

Magnificat
&
Nunc Dimittis



from the Service in E minor
by Pelham Humfrey (1647-1674)

Edited by J D Riding

The Evening Canticles

Magnificat & Nunc Dimittis

from the Service in E minor by
Pelham Humfrey

Pelham Humfrey lived from 1647 until 1674. He was one of the first set of boys to be recruited to the choir of the Chapel Royal following the Restoration of the Monarchy in 1660. He was a prolific composer of church music, producing many verse anthems and a complete set of music for each of the canticles, Morning & Evening Prayer and the Holy Communion, as defined by the 1662 Book of Common Prayer.

Despatched to the French court in 1665 to learn his trade he returned in 1667 full of his new discoveries. Samuel Pepys noted in his diary a meeting with him on November 15th 1667:

“Home, and there I find, as I expected, Mr Caesar and little Pelham Humfreys, lately returned from France, and is an absolute Monsieur, as full of form, and confidence, and vanity, and disparages everybody’s skill but his own...”

known for his precocious talent, Humfreys certainly seems to have made an impression...

His music, together with that of his contemporaries, Blow & Purcell may be described as in the style of the English baroque. The resources at his disposal are likely to have been the choristers, boys & men, of the Chapel Royal, its various pipe organs, harpsichords and the King’s new innovation – his band of 24 violins. Contemporary sources suggest that it was rare for more than a dozen fiddles to be present at any one time and that for the most part they played in four voices, three to a part with a Bass doubled at 16’ pitch. Much of the time it is likely that only four were present, one to each voice.

This edition is an attempt to realise the Evening Canticles from the Service in E minor. Historical pitch is notoriously difficult to fix and the editor has followed the example of *Musica Britannica*¹ in raising the indicated pitch by a tone to suit the majority of voices. A full score is available as are vocal parts with organ continuo and instrumental parts. The principal editorial source has been the autograph held at Cambridge in the Fitzwilliam Museum, MS 152.

This edition was prepared for *Cantores Ecclesiae* for Festival Evensong for the Feast of St John the Baptist at the church of St John, Devizes.

J D Riding
6th April A.D. MMII

¹ Vol. 35 ed. P Dennison p110ff.

Magnificat

from the Service in E Minor

MAGNIFICAT

Pelham Humfrey
ed. JD Riding

The musical score is arranged in a system with ten staves. The vocal parts are Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor, and Bass. The instrumental parts are Violin 1, Violin 2, Viola, Cello, and Continuo. The key signature is E minor (three sharps) and the time signature is 4/4. The lyrics are: "My soul doth mag - ni - fy the Lord, and my spi - rit".

This realisation reconstructs the Evening Canticles of the Humfrey Service in E minor, as they might have been sung in the Chapel Royal in about 1670 to the accompaniment of a chamber organ continuo and His Majesty's 24 Violins.

S1
hath re - joi - ced in God my Sa - vi - our. For he hath re - gar - ded, the low - li -

S2

A1
spi - rit hath re - joi - ced in God my Sa - vi - our. For he hath re - gar - ded, the low - li - ness,

A2

T
rit hath re - joi - ced in God my Sa - vi - our. For he hath re - gar - ded,

B
rit hath re - joi - ced in God my Sa - vi - our. For he hath re - gar - ded, the

2

S1
ness, the low - li - ness the low - li - ness of his hand mai - den.

S2

A1
the low - liness the low - li - ness of his hand mai - den.

A2

T
the low - liness, the low - li - ness of his hand mai - den.

B
low - liness, the low - li - ness the low - li - ness of his hand mai - den.

10

10

10

10

10

10

10

7

A Verse

S1 For be - hold from hence - forth all ge - ne - ra - ti - ons shall call me bless -

S2

A1 For be - hold from hence - forth all ge - ne - ra - ti - ons shall call me bless -

A2

T Verse For be - hold from hence - forth all ge - ne - ra - ti - ons shall call me bless -

B

A

ed. For he that is mighty hath magnified me, and ho - ly

ed. For he that is mighty hath magnified me, and

ed. For he that is mighty hath magnified me, and

ed. For he that is mighty hath magnified me, and

ed. For he that is mighty hath magnified me, and

ed. For he that is mighty hath magnified me, and

ed. For he that is mighty hath magnified me, and

ed. For he that is mighty hath magnified me, and

ed. For he that is mighty hath magnified me, and

ed. For he that is mighty hath magnified me, and

S1 is his name, and ho - ly is his name. And his mer - cy is on

S2

A1 ho - ly is his name, and ho - ly is his name. And his mer - cy is

A2

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

B And his mer - cy is on

And his mer - cy is on

S1
them that fear him, thorough-out all ge - ne - ra - ti -

S2

A1
on them that fear him, thorough-out all ge - ne - ra - ti -

A2

T
them that fear him, thorough-out all ge - ne - ra - ti -

B
them that fear him, thorough-out all ge - ne - ra - ti -

28

28

28

28

28

28

28

28

28

28

S1
ons. He hath shew - ed strength with his arm, he hath scat - te -

S2

A1
ons. He hath shew - ed strength with his arm, he hath

A2

T
ons. He hath shew - ed strength with his arm, he hath scat - te -

B
ons. He hath shew - ed strength with his arm, he hath

30

30'

30''

30'

30''

The image displays a musical score for a Magnificat, featuring six vocal parts and piano accompaniment. The score is written in G major (one sharp) and 4/4 time. The vocal parts are labeled S1, S2, A1, A2, T, and B. The piano part is at the bottom. The lyrics are: "red the proud in the im - a - gin - a - tion -" for S1, "scat - te - red the proud in the im - a - gin - a - ti - on of" for A1, T, and B, and "red the proud in the im - a - gin - a - ti - on of" for S2. The score is divided into three systems, with a measure number '35' appearing at the end of each system. The piano accompaniment consists of a right-hand melody and a left-hand accompaniment.

40

S1 and hath ex - al - ted the hum - ble and meek, the hum -

S2 hath ex - al - ted the hum - ble and meek, and hath ex - al - ted the

A1

A2

T hath ex - al - ted the hum - ble and meek, and hath ex - al - ted the

B

40

40

40

40

40

40

45 *Full*

S1 ble and meek. He hath fil - led the hun - gry with good

S2 hum - ble and meek.

45 *Full*

A1 He hath fil - led the hun - gry with good

A2

45 *Full*

T hum - ble and meek. He hath fil - led the hun - gry with good

45 *Full*

B He hath fil - led the hun - gry with good

45

45

45

45

45

S1
things, and the rich he hath sent emp-ty a-way. He re-mem-b'ring his

S2

A1
things, and the rich he hath sent emp-ty a-way. He re-mem-b'ring his

A2

T
things, and the rich he hath sent emp-ty a-way. He re-mem-b'ring his

B
things, and the rich he hath sent emp-ty a-way. He re-mem-b'ring

50

S1
mer - cy hath hol - pen his ser - vant Is - ra - el, 55

S2
55

A1
mer - cy hath hol - pen his ser - vant Is - ra - el, 55

A2
55

T
mer - cy hath hol - pen his ser - vant Is - ra - el, 55

B
his mer - cy hath hol - pen his ser - vant Is - ra - el, 55

55

55

55

55

55

S1

S2

A1 *C* *Verse* 56
as he pro - mi - sed to our fore - fa - thers

A2 *Verse* 56
as he pro - mi - sed to our fore - fa - thers

T *Verse* 56
as he pro - mi - sed to our fore - fa - thers our fore - fa - thers

B *Verse* 56
as he pro - mi - sed to our fore - fa - thers A -

56 *C*

60

S1

S2

A1

A2

T

B

A - bra-ham and his seed for e - ver. A - bra-ham and his

A - bra-ham and his seed A - bra-ham and his seed for e - ver.

A - bra-ham and his seed for e-ver. A -

bra-ham and his seed for e - ver. A - bra-

60

60

60

60

60

65

S1

S2

A1
seed for e - ver. and his seed for e - ver.

A2
A - bra-ham and his seed for e - ver. for e - ver.

T
braham and his seed A - braham and his seed for e - ver.

B
ham and his seed and his seed for e - ver.

D

Full

S1
Glo - ry be to the Fa - ther, and to the Son, and to the

S2

A1
Glo - ry be to the Fa - ther, and to the Son, and to the

A2

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

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

S1
Ho - ly Ghost. As it was in the be - gin - ning is now, and

S2

A1
Ho - ly Ghost. As it was in the be - gin - ning is now,

A2

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

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

75

80
S1 end, world with - out end, A - men.

80
S2

80
A1 out end, world with - out end, A - men.

80
A2

80
T A - men. world with - out end, A - men.

80
B men. A - men. A - men.

80

80

80

80

80

Nunc Dimittis

from the Service in E Minor

NUNC DIMITTIS

Pelham Humfrey
ed. JD Riding

The musical score is arranged in a standard orchestral format. The vocal parts are written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The instrumental parts include Violin 1 and 2, Viola, Cello, and Continuo. The lyrics are: "Lord, now let-test thou thy ser - vant de-part in peace, ac - cor - ding to thy". The word "Full" is written above the vocal staves, indicating a full choir or soloist performance. The Continuo part is written in both treble and bass clefs.

This realisation reconstructs the Evening Canticles of the Humfrey Service in E minor, as they might have been sung in the Chapel Royal in about 1670 to the accompaniment of a chamber organ continuo and His Majesty's 24 Violins.

The image displays a musical score for the hymn "Nunc Dimittis". It consists of five vocal staves (Soprano, Alto 1, Alto 2, Tenor, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: "word. For mine eyes have seen thy sal - va - ti - on, which thou hast pre -". The score is divided into three systems. The first system contains the vocal staves and the beginning of the piano accompaniment. The second system continues the vocal parts and piano accompaniment. The third system concludes the vocal parts and piano accompaniment. The piano accompaniment features a steady bass line and chords in the right hand.

10

S
pa - red be-fore the face of all peo - ple, of all peo - ple.

A1
pa - red be-fore the face be-fore the face of all peo - ple.

A2
-

T
pa - red be-fore the face of all peo - ple.

B
hast pre-pa - red be - fore the face of all peo - ple,

10

10

10

10

10

10

S

15

A1

Verse

15

To be a light to ligh - ten to ligh - ten the Gen - tiles,

A2

Verse

15

To be a light to ligh - ten to ligh - ten the Gen - tiles,

T

Verse

15

To be a light to ligh - ten to ligh - ten the Gen - tiles,

B

Verse

15

To be a light to ligh - ten to ligh - ten the Gen - tiles,

15

15

15

15

15

S
A1
A2
T
B

20

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

20

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

20

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

20

20

20

20

20

20

S
25

A1
el, and to be the glo - ry of thy peo - ple to be the glo -

A2
el, and to be the glo - ry of thy peo - ple to be the glo -

T
el, and to be the glo - ry of thy peo - ple to be the glo -

B
and to be the glo - ry of thy peo - ple to be the glo -

25

25

25

25

25

25

25

S
A1
A2
T
B

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

30

30

30

30

30

30

30

30

Full

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

Full

A1
Glo - ry be to the Fa - ther and to the Son, and

A2

Full

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

Full

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

35

35

35

35

35

37

S to the Ho - ly Ghost. As it was in the be - gin - ning is

A1 to the Ho - ly Ghost. As it was in the be - gin - ning is

A2

T to the Ho - ly Ghost. As it was in the be - gin - ning is

B to the Ho - ly Ghost. As it was in the be - gin - ning is

37,

37,

37,

37,

37,

37,

40

S
now, and ev - er shall be, and ev - er shall be, world with -

A1
now, and ev - er shall be, and ev - er shall be, world with - out end,

A2
[Musical notation]

T
now, and ev - er shall be, and ev - er shall be,

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

[Musical notation]

[Musical notation]

[Musical notation]

[Musical notation]

[Musical notation]

[Musical notation]

[Musical notation]

[Musical notation]

[Musical notation]

[Musical notation]

[Musical notation]

[Musical notation]

[Musical notation]

45

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

A1
A - men, world with - out end, A - men.

A2

T
world with - out end, A - men.

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

45

45

45

45

45

45