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APR 22 1887

GLORIA IN EXCELSIS DEO

The

Parish Choir

or

Church Music Book

Published by the Society for Promoting Church Music.

LONDON:

John Olivier, 59, Pall Mall.

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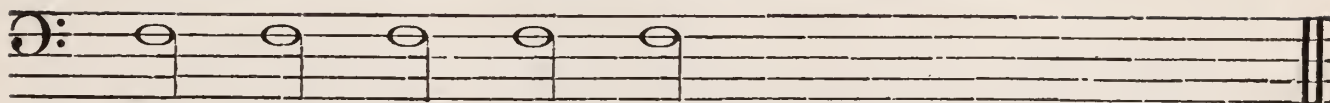
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O PRAISE THE LORD.....	<i>Batten</i>
PLEAD THOU MY CAUSE	<i>Glareanus</i>
PRAISE THE LORD, O JERUSALEM	<i>Scott</i>
MY SOUL TRULY WAITETH	<i>Batten</i>
OFFERTORY ANTHEM	<i>Whitbroke</i>
IF YE LOVE ME.....	<i>Tallis</i>
THOU VISITEST THE EARTH.....	<i>Maurice Green</i>
O HOW AMIABLE ARE THY DWELLINGS	<i>Richardson</i>
NOT UNTO US, O LORD.....	<i>Aldrich</i>
HEAR MY PRAYER.....	<i>Batten</i>
LORD, WHO SHALL DWELL	<i>Benjamin Rogers</i>
HAVE MERCY UPON ME.....	<i>R. Gibbs</i>
WHEREWITHAL SHALL A YOUNG MAN	<i>Alcock</i>
I GIVE YOU A NEW COMMANDMENT	<i>Shephard</i>

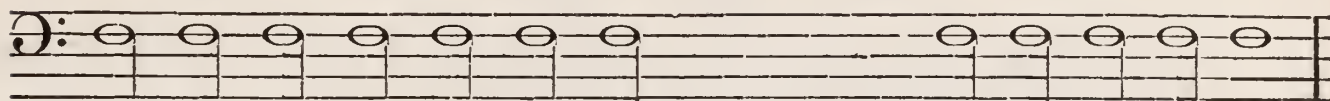
Responses.

Let the MINISTER say the Sentences on One Tone, as follows :



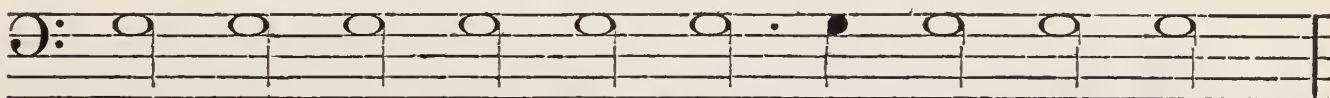
When the wick - ed man (and so forth.)

*Then
let him
say,*



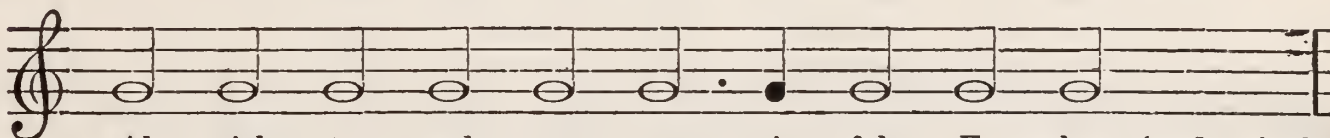
Dear - ly be - lov - ed bre - thren, (and so forth.) say - ing af - ter me;

PRIEST.



Al - migh - ty and most mer - ci - ful Fa - ther;

PEOPLE.



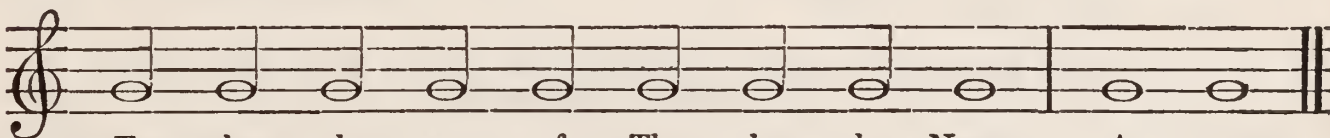
Al - migh - ty and most mer - ci - ful Fa - ther; (and so forth,)

PRIEST.



To the glo - ry of Thy ho - ly Name.

PEOPLE.



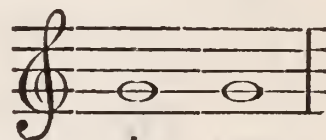
To the glo - ry of Thy ho - ly Name. A - men.

The Absolution to be recited on One Tone by the PRIEST alone.



Al - migh - ty God, (and so forth,)

*The PEOPLE to answer here, and at
the end of all the other Prayers,*



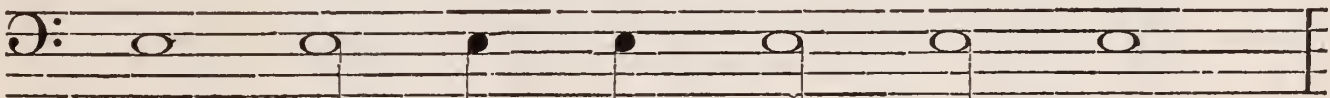
A - men.

The Lord's Prayer to be said by the PRIEST and PEOPLE together on One Tone.



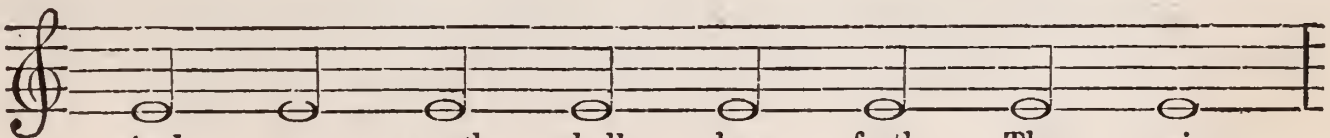
Our Father, which art in heaven, (and so forth,) For ev - er and ev - er. A - men.

PRIEST.



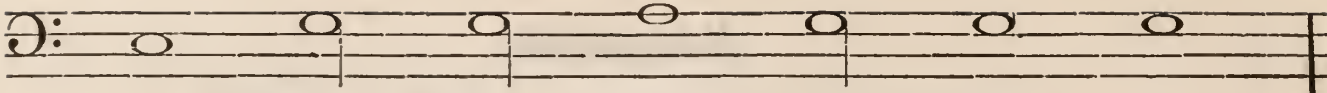
O Lord, o - pen Thou our lips.

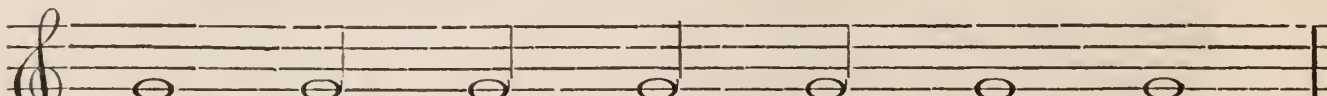
ANSWER.

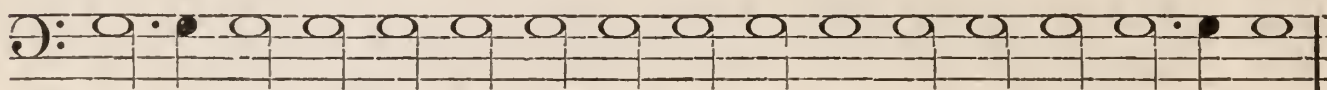


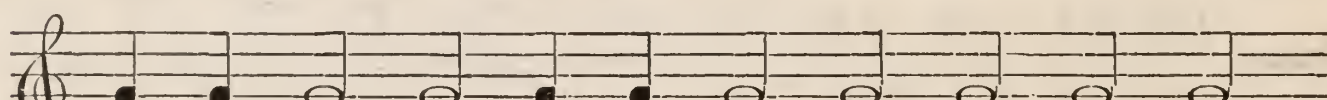
And our mouth shall shew forth Thy praise.

RESPONSES.

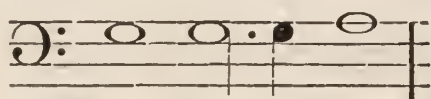
PRIEST. 
O God, make speed to save us.

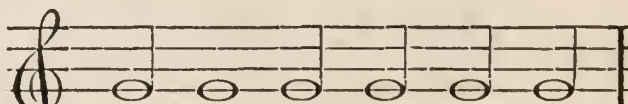
ANSWER. 
O Lord, make haste to help us.

PRIEST. 
Glo-ry be to the Fa-ther, and to the Son: and to the Ho-ly Ghost.

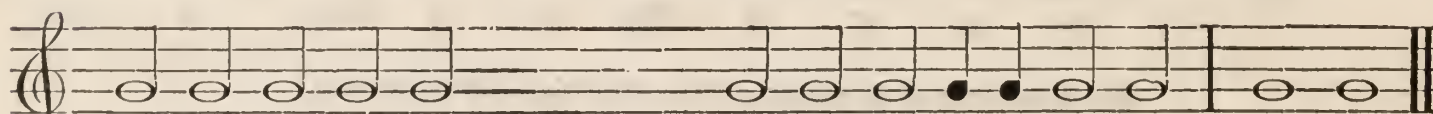
ANSWER. 
As it was in the be-gin-ning, is now, and

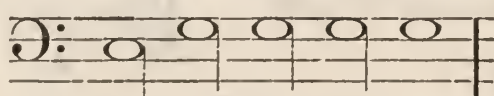

ev-er shall be: world with-out end. A-men.

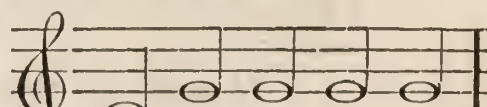
PRIEST. 
Praise ye the Lord.

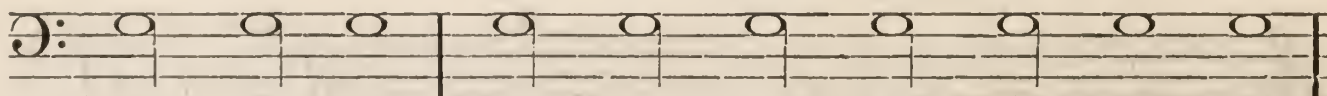
ANSWER. 
The Lord's Name be prais-ed.

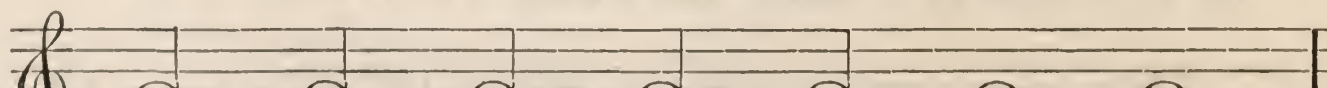
*After the Psalms, Lessons, and Canticles, the Creed to be said on One Tone
by PRIEST and PEOPLE.*

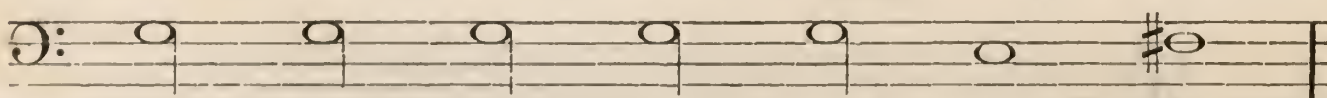

I be-lieve in God, (and so forth,) And the life ev-er-last-ing. A-men.

PRIEST. 
The Lord be with you.

ANSWER. 
And with thy spi-rit.

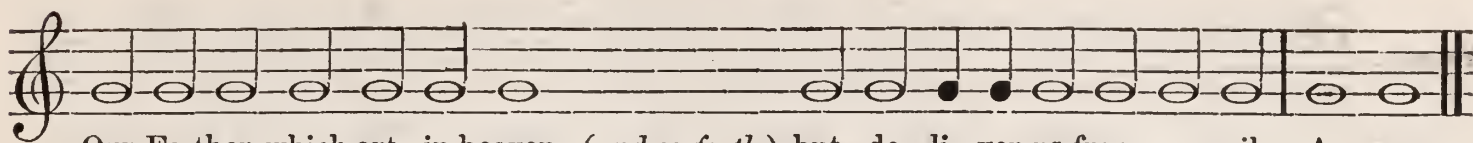
PRIEST. 
Let us pray. Lord, have mer-cy up-on us.

ANSWER. 
Christ, have mer-cy up-on us.

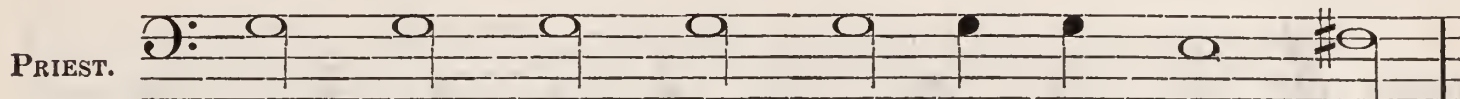
PRIEST. 
Lord, have mer-cy up-on us.

RESPONSES,

PRIEST and PEOPLE.

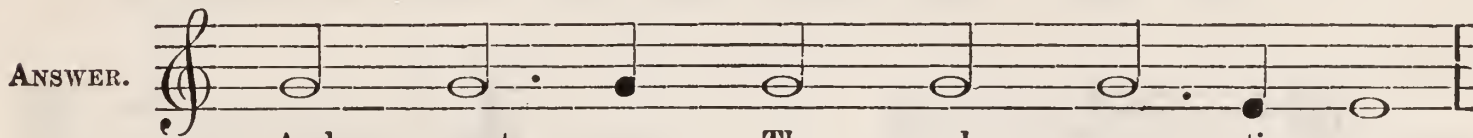


Our Fa-ther, which art in heaven, (*and so forth,*) but de - li - ver us from e - vil. A - men.



PRIEST.

O Lord, shew thy mer - cy up - on us.



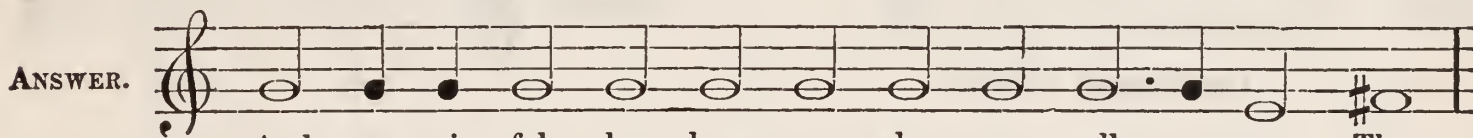
ANSWER.

And grant us Thy sal - va - ti - on.



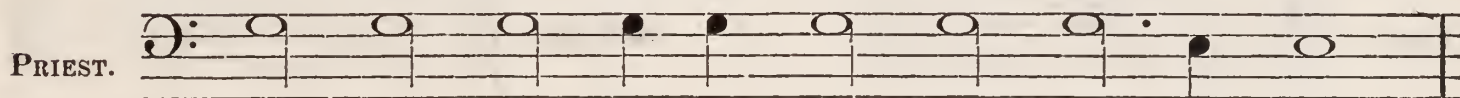
PRIEST.

O Lord, save the Queen.



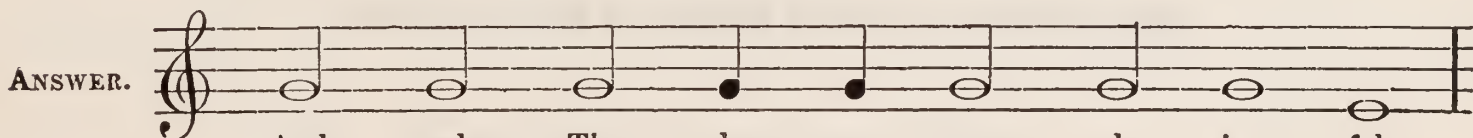
ANSWER.

And mer - ci - ful - ly hear us when we call up - on Thee.



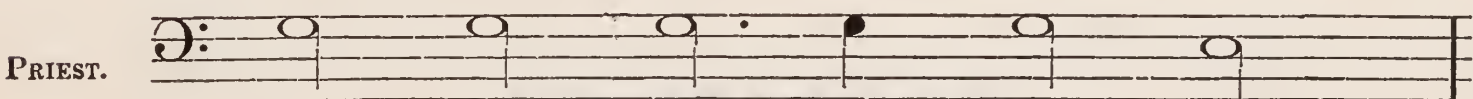
PRIEST.

En - due Thy Min - is - ters with right - eous - ness.



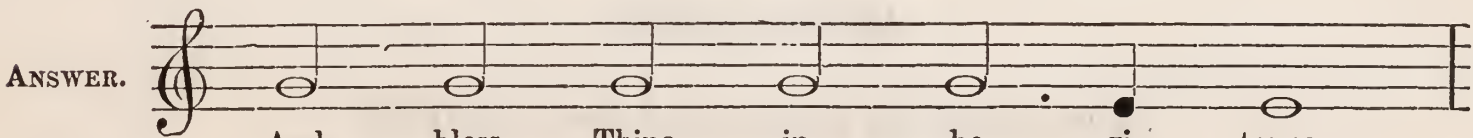
ANSWER.

And make Thy cho - sen peo - ple joy - ful.



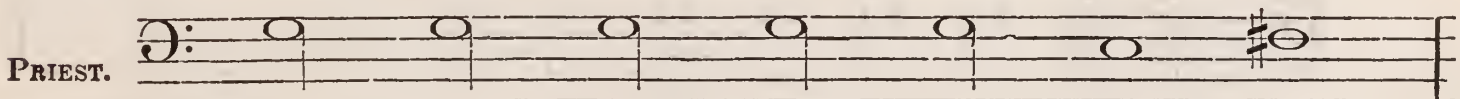
PRIEST.

O Lord, save Thy peo - ple.



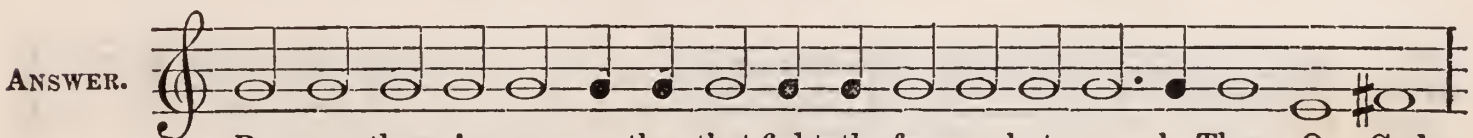
ANSWER.

And bless Thine in - he - ri - tance.



PRIEST.

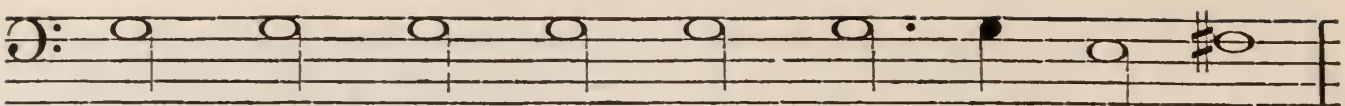
Give peace in our time, O Lord.



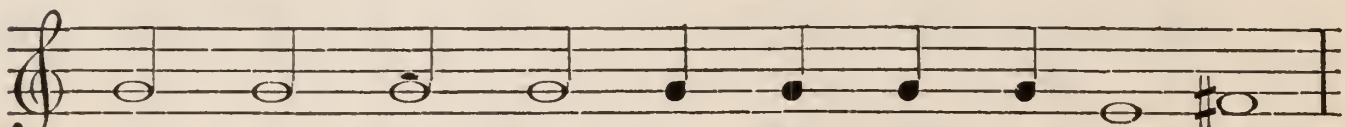
ANSWER.

Be-cause there is none o - ther that fighteth for us, but on - ly Thou, O God.

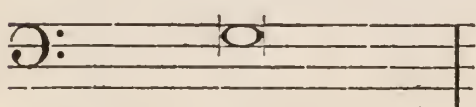
RESPONSES.

PRIEST. 

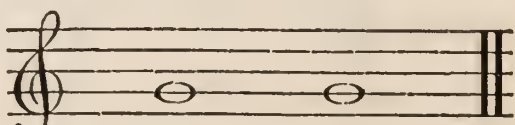
O God, make clean our hearts with - in us.

ANSWER. 

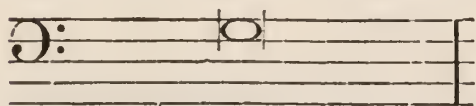
And take not Thy ho - ly Spi - rit from us.

PRIEST. 

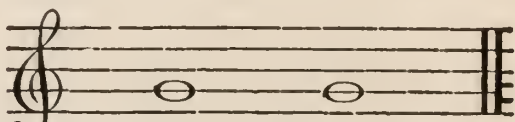
THE FIRST COLLECT.

ANSWER. 

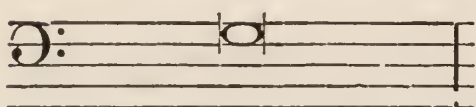
A - men.

PRIEST. 

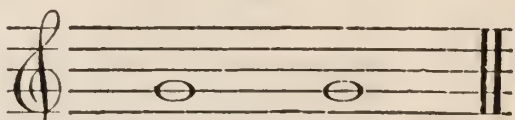
THE SECOND COLLECT.

ANSWER. 

A - men.

PRIEST. 

THE THIRD COLLECT.

ANSWER. 

A - men.

And so forth, to the end of MORNING or EVENING PRAYER.

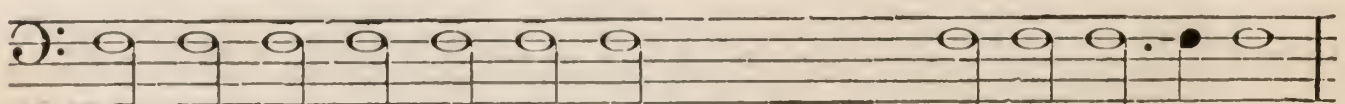
Harmonized Responses.

IN FOUR PARTS.

Let the MINISTER say the Sentences on One Tone, as follows



When the wick - ed man turn - eth a - way, (and so forth,)

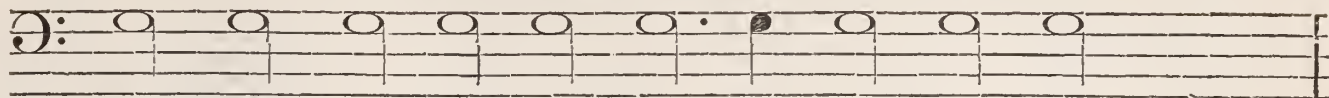
Then let him say, 

Dear - ly be - lov - ed bre - thren, (and so forth,) say - ing af - ter me;

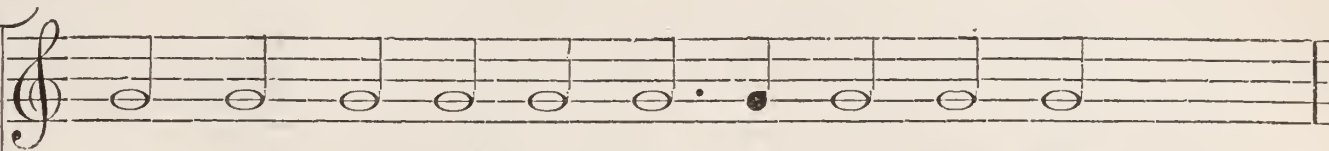
HARMONIZED RESPONSES.

*The General Confession to be said of the whole Congregation after the MINISTER,
on One Tone, as follows:*

PRIEST.

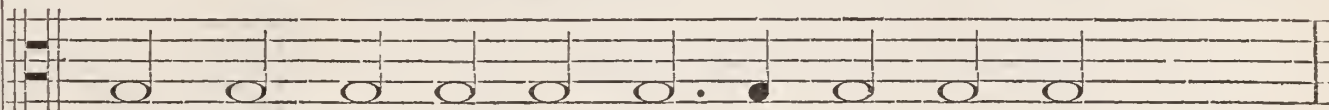


Al - migh - ty and most mer - ci - ful Fa - ther;

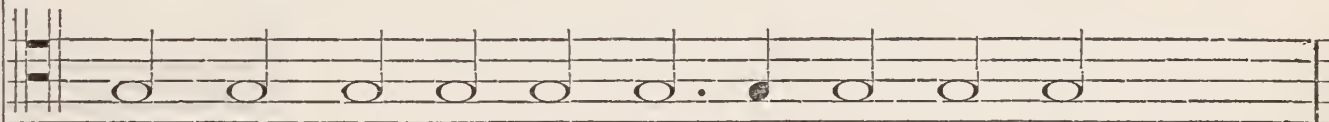


Al - migh - ty and most mer - ci - ful Fa - ther; (*and so forth,*)

PEOPLE.



Al - migh - ty and most mer - ci - ful Fa - ther; (*and so forth,*)

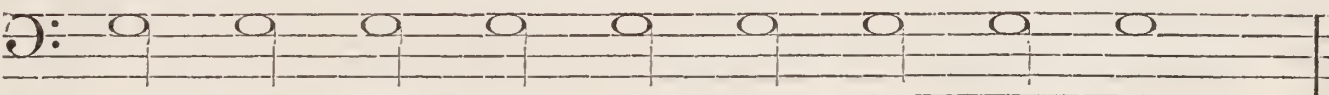


Al - migh - ty and most mer - ci - ful Fa - ther; (*and so forth,*)

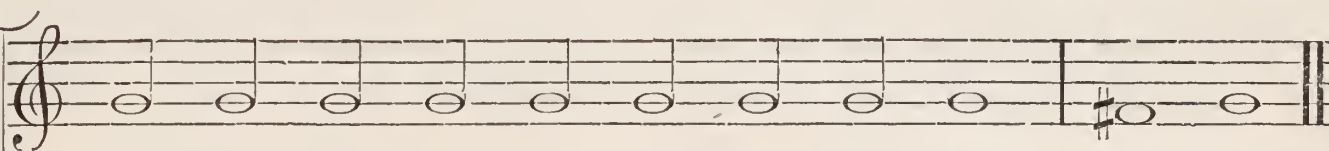


Al - migh - ty and most mer - ci - ful Fa - ther; (*and so forth,*)

PRIEST.

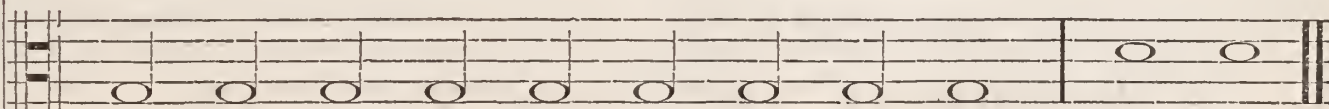


To the glo - ry of Thy ho - ly Name.

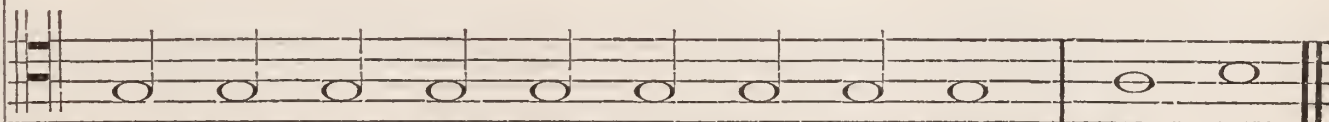


To the glo - ry of Thy ho - ly Name. A - men.

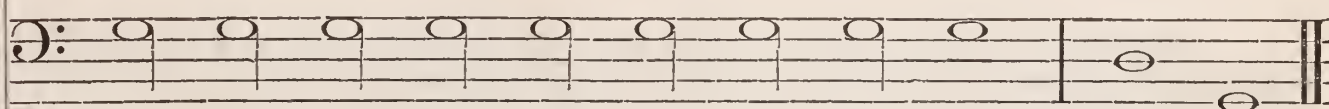
PEOPLE.



To the glo - ry of Thy ho - ly Name. A - men.



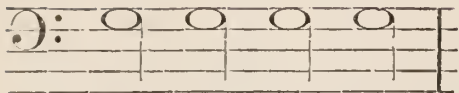
To the glo - ry of Thy ho - ly Name. A - men.



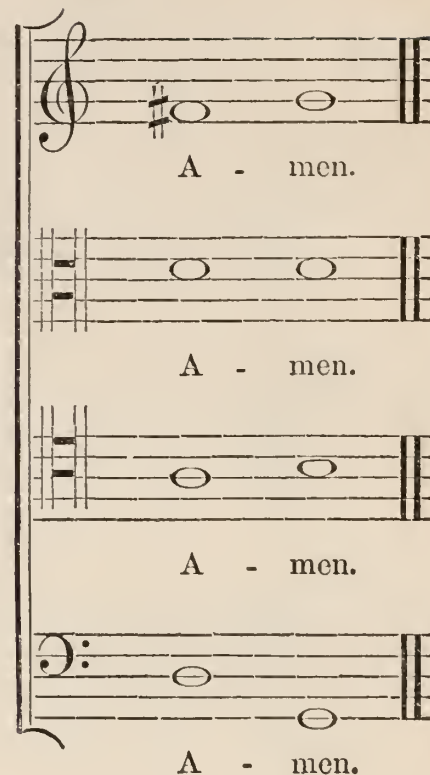
To the glo - ry of Thy ho - ly Name. A - men.

HARMONIZED RESPONSES.

The Absolution to be recited on One Tone by the PRIEST alone.

PRIEST.  *The PEOPLE shall answer here, and at the end of all other Prayers, as follows:*

Al - migh - ty God, (*and so forth,*)



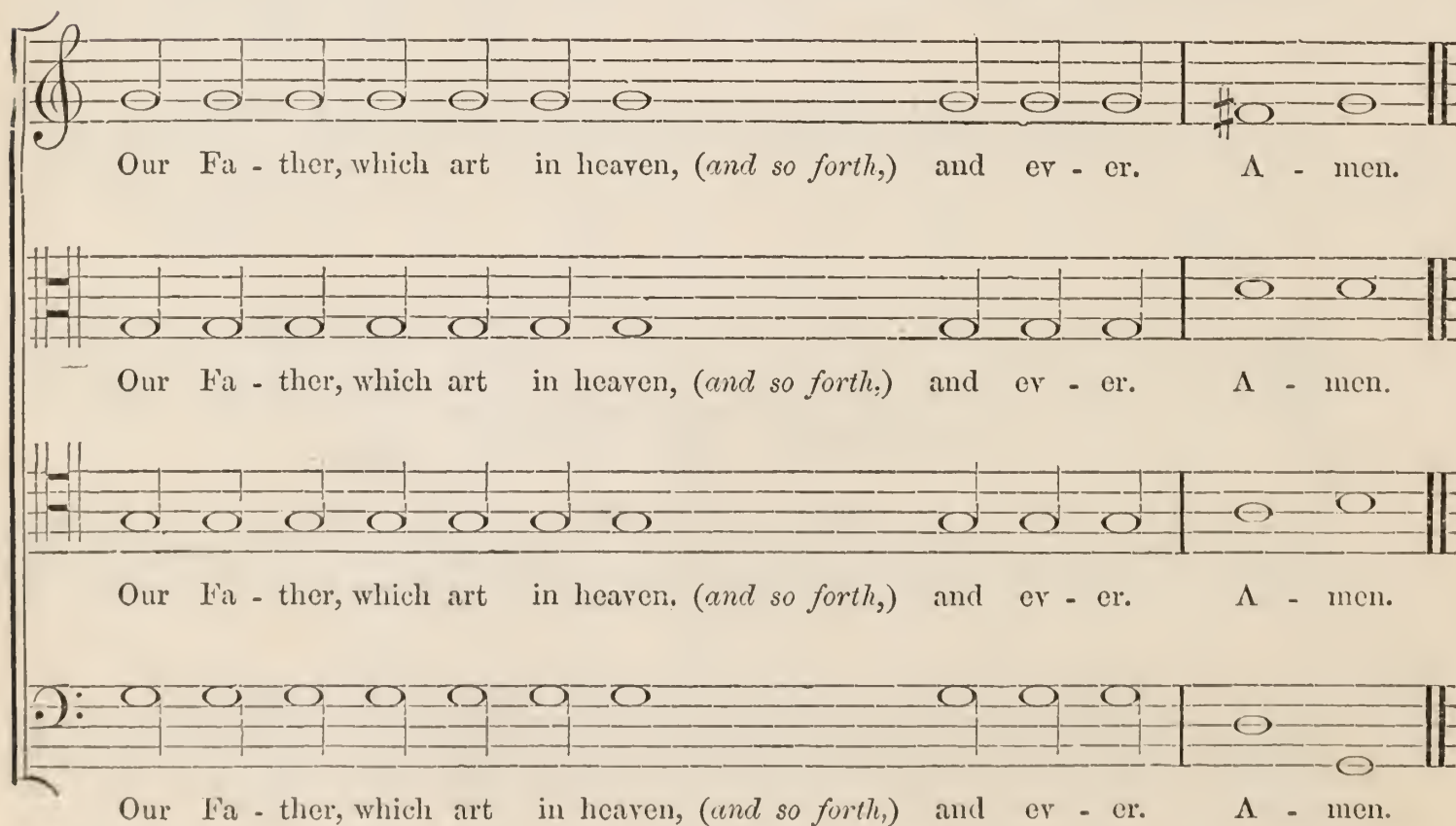
A - men.

A - men.

A - men.

A - men.

The Lord's Prayer to be said by the PRIEST and PEOPLE together on One Tone.

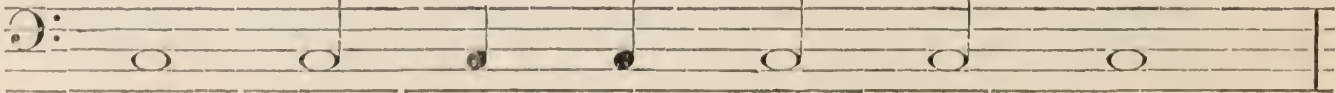


Our Fa - ther, which art in heaven, (*and so forth,*) and ev - er. A - men.

Our Fa - ther, which art in heaven, (*and so forth,*) and ev - er. A - men.

Our Fa - ther, which art in heaven, (*and so forth,*) and ev - er. A - men.

Our Fa - ther, which art in heaven, (*and so forth,*) and ev - er. A - men.

PRIEST.  O Lord, o - pen Thou our lips.

HARMONIZED RESPONSES.

ANSWER.

And our mouth shall shew forth Thy praise.

And our mouth shall shew forth Thy praise.

And our mouth shall shew forth Thy praise.

And our mouth shall shew forth Thy praise.

PRIEST.

O God, make speed to save us.

ANSWER.

O Lord, make haste to help us.

O Lord, make haste to help us.

O Lord, make haste to help us.

O Lord, make haste to help us.

PRIEST.

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

HARMONIZED RESPONSES

ANSWER.

As it was in the be - gin - ning, is now, and

As it was in the be - gin - ning, is now, and

As it was in the be - gin - ning, is now, and

As it was in the be - gin - ning, is now, and

ev - er shall be: world with - out end. A - men.

ev - er shall be: world with - out end. A - men.

ev - er shall be: world with - out end, A - men.

ev - er shall be: world with - out end. A - men.

PRIEST.

Praise ye the Lord.

ANSWER.

The Lord's Name be prais - ed.

The Lord's Name be prais - ed.

The Lord's Name be prais - ed.

The Lord's Name be prais - ed.

HARMONIZED RESPONSES.

*After the Psalms, Lessons, and Canticles, the Creed to be said on One Tone
by the PRIEST and PEOPLE.*

I be-lieve in God, (*and so forth,*) And the life ev-er-last-ing. A-men.

I be-lieve in God, (*and so forth,*) And the life ev-er-last-ing. A-men.

I be-lieve in God, (*and so forth,*) And the life ev-er-last-ing. A-men.

I be-lieve in God, (*and so forth,*) And the life ev-er-last-ing. A-men.

PRIEST.

The Lord be with you.

ANSWER.

And with thy spi-rit.

And with thy spi-rit.

And with thy spi-rit.

And with thy spi-rit.

PRIEST.

Let us pray. Lord, have mer-cy up-on us.

HARMONIZED RESPONSES.

ANSWER.

Christ, have mer - cy up - on us.

Christ, have mer - cy up - on us.

Christ, have mer - cy up - on us.

Christ, have mer - cy up - on us.

PRIEST.

Lord, have mer - cy up - on us.

PRIEST.
and
PEOPLE.

Our Fa - ther, which art in heaven, (*and so forth,*) A - men.

Our Fa - ther, which art in heaven, (*and so forth,*) A - men.

Our Fa - ther, which art in heaven, (*and so forth,*) A - men.

Our Fa - ther, which art in heaven, (*and so forth,*) A - men.

PRIEST.

O Lord, shew Thy mer - cy up - on us.

HARMONIZED RESPONSES.

ANSWER.

And grant us Thy sal - va - ti - on.

And grant us Thy sal - va - ti - on.

And grant us Thy sal - va - ti - on.

And grant us Thy sal - va - ti - on.

PRIEST

O Lord, save the Queen.

ANSWER.

And mer - ci - ful - ly hear us when we call up - on Thee.

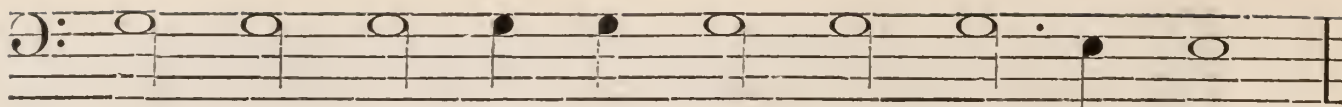
And mer - ci - ful - ly hear us when we call up - on Thee.

And mer - ci - ful - ly hear us when we call up - on Thee.

And mer - ci - ful ly hear us when we call up - on Thee.

HARMONIZED RESPONSES.

PRIEST.



En - due Thy Min - is - ters with right - eous - ness.

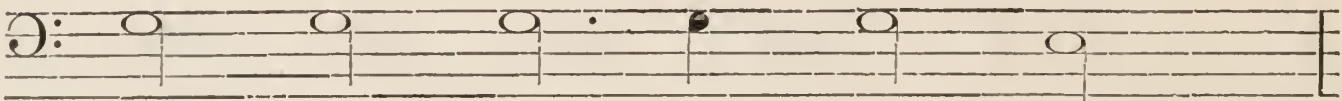
And make Thy cho - sen peo - ple joy - ful.

And make Thy cho - sen peo - ple joy - ful.

And make Thy cho - sen peo - ple joy - ful.

And make Thy cho - sen peo - ple joy - ful.

L'RIEST.



O Lord, save Thy peo - ple.

And bless Thine in - he - ri - tance.

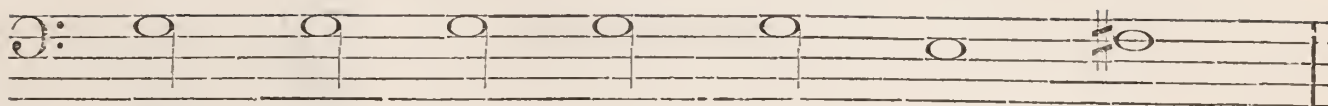
And bless Thine in - he - ri - tance.

And bless Thine in - ho - ri - tance.

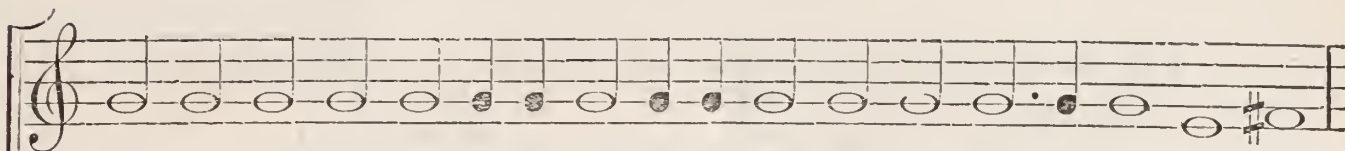
And bless Thine in - cre - dence.

HARMONIZED RESPONSES.

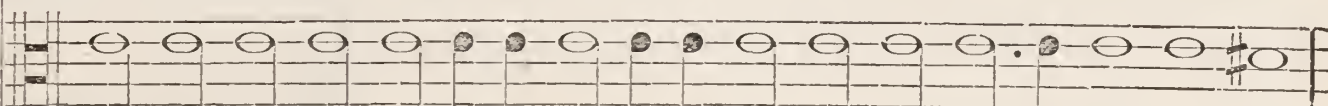
PRIEST.



Give peace in our time, O Lord



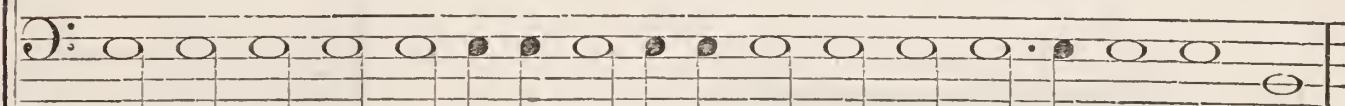
Be-cause there is none o-ther that fighteth for us, but on - ly Thou, O God.



Be-cause there is none o-ther that fighteth for us, but on - ly Thou, O God.

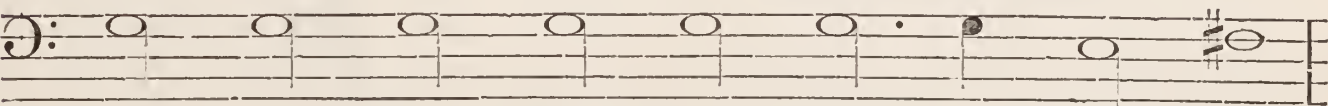


Be-cause there is none o-ther that fighteth for us, but on - ly Thou, O God.

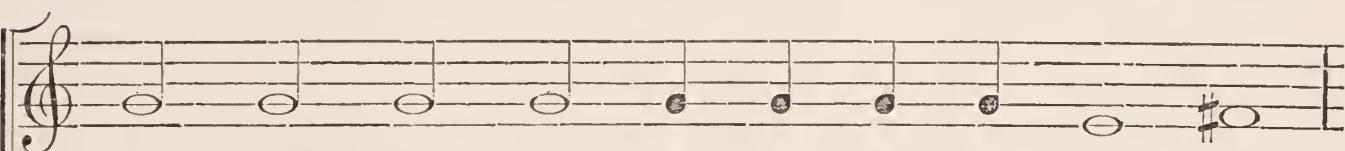


Be-cause there is none o-ther that fighteth for us, but on - ly Thou, O God.

PRIEST.



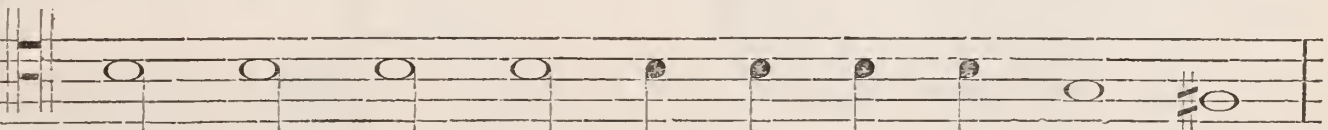
O God, make clean our hearts with - in us.



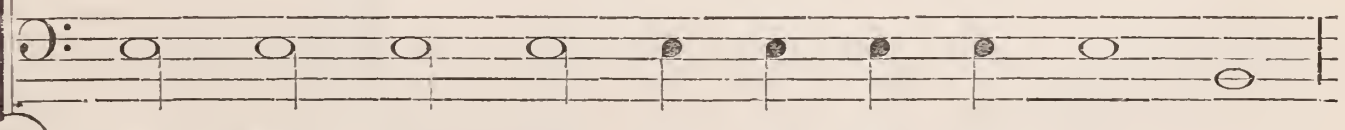
And take not Thy Ho - ly Spi - rit from us.



And take not Thy Ho - ly Spi - rit from us.



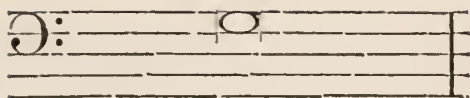
And take not Thy Ho - ly Spi - rit from us.



And take not Thy Ho - ly Spi - rit from us.

HARMONIZED RESPONSES.

PRIEST.

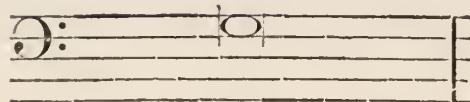


THE COLLECT FOR THE DAY.

ANSWER.



PRIEST.

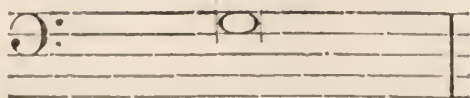


THE SECOND COLLECT.

ANSWER.

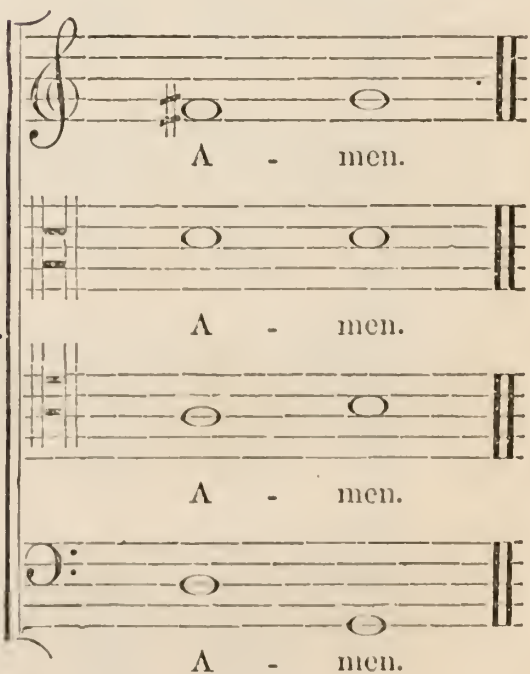


PRIEST.



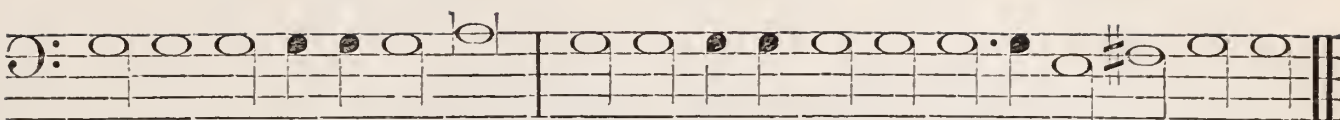
THE THIRD COLLECT.

ANSWER.

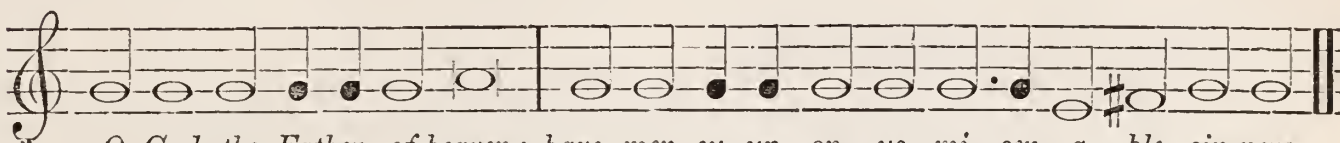


And so forth, to the end of MORNING or EVENING PRAYER.

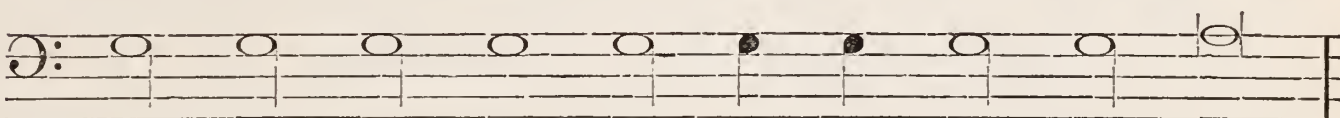
The Litany.

PRIEST. 

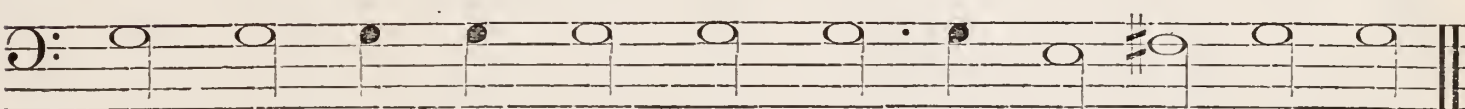
O God the Father, of heaven: have mer-cy up - on us mi-ser - a - ble sin - ners.

PEOPLE. 

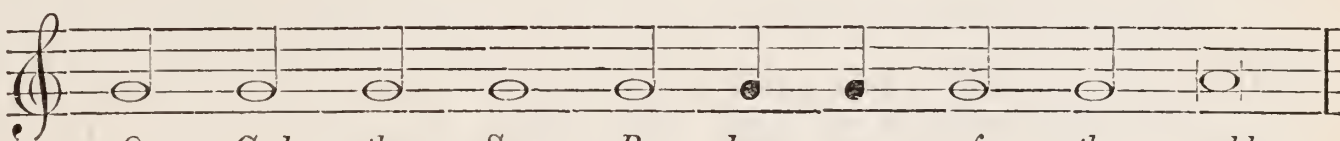
O God the Father, of heaven: have mer-cy up - on us mi-ser - a - ble sin - ners.

PRIEST. 

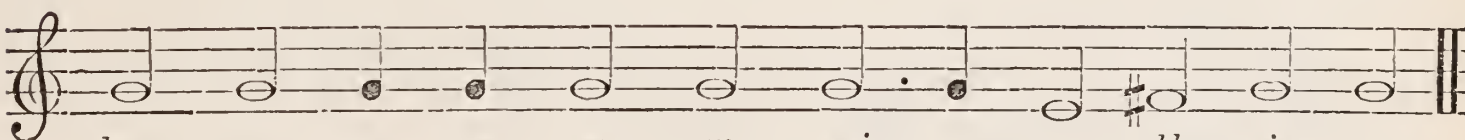
O God the Son, Re - deem - er of the world:



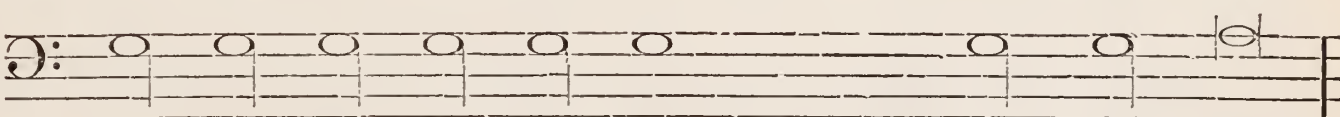
have mer - cy up - on us mi - ser - a - ble sin - ners.

PEOPLE. 

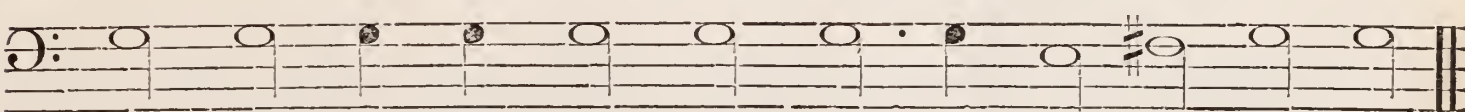
O God the Son, Re - deem - er of the world:



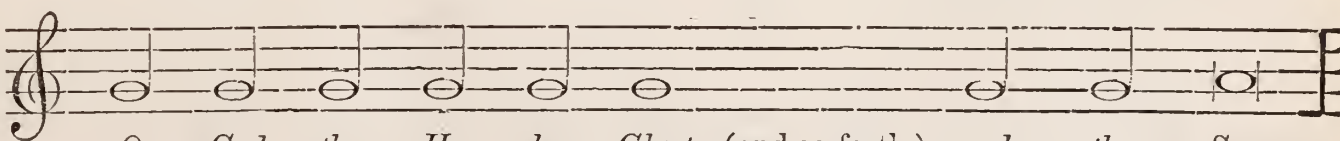
have mer - cy up - on us mi - ser - a - ble sin - ners.

PRIEST. 

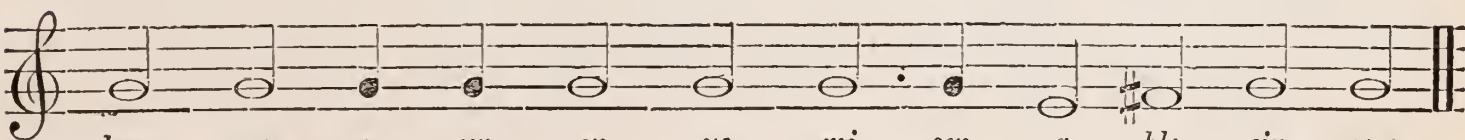
O God the Ho - ly Ghost, (and so forth,) and the Son:



have mer - cy up - on us mi - ser - a - ble sin - ners.

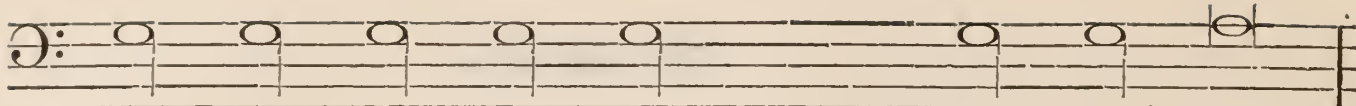
PEOPLE. 

O God the Ho - ly Ghost, (and so forth,) and the Son

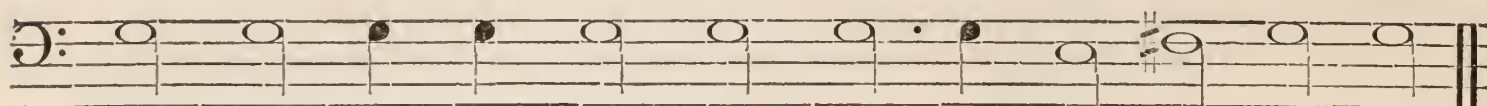


have mer - cy up - on us mi - ser - a - ble sin - ners.

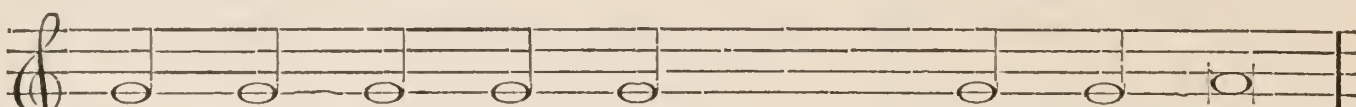
THE LITANY .

PRIEST. 

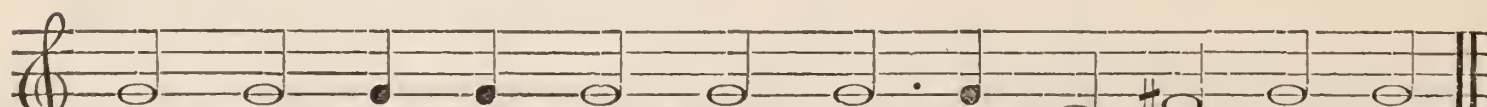
O ho - ly, bless - ed, (*and so forth,*) and one God :



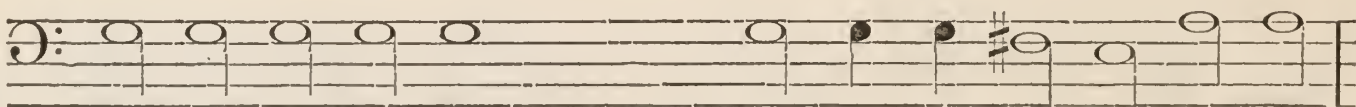
have mer - cy up - on us mi - ser - a - ble sin - ners.

PEOPLE. 

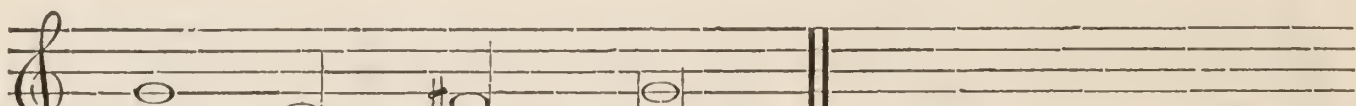
O ho - ly, bless - ed, (*and so forth,*) and one God :



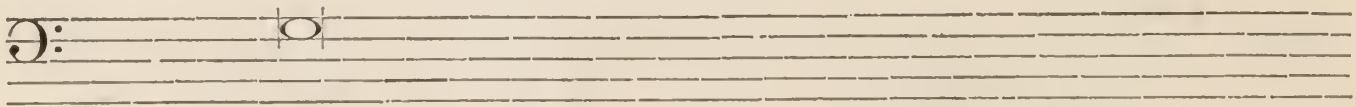
have mer - cy up - on us mi - ser - a - ble sin - ners.

PRIEST. 

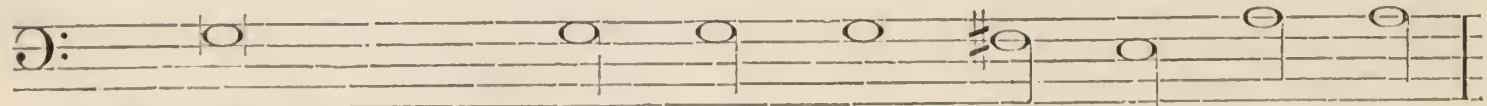
Re - mem - ber not, Lord, (*and so forth,*) an - gry with us for ev - er.

PEOPLE. 

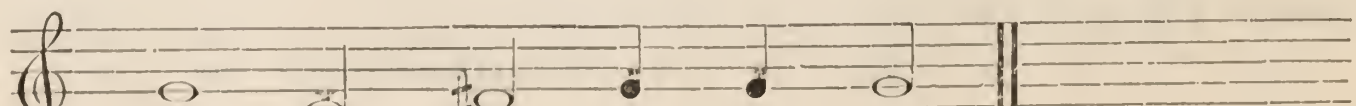
Spare us, good Lord.

PRIEST. 

From all evil and mischief; from sin, from the crafts and assaults of the devil; from



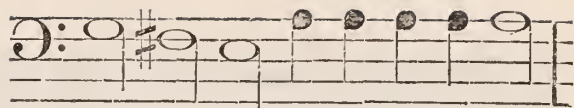
Thy wrath, and from ev - er - last - ing dam - na - tion,

PEOPLE. 

Good Lord, de - li - ver us.

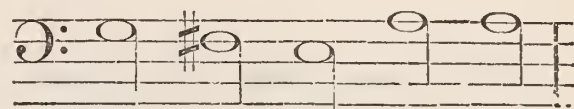
THE LITANY.

PRIEST. From all blindness of heart; from pride, vain-glory, and hypocrisy; from envy, hatred, and malice, - - - and all un-cha-ri-ta-ble-ness,



PEOPLE. *Good Lord, de - li - ver us.*

From fornication, and all other deadly sin; and from all the deceits of the world, the - - - - - flesh, and the de - vil,



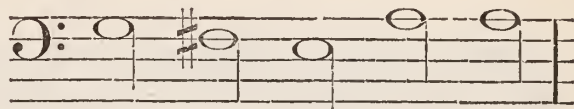
Good Lord, deliver us.

From lightning and tempest; from plague, pestilence, and famine; from battle, and murder, - - - - - and from sud - den death,



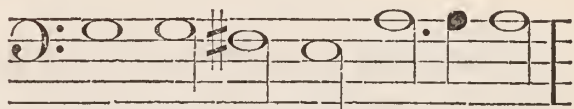
Good Lord, deliver us.

From all sedition, privy conspiracy, and rebellion; from all false doctrine, heresy, and schism; from hardness of heart, and contempt of Thy - - - - - Word and Com - mand - ment,



Good Lord, deliver us.

By the mystery of Thy holy Incarnation; by Thy holy Nativity and Circumcision; by Thy Baptism, - - - - - Fast-ing, and Tempt-a-ti-on,



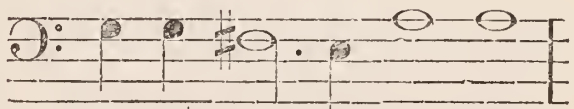
Good Lord, deliver us.

By Thine Agony and bloody Sweat; by Thy Cross and Passion; by Thy precious Death and Burial; by Thy glorious Resurrection and Ascension; and by the coming - - - - - of the Ho - ly Ghost,



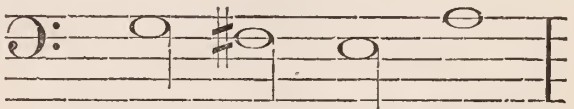
Good Lord, deliver us.

In all time of our tribulation; in all time of our wealth; in the hour of death, and - - - - - in the day of judg - ment,



Good Lord, deliver us.

We sinners do beseech Thee to hear us, O Lord God; and that it may please Thee to rule and govern Thy holy Church universal - - - - - in the right way;



PEOPLE. *We be - secch Thee to hear us, good Lord.*

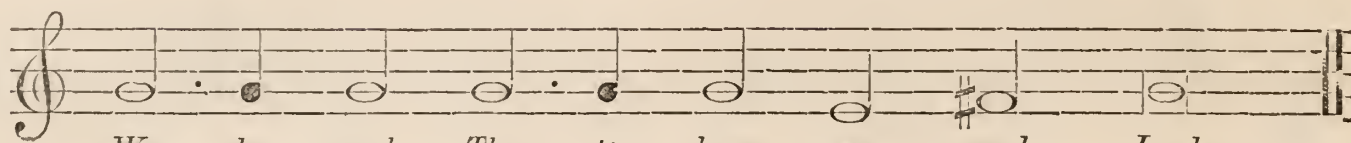
THE LITANY.

That it may please Thee to keep and strengthen in the true worshipping of Thee, in righteousness and holiness of life, Thy Servant VICTORIA, our most



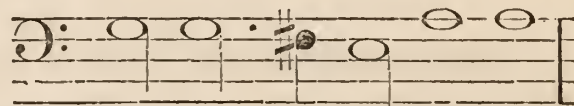
gracious Queen and Go-vernour;

PEOPLE.



We be - seech Thee to hear us, good Lord.

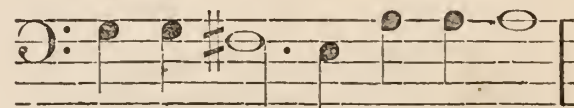
That it may please Thee to rule her heart in Thy faith, fear, and love, and that she may evermore have affiance in Thee, and ever seek



Thy ho - nour and glo - ry;

We beseech Thee to hear us, good Lord.

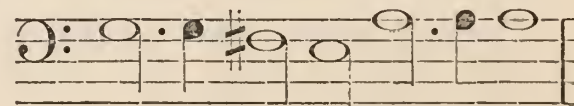
That it may please Thee to be her defender and keeper, giving her the victory



o - ver all her e - ne-mies;

We beseech Thee to hear us, good Lord.

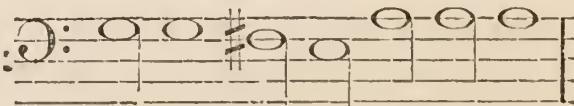
That it may please Thee to bless and preserve ADELAIDE, the Queen Dowager, the Prince ALBERT, ALBERT, Prince of Wales, and



all the Roy-al Fa-mi-ly;

We beseech Thee to hear us, good Lord.

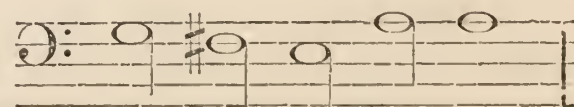
That it may please Thee to illuminate all Bishops, Priests, and Deacons, with true knowledge and understanding of Thy Word; and that both by their preaching and living they may set it forth,



and shew it ac-cord-ing - ly;

We beseech Thee to hear us, good Lord.

That it may please Thee to endue the Lords of the Council, and all the Nobility, with grace, wisdom,



and un - der - stand-ing;

We beseech Thee to hear us, good Lord.

That it may please Thee to bless and keep the Magistrates, giving them grace to execute justice,



and to main - tain truth;

We beseech Thee to hear us, good Lord.

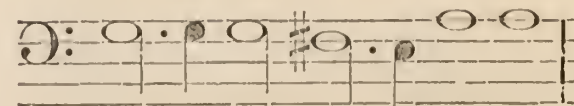
That it may please Thee to bless



and keep all Thy peo - ple;

We beseech Thee to hear us, good Lord.

That it may please Thee to give to all nations



u - ni - ty, peace, and concord;

We beseech Thee to hear us, good Lord.

THE LITANY.

That it may please Thee to give us an heart to love and
dread Thee, and diligently to live - - - - - af - ter Thy commandments;

PEOPLE. *We be - seech Thee to hear us, good Lord.*

That it may please Thee to give to all Thy people increase
of grace to hear meekly Thy Word, and to receive it with
pure affection, and to bring forth - - - - - the fruits of the Spi - rit;

We beseech Thee to hear us, good Lord.

That it may please Thee to bring into the way of truth all
such as have erred, - - - - - and are de - ceiv - ed;

We beseech Thee to hear us, good Lord.

That it may please Thee to strengthen such as do stand;
and to comfort and help the weak-hearted; and to raise up
them that fall; and finally to beat down Satan - - - - - un - der our feet;

We beseech Thee to hear us, good Lord.

That it may please Thee to succour, help, and comfort,
all that are in danger, necessity, - - - - - and tri - bu - la - tion;

We beseech Thee to hear us, good Lord.

That it may please Thee to preserve all that travel by
land or by water, all women labouring of child, all sick per -
sons, and young children; and to shew Thy pity upon - - - - - all pri - son - ers and captives;

We beseech Thee to hear us, good Lord.

That it may please Thee to defend, and to provide for,
the fatherless children, and widows, and all that are - - - - - de - so - late and op - press - ed;

We beseech Thee to hear us, good Lord.

That it may please Thee to have - - - - - mer - cy up - on all men;

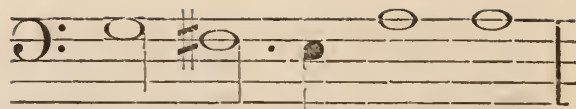
We beseech Thee to hear us, good Lord.

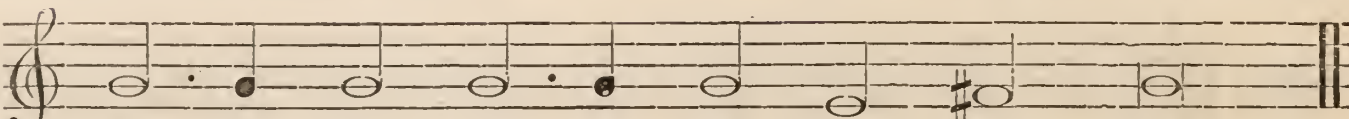
That it may please Thee to forgive our enemies, perse -
cutors, and slanderers, - - - - - and to turn their hearts

We beseech Thee to hear us, good Lord.

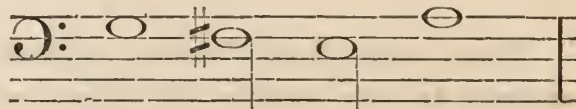
THE LITANY

That it may please Thee to give and preserve to our use
the kindly fruits of the earth, so as in due time, - - - - - we may en - joy them;

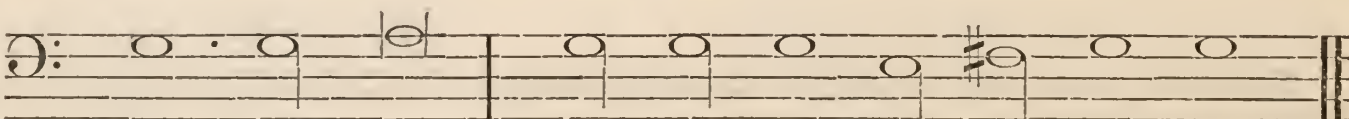


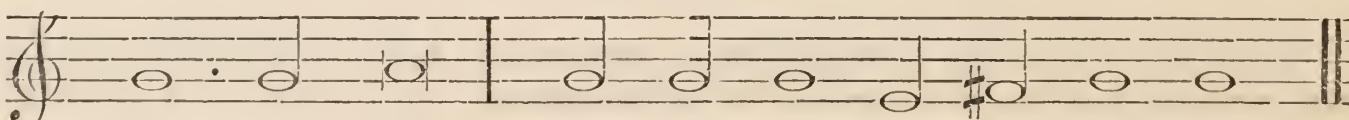
PEOPLE. 
We be - seech Thee to hear us, good Lord.

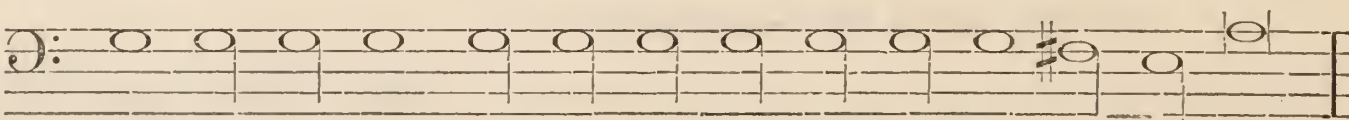
That it may please Thee to give us true repentance; to
forgive us all our sins, negligences, and ignorances; and to
endue us with the grace of Thy Holy Spirit to amend our
lives according to - - - - - Thy ho - ly Word;

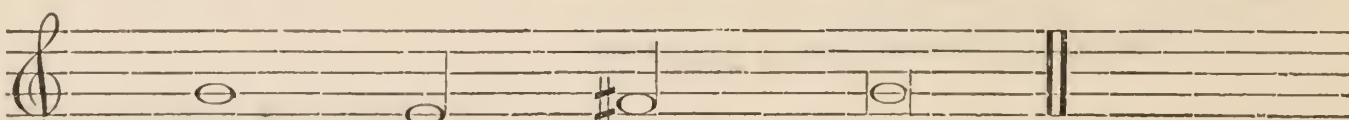


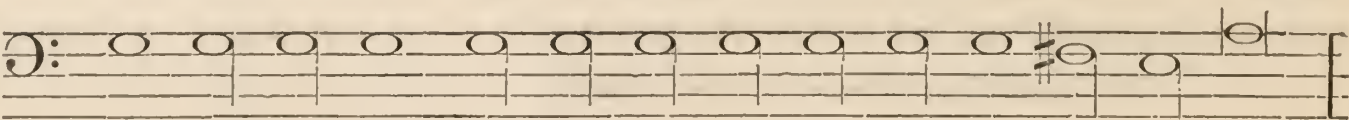
We beseech Thee to hear us, good Lord.

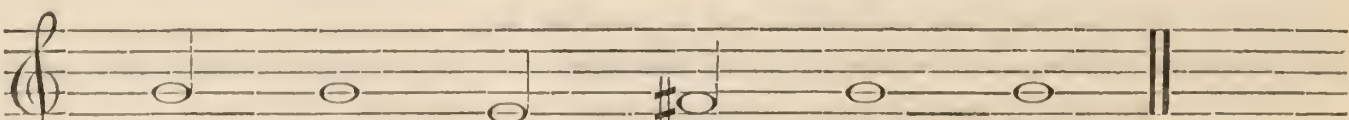
PRIEST. 
Son of God: we be - seech Thee to hear us.

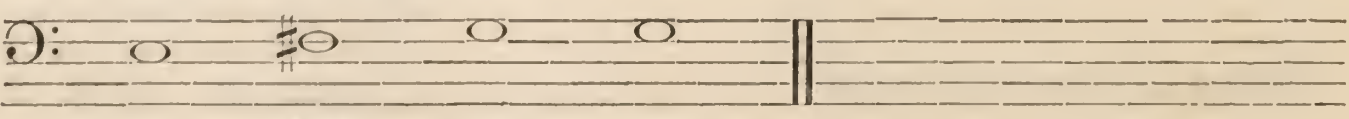
PEOPLE. 
Son of God: we be - seech Thee to hear us.

PRIEST. 
O Lamb of God: that tak - est a - way the sins of the world;

PEOPLE. 
Grant us Thy peace.

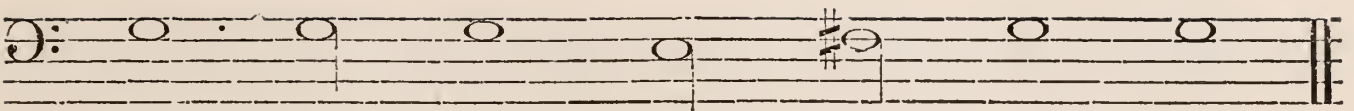
PRIEST. 
O Lamb of God: that tak - est a - way the sins of the world;

PEOPLE. 
Have mer - cy up - on us.

PRIEST. 
O Christ, hear us.

PEOPLE. 
O Christ, hear us.

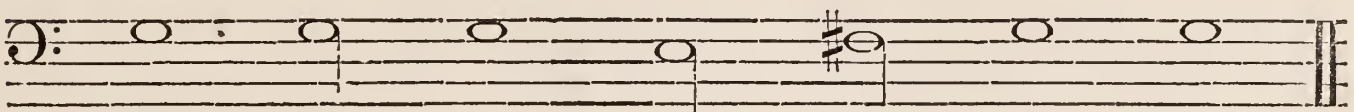
THE LITANY.

PRIEST. 

Lord, have mer - cy up - on us.

PEOPLE. 

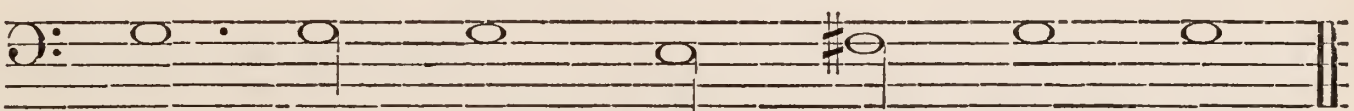
Lord, have mer - cy up - on us.

PRIEST. 

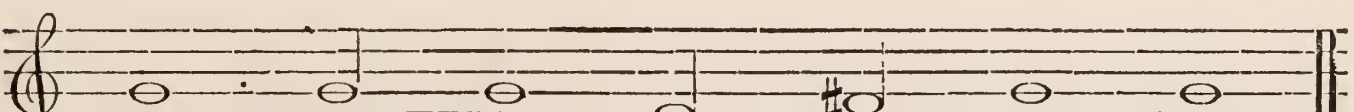
Christ, have mer - cy up - on us.

PEOPLE. 

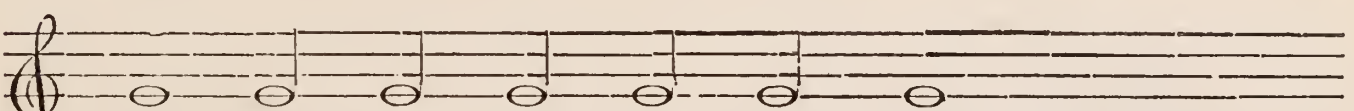
Christ, have mer - cy up - on us.

PRIEST. 

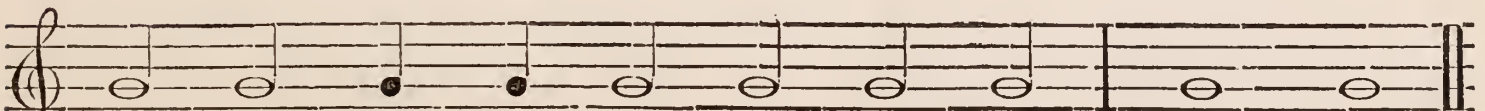
Lord, have mer - cy up - on us.

PEOPLE. 

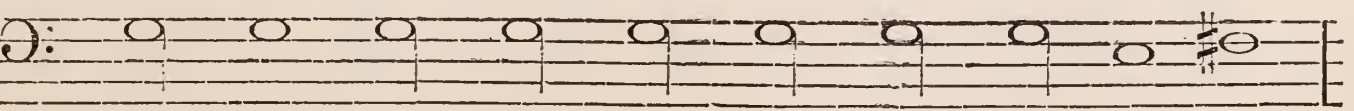
Lord, have mer - cy up - on us.

PRIEST and PEOPLE. 

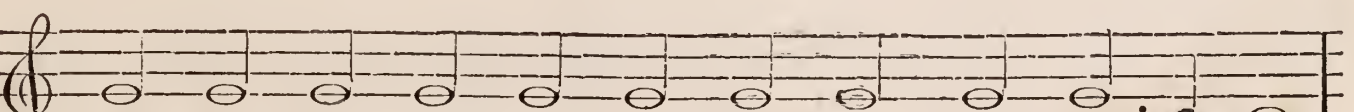
Our Fa - ther, which art in heaven, (and so forth,)



But de - li - ver us from e - vil. A - men.

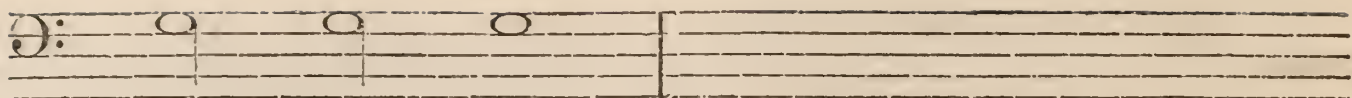
PRIEST. 

O Lord, deal not with us af - ter our sins.

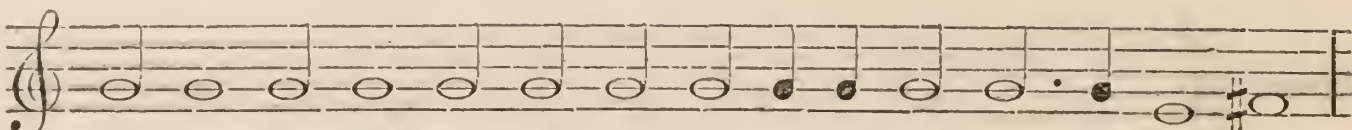
ANSWER. 

Nei - ther re - ward us af - ter our in - i - qui - ties.

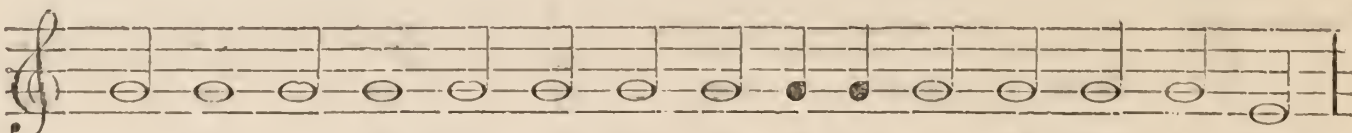
THE LITANY.

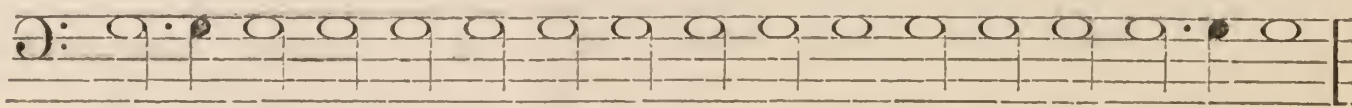
PRIEST. 
 Let us pray.

O GOD, merciful Father, that despisest not the sighing of a contrite heart, nor the desire of such as be sorrowful; Mercifully assist our prayers that we make before Thee in all our troubles and adversities, whensoever they oppress us; and graciously hear us, that those evils, which the craft and subtilty of the devil or man worketh against us, be brought to nought; and by the providence of Thy goodness they may be dispersed; that we Thy servants, being hurt by no persecutions, may evermore give thanks unto Thee in Thy holy Church; - through JE - SUS CHRIST our Lord.

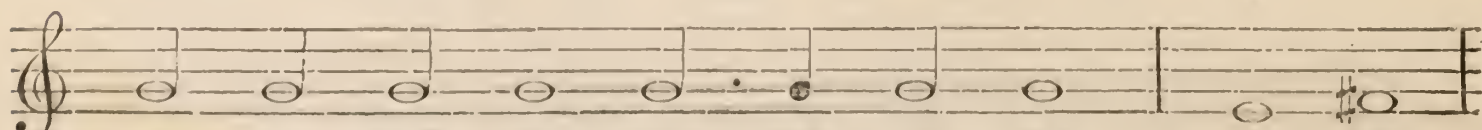
PEOPLE. 
 O Lord, a - rise, help us, and de - li - ver us, for Thy Name's sake.

O GOD, we have heard with our ears, and our fathers have declared unto us, the noble works that Thou didst in their days, and in the old time before them.

PEOPLE. 
 O Lord, a - rise, help us, and de - li - ver us for Thine ho - nour.

PRIEST. 
 Glo - ry be to the Fa - ther, and to the Son: and to the Ho - ly Ghost.

ANSWER. 
 As it was in the be - gin - ning, is now, and

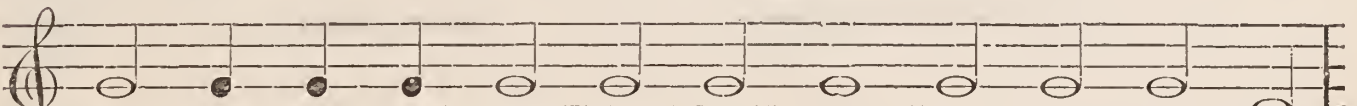

 ev - er shall be: world with - out end A - men.

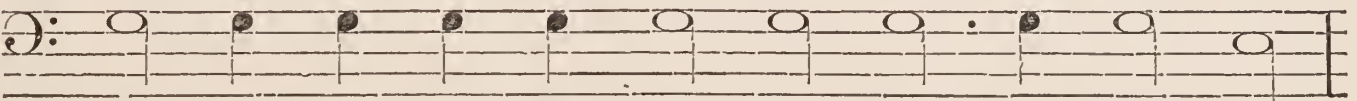
THE LITANY.

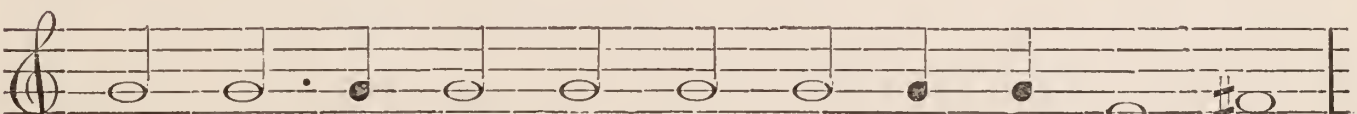
PRIEST. 
From our e - ne - mies de - fend us, O Christ.

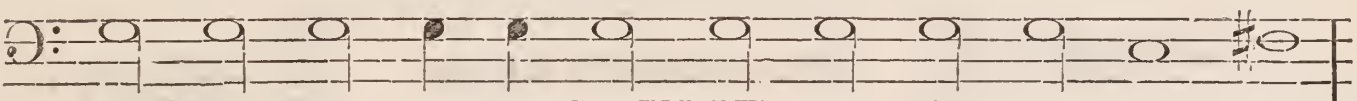
PEOPLE. 
Gra - ci - ous - ly look up - on our af - flic - ti - ons.

PRIEST. 
Pi - ti - ful - ly be - hold the sor - rows of our hearts.

PEOPLE. 
Mer - ci - ful - ly for - give the sins of Thy peo - ple.

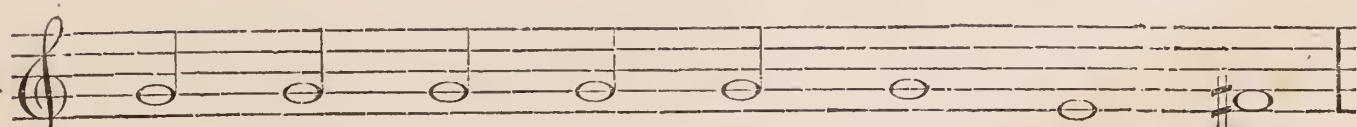
PRIEST. 
Fa - vour - a - bly with mer - cy hear our pray - ers.

PEOPLE. 
O Son of Da - vid, have mer - cy up - on us

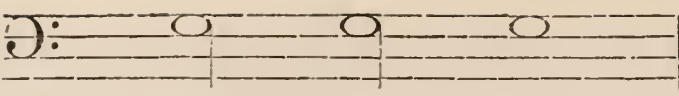
PRIEST. 
Both now and ev - er vouch - safe to hear us, O Christ.

PEOPLE. 
Gra - ci - ous - ly hear us, O Christ; gra - ci - ous - ly hear us, O Lord Christ.

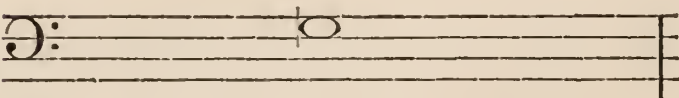
PRIEST. 
O Lord, let thy mer - cy be shew - ed up - on us.

ANSWER. 
As we do put our trust in Thee,

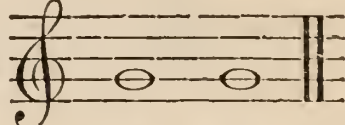
THE LITANY.

PRIEST. 

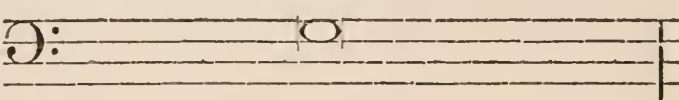
Let us pray.

PRIEST. 

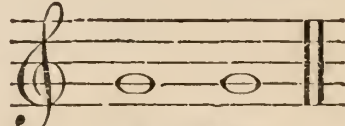
We humbly beseech Thee, O Father, (and so forth.)

PEOPLE. 

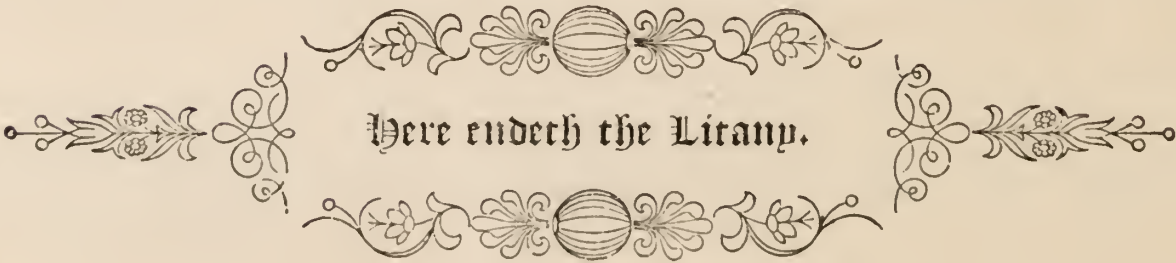
A - men.

PRIEST. 

The grace of our Lord, (and so forth.)

PEOPLE. 

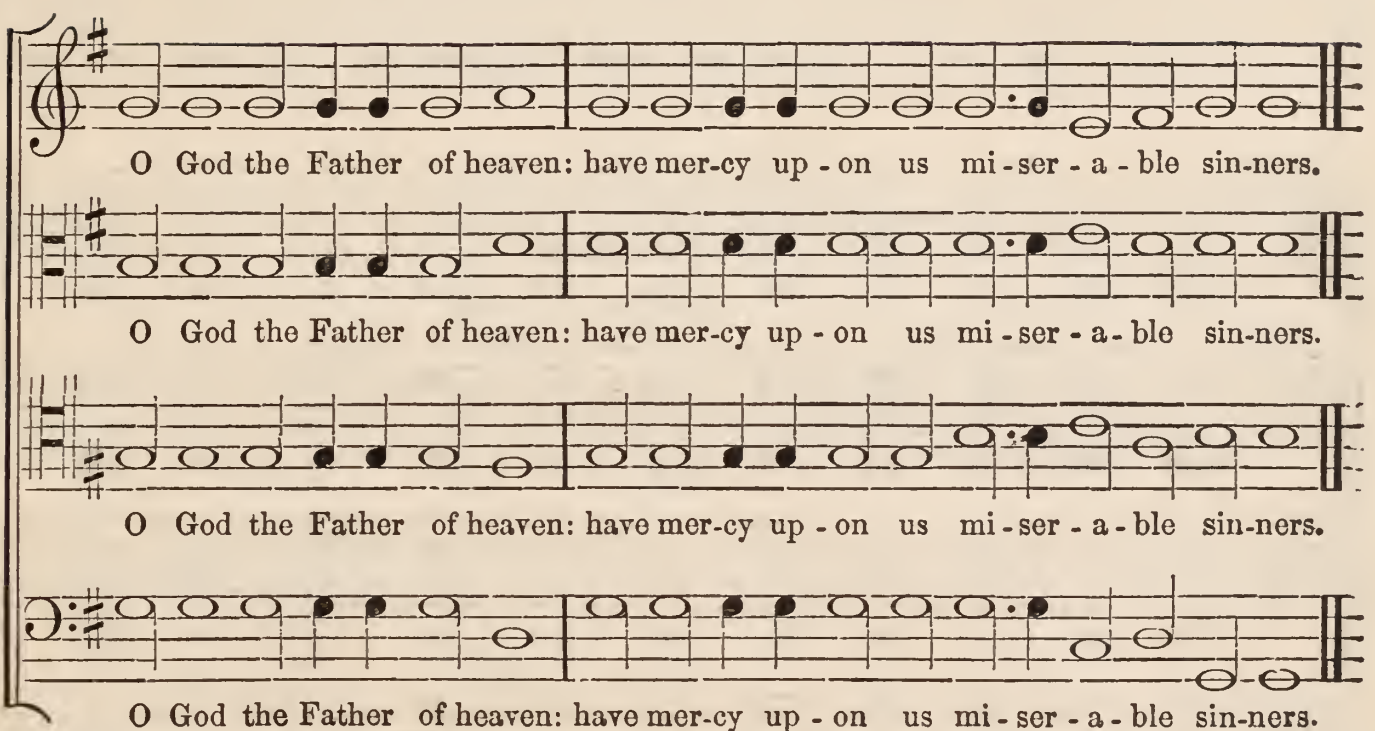
A - men.



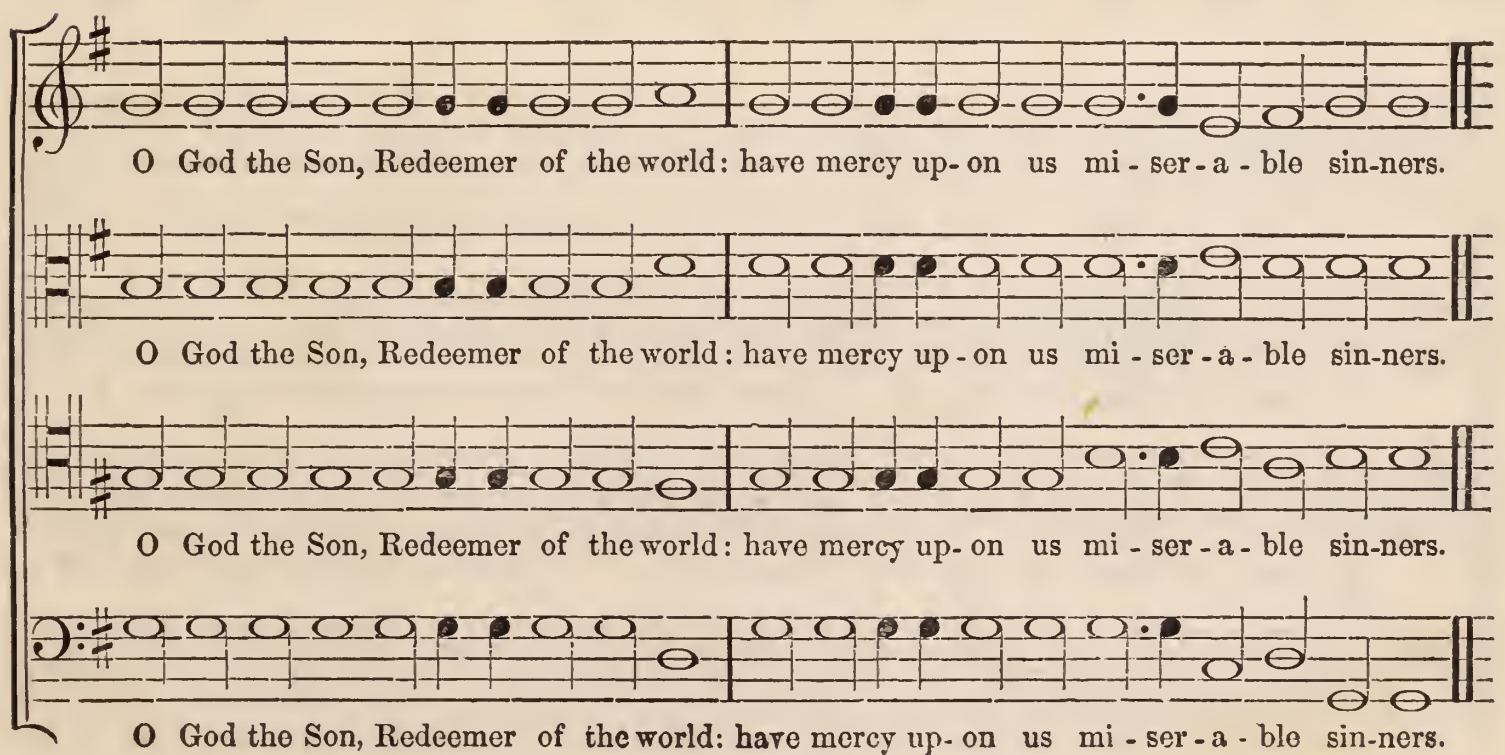
The Responses in the Litany

HARMONIZED FOR FOUR VOICES.

PEOPLE.

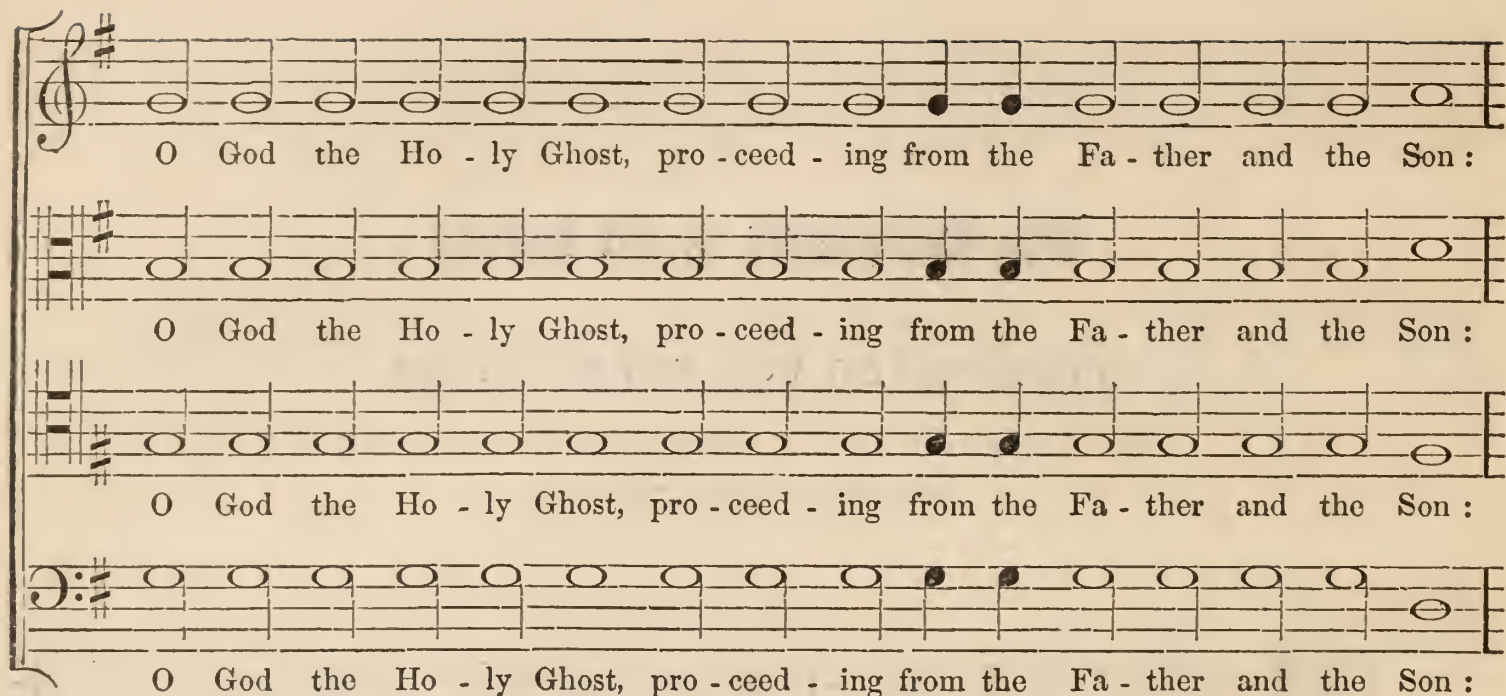


O God the Father of heaven: have mercy upon us miserable sinners.



O God the Son, Redeemer of the world: have mercy upon us miserable sinners.

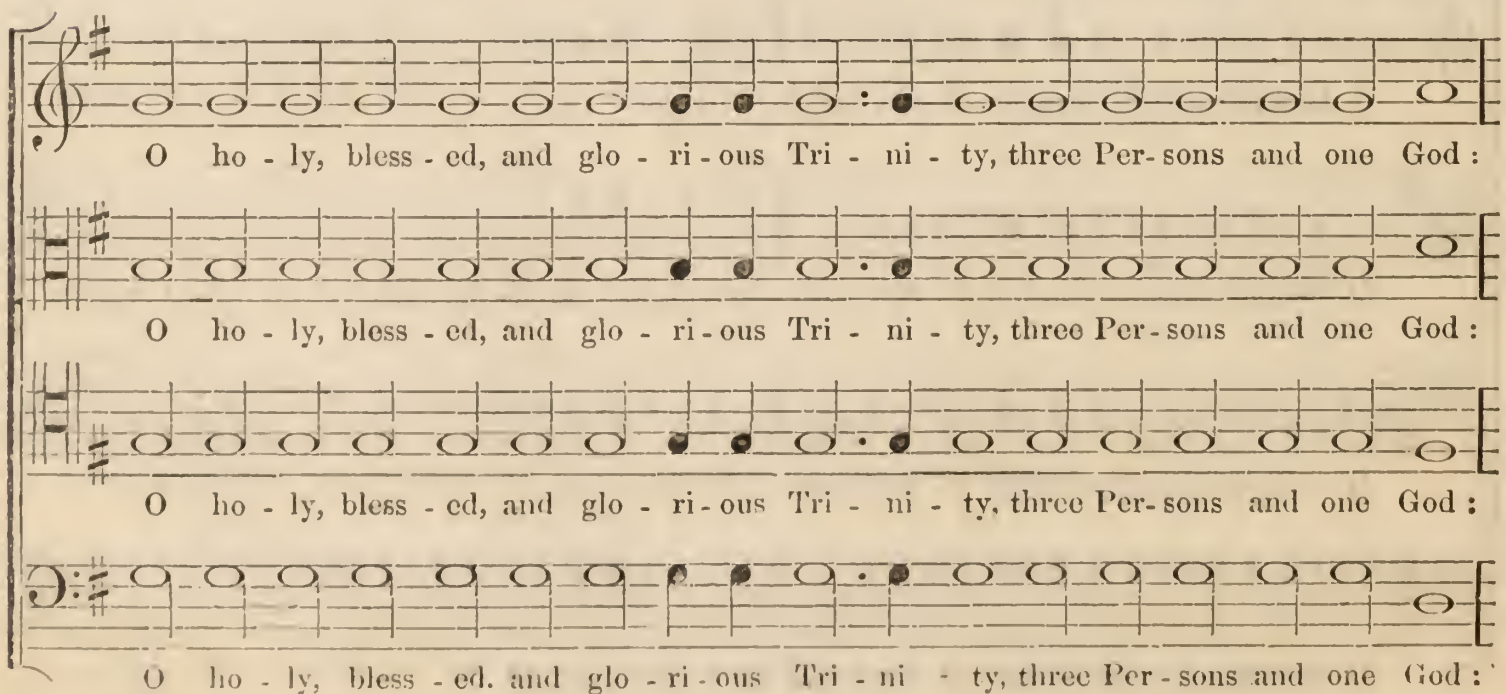
THE LITANY



O God the Ho - ly Ghost, pro - ceed - ing from the Fa - ther and the Son :



have mer - cy up - on us mi - ser - a - ble sin - ners.



O ho - ly, bless - ed, and glo - ri - ous Tri - ni - ty, three Per - sons and one God :

THE LITANY.

have mer - cy up - on us mi - ser - a - ble sin - ners.

have mer - cy up - on us mi - ser - a - ble sin - ners.

have mer - cy up - on us mi - ser - a - ble sin - ners.

have mer - cy up - on us mi - ser - a - ble sin - ners.

This system consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#). The second, third, and fourth staves are bass clefs with the same key signature. Each staff contains a single note per measure, corresponding to the lyrics 'have', 'mer - cy', 'up - on', 'us', 'mi - ser - a - ble', and 'sin - ners.' respectively. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, 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F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, 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D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D

THE LITANY.

First system of musical notation for 'THE LITANY'. It consists of four staves (Soprano, Alto, Tenor, and Bass) in G major (one sharp). The lyrics are: 'We be - seech Thee to hear us, good Lord.' The melody is simple, using half and quarter notes.

We be - seech Thee to hear us, good Lord.

We be - seech Thee to hear us, good Lord.

We be - seech Thee to hear us, good Lord.

We be - seech Thee to hear us, good Lord.

Second system of musical notation for 'THE LITANY'. It consists of four staves (Soprano, Alto, Tenor, and Bass) in G major. The lyrics are: 'Son of God: we be - seech Thee to hear us.' The melody continues from the first system.

Son of God: we be - seech Thee to hear us.

Son of God: we be - seech Thee to hear us.

Son of God: we be - seech Thee to hear us.

Son of God: we be - seech Thee to hear us.

Third system of musical notation for 'THE LITANY'. It consists of four staves (Soprano, Alto, Tenor, and Bass) in G major. The lyrics are: 'Grant us Thy peace. Have mer - cy up - on us.' There is a double bar line and a fermata over the word 'peace' in the original image. The melody continues.

Grant us Thy peace. Have mer - cy up - on us.

Grant us Thy peace. Have mer - cy up - on us.

Grant us Thy peace. Have mer - cy up - on us.

Grant us Thy peace. Have mer - cy up - on us.

THE LITANY.

First system of the musical score. It consists of four staves. The first staff is in treble clef with a key signature of one sharp (F#). The second, third, and fourth staves are in bass clef with a key signature of one sharp (F#). The lyrics are: "O Christ, hear us. Lord, have mer - cy up - on us." There is a repeat sign after the first phrase.

O Christ, hear us. Lord, have mer - cy up - on us.

Second system of the musical score. It consists of four staves. The first staff is in treble clef with a key signature of one sharp (F#). The second, third, and fourth staves are in bass clef with a key signature of one sharp (F#). The lyrics are: "Christ, have mer - cy up - on us." There is a repeat sign after the first phrase.

Christ, have mer - cy up - on us.

Third system of the musical score. It consists of four staves. The first staff is in treble clef with a key signature of one sharp (F#). The second, third, and fourth staves are in bass clef with a key signature of one sharp (F#). The lyrics are: "Lord, have mer - cy up - on us." There is a repeat sign after the first phrase.

Lord, have mer - cy up - on us.

THE LITANY.

PRIEST
and
PEOPLE.

Our Fa - ther, which art in heaven, (*and so forth,*)

Our Fa - ther, which art in heaven, (*and so forth,*)

Our Fa - ther, which art in heaven, (*and so forth,*)

Our Fa - ther, which art in heaven, (*and so forth,*)

But de - li - ver us from e - vil. A - men.

But de - li - ver us from e - vil. A - men.

But de - li - ver us from e - vil. A - men.

But de - li - ver us from e - vil. A - men.

PEOPLE.

Nei - ther re - ward us af - ter our in - i - qui - ties.

Nei - ther re - ward us af - ter our in - i - qui - ties.

Nei - ther re - ward us af - ter our in - i - qui - ties.

Nei - ther re - ward us af - ter our in - i - qui - ties.

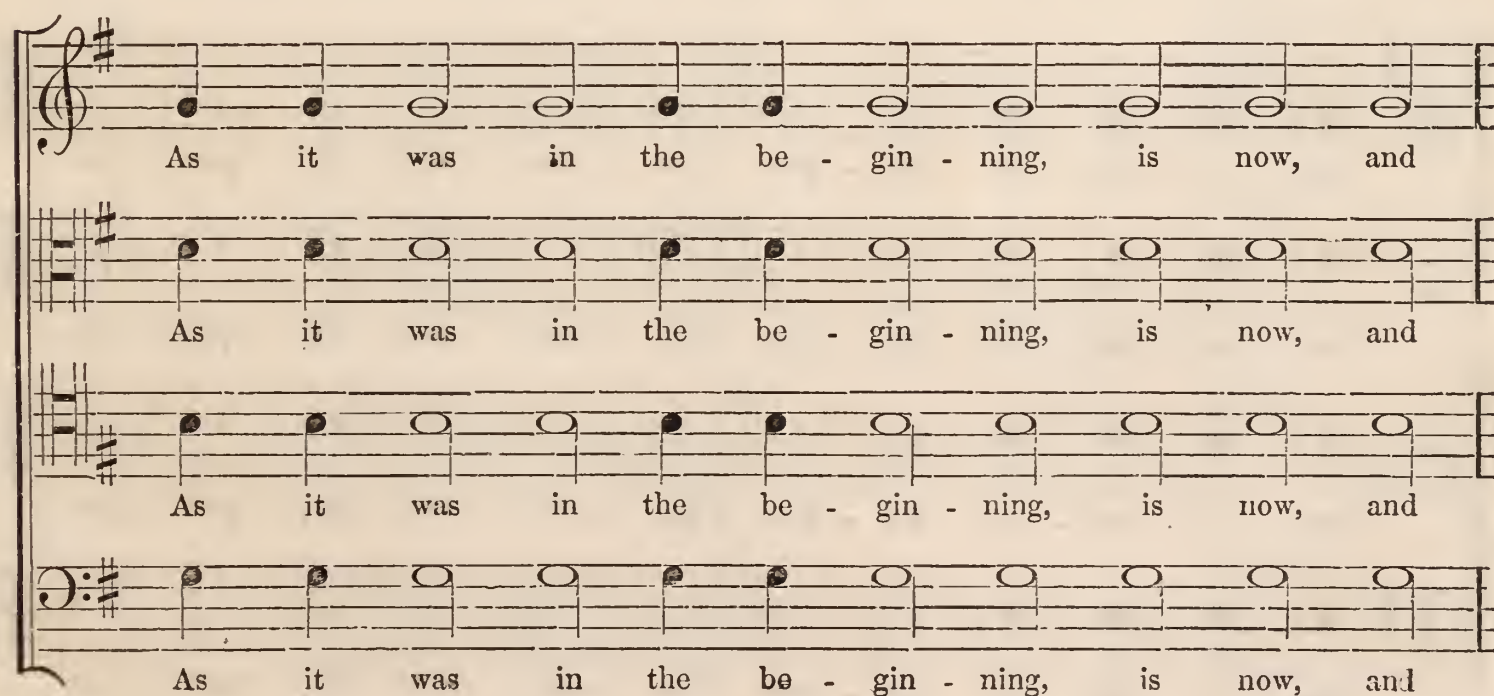
THE LITANY



O Lord, a - rise, help us, and de - li - ver us, for Thy Name's sake.



O Lord, a - rise, help us, and de - li - ver us for Thine ho - nour



As it was in the be - gin - ning, is now, and

THE LITANY.

ev - er shall be: world with - out end. A - men.

ev - er shall be. world with - out end. A - men.

ev - er shall be: world with - out end. A - men.

ev - er shall be: world with - out end. A - men.

Gra - ci - ous - ly look up - on our af - flic - ti - ons.

Gra - ci - ous - ly look up - on our af - flic - ti - ons.

Gra - ci - ous - ly look up - on our af - flic - ti - ons.

Gra - ci - ous - ly look up - on our af - flic - ti - ons.

Mer - ci - ful - ly for - give the sins of Thy peo - ple.

Mer - ci - ful - ly for - give the sins of Thy peo - ple.

Mer - ci - ful - ly for - give the sins of Thy peo - ple.

Mer - ci - ful - ly for - give the sins of Thy peo - ple.

THE LITANY

O Son of Da - vid, have mer - cy up - on us.

Gra - ci - ous - ly hear us, O Christ; gra - ci - ous - ly hear us, O Lord Christ.

As we do put our trust in Thee.

ANSWER TO
THE CONCLUDING
PRAYERS.

A - men.

First Day.

MORNING PRAYER.

Turner.

EVENING PRAYER.

E. Purcell.

The musical score for the First Day is divided into two main sections: Morning Prayer and Evening Prayer. The Morning Prayer section, composed by Turner, is in D major (two sharps) and features a four-part choir setting with a piano accompaniment. The Evening Prayer section, composed by E. Purcell, is in D minor (two flats) and also features a four-part choir setting with a piano accompaniment. The piano part in both sections includes a prominent arpeggiated accompaniment in the left hand.

Second Day.

MORNING PRAYER.

Dr. Aldrich.

EVENING PRAYER.

Dr. Greene.

The musical score for the Second Day is divided into two main sections: Morning Prayer and Evening Prayer. The Morning Prayer section, composed by Dr. Aldrich, is in D minor (two flats) and features a four-part choir setting with a piano accompaniment. The Evening Prayer section, composed by Dr. Greene, is in D major (two sharps) and also features a four-part choir setting with a piano accompaniment. The piano part in both sections includes a prominent arpeggiated accompaniment in the left hand.

THE PARISH CHOIR.

Third Day.

MORNING PRAYER.

J. Weldon.

EVENING PRAYER.

Dr. Cooke.

This musical score is for the Third Day of a series. It is divided into two main sections: Morning Prayer and Evening Prayer. The Morning Prayer section, composed by J. Weldon, is in the key of B-flat major (two flats) and 2/4 time. It consists of six staves: four for vocal parts (Soprano, Alto, Tenor, Bass) and two for piano accompaniment. The Evening Prayer section, composed by Dr. Cooke, is in the key of B-flat major and 2/4 time. It also consists of six staves: four for vocal parts and two for piano accompaniment. The piano part for the evening prayer features a more complex harmonic texture with many chords and moving lines in both hands.

Fourth Day.

MORNING PRAYER.

Dr. Turner.

EVENING PRAYER.

Dr Aldrich.

This musical score is for the Fourth Day of a series. It is divided into two main sections: Morning Prayer and Evening Prayer. The Morning Prayer section, composed by Dr. Turner, is in the key of D major (two sharps) and 2/4 time. It consists of six staves: four for vocal parts (Soprano, Alto, Tenor, Bass) and two for piano accompaniment. The Evening Prayer section, composed by Dr. Aldrich, is in the key of D major and 2/4 time. It also consists of six staves: four for vocal parts and two for piano accompaniment. The piano part for the evening prayer features a more complex harmonic texture with many chords and moving lines in both hands.

Fifth Day.

MORNING PRAYER.

Batishill.

EVENING PRAYER.

Hindle.

This musical score is for the Fifth Day of a liturgical cycle. It is divided into two main sections: Morning Prayer and Evening Prayer. Each section contains two staves of vocal music (Soprano and Alto) and a grand staff of piano accompaniment (Treble and Bass clefs). The key signature is D major (two sharps). The Morning Prayer section is attributed to Batishill, and the Evening Prayer section is attributed to Hindle. The notation includes various musical symbols such as notes, rests, bar lines, and dynamic markings.

Sixth Day.

MORNING PRAYER.

Bellamy.

EVENING PRAYER.

Dr. Nares.

This musical score is for the Sixth Day of a liturgical cycle. It is divided into two main sections: Morning Prayer and Evening Prayer. Each section contains two staves of vocal music (Soprano and Alto) and a grand staff of piano accompaniment (Treble and Bass clefs). The key signature is D major (two sharps). The Morning Prayer section is attributed to Bellamy, and the Evening Prayer section is attributed to Dr. Nares. The notation includes various musical symbols such as notes, rests, bar lines, and dynamic markings.

Seventh Day.

MORNING PRAYER.

H. Purcell.

EVENING PRAYER.

Battishill.

Eighth Day.

MORNING PRAYER.*

T. Purcell.

EVENING PRAYER.

Dr. Croft.

* MINOR for Psalms 38 and 39, MAJOR for Psalm 40.

† When *Major* this note is C#, and F is (of course) # throughout.

Ninth Day.

MORNING.

Dr. Woodward.

EVENING.

Dr. Alcock.

The musical score for the Ninth Day is divided into two main sections: Morning and Evening. The Morning section, composed by Dr. Woodward, is written in G major (one sharp) and 4/4 time. It features a choir part with four staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment with two staves (Right and Left Hand). The Evening section, composed by Dr. Alcock, is written in G major (one sharp) and 4/4 time. It also features a choir part with four staves and a piano accompaniment with two staves. The piano accompaniment consists of chords and single notes, providing a simple harmonic support for the choir.

Tenth Day.

MORNING.*

Dr. W. Hayes.

EVENING.

Thos. Heywood.

The musical score for the Tenth Day is divided into two main sections: Morning and Evening. The Morning section, composed by Dr. W. Hayes, is written in G major (one sharp) and 4/4 time. It features a choir part with four staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment with two staves (Right and Left Hand). The Evening section, composed by Thos. Heywood, is written in G major (one sharp) and 4/4 time. It also features a choir part with four staves and a piano accompaniment with two staves. The piano accompaniment consists of chords and single notes, providing a simple harmonic support for the choir.

* MAJOR (*i. e.*, in four ♯s) for Psalms 50 and 52 : MINOR for Psalm 51.

Eleventh Day.

MORNING.

Hindle.

EVENING

Dr. Blow

The musical score for the Eleventh Day is presented in two systems, Morning and Evening. Each system contains five staves. The first four staves are for vocal parts, and the fifth is for the piano. The Morning section is in G major (one sharp) and 4/4 time. The Evening section is in D major (two sharps) and 4/4 time. The piano part in the Morning section features a complex, arpeggiated accompaniment, while in the Evening section, it is more straightforward, following the vocal lines.

Twelfth Day.

MORNING.

H. Purcell.

EVENING.

P. Hayes.

The musical score for the Twelfth Day is presented in two systems, Morning and Evening. Each system contains five staves. The first four staves are for vocal parts, and the fifth is for the piano. The Morning section is in D major (two sharps) and 4/4 time. The Evening section is in G major (one sharp) and 4/4 time. The piano part in the Morning section features a complex, arpeggiated accompaniment, while in the Evening section, it is more straightforward, following the vocal lines.

Thirteenth Day.

MORNING.

Goodson.

EVENING.

Battishill.

The musical score for the Thirteenth Day is divided into two main sections: Morning and Evening. The Morning section is on the left and the Evening section is on the right. Each section contains six staves of music. The top three staves are for the vocal parts, and the bottom three staves are for the piano accompaniment. The Morning section is in G major, and the Evening section is in B-flat major. The music is written in a simple, clear style, with notes and rests clearly marked. The piano accompaniment consists of chords and single notes, providing a harmonic foundation for the vocal parts.

Fourteenth Day.

MORNING.

Heath.

EVENING.

Michael Wise.

The musical score for the Fourteenth Day is divided into two main sections: Morning and Evening. The Morning section is on the left and the Evening section is on the right. Each section contains six staves of music. The top three staves are for the vocal parts, and the bottom three staves are for the piano accompaniment. The Morning section is in G major, and the Evening section is in B-flat major. The music is written in a simple, clear style, with notes and rests clearly marked. The piano accompaniment consists of chords and single notes, providing a harmonic foundation for the vocal parts.

Fifteenth Day.

MORNING.

Dr. Aldrich.

EVENING.

Dr. Aldrich.

The musical score for the Fifteenth Day consists of two parts: Morning and Evening. Each part is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The Morning setting is in D major, and the Evening setting is in D minor. The piano part features a prominent arpeggiated figure in the right hand.

Sixteenth Day.

MORNING.*

Hayes.

EVENING.

Purcell.

The musical score for the Sixteenth Day consists of two parts: Morning and Evening. Each part is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The Morning setting is in D major, and the Evening setting is in D minor. The piano part features a prominent arpeggiated figure in the right hand.

* MINOR for Psalms 79 and 80 : MAJOR (i. e., in three ♯s) for Psalm 81.

Seventeenth Day.

MORNING PRAYER.

Langdon.

EVENING PRAYER.

Felton.

This musical score is for the Seventeenth Day. It is divided into two main sections: Morning Prayer and Evening Prayer. The Morning Prayer section is by Langdon and the Evening Prayer section is by Felton. The score is written for a choir and piano. It consists of two systems of staves. The first system has four staves: a soprano staff (treble clef), an alto staff (treble clef), a tenor staff (treble clef), and a bass staff (bass clef). The second system has two staves: a grand staff (treble and bass clefs) and a bass staff (bass clef). The key signature is one flat (B-flat). The time signature is common time (C). The score includes various musical notations such as notes, rests, and bar lines.

Eighteenth Day.

MORNING PRAYER.

Lee.

EVENING PRAYER.

Dr. Philip Hayes.

This musical score is for the Eighteenth Day. It is divided into two main sections: Morning Prayer and Evening Prayer. The Morning Prayer section is by Lee and the Evening Prayer section is by Dr. Philip Hayes. The score is written for a choir and piano. It consists of two systems of staves. The first system has four staves: a soprano staff (treble clef), an alto staff (treble clef), a tenor staff (treble clef), and a bass staff (bass clef). The second system has two staves: a grand staff (treble and bass clefs) and a bass staff (bass clef). The key signature is three sharps (F#, C#, G#). The time signature is common time (C). The score includes various musical notations such as notes, rests, and bar lines.

Nineteenth Day.

MORNING PRAYER. 1st Gregorian Tone, 4th termination,
Harmonised by Tallis.

EVENING PRAYER.

Christopher Gibbons.

This musical score is divided into two main sections: Morning Prayer and Evening Prayer. The Morning Prayer section on the left is in G major (one sharp) and Dorian mode, featuring a 4th termination. It consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one grand staff for keyboard accompaniment. The Evening Prayer section on the right is in A major (two sharps) and Ionian mode. It also consists of five staves: four vocal staves and one grand staff for keyboard accompaniment. The notation includes various musical symbols such as clefs, key signatures, time signatures, and note values.

Twentieth Day.

MORNING PRAYER.

Tomlinson.

EVENING PRAYER.

Farrant.

This musical score is divided into two main sections: Morning Prayer and Evening Prayer. The Morning Prayer section on the left is in G major (one sharp) and Dorian mode. It consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one grand staff for keyboard accompaniment. The Evening Prayer section on the right is in A major (two sharps) and Ionian mode. It also consists of five staves: four vocal staves and one grand staff for keyboard accompaniment. The notation includes various musical symbols such as clefs, key signatures, time signatures, and note values.

Twenty-first Day.

MORNING PRAYER.

Dr. Turner.

EVENING PRAYER.

Dr. Ayrton.

This musical score is divided into two main sections: Morning Prayer and Evening Prayer. The Morning Prayer section is written in D major (two sharps) and the Evening Prayer section is in B minor (two flats). Each section contains four staves for vocal parts (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The vocal parts consist of whole and half notes, while the piano accompaniment features chords and moving lines. The score is presented in a two-measure format, with a double bar line separating the two sections.

Twenty-second Day.

MORNING PRAYER.

Fitzherbert.

EVENING PRAYER.

Travers.

This musical score is divided into two main sections: Morning Prayer and Evening Prayer. The Morning Prayer section is written in B minor (two flats) and the Evening Prayer section is in D major (two sharps). Each section contains four staves for vocal parts (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The vocal parts consist of whole and half notes, while the piano accompaniment features chords and moving lines. The score is presented in a two-measure format, with a double bar line separating the two sections.

Twenty-third Day.

MORNING PRAYER.

Travers.

EVENING PRAYER.

Gregorian—Irregular.

This musical score is for the Twenty-third Day. It is divided into two main sections: Morning Prayer and Evening Prayer. The Morning Prayer section is composed by Travers and the Evening Prayer section is composed by Gregorian. The score is written for a choir and piano. The choir parts are in G major (one sharp) and the piano accompaniment is in G major. The Morning Prayer section consists of four staves of music, and the Evening Prayer section consists of four staves of music. The score is written in a traditional style with a key signature of one sharp (F#) and a common time signature (C).

Twenty-fourth Day.

MORNING PRAYER.

Dr. W. Hayes.

EVENING PRAYER.

Dr. Philip Hayes.

This musical score is for the Twenty-fourth Day. It is divided into two main sections: Morning Prayer and Evening Prayer. The Morning Prayer section is composed by Dr. W. Hayes and the Evening Prayer section is composed by Dr. Philip Hayes. The score is written for a choir and piano. The choir parts are in G major (one sharp) and the piano accompaniment is in G major. The Morning Prayer section consists of four staves of music, and the Evening Prayer section consists of four staves of music. The score is written in a traditional style with a key signature of one sharp (F#) and a common time signature (C).

Twenty-fifth Day.

MORNING PRAYER.

Humphreys.

EVENING PRAYER.

Kelway.

This musical score is divided into two main sections: Morning Prayer and Evening Prayer. Each section contains five staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, and Bass), and the fifth staff is for the piano accompaniment. The Morning Prayer section is in G major (one sharp) and 4/4 time. The Evening Prayer section is in D major (two sharps) and 4/4 time. The piano part features a simple harmonic accompaniment with chords and moving lines in both hands.

Twenty-Sixth Day.

MORNING PRAYER.

Webbe.

EVENING PRAYER.

Farrant.

This musical score is divided into two main sections: Morning Prayer and Evening Prayer. Each section contains five staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, and Bass), and the fifth staff is for the piano accompaniment. The Morning Prayer section is in D major (two sharps) and 4/4 time. The Evening Prayer section is in G major (one sharp) and 4/4 time. The piano part features a simple harmonic accompaniment with chords and moving lines in both hands.

Twenty-Seventh Day.

MORNING PRAYER.

Kelway.

EVENING PRAYER.

Dr. Dupuis.

This musical score is for the Twenty-Seventh Day of prayer. It is divided into two main sections: Morning Prayer and Evening Prayer. The Morning Prayer section is in G major (one sharp) and the Evening Prayer section is in A major (two sharps). The score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part consists of a grand staff with a treble and bass clef. The vocal parts are written on four staves, each with a different clef (Soprano: C1, Alto: C2, Tenor: C3, Bass: C4). The music is in common time (C). The Morning Prayer section consists of two measures of music, and the Evening Prayer section also consists of two measures of music. The piano accompaniment is written in a simple, harmonic style, supporting the vocal parts.

Twenty-Eighth Day.

MORNING PRAYER.

Minor for Psalm 132.

Major for Psalms 133, 134, 135.

Vandeman.

This musical score is for the Twenty-Eighth Day of prayer. It is divided into two main sections: Morning Prayer and Evening Prayer. The Morning Prayer section is in A minor (no sharps or flats) and the Evening Prayer section is in A major (two sharps). The score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part consists of a grand staff with a treble and bass clef. The vocal parts are written on four staves, each with a different clef (Soprano: C1, Alto: C2, Tenor: C3, Bass: C4). The music is in common time (C). The Morning Prayer section consists of two measures of music, and the Evening Prayer section also consists of two measures of music. The piano accompaniment is written in a simple, harmonic style, supporting the vocal parts.

Twenty-Eighth Day.

EVENING PRAYER.

Major for Psalms 136, 138.

Minor for Psalm 137.

Kent.

This musical score is for the Twenty-Eighth Day, Evening Prayer. It is divided into two systems of staves. The left system is in the key of D major (two sharps) and the right system is in the key of D minor (two flats). Each system contains five staves: a soprano staff, an alto staff, a tenor staff, a bass staff, and a grand staff (treble and bass clef). The music is written in a simple, hymn-like style with whole and half notes, and rests. The score is divided into two main sections by a vertical line, each with a repeat sign at the end.

Twenty-Ninth Day.

MORNING PRAYER

King.

EVENING PRAYER

Dr. Dupuis.

This musical score is for the Twenty-Ninth Day, Morning and Evening Prayer. It is divided into two systems of staves. The left system is in the key of B-flat major (two flats) and the right system is in the key of B major (two sharps). Each system contains five staves: a soprano staff, an alto staff, a tenor staff, a bass staff, and a grand staff (treble and bass clef). The music is written in a simple, hymn-like style with whole and half notes, and rests. The score is divided into two main sections by a vertical line, each with a repeat sign at the end.

Thirtieth Day.

MORNING PRAYER.

Battishill.

A musical score for Morning Prayer by Battishill. It consists of six staves. The first four staves are for voices: Soprano (treble clef), Alto (treble clef), Tenor (treble clef), and Bass (bass clef). The last two staves are for piano accompaniment, grouped by a brace, with treble and bass clefs. The key signature is one sharp (F#). The music is in common time and features a simple, hymn-like melody with sustained notes and a piano accompaniment of chords.

EVENING PRAYER.

Jones.

A musical score for Evening Prayer by Jones. It consists of six staves, identical in layout to the Morning Prayer score. The first four staves are for voices: Soprano (treble clef), Alto (treble clef), Tenor (treble clef), and Bass (bass clef). The last two staves are for piano accompaniment, grouped by a brace, with treble and bass clefs. The key signature is one sharp (F#). The melody is similar to the Morning Prayer but includes some chromatic movement, notably in the Soprano and Tenor parts.

Te Deum Laudamus.

Harmonized by Heath.

PRIEST.

The musical score is written for a Priest and a Parish Choir. The Priest's part is in the upper system, and the Parish Choir part is in the lower system. The music is in G major (one sharp) and common time (C). The lyrics are: "We praise Thee, O God: we ac - knowledge Thee to be the Lord. All the earth doth wor-ship Thee: the Fa - ther ev - er - last - ing. To Thee all An - gels cry a - loud: the Heavens, and all the Powers there-in. To Thee Che - ru -". The score consists of three systems of music. Each system has a vocal line for the Priest and a piano accompaniment for the Parish Choir. The piano accompaniment is written in grand staff notation (treble and bass clefs). The lyrics are placed below the vocal lines. The score ends with a double bar line.

We praise Thee, O God: we ac - knowledge Thee to be the Lord. All the

earth doth wor-ship Thee: the Fa - ther ev - er - last - ing. To Thee all An -

gels cry a - loud: the Heavens, and all the Powers there-in. To Thee Che - ru -

TE DEUM LAUDAMUS.

him, and Se-ra-phin; con-ti-nu-al-ly do cry, Ho-ly, Ho-ly, Ho-ly: Lord

God of Sa-ba-oth; Heaven and earth are full of the Ma-jes-ty: of Thy Glo-

ry. The glo-ri-ous com-pa-ny of the A-pos-tles: praise Thee. The

good-ly fel-low-ship of the Pro-phets: praise Thee; The no-blo ar-

TE DEUM LAUDAMUS.

my of Mar - tyrs: praise Thee. The ho - ly Church through-out all the

world: doth ac-knowledge Thee; The Fa-ther: of an in - fi - nite Ma - jes - ty:

Thine hon - our - a - ble, true: and on - ly Son: Al - so the Ho - ly Ghost: the

Com - fort - er. Thou art the King of Glo - ry: O Christ. Thou art the

TE DEUM LAUDAMUS.

ev - er - last - ing Son: of the Fa - ther. When Thou tookest up - on Thee to de -

li - ver man: Thou didst not ab - hor the Vir - gin's womb. When Thou hadst

o - ver - come the sharp - ness of death: Thou didst o - pen the king - dom of Heaven to

all be - liev - ers. Thou sit - test on the right hand of God: in the

TE DEUM LAUDAMUS.

Glo - ry of the Fa - ther. We be - lieve that Thou shalt come :

to be our Judge. We there-fore pray Thee, help Thy ser-vants : whom Thou hast re-

deem - ed with Thy pre - cious blood. Make them to be num - ber'd with

Thy Saints : in glo - ry e - ver - last - ing. O Lord, save Thy peo - ple : and

TE DEUM LAUDAMUS.

bless Thine he - ri - tage. Go - vern them: and lift them up for e -

ver. Day by day: we mag - ni - fy Thee; And we wor - ship Thy name

e - ver world with - out end. Vouchsafe, O Lord; to keep us this day with -

out sin. O Lord, have mer - cy up - on us, have mer -

TE DEUM LAUDAMUS:

cy up - on us. O Lord, let Thy mer - cy light - en up - on

us; as our - - trust is in Thee. O Lord, in Thee have

I trust - ed: let - - me ne - ver be con - found - ed.

THE "Te Deum" here printed is a very simple form of the ancient, or, as it is sometimes called, the Ambrosian Te Deum: being the music to which that Hymn is adapted in all ancient service books. It was retained by the Reformed English Church, and is printed by Merbecke, and forms the ground-work of the Te Deum in Tallis's service. Portions of it occur also in the services of many old English Church composers of that period.

The form here given is the tenor part of "Heath's Te Deum" in Day's *Service Book**. It has been selected in preference to the form given by Merbecke, as it is simpler and less ornate. The harmonies here printed are the other parts of Heath's arrangement thrown into the shape of an accompaniment: without, however, in any way altering his modulation or harmonies.

The chant (or melody), therefore, is the true ancient Church strain for the Te Deum (the origin of which is lost in the antiquity of many centuries); the harmonies are those of an English Church writer of the middle of the sixteenth century.

The voice part has been carefully collated with Merbecke's form, and in two or three instances his adaptation of the music to the words has been followed as more suitable to their correct accentuation and better expressing their true sense than that of Heath. With this exception it is strictly reprinted from Day's *Service Book*.

It is intended that this Te Deum should be sung in unison by the choir and people. The verses (as marked by double bars,) are to be sung *antiphonally*, that is, by each side of the choir alternately; with the exception of the verse "Thou art the King of Glory, O Christ," and the last verse, "O Lord, in Thee have I trusted: let me never be confounded," which are to be sung *full*, that is, by both sides together. These are so marked in the original.

* See *Parish Choir*, No. IV., p. 28.

VENITE, EXULTEMUS DOMINO.

GREGORIAN 8TH TONE,
Transposed on D.

1 *O* come, let us sing unto the Lord : let us heartily rejoice in the strength of our sal - va - tion.
 2 *Let us* come before His presence with thanks - giv' - ing : and shew ourselves - - - glad' in Him with Psalms.
 3 *For the* Lord is a great God' : and a great King - - - a' - bove all gods.
 4 *In His* hand are all the corners of the earth - - - and the strength of the hills - - - His al - so.
 5 *The sea* is His, and He made' it : and his hands prepa - - - red the dry land.
 6 *O come,* let us worship and fall - - - and kneel before the Lord our Ma - ker.
 7 *For He* is the Lord our God' : and we are the people of his pasture, and the sheep' of His hand.
 8 *To day* if ye will hear His voice, harden not your hearts' : {as in the provocation, and as in the day } in' the wil - derness.
 9 *When your* fathers - - - tempt' - ed me : proved - - - me' and saw my works.
 10 *For - ty* years long was I grieved with this gene- } said' have' not known my ways.
 11 *Un - to* whom I swore in my - - - wrath' : That they should not enter - - - in' - to my rest.
Glo - ry be to the Father, and to the - - - Son' : and - - - to' the Holy Ghost.
As it was in the beginning, is now, and ever shall be' : world with - - - out' end. A - men.

ACCOMPANIMENT.

THE PARISH CHOIR. XI.

Harmony from JANSSEN.

A

BENEDICTE.

PEREGRINE TONE, from MERBECKE.

1 O all ye Works of the Lord, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever.

2 O ye Angels of the Lord, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever.

3 O ye Heavens, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever.

4 O ye Waters that be above the Firmament, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever.

5 O all ye Powers of the Lord, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever.

6 O ye Sun, and Moon, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever.

7 O ye Stars of Heaven, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever.

8 O ye Showers, and Dew, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever.

9 O ye Winds of God, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever.

10 O ye Fire, and Heat, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever.

11 O ye Winter, and Summer, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever.

12 O ye Dews, and Frosts, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever.

13 O ye Frost, and Cold, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever.

14 O ye Ice, and Snow, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever.

15 O ye Nights, and Days, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever.

16 O ye Light, and Darkness, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever.

17 O ye Lightnings, and Clouds, - - - ye' the Lord : praise Him, and magni - fy Him for ever.

ACCOMPANIMENT.

1 O all ye Works of the Lord, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever.

2 O ye Angels of the Lord, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever.

3 O ye Heavens, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever.

4 O ye Waters that be above the Firmament, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever.

5 O all ye Powers of the Lord, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever.

6 O ye Sun, and Moon, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever.

7 O ye Stars of Heaven, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever.

8 O ye Showers, and Dew, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever.

9 O ye Winds of God, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever.

10 O ye Fire, and Heat, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever.

11 O ye Winter, and Summer, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever.

12 O ye Dews, and Frosts, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever.

13 O ye Frost, and Cold, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever.

14 O ye Ice, and Snow, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever.

15 O ye Nights, and Days, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever.

16 O ye Light, and Darkness, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever.

17 O ye Lightnings, and Clouds, - - - ye' the Lord : praise Him, and magni - fy Him for ever.

BENEDICITE—continued.

PEREGRINE TONE, from MERBECKE.

18 O let the Earth - - - - - bless' the Lord : yea, let it praise Him, and magni - fy Him for ever.

19 O ye Mountains, and Hills, bless - - - - - ye' the Lord : praise - - - - - Him, and magni - fy Him for ever.

20 O all ye Green Things upon the Earth, bless - - - - - ye' the Lord : praise - - - - - Him, and magni - fy Him for ever.

21 O ye Wells, bless - - - - - ye' the Lord : praise - - - - - Him, and magni - fy Him for ever.

22 O ye Seas, and Floods, bless - - - - - ye' the Lord : praise - - - - - Him, and magni - fy Him for ever.

23 O ye Whales, and all that move in the Waters, bless - ye' the Lord : praise - - - - - Him, and magni - fy Him for ever.

24 O all ye Fowls of the Air, bless - - - - - ye' the Lord : praise - - - - - Him, and magni - fy Him for ever.

25 O all ye Beasts, and Cattle, bless - - - - - ye' the Lord : praise - - - - - Him, and magni - fy Him for ever.

ACCOMPANIMENT.

Harmonized by C. C. SPENCER.

A

BENEDICTITE—continued.

PEREGRINE TONE, from MERBECKE.

26 O ye Children of Men, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever
27 O let Israel - - - bless the Lord : praise Him, and magni - fy Him for ever.
28 O ye Priests of the Lord, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever.
29 O ye Servants of the Lord, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever.
30 O ye Spirits, and Souls of the Righteous, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever.
31 O ye holy and humble Men of heart, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever.
32 O Ananias, Azarias, and Misael, bless - - - ye' the Lord : praise Him, and magni - fy Him for ever.

ACCOMPANIMENT.

Harmonized by C. C. SPENCER.

A

GLORIA PATRI TO BENEDICITE.

PEREGRINE TONE, from MERBECKE.

Glory be to the Father, and . . . to the Son : and to the Ho - ly Ghost ;

As it was in the beginning, is now, and . . . ever shall be : world with - out end. A - - - men.

ime. 2nd time.

ACCOMPANIMENT.

Harmonized by C C. SPENCER.

A.

BENEDICTUS.

GREGORIAN 5TH TONE, from MERBECKE.
Transposed on D.

1 Bless - ed be the Lord God of Isra - - - el' : for He hath visited and re - - - deemed His peo - ple;
2 And hath raised up a mighty salvation for - - - us' : in the house of His - - - ser' - vant Da - vid;
3 As He spake by the mouth of His holy - - - pro' - phets : which have been - - - since' the world be - gan;
4 That we should be saved from our - - - o' - - - nemies : and from the hands of - - - all' that hate us;
5 To per - form the mercy promised to our fore - - - fa' - - - thers : and to remember His - - - Ho' - ly Cove - nant;
6 To per - form the oath which he sware to } - - - ham' : that - - - He' would give us;
7 That we being delivered out of the hands of our o' - - - nemies : might serve - - - Him' with - out fear;
8 In holi - ness and righteousness before - - - Him' : all the - - - days' of our life.
9 And thou, Child, shall be called the Prophet of the High' - - - est : for thou shalt go before the face of the Lord to' pre - pare His ways;
10 To give knowledge of salvation unto His - - - peo' - ple : for the re - - - mis'si - on of their sins,
11 Through the tender mercy of our - - - God' : whereby the day-spring from on - - - high' hath visited us;
12 To give light to them that sit in darkness, and } death' : and to guide our feet in - - - to' the way of peace.
Glo - ry be to the Father, and to the Son' : and - - - to' the Holy Ghost;
As it was in the beginning, is now, and ever shall be' : world with - - - out' end. A - men

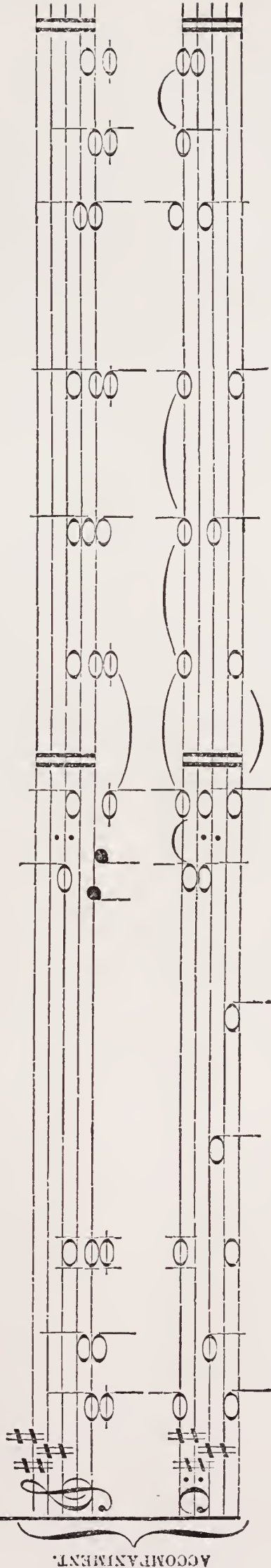
ACCOMPANIMENT.

JUBILATE DEO.

GREGORIAN 2ND TONE.



- | | | | | | | | | | | |
|---|----------|---|--|-------------|--------|---|---|-------|-------|--------------|
| 1 | O | be | joyful in the Lord, all ye | - - - | lands' | : | {serve the Lord with gladness, and come before} | with' | a | song. |
| 2 | Be | ye | sure that the Lord He is | - - - | God' | : | {it is He that hath made us, and not we our-} | of' | His | pasture. |
| 3 | O | go | your way into His gates with thanks-
giving, and into His courts with - | - - - | praise | : | {selves; we are His people, and the sheep -} | - | His | Name. |
| 4 | For the | Lord is gracious, His mercy is ever | - - - | last' - ing | : | : | : be thankful unto Him, and speak good | - | ge' - | ne - ration. |
| | Glo - ry | be to the Father, and to the | - - - | Son | : | : | : and His truth endureth from generation to | - | Ho' - | ly Ghost |
| | As it | was in the beginning, is now, and ever shall be | - - - | be' | : | : | : and to the | - | end' | A - men. |
| | | | - - - | | : | : | : world without | - | | |



Harmony from JANSSEN.

MAGNIFICAT.

GREGORIAN 1ST TONE, from MERBECKE.

1 *My* soul doth magnify - - - the Lord : and my spirit hath rejoic - ed' in God my Sa - vour.

2 *For* He hath re - - - gard' - ed : the low - - - li' - ness of His hand - maiden.

3 *For* be - hold, from - - - hence' - forth : all genera - - - tions' shall call me bless - ed.

4 *For* He that is mighty hath magnifi - - - ed' me : - - - out' all ge - ne - ra - tions. His name.

5 *And* His mercy is on them that - - - fear' Him : through - - - i' - magi - na - ti - on of their hearts.

6 He hath shewed strength with - - - His' arm : { He hath scattered the } proud in the - - -

7 He hath put down the mighty from - - - their' seat : and hath exalt - - - ed' the hum - ble and meek.

8 He hath filled the hungry with - - - good' things : and the rich - - - he' hath sent emp - ty away.

9 He re - { membering His mercy hath holpen } Is' - ra-el : { as He promised to our } and' His seed for e - ver.

Glo - ry be to the Father, and - - - to' the Son : - - - world' with - out end. Ho - ly Ghost ;

As it was in the beginning, is now, and ever shall be : - - - A - men.

ACCOMPANIMENT.

The accompaniment consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. It features a series of whole and half notes, some with ties, providing a harmonic background for the vocal lines.

Harmonized by C. C. SPENCER.

CANTATE DOMINO.

GREGORIAN 8TH TONE.

1 O sing unto the Lord a new song;
2 With His own right hand, and with His Holy arm;
3 The Lord declared His salvation;
4 He hath remembered His mercy and truth toward the house of Israel;
5 Shew your selves joyful unto the Lord all ye lands;
6 Praise the Lord upon the harp;
7 With trumpet also and shawms;
8 Let the sea make a noise, and all that therein is;
9 Let the floods clap their hands, and let the hills be joyful together before the Lord;
10 With right-teousness shall He judge the world;
11 Glo-ry be to the Father, and to the Son;
12 As it was in the beginning, is now, and ever shall be;
13 for He hath gotten Himself of va-tion of our God;
14 sing, re-joice, and give thanks;
15 sing to the harp with a psalm of the Lord the King;
16 O shew yourselves joyful be-fore they that dwell therein;
17 for He cometh to judge the earth;
18 and the people with the Holy Ghost;
19 and the world with out end;
20 A-men.

ACCOMPANIMENT.

NUNC DIMITTIS.

GREGORIAN 7TH TONE, from MERBECKE.
Transposed a fifth lower.

1 Lord, now lettest Thou Thy - Servant de - part in peace : as - - - - - cord ing to Thy word.
2 For mine - - - eyes' - have seen : - - - Thy' sal - vation,
3 Which Thou - - - hast pre - par - ed : before the - - - face' of all peo - ple.
4 To be a light to - - - lighten' the Gen - tiles : and to be the glory of Thy - peo' - ple Israel.
Glory be to the - - - Father and to the Son : and - - - to' the Holy Ghost;
As it was in the beginning, is - now, and ever shall be : world with - - - out end. Amen.

ACCOMPANIMENT.

Harmonized by C. C. SPENCER.

ACCOMPANIMENT.

Play this accompaniment to the first part of verse 2.

Play this accompaniment to the second part of verses 2 and 4, and the *Gloria Patri*.

As this setting of *Nunc Dimittis* may be found difficult by some choirs, an easier one will be published immediately.

DEUS MISEREATUR.

GREGORIAN 3RD TONE.

1 God be merciful unto - - us' and bless us : {and shew us the light of His counte-} -ful' unto us :
2 That Thy way may be - - known' up - on earth : Thy saving health - - a' - mong all nations,
3 Let the people - - praise' Thee O God : yea, let all the peo - - -ple' praise Thee.
4 O let the nations re - - joice' and be glad : {for Thou shalt judge the folk right-} -tions' upon earth.
5 Let the people - - praise' Thee O God : yea, let all the peo - - -ple' praise Thee.
6 Then shall the earth bring - - forth' her in - crease : and God, even our own God, shall - give' us His blessing.
7 Glo - ry be to the Father, - and' God' shall bless us : and all the ends of the world - - shall' fear Him.
As it was in the beginning, } Son : and to - - - the' Holy Ghost.
is now, and - - - be : world with - - - out' end. A - - men.

ACCOMPANIMENT.

Harmony from JANSSEN.

THE CREED OF SAINT ATHANASIUS.

(Quicumque vult.)

GREGORIAN 4TH TONE, from MERBECKE.

1 Whosoever - - - will' be sa' - ved : {before all things it is ne-} he' hold the Catholick Faith.
2 Which Faith, except every one } un' - de - fil' - ed : without doubt he - - shall perish ever - lasting - ly.
3 And the Catholick - - - Fait' is this' : {that we worship one God} and' Trinity in Uni - ty.
4 Neither confounding the - - - per' - sons : nor - - - di' - viding the Sub - stance.
5 For there is one Person of the } of' the Son' : and an - - - other of the Holy Ghost.

ACCOMPANIMENT.

ACCOMPANIMENT.

Play this accompaniment to verse 4.

THE CREED OF SAINT ATHANASIUS—continued.

6 But the Godhead of the Father,
of the Son, and of the Holy
Ghost - - -

7 Such as the Father is, such - is' the Son' : and - - - such' is the Holy Ghost.

ACCOMPANIMENT.

Play this accompaniment to verse 6.

ACCOMPANIMENT.

Accompaniment to verse 7.

THE CREED OF SAINT ATHANASIUS—continued.

8 The Father uncreate, - - - the' Son un' - create : and - - - the' Holy Ghost uncre - ate.
9 The Father incomprehensible, the - Son' in - com'pre-hensible: and - - - the' Holy Ghost in - com'prehen-sible.
10 The Father eternal, the - - - Son' e - ter' - nal : and - - - the' Holy Ghost e - ter - nal.
11 And yet there are not - - - three' e - ter' - nals : - - - but' one e - ter - nal.
12 As also there are not three incompre- } un' - cre - at' - ed : but one uncreated, - - - and' one in-comprehen-sible.
13 So likewise the Father is Almighty, the Son' Al - migh' - ty : and - - - the' Holy Ghost Al - migh - ty.
14 And yet there are not - - - three' Al - migh' - ties : - - - but' one Al - migh - ty.
15 So the Father is God, the - - - Son' is God' : and - - - the' Holy Ghost is God.

ACCOMPANIMENT.

16 And yet there are - - - not' three Gods' : - - - - - but one *God.*
 17 So likewise the Father is Lord, - - - the' Son Lord' : - - - - - and the Holy Ghost *Lord.*
 18 And yet - - - not' three Lords' : - - - - - but one *Lord.*
 19 For like as we are compelled by the - Chris' - tian ve'ri - ty : {to acknowledge every Person by} to' be *God and Lord.*
 20 So are we forbidden by the Catho - lick' Re - li' - gion : - - - three' Gods or three *Lords.*
 21 The Father is - - - made' of none' : - - - cre' - at - ed nor be - *gotten.*
 22 The Son is of the - - - Fa'ther a - lone' : - - - cre' - at - ed, but be - *gotten.*
 23 The Holy Ghost is of the Father and of' the Son' : - - - neither made, nor be-got'ten, but pro - ceed - *ing.*
 24 So there is one Father, not three} not' three Sons' : one Holy - - - Ghost', not three Holy - *Ghosts.*
 Fathers; one Son, - - -

ACCOMPANIMENT.

ACCOMPANIMENT.

Play this to verses 16 and 18.

THE CREED OF SAINT ATHANASIUS—continued.

25 And in this Trinity, none is afore, or - af - ter o' - ther : none is greater, - - - or less than ano - ther.
26 But the whole three Persons are co-e - nal' to - geth' - er : - - - and co - e - qual.
27 So that in all things, as is - - - a' - fore - said : {the Unity in Trinity, and the} is' to be worship - ped.
28 He therefore that - - - will' be sav' - ed : must thus - - - think' of the Trini - ty.
29 Furthermore it is necessary to everlast - ing' sal - va - tion : {that he also believe rightly the In - } of our Lord Jesus Christ.
30 For the right Faith is, that we believe and' con - fess' : that our Lord Jesus Christ, the Son of God, is God and man.
31 God, of the Substance of the Father, } fore' the worlds' : and Man, of the Substance - - - of his Mother, born in the world;
32 begotten be - - - per - fect man' : of a reasonable soul and hu - - - man' flesh sub - sist - ing;
33 Perfect God, and - - - His God - head : and inferior to the Father, - - - as' touch - ing - his Man - hood.
34 Equal to the Father, as touch - - - ing' God' and Man' : yet He is - - - not' two, but one Christ;
34 Who although He be - - - God' and Man' : yet He is - - - not' two, but one Christ;

ACCOMPANIMENT.

The accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in common time (C). The music is composed of whole and half notes, with some rests. A key signature change to one sharp (F#) is indicated by a sharp sign on the F line of the upper staff. The piece concludes with a final cadence marked by a double bar line and a fermata on the final note of the upper staff.

THE CREED OF SAINT ATHANASIUS—continued.



- 35 One; not by conversion of the Godhead in' - - to flesh : but by taking of - - - the' Man - hood into God;
- 36 One altogether; not by confusi - - on' of Sub' - stance : but - - - by' unity of Per - son.
- 37 For as the reasonable soul and flesh - is' one Man' : so God - - - and' Man is one Christ;
- 38 Who suffered for - - - our' sal - va' - tion : descended into hell, rose again - the' third . day from the dead.
- 39 He ascended into heaven, He sitteth on } God' Al - migh - ty : from whence he shall come - - to' judge the quick and the dead.
- 40 At whose coming all men shall rise again with' their bo' - dies : and shall give ac - - - count' for their own works.
- 41 And they that have done good shall go } ev' - er - last' - ing : and they that have done evil in - - to' ev - er - lasting fire.
- 42 This is the - - - Catho' - lick' Faith' : which except a man believe faithfully, he' cannot be sav - ed.
- Glory be to the Father and - - - to' the Son : - - - and to the Holy Ghost:
- As it was in the beginning, is now, and ever shall be' : world - - - with' - out end. A - men.

ACCOMPANIMENT.

VENITE, EXULTEMUS DOMINO.

GREGORIAN 1ST TONE.

1 O come, let us sing unto - - - the' Lord : let us heartily rejoice in the strength of - our' sal - va - tion.
2 Let us come before His presence with - thanks' - giving : and shew ourselves - - - glad' in Him with Psalms.
3 For the Lord is a - - - great' God : and a great - - - King' a - love all gods.
4 In His hand are all the corners of - the' earth : and the strength of the - - - hills' is His also.
5 The sea is His, and - - - He' made it : and His hands pre - - - pa - red the dry land.
6 O come, let us worship and - - - fall' down : and kneel be - - - fore' the Lord our Maker.
7 For He is the Lord - - - our' God : {and we are the people of His pasture,} sheep' of His hand.
8 To day if ye will hear His voice, harden not your' hearts : {as in the provocation, and as in the day} -a' - tion in the wilderness.
9 When your fathers tempt - - - ed' me : proved - - - me' and saw my works
10 Forty years long was I grieved with this} and' said : {It is a people that do err in their hearts} have' not known my ways.
11 Unto whom I sware in - - - my' wrath : that they should not - - - enter in - to my rest.
Glory be to the Father, and to - - - the' Son : and - - - to' the Holy Ghost ;
As it was in the beginning, is now, and ever shall be : world - - - with' - out end. A - men.

ACCOMPANIMENT.

The image shows a musical score for accompaniment, consisting of two staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a style that appears to be from the 19th or early 20th century. The notation includes various note values, rests, and dynamic markings. The bottom staff is a continuation of the music, also featuring similar notation. The overall layout is clean and professional, typical of a printed musical score.

BENEDICTUS.

WELDON.

Transposed from G Minor.

1 Blessed be the Lord God of - - - Is' - ra - el : for He hath visited - - - and' re - deemed His people;
 2 And hath raised up a mighty sal - - - va' - tion for us : in the - - - house' of His ser - vant David;
 3 As He spake by the mouth of His - - - ho' - ly prophets : which have been - - - since' the world be - gan;
 4 That we should be saved - - - from' our fore - fathers : and from the - - - hands' of all that hate us;
 5 To perform the mercy promised to - - - our fore - fathers : and to re - - - mem'ber His ho - ly Covenant;
 6 To perform the oath which he sware to our } A' - bra - ham : that - - - He' would give - - - us;
 7 That we being delivered out of the hand - - - of our ene - mies : might - - - Him with - out fear;
 8 In holiness and righteous - - - ness' be - fore him : all - - - the' days of our life.
 9 And Thou, Child, shalt be called the Prophet of the Highest : {for Thou shalt go before the } His ways;
 10 To give knowledge of salvation un - - - to' His peo - ple : for the re - - - sion of their sins,
 11 Through the tender mercy - - - of our God : whereby the day-spring from on high' visit - ed us;
 12 To give light to them that sit in darkness, } and to guide our feet - - - in'to the way of peace.
 and in the - - - shad'ow of death : and - - - the Ho - ly Ghost;
 Glory be to the Father and - - - to' the Son : and - - - ly A - - - men.
 As it was in the beginning, is now, and - - - with' - out end.

ACCOMPANIMENT.

JUBILATE DEO.

TURNER.

Transposed from A.

- 1 O be joyful in the Lord, - - - all' ye lands : {serve the Lord with gladness, and} pre' - sence with a song.
2 Be ye sure that the Lord - - - He' is God : {It is He that hath made us, and not we} sheep' of His pasture.
3 O go your way into His gates with thanksgiving, } courts' with praise : be thankful unto Him, and - - - speak' good of His Name
4 For the Lord is gracious, His mercy is - - - ev' - er - lasting : and His truth endureth from gene - ration, to gene - ration.
Glory be to the Father, and - - - to' the Son : and - - - to' the Holy Ghost;
As it was in the beginning, is now, and - - - ever shall be : world - - - with' - out end A - men.

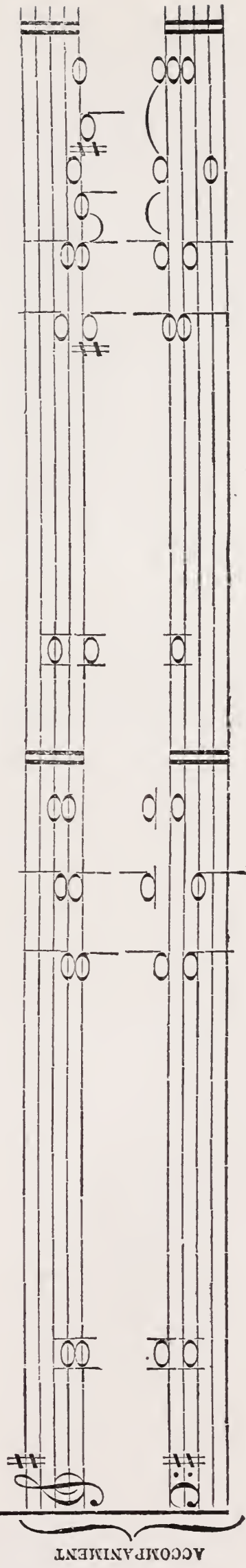
ACCOMPANIMENT.

MAGNIFICAT.

BLOW.



- 1 My soul doth magni - - - - - fy' the Lord : and my spirit hath rejoiced in - - - - - God' my Sa - viour.
- 2 For He - - - - - hath' re - garded : the lowli - - - - - ness' of His hand - maiden.
- 3 For behold, - - - - - from' hence - forth : all gene - - - - - ra'tions shall call me blessed.
- 4 For He that is mighty hath magni - - - - - fi' - ed me : and - - - - - ho' - ly is His Name.
- 5 And His mercy is on - - - - - them' that fear him : through - - - - - out' all gene - ra'tions.
- 6 He hath shewed strength - - - - - with' His arm : He hath scattered the proud in the imagi - na' - tion of their hearts.
- 7 He hath put down the mighty - - - - - from' their seat : and hath ex - - - - - alt'ed the humble and meek.
- 8 He hath filled the hungry - - - - - with' good things : and the rich He - - - - - hath' sent empty a - way.
- 9 He remembering His mercy hath holpen His ser' - vant Israel : {As He promised to our forefathers,} and His seed for ever.
- Glory be to the Father, and - - - - - to' the Son ; and - - - - - to' the Holy Ghost ;
- As it was in the beginning, is now, and - - - - - be : world - - - - - with' - out end. A - men.



ACCOMPANIMENT

CANTATE DOMINO.

TURNER.
Transposed from A.

1 O sing unto the Lord - - - a' new song : for He - - - hath' done marvellous things.
 2 With His own right hand, and with His - - - Ho' - ly arm : hath He - - - gotten' Him - self the victory.
 3 The Lord declared - - - His' sal - vation : {His righteousness hath he open-} in' the sight of the heathen.
 4 He hath remembered His mercy and truth } Is' - ra - el : {and all the ends of the world } - va' - tion of our God.
 5 Shew yourselves joyful unto the Lord - - - all' ye lands : sing, - - - rejoice, and - - - give thanks.
 6 Praise the Lord up - - - on' the harp : sing to the harp - - - with' a psalm of thanks-giving.
 7 With trumpets al - - - so' and shawms : O shew yourselves joyful be - fore' the Lord the King.
 8 Let the sea make a noise, and all that - there' - in is : the round world, and - they' that dwell there - in.
 9 Let the floods clap their hands, and let the } fore' the Lord : for He - - - cometh' to judge the earth.
 10 hills be joyful together be - - - judge' the world : and the - - - people' - with e - qui - ty.
 Glory be to the Father, and - - - to' the Son : and - - - to the Ho - ly Ghost.
 As it was in the beginning, is now, and - ever' shall be : world - - - with' - out end. A - men.

ACCOMPANIMENT.

B

NUNC DIMITTIS.

FARRANT.

1 Lord, now lettest Thou, Thy Servant de- - part' in peace : ac - - - - - cord' - ing to Thy word.

2 For mine - - - - - eyes' have seen : - - - - - Thy' sal - va - tion.

3 Which Thou - - - - - hast' pre - pared : before the - - - - - face' of all people.

4 To be a light to - - - - - lighten' the Gentiles: and to be the glory of Thy - - - - - peo' - ple Isra - el.

Glory be to the Father, and - - - - - to' the Son : and - - - - - to' the Holy Ghost;

As it was in the beginning, is now, and - - - - - ever' shall be : world - - - - - with' - out end. A - men.

ACCOMPANIMENT.

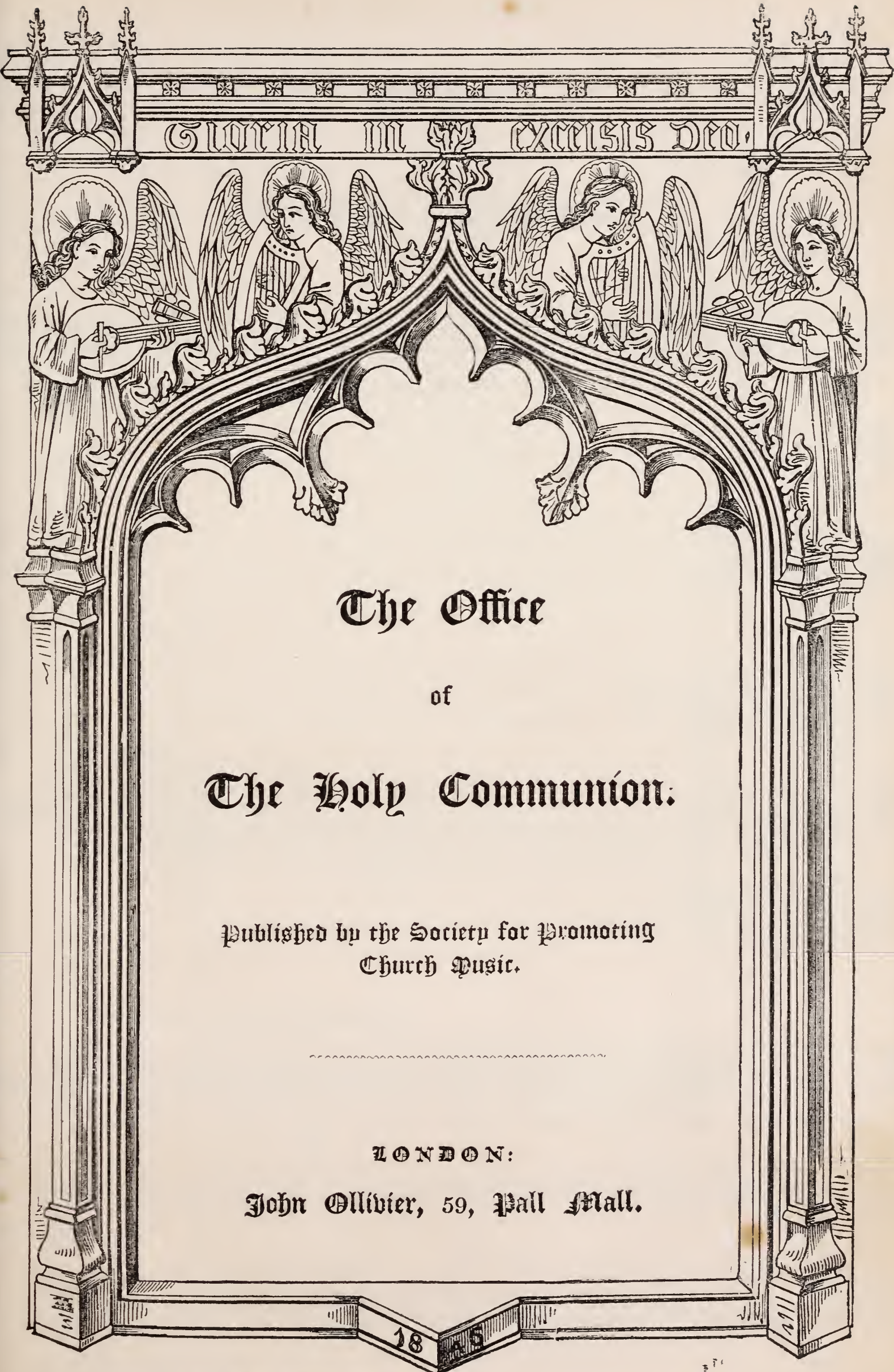
DEUS MISEREATUR.

GREENE.

Transposed from B flat.

1 God be merciful unto - - - us' and bless us : {and shew us the light of His coun-} mer'ci - ful un - to us.
2 That Thy way may be known - - - up' - on earth : Thy saving - - - health' a - mong all nations.
3 Let the people praise - - - Thee' O God : yea, let - - - all' the peo - ple praise Thee.
4 O let the nations rejoice - - - and' be glad : {for Thou shalt judge the folk} na' - tions up - on earth.
5 Let the people praise - - - Thee' O God : yea, let - - - all' the peo - ple praise Thee.
6 Then shall the earth bring - - - forth' her increase : and God, even our own God, - shall' give us His blessing.
7 God - - - shall' bless us : and all the ends of the - world' shall fear - Him.
Glory be to the Father, and - - - to' the Son : and - - - to' the Ho - ly Ghost.
As it was in the beginning, is now, and - ever' shall be : world - - - with' - out end. A - men.

ACCOMPANIMENT.



GLORIA IN EXCELSIS DEO

The Office
of
The Holy Communion.

Published by the Society for Promoting
Church Music.

LONDON:

John Ollivier, 59, Pall Mall.

THE HOLY COMMUNION.

AFTER THE TENTH COMMANDMENT.

Lord have mer-cy up-on us, and write all these Thy laws in our hearts, we be-seech Thee.

PRIEST.

Let us pray. THE COLLECT FOR THE QUEEN.

ANSWER.

A - men.

PRIEST.

THE COLLECT FOR THE DAY.

ANSWER.

A - men.

AFTER THE PRIEST
HAS NAMED
THE HOLY GOSPEL.

Glo - ry be to Thee, O Lord.

The Nicene Creed.



Harmonized by C. C. Spencer.

PEOPLE.

The Fa - ther Al - migh - ty, Mak - er of heaven and earth,

Detailed description: This block contains the musical notation for the People's part. It features a vocal melody in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one flat. The lyrics "The Fa - ther Al - migh - ty, Mak - er of heaven and earth," are written below the vocal staff. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

And of all things vi - si - ble and in - vi - si - ble: And in one Lord Je - sus Christ,

Detailed description: This block continues the musical notation for the People's part. It shows the vocal melody and piano accompaniment for the lyrics "And of all things vi - si - ble and in - vi - si - ble: And in one Lord Je - sus Christ,". The notation includes various musical symbols such as notes, rests, and bar lines.

the on - ly be - got - ten Son of God, Be - got - ten of his Fa - ther be - fore all worlds,

Detailed description: This block contains the final part of the musical notation for the People's part. It shows the vocal melody and piano accompaniment for the lyrics "the on - ly be - got - ten Son of God, Be - got - ten of his Fa - ther be - fore all worlds,". The notation includes various musical symbols such as notes, rests, and bar lines.

God of God, Light of Light, Ve - ry God of ve - ry God,

This system contains the first line of the hymn. It features a vocal melody in G major (one sharp) and a piano accompaniment in G major. The vocal line consists of half and quarter notes. The piano accompaniment uses a variety of note values including half, quarter, eighth, and sixteenth notes, with some chords.

Be - got - ten, not made, Be - ing of one sub - stance with the Fa - ther,

This system contains the second line of the hymn. The musical notation continues from the first system, maintaining the same key signature and tempo. The vocal line and piano accompaniment follow the same structural patterns.

By whom all things were made; Who for us men, and for our sal - va - tion came down from heaven,

This system contains the third line of the hymn. It includes a double bar line in the middle of the system, indicating a measure rest or a change in the piano accompaniment. The vocal line continues with half and quarter notes.

And was in - car - nate by the Ho - ly Ghost of the Vir - gin Ma - ry, And was made man,

This system contains the fourth and final line of the hymn on this page. It concludes with a double bar line. The piano accompaniment features some chromatic movement in the lower register towards the end.

And was cru - ci - fied al - so for us un - der Pon - ti - us Pi - late.

This system contains the first two staves of music. The top staff is a single melodic line in G major, featuring a series of eighth and quarter notes. The bottom staff is a four-part harmony in G major, with parts for Soprano, Alto, Tenor, and Bass, using a variety of note values including half, quarter, and eighth notes.

He suf - fer - ed and was bu - ri - ed, And the third day he rose a - gain

This system contains the next two staves of music. The top staff continues the melody from the first system. The bottom staff continues the four-part harmony, maintaining the same vocal parts and musical style.

ac - cord - ing to the Scrip - tures, And as - cend - ed in - to heaven,

This system contains the third and fourth staves of music. The top staff continues the melody. The bottom staff continues the four-part harmony, with some changes in note values and rests.

And sit - teth on the right hand of the Fa - ther. And he shall come a - gain

This system contains the final two staves of music on this page. The top staff concludes the melody with a final cadence. The bottom staff concludes the four-part harmony, featuring some sharp signs in the bass line.

with glo - ry to judge both the quick and the dead: Whose king-dom shall have no end.

This system features a vocal melody in G major on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line consists of half and quarter notes. The piano accompaniment uses chords and single notes, with a key signature change to D major indicated by two sharps.

And I be - lieve in the Ho - ly Ghost, The Lord and Giv - er of life,

The second system continues the musical setting. The vocal melody and piano accompaniment follow the same pattern as the first system, with the piano part providing harmonic support through chords and moving lines.

Who pro - ceed - eth from the Fa - ther and the Son, Who with the Fa - ther and

The third system continues the musical setting. The vocal melody and piano accompaniment follow the same pattern as the first system, with the piano part providing harmonic support through chords and moving lines.

the Son to - ge - ther is wor - ship - ped and glo - ri - fied, Who spake by the Pro-phets.

The fourth system concludes the musical setting. The vocal melody and piano accompaniment follow the same pattern as the first system, with the piano part providing harmonic support through chords and moving lines. The system ends with a double bar line.

And I be - lieve one Ca - tho - lick and A - pos - to - lick Church. I ac - know - ledge

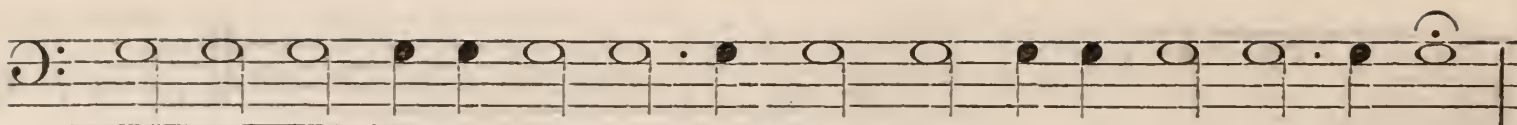
The first system of the musical score consists of three staves. The top staff is a single melodic line in G major, featuring a series of eighth and quarter notes. The bottom two staves are a piano accompaniment in G major, with the left hand playing a steady eighth-note bass line and the right hand playing chords and moving lines. The system concludes with a double bar line and a fermata over the final note.

one Bap - tism for the re - mis - sion of sins, And I look for the

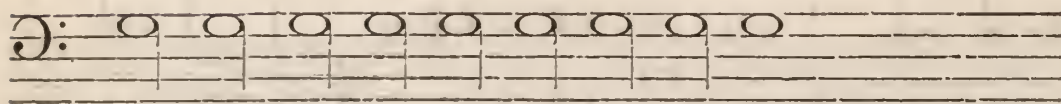
The second system continues the melody and accompaniment. It features similar rhythmic patterns and harmonic structure to the first system, with a double bar line and fermata at the end of the system.

Re-sur - rec - tion of the dead, And the life of the world to come. A - men.

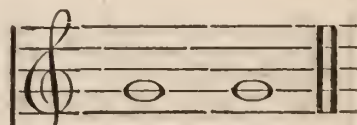
The third system concludes the hymn. The melody ends with a final cadence, and the piano accompaniment provides a concluding harmonic support. The system ends with a double bar line and fermata.

PRIEST. 

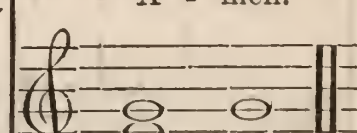
Let us pray for the whole state of Christ's Church mi - li - tant here in earth.

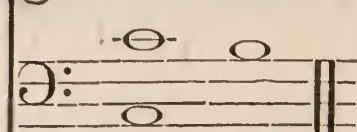


Al - migh - ty and ev - er - liv - ing God, (*and so forth.*)

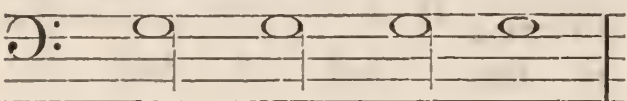
ANSWER 

A - men.

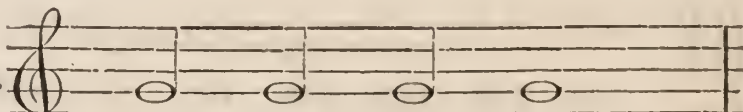
*here, and
at the end
of the
other
Prayers* 



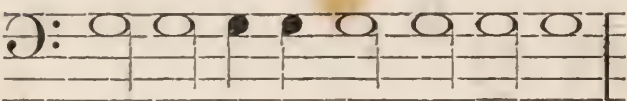
THE CONFESSION.

PRIEST. 

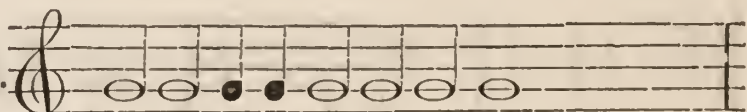
Al - migh - ty God,

PEOPLE. 

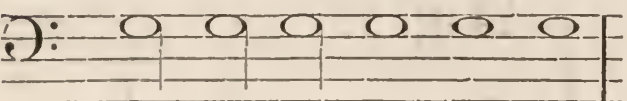
Al - migh - ty God,

PRIEST. 

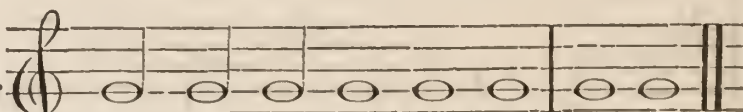
Fa - ther of our Lord Je - sus Christ,

PEOPLE. 

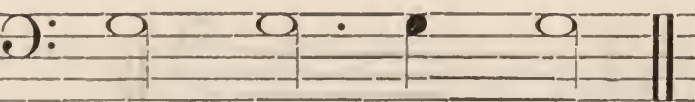
Father of our Lord Jesus Christ, (*and so forth.*)

PRIEST. 

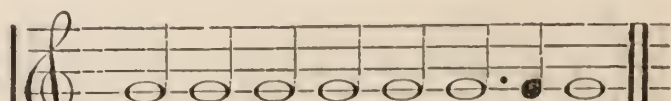
Through Je - sus Christ our Lord,

PEOPLE. 

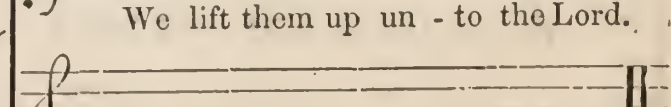
Through Je - sus Christ our Lord. A - men.

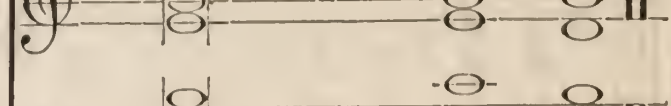
PRIEST. 

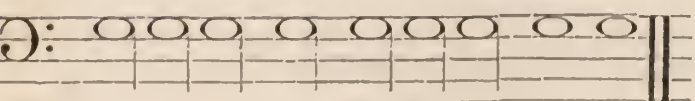
Lift up your hearts.

ANSWER. 

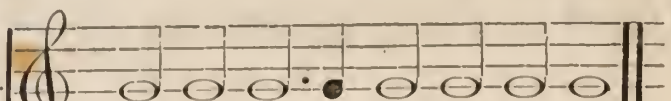
We lift them up un - to the Lord.



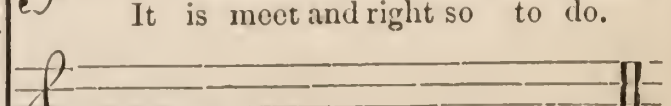


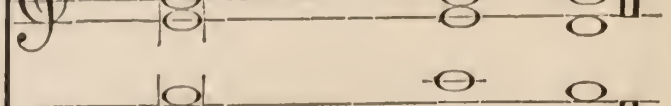
PRIEST. 

Let us give thanks un - to our Lord God.

ANSWER. 

It is meet and right so to do.





PRIEST.

It is ve-ry meet, right, and our bounden du-ty, that we should at all times, and in all pla-ces,

give thanks un - to Thee, O Lord, Ho - ly Fa - ther, Al - migh - ty, Ev - er - last - ing God.

[PROPER PREFACE.]

Therefore with An-gels and Arch-an-gels, and with all the com-pa - ny of

heaven, we laud and mag-ni - fy Thy glo - rious Name; ev - er - more prais - ing Thee and say - ing,

Sanctus.

PRIEST
and
PEOPLE.

Ho - ly, ho - ly, ho - ly, Lord God of hosts, heaven and earth are full

of Thy Glo - ry: Glo - ry be to Thee, O Lord most High. A - men.

AFTER COMMUNION.

PRIEST
and
PEOPLE.

Our Fa-ther, which art in heaven, Hal-low-ed be Thy Name. Thy king-dom come.

Thy will be done in earth, as it is in heaven. Give us this day our dai-ly bread.

And for-give us our tres-pass-es, As we for-give them that tres-pass a-gainst us.

And lead us not in-to temp-ta-tion; But de-li-ver us from e-vil:

For thine is the king-dom, And the pow-er, and the glo-ry,

For ev-er and ev-er.

A - men.

Note: If this is found difficult, the Lord's Prayer may be said by Priest and People on one tone.

A - men.

ANSWER.

A - men.

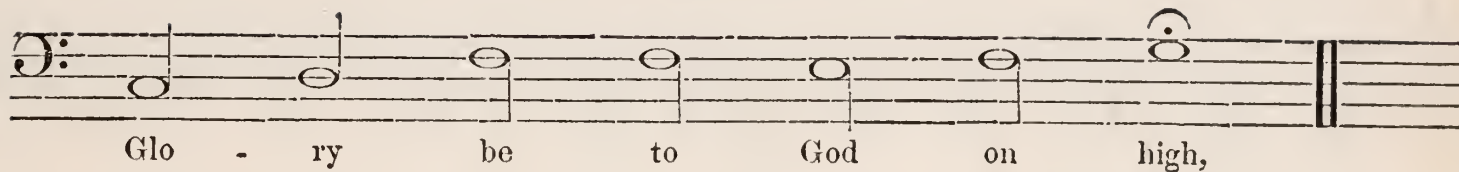
PRIEST.

THE POST COMMUNION PRAYER.

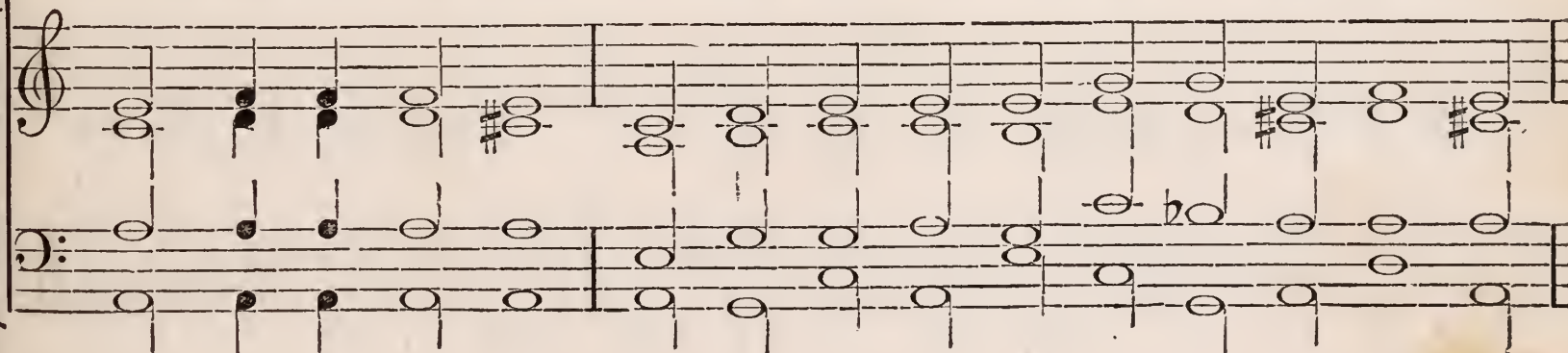
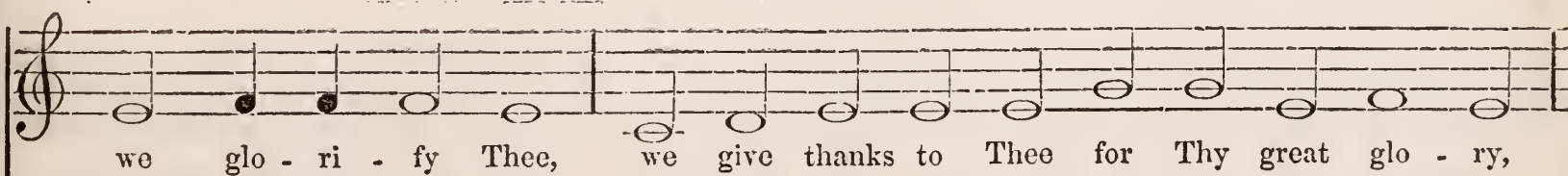
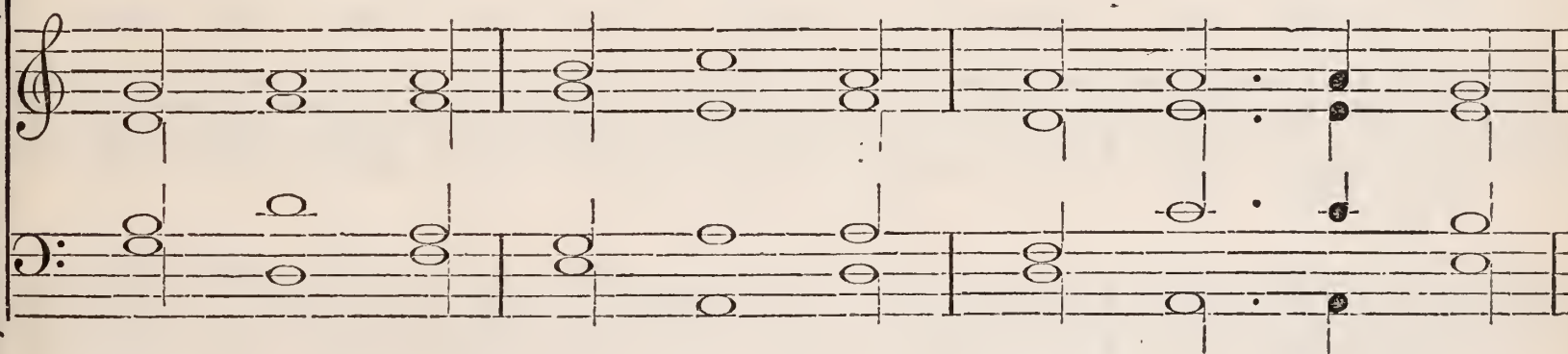
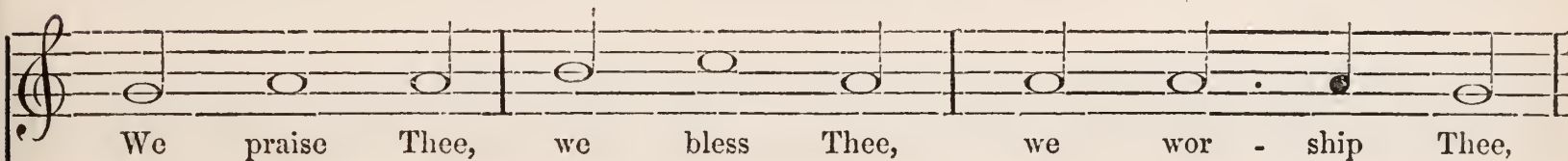
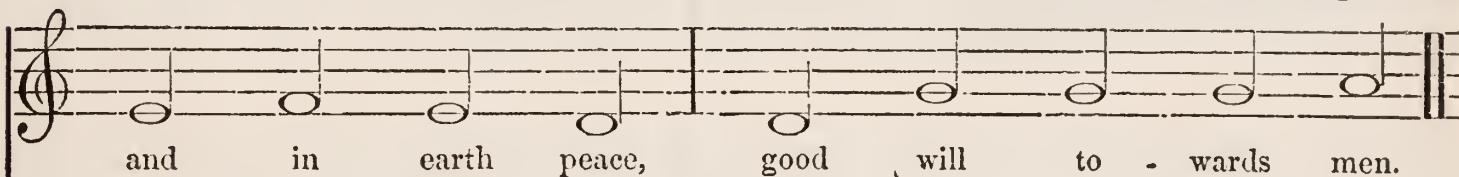
A - men.

Gloria in Excelsis.

PRIEST.

*Harmonized by C. C. Spencer.*

PEOPLE.



O Lord God, heaven - ly King, God the Fa - ther Al - migh - ty.

This system contains the first line of the hymn. It features a vocal melody on a single staff and a piano accompaniment on grand staves. The melody is in G major, starting on G4 and moving stepwise to D5. The piano accompaniment consists of chords in the right hand and single notes in the left hand, following the harmonic structure of the hymn.

O Lord, the on - ly be - got - ten Son Je - su Christ;

This system contains the second line of the hymn. The vocal melody continues from the first system, moving from D5 down to G4. The piano accompaniment provides harmonic support with chords and single notes.

O Lord God, Lamb of God, Son of the Fa - ther,

This system contains the third line of the hymn. The vocal melody continues, moving from G4 up to D5. The piano accompaniment continues with harmonic support.

that tak - est a - way the sins of the world, have mer - cy up - on us.

This system contains the fourth line of the hymn. The vocal melody continues, moving from D5 down to G4. The piano accompaniment concludes the phrase with harmonic support.

Thou that tak - est a - way the sins of the world,

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are written below the notes. The piano accompaniment is in bass clef with a key signature of one sharp (F#). It features a steady accompaniment of eighth notes in the left hand and chords in the right hand.

have mer - cy up - on us. Thou that tak - est a - way

The second system continues the hymn. It includes a vocal line and piano accompaniment. The lyrics are written below the notes. The piano accompaniment continues with the same pattern of eighth notes and chords.

the sins of the world, re - ceive our prayer. Thou that sit - test at

The third system continues the hymn. It includes a vocal line and piano accompaniment. The lyrics are written below the notes. The piano accompaniment continues with the same pattern of eighth notes and chords.

the right hand of God the Fa - ther, have mer - cy up - on us.

The fourth system concludes the hymn. It includes a vocal line and piano accompaniment. The lyrics are written below the notes. The piano accompaniment continues with the same pattern of eighth notes and chords, ending with a final chord.

For Thou on - ly art ho - ly; Thou on - ly art the Lord;

This system features a vocal melody in G major (one sharp) and a piano accompaniment. The vocal line consists of half notes and whole notes. The piano accompaniment uses a variety of note values including eighth, quarter, and half notes, with some chords.

Thou on - ly, O Christ, with the Ho - ly Ghost, art most high

The second system continues the vocal and piano parts. The piano accompaniment includes some triplet markings in the right hand.

in the glo - ry of God the Fa - ther. A - men.

The third system concludes the main prayer with a final cadence. The piano accompaniment features a key signature change to D major (two sharps) for the final chord.

PRIEST.

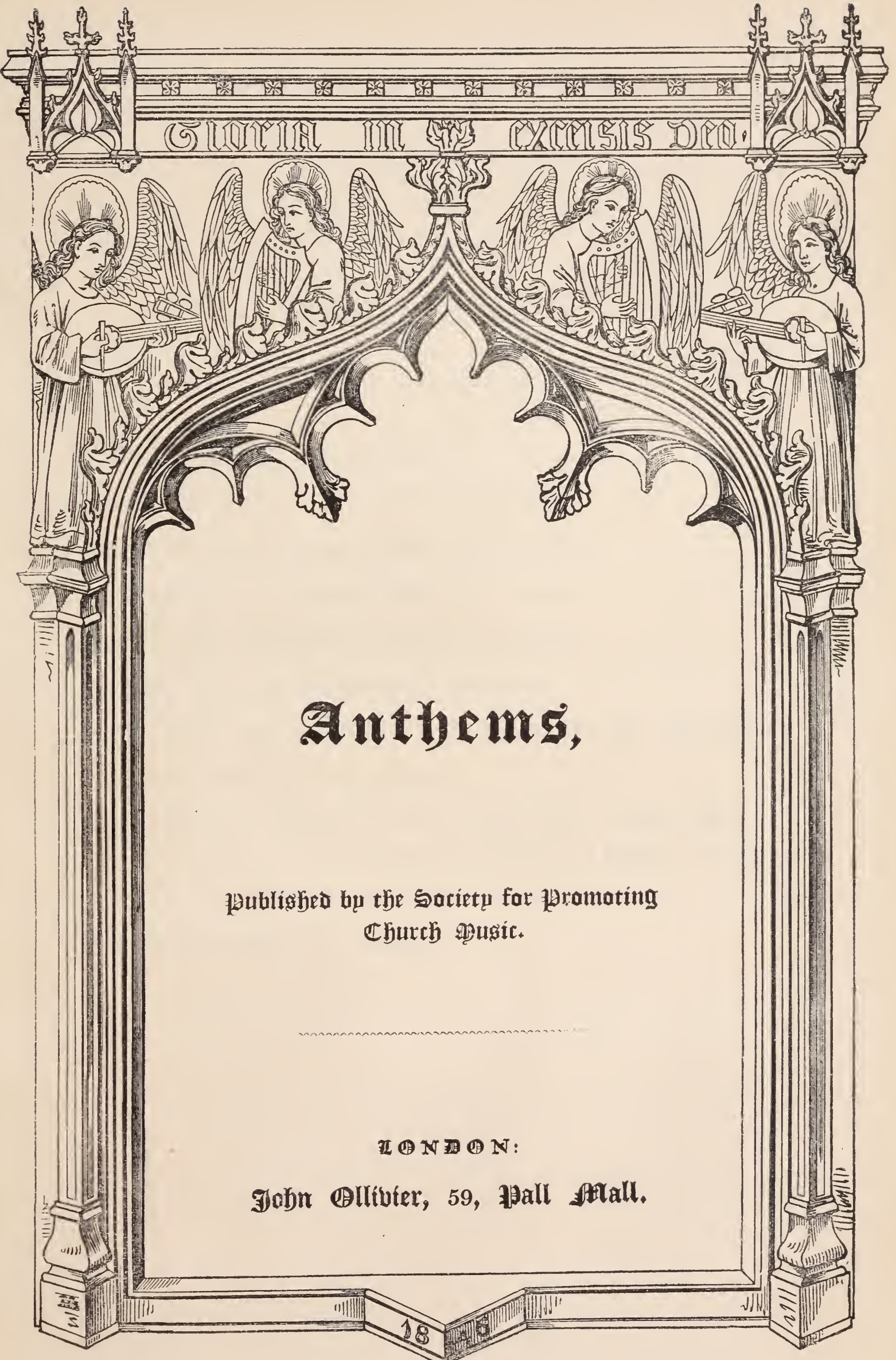
A single musical staff in bass clef with a whole note and a final bar line.

THE BLESSING.

ANSWER.

A - men.

The answer part consists of a vocal melody and a piano accompaniment. The vocal line is a simple half note. The piano accompaniment uses half and quarter notes.



GLORIA IN EXCELSIS DEO.

Anthems,

Published by the Society for Promoting
Church Music.

LONDON:

John Ollivier, 59, Pall Mall.

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Anthem for Four Voices.

By J. Goldwin.

Chorus.

Treble.
O love the Lord, O love the Lord, all ye his saints,

Alto.
O love the Lord, O love the Lord, all ye his saints,

Tenor.
O love the Lord, O love the Lord, all ye his saints,

Bass.
O love the Lord, O love the Lord, all ye his saints,

Organ,
or
Piano-
Forte.

The musical score for the Chorus is written for four voices (Treble, Alto, Tenor, Bass) and an Organ/Piano-Forte. The key signature is D major (two sharps) and the time signature is common time (C). The lyrics are "O love the Lord, O love the Lord, all ye his saints,". The organ part features a rhythmic accompaniment with chords and moving lines in both hands.

for the Lord pre-ser - veth all them, all them that are faith - ful, and

for the Lord pre-ser - veth all them, all them that are faith - ful, and

for the Lord pre-ser - veth all them that are faith - ful, and

for the Lord pre-ser - veth all them that are faith - ful, and

THE PARISH CHÖIR.

The musical score for the Parish Choir is written for four voices (Treble, Alto, Tenor, Bass) and an Organ/Piano-Forte. The key signature is D major (two sharps) and the time signature is common time (C). The lyrics are "for the Lord pre-ser - veth all them, all them that are faith - ful, and". The organ part continues with a similar rhythmic accompaniment.

O LOVE THE LORD.

Verse.

plen - teous - ly re - ward-eth the proud do - er. For the Lord pre-

plen - teous - ly re - ward-eth the proud do - er. For the Lord pre-

plen - teous - ly re - ward-eth the proud do - er. For the Lord pre-

plen - teous - ly re - ward-eth the proud do - er.

ser-veth all them that are faith-ful, and plen-teous-ly re-ward-eth the proud

ser-veth all them that are faith-ful, and plen-teous-ly re-ward-eth the proud

ser-veth all them that are faith-ful, and plen-teous-ly re-ward-eth the proud

O LOVE THE LORD.

Chorus.

do - er, Be strong, be strong, and He shall es - ta - blish your

do - er. Be strong, be strong, and He shall es - ta - blish your

do - er. Be strong, be strong, and He shall es - ta - blish your

Be strong, be strong, and He shall es - ta - blish your

Full.

This block contains the musical notation for the chorus of the hymn. It features four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'do - er, Be strong, be strong, and He shall es - ta - blish your'. The piano part is marked 'Full.' and provides harmonic support for the vocal lines.

hearts, all ye, all ye that put your trust in the

hearts, all ye, all ye that put your trust in the

hearts, all ye, all ye that put your trust in the

hearts, all ye, all ye that put your trust in the

This block contains the musical notation for the verse of the hymn. It features four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'hearts, all ye, all ye that put your trust in the'. The piano part continues the accompaniment from the chorus.

O LOVE THE LORD.

Soft.

Lord, all ye, all ye that put your trust in the

Soft.

Lord, all ye, all ye that put your trust in the

Soft.

Lord, all ye, all ye that put your trust in the

Soft.

Lord, all ye, all ye that put your trust in the

Slower. *Loud.*

Lord, all ye, all ye that put your trust in the Lord.

Slower.

Lord, all ye, all ye that put your trust in the Lord.

Slower.

Lord, all ye, all ye that put your trust in the Lord.

Slower.

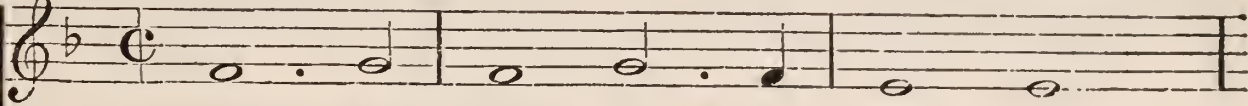
Lord, all ye, all ye that put your trust in the Lord.

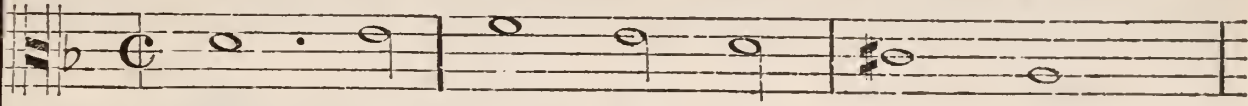
Slower. *Loud.*

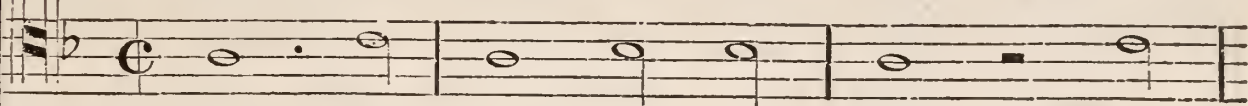
Praise the Lord, O my Soul.—Psalm ciii, v. 1, 2, 8.

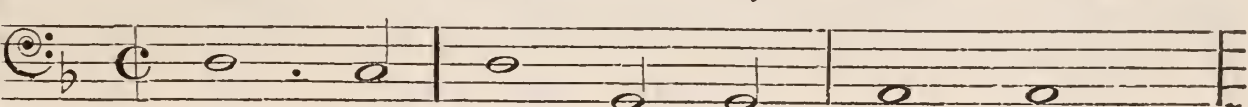
Anthem for Four Voices.

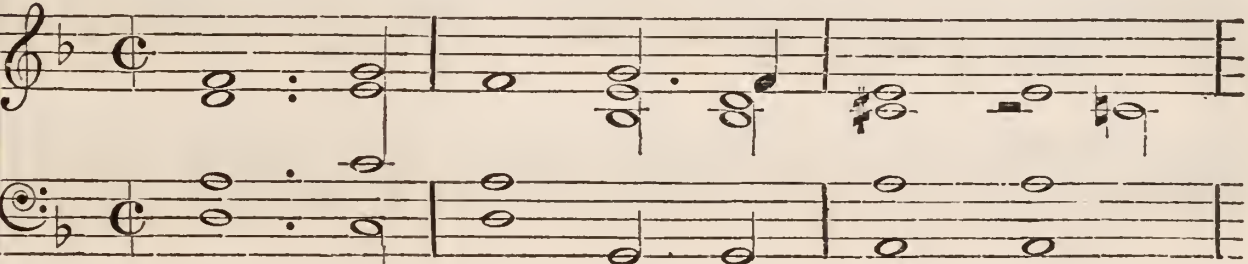
By Okeland.

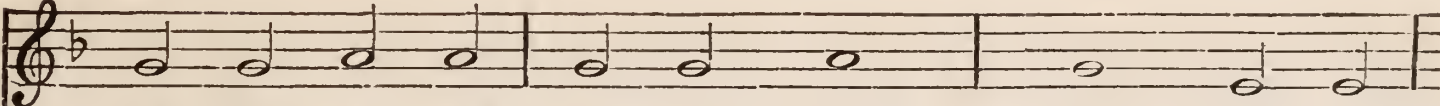
Treble.  Praise the Lord, O my soul: and

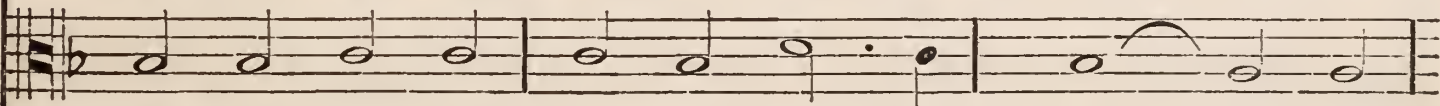
Alto.  Praise the Lord, O my soul: and

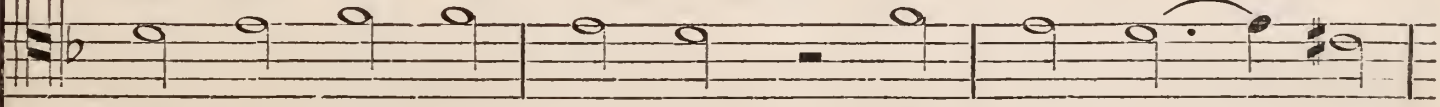
Tenor.  Praise the Lord, O my soul: and

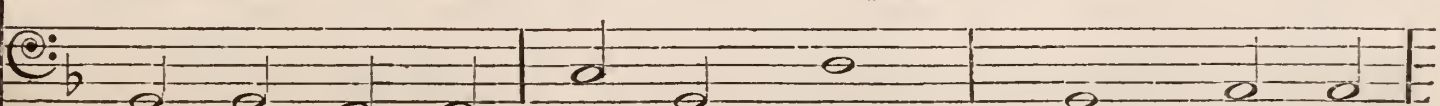
Bass.  Praise the Lord, O my soul: and

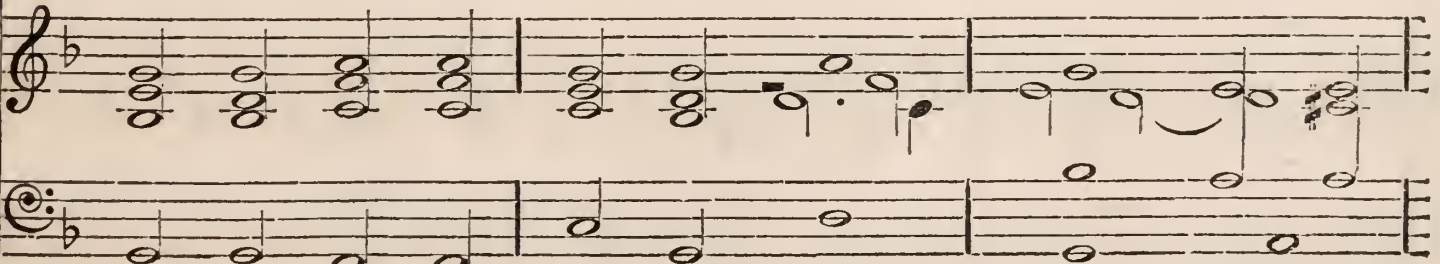
Organ, or Piano-forte. 

 all that is with - in me praise His ho - ly

 all that is with - in me praise His ho - ly

 all that is with - in me praise His ho - ly

 all that is with - in me praise His ho - ly



PRAISE THE LORD.

name. Praise the Lord, O my soul:

name. Praise the Lord, O my

name. Praise the Lord, O my - - - - - soul:

name. Praise the Lord, O my soul:

The first system of the musical score for 'PRAISE THE LORD.' It consists of five staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, and Bass) and the fifth is for the piano accompaniment. The lyrics are: 'name. Praise the Lord, O my soul:'. The music is in G major and 4/4 time.

- - - and for - get not all His be - ne - fits.

soul: and for - get not all His be - ne - fits.

- - - and for - get not all His be - ne - fits.

- - - and for - get not all His be - ne - fits.

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: '- - - and for - get not all His be - ne - fits.' and 'soul: and for - get not all His be - ne - fits.' The piano part features a series of chords in the right hand and a simple bass line in the left hand.

PRAISE THE LORD.

The Lord is full of com - pas - si - on and

The Lord is full of com-pas - si-

The Lord is full of com - pas - si - on

The Lord is full of com - pas - si - on and

This system contains four vocal staves and a grand piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The piano accompaniment features a steady bass line and chords in the right hand.

mer - cy: long suf - fer - ing and full of great good-

on and mer - cy: long suf - fer - ing and full of great good-

and mer - cy: long suf - fer - ing and full of great good-

mer - cy: long suf - fer - ing and full of great good-

This system continues the vocal and piano parts from the first system. It includes four vocal staves and a grand piano accompaniment. The lyrics are repeated across the staves.

PRAISE THE LORD.

ness. The Lord is full of com - pas - si - on and

ness. The Lord is full of com-pas-si-

ness. The Lord is full of com-pas- - si - on

ness. The Lord is full of com - pas - si - on and

The first system of the musical score for 'PRAISE THE LORD.' It consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass) and a fifth voice (likely a fifth part or a specific vocal line). The piano accompaniment is written for the right and left hands. The lyrics are: 'ness. The Lord is full of com - pas - si - on and'.

mer - cy: long suf - fer - ing and full of great good - ness.

on and mer - cy: long suf - fer - ing and full of great good - ness.

and mer - cy: long suf - fer - ing and full of great good - ness.

mer - cy: long suf - fer - ing and full of great good - ness.

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: 'mer - cy: long suf - fer - ing and full of great good - ness.'.

For unto us a Child is born.

Anthem for Four Voices.

By Robert Haselton.

Treble. Hal - le - lu - jah, Hal - le - lu - jah,

Alto. Hal - le - lu - jah, Hal - le - lu - jah.

Tenor. Hal - le - lu - jah, Hal - le - lu - jah.

Bass. Hal - le - lu - jah, Hal - le - lu - jah.

Organ, or Piano-Forte.

For un - to us a child is born, Hal - le - lu - jah.

For un - to us a child is born, Hal - le - lu - jah.

For un - to us a child is born, Hal - le - lu - jah.

For un - to us a child is born, Hal - le - lu - jah.

Organ, or Piano-Forte.

FOR UNTO US A CHILD IS BORN

For un - to us a child is born, Hal - le - lu - jah.

For un - to us a child is born, Hal - le - lu - jah.

For un - to us a child is born, Hal - le - lu - jah.

For un - to us a child is born, Hal - le - lu - jah.

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The piano accompaniment features a steady bass line and chords in the right hand.

Un - to us a son is given, Hal - le - lu - jah, Hal - le-

Un - to us a son is given, Hal - le - lu - jah, Hal - le-

Un - to us a son is given, Hal - le - lu - jah, Hal - le-

Un - to us a son is given, Hal - le - lu - jah, Hal - le-

The second system continues the vocal and piano parts. It includes the same four vocal staves and piano accompaniment. The lyrics continue with 'Un - to us a son is given, Hal - le - lu - jah, Hal - le-'. The piano accompaniment provides harmonic support with chords and moving lines.

FOR UNTO US A CHILD IS BORN.

lu - jah, and His name - shall be call - ed Won - der - ful,

lu - jah, and His name - shall be call - ed Won - der - ful,

lu - jah, and His name shall be call - ed Won - der - ful,

lu - jah, and His name - shall be call - ed Won - der - ful,

Coun - sel - lor, Hal - le - lu - jah, The migh - ty

Coun - sel - lor, Hal - le - lu - jah, The migh - ty

Coun - sel - lor, Hal - le - lu - jah, The migh - ty

Coun - sel - lor Hal - le - lu - jah, The migh - ty

FOR UNTO US A CHILD IS BORN

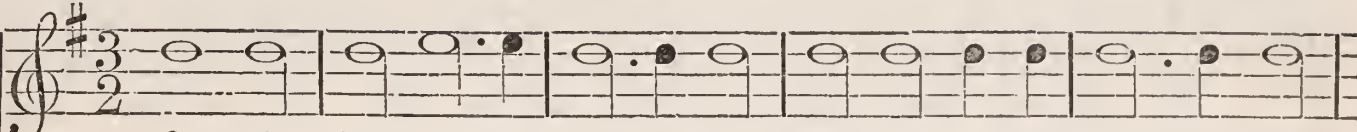
God, The ev - er - last - ing Fa - ther, The Prince of Peace, Hal-le-

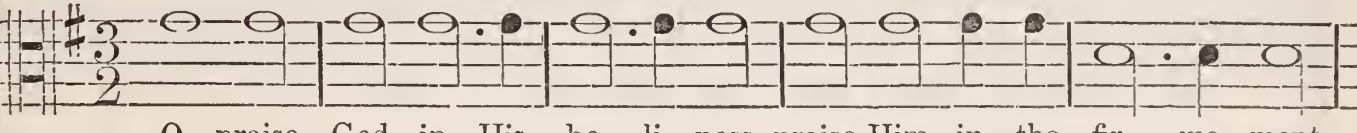
lu - jah, Hal - lo - lu - jah.

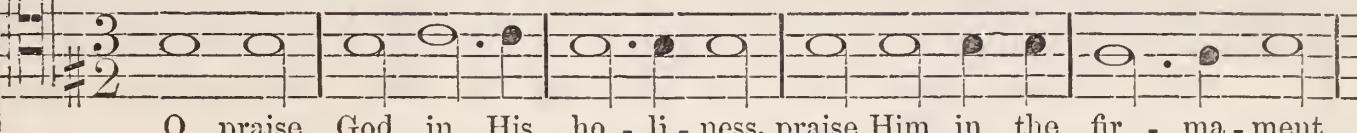
O Praise God in His Holiness.—Psalm cl, v. 1, 2, 3, 4, 6.

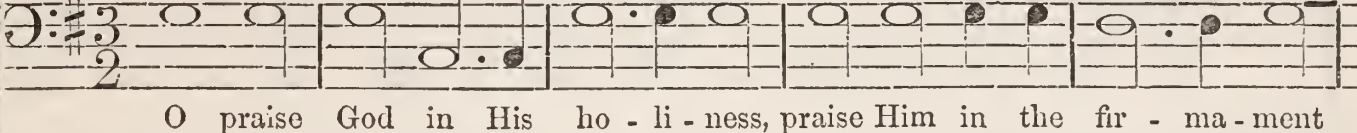
Anthem for Four Voices.

By John Weldon.

Treble.  O praise God in His ho - li - ness, praise Him in the fir - ma - ment

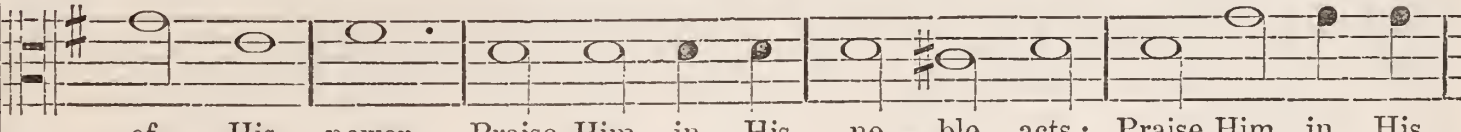
Alto.  O praise God in His ho - li - ness, praise Him in the fir - ma - ment

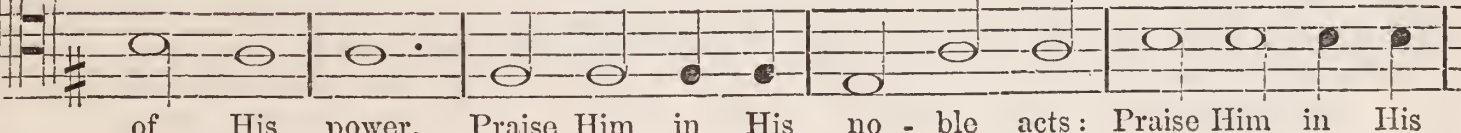
Tenor.  O praise God in His ho - li - ness, praise Him in the fir - ma - ment

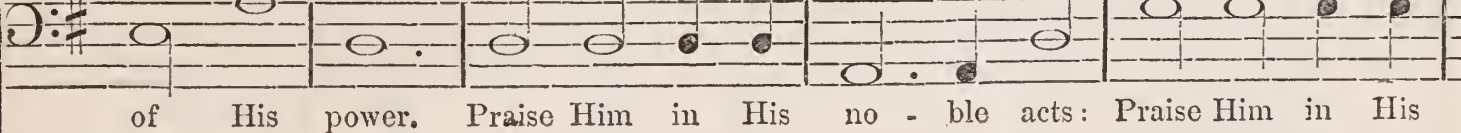
Bass.  O praise God in His ho - li - ness, praise Him in the fir - ma - ment

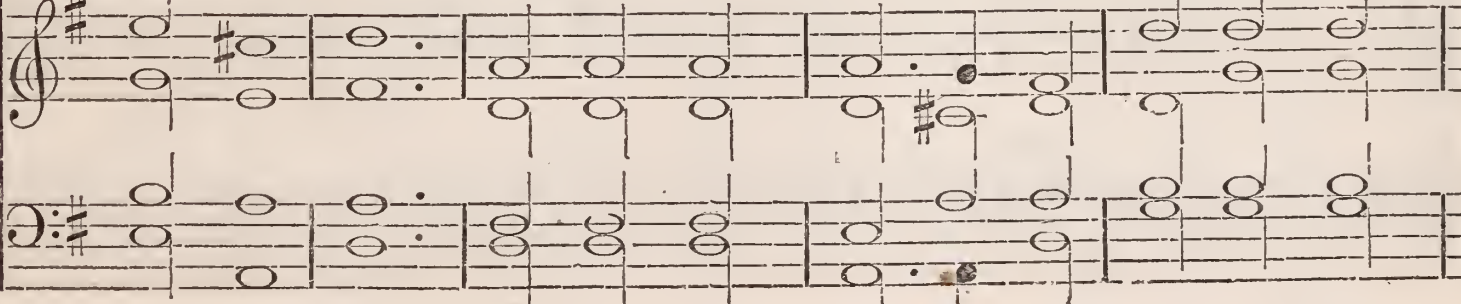
Organ, or Piano-Forte. 

 of His power. Praise Him in His no - ble acts: Praise Him in His

 of His power. Praise Him in His no - ble acts: Praise Him in His

 of His power. Praise Him in His no - ble acts: Praise Him in His

 of His power. Praise Him in His no - ble acts: Praise Him in His



O PRAISE GOD IN HIS HOLINESS.

no - ble acts: praise Him ac - cord - ing to His ex - cel - lent great - ness.

no - ble acts: praise Him ac - cord - ing to His ex - cel - lent great - ness.

no - ble acts: praise Him ac - cord - ing to His ex - cel - lent great - ness.

no - ble acts: praise Him ac - cord - ing to His ex - cel - lent great - ness.

Dec.

Praise Him in the sound of the trum - - - pet: praise Him up-

Praise Him in the sound of the trum - - - pet: praise Him up-

Praise Him in the sound of the trum - - - pet: praise Him up-

Praise Him in the sound of the trum - - - pet: praise Him up-

Choir Organ.

O PRAISE GOD IN HIS HOLINESS.

Can.

on the lute and harp. Praise Him on the cym - bals and

on the lute and harp. Praise Him on the cym - bals and

on the lute and harp. Praise Him on the cym - bals and

on the lute and harp. Praise Him on the cym - bals and

The first system of the musical score features four vocal staves and a grand piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass), each with a line of lyrics. The piano accompaniment consists of a right-hand treble staff and a left-hand bass staff, both with a line of lyrics. The key signature is one sharp (F#), and the time signature is common time (C). The music is in a hymn style, with simple, sustained notes for the vocal parts and a more active, flowing accompaniment.

Full.

dan - - - ces: Praise Him up - on the strings and pipe. Let

dan - - - ces: Praise Him up - on the strings and pipe. Let

dan - - - ces: Praise Him up - on the strings and pipe. Let

dan - - - ces: Praise Him up - on the strings and pipe. Let

The second system of the musical score continues the hymn. It features four vocal staves and a grand piano accompaniment. The vocal parts have lyrics, and the piano accompaniment also has lyrics. The key signature remains one sharp (F#), and the time signature is common time (C). The music continues in the same hymn style, with the piano accompaniment providing a steady, rhythmic foundation for the vocal parts.

Full Organ.

O PRAISE GOD IN HIS HOLINESS.

ev' - ry thing that hath breath: praise - - - - - the Lord. Let

ev' - ry thing that hath breath: praise - - - - - the Lord. Let

ev' - ry - thing that hath breath: praise - - - - - the Lord. Let

ev' - ry thing that hath breath: praise - - - - - the Lord. Let

ev' - ry thing that hath breath praise - - - - - the Lord.

ev' - ry thing that hath breath praise - - - - - the Lord.

ev' - ry thing that hath breath praise - - - - - the Lord.

ev' - ry thing that hath breath praise - - - - - the Lord.

Behold now, Praise the Lord.

Anthem for Four Voices.

Rogers.

Treble. Be - hold - - now, praise the Lord, all ye ser - vants of the Lord; Ye -

Alto. Be - hold - - now, praise the Lord, all ye ser-vants of - - - the Lord;

Tenor. Be - hold - - now, praise the Lord, all ye ser - vants of the Lord;

Bass. Be - hold - - now, praise the Lord, all ye ser - vants of the Lord;

Piano-Forte or Organ.

- - that by night do stand in the house - - - of the Lord. Lift up your

Ye that by night do stand in the house of - - the Lord. Lift up your

Ye that by night do stand in the house of the Lord. Lift up your

Ye that by night do stand in the house of the Lord. Lift up your

BEHOLD NOW, PRAISE THE LORD.

hands in the sanc - tu - a - ry and praise the Lord. The Lord that made heav'n

hands in the sanc - tu - a - ry and praise the Lord. The Lord that made heav'n

hands in the sanc - tu - a - ry and praise the Lord. The Lord that made heav'n,

hands in the sanc - tu - a - ry and praise the Lord. The Lord that made heav'n

and earth, give Thee bless - ing out of Si - on, - - - give Thee

- - - and earth, - - - - - give Thee bless - ing out of Si - on,

heav'n and earth, give Thee bless - ing out of Si - on, out of - -

and earth, - - - - - give Thee bless - ing out of Si - on,

BEHOLD NOW, PRAISE THE LORD.

bless - ing out of Si - on, give Thee bless-ing out of
 give Thee bless-ing, give Thee bless-ing out of Si - on, give Thee bless-ing, give Thee
 - - - Si - on, give Thee bless-ing out of Si - - - on, give Thee bless-ing out of
 give Thee bless - ing out of Si - on, give Thee bless-ing out of
 Si - on, give Thee bless-ing out of Si - - - on. Hal - le - lu - jah, Hal - le-
 bless - ing out of Si - on. Hal - le - lu - jah, Hal - le-
 Si - on, give Thee bless-ing out of Si - - on. Hal - le - lu - jah, Hal - le-
 Si - on, out of Si - on. Hal - le - lu - jah, Hal - le-
 Si - on, out of Si - on. Hal - le - lu - jah, Hal - le-

BEHOLD NOW, PRAISE THE LORD.

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - -

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - -

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - -

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - -

The image displays a musical score for a hymn titled "Hallelujah". It consists of five systems of music. The first four systems each feature a vocal line (Soprano, Alto, Tenor, and Bass) and a piano accompaniment line. The vocal lines are written in treble and bass clefs, while the piano accompaniment is in bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics "jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah" are written below the vocal lines. The fifth system shows the piano accompaniment continuing, with the vocal lines ending. The score is printed on aged, yellowed paper.

f jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah.

f jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah.

f jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah.

f jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah.

Deliver us, O Lord our God.—Psalm cvi, v. 45, 46.

Anthem for Four Voices.

By Adrian Batten.

Treble.
De - li - ver us, O Lord our God, and ga - ther

Alto.
De - li - ver us, O Lord our God, and ga - ther

Tenor.
De - li - ver us, O Lord our God, and ga - ther

Bass.
De - li - ver us, O Lord our God, and ga - ther

Piano-
Forte
or
Organ.

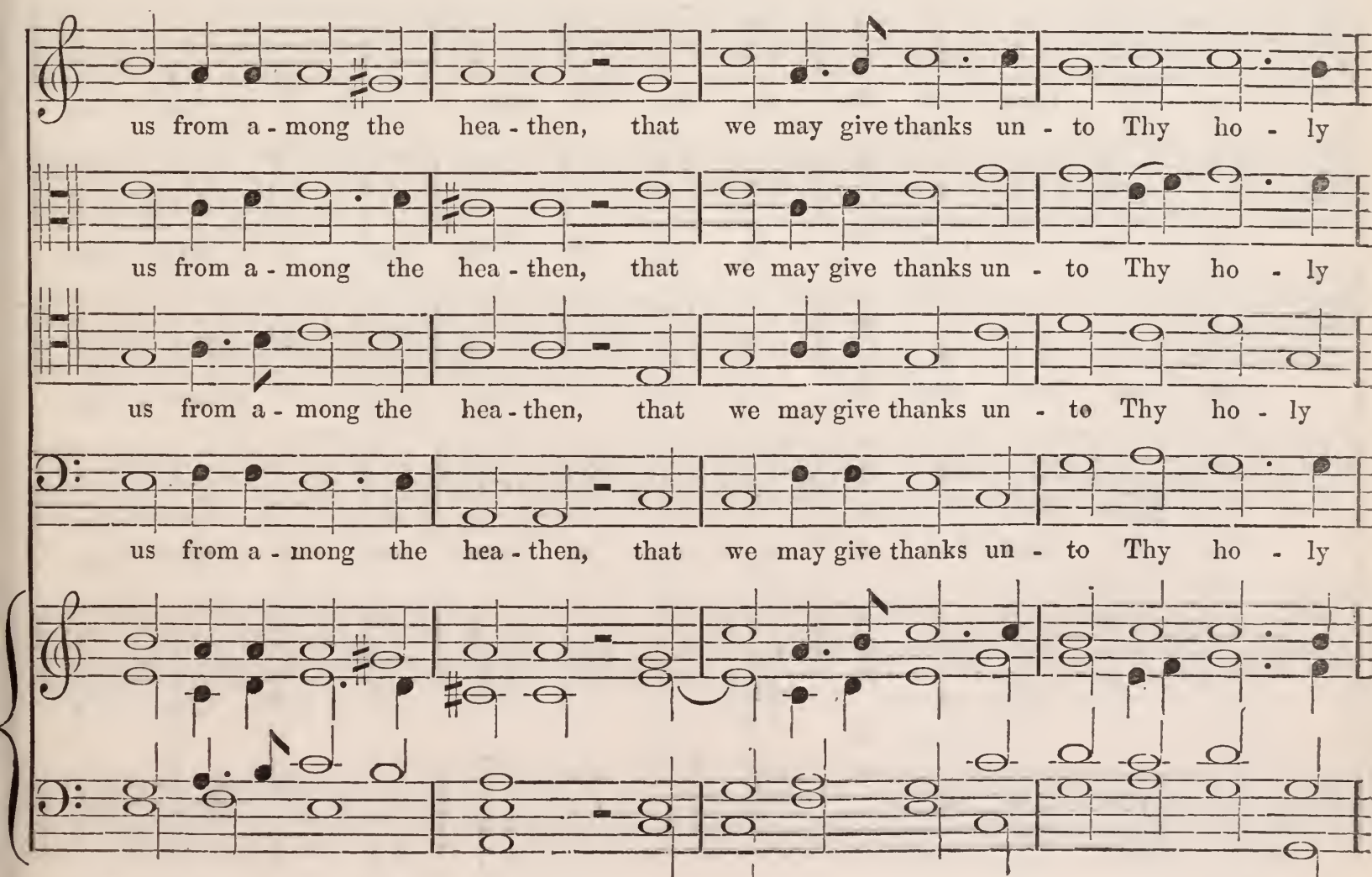


us from a - mong the hea - then, that we may give thanks un - to Thy ho - ly

us from a - mong the hea - then, that we may give thanks un - to Thy ho - ly

us from a - mong the hea - then, that we may give thanks un - to Thy ho - ly

us from a - mong the hea - then, that we may give thanks un - to Thy ho - ly



DELIVER US, O LORD OUR GOD.

name, and make our boast of Thy praise. Bless - ed

name, and make our boast of Thy praise. Bless - ed

name, and make our boast of Thy praise. Bless - ed

name, and make our boast of Thy - - praise. Bless - ed

This system contains four staves of music. The first three are vocal staves (Soprano, Alto, and Tenor) and the fourth is a piano accompaniment. The lyrics are: 'name, and make our boast of Thy praise. Bless - ed'.

be the Lord God of Is - ra - el from ev - er - last - ing,

be the Lord God of Is - ra - el from ev - er - last - ing,

be the Lord God of Is - ra - el from ev - er - last - ing,

be the Lord God of Is - ra - el from ev - er - last - ing,

This system contains four staves of music. The first three are vocal staves (Soprano, Alto, and Tenor) and the fourth is a piano accompaniment. The lyrics are: 'be the Lord God of Is - ra - el from ev - er - last - ing,'.

DELIVER US, O LORD OUR GOD.

The musical score is arranged in two systems. The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The second system contains four vocal staves and a piano accompaniment. The lyrics are: "and world with - out end. And let all the peo - ple say, A - men, And let all the peo - ple say, A - men, A - - - - - men." The piano accompaniment features a steady bass line and chords in the right hand.

and world with - out end. And let all the peo - ple say, A -

and world with - out end. And let all the peo - ple say, A -

and world with - out end. And let all the peo - ple say, A -

and world with - out end. And let all the peo - ple say, A -

men, And let all the peo - ple say, A - men, A - - - - - men.

men, And let all the peo - ple say, A - men, A - - - - - men.

men, And let all the peo - ple say, A - men, A - - - - - men.

men, And let all the peo - ple say, A - men, A - - - - - men.

Teach me, O Lord, the Way of Thy Statutes.—Psalm cxix, v. 33.

Anthem for Four Voices.

By Benjamin Rogers.

Treble. Teach me, O Lord, the way of Thy sta - tutes, and

Alto. Teach me, O Lord, the way of Thy sta - tutes, and I shall

Tenor. Teach me, O Lord, the way of Thy sta - tutes, and I shall keep it un-

Bass. Teach me, O Lord, the way of Thy sta - tutes, and I shall keep it un-

Piano-Forte or Organ.

I shall keep it un - to the end, and I shall keep it un - to the end, un -

keep it un - to - - the end, and I shall keep it un - to the

to the end, and I shall keep it un - to the end, and I shall keep

to the end, and I shall keep it un - to the end, and I shall keep

Piano-Forte or Organ.

TEACH ME, O LORD, THE WAY OF THY STATUTES.

to the end. Give - - me un - der - stand - ing,
 end, un - to the end. Give - - me un - der - stand - ing, and
 it un - to the end. Give - - me un - der - stand - ing,
 it un - to the end. Give - - me un - der - stand - ing, and

and I shall keep Thy law: yea, I shall keep it with my
 I shall keep Thy law: - - yea, I shall keep it with my
 and I shall keep Thy law: yea, I shall keep it with my -
 I shall keep Thy law: yea, I shall keep it with my

TEACH ME, O LORD, THE WAY OF THY STATUTES.

whole heart. Make me to go in the path of Thy com-

whole heart. Make me to go in the path of Thy com-

- - - whole heart. Make me to go in the path of Thy com-

whole heart. Make me to go in the path of Thy com-

The first system of the musical score consists of four vocal staves and a grand piano accompaniment. The vocal staves are arranged in two pairs, each with a treble and bass clef. The piano accompaniment is shown in a grand staff with treble and bass clefs. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "whole heart. Make me to go in the path of Thy com-".

mand - ments: for there - in is my de - sire, for

mand - ments: for there - in is my de - sire, for there - in is

mand - ments: for there - in is my de - sire, for there - in is

mand - ments: for there - in is my de - sire, for there - in is

The second system of the musical score continues the composition. It features the same four vocal staves and piano accompaniment. The lyrics are: "mand - ments: for there - in is my de - sire, for".

TEACH ME, O LORD, THE WAY OF THY STATUTES.

there-in is my de - sire. In-cline my heart, In-cline my heart un - to Thy

my de - - - sire. In-cline my heart, In-cline my heart un - to Thy

my de - - - sire. In-cline my heart, In-cline my heart un - to Thy

my - de - - - sire. In-cline my heart, In-cline my heart un - to Thy

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: 'there-in is my de - sire. In-cline my heart, In-cline my heart un - to Thy'.

tes - ti - mo - nies, and not to co - vet - ous - ness. Be - hold, my de-

tes - ti - mo - nies, and not to co - vet - ous - ness. Be - hold, my de-

tes - ti - mo - nies, and not to co - vet - ous - ness. Be - hold, my de-

tes - ti - mo - nies, and not to co - vet - ous - ness. Be - hold, my de-

The second system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: 'tes - ti - mo - nies, and not to co - vet - ous - ness. Be - hold, my de-'. The system ends with a double bar line.

TEACH ME, O LORD, THE WAY OF THY STATUTES.

light is in Thy com - mand - ments, O quick-en me in Thy

light is in Thy com - mand - ments. O quick-en me in Thy right-

light is in Thy com - mand - ments. O quick-en me in - Thy

light is in Thy com - mand - ments. O quick-en me in Thy right - -

right - eousness, O quick-en me, quick-en me in Thy right - - - eous - ness.

- - - eous - ness. O quick-en me in Thy right - - - eous - ness.

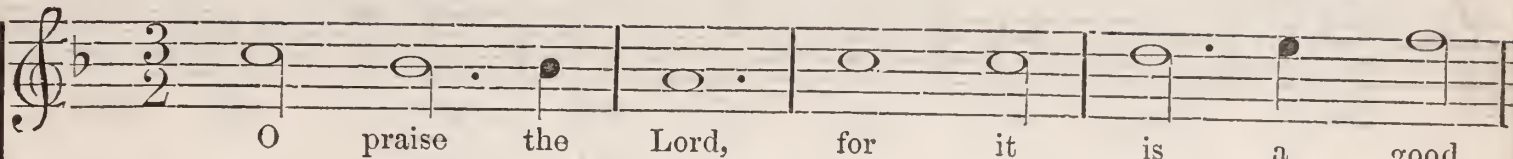
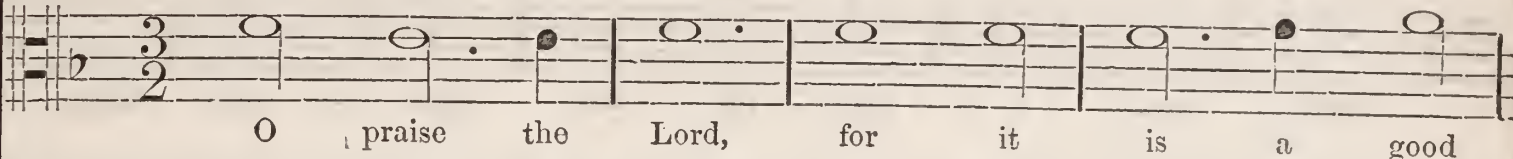
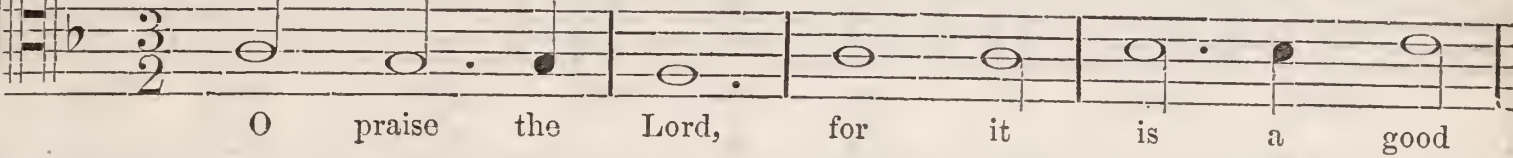
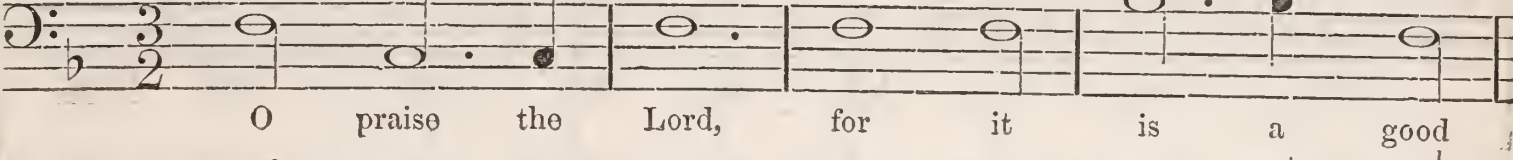
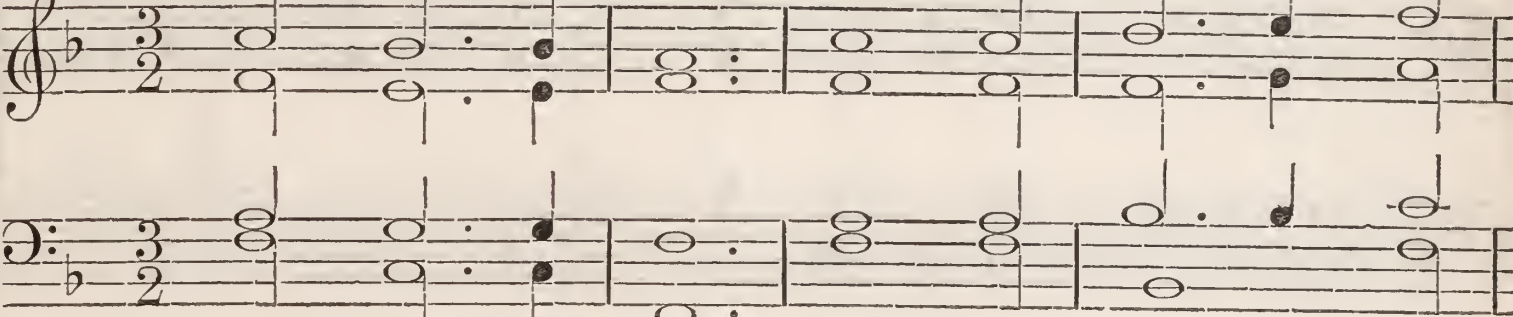
right - eousness. O quick-en me - in - - Thy right-eous - ness.

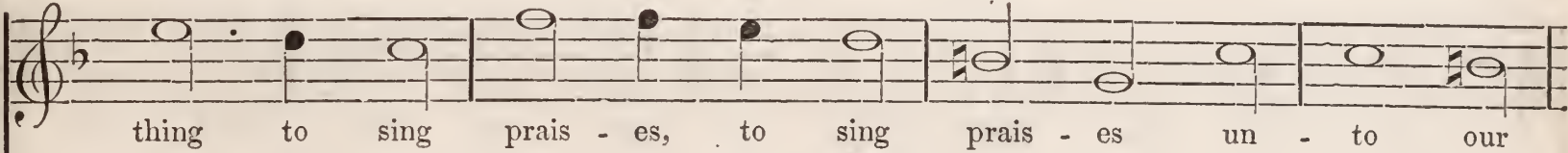
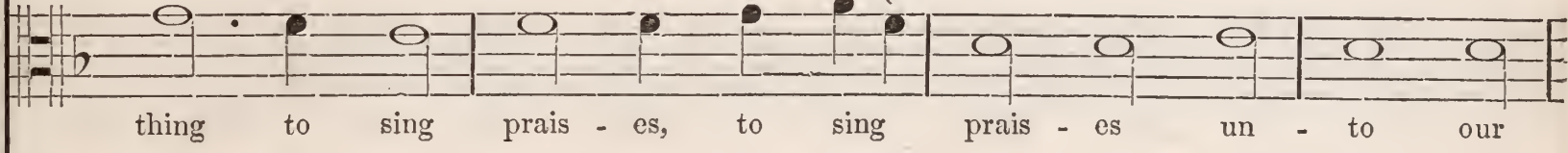
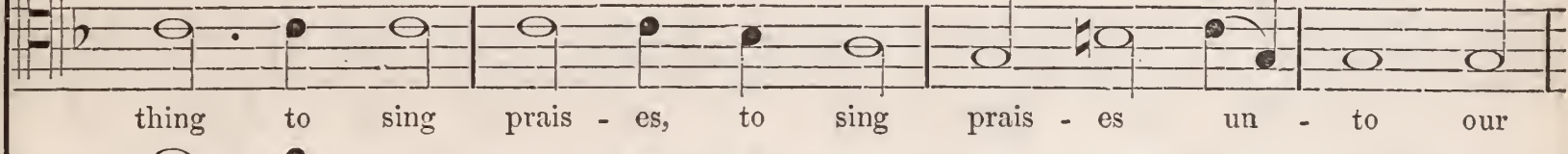
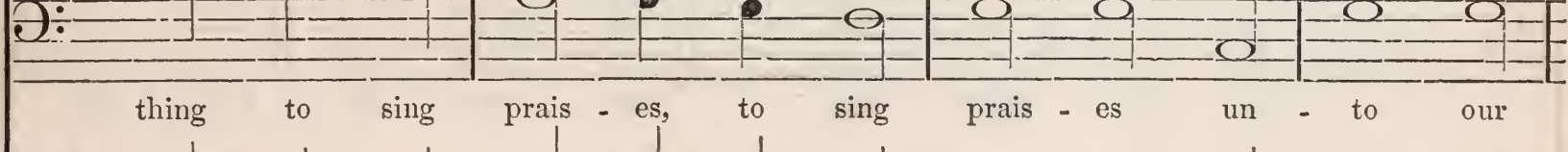
eous - ness. O quick-en me in Thy right-eous - ness, in Thy right-eous - ness.

Praise the Lord,—Psalm cxlvii, v. 1 & 5.

Anthem for Four Voices.

By John Weldon.

Treble.  O praise the Lord, for it is a good
 Alto.  O praise the Lord, for it is a good
 Tenor.  O praise the Lord, for it is a good
 Bass.  O praise the Lord, for it is a good
 Piano-Forte or Organ. 

 thing to sing prais - es, to sing prais - es un - to our
 thing to sing prais - es, to sing prais - es un - to our
 thing to sing prais - es, to sing prais - es un - to our
 thing to sing prais - es, to sing prais - es un - to our


O PRAISE THE LORD.

God; yea, a joy - ful and plea - sant thing it

God: yea, a joy - ful and plea - sant thing it

God: yea, a joy - ful and plea - sant thing it

God: yea, a joy - ful and plea - sant thing it

This system contains four vocal staves and a grand piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass), each with a single line of music. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. The lyrics are: "God; yea, a joy - ful and plea - sant thing it".

is to be thank - ful. Great is the Lord, and

is to be thank - ful. Great is the Lord, and

is to be thank - ful. Great is the Lord, and

is to be thank - ful. Great is the Lord, and

This system continues the musical score with four vocal staves and a grand piano accompaniment. The lyrics are: "is to be thank - ful. Great is the Lord, and".

O PRAISE THE LORD.

great is His power: yea, and His wis - dom is

great is His power: yea, and His wis - dom is

great is His power: yea, and His wis - dom is

great is His power: yea, and His wis - dom is

This system contains four staves of music. The first three staves are vocal parts (Soprano, Alto, and Tenor) and the fourth is the Bass line. The lyrics are: 'great is His power: yea, and His wis - dom is'.

in - fi - nite, yea, and His wis - dom, His

in - fi - nite, yea, and His wis - dom, His

in - fi - nite, yea, and His wis - dom, His

in - fi - nite, yea, and His wis - dom, His

This system contains four staves of music, continuing the vocal and bass parts from the first system. The lyrics are: 'in - fi - nite, yea, and His wis - dom, His'.

O PRAISE THE LORD.

This system contains the first four staves of the musical score. The first three staves are for vocal parts (Soprano, Alto, and Tenor/Bass), and the fourth staff is for the piano accompaniment. The lyrics are: "wis - dom is in - fi - nite, yea, and His". The music is in a common time signature and features a simple harmonic structure with sustained notes.

This system contains the next four staves of the musical score. The lyrics are: "wis - dom, His wis - dom is in - fi - nite." The musical notation continues with the same vocal and piano parts, concluding the phrase with a final cadence.

GLORIA IN EXCELSIS DEO.

Veni,

Creator Spiritus ;

(Come, Holy Ghost, our Souls inspire ;)

The Hymn in the Office for the

Consecration of Bishops,

As set by

Thomas Tallis,

Published by the Society for Promoting Church Music.

LONDON:

John Ollivier, 59, Pall Mall.

Veni, Creator Spiritus.

By Thomas Tallis.

Treble. Come, Ho - ly Ghost, our souls in - spire, And light - en

Alto. Come, Ho - ly Ghost, our souls in - spire, And light - en

Tenor. Come, Ho - ly Ghost, our souls in - spire, And light - en

Bass. Come, Ho - ly Ghost, our souls in - spire, And light - en

Piano-
Forte
or
Organ.



with ce - les - tial fire. Thou the a - noint - ing Spi - rit art, Who dost Thy

with ce - les - tial fire. Thou the a - noint - ing Spi - rit art, Who dost Thy

with ce - les - tial fire. Thou the a - noint - ing Spi - rit art, Who dost Thy

with ce - les - tial fire. Thou the a - noint - ing Spi - rit art, Who dost Thy



VENI, CREATOR SPIRITUS.

Decani.

sev'n - fold gifts im - part. Thy bless - ed Unc - tion from a - bove,

seven - fold gifts im - part. The bless - ed Unc - tion from a - bove,

seven - fold gifts im - part. Thy bless - ed Unc - tion from a - bove,

seven - fold gifts im - part. Thy bless - ed Unc - tion from a - bove,

Is com - fort, life, and fire of love. En - a - ble with per - pe - tual

Is com - fort, life, and fire of love. En - a - ble with per - pe - tual

Is com - fort, life, and fire of love. En - a - ble with per - pe - tual

Is com - fort, life, and fire of love. En - a - ble with per - pe - tual

VENI, CREATOR SPIRITUS.

Cantoris.

light The dul - ness of our blind - ed sight. A - noint and cheer our

light The dul - ness of our blind - ed sight. A - noint and cheer our

light The dul - ness of our blind - ed sight. A - noint and cheer our

light The dul - ness of our blind - ed sight. A - noint and cheer our

soil - ed face With the a - bun - dance of Thy grace. Keep far our

soil - ed face With the a - bun - dance of Thy grace. Keep far our

soil - ed face With the a - bun - dance of Thy grace. Keep far our

soil - ed face With the a - bun - dance of Thy grace. Keep far our

VENI, CREATOR SPIRITUS.

foes, give peace at home: Where Thou art guide, no ill can come.

foes, give peace at home: Where Thou art guide, no ill can come.

foes, give peace at home: Where Thou art guide, no ill can come.

foes, give peace at home: Where Thou art guide, no ill can come.

Full.

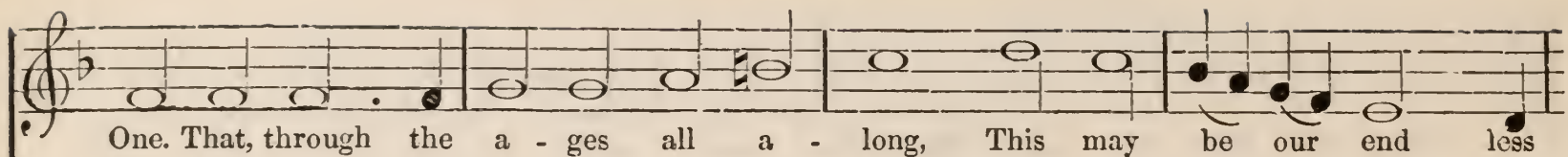
Teach us to know the Fa - ther, Son, And Thee, of both, to be but

Teach us to know the Fa - ther, Son, And Thee, of both, to be but

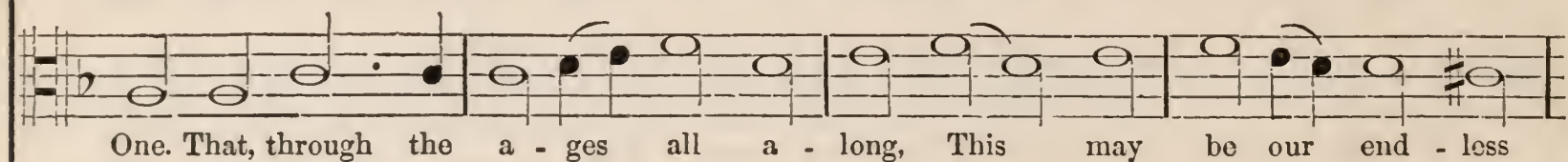
Teach us to know the Fa - ther, Son, And Thee, of both, to be but

Teach us to know the Fa - ther, Son, And Thee, of both to be but

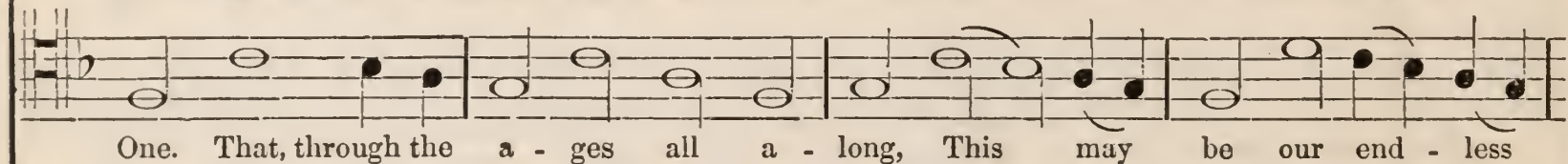
VENI, CREATOR SPIRITUS.



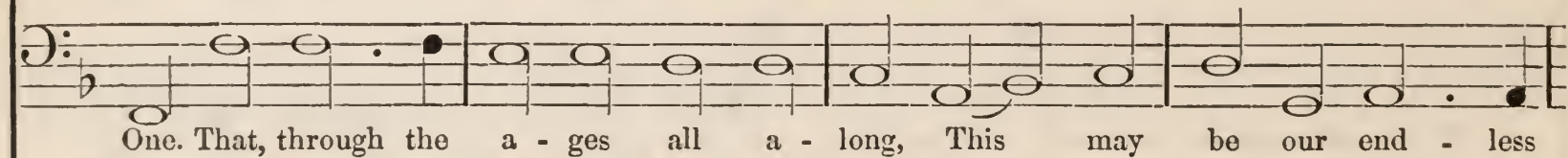
One. That, through the a - ges all a - long, This may be our end less



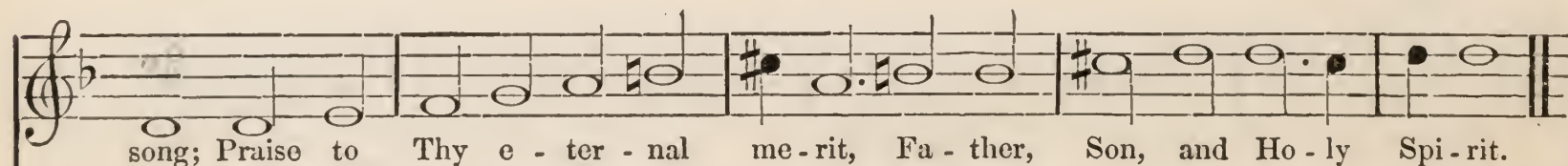
One. That, through the a - ges all a - long, This may be our end - less



One. That, through the a - ges all a - long, This may be our end - less



One. That, through the a - ges all a - long, This may be our end - less

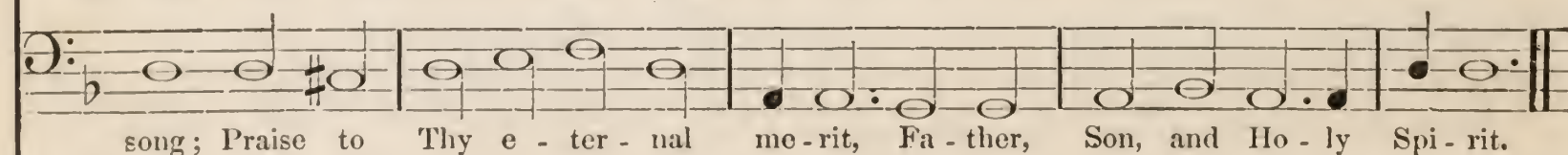
song; Praise to Thy e - ter - nal me - rit, Fa - ther, Son, and Ho - ly Spi - rit.



song; Praise to Thy e - ter - nal me - rit, Fa - ther, Son, and Ho - ly Spi - rit.



song; Praise to Thy e - ter - nal me - rit, Fa - ther, Son, and Ho - ly Spi - rit.



song; Praise to Thy e - ter - nal me - rit, Fa - ther, Son, and Ho - ly Spi - rit.



Out of the Deep have I called.

Anthem for Four Voices.

By Henry Aldrich.

Freble. Out of the deep have I call -

Alto. Out of the deep have I call - ed un -

Tenor.

Bass.

Organ,
or
Piano.
Forte.

- - - ed un - to Thee, O Lord, Out of the deep have I

to Thee, O Lord, have I call - ed un - to Thee, -

Out of - - - the deep, -

OUT OF THE DEEP HAVE I CALLED.

call - ed un - to - Thee, un - to Thee, O Lord,
- - - O Lord, Out of - - - the deep have I
- - - have I call - ed - - un - to Thee, O Lord, have I call - ed
Out of - - the deep have I call - ed

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of staves contains the lyrics 'call - ed un - to - Thee, un - to Thee, O Lord,'. The second pair contains '- - - O Lord, Out of - - - the deep have I'. The third pair contains '- - - have I call - ed - - un - to Thee, O Lord, have I call - ed'. The fourth pair contains 'Out of - - the deep have I call - ed'. The piano accompaniment is written for the right and left hands, featuring a melody in the right hand and a supporting bass line in the left hand.

Out of the deep have I call - ed un - to Thee, O Lord, have
call - ed un - to Thee, have I call - ed un - to Thee, O
un - to Thee, O Lord, Out of - - - the deep - -
un - to Thee, O Lord, Out

The second system of the musical score continues the vocal and piano parts. The vocal parts are arranged in two pairs. The first pair of staves contains the lyrics 'Out of the deep have I call - ed un - to Thee, O Lord, have'. The second pair contains 'call - ed un - to Thee, have I call - ed un - to Thee, O'. The third pair contains 'un - to Thee, O Lord, Out of - - - the deep - -'. The fourth pair contains 'un - to Thee, O Lord, Out'. The piano accompaniment continues with the same melody and bass line as the first system.

This musical score is for the hymn "Out of the Deep Have I Called." It is written for four voices: Soprano, Alto, Tenor, and Bass, with a grand piano accompaniment. The music is in the key of B-flat major (two flats) and 4/4 time. The lyrics are: "I call - ed un - to Thee, un - to Thee, O Lord, have I Lord, have I call - ed un - - - to Thee, O Lord, have I call - ed un - to Thee, O - - - - Lord, of the deep - - have I call - ed un - to Thee, have I call - ed un - to Thee, O Lord; - Lord, hear my have I call - ed un - to Thee, O Lord; - O Lord, hear have I call - ed un - to - - Thee, O Lord; Lord, hear my call - ed un - to Thee, O Lord; - Lord, hear my". The piano accompaniment features a steady bass line and chords that support the vocal melody. The score is divided into two systems, with the first system containing the first four staves and the second system containing the next four staves.

I call - ed un - to Thee, un - to Thee, O Lord, have I
Lord, have I call - ed un - - - to Thee, O Lord,
have I call - ed un - to Thee, O - - - - Lord,
of the deep - - have I call - ed un - to Thee, have I
call - ed un - to Thee, O Lord; - Lord, hear my
have I call - ed un - to Thee, O Lord; - O Lord, hear
have I call - ed un - to - - Thee, O Lord; Lord, hear my
call - ed un - to Thee, O Lord; - Lord, hear my

OUT OF THE DEEP HAVE I CALLED.

voice, O Lord, hear my voice. O let thine
- - my voice, hear - - my voice O let thine
voice, O Lord, hear my voice. O let thine
voice, O Lord, hear my voice. O let thine

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The lyrics are: "voice, O Lord, hear my voice. O let thine". The piano accompaniment features a simple harmonic accompaniment with chords and moving lines in both hands.

ear con - si - der well the voice of my com - plaint.
ear con - si - der well the voice of my - - com - plaint.
ear con - si - der well the voice of my com - plaint.
ear con - si - der well the voice of my com - plaint.

The second system of the musical score continues the vocal and piano parts. The lyrics are: "ear con - si - der well the voice of my com - plaint." The vocal parts continue with the same melody and harmony. The piano accompaniment provides a steady harmonic support with chords and moving lines.

For if Thou, Lord, wilt be ex - treme to mark what is

For if Thou, Lord, wilt be ex - - treme to mark what is

For if Thou, Lord, wilt be ex - treme to mark what is

For if Thou, Lord, wilt be ex - treme to mark what is

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "For if Thou, Lord, wilt be ex - treme to mark what is". The piano part features a simple harmonic accompaniment with chords and moving lines in both hands.

done a - miss, O Lord, who may - - a - bide - - -

done a - miss, O Lord, O Lord, who may a - bide

done a - miss, O Lord, who may - a - bide - - -

done a - miss, O Lord, who may a - bide

The second system of the musical score continues the vocal and piano parts. The lyrics are: "done a - miss, O Lord, who may - - a - bide - - -". The piano accompaniment continues with a steady harmonic support for the vocal lines.

it.

it.

it. For there is mer - cy with Thee, there - fore shalt Thou be

it. For there is mer - cy with

For there is mer - cy with Thee, there - fore shalt

For there is mer - cy with Thee, there -

fear - ed, there is mer - cy with Thee, there - fore shalt

Thee, there is mer - cy with Thee, O Lord, there - fore shalt

The musical score is written for four voices and piano accompaniment. The top four staves represent the voices: Soprano, Alto, Tenor, and Bass. The bottom two staves represent the piano accompaniment. The music is in G major (one sharp) and 4/4 time. The lyrics are: "it. For there is mer - cy with Thee, there - fore shalt Thou be". The piano accompaniment features a simple harmonic progression, with the right hand playing chords and the left hand playing a bass line. The lyrics are: "it. For there is mer - cy with Thee, there - fore shalt". The piano accompaniment features a simple harmonic progression, with the right hand playing chords and the left hand playing a bass line. The lyrics are: "it. For there is mer - cy with Thee, there - fore shalt". The piano accompaniment features a simple harmonic progression, with the right hand playing chords and the left hand playing a bass line. The lyrics are: "it. For there is mer - cy with Thee, there - fore shalt".

Thou be fear - ed.

fore shalt Thou be fear - ed. For there is

Thou be fear - ed, there is

Thou be fear - ed, shalt Thou bo fear -

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the bottom staff is the piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: 'Thou be fear - ed. fore shalt Thou be fear - ed. For there is Thou be fear - ed, there is Thou be fear - ed, shalt Thou bo fear -'.

For there is mer - cy with Thee, there - fore

mer - cy with Thee, is mer - cy with Thee, there - fore shalt

mer - cy, there is mer - cy with Thee,

ed, there is mer - cy with Thee,

The second system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the bottom staff is the piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: 'For there is mer - cy with Thee, there - fore mer - cy with Thee, is mer - cy with Thee, there - fore shalt mer - cy, there is mer - cy with Thee, ed, there is mer - cy with Thee,'.

shalt Thou be fear - ed, there - fore shalt Thou be fear - ed, For
Thou be fear - - - ed, shalt Thou be - - - fear - - - ed.
there - fore shalt Thou be fear - ed, For
For there is

This system contains four staves. The first staff is a vocal line in treble clef with a key signature of one flat. The second and third staves are vocal lines in bass clef. The fourth staff is a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are distributed across the staves: 'shalt Thou be fear - ed, there - fore shalt Thou be fear - ed, For' on the first staff; 'Thou be fear - - - ed, shalt Thou be - - - fear - - - ed.' on the second staff; 'there - fore shalt Thou be fear - ed, For' on the third staff; and 'For there is' on the fourth staff.

there is mer - cy with Thee, there - fore shalt Thou be fear - - - ed, For
there - fore shalt Thou be fear - - - ed, For
there is mer - cy with Thee. For
mer - cy with Thee, O Lord. For

This system contains four staves. The first staff is a vocal line in treble clef. The second and third staves are vocal lines in bass clef. The fourth staff is a piano accompaniment consisting of a grand staff. The lyrics are distributed across the staves: 'there is mer - cy with Thee, there - fore shalt Thou be fear - - - ed, For' on the first staff; 'there - fore shalt Thou be fear - - - ed, For' on the second staff; 'there is mer - cy with Thee. For' on the third staff; and 'mer - cy with Thee, O Lord. For' on the fourth staff.

OUT OF THE DEEP HAVE I CALLED.

9

there is mer - cy with Thee, there - fore shalt Thou be fear -

there is mer - cy with Thee, For there is mer - cy with

there is mer - cy with Thee, there - fore shalt Thou be

there is mer - cy with Thee, there - fore shalt Thou be fear -

ed; For there is

Thee, there - fore shalt Thou be fear - - ed, For there is

fear - - - - ed, For there is

ed, shalt Thou be fear - - - - ed, there is mer - cy

mer - cy with Thee, - - - there - fore, O Lord, shalt Thou be fear -

mer - cy with Thee, there - fore, O Lord, shalt Thou be

mer - cy with Thee, there - fore, O Lord, there - - fore shalt Thou be

with Thee, - - - there - fore, O Lord, shalt Thou be

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains the lyrics "mer - cy with Thee, - - - there - fore, O Lord, shalt Thou be fear -". The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The fourth staff is a piano accompaniment in bass clef. The music is written in a simple, hymn-like style with whole and half notes.

- - - ed, shalt Thou be fear - - - ed.

fear - - - ed, there - fore shalt Thou be - - - - fear - ed.

fear - - - ed, there - fore shalt Thou be - fear - - - ed.

fear - - - ed, There - fore shalt Thou be fear - - - ed.

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains the lyrics "- - - ed, shalt Thou be fear - - - ed.". The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The fourth staff is a piano accompaniment in bass clef. The music continues in the same simple, hymn-like style with whole and half notes.

GLORIA IN EXCELSIS DEO.

The
Parish Choir
or
Church Music Book

Published by the Society for Promoting Church Music.

LONDON:

John Ellivier, 59, Pall Mall.

The Form of Solemnization of Matrimony.

After the Espousals are ended, the Minister or Clerks, going to the Lord's Table, shall say
or sing this Psalm following.

Psalm cxxviii. *Beati omnes.*

Blessed are all they that fear the Lord : and - - - - walk in His ways.
For thou shalt eat the labours of thine hands : O well is thee, and hap - py shalt thou be.
Thy wife shalt be as the fruit - ful vine : upon the - - - walls of thy house.

Thy children like the o - live branch - es : round a - bout thy table.

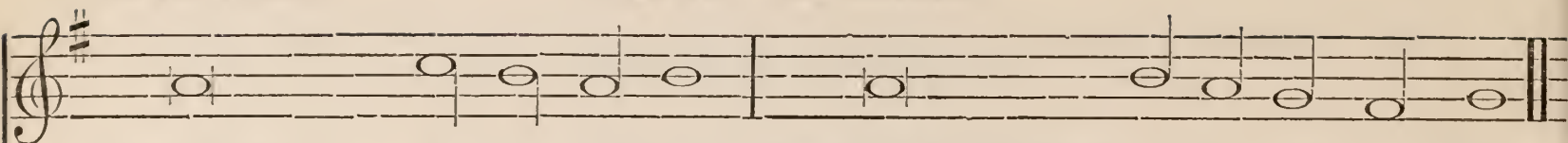
Lo, thus shall the - - - - man be bless - ed : that - - - - fear - eth the Lord.
The Lord from out of Sion - - shall so bless Thee : {that Thou shalt see Je-} all thy life long.
Yea, that thou shalt see thy - children's chil - dren ; and - - - - peace up - on Israel.
* Glory be to the Father and - - to the Son : and - - - - to the Holy Ghost.
As it was in the beginning, is } e - ver shall be : world - - - - with - out end. A - men.
now, and - - - - }

* The accompaniment in the upper line must be played for this verse.

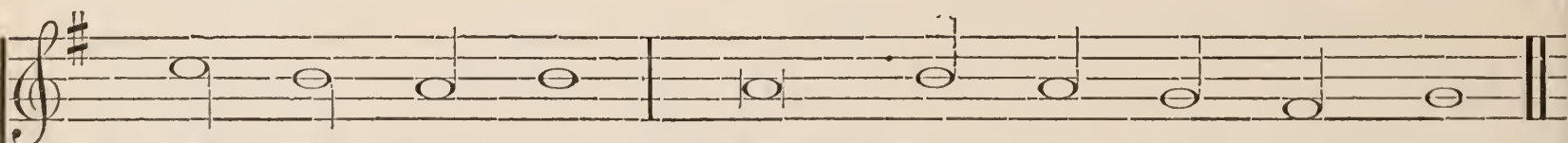
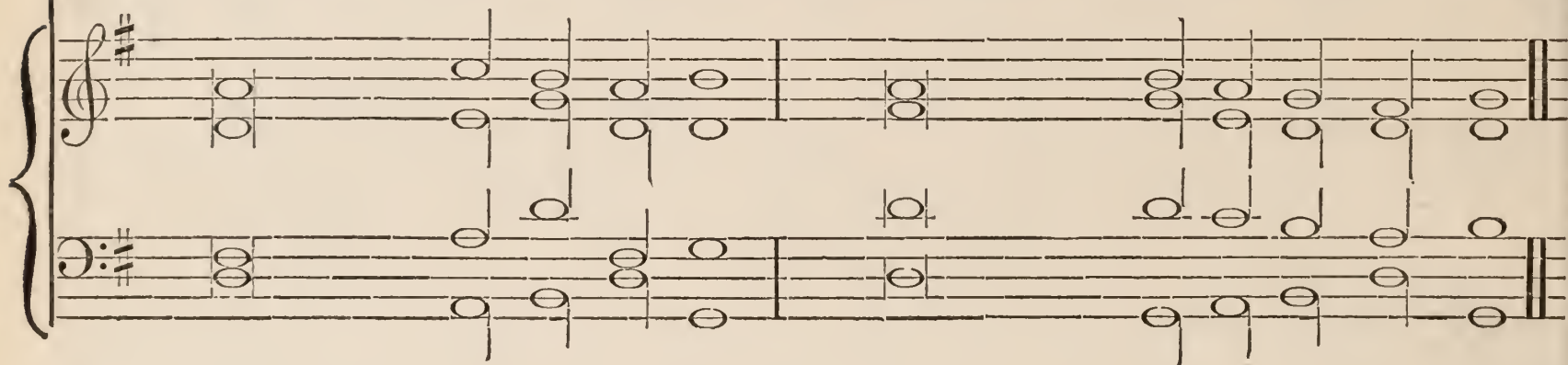
SOLEMNIZATION OF MATRIMONY.

Or this Psalm.

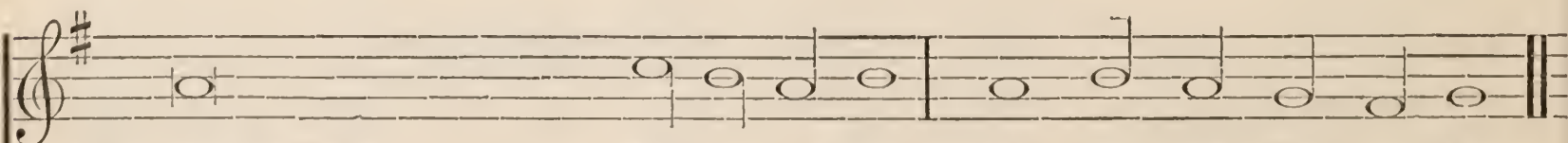
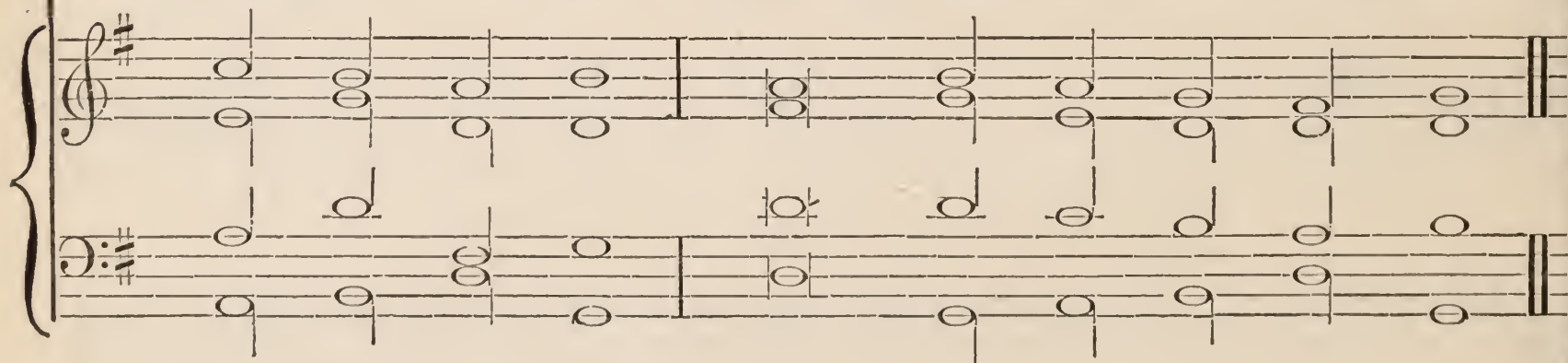
PSALM lxxvii. *Deus misereatur.*



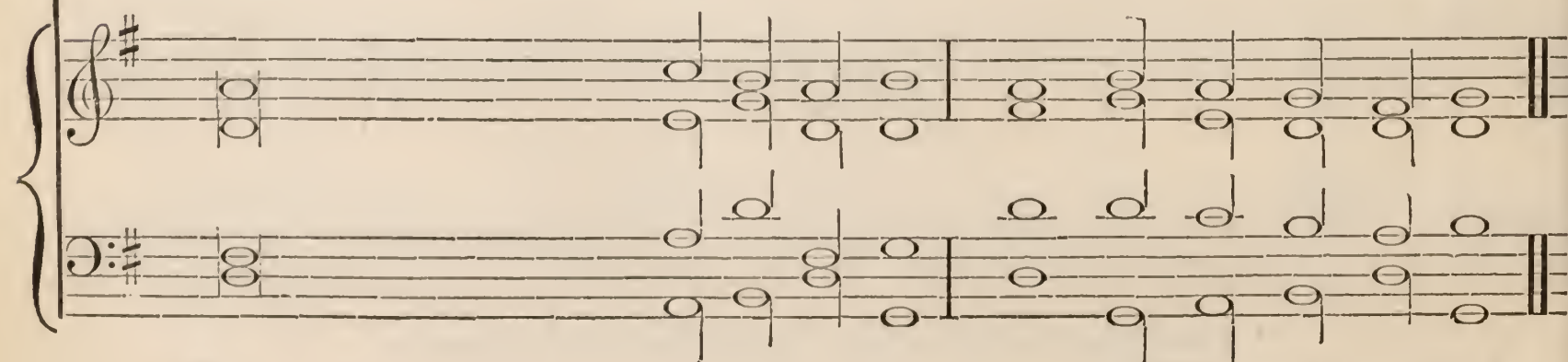
God be merciful un - to us, and bless us : {and shew us the light of
His countenance, and be} mer-ci - ful un - to us.
That Thy way may be known up - on earth : Thy saving - - - health a - mong all nations.
Let the people - - - praise Thee, O God : yea, let - - - all the peo - ple praise Thee.
O let the nations re - joice and be glad : {for Thou shalt judge
the folk righteously,
and govern the - - } na-tions up - on earth.
Let the people - - - praise Thee O God : yea, let - - - all the peo - ple praise Thee.
Then shall the earth - bring forth her increase : and God, even our own God shall give us His blessing.



God shall bless us : and all the ends of the world shall fear Him.

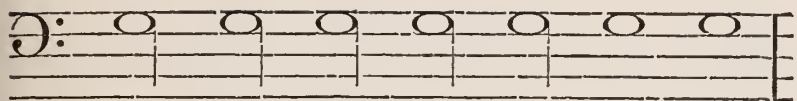


Glory be to the Father, - - - and to the Son : and to the Ho - ly Ghost.
As it was in the beginning, is now, and ev - er shall be : world with - out end. A - men.



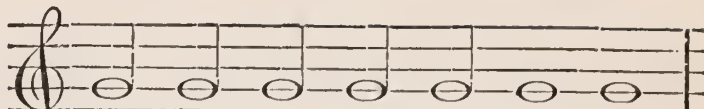
SOLEMNIZATION OF MATRIMONY.

PRIEST.



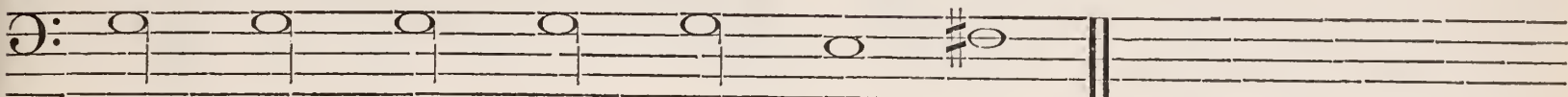
Lord, have mer - cy up - on us.

PEOPLE.



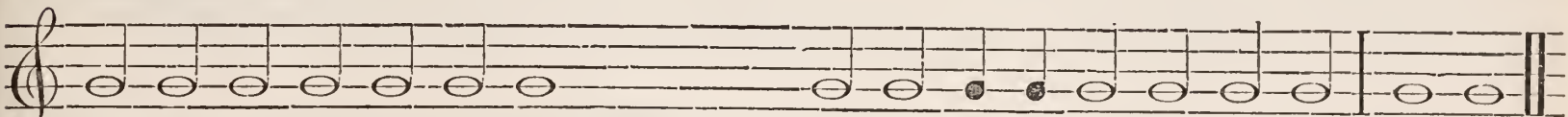
Christ, have mer - cy up - on us.

PRIEST.



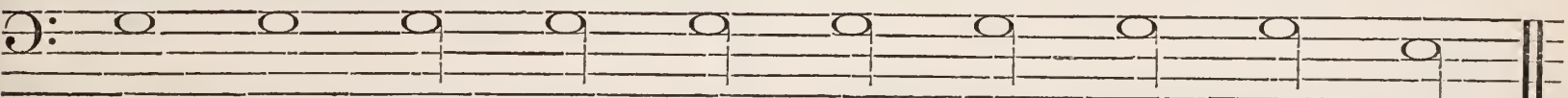
Lord, have mer - cy up - on us.

PRIEST AND PEOPLE.



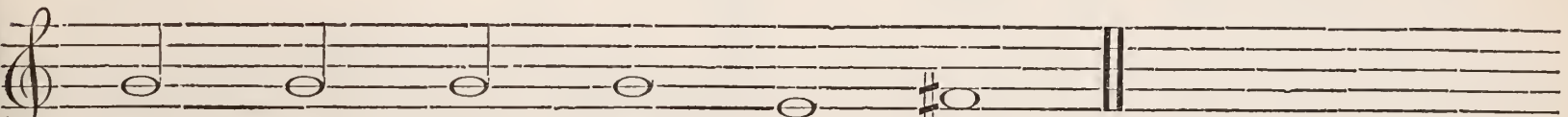
Our Fa-ther, which art in Heaven, (*and so forth,*) but de - li - ver us from e - vil. A - men.

PRIEST.



O Lord, save Thy ser - vant, and Thy hand - maid;

PEOPLE.



Who put their trust in Thee.

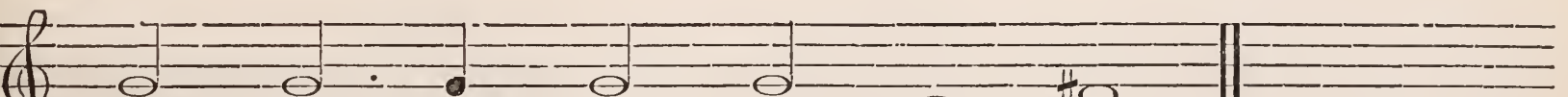


PRIEST.



O Lord, send them help from Thy ho - ly place;

PEOPLE,

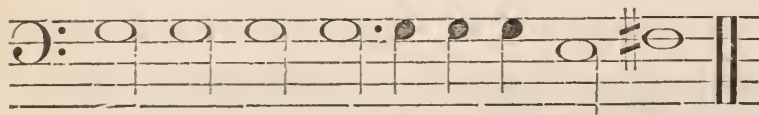


And ev - er - more de - fend them.



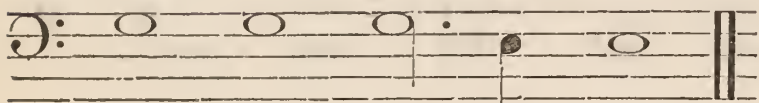
SOLEMNIZATION OF MATRIMONY.

PRIEST.



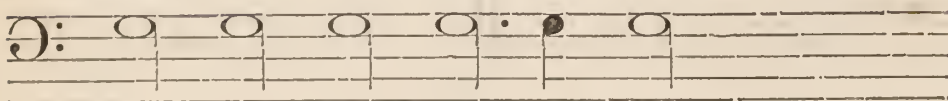
Be un - to them a tow-er of strength.

PRIEST.



O Lord, hear our prayer.

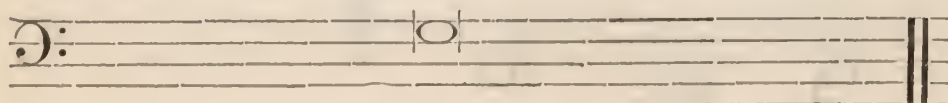
PRIEST.



O God of A - bra - ham, (*and so forth.*)

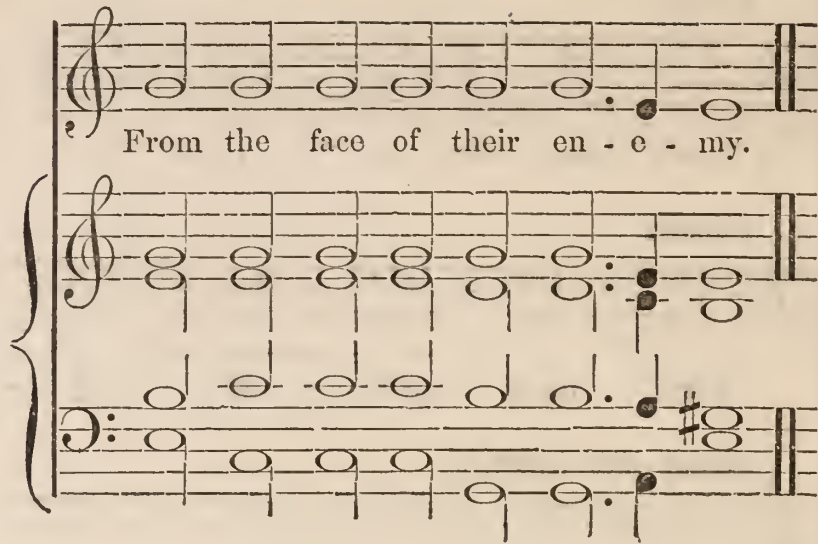
And the other Prayers in like manner.

PRIEST.



THE BLESSING.

PEOPLE.



From the face of their en - e - my.

PEOPLE.



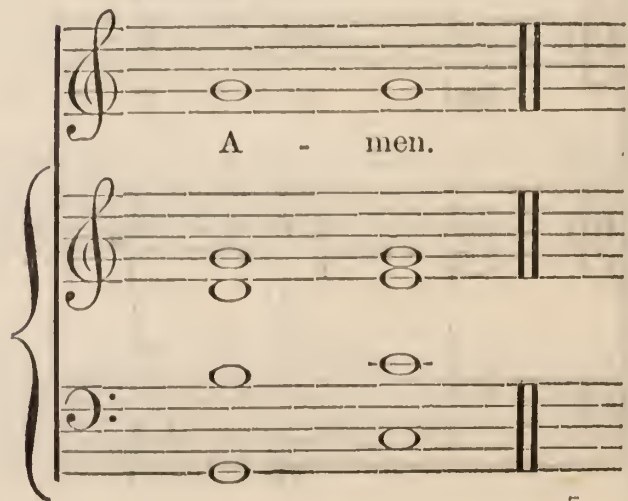
And let our cry come un - to Thee.

PEOPLE.



A - men.

PEOPLE.



A - men.

The Order for the Burial of the Dead.

Harmonized by C. C. Spenser.

PRIEST and CLERKS.

I am the re - sur - rec - tion and the life, saith the Lord:

This system contains the first line of music for the Priest and Clerks. It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are: "I am the re - sur - rec - tion and the life, saith the Lord:"

he that be - liev - eth in me, though he were dead, yet shall he live:

This system contains the second line of music for the Priest and Clerks. It continues the vocal melody and piano accompaniment from the first system. The lyrics are: "he that be - liev - eth in me, though he were dead, yet shall he live:"

and who - so - ev - er liv - eth and be - liev - eth in me shall nev - er die.

This system contains the third line of music for the Priest and Clerks. It continues the vocal melody and piano accompaniment. The lyrics are: "and who - so - ev - er liv - eth and be - liev - eth in me shall nev - er die."

I know that my Re-deem-er liv-eth; and that He shall stand at the lat-ter day up-on the earth.

This system contains the fourth line of music for the Priest and Clerks. It continues the vocal melody and piano accompaniment. The lyrics are: "I know that my Re-deem-er liv-eth; and that He shall stand at the lat-ter day up-on the earth."

THE ORDER FOR THE BURIAL OF THE DEAD.

And though af - ter my skin worms de-stroy this bo - dy, yet in my flesh shall I see God :

This system contains the first line of the hymn. It features a single vocal melody on a treble clef staff and a piano accompaniment on grand staves (treble and bass clefs). The music is in a common time signature and a key with one sharp (F#). The lyrics are written below the vocal staff.

whom I shall see for my-self, and mine eyes shall be-hold, and not an - o - ther.

This system contains the second line of the hymn. It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal staff.

We brought no-thing in - to this world, and it is cer - tain we can car - ry no-thing out.

This system contains the third line of the hymn. It continues the vocal melody and piano accompaniment. The lyrics are written below the vocal staff.

The Lord gave, and the Lord hath ta - ken a - way; bles - sed be the Name of the Lord.

This system contains the fourth and final line of the hymn. It concludes the vocal melody and piano accompaniment. The lyrics are written below the vocal staff.

THE ORDER FOR THE BURIAL OF THE DEAD.

Harmonized by N. A. Janssen.



PSALM xxxix. *Diui, Custodiam.*

I said, I will take.....	heed to my	ways :	that I of- - - - -	fend not	in my	tongue.
I will keep my mouth as it were	with a	bridle :	while the un- - - - -	godly is	in my	sight.
I held my tongue,.....	and spake	nothing :	{ I kept silence, yea, even	pain and	grief	to me.
My heart was hot within me, }	fire	kindled :	{ from good words; but it			
and while I was thus musing the }			{ was			
Lord, let me know mine end, }	of my	days :	and at the last.....	I spake with my	tongue;	
and the number..... }						
Behold, thou hast made my }	were a	span long :	{ that I may be certified how long	I have to	live.	
days as it			{ and mine age is even as			
			{ nothing in respect of thee;	al - to - ge - ther	vanity.	
			{ and verily every man liv-			
			{ ing is..... }			
For man walketh in a vain }	self in	vain :	he heapeth up riches, and cannot tell	who shall	gather them.	
shadow, and disquieteth him- }						
And now, Lord, what	is my	hope :	truly my	hope is even	in thee.	
Deliver me from all	mine of	fences :	and make me not a re - - buke	un - to	the foolish.	
I became dumb, and opened not my	mouth :		for	it was thy	doing.	
Take thy plague	a - way	from me :	{ I am even consumed by }	of thy	hea - vy	hand.
			{ means			
When thou with rebukes dost						
chasten man for sin, thou						
makest his beauty to con-	fretting a	garment :	every man,	there - fore	is but	vanity.
sume away, like as it were a						
moth						
Hear my prayer, O Lord, and	sider my	calling :	hold not	thy peace at	my	tears.
with thine ears con- - - - }						
For I am a	stran-ger	with thee :	and a sojourner, as.....	all my	fa - thers	were.
O spare me a little, that I }	cover my	strength :	before I go hence,.....	and be no	more	seen.
may re - - - - - }						
Glory be to the Father, and..	to the	Son :	and	to the Ho - ly	Ghost;	
As it was in the beginning, is }	e - ver	shall be :	world	with - out	end. A - men.	
now, and						

PSALM xc. *Domine, Refugium.*

Lord, thou hast	been our	refuge :	from one gene - - - -	ra - tion	to an - other.
Before the mountains were					
brought forth, or ever the earth }	world were	made :	{ thou art God from ever- }	and world	with - out
and the			{ lasting,	end.	
Thou turnest man.....	to de -	struction :	again thou sayest, Come a - gain,	ye	children of
For a thousand years in thy }	but as	yesterday :	seeing that is past.....	as a	watch in
sight are..... }					
As soon as thou scatterest }	as a	sleep :	and fade away	sudden-ly	like the
them, they are even..... }					
In the morning it is green, and	grow - eth	up :	{ but in the evening it is cut }	dri - ed	up, and
			{ down,	withered.	
For we consume away in	thy dis -	pleasure :	and are afraid at thy	wrath - ful	in - dig - nation.
Thou hast set our mis- - - -	deeds be -	fore thee :	and our secret sins in the	light of	thy
For when thou art angry all our	days are	gone :	{ we bring our years to an }	a tale	that is
The days of our age are three-			{ end, as it were. }	told.	
score years and ten; and }	four - score	years :	{ yet is their strength then }	way, and	we are
though men be so strong, that }			{ but labour and sorrow; so }	gone.	
they come to..... }			{ so soon passeth it a - - }		
But who regardeth the power	of thy	wrath :	{ for even thereafter as a }	so is	thy
			{ man feareth,	dis-pleasure.	
O teach us to	number our	days :	that we may apply	our hearts	un - to
Turn thee again, O Lord,....	at the	last :	and be	gracious	un - to
O satisfy us with thy mercy, and	that	soon :	{ so shall we rejoice and be }	days of	our
Comfort us again now after the }	thou hast	plagued us :	{ glad all the	life.	
time that					
Shew thy	servants thy	work :	and for - the years wherein	we have	suffered
And the glorious Majesty of }	be up -	on us :	{ prosper thou the work of }	thou our	han - dy -
the Lord our God..... }			{ our hands upon us, O }	work.	
			{ prosper		
Glory be to the Father, and..	to the	Son :	and	to the Ho - ly	Ghost;
As is was in the beginning, is }	e - ver	shall be :	world	with - out	end. A - men.
now, and					

THE ORDER FOR THE BURIAL OF THE DEAD.

To be sung at the Grave.

Harmonized by C. C. Spencer.

PRIEST
AND
CLERKS.

Man that is born of a wo - man hath but a short time to live,

The first system of musical notation for the hymn. It features a vocal line for the Priest and Clerks and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: "Man that is born of a wo - man hath but a short time to live,". The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The music is written in a simple, hymn-like style with whole and half notes.

and is full of mi - se - ry. He com - eth up and is cut down,

The second system of musical notation. The vocal line continues with the lyrics: "and is full of mi - se - ry. He com - eth up and is cut down,". The piano accompaniment continues with the same key signature and style. There is a double bar line in the middle of the system, indicating a measure rest or a change in the accompaniment.

like a flow - er; he fle - eth as it were a sha - dow,

The third system of musical notation. The vocal line continues with the lyrics: "like a flow - er; he fle - eth as it were a sha - dow,". The piano accompaniment continues with the same key signature and style. There is a double bar line in the middle of the system.

and nev - er con - ti - nu - eth in one stay.

The fourth system of musical notation. The vocal line continues with the lyrics: "and nev - er con - ti - nu - eth in one stay." The piano accompaniment continues with the same key signature and style. The system ends with a double bar line.

THE ORDER FOR THE BURIAL OF THE DEAD.

Harmonized by William H. Cope.

In the midst of life we are in death: of whom may we seek for suc-cour, but of thee,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef, featuring a melody of half and quarter notes. The piano accompaniment is written on two staves (treble and bass clefs) with a chordal texture. The key signature has one sharp (F#), and the time signature is common time (C).

O Lord, who for our sins art just - ly dis - pleas - ed?

The second system continues the vocal and piano parts. The vocal line maintains its melodic flow, while the piano accompaniment provides harmonic support with sustained chords. The system concludes with a double bar line.

Yet, O Lord God most ho - ly, O Lord most migh - ty, O ho - ly and most

The third system continues the hymn. The vocal line features a slight melodic variation, and the piano accompaniment remains consistent in its harmonic structure. The system ends with a double bar line.

mer - ci - ful Sa - viour, de - li - ver us not in - to the bit - ter pains of e - ter - nal death.

The fourth and final system on this page concludes the hymn. The vocal line ends with a final note, and the piano accompaniment provides a concluding chord. The system is marked with a double bar line.

THE ORDER FOR THE BURIAL OF THE DEAD.

Thou know - est, Lord, the se - crets of our hearts; shut not Thy mer - ci - ful

The first system of musical notation features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The melody consists of half and quarter notes, with lyrics placed below it. The piano accompaniment uses chords and single notes to support the vocal line.

ears to our prayer; but spare us, Lord most ho - ly, O God most migh - ty,

The second system continues the musical composition. The vocal melody and piano accompaniment maintain the same rhythmic and harmonic structure as the first system, with the lyrics continuing below the vocal staff.

O ho - ly and mer - ci - ful Sa - viour, Thou most wor - thy Judge e - ter - nal,

The third system of the hymn follows the same musical format. The vocal line and piano accompaniment are clearly defined, with the lyrics aligned with the notes. The piano part includes some chromatic movement in the bass line.

suf - fer us not, at our last hour, for a - ny pains of death, to fall from thee.

The final system of the hymn concludes the piece. It features a final vocal phrase and piano accompaniment, ending with a double bar line. The lyrics are positioned below the vocal staff.

THE ORDER FOR THE BURIAL OF THE DEAD.

To be sung after the body is committed to the ground.

Harmonized by William H. Cope.

PRIEST
AND
CLERKS.

I heard a voice from heaven, say - ing un - to me, Write,

The first system of the musical score for the Priest and Clerks. It consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef, featuring a series of half notes and quarter notes. The piano accompaniment is written on two staves (treble and bass clefs) with a grand staff bracket, featuring chords and moving lines in both hands.

From hence - forth bles - sed are the dead which die in the Lord:

The second system of the musical score. It continues the vocal and piano parts from the first system. The piano accompaniment includes some sharp signs (#) indicating key signatures or accidentals.

ev'n so saith the Spi - rit; for they rest from their la - bours.

The third system of the musical score. It continues the vocal and piano parts. The piano accompaniment features some sharp signs (#) and a double bar line at the end of the system.

PRIEST.

Lord, have mer - cy up - on us.

The fourth system of the musical score, featuring a single vocal line for the Priest. It is written on a single staff with a bass clef. The lyrics are "Lord, have mer - cy up - on us." and the system ends with a double bar line.

ANSWER.

Christ, have mer - cy up - on us.

The fifth system of the musical score, featuring a single vocal line for the Answer. It is written on a single staff with a treble clef. The lyrics are "Christ, have mer - cy up - on us." and the system ends with a double bar line.

PRIEST.

Lord, have mer - cy up - on us.

The sixth system of the musical score, featuring a single vocal line for the Priest. It is written on a single staff with a bass clef. The lyrics are "Lord, have mer - cy up - on us." and the system ends with a double bar line.

THE ORDER FOR THE BURIAL OF THE DEAD.

PRIEST AND PEOPLE.

ANSWER.

Our Fa-ther, (*and so forth.*) but de - li-ver us from e - vil.

A - men.

PRIEST.

Almighty God, (*and so forth.*)

ANSWER.

A - men.

PRIEST.

THE COLLECT.

ANSWER.

A - men.

PRIEST.

The Grace of our Lord, (*and so forth.*)

ANSWER.

A - men.

The First Sunday in Advent.

PSALM I.

Harmonized by W. Cobbold.

How blest is he who ne'er con - sents By ill ad - vice to walk;

The first system of the hymn, featuring a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "How blest is he who ne'er con - sents By ill ad - vice to walk;"

Nor stands in sin - ners' ways, nor sits Where men pro - fane - ly talk.

The second system of the hymn, continuing the vocal melody and piano accompaniment. The lyrics are: "Nor stands in sin - ners' ways, nor sits Where men pro - fane - ly talk."

But makes the per - fect law of God His busi - ness and de - light;

The third system of the hymn, continuing the vocal melody and piano accompaniment. The lyrics are: "But makes the per - fect law of God His busi - ness and de - light;"

Do - vout - ly reads there - in by day, And me - di - tates by night.

The fourth system of the hymn, concluding the vocal melody and piano accompaniment. The lyrics are: "Do - vout - ly reads there - in by day, And me - di - tates by night."

The Second Sunday in Advent.

PSALM CXX.

The Old Hundred and Thirteenth. Harmonized by R. Allison.

In deep dis - tress I oft have cried To God, who ne - ver yet de - nied

To res - cue me, op - press'd with wrongs: Once more O Lord, de - liv' - rance send,

From ly - ing lips my soul de - fend, And from the rage of sland' - ring tongues.

What lit - tle pro - fit can ac - crue, And yet what hea - vy wrath is due,

O thou per - fi - dious tongue, to thee! Thy sting up - on thy - self shall turn;

Of last - ing flames that fierce - ly burn, The con - stant fu - el thou shalt be.

The Third Sunday in Advent.

PSALM IV.

E. Blancks.

O Lord, that art my right - eous Judge, To my com - plaint give ear;

Thou still re - deem'st me from dis - tress; Have mer - cy, Lord, and hear.

The Fourth Sunday in Advent.

PSALM V.

E. Hooper.

Lord, hear the voice of my com - plaint,

Ac - cept my se - cret prayer; To Thee a - lone,

my King, my God, Will I for help re - pair.



Saint Thomas the Apostle.

PSALM CXXVIII.

Harmonized by G. Kirby.

The man is blest who fears the Lord, Nor on - ly wor - ship pays,

This system contains the first two staves of music. The vocal staff is in G major (one sharp) and 4/4 time, featuring a melody of half and quarter notes. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a steady bass line of half notes.

But keeps his steps con - fined with care To His ap - point - ed ways.

This system contains the next two staves of music. The vocal melody continues with half and quarter notes. The piano accompaniment maintains the same harmonic structure, with the right hand providing harmonic support through chords and the left hand providing a solid bass foundation.

He shall up - on the sweet re - turns Of his own la - - bour feed;

This system contains the third and fourth staves of music. The vocal melody includes a dotted half note. The piano accompaniment continues with its established pattern of chords and a steady bass line.

With - out de - pen - dence live, and see His wish - es all suc - ceed.

This system contains the final two staves of music on this page. The vocal melody concludes with a dotted half note. The piano accompaniment provides a final harmonic setting for the verse.

Christmas Day.

PSALM VIII.

Harmonized by W. Cobbold.

O, Thou, to whom all crea - tures bow With - in this earth - ly frame,

Thro' all the world how great art thou! How glo - rious is thy Name!

In heav'n Thy won - drous acts are sung, Nor ful - ly rec - kon'd there;

And yet Thou mak'st the in - fant tongue Thy bound - less praise do - clare.

Saint Stephen's Day.

PSALM LII.

Harmonized by R. Allison.

In vain, O man of law - less might, Thou boast'st thy - self in ill;

The first system of the hymn features a vocal melody in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The lyrics are: "In vain, O man of law - less might, Thou boast'st thy - self in ill;"

Since God, the God in whom I trust, Vouch - safes his fa - vour still.

The second system continues the melody and accompaniment. The lyrics are: "Since God, the God in whom I trust, Vouch - safes his fa - vour still."

Thy wick - ed tongue doth sland' - rous tales Ma - li - cious - ly de - vise;

The third system continues the melody and accompaniment. The lyrics are: "Thy wick - ed tongue doth sland' - rous tales Ma - li - cious - ly de - vise;"

And, sharp - er than a ra - zor set, It wounds with treach'rous lies.

The fourth system concludes the hymn. The lyrics are: "And, sharp - er than a ra - zor set, It wounds with treach'rous lies."

Saint John the Evangelist's Day.

PSALM XI.

Harmonized by I. Farmer.

Since I have plac'd my trust in God, A re - fuge al - ways nigh,

Why should I, like a tim' - rous bird, To dis - tant moun - tains fly?

Be - hold, the wick - ed bend their bow, And rea - dy fix their dart;

Lurk - ing in am - bush to de - stroy The man of up - - right heart.

The Innocents' Day.

PSALM LXXIX.

Be - hold, O God, how hea - then hosts Have Thy pos - ses - sion seized;

Thy sa - cred house they have de - fil'd, Thy ho - ly ci - ty raz'd.

The man - gled bo - dies of Thy saints a - broad un - bu - ried lay;

Their flesh ex - pos'd to sa - vage beasts, And rav' - nous birds of prey.

Circumcision.

PSALM CXXII.

Harmonized by G. Kirby.

The musical score is written for a voice and piano. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal line. The music is in a simple, hymn-like style with a steady rhythm.

O 'twas a joy - ful sound to hear Our tribes de - vout - ly say,

Up, Is - rael, to the tem - ple haste, And keep your fest - al day.

At Sa - lem's courts we must ap - pear With our as - sem - bled pow'rs,

In strong and beau - teous or - der rang'd, Like her u - ni - ted tow'rs.

Sunday after Christmas=Day.

PSALM CXXI.

Harmonized by I. Farmer

To Si - on's hill I lift my eyes, From thence ex - pect - ing aid;

The first system of the hymn features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "To Si - on's hill I lift my eyes, From thence ex - pect - ing aid;"

From Si - on's hill, and Si - on's God, Who heav'n and earth has made.

The second system continues the melody and accompaniment. The lyrics are: "From Si - on's hill, and Si - on's God, Who heav'n and earth has made."

Then thou, my soul, in safe - ty rest, Thy Guar - dian will not sleep;

The third system continues the melody and accompaniment. The lyrics are: "Then thou, my soul, in safe - ty rest, Thy Guar - dian will not sleep;"

His watch - ful care, that Is - rael guards, Will Is - rael's mo - narch keep.

The fourth system concludes the hymn. The lyrics are: "His watch - ful care, that Is - rael guards, Will Is - rael's mo - narch keep."

Epiphany.

PSALM XCVI.

Harmonized by G. Kirby.

Sing to the Lord a new-made song; Let earth, in one as-sem-bled throng,

Her com-mon Pa-tron's praise re-sound. Sing to the Lord, and bless His Name,

From day to day his praise pro-claim, Who us has with sal-va-tion crown'd.

To hea-then lands his fame re-hearse, His won-ders to the u-ni-verse.

First Sunday after Epiphany.

PSALM XIII.

Harmonized by I. Farmer.

How long wilt Thou for - get me, Lord? Must I for ev - er mourn?

How long wilt Thou with - draw from me, Oh! ne - ver to re - turn?

How long shall anx - ious thoughts my soul, And grief my heart op - press?

How long my en - e - mies in - sult, And I have no re - dress?

Second Sunday after Epiphany.

PSALM XIV.

Sure wick - ed fools must needs sup - pose That God is no - thing but a name;

Cor - rupt and lewd their prac - tice grows, No breast is warm'd with ho - ly flame.

The Lord look'd down from heav'n's high tow'r, And all the sons of men did view,

To see if a - ny own'd His pow'r, If a - ny truth or jus - tice knew.

Third Sunday after Epiphany.

PSALM XV.

[To be sung to the same tune as the Fourth Psalm. p. 3.]

Fourth Sunday after Epiphany.

PSALM II.

By John Dowland.

With rest - less and un - go - vern'd rage Why do the hea - then storm?

The first system of the musical score for Psalm II. It features a vocal line on a single staff and a lute accompaniment on a grand staff (treble and bass staves). The key signature has one flat (B-flat). The vocal line consists of half notes. The lute accompaniment features a repeating rhythmic pattern of eighth and sixteenth notes in the right hand, and half notes in the left hand.

Why in such rash at - tempts en - gage, As they can ne'er per - form?

The second system of the musical score for Psalm II. It continues the vocal and lute parts from the first system. The vocal line includes a sharp sign (#) before the final note. The lute accompaniment continues with the same rhythmic pattern, also featuring a sharp sign (#) before the final note. The system concludes with a double bar line.

Fifth Sunday after Epiphany.

PSALM XX.

Harmonized by I. Farmer.

The Lord to thy re - quest at - tend, And hear thee in dis - tress;

The name of Ja - cob's God de - fend, And grant thy arms suc - cess.

To aid thee from on high re - pair, And strength from Si - on give;

Re - mem - ber all thy off - 'rings there, Thy sa - cri - fice re - ceive.

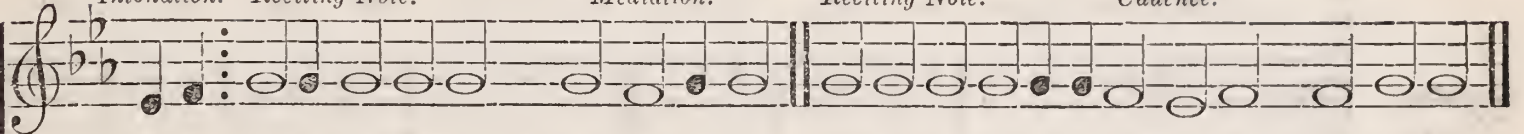
The Gregorian Tones.

THE FIRST TONE.

No. 1.

The simple Form, known as "Christchurch Tune."

Intonation. Reciting Note. Mediation. Reciting Note. Cadence.



Ps. i. v. 1. Blessed is the man that hath, (&c.) way of sinners : and hath not sat in the seat of the scornful.

Organ Accompaniment.



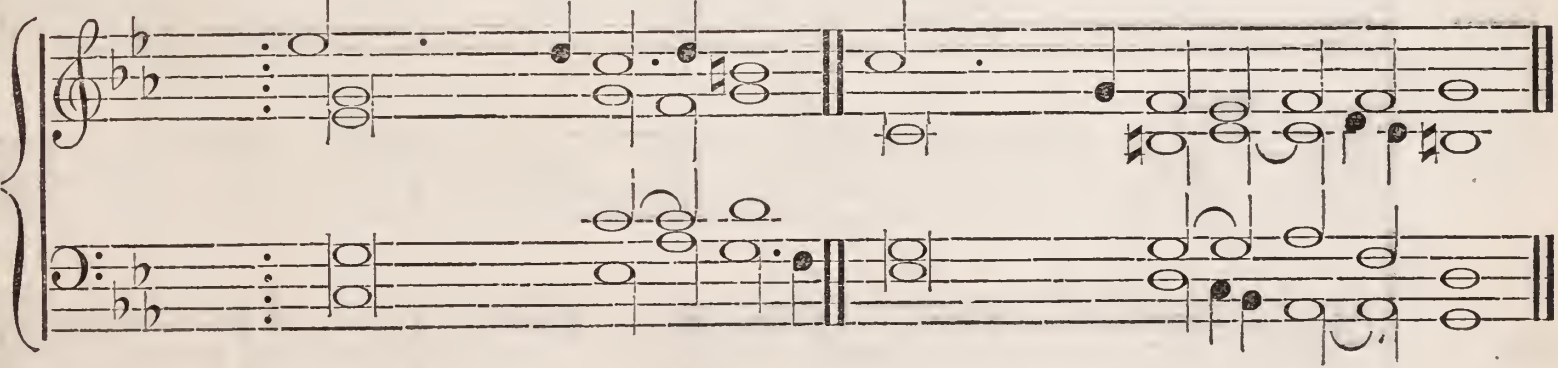
A second accompaniment.



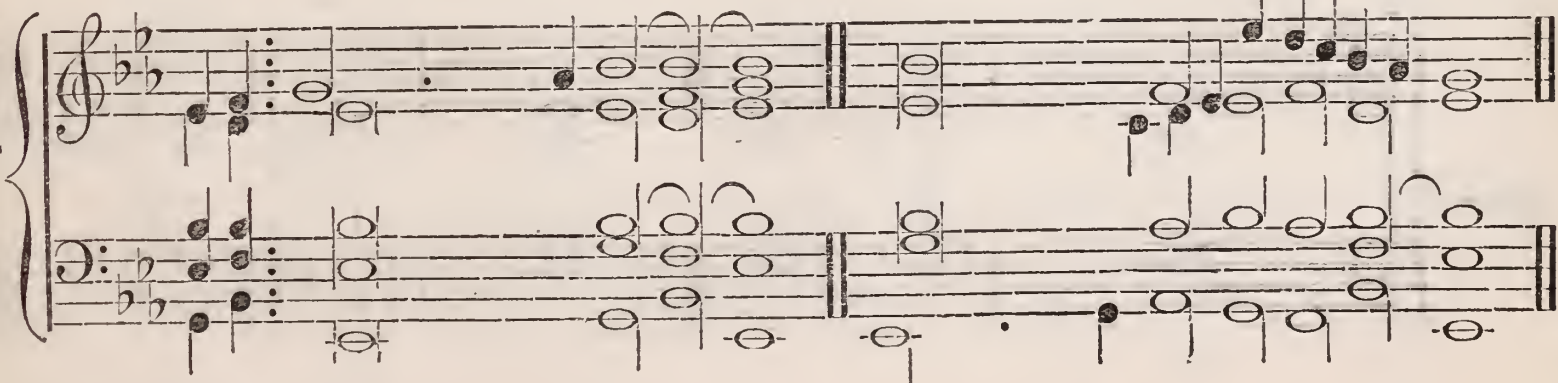
A third accompaniment.



A fourth accompaniment.



A fifth accompaniment.



No. 2.—The same Melody, as given in Boyce, with Harmony for Four Voices—commonly called “Tallis’s Chant.”

Treble.

O come let us sing un - to the Lord: Let us (&c.) our sal - va - tion.

Counter Tenor.

O come let us sing un - to the Lord: Let us (&c.) our sal - va - tion.

Tenor.

O come let us sing un - to the Lord: Let us (&c.) our sal - va - tion.

Bass.

O come let us sing un - to the Lord: Let us (&c.) our sal - va - tion.

Organ.

No. 3.—The same Harmony, with the Melody in the Tenor: from Edward Lowe’s Service Book (1661).

Treble

Counter Tenor.

Tenor. Melody.

Bass.

Organ.

No. 4. The same Melody (in the Tenor) with Harmonies by Tallis ; from Barnard.

Treble.

1st & 2nd Counter Tenor.

Melody.

Tenor.

Bass.

Organ.

This musical score for No. 4 consists of five staves. The Treble staff is in G-clef and contains whole notes. The 1st & 2nd Counter Tenor staff is in C-clef and contains whole notes. The Tenor staff, labeled 'Melody', is in C-clef and contains whole notes. The Bass staff is in F-clef and contains whole notes. The Organ part is written on two staves, Treble and Bass, both in G-clef, and contains chords and single notes. The key signature has one flat (B-flat), and the time signature is common time (C).

No. 5. The same, with other Harmonies by Tallis ; from the same.

Treble.

1st & 2nd Counter Tenor.

Melody.

Tenor.

Bass.

Organ.

This musical score for No. 5 consists of five staves, similar to No. 4. The Treble staff is in G-clef and contains whole notes. The 1st & 2nd Counter Tenor staff is in C-clef and contains whole notes. The Tenor staff, labeled 'Melody', is in C-clef and contains whole notes. The Bass staff is in F-clef and contains whole notes. The Organ part is written on two staves, Treble and Bass, both in G-clef, and contains chords and single notes. The key signature has one flat (B-flat), and the time signature is common time (C).

No. 6.

The same ; with other Harmonies (Ed. P. C.)

Treble.

Counter Tenor.

Melody.

Tenor.

Bass.

Organ.

This musical score for No. 6 is arranged for a choir and organ. It consists of six staves. The top staff is Treble, followed by Counter Tenor, Melody (which is also the Tenor part), Bass, and finally the Organ. The organ part is written for a two-manual instrument, with the right hand on the upper staff and the left hand on the lower staff. The key signature is B-flat major (two flats), and the time signature is common time (C). The music is in a simple, homophonic style, with the organ providing a harmonic accompaniment to the vocal parts.

No. 7.

The same Tone, with a second ending or Cadence ; for Unison Singing.

Intonation. Reciting Note. Mediation. Reciting Note.

Ps. xvii. v. 1. Hear the right, O Lord (&c.) my complaint : And hearken (&c.) out of feign - ed lips.

Organ accompaniment.

A second accompaniment.

This musical score for No. 7 is designed for unison singing and organ accompaniment. It begins with a vocal line that includes specific instructions for intonation and reciting notes. The text of the hymn, 'Ps. xvii. v. 1. Hear the right, O Lord (&c.) my complaint : And hearken (&c.) out of feign - ed lips.', is written below the vocal line. The organ accompaniment is provided in two parts: 'Organ accompaniment' and 'A second accompaniment'. Both organ parts are written for a two-manual instrument, with the right hand on the upper staff and the left hand on the lower staff. The key signature is B-flat major (two flats), and the time signature is common time (C). The organ parts provide a harmonic accompaniment to the vocal line.

No. 8.

The same Tone, with a third Cadence; for Unison Singing

Intonation.

Reciting Note.

Mediation.

Reciting Note.

Cadence.

Accent.

Ps. lxii. v. 1. My soul truly waiteth still upon God: For of him cometh my sal - va - tion.

Organ accompaniment.

As second accompaniment.

No. 9.

The foregoing Melody as a Tenor; Harmonies by Thomas Morley.

Treble.

Counter Tenor.

Melody.

Tenor.

Bass.

Organ.

No. 10.

The same with a fourth Ending ; for Unison Singing.

Intonation. Reciting Note. Mediation. Reciting Note. Cadence.

Ps. xii. v. 1. Help me, Lord, for there (&c.) godly man left: for the (&c.) from among the chil - dren of men.

Organ accompaniment.

A second accompaniment.

A third accompaniment.

No. 11.

The same with a fifth Ending ; for Unison Singing.

Intonation. Reciting Note. Mediation. Reciting Note. Cadence.

Ps. xv. Lord, who shall dwell in Thy Ta-ber-na-cle : or who shall rest up - on Thy ho - ly hill.

Organ accompaniment.

A second accompaniment.

THE SECOND TONE.

No. 1.

Simple Form, for Unison Singing.

Intonation. Reciting Note. Mediation. Reciting Note. Cadence.

Ps. xxii. My God, my God, look upon me, (&c.) forsaken me: and art so far, (&c.) com - plaint.

Organ accompaniment.

A second accompaniment.

No. 2.

The same Tone, with a second Ending.

Accent.

Ps. lx. O God, Thou hast, (&c.) us abroad: Thou hast also, (&c.) un - to us a - gain.

Organ accompaniment.

A second accompaniment.

A third accompaniment.

No. 3

The latter variety as a Tenor, with Harmonies by Thomas Morley.

Treble.

Counter Tenor.

Tenor.

Bass.

Organ.

Melody.

Intonation.

This musical score for No. 3 is arranged for five parts: Treble, Counter Tenor, Tenor, Bass, and Organ. The key signature is one flat (B-flat). The Treble, Counter Tenor, and Bass parts consist of single melodic lines. The Tenor part is the primary melody, marked with a 'Melody.' label and a '1' above the first measure. It includes a section labeled 'Intonation.' with a slur over the first two measures. The Organ part provides harmonic accompaniment, shown in a grand staff with both treble and bass clefs. The score is divided into two measures by a double bar line, with repeat signs at the beginning and end of each measure.

No. 4.

The same Melody as a Treble; with Vocal Score (ED. P. C.)

Treble.

Counter Tenor.

Tenor.

Bass.

Organ.

This musical score for No. 4 is arranged for five parts: Treble, Counter Tenor, Tenor, Bass, and Organ. The key signature is one sharp (F-sharp). The Treble part is the primary melody. The Counter Tenor, Tenor, and Bass parts provide vocal harmonies. The Organ part provides harmonic accompaniment, shown in a grand staff with both treble and bass clefs. The score is divided into two measures by a double bar line, with repeat signs at the beginning and end of each measure.

THE THIRD TONE.

No. 1.

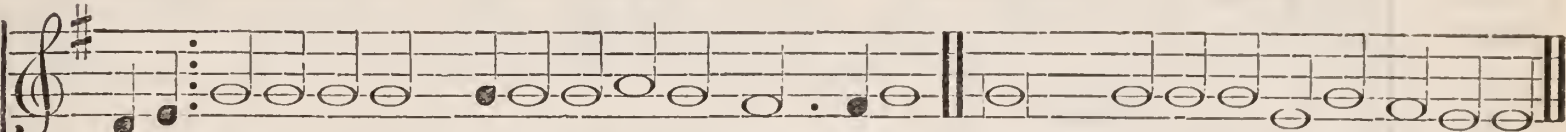
Simple Form, for Singing in Unison.

Intonation. Reciting Note.

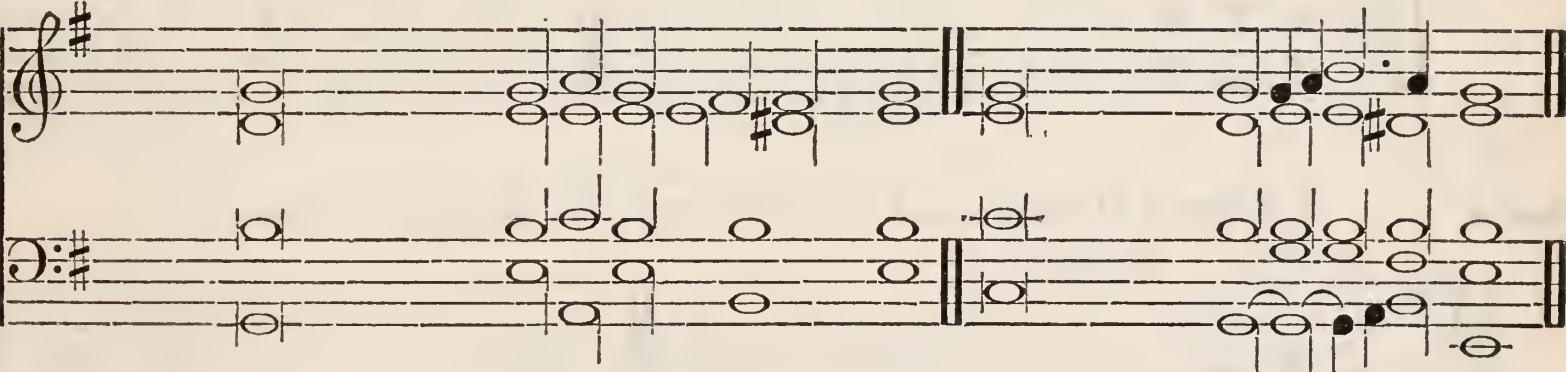
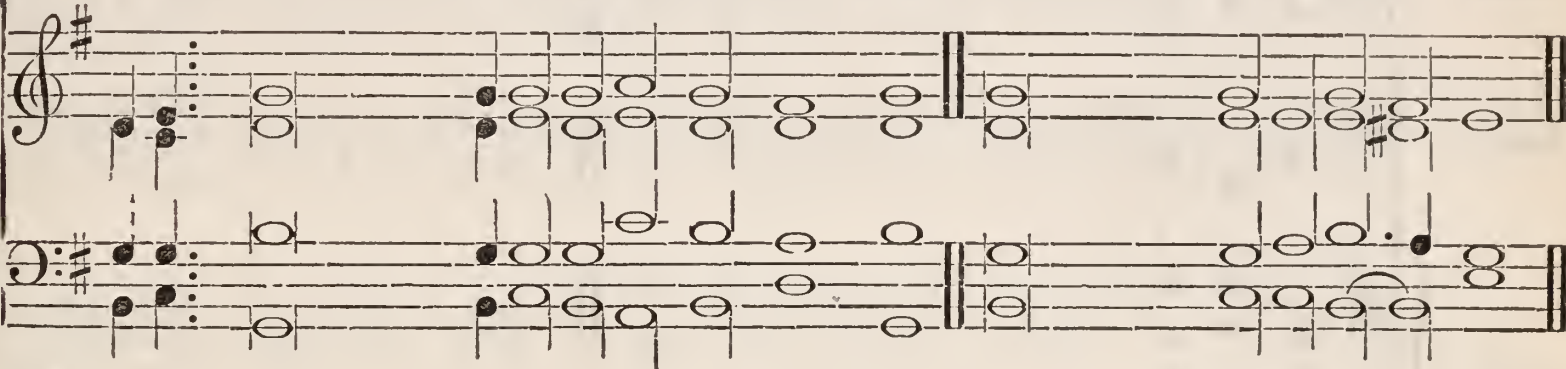
Mediation.

Reciting Note.

Cadence.



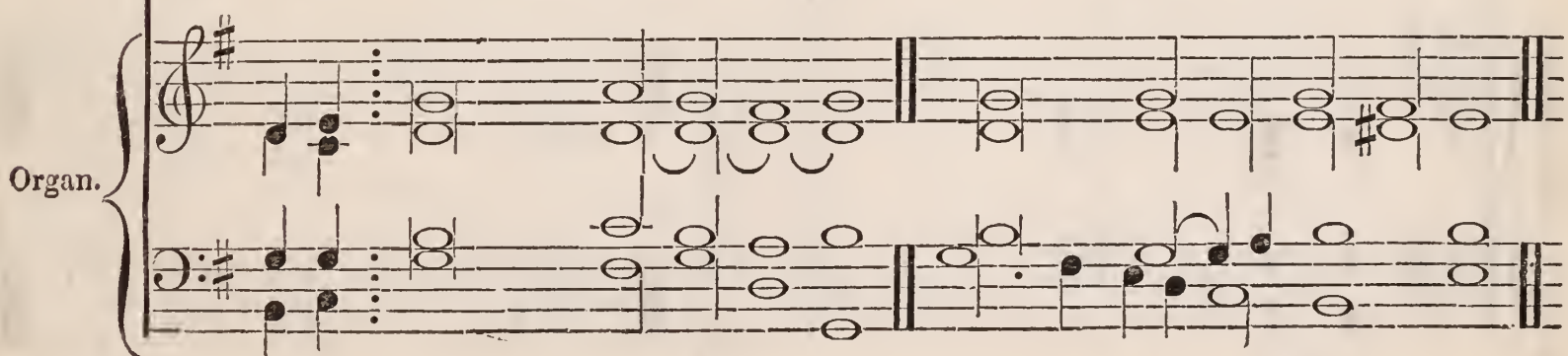
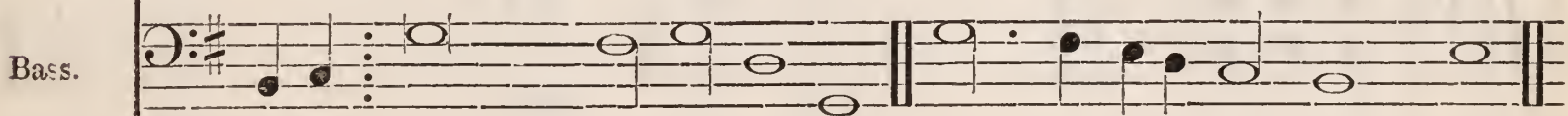
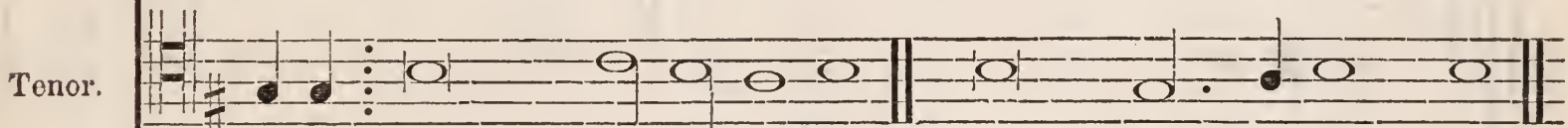
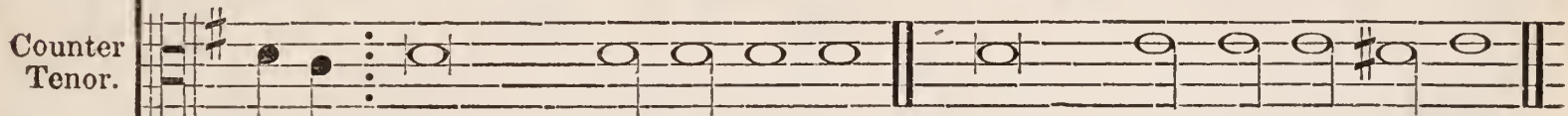
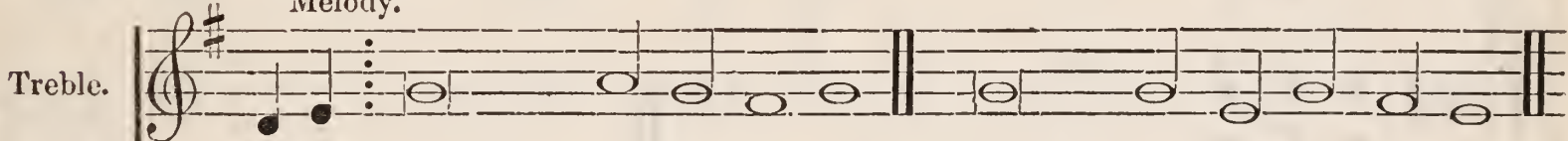
Ps. xviii. I will love thee, O Lord, (&c.) my stony rock and my de-fence: my Saviour, (&c.) my sal-va-tion and my refuge.



No. 2.

The same, as a Treble, with Vocal Score. (Ed. P. C.)

Melody.



No. 3. The same Tone: the Melody in the Tenor; Harmonies by Thomas Morley.

Treble.

Counter Tenor.

Melody.

Tenor.

Bass.

Organ.

This musical score for No. 3 is arranged for five parts: Treble, Counter Tenor, Tenor, Bass, and Organ. The Tenor part is designated as the 'Melody.' The score is written in a single system with five staves. The key signature has one sharp (F#), and the time signature is common time (C). The music consists of two measures, each followed by a double bar line. The organ part provides harmonic support for the vocal parts.

No. 4. A different Mediation and second Ending; for Singing in Unison.

Intonation. Reciting Note.

Ps. 11. Why do the heathen (&c.) rage together : And why do (&c.) vain thing.

Organ accompaniment.

In full harmony.

A second accompaniment.

This musical score for No. 4 is arranged for four parts: a vocal line with lyrics, Organ accompaniment, In full harmony, and A second accompaniment. The lyrics are 'Ps. 11. Why do the heathen (&c.) rage together : And why do (&c.) vain thing.' The score is written in a single system with four staves. The key signature has one sharp (F#), and the time signature is common time (C). The music consists of two measures, each followed by a double bar line. The organ accompaniment and the second accompaniment provide harmonic support for the vocal line.

No. 5. Another Mediation, and a third Cadence; for Unison Singing.

Reciting Note. Mediation. Reciting Note. Cadence.

Ps. iii. Lord, how are they increased that trouble me: many are they that rise a-against me.

Organ accompaniment.

A second accompaniment.

THE FOURTH TONE.

No. 1. Simple Form; for Unison Singing.

Intonation. Reciting Note. Mediation. Cadence.

Ps. cxix. Teach me, O Lord, the way of Thy statutes: and I shall keep it un-ⁿ to the end.

Organ accompaniment.

A second accompaniment.

Give me understanding (&c.) keep thy law : Yea, I shall (&c.) with my whole heart.

Organ accompaniment.

A second accompaniment.

No. 3.

A third Cadence, or Ending.

Make me to go in the (&c.) thy com-mand-ments : For therein is my de - sire.

Organ accompaniment.

A second accompaniment.

A third accompaniment.

THE FOURTH TONE *(continued.)*

No. 4. The same Tone; the Melody in the Tenor: Harmonies by Robert Heath.

Treble.

Counter Tenor.

Melody.

Tenor.

Bass.

Organ.

This musical score for No. 4 is written for five parts: Treble, Counter Tenor, Tenor, Bass, and Organ. The Tenor part is labeled 'Melody.' The Organ part is written for a two-manual instrument, with the right hand in the treble clef and the left hand in the bass clef. The music is in a common time signature and consists of two measures, each ending with a double bar line. The notes are primarily half notes and whole notes, with some accidentals (sharps and naturals) appearing in the Counter Tenor and Organ parts.

No. 5. The preceding inverted; the Melody being in the Treble.

Melody.

Treble.

Counter Tenor.

Tenor.

Bass.

Organ.

This musical score for No. 5 is written for five parts: Treble, Counter Tenor, Tenor, Bass, and Organ. The Treble part is labeled 'Melody.' The Organ part is written for a two-manual instrument, with the right hand in the treble clef and the left hand in the bass clef. The music is in a common time signature and consists of two measures, each ending with a double bar line. The notes are primarily half notes and whole notes, with some accidentals (sharps and naturals) appearing in the Counter Tenor and Organ parts.

THE FIFTH TONE.

No. 1.

Simple Form; for Unison Singing.

Intonation. Reciting Note. Mediation. Reciting Note. Cadence.

I will give thanks with my whole heart: Se - cret - ly among the faith - ful and in the con - gre - ga - tion.

Organ accompaniment.

A second accompaniment.

No. 2.

The same Melody as a Treble; with Vocal Score (Ed. P. C.)

Melody.

Treble.

Counter Tenor.

Tenor.

Bass.

Organ.

No. 3.—The same Tone, with the Melody in the Tenor: Harmonies by Thomas Morley.

Treble.

Counter Tenor.

Melody.

Tenor.

Bass.

Organ.

This musical score for No. 3 is written for five parts: Treble, Counter Tenor, Tenor (labeled 'Melody'), Bass, and Organ. The music is in a single system with a key signature of one flat (B-flat). The Tenor part carries the main melody. The Organ part provides harmonic support with chords and single notes. The other parts (Treble, Counter Tenor, Bass) provide additional vocal or instrumental harmonies. The score includes repeat signs and a double bar line at the end.

No. 4.—A second Ending, for Unison Singing.

Reciting Note. Mediation. Reciting Note. Cadence.

My heart is in - dit - ing of a good mat - ter : I speak of the thing, (&c.) made un - to the king.

Organ accompaniment.

A second accompaniment.

This musical score for No. 4 is for a second ending, intended for unison singing. It features a vocal line with lyrics and two organ accompaniment parts. The lyrics are: "My heart is in - dit - ing of a good mat - ter : I speak of the thing, (&c.) made un - to the king." The score is divided into four sections: "Reciting Note," "Mediation," "Reciting Note," and "Cadence." The organ accompaniment consists of two parts: "Organ accompaniment" and "A second accompaniment." The score includes repeat signs and a double bar line at the end.

SIXTH TONE.

No. 1.

For Singing in Unison.

Intonation. Reciting Note. Mediation. Reciting Note. Cadence. Accent.

Ps. lxxiii. Tru-ly God is lov-ing un-to Is-ra-el: ev-en un-to such as are of a clean heart.

Organ Accompaniment.

A second Accompaniment.

No. 2.

The same in the Tenor; Harmonies by Thomas Morley.

Treble.

Counter Tenor.

Tenor. *Melody.*

Bass.

Organ.

THE SIXTH TONE *(continued.)*

No. 3.

The same Tone as a Treble; with Vocal Score (Ed. P. C.)

Treble.

Counter Tenor.

Tenor.

Bass.

Organ.

Ps. 89. My song shall be alway (&c.) of the Lord : With my mouth (&c.) gener-ation to an - o - ther.

THE SEVENTH TONE.

No. 1.

Simple Form; for Unison Singing.

Intonation.

Reciting Note. Accent.

Reciting Note.

Cadence.

Ps. 147. O praise the Lord, for it is (&c.) un - to our God : Yea, a joyful (&c.) thing it is to be thank-ful.

Organ accompaniment.

A second accompaniment.

No. 2.

The same, with a second Ending.

Reciting Note. Mediation. Reciting Note. Cadence.

Ps. 54. Save me, O God, for Thy name's sake: and, a - venge me in Thy strength.

Organ Accompaniment.

No. 3.

The same, with a third Cadence.

Intonation. Reciting Note, Mediation. Reciting Note. Cadence.

Ps. 97. The Lord is King, the earth (&c.) glad there - of: yea, the multitude (&c.) may be glad thereof.

Organ accompaniment.

No. 4.

Abbreviated Form; anciently used at Salisbury, for "Quicunque Vult."

From Lowe and Clifford.

Reciting Note. Mediation. Reciting Note. Cadence.

Whosoever will be saved: before all things it is ne-ces-sa-ry that he hold the Catholic Faith.

Organ accompaniment.

No. 5.

The same Melody as No. 2: with Harmonies by Tallis.

Treble.

First Counter Tenor.

Second Counter Tenor.

Melody.

Tenor.

Bass.

Organ.

No. 6.

The same Melody in the Tenor; with Harmonies by Thomas Morley.

Treble.

Counter Tenor.

Melody.

Tenor.

Bass.

Organ.

THE EIGHTH TONE.

No. 1.

Simple Form, for Singing in Unison.

Intonation. Reciting Note. Mediation Reciting Note. Caden

Ps. 95. O come let us sing un-to the Lord: let us heartily rejoice in the strength of our sal-va-tion.

Organ accompaniment.

No. 2.

A second Cadence, for Unison Singing.

Reciting Note. Mediation. Reciting Note. Cadence.

Ps. 116. I am well pleas-ed: that the Lord hath heard the voice of my prayer.

Organ accompaniment.

No. 3.

A third Cadence.

Reciting Note. Mediation. Reciting Note. Cadence.

Ps. 30. I will magnify thee, (&c.) set me up: and not made my foes to triumph over me.

Organ accompaniment.

A second accompaniment.

No. 4. The Melody of No. 2 in the Tenor: with Harmonies by Thomas Morley.

Treble.

Counter Tenor.

Melody.

Tenor.

Bass.

Organ.

This musical score for No. 4 is arranged for five parts: Treble, Counter Tenor, Tenor, Bass, and Organ. The Tenor part is the primary melody, marked 'Melody.' with a slur over the first two measures. The other parts provide harmonic support. The Organ part is written for a two-manual instrument, with both staves showing chords and single notes. The music is in a common time signature and features a key signature of one sharp (F#).

No. 5. The same Tone, Melody in the Treble; with Vocal Score (Ed. P. C.)

Treble.

Counter Tenor.

Tenor.

Bass.

Organ.

This musical score for No. 5 is arranged for five parts: Treble, Counter Tenor, Tenor, Bass, and Organ. The Treble part is the primary melody. The other parts provide harmonic support. The Organ part is written for a two-manual instrument, with both staves showing chords and single notes. The music is in a common time signature and features a key signature of three sharps (F#, C#, G#).

THE EIGHTH TONE IRREGULAR ; OR "PEREGRINE TONE."

No. 1.

For Unison Singing.

Intonation. Reciting Note. Mediation. Reciting Note. Cadence.

Ps. 114. When Is-ra-el came out of E-gypt : And the house of Ja-cob from a-mong the strange people.

Organ accompaniment.

A second accompaniment.

No. 2.

The same as a Treble ; with Vocal Score (ED. P. C.)

Treble.

Counter Tenor.

Tenor.

Bass.

Organ.

Praise the Lord, all ye Heathen.—Psalm cxvii.

them for Four Voices.

By Adrian Batten.

Treble. *O* praise the Lord, - - - all - - - ye hea -

Counter Tenor. *O* praise the Lord, all - - - ye hea -

Tenor. *O* praise the Lord, all ye hea -

Bass. *O* praise the Lord, All - - - ye hea -

Organ, or Piano Forte.

then: praise Him, all ye na - - tions, praise him, all ye na - - -

then: praise Him, all ye na - tions, praise Him, all ye na - - -

then: praise Him, all ye na - - - tions, praise Him, all ye

then: praise Him, all ye na - - -

O PRAISE THE LORD, ALL YE HEATHEN.

First system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The lyrics are: "na - - - tions. For His mer - ci - ful kind -". The music is in G major and 4/4 time.

na - - - tions. For His mer - ci - ful kind -

Second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: "ness, For His mer - ci - ful kind - ness, His mer - ci -". The music continues in G major and 4/4 time.

ness, For His mer - ci - ful kind - ness, His mer - ci -

O PRAISE THE LORD, ALL YE HEATHEN.

ful, his mer - ci - ful - - - kind - ness is ev - er more and

ful kind - - - - - ness is ev - er more and

- - - - - ci - ful kind - ness is ev - er more and

ci - ful kind - - - - - ness is ev - er more and

This system contains four staves. The first three staves are vocal parts with lyrics. The first staff has a treble clef and a key signature of one flat. The second and third staves have a bass clef. The fourth staff is a piano accompaniment with a grand staff (treble and bass clefs). The lyrics are: 'ful, his mer - ci - ful - - - kind - ness is ev - er more and', 'ful kind - - - - - ness is ev - er more and', '- - - - - ci - ful kind - ness is ev - er more and', and 'ci - ful kind - - - - - ness is ev - er more and'.

more to - wards us: and the truth - - of the Lord,

more to - wards us: and the truth - - of the Lord,

more to - wards us: and the truth - - of the Lord,

more to - wards us: and the truth - - of the Lord,

This system contains four staves. The first three staves are vocal parts with lyrics. The first staff has a treble clef and a key signature of one flat. The second and third staves have a bass clef. The fourth staff is a piano accompaniment with a grand staff (treble and bass clefs). The lyrics are: 'more to - wards us: and the truth - - of the Lord,', 'more to - wards us: and the truth - - of the Lord,', 'more to - wards us: and the truth - - of the Lord,', and 'more to - wards us: and the truth - - of the Lord,'.

O PRAISE THE LORD, ALL YE HEATHEN.

and the truth of the Lord en - du - reth for ev - er. A - - - -

and the truth of the Lord en - du - reth for ev - er. A - - - -

and the truth of the Lord en - du - reth for ev - er. A - - - -

and the truth of the Lord en - du - reth for ev - er. A - - - -

This system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The lyrics are: "and the truth of the Lord en - du - reth for ev - er. A - - - -". The music is in G major, 4/4 time, and features a simple harmonic setting of the text.

men, A - - - - men.

men, A - - - - men.

men, A - - - - men.

men, A - - - - men.

This system continues the vocal parts and piano accompaniment. The lyrics are: "men, A - - - - men." The music concludes with a final cadence in G major. The piano part features a simple harmonic accompaniment with some melodic lines in the right hand.

Plead Thou my cause, O Lord.

PSALM XXXV.

From Glareanus' Δωδεκαχορδον.

Treble. Plead - - - thou my cause, O Lord, Plead -

Alto. Plead thou my cause, O Lord, Plead thou, Plead thou my cause, Plead -

Tenor. Plead - - - thou my cause, -

Bass. Plead thou my -

Piano-Forte or Organ.

- - - thou my cause, with them that strive with me: with

- - - thou my cause, Plead thou my cause, with them that strive with me, with them, with -

- - my cause, O Lord, O Lord, - - with them

- - cause, O Lord, Plead - thou my cause, O Lord, with

PLEAD THOU MY CAUSE, O LORD.

them, with them that strive with me: fight thou a - gainst them

- - them that strive - - with me: fight thou a - gainst them

that strive, that strive with me: fight thou a - gainst them

them that strive with me: fight thou a - gainst them

- - that fight a - gainst me: O let them not tri -

- - that fight a - gainst me: O let them not, O let them not tri -

- - that fight a - gainst me: O let them not tri -

- - that fight a - gainst me: O let them not tri -

PLEAD THOU MY CAUSE, O LORD.

First system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle and bottom staves are bass clefs. The lyrics are: "umph o - ver me. Judge me, O Lord, Judge".

Second system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle and bottom staves are bass clefs. The lyrics are: "me, O - - Lord, and let them not - - tri - umph o - ver".

PLEAD THOU MY CAUSE, O LORD.

me. So will I give - - Thee thanks be - fore - - the great

me. So will I give Thee thanks be - fore - - the great

me. So will I give Thee thanks be - fore the great

me. So will I give - - Thee thanks be - - - fore the great

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The lyrics are: "me. So will I give - - Thee thanks be - fore - - the great". The piano part features a treble and bass clef with a key signature of one sharp (F#).

con-gre - ga - tion: there - - will I praise Thee a - mong much peo - - ple.

con - gre - ga - - tion: will I praise Thee a - mong much peo - ple.

con - gre - ga - - tion: I will praise Thee a-mong much peo - ple.

con-gre-ga-tion: there will I praise Thee a - mong - - much peo - ple.

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "con-gre - ga - tion: there - - will I praise Thee a - mong much peo - - ple." The piano part continues with the same treble and bass clef and key signature.

Praise the Lord, O Jerusalem.—Psalm cxlvii, v. 12; cxlviii, v. 2, 3; cxvii, v. 8.

Anthem for Five Voices.

By John Scott.

ble. Praise the Lord, O Je - ru - sa - lem: praise thy

lto. Praise the Lord, praise the Lord, O Je - ru - sa - lem: praise thy

enor. Praise the Lord, praise the Lord, O Je - ru - sa - lem: praise thy

ass. Praise the Lord, praise the Lord, O Je - ru - sa - lem: praise thy

iano-orte
or
rgan.

God, thy God, O Si - on. Praise the Lord O Je -

God, praise thy God, O . . Si - on. Praise the Lord, O Je -

God, praise thy God, O Si - on. Praise the Lord, O Je -

God, praise thy God, O Si - on. Praise the Lord, O Je -

PRAISE THE LORD, O JERUSALEM.

ru - sa - lem: praise thy God, O Si - - - on.

ru - sa - lem: praise thy God, praise thy God, O Si - on.

ru - sa - lem: praise thy God, praise thy God, O Si - on.

ru - sa - lem: praise thy God, praise thy God, O Si - on.

Verse, Five Voices.

Praise him, praise him, all ye an - - gels.

Praise him, praise him, all ye an - - gels.

Praise him, praise him,

Praise him, praise him,

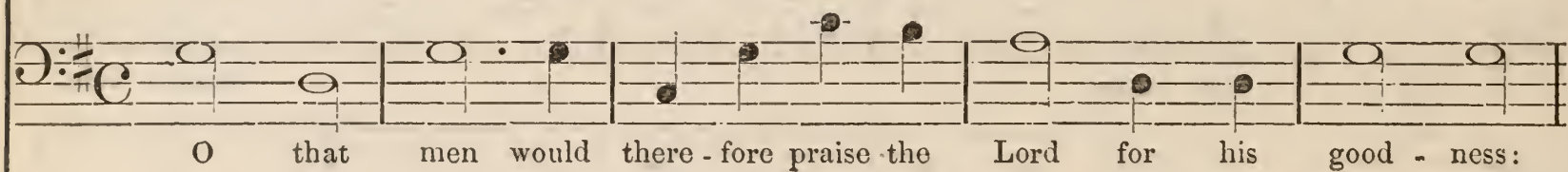
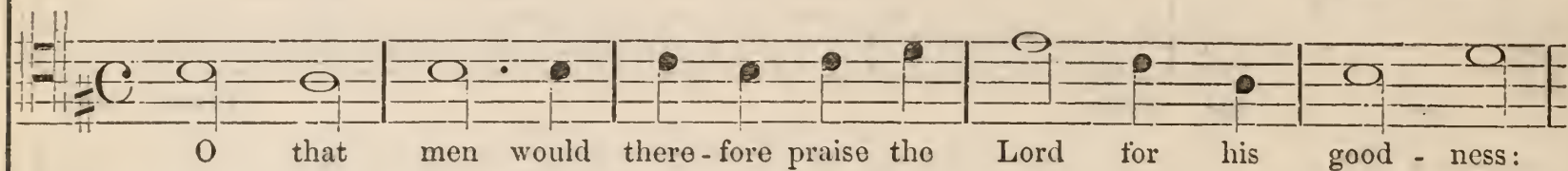
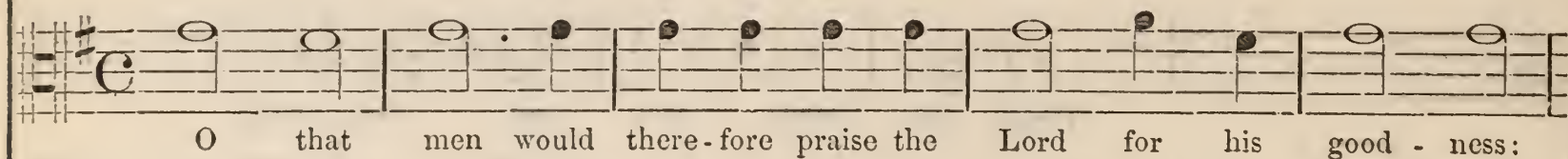
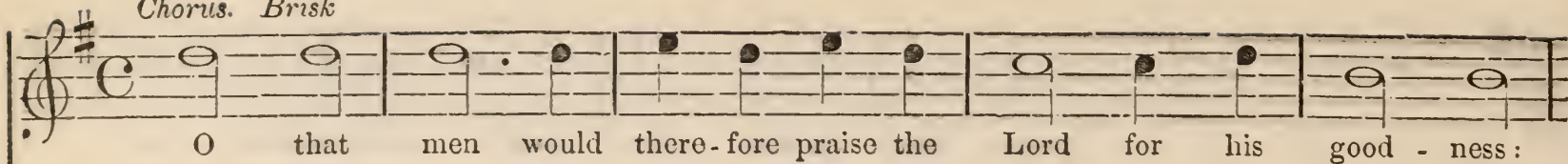
Praise him. praise him,

PRAISE THE LORD, O JERUSALEM.

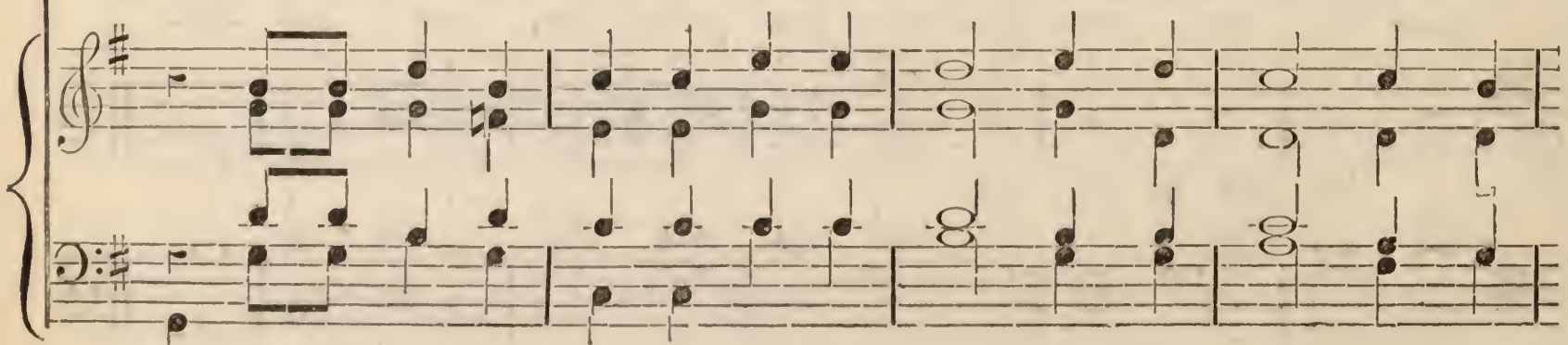
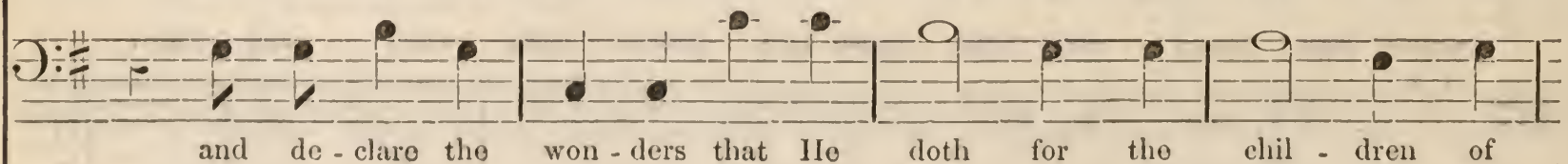
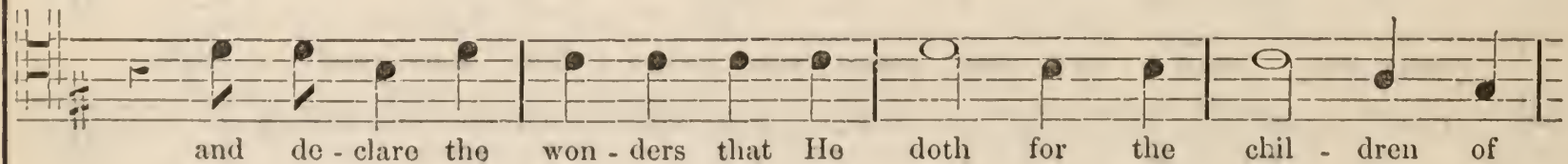
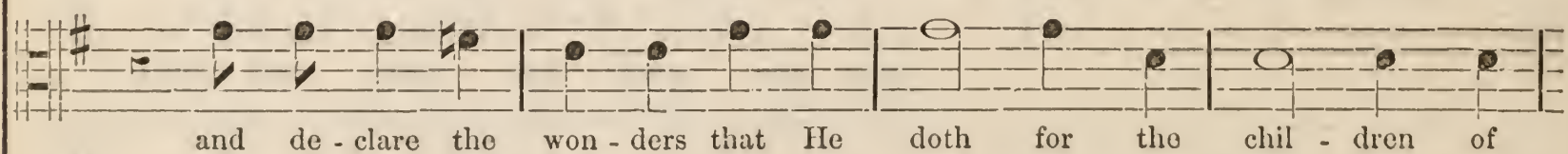
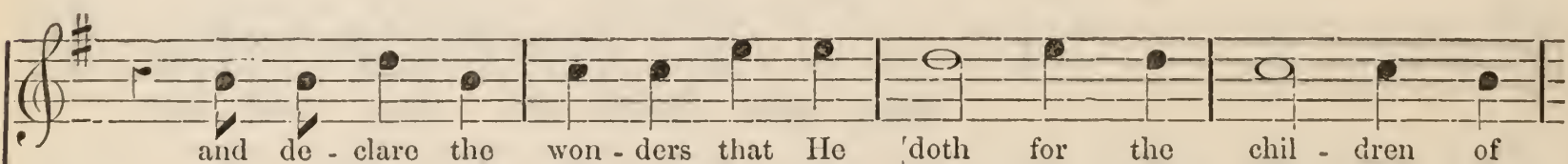
Praise him, praise him, sun and moon:
 Praise him, praise him, sun and moon:
 all . . his hosts. Praise him,
 all . . his hosts. Praise him,
 all his hosts. Praise him,
 praise him, praise him, stars and light.
 praise him, praise him, stars and light.
 praise him, stars and light, praise him, praise him, stars and light.
 praise him, stars and light, praise him, praise him, stars and light.
 praise him, stars and light, praise him, praise him, stars and light.

PRAISE THE LORD, O JERUSALEM.

Chorus. Brisk



Full.



PRAISE THE LORD, O JERUSALEM.

men! and de - clare the won - ders, and de - clare the won - ders that He

men! and de - clare the won - ders, the won - ders that He

men! and de - clare the won - ders, de - clare the won - ders that He

men! and de - clare the won - ders, de - clare the won - ders that He

doth for the chil - dren of men! O that men would

doth for the chil - dren of men! O that men would

doth for the chil - dren of men! O that men would

doth for the chil - dren of men! O that men would

PRAISE THE LORD, O JERUSALEM.

there-fore praise the Lord for his good - ness : and de-clare the won-ders that He

there-fore praise the Lord for his good - ness :

there-fore praise the Lord for his good - ness : and de-clare the won-ders that He

there-fore praise the Lord for his good - ness :

doth, the won - ders, the won-ders that He doth for the chil - dren of

de - clare the won - ders, the won - ders that He doth for the chil - dren of

doth, the won - ders, the won - ders that He doth for the chil - dren of

de - clare the won - ders, the won - ders that He doth for the chil - dren of

PRAISE THE LORD, O JERUSALEM.

men! de - clare the won - ders that He doth for the chil - dren of men!

men! de - clare the won - ders that He doth for the chil - dren of men!

men! de - clare the won - ders that He doth for the chil - dren of men!

men! de - clare the won - ders that He doth for the chil - dren of men!

Hal - le - lu - jah, A - - - - men. A - - - - men.

Hal - le - lu - jah, A - - - - - men. A - - - - men.

Hal - le - lu jah, A - - - - - men. A - - - - men.

Hal - le - lu jah, A - - - - men. A - - - - men.

My Soul truly waiteth still upon God.—Psalm lxii, v. 1, 2.

Anthem for Four Voices.

By Adrian Batten.

Treble. My soul tru - ly wait - eth still up - on God: for of

Alto. My soul tru - ly wait - eth still up - on God: for of

Tenor My soul tru - ly wait - eth still up - on God: for of

Bass. My soul tru - ly wait - eth still up - on God: for of

Piano- Forte or Organ.

Him com - eth my sal - va - - tion, He vo - ri - ly,

Him com - eth my sal - - - va - ti - on. He vo - ri - ly is my

Him com - - eth my sal - va - ti - on.

Him com - eth my sal - va - ti - on. He vo - - ri - ly is my

MY SOUL TRULY WAITETH STILL UPON GOD.

is my strength and my sal - va - tion, my sal - va - ti - on:

strength and my sal - va - ti - on, and my sal - va - ti - on:

He ve - ri - ly is my strength and my sal - va - ti - on: He is

strength and my song, and my sal - va - ti - on: He is my de-

He is my de - fence, so that I

He is my de - fence, so that I shall not

my de - fence, my de - fence, He is my de - fence, so that I

fence, so that I shall not great - ly fall, - - -

MY SOUL TRULY WAITETH STILL UPON GOD.

shall not great . . . ly fall. And Thou, Lord, art mer - ci-

great - ly fall, great - ly fall. And Thou, Lord, art mer - ci-

shall not great . . . ly fall. And Thou, Lord, art mer - ci-

great . . . ly fall. And Thou, Lord, art mer - ci-

The first system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) and the bottom staff is the piano accompaniment. The lyrics are: 'shall not great . . . ly fall. And Thou, Lord, art mer - ci-'. The music is in G major and 4/4 time. The piano part features a simple harmonic accompaniment with a bass line that moves in parallel motion with the vocal lines.

ful: And - - Thou, Lord, art mer - ci - ful: for Thou re - ward - est

ful: And - - Thou, Lord, art mer - ci - ful: for Thou re - ward - est

ful: And - - Thou, Lord, art mer - ci - ful: for Thou re - ward - est e -

ful: And - - Thou, Lord, art mer - ci - ful: for Thou re - ward - est e -

The second system of the musical score continues the vocal and piano parts. The lyrics are: 'ful: And - - Thou, Lord, art mer - ci - ful: for Thou re - ward - est'. The music continues in G major and 4/4 time. The piano part provides a steady harmonic support for the vocal lines, with a bass line that remains in parallel motion.

MY SOUL TRULY WAITETH STILL UPON GOD.

First system of the musical score. It consists of four staves. The top staff is a vocal line in G major (one sharp) with lyrics: "e - ve - ry man - - ac - cord - ing to his - - - work, ac - cord - ing". The second staff is a piano accompaniment line. The third staff is another vocal line with lyrics: "- - ve - ry man ac - cord - ing to his work, to his work, ac - cord - ing". The fourth staff is a piano accompaniment line. The music is in 4/4 time and features a mix of half and whole notes.

Second system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics: "to his work, to - - his work, ac - cord - ing to - - - his work." The second staff is a piano accompaniment line. The third staff is another vocal line with lyrics: "to his - - - - work, ac - cord - ing to his work." The fourth staff is a piano accompaniment line. The music continues in 4/4 time, with some staccato markings and a key signature change to D major (two sharps) in the final measures.

Offertory Anthem.—St. Matthew v, verse 16.

or Four Voices.

By Whitbroke.

Treble.

Let your light so shine be - fore men, that they may see

Alto.

Let your light so shine be - fore men, that they may see

Tenor.

Let your light so shine be - fore men, that they may see

Bass.

Let your light so shine be - fore men, that they may see

Piano-Forte or Organ.

your good works, and glo - ri - fy your Fa - ther which is in heaven.

your good works, and glo - ri - fy your Fa - ther which is in heaven.

your good works, and glo - ri - fy your Fa - ther which is in heaven.

your good works, and glo - ri - fy your Fa - ther which is in heaven.

If ye love me.—S. John, xiv. 15, 16, 17.

Anthem for Four voices.

By Thomas Tallis.

Treble.

Alto.

Tenor.

Bass.

Piano-Forte or Organ.

If ye love Me, - - keep my com - mand - ments,

and I will pray the Fa - - - ther, and He shall

and I will pray the Fa - - - ther, and

and I will pray the Fa - - - ther, and

and I will pray the Fa - - - ther,

IF YE LOVE ME.

give you - - an - o - ther - - Com - fort - er,

He shall give you an - o - ther Com - - - fort - er, that

He shall give you an - o - ther Com - fort - er, that He may

and He shall give you an - o - ther Com - fort - er, that He

The first system of the musical score for 'If Ye Love Me'. It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth staff is a grand staff for piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C).

that He - - - may bide with you for ev - er.

He may bide with you for ev - er, with you for ev - er, ev'n

bide with you for ev - er, for ev - er, may bide with you for ev - er, ev'n the

- - may bide with you for ev - er, may bide with you for ev - er, ev'n

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: 'that He - - - may bide with you for ev - er.', 'He may bide with you for ev - er, with you for ev - er, ev'n', 'bide with you for ev - er, for ev - er, may bide with you for ev - er, ev'n the', and '- - may bide with you for ev - er, may bide with you for ev - er, ev'n'. The piano accompaniment continues with chords and melodic lines.

IF YE LOVE ME.

ev'n the Spirit of truth, ev'n the Spirit of truth, ev'n the

the Spi - rit of - - truth, ev'n the Spirit of truth, ev'n the Spirit of truth, the

Spirit of truth, the Spi - rit of truth, ev'n the Spirit of truth, the Spirit of

- - the Spirit of truth, the Spi - rit of truth, ev'n the Spirit of

This system contains four staves of music. The first three staves are vocal parts with lyrics. The fourth staff is a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

Spi - rit of truth, that He

- - Spi - rit of truth, that He may bide with you for

truth, the Spirit of truth, that He may bide with you for ev - er, for e -

truth, the Spi-rit of truth, that He - - - may bide with you for ev -

This system contains four staves of music. The first three staves are vocal parts with lyrics. The fourth staff is a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

IF YE LOVE ME.

- - may bide with you for ev - er. ev'n the
 ev - er, with you for ev - er, ev'n the Spi - rit of - - truth, ev'n
 er, may bide with you for ev - er, ev'n the Spirit of truth, the Spi - rit
 er, may bide with you for ev - er, ev'n the Spirit of truth, the Spi -

Spirit of truth, ev'n the Spirit of truth, ev'n the Spi - rit of truth.
 - - the Spirit of truth, ev'n the Spirit of truth, the Spi - rit of truth.
 of truth, ev'n - - the Spirit of truth, the Spirit of truth, the Spirit of truth.
 - - rit of truth, ev'n the Spirit of truth, the Spirit of truth.

Thou visitest the Earth.—Psalm lxx., 9 & 12.

Anthem for Four voices.

By Dr. Maurice Greene.

Treble. Thou vi - sit - est the earth, and bless - est it, and

Alto. Thou vi - sit - est the - - - earth, and

Tenor. Thou vi - sit - est the earth, and

Bass. Thou vi - sit - est the earth, and

Piano-Forte or Organ.

bless - est it; Thou crown - - - - - est the year with Thy

bless - est it; Thou crown - est the year, the year with Thy

bless - est it; Thou crown - est the year with Thy

bless - est it; Thon crown - est the year with Thy good - ness, Thy

THOU VISITEST THE EARTH.

good - ness, Thou crown - est the year, the year with Thy good - ness :

good - ness, Thou crown - - - - - est the year with Thy good - ness :

good - ness, Thou crown - est the year with Thy good - ness : Thou

good - ness, Thou crown - - - - - est the year with Thy good - ness :

The first system of the musical score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics underneath. The fifth staff is a grand staff for piano accompaniment, with treble and bass clefs. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are: "good - ness, Thou crown - est the year, the year with Thy good - ness :".

Thou vi - sit - est the earth, and bless - est it, and

Thou vi - sit - est the - - - earth and

vi - sit - est the earth, Thou vi - sit - est the earth, and

Thou vi - sit - est the earth, and

The second system of the musical score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics underneath. The fifth staff is a grand staff for piano accompaniment, with treble and bass clefs. The music continues from the first system. The lyrics are: "Thou vi - sit - est the earth, and bless - est it, and".

THOU VISITEST THE EARTH.

bless-est it; Thou crown-est the year, the year with Thy good-ness: Thou
 bless-est it; Thou crown - est the year - with Thy good - ness: Thou
 bless-est it; Thou crown - est the year,
 bless-est it; Thou crown-est the year, the year with Thy good - ness: Thou

crown - - - - est the year with Thy good - ness: Thou
 crown - est the year, the year with Thy good - ness:
 Thou crown - est the year with Thy good - ness:
 crown - - - - - est the year with Thy good - ness: Thou

THOU VISITEST THE EARTH.

crown - est the year, the year with Thy good - ness: Thou
 Thou crown - - - est the year with Thy good - ness: Thou
 Thou crown - est the year,
 crown - est the year, the year with Thy good - ness: Thou

- - - crown - - - - est the year with Thy good - ness.
 crown - est the year, the year with Thy good - ness.
 Thou crown - est the year with Thy good - ness.
 crown - - - - - est the year with Thy good - ness.

O how amiable are Thy Dwellings.—Psalm lxxxiv, v. 1, 2, 4.

Anthem for Four Voices.

By Vaughan Richardson.

Treble.

Alto.

Tenor.

Bass.

Piano-Forte or Organ.

O how a - mia - ble are Thy dwell - ings, thou Lord of

Hosts! My soul hath a de - sire and long - ing to en - ter, to

O HOW AMIABLE ARE THY DWELLINGS!

en - ter in - to the house of the Lord; my heart and my flesh re-

en - ter in - to the house of the Lord; my heart and my flesh re-

en - ter in - to the house of the Lord; my heart and my flesh re-

en - ter in - to the house of the Lord; my heart and my flesh re-

joyce, re - joyce in the liv - ing God.

joyce, re - joyce in the liv - ing God.

joyce, re - joyce, re - joyce in the liv - ing God.

joyce, re - joyce, re - joyce in the liv - ing God.

O HOW AMIABLE ARE THY DWELLINGS!

Decani.

Bles - sed are they that dwell in Thy house; they will al - way be prais - ing

Bles - sed are they that dwell in Thy house; they will al - way be prais - ing

Bles - sed are [they that dwell in Thy house; they will al - way be prais - ing

Bles - sed are they that dwell in Thy house; they will al - way be prais - ing

Choir organ.

Full.

Thee, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

Thee, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

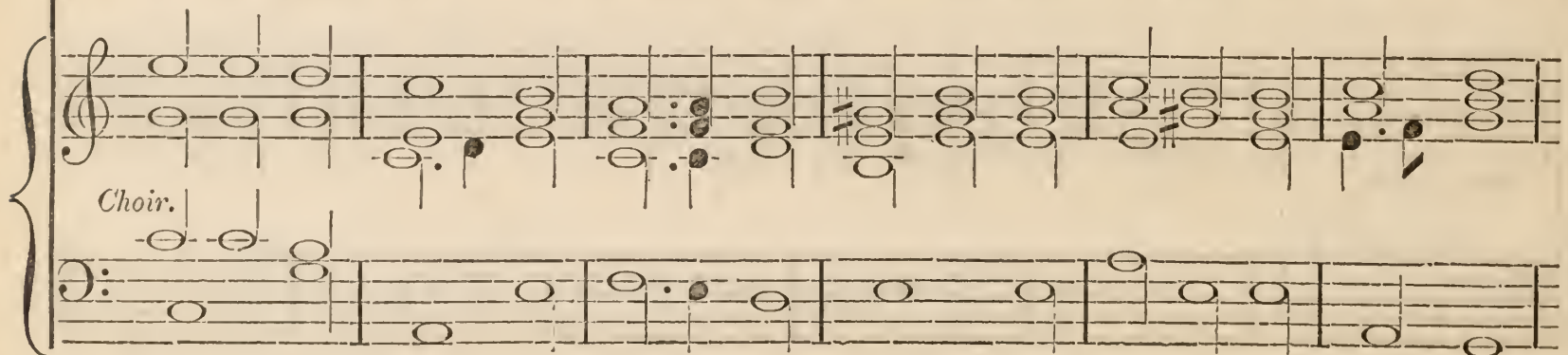
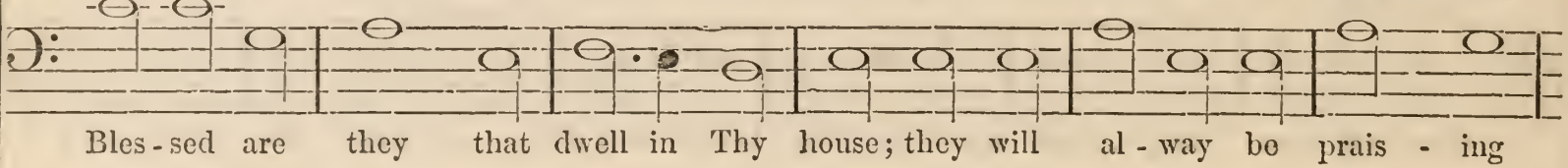
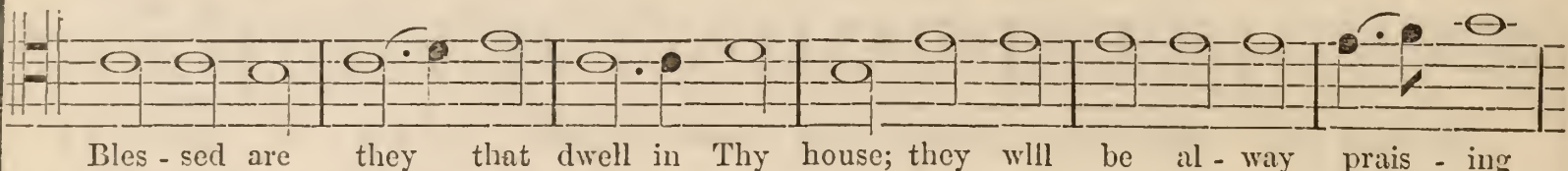
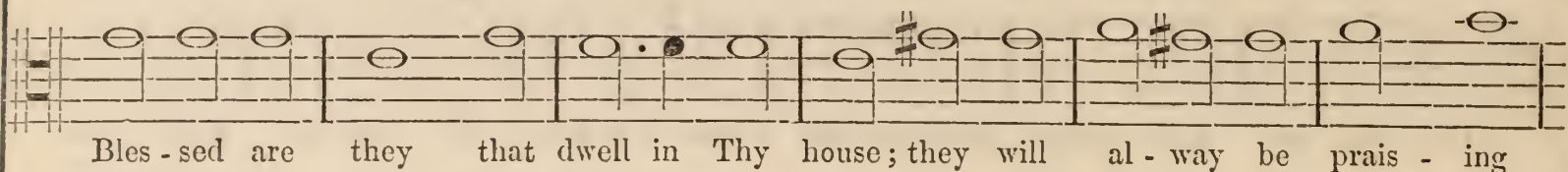
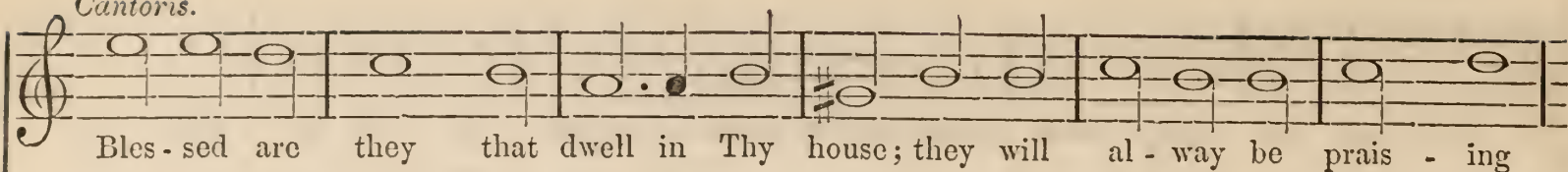
Thee, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

Thee, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

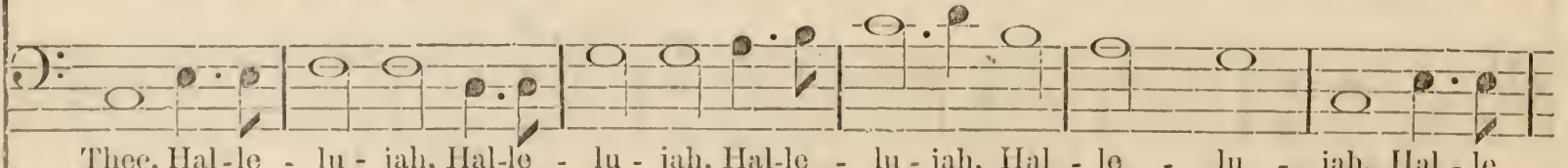
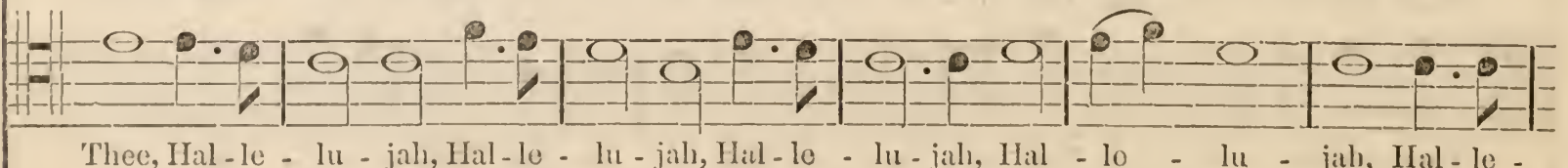
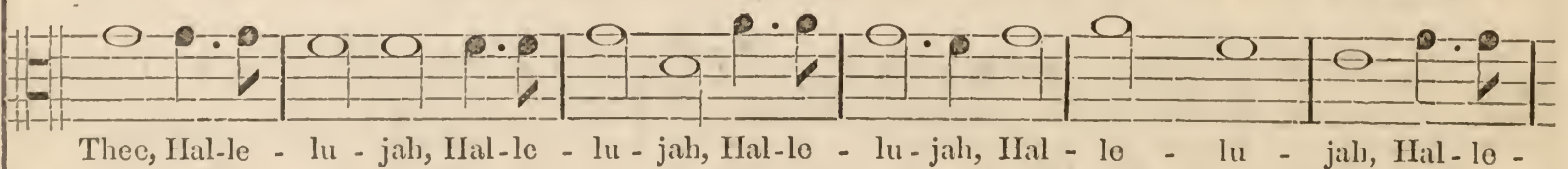
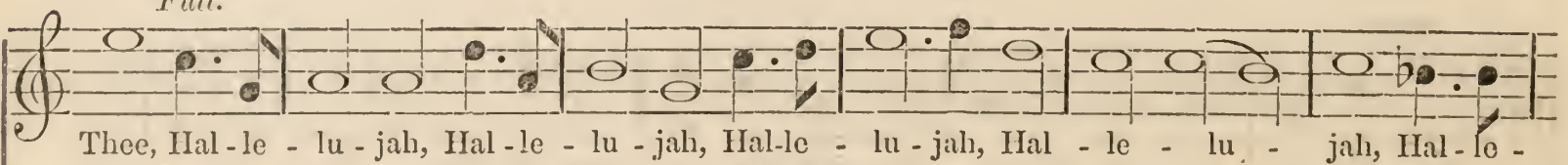
Full.

O HOW AMIABLE ARE THY DWELLINGS!

Cantoris.



Full.



O HOW AMIABLE ARE THY DWELLINGS!

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Each vocal staff has the lyrics 'lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.' written below it. The piano accompaniment is written on a grand staff (treble and bass clef) and provides harmonic support for the vocal parts. The music is in a simple, hymn-like style with a clear melody and accompaniment.



Not unto us, O Lord.—Psalm cxv. v. 1; and cxlv. v. 17, 21.

Anthem for Four Voices.

*Adapted from Henry Lawes and Richard Farrant,
By Henry Aldrich, D.D.*

Treble. Not un - to us, Lord, not un - to us, but to Thy Name give the

Alto. Not un - to us, Lord, not un - to us, but to Thy Name give the

Tenor. Not un - to us, Lord, not un - to us, but to Thy Name give the

Bass. Not un - to us, Lord, not un - to us, but to Thy Name give the

Organ. *Choir organ.*

praise: For Thou are faith - ful in all Thy works, and just in all Thy

praise: For Thou are faith - ful in all Thy works, and just in all Thy

praise: For Thou are faith - ful in all Thy works, and just in all Thy

praise: For Thou are faith - ful in all Thy works, and just in all Thy

NOT UNTO US.

Chorus.

ways. Hal - le - lu - jah, Hal - le - lu - jah, The Lord is faith - ful in

ways. Hal - le - lu - jah, Hal - le - lu - jah, The Lord is faith - ful in

ways. Hal - le - lu - jah, Hal - le - lu - jah, The Lord is faith - ful in

ways. Hal - le - lu - jah, Hal - le - lu - jah, The Lord is faith - ful in

Great organ.

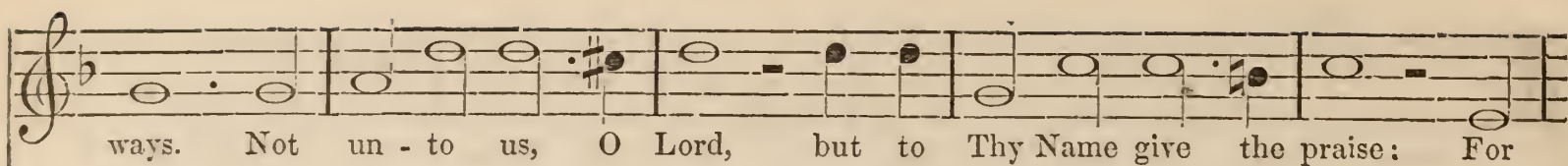
all His works, Hal - le - lu - jah, Hal - le - lu - jah, and just in all His

all His works, Hal - le - lu - jah, Hal - le - lu - jah, and just in all His

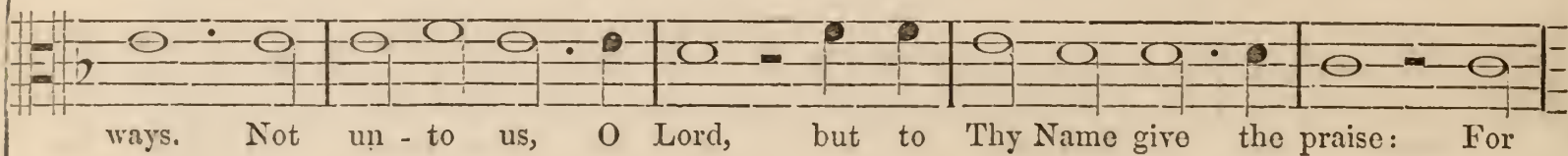
all His works, Hal - le - lu - jah, Hal - le - lu - jah, and just in all His

all His works, Hal - le - lu - jah, Hal - le - lu - jah, and just in all His

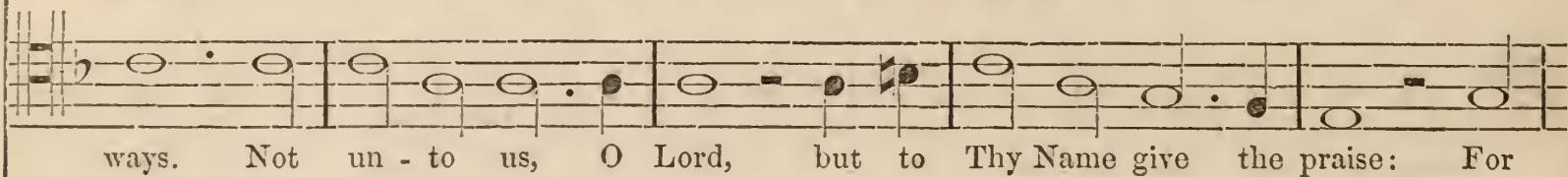
NOT UNTO US. |



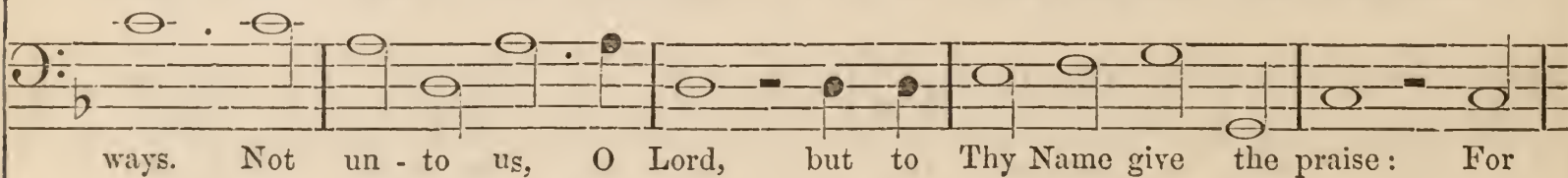
ways. Not un - to us, O Lord, but to Thy Name give the praise: For



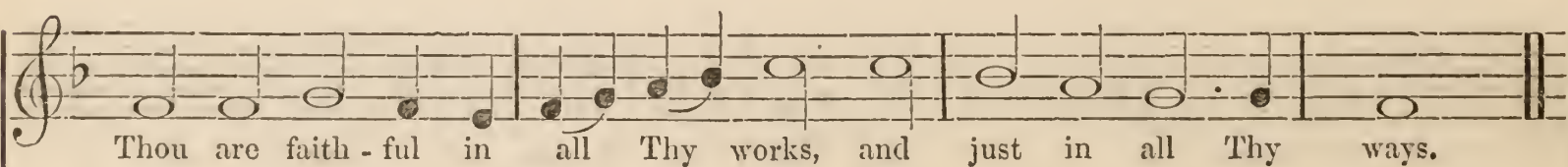
ways. Not un - to us, O Lord, but to Thy Name give the praise: For



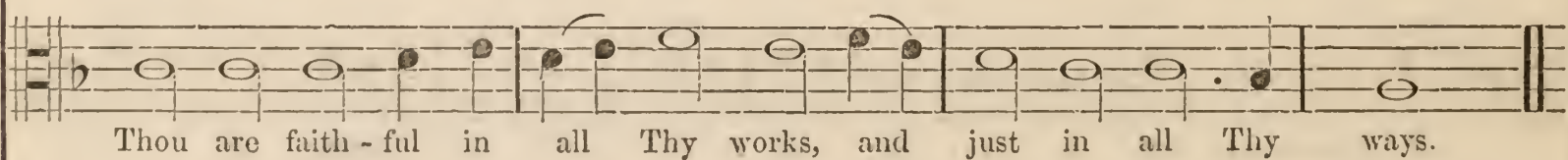
ways. Not un - to us, O Lord, but to Thy Name give the praise: For



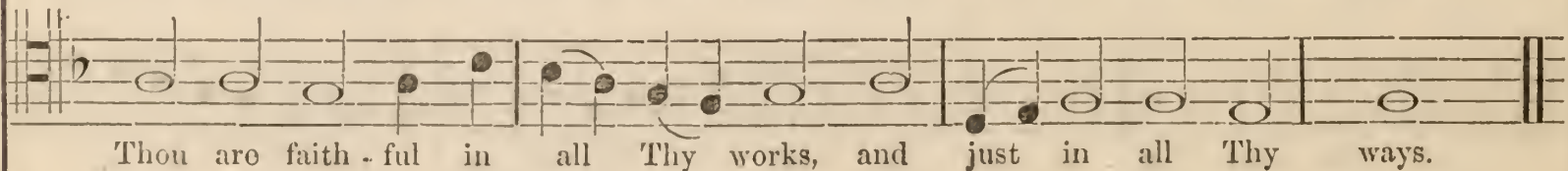
ways. Not un - to us, O Lord, but to Thy Name give the praise: For

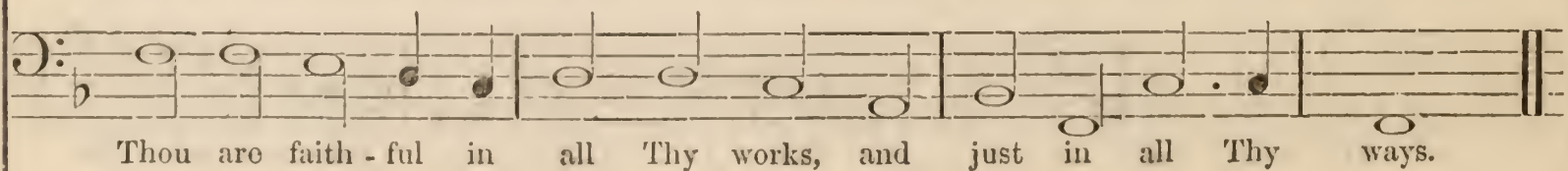
Thou are faith - ful in all Thy works, and just in all Thy ways.



Thou are faith - ful in all Thy works, and just in all Thy ways.



Thou are faith - ful in all Thy works, and just in all Thy ways.

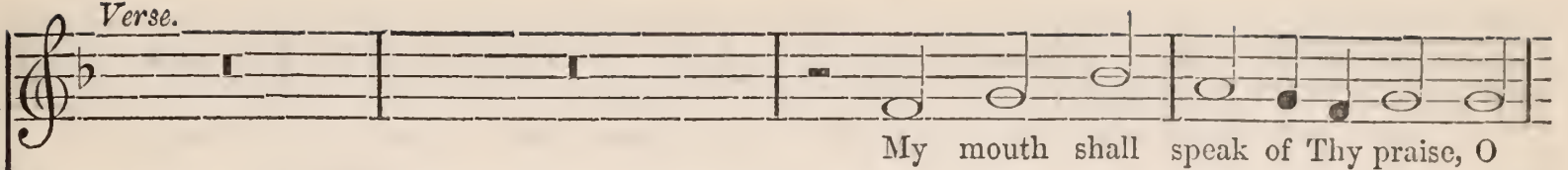


Thou are faith - ful in all Thy works, and just in all Thy ways.

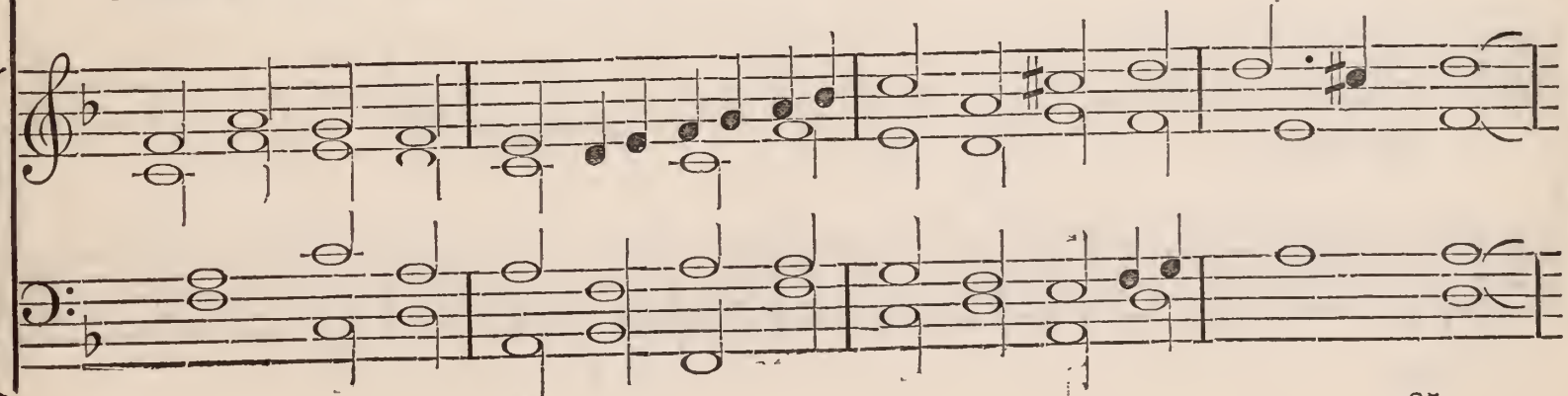
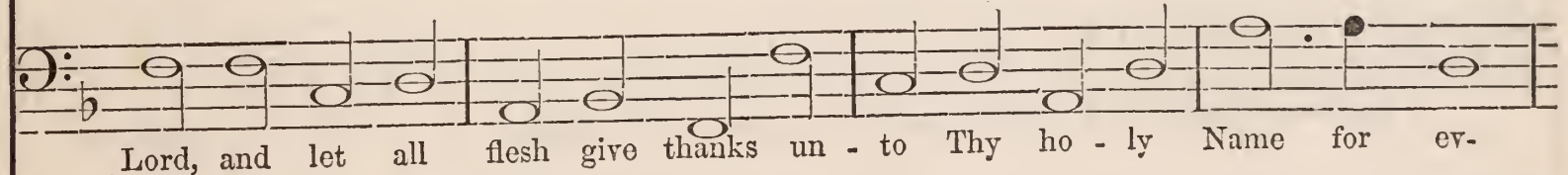
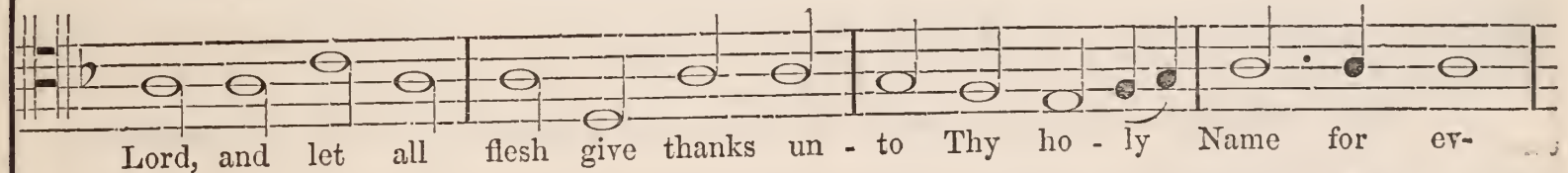
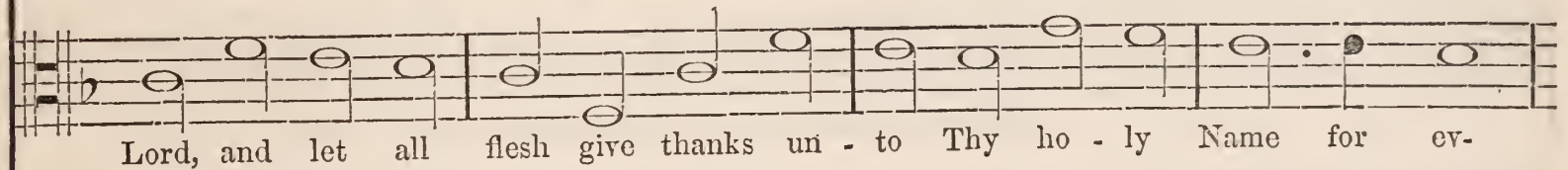
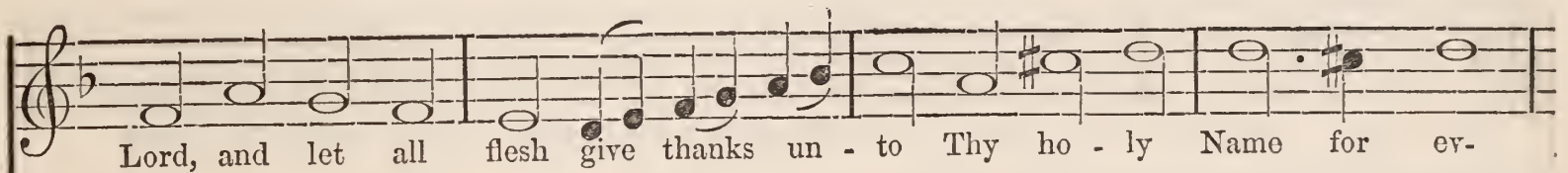


NOT UNTO US.

Verse.



Choir.



NOT UNTO US.

er, give thanks un - to Thy ho - ly Name for ev - er.

er, give thanks un - to Thy ho - ly Name for ev - er.

er, give thanks un - to Thy ho - ly Name for ev - er.

er, give thanks un - to Thy ho - ly Name for ev - er.

The piano accompaniment consists of two staves, treble and bass, with a grand brace on the left. It features a steady harmonic accompaniment with chords and moving lines.

Full.

My mouth shall speak of Thy praise, O Lord,

My mouth shall speak of Thy praise, O Lord,

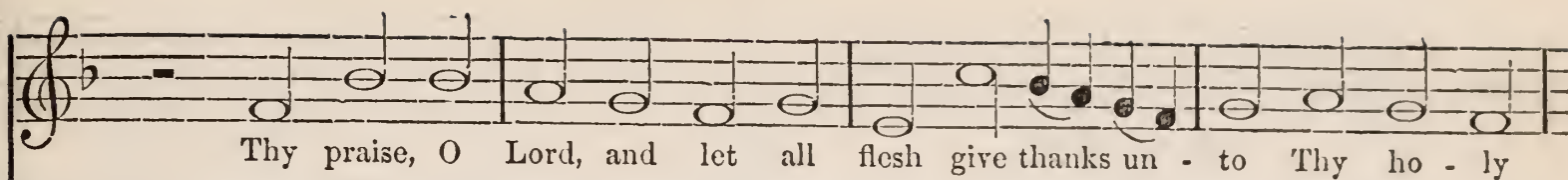
My mouth shall speak of Thy praise, O Lord, of Thy praise, O Lord, my mouth shall

My mouth shall speak of Thy praise, O Lord, of Thy praise, O Lord, my mouth shall

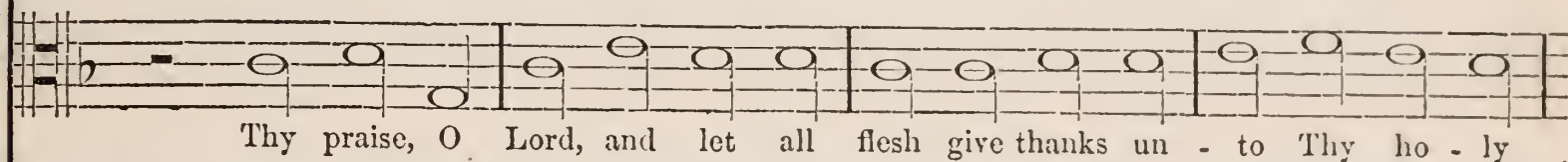
Full Organ.

The piano accompaniment continues with a more active and melodic line, featuring many sixteenth and thirty-second notes, particularly in the right hand.

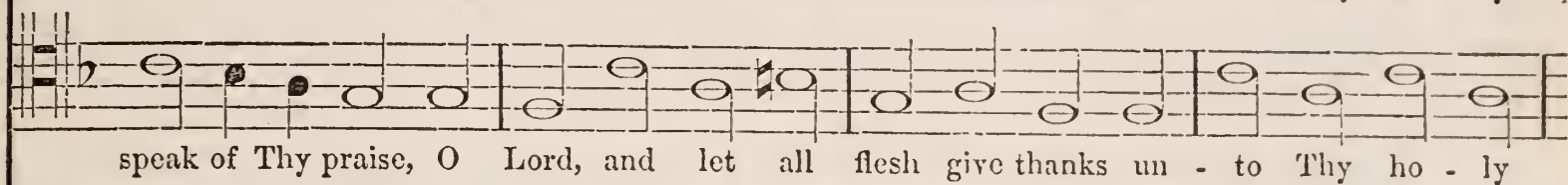
NOT UNTO US.



Thy praise, O Lord, and let all flesh give thanks un - to Thy ho - ly



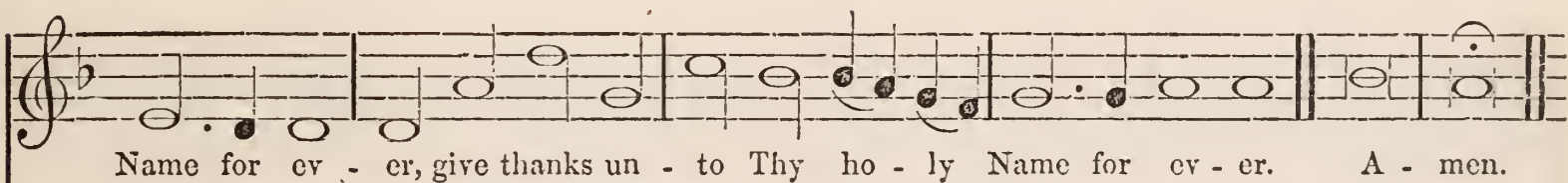
Thy praise, O Lord, and let all flesh give thanks un - to Thy ho - ly



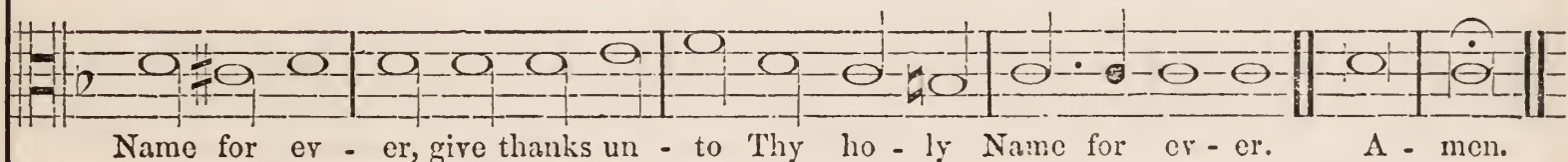
Thy praise, O Lord, and let all flesh give thanks un - to Thy ho - ly



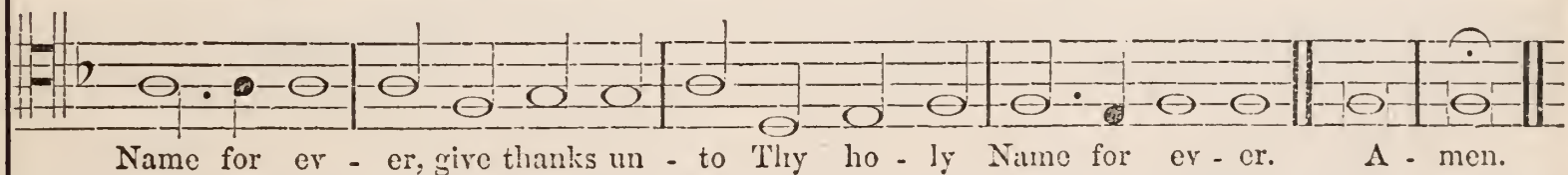
Thy praise, O Lord, and let all flesh give thanks un - to Thy ho - ly

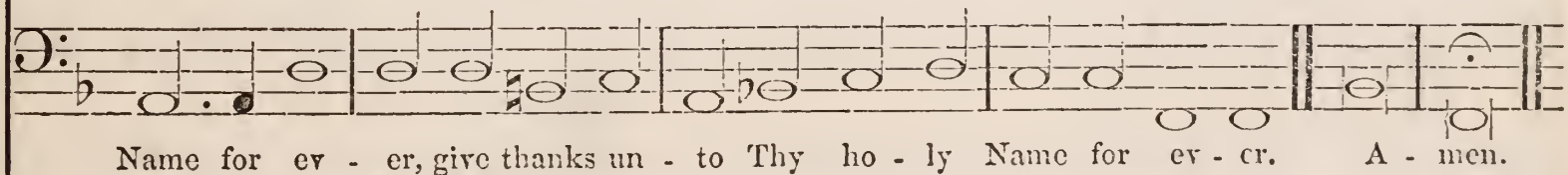
Name for ev - er, give thanks un - to Thy ho - ly Name for ev - er. A - men.



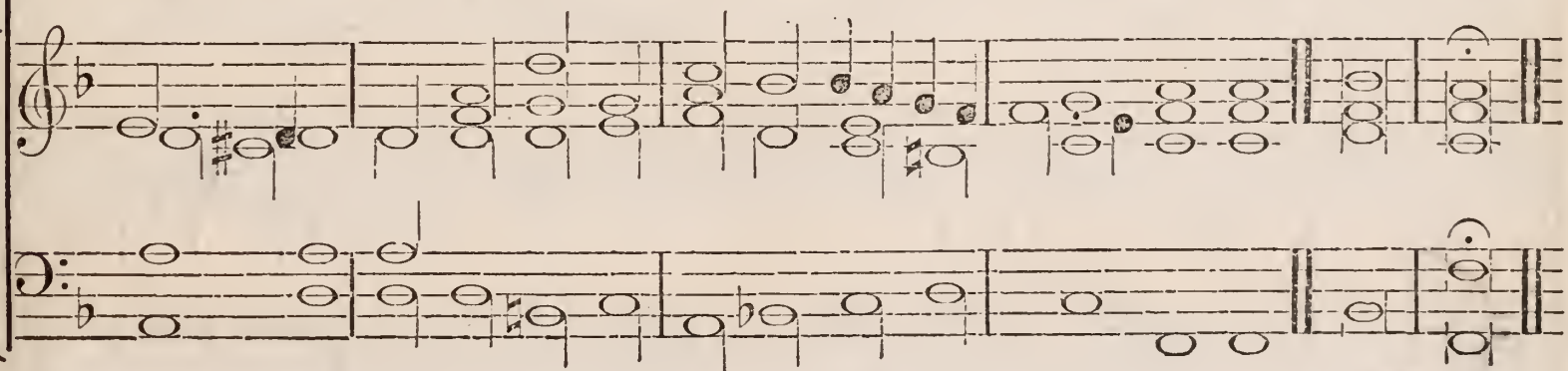
Name for ev - er, give thanks un - to Thy ho - ly Name for ev - er. A - men.



Name for ev - er, give thanks un - to Thy ho - ly Name for ev - er. A - men.



Name for ev - er, give thanks un - to Thy ho - ly Name for ev - er. A - men.



Hear my Prayer.—Psalm lv., v. 1, 2, 4, 6.

Anthem for Five Voices.

By Adrian Batten.

Soprano. Hear my prayer, O God, Hear my

Alto Decani. Hear my prayer, O - - - God, O - - - God, O - - -

Alto Cantoris. Hear my prayer, O

Tenor. Hear my prayer, O God, O God, Hear my

Bass. Hear my prayer, O God, O - -

Organ.

prayer, O God, O God: and hide not Thy-self from my pe - ti - ti -

God, O - - - God: and hide not Thy-self from my pe - ti - ti -

God, Hear my prayer, O God, O God: and hide not Thy-self from my pe - ti - ti - on,

pray - er, O God: and hide not Thy-self from my pe - ti - ti -

- - God, Hear my prayer, O God:

Organ.

HEAR MY PRAYER.

on, and hide not Thy - self from my pe - ti - ti - on. Take heed un - to me, and

on, from my pe - ti - ti - on. Take heed un - to me, and

and hide not Thy - self from my pe - ti - ti - on. Take heed un - to me, and

on, and hide not Thy - self from my pe - ti - ti - on. Take heed un - to me, and

and hide not Thy - self from my pe - ti - ti - on. Take heed un - to me, and

hear me, take heed un - to me, and hear me: how I mourn

hear me, take heed un - to me, and hear me:

hear me, take heed un - to me, and hear me: how I mourn

hear me, take heed un - to me, and hear me: how I mourn

hear me. take heed un - to me, and hear me:

HEAR MY PRAYER.

in my pray - er, and am vex - ed, and am vex -

how I mourn in my pray - er, and am vex -

in my pray - er, and am vex - ed, how I mourn in my prayer and am vex -

in my pray - er, and am vex - ed, how I mourn in my pray - er, and am vex -

how I mourn in my pray - er, and am vex -

ed, how I mourn in my prayer, and am vex - ed.

ed, how I mourn in my pray - er, and am vex - ed.

ed, how I mourn in my pray - er, and am vex - ed.

ed, how I mourn in my prayer, and am vex - ed.

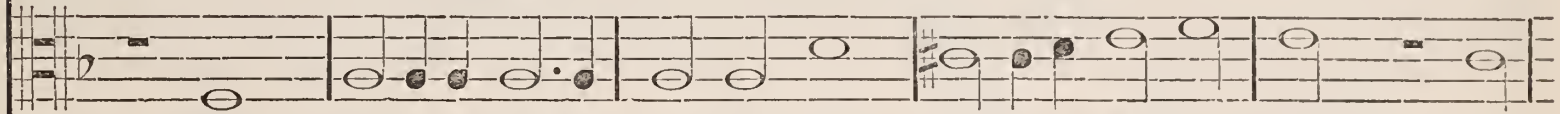
ed, how I mourn in my pray - er, and am vex - ed.

HEAR MY PRAYER.

Verse. Decani.



My heart is dis - qui - et - ed with - in - - - me: and the fear of death is

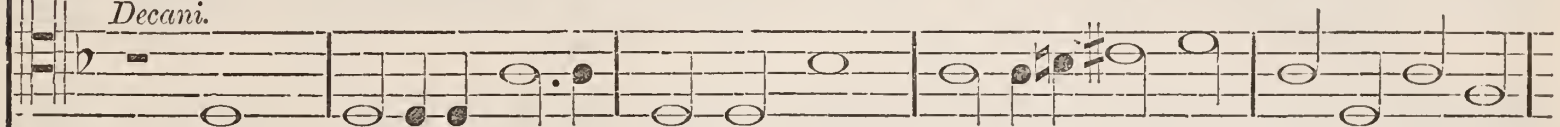


My heart is dis - qui - et - ed with - in me: and the fear of death is



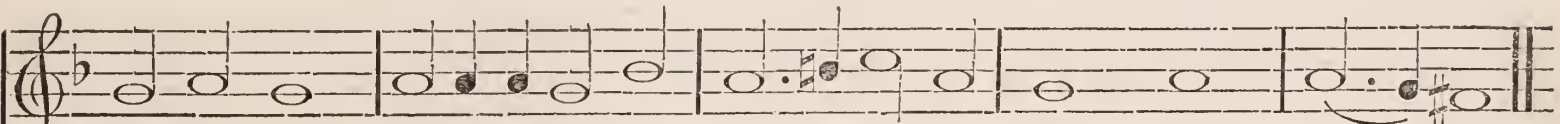
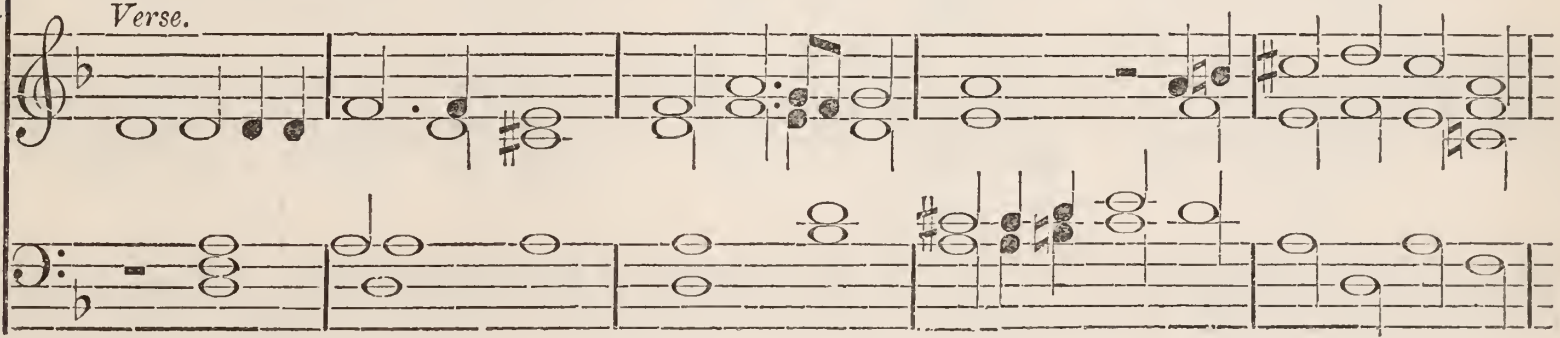
My heart is dis - qui - et - ed with - in - - - me: and the fear of death is

Decani.

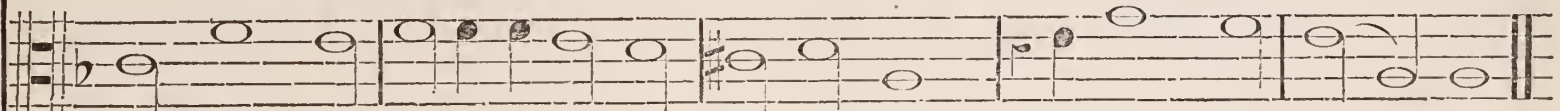


My heart is dis - qui - et - ed with - in me: and the fear of death, of death is

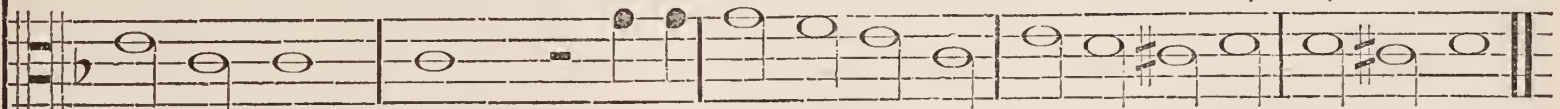
Verse.



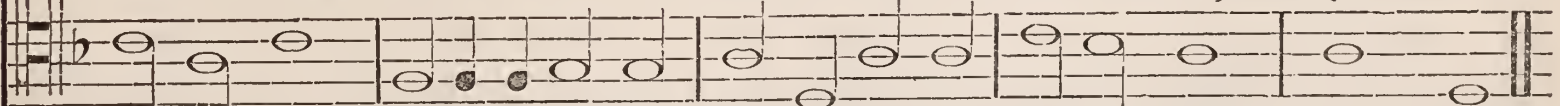
fallen up - on me, and the fear of death is fallen, is fallen up - on me.



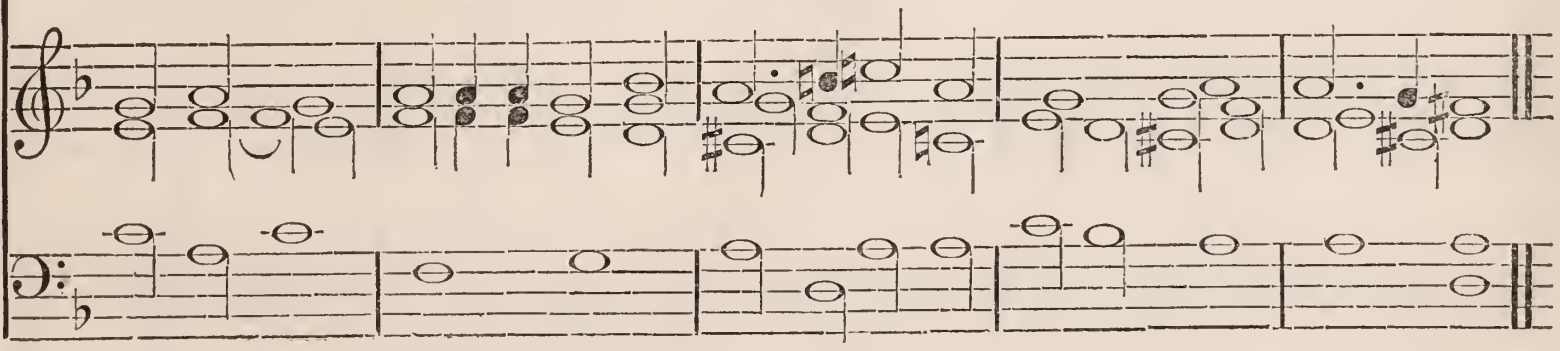
fallen up - on me, and the fear of death is fallen, is fallen up - on me.



fallen up - on me, and the fear of death is fallen, is fallen up - on me.



fallen up - on me, and the fear of death is fallen, is fallen up - on me.



HEAR MY PRAYER.

Full.

Then I said, then I said, O that I had wings like a

Then I said, then I said, O that I had wings like a

Then I said, then I said, O that I had wings like a

Then I said, then I said, O that I had wings like a

Then I said, then I said, O that I had wings like a

Full.

dove, O that I had wings like a dove, like a dove: then

dove, O that I had wings like a dove, like a dove: then

dove, O that I had wings like a dove, like a dove: then

dove, O that I had wings like a dove, like a dove:

dove, O that I had wings like a dove, like a dove:

HEAR MY PRAYER.

would I flee a-way, and be at rest, then would I flee a - way, then would I flee a -

would I flee a - way, and be at rest, then would I flee a - way,

would I flee a - way, and be at rest, then would I flee away, and be at

then would I flee a - way, and be at rest, at rest, then would I

then would I flee a - way, and be at rest, then would I flee

way, then would I flee away, and be at rest, and be at rest,

and be at rest, then would I flee a - way, and be at rest, and

rest, then would I flee a - way, and be at rest, and be at -

flee a-way, and be at rest, then would I flee a - way, a - way, and be at

a - - way, then would I flee a - way, and be at rest, and be at rest, at

HEAR MY PRAYER.

then would I flee a-way, and be at rest, at rest, then would I

be at rest, and be at rest, then would I flee a-

rest, then would I flee a-way, and be at rest, and be at rest,

rest, then would I flee a-way, a-way, then would I flee a-way, a-way, and

rest, then would I flee a-way, and be at rest, then would I flee a-

flee a-way, and be at rest, and be at rest.

way, and be at rest, at rest, and be at rest.

and be at rest, and be at rest.

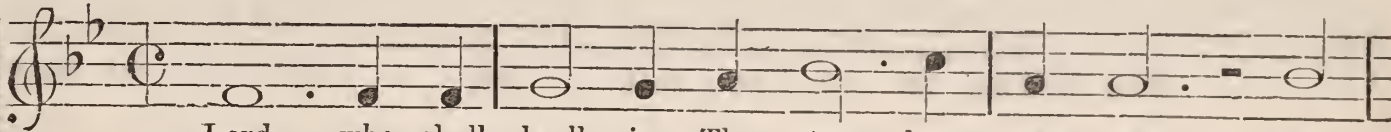
be at rest, then would I flee a-way, and be at rest.

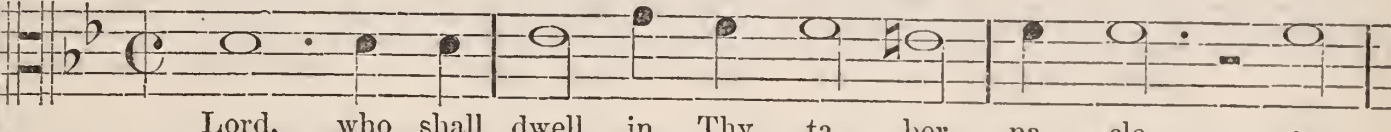
way, and be at rest, then would I flee a-way, and be at rest.

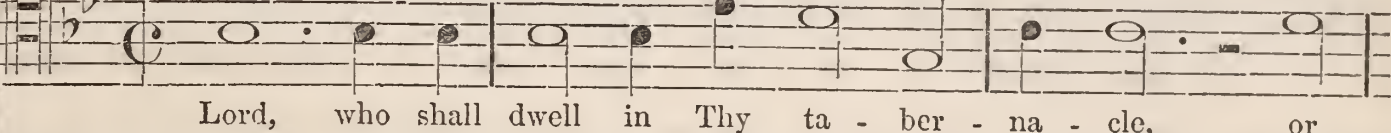
Lord, who shall dwell in Thy Tabernacle.—Psalm xv.

Anthem for Four Voices.

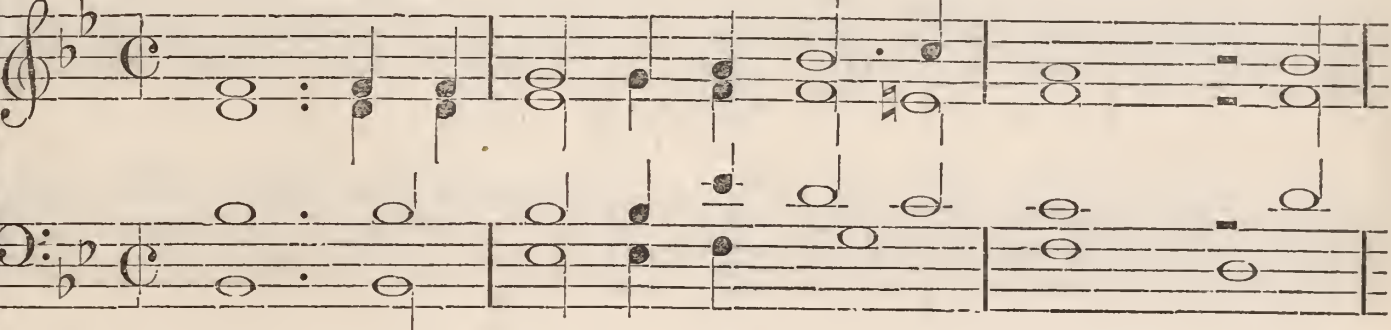
By Dr. Benjamin Rogers.

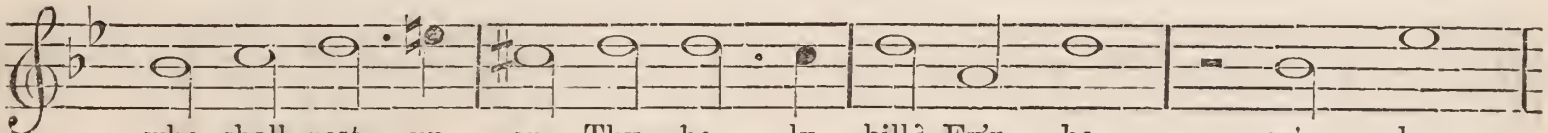
Soprano.  Lord, who shall dwell in Thy ta - ber - na - cle, or

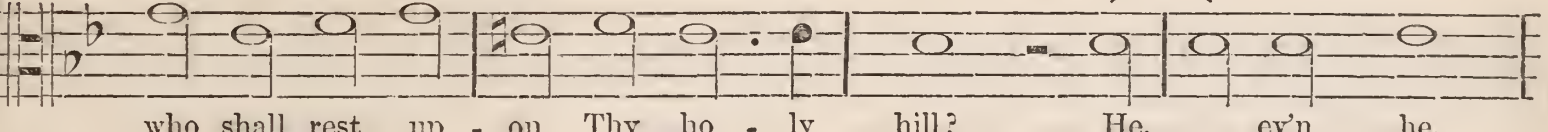
Alto.  Lord, who shall dwell in Thy ta - ber - na - cle, or

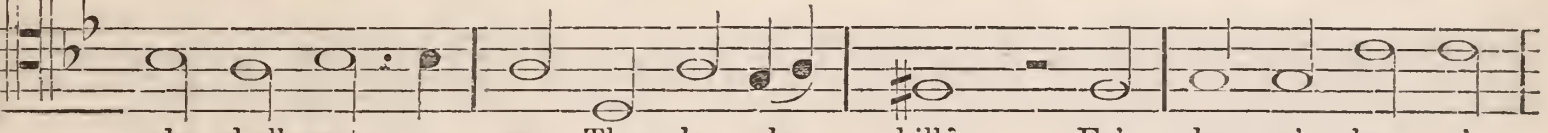
Tenor.  Lord, who shall dwell in Thy ta - ber - na - cle, or

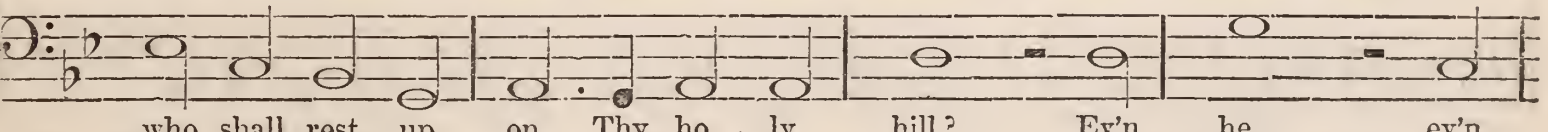
Bass.  Lord, who shall dwell in Thy ta - ber - na - cle, or

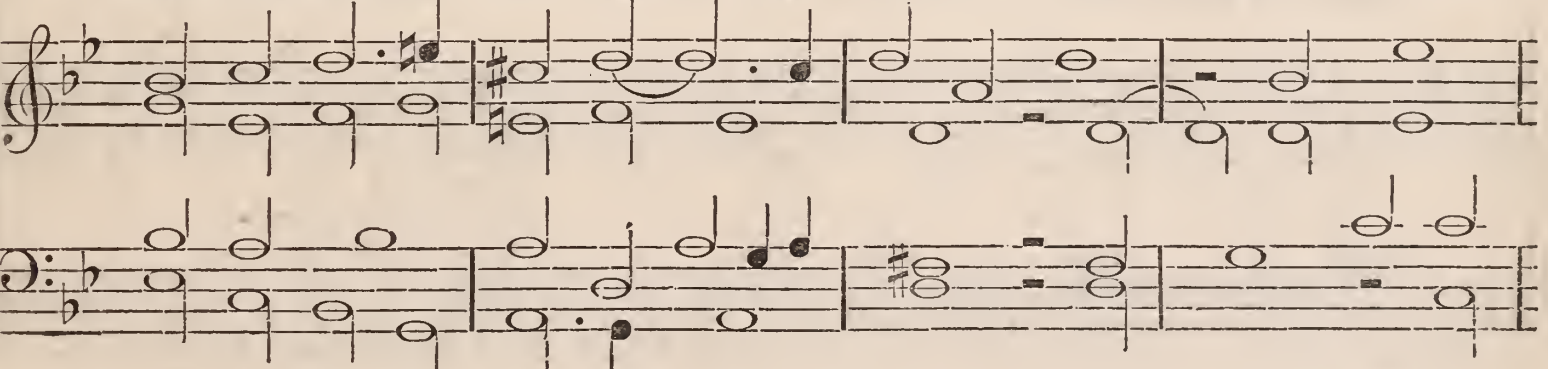
Organ. 

 who shall rest up - on Thy ho - ly hill? Ev'n he, ev'n he,

 who shall rest up - on Thy ho - ly hill? He, ev'n he,

 who shall rest up - on Thy ho - ly hill? Ev'n he, ev'n he, ev'n

 who shall rest up - on Thy ho - ly hill? Ev'n he, ev'n



LORD, WHO SHALL DWELL IN THY TABERNACLE.

that lead-eth an un - cor - rupt life, and doth the thing which is

that lead-eth an un - cor - rupt life, and doth the thing which is

he, that lead-eth an un - cor - rupt life, and doth the thing which is

he, that lead-eth an un - cor - rupt life, and doth the thing which is

right, and speak-eth the truth from his heart. He that hath us - ed no de-

right, and speak-eth the truth from his heart. He that hath us - ed no de-

right, and speak-eth the truth from his heart. He that hath us - ed no de-

right, and speak-eth the truth from his heart. He that hath us - ed no de-

LORD, WHO SHALL DWELL IN THY TABERNACLE.

ceit in his tongue, nor done ev - il to his neigh - bour, and

ceit in his tongue, nor done ev - il to his neigh - bour, and

ceit in his tongue, nor done ev - il to his neigh - bour, and

ceit in his tongue, nor done ev - il to his neigh - bour, and

hath not slander'd his neigh - bour. He that sett - eth not by him -

hath not slander'd his neigh - bour. He that sett - eth not by him -

hath not slander'd his neigh - bour. He that sett - eth not by him -

hath not slander'd his neigh - bour. He that sett - eth not by him -

LORD, WHO SHALL DWELL IN THY TABERNACLE.

self, but is low - ly in his own eyes, and maketh much of

self, but is low - ly in his own eyes, and maketh much of

self, bat is low - ly in his own eyes, and maketh much of them -

self, but is low - ly in his own eyes, and maketh much of

them that fear the Lord. He that hath not giv'n his mo - ney up - on

them that fear the Lord. He that hath uot giv'n his mo - ney up - on

- - that fear the Lord. He that hath not giv'n his mo - ney up-on u -

them that fear the Lord. He that hath not giv'n his mo - ney up - on

LORD, WHO SHALL DWELL IN THY TABERNACLE.

u - su - ry, nor ta - ken re - ward a -

u - su - ry, nor ta - ken re - ward, nor ta - ken re - ward a -

- - su - ry nor ta - ken re - ward, nor ta - ken re - ward a -

u - su - ry, nor ta - ken re - ward, nor ta - ken re - ward a -

The first system of the musical score consists of four vocal staves and a grand piano accompaniment. The vocal parts are arranged in four parts: Soprano, Alto, Tenor, and Bass. The piano accompaniment is written for the right and left hands. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: 'u - su - ry, nor ta - ken re - ward a -'.

gainst the in - no - cent, a - gainst the in - no - cent. Who - so

gainst the in - no - cent, a - gainst the in - no - cent. Who - so

gainst the in - no - cent, a - gainst the in - no - cent. Who - so

gainst the in - no - cent, a - gainst the in - no - cent. Who - so

The second system of the musical score continues the vocal and piano parts. The lyrics are: 'gainst the in - no - cent, a - gainst the in - no - cent. Who - so'. The musical notation includes various notes, rests, and accidentals, with the piano accompaniment providing harmonic support for the vocal lines.

LORD, WHO SHALL DWELL IN THY TABERNACLE.

doth these things shall nev - er fall,

doth these things shall nev - er fall, shall

doth these things shall nev - er fall, shall nev - er fall,

doth these thinge shall nev - er fall, shall nev - er fall,

shall nev - er fall, shall nev - er, nev - er fall.

- - - nev - er fall, shall nev - er fall, shall nev - er fall.

nev - er fall, nev - er fall, shall nev - - - er fall.

shall nev - er fall, shall nev - er, nev - er fall.

Have mercy upon me, O God.—Psalm li. v. 1, 2.

Anthem for Four Voices.

By Richard Gibbs.

Soprano. Have mer - cy up - on me, O God, have mer - cy up - on me,

Alto. Have mer - cy up - on me, O God, have mer - cy up - on

Tenor. Have mer - cy up - on me, O God, have mer - cy up - on

Bass. Have mer - cy up - on me, O God, have mer - cy up - on

Organ.

O God, ac - cord - ing to Thy great good - ness, ac -

me, O God, ac - cord - ing to Thy great good - ness, ac -

me, O God, ac - cord - ing to Thy great good - ness, ac -

me, O God, ac - cord - ing to Thy great good - ness, ac - cord - ing

Organ.

HAVE MERCY UPON ME, O GOD.

cord - ing to Thy great good - - - ness: ac - cord - ing to the mul -

cord - ing to Thy great good - - - ness: ac - cord - ing to the mul -

cord - ing to Thy great good - - - ness: ac - cord - ing to the

to Thy great, great good - - - ness: ac - cord - ing to the

- ti - tude of Thy mer - - cies do a - way, do a -

- ti - tude of Thy mer - - cies do a - way mine of - fen - ces.

mul - ti - tude of Thy mer - - cies do a - way, do a - way,

mul - ti - tude of Thy mer - - cies do a - way mine of -

HAVE MERCY UPON ME, O GOD.

way mine of - fen - ces do a - way mine of - fen - ces. Wash me throughly

do a-way mine of - fen - ces, do a-way mine of - fen - ces. Wash me throughly

do a-way mine of - fen - ces, do a-way mine of - fen - ces. Wash me throughly

fen - ces, do a-way mine of - fen - ces, mine of - fen - ces. Wash me throughly

from my wick - ed - ness, wash me through - ly from my wick - ed -

from my wick - ed - ness, wash me through ly from my wick - ed -

from my wick - ed - ness, wash me through - ly from my wick - - - - ed -

from my wick - ed - ness, wash me through - ly from my wick - - - ed -

HAVE MERCY UPON ME, O GOD.

ness, and cleanse me from my sin, and cleanse me from my

ness, and cleanse me from my sin, from my sin, and cleanse me from my sin, from my

ness, and cleanse me from my sin, and cleanse me from my sin, and

ness, and cleanse me from my sin, and cleanse me from my sin, and cleanse me from my

sin, and cleanse me from my sin. A - - - - - men. A - - - - - men.

sin, and cleanse me from my sin. A - - - - - men.

- - cleanse me from my sin. A - - - - - men.

sin, and cleanse me from my sin, A - - - - - men.

Wherewithal shall a young man.—Psalm cxix. part 2. v. 1, 2, 4.

Anthem for Four Voices.

By Dr. John Alcock.

Treble. Where - with - al shall a young man cleanse his

Alto. Where - with - al shall a young man cleanse his

Tenor. Where - with - al shall a young man cleanse his

Bass. Where - with - al shall a young man cleanse his

Organ.

way? ev'n by ru - ling him - self, by ru - ling him - self, him -

way? ev'n by ru - ling him - self, by ru - ling him -

way? ev'n by ru - ling him - self af - ter

way? ev'n by ru - ling him - self, by ru - ling him -

WHEREWITHAL SHALL A YOUNG MAN.

self af - ter Thy word, ev'n by ru - ling him - self

self af - ter Thy word, ev'n by ru - ling him - self af -

Thy word, ev'n by ru - ling him - self af - ter

self af - ter Thy word, ev'n by ru - ling him - self af -

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "self af - ter Thy word, ev'n by ru - ling him - self". The piano part features a simple harmonic accompaniment with a bass line and a treble line.

af - ter Thy word. With my whole heart have I sought

- ter Thy word. With my whole heart have I sought

Thy word. With my whole heart have I sought

ter Thy word. With my whole heart have I sought

The second system of the musical score continues the vocal and piano parts. The lyrics are: "af - ter Thy word. With my whole heart have I sought". The piano part includes a section labeled "Choir organ." which provides a harmonic accompaniment for the choir.

WHEREWITHAL SHALL A YOUNG MAN.

Thee. O let me not go

Thee. O let me not go wrong out of Thy com -

Thee. O let me not go wrong out of Thy commandments, let me not go

Thee. O let me not go wrong out of Thy com - mandments, O let me

wrong, go wrong out of Thy com - mand - ments. Bless -

mand - ments, out of Thy com - mand - - - ments. Bless -

wrong, go wrong out of Thy com - mand - ments. Bless -

not go wrong out of Thy com - mand - ments. Bless -

Full.

WHEREWITHAL SHALL A YOUNG MAN.

ed art Thou, O Lord, Bless - ed art Thou, O Lord. O teach

ed art Thou, O Lord, Bless - ed art Thou, O Lord. O teach

ed art Thou, O Lord, Bless - ed art Thou, O Lord

ed art Thou, O Lord, Bless - ed art Thou, O Lord

me Thy sta - - tutes, O teach me Thy sta - tutes.

me Thy sta - - tutes, O teach me Thy sta - tutes.

O teach me Thy sta - - tutes, Thy sta - tutes.

O teach me Thy sta - tutes, Thy sta - tutes.

I give you a New Commandment,—St. John, xiii, 34, 35.

Anthem for Four Voices.

By Dr. John Shephard.

Treble. I give you a new com - mand - ment, that ye love

Alto. I give you a new com - mand - ment,

Tenor. I give you a new com - mand - ment, that

Bass. I give you a new com - mand - ment, that

Organ.

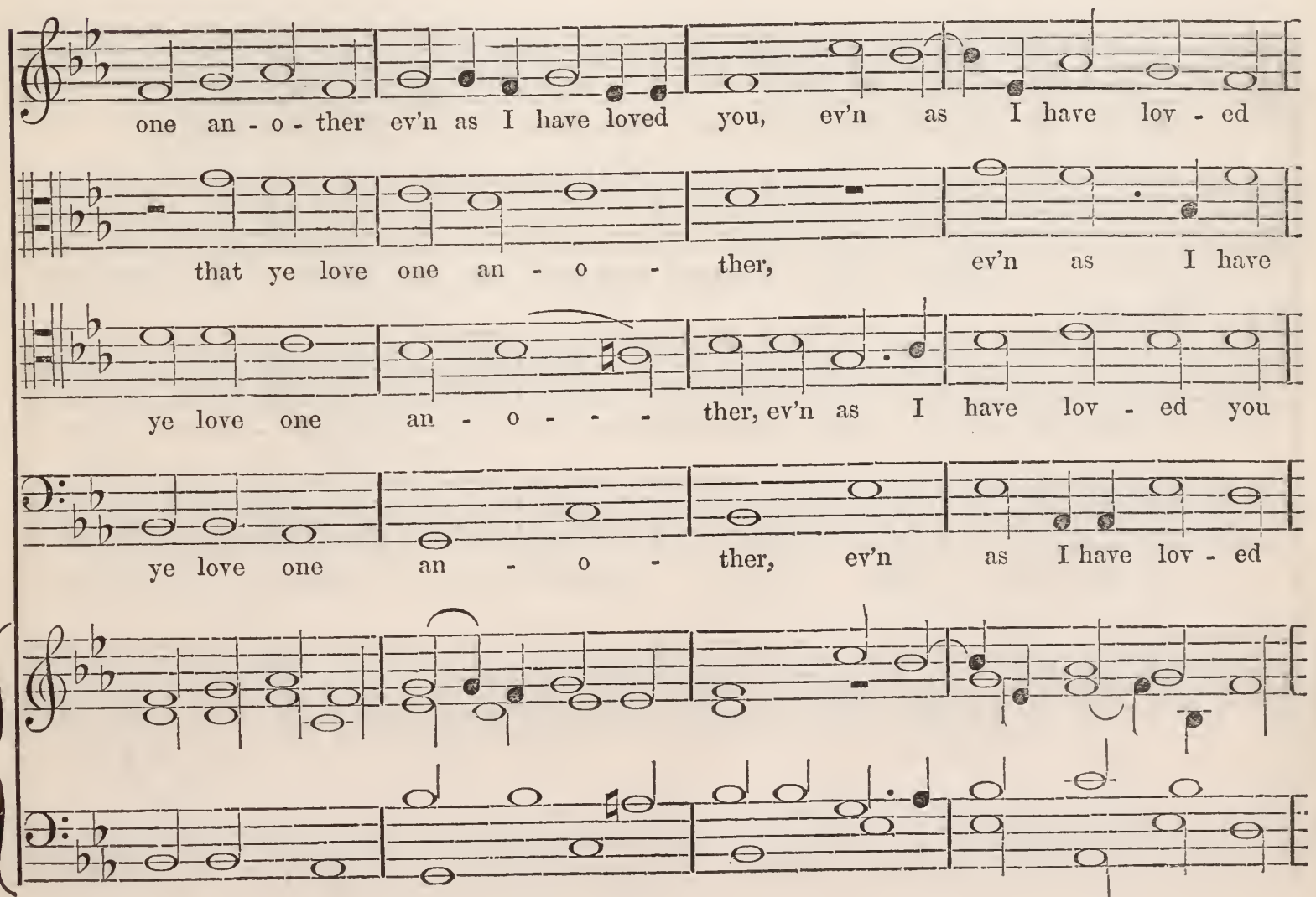


one an - o - ther ev'n as I have loved you, ev'n as I have lov - ed

that ye love one an - o - ther, ev'n as I have

ye love one an - o - - - ther, ev'n as I have lov - ed you

ye love one an - o - - - ther, ev'n as I have lov - ed



I GIVE YOU A NEW COMMANDMENT.

you, as I . . . have lov - ed you. By this shall all men know that ye are
 lov ed you.
 ev'n as I have lov - ed you. By this shall all men know
 you, ev'n as I have lov - ed you. By this shall

My dis - ci - ples, by this shall all men know that ye are My dis - ci - ples,
 By this shall all men know that ye are My dis - ci - ples, that
 . . that ye are My dis - ciples, shall know that ye are My dis - ci - ples,
 all men know that ye are My dis - ci - ples, If ye love

I GIVE YOU A NEW COMMANDMENT.

This system contains the first two staves of the musical score. The top staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics: "If ye love one an - o - ther, if ye love one an - o - - - - ther,". The bottom staff is a piano accompaniment in the same key and time, with lyrics: "ye are My dis - ci - ples, if ye love one an - o - - ther, if ye love one an -". The piano part features a simple harmonic accompaniment with chords and moving lines in both hands.

If ye love one an - o - ther, if ye love one an - o - - - - ther,
ye are My dis - ci - ples, if ye love one an - o - - ther, if ye love one an -

This system contains the next two staves of the musical score. The top staff continues the vocal line with lyrics: "one an - o - ther, one an - o - ther, if ye love one an - o - ther ev'n as". The bottom staff continues the piano accompaniment with lyrics: "ev'n as I have lov - - - ed you, ev'n as I have lov - ed you, - o - - ther, ev'n as I have lov - ed you, ev'n as I have lov - ed". The piano part continues with a consistent harmonic accompaniment.

one an - o - ther, one an - o - ther, if ye love one an - o - ther ev'n as
ev'n as I have lov - - - ed you, ev'n as I have lov - ed you,
- o - - ther, ev'n as I have lov - ed you, ev'n as I have lov - ed
ther, ev'n as I have lov - ed you, ev'n as I have lov - ed you,
- I have lov - - - ed you, ev'n as I have lov - - - ed you,

I GIVE YOU A NEW COMMANDMENT.

- ev'n as I have lov-ed you, ev'n as I have lov-ed you. By
 you, ev'n as I have lov - - - ed you.
 - - ev'n as I have lov - - - ed you.
 ev'n as I have lov - ed you, ev'n as I have lov - ed you.

This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand.

this shall all men know that ye are My dis - ci - ples, by this shall all men know that
 By this shall all men know that
 By this shall all men know - - that ye are My dis - ci-ples, shall know that
 By this shall all men know that ye are My

This system continues the musical score with four vocal staves and a piano accompaniment. The vocal parts maintain the same key and time signature. The piano accompaniment provides harmonic support with chords and moving lines.

I GIVE YOU A NEW COMMANDMENT.

ye are My dis - ci - ples, if ye love one an - o -

ye are My dis - ci - ples, that ye are My dis - ci - ples, if -

ye are My dis - ci - ples, if ye love one an -

dis - ci - ples, if ye love one an - o - ther, one an - o -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The piano accompaniment is in the same key and time, featuring a simple harmonic accompaniment with chords and moving lines in both hands.

ther, if - - ye love one an - o - - - - - ther, ev'n as I have

- - ye love one an - o - - - ther if ye love one an - o - - - - - ther,

o - - - ther, if ye love one an - o - - - ther, ev'n as

ther, if ye love one an - o - - - ther, ev'n as I have lov - -

The second system of the musical score continues the vocal and piano parts. It includes a long melisma on the word 'other' in the first vocal line. The piano accompaniment continues with its harmonic support, featuring some more complex chordal textures in the right hand.

I GIVE YOU A NEW COMMANDMENT.

lov - - - ed you, ev'n as I have lov - ed you, -
 ev'n as I have lov - ed you, ev'n as I have lov - ed
 - I have lov - ed you, ev'n as I have lov - ed you, -
 - - - ed you, ev'n as I have lov - - - ed you,

- - - ev'n as I have lov - ed you, ev'n as I have lov - ed you.
 you, ev'n as I have lov - - - - - ed you.
 - - - ev'n as I have lov - - - - - ed you.
 ev'n as I have lov - ed you, ev'n as I have lov - ed you.