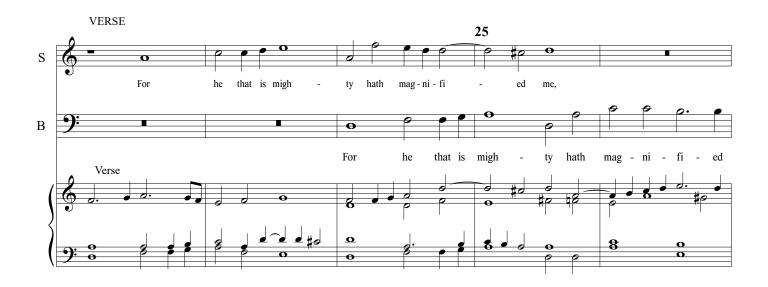
## Magnificat & Nunc dimittis (The Sixth Service)

Thomas Weelkes reconstr. Geoffrey Webber (2023)









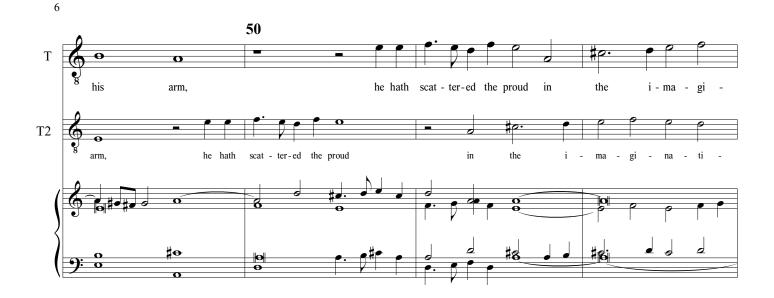


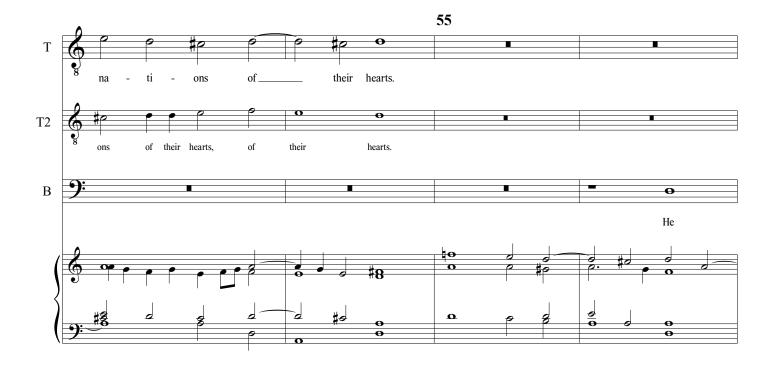


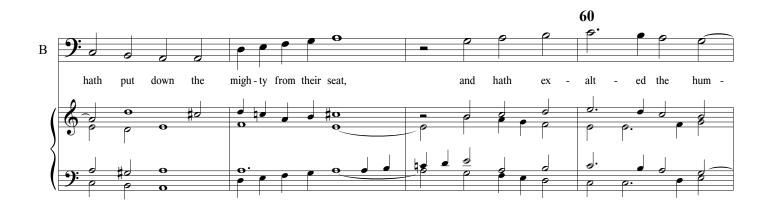




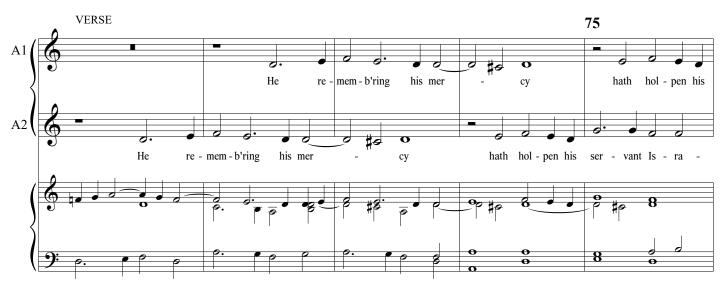


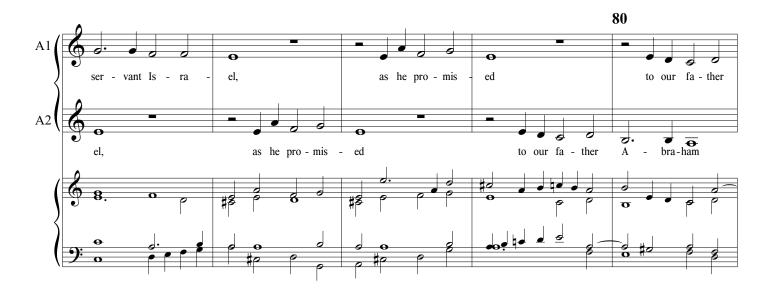


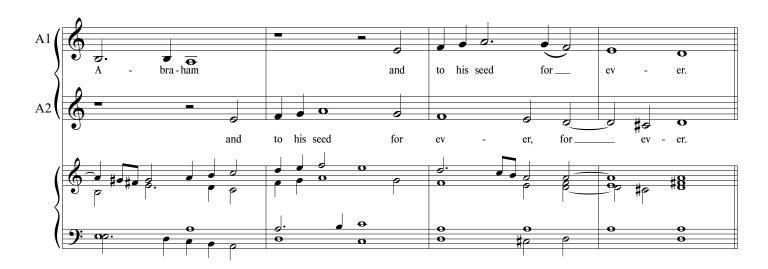






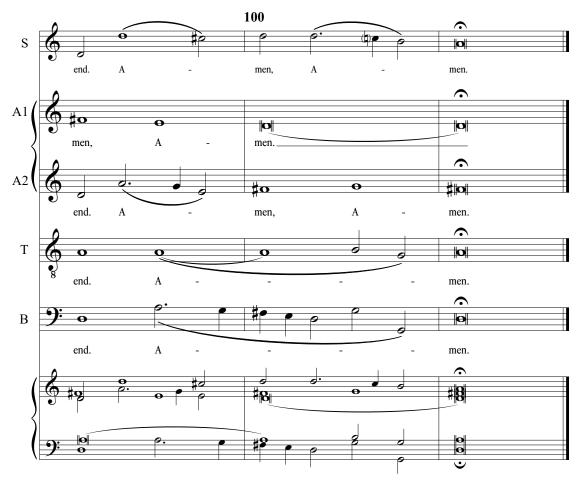












## Nunc dimittis





## Magnificat & Nunc dimittis - The Sixth Service Thomas Weelkes

## reconstructed by Geoffrey Webber

This Evening Service by Thomas Weelkes with two Contratenor parts, numbered by David Brown as the Sixth Service, survives incomplete in two 17th-century sources, the Chirk Castle partbooks dating from before the Civil War (copies of which are available in the British Library) and the Wimborne Minster partbooks dating from the Restoration period, where it is paired with the incomplete anthem *Why art thou so sad?* (details from the EECM Primary Source database: https://eecm.tcd.ie/):

US-NYp MSS Mus. Res. *1	MNZ (Chirk) [1]	Medius partbook, containing only the Contratenor primus part
US-NYp MSS Mus. Res. *1	MNZ (Chirk) [2]	Contratenor secundus partbook
US-NYp MSS Mus. Res. *I	MNZ (Chirk) [3]	Tenor partbook
US-NYp MSS Mus. Res. *1	MNZ (Chirk) [4]	Bass partbook
GB-WB MS P 11	Contratenor part	tbook
GB-WB MS P 14	Tenor partbook	
GB-WB MS P 17	Bass partbook	

Thus we have no Medius parts and no Organ part, and verses divisions within the Tenor and Bass parts may also have been lost since the surviving parts are the same in both sets. Two published reconstructions of the service have so far been issued:

Reconstructed by Michael Walsh, Oxford University Press, 1990 Reconstructed by Peter James, Cathedral Press Limited, 2001

This new reconstruction inevitably shares some similarities with these published versions, but is a fresh attempt to provide the missing notes required to perform the work. Amongst several significant differences are the choice of a second Tenor part for the verse 'He hath shewed strength' to allow for overlapping phrases for 'in the imagination' similar to those in the final two-Contratenor verse, and an additional Mean part for the verse 'For he that is mighty' which incorporates imitation with the Bass part for 'and holy is his name'. The Walsh organ part is pitched generally quite low and the James part is quite high (matching the writing in much of the verse anthem repertoire); this new organ part occupies a middle ground and provides alternative harmony in several places.

The extant vocal parts in the surviving partbooks are edited here without priority being given to one set of parbooks over the other. The James edition favours Wimborne over Chirk, on the grounds that Wimborne is geographically closer to Chichester (though the books are chronologically later than those at Chirk), but both sources are required in any case to deal with the obvious errors found in both sets of partbooks; the detailed workings out of the various editorial decisions regarding both notes and textual underlay are not given here.

The original note values of the sources have been maintained in this edition, but the music has been transposed up a tone to aid standard modern performance. The original pitch was thus down a tone, with two flats in the key signature. (The James reconstruction is up a minor third, in 5 flats.) The reconstructed parts are given in a smaller font size. Editorial accidentals are given in reduced font size, and cautionary accidentals in brackets. Most of the slurs used to indicate underlay are present in the original sources; a few have been added for consistency without comment.

Geoffrey Webber Cambridge 2023