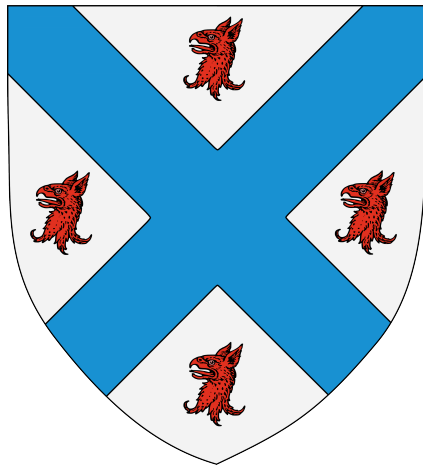

Richard Ayleward



Short Service

Evening Canticles

Typeset 2020 by Hugo Janacek from partbooks held at
Norwich Cathedral and the Rowe Music Library.

Magnificat

Richard Ayleward (1625? - 1669)

Treble

Alto

Alto

Tenor

Bass

Organ

Organ

My_ soul doth mag - ni - fy_ the Lord: and my spi-rit *hath* re -

My soul doth mag - ni - fy the Lord: and my spi-rit *hath* re -

My soul doth mag - ni - fy the Lord: and my spi-rit *hath* re -

My soul doth mag - ni - fy the Lord: and my spi-rit *hath* re -

My soul doth mag - ni - fy the Lord: and my spi-rit *hath* re -

Chorus

A

T

T

B

joi - ced in God my_ Sa - vi - our. For he hath re - gar - ded: the low - li -

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

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

joi - ced in God my_ Sa - vi - our. For he hath re - gar - ded: the low - li -

9

A *tr*
ness of his hand - mai-den. For__ be-hold, from hence-forth: all ge-ne-ra-ti-ons shall

T
ness of his hand - mai-den. For__ be-hold, from hence-forth: all ge-ne-ra-ti-ons shall

T
ness of his hand-mai-den. For__ be-hold, from hence-forth: all ge-ne-ra-ti -

B
ness of his hand - mai-den. For__ be-hold, from hence-forth: all ge-ne-ra-ti -

14

A *tr*
call me bles - sed. For he that is_ migh-ty hath mag-ni-fied me: and

T
call me bles - sed. For he that is migh-ty hath mag-ni-fied me: and

T
ons shall call me bles - sed. For he that is migh-ty hath mag-ni-fied me: and

B
ons shall call me bles - sed. For he that is migh-ty hath mag-ni-fied me: and

¹ All the vocal parts set the first syllable of 'spirit' as a written minim, missing out 'hath'. This contradicts with the organ part, and with Ayleward's other settings, where the 'hath' is never missing. The editor has assumed the organ part is correct, and added in this missing word.

19

A ho - ly is his Name. And his mer - cy is on them that fear him: tho-rough-

T ho - ly is his Name. And his mer - cy is on them that fear him: tho-rough-

T ho - ly is his Name. And his mer - cy is on them that fear him: tho-rough-

B ho - ly is his Name. And his mer - cy is on them that fear him: tho-rough-

24

A out all ge - ne - ra - ti - ons. He hath shew - ed strength with his arm: he hath

T out all ge - ne - ra - ti - ons. He hath shew - ed strength with his arm: he hath

T out all ge - ne - ra - ti - ons. He hath shew - ed strength with his arm: he hath

B out all ge - ne - ra - ti - ons. He hath shew - ed strength with his arm: he hath

² While unusual, this rest is clearly written in to both parts in the Organ book. This could be a mistake in the source used by the copyists, but might also suggest that the vocal parts are expected to breathe here. The editor suggests that performers should use their discretion as to whether to hold the chord over this beat or not.

29

A

scat-tered the proud in the im - ma - gi - na - ti - ons of their hearts.

T

8 scat-tered the proud in the i - ma - gi - na - ti - ons of their hearts.

T

8 scat-tered the proud in the i - ma - gi - na - ti - ons of their hearts.

T

8 scat-tered the proud in the i - ma - gi - na - ti - ons of their hearts.

B

scat-tered the proud in the i - ma - gi - na - ti - ons of their hearts. He

[Verse]³

34

A

[Verse]³

T

8 He hath put down the migh - ty from their seat: and hath ex - al - ted the

T

8 He hath put down the migh - ty from their seat: and hath ex - al - ted the

T

Verse³

8 He hath put down the migh - ty from their seat: and hath ex - al - ted the

B

hath put down the migh - ty from their seat, their seat, and hath ex - al - ted the hum -

Verse³

³ In the original parts, this 'Verse' marking only appears in the Organ book. It is not written into any of the original vocal parts, and similar passages elsewhere in the service are not marked as such. The editor suspects it is a mistake. However, this marking does appear in the later parts, suggesting this was Norwich's practice nonetheless. The editor suggests that the performers should use their discretion as to whether to sing this section as verse or not.

39

A [Chorus] He hath fil - led the hun - gry with good things: and the rich he

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

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

T Chorus hum - ble and meek. He hath fil - led the hun - gry with good things: and the rich he

B [Chorus] ble and meek. He hath fil - led the hun - gry with good things: and the rich he

Chorus

44

A hath sent empty a - way. He re - mem - b'ring his mer - cy hath hol - pen his ser - vant Is -

T hath sent empty a - way. He re - mem - b'ring his mer - cy hath hol - pen his ser - vant

T hath sent empty a - way. He re - mem - b'ring his mer - cy hath hol - pen his ser - vant

B hath sent empty a - way. He re - mem - b'ring his mer - cy hath hol - pen his ser - vant

49

A *tr* *tr* *tr* ⁴
 - ra - el: as he pro-mi-sed to our fore-fathers, A - bra-ham and his seed, for e - ver.

T ₈
 Is - ra - el: as hee pro-mi-sed to our fore - fa - thers, A - bra-ham and his seed, for e - ver.

T ₈
 Is - ra - el: as he pro-mi-sed to our fore-fathers, A - bra-ham, and his seed, for e - ver.

B
 Is - ra - el: as he pro-mi-sed to our fore-fathers, A - bra-ham and his seed, for e - ver.

55

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

T ₈
 Glo - ry be to the Fa-ther, and to the Son, and to the Ho - ly

T ₈
 Glo - ry be to the Fa-ther, and to the Son, and to the Ho - ly

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

⁴ Both of the original written Alto parts write both notes here. The lower note is very unusual, given the written First Tenor part. The editor suggests that it is a mistake, and the doubling of this chord in the books is a correction. However, later books at Norwich also include this note, where other mistakes are corrected, suggesting the work was sung with this note included. The editor suggests that performers should use their discretion as to whether to sing the lower note or not.

60

A Ghost; as it was in the be - gin - ing, is now, and e - ver shall be,

T⁸ Ghost; As it was in the be - gi - ning, is now, and e-ver shall be,

T⁸ Ghost; As it was in the be - gin - ning, is now, and e-ver shall be, world

T⁸ Ghost; As it was in the be - gin - ing, is now, and e - ver shall be, world_

B Ghost; As it was in the be - gin - ning, is now, is now, and e-ver shall be,

65

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

T⁸ world with - out end, A - men, A - - - - men.

T⁸ with - out end, world with - out end, A - men.

T⁸ - with - out end, world with - out end, A - men.

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

4

A peace: ac - cor - ding to thy word. For mine eyes have seen: thy sal - va - ti - on, Which thou

T¹ peace: ac - cor - ding to thy word. For mine eyes have seen: thy sal - va - ti -

T² peace: ac - cor - ding to thy word. For mine eyes have seen: thy sal - va - ti -

B peace: ac - cor - ding to thy word. For mine eyes have seen: thy sal - va - ti -

Piano accompaniment

8

A hast pre-pa - red: be-fore the face of _____ all peo - ple; To be a light__

T on, Which thou hast pre-pa - red: be-fore the face of all peo - ple; To be a light

T on, Which thou hast pre-pa - red: be-fore the face of all peo - ple; to be a light__

B on, Which thou hast pre-pa - red: be-fore the face of all peo - ple; To be a light__

12

A - to ligh-ten the Gen-tiles: and to be the glo - ry of thy peo - ple Is - ra - el.

T to ligh-ten the Gen-tiles: and to be the glo - ry of thy peo - ple Is - ra - el.

T - to ligh-ten the Gen-tiles: and to be the glo - ry of thy peo-ple Is - ra - el.

B - to ligh-ten the Gen-tiles: and to be the glo - ry of thy peo - ple Is - ra - el.

⁵ While unusual, this rest is clearly written in to both alto parts. This could be a mistake in the source used by the copyists, but might also suggest that all parts are expected to breathe here. The editor suggests that performers should use their discretion as to whether to breathe or not.

17

A

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

T

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

T

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

B

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

21

A

- the Ho - - ly Ghost; As it was in the be - gin - ing,

T

to the Ho - ly Ghost; As it was in the be - gin - ing,

T

and to the Ho - - ly Ghost; As it was in the be - gin - ing,

B

- the Ho - - ly Ghost; As it was in the be - gin - ing,

25

A

is now, and e-ver shall be, world^{tr} with-out end, A - men,

T

is now, and e-ver shall be, world with - out end, world with-out

T

is now, and e-ver shall be, world with - out end, world with-out

T

is now, and e-ver shall be, world with - out end,

B

is now, and e-ver shall be, world with-out end, A -



29

A

world with - out end, A - - - men.^{tr}

T

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

T


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

T

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

B

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



Notes:

This edition has been put together entirely using 17th century and newly-discovered 18th century partbooks heralding from Norwich Cathedral, where Ayleward worked. No material has been taken from modern editions. The aim of this edition is to present the music so that performances resemble as closely as possible the original performances of this work.

Bar lengths have been standardised, but note values have not been halved.

Accidentals and markings in brackets, along with notes in small type, are editorial.

Spelling and grammar has been modernised, but the original text setting has not been changed.

There are some moments where the parts disagree slightly on notes, rhythm or phrasing. Several of these are corrected in some of the parts, but not all of them are. For those moments where there is ambiguity, the editor has made several assumptions as to which alternatives are correct. Generally speaking, the editor has assumed that more complex alternative is correct, and that the copyists are more likely to be mistaken when writing repeated passages, compared to writing a change of note, rhythm or word. It was assumed that passages that were repeated in multiple books were more likely to be correct, even if those passages were unusual. In addition, corrections were always assumed to be correct.

There is some slight damage in the original books due to torn pages. In the Nunc Dimittis, part of the last line of the organ's bass part is missing. Some of the notes can be determined, but those that are missing are shown in small type. In addition, the Decani Treble part of the Nunc Dimittis from 'people' to 'was in the' inclusive is damaged. Only some of the part between these passages is legible. This material was taken to be identical to the two other surviving treble parts.

This edition includes ornamentation written into the 17th century Decani Treble part. This ornamentation is written out very clearly, so that it is always clear from placement which word should be sung on added passing notes. Trills are notated as double slashes, in according with the practice in harpsichord notation. This notation implies that the ornamentation dates from the late 17th century. It appears to have been written in after the original parts, but probably only shortly afterwards. This ornamentation occurs in several pieces throughout the book, implying it was standard practice in Norwich at the time. Due to damage in that book, the ornamentation in bars 8 and 10-23 in the Nunc Dimittis is missing. This has been reconstructed by the editor in the style of the surviving ornamentation. Lower parts may wish to experiment with similar ornamentation.

There is no evidence in either the 17th or the 18th century books that these canticles were sung antiphonally. This is perhaps unusual, given that antiphonal passages appear in other portions of this service. Nonetheless, to preserve the original performance practice in Norwich, the editor has not included any editorial antiphonal markings in this edition.

The editor has provided a realisation of the organ part. Notes written in the organ book are written in full type, and editorial additions are written in small type.

The arms on the cover of this edition are Ayleward's own, taken from his memorial at Norwich Cathedral. This memorial no longer survives, but was documented by Francis Blomefield in 1806. Because the arms were carved in stone, its colour scheme has not survived. However, the editor notes that a complete arms with an identical structure exists for one of the Ayleward families in Suffolk, a neighbouring county to Richard Ayleward's place of work. The editor has used the colour scheme from the Suffolk arms in this edition, believing there is a reasonable chance that it matches Richard Ayleward's own arms. The griffins' heads used in these arms are taken from a public-domain source.

This edition is thankfully dedicated to M.E.F.B..

This edition may be freely used for sacred and secular performances, and on recordings and broadcasts. However, no part of this edition, including the ornamentation, may be reproduced in any other edition or publication without the express consent of this editor. That includes both commercial editions, and editions that are freely distributed. However, the editor welcomes communication from people interesting in using portions of this work in other printed material.

Richard Ayleward was a prolific composer of choral music. His surviving output consists of the Short Service, which includes music for the entire daily office, two verse settings of the evening canticles, and twenty verse anthems of varying complexity. For more information, and a catalogue of available performing editions, please contact the editor at the following address.

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The editor would like to thank Norwich Cathedral, and King's College, Cambridge, for allowing the transcription of this work.

Sources:

The Norwich Partbooks, The Rowe Music Library, King's College, Cambridge, MSS 9-17.
Partbooks, Norwich Cathedral Library, MSS 5,21.