trumpet 8'

mf

23

f

For He that is might-y hath mag-ni-fied

f

is His Name.

26

cresc.

me, and ho-ly is His Name.

ff

is His Name.

+ Swell reeds *ff* powerful

add.

+ 32' *ff*

30 *ff* *dim.*

And his mer - - - cy is on them that

ff *dim.*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a rest, followed by a half note G4, a quarter note A4, and a half note B4. A slur covers the next four notes: G4, F#4, E4, and D4. The bottom staff is a piano accompaniment in bass clef, starting with a half note G3, followed by quarter notes A3, B3, and C4. A slur covers the next four notes: G3, F#3, E3, and D3. Dynamics include fortissimo (ff) and diminuendo (dim.).

Detailed description: This block shows the piano accompaniment for the first system, consisting of three staves. The top two staves are the grand staff (treble and bass clefs). The top staff has a triplet of eighth notes G4, A4, and B4. The bottom staff has a triplet of eighth notes G3, F#3, and E3. The third staff is a separate bass line with a half note G3. Dynamics include fortissimo (ff).

34 *mf* *cresc.* *rall.*

fear Him, through - out all gen - er -

mf *cresc.*

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps. It begins with a half note G4, followed by quarter notes A4, B4, and C5. A slur covers the next four notes: B4, A4, G4, and F#4. The bottom staff is a piano accompaniment in bass clef, starting with a half note G3, followed by quarter notes A3, B3, and C4. A slur covers the next four notes: B3, A3, G3, and F#3. Dynamics include mezzo-forte (mf), crescendo (cresc.), and rallentando (rall.).

Detailed description: This block shows the piano accompaniment for the second system, consisting of three staves. The top two staves are the grand staff (treble and bass clefs). The top staff has a triplet of eighth notes G4, A4, and B4. The bottom staff has a triplet of eighth notes G3, F#3, and E3. The third staff is a separate bass line with a half note G3. Dynamics include mezzo-forte (mf) and crescendo (cresc.).

Più maestoso (♩ = 52-54)

37

f

- a - - - tions.

f

registration as at beginning

f like a fanfare

3

3

40

f

He hath showed

f

3

3

43

strength with His arm:

f

3

3

3

Detailed description: This system contains measures 43, 44, and 45. It features a vocal line and a piano accompaniment. The vocal line starts with the lyrics 'strength with His arm:' and has a long note in measure 45. The piano accompaniment includes a treble and bass clef. The bass clef part has a forte (*f*) dynamic marking and a triplet of eighth notes in measure 45. The treble clef part also has a triplet of eighth notes in measure 45. A large watermark 'Not4U' is visible across the page.

46

He hath

fierce *f*

He hath

f

3

3

3

Detailed description: This system contains measures 46, 47, and 48. The vocal line has the lyrics 'He hath' in measure 46, 'fierce' in measure 47, and 'He hath' in measure 48. The piano accompaniment includes a treble and bass clef. The bass clef part has a forte (*f*) dynamic marking and a triplet of eighth notes in measure 48. The treble clef part also has a triplet of eighth notes in measure 48. A large watermark 'Not4U' is visible across the page.

scat-tered the proud _____ in the im - ag - i - na - tion

49

S
A

scat - tered the proud in the im - ag - i - na - tion

T
B

of _____ their hearts. _____

52

mf

of _____ their hearts. _____

T
B

soft fonds. 8', 4'

mf

mp brooding

mp

55

Musical score for measures 55-58. The score includes a vocal line for Basses and a piano accompaniment. The vocal line starts with a rest in measure 55 and begins in measure 56 with the lyrics "He hath put down the might-y from their". The piano accompaniment features a triplet in measure 56 and a *dim.* marking in measure 57. The key signature is two flats and the time signature is common time.

Basses: *mp* legato

He hath put down the might-y from their

dim. *p*

59

Musical score for measures 59-62. The score includes a vocal line for Tenors and a piano accompaniment. The vocal line starts with a rest in measure 59 and begins in measure 60 with the lyrics "and hath ex-alted the humble and seat". The piano accompaniment continues with a triplet in measure 60. The key signature is two flats and the time signature is common time.

Tenors: *mp*

and hath ex-alted the humble and seat

62

meek.

mp

mp

65

He hath filled the hun-gry with good things

mp Sopranos:

Altos *mp* and the

mp

mp

69 **poco a poco rall.** *p*

rich He hath sent emp-ty a - way

+ oboe

dim. *p* dark

dim. *p*

72 **rall.** *ppp* **Tempo 1°**

He re - mem - bering His mer - cy hath

p cresc.

He re - mem - bering His mer - cy hath

p cresc.

He re - mem - bering His mer - cy hath

- oboe

p cresc.

76 hol-pen His ser - vant Is - ra - el. * _____

mf _____ *f*

hol-pen His ser - vant Is - ra - el. * _____

mf _____ *f*

hol-pen His ser - vant Is - ra - el. * _____

add. *mf* *f* opening registration + trumpet 8'

79 *f* _____

As He _____ prom - ised to our fore - fa - thers,

f _____

* Pronounced Is-rā-el

83

poco rall.

A-bra-ham and his seed for ev - er.

a tempo

Sopranos and Altos

87

f

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

Tenors and Basses

92

Ho - ly Ghost.

Great trumpet

f

f + 32'

95

f declamatory

As it was in the be - gin - ning,

Great trumpet

f

f

98

f

is now, and ev - er shall be,

f

103

world with-out end.

Great trumpet

f

106

ff

A - - - - - men, A -

ff

Full Sw.

ff

ff

109

rit. al fine

men.

Gt. + Sw.

+ 32' reed

Nunc dimittis

Byron Adams

Adagio molto e teneramente (♩ = 42)

strings + celeste

Organ

p otherworldly

4 Tenor solo

poch. rall.

a tempo *mp* tender and serene

Lord, — now — let — test

7

Thou — Thy ser — vant de — part — in peace, — ac — cord — ing to Thy

9

8 word. _____

12

8 *mp*

For mine eyes have seen Thy sal -
- celeste, fl. 8' + 4' and Viola 8'

14

8 *mp* with growing intensity and exultation

-va - tion _____ which Thou _____ hast pre-pared be -

16

8

mf

- fore the face ___ of all peo - ple. ___ To be a light ___ to ___

19

8

mf

light - en the Gen - tiles ___ and ___ to be ___ the

21

8

f *mp* niente

glo - ry ___ of Thy peo - ple Is - ra - el. * ___

strings + celeste

p

dim.

* Pronounced Is-rā-el

24

Sopranos and Altos *p* hushed $\text{—} \overset{\frown}{3} \text{—}$

Glo - ry be — to the

Tenors and Basses *p* hushed

p mysterious, legato

27

Fa-ther, and to the Son, — and to the Ho - ly Ghost. —

30 *p* sempre

As it was in the be - gin - ning, —

p sempre

p

32

is — now, and — ev - er shall be, — world with-out —

p

p

pp

Tenor

35 *p* *rit. poco a poco*

A - - - men. A - men, A -

S

35 *pp* end.

T

B

pp

rit. poco a poco

+ soft 32'

38 niente

38 - men. *pp* hushed

A - men. *pp* hushed

pp