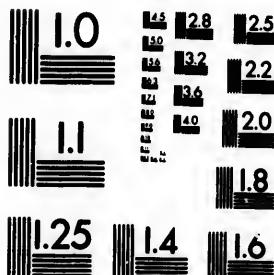
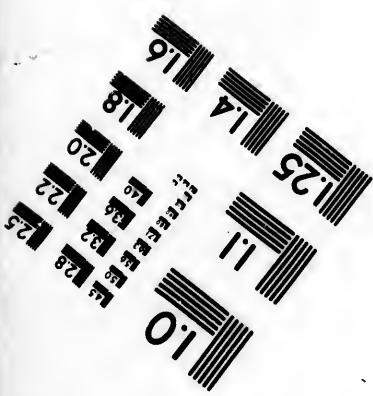


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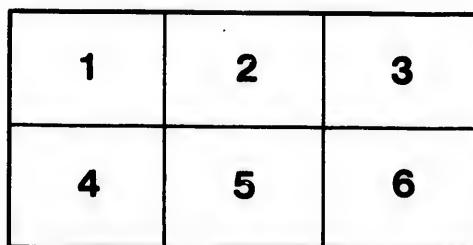
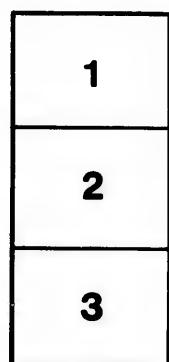
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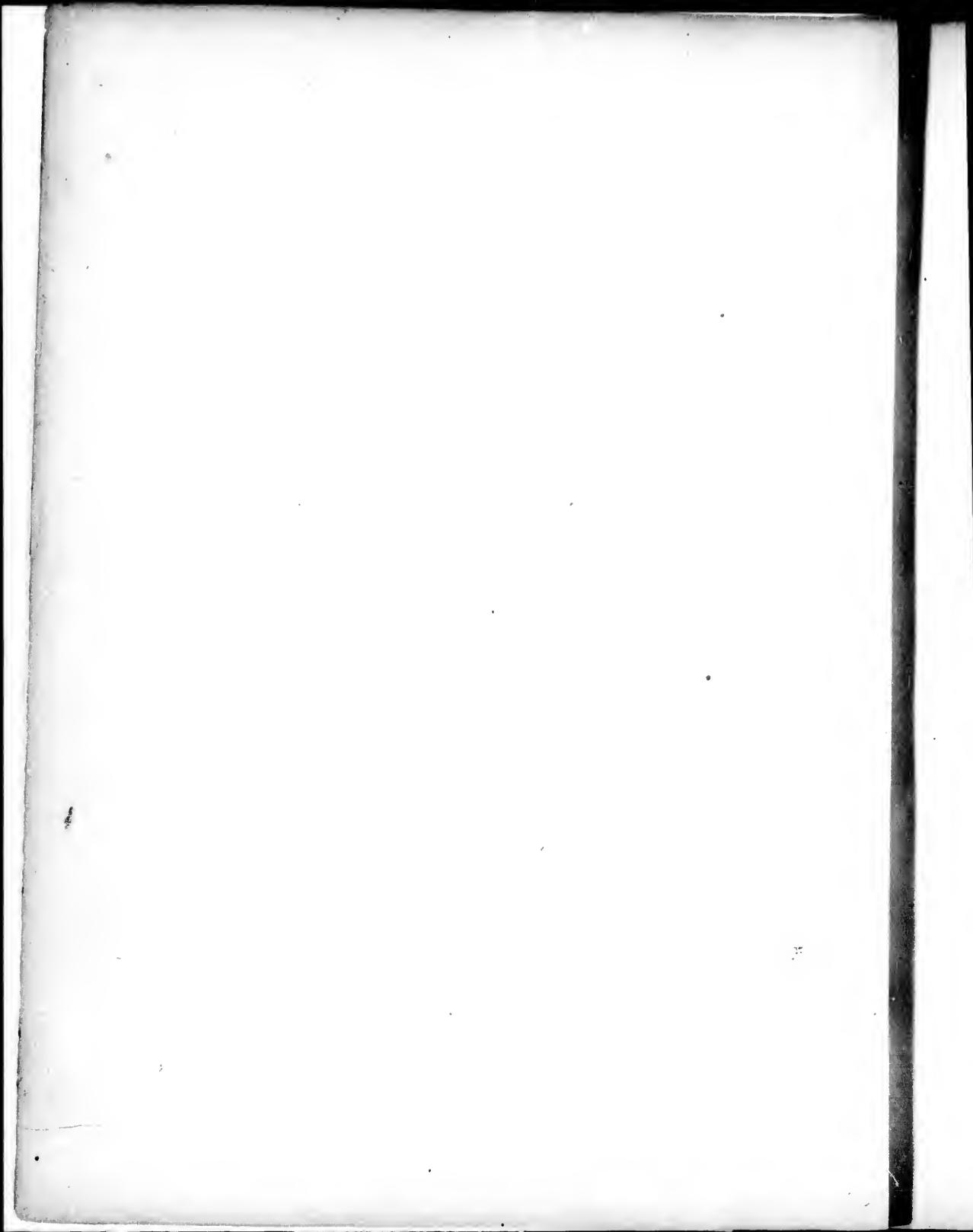
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## C O N T E N T S.

	PAG
<b>Introit, No. 1, (words by Bishop Heber) E minor, Four voices, ...</b>	1
Do. " 2, ... ... ... A " Three " ... ... ... ...	2
Do. " 3, ... ... ... D " Two or three voices, ... ...	3
Do. " 4, ... ... ... G " Four voices, ... ...	4
Do. " 5, ... ... ... G " Five " ... ...	6
Do. " 6, ... ... ... A " " " ... ...	8
<b>Sanctus, No. 1, ... ... ... E " " " ...</b>	10
Do. " 2, ... ... ... A " " " ... ...	12
Do. " 3, ... ... ... G " Four " ... ...	14
Do. " 4, ... ... ... F " Five " ... ...	16
Do. " 5, ... ... ... G " Three " ... ...	18
<b>Kyrie Eleison, No. 1, ... ... ... E " Four " ...</b>	19
Do. " 2, ... ... ... D " " " ... ...	20
Do. " 3, ... ... ... G " " " ... ...	21
Do. " 4, Responsive, D and A " " " ...	22
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*Choir*

*Organ*



## INTROITUS, No. 1.—MINOR.

1

*Choir.*

O most merci - ful! O most boundi - ful! God the Fa-ther Al - migh - ty!

O most merci - ful! O most boundi - ful! God the Fa-ther Al - migh - ty!

O most merci - ful! O most boundi - ful! God the Fa-ther Al - migh - ty!

O most merci - ful! O most boundi - ful! God the Fa-ther Al - migh - ty!

*Organ.*

By the Re - deem - er's sweet In - ter - ces - sion, Hear us! Help us! when we cry.

By the Re - deem - er's sweet In - ter - ces - sion, Hear us! Help us! when we cry.

By the Re - deem - er's sweet Inter - ces - sion, Hear us! Help us! when we cry.

By the Re - deem - er's sweet Inter - ces - sion, Hear us! Help us! when we cry.

By the Re - deem - er's sweet Inter - ces - sion, Hear us! Help us! when we cry.

D

## INTROITUS, No. 2.

*Choir.*

*Organ.*

Org.

By the Re - deem - er's sweet In - ter - ces - sion, Hear us! Help us! when we cry.

By the Re - deem - er's sweet In - ter - ces - sion, Hear us! Help us! when we cry.

By the Re - deem - er's sweet In - ter - ces - sion, Hear us! Help us! when we cry.

## INTROITUS, No. 3.

3

ty

Choir.

Bass vo.

*ad lib.*

Org.

ory.

ory.

1st

2nd

cry.

## INTROITUS, No. 4.

*Choir.*

O most merciful O most bountiful God the Father  
God the Father  
O most merciful O most bountiful! God the Father  
O most merciful O most bountiful God the Father  
O most merciful O most bountiful God the Father

*Organ.*

Al migh ty! By the Re deem er's sweet In ter ces sion,  
Al migh ty! By the Re deem er's sweet In ter ces sion,  
Al migh ty!

Al migh ty! By the Re deem er's sweet In ter ces sion,  
Al migh ty!  
Al migh ty!

## INTROITUS.

5

Fa - ther

Hear us! O help us! when we cry! Hear us! O

Fa - ther

Hear us! O help us! when we cry! Hear us! O

Fa - ther

Hear us! O help us! when we cry! Hear us! O

Fa - ther

Hear us! O help us! when we cry! Hear us! O

s - sion,

help us! when we cry.

s - sion,

help us! when we cry.

—

help us! when we cry.

—

help us! when we cry;

#

1st

## INTROITUS, No. 5.

*Choir.*

O most mer - ci - ful! O most boun - ti - ful! God the Fa - ther  
 O most mer - ci - ful! God the Fa - ther  
 God the Fa - ther

*Organ.*

Al - migh - ty! By the Re - deem - er's sweet In - ter - ces - sion!  
 Al - migh - ty! Sweet In - ter - ces - sion!  
 Al - migh - ty! Sweet In - ter - ces - sion!  
 Al - migh - ty! Sweet In - ter - ces - sion!

Al - migh - ty! By the Re - deem - er's sweet In - ter - ces - sion!  
 Sweet In - ter - ces - sion!  
 Sweet In - ter - ces - sion!  
 Sweet In - ter - ces - sion!

## INTROITUS.

7

Father  
Fa - ther  
Fa - ther  
Fa - ther  
ces - sion!  
ces - sion!  
ces - sion!  
ces - sion!

By the He - deem - er's sweet In - ter - ces - sion! Hear! O Help us!  
sweet In - ter - ces - sion! O help us!  
sweet In - ter - ces - sion! Hear! O help us!  
sweet In - ter - ces - sion! Hear us! O help us!  
when we cry! O hear us! Help! O help us! when we cry.  
when we cry! O help us! Help! O help us! when we cry.  
when we cry! O hear us! Hear! O hear us! Help! O help us! when we cry.  
when we cry! O hear us! Hear! O hear us! Help! O help us! when we cry.

## INTROITUS, No. 6.

*Choir.*

O most mer - ci - ful! O most boun - ti - ful! God the Fa - ther Al - migh - ty!

O most mer - ci - ful! O most boun - ti - ful! God the Fa - ther Al - migh - ty!

O most mer - ci - ful! O most boun - ti - ful! God the Fa - ther Al - migh - ty!

*Organ.*

By the Re - deem - er's sweet In - ter - ces - sion,

By the Re - deem - er's sweet In - ter - ces - sion,

## INTROITUS.

9

Al - migh - ty!

migh - ty!

migh - ty!

migh - ty!

alon,

alon,

Hear us!

O hear us!

O hear us!

Help us!

O help us!

O help us!

Hear us!

O Hear us!

Oc-

First Name.

Second Name.

help us! when we cry.

taves.....

F

## SANCTUS, No. 1.

*Choir.*

Holy, Holy, Holy: Lord God of Hosts!

*Organ.*

Heav'n and earth are full of thy Glo - ry! Glo - ry be to

Heav'n and earth are full of thy Glo - ry! Glo - ry!

Heav'n and earth are full of thy Glo - ry! Glo - ry!

Heav'n and earth are full of thy Glo - ry! Glo - ry!

## S A N C T U S.

11

Hosts! Thee! Glo - ry be to Thee! Glo - ry be to Thee, o  
Glo - ry be to Thee! Glo - ry be to Thee! to Thee, o  
Glo - ry be to Thee! Glo - ry be to Thee! to Thee, o  
Glo - ry! Glo - ry be to Thee, o

ry be to  
Lord most High!  
Lord most High!  
Lord most High!  
Lord most High!  
Lord most High!

## SANCTUS, No. 2.

*Choir.*

Ho - ly, Ho - ly, Ho - ly: Lord

Ho - ly, Ho - ly, Ho - ly: Lord

Ho - ly, Ho - ly, Ho - ly: Lord

Ho - ly, Ho - ly

*Organ.*

Ho - ly: Lord God of Hosts! Heav'n and earth are

God! Lord God of Hosts! Heav'n and earth and earth are

God! Lord God of Hosts! Heav'n and earth and earth are

Ho - ly, Lord God of Hosts! Heav'n and earth are

... ... ... ly, Lord God of Hosts! Heav'n and earth are

8ves.....

## S A N C T U S.

13

The musical score consists of two staves of four-part choral music. The top staff uses soprano, alto, tenor, and bass voices. The bottom staff uses soprano, alto, tenor, and bass voices. Both staves are in common time and major key. The music is divided into two sections by a vertical bar line. The first section concludes with a double bar line and a repeat sign, followed by a bass clef and a G-clef. The lyrics are as follows:

full of thy Glo . ry! Glo . ry! Glo . ry! Glo . ry! Glo . ry be to  
full, are full, of thy Glo . ry! Glo . ry! Glo . ry! Glo . ry! Glo . ry be to  
full, are full, of thy Glo . ry! Glo . ry! Glo . ry! Glo . ry! Glo . ry be to  
full of thy Glo . ry! Glo . ry! Glo . ry! Glo . ry! Glo . ry be to

Thee, O Lord most High!  
Thee, O Lord most High!  
Thee, O Lord most High!

## SANCTUS, No. 3.

*Choir.*

Ho . ly, Ho . ly, Ho . ly: Lord God, Lord God of Hosts!

Ho . ly, Ho . ly, Ho . ly: Lord God, Lord God of Hosts!

Ho . ly, Ho . ly, Ho . ly: Lord God, Lord God of Hosts!

*Organ.*

Heav'n, Heav'n and earth are full of thy Glo . ry! Glo . ry be to

Heav'n, Heav'n and earth are full of thy Glo . ry! Glo . ry be to

Heav'n, Heav'n and earth are full of thy Glo . ry! Glo . ry be to

Heav'n, Heav'n and earth are full of thy Glo . ry! Glo . ry be to

Pia.

## S A N C T U S.

15

Musical score for Sanctus, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. The lyrics "Thee, O Lord most High! Glory be to Thee, o" are repeated three times. The fourth repetition begins with a forte dynamic, indicated by a large "Full." below the bass staff. The music concludes with a final cadence.

Continuation of the musical score for Sanctus. It shows a repeat section starting with the lyrics "Lord most High!". The section is divided into four measures by vertical bar lines. The music then continues with a series of measures where each measure begins with a different note from the previous one, creating a descending pattern. The bass staff shows a sustained note at the end of the section.

## SANCTUS, No. 4.

*Choir.*

Ho - ly, Ho - ly, Ho - ly: Lord God of Hosts! Heav'n and earth,  
Ho - ly, Ho - ly, Ho - ly: Lord God of Hosts! Heav'n and earth are full, are full,  
Ho - ly, Ho - ly, Ho - ly: Lord God of Hosts! Heav'n and earth,  
Ho - ly, Ho - ly, Ho - ly: Lord God of Hosts! Heav'n and earth are full, are full,

*Organ.*

Heav'n and earth are full, are full of thy Glo ..... ry!

Heav'n and earth are full, are full ..... of thy Glo ..... ry!

Heav'n and earth are full, are full ..... of thy Glo ..... ry!

Heav'n and earth are full, are full of thy Glo ..... ry!

8ver.

## S A N C T U S.

17

Musical score for Sanctus, featuring two staves. The top staff is in Treble clef, B-flat key signature, and common time. The bottom staff is in C-clef (Bass), B-flat key signature, and common time. The lyrics "Glo - ry be to Thee!" are repeated four times in a rhythmic pattern of eighth and sixteenth notes. The vocal parts are separated by a vertical bar line.

Continuation of the musical score for Sanctus. The Treble staff begins with "Glo - ry be to Thee," followed by "O Lord! O Lord most High!" The Bass staff continues the melody. The lyrics are repeated in a similar rhythmic pattern of eighth and sixteenth notes. The vocal parts are separated by a vertical bar line.

## SANCTUS, No. 5.

*Treble.*

*Tenor.*

*Bass.*

*Organ.*

full ... of thy Glory! Glory be to Thee, O Lord most High!

full ... of thy Glory! Glory be to Thee, O Lord most High!

full, are full of thy Glory! Glory be to Thee, O Lord most High!

## KYRIE ELEISON, No. 1.

19

Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.

Choir.

Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.

Organ.

Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.



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

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

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

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

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

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

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

## KYRIE ELEISON, No. 2.

*Choir.*

Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.

Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.

*Organ.*

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

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

## KYRIE ELEISON, No. 3.

21

law.

Choir.

Organ.

Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.

Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.

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

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

I

Lord, have mer - cy up - on us, and incline our hearts to keep this law.

Lord, have mer - cy up - on us, and incline our hearts to keep this law.

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

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

## KYRIE ELEISON, No. 4.—(RESPONSIVE.)

*Choir.**Organ.*

Musical notation for the Organ's harmonic accompaniment. The key signature is one sharp (F#). The organ plays sustained notes on the bass line, primarily on the G and B strings.

*Choir.**Organ.*

Musical notation for the Organ's harmonic accompaniment. The key signature is two sharps (G#). The organ plays sustained notes on the bass line, primarily on the G and B strings, similar to the previous page.

## KYRIE ELEISON.—AFTER TENTH COMMANDMENT.

23

The musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and have a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. The lyrics are written below the notes in a cursive script. The first section of lyrics is:

Lord, have mercy up on us, and write all these thy laws in our hearts,

Lord, have mercy up on us, and write all these thy laws in our hearts,

We be - seech thee. We be - seech thee.

We be - seech thee. We be - seech thee.

We be - seech thee. We be - seech thee.

## KYRIE ELEISON, No. 5.

*Choir.*

Lord, have mer - cy up - on us, and incline our hearts to keep this law.

Lord, have mer - cy up - on us, and incline our hearts to keep this law.

Lord, have mer - cy up - on us, and incline our hearts to keep this law.

Lord, have mer - cy up - on us, and incline our hearts to keep this law.

*Organ.*

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

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

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

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

*Organ.*

## KYRIE ELEISON, No. 6.—MINOR.

25

*Choir.*

*Organ.*

## No. 1.

*Choir.*

*Organ.*

## No. 2.

*Choir.*

*Organ.*

## No. 3.

*Lord.*

*Choir.*

*Organ.*

## No. 4.

*Lord.*

*Choir.*

*Organ.*

## DOXOLOGY AND CHAROLOGY.

No. 5.

*Choir.*

Glo - ry be to Thee, O Lord.  
Thanks be to Thee, O Lord.  
Glo - ry be to Thee, O Lord.  
Thanks be to Thee, O Lord.  
Glo - ry be to Thee, O Lord.  
Thanks be to Thee, O Lord.  
Glo - ry be to Thee, O Lord.  
Thanks be to Thee, O Lord.

*Organ.*

No. 6.

*Choir.*

Glory be to Thee, O Lord most High.  
Thanks be to Thee, O Lord.  
Glory be to Thee, O Lord most High.  
Thanks be to Thee, O Lord.  
Glory be to Thee, O Lord most High.  
Thanks be to Thee, O Lord.  
Glory be to Thee, O Lord most High.  
Thanks be to Thee, O Lord.

*Organ.*

## SHORT GLORIA PATRI.

29

## No. 1.

*Lord.*

*Choir.*

*Organ.*

## No. 2.

*Lord.*

*Choir.*

*Organ.*

## No. 1.

*Choir.*

Glo · ry be to the Fa · ther, and to the Son : and

Glo · ry be to the Fa · ther, and to the Son : and

Organ.

Glo · ry be to the Fa · ther, and to the Son : and

Glo · ry be to the Fa · ther, and to the Son : and

to the Ho · ly Ghost; As it was in the be -

to the Ho · ly Ghost; As it was in the be -

to the Ho · ly Ghost; As it was in the be -

to the Ho · ly Ghost; As it was in the be -

## SERVICE GLORIA PATRI.

31

glo - ning, is now, and e - ver shall be; world with - out

glo - ning, is now, and e - ver shall be; world with - out

end. A - men. A - men.

end. A - men. A - men.

*Choir.**Organ.*

A musical score for 'Holy Ghost' featuring two staves. The top staff is for the Choir, consisting of three voices (Soprano, Alto, Tenor) in treble clef, G major, and common time. The bottom staff is for the Organ, in bass clef, G major, and common time. The lyrics are: "Ho - ly Ghost; As it was in the be - gin - ning, is". The score includes vertical bar lines and rests.

the  
the  
the  
the  
is  
is  
be -  
be -

now, is now, and e - ver shall be: world with - out end.  
 now, is now, and e - ver shall be: shall be: world with - out end.  
 gin - ning, in now, ead e - ver shall be: world with - out end.  
 gin - ning, is now, and e - ver shall be: world with - out end.  
 .

is  
is  
be -

World with - out end. world with - out end. A - men. A - men.  
 World with - out end. world with - out end. A - men. A - men.  
 World with - out end. world with - out end. A - men. A - men.  
 World with - out end. world with - out end. A - meo. A - men.

## CHANT FOR GOOD FRIDAY.

Wm. Willis Andrews.

*Choir.*

Behold the Lamb of God:  
The chastisement of our peace was upon Him;  
Christ died! The Just for the un-just;  
Now unto Him who loved us:  
Glory be to the Father, and to the Son:

*Organ.*

Who taketh away the sins of the world.  
And by his stripes we are healed.  
That he might bring us to God.  
And washed us from our sins in his own blood.  
And to the Holy Ghost;

He was wounded for our transgressions :

All we like sheep have gone astray :

We are sanctified through the oblation of the Body of Christ :

And hath made us kings and priests unto God the Father :

As it was in the beginning, is now, and ever shall be :

He was bruised for our iniquities.

And the Lord hath laid on Him the iniquity of us all.

Who is the propitiation for our sins.

Be glory and dominion for ever and ever. Amen.

World without end. Amen.

*Choir.*

*Organ.*

The musical score consists of two staves of music in common time, key signature of one flat. The top staff uses a soprano C-clef, and the bottom staff uses an alto C-clef. The music is divided into measures by vertical bar lines and ends with double bar lines. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is:

He flesh as it were a sha - dow, And never continueth in one stay.

The second section of lyrics is:

In the midst of life we are in death : Of whom may we seek for suo . cour,

In the midst of life we are in death : Of whom may we seek for suo . cour,

The musical score consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of one flat. The music is divided into measures by vertical bar lines and repeat signs. The lyrics are written below the notes. The first section of lyrics is:

But of Thee, O Lord, Who for our sins art just - ly dis - pleas - ed?

But of Thee, O Lord, Who for our sins art just - ly dis - pleas - ed?

The second section of lyrics is:

Yet, O Lord God, most ho - ly, o Lord most migh - ty,

Yet, O Lord God, most ho - ly, o Lord most migh - ty,

O holy and most mer - ci ful Sa - vi - our,  
 Deliver us not into the bitter

O holy and most mer - ol - ful Sa - vi - our, Deliver us not into the bitter

pains of e - ter - nal death, Thou knowest, Lord, the se - crets of our hearts;

pains of e - ter - nal death, Thou knowest, Lord, the se - crets of our hearts;

## BURIAL SERVICE.

The musical score consists of two systems of music, each with four staves. The top system begins with a treble clef, a key signature of one flat, and a common time signature. The lyrics are:

Shut not thy merciful ears to our prayer;  
But spare us,

Shut not thy merciful ears to our prayer  
But spare us,

The bottom system begins with a bass clef, a key signature of one flat, and a common time signature. The lyrics are:

Lord most ho - ly, O God most migh - ty, O holy and merci -

Lord most ho - ly, O God most migh - ty, O holy and merci -

## BURIAL SERVICE.

41

The musical score consists of eight staves of music, divided into two sections. The top section has four staves, and the bottom section has four staves. Each staff is in common time and uses a treble clef. The key signature changes between staves. The lyrics are written below the notes in each staff.

**Top Section:**

- Staff 1: full Sa - viour, Thou most worthy Judge e - ter - nal, Suffer us not
- Staff 2: full Sa - viour, Thou most worthy Judge a - ter - nal, Suffer us not
- Staff 3: (Clef: C) (Key: B-flat) (Tempo: Largo)
- Staff 4: (Clef: C) (Key: B-flat) (Tempo: Largo)

**Bottom Section:**

- Staff 5: at our last hour, For any pains of death, to fall from thee.
- Staff 6: at our last hour, For any pains of death, to fall from thee.
- Staff 7: (Clef: C) (Key: B-flat) (Tempo: Largo)
- Staff 8: (Clef: C) (Key: B-flat) (Tempo: Largo)

I heard a voice from heav'n, say - ing un - to me, Write, From  
Write, From  
hence - forth Bless - ed are the dead which die in the Lord :  
hence - forth

## BURIAL SERVICE.

43

From

E - ven so saith the Spir - it; For they rest

E - ven so saith they Spir - it;

E -

E -

From their la - bours.

From their la - bours.

E -

E -

## FUNERAL HYMN.

Words by Montgomery.

*Choir.*

*Organ.*

Give to earth the earthly clod, For the Spirit's fled to God.

Give to earth the earthly clod, For the Spirit's fled to God.

The musical score consists of four staves of music, each with a key signature of one flat (B-flat) and a common time signature. The lyrics are integrated into the music, appearing below the notes. The first two staves begin with the lyrics "Dust to dust and clay to clay," followed by "Ashes now with ashes lay;". The third staff begins with a single note followed by a rest. The fourth staff begins with a single note followed by a rest. The fifth staff begins with the lyrics "Earthly mould to earth be given," followed by "For the Spirit's fled to heav'n." The sixth staff begins with a single note followed by a rest. The seventh staff begins with a single note followed by a rest. The eighth staff begins with a single note followed by a rest.

The musical score consists of two systems of music, each with four staves. The top system is in G clef, B-flat key signature, and common time. The lyrics for the first system are:

Never more shall noonday's glance,  
Search this mortal counte - nance;

The bottom system is in C clef, B-flat key signature, and common time. The lyrics for the second system are:

Never more shall noonday's glance,  
Search this mortal counte - nance;

Below these systems are two sets of harmonic chords. The first set is in G clef, B-flat key signature, and common time. The second set is in C clef, B-flat key signature, and common time.

The lyrics for the third system are:

Never more shall midnight's damp,  
Darken round this mortal lamp.

The lyrics for the fourth system are:

Never more shall midnight's damp,  
Darken round this mortal lamp.

Deep the pit and cold the bed,  
Where the spoils of death are laid;

Deep the pit and cold the bed,  
Where the spoils of death are laid;

**C:**

**b**

Stiff the curtains, still the gloom,  
Of man's melancholy tomb.

Stiff the curtains, still the gloom,  
Of man's melancholy tomb.

**C:**

**b**

Stiff the curtains, still the gloom,  
Of man's melancholy tomb.

Stiff the curtains, still the gloom,  
Of man's melancholy tomb.

**C:**

**b**

## FUNERAL HYMN.

Look a - loft! the Spir - it's ris - en, Death can not the soul im - pris on;

Tis in Heav'n that Spir - it's dwell, they dwell glori - ous though in - vi - si - el.

Thither let us turn our view, Peace is there and comfort too;

Thither let us turn our view, Peace is there and comfort too;

## FUNERAL HYMN.

49

The musical score consists of five staves of music. The first four staves are in common time (indicated by a 'C') and the fifth staff is in half time (indicated by a 'H'). The key signature is one flat (B-flat). The lyrics are written below the first four staves. The first two staves begin with a quarter note, followed by a half note, another quarter note, a whole note, and a half note. The third staff begins with a half note, followed by a whole note, another half note, a whole note, and a half note. The fourth staff begins with a whole note, followed by a half note, another whole note, a half note, and a whole note. The fifth staff begins with a half note, followed by a whole note, another half note, a whole note, and a half note. The lyrics are:

There shall those who love be found,  
Tracing Joy's sister - nal round.  
There shall those who love be found,  
Tracing Joy's sister - nal round.

The last three Verses by Rev. George Mackie, D. D.

Dust unto dust, To this all must, The tenant hath re - signed;

Dust unto dust, To this all must, The tenant hath re - signed;

The faded form, To waste and worm, Corruption claims her kind,

The faded form, To waste and worm, Corruption claims her kind.

Dust unto dust, In Christ to trust, Can charm from death the sting;

Dust unto dust, In Christ to trust, Can charm from death the sting;

O'er flesh decay, As - sert thy sway, Thy flight soul upwards wing.

O'er flesh decay, As - sert thy sway, Thy flight soul upwards wing.

The musical score consists of two staves of four-line music, likely for a soprano and alto voice. The top staff begins with a treble clef, a key signature of two flats, and a common time signature. The lyrics for this section are:

To where above, In realms of love, Thy Saviour dwells as - cend;

The bottom staff begins with a bass clef, a key signature of two flats, and a common time signature. The lyrics for this section are:

To where above, In realms of love, Thy Saviour dwells as - cend;

A repeat sign with a brace is positioned between the two staves.

The second section of the hymn begins with a treble clef, a key signature of two flats, and a common time signature. The lyrics for this section are:

Nor dread the way, Thy shield and stay, That Saviour's arms de - fend.

The bottom staff begins with a bass clef, a key signature of two flats, and a common time signature. The lyrics for this section are:

Nor dread the way, Thy shield and stay, That Saviour's arms de - fend.

A repeat sign with a brace is positioned between the two staves.

A musical score for a funeral hymn, featuring four staves of music. The top two staves are in G clef, B-flat key signature, and common time. The bottom two staves are in C clef, B-flat key signature, and common time. The lyrics are written below the notes.

Not woe and pain, For thee remain, Whose ransom Jesu paid;

Not woe and pain, For thee remain, Whose ransom Jesu paid;

Nor spot is thine, In robe divine, By Jesu's self ar-ray'd.

Nor spot is thine, In robe divine, By Jesu's self ar-ray'd.

Choir.

Organ.

Bread of the world in mer - ey bro - ken, Wine of the soul in mer - ey shed;

Look on the hearts by sor - row bro - ken, Look on the tears by sin - sins shed.

By whom the words of life were spo - ken, And in whose death our sins are dead;

And be thy feast to us the to - ken, That by thy grace our souls are fed.

Haber.

PSALM TUNES.—SWANSEA. (S. M.)

55

The image shows a handwritten musical score for two voices (treble and bass) and piano. The score is arranged in two systems, each consisting of four staves. The top staff of each system is for the treble voice, the bottom staff is for the bass voice, and the middle two staves are for the piano. The music is written in common time with a key signature of one flat. The notation includes various note values such as quarter notes, eighth notes, sixteenth notes, and rests. The piano part features harmonic progressions indicated by Roman numerals and includes basso continuo markings (e.g., 'C' with a bass clef). The score is written on a single page with a vertical margin line on the left side.

The musical score consists of two systems of five staves each, representing five voices. The top system uses treble clef, and the bottom system uses bass clef. Each staff is in common time (indicated by '3' over '2'). The music features various note heads (solid black, open, and cross-hatched), stems, and horizontal dashes. Measures are separated by vertical bar lines, and double bar lines with repeat dots are used to indicate where sections of the tune repeat. The first system begins with a solid black note on the first staff, followed by a series of eighth and sixteenth notes. The second system begins with an open note on the first staff, followed by a series of eighth and sixteenth notes.

PSALM TUNES.—NEWENT. (L. M.)

57

The musical score consists of two systems of five staves each, written in common time (indicated by 'C') and major key (indicated by a single sharp sign). The top system begins with a treble clef staff, followed by four bass clef staves. The bottom system begins with a bass clef staff, followed by four treble clef staves. The music features various note heads, stems, and rests, with some notes connected by horizontal lines. Measures are separated by vertical bar lines, and repeat signs with dots are placed at the end of certain measures.

A handwritten musical score for Blendwell Psalm Tune, S. M. The score consists of two systems of music, each with six staves. The key signature is C major (one sharp) throughout. The time signature is common time (indicated by a 'C'). The music is written in a cursive hand, with some notes and rests indicated by small vertical strokes or dots. The first system begins with a treble clef, followed by five bass staves. The second system begins with a bass clef, followed by five treble staves. The music includes various note values such as eighth and sixteenth notes, and rests. Measures are separated by vertical bar lines. The score is presented on a single page with a large margin at the top.

## PSALM TUNES.—SUNNY BANK. (L. M.)

T. Marsden. 59





A musical score for two voices, featuring eight staves of music. The music is in common time, with a key signature of three sharps. The top four staves are in treble clef, and the bottom four are in bass clef. The music consists of mostly quarter notes and eighth notes, with occasional rests. The score is divided into measures by vertical bar lines and sections by double bar lines. The lyrics "A - men." appear at the end of several measures, with a small "A" above the first "a" and a small "men." below the last "a". The music concludes with a final section of eighth-note chords.

\*The small Notes are sung only to the Gloria Patri.

The musical score consists of two staves of music, each with five lines and a fourth space. The key signature is one sharp, indicating G major. The time signature is common time (indicated by a 'C'). The music is divided into measures by vertical bar lines. The first staff begins with a dotted half note followed by a quarter note. The second staff begins with a half note. Both staves feature various note heads, including solid black notes, open circles, and open squares. Measures 3 and 4 show a change in rhythm and note type. Measures 5 through 8 continue the pattern established in the first two measures. Measures 9 and 10 conclude the section. The notation includes several rests and a variety of note values such as eighth and sixteenth notes.

A handwritten musical score for two voices, likely for organ or choir. The music is written on five-line staves. The key signature is G major (one sharp). The time signature is 2/4. The score consists of two systems of music. The first system begins with a soprano vocal line and continues with a basso continuo line. The second system begins with a soprano vocal line and continues with a basso continuo line. The notation includes various note heads, stems, and rests, with some notes connected by horizontal lines. The basso continuo part features several instances of a basso continuo symbol (a bass clef over a staff with vertical lines) followed by a bass note and a bass clef, indicating sustained notes or specific continuo markings.

The musical score consists of two systems of music, each with four staves. The top system begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The bottom system begins with a bass clef, a key signature of one flat (B-flat), and a common time signature. Both systems feature vertical bar lines and repeat signs. The music includes various note heads (circles, squares, triangles) and rests, with some notes having stems pointing up or down. The vocal parts are likely intended for four voices: soprano, alto, tenor, and bass.



A continuation of the musical score from the previous page. It consists of six staves of music for two voices. The top voice starts with a half note followed by a dotted half note. The bottom voice starts with a half note followed by a dotted half note. The music ends with three stanzas of the word "Amen." followed by a final ending.

\*The small Notes are sung only to the Gloria Patri.

A handwritten musical score for two voices, featuring six staves of music. The music is written in common time, with a key signature of three sharps. The notes are represented by vertical stems with horizontal dashes, and rests are indicated by vertical stems with diagonal dashes. The vocal parts are separated by a double bar line with repeat dots. The score consists of two systems of music, each with three measures per staff. The first system begins with a soprano vocal line, followed by an alto line. The second system begins with an alto vocal line, followed by a soprano line. The music concludes with a final measure in each system.

## CHANTS.—UNISON JUBILATE.

67

A handwritten musical score for "Unison Jubilate". The score consists of six staves of music, each with a treble clef and a key signature of one flat. The music is written in common time. The notes are primarily quarter notes and eighth notes, with some rests and a few sixteenth-note patterns. The score is divided into two sections by a vertical bar line. The first section ends with a double bar line, and the second section begins with a repeat sign. The lyrics "Unison" are written below the fifth staff. The manuscript is written in black ink on white paper.

A continuation of the handwritten musical score for "Unison Jubilate". It consists of six staves of music, continuing from the previous section. The treble clef and key signature remain the same. The music is in common time and features quarter notes, eighth notes, and sixteenth-note patterns. The score is divided into two sections by a vertical bar line. The second section begins with a repeat sign. The lyrics "Unison" are written below the fifth staff. The manuscript is written in black ink on white paper.



The musical score consists of two systems of music notation, each containing five staves. The notation is written in a treble clef, with a key signature of one sharp (F#) and common time. The music is divided into measures by vertical bar lines and repeat signs. The first system begins with a measure of two eighth notes followed by a fermata over the next note. The second system begins with a measure of two eighth notes followed by a fermata over the next note. The music includes various note heads, stems, and rests, with some notes having horizontal dashes through them. Measures 10 and 11 of the first system feature a bass staff below the treble staff, which continues through both systems. Measures 12 and 13 of the second system also feature a bass staff below the treble staff.



## CHANTS.—NUNC DIMITTIS.

71

The musical score consists of two systems of music notation, each containing four staves. The notation is in common time and uses a treble clef with a key signature of three sharps. The first system begins with a single note followed by a series of eighth notes. The second system begins with a single note followed by a series of eighth notes. The notation includes various rests and note heads, indicating a rhythmic pattern. The score is presented on a page with a decorative border.



The musical score consists of two groups of five-line staves, each containing five staves. The top group starts with a treble clef, a key signature of one flat, and a common time signature. The bottom group also starts with a treble clef, a key signature of one flat, and a common time signature. Both groups feature a variety of musical symbols, including open circles, solid circles, vertical dashes, and horizontal dashes. The first four staves in both groups end with a double bar line, while the fifth staff ends with a single bar line. The second group of staves begins with a different set of symbols, including a dotted note and a fermata, followed by a series of eighth-note patterns.

## CHANTS.—NUNC DIMITTIS.

The musical score consists of two systems of music, each with five staves. The key signature is C major with three sharps (F# G# C#). The time signature is common time (indicated by 'C'). The music is written in a Gothic script style. The first system begins with a soprano-like part, followed by alto, tenor, bass, and a lower bass part. The second system continues with the soprano, alto, tenor, bass, and lower bass parts. Measures are separated by vertical bar lines, and double bar lines with repeat dots are used to indicate sections. The vocal parts are primarily composed of eighth and sixteenth note patterns.

The musical score for "CHANTS.—GLORIA PATRI." on page 75 consists of two systems of music, each with four staves. The top staff in both systems is in G major (two sharps), indicated by a key signature of two sharps. The bottom staff in both systems is in C major (no sharps or flats), indicated by a key signature of no sharps or flats. The music is written in common time. The notation includes various note heads (circles, squares, triangles) and rests, with some notes having stems pointing up and others down. Measures are separated by vertical bar lines, and double bar lines with repeat dots are used to divide sections. The first system starts with a measure of two eighth notes followed by a double bar line. The second system starts with a measure of one eighth note followed by a double bar line.

## CHANTS.—GLORIA PATRI.

The image shows a handwritten musical score for two voices, likely for organ or piano. The score consists of two systems of music, each with two staves. The top staff in each system is in treble clef, and the bottom staff is in bass clef. The key signature is C major with one sharp (F#). The time signature is common time. The music is written in a simple, rhythmic style with quarter notes, eighth notes, and sixteenth notes. Measures are separated by vertical bar lines, and repeat signs with dots indicate measure repetitions. The score includes several rests and some slurs. The handwriting is clear and legible, though there are some minor scanning artifacts.

CHANT GLORIA PATRI.

77

The musical score consists of two systems of music, each containing six staves. The top system is in treble clef (G), common time, and has a key signature of one sharp (F#). The bottom system is in common time and has a key signature of one sharp (F#). The music features various note heads (circles, squares, triangles) and rests, separated by vertical bar lines. The notes are primarily quarter notes and eighth notes. The score is set against a background of vertical bars on the left side of the page.

The musical score consists of two staves of music, each with five lines and a fourth space. The key signature is C major (one sharp), and the time signature is common time (indicated by a 'C'). The first staff begins with a whole note (C), followed by a half note (D), a quarter note (E), another quarter note (E), a half note (D), a whole note (C), and a half note (D). The second staff begins with a whole note (C), followed by a half note (D), a quarter note (E), a half note (D), a quarter note (E), a half note (D), and a half note (C). Both staves continue with similar patterns of eighth and sixteenth notes, including some rests and grace notes. The music is divided into measures by vertical bar lines and sections by double bar lines with repeat dots.





The musical score is handwritten on two staves. The top staff uses a treble clef and a key signature of one sharp (G major). The bottom staff uses a bass clef and a key signature of one sharp (G major). Both staves are in 2/4 time. The notation includes various note heads (solid, hollow, with stems), horizontal dashes, and dots, suggesting specific pitch or rhythm markings. The music concludes with a double bar line at the end of each staff.

NOTE.—This and the following Chant are believed never to have been printed, and to be the composition of Mr. BENTLEY, the first Organist of the Cathedral at Quebec.

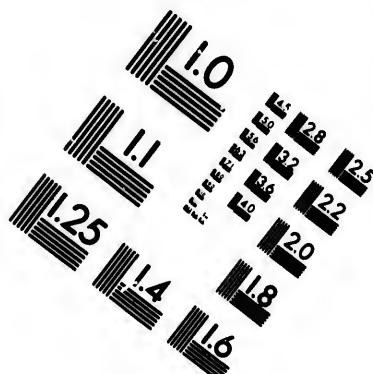
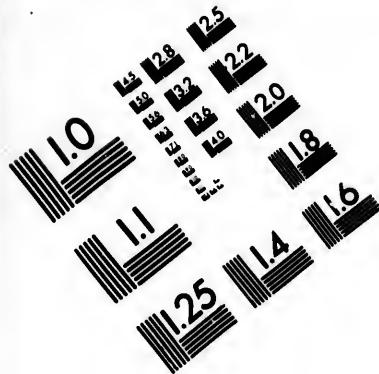
The musical score consists of two systems of music, each with four staves. The first system begins with a treble clef, a key signature of one flat, and a bass clef. The second system begins with a bass clef, a key signature of one flat, and a treble clef. Both systems are in common time, indicated by a '3' over a '2'. The music features various note heads (circles, squares, triangles) and rests, with some notes having stems and others having horizontal dashes. Measures are separated by vertical bar lines, and repeat signs with dots are placed above certain measures. The notation is handwritten in black ink on white paper.



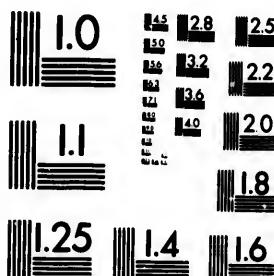
## NUNC DIMITTIS.



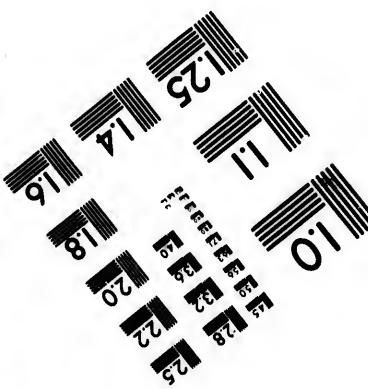
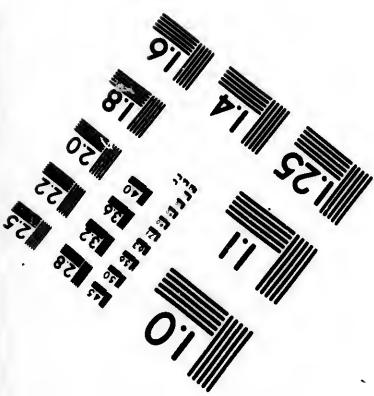




## IMAGE EVALUATION TEST TARGET (MT-3)



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14



## CHANTS.—MAGNIFICAT.

Wm. Willis Andrews. 85



1



2



## CHANTS.—NUNC DIMITTIS.

C. Marshen. 87

The musical score consists of two systems of music, each with six staves. The top system starts with a treble clef, a key signature of one flat (B-flat), and common time. The bottom system also starts with a treble clef, a key signature of one flat (B-flat), and common time. Both systems feature a mix of quarter and eighth notes, with some rests and fermatas. The notation includes various rhythmic patterns such as eighth-note pairs and sixteenth-note groups. The music is divided into measures by vertical bar lines and sections by double bar lines with repeat dots.



A continuation of the musical score for the same voices and instrumentation. It consists of eight more measures. Measures 1-4: Soprano: G, E, C, G; Alto: F, D, B, F; Bass: C, A, F, C; Tenor: B, G, E, B. Measures 5-8: Soprano: A, F, D, A; Alto: E, C, A, E; Bass: G, E, C, G; Tenor: F, D, B, F.

## CHANTS.—DEUS MISEREATUR.

Wm. Andrews. 89



## NUNC DIMITTIS.

Thomas Marsden.



