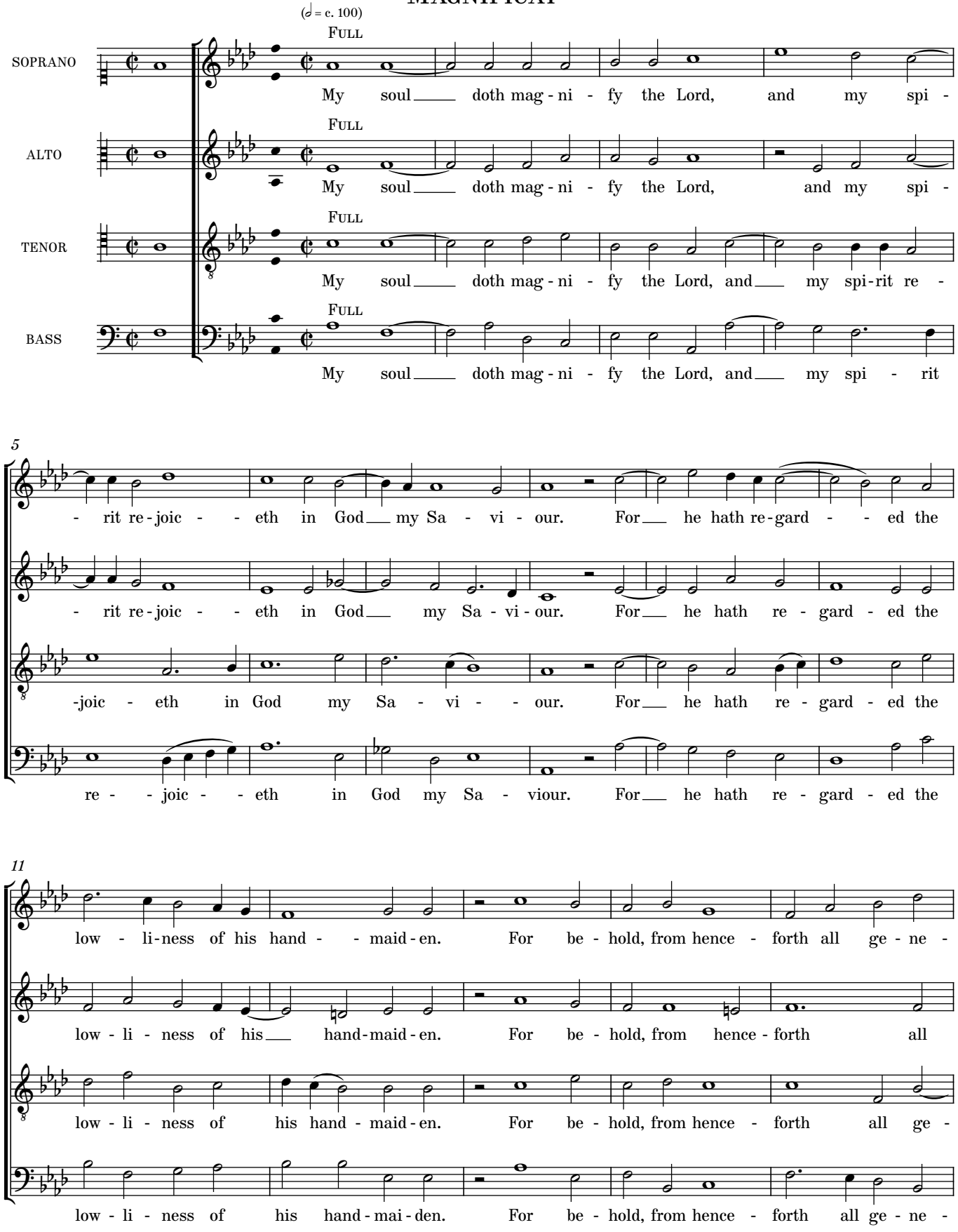
ANCIENT GROOVE MUSIC

Short Service

Edited by
Ben Byram-Wigfield

ORLANDO GIBBONS
(1583 - 1625)

MAGNIFICAT



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16

-ra - ti - ons shall call me bless - - ed. For he that is migh - ty hath mag-

ge - ne - ra - - - ti - ons shall call me bless - ed. For he that is migh - ty hath mag - ni-

- ne-ra-ti-ons shall call me bless - - - ed. For he that is migh - - - ty hath

-ra - - ti-ons shall call me bless - - - ed. For he that is migh - - ty hath mag-

21

- ni - fi - ed me; and ho - ly is his Name. And his mer - cy

-fi - ed me; and ho - ly is his Name. And his mer - cy is on them

mag - ni - -fied me; and ho - ly is his Name. And his

- ni-fied me; and ho - ly is his Name. And his mer - cy is on

25

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

Dec.

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

Dec.

mer - cy is on them that fear him through - out all ge - ne - ra - - ti - ons. He hath

Dec.

them that fear him through - out all ge - ne - ra - ti - ons. He hath shew - ed

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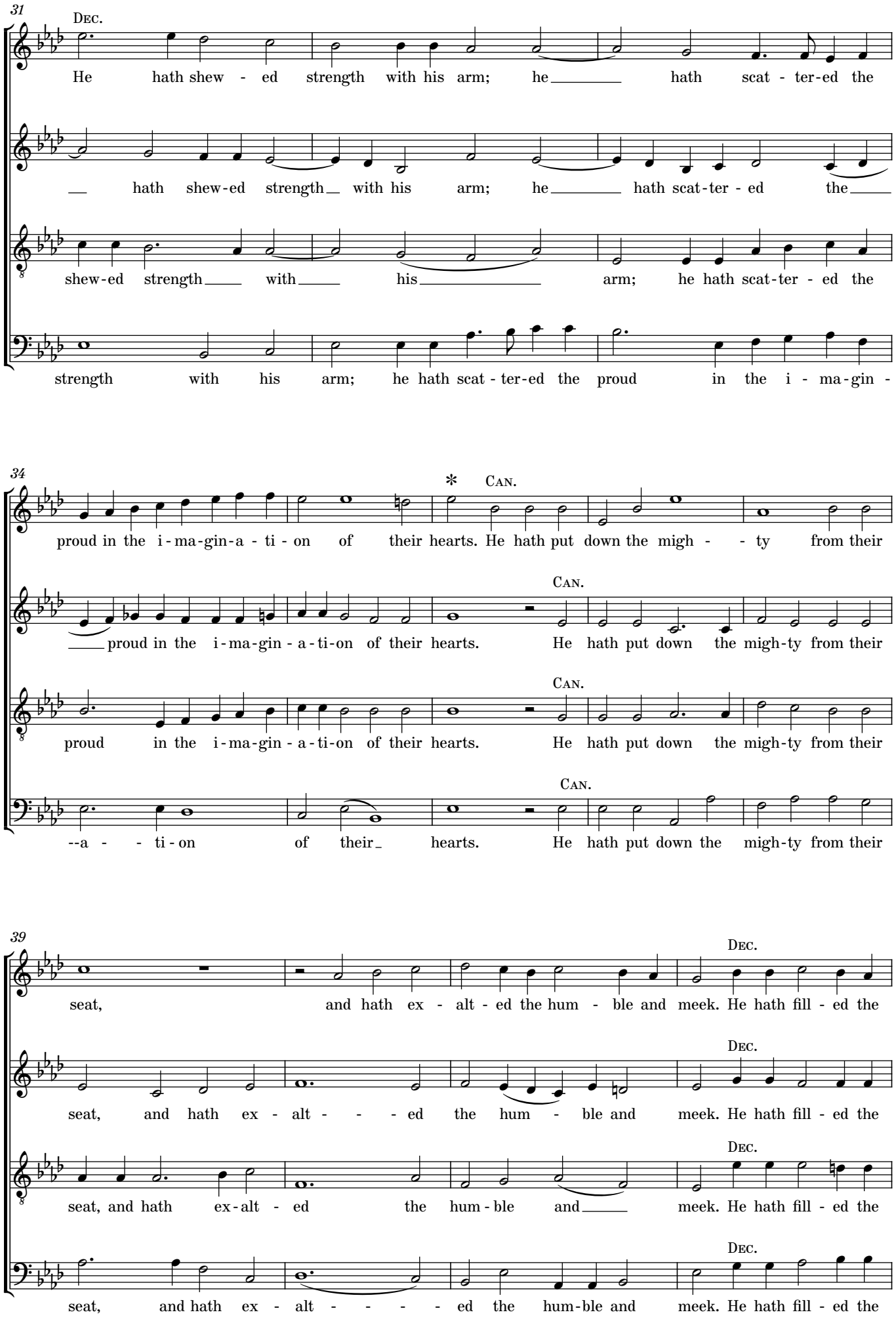

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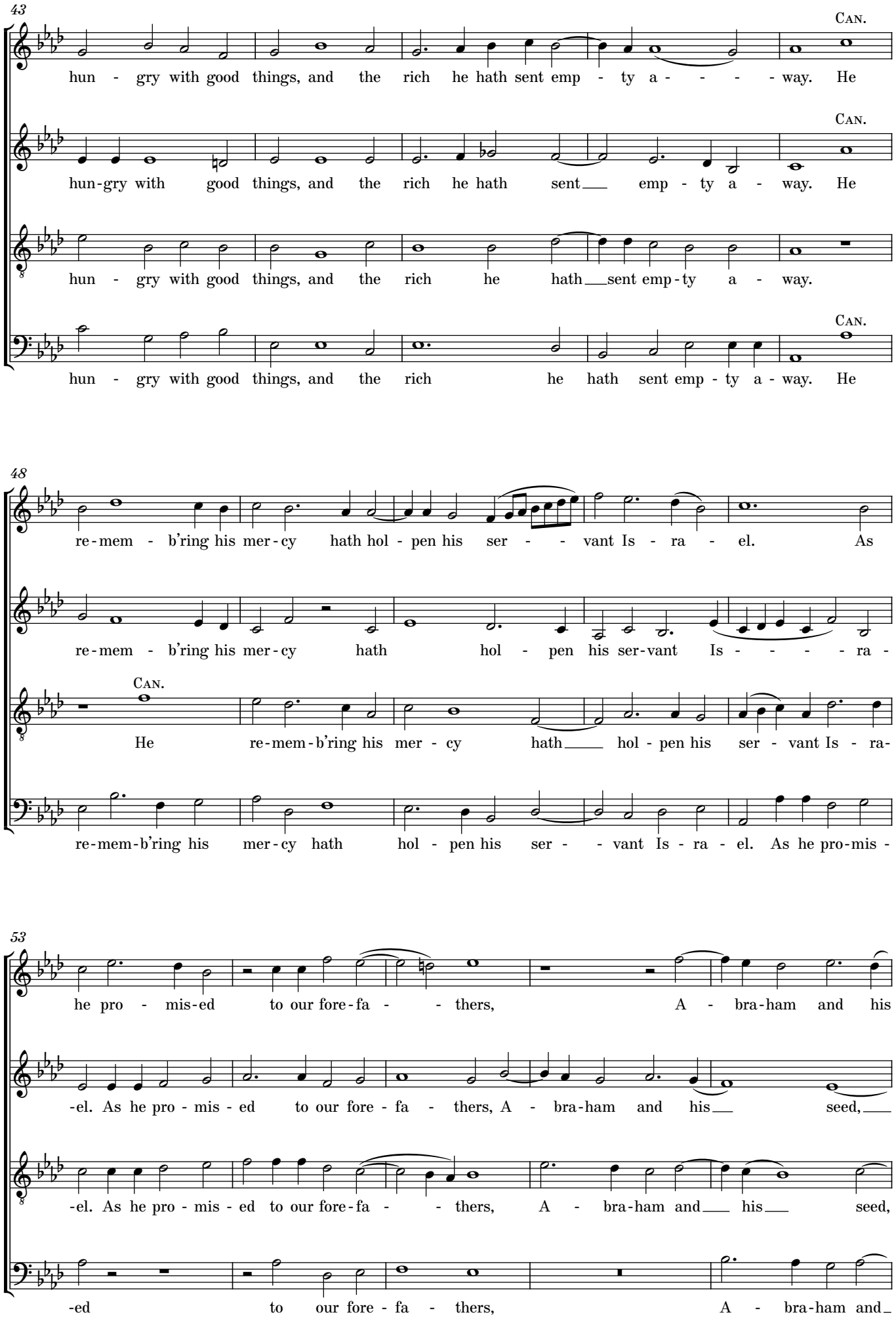

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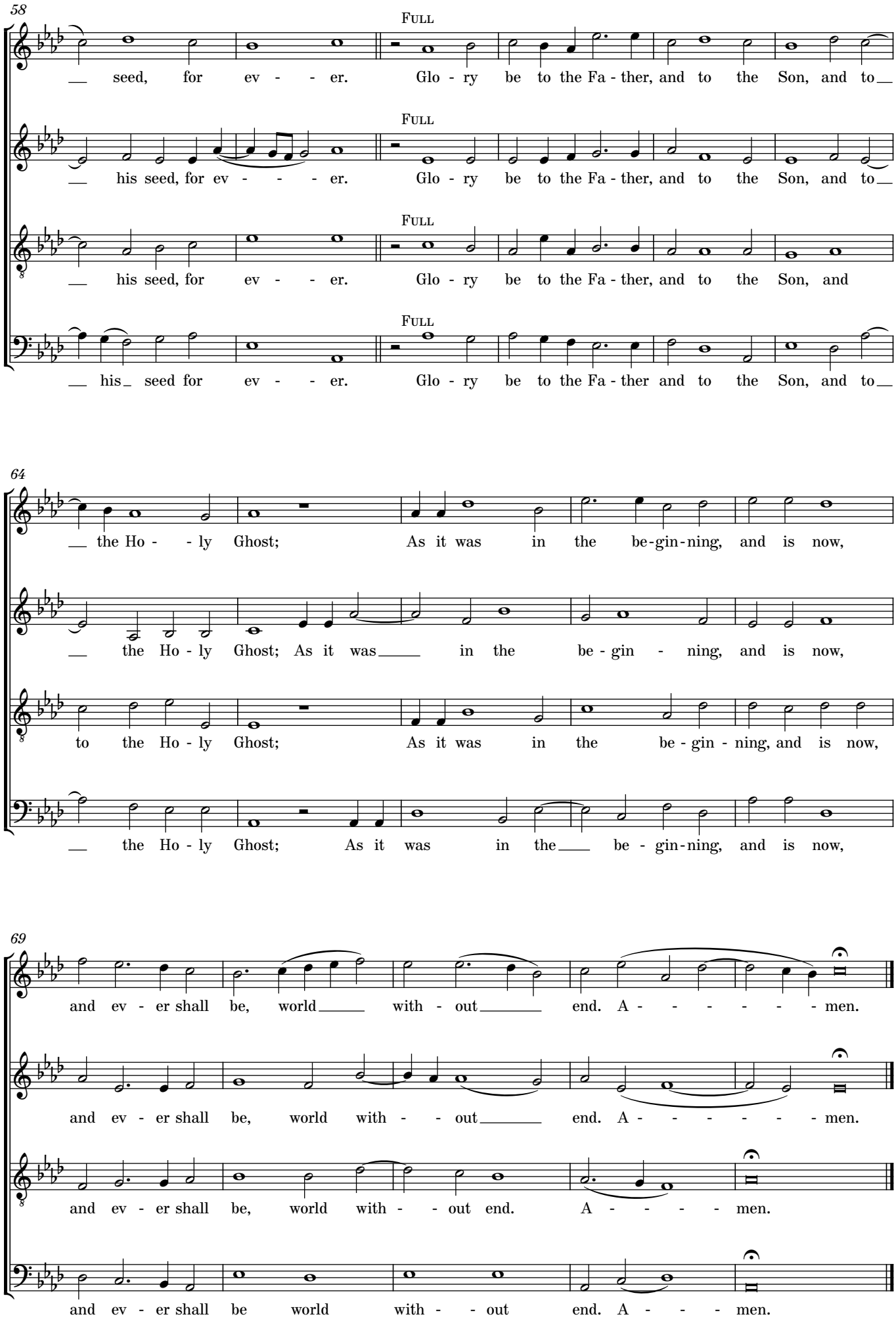

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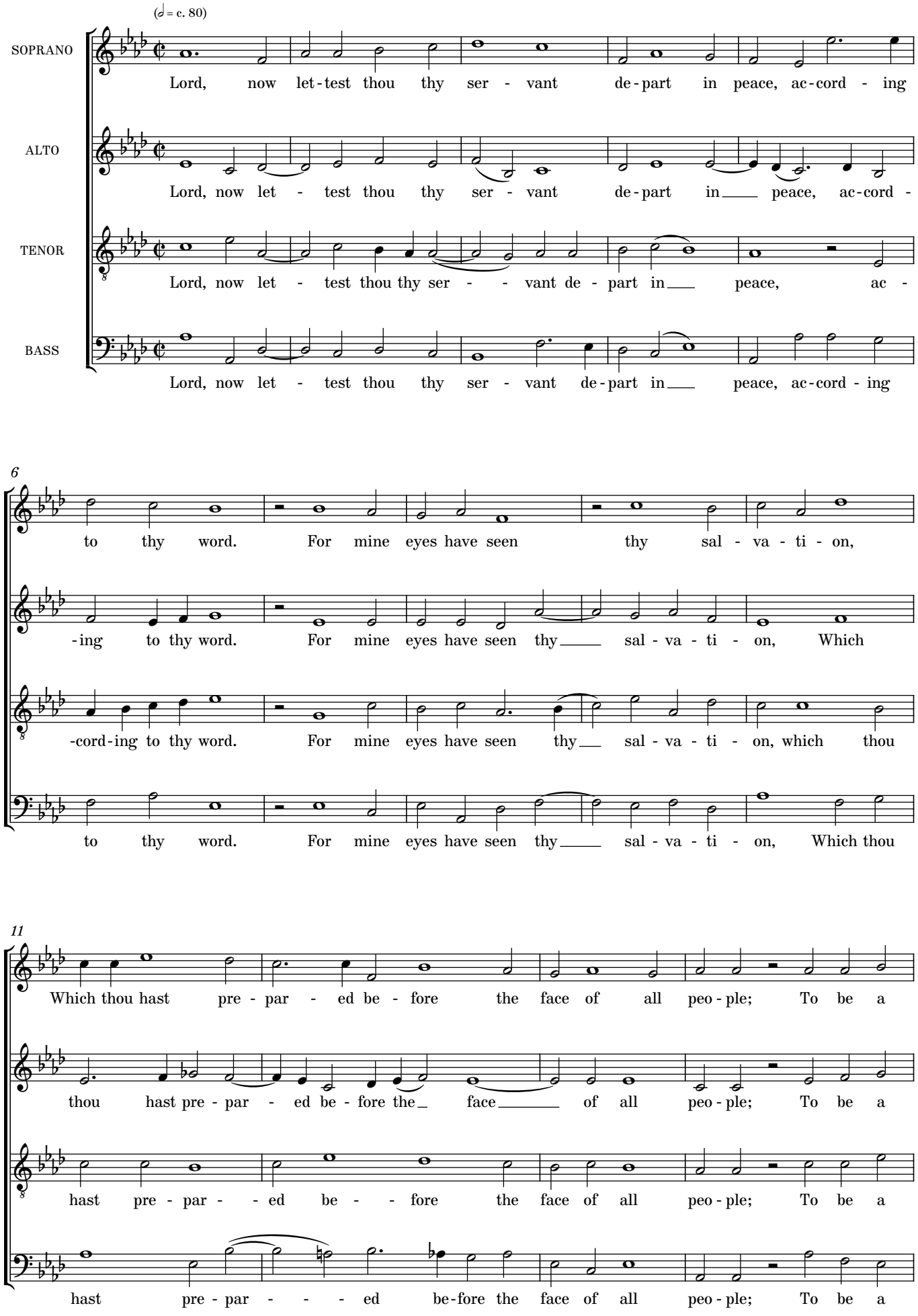
Nunc dimittis



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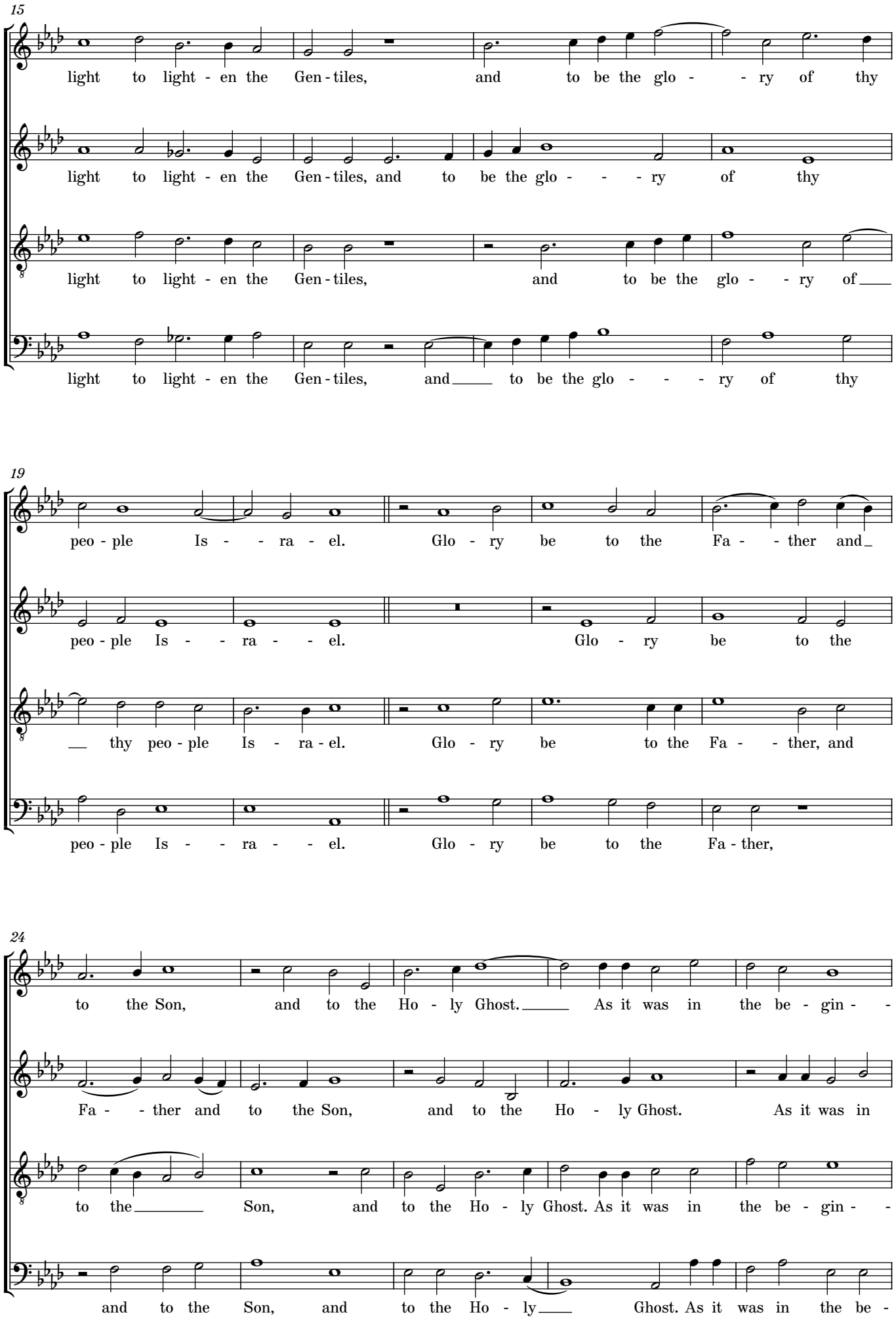

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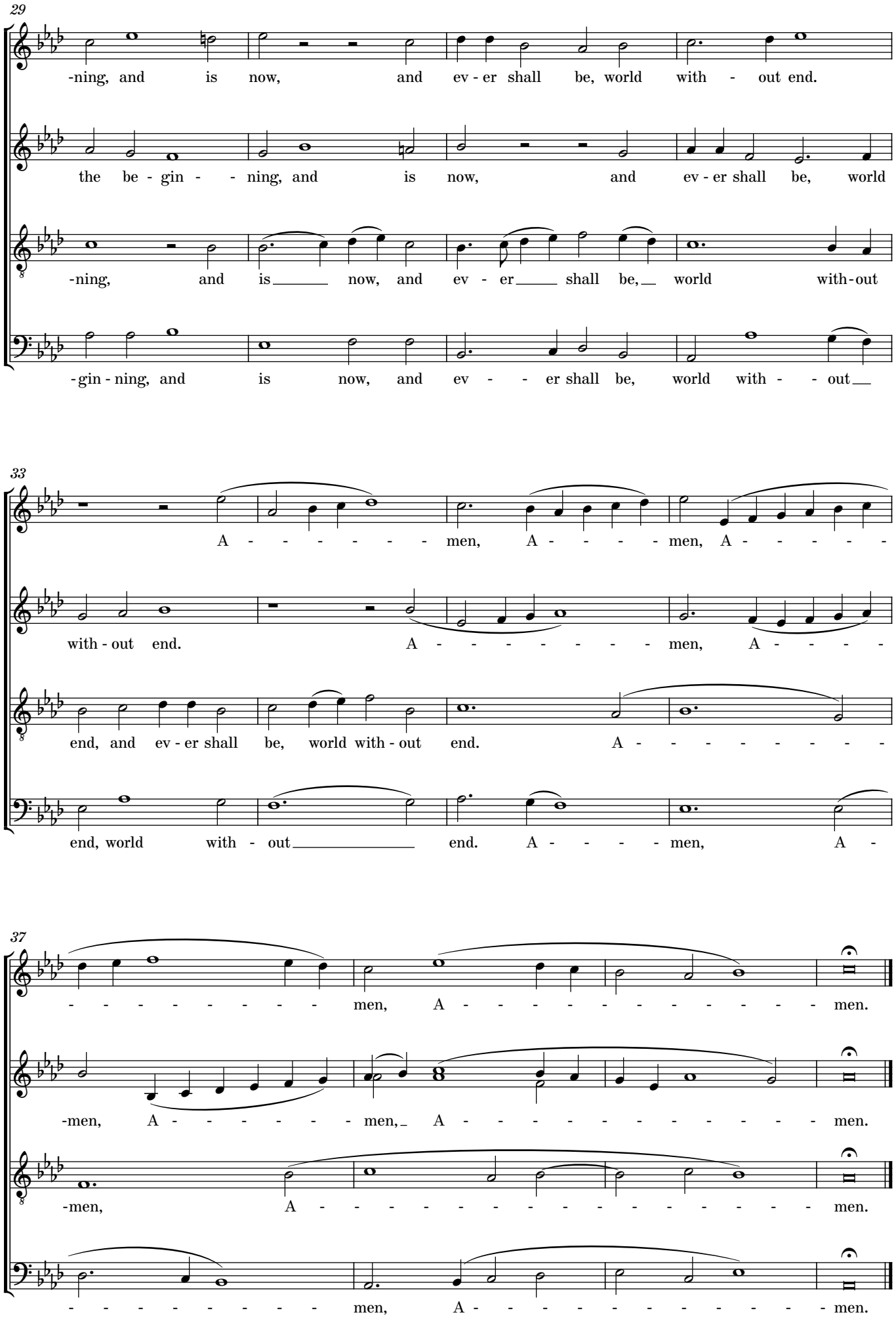

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ANCIENT GROOVE MUSIC

Orlando Gibbons

Short Service

EDITORIAL NOTES

Sources:
Peterhouse, Cambridge: MSS 35, 36, 37, 42, 43, 44, 45. '*The Latter Caroline Set*'.
Royal College of Music, London, MSS 1045–1051: '*The Barnard Partbooks*'.
John Barnard, *First Book of Selected Church Musick* (London: Griffin, 1641)

The music is presented in original note values, up a minor third. An asterisk signifies a note whose length should be doubled by the 'out-going' side, overlapping with the 'in-coming' side.

MAGNIFICAT

5: The subdivision for "-rit" is editorial.
12, Bass: Variant: 4th beat crotchets, next bar semibreve (matching the rhythm in Soprano).
28: Sources have 'tho-rough' as two syllables on divided notes.
51, Soprano: The scale is thought to derive from an ornamentation in an instrumental part (e.g. Cornett).

NUNC DIMITTIS

37, Alto: The divided Contratenor part is shown in both Barnard Contratenor manuscripts; but the lower voice did not make it to the 1641 printed edition. The surviving Peterhouse Contratenor book only shows the upper voice.
At this transposed pitch, Cantoris Medius could alternatively or additionally sing in thirds for the first four notes of the final Amen.

Ben Byram-Wigfield
London, 2024