

HOULDSWORTH'S  
CHEETHAM'S  
PSALMODY

WITH  
SUPPLEMENT

BY

J.V.ROBERTS. M<sub>US.</sub> D<sub>O</sub>C. C<sub>H.</sub> C<sub>H.</sub> O<sub>XON.</sub>

FROM THE LIBRARY OF

REV. LOUIS FITZGERALD BENSON, D. D.

BEQUEATHED BY HIM TO

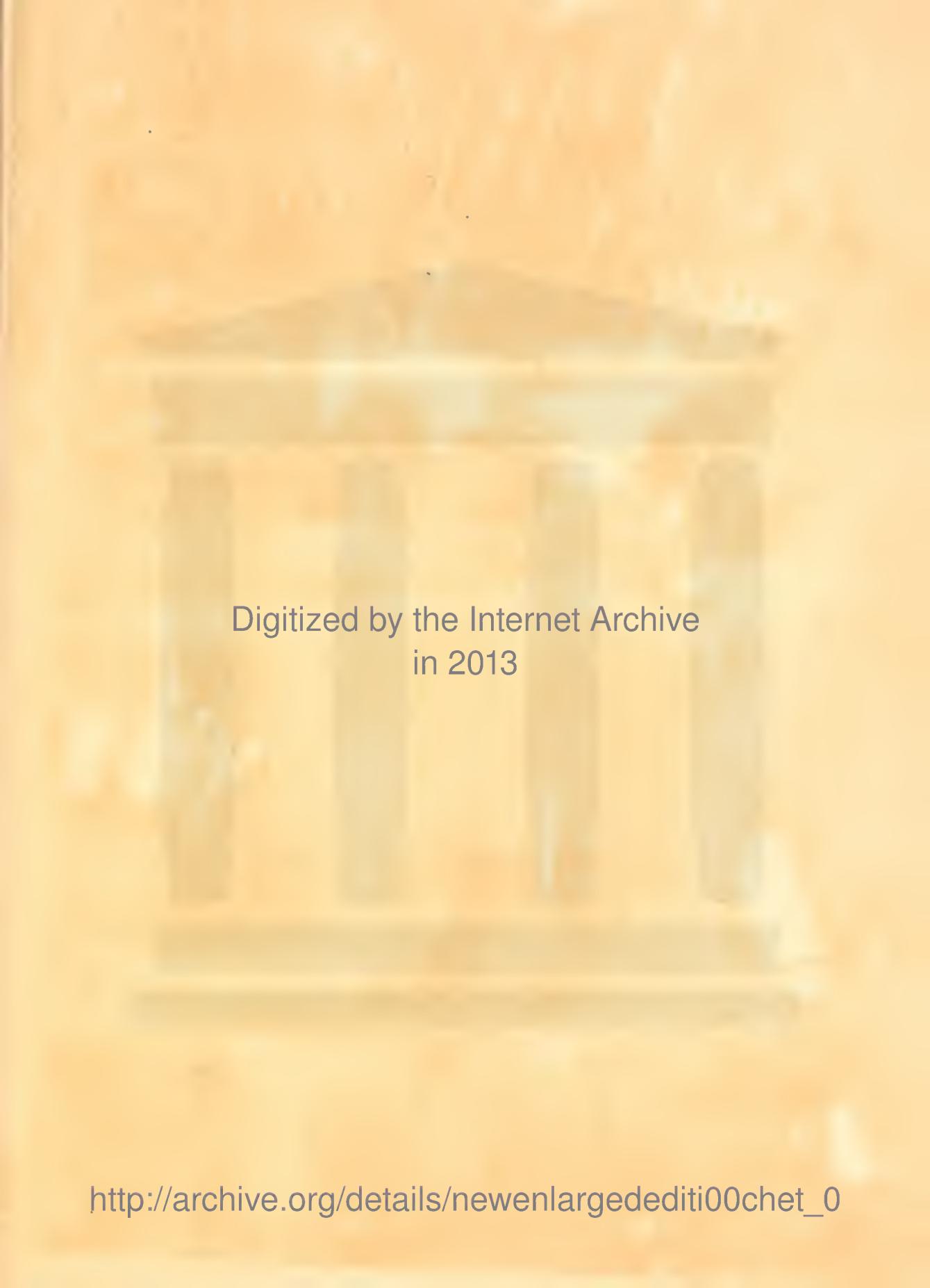
THE LIBRARY OF

PRINCETON THEOLOGICAL SEMINARY

Div. 2

Section

SCD  
2599

A very faint, blurry background image of a classical building with multiple columns and architectural details, possibly a library or a government building, rendered in a light beige or cream color.

Digitized by the Internet Archive  
in 2013

[http://archive.org/details/newenlargedediti00chet\\_0](http://archive.org/details/newenlargedediti00chet_0)





INSCRIBED TO  
THE REVEREND THE VICAR,  
And Clergy of the Parish of Halifax.

A NEW AND ENLARGED EDITION

OF

# Cheetham's Psalmody,

HARMONIZED IN SCORE;

WITH AN ARRANGEMENT

FOR THE ORGAN OR PIANO-FORTE.

BY

J. HOULDSWORTH,

LATE ORGANIST AT THE PARISH CHURCH, HALIFAX.

"LET EVERY THING THAT HATH BREATH PRAISE THE LORD." — *Psalms c. 6.*

WITH A SUPPLEMENT,

COMPILED, ARRANGED, AND WRITTEN

BY

P. R. ROBERTS,

ORGANIST OF MAGDALEN COLLEGE, OXFORD.

LONDON :  
MILNER AND COMPANY, LIMITED,  
PATERNOSTER ROW.



TO THE REVEREND

# THE VICAR AND CLERGY

OF THE PARISH OF HALIFAX,

# THIS SELECTION OF SACRED MUSIC,

IS, BY PERMISSION,

MOST RESPECTFULLY INSCRIBED,

BY THEIR

VERY GRATEFUL

AND MOST OBEDIENT SERVANT,

*J. HOULDSWORTH.*



## PREFACE TO THE ORIGINAL EDITION.

---

ALTHOUGH the appearance of this work has been deferred longer than was anticipated by the Editor, when the design of publication was first announced, it is hoped that the subscribers will not think that they have just cause to complain of the delay when they are informed that it has been occasioned by the extension of the work much beyond the original intention, and by the unwearied pains which have been taken to render it as complete as possible.

The Selection of Tunes, which has been made with great care, contains almost every variety of metre and expression that can be required for sacred poetry. For this purpose, only such Tunes have been taken from the old Editions of Cheetham's Psalmody, as have long maintained their popularity : many other works have been examined, and several valuable Tunes selected from them ; but, in making extracts, neither the harmony nor the distribution of parts have been uniformly followed.

The melodies are given according to the most approved copies, in keys best adapted to Congregational Singing ; and the Harmonies are arranged with the greatest attention to accuracy and purity.

The Score contains four parts : the Tenor and Alto, from a compliance with custom, are written in the Treble Clef ; the harmonist will, therefore, perceive that they appear an octave above their real pitch ; and that the Treble or Air, with the harmony for keyed instruments, is placed next to the Bass for the convenience of the performer.

For the parts of the Liturgy designed to be sung, there will be found a great number of Chants, selected from the works of the best masters, and arranged so as to render this style of Music easy of performance.

With a design to promote uniformity, and to assist Choirs who may wish to introduce chanting into the service, words have been set to each kind of Chant, in such a manner that very little application will be required to enable Singers to perform this part of the service with propriety and effect.

Although the Chants in this Work are divided into Classes, as the Te Deum, Jubilates, &c., yet any of them may be exchanged, at the pleasure of the performers, provided that the words are placed according to the examples. With respect to the style in which Chants should be sung, the principal object to be attended to is, a distinct and forcible articulation of the words ; the recited part of the verse must occupy no longer time than a good reader would require to pronounce it, and the cadence must be given in correct time, the beating of which can be felt ; dwelling upon the

first, or any other word, ought to be avoided, as well as hurrying the words in a confused manner ; otherwise the proper effect of this simple and appropriate style of Music will be entirely destroyed.

The Response to the Commandments should be sung in a soft and subdued tone of voice, and requires more expression and feeling in the performance than is necessary in Psalm Tunes ; but as this impressive part of the singing is generally left to the Choir, it is therefore unnecessary to give any further directions here. The Doxology at the end of the Response must be sung in full chorus.

The Gloria Patris are intended to be sung at the conclusion of the last Psalm for the day, particularly in Churches where the voluntary is not used ; and it is scarcely requisite to observe, that they ought to be sung *Con Spirito*.

In forming a Choir of Singers for a Church or Chapel, (either with or without an organ,) the Treble and Bass may be a little predominant ; with this exception, the several parts ought to balance as evenly as possible. No singer should attempt to overpower those who accompany him merely because his voice may happen to be a little stronger than theirs ; but each person ought to blend his part with the others, that the whole may seem but one full chord of harmony.

In conclusion, this work has been undertaken for the purpose of introducing, into one book, nearly all the best Psalm Tunes, &c., which are regularly sung in this part of the kingdom, along with a few others of the same character, from various places ; and if it tend to improve the taste for good Psalmody, and to promote its practice in public and private worship, the Editor will not regret the labour and time which have been devoted to its accomplishment.

## PREFACE TO THE SUPPLEMENT.

IT is by special request that this Supplement has been written and compiled.

My object has been to add to Chetham's Psalmody what I deemed would be most useful, and should that object be attained, I shall be much gratified.

The Supplement consists of 29 Psalm Tunes, 90 Single Chants, 22 Double Chants, 9 Kyrie Eleisons, (which are all written in short score,) and the Nicene Creed in monotone, with organ accompaniment.

J. V. ROBERTS.

Formerly Organist & Choir-Master at the Halifax Parish Church.

# INDEX TO THE PSALM TUNES.

## LONG METRES.

| Page                       | Page | Page                 | Page |
|----------------------------|------|----------------------|------|
| Birstal .....              | 13   | Fertile Plains ..... | 21   |
| Calcott .....              | 27   | Haydn .....          | 19   |
| Canada .....               | 33   | Highbury .....       | 36   |
| Cedar .....                | 15   | Islington .....      | 31   |
| Clifford's .....           | 34   | Job .....            | 44   |
| Cork .....                 | 20   | Justification .....  | 37   |
| Cooke's Morning Hymn ..... | 35   | Lindley's .....      | 32   |
| Creation .....             | 42   | Mark's, St. ....     | 22   |
| Edwinston .....            | 18   | Martin, St. ....     | 30   |
| Evening Hymn ...           | 9    | Mather's Hymn ...    | 25   |
|                            |      |                      |      |
|                            |      | Milton .....         | 24   |
|                            |      | Montgomery .....     | 11   |
|                            |      | Mount Moriah ...     | 4    |
|                            |      | New Court .....      | 14   |
|                            |      | Ossett .....         | 26   |
|                            |      | Passing Bell .....   | 10   |
|                            |      | Paul's, St. ....     | 5    |
|                            |      | Peter's, St. ....    | 23   |
|                            |      | Pontefract .....     | 7    |
|                            |      | Portuguese .....     | 12   |
|                            |      | Psalm 100 .....      | 1    |

## COMMON METRES.

| Page                | Page | Page                | Page |
|---------------------|------|---------------------|------|
| Abridge .....       | 77   | Cheetham's .....    | 92   |
| America .....       | 71   | Clark's .....       | 72   |
| Ann's, St. ....     | 45   | Croft .....         | 56   |
| Arabia .....        | 58   | David's, St. ....   | 63   |
| Augustine, St. .... | 68   | Devizes .....       | 59   |
| Axbridge .....      | 48   | Devotion .....      | 76   |
| Bath Chapel .....   | 52   | Fenwick .....       | 74   |
| Bedford .....       | 89   | George, St. ....    | 73   |
| Bennett's .....     | 65   | Halifax .....       | 46   |
| Bethel .....        | 84   | Heighington's ..... | 67   |
| Broomsgrove ....    | 88   | Irish .....         | 47   |
| Burnett .....       | 90   | James, St. ....     | 55   |
| Canterbury .....    | 62   | John's, St. ....    | 87   |
|                     |      |                     |      |
|                     |      | Langshaw .....      | 79   |
|                     |      | Liverpool .....     | 83   |
|                     |      | London, New .....   | 51   |
|                     |      | London .....        | 64   |
|                     |      | Luke, St. ....      | 54   |
|                     |      | Lydia .....         | 60   |
|                     |      | Manchester .....    | 80   |
|                     |      | Mary, St. ....      | 61   |
|                     |      | Matthew's, St. .... | 96   |
|                     |      | Melody .....        | 82   |
|                     |      | Michael, St. ....   | 81   |
|                     |      | Mount Pleasant ..   | 69   |
|                     |      | Naylor's .....      | 91   |

## SHORT METRES.

| Page              | Page | Page                  | Page |
|-------------------|------|-----------------------|------|
| Andrew, St. ....  | 111  | Cranbrook .....       | 118  |
| Bernard, St. .... | 107  | Handel .....          | 116  |
| Bride's, St. .... | 109  | Harrington .....      | 106  |
| Cambridge, Old..  | 105  | Huddersfield .....    | 112  |
| Christianity .... | 102  | Mather's Morning Hymn | 98   |
|                   |      |                       |      |
|                   |      | Matthias .....        | 113  |
|                   |      | Milton Abbey ..       | 108  |
|                   |      | Mount Ephraim ..      | 100  |
|                   |      | Nares .....           | 110  |
|                   |      | Peckham .....         | 101  |

## PECULIAR METRES.

| Page            | Page | Page                      | Page |
|-----------------|------|---------------------------|------|
| Advent .....    | 152  | Christmas Hymn            | 153  |
| Arne's .....    | 136  | Dismission .....          | 138  |
| Ascension ..... | 140  | Easter Hymn .....         | 143  |
| Baxter .....    | 158  | Eaton .....               | 128  |
| Burnham .....   | 132  | Goshen .....              | 156  |
| Calvary .....   | 149  | Grosvenor .....           | 159  |
| Canaan .....    | 160  | Haydn's German Hymn ..... | 157  |
| Carey's .....   | 134  |                           |      |
|                 |      | Handel's 104th ..         | 142  |
|                 |      | Helen's, St. ....         | 129  |
|                 |      | Helmsley .....            | 145  |
|                 |      | Hotham .....              | 122  |
|                 |      | Luther's Hymn ..          | 146  |
|                 |      | Lynn .....                | 125  |
|                 |      | Mariner's Hymn            | 124  |
|                 |      | Mawsley Street            | 154  |
|                 |      |                           |      |
|                 |      | Narcissus .....           | 121  |
|                 |      | Pleyel's Hymn ..          | 120  |
|                 |      | Portsmouth ..             | 126  |
|                 |      | Queenborough ..           | 150  |
|                 |      | Sabbath, Old ..           | 141  |
|                 |      | Vesper Hymn ..            | 148  |
|                 |      | Warsaw .....              | 144  |
|                 |      | Whitby .....              | 130  |

## INDEX TO THE CHANTS, &amp;c.

—oo—

|                                 | Page | Page   |                       | Page | Page  |
|---------------------------------|------|--------|-----------------------|------|-------|
| Te Deum.....                    | 162  | to 169 | Magnificat .....      | 199  | — 201 |
| Benedicite and Benedictus ..... | 170  | — 171  | Deus Misereatur ..... | 202  | — 204 |
| Jubilate .....                  | 172  | — 179  | Responses .....       | 205  | — 220 |
| Cantate .....                   | 180  | — 189  | Gloria Patri .....    | 221  | — 229 |
| Nunc Dimittis .....             | 190  | — 198  | COLLECT .....         |      | 230   |

## INDEX TO THE SUPPLEMENT.

—oo—

## PSALM TUNES.

|  | Page |
|--|------|
| Angel's Hymn, L.M. ....                    | 245  |
| Augustine, S.M. ....                       | 246  |
| Batavia, P.M. ....                         | 243  |
| Carlisle, S.M. ....                        | 235  |
| Christ Church, P.M. ....                   | 236  |
| Crasselius, L.M. ....                      | 233  |
| Dix, P.M. ....                             | 242  |
| Dundee, C.M. ....                          | 234  |
| Eventide, P.M. ....                        | 247  |
| Farrant, C.M. ....                         | 246  |
| Franconia, S.M. ....                       | 234  |
| Hall, P.M. ....                            | 235  |
| "I Could not Do Without Thee." P.M. ....   | 238  |
| Jersey, P.M. ....                          | 243  |
| Keble, P.M. ....                           | 247  |
| Lubeck, P.M. ....                          | 241  |
| Melcombe, L.M. ....                        | 233  |
| Merton, P.M. ....                          | 236  |
| Sherbourne, P.M. ....                      | 241  |
| S. Michael, S.M. ....                      | 237  |
| S. Theodulph, P.M. ....                    | 240  |
| St. Peter, C.M. ....                       | 234  |
| Swabia, S.M. ....                          | 245  |
| Tallis, C.M. ....                          | 244  |
| "Thou Art Coming, O my Saviour." P.M. .... | 239  |
| Tculon, P.M. ....                          | 244  |
| Vienna, P.M. ....                          | 242  |
| "Weary of Earth," P.M. ....                | 237  |
| Weber, P.M. ....                           | 240  |

—oo—

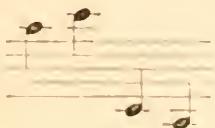
|                                    | Page | Page   |
|------------------------------------|------|--------|
| SINGLE CHANTS.....                 | 248  | to 270 |
| DOUBLE CHANTS .....                | 271  | — 281  |
| KYRIE ELEISONS.....                | 282  | — 285  |
| THE NICENE CREED IN MONOTONE ..... |      | 286    |

A SHORT  
INTRODUCTION TO THE ART OF SINGING.

THE Notes in Music are seven in number, and are named A, B, C, D, E, F, G. They are usually written

on five lines, thus,  and in the four spaces between the lines, thus, 

These lines and spaces form what is termed a Stave; and if there be extra lines at the top or bottom, in this

manner,  they are called ledger lines above, or below.

In writing the letters in the Treble Clef, C is placed on the first ledger line below, D below the stave, E on the first line, F on the first space, and so on; always advancing from the bottom upwards.

EXAMPLE OF THE LETTERS IN THE TREBLE CLEF.



EXAMPLE OF THE LETTERS IN THE BASS CLEF.



Every Note higher than F on the fifth line in the Treble, is said to be in alt, as G in alt, A in alt, &c., and every Note lower than G on the first line in the Bass, is called double, as double F, double E, double D, &c.

CLEFS.

There are three Clefs, placed thus, the Treble  or G Clef, on the second line; the Bass  or F Clef, on the fourth line; and the C Clef  sometimes on one line and sometimes on another, and which properly,

belongs to the Alto and Tenor parts; but to give a general idea of the various Clefs, the following Scales are inserted.

The Treble, or G Clef ...

Soprano, or C Clef on the first line...

Alto, or C Clef on the third line....

Tenor, or C Clef on the fourth line...

The Bass or F Clef.....

It may not be improper to observe here, that the Treble Clef is now frequently substituted for the C Clef, in the Alto and Tenor parts: and, as it is stationary and less perplexing to the Performer than a fluctuating Clef, it has been adopted throughout the following work.

#### THE DIFFERENT SORTS OF NOTES AND THEIR PROPORTIONS.

|         |  |                       |
|---------|--|-----------------------|
| 1.....  |  | Semibreve is equal to |
| 2.....  |  | Minims, or to         |
| 4.....  |  | Crotchets, or to      |
| 8.....  |  | Quavers, or to        |
| 16..... |  | Semiquavers, or to    |
| 32..... |  | Demisemiquavers       |

A Dot placed after any Note makes it longer by one half.



Thus, a dotted Semibreve is equal to three Minims; a dotted Minim is equal to three Crotchets, &c.

### MUSICAL CHARACTERS.

Each Note is sometimes represented by a Rest, to denote a silence equal in duration to the Note to which it belongs; thus—



A Sharp ♯ placed at the beginning of a piece of Music, on any line or space, shows that all the Notes on that line or space are to be sung half a tone higher than the natural Note.

A Flat ♭ is the reverse of this, and intimates that the Notes to which it refers are to be sung half a tone lower than the natural Note.

A Natural ♮ placed before any Note contradicts the Sharp or Flat, and restores the Note to its natural sound.

Accidental Sharps, Flats, or Naturals, are those which are placed before Notes in the course of a Tune, and only continue through the bar in which they occur.

A Pause ⌂ shows that the Note or Rest over which it is placed may be held rather longer than its proper time.

When three Notes are tied together with the figure 3 over them, thus, ♩ 3 ♩, they are called a Triplet, and are to be sung in the same time that two of the same character require.

A Tie, or Slur ⌂ over two or more Notes, directs that they are to be sung to one Syllable.

A single Bar || divides the Time into equal portions, according to its measure.

A double Bar || divides the parts of a Tune; and when dotted on each side, thus, ::||::

it denotes that each part is to be sung twice over, and this mark S also directs the performer to repeat the part where it is placed.

A small Dash over Notes, thus, ♩ ♩ ♩ signifies that they are to be sung short and detached.

Crescendo < intimates that the sound must be increased—Diminuendo > decreased: and when both are used, thus, <> the Note or Passage is to be begun soft, gradually increasing to loud, and then diminishing to its previous softness.

|                                | Written. | Sung. |
|--------------------------------|----------|-------|
| Appoggiaturas, or Grace Notes, |          |       |
| A Turn.....                    |          |       |
| A Shake on the whole Tone,     |          |       |
| A Shake on the half Tone.....  |          |       |

In the Major Key the Shake must be used on a whole Tone except upon the Third of the chord. In the Minor Key the Shake may be regulated by the Note above in the Scale.

It is not to be supposed, in learning this embellishment, that it can be acquired at once; but it must be practised for a considerable time, in a slow and distinct manner, a little more emphasis being laid on the lower than on the higher Note.

#### TIME.

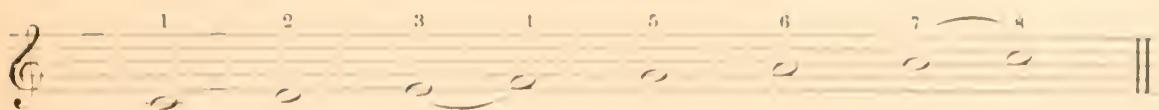
There are three sorts of Time, viz. Common, Triple, and Compound or mixed Time; each of which is distinguished by marks or figures; Common Time is marked  $\text{C}$   $\text{C}$  which signifies to the value of four Crotchets in each Bar; the first mark is rather slow, as Andante, the latter quicker, as Allegro. The time expressed by the figures  $\frac{2}{4}$  is called French Common Time, and contains two Crotchets in each bar.

The figures for Triple Time are  $\frac{3}{2}$ ,  $\frac{3}{4}$ ,  $\frac{3}{8}$  which intimates that there are three Minims, three Crotchets, and three Quavers, in a Bar.

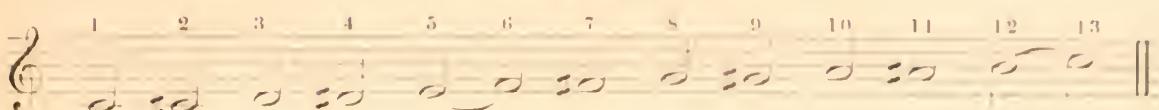
The different sorts of Compound Time are expressed by  $\frac{6}{4}$ ,  $\frac{6}{8}$ ,  $\frac{9}{4}$ ,  $\frac{9}{8}$ ,  $\frac{12}{8}$  but these are not much used in Modern Music.

The above figures refer to the Semibreve, which is the standard of reckoning; the lower figure, which is generally 2, 4, or 8, shows into what parts the Semibreve is divided, viz. Minims, Crotchets, or Quavers, and the upper figure denotes how many of those parts make a Bar; thus, in  $\frac{2}{4}$  the 4 indicates that the Semibreve is divided into four parts or Crotchets, and the 2 that the Bar contains two of those parts, &c.

## THE DIATONIC SCALE.



## THE CHROMATIC SCALE.

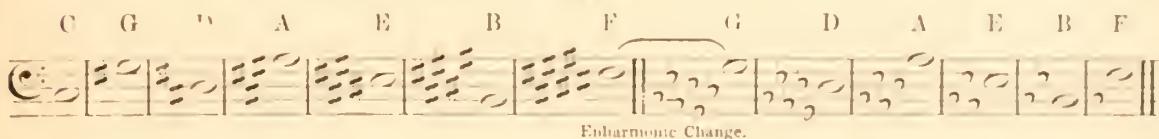


The Diatonic Scale consists of seven sounds, and an eighth which is merely a repetition of the first; the sounds are disposed at intervals of tones and half-tones, the half-tones occur between the 3rd and 4th, and 7th and 8th.

The Chromatic Scale consists of twelve sounds and a repetition of the first; each sound in this scale can be taken as a Key Note, or the beginning of a Diatonic Scale, showing that there are twelve Major Keys; and as each Major Key has what is termed a relative Minor Key, the result will be twenty-four Keys in Music.

## EX. OF THE DIFFERENT KEY NOTES, MAJOR AND MINOR.

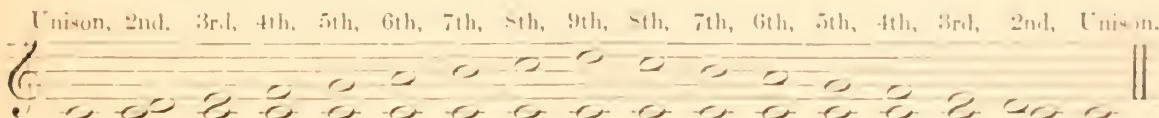
## MAJORS.



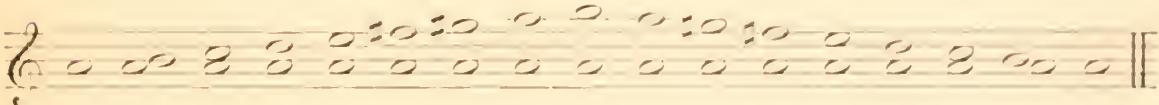
## MINORS.



## EX. OF INTERVALS.



*Intervals in the Key of A Minor.*



An interval is the distance between any two Notes, ascending or descending. In the Major Key the Notes are all natural; but as the Minor Key is in itself imperfect, an accidental Sharp is usually placed before the 6th and 7th in the ascending Scale; but in descending it is generally taken off, especially in Vocal Music. A proper close or cadence, however, cannot be effected unless a Sharp be placed to the 7th.

A Tune or Piece is in a Major Key, if the distance from the Key Note to the 3rd above consist of five Semitones, as from C to E; but if it consist of only four Semitones, as from A to C, it is in a Minor Key. In all regular Movements or Tunes, the Bass ends upon the Key Note.

### SOLMIZATION, OR SOL-FA-ING.

It is now about 800 years since Guido Aretine, a Monk of the Order of St. Benedict, invented the use of certain syllables to teach the practice of Singing; this system having been found much superior to the method then in use was generally adopted throughout Italy. The syllables he made use of, viz., UT, RE, MI, FA, SOL, LA, were taken from a Latin Hymn still extant, composed in honour of John the Baptist.

Lemaire, a celebrated French Musician of the 16th Century, greatly improved upon Aretine's method, and added a seventh syllable, SI, to the before-mentioned six; this plan is still commonly followed in France.

In some of the English publications on this subject, the syllables have been repeated in this manner, FA, SOL, LA, FA, SOL, LA, MI; but the modern Italian method, from its superiority, has now almost superseded all others. This system dismisses the UT and substitutes the more musical intonation DO, and places the seven syllables to the Scale, thus,—

It must be observed that DO is always placed to the Key Note, or the first of the Scale, RE to the second, MI to the third, FA to the fourth, SOL to the fifth, LA to the sixth, and SI to the seventh; the eighth being but a repetition of the first Note, DO is again used, and all the others in the same order of succession, thus showing that every 8th Note, either ascending or descending, is the same in name as well as sound, only more acute or grave according to its situation.

\* The Vowels in these syllables are pronounced as in the Italian language, viz., *a* as in father; *e* as the *u* in paper; and *i* as the *e* in me.

## EXERCISES IN THE KEY OF C MAJOR.

EX. I.            3rd.            4th.            5th.

6th.            7th.            8th.

EX. II.            3rd.            4th.            5th.

6th.            7th.            8th.

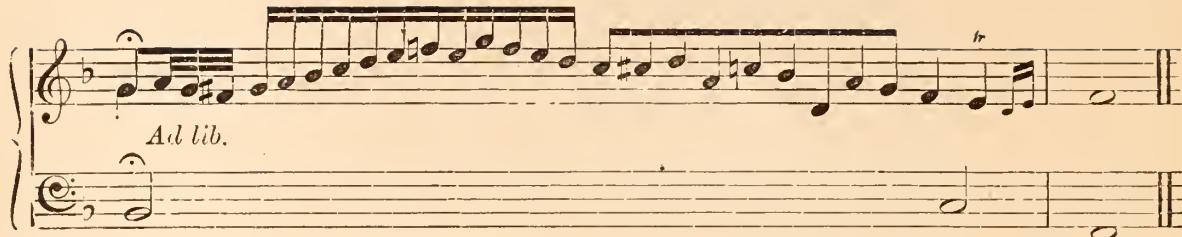
EX. III.

9th.            10th.            11th.            12th.

EX. IV.

The above Exercises ought to be practised in various Keys, which may easily be done by copying them, and commencing on a different Key Note, always bearing in mind that DO is the first in the Scale. Any lengthened Examples here would extend this part of the Work beyond the limits proposed.

## CADENZA.



*Cadenza* is an extemporaneous Passage, which a Singer or Solo Performer introduces in a Piece of Music, on the first Note of a final Cadence.—The Cadenza should only be attempted by a Performer who has sufficient knowledge of harmony to introduce one suitable to the style and character of the Piece.

## ON ACCENT.

Music is divided into Bars, not only to measure the Time, but also to mark the Notes upon which the Accent is to be laid. Accented Notes are those which require a greater stress than the rest, by which expression is given to the whole; and unless attention be paid to this, however exactly a Piece of Music may be performed, it will have a monotonous sound.

In every Bar of Common Time, which consists of four parts, the first and third are accented, the second and fourth unaccented. In Triple Time of three parts in a Bar, the first only is accented, the second and third unaccented, but the third should be rather stronger than the second. When  $\frac{3}{4}$  Time is divided into Quavers, the Accent falls on the first, third, and fifth parts of the Bar; but in  $\frac{6}{8}$  Time the first and fourth only are accented.

Sometimes, to produce effect, the Composer places the Accent on the unaccented part of the Bar : this deviation from the rules of Accent is called Emphasis. It is expressed by this mark > under or over a Note, or by *rf*, *fz*.

## DIRECTIONS FOR PRACTICE

To acquire a good and firm tone of voice, let the mouth be opened about a quarter of an inch, and avoid, as much as possible, closing the teeth, or the tongue touching them.

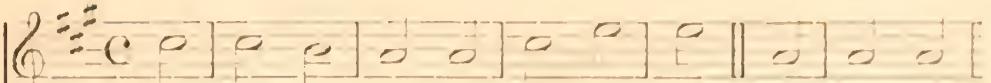
The Scale is the first Lesson, each Note of which ought to be held for a considerable time, beginning soft and increasing till loud, and then diminishing it.

All distortion of the countenance must be avoided, as well as singing through the nose, or too much in the head, as the tone ought to come freely from the chest; and the greatest nicety should be observed, to have the voice perfectly in tune with the Teacher's, or with some well-tuned instrument. Attention to this will not only render the Learner's first attempts at singing more agreeable to others, but will materially improve his own ear for proper sounds. To manage the breath well, it should be taken without noise, and only at proper intervals; as where a rest occurs; after a staccato note (if not dividing a word); after a semibreve or minim, where it is not tied to the next note, and in that case, after the tie; sometimes after a dotted note, but never in the middle of a word.

Attend particularly to the distinct articulation of the words; read them over carefully several times before singing, and let the pronunciation be according to the most correct and approved method.

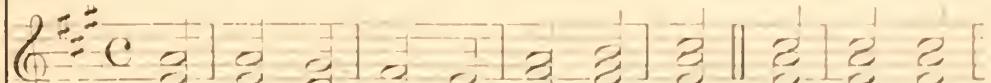
## LONG METRES.

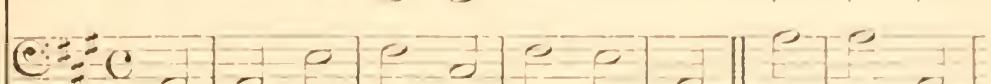
## No. 1. THE HUNDREDTH PSALM. L.M. LUTHER.

TENOR. 

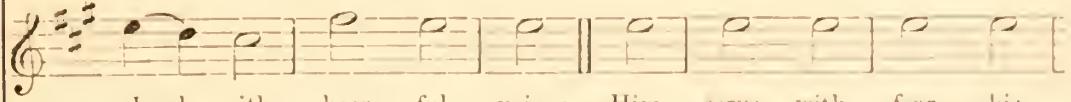
ALTO. 

All peo - ple that on earth do dwell, Sing to the

AIR. 

BASS. 



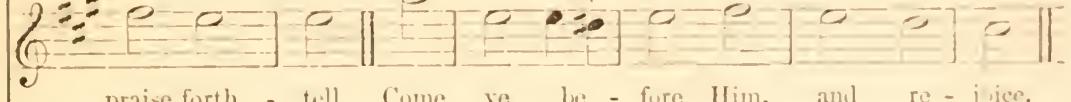


Lord with cheer - ful voice; Him serve with fear, his



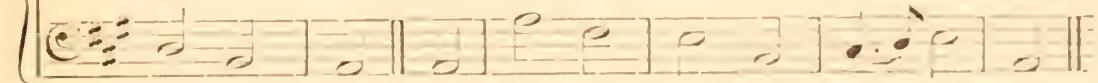






praise forth - tell, Come ye be - fore Him, and re - joice.





No. 2.

WIDDOP. L.M.

WIDDOP.

The musical score consists of three staves, each representing a different voice part:

- BASSO STAFF:** The bottom staff uses a bass clef and has a key signature of one flat (B-flat). It features mostly eighth-note patterns with some sixteenth-note figures.
- ALTO STAFF:** The middle staff uses an alto clef and has a key signature of one flat (B-flat). It also features eighth-note patterns with some sixteenth-note figures.
- SOPRANO STAFF:** The top staff uses a soprano clef and has a key signature of one flat (B-flat). It includes quarter notes, eighth notes, and sixteenth-note patterns.

The lyrics are integrated into the music, appearing below the staff lines:

Who shall as - cend thy heav'n - ly place, Great God, and  
dwell be - fore thy face? The man who minds re - li - gion  
now, And hum - bly walks with God be - low.

No. 3.

WINDLE. L.M.

REED.

My heart is fix'd, my song shall raise

Im - mor - tal hon - ours to thy name; A - wake, my tongue, to

sound his praise, My tongue, the glo - ry of my frame.

No. 4.

## MOUNT MORIAH.

L.M.

CLARKE.

The musical score consists of three staves of music in common time (indicated by '2' over '4') and G major (indicated by a sharp sign). The first staff features a soprano vocal line with eighth-note patterns. The second staff contains a basso continuo line with sustained notes and bassoon-like entries. The third staff shows a piano or harpsichord line with eighth-note chords. The lyrics are integrated into the music, appearing below the staves where the vocal line rests. The lyrics are:

To God your voice in an - thems raise, Je - ho - vah's  
aw - ful name He bears; In Him re - joice; ex - tol his  
name Who rides up - on high roll - ing spheres.

No. 5.

SAINT PAUL'S. L.M.

GREEN.

Thrice hap - py man who fears the Lord, Loves his com -

- mands, and trusts his word! Hon - our and peace his

days at - tend, And bless - ings to his seed de - scend.

No. 6.

WAINWRIGHT. L.M.

WAINWRIGHT.



He reigns! the Lord, the Sa-viour reigns! Praise Him in e - van - gel - ic



strains! Praise Him in e - van - gel - ic strains! Let the whole earth in songs re -



joice, And dis-tant is-lands join their voice, And dis-tant is - lands join their voice.

No. 7.

## PONTEFRACT. L.M.

He's blest, whose sins have par - don gain'd, No

more in judg - ment to ap - pear; Whose guilt re - mis - sion

has ob - tain'd, And whose re - pen - tanee is sin - cere.

No. 8.

## WARRINGTON. L.M

My soul, in - spir'd with sa - cred love, God's

ho - ly name for e - ver bless; Of all his fa - vours

mind - ful prove, And still thy grate - ful thanks ex - press.

No. 9.

## EVENING HYMN.

L.M.

TALLIS.

The musical score consists of three staves of music in common time, treble clef, and G major. The lyrics are integrated into the music, appearing below the notes. The first staff begins with a dotted half note followed by eighth notes. The second staff starts with a quarter note. The third staff begins with a dotted half note. The lyrics are as follows:
   
 Glo - ry to Thee, my God, this night, For  
 all the bless - ings of the light: Keep me, O keep me,  
 King of kings, Un - der thine own Al - migh - ty wings.

No. 10.

## PASSING BELL. L.M.

WHITAKER.

Musical score for the first part of "Passing Bell". The key signature is G major (two sharps). The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained chords and bass notes. The lyrics are: "He comes, He comes, the Judge se - vere! The se - venth".

Musical score for the second part of "Passing Bell". The key signature changes to F major (one sharp). The vocal line includes rests and eighth-note patterns. The piano accompaniment has dynamic markings like *f* (fortissimo) and *v.* (pianissimo). The lyrics are: "Trum - pet speaks Him near: The light - nings flash, the".

Musical score for the third part of "Passing Bell". The key signature changes to D major (one sharp). The vocal line continues with eighth-note patterns. The piano accompaniment features sustained chords. The lyrics are: "thun - ders roll; He's wel - come to the faith - ful soul."

No. 11.

MONTGOMERY. L.M.

Come, wea - ry souls, with sins dis - tress'd, The Sa - viour  
 offers heav'n - ly rest; Come, and his gra - cious  
 call o - obey, And cast your gloo - my fears a - way.

## No. 12. PORTUGUESE HYMN. L.M.

O praise the Lord, in that blest place, From whence his  
good - ness large-ly flows; Praise Him in heav'n, where He his face, Un -  
- veil'd in per-fect glo - ry, shows, Un - veil'd in per - fect glo - ry, shows.

No. 13.

BIRSTALL. L.M.

WIDDOP.

The image shows a handwritten musical score for a four-part setting. The music is in common time, with a key signature of one sharp (F#). The score consists of four staves, each with a different vocal range indicated by a soprano C-clef, alto F-clef, tenor G-clef, and bass F-clef. The lyrics are written below the staves, corresponding to the musical phrases. The first section of lyrics is: "So let our lips and lives ex - press The ho - ly". The second section is: "Gos - pel we pro - fess, So let our works and vir - tues". The third section is: "shine To prove the doc - trine all di - vine.". The music features various note values including eighth and sixteenth notes, and rests. The handwriting is in brown ink on light-colored paper.

So let our lips and lives ex - press The ho - ly  
 Gos - pel we pro - fess, So let our works and vir - tues  
 shine To prove the doc - trine all di - vine.

No. 14.

NEW COURT. L.M.

BEAUMONT.

Sweet is the work, my God, my King, To praise thy name, give thanks, and

sing, To praise thy name, give thanks, and sing; To show thy love by morn-ing light,

*p* And talk of all thy truth at night, And talk of all thy truth at night. *f*

*p* *f*

## No. 15.

## CEDAR. L.M.

Re-joice, ye shin - ing worlds on high, Be-hold the King of  
 Glo - ry nigh! Who can this King of Glo - ry be? The migh -  
 ty Lord, the Sa - viour's He, The migh-ty Lord, the Sa-viour's He,

O. V.

No. 16.

## TRANQUILITY. L.M.

MATHEWS.

How ple-a-sant, how di - vine - ly fair, O Lord of hosts, thy

dwell-ings are! With long de - sire my spi - rit faints, To

meet th'a-s sem-blies of thy saints, To meet th'assemblies of thy saints.

## No. 17.

## ROCKINGHAM. L.M.

What sin - ners va - lue I re - sign; Lord, 'tis e -

- nough that Thou art mine; I shall be - hold thy bliss - ful

face, And stand com - plete in righ - teous - ness.

Je - sus shall reign where'er the sun Poes his suc - ces - sive

jour - nies run; His kingdom stretch from shore to shore, Till moons shall

wax and wane no more, Till moons shall wax and wane no more.

V.

## No. 19.

HAYDN. L.M.

Since of thy good - ness all par - take, With what as -

sur - ance should the just Thy shel - tring wings their

re - fuge make, And saints to thy pro - tec - tion trust.

## No. 20.

CORK. L.M.

DE LA MAIN.

Thrice hap - py man who fears the Lord, Loves his com -

- mands and trusts his word; Ho - nour and peace his days at -

- tend, And bless - ings to his seed de - scend.

No. 21.

FERTILE PLAINS. L.M.

HANDEL.

De - send from heav'n, im - mor - tal Dove! Stoop

down, and take us on thy wings, And mount and bear us

far a - bove The reach of these in - fe - rior things.

## No. 22.

## SAINT MARK'S. L.M.

My God, how end - less is thy love! Thy gifts are

ev - 'ry ev' - ning new; And morn - ing mer - cies from a -

- bove Gen - tly dis - til like ear - ly dew.

No. 23.

SAINT PETER'S. L.M.

HARWOOD.

Life is the time to serve the Lord, The time ten -

- sure the great re-ward; And while the lamp holds out to

burn, The vil-est sin-ner may re-turn.

## No. 24.

MILTON. L.M.

STANLEY.

Give thanks to God, He reigns a - bove; Kind are his

thoughts, his name is Love; His mer - cy a - ges past have

known, And a - ges long to come shall own.

No. 25. MATHER'S HYMN. L.M.

Come, wea - ry souls, with sin dis - tress'd, The Sa - viour

of - fers heav'n-ly rest; Come, and his gra - cious call o -  
o.

- bey, And east your gloo - my fears a - way.

## No. 26.

## OSSET. L.M.

WIDDOP.

The musical score consists of three staves of handwritten music. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has an alto clef. The music is in common time and uses a key signature of one sharp. The lyrics are written below the notes. The first section of lyrics is:

Je - sus, the spring of joys di - vine, From whence all

The second section of lyrics is:

hopes and com - forts flow; Je - sus, no o - ther name but

The final section of lyrics is:

thine Can save us from e - ter - nal woe.

## No. 27.

## CALLCOTT.

L.M.

Music for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in common time, C major. The piano part is in common time, C major.

Soprano: A - shaun'd of Je - sus, can it be? A mor - tal

Alto: man a - sham'd of Thee? Scorn'd be the thought by rich and

Bass: poor!

Music for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in common time, C major. The piano part is in common time, C major.

Soprano: Oh, may I scorn it more and more!

Alto: poor!

Bass: Scorn'd be the thought by rich and

Music for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in common time, C major. The piano part is in common time, C major.

Soprano: more and more!

Alto: Scorn'd be the thought by rich and

Bass: poor!

## No. 28.

## NEW SABBATH. I.M.

Now to the Lord a no - ble song! A - wake, my

soul! a - wake, my tongue! Ho - san - na to th'e - ter - nal

Name! And all his bound - less love pro - claim.

## No. 29.

## STONEFIELD. L.M.

Be - set with snares on ev - 'ry hand, In life's un -

- cer - tain path I stand; Sa - viour di - vine, dif - fuse thy

light, To guide my doubt - ful foot - steps right.

My God, ac - cept my ear - ly vows, Like morn-ing in - cense

in thine house; And let my night -ly wor-ship rise, Sweet as the  
o.

ev' - ning sa - cri - fice, Sweet as the ev' - ning sa - cri - fice.  
V.

## No. 31.

## ISLINGTON. L.M.

Je - sus, our soul's de - light - ful choice, In Thee be -

- liev - ing, we re - joice; Yet still our joy is mix'd with grief,

While faith con-tends, while faith con - tends with un - be - lief.

## No. 32.

## LINDLEY'S. L.M.

Now to the Lord that makes us know The won-ders of his

dy - ing love, The won-ders of his dy - ing love; Be hum - ble -

hon - ours paid be - low, And strains of no - bler praise a - bove.

## No. 33.

## CANADA. L.M.

Not to our-selves, who are but dust, Not to our-selves is

glo - ry due, E - ter-nal God, Thou on - ly just, Thou on - ly

gra-cious, wise, and true, Thou on - ly gra - cious, wise, and true.

No. 34.

CLIFFORD'S. L.M.

CLIFFORD.

O for a sweet in - spir - ing ray, To an - i - mate our  
fee - ble strains, From the bright realms of end - less day,  
The bliss - ful realms..... where Je - sus reigns.

## No. 35. COOK'S MORNING HYMN. L.M.

God of my life, through all my days My grate - ful

pow'r shall sound thy praise; The song shall wake with op'ning

light, And war - ble to the si - lent night.

No. 36.

HIGHBURY. L.M.

The musical score consists of three staves of handwritten notation on five-line staves. The key signature is B-flat major (two flats), and the time signature is common time (indicated by a 'C'). The first staff begins with a dotted half note followed by eighth notes. The second staff starts with a quarter note. The third staff begins with a half note. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is:

Thine earth - ly sab - baths, Lord, we love; But there's a

The second section of lyrics is:

no - bler rest a - bove; To that our la-b'ring souls as-

The final section of lyrics is:

- pire, With ar - dent pangs of strong de - sire.

No. 37.

## JUSTIFICATION. L.M.

The image shows a handwritten musical score for three voices. The top staff uses a soprano C-clef, the middle staff an alto C-clef, and the bottom staff a bass F-clef. The key signature is common time (indicated by a 'C'). The music consists of three systems of measures. The first system ends with a double bar line. The second system begins with a forte dynamic (f). The third system begins with a piano dynamic (p). The lyrics are as follows:
   
 Praise ye the Lord, ex - alt his name, While in his ho - ly
   
 courts ye wait; Ye saints, that to his house be - long, Or stand at-
   
 tend - ing at his gate. Or stand at - tend - ing at his gate.

No. 38.

LITCHFIELD. L.M.

HARWOOD.

Hail, peace - ful day of hal - low'd rest, Sweet  
*Alto and Tenor.*

sweet har-bin-ger, sweet har - - bin - - ger of  
 har - - bin - - ger..... of  
*Treble.*

Sweet har - - bin - - ger of  
 Sweet harbinger of

joys a - - - bove! Thine hours are all by  
*Alto.*

Treble: Jesus bless'd, And shine on man with  
*Treble.*  
  
**f**  
 beams of love, Thine hours are all by Je - sus  
  
**f**

bless'd, And shine on man with beams of love.

No. 39.

SANDBACH. L.M.

Come, dear - est Lord, de - scend and dwell By faith and  
 love in ev - 'ry breast; Then shall we know, and taste, and  
 feel, The joys that can - not be..... ex - press'd.

No. 40.

WAREHAM. L.M.

Great is the Lord, and great his praise, What God like

Him our fears can raise; Let ev'-ry peo - ple, ev'-ry

tribe, Pow'r, glo - ry, strength to Him a - scribe.

No. 41.

## CREATION. L.M.

HAYDN.

The spa - cious fir - ma - ment on high, With all the

blue e - the - real sky, And span - gled heav'ns, a

shin - ing frame, Their great o - ri - gi - nal pro - claim.

0.  
 Th'un-wea - ried sun from day to day, Does his Cre -  
 a - tor's pow'r dis - play, And pub - lish - es to ev - ery  
 land The work of an Al - migh - ty hand.

## No. 42.

JOB. L.M.

ARNE.

From all that dwell le - low the skies, Let the Cre - a - tor's

praise a - rise; Let the Re - deem - er's name be sung

Thro' ev - 'ry land, thro' ev - 'ry land, by ev - 'ry tongue.

## COMMON METRES.

No. 43.

ST. ANN'S.

CROFT.

Through all the chang - ing scenes of life,

In trou - ble and in joy, The praises of my

God shall still, My heart and tongue em - play,

The musical score consists of two staves of music in common time (indicated by a 'C'). The top staff uses a treble clef, and the bottom staff uses a bass clef. The music is divided into measures by vertical bar lines. The lyrics are written in a cursive script below the music, corresponding to the notes. The first section of lyrics is: 'Through all the chang - ing scenes of life,' followed by a repeat sign and a section break. The second section starts with 'In trou - ble and in joy, The praises of my'. This is followed by another section break. The final section starts with 'God shall still, My heart and tongue em - play,' followed by a section break. The music concludes with a final section of lyrics: 'The praises of my God shall still, My heart and tongue em - play,' which ends with a double bar line and repeat dots.

No. 44.

HALIFAX. C.M.

WIDDOP.

My lot is fall'n in that blest land, Where

God is tru - ly known; He fills my cup with

lib - 'ral hand, He makes his word my own.

No. 45.

IRISH. C.M.

Fa - ther of mer - cies, in - thy word What

end - less glo - ry shines! For e - ver be..... thy

name a - dored, For these ee - less - tial lines.

No. 46.

AXBRIDGE. C.M.

CLARKE.

How blest is he, who ne'er con-sents, By ill ad-

vice to walk; Nor stands in sin-ners' ways, nor sits,

Where men pro-fane-ly talk, Where men pro-fane-ly talk.

No. 47.

## WILTSHIRE. C.M.

Our soul on God with patience waits, Our

help and shield is He; Then, Lord, let still our

hearts rejoice, Be - - cause we trust in Thee.

Musical score for the first stanza of "Trinity". The music is in Common Time (C). It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes from G major (two sharps) to F major (one sharp) and then to E major (no sharps or flats). The lyrics are:

Thou, Lord, a - - - lone art my de - fence, On

Musical score for the second stanza of "Trinity". The music continues in Common Time (C). The key signature changes back to G major (two sharps). The lyrics are:

Thee my hopes re - ly; Thou art my glo - - - ry,

p

o.

Musical score for the third stanza of "Trinity". The music continues in Common Time (C). The key signature changes back to G major (two sharps). The lyrics are:

and shall yet Lift up my head on high,

f

f.

V.

No. 49.

NEW LONDON. C.M.

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is in common time, with various key signatures (G major, F major, D major, C major). The vocal parts are in soprano, alto, and bass clef. The piano part is in bass clef. The score consists of three systems of music. The first system starts with a treble clef, followed by a bass clef, and then a bass clef. The lyrics for the first system are: "Bless'd are the souls that hear and know The". The second system starts with a bass clef, followed by a bass clef, and then a bass clef. The lyrics for the second system are: "gos - - - pel's joy - - - ful sound; Peace shall at - - - tend the". The third system starts with a bass clef, followed by a bass clef, and then a bass clef. The lyrics for the third system are: "path they go, And light their steps surround, And light, &c.". The score is written in brown ink on aged paper.

The musical score consists of four staves of handwritten notation in common time, with a key signature of three sharps. The lyrics are integrated into the music, appearing below the notes where appropriate.

**Thou, Lord, art good, nor on - - - ly good, But**

**prompt to par - - - don too; Of plen - teous mer - - - ey**

**to all those Who for thy mer - - - ey sue.**

No. 51.

OLD WINDSOR. C.M.

RAVENSCROFT.

Thee we adore, e - - ter - nal Name,

And hum - bly own to Thee, How fee - ble is our

mor - tal frame, What dy - ing worms are we.

Handwritten musical score for "ST. LUKE. C.M." featuring three staves of music and lyrics.

The score consists of three staves, each with a key signature of one flat (B-flat) and a time signature of common time (indicated by a '3').

**Staff 1:**

- Notes: Open circles (white), solid circles (black), and a sharp sign (#).
- Lyrics: "Re - mark, my soul, the nar - - row bounds"

**Staff 2:**

- Notes: Open circles (white), solid circles (black), and a sharp sign (#).
- Lyrics: "Of the re - volv - ing year! How swift the weeks com-

**Staff 3:**

- Notes: Open circles (white), solid circles (black), and a sharp sign (#).
- Lyrics: "plete their rounds, How short the months ap - pear!"

## No. 53.

## ST. JAMES. C.M.

CROFT.

O Lord, send out thy light and truth,  
 And lead me by thy grace; Which may conduct me  
 to thy hill, And to thy dwelling-place.

No. 54.

CROFT. C.M.

CROFT.

A handwritten musical score for a four-part setting in common time, C major (indicated by a single sharp sign). The score consists of six systems of music, each with a different vocal line and harmonic progression. The vocal parts are arranged in two staves per system, with basso continuo parts below them. The lyrics are integrated into the music, appearing under specific notes. The score is written on a five-line staff with vertical bar lines indicating measures.

The lyrics are as follows:

Lord, let me know my term of days, How  
soon my life will end; The num'rous train of  
ills dis - close, Which this frail state at - tend.

## No. 55.

## UNIVERSITY. C.M.

HARWOOD.

How sweet the name of Je-sus sounds In

a be - lie - ver's ear! It soothes his sor - rows,

*f*

heals his wounds, And drives a - way his fear.

## No. 56.

## ARABIA. C.M.

My Sa-viour, my Al - mighty Friend, when I be - gin thy praise,

Where will the grow-ing num-bers end, The num-bers of thy grace?

V.

Where will the grow-ing num-bers end, The num-bers of thy grace?

f

No. 57.

DEVIZES. C.M.

GARDINER.

The mem -'ry of Mes - si - ah's name Through end - less

years shall run; His spotless name shall shine as bright ....

.... And last - ing as the sun, And last-ing as the sun.

p f

o. V.

No. 58.

LYDIA. C.M

B. COLE.

O for a shout of sa - cred joy, To God, the

sov' - reign King; Let ev - 'ry land their tongues em - ploy, And

hymns of tri-umph sing, And hymns of tri - umph sing.

No. 59.

ST. MARY. C.M.

CROFT.

La - den with guilt, and full of fears,

I fly to Thee, my Lord, And not a glimpse of

hope ap - pears But in thy writ - ten word.

O Lord, the Sa - viour and de - fence  
 Of all thy cho - sen race, From age to age Thou  
 still hast been Our sure a - bid - ing place.

No. 61.

ST. DAVID'S. C.M.

RAVENS CROFT.

Music for the first stanza:

Dear Shep - herd of thy peo - ple, here

Music for the second stanza:

Thy pre - sence now dis - play; As Thou hast giv'n a

Music for the third stanza:

place for pray'r, So give us hearts to pray.

No. 62.

LONDON. C.M.

CROFT.

Lord, hear my pray'r, and to my cry

Thy wont-ed au-dience lend; In thy ac-eus-tom'd

faith and truth A gra-cious an-swer send.

## No. 63.

## BENNETS. C.M.

BENNET.

My God, the spring of all my.... joys, The life of

my de - - lights; The glo - ry of my bright - est days,

And com - fort of my nights, And comfort of my nights.

## No. 64.

## RICHMOND. C.M.

Oh, how I love thy ho - ly law! Tis  
 dai - ly my de - light, And thence my me - di -  
 ta - tions draw Di - vine ad - vice by night.

No. 65.

HEIGHINGTON'S.

C.M.

HEIGHINGTON.

Oh, for a thou - sand tongues to sing Our

great Re - deem - er's praise: The glo - ries of our

God and King, The tri - umphs of his grace.

No. 66.

ST. AUGUSTINE. C.M.

MADAN.

Happy the man whose tender care Re -

The music consists of two staves. The top staff is in common time (indicated by a '3') and has a treble clef. The bottom staff is also in common time and has a bass clef. The vocal line starts with eighth notes and moves to sixteenth-note patterns. The piano accompaniment features eighth-note chords in the bass and eighth-note patterns in the treble.

- lieves the poor dis - tress'd; When he's by trou - bles

The music continues with two staves. The top staff shows a continuation of the melody with eighth-note patterns. The bottom staff shows the piano accompaniment with eighth-note chords. The lyrics describe the poor being distressed and the Lord being by their troubles.

com - - pass'd round, The Lord shall give him rest.

The music concludes with two staves. The top staff shows the final section of the melody. The bottom staff shows the piano accompaniment with eighth-note chords. The lyrics express the Lord's provision and rest for those who have passed through difficulties.

No. 67. MOUNT PLEASANT. C.M. LEACH.

There is a land of pure de - light, Where saints im -

- mor - - - tal reign; In - fi - nite day ex - cludes the night,

And plea-sures ban - ish pain, And plea - sures ban - ish pain.

Sing to the Lord Je - ho - vah's name, And in his  
 strength re - joice; When his sal - va - tion is our theme,  
 When his sal - va - tion is our theme, Ex - al - ted be our voice.  
*Treble.*

*f*

*f*

V.

## No. 69.

## AMERICA. C.M.

A - wake, my soul, stretch ev - 'ry nerve, And press with vig - our

on: A heav'y race de-mands thy zeal, And an im-mortal crown,

And an immortal

crown, And an im-mor-tal crown, And an im - mor - tal crown.

crown.

Musical score for the first stanza of "My Shepherd is the living Lord". The music consists of four staves. The top two staves are in treble clef, 3/4 time, and key signature of one sharp (F#). The bottom two staves are in bass clef, 3/4 time, and key signature of one sharp (F#). The lyrics are:

My Shep - herd is the liv - ing Lord, I there - fore

Musical score for the second stanza of "My Shepherd is the living Lord". The music consists of four staves. The top two staves are in treble clef, 3/4 time, and key signature of one sharp (F#). The bottom two staves are in bass clef, 3/4 time, and key signature of one sharp (F#). The lyrics are:

no - thing need; In pas-tures fair,... near plea - sant streams, He

Musical score for the third stanza of "My Shepherd is the living Lord". The music consists of four staves. The top two staves are in treble clef, 3/4 time, and key signature of one sharp (F#). The bottom two staves are in bass clef, 3/4 time, and key signature of one sharp (F#). The lyrics are:

He setteth me to feed,... *f*  
set - teth me to feed, He set - teth me to feed.

*f*

No. 71.

ST. GEORGE. C.M.

A handwritten musical score for four voices in common time, featuring three staves of music and lyrics. The music is in common time, with a key signature of one sharp (F#). The vocal parts are arranged in two pairs of two voices each, separated by a brace. The lyrics are written below the music, corresponding to the notes.

The lyrics are:

God moves in a mys - te - rious way His  
 won - ders to per - form; He plants his foot - steps  
 in the sea, And rides up - on the storm.

The musical score consists of three staves of music in Common Measure (C.M.) time, with a key signature of one flat (B-flat). The music is divided into three systems by vertical bar lines.

**System 1:**

- Staff 1:** Treble clef, B-flat key signature. Notes: P, O, P, O, P, O, P, P, P, P, O.
- Staff 2:** Treble clef, B-flat key signature. Notes: P, O, P, O, P, P, P, P, P, O.
- Staff 3:** Bass clef, B-flat key signature. Notes: G, G, G, G, P, P, G, G, G, G.

Lyrics for System 1: Plung'd in a gulf of dark de - spair,

**System 2:**

- Staff 1:** Treble clef, B-flat key signature. Notes: P, O, P, O, P, O, P, O, P, O, P.
- Staff 2:** Treble clef, B-flat key signature. Notes: P, O, P, O, P, O, P, O, P, O, P.
- Staff 3:** Bass clef, B-flat key signature. Notes: G, G, G, G, P, P, G, G, G, G.

Lyrics for System 2: We wretch-ed sin - ners lay; With - out one cheer - ing

**System 3:**

- Staff 1:** Treble clef, B-flat key signature. Notes: P, O, P, P, P, P, P, P, P, P, O.
- Staff 2:** Treble clef, B-flat key signature. Notes: P, O, P, P, P, P, P, P, P, P, O.
- Staff 3:** Bass clef, B-flat key signature. Notes: G, G, G, G, P, P, G, G, G, G.

Lyrics for System 3: beam of hope, Or spark of glim - m'ring day.

No. 73.

WARWICK. C.M.

STANLEY.

Oh, hap - py man, whose soul is fill'd With  
 zeal and rev - 'rent awe! His lips to God their  
 hon - ours yield, His life a - dorns the law.

## No. 74.

## DEVOTION. C.M.

3

This is the day the Lord hath made, He  
calls the hours his own; Let heav'n rejoice, let  
earth be glad, And praise sur - round the throne.

No. 75.

ABRIDGE. C.M.

SMITH.

A handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The music consists of three staves, each with a treble clef. The vocal parts are written in a cursive, flowing hand. The lyrics are integrated into the music, appearing below the notes. The score includes a title page at the top and three systems of music below it.

When I can read my ti - tle clear To  
mam - sions in the skies, I bid fare - well to  
ev - 'ry fear, And wipe my weep - ing eyes.

No. 76.

## NORTHGATE. C.M.

The musical score consists of four staves of music in common time, key signature of two sharps, and common time. The lyrics are integrated into the music as follows:

In - struct me in thy sta - tutes, Lord, Thy  
right - eous paths dis - play; That I from them, through  
all my life, No more may go a - stray.

No. 77.

LANGSHAW. C.M.

A handwritten musical score for four voices and piano, arranged in three systems. The key signature is G major (no sharps or flats). The time signature is common time (indicated by a '3'). The vocal parts are in soprano, alto, tenor, and bass. The piano part is at the bottom, with bass and treble staves. The lyrics are written below the vocal parts. The score includes dynamic markings such as 'A', 'p', and 'f'.

**Lyrics:**

- O for a heart to praise my God, A
- heart from guilt set free; A heart that's sprin - kled
- with the blood So free - ly shed for me.

Soon as my infant lips can speak Their  
feeble prayer to Thee, O let my heart thy  
fa-vour seek; Dear Lord, re-mem-ber me!

No. 79.

ST. MICHAEL. C.M.

WAINWRIGHT.

Come, Ho - ly Spi - rit, God of might.

The com - fort - er of all; Teach us to know thy

word a - right, That we may ne - ver fall.

## No. 80.

## MELODY. C.M.

LEACH.

Hark! the glad sound! the Saviour comes, The  
 Sa - viour pro - mis'd long: Let ev - 'ry heart pre -  
 pare a throne, And ev - 'ry voice a song.

No. 81.

LIVERPOOL. C.M.

Come, hap - py souls, ap - proach your God With

new me - lo - dious songs; Come ten - der to Al -

- migh - ty grace The tri - bute of your tongues.

Sweet is the mem - 'ry of thy grace,

My God, my heav'n - ly King; Let age to age thy

righ - teous - ness, In sounds of glo - ry sing.

No. 83.

SUFFOLK. C.M.

Come, Ho-ly Spi-rit, Heav-ly Dove! With all thy quick - - 'ning pow'r's,

Kin - dle a flame of sa - cred love In these cold hearts of ours,

Kin - dle a flame of sa - cred love In these cold hearts of ours.

## No. 84.

## SHREWSBURY. C.M.

Bless'd be the e - ver - last - ing God, The Fa - ther of our

Lord; Be his a - bound - ing mer - cy prais'd, Be his a - bound - ing

mer - cy prais'd, His ma-jes-ty a - dor'd, His ma - jes - ty a - dor'd.

V.

No. 85.

ST. JOHN'S. C.M.

Come, let us join our cheer - ful songs

With an - gels round the throne; Ten thou - sand thou - sand

are their tongues, But all their joys are one.

No. 86.

BROOMSGROVE. C.M.

Songs of im - - mor - tal praise be - long To my Al -

f  
- migh - ty God; A - wake my heart, a - wake my tongue, To

f  
spread his name a - broad, To spread his name a - broad.

f  
spread his name a - broad, To spread his name a - broad.

No. 87.

BEDFORD. C.M.

COOMES.

Dread Sov - 'reign ! let my eve - ning song

Like ho - ly in - cense rise; As - sist the off - 'rings

of my tongue To reach the lof - ty skies.



*Siciliano.*



Once more we come be - fore our God,



Once more his bless - ing ask; O may not du - ty



seem a load, Nor wor - ship seem a task.



## No. 89.

## NAYLOR'S. C.M.

*Con spirito.*

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is in common time, with a key signature of one sharp (F#). The vocal parts are written on treble, alto, and bass staves respectively. The piano part is at the bottom, also in common time with one sharp. The vocal parts begin with a melodic line, followed by lyrics. The piano part provides harmonic support with chords and bass notes.

How vast must their ad - van - tage be, How  
 great their plea - sure prove, Who live like bre - thren,  
 and con - sent In of - - fi - - ces of love.

*p*

True love is like that pre - cious oil Which,

*f*

pour'd on Aa - ron's head, Ran down his beard, and

*f*

*f*

o'er his robes Its cost - ly mois - ture shed.

## No. 91. WAINWRIGHTS' 84th. C.M.D.

When all thy mer - cies, O my God,

f

My ris - ing soul sur - veys; Tran - sport - ed with the

p f

view, I'm lost In won - der, love, and praise.

p

Thy pro - vi - dence my life sus - tain'd, And all my

*Chorus quicker, and second time ff.*

wants re - dress'd; When in the si - lent womb I

lay, And hung up - - on the breast.

No. 92.

ST. MATTHEW'S. C.M.D.

CROFT.

Handwritten musical score for three voices in common time. The top voice starts with a single note followed by a dotted half note. The middle voice begins with a half note followed by a dotted half note. The bottom voice begins with a half note followed by a dotted half note. The lyrics "Oh for a thou - sand tongues to sing" are written below the middle and bottom voices.

Handwritten musical score for three voices in common time. The top voice consists of eighth-note pairs. The middle voice consists of eighth-note pairs. The bottom voice consists of eighth-note pairs. The lyrics "Our great Re - deem - er's praise; The glo - ries of our" are written below the middle and bottom voices.

Handwritten musical score for three voices in common time. The top voice consists of eighth notes. The middle voice consists of eighth notes. The bottom voice consists of eighth notes. The lyrics "God and King; The tri - umphs of his grace!" are written below the middle and bottom voices.

Je - sus, the name that soothes our fears, That

CHORUS *rather quicker, and second time ff*

bids our sor - rows cease; 'Tis mu - sic in the

sin - ner's ears: 'Tis life, and health, and peace.

## No. 93. MATHER'S MORNING HYMN.

Be - hold, the morn - ing sun Be -  
gins his glo - rious way; His beams thro' all the  
na - tions run, And life and light con -vey.

No. 94.

SHIRLAND. S.M.

STANLEY.

Come, Ho - ly Spi - rit, ecome, Let thy bright

beams a - - rise; Dis - pel the dark - ness from our

minds, And o - - - open all our eyes.

Let hearts and tongues u - nite, And loud thanks-

giv - ings raise; 'Tis du - ty ming - led with de -

light, The Sa - - - viour's name to praise.

No. 96.

PECKHAM. S.M.

SMITH.

Thy mer - eies and thy love, O Lord, re -  
 - call to mind; And gra - cious - ly con - ti - nue  
 still, As Thou wert e - - ver kind.

The God Je - ho - vah reigns, Let all the na - tions fear;

Let sinners trem - ble at his throne, And saints be humble there,

And saints be hum - ble there, And saints be, and saints be hum - ble there.

No. 98.

## WATCHMAN. S.M.

LEACH.

To God, the on - ly wise, Our Sa - viour  
and our King, Let all the Saints be -  
low the skies Their hum - ble prai - ses sing.

How hea - - vy is the . night That

hangs up - on our eyes, Till Christ with his

re - viv - ing light O - ver..... our souls a - rise!

No. 100.

OLD CAMBRIDGE. S.M.

HARRISON.

The musical score is handwritten on six staves. The top two staves are for the Soprano and Alto voices. The bottom two staves are for the Tenor and Bass voices. The piano accompaniment is on the two inner staves of the bottom section. The music is in common time, with a key signature of one sharp (F#). The vocal parts sing in unison or harmonies, while the piano part provides harmonic support and rhythmic drive. The lyrics are integrated into the musical lines, with some words underlined for emphasis.

1. To bless thy chosen race,  
In  
mer - ey, Lord, incline; And cause the bright - ness  
of thy face On all thy Saints to shine.

2. [Music continues]

From Thee, our bonn - teous God, We ev - 'ry  
 good re - ceive; Thou giv'st us cloth - ing, friends, and  
 food, And by thy grace we live.

## No. 102. ST. BERNARD. S.M.

My heart doth take in hand Some god - ly song to

sing; The praise that I shall show there - in, The

praise that I shall shew there - in, Per - tain - eth to the King.

No. 104.

ST. BRIDE'S. S.M.

And will the Judge de - send? And  
 must the dead a - rise? And not a sin - gle  
 soul es - cape His all dis - cern - ing eyes?

Firm and un - mov'd are they That rest their  
 souls on God ; Firm' as the mount where  
 Da - - vid dwelt, Or where the ark a - bode.

Firm and un - mov'd are they That rest their  
 souls on God ; Firm' as the mount where  
 Da - - vid dwelt, Or where the ark a - bode.

Firm and un - mov'd are they That rest their  
 souls on God ; Firm' as the mount where  
 Da - - vid dwelt, Or where the ark a - bode.

No. 106.

ST. ANDREW. S.M.

God will confound them all, Who do oppose his will;  
 They shall be turned back and fall, That wish his people ill.

Be - hold what won - drous grace The Fa - ther

hath be - stow'd On sin - ners of a mor - tal

race, To call them sons of God !

No. 108.

MATTHIAS. S.M.

How beau - teous are their feet Who

stand on Zi - on's hill, Who bring sal - va - tion

on their tongues, And words of peace re - veal.

With hum - bly heart and tongue, My God, to

Thee I pray; O make me learn, while I am

young, How I may cleanse my way. Now in my

ear - ly days..... Teach me thy will to know; O

me be - stow, Be - times on me be - stow.

To - mor - row, Lord, is thine, Lodg'd in thy  
 Sov'reign hand; And if its sun a - rise and shine, It  
 shines by thy com - mand, It shines by thy com - mand.

## No. 111.

## STOW. S.M.



Come, ye that love the Lord, And let your joys be known;



Join in a song with sweet ac - cord, And thus surround the



And thus surround the throne, And &c.

throne, And thus surround the throne, And thus surround the throne.

And thus surround the throne, And &c.

The musical score consists of three staves of music in common time, key signature of one sharp (F#), and soprano vocal range. The lyrics are as follows:

Grace! 'tis a charm - ing sound, Har -

- mo - nious to the ear; Heav'n with the

Heav'n with the e - cho shall re -

e - echo shall re - sound,

Heav'n with the e - cho shall re -

A musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is in common time, with a key signature of one sharp (F#). The vocal parts are in soprano, alto, and bass clef. The piano part is in bass clef. The vocal parts sing in unison. The lyrics are:

sound, //

Heav'n with the e - cho shall re - sound, And

sound, //

And all the earth shall hear, //

all the earth shall hear, And all the earth shall

And all the earth shall hear, //

hear, And all the earth shall hear, //

No. 113.

PLEYEL'S HYMN. Four 7s.

Lord, we come before Thee now,

At thy feet we humbly bow; O do not our

suit disdain, Shall we seek Thee, Lord, in vain

## No. 114.

## NARCISSUS. Four 7s.

Now be - gin the heav'n - ly theme, Sing a - loud in  
 Je - su's name; Ye who Je - su's kind - ness prove, Tri-umph  
 Triumph in re - deem - ing love, *f*  
 in re - deem - ing love, Tri-umph in re - deem - ing love.

s. v.

No. 115.

HOTHAM. Eight 7s.

Je - sus, re - fuge of my soul, Let me to thy

bo - som fly; While the swell - ing wa - ters roll,

While the tem - pest still is high. Hide me, O my

Sa - viour, hide, Till the storm of life is past.

Safe in - to the ha - ven guide, O re - ceive my

soul at last, O re - ceive my soul at last.

## No. 116. MARINER'S HYMN. Four 7s.

The musical score consists of four staves of music, each with a different key signature and time signature. The first staff starts in G minor (two sharps) and 2/4 time. The second staff starts in C major (no sharps or flats) and 2/4 time. The third staff starts in E minor (one sharp) and 2/4 time. The fourth staff starts in C major (no sharps or flats) and 2/4 time. The music is divided into three sections by vertical bar lines. The first section ends with a repeat sign and a bassoon dynamic (p). The second section begins with a bassoon dynamic (p). The third section begins with a forte dynamic (f).

Chil - dren of the heav'n - ly King, As ye

jour - ney sweet - ly sing; Sing your Saviour's wor - thy

praise, Glo - rious in his works and ways.

## No. 117.

## LYNN. Four 7s.

Hark! the her - ald an - gels sing, Glo - ry to the

new - born King; Peace on earth and mer - ey mild, God to

sin - ners re - con - cil'd, God to sin - ners re - con - cil'd.

Ye bound-less realms of joy, Ex - alt your Ma - ker's

fame; His praise your songs em - ploy,..... A - bove the star - ry

frame,..... His praise your songs em - ploy, A - bove the star - ry

ff

frame, Your voi - ces raise, ye Che - ru - bin And

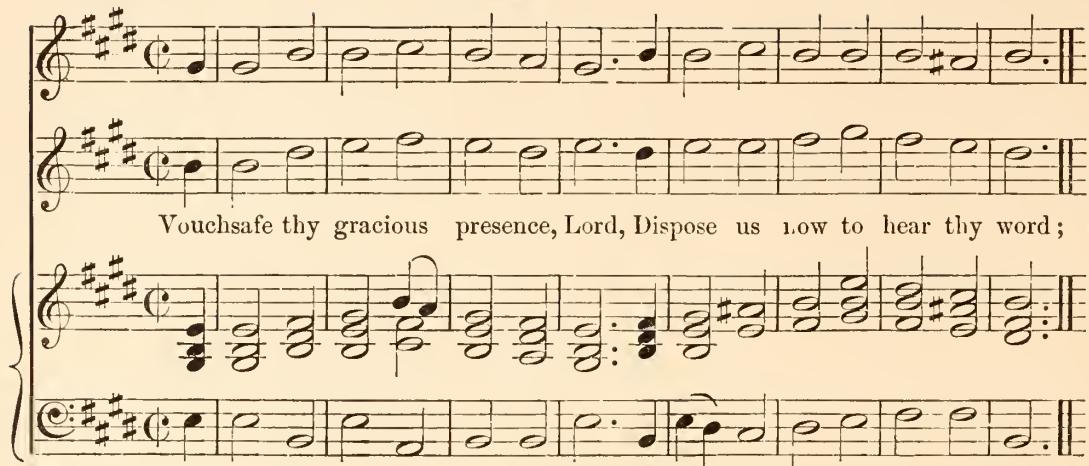
Se - ra - phim, to sing his praise, Your voi - ces raise, ye

p

f

Che - ru - bin And Se - ra - phim, to sing his praise.

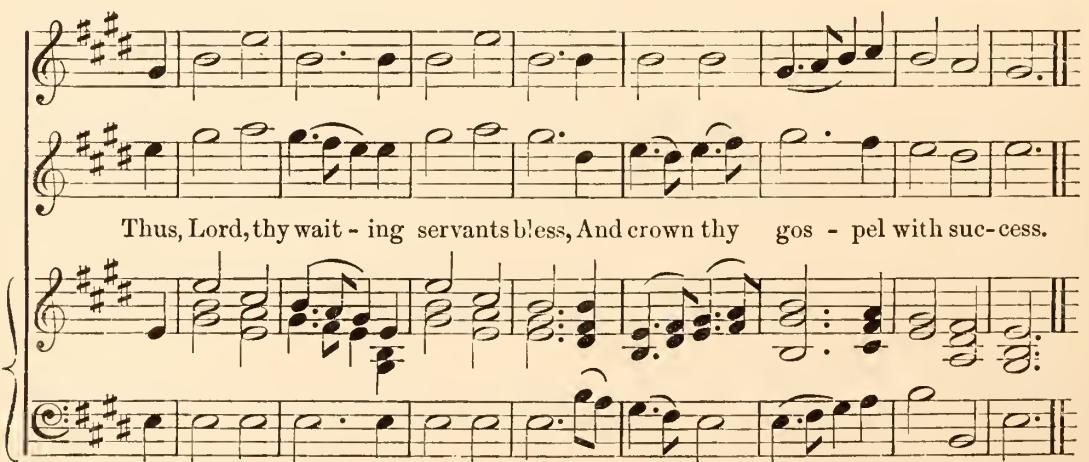
f



Vouchsafe thy gracious presence, Lord, Dispose us now to hear thy word;



In meekness grant us to re - ceive, And with the heart its truth be - lieve.  
V.



Thus, Lord, thy wait - ing servants bless, And crown thy gos - pel with suc-cess.  
V.

No. 120.

ST. HELEN'S.

Four 7s.

WHITAKER.

Christ the Lord is ris'n to day,

Sons of men and an-gels say, Raise your joys and

tri-umphs high, Sing, ye heav'ns, and earth re - ply.

The musical score consists of six staves of music, each with a different key signature and time signature. The lyrics are integrated into the music, appearing below the staff where they correspond to the melody. The lyrics are:

Ye saints and ser - vants of the  
 Lord, The tri - umphs of his name re -  
 - cord; His sa - cred name for e - - ver

Bless, Wher - e'er..... the cir - - - cling sun..... dis -

plays His ris - ing beams,..... or set - - - ting rays, Due

His ris - ing beams or set - ting rays,

praise to his great name ad - - dress.

No. 122.

BURNHAM. 4 6. 2-8.

CLARK.

Re - joice, the Lord is King, Your Lord and

The musical score consists of two staves. The top staff is in common time (indicated by '2') and the bottom staff is in common time (indicated by '4'). The key signature is one sharp (F#). The melody is primarily in eighth notes, with some sixteenth-note patterns. The lyrics 'Re - joice, the Lord is King, Your Lord and' are written below the staves.

King a - dore; Mor - tals, give thanks, and

The musical score continues with two staves. The top staff starts with a forte dynamic (f) and ends with a piano dynamic (p). The bottom staff also ends with a piano dynamic (p). The lyrics 'King a - dore; Mor - tals, give thanks, and' are written below the staves.

sing, And tri - - umph e - - ver - - more.

The musical score concludes with two staves. The top staff ends with a forte dynamic (f). The bottom staff also ends with a forte dynamic (f). The lyrics 'sing, And tri - - umph e - - ver - - more.' are written below the staves.

Musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The key signature is G major (one sharp). The vocal parts enter at different times, with the piano providing harmonic support. The lyrics are:

Lift up your heart, lift  
Lift up your heart, lift up your voice,  
Lift up your heart, lift

Continuation of the musical score. The lyrics are:

up your heart,  
Lift up your heart, lift up your voice, Re -  
up your heart,

Continuation of the musical score. The lyrics are:

joice, re - joice, a - gain I say re - joice.

The Lord my pas - ture shall pre - pare, And

feed me with a Shep - herd's care; His

pre - sence shall my wants..... sup - ply, And

guard me with a watch - ful eye, My

This musical score page features three staves. The top staff is for the voice, starting with a treble clef, a key signature of one sharp, and common time. It consists of six measures. The second staff is for the piano, also in treble clef and common time, featuring eighth-note chords. The third staff is for the piano, in bass clef and common time, providing harmonic support with eighth-note chords. The lyrics "guard me with a watch - ful eye, My" are written below the vocal line.

noon - day walks He shall at - tend, And

This section of the score continues with three staves. The top staff shows a steady eighth-note pattern. The middle staff for the piano provides harmonic support with eighth-note chords. The bottom staff for the piano provides harmonic support with eighth-note chords. The lyrics "noon - day walks He shall at - tend, And" are written below the vocal line.

all my mid - night hours de - fend.

This final section of the score concludes with three staves. The top staff shows a steady eighth-note pattern. The middle staff for the piano provides harmonic support with eighth-note chords. The bottom staff for the piano provides harmonic support with eighth-note chords. The lyrics "all my mid - night hours de - fend." are written below the vocal line.

## No. 124.

## ARNE'S. Six 8s.

The musical score consists of three staves of music in common time, key signature of six sharps, and a treble clef. The first staff begins with a single note followed by a series of eighth notes. The second staff starts with a single note, followed by a sequence of eighth notes with a sixteenth-note grace. The third staff begins with a single note, followed by a sequence of eighth notes. The lyrics are as follows:
   
 Happy the man whose hopes re - ly On
   
 Is - rael's God; He made the sky, And
   
 earth, and sea, with all their train; His

truth for e - ver stands se - cure; He

saves th' op - press'd, He feeds the poor, And

none shall find his pro - - mise vain.

No. 125.

## DISMISSION. 4-8. 4-7. From the Missal.

Come, Thou long ex - pect - ed Je - sus, Born to  
 set thy peo - ple free; From our fears and sins re -  
 - lease us, Let us find our rest in Thee. Is - rael's

strength and con - so - la - tion, Hope of all the

earth Thou art, Dear de - sire of ev - ry

na - tion, Joy of ev - ry long - ing heart.

Join all the glo - ri - ous names Of wis - dom, love, and pow'r,

That ev - er mor - tals knew, That an - gels ev - er bore,

All are too mean to speak his worth, Too mean to set my Sa - viour forth.

No. 127.      OLD SABBATH.      Four 10s.

A - gain the day re-turns of ho-ly rest, Which, when He made the world, Je-

- ho - vah blest, When like his own, He bade our labours cease, And all be

pi - e - ty and all be peace, And all be pi - e - ty and all be peace.

My soul, praise the Lord, speak good of his name. O

Lord, our great God, how dost Thou ap - pear? So pass-ing in glo - ry that

great is thy fame; Ma - jes - ty and hon - our in Thee shine most clear.

No. 129.

## EASTER HYMN. P.M.

The musical score consists of three staves of music in common time (indicated by a 'C'). The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one sharp (F#). The music features various note values including eighth and sixteenth notes, with rests and dynamic markings like 'p' (piano) and 'f' (forte). The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is:

Jesus Christ is ris'n to day, Hal - - le - lu - jah! Our triumphant

The second section of lyrics is:

hol - ly day, Hal - - le - lu - jah! Who did once up - on the cross,

The third section of lyrics is:

Hal - - le - lu - jah! Suffer to re-deem our loss, Hal - - le - lu - jah.

Lord of the worlds a - bove, How plea - sant, and how fair,

The dwell-ings of thy love, Thy earth - ly tem - ples are! To thine a -

p

- bode my heart as - pires, With warm de - sires to see my God.

## No. 131.

## HELMSLEY. 3-8. 3-7.

O'er the gloomy hills of darkness, Look, my  
 All the promises do trahail, With a  
  
 soul, be still and gaze, Bless-ed  
 glorious day of grace.  
  
 p  
 Bless-ed Jub'-lee,  
  
 Jub'-lee, Let the glo-rious morn-ing dawn.  
  
 f  
 Bless-ed Jub'-lee,

## No. 132. LUTHER'S HYMN. P.M.

Great God, what do I see and hear? The  
Trumpet.

end of things ere - a - ted, The judge of  
Trumpet.

man - kind doth ap - pear, On clouds of glo - ry.  
Trumpet.

seat - ed; The trum - pet sounds, the graves re-

- store The dead which they con - tain'd be-

- fore; Pre - pare, my soul, to meet Him.

## No. 133. VESPER HYMN. 3-8 3-7.

Lord, dis-miss us with thy bless-ing, Fill our hearts with joy and peace;  
 Let us each, thy love pos-sess-ing, Tri-umph in re-deeming love.  
 O re-fresh us, O re-fresh us, Trav-ling thro' this wil-der-ness.

No. 134.

## CALVARY.

3-8s. 3-7s.



Hark! the voice of love and mer - ey, Sounds a - loud from Cal - va - ry;

Continuation of the musical score for 'CALVARY.' featuring two staves. The top staff continues the eighth-note patterns. The bottom staff begins with a bass F-clef, common time, and then changes to a soprano C-clef, common time, continuing the eighth-note patterns.



See, it rends the rocks a - sun-der, Shakes the earth, and veils the sky:

Continuation of the musical score for 'CALVARY.' featuring two staves. The top staff continues the eighth-note patterns. The bottom staff begins with a bass F-clef, common time, and then changes to a soprano C-clef, common time, continuing the eighth-note patterns.



*Largo. p*

*Tempo. f*

It is finish'd! It is finish'd! Hear the dy - ing Sa - viour cry.

Continuation of the musical score for 'CALVARY.' featuring two staves. The top staff continues the eighth-note patterns. The bottom staff begins with a bass F-clef, common time, and then changes to a soprano C-clef, common time, continuing the eighth-note patterns.

Praise the Lord, ye heav'ns a - dore Him, Praise Him, an - gels,

in the height; Sun and moon re - joice be - fore Him.

Praise Him, all ye stars and light, Praise the Lord, for

o.

He hath spo - ken, Worlds his migh - ty voice o - bey'd,

Laws that ne - ver shall be bro - ken, Laws that ne - ver

shall be bro - ken, For their guid - - ance He hath made.

shall be bro - ken, For their guid - - ance He hath made.

Lo! He comes, with clouds de-scending, Once for fa-vour'd sin - ners slain,

Thousand, thousand saints at - tend-ing, Swell the tri - umphs of his train;

Hal - le - lu - jah! Hal - le - lu - jah! Je - sus now shall ev - er reign.

## No. 137. CHRISTMAS HYMN. 6-10.

Christians a - wake! sa- lute the happy morn, Where-on the Sa-viour of man-

- kind was born; Rise to a - dore the mys- te - ry of love, Which hosts of

an-gels chanted from a - bove, With them the joy - ful tid-ings first be - gan,

S: CHORUS. *f*

Of God in - car - nate and the Vir - gin's Son.

CHORUS. *f*

## No. 138. MAWDSLEY STREET. 4-8, 2-6.

The musical score consists of three staves of music in common time, with a key signature of one flat. The first two staves begin in C major and transition to G major. The third staff begins in C major and transitions to G major.

**Lyrics:**

O God, thy sav - ing grace im - part,  
 And deep - ly on each thought - ful heart E -  
 - ter - nal things im - press; Give us to  
 0.

**Pedal Notes:**

A basso continuo part is indicated by a bass clef and a bass staff below the treble staff. Pedal notes are marked with a 'p' above the staff.

feel their so - lemna weight, To trem - ble

f

at our guilty state, And wake to righ - teous-

ness, And wake to righ - teous - ness.

V.

In - spir - er and hear - er of pray'r, Thou shep-herd and

guar - dian of thine; My all to thy co - ve - nant

care, I sleep - ing or wak - ing re - sign.

## No. 140. HAYDN'S GERMAN HYMN. 4-8s. 4-7s.



Light of those whose dreary dwelling Borders on the shades of earth,  
Come, and all thy love re - veal-ing, Dis-si - pate the clouds be -neath;

The new heav'n and earth's Cre - a - tor, In our deep - est dark-ness rise,

*Dim.*

Seat - t'ring all the night of na - ture, Pour-ing day up - on our eyes.

The boun - ty of Je - ho - vah praise, Who heaven's e - ter - nal  
 seep - tre sways; Thanks to the Lord of lords be paid, Whose pow'r the world's foun -  
 - da - tion laid, For from the King of kings E - ter - nal mer - cy springs.

No. 142.

GROSVENOR. 4-8s. 2-6s.

HARWOOD.

The fes-tal morn, O God, is come, That calls us to thy hal-low'd  
dome, Thy presence to a - dore; With joy thy sum - mons we at-  
tend, With will-ing steps thy court as - cend, And tread the sa - cred floor.

The musical score consists of three staves of music in common time, key signature of one sharp (F#), and a treble clef. The lyrics are integrated with the music, appearing below the notes where they fit. The first staff begins with a forte dynamic. The second staff starts with a half note. The third staff begins with a quarter note. The lyrics are:

Guide me, O Thou great Je - ho - vah, Pil - grim thro' this  
bar - ren land; I am weak, but Thou art migh - ty,  
Hold me with thy pow'r - ful hand. Bread of hea - ven,

*p*

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in common time, treble clef, and G major. The piano part is in common time, bass clef, and G major. The lyrics "Bread of heaven, Bread of heaven, Feed me now and" are written below the vocal parts. The music includes dynamic markings like forte and piano, and various rests and note values.

A musical score for two voices and piano. The top two staves are vocal parts in G major, treble clef, with lyrics: "e - ver - more, Feed me now and e - ver - more." The bottom staff is the piano part, showing bass and harmonic chords.

### End of the Psalm Tunes.

No. 1.

## TE DEUM.

JACKSON.

We praise.....Thee O God  
To Thee all Angels .....cry a - - loud  
Holy .....Ho - ly Holy  
The glorious company .....of the Apostles  
The noble .....army of martyrs  
The.....Father  
Thou art the.....King of Glory  
When Thou tookest upon Thee to de - li - ver Man  
Thou sittest at the right.....hand of God  
We therefore pray Thee.....help thy servants  
O Lord.....save thy people  
Day .....by day  
Vouch - - - - safe O Lord  
O Lord let thy mercy.....lighten up - - on us

We acknowledge.....Thee to be the Lord  
The Heavens and .....all the pow'r's there - in  
Lord .....God of Sa - ba - oth  
Praise.....Thee  
Praise.....Thee  
Of an.....in - finite Ma - jes - ty  
O.....Christ  
Thou didst not ab - - hor the Vir - gin's womb  
In the.....glo - ry of the Father  
Whom Thou hast redeemed.....with thy pre - cious blood  
And .....bless thine he - ri - tage  
We .....mag - - ni - fy Thee  
To keep us .....this day with - out sin  
As.....our trust is in Thee

All the earth doth ..... wor - ship Thee

To Thee Cherubim and.....Se - ra - phim  
 Heaven and earth are full of the.....Ma - jes - ty  
 The goodly fellowship ..... of the prophets  
 The holy Church throughout..... all the world  
 Thine honourable true and..... on - ly Son  
 Thou art the ever - - - last - ing Son  
 When Thou hadst overcome the..... sharpness of death  
 We believe that.....Thou shalt come  
 Make them to be numbered..... with thy Saints  
 Go - - - - - vern them  
 And we.....worship thy name  
 O Lord have.....mercy up - on us  
 O Lord in Thee.....have I trusted

The.....Fa - ther e - ver - lasting

Con - - - - - ti - nual - ly do ery  
 Of .....thy glory  
 Praise .....Thee  
 Doth.....ac - know-ledge Thee  
 Also the Holy.....Ghost the com - fort - er  
 Of .....the Father  
 Thou didst open the Kingdom of...Heaven to all be - lievers  
 To.....be our Judge  
 In.....glo - ry e - ver - lasting  
 And .....lift them up for ever  
 E - - - - - ver world with - out end  
 Have.....mer - cy up - on us  
 Let me .....ne - ver be con - founded

No. 2.

## TE DEUM.

ROBINSON.

Musical score for No. 2 TE DEUM by Robinson, featuring four staves of music in common time and F major. The score consists of two treble staves and two bass staves. The top staff has a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff has a bass clef, a common time signature, and a key signature of one flat (B-flat). The music includes various note values such as eighth and sixteenth notes, and rests. Measures are separated by vertical bar lines.

No. 3.

## TE DEUM.

HOULDsworth.

Musical score for No. 3 TE DEUM by Houldsworth, featuring four staves of music in common time and E-flat major. The score consists of two treble staves and two bass staves. The top staff has a treble clef, a key signature of three flats (E-flat, B-flat, G-flat), and a common time signature. The bottom staff has a bass clef, a common time signature, and a key signature of three flats (E-flat, B-flat, G-flat). The music includes various note values such as eighth and sixteenth notes, and rests. Measures are separated by vertical bar lines.

No. 4.

## TE DEUM.

ATTWOOD.

Musical score for No. 4 TE DEUM by Attwood, featuring four staves of music in common time and C major. The score consists of two treble staves and two bass staves. The top staff has a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff has a bass clef, a common time signature, and a key signature of one sharp (F#). The music includes various note values such as eighth and sixteenth notes, and rests. Measures are separated by vertical bar lines.

No. 5.

## TE DEUM.

STEVENSON.

Musical score for No. 5, TE DEUM, featuring four staves of music in common time, treble clef, and key signature of one sharp. The music consists of eighth and sixteenth note patterns, with rests and dynamic markings like 'p' (piano).

No. 6.

## TE DEUM.

DR. CAMIDGE.

Musical score for No. 6, TE DEUM, featuring four staves of music in common time, treble clef, and key signature of one sharp. The music consists of eighth and sixteenth note patterns, with rests and dynamic markings like 'p' (piano).

No. 7.

## TE DEUM.

Musical score for No. 7, TE DEUM, featuring four staves of music in common time, treble clef, and key signature of one sharp. The music consists of eighth and sixteenth note patterns, with rests and dynamic markings like 'p' (piano).

No. 8.

## TE DEUM.

LEMON.

Handwritten musical score for No. 8, TE DEUM. The score is written on four staves in common time, with a key signature of one sharp (F#). The treble clef is used throughout. The music consists of a series of measures with various note values and rests.

No. 9.

## TE DEUM.

DR. CROTCH.

Handwritten musical score for No. 9, TE DEUM. The score is written on four staves in common time, with a key signature of one sharp (F#). The treble clef is used throughout. The music consists of a series of measures with various note values and rests.

No. 10.

## TE DEUM.

BECKWITH.

Handwritten musical score for No. 10, TE DEUM. The score is written on four staves in common time, with a key signature of one sharp (F#). The treble clef is used throughout. The music consists of a series of measures with various note values and rests.

No. 11.

## TE DEUM.

CORFE.

A handwritten musical score for four voices. The top staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a bass G-clef, and the bottom staff a tenor C-clef. The music is in common time, indicated by a 'C' at the beginning of each staff. The notation includes various note heads and stems, suggesting a rhythmic pattern of eighth and sixteenth notes.

No. 12.

## TE DEUM.

HOULDSWORTH.

A handwritten musical score for four voices. The top staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a bass G-clef, and the bottom staff a tenor C-clef. The music is in common time, indicated by a 'C' at the beginning of each staff. The notation includes various note heads and stems, suggesting a rhythmic pattern of eighth and sixteenth notes.

No. 13.

## TE DEUM.

HARTLEY.

A handwritten musical score for four voices. The top staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a bass G-clef, and the bottom staff a tenor C-clef. The music is in common time, indicated by a 'C' at the beginning of each staff. The notation includes various note heads and stems, suggesting a rhythmic pattern of eighth and sixteenth notes.

No. 14.

## TE DEUM.

JACKSON.

Handwritten musical score for No. 14, TE DEUM. The score is written on four staves in common time, with a key signature of two sharps. The treble clef is used throughout. The music features a mix of eighth and sixteenth notes, along with rests. The notation is dense and rhythmic.

No. 15.

## TE DEUM.

LANGDON.

Handwritten musical score for No. 15, TE DEUM. The score is written on four staves in common time, with a key signature of one sharp. The treble clef is used throughout. The music features a mix of eighth and sixteenth notes, along with rests. The notation is rhythmic and varied.

No. 16.

## TE DEUM.

DR. CROTCII.

Handwritten musical score for No. 16, TE DEUM. The score is written on four staves in common time, with a key signature of one sharp. The treble clef is used throughout. The music features a mix of eighth and sixteenth notes, along with rests. The notation is rhythmic and varied.

No. 17.

## TE DEUM.

HOULDsworth.

Musical score for No. 17, TE DEUM, by Houldsworth. The score is written for four voices: Treble, Alto, Bass, and a harmonic basso continuo. The music is in common time, treble clef, and G major. The vocal parts are in a homophony style, with the harmonic basso continuo providing harmonic support.

No. 18.

## TE DEUM.

*Quadruple Chant.*

Musical score for No. 18, TE DEUM, Quadruple Chant. The score is written for four voices: Tenor, Treble, Alto and Tenor, and Treble. The music is in common time, treble clef, and G major. The vocal parts are in a homophony style, with the harmonic basso continuo providing harmonic support.

Continuation of the musical score for No. 18, TE DEUM, Quadruple Chant. The score is written for four voices: Tenor, Treble, Alto and Tenor, and Treble. The music is in common time, treble clef, and G major. The vocal parts are in a homophony style, with the harmonic basso continuo providing harmonic support.

No. 19.

## BENEDICITE.

LANGDON.

O all ye works of the Lord, bless ye the Lord,

Praise Him and mag - ni - fy Him..... for ever.

No. 20.

## BENEDICTUS.

MORNINGTON.

No. 21.

## BENEDICTUS.

HARTLEY.

A handwritten musical score for "Benedictus" (No. 21) by Hartley. The score is written on four staves in common time (indicated by a 'C'). The key signature is G major (one sharp). The music consists of eighth and sixteenth note patterns. The first staff begins with a half note followed by a quarter note. The second staff starts with a quarter note. The third staff begins with a half note followed by a quarter note. The fourth staff starts with a quarter note.

No. 22.

## BENEDICTUS.

HOULDsworth.

A handwritten musical score for "Benedictus" (No. 22) by Houldsworth. The score is written on four staves in common time (indicated by a 'C'). The key signature is G major (one sharp). The music consists of eighth and sixteenth note patterns. The first staff begins with a half note followed by a quarter note. The second staff starts with a quarter note. The third staff begins with a half note followed by a quarter note. The fourth staff starts with a quarter note.

No. 23.

## BENEDICTUS.

HOULDsworth.

A handwritten musical score for "Benedictus" (No. 23) by Houldsworth. The score is written on four staves in common time (indicated by a 'C'). The key signature is G major (one sharp). The music consists of eighth and sixteenth note patterns. The first staff begins with a half note followed by a quarter note. The second staff starts with a quarter note. The third staff begins with a half note followed by a quarter note. The fourth staff starts with a quarter note.

No. 24.

## JUBILATE.

HOULDsworth.

The musical score consists of four staves, each starting with a treble clef and a key signature of two sharps. The first three staves begin with quarter notes, while the fourth staff begins with a half note. The music is divided into measures by vertical bar lines, with repeat signs and endings indicated by curly braces.

O be joyful in the Lord.....all ye lands  
 O go your way into his gates with thanks- } courts with praise  
       giving and into his  
 Glory be to the Father and ..... to the Son

The musical score continues with four staves, each starting with a treble clef and a key signature of two sharps. The first three staves begin with quarter notes, while the fourth staff begins with a half note. The music is divided into measures by vertical bar lines, with repeat signs and endings indicated by curly braces.

Serve the Lord with gladness and come } pre - sence with a song  
       before his  
 Be thankful unto Him and..... speak good of his name  
 And..... to the Ho - ly Ghost

Be ye sure that the Lord He is God : it is He that } we our - selves  
 hath made us and not }  
 For the Lord is gracious his mercy is.....e - ver - lasting  
 As it was in the beginning is now and.....ever shall be

We are his people and the.....sheep of his pas - ture  
 And his truth endureth from gene - ration to ge - ne - ration  
 World.....with - out end A - men.

No. 25.

JUBILATE.

SOAPER.

Musical score for No. 25, JUBILATE by Soaper. The score is in common time and G major (two sharps). It features four staves of music:

- Staff 1: Eighth-note patterns.
- Staff 2: Eighth-note patterns with a fermata over the last note.
- Staff 3: Eighth-note chords.
- Staff 4: Eighth-note patterns.

No. 26.

JUBILATE.

PRATT.

Musical score for No. 26, JUBILATE by Pratt. The score is in common time and G major (two sharps). It features four staves of music:

- Staff 1: Eighth-note patterns.
- Staff 2: Eighth-note patterns with a fermata over the last note.
- Staff 3: Eighth-note chords.
- Staff 4: Eighth-note patterns.

No. 27.

JUBILATE.

Musical score for No. 27, JUBILATE. The score is in common time and C major (no sharps or flats). It features four staves of music:

- Staff 1: Eighth-note patterns.
- Staff 2: Eighth-note patterns with a fermata over the last note.
- Staff 3: Eighth-note chords.
- Staff 4: Eighth-note patterns.

No. 28.

## JUBILATE.

Musical score for No. 28, JUBILATE. The score is composed of four staves of music in common time, treble clef, and B-flat major. The music features various note patterns including eighth and sixteenth notes.

No. 29.

## JUBILATE.

KEMP.

Musical score for No. 29, JUBILATE. The score is composed of four staves of music in common time, treble clef, and B-flat major. The music includes a vocal entry marked "Unis." in the third staff.

No. 30.

## JUBILATE.

NARES.

Musical score for No. 30, JUBILATE. The score is composed of four staves of music in common time, treble clef, and B-flat major. The music features eighth and sixteenth note patterns.

No. 31.

## JUBILATE.

WAINWRIGHT.

Musical score for No. 31, JUBILATE by Wainwright. The score is composed of four staves of music in common time, treble clef, and B-flat major. The music features various note patterns including eighth and sixteenth notes, and rests.

No. 32.

## JUBILATE.

WIDDOP.

Musical score for No. 32, JUBILATE by Widdop. The score is composed of four staves of music in common time, treble clef, and G major. The music features eighth and sixteenth notes, and rests.

No. 33.

## JUBILATE.

RUSSELL.

Musical score for No. 33, JUBILATE by Russell. The score is composed of four staves of music in common time, treble clef, and C major. The music features eighth and sixteenth notes, and rests.

No. 34.

## JUBILATE.

BELLAMY.

Musical score for No. 34, JUBILATE. The score is in common time with a key signature of one sharp. It consists of four staves: soprano (two staves), alto, and bass. The music includes various note values such as eighth and sixteenth notes.

No. 35.

## JUBILATE.

HOULDsworth.

Musical score for No. 35, JUBILATE. The score is in common time with a key signature of one sharp. It consists of four staves: soprano (two staves), alto, and bass. The music includes various note values such as eighth and sixteenth notes.

No. 36.

## JUBILATE.

HOULDsworth.

Musical score for No. 36, JUBILATE. The score is in common time with a key signature of one sharp. It consists of four staves: soprano (two staves), alto, and bass. The music includes various note values such as eighth and sixteenth notes.

No. 37.

JUBILATE.

DR. CROTCH.

Musical score for No. 37, JUBILATE, featuring four staves of music in common time and one sharp key signature. The top two staves represent soprano voices, the third represents alto, and the bottom represents bass. The music includes a variety of note patterns such as eighth and sixteenth notes, along with rests.

No. 38.

JUBILATE.

HAYES.

Musical score for No. 38, JUBILATE, featuring four staves of music in common time and one sharp key signature. The top two staves represent soprano voices, the third represents alto, and the bottom represents bass. The music includes a variety of note patterns such as eighth and sixteenth notes, along with rests.

No. 39.

JUBILATE.

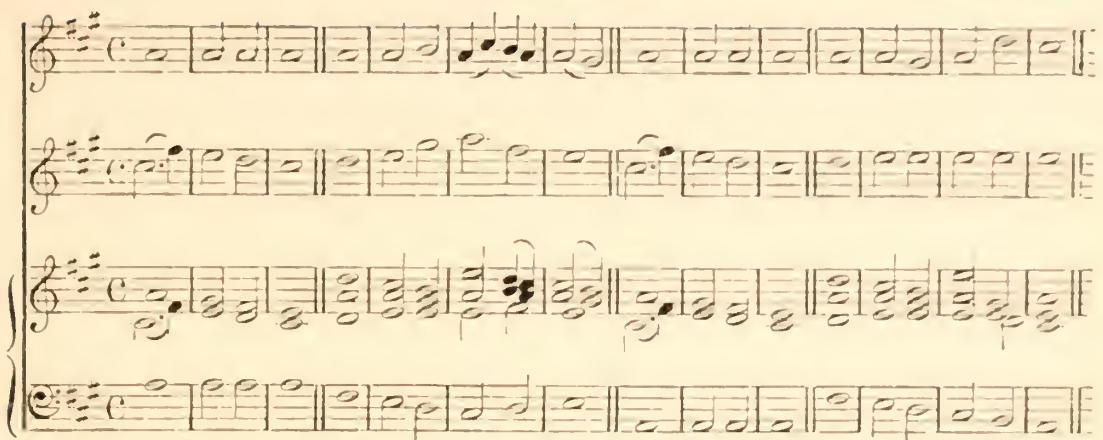
PURCELL.

Musical score for No. 39, JUBILATE, featuring four staves of music in common time and two sharp key signature. The top two staves represent soprano voices, the third represents alto, and the bottom represents bass. The music includes a variety of note patterns such as eighth and sixteenth notes, along with rests.

No. 40.

## JUBILATE.

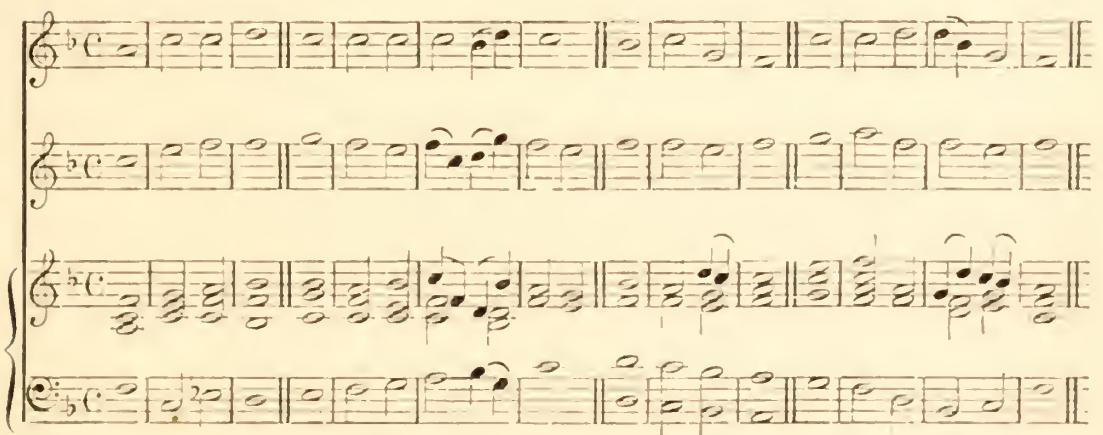
HEATHCOTE.



No. 41.

## JUBILATE.

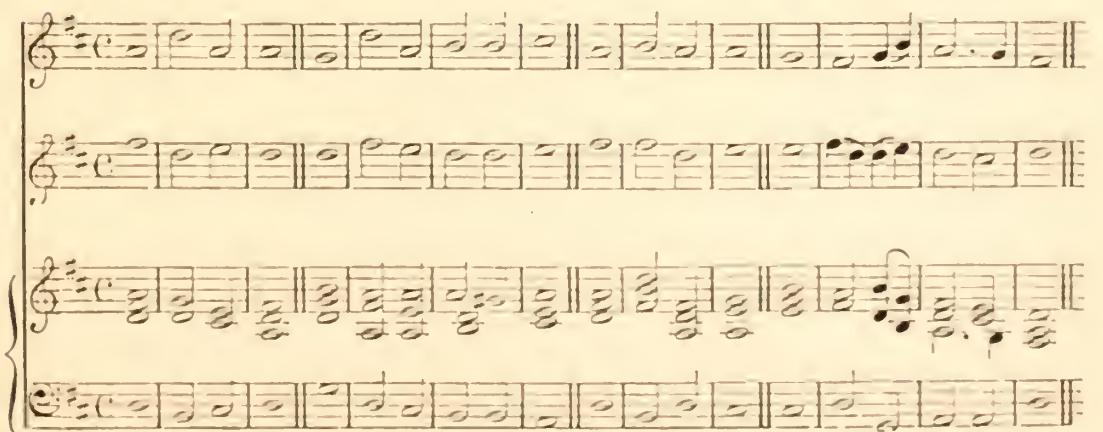
WRENSHALL.



No. 42.

## JUBILATE.

BELLAMY.



## No. 43.

## CANTATE.

MORNINGTON.

O sing unto the Lord..... a new song  
 The Lord declared ..... his sal - va-tion  
 Show yourselves joyful unto the Lord ..... all ye lands  
 With trumpets ..... also and shawms  
 Let the floods clap their hands and let the hills be} fore the Lord  
     joyful together be - - - - }  
 Glory be to the Father and ..... to the Son

For He hath ..... done mar - vel-lous things  
 His righteousness hath He openly showed in the sight of the hea - then  
 Sing ..... re - joice and give thanks  
 O show yourselves joyful be - - - - fore the Lord the King  
 For He ..... cometh to judge the earth  
 And..... to the Ho - ly Ghost



With his own right hand and with his ..... ho - ly arm  
 He hath remembered his mercy and truth toward the house of Israel  
 Praise the Lord up - - - - - on the harp  
 Let the sea make a noise and all that..... there-in is  
 With righteousness shall He..... judge the world  
 As it was in the beginning is now and ..... ever shall be

Hath He gotten Him - - - - - self the vic - to - ry  
 And all the ends of the world have seen the sal - va - tion of our God  
 Sing to the harp with a ..... psalm of thanks-giv - ing  
 The round world and ..... they that dwell there - in  
 And the ..... people with e - qui - ty  
 World ..... with - out end A - men

No. 44.

## CANTATE.

MORNINGTON.

Musical score for No. 44, CANTATE by MORNINGTON. The score consists of four staves of music in common time, key signature of two sharps. The first three staves are in treble clef, and the fourth staff is in bass clef. The music features various note patterns, including eighth and sixteenth notes, and rests.

No. 45.

## CANTATE.

HOULDsworth.

Musical score for No. 45, CANTATE by HOULDsworth. The score consists of four staves of music in common time, key signature of one flat. The first three staves are in treble clef, and the fourth staff is in bass clef. The music includes dynamic markings "Unis." and "tr".

No. 46.

## CANTATE.

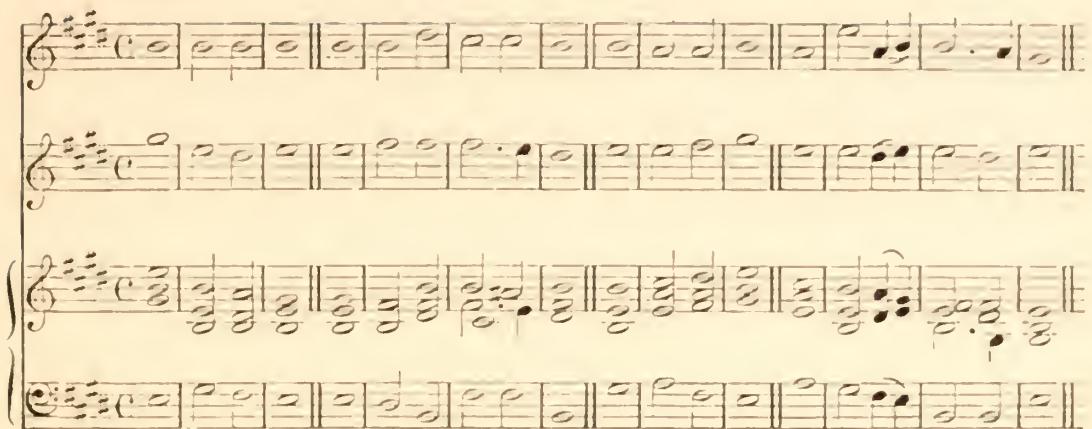
JONES.

Musical score for No. 46, CANTATE by JONES. The score consists of four staves of music in common time, key signature of one sharp. The first three staves are in treble clef, and the fourth staff is in bass clef. The music includes dynamic markings "Unis." and "tr".

No. 47.

## CANTATE.

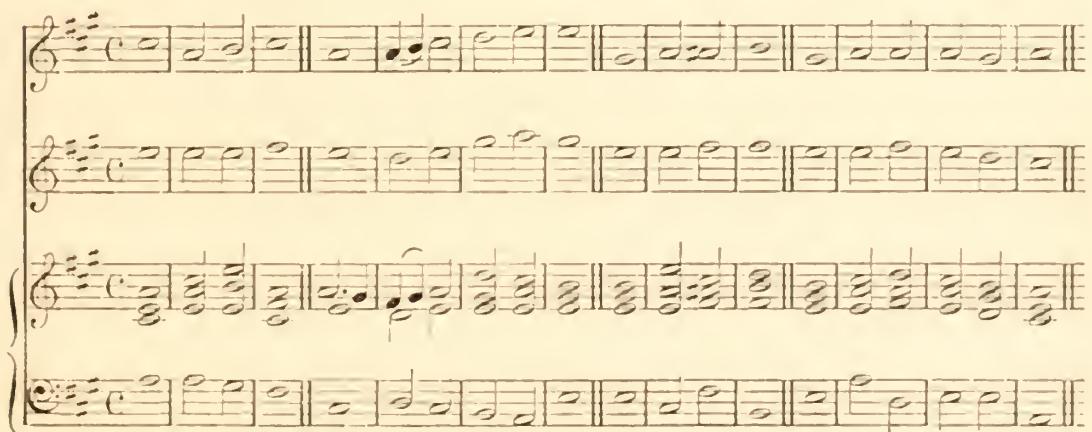
Boyce.



No. 48.

## CANTATE.

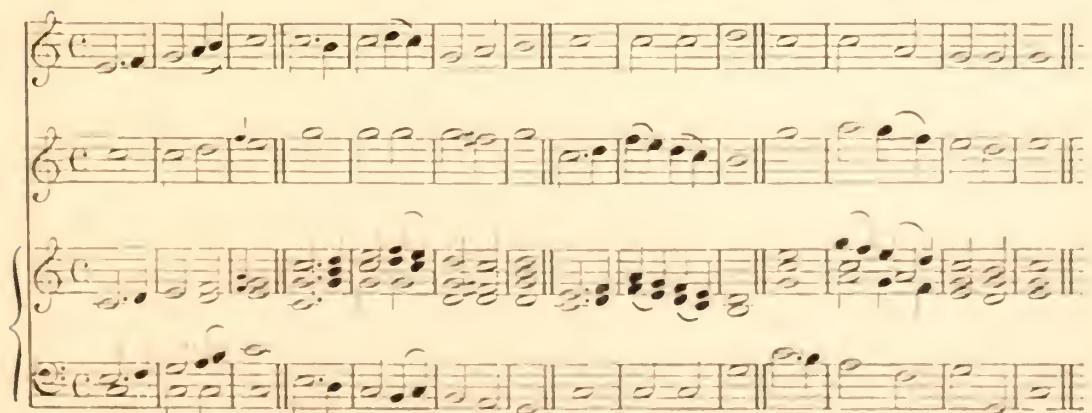
Dr. NORRIS.



No. 49.

## CANTATE.

Dr. CAMIDGE.



No. 50.

## CANTATE.

GOODENOUGH.

Unis.

No. 51. CANTATE. DR CROTCH.

A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) on five-line staves. The score consists of two systems of music. The top system starts with a treble clef, common time, and a key signature of one sharp. The bottom system starts with a bass clef, common time, and a key signature of one sharp. The vocal parts are arranged as follows: Soprano (top), Alto (second from top), Tenor (third from top), and Bass (bottom). The music includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like forte and piano. The handwriting is clear and legible.

No. 52.

## CANTATE.

ENTWISTLE.

*Unis.*

No. 53. CANTATE. BECKWITH.

*Unis.*

No. 54.

## CANTATE.

ELDON.

Musical score for No. 54, CANTATE. The score consists of four staves of music in common time, treble clef, and G major. The first three staves are identical, while the fourth staff begins with a different key signature.

No. 55. CANTATE.

Musical score for No. 55, CANTATE. The score consists of four staves of music in common time, treble clef, and G major. The third staff includes the instruction "Unis." above the notes.

Musical score for No. 55, CANTATE. The score consists of four staves of music in common time, treble clef, and G major. The third staff includes the instruction "Unis." above the notes.

No. 56.

## CANTATE.

BECKWITH.

*Unis.*

No. 57. CANTATE.

CROTCH.

*Unis.*

*Unis.*

No. 58.

## CANTATE.

CHARD.

A musical score for three voices (Soprano, Alto, Bass) in common time, key of G major. The vocal parts are labeled "Unis." and "Fr." in the middle section. The score consists of four staves of music.

No. 59.

## CANTATE.

CHARD.

A handwritten musical score for four voices. The top three voices are in G major (two sharps) and the bottom voice is in E major (one sharp). The music consists of four systems of two measures each. The first system starts with a soprano vocal line. The second system begins with a bass vocal line. The third system starts with an alto vocal line. The fourth system starts with a tenor vocal line. The notation includes various note heads, stems, and rests.

A handwritten musical score for four voices. The top voice is in soprano C-clef, the second voice in alto F-clef, the third voice in bass G-clef, and the bottom voice in tenor C-clef. The key signature is one sharp (G major). The time signature is 2/4. The music consists of four measures per system, with each measure containing two beats. The vocal parts are separated by vertical bar lines, and the notes are written using standard musical notation with stems and heads.

No. 60.

## CANTATE,

MUTLOW.

No. 61. CANTATE.

Handwritten musical score for three voices (Soprano, Alto, Bass) and basso continuo. The score consists of four systems of music. The top two systems are for Soprano and Alto voices, both in common time (indicated by a 'C'). The Soprano part uses a soprano clef, and the Alto part uses an alto clef. The bottom system is for the Basso Continuo, indicated by a bass clef and a 'C'. The fourth system is for the Basso Continuo, indicated by a bass clef and a 'C'. The music features eighth-note patterns throughout. The word "Unis." is written above the Alto staff in the third system.

## Houldsworth.

A handwritten musical score on four staves. The top three staves are for voices, each with a soprano C-clef and a common time signature. The bottom staff is for the basso continuo, indicated by a bass F-clef and a common time signature. The music consists of measures of eighth and sixteenth note patterns.

Lord now lettest thou thy servant de - - - part in peace  
 Which Thou..... hast pre - pared  
 Glory be to the Father and..... to the Son

Ac - - - - - cord - ing to thy word  
 Before the..... face..... of all people  
 And..... to the Ho - ly Ghost

For mine..... eyes have seen  
 To be a light to..... lighten the gentiles  
 As it was in the beginning is now and..... ever shall be

Thy..... sal - vation  
 And to be the glory..... of thy peo - ple Israel  
 World ..... with - out end A - men.

No. 63.

NUNC DIMITTIS. REV. F. D. SEMPLIERE.

Musical score for No. 63, NUNC DIMITTIS, featuring four staves of music in common time, treble clef, and B-flat major. The music consists of eighth and sixteenth-note patterns, with rests and dynamic markings.

No. 64.

NUNC DIMITTIS.

STOPFORD.

Musical score for No. 64, NUNC DIMITTIS, featuring four staves of music in common time, treble clef, and B-flat major. The music consists of eighth and sixteenth-note patterns, with rests and dynamic markings.

No. 65.

NUNC DIMITTIS.

VANDER MEULEN.

Musical score for No. 65, NUNC DIMITTIS, featuring four staves of music in common time, treble clef, and B-flat major. The music consists of eighth and sixteenth-note patterns, with rests and dynamic markings.

No. 66.

## NUNC DIMITTIS.

DR. RANDALL.

Musical score for No. 66, NUNC DIMITTIS, featuring four staves of music in common time, treble clef, and B-flat major. The music consists of eighth and sixteenth note patterns.

No. 67.

## NUNC DIMITTIS.

DR. HAYES.

Musical score for No. 67, NUNC DIMITTIS, featuring four staves of music in common time, treble clef, and B-flat major. The music consists of eighth and sixteenth note patterns.

No. 68.

## NUNC DIMITTIS.

RUSSELL.

Musical score for No. 68, NUNC DIMITTIS, featuring four staves of music in common time, treble clef, and B-flat major. The music consists of eighth and sixteenth note patterns.

No. 69.

## NUNC DIMITTIS.

JACKSON.

A handwritten musical score for four voices. The score is divided into four systems by vertical bar lines. The first system contains three staves: the top two are in treble clef and the bottom one is in bass clef. The second system also has three staves. The third system contains three staves. The fourth system contains three staves. The music is written in common time with a key signature of one flat. The notation includes various note heads and stems, with some notes having horizontal dashes through them.

No. 70.

## NUNC DIMITTIS.

HOULDsworth.

A handwritten musical score for four voices. The score is divided into four systems by vertical bar lines. The first system contains three staves: the top two are in treble clef and the bottom one is in bass clef. The second system also has three staves. The third system contains three staves. The fourth system contains three staves. The music is written in common time with a key signature of one flat. The notation includes various note heads and stems, with some notes having horizontal dashes through them. A vocal part labeled "Unis." is indicated in the middle section.

No. 71.

## NUNC DIMITTIS.

SUDLOW.

A handwritten musical score for four voices. The score is divided into four systems by vertical bar lines. The first system contains three staves: the top two are in treble clef and the bottom one is in bass clef. The second system also has three staves. The third system contains three staves. The fourth system contains three staves. The music is written in common time with a key signature of one flat. The notation includes various note heads and stems, with some notes having horizontal dashes through them. A vocal part labeled "Unis." is indicated in the middle section.

No. 72.

## NUNC DIMITTIS.

BECKWITH.

Musical score for No. 72, Nunc Dimittis, Beckwith. The score is written for four voices or instruments. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is B-flat major (two flats). The time signature is common time (indicated by a 'C'). The music consists of four measures per staff, with each measure containing either two or three notes. The notes are primarily eighth and sixteenth notes, with occasional quarter and half notes. There are also several rests throughout the piece.

No. 73.

## NUNC DIMITTIS.

DR. ALCOCK.

Musical score for No. 73, Nunc Dimittis, Dr. Alcock. The score is written for four voices or instruments. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is B-flat major (two flats). The time signature is common time (indicated by a 'C'). The music consists of four measures per staff, with each measure containing either two or three notes. The notes are primarily eighth and sixteenth notes, with occasional quarter and half notes. There are also several rests throughout the piece.

No. 74.

## NUNC DIMITTIS.

RUSSELL.

Musical score for No. 74, Nunc Dimittis, Russell. The score is written for four voices or instruments. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is B-flat major (two flats). The time signature is common time (indicated by a 'C'). The music consists of four measures per staff, with each measure containing either two or three notes. The notes are primarily eighth and sixteenth notes, with occasional quarter and half notes. There are also several rests throughout the piece.

No. 75.

## NUNC DIMITTIS.

SALMON.

Music score for No. 75, NUNC DIMITTIS, featuring four staves of music in common time with a key signature of three sharps. The voices are Treble, Alto, Bass, and Tenor/Bassoon. The music includes eighth and sixteenth notes, rests, and dynamics like 'p'.

No. 76. NUNC DIMITTIS.

Music score for No. 76, NUNC DIMITTIS, featuring four staves of music in common time with a key signature of three sharps. The voices are Treble, Alto, Bass, and Tenor/Bassoon. The music includes eighth and sixteenth notes, rests, and dynamics like 'p'.

Music score for No. 76, NUNC DIMITTIS, featuring four staves of music in common time with a key signature of three sharps. The voices are Treble, Alto, Bass, and Tenor/Bassoon. The music includes eighth and sixteenth notes, rests, and dynamics like 'p'.

No. 77.

## NUNC DIMITTIS.

FELTON.

Musical score for No. 77, NUNC DIMITTIS. The score is in common time, treble clef, and G major. It features four staves: a basso continuo staff (c-clef), a soprano staff (G-clef), an alto staff (A-clef), and a bass staff (F-clef). The music includes various note values such as eighth and sixteenth notes, and rests. Measures are separated by vertical bar lines, and repeat signs with dots are present in the soprano and alto staves.

No. 78.

## NUNC DIMITTIS.

PURCELL.

Musical score for No. 78, NUNC DIMITTIS. The score is in common time, treble clef, and G major. It features four staves: a basso continuo staff (c-clef), a soprano staff (G-clef), an alto staff (A-clef), and a bass staff (F-clef). The music includes eighth and sixteenth notes, and rests. Measures are separated by vertical bar lines, and repeat signs with dots are present in the soprano and alto staves.

No. 79.

## NUNC DIMITTIS.

DR. CROFT.

Musical score for No. 79, NUNC DIMITTIS. The score is in common time, treble clef, and G major. It features four staves: a basso continuo staff (c-clef), a soprano staff (G-clef), an alto staff (A-clef), and a bass staff (F-clef). The music includes eighth and sixteenth notes, and rests. Measures are separated by vertical bar lines, and repeat signs with dots are present in the soprano and alto staves.

No. 80.

NUNC DIMITTIS.

DR. BLOW.

Musical score for No. 80, NUNC DIMITTIS. The score is in common time and C major (two sharps). It consists of four staves: Treble, Alto, Bass, and Tenor. The music is simple, featuring sustained notes and basic harmonic progressions.

No. 81.

NUNC DIMITTIS.

PURCELL.

Musical score for No. 81, NUNC DIMITTIS. The score is in common time and C major (one sharp). It consists of four staves: Treble, Alto, Bass, and Tenor. The music shows more complexity in rhythm and dynamics than the previous piece.

No. 82.

NUNC DIMITTIS.

HOULDsworth.

Musical score for No. 82, NUNC DIMITTIS. The score is in common time and C major (no sharps or flats). It consists of four staves: Treble, Alto, Bass, and Tenor. The music features sustained notes and chords, similar to the other pieces in the collection.

No. 83.

## MAGNIFICAT.

JONES.

My soul doth magni - - - - - fy the Lord  
For He..... hath re - garded  
For behold..... from hence - forth  
For He that is mighty hath..... mag - ni - fied me  
And his mercy is on..... them that fear Him  
He hath showed strength..... with his arm  
He hath put down the mighty..... from their seat  
He hath filled the hungry..... with good things  
He remembering his mercy hath holpen his... ser - vant Israel  
Glory be to the Father and..... to the Son  
As it was in the beginning is now and..... ever shall be

And my spirit hath re - - - - - joiced in God my Saviour  
The lowliness..... of his hand-mai - den  
All gene - rations shall call me blessed  
And..... ho - ly is his name  
Throughout..... all gene - ra - - tions  
He hath scattered the proud in the imagi - na - tion of their hearts  
And hath ex - alted the humble and meek  
And the rich He..... hath sent empty a - way  
As He promised to our forefathers Abraham and his seed for ever  
And..... to the Ho - ly Ghost end A - men.  
World..... with - out

200

No. 84.

## MAGNIFICAT.

Musical score for No. 84 Magnificat, featuring four staves of music in common time. The staves are grouped by a brace on the left side. The top staff uses a bass clef, the second staff a bass clef, the third staff a treble clef, and the bottom staff a bass clef.

No. 85.

## MAGNIFICAT.

HARTLEY.

Musical score for No. 85 Magnificat, featuring four staves of music in common time. The staves are grouped by a brace on the left side. The top staff uses a bass clef, the second staff a bass clef, the third staff a treble clef, and the bottom staff a bass clef.

No. 86.

## MAGNIFICAT.

HUMPHRIES.

Musical score for No. 86 Magnificat, featuring four staves of music in common time. The staves are grouped by a brace on the left side. The top staff uses a bass clef, the second staff a bass clef, the third staff a treble clef, and the bottom staff a bass clef.

No. 87.

## MAGNIFICAT.

HARTLEY.

A handwritten musical score for "Magnificat" in common time. It features four staves, each with a treble clef and a key signature of one sharp (G major). The music consists of eighth and sixteenth note patterns, with rests. Vertical bar lines divide the measures.

No. 88.

## MAGNIFICAT.

DR. HAYES.

A handwritten musical score for "Magnificat" in common time. It features four staves, each with a treble clef and a key signature of one sharp (G major). The music consists of eighth and sixteenth note patterns, with rests. Vertical bar lines divide the measures.

No. 89.

## MAGNIFICAT.

A handwritten musical score for "Magnificat" in common time. It features four staves, each with a treble clef and a key signature of one sharp (G major). The music consists of eighth and sixteenth note patterns, with rests. Vertical bar lines divide the measures.

God be merciful unto..... us and bless us

That thy way may be known..... up - on earth  
 Let the people praise..... Thee O God  
 O let the nations rejoice..... and be glad  
 Let the people praise..... Thee O God  
 Then shall the earth bring forth ..... her in - crease  
 God..... shall bless us  
 Glory be to the Father and ..... to the Son  
 As it was in the beginning is now and ..... ever shall be

And show us the light of his countenance and be mer-ci-ful unto us

Thy saving..... health a- mong all nations  
 Yea let all the..... peo-ple praise Thee  
 For Thou shalt judge the folk righteously and } na-tions up - on earth  
     govern the.....  
 Yea let all the..... peo - ple praise Thee  
 And God even our own God..... shall give us his blessing  
 And all the ends of the..... world shall fear Him  
 And..... to the Ho-ly Ghost  
 World ..... with - out end A-men.

No. 91.

DEUS MISEREATUR.

DR. ALCOCK.

Handwritten musical score for No. 91, DEUS MISEREATUR. The score consists of four staves of music in common time, C major, with basso continuo below.

No. 92.

DEUS MISEREATUR.

HOULDsworth.

Handwritten musical score for No. 92, DEUS MISEREATUR. The score consists of four staves of music in common time, C major, with basso continuo below.

No. 93.

DEUS MISEREATUR.

REV. C. HOYLE.

Handwritten musical score for No. 93, DEUS MISEREATUR. The score consists of four staves of music in common time, C major, with basso continuo below.

No. 94.

DEUS MISEREATUR.

REV. C. HOYLE.

No. 95.

DEUS MISEREATUR.

DR. GREEN.

No. 96.

DEUS MISEREATUR.

PURCELL.

No. 1.

## RESPONSE

PILBROW.

*To the Commandments.*

Lord, have mer-ey, have mer-ey up - on us, and in - eline our hearts to

10th.

keep this law. Lord, have mer-ey, have mer-ey up - on us, and write all

DOXOLOGY.

these thy laws in our hearts, we be - seech Thee. Glo-ry be to Thee, O Lord.

No. 2.

## RESPONSE.

*Arranged by  
J. HOULDsworth.*

Lord, have mer - cy, have mer - cy up - on us, and in - cline our hearts to

keep this law. Lord, have mer - cy, have mer - cy up - on us, and write all

*Largo.*

DOXOLOGY.

these thy laws in our hearts, we be - seech Thee. Glo - ry be to Thee, O Lord.

V.

## No. 3.

## RESPONSE.

PRATT

*p Larghetto.*

Lord, have mer-ey up - on..... us, and in - eline our hearts to  
*mf* *pp*

10th.

*p* *f*

keep this law. Lord, have mer-ey up - on..... us, and write all these thy  
*p* *f*

*Largo.*

DOXOLOGY.

*p* *f*

laws in our hearts, we be-seech..... Thee. Glo-ry be to Thee, O Lord.  
*p* *f*

No. 4.

## RESPONSE.

WALMISLEY.

Lord, have mer - ey      up - on      us, and in - eline our hearts to

*Treble and Alto.*

10th.

### DOXOLOGY.

rall. dim. f

laws in our hearts, we be - seech      Thee. Glo - ry be to Thee, O Lord.

## No. 5.

## RESPONSE.

2/4 time signature, key of C major. The music consists of three staves. The top staff has a bass clef, the middle staff has a soprano clef, and the bottom staff has an alto clef. Dynamics include *p*, *mf*, and *dim.*. The lyrics "Lord, have mer-ey up-on us, and in-cline our hearts to keep this law." are written below the middle staff. Measures 1-4 are mostly rests. Measures 5-8 show eighth-note patterns. Measures 9-12 show sixteenth-note patterns. Measures 13-16 show eighth-note patterns. Measures 17-20 show sixteenth-note patterns. Measures 21-24 show eighth-note patterns. Measures 25-28 show sixteenth-note patterns. Measures 29-32 show eighth-note patterns. Measures 33-36 show sixteenth-note patterns.

10th.

2/4 time signature, key of C major. The music consists of three staves. The top staff has a bass clef, the middle staff has a soprano clef, and the bottom staff has an alto clef. Dynamics include *p*, *f*, and *p*. The lyrics "Lord, have mer-ey up-on us, and write all these thy laws in our hearts." are written below the middle staff. Measures 1-4 are mostly rests. Measures 5-8 show eighth-note patterns. Measures 9-12 show sixteenth-note patterns. Measures 13-16 show eighth-note patterns. Measures 17-20 show sixteenth-note patterns. Measures 21-24 show eighth-note patterns. Measures 25-28 show sixteenth-note patterns. Measures 29-32 show eighth-note patterns. Measures 33-36 show sixteenth-note patterns.

*Largo.*

DOXOLOGY.

2/4 time signature, key of C major. The music consists of three staves. The top staff has a bass clef, the middle staff has a soprano clef, and the bottom staff has an alto clef. Dynamics include *dim.* and *f*. The lyrics "hearts, we be - s ech Thee. Glo - ry be to Thee, O Lord." are written below the middle staff. Measures 1-4 show eighth-note patterns. Measures 5-8 show sixteenth-note patterns. Measures 9-12 show eighth-note patterns. Measures 13-16 show sixteenth-note patterns. Measures 17-20 show eighth-note patterns. Measures 21-24 show sixteenth-note patterns. Measures 25-28 show eighth-note patterns. Measures 29-32 show sixteenth-note patterns. Measures 33-36 show eighth-note patterns.

Musical score for the first section of the Response. The score consists of three staves. The top staff is in G minor (two sharps) and 3/4 time, starting with a dynamic of *mf*. The middle staff is also in G minor (two sharps) and 3/4 time, starting with a dynamic of *p*. The bottom staff is in C major (no sharps or flats) and 3/4 time, starting with a dynamic of *o.* The vocal line begins with "Lord, have mer-cy, have mer-cy up-on us, and in-cline our hearts to". The middle staff concludes with a bassoon part labeled "V."

Musical score for the second section of the Response. The score continues from the previous section. The top staff starts with a dynamic of *f*, followed by a repeat sign and a section labeled "10th". The middle staff starts with a dynamic of *p*. The bottom staff starts with a dynamic of *o.* The vocal line continues with "keep this law. Lord, have mer-cy, have mer-cy up-on us, and write all these".

Musical score for the Doxology section. The score consists of three staves. The top staff is in G minor (two sharps) and 3/4 time, starting with a dynamic of *Largo.* The middle staff is in G minor (two sharps) and 3/4 time, starting with a dynamic of *dim.* The bottom staff is in C major (no sharps or flats) and 3/4 time, starting with a dynamic of *f*. The vocal line concludes with "thy laws in our hearts, we be-seech Thee. Glo-ry be to Thee, O Lord." The middle staff concludes with a bassoon part labeled "Doxology." and "V."

No. 7.

## RESPONSE.

*From the Greek Service.*

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

10th.

Lord, have mer - ey up - on us, and write all these thy laws in our hearts,

DOXOLOGY.

in our hearts, we be - seek Thee. Glo - ry be to Thee, O Lord.

Musical score for the Response section, measures 1-9. The score consists of three staves. The top staff is in common time, B-flat major, with dynamics *mf* and *p*. The middle staff is also in common time, B-flat major. The bottom staff is in common time, C major. The vocal line includes lyrics: "Lord, have mer - cy up - on us, and in - eline our hearts to keep this". The music features various note values including eighth and sixteenth notes, and rests. Measures 1-9 conclude with a repeat sign and a new section.

10th.

Musical score for the 10th section, measures 10-18. The score continues with three staves. The top staff starts with a forte dynamic *f*. The middle staff has a steady eighth-note pattern. The bottom staff features a bassline with eighth-note chords. The vocal line resumes with the lyrics: "law. Lord, have mer - cy up - on us, and write all these thy". The section ends with a repeat sign.

*Largo.*

DOXOLOGY.

Musical score for the Doxology section, measures 19-27. The score uses three staves. The top staff begins with a piano dynamic *p*, followed by a forte dynamic *f*. The middle staff has a steady eighth-note pattern. The bottom staff features a bassline with eighth-note chords. The vocal line concludes with the lyrics: "laws in our hearts, we beseech Thee. Glo - ry be to Thee, O Lord.". The section ends with a final repeat sign.

## No. 9.

## RESPONSE.

CUTLER.

Lord, have mer- cy up - on us, and in - cline our hearts to

10th.

keep this law. Lord, have mer- cy up - on us, and write all these thy

*Largo.* DOXOLOGY.

laws in our hearts, we be - seech Thee. Glo - ry be to Thee, O Lord.

## RESPONSE.

Arranged by  
J. HOULDSWORTH.

The musical score consists of four staves of music. The top staff is a soprano line in G major, 3/4 time, starting with a forte dynamic. The second staff is a alto line in G major, 3/4 time, starting with a piano dynamic. The third staff is a bass line in G major, 3/4 time, also starting with a piano dynamic. The bottom staff is a bass line in C major, 3/4 time, starting with a piano dynamic. The lyrics "Lord, have mercy up - on us, and in - cline our hearts, and incline our" are written below the second staff. The music concludes with a final note on the bottom staff.

Lord, have mercy upon us, and incline our hearts, and incline our

10th.

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

f

hearts to keep this law. Lord, have mercy up - on us, and write all

*Largo.*

DOXOLOGY.

these thy laws in our hearts, we be - seech Thee. Glory be to Thee, O Lord.

## No. 11.

## RESPONSE.

EBDON.

Musical score for the first section of the Response. The music is in common time. It consists of three staves: Treble, Bass, and Alto. The Treble staff has dynamic markings *mf* and *p*. The Bass staff has dynamic markings *mf* and *p*. The Alto staff has dynamic markings *mf* and *p*. The lyrics "Lord, have mer-ey up - on us, and in - cline our hearts to keep this" are written below the staves.

10th.

Musical score for the 10th section of the Response. The music is in common time. It consists of three staves: Treble, Bass, and Alto. The Treble staff has dynamic markings *mf* and *p*. The Bass staff has dynamic markings *mf* and *p*. The Alto staff has dynamic markings *mf* and *p*. The lyrics "law. Lord, have mer-ey up - on us, and write all these thy laws in our" are written below the staves.

*Largo.*

DOXOLOGY.

Musical score for the Doxology section. The music is in common time. It consists of three staves: Treble, Bass, and Alto. The Treble staff has dynamic marking *f*. The Bass staff has dynamic marking *f*. The Alto staff has dynamic marking *f*. The lyrics "hearts, we be - seech Thee. Glo - ry be to Thee, O Lord." are written below the staves.

Musical score for the first section of the Response. The music is in common time, key signature of one sharp (F#). It consists of four staves. The top two staves are soprano voices, the third is alto, and the bottom is bass. The lyrics are: "Lord, have mer - ey up - on us, and in - cline our hearts to". The bass staff has a bassoon-like line below it.

10th.

Musical score for the 10th section of the Response. The music continues in common time, key signature of one sharp (F#). The lyrics are: "keep this law. Lord, have mer-cy up - on us, and write all these thy". The bass staff has a bassoon-like line below it.

*Largo.*

DOXOLOGY.

Musical score for the Doxology section. The music is in common time, key signature of one sharp (F#). The lyrics are: "laws in our hearts, we be-seech Thee. Glo - ry be to Thee, O Lord.". The bass staff has a bassoon-like line below it. The score ends with a bassoon solo line.

## No. 13.

## RESPONSE.

incline our  
Lord, have mer - cy up - on us, and incline our hearts to  
incline our

10th.

keep this law. Lord, have mer - cy up - on us, and write all these thy

*Largo.*

Doxology.

laws in our hearts, we be - seech Thee. Glo - ry be to Thee, O Lord.

26

Musical score for the first section of the response. The music is in common time, key signature of two sharps. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained chords and eighth-note patterns. The vocal part begins with a melodic line, followed by a harmonic section, and then continues with another melodic line. The piano part provides harmonic support throughout.

Musical score for the second section of the response. The vocal line continues with eighth and sixteenth-note patterns. The piano accompaniment maintains its harmonic function. The vocal part includes lyrics: "keep this law. Lord, have mer - ey up - on us, and write all these thy". The piano part provides harmonic support.

Musical score for the doxology. The vocal line begins with a melodic section, followed by a harmonic section, and then concludes with a final melodic section. The piano accompaniment features sustained chords and eighth-note patterns. The vocal part includes lyrics: "laws in our hearts, we be - seech Thee. Glo - ry be to Thee, O Lord.". The piano part provides harmonic support.

## No. 15.

## RESPONSE.

CHEETHAM.

Lord, have mer - ey up - on us, and in - cline our hearts to

10th.

keep this law. Lord, have mer - ey up - on us, and write all these thy

DOXOLOGY.

laws in our hearts, we be - seech Thee. Glo - ry be to Thee, O Lord.

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

*Largo.*

DOXOLOGY.

laws in our hearts, we be - seech Thee. Glo - ry be to Thee, O Lord.

No. 1.

## GLORIA PATRI.

HOULDsworth.

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

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

No. 2.

## GLORIA PATRI.

HOULDsworth.

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



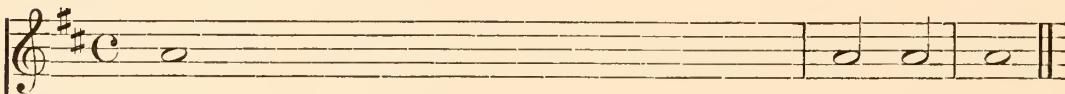
As it was in the beginning, is now, and ever shall be, world without end, A - men.

Continuation of musical notation for the first part, with three staves in G clef and common time. The notes are primarily quarter notes and eighth notes.

No. 3.

**GLORIA PATRI.**

HOULDsworth.



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

Continuation of musical notation for the hymn Gloria Patri, featuring three staves in G clef and common time. The notes are primarily quarter notes and eighth notes.



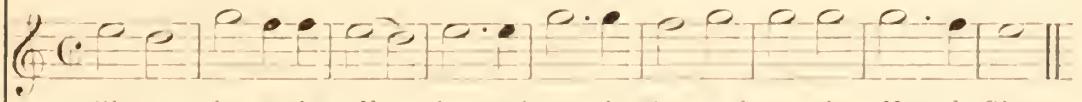
As it was in the beginning, is now, and ev - er shall be, world without end, A - men.

Continuation of musical notation for the hymn Gloria Patri, featuring three staves in G clef and common time. The notes are primarily quarter notes and eighth notes.

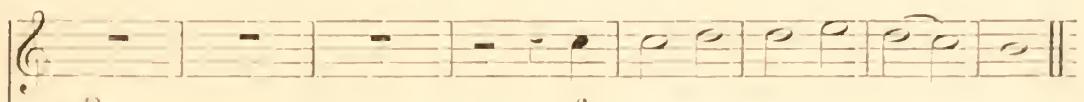
## No. 4.

## GLORIA PATRI.

HOULDsworth.

*Con spirito.*

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

*p**f*

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

*p**f**o.**ff*

World with - out end, A - men, Wor'd with - out end, A - - - men.

*ff*

*Con spirito.*

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

*Unis.*

*p*

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

*f*

World without end, A - men. A - men. A - men.

Tenor. Treble.

World without end, A - men. A - men. A - men.

## No. 6.

## GLORIA PATRI.

EBDON.

Glo-ry be to the Fa-ther, and to the Son, and to the Ho-ly Ghost; As it was in  
 the beginning, is now, and ev- er shall be, World without end, with -  
 out end, World with-out end, A - - - - men.  
 World with-out end,

2 u

No. 7.

## GLORIA PATRI.

REV. C. HOYLE.

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

As it was in the be - ginning, is now, and e - ver shall

*callando.*

be, World without end, World without end, with-out end, A - men.  
*Unis.*

## No. 8.

## GLORIA PATRI.

HOULDsworth.

Musical score for the first section of 'Gloria Patri'. The music is in common time, treble clef, and consists of three staves. The first two staves are identical, featuring eighth-note patterns. The third staff shows a bass line with eighth notes. The lyrics 'Glo-ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost ;' are written below the staves.

Musical score for the second section of 'Gloria Patri'. The music is in common time, treble clef, and consists of three staves. The first two staves feature eighth-note patterns. The third staff shows a bass line with eighth notes. The lyrics 'As it was in the be - ginning, is now, and e - ver shall be,' are written below the staves. The dynamic 'p' is indicated above the first staff.

Musical score for the third section of 'Gloria Patri'. The music is in common time, treble clef, and consists of three staves. The first two staves feature eighth-note patterns. The third staff shows a bass line with eighth notes. The lyrics 'World with-out end, World without end, World without end. A - - men.' are written below the staves. The dynamic 'f' is indicated above the first staff.

No. 9.

## GLORIA PATRI.

HOULDsworth.

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

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

A - men.

World without end, // World with-out end. A - men.

World without end. A - men, A - men.

## No. 10.

## GLORIA PATRI.

HOULDSWORTH.



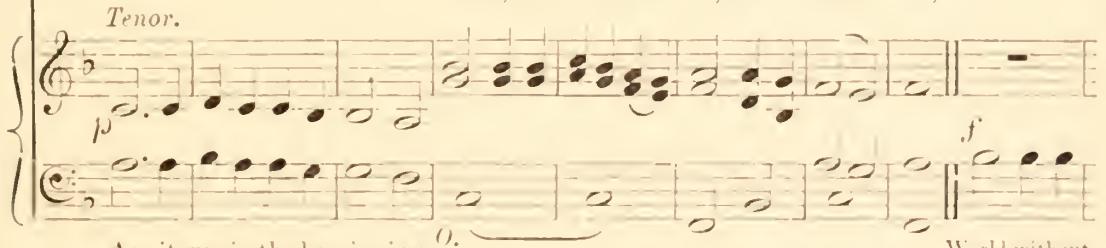
Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost;



As it was in the be-ginning,



is now, and ever shall be, ev-er shall be,



As it was in the be-ginning, World without



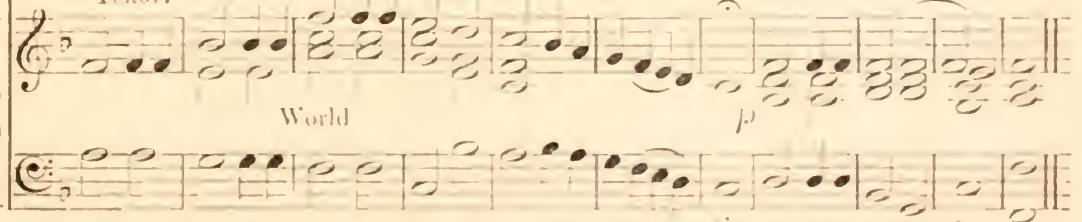
World without



World without end, A - men. A - men, without end, A - men, world



Tenor. Alto. Treble.



end A - men without end, A - men. A - men.

## A COLLECT.

A musical score for a four-part setting. The top two staves are in treble clef, G major, common time, and 3/4 time. The bottom two staves are in bass clef, C major, common time, and 3/4 time. The vocal parts are arranged in a soprano/alto/bass/tenor (SATB) format. The lyrics are as follows:
   
 Al - migh - ty God, Al - migh - ty God, un - to whom all hearts be  
 o - pen, all de-sires known, and from whom no se-crets are hid,  
 Al - migh - ty God, Al - migh - ty God, un - to whom all hearts be o - pen,



all de-sires known, and from whom no se-crets are hid,



*f*  
Cleanse the thoughts of our hearts, cleanse the thoughts of our



hearts by the in-spi-ra-tion of thy ho-ly spir-it, that we may per-fectly  
*Alto and Tenor.*

love Thee, that we may per-fect - ly love Thee, and wor - thi - ly mag-ni - fy thy  
*Treble.*

ho - ly name, and wor-thi-ly mag-ni - fy thy ho - ly name, through

Christ our Lord.                    A - - men,                    A - - - men.

# S U P P L E M E N T.

No. 1.

CRASSELIUS.

LAM

BART. CRASSELIUS.

A handwritten musical score on two staves. The top staff is in common time (indicated by 'C') and the bottom staff is in 2/4 time (indicated by 'C'). Both staves use a soprano C-clef. The music consists of eighth-note patterns.

A handwritten musical score for two voices. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a common time signature. The music consists of two measures. In the first measure, both voices play eighth-note patterns. In the second measure, the top voice plays eighth-note pairs and sixteenth-note pairs, while the bottom voice continues its eighth-note pattern.

No. 2.

## MELCOMBE.

I.M.

S. WEBBE.

A handwritten musical score for two voices. The top staff uses a treble clef and common time, starting with a whole note followed by a dotted half note, then a half note, a quarter note, and a dotted half note. The bottom staff uses a bass clef and common time, starting with a half note, a quarter note, and a dotted half note.

## No. 3.

DUNDEE. C.M. From the "Scotch Psalter."

Musical score for No. 3, DUNDEE, C.M. The score consists of two staves. The top staff is in G clef, common time, with a key signature of one sharp. The bottom staff is in C clef, common time, with a key signature of one sharp. Both staves feature a repeating pattern of eighth and sixteenth notes.

## No. 4.

SAINT PETER. C.M.

REINAGLE.

Musical score for No. 4, SAINT PETER, C.M. The score consists of two staves. The top staff is in G clef, common time, with a key signature of one sharp. The bottom staff is in C clef, common time, with a key signature of one sharp. Both staves feature a repeating pattern of eighth and sixteenth notes.

Musical score for No. 5, FRANCONIA, S.M. The score consists of two staves. The top staff is in G clef, common time, with a key signature of one sharp. The bottom staff is in C clef, common time, with a key signature of one sharp. Both staves feature a repeating pattern of eighth and sixteenth notes.

## No. 5.

FRANCONIA. S.M.

German Melody.

Musical score for No. 5, FRANCONIA, S.M. The score consists of two staves. The top staff is in G clef, common time, with a key signature of one sharp. The bottom staff is in C clef, common time, with a key signature of one sharp. Both staves feature a repeating pattern of eighth and sixteenth notes.



No. 6.

CARLISLE. S.M.

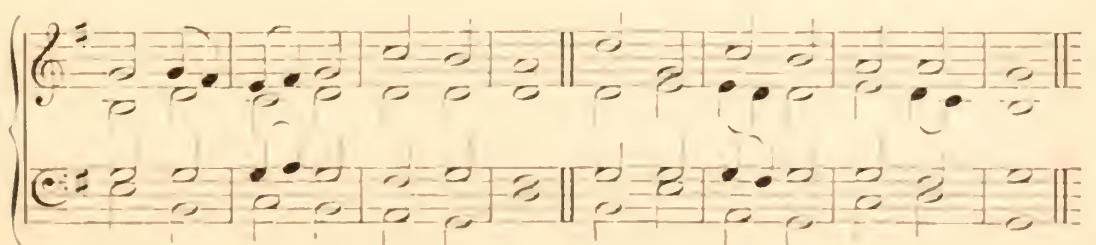
LOCKHART.



No. 7.

HALL. 7.7.7.7.

German Melody



No. 8.

# CHRIST CHURCH. 7.7.7.7.

J. V. ROBERTS.

A handwritten musical score consisting of two staves. The top staff begins with a treble clef, a key signature of three sharps, and a common time signature. It consists of six measures of eighth-note patterns. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also consists of six measures of eighth-note patterns.

No. 9.

## MERTON.

## 5.5.8.8.5.5.

J. V. ROBERTS.

A musical score for two voices. The top voice is in C major, 2/4 time, starting with a bass note followed by a half note. The bottom voice begins with a half note. Both voices continue with eighth-note patterns. The top voice has a dynamic instruction "Not too slow." above the first measure.

A musical score for piano, featuring two staves. The top staff uses a G-clef (C-clef) and the bottom staff uses an F-clef (F-clef). Both staves are in common time. The music consists of a series of eighth-note patterns. The top staff has a continuous sequence of eighth notes: a pair of eighth notes followed by a dotted eighth note, then a pair of eighth notes, a dotted eighth note, another pair of eighth notes, a dotted eighth note, and so on. The bottom staff has a similar pattern: a pair of eighth notes followed by a dotted eighth note, then a pair of eighth notes, a dotted eighth note, another pair of eighth notes, a dotted eighth note, and so on.

cres.

dim.

pp

rall.

No. 10. "Weary of earth." 10.10.10.10. DR. ROBERTS.

*Not too slow.*

No. 11. S. MICHAEL. S.M. From DAY's "Psalter," 1588.

No. 12. "I could not do without Thee." 6.5.6.5. D.  
*With expression.*

DR. ROBERTS.

1 2 3 4 5 6 7 8 9 10 11 12

rall.

## No. 13. "Thou art coming, O my Saviour." 8.7 8.8.7.7.7.7.

J. V. ROBERTS.

The musical score is handwritten in brown ink on four separate staves. Each staff begins with a clef (Treble for the top, Bass for the bottom), followed by a key signature of one sharp (G major), and then 'C' for common time. The top staff contains two measures of eighth-note patterns: 'z z z z' and 'd d d d'. The bottom staff contains two measures of eighth-note patterns: 'z z z z' and 'd d d d'. The third staff contains two measures of eighth-note patterns: 'z z z z' and 'd d d d'. The fourth staff contains two measures of eighth-note patterns: 'z z z z' and 'd d d d'.

No. 14.

WEBER. 7.7.7.7.

From WEBER.

Handwritten musical score for No. 14, Weber's 7.7.7.7. composition. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). Both staves feature eighth-note patterns with various dynamics like forte (f), piano (p), and mezzo-forte (mf). The music is divided into measures by vertical bar lines.

Handwritten musical score for No. 14, Weber's 7.7.7.7. composition. This section continues the musical piece from the previous page. It features two staves in common time (C) and common time (C). The notation includes eighth-note patterns and dynamic markings such as forte (f), piano (p), and mezzo-forte (mf). Measures are separated by vertical bar lines.

No. 15.

S. THEODULPH.

7.6.7.6.7.6.7.6.

TESCHNER.

Handwritten musical score for No. 15, S. Theodulph's 7.6.7.6.7.6.7.6. composition. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The notation features eighth-note patterns with dynamic markings like forte (f), piano (p), and mezzo-forte (mf). Measures are separated by vertical bar lines.

Handwritten musical score for No. 15, S. Theodulph's 7.6.7.6.7.6.7.6. composition. This section continues the musical piece from the previous page. It features two staves in common time (C) and common time (C). The notation includes eighth-note patterns and dynamic markings such as forte (f), piano (p), and mezzo-forte (mf). Measures are separated by vertical bar lines.

No. 16.

LUBECK. 7.7.7.7.

German Melody.

Musical notation for No. 16, LUBECK. The music is in common time (C). It consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The notation is primarily composed of eighth-note pairs (eighth-note heads with stems pointing right) and quarter notes.

Continuation of musical notation for No. 16, LUBECK. This section continues the melody from the previous page, maintaining the same key signature, time signature, and two-staff format.

No. 17.

SHERBORNE.

7.7.7.7.

From MENDELSSOHN.

Musical notation for No. 17, SHERBORNE. The music is in common time (C). It consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The notation includes eighth-note pairs, quarter notes, and sixteenth-note patterns.

Continuation of musical notation for No. 17, SHERBORNE. This section continues the melody from the previous page, maintaining the same key signature, time signature, and two-staff format.

No. 18.

VIENNA. 7.7.7.7.

German Chorale.

Musical score for No. 18, VIENNA. The score consists of two staves. The top staff is in common time, C major, with a key signature of one sharp. It features a soprano line with eighth-note chords and a bass line with quarter notes. The bottom staff is in common time, C major, with a key signature of one sharp. It features a soprano line with eighth-note chords and a bass line with quarter notes.

Continuation of the musical score for No. 18, VIENNA. This section starts with a repeat sign and continues the melodic line from the previous staff. The soprano and bass parts maintain their respective eighth-note and quarter-note patterns.

No. 19.

DIX. 7.7.7.7.7.7.

German.

Musical score for No. 19, DIX. The score consists of two staves. The top staff is in common time, C major, with a key signature of one sharp. It features a soprano line with eighth-note chords and a bass line with quarter notes. The bottom staff is in common time, C major, with a key signature of one sharp. It features a soprano line with eighth-note chords and a bass line with quarter notes.

Continuation of the musical score for No. 19, DIX. This section starts with a repeat sign and continues the melodic line from the previous staff. The soprano and bass parts maintain their respective eighth-note and quarter-note patterns.

No. 20.

BATAVIA. 8.7.8.7.

German.

Handwritten musical score for No. 20, BATAVIA. The score consists of two staves. The top staff is in common time (C) and G major, with a key signature of one sharp. The bottom staff is also in common time (C) and G major, with a key signature of one sharp. Both staves feature eighth-note patterns.

Handwritten musical score for No. 20, BATAVIA. The score consists of two staves. The top staff is in common time (C) and G major, with a key signature of one sharp. The bottom staff is also in common time (C) and G major, with a key signature of one sharp. Both staves feature eighth-note patterns.

No. 21.

JERSEY. 7.7.7.7.

DR. BOYCE.

Handwritten musical score for No. 21, JERSEY. The score consists of two staves. The top staff is in common time (C) and E major, with a key signature of one sharp. The bottom staff is also in common time (C) and E major, with a key signature of one sharp. Both staves feature eighth-note patterns.

Handwritten musical score for No. 21, JERSEY. The score consists of two staves. The top staff is in common time (C) and E major, with a key signature of one sharp. The bottom staff is also in common time (C) and E major, with a key signature of one sharp. Both staves feature eighth-note patterns.

No. 22.

TOULON. 10.10.10.10.

GOUDIMEL.

No. 23.

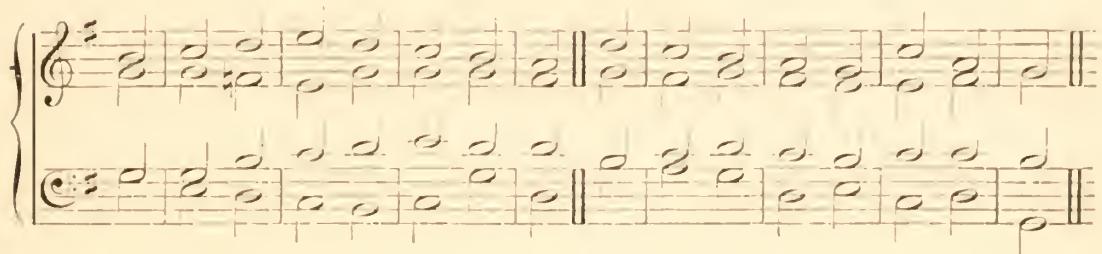
TALLIS. C.M.

TALLIS.

No. 24.

ANGEL'S HYMN. L.M.

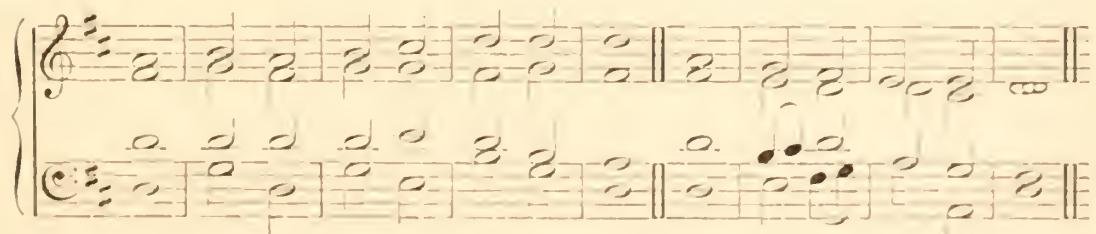
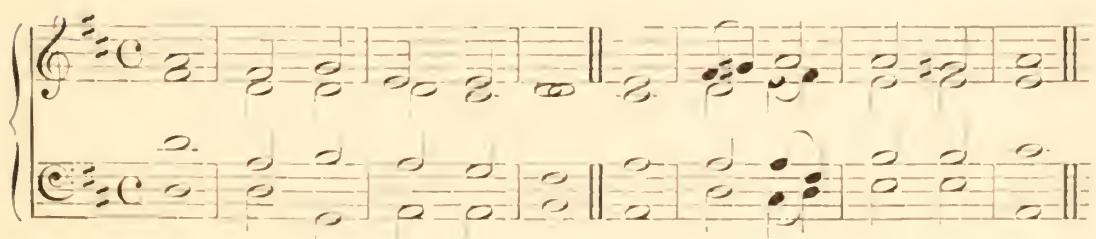
GIBBONS.



No. 25.

SWABIA. S.M.

German Melody.



No. 26.

AUGUSTINE. S.M.

J. S. BACH.

Musical score for No. 26, Augustine, S.M., J.S. Bach. The score consists of two staves. The top staff is in common time (C) and G major (G). The bottom staff is in common time (C) and G major (G). Both staves feature eighth-note patterns.

Continuation of the musical score for No. 26, Augustine, S.M., J.S. Bach. The score continues with two staves in common time (C) and G major (G), featuring eighth-note patterns.

No. 27.

FARRANT. C.M.

FARRANT.

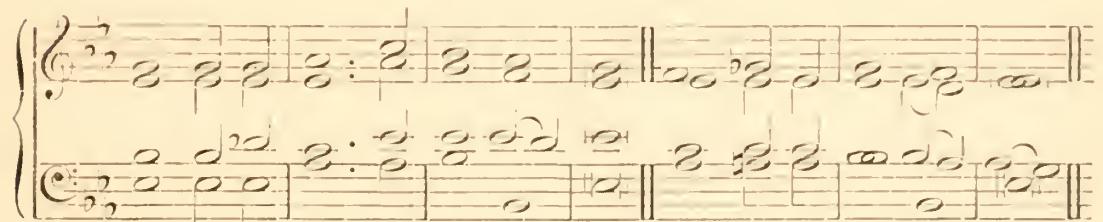
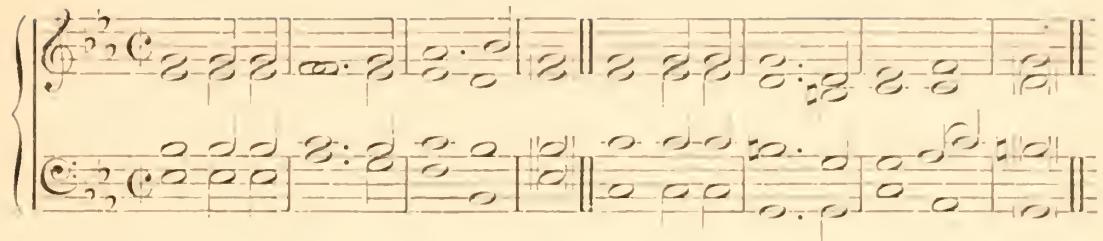
Musical score for No. 27, Farrant, C.M., Farrant. The score consists of two staves. The top staff is in common time (C) and C major (C). The bottom staff is in common time (C) and C major (C). Both staves feature eighth-note patterns.

Continuation of the musical score for No. 27, Farrant, C.M., Farrant. The score continues with two staves in common time (C) and C major (C), featuring eighth-note patterns.

No. 28.

KEBLE. 8.8.8.6.

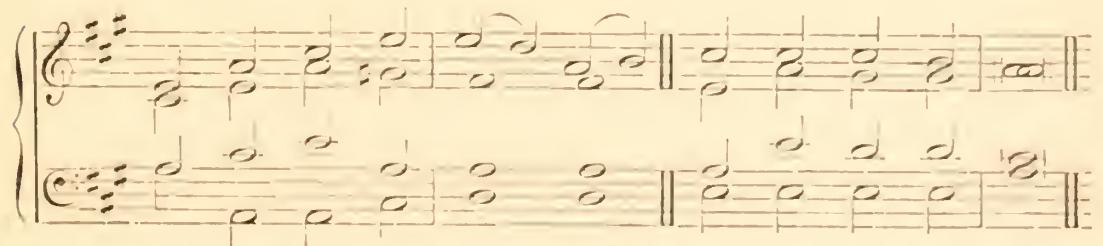
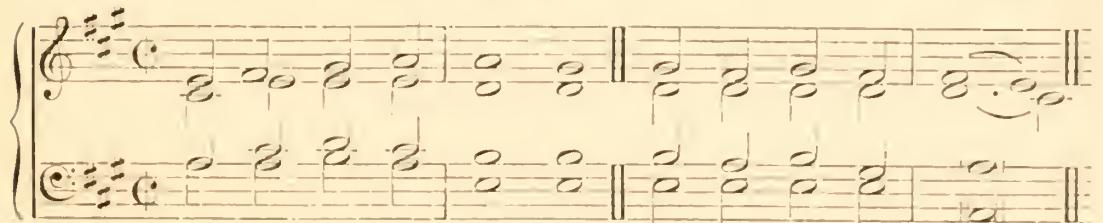
BOOTH SHARP.



No. 29.

EVENTIDE. 6.5.6.5.

BOOTH SHARP.



## SINGLE CHANTS

No. 1.

J. V. ROBERTS.

Musical score for No. 1, featuring two staves of music in common time. The top staff is in G major (two sharps) and the bottom staff is in C major (one sharp). The music consists of eighth and sixteenth note patterns.

No. 2.

J. V. ROBERTS.

Musical score for No. 2, featuring two staves of music in common time. The top staff is in G major (two sharps) and the bottom staff is in C major (one sharp). The music consists of eighth and sixteenth note patterns.

No. 3.

PURCELL.

Musical score for No. 3, featuring two staves of music in common time. The top staff is in G major (two sharps) and the bottom staff is in C major (one sharp). The music consists of eighth and sixteenth note patterns.

No. 4.

J. V. ROBERTS.

Musical score for No. 4, featuring two staves of music in common time. The top staff is in G major (two sharps) and the bottom staff is in C major (one sharp). The music consists of eighth and sixteenth note patterns.

No. 5.

DR. GREENE.

Musical score for No. 5, featuring two staves of music in common time. The top staff is in G major (two sharps) and the bottom staff is in C major (one sharp). The music consists of eighth and sixteenth note patterns.

## No. 6.

ALDRICH.

Musical notation for No. 6 by Aldrich, featuring two staves of eighth-note patterns in common time with one sharp.

## No. 7.

J. V. ROBERTS.

Musical notation for No. 7 by J. V. Roberts, featuring two staves of eighth-note patterns in common time with one sharp.

## No. 8.

KELWAY.

Musical notation for No. 8 by Kelway, featuring two staves of eighth-note patterns in common time with one sharp.

## No. 9.

J. V. ROBERTS.

Musical notation for No. 9 by J. V. Roberts, featuring two staves of eighth-note patterns in common time with one sharp.

## No. 10.

TALLIS.

Musical notation for No. 10 by Tallis, featuring two staves of eighth-note patterns in common time with one sharp.

## No. 11.

J. V. ROBERTS.

Musical score for No. 11, featuring two staves of music in G major. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

## No. 12.

GREGORIAN.

Musical score for No. 12, featuring two staves of Gregorian chant music in G major. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

## No. 13.

TALLIS.

Musical score for No. 13, featuring two staves of music in C major. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

## No. 14.

J. V. ROBERTS.

Musical score for No. 14, featuring two staves of music in F major. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

## No. 15.

J. V. ROBERTS.

Musical score for No. 15, featuring two staves of music in E major. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

## No. 16.

J. V. ROBERTS.

Sheet music for No. 16, featuring two staves. The top staff is in G major (two sharps) and the bottom staff is in C major. Both staves show eighth-note patterns primarily consisting of eighth-note pairs (two eighth notes per beat).

## No. 17.

TRAVERS.

Sheet music for No. 17, featuring two staves. The top staff is in E major (three sharps) and the bottom staff is in C major. The music consists of eighth-note patterns, with the bass staff showing more complex rhythmic figures involving sixteenth notes and eighth-note pairs.

## No. 18.

J. V. ROBERTS.

Sheet music for No. 18, featuring two staves. The top staff is in C major and the bottom staff is in C major. The music consists of eighth-note patterns, with the bass staff showing more complex rhythmic figures involving sixteenth notes and eighth-note pairs.

## No. 19.

J. V. ROBERTS.

Sheet music for No. 19, featuring two staves. The top staff is in E major (three sharps) and the bottom staff is in C major. The music consists of eighth-note patterns, with the bass staff showing more complex rhythmic figures involving sixteenth notes and eighth-note pairs.

## No. 20.

J. V. ROBERTS.

Sheet music for No. 20, featuring two staves. The top staff is in G major (two sharps) and the bottom staff is in C major. The music consists of eighth-note patterns, with the bass staff showing more complex rhythmic figures involving sixteenth notes and eighth-note pairs.

## No. 21.

J. V. ROBERTS.

Musical score for No. 21, featuring two staves in C minor. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves begin with a quarter note followed by a half note. The music consists of eighth-note patterns, primarily consisting of pairs of eighth notes separated by a breve rest. The first measure ends with a double bar line, and the second measure begins with a half note followed by a quarter note.

## No. 22.

J. V. ROBERTS.

Musical score for No. 22, featuring two staves in C minor. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves begin with a quarter note followed by a half note. The music consists of eighth-note patterns, primarily consisting of pairs of eighth notes separated by a breve rest. The first measure ends with a double bar line, and the second measure begins with a half note followed by a quarter note.

## No. 23.

J. V. ROBERTS.

Musical score for No. 23, featuring two staves in C major. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves begin with a quarter note followed by a half note. The music consists of eighth-note patterns, primarily consisting of pairs of eighth notes separated by a breve rest. The first measure ends with a double bar line, and the second measure begins with a half note followed by a quarter note.

## No. 24.

J. V. ROBERTS.

Musical score for No. 24, featuring two staves in G major. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves begin with a quarter note followed by a half note. The music consists of eighth-note patterns, primarily consisting of pairs of eighth notes separated by a breve rest. The first measure ends with a double bar line, and the second measure begins with a half note followed by a quarter note.

## No. 25.

J. V. ROBERTS.

Musical score for No. 25, featuring two staves in G major. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves begin with a quarter note followed by a half note. The music consists of eighth-note patterns, primarily consisting of pairs of eighth notes separated by a breve rest. The first measure ends with a double bar line, and the second measure begins with a half note followed by a quarter note.

## No. 26.

J. V. ROBERTS.

Handwritten musical score for No. 26, consisting of two staves in G major (indicated by a G with a sharp sign) and common time. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of eighth-note patterns.

## No. 27.

J. V. ROBERTS.

Handwritten musical score for No. 27, consisting of two staves in G major (indicated by a G with a sharp sign) and common time. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of eighth-note patterns.

## No. 28.

J. V. ROBERTS.

Handwritten musical score for No. 28, consisting of two staves in G major (indicated by a G with a sharp sign) and common time. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of eighth-note patterns.

## No. 29.

J. V. ROBERTS.

Handwritten musical score for No. 29, consisting of two staves in G major (indicated by a G with a sharp sign) and common time. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of eighth-note patterns.

## No. 30.

J. V. ROBERTS.

Handwritten musical score for No. 30, consisting of two staves in G major (indicated by a G with a sharp sign) and common time. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of eighth-note patterns.

## No. 31.

J. V. ROBERTS.

Handwritten musical score for No. 31, consisting of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Both staves have a common time signature. The music consists of two measures followed by a repeat sign, then two more measures.

## No. 32.

J. V. ROBERTS.

Handwritten musical score for No. 32, consisting of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Both staves have a common time signature. The music consists of two measures followed by a repeat sign, then two more measures.

## No. 33.

J. V. ROBERTS.

Handwritten musical score for No. 33, consisting of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Both staves have a common time signature. The music consists of two measures followed by a repeat sign, then two more measures.

## No. 34.

J. V. ROBERTS.

Handwritten musical score for No. 34, consisting of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Both staves have a common time signature. The music consists of two measures followed by a repeat sign, then two more measures.

## No. 35.

J. V. ROBERTS.

Handwritten musical score for No. 35, consisting of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. Both staves have a common time signature. The music consists of two measures followed by a repeat sign, then two more measures.

## No. 36.

J. V. ROBERTS.

Musical score for No. 36, featuring two staves of music in common time. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of eighth-note patterns.

## No. 37.

J. V. ROBERTS.

Musical score for No. 37, featuring two staves of music in common time. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of eighth-note patterns.

## No. 38.

J. V. ROBERTS.

Musical score for No. 38, featuring two staves of music in common time. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of eighth-note patterns.

## No. 39.

J. V. ROBERTS.

Musical score for No. 39, featuring two staves of music in common time. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of eighth-note patterns.

## No. 40.

J. V. ROBERTS.

Musical score for No. 40, featuring two staves of music in common time. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of eighth-note patterns.

## No. 41.

J. V. ROBERTS.

Musical score for No. 41, featuring two staves. The top staff uses a treble clef, a key signature of two sharps, and common time. The bottom staff uses a bass clef, a key signature of no sharps or flats, and common time. Both staves feature eighth-note patterns.

## No. 42.

J. V. ROBERTS.

Musical score for No. 42, featuring two staves. The top staff uses a treble clef, a key signature of one sharp, and common time. The bottom staff uses a bass clef, a key signature of no sharps or flats, and common time. Both staves feature eighth-note patterns.

## No. 43.

TALLIS.

Musical score for No. 43, featuring two staves. The top staff uses a treble clef, a key signature of no sharps or flats, and common time. The bottom staff uses a bass clef, a key signature of no sharps or flats, and common time. Both staves feature eighth-note patterns.

## No. 44.

WOODWARD.

Musical score for No. 44, featuring two staves. The top staff uses a treble clef, a key signature of no sharps or flats, and common time. The bottom staff uses a bass clef, a key signature of no sharps or flats, and common time. Both staves feature eighth-note patterns.

## No. 45.

PURCELL.

Musical score for No. 45, featuring two staves. The top staff uses a treble clef, a key signature of no sharps or flats, and common time. The bottom staff uses a bass clef, a key signature of no sharps or flats, and common time. Both staves feature eighth-note patterns.

## No. 46.

TURNER.

Musical notation for No. 46 by TURNER. The music consists of two staves in G major (indicated by a G-sharp key signature) and common time. The top staff has a bass clef, and the bottom staff has a bass clef. The music features eighth-note patterns and rests.

## No. 47.

BATTISHILL.

Musical notation for No. 47 by BATTISHILL. The music consists of two staves in G major (indicated by a G-sharp key signature) and common time. The top staff has a bass clef, and the bottom staff has a bass clef. The music features eighth-note patterns and rests.

## No. 48.

FARRANT.

Musical notation for No. 48 by FARRANT. The music consists of two staves in G major (indicated by a G-sharp key signature) and common time. The top staff has a bass clef, and the bottom staff has a bass clef. The music features eighth-note patterns and rests.

## No. 49.

P. HAYES.

Musical notation for No. 49 by P. HAYES. The music consists of two staves in G major (indicated by a G-sharp key signature) and common time. The top staff has a bass clef, and the bottom staff has a bass clef. The music features eighth-note patterns and rests.

## No. 50.

GOLDWIN.

Musical notation for No. 50 by GOLDWIN. The music consists of two staves in G major (indicated by a G-sharp key signature) and common time. The top staff has a bass clef, and the bottom staff has a bass clef. The music features eighth-note patterns and rests.

## No. 51.

FUSSELL.

Musical score for No. 51, Fussell, featuring two staves of music for piano. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). The music consists of two measures followed by a repeat sign, then two more measures.

## No. 52.

W. HAYES.

Musical score for No. 52, W. Hayes, featuring two staves of music for piano. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is E major (no sharps or flats). The music consists of two measures followed by a repeat sign, then two more measures.

## No. 53.

DR. CROTCH.

Musical score for No. 53, Dr. Crotch, featuring two staves of music for piano. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is G major (one sharp). The music consists of two measures followed by a repeat sign, then two more measures.

## No. 54.

DR. ALCOCK.

Musical score for No. 54, Dr. Alcock, featuring two staves of music for piano. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (no sharps or flats). The music consists of two measures followed by a repeat sign, then two more measures.

## No. 55.

SAVAGE.

Musical score for No. 55, Savage, featuring two staves of music for piano. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is D major (one sharp). The music consists of two measures followed by a repeat sign, then two more measures.

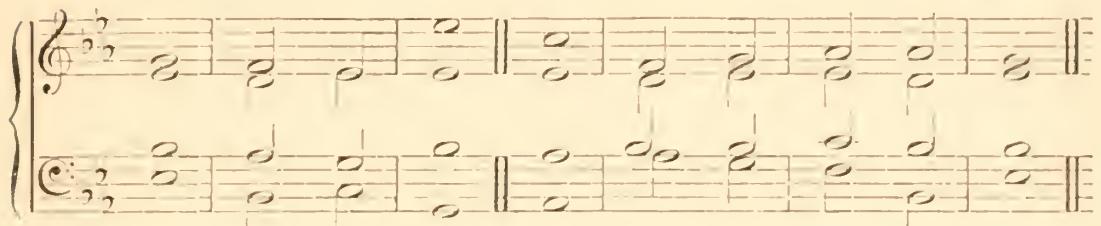
## No. 56.

TUCKER.



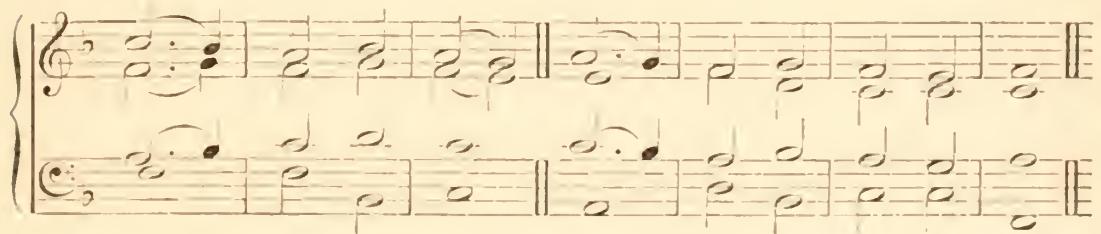
## No. 57.

BATTISHILL.



## No. 58.

P. HAYES.



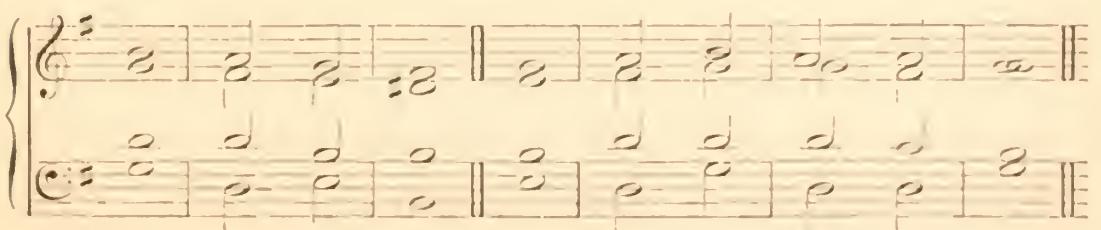
## No. 59.

BATTISHILL.



## No. 60.

W. HINE.



## No. 61.

RUSSELL.

Musical score for No. 61, featuring two staves of music in common time. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

## No. 62.

Ancient Theme.

Musical score for No. 62, featuring two staves of music in common time. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

## No. 63.

W. LEE.

Musical score for No. 63, featuring two staves of music in common time. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

## No. 64.

A. BENNETT.

Musical score for No. 64, featuring two staves of music in common time. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

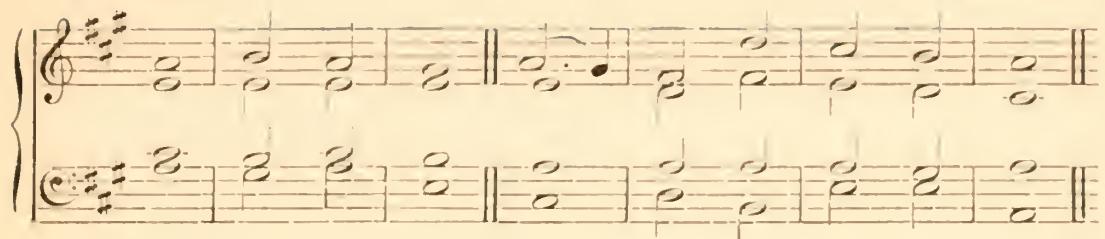
## No. 65.

DR. CROTCH.

Musical score for No. 65, featuring two staves of music in common time. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

## No. 66.

GARNETT.



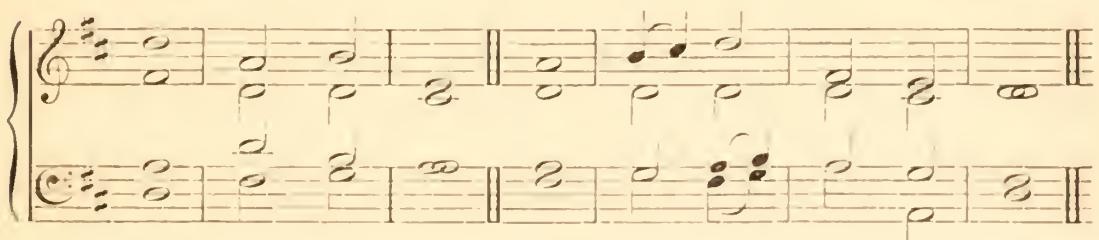
## No. 67.

P. HAYES.



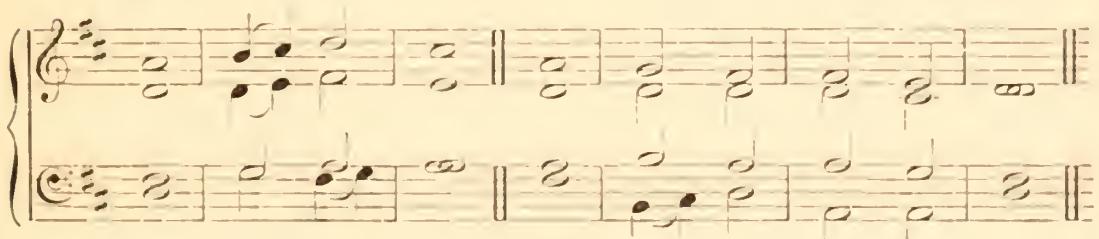
## No. 68.

W. HAYES.



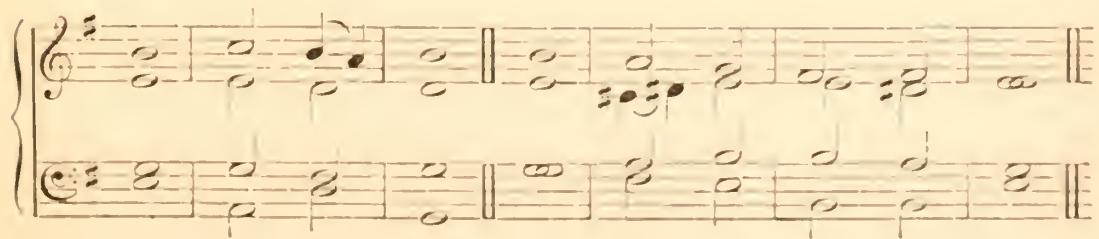
## No. 69.

DR. ALCOCK.



## No. 70.

DUPUIS.



## No. 71.

BATTISHILL.

Musical notation for No. 71, Battishill, in G major. The music consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music features eighth-note patterns and a common time signature.

## No. 72.

FELTON.

Musical notation for No. 72, Felton, in G major. The music consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music features eighth-note patterns and a common time signature.

## No. 73.

Paris Chant.

Musical notation for No. 73, Paris Chant, in G major. The music consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music features eighth-note patterns and a common time signature.

## No. 74.

Old Scotch Chant.

Musical notation for No. 74, Old Scotch Chant, in G major. The music consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music features eighth-note patterns and a common time signature.

## No. 75.

Musical notation for No. 75, in G major. The music consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music features eighth-note patterns and a common time signature.

## No. 76.

DR. W. CROTCH.

Musical notation for No. 76, featuring two staves. The top staff is in common time (C) and has a treble clef. The bottom staff is in common time and has a bass clef. Both staves consist of eighth-note patterns.

## No. 77.

BATTISHILL.

Musical notation for No. 77, Battishill. The notation consists of two staves. The top staff is in common time (C) and has a treble clef. The bottom staff is in common time and has a bass clef. Both staves feature eighth-note patterns.

## No. 78.

W. RUSSELL.

Musical notation for No. 78, W. Russell. The notation consists of two staves. The top staff is in common time (C) and has a treble clef. The bottom staff is in common time and has a bass clef. Both staves feature eighth-note patterns.

## No. 79.

GARNETT.

Musical notation for No. 79, Garnett. The notation consists of two staves. The top staff is in common time (C) and has a treble clef. The bottom staff is in common time and has a bass clef. Both staves feature eighth-note patterns.

## No. 80.

Gregorian.

Musical notation for No. 80, Gregorian. The notation consists of two staves. The top staff is in common time (C) and has a treble clef. The bottom staff is in common time and has a bass clef. Both staves feature eighth-note patterns.

## No. 81.

Gregorian.

Musical notation for No. 81 in G major, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#). The music consists of eighth-note patterns with quarter note rests.

## No. 82.

Gregorian.

Musical notation for No. 82 in G major, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#). The music consists of eighth-note patterns with quarter note rests.

## No. 83.

GRIFFITHS.

Musical notation for No. 83 in G major, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#). The music consists of eighth-note patterns with quarter note rests.

## No. 84.

DR. W. HAYES.

Musical notation for No. 84 in G major, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#). The music consists of eighth-note patterns with quarter note rests.

## No. 85.

ELY.

Musical notation for No. 85 in G major, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#). The music consists of eighth-note patterns with quarter note rests.

## No. 86.

C. KING.

Musical score for No. 86 by C. King, featuring two staves in common time with a key signature of one sharp. The top staff consists of a treble clef, a sharp sign, and a common time signature. The bottom staff consists of a bass clef and a common time signature. The music consists of eighth and sixteenth note patterns.

## No. 87.

DR. GREENE.

Musical score for No. 87 by Dr. Greene, featuring two staves in common time with a key signature of one sharp. The top staff consists of a treble clef, a sharp sign, and a common time signature. The bottom staff consists of a bass clef and a common time signature. The music consists of eighth and sixteenth note patterns.

## No. 88.

W. A. WOOD.

Musical score for No. 88 by W. A. Wood, featuring two staves in common time with a key signature of one sharp. The top staff consists of a treble clef, a sharp sign, and a common time signature. The bottom staff consists of a bass clef and a common time signature. The music consists of eighth and sixteenth note patterns.

## No. 89.

W. A. WOOD.

Musical score for No. 89 by W. A. Wood, featuring two staves in common time with a key signature of one sharp. The top staff consists of a treble clef, a sharp sign, and a common time signature. The bottom staff consists of a bass clef and a common time signature. The music consists of eighth and sixteenth note patterns.

## No. 90.

W. A. WOOD.

Musical score for No. 90 by W. A. Wood, featuring two staves in common time with a key signature of one sharp. The top staff consists of a treble clef, a sharp sign, and a common time signature. The bottom staff consists of a bass clef and a common time signature. The music consists of eighth and sixteenth note patterns.

## FOR THE TE DEUM.

No. 91. "We praise Thee, O God."

BELLAMY.

Musical notation for "We praise Thee, O God." by Bellamy, featuring two staves in G major. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

"Thou art the King of Glory."

BATTISHILL.

Musical notation for "Thou art the King of Glory." by Battishill, featuring two staves in G major. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

"We believe that Thou shalt come."

PURCELL.

Musical notation for "We believe that Thou shalt come." by Purcell, featuring two staves in F major. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

"Day by day."

DR. W. HAYES.

Musical notation for "Day by day." by Dr. W. Hayes, featuring two staves in G major. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

## FOR THE TE DEUM.

No. 92. "We praise Thee, O God."

GIBBONS.

Musical score for No. 92, featuring two staves (treble and bass) in F# major. The music consists of eighth-note patterns and rests, typical of early printed music notation.

"Thou art the King of Glory."

AYLWARD.

Musical score for "Thou art the King of Glory." by Aylward, featuring two staves (treble and bass) in F# major. The music consists of eighth-note patterns and rests.

"We believe that Thou shalt come."

HINE.

Musical score for "We believe that Thou shalt come." by Hine, featuring two staves (treble and bass) in F# major. The music consists of eighth-note patterns and rests.

"Day by day."

DR. CROTCH.

Musical score for "Day by day." by Dr. Crotch, featuring two staves (treble and bass) in F# major. The music consists of eighth-note patterns and rests.

## FOR THE TE DEUM.

**No. 93.** "We praise Thee, O God."

J. V. ROBERTS.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp (F#). Measure 11 starts with a half note G in the treble clef staff, followed by a quarter note F# in the bass clef staff. Measure 12 starts with a half note E in the treble clef staff, followed by a quarter note D in the bass clef staff.

"Thou art the King of Glory."

J. V. ROBERTS.

A handwritten musical score for piano and cello. The top staff is for the piano, showing a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is for the cello, showing a bass clef and a common time signature. The score consists of two measures. Measure 11 starts with a piano eighth note followed by a cello eighth note. The piano then plays a sustained note over a bass note, while the cello plays eighth notes. Measure 12 begins with a piano eighth note followed by a cello eighth note. The piano then plays a sustained note over a bass note, while the cello plays eighth notes.

"We believe that Thou shalt come."

J. V. ROBERTS.

A musical score for two staves. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). Both staves have a common time signature. The music consists of eighth notes and sixteenth notes.

"Day by day."

J. V. ROBERTS.

A musical score for piano and voice. The top staff is for the piano, showing a treble clef, a key signature of two sharps, and a common time signature. The bottom staff is for the voice, showing a bass clef, a key signature of one sharp, and a common time signature. The score consists of two measures. Measure 11 starts with a half note in the piano's right hand, followed by a quarter note in the left hand. The voice part has a half note. Measure 12 starts with a half note in the piano's right hand, followed by a quarter note in the left hand. The voice part has a half note.

## FOR THE TE DEUM.

No. 94. "We praise Thee, O God."

DR. CROTCH.

Musical notation for "We praise Thee, O God." by Dr. Crotch. The music is in common time, treble clef, and G major. It consists of two staves of music with various note heads and rests.

"Thou art the King of Glory."

Gregorian.

Musical notation for "Thou art the King of Glory." Gregorian. The music is in common time, treble clef, and G major. It consists of two staves of music with various note heads and rests.

"We believe that Thou shalt come."

Gregorian.

Musical notation for "We believe that Thou shalt come." Gregorian. The music is in common time, treble clef, and G major. It consists of two staves of music with various note heads and rests.

"Day by day."

DR. ALCOCK.

Musical notation for "Day by day." by Dr. Alcock. The music is in common time, treble clef, and G major. It consists of two staves of music with various note heads and rests.

## FOR THE TE DEUM.

No. 95. "We praise Thee, O God."

DR. ALCOCK.

Musical score for "We praise Thee, O God." The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The music features eighth and sixteenth note patterns, primarily in quarter note time values. The key signature is one sharp (F#).

"Thou art the King of Glory."

TUCKER.

Musical score for "Thou art the King of Glory." The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The music features eighth and sixteenth note patterns, primarily in quarter note time values. The key signature is two sharps (F# and C#).

"We believe that Thou shalt come."

HAIGH.

Musical score for "We believe that Thou shalt come." The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The music features eighth and sixteenth note patterns, primarily in quarter note time values. The key signature is one flat (B-flat).

"Day by day."

Musical score for "Day by day." The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The music features eighth and sixteenth note patterns, primarily in quarter note time values. The key signature is one sharp (F#).

## DOUBLE CHANTS.

No. 1.

DR. CROTCH.

No. 2.

DR. ROBERTS.

## No. 3.

T. S. DUPUIS.

Musical score for No. 3, featuring two staves. The top staff is in treble clef, G major (two sharps), and common time. The bottom staff is in bass clef, C major (no sharps or flats). Both staves begin with a half note followed by a quarter note. The music consists of eighth-note patterns: the treble staff has a eighth-note followed by a sixteenth-note, while the bass staff has a eighth-note followed by a quarter note. This pattern repeats throughout the measure. The piece concludes with a double bar line and repeat signs.

Continuation of the musical score for No. 3. The treble staff begins with a half note followed by a quarter note. The bass staff begins with a half note followed by a quarter note. The music continues with eighth-note patterns: the treble staff has a eighth-note followed by a sixteenth-note, while the bass staff has a eighth-note followed by a quarter note. The piece concludes with a double bar line and repeat signs.

## No. 4.

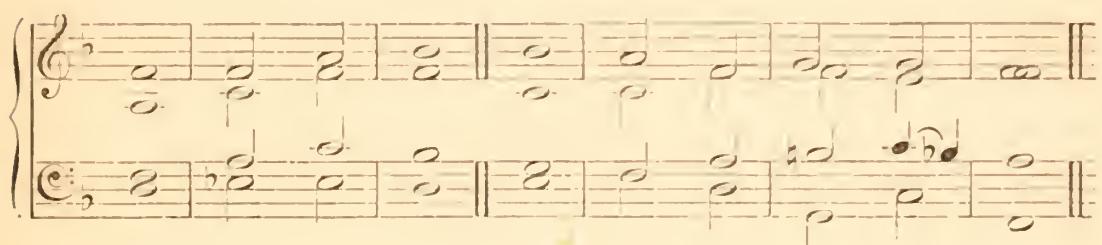
T. S. DUPUIS.

Musical score for No. 4, featuring two staves. The top staff is in treble clef, G major (two sharps), and common time. The bottom staff is in bass clef, C major (no sharps or flats). Both staves begin with a half note followed by a quarter note. The music consists of eighth-note patterns: the treble staff has a eighth-note followed by a sixteenth-note, while the bass staff has a eighth-note followed by a quarter note. This pattern repeats throughout the measure. The piece concludes with a double bar line and repeat signs.

Continuation of the musical score for No. 4. The treble staff begins with a half note followed by a quarter note. The bass staff begins with a half note followed by a quarter note. The music continues with eighth-note patterns: the treble staff has a eighth-note followed by a sixteenth-note, while the bass staff has a eighth-note followed by a quarter note. The piece concludes with a double bar line and repeat signs.

## No. 5.

J. V. ROBERTS.



## No. 6.

MORNINGTON.



## No. 7.

BENNETT.

Handwritten musical score for No. 7. The score is in G major (one sharp) and common time. It consists of two staves. The top staff (treble clef) starts with a whole rest, followed by a quarter note, another whole rest, and then a series of eighth-note patterns. The bottom staff (bass clef) starts with a whole rest, followed by a half note, another whole rest, and then a series of eighth-note patterns. The music concludes with a final whole rest.

Handwritten musical score for No. 7. The score is in G major (one sharp) and common time. It consists of two staves. The top staff (treble clef) starts with a whole rest, followed by a quarter note, another whole rest, and then a series of eighth-note patterns. The bottom staff (bass clef) starts with a whole rest, followed by a half note, another whole rest, and then a series of eighth-note patterns. The music concludes with a final whole rest.

## No. 8.

ROGERS.

Handwritten musical score for No. 8. The score is in F major (one sharp) and common time. It consists of two staves. The top staff (treble clef) starts with a whole rest, followed by a half note, another whole rest, and then a series of eighth-note patterns. The bottom staff (bass clef) starts with a whole rest, followed by a half note, another whole rest, and then a series of eighth-note patterns. The music concludes with a final whole rest.

Handwritten musical score for No. 8. The score is in F major (one sharp) and common time. It consists of two staves. The top staff (treble clef) starts with a whole rest, followed by a half note, another whole rest, and then a series of eighth-note patterns. The bottom staff (bass clef) starts with a whole rest, followed by a half note, another whole rest, and then a series of eighth-note patterns. The music concludes with a final whole rest.

## No. 9.

SOAPER.

Handwritten musical score for No. 9, consisting of two staves in G minor (indicated by a C-clef) and 2/4 time. The top staff features eighth-note patterns such as eighth-note pairs followed by eighth-note pairs. The bottom staff features eighth-note patterns such as eighth-note pairs followed by eighth-note pairs.

Continuation of the handwritten musical score for No. 9, consisting of two staves in G minor (indicated by a C-clef) and 2/4 time. The top staff features eighth-note patterns such as eighth-note pairs followed by eighth-note pairs. The bottom staff features eighth-note patterns such as eighth-note pairs followed by eighth-note pairs.

## No. 10.

DR. NARES.

Handwritten musical score for No. 10, consisting of two staves in G major (indicated by a C-clef) and 2/4 time. The top staff features eighth-note patterns such as eighth-note pairs followed by eighth-note pairs. The bottom staff features eighth-note patterns such as eighth-note pairs followed by eighth-note pairs.

Continuation of the handwritten musical score for No. 10, consisting of two staves in G major (indicated by a C-clef) and 2/4 time. The top staff features eighth-note patterns such as eighth-note pairs followed by eighth-note pairs. The bottom staff features eighth-note patterns such as eighth-note pairs followed by eighth-note pairs.

## No. 11.

WOODWARD.

Handwritten musical score for No. 11, consisting of two staves. The top staff is in Treble clef, G major (two sharps), and common time. The bottom staff is in Bass clef, C major (no sharps or flats). The music consists of eighth-note patterns.

Handwritten musical score for No. 11, consisting of two staves. The top staff is in Treble clef, G major (two sharps), and common time. The bottom staff is in Bass clef, C major (no sharps or flats). The music consists of eighth-note patterns.

## No. 12.

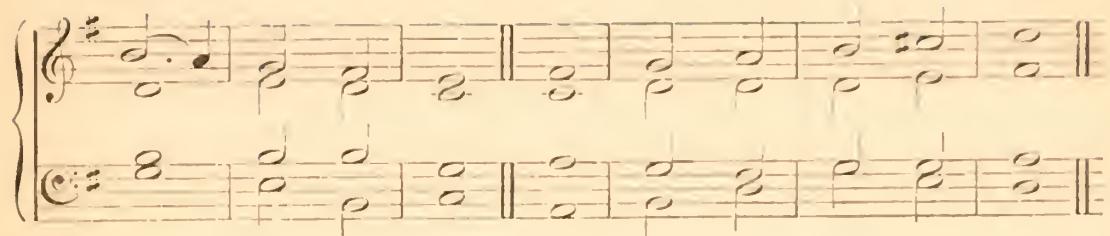
DR. CROTCH.

Handwritten musical score for No. 12, consisting of two staves. The top staff is in Treble clef, G major (two sharps), and common time. The bottom staff is in Bass clef, C major (no sharps or flats). The music consists of eighth-note patterns.

Handwritten musical score for No. 12, consisting of two staves. The top staff is in Treble clef, G major (two sharps), and common time. The bottom staff is in Bass clef, C major (no sharps or flats). The music consists of eighth-note patterns.

## No. 13.

R. COOKE.



## No. 14.

ALDRICH.



## No. 15.

R. COOKE.

Handwritten musical score for No. 15, featuring two staves of music in common time with a key signature of one flat. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns, with a repeat sign and a double bar line indicating a section of the piece.

Handwritten musical score for No. 15, continuation, featuring two staves of music in common time with a key signature of one flat. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music continues the eighth and sixteenth note patterns from the previous section, ending with a final double bar line.

## No. 16.

DR. W. HAYES.

Handwritten musical score for No. 16, featuring two staves of music in common time with a key signature of one flat. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns, with a repeat sign and a double bar line.

Handwritten musical score for No. 16, continuation, featuring two staves of music in common time with a key signature of one flat. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music continues the eighth and sixteenth note patterns from the previous section, ending with a final double bar line.

## No. 17.

ATTWOOD.

Musical score for No. 17 by ATTWOOD, featuring two staves of music in common time. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth-note patterns.

Continuation of the musical score for No. 17 by ATTWOOD, showing the second page of the two-staff arrangement in common time.

## No. 18.

DUPUIS.

Musical score for No. 18 by DUPUIS, featuring two staves of music in common time. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth-note patterns.

Continuation of the musical score for No. 18 by DUPUIS, showing the second page of the two-staff arrangement in common time.

## No. 19.

LAWES.

Handwritten musical score for No. 19 by Lawes. The score consists of two staves. The top staff is in G major, indicated by a G clef, and the bottom staff is in C major, indicated by a C clef. Both staves show a sequence of eighth and sixteenth notes.

Handwritten musical score for No. 19 by Lawes, continuing from the previous page. It shows two staves of music with various note values including eighth and sixteenth notes, and includes a key signature change in the middle of the piece.

## No. 20.

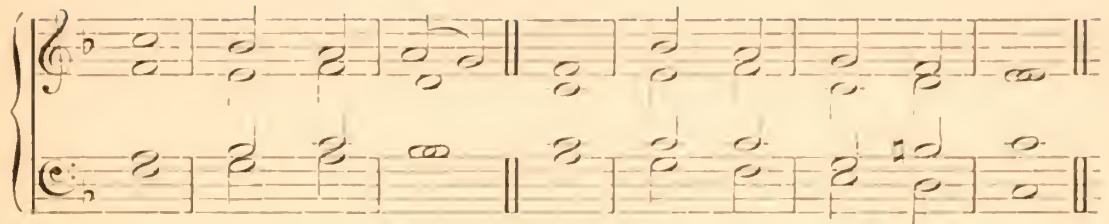
MORLEY.

Handwritten musical score for No. 20 by Morley. The score consists of two staves. The top staff is in G major, indicated by a G clef, and the bottom staff is in C major, indicated by a C clef. Both staves show a sequence of eighth and sixteenth notes.

Handwritten musical score for No. 20 by Morley, continuing from the previous page. It shows two staves of music with various note values including eighth and sixteenth notes, and includes a key signature change in the middle of the piece.

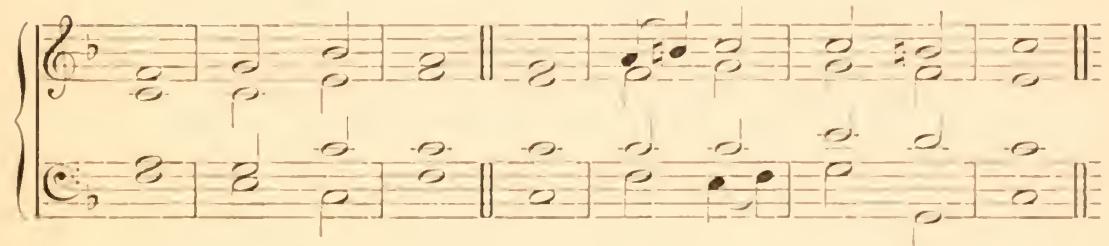
## No. 21.

HIGGINS.



## No. 22.

DR. BOYCE.



## No. 1.

## KYRIE ELEISON.

J. V. ROBERTS.

*dim.*

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

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

*10th.* *rall.* *dim.*

## No. 2.

## KYRIE ELEISON.

J. V. ROBERTS.  
*pp dim.*

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

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

*10th.* *rall.* *dim.*

## No. 3.

## KYRIE ELEISON.

HILL.

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

10th.

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

No. 4.

## KYRIE ELEISON.

J. V. ROBERTS.

*pp*

*cres.*

*dim.*

*pp*

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

10th.

*full.*

*dim.*

*pp*

Lord, have mercy up - on us, and write all these thy laws in our hearts, we be - seech Thee

No. 5.

## KYRIE ELEISON.

J. V. ROBERTS.

*pp*

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

10th.

*pp*

Lord, have m r - ev up - on us, and write all these thy laws in our hearts, we be - seech Thee.

284  
TREBLE  
& ALTO.  
TENOR  
& BASS.  
(8va lower.)

## No. 6.

## KYRIE ELEISON.

J. V. ROBERTS.

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

ORGAN.

Another accompaniment.

ORGAN.

10th.

Lord, have mercy up - on us, and write all these thy laws in our hearts, we be - seech Thee. \* ritard.

## No. 7.

## KYRIE ELEISON.

J. V. ROBERTS.

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

10th.

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

No. 8.

## KYRIE ELEISON.

J. V. ROBERTS.

*pp*

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

*10th.*

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

No. 9.

## KYRIE ELEISON.

J. V. ROBERTS.

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

*10th.*

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

# THE NICENE CREED IN MONOTONE.

*(The words of recitation to be distinctly articulated, as in good chanting; in other places they will fall easily into the indicated measures.)*

*Priest and People.*

J. V. ROBERTS, Mus. Doc., Oxon.

VOICES.



I believe in one God the Father Al - migh - ty, Maker of heaven and earth,

ORGAN.

*Gt. Org. Diaps.  
coupled to Full Swell.*

{ And of all things visible }  
and invisible : { And in one Lord Je - sus Christ, the only-begotten Son of God,

Begotten of his Father be - fore all worlds, God of God, Light of Light,

*mf*

Very God of ve - ry God, Begotten, not made, { Being of one substance with  
the Father;

By whom all things were made, { Who for us men, and for } down from heaven,  
 our salvation came }

And was incarnate by the Holy } And was made man, { And was crucified also for }  
 Ghost of the Virgin Mary, } us under Pontius Pilate. }

He suffered and was buried, { And the third day } - cord - ing to the Scriptures,  
 Very slow. He rose again ac -

And ascended in - to heaven, { And sitteth on } of the Father, { And He shall come again  
 the right hand } with glory to judge both the quick

rall. Quicker

and the dead: Whose kingdom shall have no end. { And I believe in the  
Holy Ghost,  
Quicker.

{ The Lord and Giver {{ Who proceedeth from } Who with the Father and  
of life, } the Father and the Son, } the Son together is wor- glo - ri - fied,  
shipped and

Who spake by the Pro - phets. { And I believe one Catholic } I acknowledge one Baptism  
and Apostolic Church. } for the remission of sins,

{ And I look for the } of the dead, And the life of the world to come. A - men.  
Resurrection







