

ANCIENT GROOVE MUSIC

Evening Service in E minor

Edited by
Ben Byram-Wigfield

DANIEL PURCELL
(1667 - 1717)

Magnificat

$\text{♩} = 120$ Full

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

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

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

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

Organ
 $\text{♩} = 120$ Full

8

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

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

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

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

Evening Service in E minor

17

Verse

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

Verse

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.

Verse

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.

Verse

26

- ra - tions shall call me bless - ed. For he that is migh - ty hath mag - ni - fied

- ra - tions shall call me bless - ed. For he that is migh - ty hath mag - ni - fied

- ra - tions shall call me bless - ed. For he that is migh - ty hath mag - ni - fied

33

me, and ho - ly, ho - ly is his name.

me, and ho - ly, ho - ly is his name.

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

Verse
And his mer - cy is on them that

Verse
And his mer - cy is on them that

41

fear him, through - out all ge - ne - ra - tions.

fear him, through - out all ge - ne - ra - tions.

fear him, through - out all ge - ne - ra - tions.

47 Verse

Alto

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

Tenor

Verse

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

Bass

Verse

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

Organ

54

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

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

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

62

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

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

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

Magnificat

♩ = 100
69 Full

Soprano
He hath put down the migh - ty from_ their_ seat, the migh - ty

Alto
Full
He hath put down the migh - ty from their seat, from

Tenor
Full
He hath put down the

Bass
Full
He hath put

Organ
♩ = 100
Full

72

from their seat, from their_ seat, and hath ex - alt - ed_ the hum - ble_ and meek.

their_ seat, from their_ seat, and hath ex - alt - - ed the hum - ble_ and meek.

migh - ty from their_ seat, and hath ex - alt - - ed the hum - ble_ and meek.

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

77

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

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

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

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

83

Alto Verse

He re - mem - b'ring his mer - cy hath hol - pen his ser - vant Is - ra - el. As he pro - mis - ed to our fore-

Tenor Verse

He re - mem - b'ring his mer - cy hath hol - pen his ser - vant Is - ra - el. As he pro - mis - ed to our fore-

Bass Verse

He re - mem - b'ring his mer - cy hath hol - pen his ser - vant Is - ra - el. As he pro - mis - ed to our fore-

Verse

89

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

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

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

Magnificat

95

$\text{♩} = 120$
Full

Glo - ry be to the Fa - ther, and

Full

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

Full

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

Full

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

$\text{♩} = 120$
Full

102

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

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

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

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

111

was in the be - gin - ning is now and_ ev - er_____ shall be, and

as it was in the be - gin - ning, and ev - er_____ shall_____ be, and

-gin - ning the be - gin - ning is now, and_ ev - er_____ shall_____ be, and

As it was in the be - gin - ning_____ is now and.

118

ev - er shall_____ be, world_ with - out end. A - - - - men.

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

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

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

Nunc dimittis

$\text{♩} = 88$
Full

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

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

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

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

Organ

$\text{♩} = 88$
Full

9

to thy word. For mine eyes have seen thy sal - - va - tion, which thou hast pre -

to thy word. For mine eyes have seen thy sal - - va - tion, which thou hast pre -

to thy _____ word. For mine eyes have seen thy sal - - va - tion, which thou hast pre -

to thy word. For mine eyes have seen thy sal - - va - tion, which thou hast pre -

17

- par - ed be - fore the face of all peo - ple.

Verse

- par - ed be - fore the face of all peo - ple. To be a light to light - en the Gen - tiles,

Verse

- par - ed be - fore the face of all peo - ple. To be a light to light - en the Gen - tiles,

Verse

- par - ed be - fore the face of all peo - ple. To be a light to light - en the Gen - tiles,

Verse

25

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

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

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

33 $\text{♩} = 120$
Full

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

Full

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

Full

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

Full

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

$\text{♩} = 120$
Full

41

Ghost. As it was in the be -

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

Ghost. As it was in the be - gin - ning the be -

Ghost. As it

48

- gin - ning is now and ev - er shall be, and ev - er shall.

the be - gin - ning, and ev - er shall be, and ev - er

- gin - ning is now, and ev - er shall be, and ev - er shall.

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

54

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

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

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

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

EDITORIAL NOTES

Daniel Purcell Evening Service in E minor

The only known source for this work is an edition of 1900 by Sir John Stainer, based on an organ book, now lost. It is likely that much of the underlay, note division, and arrangement of the inner parts in the choruses is Stainer's own. For all this, the setting (together with Daniel Purcell's other Evening Service, in G minor) remains a little gem of the English Baroque.

All grace notes and trills are editorial. Minor changes have been made, in keeping with the Service in G minor. These include changes to underlay, and the following:

Magnificat

1: The source has the choir coming in on the first beat. This is changed to an organ note (or chord) on beat 1, with the choir coming in on beat 2.

36, Soprano: an anticipatory E has been added.

45, Tenor: the source has even crotchets for first two beats. Changed to dotted rhythm.

67, Tenor: source has E for last beat; changed to F#, heightening the dissonance.

82, Tenor: source has minor third.

83, Bass: source has E for first quaver of fourth beat.

92-93, Alto: source has minim with crotchet rest here. Changed to dotted minim, matching the repeated phrase that follows.

Nunc dimittis

15, Alto: conceivably, the accidentals could be the other way round: D# for first beat, D natural for the remainder.

The Verse sections were probably originally SSA and ATB. Stainer assigns the Alto (Contratenor) part to a Tenor where some notes are outwith the usual compass of modern 'Altos'. This means that one short section is TBB.

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