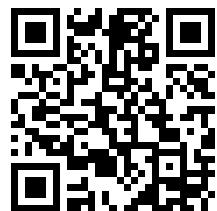
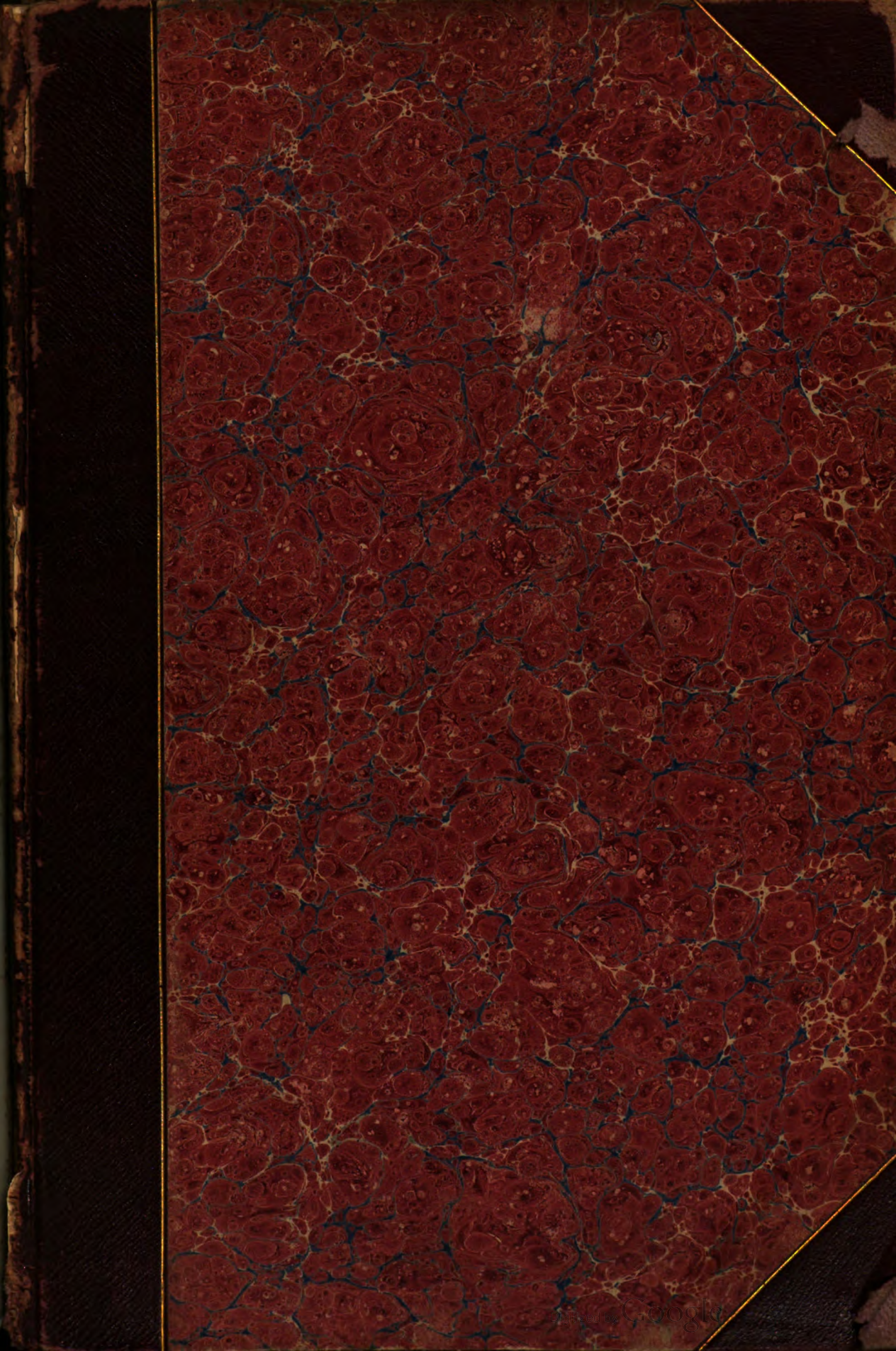

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E. 557.

S. Mark's Chant Book :

BEING THE CHANTS USED IN THE
**COLLEGIATE CHAPEL OF S. MARK,
CHELSEA,**

IN THE ORDINARY COURSE OF THE FESTAL AND FERIAL SERVICES,
FOR EACH MORNING AND EVENING PORTION OF

The Psalter or Psalms of David,

POINTED AS THEY ARE TO BE SUNG IN CHURCHES ;

NEWLY ARRANGED WITH ADDITIONS AND CORRECTIONS,

BY THE

REV. THOMAS HELMORE, M.A.,

PRECENTOR OF S. MARK'S COLLEGE, CHELSEA ; PRIEST IN ORDINARY OF HER MAJESTY'S
CHAPELS ROYAL, ETC.

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AND NEW BOND STREET.**

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[Continued on 3rd page.]

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TO THE
REV. DERWENT COLERIDGE, M.A.,
PRINCIPAL OF S. MARK'S COLLEGE, CHELSEA,
This Chant Book
IS MOST
RESPECTFULLY AND AFFECTIONATELY
DEDICATED.

P R E F A C E.

THE following Chants have, for the most part, been in use at S. Mark's for the last twenty years; they are now for the first time published in their present form and order,—partly for the more accurate performance of the Divine Psalmody in our College Chapel, and partly to meet the demand which has long been made, in many quarters, for a special collection of our ordinary tunes for this part of the Church Service.

In conjunction with the *Psalter Noted*, originally prepared (some six years before its publication) for the special use of S. Mark's College on fast days, and during the entire seasons of Advent and Lent, as also for Services not attended by Treble voices, this Chant Book furnishes all the music necessary in our Chapel, under any circumstances, whether of Season or of Choral requirement, for the Psalms and Responses of the Morning and Evening Prayer, through the whole round of the Christian year.

The *Psalter Noted* is suited particularly, though not exclusively, for men's unison singing, and for large Congregations.

In cases where the Chanting is supported mainly by Children, or by small Choirs, the present collection may be found better suited for harmonized singing than many others containing music less in keeping with the ancient Plain Song of the Church.

In some cases both books may be used with advantage, (as at S. Mark's,) on different occasions, as circumstances require.

Many of the Chants in this book are identical with those of the *Psalter Noted*, though, both these and several others, were originally sung in the College from a work published in 1841, entitled *The Gregorian and other Ecclesiastical Chants*.

There were however grave objections to the use of several of the Gregorian Chants in the forms printed in that work, as not retaining the essential features of those ancient and sublime Psalm-tones.

They were therefore re-arranged by the Editor of this work, and

PREFACE.

generally used in the College, in the same form as that in which they are here printed.

It would be ungrateful however not to render a tribute of thanks for their labours to the authors of that book, not only for the original compositions and the several unexceptionable arrangements of the old melodies it contains, but because, notwithstanding the few mistakes which were perhaps inseparable from the first attempts to restore the true Anglican Plain Song of our Church, they pointed out in that book the way of return into the good old paths, and kindled a light by which not only to correct the errors of their own work, but to restore the vigour, and reanimate the very soul of the Psalm-chant, wherever the prayers and praises of the faithful ascend to the throne of grace in the glorious accents of the English Psalter.

To the *Ecclesiastical Chants* then the Editor is indebted for all that is retained in its original form of those chants marked with the initials, E. C., and the former numbers are retained both as the nomenclature long used in the College, and for reference.

For all the alterations and additions the Editor alone is responsible; and he avails himself of this opportunity to acknowledge the ready courtesy by which his publisher, the present proprietor of that work, has enabled him to present to the Church at large under a new, and (as he believes) an improved form, the valuable extracts contained in the following pages.

Most of the chants in the first volume of Dr. Boyce's Collection of Cathedral Music (commended by Dr. Crotch as the best specimens of the kind) are also used freely, together with one or two others, throughout the course. For one, by the late eminent Organist and Composer Vincent Novello, the Editor has to thank Messrs. J. A. Novello and Company;— and for four others (here marked for the sake of distinction A. B. C. D.) from the Aldrich MSS. in the Library of Christ Church, Oxford (which he has himself seen and examined) he is immediately indebted to the second volume of Dr. Jebb's most valuable records of the Choral Service (page 133,) as also for *Lincoln tune* (printed on the same page) from the MS. at Peterhouse, Cambridge.

THOMAS HELMORE.

6, CHEYNE WALK, CHELSEA.

May, 1863.

DIRECTIONS FOR USE.

THE Ecclesiastical Chant is partly recitative, partly melody (or measured song) and varies, in actual performance, with the number and rhythm of the syllables in different verses. The words are principal, the music subordinate to them.

In dividing the words to the several notes of the Chant, let one syllable only be put to the last note, the next preceding accented syllable to the first note in the last measure but one &c., confining the recitation to the reciting notes.

In the mediations of Chants formed upon the 2nd, 5th, 6th, and 8th, Gregorian Psalm Tones, there are two forms provided in the following music: one for those verses of the Psalms in which the last syllable before the colon is accented, or emphatic, or both; where there is only one note given in the measure ending at the middle double bar:—the other for verses in which the last syllable or syllables are not accented, nor emphatic; where two notes will be found in the same measure.

To avoid mistake, precise directions have been given, in every case, as to which verses are to be sung to each of these two forms.

In the Peregrine Tone there are three accents before the middle. The first note must, of course, be lengthened, if necessary, to take in any word or words to be recited before the third accent from the colon.

N.B. The following Versicles and Responses are here printed in various keys for the direction of inexperienced Organists and Choirs, and it is to be especially remarked that *the Service will be greatly marred by any carelessness or inaccuracy as to such matters on the part of the officiating Minister, Organist, or Choir.*

If in any case the note given for the Versicle "O LORD, open Thou our lips" be too low for the Minister's voice, he should have the *5th above the note here prescribed* given him by the organist instead of it, and afterwards all the rest of the music including the first response should go on as here directed. The Creed should be taken by the Minister on some note bearing a definite relation to the Canticle immediately preceding it, *and no*

DIRECTIONS FOR USE.

change of key should then be made till after the Anthem. Choirs should be very careful not to flatten nor to sharpen in the monotonic recitations of the Creed, and other parts of the Choral Service.

When the Organist accompanies the versicles and responses, he should be careful not to play his accompaniment in any key distressing to the voices: it may, under some circumstances, be desirable at the end of any portion in which the Choir has either risen or fallen in pitch to resume the organ—playing in the nearest possible key, rather than startle the ears of the worshippers by an abrupt return to the key they should have retained.

In the Appendix will be found some useful matter of this same kind for the after portions of Morning and Evening Prayer.

THE VERSICLES AND RESPONSES
AT THE BEGINNING OF MORNING AND EVENING PRAYER,
For Ferial Days,

IN THE VARIOUS KEYS REQUIRED BY THE NOTE GIVEN AT THE BEGINNING OF THE CHANTS FOR EACH MORNING AND EVENING PORTION OF THE PSALMS, AT THE REFERENCES **Y** AND **B**.

Answer. Choir and the rest of the People.

ORGAN. *Priest.*

Y. O LORD, open Thou **B.** And our mouth shall
our lips. show forth Thy praise.

N.B. By considering the Signature to be five sharps, the Notes still standing on the same lines and in the same spaces, the whole may be transposed one semitone higher, as required on the 24th Morning, p. 32.

Answer.

Priest.

Y. O GOD, make speed to save us. **B.** O LORD, make haste to help us.

Answer.

Priest.

Glory be to the FATHER, As it was in the beginning, is now, and ever shall be : world end. A - men.
and to the SON, and to the HOLY GHOST ; without

Answer.

Priest.

Praise ye the LORD. The LORD's Name be prais - ed.

Venite, &c.

The same in C.

Answer.

ORGAN. *Priest.*

V. O LORD, open Thou our lips. B. And our mouth shall show forth Thy praise.

Answer.

Priest.

V. O GOD, make speed to save us. B. O LORD, make haste to help us.

Answer.

Priest.

Glory be to the FATHER, As it was in the beginning, is now, and ever shall be : world without end. A - men.
and to the SON, and to the HOLY GHOST ;

Answer. *Venite, &c.*

Priest.

Praise ye the LORD. The LORD's Name be praif-ed.

N.B. By considering the Signature to be seven sharps, the whole may be played a semitone higher than the foregoing in C, and a semitone lower than the next, in D.

The same in D.

Answer.

ORGAN. Priest.

Y. O LORD, open Thou B. And our mouth shall
our lips. our lips. show forth Thy praise.

N.B. By considering the Signature to be five flats, the whole may be played a semitone lower than this in D, and a semitone higher than that in C, just as on the former supposition of the key being C \sharp at p. x.

Answer.

Priest.

Y. O God, make speed to save us. B. O LORD, make haste to help us.

Answer.

Priest.

Glory be to the FATHER, As it was in the now, and ever shall be: world
and to the SON, and to beginning, is without end. A - men.
the HOLY GHOST;

Answer.

Priest.

Praise ye the LORD. The LORD's Name be praif-ed.

Venite, &c.

* No change in the time or style of chanting from that on the foregoing pages is here intended; the difference of notation simply illustrates the fact, that the same musical effects may, with equal propriety, be represented in various ways. See Preface to "Accompanying Harmonies to Pfalter Noted," p. x.

THE VERSICLES AND RESPONSES

AT THE BEGINNING OF MORNING AND EVENING PRAYER,

For Festivals.

SEE BRIEF DIRECTORY, p. 22.

Answer. Choir and People.

Musical notation for the first versicle and response. It consists of two staves: the upper staff is for the organ and the lower staff is for the priest. The organ part is a simple accompaniment of the vocal line. The priest's part is a single melodic line. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

V. O LORD, open Thou our lips. *R.* And our mouth shall show forth Thy praise.

N.B. To transpose this a semitone higher, suppose the Signature to be five sharps, the notes remaining on the same degrees of the staves.

Answer.

Musical notation for the second versicle and response. It consists of two staves: the upper staff is for the priest and the lower staff is for the organ. The organ part is a simple accompaniment of the vocal line. The priest's part is a single melodic line. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

V. O God, make speed to save us. *R.* O LORD, make haste to help us.

Answer.

Musical notation for the third versicle and response. It consists of two staves: the upper staff is for the priest and the lower staff is for the organ. The organ part is a simple accompaniment of the vocal line. The priest's part is a single melodic line. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

Glory be to the FATHER, and to the SON, and to the HOLY GHOST; As it was in the beginning, is now, and ever shall world be : without end. A - men.

Answer.

Musical notation for the fourth versicle and response. It consists of two staves: the upper staff is for the priest and the lower staff is for the organ. The organ part is a simple accompaniment of the vocal line. The priest's part is a single melodic line. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

Praise ye the LORD. The LORD's Name be praised.

"VENITE," WITH INTONATIONS FOR FESTIVALS.

I.

Intonation.

Pre-centor. O come, let us sing un-to the LORD: (2nd verse.) let us heartily rejoice in the our fal - va - tion. strength of

ad lib.

Or, II.

For the *Venite* at Christmas, Ascension, and Whitsunday, and for "CHRIST our Passover," on Easter Day.

Intonation.

Precentor. O come, let us un-to the LORD: (2nd verse.) let us heartily rejoice in the our fal - va - tion. strength of
sing

ORGAN. *ad lib.*

The same in C.

Answer.

ORGAN. *Priest.*

V. O LORD, open Thou our lips. *B.* And our mouth shall show forth Thy praise.

Answer.

Priest.

V. O God, make speed to save us. *B.* O LORD, make haste to help us.

Answer.

Priest.

Glory be to the FATHER, As it was in the beginning, is now, and ever shall be : without end. A - men.
and to the SON, and to the HOLY GHOST ;

Answer.

Priest.

Praise ye the LORD. The LORD's Name be praised.

“ VENITE,” WITH INTONATIONS FOR FESTIVALS.

Intonation.

I.

Pre-centor. O come, let us sing un-to the LORD : (2nd verse.) let us heartily rejoice in the our fal - va - tion. strength of

ad lib.

Transpose as before to fit the key.

Or, II.

For the *Venite* at Christmas, Ascension, and Whitunday, and for “ CHRIST our Passover,” on Easter Day. Boyce's Cath. Mus. Vol. i. No. 1.

Intonation.

Precentor. O come, let us un-to the LORD : (2nd verse.) let us heartily rejoice in the our fal - va - tion. strength of
sing

ORGAN. *ad lib.*

N.B. The Signature of seven sharps will raise this a semitone, and the notes to be played will be the same as if the next transposition in the key of D were played in D \flat with five flats.

The same in D.

Answer.

ORGAN. *Priest.*

V. O LORD, open Thou our lips. B. And our mouth shall show forth Thy praise.

Answer.

Priest.

V. O God, make speed to save us. B. O LORD, make haste to help us.

Answer.

Priest.

Glory be to the FATHER, As it was in the beginning, is now, and ever shall world end. A - men.
and to the SON, and to the HOLY GHOST ; be : without end.

Answer.

Priest.

Praise ye the LORD. The LORD's Name be praised.

“ VENITE,” WITH INTONATIONS FOR FESTIVALS.

I.

Intonation.

Pre- O come, let us sing un-to the LORD : (2nd verse.) let us heartily rejoice in the our fal - va - tion.
centor. strength of

ad lib.

II.

For the *Venite* at Christmas, Ascension, and Whitsunday, and for "CHRIST our Passover,"
on Easter Day.

Intonation.

Precentor. O come, let us un-to the LORD: (2nd verse.) let us heartily
sing rejoice in the our fal - va - tion.
strength of

ORGAN. *ad lib.*

The image shows a musical score with three staves. The top staff is a single line with square notes and a treble clef, labeled 'Intonation.' Below it is a vocal line with lyrics and a treble clef, labeled 'Precentor.' The bottom two staves are a grand staff with a treble and bass clef, labeled 'ORGAN. ad lib.' The music is in G major (one sharp).

(Or in the key of C, as before, on p. xiv.)

N.B. It is to be observed that throughout the Ferial and the Festal Responses, both here and at the end of the book, the Plain Song of Marbeck (which is the foundation of the English Choral Service) is carefully retained, and it is much to be desired that ordinary Congregations could be persuaded to sing, in unison, (and octaves,) only what is set down for them in the *Brief Directory of Plain Song*, taken from his *Prayer Book Noted*.

The training of large Schools to sing this Congregational Song, instead of the Treble of the Choir Accompaniment, would be a great step gained in a right direction. Observe, the duration of the Plain Song Notes should be regulated by the time of the Harmonies sung by the Choir.—(See Preface to the *Accompanying Harmonies to the Brief Directory*, page v.) The syllables sung to one chord will constitute the Recitation; where the harmony changes, the melody of the various parts will require strict time, indicated with equal propriety either by bars, or by accents, as in the Intonations, Mediations, and Endings of the Chants.

DAY I.—MORNING PRAYER.

Venite, exultemus Domino. Psalm xcv.

V & B Priest's note for
"O LORD, open Thou our lips."

1st Tone, 4th Ending, in the Treble.
Harmony—Tallis. Ecclesiastical Chants 28.

Organ.

PSAL. i. *Beatus vir, qui non abiit, &c.*

E. C. 47.

PSAL. ii. *Quare fremuerunt gentes?*

8th Tone, 1st Ending, in the Tenor. E. C. 53.

(But in verses 4, 5, 6, 10, 11, 12, thus*)

8th Tone, Monosyllabic Mediation, and
1st Ending, in the Tenor.

PSAL. iii. *Domine, quid multiplicati?*

E. C. 51.

PSAL. iv. *Cum invocarem.*

E. C. 52.



PSAL. v. *Verba mea auribus.*

1st Tone, 2nd Ending, in the Tenor. E. C. 26.



DAY I.—EVENING PRAYER.

V and B.

PSAL. vi. *Domine, ne in furore.*

Boyce's Cath. Mus. Vol. i. No. 3.

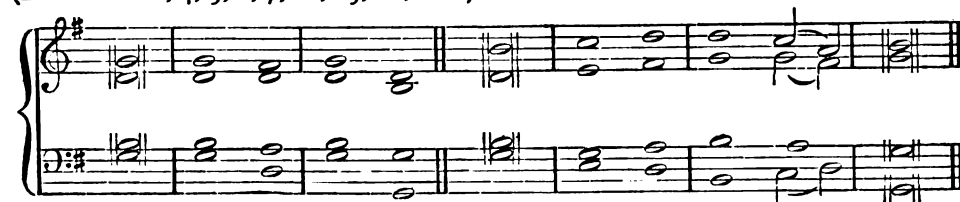


PSAL. vii. *Domine, Deus meus.*

6th Tone in the Tenor. E. C. 36.



(But in verses 2, 4, 5, 6, 7, 12, 15, 18, thus.)





DAY 2.—MORNING PRAYER.

V and B.

Venite, exultemus Domino. Psalm xcvi.



PSAL. ix. *Confitebor tibi.*

6th Tone in the Tenor. E. C. 36.



(But in verses 5, 7, 8, 9, 11, 13, 14, 16, 18, thus.)



PSAL. x. *Ut quid, Domine?*

7th Tone, 3rd Ending. E. C. 37.



PSAL. xi. *In Domino confido.*

E. C. 46.

Musical score for Psalm xi, 'In Domino confido'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is common time (C). The music is primarily chordal, with some melodic lines in the bass.

DAY 2.—EVENING PRAYER.

V and B.

PSAL. xii. *Salvum me fac.*

1st Tone, 2nd Ending, in
the Tenor. E. C. 26.

Musical score for Psalm xii, 'Salvum me fac'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb, Eb) and the time signature is common time (C). The music is primarily chordal, with some melodic lines in the bass.

PSAL. xiii. *Usque quo, Domine?*

E. C. 47.

Musical score for Psalm xiii, 'Usque quo, Domine?'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb, Eb) and the time signature is common time (C). The music is primarily chordal, with some melodic lines in the bass.

PSAL. xiv. *Dixit insipiens.*

Boyce's Cath. Muf. Vol. i. No. 11.

Musical score for Psalm xiv, 'Dixit insipiens'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb, Eb) and the time signature is common time (C). The music is primarily chordal, with some melodic lines in the bass.

DAY 3.—MORNING PRAYER.

V and B.

Venite, exultemus Domino. Psalm xcvi.

Musical score for Psalm xcvi, 'Venite, exultemus Domino'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb, Eb) and the time signature is common time (C). The music is primarily chordal, with some melodic lines in the bass.

PSAL. xv. *Domine, quis habitabit?*

8th Tone, 1st Ending, in the Tenor. E. C. 53.

A musical score for a piano accompaniment. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one flat (B-flat). The music is written in a style typical of early 20th-century church music, with block chords and simple melodic lines. The piece is titled 'PSAL. xv. Domine, quis habitabit?' and is identified as '8th Tone, 1st Ending, in the Tenor. E. C. 53.'

(But in verses 2, 4, 5, thus*)

8th Tone, Monosyllabic Mediation, and
1st Ending, in the Tenor.

A musical score for a piano accompaniment, similar to the first one. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one flat. A small asterisk is placed above the treble staff in the fourth measure. The piece is identified as '8th Tone, Monosyllabic Mediation, and 1st Ending, in the Tenor.'

PSAL. xvi. *Conserua me, Domine.*

6th Tone in the Treble. E. C. 36.

A musical score for a piano accompaniment. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one flat. The music is in a 6th tone setting. The piece is titled 'PSAL. xvi. Conserua me, Domine.' and is identified as '6th Tone in the Treble. E. C. 36.'

(But in verses 5, 8, 9, 10, thus.)

A musical score for a piano accompaniment, similar to the previous one. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one flat. This version is for verses 5, 8, 9, and 10. The piece is identified as '(But in verses 5, 8, 9, 10, thus.)'

PSAL. xvii. *Exaudi, Domine.*

E. C. 48.

A musical score for a piano accompaniment. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one flat. The piece is titled 'PSAL. xvii. Exaudi, Domine.' and is identified as 'E. C. 48.'

DAY 3.—EVENING PRAYER.

V and B.

PSAL. xviii. *Diligam te, Domine.*

8th Tone, 1st Ending, in the
Tenor. E. C. 39.

(But in verses 2, 3, 4, 6, 7, 8, 12, 13, 14, 16, 17, 18, 19, 20, 23, 24, 25, 27, 28, 29, 30, 33, 35, 37, 39, 40, 41, 43, 45, 47, 48, 49, 50, thus.)

DAY 4.—MORNING PRAYER.

V and B.

Venite, exultemus Domino. Psalm xcv.

PSAL. xix. *Cæli enarrant.*

Boyce's Cath. Muf. Vol. i. No. 5.

PSAL. xx. *Exaudi te Dominus.*

8th Tone, 1st Ending, in the Tenor. E. C. 39.

(But in verses 4 and 5, thus.)

PSAL. xxi. *Domine, in virtute tua.*

Boyce's Cath. Muf. Vol. i., No. 1.

DAY 4.—EVENING PRAYER.

V and *B.*

PSAL. xxii. *Deus, Deus meus.* Boyce's Cath. Muf. Vol. i., No. 2, Minor.

PSAL. xxiii. *Dominus regit me.*

(Major.)

DAY 5.—MORNING PRAYER.

V and *B.*

Venite, exultemus Domino. Psalm xcvi.

PSAL. xxiv. *Domini est terra.*

7th Tone, 1st Ending. E. C. 38.

PSAL. xxv. *Ad te, Domine, levavi.*

The Peregrine Tone. E. C. 44.

PSAL. xxvi. *Judica me, Domine.*

E. C. 47.

DAY 5.—EVENING PRAYER.

V and B.

PSAL. xxvii. *Dominus illuminatio.*

1st Tone, 4th Ending. E. C. 27.

PSAL. xxviii. *Ad te, Domine.*

Boyce's Cath. Muf. Vol. i. No. 7.

* The inner part may be sung by Second Trebles, or Altos; or either of these two may be sung (ad lib.) by the Altos, without the other.

A musical score for a piano accompaniment of Psalm XXIX. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key with one flat (B-flat) and a common time signature. The melody is primarily composed of chords and some moving lines, with a final cadence in the right hand.

DAY 6.—MORNING PRAYER.

V and B.

Venite, exultemus Domino. Psalm xcv.

A musical score for a piano accompaniment of Psalm XCV. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key with one flat (B-flat) and a common time signature. The melody is primarily composed of chords and some moving lines, with a final cadence in the right hand.

PSAL. XXX. *Exaltabo te, Domine.*

8th Tone, 1st Ending, in the Tenor. E. C. 39.

A musical score for a piano accompaniment of Psalm XXX. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key with one flat (B-flat) and a common time signature. The melody is primarily composed of chords and some moving lines, with a final cadence in the right hand.

(But in verses 6, 7, 10, 11, 13, thus.)

A musical score for a piano accompaniment of Psalm XXX, showing a variant for specific verses. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key with one flat (B-flat) and a common time signature. The melody is primarily composed of chords and some moving lines, with a final cadence in the right hand.

PSAL. XXXI. *In te, Domine, speravi.*

8th Tone, 1st Ending, in the Treble. E. C. 40.

A musical score for a piano accompaniment of Psalm XXXI. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key with one flat (B-flat) and a common time signature. The melody is primarily composed of chords and some moving lines, with a final cadence in the right hand.

(But in verses 2, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 15, 17, 18, 20, 21, 22, 25, thus.)

DAY 6.—EVENING PRAYER.

V and B.

PSAL. xxxii. *Beati, quorum.*

E. C. 26.

PSAL. xxxiii. *Exultate, iusti.*

E. C. 51.

PSAL. xxxiv. *Benedicam Domino.*

Boyce's Cath. Muf. Vol. i. No. 5.

DAY 7.—MORNING PRAYER.

V and B.

Venite, exultemus Domino. Psalm xc.

PSAL. xxxv. *Judica, Domine.*

5th Tone, 1st Ending, in the Treble. E. C. 34.

(But in verses 4, 5, 7, 8, 9, 11, 12, 17, 20, 21, 22, thus.)

PSAL. xxxvi. *Dixit injustus.*

5th Tone, 1st Ending, in the Tenor. E. C. 35.

(But in verses 2, 3, 4, 7, 8, 9, thus.)

DAY 7.—EVENING PRAYER.

V and B.

PSAL. xxxvii. *Noli æmulari.*

Rev. Thomas Helmore.

DAY 8.—MORNING PRAYER.

V and B.

Venite, exultemus Domino. Psalm xcv.

Musical score for Psalm xcv, 'Venite, exultemus Domino'. It consists of two systems of music. The first system has a treble clef on the top staff and a bass clef on the bottom staff, with a common time signature. The second system has a treble clef on the top staff and a bass clef on the bottom staff, with a common time signature. The music is written in a style typical of early 20th-century church music.

PSAL. xxxviii. *Domine, ne in furore.* 3rd Tone, 1st Ending, in the Treble. E. C. 30.

Musical score for Psalm xxxviii, 'Domine, ne in furore'. It consists of two systems of music. The first system has a treble clef on the top staff and a bass clef on the bottom staff, with a common time signature. The second system has a treble clef on the top staff and a bass clef on the bottom staff, with a common time signature. The music is written in a style typical of early 20th-century church music.

PSAL. xxxix. *Dixi, custodiam.*

Boyce's Cath. Muf. Vol. i., No. 13.

Musical score for Psalm xxxix, 'Dixi, custodiam'. It consists of two systems of music. The first system has a treble clef on the top staff and a bass clef on the bottom staff, with a common time signature. The second system has a treble clef on the top staff and a bass clef on the bottom staff, with a common time signature. The music is written in a style typical of early 20th-century church music.

PSAL. xl. *Expectans expectavi.*

Boyce's Cath. Muf. Vol. i., No. 8.

Musical score for Psalm xl, 'Expectans expectavi'. It consists of two systems of music. The first system has a treble clef on the top staff and a bass clef on the bottom staff, with a common time signature. The second system has a treble clef on the top staff and a bass clef on the bottom staff, with a common time signature. The music is written in a style typical of early 20th-century church music.

DAY 8.—EVENING PRAYER.

V and B.

PSAL. xli. *Beatus qui intelligit.* Boyce's Cath. Muf. Vol. i., No. 5.

Musical score for Psalm xli, 'Beatus qui intelligit'. It consists of two systems of music. The first system has a treble clef on the top staff and a bass clef on the bottom staff, with a common time signature. The second system has a treble clef on the top staff and a bass clef on the bottom staff, with a common time signature. The music is written in a style typical of early 20th-century church music.

PSAL. xlii. *Quemadmodum.*

Boyce's Cath. Muf. Vol. i. No. 2. (Major.)

Musical score for Psalm xlii, *Quemadmodum*, in G major. The score is written for a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music consists of a series of chords and simple melodic lines in both hands.

PSAL. xliii. *Judica me, Deus.*

E. C. 47.

Musical score for Psalm xliii, *Judica me, Deus*, in G major. The score is written for a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a more active melody in the treble hand compared to the previous piece.

DAY 9.—MORNING PRAYER.

F and **B.**

Venite, exultemus Domino. Psalm xcv.

Musical score for Psalm xcv, *Venite, exultemus Domino*, in G major. The score is written for a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music is characterized by a strong, rhythmic accompaniment in the bass hand.

PSAL. xliv. *Deus, auribus.*

3rd Tone, in the Treble. E. C. 32.

Musical score for Psalm xliv, *Deus, auribus*, in G major. The score is written for a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The melody in the treble hand is more prominent and features some eighth-note patterns.

PSAL. xlv. *Eruavit cor meum.*

Rev. Thomas Helmore.

Musical score for Psalm xlv, *Eruavit cor meum*, in G major. The score is written for a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music is a simple, homophonic setting with a steady accompaniment.

PSAL. xlvi. *Deus noster refugium.*

8th Tone, 2nd Ending, in the Tenor. E. C. 43.

A musical score for a tenor voice and piano accompaniment. The score consists of two systems of staves. The upper system is a single tenor staff with a treble clef and a key signature of one flat (B-flat). The lower system is a grand staff with a bass clef and a key signature of one flat. The music is written in a style typical of early 20th-century hymnals, featuring block chords and simple melodic lines.

(But in verses 2, 5, 6, 7, 11, thus.)

A musical score for a tenor voice and piano accompaniment, identical in notation to the first score above. It consists of two systems of staves: a single tenor staff with a treble clef and a key signature of one flat, and a grand staff with a bass clef and a key signature of one flat.

DAY 9.—EVENING PRAYER.

V and B.

PSAL. xlvii. *Omnes gentes, plaudite.*

5th Tone, 1st Ending, in the Treble. E. C. 34.

A musical score for voice and piano. The upper system consists of two staves: a vocal staff with a treble clef and a key signature of one flat, and a piano staff with a grand staff (treble and bass clefs) and a key signature of one flat. The lower system is a grand staff with a bass clef and a key signature of one flat. The music is written in a style typical of early 20th-century hymnals, featuring block chords and simple melodic lines.

(But in verses 5, 6, 7, thus.)

A musical score for voice and piano, identical in notation to the score above. It consists of two systems of staves: a vocal staff with a treble clef and a key signature of one flat, and a grand staff with a bass clef and a key signature of one flat.

PSAL. xlviii. *Magnus Dominus.*

2nd Tone, in the Tenor. E. C. 29.

A musical score for a tenor voice and piano accompaniment. The score consists of two systems of staves. The upper system is a single tenor staff with a treble clef and a key signature of one flat. The lower system is a grand staff with a bass clef and a key signature of one flat. The music is written in a style typical of early 20th-century hymnals, featuring block chords and simple melodic lines.

(But in verses 2, 3, 4, 6, 7, 8, 10, thus.)

PSAL. xlix. *Audite hæc, omnes.*

5th Tone, 1st Ending, in the Tenor. E. C. 35.

(But in verses 2, 6, 8, 9, 15, 16, thus.)

DAY 10.—MORNING PRAYER.

V and B.

Venite, exultemus Domino. Psalm xcv.

PSAL. I. *Deus deorum.*

E. C. 51.

PSAL. li. *Miserere mei, Deus.*

3rd Tone, 1st Ending, in the Treble. E. C. 30.

PSAL. lii. *Quid gloriaris?*

Boyce's Cath. Mus. Vol. i. No. 8.

DAY 10.—EVENING PRAYER.

V and B.

PSAL. liii. *Dixit insipiens.*

3rd Tone, in the Treble. E. C. 32.

PSAL. liv. *Deus, in nomine.*

3rd Tone, in the Treble. E. C. 33.

PSAL. lv. *Exaudi, Deus.*

3rd Tone, 1st Ending, in the Tenor. E. C. 31.

last time.

last ver. A - -] [*men.*

DAY I I.—MORNING PRAYER.

V and B.

Venite, exultemus Domino. Psalm xcvi.

Musical score for 'Venite, exultemus Domino' (Psalm xcvi). It consists of two systems of staves. The first system has a vocal line (V and B) on a single staff and a piano accompaniment on a grand staff. The second system continues the piano accompaniment on a grand staff. The key signature is one sharp (F#) and the time signature is common time (C).

PSAL. lvi. and lvii. *Miserere mei, Deus*; and PSAL. lviii. *Si vere utique.*

V. Novello, inferted by the kind permiffion of J. A. Novello & Co.

Musical score for 'Miserere mei, Deus' (Psalms lvi and lvii) and 'Si vere utique' (Psalm lviii). It consists of two systems of staves. The first system has a vocal line on a single staff and a piano accompaniment on a grand staff. The second system continues the piano accompaniment on a grand staff. The key signature is one sharp (F#) and the time signature is common time (C).

DAY I I.—EVENING PRAYER.

V and B.

PSAL. lix. *Eripe me de inimicis.*

3rd Tone, 1st Ending, in the Tenor.

E. C. 31.

last time.

Musical score for 'Eripe me de inimicis' (Psalm lix). It consists of two systems of staves. The first system has a vocal line (V and B) on a single staff and a piano accompaniment on a grand staff. The second system continues the piano accompaniment on a grand staff. The key signature is one sharp (F#) and the time signature is common time (C). Below the piano part, it says 'last ver. A - -] [men.'

PSAL. lx. *Deus, repulisti nos.*

E. C. 45.

Musical score for 'Deus, repulisti nos' (Psalm lx). It consists of two systems of staves. The first system has a vocal line on a single staff and a piano accompaniment on a grand staff. The second system continues the piano accompaniment on a grand staff. The key signature is one sharp (F#) and the time signature is common time (C).

PSAL. lxi. *Exaudi, Deus.*

Boyce's Cath. Muf. Vol. i., No. 5.

Musical score for 'Exaudi, Deus' (Psalm lxi). It consists of two systems of staves. The first system has a vocal line on a single staff and a piano accompaniment on a grand staff. The second system continues the piano accompaniment on a grand staff. The key signature is one flat (Bb) and the time signature is common time (C).

DAY 12.—MORNING PRAYER.

V and B.

Venite, exultemus Domino. Psalm xcv.

Musical score for 'Venite, exultemus Domino. Psalm xcv.' in G major, 2/4 time. It features a piano accompaniment with a treble and bass clef. The melody is simple and hymn-like, consisting of a series of chords and single notes.

PSAL. lxii. *Nonne Deo?*

1st Tone, in the Tenor. E. C. 25.
last time.

Musical score for 'Nonne Deo?' in G major, 2/4 time. It features a piano accompaniment with a treble and bass clef. The melody is simple and hymn-like, consisting of a series of chords and single notes.

last ver. A - -] [men.

PSAL. lxiii. *Deus, Deus meus.*

Boyce's Cath. Muf. Vol. i., No. 5.

Musical score for 'Deus, Deus meus.' in G major, 2/4 time. It features a piano accompaniment with a treble and bass clef. The melody is simple and hymn-like, consisting of a series of chords and single notes.

PSAL. lxiv. *Exaudi, Deus.*

E. C. 46.

Musical score for 'Exaudi, Deus.' in G major, 2/4 time. It features a piano accompaniment with a treble and bass clef. The melody is simple and hymn-like, consisting of a series of chords and single notes.

DAY 12.—EVENING PRAYER.

V and B.

PSAL. lxxv. *Te decet hymnus.*

E. C. 51.

Musical score for 'Te decet hymnus.' in G major, 2/4 time. It features a piano accompaniment with a treble and bass clef. The melody is simple and hymn-like, consisting of a series of chords and single notes.

PSAL. lxvi. *Jubilate Deo.*

E. C. 48.

A musical score for a piano accompaniment of Psalm 66. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a major key and features a series of chords and melodic lines in both hands.

PSAL. lxvii. *Deus misereatur.*

E. C. 38.

A musical score for a piano accompaniment of Psalm 67. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a major key and features a series of chords and melodic lines in both hands.

DAY 13.—MORNING PRAYER.

V and B.

Venite, exultemus Domino. Psalm xc.

A musical score for a piano accompaniment of the Morning Prayer. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a major key and features a series of chords and melodic lines in both hands.

PSAL. lxviii. *Exurgat Deus.*

Imperial Tune, (from Clifford's Book, 1664,) 8th Tone.

A musical score for a piano accompaniment of Psalm 68. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a major key and features a series of chords and melodic lines in both hands.

DAY 13.—EVENING PRAYER.

V and B.

PSAL. lxi. *Salvum me fac.*

Peregrine Tone. E. C. 44.

A musical score for a piano accompaniment of the Evening Prayer. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a major key and features a series of chords and melodic lines in both hands.

PSAL. lxx. *Deus in adiutorium.*

E. C. 52.

Musical score for Psalm 100, 'Deus in adiutorium'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The music is written in a simple, homophonic style with block chords and moving lines.

DAY 14.—MORNING PRAYER.

V and B.

Venite, exultemus Domino. Psalm xcvi.

Musical score for Psalm 96, 'Venite, exultemus Domino'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (Bb). The music is written in a simple, homophonic style with block chords and moving lines.

PSAL. lxxi. *In te, Domine, speravi.*

E. C. 52.

Musical score for Psalm 91, 'In te, Domine, speravi'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (Bb). The music is written in a simple, homophonic style with block chords and moving lines.

PSAL. lxxii. *Deus, iudicium.*

E. C. 51.

Musical score for Psalm 92, 'Deus, iudicium'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (Bb). The music is written in a simple, homophonic style with block chords and moving lines.

DAY 14.—EVENING PRAYER.

V and B.

PSAL. lxxiii. *Quam bonus Israel!*

E. C. 47.

Musical score for Psalm 93, 'Quam bonus Israel!'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (Bb). The music is written in a simple, homophonic style with block chords and moving lines.

PSAL. lxxiv. *Ut quid, Deus?*

E. C. 48.

Musical score for Psalm lxxiv, 'Ut quid, Deus?'. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a minor key and features a series of chords and melodic lines.

DAY 15.—MORNING PRAYER.

V and *B*.

Venite, exultemus Domino. Psalm xcv.

Musical score for Psalm xcv, 'Venite, exultemus Domino.' It consists of two staves: a treble clef staff and a bass clef staff. The music is in a minor key and features a series of chords and melodic lines.

PSAL. lxxv. *Confitebimur tibi.*

1st Tone, 4th Ending, in the Tenor. E. C. 27.

Musical score for Psalm lxxv, 'Confitebimur tibi.' It consists of two staves: a treble clef staff and a bass clef staff. The music is in a minor key and features a series of chords and melodic lines. A small asterisk is placed above the treble staff in the second measure.

PSAL. lxxvi. *Notus in Judæa.*

Boyce's Cath. Mus. Vol. i. No. 12.

Musical score for Psalm lxxvi, 'Notus in Judæa.' It consists of two staves: a treble clef staff and a bass clef staff. The music is in a minor key and features a series of chords and melodic lines.

PSAL. lxxvii. *Voce mea ad Dominum.*

1st Tone, 2nd Ending. E. C. 26.

Musical score for Psalm lxxvii, 'Voce mea ad Dominum.' It consists of two staves: a treble clef staff and a bass clef staff. The music is in a minor key and features a series of chords and melodic lines.

* The harmony will be complete if the lowest of these three parts in the Treble staff be omitted

DAY 15.—EVENING PRAYER.

V and B.

PSAL. lxxviii. *Attendite, popule.* Boyce's Cath. Muf. Vol. i. No. 1.

DAY 16.—MORNING PRAYER.

V and B.

Venite, exultemus Domino. Psalm xcv.

PSAL. lxxix. *Deus, venerant;* and PSAL. lxxx. *Qui regis Israel.* Peregrine Tone. E. C. 44.

PSAL. lxxxi. *Exultate Deo.*

3rd Tone, 1st Ending, in the Tenor. E. C. 31.
last time.

last ver. A - -] [men.

DAY 16.—EVENING PRAYER.

V and B.

PSAL. lxxxii. *Deus fetit.* 8th Tone, 2nd Ending, in the Treble. E. C. 42.

(But in verbes 4, 6, 7, 8, thus.)



PSAL. lxxxiii. *Deus, quis similis ?*

7th Tone, 3rd Ending, in the Treble. E. C. 37.



PSAL. lxxxiv. *Quam dilecta !*

8th Tone, 2nd Ending, in the Treble. E. C. 32.



(But in verbes 2, 3, 4, 5, 6, 7, 10, 11, 12, 13, thus.)



PSAL. lxxxv. *Benedixisti, Domine.*

th Tone, 2nd Ending, in the Tenor. E. C. 43.



(But in verses 2, 3, 4, 5, 6, 8, 9, 10, 12, 13, thus.)

DAY 17.—MORNING PRAYER.

F and **B.**

Venite, exultemus Domino. Psalm xcvi.

PSAL. lxxxvi. Inclina, Domine.

E. C. 45.

PSAL. lxxxvii. Fundamenta ejus.

1st Tone, 4th Ending, in the Tenor. E. C. 27.

PSAL. lxxxviii. Domine Deus.

7th Tone, 3rd Ending, in the Treble. E. C. 37.

DAY 17.—EVENING PRAYER.

V and B.

PSAL. lxxxix. *Misericordias Domini.*

From the 8th Tone, 1st Ending.
Imperial Tune.

DAY 18.—MORNING PRAYER.

V and B.

Venite, exultemus Domino. Psalm xc.

PSAL. xc. *Domine, refugium.*

1st Tone, in the Tenor. E. C. 25.
*but in the last verse
of Gloria Patri.*

PSAL. xci. *Qui habitat.*

6th Tone in the Tenor. E. C. 36.

(But in verses 3, 4, 6, 10, 11, 13, 14, 15, 16, thus.)

PSAL. xcii. *Bonum est confiteri.*

7th Tone, 1st Ending, in the Treble. E. C. 38.

DAY 18.—EVENING PRAYER.

V and B.

PSAL. xciii. *Dominus regnavit.*

1st Tone, 4th Ending, in the Tenor. E. C. 27.

PSAL. xciv. *Deus ultionum.*

E. C. 48.

DAY 19.—MORNING PRAYER.

1st Tone, 4th Ending, in the Treble. Another Harmony by Tallis.

V and B.

PSAL. xcvi. *Venite, exultemus.*

Re-arranged by Rev. T. H.

PSAL. xcvi. *Cantate Domino.* 1st Tone, 4th Ending, in the Treble. Harmony by Rev. T. H.

* The ordinary harmony may (of course) be used throughout: these are given as affording an interesting variety.

1st Tone, 4th Ending, in the Tenor. Tallis, from *Barnard's*
PSAL. xcvi. *Dominus regnavit.* Selected Church Music. Arranged by Rev. T. H.



Or in Five Parts, as in the original arrangement by Tallis.



DAY 19.—EVENING PRAYER.

V and B.

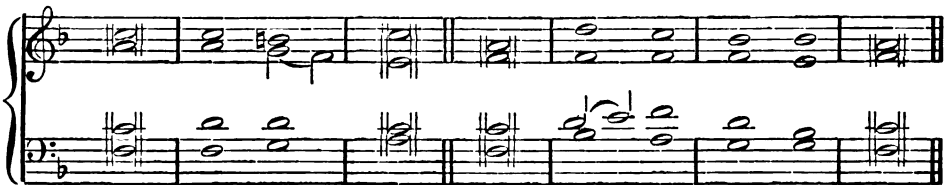
PSAL. xcvi. *Cantate Domino.*

E. C. 52.



PSAL. xcix. *Dominus regnavit.*

E. C. 51.



PSAL. c. *Jubilate Deo.*

1st Tone, 4th Ending, Melody in the Tenor. E. C. 27.



PSAL. ci. *Misericordiam et iudicium.*

1st Tone, 2nd Ending, in the Tenor. E. C. 26.

Musical score for Psalm 111, 2nd ending, in the Tenor. The score is written for a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The music consists of two systems of two staves each, with various chords and melodic lines.

DAY 20.—MORNING PRAYER.

V and B.

Venite, exultemus Domino. Psalm xcv.

Musical score for Psalm 145, morning prayer. The score is written for a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music consists of two systems of two staves each, with various chords and melodic lines.

PSAL. cii. *Domine, exaudi.*

7th Tone, 3rd Ending, in the Treble. E. C. 37.

Musical score for Psalm 142, 3rd ending, in the Treble. The score is written for a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music consists of two systems of two staves each, with various chords and melodic lines.

PSAL. ciii. *Benedic, anima mea.*

7th Tone, 1st Ending, in the Treble. E. C. 38.

Musical score for Psalm 143, 1st ending, in the Treble. The score is written for a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music consists of two systems of two staves each, with various chords and melodic lines.

DAY 20.—EVENING PRAYER.

V and B.

PSAL. civ. *Benedic, anima mea.*

Chant by V. Novello. (From the Evening Service, Book i.)

Musical score for Psalm 144, evening prayer. The score is written for a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music consists of two systems of two staves each, with various chords and melodic lines.

DAY 21.—MORNING PRAYER.

V and **B.**

Venite, exultemus Domino. Psalm xciv.

Musical score for Day 21 Morning Prayer, Psalm xciv. It consists of two systems of music. The first system shows a treble clef with a whole note chord and a bass clef with a whole note chord. The second system shows a treble clef with a series of chords and a bass clef with a series of chords.

PSAL. cv. Confitemini Domino.

From the 8th Tone, 1st Ending. Imperial Tune.

Musical score for Psalm cv, Confitemini Domino. It consists of two systems of music. The first system shows a treble clef with a series of chords and a bass clef with a series of chords. The second system shows a treble clef with a series of chords and a bass clef with a series of chords.

DAY 21.—EVENING PRAYER.

V and **B.**

PSAL. cvi. Confitemini Domino.

6th Tone, in the Treble.

Musical score for Day 21 Evening Prayer, Psalm cvi. It consists of two systems of music. The first system shows a treble clef with a series of chords and a bass clef with a series of chords. The second system shows a treble clef with a series of chords and a bass clef with a series of chords.

(But in verses 2, 9, 10, 12, 13, 15, 16, 22, 23, 24, 25, 32, 36, 38, 46, thus.)

Musical score for Day 21 Evening Prayer, Psalm cvi, alternative version. It consists of two systems of music. The first system shows a treble clef with a series of chords and a bass clef with a series of chords. The second system shows a treble clef with a series of chords and a bass clef with a series of chords.

DAY 22.—MORNING PRAYER.

V and **B.**

Venite, exultemus Domino. Psalm xciv.

Musical score for Day 22 Morning Prayer, Psalm xciv. It consists of two systems of music. The first system shows a treble clef with a whole note chord and a bass clef with a whole note chord. The second system shows a treble clef with a series of chords and a bass clef with a series of chords.

DAY 22.—EVENING PRAYER.

V and R. PSAL. cviii. *Paratum cor meum.* 8th Tone, 2nd Ending, in the Treble. E. C. 42.

(But in verses 2, 8, 11, 13, thus.)

PSAL. cix. *Deus laudum.*

8th Tone, 2nd Ending, in the Tenor. E. C. 43.

(But in verses 5, 6, 8, 11, 12, 17, 18, 19, 22, 23, 24, thus.)

DAY 23.—MORNING PRAYER.

V and B.

Venite, exultemus Domino. Psalm xciv.

Musical score for 'Venite, exultemus Domino. Psalm xciv.' in G major, 4/4 time. It consists of two systems of piano accompaniment. The first system has a treble clef on the left and a bass clef on the right. The second system has a treble clef on the left and a bass clef on the right. The music is written in a simple, homophonic style with block chords and moving bass lines.

PSAL. cx. *Dixit Dominus.*

8th Tone, 1st Ending, in the Tenor. E. C. 41.

Musical score for 'Dixit Dominus.' in G major, 4/4 time. It consists of two systems of piano accompaniment. The first system has a treble clef on the left and a bass clef on the right. The second system has a treble clef on the left and a bass clef on the right. The music is written in a simple, homophonic style with block chords and moving bass lines.

(But in verses 2, 3, 6, thus.)

Musical score for 'Dixit Dominus.' (variant) in G major, 4/4 time. It consists of two systems of piano accompaniment. The first system has a treble clef on the left and a bass clef on the right. The second system has a treble clef on the left and a bass clef on the right. The music is written in a simple, homophonic style with block chords and moving bass lines.

PSAL. cxii. *Confitebor tibi.*

Lincoln Tune, from a MS. at Peterhouse, Cambridge.

Musical score for 'Confitebor tibi.' in G major, 4/4 time. It consists of two systems of piano accompaniment. The first system has a treble clef on the left and a bass clef on the right. The second system has a treble clef on the left and a bass clef on the right. The music is written in a simple, homophonic style with block chords and moving bass lines.

PSAL. cxiii. *Beatus vir.*

Chant C. from Dean Aldrich's MS., Ch. Ch. Oxford.

Musical score for 'Beatus vir.' in G major, 4/4 time. It consists of two systems of piano accompaniment. The first system has a treble clef on the left and a bass clef on the right. The second system has a treble clef on the left and a bass clef on the right. The music is written in a simple, homophonic style with block chords and moving bass lines.

PSAL. cxiii. *Laudate, pueri.*

Chant D. from Dean Aldrich's MS., Ch. Ch. Oxford.

A musical score for a piano accompaniment of Psalm cxiii. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is in a key with one sharp (F#) and a common time signature. The melody is primarily in the treble staff, with the bass staff providing harmonic support through chords and moving lines.

DAY 23.—EVENING PRAYER.

V and **B.**

PSAL. cxiv. *In exitu Israel;* and PSAL. cxv. *Non nobis, Domine.*

Tonus Peregrinus. E. C. 44-

A musical score for a piano accompaniment of two psalms. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is in a key with one sharp (F#) and a common time signature. The first part of the score is for Psalm cxiv, and the second part is for Psalm cxv. The melody is primarily in the treble staff, with the bass staff providing harmonic support.

DAY 24.—MORNING PRAYER.

V and **B.**

Venite, exultemus Domino. Psalm cxv.

A musical score for a piano accompaniment of Psalm cxv. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is in a key with one sharp (F#) and a common time signature. The melody is primarily in the treble staff, with the bass staff providing harmonic support.

PSAL. cxvi. *Dilexi, quoniam.*

E. C. 47.

A musical score for a piano accompaniment of Psalm cxvi. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is in a key with one sharp (F#) and a common time signature. The melody is primarily in the treble staff, with the bass staff providing harmonic support.

PSAL. cxvii. *Laudate Dominum.*

1st Tone, 4th Ending, in the Tenor. E. C. 27.

A musical score for a piano accompaniment of Psalm cxvii. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is in a key with one sharp (F#) and a common time signature. The melody is primarily in the treble staff, with the bass staff providing harmonic support.

DAY 24.—EVENING PRAYER.

V and B.

PSAL. cxix. *Beati immaculati.* 1st Tone, 2nd Ending, in the Treble.

The other portions of the Psalm for this Evening may be likewise sung to the same Chant, or they may be varied as follows.

In quo corriget?

Melody in the Bass.
Add this Bar in the last
verse of Gloria Patri.

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

Retribuere servo tuo.

Melody in the Alto.
Last verse of Gloria Patri.

A - -] [men.

Adhæsit pavimento.

Melody in the Tenor.

DAY 25.—MORNING PRAYER.

V and B.

Venite, exultemus Domino. Psalm xcvi.

Musical score for 'Venite, exultemus Domino. Psalm xcvi.' in G major, 4/4 time. It consists of two systems of piano accompaniment. The first system has a treble clef on the left and a bass clef on the right. The second system has a treble clef on the left and a bass clef on the right. The music is primarily chordal and homophonic.

PSAL. cxix. ver. 33. *Legem pone.*

Rev. T. Helmore, cir. 1837.

Musical score for 'Legem pone.' in G major, 4/4 time. It consists of two systems of piano accompaniment. The first system has a treble clef on the left and a bass clef on the right. The second system has a treble clef on the left and a bass clef on the right. The music is primarily chordal and homophonic.

The other portions of the Psalm for this Morning may be likewise sung to the same Chant, or they may be varied as follows.

Et veniat super me.

Tonus Peregrinus. E. C. 44.

Musical score for 'Et veniat super me.' in G major, 4/4 time. It consists of two systems of piano accompaniment. The first system has a treble clef on the left and a bass clef on the right. The second system has a treble clef on the left and a bass clef on the right. The music is primarily chordal and homophonic.

Memor esto servi tui.

Rev. T. Helmore. Melody in the Tenor.

Musical score for 'Memor esto servi tui.' in G major, 4/4 time. It consists of two systems of piano accompaniment. The first system has a treble clef on the left and a bass clef on the right. The second system has a treble clef on the left and a bass clef on the right. The music is primarily chordal and homophonic.

Portio mea, Domine.

Tonus Peregrinus. Melody in the Tenor.

Musical score for 'Portio mea, Domine.' in G major, 4/4 time. It consists of two systems of piano accompaniment. The first system has a treble clef on the left and a bass clef on the right. The second system has a treble clef on the left and a bass clef on the right. The music is primarily chordal and homophonic.

Bonitatem fecisti.

Rev. T. Helmore.

A musical score for a piano accompaniment. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key with one flat (B-flat) and a common time signature. The melody is primarily in the treble staff, with the bass staff providing harmonic support through chords and moving lines.

DAY 25.—EVENING PRAYER.

V and B.

PSAL. cxix. ver. 73. *Manus tuæ fecerunt me.*

E. C. 46.

A musical score for a piano accompaniment. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key with one flat (B-flat) and a common time signature. The melody is primarily in the treble staff, with the bass staff providing harmonic support through chords and moving lines.

The other portions of the Psalm for this Evening may be likewise sung to the same Chant, or they may be varied as follows.

Defecit anima mea.

Chant D. from Dean Aldrich's MSS., Ch. Ch. Oxford.

A musical score for a piano accompaniment. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key with one flat (B-flat) and a common time signature. The melody is primarily in the treble staff, with the bass staff providing harmonic support through chords and moving lines.

In æternum, Domine.

E. C. 48.

A musical score for a piano accompaniment. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key with one flat (B-flat) and a common time signature. The melody is primarily in the treble staff, with the bass staff providing harmonic support through chords and moving lines.

Quomodo dilexi!

7th Tone, 1st Ending. E. C. 38.

A musical score for a piano accompaniment. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key with one flat (B-flat) and a common time signature. The melody is primarily in the treble staff, with the bass staff providing harmonic support through chords and moving lines.

DAY 26.—MORNING PRAYER.

V and B.

Venite, exultemus Domino. Psalm xcvi.

Musical score for 'Venite, exultemus Domino. Psalm xcvi.' featuring a grand staff with treble and bass clefs. The music consists of two systems of chords and simple melodic lines.

PSAL. CXIX. ver. 105. *Lucerna pedibus meis.*

6th Tone, in the Tenor. E. C. 36.

Musical score for 'Lucerna pedibus meis.' featuring a grand staff with treble and bass clefs. The music consists of two systems of chords and simple melodic lines.

(But in verses 106, 107, 110, 111, 112, thus.)

Musical score for alternative verses of 'Lucerna pedibus meis.' featuring a grand staff with treble and bass clefs. The music consists of two systems of chords and simple melodic lines.

The other portions of the Psalm for this Morning may be likewise sung to the same Chant, or they may be varied as follows.

Iniquos odio habui.

6th Tone, in the Bass. Rev. T. Helmore.

Musical score for 'Iniquos odio habui.' featuring a grand staff with treble and bass clefs. The music consists of two systems of chords and simple melodic lines.

(But in verses 115, 118, thus.)

Musical score for alternative verses of 'Iniquos odio habui.' featuring a grand staff with treble and bass clefs. The music consists of two systems of chords and simple melodic lines.

Feci iudicium.

6th Tone, Melody in the Treble. Rev. T. H.

A musical score for 'Feci iudicium' in the 6th tone, melody in the treble. It consists of two staves: a treble clef staff and a bass clef staff. The music is written in a style typical of early 20th-century hymnals, with block chords and simple melodic lines.

(But in verses 124, 125, 127, 128, thus.)

A musical score for 'Feci iudicium' in the 6th tone, melody in the treble, showing a variant for verses 124, 125, 127, and 128. It consists of two staves: a treble clef staff and a bass clef staff.

Mirabilia.

6th Tone, Melody in the Treble. From E. C. 36.

A musical score for 'Mirabilia' in the 6th tone, melody in the treble. It consists of two staves: a treble clef staff and a bass clef staff.

(But in verses 130, 131, 133, 134, thus.)

A musical score for 'Mirabilia' in the 6th tone, melody in the treble, showing a variant for verses 130, 131, 133, and 134. It consists of two staves: a treble clef staff and a bass clef staff.

Iustus es, Domine.

6th Tone, in the Tenor. E. C. 36.

A musical score for 'Iustus es, Domine' in the 6th tone, melody in the tenor. It consists of two staves: a treble clef staff and a bass clef staff.

(But in verses 138, 139, 140, 141, 142, 143, 144, thus.)

A musical score for 'Iustus es, Domine' in the 6th tone, melody in the tenor, showing a variant for verses 138, 139, 140, 141, 142, 143, and 144. It consists of two staves: a treble clef staff and a bass clef staff.

DAY 26.—EVENING PRAYER.

1st Tone, 2nd Ending, in the Tenor.

V and B.

PSAL. cxix. ver. 145. *Clamavi in toto corde meo.* E. C. 26.

The other portions of the Psalm for this Evening may be likewise sung to the same Chant, or they may be varied as follows.

Vide humilitatem.

Melody in the Treble. After Tallis, by Rev. T. Helmore.

Principes persecuti sunt.

Melody in the Tenor. From E. C. 26, by Rev. T. H.

Appropinquet deprecatio.

Melody in the Alto. Rev. T. H.

DAY 27.—MORNING PRAYER.

V and B.

Venite, exultemus Domino. Psalm xcvi.

PSAL. CXX. *Ad Dominum.* PSAL. CXXI. *Levavi oculos.* 7th Tone, 3rd Ending.
 CXXIII. *Ad te levavi oculos meos.* CXXIV. *Nisi quia Dominus.* E. C. 37.

PSAL. CXXII. *Lætatus sum.* PSAL. CXXV. *Qui confidunt.* 7th Tone, 1st Ending. E. C. 38.

DAY 27.—EVENING PRAYER.

PSAL. CXXVI. *In convertendo.* PSAL. CXXVII. *Nisi Dominus.*
 CXXVIII. *Beati omnes.* CXXXI. *Domine, non est.*
 8th Tone, 1st Ending. E. C. 53.

V and B.

(But in PSAL. CXXVI. 5, 6, 7; PSAL. CXXVII. 1, 4; PSAL. CXXVIII. 1, 2, 3; PSAL. CXXXI. 4, thus.)

PSAL. CXXIX. *Sape expugnaverunt.* PSAL. CXXX. *De profundis.* 1st Tone, in the Tenor.
 E. C. 25.
 Last ver. Gloria Patri.

world with-out - - end. A -] [men.

DAY 28.—MORNING PRAYER.

V and B.

Venite, exultemus Domino. Psalm xcvi.

Musical score for Psalm xcvi, 'Venite, exultemus Domino'. It consists of two systems of piano accompaniment. The first system has a treble clef on the upper staff and a bass clef on the lower staff. The second system has a bass clef on both the upper and lower staves. The music is in a simple, homophonic style with block chords and moving bass lines.

PSAL. cxxxii. *Memento, Domine.*

2nd Tone. Morley. E. C. 29.

Musical score for Psalm cxxxii, 'Memento, Domine'. It consists of two systems of piano accompaniment. The first system has a treble clef on the upper staff and a bass clef on the lower staff. The second system has a bass clef on both the upper and lower staves. The music is in a simple, homophonic style with block chords and moving bass lines.

(But in verses 2, 3, 5, 10, 14, 17, 19, thus.)

Musical score for Psalm cxxxii, 'Memento, Domine' (variant). It consists of two systems of piano accompaniment. The first system has a treble clef on the upper staff and a bass clef on the lower staff. The second system has a bass clef on both the upper and lower staves. The music is in a simple, homophonic style with block chords and moving bass lines.

PSAL. cxxxiii. *Ecce, quam bonum!*

3rd Tone. E. C. 32.

Musical score for Psalm cxxxiii, 'Ecce, quam bonum!'. It consists of two systems of piano accompaniment. The first system has a treble clef on the upper staff and a bass clef on the lower staff. The second system has a bass clef on both the upper and lower staves. The music is in a simple, homophonic style with block chords and moving bass lines.

PSAL. cxxxiv. *Ecce nunc.*

5th Tone, 1st Ending. E. C. 34.

Musical score for Psalm cxxxiv, 'Ecce nunc'. It consists of two systems of piano accompaniment. The first system has a treble clef on the upper staff and a bass clef on the lower staff. The second system has a bass clef on both the upper and lower staves. The music is in a simple, homophonic style with block chords and moving bass lines.

(But in verfe 3, thus.)

PSAL. CXXXV. *Laudate Nomen.*

8th Tone, 1st Ending. E. C. 40.

(But in verfes 3, 8, 9, 10, 11, 12, 13, 14, 16, 17, 18, 19, 20, 21, thus*.)

DAY 28.—EVENING PRAYER.

V and B.

PSAL. CXXXVI. *Confitemini.*
CXXXVIII. *Confitebor tibi.*

5th Tone, 1st Ending, from *Accompagnamento de' Toni Ec. di P. Alfieri.*

The Tenor of Alfieri is here given to the Alti, and the Alto part set 8ve lower for the Tenori.

(But in PSAL. CXXXVI. 7, 8, 9, 12, 13, 15, 17, 25, 27; and in PSAL. CXXXVIII. 1, 2, 4, 5, thus.)

1st Tone, 1st Ending, in the Alto, from the "Falsi-bordoni Anti-chiffimi," in the same work by Alfieri. See another arrangement in Accompanying Harmonies to Pfalter Noted.

PSAL. CXXXVII. *Super flumina.*

DAY 29.—MORNING PRAYER.

V and B.

Venite, exultemus Domino. Psalm xcv.

PSAL. CXXXIX. *Domine, probasti.*

3rd Tone. E. C. 33.

PSAL. CXL. *Eripe me, Domine.*

E. C. 49.

PSAL. CXLI. *Domine, clamavi.*

E. C. 50.

DAY 29.—EVENING PRAYER.

V and B.

PSAL. cxlii. *Voce mea ad Dominum.*

Tonus Peregrinus. Melody in the Treble. E. C. 44.

In left over Gloria Patri.

world
without end. - A - -] [men.

PSAL. cxliii. *Domine, exaudi.*

Tonus Peregrinus. Melody in the Tenor. E. C. 44.

At end of Gloria Patri.

DAY 30.—MORNING PRAYER.

V and B.

Venite, exultemus Domino. Psalm xcv.

PSAL. cxliv. *Benedictus Dominus.* PSAL. cxlv. *Exaltabo te, Deus.* 8th Tone, 1st Ending, in the Tenor. E. C. 39.

(But in **PSAL. cxliv. 3, 6, 8, 11;** **PSAL. cxlv. 3, 4, 5, 7, 8, 9, 11, 12, 13, 18, 19, 20;** and **PSAL. cxlvi. 7, 8, 9,** thus.)

DAY 30.—EVENING PRAYER.

Y and B.

PSAL. cxlvii. *Laudate Dominum.*

8th Tone, 1st Ending, in the Tenor. E. C. 41.

(But in verses 2, 5, 7, 9, 11, 12, 14, 17, 18, 19, 20, thus.)

PSAL. cxlviii. *Laudate Dominum.*

8th Tone, 2nd Ending, in the Tenor. E. C. 43.

(But in verses 2, 3, 5, 7, 9, 12, thus.)

PSAL. cxlix. *Cantate Domino.*

8th Tone, 1st Ending, Melody in the Tenor. E. C. 39.

(But in verses 2, 4, 5, 7, 9, thus.)



PSAL. cl. *Laudate Dominum.*

8th Tone, 2nd Ending, in the Treble.



(But in verses 2, 6, thus.)



DAY 31.—MORNING PRAYER.

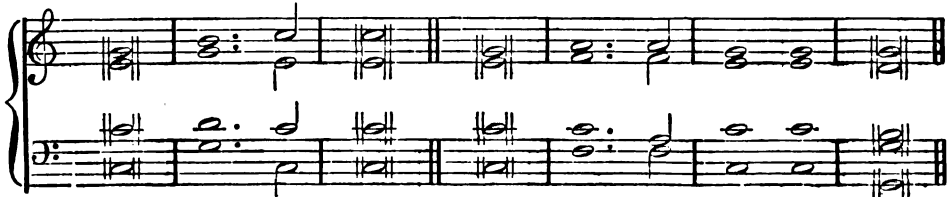
V and *B.*

Venite, exultemus Domino. Psalm xcvi.



PSAL. cxliv. *Benedictus Dominus.*

Chant B. from Dean Aldrich's MSS., Ch. Ch. Oxford.



PSAL. cxlv. *Exaltabo te, Deus.*

3rd Tone. E. C. 32.

PSAL. cxlvi. *Lauda, anima mea.* Chant A. from Dean Aldrich's MSS., Ch. Ch. Oxford.

Or thus, a fifth higher.

DAY 3 I.—EVENING PRAYER.

V and B.

PSAL. cxlvii. *Laudate Dominum.*

Chant D. from Dean Aldrich's MSS.,
Ch. Ch. Oxford.

PSAL. cxlviii. *Laudate Dominum.* Chant C. from Dean Aldrich's MSS., Ch. Ch. Oxford.

PSAL. cxlix. *Cantate Domino.*

Lincoln Tune, from a MS. at Peterhouse, Cambridge.



PSAL. cli. *Laudate Dominum.*

The Imperial Tune, (from the 8th Tone, 1st Ending,
in the Tenor.)



Gloria in Excelsis Deo.

Proper Psalms.

CHRISTMAS DAY.—MORNING PRAYER.

V and B.

Venite, exultemus Domino. Psalm xcvi. The Grand Chant. Boyce's Cath. Muf. Vol. i. No. 1.

Musical score for 'Venite, exultemus Domino' (Psalm xcvi). The score is written for Voice and Bass (V and B) and consists of two systems of staves. The first system has a vocal line and a bass line. The second system has a vocal line and a bass line. The music is in G major and 4/4 time.

PROPER PSALMS, XIX., XLV., LXXXV.

PSAL. xix. *Cæli enarrant.*

Boyce's Cath. Muf. Vol. i. No. 5.

Musical score for 'Cæli enarrant' (Psalm xix). The score is written for Voice and Bass (V and B) and consists of two systems of staves. The first system has a vocal line and a bass line. The second system has a vocal line and a bass line. The music is in G major and 4/4 time.

PSAL. xlv. *Ereclavit cor meum.*

Rev. T. Helmore.

Musical score for 'Ereclavit cor meum' (Psalm xlv). The score is written for Voice and Bass (V and B) and consists of two systems of staves. The first system has a vocal line and a bass line. The second system has a vocal line and a bass line. The music is in G major and 4/4 time.

PSAL. lxxxv. *Benedixisti, Domine.* Chant D. from Dean Aldrich's MSS., Ch. Ch. Oxford.

Musical score for 'Benedixisti, Domine' (Psalm lxxxv). The score is written for Voice and Bass (V and B) and consists of two systems of staves. The first system has a vocal line and a bass line. The second system has a vocal line and a bass line. The music is in G major and 4/4 time.

CHRISTMAS DAY.—EVENING PRAYER.

PROPER PSALMS, LXXXIX., CX., CXXXII.

V and B.

PSAL. LXXXIX. *Misericordias Domini.*

Imperial Tune.

Musical score for Psalm LXXXIX, *Misericordias Domini*, Imperial Tune. The score is written for Voice and Bass (V and B) and features a grand staff with treble and bass clefs. The music is in a common time signature and consists of several measures of music with various note values and rests.

PSAL. CX. *Dixit Dominus.*

Lincoln Tune, from a MS. at Peterhouse, Cambridge.

Musical score for Psalm CX, *Dixit Dominus*, Lincoln Tune. The score is written for Voice and Bass (V and B) and features a grand staff with treble and bass clefs. The music is in a common time signature and consists of several measures of music with various note values and rests.

PSAL. CXXXII. *Memento, Domine.*

Chant B. from Dean Aldrich's MSS.

Musical score for Psalm CXXXII, *Memento, Domine*, Chant B. The score is written for Voice and Bass (V and B) and features a grand staff with treble and bass clefs. The music is in a common time signature and consists of several measures of music with various note values and rests.

ASH-WEDNESDAY.—MORNING PRAYER.

1st Tone, 4th Ending, in the Tenor. Tallis, from Barnard's

V and B.

Venite, exultemus Domino. Psalm xcv.

Selected Church Music.

Musical score for Psalm xcv, *Venite, exultemus Domino*, Tallis. The score is written for Voice and Bass (V and B) and features a grand staff with treble and bass clefs. The music is in a common time signature and consists of several measures of music with various note values and rests.

PROPER PSALMS, VI., XXXII., XXXVIII.

PSAL. VI. *Domine, ne in furore.*

Boyce's Cath. Mus. Vol. i. No. 3.

Musical score for Psalm VI, *Domine, ne in furore*, Boyce's Cath. Mus. The score is written for Voice and Bass (V and B) and features a grand staff with treble and bass clefs. The music is in a common time signature and consists of several measures of music with various note values and rests.

PSAL. xxxii. *Beati, quorum.*

Aldrich's MSS. A.

PSAL. xxxviii. *Domine, ne in furore.*

Boyce's Cath. Muf. Vol. i. No. 2.

ASH-WEDNESDAY.—EVENING PRAYER.

PROPER PSALMS, CII., CXXX., CXLIII.

V and B.

PSAL. cii. *Domine, exaudi.*

Boyce's Cath. Muf. Vol. i. No. 9.

PSAL. cxxx. *De profundis.*

E. C. 49.

PSAL. cxliiii. *Domine, exaudi.*

E. C. 45.

GOOD FRIDAY.—MORNING PRAYER.

V and B.

Venite, exultemus Domino. Psalm xcv. 1st Tone, 4th Ending. Tallis.

Musical score for 'Venite, exultemus Domino' by Tallis. It consists of a vocal line (V) and a lute accompaniment (B). The music is in a 16th-century style, featuring a 4th ending. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a fermata on a whole note, followed by a melodic phrase. The lute accompaniment provides a harmonic foundation with chords and moving lines.

PROPER PSALMS, XXII., XL., LIV.

PSAL. xxii. *Deus, Deus meus.*

Boyce's Cath. Muf. Vol. i. No. 2.

Musical score for 'Deus, Deus meus' by Boyce. It consists of a vocal line (V) and a lute accompaniment (B). The music is in a 17th-century style, featuring a 4th ending. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a fermata on a whole note, followed by a melodic phrase. The lute accompaniment provides a harmonic foundation with chords and moving lines.

PSAL. xl. *Expectans expectavi.*

Boyce's Cath. Muf. Vol. i. No. 11.

Musical score for 'Expectans expectavi' by Boyce. It consists of a vocal line (V) and a lute accompaniment (B). The music is in a 17th-century style, featuring a 4th ending. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a fermata on a whole note, followed by a melodic phrase. The lute accompaniment provides a harmonic foundation with chords and moving lines.

PSAL. liv. *Deus, in nomine.*

E. C. 45.

Musical score for 'Deus, in nomine' by E. C. It consists of a vocal line (V) and a lute accompaniment (B). The music is in a 17th-century style, featuring a 4th ending. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a fermata on a whole note, followed by a melodic phrase. The lute accompaniment provides a harmonic foundation with chords and moving lines.

GOOD FRIDAY.—EVENING PRAYER.

PROPER PSALMS, LXIX., LXXXVIII.

V and B.

PSAL. lxi. *Salvum me fac.*

Boyce's Cath. Muf. Vol. i. No. 3.

Musical score for 'Salvum me fac' by Boyce. It consists of a vocal line (V) and a lute accompaniment (B). The music is in a 17th-century style, featuring a 4th ending. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a fermata on a whole note, followed by a melodic phrase. The lute accompaniment provides a harmonic foundation with chords and moving lines.



EASTER DAY.—MORNING PRAYER.

PROPER ANTHEMS, instead of *Venite exultemus*, "CHRIST our Passover,"
"CHRIST being raised from the dead," and "CHRIST is risen."

V and B.

The Grand Chant. Boyce's Cath. Muf. Vol. ii. No. 1.



PROPER PSALMS, II., LVII., CXI.

PSAL. ii. *Quare fremuerunt gentes?*

Imperial Tune (from Clifford's Book, 1664).



PSAL. lvii. *Miserere mei, Deus.*

V. Novello.



PSAL. cxii. *Confitebor tibi.*

Lincoln Tune, from a MS. at Peterhouse, Cambridge.



EASTER DAY.—EVENING PRAYER.

PROPER PSALMS, CXIII., CXIV., CXVIII.

Chant D. from Dean Aldrich's MSS.,
Ch. Ch. Oxford.

V and B.

PSAL. cxiii. *Laudate, pueri.*

Musical score for Psalm cxiii, 'Laudate, pueri.' The score is written for Voice and Bass (V and B) and consists of two systems of staves. The first system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The second system continues the vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).

PSAL. cxiv. The Tone traditionally assigned from very remote antiquity to the *In exitu Israel*, and thence styled the "Tonus Peregrinus," the song that tells of Israel as "a stranger in a strange land" coming out of Egypt, and journeying through the wilderness to the Canaan of Promise.

Musical score for Psalm cxiv, 'The Tone traditionally assigned from very remote antiquity to the In exitu Israel...'. The score is written for Voice and Bass (V and B) and consists of two systems of staves. The first system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The second system continues the vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).

PSAL. cxviii. *Confitemini Domino.*

Boyce's Cath. Muf. Vol. i. No. 5.

Musical score for Psalm cxviii, 'Confitemini Domino.' The score is written for Voice and Bass (V and B) and consists of two systems of staves. The first system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The second system continues the vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).

ASCENSION DAY.—MORNING PRAYER.

V and B.

Venite, exultemus Domino. Psalm xcv. The Grand Chant. Boyce 1.

Musical score for Psalm xcv, 'Venite, exultemus Domino.' The score is written for Voice and Bass (V and B) and consists of two systems of staves. The first system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The second system continues the vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).

PROPER PSALMS, VIII., XV., XXI.

PSAL. viii. *Domine, Dominus noster.* Chant D. from Dean Aldrich's MSS., Ch.Ch.Oxford.

Musical score for Psalm viii, 'Domine, Dominus noster.' The score is written for Voice and Bass (V and B) and consists of two systems of staves. The first system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The second system continues the vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).

PSAL. xv. *Domne, quis habitabit?* Chant C. from Dean Aldrich's MSS., Ch. Ch. Oxford.

PSAL. xxi. *Domine, in virtute tua.* Chant D. from Dean Aldrich's MSS.

ASCENSION DAY.—EVENING PRAYER.

PROPER PSALMS, XXIV., XLVII., CVIII.

V and B. PSAL. xxiv. *Domini est terra.* 7th Tone, 1st Ending. E. C. 38.

PSAL. xlvii. *Omnes gentes, plaudite.* Chant B. from Dean Aldrich's MSS.

PSAL. cviii. *Paratum cor meum.* Chant A. from Dean Aldrich's MSS.

WHIT-SUNDAY.—MORNING PRAYER.

V and B.

Venite, exultemus Domino. Psalm xcv.

The Grand Chant.

Musical score for 'Venite, exultemus Domino' (Psalm xcv). It features a grand staff with a vocal line on the right and piano accompaniment on the left. The piano part consists of chords in the right hand and a bass line in the left hand. The key signature has one sharp (F#) and the time signature is common time (C).

PROPER PSALMS, XLVIII., LXVIII.

PSAL. XLVIII. *Magnus Dominus.*

Chant B. from Dean Aldrich's MSS.

Musical score for 'Magnus Dominus' (Psalm XLVIII). It features a grand staff with a vocal line on the right and piano accompaniment on the left. The piano part consists of chords in the right hand and a bass line in the left hand. The key signature has one sharp (F#) and the time signature is common time (C).

PSAL. LXVIII. *Exurgat Deus.*

The Imperial Chant.

Musical score for 'Exurgat Deus' (Psalm LXVIII). It features a grand staff with a vocal line on the right and piano accompaniment on the left. The piano part consists of chords in the right hand and a bass line in the left hand. The key signature has one sharp (F#) and the time signature is common time (C).

WHIT-SUNDAY.—EVENING PRAYER.

PROPER PSALMS, CIV., CXLV.

V and B.

PSAL. CIV. *Benedic, anima mea.*

V. Novello.

Musical score for 'Benedic, anima mea' (Psalm CIV). It features a grand staff with a vocal line on the right and piano accompaniment on the left. The piano part consists of chords in the right hand and a bass line in the left hand. The key signature has two sharps (F# and C#) and the time signature is common time (C).

PSAL. CXLV. *Exaltabo te, Deus.*

E. C. 32.

Musical score for 'Exaltabo te, Deus' (Psalm CXLV). It features a grand staff with a vocal line on the right and piano accompaniment on the left. The piano part consists of chords in the right hand and a bass line in the left hand. The key signature has two sharps (F# and C#) and the time signature is common time (C).

N.B. See *Appendix* to the *Accompanying Harmonies of the Psalter Noted*, for Gregorian Chants set in order for the Proper Psalms.

Appendix.

THE "DOMINUS VOBISCUM," RESPONSE, LESSER LITANY, AND SUFFRAGES
AFTER THE CREDO FOR THE MORNING AND EVENING PRAYER,

For Ferial Days.

Reciting note F. *Answer.*

Minister.

I believe * * * A - men. The LORD be with you. And with thy spi - rit.

Minister.

Let us pray. LORD, have mercy CHRIST, have mercy LORD, have mer-cy up - on us.
upon us. upon us.

Minister, Clerks, & People. *Answer.*

OUR FATHER, * * * A - men. *Priest.*

O LORD, show Thy mercy up - on us. And grant us Thy fal - va - tion.

Answer.

Priest. *Priest.*

O LORD, save the Queen. And mercifully hear us when we call up - on Thee. Endue Thy mi - nisters with right-teouf-ness.

Answer. *Answer.*

Priest.

And make Thy chosen joy - ful. O LORD, save Thy peo - ple. And bleſs Thine in - he - ri - tance.
 people joy - ful. Thy peo - ple. in - he - ri - tance.

Answer.

Priest.

Give peace in our time, O LORD. Be - cause there is none other that Thou, O God.
 fighteth for us, but only Thou, O God.

Answer.

Priest.

O God, make clean our hearts with - in us. And take not Thy HOLY SPIRIT from us.

The Collects on F. *1st Amen.* *2nd Amen.*

Priest.

A - men. A - men.

Sing all the other Amens as the 1st, but after the Priest has said

The grace of our LORD * * * be with us all e - ver - more.
 as the 2nd.

Or where the numbers of the Choir admit, thus,

A - - men.
 A - - men.
 A - - men.
 A - - men.

The same in C.

Reciting note G. *Answer.*

Minister.

I believe * * * A - men. The LORD be with you. And with thy spi - rit.

Minister.

Let us pray. LORD, have mercy upon us. CHRIST, have mercy upon us. LORD, have mercy upon us.

Minister, Clerks, & People. *Answer.*

Our FATHER, * * * A - men. *Priest.*

O LORD, show Thy mercy up - on us. And grant us Thy fal - va - tion.

Answer.

Priest. *Priest.*

O LORD, save the Queen. And mercifully hear us when we call up - on Thee. Endue Thy ministers with righ - teous - nefs.

Answer. *Answer.*

Priest.

And make Thy chosen people joy - ful. O LORD, save Thy peo - ple. And blefs Thine in - he - ri - tance.

Anfwer.

Priest.

Give peace in our time, O LORD. Because there is none other that fighteth for us, but only Thou, O God.

Anfwer.

Priest.

O God, make clean our hearts with-in us. And take not Thy HOLY SPIRIT from us.

The Collects on G 1st Amen. 2nd Amen.

Priest.

A - men. A - men.

The 1st of these is used for all the Collects except the 2nd, whatever their number; after the 2nd Collect and the final Blessing the 2nd Amen is to be sung.

The same in D.

Reciting note A.

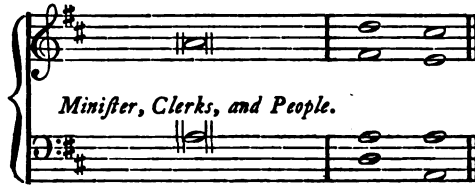
Anfwer.

Minister.

I believe * * * A - men. The LORD be with you. And with thy spi - rit.

Minister.

Let us pray. LORD, have mercy upon us. CHRIST, have mercy upon us. LORD, have mer-cy up - on us.



Our FATHER, . . . A - men.

The Rule for the Plain Song of the succeeding **V** and **B** is to fall a minor third when the suffrage ends with a word of two or more syllables; and to add a note a major second higher than that, when the last word is a monosyllable. The harmonies are alike to all the Responses of the same kind, viz.,



B And grant us Thy sal - vá - tion. **V** O LORD, show Thy - - mércy upon us.
V O LORD, - - - - - save the Queen. **B** And mercifully hear us when we call up-on Thee.
B And make Thy chosen people jý - ful.
V O LORD, save Thy - - peo - ple.
B And bless Thine in - - hé - ritance. **V** Give peace in our - - - tíme, O LORD.
B Because there is none other **B** And take not Thy HOLY SPÍRIT from us.
that fighteth for us, but only Thóu, O GOD.
V O God, make clean our - hearts within us.



This arrangement is best for large choirs, where there are well instructed and dependable Trebles.



This last is best for churches where the congregation generally have not learnt the Plain Song of the Responses, (as set in the *Brief Directory*,) and where the Trebles of the Choir are not to be depended on.

For Festivals.

Tallis's Responses may be sung to a low voice, thus.

Answer.

Minifter.

I believe * * * A - men. The LORD be with you. And with thy spi - rit.

Minifter.

Let us pray. LORD, have mercy up - on us. CHRIST, have mer - cy up - on us.

Minifter, Clerks, & People.

LORD, have mer - cy up - on us.

Our FATHER, * * * A - men.

Answer.

Priest. Priest.

O LORD, show Thy on us. And grant us Thy va - tion. O LORD, save the Queen.
mercy up - fal -

Answer.

Priest.

And mercifully hear us when we call up - on Thee. Endue Thy righ-teous-ness.
ministers with

Answer.

Musical notation for the first system, featuring a vocal line and a piano accompaniment.

Priest.

And make Thy chof - en peo - ple joy - ful. O LORD, save Thy peo - ple.

Answer.

Musical notation for the second system, featuring a vocal line and a piano accompaniment.

Priest.

And blefs Thine in - he - ri - tance. Give peace in our time, O LORD.

Answer.

Musical notation for the third system, featuring a vocal line and a piano accompaniment.

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

Answer.

Musical notation for the fourth system, featuring a vocal line and a piano accompaniment.

Priest.

O God, make clean our hearts with-in us. And take not Thy HOLY SPI-RIT from us.

When the Priest says the Collects on F.

*After all the Collects
except the 2nd,*

Musical notation for the 'Amen' after the first collect.

A - men.

*After the 2nd Col-
lect and Blessing,*

Musical notation for the 'Amen' after the second collect and blessing.

A - men.

The same in C.

Answer.

I believe * * * A - men. The LORD be with you. And with thy spi - rit.

Let us pray. LORD, have mercy up - on us. CHRIST, have mer - cy up - on us.

LORD, have mer - cy up - on us.

OUR FATHER, * * * A - men.

Answer.

O LORD, show Thy mercy up - on us. And grant us Thy sal va - tion. O LORD, save the Queen.

Answer.

And mercifully hear us when we call up - on Thee. Endue Thy right-teouf-nefs. ministers with

Answer.



Priest.

And make Thy chof - en peo - ple joy - ful. O LORD, save Thy peo - ple.


Answer.



Priest.

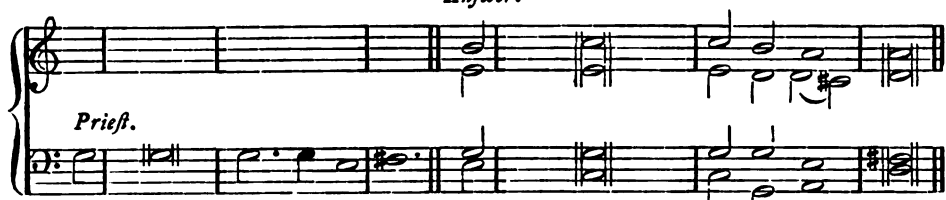
And blefs Thine in - he - ri - tance. Give peace in our time, O LORD.

Answer.



Be - caufe there is none o - ther that fight - eth for us, but on - ly Thou, O God.

Answer.



Priest.

O GOD, make hearts with - in us. And take not Thy HOLY SPI - RIT from us.
clean our

Collects: & Concluding Prayers on G. 1st Amen. 2nd Amen. or, 1st Amen. 2nd Amen.

Priest.



A - men. A - men. A - men. A - men.

The 2nd Amen is used for the 2nd Collect at Morning or Evening Prayer, and after the final Blessing, (see p. 58,) and the 1st for all the rest.

The same in D.

Reciting note A. *Anfwer.*

Minister.

I believe * * A - men. or A - men. The LORD be with you. And with thy spi - rit.

Minister.

Let us pray. LORD, have mercy up - on us. CHRIST, have mer - cy up - on us.

Minister, Clerks, & People.

LORD, have mer-cy up - on us.

OUR FATHER, * * A-men. or, A-men.

Anfwer.

Priest. *Priest.*

O LORD, show Thy mercy up - on us. And grant us Thy fal - va - tion. O LORD, save the Queen.

Anfwer.

Priest.

And mercifully hear us when we call up - on Thee. Endue Thy ministers with righ-teous-ness.

Anſwer.

And make Thy choſ-en peo-ple joy-ful. O LORD, ſave Thy peo-ple.

Prieſt.

Anſwer.

And bleſs Thine in-heri-tance. Give peace in our time, O LORD.

Prieſt.

Anſwer.

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

Anſwer.

O GOD, make clean hearts with-in us. And take not Thy SPI-RIT from us.
our HOLY

Prieſt.

After all the Colleſts and concluding Prayers except the 2nd.

After the 2nd Colleſt at Morning and Evening Prayer and after the Bleſſing.

The Colleſts.

1ſt Amen. or, 1ſt Amen.

2nd Amen. or, 2nd Amen.

Prieſt's reciting note.

A - men. A - men. A - men. A - men.

Laus Deo.

Table of the Chants

USED IN THE

S. MARK'S CHANT BOOK FOR FESTIVAL AND FERIAL DAYS,

Showing to what Psalms they are set in the Daily and Proper Services; also the Intonations, together with the Plain Song or Tune of each most fit to be sung in unison by the People in general.

THESE Chants may also be sung to the Canticles; and observe,—

The *Intonation* is to be used

On Festivals,

To the *first verse* of the “Venite,” and “CHRIST our Passover,” and of the beginning of each Morning and Evening Portion of the Psalms, Ordinary and Proper; also of every Canticle; also

To *every verse* of the Evangelical Canticles, “Benedictus,” “Magnificat,” and “Nunc Dimittis;” and to both verses of “Gloria Patri,” at their close:

On Ferials,

Only to the *first verse* of each Canticle:

On Fast Days,

Only to the *first verse* of the Evangelical Canticles.

The letters B. and E. C. before a number, refer to the first volume of Boyce's “Cathedral Music;” and to the collection of *Ecclesiastical Chants*, which may be considered as the basis of the present work. (See Preface to the “S. Mark's Chant Book,” p. v.)

The authors of the eleven Chants here selected from Dr. Boyce's Collection are given from the excellent work of Dr. Rimbault, entitled “Cathedral Chants of the 16th, 17th, and 18th Centuries,” 3rd edit., 1844, D'Almaine and Co. The dates are given in round numbers, as nearly as possible from about the middle of the time in which the authors flourished, as stated in the interesting *Biographical Notices* prefixed to that volume.

The part here assigned to the Congregation (exclusive of the Choir) is, in each of the ancient Chants, the Plain Song Melody, whatever the part be to which it is given in the harmony. This by a proper choice of the octave most within the compass of each voice will, in general, be easy for all. It should if possible be sung by a sufficient number of voices under choral direction to give it such a preponderance over the other parts as to lead to its being sung by the men of the Congregation.

In those Chants not composed for unison singing,* and having no one part specially suitable for this purpose, another part is here suggested, which might (like the ancient Plain Song) be rendered more distinct by being sung by a chorus of women and children.

In some of the Chants the bass is put in the congregational part as being the best for the men to sing; women and children will in these sing the treble melody with the Choir.

* The first Chant, e.g., in the following Table, as it stands in its harmonized form, has no part suited for congregational singing in unison.

The *Treble* will not do, for it has only one semitonic interval throughout, and this is confessedly unfit for a great body of men's voices.

The *Alto* is too high, and the octave below it would be lower than the vocal bass.

The *Tenor* (though the most suitable upon the whole) differs only in one place from a monotone, and this, though a good backbone to the entire frame, would be no fair representation of the "Grand" Chant in its entire proportions.

The *Bass* again, though most tuneful, and decorous enough, as a *bass part*, is hardly such a melody as any one would wish to use in unison, and with the trebles and altos in octaves;—the musical effect would be suggestive rather of a heathen chorus in praise of Dagon, than of the "celestial concerts" of cherubim and seraphim "in endless blaze of light."

If transposed lower, the original elements of the ancient Plain Song upon which it is evidently constructed, (see the square notes in the accompaniment,) as shown in the Table, would probably answer best for the Congregational unison.



Table of Chants.

The Grand Chant, (formed from the Monofyllabic Mediation of the 8th Gregorian Tone, and the Mediation of the 7th,) commonly attributed to Pelham Humphries, *cir.* 1660.

1. PSAL. xxi., lxxviii.

Intonation, &c., for verse 1, to the colon.

1st part of the Chant when the Intonation is not used.

of the 7th,) commonly attributed to Pelham Humphries, *cir.* 1660.

The King shall re-joyce in strength, O LORD : exceeding Thy fal - va - tion.
Thy he be of B. 1.

ORGAN. * *

ad lib.

2. Minor. PSAL. xxii.

The Burial Chant. Thomas Purcell, *cir.* 1660.

My God, my God, look fa-ken me : and art so far words of my com - plaint ?
'upon me ; why from my health, and from the
haſt Thou for- B. 2.

ORGAN. * *

ad lib.

2. Major. PSAL. xxiii., xlii.

The LORD is my Shep-herd : therefore can I lack no - thing.

ORGAN. * *

ad lib.

* When the harmony of the Mediation of verse 1 does not differ from that of the following verses it is here omitted, as the notes of verse 2 can be used if required for verse 1.

3. PSAL. vi.

Dr. Blow, *cir.* 1670.

O LORD, re-buke me not in Thine in-dig-na-tion : neither chasten me in Thy dif - plea - sure.

B. 3.

ORGAN.

ad lib.

4. PSAL. xxxvii., xlv., cxix. 33.

Rev. Thomas Helmore, *cir.* 1837.

Fret not thy-felf because of the un-god-ly : neither be thou envious against the e - vil do - ers.

ORGAN.

ad lib.

5. PSAL. viii., xix., xxxiv., xli., lxi., lxiii., cxviii.

Daniel Purcell, *cir.* 1690.

† In the congregation men sing this.

O LORD our Governour, all the world : Thou that glo - ry a - bove the heavens !
 how excellent is Thy Name in Women & children this treble.

B. 5.

ORGAN.

ad lib.

6. PSAL. lvi., lvii., civ.

Vincent Novello, *cir.* 1830.

Be merciful unto me, O God, for man goeth a- bout to de-vour me : he is daily fight-ing, and trou-bling me.

ORGAN.

ad lib.

† The first part of this Chant is identical with a response in the Slavonic Litany to the words "Gospodine (pronounced Hofpodine) pomilui;" as sung in the private chapel of the Russian Embassy.

7. PSAL. xxviii. (Original key A.) *Men of the congregation.* Rev. William Tucker, *cir.* 1660.

Un-to Thee will LORD my strength: think no scorn of me; left, down in - to the pit.
 I cry, O LORD my strength: if Thou make as though Thou hearest not, I become like them that go

Trebles, with the choir. B. 7.

ORGAN. * * *

ad lib.

8. PSAL. xxix., xl., lii. in G. (Original key A.) Dr. Aldrich, *cir.* 1690.

Bring unto the LORD, O ye mighty, bring unto the LORD : ascribe un- to the LORD wor-ship and strength.
 young rams

B. 8.

ORGAN. * * *

ad lib.

9. PSAL. cii., on Ash-Wednesday. (Original key B.) Dr. Croft, *cir.* 1700.

No intonation. Hear my prayer, O LORD : and let my cry - ing come un-to Thee. *Intonation if required at any other time.*

B. 9.

ORGAN. * *

The 8th Gregorian Psalm Tune, in the Tenor. Arranged by Dr. William Child, *cir.* 1630.
 10. PSAL. lxxviii., lxxxix., cv. This is called the Imperial Chant, in Clifford's Book, 1664.

Let GOD a- rise, and let His enemies scat - ter - ed : *The monosyllabic and the fuller mediation are here combined.* let them also flee be - fore Him.
 be

ORGAN. * * *

ad lib.

11. PSAL. xiv.

John Weldon, *cir.* 1700.

The fool hath said in his heart : There is no God.

B. 11.

ORGAN.

ad lib.

12. PSAL. lxxvi.

Dr. Aldrich, *cir.* 1690.

In Jewry is God known : His Name is great in If - ra - el.

B. 12.

ORGAN.

ad lib.

13. PSAL. xxxix.

Dr. Greene, *cir.* 1720.

I said, I will take heed to my ways : that I of-fend not in my tongue.

B. 13.

ORGAN.

ad lib.

14. PSAL. cxix. ver. 49.

Rev. Thomas Helmore, written *cir.* 1837, refet for Tenor, 1863.

O think upon Thy cerning Thy word : wherein Thou haft caufed me to put my trust.

servant, as con- No. 4 inverted, with the Melody in the Tenor.

ORGAN.

ad lib.

Intonation for 2nd and following verses when required.

The 1st Gregorian Tone, 1st Ending, transposed, Melody in the Alto.
From *Accompagnamento de' Toni Ec. di P. Alfieri* (Roma, 1840).
See also *Spencer's Church Modes*, Pt. iii. p. 2. (Novello, 1846.)

15. PSAL. CXXXVII.

1st Tone, 2nd Ending, in the Treble. From a MS. Copy of the *Traditional Harmony of the Eight Modes, &c.*, by Bains. See also "*Les vrais principes du Chant Grégorien.*" Janfen. (Malines, 1845.)

16. PSAL. CXIX. VER. 1.

17. PSAL. CXIX. VER. 9.

1st Tone, 2nd Ending, in the Bass. Rev. T. Helmore.

† In the Gregorian Psalm Tones here given, the chord at the beginning is the Final of the Mode to which each belongs ; and, if transposed, the signature here adopted gives the true notes of the transposed scale. When the intonation is to be sung, this chord (or its bass notes) should be given by the organ before the intonation, whether the intonation is to be accompanied or not.

18. PSAL. cxix. ver. 17. 1st Tone, 2nd Ending, in the Alto. Rev. T. Helmore.

O do well unto Thy fervant : that I may live, and keep Thy word. *last verse.*

ral.

ORGAN. * * † †

ad lib.

19. PSAL. cxix. ver. 25. 1st Tone, 2nd Ending, in the Tenor.

My foul cleaveth to the duft : O quicken Thou me, accord - ing to Thy word.

ORGAN. * *

ad lib.

20. PSAL. cxix. ver. 153. 1st Tone, 2nd Ending, after Tallis, Rev. T. Helmore.

O con - sider mine ad - li - ver me : for I do not for - get Thy law.

ORGAN. * *

ad lib.

21. PSAL. viii., cxix. ver. 161. 1st Tone, 2nd Ending, in the Tenor. From E. C. 26, by Rev. T. Helmore.

Princes have perfected out a cause : but my heart standeth in awe of Thy word.

ORGAN. * *

ad lib.

22. PSAL. cxix. ver. 169.

1st Tone, 2nd Ending, in the Alto.

Let my complaint
come before Thee, O LORD :
give me under-
standing, ac- cord- ing to Thy word.

ORGAN. * *

ad lib.

23. PSAL. xcvi. 19th Morning, and Good Friday. 1st Tone, 4th Ending, Tallis, from Barnard.

O come, let us sing un- to the LORD :
let us heartily
rejoice in the our fal - va - tion.
strength of

ORGAN. * *

ad lib.

24. PSAL. xcvi.

1st Tone, 4th Ending, Rev. T. Helmore.

O - sing unto the
LORD a new song :
sing unto the
LORD, all the whole earth.

ORGAN. * *

ad lib.

25. PSAL. lxxii., xc.

1st Tone, in the Tenor. E.C. 25.

My soul truly still upon God :
waiteth for of Him
cometh my fal - va - - tion. *last verse.*

ORGAN. * *

ad lib.

26. PSAL. v., xii., xxxii., lxxvii., ci. 1st Tone, 2nd Ending, in the Tenor. E. C. 26.

Ponder my words, O LORD : consider my me - di - ta - tion.

ORGAN. * *

ad lib.

27. PSAL. xxvii., lxxv., lxxxvii., xciii., c., cxvii. 1st Tone, 4th Ending, in the Tenor. E. C. 27.

The LORD is my light, shall I fear : the LORD is the shall I be a - fraid?
and my falvation ; whom then strength of my life, of whom then

ORGAN. * *

ad lib.

28. PSAL. xc.

1st Tone, 4th Ending. From Boyce's Cathedral Music.
Tallis's Service in the Dorian Mode. E. C. 28.

O come, let us sing unto the LORD : let us heartily rejoice in the our fal - va - tion.
strength of

ORGAN. * *

ad lib.

29. PSAL. xlviii.

† Vide Ac. Har. to Psalter Noted.

2nd Tone, in the Tenor. E. C. 29.

Great is the LORD, praised : in the city of our God, on His ho - ly hill.
and highly to be (1) (2) even up- (1) (2) § (2)

ORGAN. * *

ad lib.

† The two forms of Mediation are here combined, as in *Accompanying Harmonies to the Psalter Noted*. The same abbreviation will be used in each Chant formed upon the 2nd, 5th, 6th, and 8th Gregorian Psalm Tones. Which of the two is to be used in each verse depends upon the last syllable before the colon : if it be accented use the shorter form, ending at the wavy line ; if not, sing all the notes just as they stand. For form (1) see p. 15, and for (2) p. 14 of the *S. Mark's Chant Book*.

34. PSAL. XXXV.

5th Tone, 1st Ending, in the Treble. E. C. 34.

Plead Thou my cause, O with me : and fight Thou fight a - gainst me.
 LORD, with them that strive against them that

ORGAN. * *

ad lib.

35. PSAL. xxxvi., xlix.

5th Tone, 1st Ending, in the Tenor. E. C. 35.

My heart sheweth me the godly : that there is
 wickedness of the un- no fear of GOD be - fore his eyes.

ORGAN. * *

ad lib.

Intonation for 2nd and following verses when required.

36. PSAL. vii., ix., xvi., xci.

6th Tone, in the Tenor, from Morley. E. C. 36.

O LORD my God, in put my trust : save me from and de - li - ver me.
 These have I put my trust : all them that percutate me,

ORGAN. * *

ad lib.

Intonation for 2nd and following verses when required.

37. PSAL. x., lxxxiii., lxxxviii., cii. 7th Tone, 3rd Ending. E. C. 37.

Why standest Thou so far off, O LORD : and hidest Thy face in time of trouble? the needful

ORGAN. *

ad lib.

38. PSAL. xxiv., lxxvii., xcii., ciii. 7th Tone, 1st Ending, E. C. 38.

The earth is the LORD's, and all that therein is : the compass of the world, and they that dwell there-in.

ORGAN. *

ad lib.

39. PSAL. xviii., xx., xxx. 8th Tone, 1st Ending, in the Tenor. E. C. 39.

I will love Thee, O LORD, my strength; the LORD is my stony rock, and my defence : my SAVIOUR, my GOD, and my refuge. and my might, in whom I will trust, my buckler, the horn also of my salvation,

ORGAN. *

ad lib.

Intonation for 2nd and following verses when required.

40. PSAL. xxxi.

8th Tone, 1st Ending, in the Treble. E. C. 40.

In Thee, O LORD, have I put my trust : let me never be put to confusion, in Thy right-teouf-ness, deliver me

ORGAN. * *

ad lib.

41. PSAL. cx.

8th Tone, 1st Ending, in the Tenor. E. C. 41.

The LORD said unto my LORD : Sit Thou on My right hand, until I make Thine enemies Thy foot - stool.

ORGAN. * *

ad lib.

Intonation for 2nd and following verses when required.

42. PSAL. lxxxii., cviii.

8th Tone, 2nd Ending, in the Treble. E. C. 42.

God standeth in the prin - ces : He is a Judge a - mong gods.

ORGAN. * *

ad lib.

43. PSAL. xli., lxxxv., cix.

8th Tone, 2nd Ending, in the Tenor. E. C. 43.

God is our hope and strength : a very preſent help in trou - ble.

ORGAN. * *

ad lib.

Intonation for 2nd and following verses when required.

44. PSAL. xxv., lxix., lxxix., lxxx., cxiv., cxv.

Tonus Peregrinus. E. C. 44.

Unto Thee, O LORD, will I lift up my ſoul; my God, I have put my truſt in Thee : O let me not be confounded, triumph o - ver me. neither let mine enemies

ORGAN. * *

ad lib.

45. PSAL. lx., lxxxvi.

W. Dyce, Esq., R.A. E. C. 45.

O God, Thou hast cast us a-broad : Thou hast also been displeas'd ; O turn Thee un-to us a-gain.
and scattered

ORGAN. * *

ad lib.

46. PSAL. xi., lxiv.

W. Dyce, Esq., R.A. E. C. 46.

In the LORD put I my trust : how say ye then to my foul, that the bird un-to the hill?
should flee as a

ORGAN. * *

ad lib.

47. PSAL. i., xiii., xxxvi., xliii., lxxiii., cxvi.

W. D., from Farrant. E. C. 47.

Bless'd is the man, that hath not walk'd in the counsel of the ungodly, nor stood in the way of sinners : and hath not fat in the feat of the scorn-ful.

ORGAN. * *

ad lib.

48. PSAL. xvii., lxvi., lxxiv., xciv.

W. Dyce, Esq., R.A. E. C. 48.

Hear the right, O LORD, consider my complaint : and hearken unto my prayer, that goeth not out of feigned lips.

ORGAN. * *

ad lib.

49. PSAL. cxxx., on Ash-Wednesday.

W. Dyce, Esq., R.A. E. C. 49

Out of the deep
have I called unto Thee, O LORD : LORD, - - hear my voice.

ORGAN. *

ad lib.

50.

W. Dyce, Esq., R.A. E. C. 50.

My soul doth magni-fy the LORD : and my spirit hath rejoiced in God my SA - VIOUR.

ORGAN. *

ad lib.

51. PSAL. iii., xxxiii., l., lxx., lxxii., xcix., cvii.

W. Dyce, Esq., R.A. E. C. 51.

LORD, how are they in-creased that trouble me : many are they that rise a - gainst me.

ORGAN. *

ad lib.

52. PSAL. iv., lxx., lxxi., xcvi.

Farrant. E. C. 52.

Hear me when I call, O God of my righteousnes : Thou hast set me at liberty when I was in trouble ; have mercy upon me, and hearken unto my prayer.

ORGAN. *

ad lib.

53. PSAL. ii., xv.

8th Tone, 1st Ending, in the Tenor. E. C. 53.

Why do the heathen so furiously rage to-ge-ther : and why do the people i-ma-gine a vain thing?

ORGAN. * *

ad lib.

Intonation for 2nd and following verses when required.

54. Chant for the ATHANASIAN CREED.

From Boyce's Cath. Music, Tallis's Service. E. C. 54.

Whofoever will be fav-ed : before all things it is necessary that he hold the Catholic Faith.

Or thus,

55. Intonation of the 5th Tone, which may be used for each of these three forms.

E. C. 54.

Who - fo - ever will be fav - ed : before all things it is necessary Faith. that he hold the Catholic

ORGAN. * *

ad lib.

56. PSAL. xxxii., Aft-Wednesday, Morning.
cviii., Ascension Day, Evening, in G.

Chant A., from Dean Aldrich's MSS.,
Christ Church, Oxford.

LORD, now lettest Thou Thy part in peace :
 fervant de- ac - cord - ing to Thy word.

ORGAN. * *

ad lib.

57. PSAL. cxliv., 31st Morning. Chant B., from Dean Aldrich's MSS., Christ Church, Oxford.

Blessed be the LORD my strength :
 who teacheth my hands to war, and my fingers to fight.

ORGAN. * *

ad lib.

58. PSAL. cxlviii., 31st Evening.
xv., Ascension Day, Morning.

Chant C., from Dean Aldrich's MSS.,
Christ Church, Oxford.

O praise the LORD of heaven :
 praise Him in the height.

ORGAN. * *

ad lib.

59. PSAL. cxliii., Easter Day, Evening.
viii., and xxi., Ascension Day, Morning.

Chant D., from Dean Aldrich's MSS.,
Christ Church, Oxford.

The King shall rejoice in Thy strength, O LORD :
 exceeding glad shall he be of Thy sal - va - tion.

ORGAN. * *

ad lib.

60. PSAL. cx., Christmas Day, Evening, cxi.

Lincoln Tune, from Dean Aldrich's MSS.,
Chrif Church, Oxford.

The LORD said unto my LORD : Sit Thou on My Thy foot - - stool.
right hand, until I make Thine enemies

ORGAN. * *

ad lib.

61. PSAL. xcvi., Ash-Wednesday.

1st Tone, 4th Ending, in the Tenor.
Tallis, from Barnard's Selected Church Music.

For mine eyes - have seen : Thy - - fal - va - - tion.

ORGAN. * *

ad lib.

62. PSAL. xcvi.

The same in Five Parts, as in the original arrangement by Tallis.

Which Thou hast pre - par - ed : before the face of all - peo - ple.

ORGAN. * *

ad lib.

63. PSAL. cxv.

6th Tone, in the Treble.

O give thanks unto He is gra-cious : and His dur-eth for e - - ver.
the LORD, for mercy en-

ORGAN. * *

ad lib.

64. PSAL. cxix., ver. 113.

6th Tone, in the Bass. Rev. T. Helmore.

My soul doth magni-fy the LORD : and my spirit hath rejoiced in God my SA - - viour.

ORGAN. * *

ad lib.

65. PSAL. cxix., ver. 121.

6th Tone, in the Treble. Rev. T. Helmore.

For He hath re - gard - ed : the lowliness of His hand - maid - - en.

ORGAN. * *

ad lib.

66. PSAL. cxxxvi., cxxxviii.

5th Tone, 1st Ending, from *Accompagnamento de' Toni*
Ec. di P. Alfieri.

Blessed are all they that fear the LORD : and walk in His ways.

ORGAN. * *

ad lib.

67. PSAL. cl., Day 30.

8th Tone, 2nd Ending, in the Treble.

O praise God in His ho-li-ness : praise Him in the firmament of His pow - - er.

ORGAN. * *

ad lib.

† If there be an accent on the last syllable, it will require the last two notes; unless the last note but one be lengthened so as to fill up a whole measure. See Preface to "The Canticles Accented," p. 6, and note.

68. PSAL. cxix. ver. 57.

Tonus Peregrinus, in the Tenor.

When Israe'l came out of Egypt : and the house of Jacob from among the strange peo - ple.

ORGAN. * *

ad lib.

Intonation for 2nd and following verses when required.

69. PSAL. cxliiii.

Tonus Peregrinus. Melody in the Tenor, from E. C. 44.

God be merciful unto us, and blefs us : and shew us the merciful un - to us.
light of His coun- tenance, and be

ORGAN. * *

ad lib.

Intonation for 2nd and following verses when required.

70. PSAL. lxxix., lxxx. Tonus Peregrinus. (Another Harmony, from E. C. 44.)

O God, the in-to Thine in-heritance : Thy holy temple lem an heap of stons.
 heathen are come and made Jerusa-

ORGAN. * *

ad lib.

71. Tonus Peregrinus. (Another Harmony, Rev. T. Helmore.)

Glory be to the FATHER, and to the SON : and - to the Ho - LY GHOST.

ORGAN. * *

ad lib.

72. PSAL. cxix. ver. 41. Tonus Peregrinus. (Another Harmony, from E. C. 44.)

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

ORGAN. * *

ad lib.



INDEX

SHOWING THE NUMBER OF THE CHANT IN THE FOREGOING TABLE SET TO EACH PSALM.

| PSALM | CHANT | PSALM | CHANT | PSALM | CHANT | PSALM | CHANT | |
|--------------|-----------------|--------------|-------------|----------------|---------------------|----------------|--------------|--------|
| i. . . | 47 | xliv. . . | 32 | lxxxviii. . . | 37, 50 | cxix. v. | 81 59 | |
| ii. . . | 53, 10 | xlv. . . | 4 | lxxxix. . . | 10 | „ v. | 89 48 | |
| iii. . . | 51 | xlvi. . . | 43 | xc. . . | 25 | „ v. | 97 38 | |
| iv. . . | 52 | xlvii. . . | 34, 57 | xc. i. . . | 36 | „ v. | 105 36 | |
| v. . . | 26 | xlviii. . . | 29, 57 | xcii. . . | 38 | „ v. | 113 64 | |
| vi. . . | 3 | xlix. . . | 35 | xciii. . . | 27 | „ v. | 121 65 | |
| vii. . . | 36 | l. . . | 51 | xciv. . . | 48 | „ v. | 129 63 | |
| viii. . . | 5, 59 | li. . . | 30 | xcv. . . | { 28 23, 1 61 | „ v. | 137 36 | |
| ix. . . | 36 | lii. . . | 8 | xcvi. . . | | 24 | „ v. | 145 26 |
| x. . . | 37 | liii. . . | 32 | xcvii. . . | | 61 or 62 | „ v. | 153 20 |
| xi. . . | 46 | liv. . . | 33, 45 | xcviii. . . | 52 | „ v. | 161 21 | |
| xii. . . | 26 | lv. . . | 31 | xcix. . . | 51 | cx. . . | 169 22 | |
| xiii. . . | 47 | lvi. . . | 6 | c. . . | 27 | cx. i. . . | 37 | |
| xiv. . . | 11 | lvii. . . | 6 | ci. . . | 26 | cx. ii. . . | 38 | |
| xv. . . | 53, 58 | lviii. . . | 6 | cii. . . | 37, 9 | cx. iii. . . | 37 | |
| xvi. . . | 36 | lix. . . | 31 | ciii. . . | 38 | cx. iv. . . | 38 | |
| xvii. . . | 48 | lx. . . | 45 | civ. . . | 6 | cx. v. . . | 53 | |
| xviii. . . | 39 | lxi. . . | 5 | cv. . . | 10 | cx. vi. . . | 53 | |
| xix. . . | 5 | lxii. . . | 25 | cvi. . . | 63 | cx. vii. . . | 53 | |
| xx. . . | 39 | lxiii. . . | 5 | cvii. . . | 51 | cx. viii. . . | 25 | |
| xxi. . . | 1, 59 | lxiv. . . | 46 | cviii. . . | 42, 56 | cx. ix. . . | 25, 49 | |
| xxii. . . | 2, Min. | lxv. . . | 51 | cx. . . | 43 | cx. x. . . | 53 | |
| xxiii. . . | 2, Maj. | lxvi. . . | 48 | cx. i. . . | 41, 60 | cx. xi. . . | 29 | |
| xxiv. . . | 38 | lxvii. . . | 38 | cx. ii. . . | 60 | cx. xii. . . | 32 | |
| xxv. . . | 44 | lxviii. . . | 10 | cx. iii. . . | 58 | cx. xiii. . . | 34 | |
| xxvi. . . | 47 | lxix. . . | 44, 3 | cx. iv. . . | 59 | cx. xiv. . . | 40 | |
| xxvii. . . | 27 | lxx. . . | 52 | cx. v. . . | 44, 71 | cx. xv. . . | 66 | |
| xxviii. . . | 7 | lxxi. . . | 52 | cx. vi. . . | 44 | cx. xvi. . . | 15 | |
| xxix. . . | 8 | lxxii. . . | 51 | cx. vii. . . | 47 | cx. xvii. . . | 66 | |
| xxx. . . | 39 | lxxiii. . . | 47 | cx. viii. . . | 27 | cx. xviii. . . | 33 | |
| xxxi. . . | 40 | lxxiv. . . | 48 | cx. ix. . . | 5 | cxl. . . | 49 | |
| xxxii. . . | 26, 56 | lxxv. . . | 27 | cx. x. . . | 16 | cxli. . . | 50 | |
| xxxiii. . . | 51 | lxxvi. . . | 12 | cx. xi. . . | 9 17 | cxlii. . . | 44 | |
| xxxiv. . . | 5 | lxxvii. . . | 26 | cx. xii. . . | 17 18 | cxliii. . . | 69, 45 | |
| xxxv. . . | 34 | lxxviii. . . | 1 | cx. xiii. . . | 25 19 | cxliv. . . | 39, 57 | |
| xxxvi. . . | 35 | lxxix. . . | 70 | cx. xiv. . . | 33 4 | cxlv. . . | 39, 32 | |
| xxxvii. . . | 4 | lxxx. . . | 70 | cx. xv. . . | 41 72 | cxlvi. . . | 39, 56 | |
| xxxviii. . . | { 30 2, Min. | lxxxi. . . | 31 | cx. xvi. . . | 49 14 | cxlvii. . . | 41, 59 | |
| xxxix. . . | | 13 | lxxxii. . . | 42 | cx. xvii. . . | 57 68 | cxlviii. . . | 43, 58 |
| xl. . . | 8, 11 | lxxxiii. . . | 37 | cx. xviii. . . | 65 4 | cxlix. . . | 39, 60 | |
| xli. . . | 5 | lxxxiv. . . | 42 | cx. xix. v. | 73 46 | cl. . . | 67, 10 | |
| xlii. . . | 2, Maj. | lxxxv. . . | 43, 59 | | | | | |
| xliii. . . | 47 | lxxxvi. . . | 45 | | | | | |
| | | lxxxvii. . . | 27 | | | | | |

6 JUN 63

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