

ANCIENT GROOVE MUSIC

Short Service

Edited by
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ORLANDO GIBBONS
(1583 - 1625)

MAGNIFICAT

(♩ = c. 100)

FULL

SOPRANO
My soul doth mag - ni - fy the Lord, and my spi -

FULL

ALTO
My soul doth mag - ni - fy the Lord, and my spi -

FULL

TENOR
My soul doth mag - ni - fy the Lord, and my spi - rit re -

FULL

BASS
My soul doth mag - ni - fy the Lord, and my spi - rit

6

- rit re - joic - - eth in God my Sa - vi - our. For he hath re - gard - - ed the

- rit re - joic - - eth in God my Sa - vi - our. For he hath re - gard - ed the

- joic - eth in God my Sa - vi - - our. For he hath re - gard - ed the

re - - joic - - eth in God my Sa - viour. For he hath re - gard - ed the

12

low - li - ness of his hand - - maid - en. For be - hold, from hence - forth all ge - ne -

low - li - ness of his hand - maid - en. For be - hold, from hence - forth all

low - li - ness of his hand - maid - en. For be - hold, from hence - forth all ge -

low - li - ness of his hand - mai - den. For be - hold, from hence - forth all ge - ne -

17

-ra - ti - ons shall call me bless - - ed. For he that is migh - ty hath mag -
 ge - ne - ra - - - ti - ons shall call me bless - ed. For he that is migh - ty hath mag - ni -
 - ne - ra - ti - ons shall call me bless - - - ed. For he that is migh - - ty hath
 - ra - - ti - ons shall call me bless - - - ed. For he that is migh - - ty hath mag -

22

- ni - fi - ed me; and ho - ly is his Name. And his mer - cy
 - fi - ed me; and ho - ly is his Name. And his mer - cy is on them
 mag - ni - - fied me; and ho - ly is his Name. And his
 - ni - fied me; and ho - ly is his Name. And his mer - cy is on

26

is on them that fear him through - out all ge - - ne - ra - ti - ons.
 that fear him through - out all ge - - ne - ra - - ti - ons.
 mer - cy is on them that fear him through - out all ge - - ne - ra - - ti - - ons.
 them that fear him through - out all ge - - ne - - ra - ti - ons.

31

DEC.

He hath shew - ed strength with his arm; he _____

DEC.

He _____ hath shew - ed strength _____ with his arm; he _____

DEC.

He hath shew - ed strength _____ with _____ his _____

DEC.

He hath shew - ed strength with his arm; he hath scat - ter - ed the

34

* CAN.

_____ hath scat - ter - ed the proud in the i - ma - gin - a - ti - on of their hearts. He hath put

CAN.

_____ hath scat - ter - ed the _____ proud in the i - ma - gin - a - ti - on of their hearts. He

CAN.

arm; he hath scat - ter - ed the proud in the i - ma - gin - a - ti - on of their hearts. He

CAN.

proud in the i - ma - gin - a - - ti - on of their _____ hearts. He

38

down the migh - - ty from their seat, and hath ex - alt - ed the hum - ble and

hath put down the migh - ty from their seat, and hath ex - alt - - ed the hum - ble and

hath put down the migh - ty from their seat, and hath ex - alt - ed the hum - ble and _____

hath put down the migh - ty from their seat, and hath ex - alt - - - ed the hum - ble and

43

DEC.

meek. He hath fill-ed the hun - gry with good things, and the rich he hath sent emp - ty a - - -

DEC.

meek. He hath fill-ed the hun-gry with good things, and the rich he hath sent__ emp - ty a -

DEC.

meek. He hath fill-ed the hun - gry with good things, and the rich he hath sent emp-ty a -

DEC.

meek. He hath fill-ed the hun - gry with good things, and the rich he hath sent emp-ty a -

48

CAN.

-way. He re-mem - b'ring his mer-cy hath hol - pen his ser - - - vant Is - ra - -

CAN.

-way. He re-mem - b'ring his mer-cy hath hol - - pen his ser-vant Is-

CAN.

-way. He re-mem-b'ring his mer - cy hath__ hol - pen his

CAN.

-way. He re-mem-b'ring his mer-cy hath hol - pen his ser - - vant Is - ra -

53

-el. As he pro - mis-ed to our fore-fa - - thers, A -

- - - - ra - el. As he pro - mis - ed to our fore - fa - thers, A - bra-ham and his

ser - vant Is - ra - el. As he pro - mis - ed to our fore-fa - - thers, A - - bra-ham and__

-el. As he pro-mis - ed to our fore - fa - thers,

58

FULL

- bra-ham and his_ seed, for ev - - er. Glo - ry be to the Fa - ther, and to the

FULL

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

FULL

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

FULL

A - bra-ham and his_ seed for ev - - er. Glo - ry be to the Fa - ther and to the

64

Son, and to the Ho - - ly Ghost; As it was in the be-gin-ning,

Son, and to the Ho - ly Ghost; As it was in the be - gin - - ning,

Son, and to the Ho - ly Ghost; As it was in the be - gin -

Son, and to the Ho - ly Ghost; As it was in the be - gin-ning,

69

and is now, and ev - er shall be, world with - out end. A - - - - men.

and is now, and ev - er shall be, world with - out end. A - - - - men.

ning, and is now, and ev - er shall be, world with - out end. A - - - - men.

and is now, and ev - er shall be world with - out end. A - - - - men.

NUNC DIMITTIS

(♩ = c. 88)

FULL

SOPRANO
Lord, now let - test thou thy ser - - vant de - part in

FULL

ALTO
Lord, now let - - test thou thy ser - - vant de - part in__

FULL

TENOR
Lord, now let - - test thou thy ser - - - vant de - part in__

FULL

BASS
Lord, now let - - test thou thy ser - - vant de - part in__

4

peace, ac - cord - ing to thy word. For mine eyes have seen thy sal -

— peace, ac - cord - ing to thy word. For mine eyes have seen thy__ sal - va - ti -

peace, ac - cord - ing to thy word. For mine eyes have seen thy__ sal - va - ti -

peace, ac - cord - ing to thy word. For mine eyes have seen thy__ sal - va - ti -

9

-va - ti - on, Which thou hast pre - par - - ed be - fore the face of all

-on, Which thou hast pre - par - - ed be - fore the__ face__ of all

-on, which thou hast pre - par - - ed be - - fore the face of all

-on, Which thou hast pre - par - - - - ed be - fore the face of all

13

peo - ple; To be a light to light - en the Gen - tiles, and to be the glo -

peo - ple; To be a light to light - en the Gen - tiles, and to be the glo - - ry

peo - ple; To be a light to light - en the Gen - tiles, and to be the

peo - ple; To be a light to light - en the Gen - tiles, and to be the glo - - -

17

- ry of thy peo - ple Is - - ra - el. Glo - ry be to the

of thy peo - ple Is - - ra - - el. Glo - ry

glo - - ry of thy peo - ple Is - ra - el. Glo - ry be to the

-ry of thy peo - ple Is - - ra - - el. Glo - ry be to the

22

Fa - ther and to the Son, and to the Ho - ly Ghost. As it was in

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

Fa - ther, and to the Son, and to the Ho - ly Ghost. As it was in

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

27

the be - gin - - ning, and is now, and ev - er shall be, world
 As it was in the be - gin - - ning, and is now, and
 the be - gin - - ning, and is now, and ev - er shall be,
 was in the be - gin - ning, and is now, and ev - - er shall be,

31

with - out end. A - - - - - men, A - - - - -
 ev - er shall be, world with - out end. A - - - - -
 world with - out end, and ev - er shall be, world with - out end. A -
 world with - - out end, world with - out end. A - - - - -

35

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

ANCIENT GROOVE MUSIC

ORLANDO GIBBONS

SHORT SERVICE

EDITORIAL NOTES

Sources:

Peterhouse, Cambridge: MSS 35, 36, 37, 42, 43, 44, 45. *'The Latter Caroline Set'*.

Royal College of Music, London, MSS 1045–1051: *'The Barnard Partbooks'*.

John Barnard, *First Book of Selected Church Musick* (London: Griffin, 1641)

The music is presented in original note values, up a minor third. An asterisk signifies a note whose length should be doubled by the 'out-going' side, overlapping with the 'in-coming' side.

MAGNIFICAT

5: The subdivision for "-rit" is editorial.

12, Bass: Variant: 4th beat crotchets, next bar semibreve (matching the rhythm in Soprano).

28: Sources have 'tho-rough' as two syllables on divided notes.

51, Soprano: The scale is thought to derive from an ornamentation in an instrumental part (e.g. Cornett).

NUNC DIMITTIS

37, Alto: The divided Contratenor part is shown in both Barnard Contratenor manuscripts; but the lower voice did not make it to the 1641 printed edition. The surviving Peterhouse Contratenor book only shows the upper voice.

At this transposed pitch, Cantoris Medius could alternatively or additionally sing in thirds for the first four notes of the final Amen.

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