

ANCIENT GROOVE MUSIC

Second Service

Edited by
Ben Byram-Wigfield

NATHANIEL GILES
(c.1558 - 1634)

Magnificat

(♩ = 100)

Medius

Contratenor I

Contratenor II

Tenor

Bass

Verse Cantoris

My soul ____ doth mag - ni - fy the Lord,

Verse

Organ

6

and my sprit re - joic - eth in God my Sa - vi -

12

Verse Cantoris

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

Verse Decani

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

Verse Cantoris

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

Verse Cantoris

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

- our.

18

Chorus

For be - hold from hence - forth, all ge - ne - ra - ti - ons shall call me bless - - -

Chorus

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

Chorus

For be - hold from hence - - - - forth, all ge - ne - ra - ti - ons shall call me

Chorus

For be - hold from hence - forth, all ge - ne - ra - ti - ons shall call me bless -

Chorus

For be - hold from hence - forth, _____ all

Chorus

24

ed, all ge - ne - ra - ti - ons, all ge - ne - ra - ti - ons shall call me bless -

all ge - ne - ra - ti - ons shall call me bless - ed, shall call me bless - - - -

bless - ed, all ge - ne - ra - ti - ons shall call me bless - ed, shall call me bless - -

- - - - ed, all ge - ne - ra - ti - ons shall call me bless - ed, shall call me

ge - ne - ra - ti - ons shall call me bless - - - ed, shall call me

29

Verse Decani

ed. For he that is migh - ty hath mag - ni -

Verse Cantoris

ed. For he that is migh - ty

Verse Decani

ed. For he that is migh - - ty hath mag - ni - fied

ed.

bless - - - - ed.

bless - - - - ed.

35



-fied me, and ho - ly is his name, and ho - ly is his name.
 hath mag - ni - fi - ed me, and ho - ly is his name.
 me, and ho - ly is his name, and ho - ly is his name.

40

Chorus


And his mer - cy is on them that fear him through - out all ge - ne - ra - ti -
Chorus
 And his mer - cy is on them that fear him through - out all ge - ne - ra - - ti -
Chorus
 And his mer - cy is on them that fear him through - out all
Chorus
 And his mer - cy is on them that fear him through - out all ge - ne - ra - ti - ons,
Chorus
 And his mer - cy is on them that fear him through - out all ge - ne - ra - ti - ons, through -
Chorus
 And his mer - cy is on them that fear him through - out all ge - ne - -
Chorus

45



-ons, through-out all ge - ne - ra - - - ti - ons.
-ons, through-out all ge - ne - ra - ti - ons, all ge-ne-ra - - - - ti - ons.
ge - ne - ra - ti - ons, through-out all ge - ne - ra - - ti - ons, ge-ne-ra - ti - ons.
through-out all ge - ne - ra - ti - - ons, all ge - ne - ra - - - ti - ons.
-out all ge - ne - ra - ti - ons, all ge - ne - ra - - - ti - ons.
-ra-ti-ons, through-out all ge - ne - ra - ti-ons, ge-ne-ra - - - ti - ons.

50

Verse Cantoris



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

Verse

56

scat - ter-ed the _____ proud in the i - ma - gi - na - ti - on

he hath scat - ter - ed the _____ proud in the i - ma - gi - na - - ti - on of their

Verse Cantoris

He hath scat - ter - ed the pround in the i - ma - gi - na - ti - on of their _____

61

of their _____ hearts. He hath put down the migh - ty from their _____ seat, the migh - ty

_____ hearts. He hath put down the migh - ty from their _____ seat,

_____ hearts. He hath put down the

Verse Decani

He

66

from their_ seat, he hath put down the migh - - ty from their seat, their

he hath put down the migh - ty from their seat, he hath put down the migh - ty

migh - ty from their _____ seat, from their_ seat, from their

hath put down the migh - ty from their _____ seat, *the migh-ty from their* seat, from

Verse Cantoris

He hath put down the migh - ty from their_

71

seat; and hath ex - - alt - ed the hum - ble and

from their seat; and hath ex - alt - ed the hum - ble and meek, the hum - ble and

_____ seat, and hath ex - - alt - ed the hum - ble and meek, the hum - ble

their seat; and

_____ seat;

75

meek, the hum - ble and meek, the hum - ble and

meek, the hum - ble and meek, the hum - - ble and

and meek, the hum - - ble and meek, the hum - - - ble and

hath ex - alt - ed the hum - ble and meek, the hum - ble and

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

79

Chorus

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

Chorus

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

Chorus

He hath fill - - - ed the hun - gry with good things, and the rich,

Chorus

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

Chorus

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

Chorus

84

— the rich he hath sent emp - ty a - - - way, he hath sent emp - ty a-way,
rich, and the rich, and the rich he hath sent emp - ty a - - - way,
and the rich, and the rich he hath sent emp - ty a-way, a - - way, he
— the rich, the rich he hath sent emp - ty a way, a - - way, he hath sent
and the rich he hath sent emp - ty a way, he hath sent emp - ty a -

89

he hath sent emp - ty a - way, emp - ty a - - - way.
he hath sent emp - ty a - - - - - - - - - - - way.
hath sent emp - ty a - way, he hath sent emp - - ty a - - - way.
emp - ty a - - way, sent emp - ty a - - - - - way.
- - - way, he hath sent emp - ty a - - - - - way.

93

Verse Decani

Verse Cantoris

He re - mem - b'ring his mer - - cy, he re - mem - b'ring his mer - - cy

Verse Decani

He re - mem - b'ring his mer - cy, his mer - -

Verse

98

-cy hath hol - pen his ser - vant Is - ra - el;

hath hol - pen his ser - vant Is - ra - - el, his ser - - vant Is - ra - el;

-cy hath hol - pen his ser - vant Is - ra - el, his ser - vant Is - ra - - el; as he

Verse Cantoris

hath hol - pen his ser - vant Is - - ra - - el;

103

as he pro - - mis - ed to our fore - fa - thers,
as he pro - mis - ed, as he pro - mis - ed to our fore - fath - - ers, fore - -
pro - mis - ed, as he pro - mis - ed to our fore - fa - thers, to our fore - fa - -
as he pro - mis - ed to

108

our fore - fa - - - thers, A - - bra - ham
- - fa - - - - thers, A - bra - ham and his seed for ev - - - - -
-thers, fore - fa - - - thers, A - - bra - ham and his seed for
Verse Cantoris
A -
our fore - fa - - - thers,

112

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

116

Verse Decani

Glo - ry be to the Fa - - ther,
Verse Cantoris
 Glo - ry be to the Fa - ther, and to
Verse Decani
 Glo - ry be to the Fa - - ther, and

Verse

121

and to the Ho - - - ly Ghost, the Ho - - ly Ghost.
 the Son, and to the Ho - - - ly Ghost.
 to the Son, and to the Ho - ly Ghost, the Ho - - ly Ghost.

Verse Decani

and to the Ho - - - ly Ghost, the Ho - - ly Ghost.

125

Chorus

As it was in the be - gin - ning, in the be - gin - - ning,
Chorus

As it was in the be - gin - - - ning, in the be - gin - ning, in the be -
Chorus

As it was in the be - gin - ning, in the be - gin - ning, is now, and
Chorus

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

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

130

is now, and ev - er shall be, world with - - out end, is
 -gin - - ning, is now, and ev - er shall be, world with - - out
 ev - er shall be, world with - - out end, is now, and
 end, with - - out end, is now, and ev - er shall be, world with - out
 with - out end, world with - out end, is now, and ev - er shall be, world

134

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

Nunc dimittis

(♩ = 100)

Medius

Contratenor I

Contratenor II

Tenor

Bass

Organ

Verse Decani

Lord, — now let - test thou thy ser - -

Verse

6

-vant de - part in peace, ac - cord - ing to thy word, ac - cord - ing to thy word.

13

Verse Decani

For mine eyes have seen thy sal - va - ti - on, thy sal - va - - - - ti - on,

Verse Cantoris

For mine eyes have seen thy sal - va - ti - on, thy sal - va - - - - ti - on,

Verse Cantoris

For mine eyes have seen thy sal - va - ti - on, thy sal - va - ti - on,

Verse Cantoris

For mine eyes have seen thy sal - va - ti - on, thy sal - - va - - - - ti - on,

19

Chorus

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

Chorus

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

Chorus

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

Chorus

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

Chorus

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

Chorus

25

the face of all peo - ple, be - fore the face of all peo - - - ple.
 face of all peo - ple, be - fore the face of all peo - - - ple.
 all peo - ple, be - fore the face of all peo - - ple, of all peo - - ple.
 -ple, be - fore the face of all peo - - ple, all peo - - ple.
 peo - ple, be - fore the face of all peo - ple, be - fore the face of all peo - - ple.

30

Verse Decani

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

Verse Cantoris

To be a light to light - en the Gen - tiles,

Verse

33

glo - ry, and to be the glo - ry of thy peo - ple

and to be the glo - ry, and to be the glo - ry of thy

36

Is - ra - - - el, of thy peo - ple Is - ra - el.

peo - ple Is - - - ra - el, Is - ra - - el.

Verse Decani

Glo - ry be to the Fa - -

Verse

41

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

Chorus Verse Chorus Verse

Chorus Verse Chorus Verse

46

and to the Ho - ly Ghost. As it was in the be - gin - ning, and_
 Ho - ly Ghost, the Ho - ly Ghost. As it was in the be - gin - ning, and is_
 and to the Ho - ly Ghost. As it was in the be - gin - ning, and is_
 and to the Ho - ly Ghost. As it was in the be - gin - ning, and is_
 and to the Ho - ly Ghost. As it was in the be - gin - ning, and is_

Chorus

Chorus

51

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

now, and ev - er shall be, world with - out end,

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

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

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

55

ev - er shall be, world with - - out end, and ev - er shall

and ev - er shall be, world with - out end, and ev - er shall be, world with - out

be, world with - - out end, and ev - er shall be, world with-out end, and

with-out end, and ev - er shall be, and ev - er shall be, world

-out end, and ev - er shall be, world with - out end, and ev - er shall be, world

59

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

end, world with - - out end, world with-out end. A - - - - -

ev - er shall be, world with - out end, world with - out end, A - - - - -

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

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

63

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

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

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

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

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

ANCIENT GROOVE MUSIC

NATHANIEL GILES

SECOND EVENING SERVICE

Sources:

Oxford, Christ Church: Mus. 1220 – 1224. (Contratenor Decani, Tenors, Basses)

Durham Cathedral: C18 (Bass Dec); C1 (Medius Dec); C13 (Tenor Dec), E11a (Contratenor II); A2 (Organ).

Nathaniel Giles was born in Worcester, c. 1558, and became Master of the Choristers at Worcester Cathedral from 1581 to 1585; after which he moved to the St. George's Chapel at Windsor until his death. It is likely that he studied under the previous Master at Worcester, John Cobden, and he may have even been a chorister. It is possible that he was a clerk at Magdalen College, Oxford in 1577.

The music is presented up a tone in original note values. This is primarily a performing edition, and alterations from the sources (which do not always agree) have been made in the interests of performance. For a scholarly rendering of the sources, readers should consult *Early English Church Music* vol. 63 (though it does contain several obvious errors).

The Medius Cantoris part has been largely reconstructed from the organ.

The original organ part makes little attempt to avoid consecutive fifths and octaves arising from the reduction of the parts. Differences between the organ and the vocal parts have been reconciled with practicality and likelihood in mind, though usually favouring the vocal parts.

17: The notes of this short bar are semibreves in the sources. The surviving Medius and Tenor sources have *hand-maid-en* (with no melisma in the previous bar); though the Contratenors have 'maid', and do not have sufficient notes for the extra syllable. The final note has been subdivided.

The major editorial intervention is at bars 18 and 40, where the sources have dotted semibreves at the start of the bar. This has been changed to a minim rest followed by a semibreve, to aid the change-over between Verse and Chorus in a stylistically typical fashion.

47: The Organ part deviates from the vocal harmony sufficiently that it has been heavily revised here.

71: Organ has E for first beat of left-hand, upper voice; creating consecutive fifths with the previous bar. The Bass Cantoris source has a tied D (semibreve) over the barline, followed by a minim C, but the harmony suggests that the semibreve and minim's duration should be swapped.

Ben Byram-Wigfield
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