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Evensong
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Evening Service for the Transfiguration

Joel Martinson

SATB and organ

Joel Martinson

Joel Martinson holds the position of Director of Music and Organist at The Episcopal Church of the Transfiguration in Dallas, Texas, where he coordinates the musical life of this vibrant parish, including choral and instrumental ensembles for all ages as well as the music series Transfigured Nights. A product of two generations of clergy-musician families, Martinson has worked as a musician in Episcopal, Roman Catholic, Lutheran, Presbyterian and Reformed Jewish houses of worship.

An active composer, Mr. Martinson has been commissioned by a wide array of churches, musical organizations, and individual performers across the United States. His award-winning compositions have been performed throughout the US and Great Britain, as well as in Europe, Scandinavia, South Africa and South Korea. His works have been recorded by professional choral organizations, university choirs and wind ensembles, community and church choirs, acclaimed organ recitalists, and others. They have been heard nationally on both Pipedreams and NPR's Performance Today. Martinson is represented in new music and worship resources of both the ELCA and The Episcopal Church.

An accomplished organist and national competition winner Martinson holds Bachelor and Master of Music degrees in Organ Performance with secondary area of Composition from The University of North Texas. A frequent organ recitalist and performer of hymn festivals, he has also been invited to lecture on the diverse styles of sacred music at the turn of the twenty-first century.

For additional information, see www.joelmartinson.com.

Commissioned by Robert & Laurel Brewster in honor of the Stephen Ministry at
The Episcopal Church of the Transfiguration, Dallas, Texas

Evening Service for the Transfiguration

Magnificat

SATB and organ

Great: Flutes 8' & 4' (Positive/Great, if needed)
Swell: Fonds 8', Principal 4'
Positive: Flutes 8' & 4'
Pedal: Principal 16', Flutes 16' & 8'; Swell/Pedal

Luke 1:46-55

Joel Martinson

Joyfully ♩ = 62 (♪ = 124)
Sw.

Organ

pp slightly separated

Gt. legato

slightly separated

4

unison *mp*

S
A

My soul doth mag - ni - fy the

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PPM01522

7

Lord, and my spir - it hath re - joiced in God my

10

Sopranos *mp*

Altos *mp*

Sav - ior. For he hath re -

13

he hath re - gard - ed the

- gard - ed, re - gard - ed the low - li - ness of his hand -

16 *p* For be-hold _____
mf
 - maid - en. _____ For be -

19 _____ *f*
 - hold from hence - forth _____ all gen - er - a -

21

- tions shall call me bless - ed, _____ bless -

mp

Tenors *mf*

For

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#). It begins with a series of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5. There is a fermata over the final note, F#5. The piano accompaniment is in a bass clef, starting with a whole note chord of F#4, A4, C5, and E5, followed by a series of eighth notes: F#4, A4, C5, E5, F#4, A4, C5, E5.

The piano accompaniment for the first system continues with a series of eighth notes in the right hand: F#4, A4, C5, E5, F#4, A4, C5, E5. The left hand plays a simple bass line with quarter notes: F#4, A4, C5, E5.

24

- ed. _____ And ho - ly,

mp

he that is might - y hath mag-ni - fied me, _____ and

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a fermata over the final note, F#5. The piano accompaniment continues with eighth notes in the right hand and quarter notes in the left hand.

The piano accompaniment for the second system continues with eighth notes in the right hand and quarter notes in the left hand, ending with a double bar line.

28 - ly is his Name. *mp*

ho - ly is his Name. *mp* And his

The first system of music features a vocal line in 3/8 time and a piano accompaniment. The vocal line starts with a treble clef and a 3/8 time signature, then changes to a 4/4 time signature. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part includes a watermark 'NOT COPY'.

ho - ly is his Name. *Basses* And his mer-cy,

The second system continues the vocal and piano parts. The vocal line is split into two parts: the top part for the main vocalists and the bottom part labeled 'Basses'. The piano accompaniment continues with the same two-staff structure. The watermark 'NOT COPY' is visible.

32 mer-cy, and his mer-cy, his mer-cy is on *cresc.*

and his mer-cy, and his mer-cy is on *cresc.*

The third system continues the vocal and piano parts. The vocal line includes a 'cresc.' (crescendo) marking. The piano accompaniment also includes a 'cresc.' marking. The watermark 'NOT COPY' is visible.

The fourth system shows the continuation of the piano accompaniment, consisting of two staves (treble and bass clef). The watermark 'NOT COPY' is visible.

36 *mf* *mf*

them that fear him through -

mf *mf*

them that fear him through -

39 *cresc.* *f*

- out all gen - er - a - tions.

cresc. *f*

- out all gen - er - a - tions.

cresc. *f*

43

rall.

46 **Faster** $\text{♩} = 78$

Great: Trumpet 16'
 Swell: Fonds 8', 4', (2'), Mixture; Reeds 16', 8'
 Positive: Principal & Flute 8'; Sw/Pos
 Pedal: Principals & Flutes 16', 8'; Gt/Ped, Sw/Ped

He hath show - ed

49

S/A unison *f* somewhat accented

He hath scat - tered the
strength with his arm;

51

proud in the i - mag - i - na - tion of their hearts.
He hath put down the

mp

53

And hath ex - alt-ed the hum - ble and

div.

Musical notation for measures 53-55, vocal line. The melody starts with a whole rest in measure 53, followed by quarter notes G4, A4, B4, C5, B4, A4, G4 in measure 54, and quarter notes G4, A4, B4, C5, B4, A4, G4 in measure 55. The key signature has one sharp (F#).

might-y from their seat;

Piano accompaniment for measures 53-55. The right hand features chords and moving lines, while the left hand provides a steady bass line with eighth notes.

56

meek. And the rich he hath sent

div.

Musical notation for measures 56-58, vocal line. The melody consists of quarter notes G4, A4, B4, C5, B4, A4, G4 in measure 56, quarter notes G4, A4, B4, C5, B4, A4, G4 in measure 57, and quarter notes G4, A4, B4, C5, B4, A4, G4 in measure 58. The key signature has one sharp (F#).

He hath filled the hun-gry with good things;

Pos.

mf

Pos.

Piano accompaniment for measures 56-58. The right hand features chords and moving lines, while the left hand provides a steady bass line with eighth notes. The dynamic marking is *mf*.

59

emp - ty a - way.

more legato *mp* cresc.

He re - mem - b'ring his

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 one flat and a common time signature. It begins with a treble clef, followed by a key signature change to one flat, and a common time signature. The notes are: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4. There are accents (>) over the first three notes. The lyrics "emp - ty a - way." are written below the notes. The bottom staff is a piano accompaniment in bass clef. It starts with a whole rest, followed by a quarter note G3, quarter note A3, quarter note Bb3, quarter note C4, quarter note Bb3, quarter note A3, quarter note G3. The lyrics "He re - mem - b'ring his" are written below the notes. Performance markings include "more legato" and "*mp* cresc." above the piano staff.

Sw.

p

- Gt/Ped

Detailed description: This system contains the piano accompaniment for the first system. It consists of two staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff contains chords and melodic lines. The bass clef staff contains a bass line. Performance markings include "Sw." (Swell) above the grand staff and "*p*" (piano) above the bass clef staff. The text "- Gt/Ped" is written below the bass clef staff.

62

more legato
mp cresc.

He re - mem - b'ring his — mer - cy hath

mer - cy hath hol - pen his ser-vant Is - ra -

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef. It begins with a whole rest, followed by a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4. The lyrics "He re - mem - b'ring his — mer - cy hath" are written below the notes. The bottom staff is a piano accompaniment in bass clef. It starts with a whole rest, followed by a quarter note G3, quarter note A3, quarter note Bb3, quarter note C4, quarter note Bb3, quarter note A3, quarter note G3. The lyrics "mer - cy hath hol - pen his ser-vant Is - ra -" are written below the notes. Performance markings include "more legato" and "*mp* cresc." above the vocal staff.

Detailed description: This system contains the piano accompaniment for the second system. It consists of two staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff contains chords and melodic lines. The bass clef staff contains a bass line.

65 *mf*

hol - pen his ser - vant Is - ra - el,
 - el, as he prom - ised, *cresc.*
 as he

Pos.

68

cresc.

as he prom - ised to our fore -
 prom - ised, he prom - ised to our fore -

Pos.

cresc.

+ Gt/Ped

71

ff

fa - thers, A - bra - ham and his

ff

fa - thers, A - bra - ham and his

74

seed, for ev - er, for

seed, for ev - er, for

f

f

Sw. dim.

77

ev - er.

ev - er.

- Trumpet 8' & Reed 16'; + Oboe 8'

mp

- Gt/Ped

80

Great: Solo 8'
 Swell: Fonds 8', Principal 4', Flute 2'
 Positive: Fonds 8'; Sw/Pos
 Pedal: Principals & Flutes 16', 8'; Sw/Ped

- Mixture; + 2'

relaxing

, Pos.

legato
Pos.

84 **Broader** $\text{♩} = 58$ S/A *mf*

Glo - ry

T/B *mf*

Glo - ry

mp

88

div.

be to God the Fa - ther, and to the Son, — and

div.

be to God the Fa - ther, and to the Son, — and

Gt.

Pos.

91

cresc.

to the Ho - ly Ghost: _____ as_ it was in

to the Ho - ly Ghost: _____ as_ it was _____ in

96

is _____

the be - gin - ning, is _____ now, is _____

the be - gin - ning, is _____ now, is _____

Great: Pr. 16', 8', 4'; Sw/Gt
 Swell: Fonds 8', Principal 4', Flute 2', Oboe 8'
 Pedal: Pr. 16', 8', 4', Flutes 16', 8'; Sw/Ped

Gt. *p*

99 is *f* now, is now, and ev-er shall be, *div.*

now, is now, and ev-er shall be,

Sw: + Mixture 2'; - Flute 2'

+ Reeds 16', 8'

103 *mf* world with - out end. A - - - *cresc.*

mf world with - out end. A - *cresc.*

p

- men, a - men, _____

106

Musical notation for the first system, including vocal lines and piano accompaniment. The vocal lines are in 3/4 time and feature lyrics: "- men, a - men, _____". The piano accompaniment is in 3/4 time and includes dynamic markings such as *f*.

- men, a - men, a-men,

- men, a - men, a-men,

Sw: + Reeds 16', 8'

Musical notation for the second system, including piano accompaniment. The piano accompaniment is in 3/4 time and includes dynamic markings such as *mf*.

rall.

Broadening to the end

109

Musical notation for the third system, including vocal lines and piano accompaniment. The vocal lines are in 4/4 time and feature lyrics: "a - men. _____". The piano accompaniment is in 4/4 time and includes dynamic markings such as *ff*.

a

men. _____

Gt: + Mixture

Musical notation for the fourth system, including piano accompaniment. The piano accompaniment is in 4/4 time and includes dynamic markings such as *f* and *ff*.

+ Reed 32', Mixture

June 5, 2013
Dallas, TX

Nunc dimittis

SATB and organ

Great: Principal 8'; Sw/Gt
 Swell: String & Celeste 8'
 Positive: Gentle Reed 8'
 Pedal: Flute 16'; Sw/Pedal

Luke 2:29-32

Joel Martinson

Quietly $\text{♩} = 42$ ($\text{♩} = 84$)

Organ

Sw. *p* legato

5

T/B *p* *mp*

Lord, now let-test thou thy ser - vant de -

The image shows a page of musical notation for the hymn 'Nunc dimittis'. It includes an organ part and a SATB vocal part. The organ part is in the upper system, and the SATB part is in the lower system. The organ part is marked 'Quietly' and 'p legato'. The SATB part is marked 'p' and 'mp'. The lyrics are 'Lord, now let-test thou thy ser - vant de -'. The page number '18' is in the top left corner. The title 'Nunc dimittis' is in the top center. The subtitle 'SATB and organ' is below the title. The composer's name 'Joel Martinson' is in the top right. The text 'Great: Principal 8'; Sw/Gt, Swell: String & Celeste 8', Positive: Gentle Reed 8', Pedal: Flute 16'; Sw/Pedal' is in the middle left. The text 'Luke 2:29-32' is in the middle left. The text '5' is above the SATB part. The text 'T/B' is above the SATB part. The text 'p' and 'mp' are above the SATB part. The lyrics are 'Lord, now let-test thou thy ser - vant de -'. The organ part is in the upper system, and the SATB part is in the lower system. The organ part is marked 'Quietly' and 'p legato'. The SATB part is marked 'p' and 'mp'. The lyrics are 'Lord, now let-test thou thy ser - vant de -'.

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9

part in peace, _____ ac - cord - ing to thy _ word.

_____ have seen thy sal -

13

For mine eyes have seen _ thy sal -

For mine eyes have

+ Fl. 8'; - Celeste + Fl. 4'

+ Flute 8'

17 - va - tion, *mp*

- va - tion, sal - va - tion, which

div. seen thy sal - va - tion,

19 *cresc.*

thou hast pre - pared, thou hast pre - pared be -

mp *cresc.*

which thou hast pre - pared, thou hast pre -

Gt. *cresc.*

21 *mf*

- fore the face — of all peo - ple.

- pared be - fore the face — of all peo - ple.

mf div.

Gt: + Fonds 8' (4')
Sw: + Pr. 4'; - Fl. 4'
, Gt.

mf

24

To be a light to light - en the

To be a light to light - en the

To be a light to

f

f

mf

+ Pr. 16', 8', 4'

Gen - tiles, and to be the glo - ry, — the
 27 *mf* *cresc.*

light - en the Gen - tiles, and to be the glo - ry, the
 Gen - tiles, and to be the glo - ry, — the
mf *cresc.*

light - en the Gen - tiles, and to be the glo - ry, the
 + Pr. 4' + Pr. 2'

cresc.

glo - ry of thy peo - ple Is - ra - el, — thy *mf*
 30 *f*

glo - ry of thy peo - ple Is - ra - el, — thy
 glo - ry of thy peo - ple Is - ra - el, *f* *mf*

glo - ry of thy peo - ple Is - ra - el, of thy

Sw: + Mixture with solo stop(s) to balance choir Pos.

f

Reduce Gt. & Sw. to accompany Pos. solo

rall.
33 peo - ple Is - ra - el. **a tempo**

peo - ple Is - ra - el.

peo - ple Is - ra - el.

Gt: Flutes 8'; Sw/Gt, Pos/Gt
 Sw: Flute & String 8', Flute 4'
 Pos: Flutes 8'
 Ped: Pr. 16', Fl. 16', 8'; Sw/Ped, Pos/Ped

Gt. *f*

mp

37

S/A *mp* *cresc.*

Glo - ry be_ to the

T/B *mp* *cresc.*

Glo - ry be_ to the Fath - er, and

p *cresc.*

41

mf

Fa - ther, and to the Son, and to the Ho - ly

mf div.

to the Son, and to the Ho - ly Ghost, Ho - ly
Sw: + Pr. 4'; - Fl. 4'

mf

44

cresc.

Ghost: As it was in the be - gin - ning, -

cresc. unison

Ghost: As it was in the be - gin - ning,

Gt: + Pr. 8'; - Pos/Gt
, Pos: to Pr. 8', 4'

cresc.

+ Pr. 8', 4'; + Pos/Ped

48

div.

is now, and ev - er shall

div.

is now, and ev - er shall

Sw: + Oboe 8'

51

f

be, world with - out

f

cresc.

cresc.

be,
+ Pos/Gt

- Pos/Ped

+ Reed 16'

54

rall.

molto rall.

end. A - - - - - div.

Sw: + Trumpet 8'; - Oboe

Broader ♩ = 72

rall.

57

ff

- men. *ff*

Sw: + Rds. 16', 8', Mixture (to Full Swell)

(Close box and reduce stops one by one until Fonds 8', 4' and softer reeds remain)

Sw *f* *p*

Ped: Principals & Flutes 16', 8'; Sw/Ped