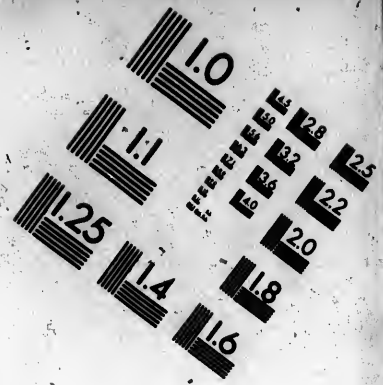
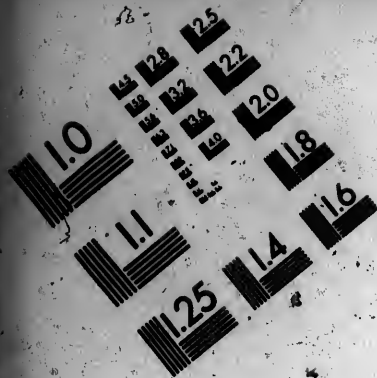
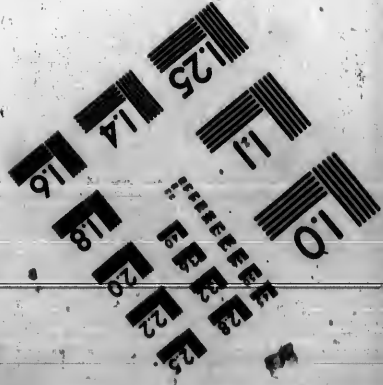
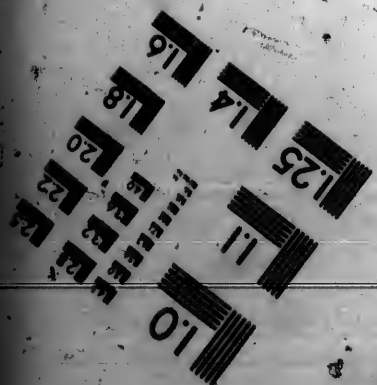
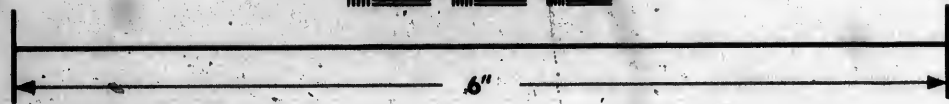
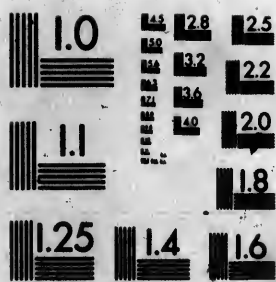




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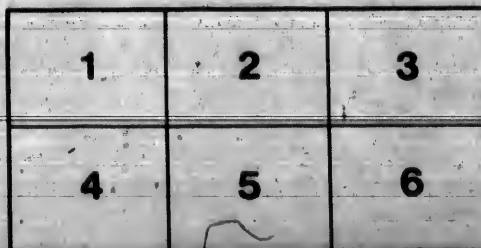
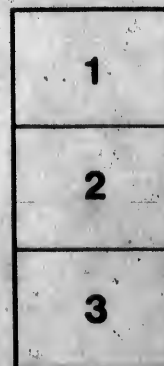
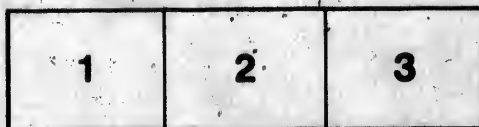
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A PRAYER FOR THE ORGANIST OR LEADER OF THE CHOIR
BEFORE DIVINE SERVICE.

O MOST merciful God, Who hast encouraged Thy servants to draw near to Thee, I beseech Thee to grant me Thy Grace at all times, but more especially now that I am about to take an active part in the services of Thy Holy Temple. Thou hast been graciously pleased to allow me the privilege of leading the choir of this Church, publicly to sing Thy praise. Grant me ability, O God, to perform the duties of my situation in a becoming manner: but let not my aim be to receive or be satisfied with the applause or approbation of men. Grant this for Thy blessed Son Jesus Christ's sake. Amen.

A PRAYER FOR THE CHORISTERS BEFORE DIVINE SERVICE.

O LORD, let Thy blessing rest on those who are here appointed to lead the congregation in singing Thy praises; assist our humble endeavours, and keep far from them all vain and worldly thoughts, for Jesus Christ's sake. Amen.

O Heavenly Father, hear all our prayers this day; and graciously incline Thine ear to our songs of praise: make us to be thankful for these joyful opportunities of addressing our Psalms and Hymns to Thee: enable us to "sing with the spirit and with the understanding also;" and prepare us for the chants and services of Thy heavenly courts. Grant this, O merciful Father, through Thy Son our Lord Jesus Christ, Who liveth and reigneth with Thee and the Holy Ghost, one God, world without end. Amen.

A SELECTION
OF
CHANTS AND TUNES,

MADE BY THE COMMITTEE OF THE

Toronto Diocesan Synod.

~~~~~  
"Sing with the spirit, sing with the understanding also."

"Prayer shall cease, preaching shall cease, but the praising of God shall never cease,  
neither in this world, nor in that which is to come."  
~~~~~

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PREFACE.

THE objects of this publication are chiefly,—First, to promote Congregational Singing; Secondly, to bring back our people to a kind of singing suited to the character of our service.

In order that the chants and tunes may be sung by the congregation at large, they should not be too high or too low for the majority of singing voices. The most usual fault in existing publications is that the tunes are too high;—this evil has been carefully guarded against. Some favourite tunes have, however, been retained, which are not altogether free from this fault; but it is hoped that the collection will be found to furnish scarcely a hindrance, if any, to those who are capable of singing, in uniting in this part of divine worship.

Another fault of many current tunes is, that they have too great a number of notes, in consequence of unnecessary repetitions and superfluous ornamental notes, wholly unsuited to the singing of a body of voices. These are contrary to the simple, impressive character of our British psalmody in its best days; they lead to continual mistakes in learning the tunes; they produce discord and lead to vain display. In Great Britain, the revival of general congregational singing has been accompanied by a simplification of the tunes, as may be seen in the greater number of books published with this end; and even some of those denominations of Christians who have hitherto upheld the lighter and more florid melo-

dies, have either discarded them, or reduced them to a simple form.

The music is printed in (what is called) *short score*; that is, so that the four parts, viz., treble, alto, tenor and bass, stand one under the other, the two former on the treble clef and the two latter on the bass. It is the mode of printing universally adopted in those British publications intended for the use of the multitude, and without it a work of such unusual cheapness could not have been prepared. In both singing and playing the tunes, it is recommended that no notes should be introduced into the melodies but those which are printed: but in playing it will occasionally be requisite to take a tenor note with the right hand, or an alto with the left, on account of their distance from the bass or treble respectively.

The chants, like the tunes, were selected because they were known to be suited for congregational use. For that reason a larger number of single chants have been given, as they are much easier than the double.

A chant consists of either two or four musical phrases, according as it is single or double. Each phrase is intended to be sung to half a verse of a psalm or canticle; and the colon is placed in that part of the verse where the first phrase of a single chant, or the first and third of a double chant ends. Each phrase consists of a single fixed reciting note, occupying one bar, and of a variable mediation or cadence, occupying the remaining bars: the mediation being intended to come before

the colon, and the cadence at the end of the verse. The reciting note is sung to the words at the beginning of the verse, or to those just after the colon; the variable notes to those just before the colon or just before the end of the verse. When a Canticle or Psalm containing an uneven number of verses is sung to a Double Chant, the latter half of the Chant should be repeated to the last verse, leaving the whole chant for the Gloria Patri.

It is desirable to guard against singing the words appropriated to the reciting note too fast, or those for the variable notes too slow. The former should be sung nearly as fast as deliberate reading, but so as to avoid gabbling; the latter scarcely, if at all, slower.

It is an error always to dwell or stop on the last syllable sung to the reciting note. Strictly speaking there should be no *stopping*, except at the end of a musical phrase; unless when absolutely necessary to take breath: but important words, or the word just before a stop in the sense, may be slightly *dwelt upon* or *swelled*, in any part of the reciting note: and if there is no such word at the end of the reciting note, the singer should pass on, without dwelling, from the reciting note directly to the first note of the variable portion. In singing the variable part, we must avoid, when possible, singing an unimportant word on the accented note of a bar, that is, on the first note after the bar.

To carry out these rules, those syllables in the words sung to the reciting note, on which it may be proper to dwell, are printed in italics; and an accent has been placed over those syllables to which the first notes of the bars in the variable portion are to be sung; and, when two notes are to be sung to one

syllable, a double accent (thus ^) has been placed. Thus every verse, or half verse, should begin with the reciting note; and if any word is printed in italics, that word should be slightly dwelt on. When the acute accent (^) occurs, the first note after the bar should be sung; every subsequent acute accent denoting the first note of a new bar. Sometimes the accent is placed on the first syllable of a verse or half verse; and in that case both the reciting note and the first note after the bar must be sung to that syllable. Sometimes a double (^) accent or accents (^) will be found on the first syllable, and then a corresponding number of other notes must be added to the reciting note. A hyphen (-) denotes that the next syllable should be sung to the same note as the preceding one.

These hints are given to guard against prevailing errors: but chanting cannot be learned correctly except by imitating those who have learnt to chant, either directly or indirectly, from the cathedrals, chapels royal or college chapels in the mother country. And we shall not have thoroughly good chanting or singing, until we have choral associations for the practice of Church Music, established in every considerable place, with which teachers of singing and choirs may coöperate, and which may establish such models as may be safely followed by the country districts.

The following instructions are necessarily concise, but are thought to contain all the information necessary for reading Church Music, and must prove particularly useful to Congregational Singing Classes. A black board will be required for vocal exercises: these should be selected by the teacher, according to the requirement of the class; commencing with the scale and proceeding to intervals of a third, fourth, fifth, &c. Examples on counting might also be given in like manner.

INTRODUCTION.

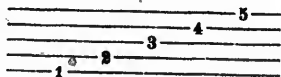
MUSICAL NOTATION.

MUSICAL SOUNDS are represented by characters called *notes*.

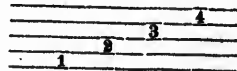
The notes are named, in instrumental music, after the first seven letters of the alphabet, *i. e.* A, B, C, D, E, F and G. In vocal music they are known by the Italian syllables, Do, Re, Mi, Fa, Sol, La, Si.

The notes are written on, between, above and below five parallel lines called a *stave*

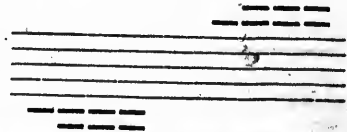
The lowest line is called the *first line*, the next above it the *second*, &c.



The *spaces* between the lines are numbered in like manner, thus,



As only eleven notes can be written on a stave, small additional lines, called *leger lines* are used above and below the stave, the notes being placed on and above them when over the stave, and on and below them when under.



Clefs are used to give names to the notes. Each voice has its own distinguishing clef, and were these used, leger lines might be almost avoided. There are three kinds of clefs: namely,

The *Treble*, G or *Sol* clef



The C or *Do* clef, named according to its position on the stave, the *Alto* clef



or the *Tenor* clef



The *Bass*, F or *Fa* clef



The *Treble Clef* (G or *Sol*) is placed upon the second line of the stave, and gives the note placed upon that line the name of G or *Sol*. This clef belongs, properly, only to the highest range of voices, known as *trebles*, but it is frequently used for the *alto* and *tenor* voices; in which latter case the notes are written eight notes higher than they are intended to be sung. The *Alto* (C or *Do*) clef is placed upon the third line of the stave, giving the note placed upon that line the name of C or *Do*. The *Tenor* clef differs from the *alto* clef by being placed on the fourth line instead of the third, giving the note placed on the fourth line the name of C or *Do*. The *Bass* (F or *Fa*) clef is placed upon the fourth line of the stave, giving the note placed upon that line the name of F or *Fa*.

INTRODUCTION.

The names of the notes upon the various staves are,

Treble

Lines. 1 2 3 4 5 Spaces. 1 2 3 4 Leger lines above. 1 2 3 Spaces above. 1 2 3 Leger lines below. 1 2 Spaces below. 1 2 3

Mi Sol Si Re Fa Fa La Do Mi La Do Sol Si Re
 E G B D F F A C E A C G B D

Alto

Fa La Do Mi Sol Sol Si Re Fa Si Re La Do Mi
 F A C E G G B D F B D A C E

Tenor

Re Fa La Do Mi Mi Sol Si Re Sol Si Fa La Do
 D F A C E E G B D G B F A C

Bass

Sol Si Re Fa La La Do Mi Sol Do Mi Si Re Fa
 G B D F A A C E G C E B D F

Do La Re Si Sol
 C A D B G
 Re Si Mi Do La
 D B E C A
 Si Sol Do La Fa
 B G C A F
 Mi Do Fa Re Si
 E C F D B

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The relative position of the several voices, with their respective clefs, may be seen by reference to the following staff of eleven lines, called the *full* or *great staff*, as it embraces the ordinary compass of the human voice, both male and female. The note C or *Do* is found on the middle line of the eleven, for which reason it is often called "middle C." In the following Example the notes after each clef point out the various positions of this note C or *Do*, which always retains the same sound.

Men's voices. Seldom found genuine except in boys. Women's and boys voices.

Bass. Baritone, or 2nd Tenor. Tenor. Alto, or Contralto. Mezzo Soprano. Soprano, or 2nd Treble. Treble.

OR.

The diagram shows a single staff with eleven lines. Various clefs are placed at different points: Bass clef on the 4th line (Bass), C-clef on the 3rd line (Baritone/2nd Tenor), C-clef on the 4th line (Tenor), C-clef on the 5th line (Alto/Contralto), C-clef on the 6th line (Mezzo Soprano), C-clef on the 7th line (Soprano/2nd Treble), and Treble clef on the 8th line (Treble). A note 'C' is shown on the middle line (5th line) for each clef position. A bracket above the staff groups the first three clefs as 'Men's voices', the next two as 'Seldom found genuine except in boys', and the last four as 'Women's and boys voices'.

As musical sounds may be of different lengths of duration, the notes expressing them are written in different forms, according to the length of time which each note is to be sustained. In modern music there are six principal characters used, viz :

The Semibreve.

The Minim.

The Crotchet.

The Quaver.

The Semiquaver.

The Demisemiquaver.

Each note having its corresponding *rest*, or silence mark ; thus,



Music is divided into small equal portions, called *Bars* ; these portions are separated by perpendicular lines drawn across the *Stave*.

INTRODUCTION.

The relative duration of the notes is shewn in the following table:—

ONE SEMIBREVE

is equal to two MINIMS.

or four CROTCHETS.

or eight QUAVERS.

or sixteen SEMIQUAVERS.

or thirty-two DEMISEMIQUAVERS.

In like manner,—

One minim is equal to two crotchets, or four quavers, or eight semiquavers, or sixteen demisemiquavers.

One crotchet is equal to two quavers, or four semiquavers, or eight demisemiquavers.

One quaver is equal to two semiquavers or four demisemiquavers.

One semiquaver is equal to two demisemiquavers.

It will be observed, some of the notes are grouped together in the example; this grouping in no way affects the length of the notes.

When the figure 3 is placed over or under three notes of the same value, they are then performed in the time of two, and are called a *triplet*. Groups of sixes, played in the time of four, as well as other irregular grouping of notes, are met with chiefly in instrumental music: such, however, seldom occur in vocal ecclesiastical music.

A dot is often placed after a note or a rest, to make the note or rest before the dot, one half as long again: A dot after a semibreve will make it as long as a semibreve and a minim, &c., as is shown in the following table:

Dotted Semibreve, equal to Dotted Minim, equal to Dot. Crotchet, equal to Dot. Quaver, equal to Dot. Sem-Qua. equal to

A double dot adds one additional quarter to the note preceding the dot.

INTRODUCTION.

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There are two kinds of time used in music, *common time* and *triple time*; the former the even time, the latter the uneven.

Common time is represented by C or $\frac{\text{C}}{4}$ or $\frac{2}{4}$

This latter is sometimes called *half common time*, because in it there is only the value of one minim in a bar, while in the two former there is the value of two minims, or one semibreve.

Triple time is represented by the figures $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$

The upper figure shewing the number of parts contained in each bar; the lower figure indicating the kind of notes referred to, by shewing what part of a semibreve is intended.

Thus, $\frac{3}{2}$ means three half semibreves, or three minims in a bar.

$\frac{3}{4}$ means, three-fourths of a semibreve, or three crotchets in a bar.

$\frac{3}{8}$ likewise, three-eighths or quavers.

There are also *Compound Common* and *Compound Triple* times; the former consisting of two bars of triple time in one, and known by the figures

$\frac{6}{8}$ $\frac{12}{8}$ $\frac{6}{4}$ $\frac{12}{4}$

the latter consisting of three bars of triple time in one, and known by

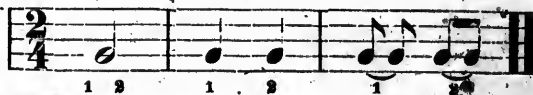
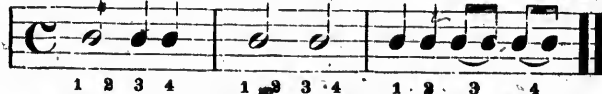
the figures $\frac{9}{4}$ $\frac{9}{8}$ $\frac{9}{16}$

These latter are seldom met with in church music.

MUSICAL ACCENT.

This term is applied to the stress which belongs to certain parts of each bar, the stress being stronger, in all cases, upon the first note of each bar, and correspondingly lessened upon each subsequent uneven part of the bar; the principal divisions, however, being stronger than the lesser divisions, as shewn by the following examples of counting; the figures shew the separate beats in the bar, which may, in some cases be subdivided. In *Compound Common* and *Compound Triple* time the accent falls upon the first part of each dotted crotchet, or the first of each division of three quavers, &c.

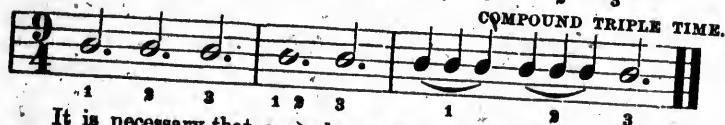
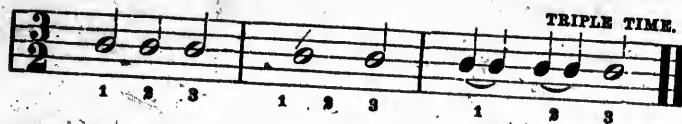
COMMON TIME.



COMPOUND COMMON TIME.



INTRODUCTION.



It is necessary that every learner should carefully count or beat the Time with the hand or finger. (The habit of beating with the foot, or in such a way as to annoy one's neighbour, is very much to be deprecated.) The person beating Time is to beat "one, two," or "one, two, three," or "one, two, three, four," &c. &c., according to the Time of the piece. He is at liberty to beat at each Minim, or at each Crotchet, or at each Quaver. Thus in Common time he may either beat two, or four, or eight beats in a Bar. In Triple Time he may beat three, or six. In Compound Common Time, two or six. In Compound Triple, three or nine, may be counted. In this we are to be guided by the difficulty of the piece, it being desirable to make the largest number of beats when the music is most intricate; but in every case the beat must be made downwards at the beginning of each Bar, and upwards at the end. The remaining beats are to be made to the right, or to the left, or both, according to the number of beats required, and according as the Time is Common or Triple.

SCALES AND KEYS.

A SCALE consists of a regular succession of notes, commencing with any one and proceeding to its octave. There are two kinds of SCALES ordinarily used in music,—the one called the *Diatonic* or *natural*, the other the *Chromatic* or *artificial*;—the former is again subdivided into *Major* and *Minor*. Each diatonic scale is composed of five Tones and two Semitones.

In the *Major diatonic* scale the Semitones occur between the third and fourth and the seventh and eighth degrees—the eighth degree being a repetition of the first.

In the *Minor diatonic* scale the semitones naturally occur between the second and third and fifth and sixth degrees; but inasmuch as, in ascending, this scale is not agreeable to the ear, it undergoes a modification in the accidentally raising of the sixth and seventh degrees one semitone: this change, however, only takes place in ascending.

The *Chromatic* or *artificial* scale consists of twelve semitones; characters called *sharps* # and *flats* b being placed before the several notes, where necessary, to mark these artificial notes which have not separate places of their own on the staff. Sharps are used in ascending, flats in descending, to point out these artificial notes. Another

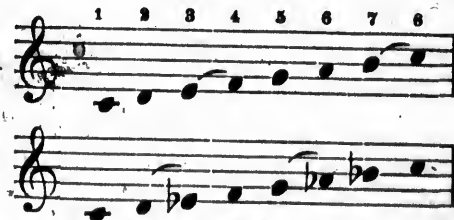
INTRODUCTION.

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character termed the *natural* ♮, is also used to restore any note which may have been previously altered by a *sharp* or *flat* to its original position.

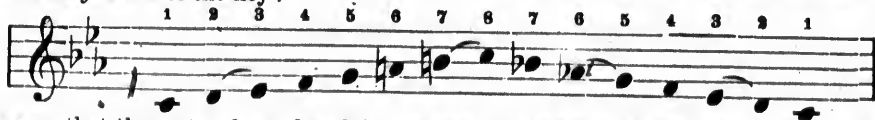
These sharps and flats, (*accidentals*, as they are called when used promiscuously), become particularly useful in the formation of the several Diatonic Scales, one *major* and one *minor* of which is formed on each note of the Chromatic Scale, thus making twenty-four major and minor scales.

The position of the several sharps and flats will be easily seen by finding the proper place for the semitones in the several keys. Thus, if a major scale begins on C or *Do*, which is the natural scale, the semitones fall between *Mi* and *Fa* and *Si* and *Do*, all the other notes being one tone apart; thus,



Were this scale placed in the minor, the semitones would occur between the second and third and fifth and sixth, and to effect this it would be necessary to employ flats; thus,

With the modification, however, which the minor scale undergoes, it would be written as in the following example the three flats necessary for the formation of the scale being placed immediately after the clef, in which case it would be called the *signature* of the key:



It will be seen that the *naturals* employed in the ascending scale modify it, by placing the semitones between the seventh and eighth, instead of between the fifth and sixth; while in descending, the *flats* restore the scale to its original position.

The *sharps*, according to the order in which they are used, are five notes above each other, the first being F, the second C, the third G, the fourth D, the fifth A, the sixth E, the seventh B.

The *flats* are five notes below, the first being B, the second E, the third A, the fourth D, the fifth G, the sixth C, the seventh F.

The keys are likewise five notes apart—the sharp keys five notes above, the flat keys five notes below. In the *Major*, the natural key is C; one sharp, G; two sharps, D; three sharps, A; four sharps, E; five sharps, B; six sharps, F♯; seven sharps, C♯. One flat, F; two flats, B♭; three flats, E♭; four flats, A♭; five flats, D♭; six flats, G♭; seven flats, C♭.

In the *Minor*, the natural key is A; one sharp, E; two sharps, B; three sharps, F♯; four sharps, C♯; five

INTRODUCTION.

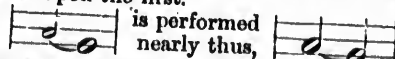
sharps, G $\sharp$; six sharps, D $\sharp$; seven sharps, A $\sharp$. In the three latter, a character called a *double sharp* $\times$ becomes necessary; this raises the sharpened note one additional semitone. The key of one flat is D; two flats, G; three flats, C; four flats, F; five flats, B $\flat$; six flats, E $\flat$; seven flats, A $\flat$. A *double flat* $\flat\flat$ depresses a flattened note one additional semitone.

When the Minor scale contains the same number of sharps or flats as a Major key, the *relative* Minor scale, as it called, is invariably a minor third, or three semitones below the major; the *relative* Major key (or the key with the same number of sharps and flats) being a minor third above its relative minor. A major third contains four semitones. The minor scales contain three flats or three naturals more than the major of the same name.

The simplest way of discovering whether a key is major or minor, is to refer to the last chord in the piece, the lowest note of which will be the Key-note. If the third above this last lowest note is major, the key will be major; if the third is minor, the key will be minor. A minor piece of music often ends in the major, it is therefore necessary to refer to the *signature* to discover whether the key is really major or minor.

The *Slur* , placed over or under two or more notes of different name, signifies that such notes are to be smoothly performed, or to be sung to one syllable, a slight emphasis being placed upon the first.

The *Appoggiatura*, a small note beyond the proper number belonging to a bar, introduced before a note, from which it borrows part. Thus,

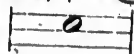


is performed nearly thus,

The *Tie* , the same mark as the Slur, except that it is over two notes of the same name:



They are performed as one, thus



The *Pause* , placed over a note or rest, signifies that a pause may be made on it at pleasure.

The *Double Bar* occurs in the middle or at the end of an entire movement, and is like a full stop in common reading. When it has dots on either side of it, the portion of music between the last Double Bar and it, is to be repeated.



The mark $\$$ directs the repetition to begin at the preceding mark $\$$.

Da Capo, or D. C. (i. e. begin again), and play or sing as far as to the words *Il Fine*, the end.

Piano, *p.*, soft. *Pianissimo*, *pp.* very soft. *Forte*, *f.*, loud. *Fortissimo*, *ff.* very loud

Crescendo, *cres.*, or , increase in loudness. *Diminuendo*, *dim.*, or , diminish the tone.

Mezzo Staccato , alternate loud and soft, or swelling.

When the figures  and  stand over Bars on each side of a Double Bar, the preceding part has to be performed twice, and the second time the Bar or Bars marked  are to be omitted, and those marked  are to be substituted.

Adagio, very slow. *Largo*, slow. *Andante*, gently. *Moderato*, moderate. *Allegro*, fast. *Presto*, very fast. *Grave*, with solemnity. *Maestoso*, majestically. *Con Espressione*, with expression. *Legato*, Smoothly. *Pastorale*, in a pastoral manner. *Vivace*, in a lively manner. *Con Fuoco*, with fire and energy.



3

FARRANT.

4



Venite.

O come, let us *sing* unto the Lord : let us heartily *rejoice* in the strength of our salvation.

Let us come before his *presence* with thanksgiving : and shew *ourselves* glad in him with Psalms.

For the Lord is a great God : and a great King above all gods. In his hand are all the *cogners* of the earth : and the *strength* of the hills is his also.

The sea is his and he made it : and his hands prepared the dry land.

O come, let us *worship*, and fall down : and *kneel* before the Lord our Maker.

For he is the Lord our God : and we are the people of his pasture, and the sheep of his hand.

To day if ye will hear his voice, *harden* not your hearts : as in the *provocation*, and as in the day of temptation in the wilderness ; When your *fathers* tempted me : proved me, and saw my works.

Forty years long was I *grieved* with this generation, and said : It is a *people* that do err in their hearts, for they have not known my ways.

Unto whom I *swore* in my wrath : that they should not enter into my rest.

5

6

7

WOODWARD.

8

PELHAM HUMPHREY.

Venite.

O come, let us sing unto the Lord : let us heartily rejoice in the strength of our salvation.

Let us come before his presence with thanksgiving : and shew ourselves glad in him with Psalms.

For the Lord is a great God : and a great King above all gods.

In his hand are all the corners of the earth : and the strength of the hills is his also.

The sea is his and he made it : and his hands prepared the dry land.

O come, let us worship, and fall down : and kneel before the Lord our Maker.

For he is the Lord our God : and we are the people of his pasture, and the sheep of his hand.

To day if ye will hear his voice, harden not your hearts : as in the provocation, and as in the day of temptation in the wilderness.

When your fathers tempted me : proved me, and saw my works.

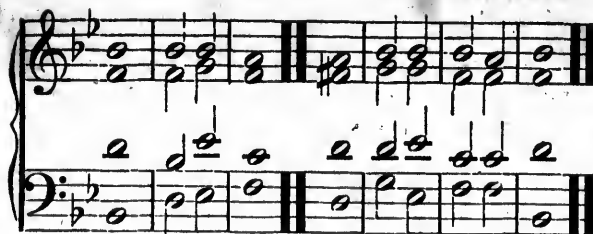
Forty years long was I grieved with this generation, and said : It is a people that do err in their hearts, for they have not known my ways.

Unto whom I swear in my wrath : that they should not enter into my rest.

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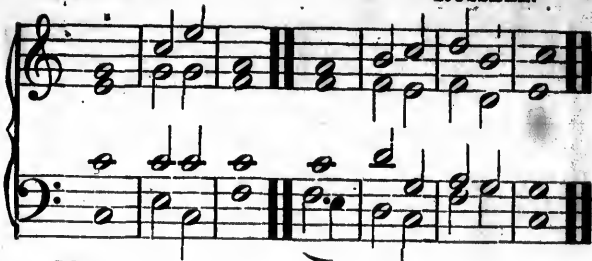
9

HAVERGAL.



10

RUSSELL.

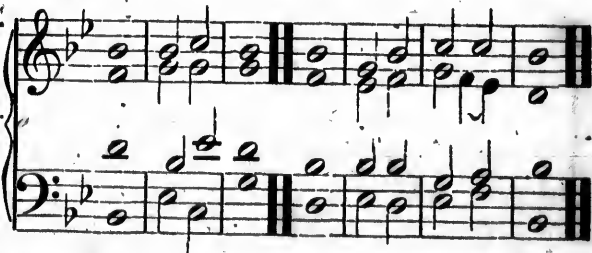


11

TURNER.



12



Easter Anthem.

CHRIST our passover is sacrificed for us : therefore let us keep the feast ;

Not with the old *leaven*, nor with the *leaven* of malice and wickedness : but with the unleavened *bread* of sincerity and truth.

Christ being raised from the *dead*, dieth no more : death hath no more dominion over him.

For in that he *died*, he *died* unto sin once : but in that he *liveth*, he *liveth* unto God.

Likewise reckon ye also *yourselves* to be dead indeed unto sin : but alive unto *God* through Jesus Christ our Lord.

Christ is *risen* from the dead : and become the first-fruits of them that slept.

For *since* by man came death : by man came *also* the resurrection of the dead.

For as in A'dam all die : even so in *Christ* shall all be made alive.

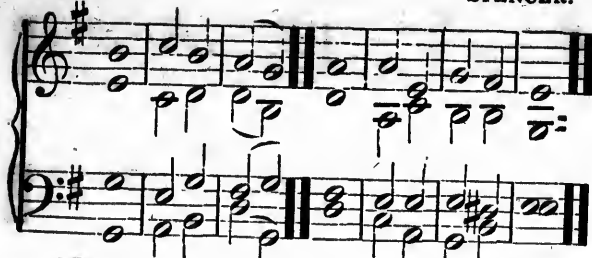
Glory be to the *Father*, and to the *Son* : and to the Holy Ghost ;

As it was in the *beginning*, is *now* and ever shall be, world without end. Amen.

13

SPENCER.

14

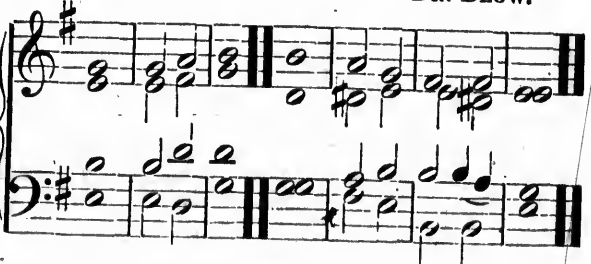


15

DR. P. HAYES.

16

DR. BLOW.



De Deum.

We praise thee, O Gód : we acknowledge thee to be the Lord.

All the earth doth worship thee : the Fátther éverlasting.
To thee all Angels cry aloud : the Heavens, and all the Powers therein.

To thee Cherubin and Séraphin : continually do cry,
Holy, Hóly, Hóly : Lord Gó! of Sábaóth ;
Heaven and earth are full of the Majesty : of thy Glóry'.

The glorious company of the Apóstles : praise thee.

The goodly fellowship of the Próphets : praise thee.

The noble army of Mártys : praise thee.
The holy Church throughout all the world : doth acknowledge thee ;

The Fátther : of an infinite Májesty' ;
Thine honourable, true : and ón'ly Són ;
Also the Hóly Ghóst : the Cómfortér.

Thou art the King of Glóry : O Christ ;
Thou art the everlasting Són : of the Fátther.

When thou tookest upon thee to deliver man : thou didst not abhor the Virgin's womb.

17

DR. ALDRICH.



18

DR. NARES.



19

DR. CROFT.



20

JONES.



Te Deum.

WE praise thee, O Gód : we acknowledge thee to bé the Lórd.

All the earth doth wórship thee : the Fátther éverlásting.
To thee all *Angels* cry' aloud : the *Heavens*, and all the Pówers therein.

To thee *Cherubin* and *Séraphin* : continually' dô cry',
Holy, Hóly, Hóly : Lórd Gód of Sábaóth ;
Heaven and earth are full of the Májesty : of thy Glóry'.
The glorious company óf the Apóstles : práise thee.
The goodly fellowship óf the Próphets : práise thee.

The noble army of Mártys : práise thee.
The holy *Church* throughout all the wórld : doth' acknowledge thee ;

The Fátther : of an infinite Májesty ;

Thine honourable, true : and ónly Són ;

Also the Hóly Ghóst : the Cómfortér.

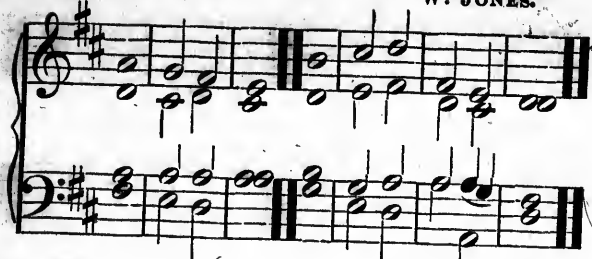
Thou art the Kíng of Glóry : O^^ Christ ;

Thou art the éverlásting Són : óf the Fátther.

When thou tookest upon thee to deliver mán : thou didst not abhór the Vírgin's wómb.

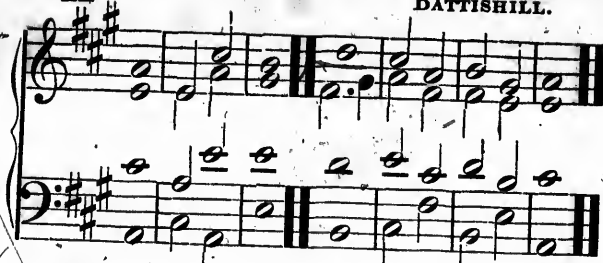
21

W. JONES.



22

BATTISHILL.



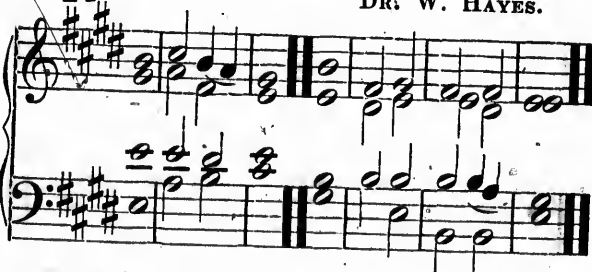
23

DR. ALCOCK.



24

DR. W. HAYES.



De Deum — (CONTINUED.)

When thou hadst overcome the sharpness of death :
thou didst open the Kingdom of Heaven to all be-
lievers.

Thou sittest at the right hand of God : in the glory of
the Father.

We believe that thou shalt come : to be our Judge.

We therefore pray thee, help thy servants : whom thou
hast redeemed with thy precious blood.

Make them to be numbered with thy saints : in glory
everlasting.

O Lord, save thy people : and bless thine heritage
Govern them : and lift them up for ever.

Day by day : we magnify thee ;

And we worship thy Name : ever, world without end.

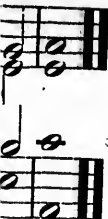
Vouchsafe, O Lord : to keep us this day without sin.

O Lord, have mercy upon us : have mercy upon us.

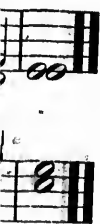
O Lord, let thy mercy lighten upon us : as our trust is
in thee.

O Lord, in thee have I trusted : let me never be con-
founded.

HILL.



YES.



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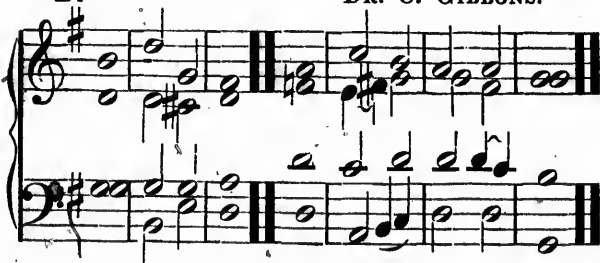
25

PURCELL.



27

DR. C. GIBBONS.



28 *

DR. ALDRICH.



28

DR. W. HAYES.



Benedictus—(CONTINUED.)

And thou, *Child*, shalt be called the *prophet* of the
Highest : for thou shalt go before the *face* of the Lord to
prepare his ways ;

To give knowledge of *salvation* unto his people : for
the remission of their sins,

Through the tender *mercy* of our G6d : whereby the
Day-spring from on high hath visited us ;

To give light to them that sit in *darkness*, and in the shá-
dow of déath : and to guide our feet into the wáy of peace.
Glory be to the Father, &c.

29 LEE.

30 DUPUIS.

31 TRAVERS.

32 BATTISHILL.

Jubilate.

O BE joyful in the Lord, all ye lands : serve the Lord with gladness, and come before his présence with a song.

Be ye sure that the Lord hé is Gód : it is he that hath made us, and not *we ourselves* ; we are *his people*, and the sheep-of his pásture.

O go your way into his gates with *thanksgiving*, and

into his cóurts with praise : be thankful unto *him*, and speak good of his Náme.

For the Lord is *gracious*, his *mercy* is éverlásting : and his truth *endureth* from generátion to generátion.

Glory be to the Father, &c.

As it was in the beginning, &c.

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33

FELTON.

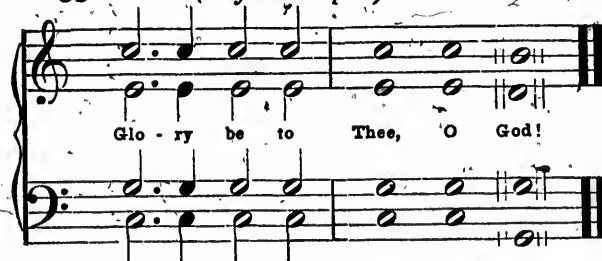
34

LANGDON.



35

(Before Gospel.)



Glo - ry be to Thee, O God!

36

(After Gospel.)



Thanks be to Thee, O Lord!

Jubilate.

O BE joyful in the Lord, all ye lands : serve the Lord with gladness, and come before his presence with a song.

Be ye sure that the Lord hé is God : it is he that hath made us, and not we ourselves ; we are his people, and the sheep of his pasture.

O go your way into his gates with thanksgiving, and

into his courts with praise : be thankful unto him, and speak good of his Name.

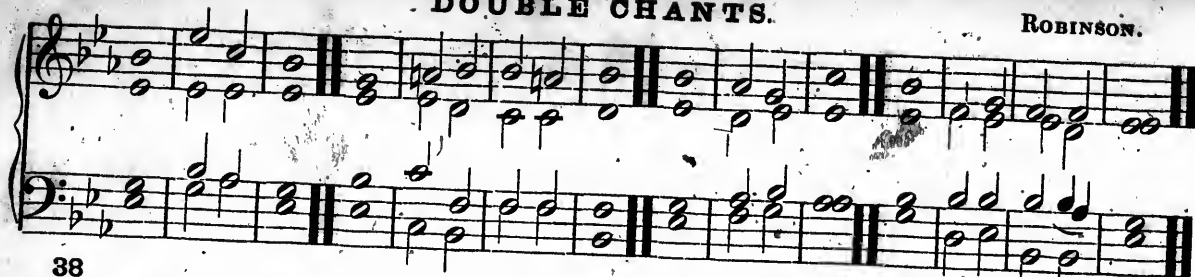
For the Lord is gracious, his mercy is everlasting and his truth endureth from generation to generation.

Glory be to the Father, &c.

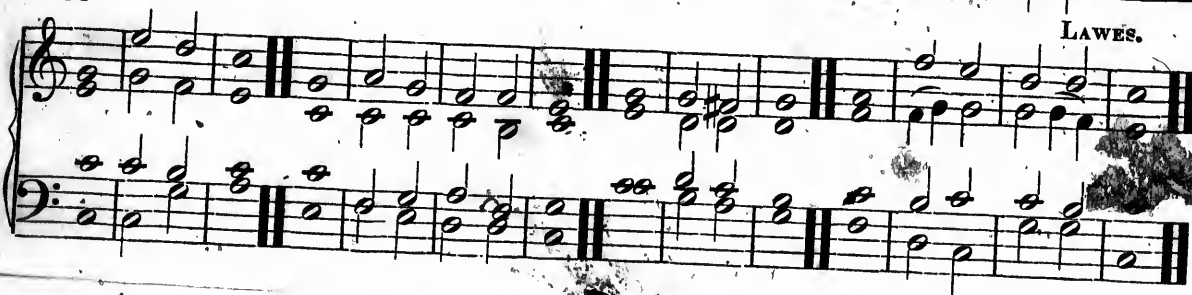
As it was in the beginning, &c.

DOUBLE CHANTS.

ROBINSON.



LAWES.



Magnificence

MY soul doth magnify the Lord : and my spirit hath
rejoiced in God my Saviour.

For he hath regarded : the lowliness of his hand-
maiden.

For, behold, from henceforth : all generations shall
call me blessed.

For he that is mighty hath magnified me : and holy
is his Name

And his mercy is on them that fear him : throughout
all generations.

He hath shewed strength with his arm : he hath scat-
tered the proud in the imagination of their hearts.

He hath put down the mighty from their seat : and
hath exalted the humble and meek.

He hath filled the hungry with good things : and the
rich he hath sent empty away.

He remembering his mercy, hath holpen his servant
Israel : as he promised to our forefathers, Abraham and
his seed, for ever.

Glory be to the Father, &c.

39

COOKE.



40

HAYES.



Magnificat.

My soul doth magnify the Lord : and my spirit hath rejoiced in God my Saviour.

For he hath regarded : the lowliness of his hand-maiden.

For, behold, from henceforth : all generations shall call me blessed.

For he that is mighty hath magnified me : and holy is his Name.

And his mercy is on them that fear him : throughout all generations.

He hath shewed strength with his arm : he hath scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seat : and hath exalted the humble and meek.

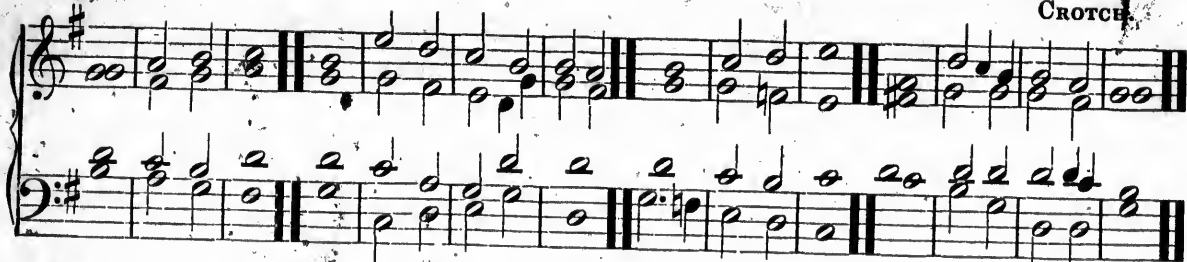
He hath filled the hungry with good things : and the rich he hath sent empty away.

He remembering his mercy, hath holpen his servant Israel : as he promised to our forefathers, Abraham and his seed, for ever.

Glory be to the Father, &c.

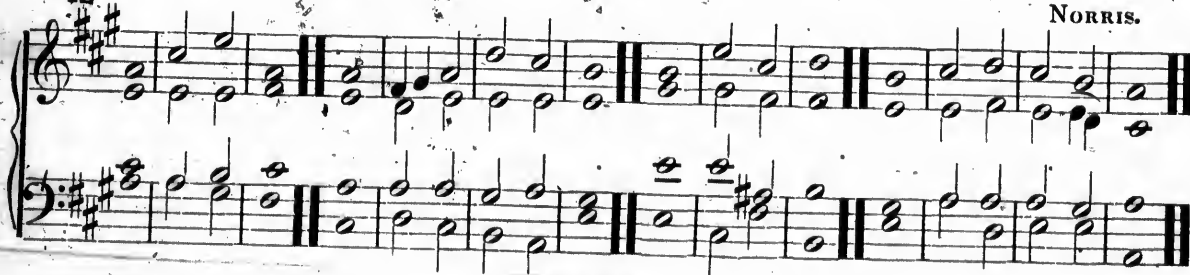
41.

CROUCH



42

NORRIS.



Cantate.

O SING unto the Lord a new s^{ong} : for he hath done
marvellous things.

With his own right hand, and with his hóly arm :
hath he góttén himself the victory.

The Lord declared his salvation : his righteousness
hath he openly shewed in the sight of the heathen.

He hath remembered his mercy and truth toward the
house of Israel : and all the ends of the world have seen
the salvation of our G^{od}.

Shew yourselves joyful unto the Lord, all ye lands :
sing, rejoice, and give thanks.

Praise the Lord upon the hárp : sing to the harp with
a psalm of thanksgiving.

With trumpets álsó and sháwns : O shew yourselves
joyful before the Lórd the Kíng.

Let the sea make a noise, and all that therein is : the
round world and they that dwell therein.



Cantate—(CONTINUED.)

Let the floods clap their *hands*, and let the hills be joyful *together* before the Lórd : for he cómeth to júdge the eáth.

With *righteousness* shall he júdge the wórlđ : and the péople with équity'.
Glory be to the Father, &c.

AFTER COMMANDMENTS.

Lord, have mércy upón us : and incline our hearts to kéept this lãw.

Lord, have mércy upón us : and write all these thy laws in our *hearts*, wé beséech Thee.

45

RANDALL.



46

LANGDON.



Aunc Dimittis.

LORD, now lettest thou thy *servant* depart in' peace :
according to thy word,

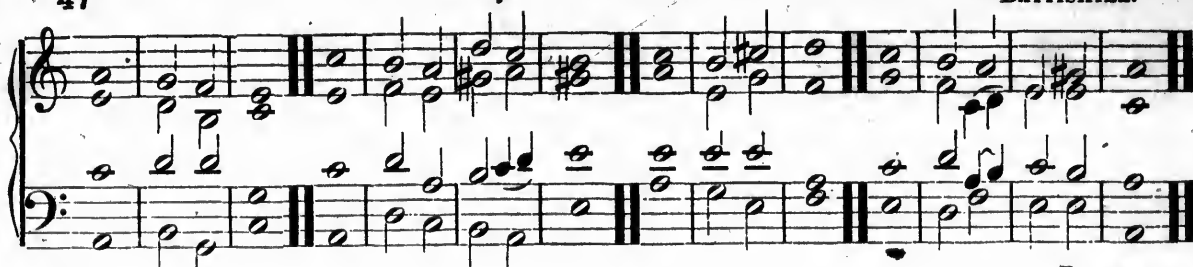
For mine eyes have seen : thy salvation,
Which thou hast prepared : before the face of All
people ;

To be a *light* to lighten the Géntiles : and to be the
glory of thy people Is'rael.

Glory be to the Father, &c.

As it was in the beginning, &c.

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Deus Misereatur.

God be *merciful* unto us, and bless us : and shew us the light of his *countenance*, and be *merciful* unto us ;

That thy *way* may be known upon earth : thy *saving* health among all nations.

Let the people *praise* thee, O God : yea, let all the people praise thee.

O let the nations *rejoice* and be glad : for thou shalt judge the folk *righteously*, and govern the nations upon earth.

Let the people *praise* thee, O God : yea, let all the people praise thee.

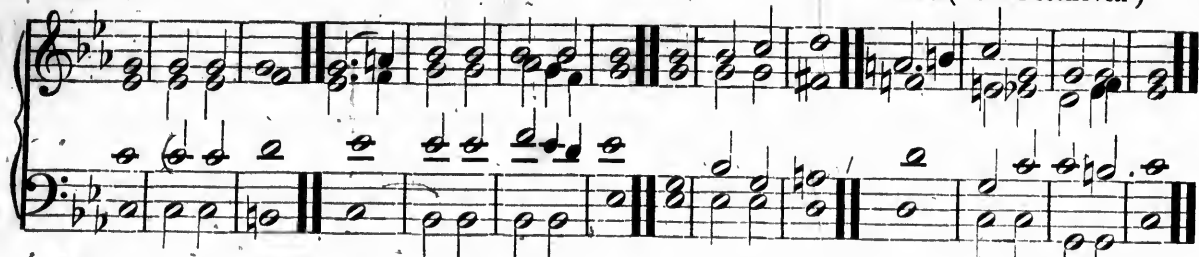
Then shall the *earth* bring forth her increase : and *God*, even our own *God*, shall give us his blessing.

God' shall bless us : and all the *ends* of the world shall fear him.

Glory be to the Father, &c.
As it was in the beginning, &c.

49

Goss (from Beethoven)



50

HANDEL.



Aunc. Dimittis.

LORD, now lettest thou thy *servant* depart in peace :
according to thy word,

For mine eyes have seen : thy salvation,

Which thou hast prepared : before the face of All
people ;

To be a *light* to lighten the Gentiles : and to be the
glory of thy people Is'rael.

Glory be to the Father, &c.

As it was in the beginning, &c.

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51



52



FARRANT.

Deus Misereatur.

God be *merciful* unto us, and bless us : and shew us
the light of his *countenance*, and be *merciful* unto us ;
That thy way may be known upon earth : thy *saving*
health among all nations.

Let the people *praise* thee, O-Gód : yea, let all the
people praise thee.

O let the nations *rejoice* and be glad : for thou shalt
judge the folk *righteously*, and govern the nations upon
earth.

Let the people *praise* thee, O Gód : yea, let all the
people 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, &c.
As it was in the beginning, &c.

53

NEWBY.



54

MORLEY.



Aunc Dimittis.

LORD, now lettest thou thy *servant* depart in peace :
according to thy word,

For mine eyes have seen : thy salvation,
Which thou hast prepared : before the face of All
people ;

To be a *light* to lighten the Gentiles : and to be the
glory of thy people Is'raël.

Glory be to the Father, &c.

As it was in the beginning, &c.

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56

(For Benedicite.)

O all ye Works of the Lord, bless ye the Lord : Praise Him and mag - ni - fy Him for ev - - er.

Deus Misereatur.

God be *merciful* unto us, and bless us : and shew us the light of his *countenance*, and be *merciful* unto us ;

That thy *way* may be known upon earth : thy *saving* health among all nations.

Let the people *praise* thee, O God : yea, let all the people praise thee.

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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, &c.
As it was in the beginning, &c.

57

RESPONSE AFTER COMMANDMENTS.

WALMISLEY.

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

p Organ. *f* Voice.

58

MARBECK.

laws in our hearts, we be - seech Thee.

Lord, have mer - cy up - on us, and in -

cline our hearts to keep this law. and write all these Thy laws in our hearts we be - seech Thee.

59

CHILD.

* () *

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

60

MENDELSSOHN.

write all these Thy laws in our hearts, we be - seech Thee

* () *

us, and in - cline our hearts to keep this law. and write all these Thy laws in our hearts, we be - seech Thee.

D

Abbey Tune. C. M.

61







ER.

Bedford.

O. M.

WHEALL.

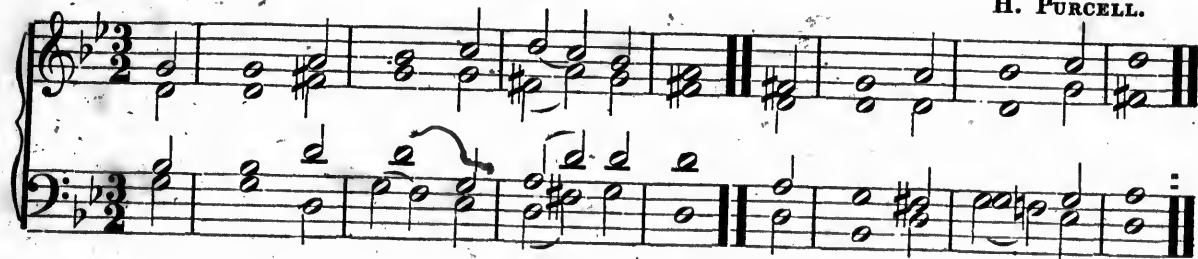
64



Burford. C. M.

65

H. PURCELL.



French.

C. M.

66



Harrington.

C. M.

DR. HARRINGTON.

67

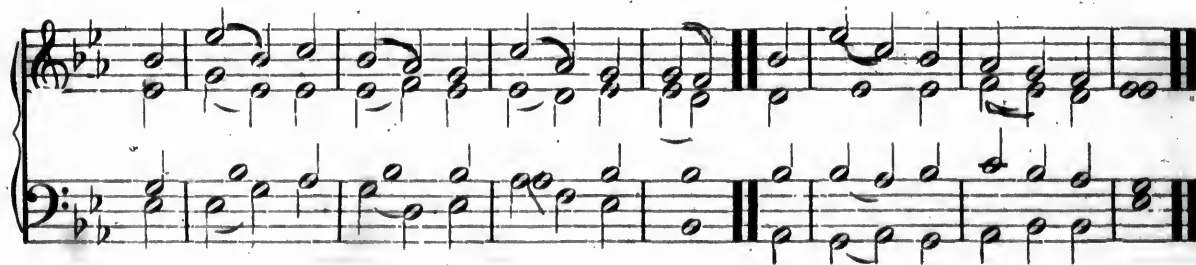


Irish.

O. M.

68

ISAAC SMITH.



London New.

C. M.

69

DR. CROFT.



OFT.

Manchester.

C. M.

70

WAINWRIGHT.



St. Ann. C. M.

71

DR. CROFT.



St. David's.

C. M.

72

RAVENSCROFT.



St. James. C. M.

78

RAPHAEL COURTEVILLE.



St. Magnus. C. M.

JEREMIAH CLARK.

74

74

JEREMIAH CLARK.

St. Magnus. C. M.

St. Mary's.

C. M.

75

RATHIEL.



EL.

St. Stephens.

C. M.

REV. W. JONES.

76



Ordination Hymn. C. M.

77

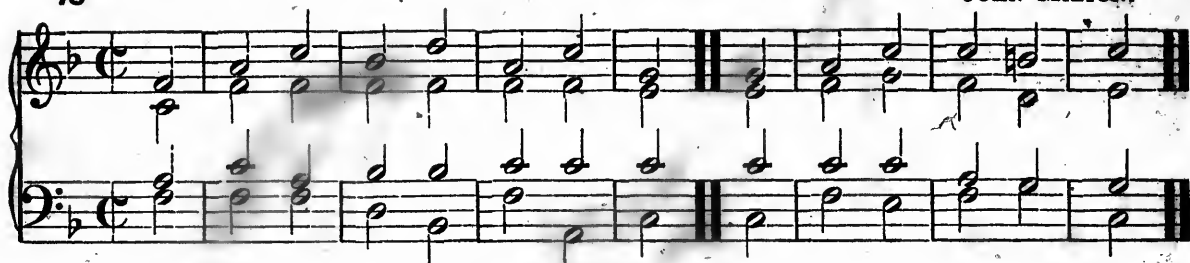
TALLIS.



York. O. M.

78

JOHN MILTON.





Winchester.

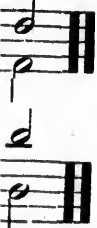
C. M.

79

ALLISON'S PSALTER, 1599.



599.



Windsor.

C. M.

80

KIRBY, 1592.



Ch.

D. C. M.

81

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III. — (CONTINUED.)

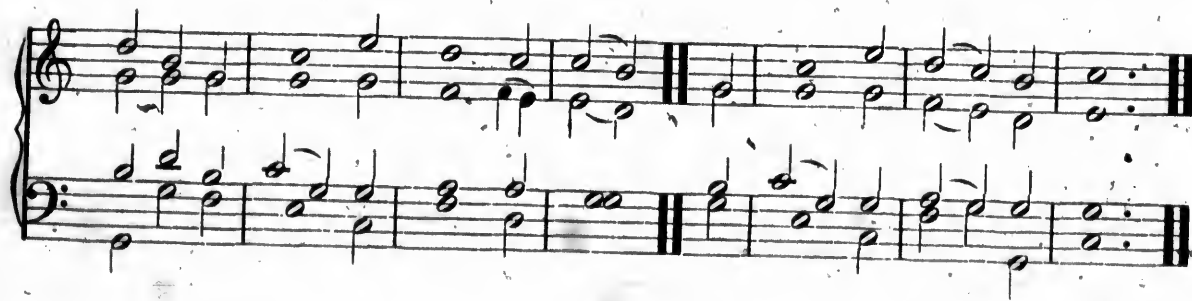


St. Matthews.

D. O. M.

82

DR. CROFT.



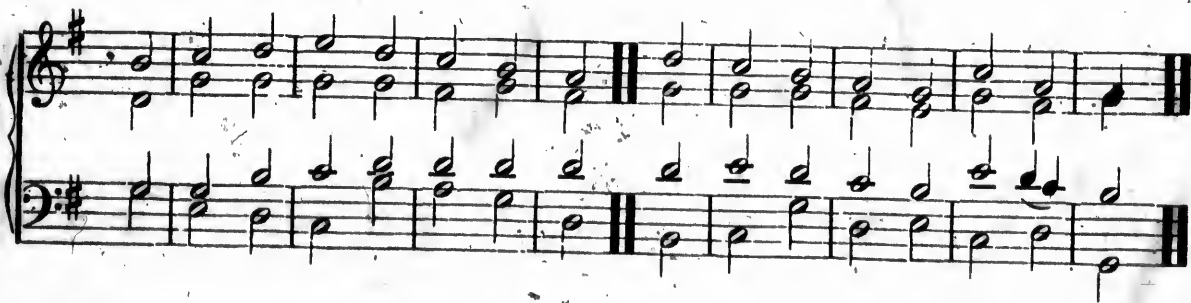
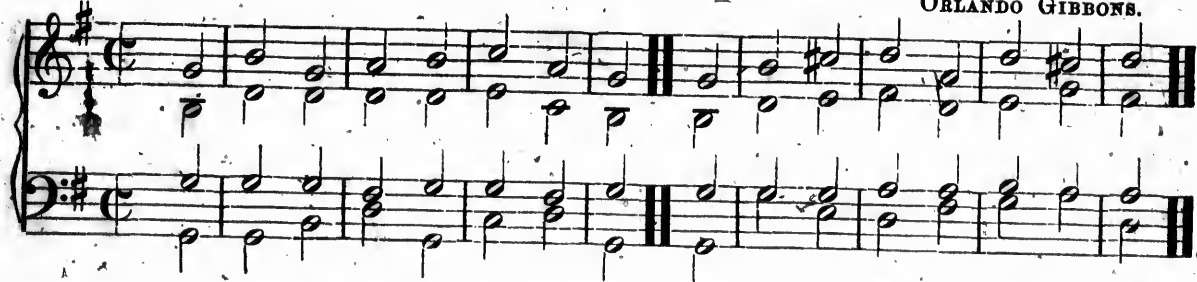
St. Matthews. — (CONTINUED.)



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83

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Crassellius.

L. M.

84

CRASSELLIUS.



Eisenach.

L. M.

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SCHEIN.



Ely.

L. M.

86

BISHOP TURTON.

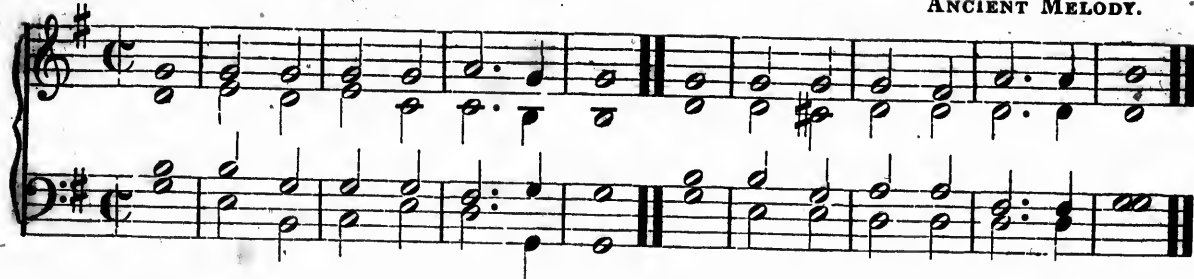


Greentree.

L. M.

87

ANCIENT MELODY.



BY.

88

Hent.

L. M.

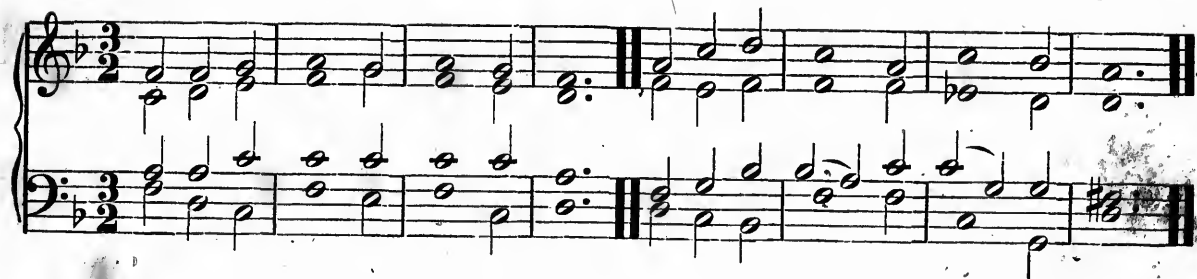
DR. GREENE.



Lucis Creator.

L. M.

89



Tuton.

L. M.

90



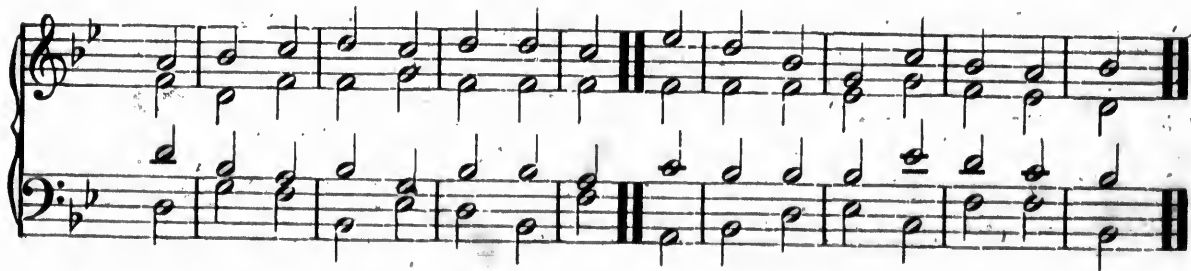
Magdeburg.

L. M.

91

GOUDIMEL, 1565.





Welcombe.

L. M.

93

WEBBE.



Montgomery.

L. M.

94

STANLEY.



Old Hundredth.

L. M.

CLAUDE GOUDIMEL.

95



Playford.

L. M.

PLAYFORD.

96



Bockingham.

L. M.

97

DR. MILLER.



L. M.

98

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass, in G major (one sharp) and common time (C). The melody is primarily in the Treble staff, featuring a series of eighth and sixteenth notes. The Bass staff provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line.

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in the key of D major (indicated by two sharps: F# and C#). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in 4/4 time. The piece begins with a treble clef and a key signature of two sharps. The melody starts on a dotted half note D4, followed by a quarter note E4, a quarter note F#4, and a quarter note G4. The bass line starts with a dotted half note D3, followed by a quarter note E3, a quarter note F#3, and a quarter note G3. The piece concludes with a double bar line.

Tallis' Evening Hymn.

L. M.

THOS. TALLIS, OB. 1585.

99



Toronto.

L. M.

100

DR. G. W. STRATHY.



Waldeck. L. M.

101



Wareham.

L. M.

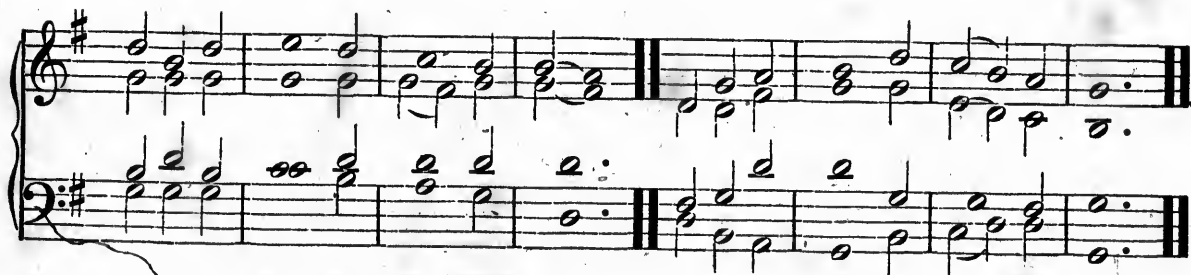
102



Worcester.

L. M.

103



Luther's Hymn.

8, 8, 8, 8, 8, or L. M.

104

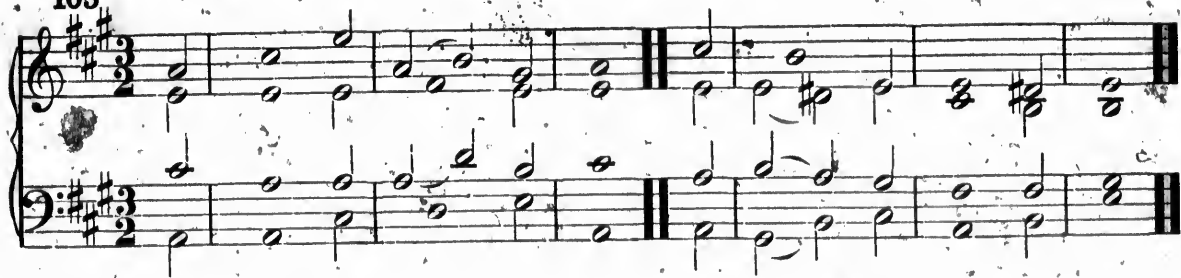
LUTHER.



Banksfield.

S. M.

105

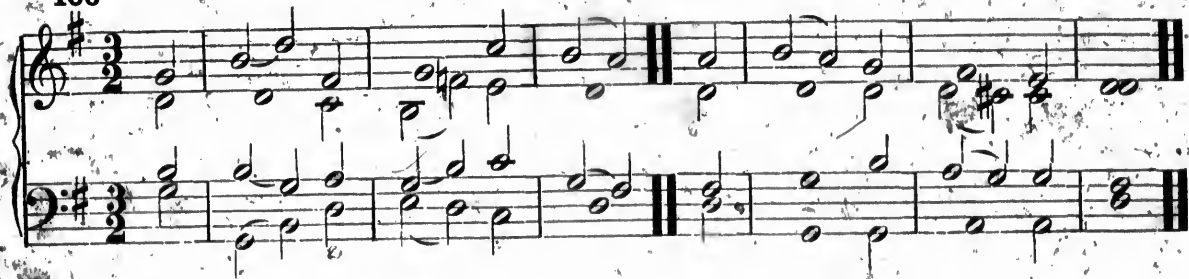


Chantry.

S. M.

HORSLEY.

106



Colchester. S. M.

107

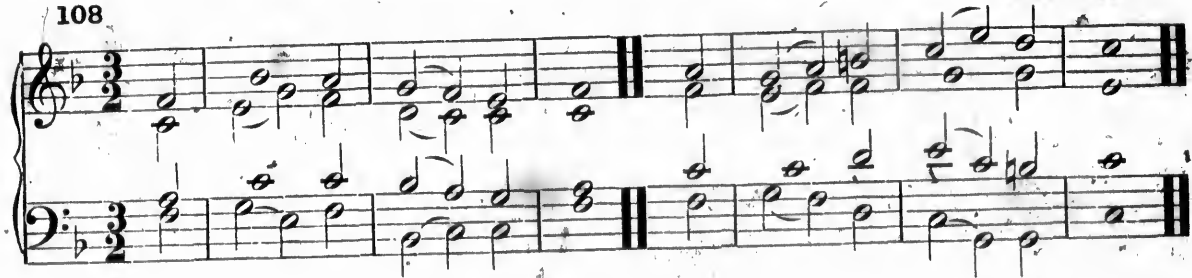


Galway.

S. M.

DR. MILLER.

108



Moravia.

S. M.

109

REV. E. R. WEST.

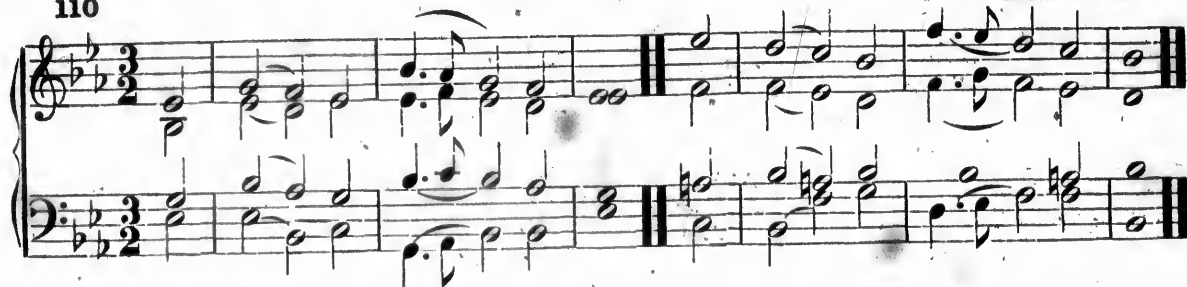


Mount Ephraim.

S. M.

MILGROVE.

110



Potsdam.

S. M.

111

From S. BACH.

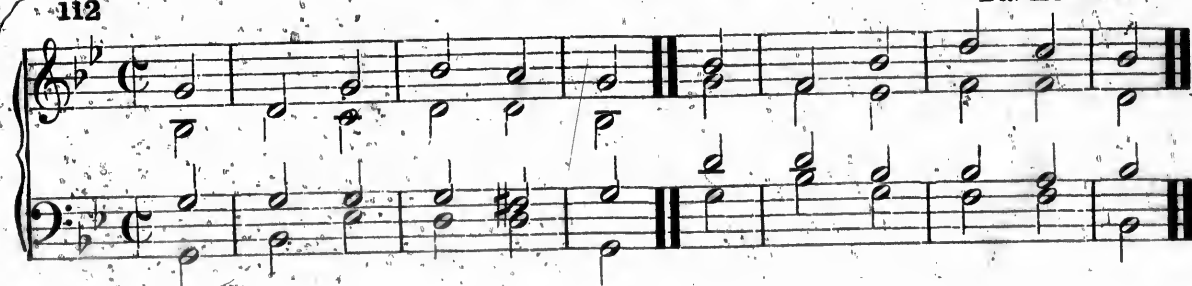


St. Brides.

S. M.

DR. HOWARD.

112

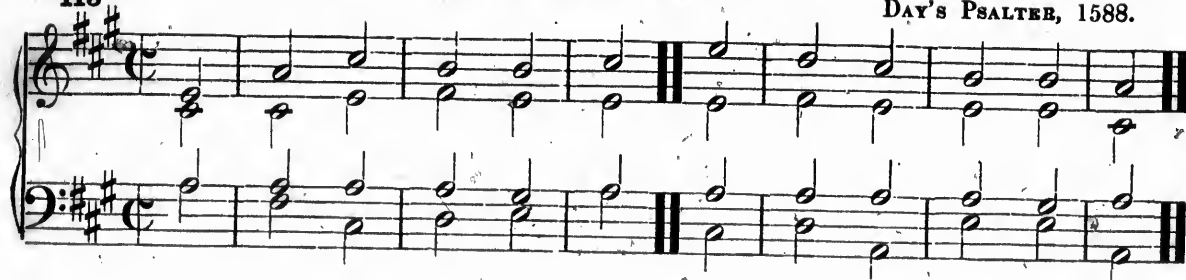


St. Michaels.

S. M.

113

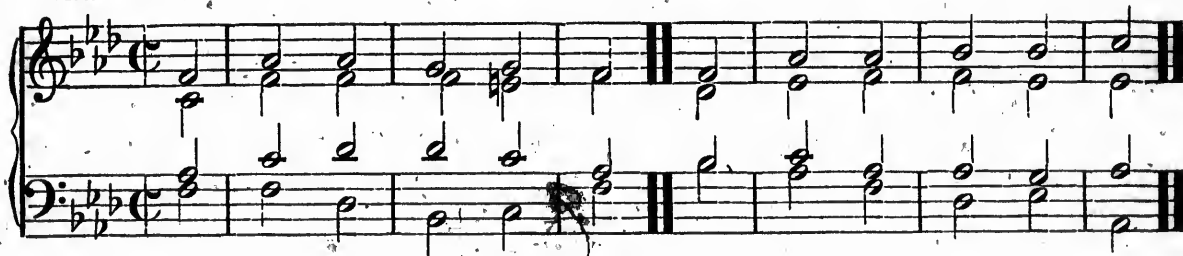
DAY'S PSALTER, 1588.



Southwell.

S. M.

114



Christ Chapel. 7, 7, 7, 7.

115

STEGGALL.



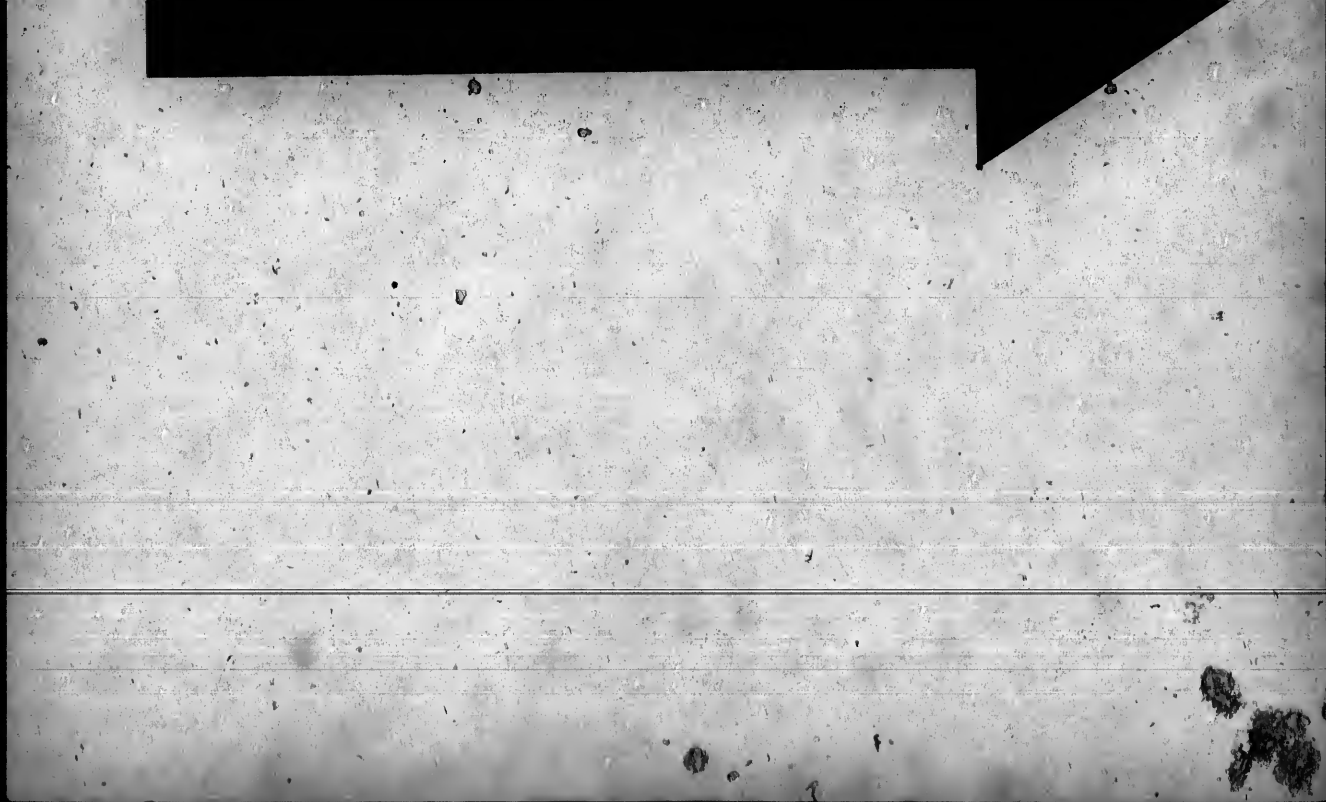
Gulbach.

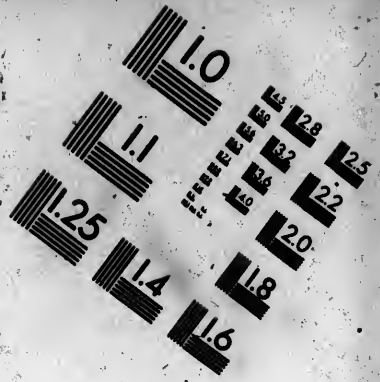
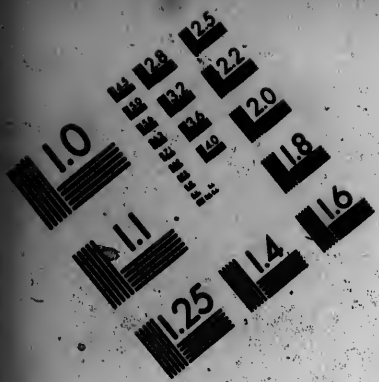
7, 7, 7, 7.

116

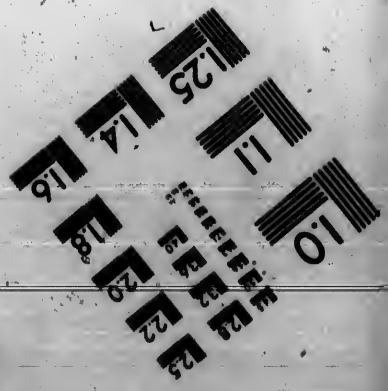
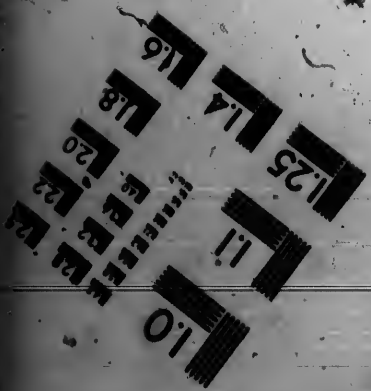
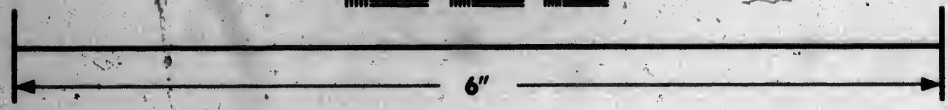
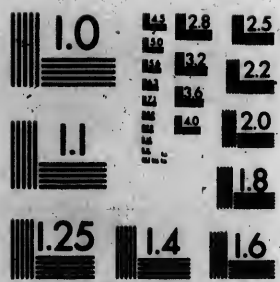








**IMAGE EVALUATION
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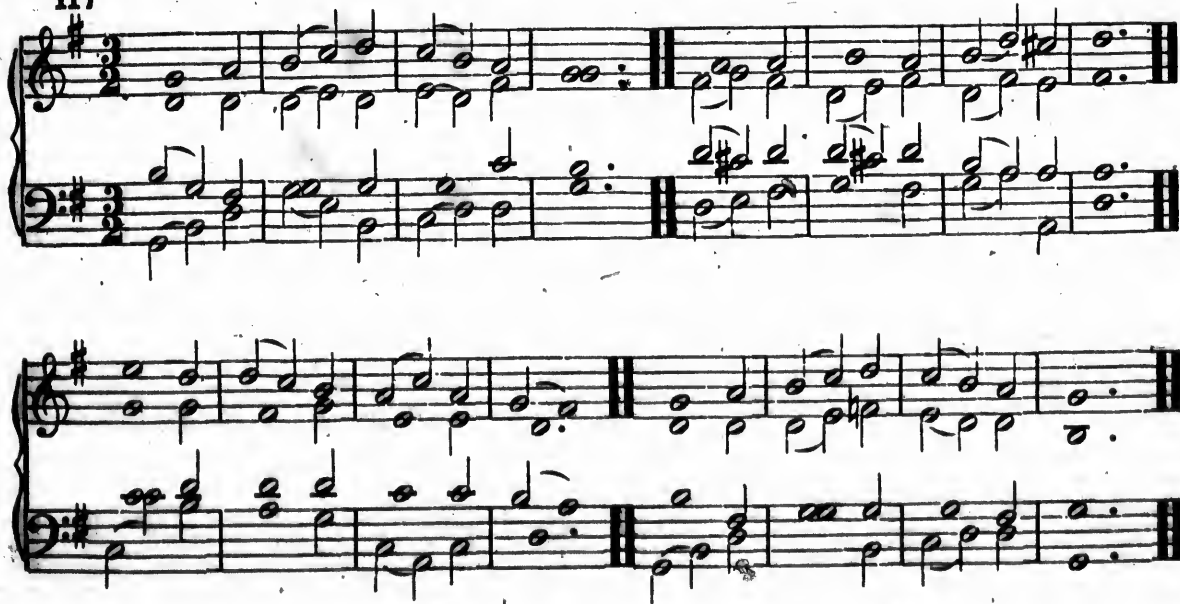
1.8 2.0 2.2 2.5
2.8 3.2 3.6 4.0

10

Praise.

7, 7, 7, 7.

117



Oriel. 8, 7, 8, 7.

118



Easter Hymn.

WORGAN.

119



Easter Hymn.—(CONTINUED.)



Waltz.

8, 7, 8, 7.

120

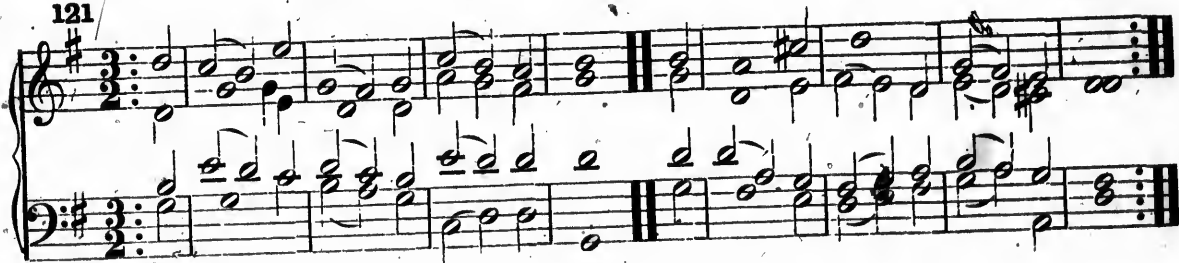


Surrey.

8, 8, 8, 8, 8, 8, or L. M.

CAREY.

121



Hanover.

10, 10, 11, 11.

122

DR. CROFT.



Croft's 148th.

6, 6, 6, 6, 8, 8.

DR. CROFT.

123



Darwell's 148th.

6, 6, 6, 6, 8, 8.

124

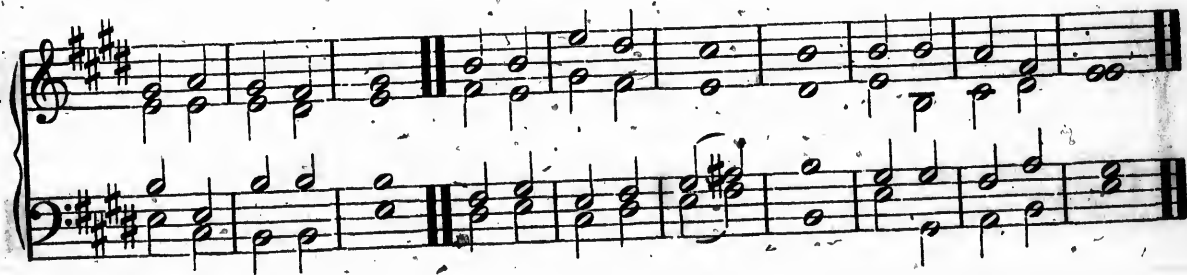
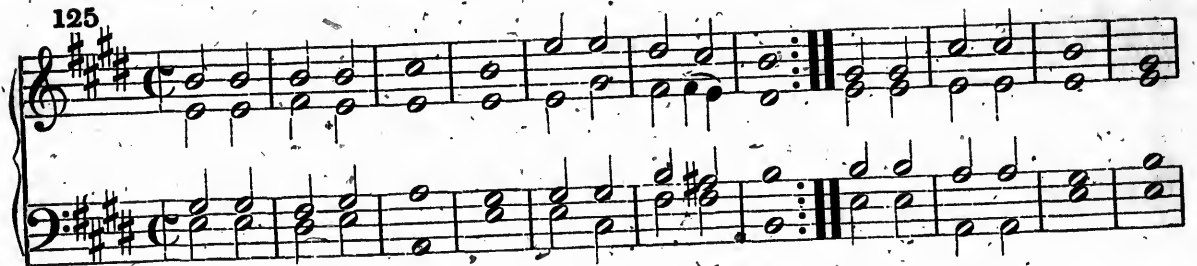
DARWELL.



Bohemia.

6, 5, 6, 5, 6, 5, 6, 5.

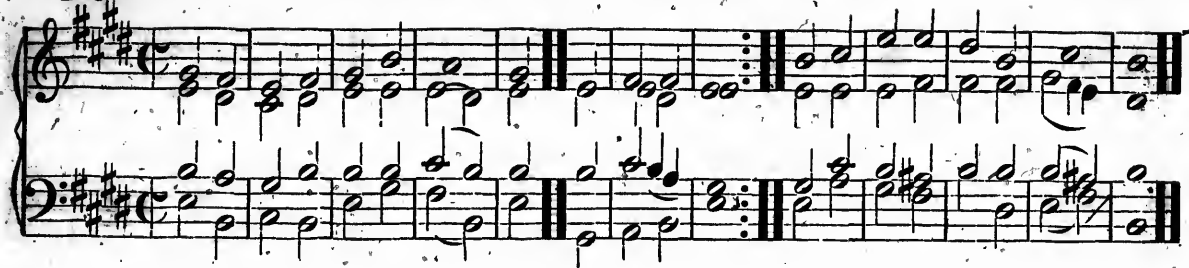
125



Псал.

8, 4, 8, 4, 8, 8, 8, 4.

126



127



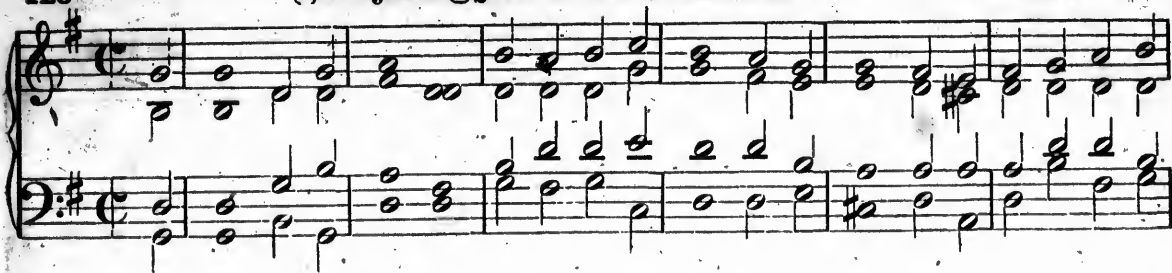
Oxford.

8, 8, 6; 8, 8, 6.

DR. BOYCE.

127





ODY.

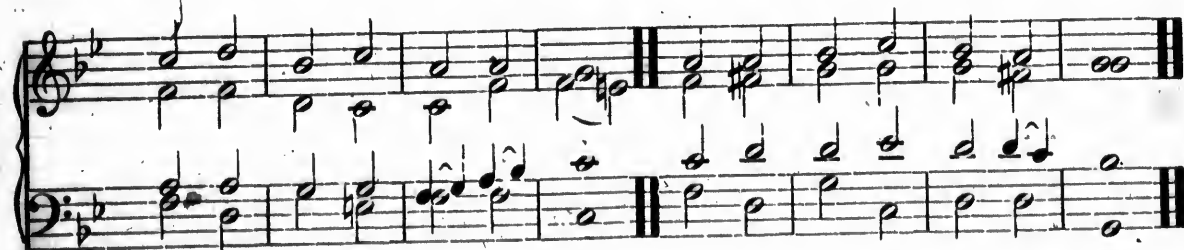
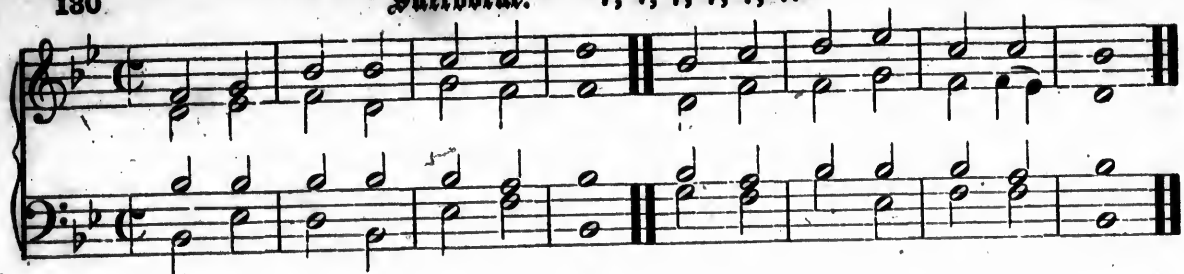
129

Old 113th.

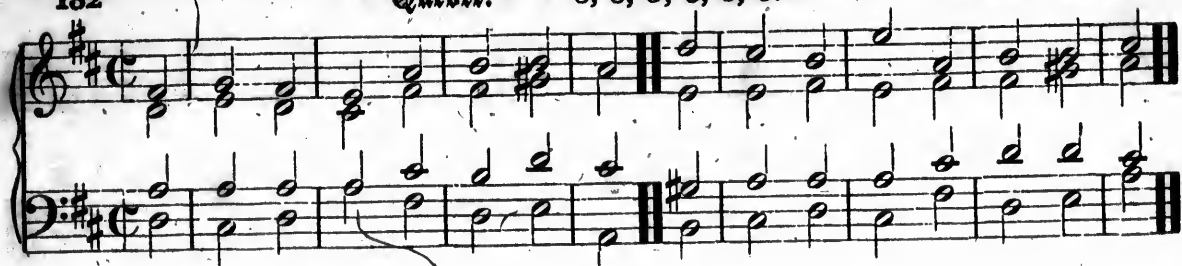
8, 8, 8, 8, 8.

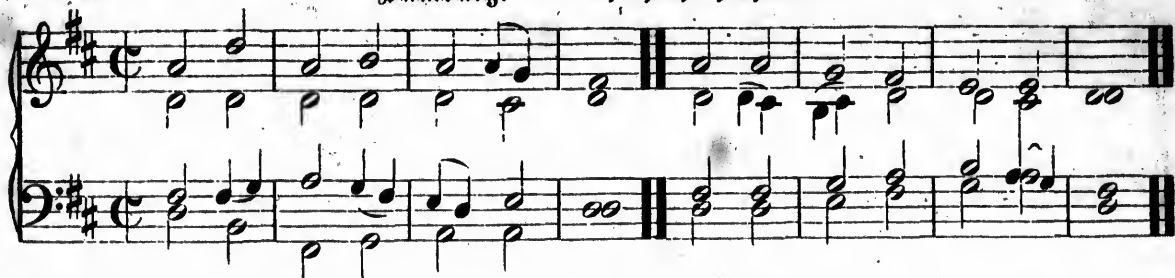
GOUDIMEL





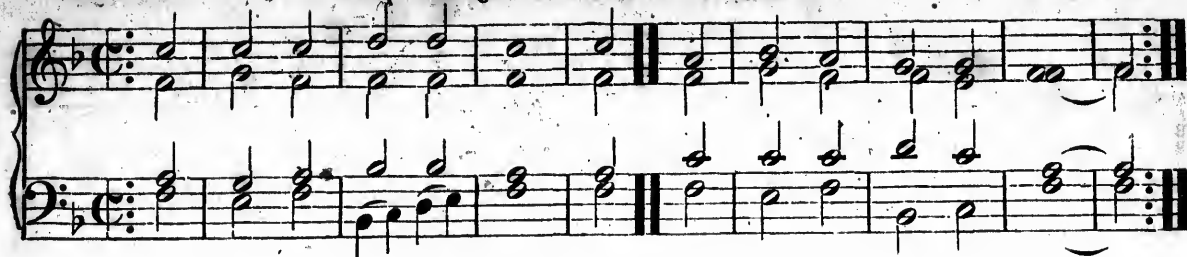
This musical score is for the hymn "Mount Calvary." It is written for a piano and features three systems of music. Each system consists of a treble and bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is primarily composed of eighth and sixteenth notes, often beamed together. The accompaniment is mostly chordal, using dyads and triads. The score includes repeat signs and a final double bar line. There are some ink smudges and a small stain on the right side of the page.







The image shows a handwritten musical score for piano, consisting of three systems of two staves each. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and bar lines. The first system begins with a treble clef and a bass clef, both with a sharp sign. The second system also begins with a treble clef and a bass clef, both with a sharp sign. The third system also begins with a treble clef and a bass clef, both with a sharp sign. The notation is handwritten and appears to be a student exercise or a simple composition. The paper is aged and shows some staining and wear.



SI
 Alcock
 Aldrich..
 Battishill
 Blow ...
 Croft ...
 Dupuis
 Farrant
 Felton
 Gibbons
 Haverga
 Hayes, I
 Hayes, V
 Humph
 Jones...
 Langdon
 Lee
 Nares ..
 Purcell
 Russell
 Spencer
 Tallis ..
 Travers
 Turner
 Woodw
 Anonym

D
 Battish
 Beetho
 Boyce .
 Cooke .
 Crotch
 Farran
 Flintof
 Goss ..
 Handel
 Hayes..
 Lawes
 Morley
 Mornin
 Newby

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ERRATA.

No. 43, Bass note before second double-bar should be same as Tenor.
No. 67, first Tenor note in third line should be B.

Another form of Chant No. 2.



