

ANCIENT GROOVE MUSIC

Evening Service in G 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 - joic - - -

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

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

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

Organ
 $\text{♩} = 120$ Full

7

- ed in God my Sa - viour.

Verse

- - ed in God my Sa - viour. For he hath re - gard - ed the low - li - ness of his hand -

Verse

- ed in God my Sa - viour. For he hath re - gard - ed the low - li - ness of his hand -

Verse

- - ed in God my Sa - viour. For he hath re - gard - ed the low - li - ness of his hand -

Verse

Evening Service in G minor

15

Verse

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

Verse

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

Verse

- maid - en. For

Verse

- maid - en. For be - hold, be - hold from hence - forth, all ge - ne - ra - tions shall call me bless - ed. For

Verse

- maid - en. For

23

he that is migh - ty hath mag - ni - fied me, and ho - ly, ho - ly, ho - ly is his name.

he that is migh - ty hath mag - ni - fied me, and ho - ly, ho - ly, ho - ly is his name.

he that is migh - ty hath mag - ni - fied me, and ho - ly, ho - ly, ho - ly is his name.

48

Verse

He hath shew - ed, hath shew - ed strength with his arm, he hath

Verse

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

Verse

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

scat - ter - ed the proud, he hath scat - ter - ed the proud in the im - a - gi - na - tion,

he hath scat - ter - ed, hath scat - ter - ed the proud in the im - a - gi - na - tion,

proud, he hath scat - ter - ed the proud in the im - a - gi - na - tion, the im -

55

60

the im - a - gi - na - tion_ of their hearts.

the im - a - gi - na - tion_ of their hearts.

Verse
He hath put down the migh - ty from their seat; and hath ex -

Verse
- a - gi - na - - tion of their hearts. He hath put down the migh - ty from their seat; and hath ex -

Verse
He hath put down the migh - ty from their seat;

67

Full
He hath

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

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

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

Full

74

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

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

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

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

82

emp - ty a - way.

Verse
emp - ty a - way. He re - mem - b'ring his mer - cy, re - mem - b'ring his mer - cy hath hol - pen his

Verse
emp - ty a - way. He re - mem - b'ring his mer - cy, re - mem - b'ring his mer - cy hath hol - pen his

Verse
emp - ty a - way. He re - mem - b'ring his mer - cy, re - mem - b'ring his mer - cy hath hol - pen his

Verse

90

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

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

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

Verse
ser - vant, hath hol - pen his ser - vant Is - ra - el. As he pro - mis - ed to our fore - fa - thers,

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

98

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

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

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

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

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

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

106

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

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

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

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

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

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

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

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

113

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

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

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

now, and ev - er, and ev - er, and 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

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

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

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

Organ
 $\text{♩} = 88$
Full

7

Verse

to thy word. For mine eyes have seen, have seen thy sal - va - tion,

Verse

to thy word. For mine eyes have seen, have seen thy sal - va - tion,

to thy word.

Verse

to thy word. For mine eyes have seen, have seen thy sal - va - tion,

to thy word.

Verse

14

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

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

Verse

To

Verse

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

Verse

To

20

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

be a light to light - en the Gen - tiles; and to be the glo - -

be a light to light - en the Gen - tiles; and to be the glo - -

27

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

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

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

32

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

Full

39

Ghost. As it was in the___ be - gin - ning, is now, is now, and ev - er, and

Ghost. As it was in the___ be - gin - ning is now, and ev - er, and

Ghost. As it was in the___ be - gin - ning, is now, is now, and ev - er, and___

Ghost. As it was in the___ be - gin - ning is now, and ev - - -

The piano accompaniment consists of a right-hand melody and a left-hand bass line, both in G minor. The right hand features a melodic line with some grace notes and a final cadence. The left hand provides harmonic support with chords and moving bass lines.

45

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

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

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

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

The piano accompaniment continues with a similar texture to the previous section, supporting the vocal lines with chords and a steady bass line. The piece concludes with a final cadence in G minor.

Gloria Patri

Canon 4 in 2 in imitation of Stradella, set at Venice by Sig. Thomas Roseingrave.

Very Slow ♩ = 100

Soprano
Glo - ry be__ to the Fa - ther, and to the Son, and__ to the Ho - ly Ghost,

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

Tenor
Glo - ry be__ to the Fa - ther and to - the Son, and__

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

Organ

8
and to the Ho - - - ly Ghost, and__ to the__ Ho - - - ly Ghost.

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

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

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

13 $\text{♩} = 100$ **Full**

As it was in the be - gin - ning,

Full

As it was in the be - gin - ning,

Full

As it was in the be - gin - ning,

Full **Verse**

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

$\text{♩} = 100$ **Full** **Verse**

20

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

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

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

Full **Verse**

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

Full **Verse**

27

and is now, and ev - ver shall be, is now, and ev - er

and is now, and ev - ver shall be, is now and ev - er

and is now, and ev - ver shall be, is now and ev - er

- er shall be, and is now, and ev - ver shall be, is now, is now, and ev - er

Full Verse Full

Full Verse

34

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

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

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

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

Verse Can. Verse Can. Verse Can. Verse

EDITORIAL NOTES

DANIEL PURCELL
Evening Service in G minor

SOURCES:

Cambridge, King's College, Rowe Library MSS 483, 486, 496, 498. Partbooks for TD, BD, CtC, TC, dated c. 1730.

Cambridge, St John's College, MSS Q2/1-8: complet set of parts, dated 1778–1787.

York Minster, MS M.14/2: a score c. 1720.

London, St. Paul's Cathedral: MS Organ 8: a late 18th-century score book, copied from a now lost source c. 1710.

Other sources exist, which have not been consulted.

Scholarship favours Daniel Purcell, the brother (or possibly cousin) of Henry Purcell, as the author of this service. It has many similarities of style with his Service in E minor. (Also available from Ancient Groove Music.)

The York source (and others on the same 'branch') contain a Gloria Patri for the Nunc, written by Thomas Roseingrave (1691 - 1766). It was originally composed in Latin, where "*Sicut erat [—] in principium*" makes more rhythmic sense than "*As it was in [—] the beginning*". It is clearly a later addition: the original scheme was to repeat the Gloria of the Magnificat. It has been included here after the repeated Gloria, as an optional appendix.

The 1959 OUP edition by Maurice Bevan is based mostly on the York source. The Cambridge sources have slightly more elaborate cadences, and some differences of underlay.

All ornaments (grace notes, trills) are editorial: performers may wish to add additional figures in a similar vein. Or not,

The Contratenor part in the upper verse trio has been assigned to the Tenor line, simply for legibility on the staff and practicality (*pace* Altos). Dec and Can indications (which are not always present or consistent in the sources) have not been given, as performers will no doubt assign the verse as forces or local custom allows.

Ben Byram-Wigfield
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