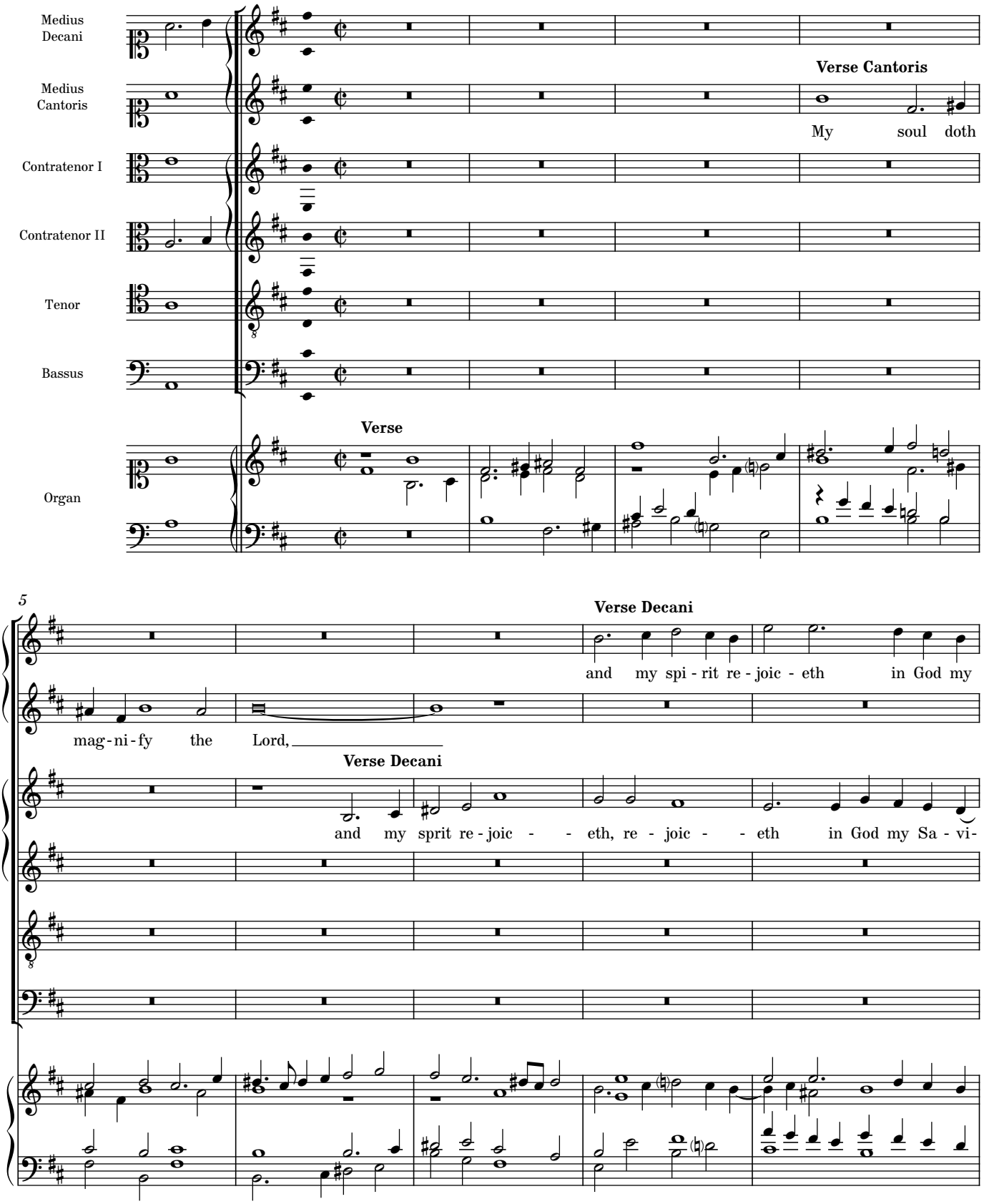
ANCIENT GROOVE MUSIC

Third Evening Service

Edited by
Ben Byram-Wigfield

EDMUND HOOPER
(c.1553 - 1621)

Magnificat



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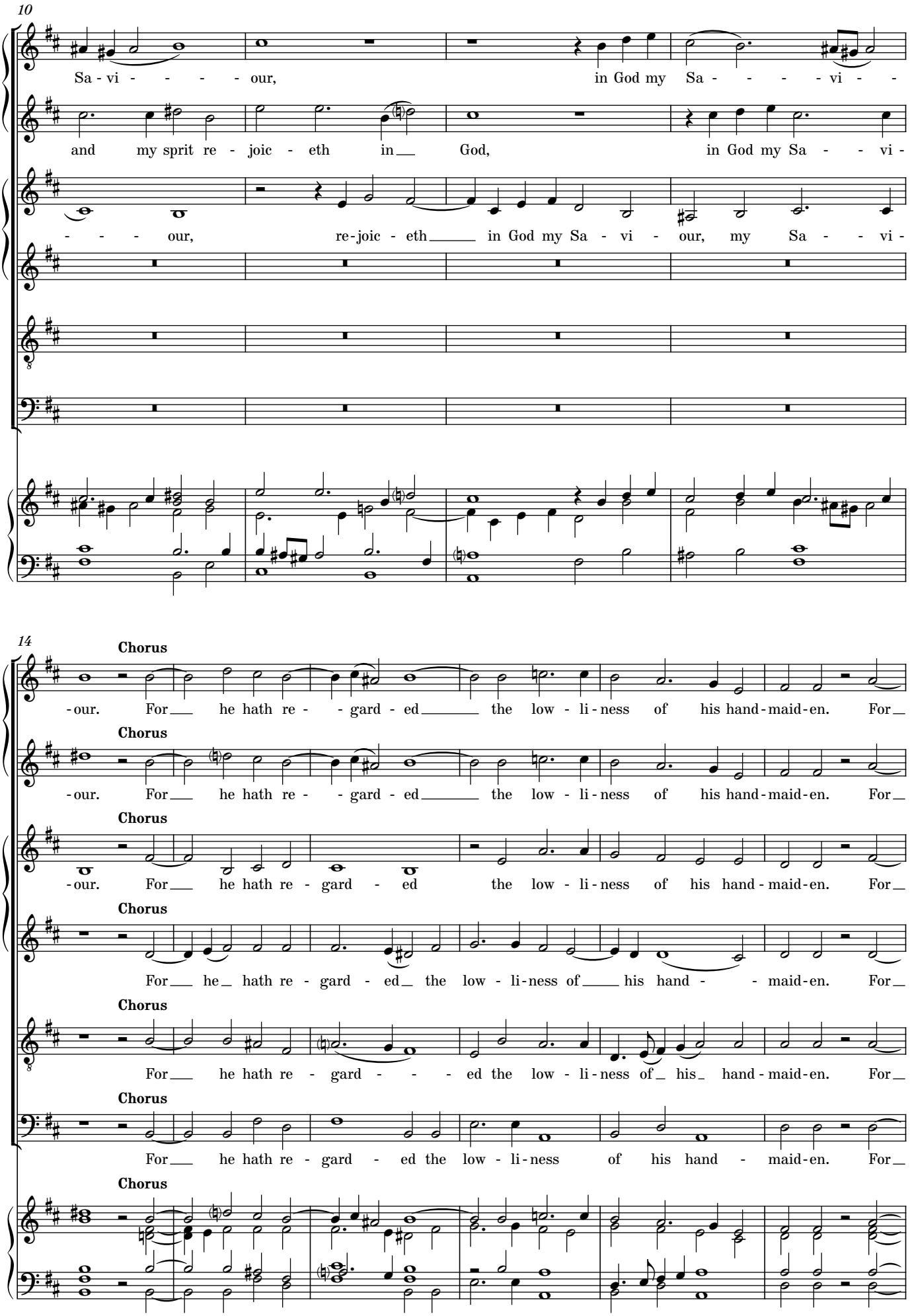

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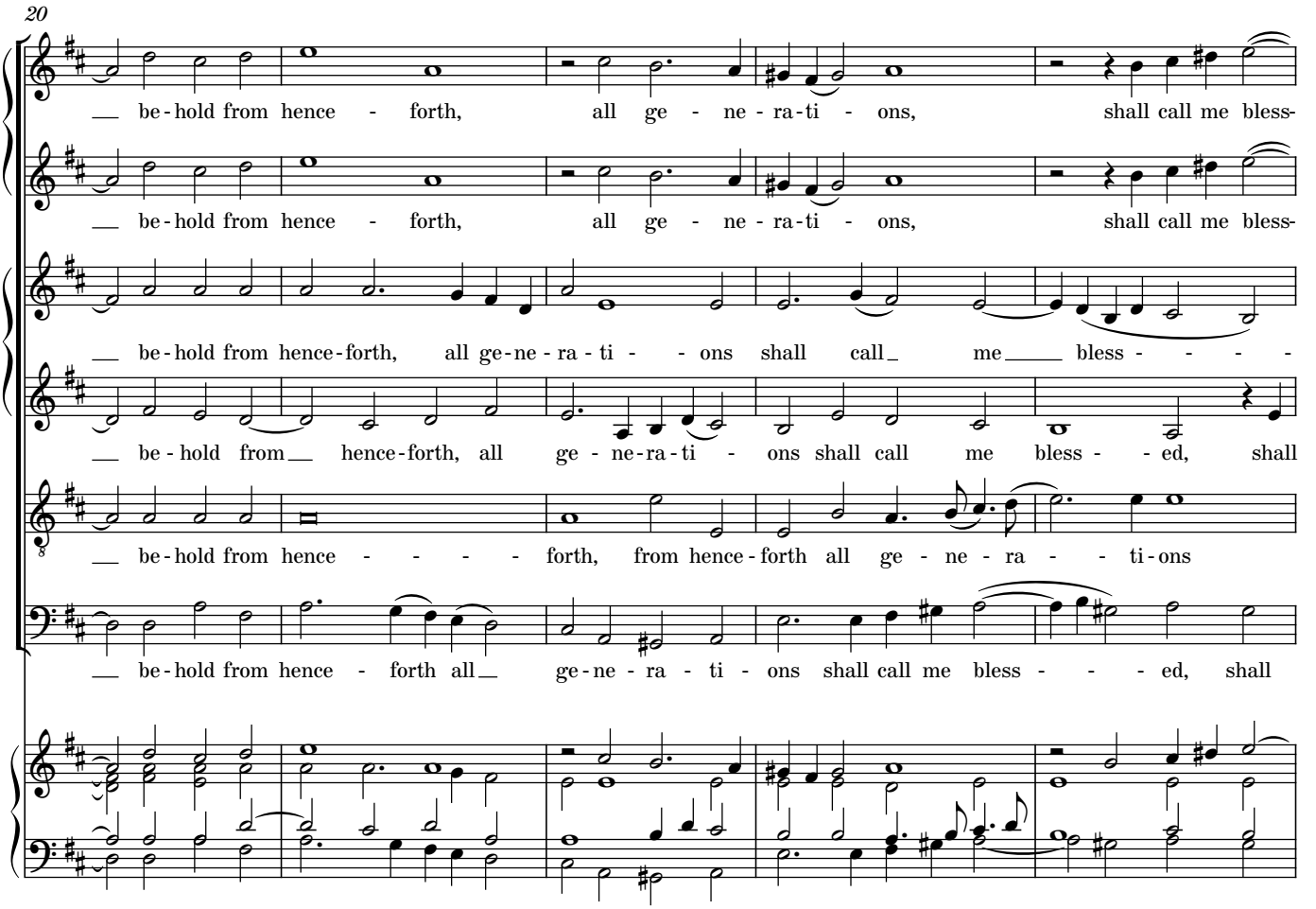

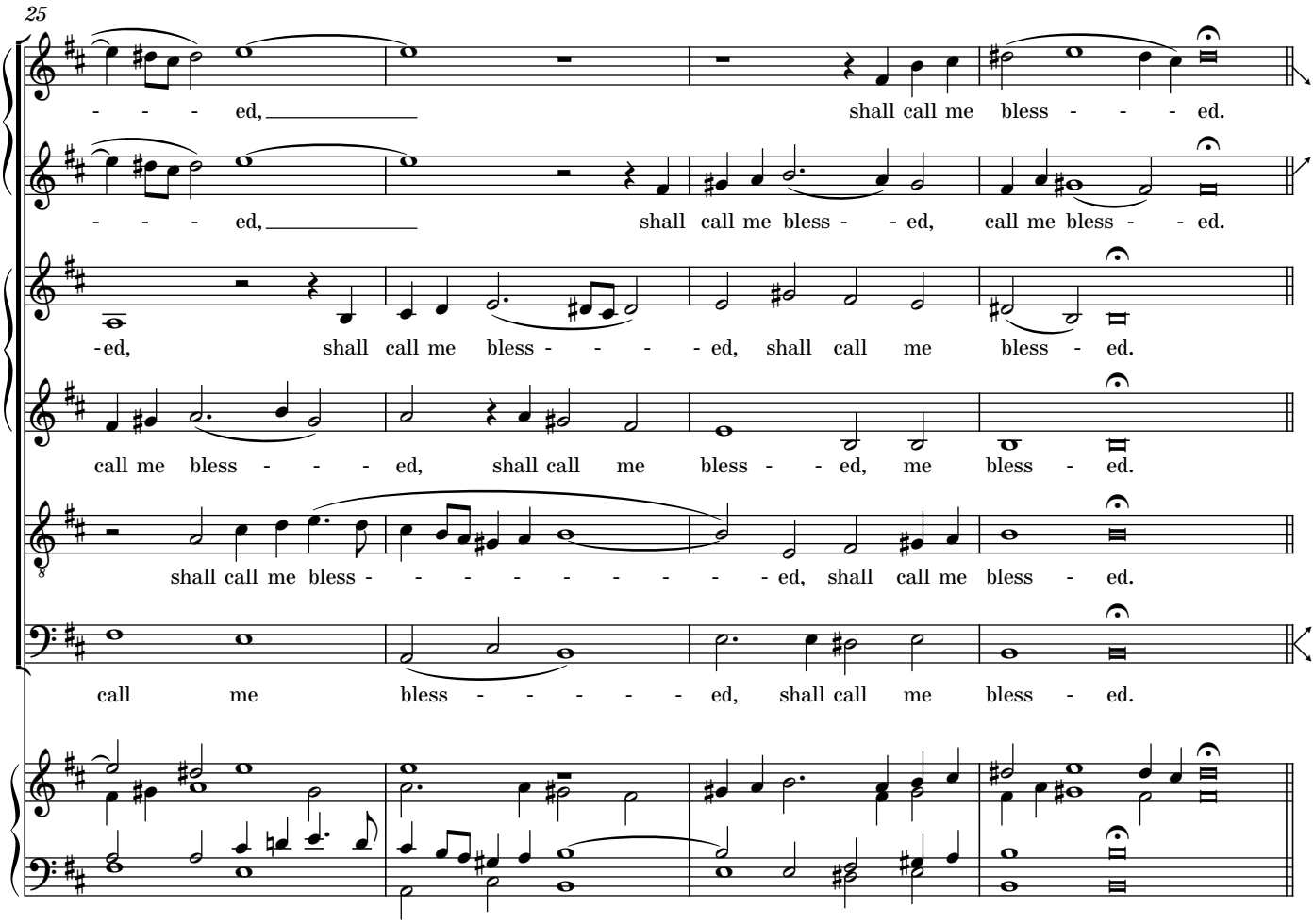

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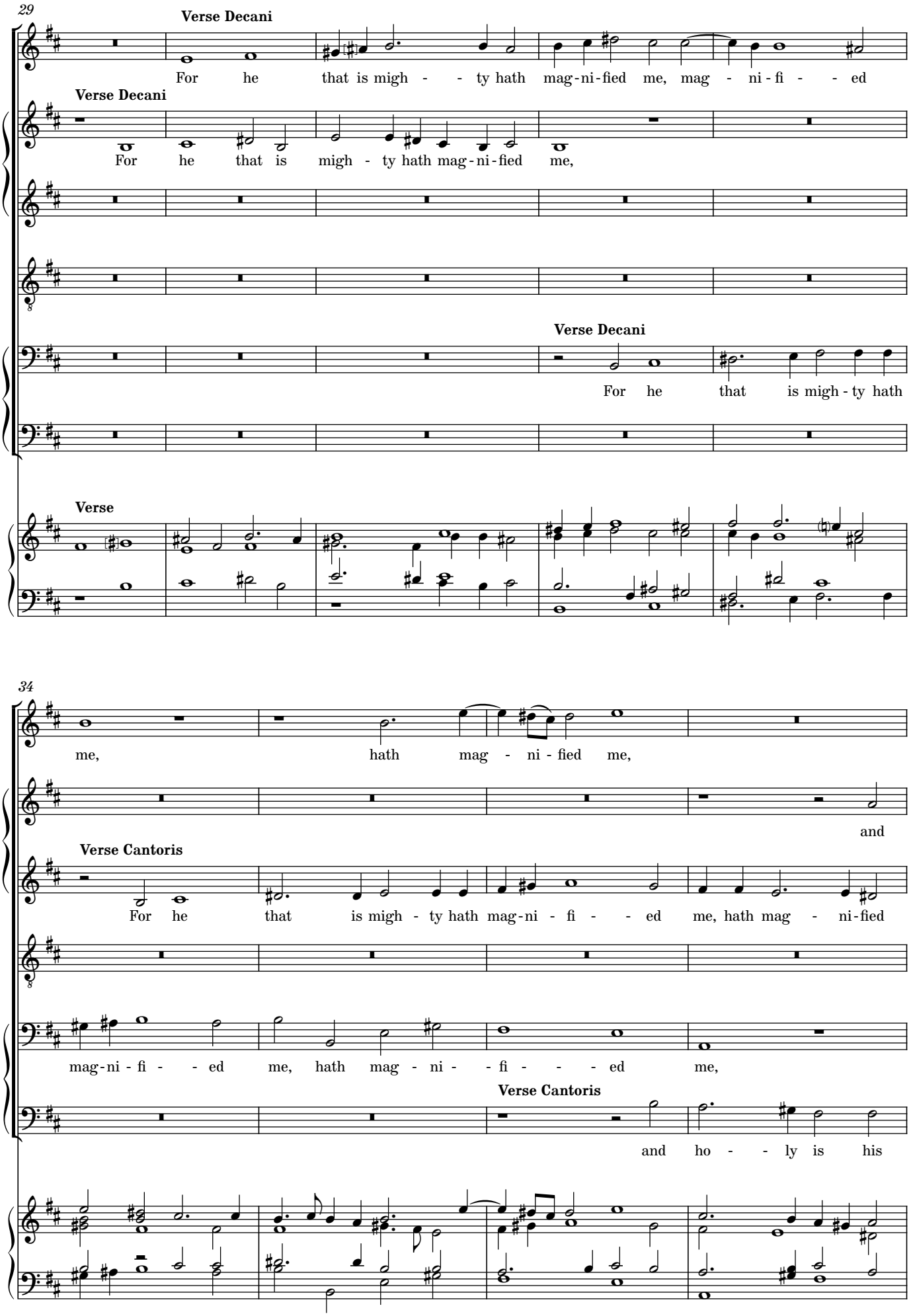

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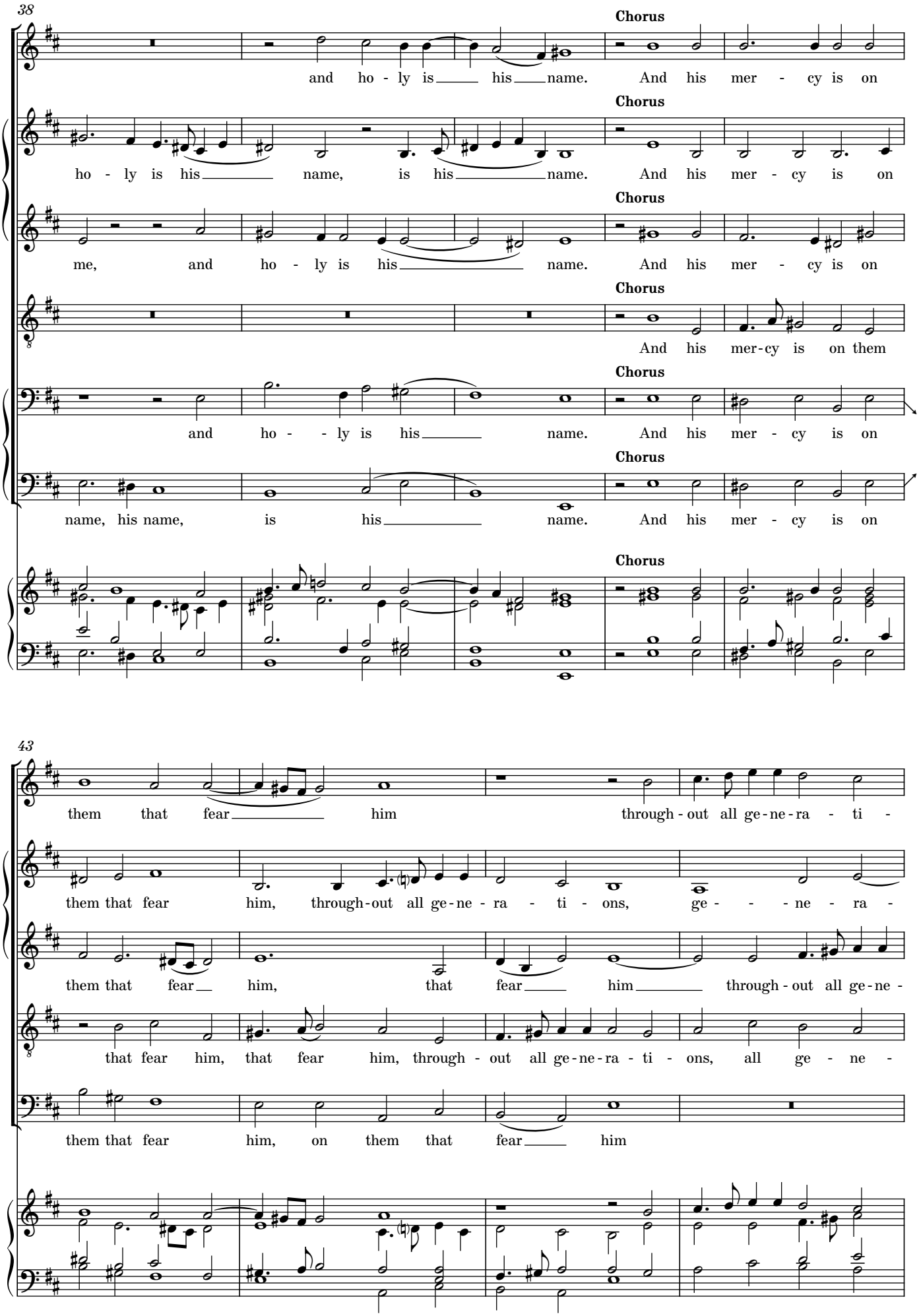

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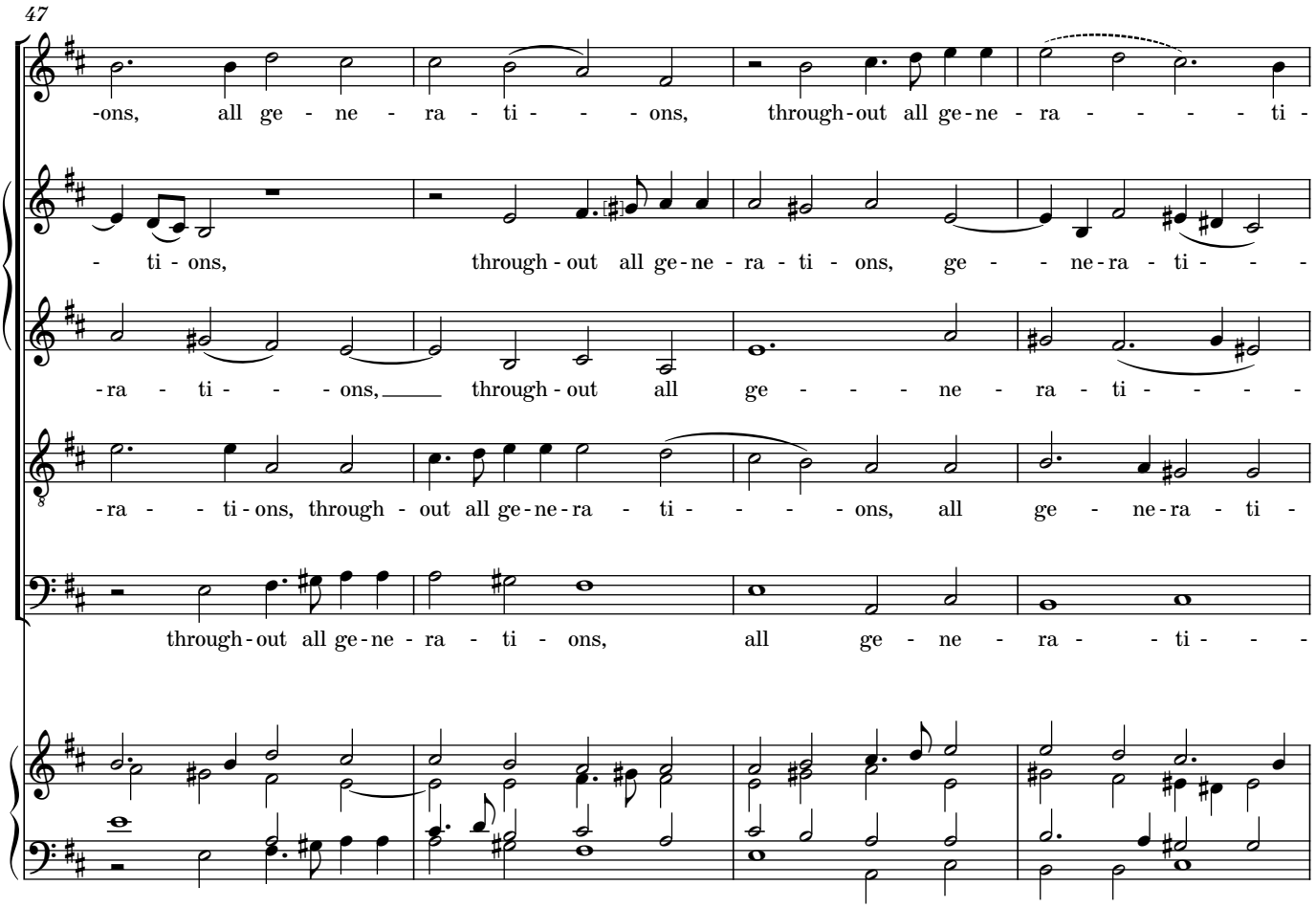

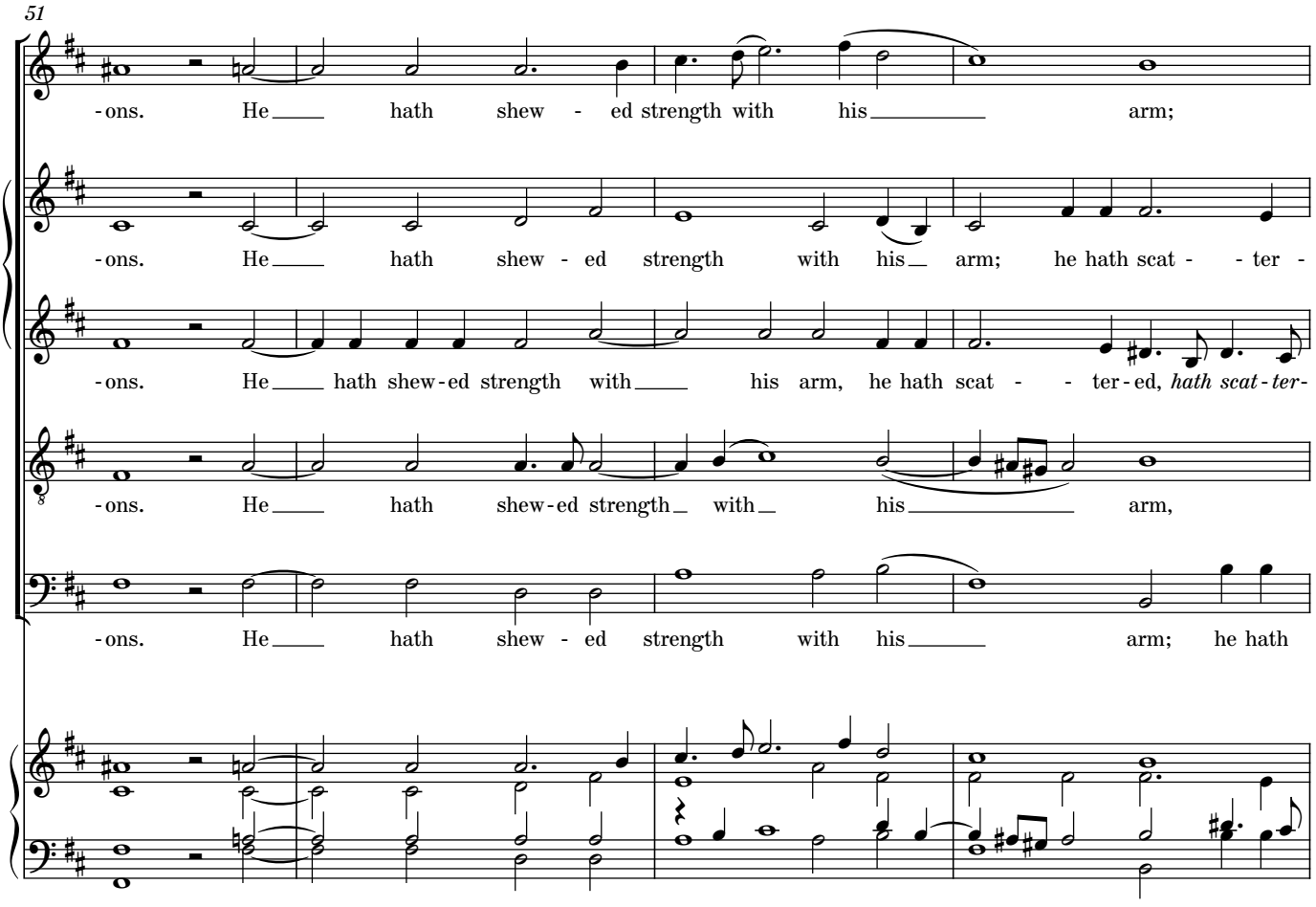

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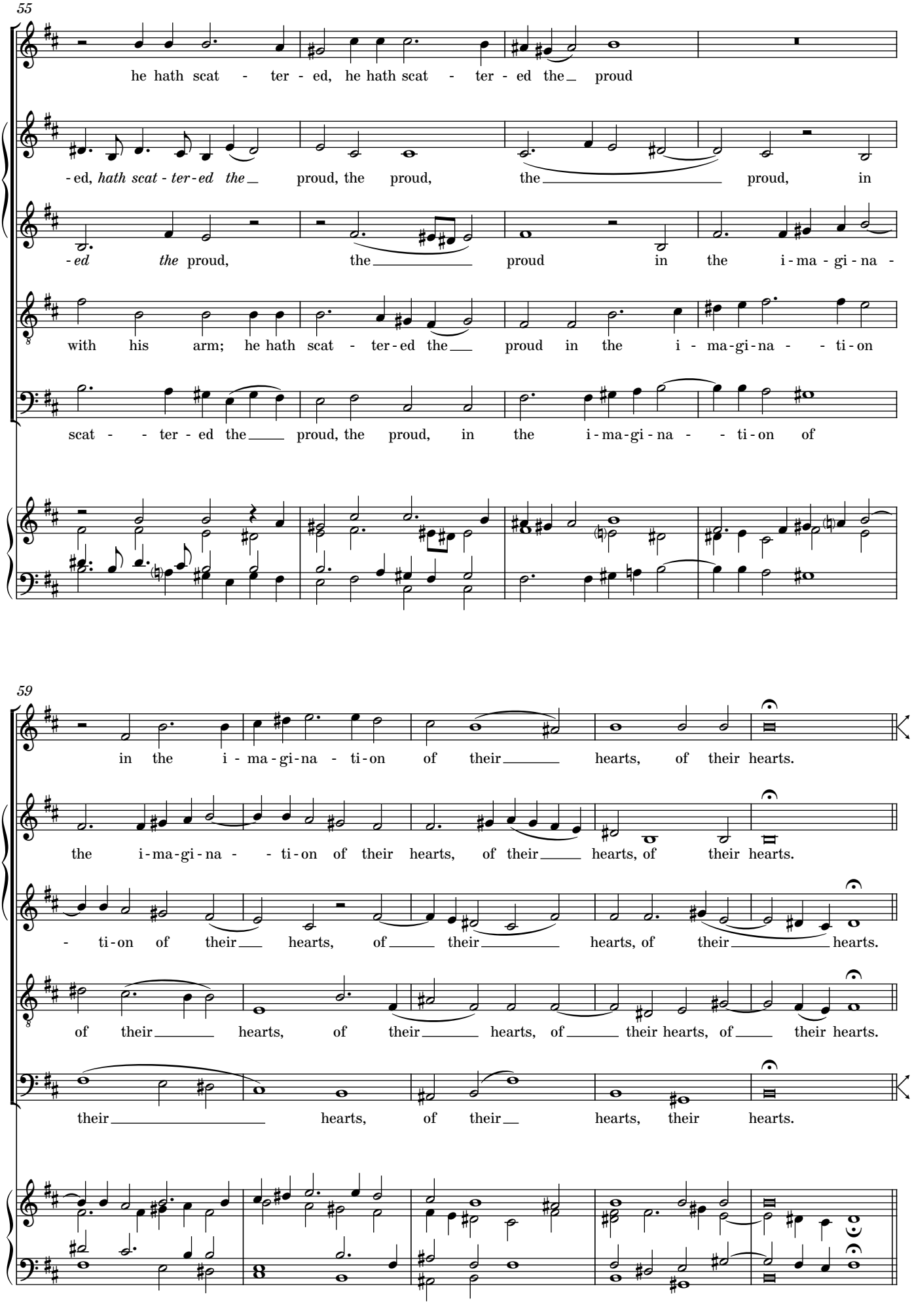

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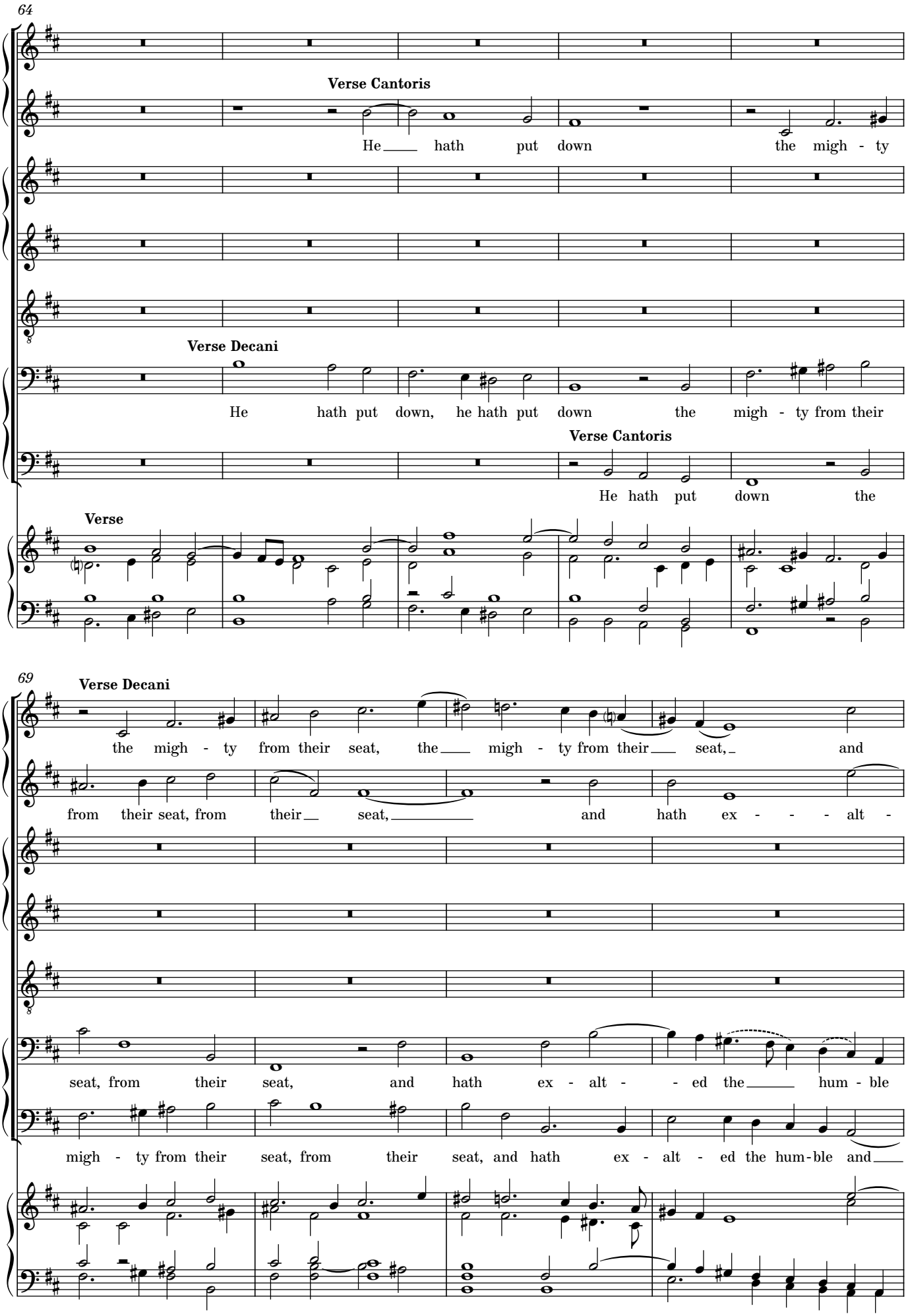

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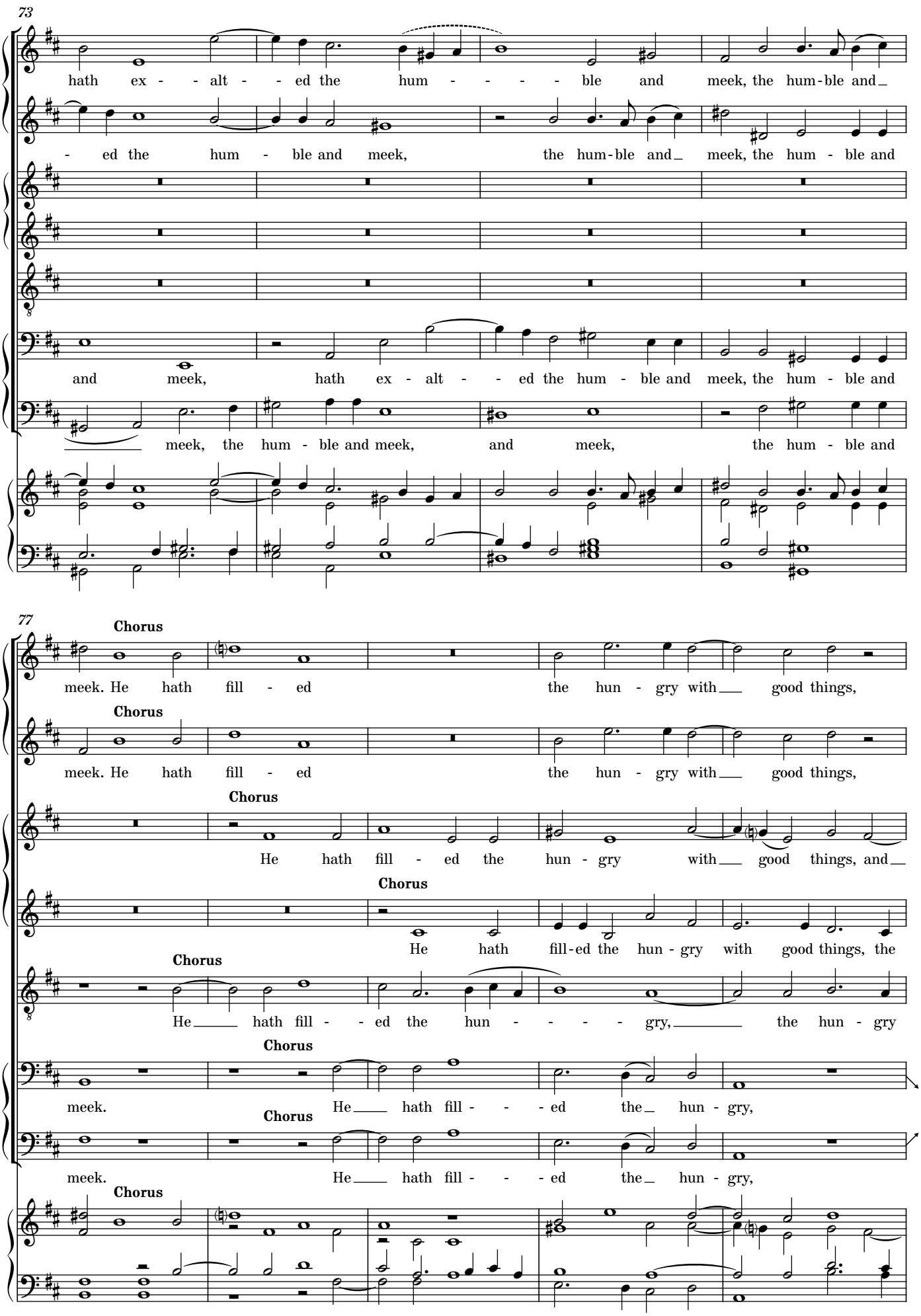

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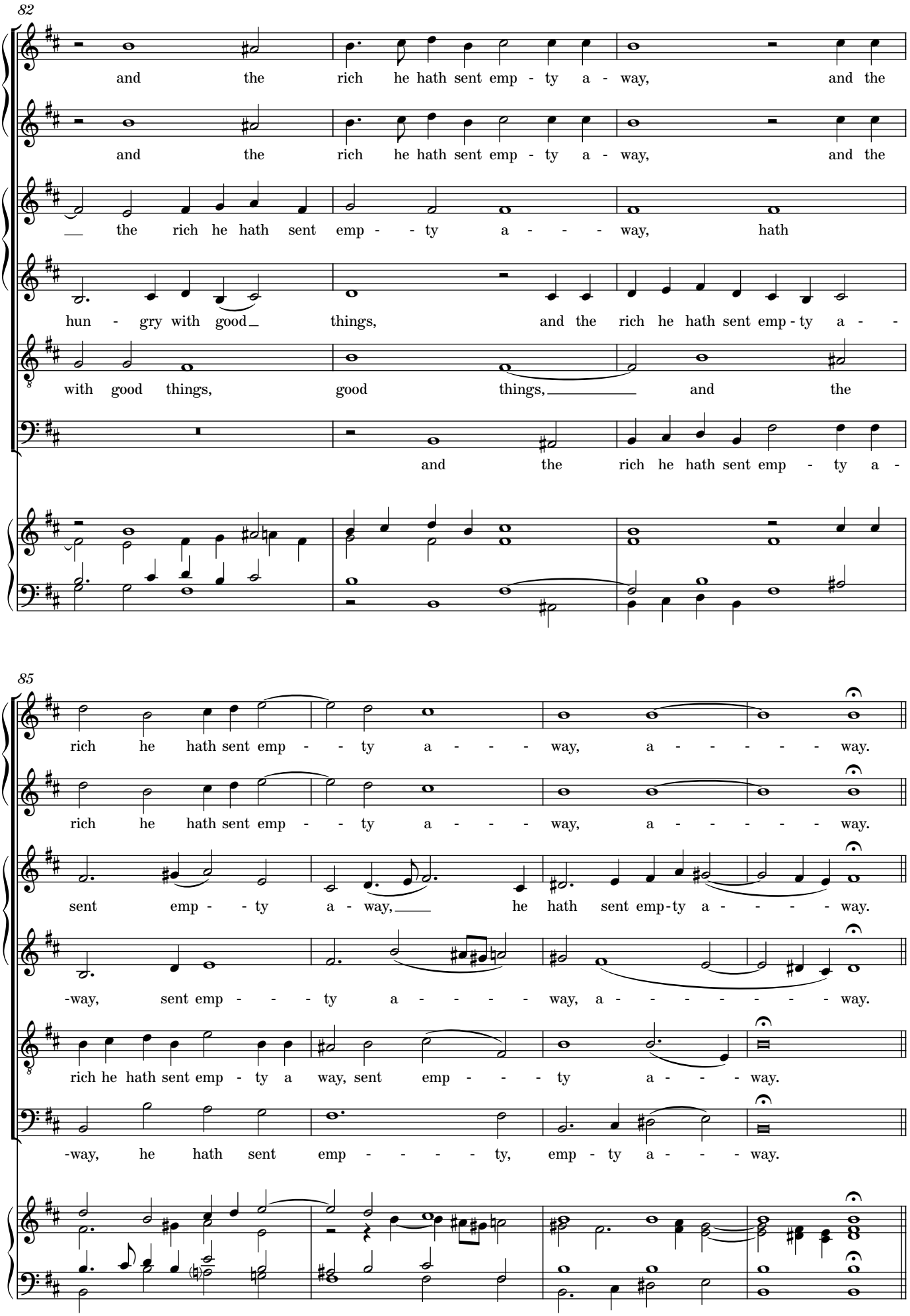

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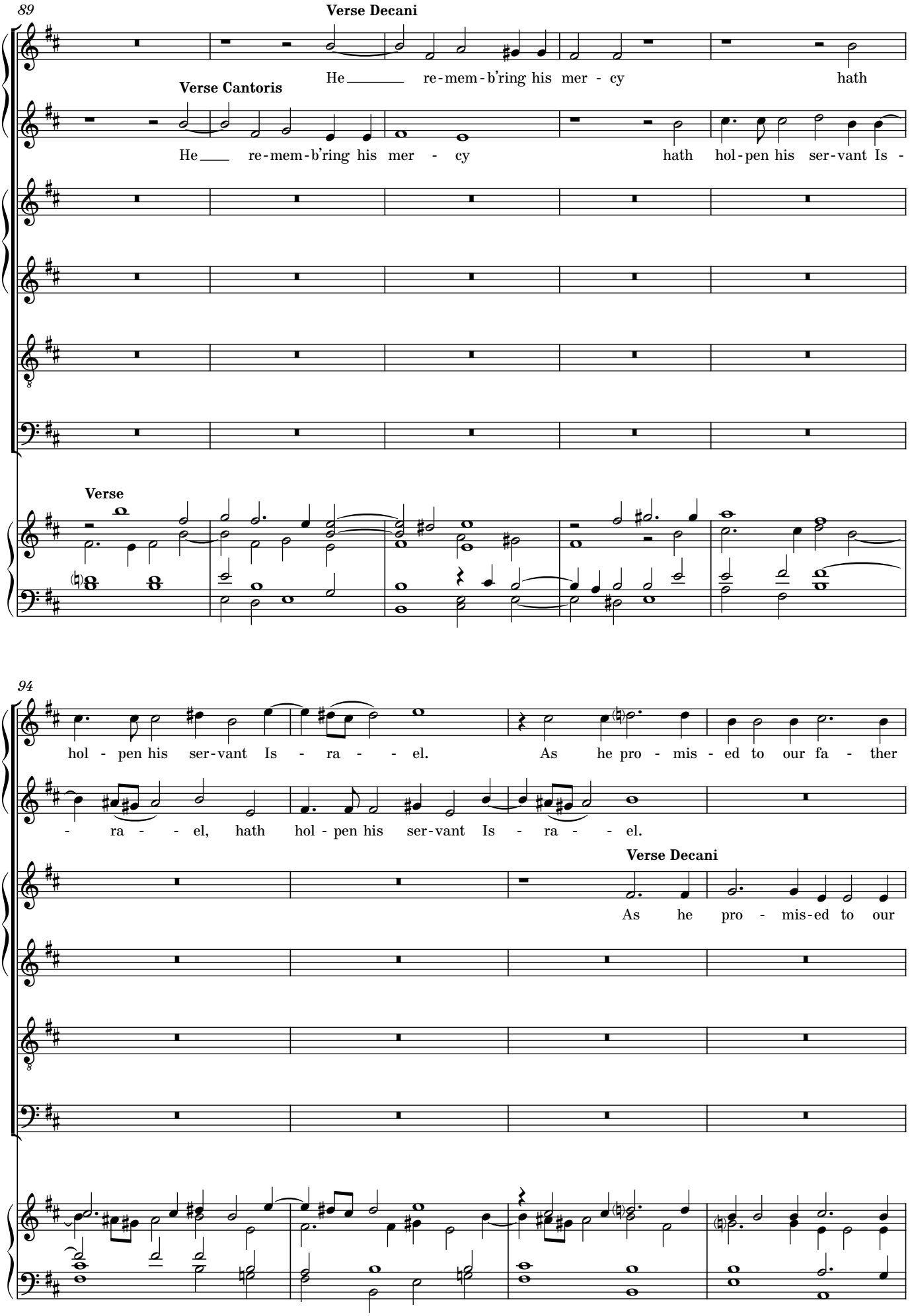

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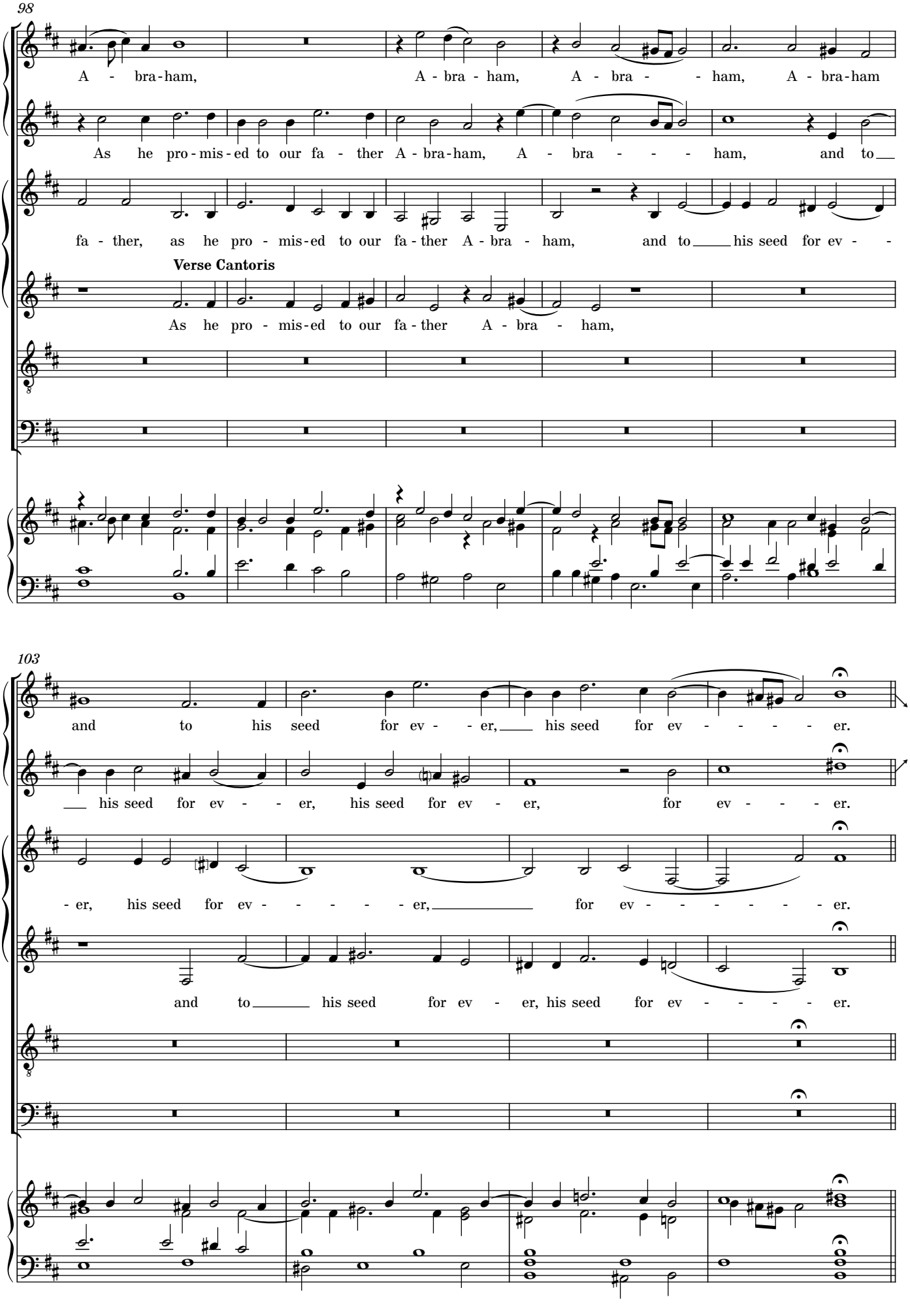

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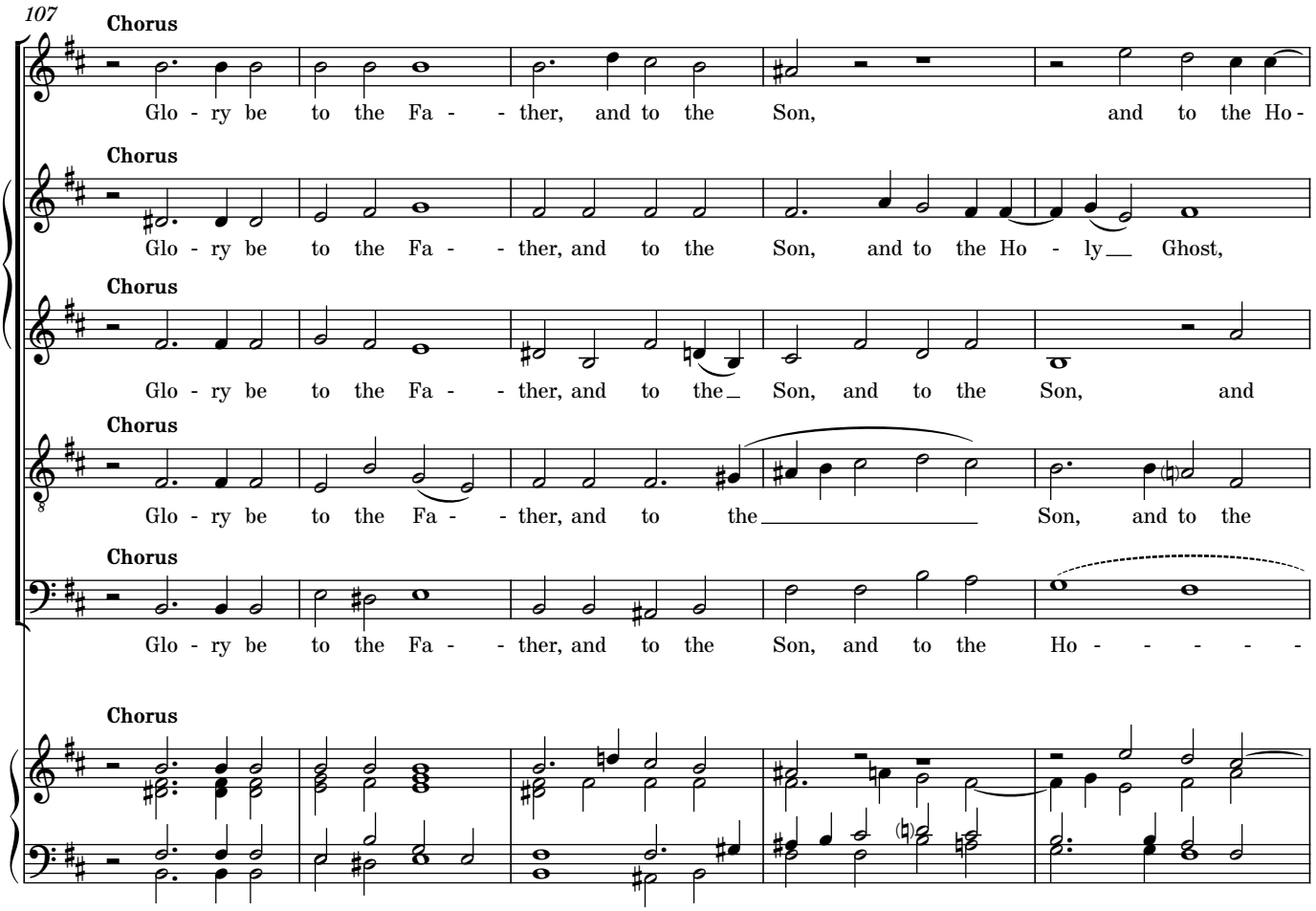

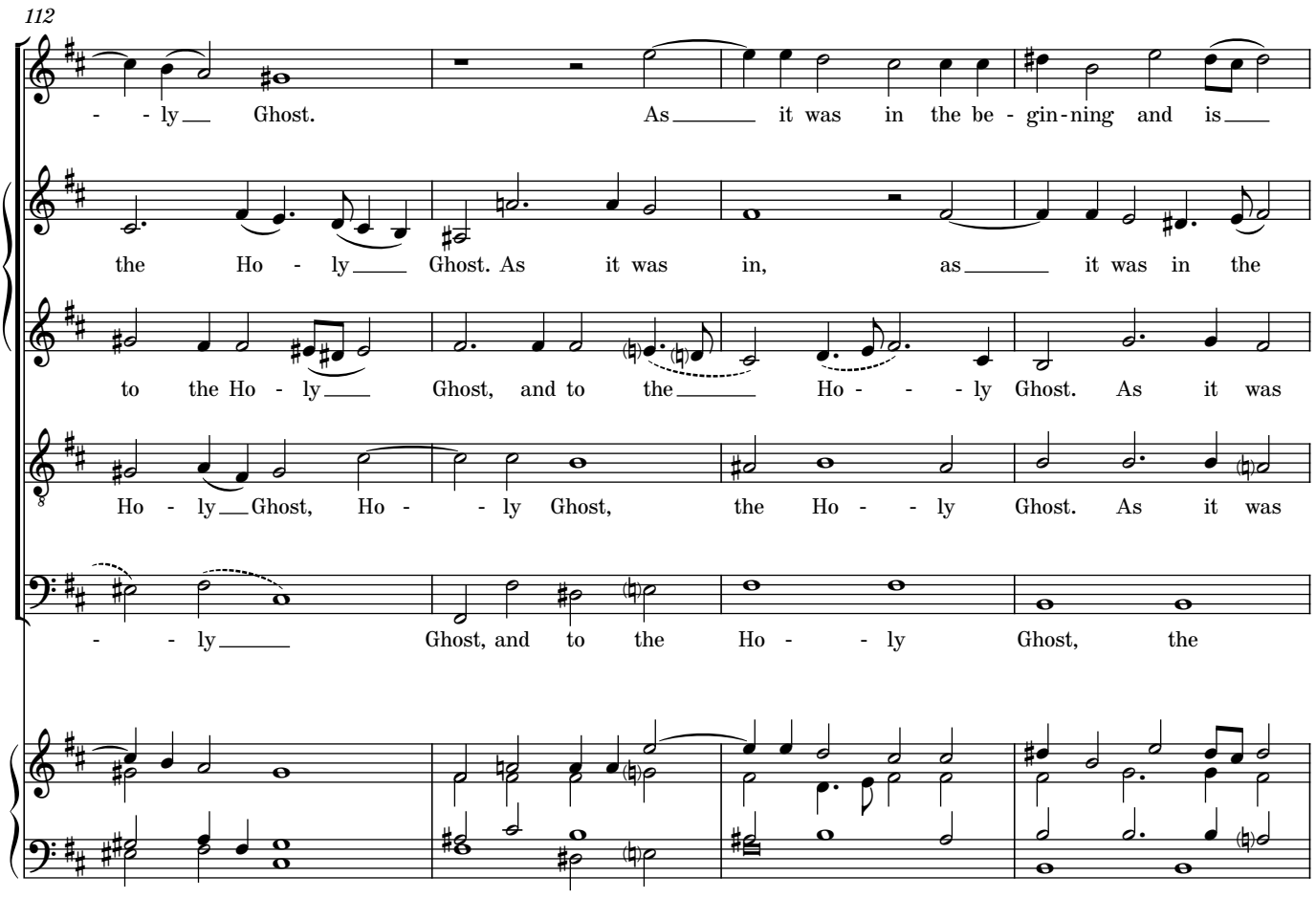

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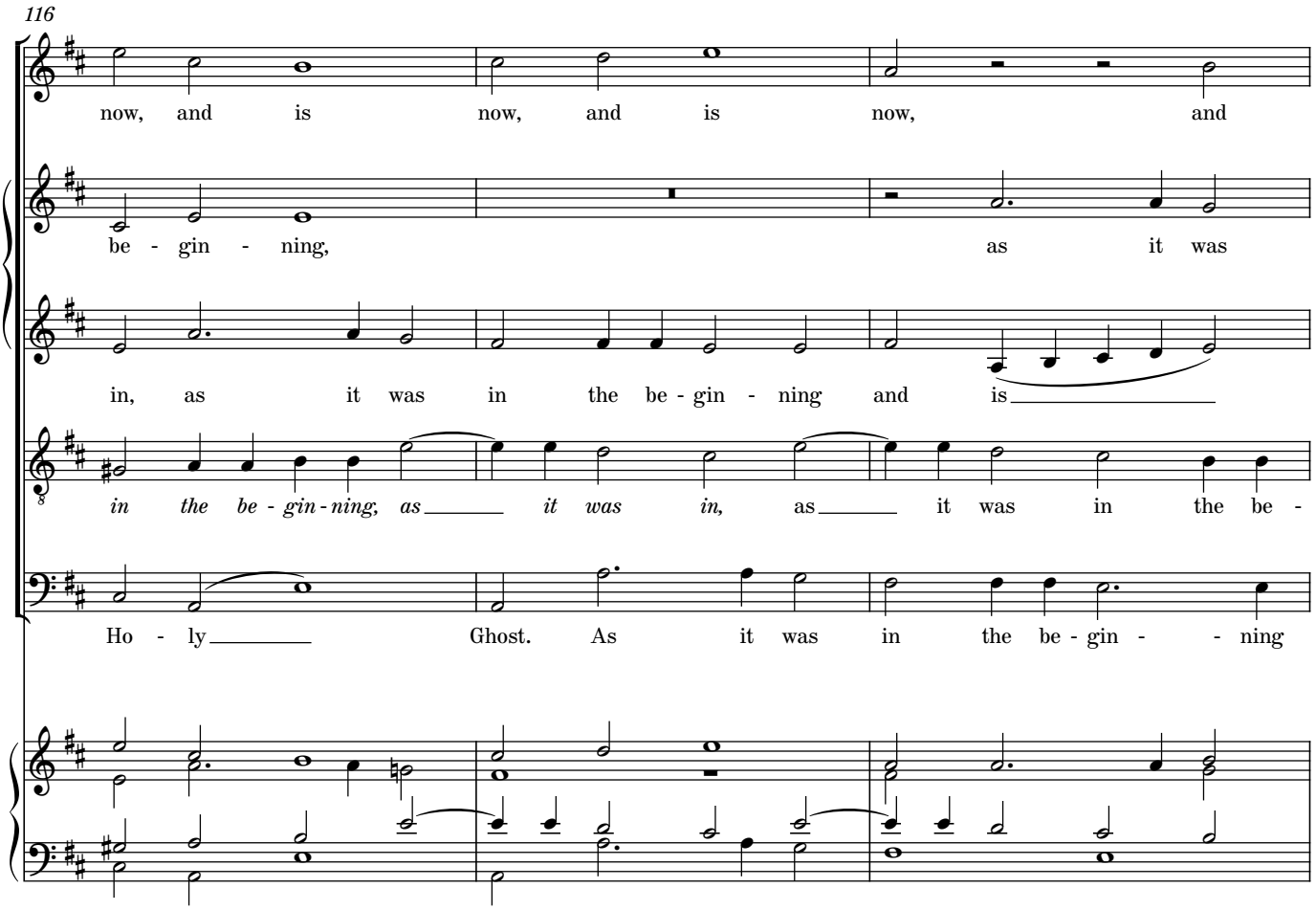

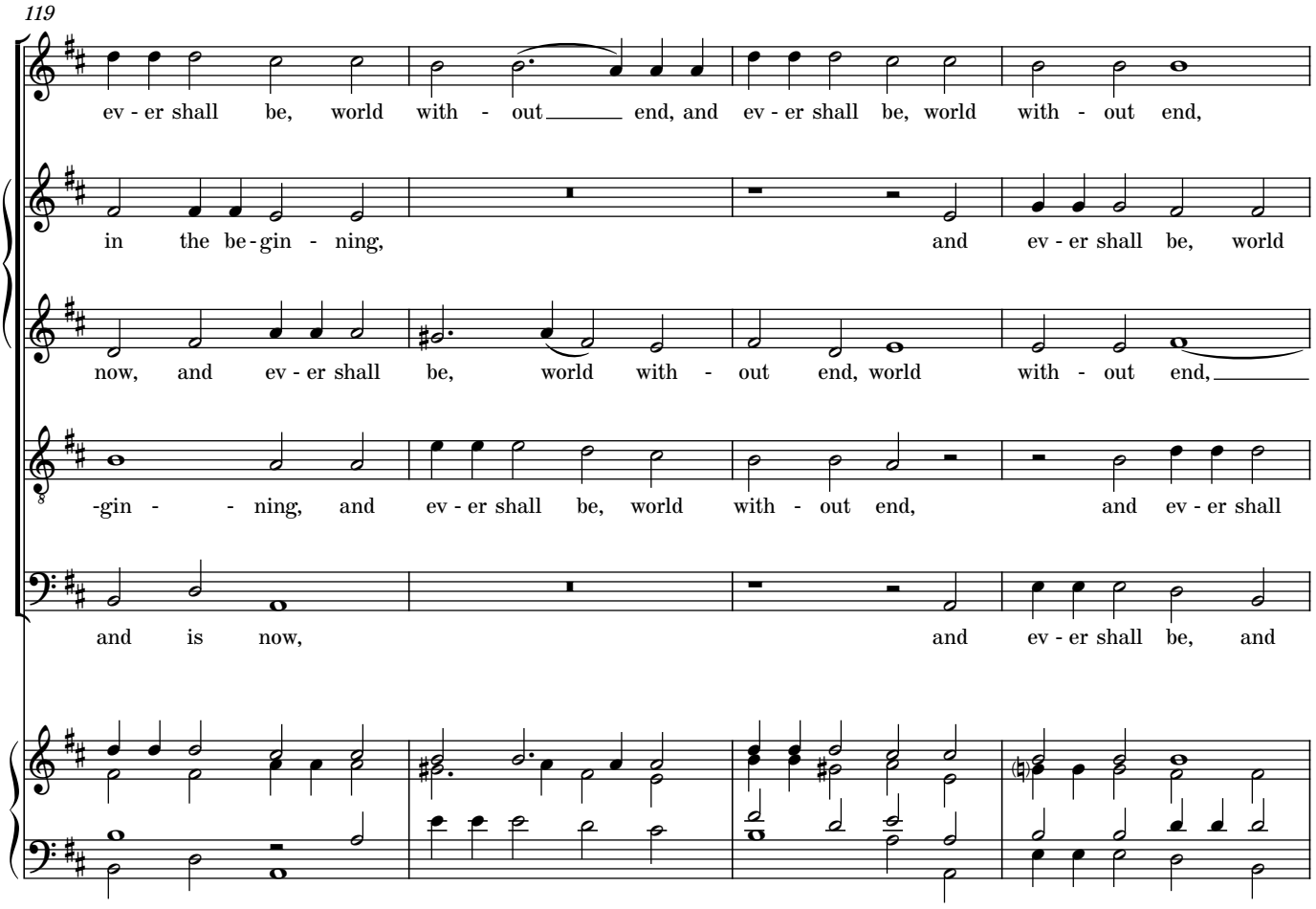

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123

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.

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.

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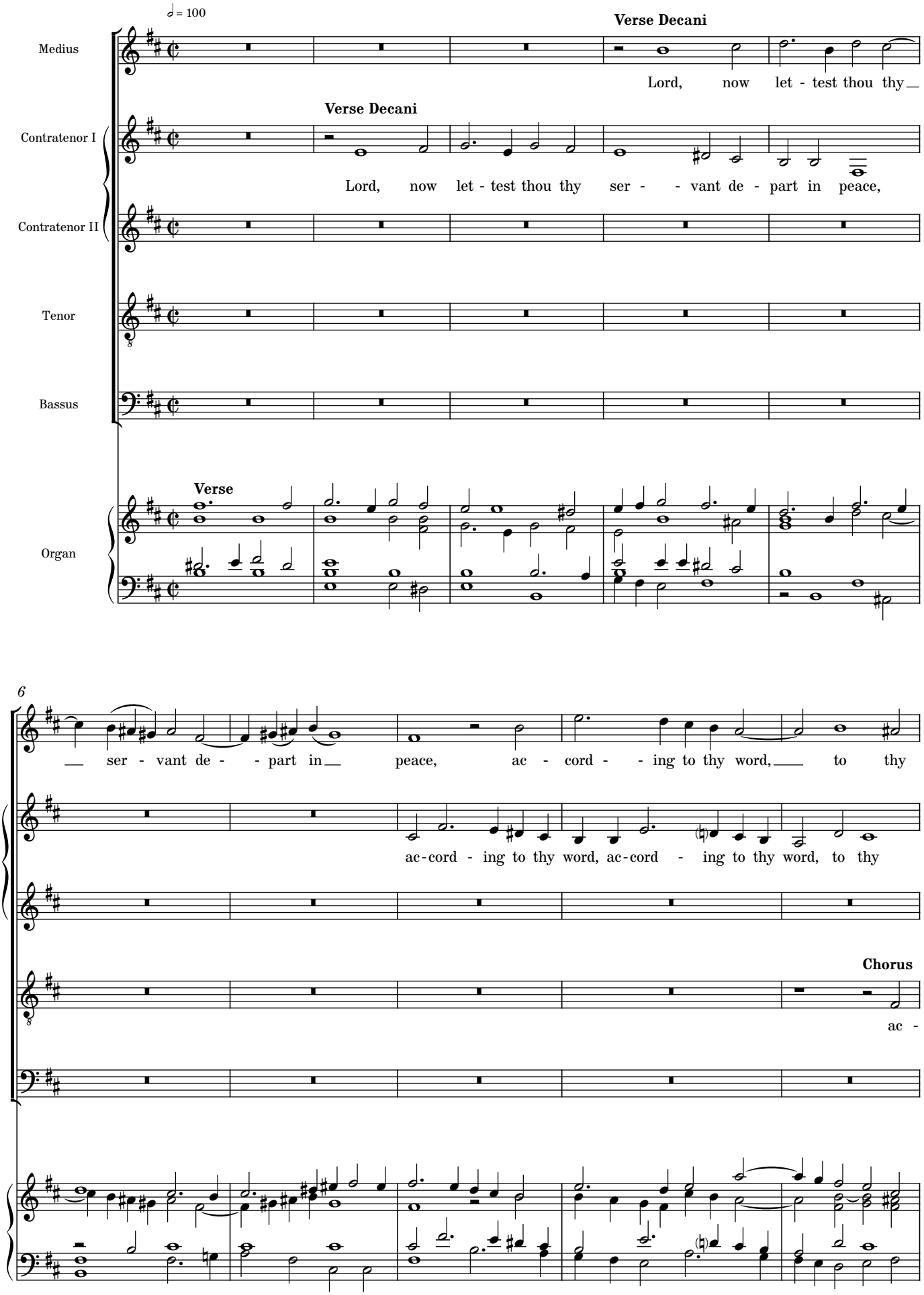
Nunc dimittis



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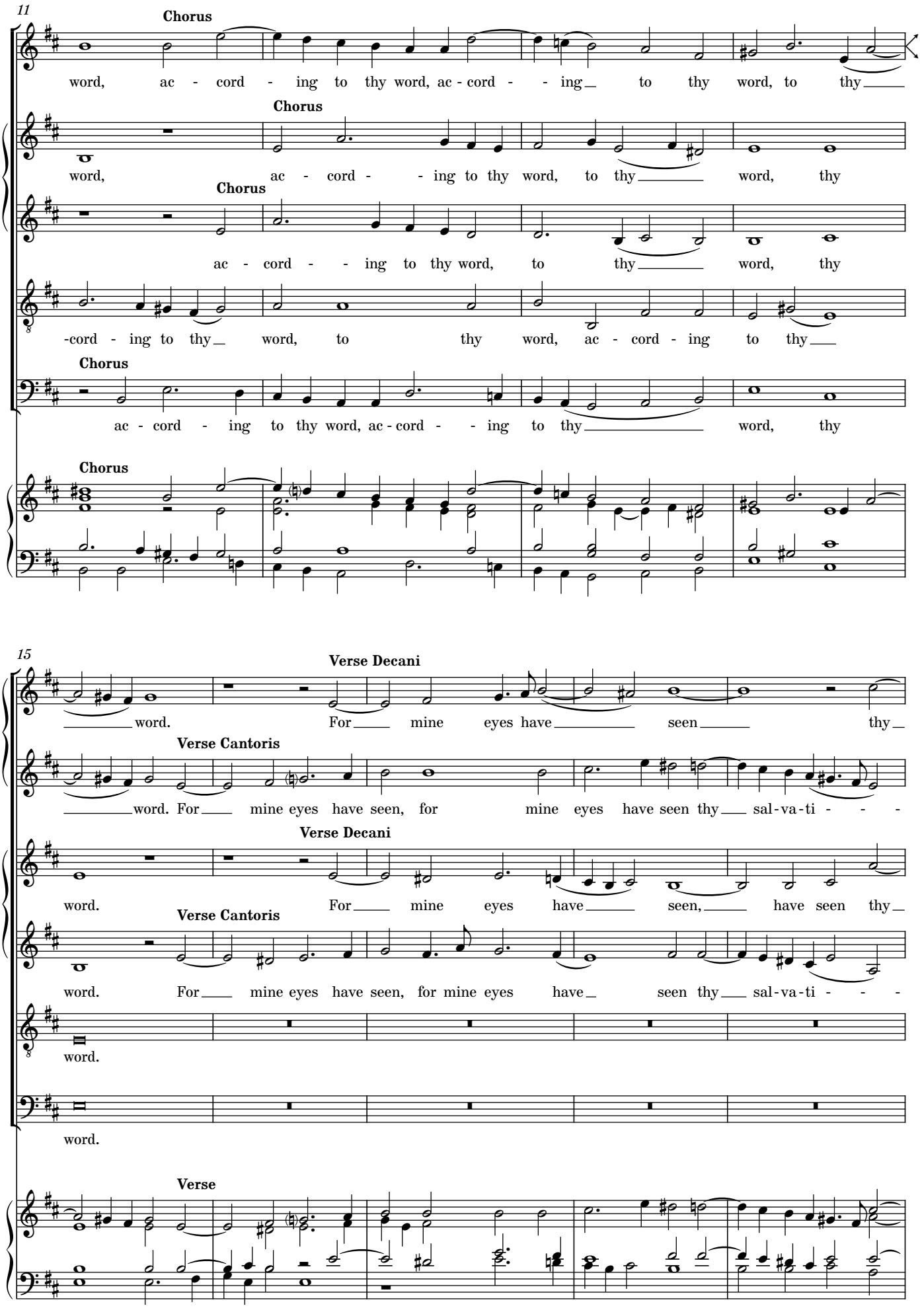

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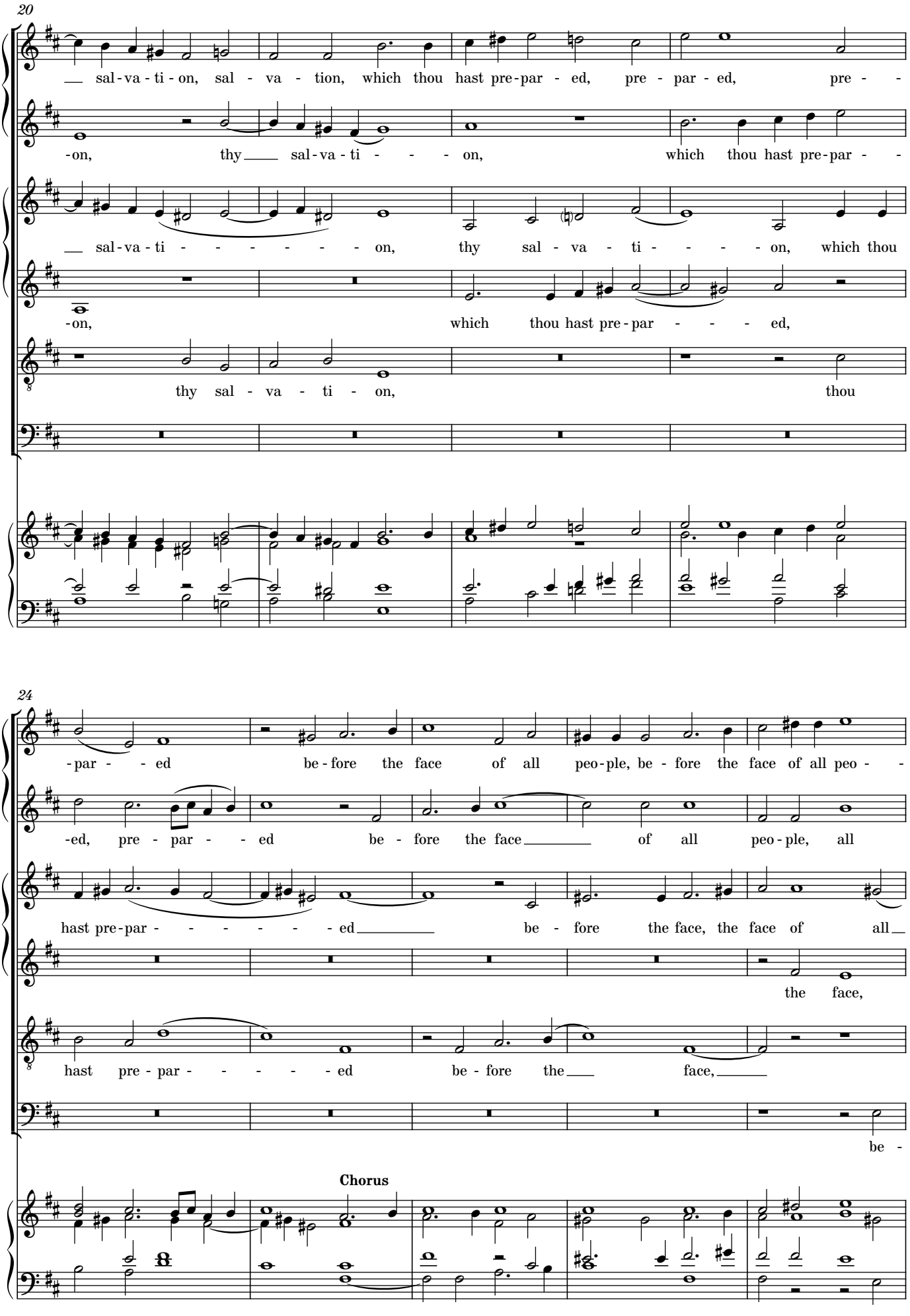

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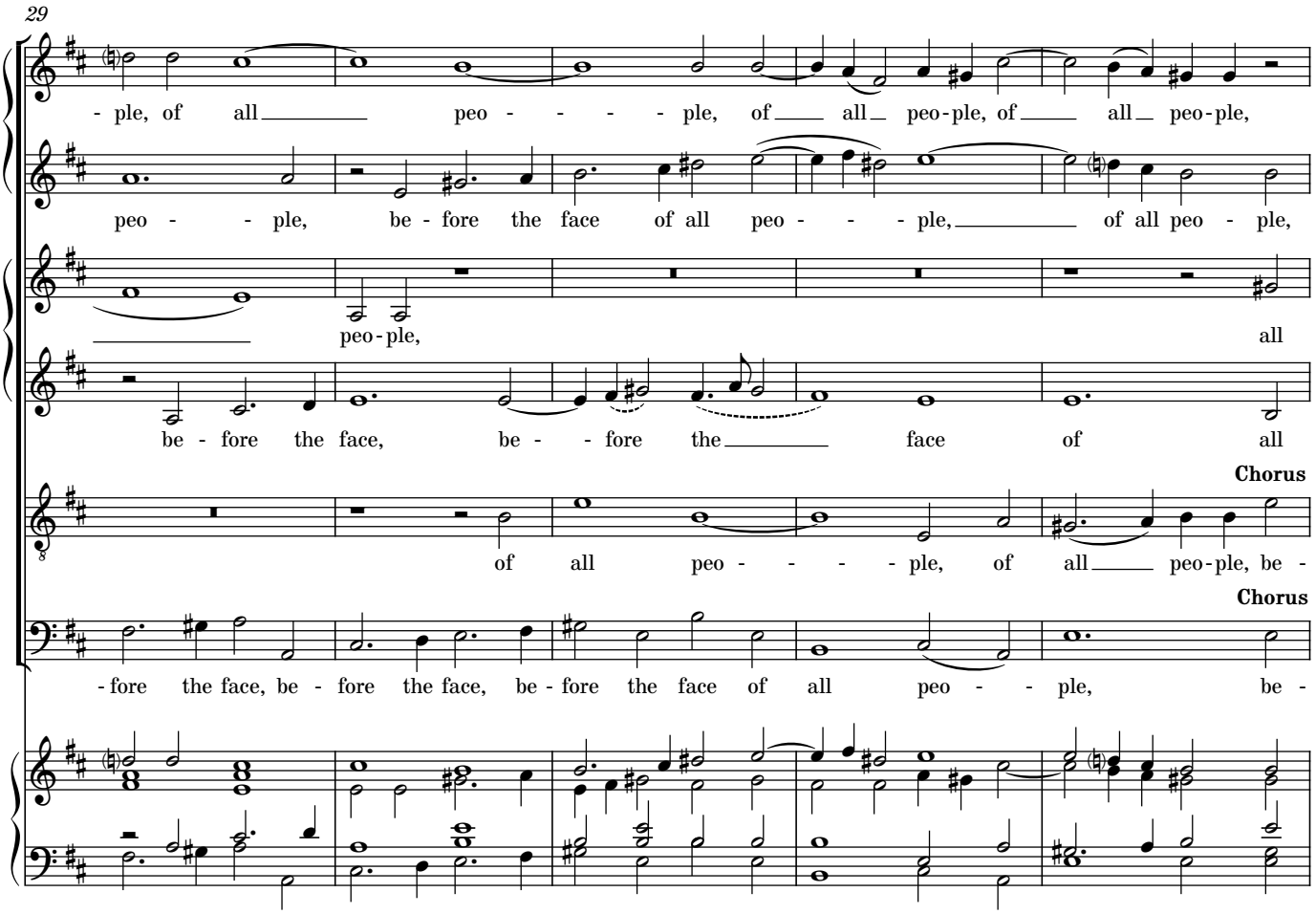

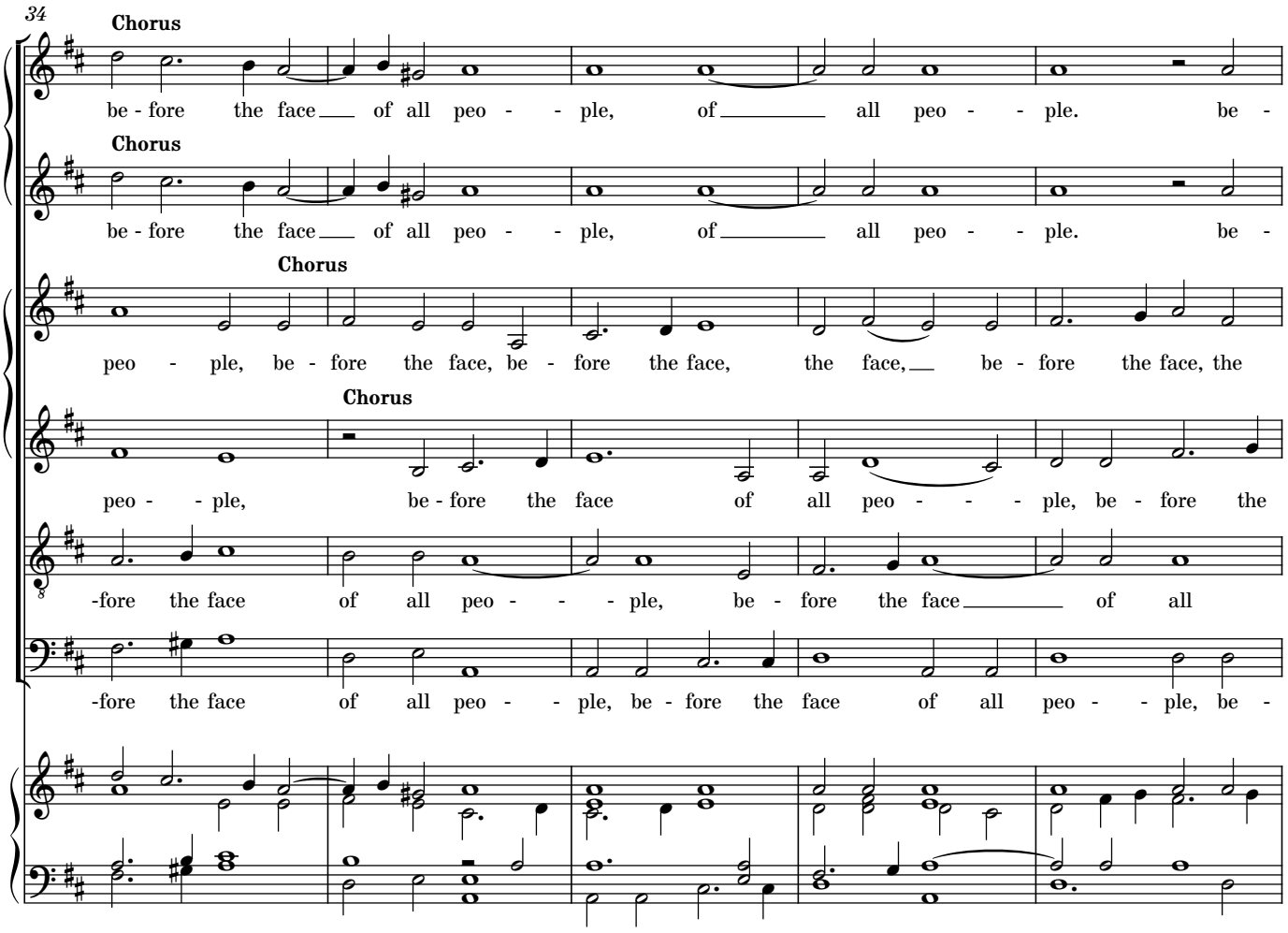

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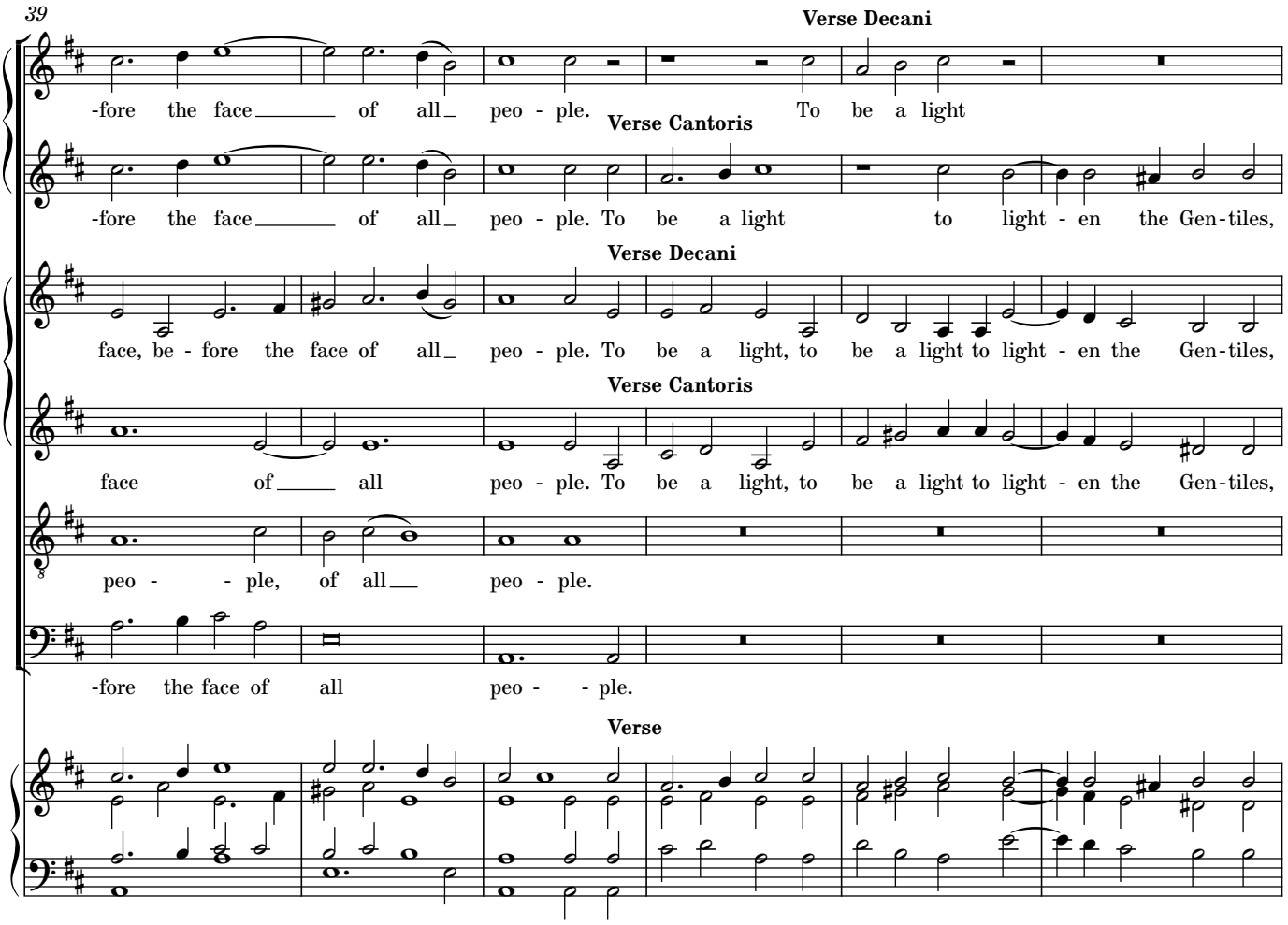

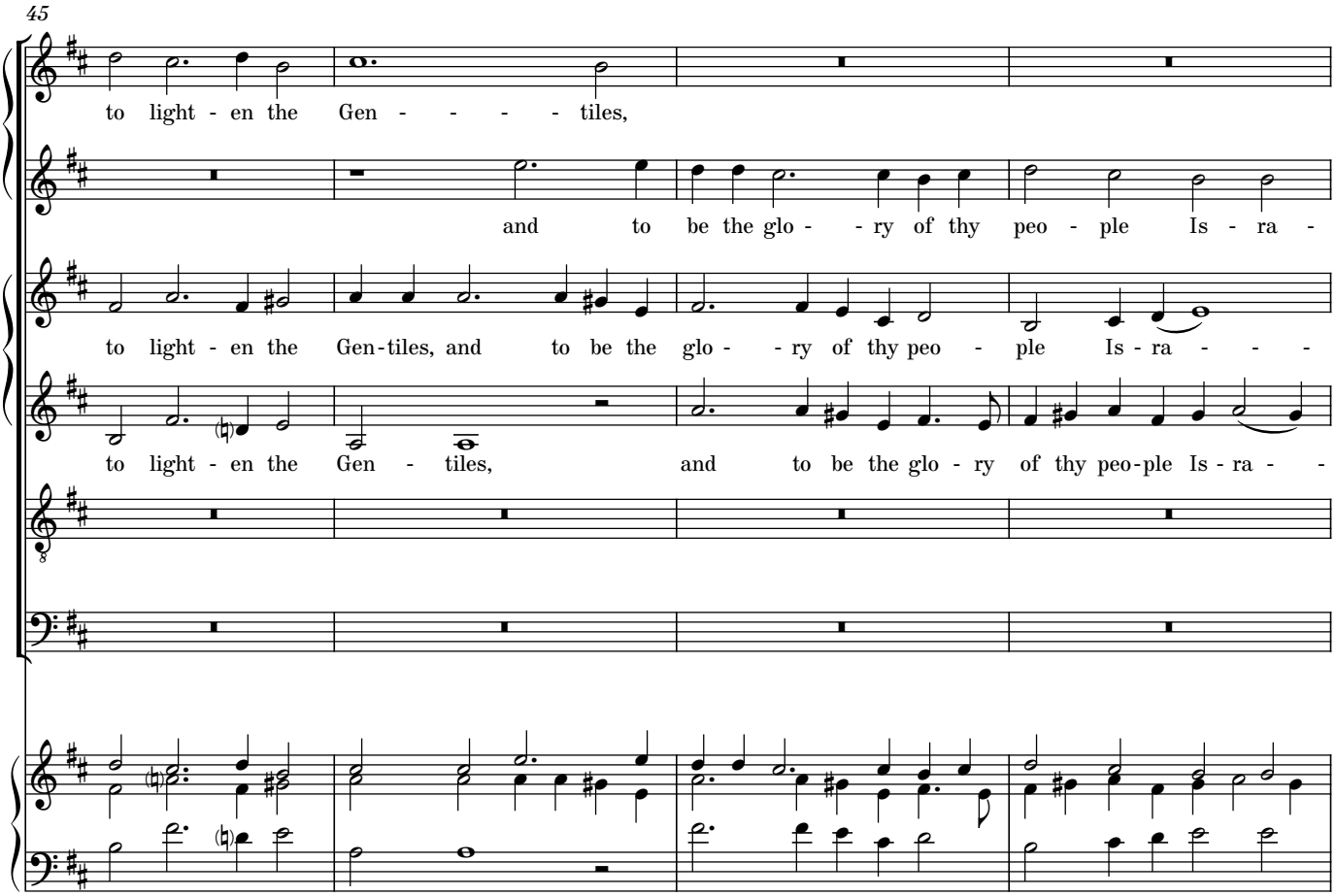

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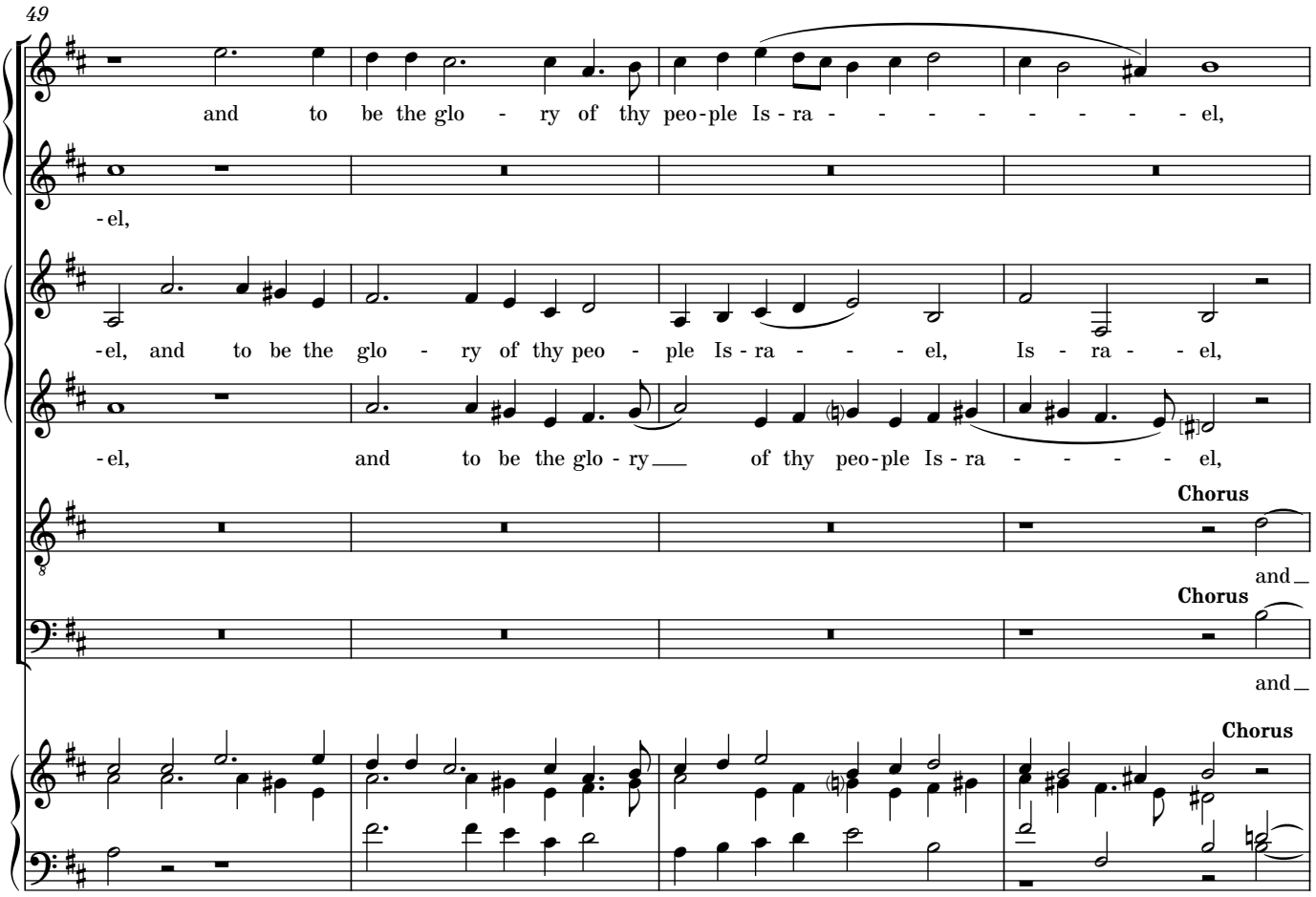

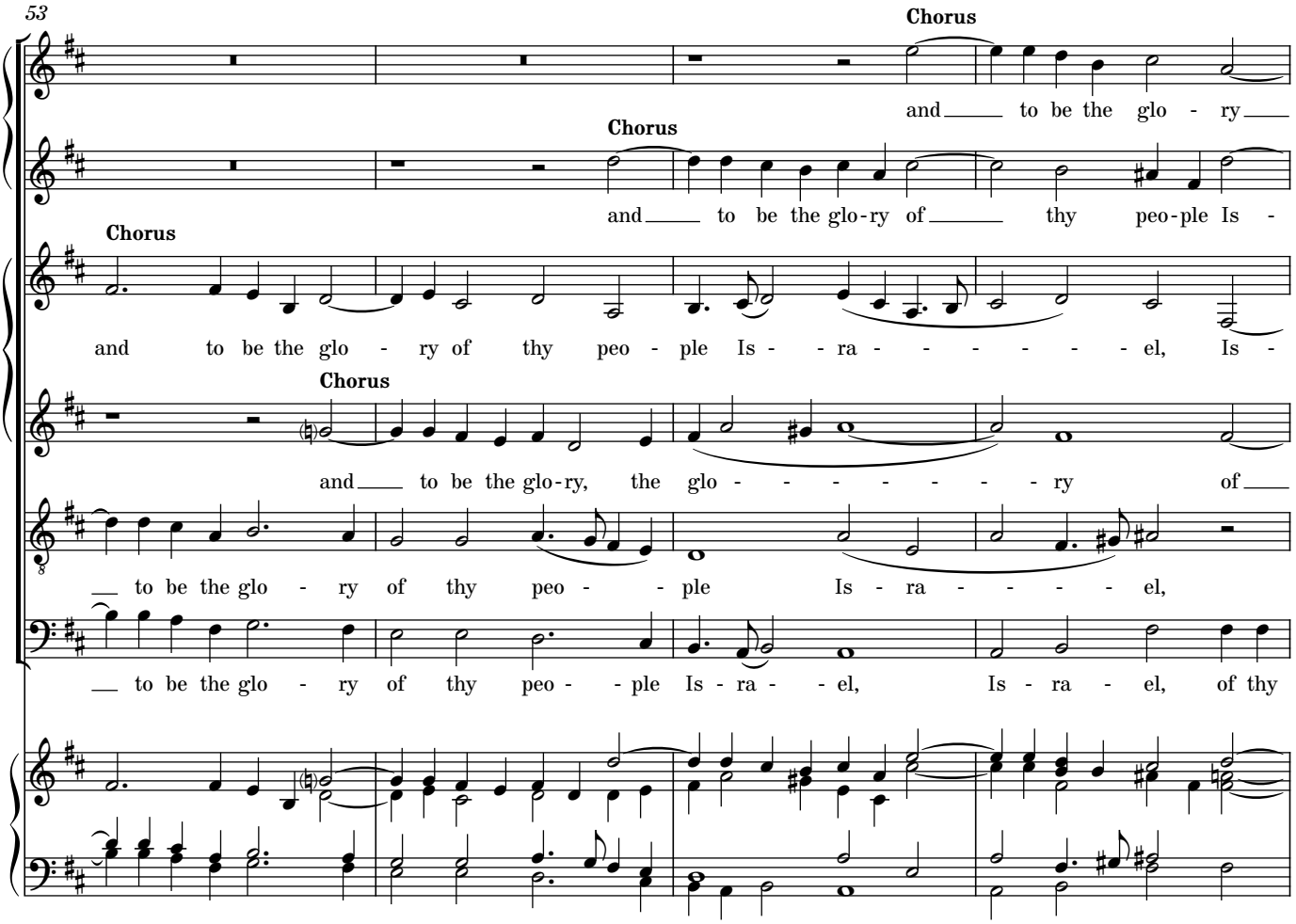

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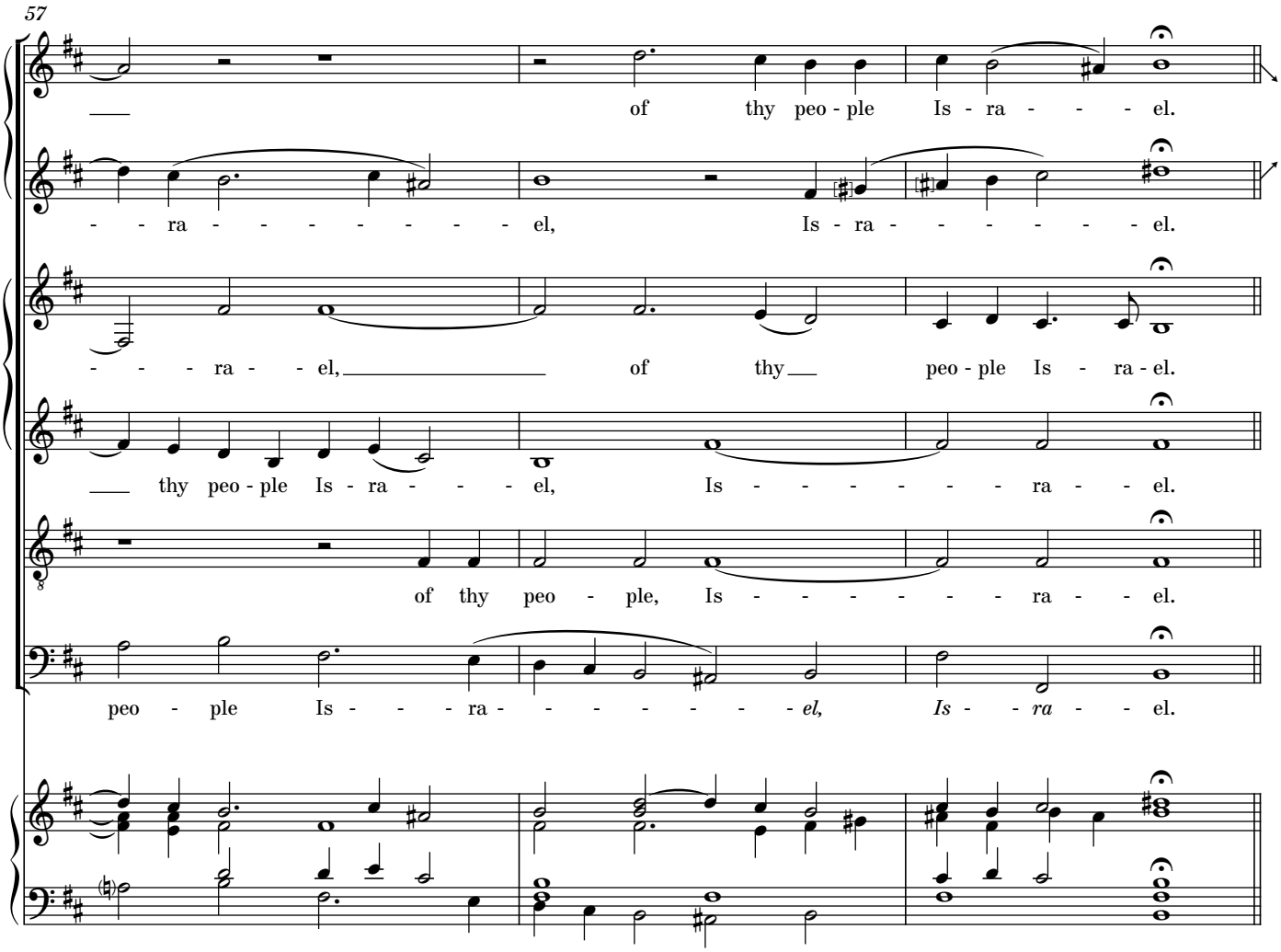

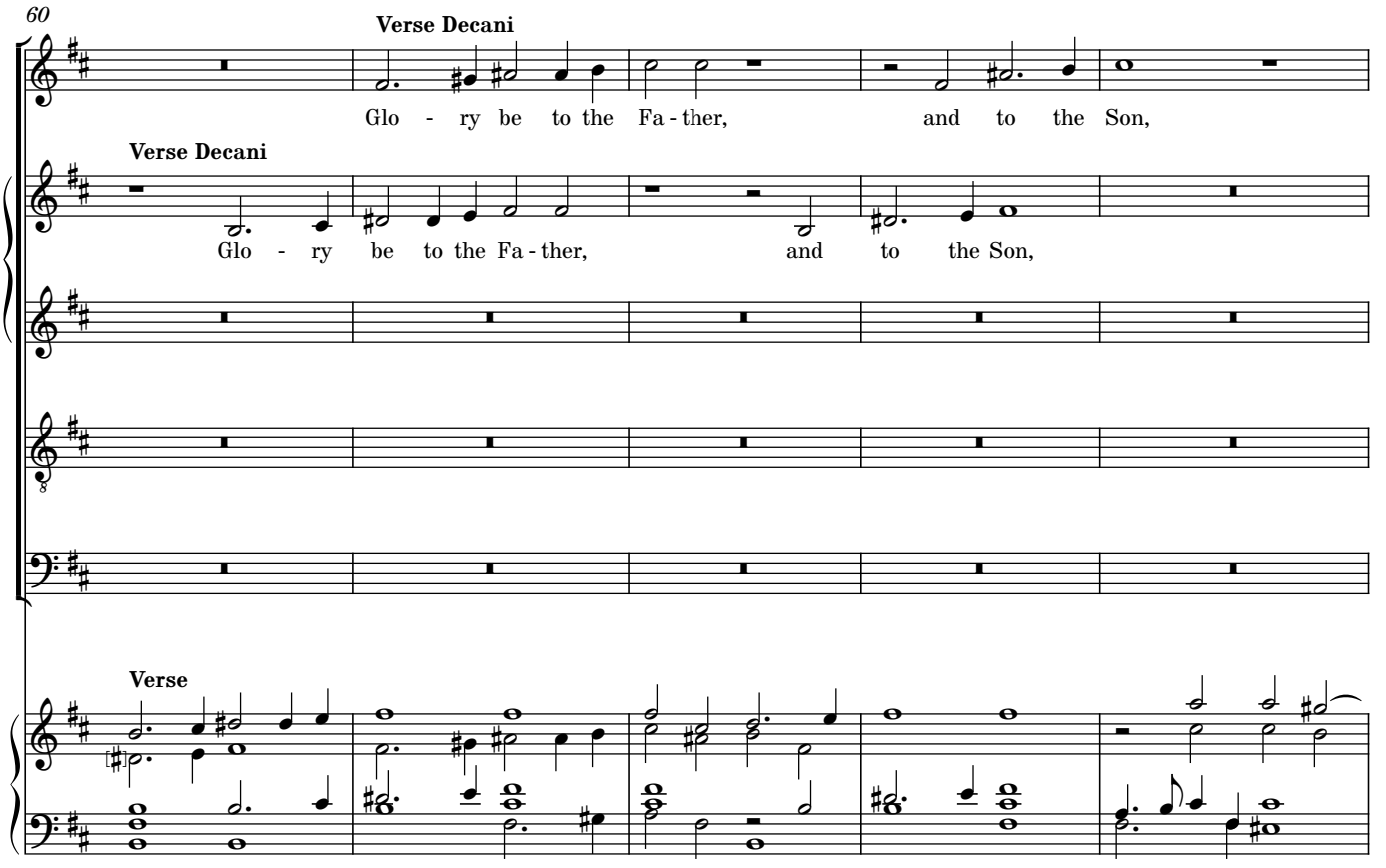

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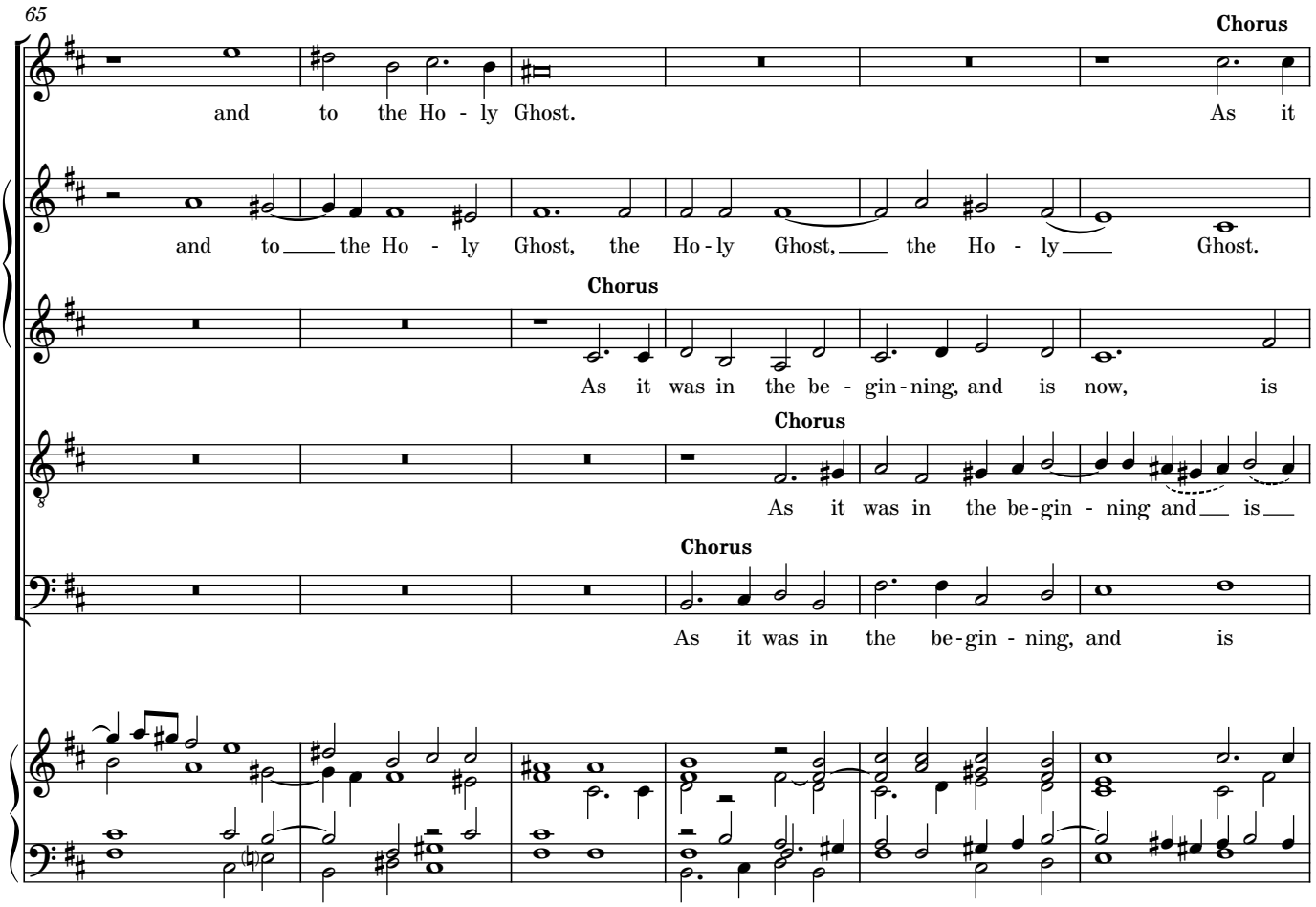

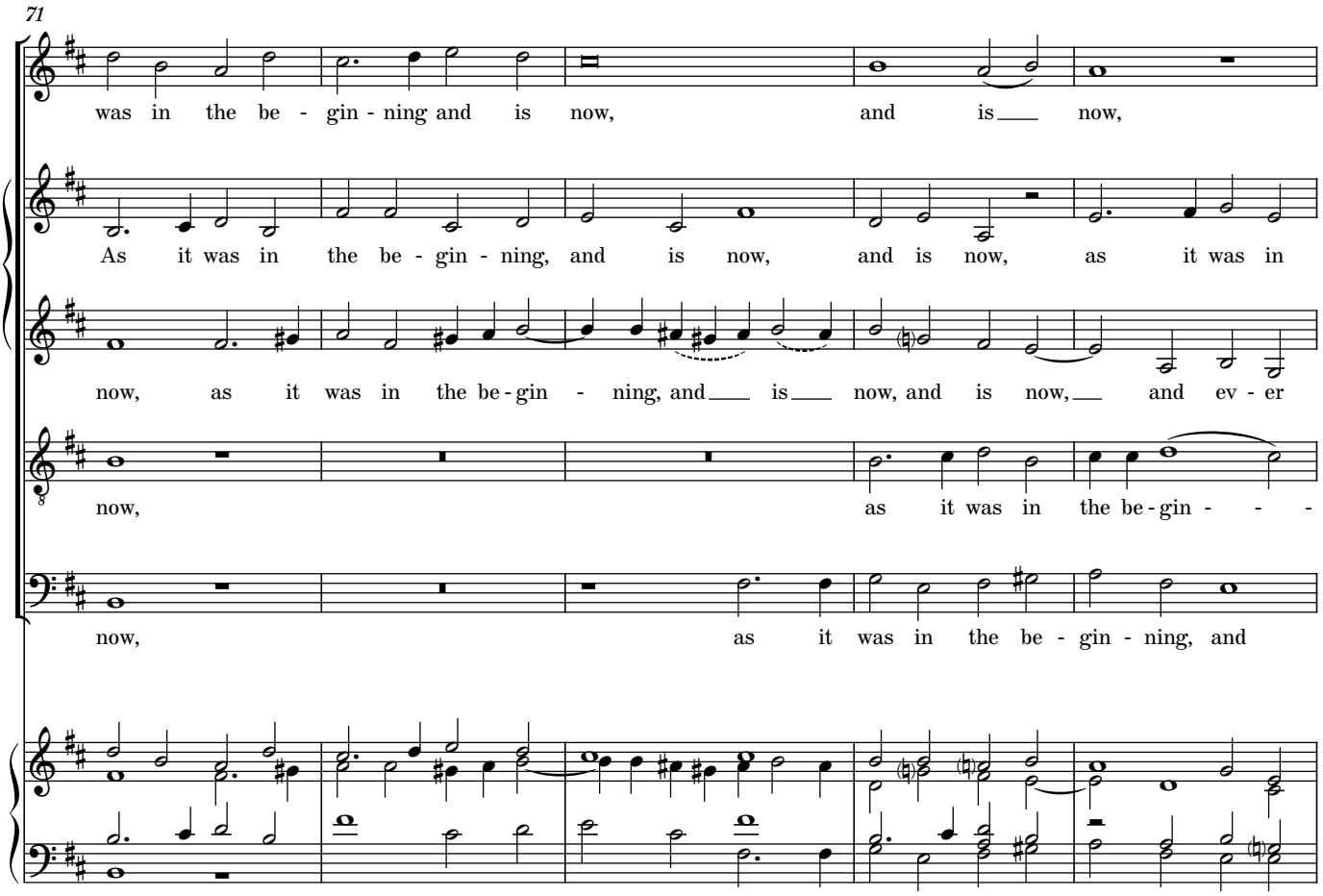

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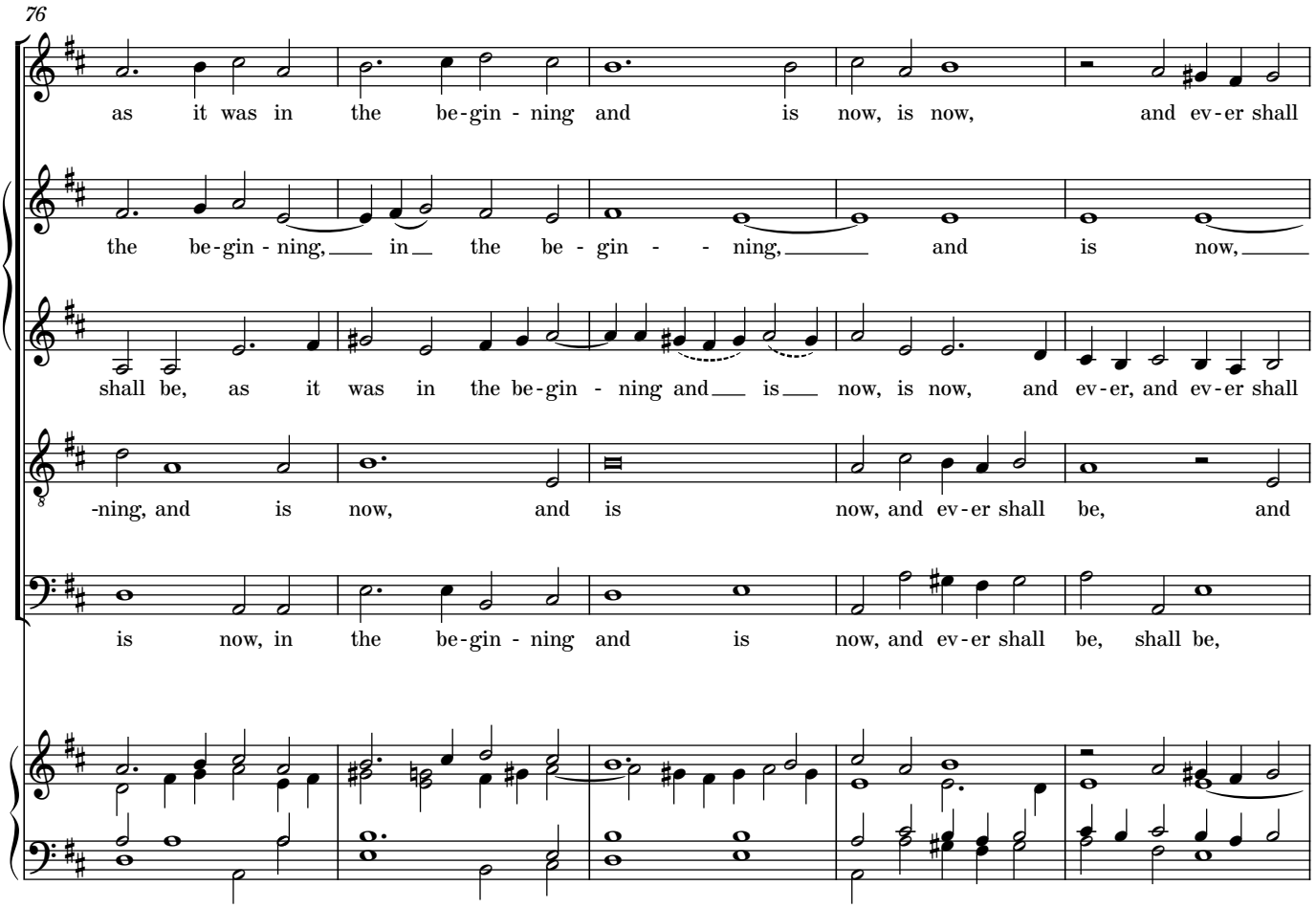

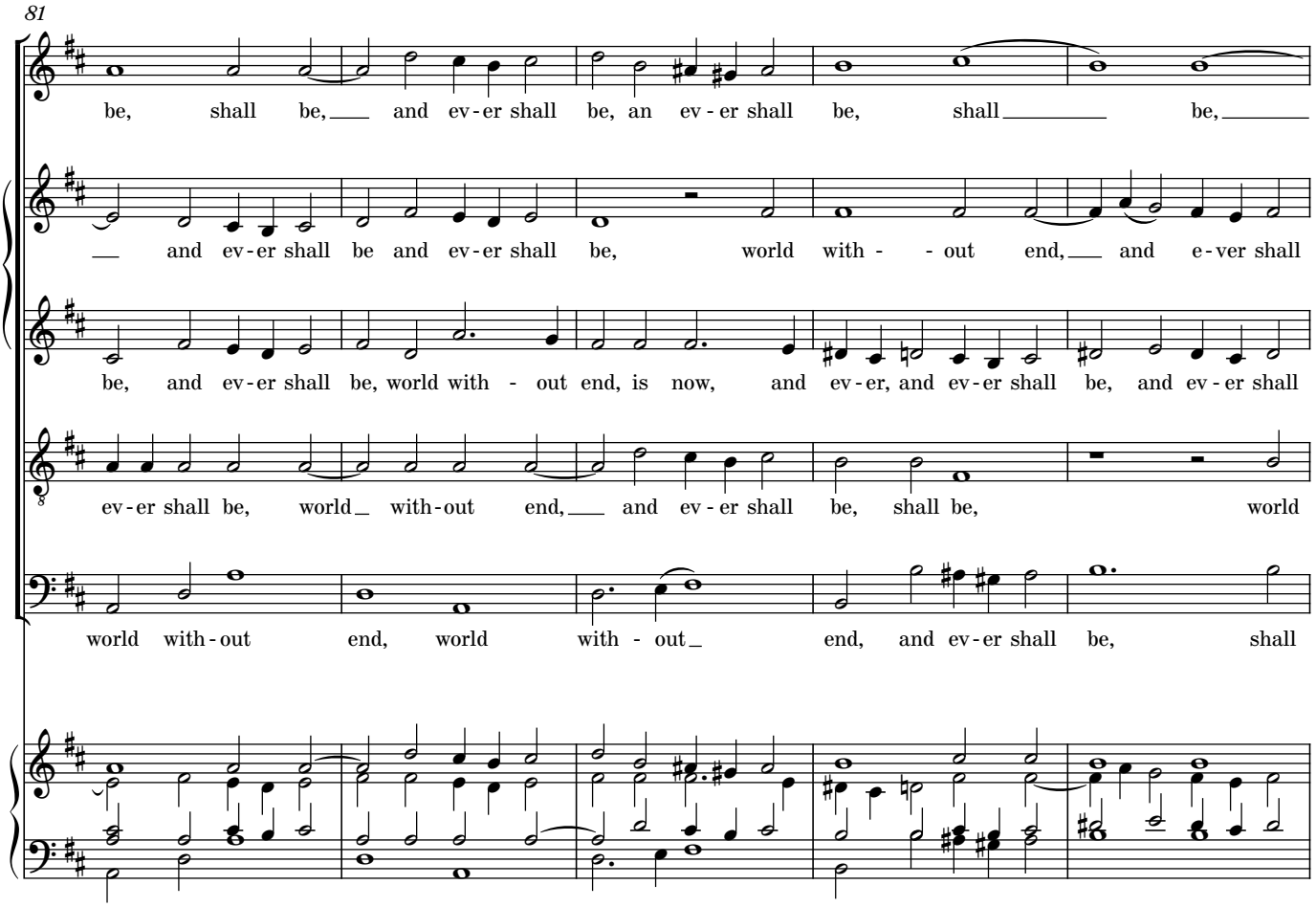

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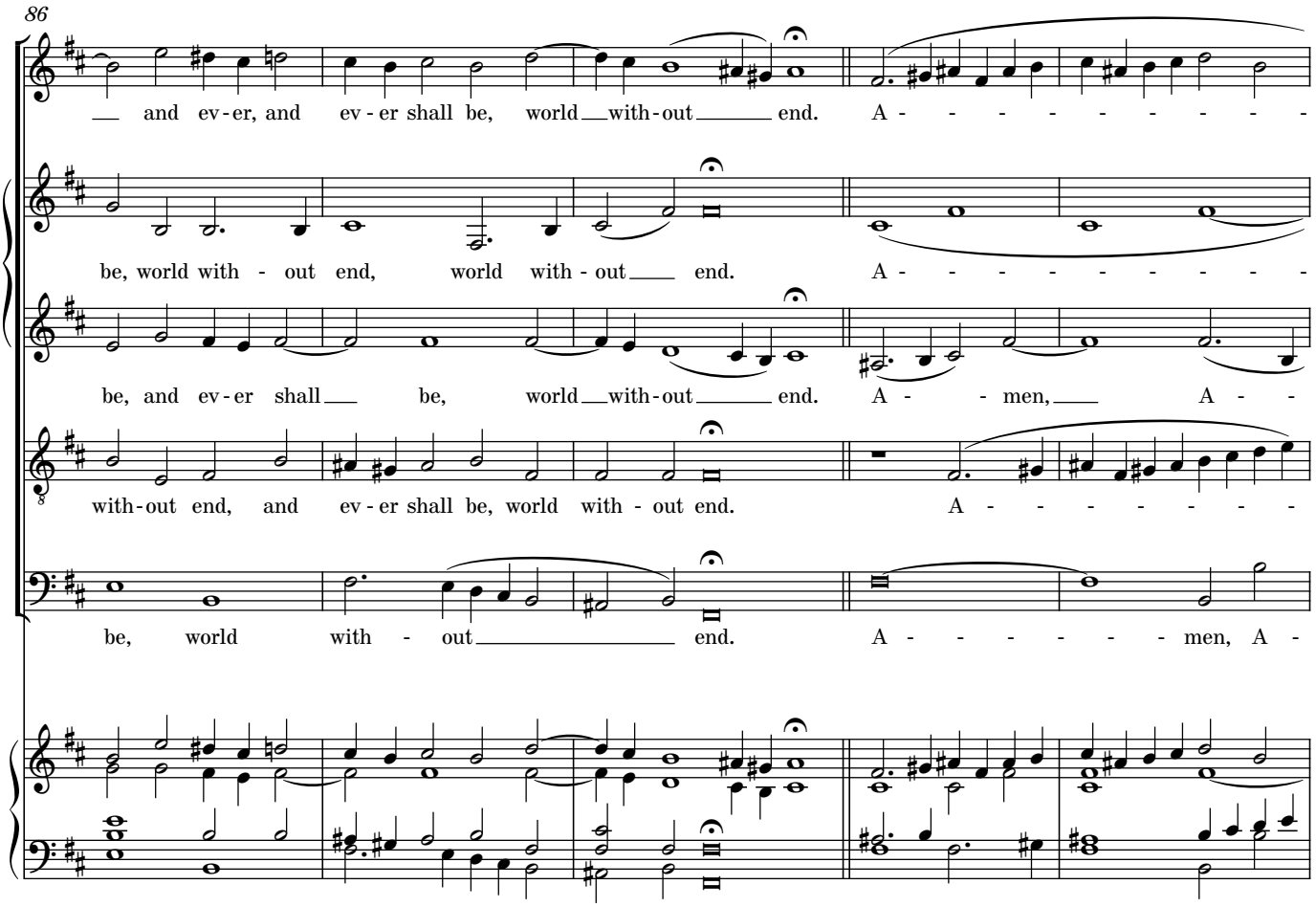

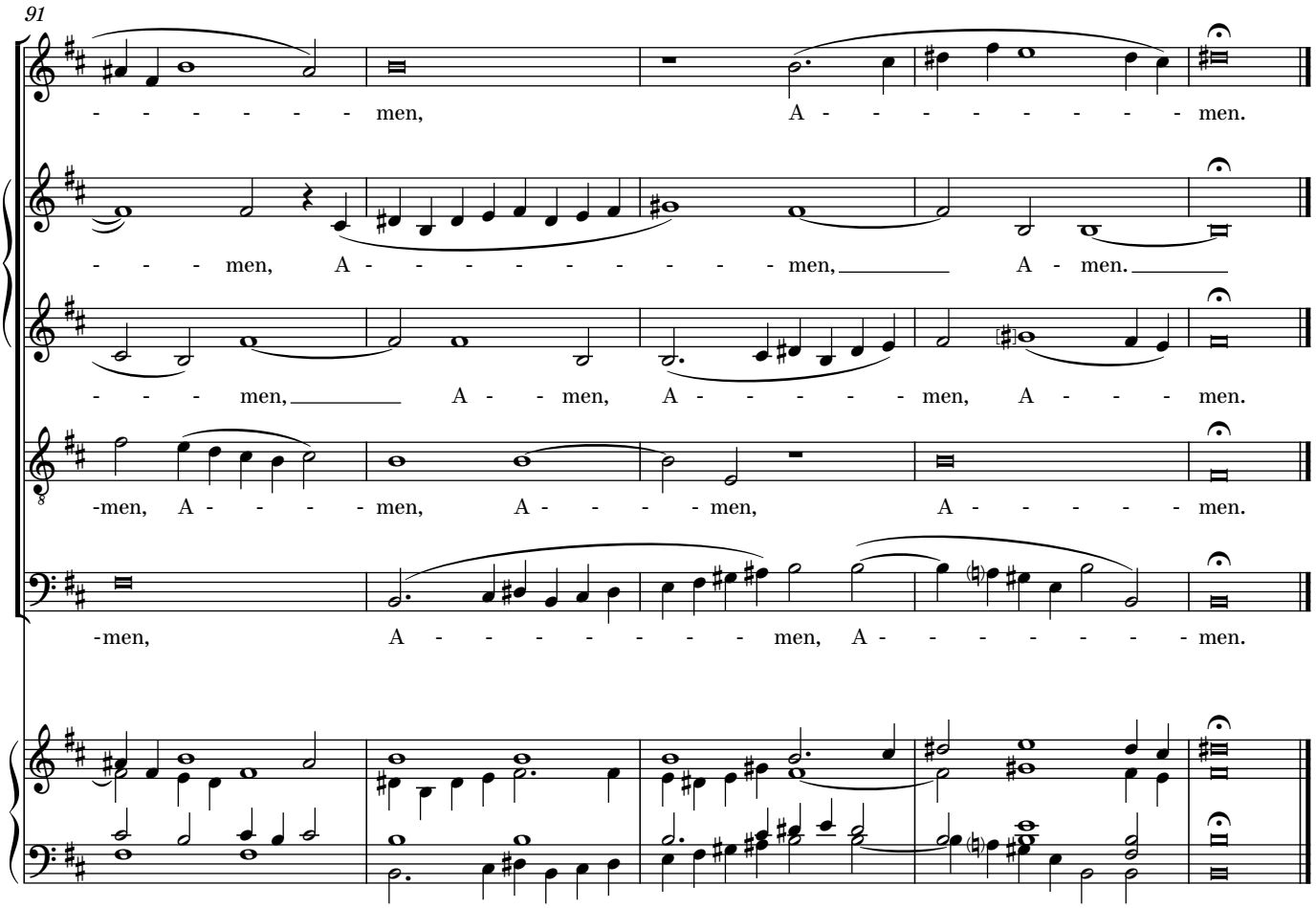

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ANCIENT GROOVE MUSIC

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
London, 2024