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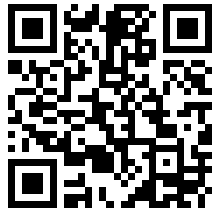

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S. Mark's Chant Book:

BEING THE CHANTS USED IN THE

COLLEGIATE CHAPEL OF S. MARK, CHELSEA,

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BY THE

REV. THOMAS HELMORE, M.A.,

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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.

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PREFACE.

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

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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.

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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*

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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.

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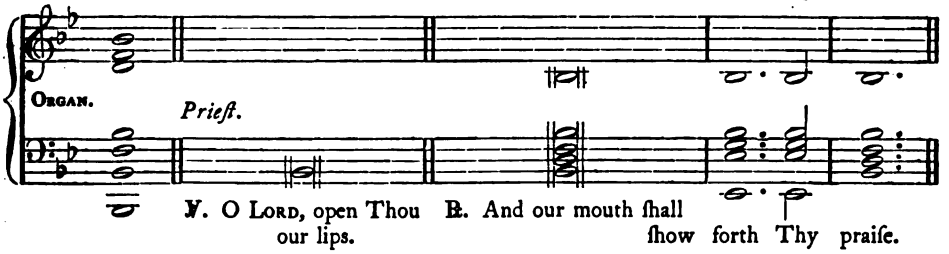
THE VERSICLES AND RESPONSES

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 ℣ AND ℟.

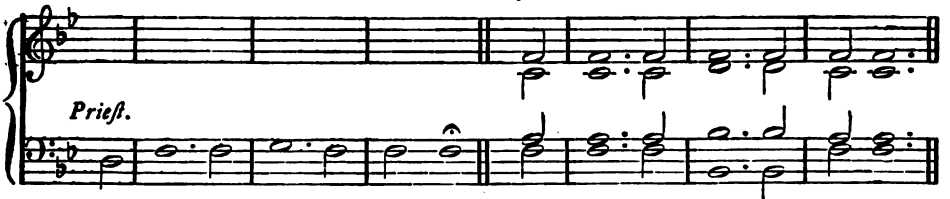
Answer. Choir and the reſt of the People.



℣. O LORD, open Thou our lips. ℟. And our mouth ſhall ſhow forth Thy praiſe.

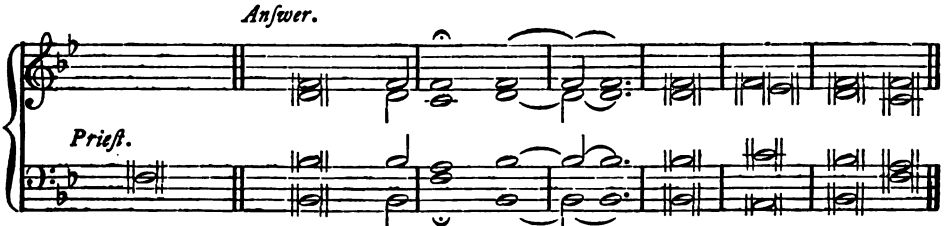
N.B. By conſidering the Signature to be five ſharps, the Notes ſtill ſtanding on the ſame lines and in the ſame ſpaces, the whole may be tranſpoſed one ſemitone higher, as required on the 24th Morning, p. 32.

Answer.



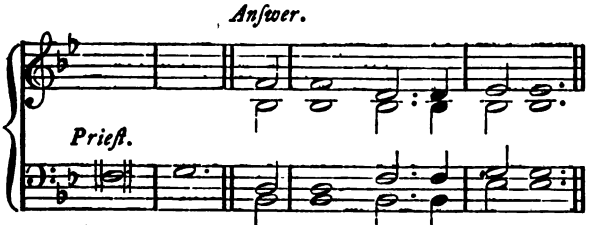
℣. O GOD, make ſpeed to ſave us. ℟. O LORD, make haſte to help us.

Answer.



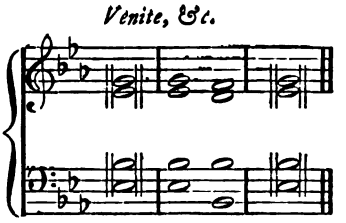
Glory be to the FATHER, and to the SON, and to the HOLY GHOST; As it was in the beginning, is now, and ever ſhall be: world without end. A - men.

Answer.



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

Venite, &c.



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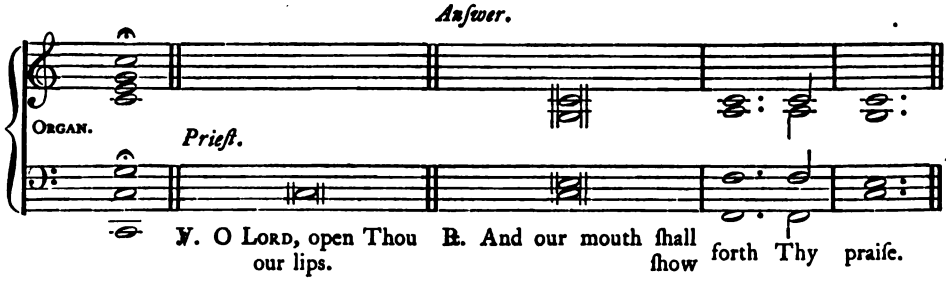
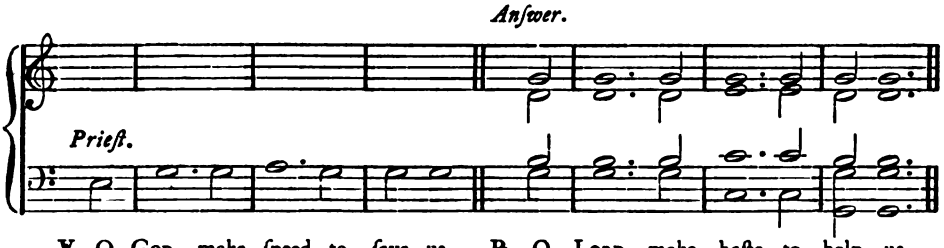
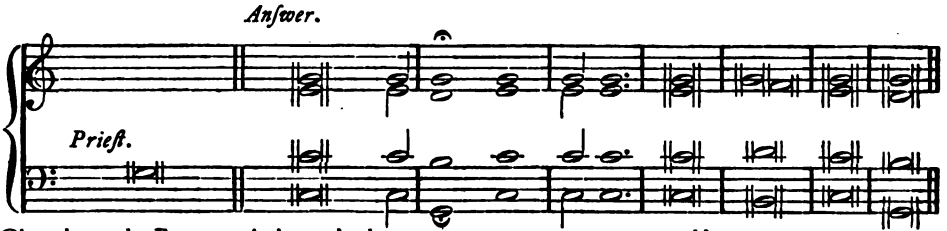
The ſame in C.



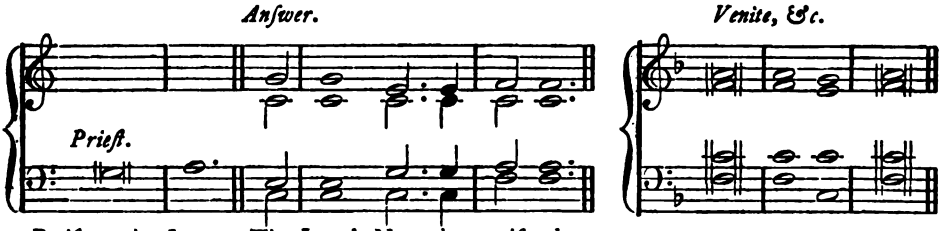
℣. O Lord, open Thou our lips. ℟. And our mouth ſhall ſhow forth Thy praiſe.



℣. O God, make ſpeed to ſave us. ℟. O Lord, make haſte to help us.



Glory be to the Father, and to the Son, and to the Holy Ghoſt; As it was in the beginning, is now, and ever ſhall be: world without end. A - men.



Praiſe ye the Lord. The Lord's Name be praiſ - 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.

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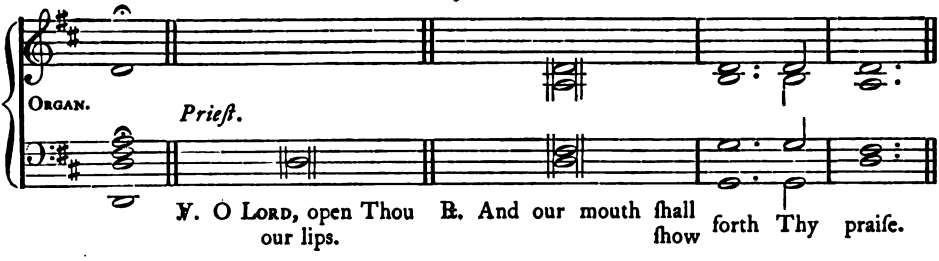
The ſame in D.

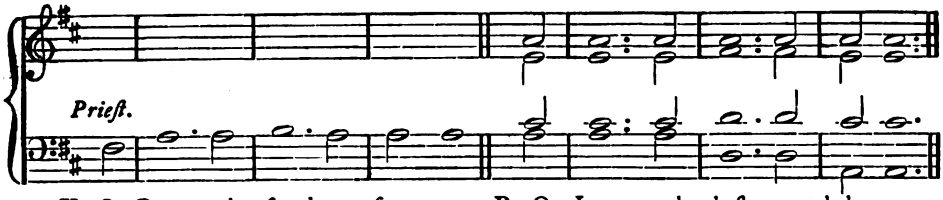
Anſwer.



℣. O Lord, open Thou our lips. ℟. And our mouth ſhall ſhow forth Thy praiſe.

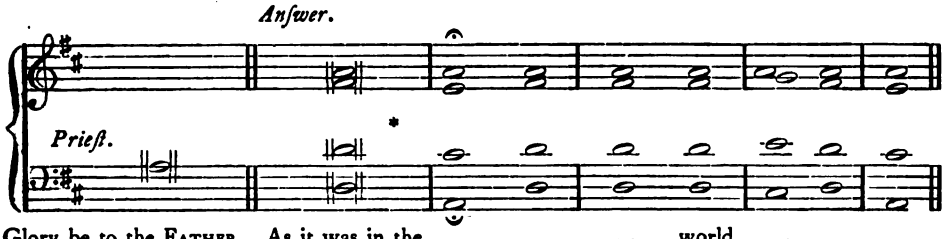
N.B. By conſidering the Signature to be five flats, the whole may be played a ſemitone lower than this in D, *and a ſemitone higher than that in* C, *juſt as on the former ſuppoſition of the key being* C♯ *at p.* x.

Anſwer.



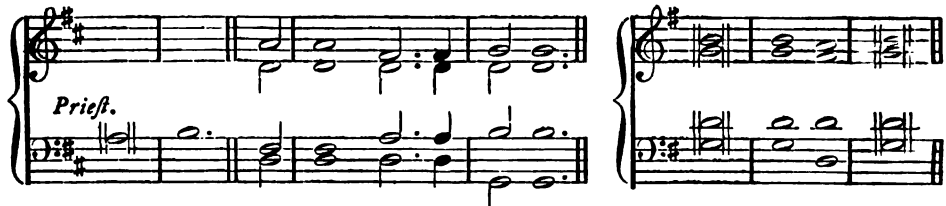
℣. O God, make ſpeed to ſave us. ℟. O Lord, make haſte to help us.

Anſwer.



Glory be to the Father, and to the Son, and to the Holy Ghost; As it was in the beginning, is now, and ever ſhall be: world without end. A - men.

Anſwer. *Venite, &c.*



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

* No change in the time or ſtyle of chanting from that on tne 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 Pſalter Noted," p. x.

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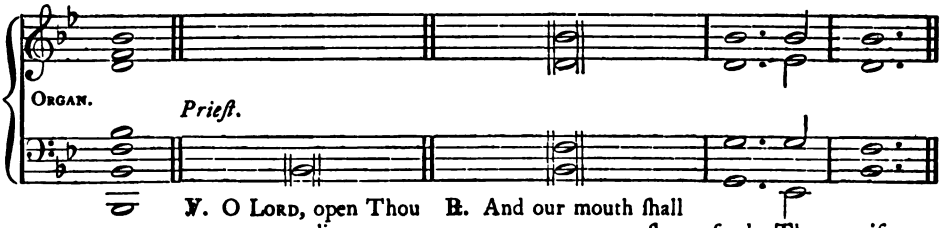
THE VERSICLES AND RESPONSES

AT THE BEGINNING OF MORNING AND EVENING PRAYER,

For Festivals.

SEE BRIEF DIRECTORY, p. 22.

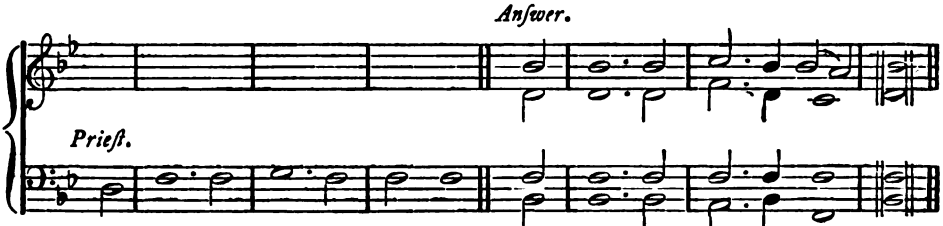
Answer. Choir and People.



℣. O Lord, open Thou our lips. ℟. And our mouth shall show forth Thy praise.

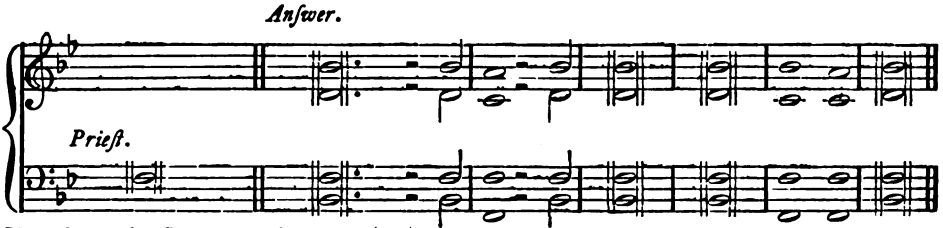
N.B. To transpose this a semitone higher, suppose the Signature to be five sharps, the notes remaining on the same degrees of the staves.

Answer.



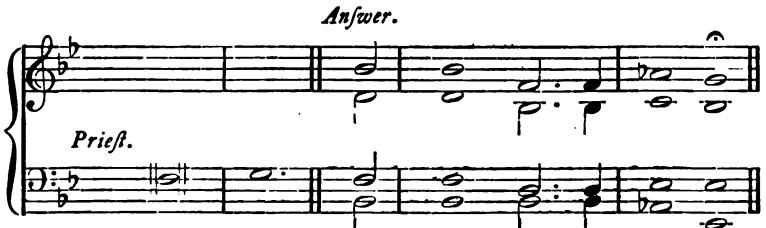
℣. O God, make speed to save us. ℟. O Lord, make haste to help us.

Answer.



Glory be to the Father, and to the Son, and to the Holy Ghost; As it was in the beginning, is now, and ever shall be: world without end. A-men.

Answer.



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

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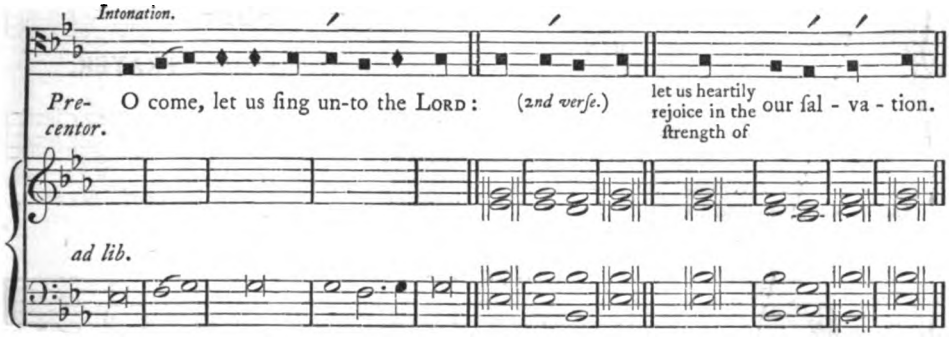
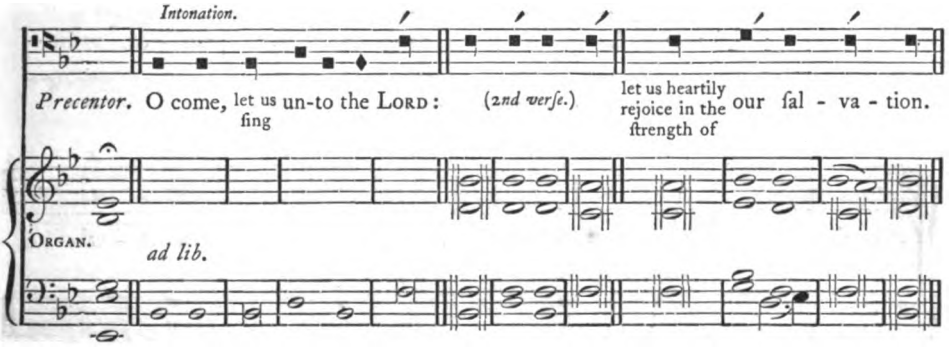
I.

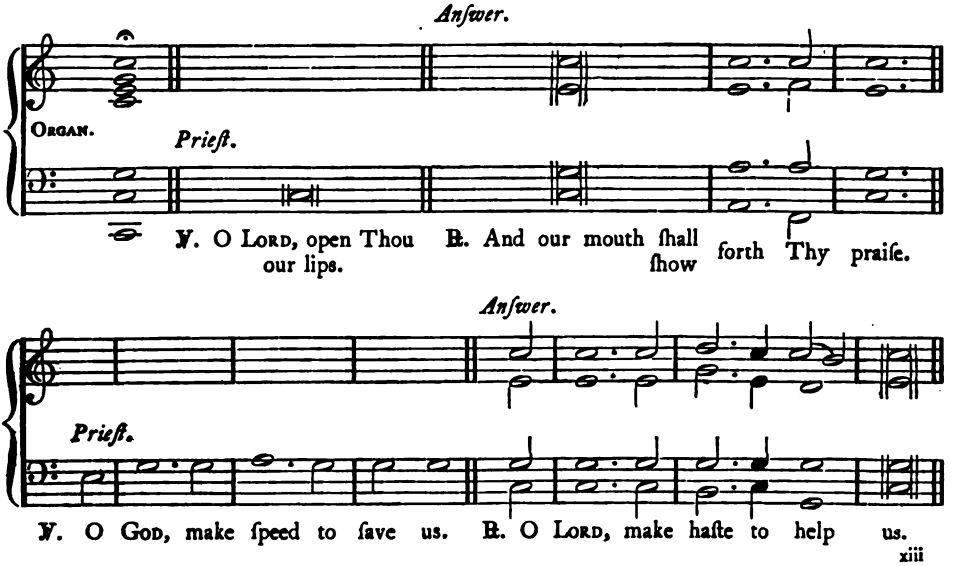


Or, II.

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



The ſame in C.



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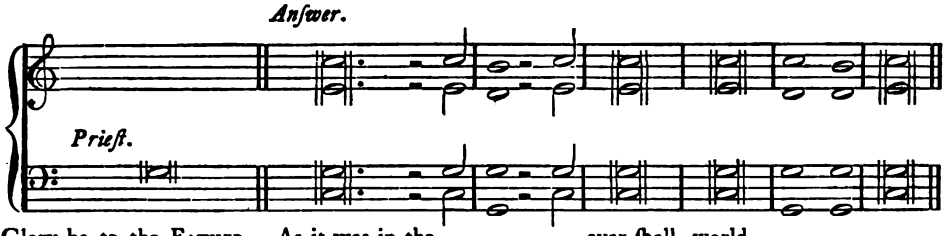
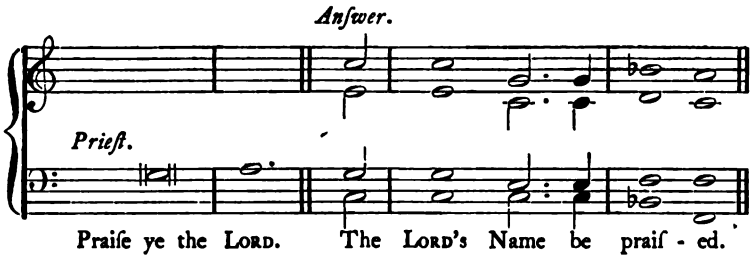
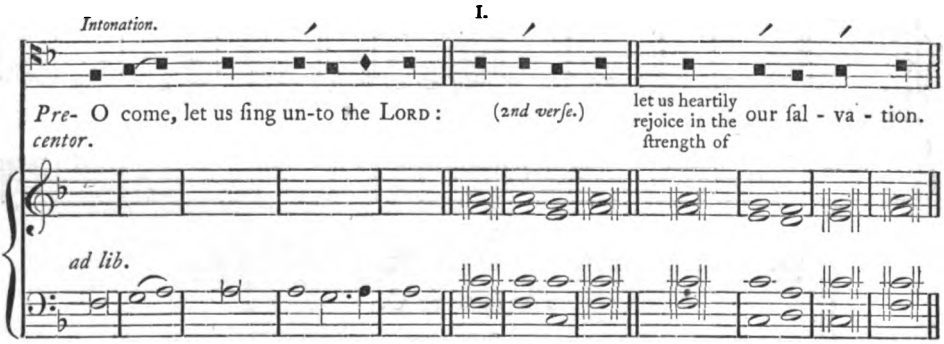




"VENITE," WITH INTONATIONS FOR FESTIVALS.

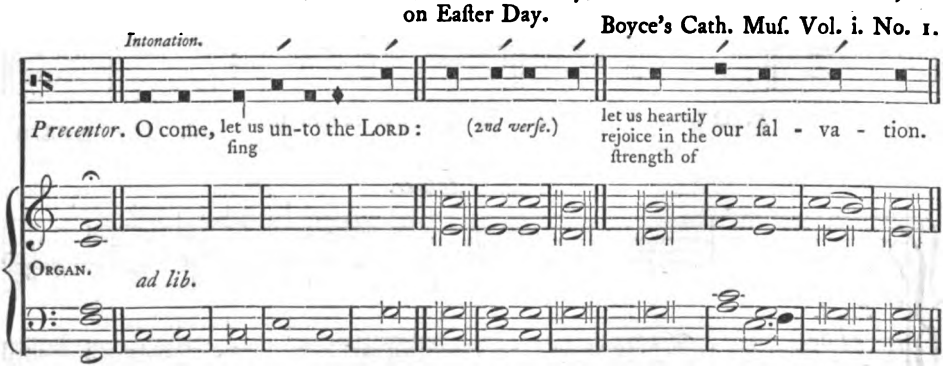
I.



Tranſpoſe as before to fit the key.

Or, II.

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



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♭ *with five flats.*

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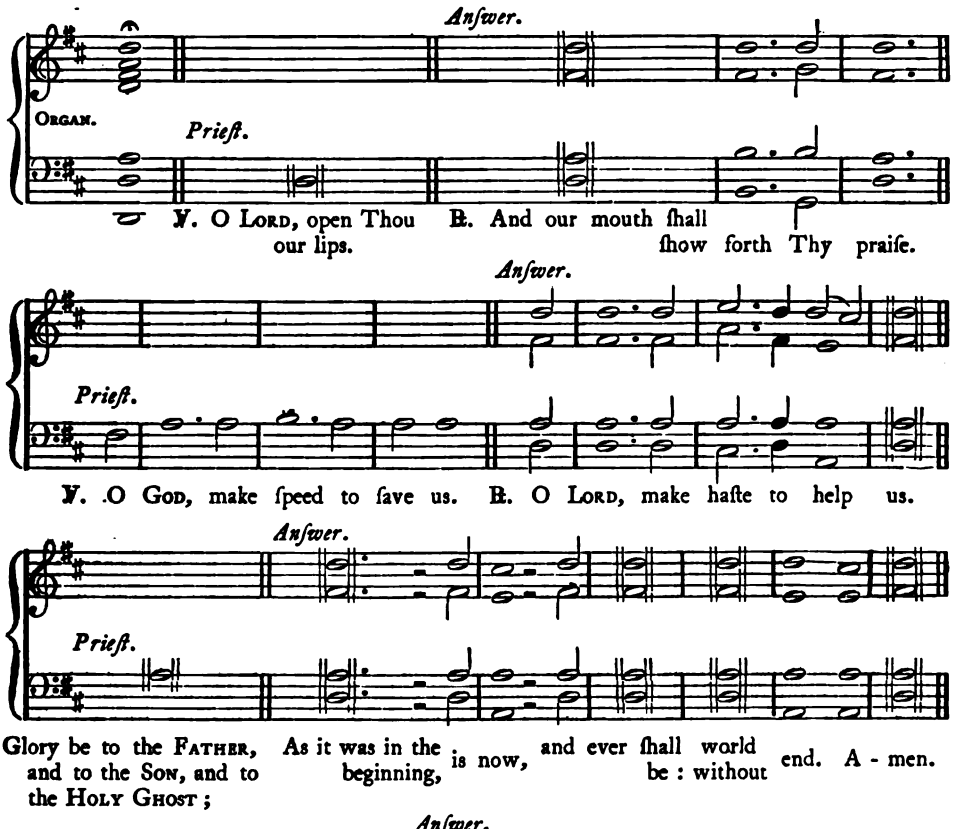
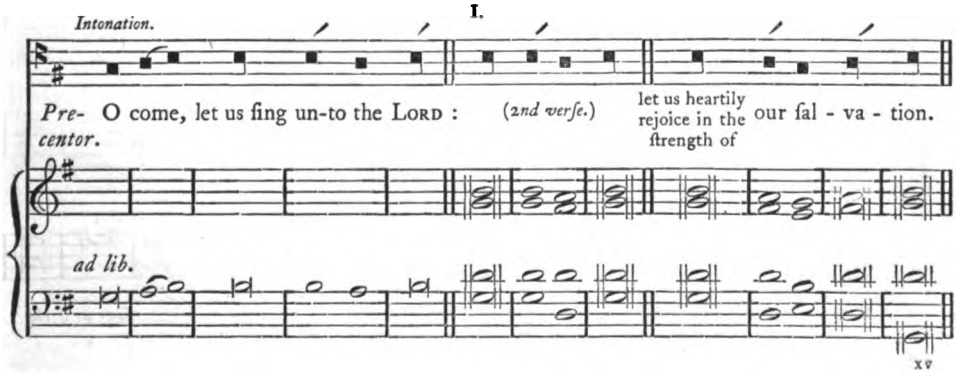
The ſame in D.



"Venite," with Intonations for Feſtivals.



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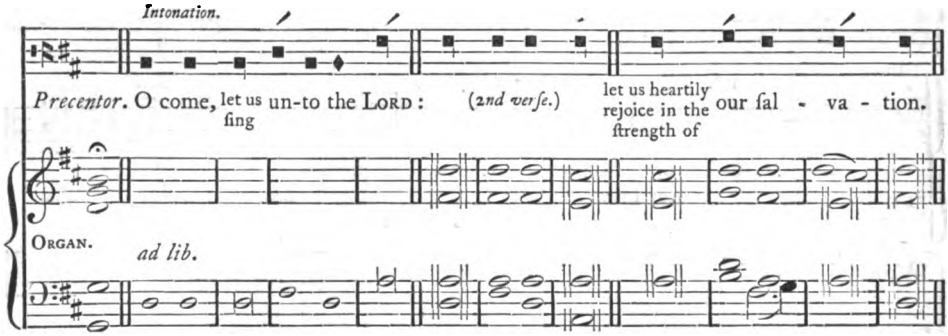
II.

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



(*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.

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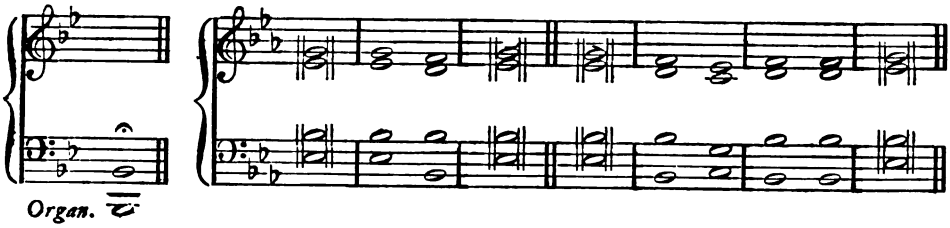
DAY 1.—MORNING PRAYER.

Venite, exultemus Domino. Pſalm xcv.

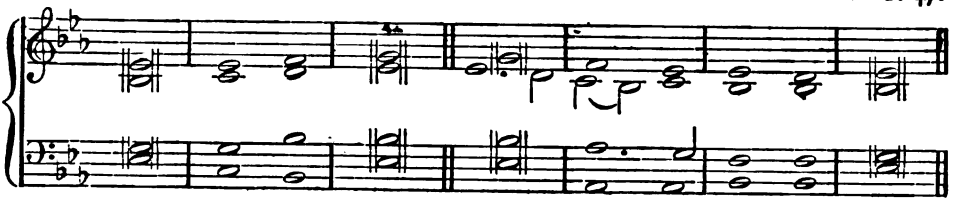
℣ & ℟ Prieſt's note for
"O LORD, open Thou our lips."

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

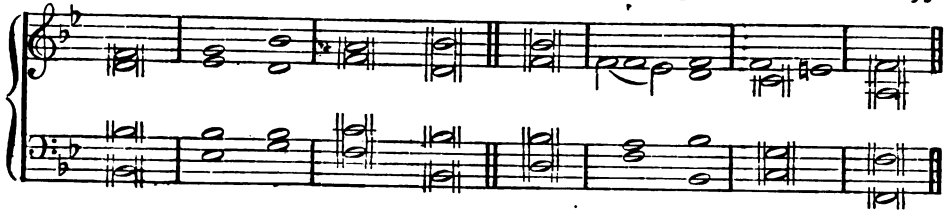


Organ.

PSAL. i. *Beatus vir, qui non abiit, &c.* E. C. 47.

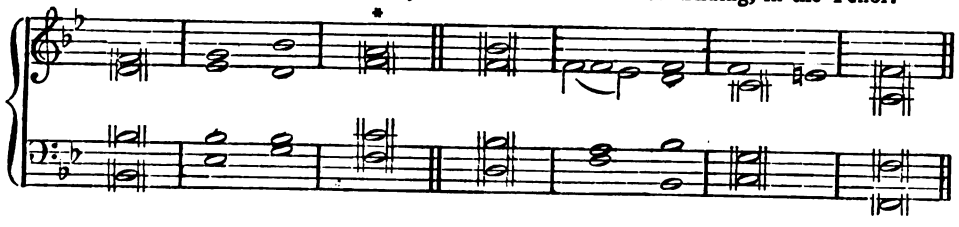


PSAL. ii. *Quare fremuerunt gentes?* 8th Tone, 1ſt Ending, in the Tenor. E. C. 53.

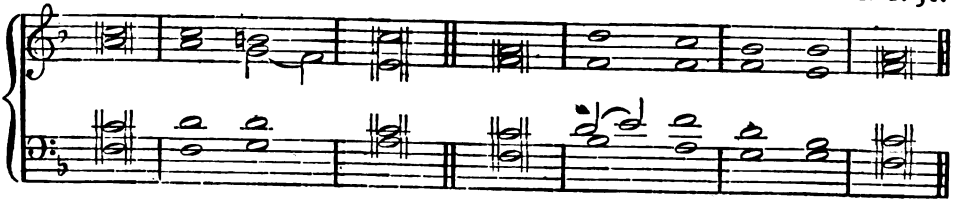


(But in verſes 4, 5, 6, 10, 11, 12, thus*)

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



PSAL. iii. *Domine, quid multiplicati?* E. C. 51.



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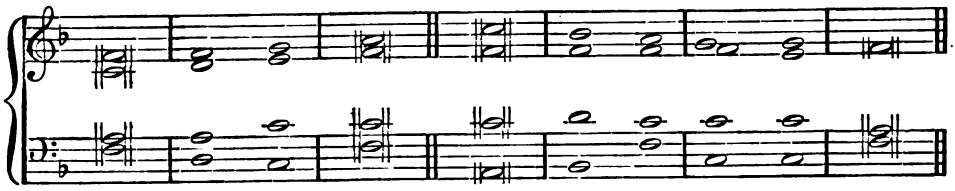
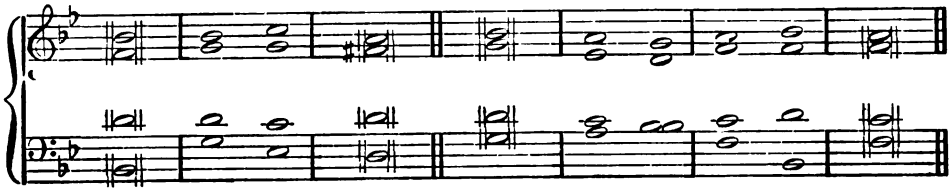
Psal. iv. *Cum invocarem.* E. C. 52.

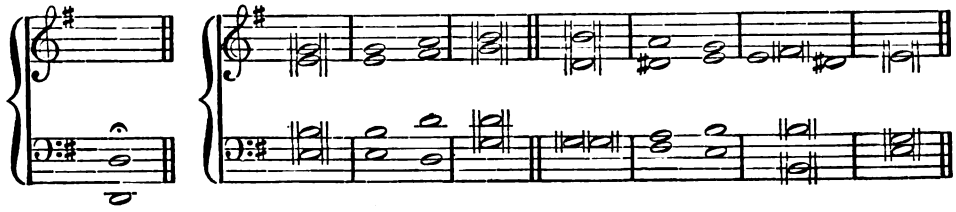


Psal. v. *Verba mea auribus.* 1ſt Tone, 2nd Ending, in the Tenor. E. C. 26.

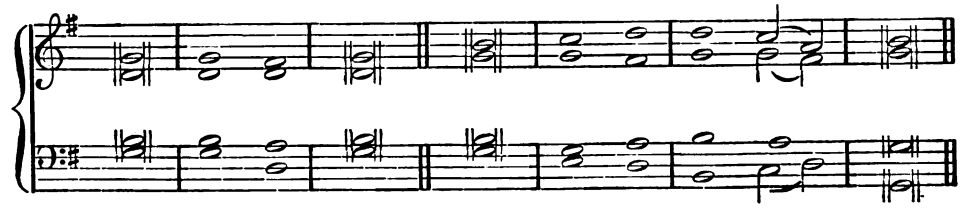


DAY 1.—EVENING PRAYER.

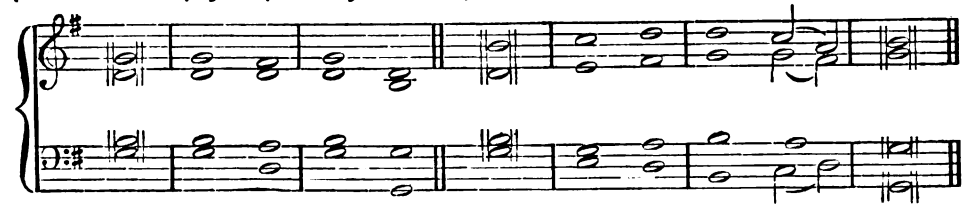
℣ and ℟. Psal. vi. *Domine, ne in furore.* Boyce's Cath. Muſ. Vol. i. No. 3.



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.)



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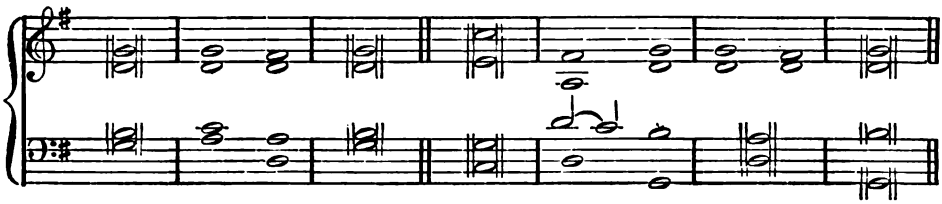
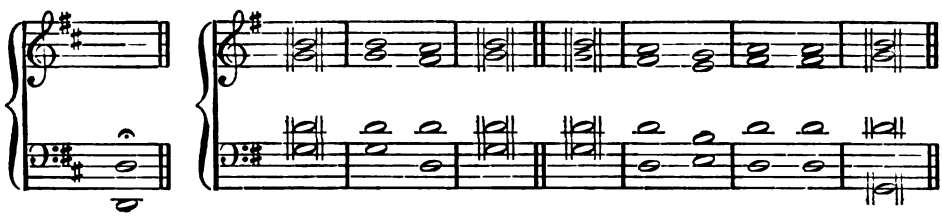
Psal. viii. *Domine, Dominus noster.* Boyce's Cath. Muſ. Vol. i. No. 5.

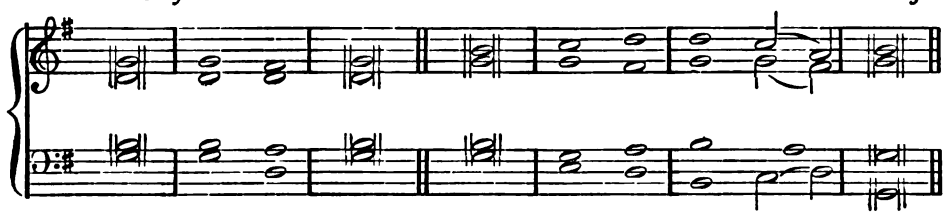


DAY 2.—MORNING PRAYER.

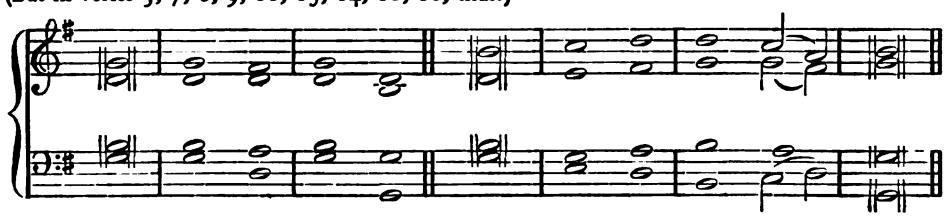
℣ and ℟. *Venite, exultemus Domino. Pſalm* xcv.



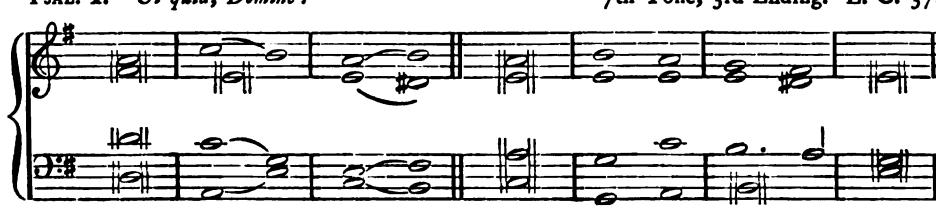
Psal. ix. *Confitebor tibi.* 6th Tone in the Tenor. E. C. 36.



(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.



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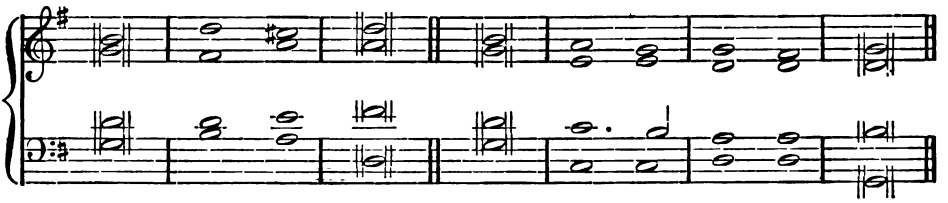
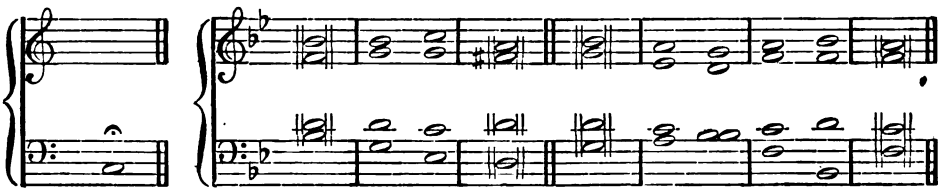
PSAL. xi. *In Domino confido.* E. C. 46.



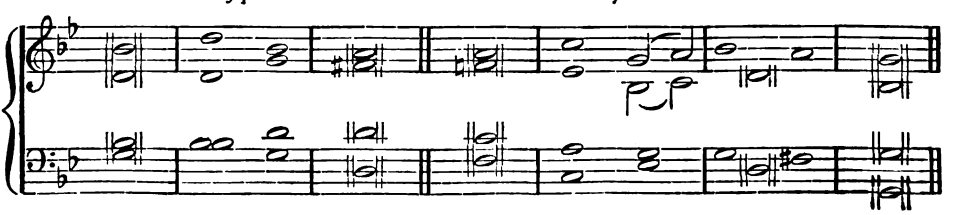
DAY 2.—EVENING PRAYER.

℣ and ℟. PSAL. xii. *Salvum me fac.* 1ſt Tone, 2nd Ending, in the Tenor. E. C. 26.



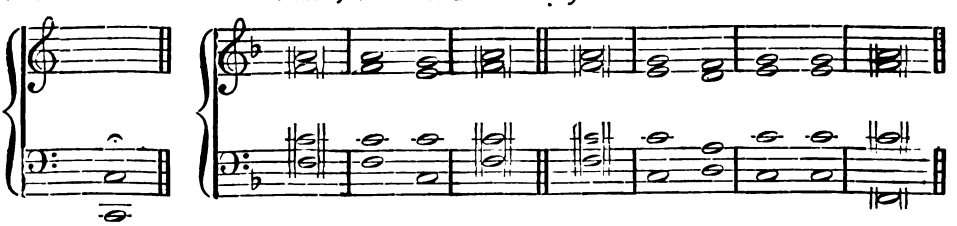
PSAL. xiii. *Uſque quo, Domine?* E. C. 47.

PSAL. xiv. *Dixit inſipiens.* Boyce's Cath. Muſ. Vol. i. No. 11.



DAY 3.—MORNING PRAYER.

℣ and ℟. *Venite, exultemus Domino.* *Pſalm* xcv.



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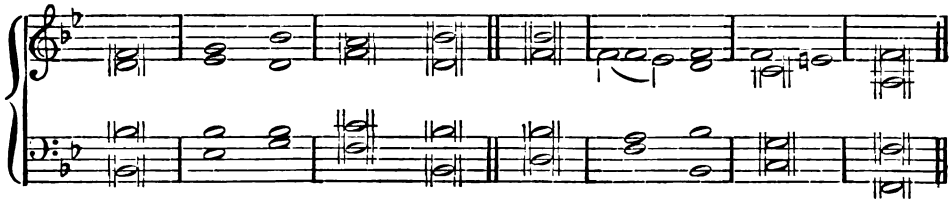
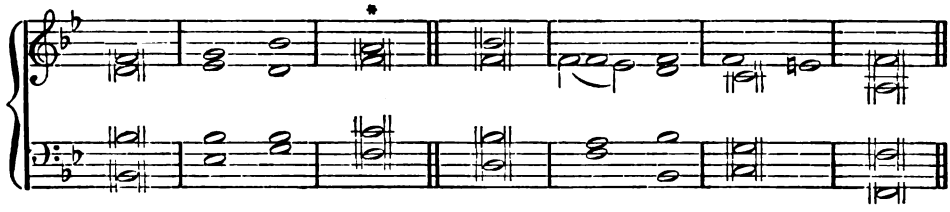
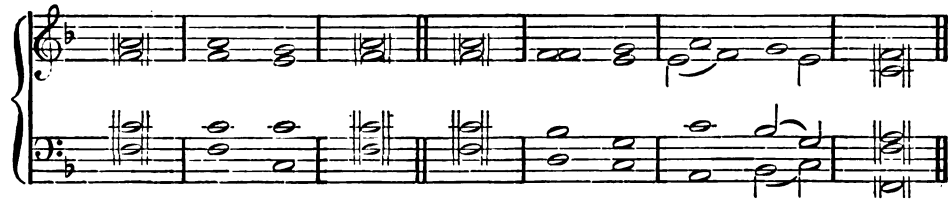
Psal. xv. *Domine, quis habitabit?* 8th Tone, 1ſt Ending, in the Tenor. E. C. 53.



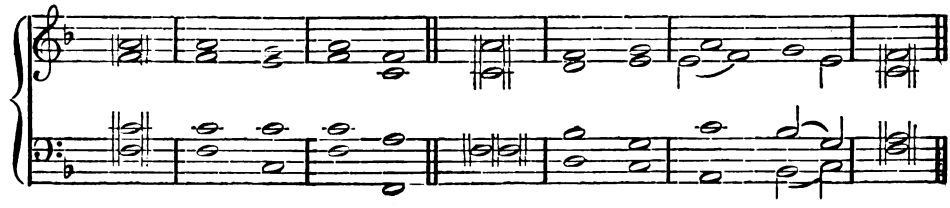
(But in verſes 2, 4, 5, thus*) 8th Tone, Monoſyllabic Mediation, and 1ſt Ending, in the Tenor.



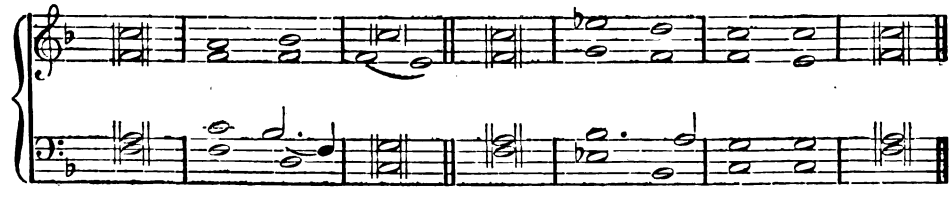
Psal. xvi. *Conſerva me, Domine.* 6th Tone in the Treble. E. C. 36.



(But in verſes 5, 8, 9, 10, thus.)



Psal. xvii. *Exaudi, Domine.* E. C. 48.



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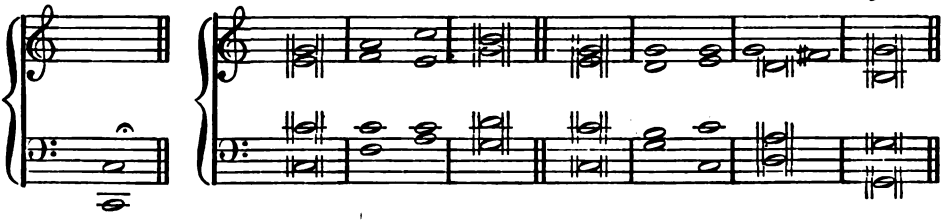
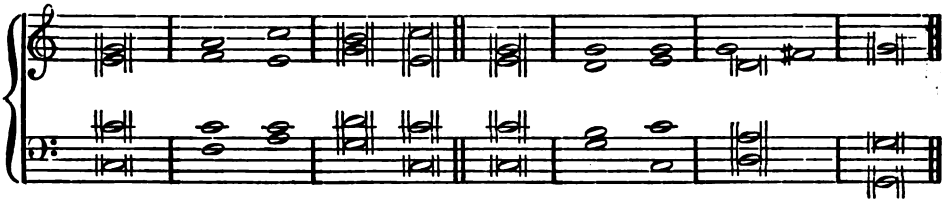
DAY 3.—EVENING PRAYER.

℣ and ℟. Psal. xviii. *Diligam te, Domine.* 8th Tone, 1ſt Ending, in the Tenor. E. C. 39.

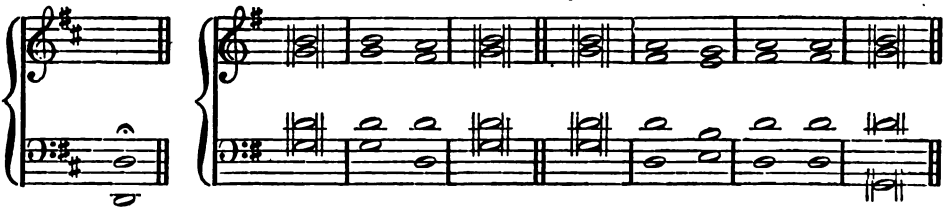


(But in verſes 2, 3, 4, 6, 7, 8, 12, 13, 14, 16, 17, 18, 19, 20, 23, 24, 25, 27, 28, 29, 30, 33, 35, 37, 39, 40, 41, 43, 45, 47, 48, 49, 50, thus.)

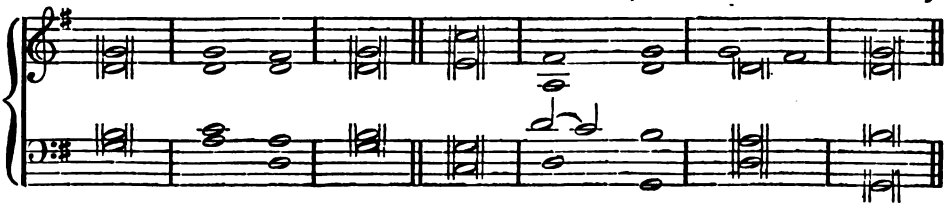


DAY 4.—MORNING PRAYER.

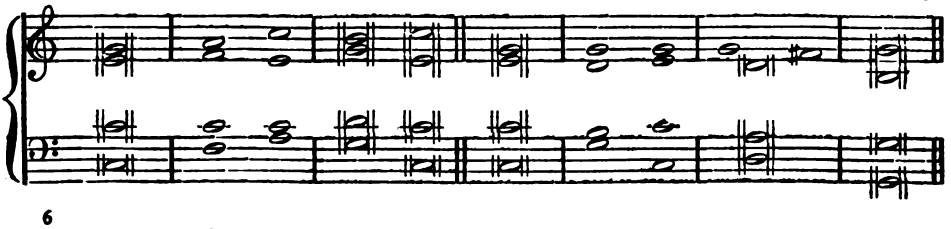
℣ and ℟. *Venite, exultemus Domino. Pſalm* xcv.



Psal. xix. *Cœli enarrant.* Boyce's Cath. Muſ. Vol. i. No. 5.



Psal. xx. *Exaudiat te Dominus.* 8th Tone, 1ſt Ending, in the Tenor. E. C. 39.



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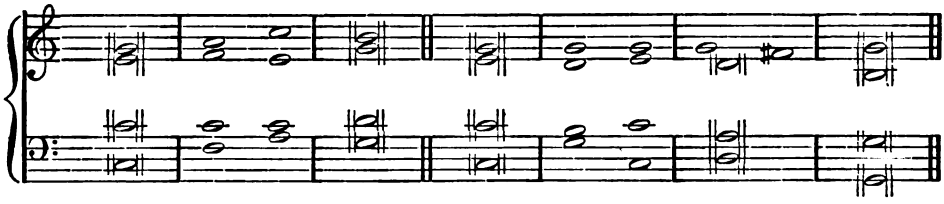
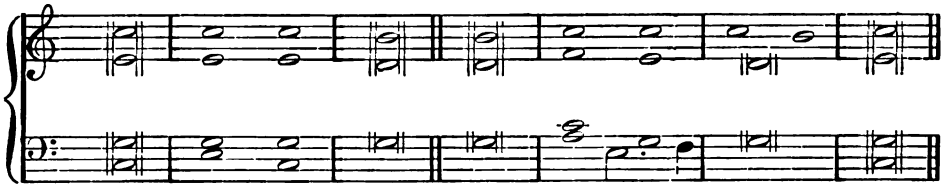
(But in verſes 4 and 5, thus.)

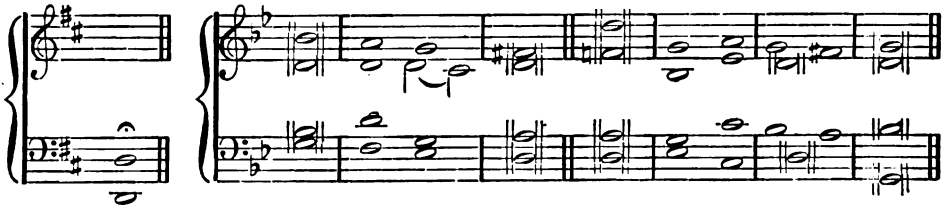


Psal. xxi. *Domine, in virtute tua.* Boyce's Cath. Muſ. Vol. i., No. 1.

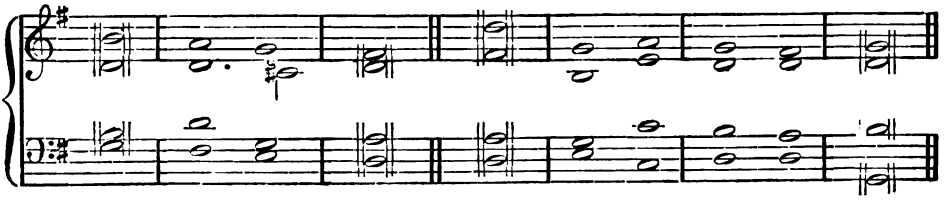


DAY 4.—EVENING PRAYER.

℣ and ℟. Psal. xxii. *Deus, Deus meus.* Boyce's Cath. Muſ. Vol. i., No. 2, Minor.

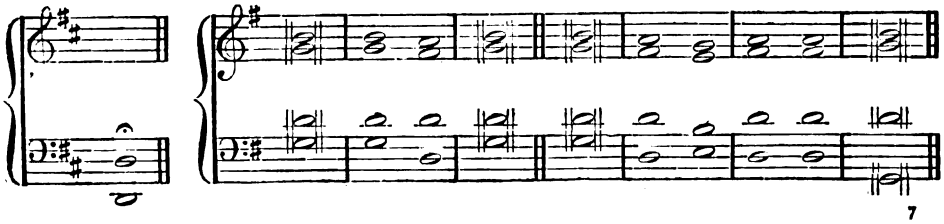


Psal. xxiii. *Dominus regit me.* (Major.)



DAY 5.—MORNING PRAYER.

℣ and ℟. *Venite, exultemus Domino. Pſalm* xcv.



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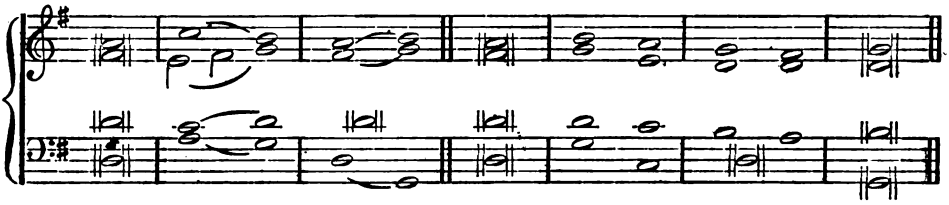
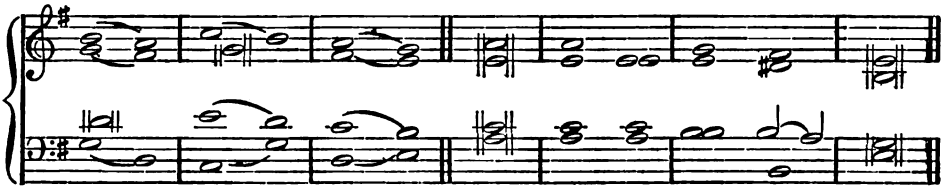
Psal. xxiv. *Domini eſt terra.* 7th Tone, 1ſt Ending. E. C. 38.



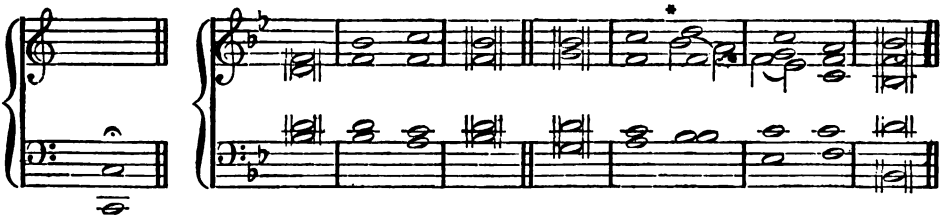
Psal. xxv. *Ad te, Domine, levavi.* The Peregrine Tone. E. C. 44.



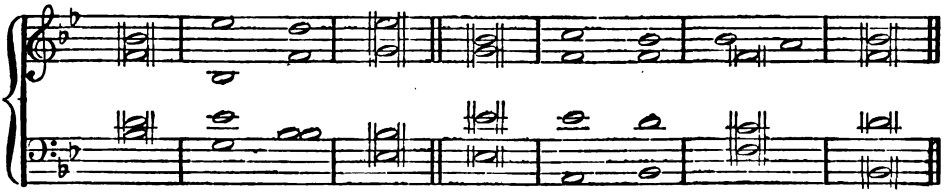
Psal. xxvi. *Judica me, Domine.* E. C. 47.

DAY 5.—EVENING PRAYER.

℣ and ℟. Psal. xxvii. *Dominus illuminatio.* 1ſt Tone, 4th Ending. E. C. 27.



Psal. xxviii. *Ad te, Domine.* Boyce's Cath. Muſ. 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.

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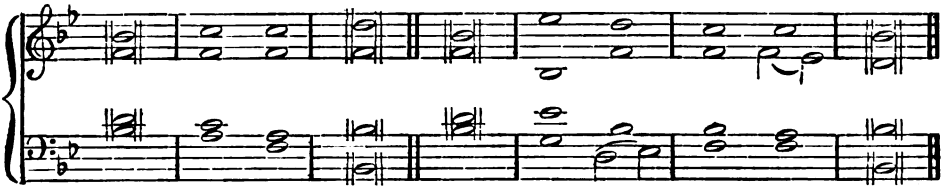
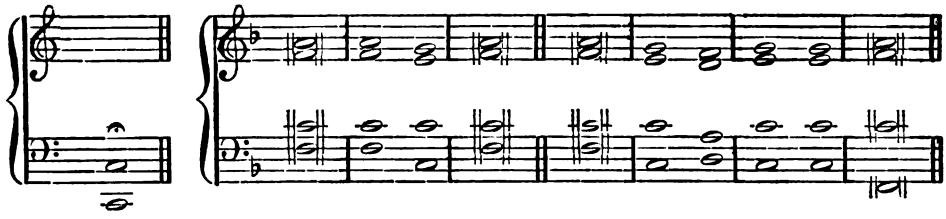
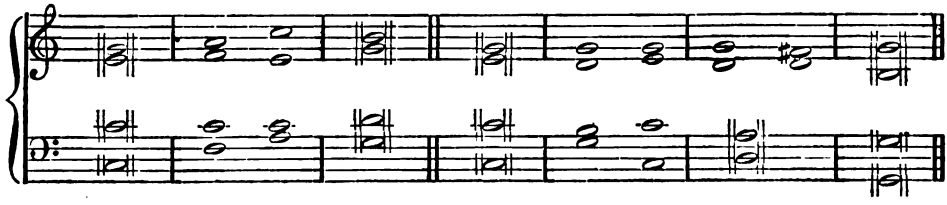


DAY 6.—MORNING PRAYER.

℣ and ℟. *Venite, exultemus Domino. Pſalm* xcv.



Psal. xxx. *Exaltabo te, Domine.* 8th Tone, 1ſt Ending, in the Tenor. E. C. 39.



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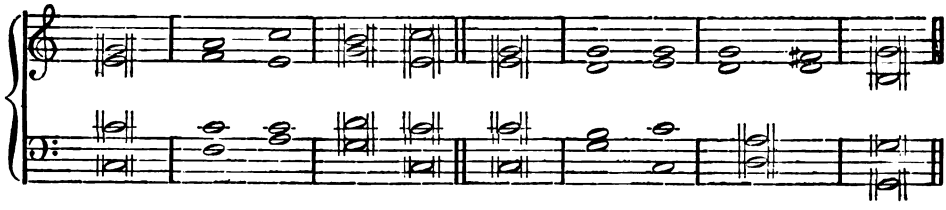
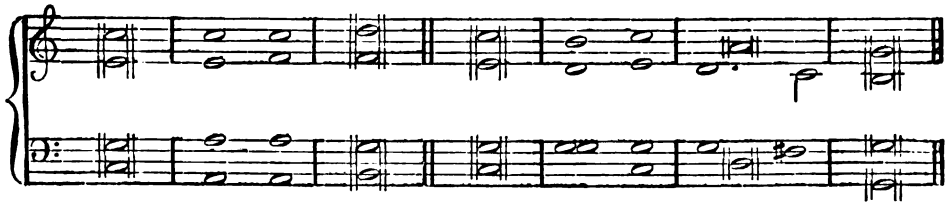


Psal. xxxi. *In te, Domine, ſperavi.* 8th Tone, 1ſt Ending, in the Treble. E. C. 40.



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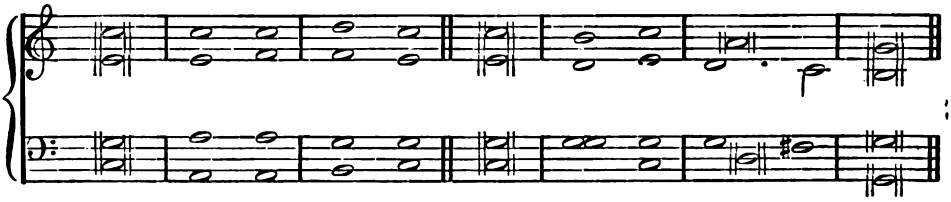
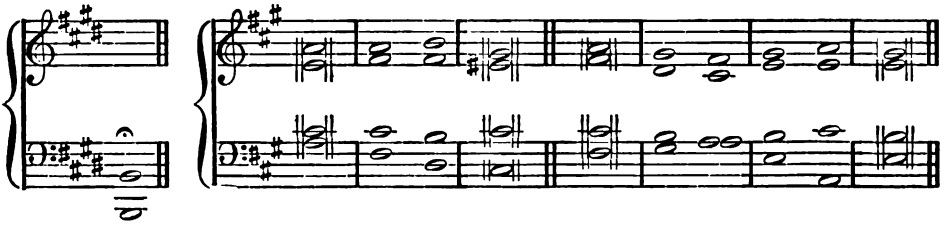
(But in verſes 2, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 15, 17, 18, 20, 21, 22, 25, thus.)

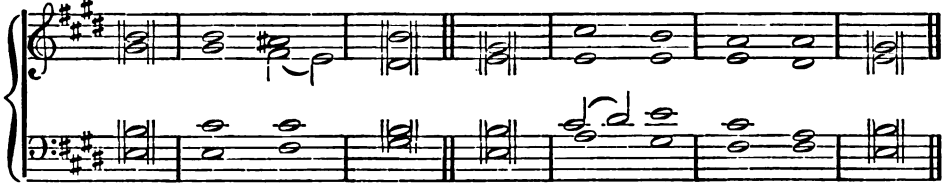


DAY 6.—EVENING PRAYER.

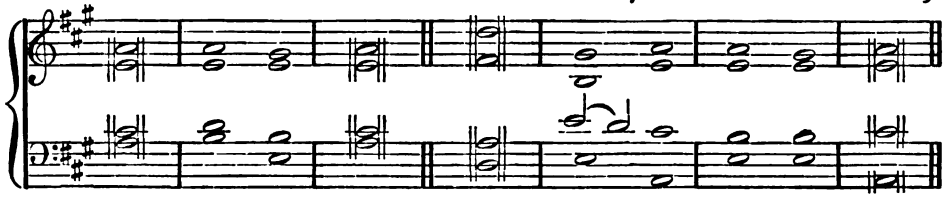
℣ and ℟. Psal. xxxii. *Beati, quorum.* E. C. 26.



Psal. xxxiii. *Exultate, juſti.* E. C. 51.

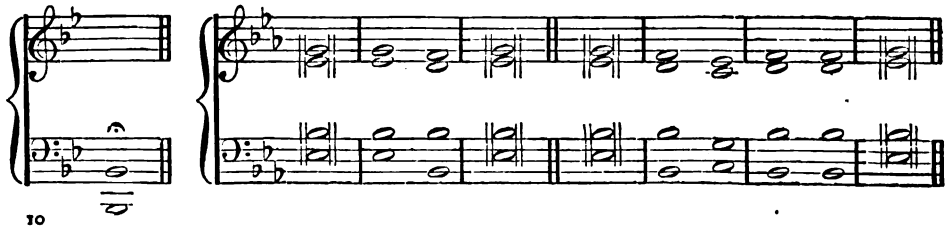


Psal. xxxiv. *Benedicam Domino.* Boyce's Cath. Muſ. Vol. i. No. 5.



DAY 7.—MORNING PRAYER.

℣ and ℟. *Venite, exultemus Domino. Pſalm* xcv.



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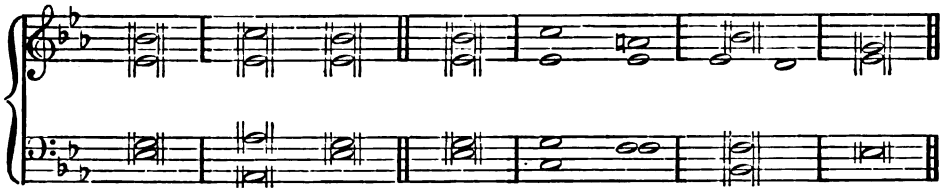
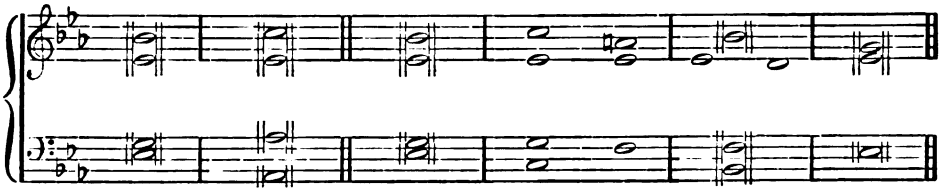
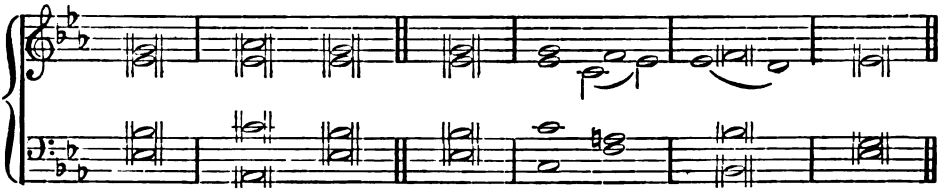
Psal. xxxv. *Judica, Domine.* 5th Tone, 1ſt Ending, in the Treble. E. C. 34.



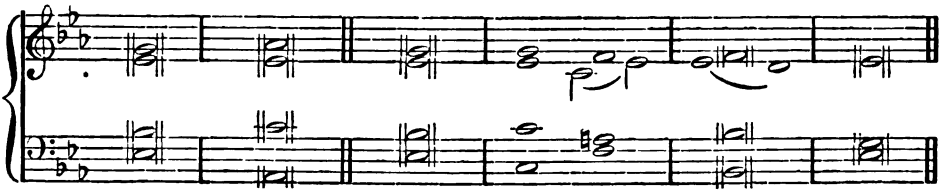
(But in verſes 4, 5, 7, 8, 9, 11, 12, 17, 20, 21, 22, thus.)



Psal. xxxvi. *Dixit injuſtus.* 5th Tone, 1ſt Ending, in the Tenor. E. C. 35.

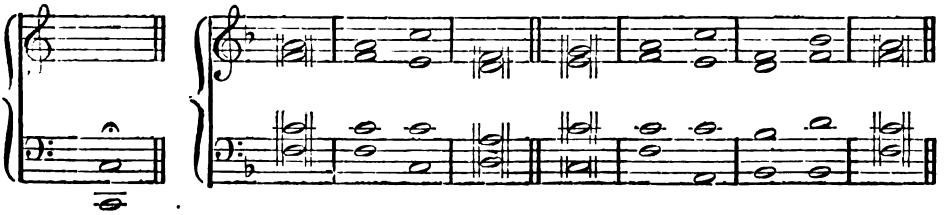


(But in verſes 2, 3, 4, 7, 8, 9, thus.)



DAY 7.—EVENING PRAYER.

V and R. Psal. xxxvii. *Noli æmulari.* Rev. Thomas Helmore.



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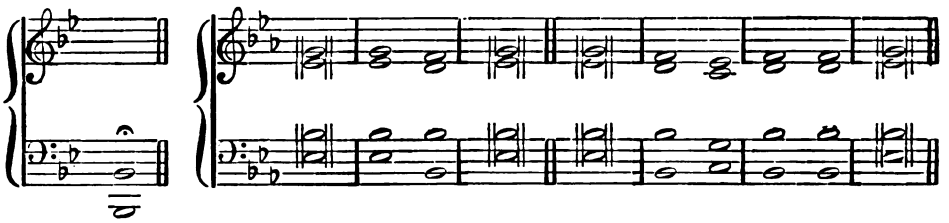
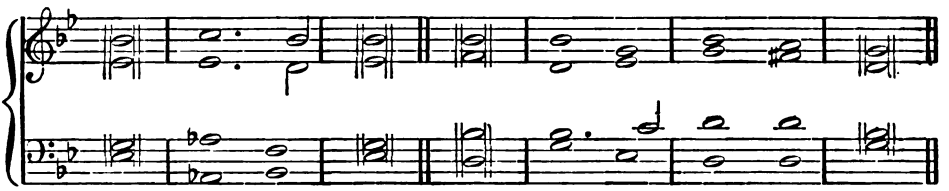
DAY 8.—MORNING PRAYER.

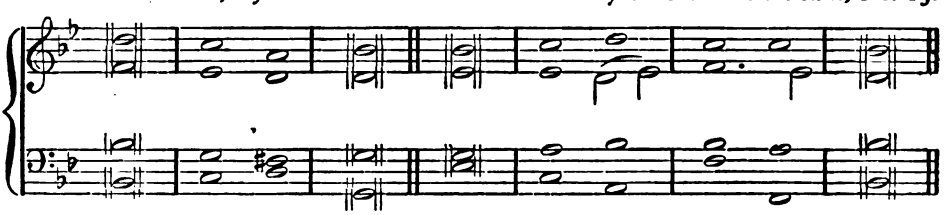
℣ and ℟. *Venite, exultemus Domino. Pſalm* xcv.



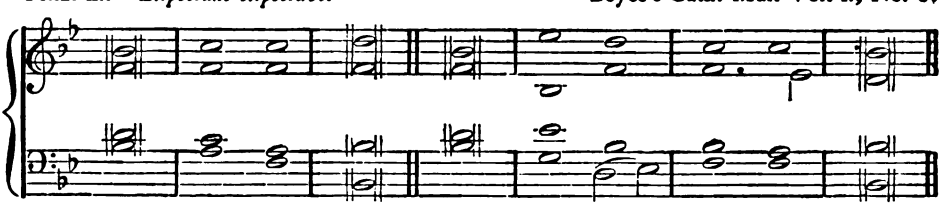
Psal. xxxviii. *Domine, ne in furore.* 3rd Tone, 1ſt Ending, in the Treble. E. C. 30.



Psal. xxxix. *Dixi, cuſtodiam.* Boyce's Cath. Muſ. Vol. i., No. 13.

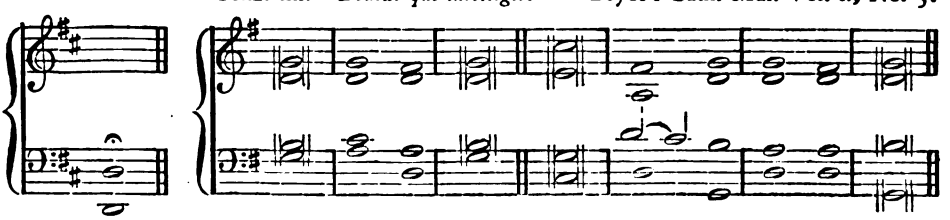


Psal. xl. *Expectans expectavi.* Boyce's Cath. Muſ. Vol. i., No. 8.



DAY 8.—EVENING PRAYER.

℣ and ℟. Psal. xli. *Beatus qui intelligit.* Boyce's Cath. Muſ. Vol. i., No. 5.



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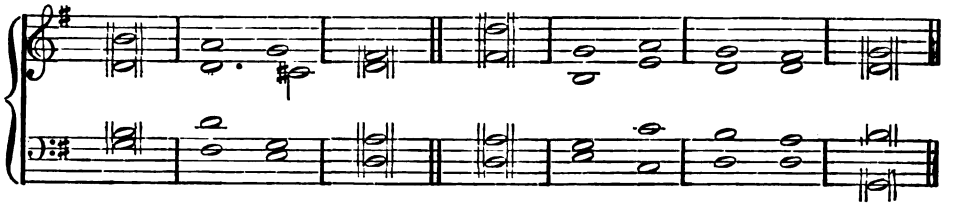
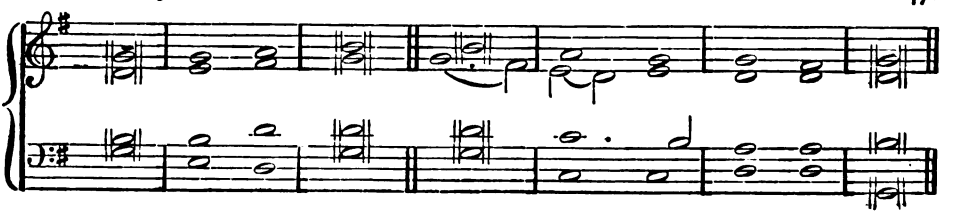
Psal. xlii. *Quemadmodum.* Boyce's Cath. Muſ. Vol. i. No. 2. (Major.)

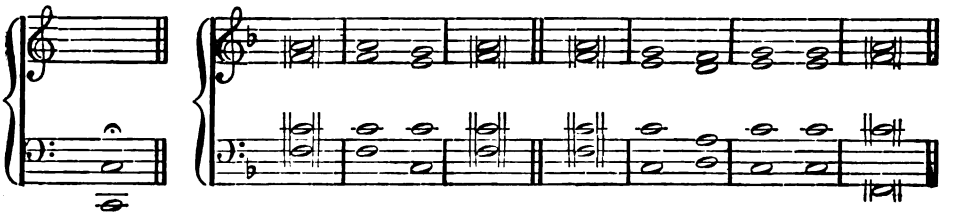


Psal. xliii. *Judica me, Deus.* E. C. 47.

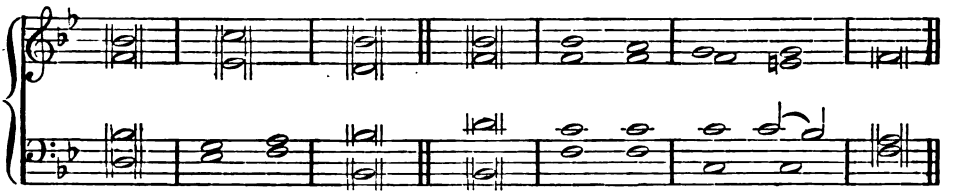


DAY 9.—MORNING PRAYER.

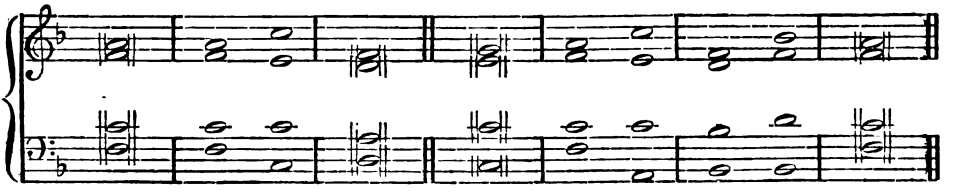
℣ and ℟. *Venite, exultemus Domino. Pſalm* xcv.



Psal. xliv. *Deus, auribus.* 3rd Tone, in the Treble. E. C. 32.



Psal. xlv. *Eructavit cor meum.* Rev. Thomas Helmore.



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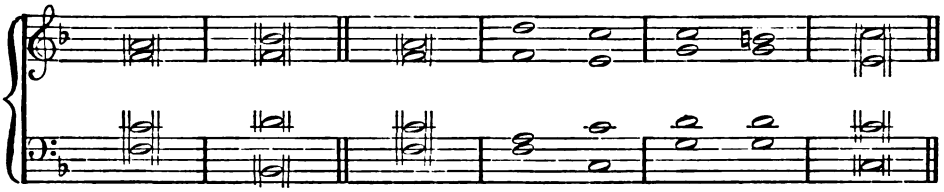
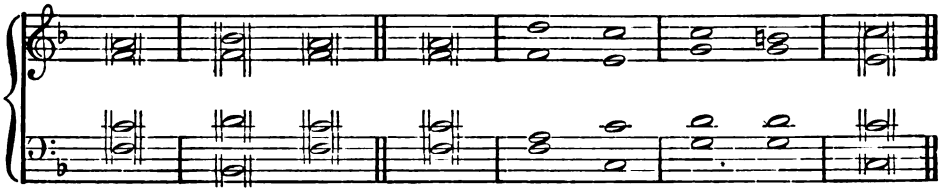
Psal. xlvi. *Deus noſter refugium.* 8th Tone, 2nd Ending, in the Tenor. E. C. 43.

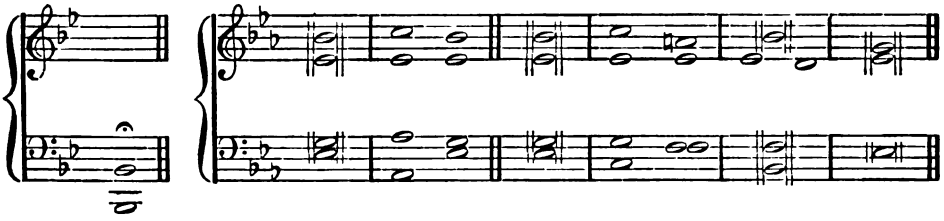


(But in verſes 2, 5, 6, 7, 11, thus.)



DAY 9.—EVENING PRAYER.

℣ and ℟. Psal. xlvii. *Omnes gentes, plaudite.* 5th Tone, 1ſt Ending, in the Treble. E. C. 34.



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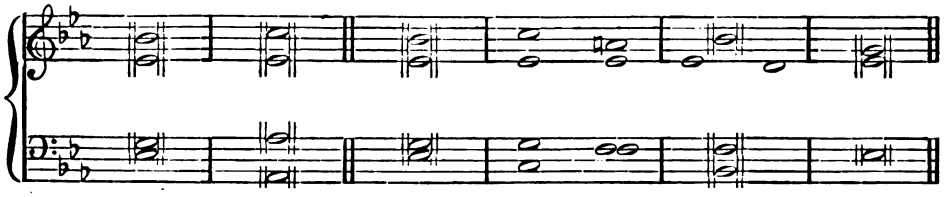
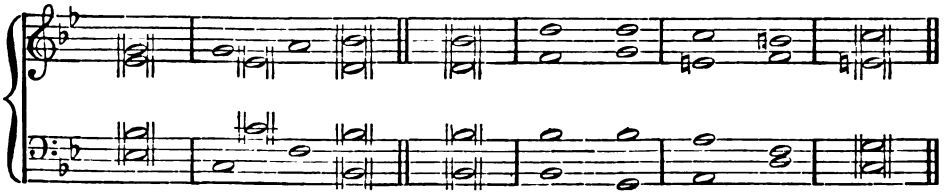


Psal. xlviii. *Magnus Dominus.* 2nd Tone, in the Tenor. E. C. 29.



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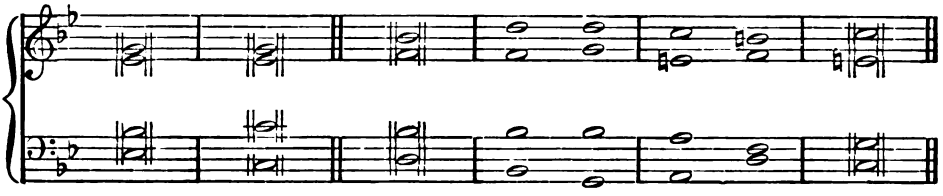
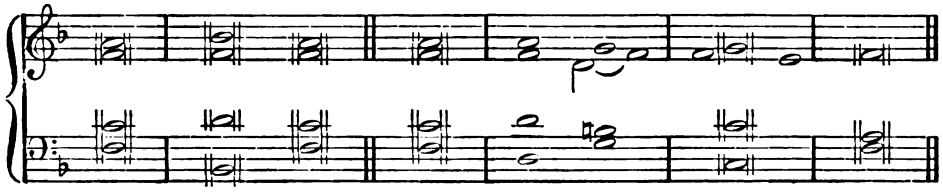


Psal. xlix. *Audite hæc, omnes.* 5th Tone, 1ſt Ending, in the Tenor. E. C. 35.



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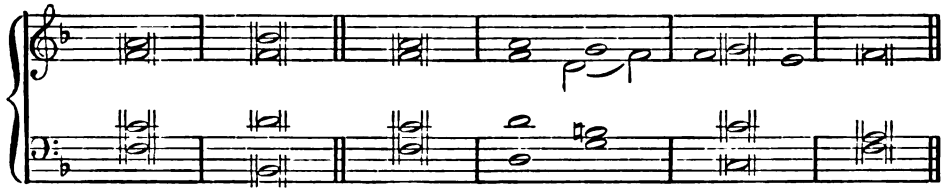
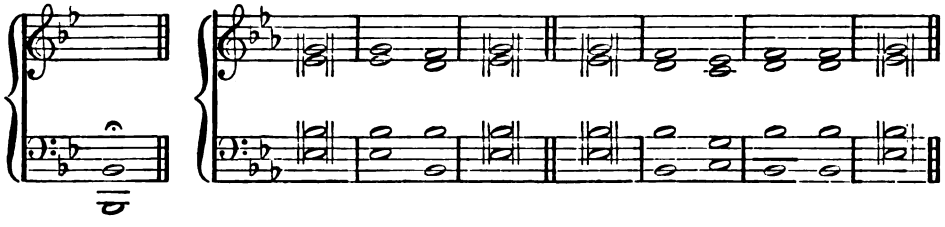
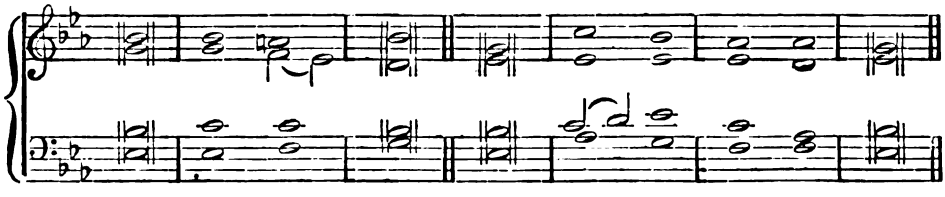


DAY 10.—MORNING PRAYER.

℣ and ℟. *Venite, exultemus Domino. Pſalm* xcv.



Psal. l. *Deus deorum.* E. C. 51.



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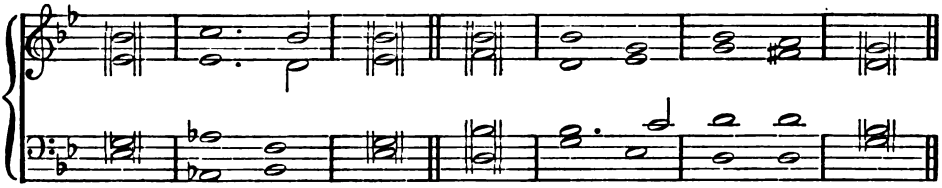
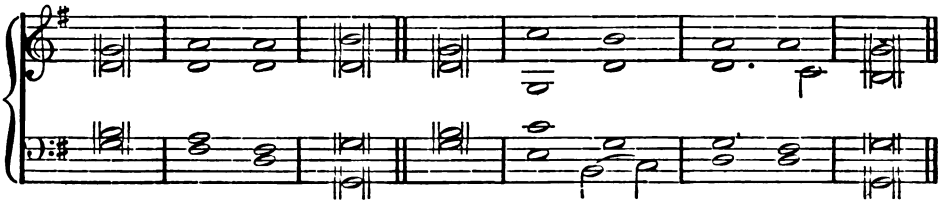
Psal. li. *Miserere mei, Deus.* 3rd Tone, 1st Ending, in the Treble. E. C. 30.

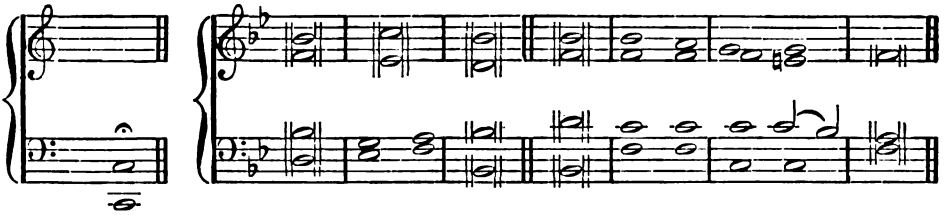


Psal. lii. *Quid gloriaris?* Boyce's Cath. Mus. Vol. i. No. 8.

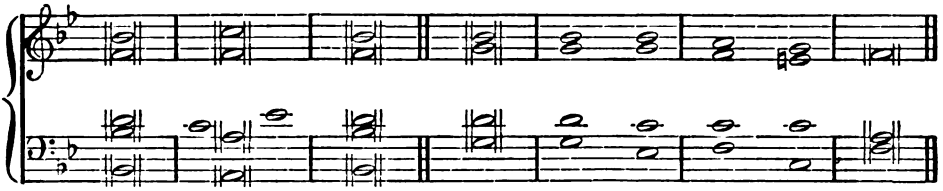


DAY 10.—EVENING PRAYER.

℣ and ℟. Psal. liii. *Dixit insipiens.* 3rd Tone, in the Treble. E. C. 32.

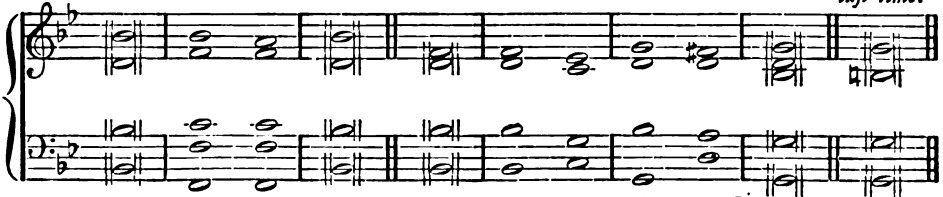


Psal. liv. *Deus, in nomine.* 3rd Tone, in the Treble. E. C. 33.



Psal. lv. *Exaudi, Deus.* 3rd Tone, 1st Ending, in the Tenor. E. C. 31.

last time.

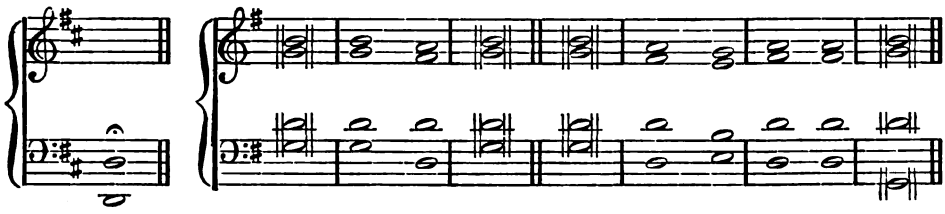


last ver. A - -] [men.

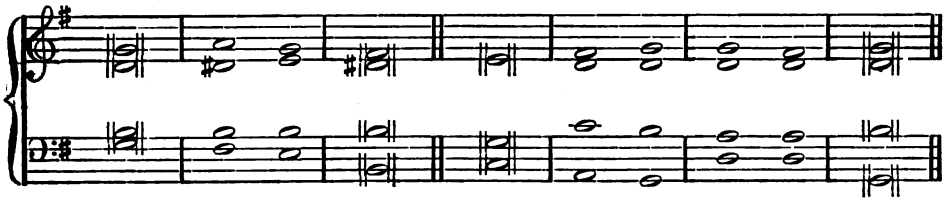
Digitized by Google

DAY 11.—MORNING PRAYER.

℣ and ℟. *Venite, exultemus Domino. Pſalm* xcv.



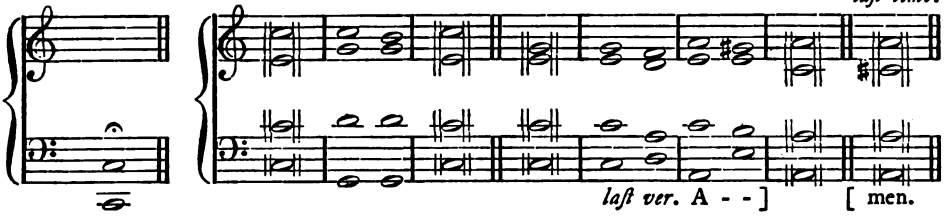
Psal. lvi. and lvii. *Miſerere mei, Deus ;* and Psal. lviii. *Si vere utique.*
V. Novello, inſerted by the kind permiſſion of J. A. Novello & Co.



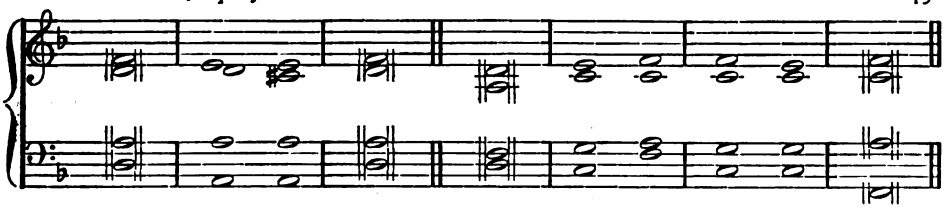
DAY 11.—EVENING PRAYER.

3rd Tone, 1ſt Ending, in the Tenor.

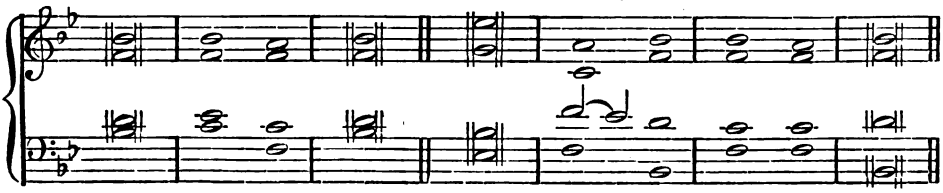
℣ and ℟. Psal. lix. *Eripe me de inimicis.* E. C. 31. *laſt time.*



Psal. lx. *Deus, repuliſti nos.* E. C. 45.



Psal. lxi. *Exaudi, Deus.* Boyce's Cath. Muſ. Vol. i., No. 5.



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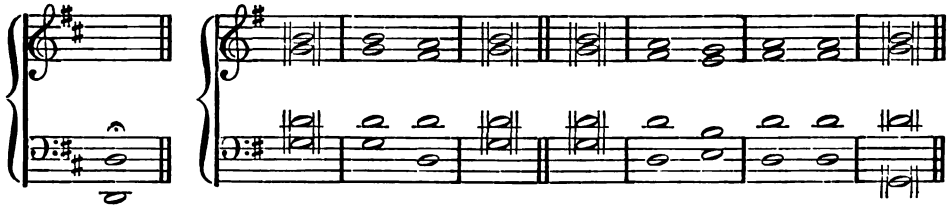
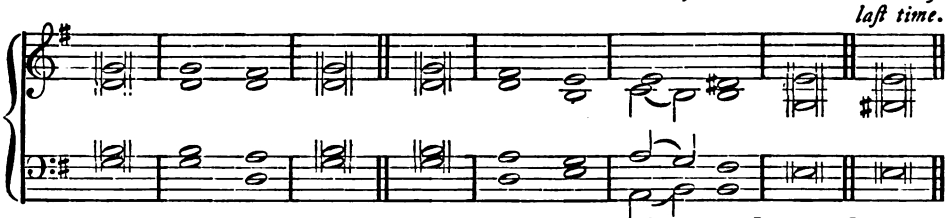
DAY 12.—MORNING PRAYER.

℣ and ℟. *Venite, exultemus Domino. Pſalm* xcv.



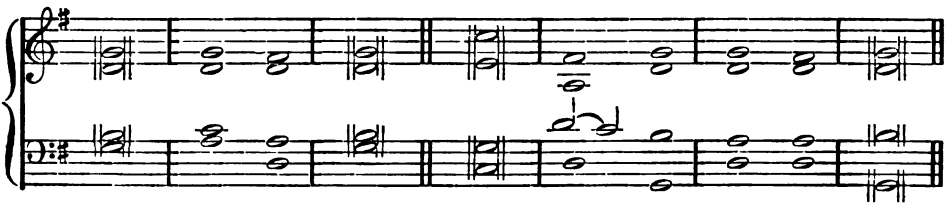
Psal. lxii. *Nonne Deo?* 1ſt Tone, in the Tenor. E. C. 25.

laſt time.

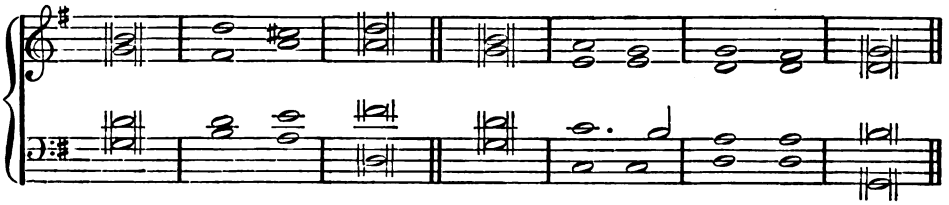


laſt ver. A - -] [men.

Psal. lxiii. *Deus, Deus meus.* Boyce's Cath. Muſ. Vol. i., No. 5.

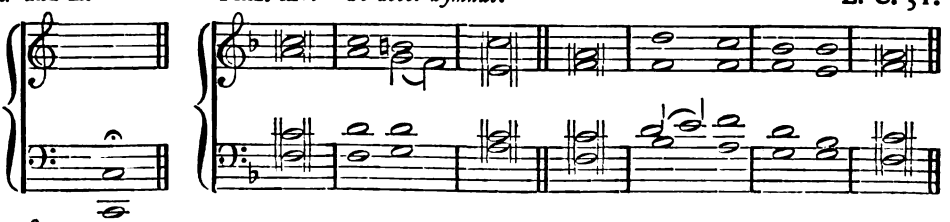


Psal. lxiv. *Exaudi, Deus.* E. C. 46.



DAY 12.—EVENING PRAYER.

℣ and ℟. Psal. lxv. *Te decet hymnus.* E. C. 51.



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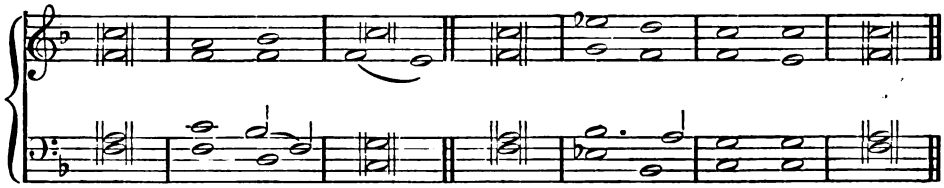
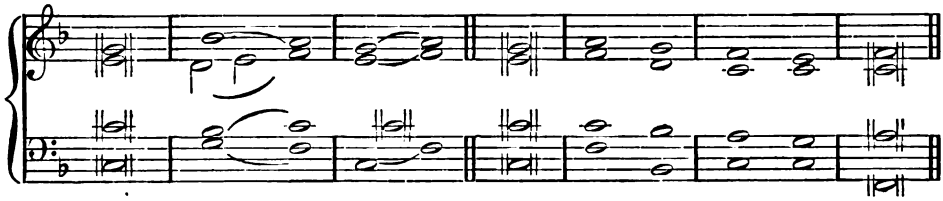
Psal. lxvi. *Jubilate Deo.* E. C. 48.

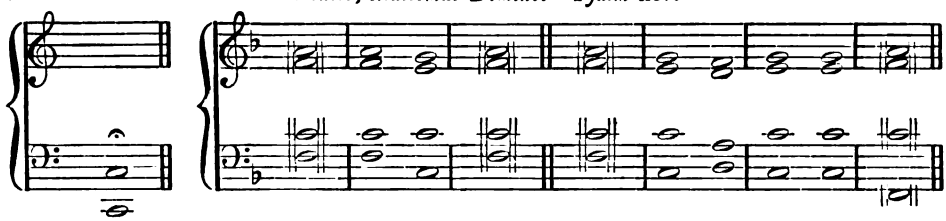


Psal. lxvii. *Deus misereatur.* E. C. 38.

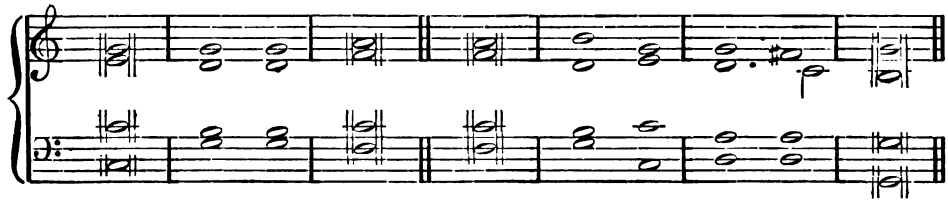


DAY 13.—MORNING PRAYER.

℣ and ℟. *Venite, exultemus Domino. Psalm* xcv.

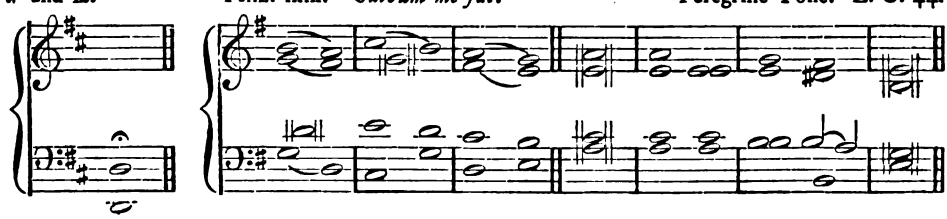


Psal. lxviii. *Exurgat Deus.* Imperial Tune, (from Clifford's Book, 1664,) 8th Tone.



DAY 13.—EVENING PRAYER.

℣ and ℟. Psal. lxix. *Salvum me fac.* Peregrine Tone. E. C. 44.



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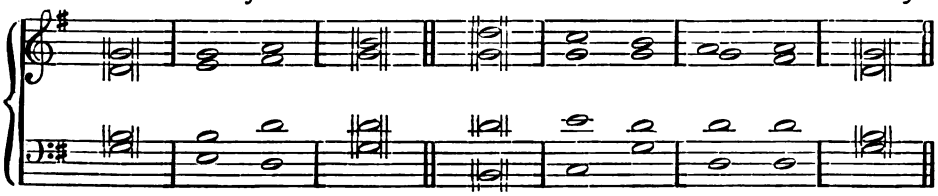
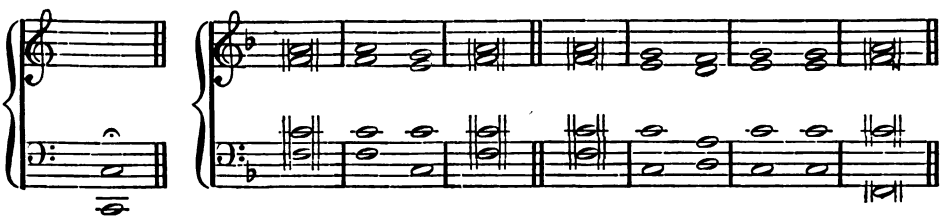
Psal. lxx. *Deus in adjutorium.* E. C. 52.

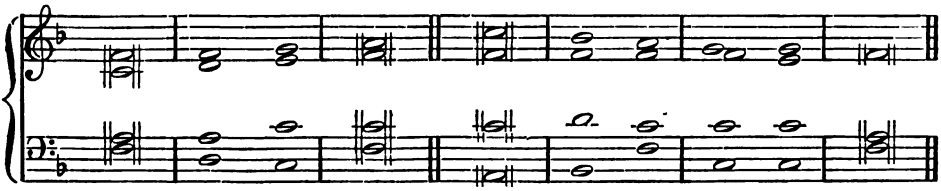


DAY 14.—MORNING PRAYER.

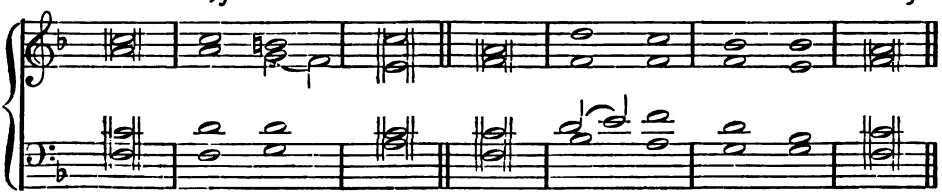
℣ and ℟. *Venite, exultemus Domino. Psalm* xcv.



Psal. lxxi. *In te, Domine, speravi.* E. C. 52.

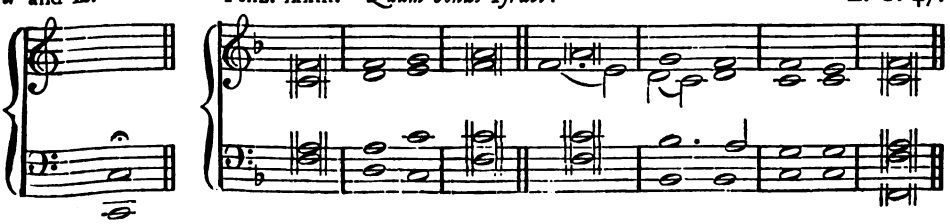


Psal. lxxii. *Deus, judicium.* E. C. 51.



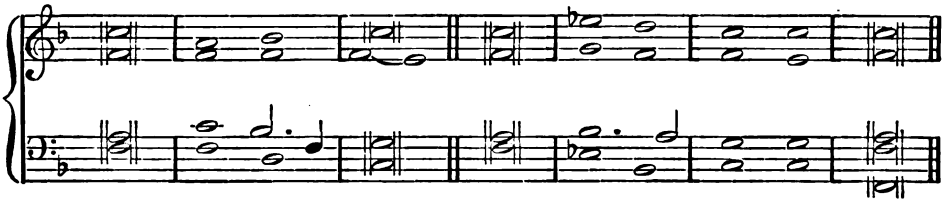
DAY 14.—EVENING PRAYER.

℣ and ℟. Psal. lxxiii. *Quam bonus Israel!* E. C. 47.



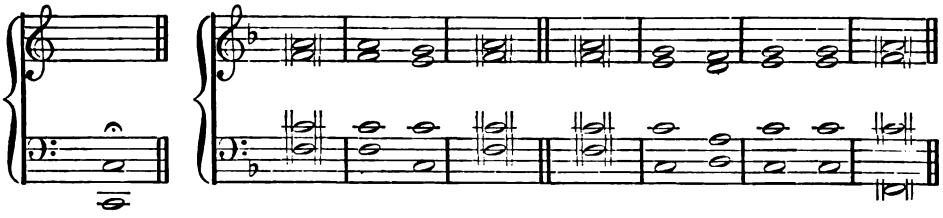
Digitized by Google

Psal. lxxiv. *Ut quid, Deus?* E. C. 48.

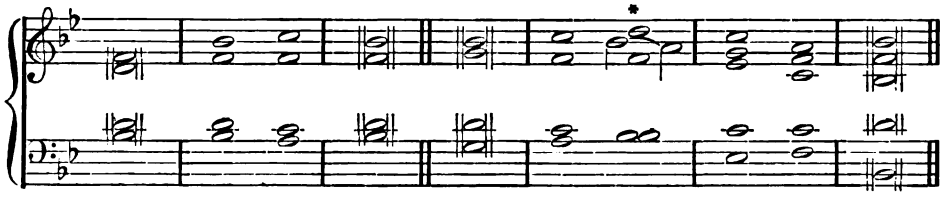


DAY 15.—MORNING PRAYER.

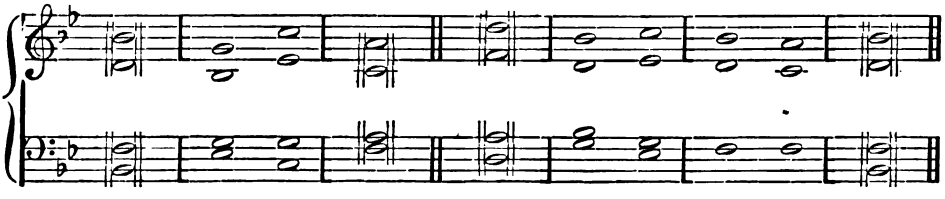
℣ and ℟. *Venite, exultemus Domino. Psalm* xcv.



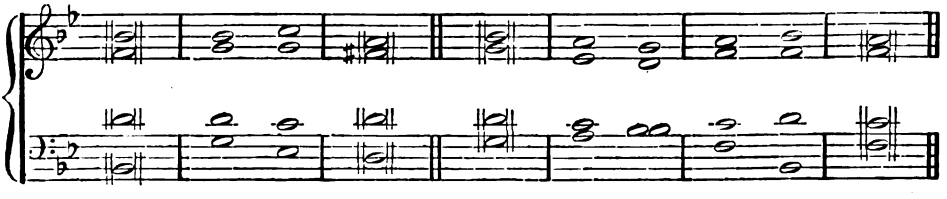
Psal. lxxv. *Confitebimur tibi.* 1ſt Tone, 4th Ending, in the Tenor. E. C. 27.



Psal. lxxvi. *Notus in Judæa.* Boyce's Cath. Muſ. Vol. i. No. 12.



Psal. lxxvii. *Voce mea ad Dominum.* 1ſt Tone, 2nd Ending. E. C. 26.



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

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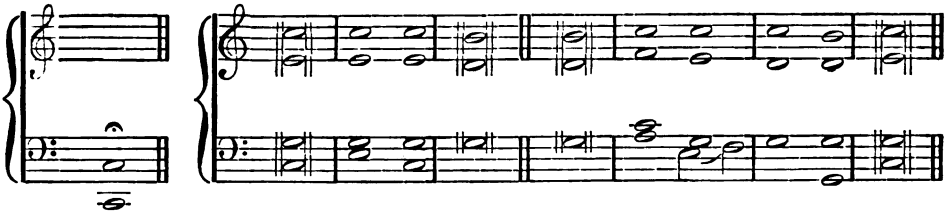
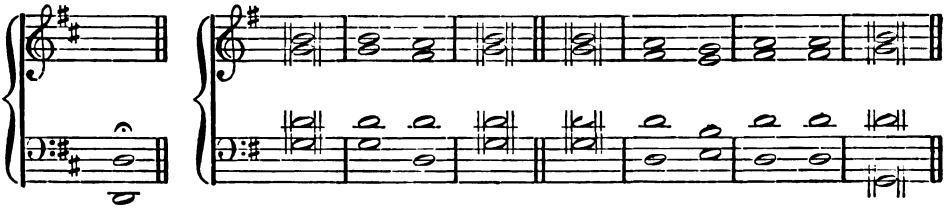
DAY 15.—EVENING PRAYER.

℣ and ℟. Psal. lxxviii. *Attendite, populе.* Boyce's Cath. Muſ. Vol. i. No. 1.

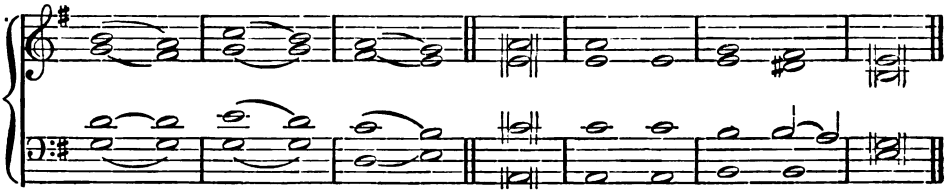


DAY 16.—MORNING PRAYER.

℣ and ℟. *Venite, exultemus Domino. Pſalm* xcv.

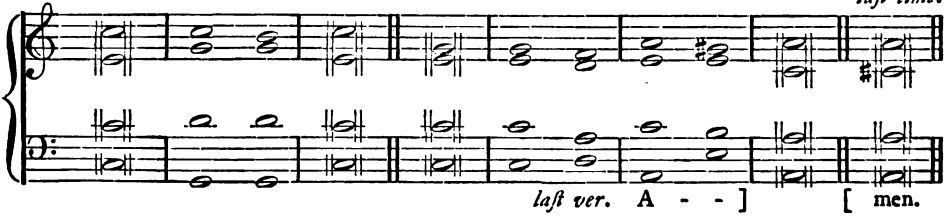


Psal. lxxix. *Deus, venerunt;* and Psal. lxxx. *Qui regis Iſrael.* Peregrine Tone. E. C. 44.



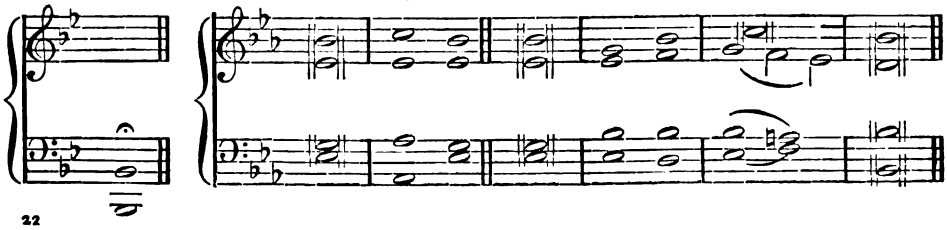
Psal. lxxxi. *Exultate Deo.* 3rd Tone, 1ſt Ending, in the Tenor. E. C. 31.

laſt time.



DAY 16.—EVENING PRAYER.

℣ and ℟. Psal. lxxxii. *Deus ſtetit.* 8th Tone, 2nd Ending, in the Treble. E. C. 42.



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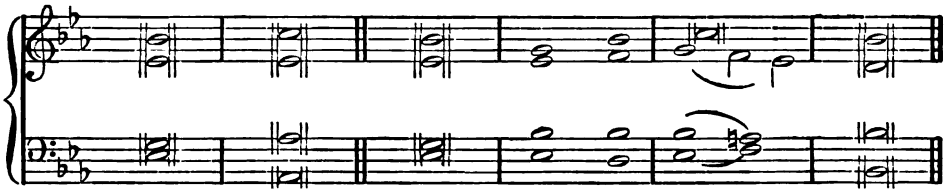
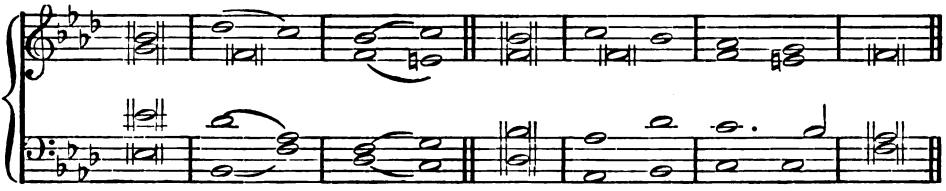
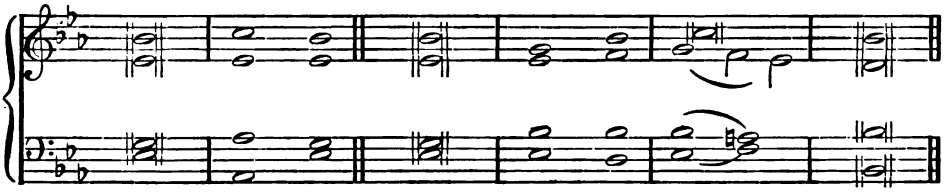
(But in verſes 4, 6, 7, 8, thus.)



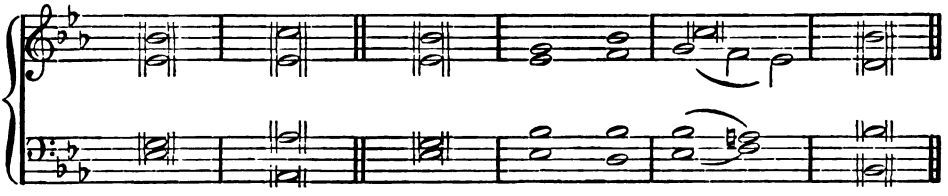
Psal. lxxxiii. *Deus, quis ſimilis?* 7th Tone, 3rd Ending, in the Treble. E. C. 37.



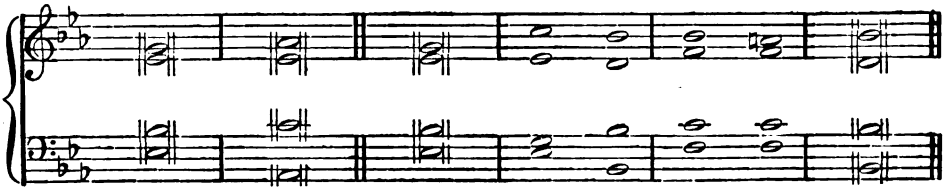
Psal. lxxxiv. *Quam dilecta!* 8th Tone, 2nd Ending, in the Treble. E. C. 32.



(But in verſes 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.



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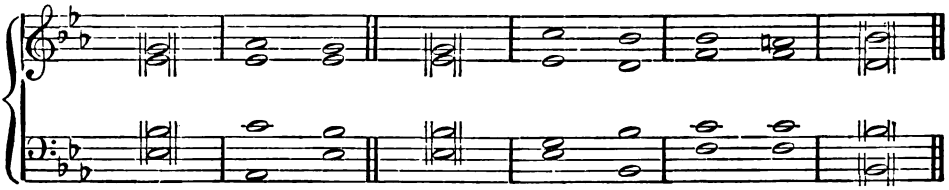
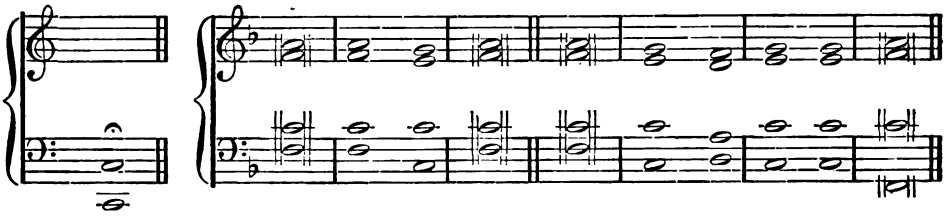
(But in verſes 2, 3, 4, 5, 6, 8, 9, 10, 12, 13, thus.)

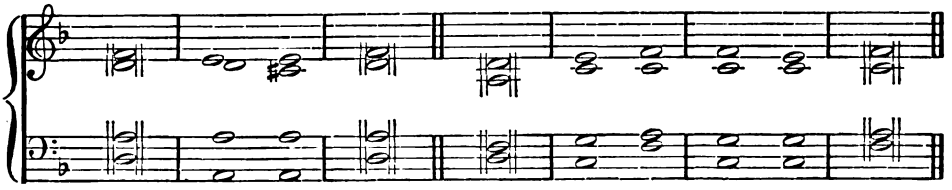


DAY 17.—MORNING PRAYER.

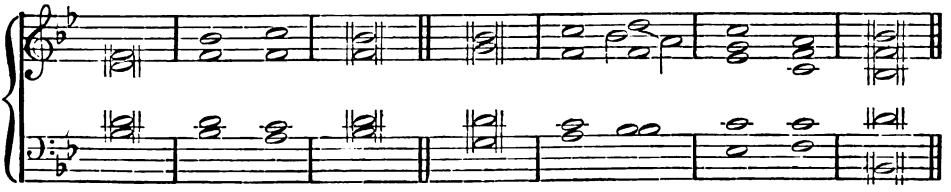
℣ and ℟. *Venite, exultemus Domino. Pſalm* xcv.



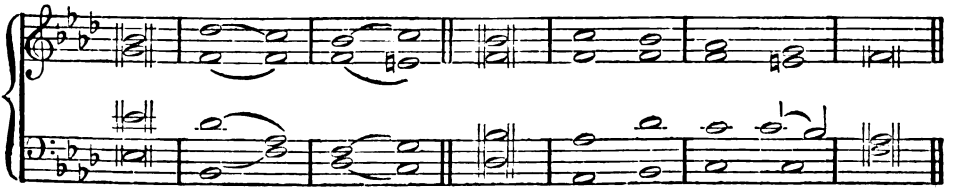
Psal. lxxxvi. *Inclina, Domine.* E. C. 45.



Psal. lxxxvii. *Funaamenta 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.



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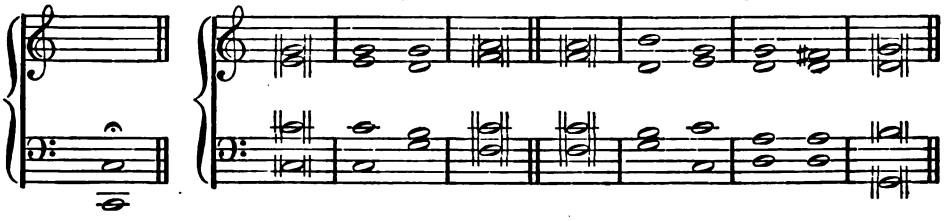
DAY 17.—EVENING PRAYER.

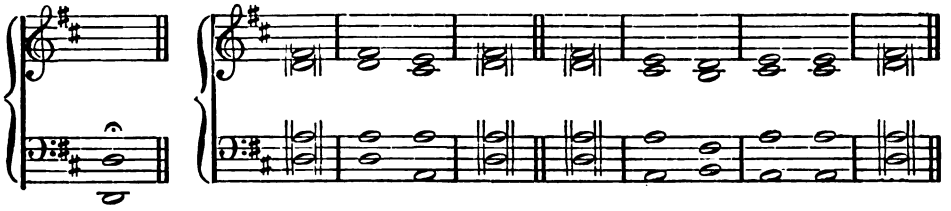
From the 8th Tone, 1ft Ending.

℣ and ℟. Psal. lxxxix. *Misericordias Domini.* Imperial Tune.

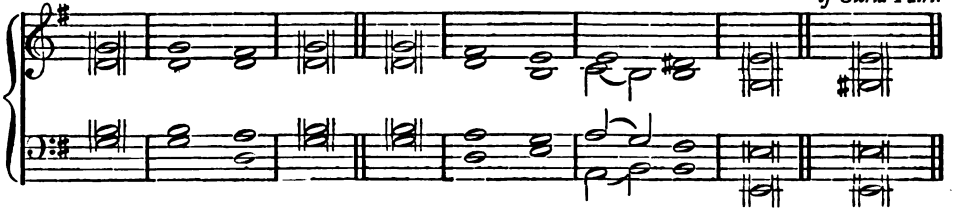


DAY 18.—MORNING PRAYER.

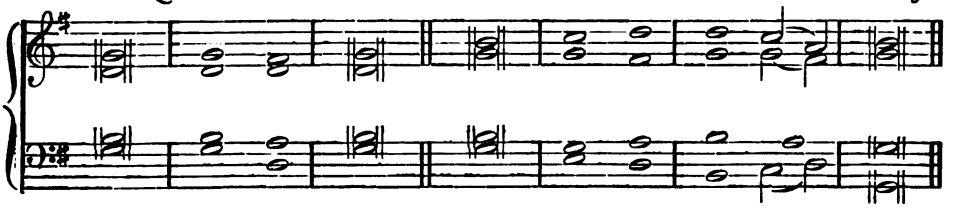
℣ and ℟. *Venite, exultemus Domino. Pſalm* xcv.



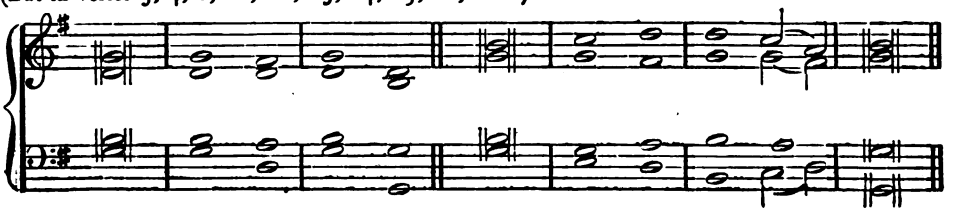
Psal. xc. *Domine, refugium.* 1ft Tone, in the Tenor. E. C. 25.
but in the laſt verſe of Gloria Patri.



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.)



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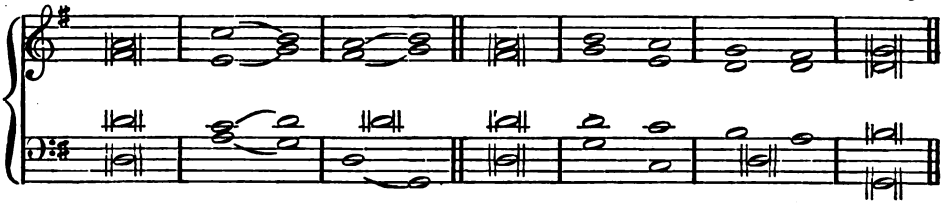
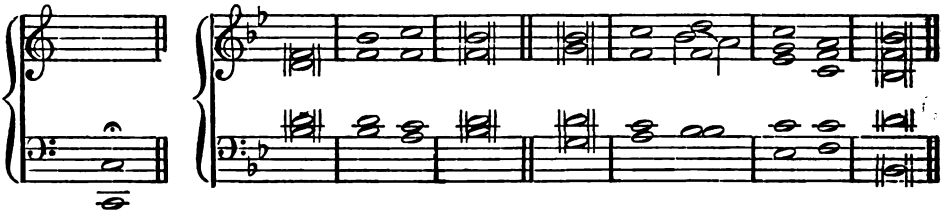
Psal. xcii. *Bonum eſt confiteri.* 7th Tone, 1ſt Ending, in the Treble. E. C. 38.



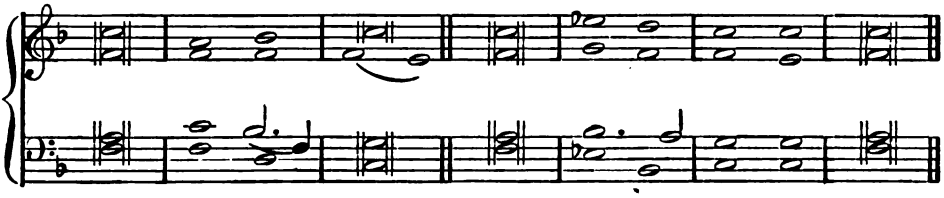
DAY 18.—EVENING PRAYER.

1ſt Tone, 4th Ending, in the Tenor.

℣ and ℟. Psal. xciii. *Dominus regnavit.* E. C. 27.



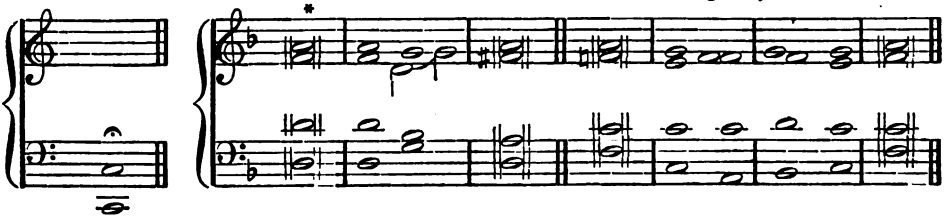
Psal. xciv. *Deus ultionum.* E. C. 48.



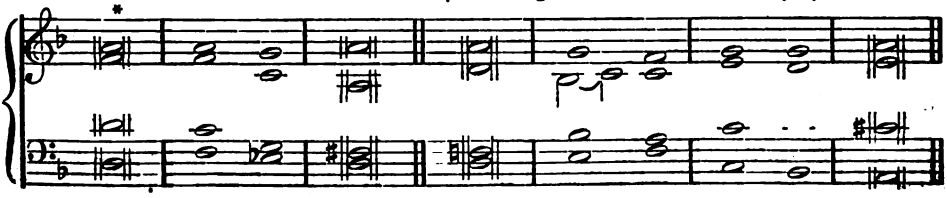
DAY 19.—MORNING PRAYER.

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

℣ and ℟. Psal xcv. *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.

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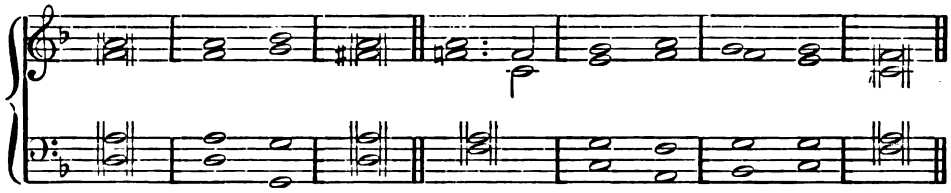
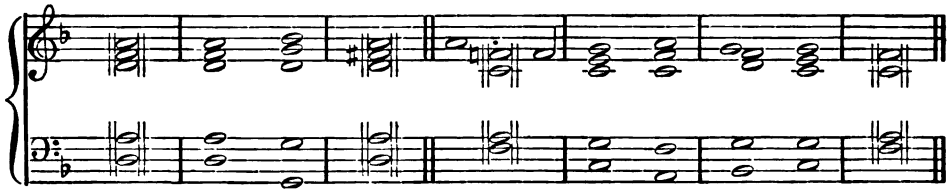
1ft Tone, 4th Ending, in the Tenor. Tallis, from Barnard's

Psal. xcvii. *Dominus regnavit.* Selected Church Music. Arranged by Rev. T. H.

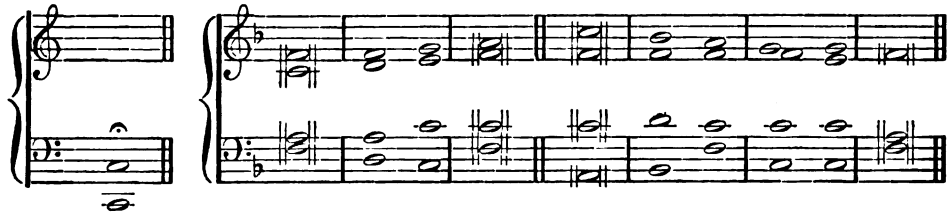


Or in Five Parts, as in the original arrangement by Tallis.

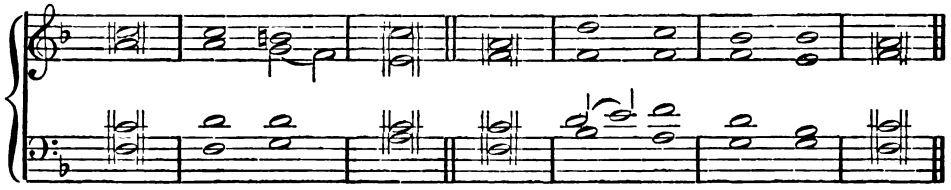


DAY 19.—EVENING PRAYER.

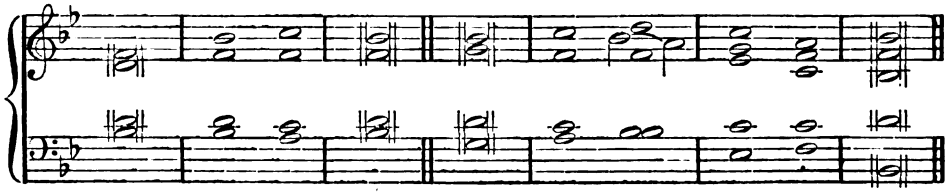
℣ and ℟. Psal. xcviii. *Cantate Domino.* E. C. 52.



Psal. xcix. *Dominus regnavit.* E. C. 51.



Psal. c. *Jubilate Deo.* 1ft Tone, 4th Ending, Melody in the Tenor. E. C. 27.



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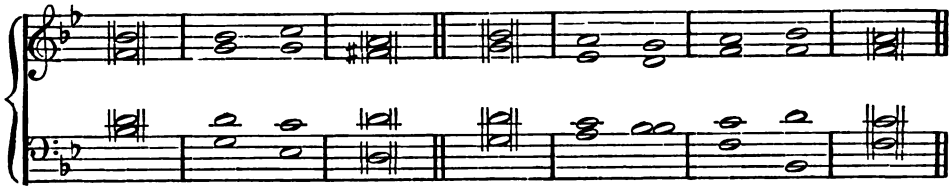
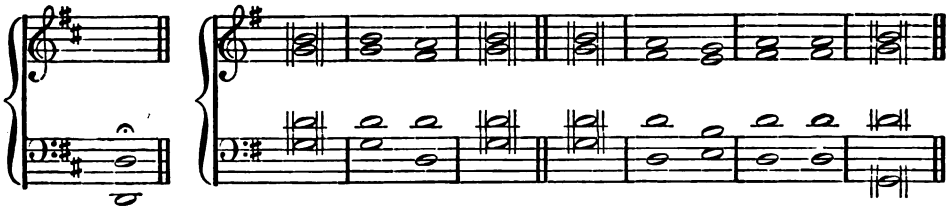
Psal. ci. *Misericordiam et judicium.* 1st Tone, 2nd Ending, in the Tenor. E. C. 26.

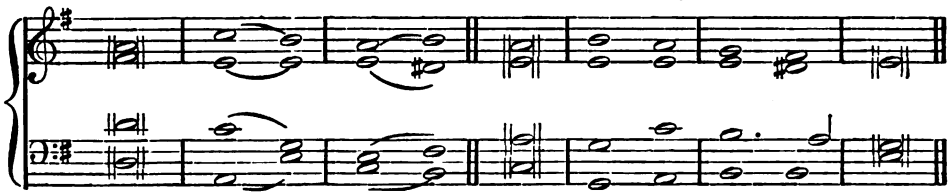


DAY 20.—MORNING PRAYER.

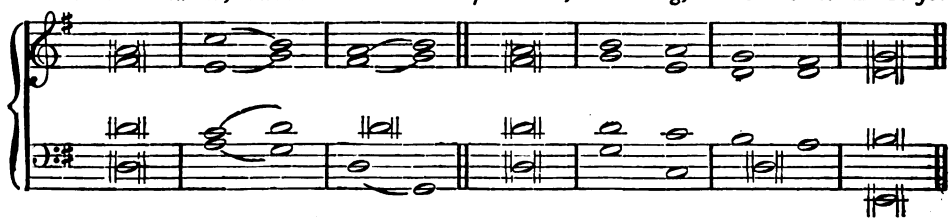
℣ and ℟. *Venite, exultemus Domino. Psalm* xcv.



Psal. cii. *Domine, exaudi.* 7th Tone, 3rd Ending, in the Treble. E. C. 37.



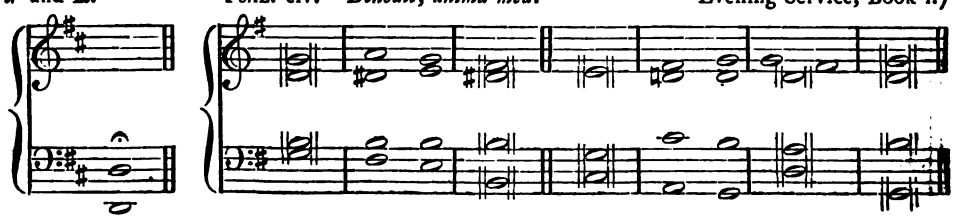
Psal. ciii. *Benedic, anima mea.* 7th Tone, 1st Ending, in the Treble. E. C. 38.



DAY 20.—EVENING PRAYER.

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

℣ and ℟. Psal. civ. *Benedic, anima mea.*



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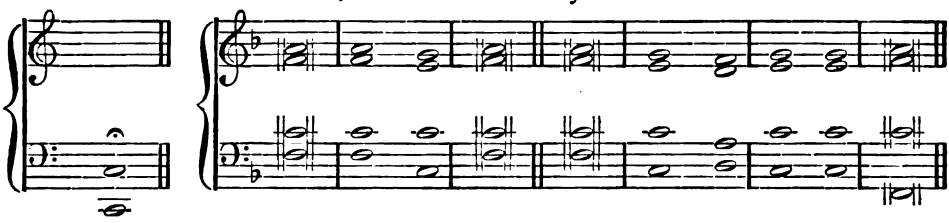
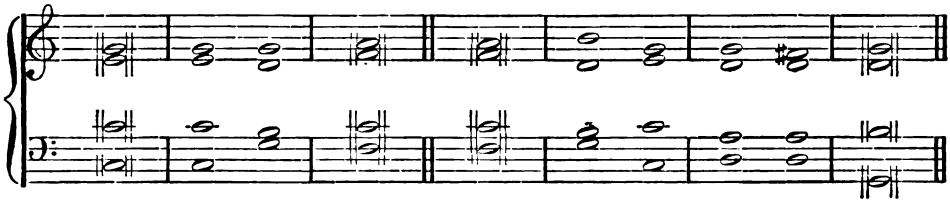
DAY 21.—MORNING PRAYER.

℣ and ℟. *Venite, exultemus Domino. Pſalm* xcv.

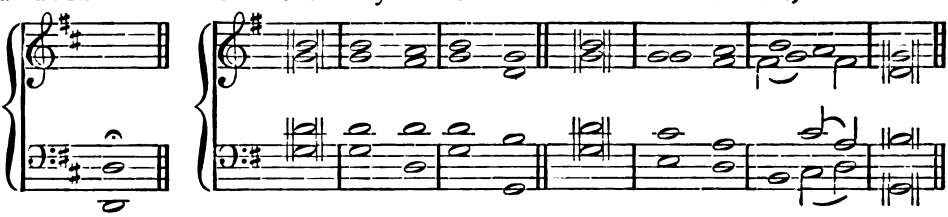


Psal. cv. *Confitemini Domino.* From the 8th Tone, 1ſt Ending. Imperial Tune.

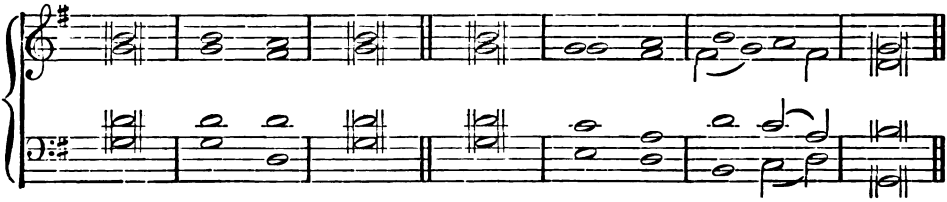


DAY 21.—EVENING PRAYER.

℣ and ℟. Psal. cvi. *Confitemini Domino.* 6th Tone, in the Treble.

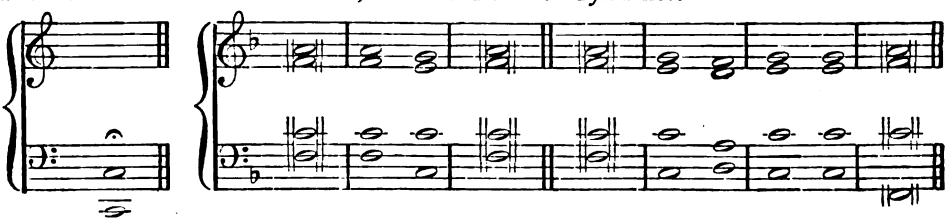


(But in verſes 2, 9, 10, 12, 13, 15, 16, 22, 23, 24, 25, 32, 36, 38, 46, thus.)



DAY 22.—MORNING PRAYER.

℣ and ℟. *Venite, exultemus Domino. Pſalm* xcv.



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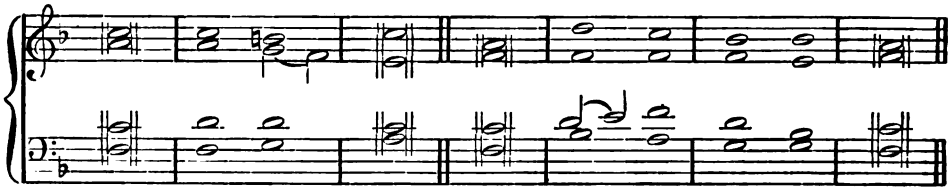
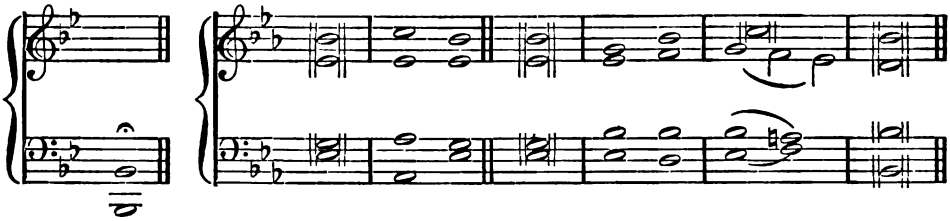
Psal. cvii. *Confitemini Domino.* E. C. 51

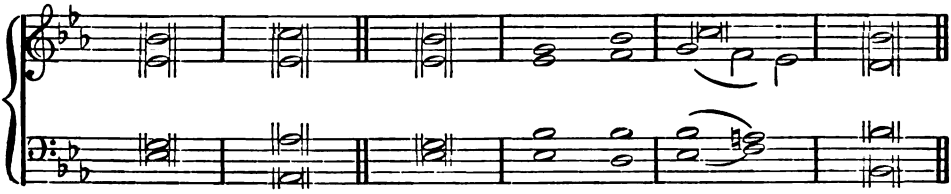


DAY 22.—EVENING PRAYER.

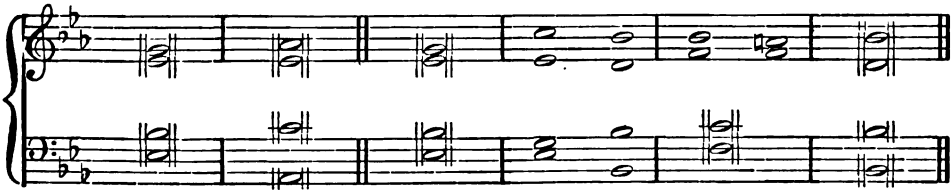
℣ and ℟. Psal. cviii. *Paratum cor meum.* 8th Tone, 2nd Ending, in the Treble. E. C. 42.



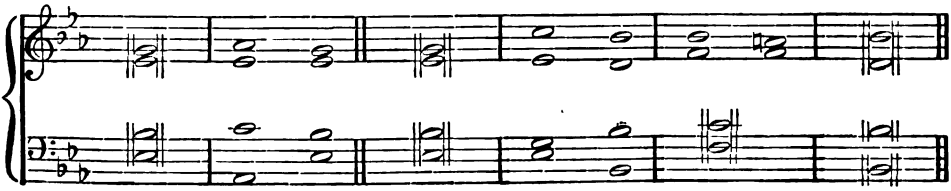
(But in verſes 2, 8, 11, 13, thus.)



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.)



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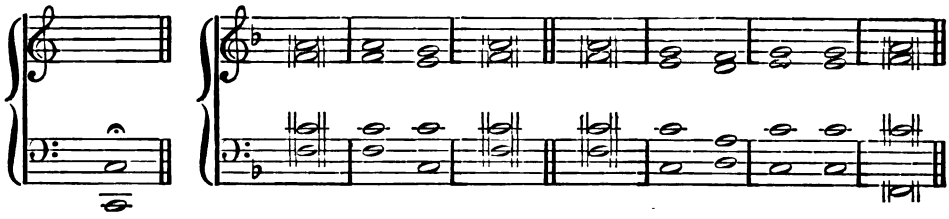
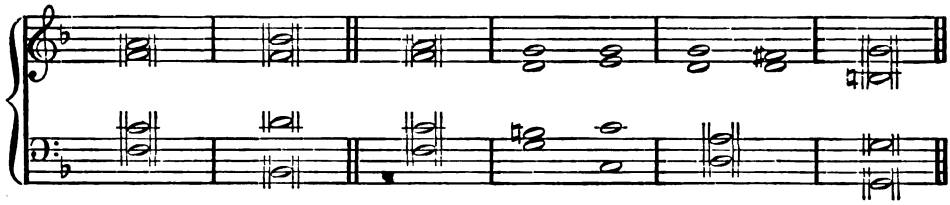
DAY 23.—MORNING PRAYER.

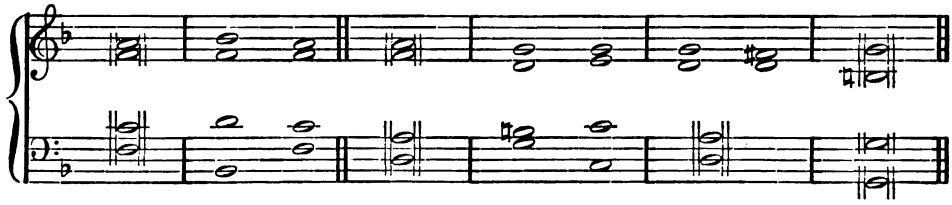
℣ and ℟. *Venite, exultemus Domino. Pſalm* xcv.



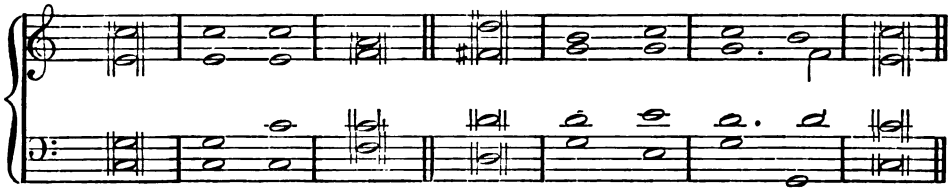
Psal. cx. *Dixit Dominus.* 8th Tone, 1ſt Ending, in the Tenor. E. C. 41.



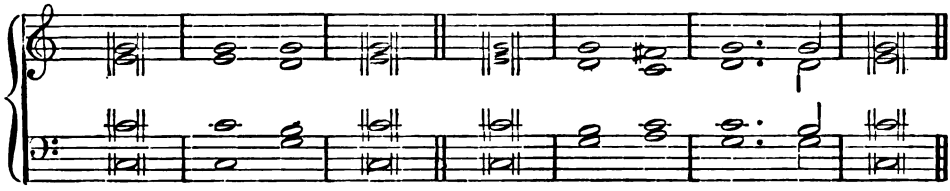
(But in verſes 2, 3, 6, thus.)



Psal. cxi. *Confitebor tibi.* Lincoln Tune, from a MS. at Peterhouſe, Cambridge.



Psal. cxii. *Beatus vir.* Chant C. from Dean Aldrich's MS., Ch. Ch. Oxford.



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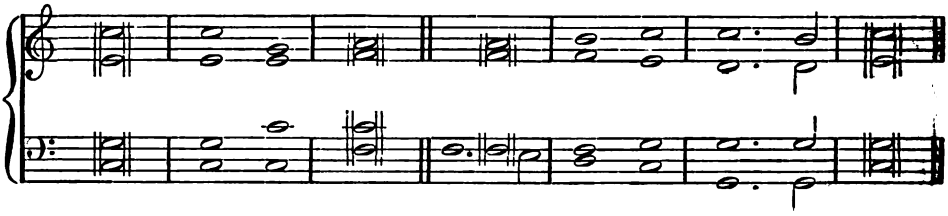
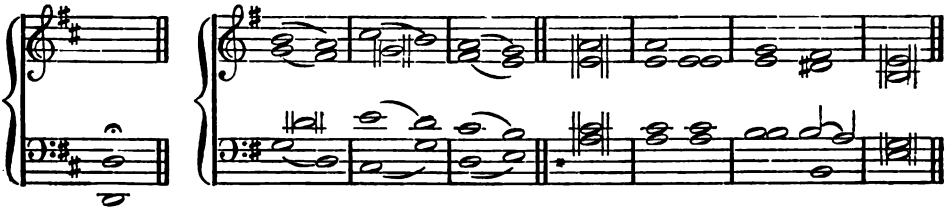
Psal. cxiii. *Laudate, pueri.* Chant D. from Dean Aldrich's MS., Ch. Ch. Oxford.



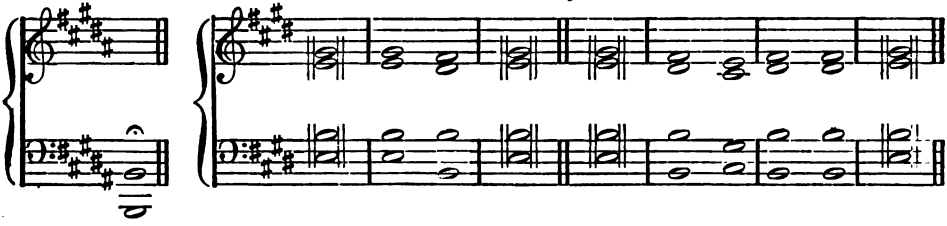
DAY 23.—EVENING PRAYER.

℣ and ℟. Psal. cxiv. *In exitu Israel;* and Psal. cxv. *Non nobis, Domine.*
Tonus Peregrinus. E. C. 44.



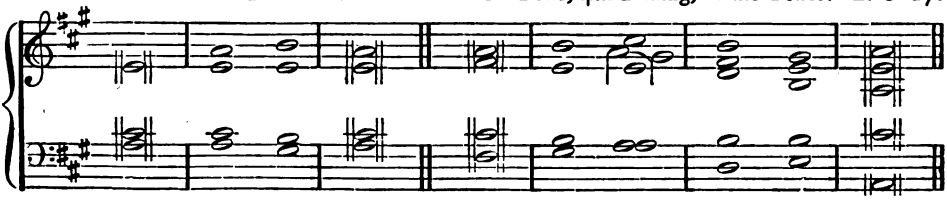
DAY 24.—MORNING PRAYER.

℣ and ℟. *Venite, exultemus Domino. Psalm* xcv.



Psal. cxvi. *Dilexi, quoniam.* E. C. 47.

Psal. cxvii. *Laudate Dominum.* 1st Tone, 4th Ending, in the Tenor. E. C. 27.



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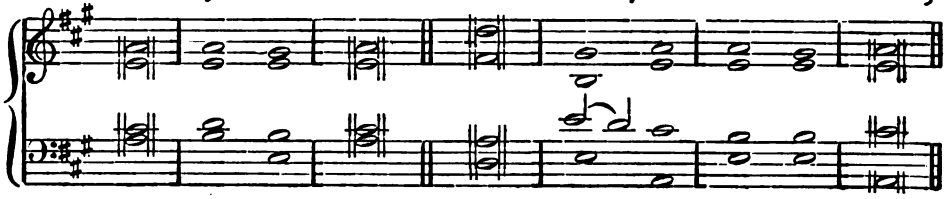
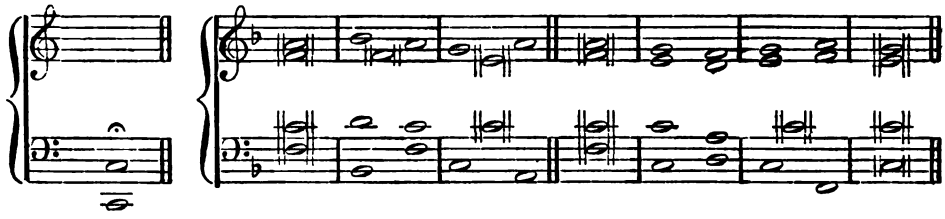


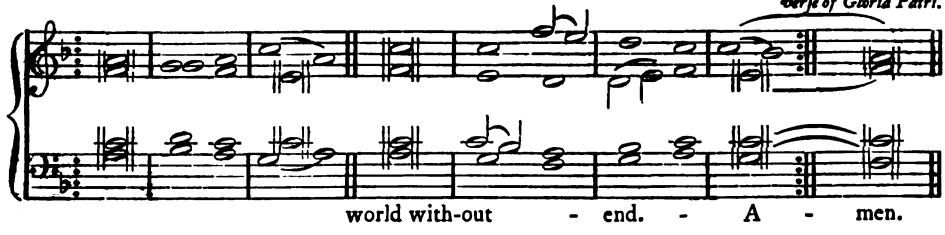
DAY 24.—EVENING PRAYER.

℣ and ℟. Psal. cxix. *Beati immaculati.* 1ſt Tone, 2nd Ending, in the Treble.

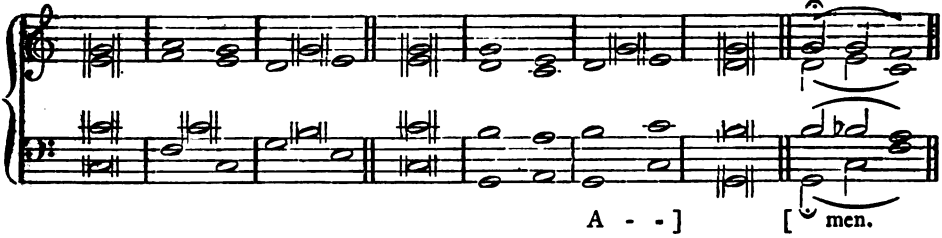


The other portions of the Pſalm for this Evening may be likewiſe ſung to the ſame Chant, or they may be varied as follows.

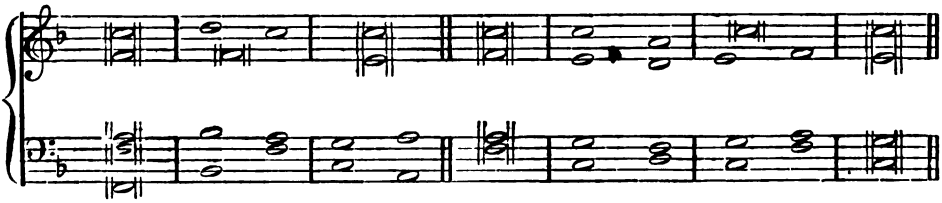
In quo corriget? Melody in the Baſs. *Add this Bar in the laſt verſe of Gloria Patri.*



Retribue ſervo tuo. Melody in the Alto. *Laſt verſe of Gloria Patri.*



Adhæſit pavimento. Melody in the Tenor.



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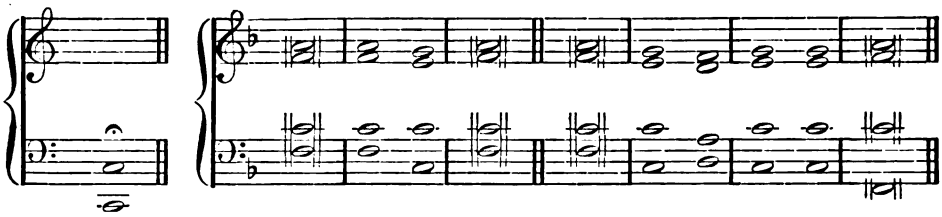
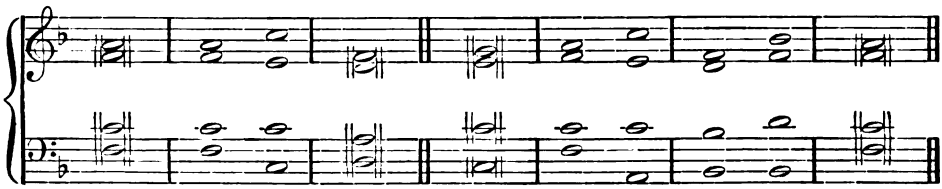
DAY 25.—MORNING PRAYER.

℣ and ℟. *Venite, exultemus Domino. Pſalm* xcv.

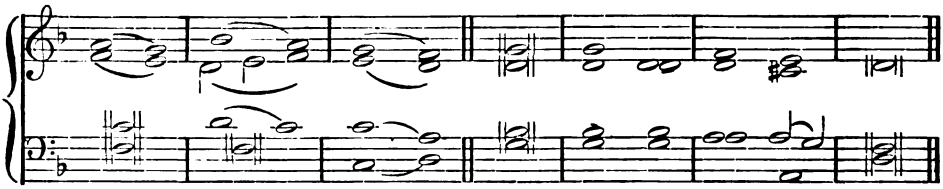


Psal. cxix. ver. 33. *Legem pone.* Rev. T. Helmore, cir. 1837.

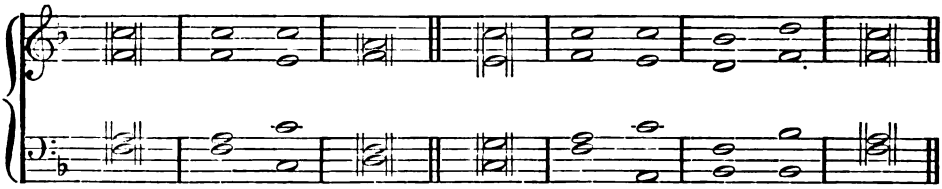


The other portions of the Pſalm for this Morning may be likewiſe ſung to the ſame Chant, or they may be varied as follows.

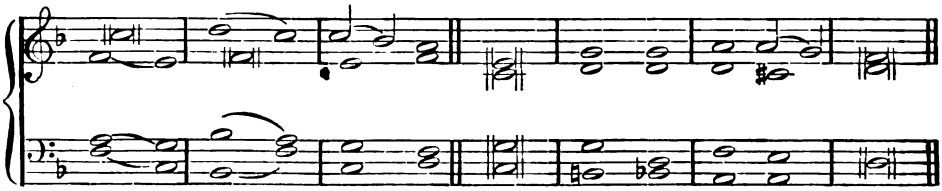
Et veniat ſuper me. Tonus Peregrinus. E. C. 44.



Memor eſto ſervi tui. Rev. T. Helmore. Melody in the Tenor.



Portio mea, Domine. Tonus Peregrinus. Melody in the Tenor.



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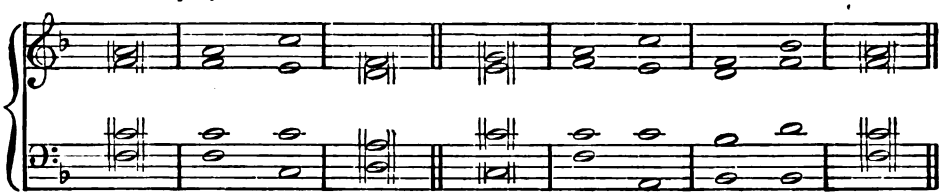
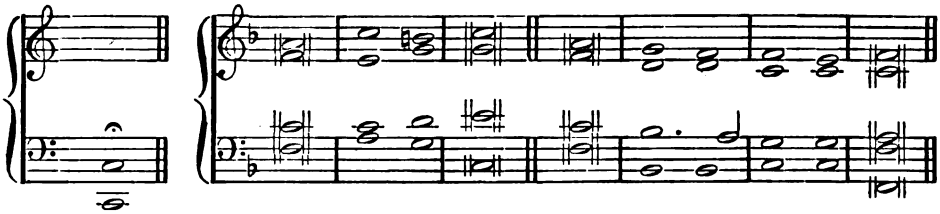
Bonitatem feciſti. Rev. T. Helmore.



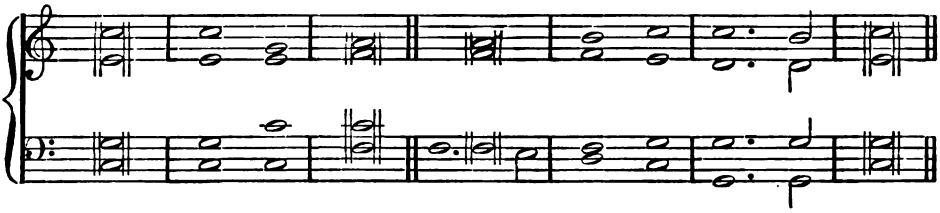
DAY 25.—EVENING PRAYER.

℣ and ℟. Psal. cxix. ver. 73. *Manus tuæ fecerunt me.* E. C. 46.

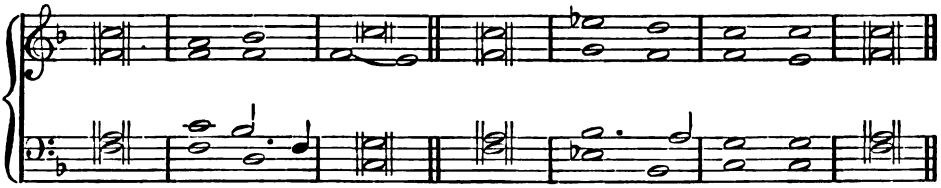


The other portions of the Pſalm for this Evening may be likewiſe ſung to the ſame Chant, or they may be varied as follows.

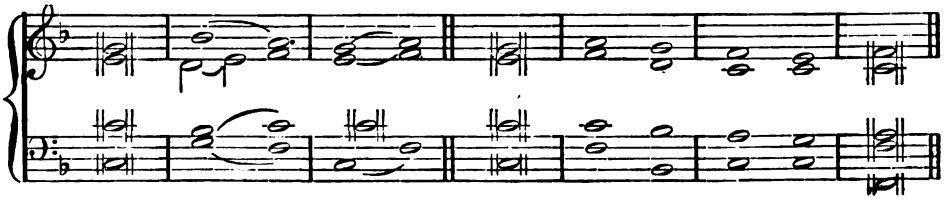
Defecit anima mea. Chant D. from Dean Aldrich's MSS., Ch. Ch. Oxford.



In æternum, Domine. E. C. 48.



Quomodo dilexi! 7th Tone, 1ſt Ending. E. C. 38.



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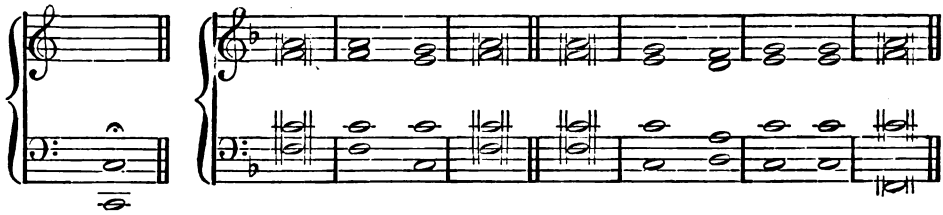
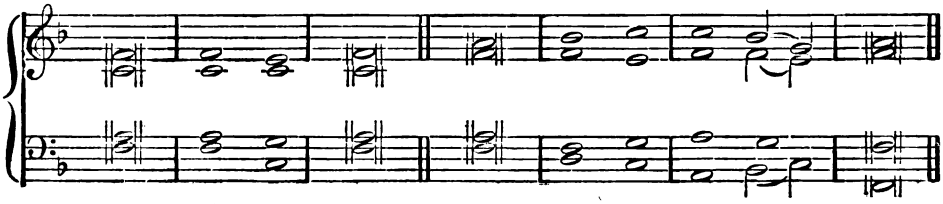
DAY 26.—MORNING PRAYER.

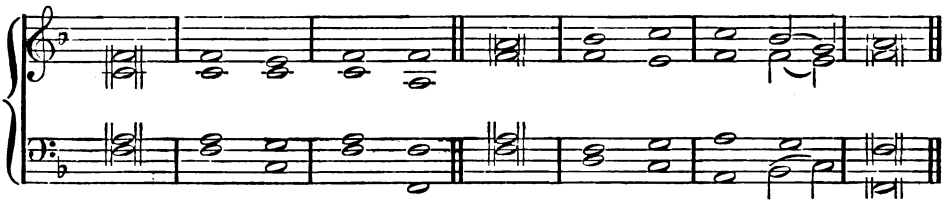
℣ and ℟. *Venite, exultemus Domino. Pſalm* xcv.



Psal. cxix. ver. 105. *Lucerna pedibus meis.* 6th Tone, in the Tenor. E. C. 36.

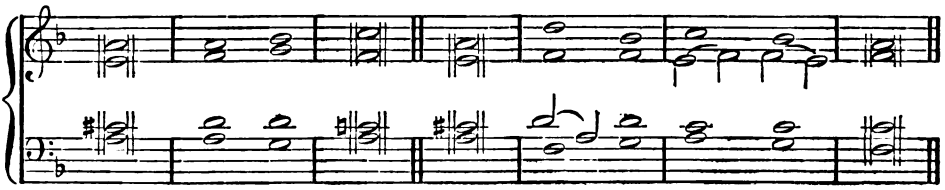


(But in verſes 106, 107, 110, 111, 112, thus.)

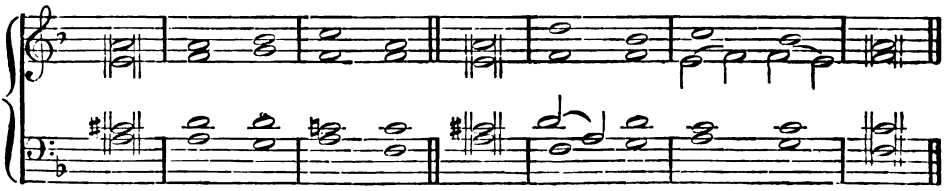


The other portions of the Pſalm for this Morning may be likewiſe ſung to the ſame Chant, or they may be varied as follows.

Iniquos odio habui. 6th Tone, in the Baſs. Rev. T. Helmore.



(But in verſes 115, 118, thus.)



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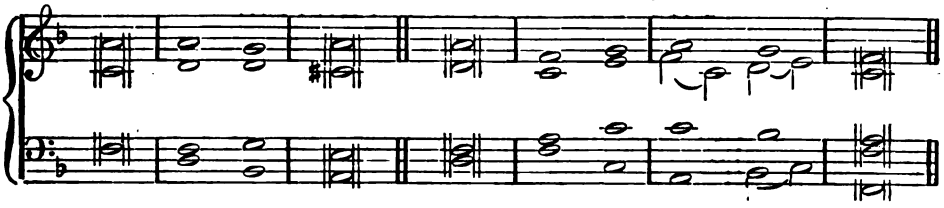
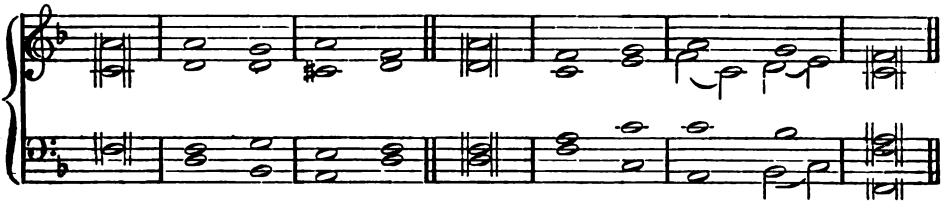
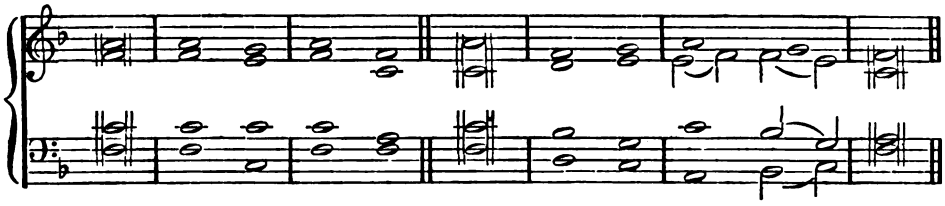
Feci judicium. 6th Tone, Melody in the Treble. Rev. T. H.



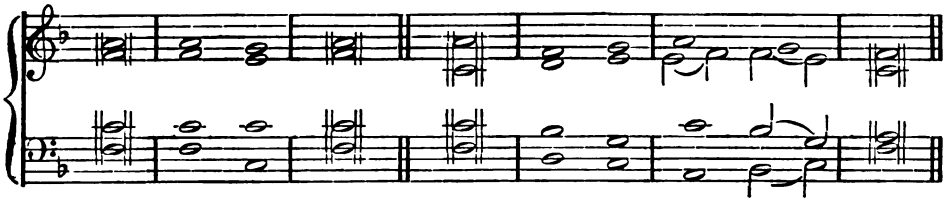
(But in verſes 124, 125, 127, 128, thus.)



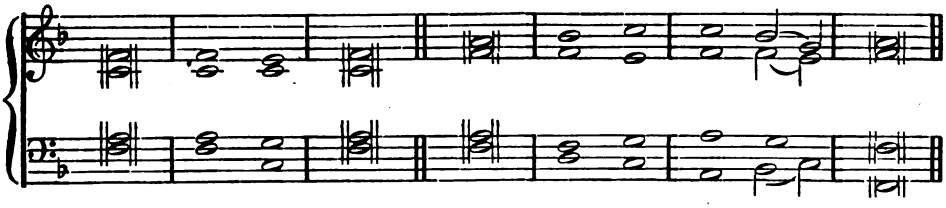
Mirabilia. 6th Tone, Melody in the Treble. From E. C. 36.



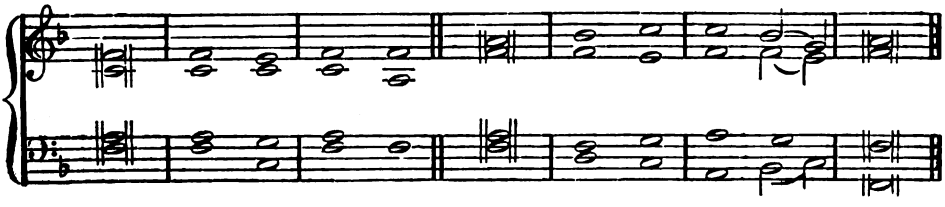
(But in verſes 130, 131, 133, 134, thus.)



Juſtus es, Domine. 6th Tone, in the Tenor. E. C. 36.



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



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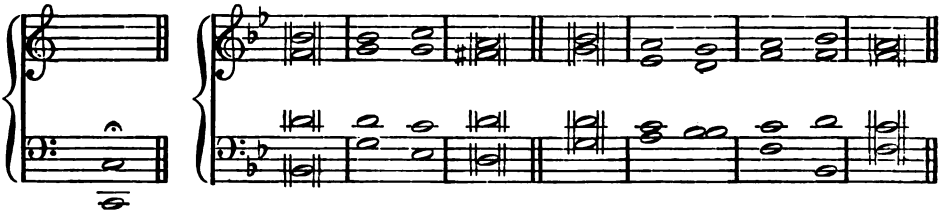
DAY 26.—EVENING PRAYER.

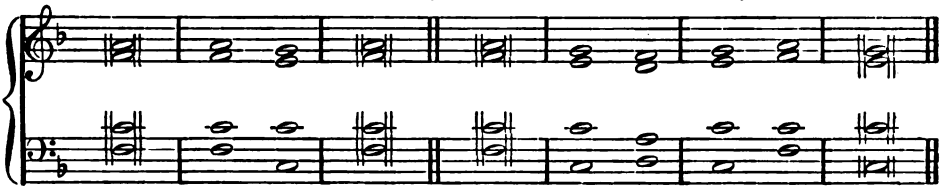
1ſt Tone, 2nd Ending, in the Tenor.

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

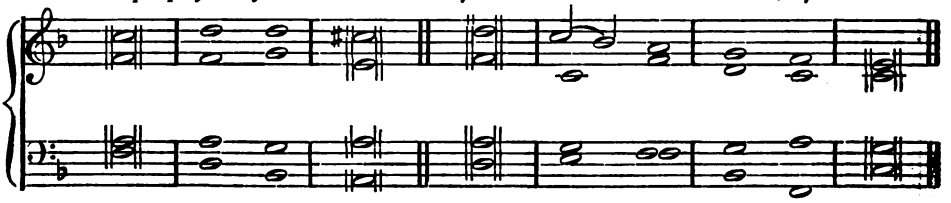


The other portions of the Pſalm for this Evening may be likewiſe ſung to the ſame Chant, or they may be varied as follows.

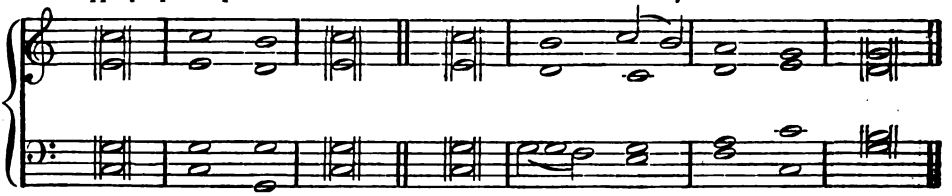
Vide humilitatem. Melody in the Treble. After Tallis, by Rev. T. Helmore.



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

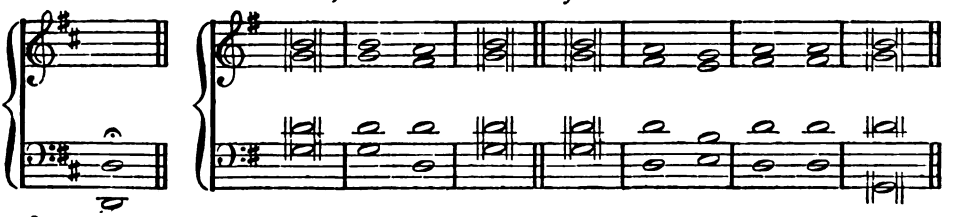


Appropinquet deprecatio. Melody in the Alto. Rev. T. H.



DAY 27.—MORNING PRAYER.

℣ and ℟. *Venite, exultemus Domino. Pſalm* xcv.



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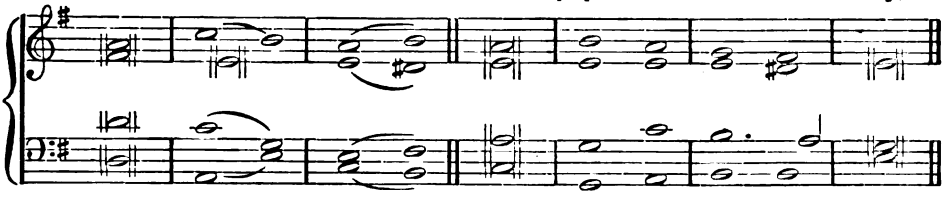
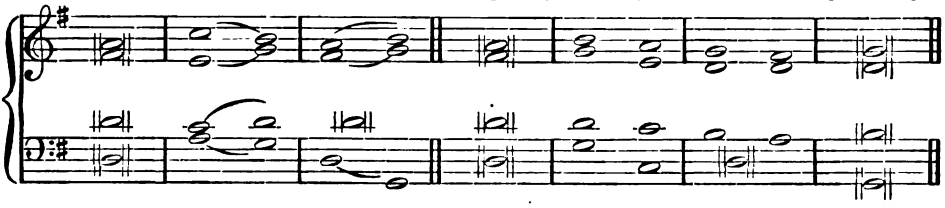
Psal. cxx. *Ad Dominum.* Psal. cxxi. *Levavi oculos.* 7th Tone, 3rd Ending.
cxxiii. *Ad te levavi oculos meos.* cxxiv. *Nisi quia Dominus.* E. C. 37.

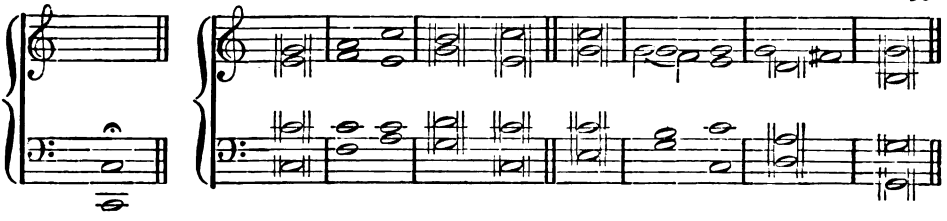


Psal. cxxii. *Lætatus sum.* Psal. cxxv. *Qui confidunt.* 7th Tone, 1st Ending. E. C 38.

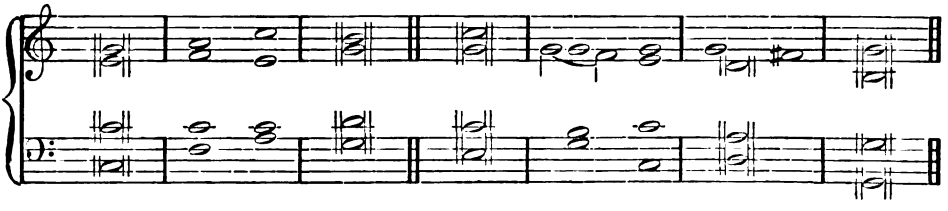


DAY 27.—EVENING PRAYER.

Psal. cxxvi. *In convertendo.* Psal. cxxvii. *Nisi Dominus.*
cxxviii. *Beati omnes.* cxxxi. *Domine, non est.*
℣ and ℟. 8th Tone, 1st Ending. E. C. 53.

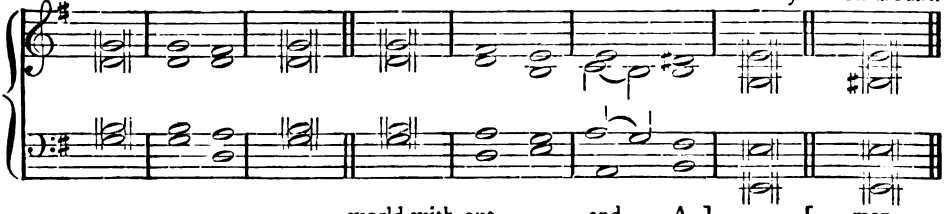


(But in Psal. cxxvi. 5, 6, 7; Psal. cxxvii. 1, 4; Psal. cxxviii. 1, 2, 3; Psal. cxxxi. 4, thus.)



1st Tone, in the Tenor.

Psal. cxxix. *Sæpe expugnaverunt.* Psal. cxxx. *De profundis.* E. C. 25.
Last ver. Gloria Patri.



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

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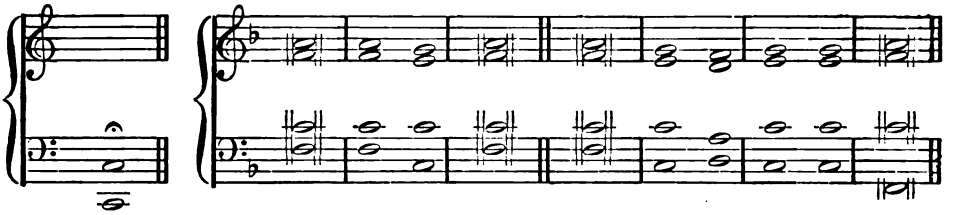
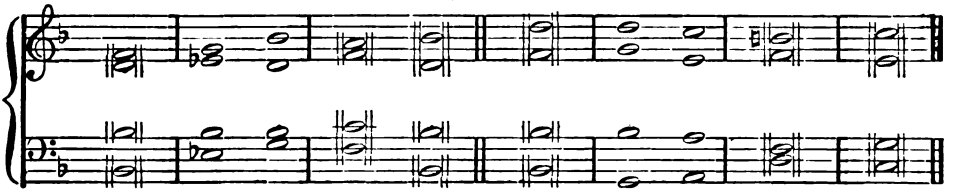
DAY 28.—MORNING PRAYER.

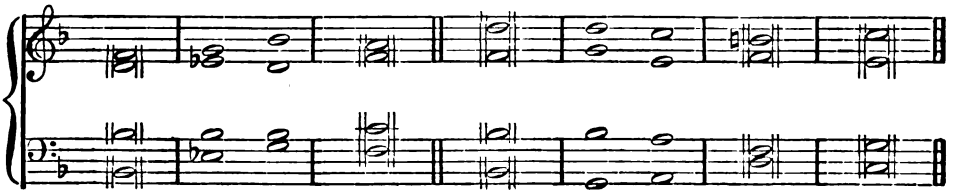
℣ and ℟. *Venite, exultemus Domino. Psalm* xcv.



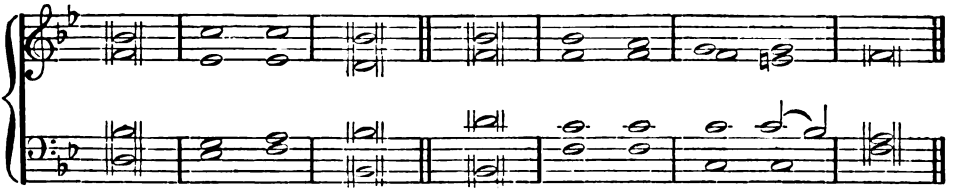
Psal. cxxxii. *Memento, Domine.* 2nd Tone. Morley. E. C. 29.



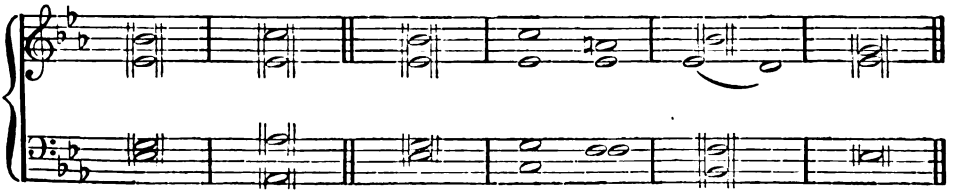
(But in verſes 2, 3, 5, 10, 14, 17, 19, thus.)



Psal. cxxxiii. *Ecce, quam bonum!* 3rd Tone. E. C. 32.



Psal. cxxxiv. *Ecce nunc.* 5th Tone, 1ſt Ending. E. C. 34.



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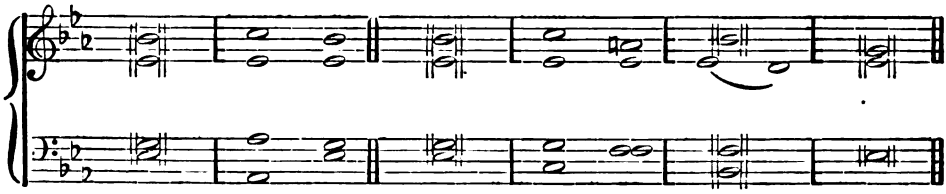
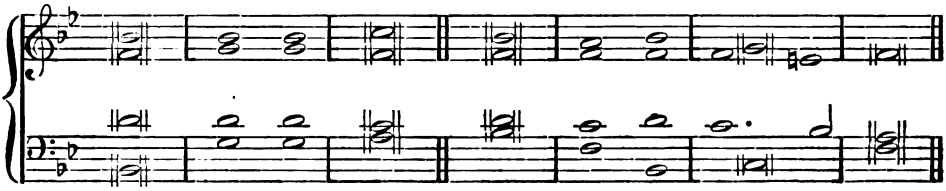
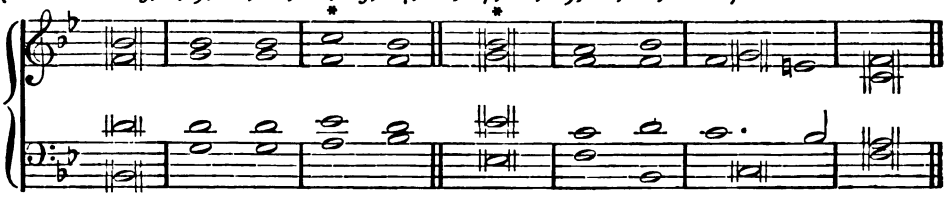
(But in verſe 3, thus.)



Psal. cxxxv. *Laudate Nomen.* 8th Tone, 1ſt Ending. E. C. 40.



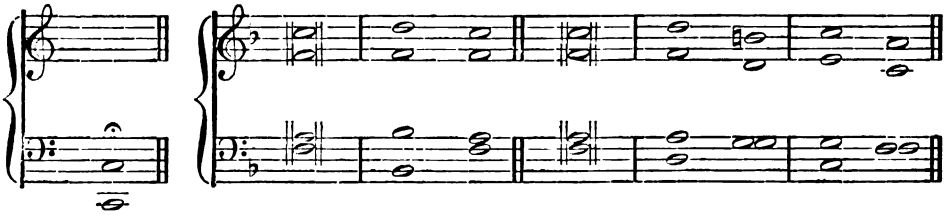
(But in verſes 3, 8, 9, 10, 11, 12, 13, 14, 16, 17, 18, 19, 20, 21, thus*.)



DAY 28.—EVENING PRAYER.

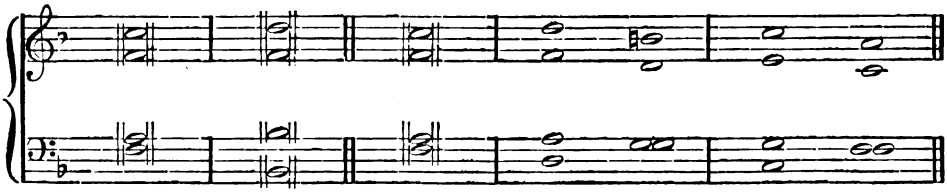
℣ and ℟.

Psal. cxxxvi. *Confitemini.* 5th Tone, 1ſt Ending, from Accompagna-
cxxxviii. *Confitebor tibi.* mento 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.)



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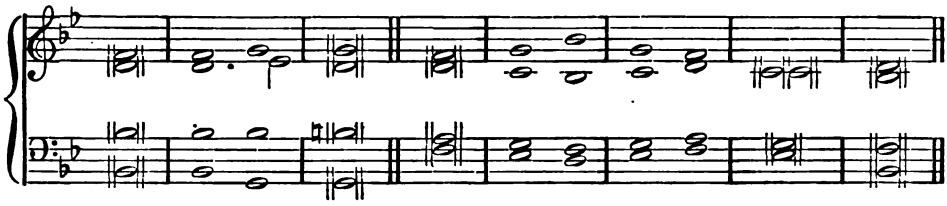
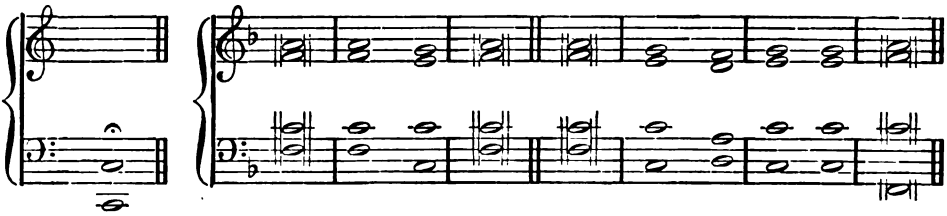
1ſt Tone, 1ſt Ending, in the Alto, from the "Falſi-bordoni Antichiſſimi," in the ſame work by Alfieri. See another arrangement in Accompanying Harmonies to Pſalter Noted.

Psal. cxxxvii. *Super flumina.*

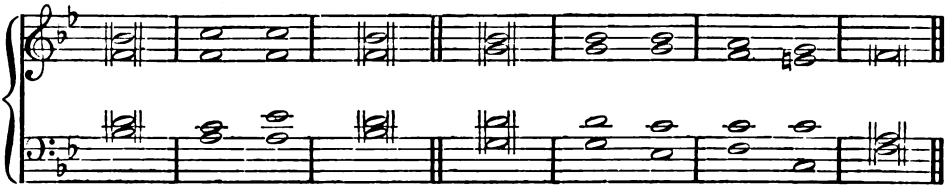


DAY 29.—MORNING PRAYER.

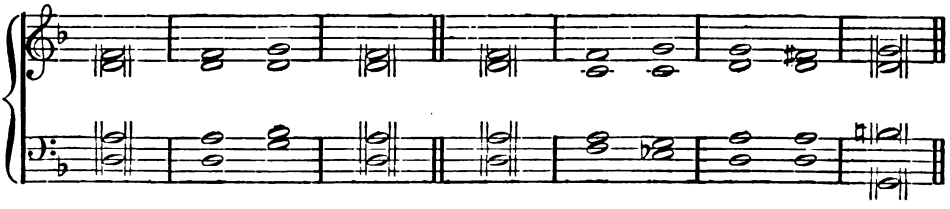
℣ and ℟. *Venite, exultemus Domino. Pſalm* xcv.



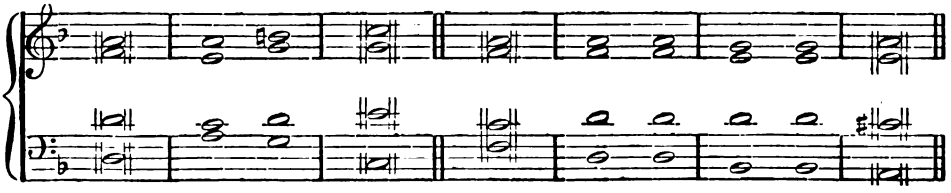
Psal. cxxxix. *Domine, probaſti.* 3rd Tone. E. C. 33.



Psal. cxl. *Eripe me, Domine.* E. C. 49.



Psal. cxli. *Domine, clamavi.* E. C. 50.



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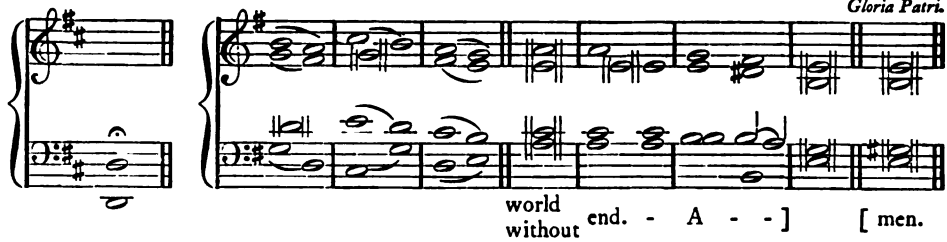
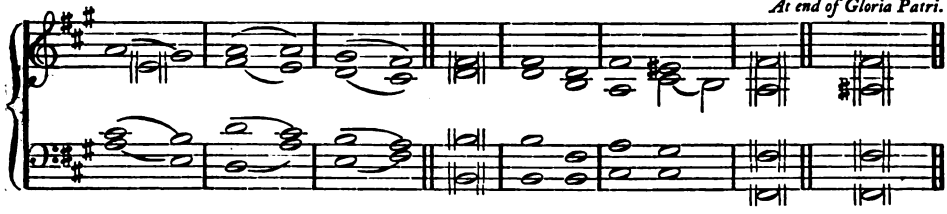
DAY 29.—EVENING PRAYER.

℣ and ℟. Psal. cxlii. *Voce mea ad Dominum.* Tonus Peregrinus. Melody in the Treble. E. C. 44. *In last ver Gloria Patri.*

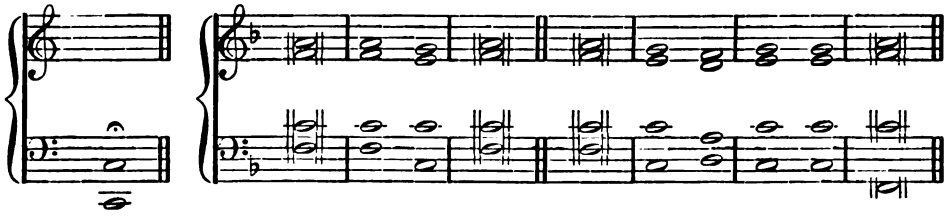


Psal. cxliii. *Domine, exaudi.* Tonus Peregrinus. Melody in the Tenor. E. C. 44. *At end of Gloria Patri.*

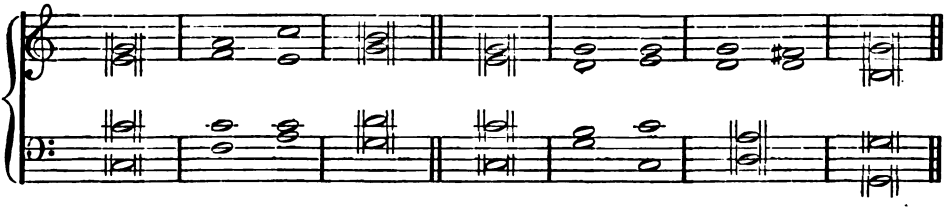


DAY 30.—MORNING PRAYER.

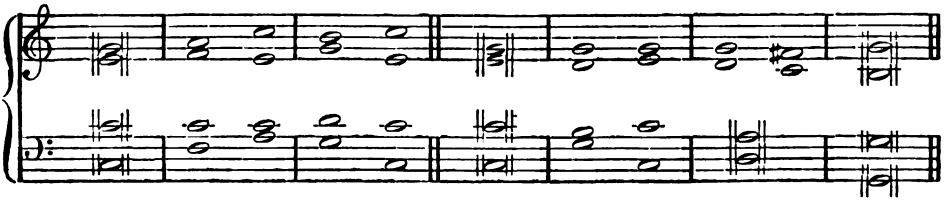
℣ and ℟. *Venite, exultemus Domino. Psalm* xcv.



Psal. cxliv. *Benedictus Dominus.* Psal. cxlv. *Exaltabo te, Deus.* cxlvi. *Lauda, anima mea.* 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.)



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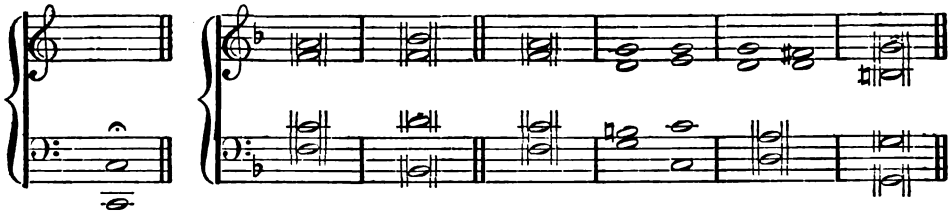
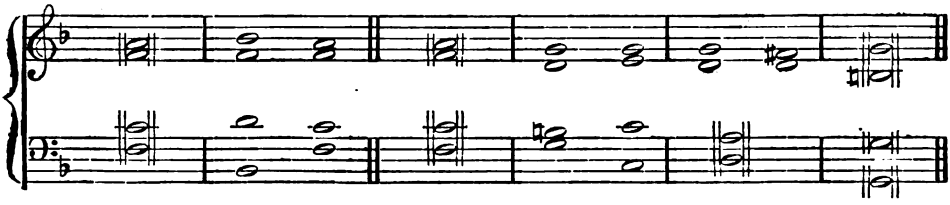
DAY 30.—EVENING PRAYER.

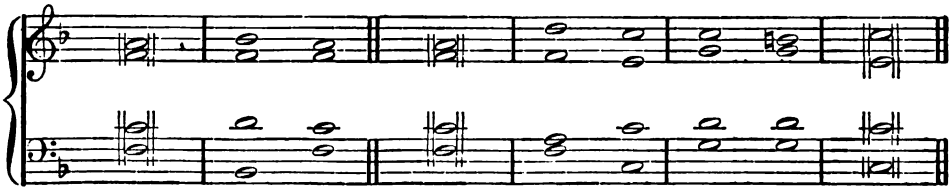
℣ and ℟. Psal. cxlvii. *Laudate Dominum.* 8th Tone, 1ſt Ending, in the Tenor. E. C. 41.



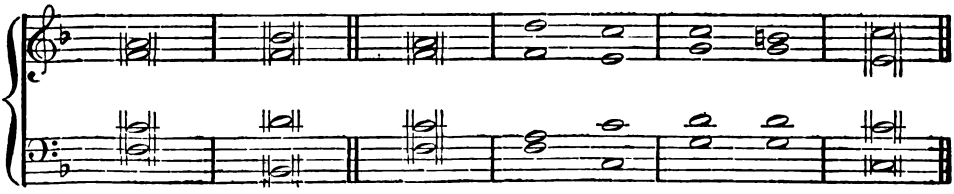
(But in verſes 2, 5, 7, 9, 11, 12, 14, 17, 18, 19, 20, thus.)



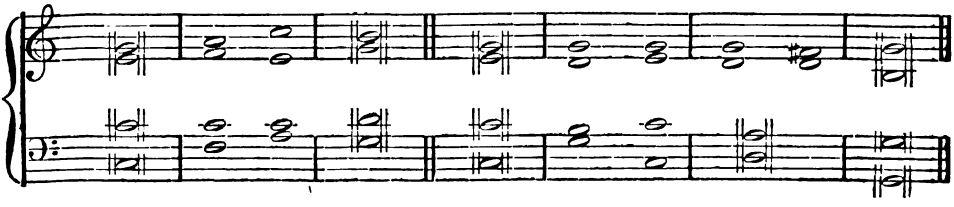
Psal. cxlviii. *Laudate Dominum.* 8th Tone, 2nd Ending, in the Tenor. E. C. 43.



(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.



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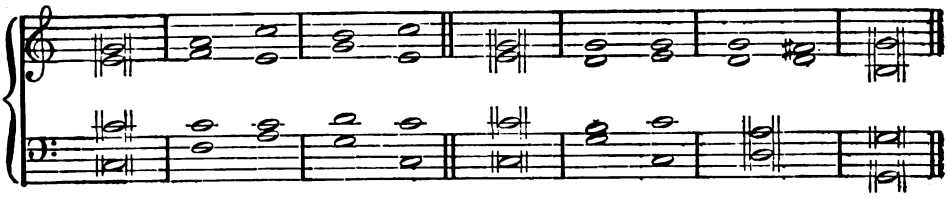
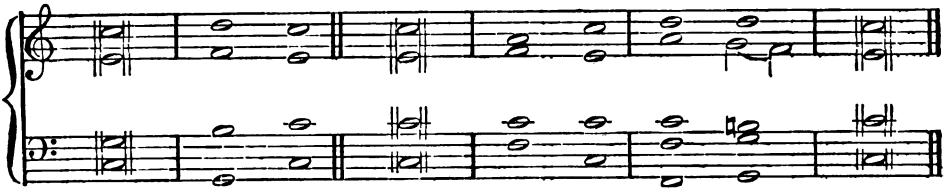
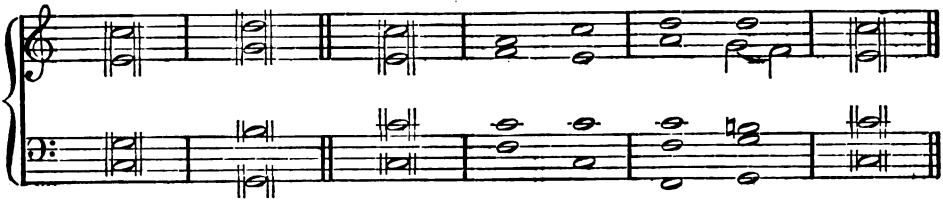
(But in verſes 2, 4, 5, 7, 9, thus.)



Psal. cl. *Laudate Dominum.* 8th Tone, 2nd Ending, in the Treble.

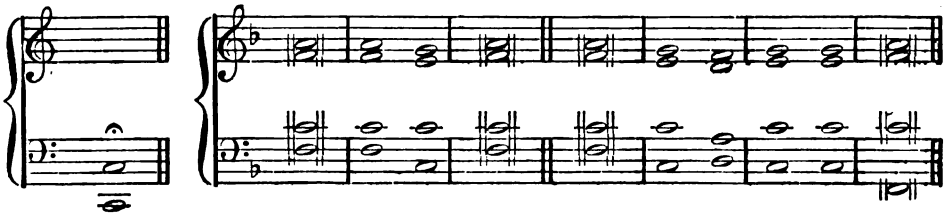


(But in verſes 2, 6, thus.)

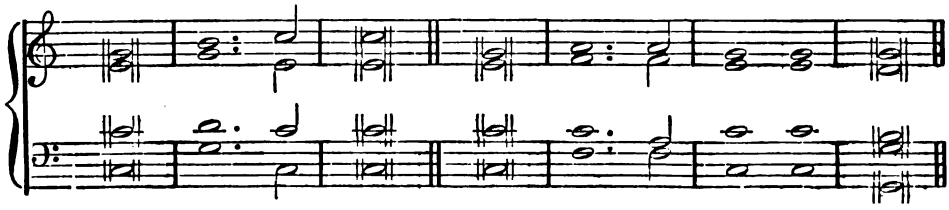


DAY 31.—MORNING PRAYER.

℣ and ℟. *Venite, exultemus Domino. Pſalm* xcv.



Psal. cxliv. *Benedictus Dominus.* Chant B. from Dean Aldrich's MSS., Ch. Ch. Oxford.



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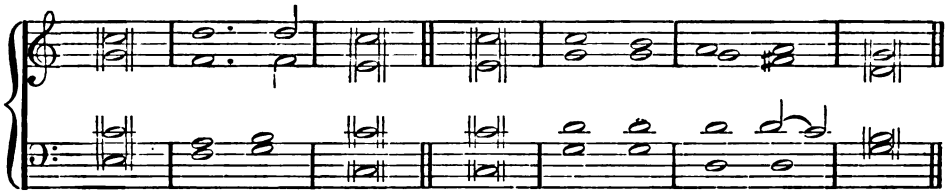
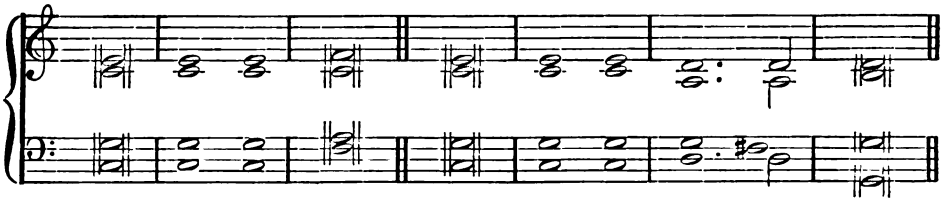
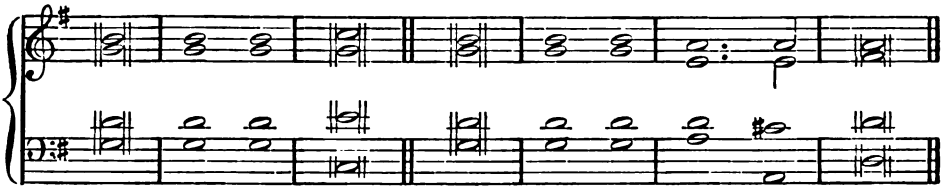
Psal. cxlv. *Exaltabo te, Deus.* 3rd Tone. E. C. 32.



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

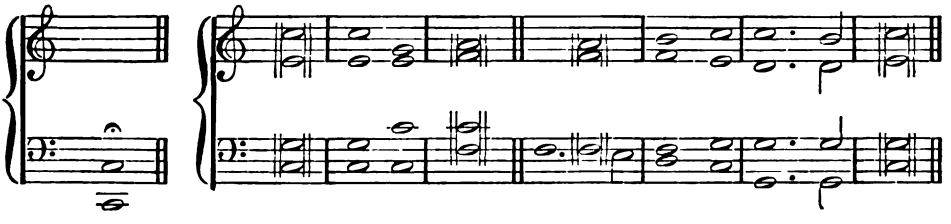


Or thus, a fifth higher.

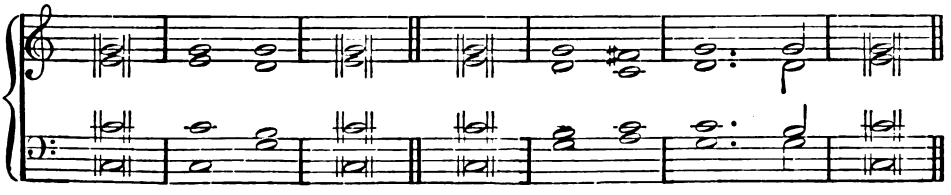


DAY 31.—EVENING PRAYER.

℣ and ℟. 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.



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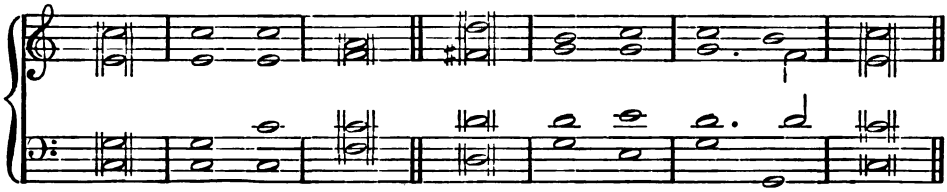
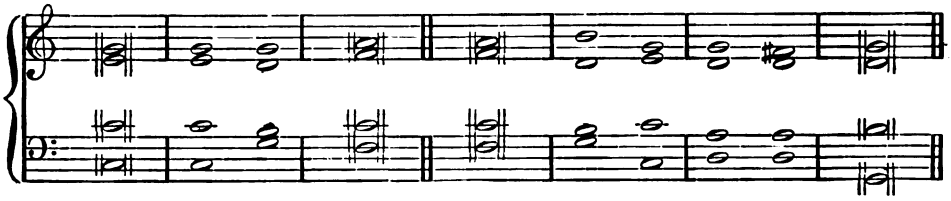
Psal. cxlix. *Cantate Domino.* Lincoln Tune, from a MS. at Peterhouſe, Cambridge.



Psal. cl. *Laudate Dominum.* The Imperial Tune, (from the 8th Tone, 1ſt Ending, in the Tenor.)



Gloria in Excelsis Deo.

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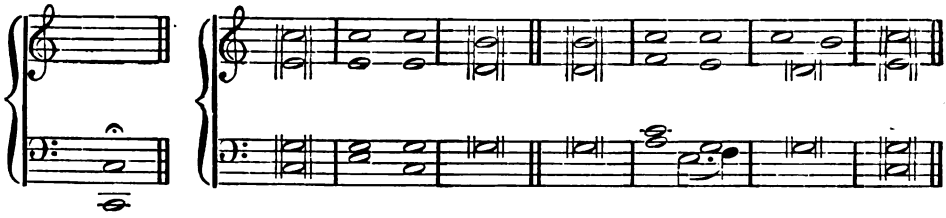
Proper Psalms.

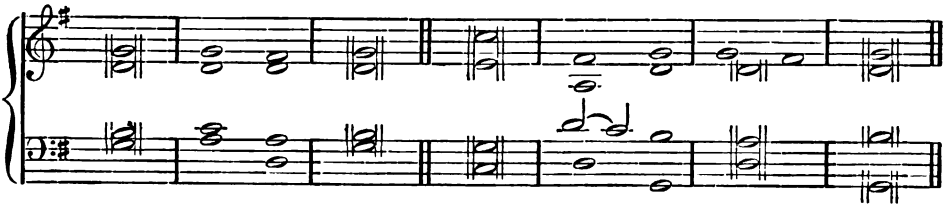
CHRISTMAS DAY.—MORNING PRAYER.

℣ and ℟. *Venite, exultemus Domino. Pſalm* xcv. The Grand Chant. Boyce's Cath. Muſ. Vol. i. No. 1.

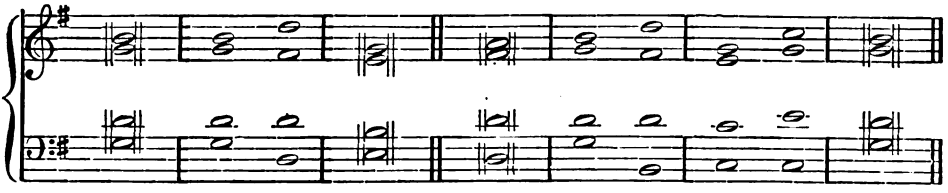


PROPER PSALMS, XIX.,-XLV., LXXXV.

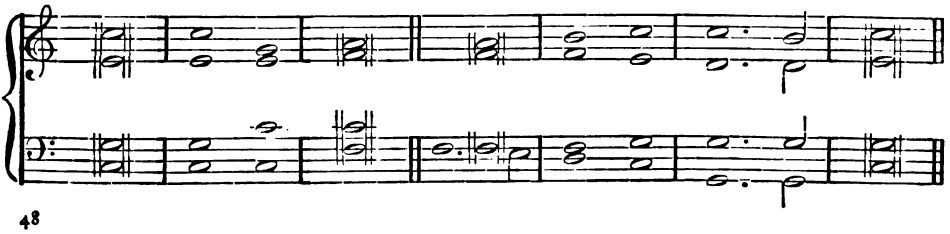
PSAL. xix. *Cœli enarrant.* Boyce's Cath. Muſ. Vol. i. No. 5.



PSAL. xlv. *Eructavit cor meum.* Rev. T. Helmore.



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



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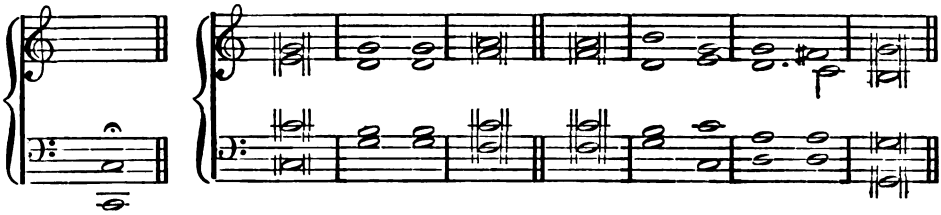
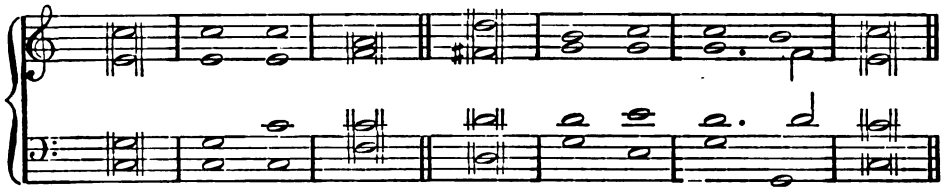
CHRISTMAS DAY.—EVENING PRAYER.

Proper Psalms, LXXXIX., CX., CXXXII.

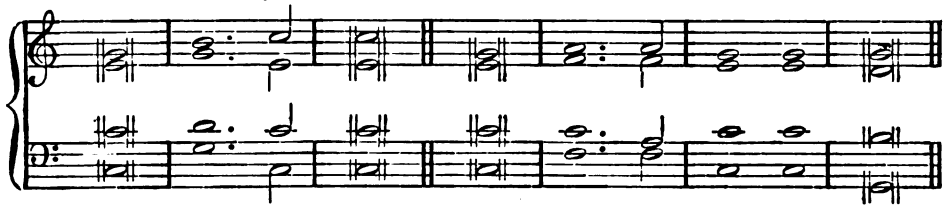
℣ and ℟. Psal. lxxxix. *Misericordias Domini.* Imperial Tune.



Psal. cx. *Dixit Dominus.* Lincoln Tune, from a MS. at Peterhouſe, Cambridge.



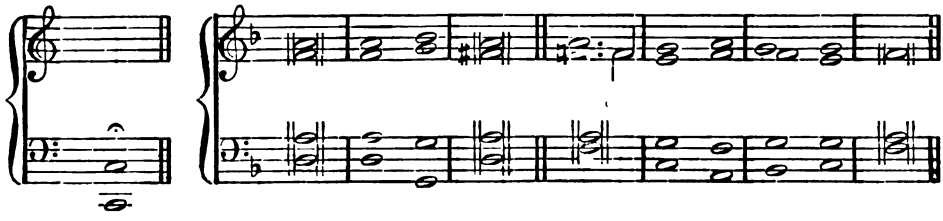
Psal. cxxxii. *Memento, Domine.* Chant B. from Dean Aldrich's MSS.



ASH-WEDNESDAY.—MORNING PRAYER.

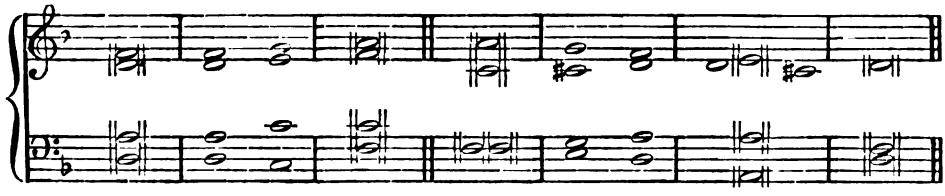
1ſt Tone, 4th Ending, in the Tenor. Tallis, from Barnard's

℣ and ℟. *Venite, exultemus Domino. Pſalm* xcv. Selected Church Muſic.



Proper Psalms, VI., XXXII., XXXVIII.

Psal. vi. *Domine, ne in furore.* Boyce's Cath. Muſ. Vol. i. No. 3.



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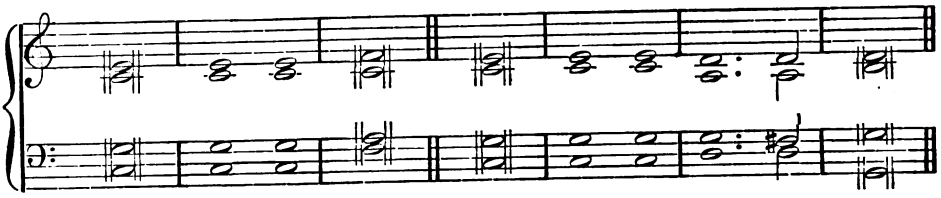
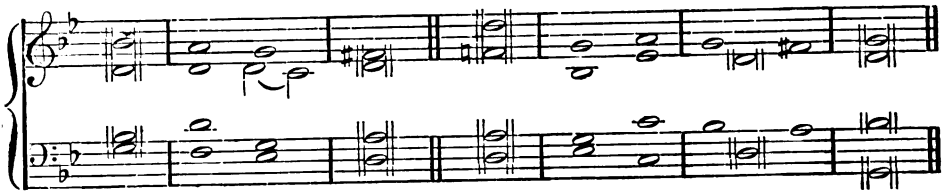
Psal. xxxii. *Beati, quorum.* Aldrich's MSS. A.



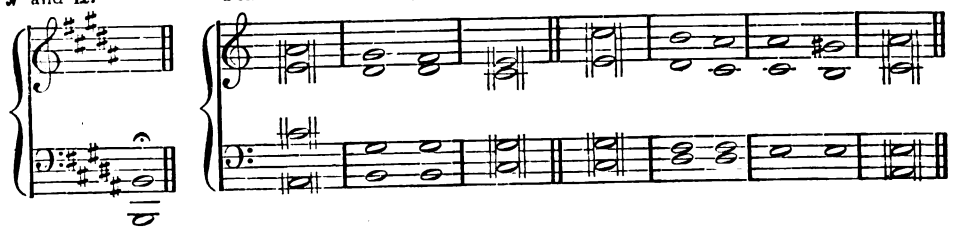
Psal. xxxviii. *Domine, ne in furore.* Boyce's Cath. Muſ. Vol. i. No. 2.



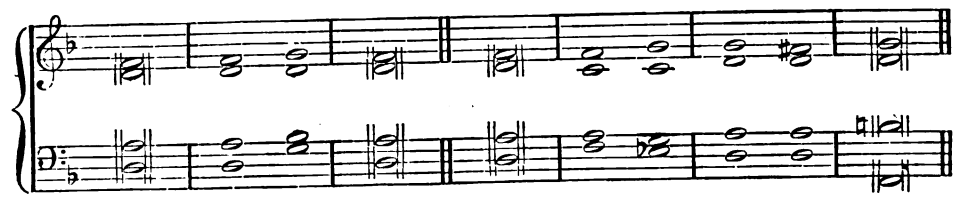
ASH-WEDNESDAY.—EVENING PRAYER.

Proper Psalms, CII., CXXX., CXLIII.

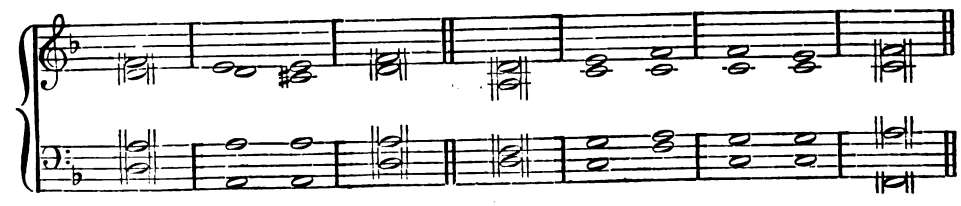
℣ and ℟. Psal. cii. *Domine, exaudi.* Boyce's Cath. Muſ. Vol. i. No. 9.



Psal. cxxx. *De profundis.* E. C. 49.



Psal. cxliii. *Domine, exaudi.* E. C. 45.



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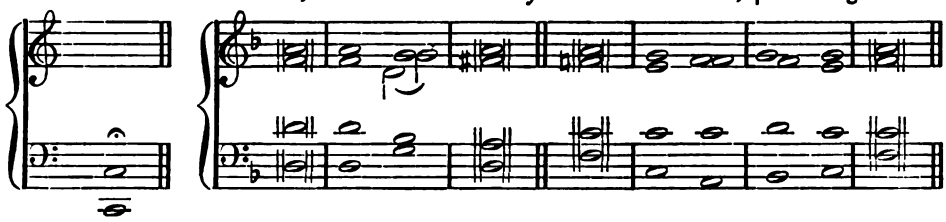
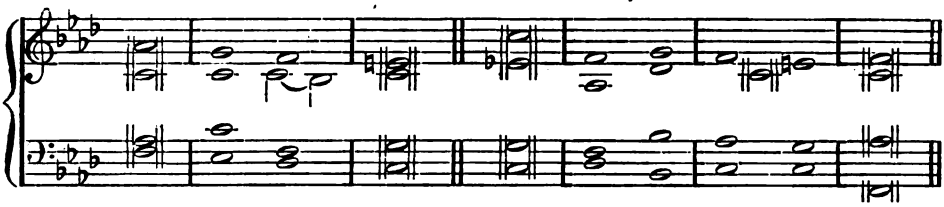
GOOD FRIDAY.—MORNING PRAYER.

℣ and ℟. *Venite, exultemus Domino. Pſalm* xcv. 1ſt Tone, 4th Ending. Tallis.

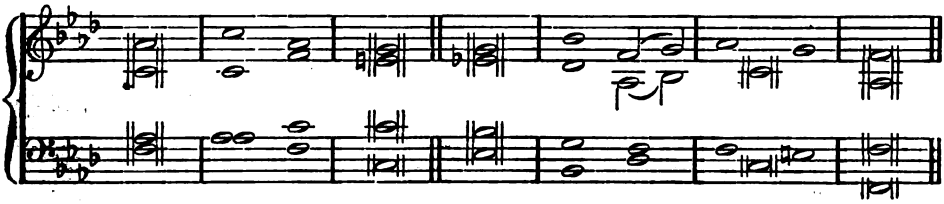


PROPER PSALMS, XXII., XL., LIV.

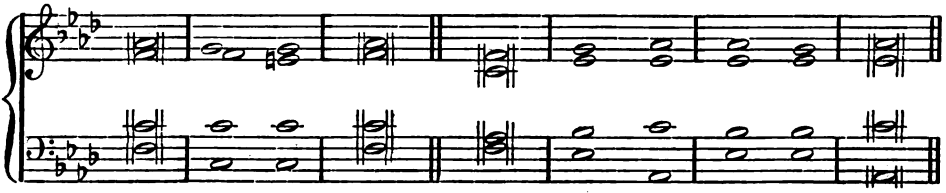
PSAL. xxii. *Deus, Deus meus.* Boyce's Cath. Muſ. Vol. i. No. 2.



PSAL. xl. *Expectans expectavi.* Boyce's Cath. Muſ. Vol. i. No. 11.



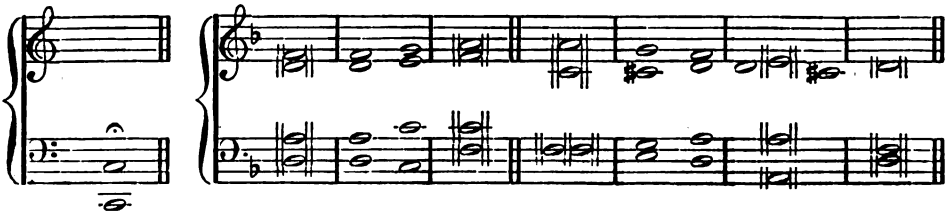
PSAL. liv. *Deus, in nomine.* E. C. 45.



GOOD FRIDAY.—EVENING PRAYER.

PROPER PSALMS, LXIX., LXXXVIII.

℣ and ℟. PSAL. lxix. *Salvum me fac.* Boyce's Cath. Muſ. Vol. i. No. 3.



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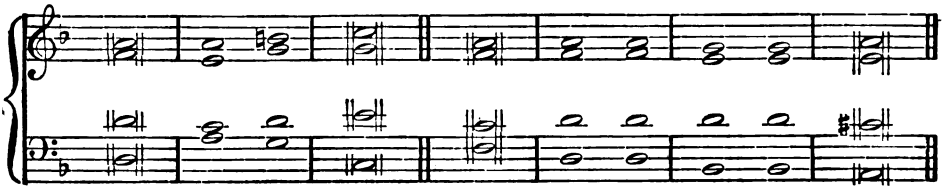
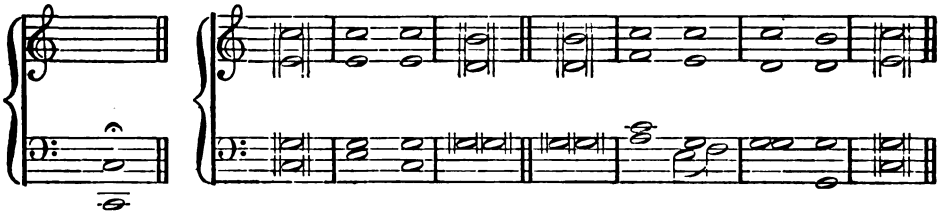
Psal. lxxxviii. *Domine Deus.* E. C. 50.



EASTER DAY.—MORNING PRAYER.

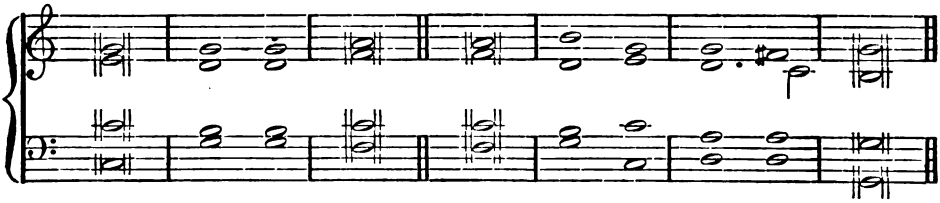
Proper Anthems, inſtead of *Venite exultemus*, "Christ our Paſſover," "Christ being raiſed from the dead," and "Christ is riſen."

℣ and ℟. The Grand Chant. Boyce's Cath. Muſ. Vol. ii. No. 1.

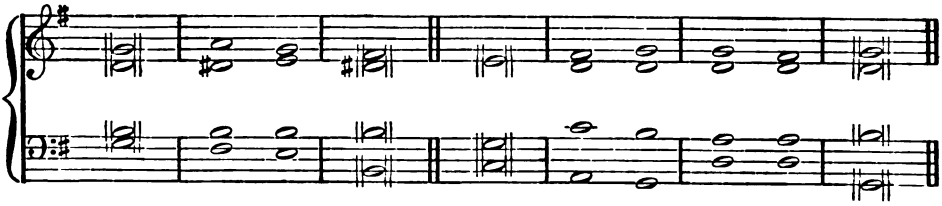


Proper Psalms, II., LVII., CXI.

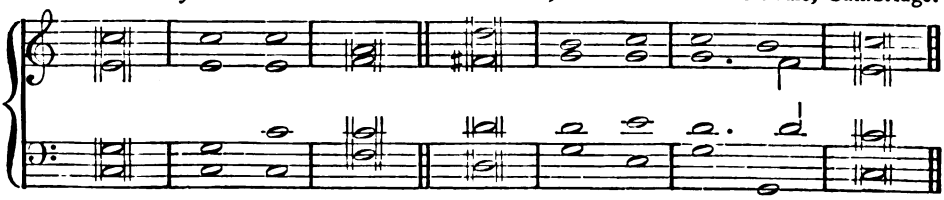
Psal. ii. *Quare fremuerunt gentes?* Imperial Tune (from Clifford's Book, 1664).



Psal. lvii. *Miſerere mei, Deus.* V. Novello.



Psal. cxi. *Confitebor tibi.* Lincoln Tune, from a MS. at Peterhouſe, Cambridge.



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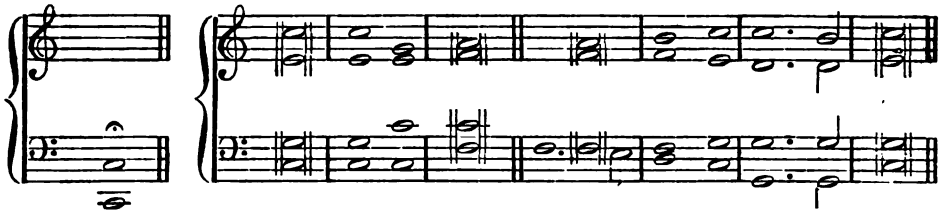
EASTER DAY.—EVENING PRAYER.

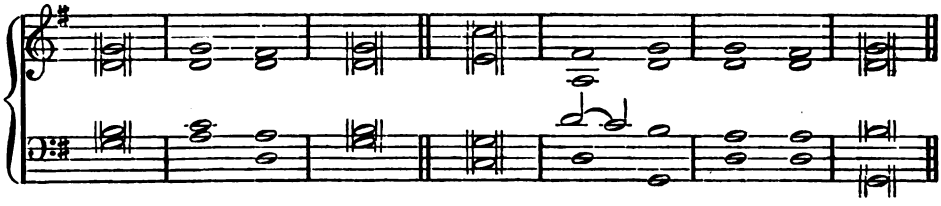
PROPER PSALMS, CXIII., CXIV., CXVIII.

℣ and ℟. PSAL. cxiii. *Laudate, pueri.* Chant D. from Dean Aldrich's MSS., Ch. Ch. Oxford.



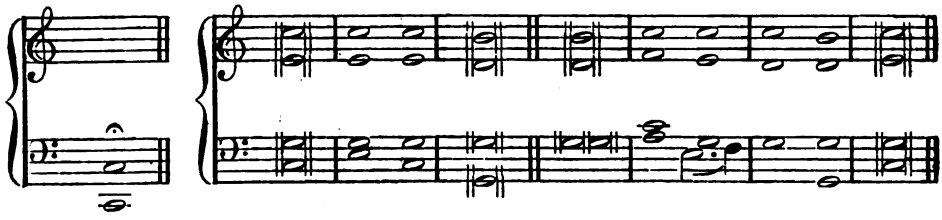
PSAL. cxiv. The Tone traditionally affigned from very remote antiquity to the *In exitu Iſrael*, and thence ſtyled the "Tonus Peregrinus," the ſong that tells of Iſrael as "a ſtranger in a ſtrange land" coming out of Egypt, and journeying through the wilderneſs to the Canaan of Promiſe.

PSAL. cxviii. *Confitemini Domino.* Boyce's Cath. Muſ. Vol. i. No. 5.



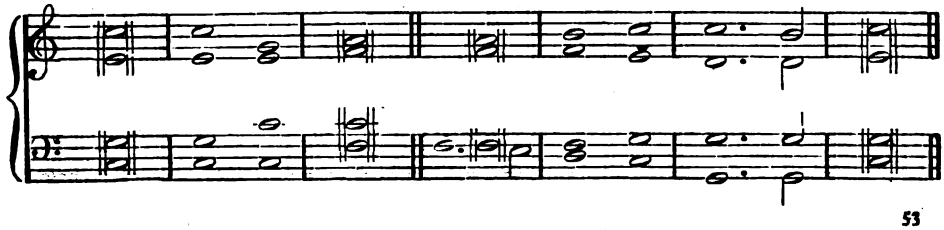
ASCENSION DAY.—MORNING PRAYER.

℣ and ℟. *Venite, exultemus Domino. Pſalm* xcv. The Grand Chant. Boyce 1.



PROPER PSALMS, VIII., XV., XXI.

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



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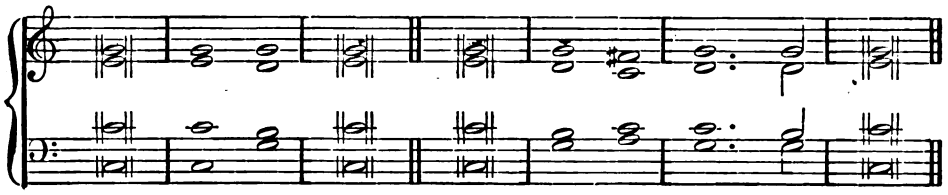
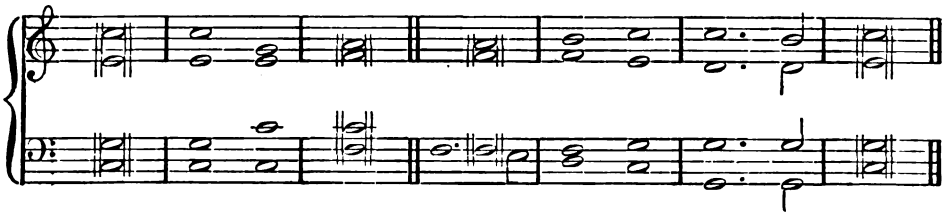
Psal. xv. *Domine, quis habitabit?* Chant C. from Dean Aldrich's MSS., Ch. Ch. Oxford.



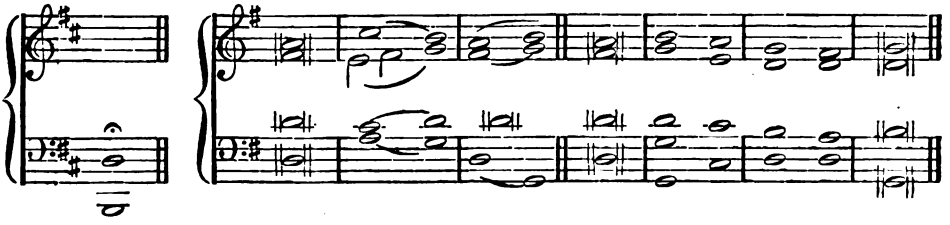
Psal. xxi. *Domine, in virtute tua.* Chant D. from Dean Aldrich's MSS.



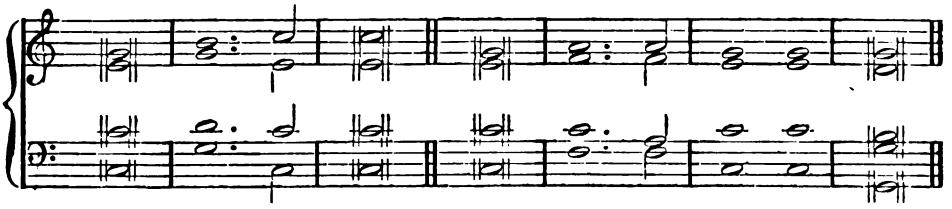
ASCENSION DAY.—EVENING PRAYER.

Proper Psalms, XXIV., XLVII., CVIII.

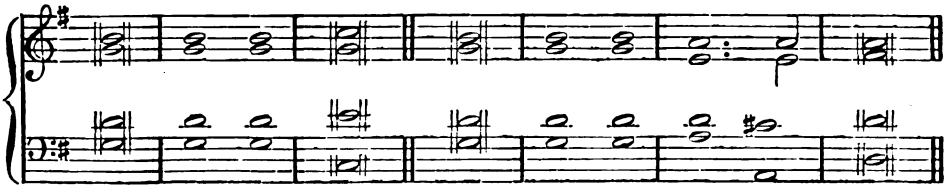
℣ and ℟. Psal. xxiv. *Domini est terra.* 7th Tone, 1st Ending. E. C. 38.



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



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



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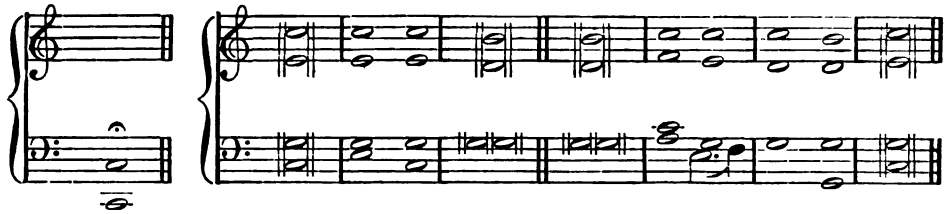
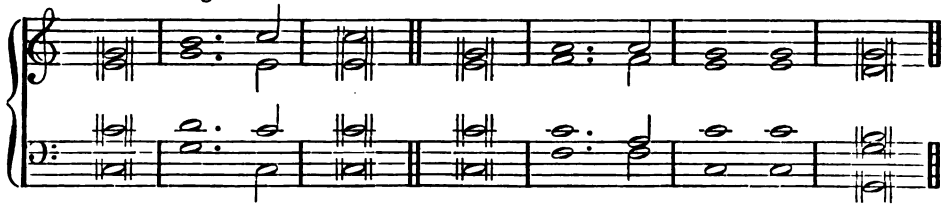
WHIT-SUNDAY.—MORNING PRAYER.

℣ and ℟. *Venite, exultemus Domino. Pſalm* xcv. The Grand Chant.

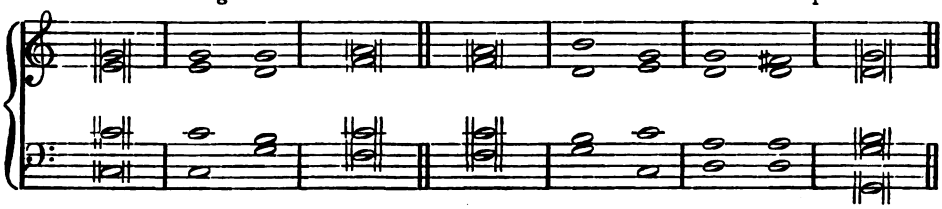


Proper Pſalms, XLVIII., LXVIII.

Pſal. xlviii. *Magnus Dominus.* Chant B. from Dean Aldrich's MSS.



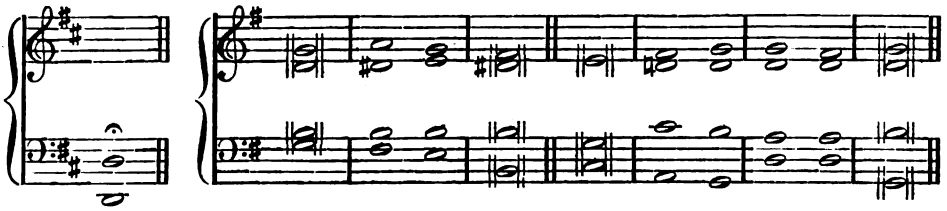
Pſal. lxviii. *Exurgat Deus.* The Imperial Chant.



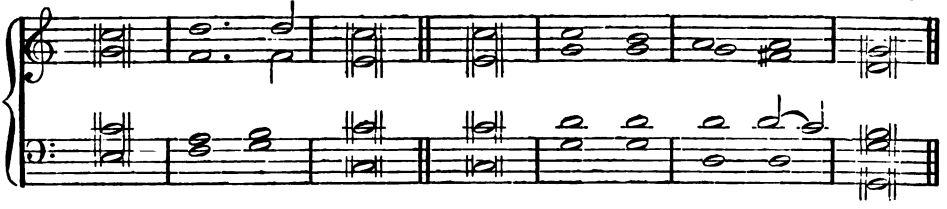
WHIT-SUNDAY.—EVENING PRAYER.

Proper Pſalms, CIV., CXLV.

℣ and ℟. Pſal. civ. *Benedic, anima mea.* V. Novello.



Pſal. cxlv. *Exaltabo te, Deus.* E. C. 32.



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

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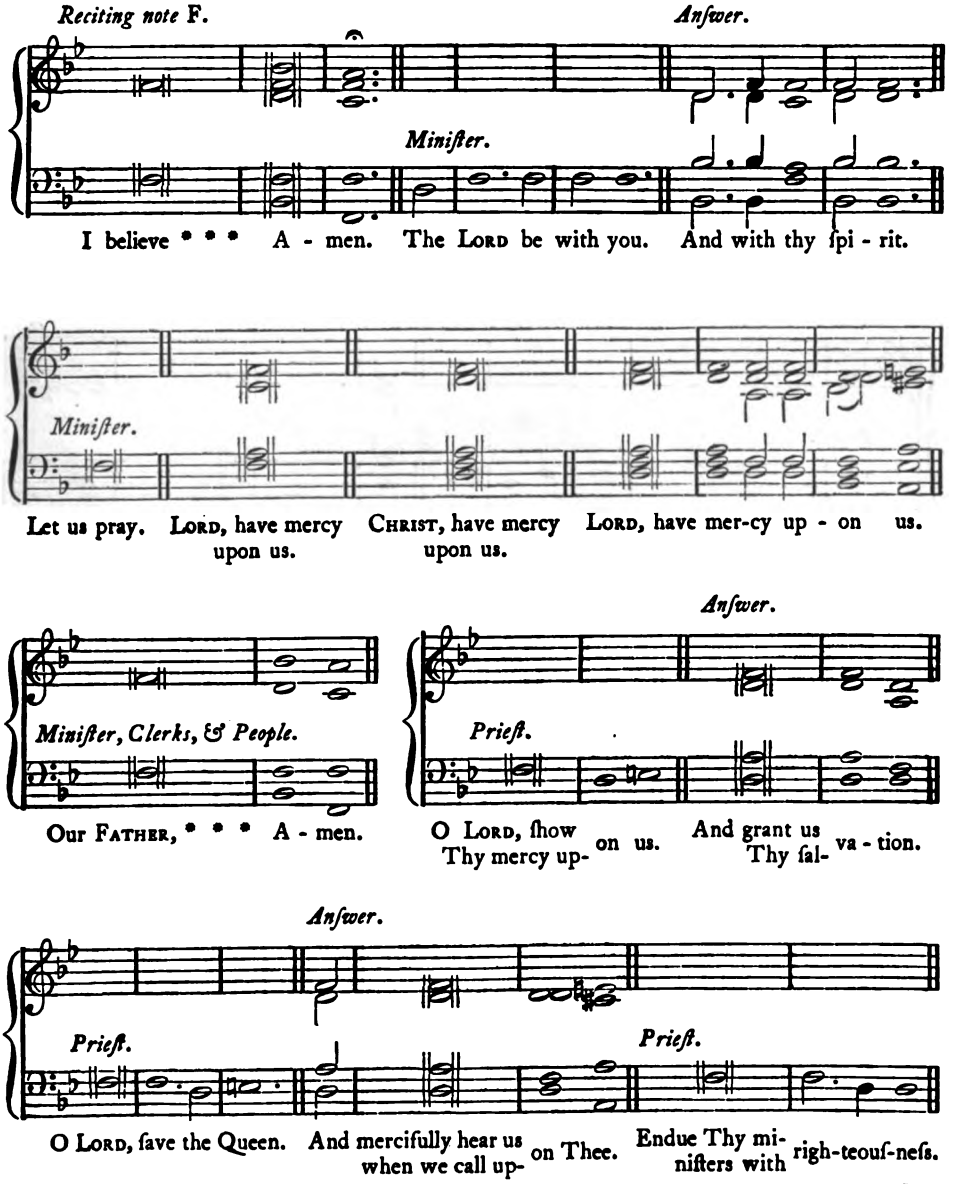
Appendix.

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

For Ferial Days.



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Answer. *Answer.*

Priest.

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

Answer.

Priest.

Give peace in our time, O LORD. Be-cause there is none other that 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.

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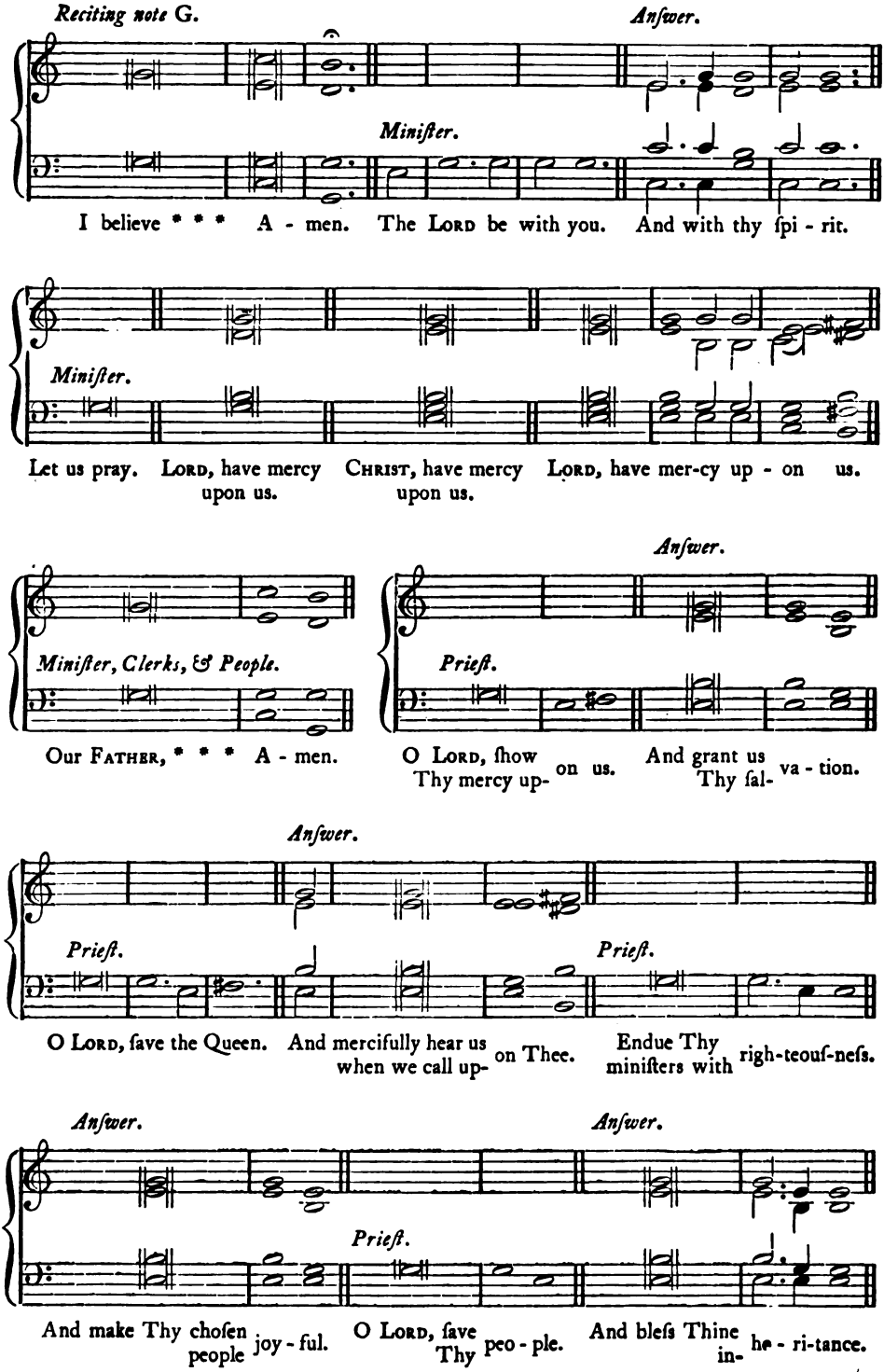
The ſame in C.



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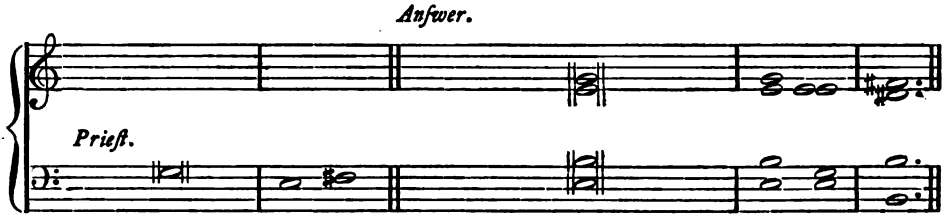
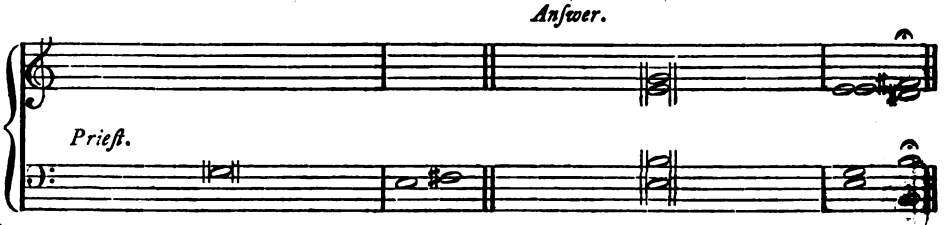
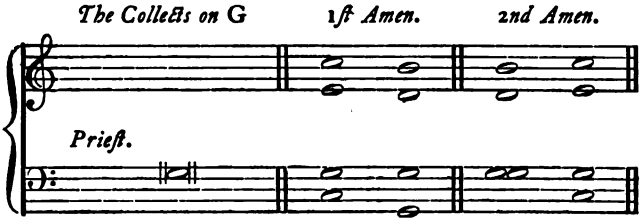


Give peace in our time, O LORD. Becauſe there is none other that fighteth for us, but only Thou, O GOD.



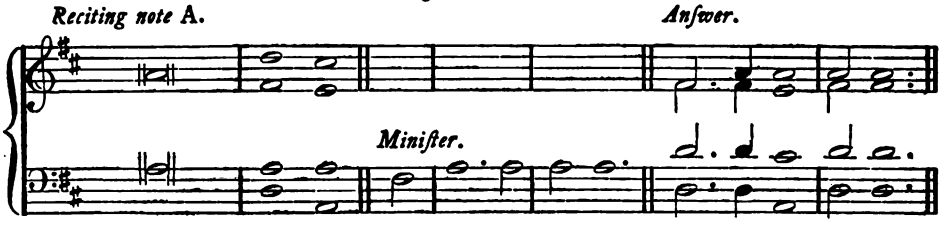
O GOD, make clean our hearts with-in us. And take not Thy HOLY SPIRIT from us.



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.



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

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

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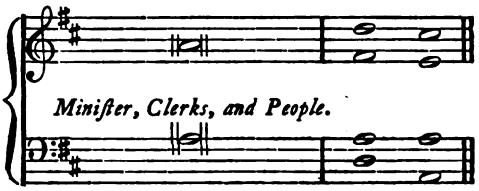


The Rule for the Plain Song of the ſucceeding ℣ and ℟ is to fall a minor third when the ſuffrage ends with a word of two or more ſyllables; and to add a note a major ſecond higher than that, when the laſt word is a monoſyllable. The harmonies are alike to all the Reſponſes of the ſame kind, viz.,

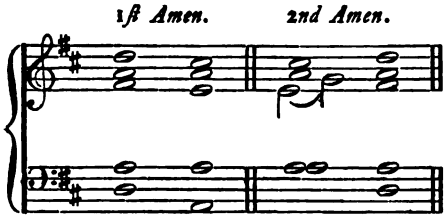
℟ And grant us Thy ſal - vá - tion.

℣ O Lord, ſhow Thy - - mércy upon us.

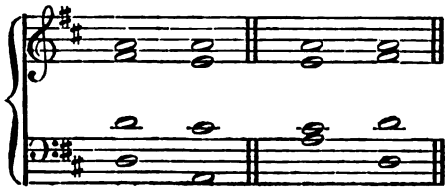
℣ O Lord, - - - - - ſáve the Queen.
℟ And mercifully hear us when we cáll up-on Thee.

℣ Endue Thy miniſters with rígh-teouſneſs.
℟ And make Thy choſen people jóy - ful.
℣ O Lord, ſave Thy - - péo - ple.
℟ And bleſs Thine in - - hé-ritance.

℣ Give peace in our - - - túme, O Lord.
℟ Becauſe there is none other
that fighteth for us, but only Thóu, O God.
℣ O God, make clean our - heárts within us.
℟ And take not Thy Holy Spírit from 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.

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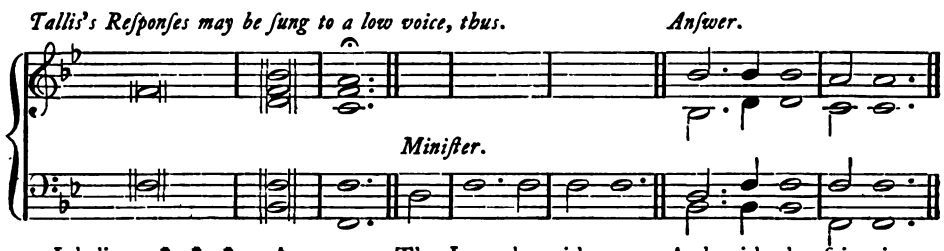
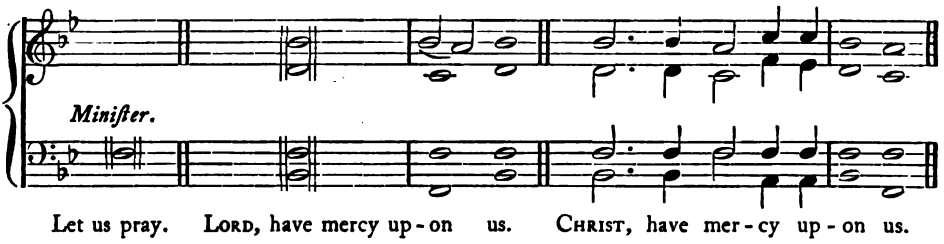
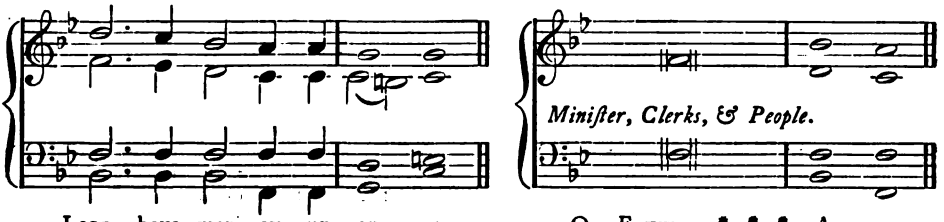
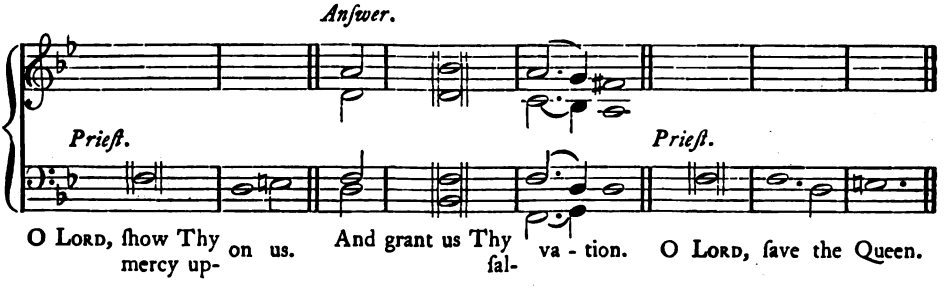
For Festivals.

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









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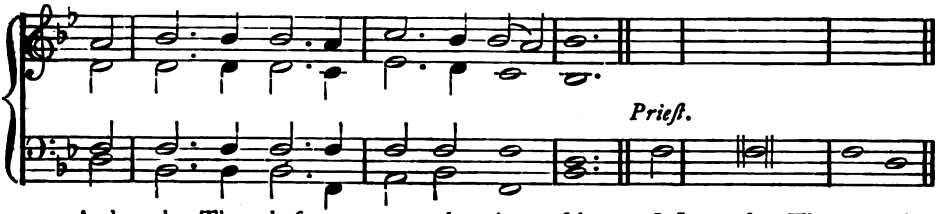
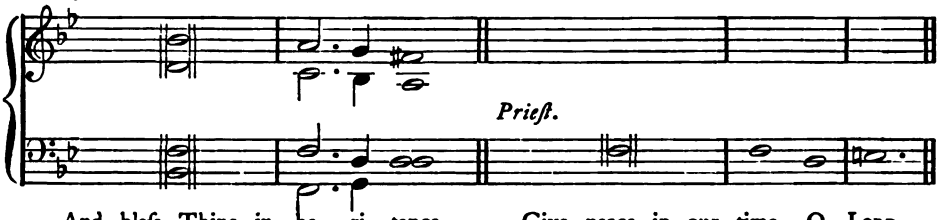
Anſwer.



Prieſt.

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

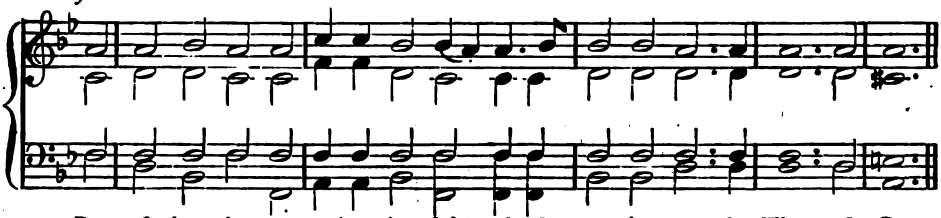
Anſwer.



Prieſt.

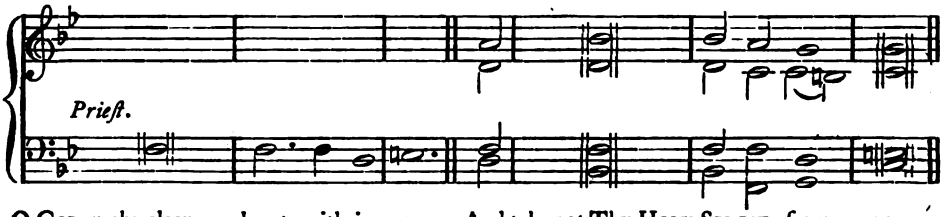
And bleſs Thine in - he - ri - tance. Give peace in our time, O Lord.

Anſwer.



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

Anſwer.

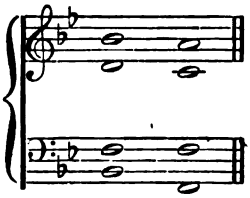


Prieſt.

O God, make clean our hearts with-in us. And take not Thy Holy Spi-rit from us.

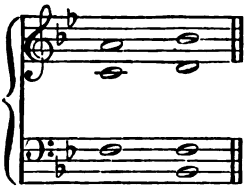
When the Prieſt ſays the Collects on F.

After all the Collects except the 2nd,



A - men.

After the 2nd Collect and Bleſſing,



A - men.

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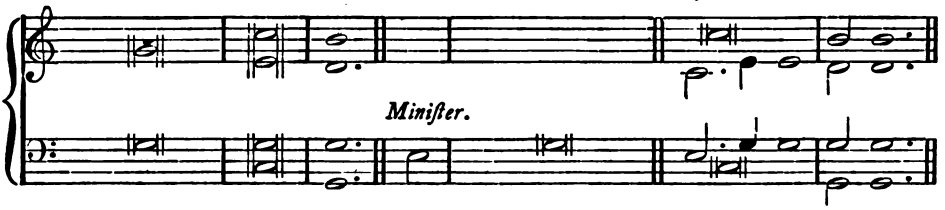
The ſame in C.

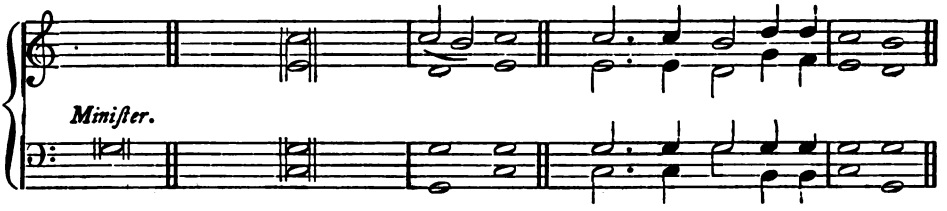
Anſwer.

Miniſter.

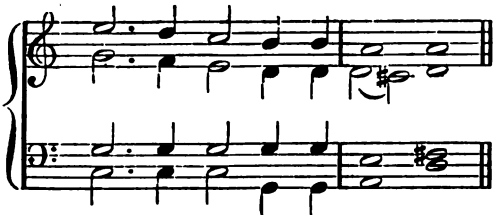


I believe * * * A - men. The LORD be with you. And with thy ſpi - rit.

Miniſter.

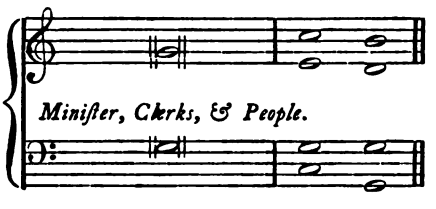


Let us pray. LORD, have mercy up - on us. CHRIST, have mer - cy up - on us.



LORD, have mer - cy up - on us.

Miniſter, Clerks, & People.

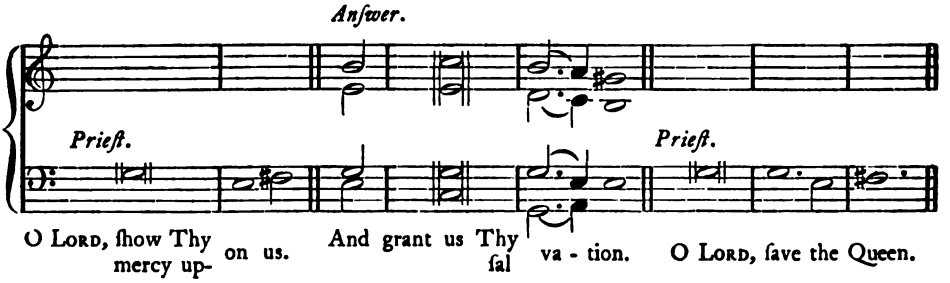


Our FATHER, * * * A - men.

Anſwer.

Prieſt.

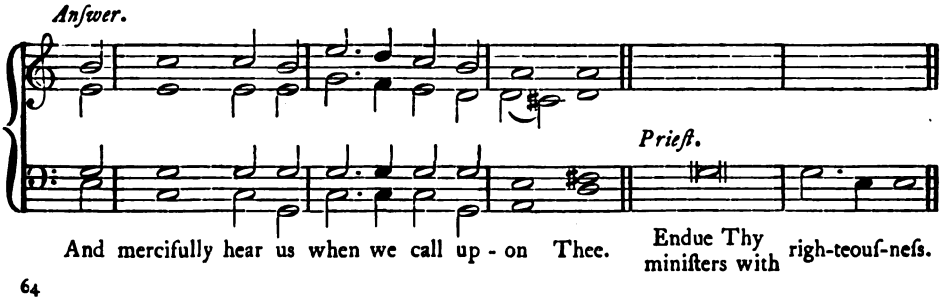
Prieſt.



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

Anſwer.

Prieſt.



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

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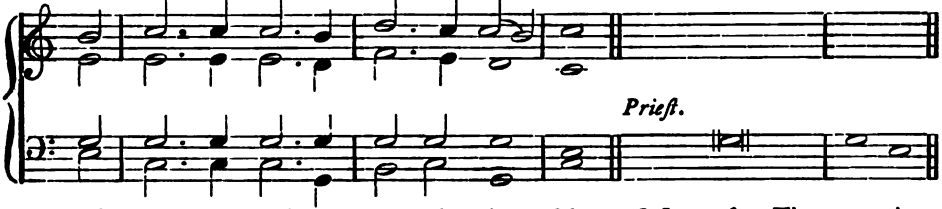
Anſwer.

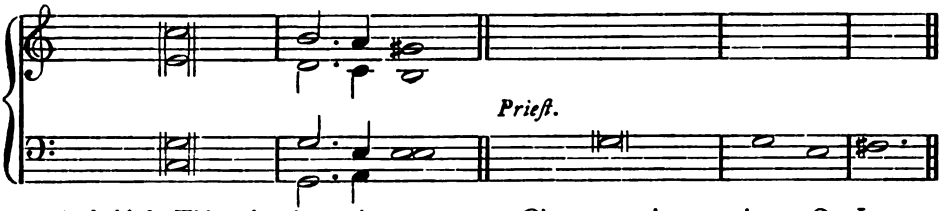
Prieſt.



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

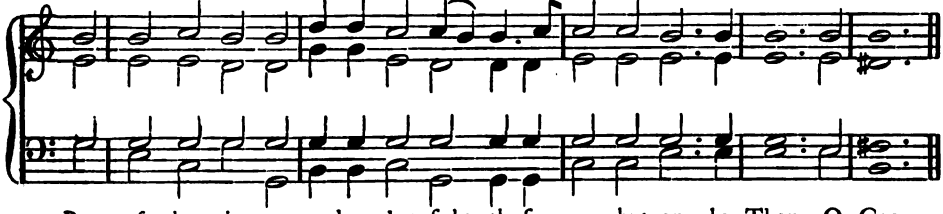
Anſwer.

Prieſt.



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

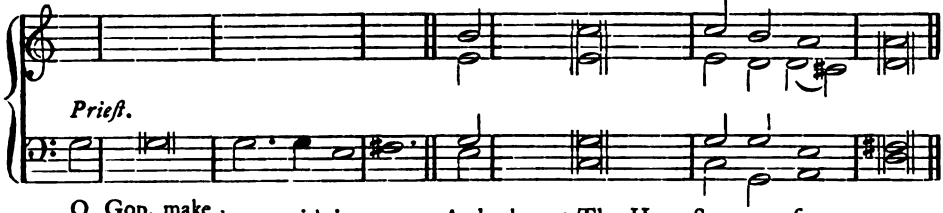
Anſwer.



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

Anſwer.

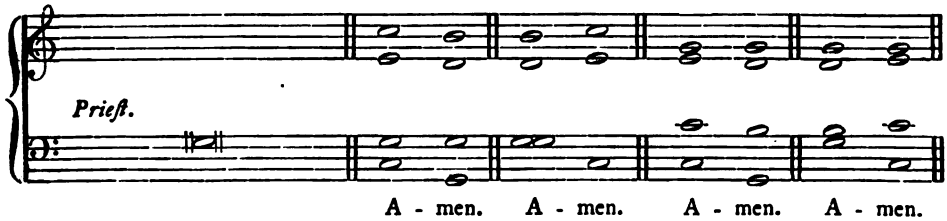
Prieſt.



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

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.

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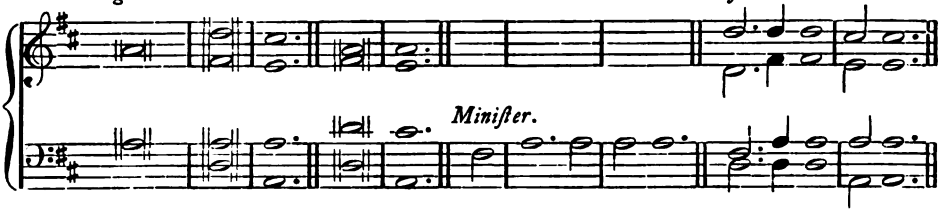
The ſame in D.

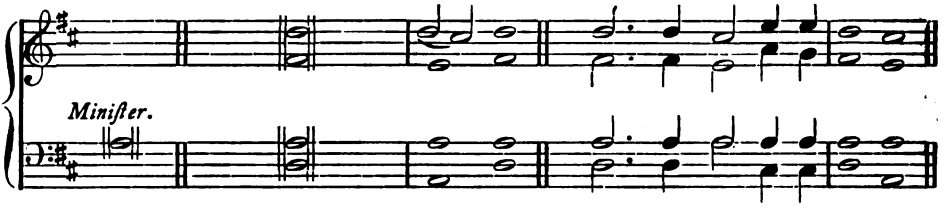
Reciting note A. *Anſwer.*

Miniſter.

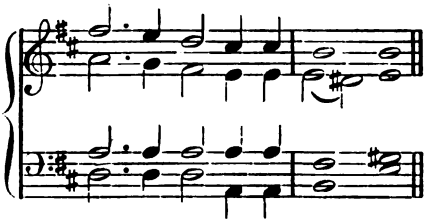


I believe * * A - men. *or* A - men. The LORD be with you. And with thy ſpi - rit.

Miniſter.

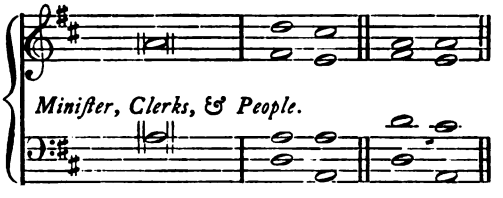


Let us pray. LORD, have mercy up - on us. CHRIST, have mer - cy up - on us.



LORD, have mer-cy up - on us.

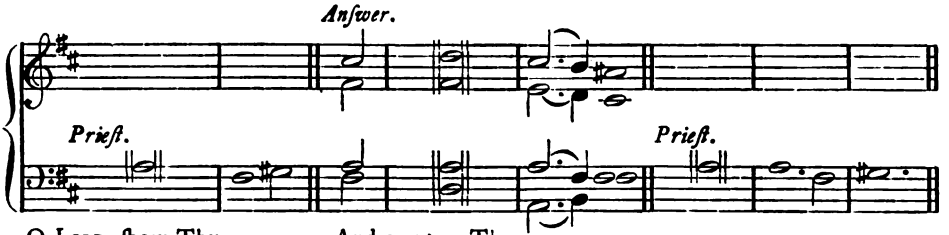
Miniſter, Clerks, & People.



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

Anſwer.

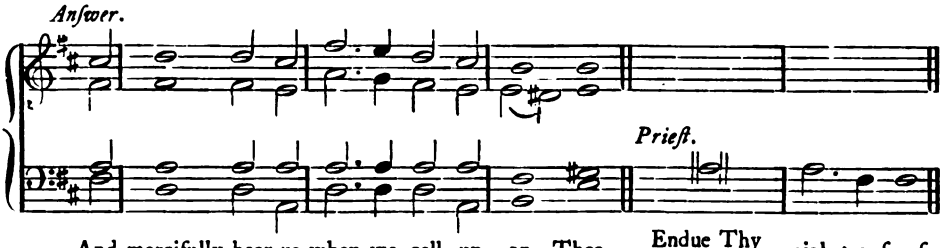
Prieſt. *Prieſt.*



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

Anſwer.

Prieſt.



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

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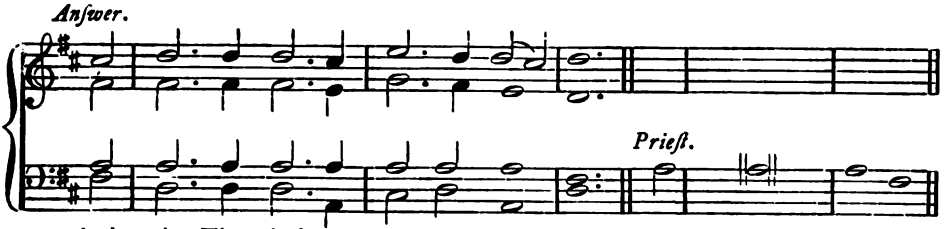

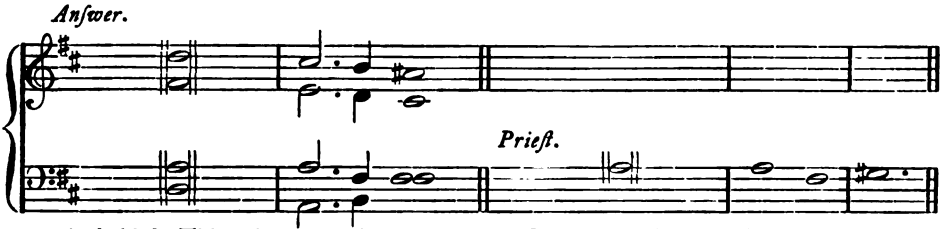

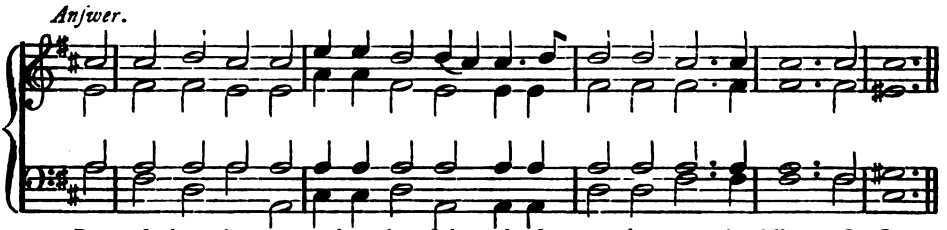

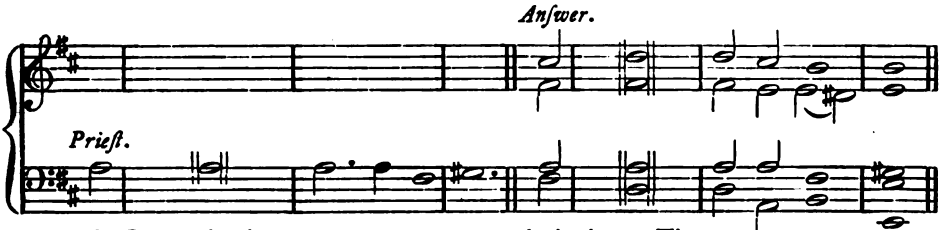

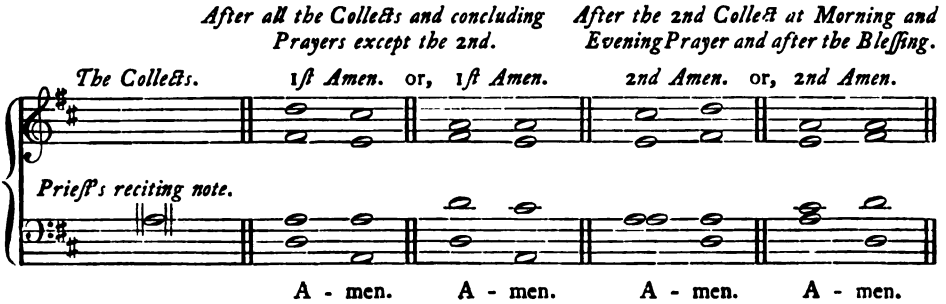

Laus Deo.

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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.

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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.

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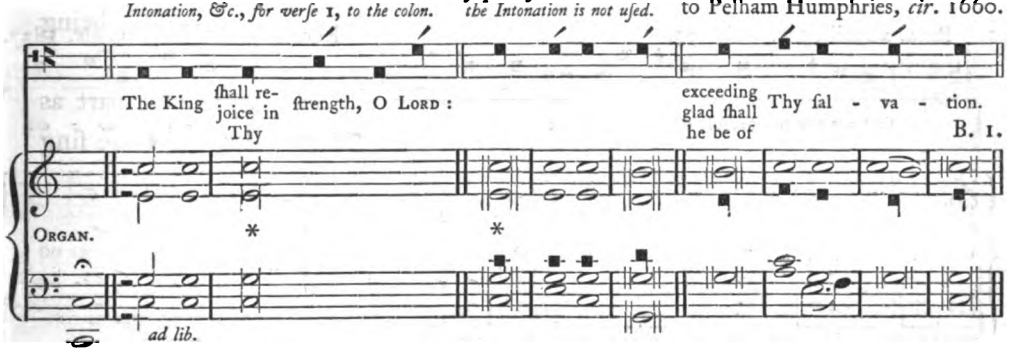
Table of Chants.

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.

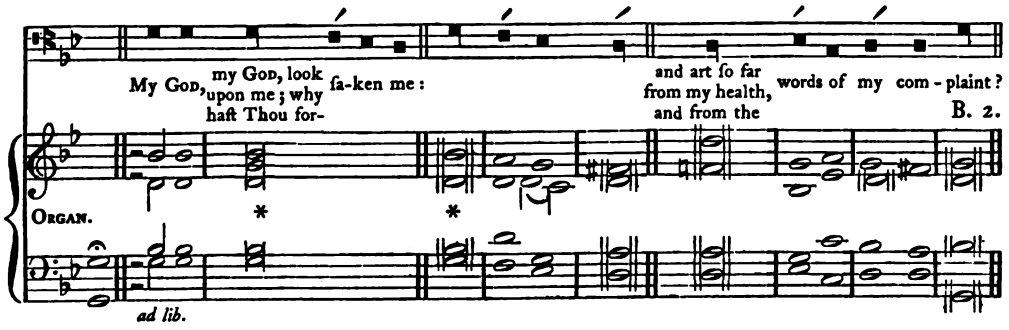
1. Psal. xxi., lxxviii.

Intonation, &c., for verſe 1, *to the colon.* *1ſt part of the Chant when the Intonation is not uſed.*

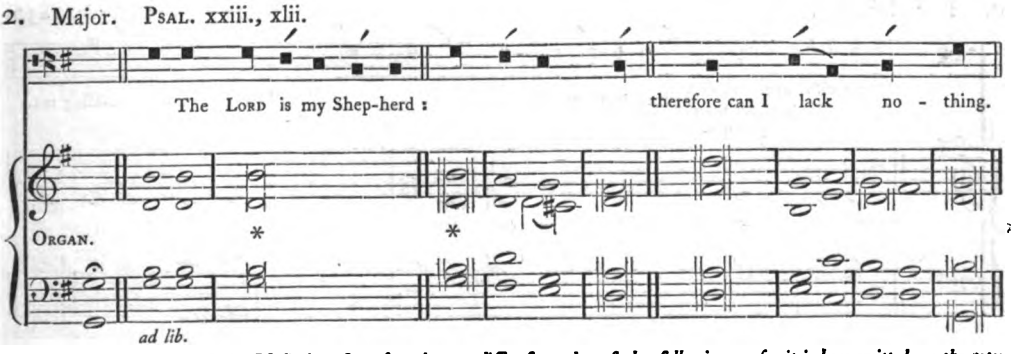


2. Minor. Psal. xxii.

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



2. Major. Psal. xxiii., xlii.



* *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.

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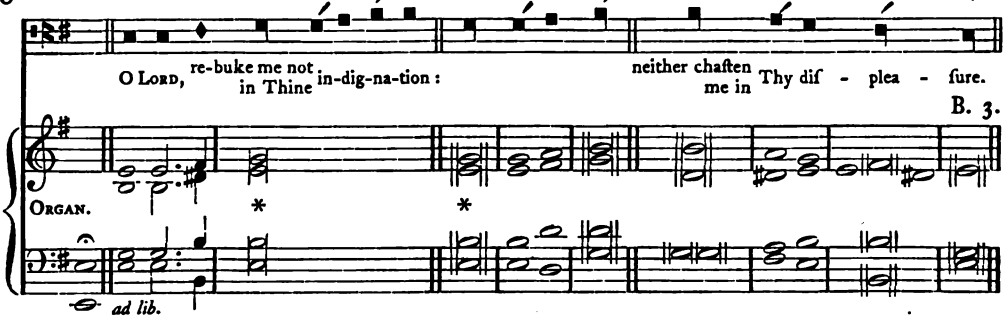
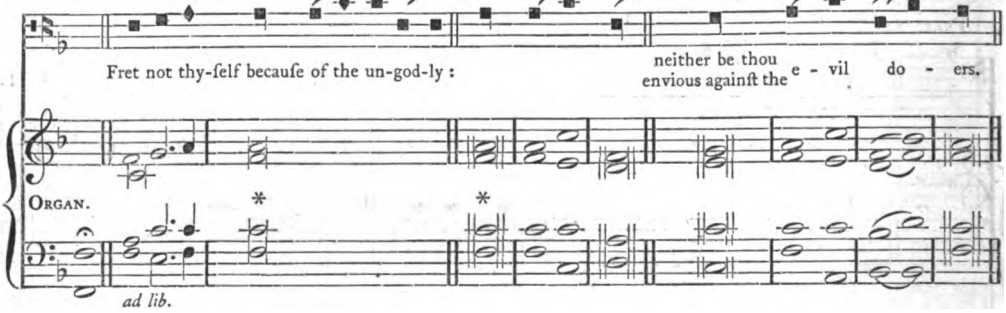
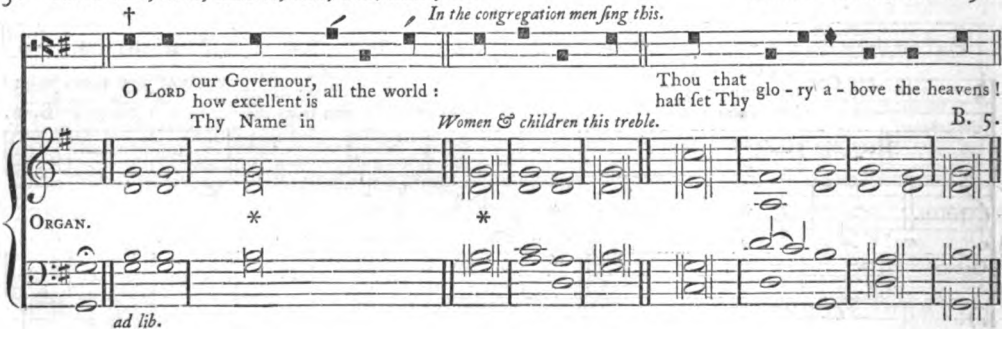
3. PSAL. vi. Dr. Blow, *cir.* 1670.



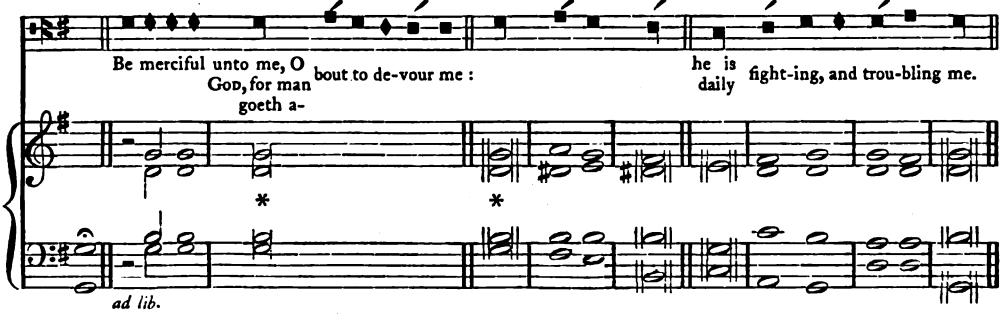
4. PSAL. xxxvii., xlv., cxix. 33. Rev. Thomas Helmore, *cir.* 1837.



5. PSAL. viii., xix., xxxiv., xli., lxi., lxiii., cxviii. Daniel Purcell, *cir.* 1690.



6. PSAL. lvi., lvii., civ. Vincent Novello, *cir.* 1830.



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

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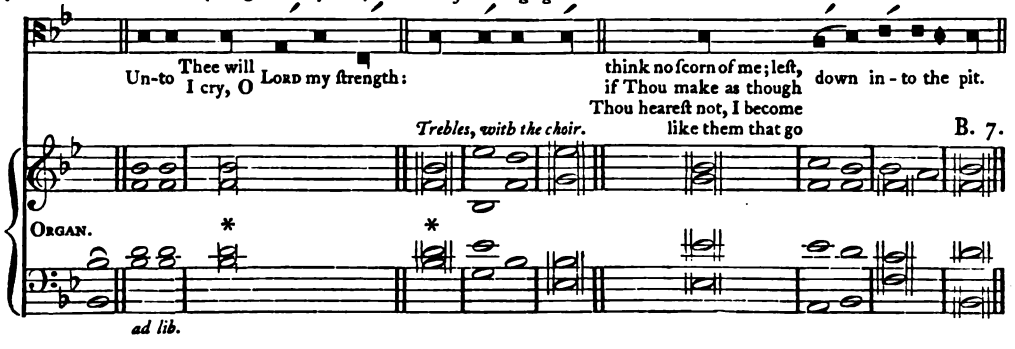
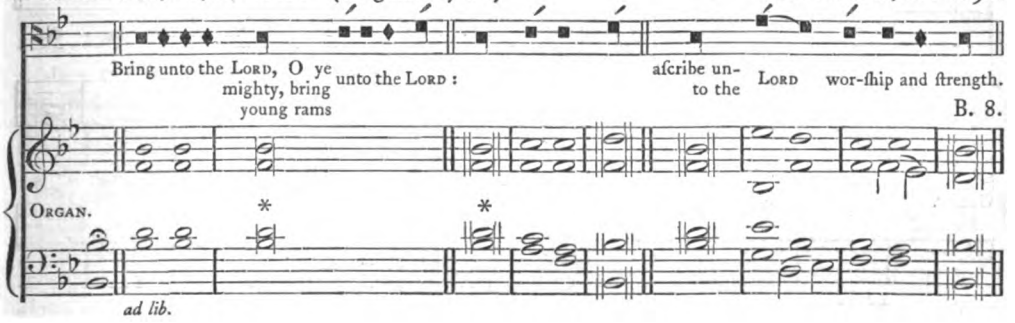
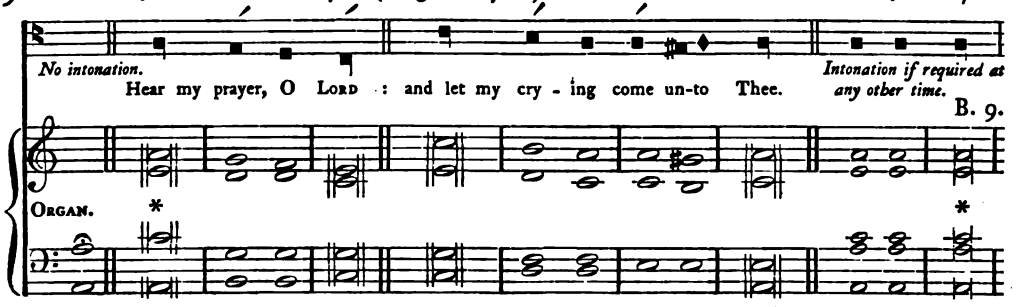
7. Psal. xxviii. (Original key A.) *Men of the congregation.* Rev. William Tucker, *cir.* 1660.



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

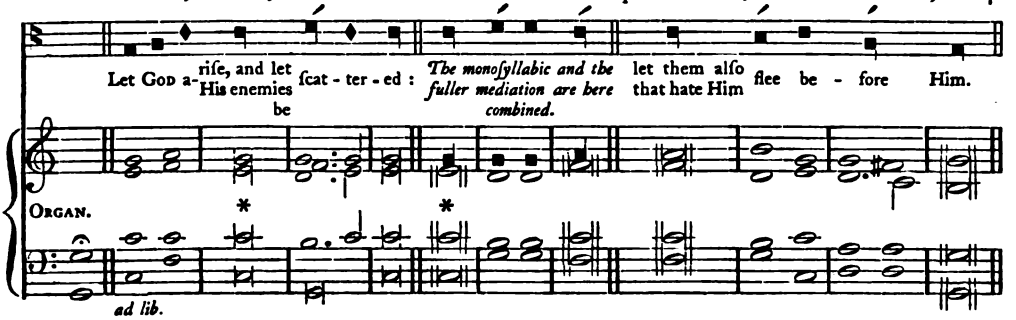


9. Psal. cii., on Aſh-Wedneſday. (Original key B.) Dr. Croft, *cir.* 1700.



The 8th Gregorian Pſalm Tune, in the Tenor. Arranged by Dr. William Child, *cir.* 1630.

10. Psal. lxviii., lxxxix., cv. This is called the Imperial Chant, in Clifford's Book, 1664.



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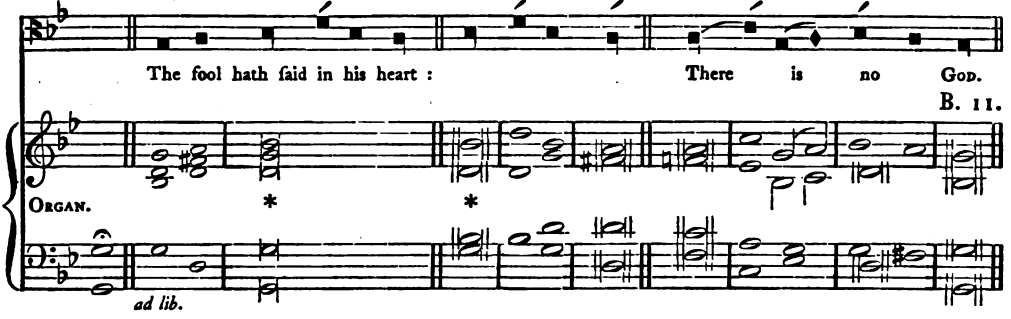
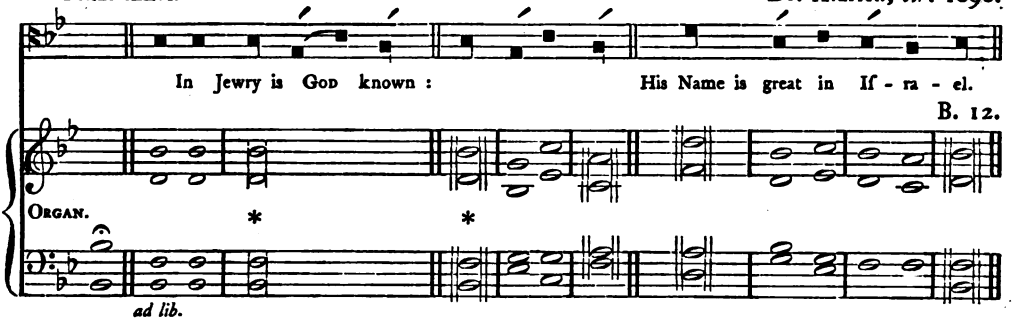
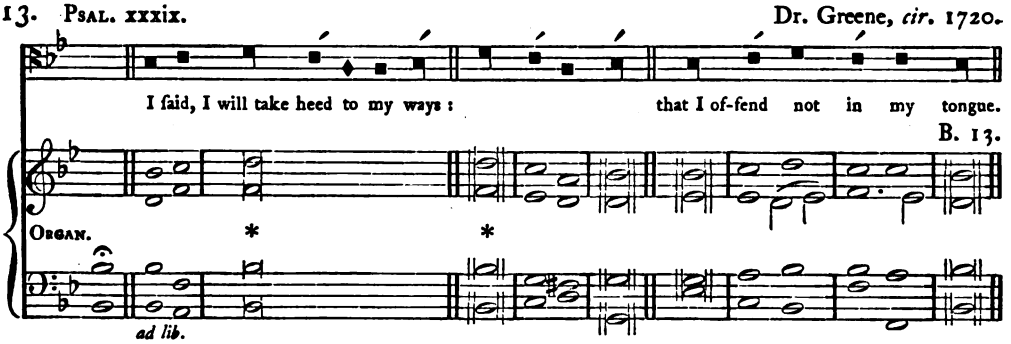
11. Psal. xiv. John Weldon, *cir.* 1700.



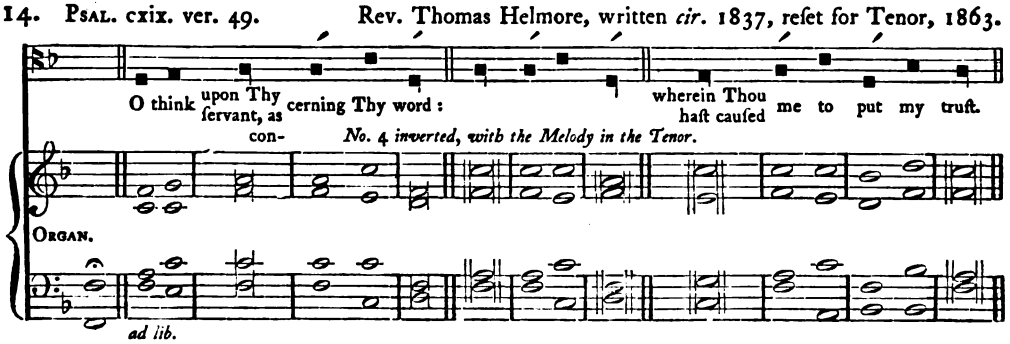
12. Psal. lxxvi. Dr. Aldrich, *cir.* 1690.



13. Psal. xxxix. Dr. Greene, *cir.* 1720.



14. Psal. cxix. ver. 49. Rev. Thomas Helmore, written *cir.* 1837, reſet for Tenor, 1863.



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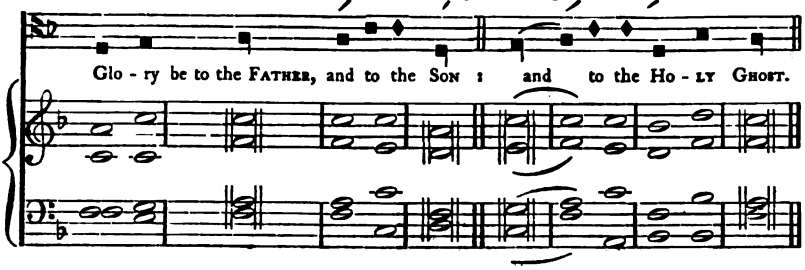
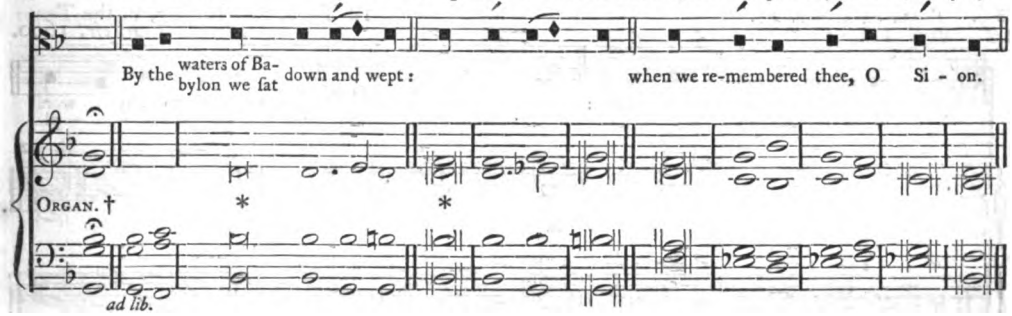
Intonation for 2nd and following verses when required.



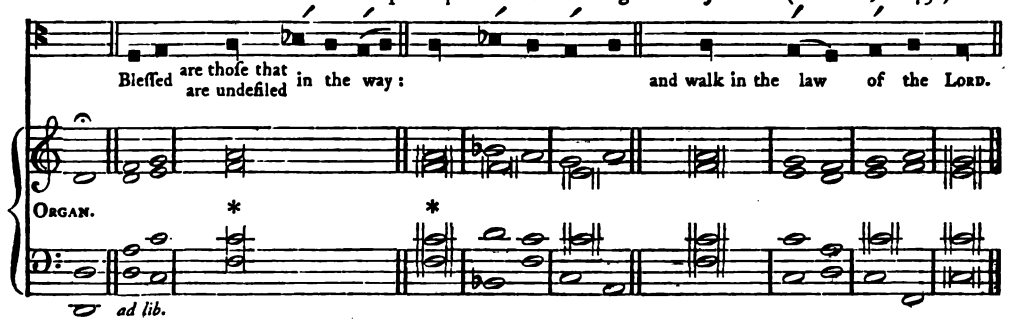
The 1ſt Gregorian Tone, 1ſt Ending, tranſpoſed, Melody in the Alto. From Accompagnamento de' Toni Ec. di P. Alfieri (Roma, 1840). See alſo Spencer's Church Modes, Pt. iii. p. 2. (Novello, 1846.)

15. PSAL. cxxxvii.



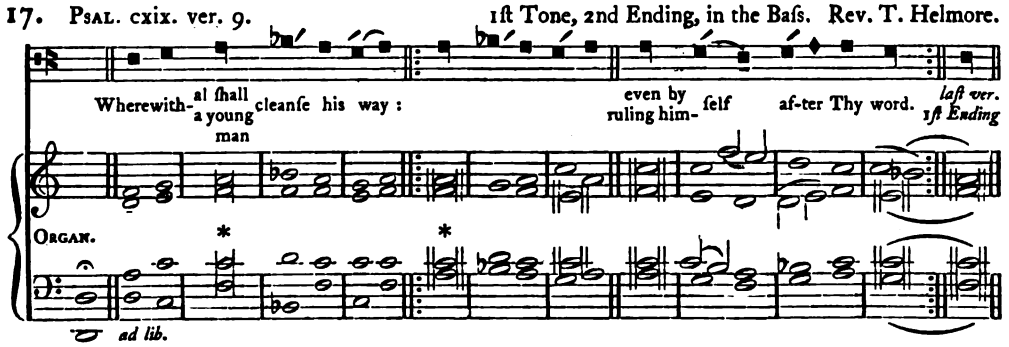
1ſt Tone, 2nd Ending, in the Treble. From a MS. Copy of the Traditional Harmony of the Eight Modes, &c., by Baini. See alſo "Les vrais principes du Chant Grégorien." Janſſen. (Malines, 1845.)

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.*

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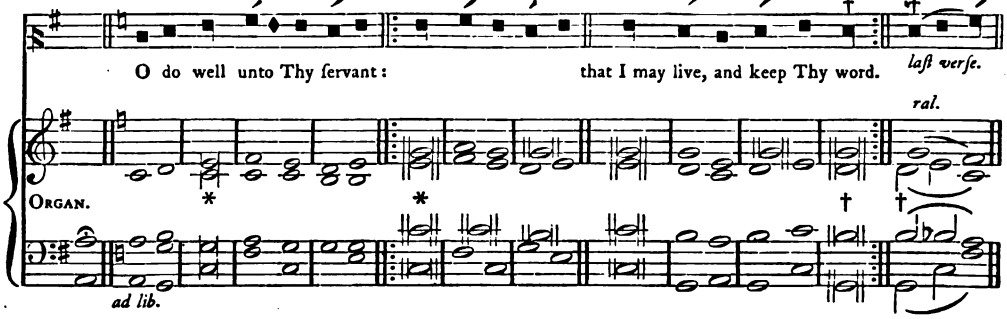
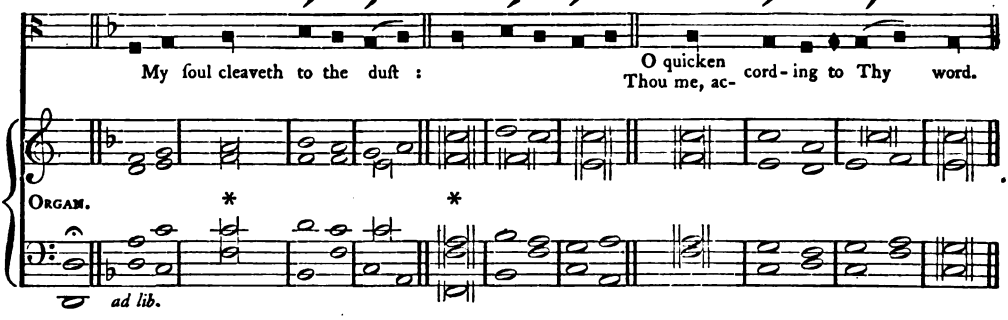
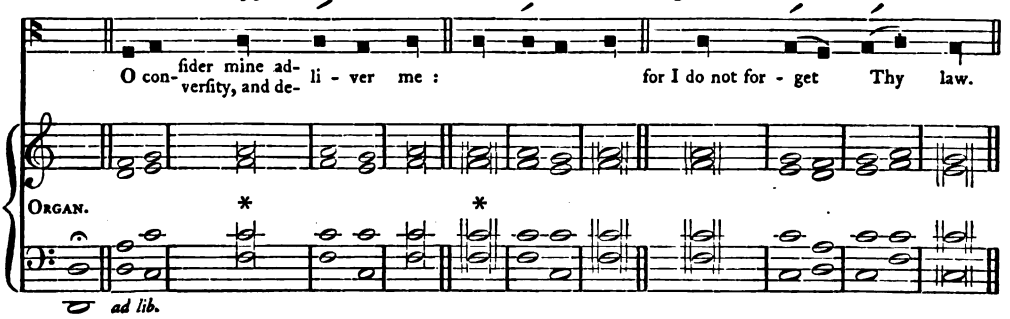
18. Psal. cxix. ver. 17. 1ſt Tone, 2nd Ending, in the Alto. Rev. T. Helmore.



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

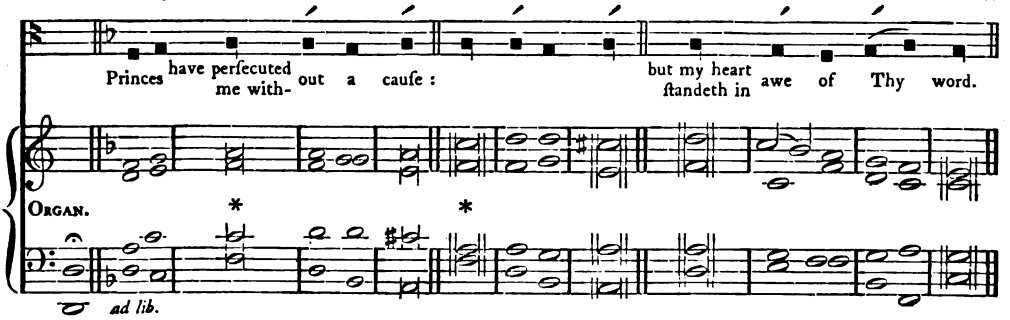


20. Psal. cxix. ver. 153. 1ſt Tone, 2nd Ending, after Tallis, Rev. T. Helmore.



1ſt Tone, 2nd Ending, in the Tenor. From E. C. 26, by Rev. T. Helmore.

21. Psal. viii., cxix. ver. 161.



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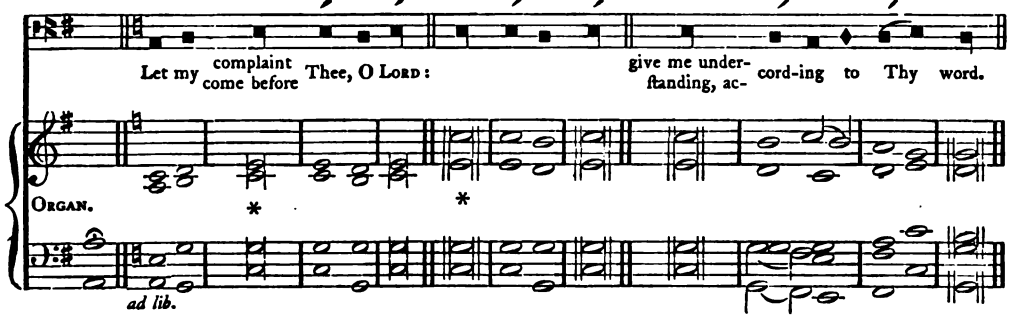
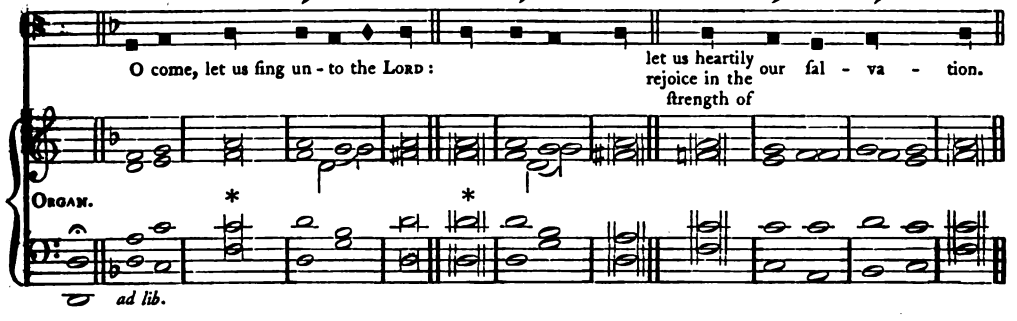
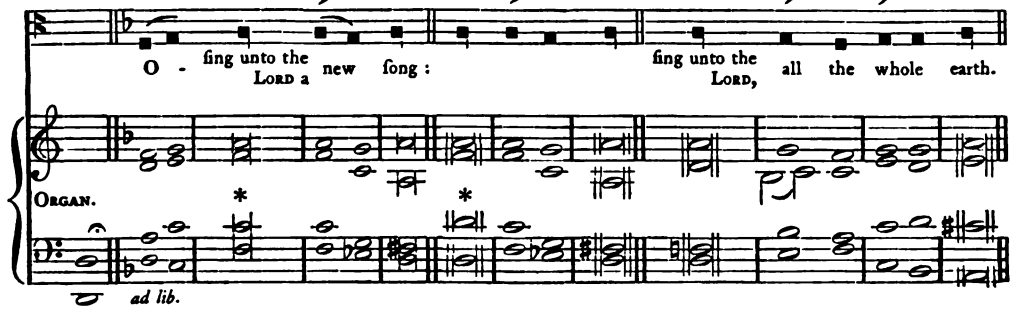
22. Psal. cxix. ver. 169. 1ſt Tone, 2nd Ending, in the Alto.



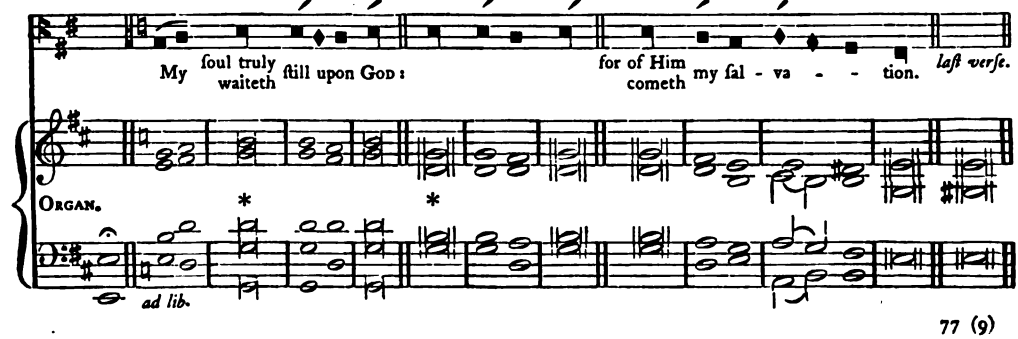
23. Psal. xcv. 19th Morning, and Good Friday. 1ſt Tone, 4th Ending. Tallis, from Barnard.



24. Psal. xcvi. 1ſt Tone, 4th Ending, Rev. T. Helmore.



25. Psal. lxii., xc. 1ſt Tone, in the Tenor. E.C. 25.



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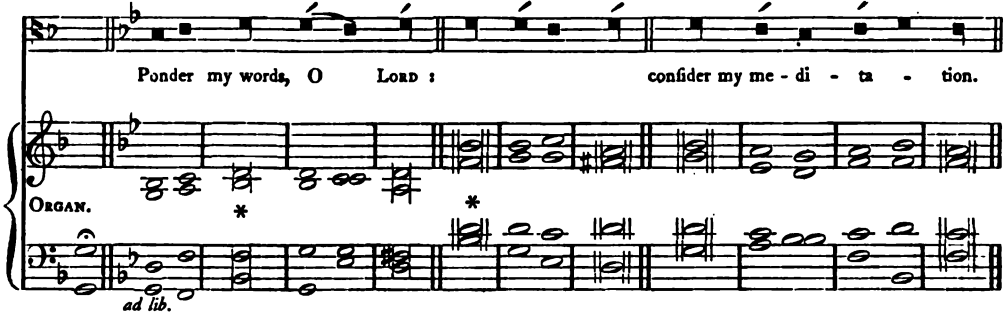
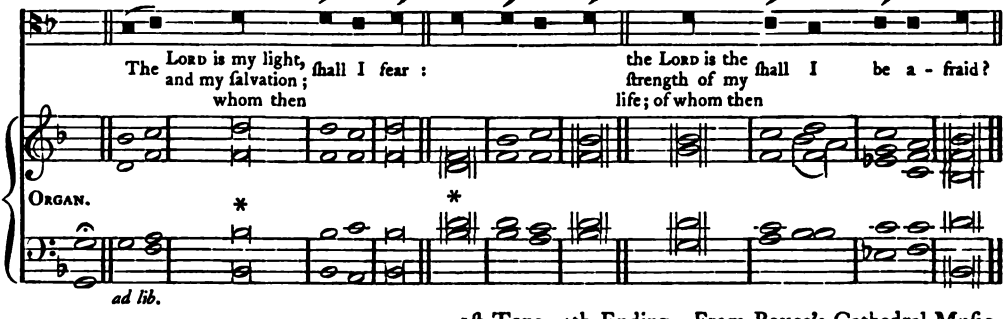
26. Psal. v., xii., xxxii., lxxvii., ci. 1ſt Tone, 2nd Ending, in the Tenor. E. C. 26.

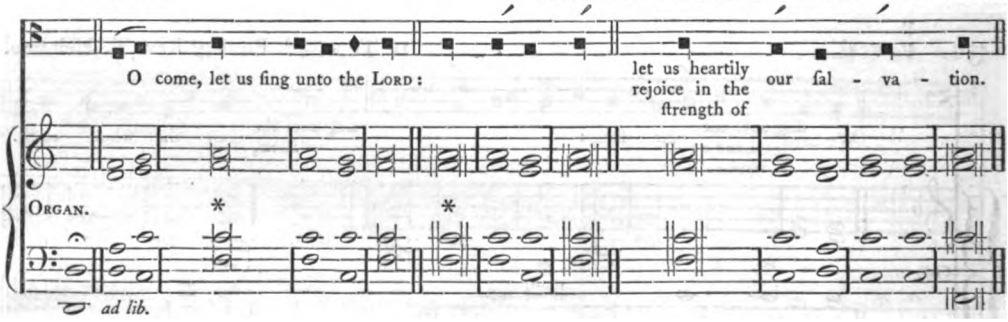


27. Psal. xxvii., lxxv., lxxxvii., xciii., c., cxvii. 1ſt Tone, 4th Ending, in the Tenor. E. C. 27.

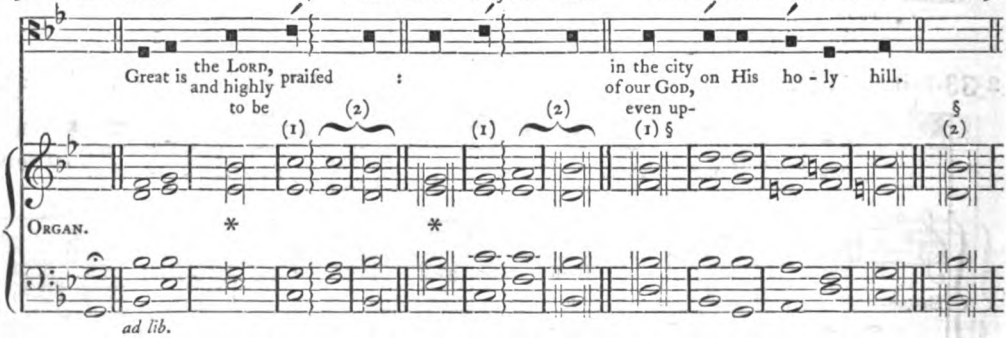


1ſt Tone, 4th Ending. From Boyce's Cathedral Muſic.

28. Psal. xcv. Tallis's Service in the Dorian Mode. E. C. 28.



29. Psal. xlviii. † *Vide Ac. Har. to Pſalter Noted.* 2nd Tone, in the Tenor. E. C. 29.



† *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.*

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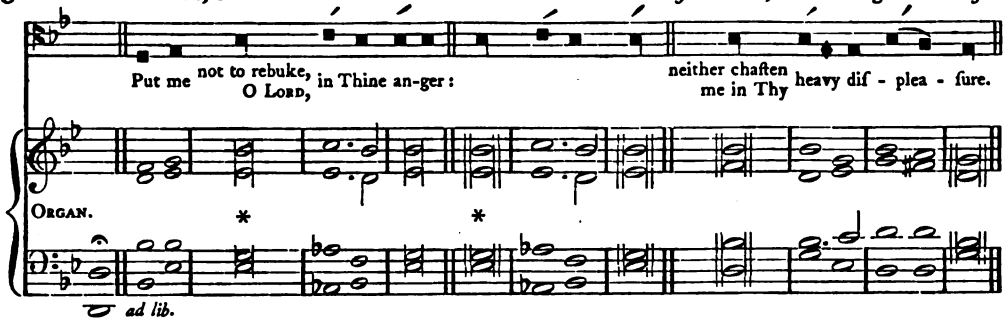
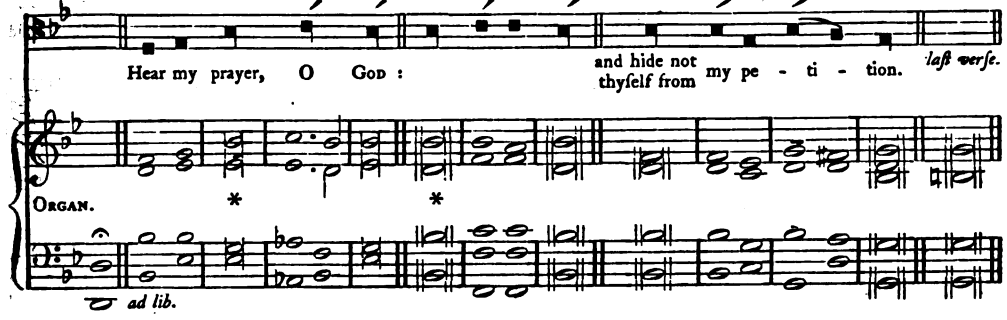
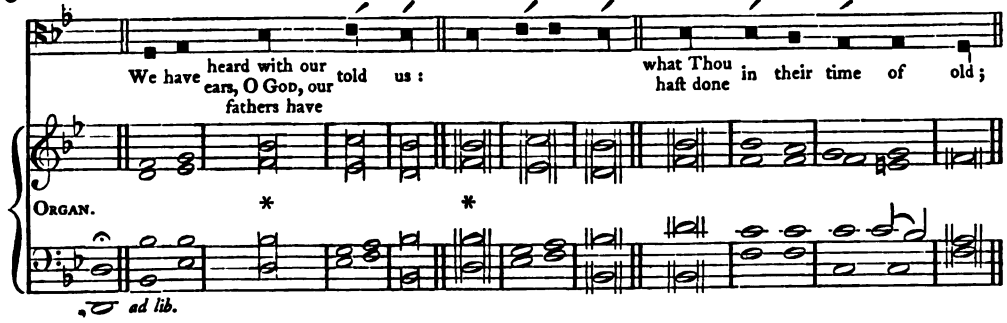
30. Psal. xxxviii., li. 3rd Tone, 1st Ending. E. C. 30.



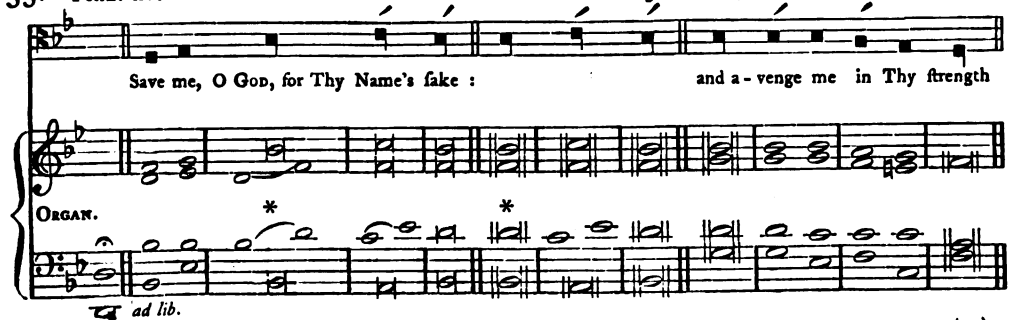
31. Psal. lv., lix., lxxxi. 3rd Tone, 1st Ending, in the Tenor. E. C 31.



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



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



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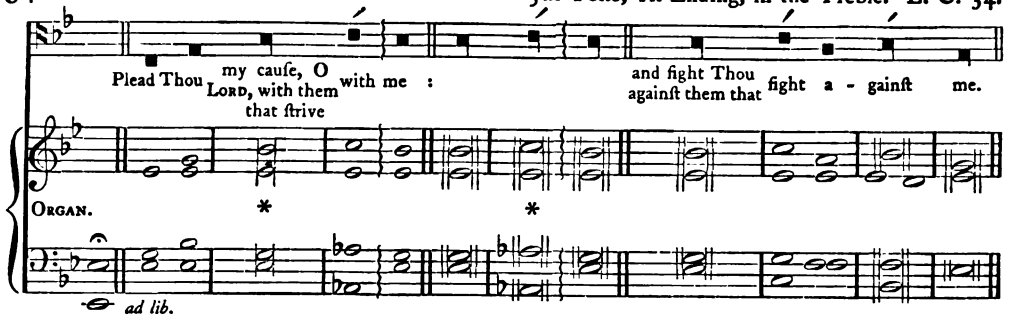
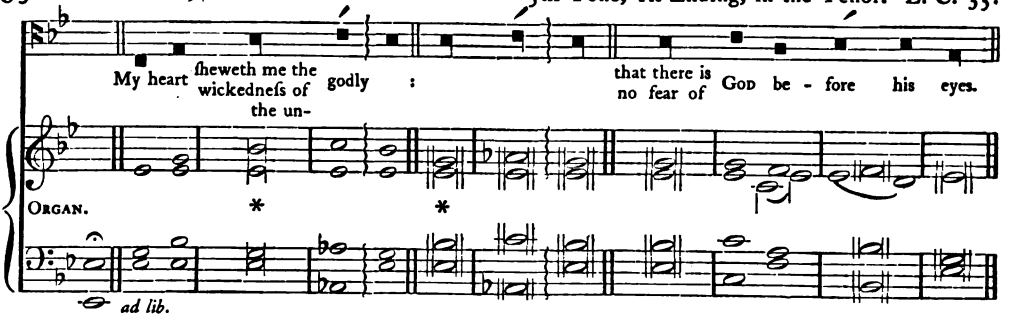
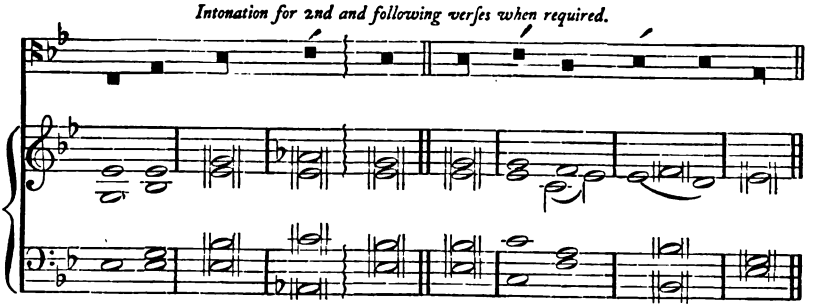
34. Psal. xxxv. 5th Tone, 1ſt Ending, in the Treble. E. C. 34.



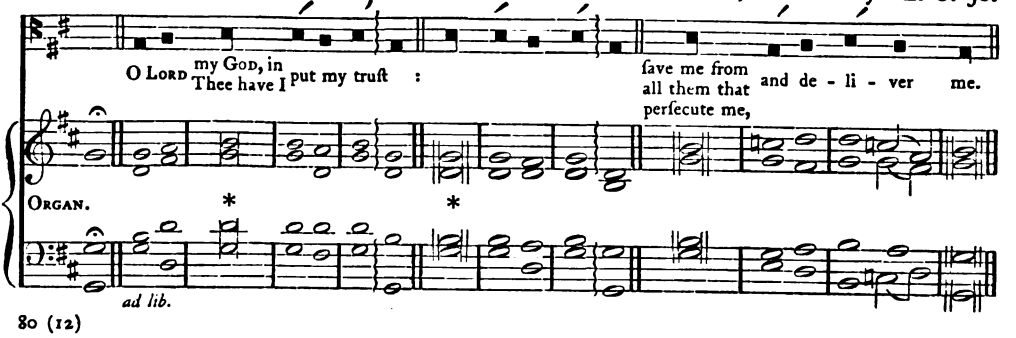
35. Psal. xxxvi., xlix. 5th Tone, 1ſt Ending, in the Tenor. E. C. 35.



Intonation for 2nd and following verſes when required.



36. Psal. vii., ix., xvi., xci. 6th Tone, in the Tenor, from Morley. E. C. 36.



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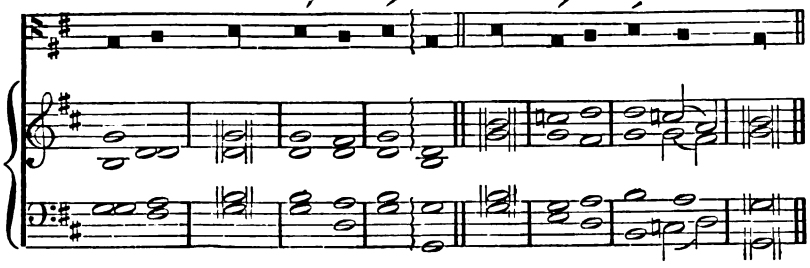
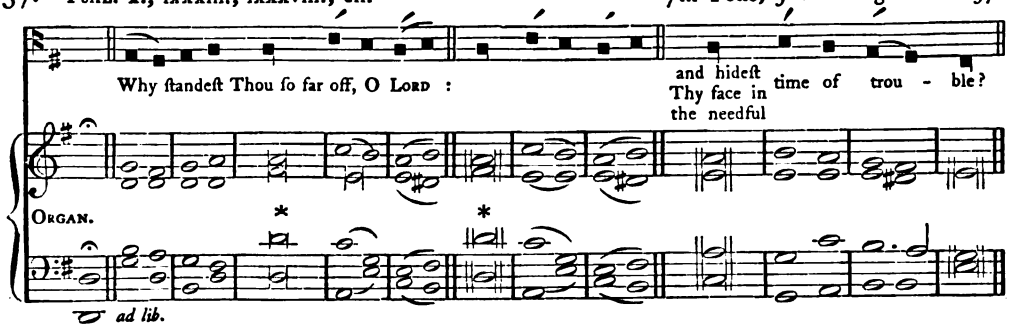
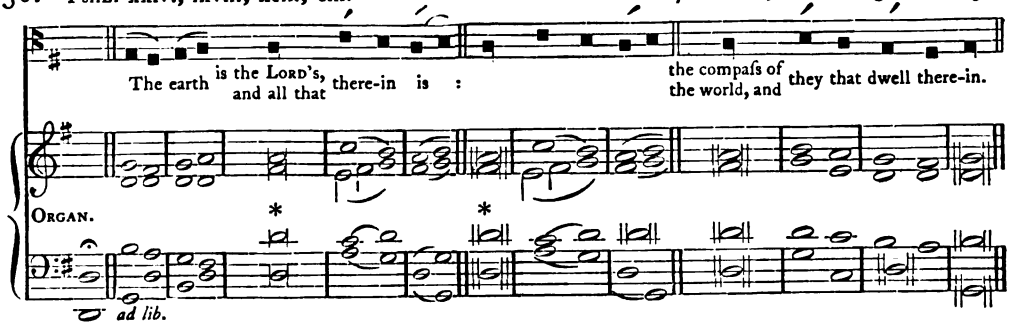
Intonation for 2nd and following verses when required.



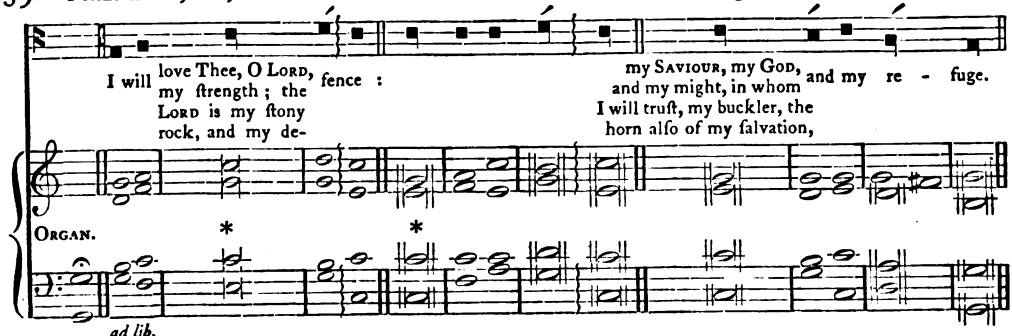
37. PSAL. x., lxxxiii., lxxxviii., cii. 7th Tone, 3rd Ending. E. C. 37.



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



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



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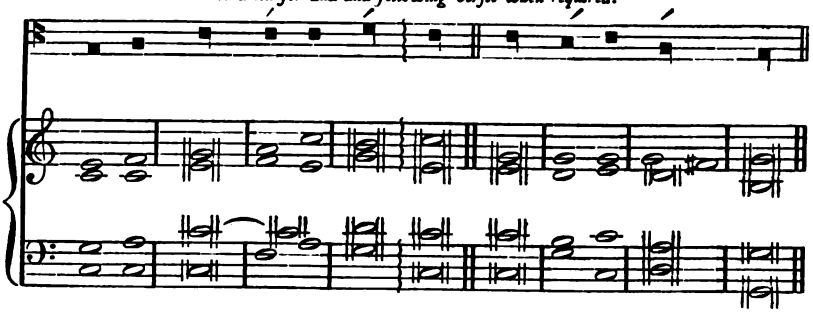
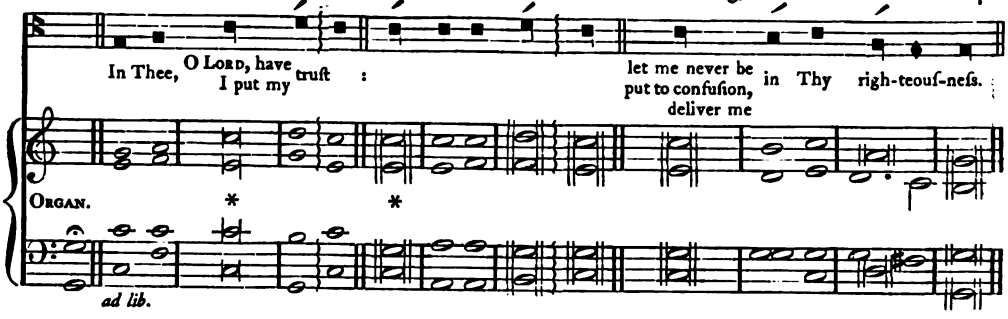
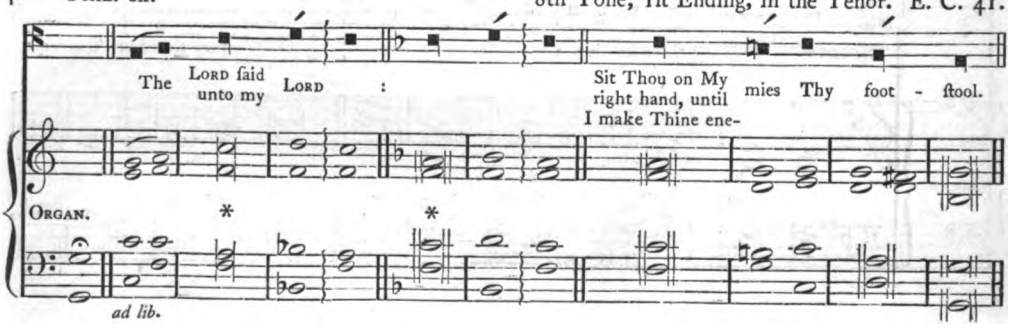
Intonation for 2nd and following verſes when required.



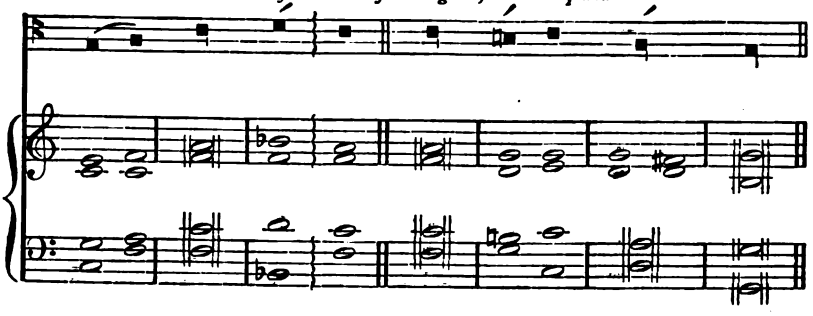
40. PSAL. xxxi. 8th Tone, 1ſt Ending, in the Treble. E. C. 40.



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



Intonation for 2nd and following verſes when required.



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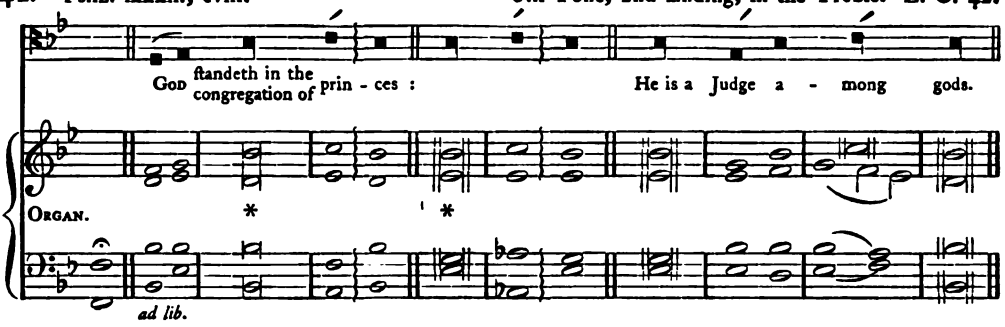
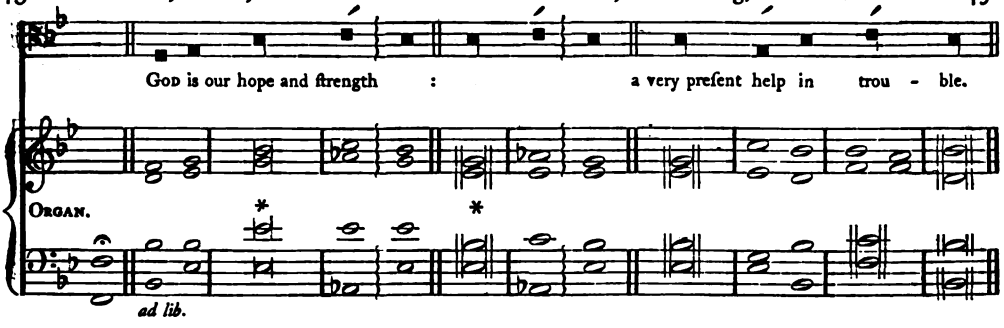
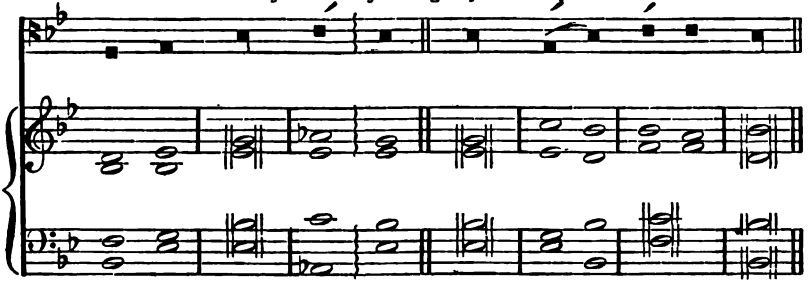
42. Psal. lxxxii., cviii. 8th Tone, 2nd Ending, in the Treble. E. C. 42.



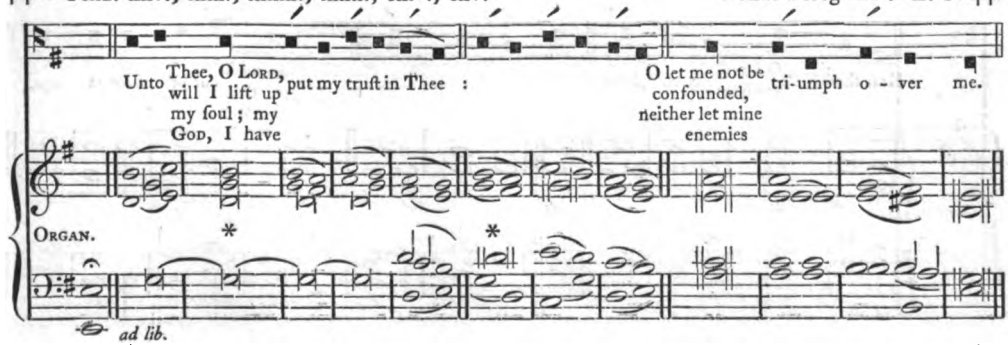
43. Psal. xlvi., lxxxv., cix. 8th Tone, 2nd Ending, in the Tenor. E. C. 43.



Intonation for 2nd and following verſes when required.



44. Psal. xxv., lxix., lxxix., lxxx., cxiv., cxv. Tonus Peregrinus. E. C. 44.



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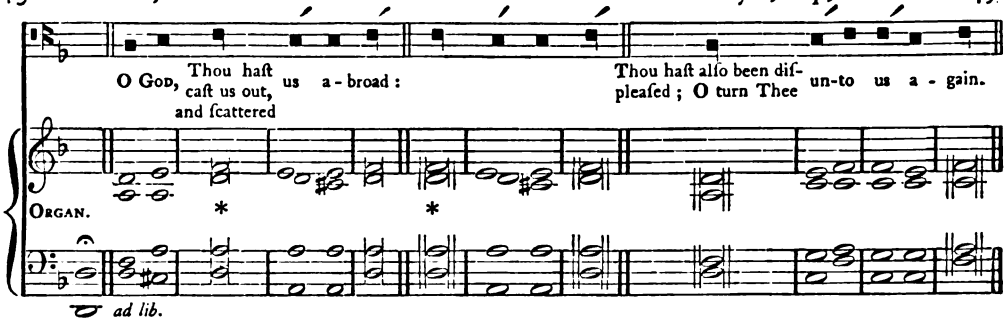
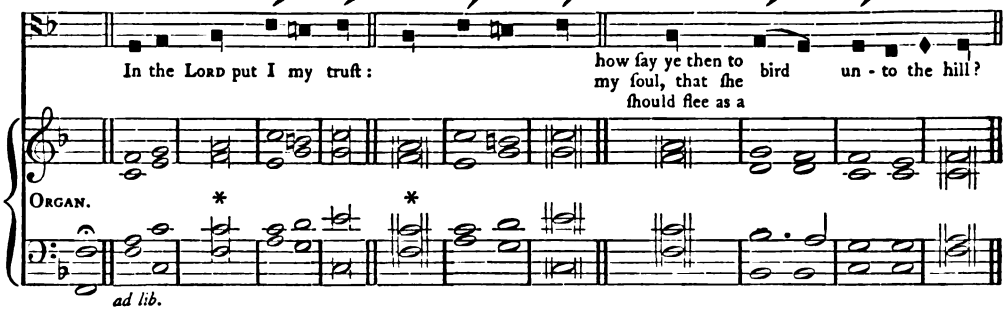
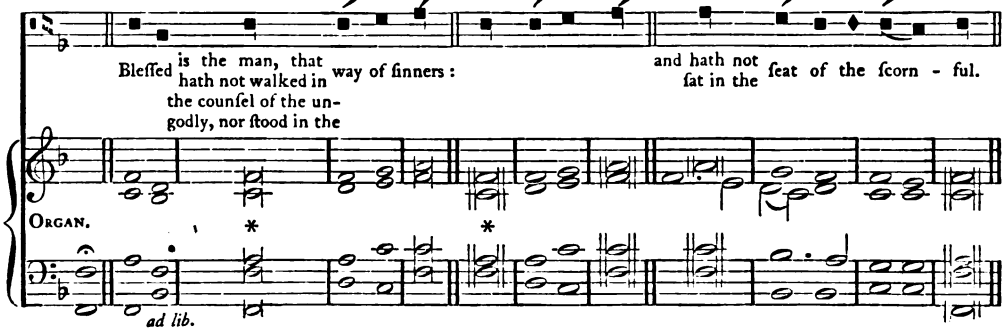
45. Psal. lx., lxxxvi. W. Dyce, Esq., R.A. E. C. 45.



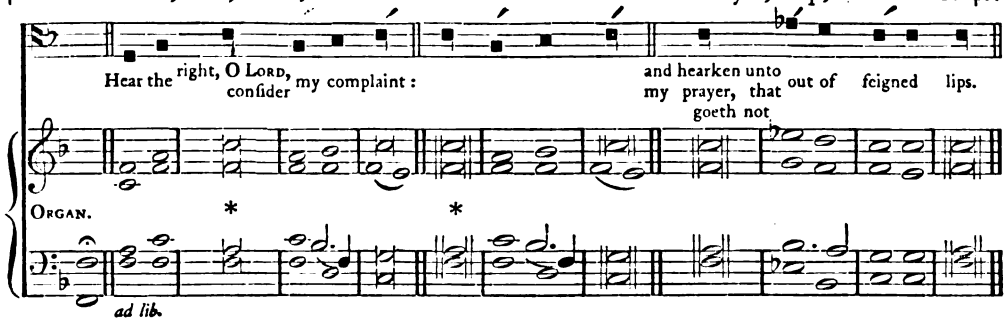
46. Psal. xi., lxiv. W. Dyce, Esq., R.A. E. C. 46.



47. Psal. i., xiii., xxxvi., xliii., lxxiii., cxvi. W. D., from Farrant. E. C. 47.



48. Psal. xvii., lxvi., lxxiv., xciv. W. Dyce, Esq., R.A. E. C. 48.



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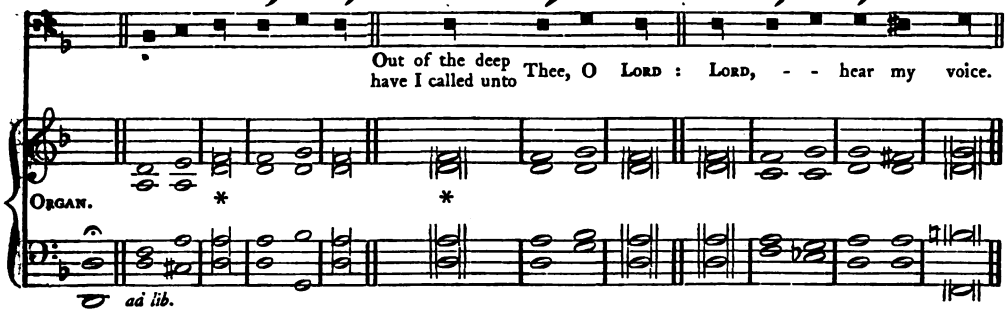
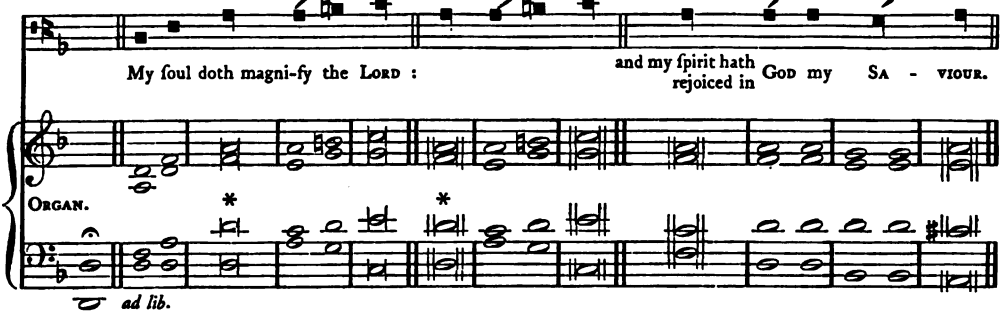
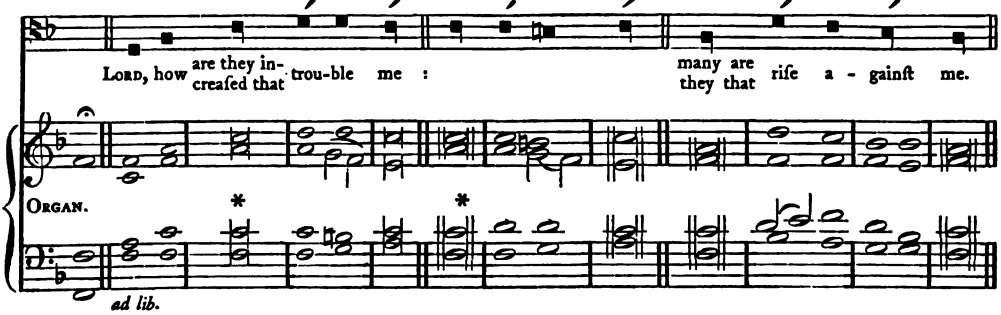
49. Psal. cxxx., on Ash-Wednesday. W. Dyce, Esq., R.A. E. C. 49



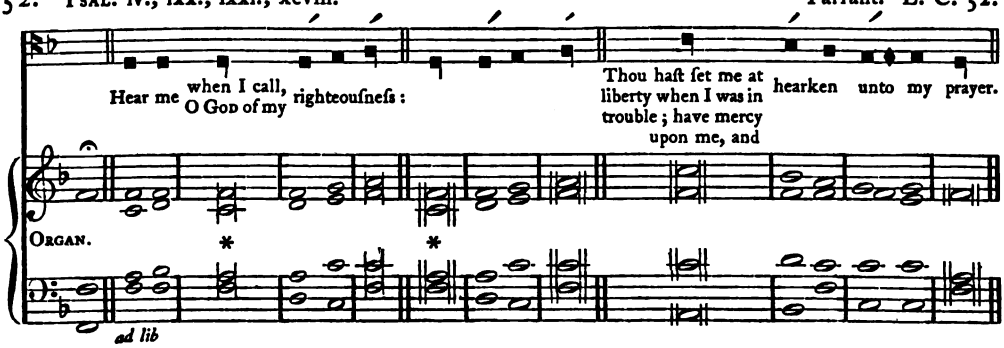
50. W. Dyce, Esq., R.A. E. C. 50.



51. Psal. iii., xxxiii., l., lxv., lxxii., xcix., cvii. W. Dyce, Esq., R.A. E. C. 51.



52. Psal. iv., lxx., lxxi., xcviii. Farrant. E. C. 52.



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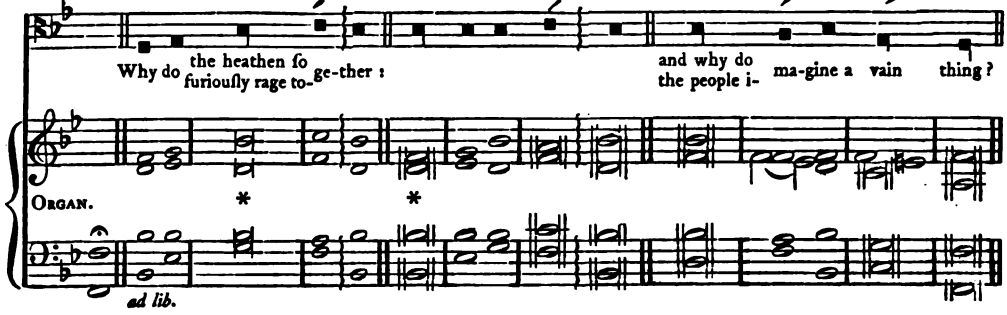
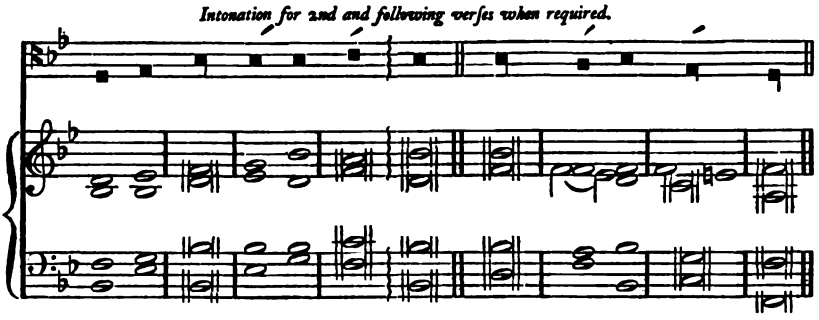
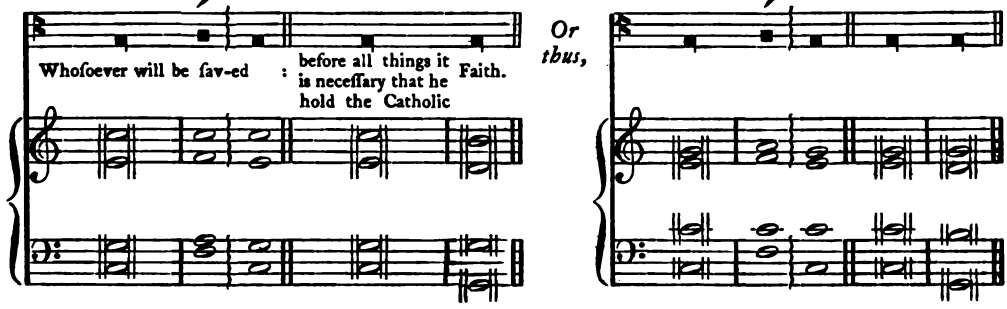
53. Psal. ii., xv. 8th Tone, 1ft Ending, in the Tenor. E. C. 53.

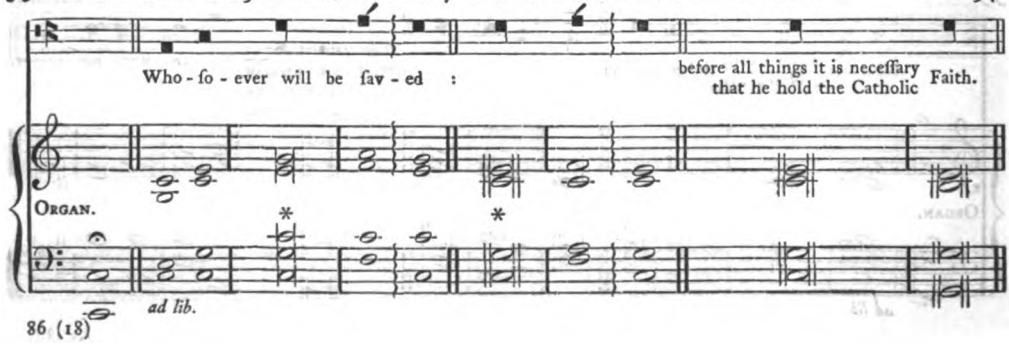




54. Chant for the Athanasian Creed. From Boyce's Cath. Muſic, Tallis's Service. E. C. 54.



55. Intonation of the 5th Tone, which may be uſed for each of theſe three forms. E. C. 54.



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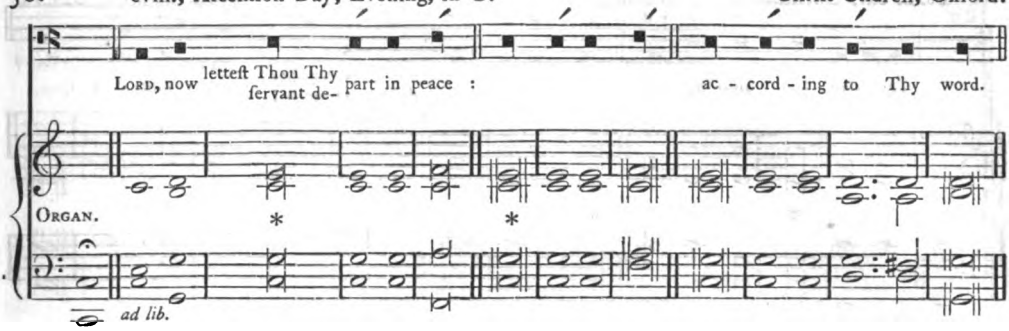
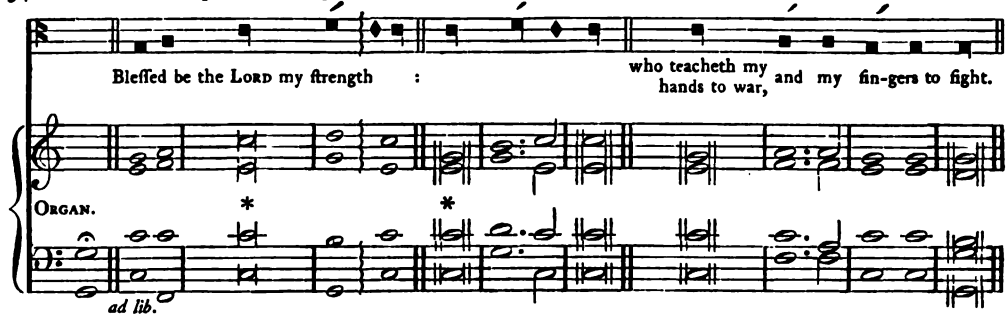
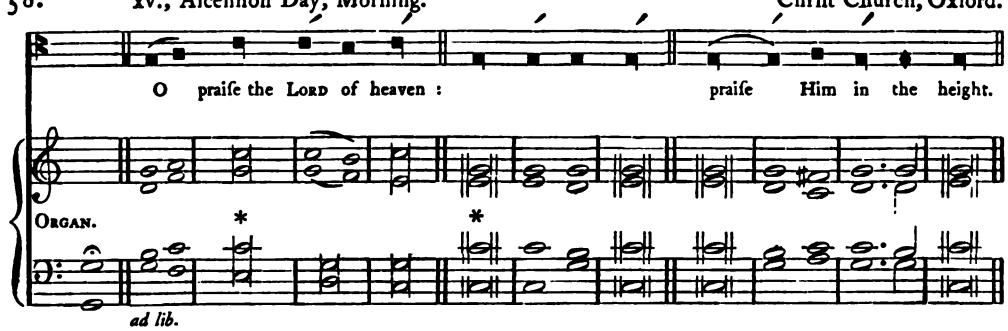
56. Psal. xxxii., Aſh-Wedneſday, Morning. cviii., Aſcenſion Day, Evening, in G. Chant A., from Dean Aldrich's MSS., Chriſt Church, Oxford.



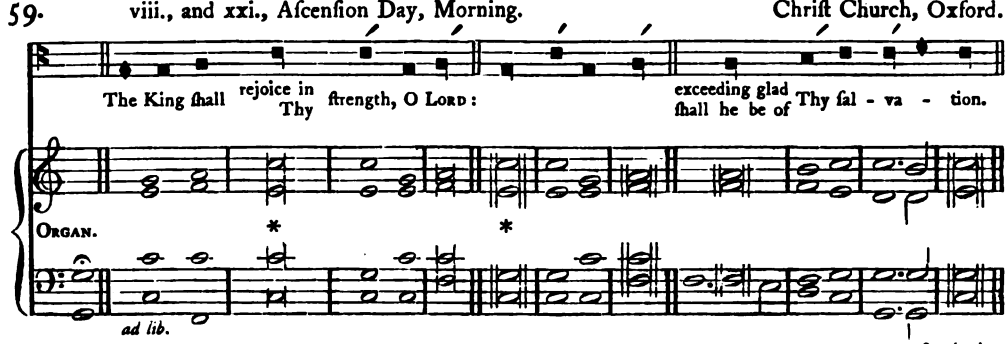
57. Psal. cxliv., 31ſt Morning. Chant B., from Dean Aldrich's MSS., Chriſt Church, Oxford.



Psal. cxlviii., 31ſt Evening. xv., Aſcenſion Day, Morning. Chant C., from Dean Aldrich's MSS., Chriſt Church, Oxford.



59. Psal. cxiii., Eaſter Day, Evening. viii., and xxi., Aſcenſion Day, Morning. Chant D., from Dean Aldrich's MSS., Chriſt Church, Oxford.



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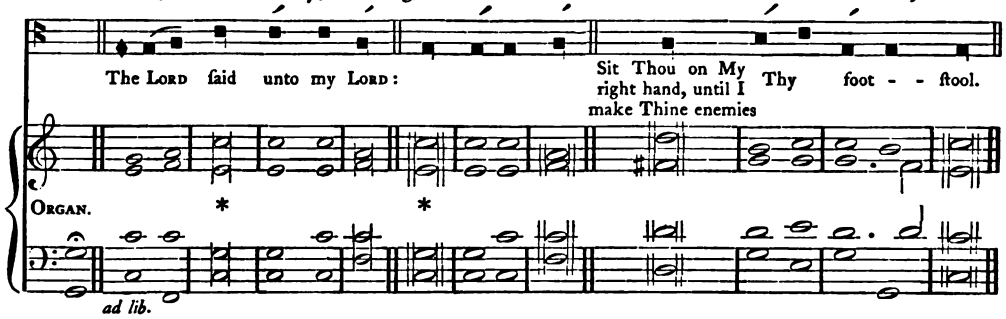
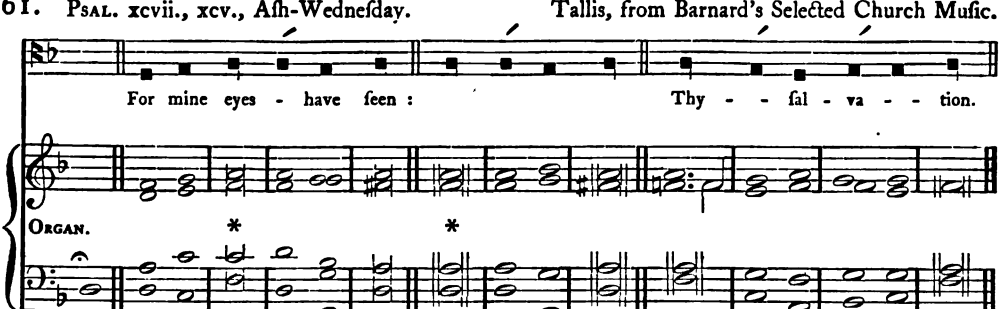
60. Psal. cx., Chriſtmas Day, Evening, cxi.

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



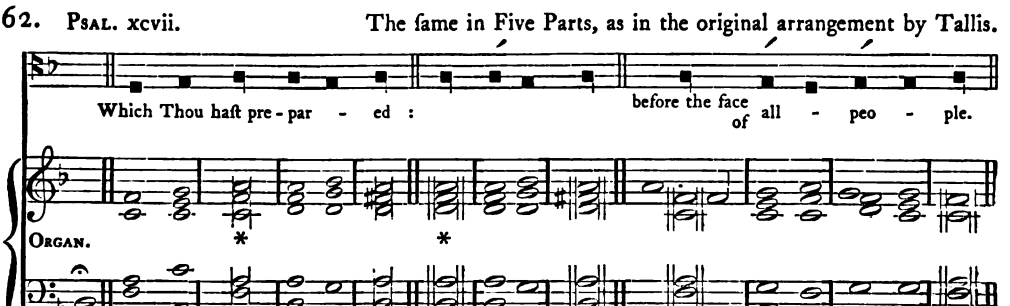
61. Psal. xcvii., xcv., Aſh-Wedneſday.

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



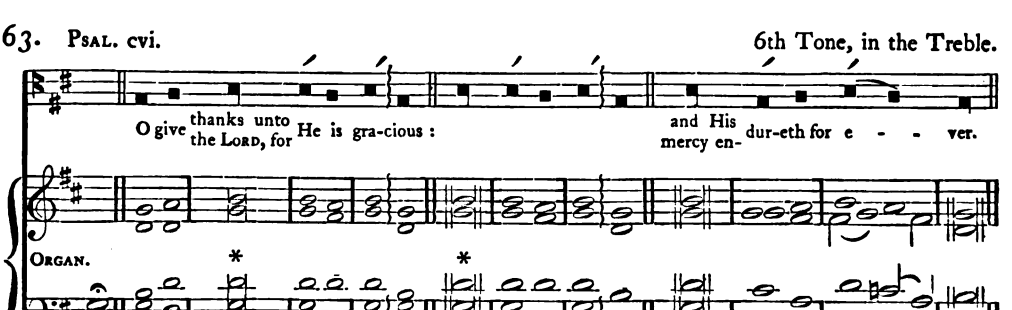
62. Psal. xcvii.

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



63. Psal. cvi.

6th Tone, in the Treble.



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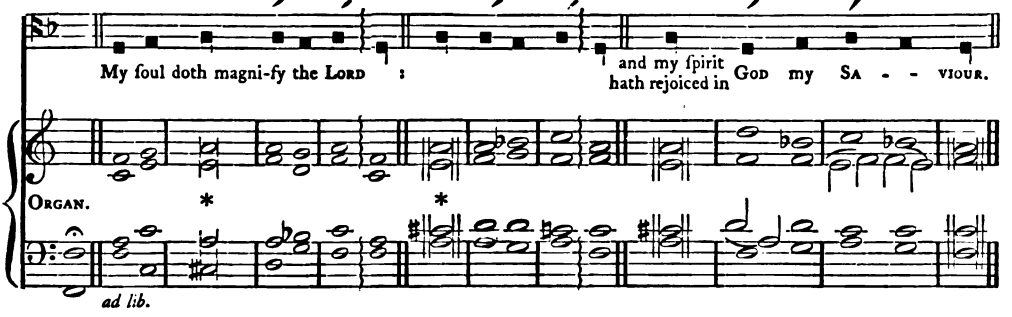
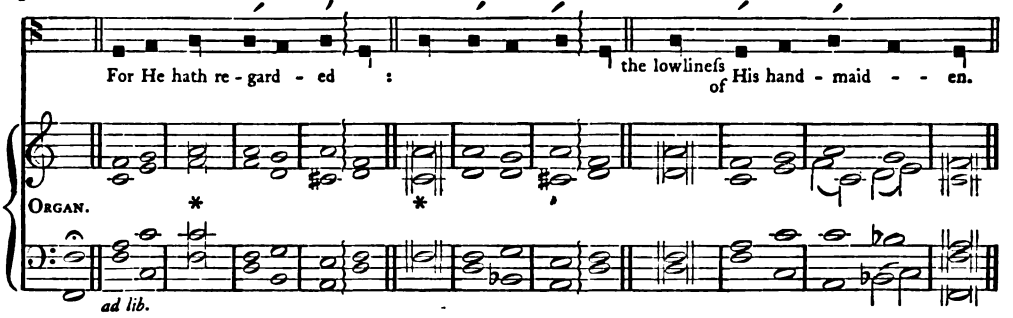
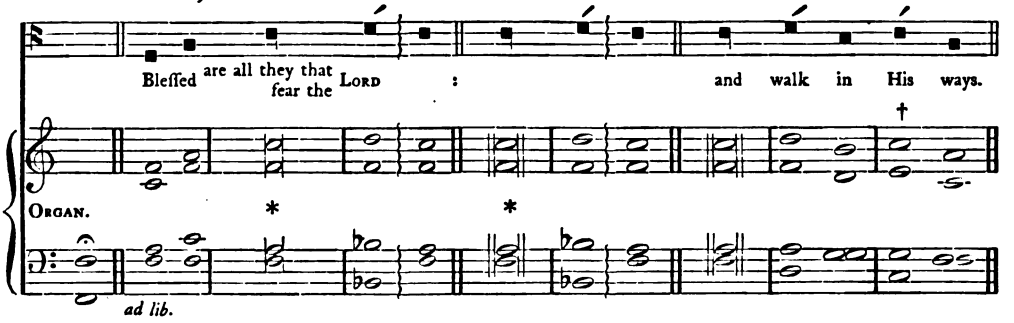
64. Psal. cxix., ver. 113. 6th Tone, in the Baſs. Rev. T. Helmore.



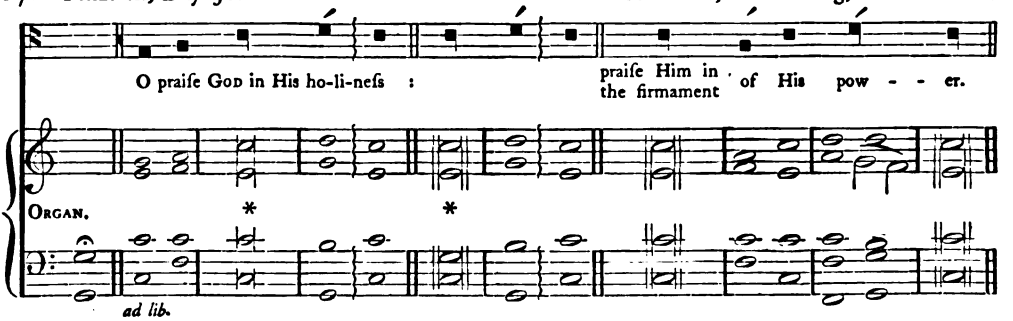
65. Psal. cxix., ver. 121. 6th Tone, in the Treble. Rev. T. Helmore.



66. Psal. cxxxvi., cxxxviii. 5th Tone, 1ſt Ending, from Accompagnamento de' Toni Ec. di P. Alfieri.



67. Psal. cl., Day 30. 8th Tone, 2nd Ending, in the Treble.



† *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.*

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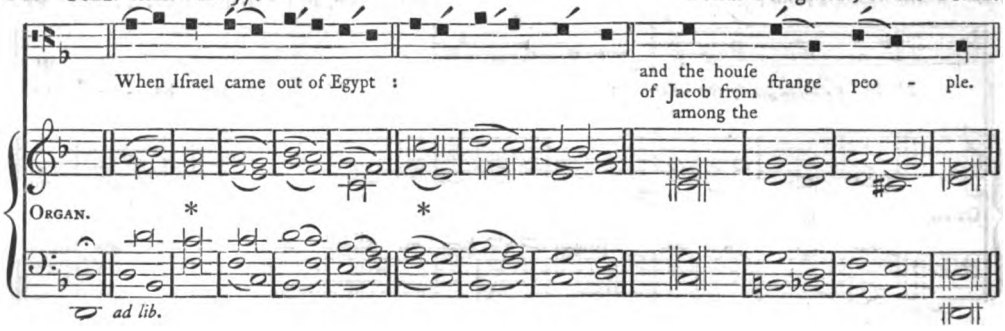
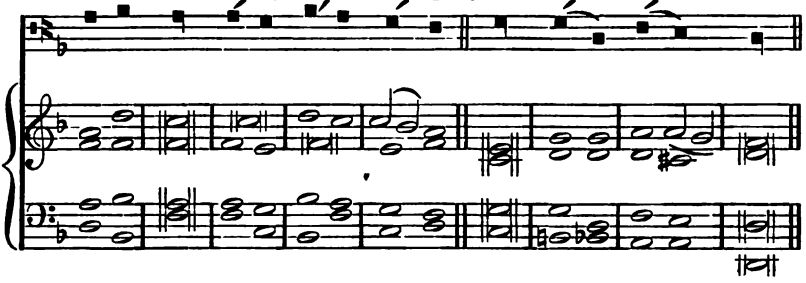
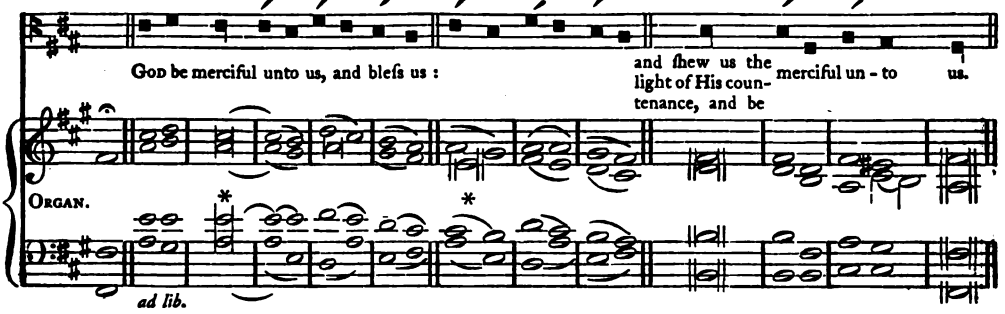
68. Psal. cxix. ver. 57. Tonus Peregrinus, in the Tenor.



Intonation for 2nd and following verſes when required.



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



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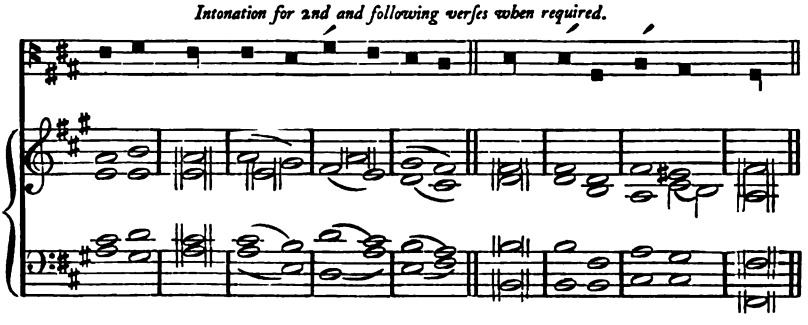

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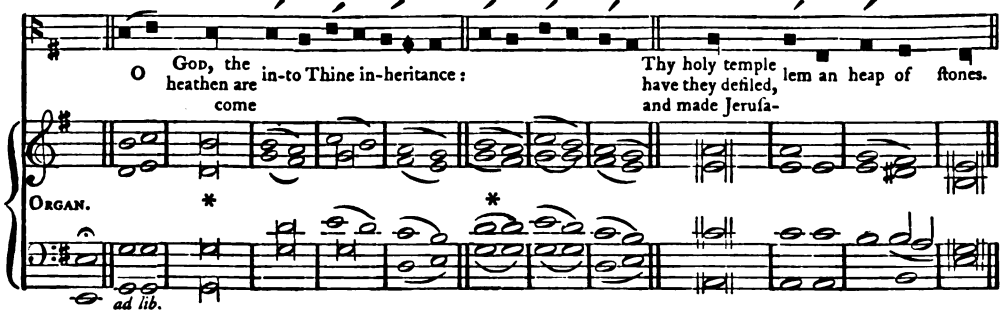
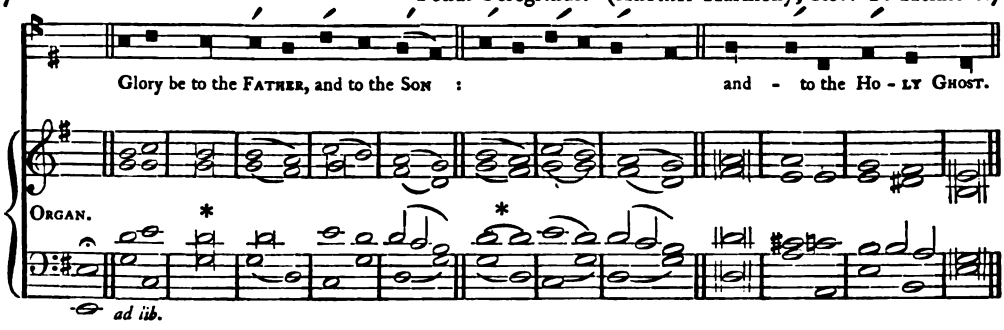
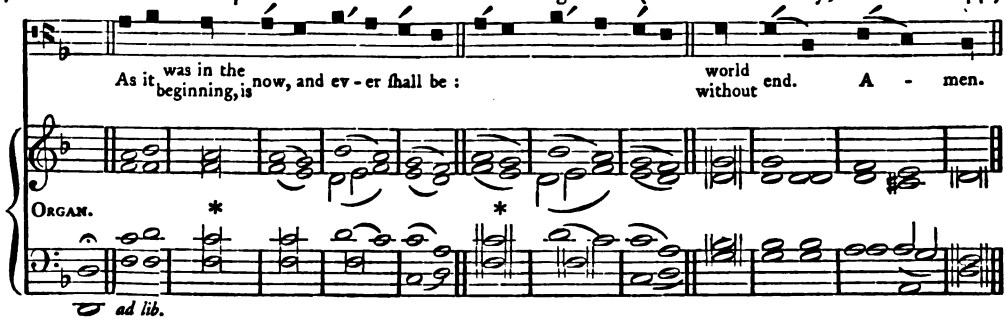
70. Psal. lxxix., lxxx. Tonus Peregrinus. (Another Harmony, from E. C. 44.)



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



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



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