

ANCIENT GROOVE MUSIC

'HIGH' EVENING SERVICE

Edited by
Ben Byram-Wigfield

RICHARD FARRANT
(c.1525 - 1580)

MAGNIFICAT

(♩ = 100)

Full

Soprano
My soul doth mag - ni - fy the Lord, and my sprit re - joic - eth in God my Sa -

Full

Alto
My soul doth mag - ni - fy the Lord, and my sprit re - joic - eth in God my

Full

Tenor
My soul doth mag - ni - fy the Lord, and my sprit re - joic - eth in God my

Full

Bass
My soul doth mag - ni - fy the Lord, and my sprit re - joic - - eth in God my

Organ

7

- vi - our. For he hath re - gard - - ed the low - li - ness of his hand - maid - en. For -

Sa - vi - our. For he hath re - gard - - ed the low - li - ness of his hand - maid - en. For -

Sa - vi - our. For he hath re - gard - - ed the low - li - - ness of his hand - maid - en. For -

Sa - vi - our. For he hath re - gard - - ed the low - li - ness of his hand - maid - en. For -

13

— be - hold from hence - - forth all ge - ne - ra - - ti - ons shall call me bless - - - ed. —

— be - hold from hence - - forth all ge - ne - ra - ti - ons — shall call me bless - - - ed. —

— be - hold from hence - - forth all ge - ne - ra - - ti - ons shall call me bless - - - ed. —

— be - hold from hence - - forth all ge - ne - ra - - ti - ons shall call me bless - - - ed. —

18 * Decani

Cantoris

— For he that is migh - ty hath mag - ni - fied me, and ho - ly is his name. And his mer - cy is

* Decani Cantoris

— For he that is migh - ty hath mag - ni - fied me, and ho - ly is his name. And his mer - cy is

* Decani Cantoris

— For he that is migh - ty hath mag - ni - fied me, and ho - ly is his name. And his mer - cy is

* Decani Cantoris

— For he that is migh - ty hath mag - ni - fied me, and ho - ly is his name. And his mer - cy is

23

Full

on them that fear him, through-out all ge - ne - ra - ti - ons. He hath shew - ed strength with

Full

on them that fear him, through-out all ge - ne - ra - ti - ons. He hath shew - ed strength with

Full

on them that fear him, through-out all ge - ne - ra - ti - ons. He hath shew - ed strength with

Full

on them that fear him, through-out all ge - ne - ra - ti - ons. He hath shew - ed strength with

28

his arm; he hath scat - ter - ed the proud in the i - ma - gi - na - ti - on of their hearts,

his arm; he hath scat - ter - ed the proud in the i - ma - gi - na - ti -

his arm; he hath scat - ter - ed the proud in the i - ma - gi - na - ti -

his arm; he hath scat - ter - ed the proud in the i - ma - gi - na - ti - on of their hearts, of -

33

*** Decani** **Full**

of — their — hearts. He hath put down the migh - ty from their seat, and hath ex - alt - -

*** Decani** **Full**

-on of their hearts. He hath put down the migh - ty from their seat, and hath ex - - alt -

*** Decani** **Full**

8 -on of their hearts. He hath put down the migh - ty from their seat, and hath ex - - alt -

*** Decani** **Full**

— their — hearts. He hath put down the migh - ty from their seat, and hath ex - alt - ed

38

Decani **Cantoris**

-ed the hum - ble and meek. He hath fill - ed the hun - - gry with good things, and the

Decani **Cantoris**

- ed the hum - ble and meek. He hath fill - ed the hun - gry with good things, and the

Decani **Cantoris**

- ed the hum - ble and meek. He hath fill - ed the hun - gry with good things, and the

Decani **Cantoris**

the hum - ble and meek. He hath fill - ed the hun - gry with good things, and the

43

Decani * **Cantoris**

rich he hath sent emp - - ty a-way. He re - mem - b'ring his mer - cy hath hol - pen his ser - vant Is - ra -

Decani **Cantoris**

rich he hath sent emp - ty a-way. He re - mem - b'ring his mer - cy hath hol - pen his ser - vant Is - ra -

Decani * **Cantoris**

rich he hath sent emp - ty a-way. He re - mem - b'ring his mer - cy hath hol - pen his ser - vant Is - ra -

Decani * **Cantoris**

rich he hath sent emp - ty a-way. He re - mem - b'ring his mer - cy hath hol - pen his ser - vant Is - ra -

48

Decani **Cantoris** **Decani**

- el. As he pro - mis - ed to our fa - ther A - bra - ham, and to his - seed for ev - -

Decani **Cantoris** **Decani**

- el. As he pro - mis - ed to our fa - ther A - bra - ham, and to his seed for ev - -

Decani **Cantoris** **Decani**

- el. As he pro - mis - ed to our fa - ther A - bra - ham, and to his - seed for - ev - -

Decani **Cantoris** **Decani**

- el. As he pro - mis - ed to our fa - ther A - bra - ham, and to his seed for - ev - -

53

Cantoris **Full** **Decani**

- er, and to his seed for ev - - - er. Glo - ry be to the Fa - ther, and to the

Cantoris **Full** **Decani**

- er, and to his seed for ev - - - er. Glo - ry be to the Fa - ther, and to the

Cantoris **Full** **Decani**

- er, and to his seed_ for_ ev - - - er. Glo - ry be to the Fa - ther, and to the

Cantoris **Full** **Decani**

- er, and to his seed for ev - - - er. Glo - ry be to the Fa - ther, and to the

59

Cantoris **Decani** **Cantoris**

Son, and to the Ho - ly Ghost. As it was in the be - gin - ning is now and ev - er

Cantoris **Decani** **Cantoris**

Son, and to the Ho - ly Ghost. As it was in the be - gin - ning is now and ev - er

Cantoris **Decani** **Cantoris**

Son, and to the Ho - ly Ghost. As it was in the be - gin - ning is now and ev - er

Cantoris **Decani** **Cantoris**

Son, and to the Ho - ly Ghost. As it was in the be - gin - ning is now and ev - er

64

Decani **Full**

— shall be, world with-out end, A - men, world with - out end, A - - - - men.

Decani **Full**

shall be, world with-out end, A - men, world with - out end, A - - - - men.

Decani **Full**

shall be, world with-out end, A - men, world with - out end, A - men.

Decani **Full**

shall be, world with-out end, A - men, world with - out end, A - - - - men.

NUNC DIMITTIS

(♩ = 100)

Full

Soprano
Lord, now let - test thou thy ser - vant de - part in peace, ac - cord - ing -

Full

Alto
Lord, now let - test thou thy ser - vant de - part in peace, ac - cord -

Full

Tenor
Lord, now let - test thou thy ser - vant de - - part in peace, ac - -

Full

Bass
Lord, now let - test thou thy ser - vant de - part in peace, ac - cord - -

Organ

7

Decani *** Cantoris**

— to thy word. For mine eyes — have seen thy sal - va - ti - on, which thou

Decani *** Cantoris**

- ing to thy word. For mine eyes have seen thy — sal - va - ti - on, which thou

*** Decani** *** Cantoris**

-cord - ing to thy word. For mine eyes have — seen thy sal - va - ti - - on, which thou

*** Decani** *** Cantoris**

-ing to thy word. For mine eyes have seen thy sal - va - ti - on, which thou

12

Full **Decani**

hast pre - par - - ed be - fore the face of all peo - ple. — To be a

Full **Decani**

hast pre - par - - ed be - fore the face of all peo - ple. — To be a —

Full **Decani**

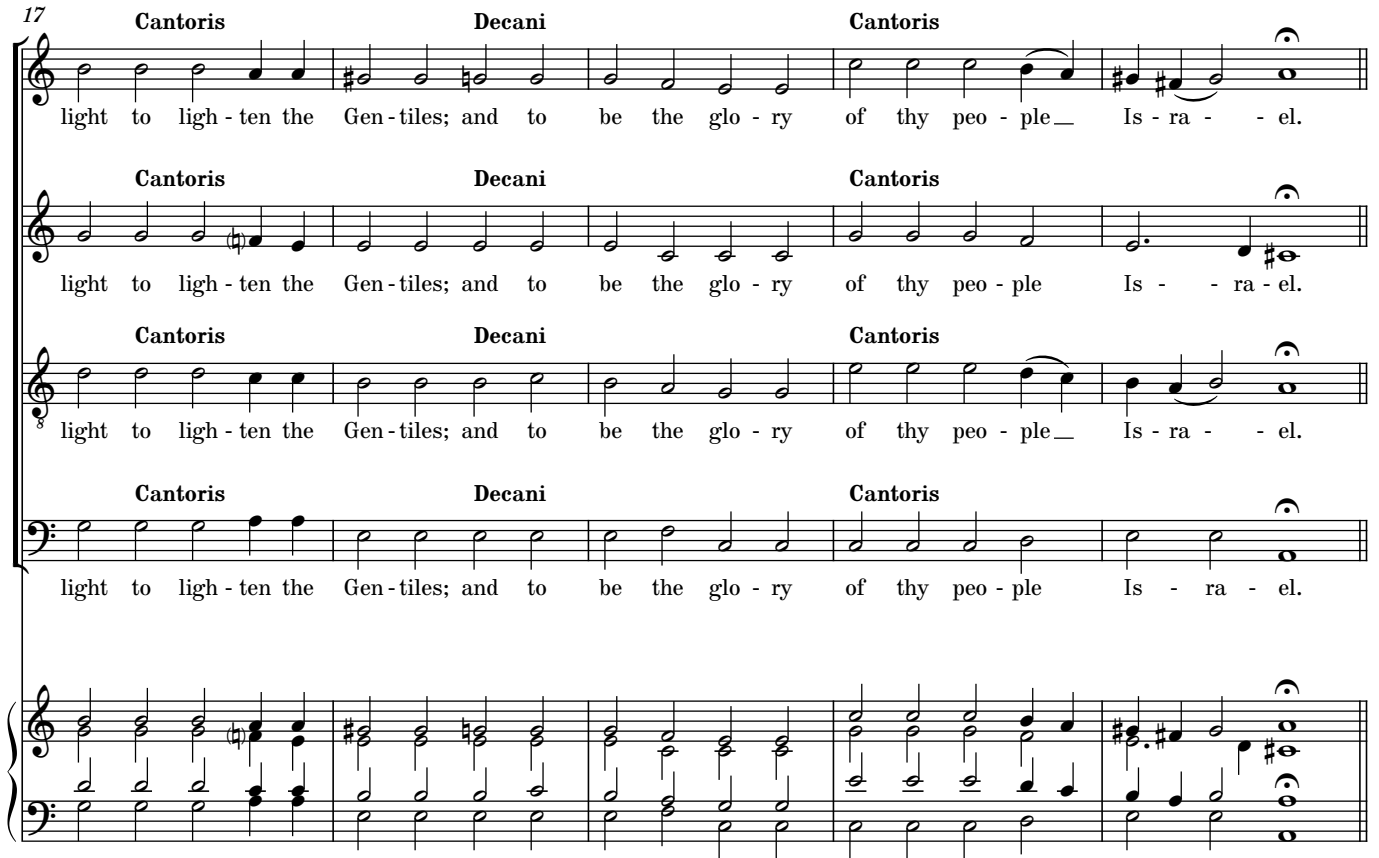
hast pre - par - - ed be - fore the face of all peo - ple. — To be a

Full **Decani**

hast pre - par - - ed be - fore the face of all peo - ple. — To be a

17

Cantoris **Decani** **Cantoris**



light to ligh - ten the Gen - tiles; and to be the glo - ry of thy peo - ple — Is - ra - - el.

Cantoris **Decani** **Cantoris**

light to ligh - ten the Gen - tiles; and to be the glo - ry of thy peo - ple Is - - ra - el.

Cantoris **Decani** **Cantoris**

light to ligh - ten the Gen - tiles; and to be the glo - ry of thy peo - ple — Is - ra - - el.

Cantoris **Decani** **Cantoris**

light to ligh - ten the Gen - tiles; and to be the glo - ry of thy peo - ple Is - ra - el.

22

Full



Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost.

Full

Glo - - ry be to the Fa - - ther, and to the Son, and to the Ho - ly Ghost.

Full

Glo - - ry be to the Fa - - - ther, and to the Son, and to the Ho - ly Ghost.

Full

Glo - - ry be to the Fa - - - ther, and to the Son, and to the Ho - ly Ghost.

ANCIENT GROOVE MUSIC

EDITORIAL NOTES

‘HIGH’ EVENING SERVICE

RICHARD FARRANT

Sources:

Cambridge: Peterhouse, Latter Caroline Set MS 36, 37, 42, 45, 44

Oxford: Christ Church Mus. 1220 – 1224

The music is presented at original pitch and note values. Barlines and fermatas are editorial. Accidentals in square brackets are editorial additions; those in parentheses are cautionary.

The surviving sources for this music describe the work variously with the names ‘High’, ‘Third’, ‘Short’ and ‘Full Service for Meanes’. There is a Short Service by John Farrant (whose relationship to Richard is uncertainly, but likely related): this name as therefore been avoided. This service appears in Boyce’s *Cathedral Music* (1760), transposed down to G minor, and ‘tidied up’ considerably, robbing it of its delicious false relations and discords. The name ‘High’ seems to describe the vocal range well, and it fits modern voice types well without need for transposition.

Asterisks * above notes indicate places in antiphonal sections where the ‘out-going’ choir holds their note over the first note of the in-coming choir. These are clearly marked in the partbooks, and was a common practice of the period, though is usually ignored in modern editions (largely because of the engraving practicalities of scoring different durations for two parts on the same pitch clearly). Any ‘bumping’ or hiatus at the change-over points should be avoided.

The work may be performed with or without organ accompaniment.

Magnificat

b. 31: The underlay is poorly defined in the sources, and alternatives may be found.

Nunc dimittis

b. 21: The final note is a breve in all sources.

Minor variations between the sources are not listed.

This gem of music for the early Protestant liturgy has been sadly neglected since Fellowes’ edition of the 1930s. Most recent public domain editions copy the version ‘damaged’ by Boyce.

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