

# ANCIENT GROOVE MUSIC

## FULL SERVICE

Edited by  
Ben Byram-Wigfield

EDMUND HOOPER  
(c.1553 - 1621)

### MAGNIFICAT

(♩ = 100)

#### Chorus

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

Contratenor  
*Decani*  
My soul doth mag - ni - fy the Lord, and my spi - rit re - joic - -

Contratenor  
*Cantoris*  
My soul doth mag - ni - fy the Lord, and my spi - rit re - joic - -

Tenor  
My soul doth mag - ni - fy the Lord, and my sp - rit re - joic - -

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

Organ  
Chorus

6

#### Verse *Decani*

-eth in God my Sa - vi - our, in God my Sa - vi - our. For he hath re -

*Cantoris*  
-eth in God my Sa - vi - our, in God my Sa - vi - our. For he

-eth in God my Sa - vi - our, in God my Sa - vi - our. For he hath re - gard -

-eth in God my Sa - vi - our, in God my Sa - vi - our, my Sa - vi - our.

-eth in God my Sa - vi - our, in God my Sa - vi - our. For he hath re -

-eth in God my Sa - vi - our, in God my Sa - vi - our.

Verse

11

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

16

- gard - ed the low - li - ness of his hand - - maid, the low - li - ness of -  
 he hath re - gard - ed the low - li - ness of his hand - - maid, of  
 for he hath re - gard - ed the low - li - ness of his hand - maid, of his hand -  
 for he hath re - gard - - - ed the low - li - ness of his hand - maid,  
 -ness of his hand - maid, the low - li - ness of his hand - maid, the low - li - ness of his hand -

21

## Chorus

his hand - - - maid. For be - hold from hence - forth, for be - hold from  
 his hand - - - maid. For be - hold from hence - forth, for be - hold from  
 -maid, of his hand - maid. For be - hold from hence - forth, for be - hold from  
 of his hand - maid. For be - hold from hence - forth, for be - hold from  
 -maid, of his hand - maid. For be - hold from hence - forth, for be - hold from

Chorus

26

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

Chorus

30

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

35

Verse

*Cantoris*  
 For he that is migh - ty hath mag - ni - fied me, hath mag-ni - fi - ed me,  
*Decani*  
 For he that is migh - ty hath mag - ni - fi - ed me,  
*Cantoris*  
 For he that is migh - ty  
*Cantoris*  
 For he

Verse



49

Chorus

-ly is his name. And his mer - cy is on them that fear him, that fear  
 name, is his name. And his mer - cy is on them that fear him, that fear  
 ho-ly is his name. And his mer - cy is on them that fear  
 name, is his name. And his mer - cy is on them that fear him, through-  
 ly is his name. And his mer - cy is on them that fear him,  
 ho - - ly is his name. And his mer - cy is on them that fear

Chorus

54

him, through - out all ge - ne-ra - ti - ons, all ge - ne - ra - - ti - ons, all  
 him, that fear him, through - out all ge - ne-ra - ti - ons, all ge - ne -  
 - out all ge - ne-ra - ti - ons, all ge - - ne - ra - ti - ons, through - out all ge - ne -  
 through - out all ge - ne-ra - ti - ons, through - out all ge - - ne -  
 him, that fear him, through - out all ge - ne - ra - ti - ons, all

58

ge - ne - ra - ti - ons. He hath shew - ed strength with his arm, with his  
 -ra - ti - - - ons. He hath shew - ed strength with his arm, he hath scat - ter -  
 -ra - - - ti - ons. He hath shew - ed strength with his arm, with -  
 -ra - ti - - - ons. He hath shew - ed strength with his arm, he hath  
 ge - ne - ra - ti - ons. He hath shew - ed strength with his arm,

63

arm, he hath scat - - ter - ed the *proud*, the *proud*,  
 - ed the *proud*, the *proud*, the *proud*, he hath scat - ter -  
 his arm, he hath scat - ter - ed the *proud*, he hath  
 scat - ter - ed the *proud*, the *proud*, the  
 he hath scat - ter - ed the *proud*, the *proud*, he hath scat - ter - ed the

67

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

71

- ma - gi - na - ti - on of their hearts, of their hearts, of their hearts.  
 hearts, of their hearts, of their hearts.  
 the i - ma - gi - na - ti - on of their hearts, of their hearts, of their hearts.  
 of their hearts, of their hearts, of their hearts.  
 of their hearts, of their hearts, of their hearts.



75 Verse

Medius Decani  
He hath put down the migh - ty from their

Medius Cantoris  
He hath put down the migh - ty from their \_ seat, from

Contratenor Decani  
He hath put down the \_ migh - ty \_

Contratenor Cantoris  
He hath put down the migh - ty from their seat, from their seat,

Tenor Decani  
8

Tenor Cantoris  
3  
He hath put down the migh - ty

Bass Decani  
He hath put

Bass Cantoris

Organ  
Verse

80

seat, from their seat, their seat, and hath ex - alt -  
 from their seat, from their seat, from their seat,  
 the migh-ty from their seat, and hath ex -  
 He hath put down, he hath put down the migh-ty from their  
 from their seat, he hath put down the migh - ty from  
 down the migh - ty from their seat, from their seat, from their  
 He hath put down, he hath put down the migh - ty from their seat,



87

Chorus

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

Chorus

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

91

95

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

98

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

102

Verse

Decani

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

Cantoris

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

Decani

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

Cantoris

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

Decani

his mer - - cy,

Verse

107

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

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

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

-cy, hath hol-pen his ser - vant, hath hol-pen his

re - mem - b'ring his mer - cy, his ser - vant Is - ra - - - -



119

and to his seed for ev - er, and to his\_ seed for ev - er.

-ham, and to his\_ seed, and to his seed\_ for ev - - - - er.

-ham, and to his seed for ev - - - er, for ev - - - er.

-ham, and to his seed for ev - er, and to his seed for ev - - - - er.

-ham, and to his seed for ev - - - er, for ev - - - er.

123

Chorus

Medius Decani  
Glo - ry be to the Fa - - ther, and to the

Medius Cantoris  
Glo - ry be to the Fa - - ther,

Contratenor Decani I  
Glo - ry be to the Fa - - - ther, and to the

Contratenor Decani II  
Glo - ry be to the Fa - - ther, and to the

Contratenor Cantoris I  
Glo - ry be to the Fa - - ther,

Contratenor Cantoris II  
Glo - ry be to the Fa - - - - ther,

Tenor Decani  
Glo - ry be to the Fa - - ther, and to the\_

Tenor Cantoris  
Glo - ry be to the Fa - - ther,

Bass Decani  
Glo - ry be to the Fa - - ther, and to the

Bass Cantoris  
Glo - ry be to the Fa - - - - ther,

Chorus  
Glo - ry be to the Fa - - - - ther,

Organ





133

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

137

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



## NUNC DIMITTIS

♩ = 100

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

Contratenor  
*Decani*  
Lord, now let-test thou thy ser - vant de - part in peace, de - part in

Contratenor  
*Cantoris*  
Lord, now let-test thou thy ser - - vant de - part in peace,

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

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

Chorus

Organ

6

Verse *Decani*

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

*Cantoris*  
ac - cord - ing to thy word. For mine

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

ac - cord - - ing to thy word.

-cord - ing to thy word. For mine eyes have

-cord - ing to thy word. For

-cord - ing to thy word, thy word.

Verse

10

-va - ti - - on, which thou hast pre - par - - ed,  
 eyes have seen thy sal - va - ti - - - on, which thou hast pre - par - - -  
 seen thy sal - va - ti - - on, thy sal - - va - - - ti - - on,  
 For mine eyes have seen, have seen thy sal - va - ti - on,  
 seen,  
 mine eyes have seen thy sal - va - - - ti - on which thou  
 For mine eyes have seen thy sal - va - - ti - on which thou hast pre - -

14

which thou hast pre - par - - ed, pre - - par - - - ed be -  
 -ed, pre - - par - - - ed, which thou hast pre - par - - ed  
 which thou hast pre - par - - ed, pre - - par - - ed, which thou hast pre -  
 thy sal - va - - ti - on, which thou hast pre - par - - ed, pre - par - -  
 hast pre - par - - ed, which thou hast pre - par - -  
 -par - - ed, which thou hast pre - par - - ed, thou hast pre - -

18

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

23

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

29

Chorus

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

Chorus

34

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

38

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

42

Ghost. As it was in the be - gin - ning, as it was in the  
 now, As it was in the be - gin - ning, as it was in the  
 -ning and is now, as it was in the be - gin-ning and is now, and  
 As it was in the be-gin - - ning is now, as it was  
 and is now, as it was in the be-gin - - - - ning, and is  
 it was in the be - gin - ning, and is now, is now, as it was in the be -  
 in the be-gin - - ning and is now, and is now, and is



46

— be - - gin - ning, and ev - - er shall be, world  
 — is now, as it was in the be-gin-ning is now and ev -  
 in the be-gin-ning, is now, and ev - - er shall be, world with - out end, world  
 — now, is now, and ev - er shall  
 -gin - - ning, as — it was in the be - gin - - ning, — and is  
 — now, as — it was in the be - gin - - ning and is —

50

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

54

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

57

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

# ANCIENT GROOVE MUSIC

EDMUND HOOPER

## FULL SERVICE

*(Also known as 'the Great or Long Service, to Mr Parson's of Wells Flat Service'.)*

### SOURCES:

Peterhouse Partbooks: MSS 33, 38, 39, 47, 48, 49. (The Former Caroline Set, c 1635.)

Pembroke College MSS 6.1-6. (c. 1640).

Durham: MSS C11a, C13, C18, A2 (dating between 1625 and 1640.)

Neither of the two Cambridge sets is complete: Peterhouse lacks the Cantoris Contratenor 2 and both Tenors. Pembroke has both Basses and Tenors, but only one Contratenor (Decani), and the Decani Medius. Durham provides the missing Cantoris Contratenor part, with a Decani Bass and Tenor, and an organ book (A2), which generally provides the outer lines, with occasional 'filling in' of inner lines.

Where more than one copy of the same music exists, this provides scope for checking errors; but it also introduces variation of accidentals, rhythm, and most notably underlay. Also, the allocation of music to each side varies.

Although there are no indications for 'Chorus' and 'Verse', the music follows a typical structure of the period: a five-part Chorus, usually more homophonic in nature, with Verse sections of various sizes, showing a more contrapuntal style. The Gloria of the Magnificat divides into five parts on each side: ten in total. Editorial markings for 'Chorus' and 'Verse' have been added, though 'Verse' does not necessarily equate to 'Soli'. The Gloria in the Magnificat is divided into ten parts, but hard to argue that this is not a Chorus.

Sources of this period often have two separate Contratenor books (1 & 2) on each side (Decani & Cantoris). When the music divides into two parts, sometimes this division is between 1 and 2, and sometimes between the sides. Curiously, the three surviving Peterhouse Contratenor books all have the same music for the 'Chorus' sections; with different music for some of the Verses. The 2nd Contratenor part only survives in one Durham source.

The underlay frequently varies between the sources, and is often ambiguous. Occasionally, note lengths are divided differently, to accommodate variations in underlay. Where slurs are marked, these frequently involve 'anacruis' — the placing of the syllable on a short note before the next beat. This edition attempts to favour consistency across points of imitation, wherever possible. Italics have been used to show places where a number of alternatives are likely, and a compromise has been reached between incompatible or unsatisfactory variants. These regions should be considered 'up for debate'. Dashed slurs also indicate passages where alternatives are equally likely.

While there is some variation, accidentals are consistent enough across the sources to conclude that the extremely discordant effects are entirely deliberate, particularly in "For he that is mighty", "He remembering", and the 'handover' between the sides in the Gloria Patri. A very few editorial accidentals have been added, in square brackets.

The Durham organ book has been largely, but not entirely, followed, in order to produce a viable organ part. However, the work can be (and may well have been) performed unaccompanied. Some passages may not be entirely playable without recourse to pedals. Light registrations should be used.

At original pitch, the work sits low for most voices. Contratenors extend from A above Middle C to a D below. While upward transposition need not be routinely applied to music of this period, pitching up a minor third does produce a better compass for all voices.

Performance practice: the antiphonal phrases were traditionally performed so that the 'out-going' side would hold their final note over the 'in-coming' side's entry. In the Magnificat's Gloria, the final semibreves should not be cut short, e.g. bar 125.

Ben Byram-Wigfield  
London, 2024

## CRITICAL COMMENTARY

### MAGNIFICAT

5: Medius sources have '*sprit*' on one syllable, but the other Peterhouse sources have it as two syllables, not always obviously subdivided. The lower parts also have '*handmaid*', while the Medius has '*handmaiden*'.

9: There is much to query in the source underlay at this point. The Decani Medius and Tenor sources have '*in God my Saviour*' until b. 14. However, this would seem to be a verse section, distinct from the opening chorus.

12: Can Medius has the same music with different words (*regarded*) at the rising scale in bb. 12-13; though this is also somewhat unsatisfactory, as the sentence is not concluded.

Tenor

45, Tenor: Semibreve rest is missing in Pembroke source.

Bass

45: Bass partbooks have minim, minim, semibreve. Organ has minim, semibreve, minim.

46, Contratenor Cantoris: MS49 has an A natural (F#) on the first note, and an E natural (C#) on the first of b. 47.

49, Medius: Peterhouse has a G (edition pitch) for crotchet.

53: Most sources have two crotchets, for the word '*thorough-out*', but several of them spell the word as '*through*'. A small concession to modernity has been made by favouring one syllable.

70: The Medius parts have straight crotchets for '*imagination*', but the Organ book has a dotted rhythm, matching that found in the other parts. The Medius parts have both been dotted.

73, Medius: The underlay has been changed to match the similar rhythm in the Contratenor II part.

75: Peterhouse Medius parts have been swapped for this verse, giving the slightly higher range to Decani.

84, Bass: MS38 has '*their seat*' until 2nd note of 86.

102: This section has three separate Contratenor parts. Although 4 separate Contratenor parts are required elsewhere (in the Gloria), the phrases have been rearranged to allow the extreme low pitches to be sung by a Tenor.  
Bass

Tenor

114, Tenor: Source (originally Contratenor part) has a D (B at original pitch), causing consecutive fifths with the bass. Changed to C.

119, Decani Contratenor: MS49 has no melisma here: '*seed*' is on the final note of the bar. The melisma occurs on '*his*', with the syllables shifted between. This has been altered to improve the imitative point in 120.

Medius

123: The sources have Cantoris starting the Gloria.

144-145: MS38 (Decani Bass) splits the final note of this bar, and the semibreve in the next bar, into minims, with a repeated instance of the text '*world without end*'.

### NUNC DIMITTIS

8, Tenor: Sources have '*to thy word, to thy word*' here. As with the Magnificat, the continuation of the previous text seems at odds with the concluding cadence and introduction of new points.

21, Medius: Pembroke has subdivided semibreves in 21 for the word '*people*', but Peterhouse sets it as one breve.

52, Tenor: Pembroke has A (original pitch). Changed down one step.