

ANCIENT GROOVE MUSIC

THIRD EVENING SERVICE

Edited by
Ben Byram-Wigfield

EDMUND HOOPER
(c.1553 - 1621)

MAGNIFICAT

Medius Decani

Medius Cantoris

Contratenor I

Contratenor II

Tenor

Bassus

Organ

Verse Cantoris

My soul doth

Verse

5

Verse Decani

and my spi - rit re - joic - eth in God my

mag - ni - fy the Lord,

Verse Decani

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

10

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

14

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

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

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

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

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

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

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

20

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

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

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

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

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

25

- - - ed, shall call me bless - - - ed.

- - - ed, shall call me bless - - ed, call me bless - - ed.

-ed, shall call me bless - - - ed, shall call me bless - ed.

call me bless - - - ed, shall call me bless - - ed, me bless - ed.

shall call me bless - - - ed, shall call me bless - ed.

call me bless - - - ed, shall call me bless - ed.

29

Verse Decani

For he that is might - - ty hath mag-ni-fied me, mag - ni - fi - - ed

Verse Decani

For he that is might - ty hath mag-ni-fied me,

Verse Decani

For he that is might - ty hath

Verse

34

me, hath mag - ni - fied me,

and

Verse Cantoris

For he that is might - ty hath mag-ni - fi - - ed me, hath mag - ni-fied

mag-ni - fi - - ed me, hath mag - ni - - fi - - ed me,

Verse Cantoris

and ho - - ly is his

38

Chorus

and ho - ly is his name. And his mer - cy is on
 ho - ly is his name, is his name. And his mer - cy is on
 me, and ho - ly is his name. And his mer - cy is on
 And his mer - cy is on them
 and ho - ly is his name. And his mer - cy is on
 name, his name, is his name. And his mer - cy is on

43

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

47

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

51

-ons. He ___ hath shew - ed strength with his ___ arm;
 -ons. He ___ hath shew - ed strength with his ___ arm; he hath scat - - ter -
 -ons. He ___ hath shew-ed strength with ___ his arm, he hath scat - - ter-ed, hath scat-ter-
 -ons. He ___ hath shew-ed strength_ with_ his ___ arm,
 -ons. He ___ hath shew - ed strength with his ___ arm; he hath

55

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

59

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

64

Verse Cantoris
He hath put down the migh - ty

Verse Decani
He hath put down, he hath put down the migh - ty from their

Verse Cantoris
He hath put down the

Verse

69

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

82

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

85

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

89

Verse Decani

Verse Cantoris

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

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

Verse

94

hol - pen his ser-vant Is - ra - - el. As he pro - mis - ed to our fa - ther

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

Verse Decani

As he pro - mis-ed to our

98

A - bra-ham, A - bra - ham, A - bra - - ham, A - bra-ham
 As he pro-mis-ed to our fa - ther A - bra-ham, A - bra - - - ham, and to
 fa - ther, as he pro - mis-ed to our fa - ther A - bra - ham, and to ___ his seed for ev - -
Verse Cantoris
 As he pro - mis-ed to our fa - ther A - bra - ham,

103

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

107

Chorus

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

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

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

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

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

112

- - ly Ghost. As it was in the be - gin - ning and is

the Ho - ly Ghost. As it was in, as it was in the

to the Ho - ly Ghost, and to the Ho - - - ly Ghost. As it was

Ho - ly Ghost, Ho - - ly Ghost, the Ho - - ly Ghost. As it was

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

116

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

119

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

123

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

This block contains the musical score for measures 123 through 126. It features five vocal staves and a piano accompaniment. The vocal parts are arranged in a choir setting with four voices (Soprano, Alto, Tenor 1, Tenor 2) and a Bass line. The lyrics are: "and ev - er shall be, world with - out end." repeated in various parts. The piano accompaniment provides harmonic support with chords and melodic lines.

127

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

This block contains the musical score for measures 127 through 130. It features five vocal staves and a piano accompaniment. The lyrics are: "A - - - - - men, A - - - - - men, A - - - - - men." repeated in various parts. The piano accompaniment provides harmonic support with chords and melodic lines.

NUNC DIMITTIS

♩ = 100

Verse Decani

Medius
Lord, now let - test thou thy _

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

Contratenor II

Tenor

Bassus

Organ
Verse

6
_ ser - vant de - - part in_ peace, ac - cord - - ing to thy word, _ to thy

ac-cord - ing to thy word, ac-cord - ing to thy word, to thy

Chorus
ac -

11 **Chorus**

word, ac - cord - ing to thy word, ac - cord - - ing_ to thy word, to thy_ word, thy

ac - cord - - ing to thy word, to thy_ word, thy

-cord - ing to thy_ word, to thy word, ac - cord - ing to thy_

ac - cord - ing to thy word, ac - cord - - ing to thy_ word, thy

15 **Verse Decani**

word. For_ mine eyes have_ seen_ thy_

word. For_ mine eyes have seen, for mine eyes have seen thy_ sal - va - ti - -

word. For_ mine eyes have seen, for mine eyes have_ seen thy_

word. For_ mine eyes have seen, for mine eyes have_ seen thy_ sal - va - ti - -

word.

word.

Verse

20

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

24

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

Chorus

29

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

34

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

39

Verse Decani

-fore the face _____ of all_ peo - ple. **Verse Cantoris** To be a light

-fore the face _____ of all_ peo - ple. To be a light to light - en the Gen-tiles,

Verse Decani
face, be - fore the face of all_ peo - ple. To be a light, to be a light to light - en the Gen-tiles,

Verse Cantoris
face of _____ all peo - ple. To be a light, to be a light to light - en the Gen-tiles,

peo - - ple, of all_ peo - ple.

-fore the face of all peo - - ple.

Verse

45

to light - en the Gen - - - tiles,

and to be the glo - - ry of thy peo - ple Is - ra -

to light - en the Gen-tiles, and to be the glo - - ry of thy peo - ple Is - ra - -

to light - en the Gen - tiles, and to be the glo - ry of thy peo-ple Is - ra - -

49

and to be the glo - ry of thy peo-ple Is - ra - - - - el,
 -el,
 -el, and to be the glo - ry of thy peo - ple Is - ra - - - el, Is - ra - - el,
 -el, and to be the glo - ry of thy peo-ple Is - ra - - - - el,
 Chorus
 Chorus and
 Chorus
 and

53

Chorus
 and to be the glo - ry
 Chorus
 and to be the glo-ry of thy peo-ple Is -
 Chorus
 and to be the glo - ry of thy peo - ple Is - - ra - - - - - el, Is -
 Chorus
 and to be the glo-ry, the glo - - - - - ry of
 to be the glo - ry of thy peo - - ple Is - ra - - - - - el,
 to be the glo - ry of thy peo - - ple Is - ra - - - el, Is - ra - el, of thy

57

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

60

Verse Decani

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

65

Chorus

and to the Ho - ly Ghost. As it

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

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

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

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

71

was in the be - gin - ning and is now, and is now,

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

now, as it was in the be - gin - ning, and is now, and is now, and ev - er

now, as it was in the be - gin - - -

now, as it was in the be - gin - ning, and

76

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

81

be, shall be, and ev-er shall be, an ev - er shall be, shall be,
 and ev-er shall be and ev-er shall be, world with - - out end, and e-ver shall
 be, and ev-er shall be, world with - out end, is now, and ev-er, and ev-er shall be, and ev-er shall
 ev-er shall be, world_ with-out end, and ev - er shall be, shall be, world
 world with-out end, world with - out_ end, and ev-er shall be, shall

86

— and ev-er, and ev-er shall be, world__with-out__end. A - - - - -

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

be, and ev-er shall__ be, world__with-out__end. A - - men, A - -

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

be, world with - out__end. A - - - - - men, A -

Musical score for measures 86-90, featuring vocal lines and piano accompaniment in G major. The lyrics are: "— and ev-er, and ev-er shall be, world__with-out__end. A - - - - - be, world with - out end, world with - out__end. A - - - - - be, and ev-er shall__ be, world__with-out__end. A - - men, A - - with-out end, and ev-er shall be, world with - out end. A - - - - - be, world with - out__end. A - - - - - men, A -"

91

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

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

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

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

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

Musical score for measures 91-95, featuring vocal lines and piano accompaniment in G major. The lyrics are: "- - - - - men, A - - - - - men. - - - men, A - - - - - men, A - men. - - - men, A - - men, A - - - - - men, A - - - - - men. -men, A - - - - - men, A - - - - - men, A - - - - - men. -men, A - - - - - men, A - - - - - men."

ANCIENT GROOVE MUSIC

EDITORIAL NOTES

THIRD EVENING SERVICE

EDMUND HOOPER

Edmund Hooper was appointed Master of the Choristers at Westminster Abbey in 1588; he became a Gentleman of the Chapel Royal in 1604, eventually becoming Organist of the Chapel Royal, jointly with Orlando Gibbons. His music sits at the apogee of the English 'Verse' style, with sumptuous dissonances and ornamented cadences.

Sources:

Cambridge, Peterhouse, MS 35, 36, 37, 42, 43, 44, 45: (The 'Latter Caroline Set').

Durham Cathedral: MS A2, A5 (17th-century organ books). MS C13 (Tenor Decani).

The Tenor Cantoris book is missing from the available sources. However, there is little to suggest that a tenor is absent from the Verse sections; and the choruses are frequently so 'tight' that an extra note cannot be found. There is nothing unusual in works of this period having a single tenor, tacet for the verses, while all other parts divide and sing the verses, such as Weelkes Ninth Service, Batten Fourth Service, etc.

That having been said, the Tenor part has been altered to be more in line with the organ part in bars 114 to 121 of the Magnificat.

The Contratenor Cantoris II book is also missing. The Decani I and II parts are both in MS 39: the Primus part contains only the 1st Contratenor choruses; the Secundus part contains the Decani verses and the 2nd Contratenor line in the chorus; The Cantoris I Contratenor book (MS 49) contains the Cantoris verse and the 2nd part in the chorus. Between these three, it is unlikely that anything is lost. (It is assumed that the missing book contained only the 1st Contratenor for the choruses.) In the edition, Contratenor II is the Cantoris book; Contratenor I is the combined Decani part.

The Organ books and the vocal books do not always agree: often in terms of accidentals and minor rhythmic differences, (e.g. ascending or descending crotchets versus a dotted rhythm). Decani and Cantoris books for the same part also contradict each other, most notably in the fall of syllables on the notes, with occasional differences in note division to accommodate alternative underlay. Where alternatives or ambiguities exist, an emphasis has been placed on consistency in the imitation. The Medius underlay has been editorially revised from bb. 34 to 28 in the Nunc, as the two sources vary wildly.

Given the contradictions between the sources, this should be thought of as a 'reconstructed' performance edition, rather than a scholarly record of the surviving manuscripts.

Ben Byram-Wigfield
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