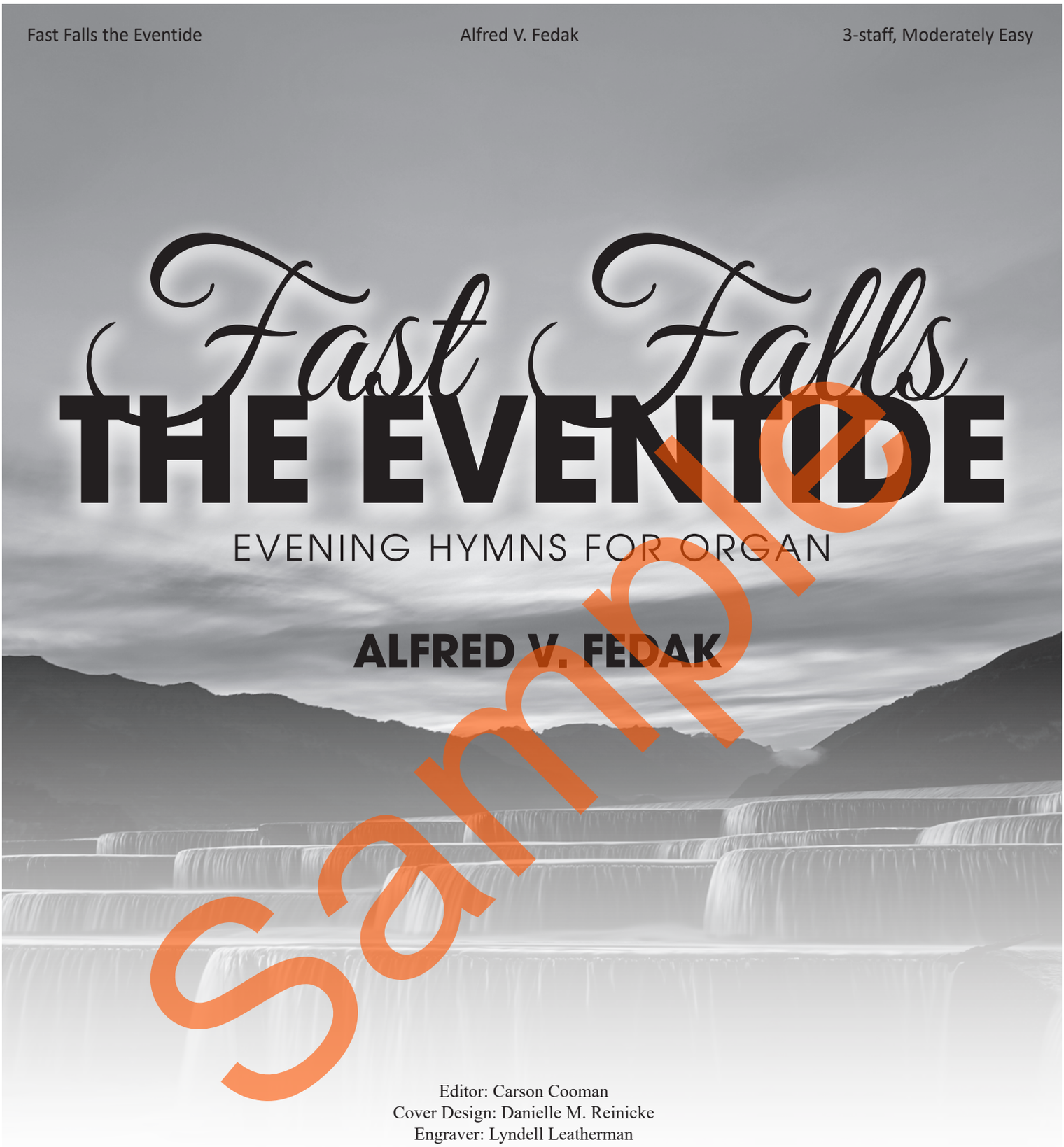

Fast Falls THE EVENTIDE

EVENING HYMNS FOR ORGAN

ALFRED V. FEDAK

Sample

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Foreword

When does a day begin? When does it end?

According to our clocks and calendars, every 24-hour day begins and ends at midnight. But more practically, for most of us the day begins when we arise and ends whenever we retire to our beds. In Benedictine monasteries or convents where the divine office is prayed, the day might start as early as 2:00 AM when the service of Matins is said or sung, and end with the service of Compline around 7:00 PM. And in Judaism and Islam, each new day actually begins at sundown the night before.

But regardless of the way we measure our days, one senses that the evening, that period when the world passes from light into darkness, is somehow sacred, connected to, or indeed a metaphor for, the natural rhythm of life and death that defines the existence of every living thing. However, while it reminds us of our own mortality, evening also offers us the recurring promise of the sun's return the next day, bringing with it new life and light.

Since its earliest days, the Church has gathered for evening worship. Today the practice is less frequent among Christians, limited mostly to Holy Week, the Easter vigil, Christmas Eve (plus of course, the occasional Evensong, Evening Prayer, or Taizé service). Nonetheless, the practice continues to underscore the wisdom that darkness is but a passage through which we must move before reawakening to life each new day.

The eight pieces in this volume are intended to lighten that darkness, however slightly, by presenting new arrangements of an assortment of traditional evening hymns that span twelve centuries and multiple traditions. With one exception, the pieces are all appropriately quiet, gentle, and reflective in character. The more festive setting of Goudimel's NUNC DIMITTIS may also be played as a postlude for the Feast of the Presentation.

The connection between mortality and evening also means that a number of these hymns are frequently chosen to be sung at funerals and memorial services. In that case, these settings can also provide suitable service music for those occasions.

—Alfred V. Fedak
Albany, New York
August 2022

Sample

Contents

Abide with Me 4
EVENTIDE

All Through the Night 8
AR HYD Y NOS

Now Woods and Fields are Sleeping 10
O WELT, ICH MUSS DICH LASSEN

Prayer on "St. Clement" 12
ST. CLEMENT

Savior, Again to Thy Dear Name 15
ELLERS

To Thee Before the Close of Day 18
TE LUCIS ANTE TERMINUM

Study on "Tallis' Canon" 21
TALLIS' CANON

Postlude on "Nunc Dimittis" 24
LE CANTIQUE DE SIMEON

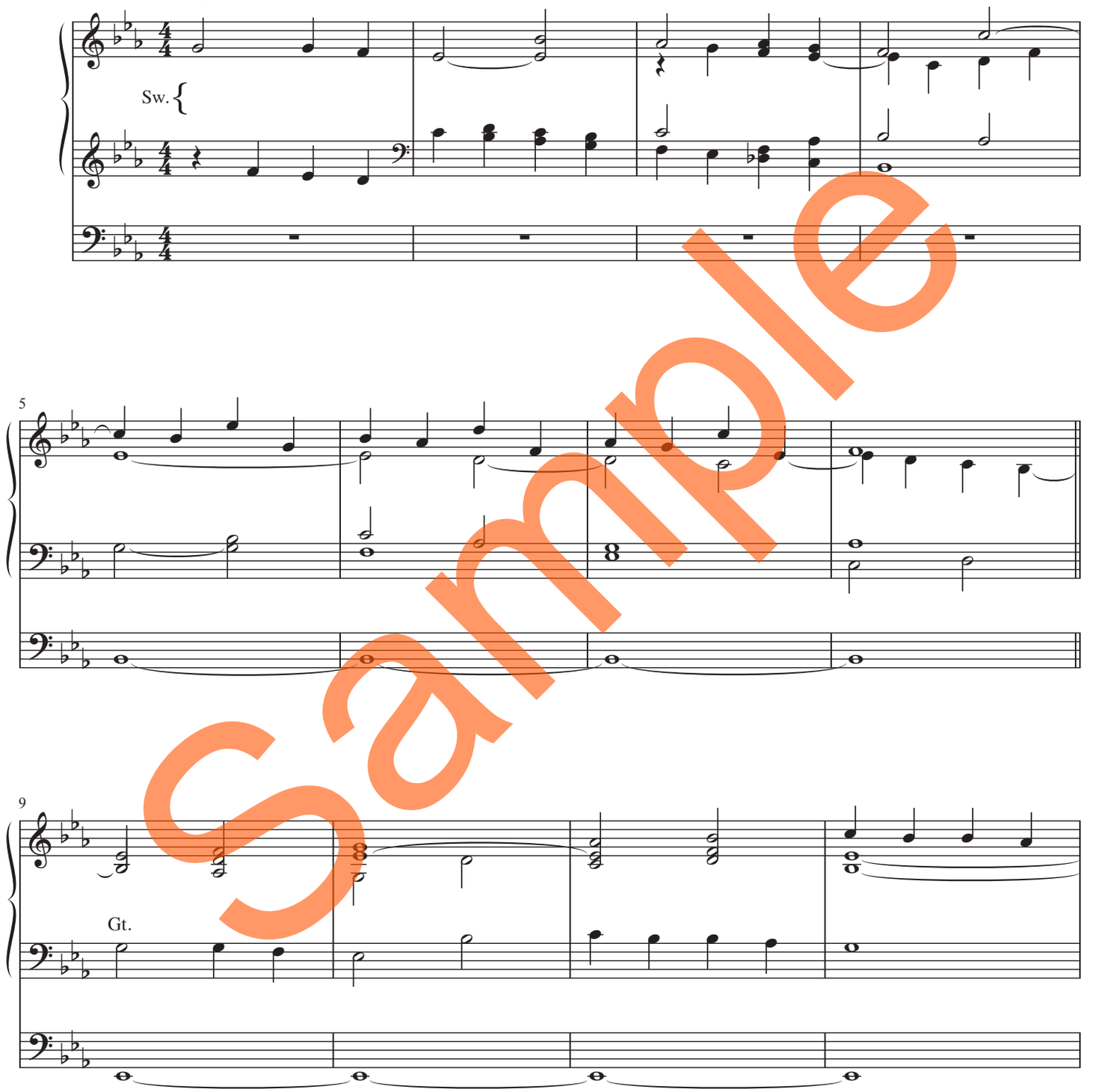
Sample

Abide with Me

Sw. String Celestes
Gt. Light Principal 8 or Flute 8
Ped. Soft 16, 8

Alfred V. Fedak
Tune: **EVENTIDE**
by **William Henry Monk**

Freely, expressively ♩ = ca. 80



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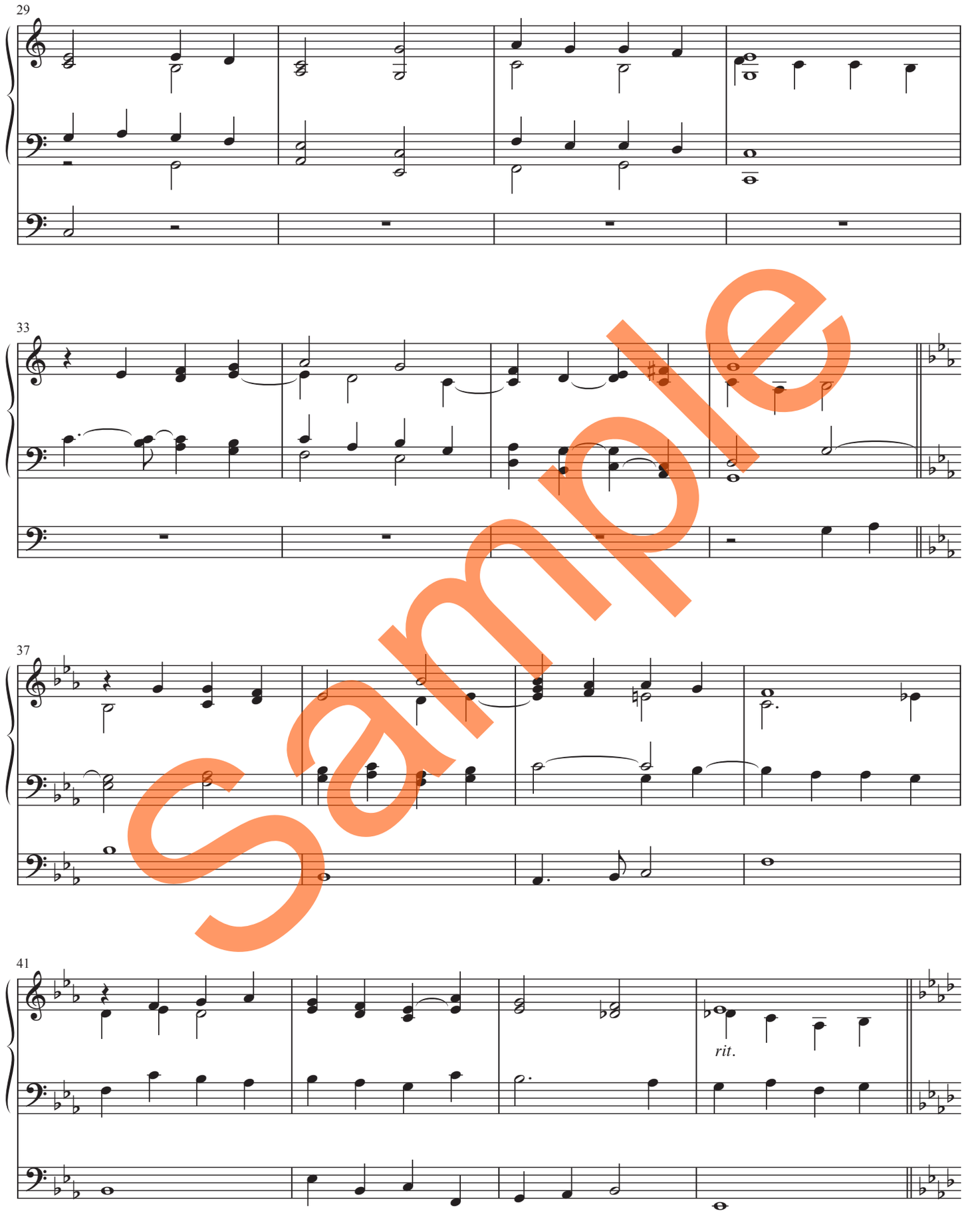

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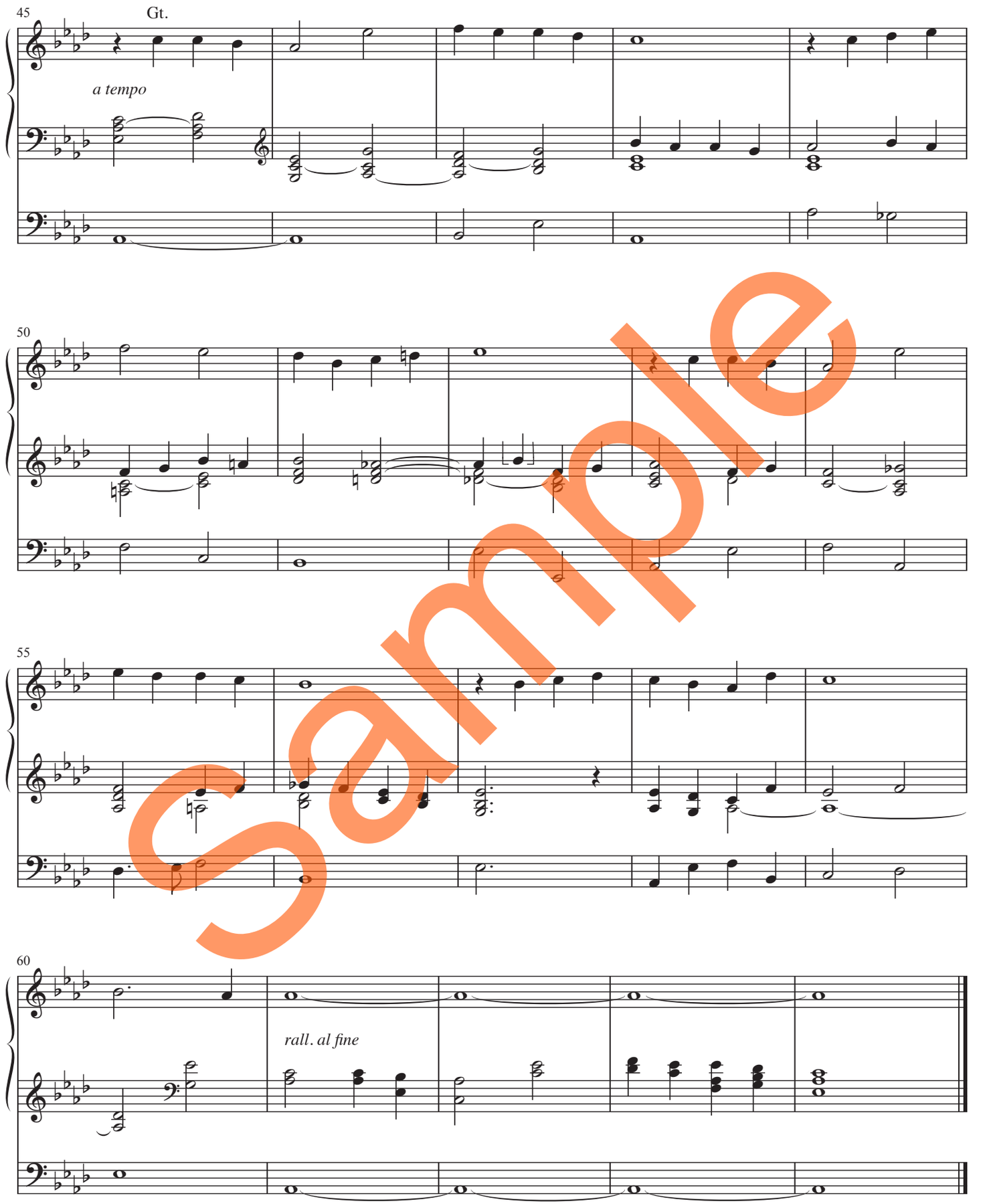


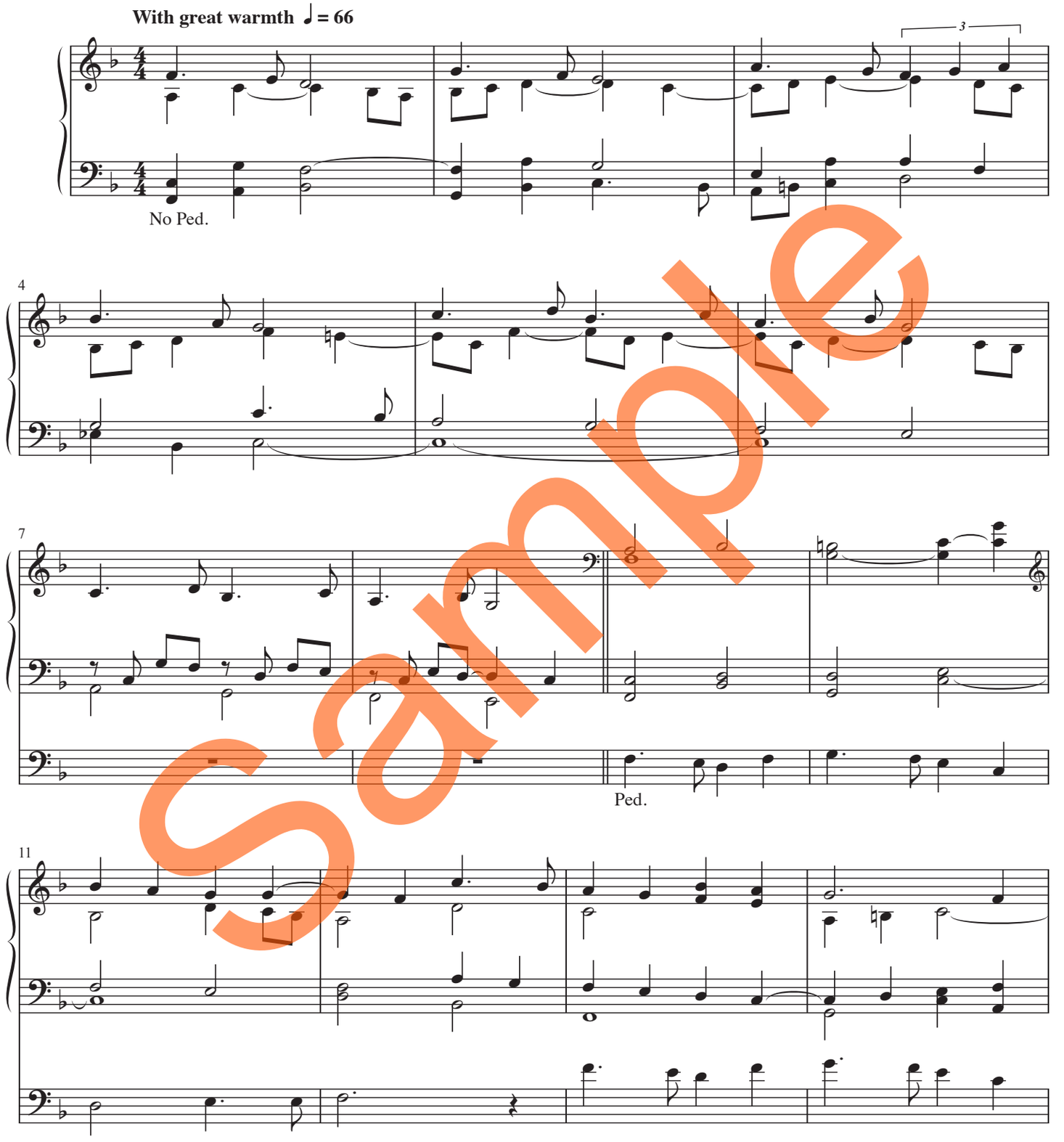
Sample

All Through the Night

Man. Soft Strings 8, Trem.
Ped. Solo Flute 4

Alfred V. Fedak
Tune: **AR HYD Y NOS**
Welsh melody

With great warmth ♩ = 66



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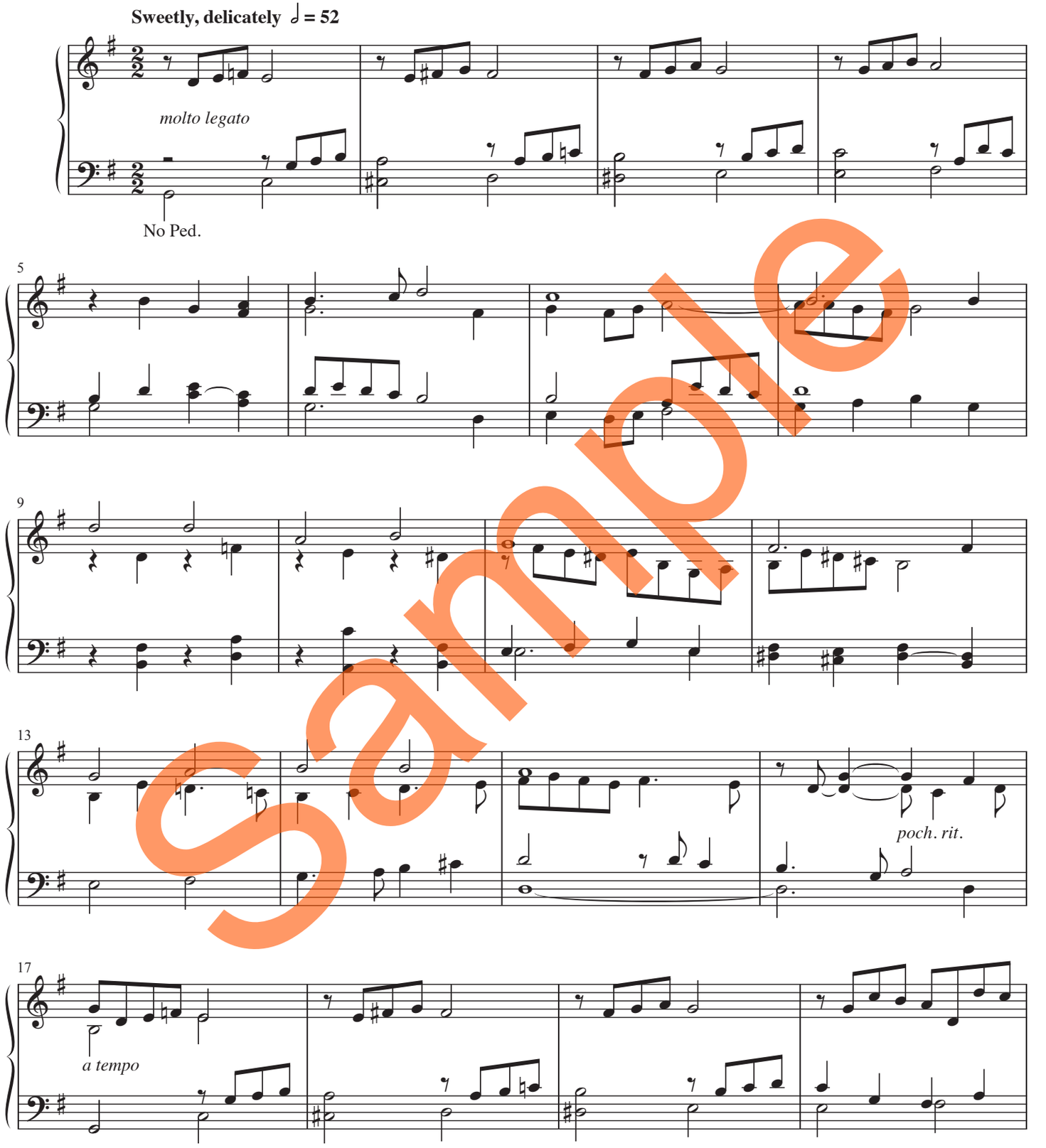
Now Woods and Fields Are Sleeping

Man. Flute 4

Alfred V. Fedak

Tune: **O WELT, ICH MUSS DICH LASSEN**
by **Heinrich Isaac**



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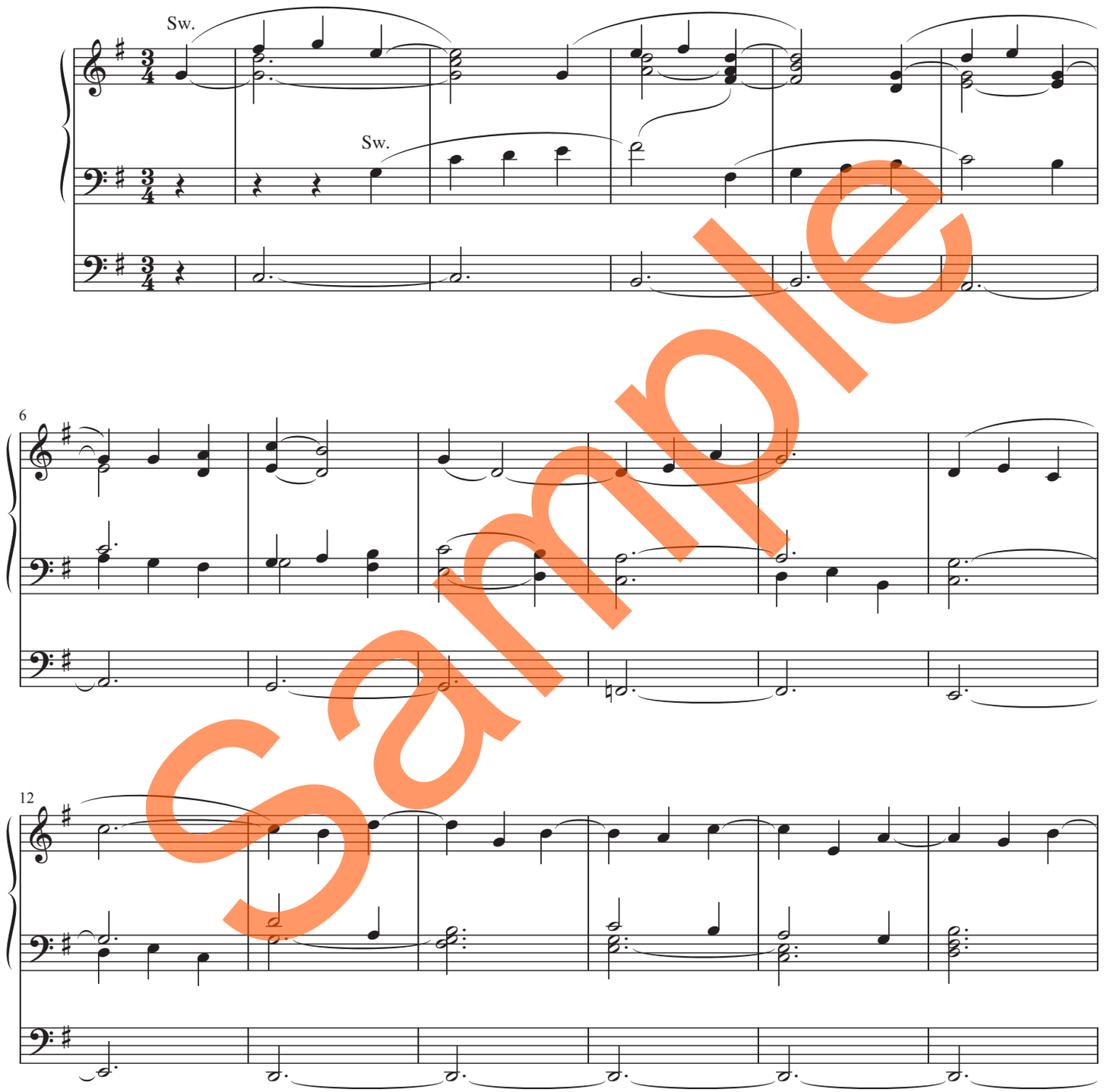
Prayer on "St. Clement"

Sw. Soft Flutes 8, 4
Gt. Gentle solo Reed 8
Ped. Soft 16, 8

Alfred V. Fedak
Tune: **ST. CLEMENT**
by **Clement C. Scholefield**

With quiet confidence ♩= ca. 96



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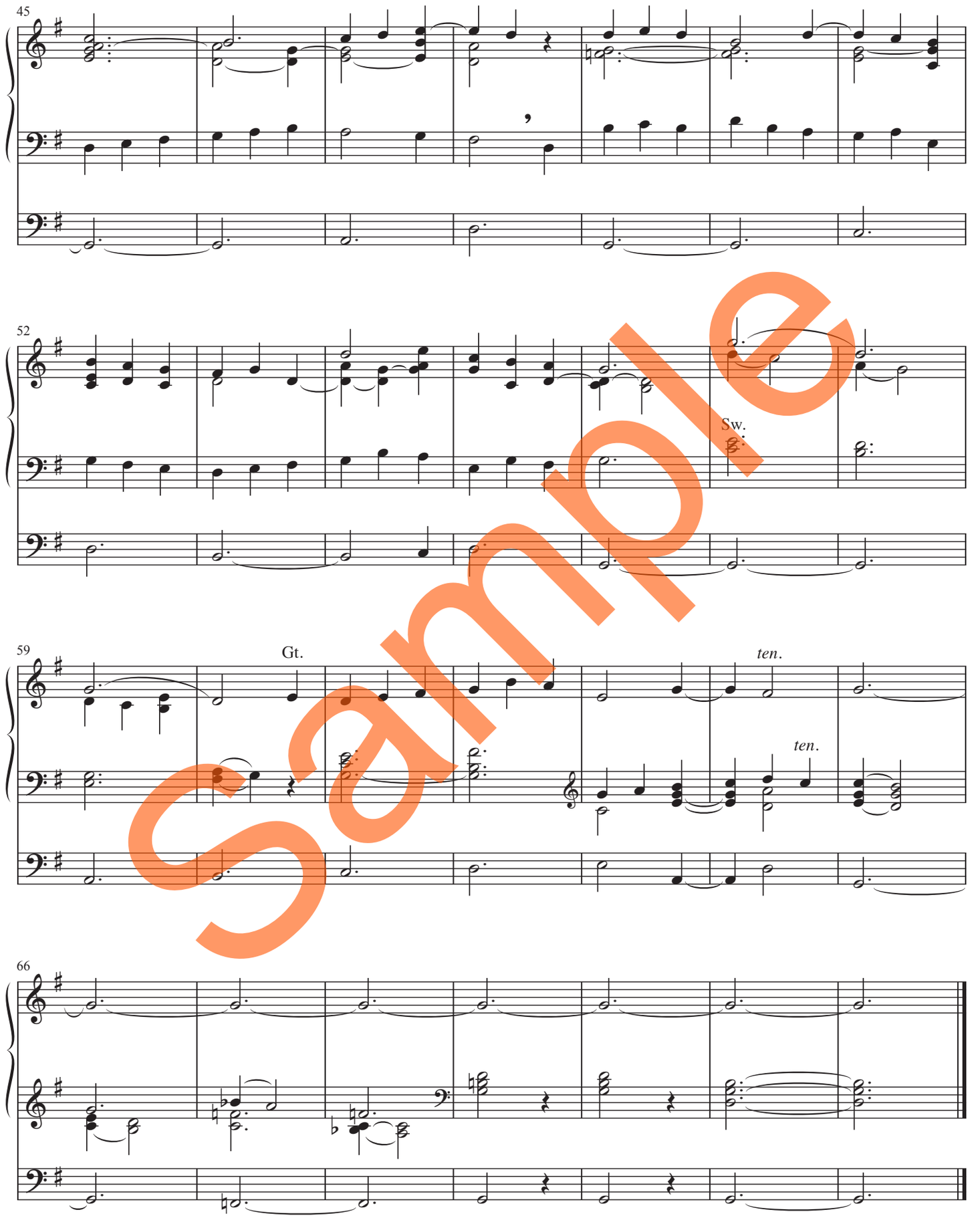
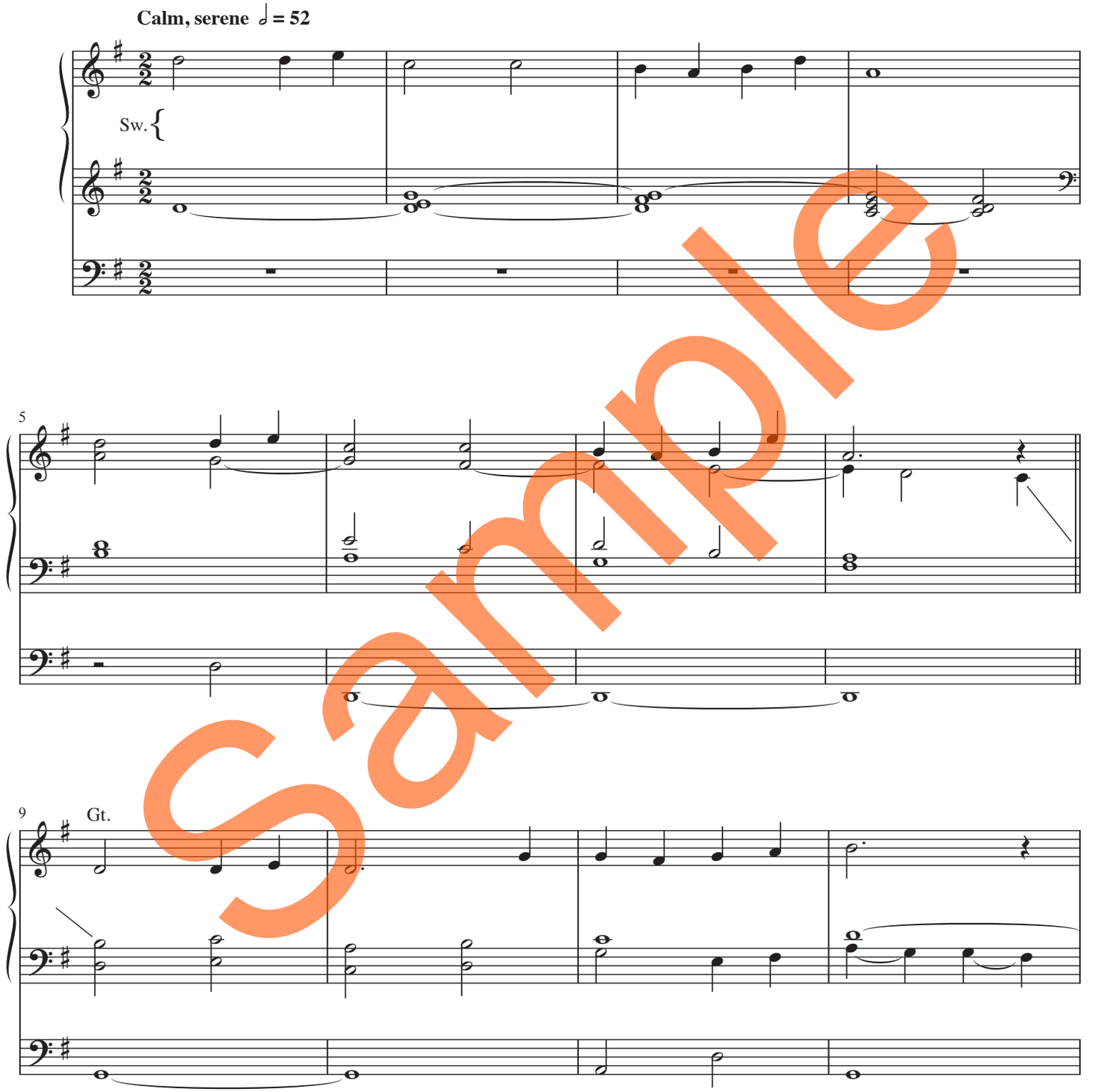


Sample

Savior, Again to Thy Dear Name

Sw. Flutes, Strings
Gt. Singing Principal 8
Ped. Soft 16, 8

Alfred V. Fedak
Tune: **ELLERS**
by **Edward J. Hopkins**



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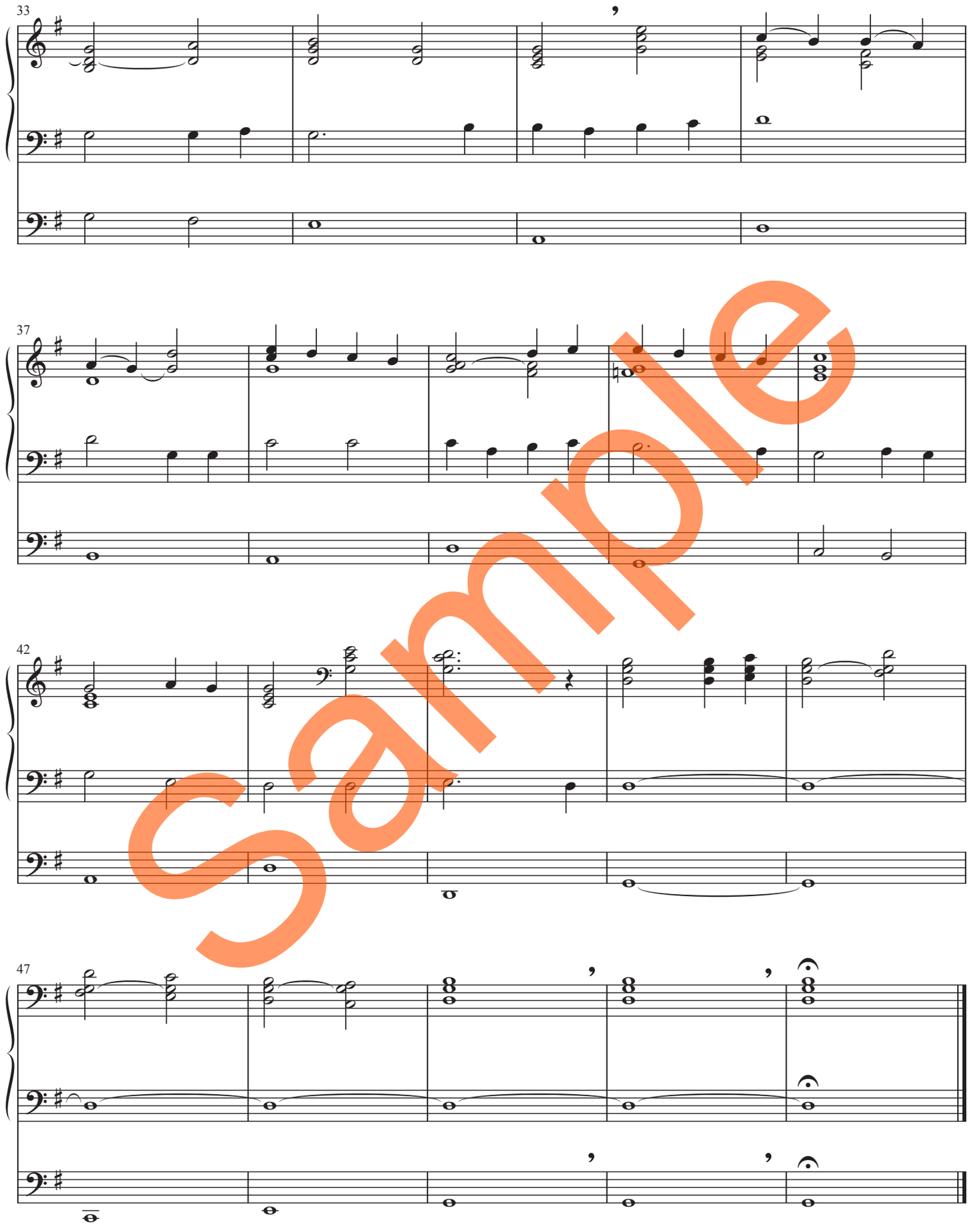
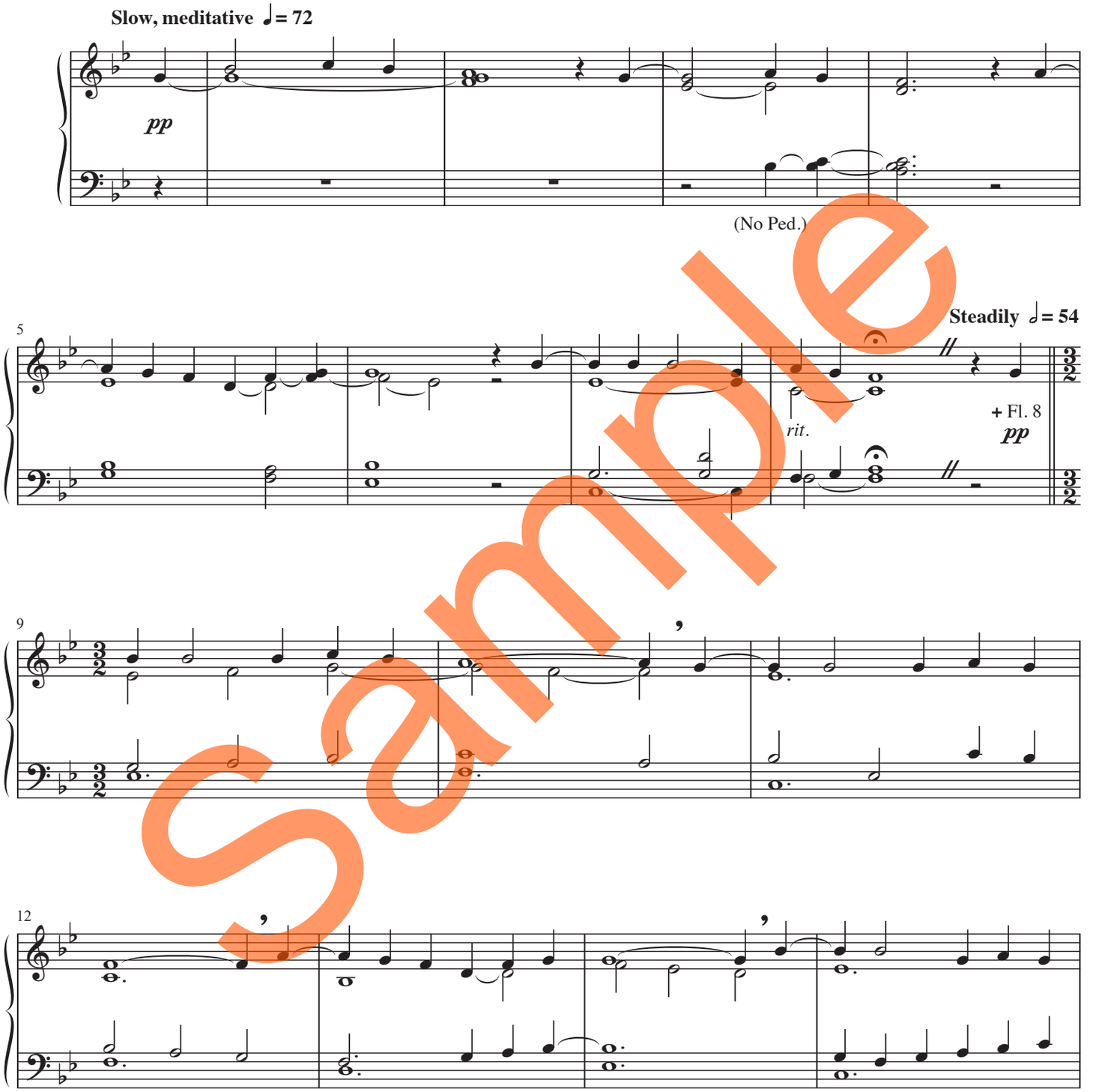


Sample

To Thee Before the Close of Day

Man. Celestes
Ped. Flute 4 or light Principal 4

Alfred V. Fedak
Tune: **TE LUCIS ANTE TERMINUM**
Plainchant



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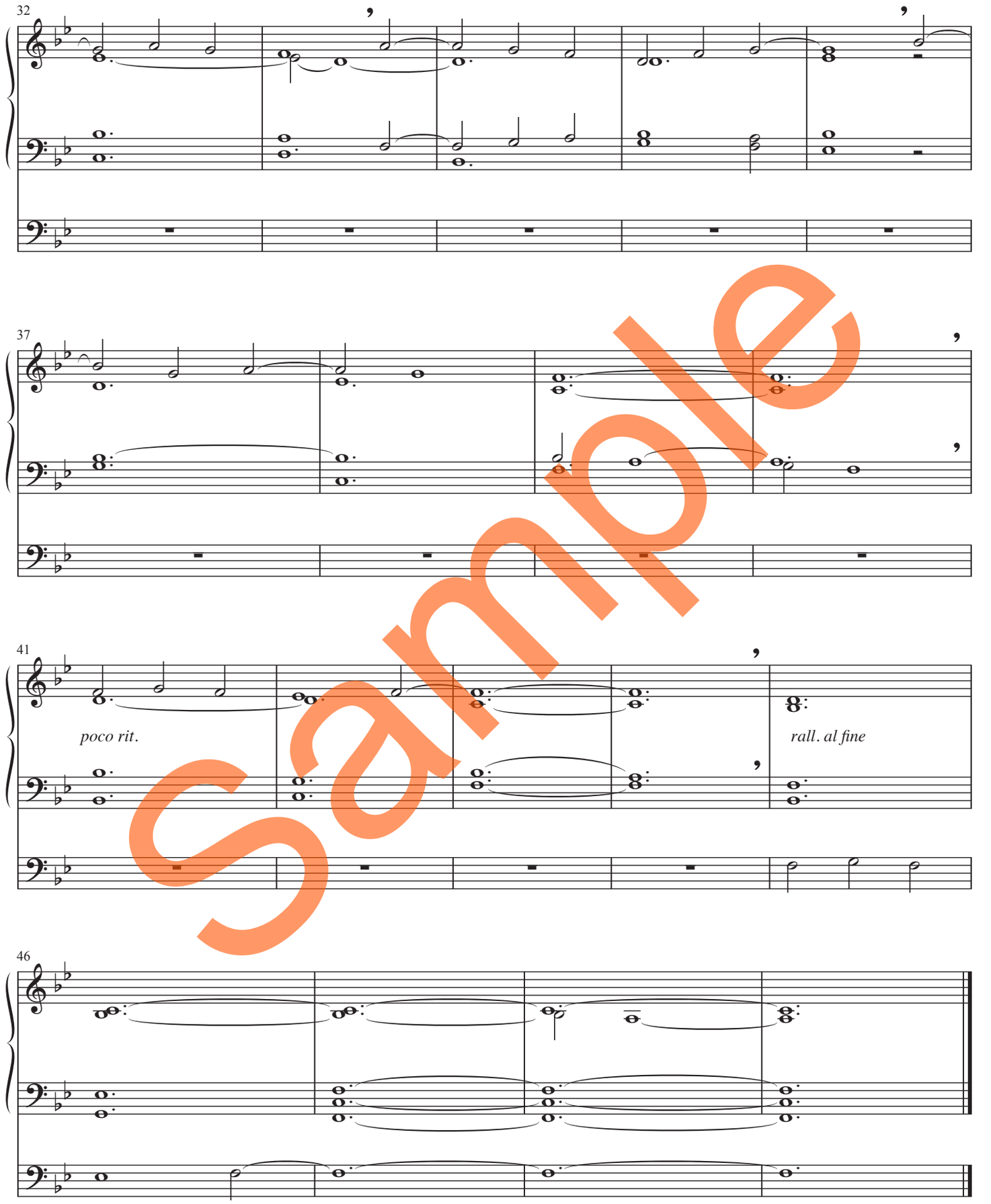
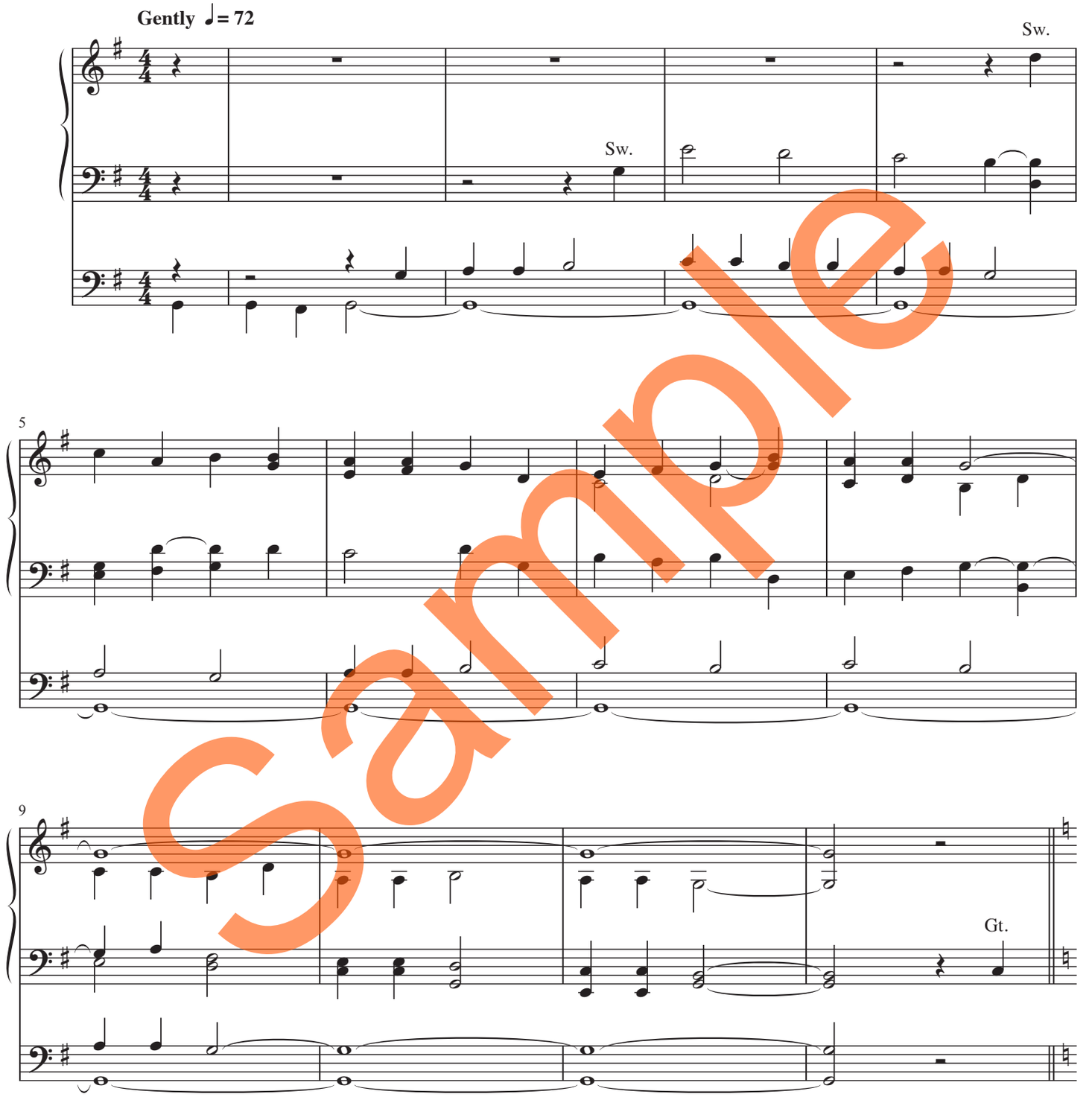


Sample

Study on "Tallis' Canon"

Sw. Flutes 8, 4
Gt. Principal 8
Ped. Flute 8

Alfred V. Fedak
Tune: **TALLIS' CANON**
by **Thomas Tallis**



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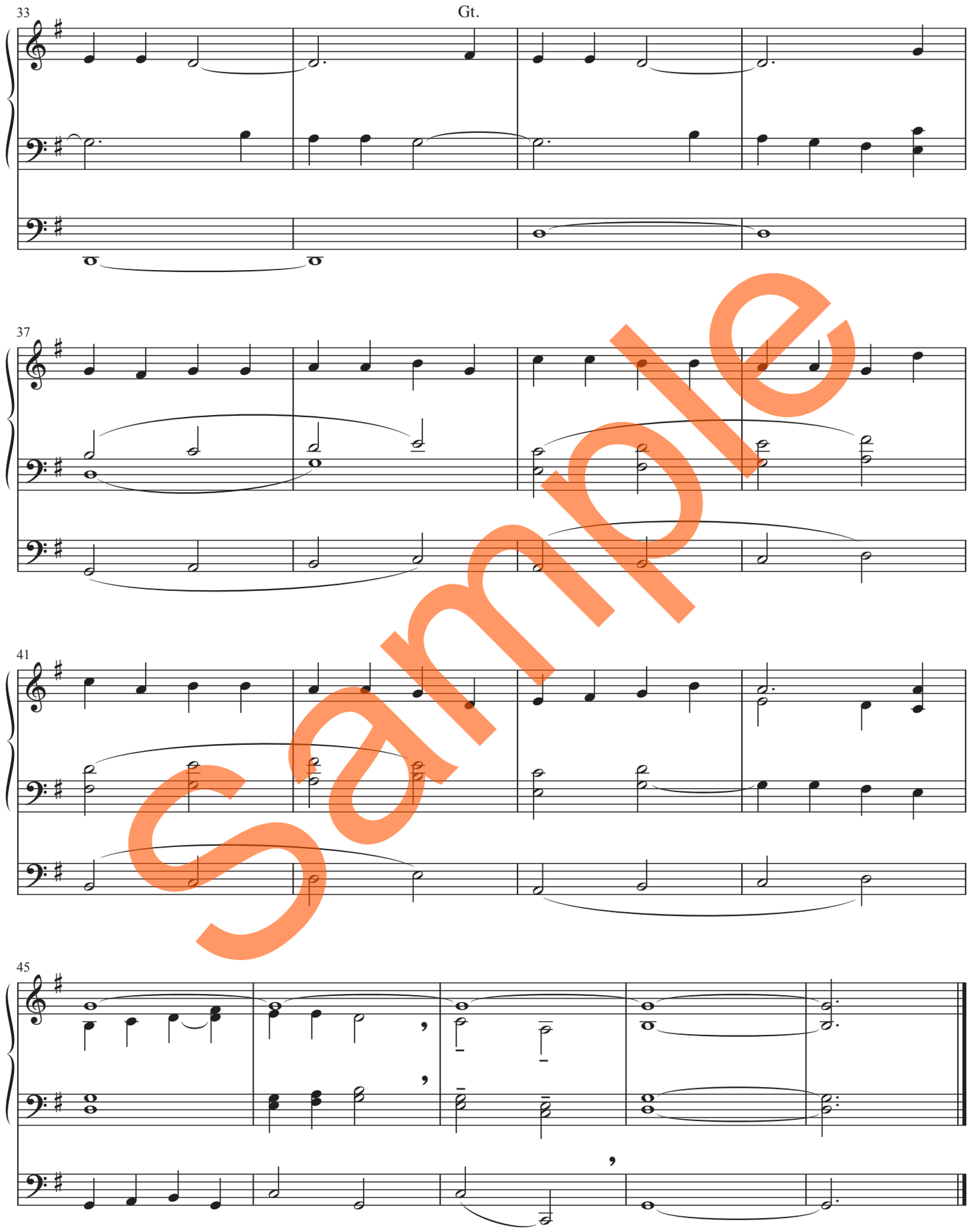
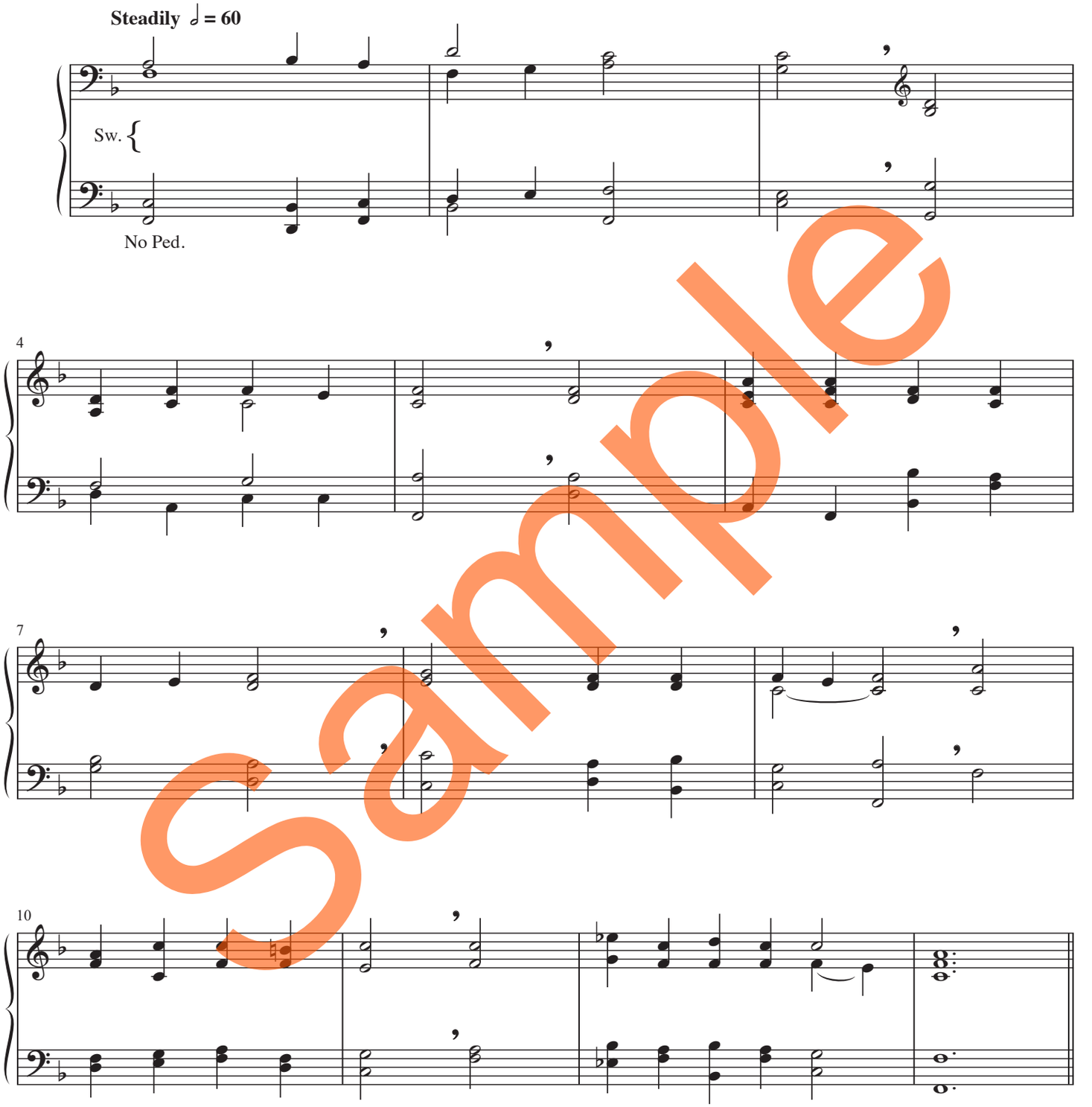


Sample

Postlude on "Nunc Dimittis"

Sw. Flutes 8, 4
Gt. Trumpet 8
Ped. 16, 8 to balance

Alfred V. Fedak
Tune: LE CANTIQUE DE SIMEON
by **Louis Bourgeois**
Harm. by **Claude Goudimel**



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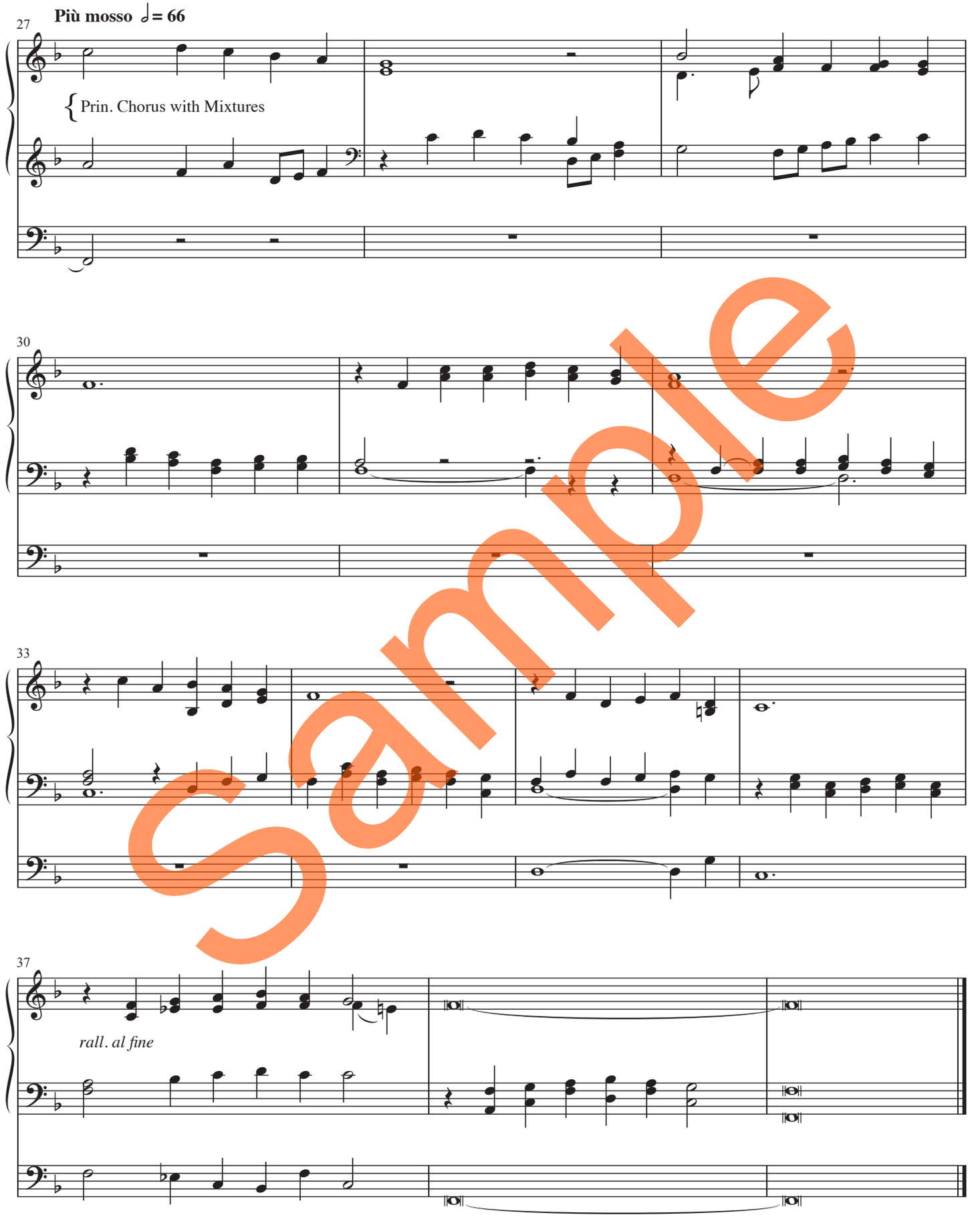
Più mosso ♩= 66
27
Prin. Chorus with Mixtures
30
33
37
rall. al fine

Sample