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CHEETHAM'S
PSALMODY
WITH
SUPPLEMENT
BY
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INSCRIBED TO

THE REVEREND THE VICAR,

And Clergy of the Parish of Halifax.

A NEW AND ENLARGED EDITION

OF

Cheetham's Psalmody,

HARMONIZED IN SCORE;

WITH AN ARRANGEMENT

FOR THE ORGAN OR PIANO-FORTE.

BY

J. HOULDSWORTH,

LATE ORGANIST AT THE PARISH CHURCH, HALIFAX.

"LET EVERY THING THAT HATH BREATH PRAISE THE LORD."—Psalm cl. 6.

WITH A SUPPLEMENT,

COMPILED, ARRANGED, AND WRITTEN

BY

DR. ROBERTS,

ORGANIST OF MAGDALEN COLLEGE, OXFORD.

LONDON:
MILNER AND COMPANY, LIMITED,
PATERNOSTER ROW.

TO THE REVEREND

THE VICAR AND CLERGY

OF THE PARISH OF HALIFAX,

THIS SELECTION OF SACRED MUSIC,

IS, BY PERMISSION,

MOST RESPECTFULLY INSCRIBED,

BY THEIR

VERY GRATEFUL

AND MOST OBEDIENT SERVANT,

J. HOULDSWORTH.

PREFACE TO THE ORIGINAL EDITION.

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

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

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

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

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

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

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

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

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

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

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

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

PREFACE TO THE SUPPLEMENT.

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

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

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

J. V. ROBERTS.

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

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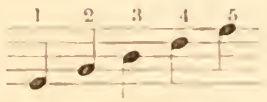
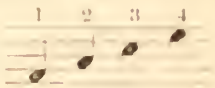
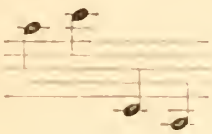
A SHORT

INTRODUCTION TO THE ART OF SINGING.

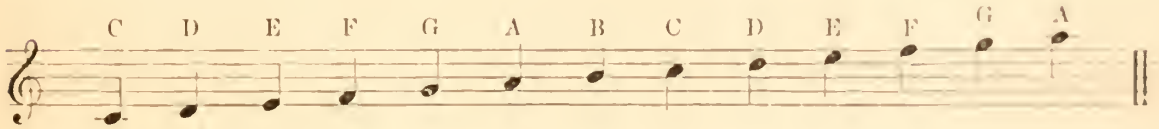
THE Notes in Music are seven in number, and are named A, B, C, D, E, F, G. They are usually written on five lines, thus, 

and in the four spaces between the lines, thus, 

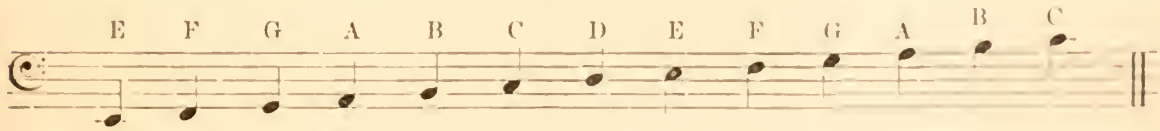
These lines and spaces form what is termed a Stave; and if there be extra lines at the top or bottom, in this manner,  they are called ledger lines above, or below.

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

EXAMPLE OF THE LETTERS IN THE TREBLE CLEF.

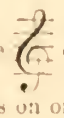
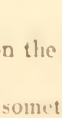
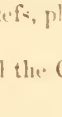


EXAMPLE OF THE LETTERS IN THE BASS CLEF.



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

CLEFS.

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

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

The Treble, or G Clef ..... G A B C D E F G

Soprano, or C Clef on the first line.. C D E F G A B C

Alto, or C Clef on the third line.... C D E F G A B C

Tenor, or C Clef on the fourth line.. C D E F G A B C

The Bass or F Clef..... F G A B C D E F

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

THE DIFFERENT SORTS OF NOTES AND THEIR PROPORTIONS.

1..... Semibreve is equal to

2..... Minims, or to

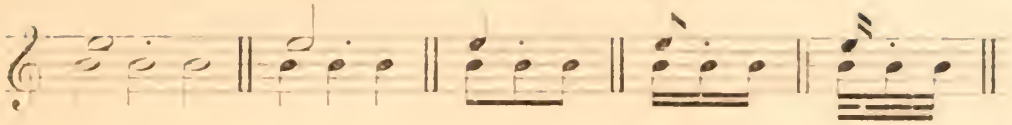
4..... Crotchets, or to

8..... Quavers, or to

16..... Semiquavers, or to

32 Demisemi-quavers

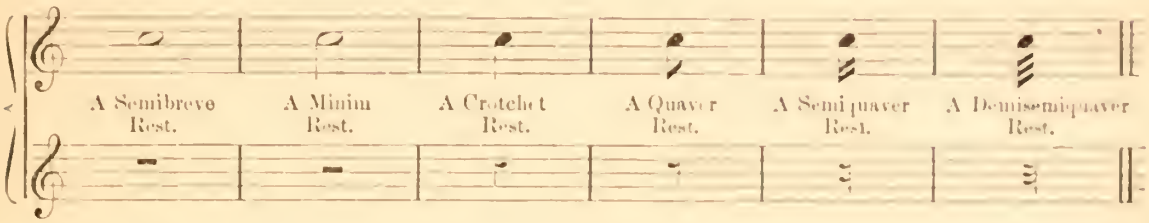
A Dot placed after any Note makes it longer by one half.



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

MUSICAL CHARACTERS.

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



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

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

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

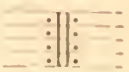
Accidental Sharps, Flats, or Naturals, are those which are placed before Notes in the course of a Tune, and only continue through the bar in which they occur.

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

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

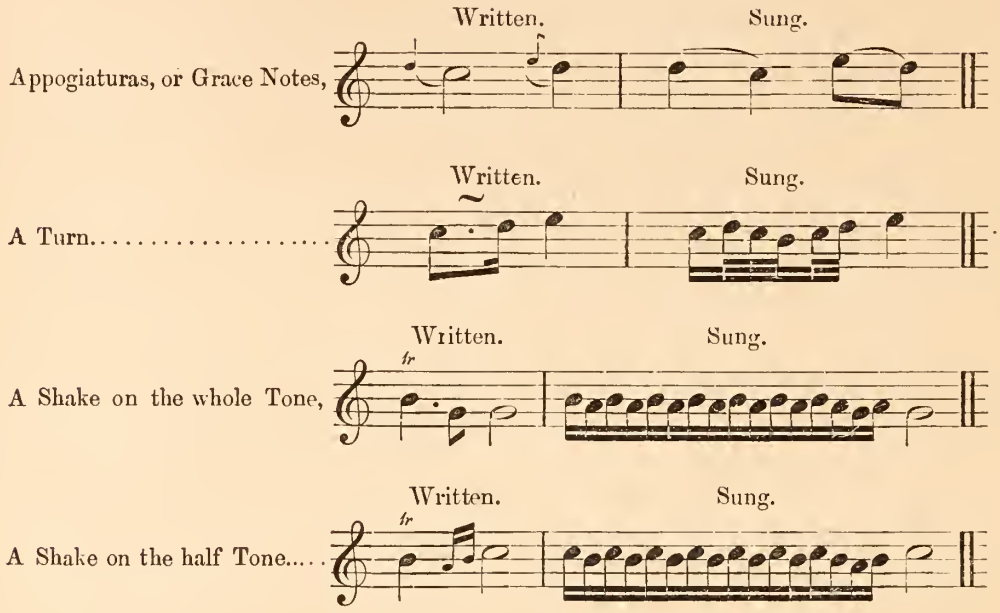
A Tie, or Slur over two or more Notes, directs that they are to be sung to one Syllable.

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

A double Bar divides the parts of a Tune: and when dotted on each side, thus,  it denotes that each part is to be sung twice over, and this mark 𝄋 also directs the performer to repeat the part where it is placed.

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

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



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

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

TIME.

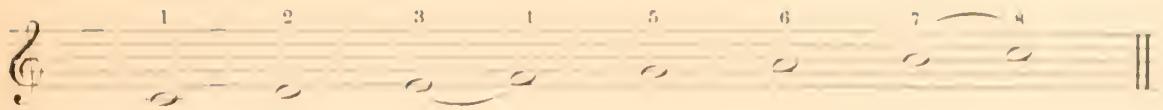
There are three sorts of Time, viz. Common, Triple, and Compound or mixed Time; each of which is distinguished by marks or figures: Common Time is marked 𝄴 𝄵 which signifies to the value of four Crotchets in each Bar; the first mark is rather slow, as Andante, the latter quicker, as Allegro. The time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

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

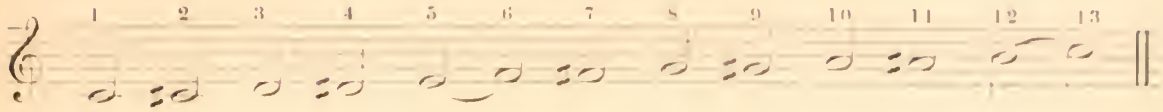
The different sorts of Compound Time are expressed by $\frac{6}{4}$, $\frac{6}{8}$, $\frac{9}{4}$, $\frac{9}{8}$, $\frac{12}{8}$, but these are not much used in Modern Music.

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

THE DIATONIC SCALE.



THE CHROMATIC SCALE.



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

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

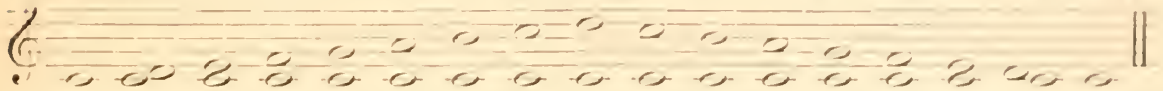
EX. OF THE DIFFERENT KEY NOTES, MAJOR AND MINOR.

MAJORS.

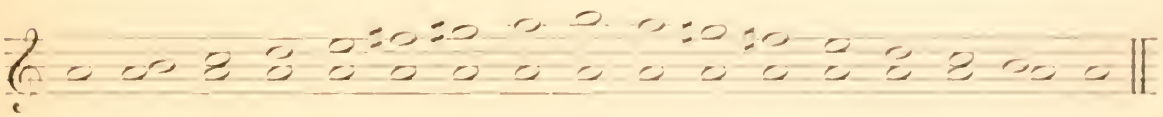
MINORS.

EX. OF INTERVALS.

Unison, 2nd. 3rd. 4th. 5th. 6th. 7th. 8th. 9th. 8th. 7th. 6th. 5th. 4th. 3rd. 2nd. Unison.



Intervals in the Key of A Minor.



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

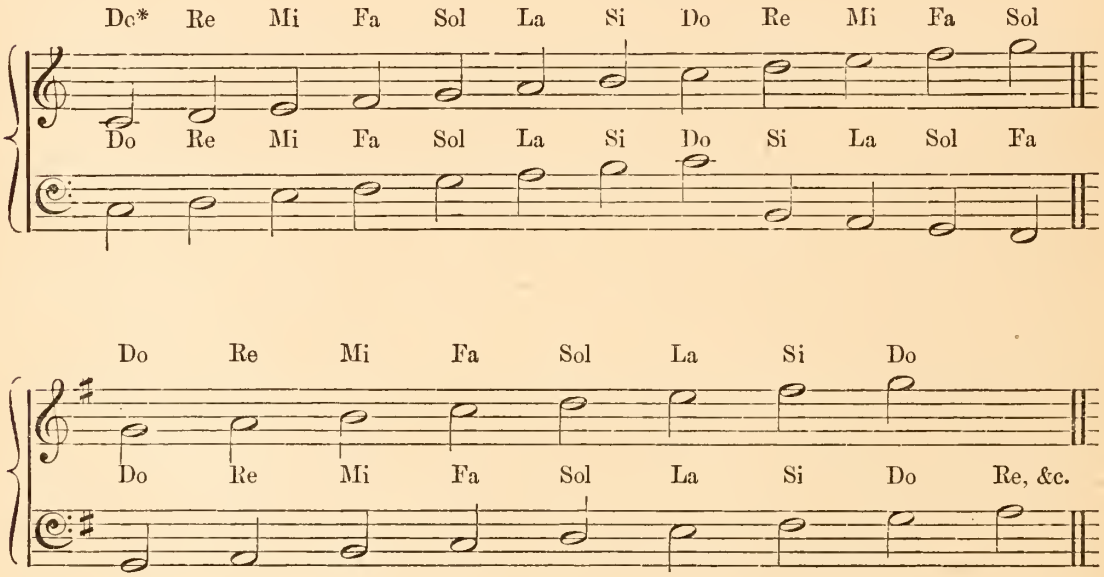
A Tune or Piece is in a Major Key, if the distance from the Key Note to the 3rd above consist of five Semitones, as from C to E; but if it consist of only four Semitones, as from A to C, it is in a Minor Key. In all regular Movements or Tunes, the Bass ends upon the Key Note.

SOLMIZATION, OR SOL-FA-ING.

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

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

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

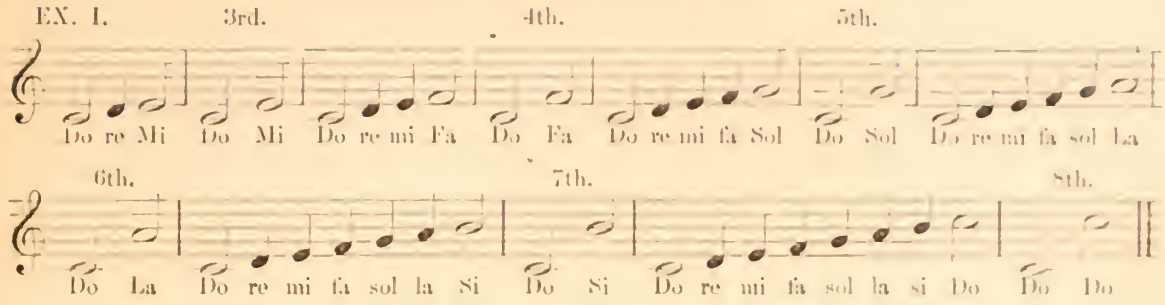


It must be observed that DO is always placed to the Key Note, or the first of the Scale, RE to the second, MI to the third, FA to the fourth, SOL to the fifth, LA to the sixth, and SI to the seventh; the eighth being but a repetition of the first Note, DO is again used, and all the others in the same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

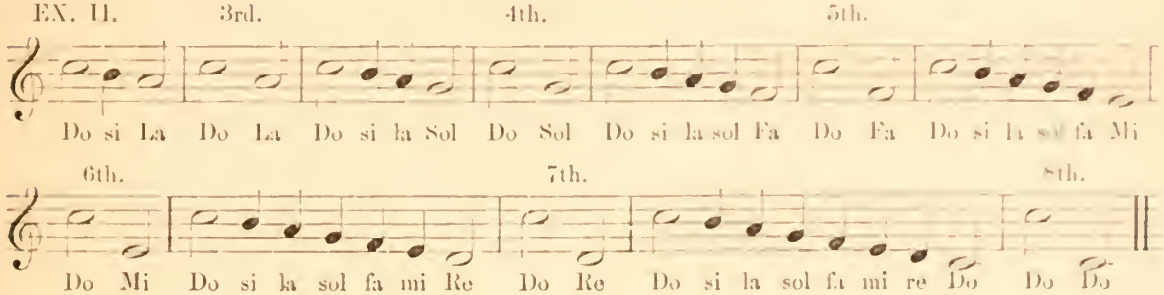
* The Vowels in these syllables are pronounced as in the Italian language, viz., *a* as in father; *e* as the *a* in paper; and *i* as the *e* in me.

EXERCISES IN THE KEY OF C MAJOR.

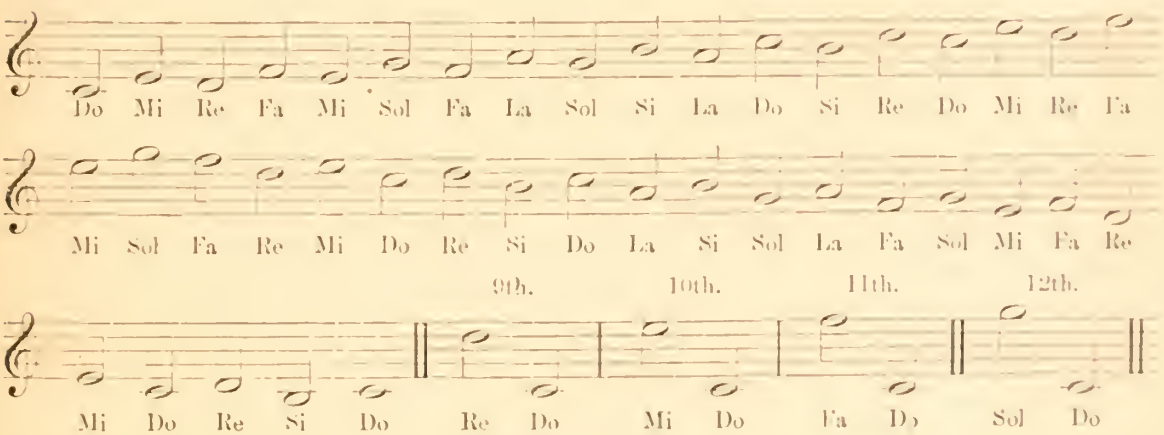
EX. I.



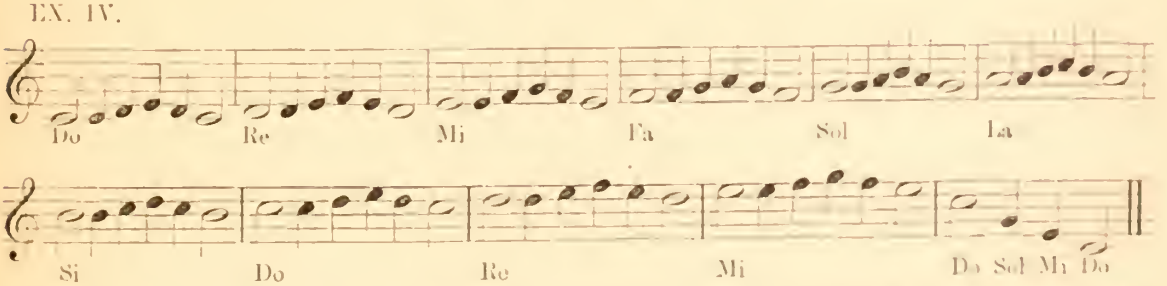
EX. II.



EX. III.

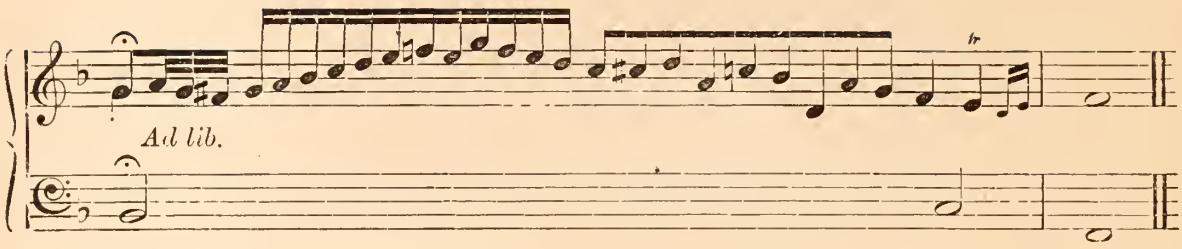


EX. IV.



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

CADENZA.



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

ON ACCENT.

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

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

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

DIRECTIONS FOR PRACTICE.

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

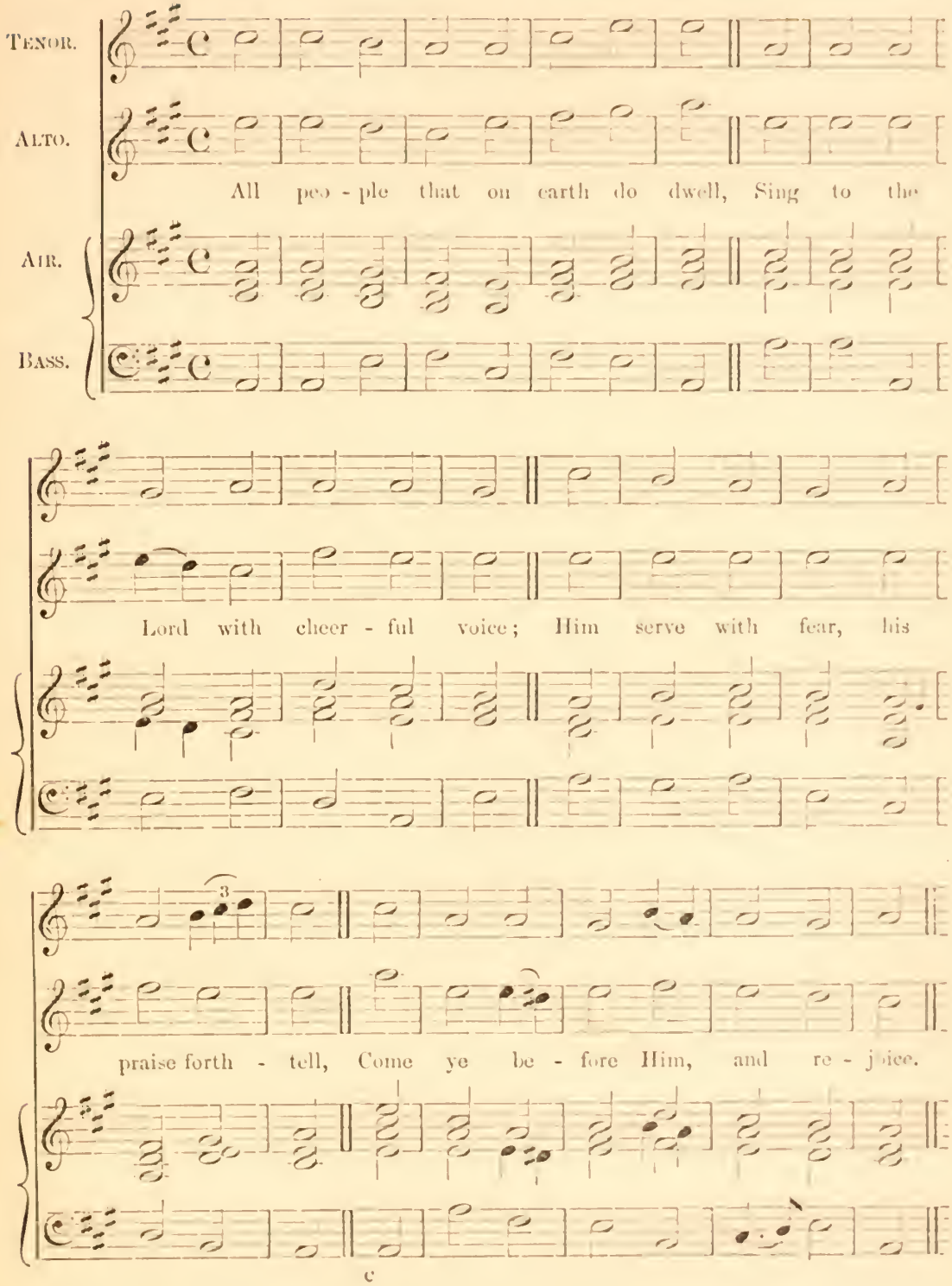
The Scale is the first Lesson, each Note of which ought to be held for a considerable time, beginning soft and increasing till loud, and then diminishing it.

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

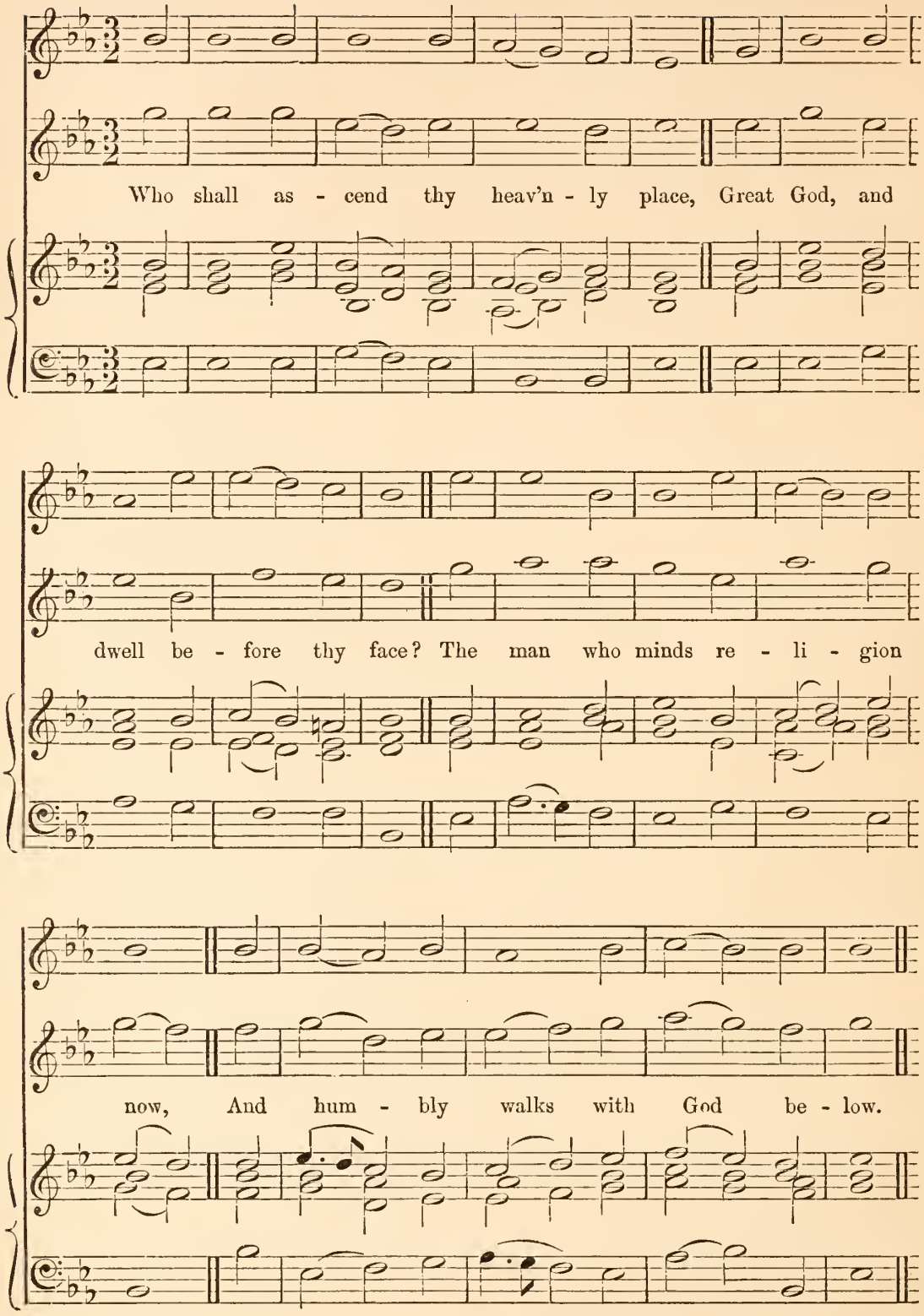
Attend particularly to the distinct articulation of the words; read them over carefully several times before singing, and let the pronunciation be according to the most correct and approved method.

LONG METRES.

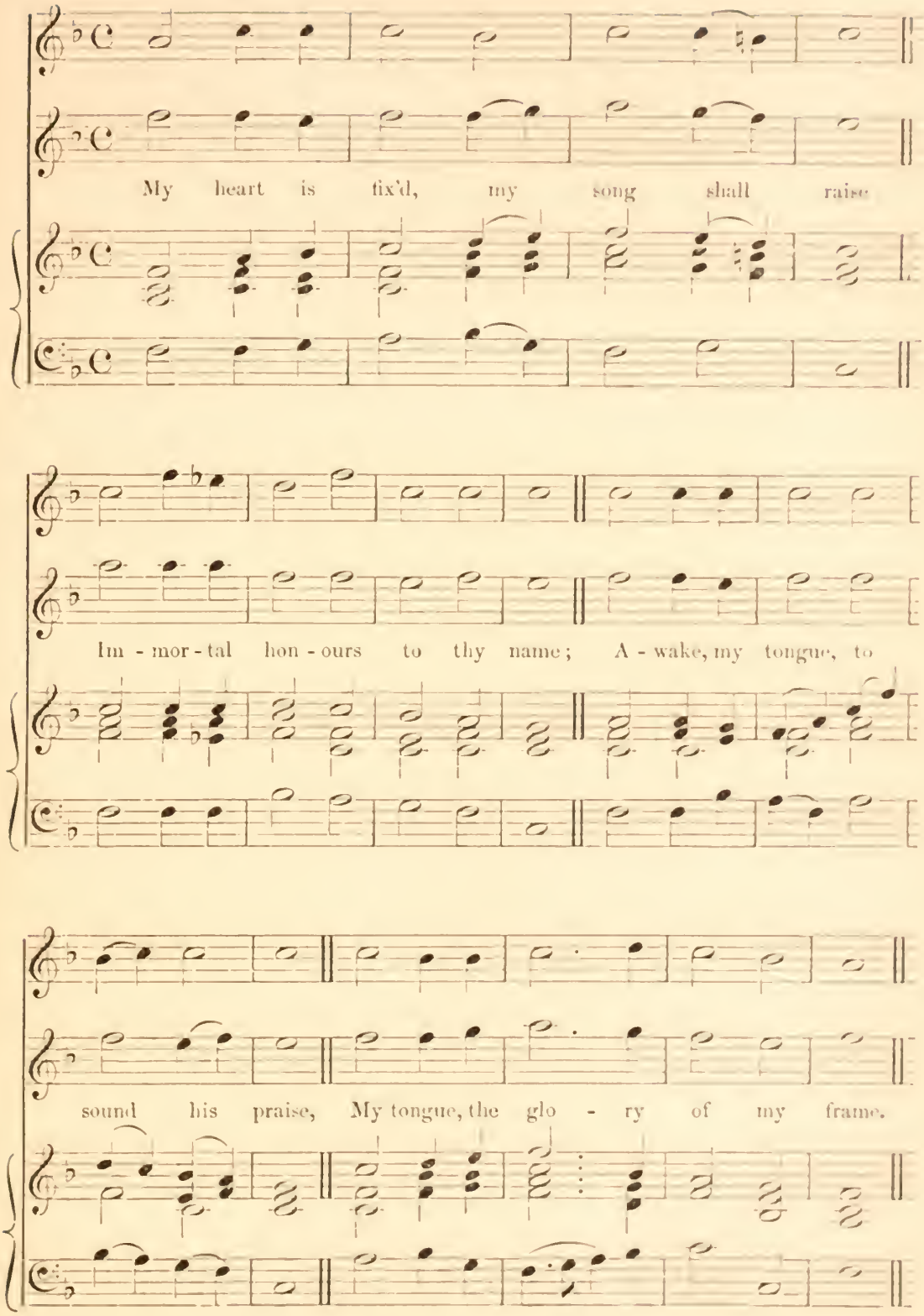
No. 1. THE HUNDREDTH PSALM. L.M. LUTHER.



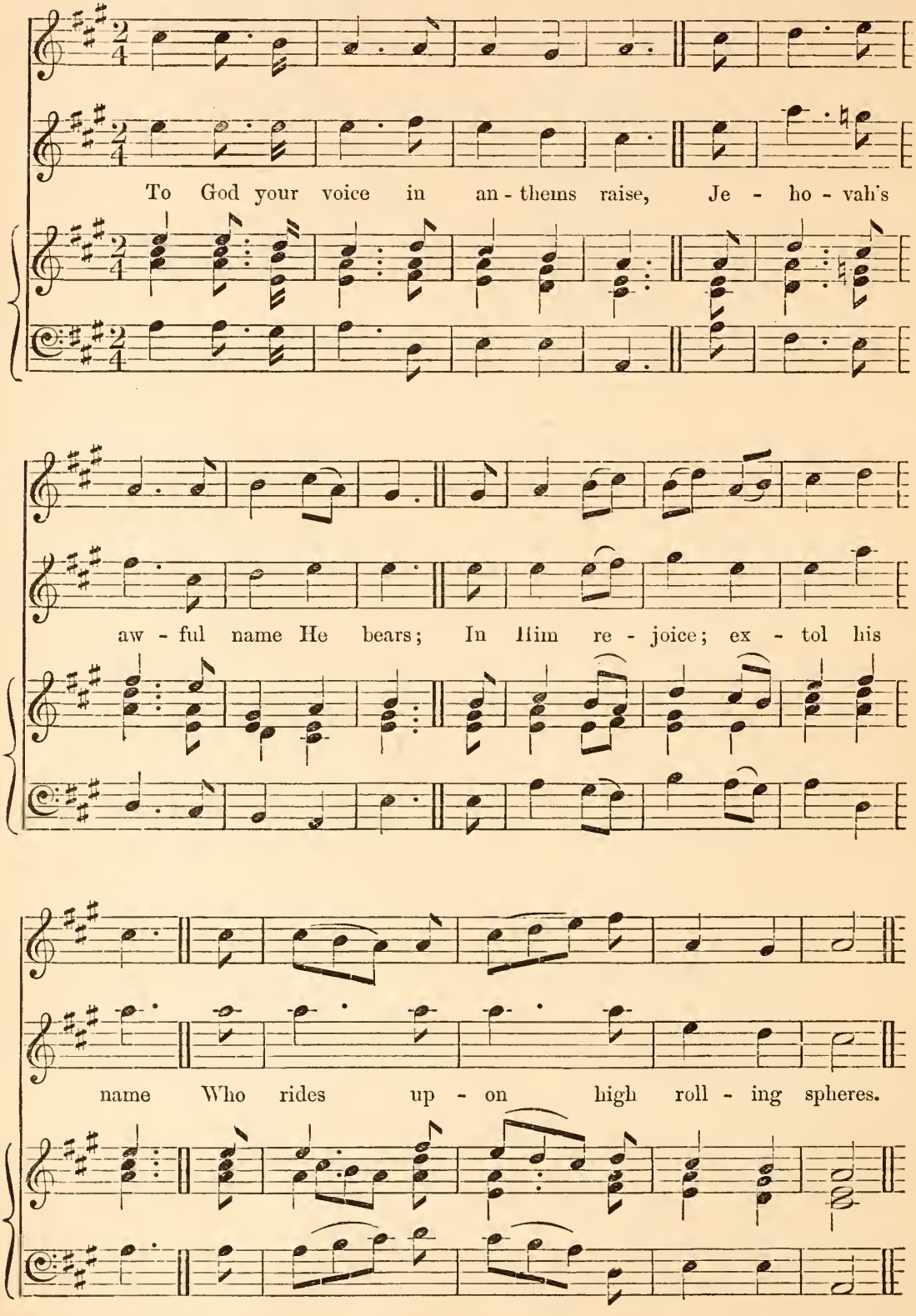
No. 2. WIDDOP. L.M.



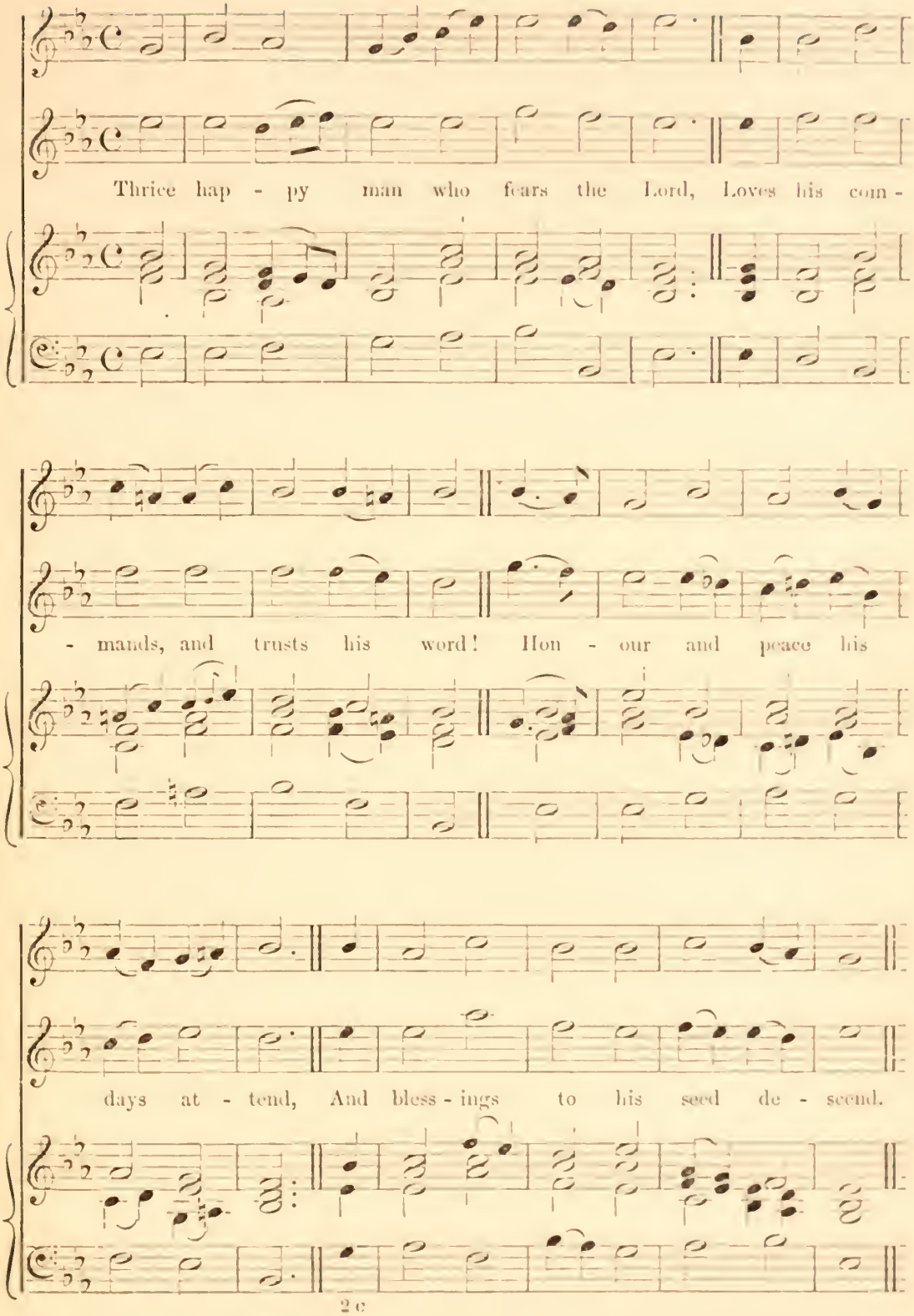
No. 3. WINDLE. L.M. REED.



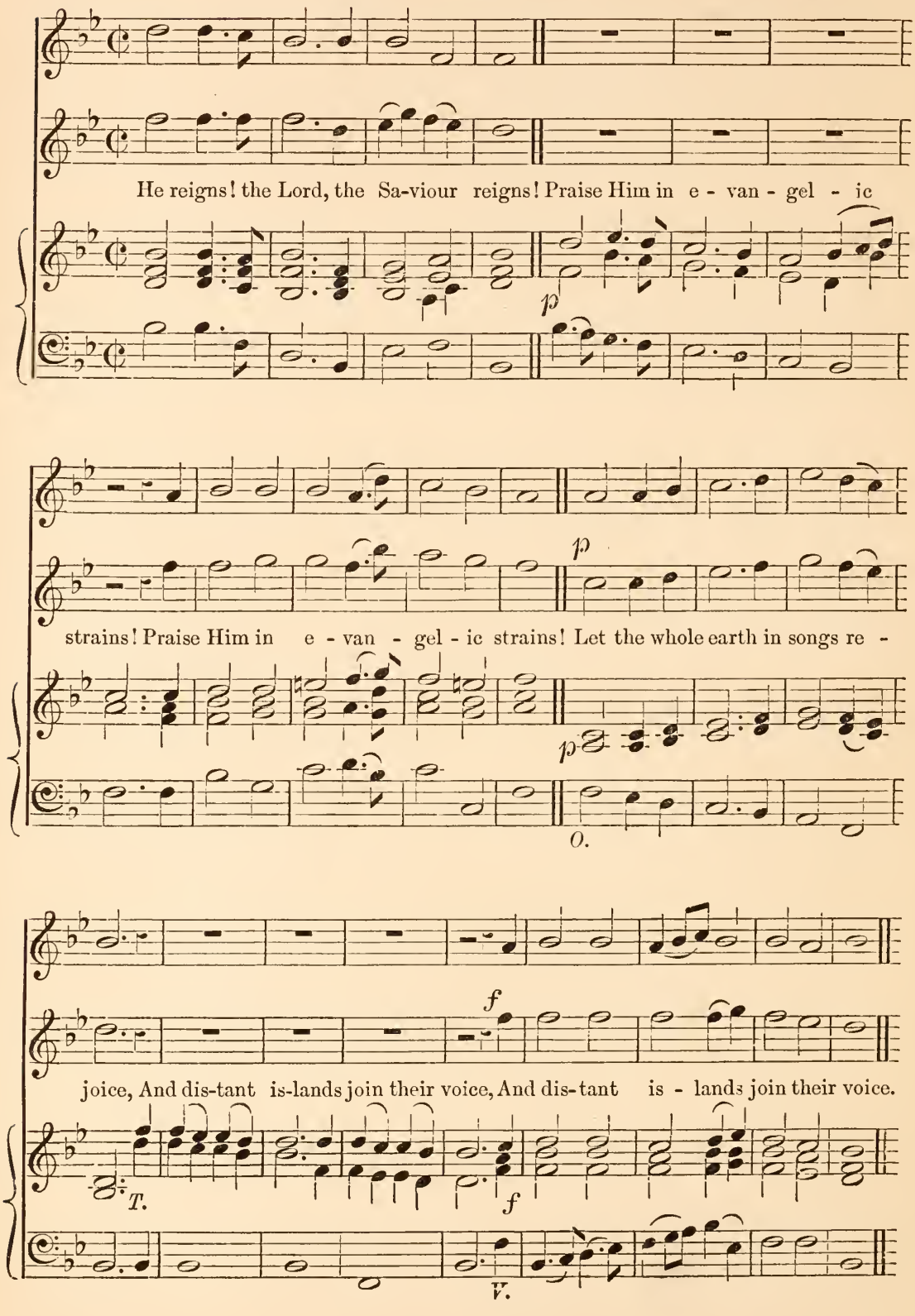
No. 4. MOUNT MORIAH. L.M. CLARKE.



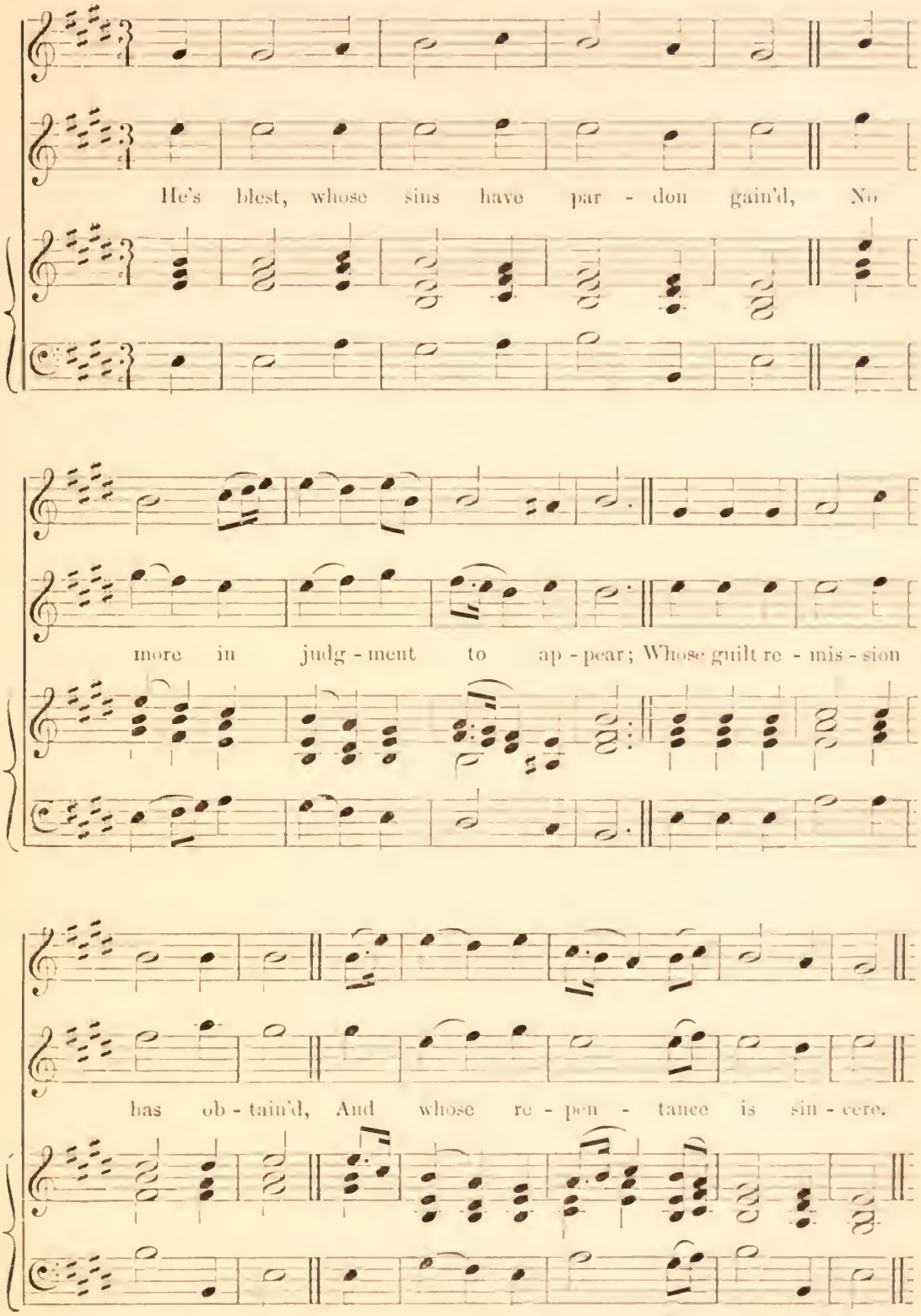
No. 5. SAINT PAUL'S. L.M. GREEN.



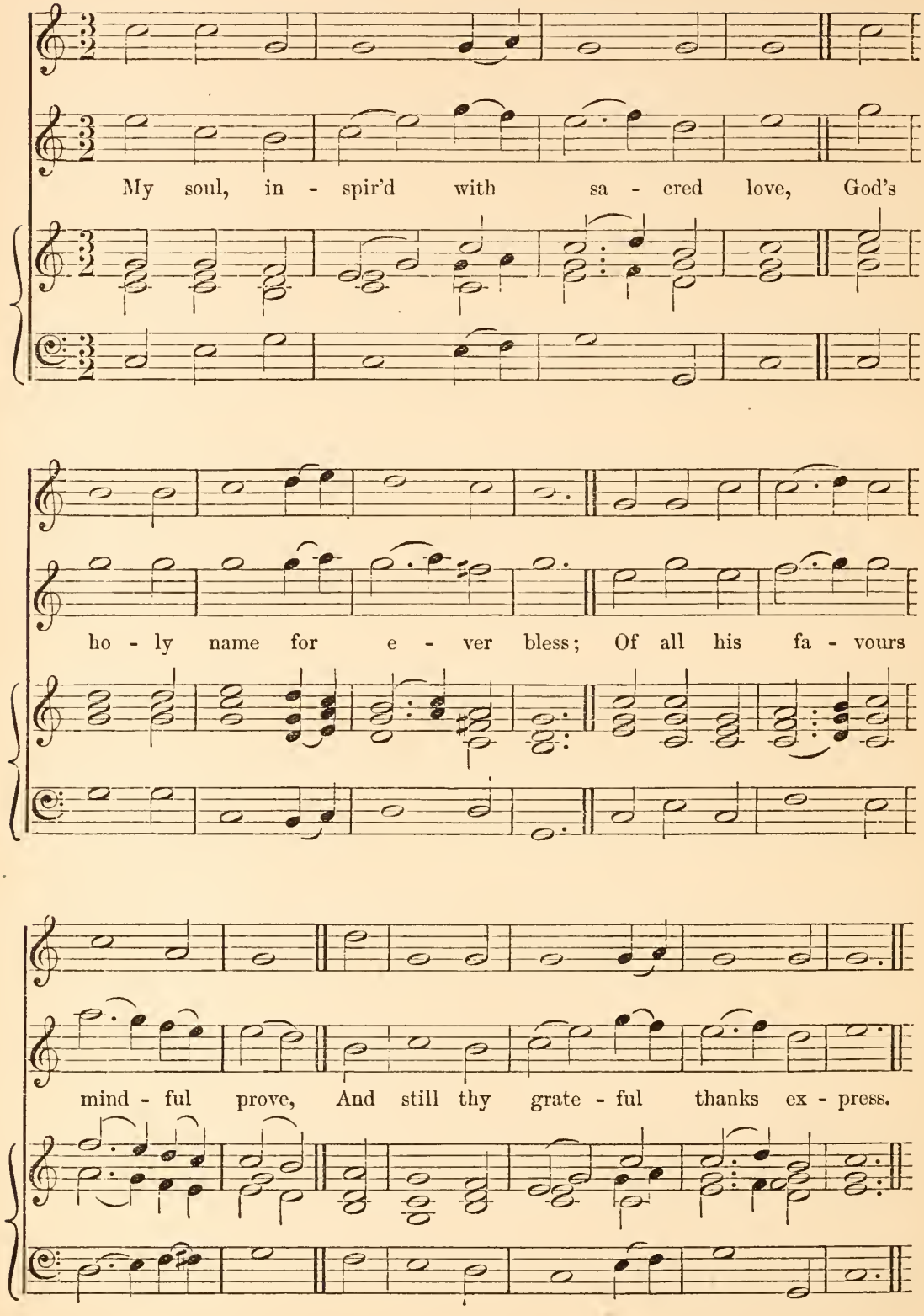
No. 6. WAINWRIGHT. L.M. WAINWRIGHT.



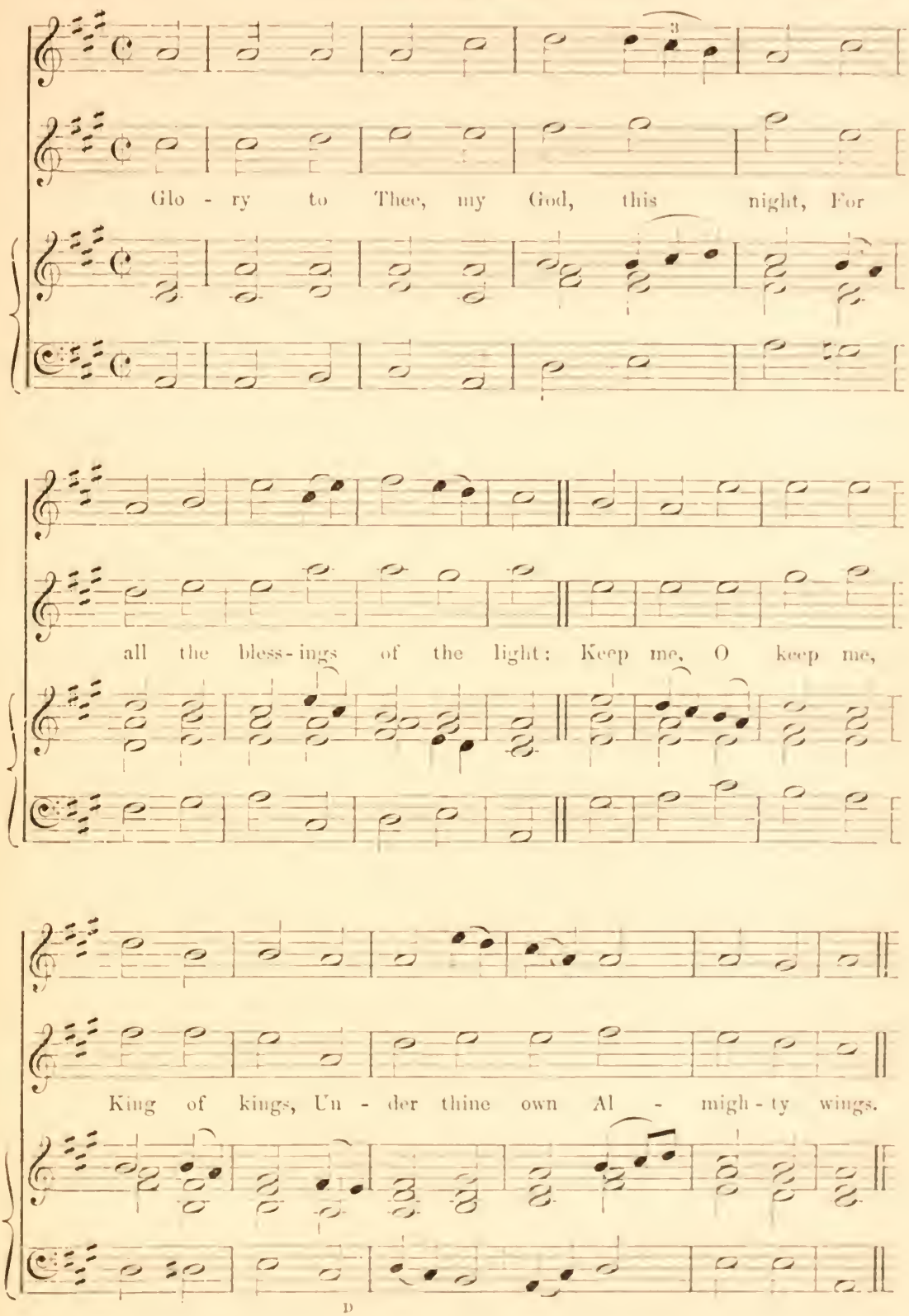
No. 7. PONTEFRACT. L.M.



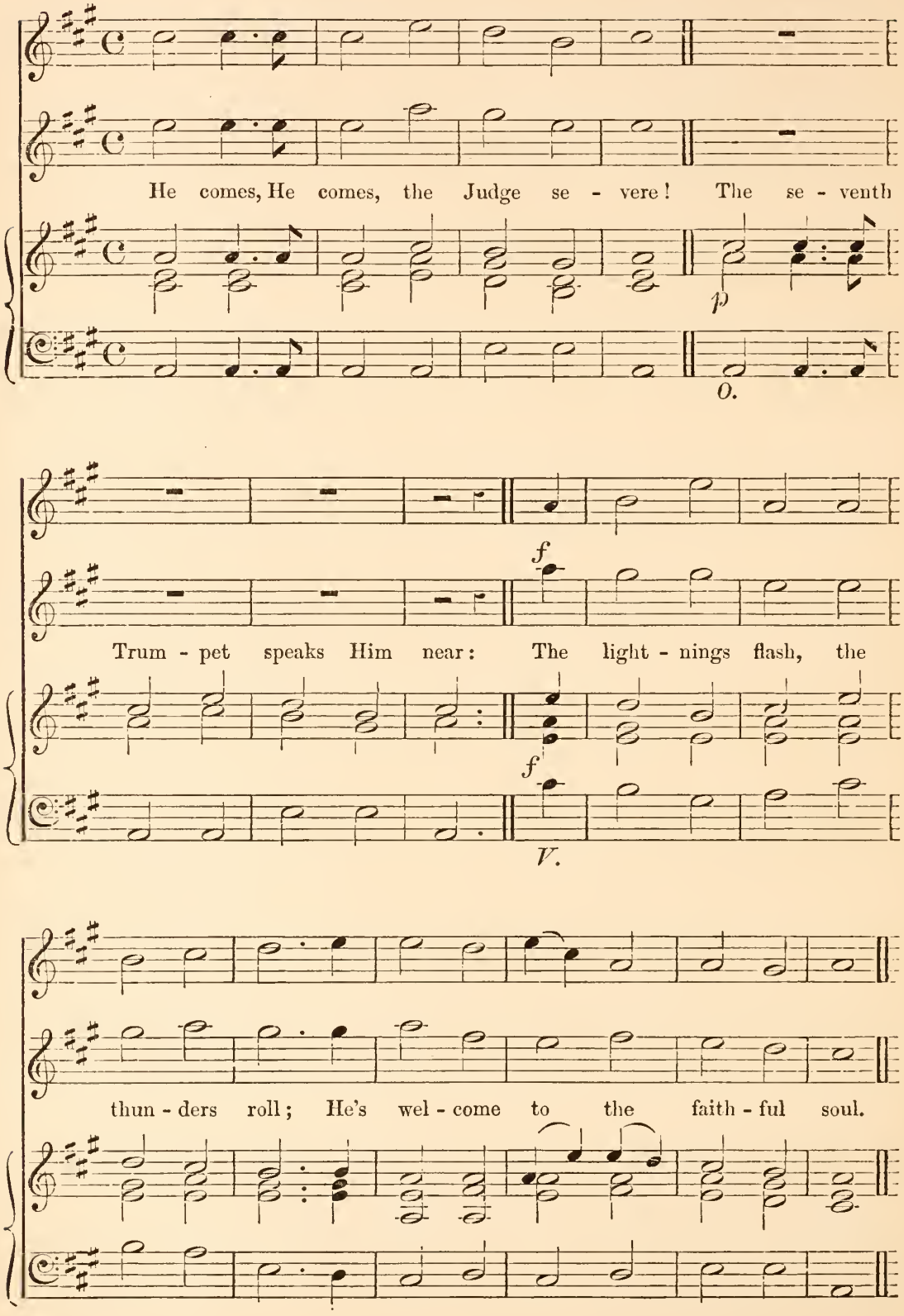
No. 8. WARRINGTON. L.M



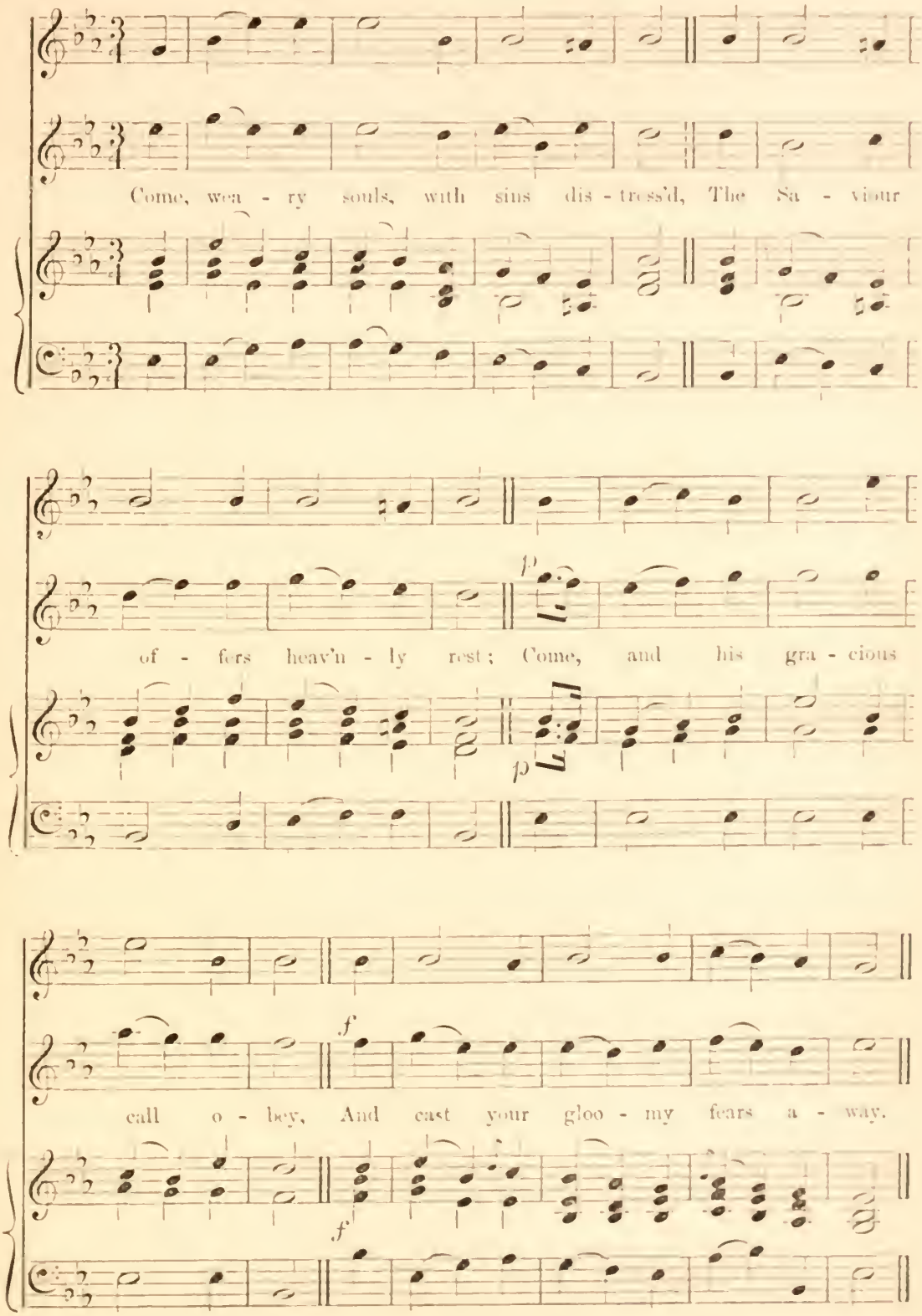
No. 9. EVENING HYMN. L.M. TALLIS.



No. 10. PASSING BELL. L.M. WHITAKER.



No. 11. MONTGOMERY. L.M.



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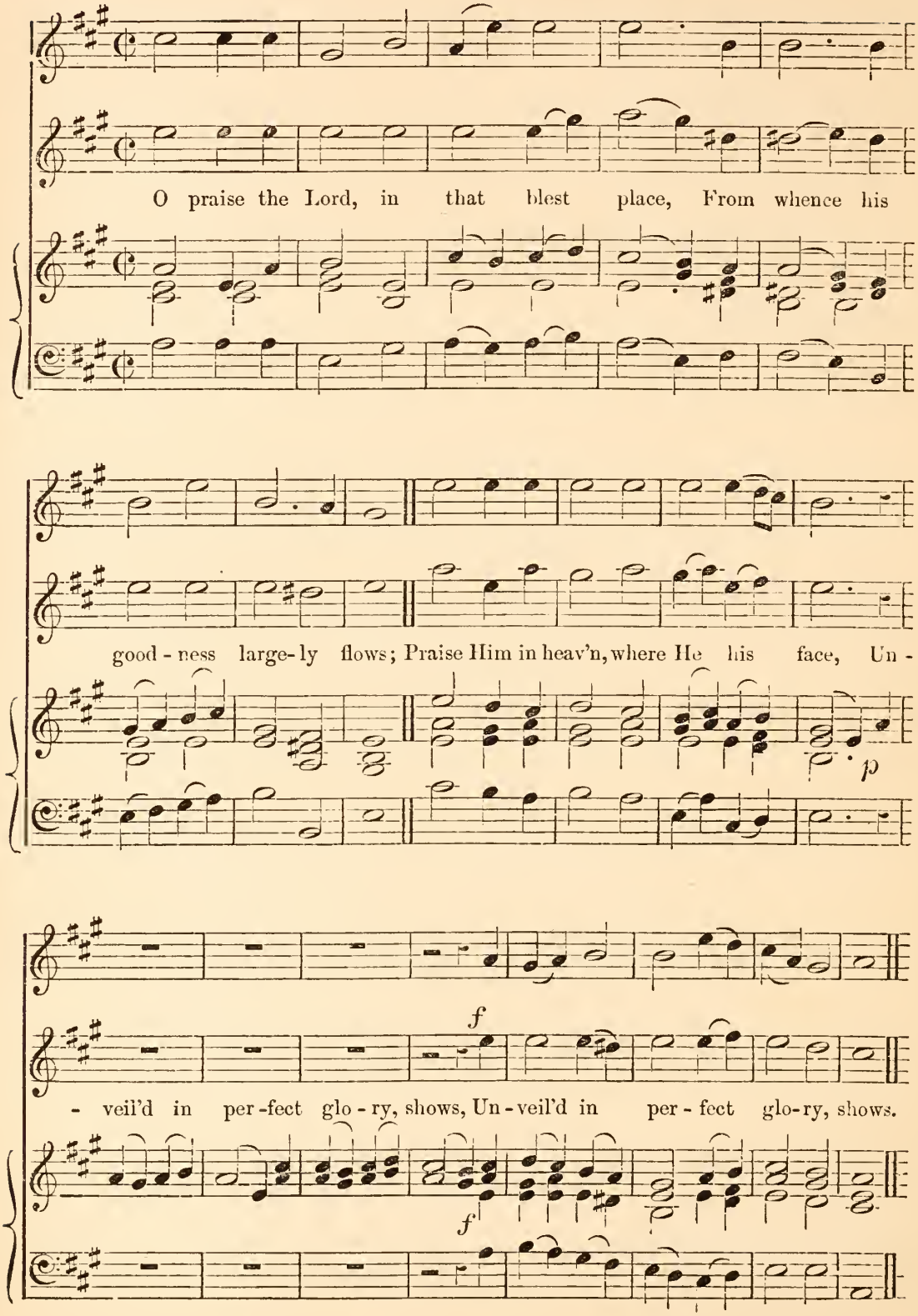
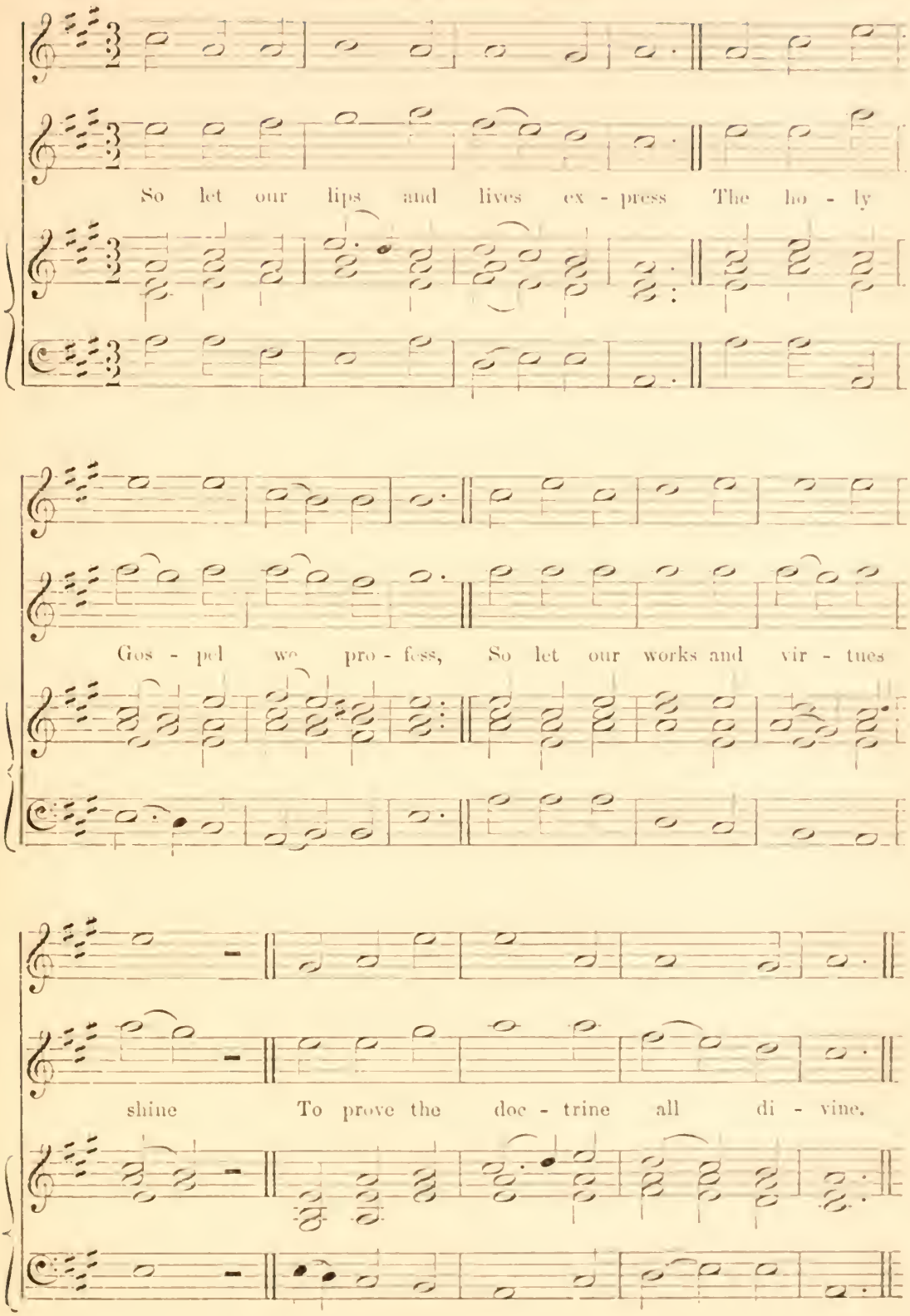
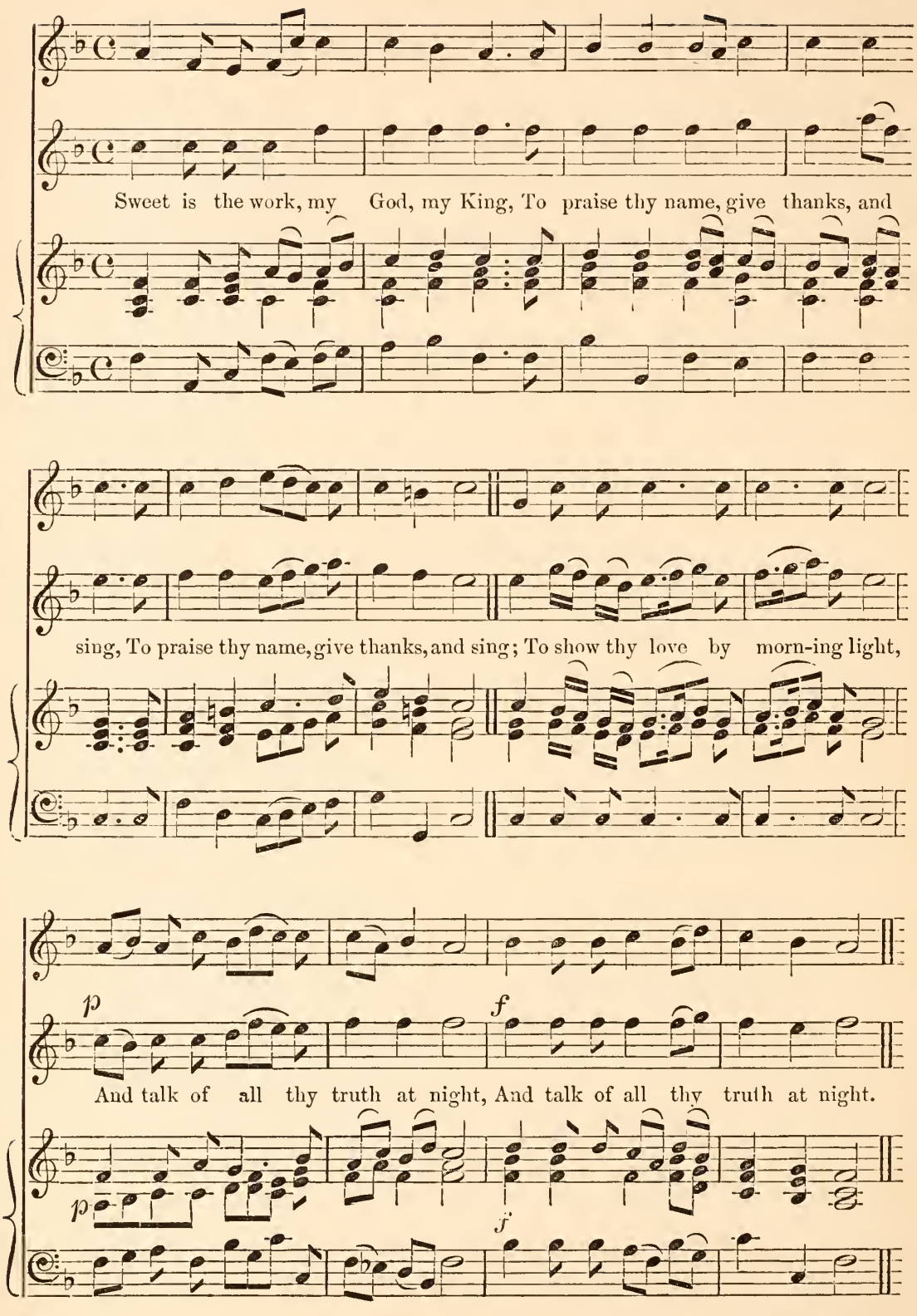


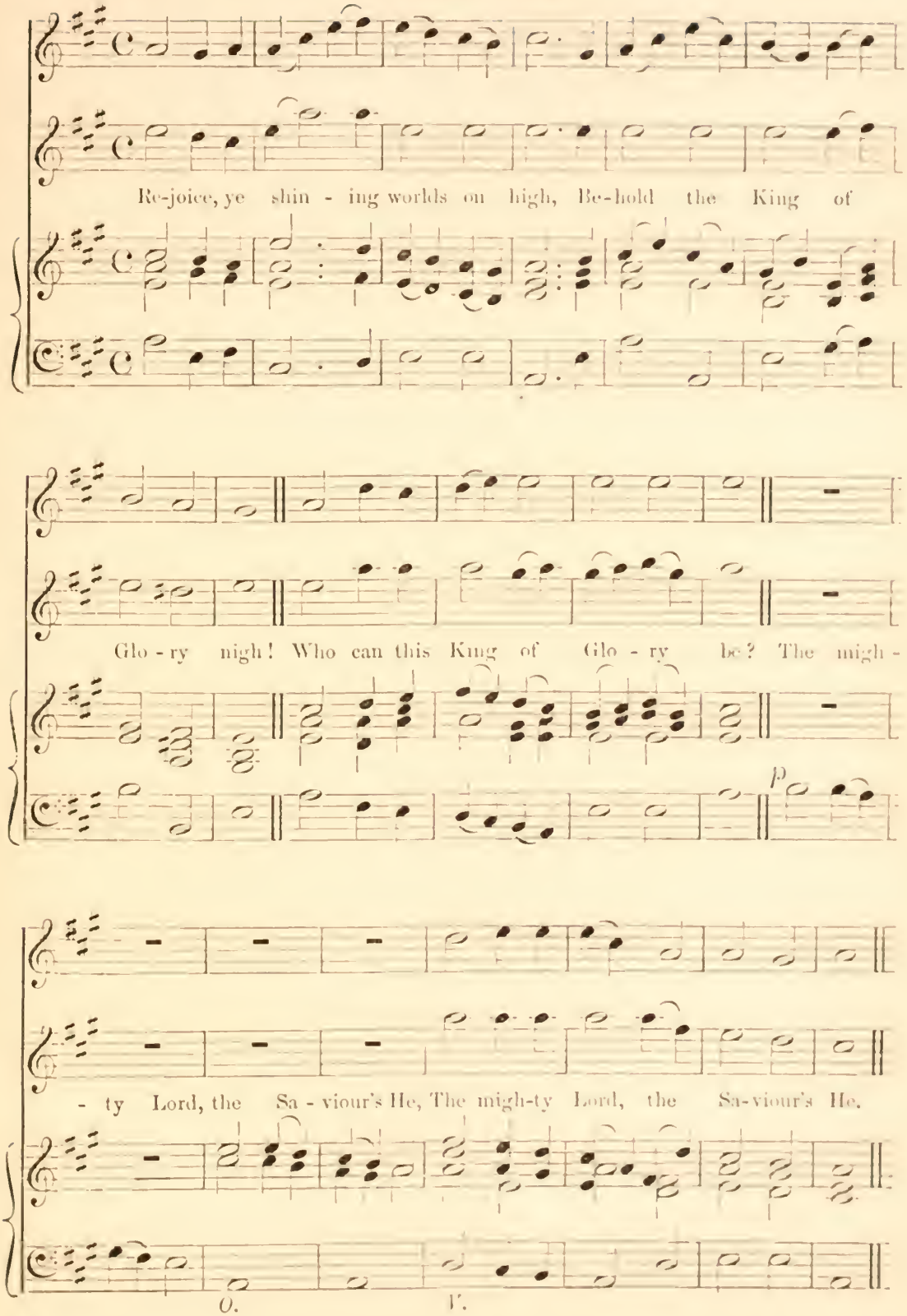
No. 13. BIRSTALL. L.M. WIDDOP.



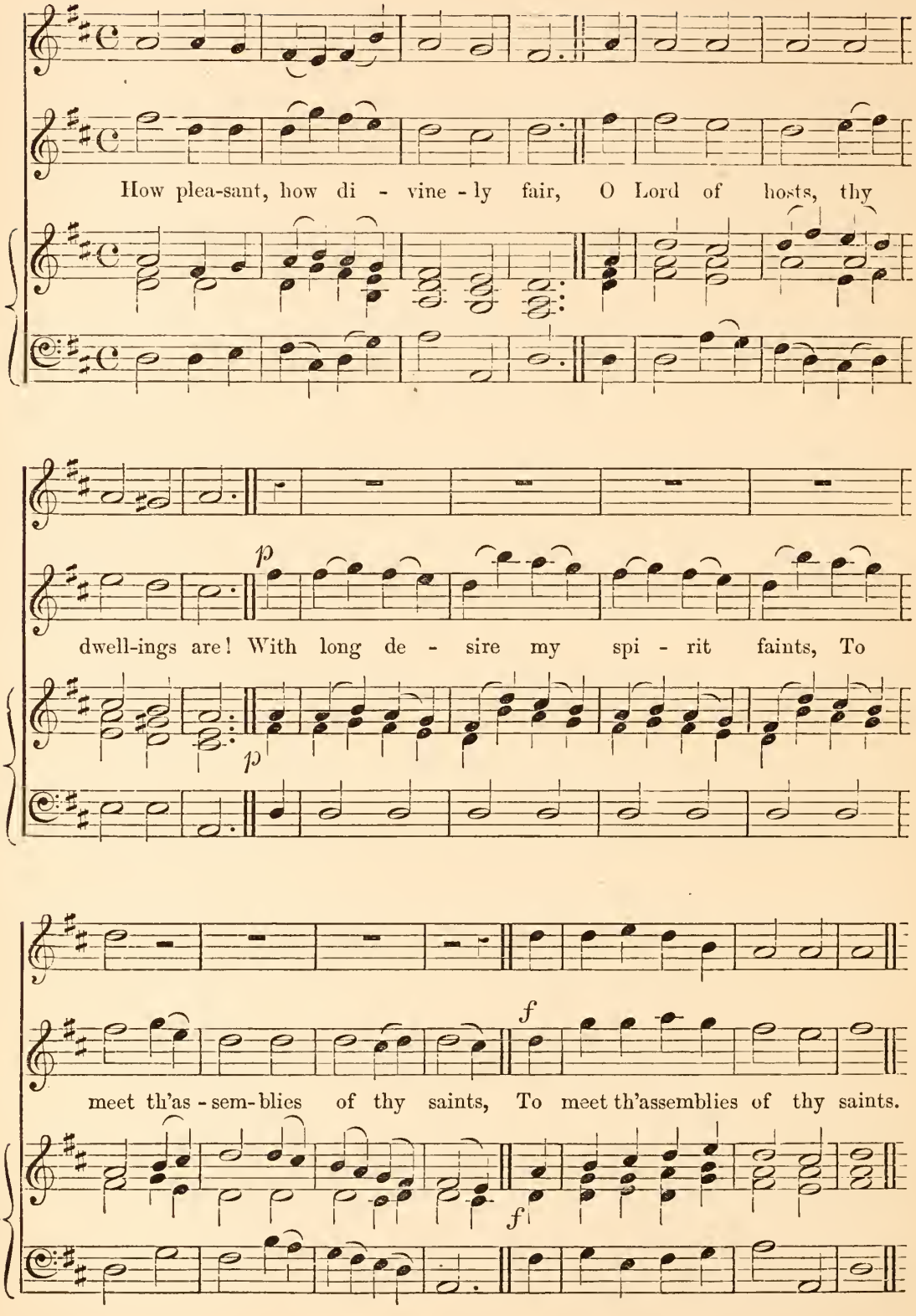
No. 14. NEW COURT. L.M. BEAUMONT.



No. 15. CEDAR. L.M.



No. 16. TRANQUILITY. L.M. MATHEWS.



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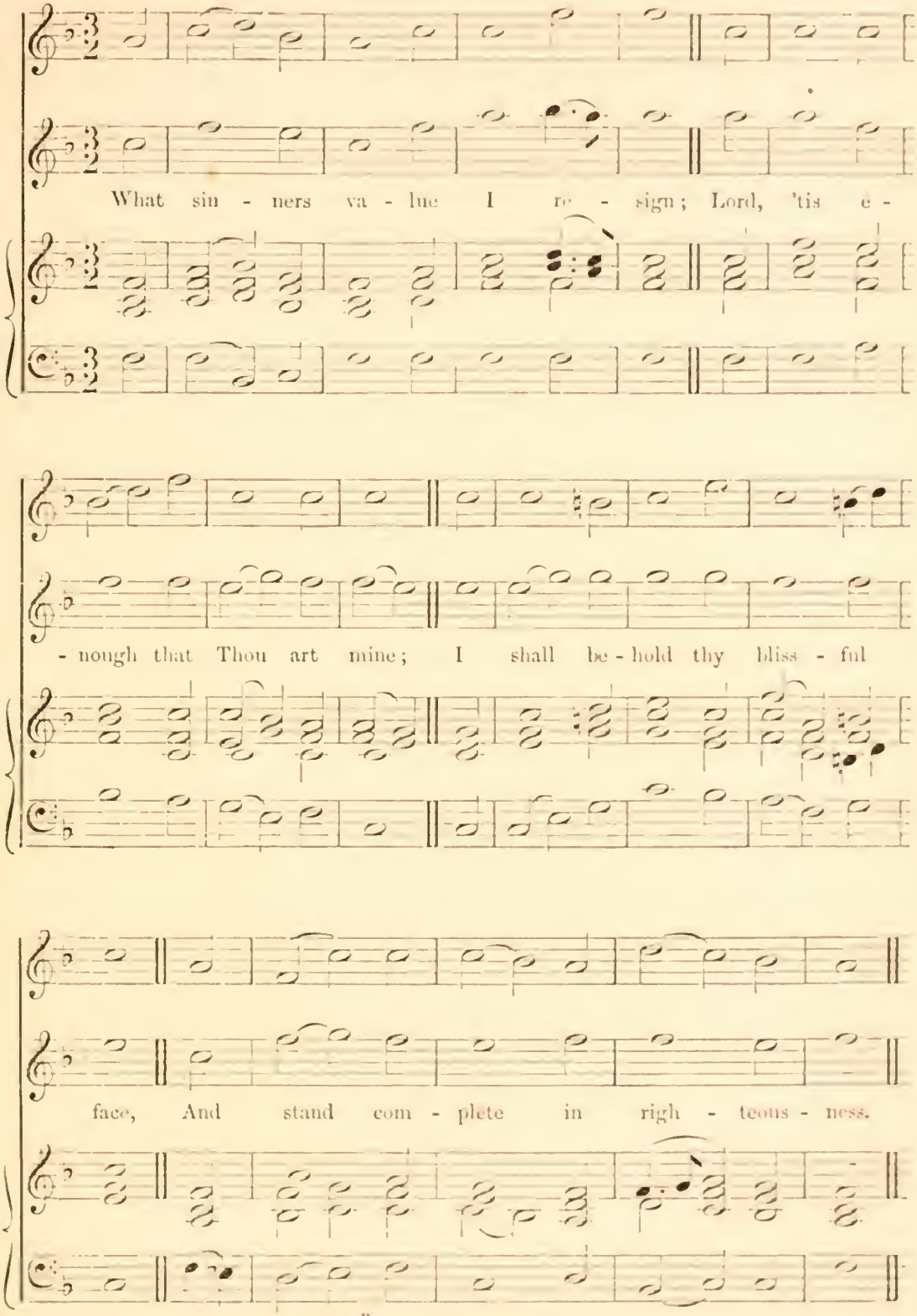

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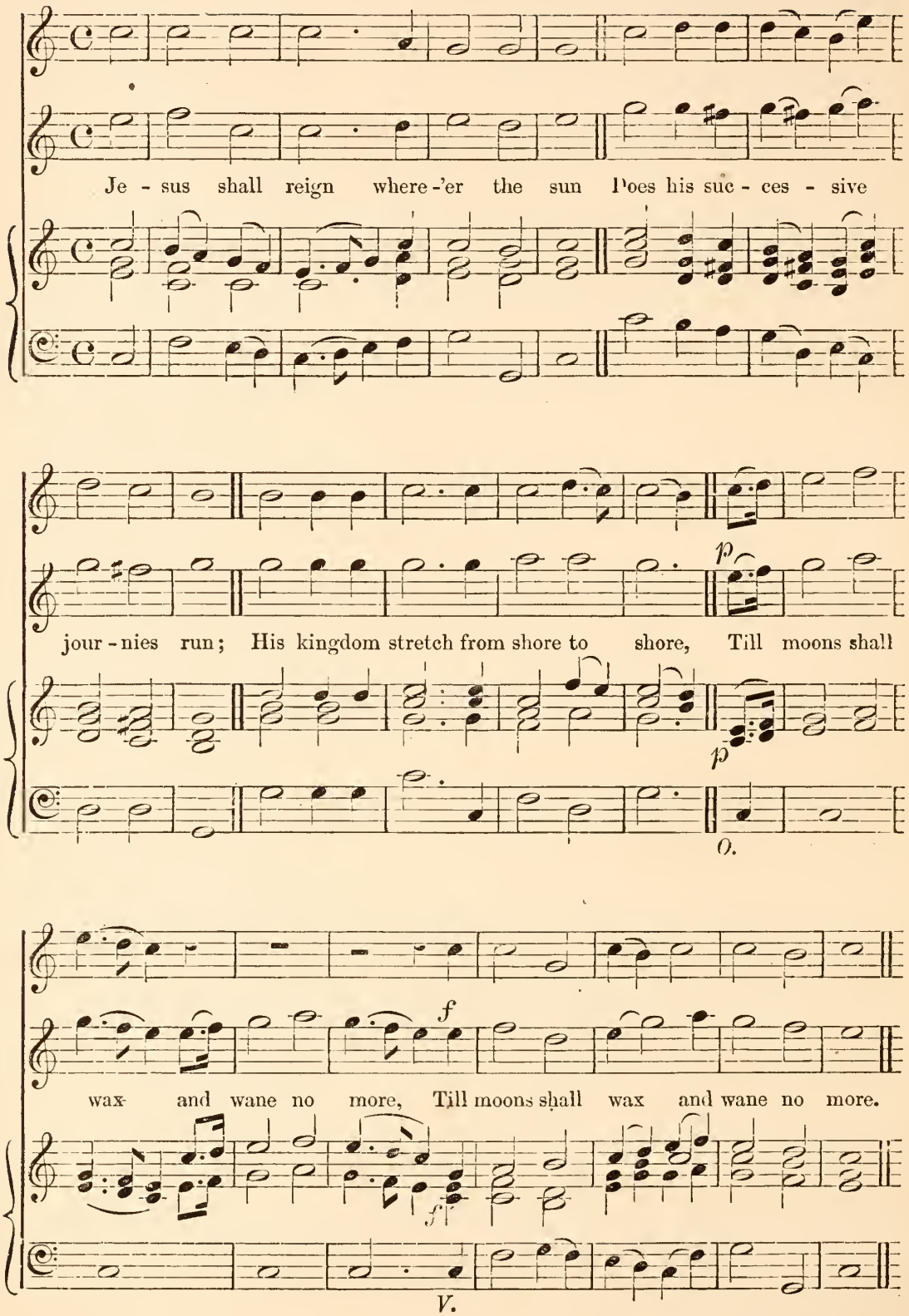

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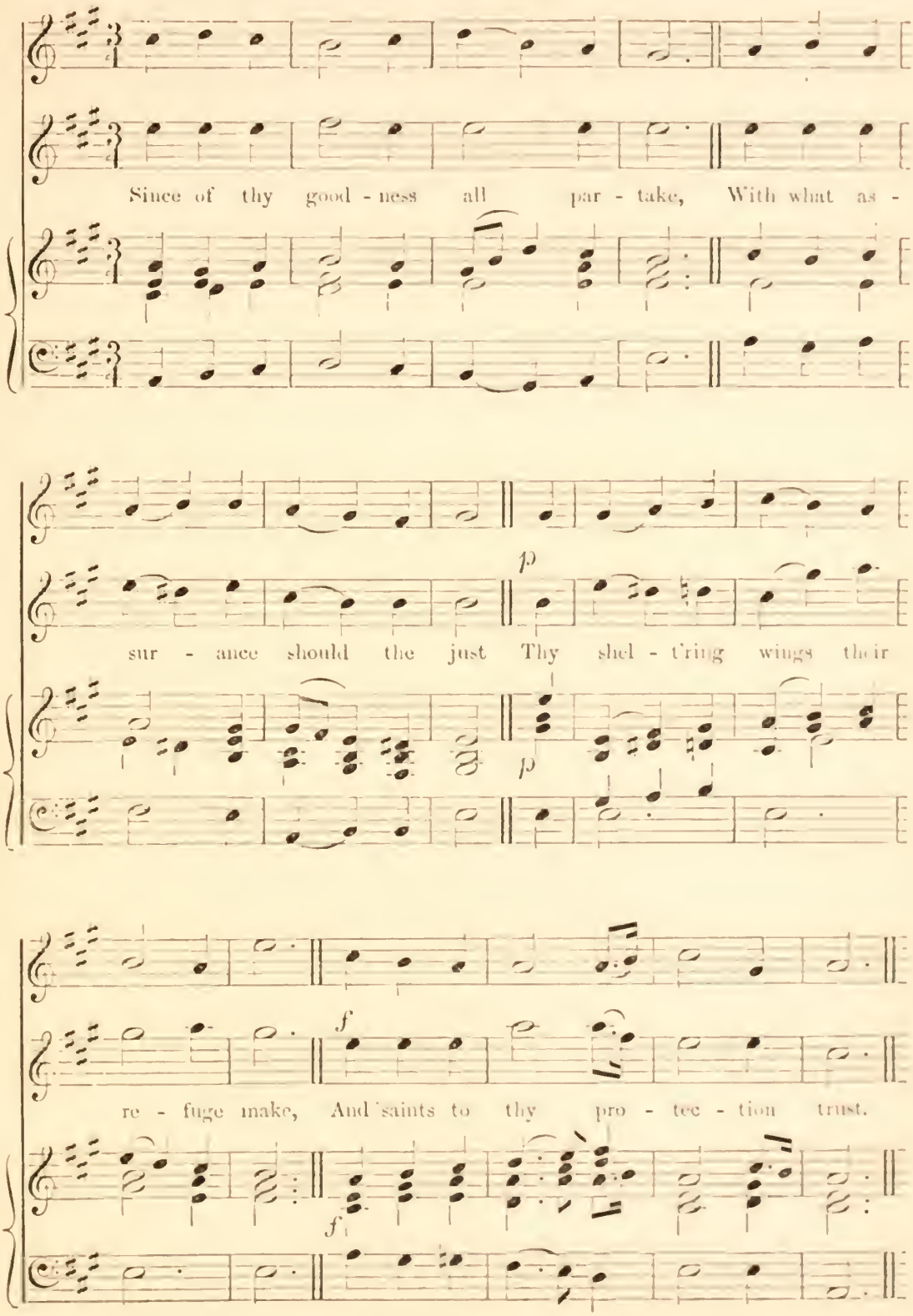

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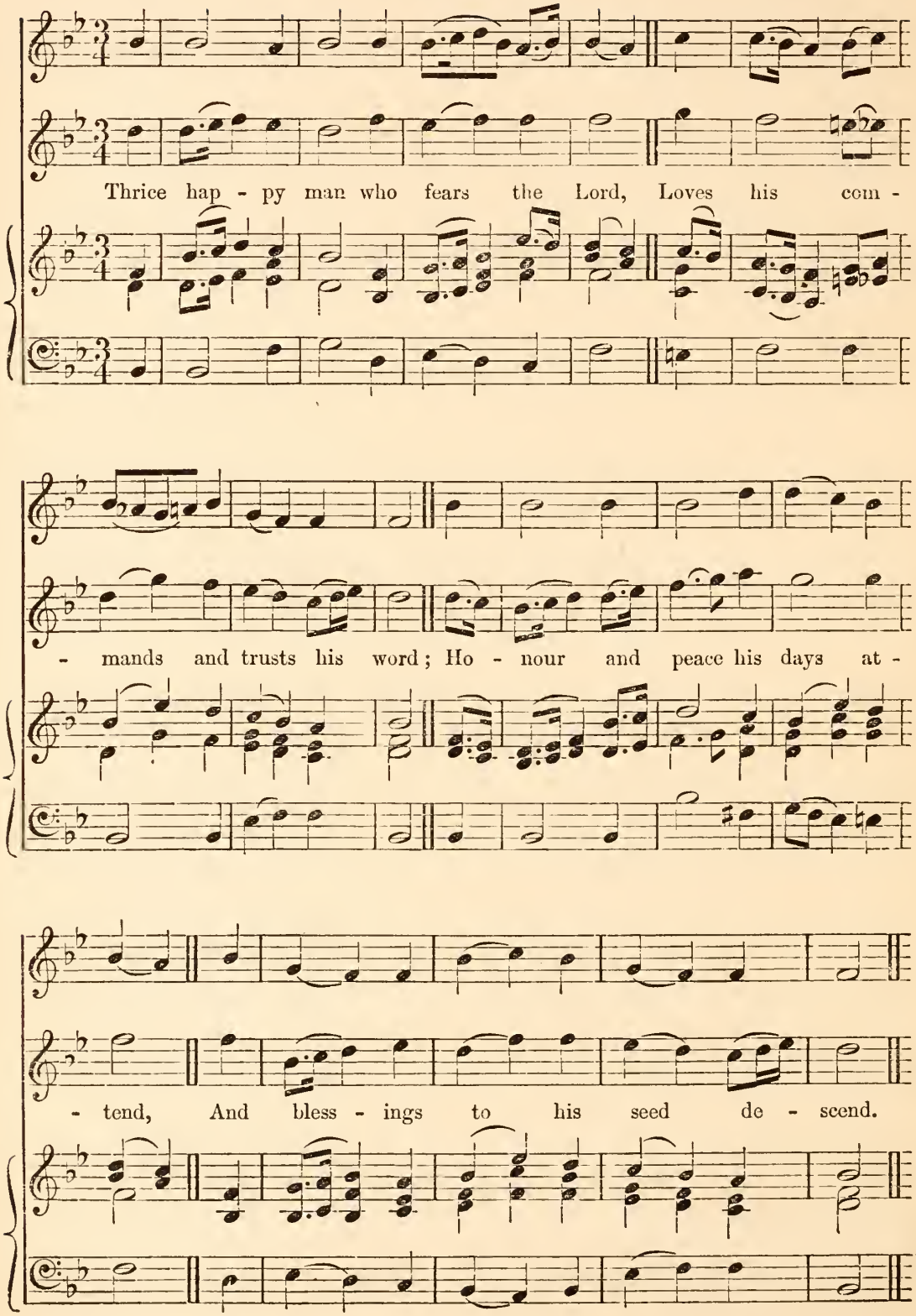

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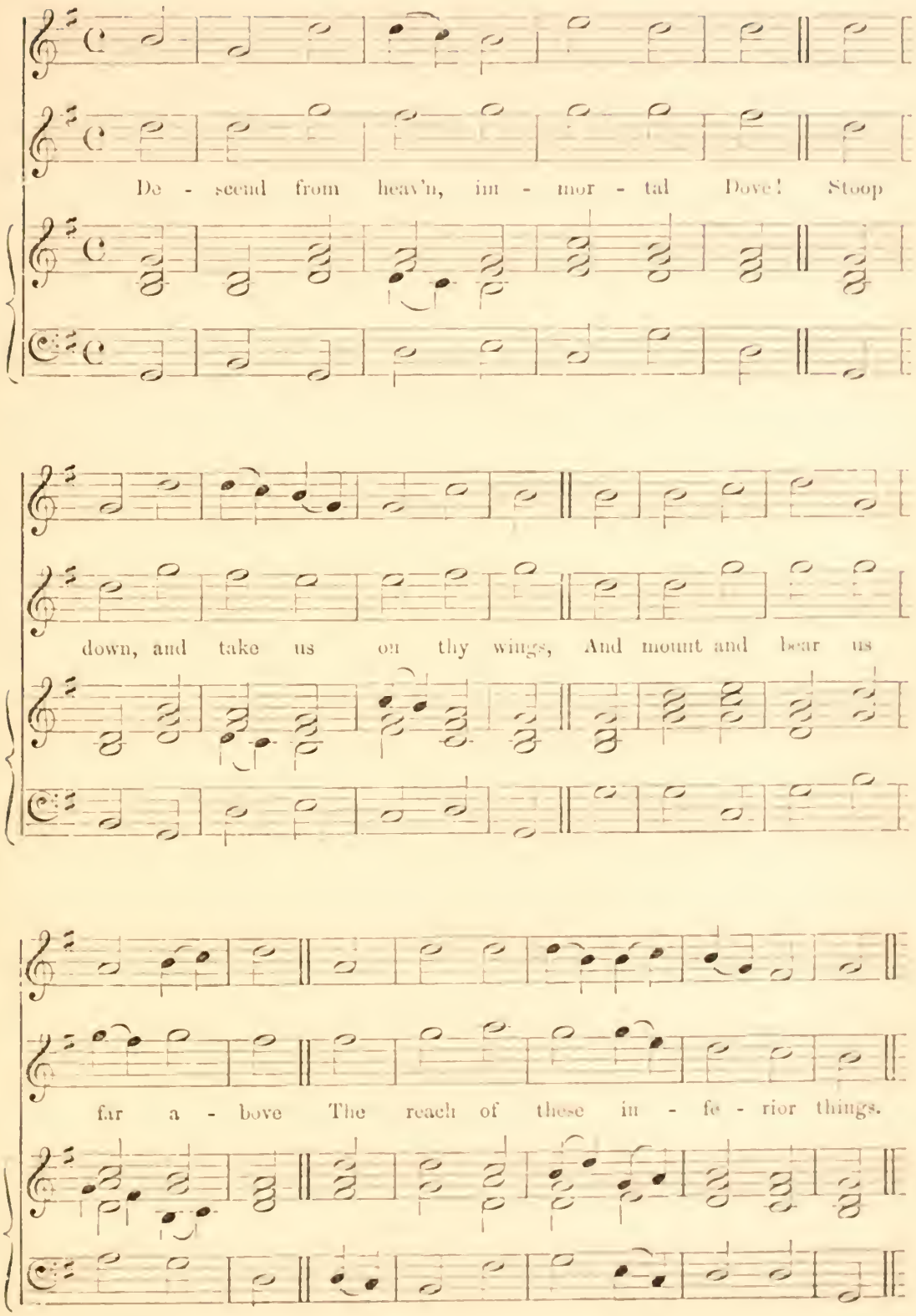
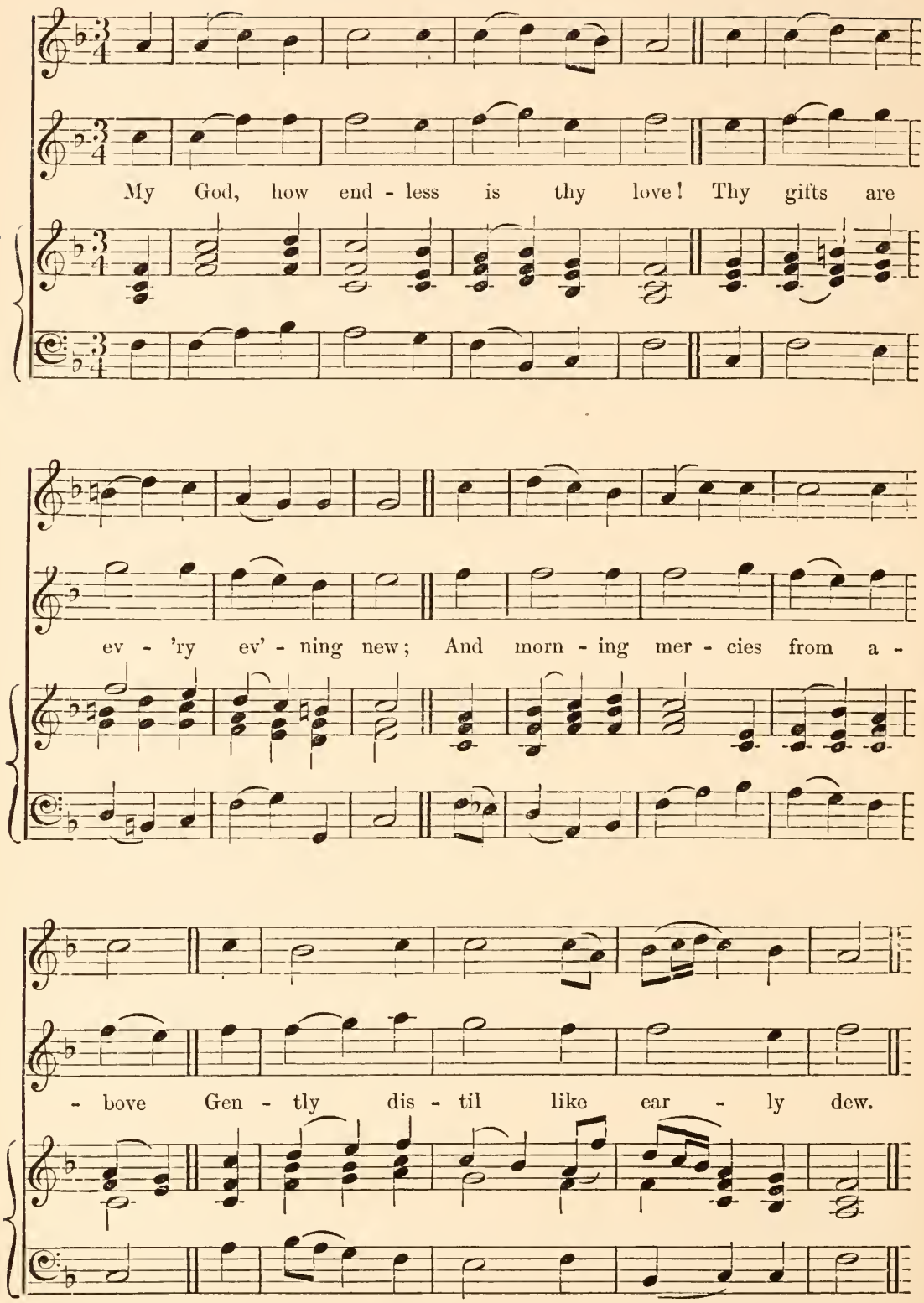
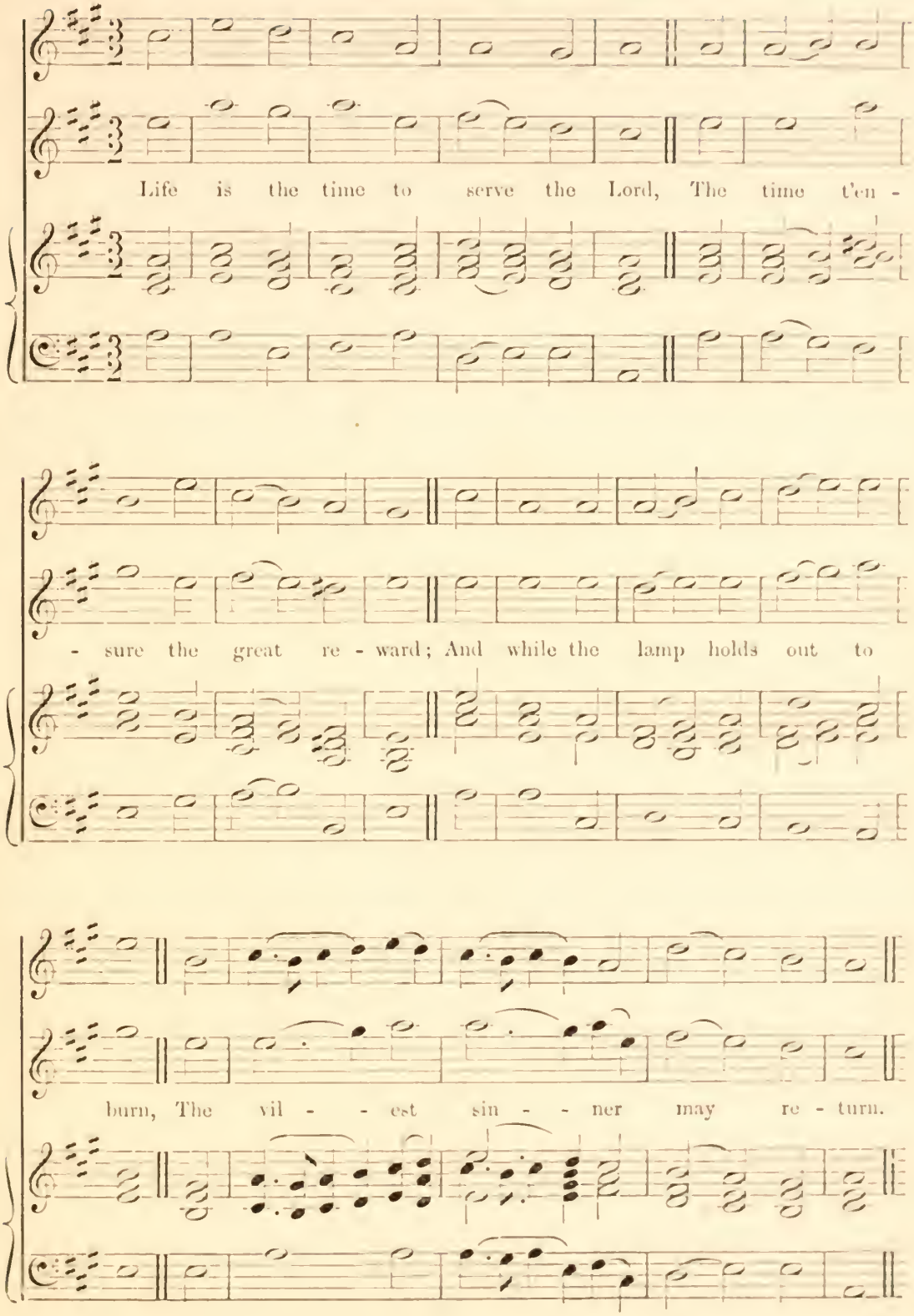


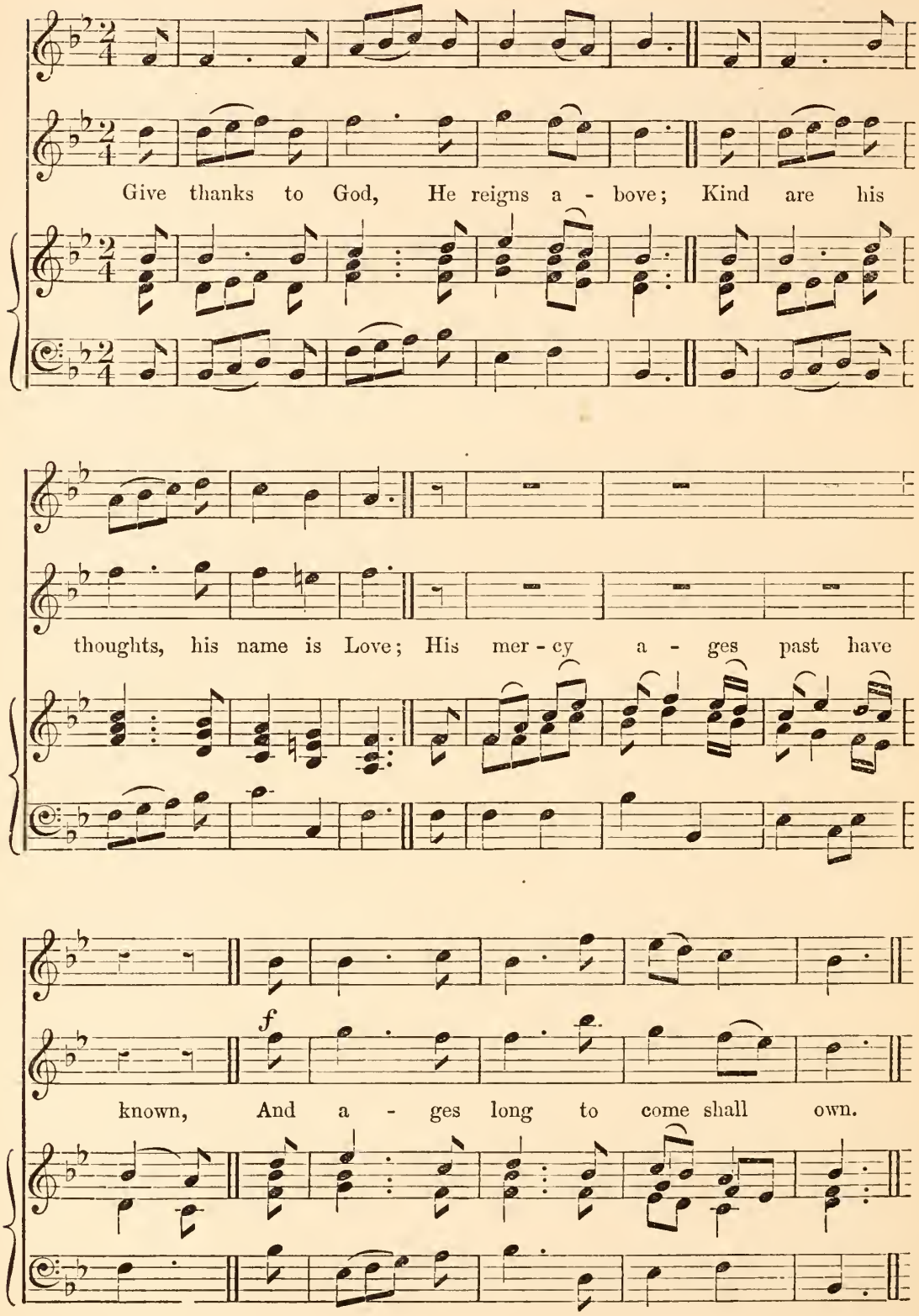
No. 22. SAINT MARK'S. L.M.



No. 23. SAINT PETER'S. L.M. HARWOOD.



No. 24. MILTON. L.M. STANLEY.



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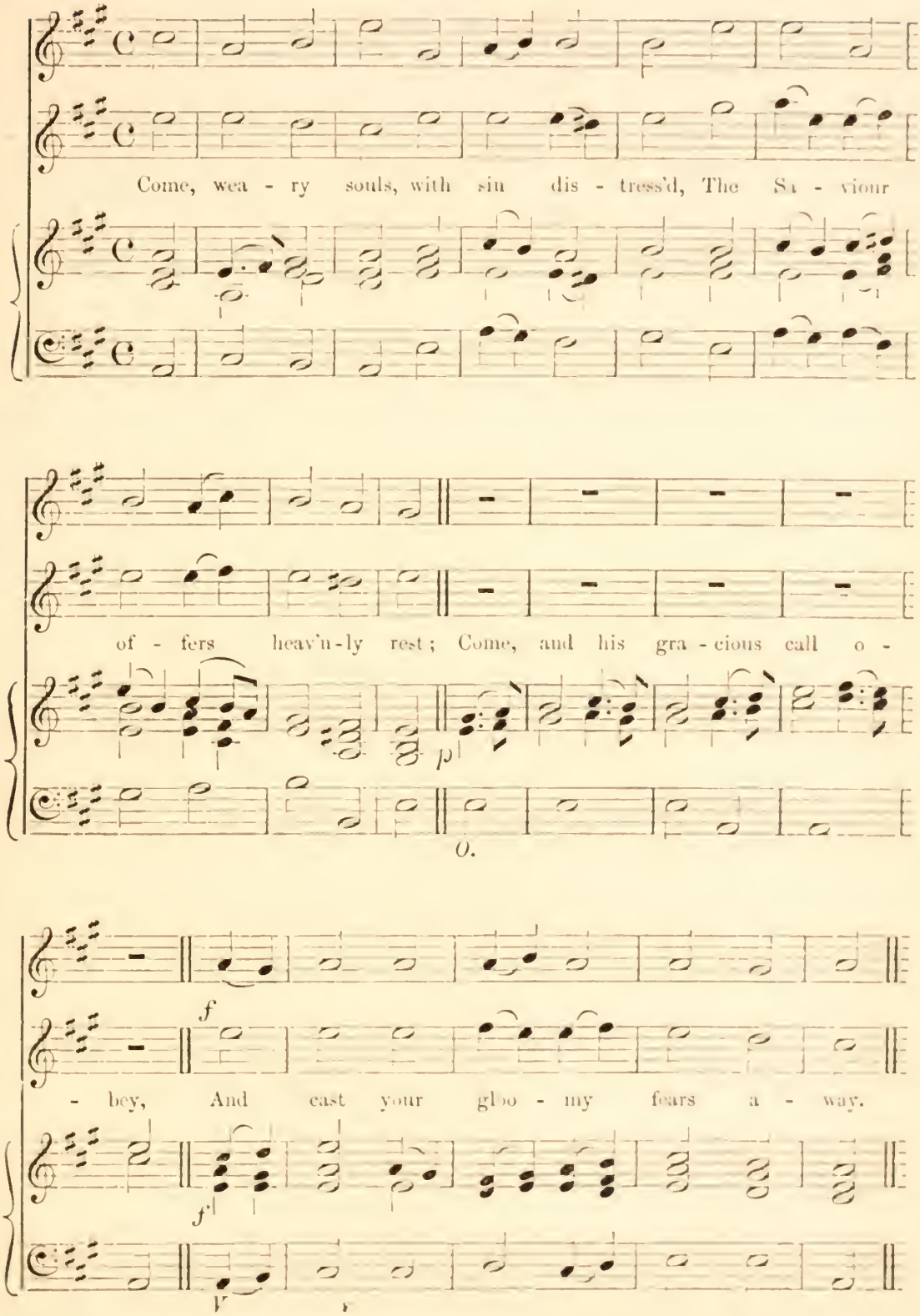
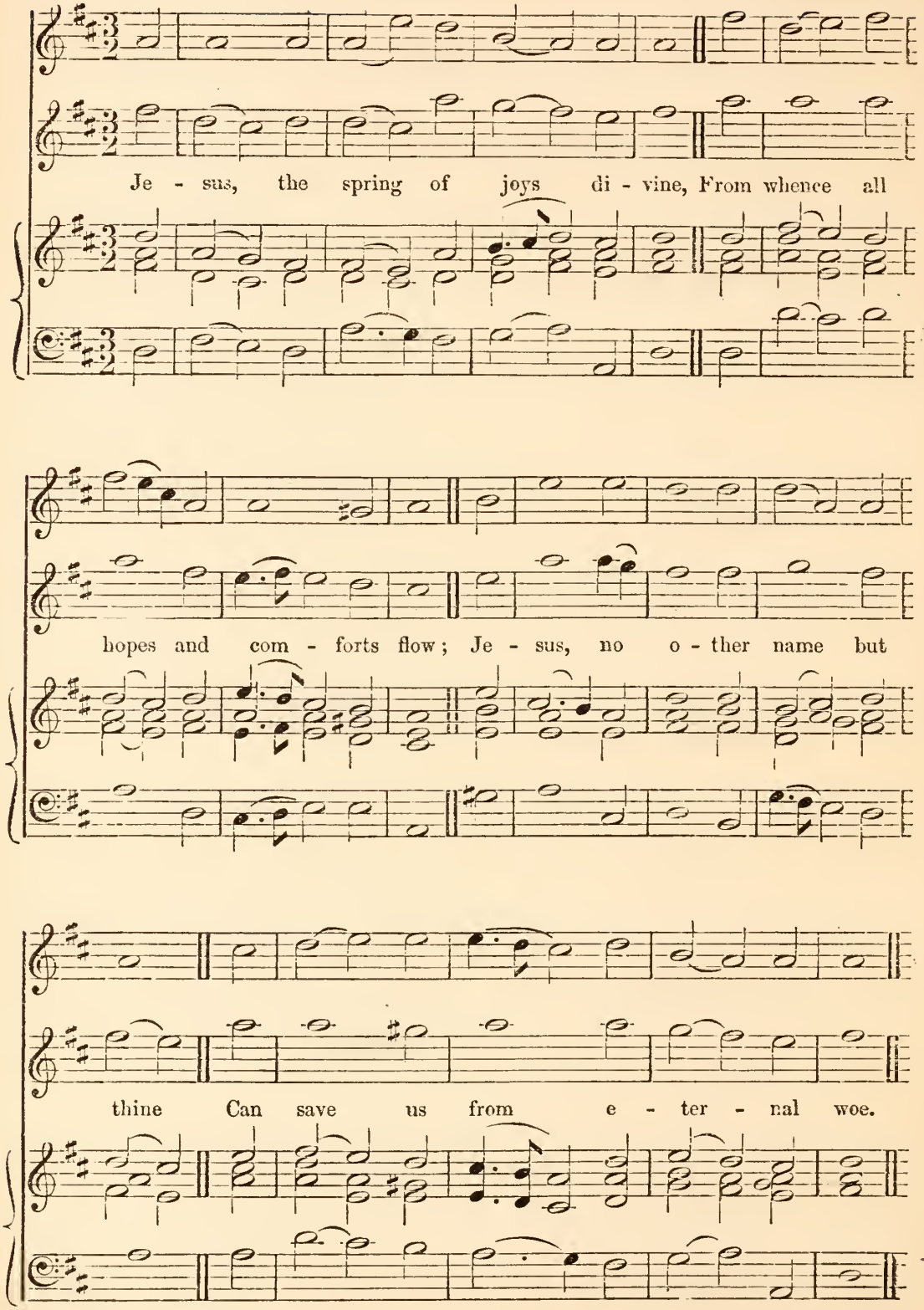


No. 26. OSSET. L.M

WIDDOP.



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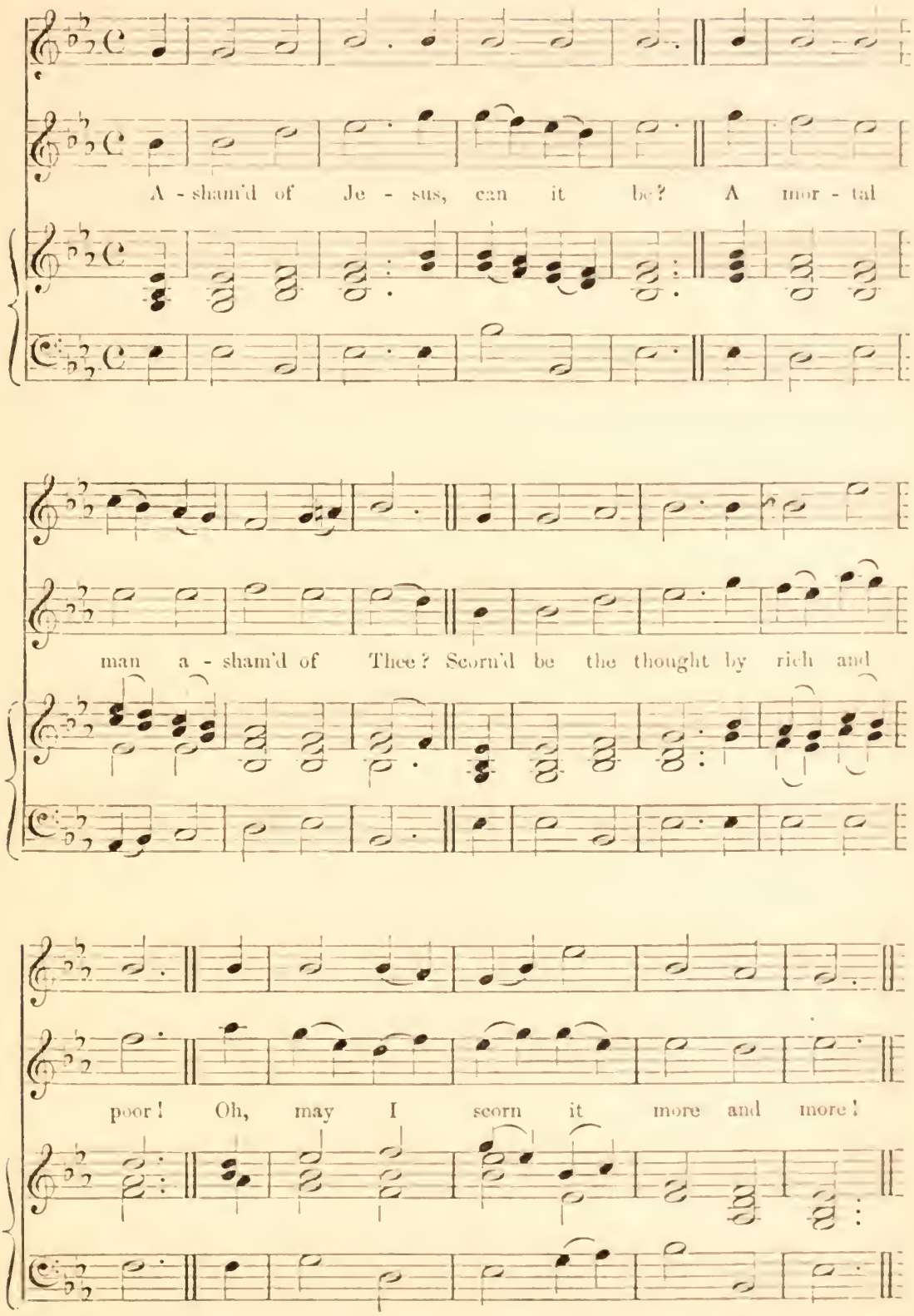

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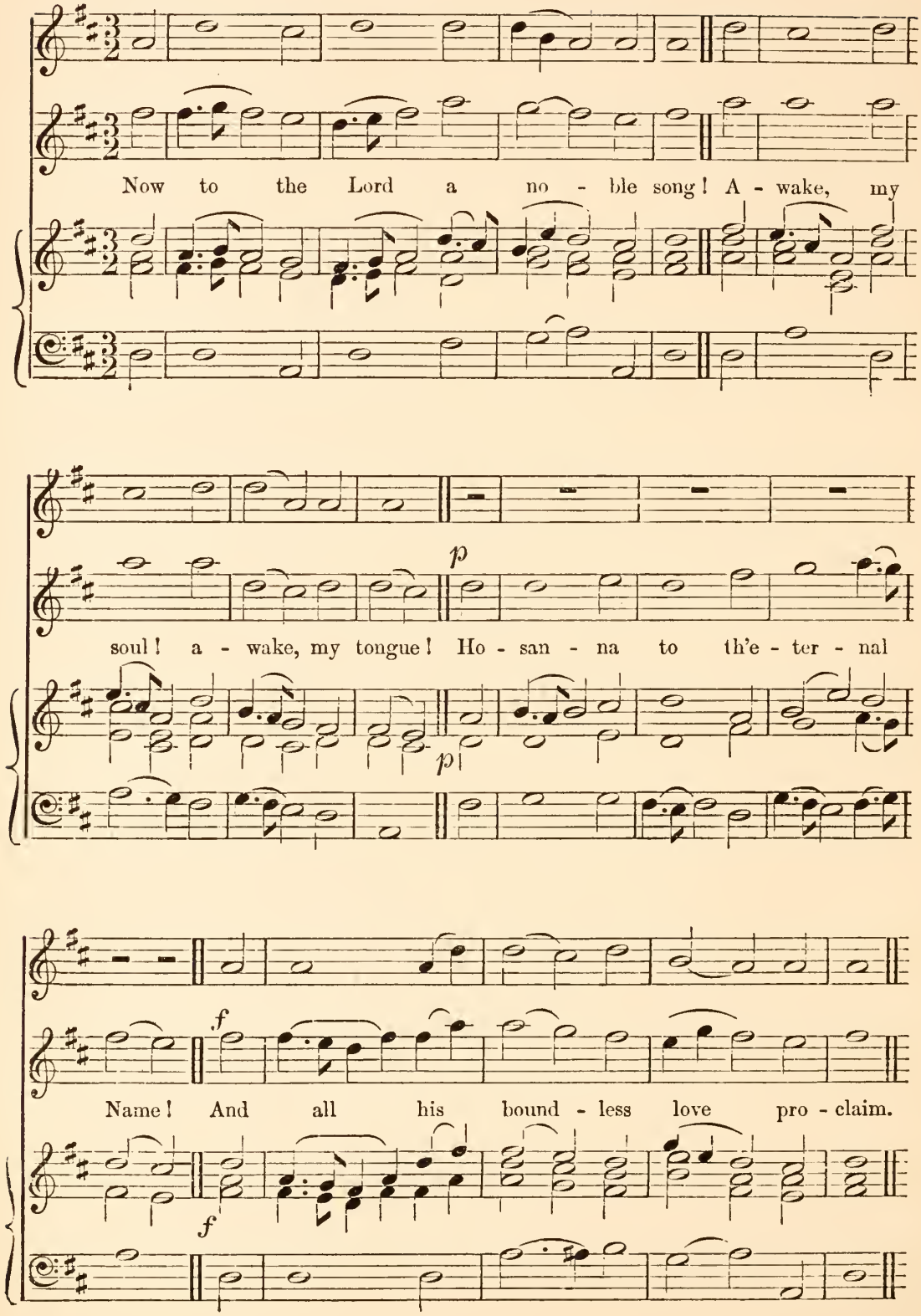

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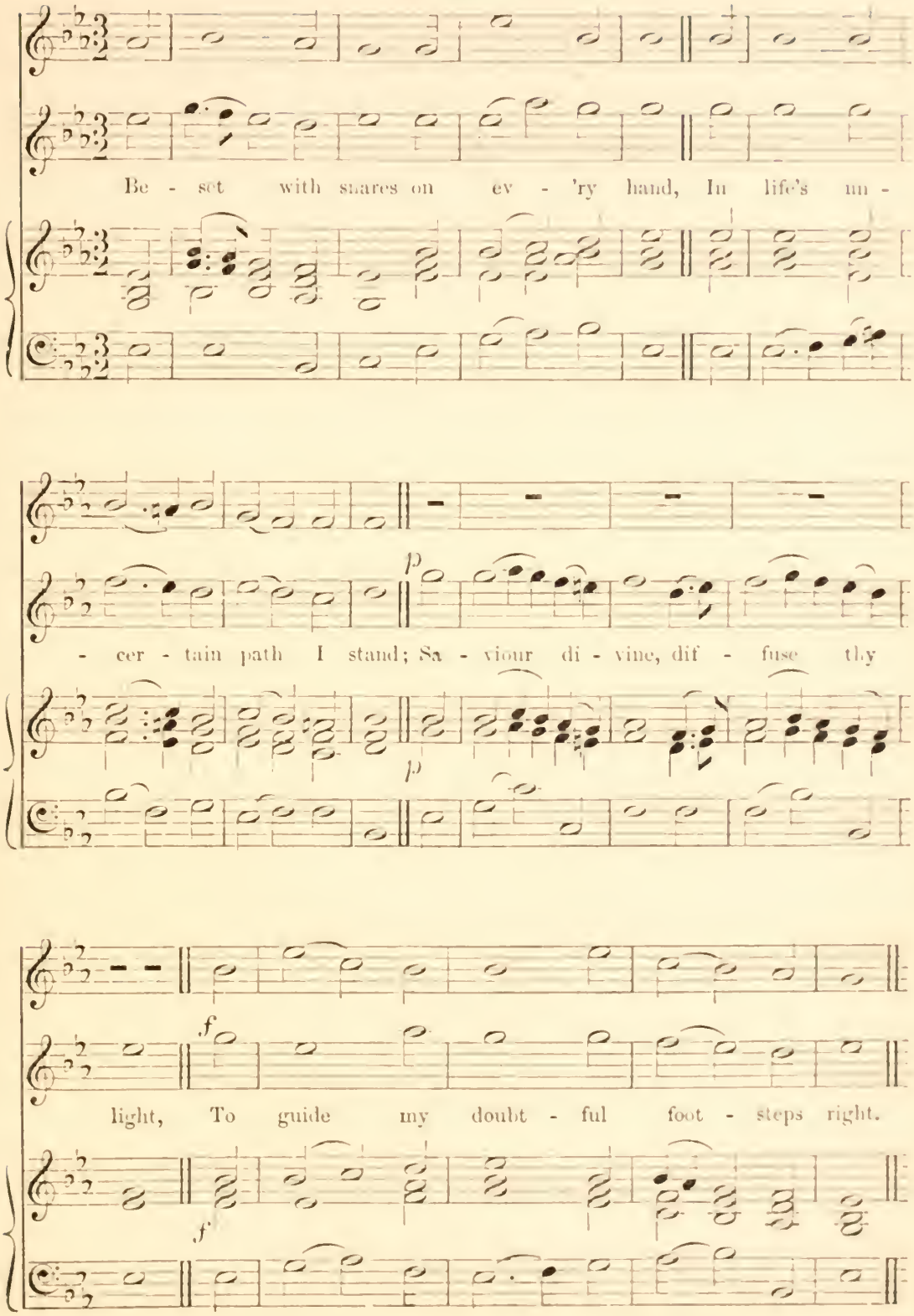
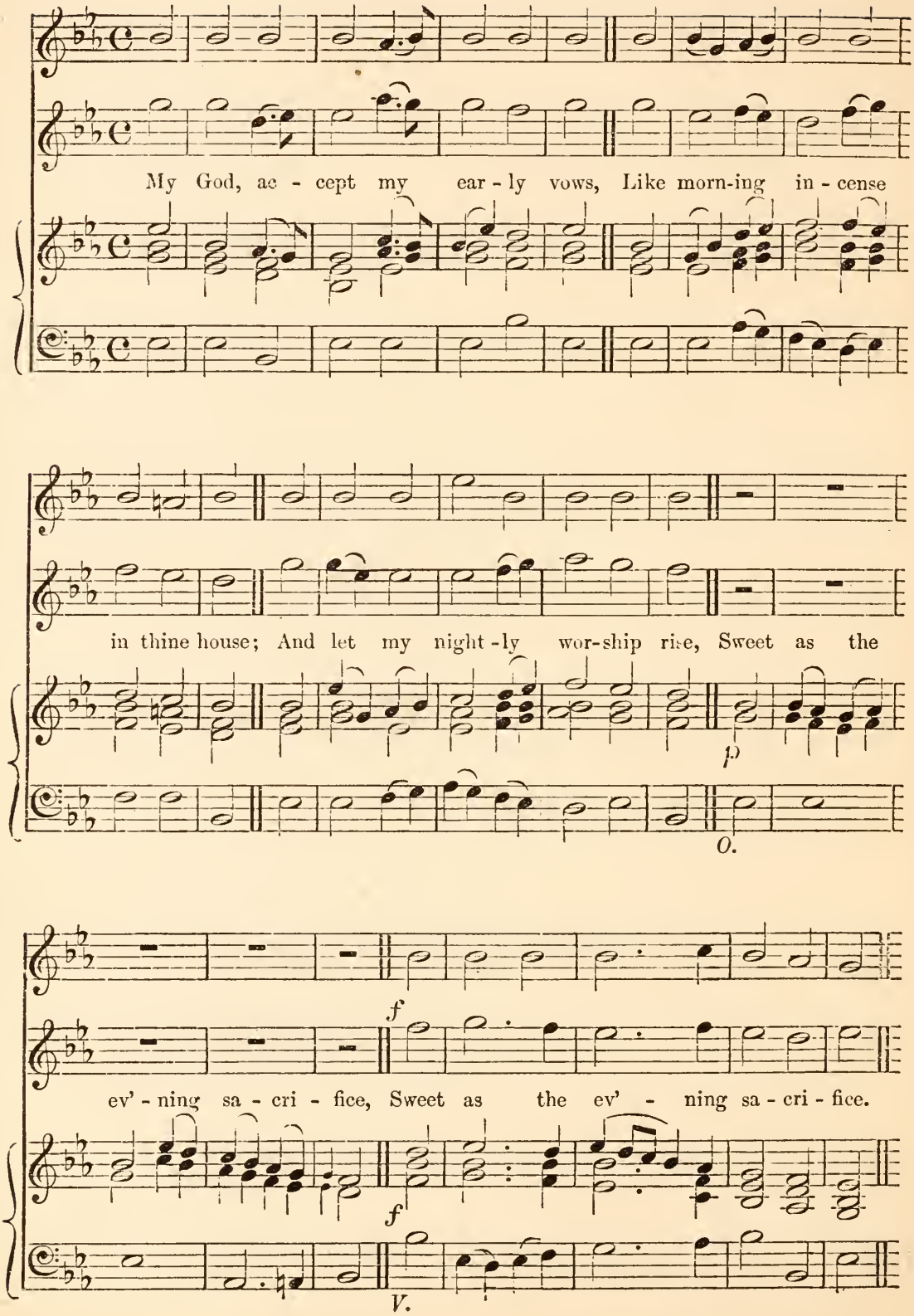
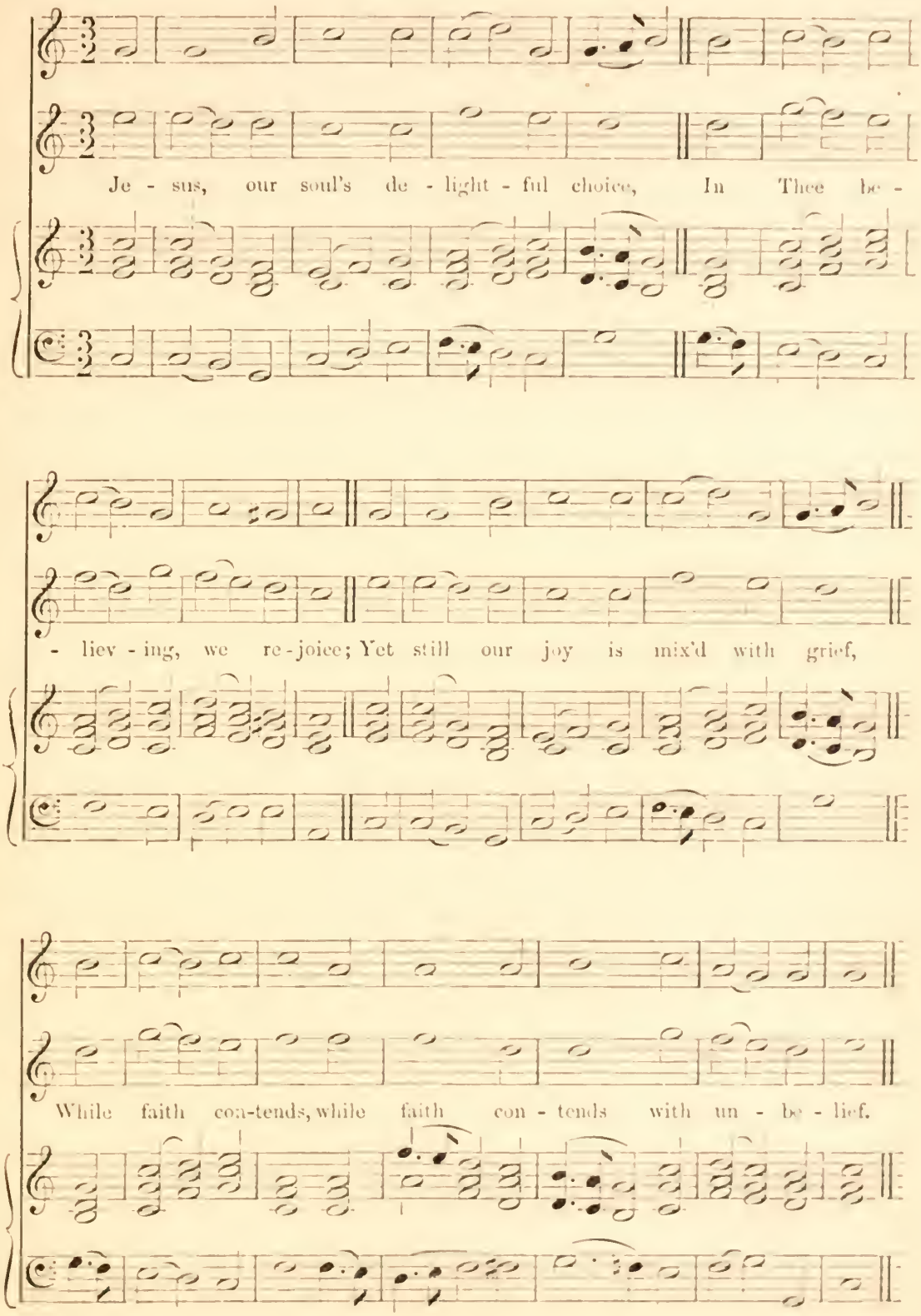


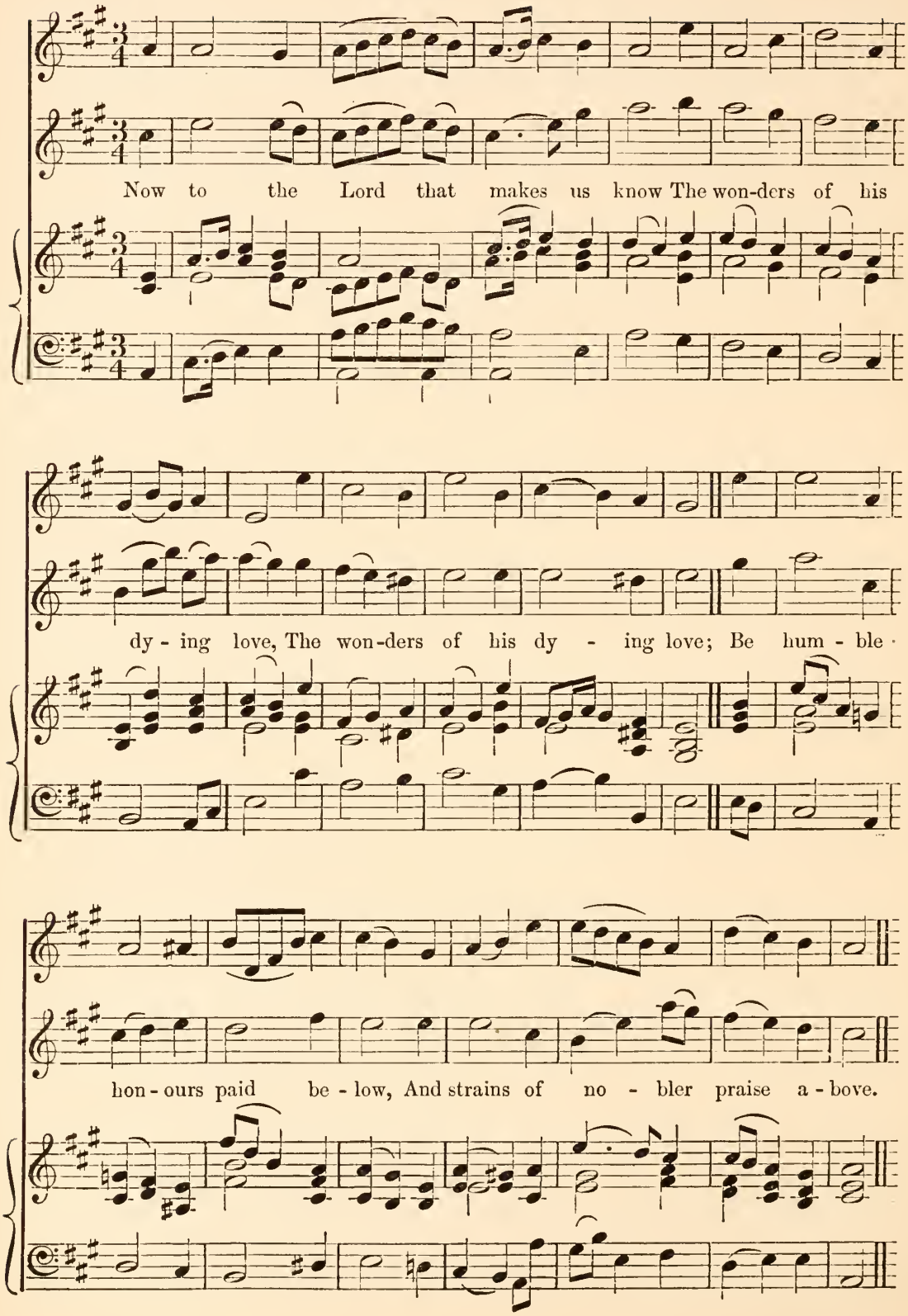
No. 30. SAINT MARTIN. L.M.



No. 31. ISLINGTON. L.M.



No. 32. LINDLEY'S. L.M.



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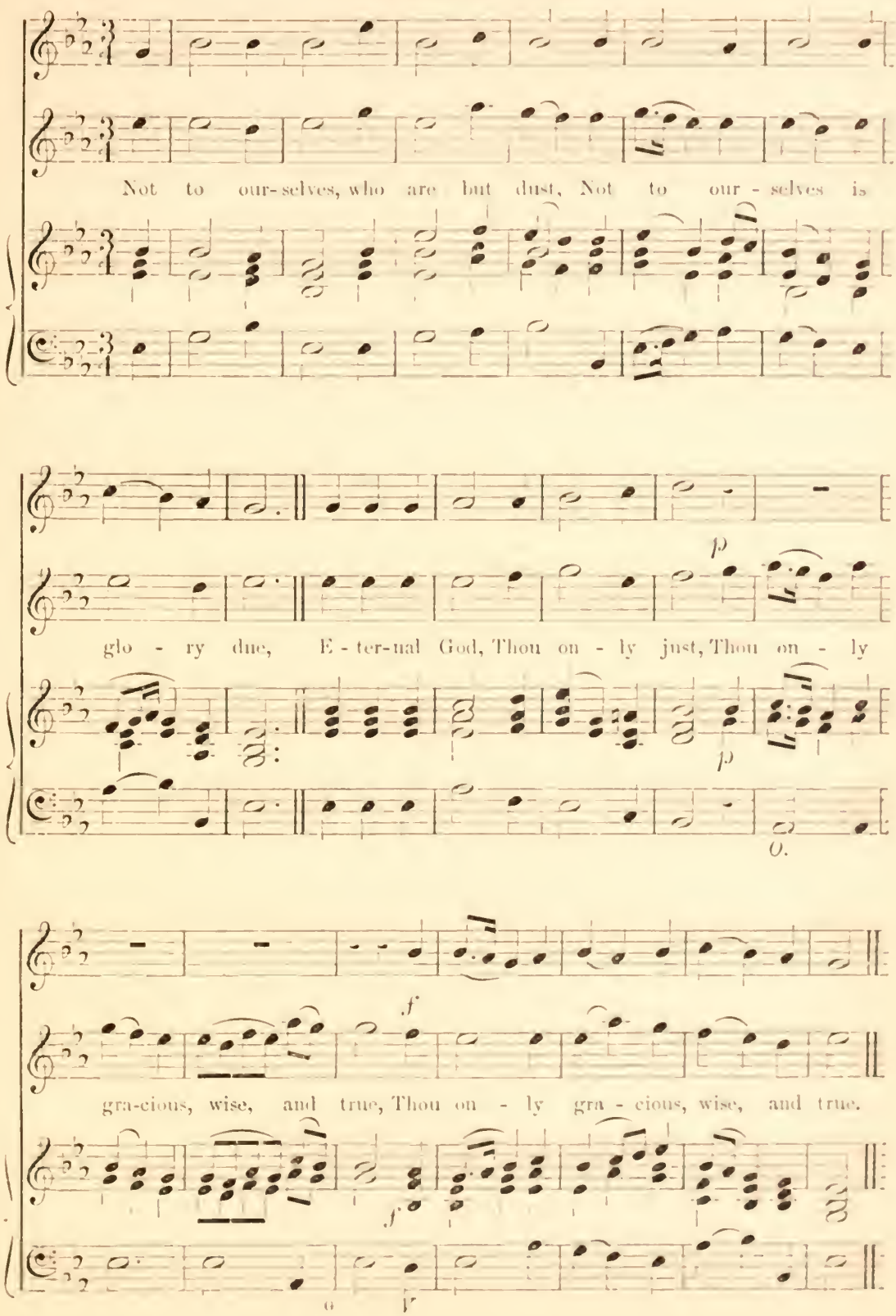
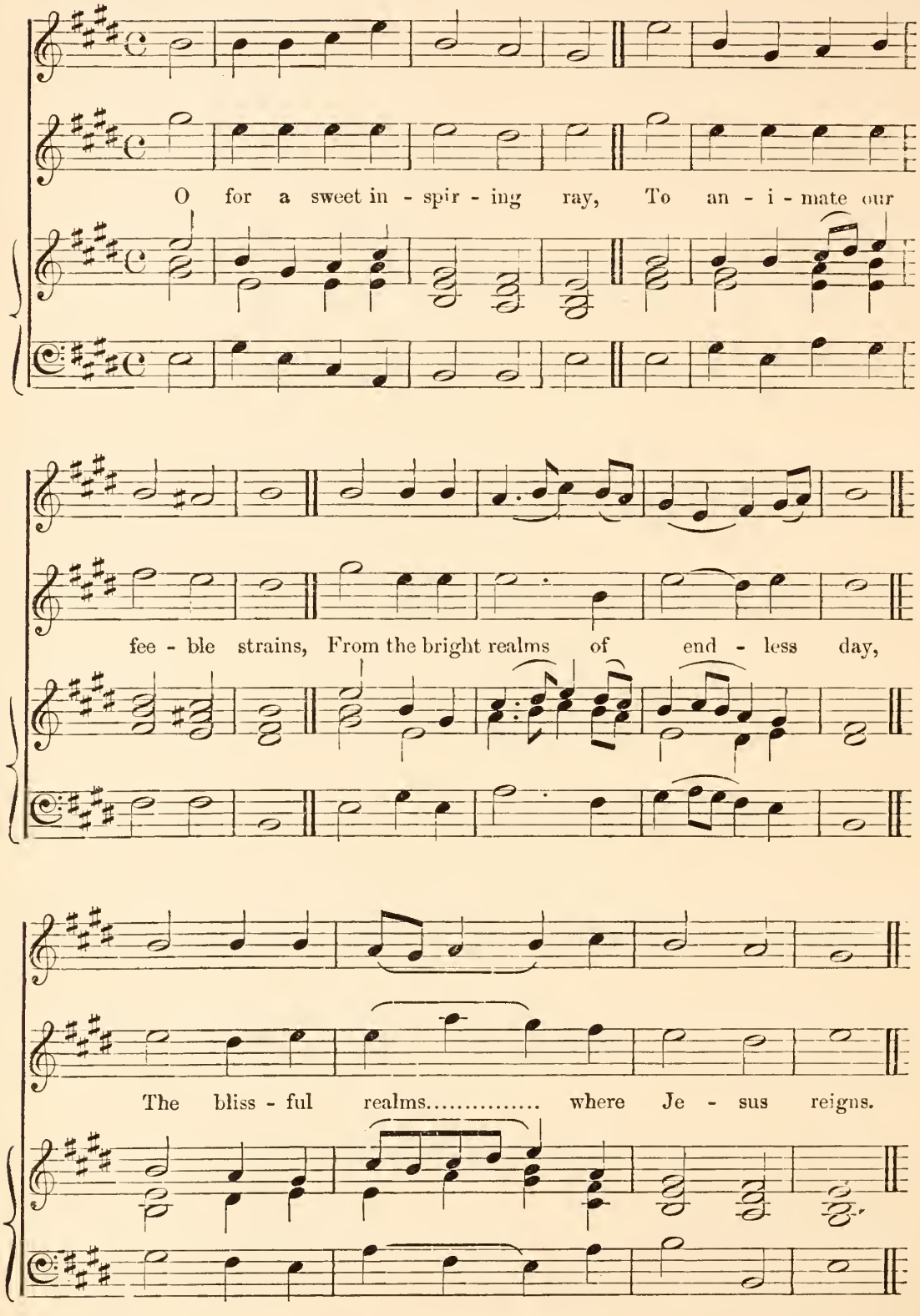
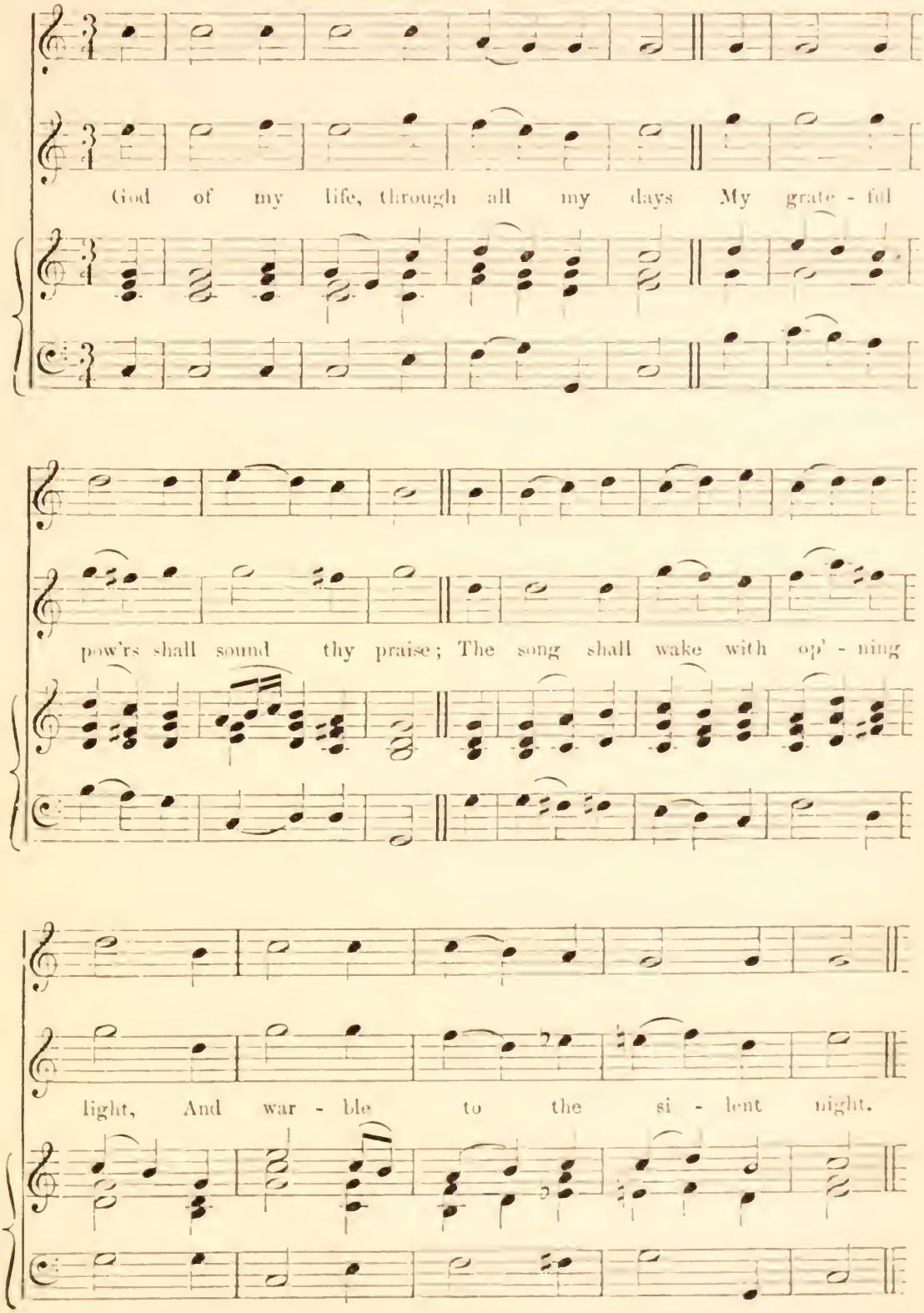


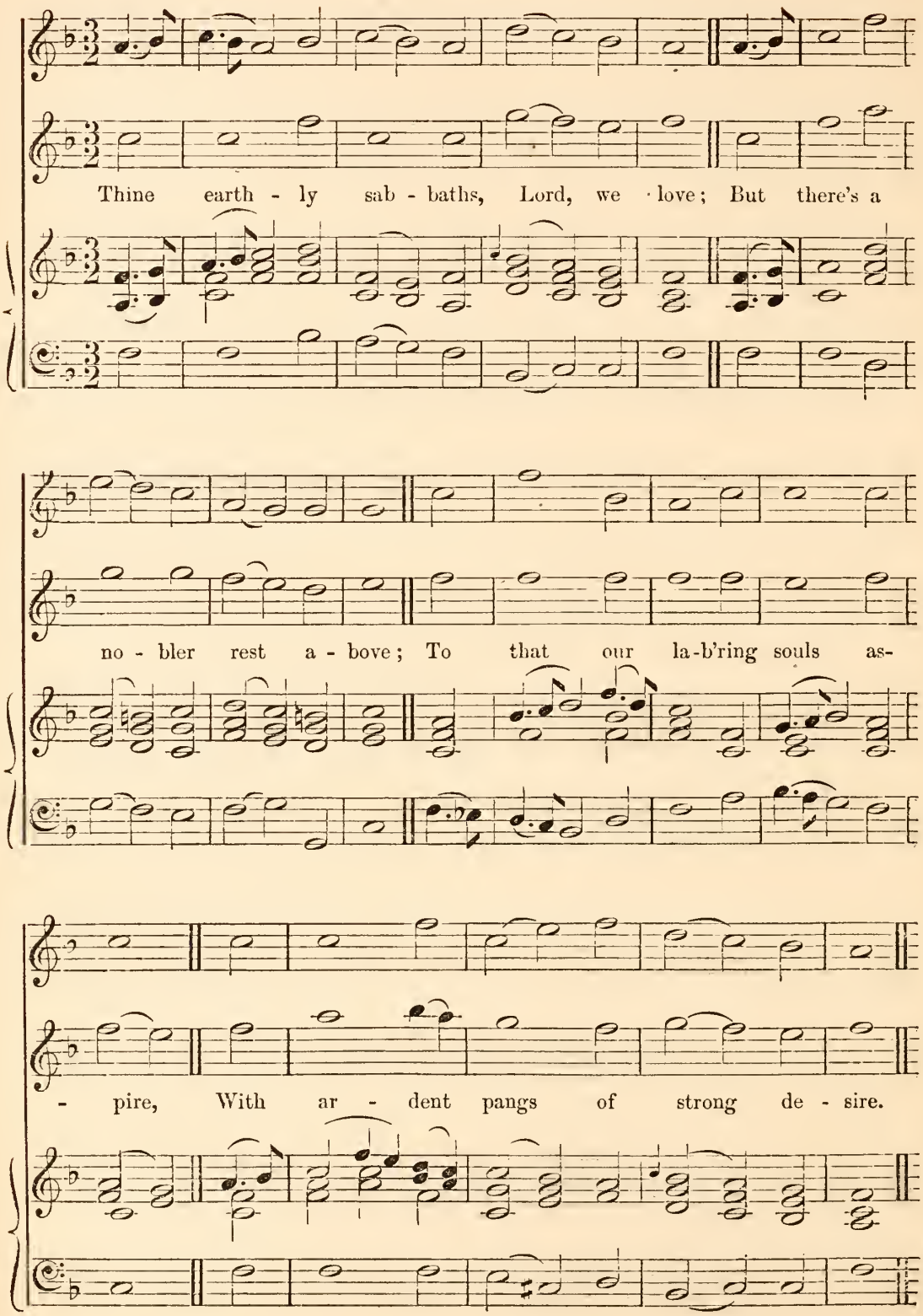
No. 34. CLIFFORD'S. L.M. CLIFFORD.



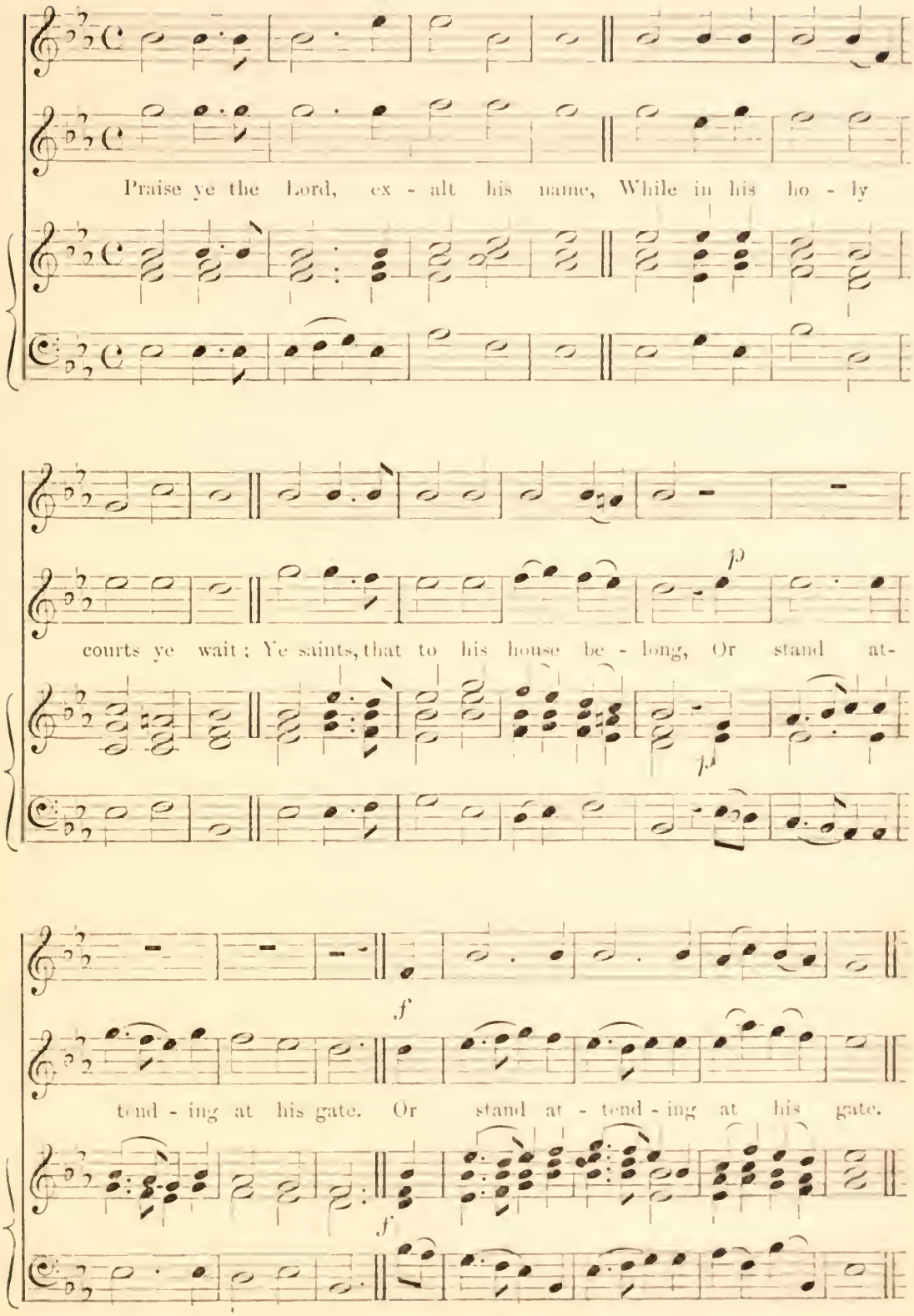
No. 35. COOK'S MORNING HYMN. L.M.



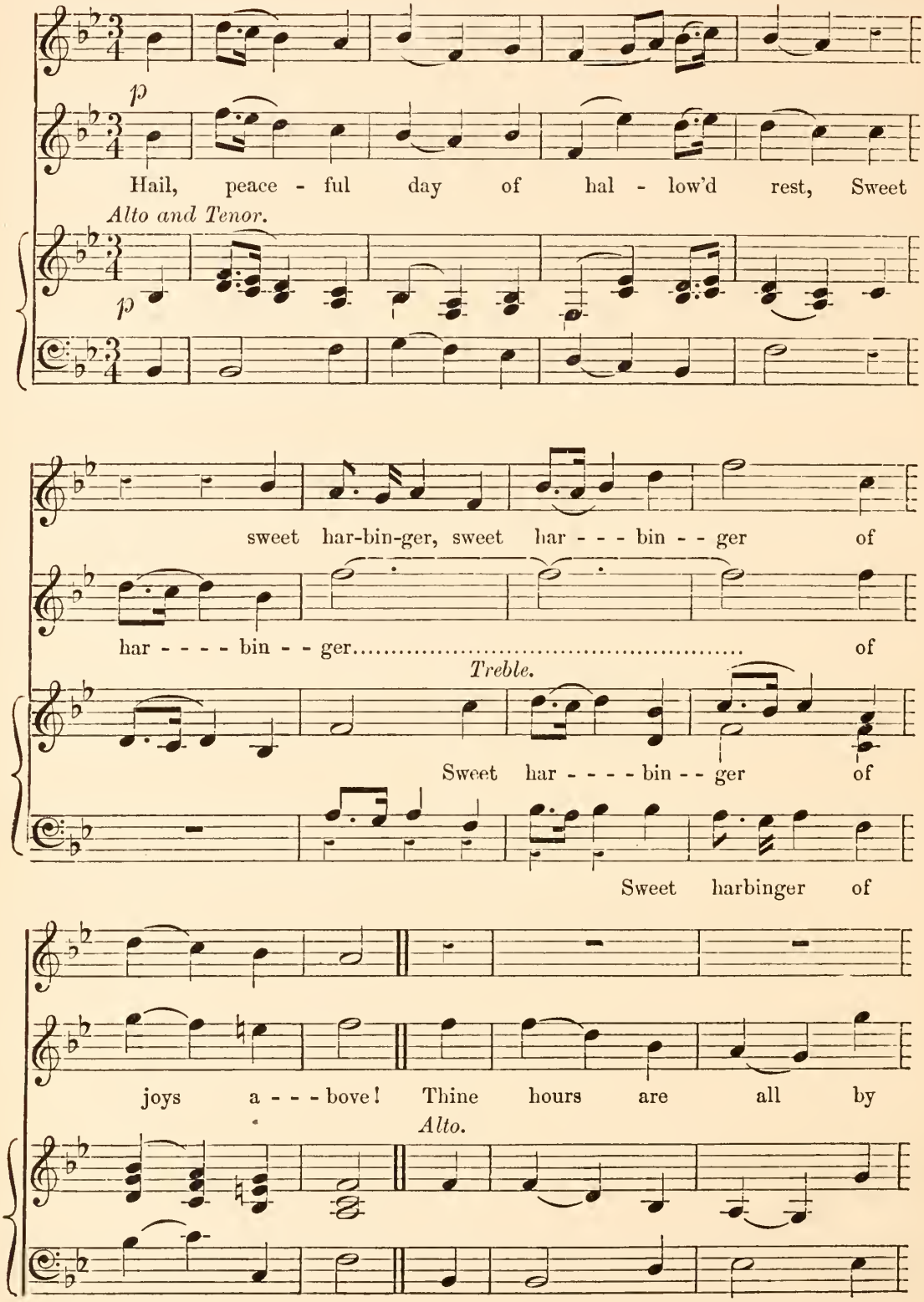
No. 36. HIGHBURY. L.M.

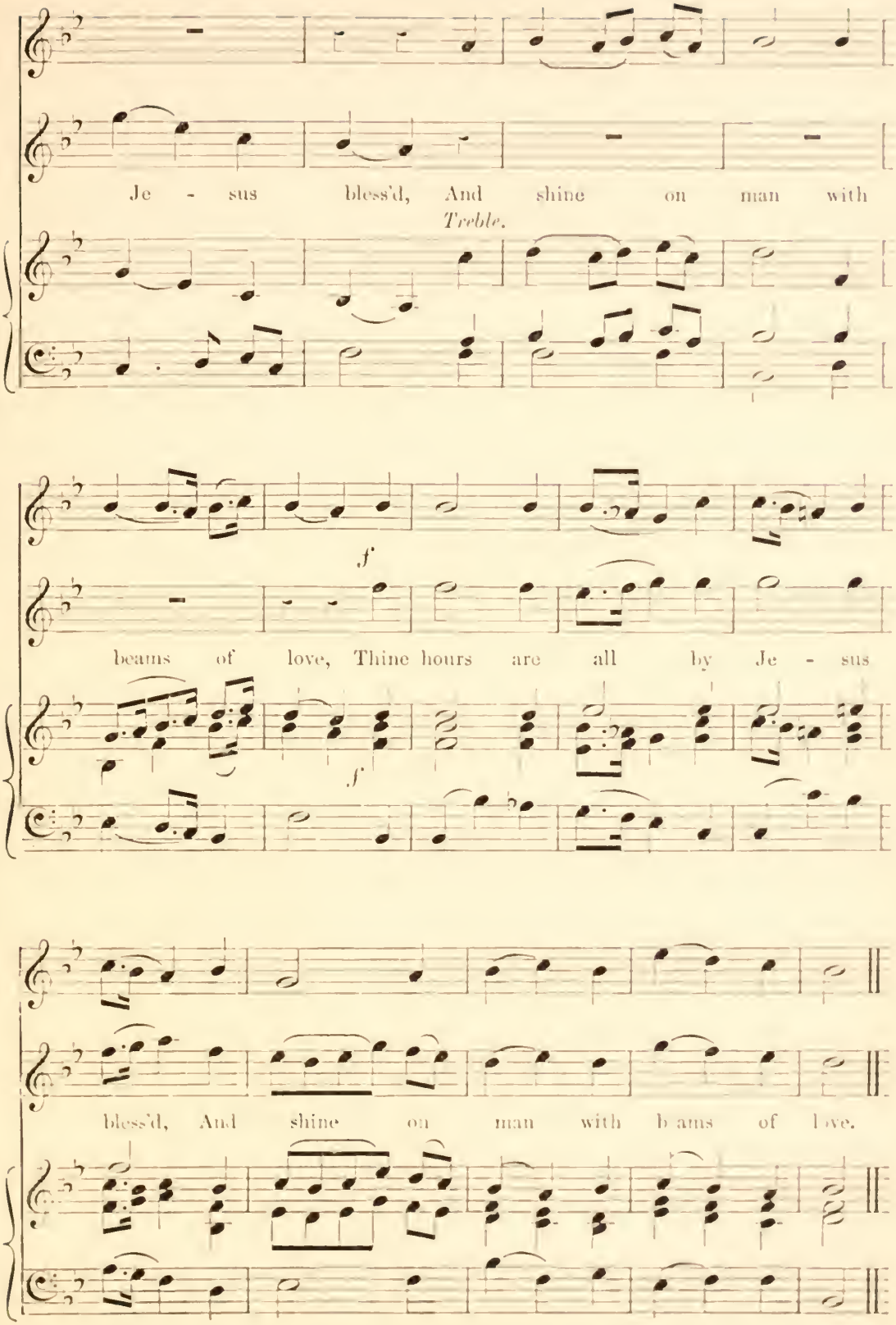


No. 37. JUSTIFICATION. L.M.

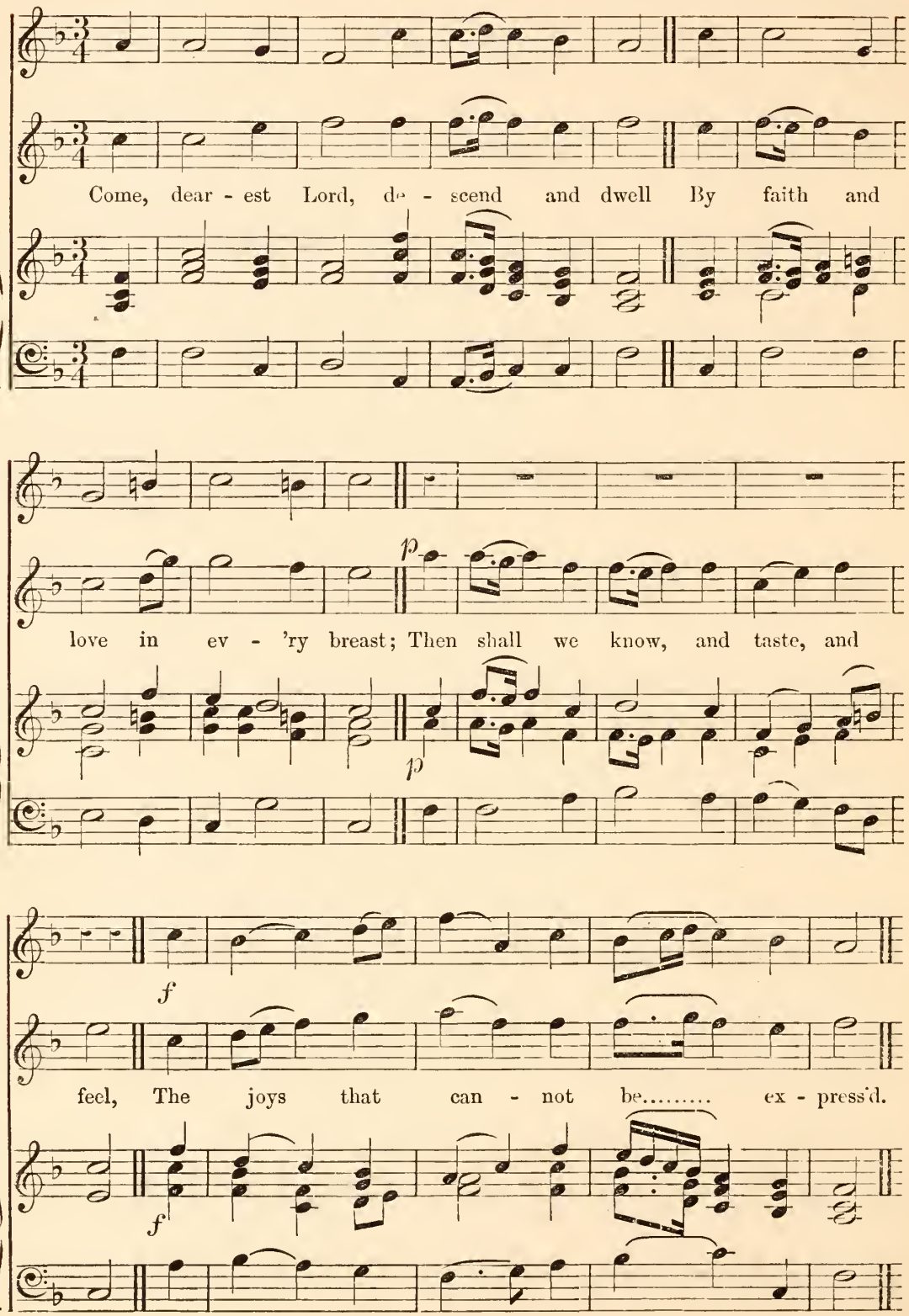


No. 38. LITCHFIELD. L.M. HARWOOD.

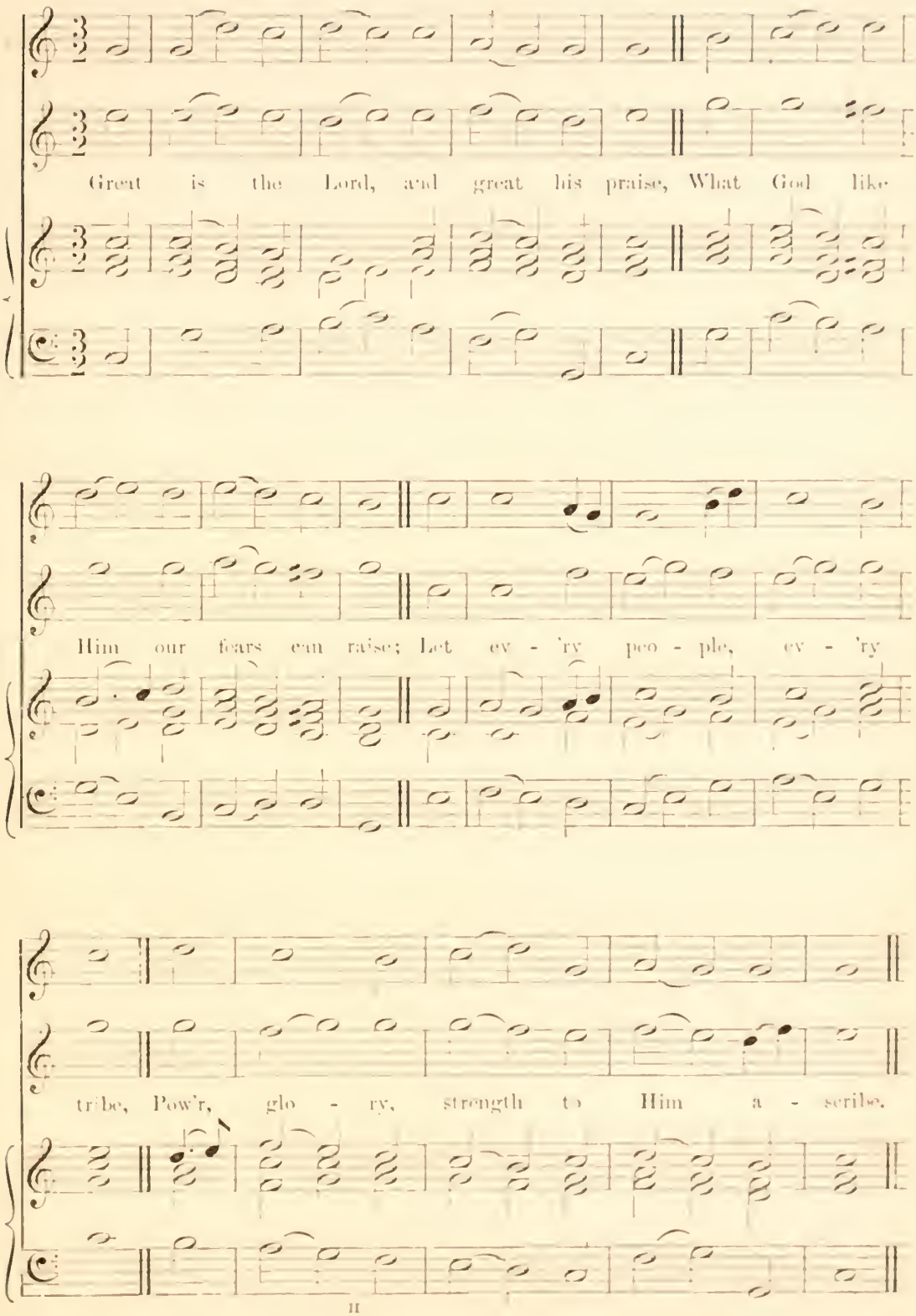



Je - sus bless'd, And shine on man with
Treble.
f
beams of love, Thine hours are all by Je - sus
f
bless'd, And shine on man with beams of love.

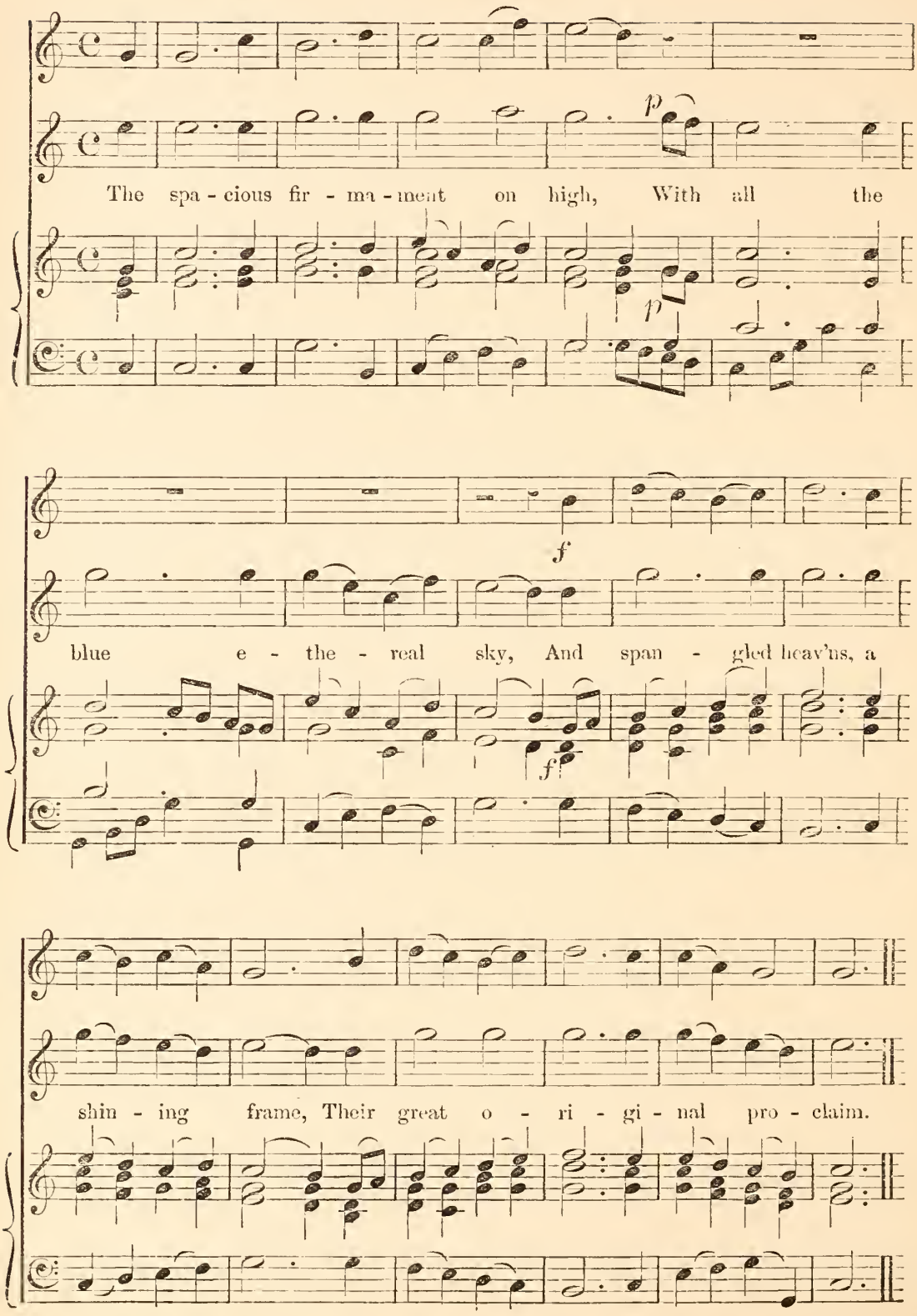
No. 39. SANDBACH. L.M.

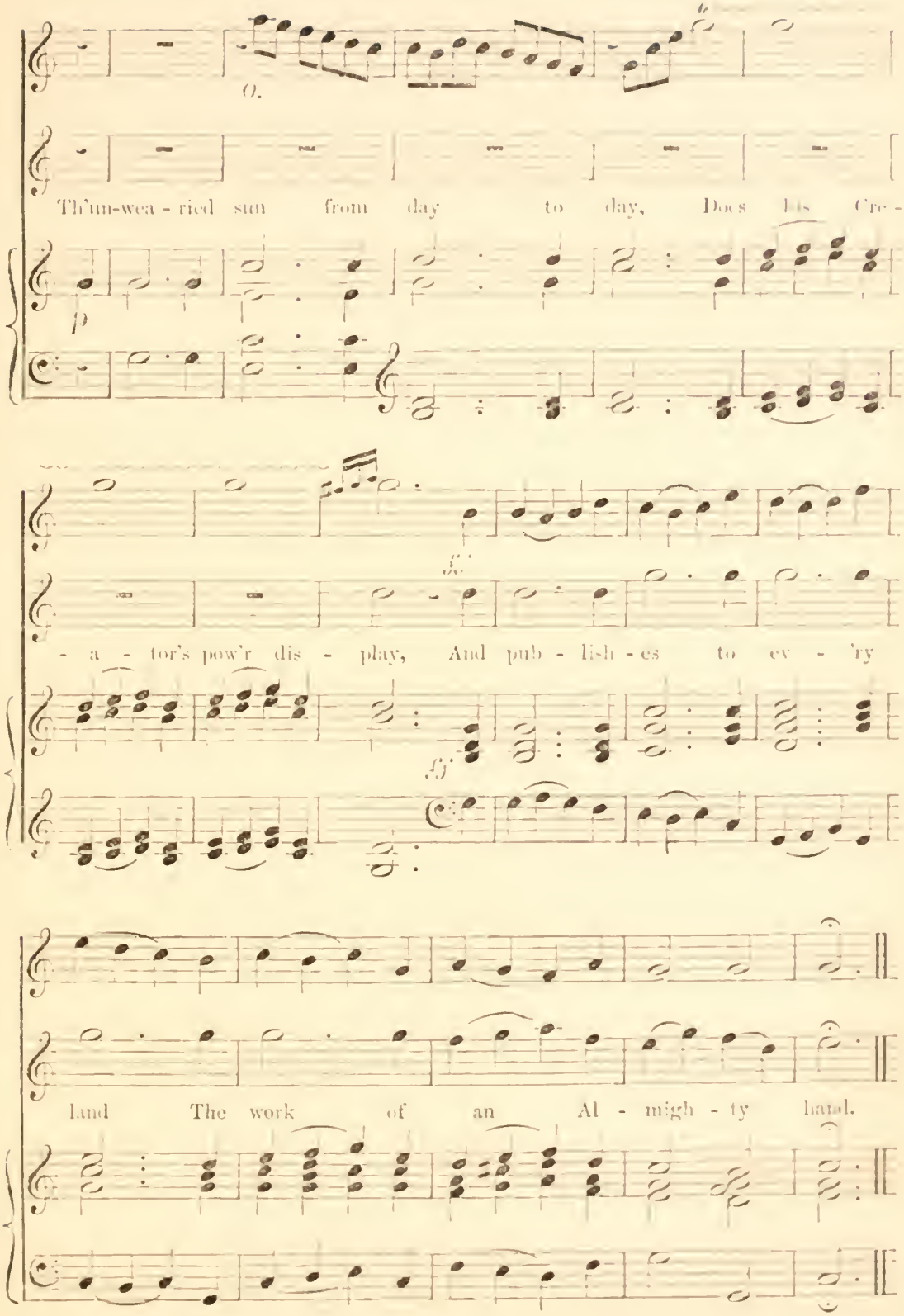


No. 40. WAREHAM. L.M.

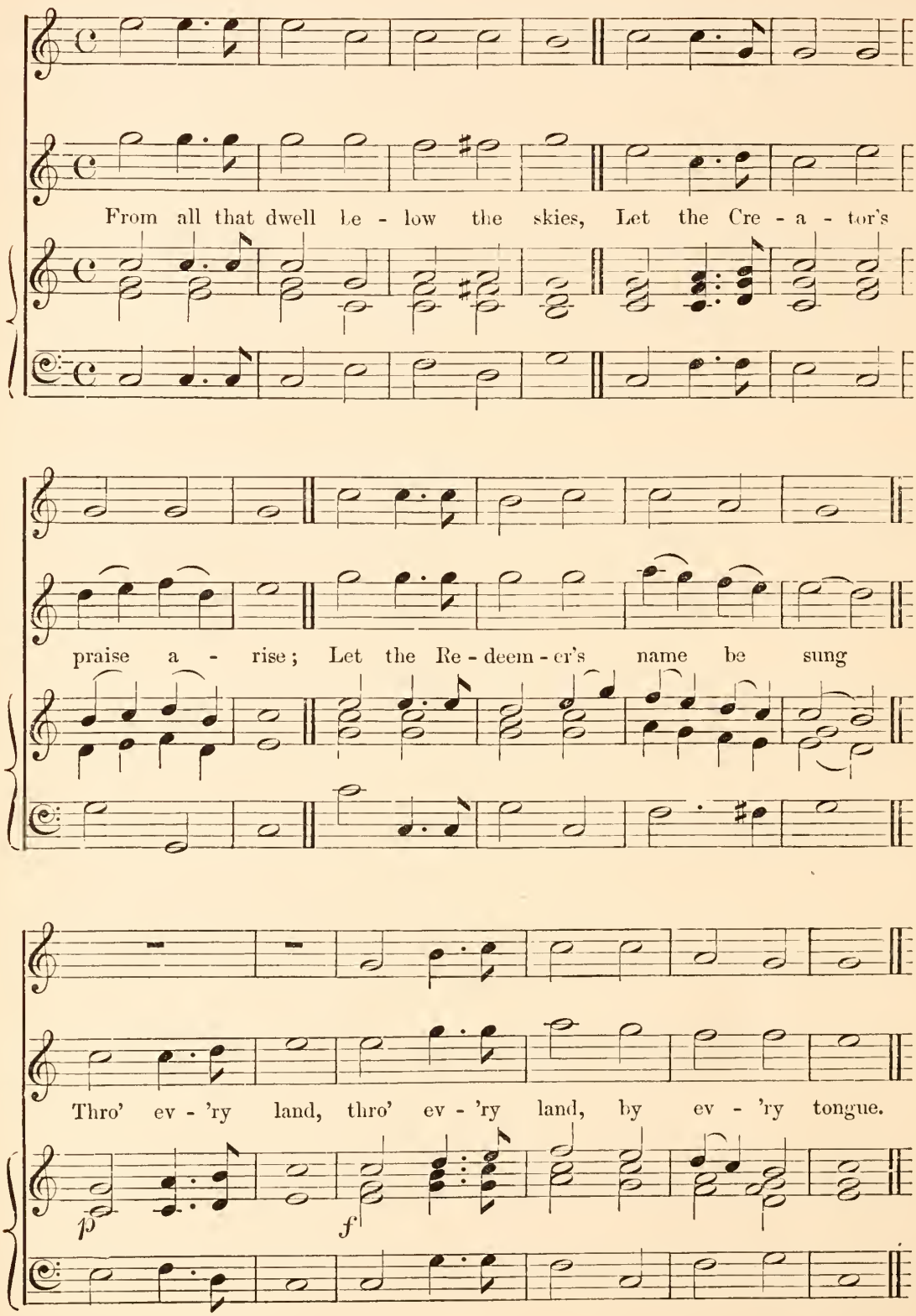


No. 41. CREATION. L.M. HAYDN.



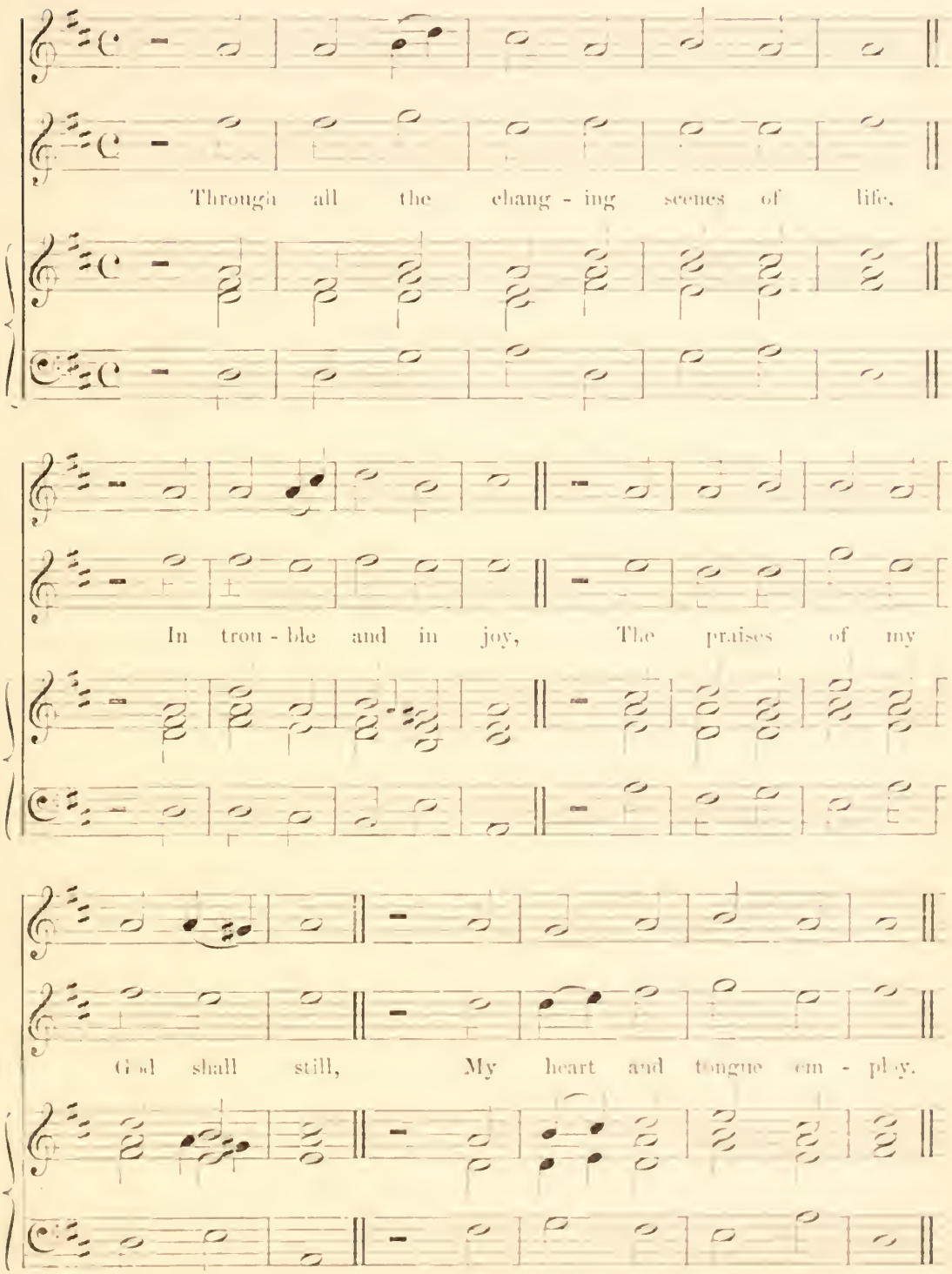

O.
Th'un-wea - ried sun from day to day, Does his Cre -
p
- a - tor's pow'r dis - play, And pub - lish - es to ev - 'ry
f
land The work of an Al - migh - ty hand.

No. 42. JOB. L.M. ARNE.

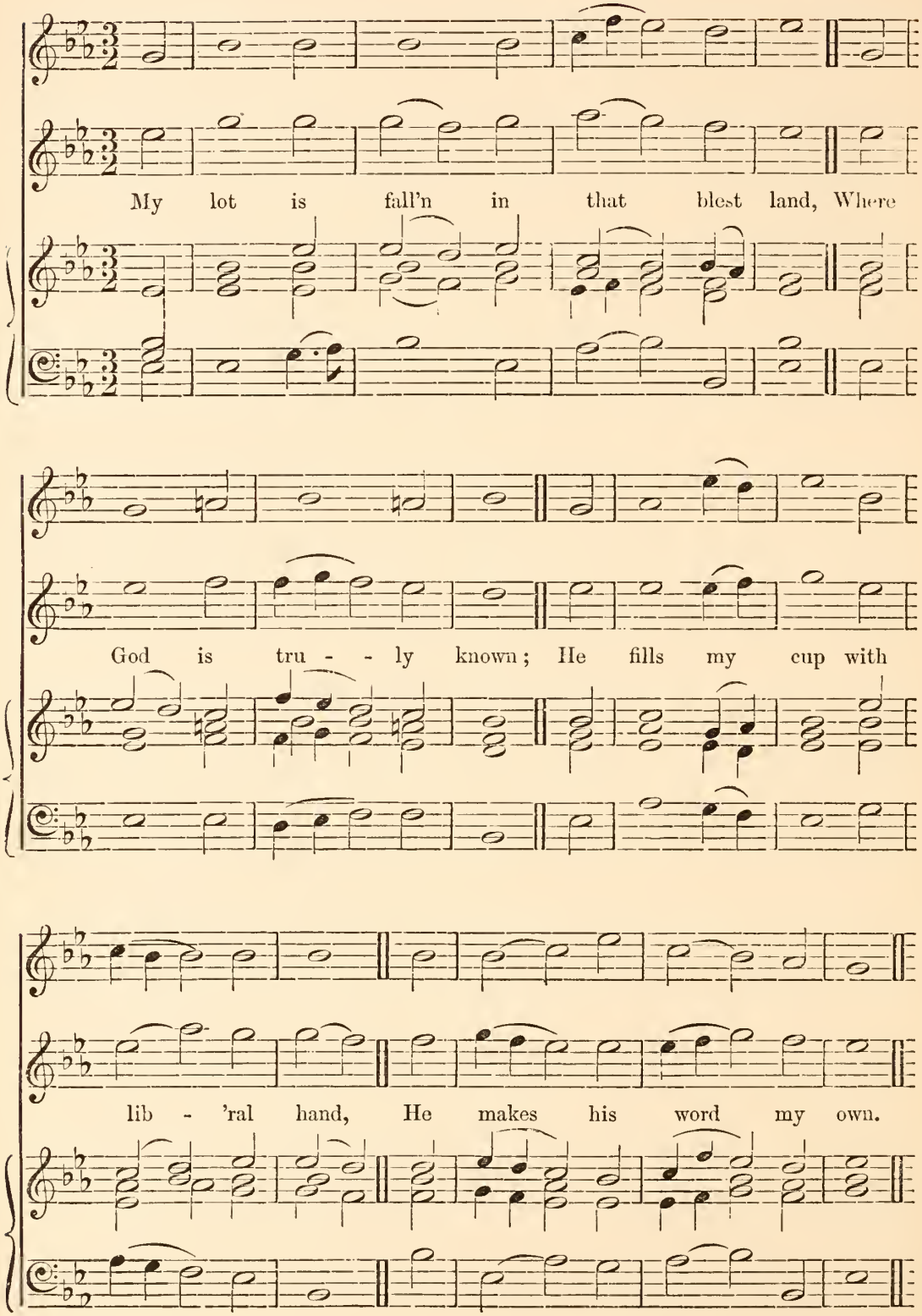


COMMON METRES.

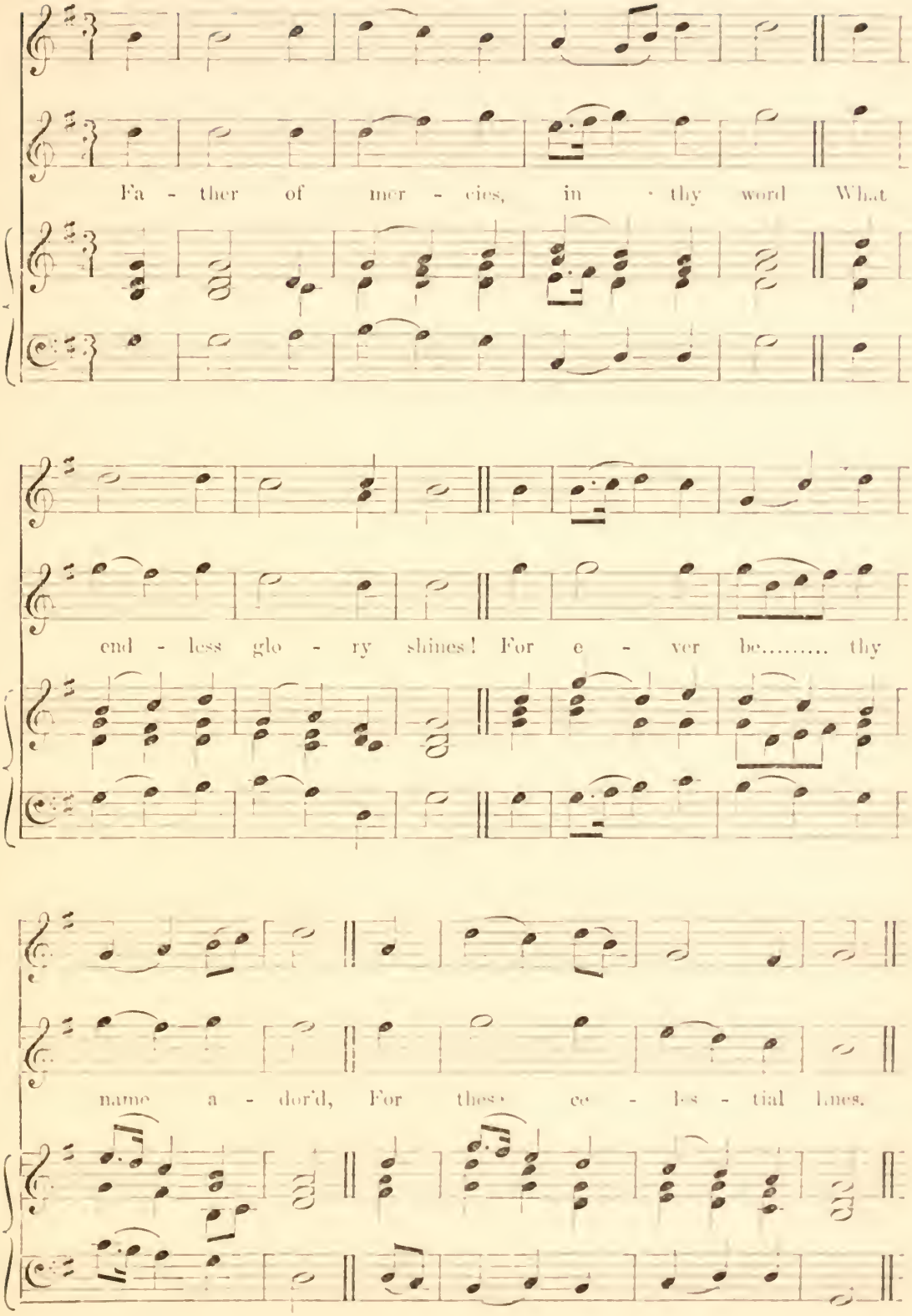
No. 43. ST. ANN'S. CROFT.



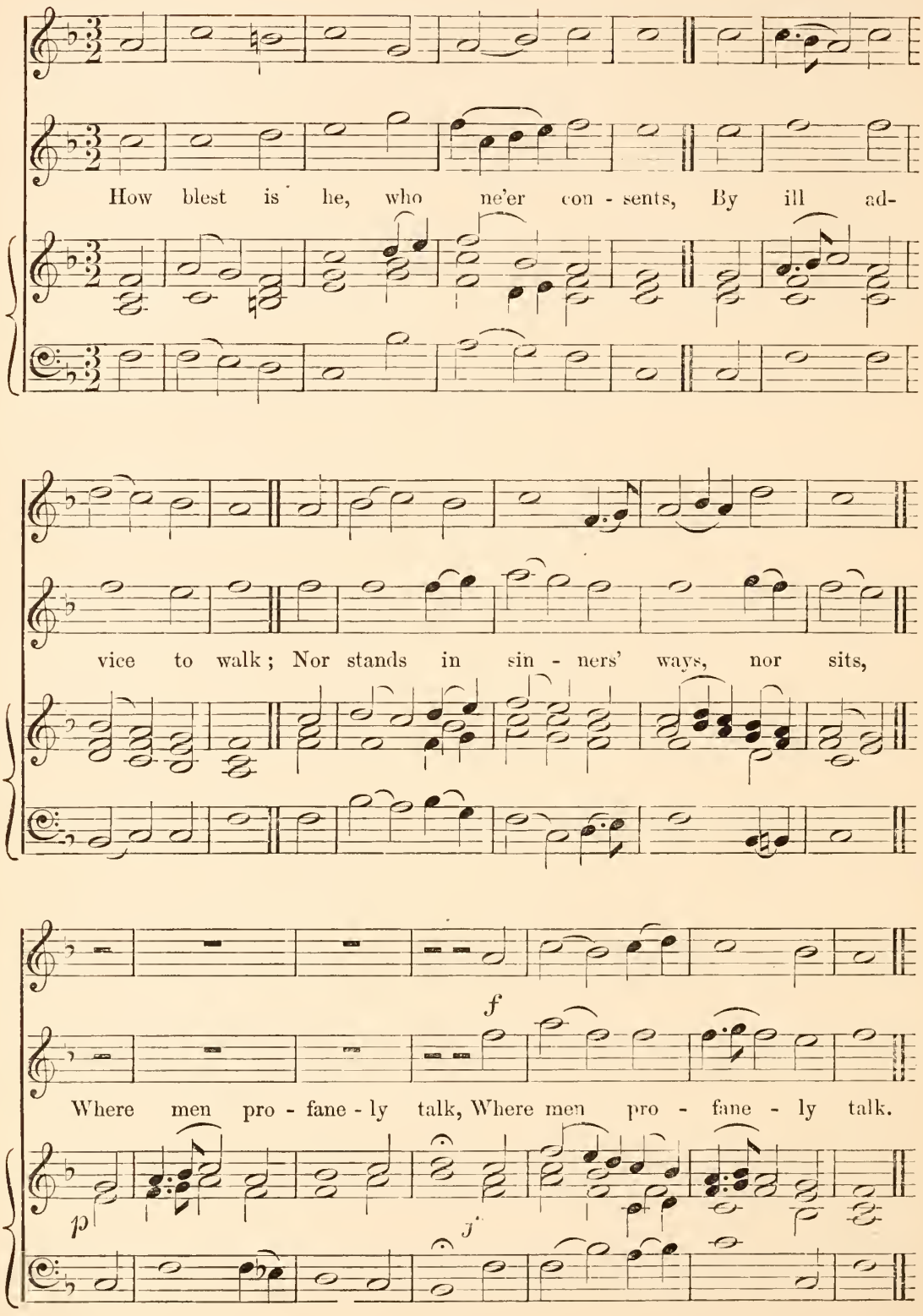
No. 44. HALIFAX. C.M. WIDDOP.



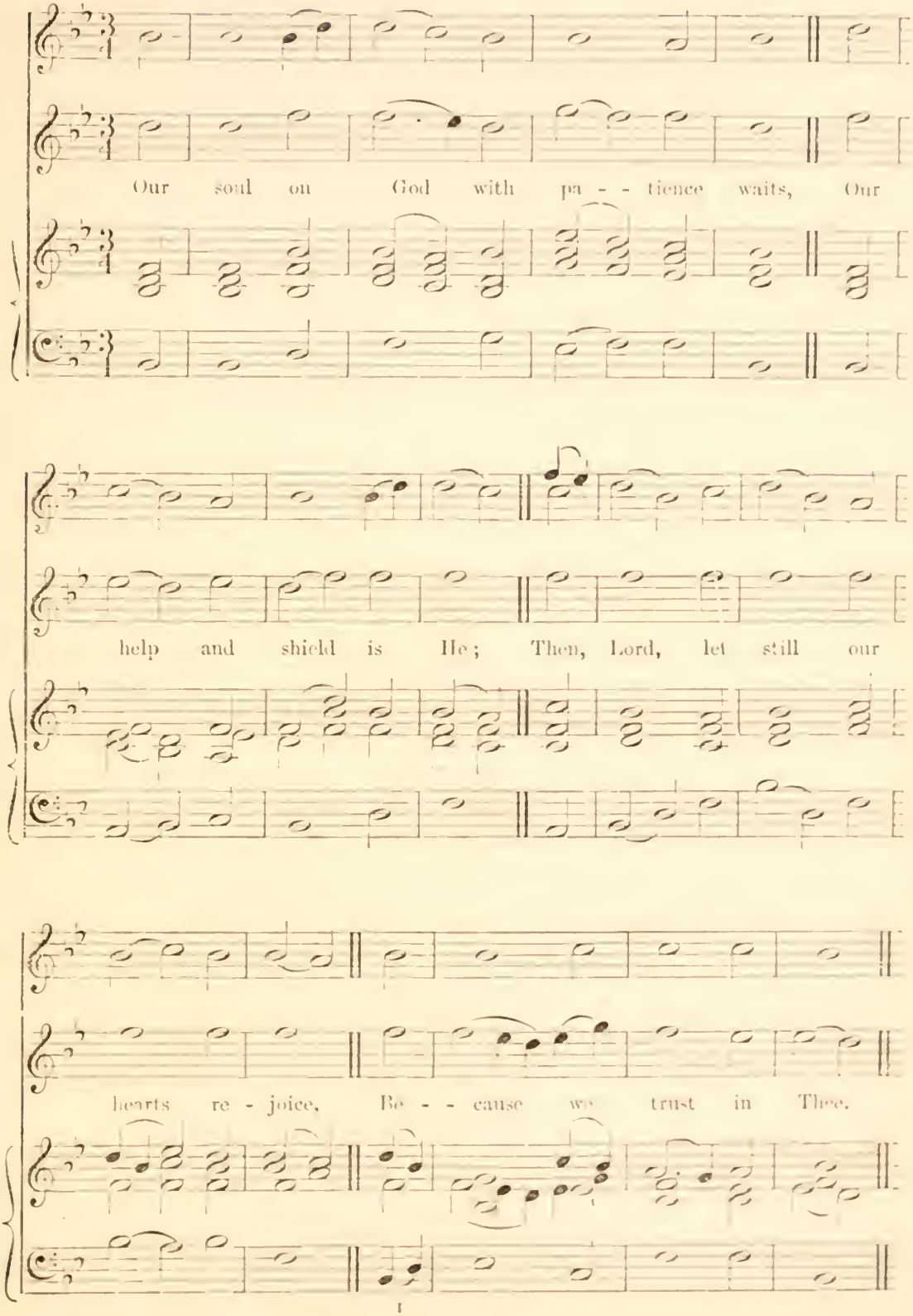
No. 45. IRISH. C.M.



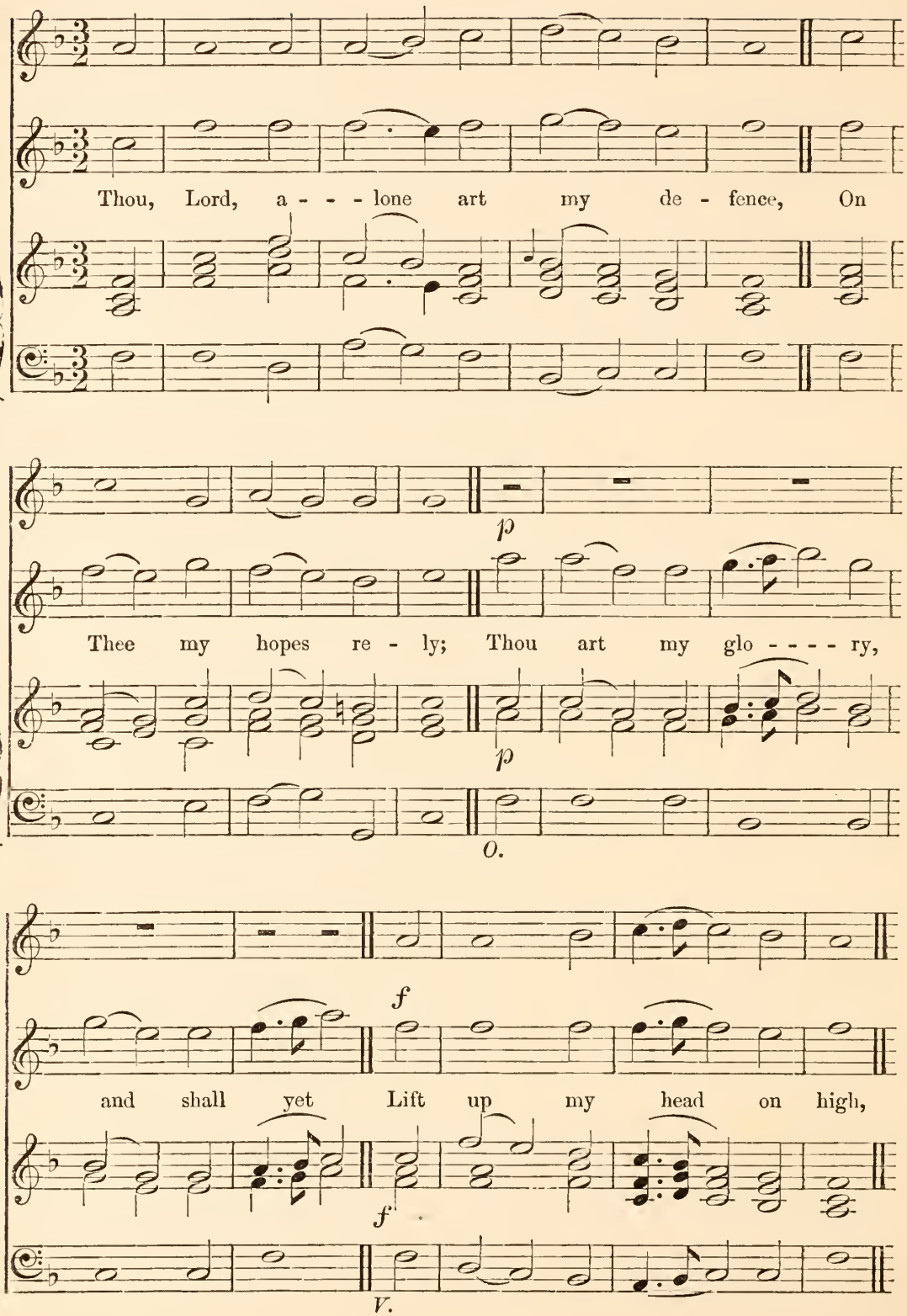
No. 46. AXBRIDGE. C.M. CLARKE.



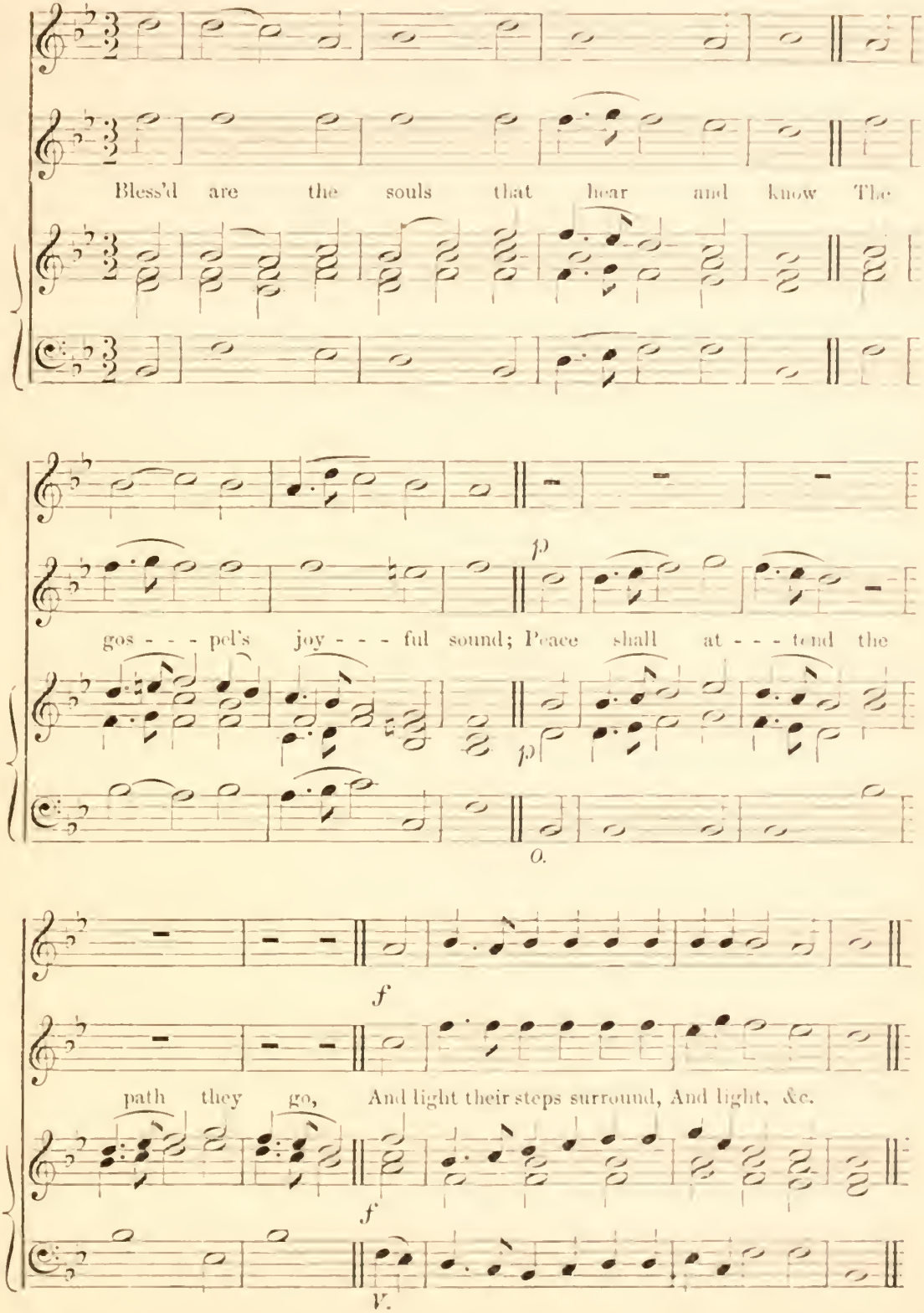
No. 47. WILTSHIRE. C.M.



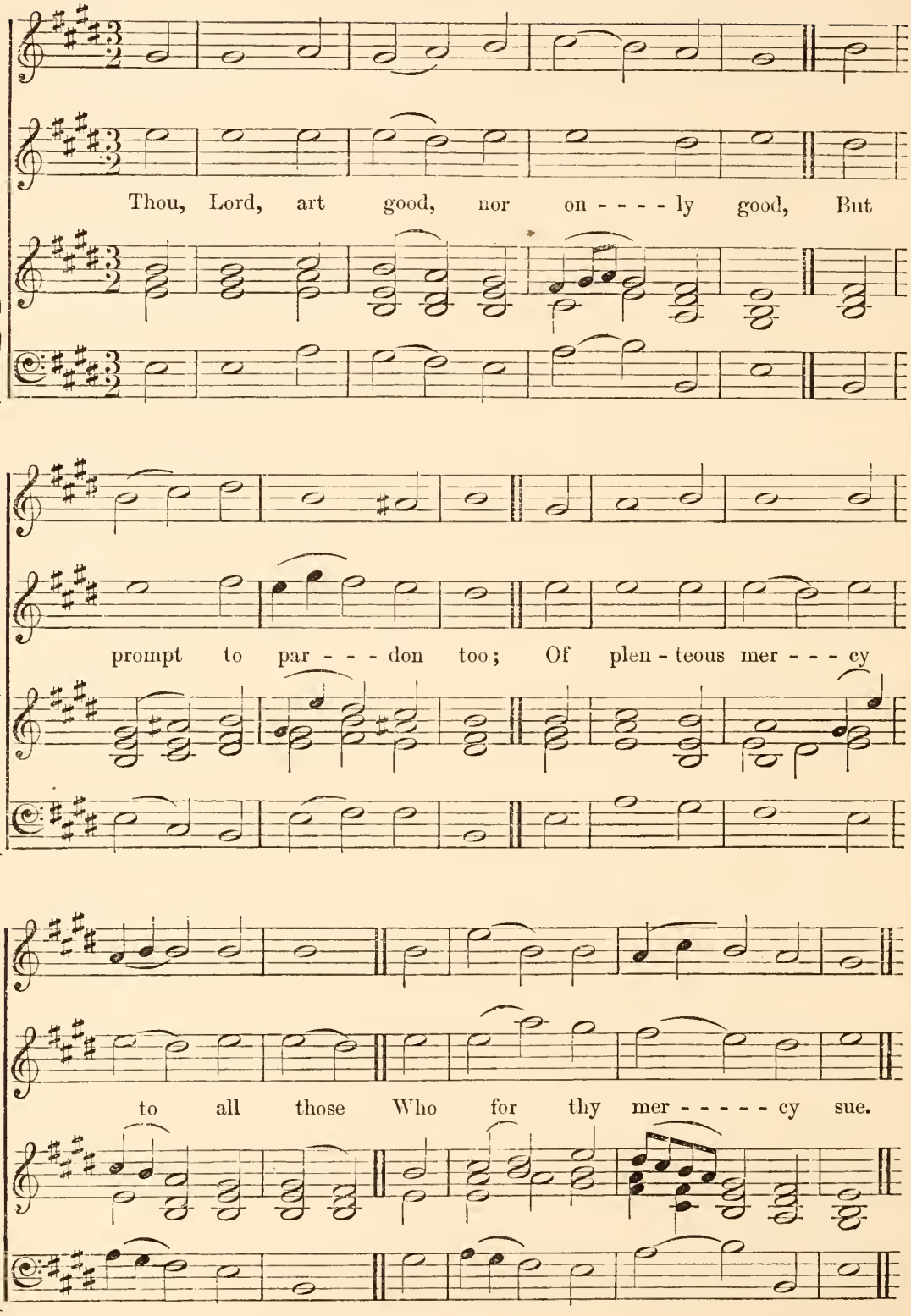
No. 48. TRINITY. C.M.



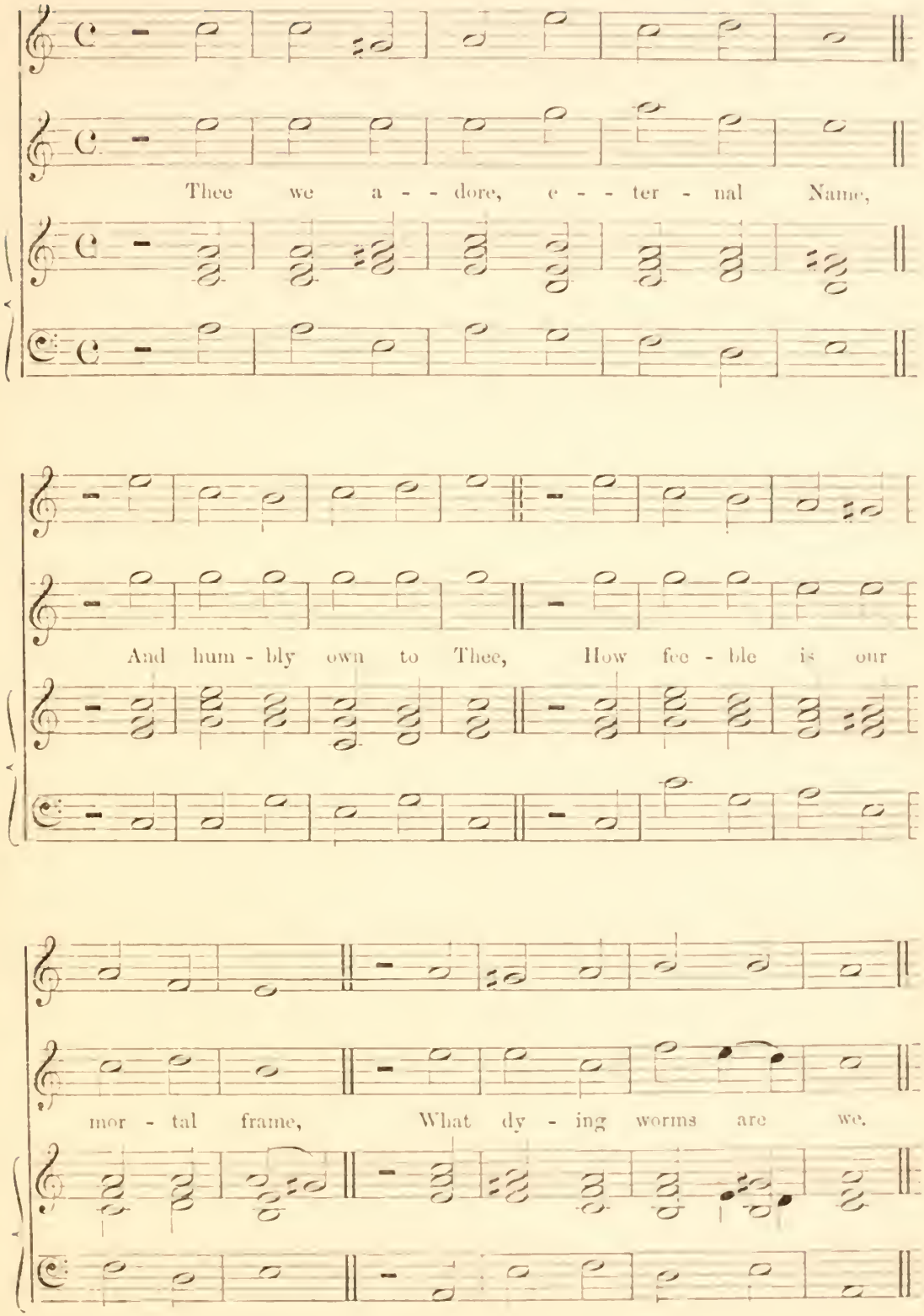
No. 49. NEW LONDON. C.M.



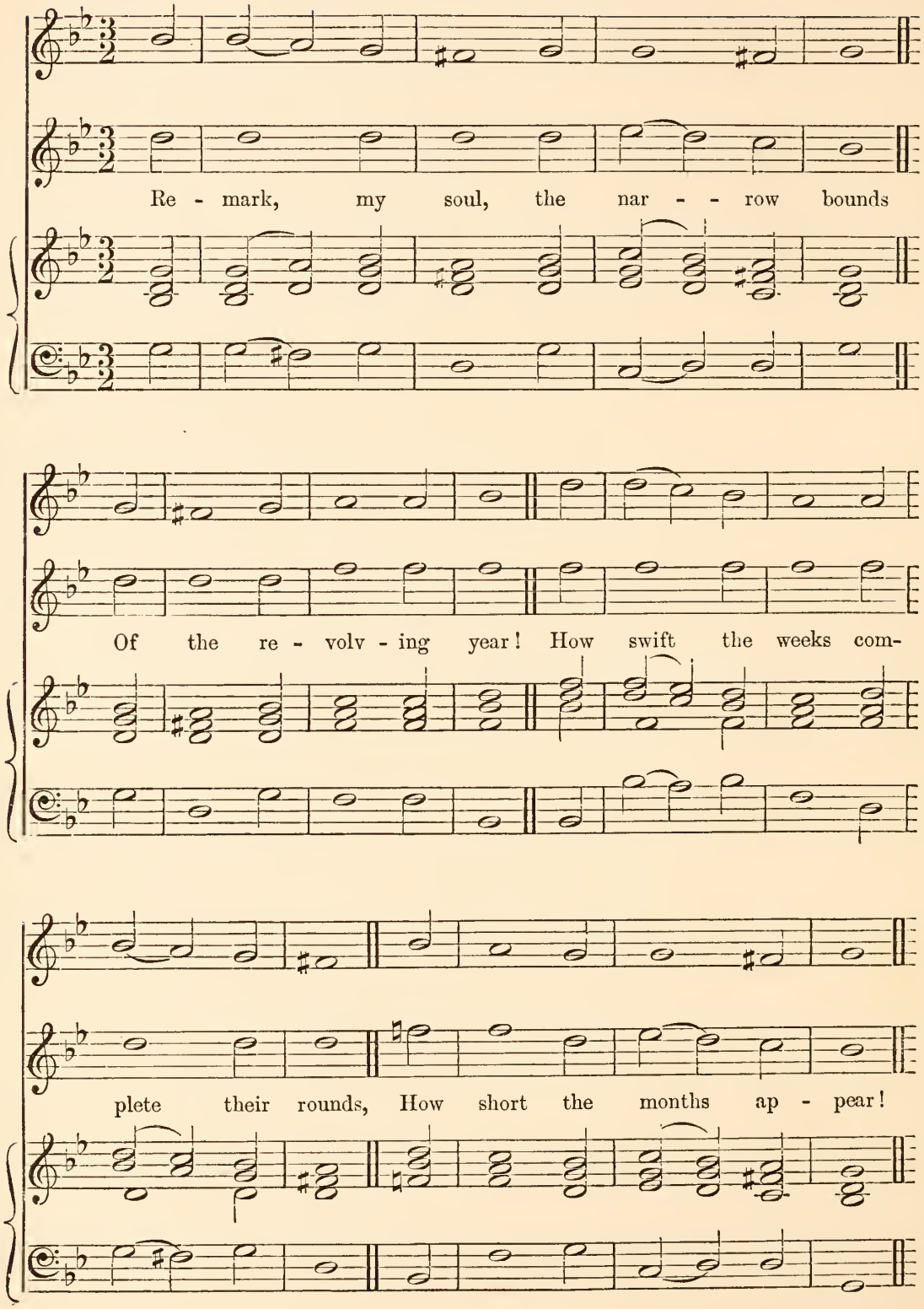
No. 50. BATH CHAPEL. C.M.



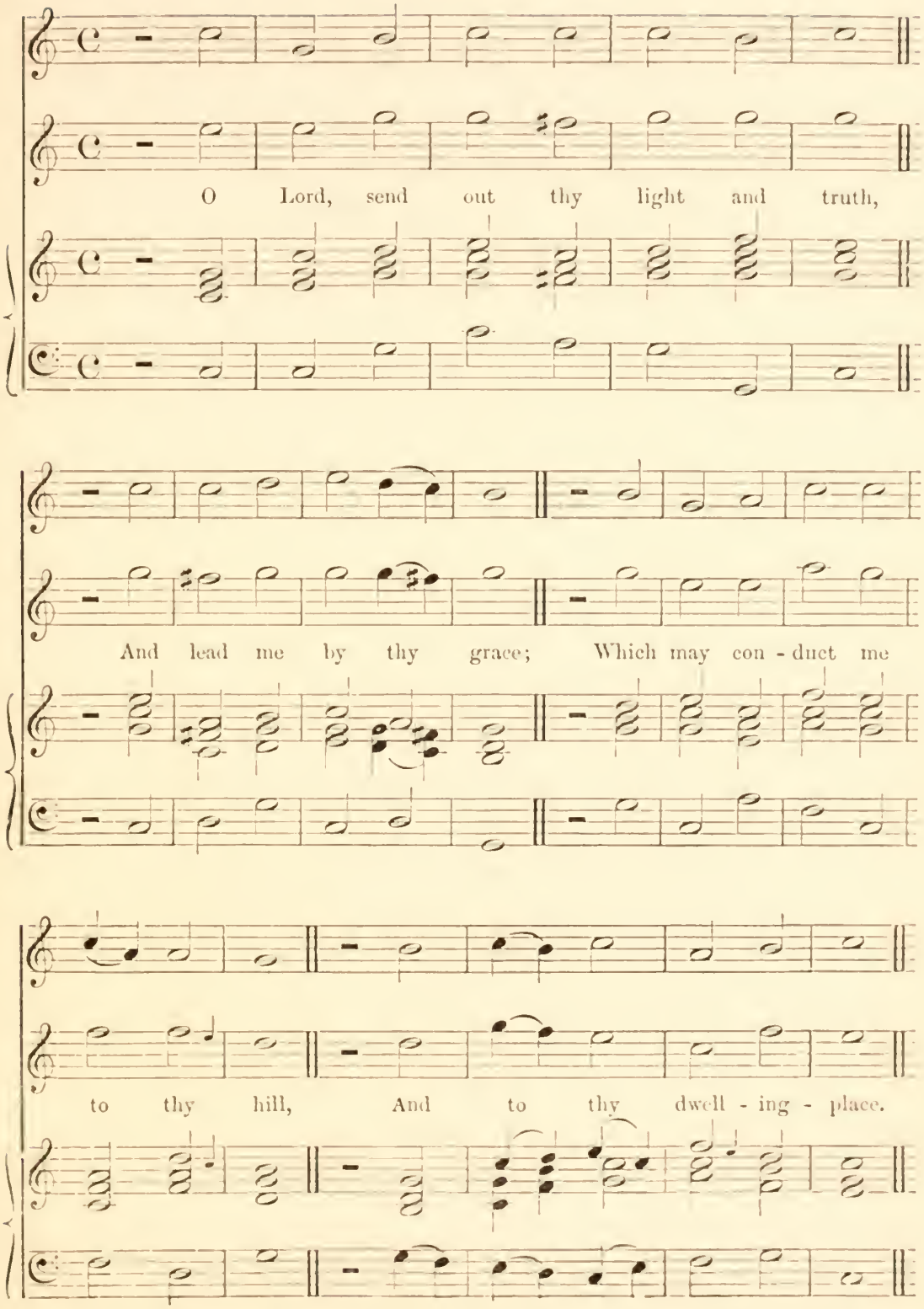
No. 51. OLD WINDSOR. C.M. RAVENSCROFT.



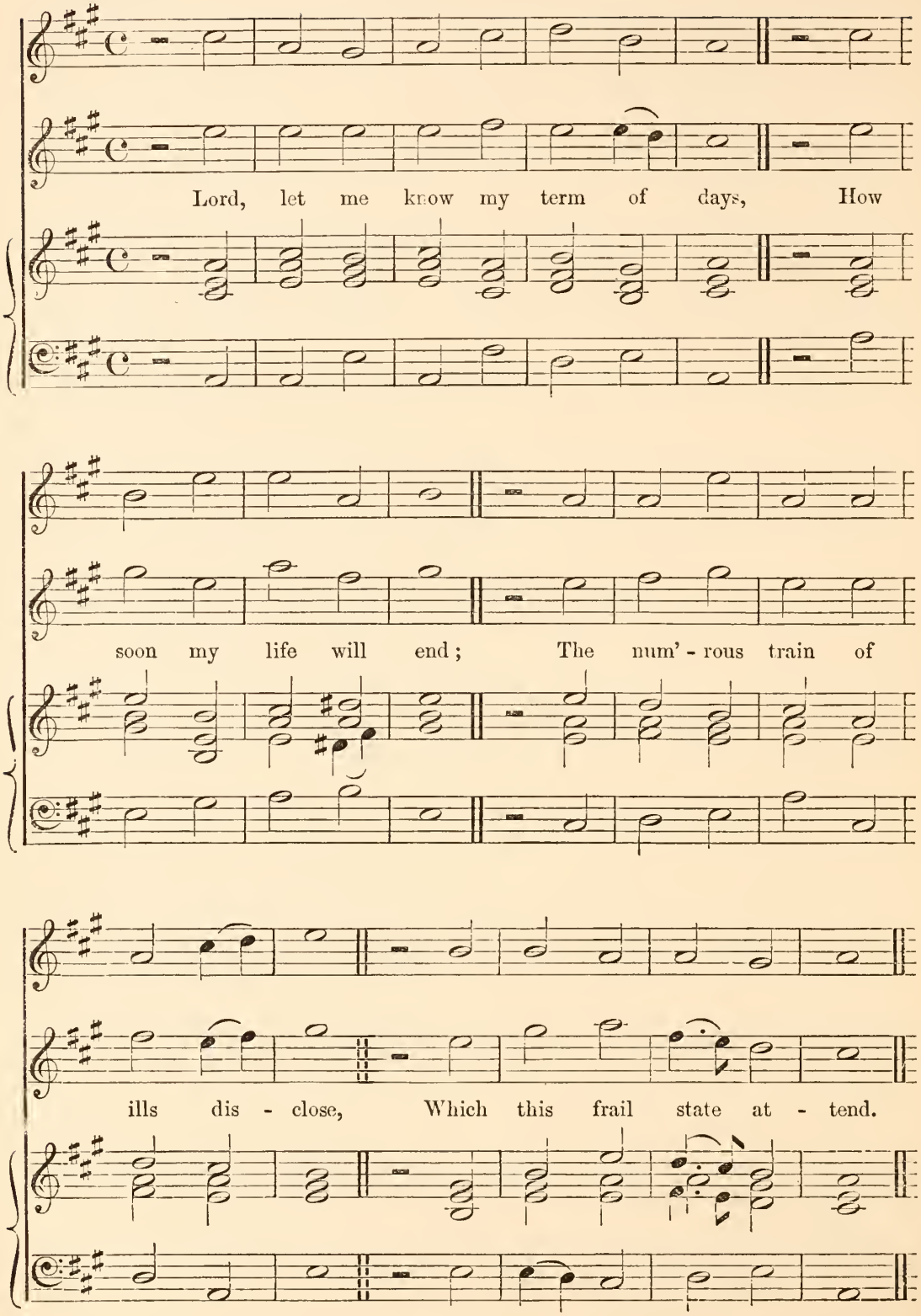
No. 52. ST. LUKE. C.M.



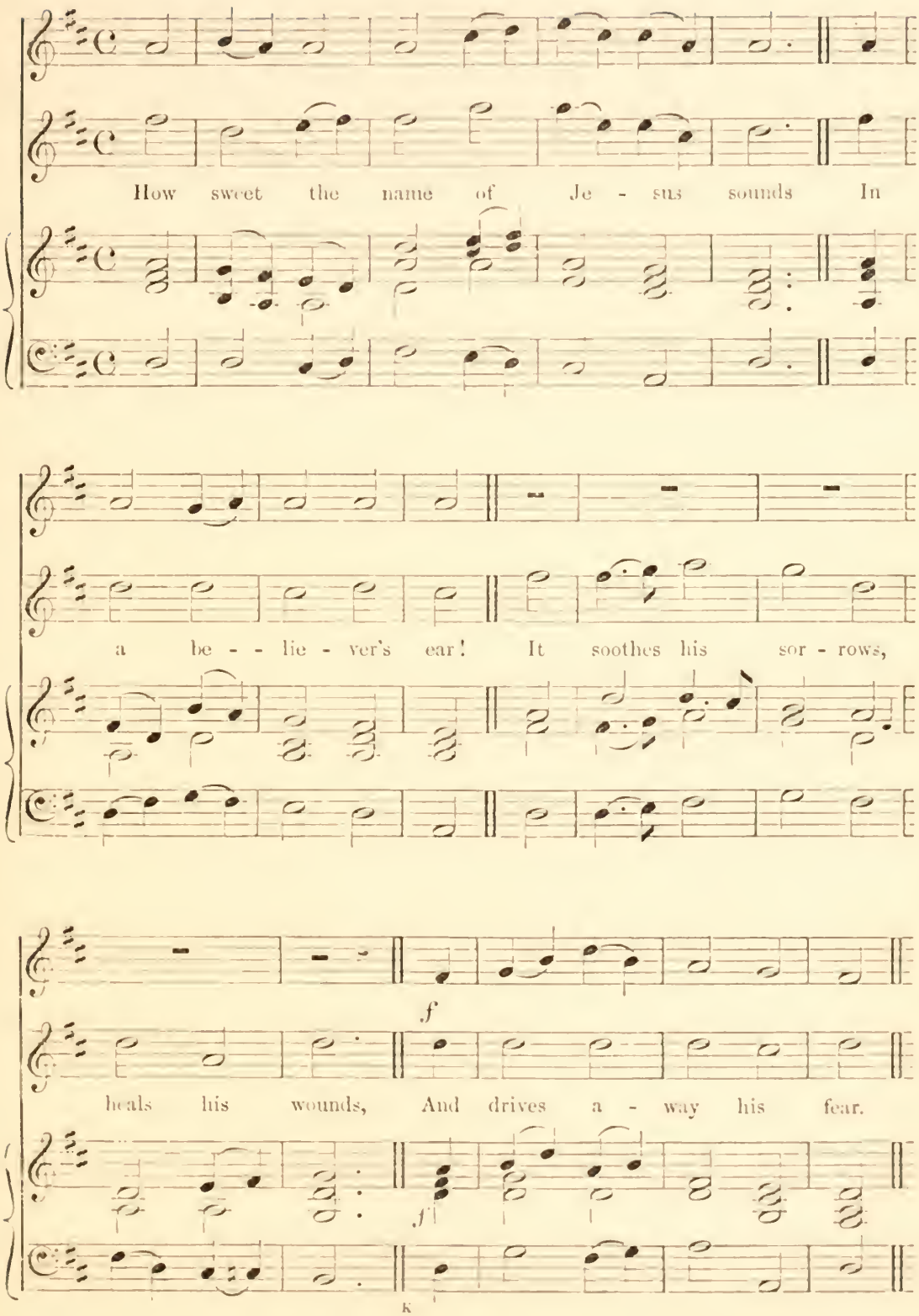
No. 53. ST. JAMES. C.M. CROFT.



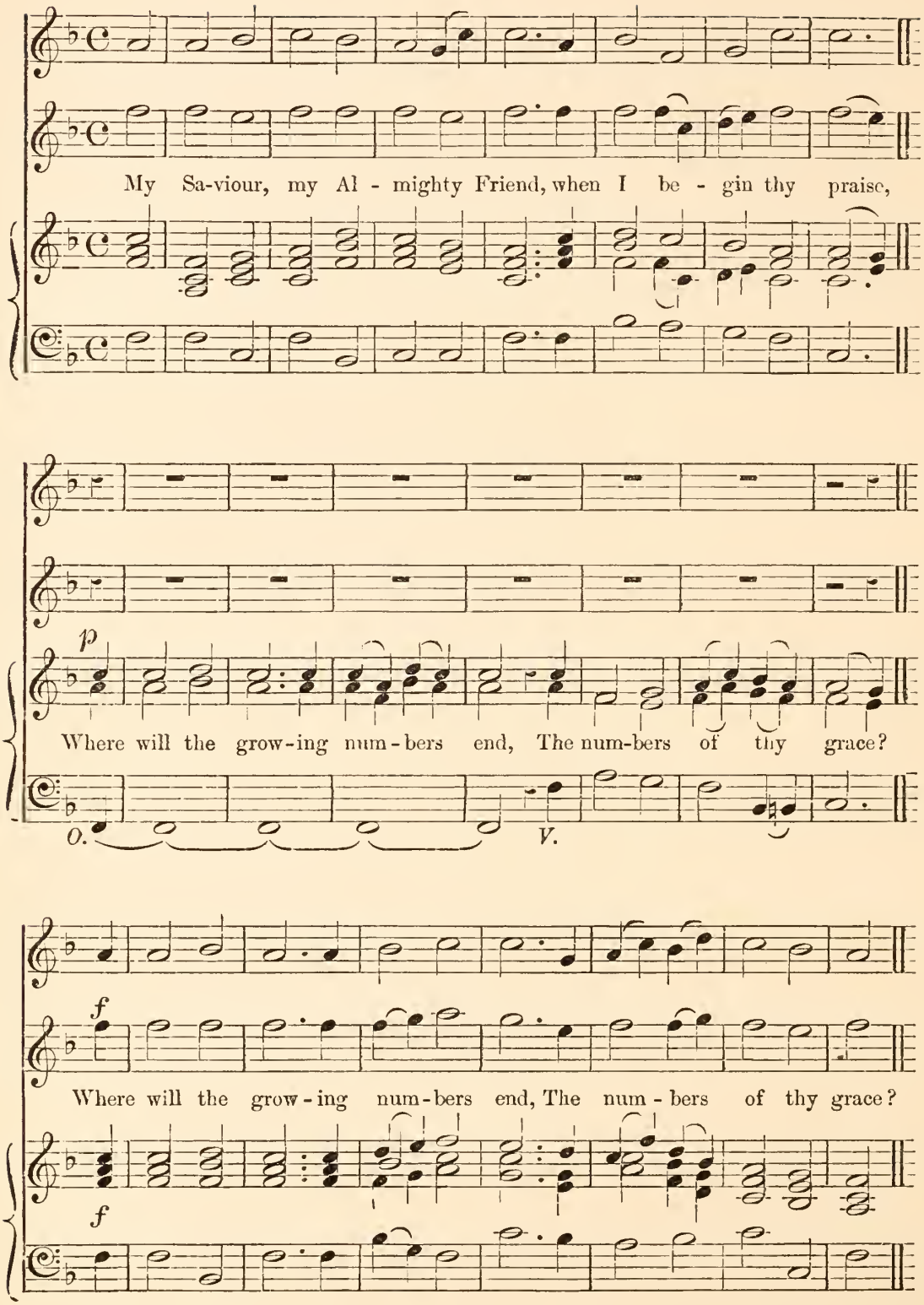
No. 54. CROFT. C.M. CROFT.



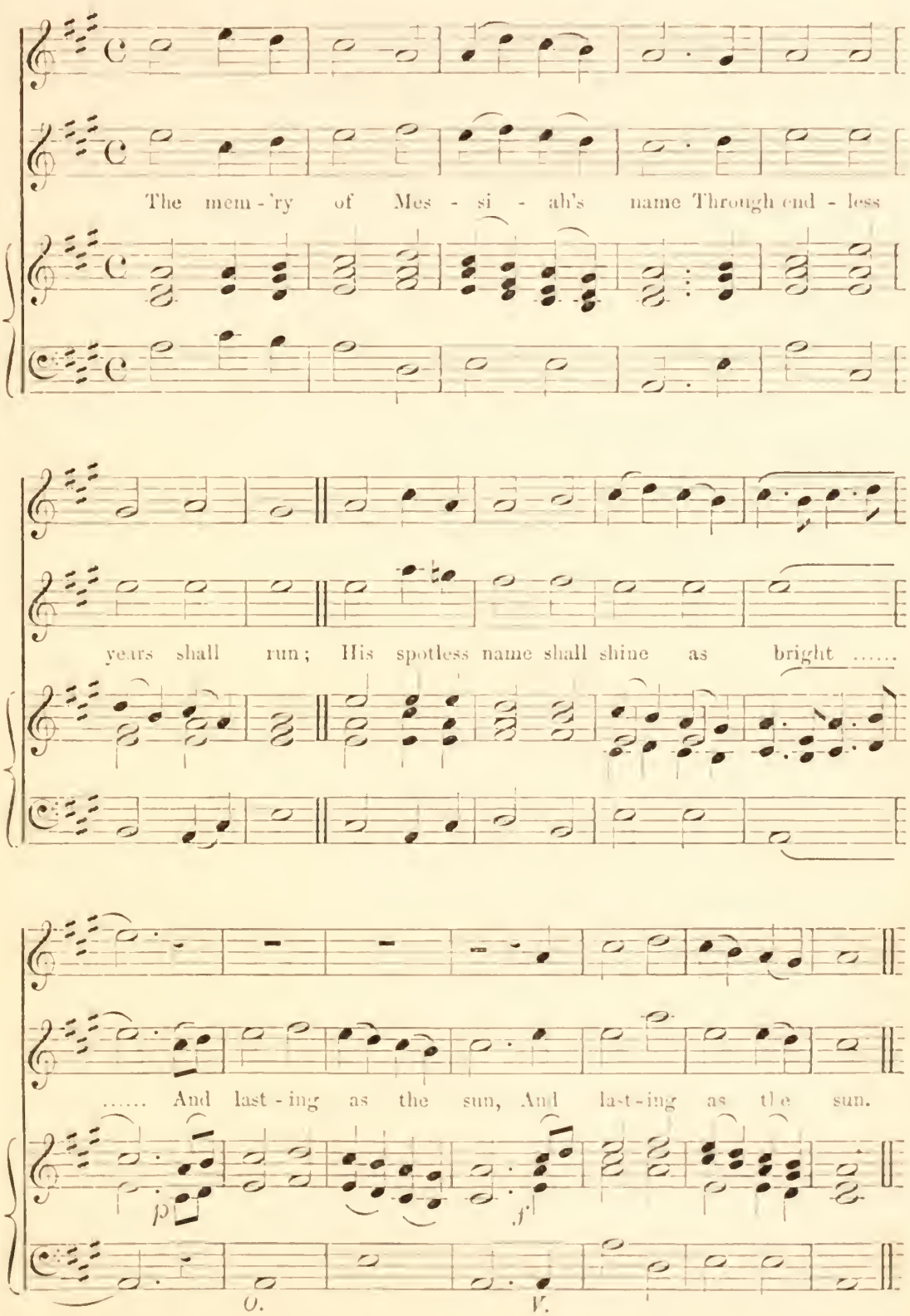
No. 55. UNIVERSITY. C.M. HARWOOD.



No. 56. ARABIA. C.M.

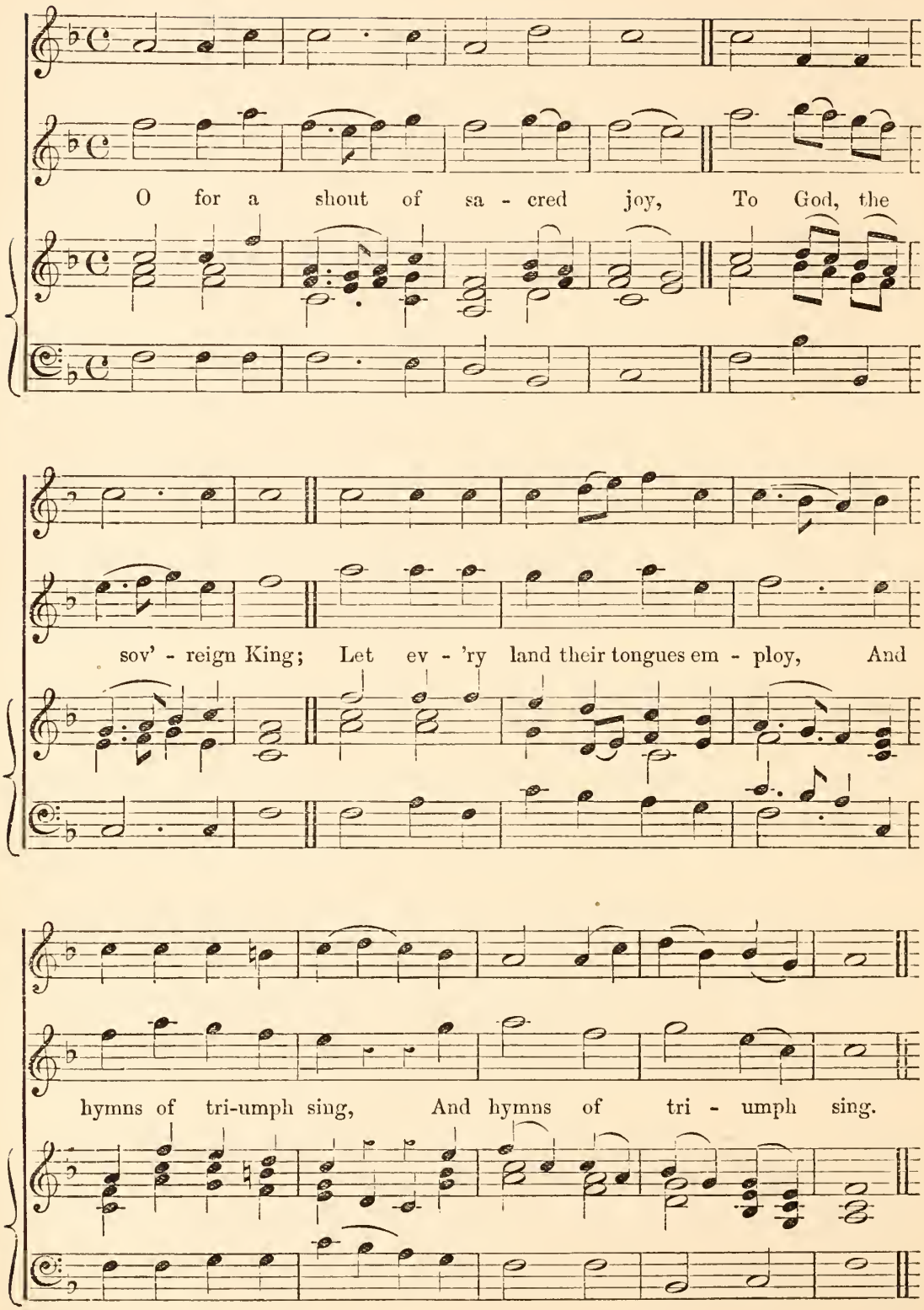


No. 57. DEVIZES. C.M. GARDINER.

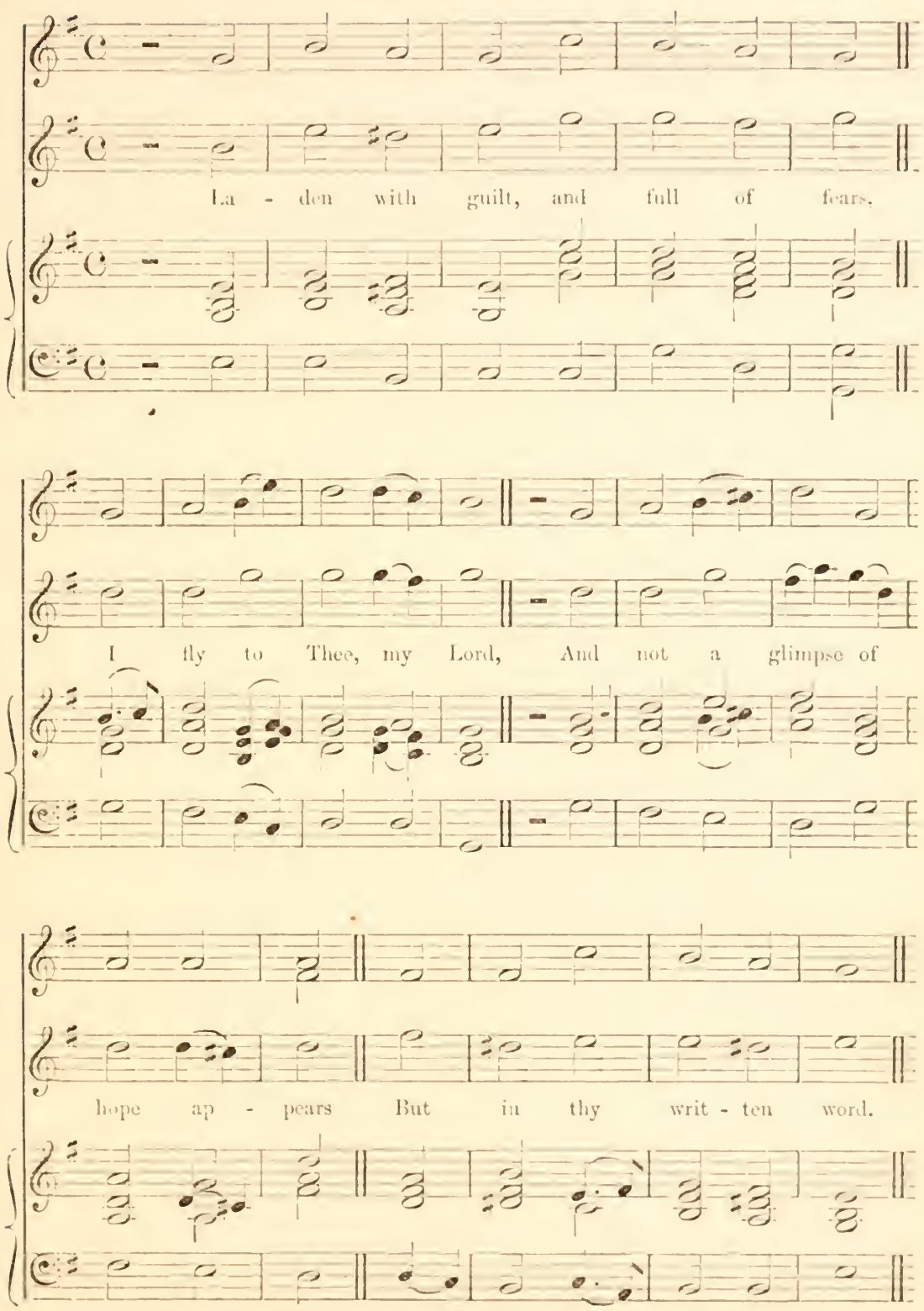


No. 58. LYDIA. C.M

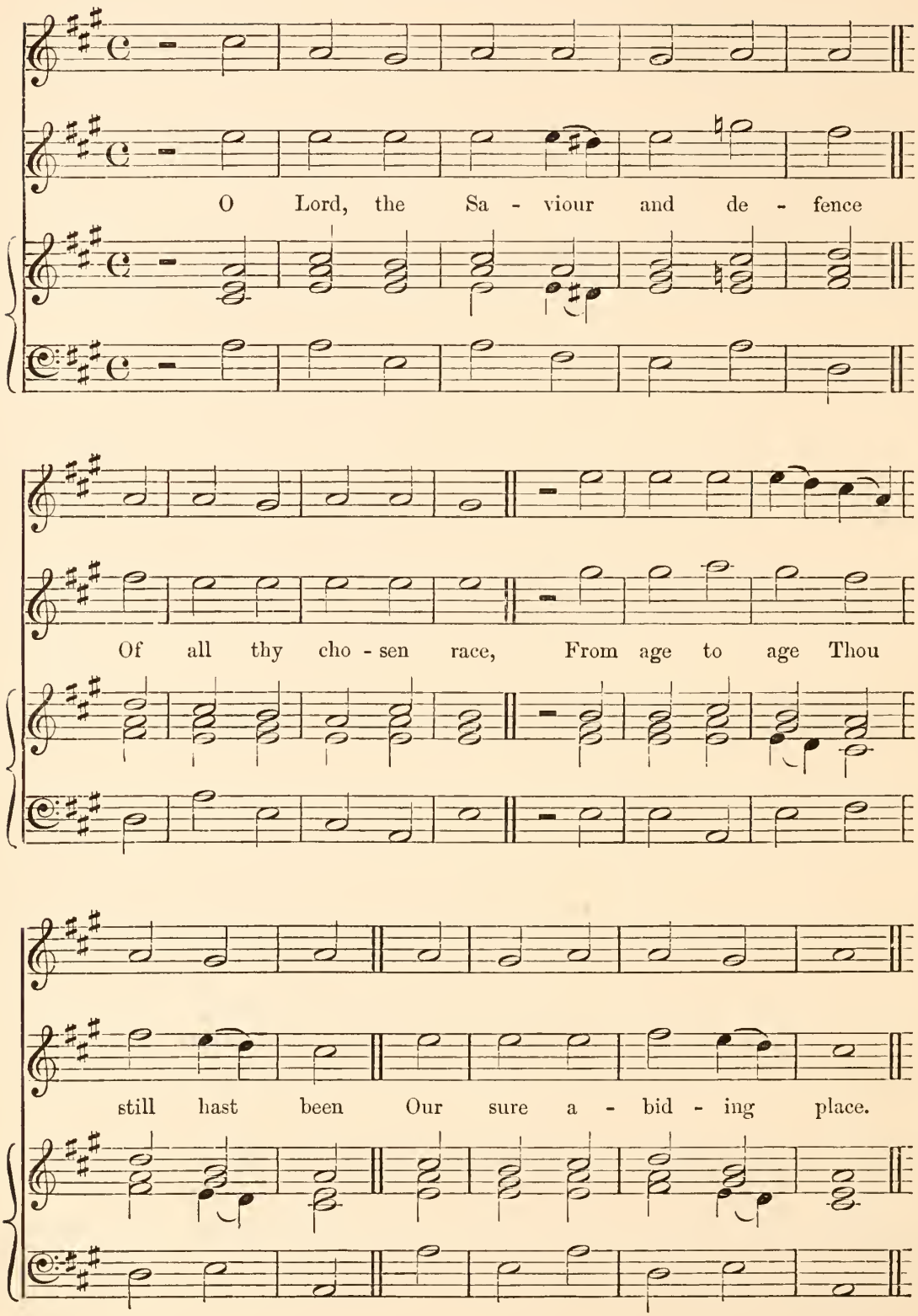
B. Cole.



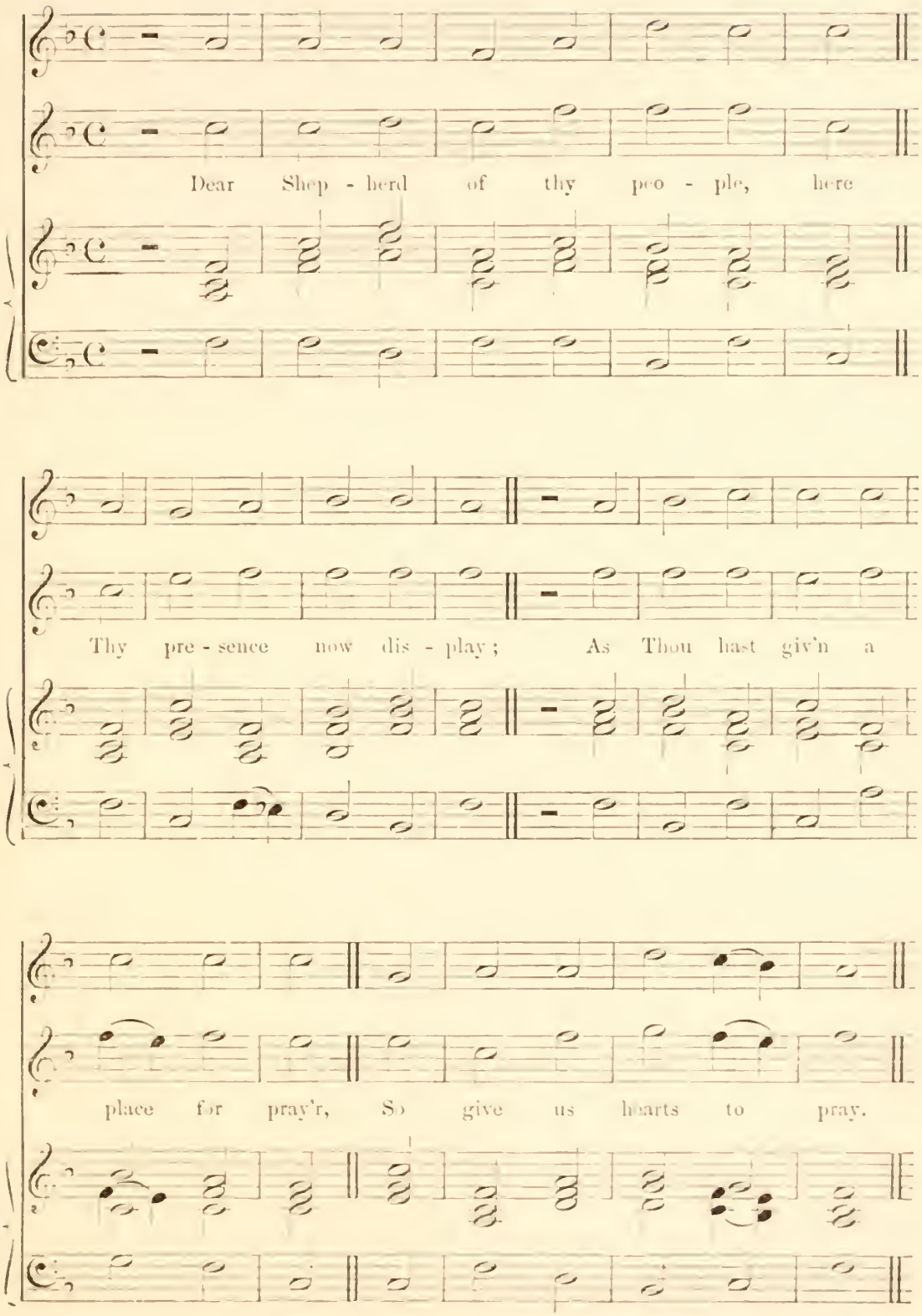
No. 59. ST. MARY. C.M. CROFT.



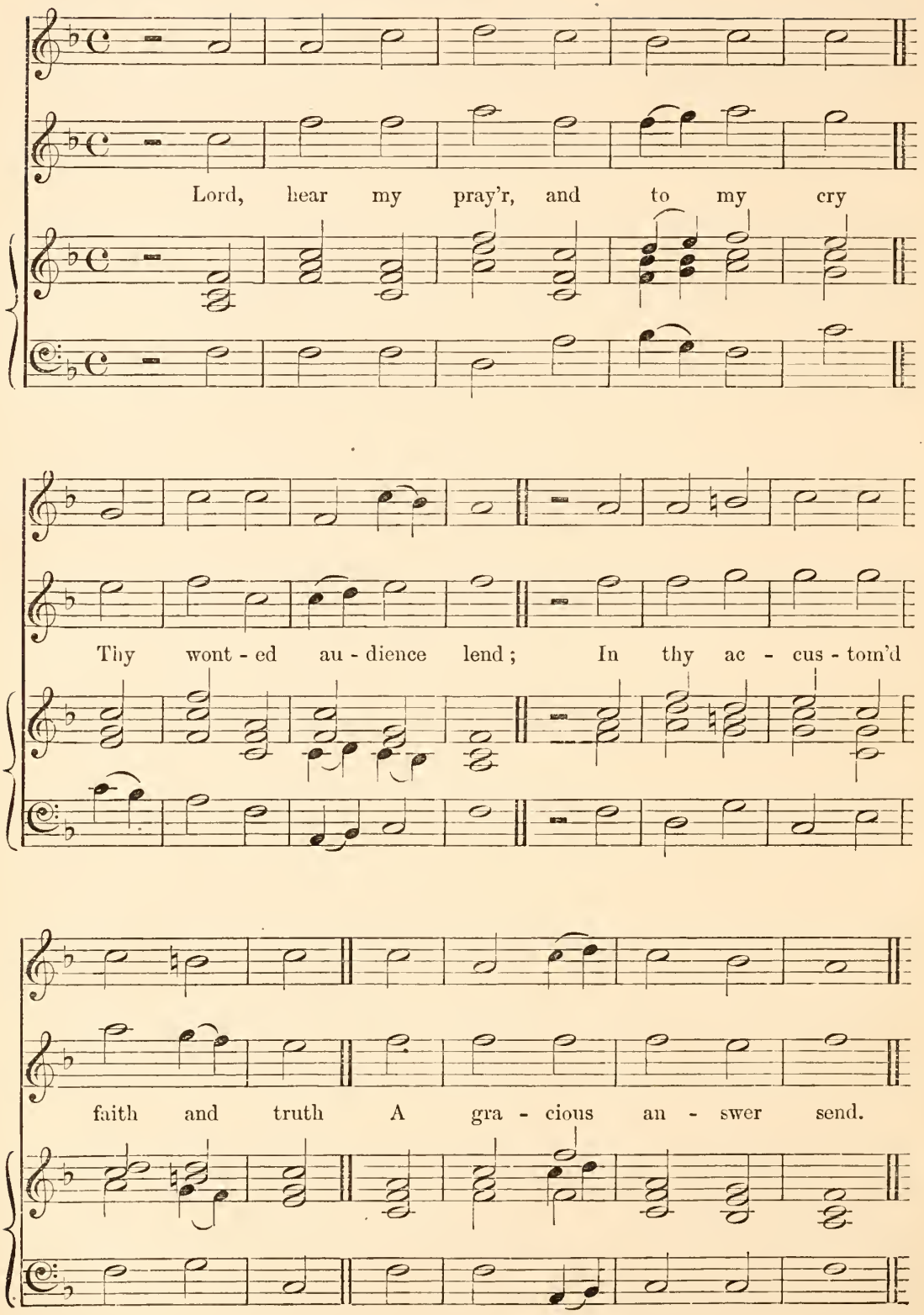
No. 60. CANTERBURY. C.M. LUTHER.



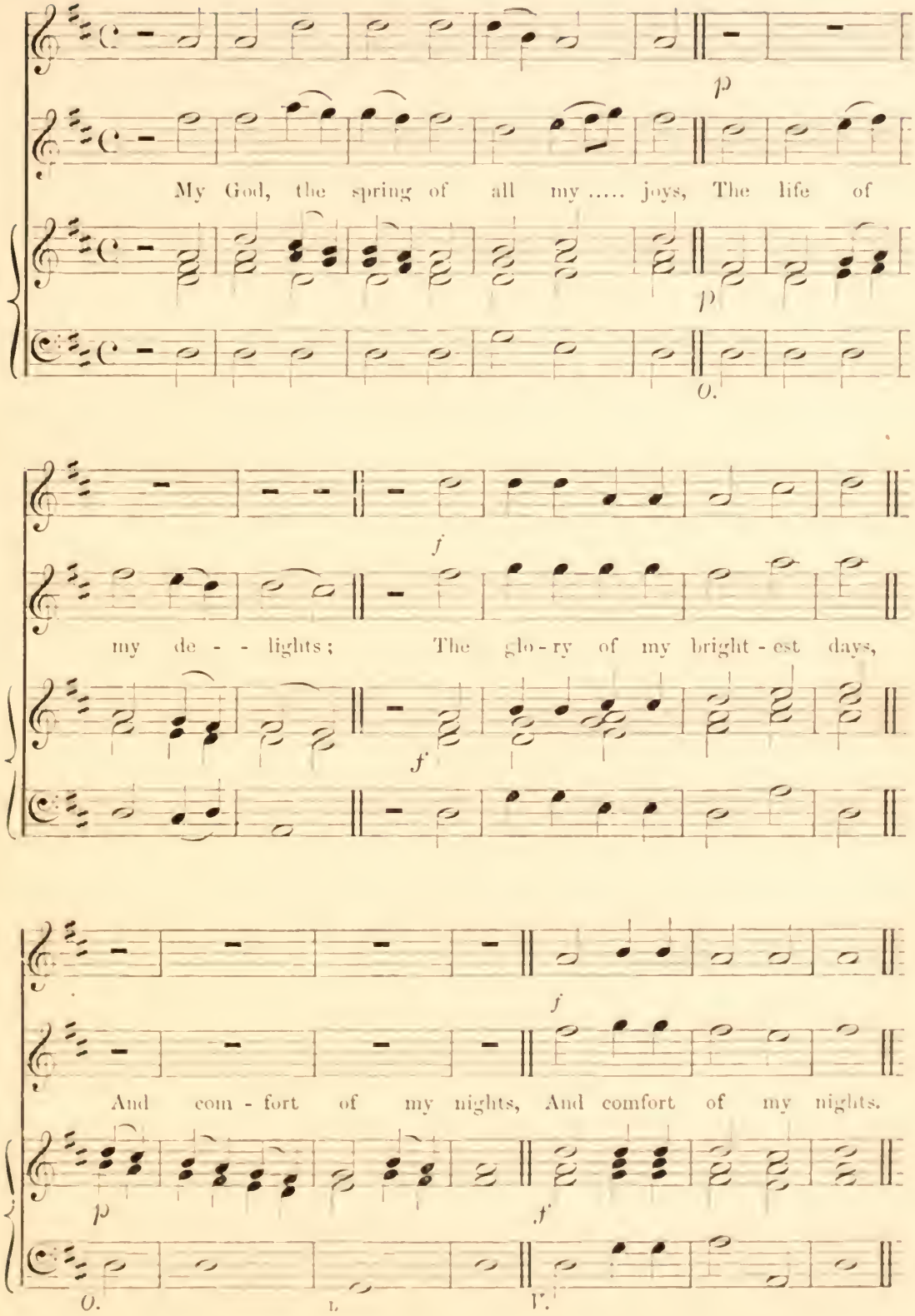
No. 61. ST. DAVID'S. C.M. RAVENSCROFT.



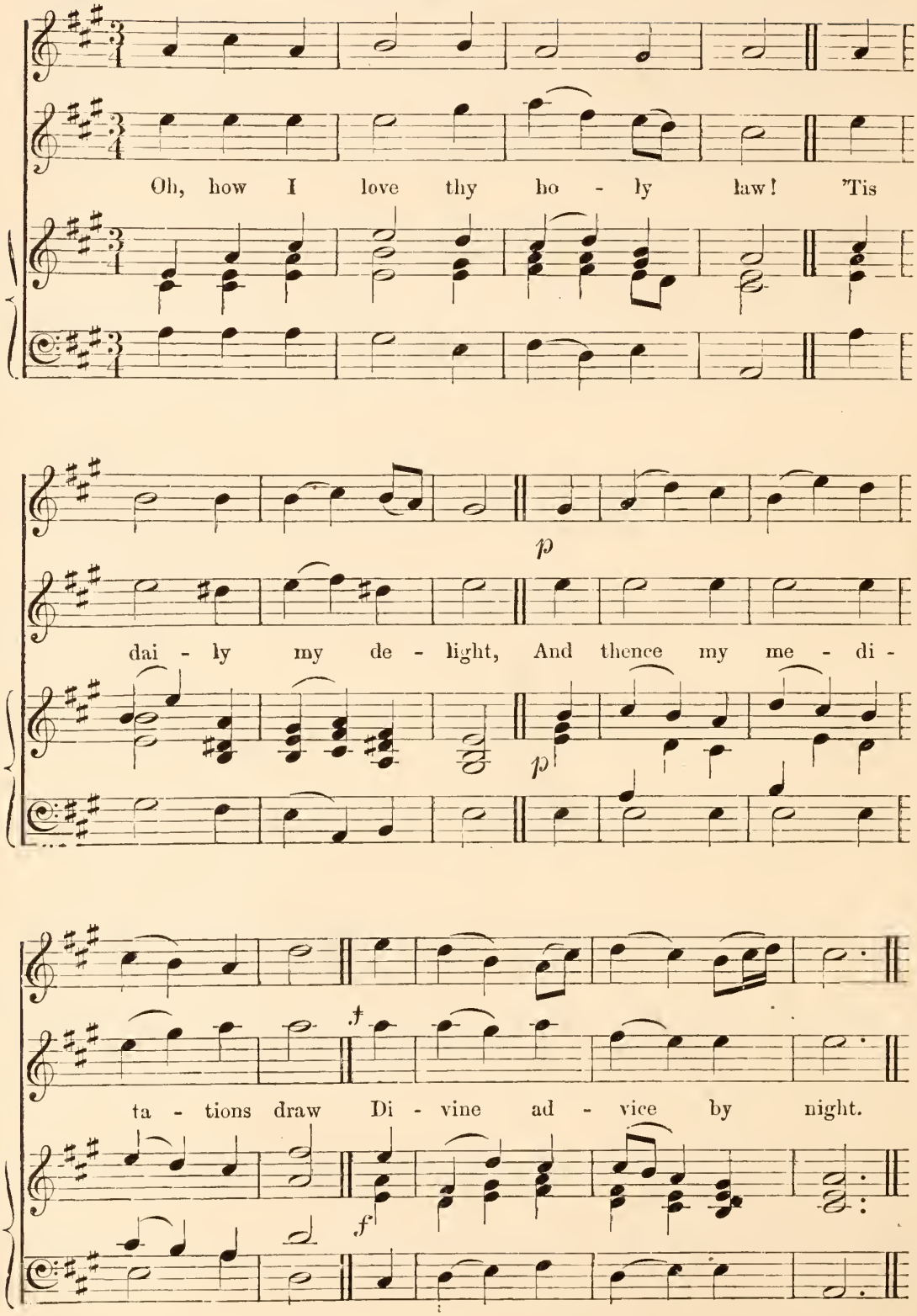
No. 62. LONDON. C.M. CROFT.



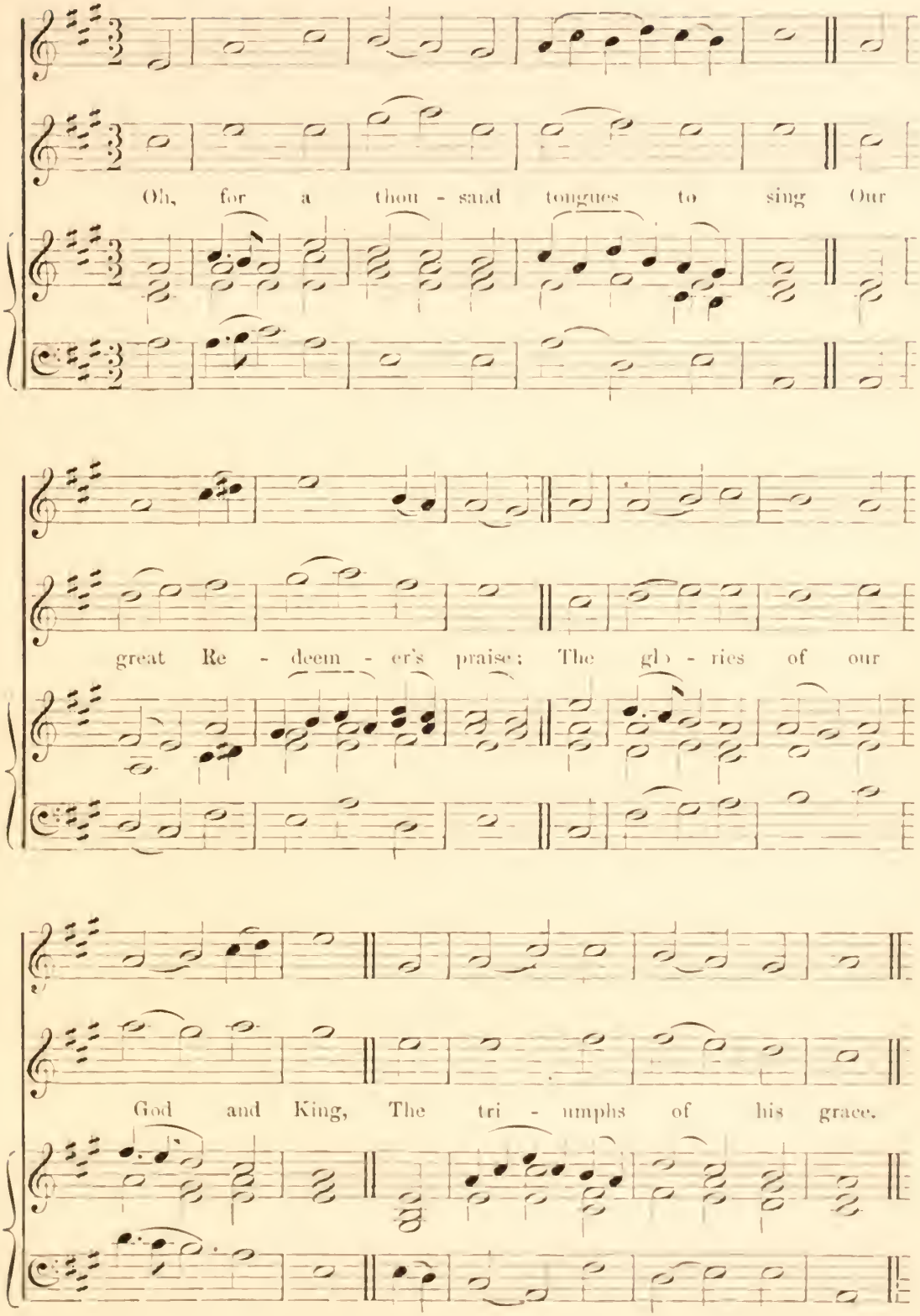
No. 63. BENNETS. C.M. BENNET.



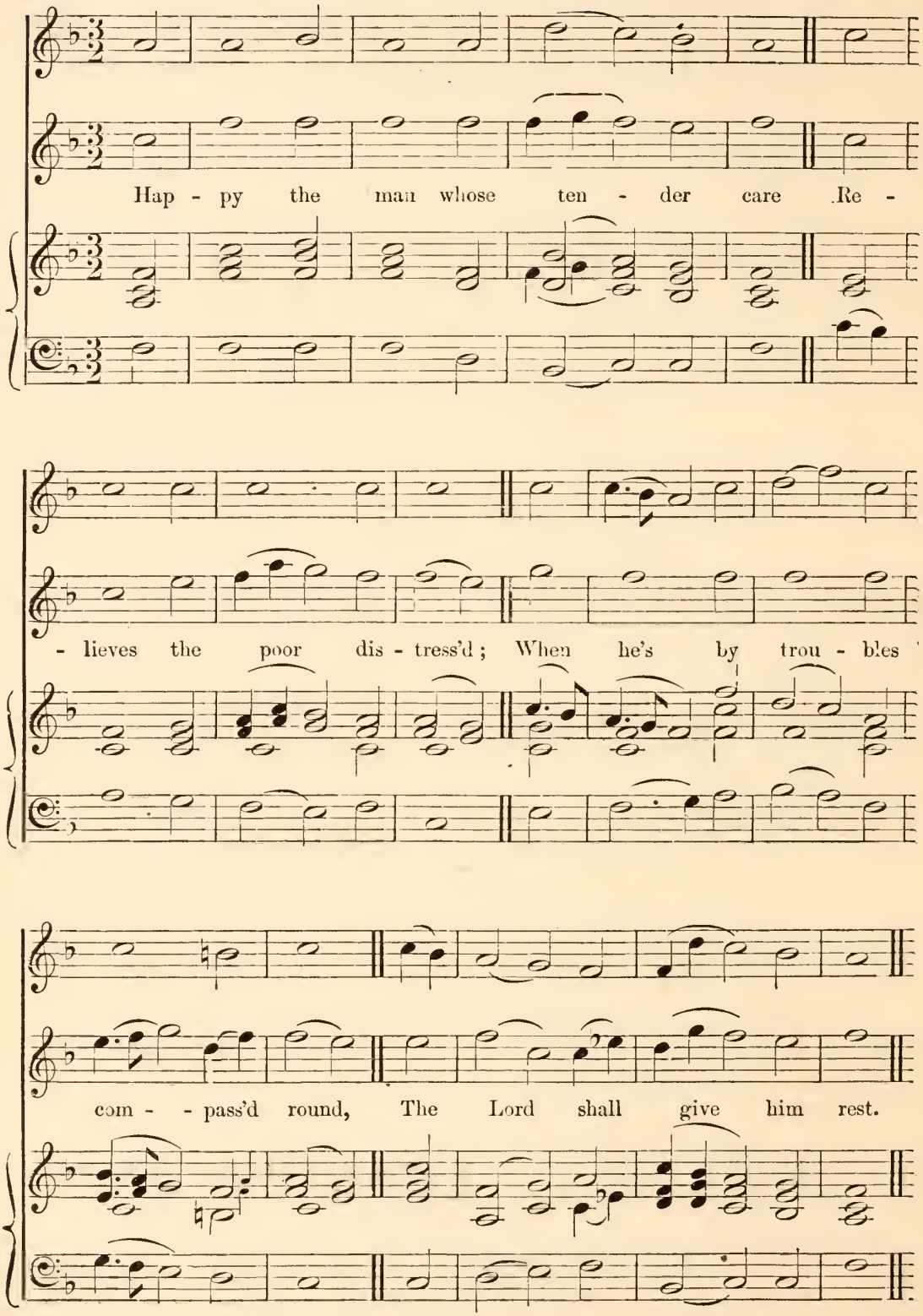
No. 64. RICHMOND. C.M.



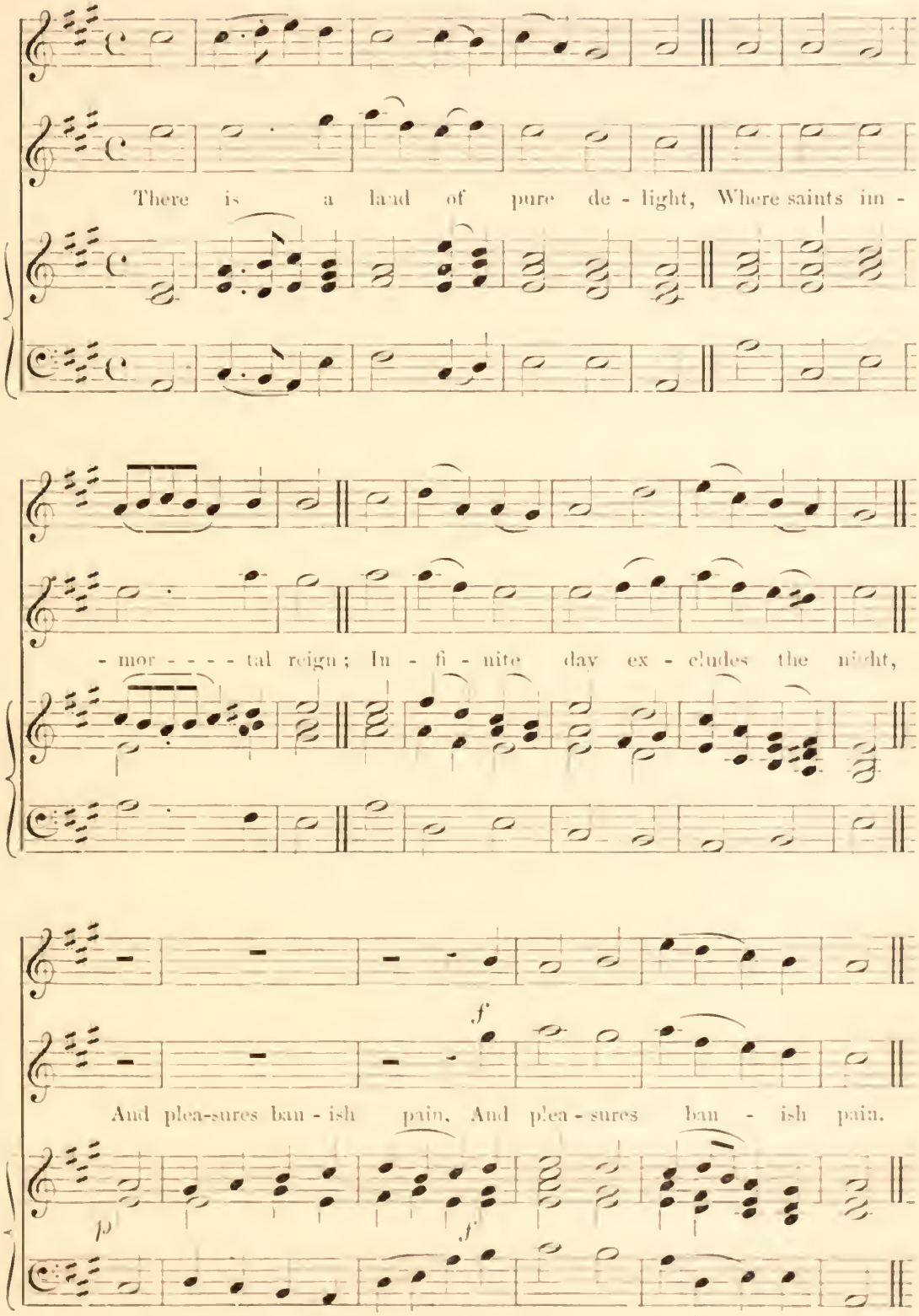
No. 65. HEIGHINGTON'S. C.M. HEIGHINGTON.



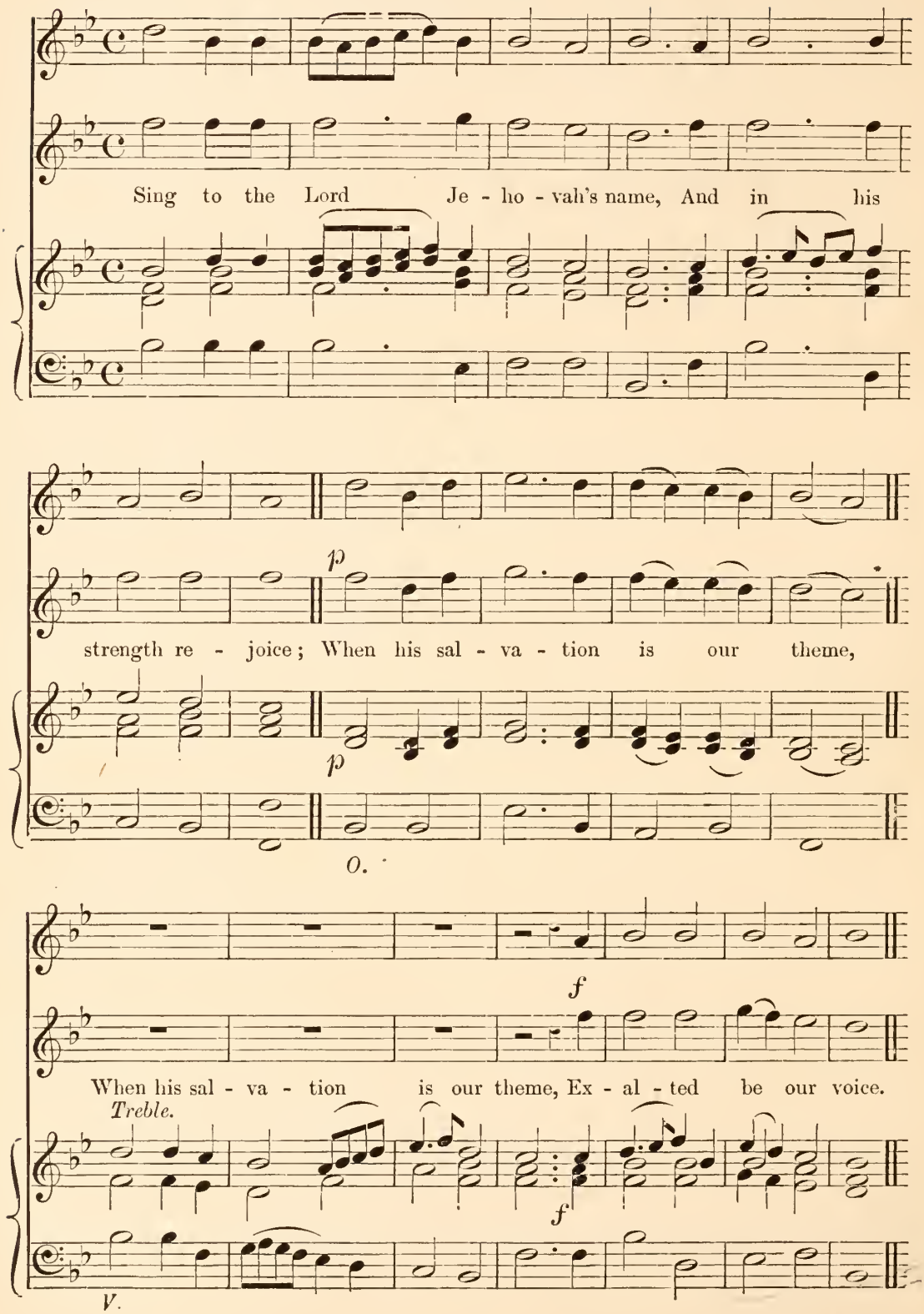
No. 66. ST. AUGUSTINE. C.M. MADAN.



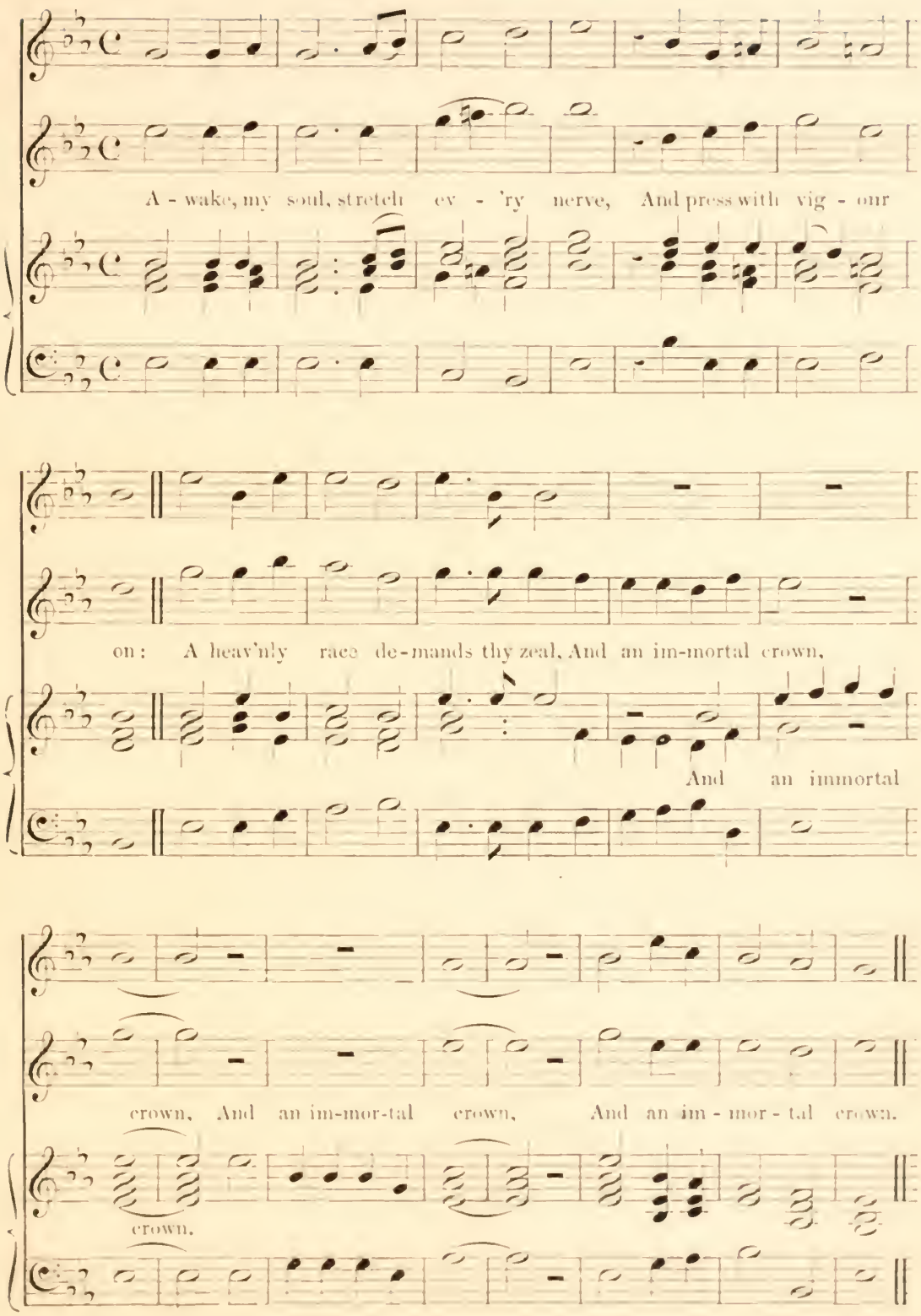
No. 67. MOUNT PLEASANT. C.M. LEACH.



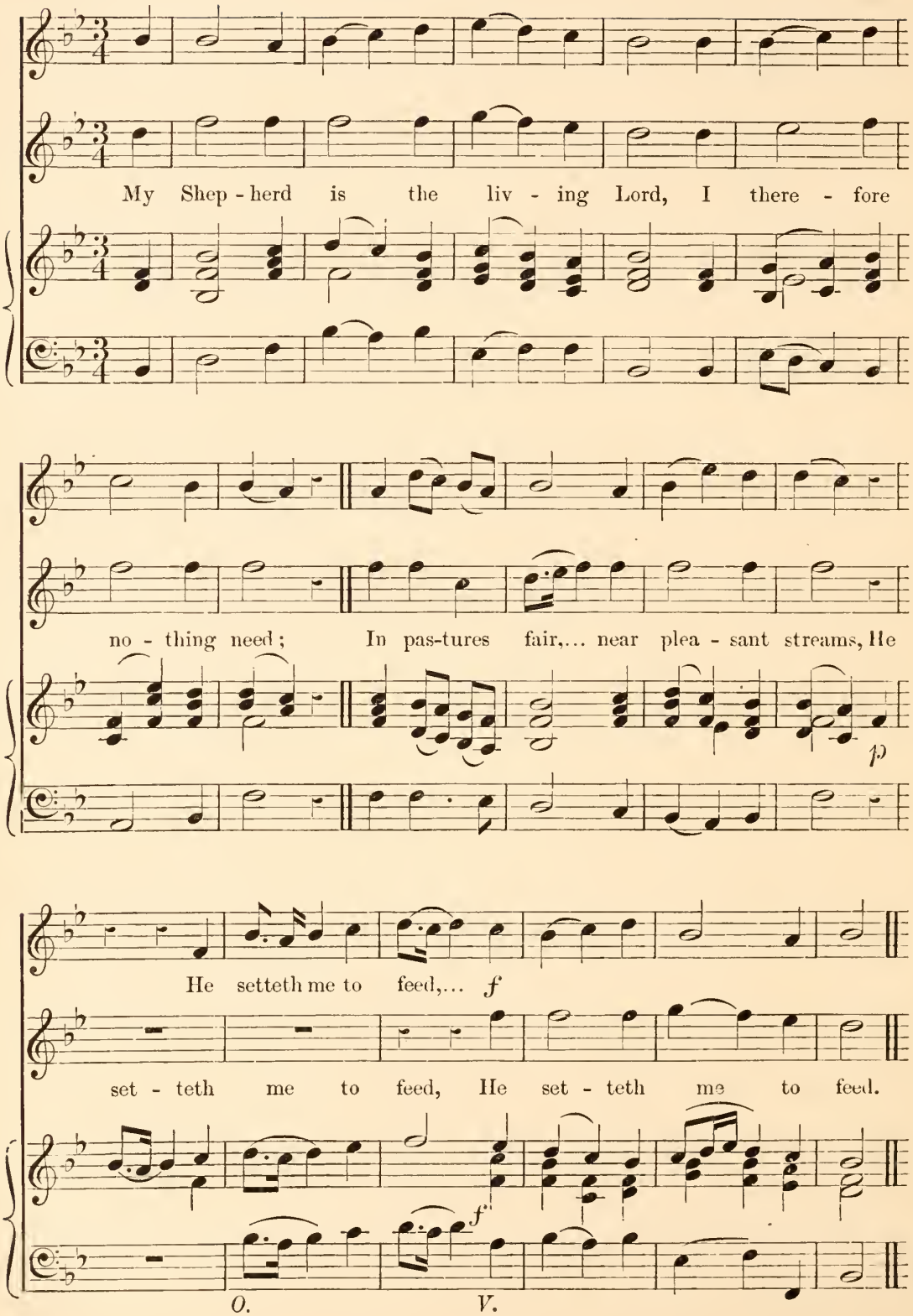
No. 68. WINCHESTER. C.M. CLIFFORD.



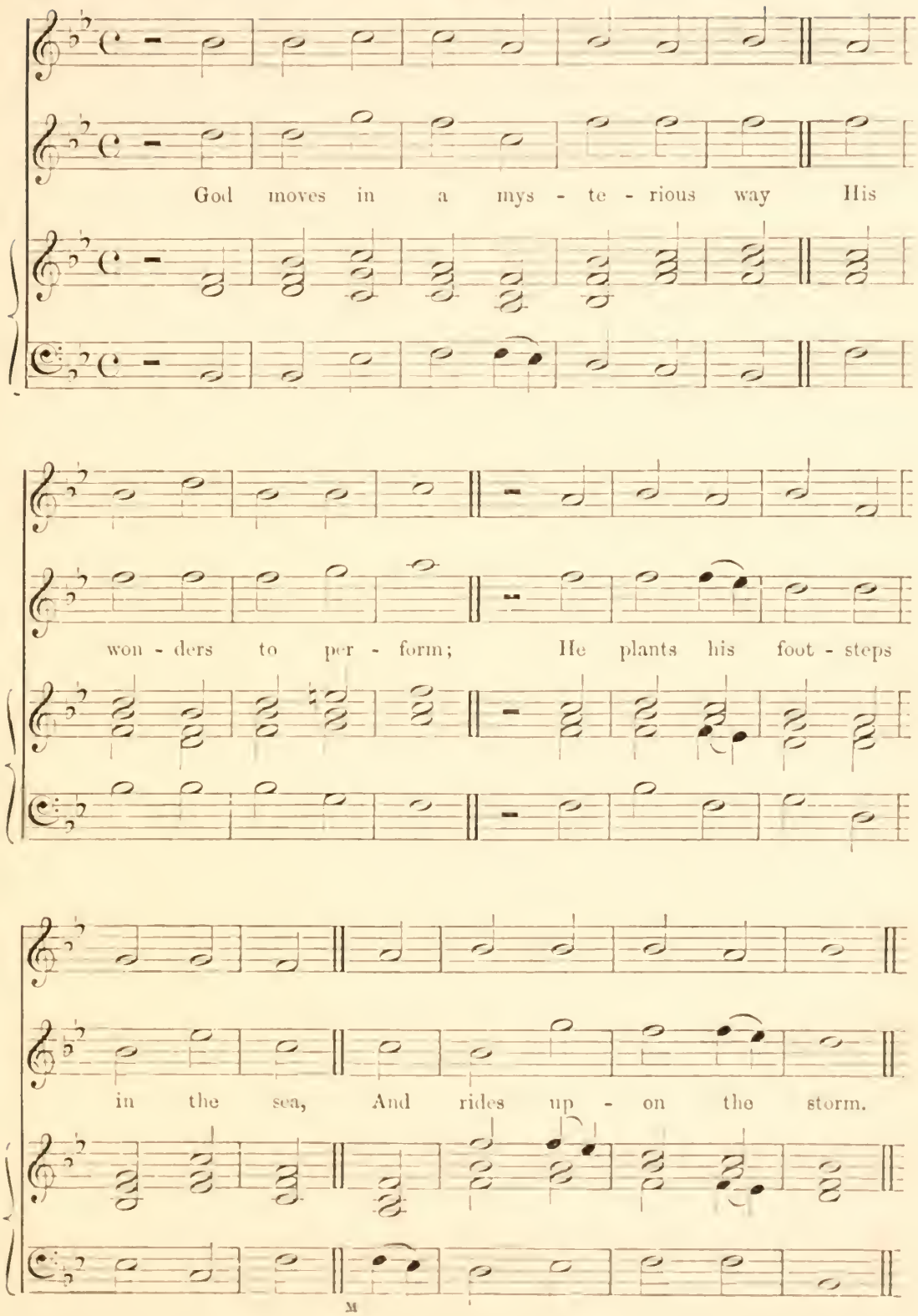
No. 69. AMERICA. C.M.



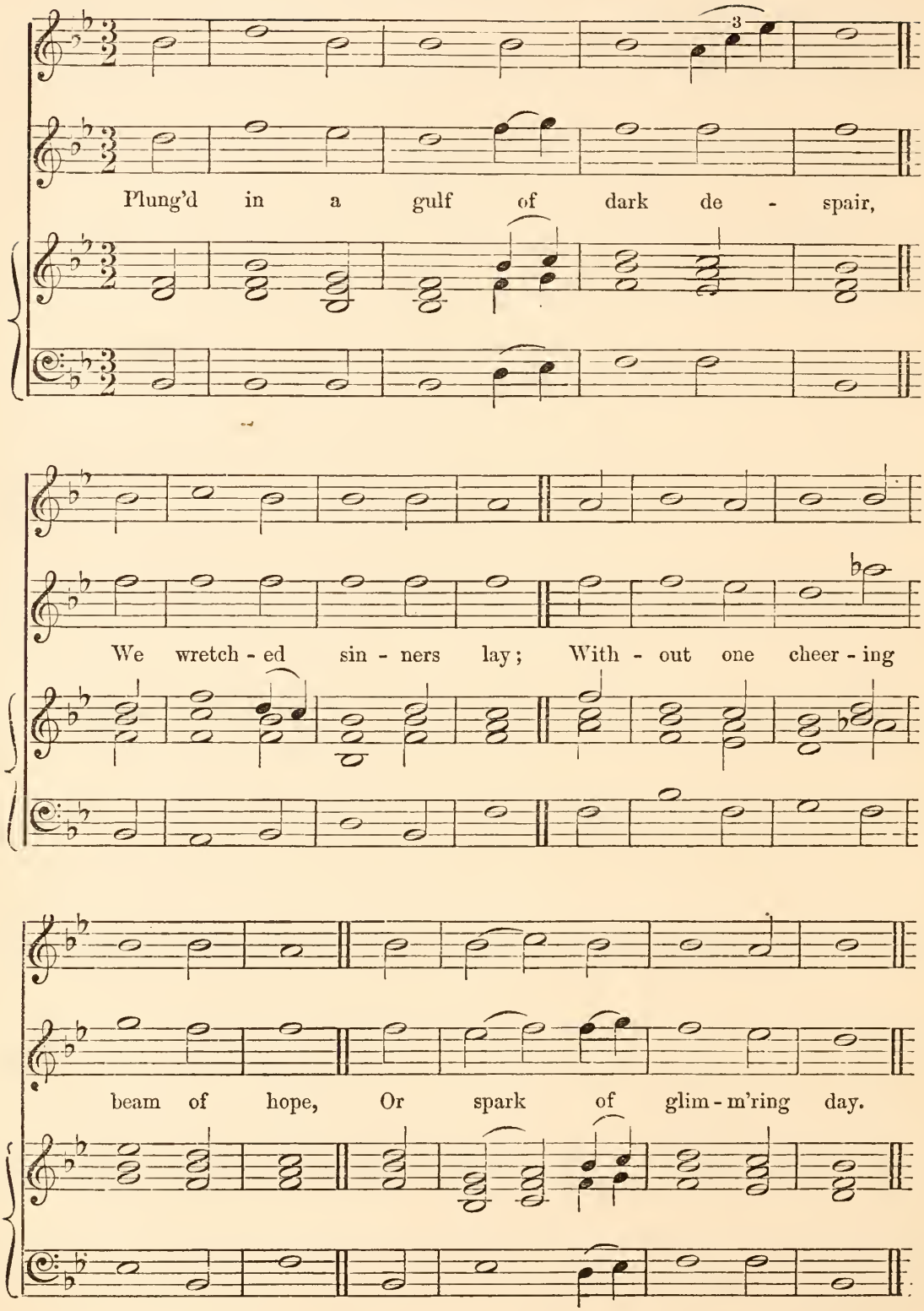
No. 70. CLARKE'S. C.M.



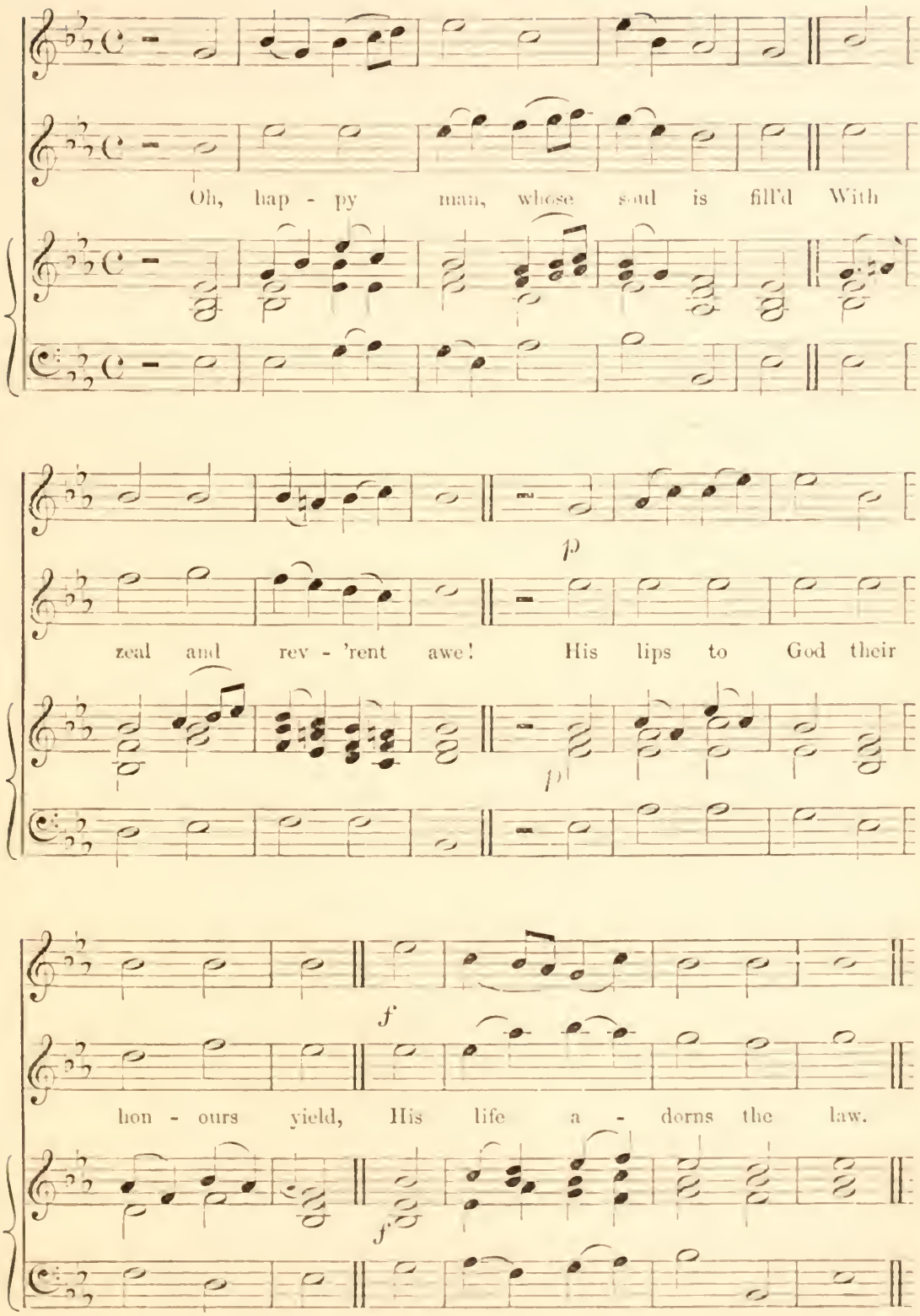
No. 71. ST. GEORGE. C.M.



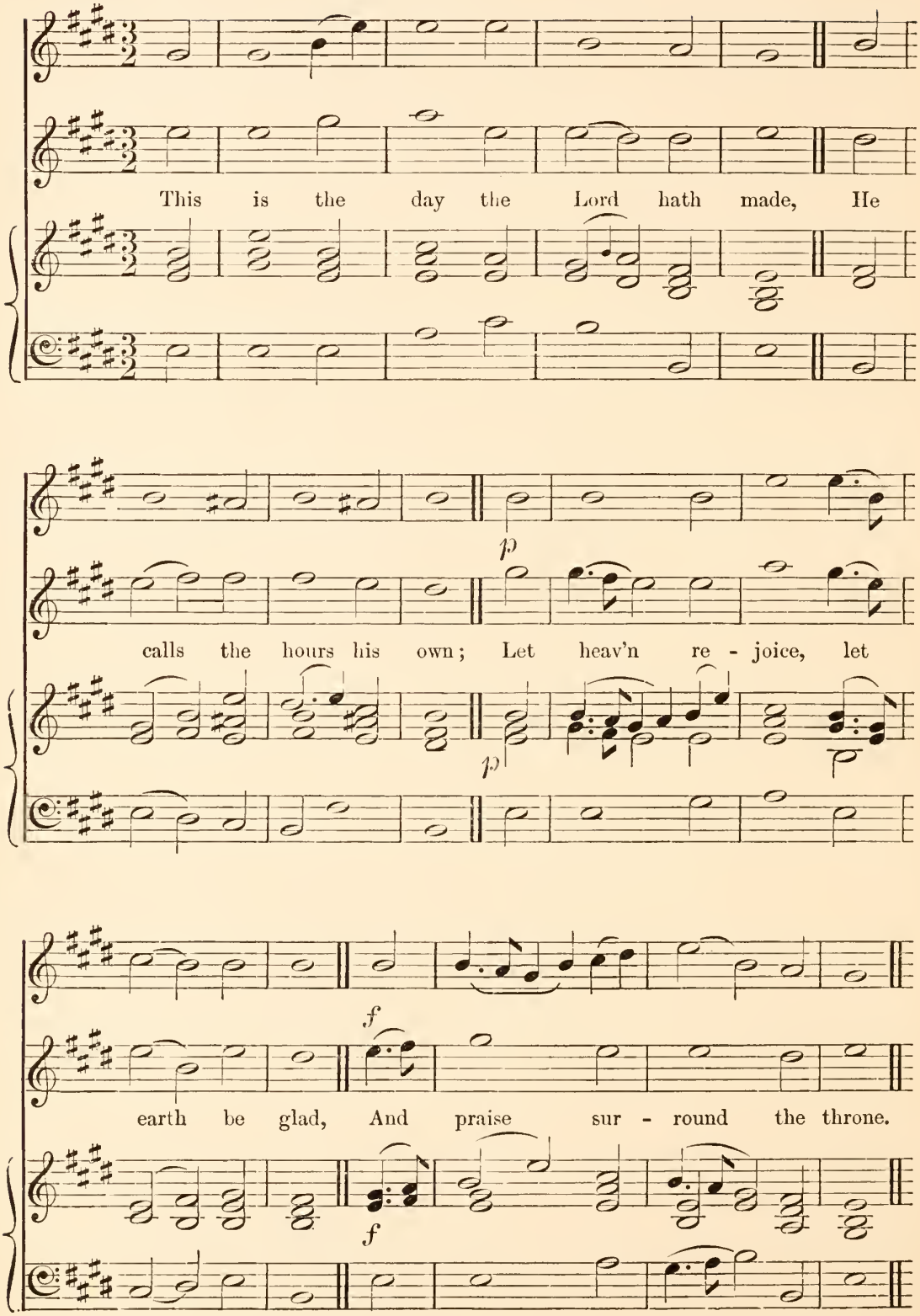
No. 72. FENWICK. C.M.



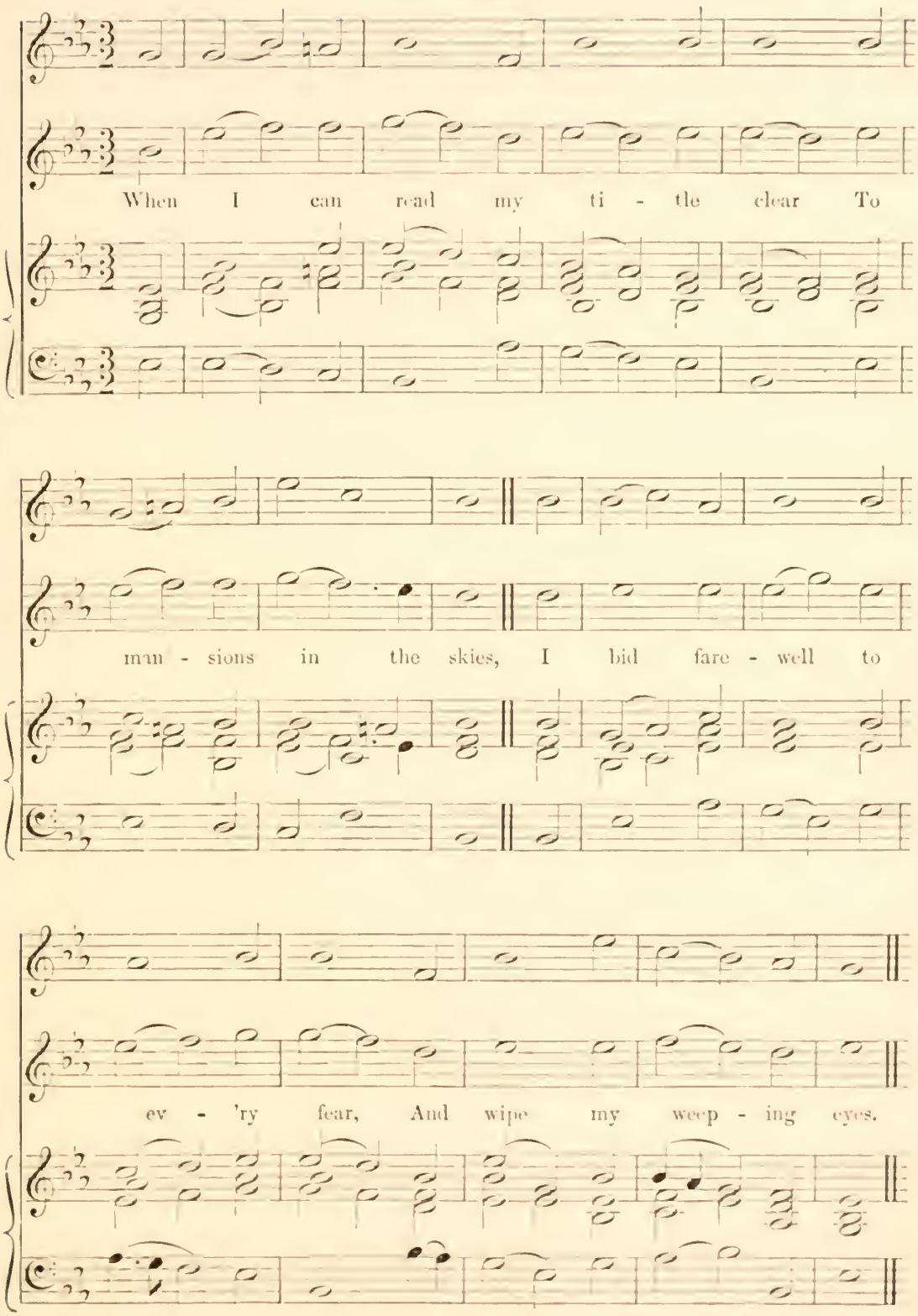
No. 73. **WARWICK.** C.M. STANLEY.



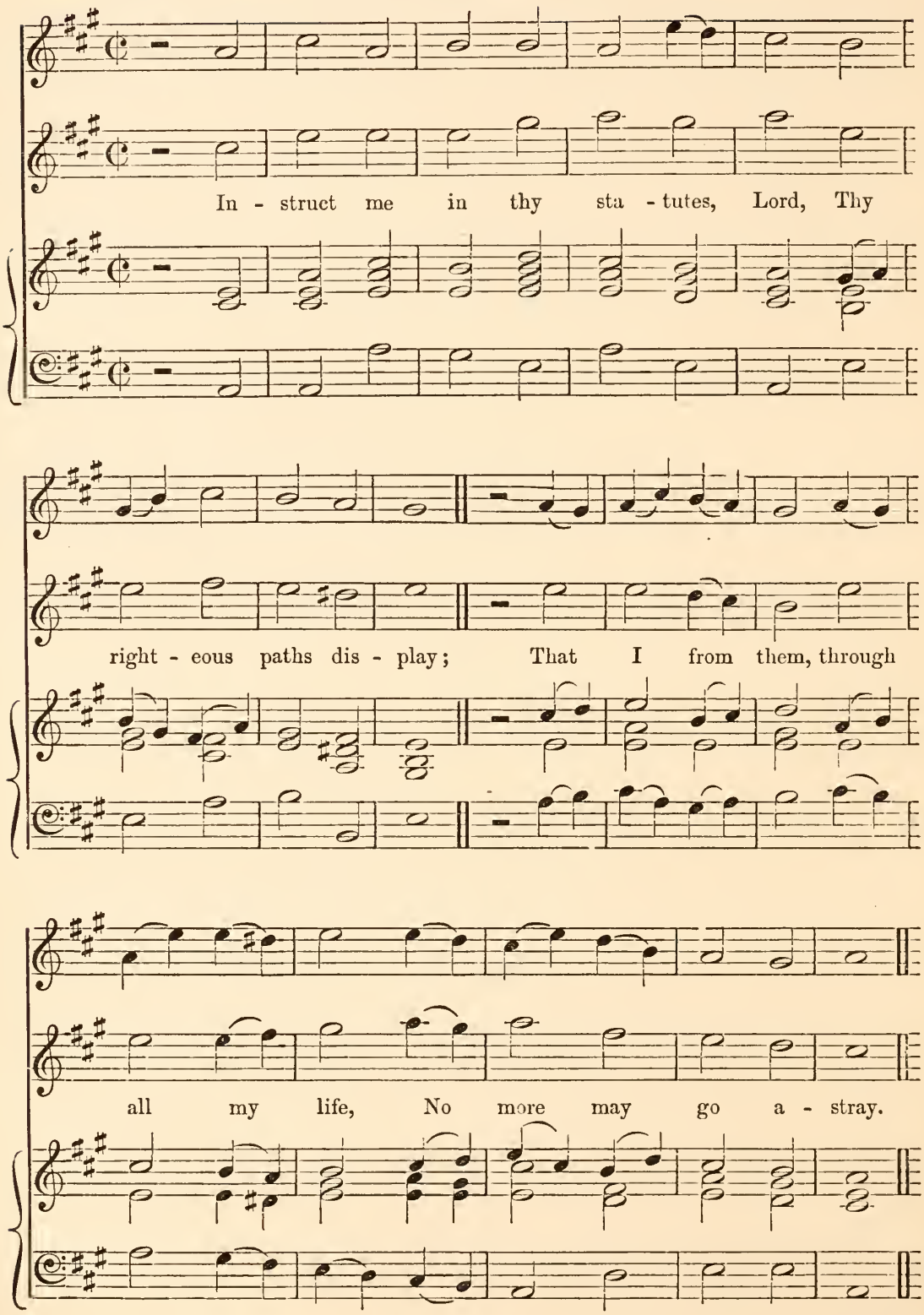
No. 74. DEVOTION. C.M.



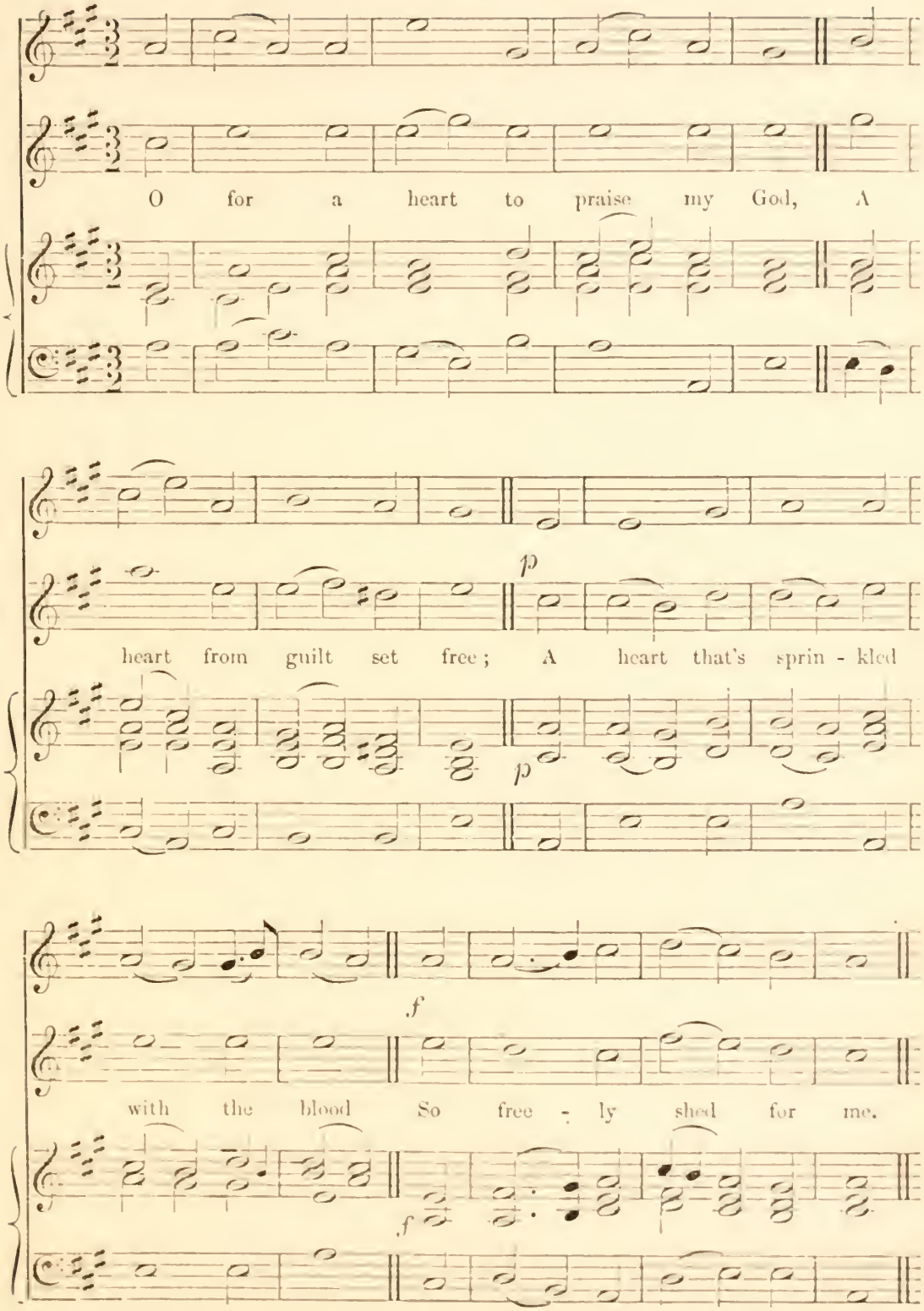
No. 75. ABRIDGE. C.M. SMITH.



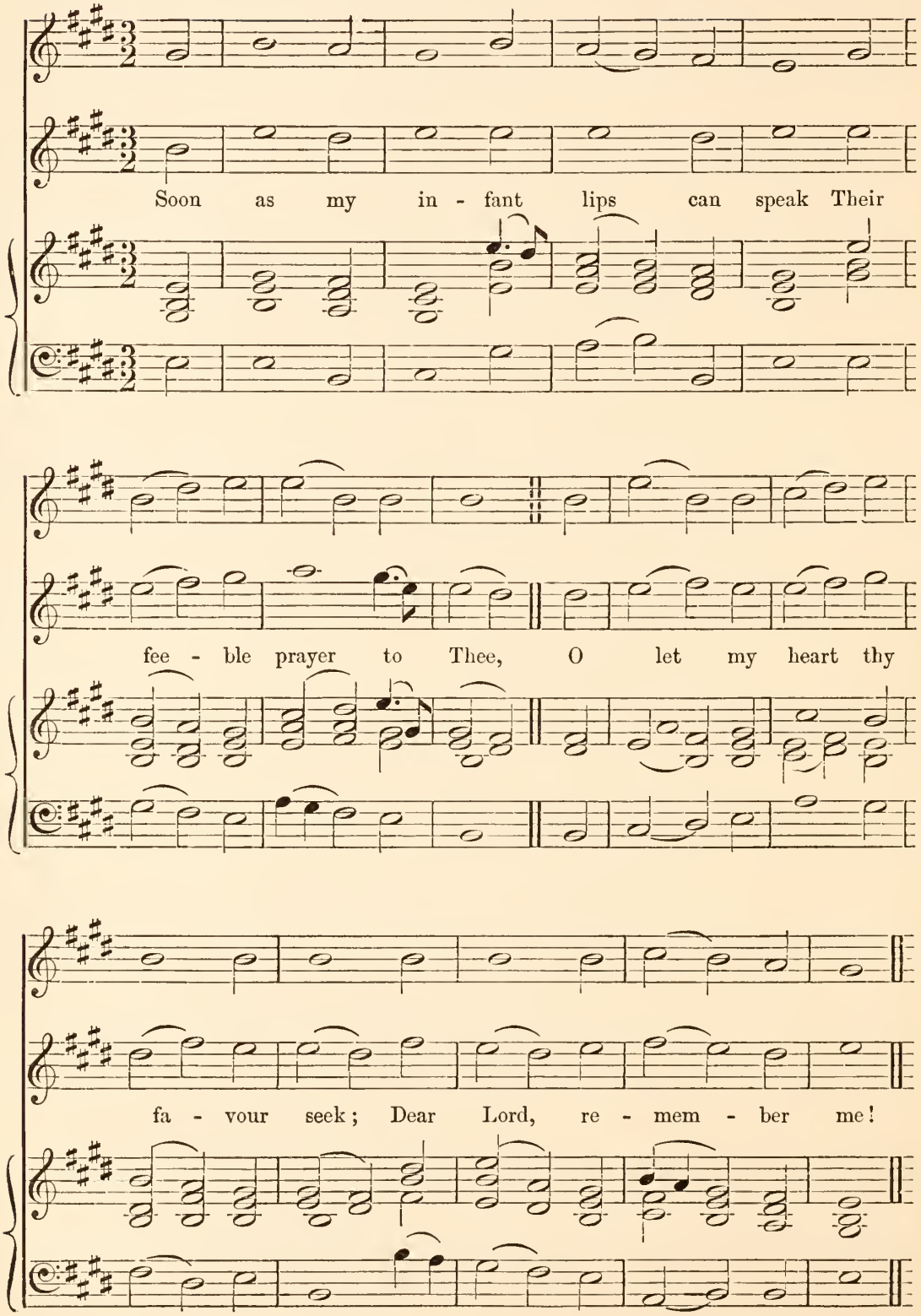
No. 76. NORTHGATE. C.M.



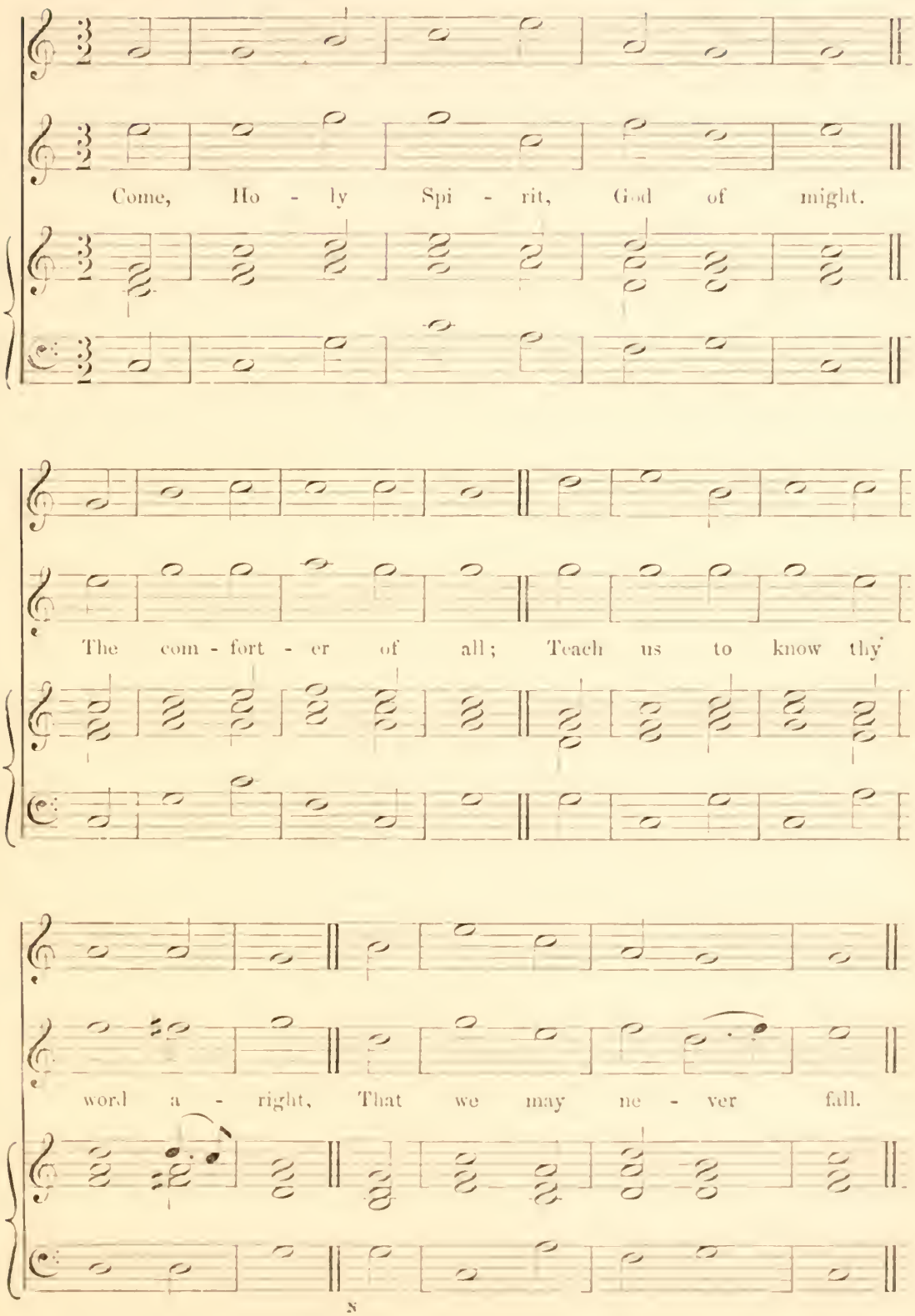
No. 77. LANGSHAW. C.M.



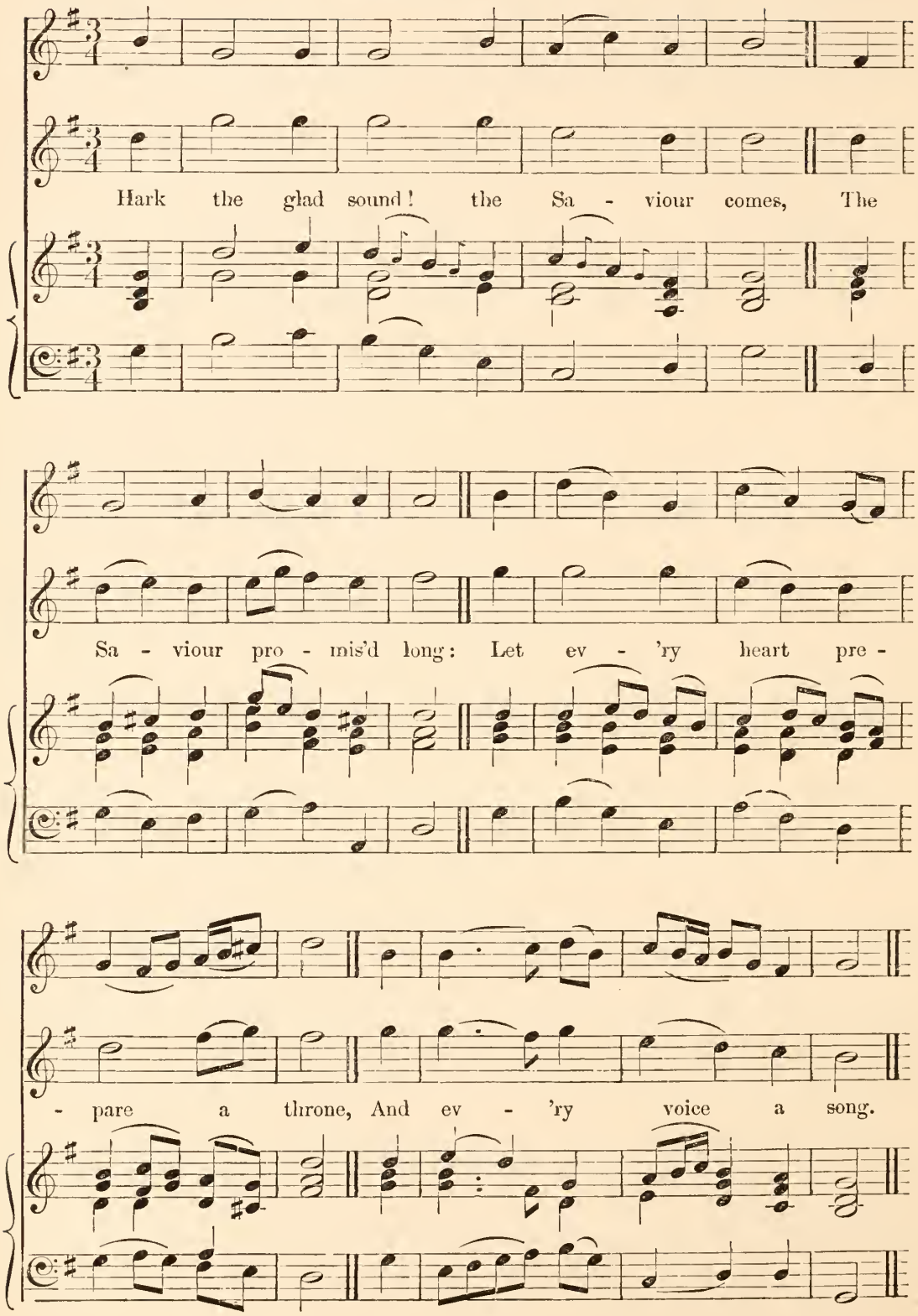
No. 78. MANCHESTER. C.M. WAINWRIGHT.



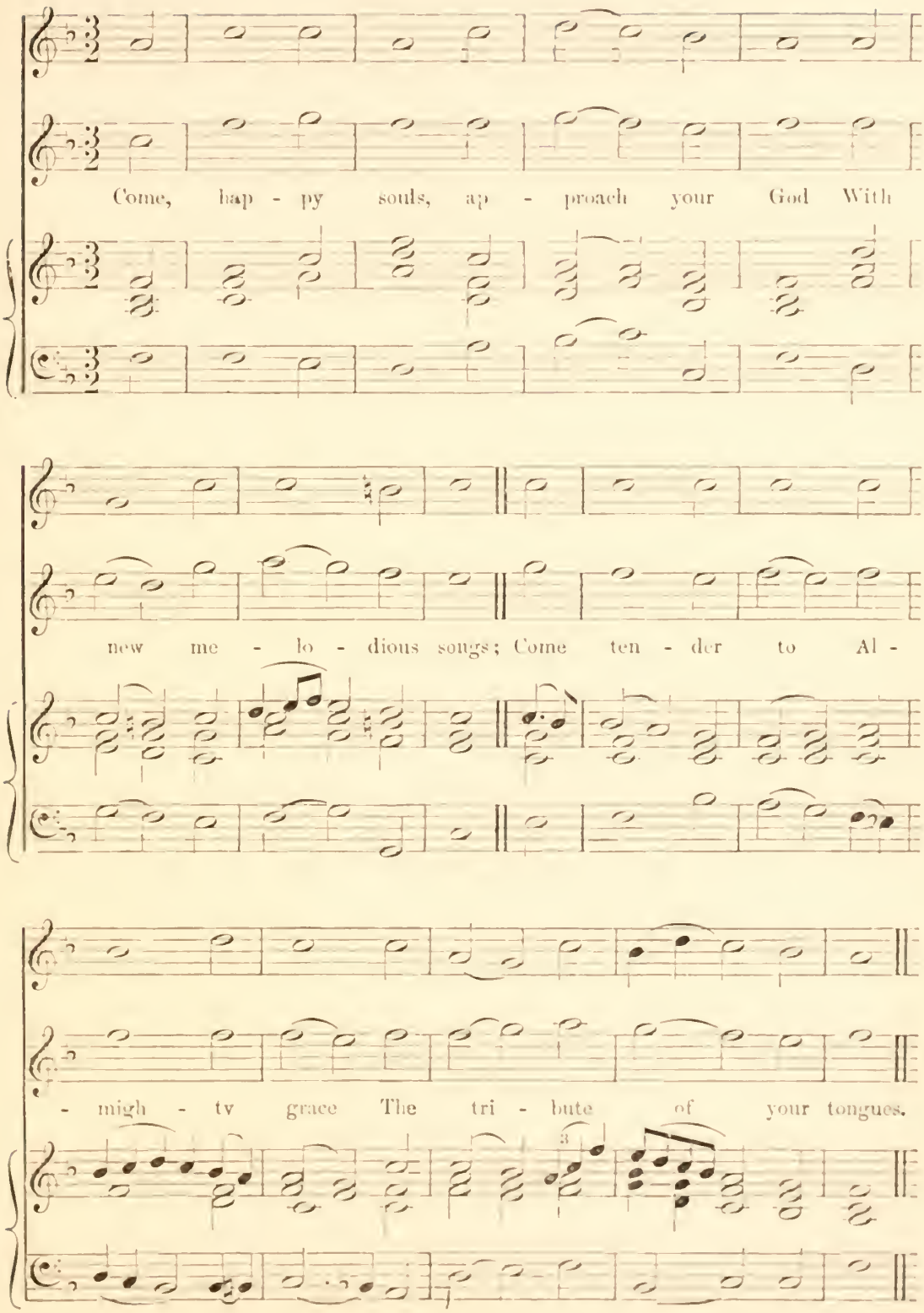
No. 79. ST. MICHAEL. C.M. WAINWRIGHT.



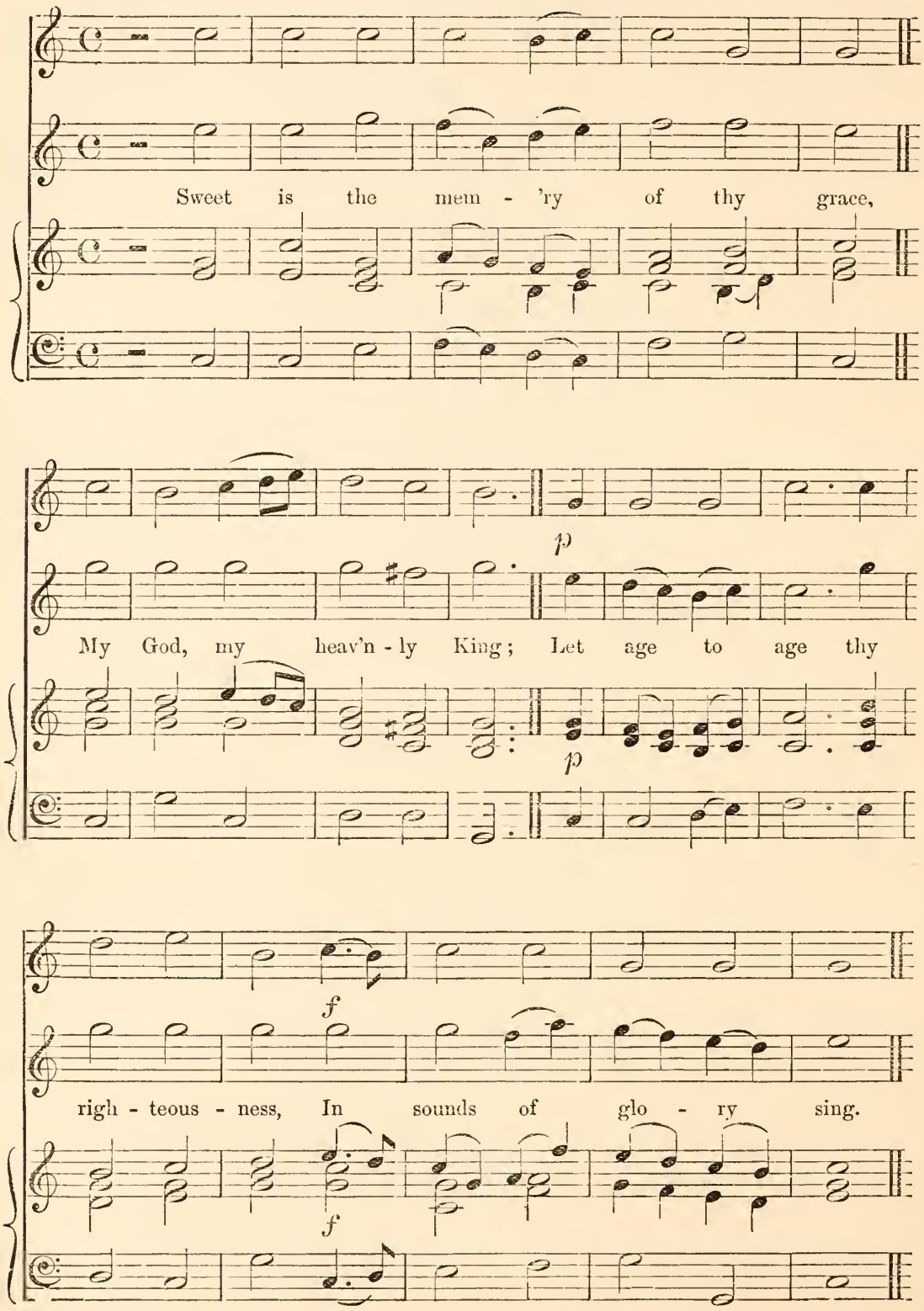
No. 80. MELODY. C.M. LEACH.



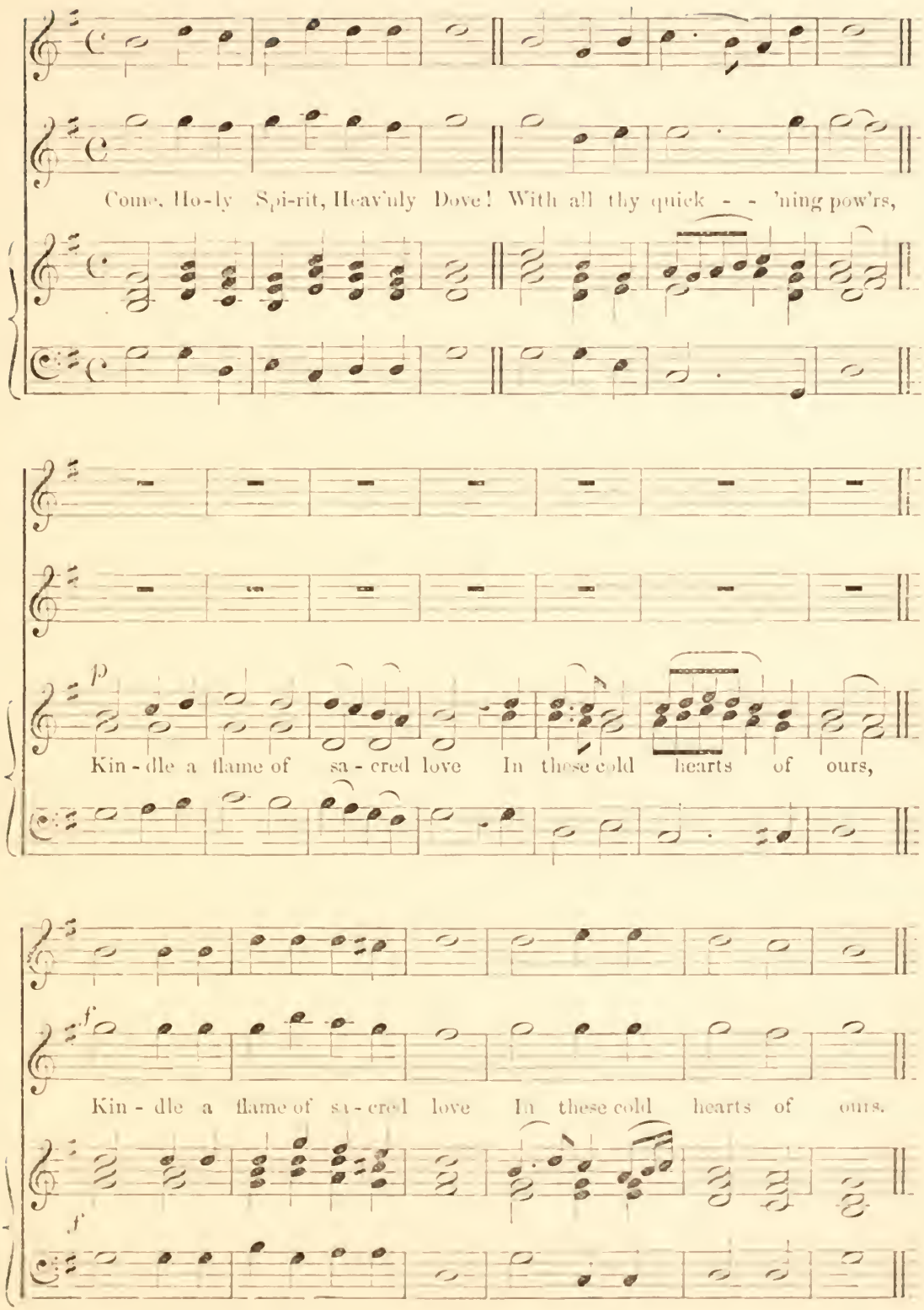
No. 81. LIVERPOOL. C.M.



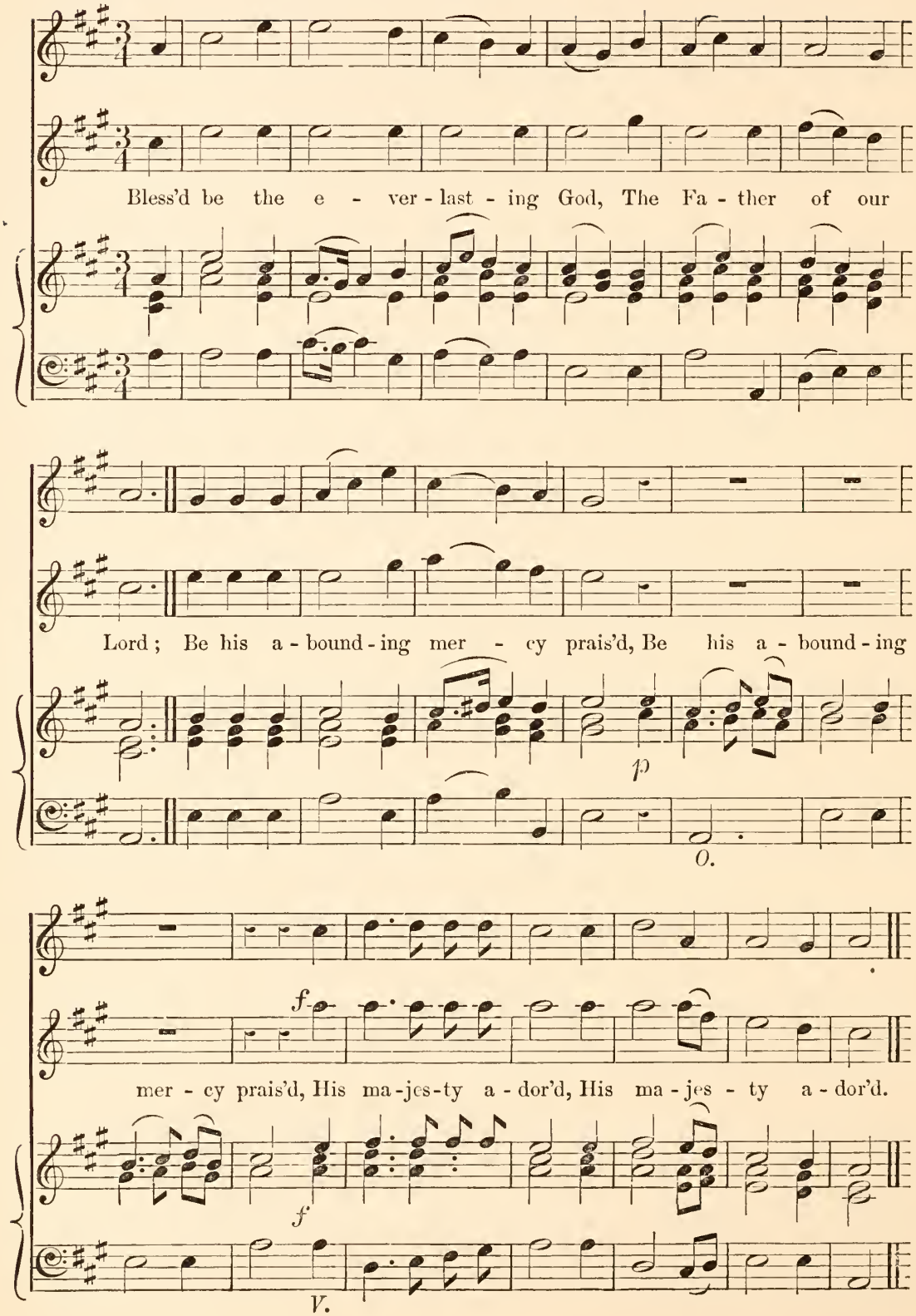
No. 82. BETHEL. C.M. LEACH.



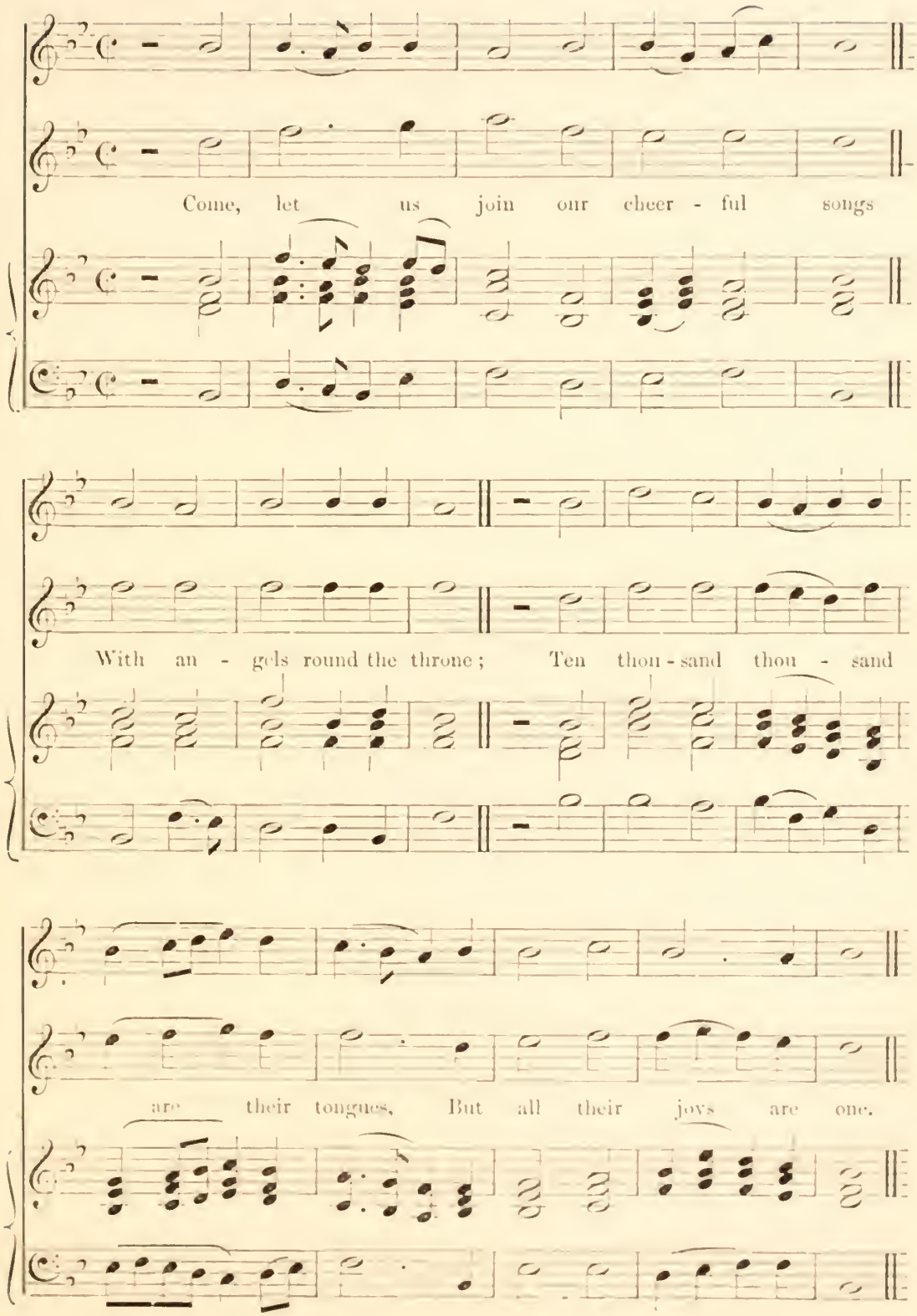
No. 83. SUFFOLK. C.M.



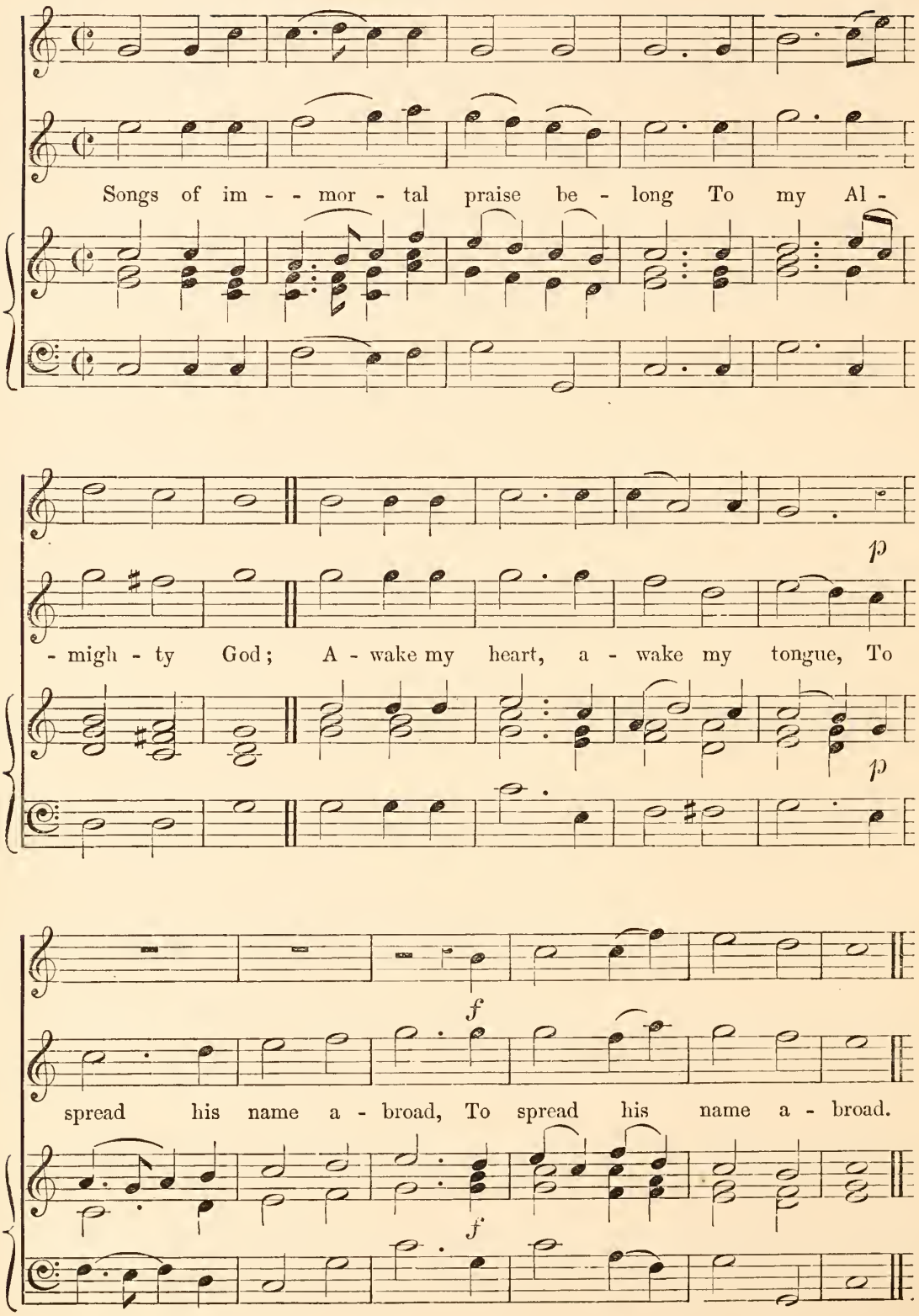
No. 84. SHREWSBURY. C.M.



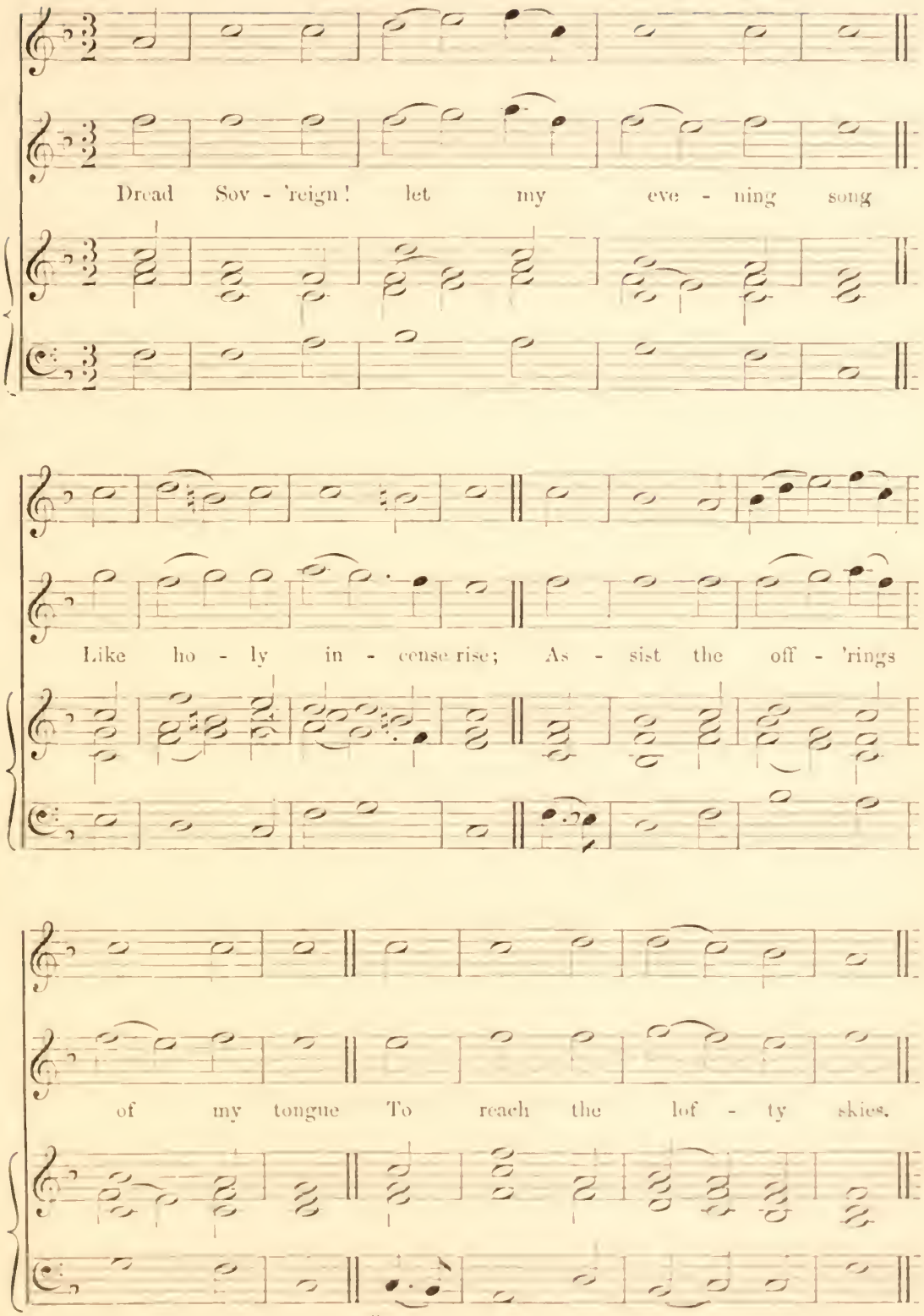
No. 85. ST. JOHN'S. C.M.



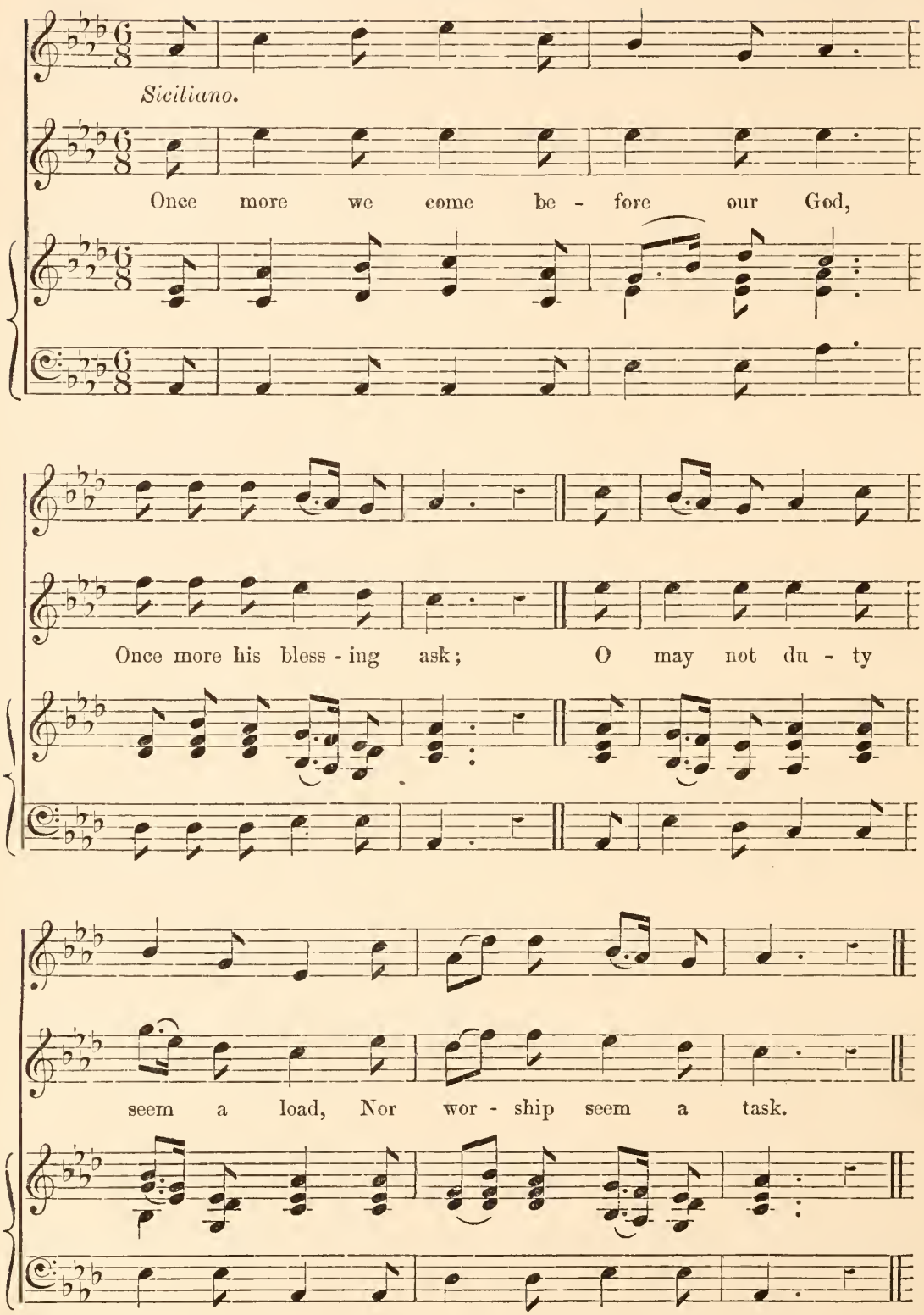
No. 86. BROOMSGROVE. C.M.



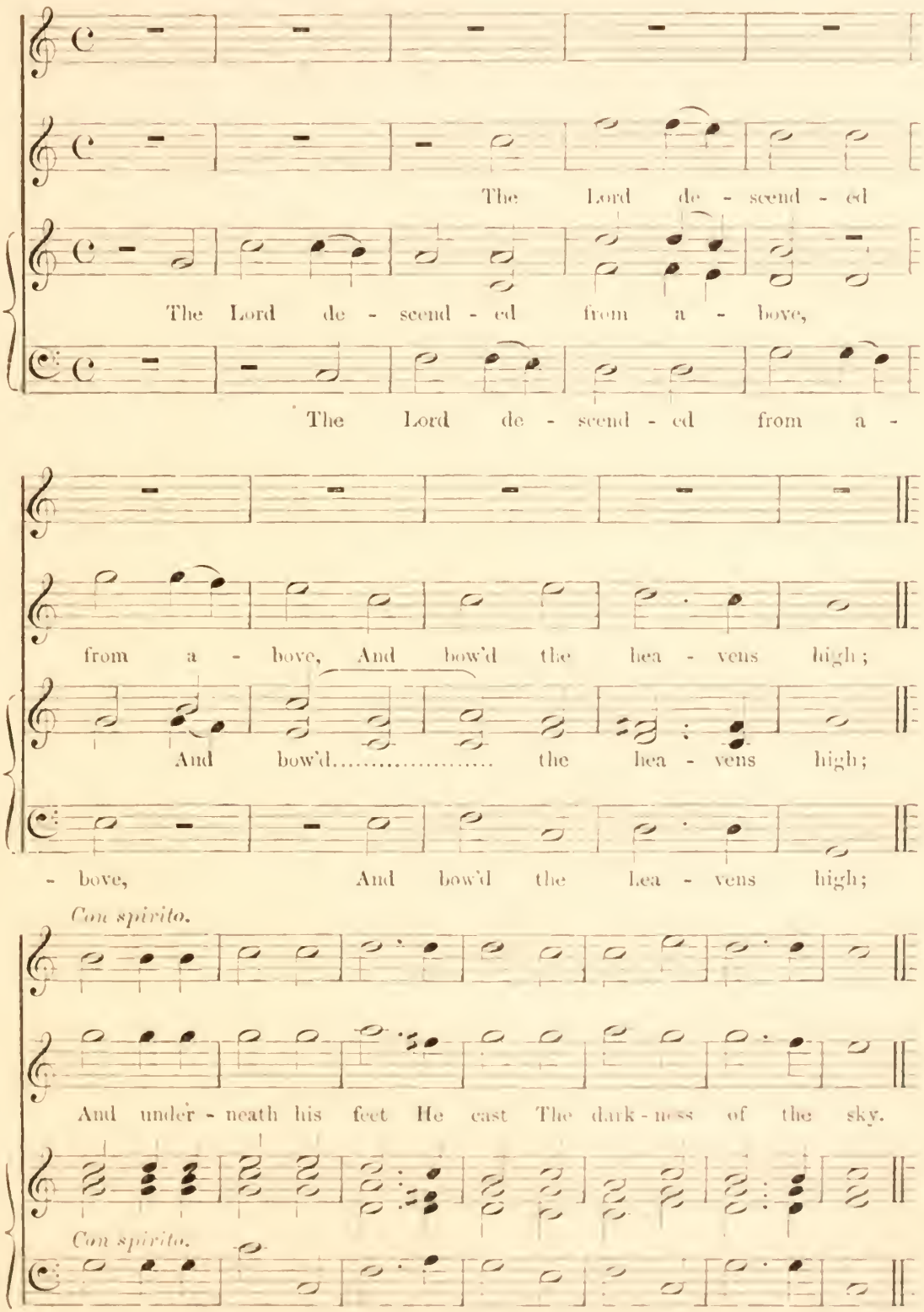
No. 87. BEDFORD. C.M. COOMBS.



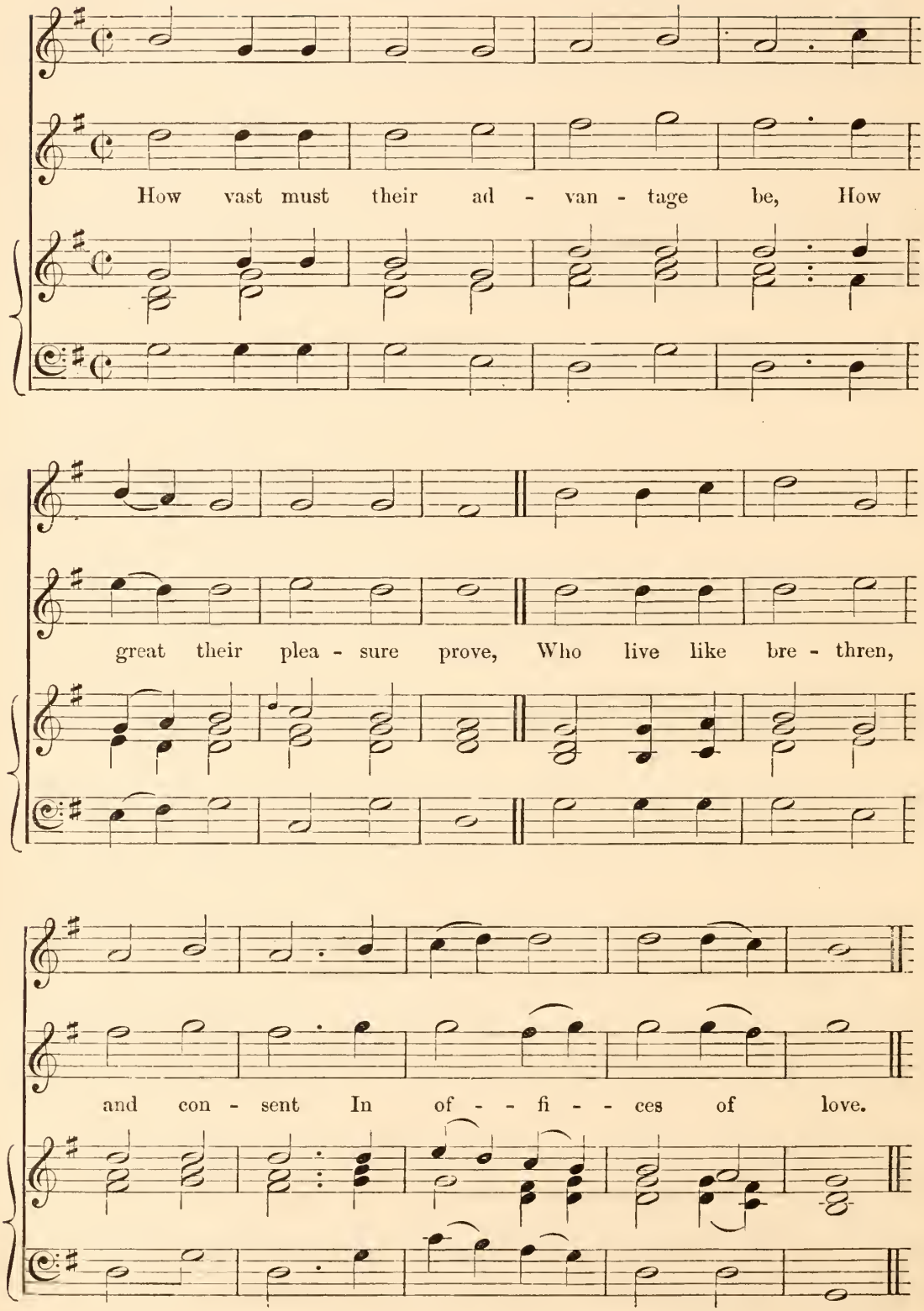
No. 88. BURNETT. C.M. J. B. Stewart.

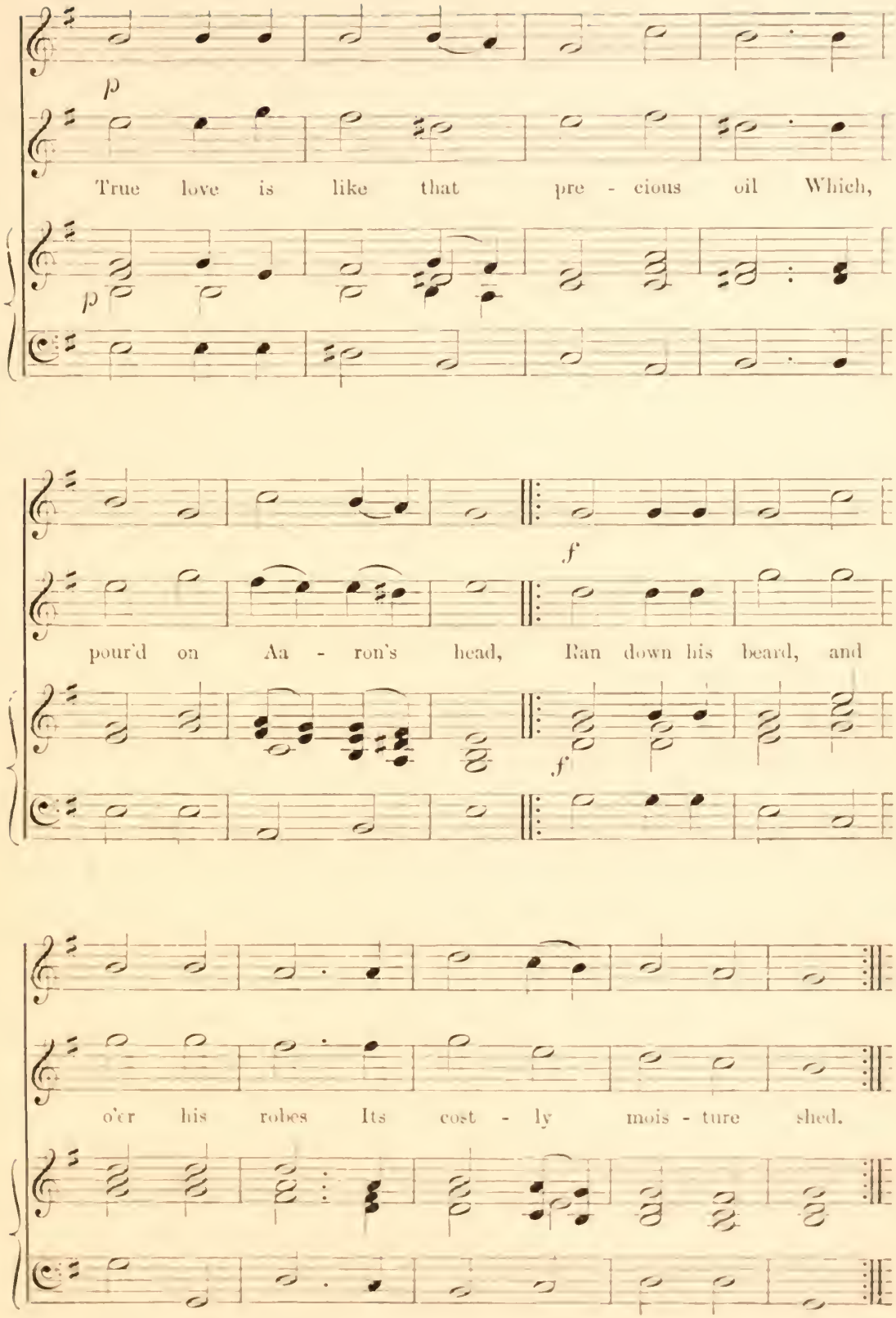


No. 89. NAYLOR'S. C.M.

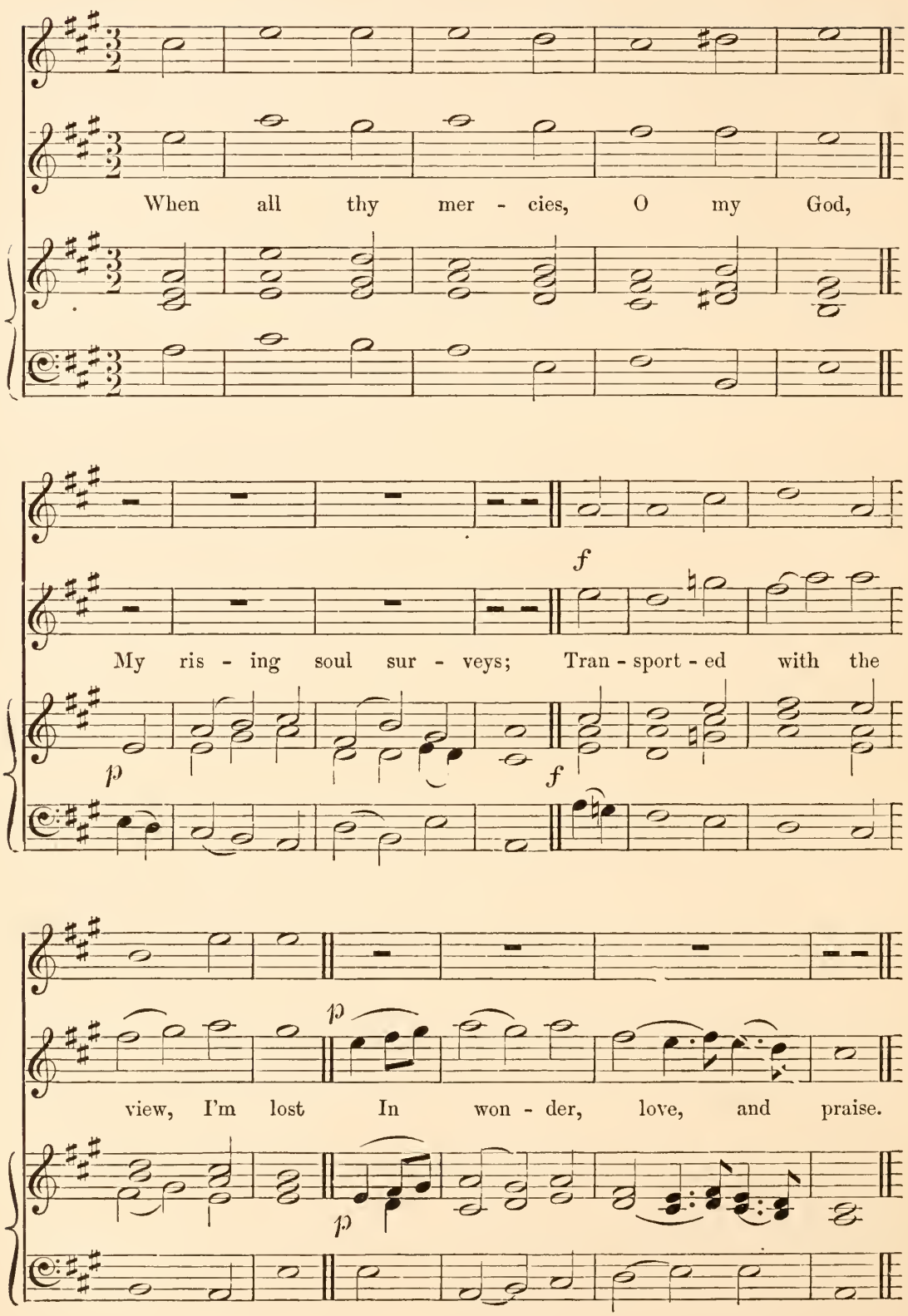


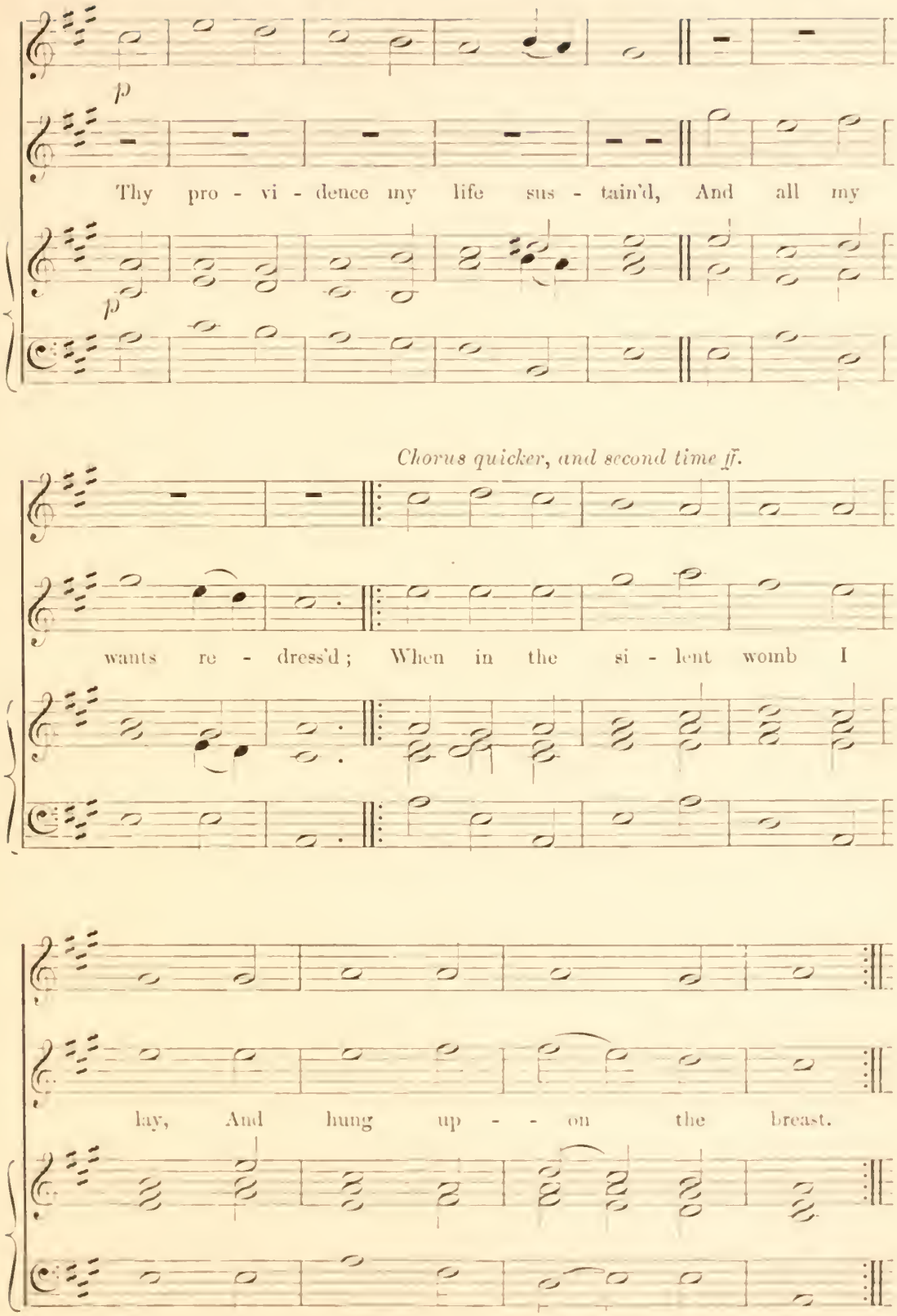
No. 90. CHEETHAM'S. C.M.D.



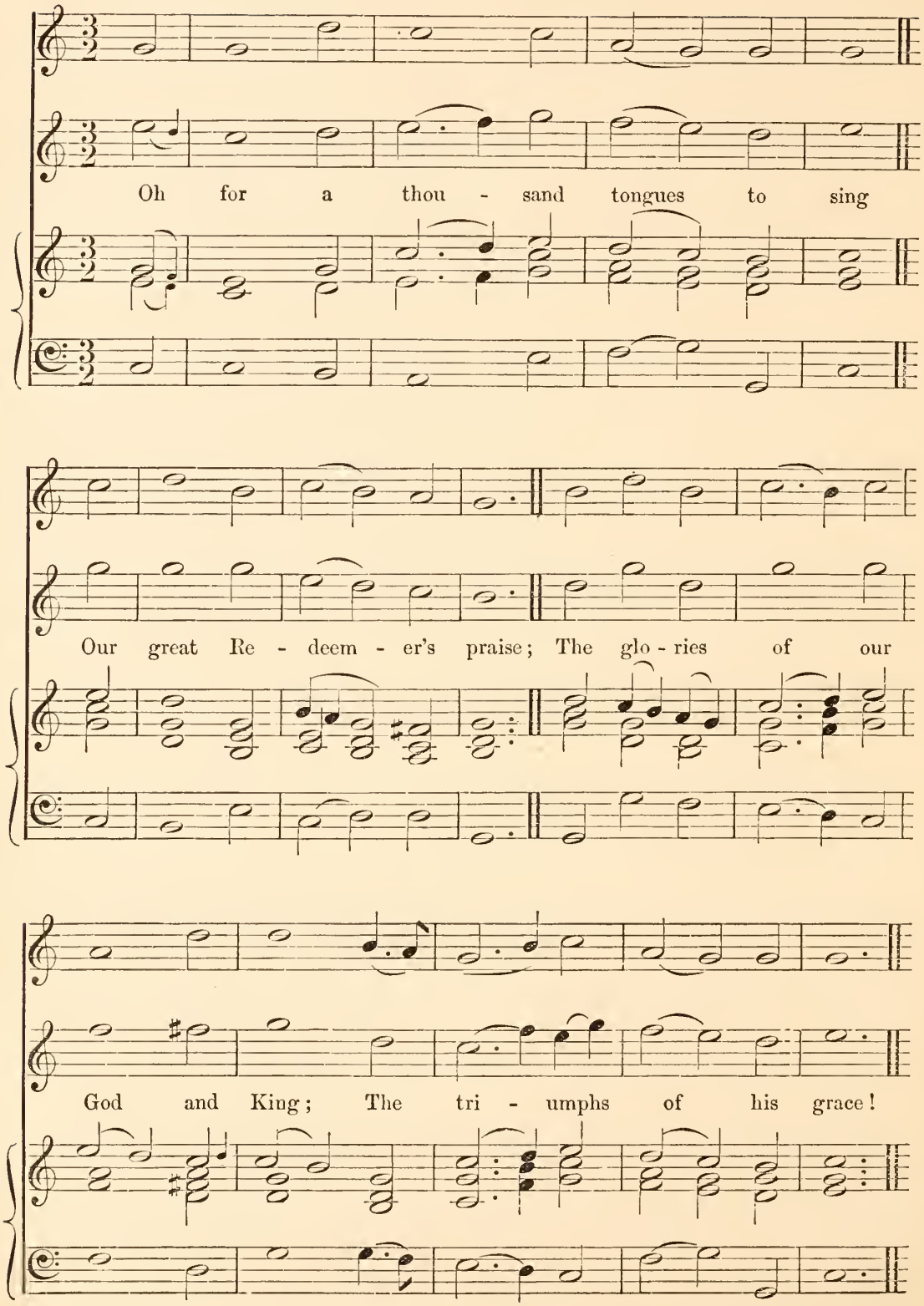

p
True love is like that pre - cious oil Which,
p
f
pour'd on Aa - ron's head, Ran down his beard, and
f
o'er his robes Its cost - ly mois - ture shed.

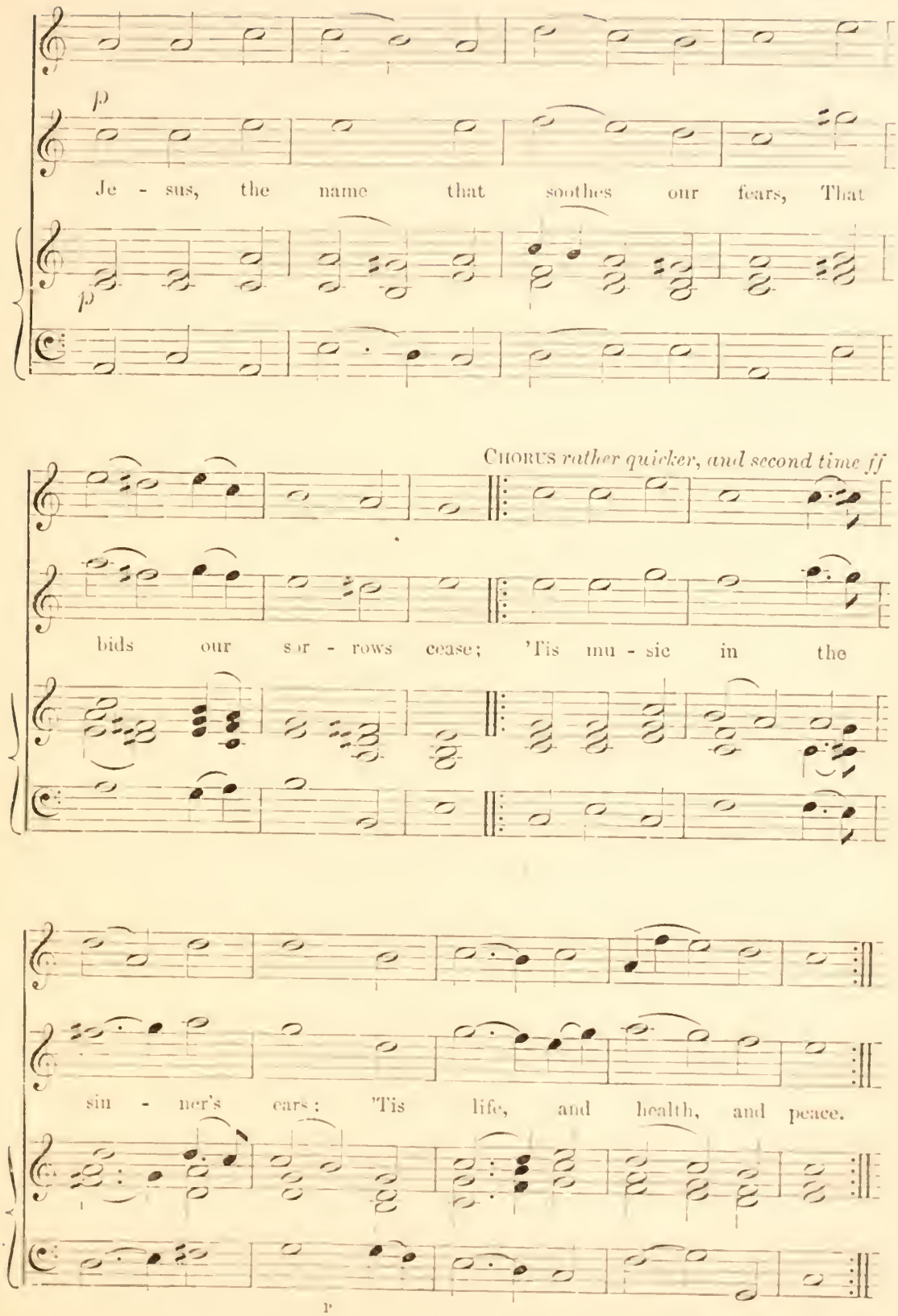
No. 91. WAINWRIGHTS' 84th. C.M.D.



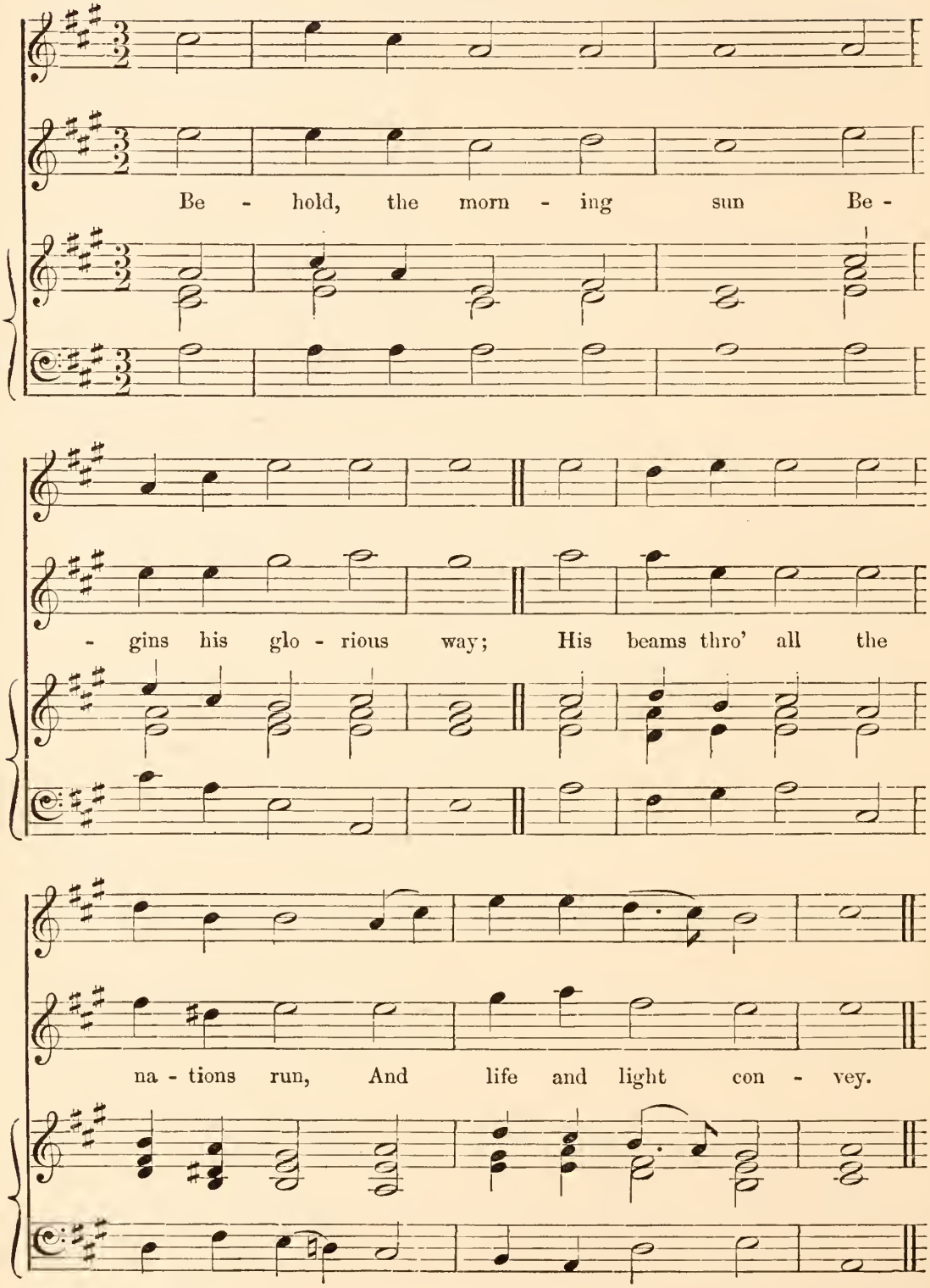

p
Thy pro - vi - dence my life sus - tain'd, And all my
p
Chorus quicker, and second time ff.
wants re - dress'd; When in the si - lent womb I
lay, And hung up - - on the breast.

No. 92. ST. MATTHEW'S. C.M.D. CROFT.

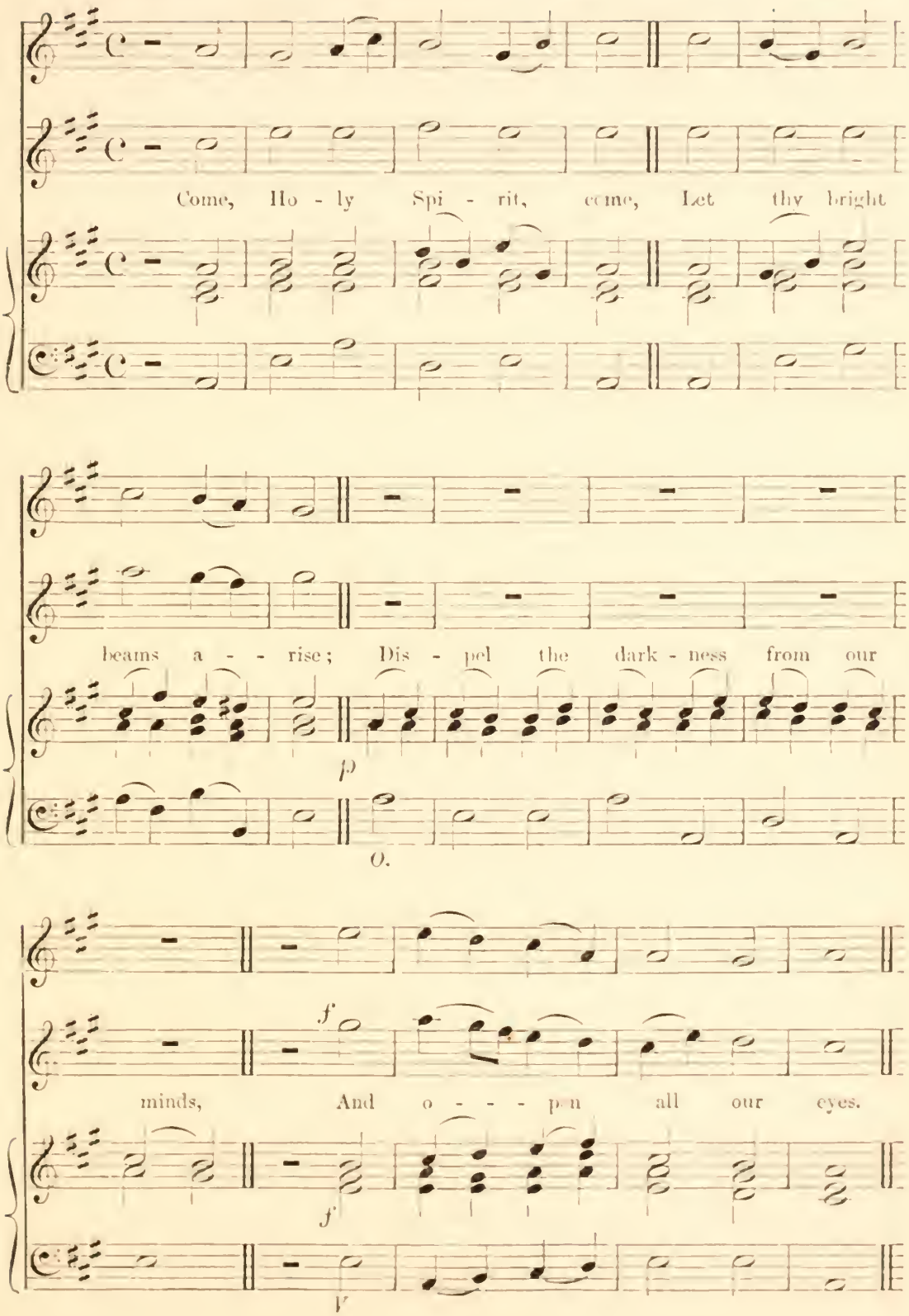



p
Je - sus, the name that soothes our fears, That
p
CHORUS rather quicker, and second time ff
bids our sor - rows cease; 'Tis mu - sic in the
sin - ner's ears: 'Tis life, and health, and peace.
p

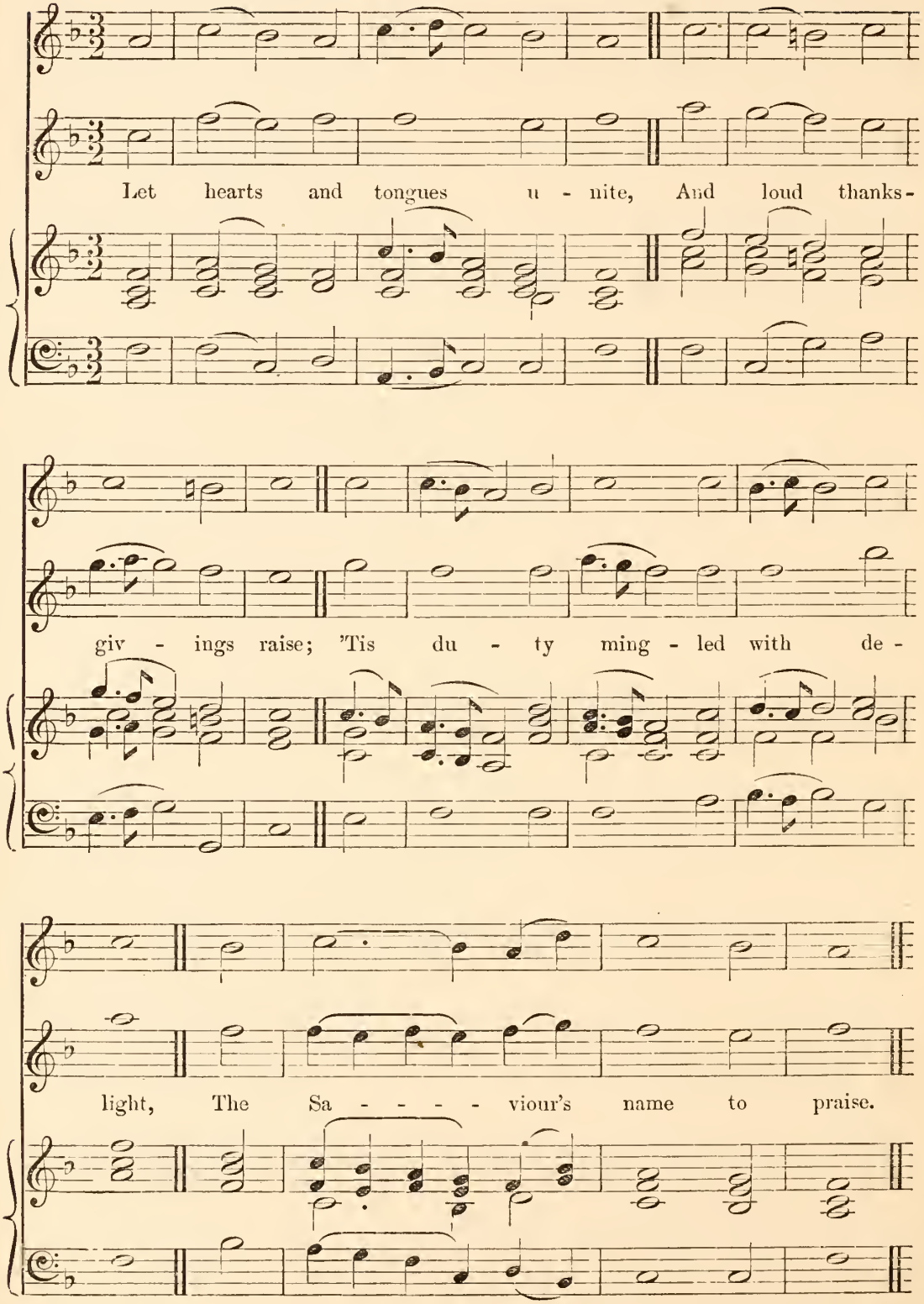
No. 93. MATHER'S MORNING HYMN.



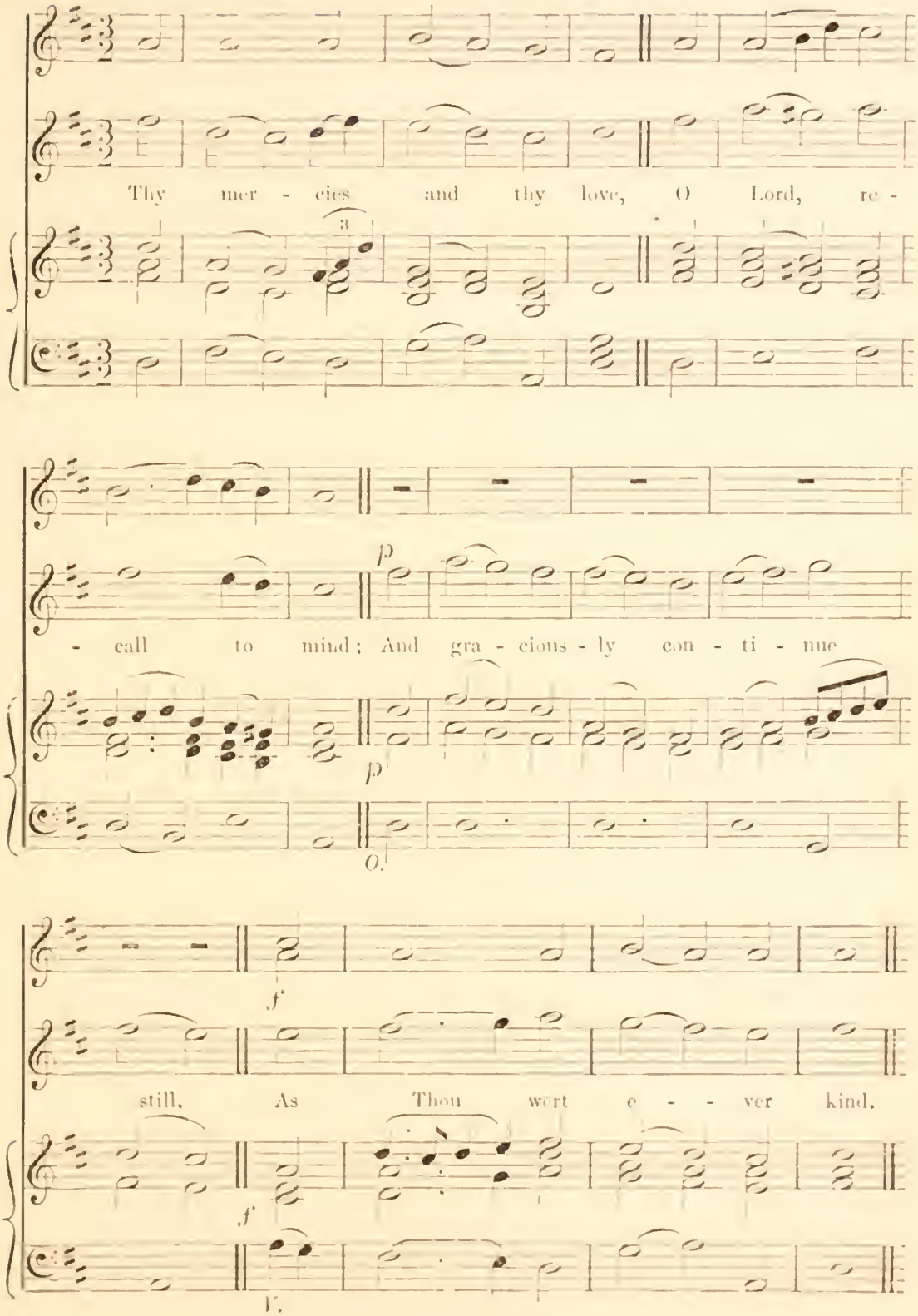
No. 94. SHIRLAND. S.M. STANLEY.



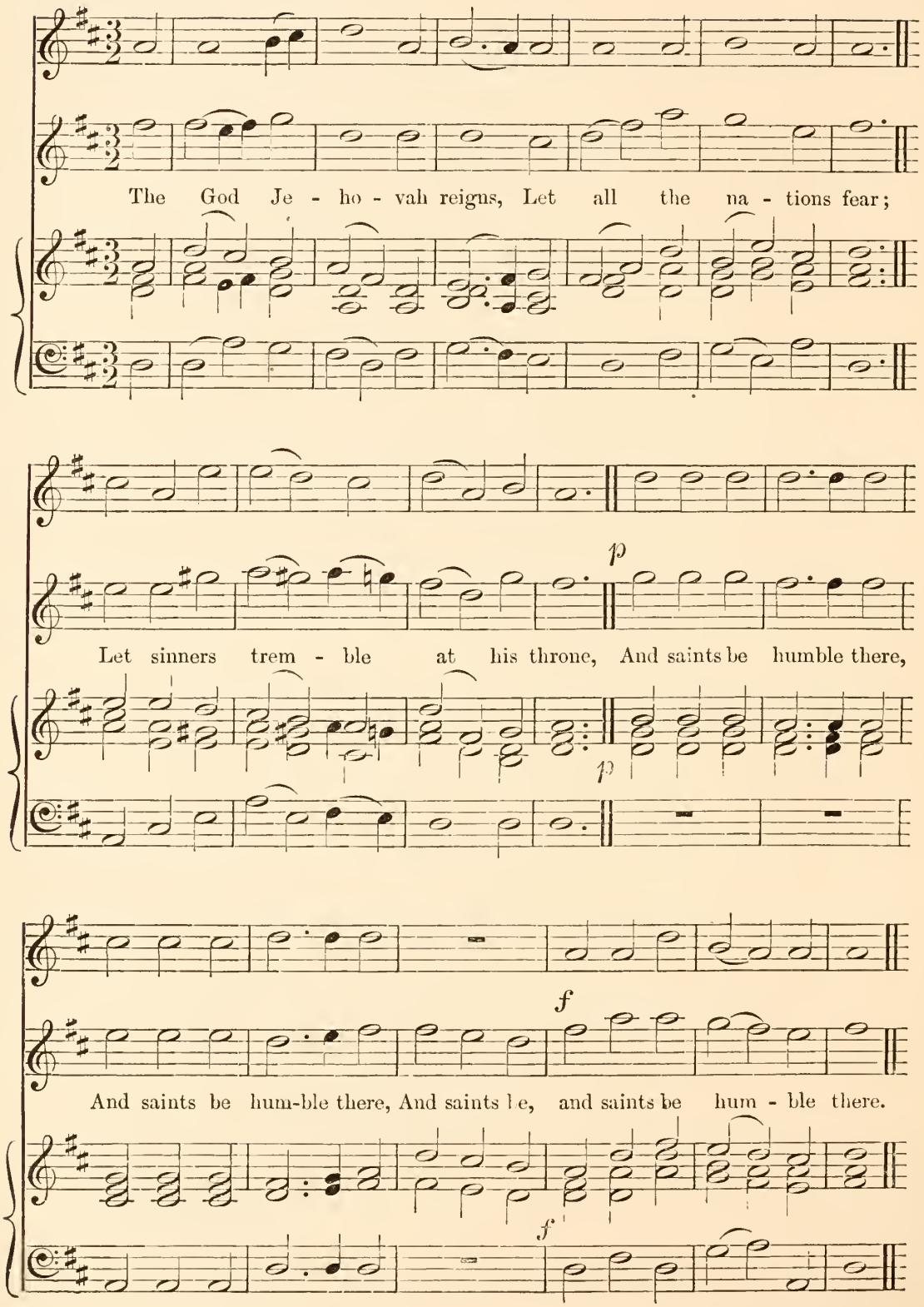
No. 95. MOUNT EPHRAIM. S.M.



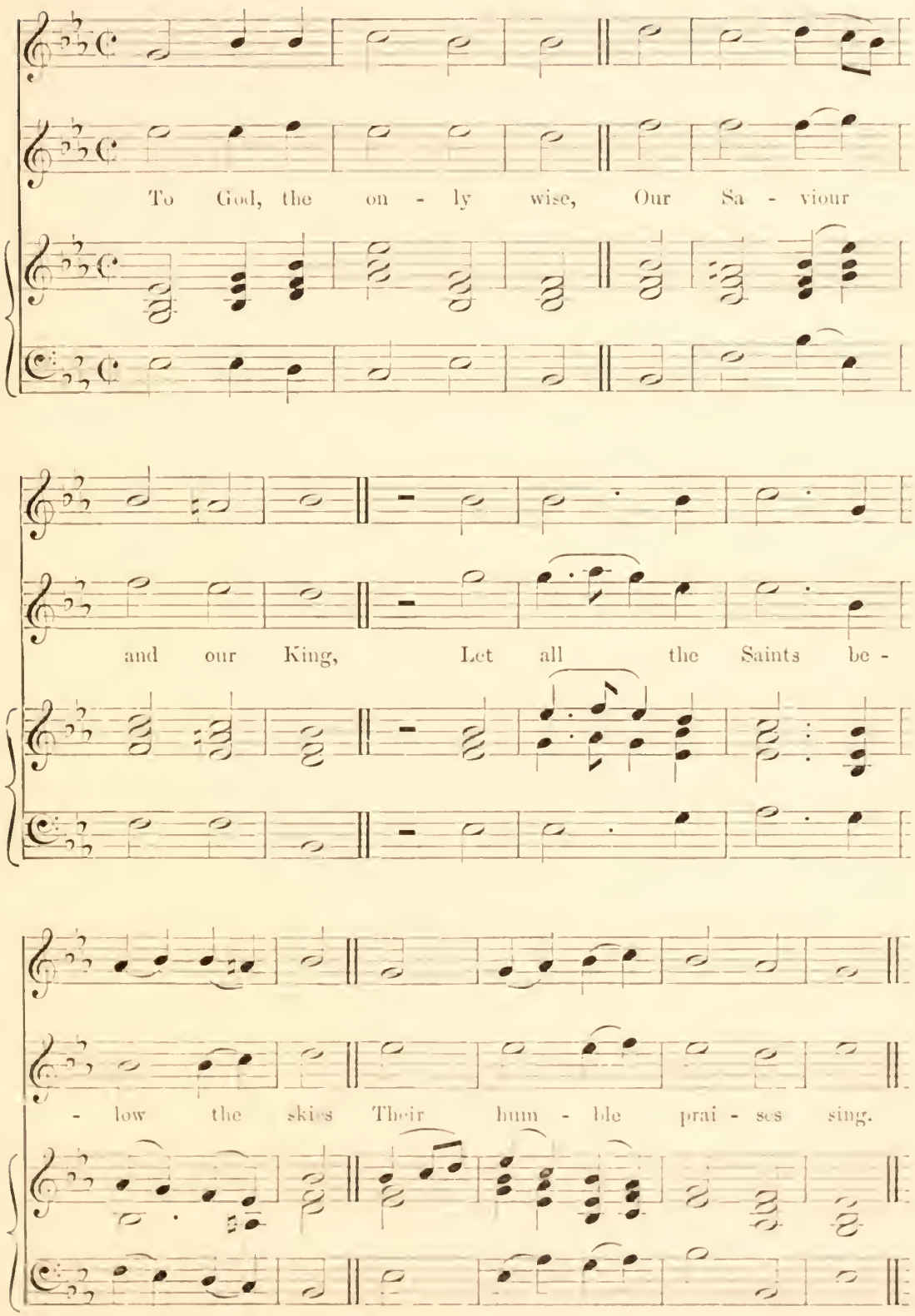
No. 96. **PECKHAM.** S.M. SMITH.



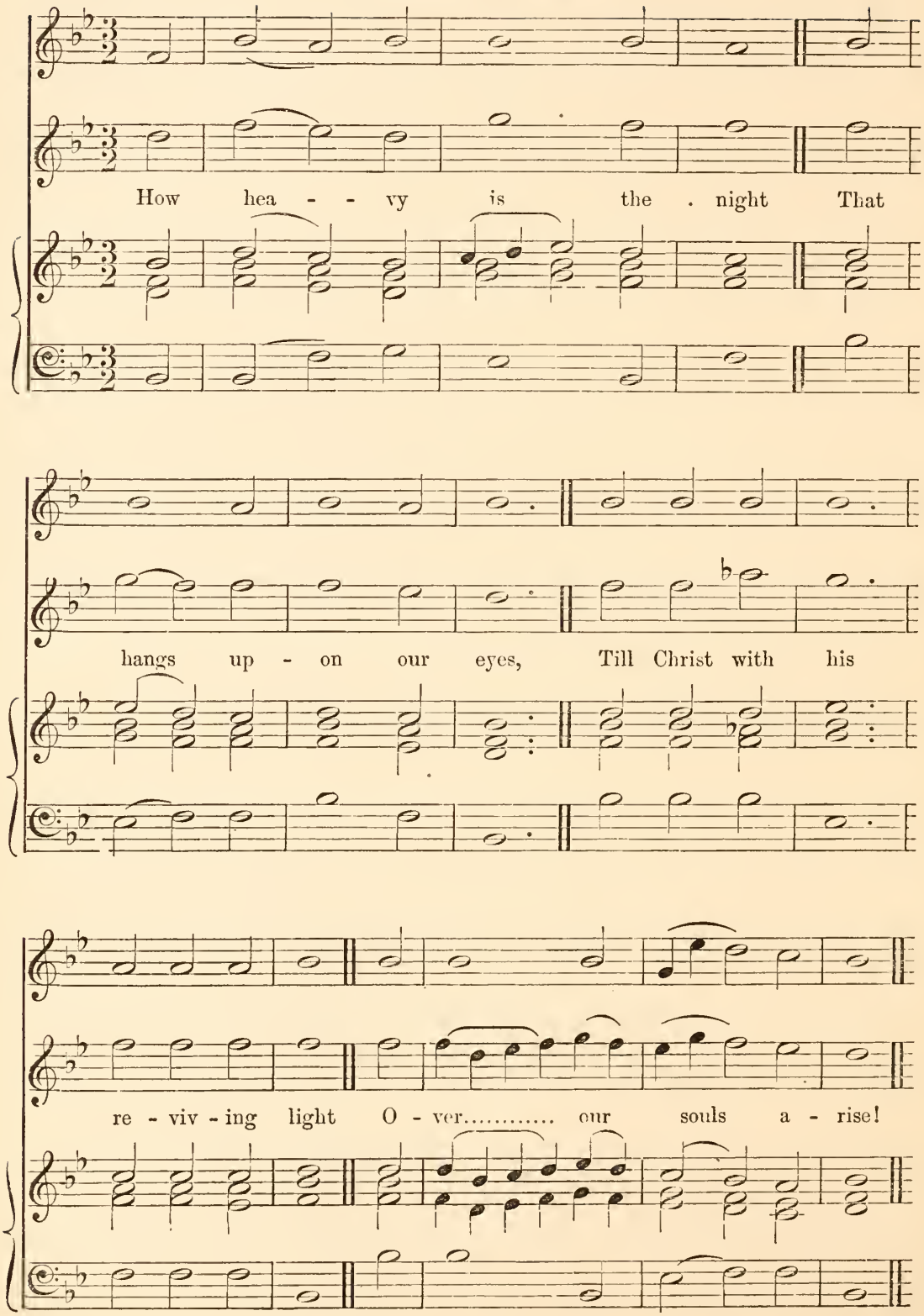
No. 97. CHRISTIANITY. S.M.



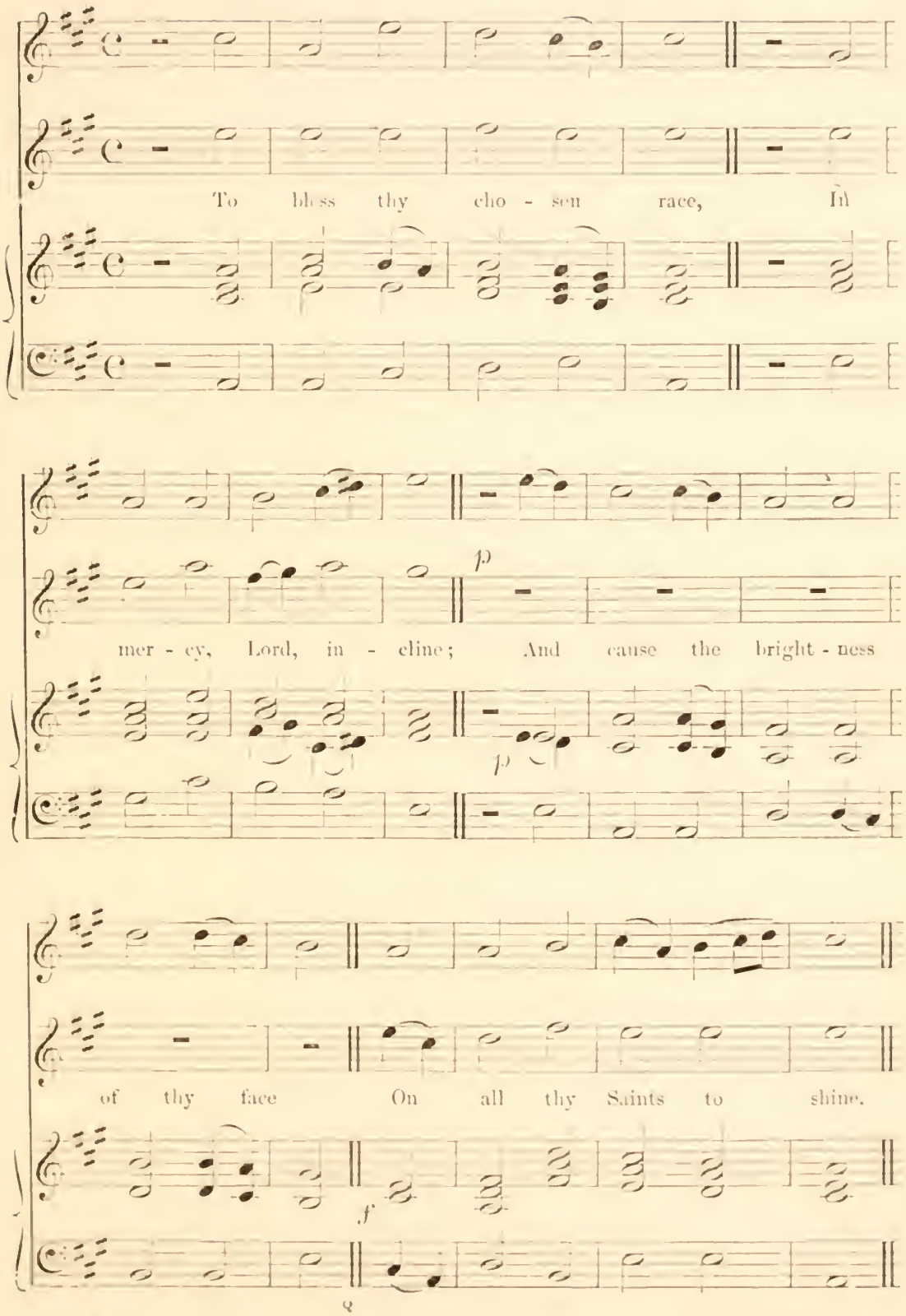
No. 98. WATCHMAN. S.M. LEACH.



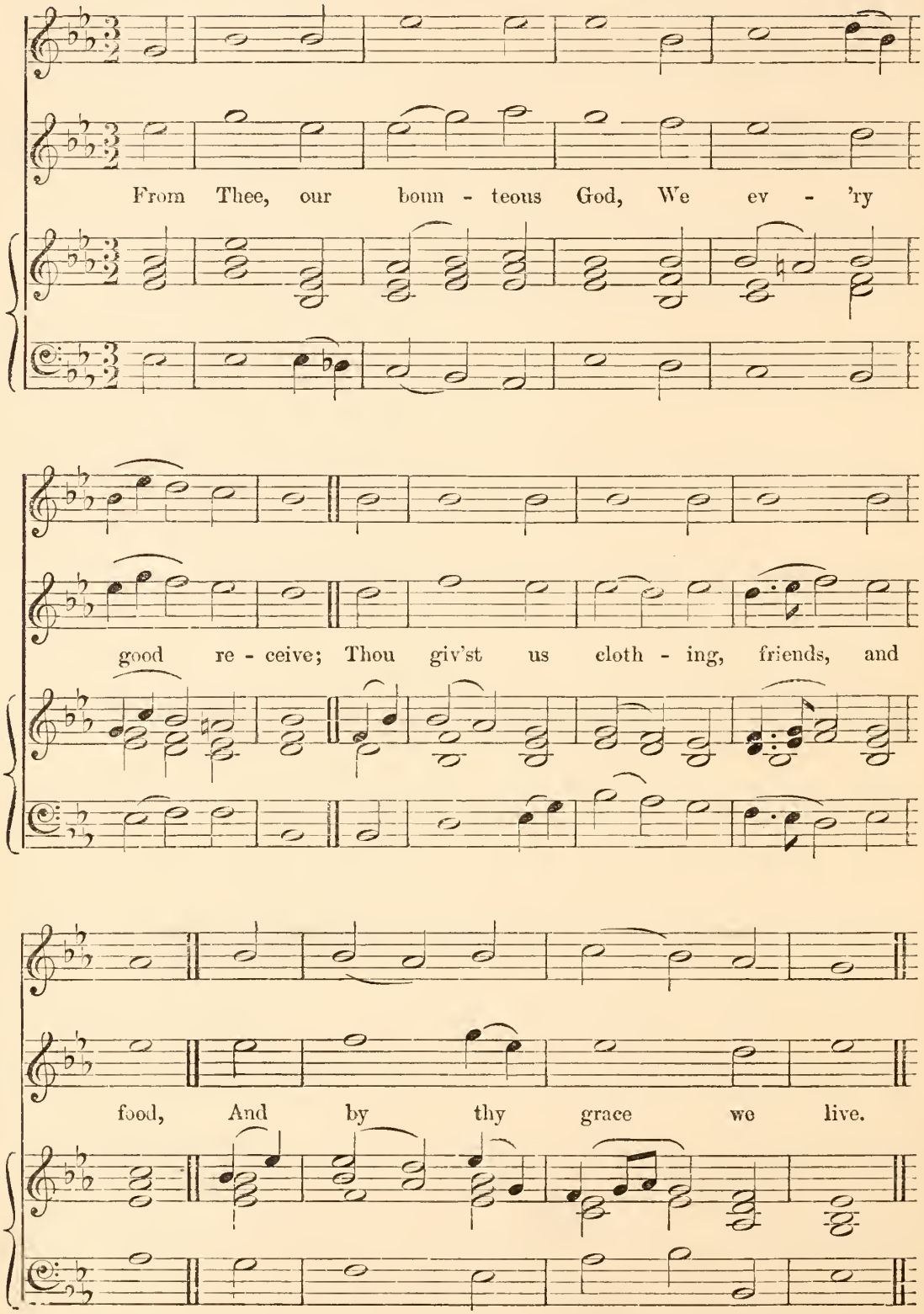
No. 99. SARAH. S.M.



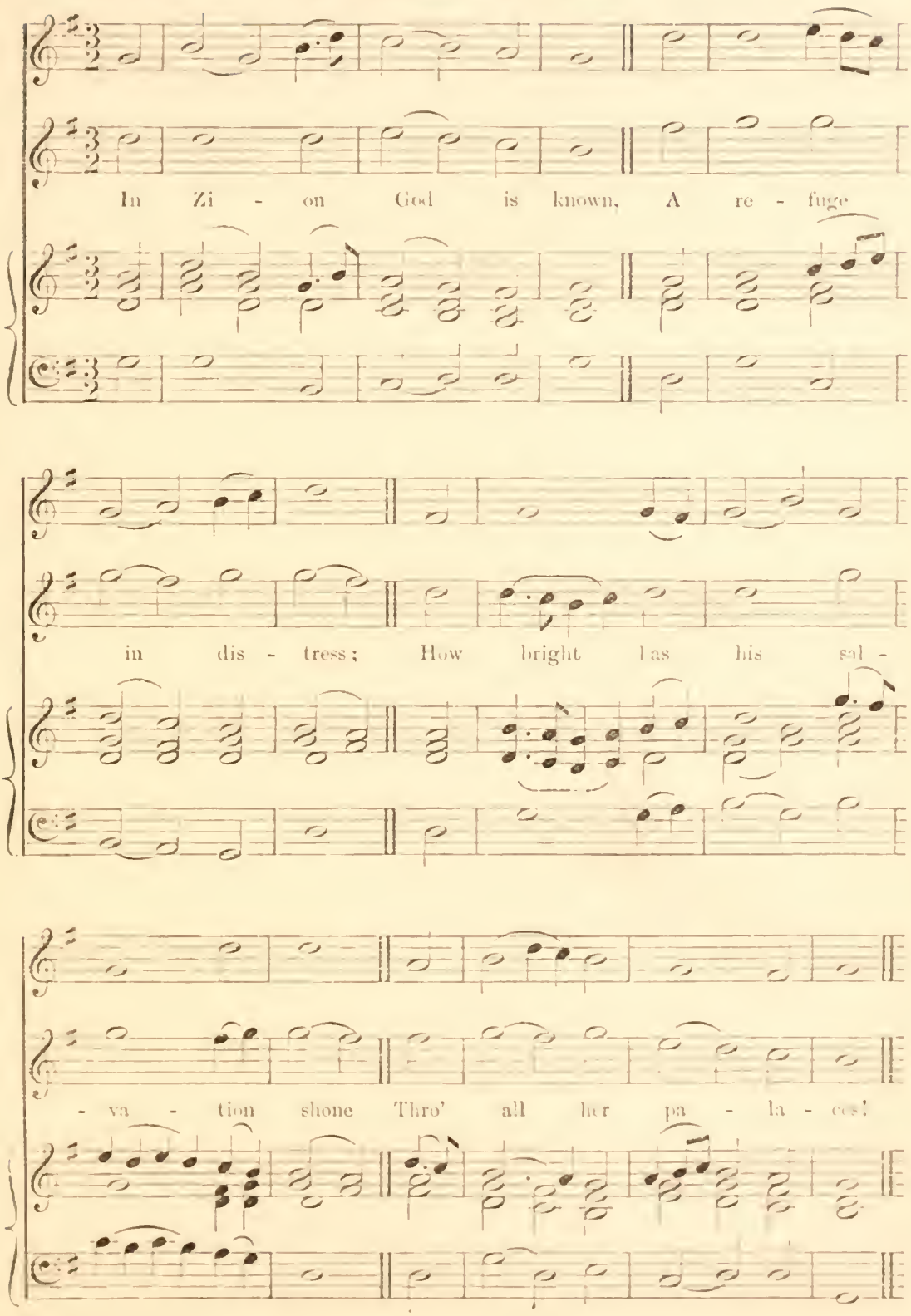
No. 100. OLD CAMBRIDGE. S.M. HARRISON.



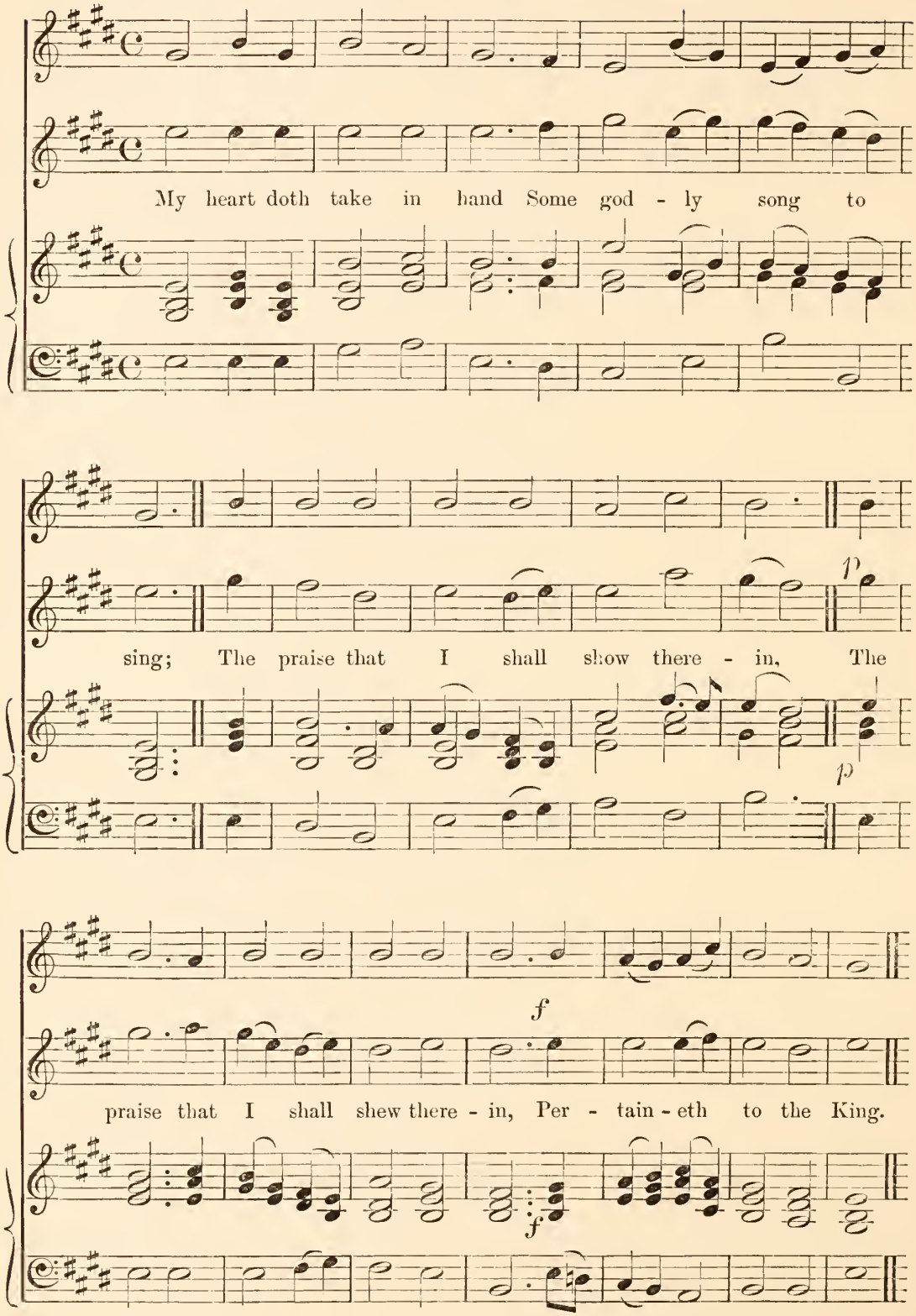
No. 101. HARRINGTON. S.M.



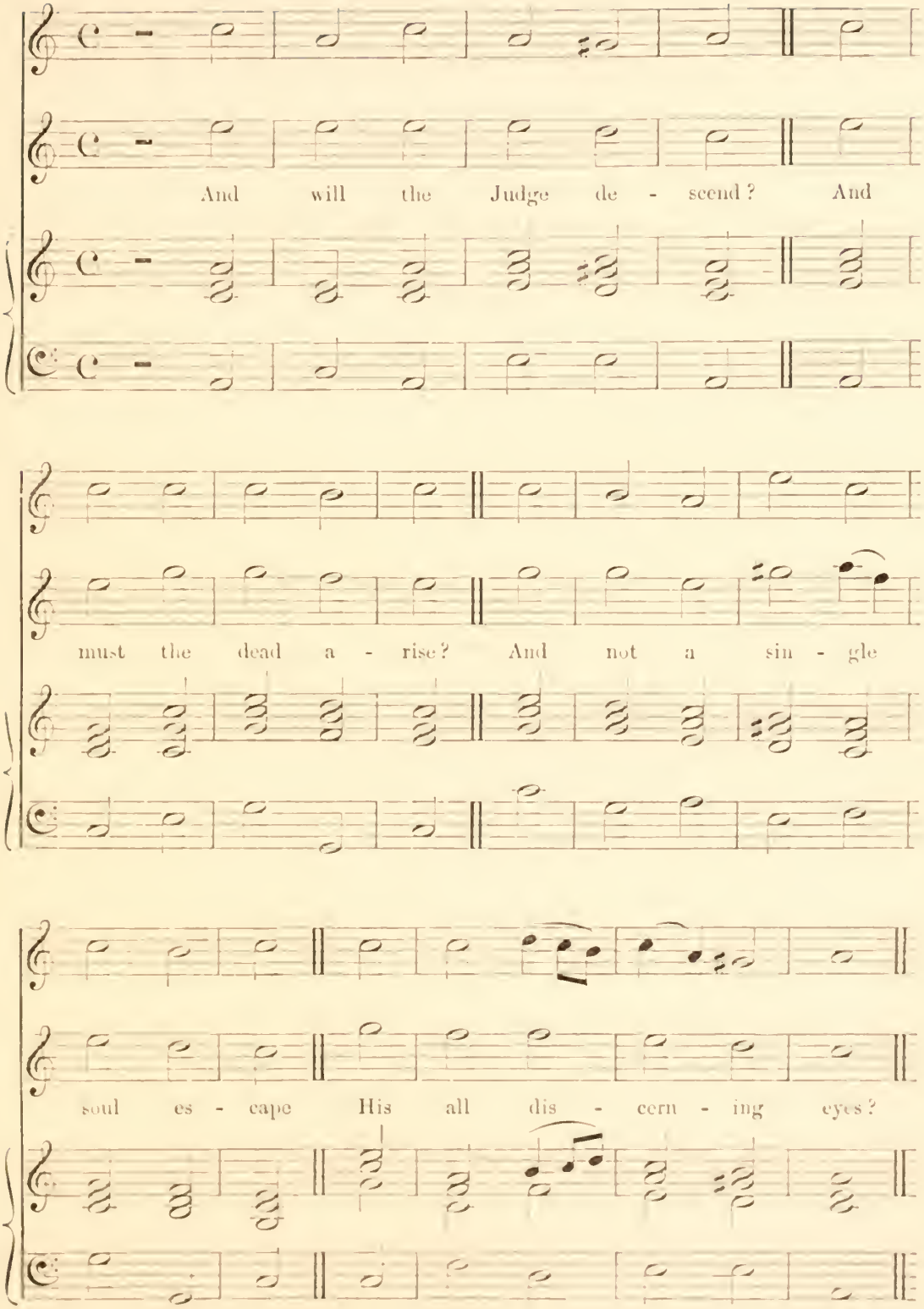
No. 102. ST. BERNARD. S.M.



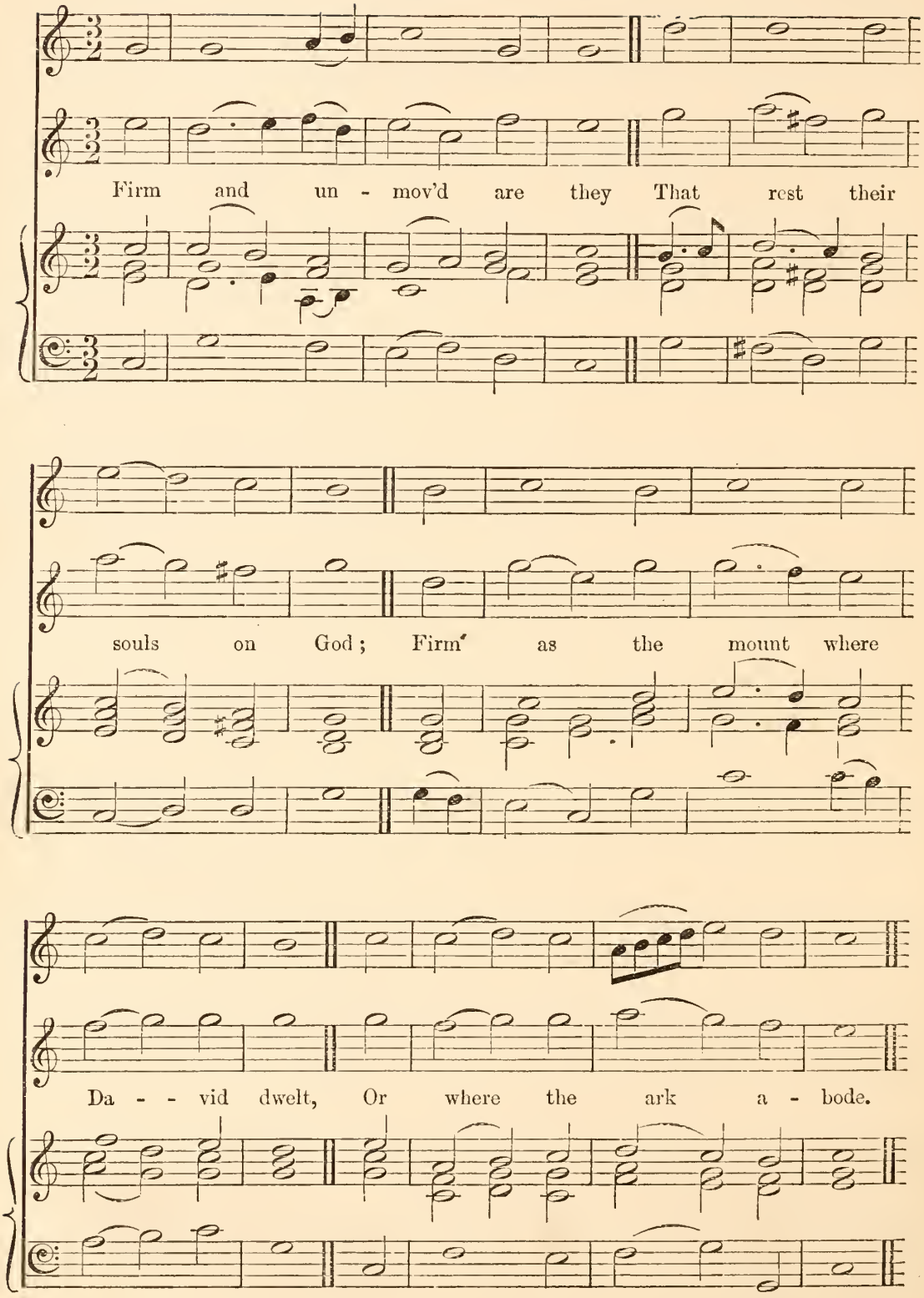
No. 103. MILTON ABBEY. S.M.



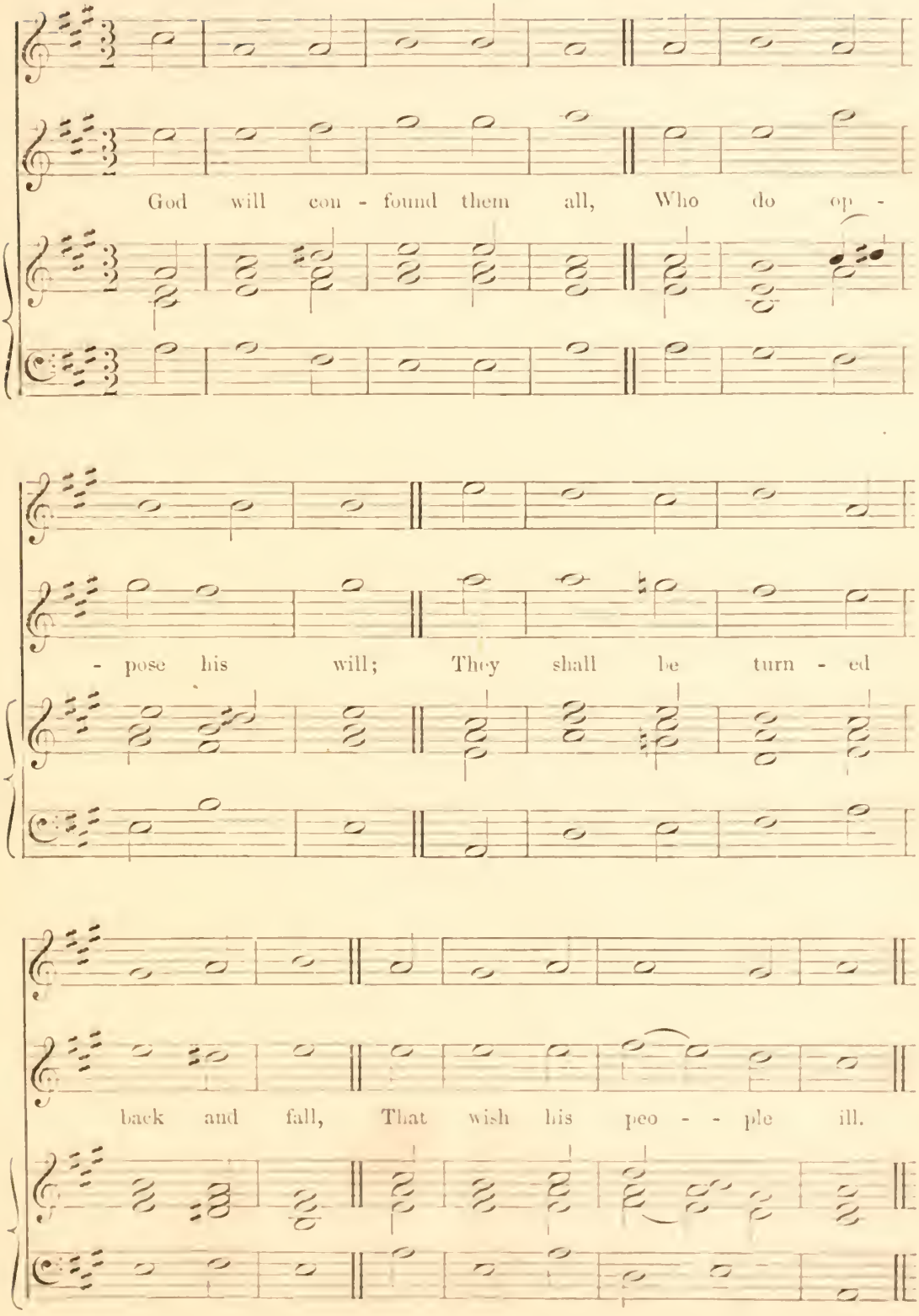
No. 104. ST. BRIDE'S. S.M.



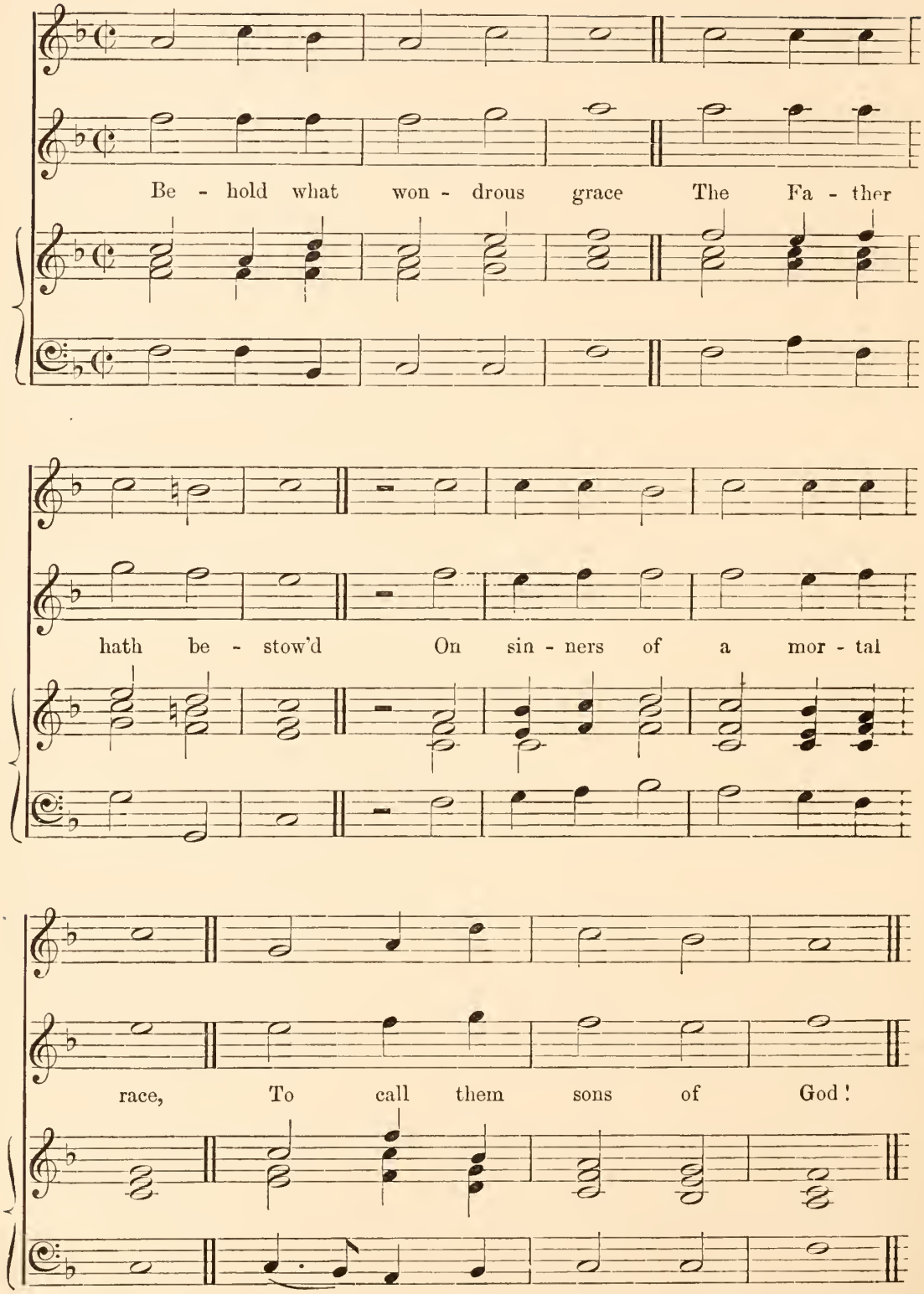
No. 105. NARES. S.M.



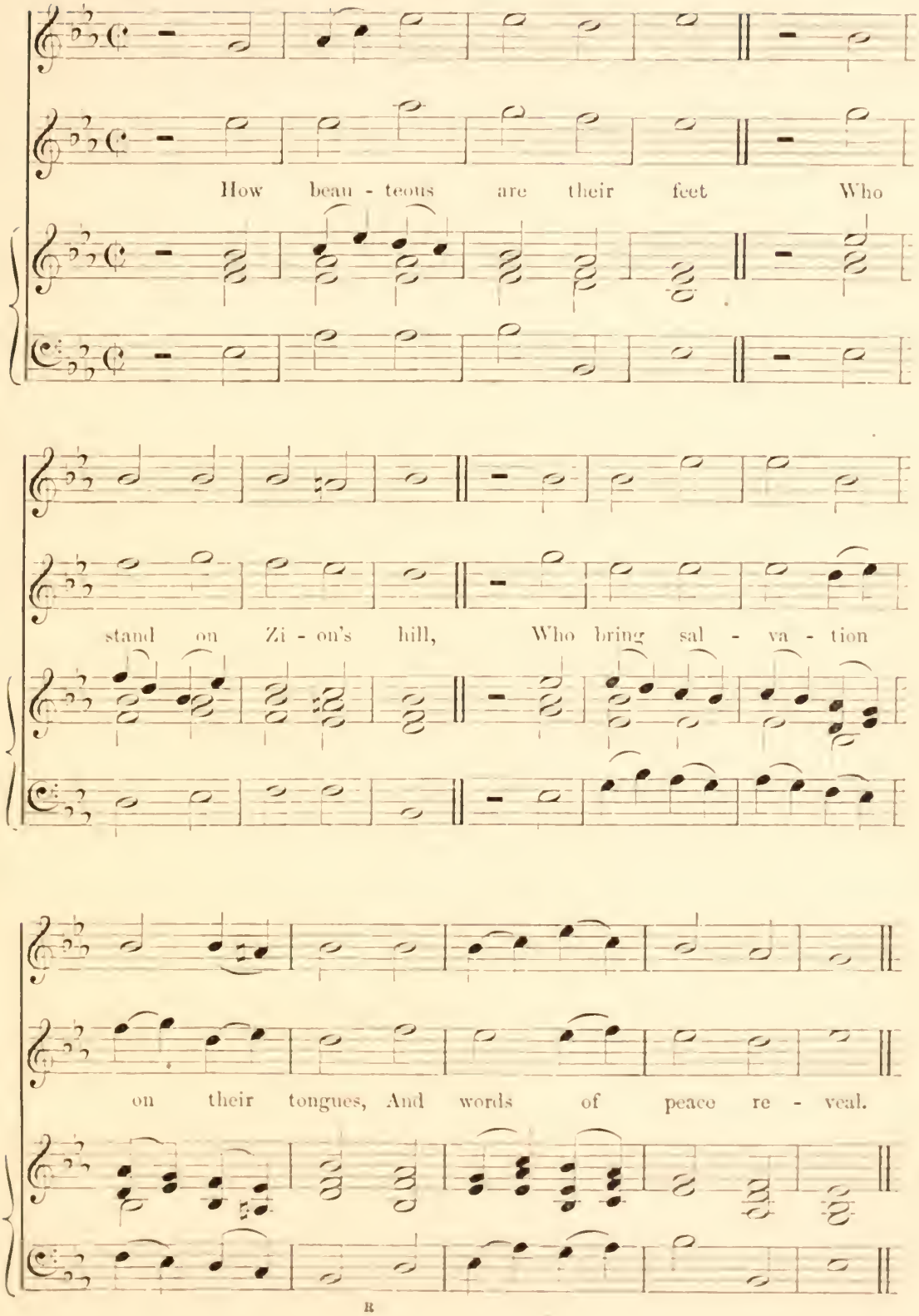
No. 106. ST. ANDREW. S.M.



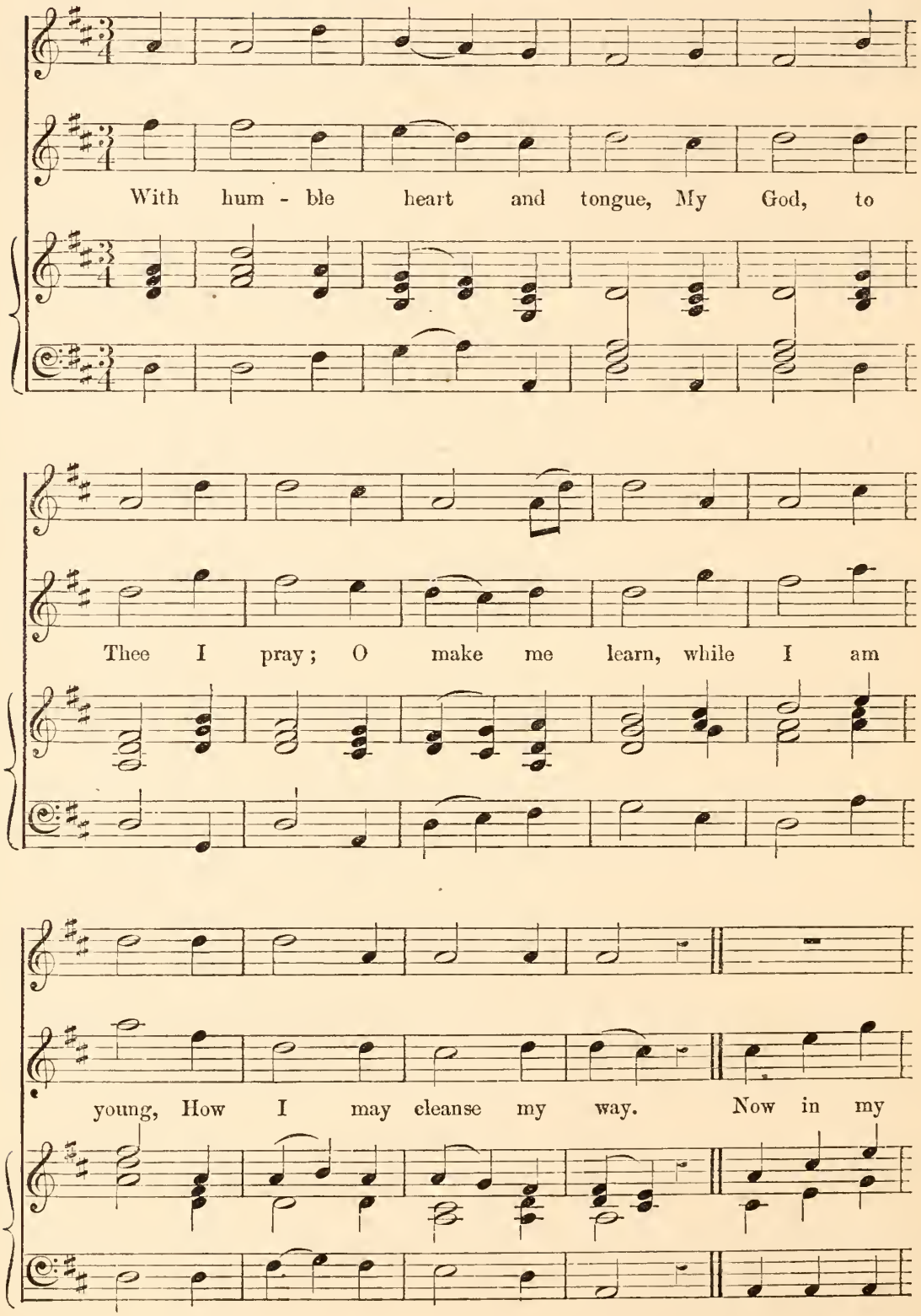
No. 107. HUDDERSFIELD. S.M.

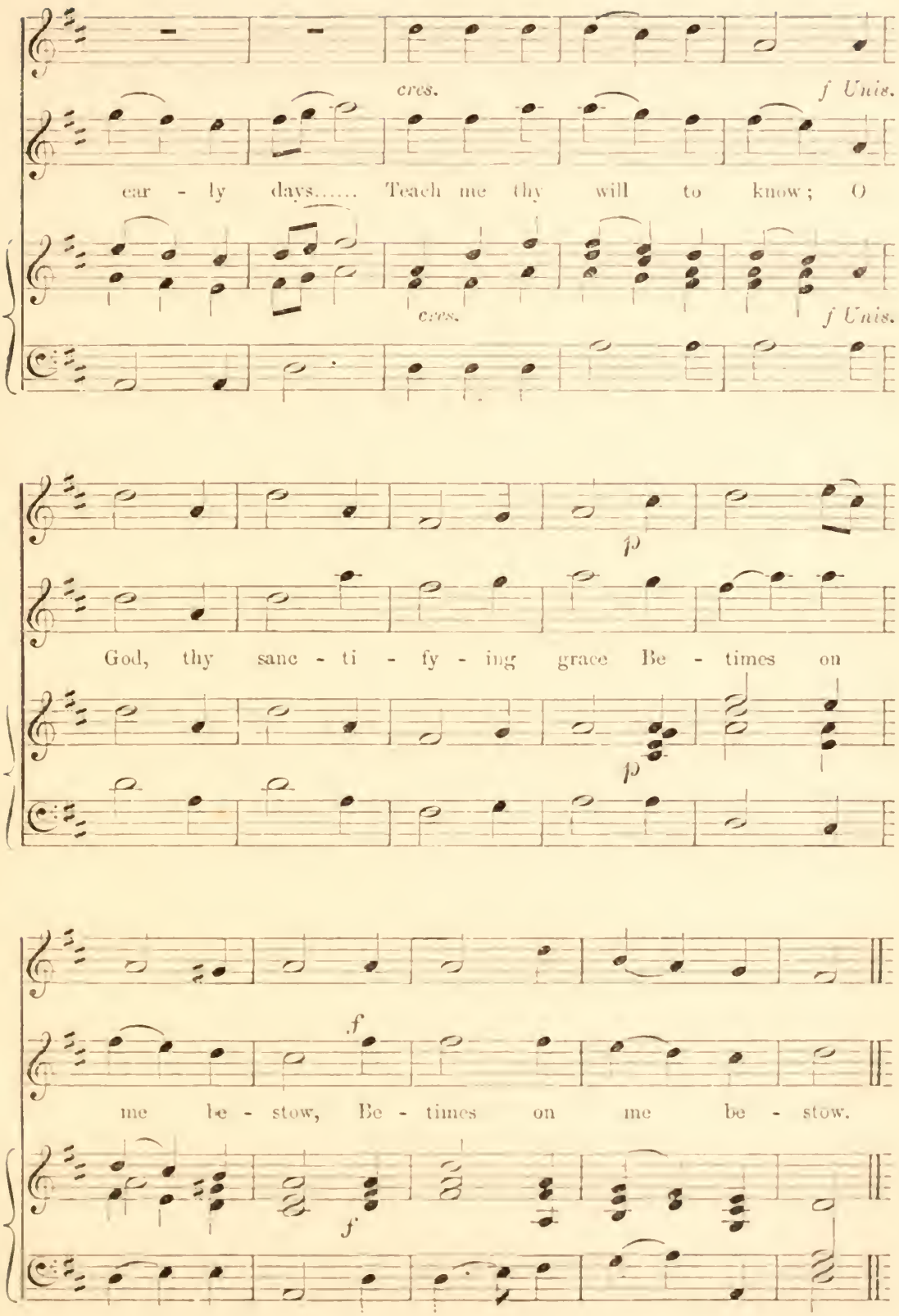


No. 108. MATTHIAS. S.M.

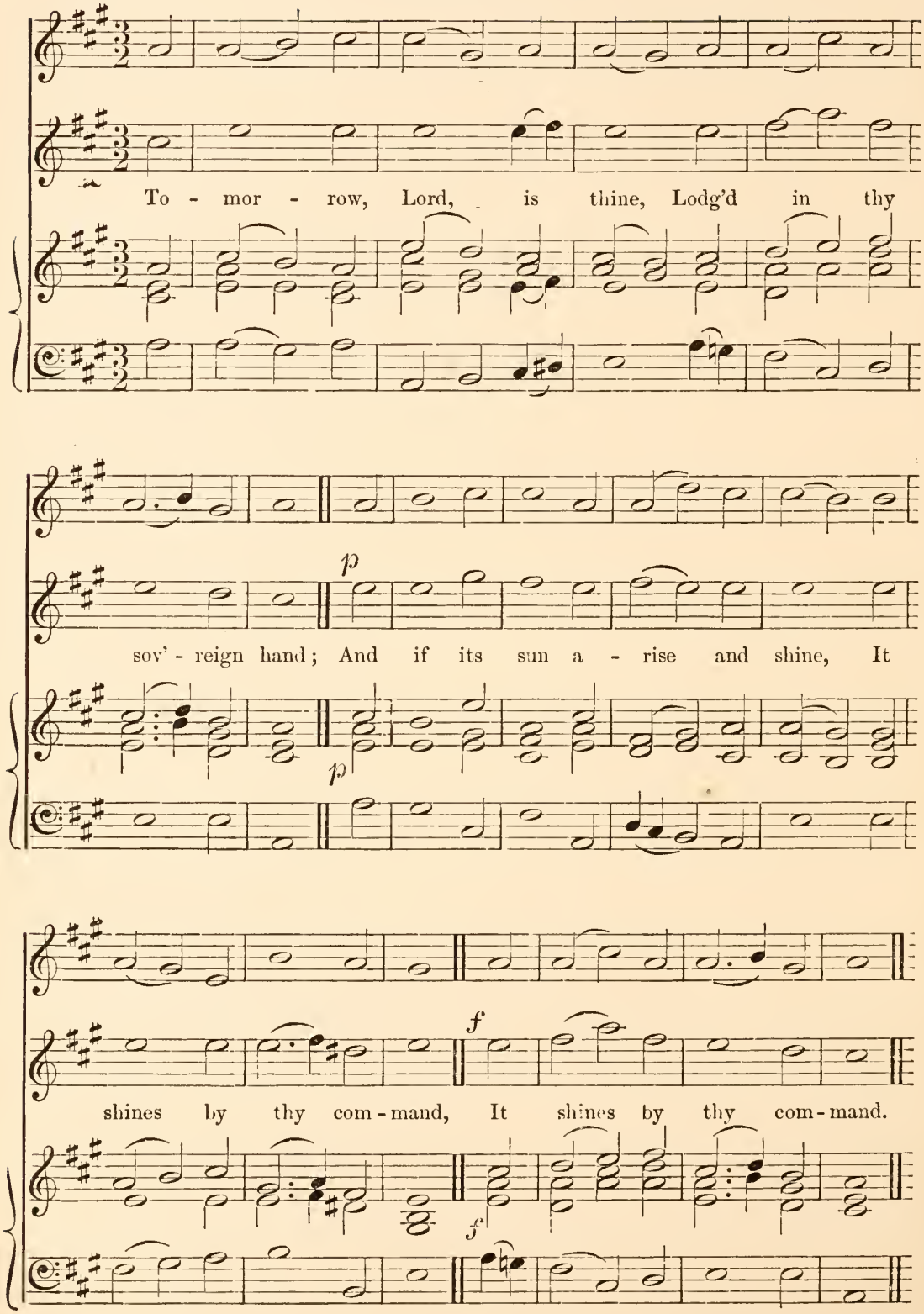


No. 109. PELHAM. S.M.

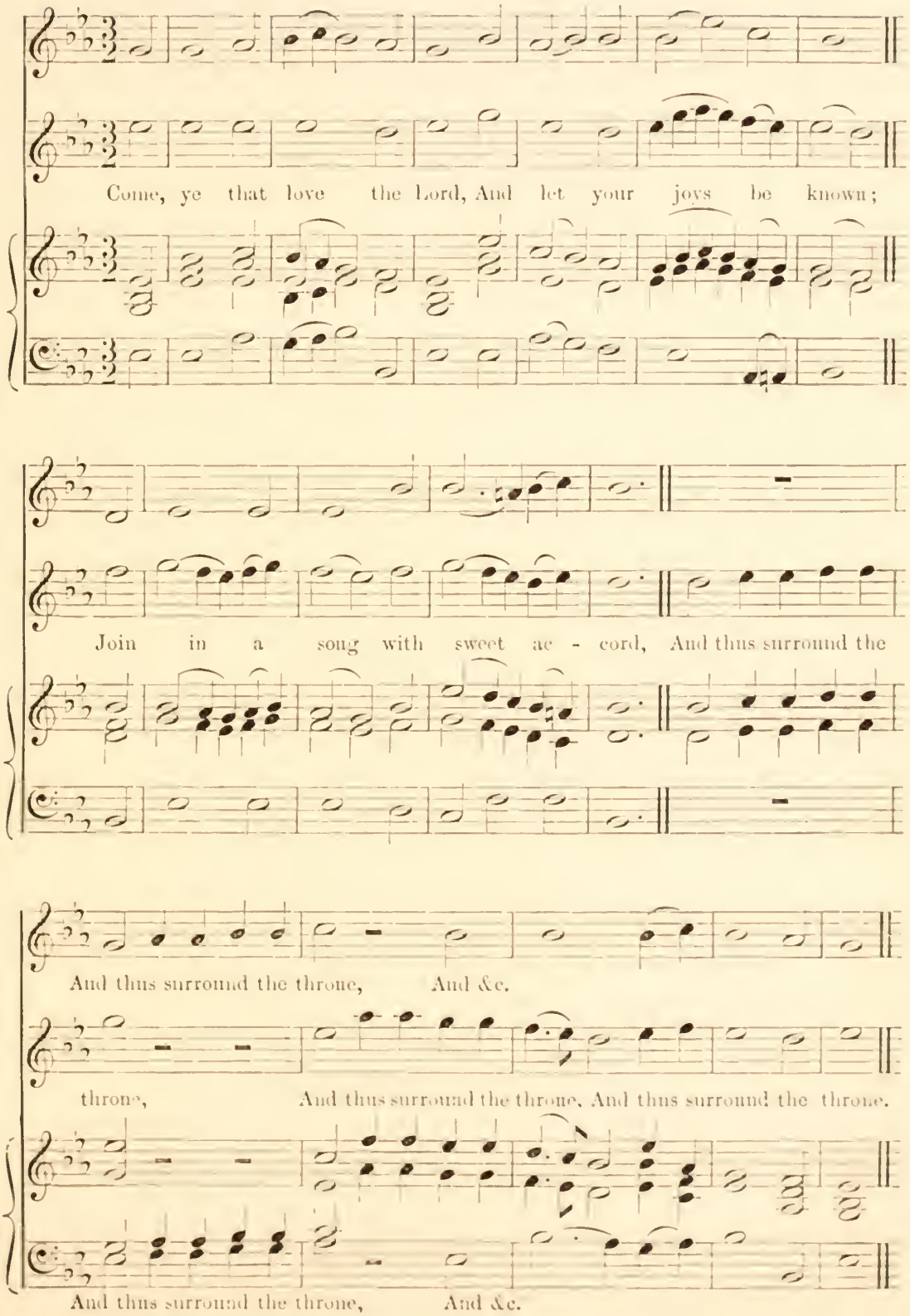



cres.
f Unis.
ear - ly days..... Teach me thy will to know; O
cres.
f Unis.
p
God, thy sanc - ti - fy - ing grace Be - times on
p
f
me be - stow, Be - times on me be - stow.
f

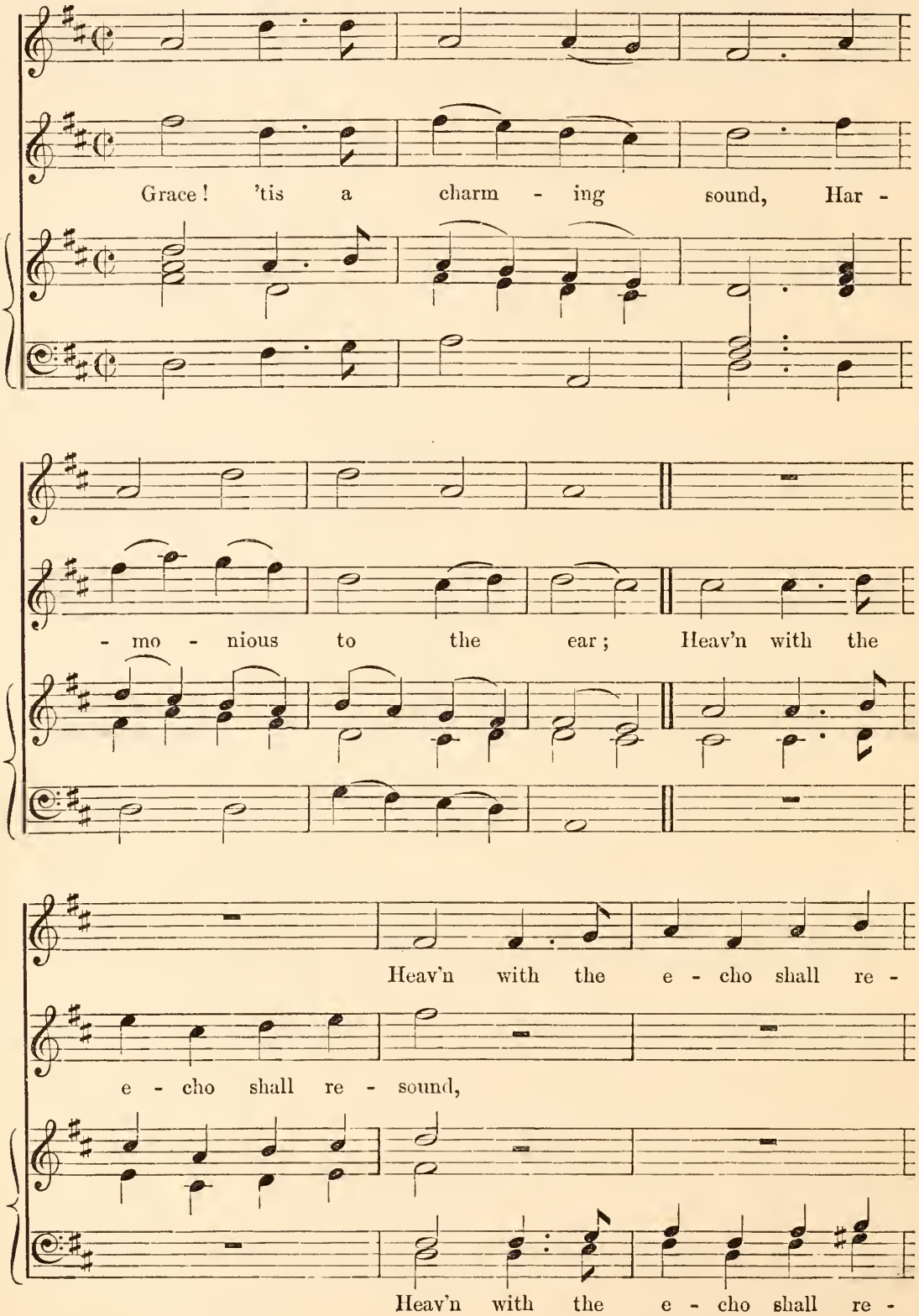
No. 110. HANDEL. S.M. HANDEL.

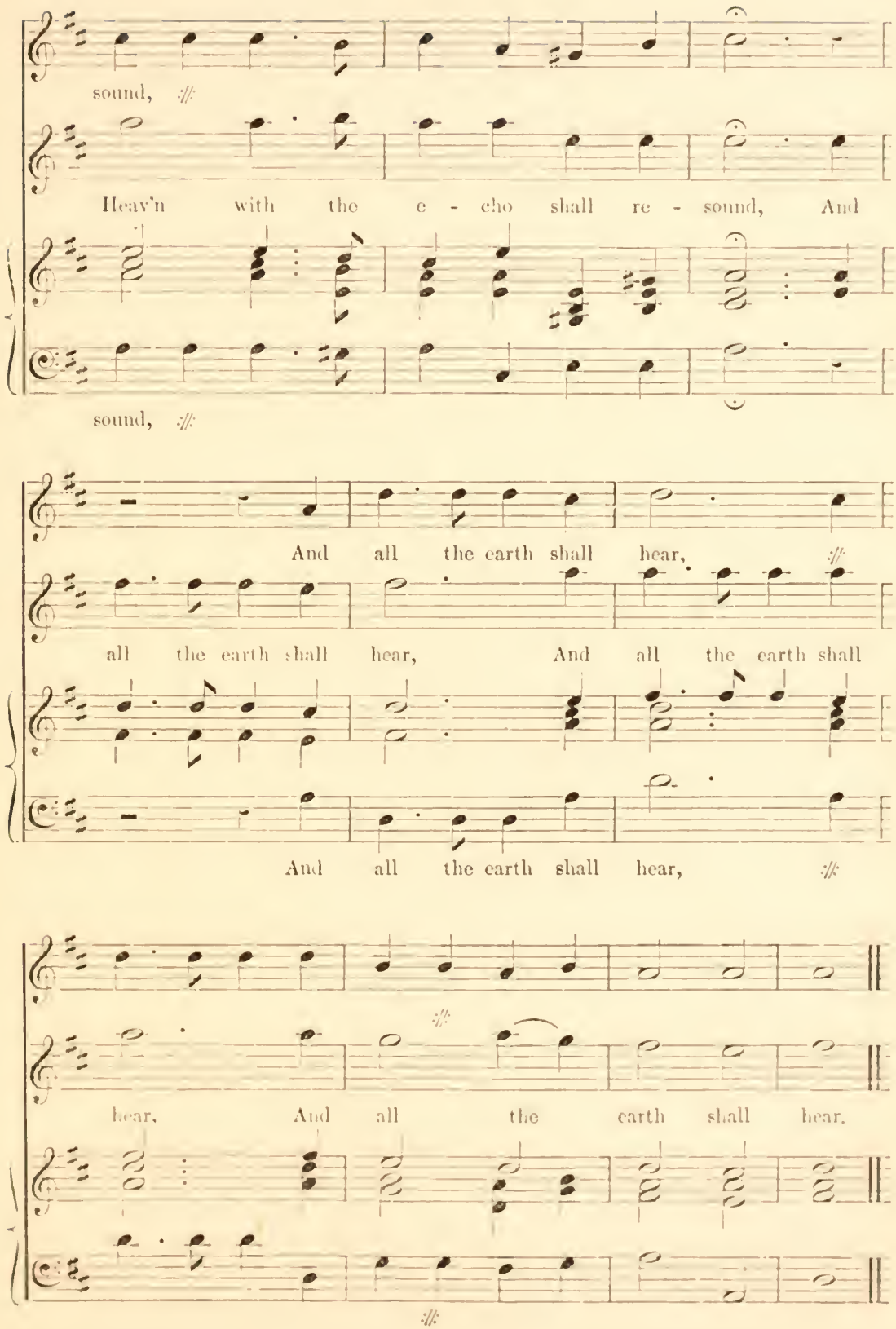


No. 111. STOW. S.M.

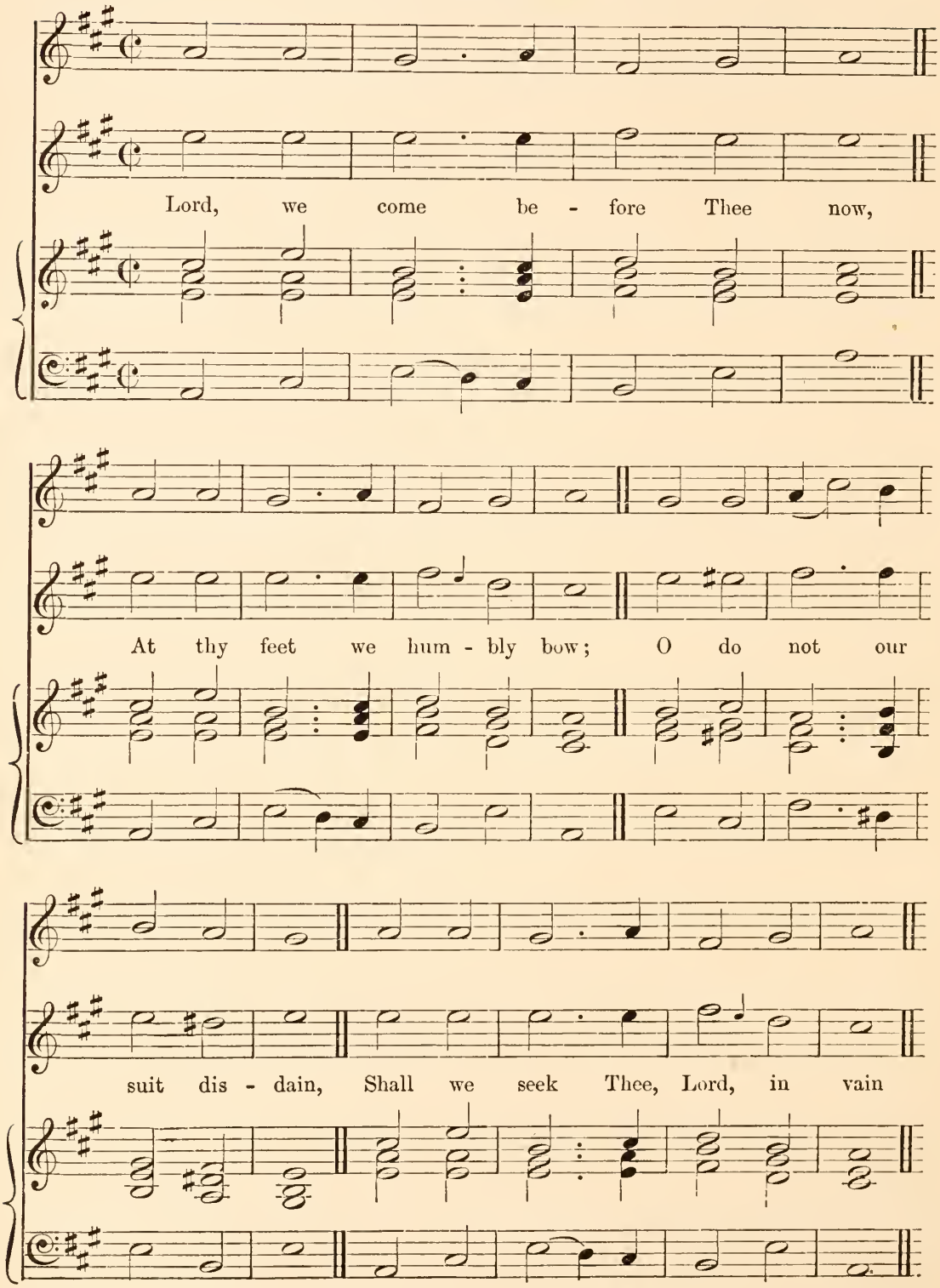


No. 112. CRANBROOK. S.M.

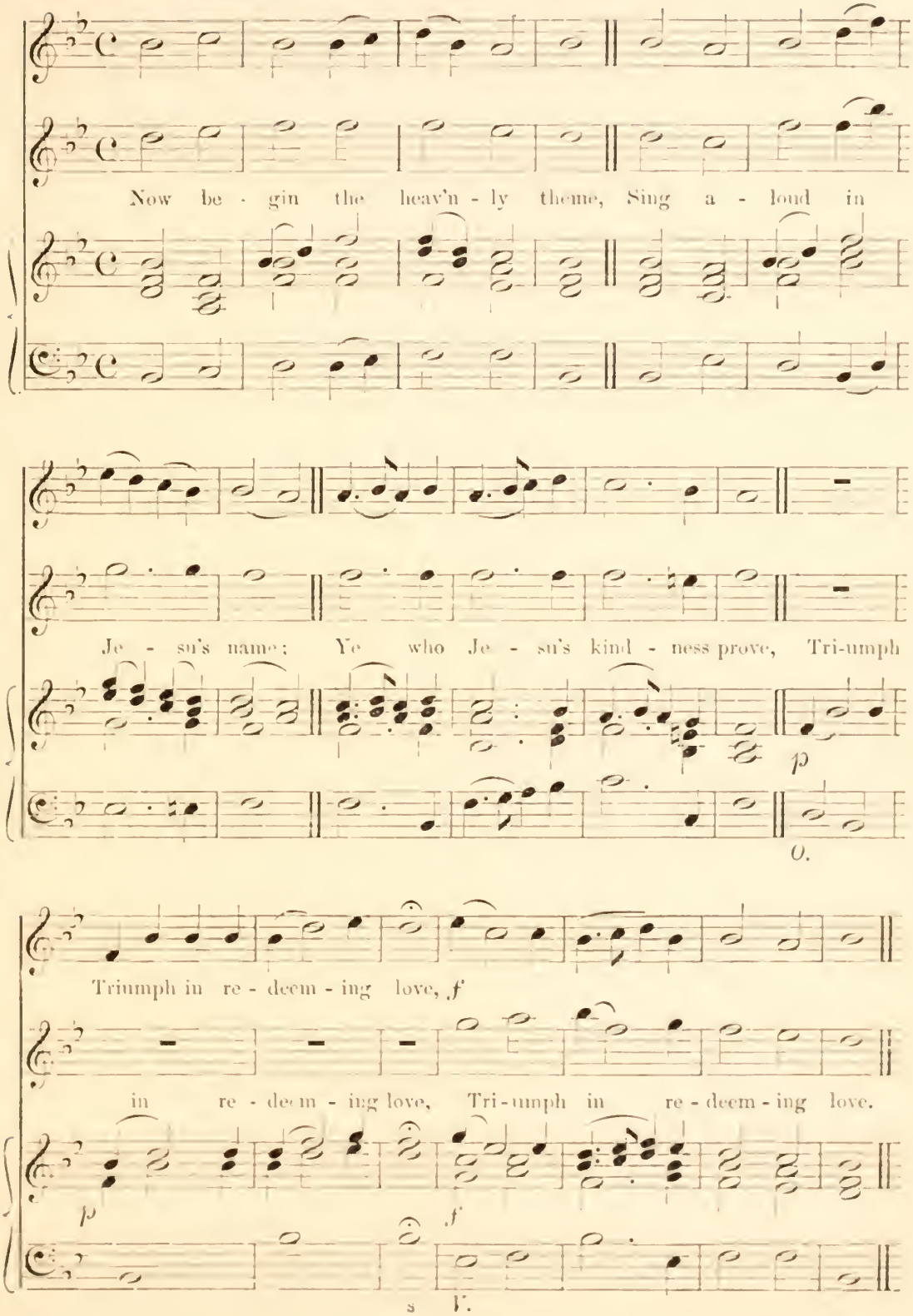



sound,
Heav'n with the e - cho shall re - sound, And
sound,
And all the earth shall hear,
all the earth shall hear, And all the earth shall
And all the earth shall hear,
hear. And all the earth shall hear.

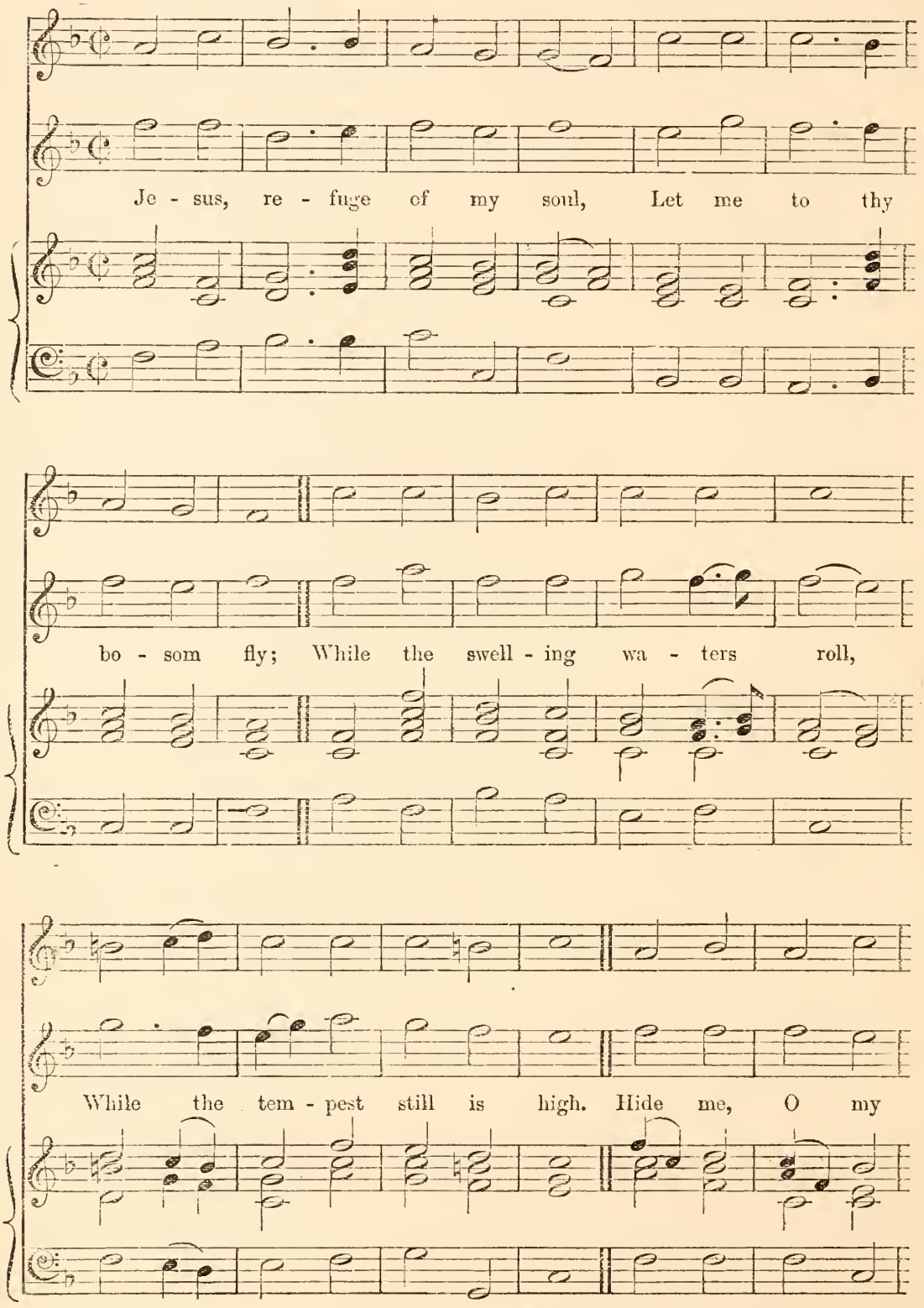
No. 113. PLEYEL'S HYMN. Four 7s.

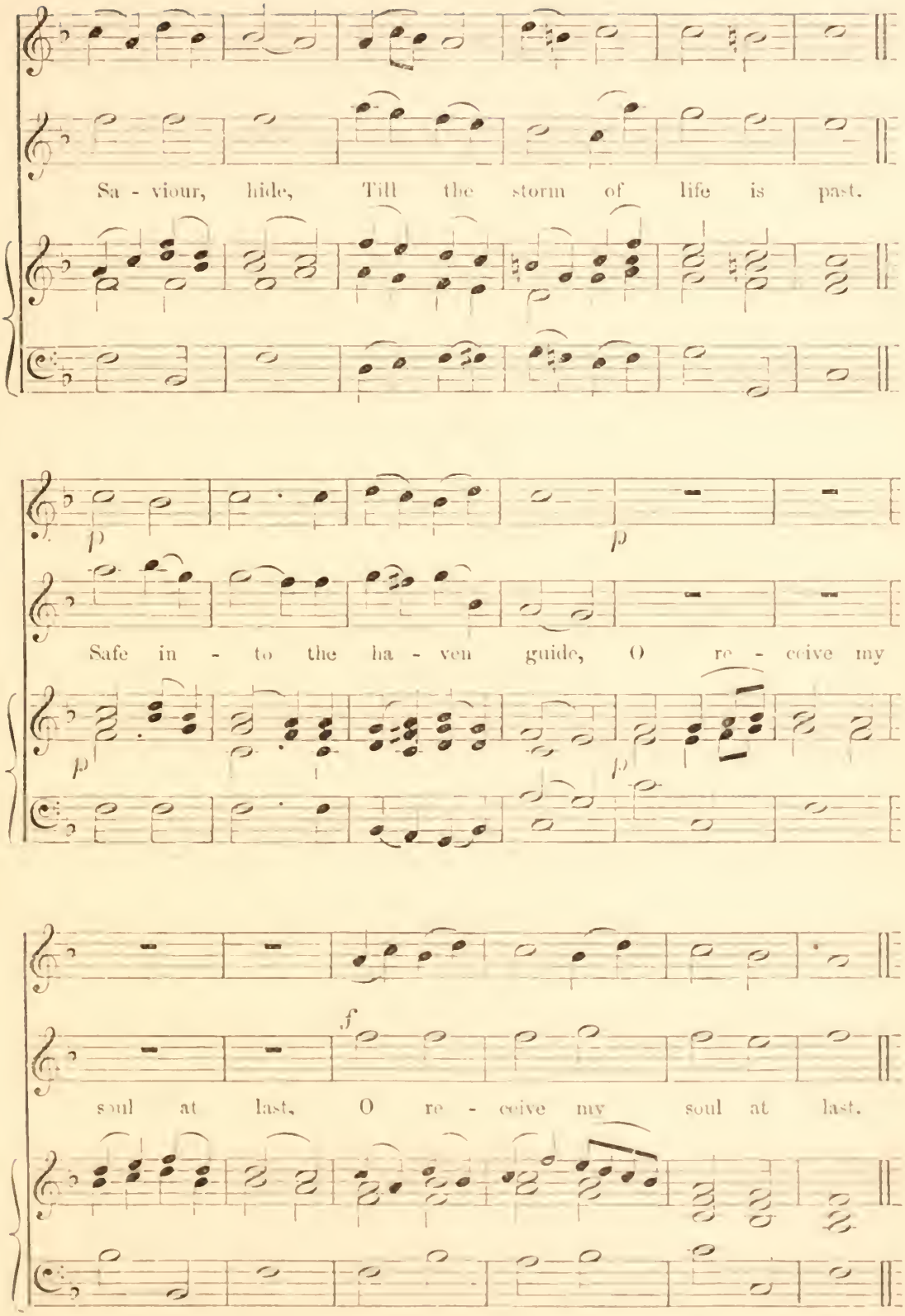


No. 114. NARCISSUS. Four 7s.

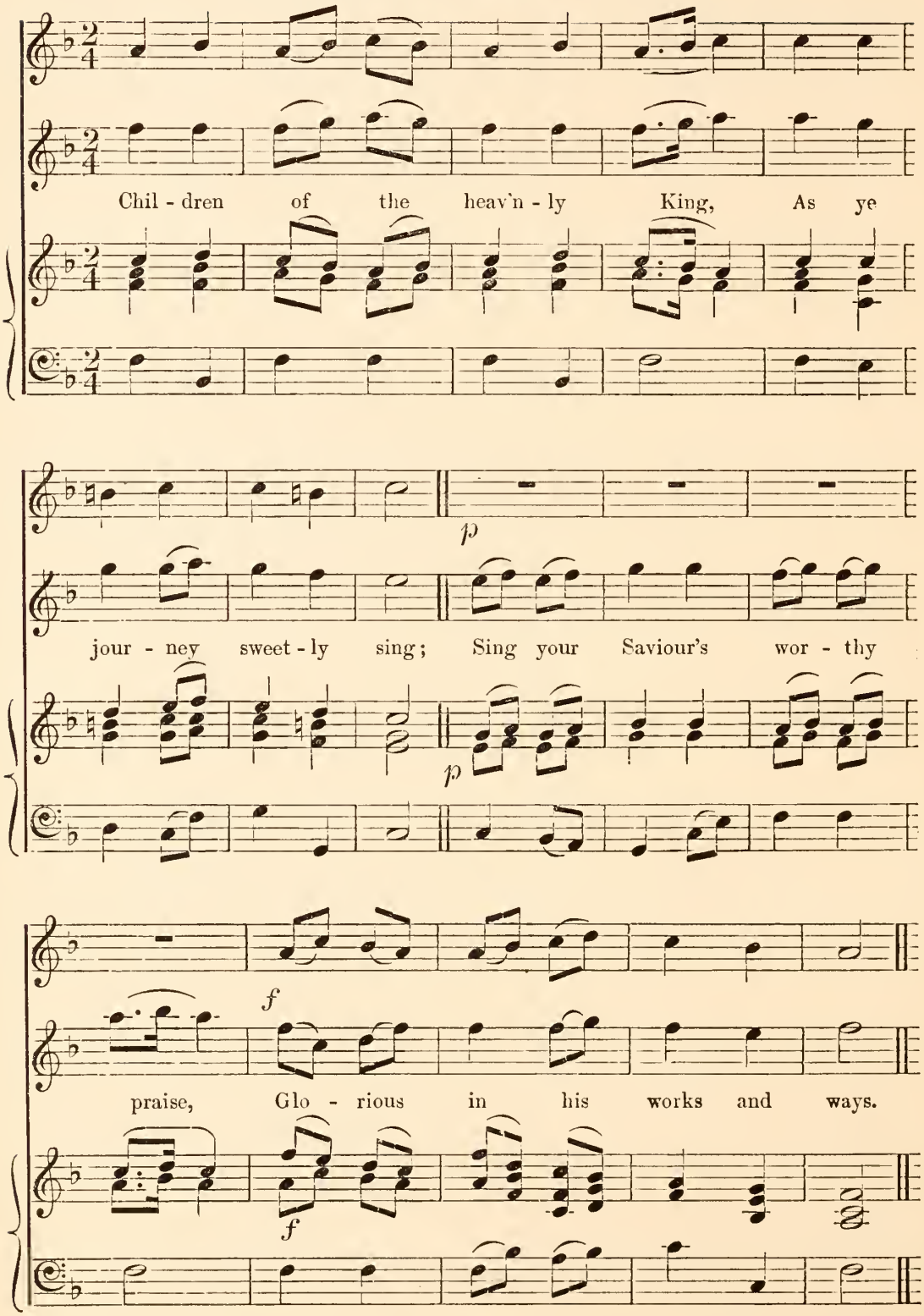


No. 115. HOTHAM. Eight 7s.

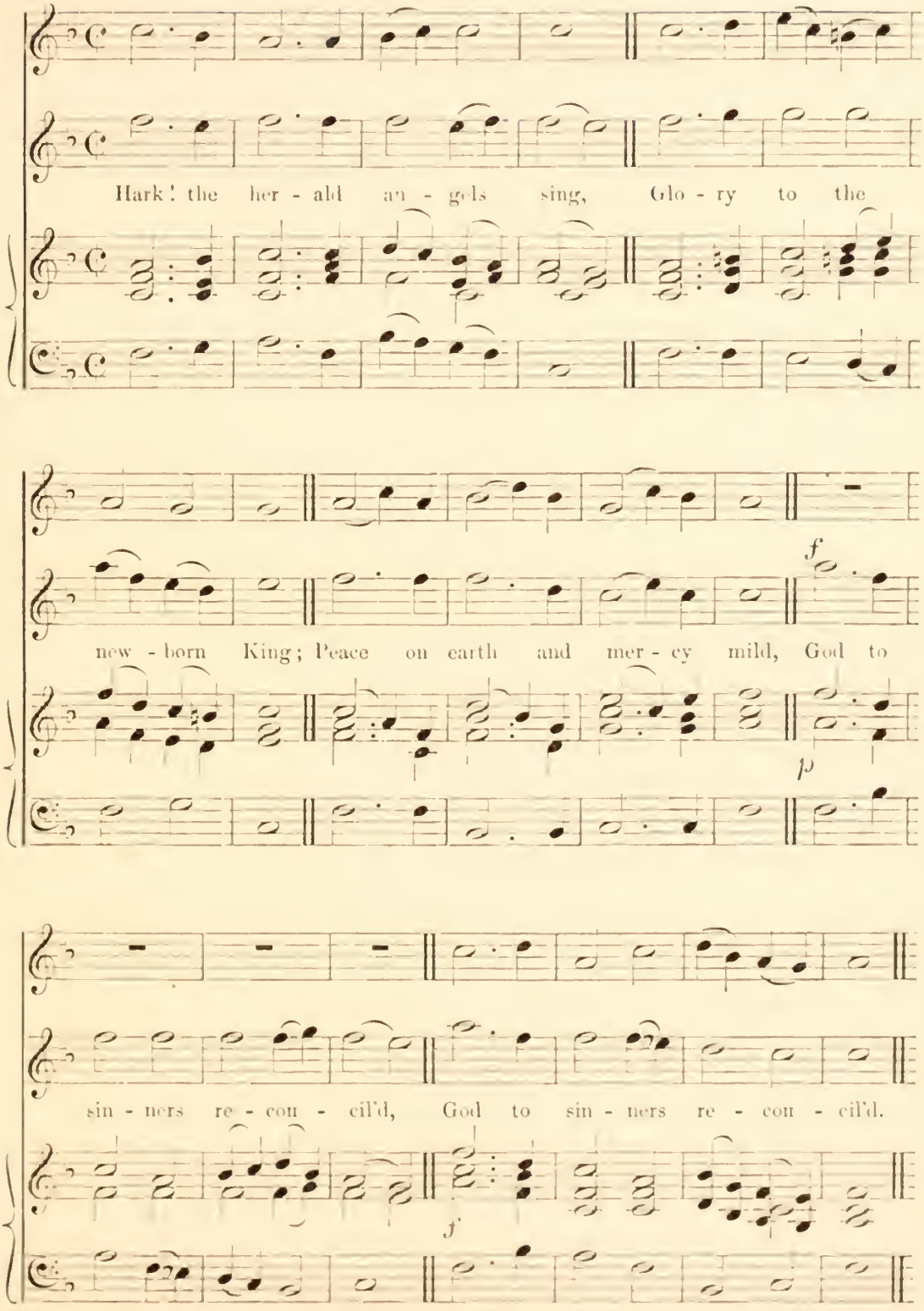



Sa - viour, hide, Till the storm of life is past.
Safe in - to the ha - ven guide, O re - ceive my
soul at last, O re - ceive my soul at last.

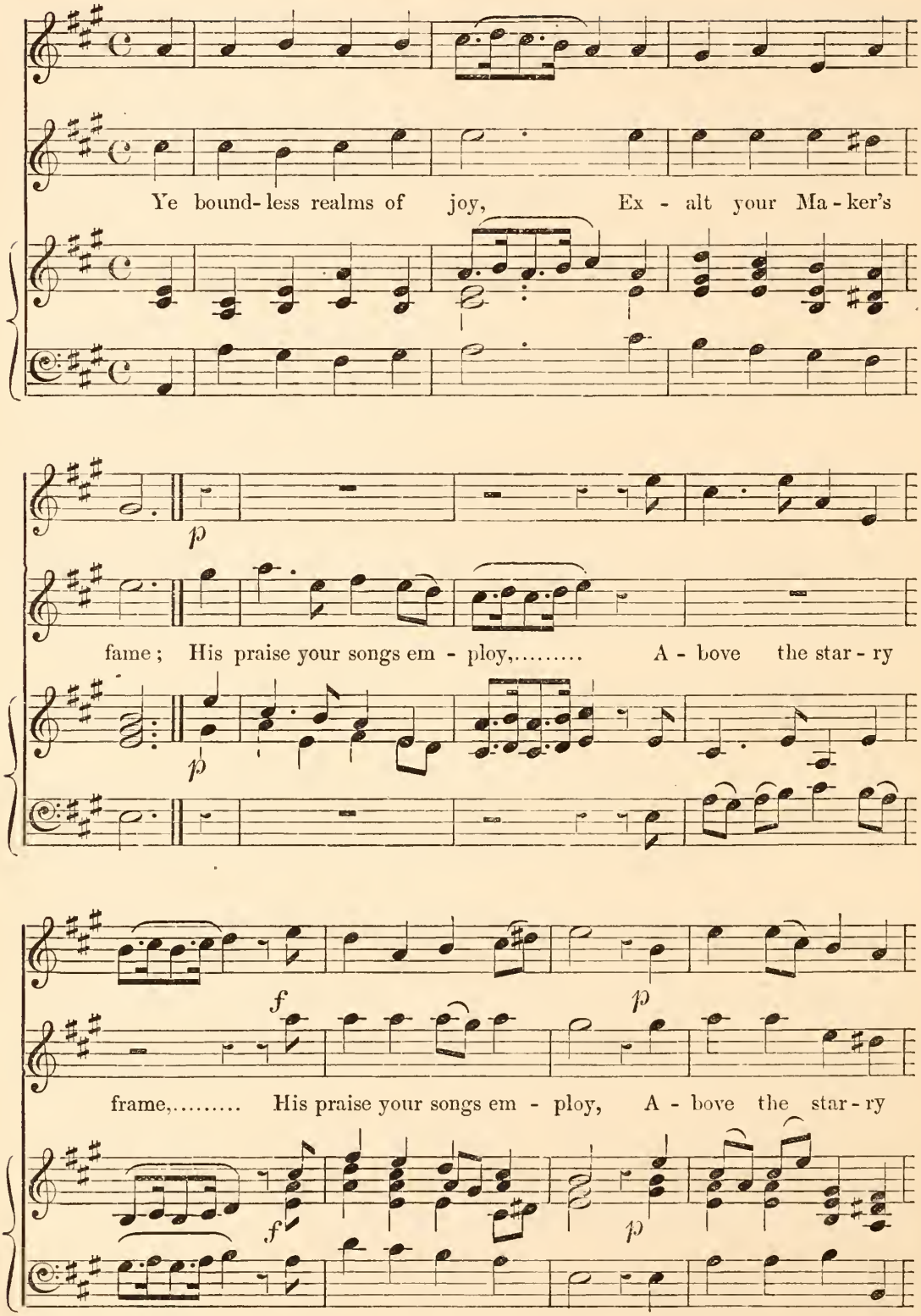
No. 116. MARINER'S HYMN. Four 7s.

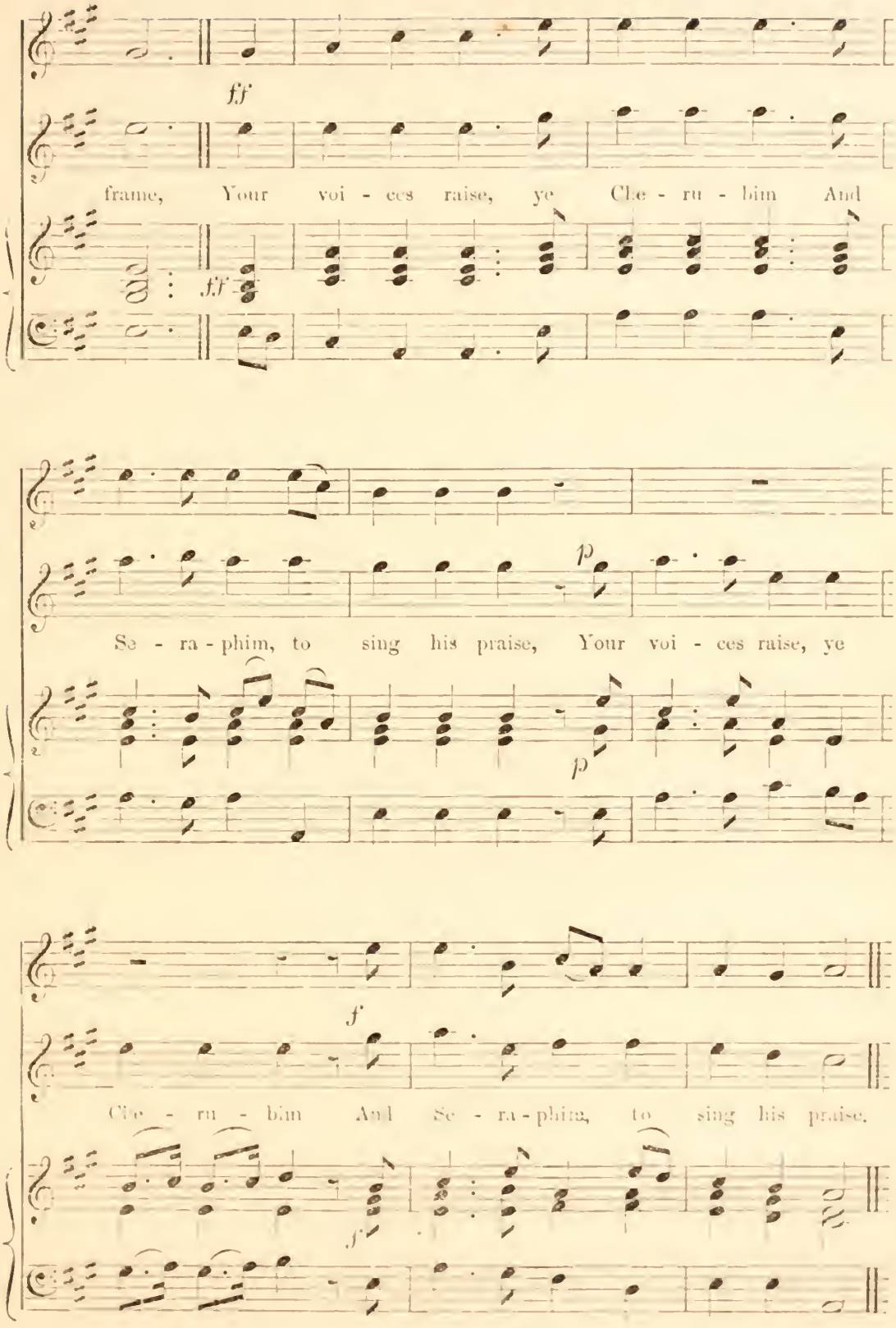


No. 117. LYNN. Four 7s.

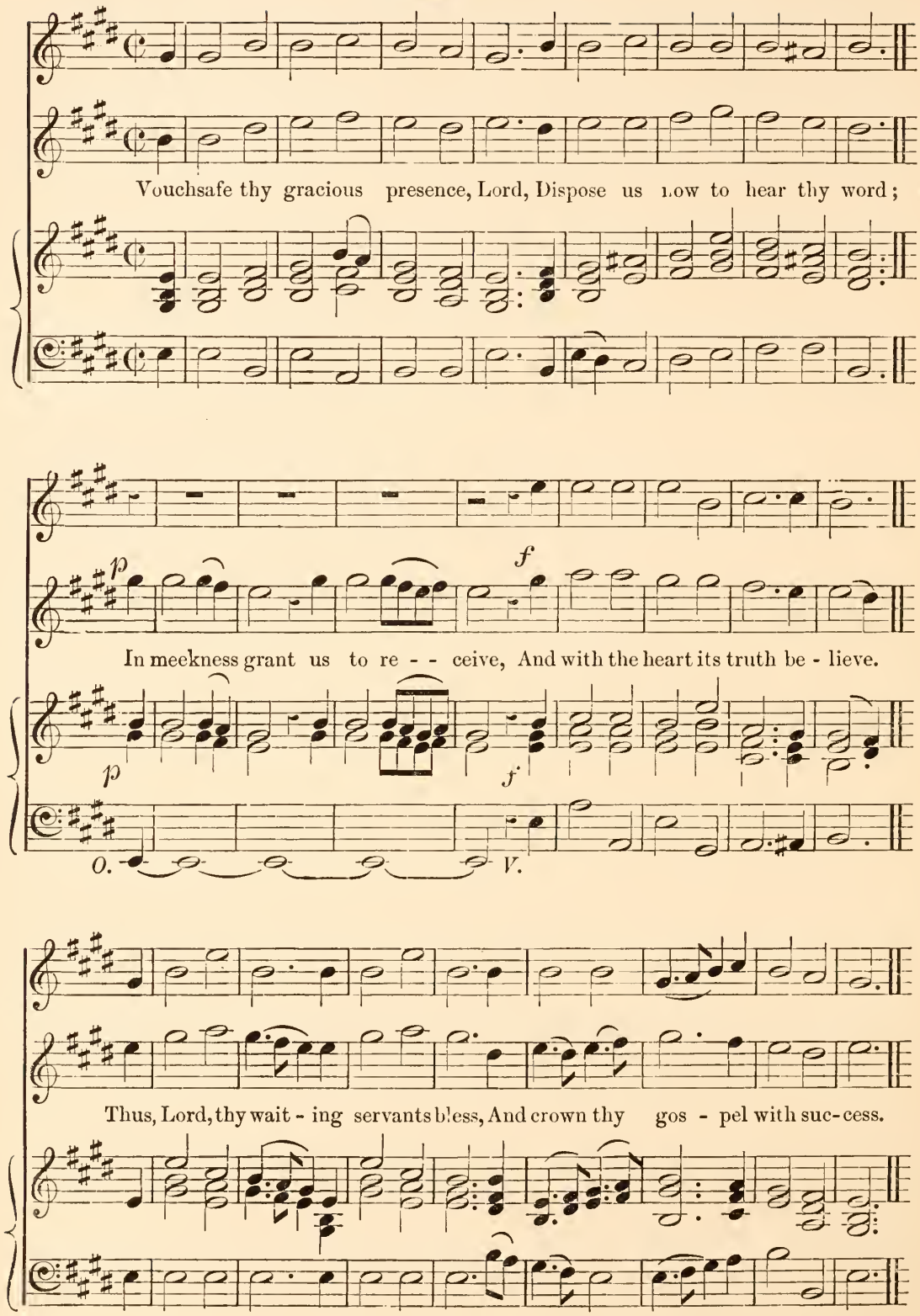


No. 118. PORTSMOUTH. 4 6. 2-8.

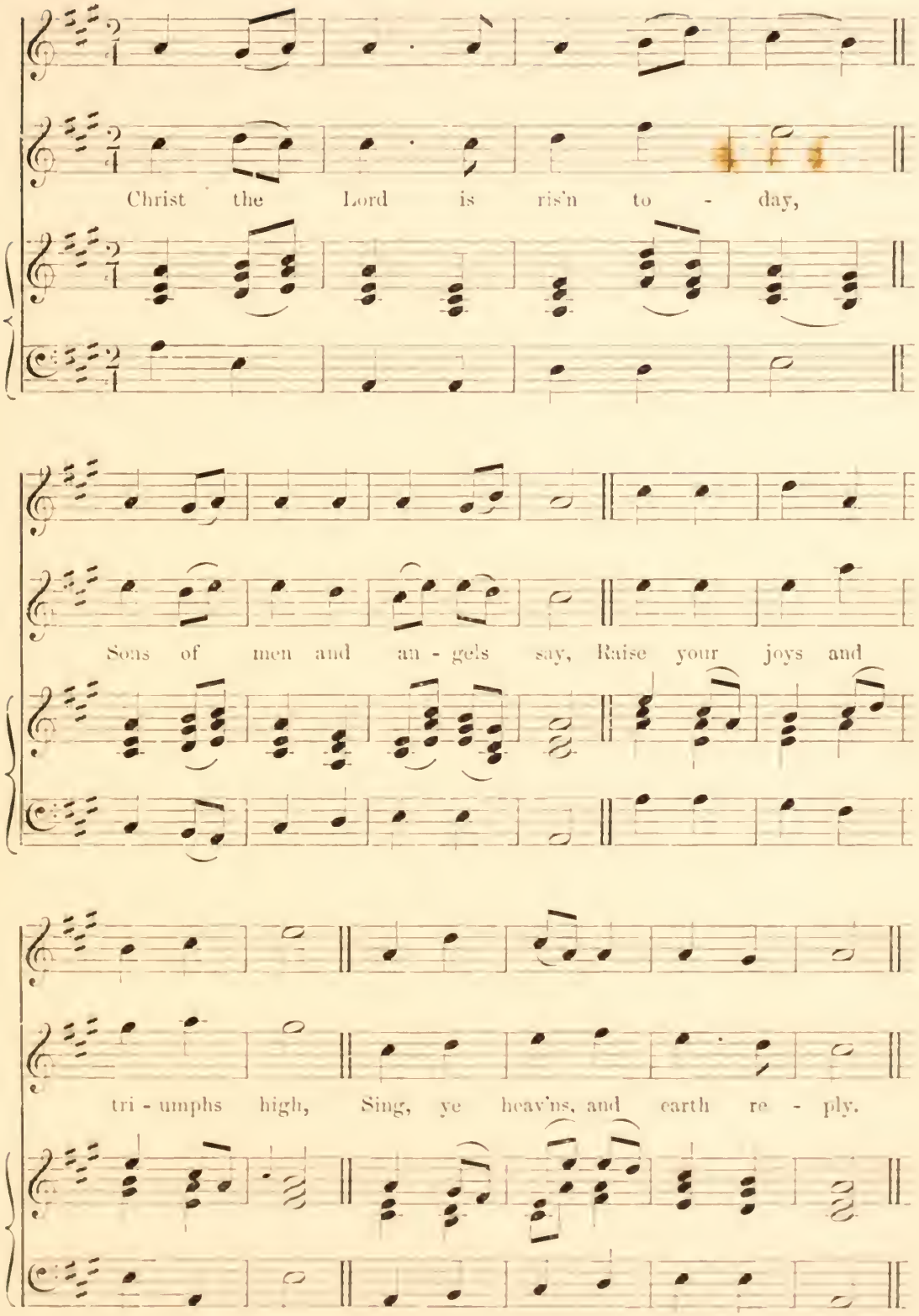



ff
frame, Your voi - ces raise, ye Che - ru - bim And
ff
Se - ra - phim, to sing his praise, Your voi - ces raise, ye
p
p
f
Che - ru - bim And Se - ra - phim, to sing his praise.
f
f

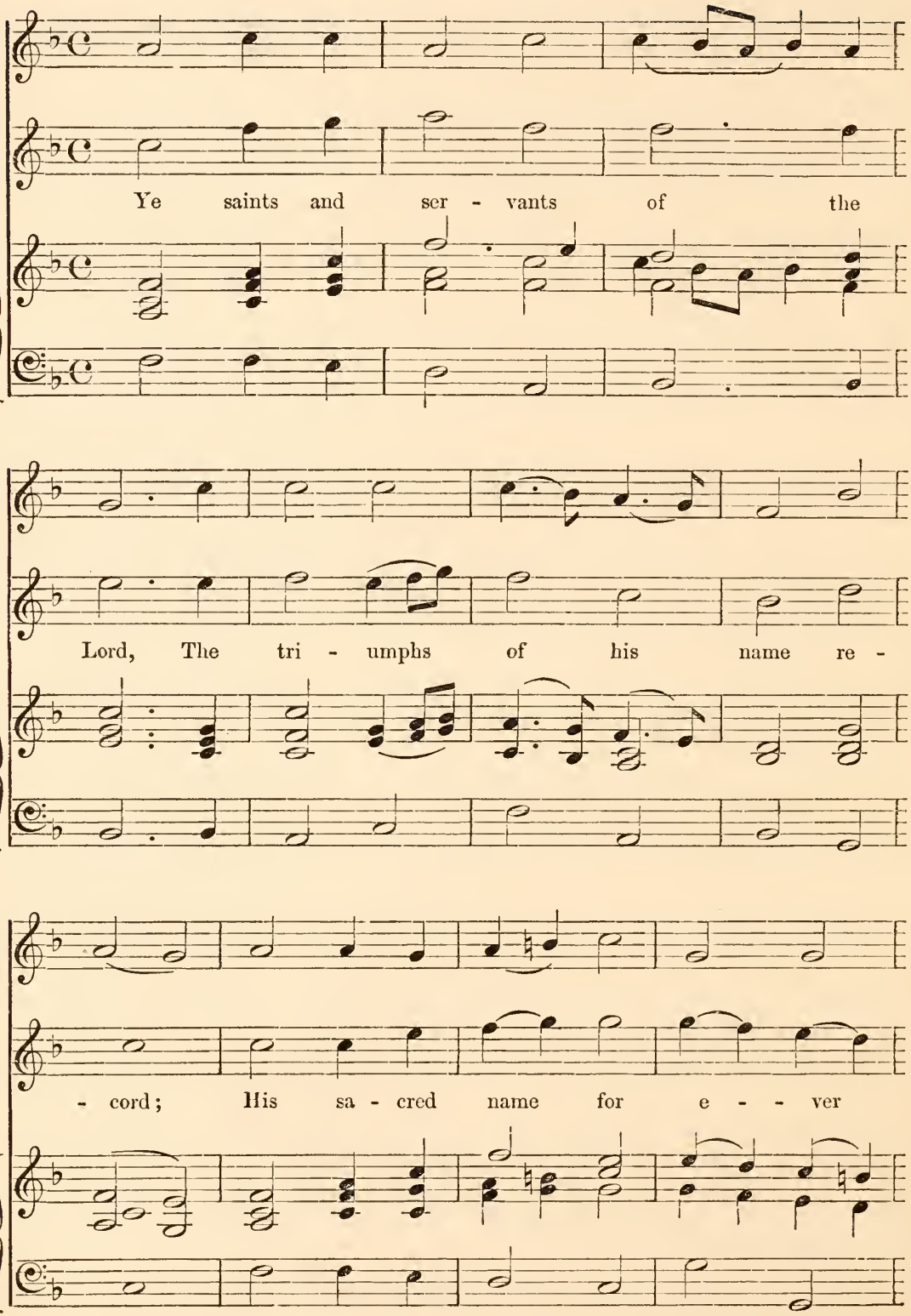
No. 119. EATON. Six 8s. WYVILL.

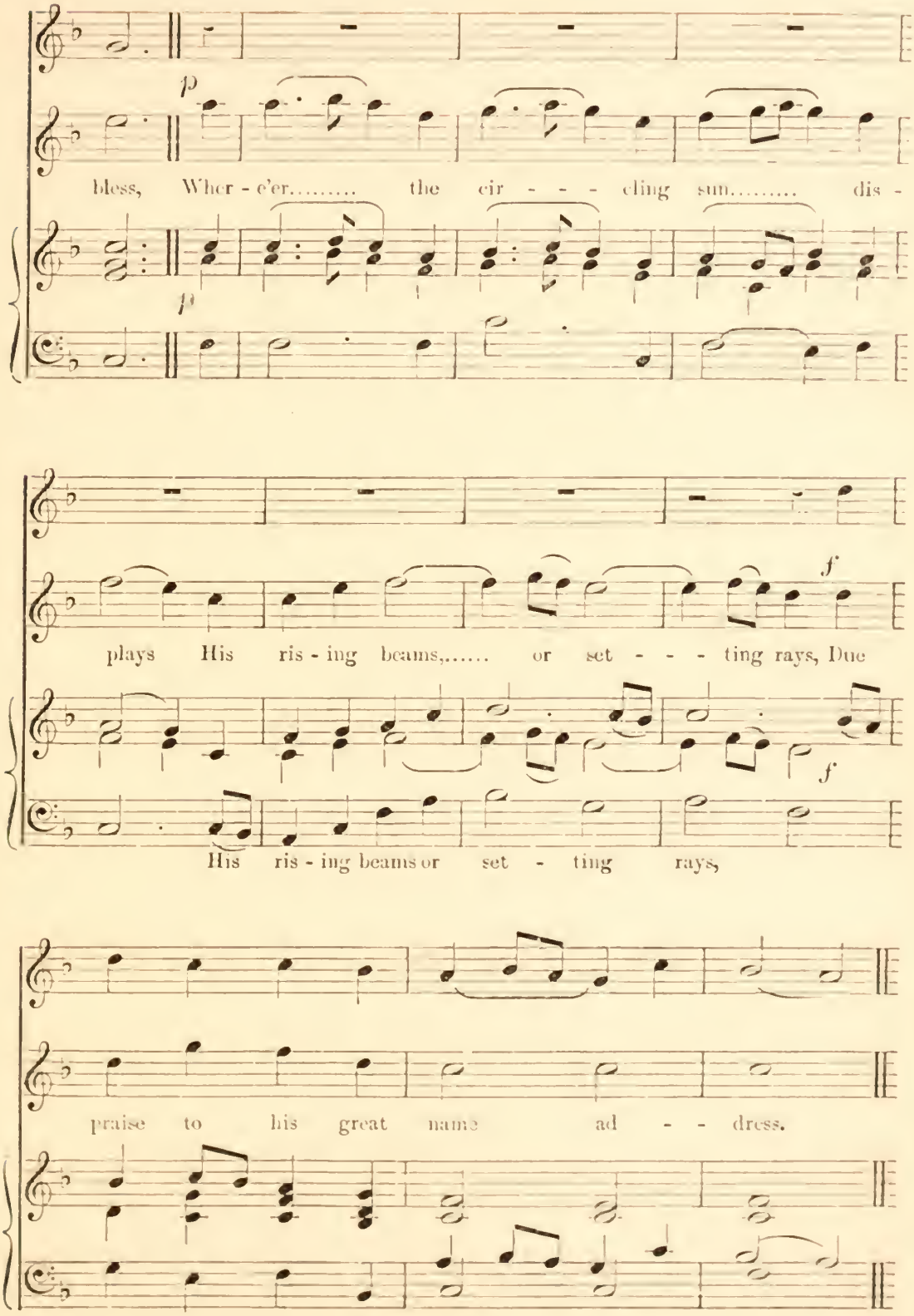


No. 120. ST. HELEN'S. Four 7s. WHITAKER.

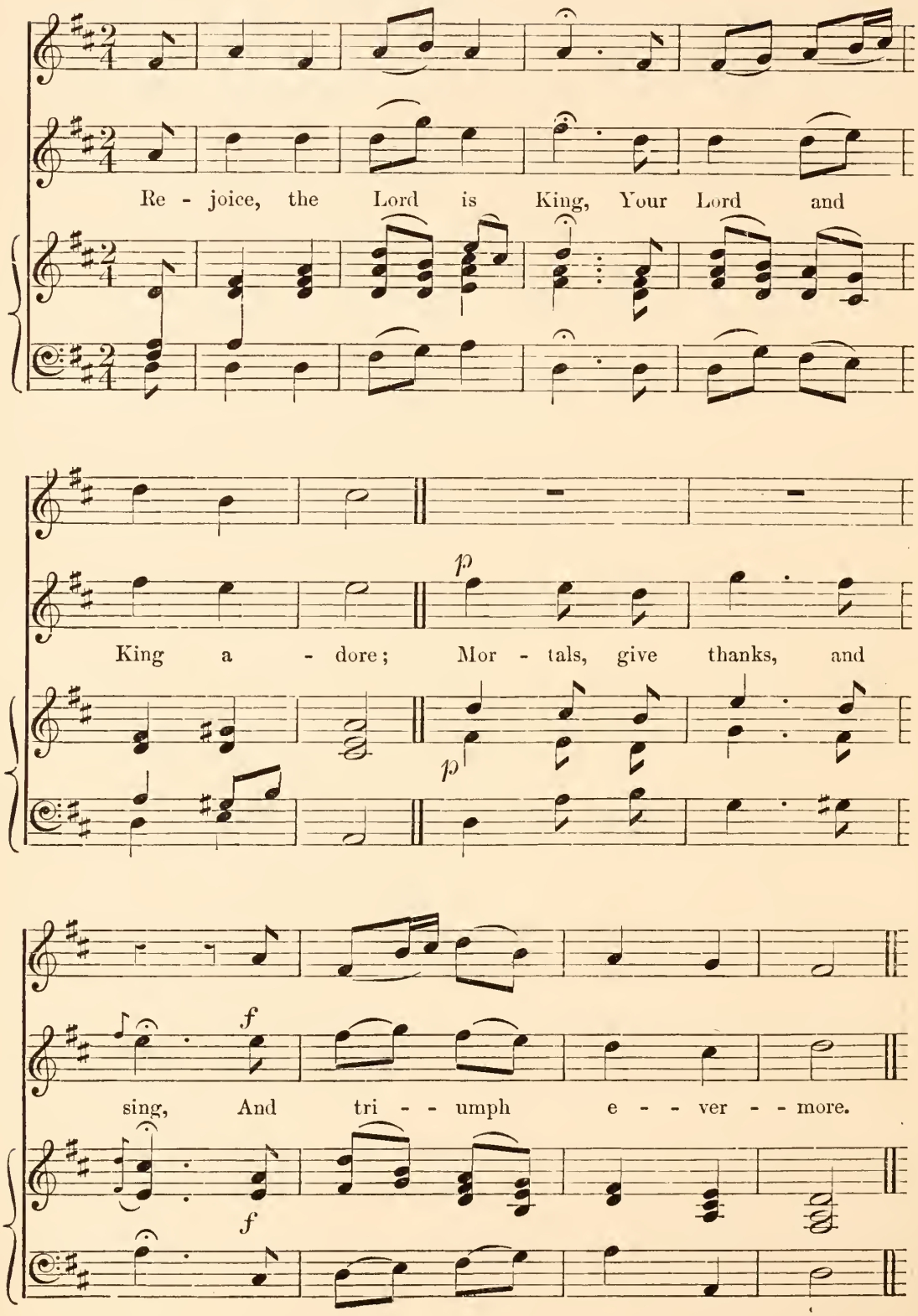


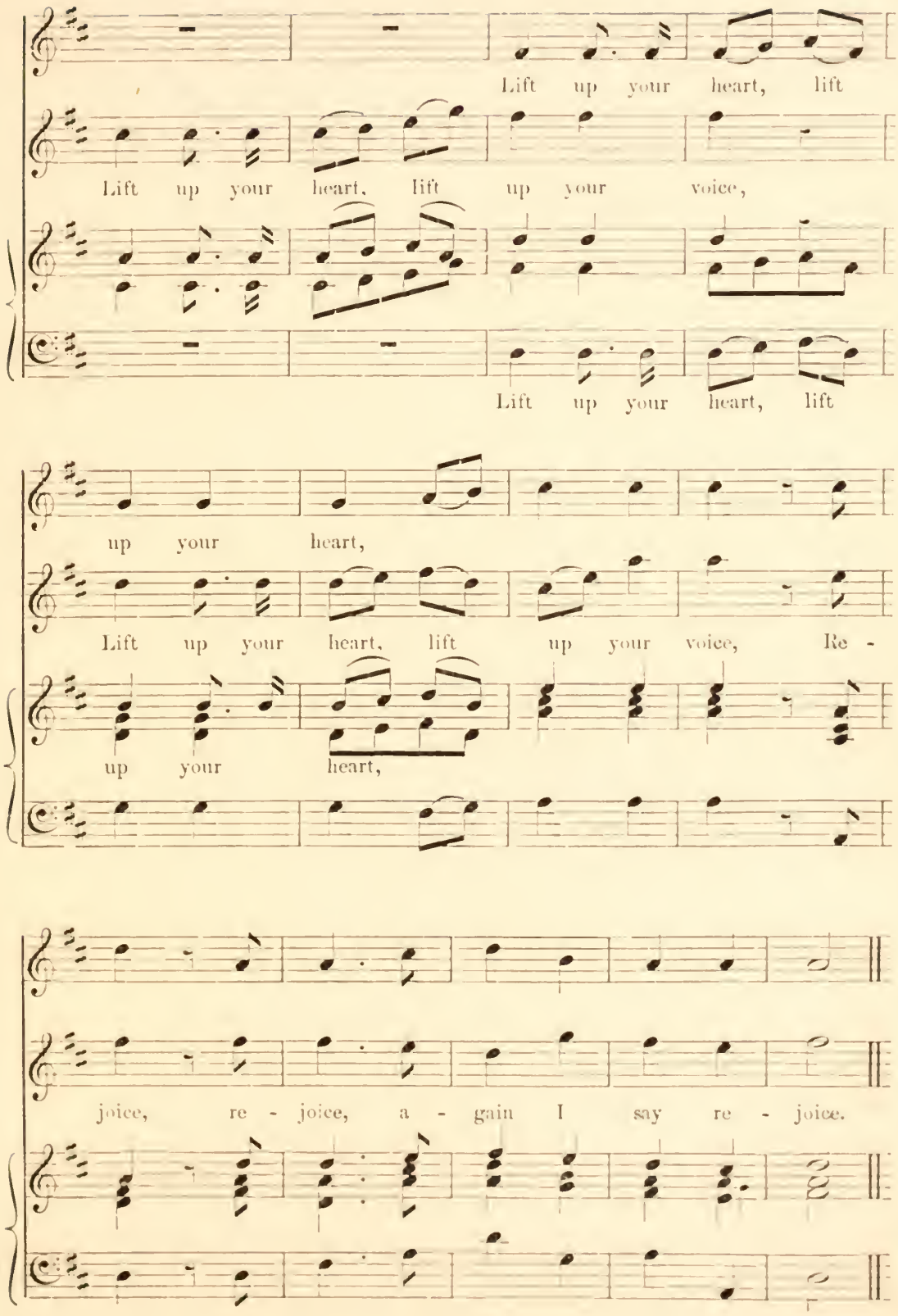
No. 121. WHITBY. Six 8s.



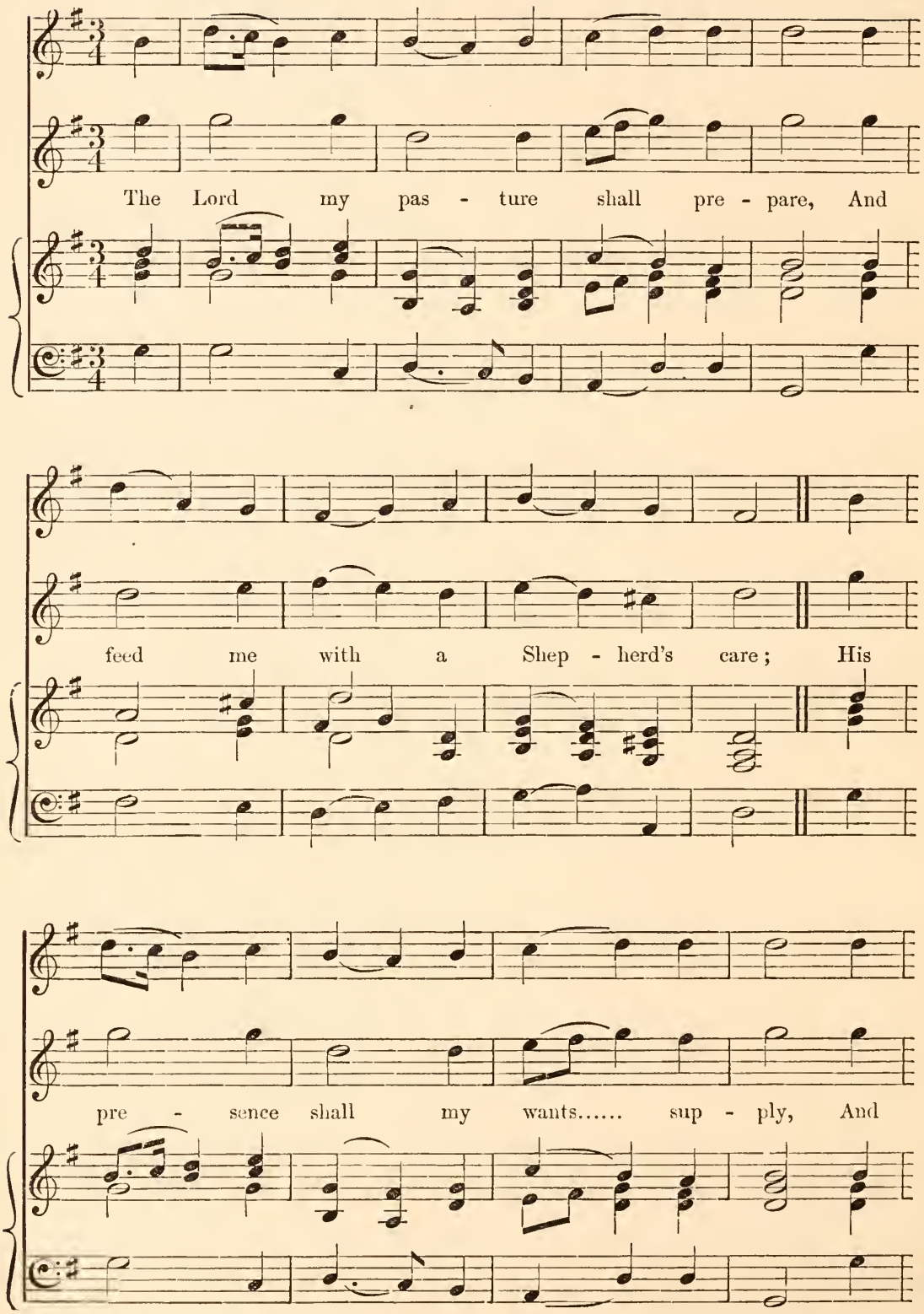

p
bless, Wher - e'er..... the cir - - - cling sun..... dis -
p
plays His ris - ing beams,..... or set - - - ting rays, Due
f
f
His ris - ing beams or set - ting rays,
praise to his great name ad - - dress.

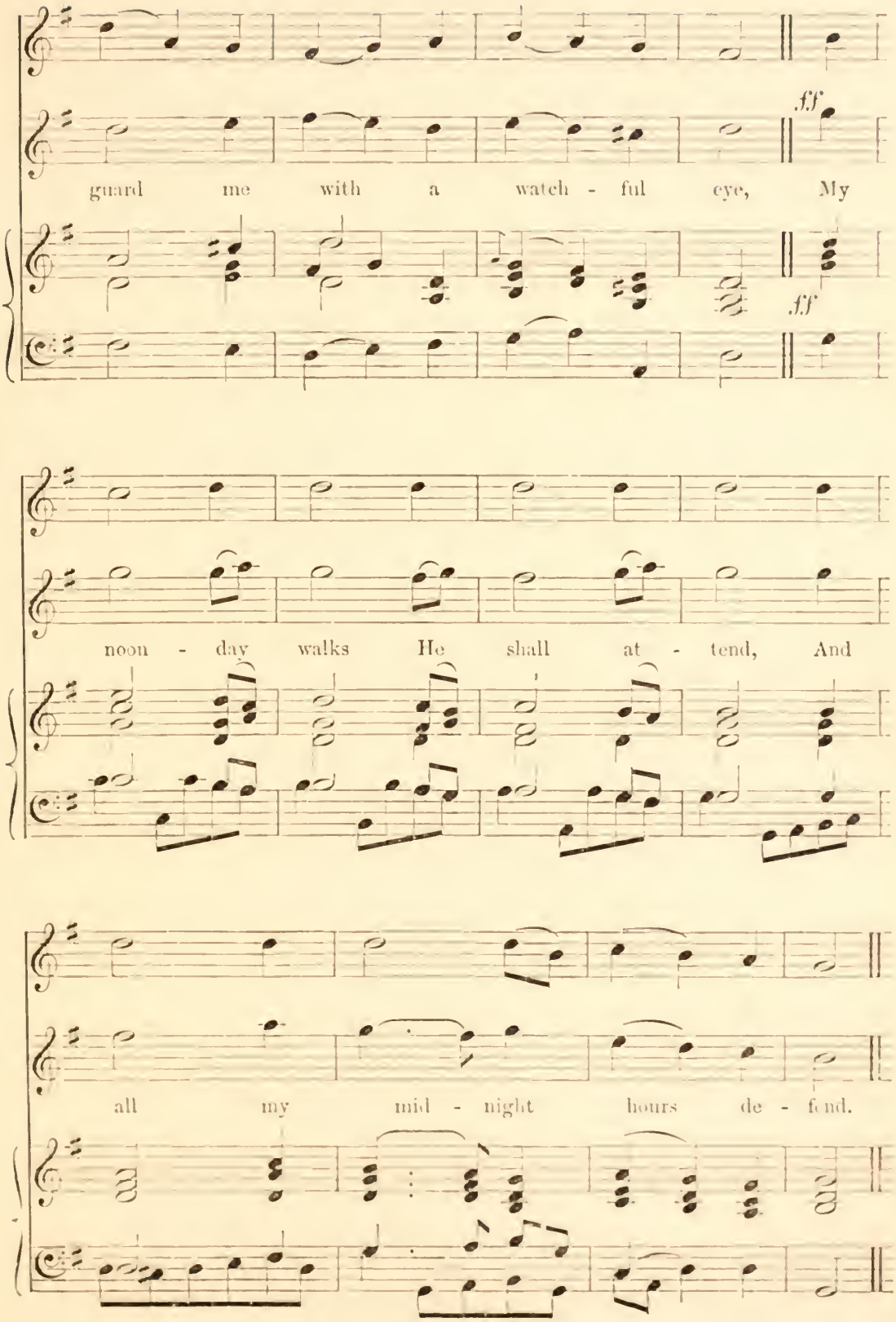
No. 122. BURNHAM. 4 6. 2–8. CLARK.



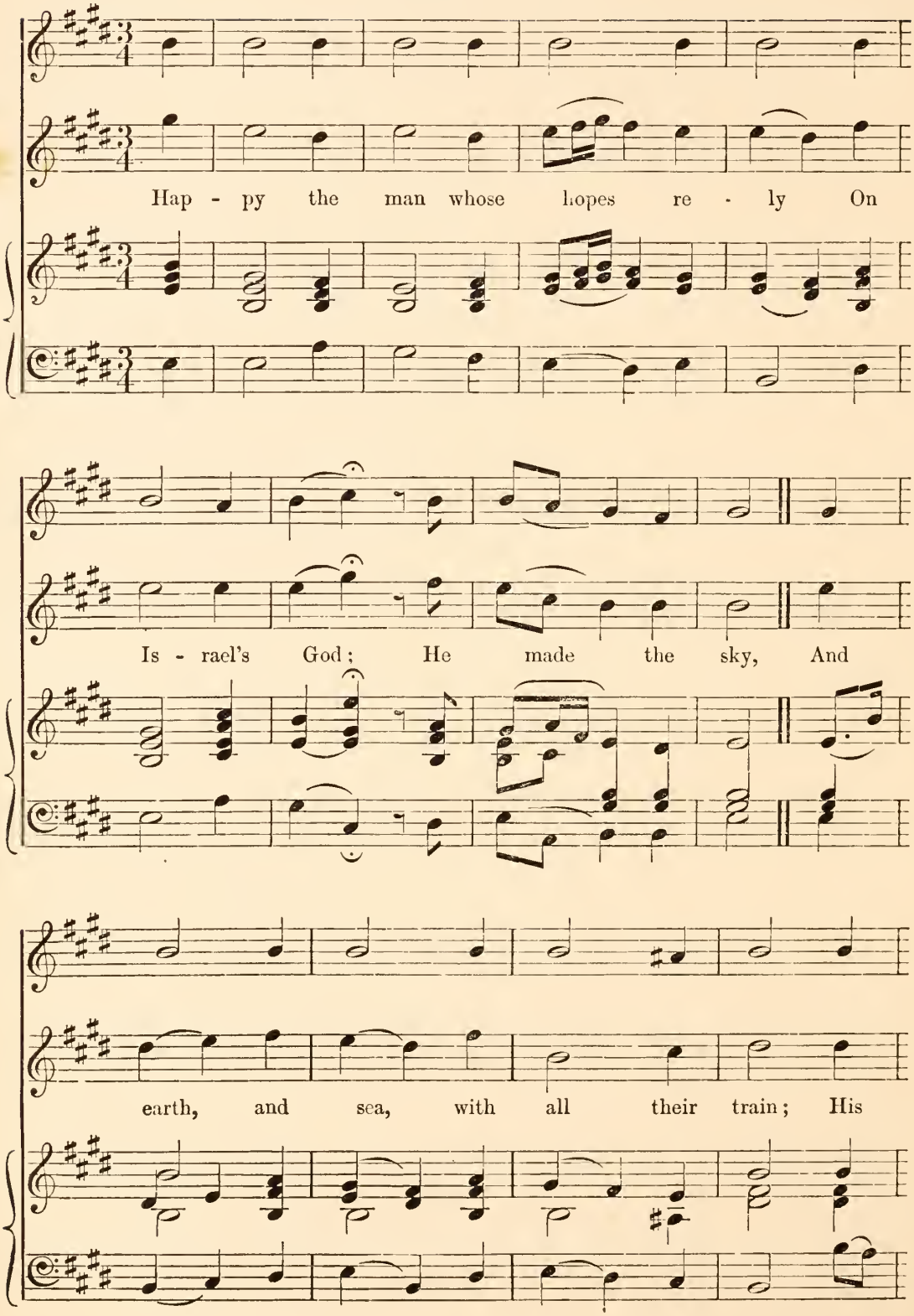

Lift up your heart, lift
Lift up your heart, lift up your voice,
Lift up your heart, lift
up your heart,
Lift up your heart, lift up your voice, Re -
up your heart,
joice, re - joice, a - gain I say re - joice.

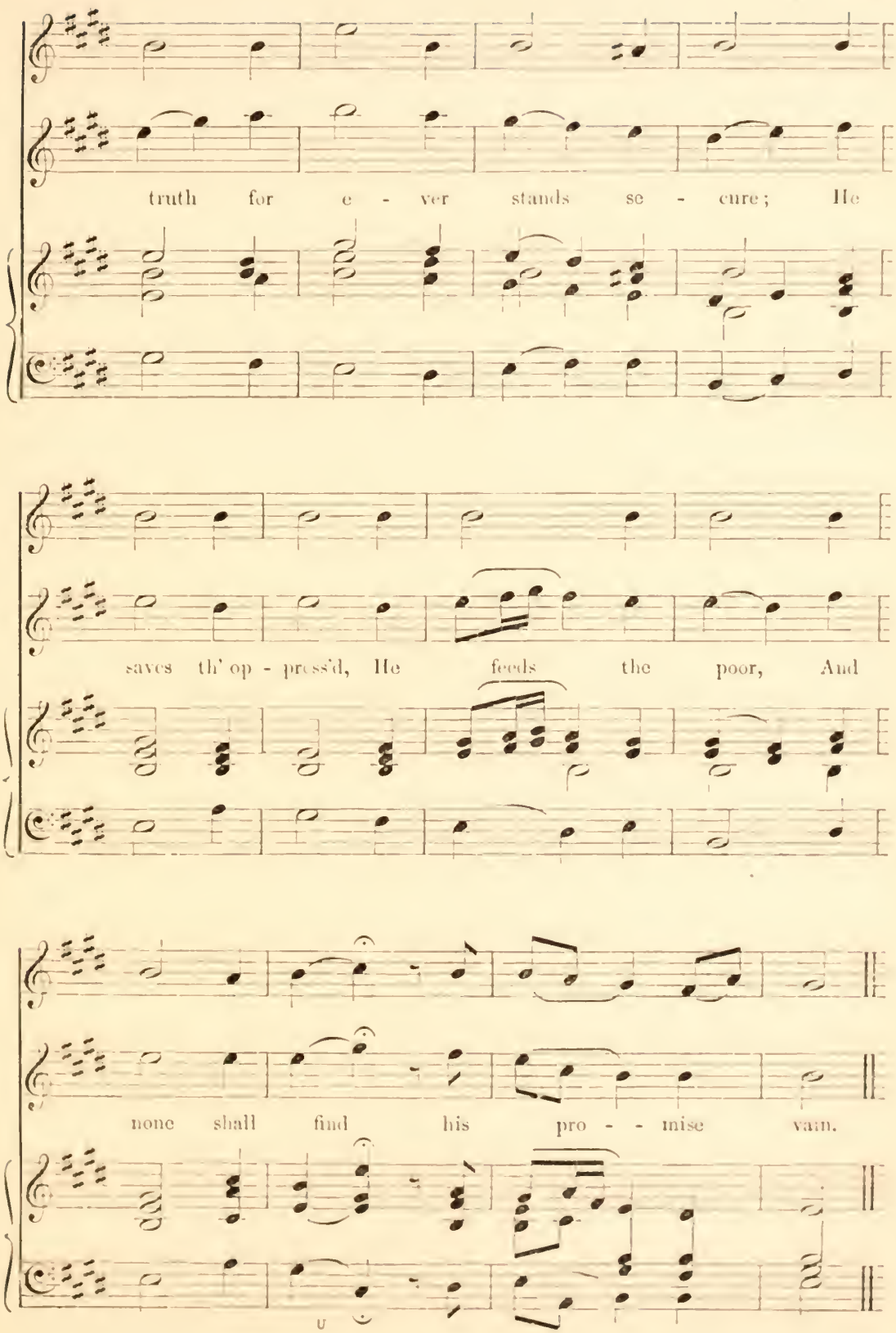
No. 123. CAREY'S. Six 8s.



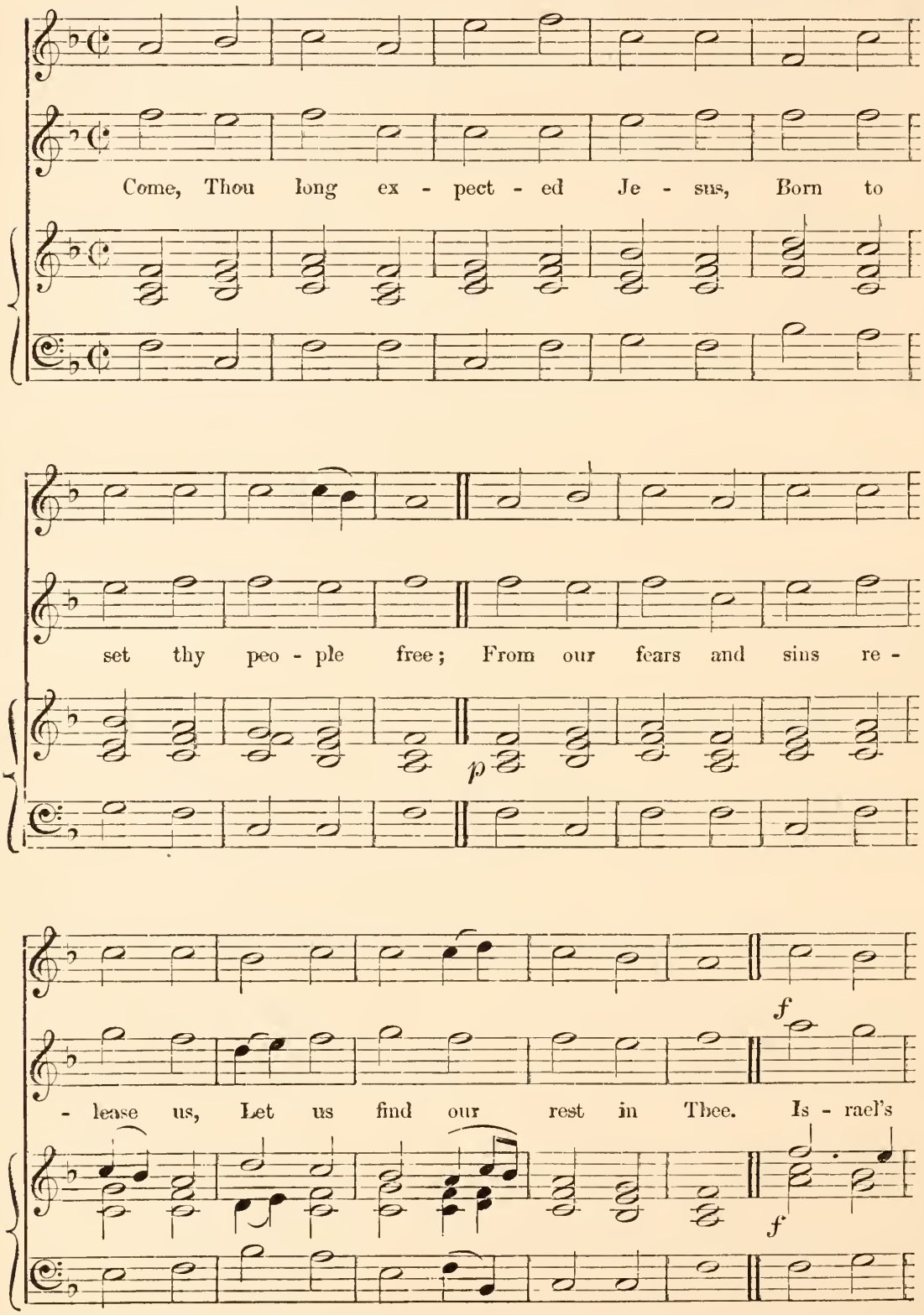

ff
guard me with a watch - ful eye, My
ff
noon - day walks He shall at - tend, And
all my mid - night hours de - fend.

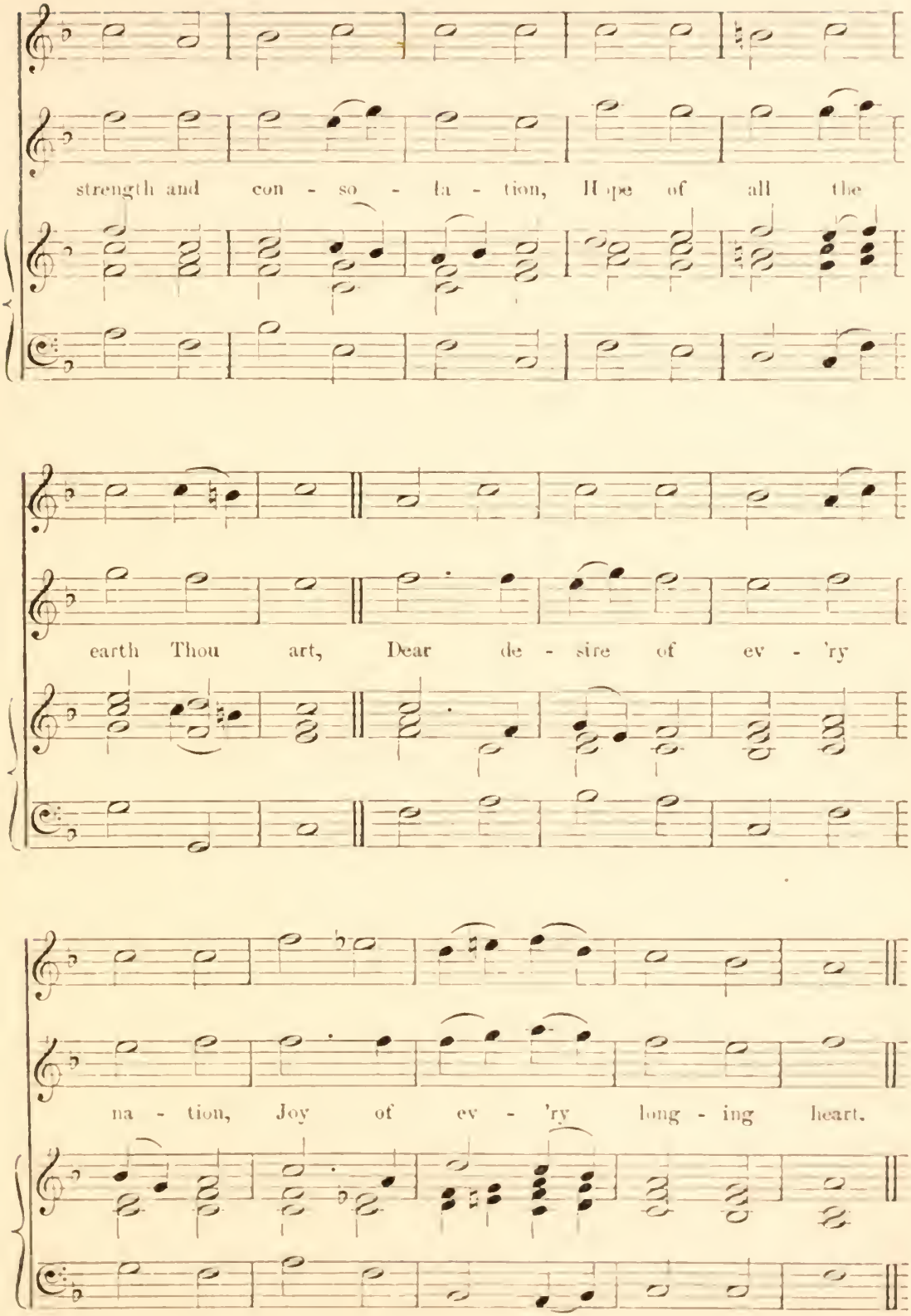
No. 124. ARNE'S. Six 8s.



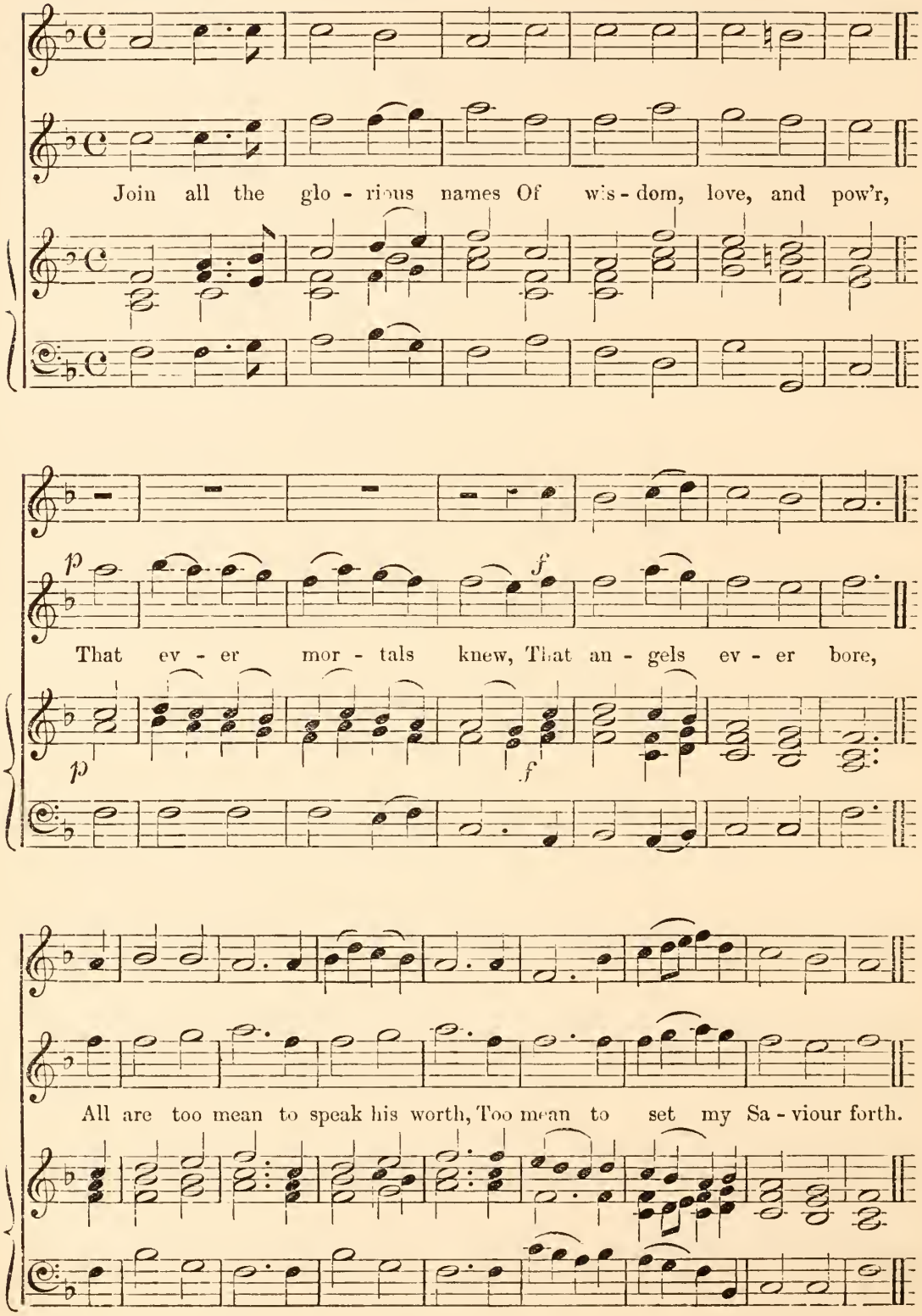

truth for e - ver stands se - cure; He
saves th' op - press'd, He feeds the poor, And
none shall find his pro - - mise vain.

No. 125. DISMISSION. 4-8. 4-7. From the Missal.

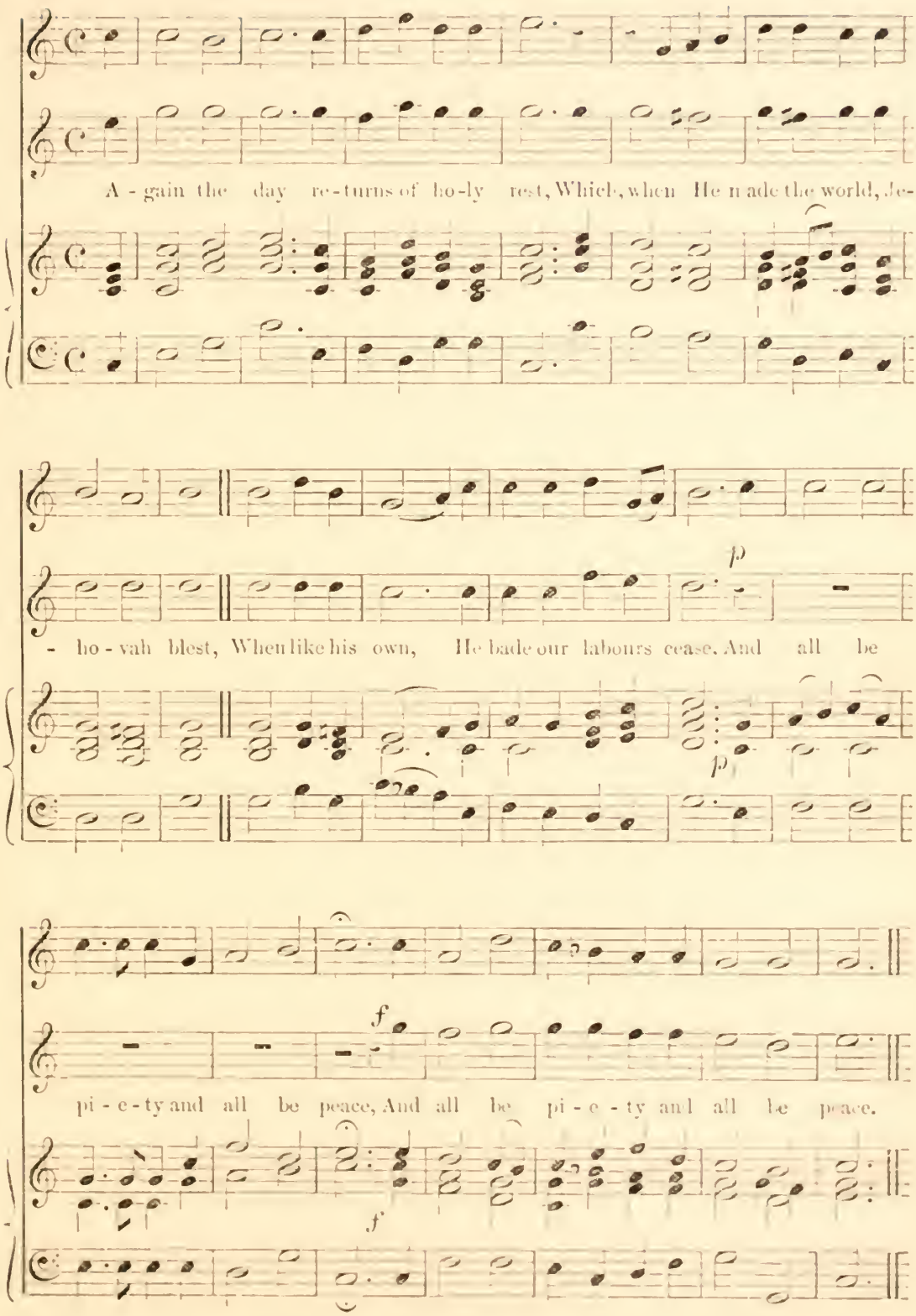



strength and con - so - la - tion, Hope of all the
earth Thou art, Dear de - sire of ev - 'ry
na - tion, Joy of ev - 'ry long - ing heart.

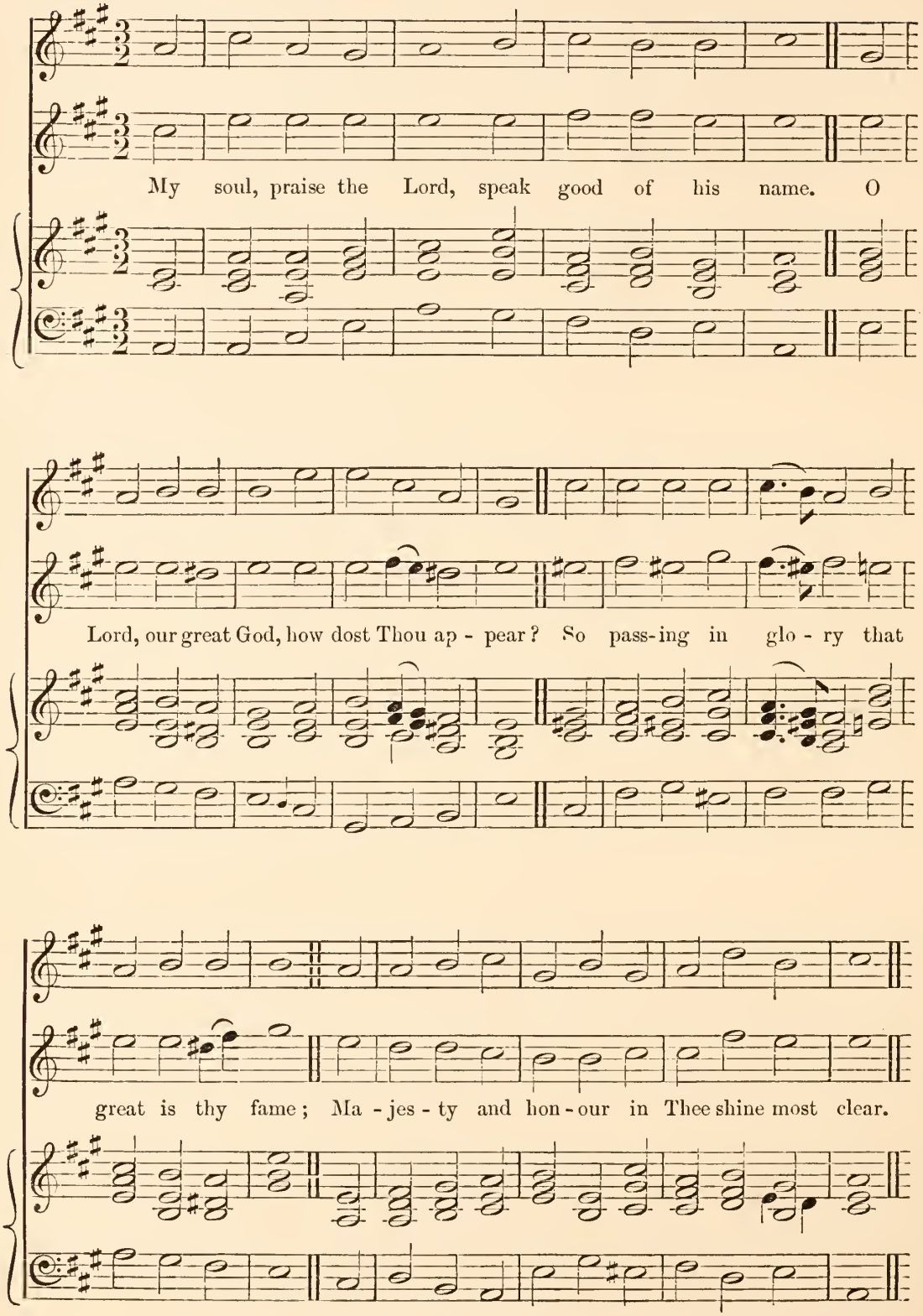
No. 126. ASCENSION. 4-6. 2-8. MATTHEWS.



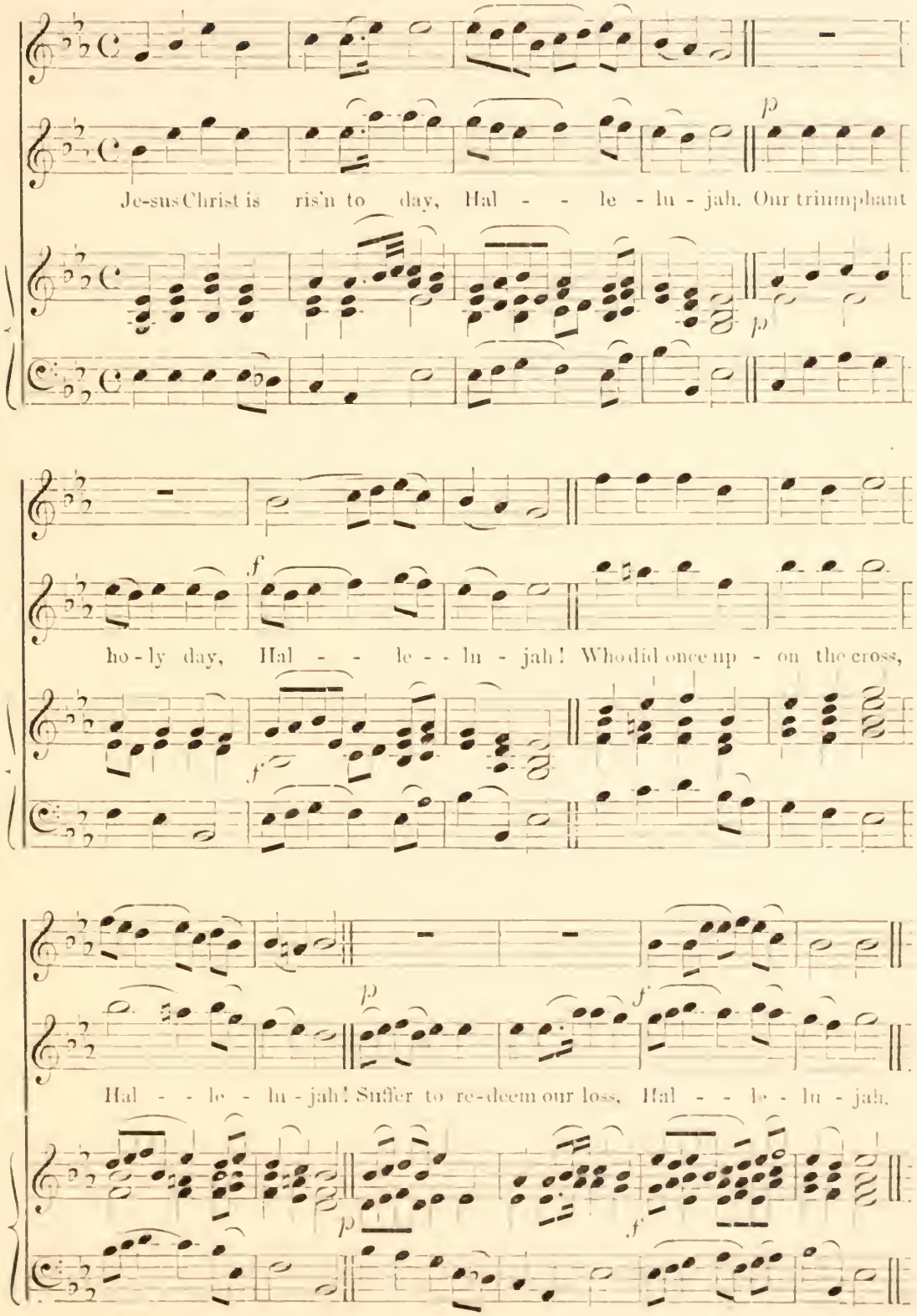
No. 127. OLD SABBATH. Four 10s.



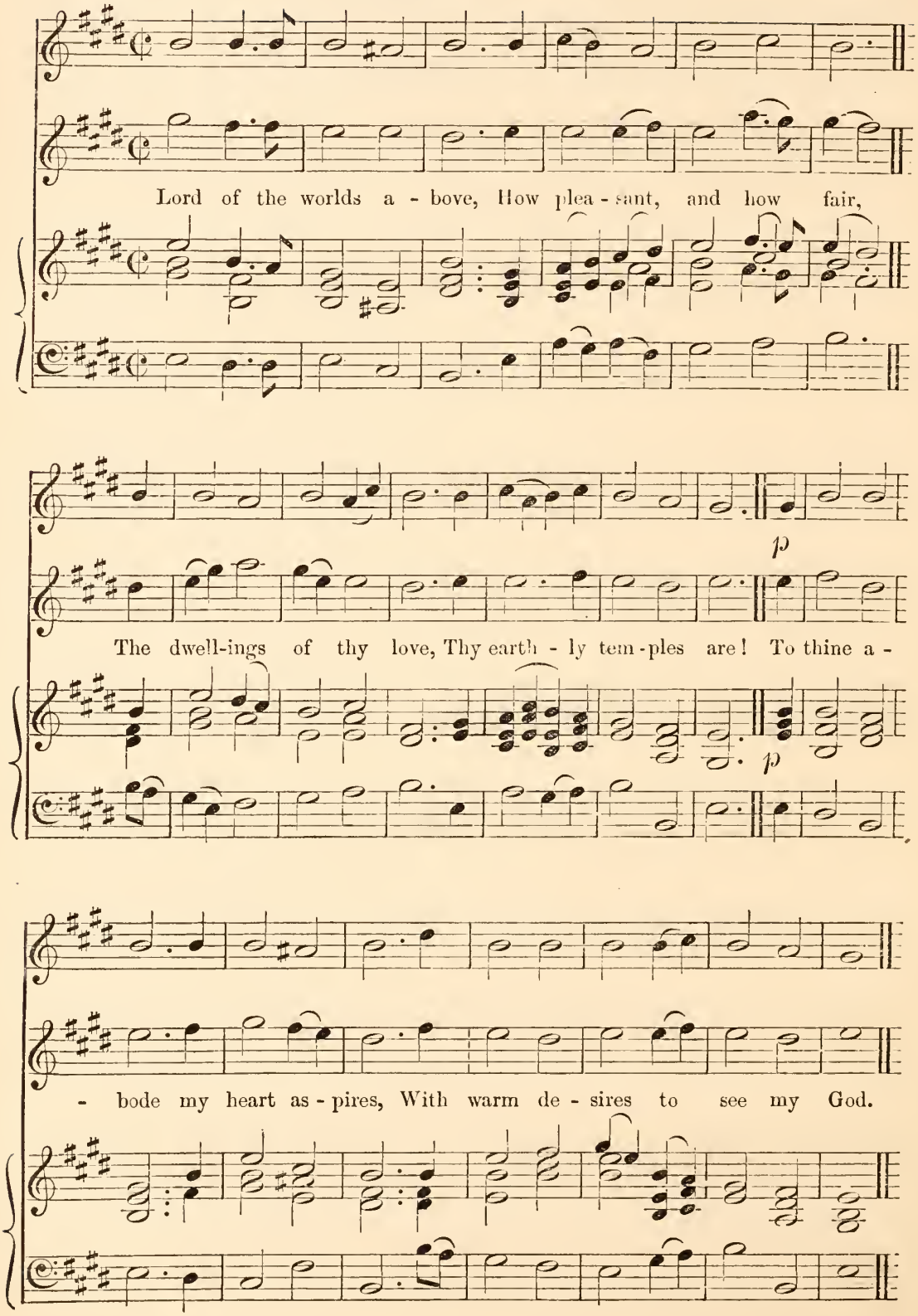
No. 128. HANDEL'S 104th. 10s. 11s.



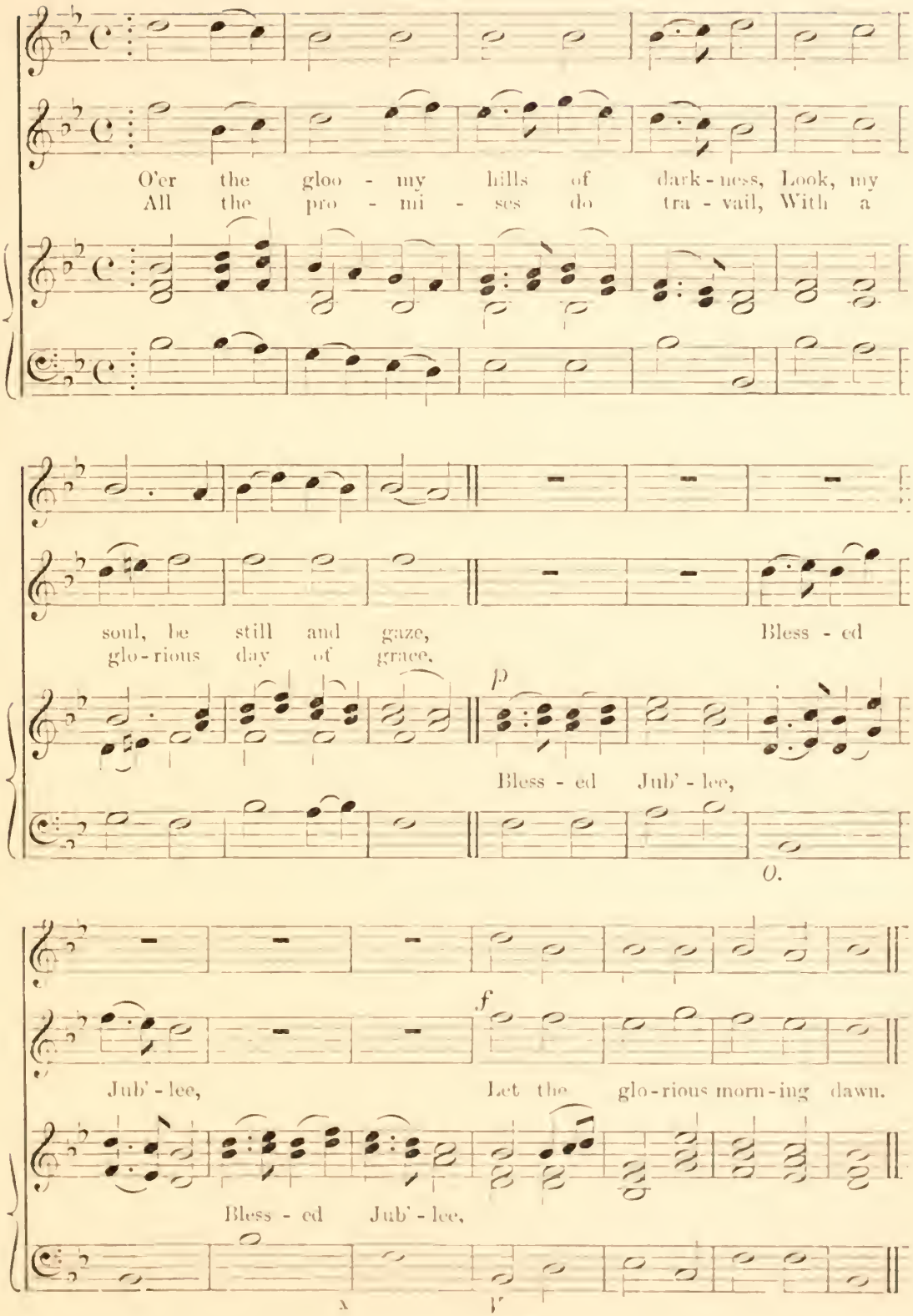
No. 129. EASTER HYMN. P.M.



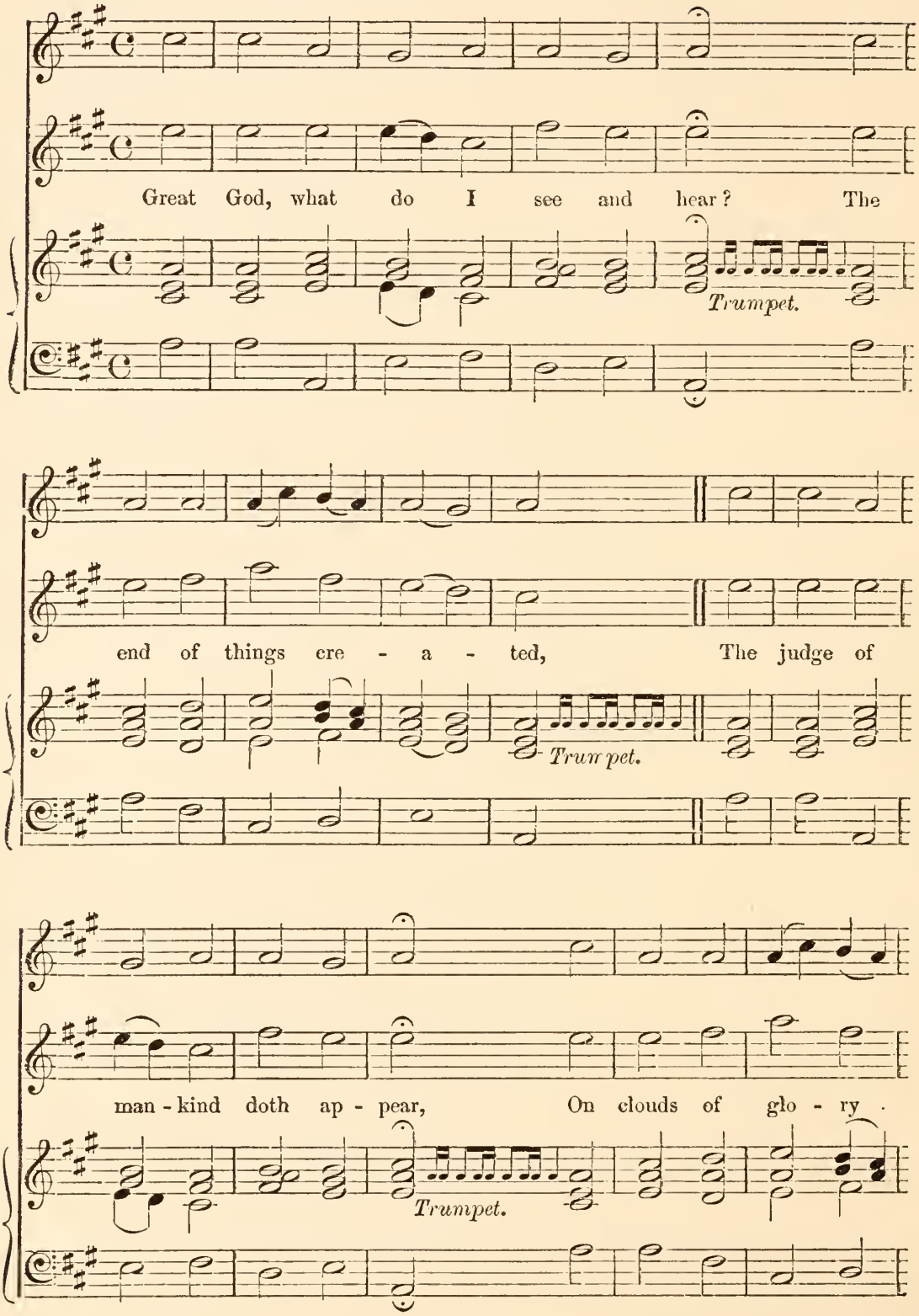
No. 130. WARSAW. 4-6 2-8. CLARK.

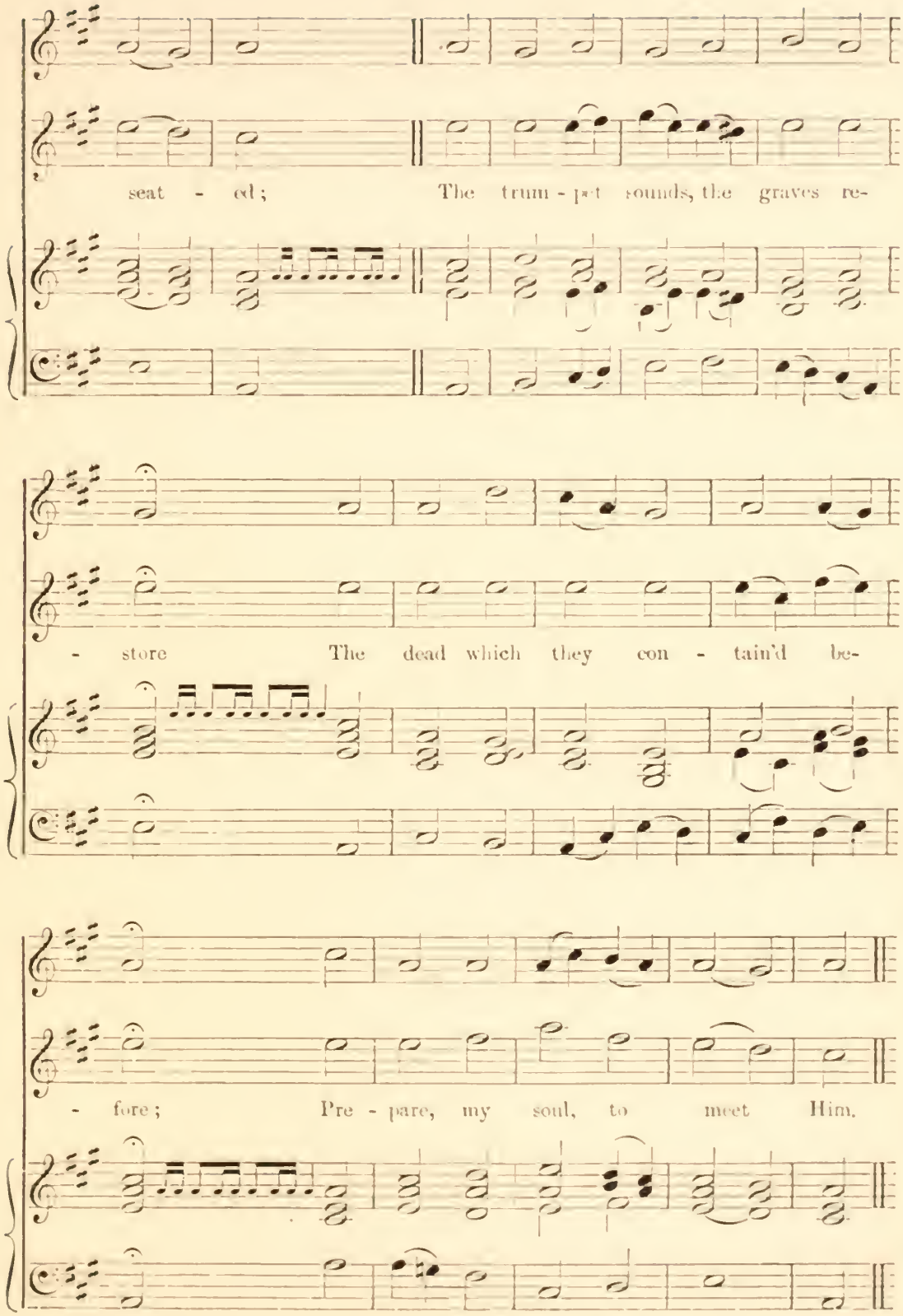


No. 131. HELMSLEY. 3-8. 3-7.

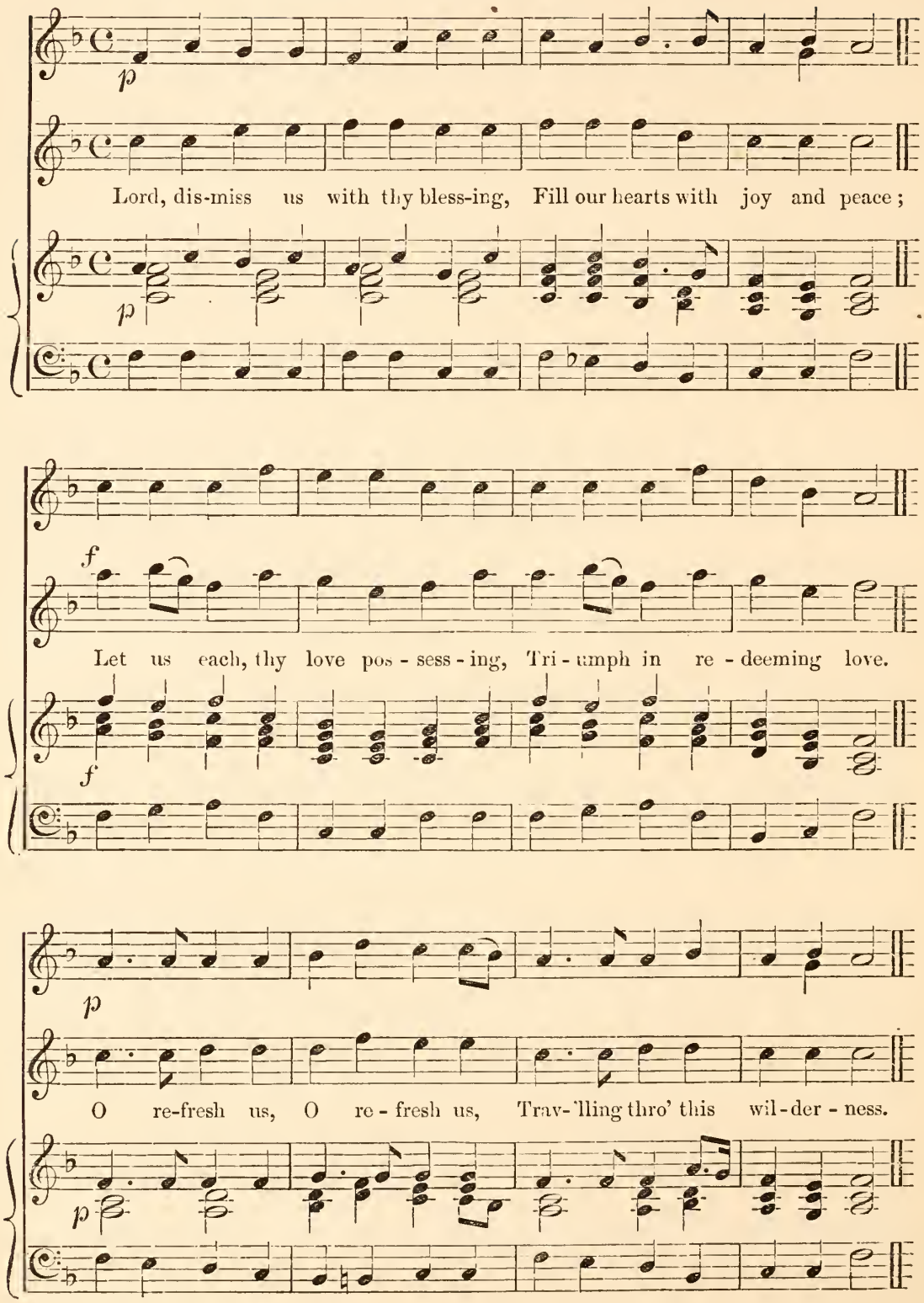


No. 132. LUTHER'S HYMN. P.M.

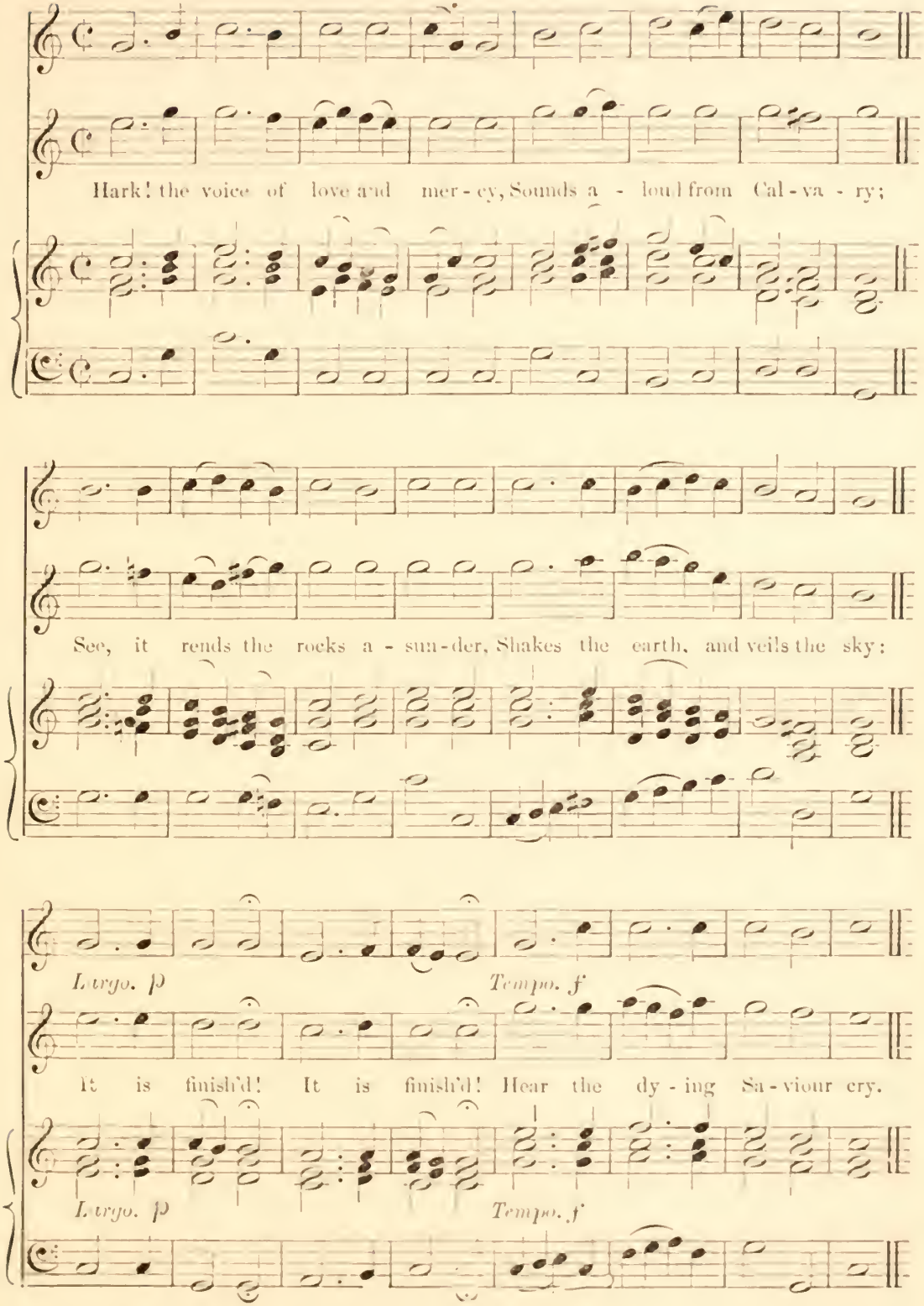



seat - ed; The trum - pet sounds, the graves re-
- store The dead which they con - tain'd be-
- fore; Pre - pare, my soul, to meet Him.

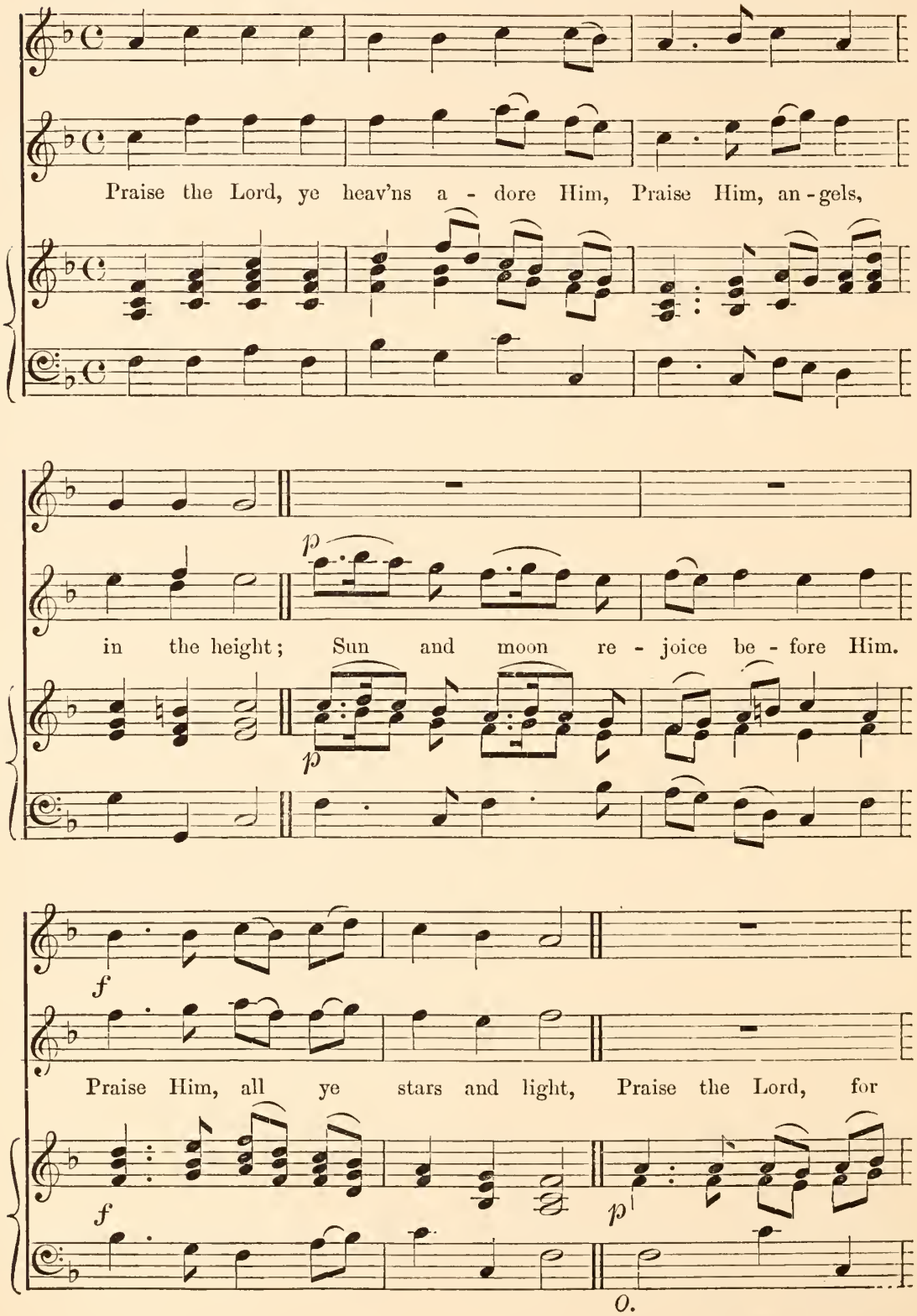
No. 133. VESPER HYMN. 3-8 3-7.

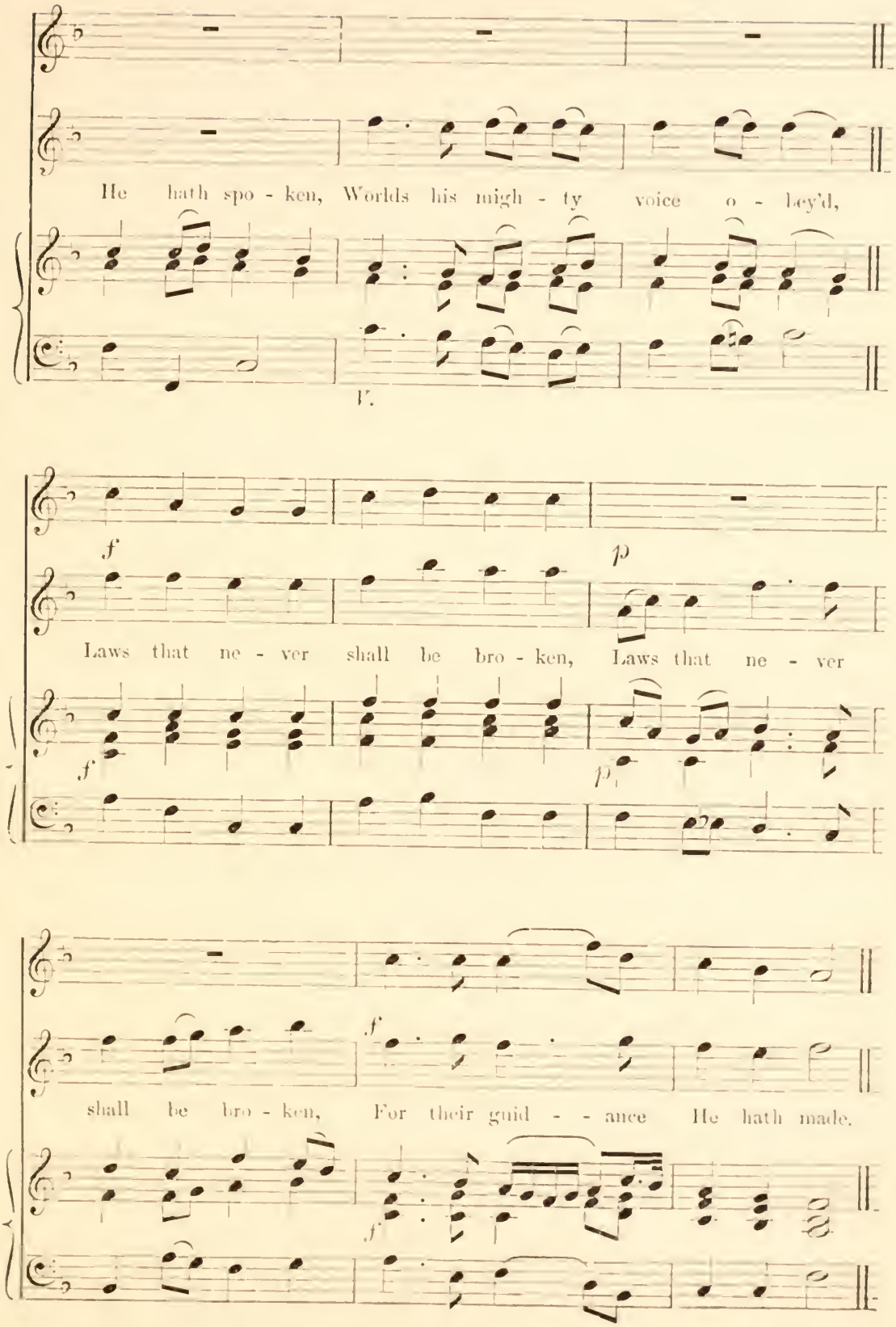


No. 134. CALVARY. 3 8s. 3 7s.

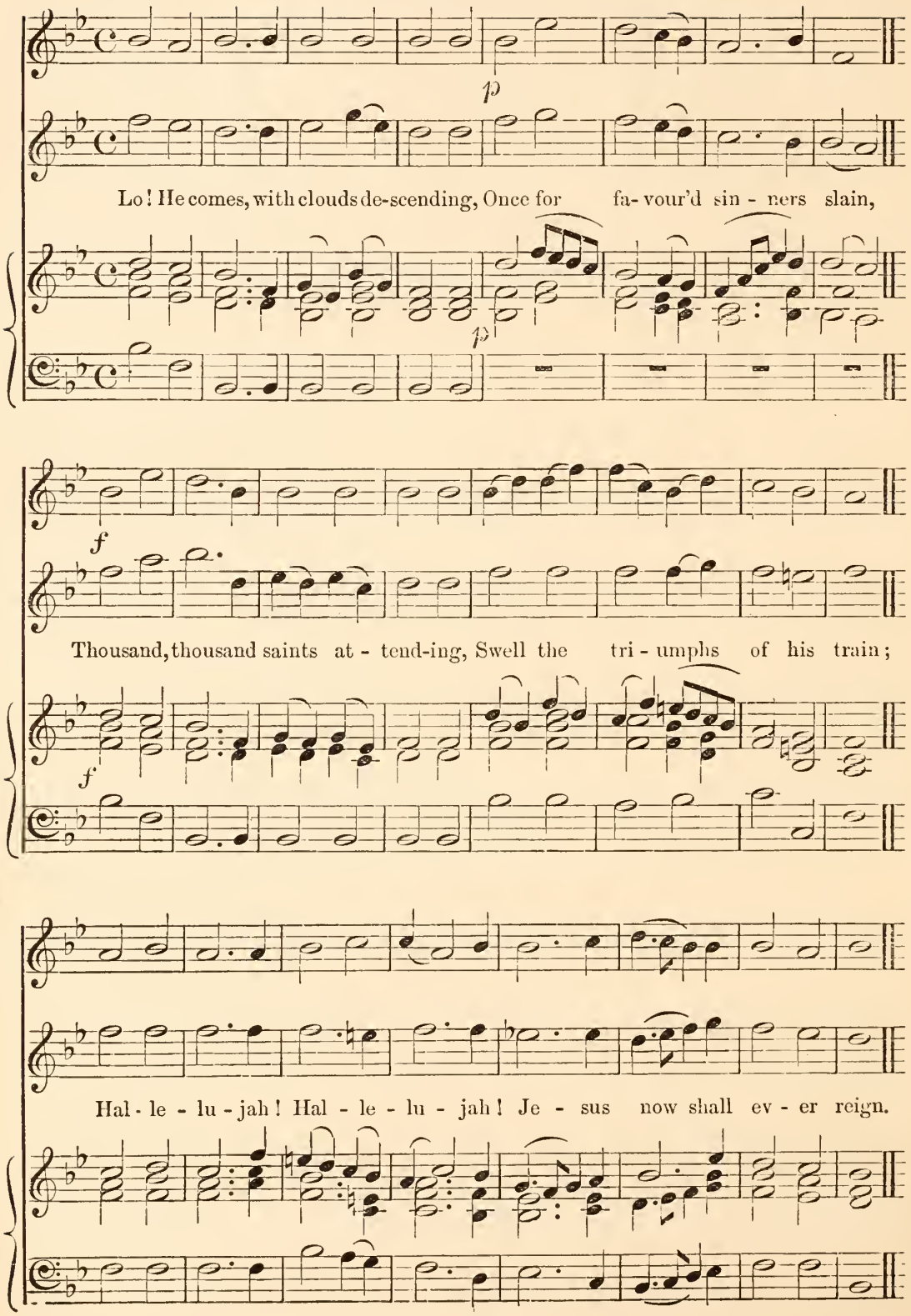


No. 135. QUEENBOROUGH. 4-8s. 4-7s.

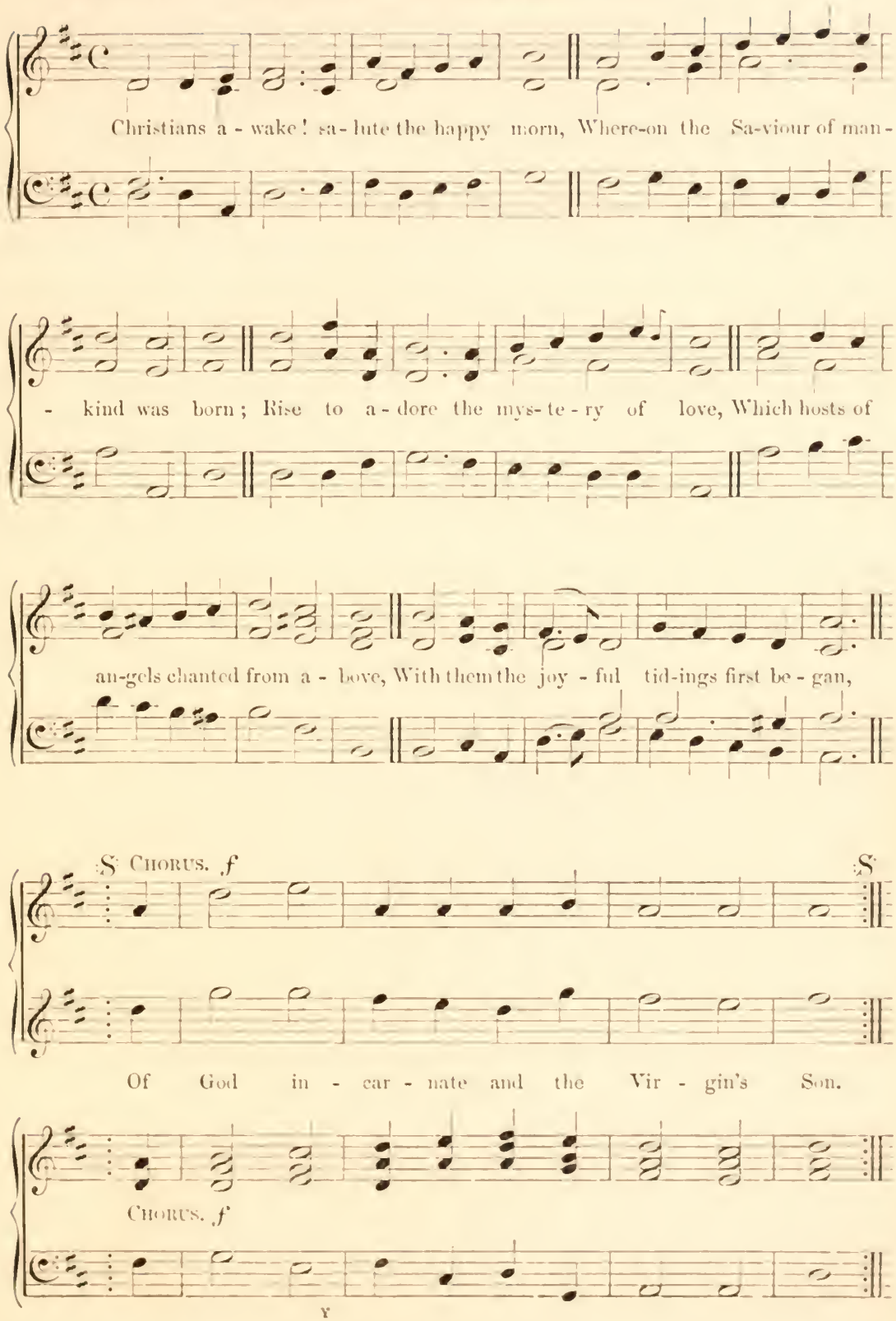



He hath spo - ken, Worlds his migh - ty voice o - bey'd,
V.
f
p
Laws that ne - ver shall be bro - ken, Laws that ne - ver
f
p
f
shall be bro - ken, For their guid - - ance He hath made.
f

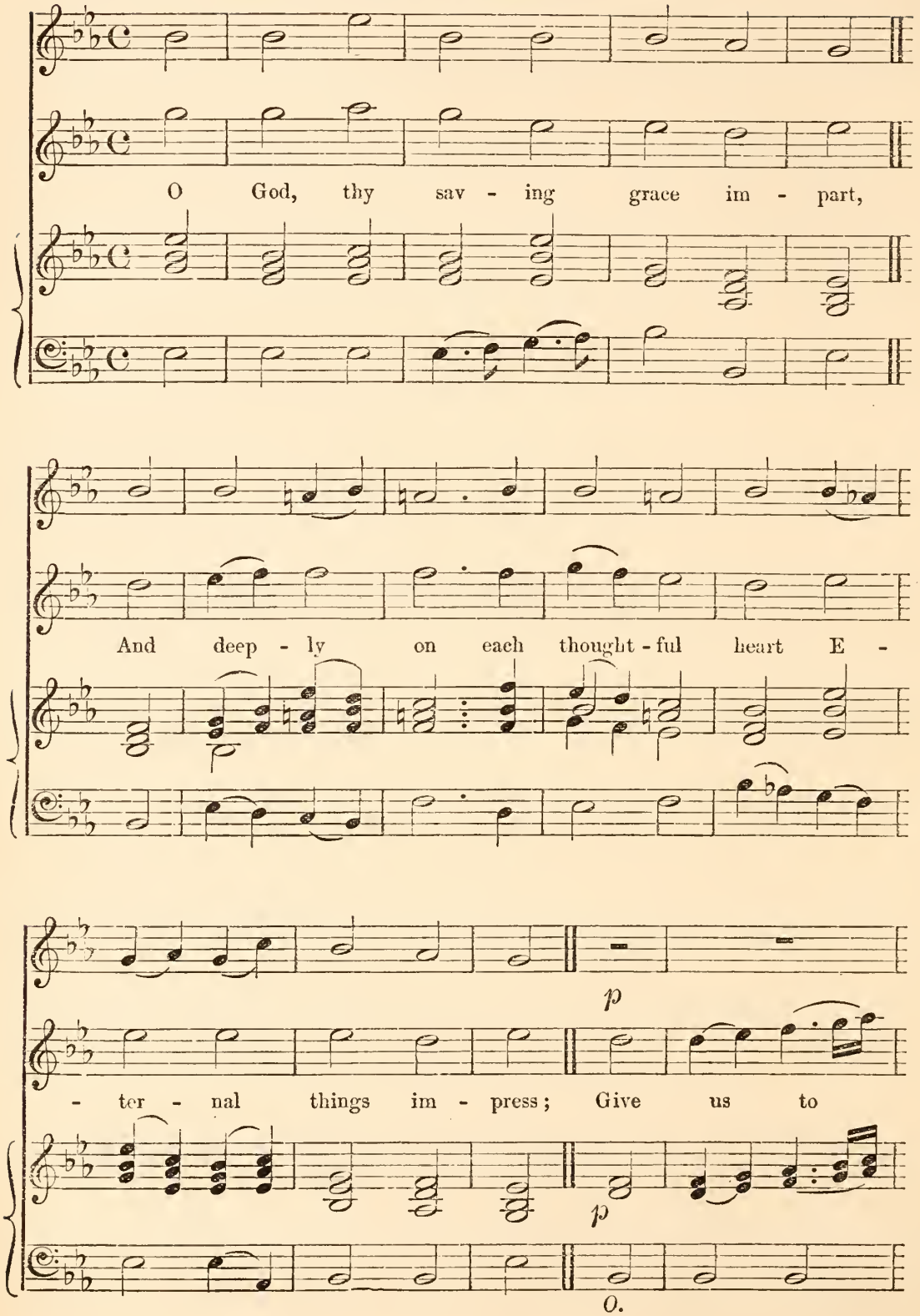
No. 136. ADVENT. 3-8. 3-7

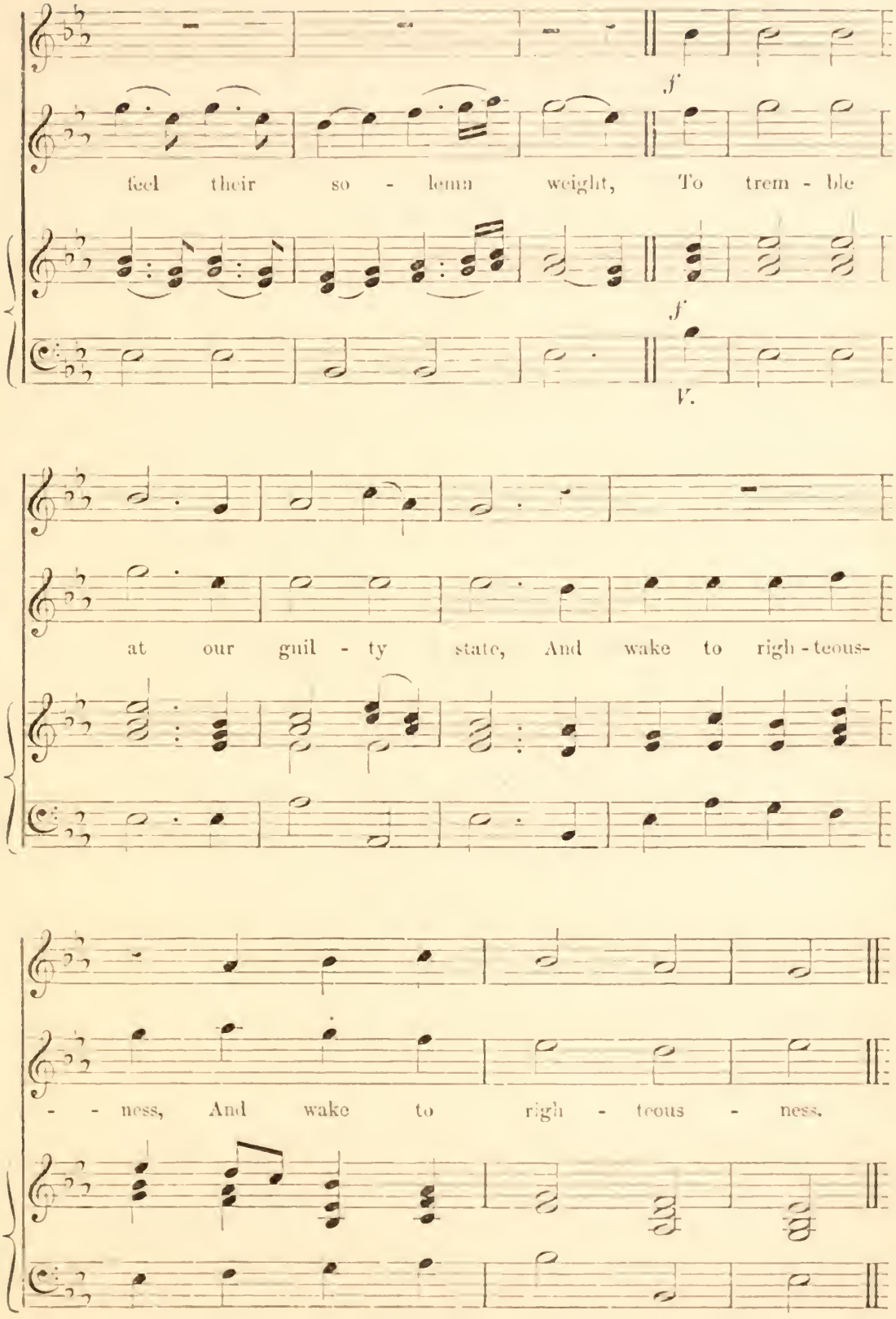


No. 137. CHRISTMAS HYMN. 6-10.

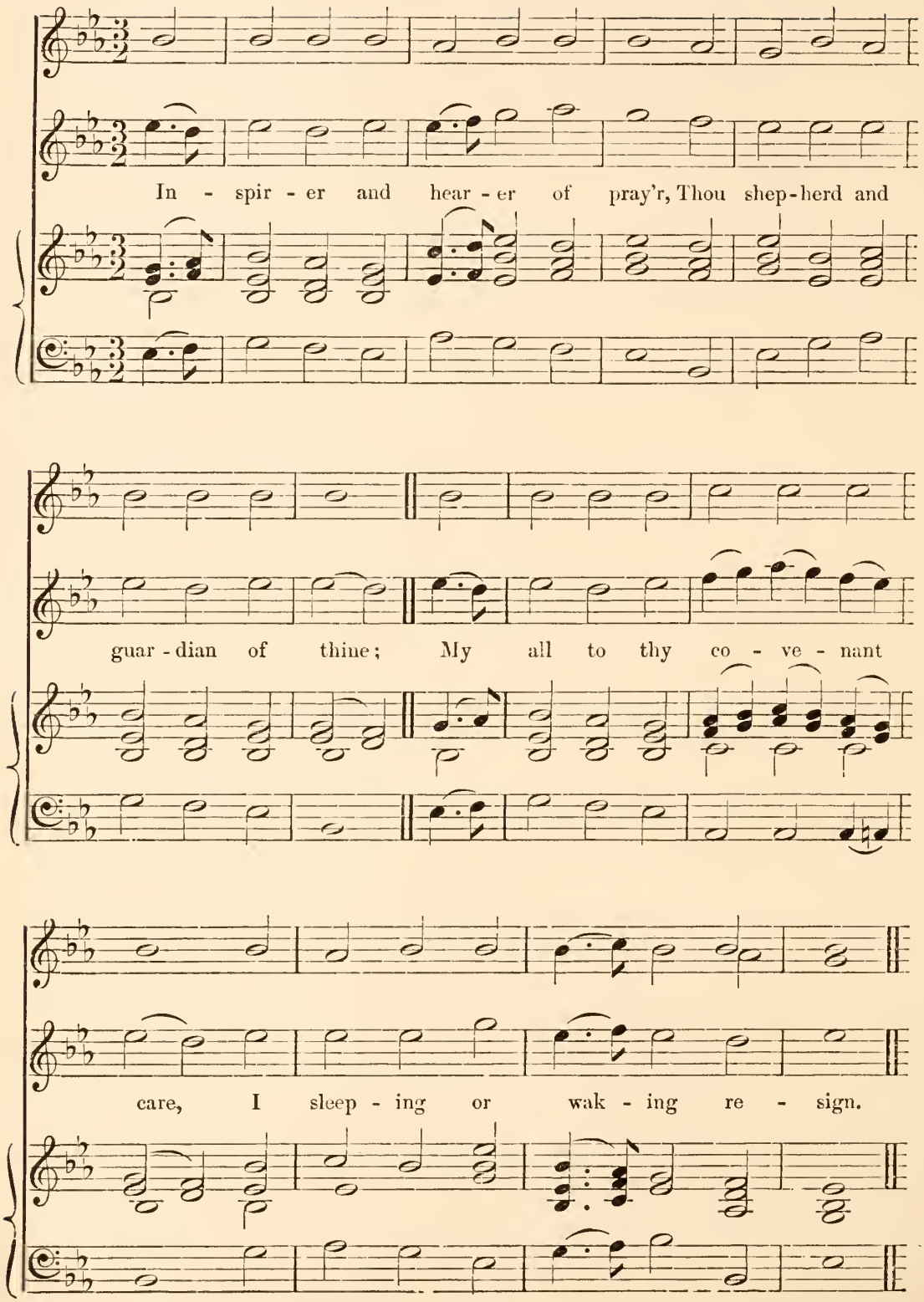


No. 138. MAWDSLEY STREET. 4-8, 2-6.

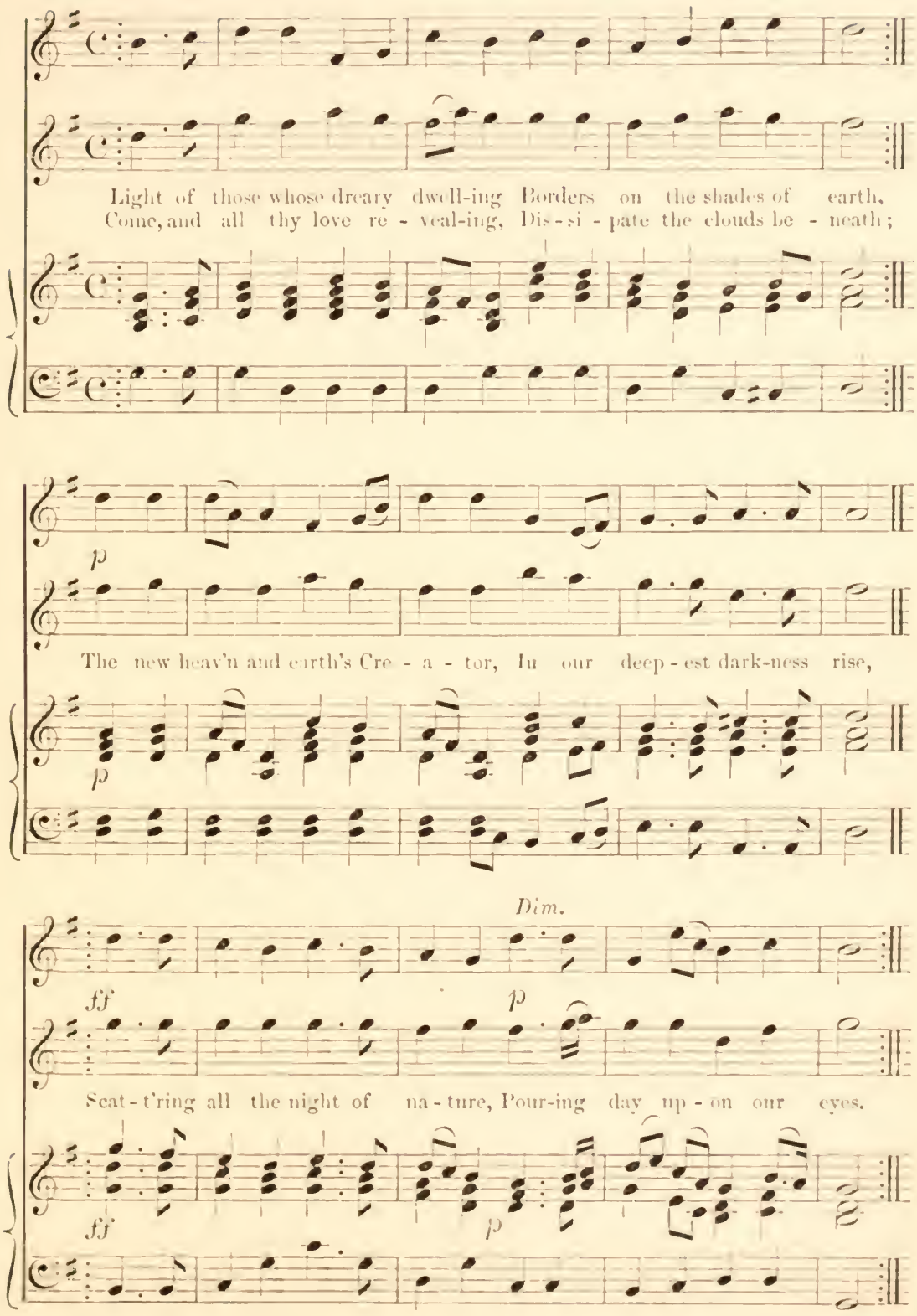



f
feel their so - lemn weight, To trem - ble
f
V.
at our guil - ty state, And wake to righ - teous-
- - ness, And wake to righ - teous - ness.

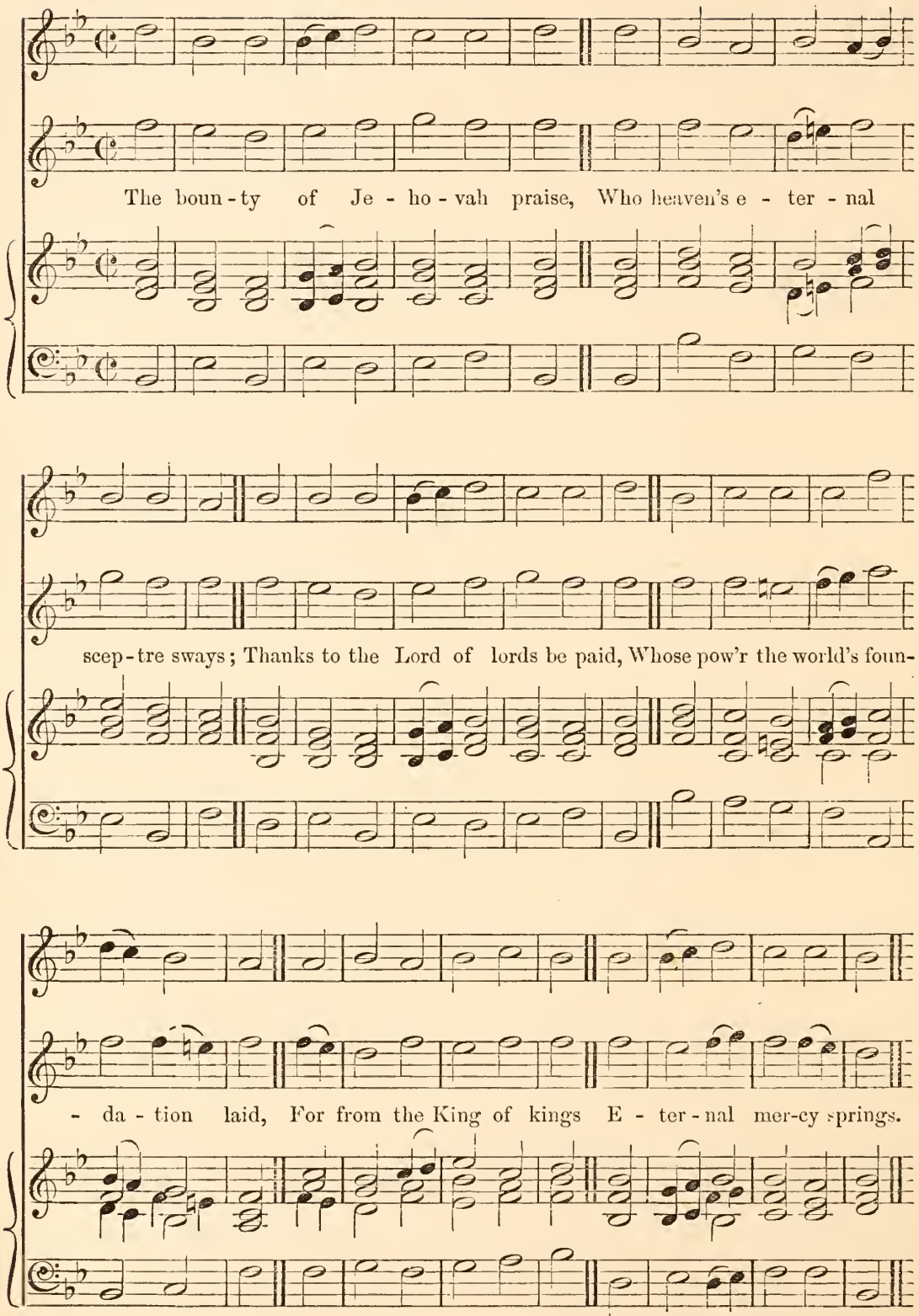
No. 139. GOSHEN. Four 8s.



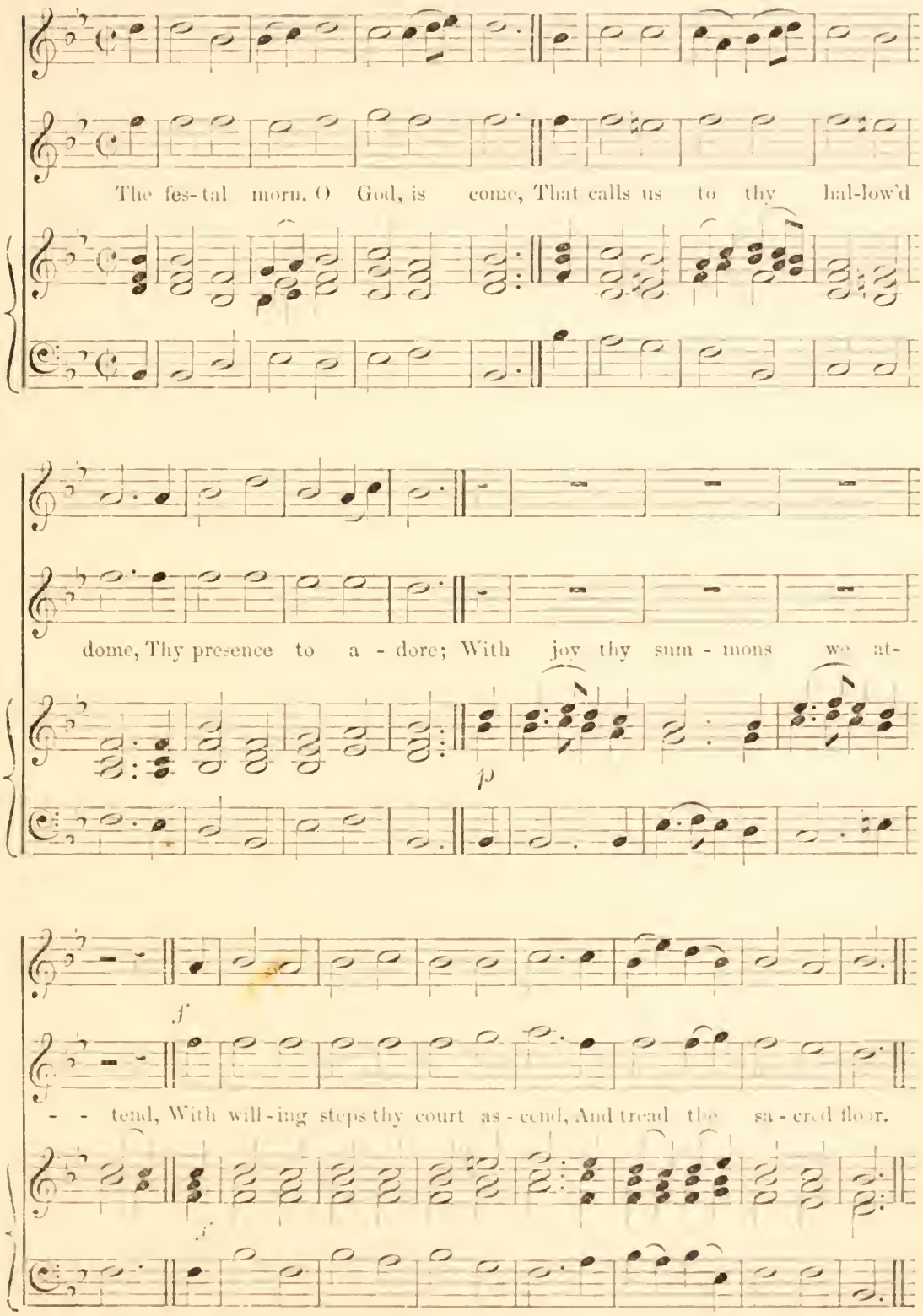
No. 140. HAYDN'S GERMAN HYMN. 4-8s. 4-7s.



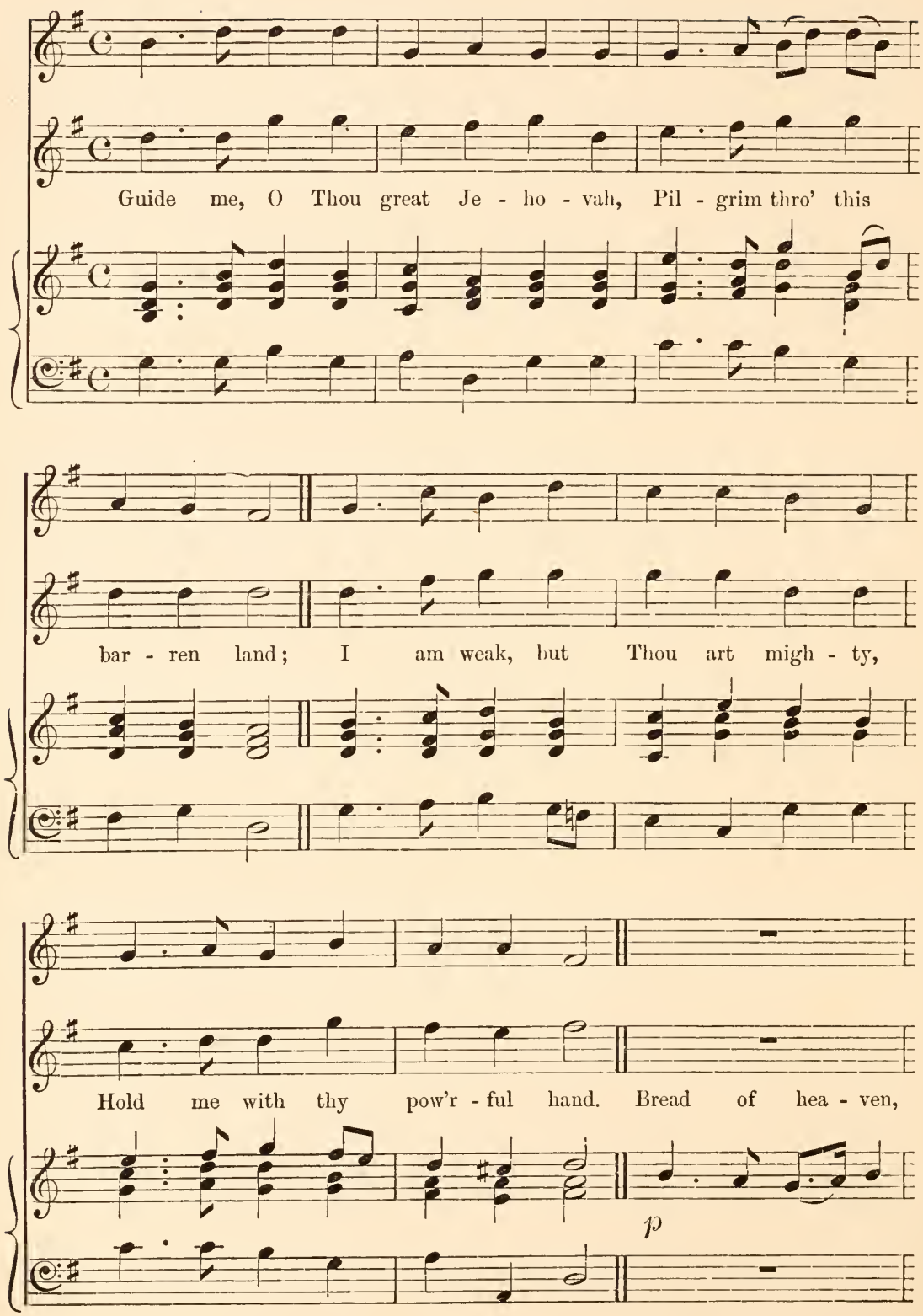
No. 141. BAXTER. 4-8s. 2-6s.

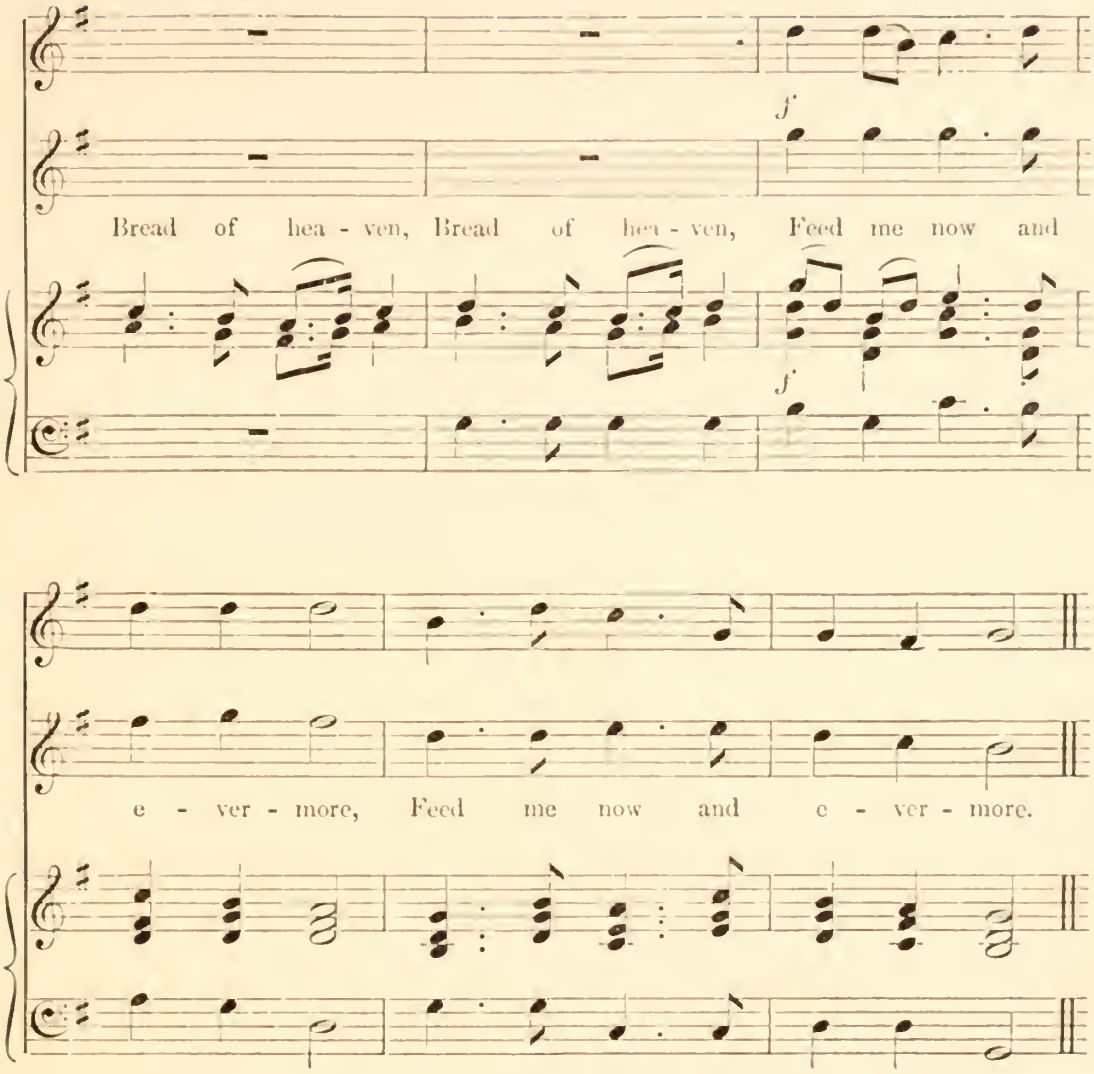


No. 142. GROSVENOR. 4-8s. 2-6s. HARWOOD.



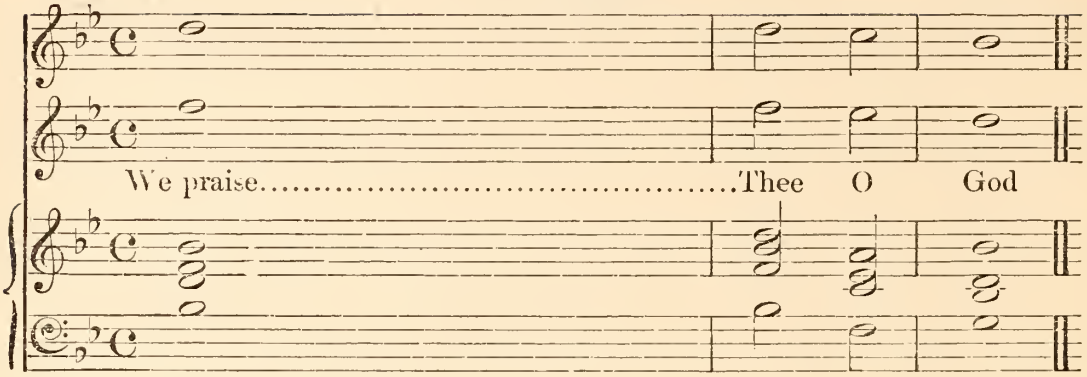
No. 143. CANAAN. 3-8s. 3-7s. CLARK.



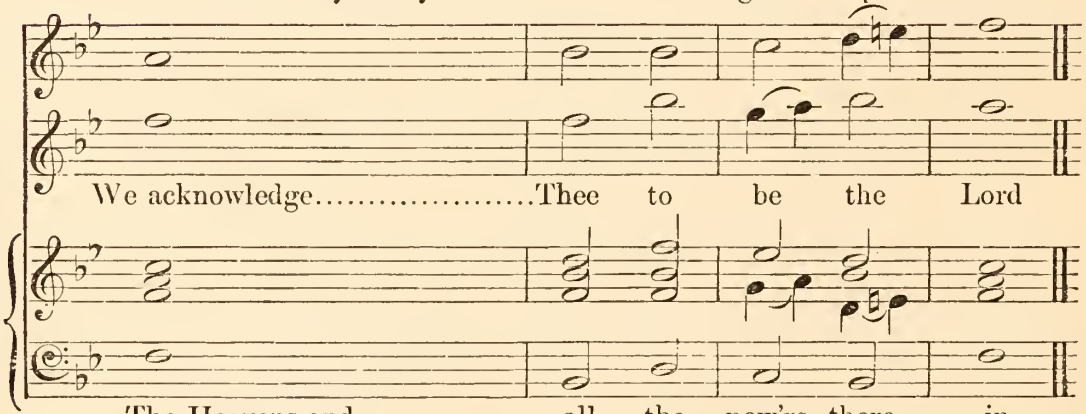


End of the Psalm Tunes.

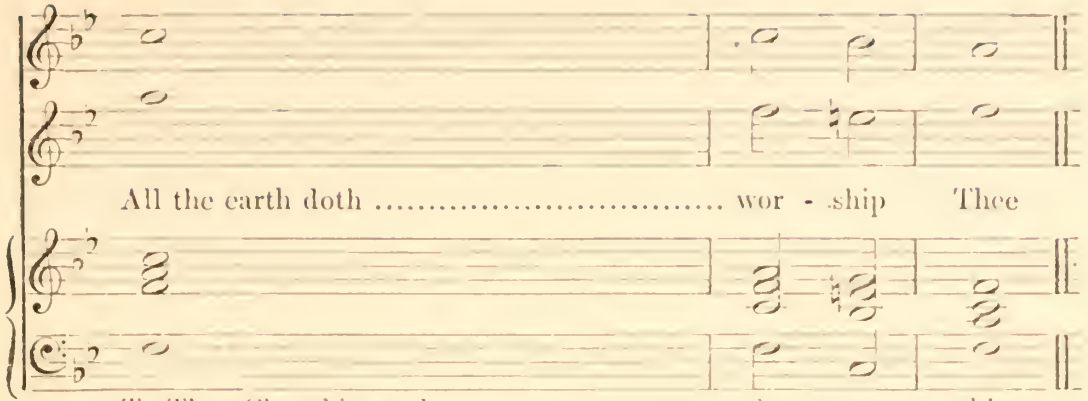
No. 1. TE DEUM. JACKSON.



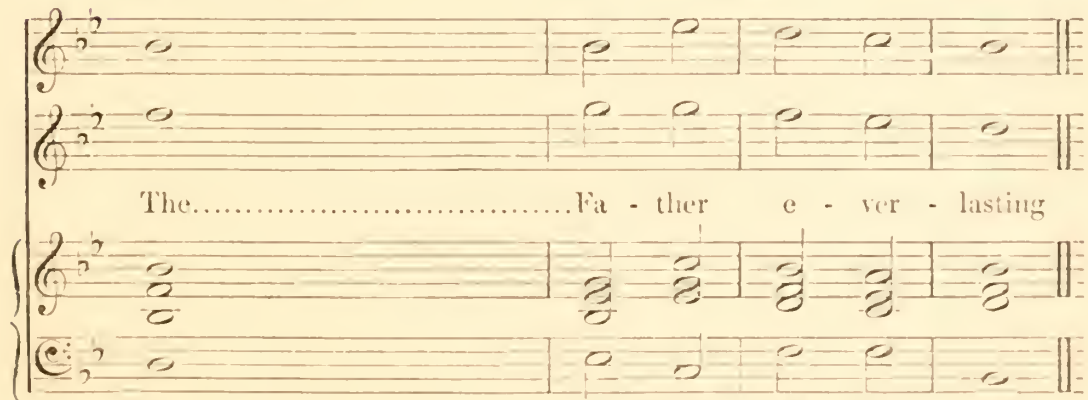
We praise.....Thee O God
To Thee all Angels .....cry a - - loud
Holy .....Ho - ly Holy
The glorious company ..... of the Apostles
The noble ..... army of martyrs
The.....Father
Thou art the.....King of Glory
When Thou tookest upon Thee to de - li - ver Man
Thou sittest at the right.....hand of God
We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



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

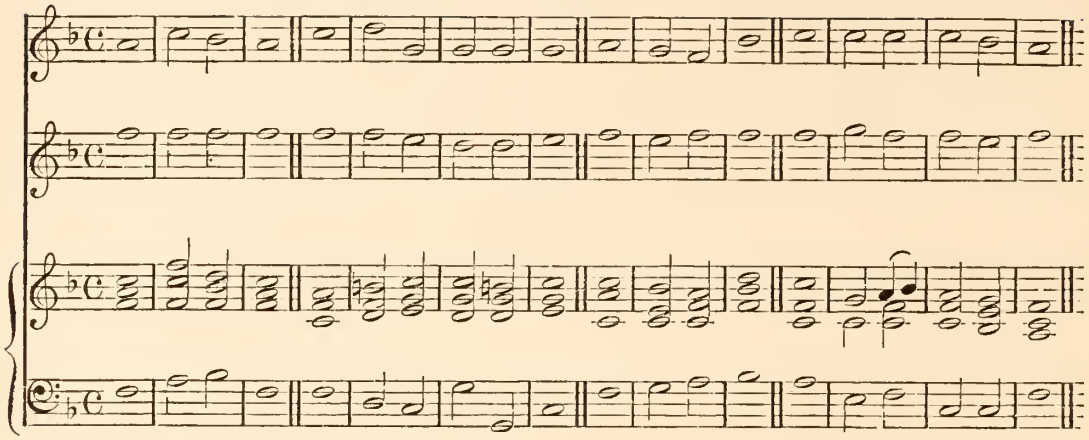


All the earth doth ..... wor - ship Thee
To Thee Cherubim and..... Se - ra - phim
Heaven and earth are full of the..... Ma - jes - ty
The goodly fellowship ..... of the prophets
The holy Church throughout..... all the world
Thine honourable true and..... on - ly Son
Thou art the ever - - - - - last -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

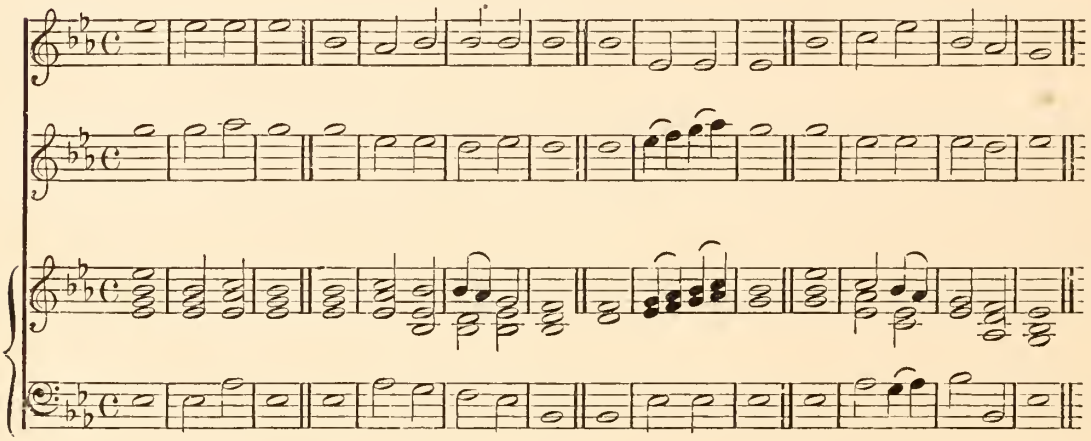


The..... Fa - ther e - ver - lasting
Con - - - - - ti - nual - ly do cry
Of ..... thy glory
Praise ..... Thee
Doth..... ac - know-ledge Thee
Also the Holy..... Ghost the com - fort - er
Of ..... the Father
Thou didst open the Kingdom of... Heaven to all be - lievers
To..... be our Judge
In..... glo -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

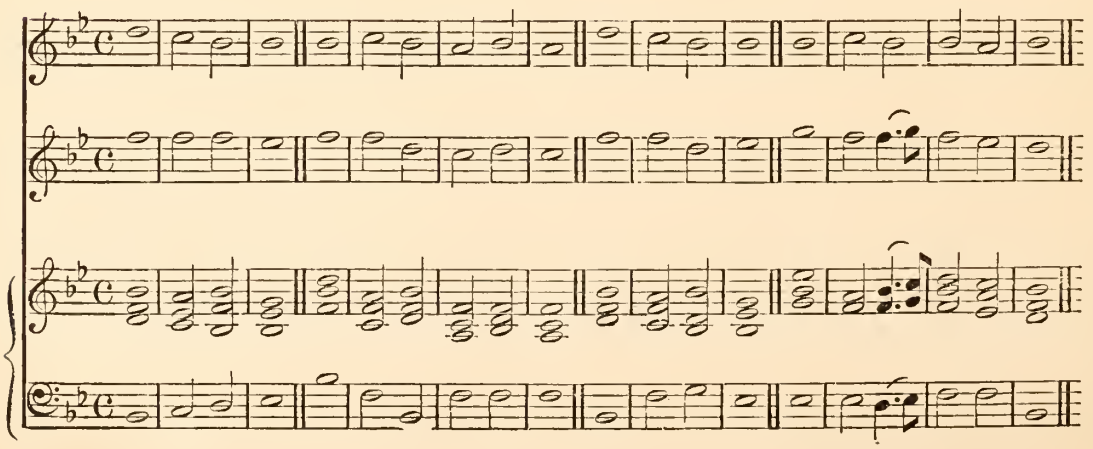
No. 2. TE DEUM. ROBINSON.



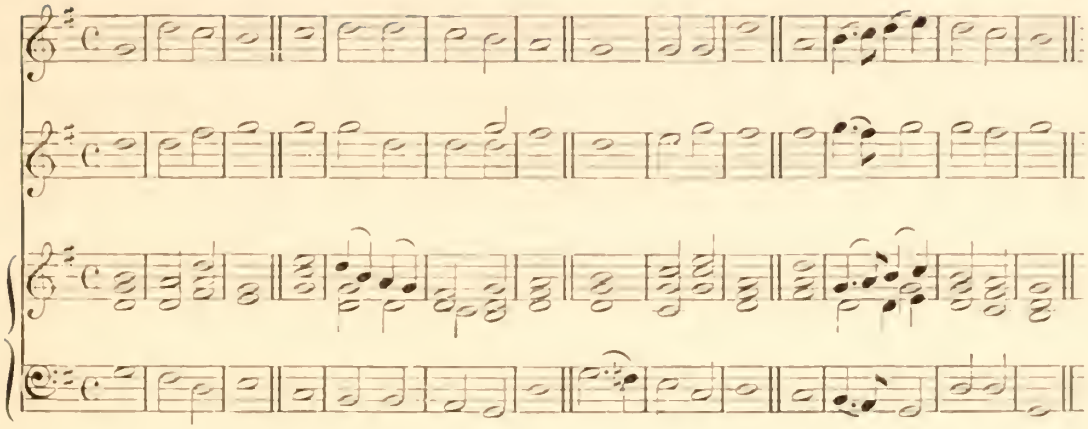
No. 3. TE DEUM. HOULDSWORTH.



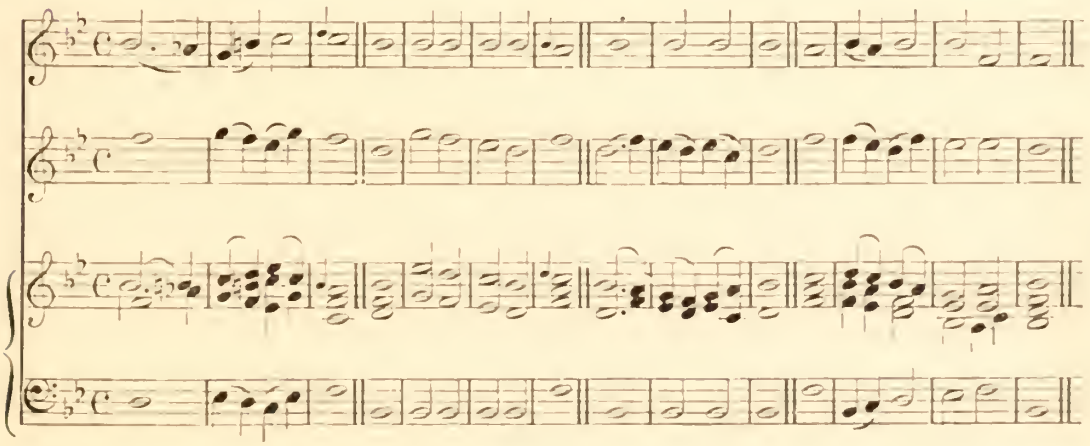
No. 4. TE DEUM. ATTWOOD.



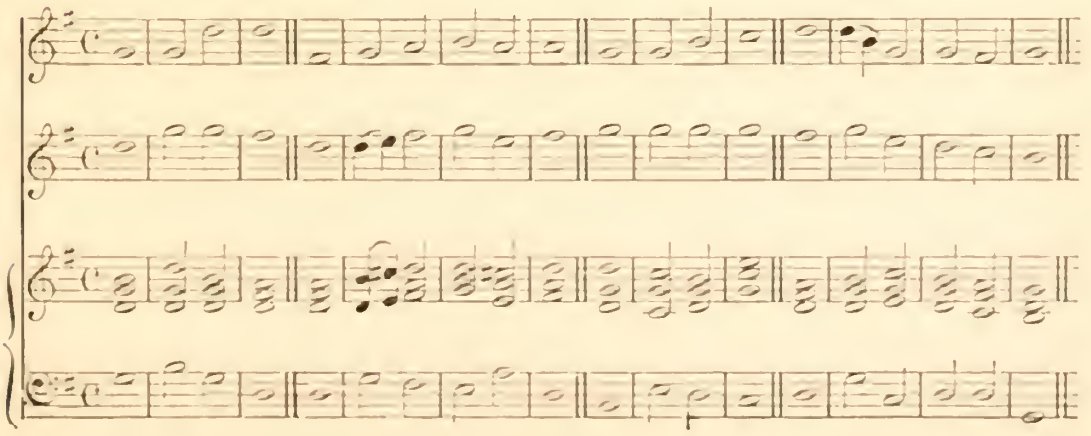
No. 5. TE DEUM. STEVENSON.



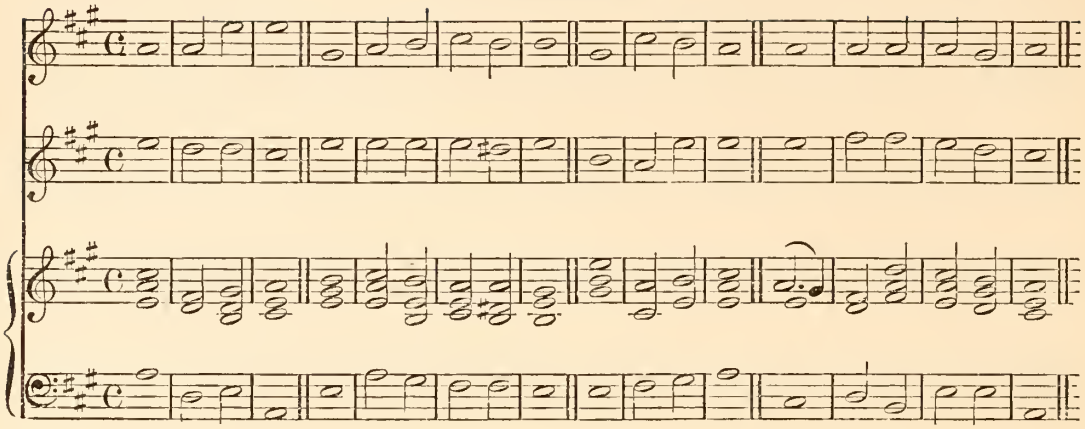
No. 6. TE DEUM. DR. CAMIDGE.



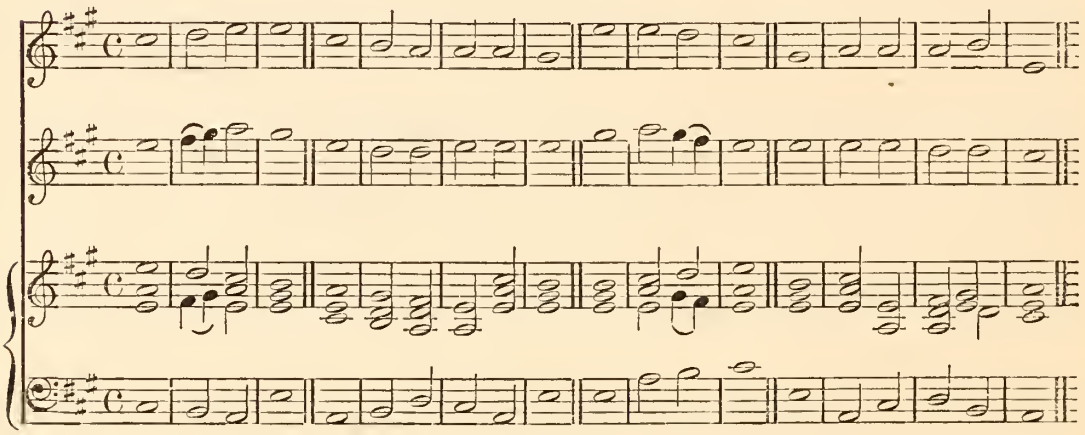
No. 7. TE DEUM.



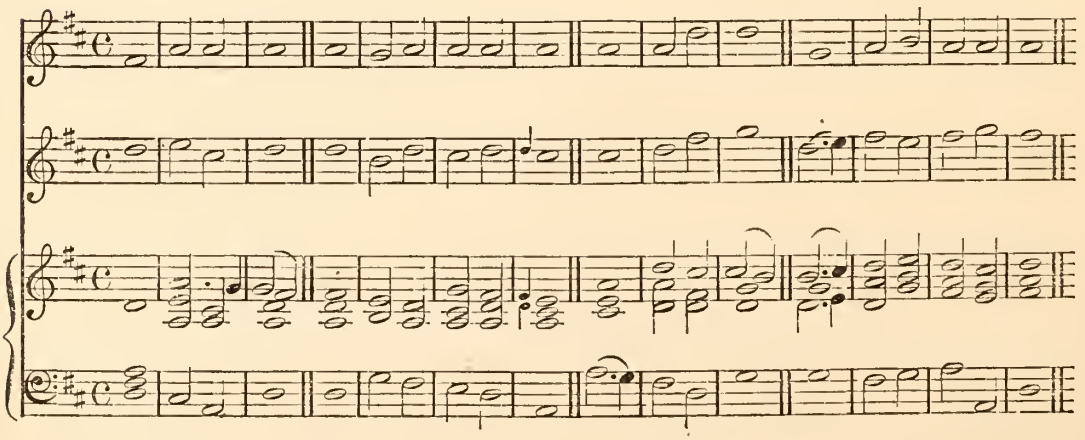
No. 8. TE DEUM. LEMON.



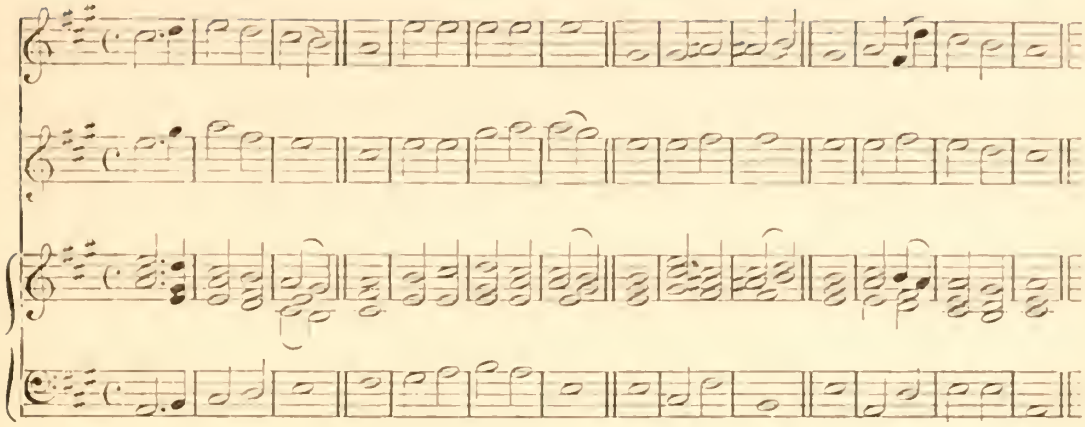
No. 9. TE DEUM. DR. CROTCH.



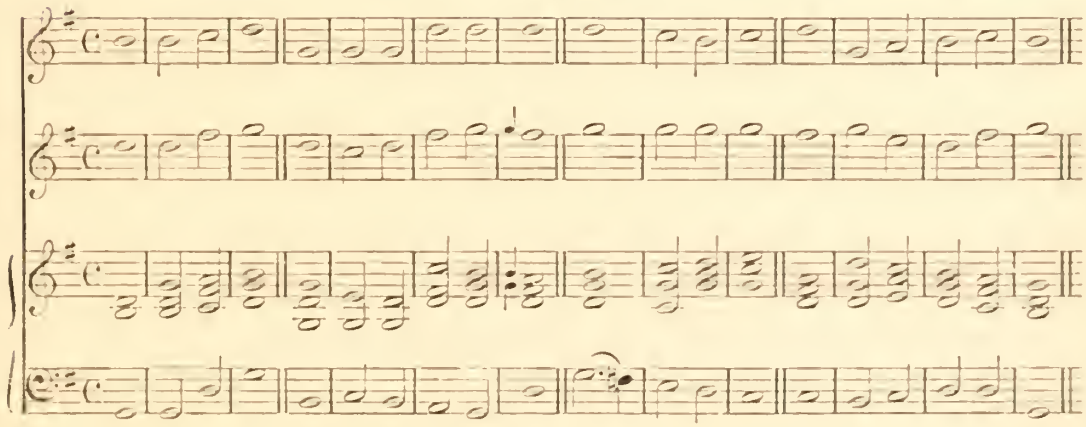
No. 10. TE DEUM. BECKWITH.



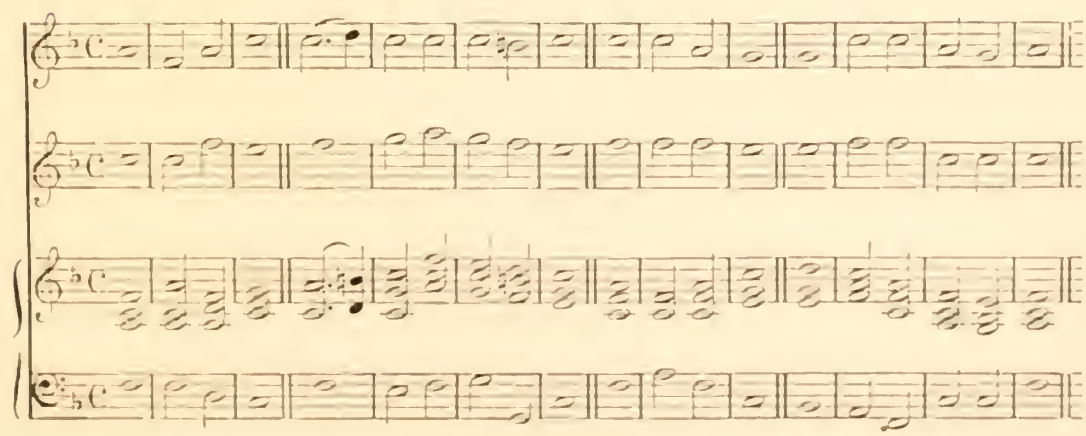
No. 11. TE DEUM. CORFE.



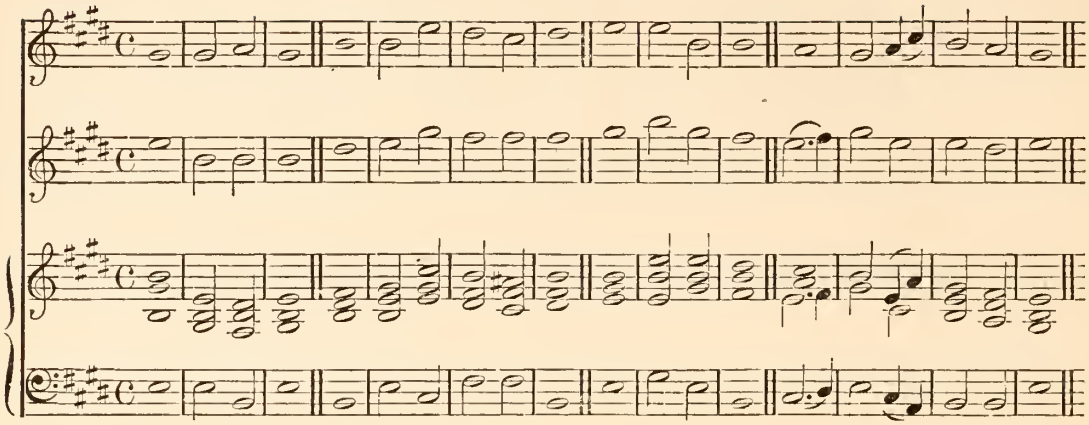
No. 12. TE DEUM. HOULDSWORTH.



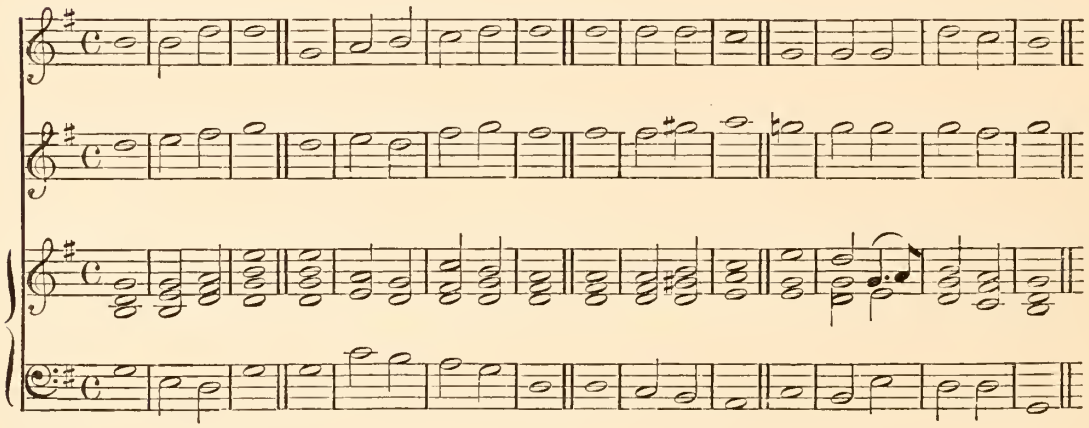
No. 13. TE DEUM. HARTLEY.



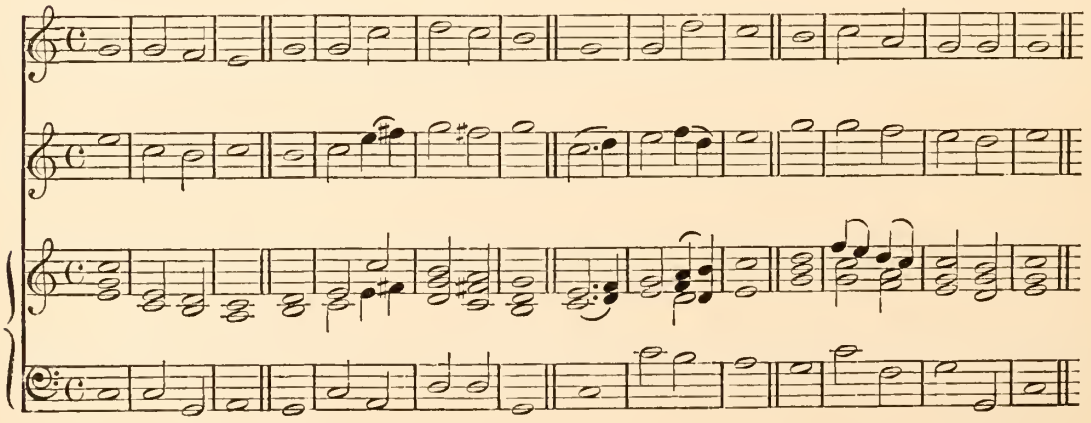
No. 14. TE DEUM. JACKSON.



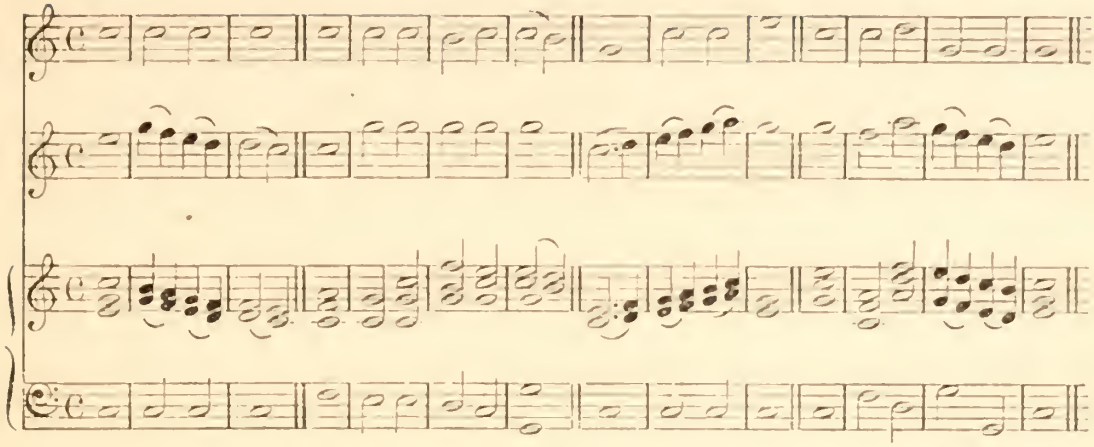
No. 15. TE DEUM. LANGDON.



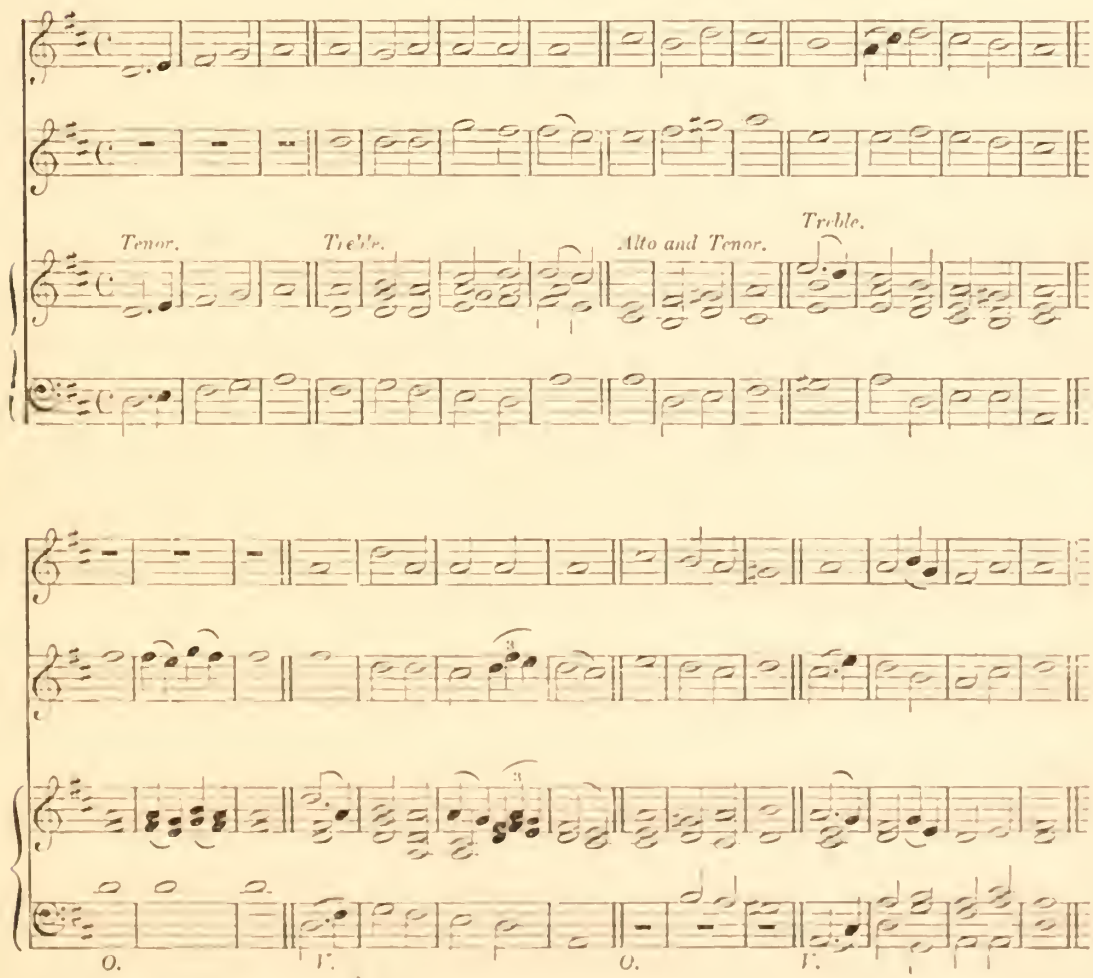
No. 16. TE DEUM. DR CROTCH.



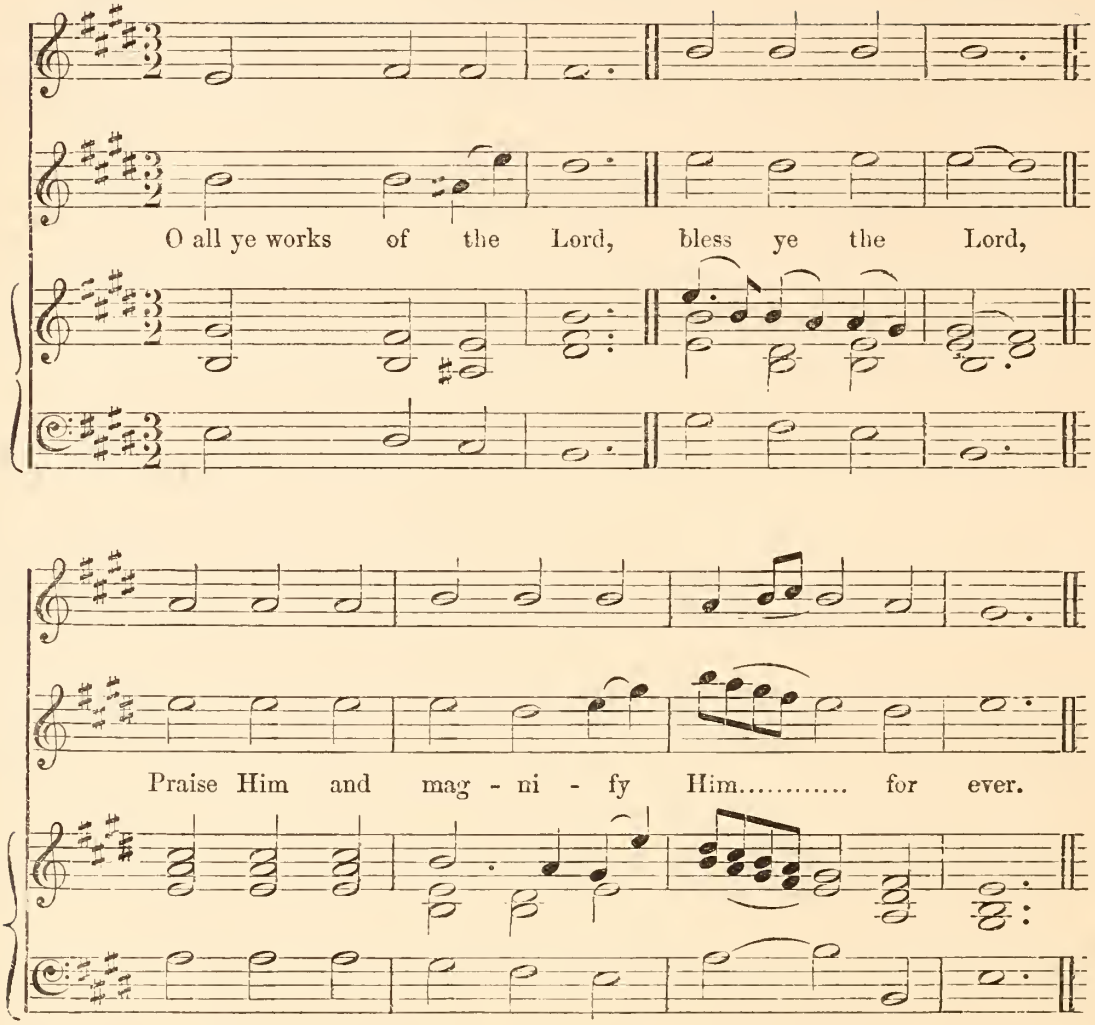
No. 17. TE DEUM. HOULDSWORTH.



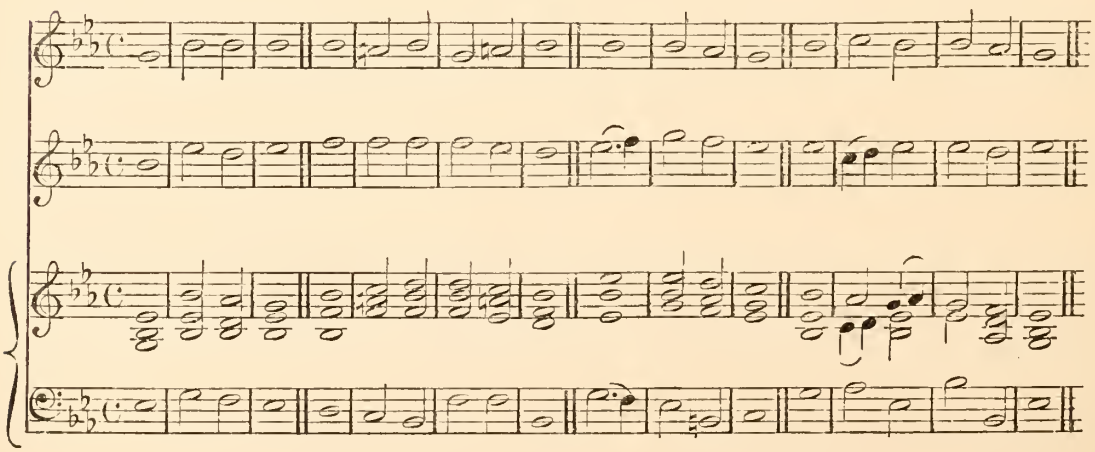
No. 18. TE DEUM. *Quadruple Chant.*



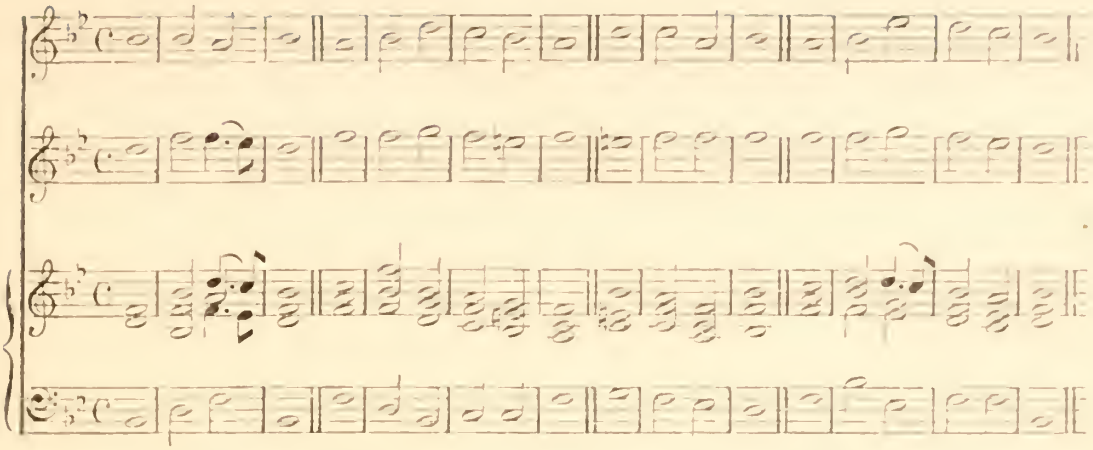
No. 19. BENEDICITE. LANGDON.



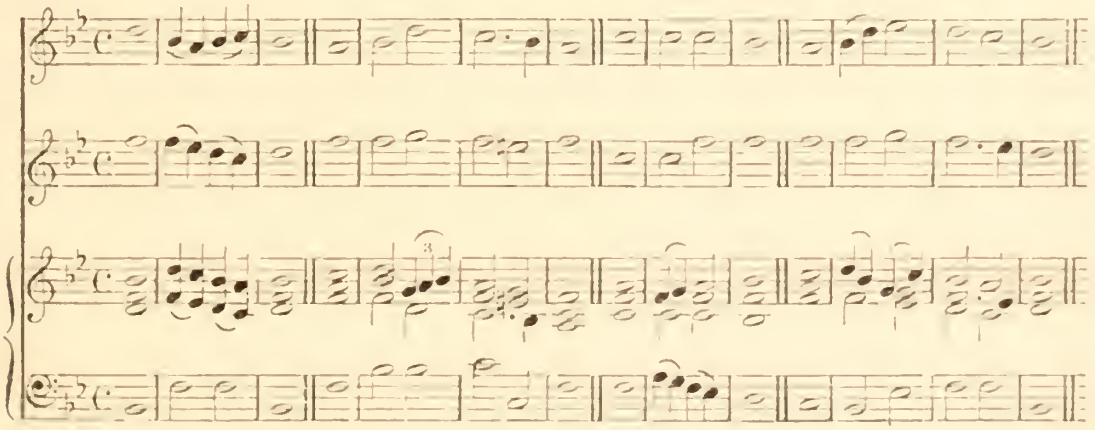
No. 20. BENEDICTUS. MORNINGTON.



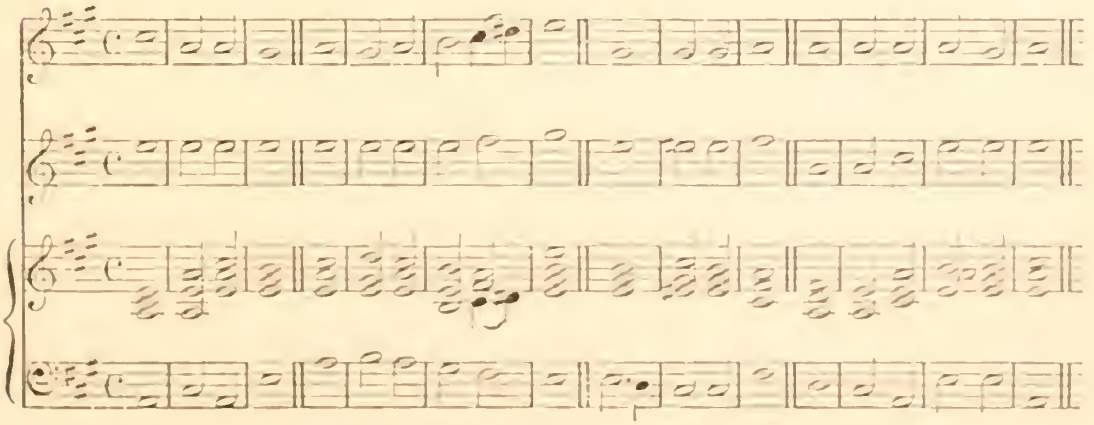
No. 21. BENEDICTUS. HARTLEY.



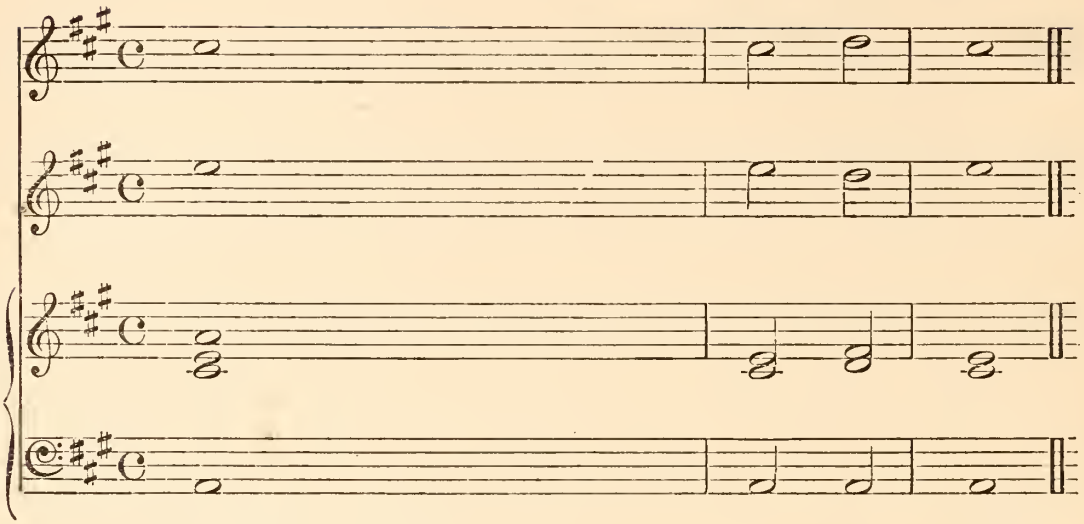
No. 22. BENEDICTUS. HOULDSWORTH.



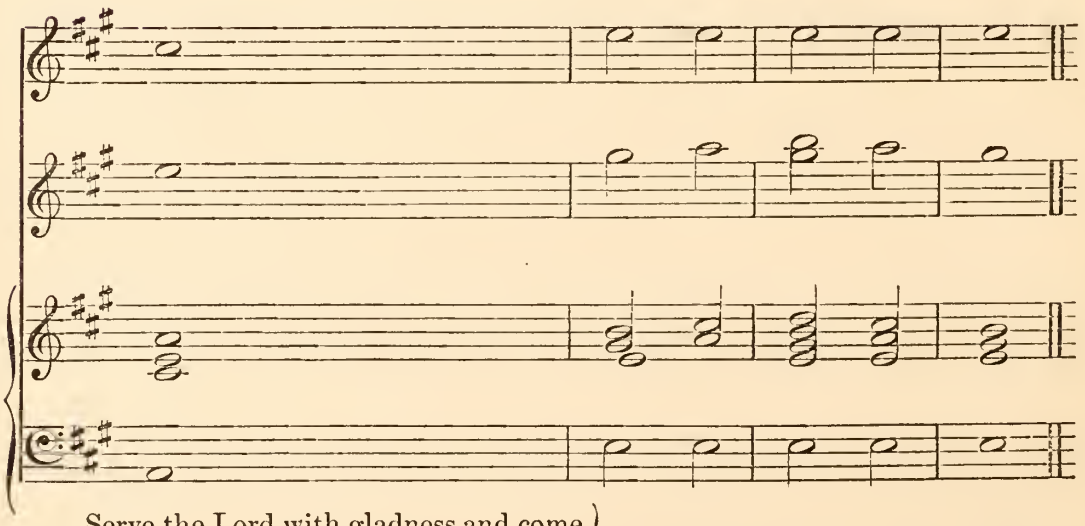
No. 23. BENEDICTUS. HOULDSWORTH.



No. 24. JUBILATE. HOULDSWORTH.

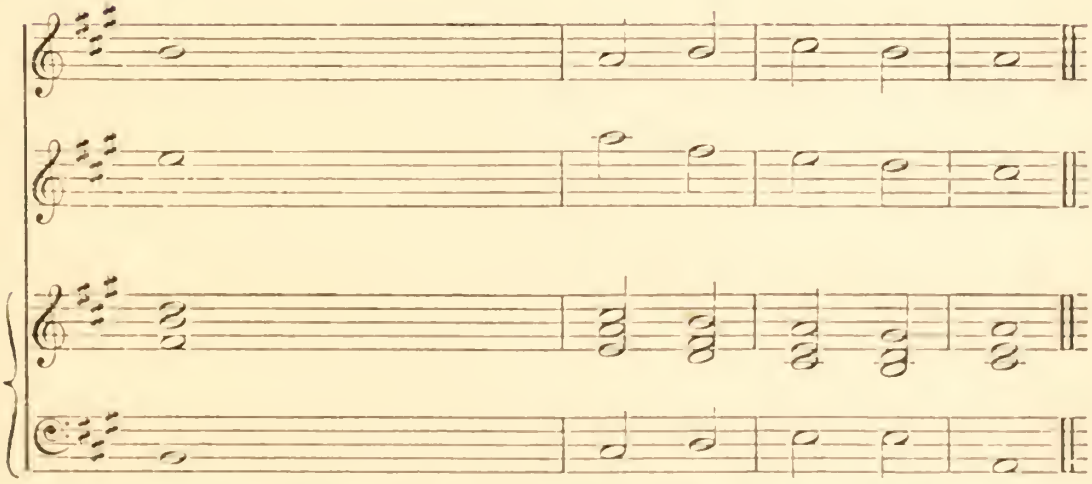


O be joyful in the Lord.....all ye lands
O go your way into his gates with thanks-giving and into his } courts with praise
Glory be to the Father and ..... to the Son



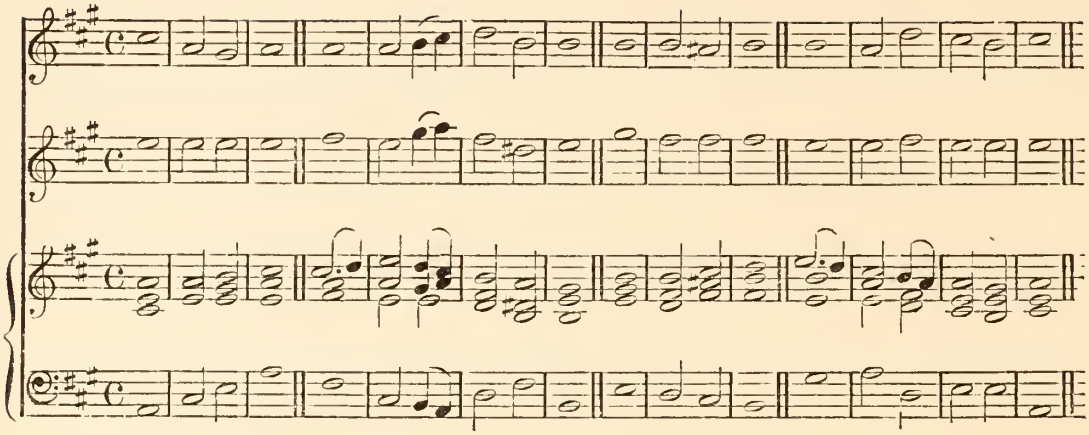
Serve the Lord with gladness and come before his } pre-sence with a song
Be thankful unto Him and..... speak good of his name
And..... to the Ho-ly Ghost

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

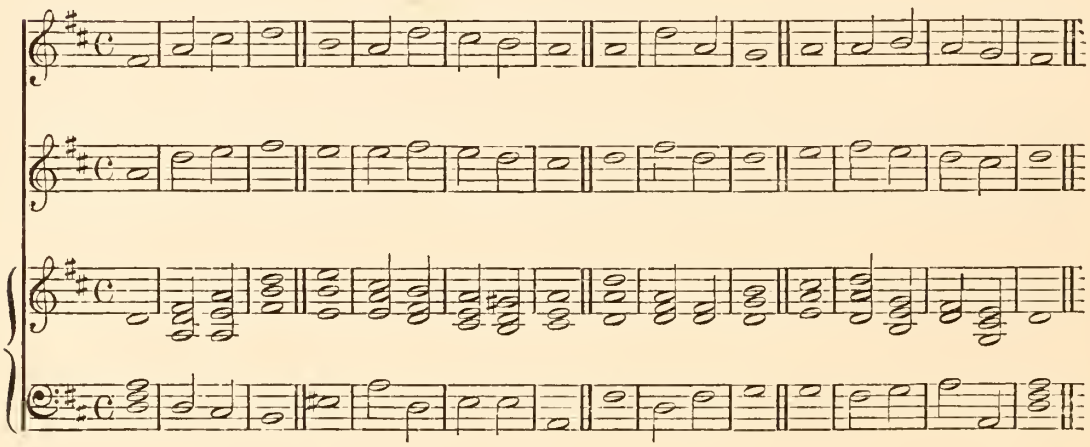


We are his people and the..... sheep of his pas - ture
And his truth endureth from gene - ration to ge - ne - ration
World.....with - out end A - men.

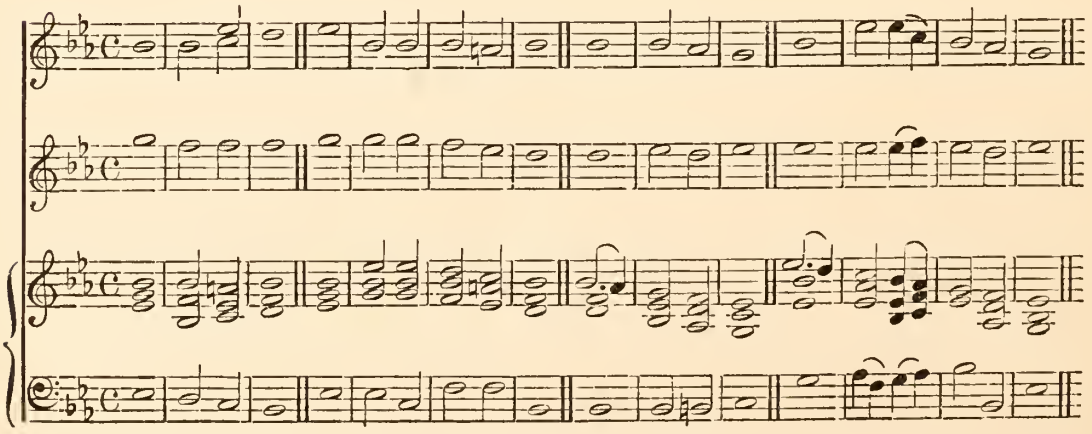
No. 25. JUBILATE. SOAPER.



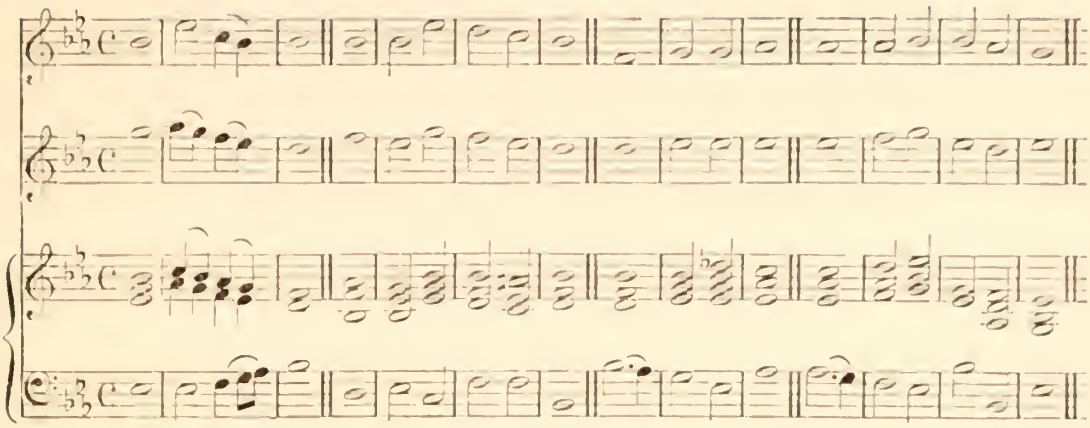
No. 26. JUBILATE. PRATT.



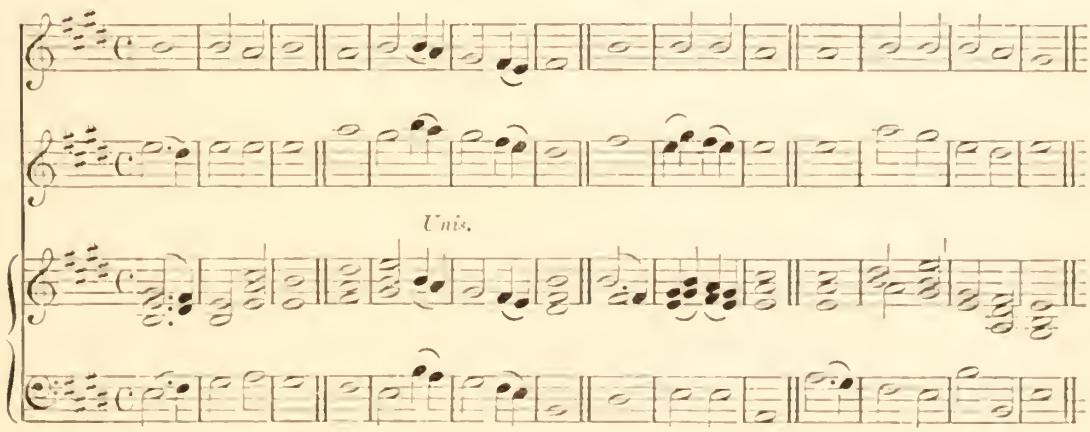
No. 27. JUBILATE.



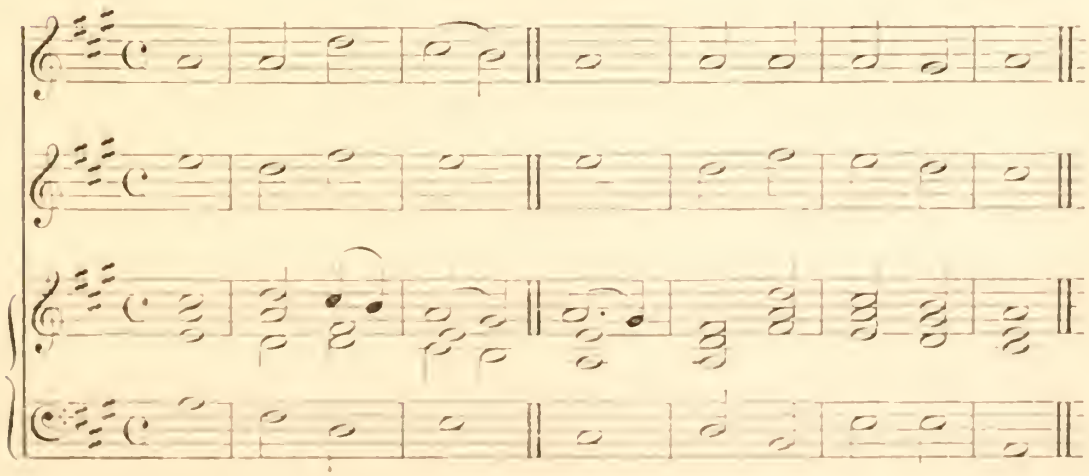
No. 28. JUBILATE.



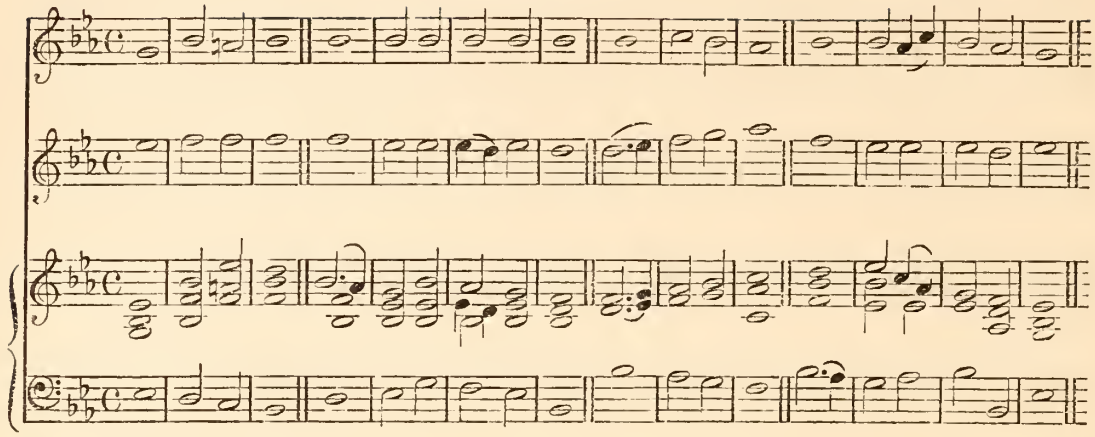
No. 29. JUBILATE. KEMP.



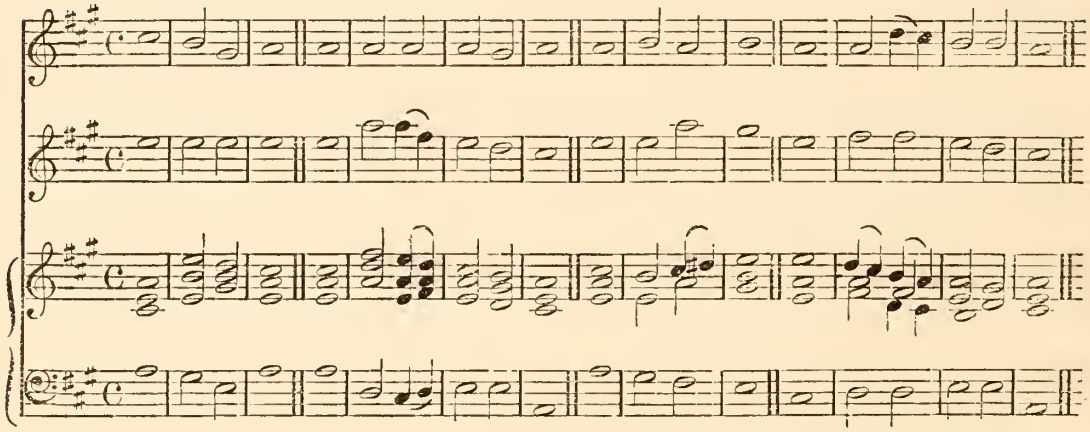
No. 30. JUBILATE. NARES.



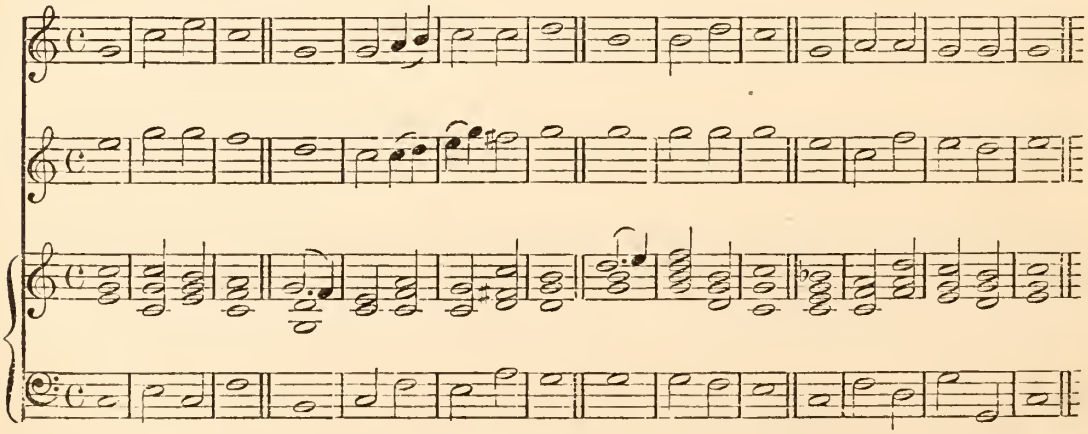
No. 31. JUBILATE. WAINWRIGHT.



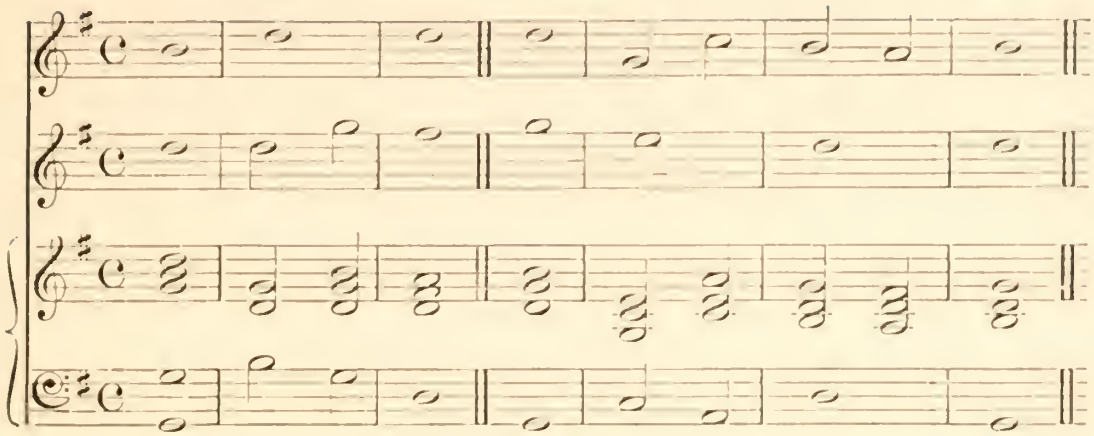
No. 32. JUBILATE. WIDDOP.



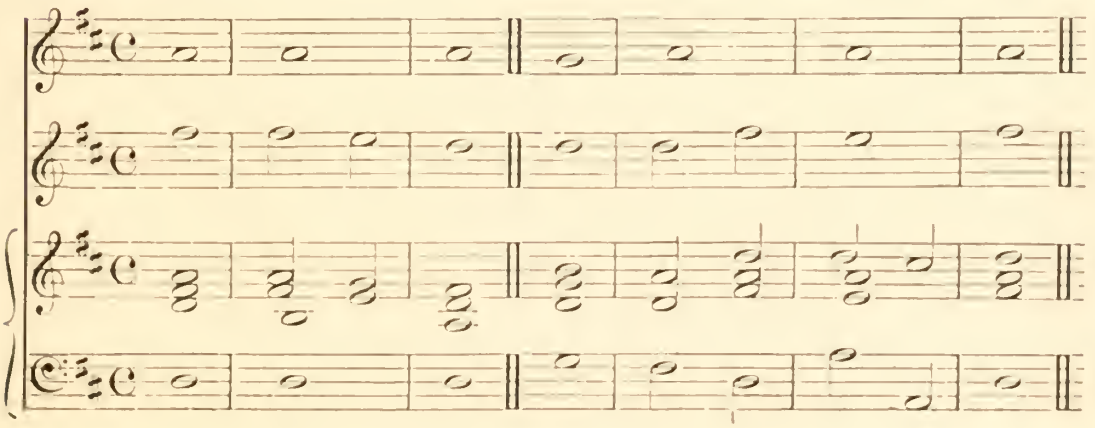
No. 33. JUBILATE. RUSSELL.



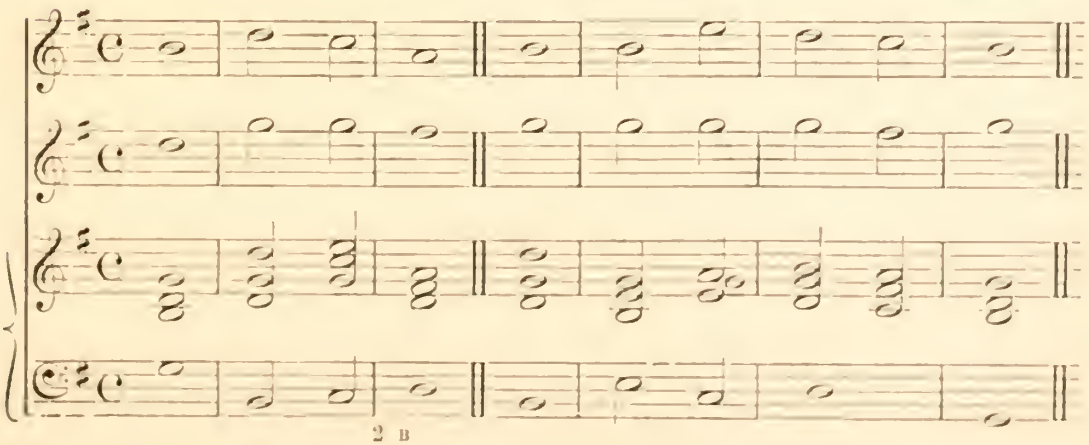
No. 34. JUBILATE. BELLAMY.



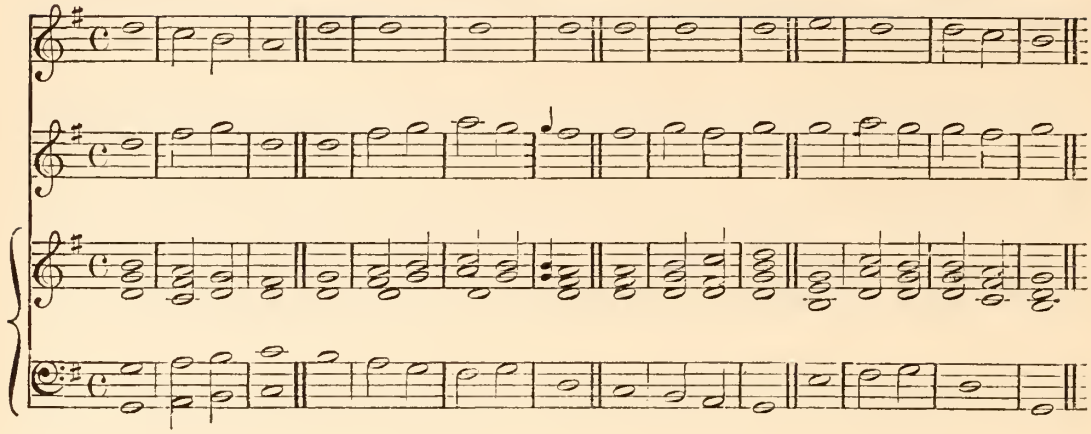
No. 35. JUBILATE. HOULDSWORTH.



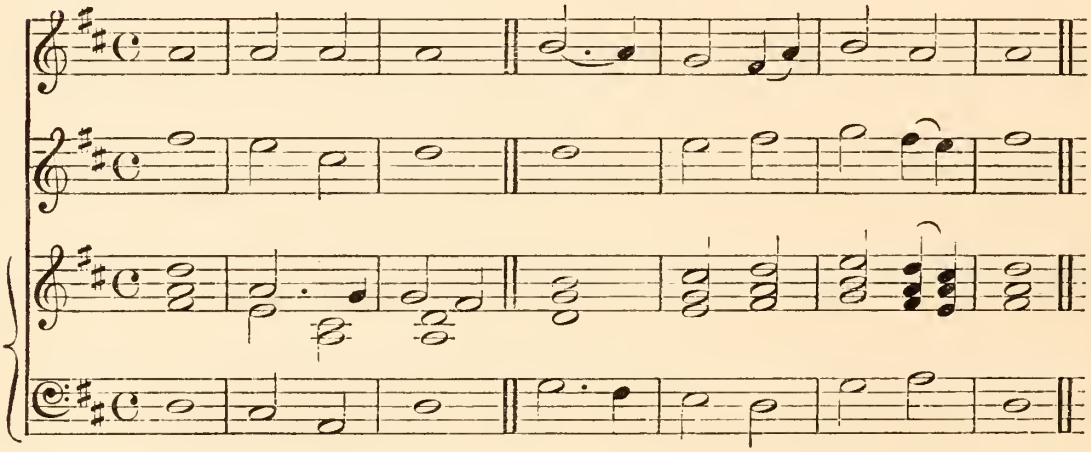
No. 36. JUBILATE. HOULDSWORTH.



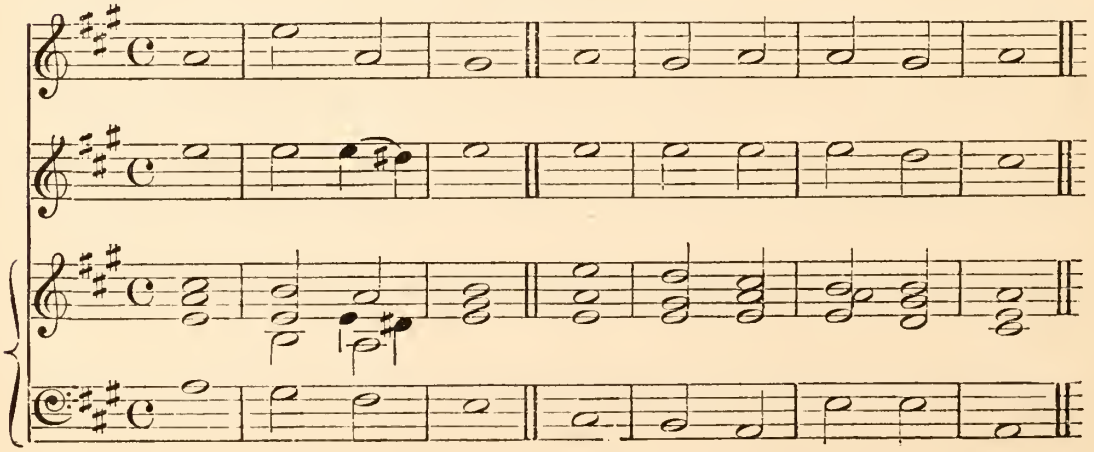
No. 37. JUBILATE. Dr. Crotch.



No. 38. JUBILATE. Hayes.



No. 39. JUBILATE. Purcell.



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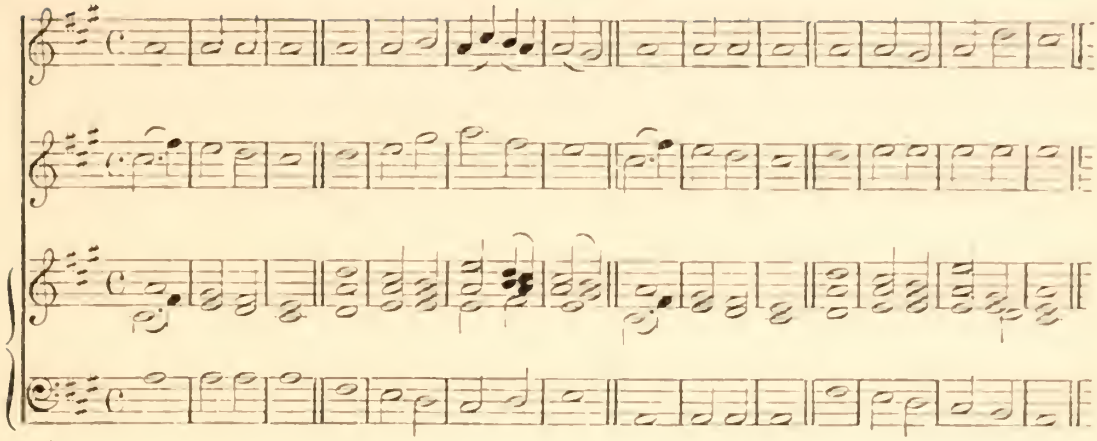

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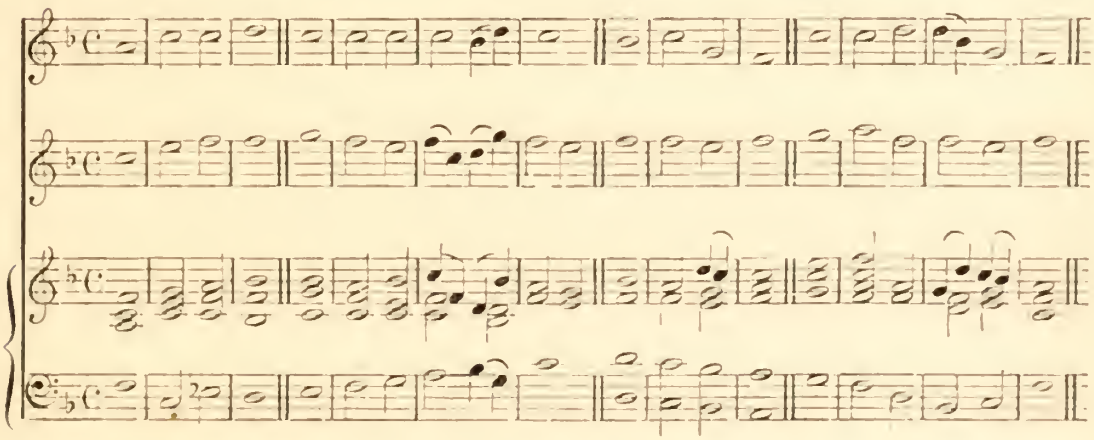
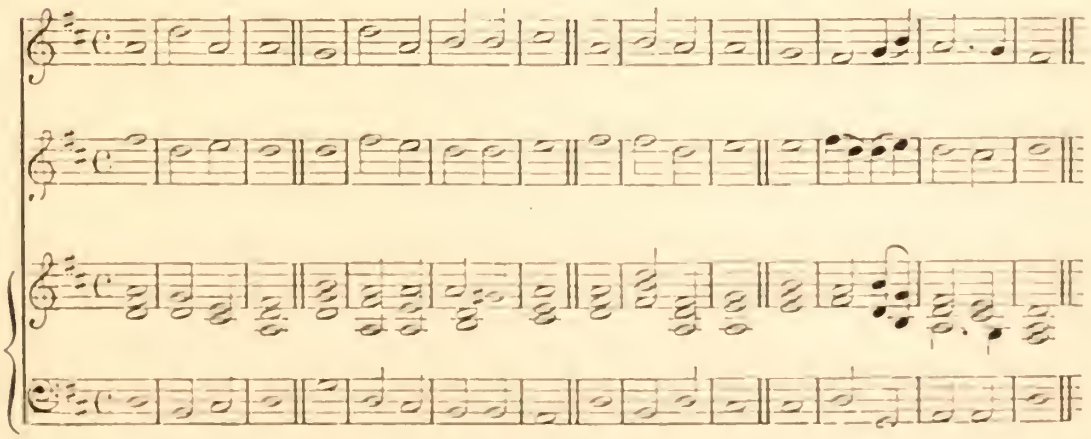
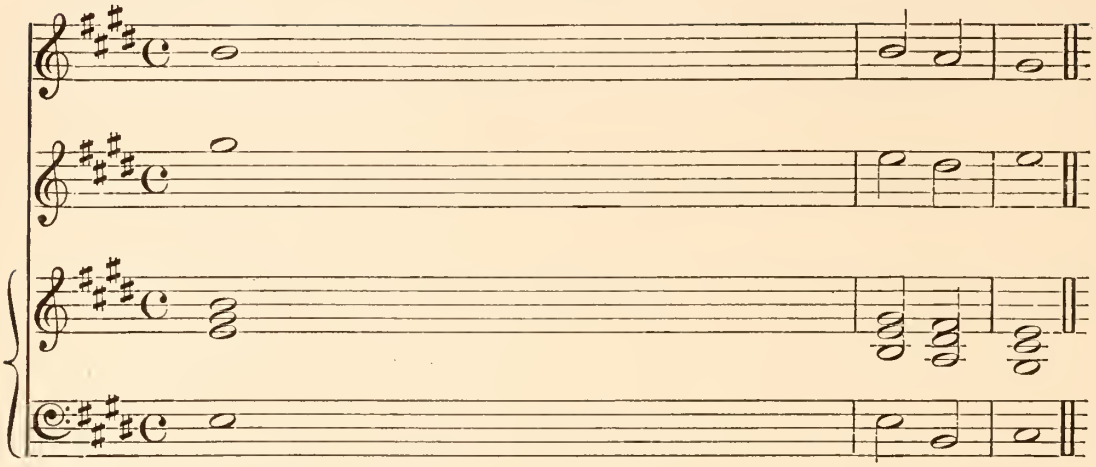


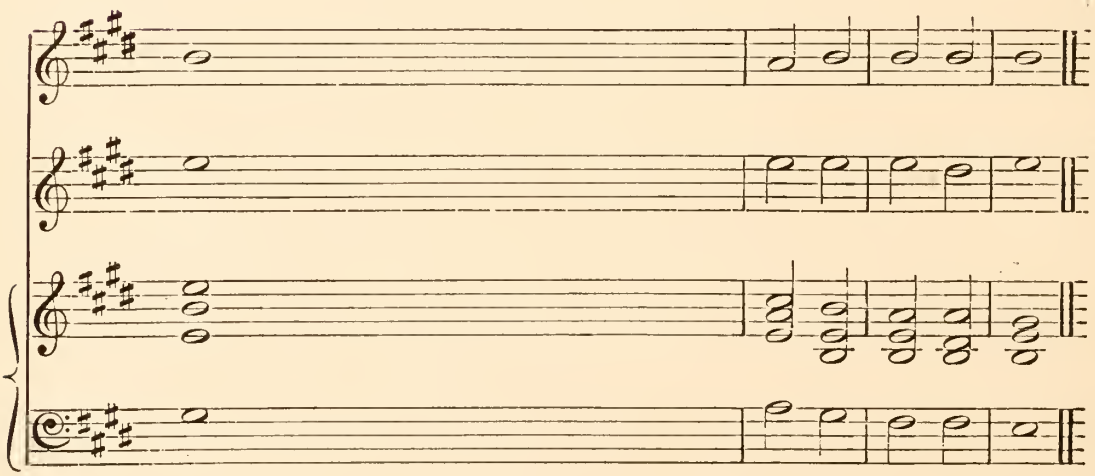
No. 42. JUBILATE. BELLAMY.



No. 43. CANTATE. MORNINGTON.

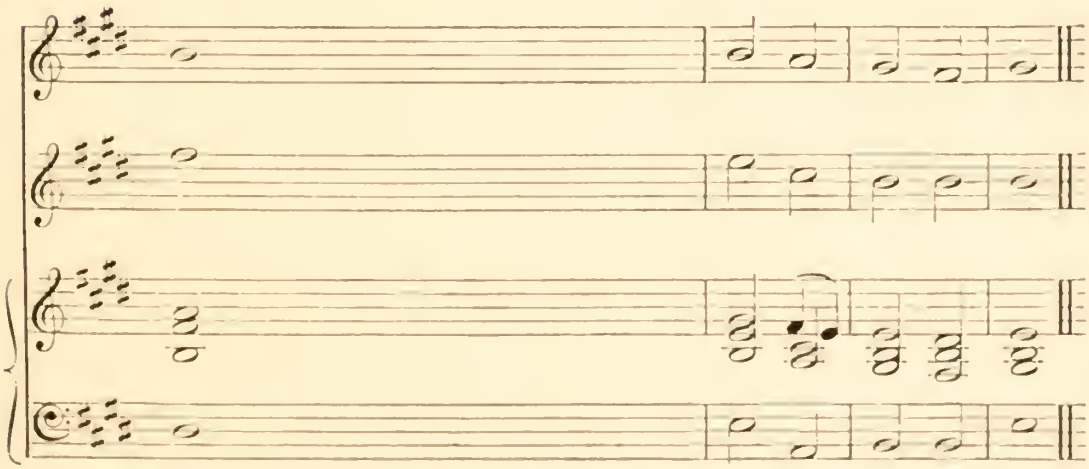


O sing unto the Lord..... a new song
The Lord declared ..... his sal - va-tion
Show yourselves joyful unto the Lord ..... all ye lands
With trumpets ..... also and shawms
Let the floods clap their hands and let the hills be joyful together be - - - } fore the Lord
Glory be to the Father and ..... to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



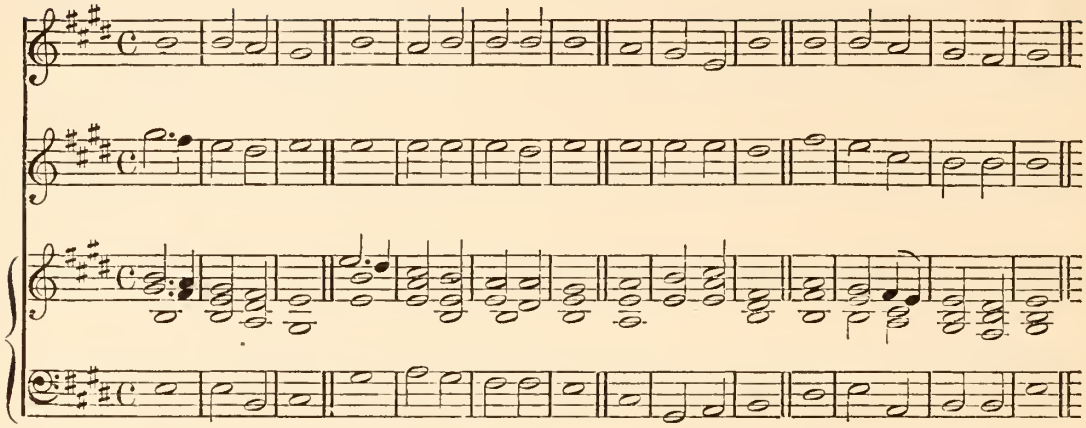
For He hath ..... done mar - vel-lous things
His righteousness hath He openly showed in the sight of the hea - then
Sing ..... re - joice and give thanks
O show yourselves joyful be - - - fore the Lord the King
For He ..... cometh to judge the earth
And..... to the Ho - ly Ghost

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

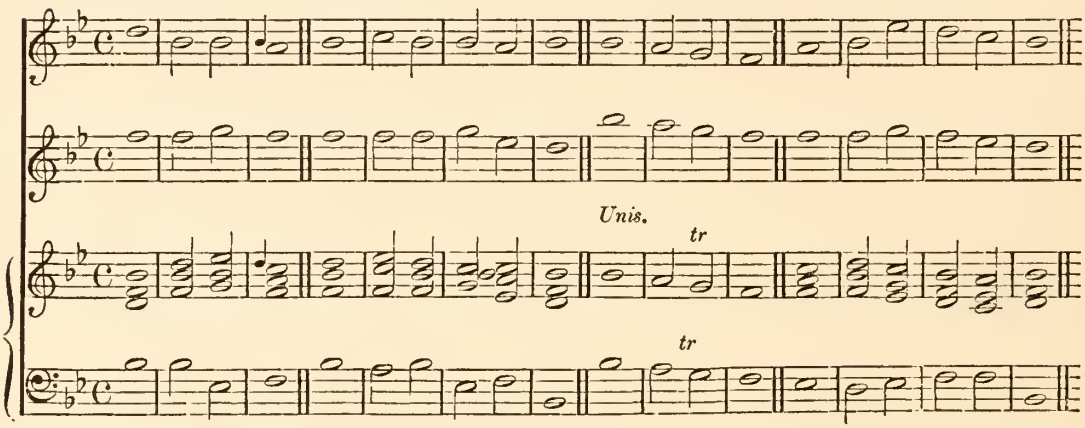


Hath He gotten Him - - - - self the vic - to - ry
And all the ends of the world have seen the sal - va - tion of our God
Sing to the harp with a ..... psalm of thanks-giv - ing
The round world and ..... they that dwell there - in
And the ..... people with e - qui - ty
World ..... with - out end A - men

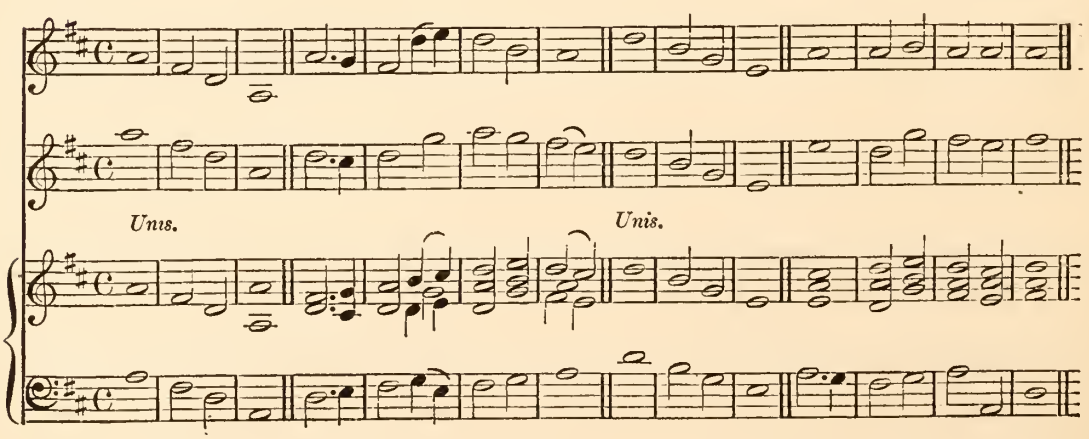
No. 44. CANTATE. MORNINGTON.



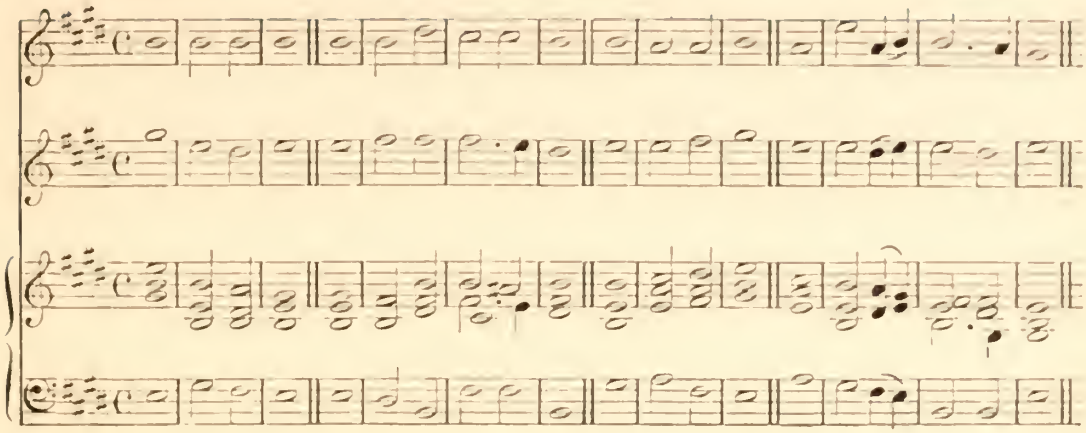
No. 45. CANTATE. HOULDSWORTH.



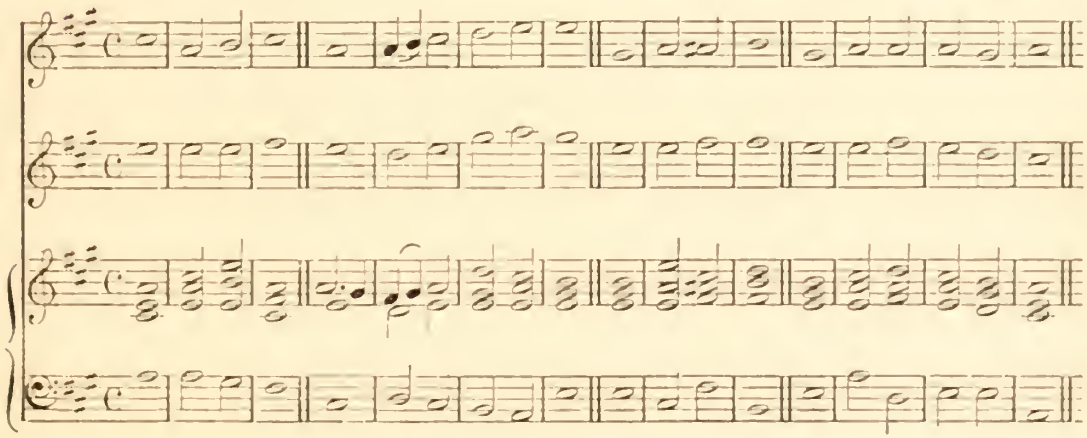
No. 46. CANTATE. JONES.



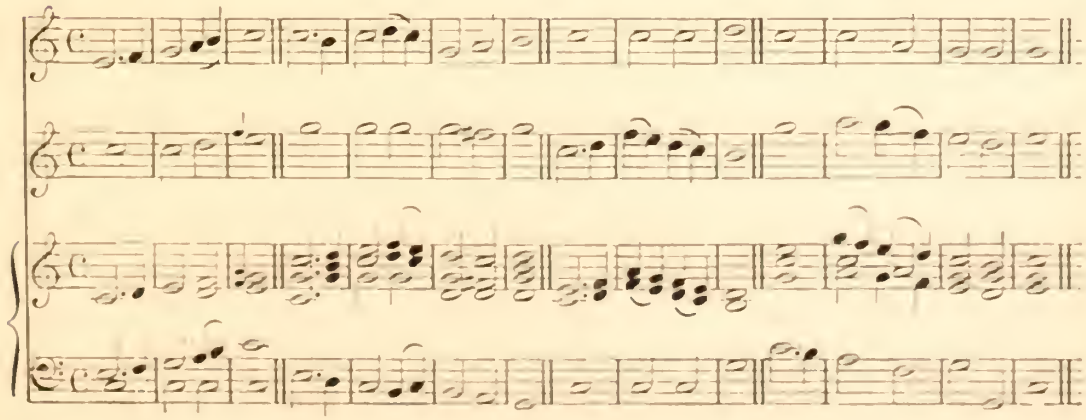
No. 47. CANTATE. Boyce.



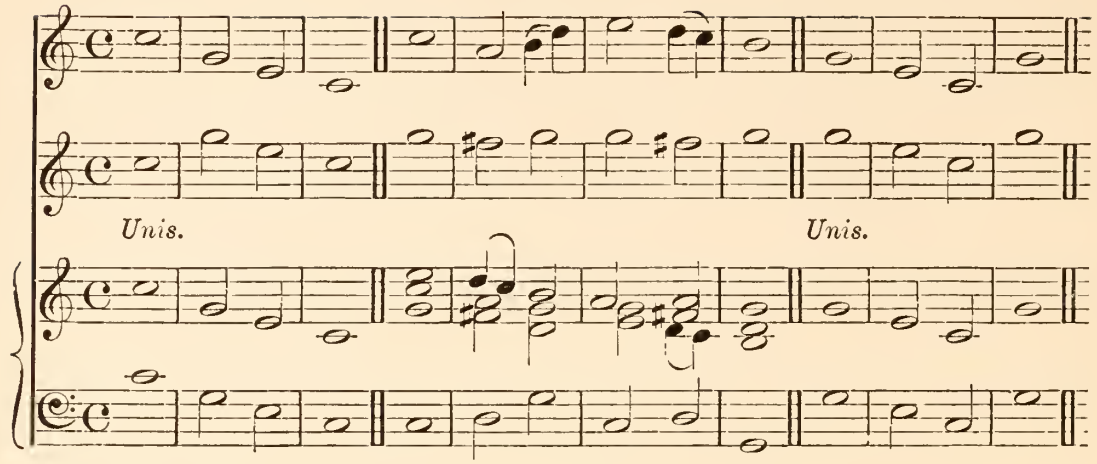
No. 48. CANTATE. Dr. Norris.



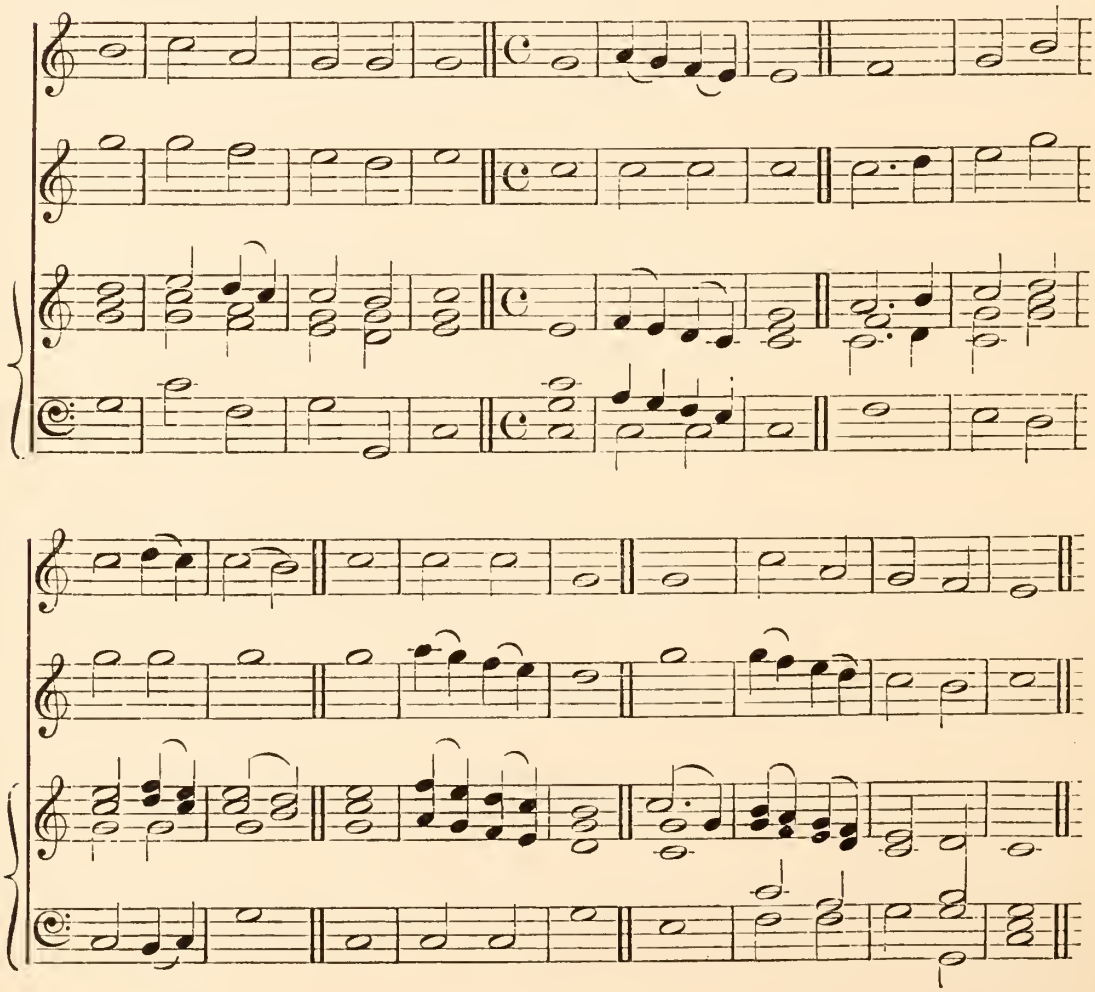
No. 49. CANTATE. Dr. Camidge.



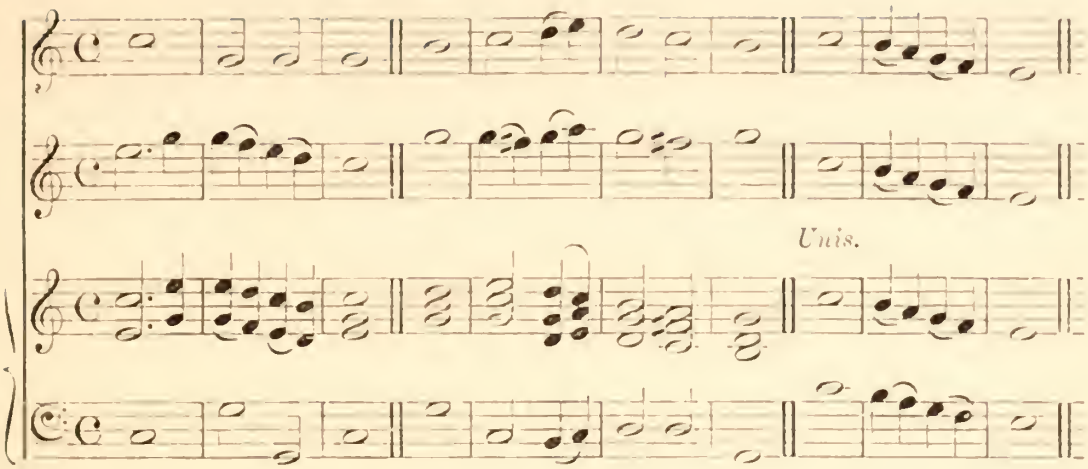
No. 50. CANTATE. Goodenough.



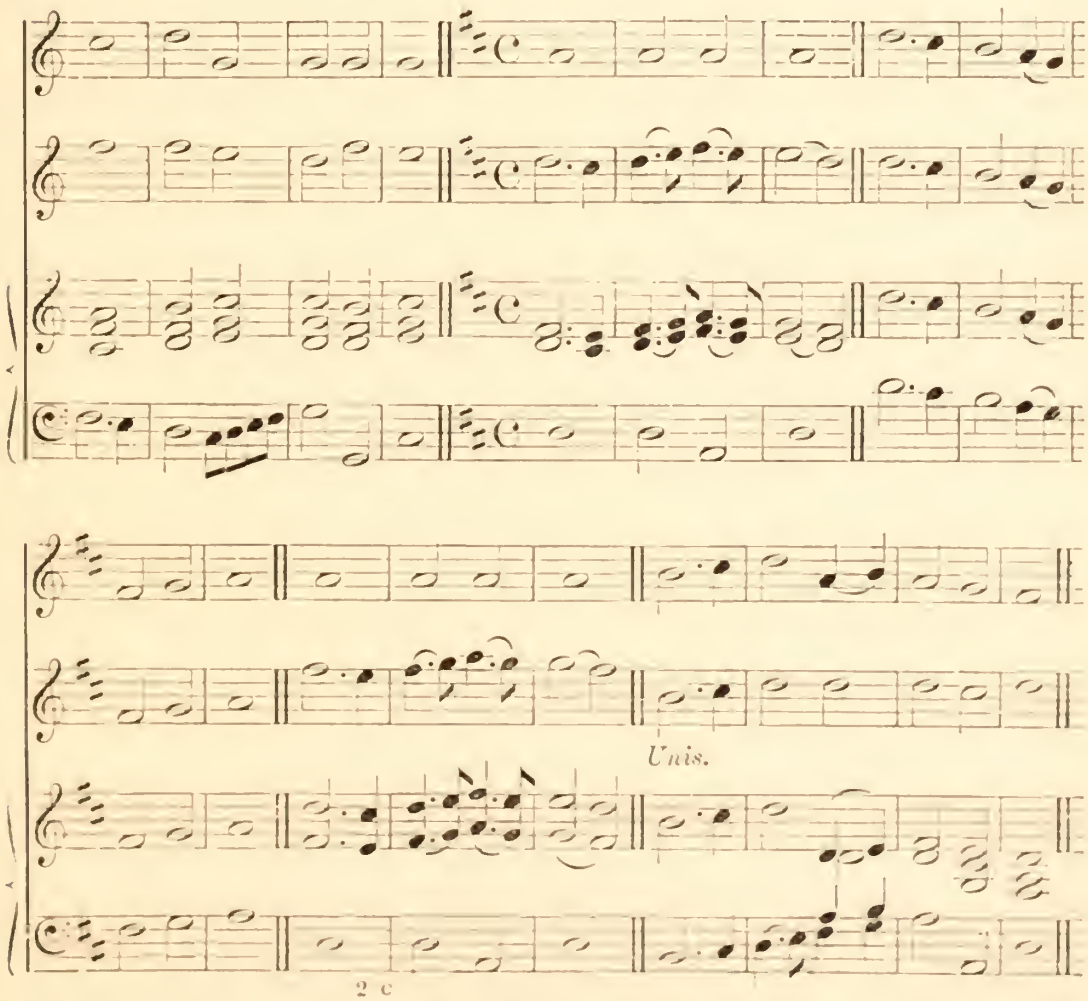
No. 51. CANTATE. Dr Crotch.



No. 52. CANTATE. ENTWISTLE.



No. 53. CANTATE. BECKWITH.



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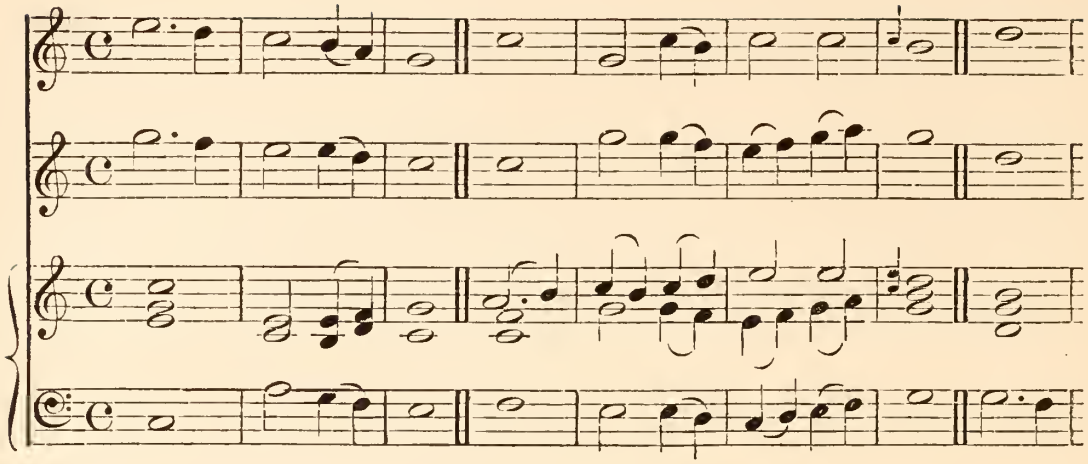

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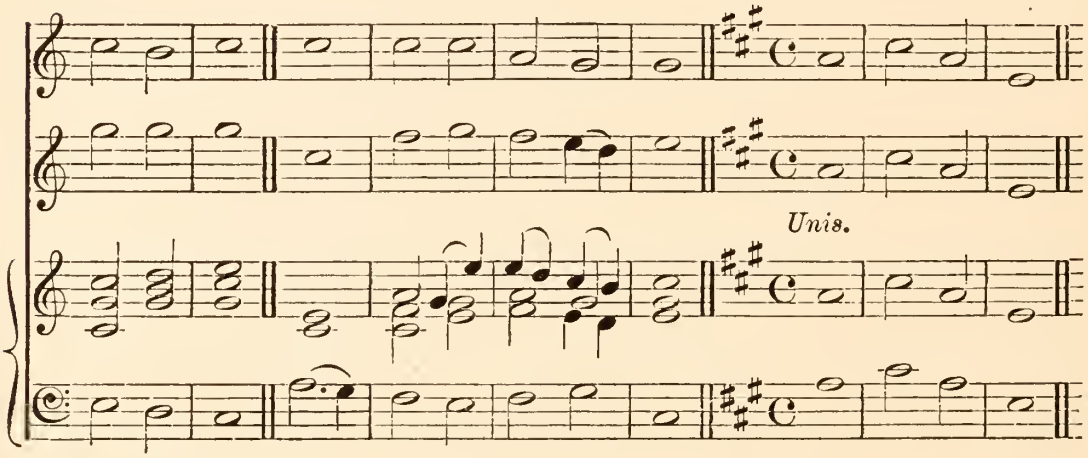
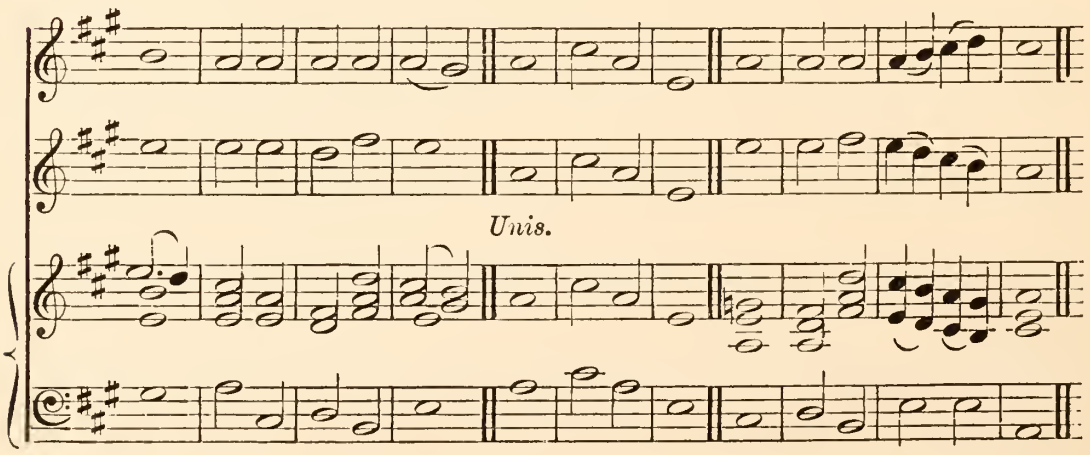
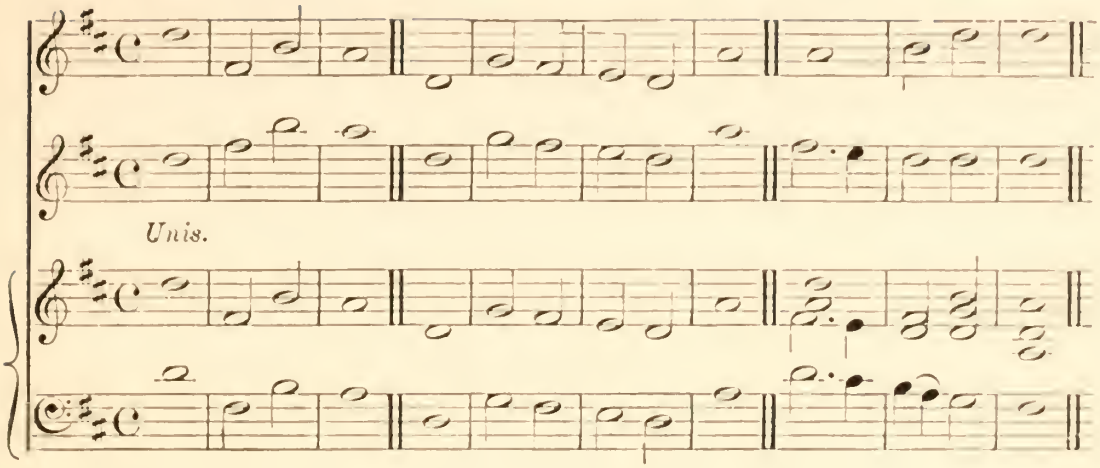
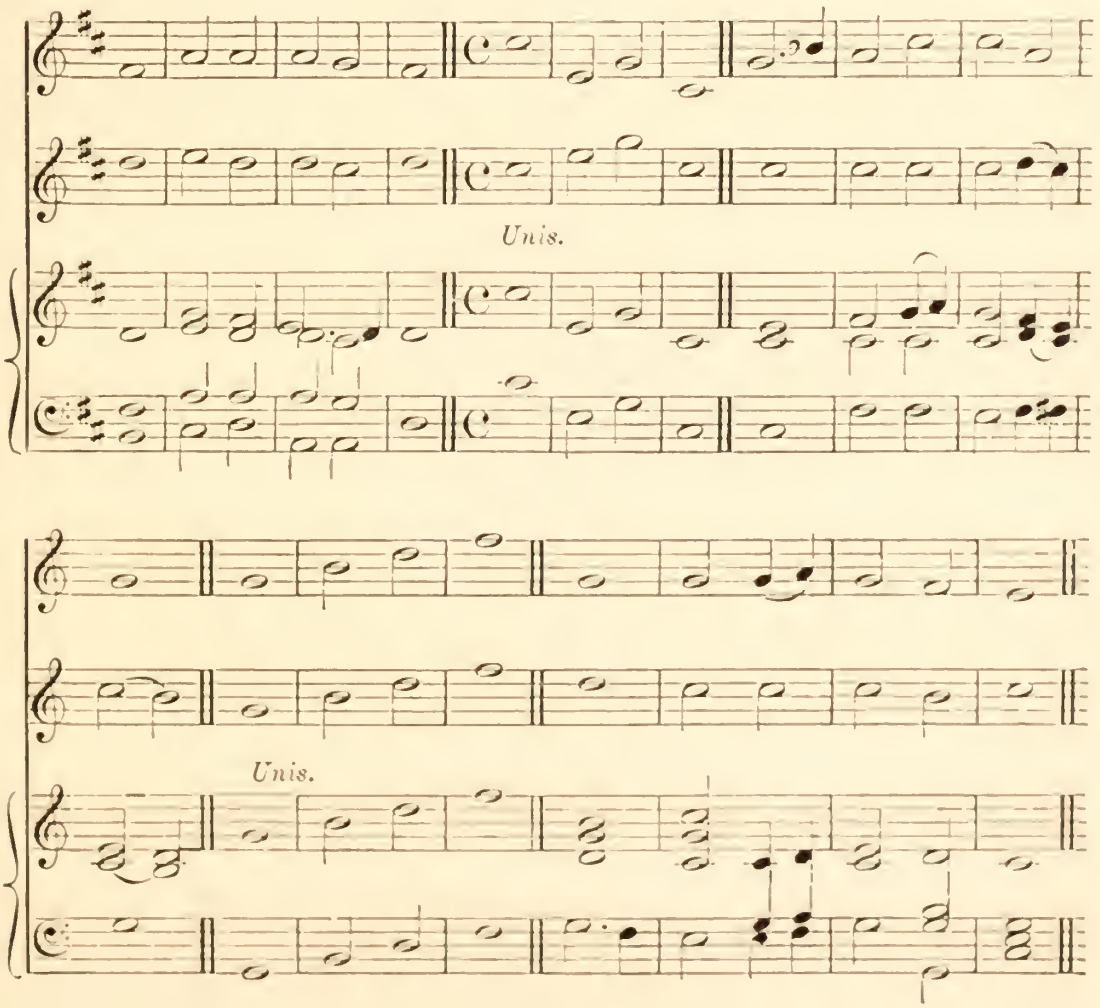




No. 56. CANTATE. BECKWITH.

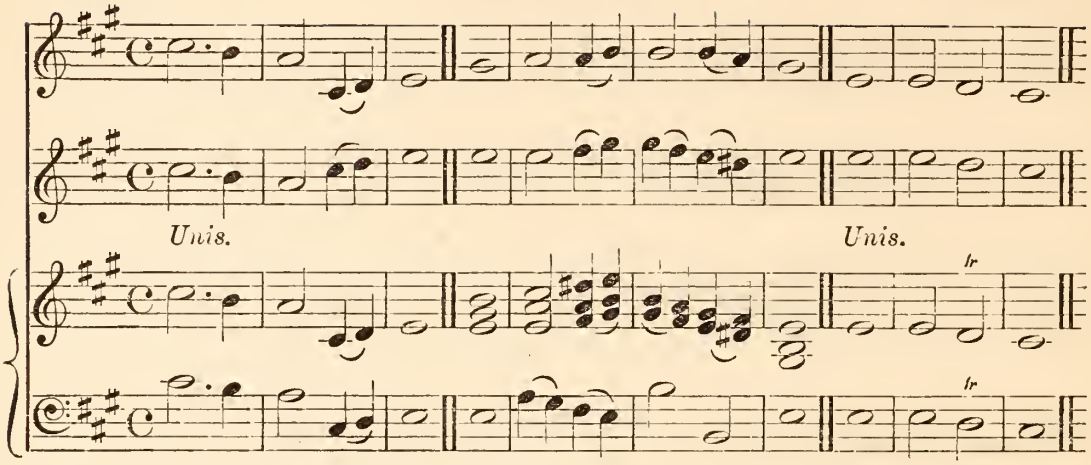


No. 57. CANTATE. CROTCH.



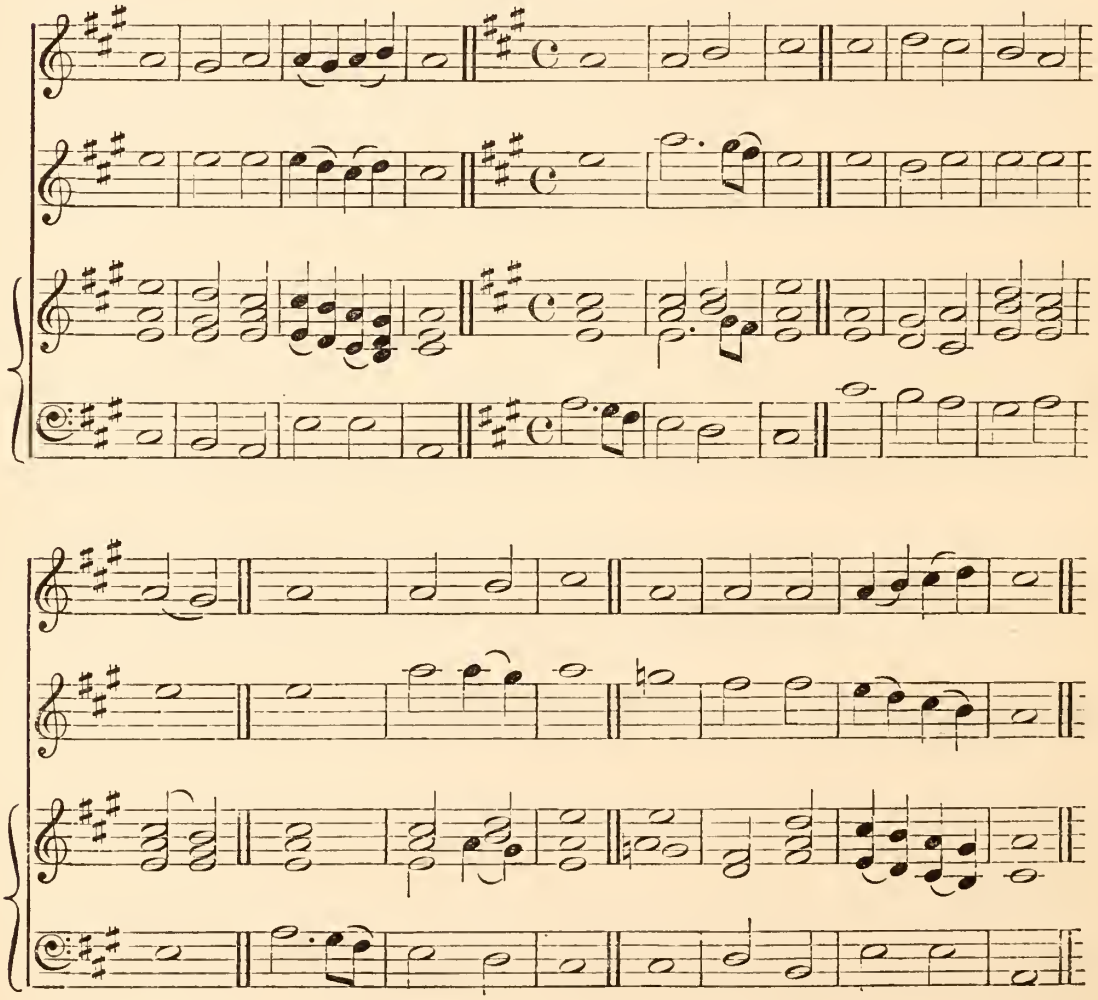
No. 58. CANTATE.

CHARD.



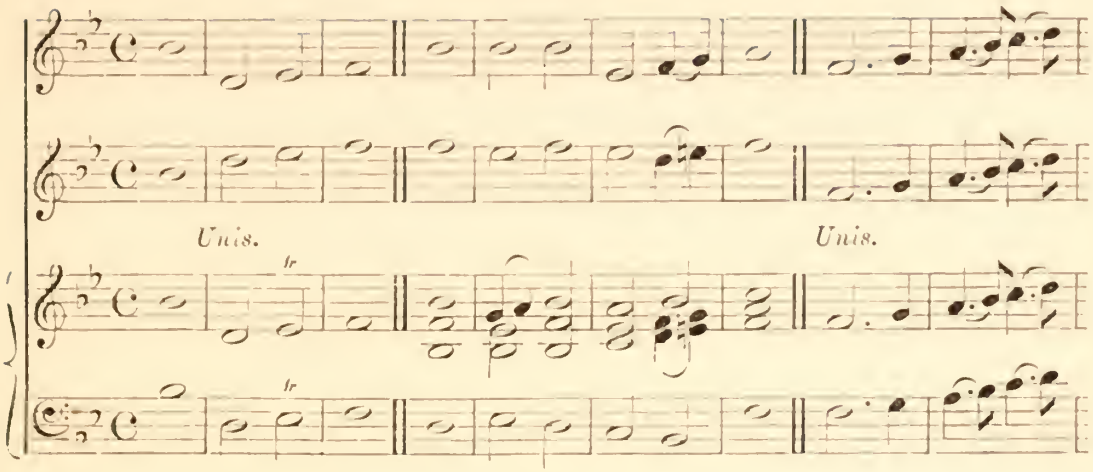
No. 59. CANTATE.

CHARD.

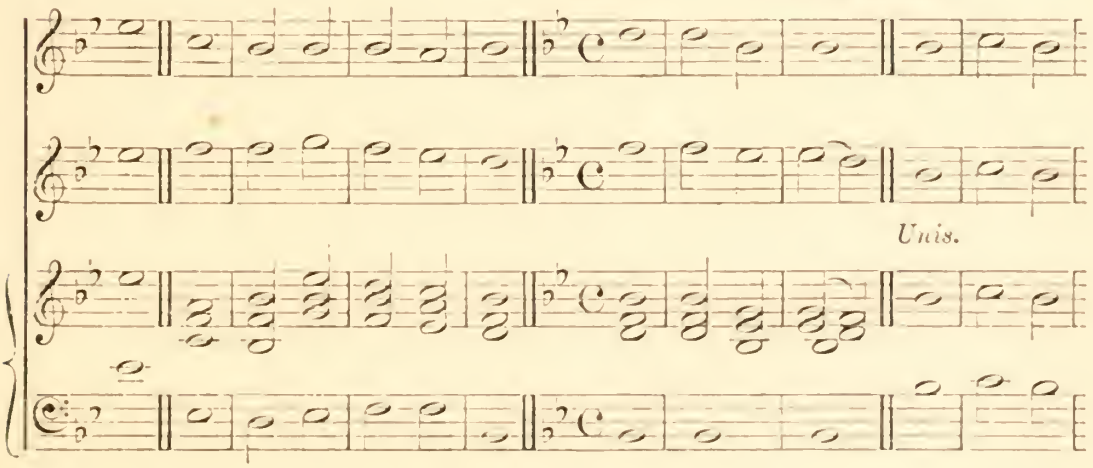


No. 60. CANTATE.

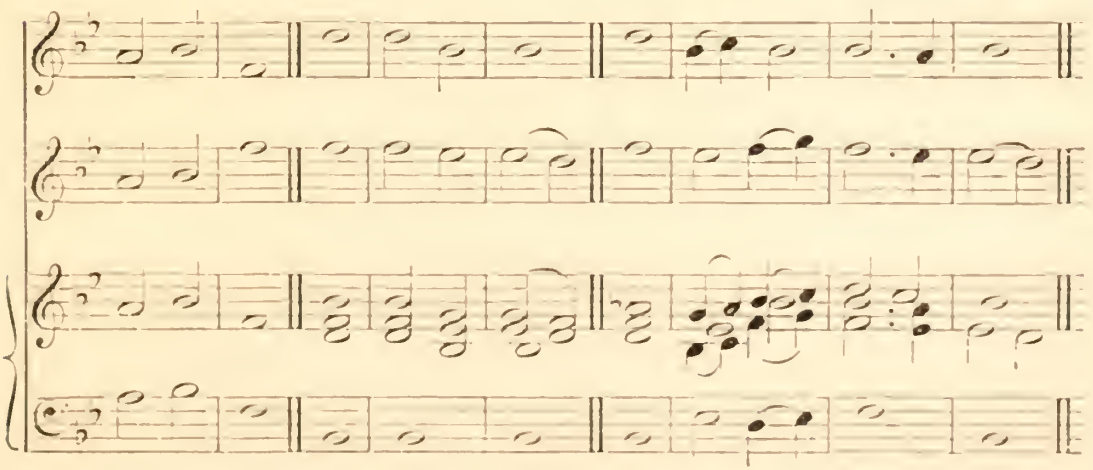
MUTLOW.



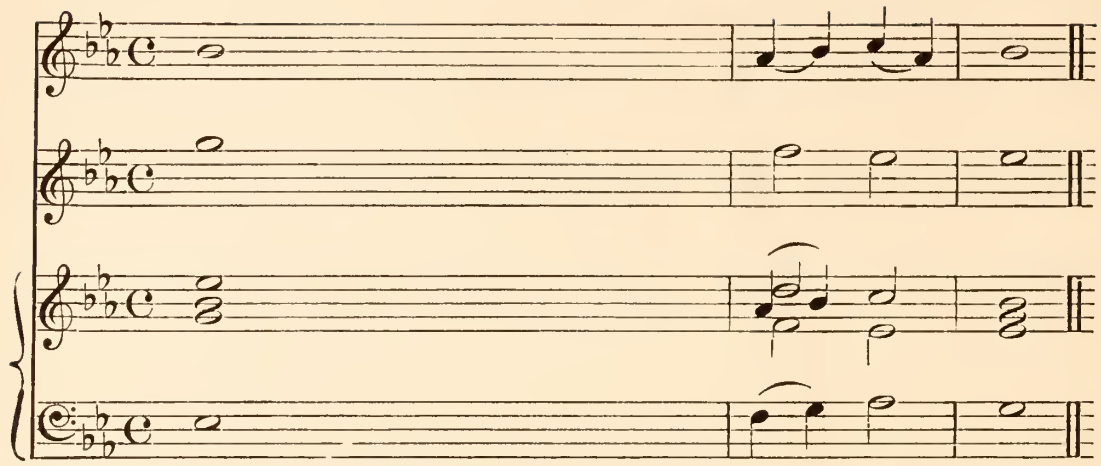
No. 61. CANTATE.



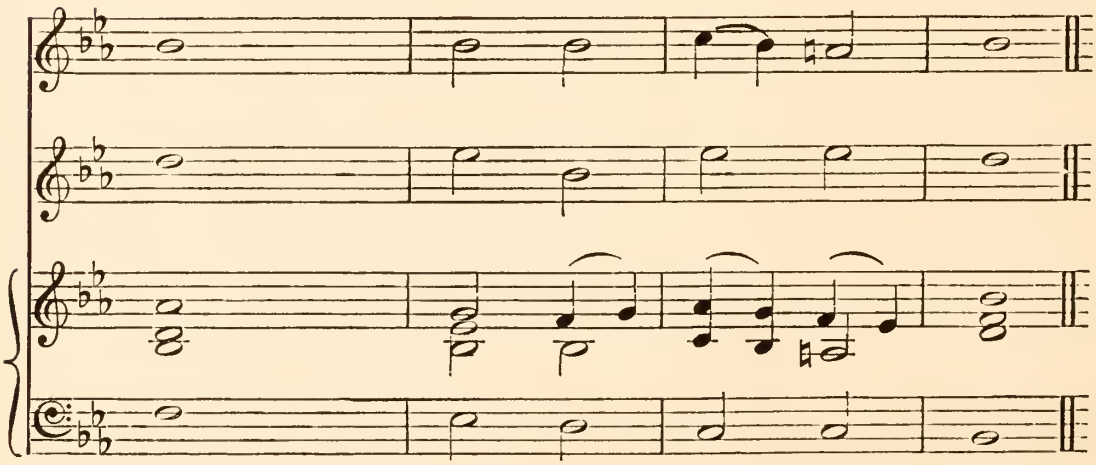
HOULDSWORTH.



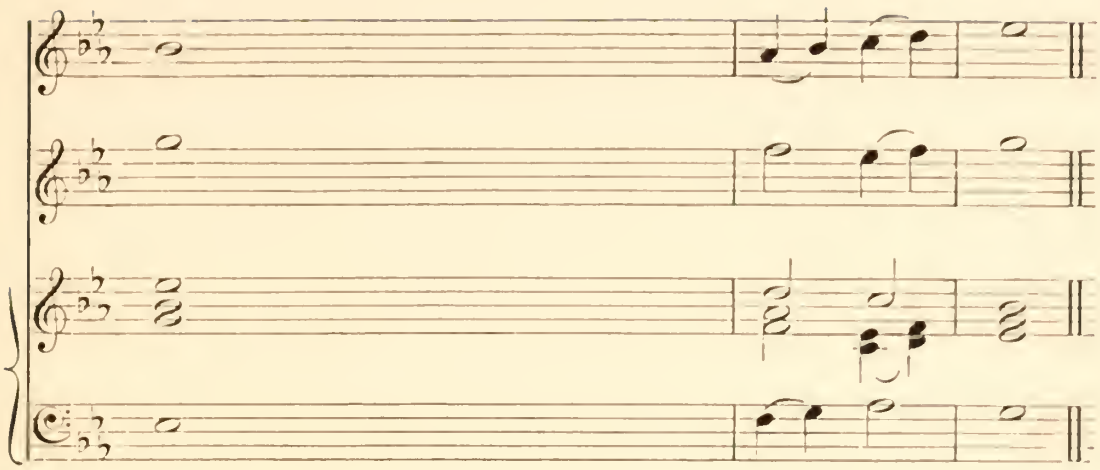
No. 62. NUNC DIMITTIS. BATTISHILL.



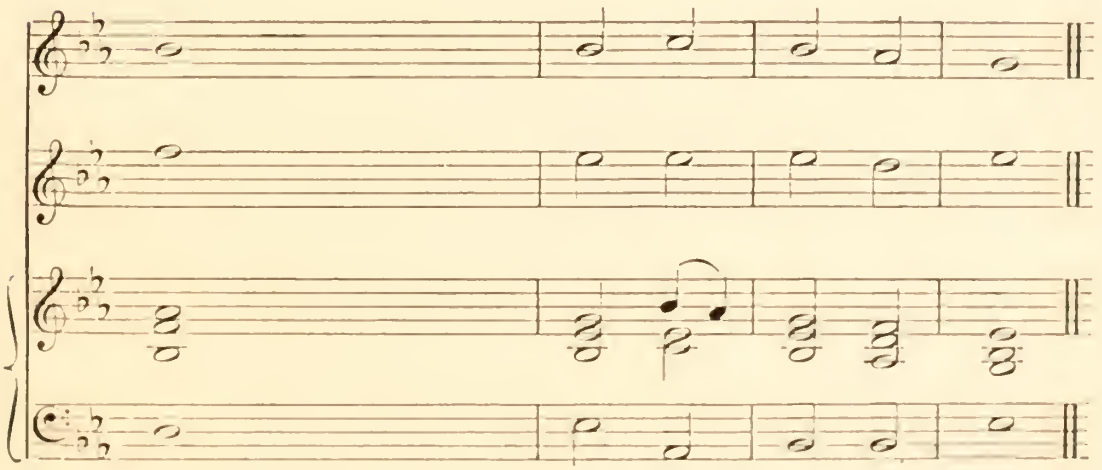
Lord now lettest thou thy servant de - - - part in peace
Which Thou..... hast pre - pared
Glory be to the Father and..... to the Son



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

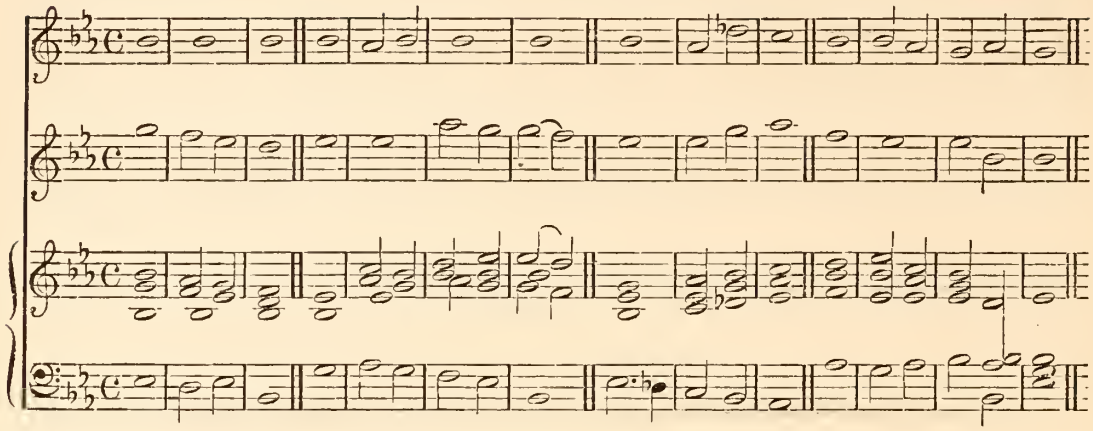


For mine..... ..... eyes have seen
To be a light to..... lighten the gentiles
As it was in the beginning is now and..... ever shall be

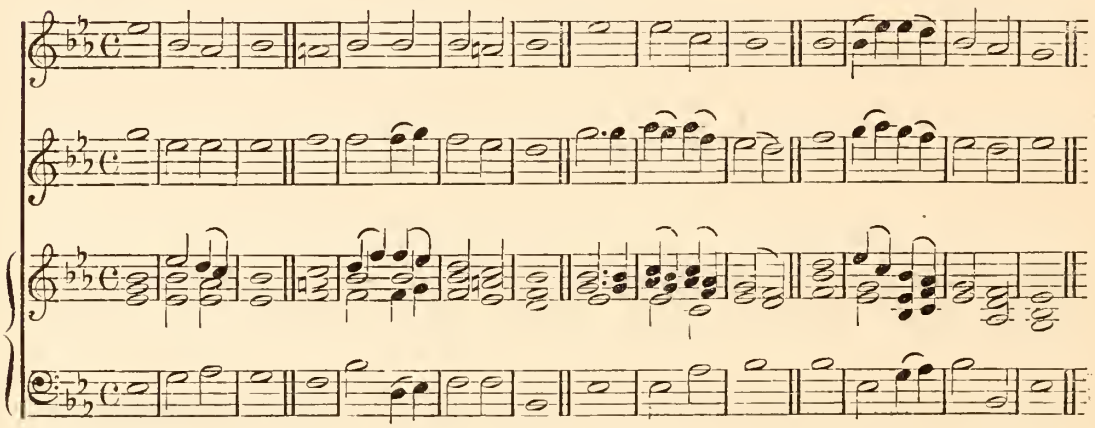


Thy..... sal - vation
And to be the glory..... of thy peo - ple Israel
World ..... with - out end A - men.

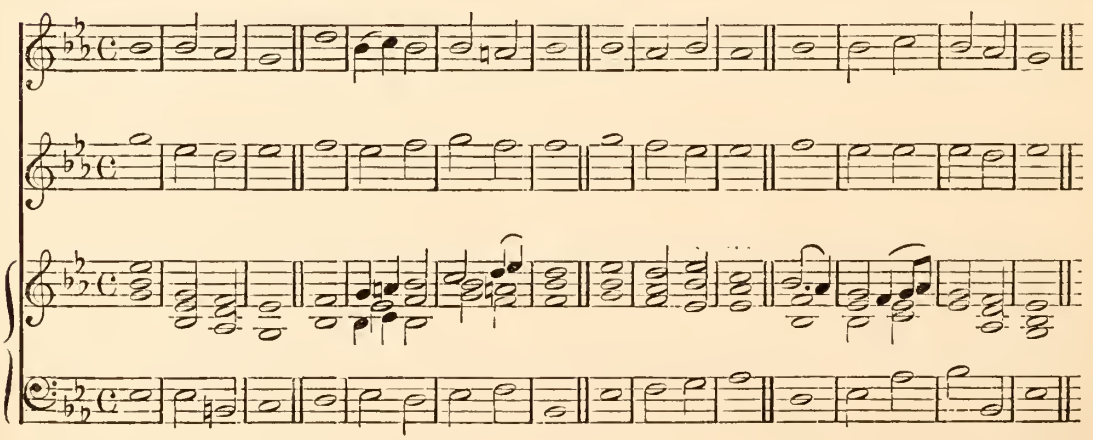
No. 63. NUNC DIMITTIS. Rev. F. D. Sempriere.



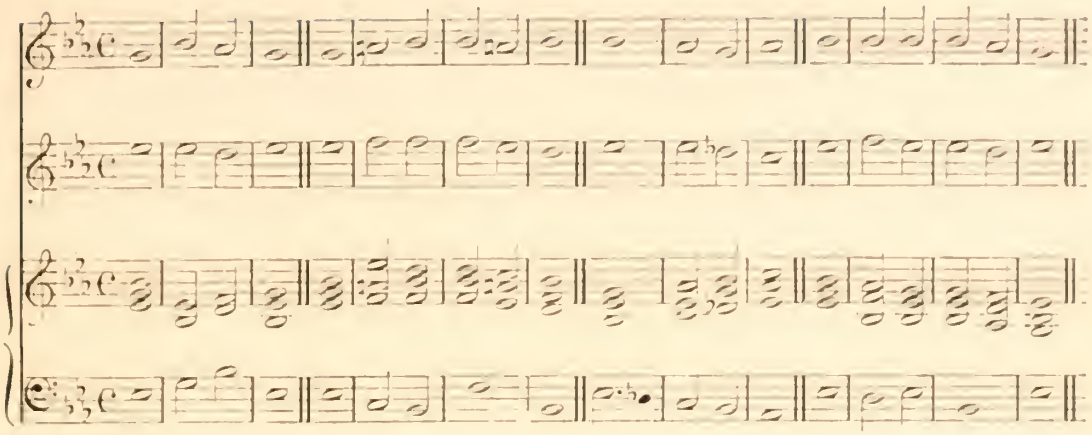
No. 64. NUNC DIMITTIS. Stopford.



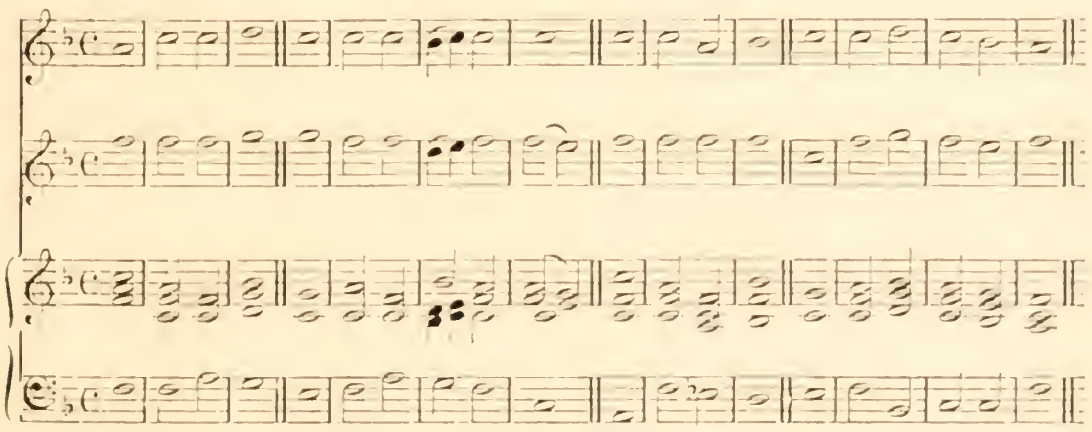
No. 65. NUNC DIMITTIS. Vander Meulen.



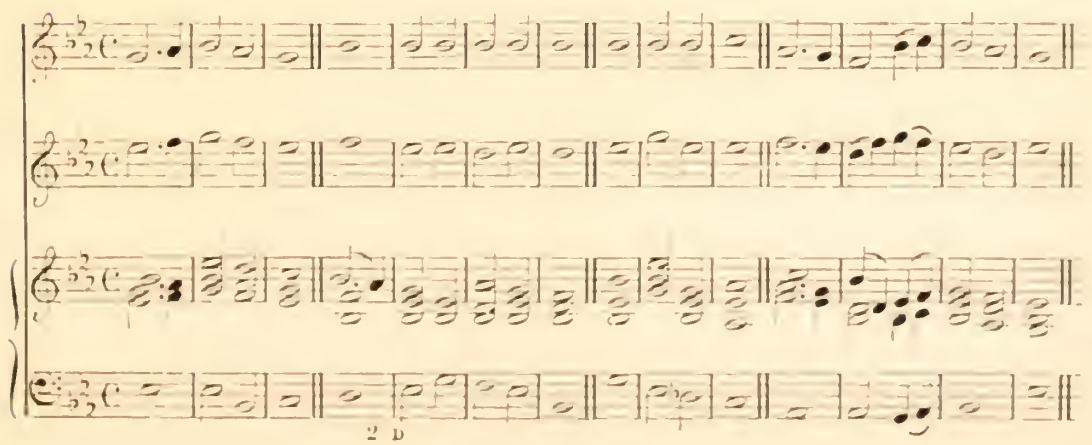
No. 66. NUNC DIMITTIS. Dr. Randall.



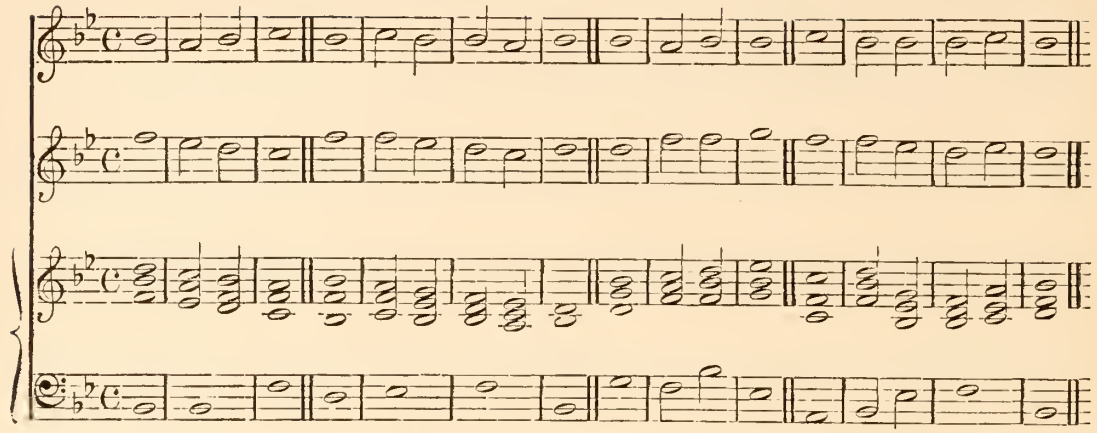
No. 67. NUNC DIMITTIS. Dr. Hayes.



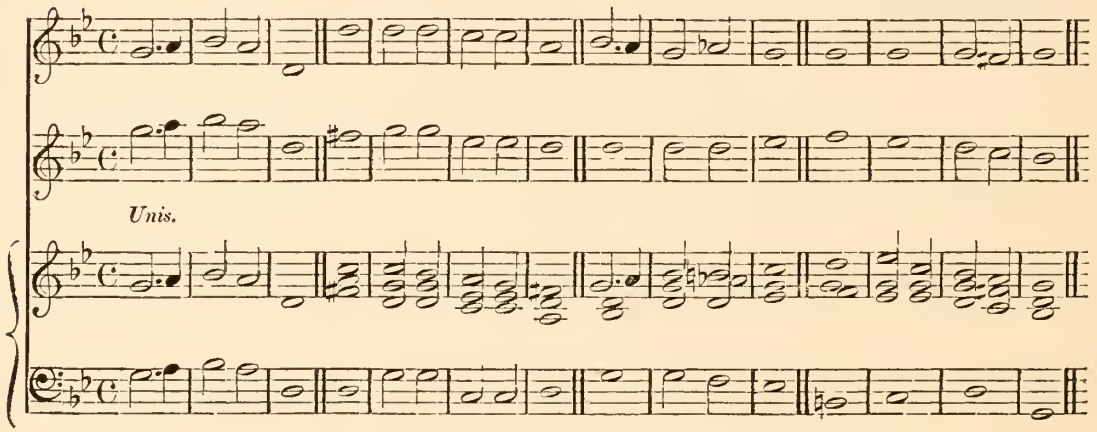
No. 68. NUNC DIMITTIS. Russell.



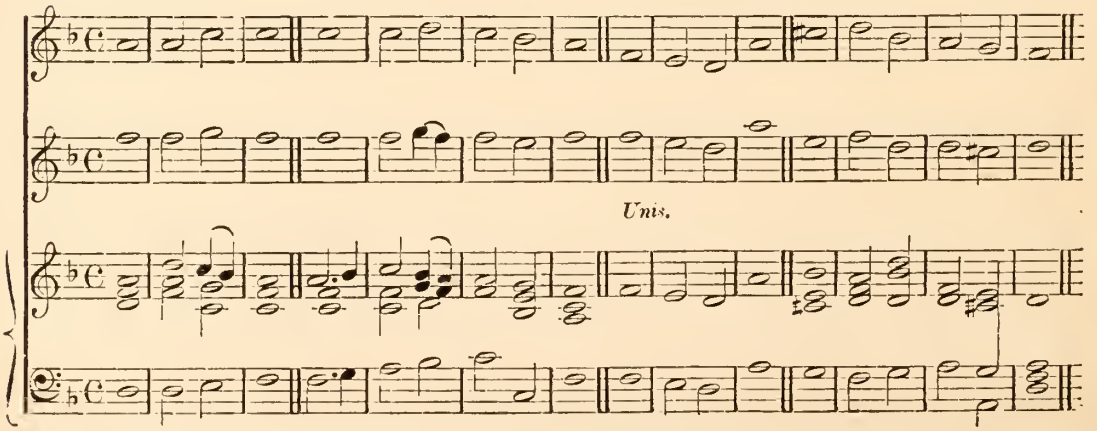
No. 69. NUNC DIMITTIS. JACKSON.



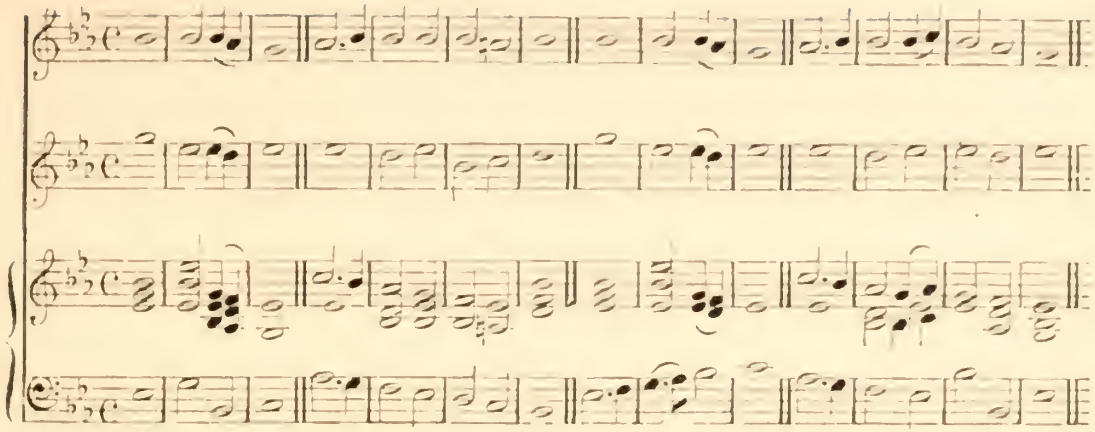
No. 70. NUNC DIMITTIS. HOULDSWORTH.



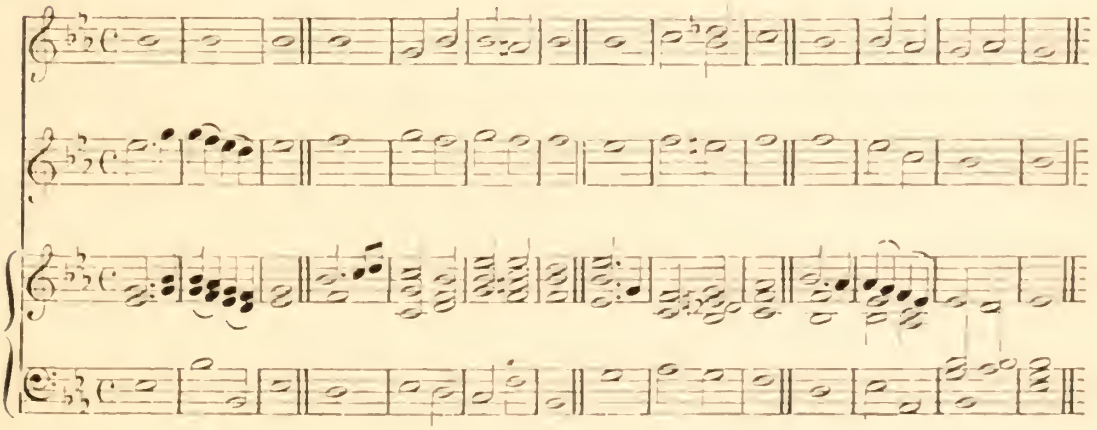
No. 71. NUNC DIMITTIS. SUDLOW.



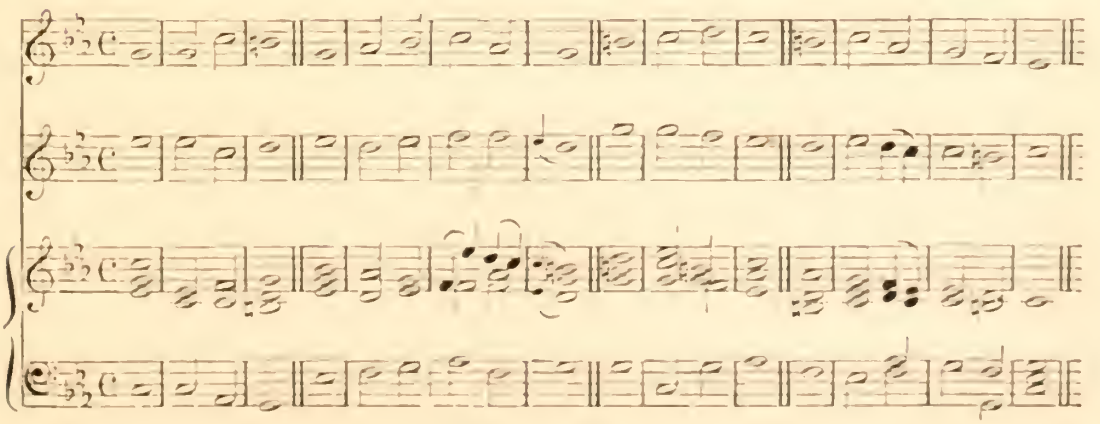
No. 72. NUNC DIMITTIS. BECKWITH.



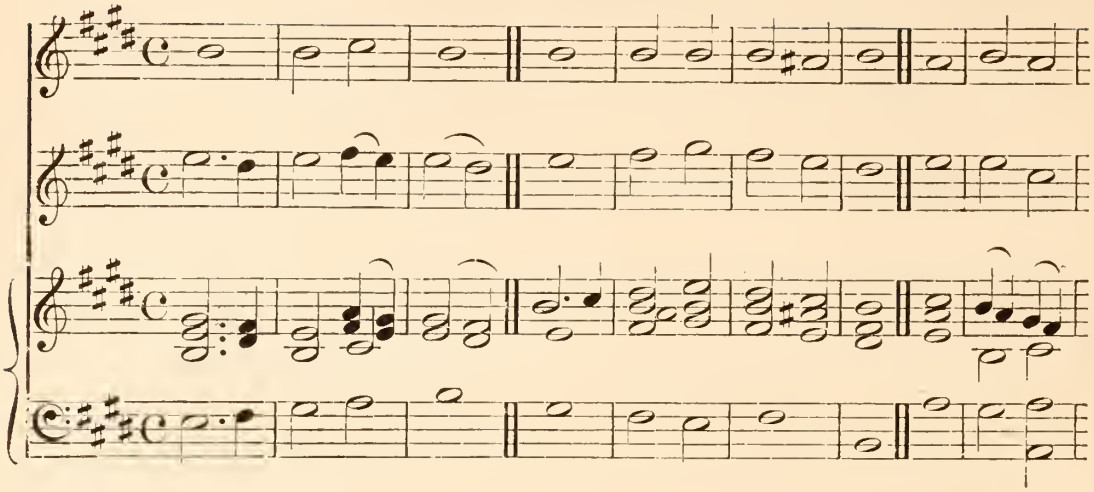
No. 73. NUNC DIMITTIS. DR. ALCOCK.



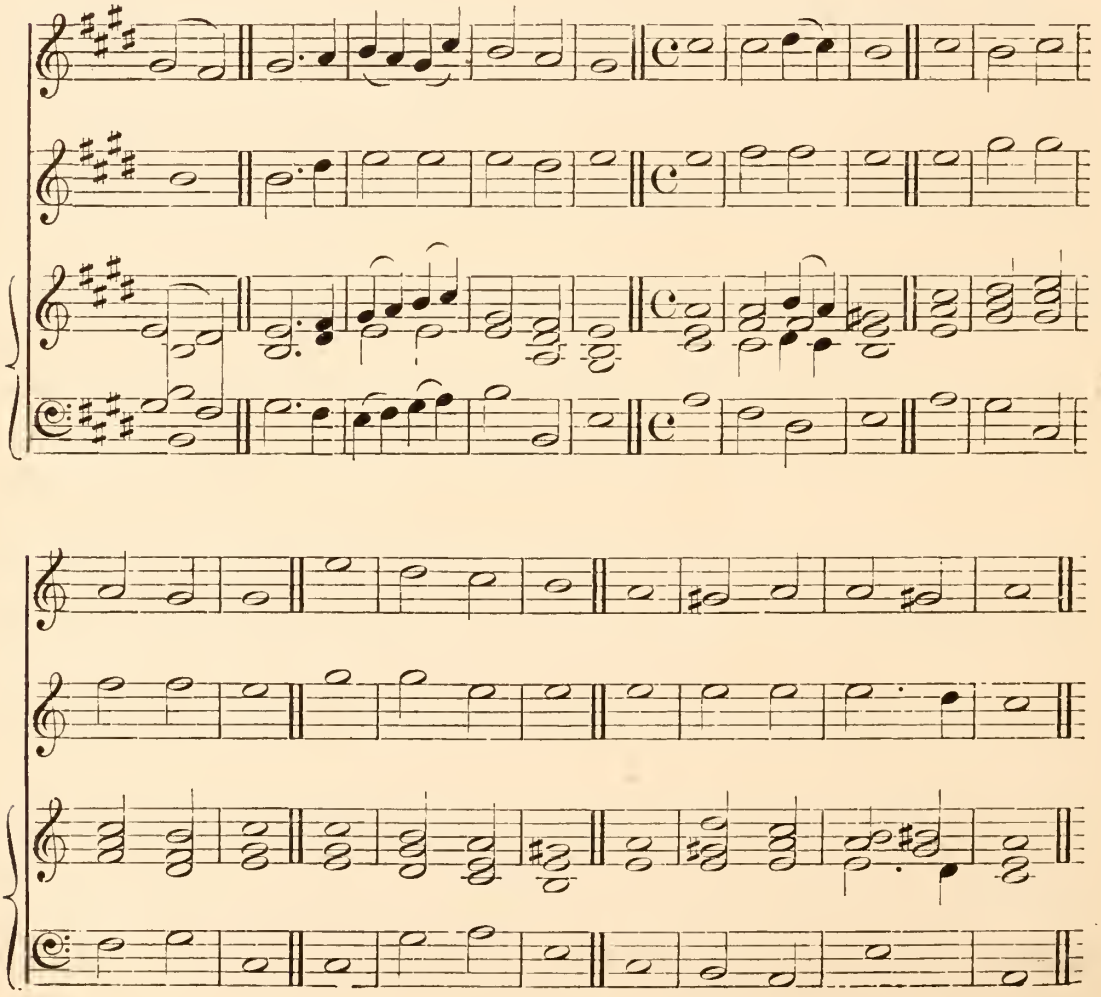
No. 74. NUNC DIMITTIS. RUSSELL.



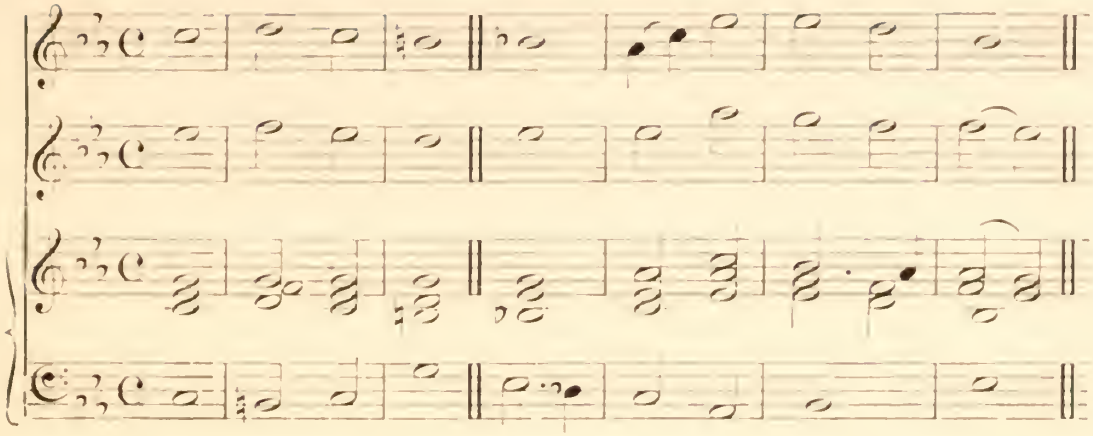
No. 75. NUNC DIMITTIS. SALMON.



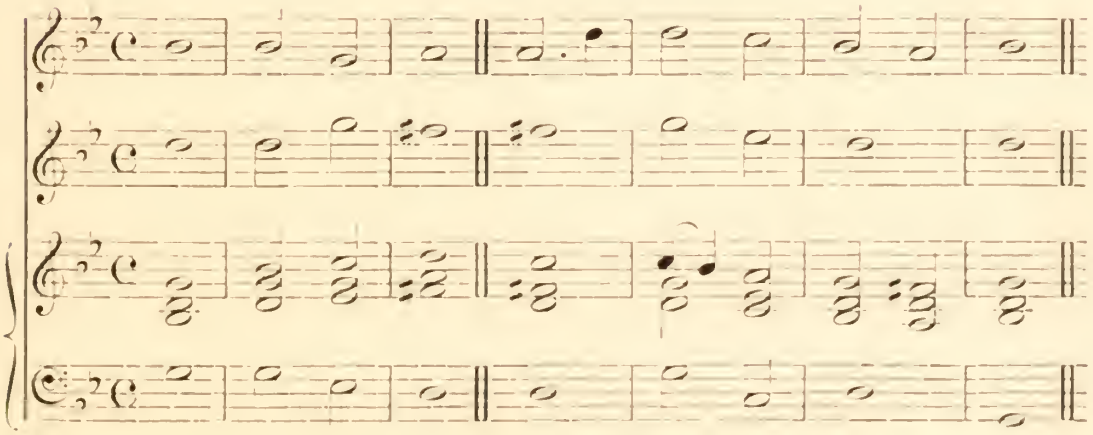
No. 76. NUNC DIMITTIS.



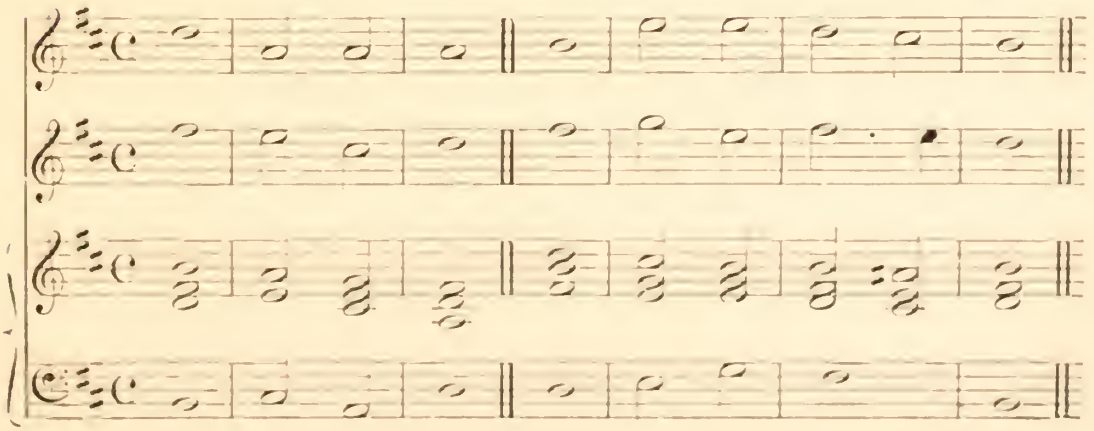
No. 77. NUNC DIMITTIS. FELTON.



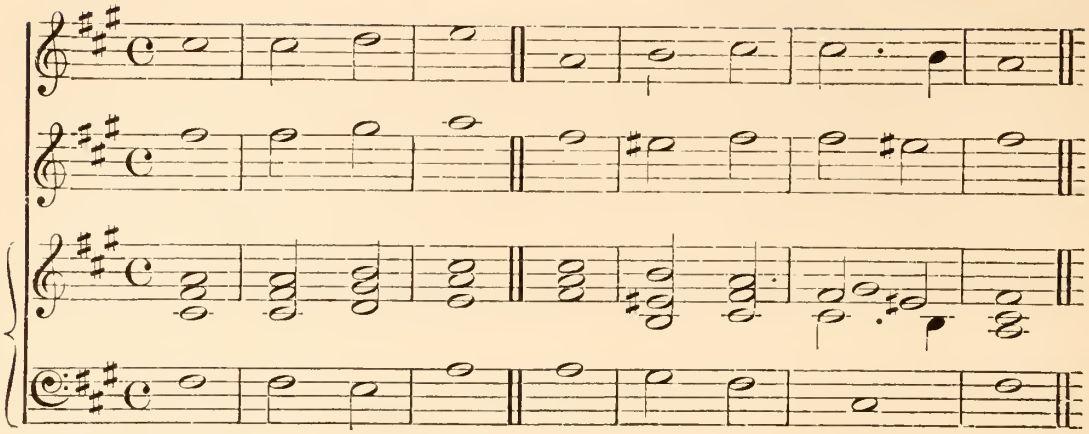
No. 78. NUNC DIMITTIS. PURCELL.



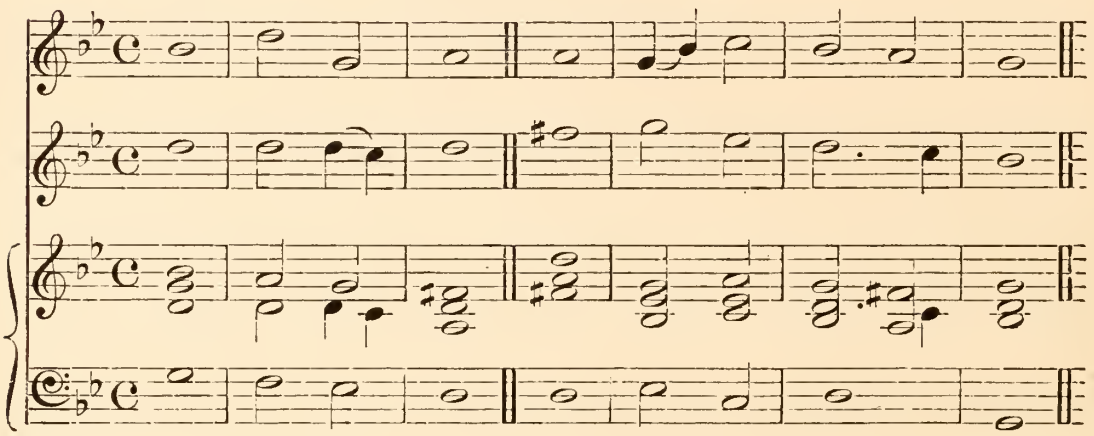
No. 79. NUNC DIMITTIS. DR CROFT.



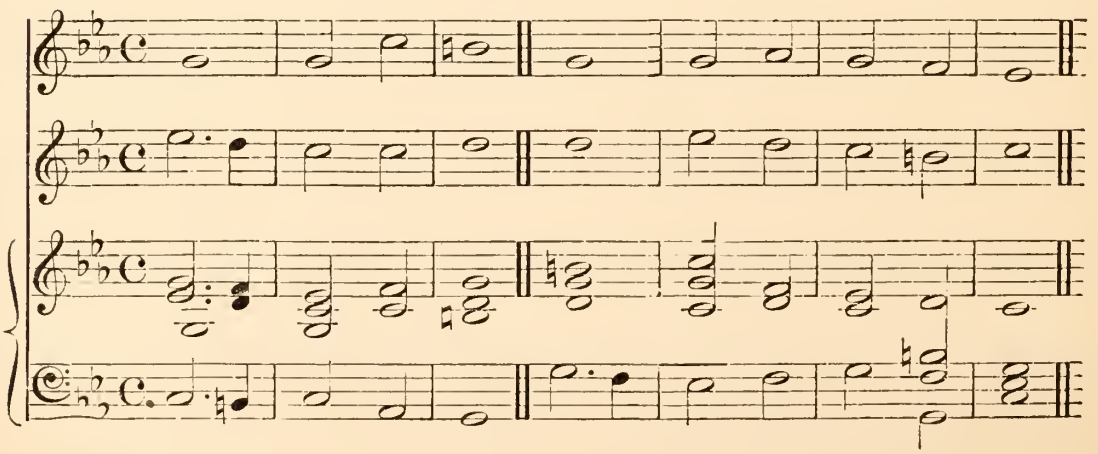
No. 80. NUNC DIMITTIS. Dr. Blow.



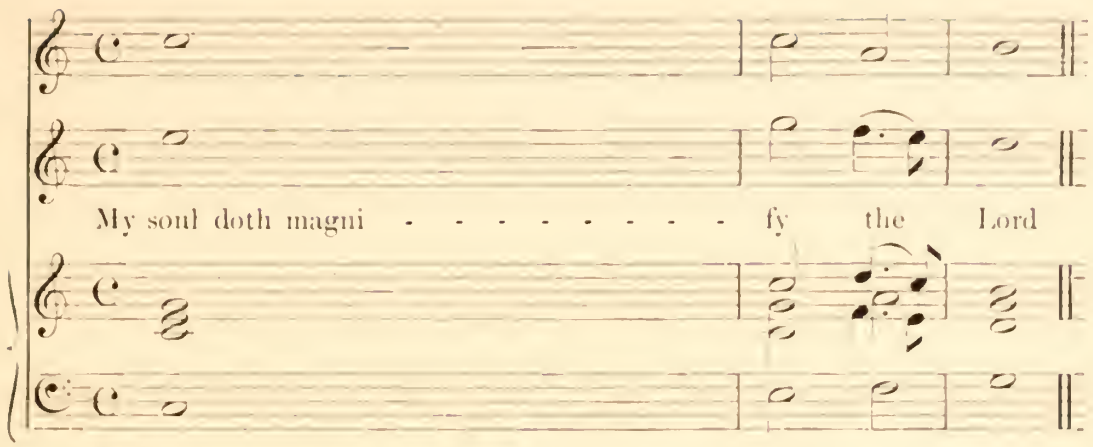
No. 81. NUNC DIMITTIS. Purcell.



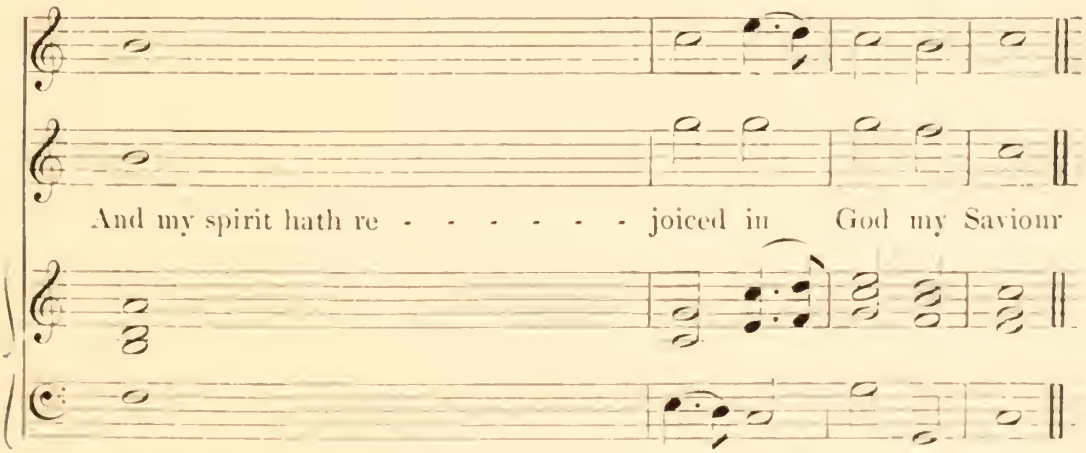
No. 82. NUNC DIMITTIS. Houldsworth.



No. 83. MAGNIFICAT. JONES.

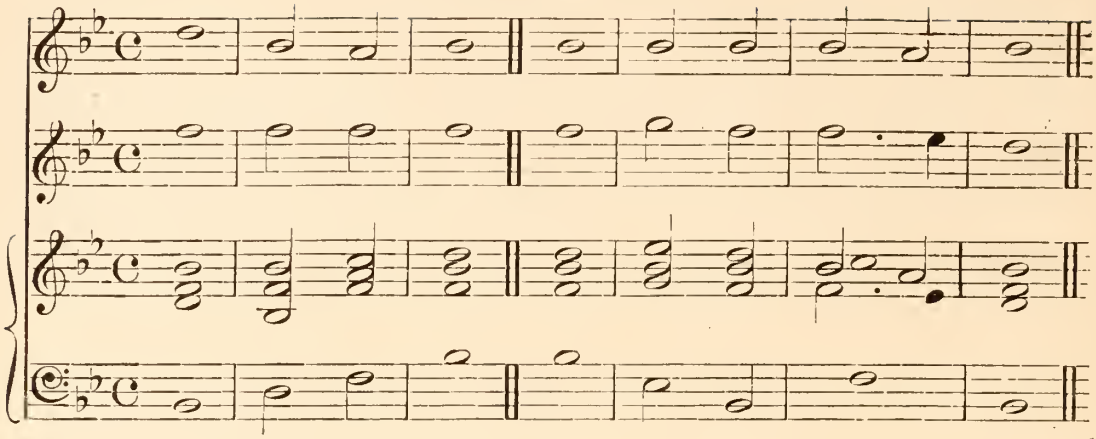


For He..... hath re - garded
For behold..... from hence - forth
For He that is mighty hath ..... mag - ni - fied me
And his mercy is on..... them that fear Him
He hath showed strength..... with his arm
He hath put down the mighty..... from their seat
He hath filled the hungry..... with good things
He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

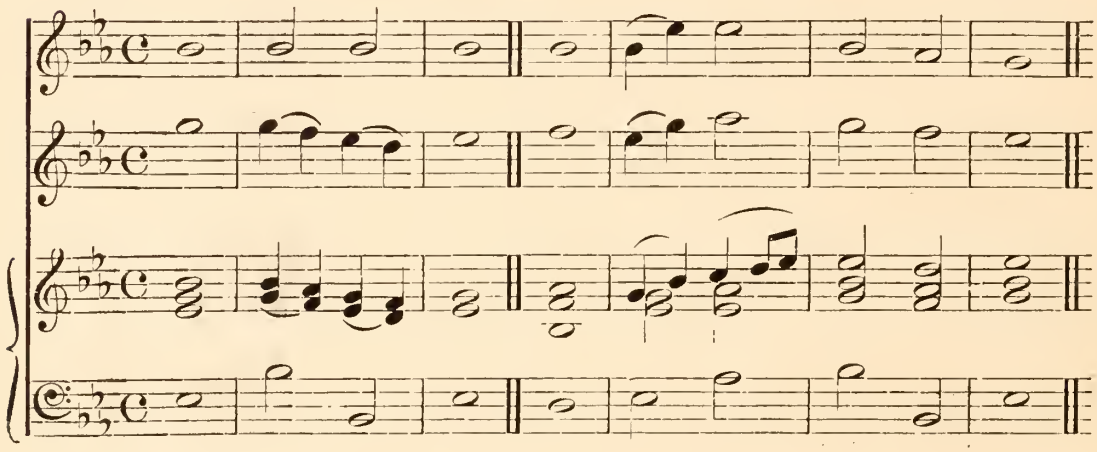


The lowliness..... of his hand-mai - den
All gene - - - - - - - - - - - rations shall call me blessed
And..... ho - ly is his name
Throughout..... all gene - ra - - - tions
He hath scattered the proud in the imagi - na - tion of their hearts
And hath ex - - - - - - - - - - alted the humble and meek
And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

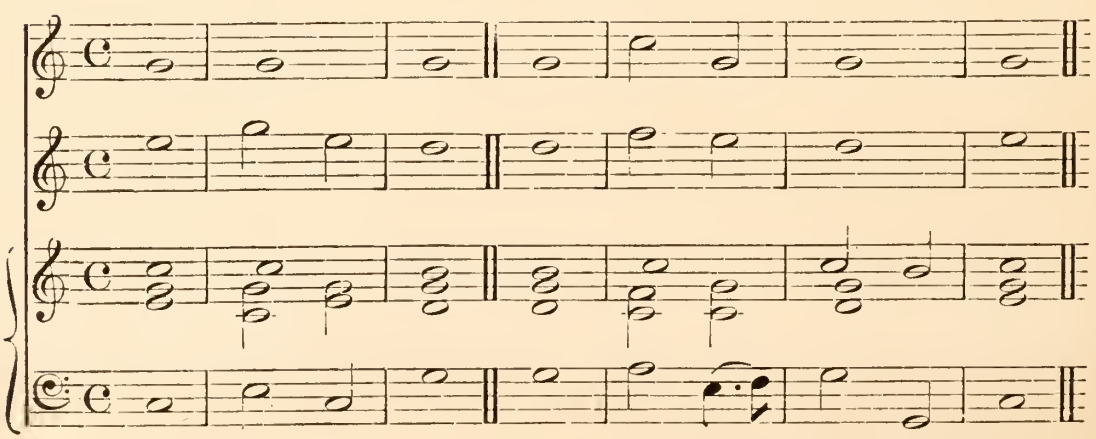
No. 84. MAGNIFICAT.



No. 85. MAGNIFICAT. HARTLEY.

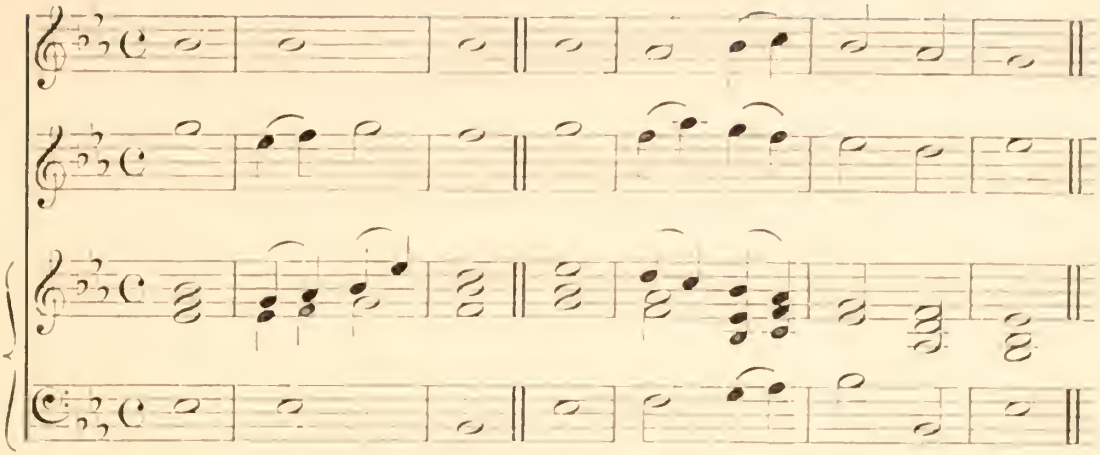


No. 86. MAGNIFICAT. HUMPHRIES.



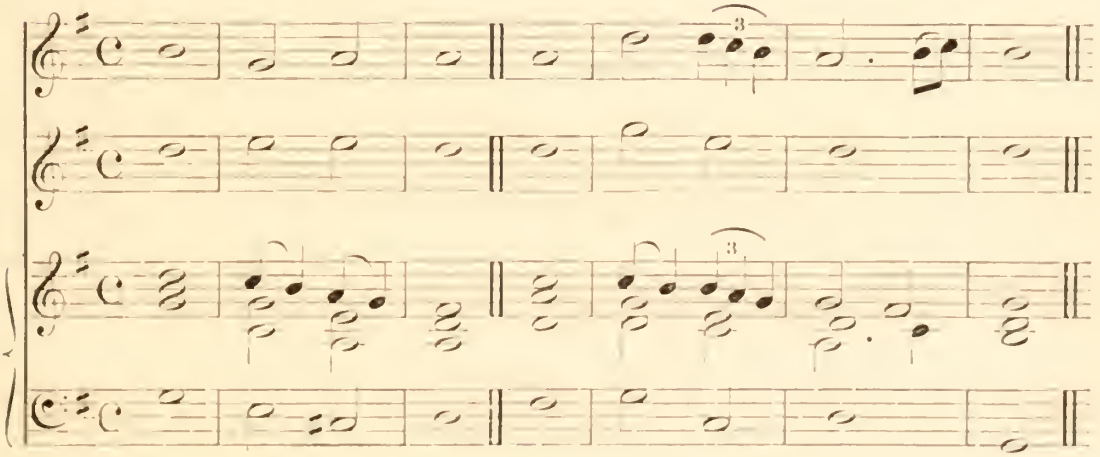
No. 87. MAGNIFICAT.

HARTLEY.

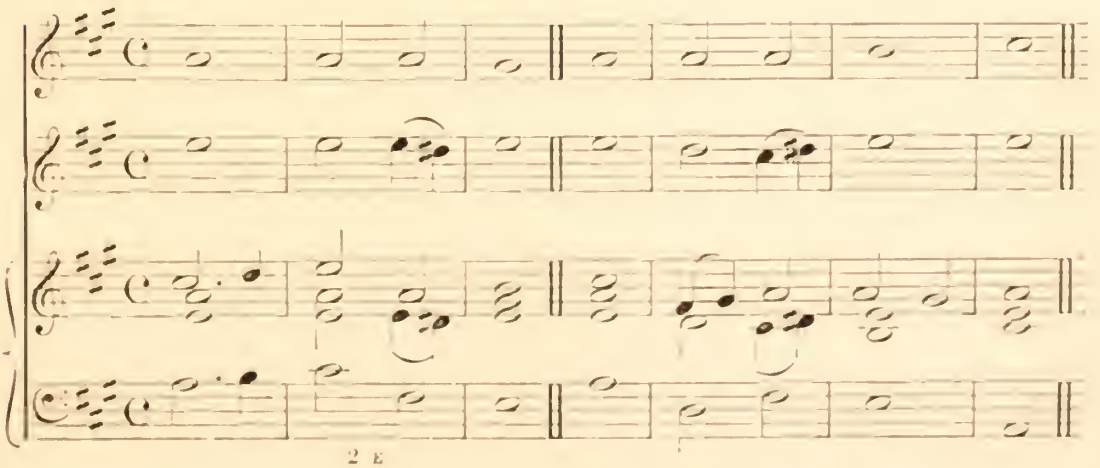


No. 88. MAGNIFICAT.

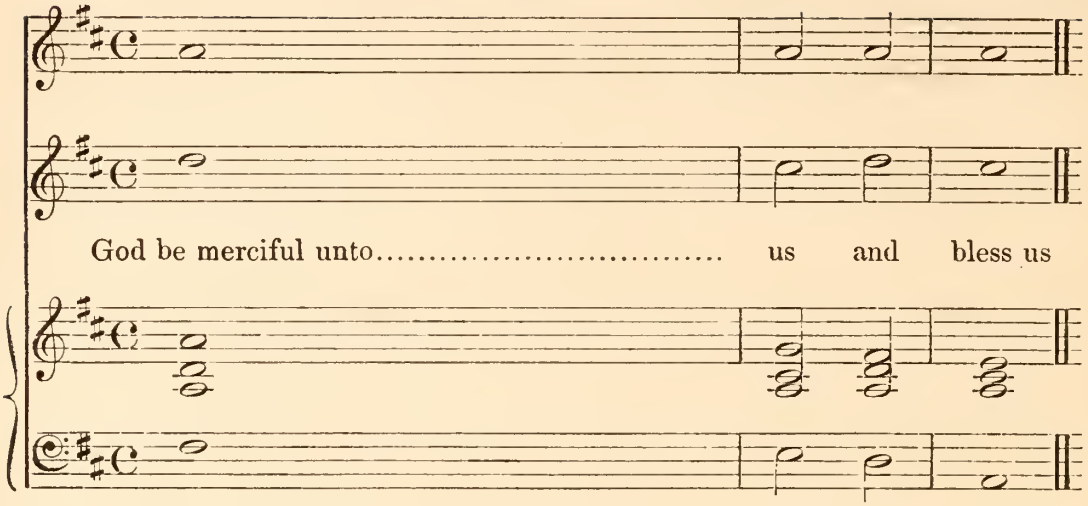
DR. HAYES.



No. 89. MAGNIFICAT.

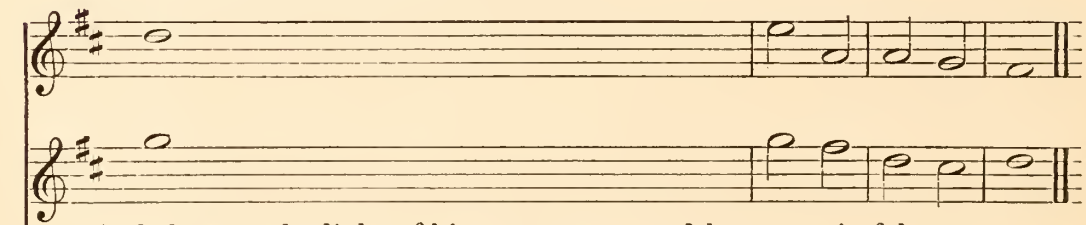


No. 90. DEUS MISEREATUR. JONES.

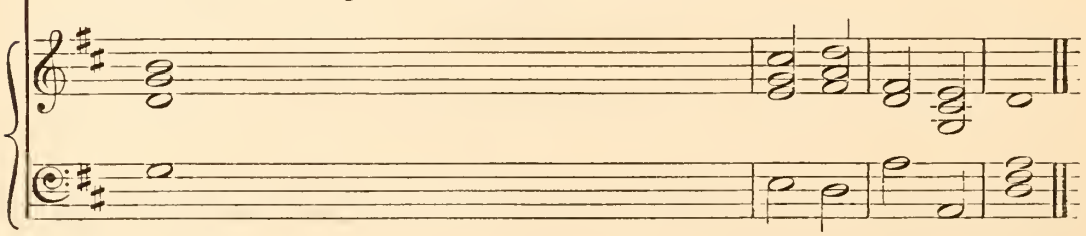


God be merciful unto..... us and bless us

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

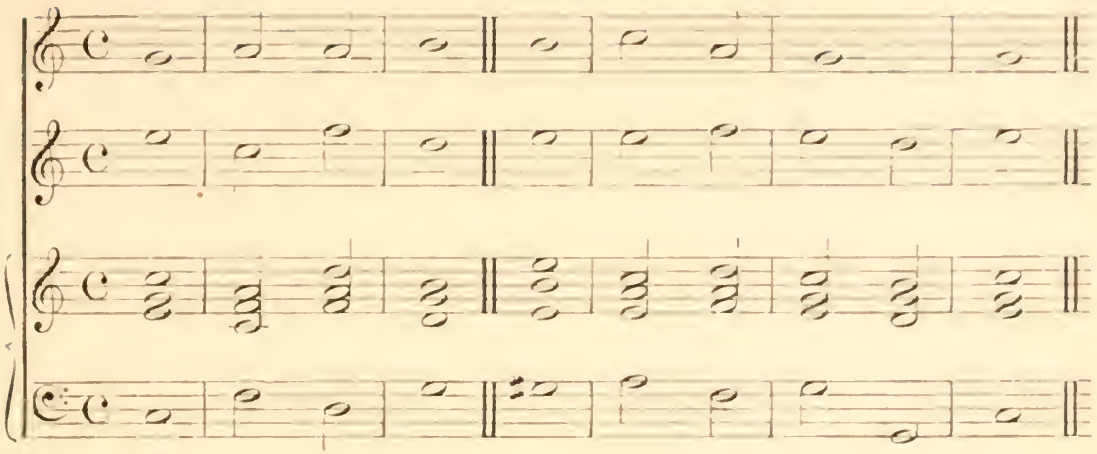


And show us the light of his countenance and be mer-ci-ful unto us

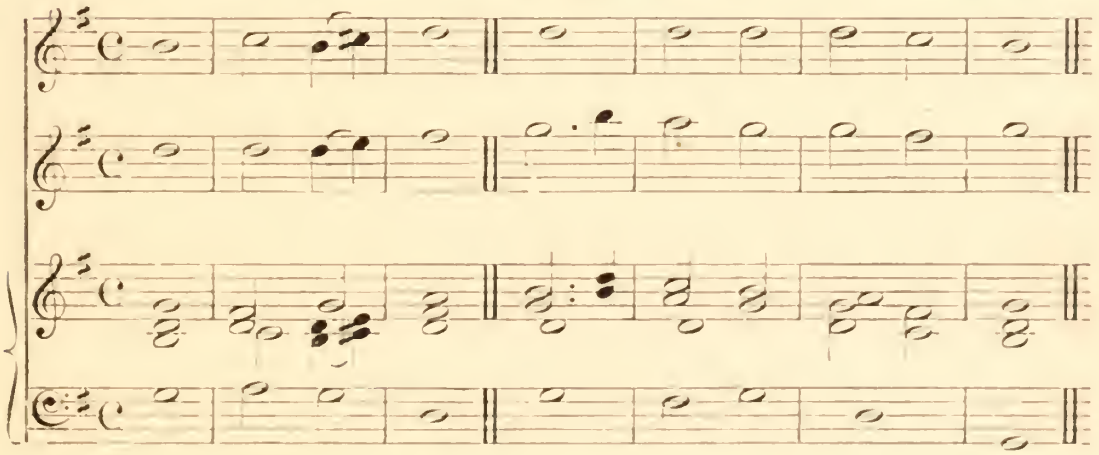


Thy saving..... health a- mong all nations
Yea let all the..... peo - ple praise Thee
For Thou shalt judge the folk righteously and govern the..... na-tions up - on earth
Yea let all the..... peo - ple praise Thee
And God even our own God..... shall give us his blessing
And all the ends of the..... world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

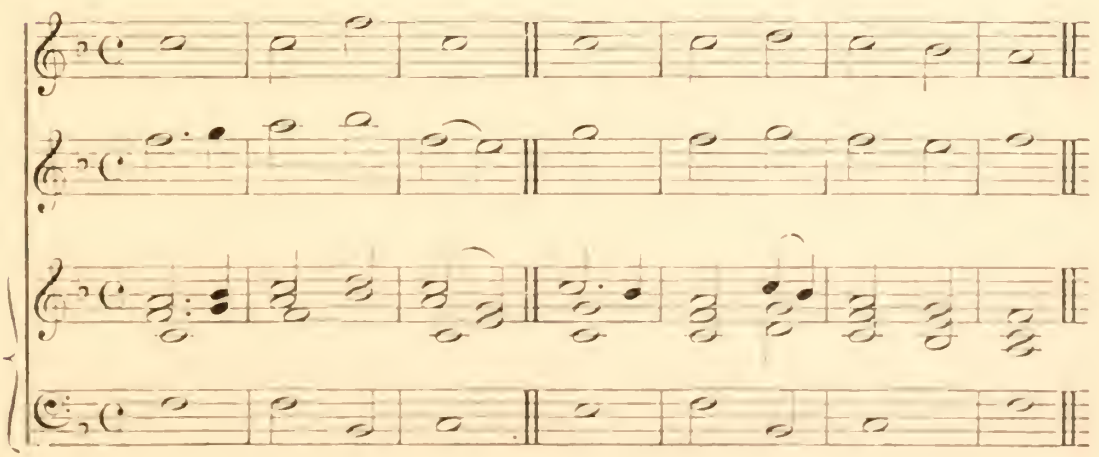
No. 91. DEUS MISEREATUR. Dr. Alcock.



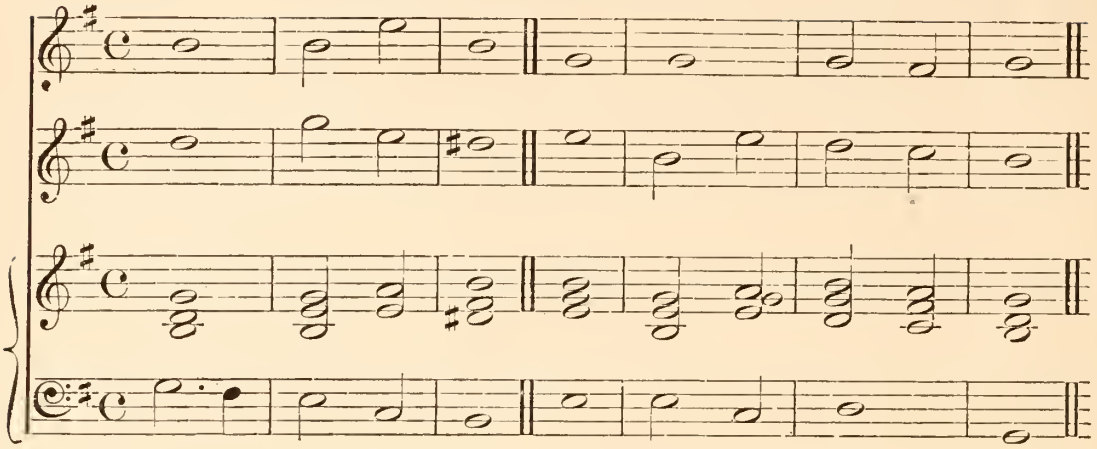
No. 92. DEUS MISEREATUR. Houldsworth.



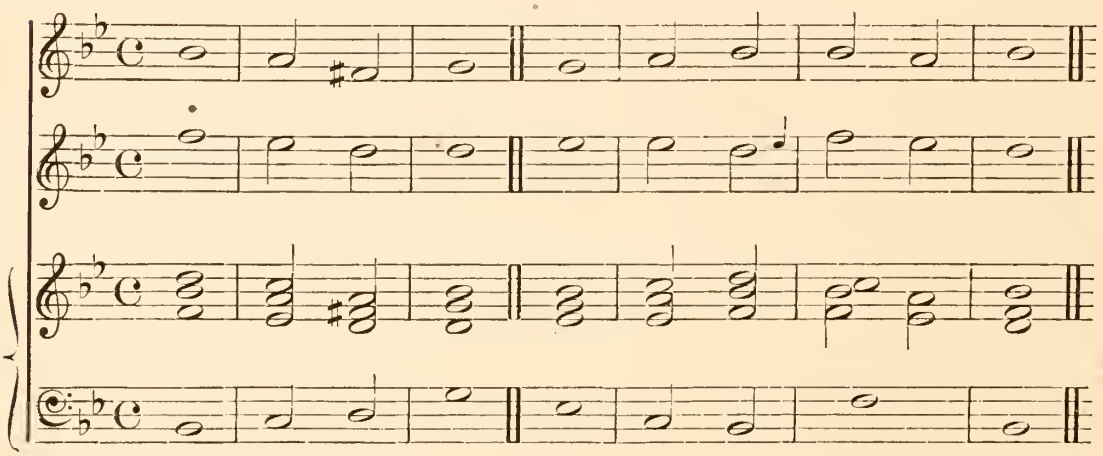
No. 93. DEUS MISEREATUR. Rev. C. Hoyle.



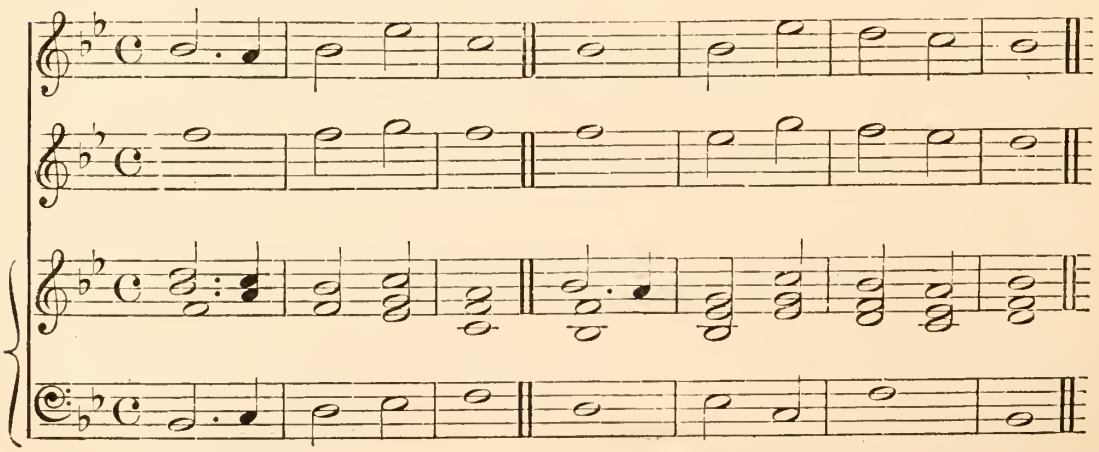
No. 94. DEUS MISEREATUR. Rev. C. Hoyle.



No. 95. DEUS MISEREATUR. Dr. Green.

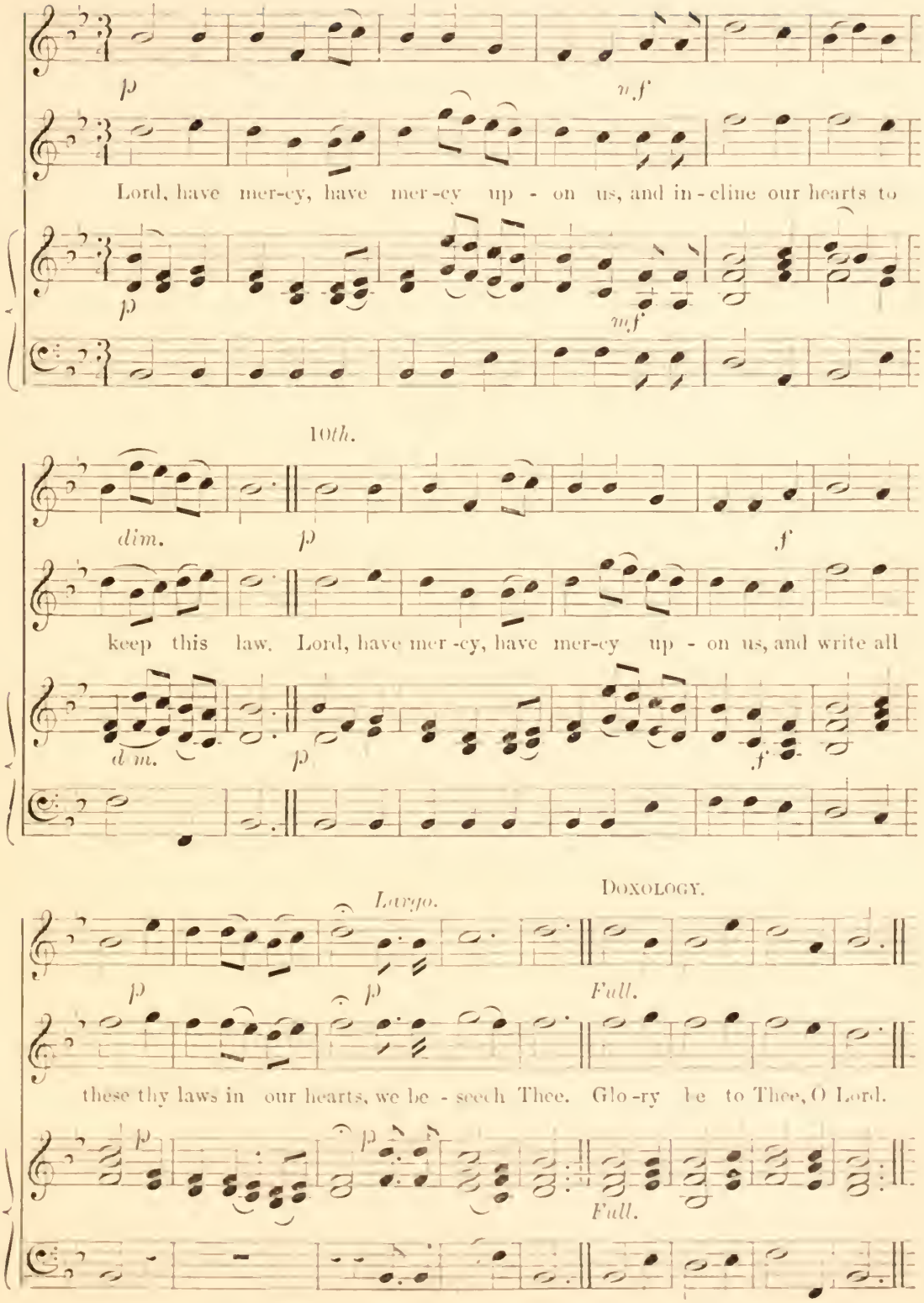


No. 96. DEUS MISEREATUR. Purcell.



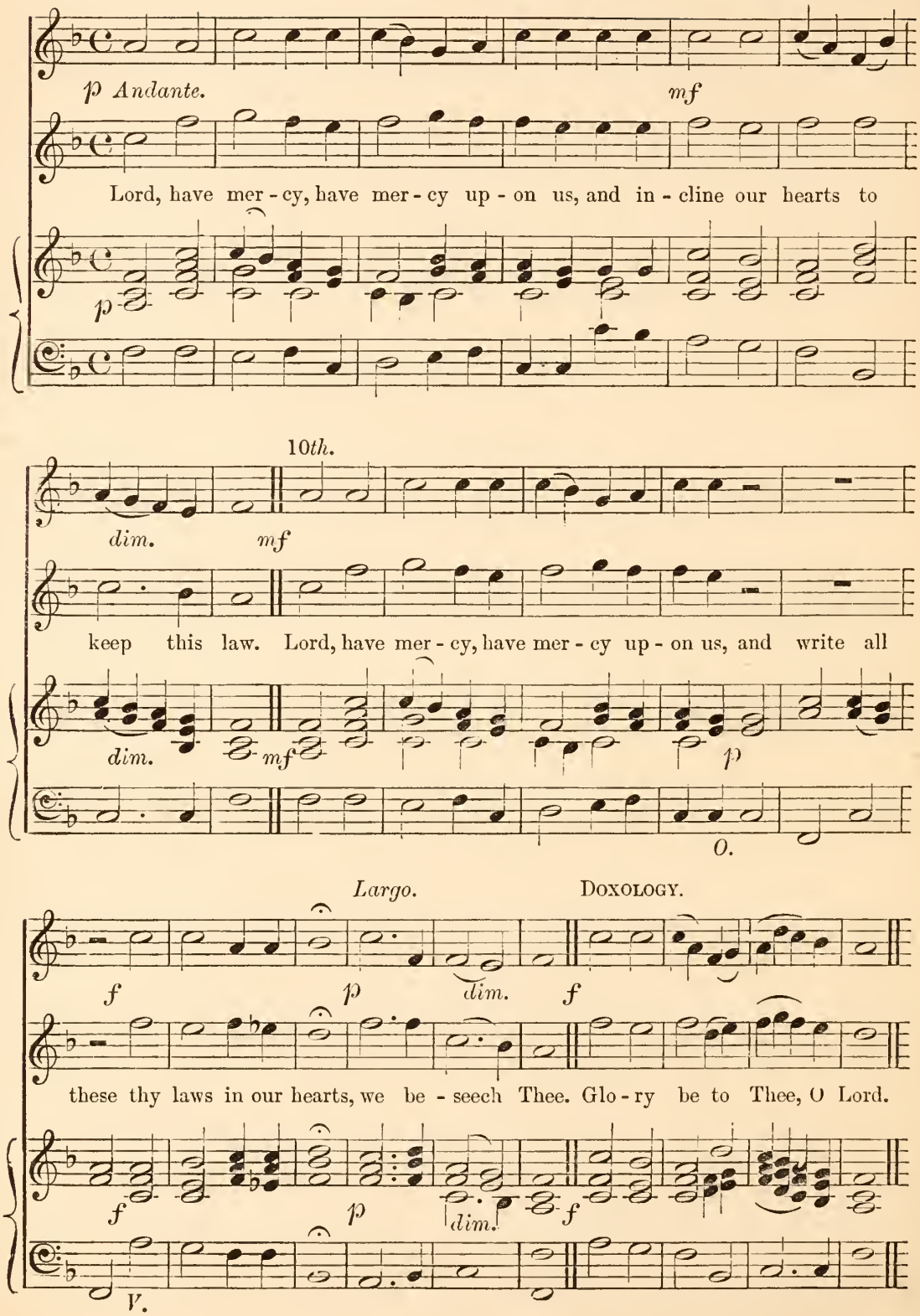
No. 1. **RESPONSE** PILBROW.

To the Commandments.



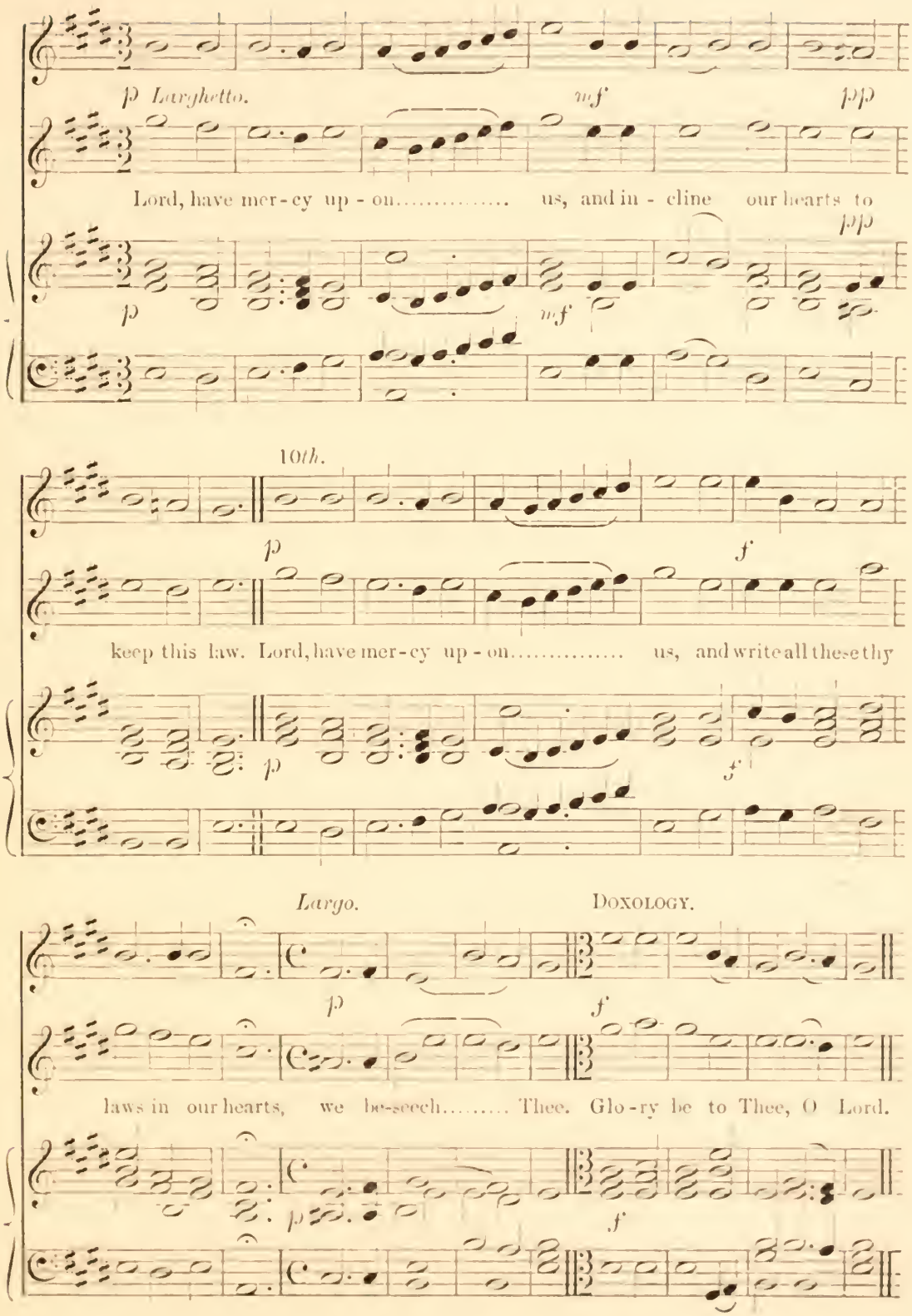
No. 2. RESPONSE.

Arranged by
J. HOULDSWORTH.



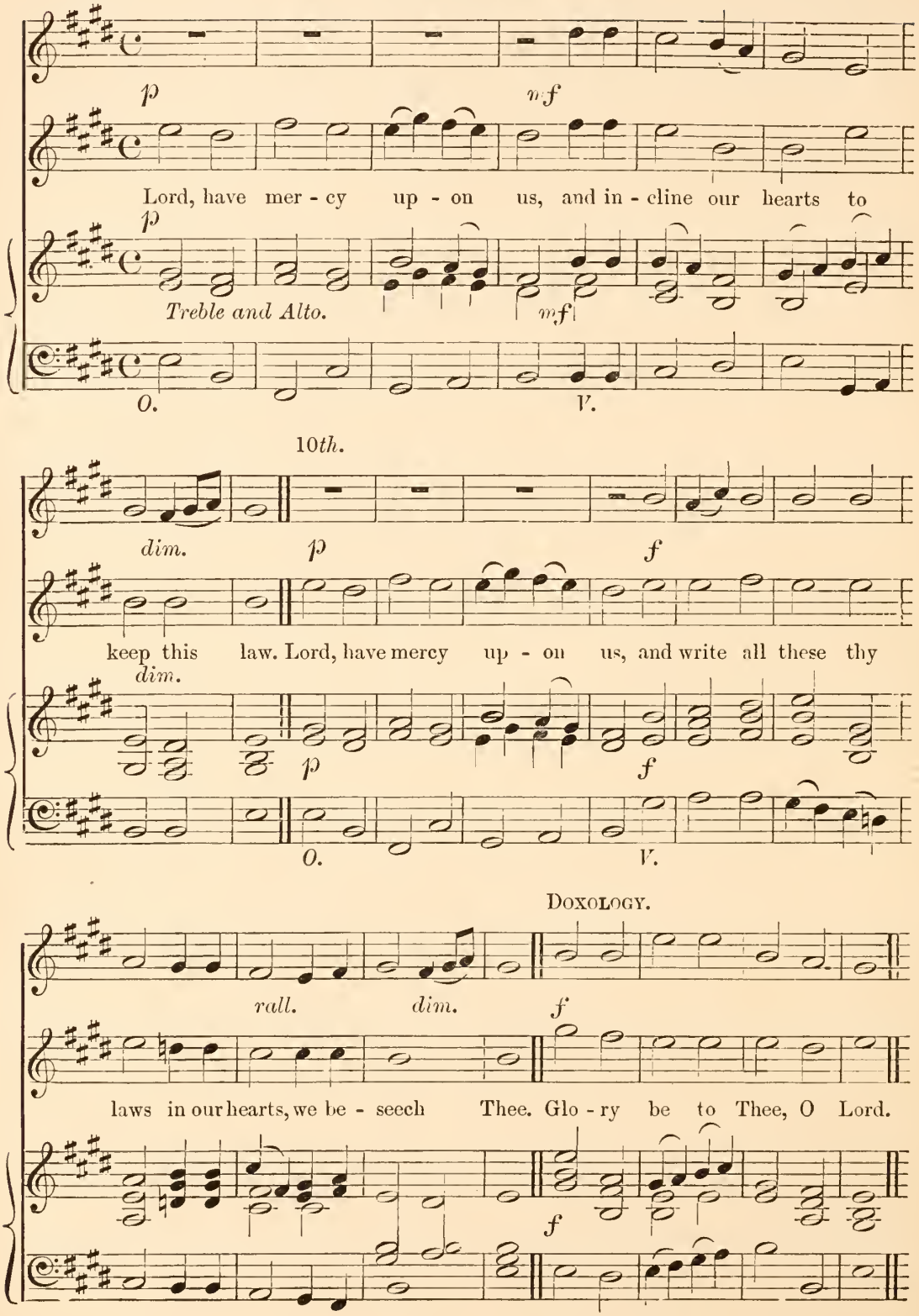
No. 3. RESPONSE.

PRATT

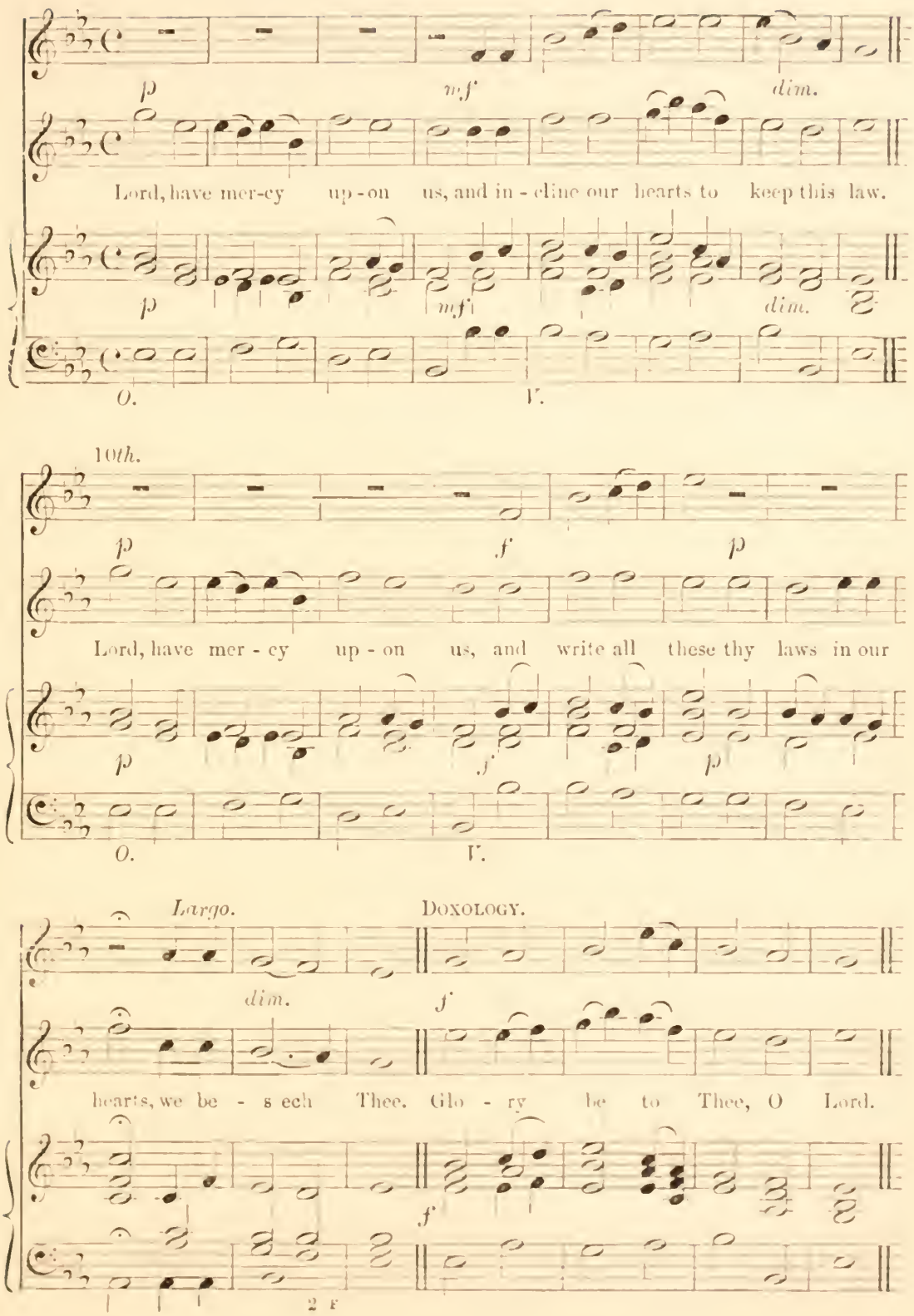


No. 4. RESPONSE.

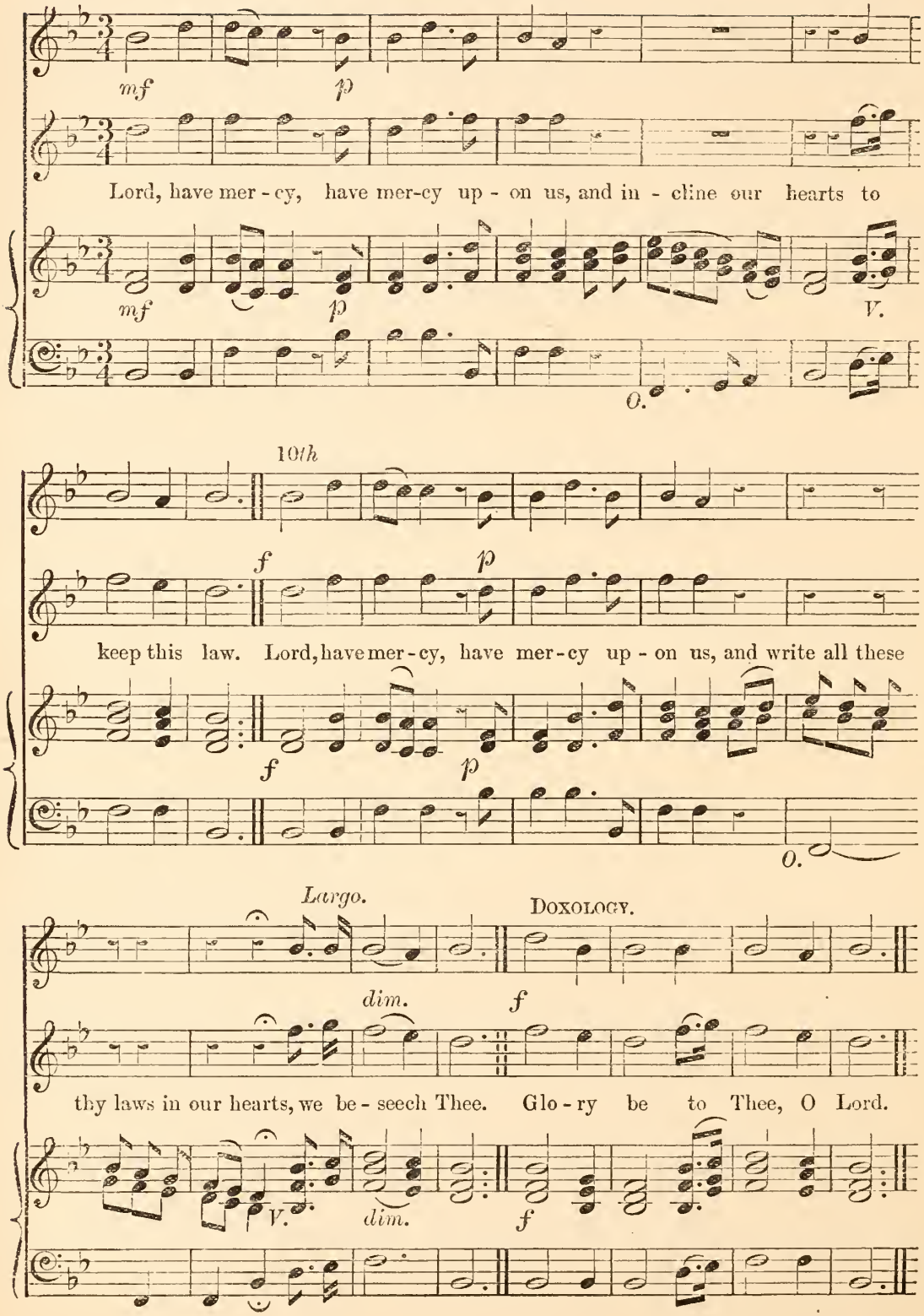
WALMISLEY.



No. 5. RESPONSE.



No. 6. RESPONSE. BROWN.



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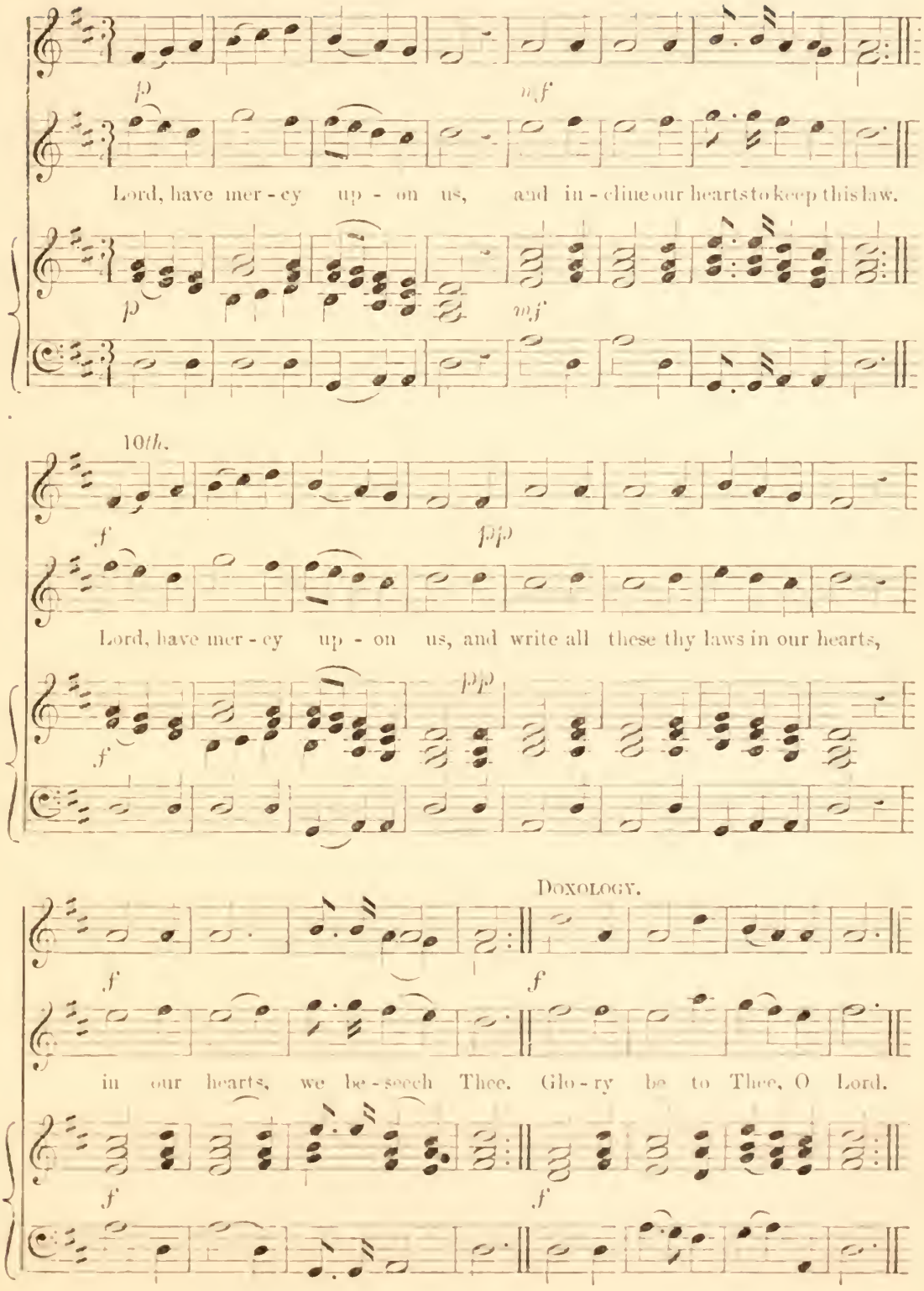
From the Greek Service.



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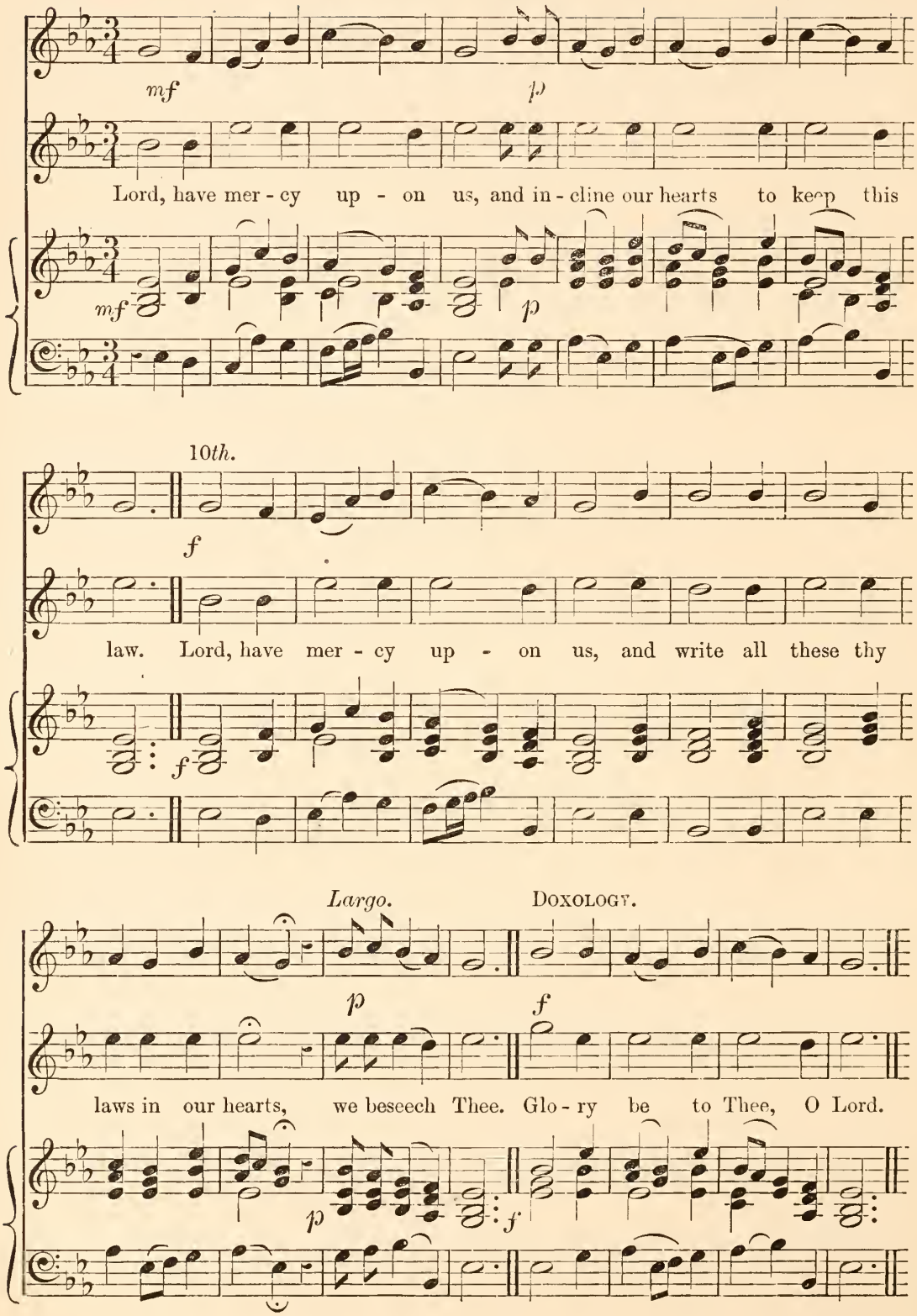

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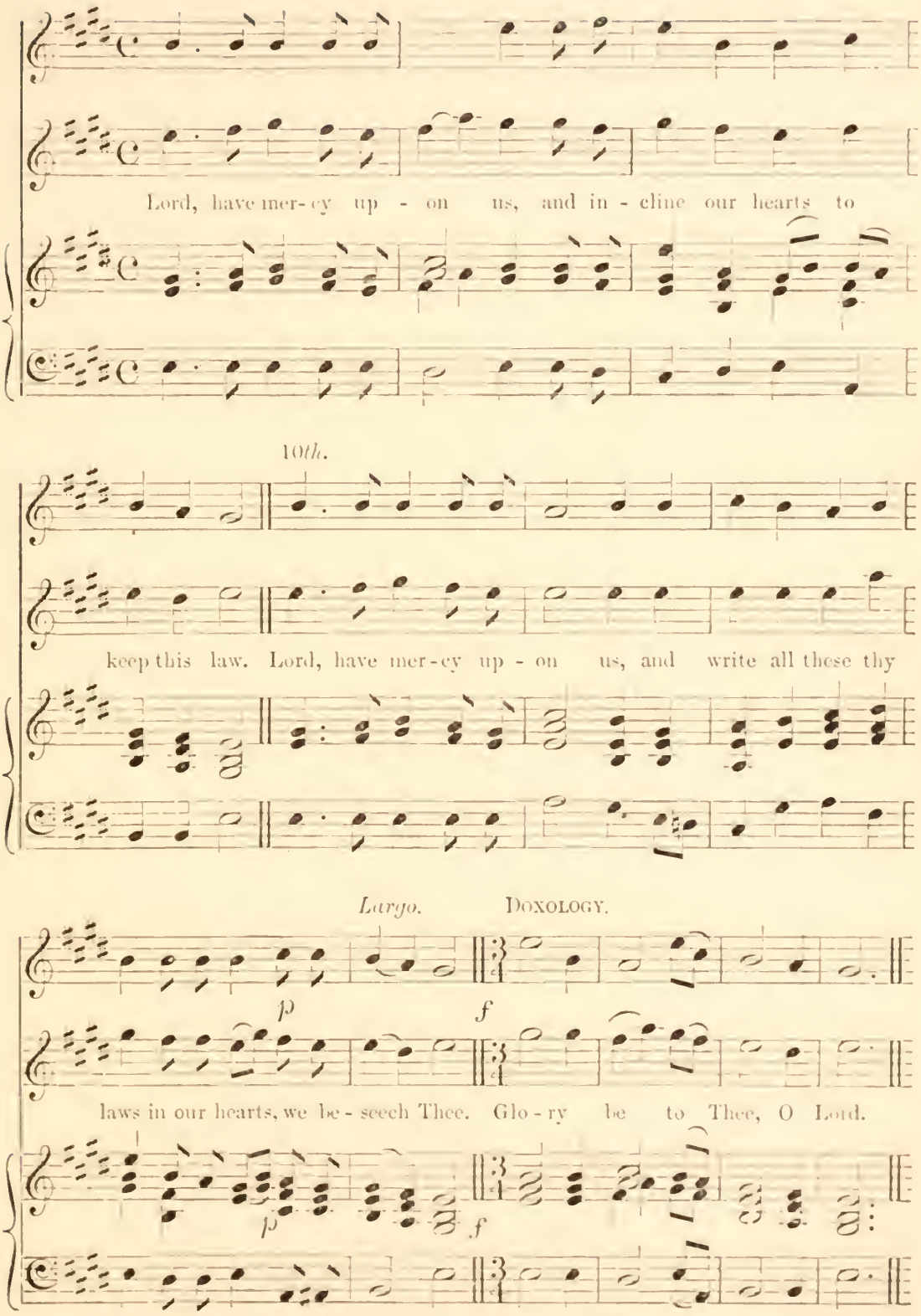
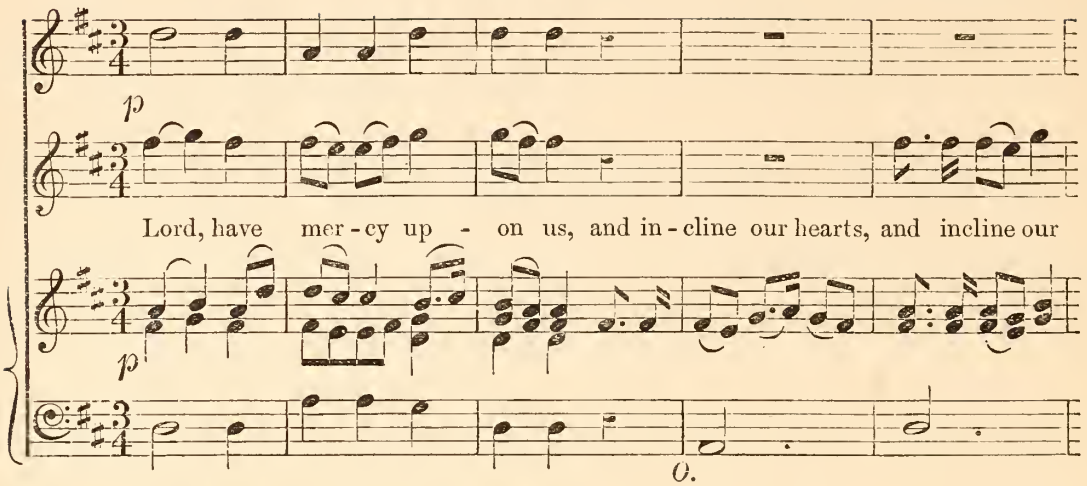
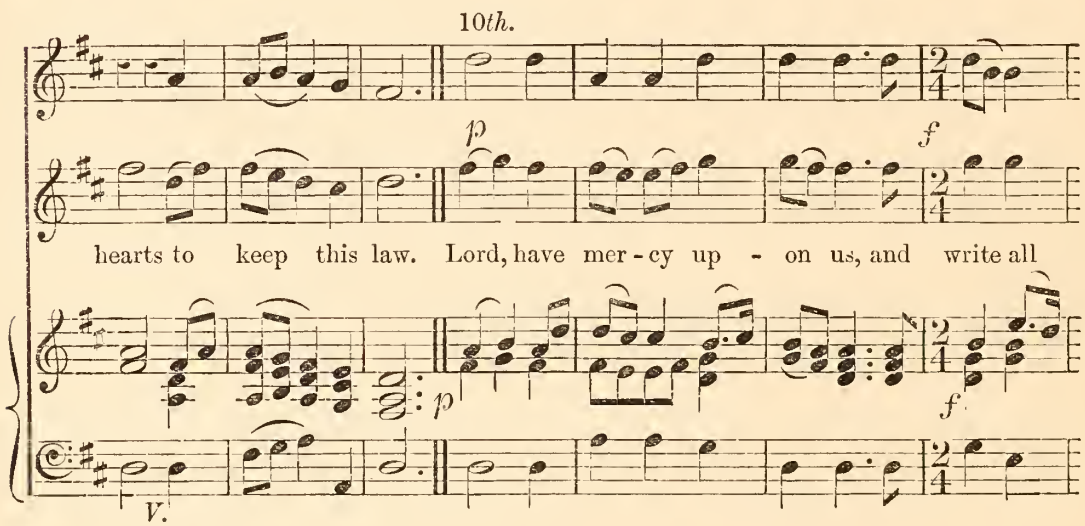
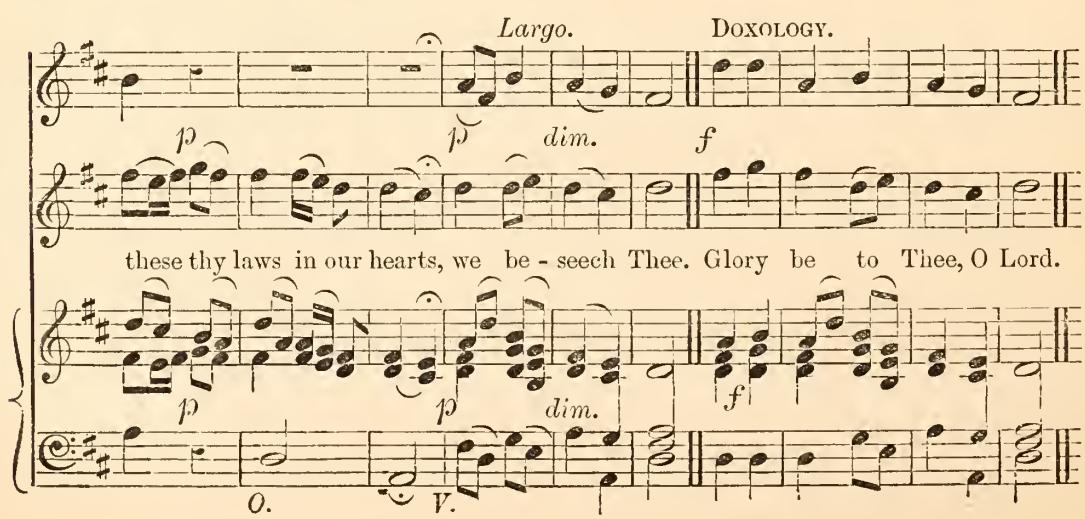


No. 10. RESPONSE.

Arranged by
J. HOULDSWORTH.







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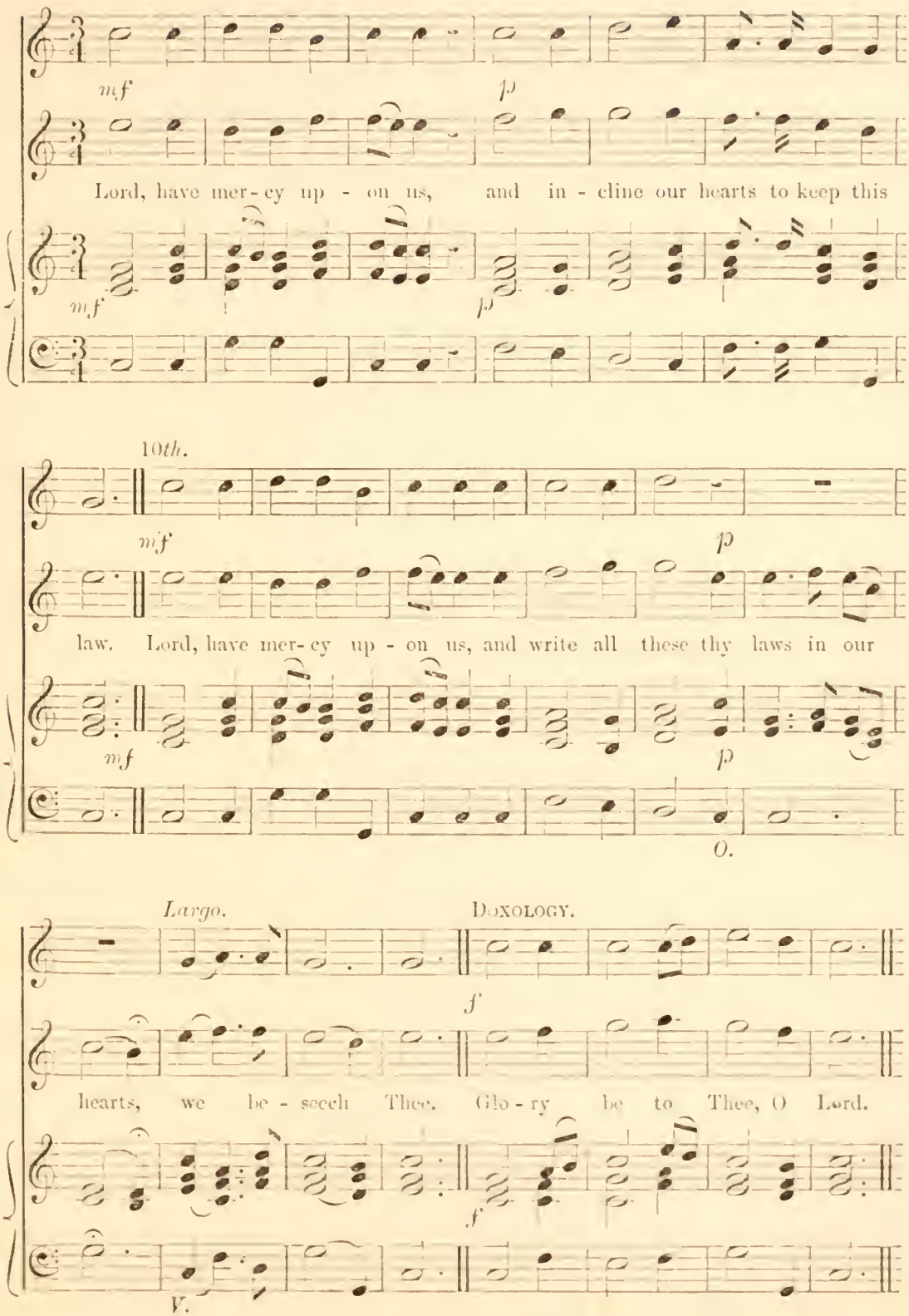

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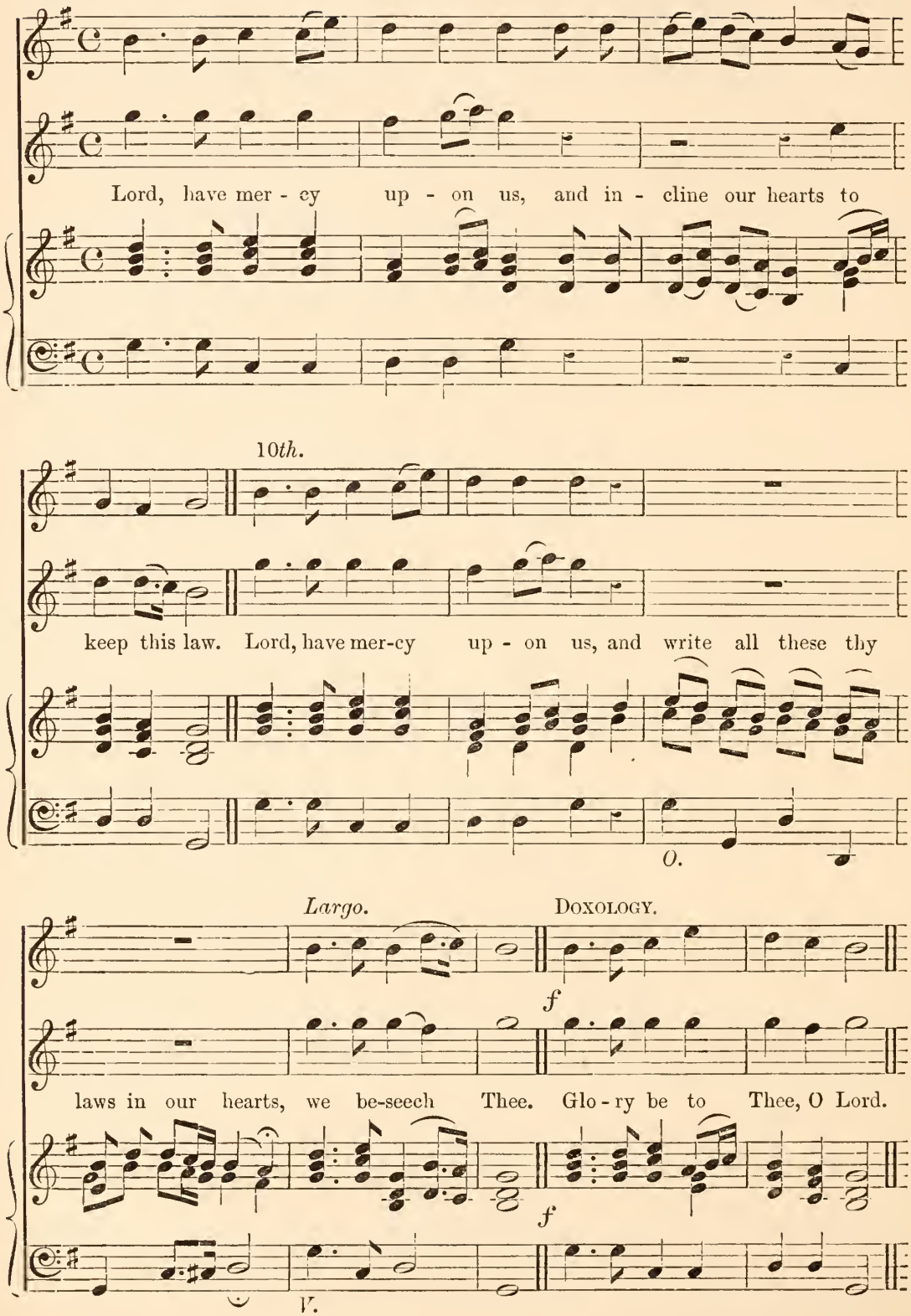

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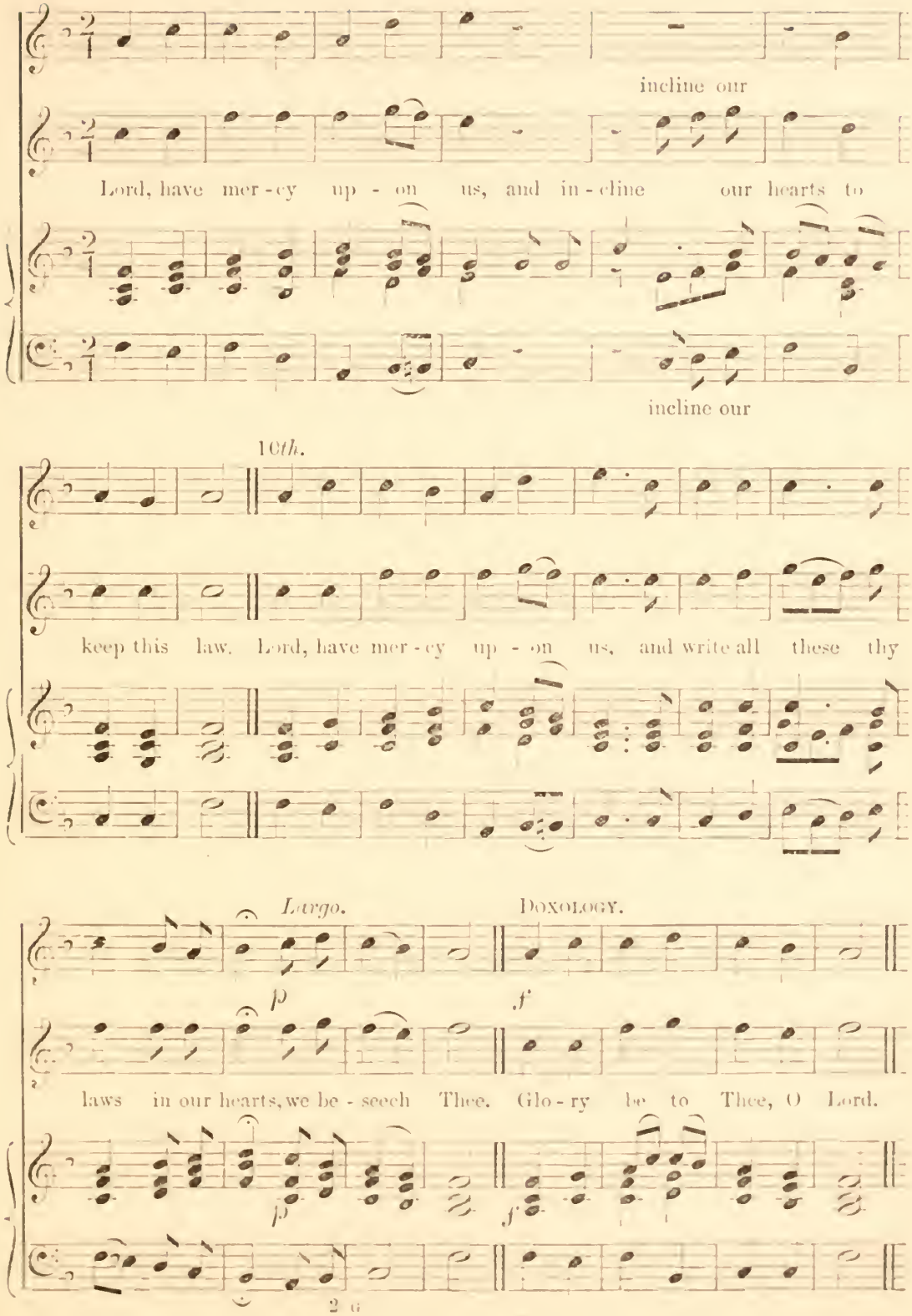

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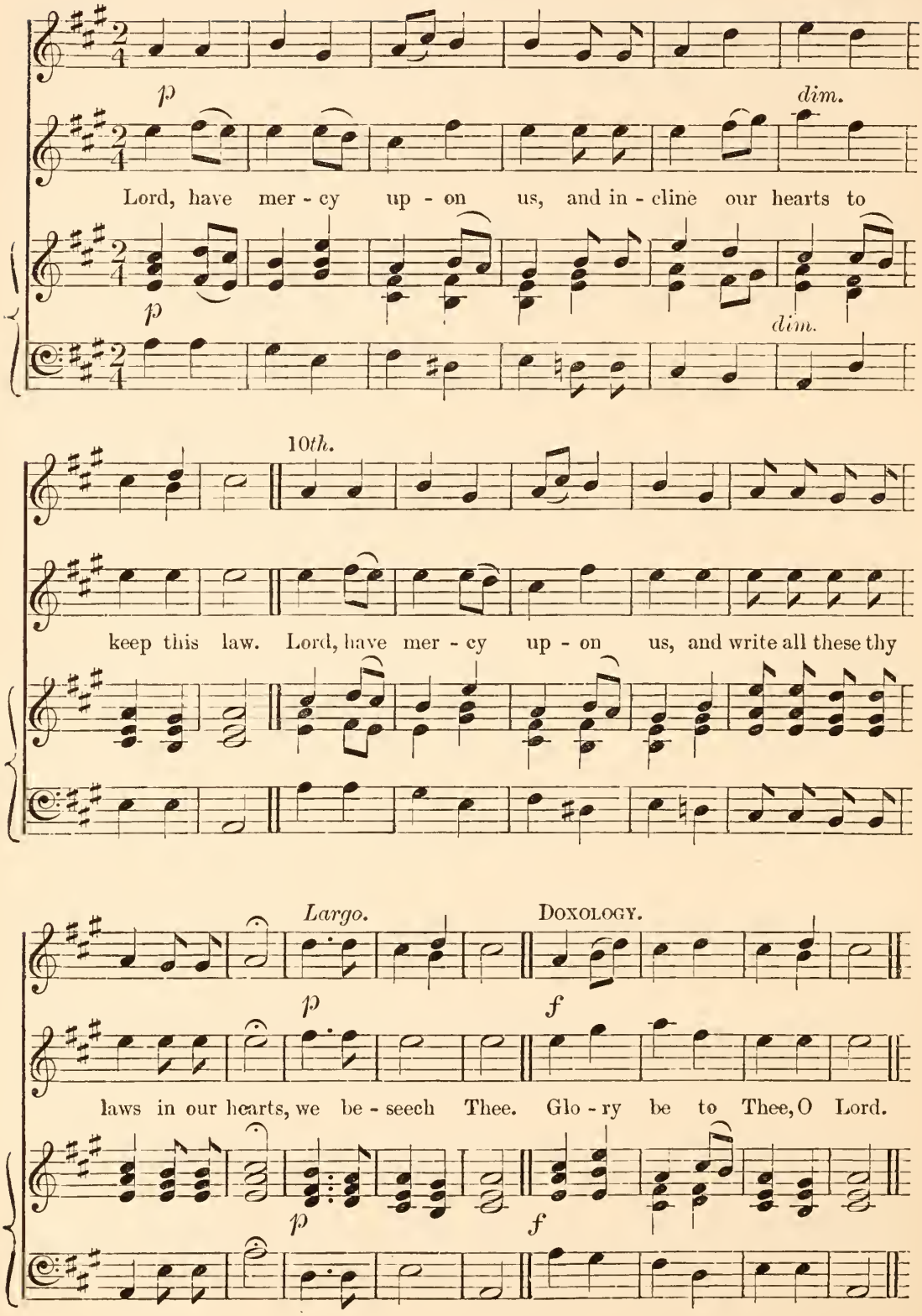

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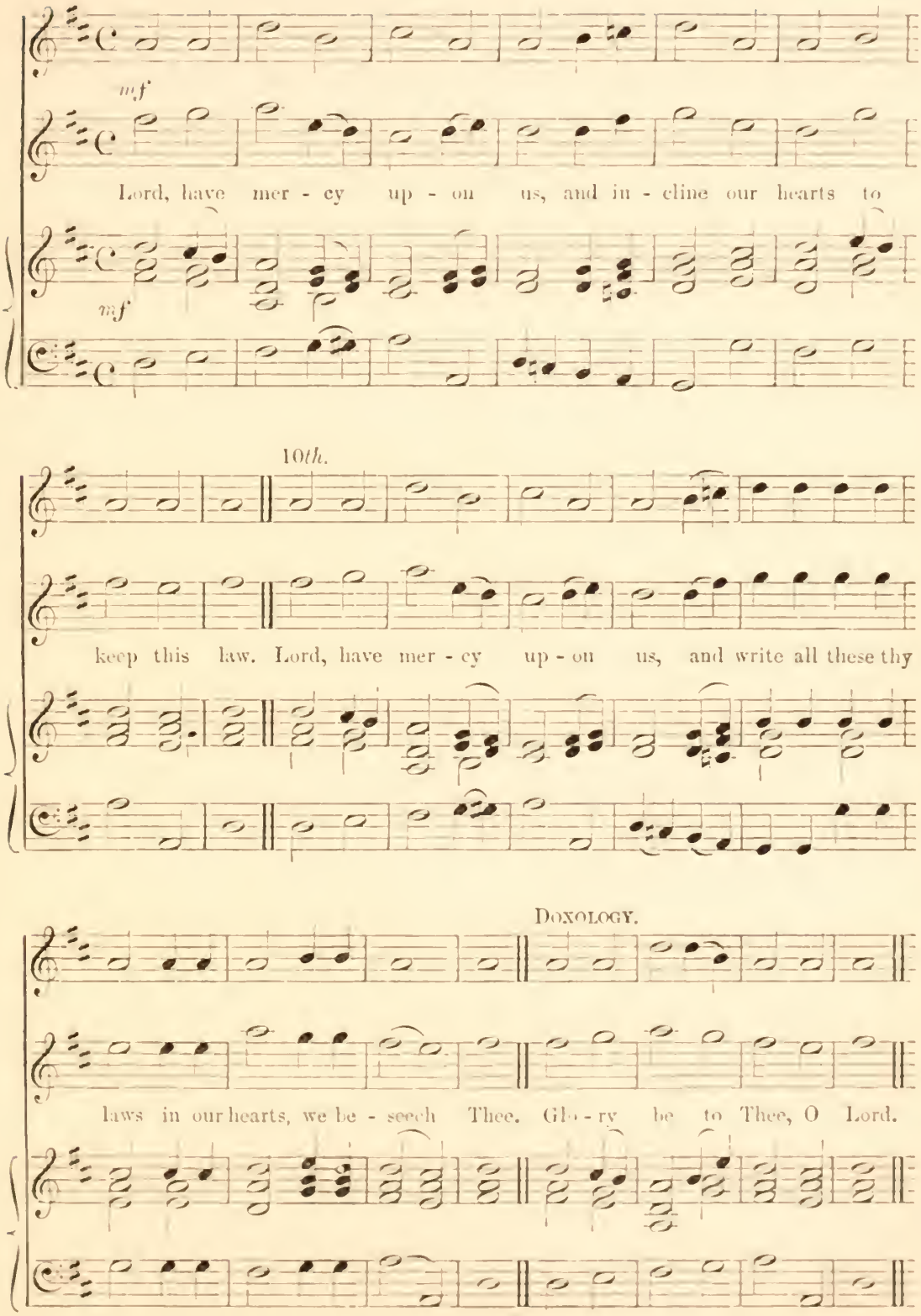
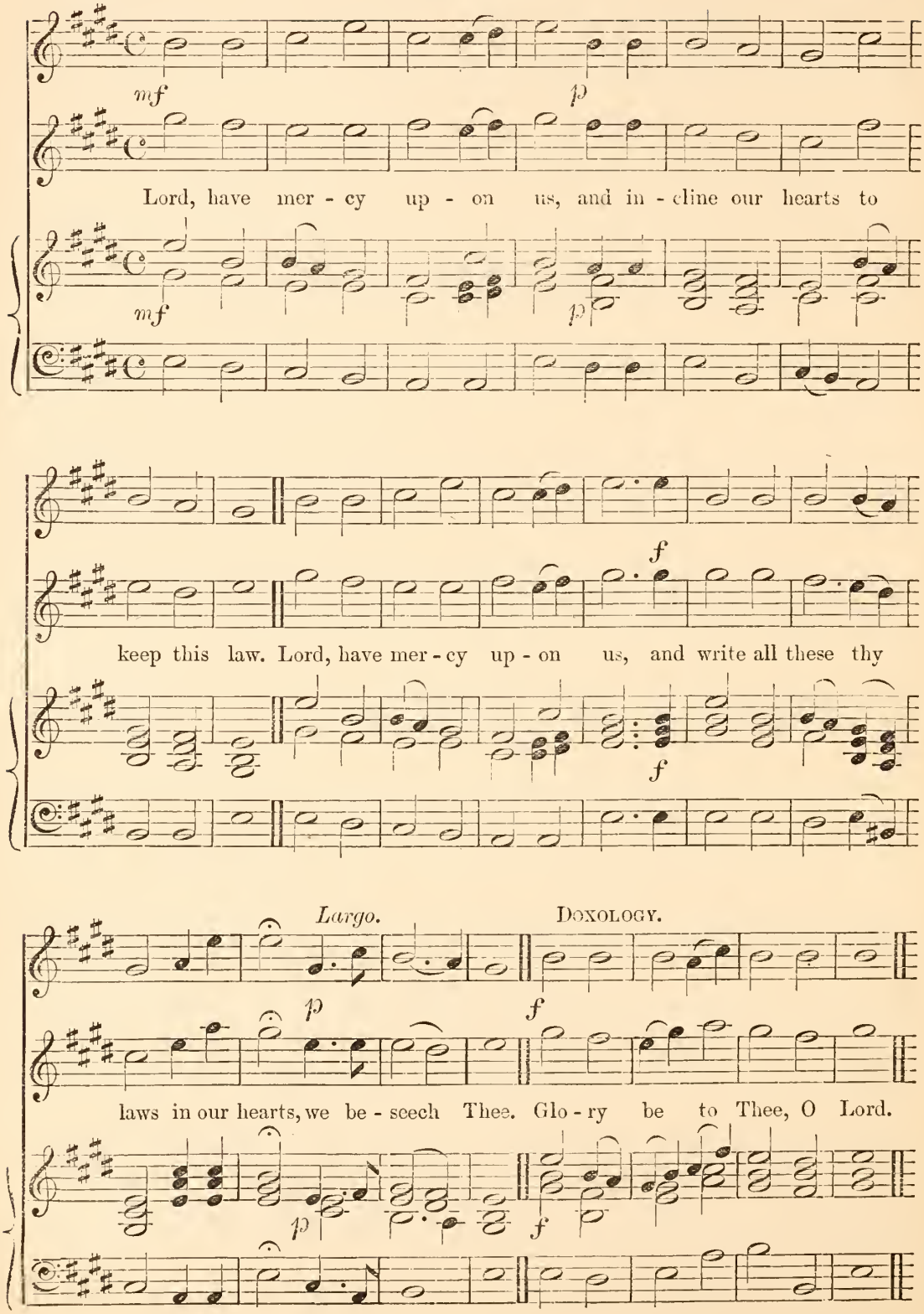
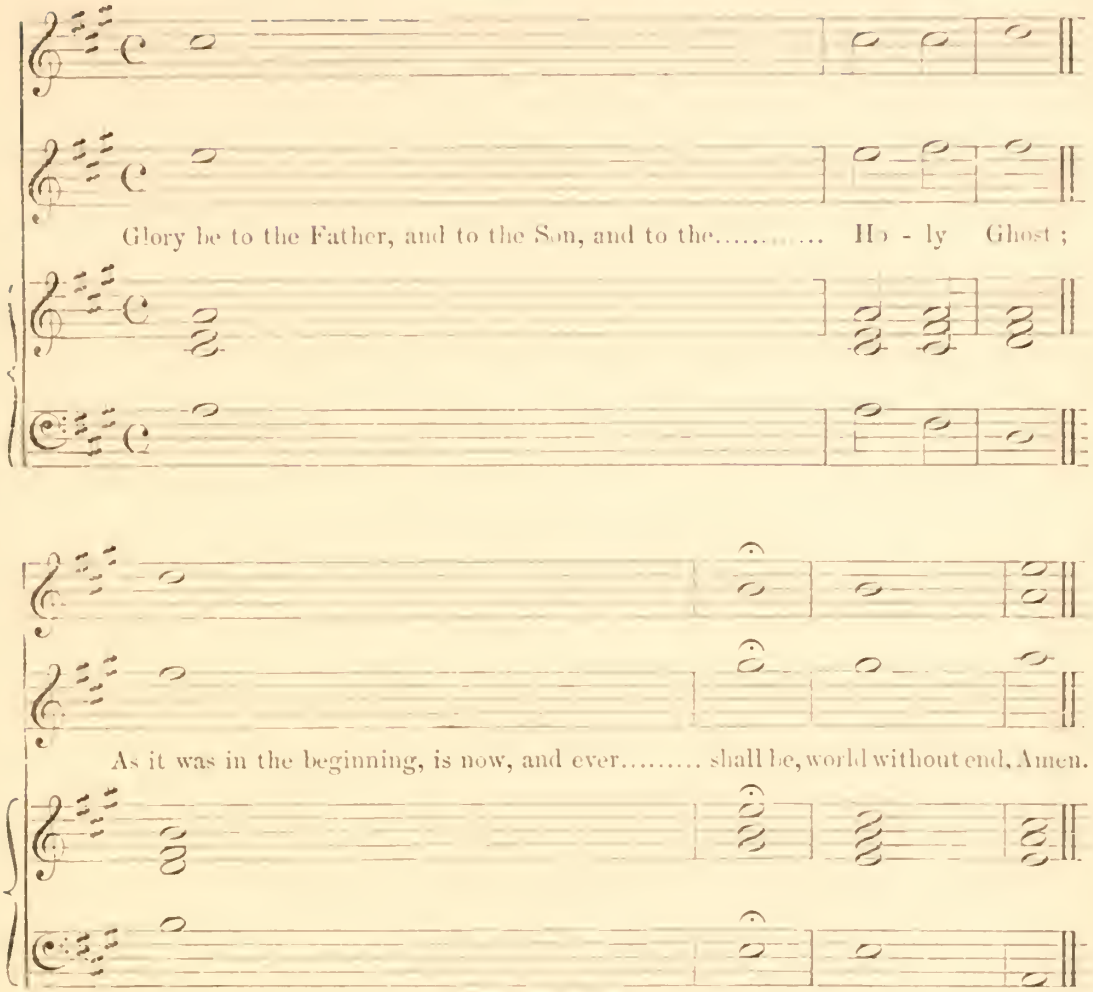


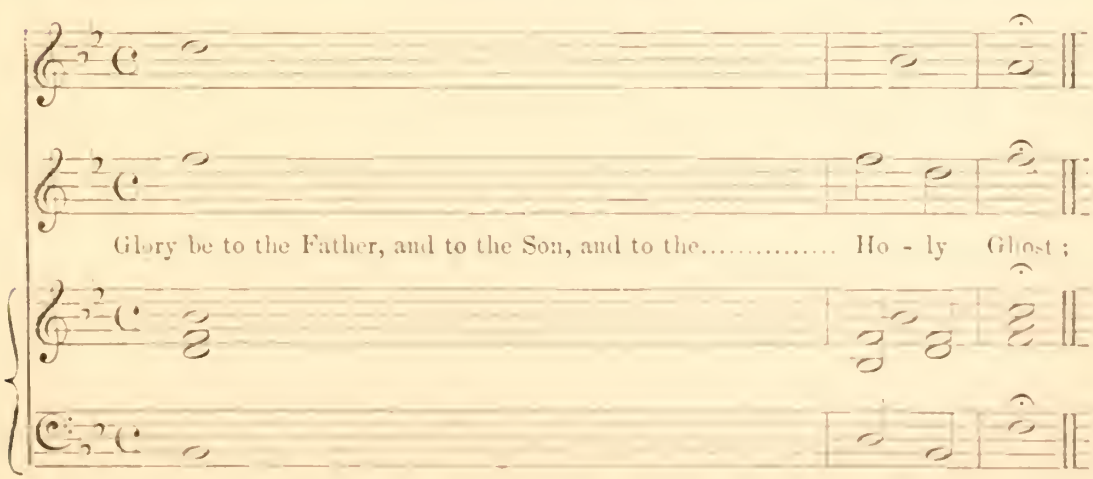
No. 16. RESPONSE. HOULDSWORTH.

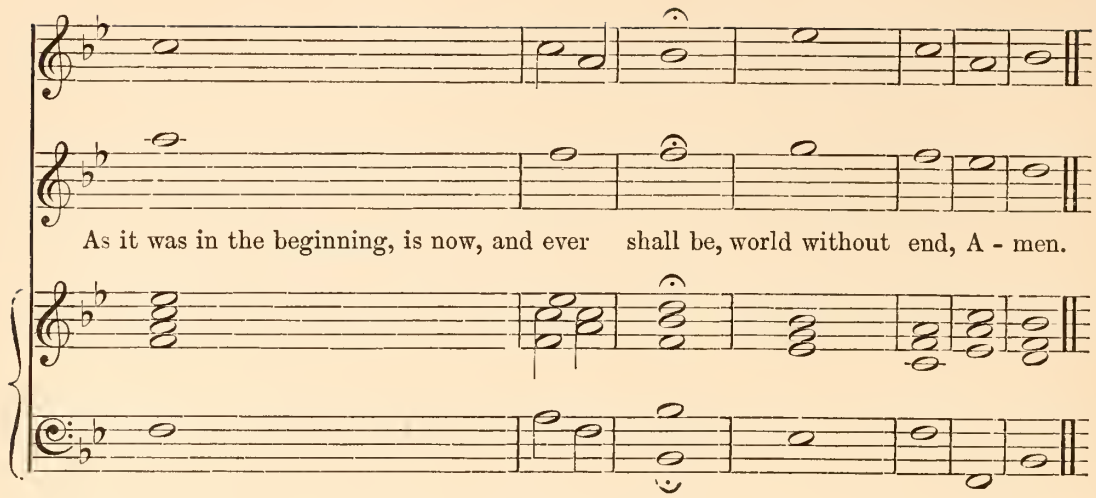


No. 1. GLORIA PATRI. HOULDSWORTH.



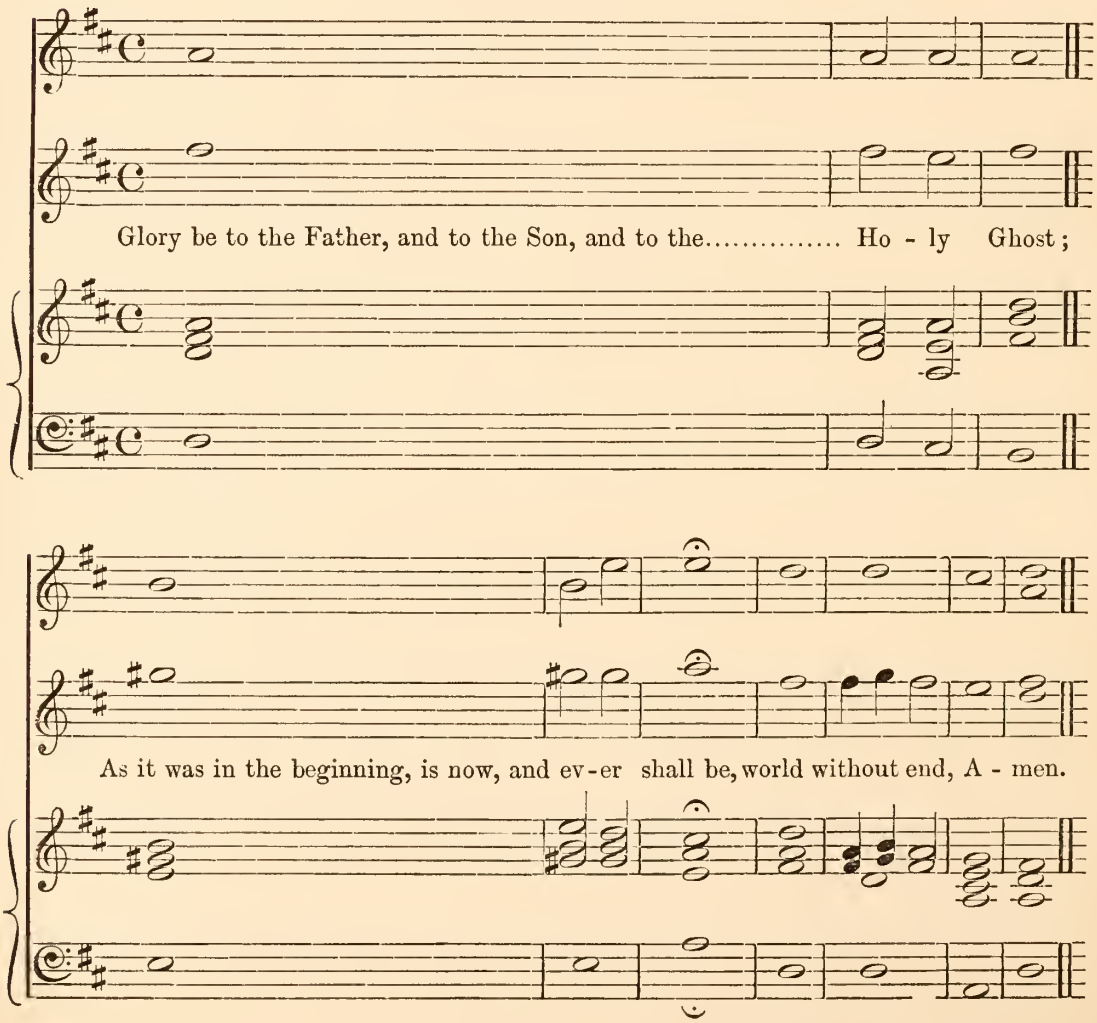
No. 2. GLORIA PATRI. HOULDSWORTH.





No. 3. GLORIA PATRI.

HOULDSWORTH.



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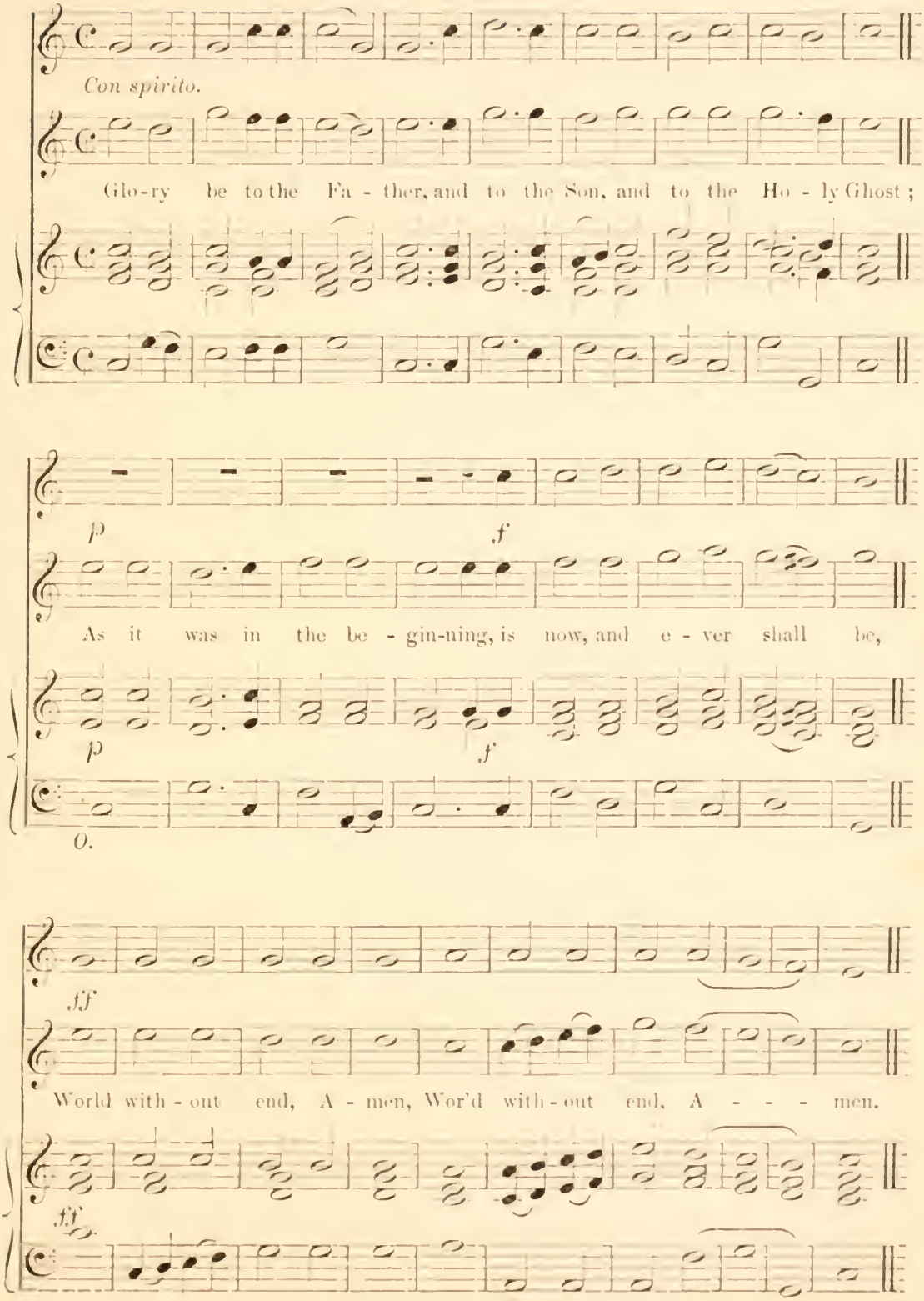

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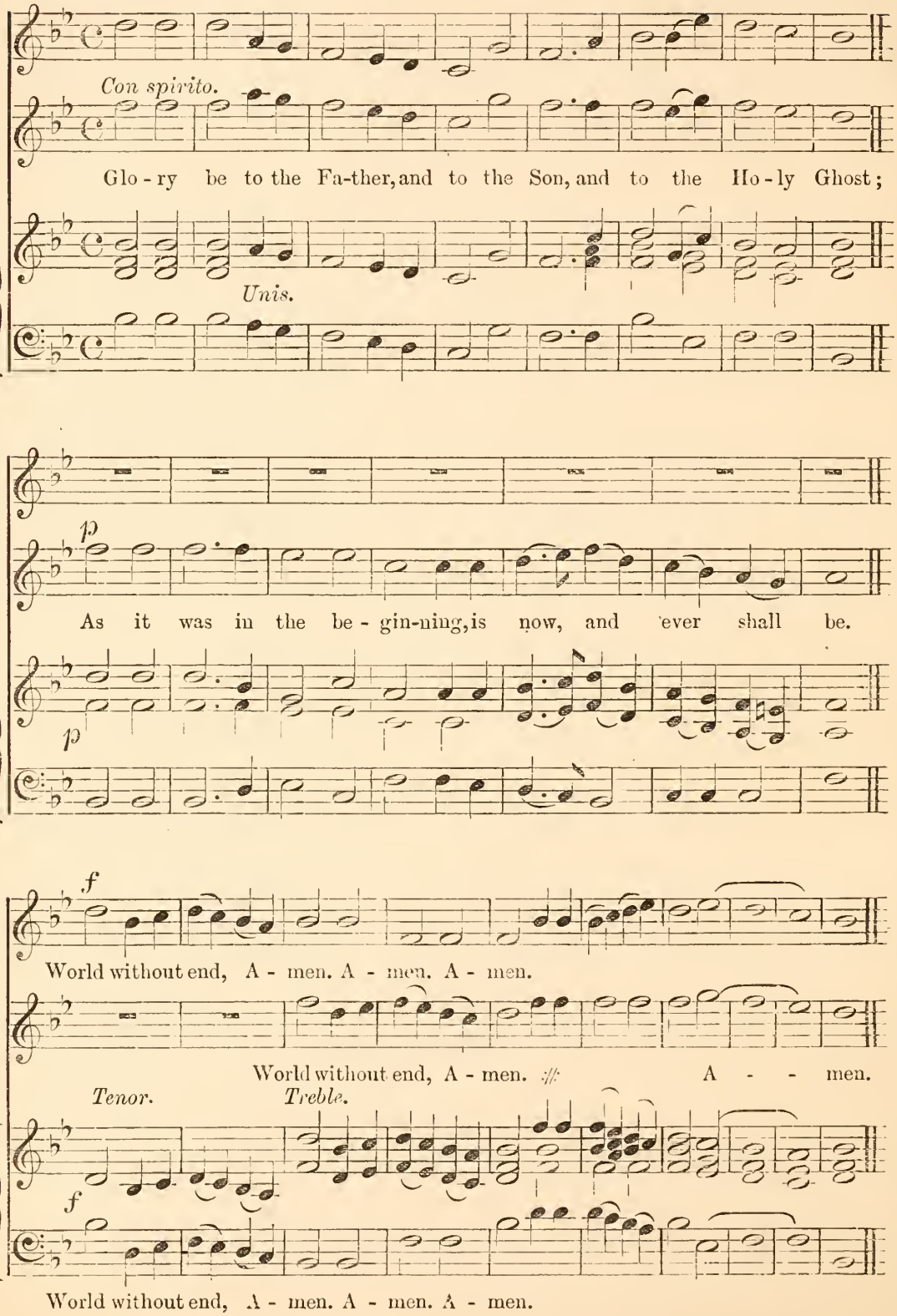

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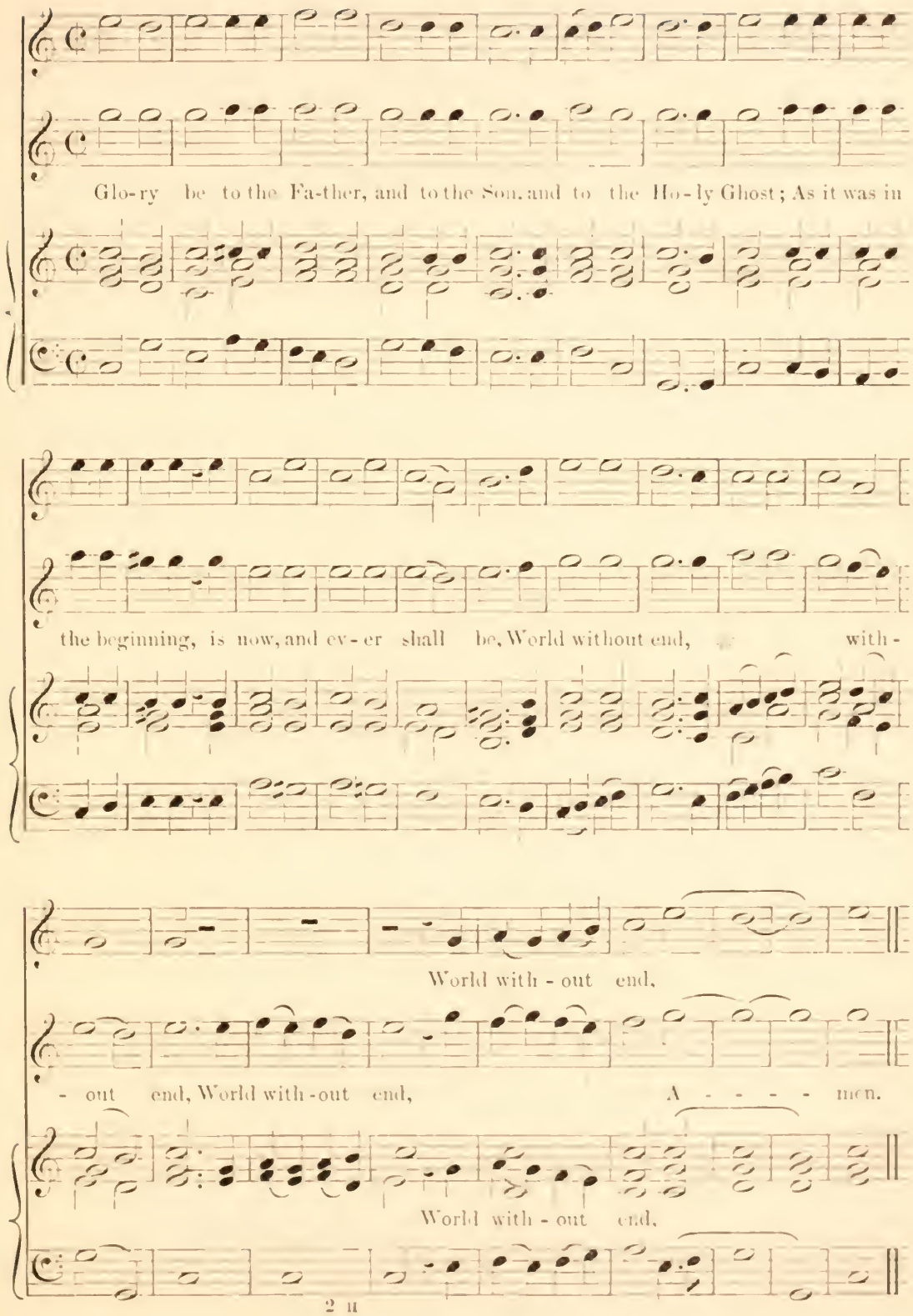

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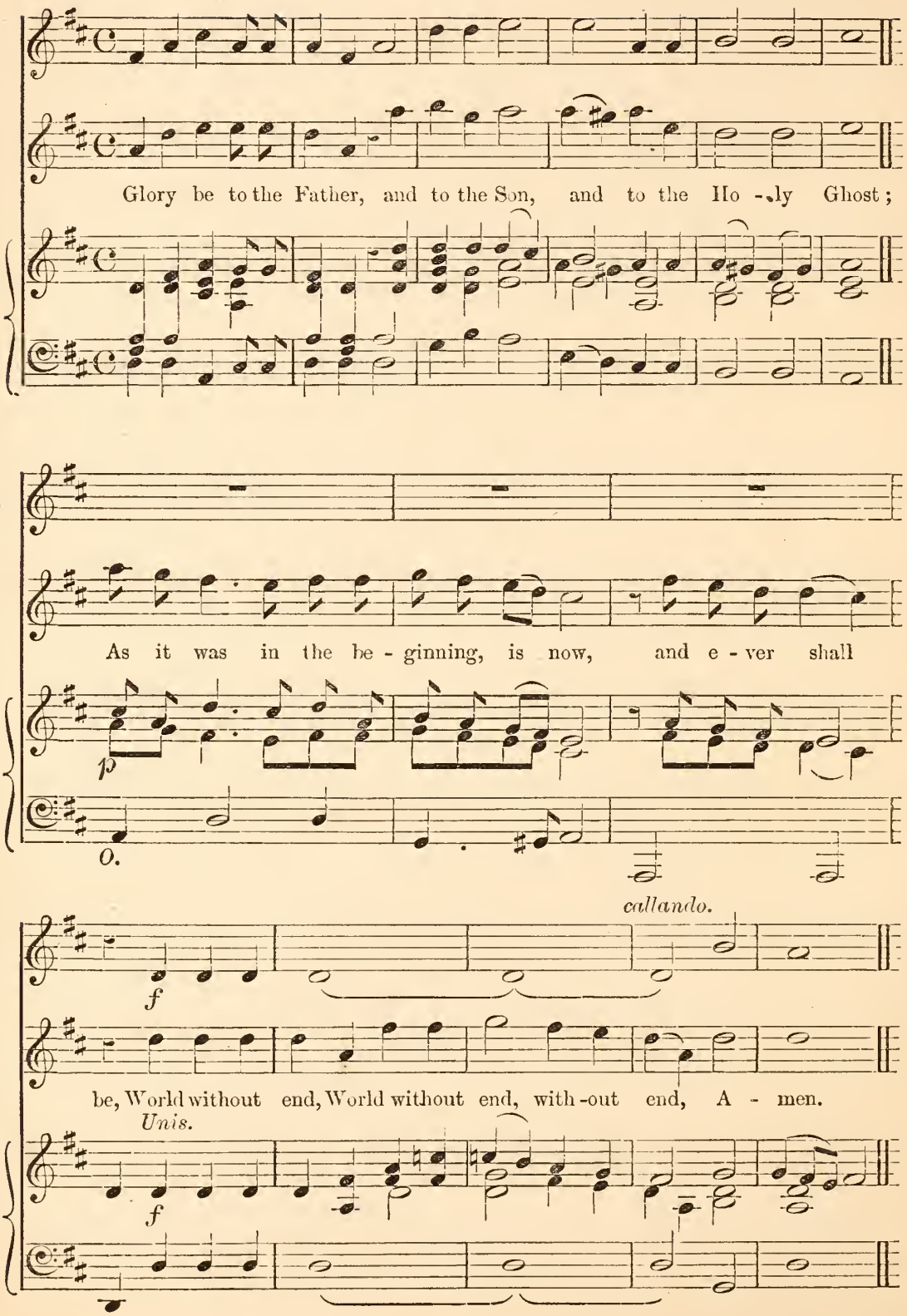
REV. C. HOYLE.



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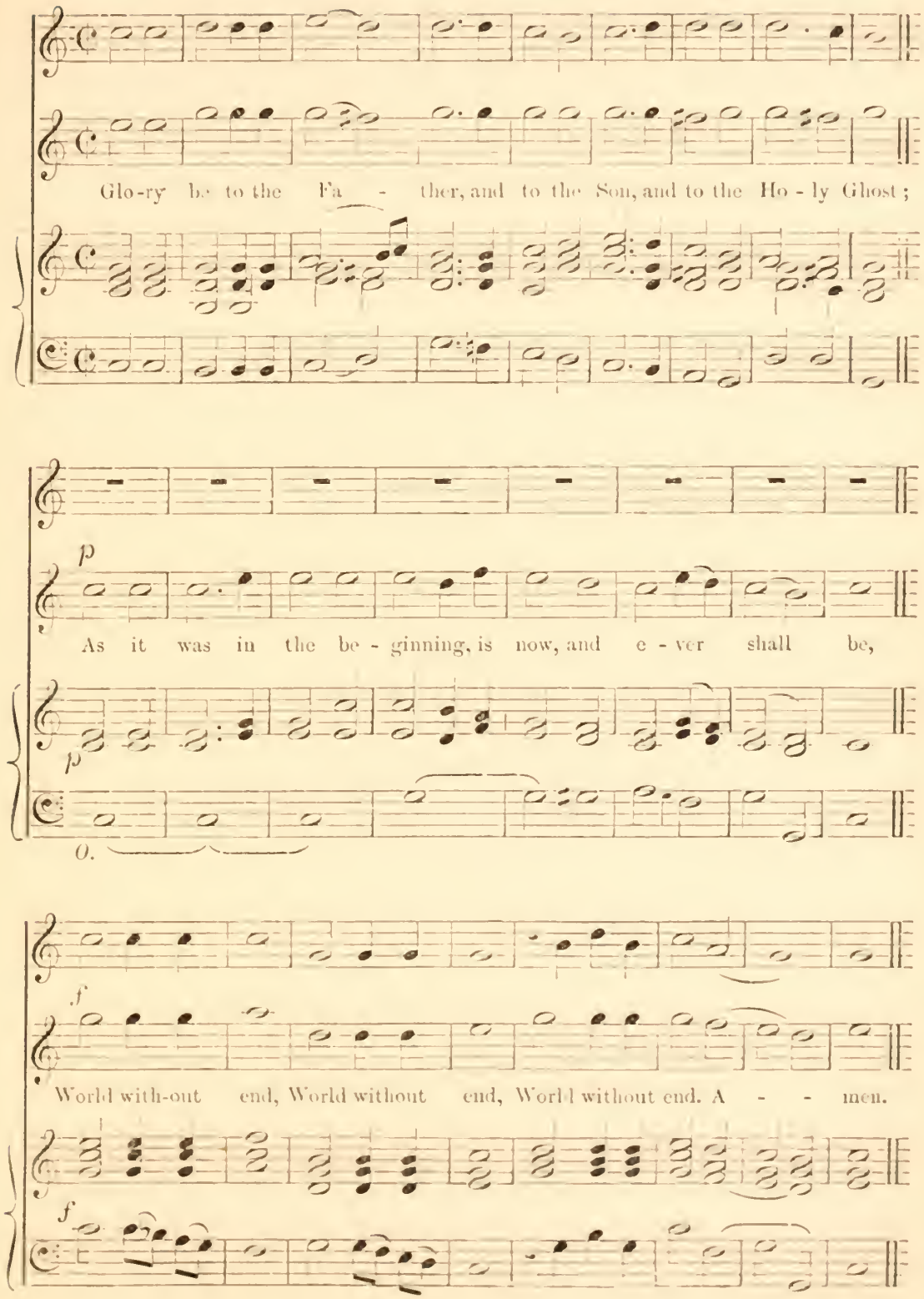

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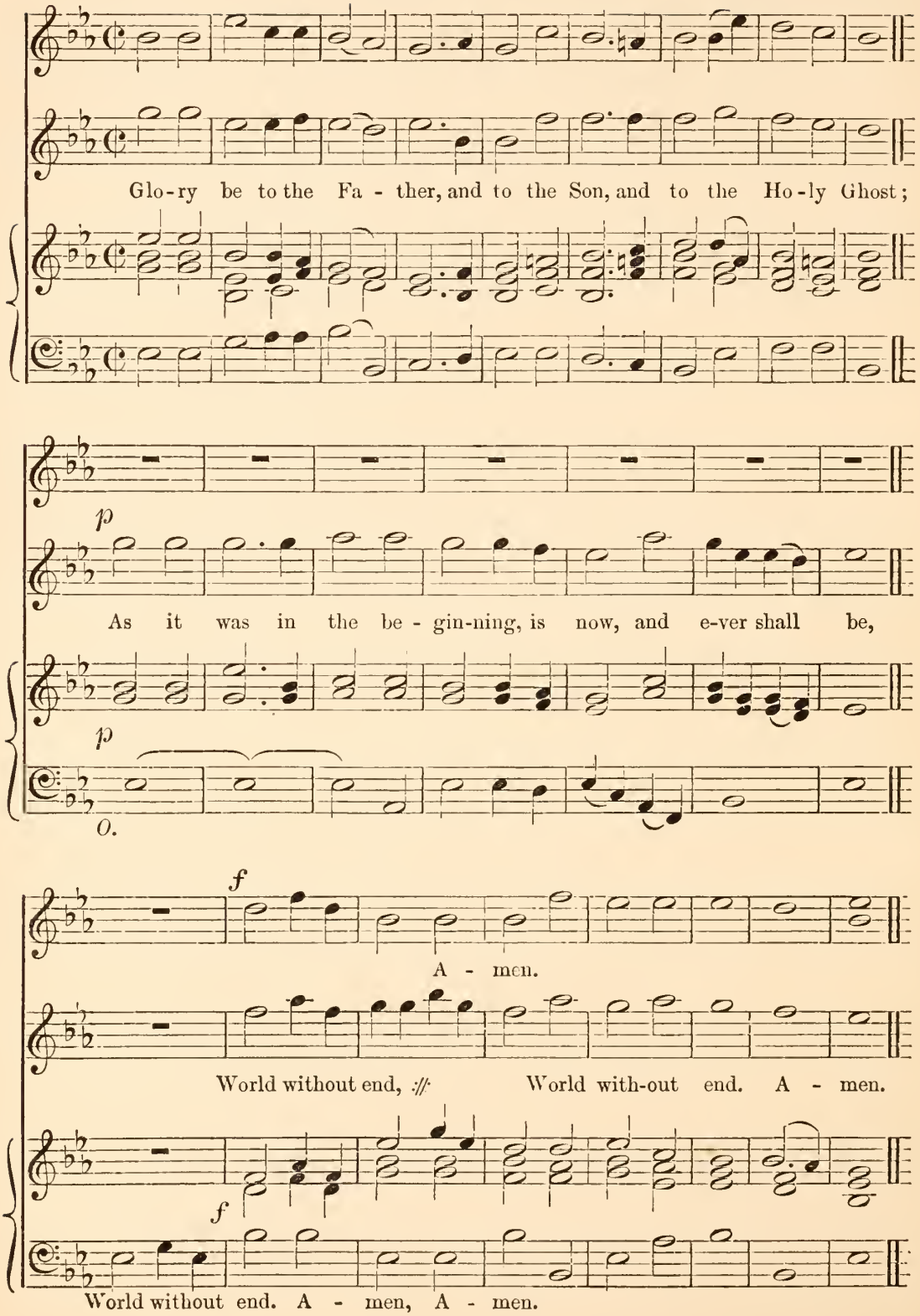

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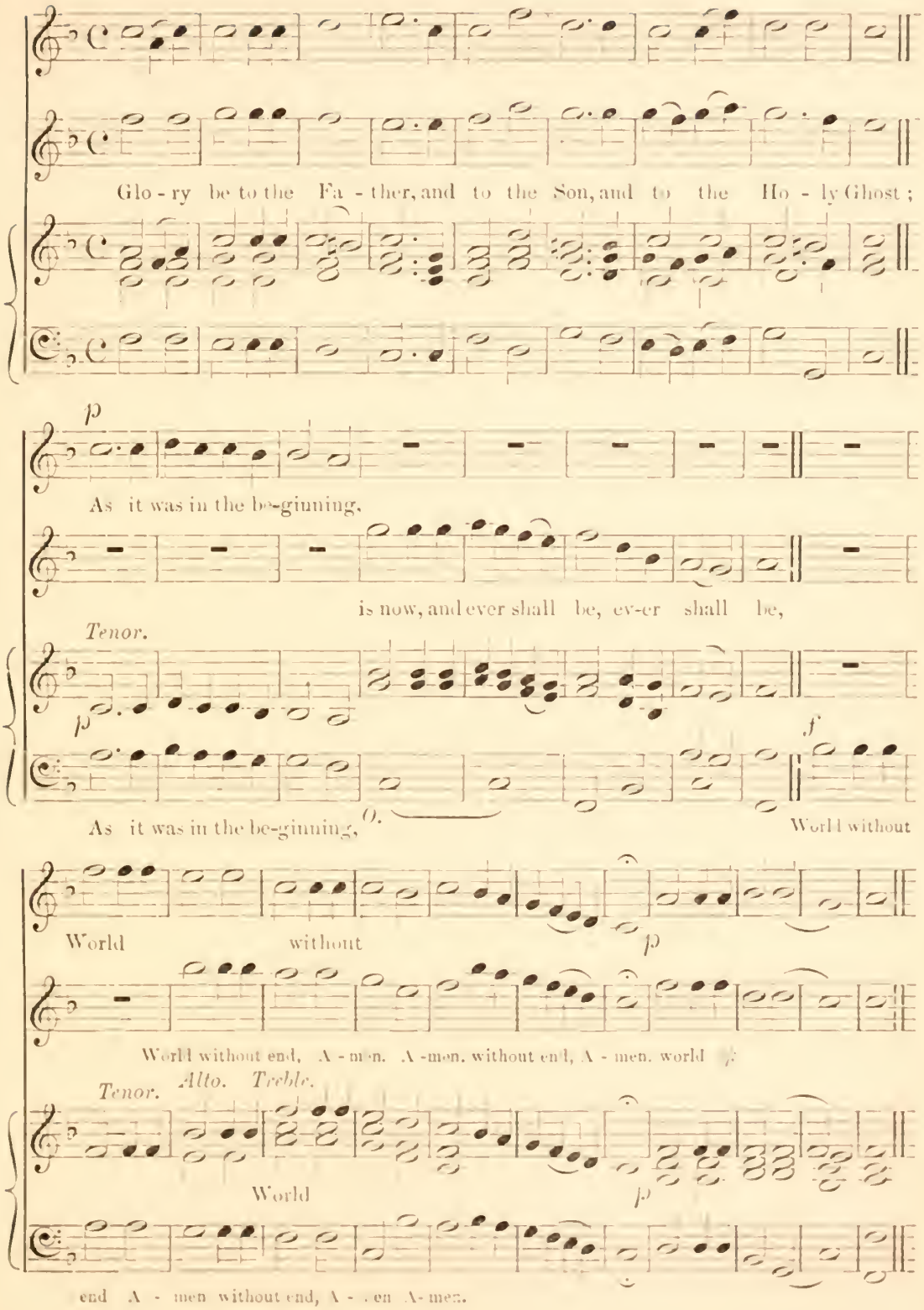
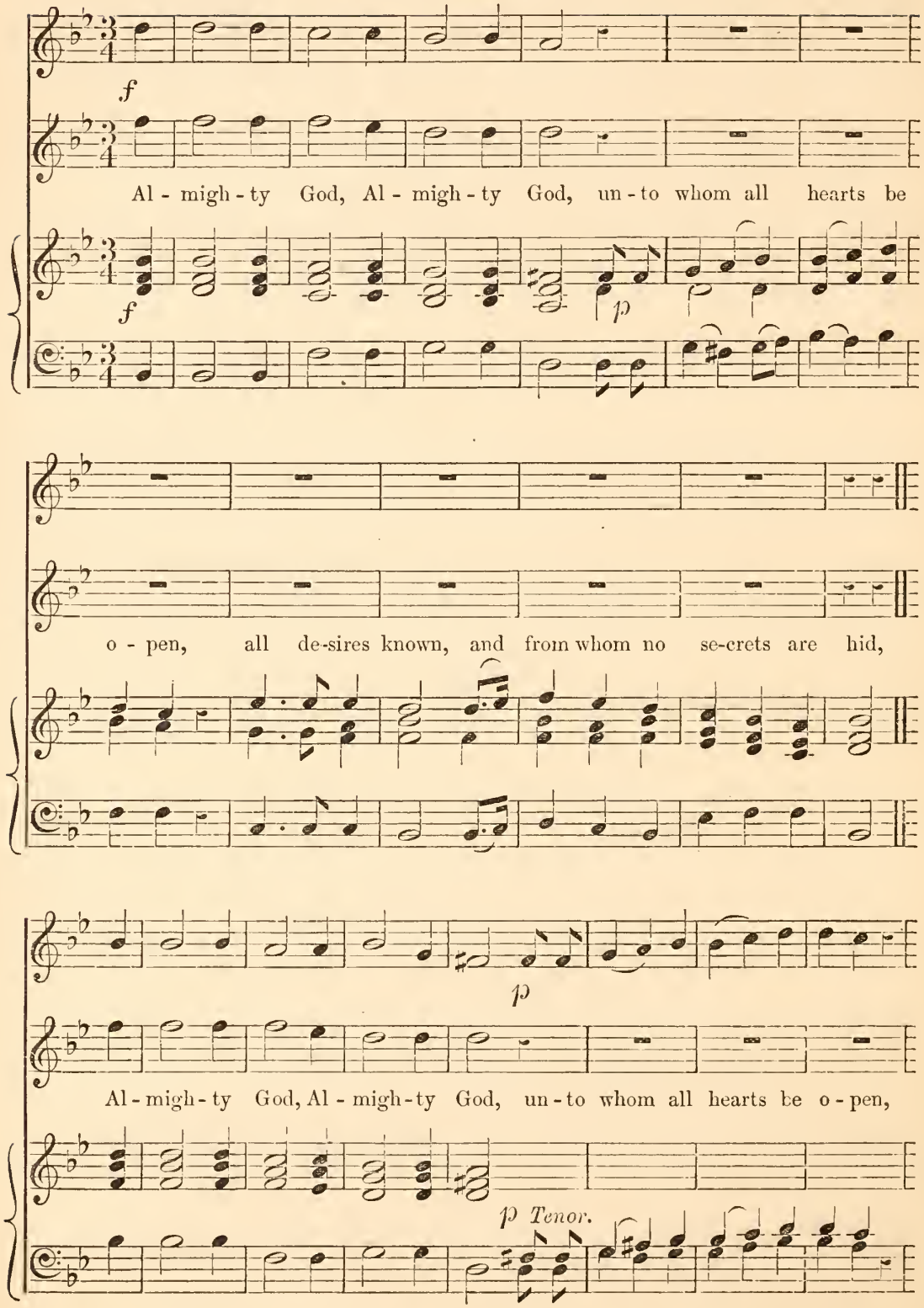
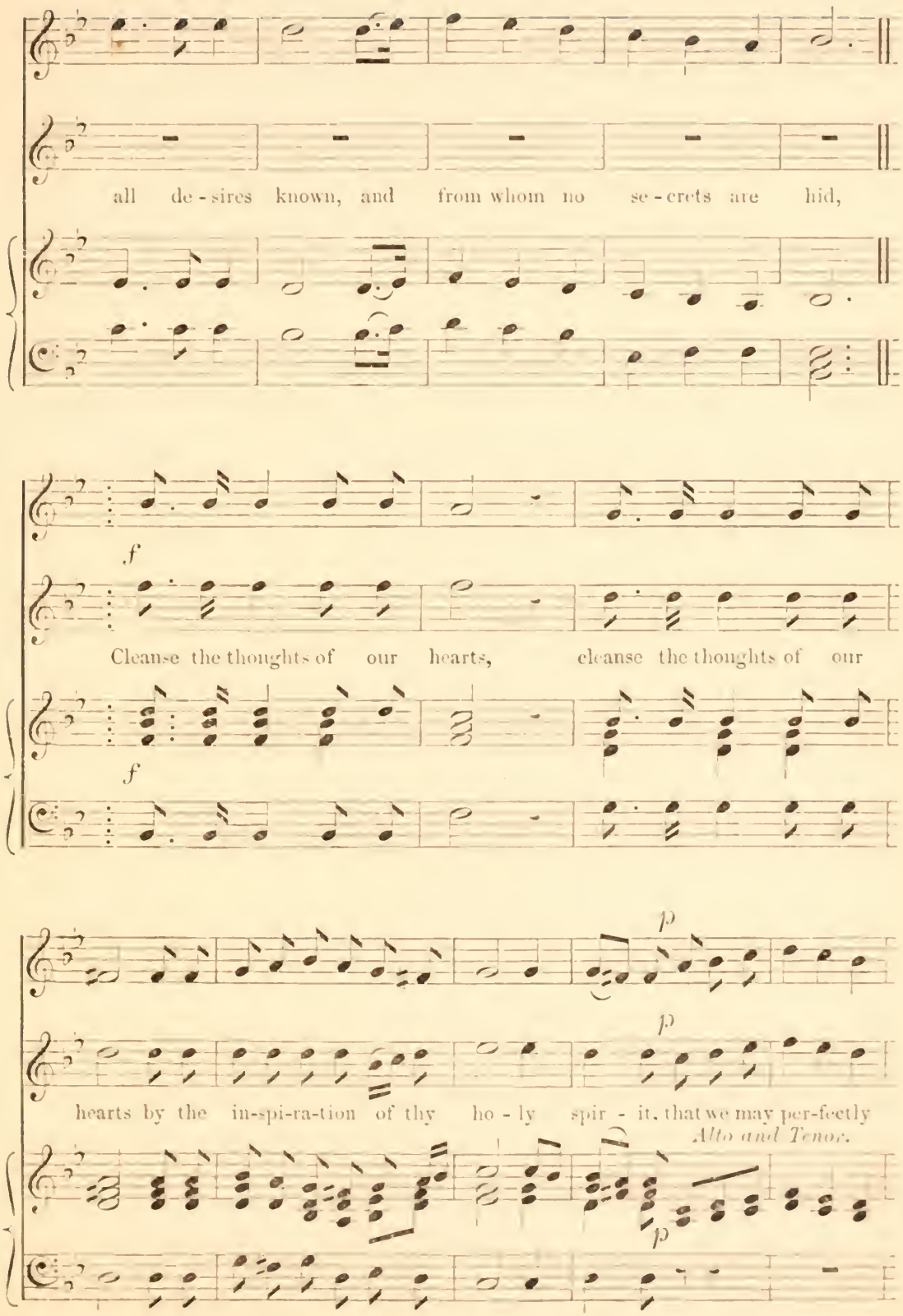
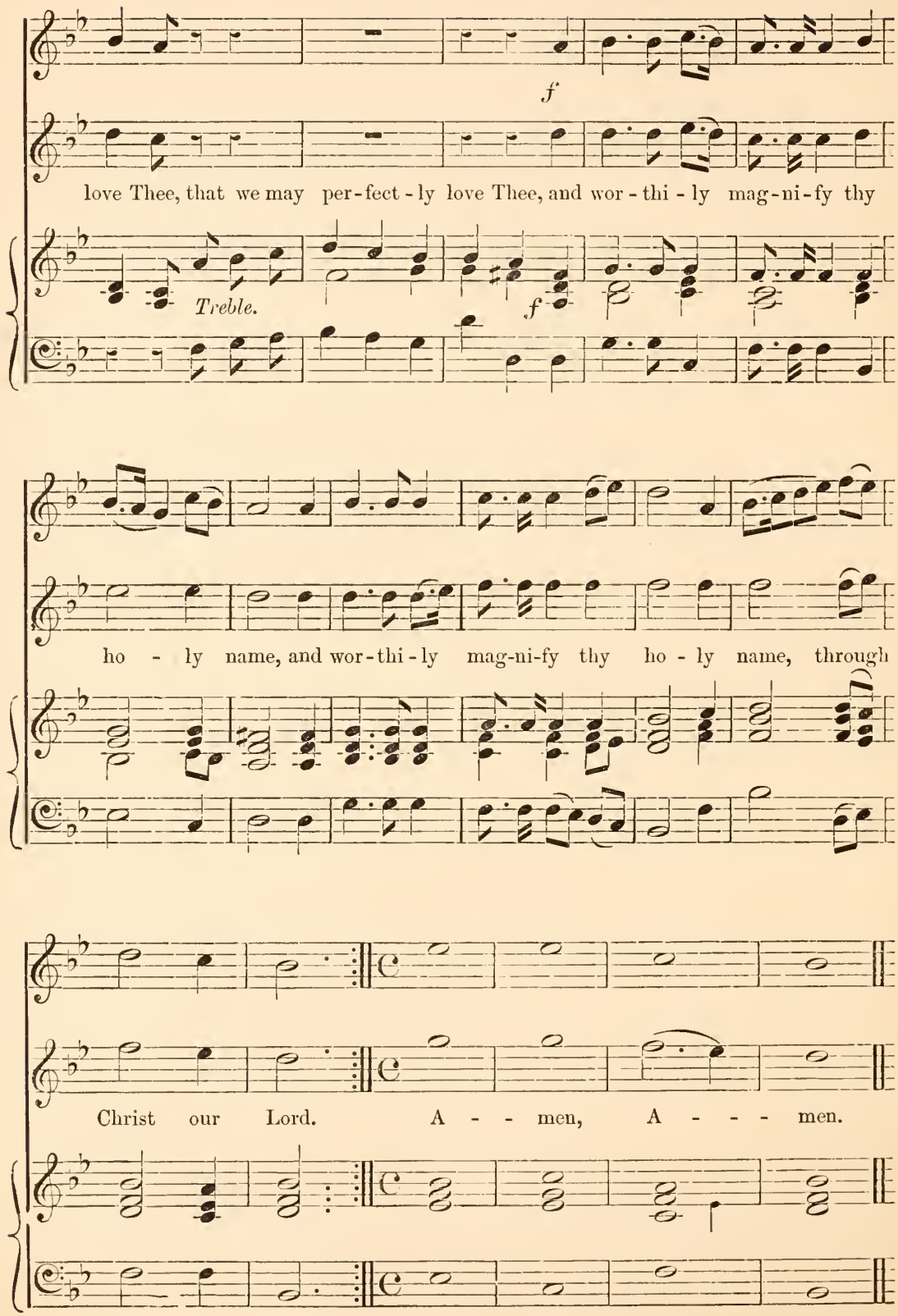


A COLLECT.

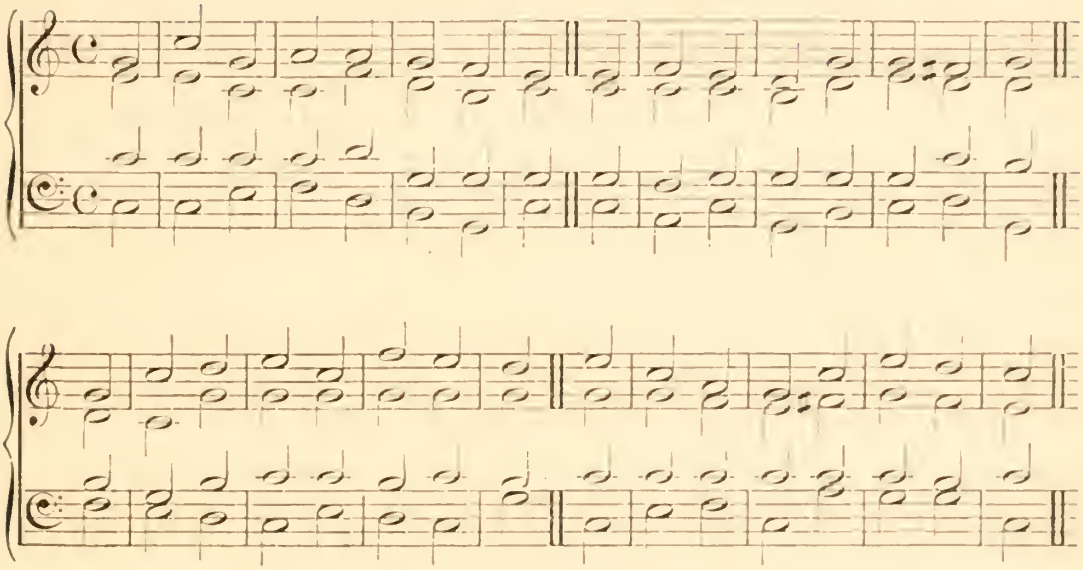

f
Al - migh - ty God, Al - migh - ty God, un - to whom all hearts be
f
p
o - pen, all de-sires known, and from whom no se-crets are hid,
p
Al - migh - ty God, Al - migh - ty God, un - to whom all hearts be o - pen,
p Tenor.


all de - sires known, and from whom no se - crets are hid,
f
Cleanse the thoughts of our hearts, cleanse the thoughts of our
f
p
p
hearts by the in-spi-ra-tion of thy ho - ly spir - it, that we may per-fectly
Alto and Tenor.
p

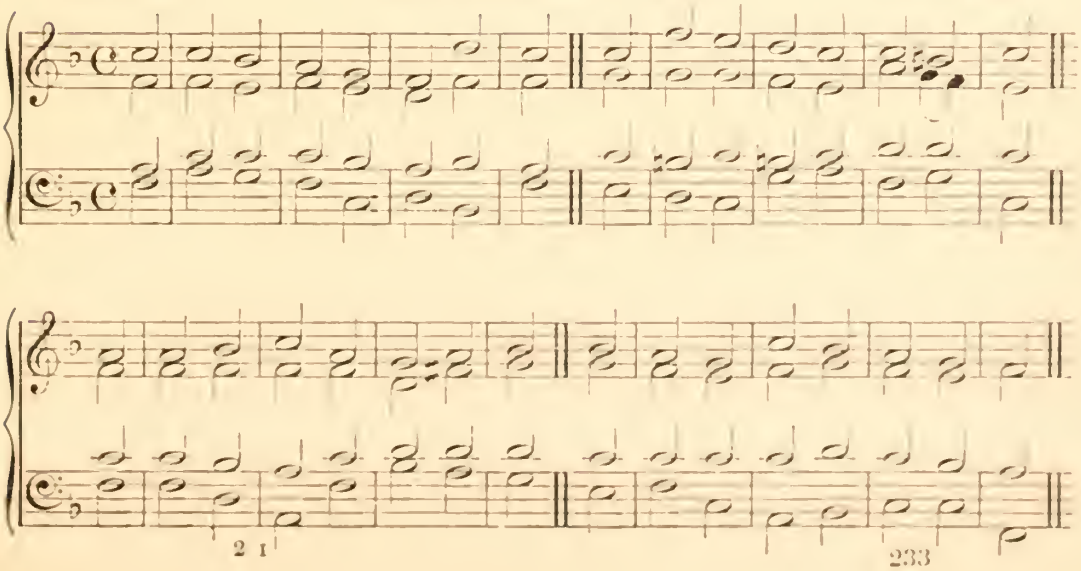

f
love Thee, that we may per-fect-ly love Thee, and wor-thi-ly mag-ni-fy thy
Treble.
f
ho - ly name, and wor-thi-ly mag-ni-fy thy ho - ly name, through
Christ our Lord. A - - men, A - - - men.

SUPPLEMENT.

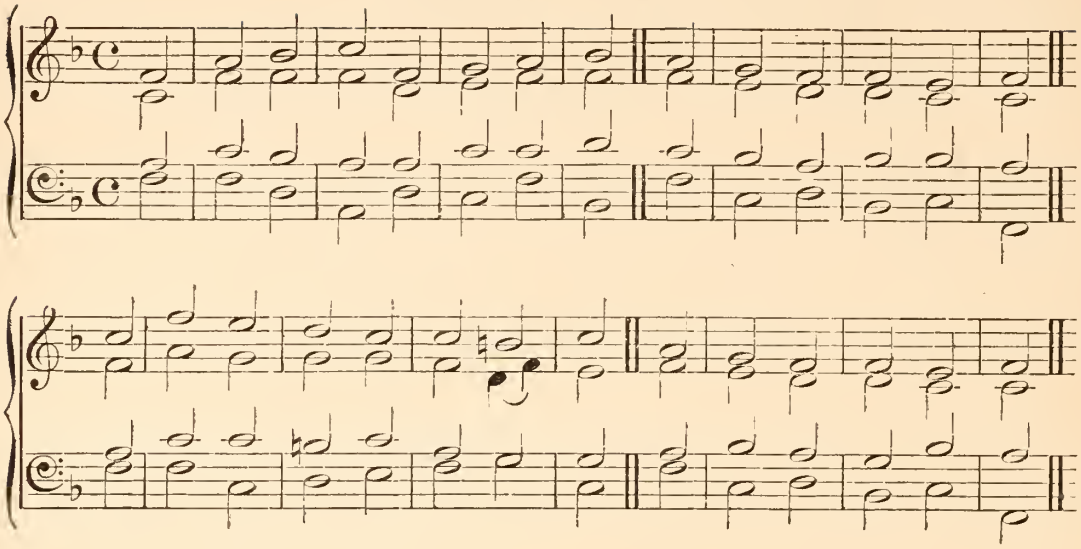
No. 1. CRASSELIUS. L.M. BART. CRASSELIUS.



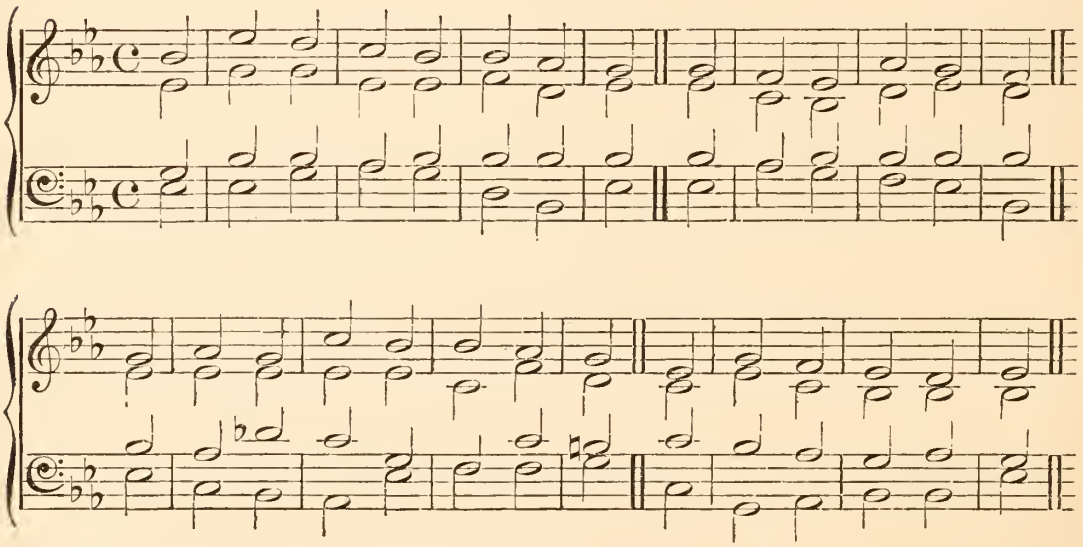
No. 2. MELCOMBE. L.M. S. WEBBE.



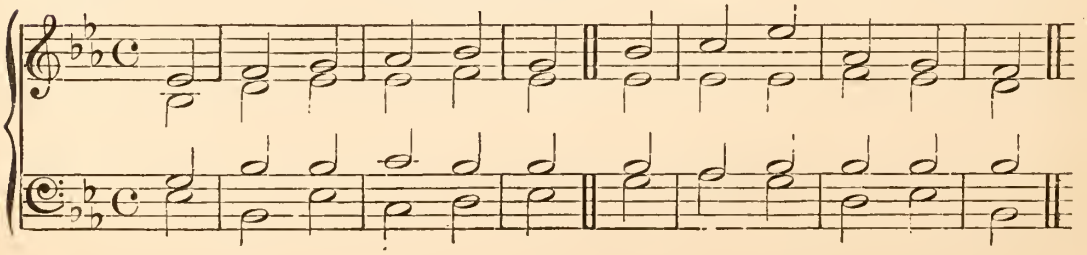
No. 3. DUNDEE. C.M. From the "Scotch Psalter."

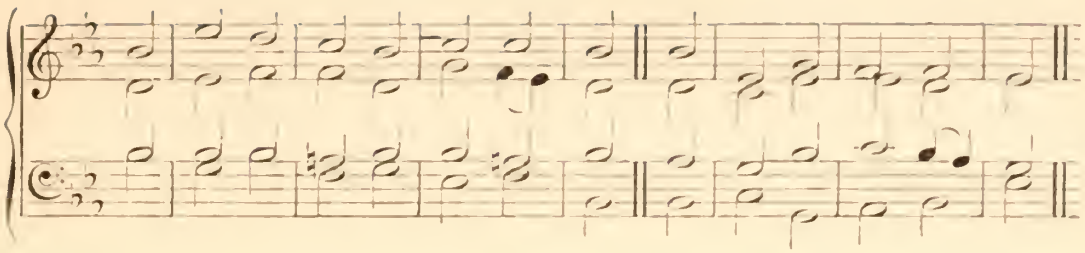


No. 4. SAINT PETER. C.M. REINAGLE.

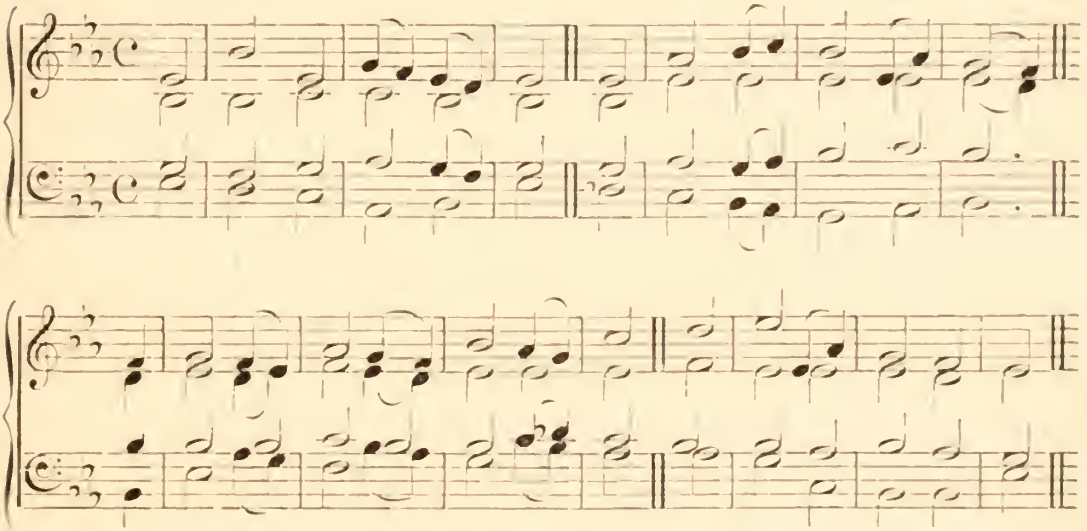


No. 5. FRANCONIA. S.M. German Melody.

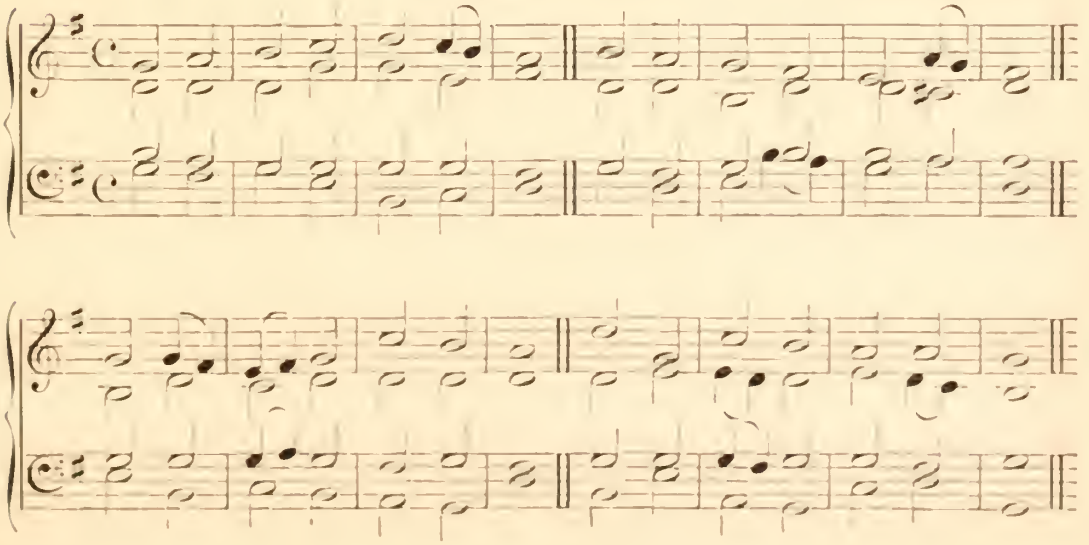




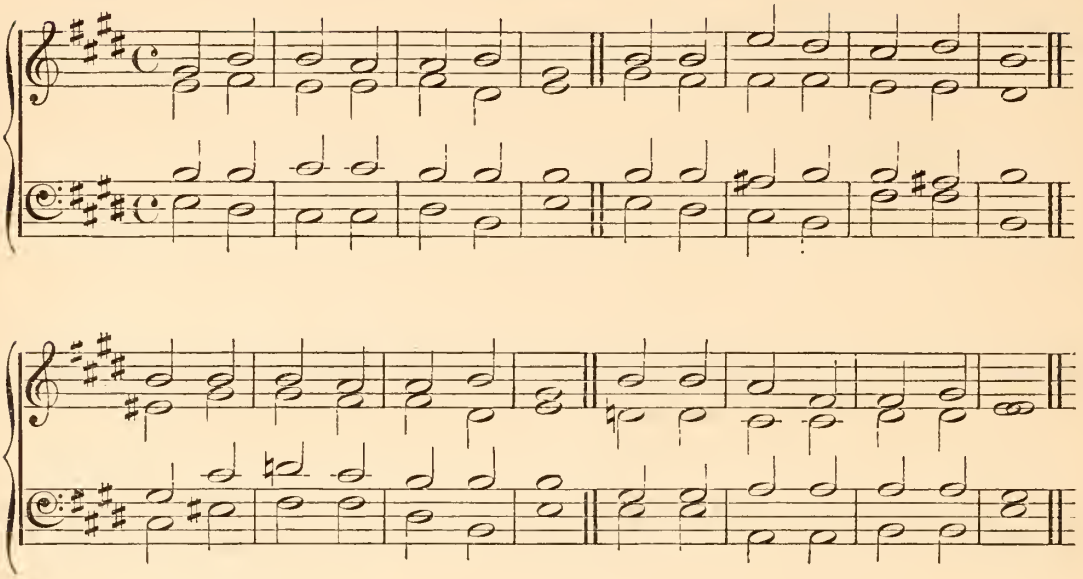
No. 6. CARLISLE. S.M. LOCKHART.



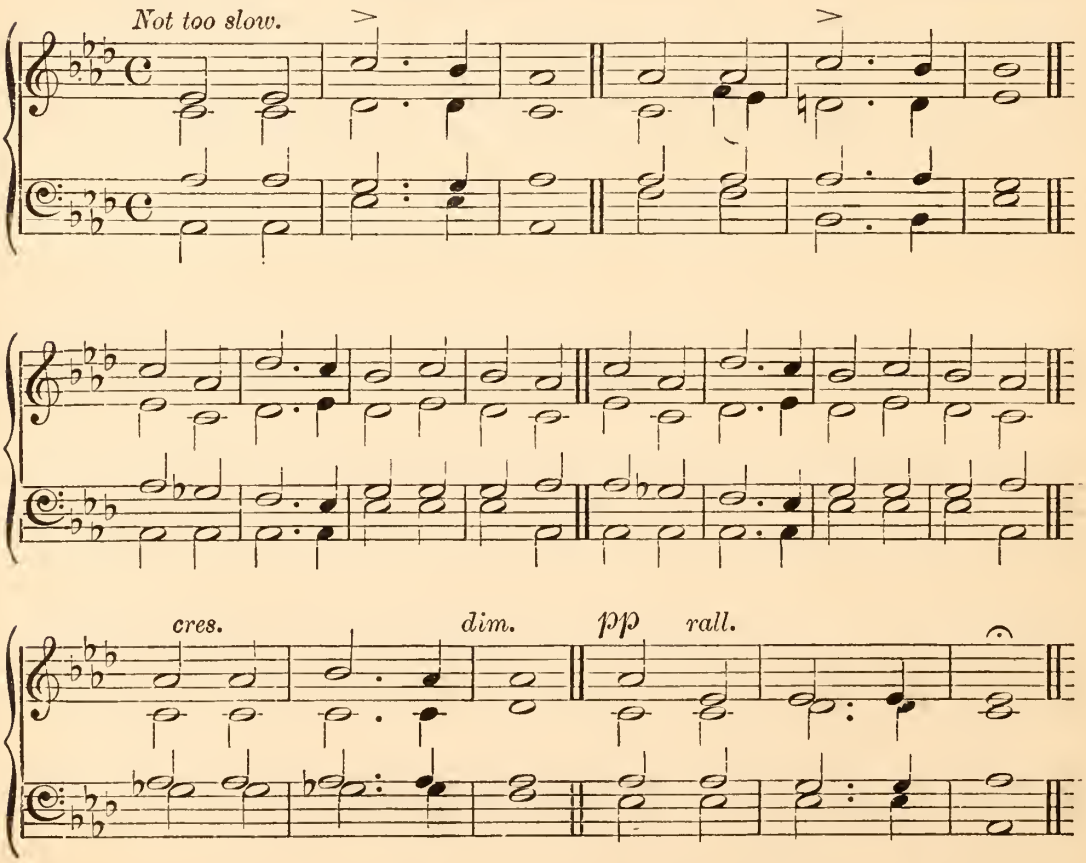
No. 7. HALL. 7.7.7.7. German Melody



No. 8. CHRIST CHURCH. 7.7.7.7. J. V. Roberts.

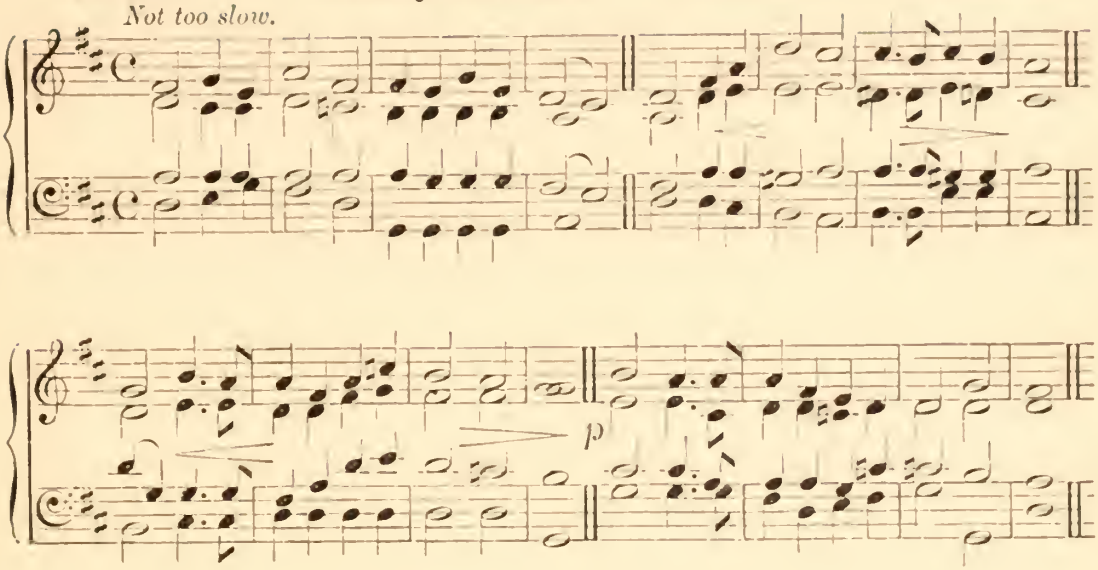


No. 9. MERTON. 5.5.8.8.5.5. J. V. Roberts.

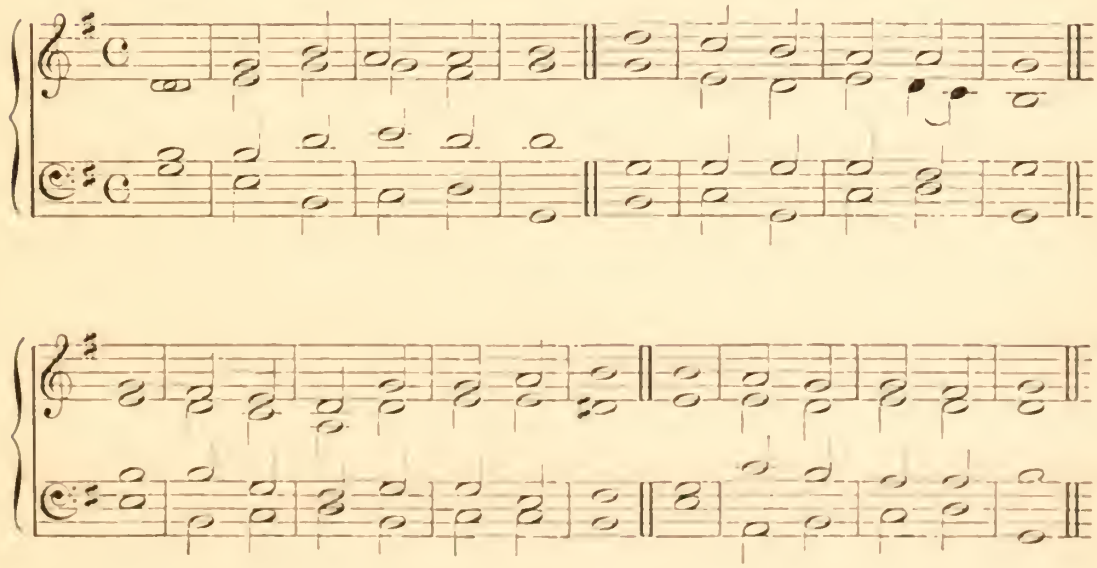


No. 10. "Weary of earth." 10.10.10.10. Dr. Roberts.

Not too slow.

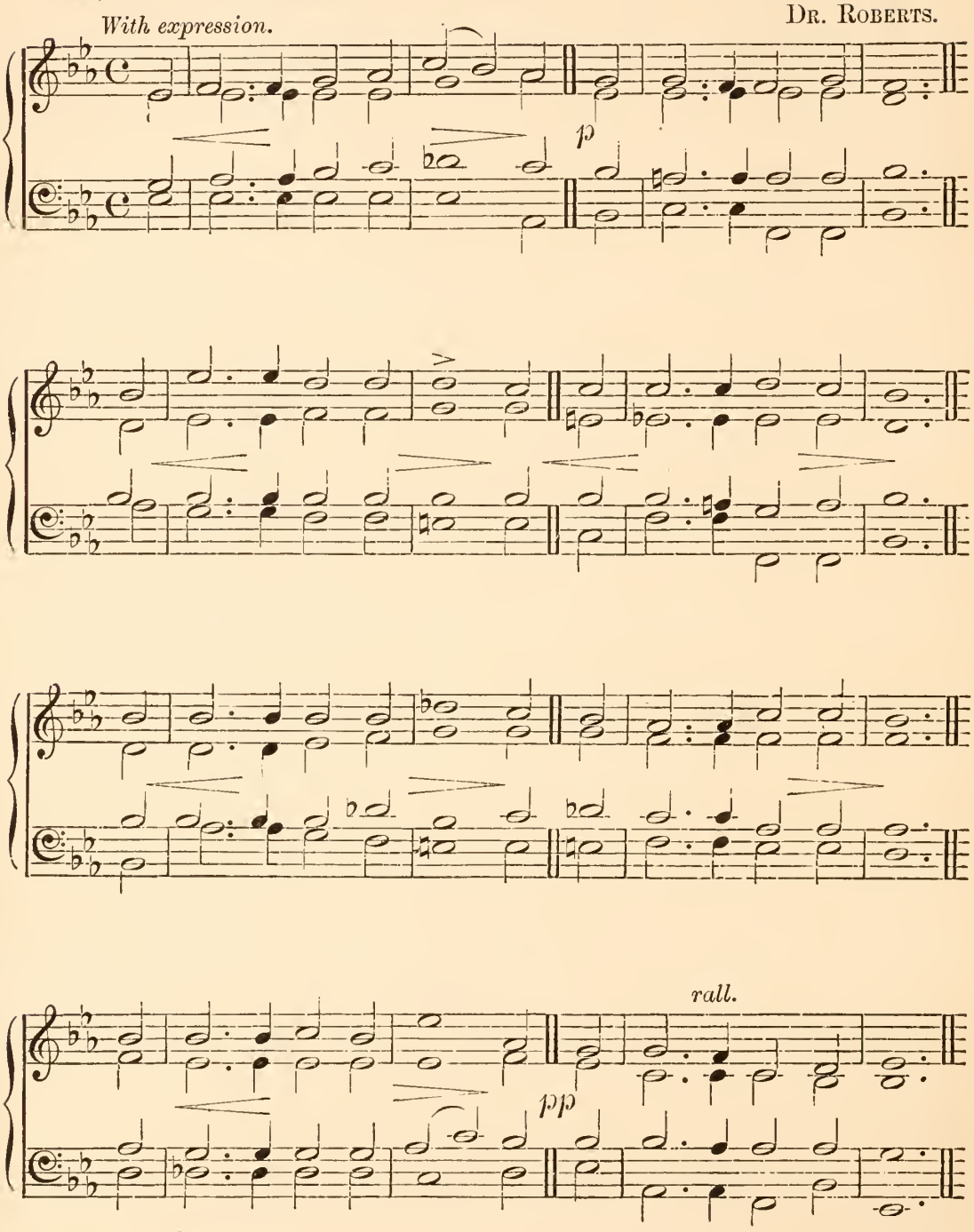


No. 11. S. MICHAEL. S.M. From Day's "Psalter," 1588.



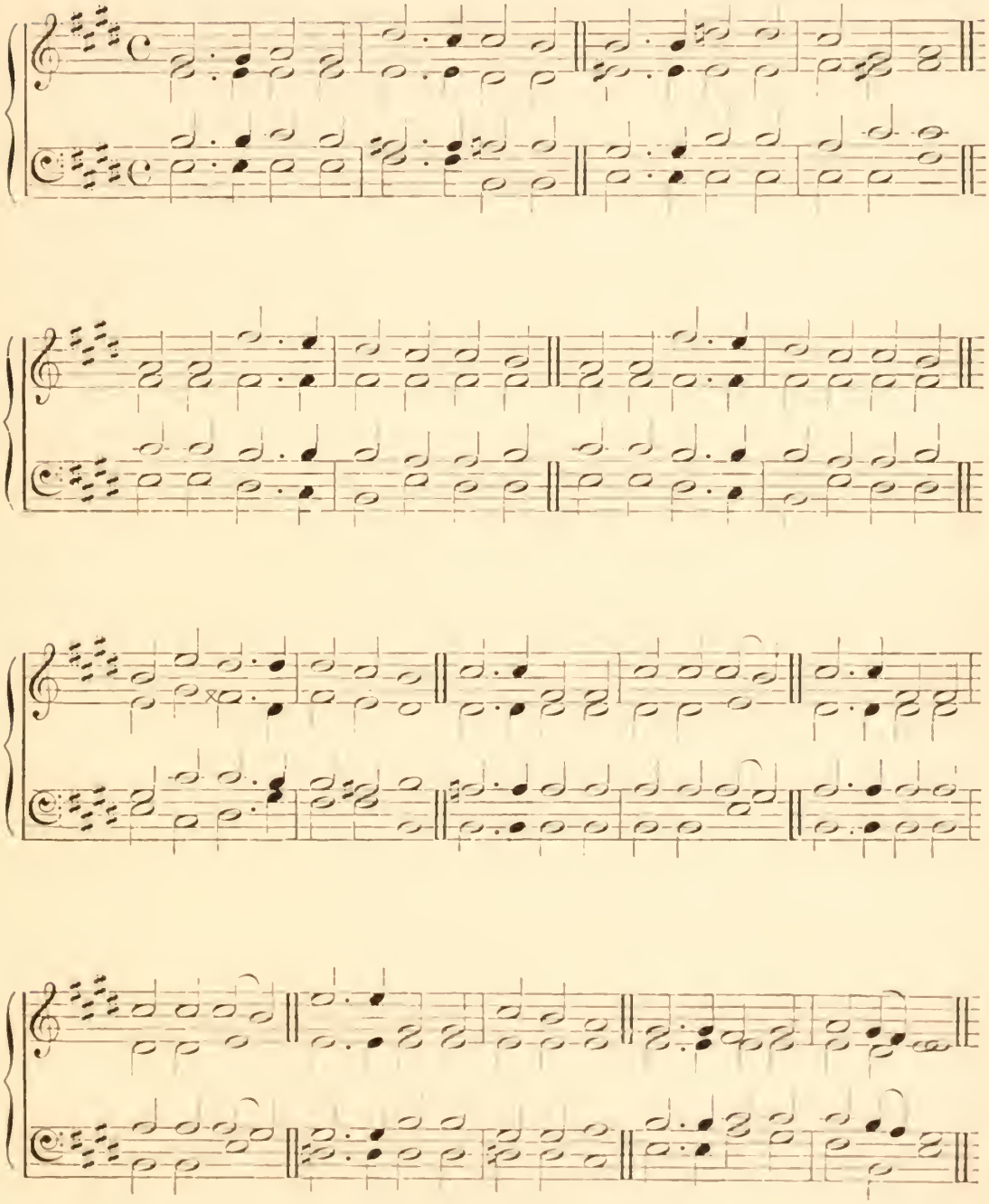
No. 12. "I could not do without Thee." 6.5.6.5. D.

DR. ROBERTS.

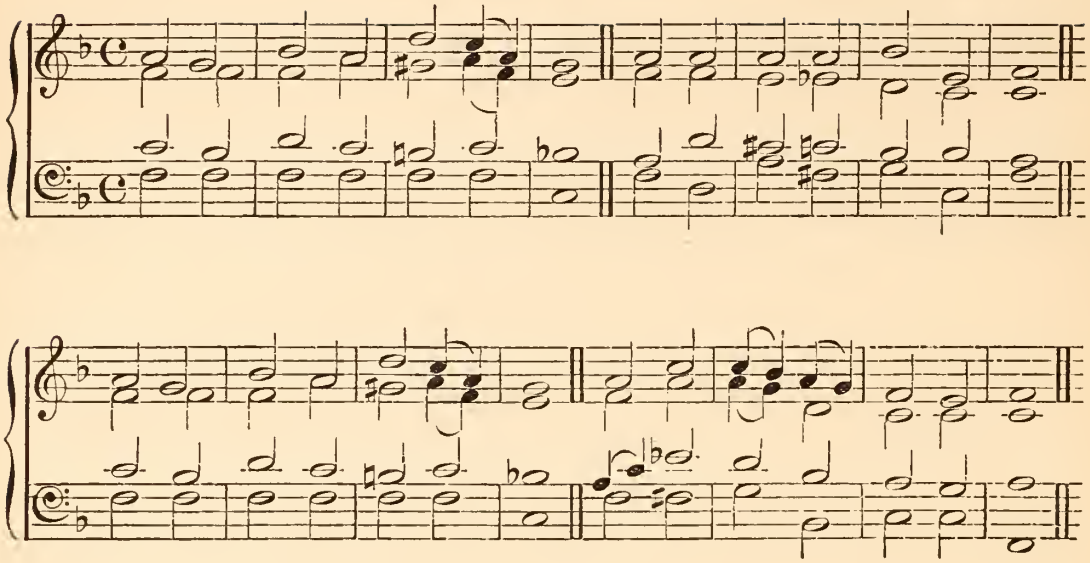


No. 13. "Thou art coming, O my Saviour." 8.7 8.8.7.7.7.7.7.

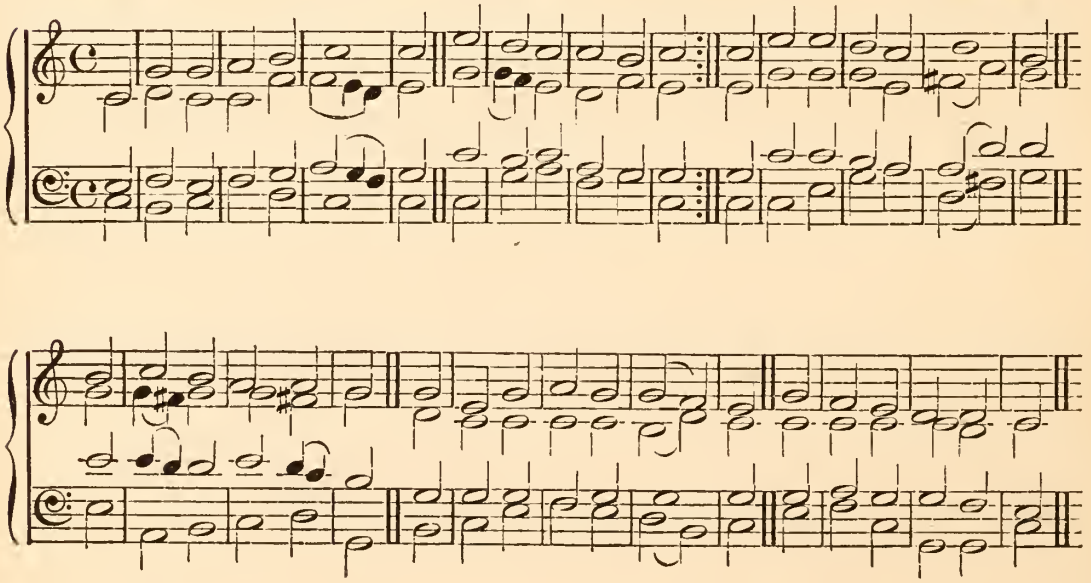
J. V. Roberts.



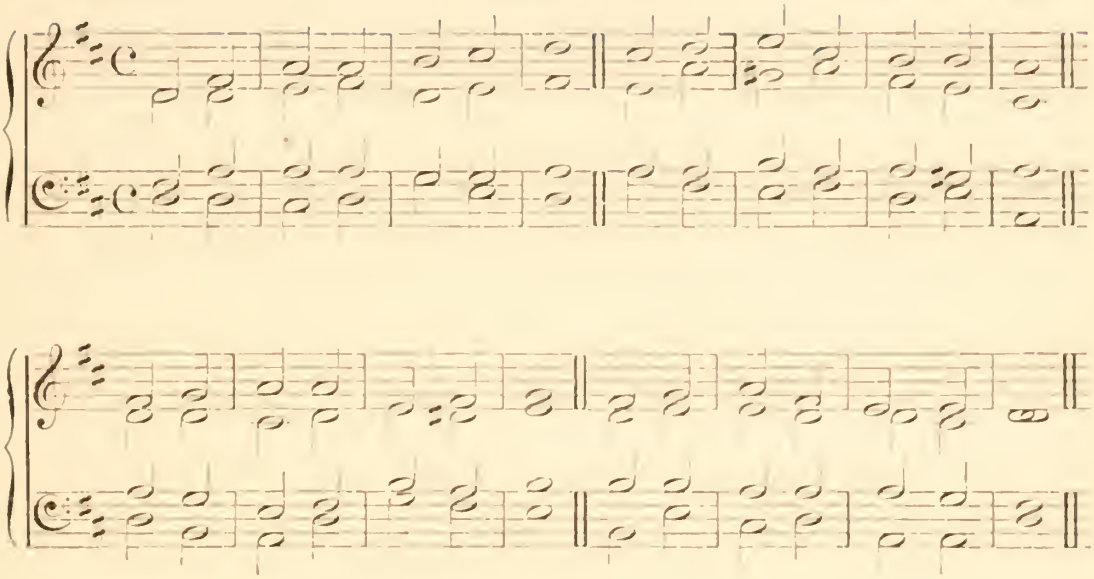
No. 14. WEBER. 7.7.7.7. From Weber.



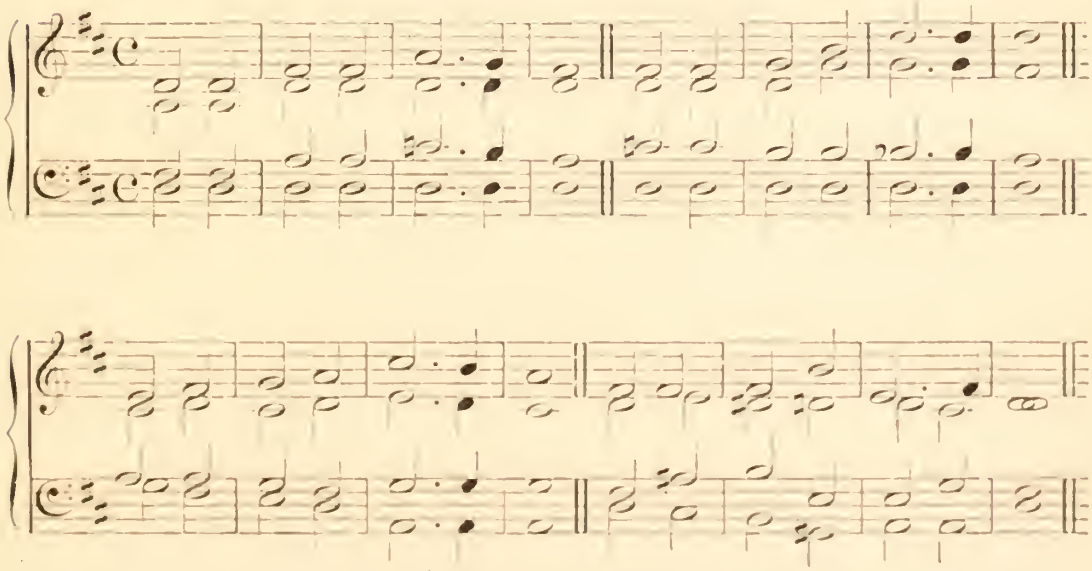
No. 15. S. THEODULPH. 7.6.7.6.7.6.7.6. Teschner.



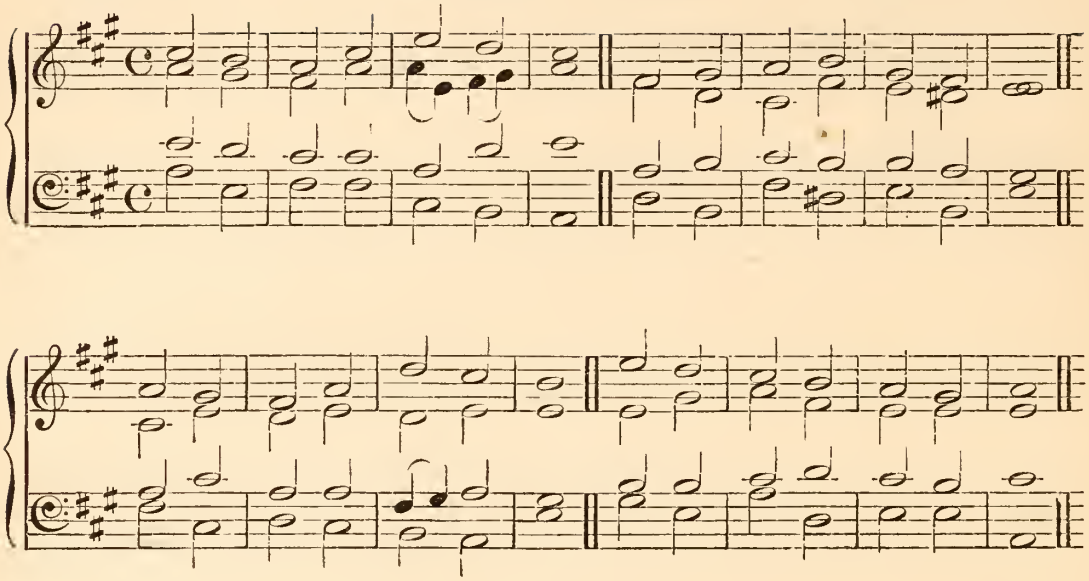
No. 16. LUBECK. 7.7.7.7. German Melody.



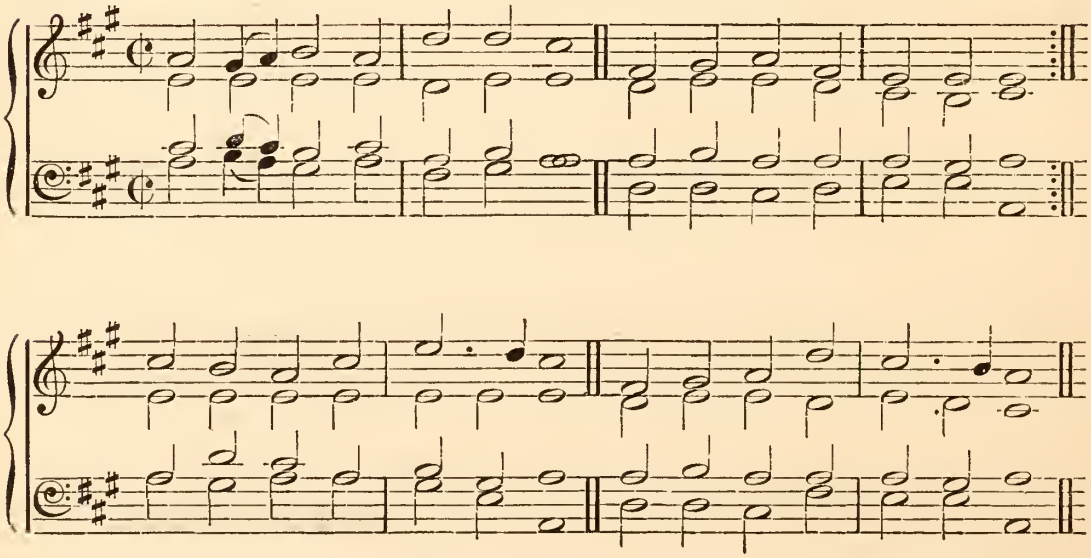
No. 17. SHERBORNE. 7.7.7.7. From MENDELSSOHN.



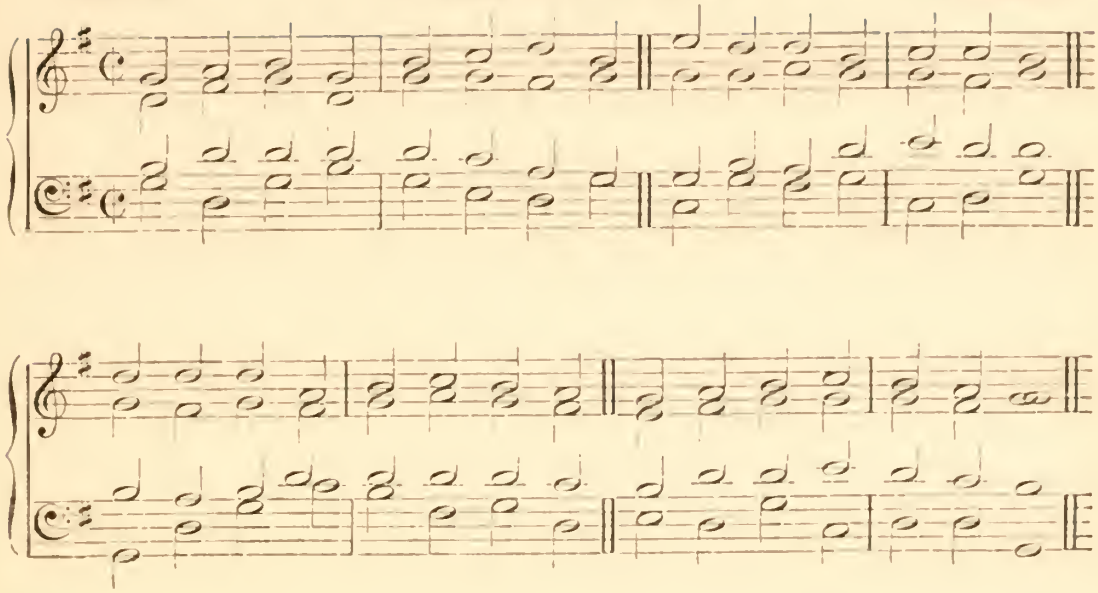
No. 18. VIENNA. 7.7.7.7. German Chorale.



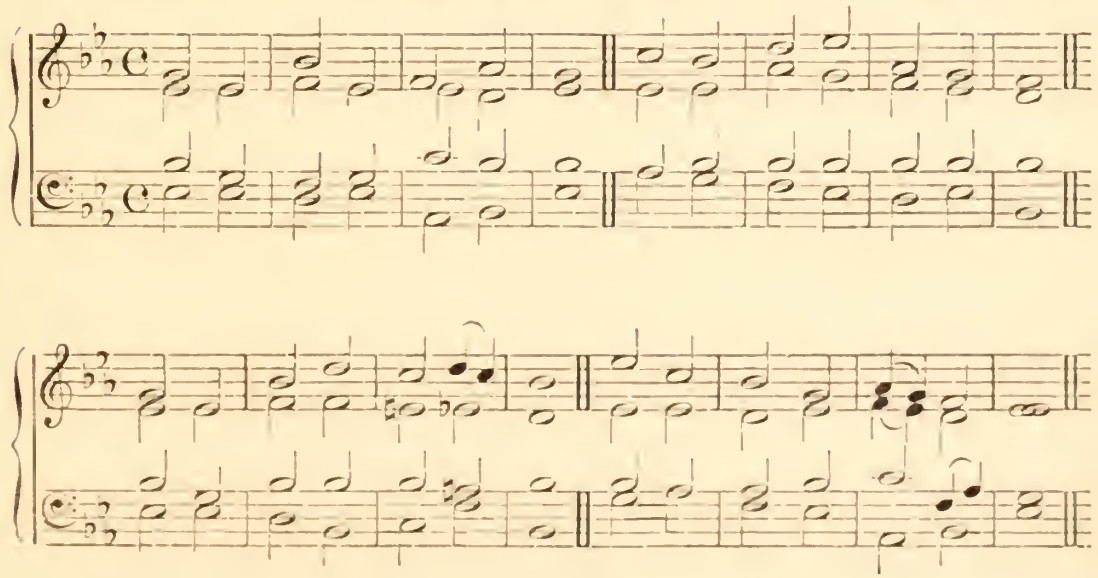
No. 19. DIX. 7.7.7.7.7.7. German.



No. 20. BATAVIA. 8.7.8.7. German.



No. 21. JERSEY. 7.7.7.7. Dr. Boyce.



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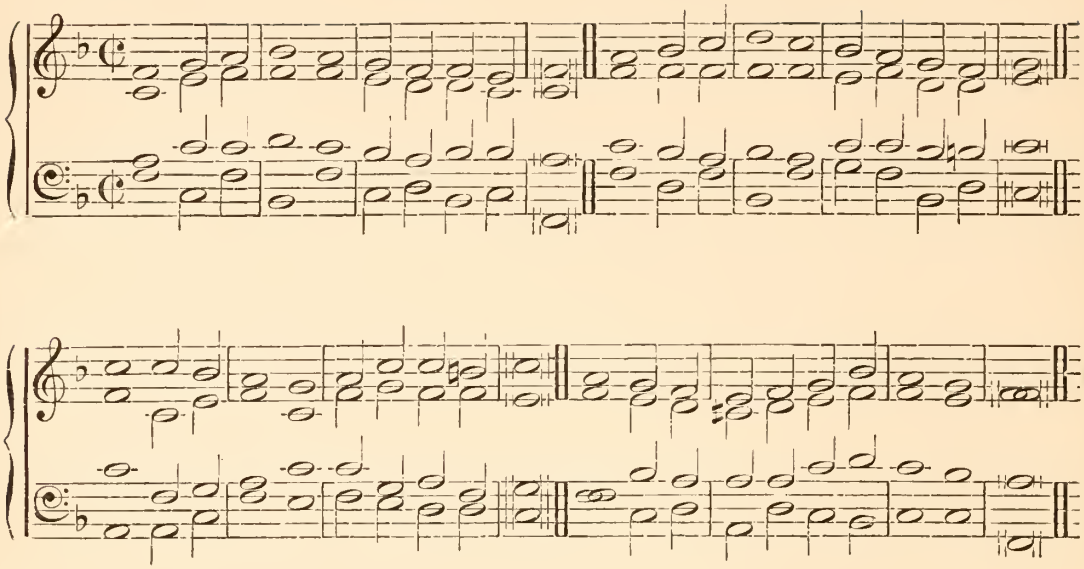

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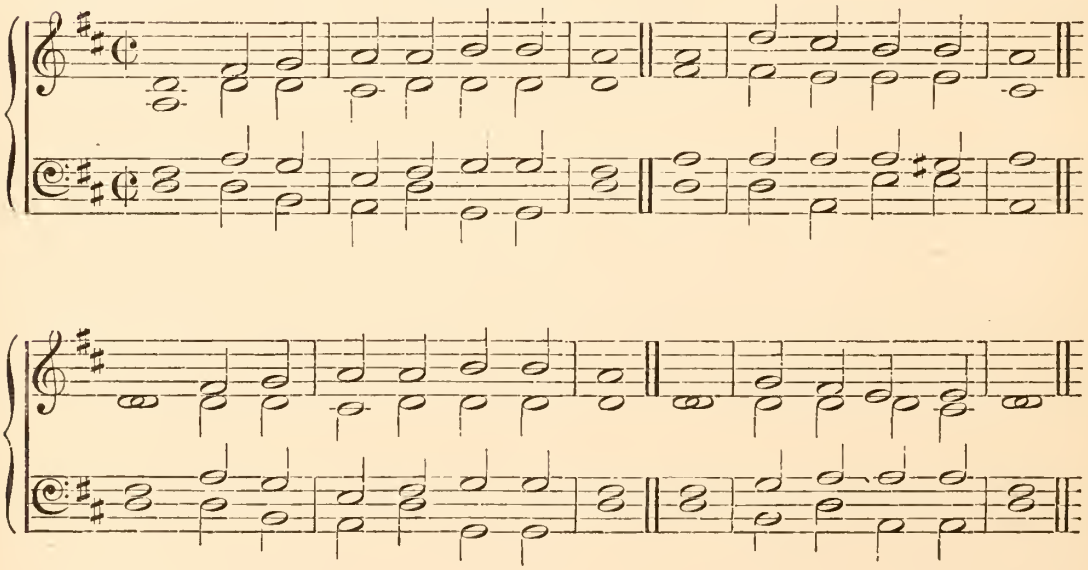

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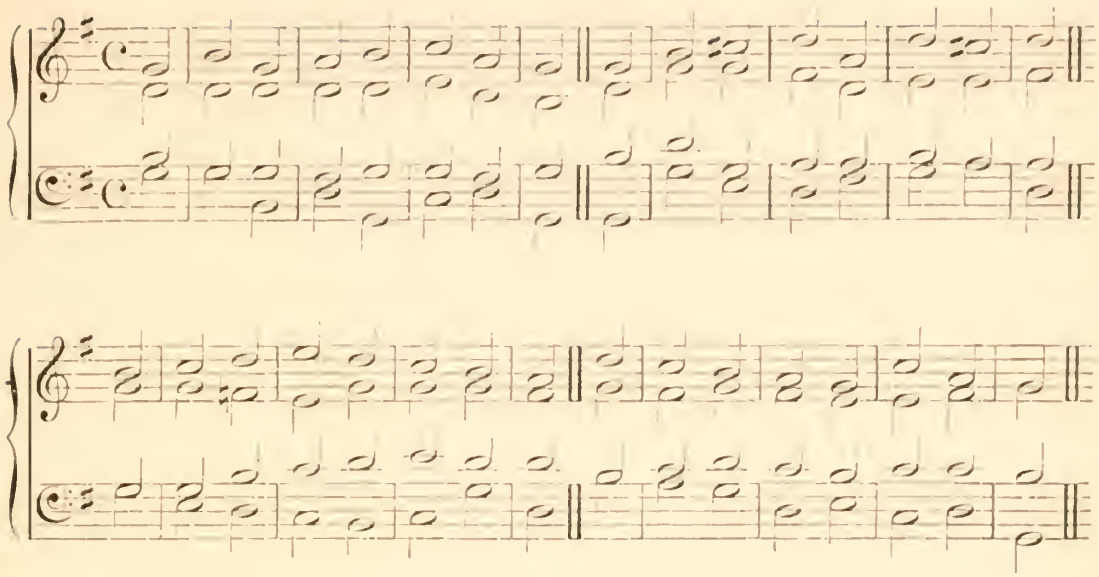

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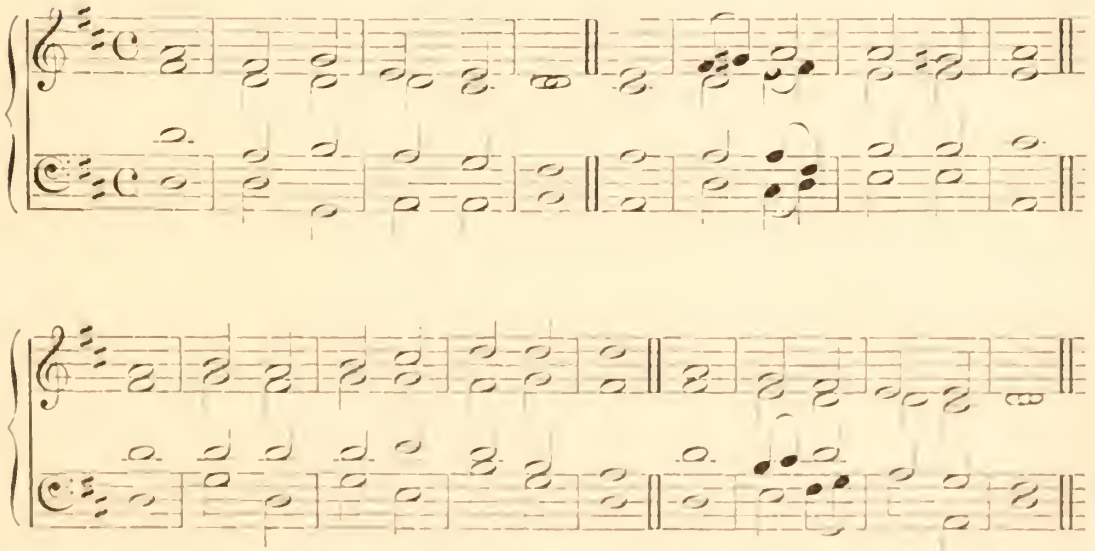

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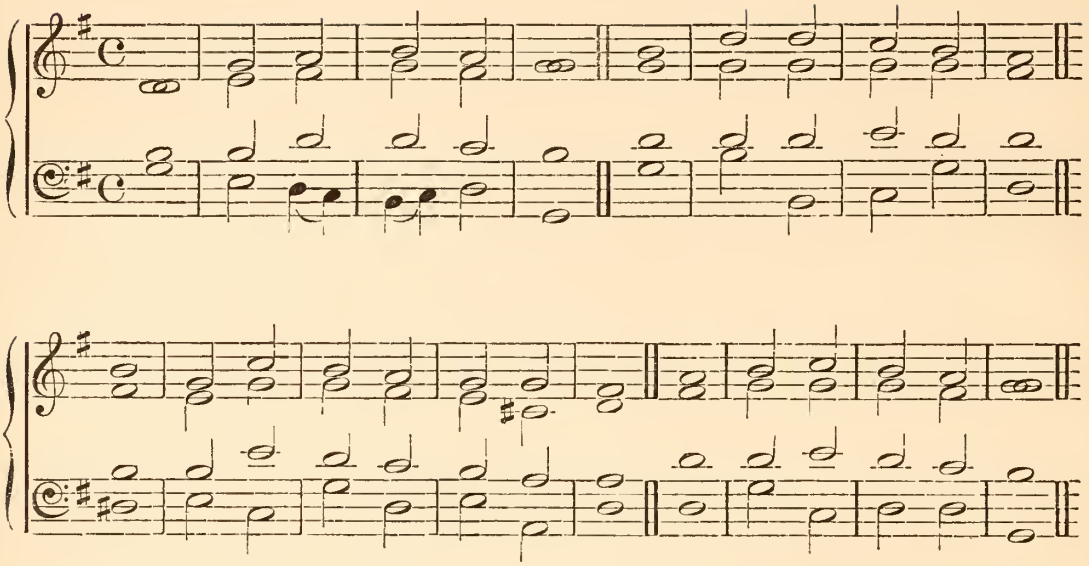

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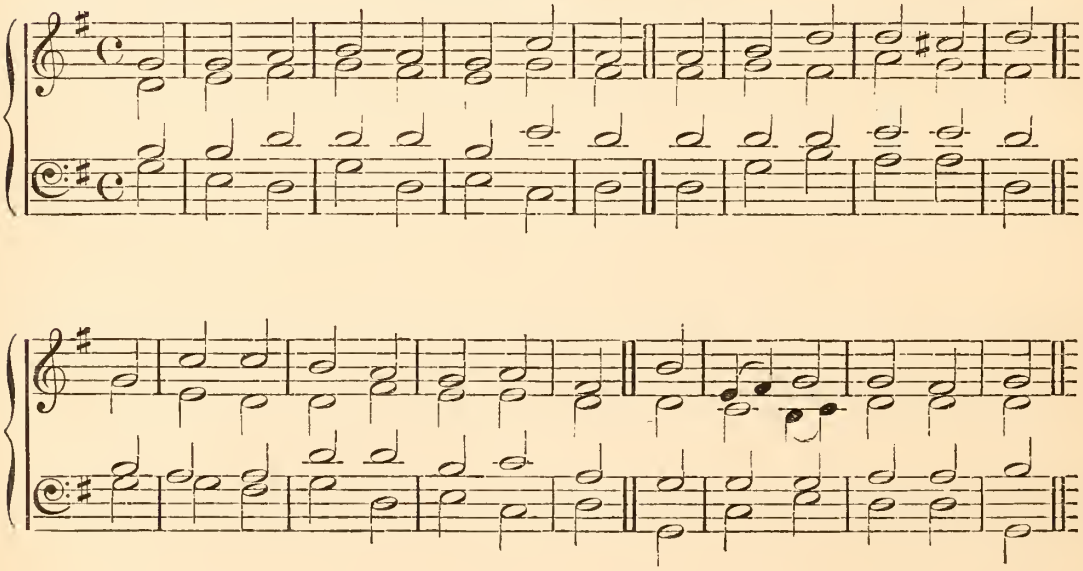

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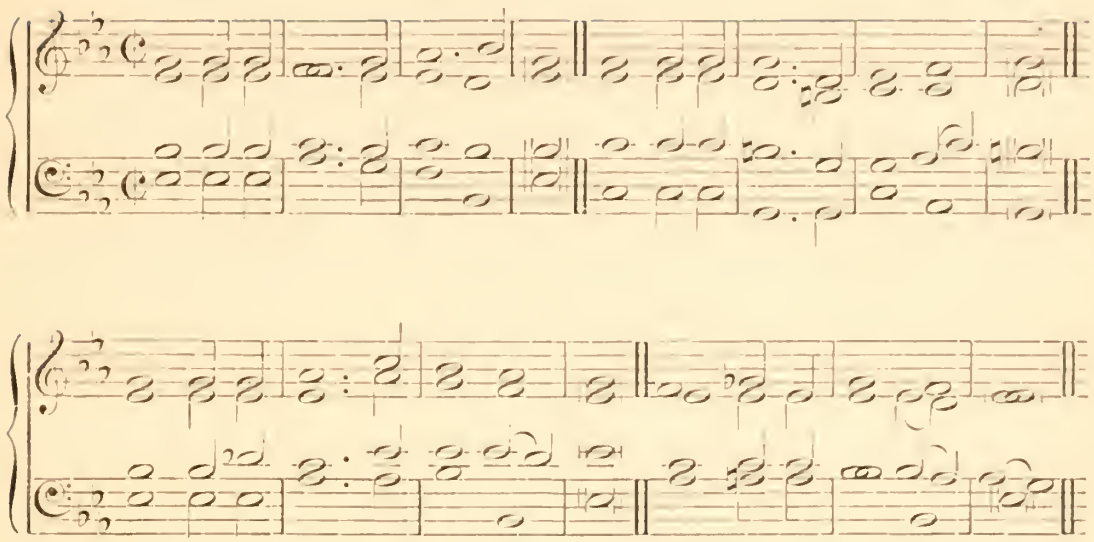

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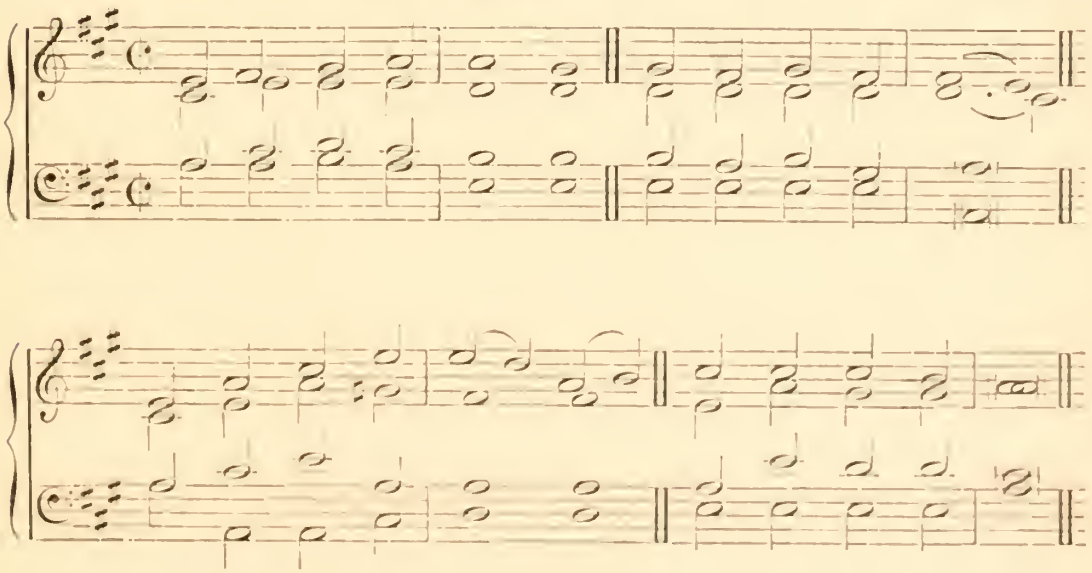

SINGLE CHANTS

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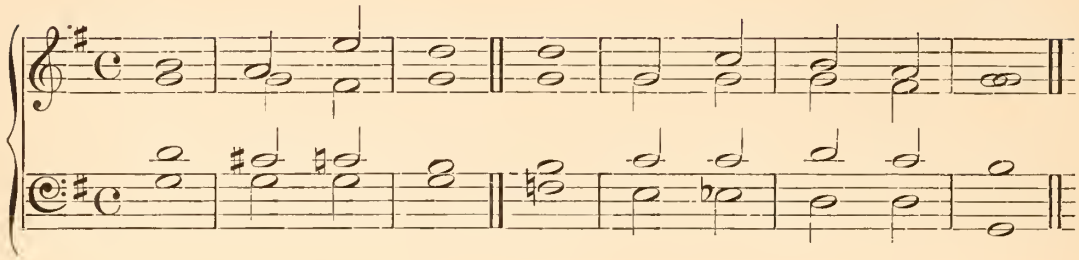

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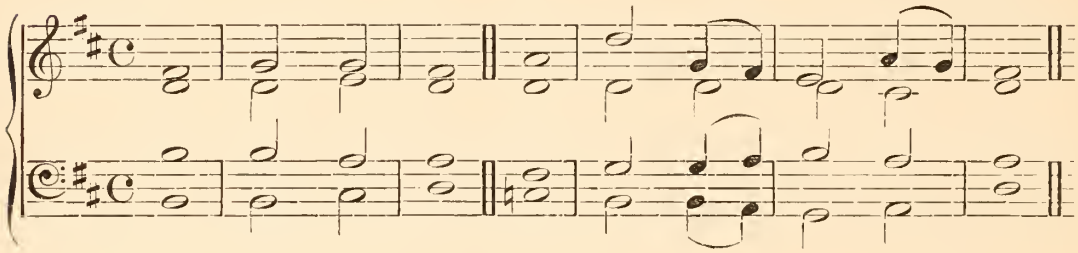

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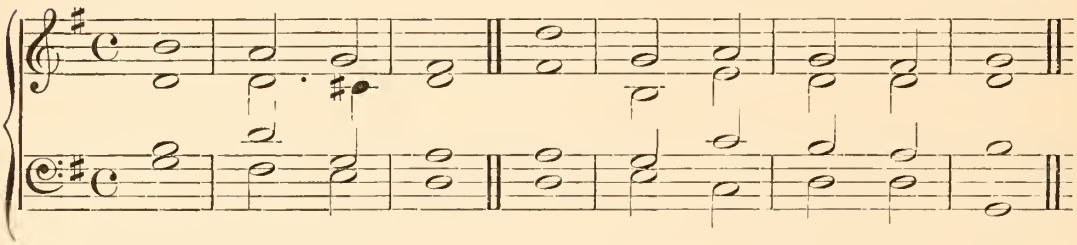
PURCELL.



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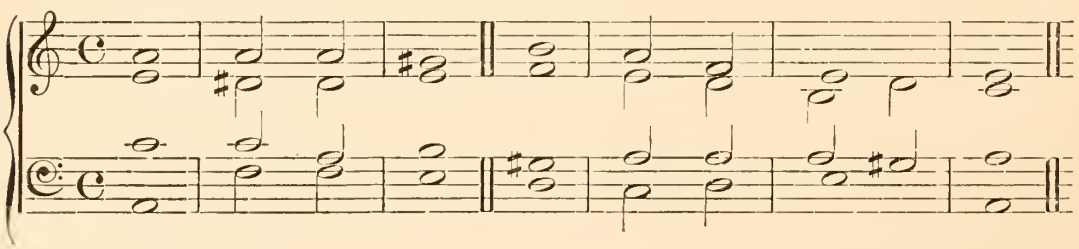

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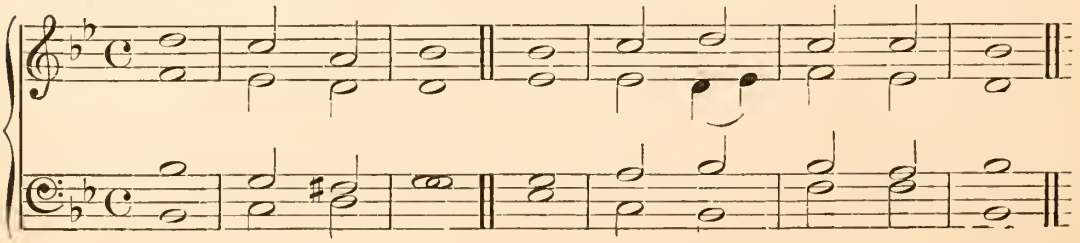
DR. GREENE.



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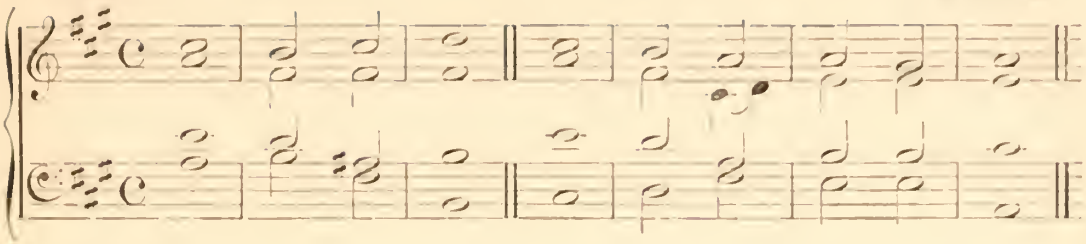
ALDRICH.



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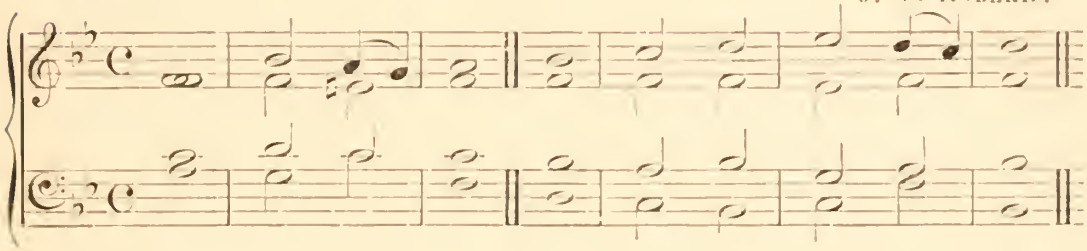

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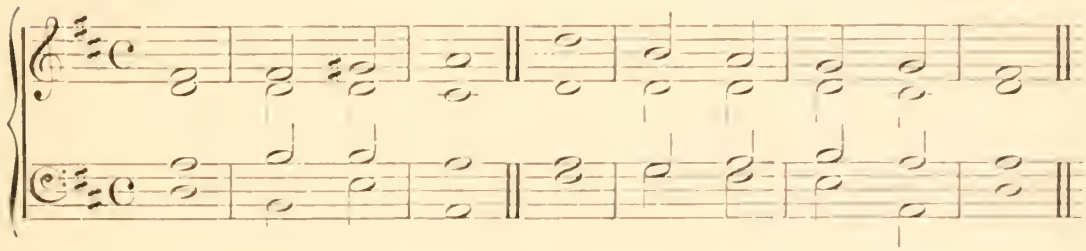
KELWAY.



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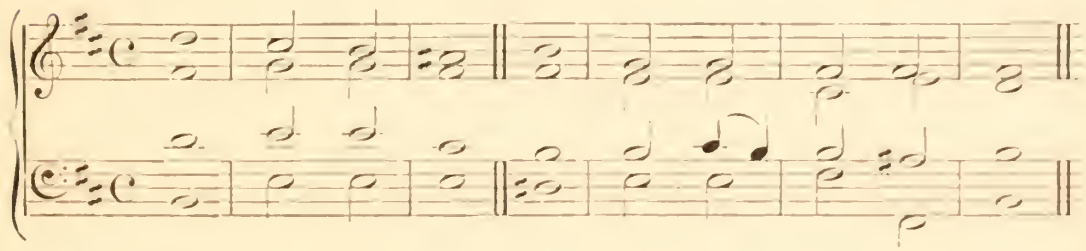

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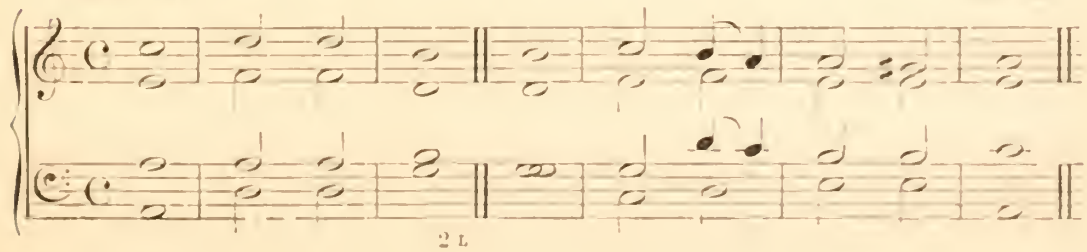

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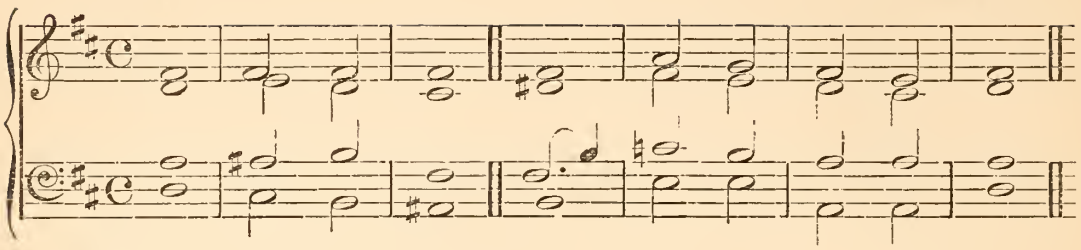

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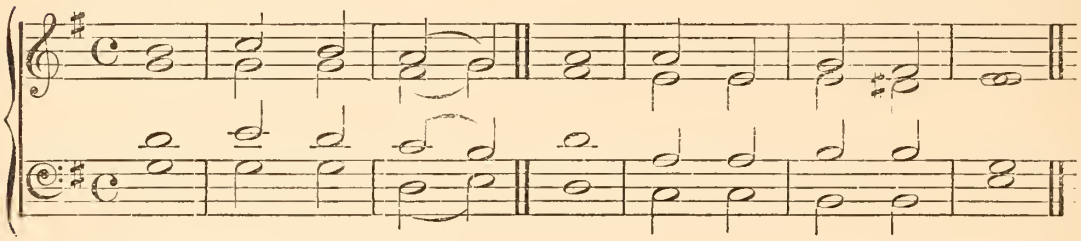

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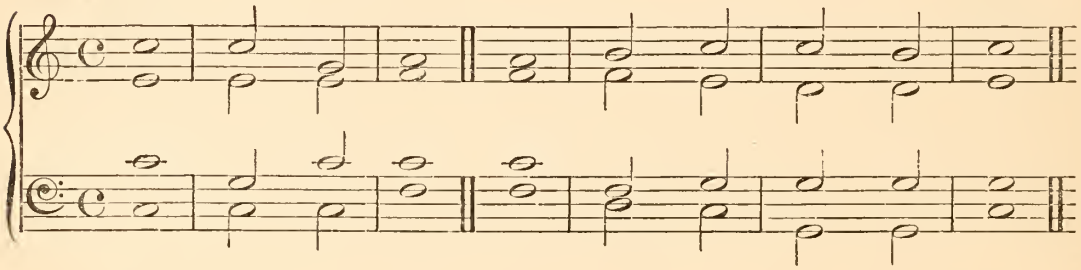

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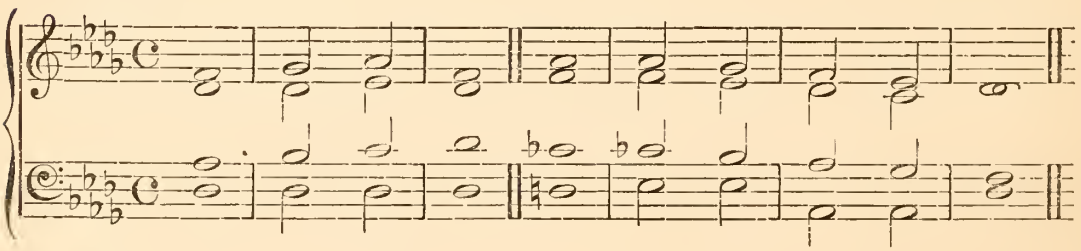

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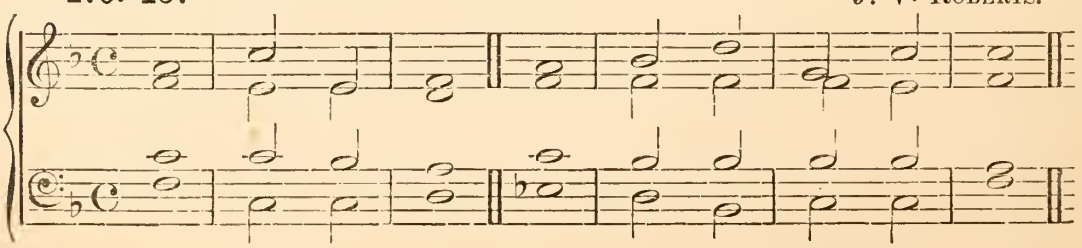

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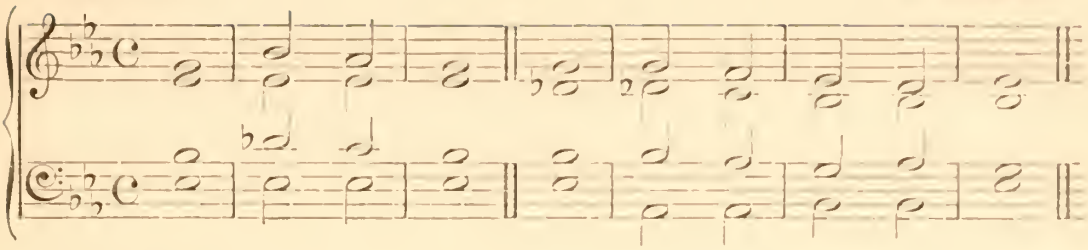

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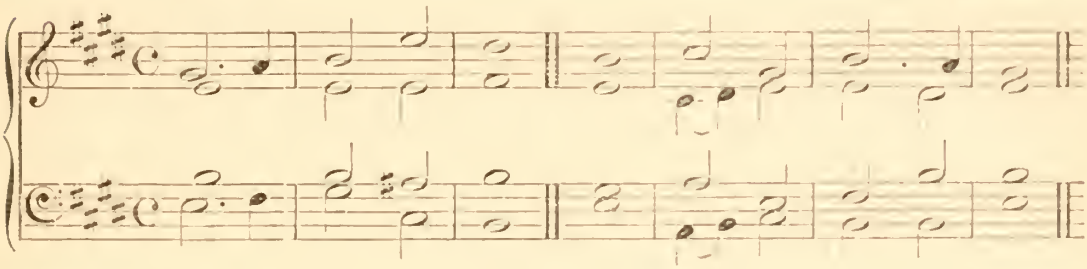

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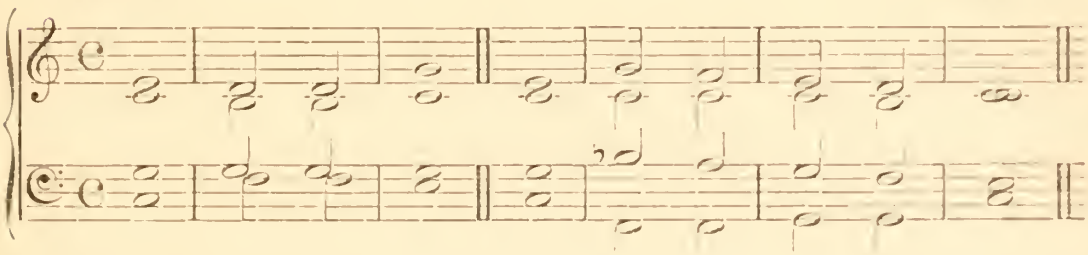

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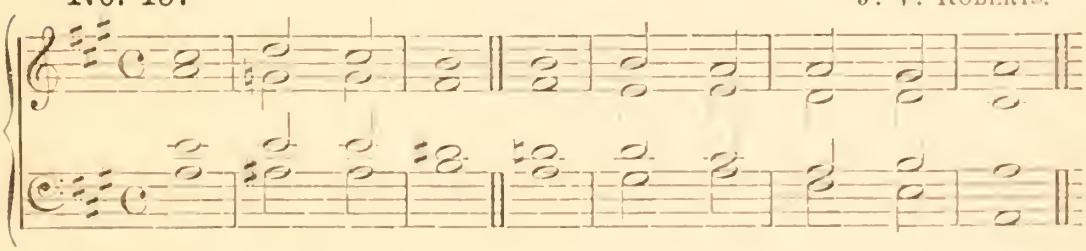

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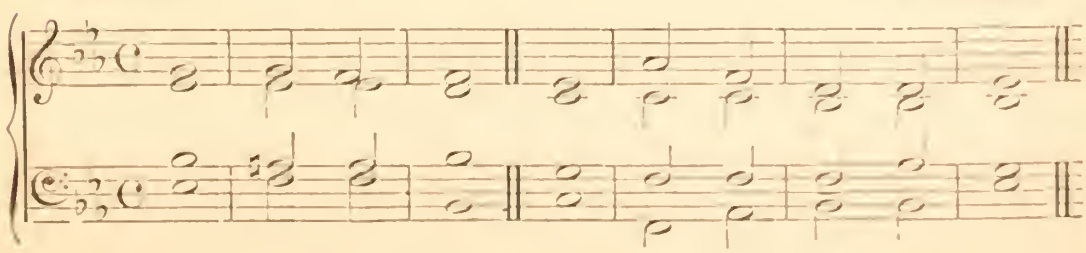

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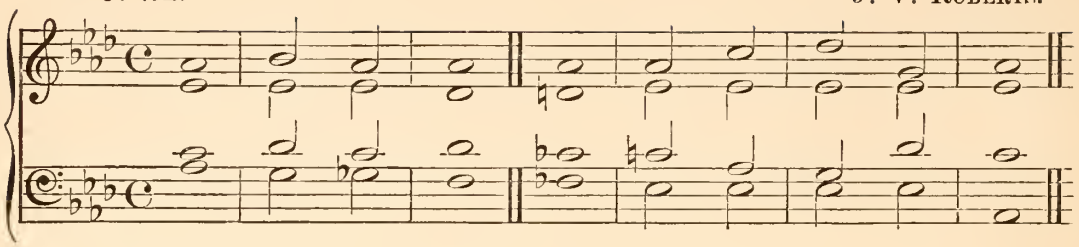

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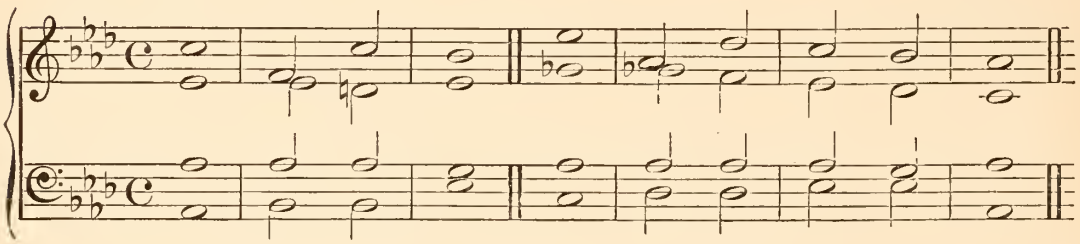

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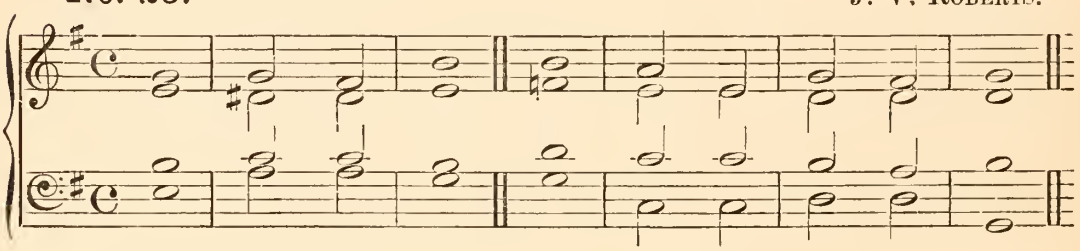

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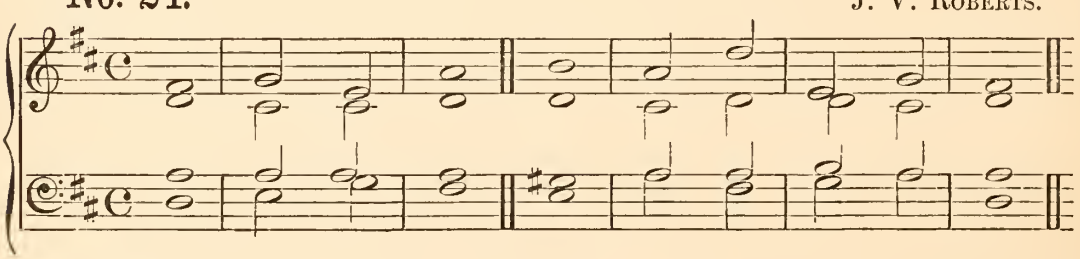

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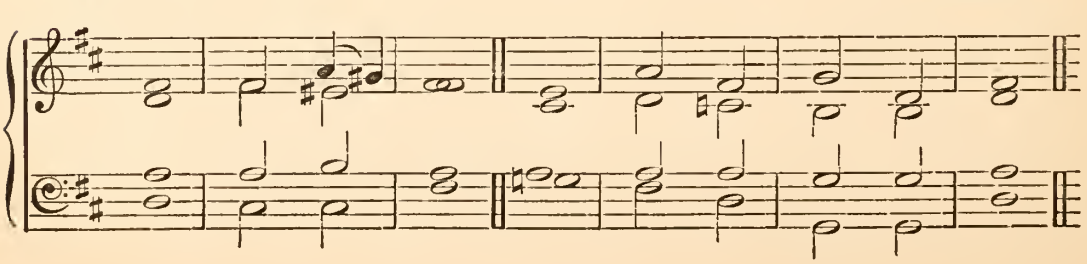

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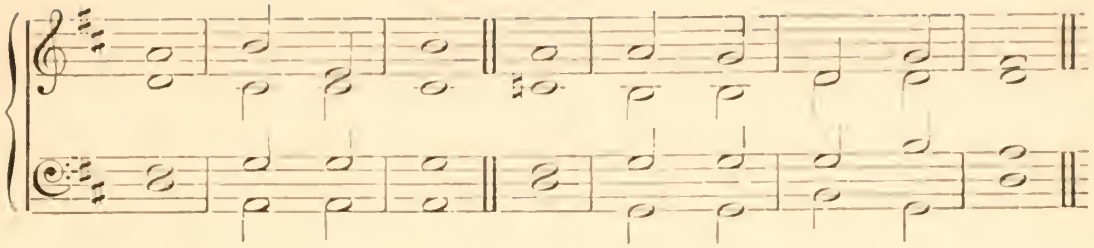

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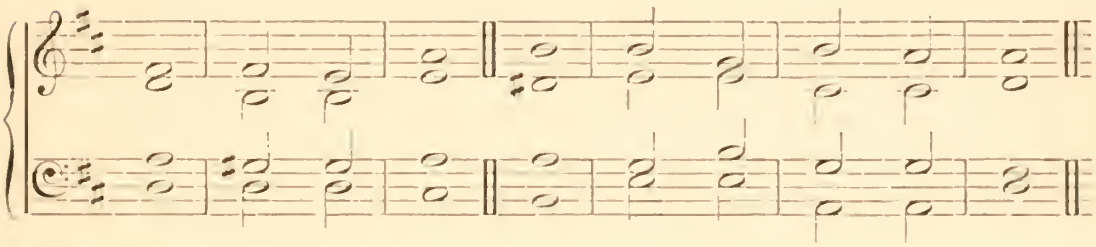

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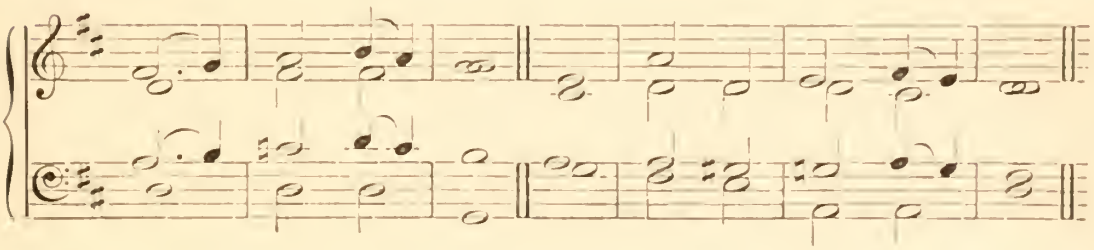

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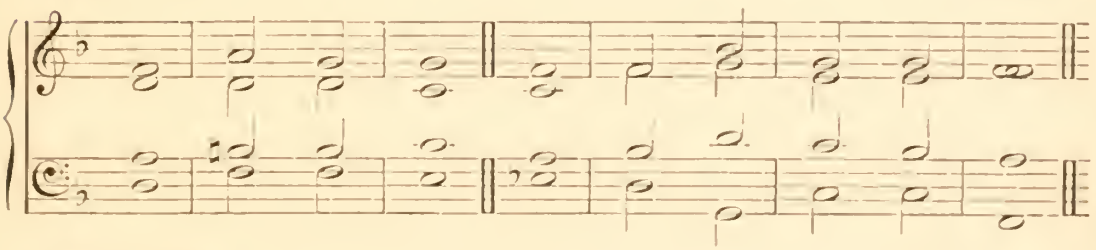

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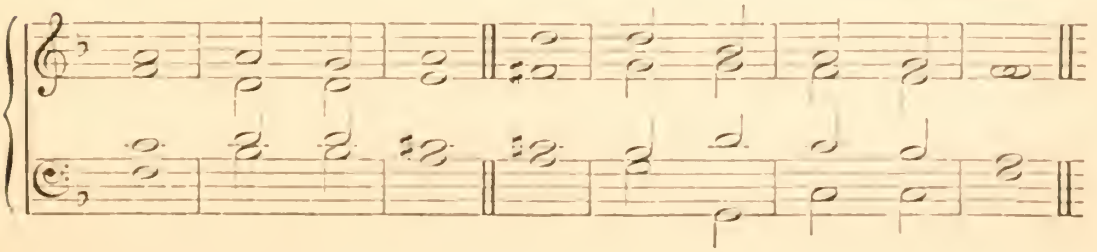

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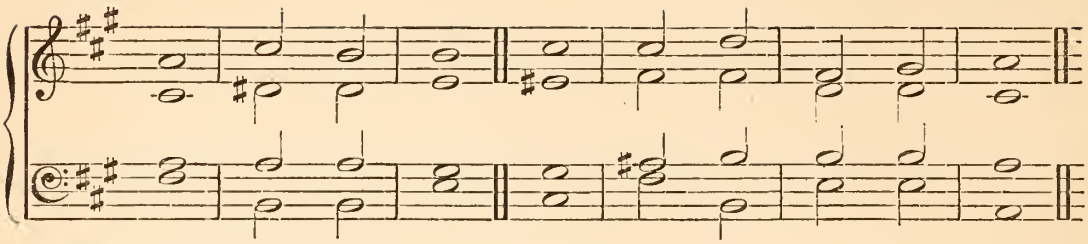

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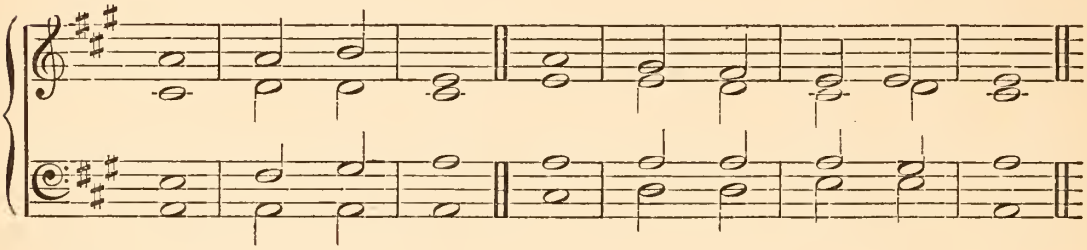

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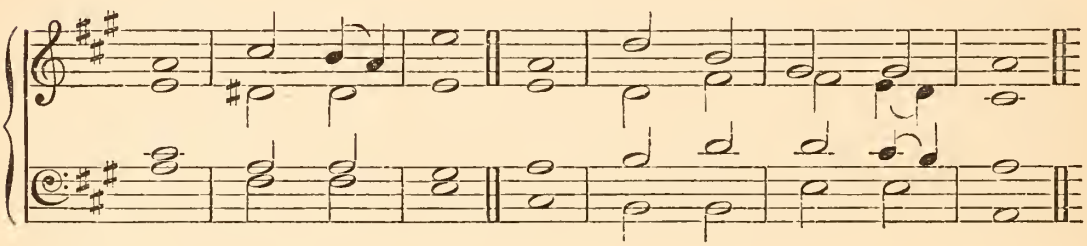

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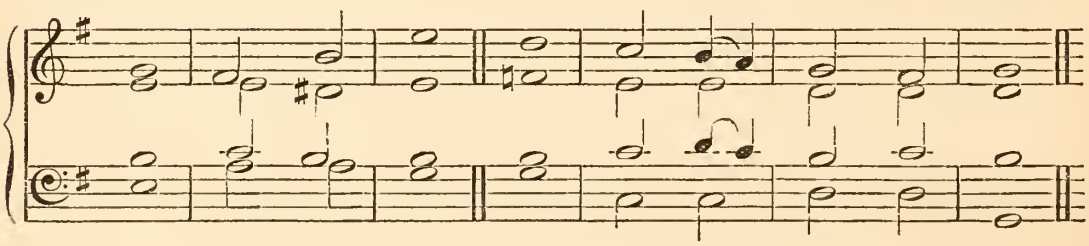

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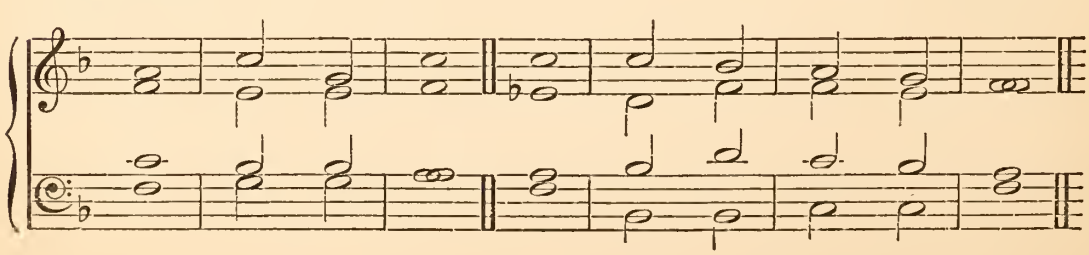

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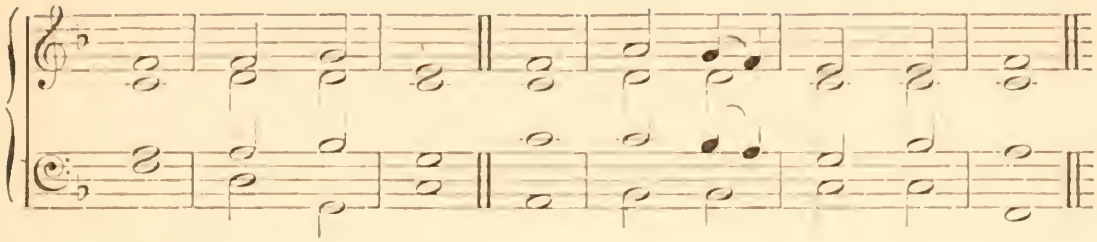

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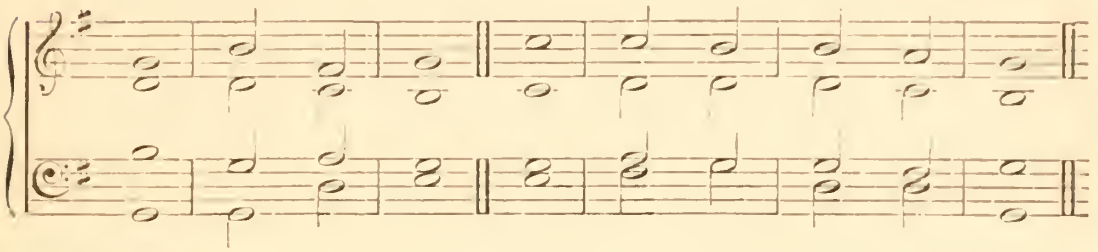

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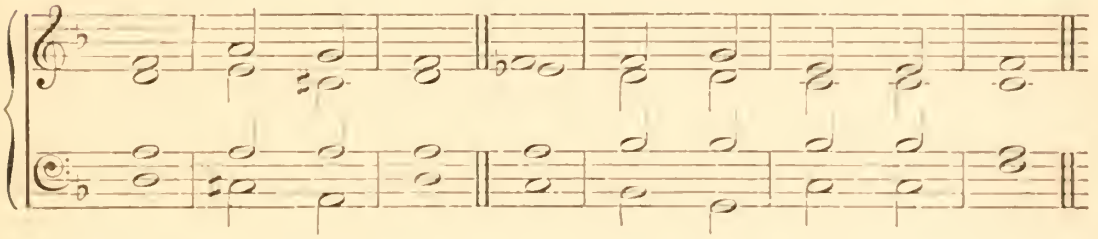

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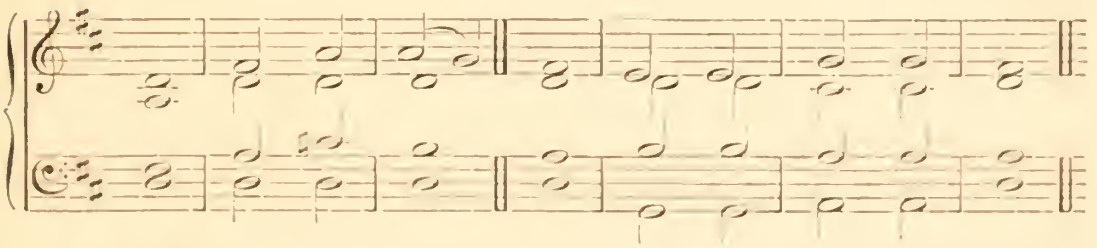

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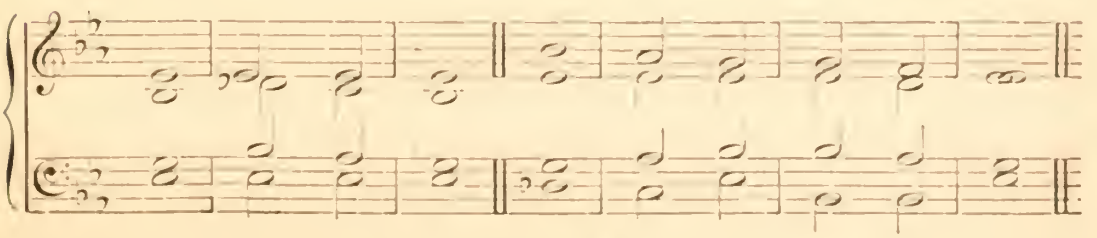

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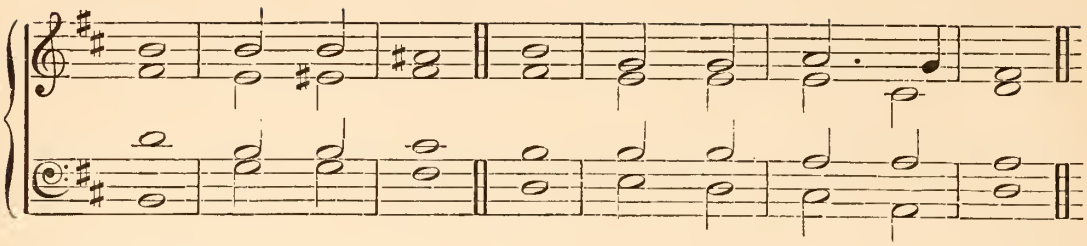

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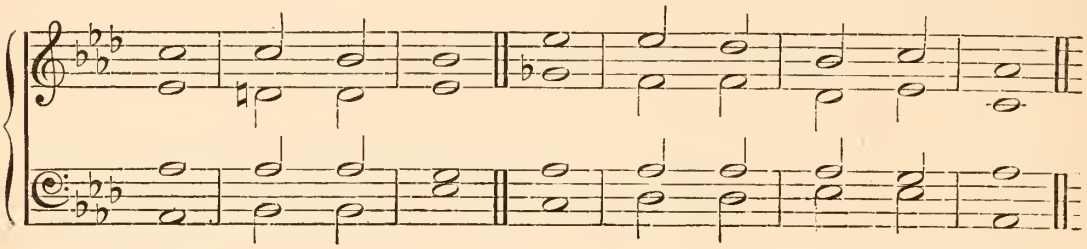
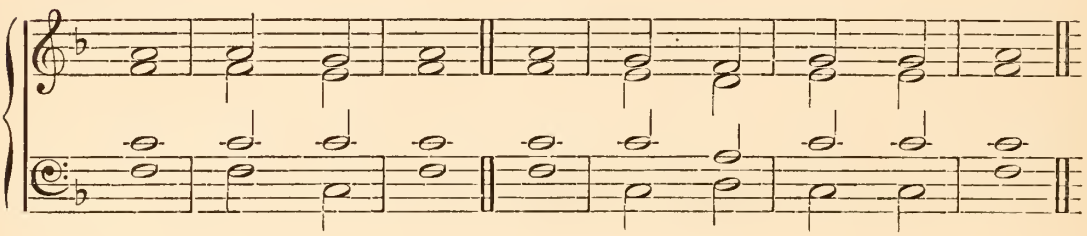


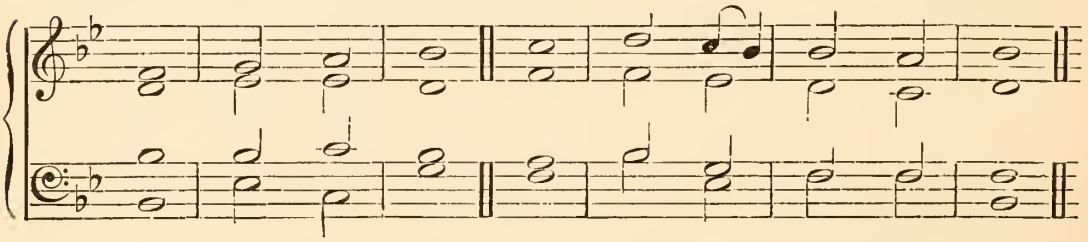
No. 43.

Tallis.



No. 44.

Woodward.



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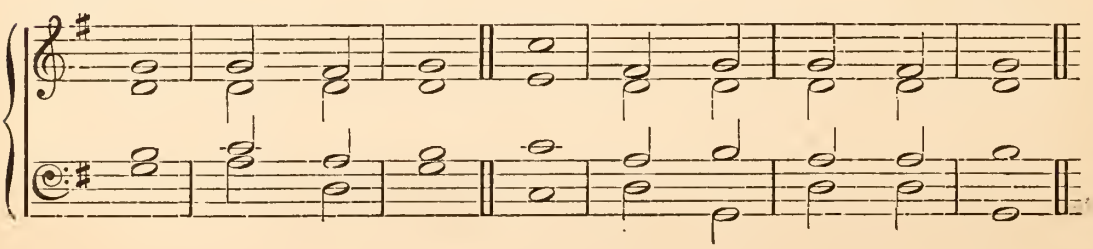
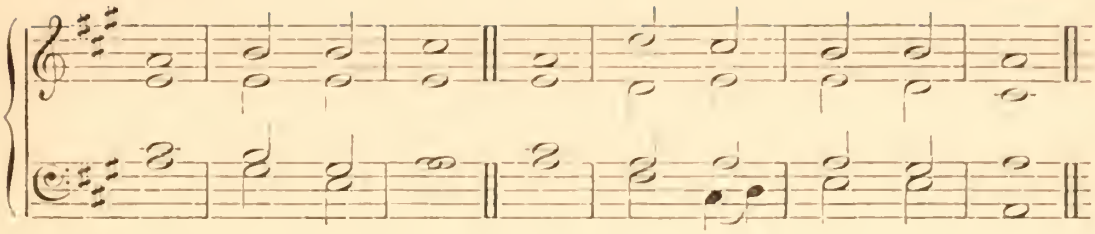
Purcell.



No. 46.

TURNER.



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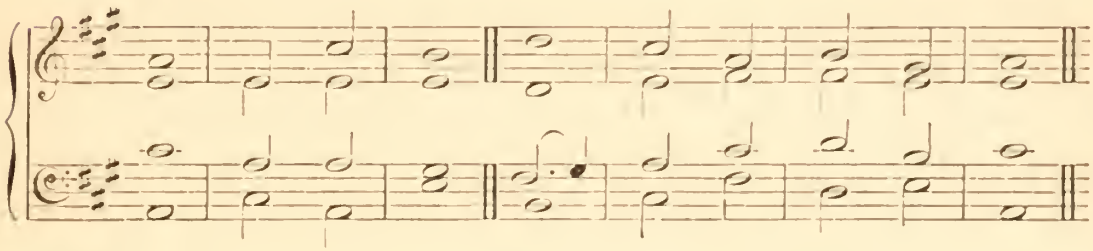
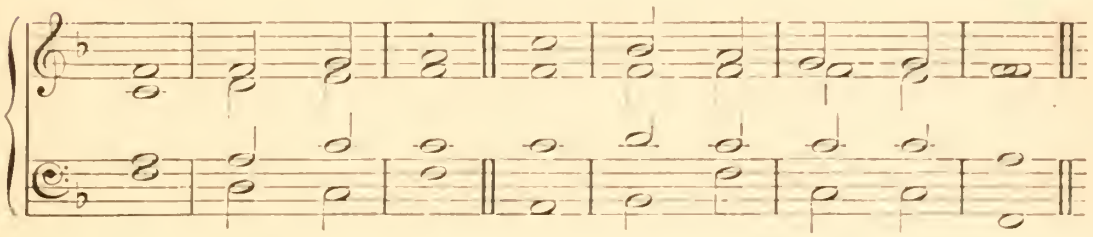
BATTISHILL.



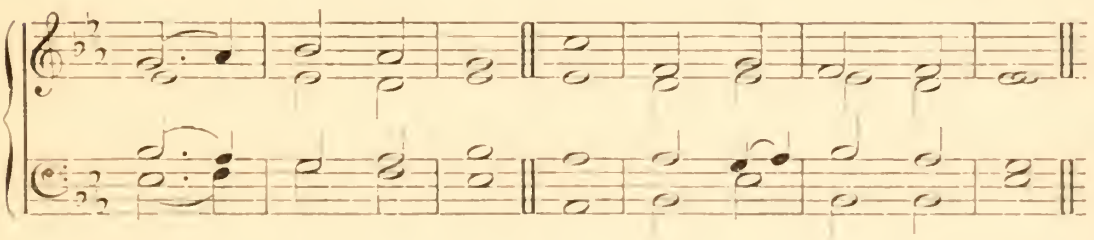
No. 48.

FARRANT.



No. 49.

P. HAYES.



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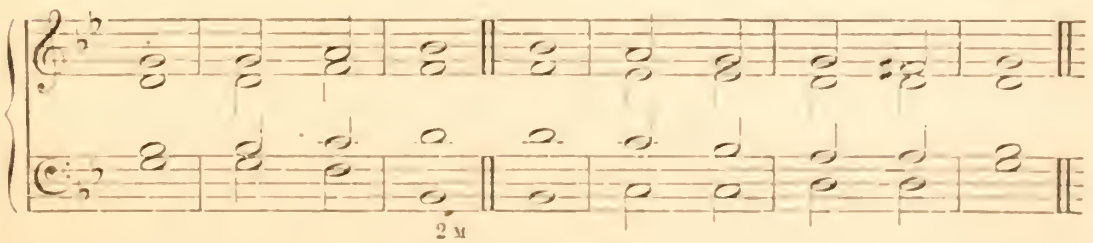

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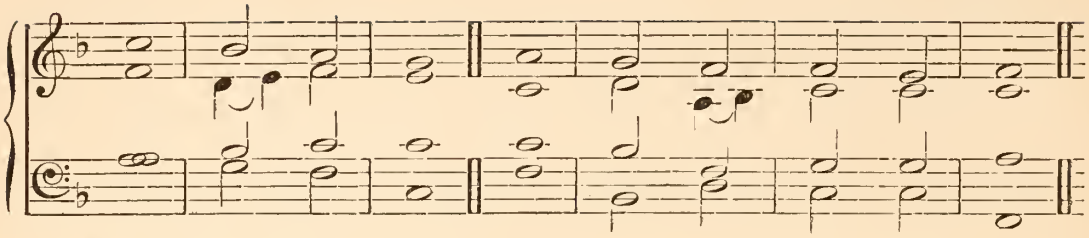
FUSSELL.



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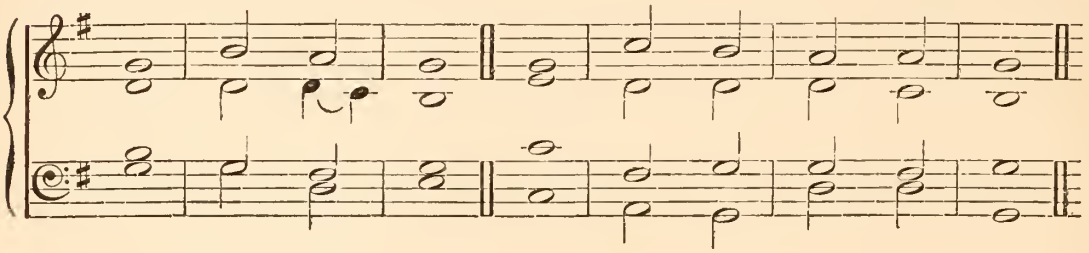
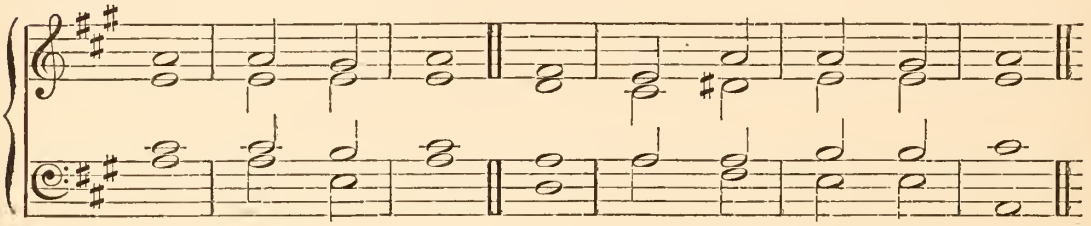
W. HAYES.



No. 53.

DR. CROTCH.



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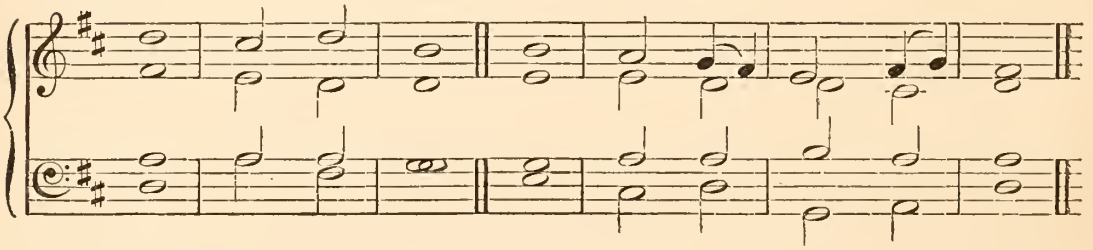

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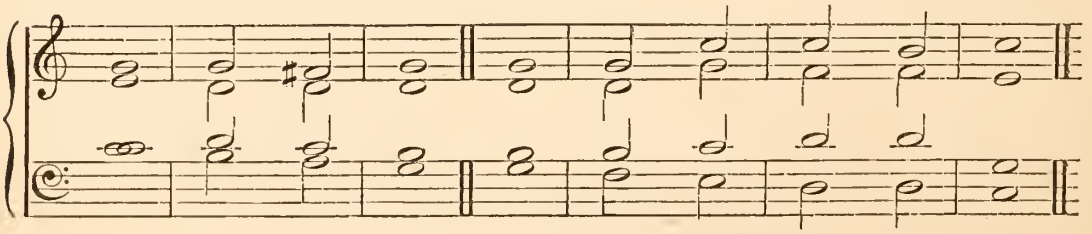
SAVAGE.



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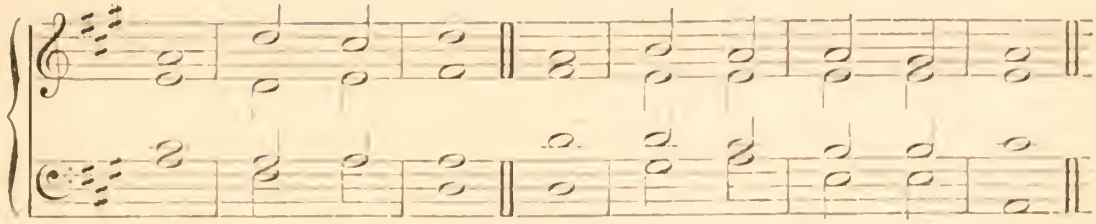
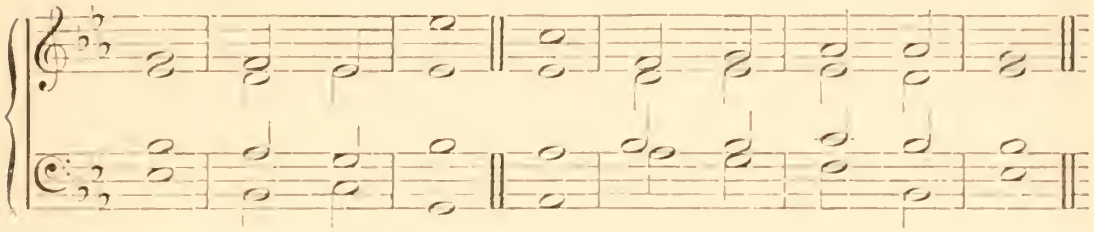


No. 57. BATTISHILL.



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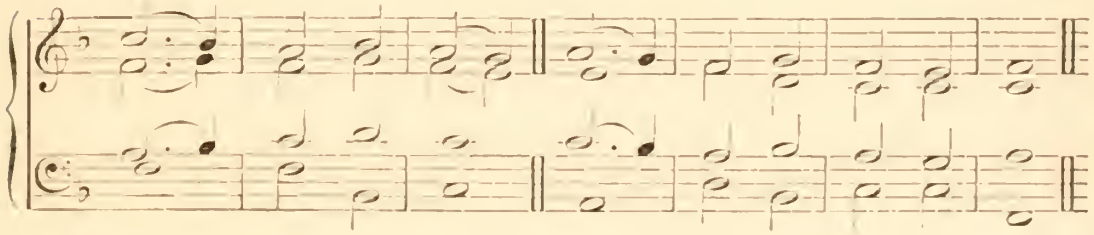

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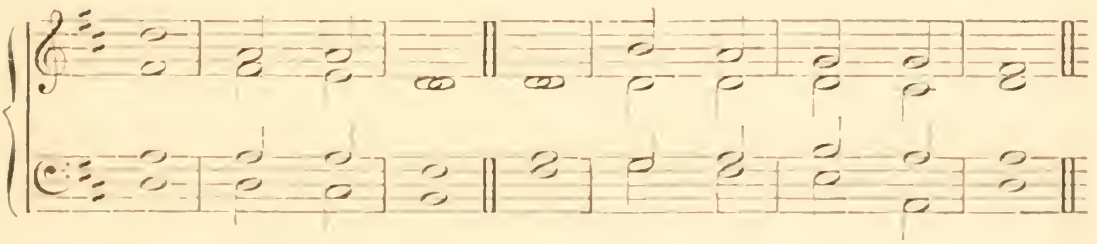
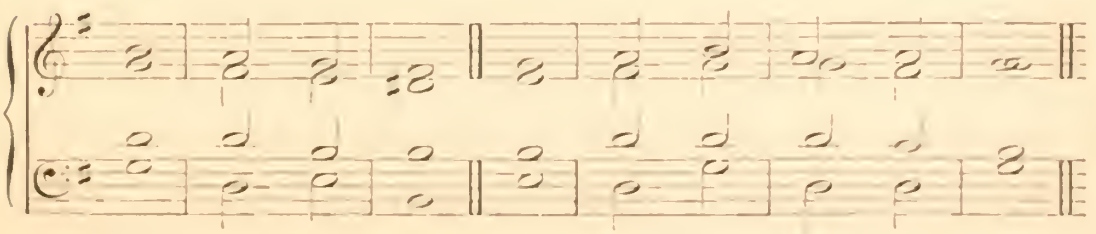
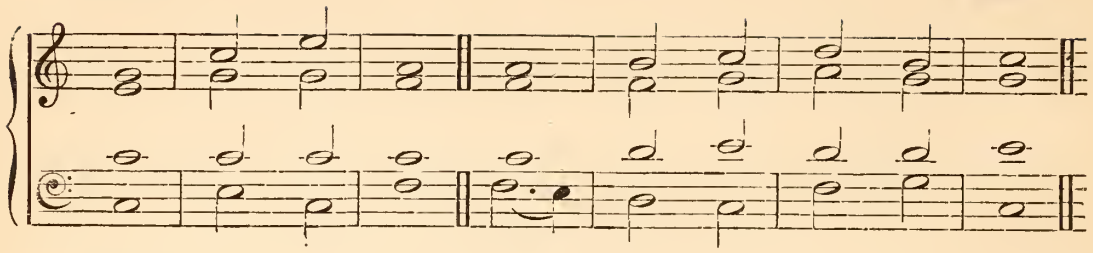


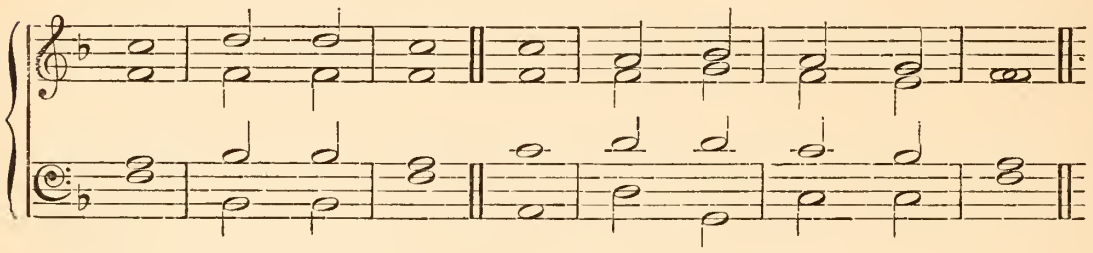
No. 60. W. HINE.



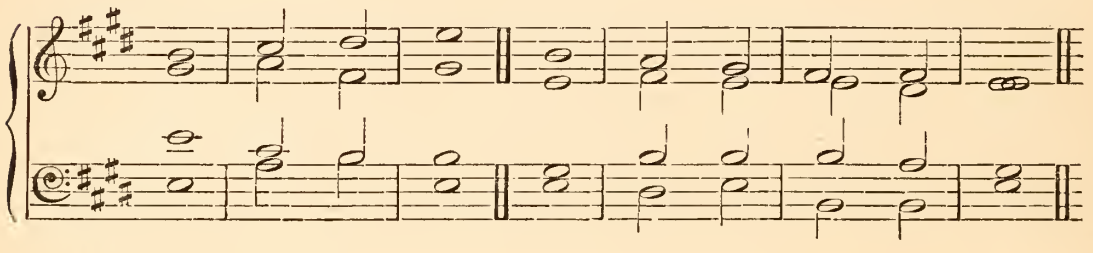
No. 61. RUSSELL.



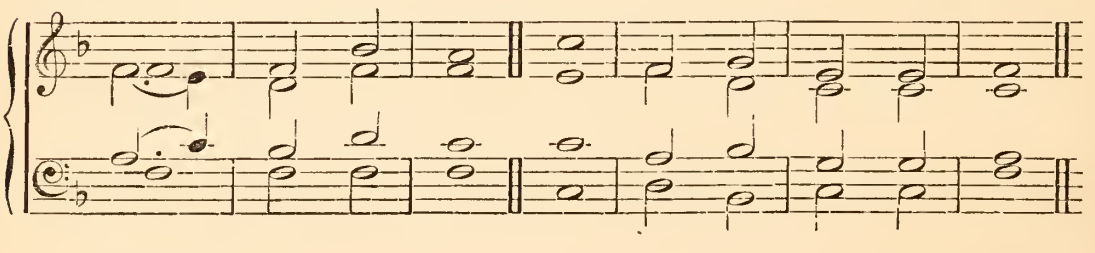
No. 62. Ancient Theme.



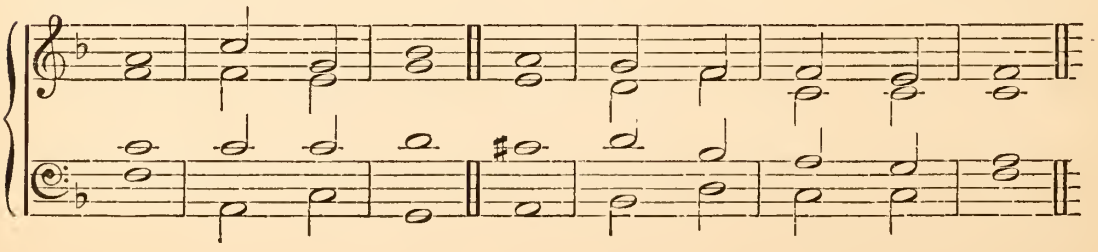
No. 63. W. LEE.



No. 64. A. BENNETT.



No. 65. DR. CROTCH.



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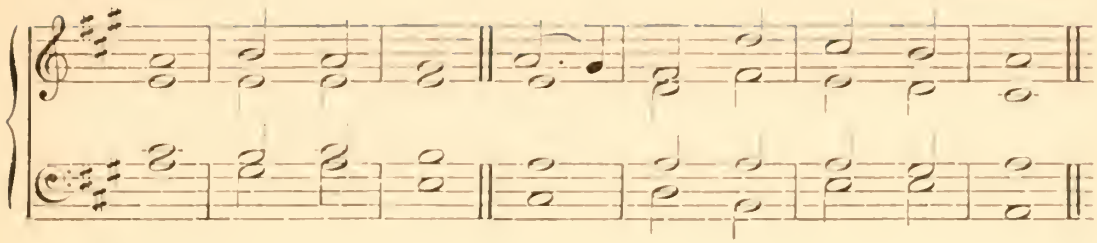
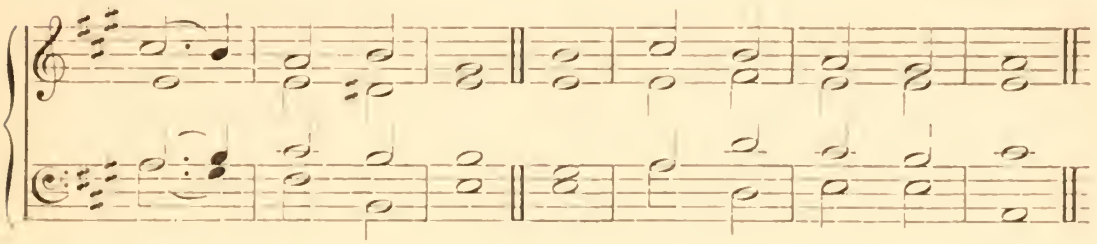


No. 67. P. HAYES.



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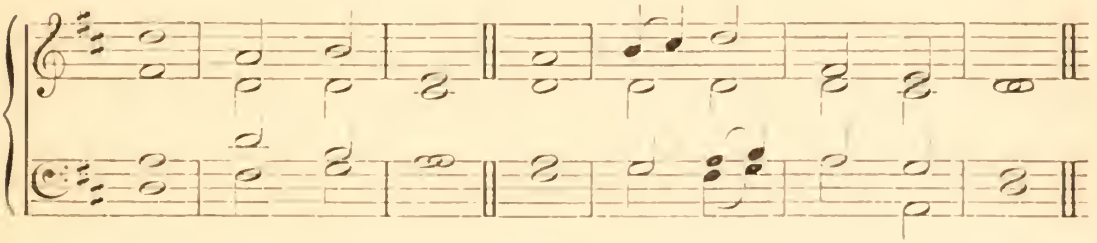
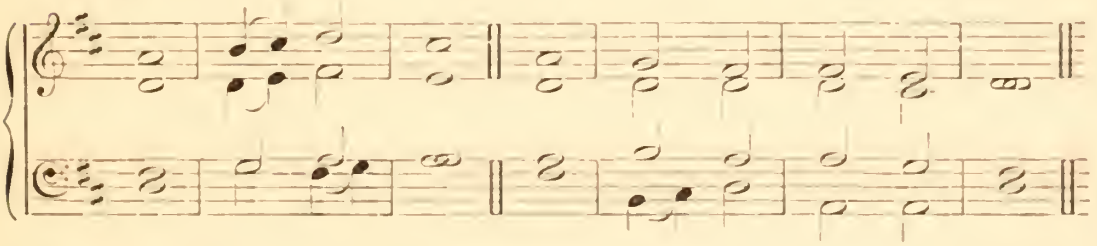


No. 69. DR. ALCOCK.



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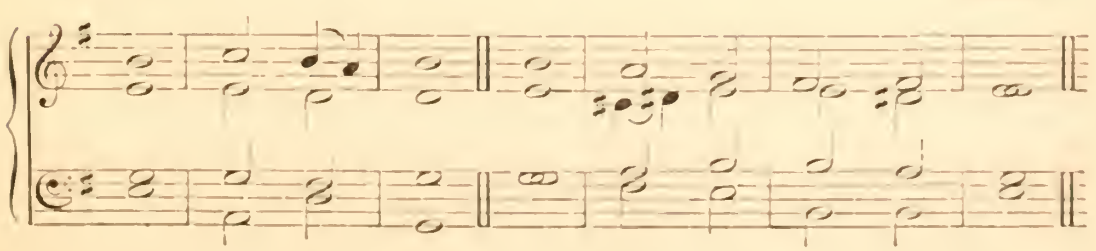

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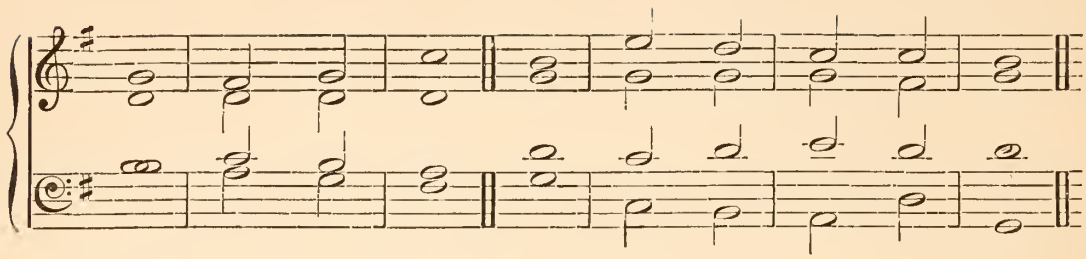
BATTISHILL.



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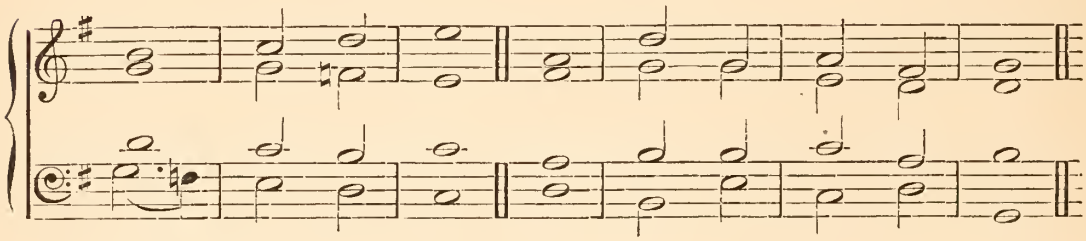
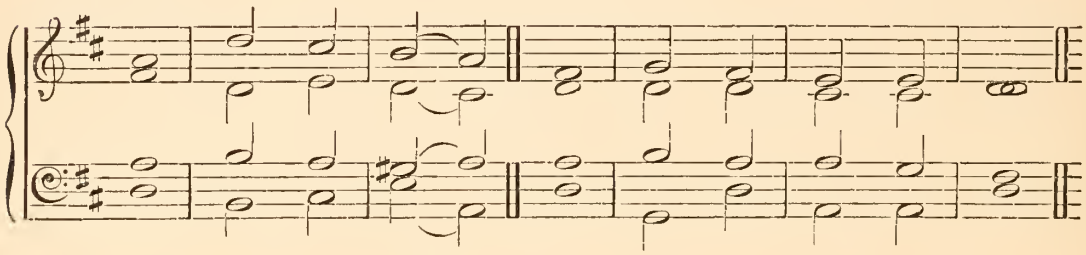
FELTON.



No. 73.

Paris Chant.



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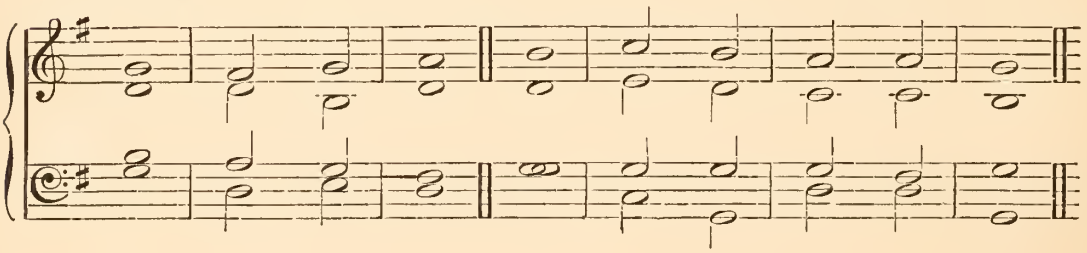
Old Scotch Chant.



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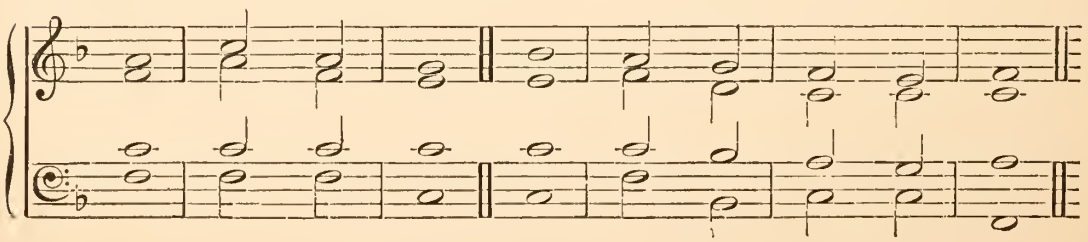
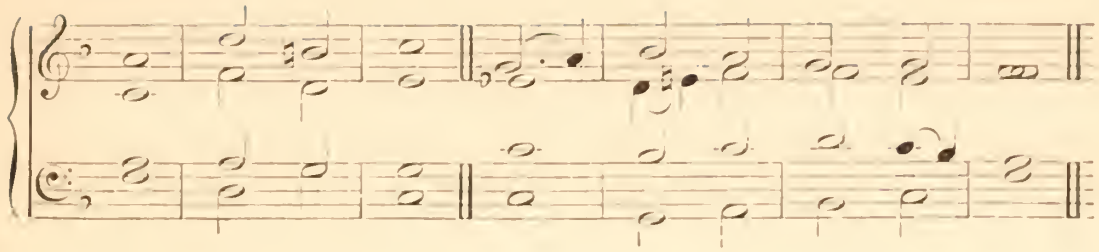
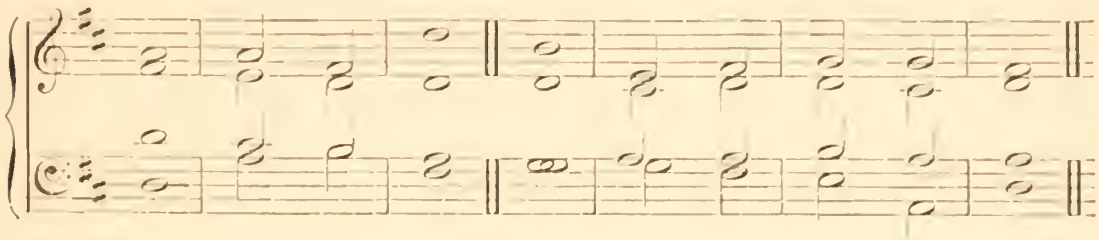


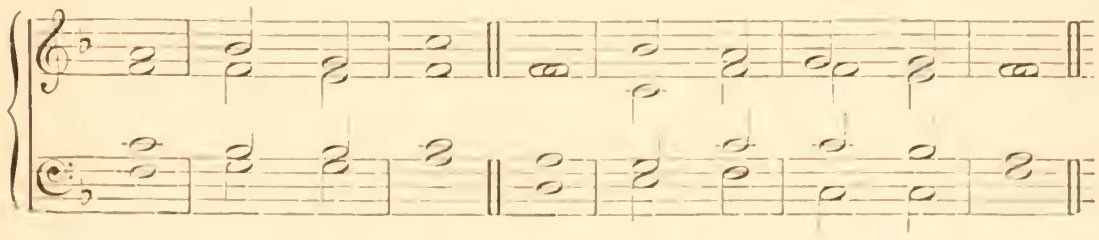
No. 76. Dr. W. Crotch.



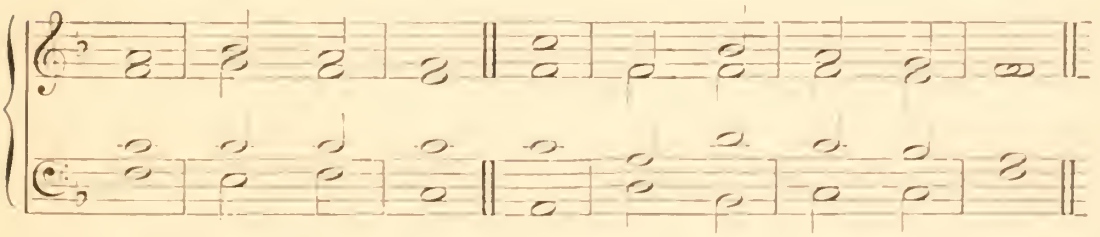
No. 77. Battishill.



No. 78. W. Russell.



No. 79. Garnett.



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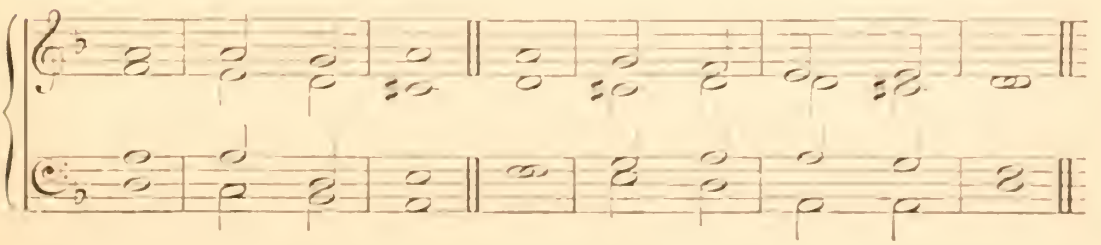

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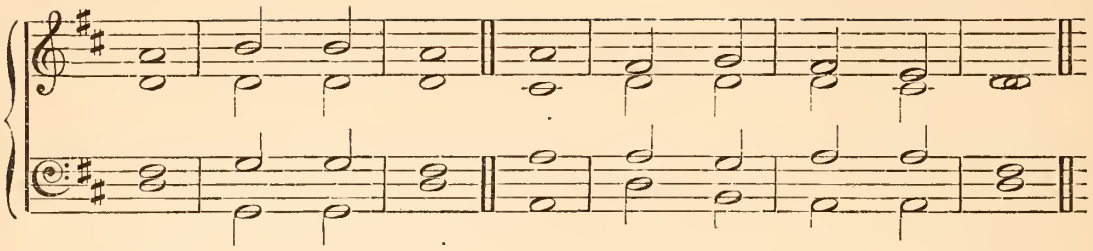

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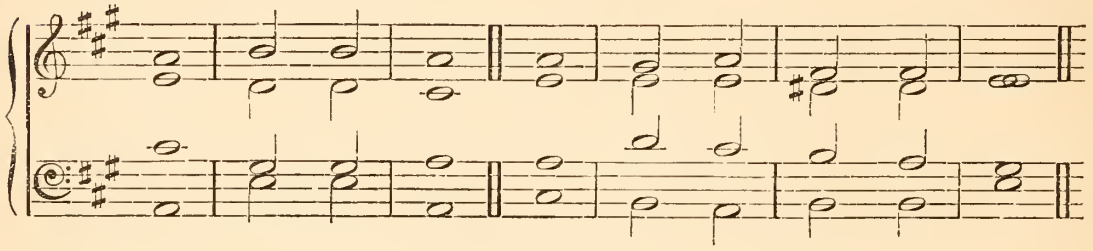
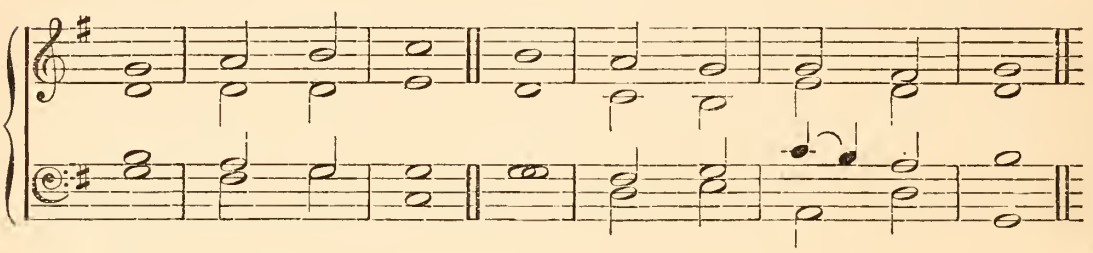
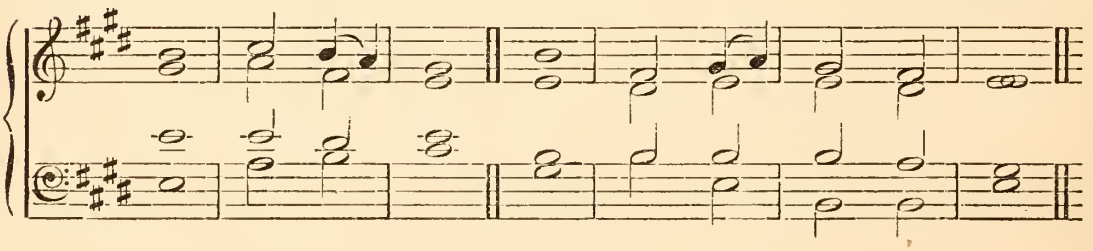


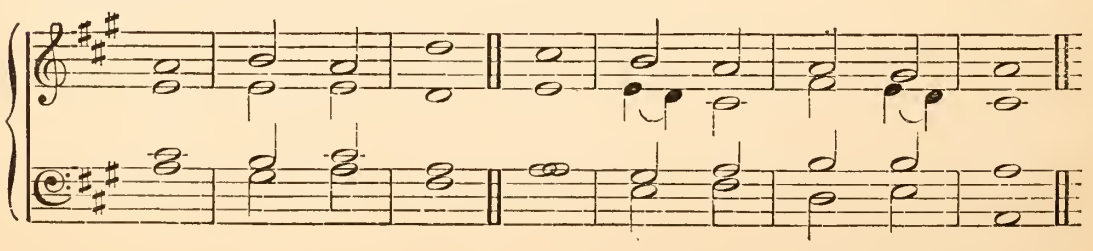
No. 83. GRIFFITHS.



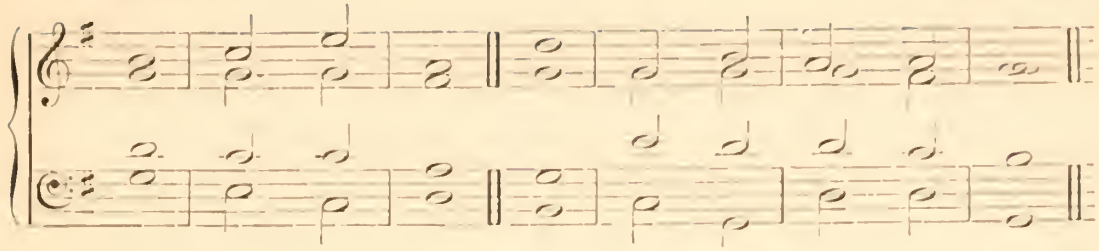
No. 84. DR. W. HAYES.



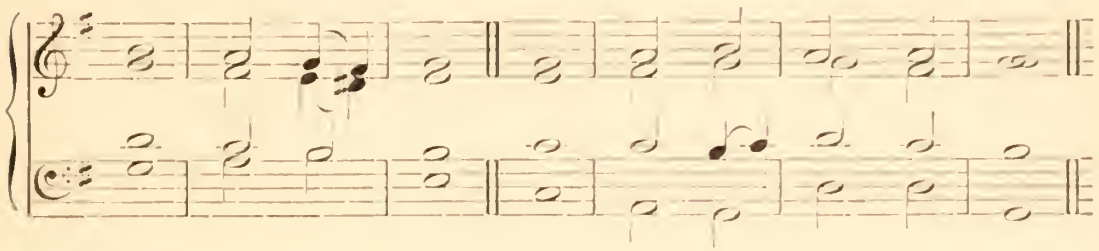
No. 85. ELY.



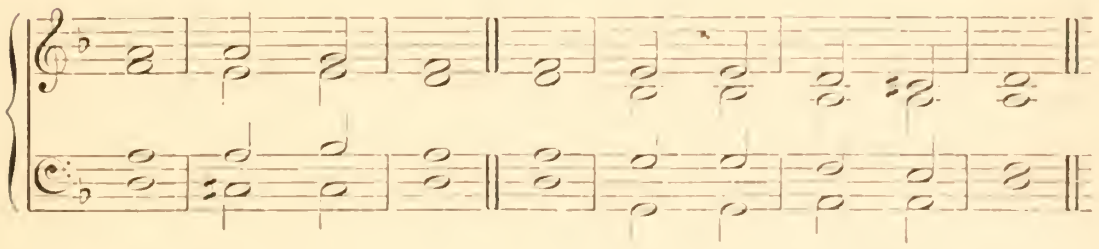
No. 86. C. King.



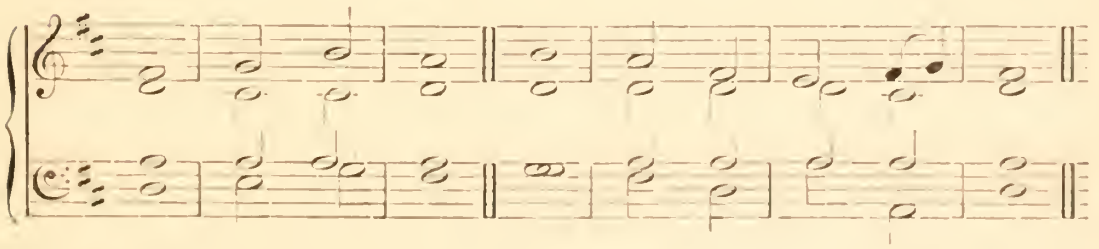
No. 87. Dr. Greene.



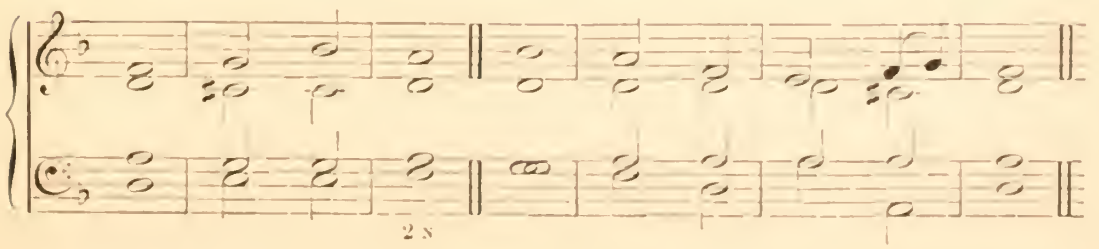
No. 88. W. A. Wood.



No. 89. W. A. Wood.

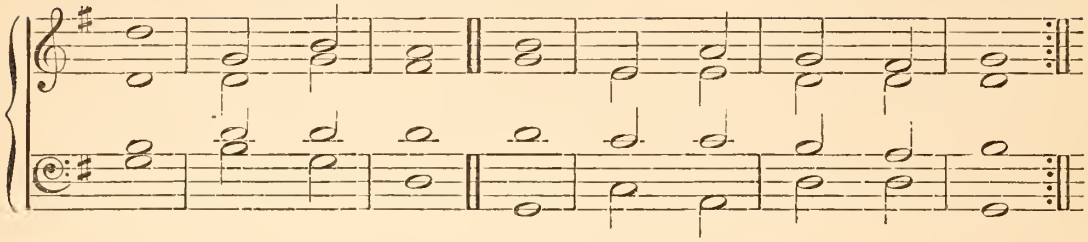


No. 90. W. A. Wood.

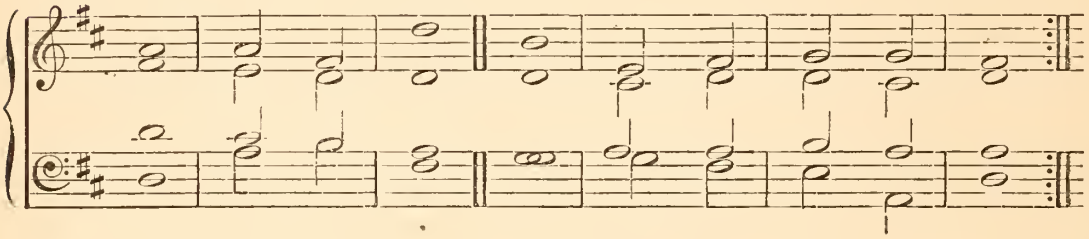


FOR THE TE DEUM.

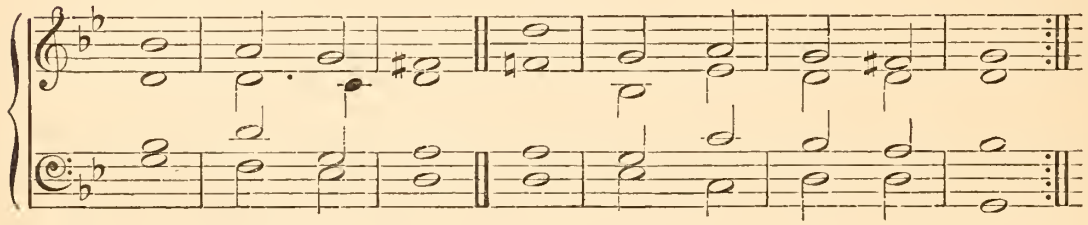
No. 91. "We praise Thee, O God." BELLAMY.



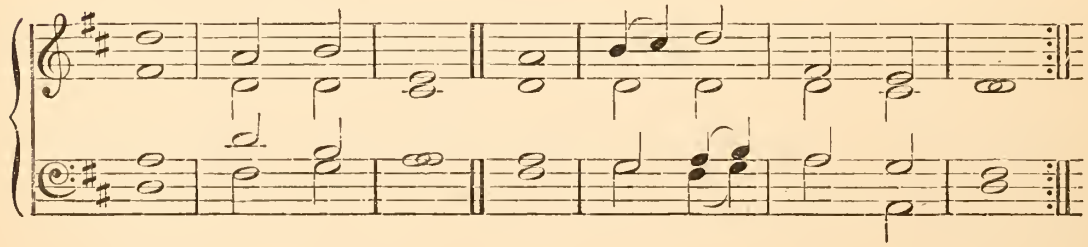
"Thou art the King of Glory." BATTISHILL.



"We believe that Thou shalt come." PURCELL.

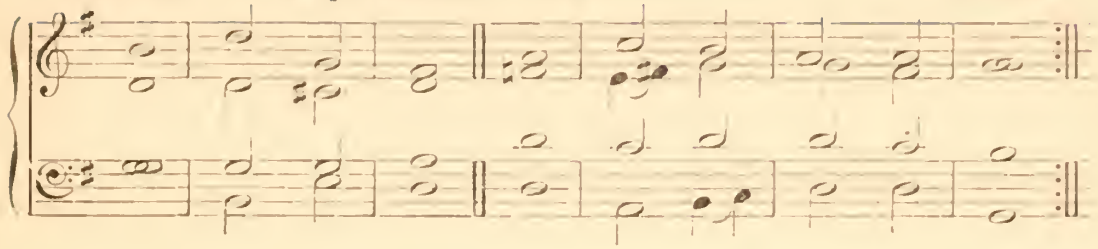


"Day by day." DR. W. HAYES.

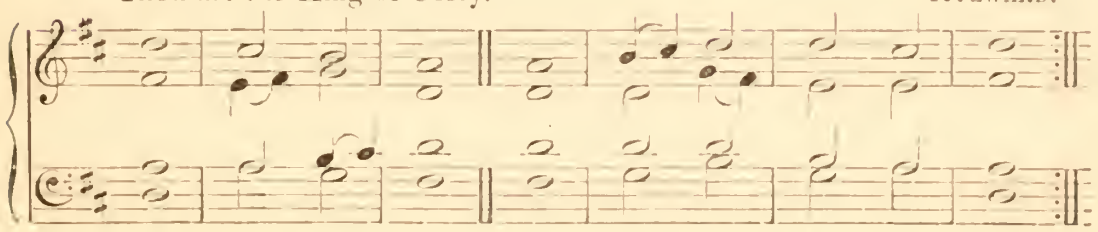


FOR THE TE DEUM.

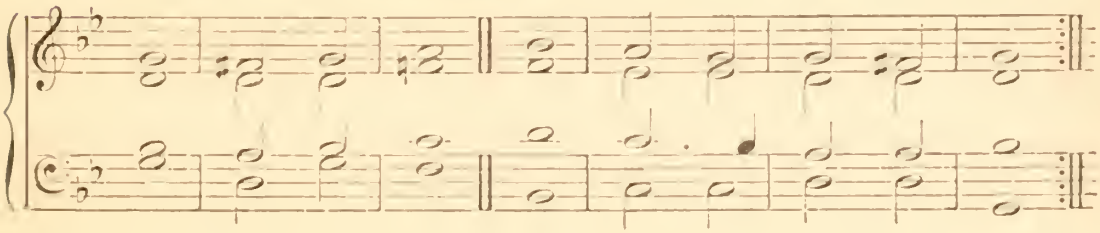
No. 92. "We praise Thee, O God." GIBBONS.



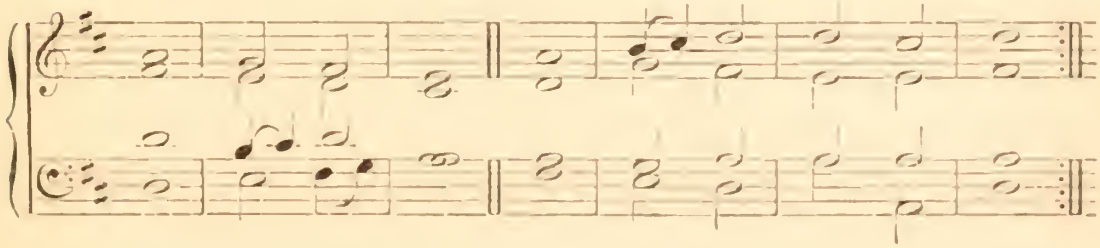
"Thou art the King of Glory." AYLWARD.



"We believe that Thou shalt come." HINE.

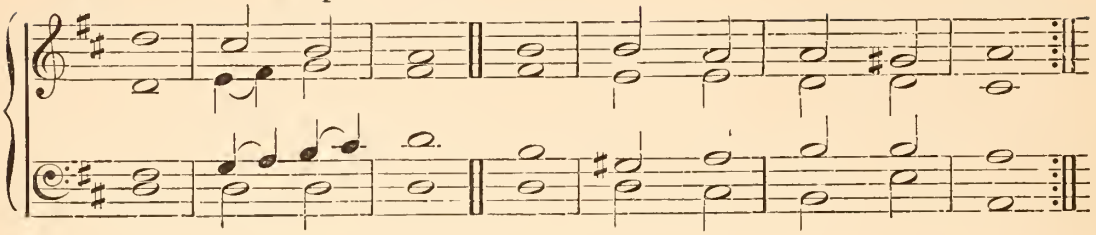


"Day by day." DR. CROTCH.

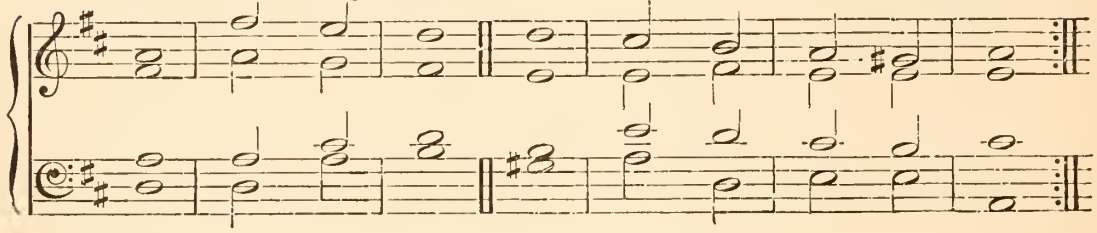


FOR THE TE DEUM.

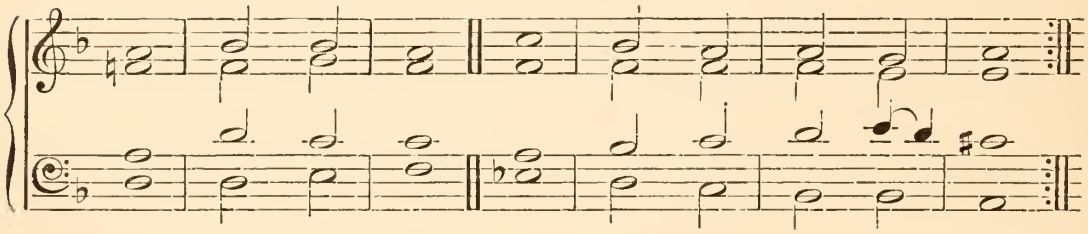
No. 93. "We praise Thee, O God." J. V. ROBERTS.



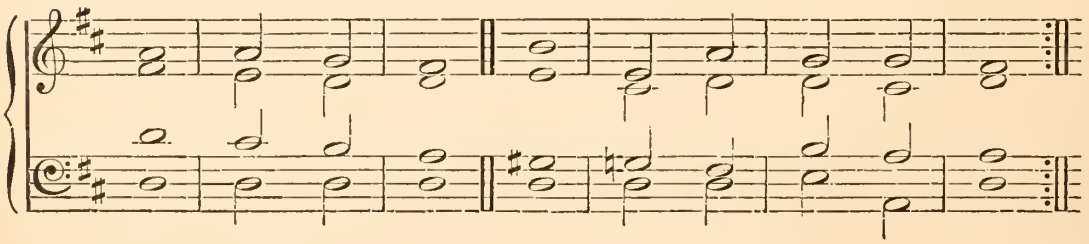
"Thou art the King of Glory." J. V. ROBERTS.



"We believe that Thou shalt come." J. V. ROBERTS.

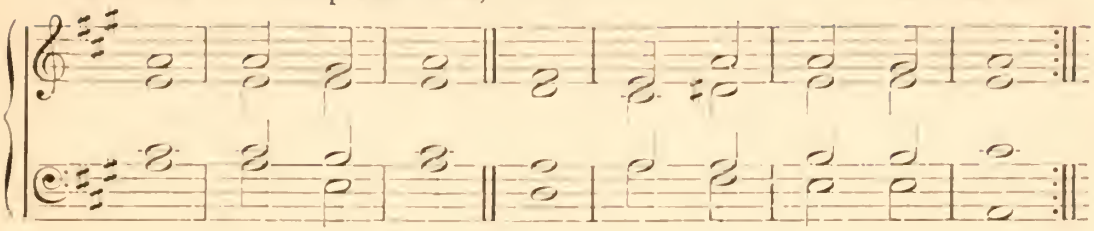


"Day by day." J. V. ROBERTS.

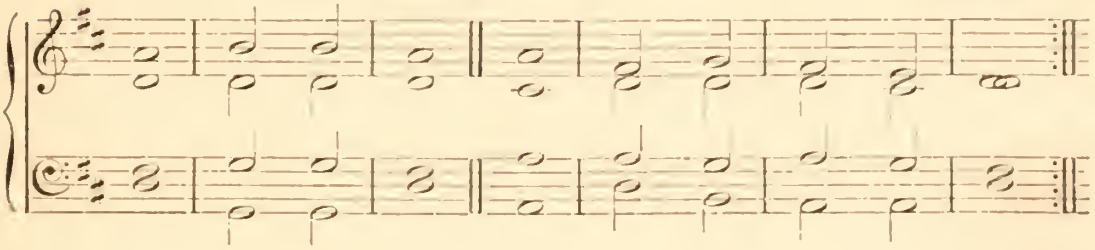


FOR THE TE DEUM.

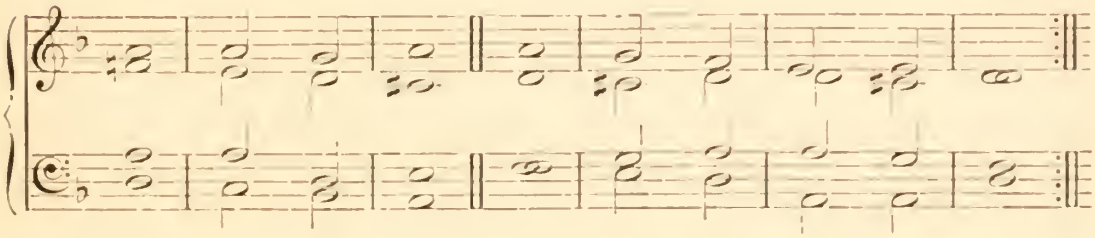
No. 94. "We praise Thee, O God." DR. CROTCH.



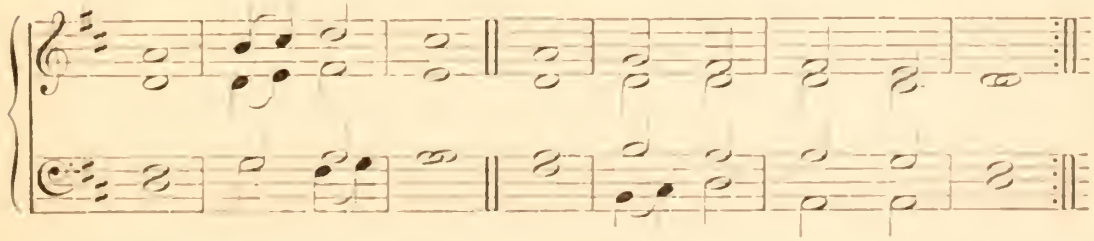
"Thou art the King of Glory." Gregorian.



"We believe that Thou shalt come." Gregorian.

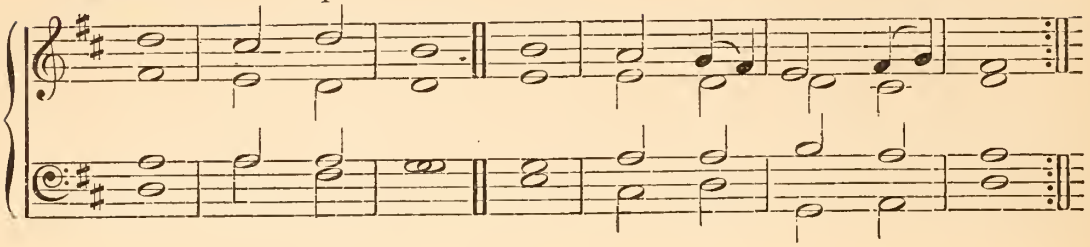


"Day by day." DR. ALCOCK.

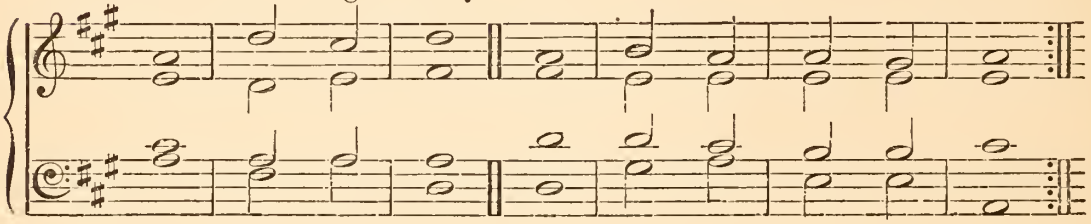


FOR THE TE DEUM.

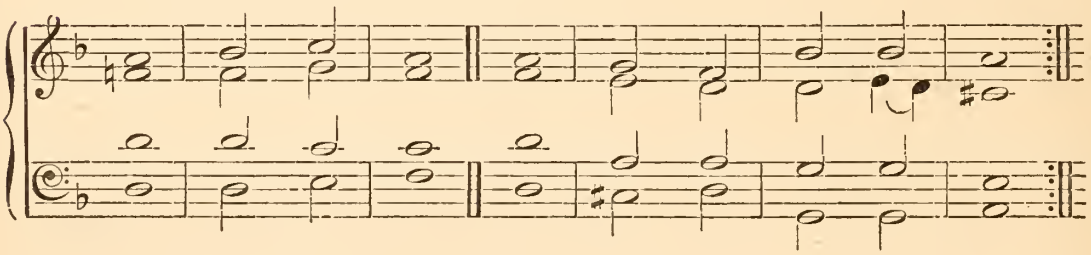
No. 95. "We praise Thee, O God." DR. ALCOCK.



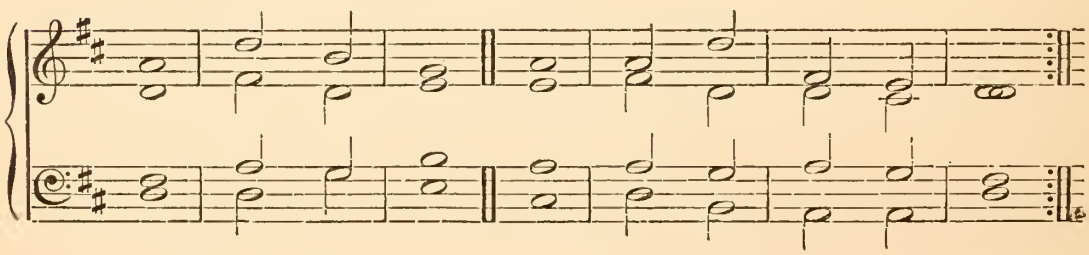
"Thou art the King of Glory." TUCKER.



"We believe that Thou shalt come." HAIGH.



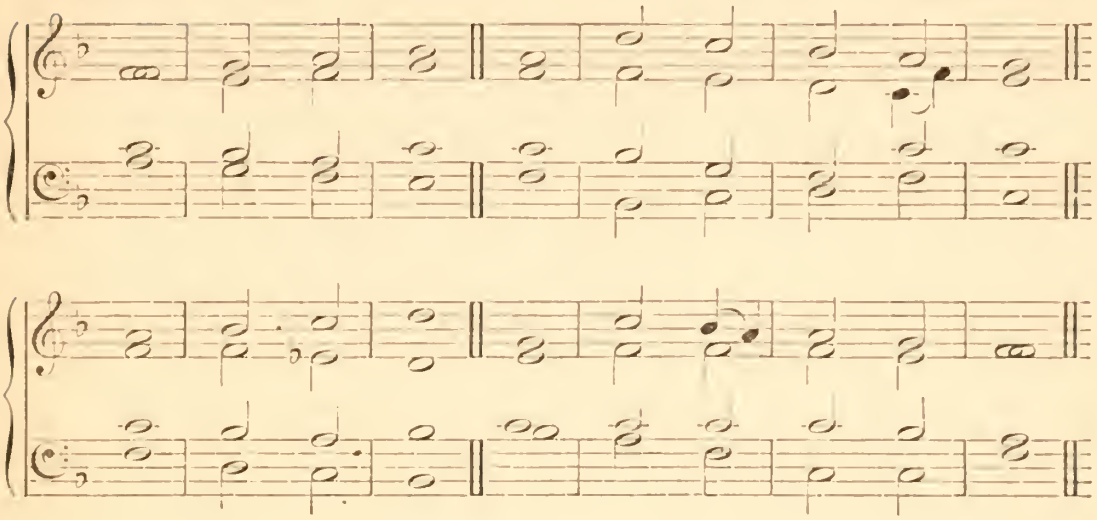
"Day by day."



DOUBLE CHANTS.

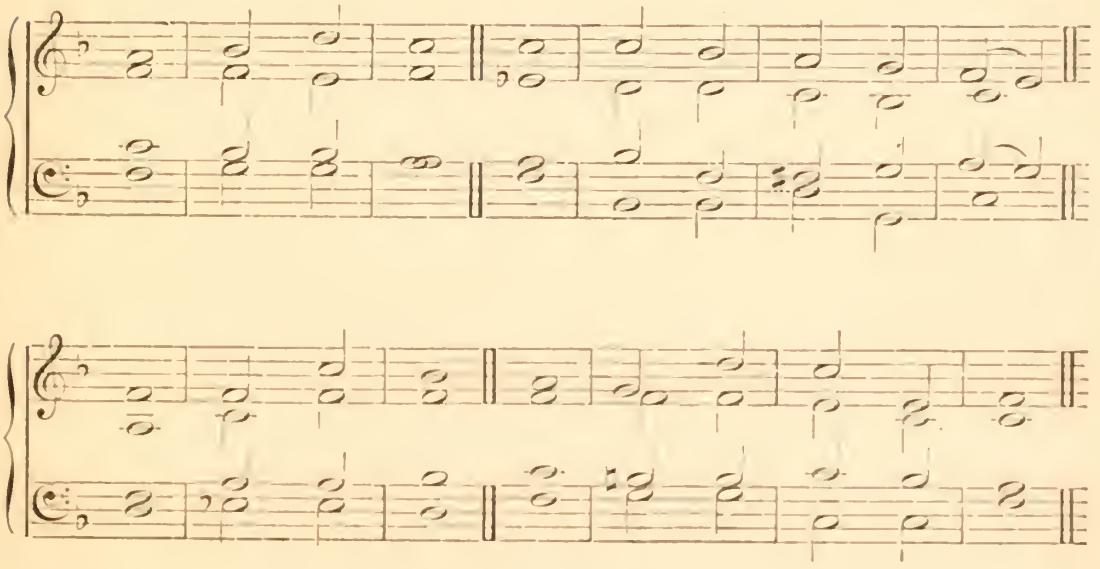
No. 1.

Dr. Crotch.



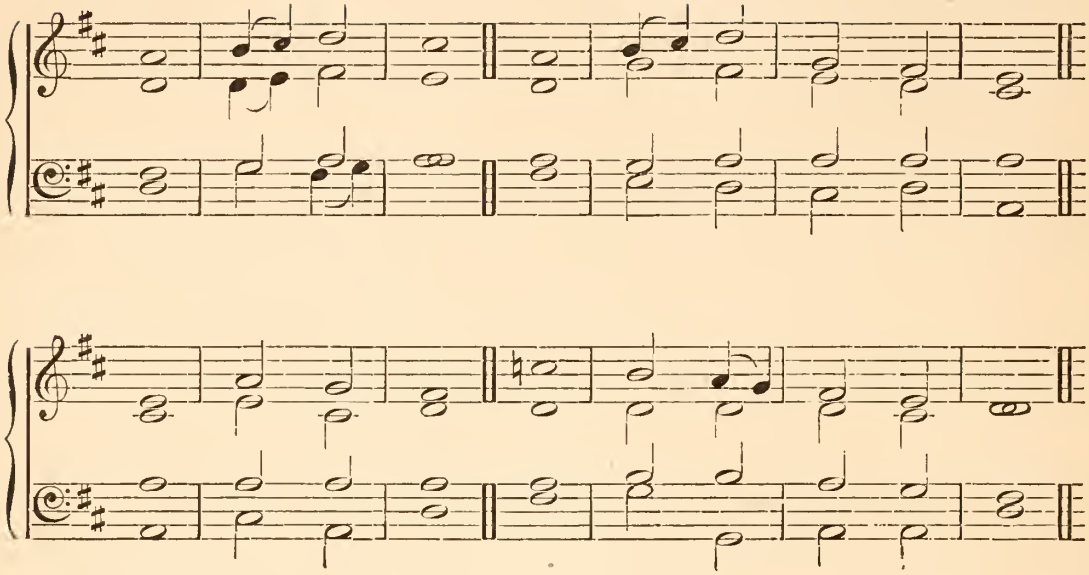
No. 2.

Dr. Roberts.



No. 3.

T. S. Dupuis.



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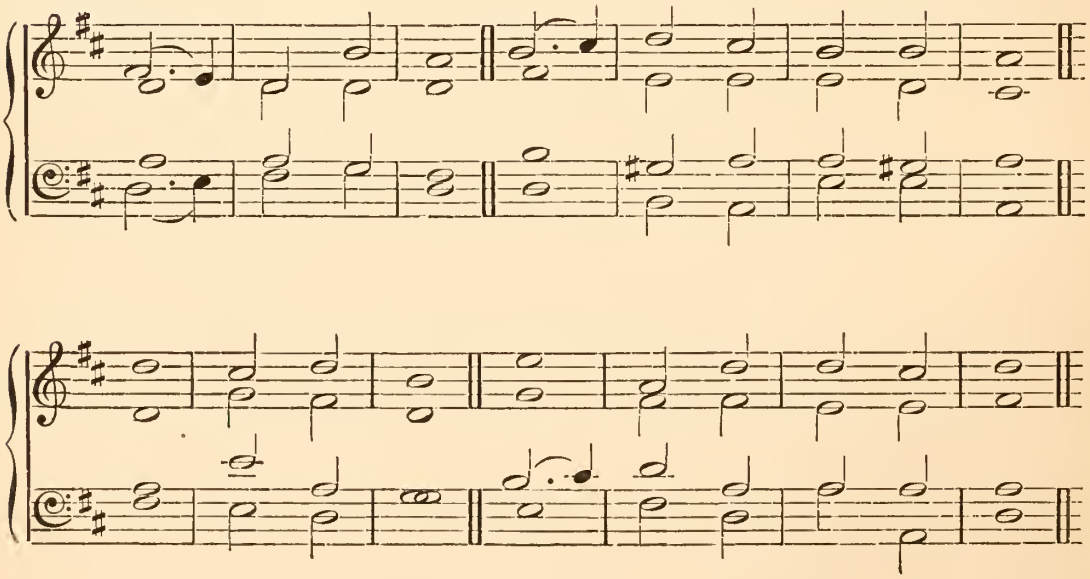
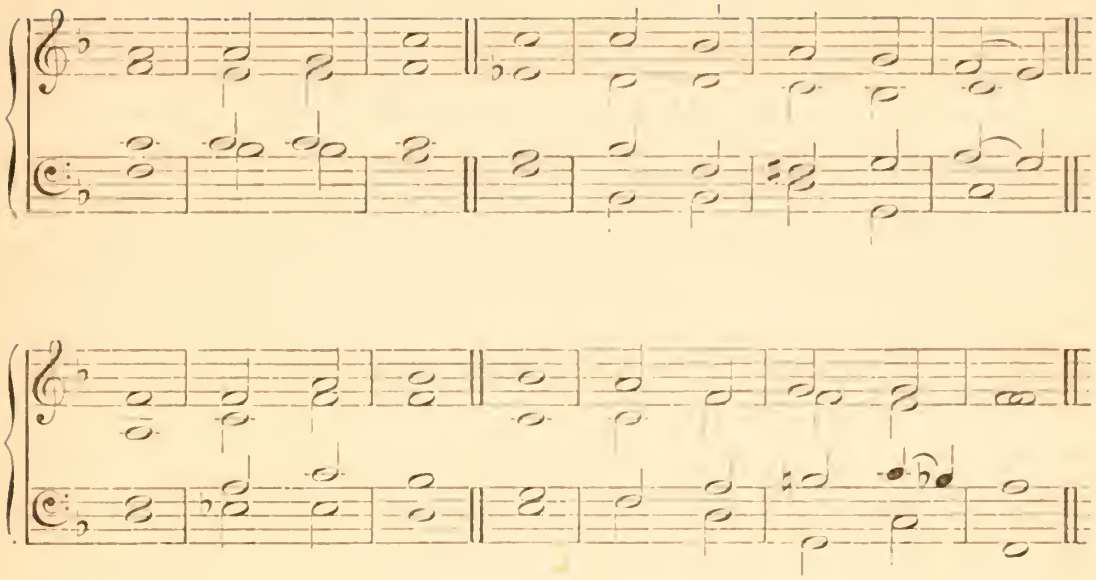
T. S. Dupuis.



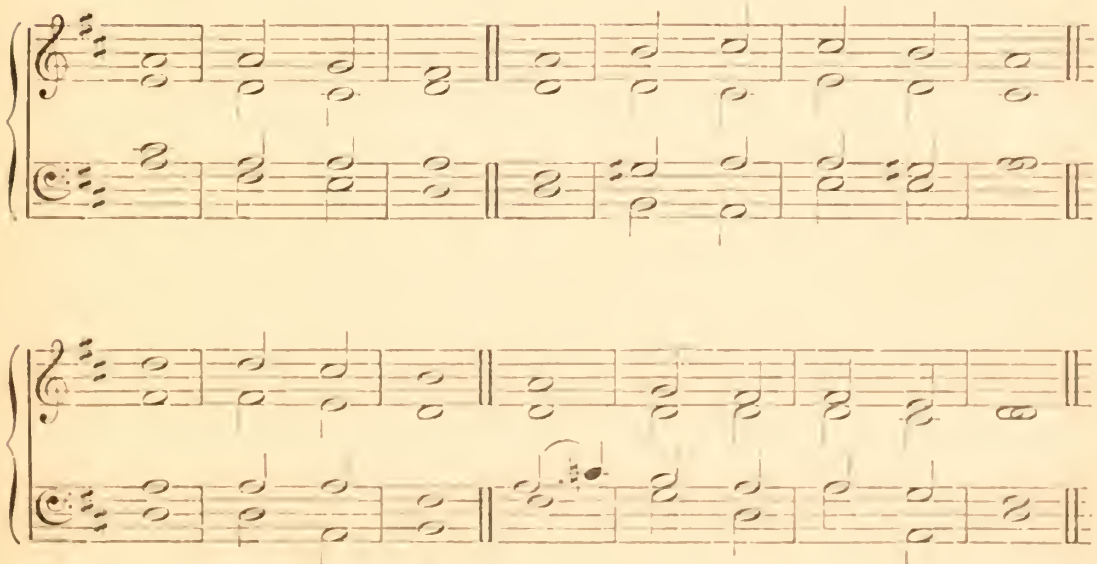
No. 5.

J. V. Roberts.



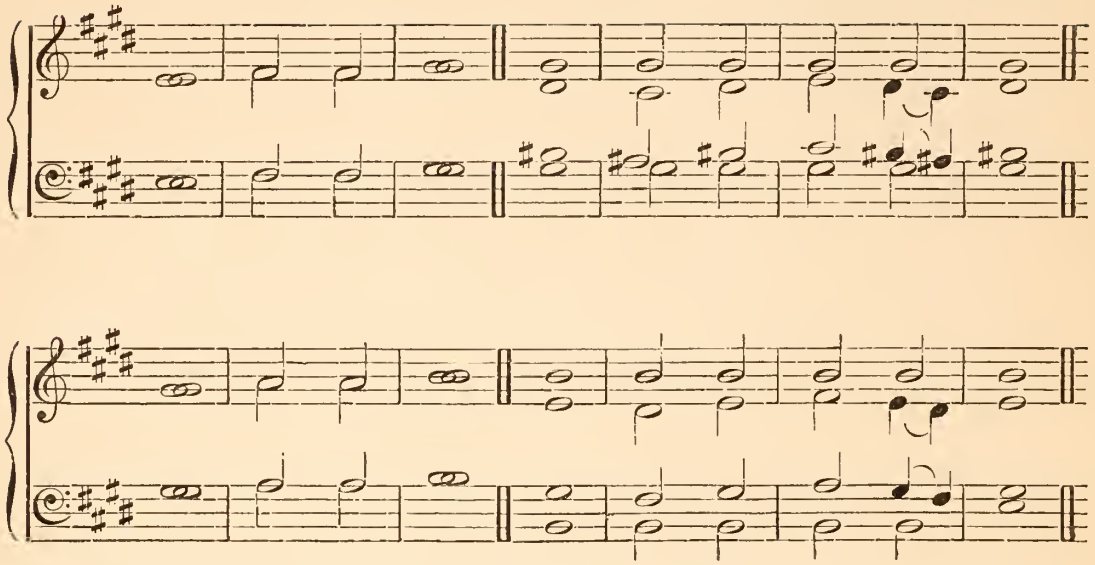
No. 6.

Mornington.



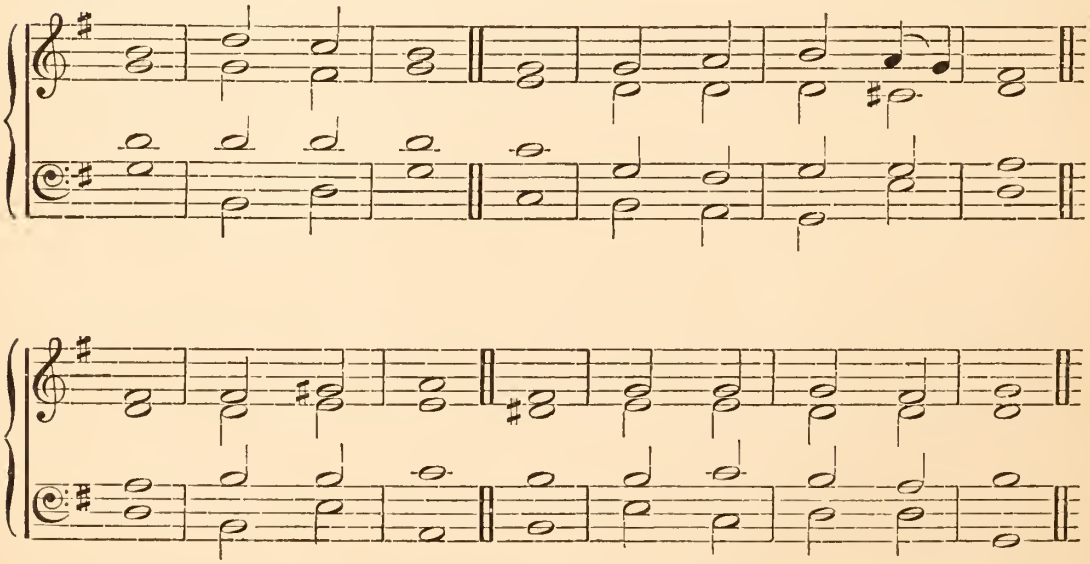
No. 7.

BENNETT.



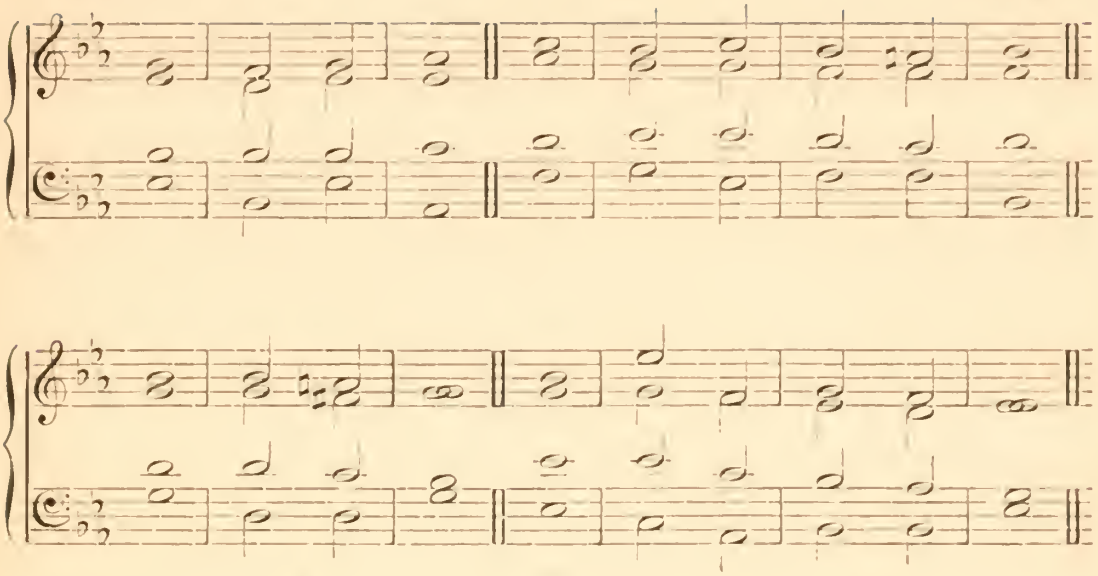
No. 8.

ROGERS.



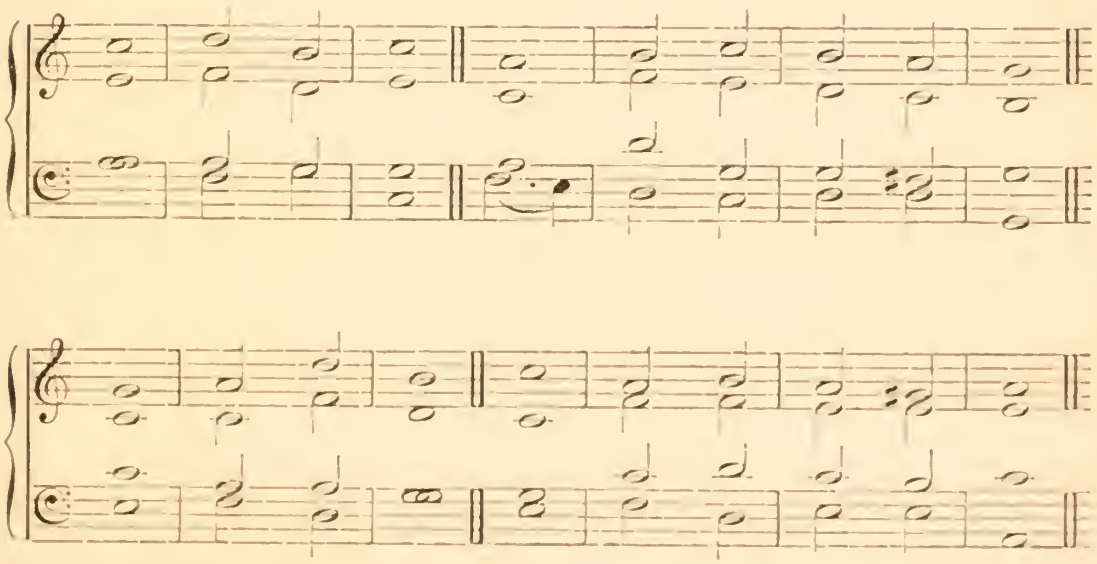
No. 9.

SOAPER.



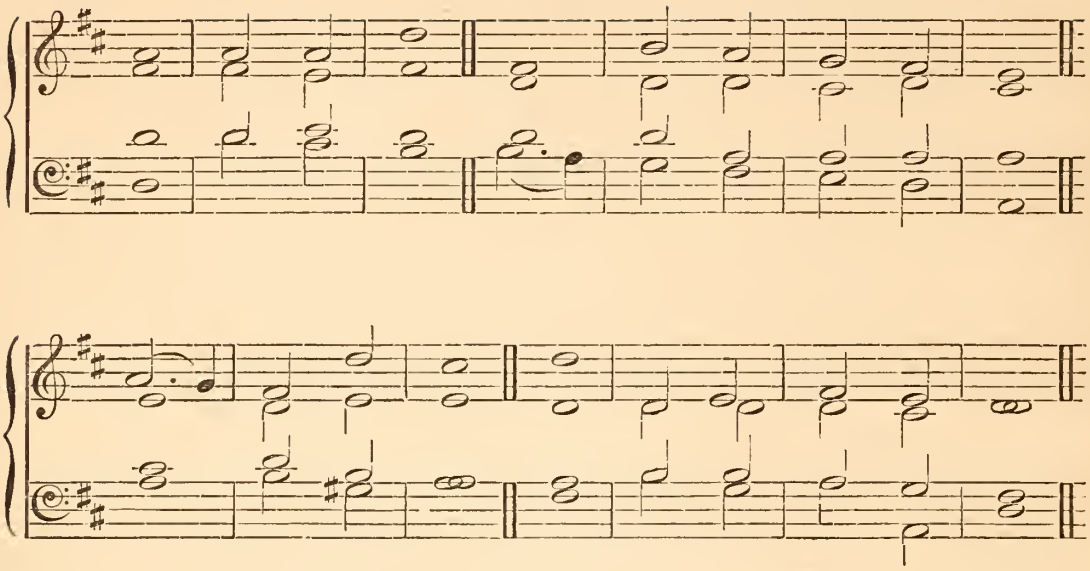
No. 10.

DR. NARES.



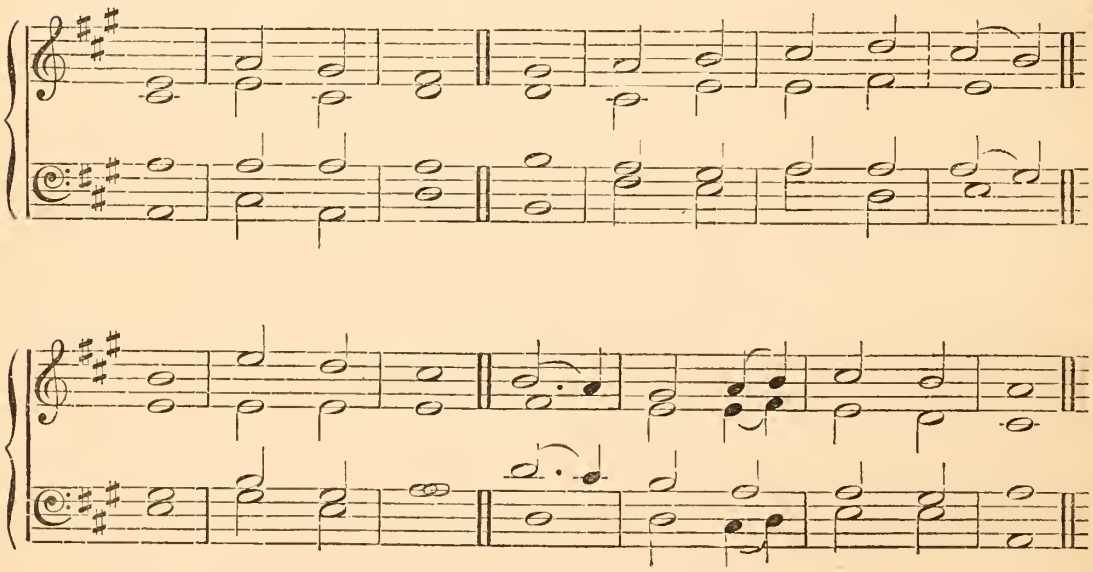
No. 11.

WOODWARD.



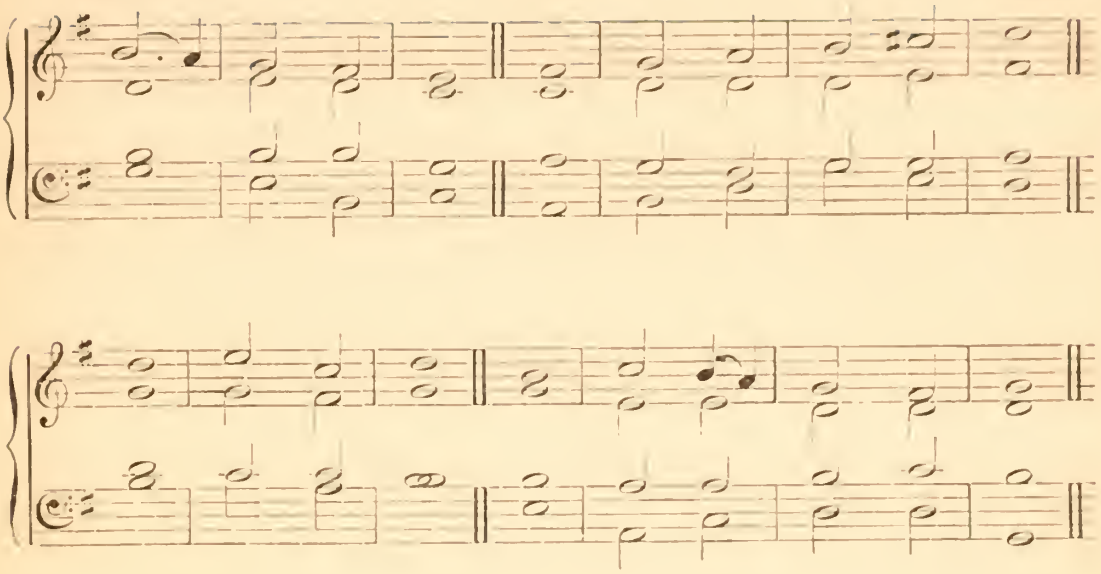
No. 12.

DR. CROTCH.



No. 13.

R. Cooke.



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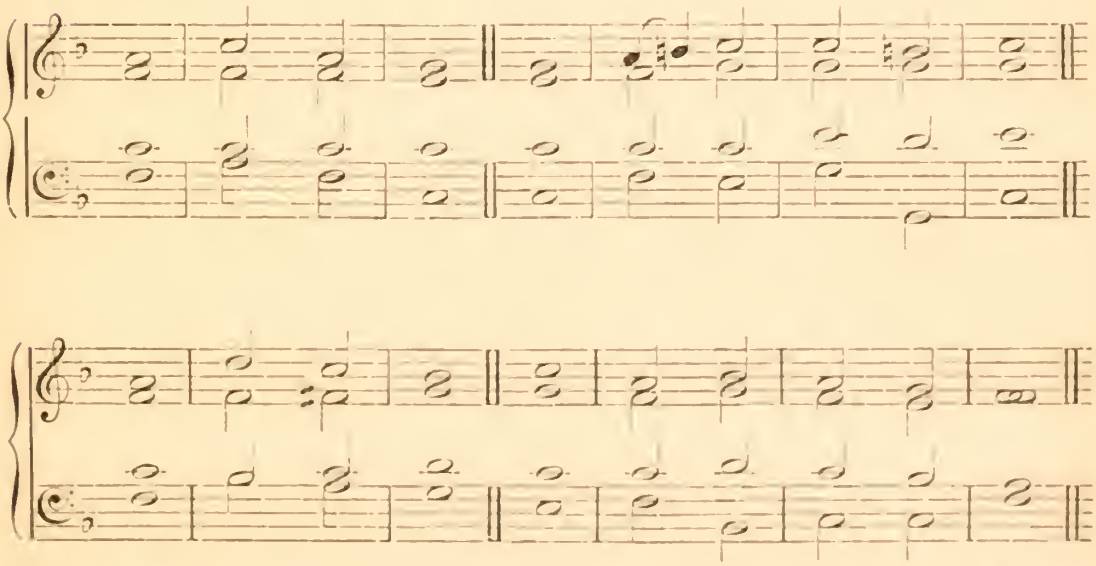
Aldrich.



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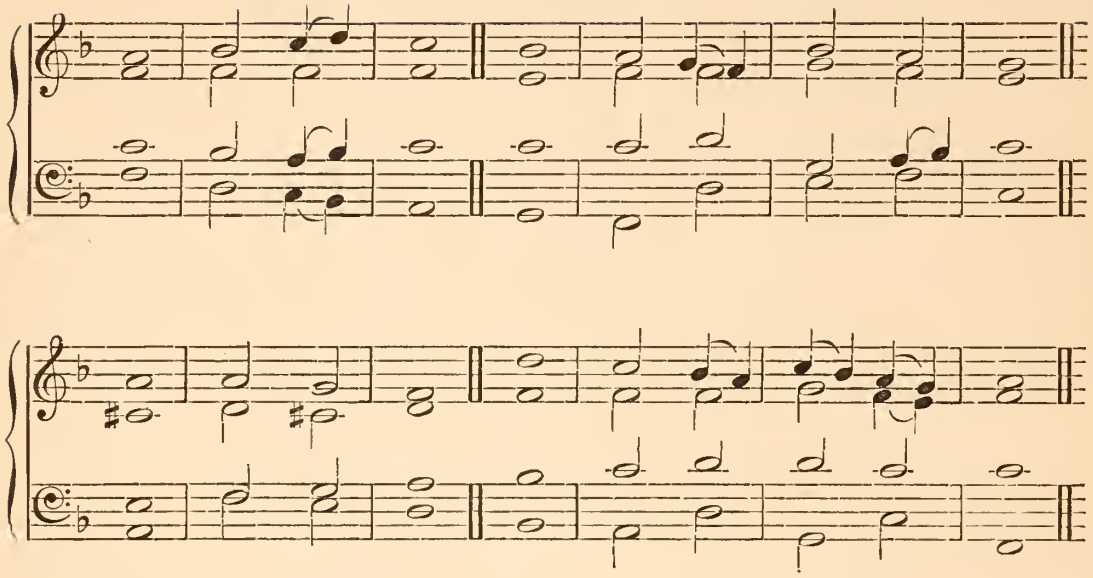
R. Cooke.



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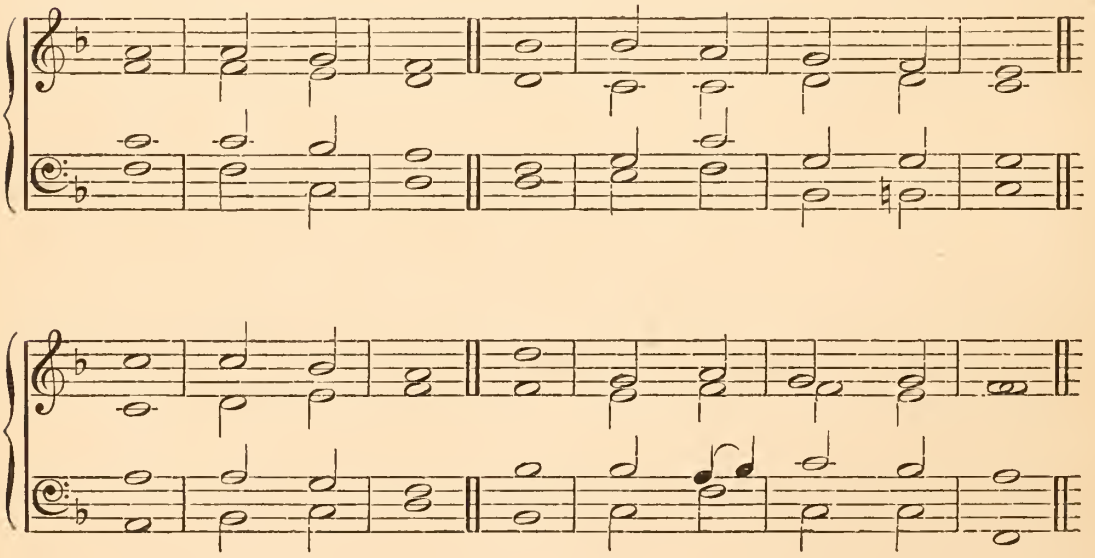
Dr. W. Hayes.



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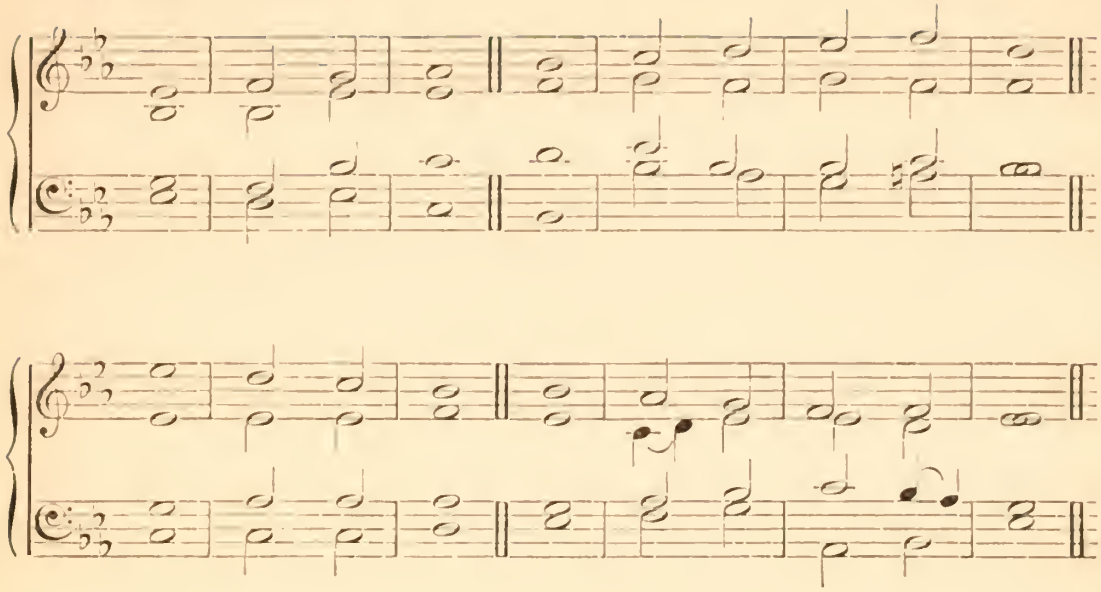
ATTWOOD.



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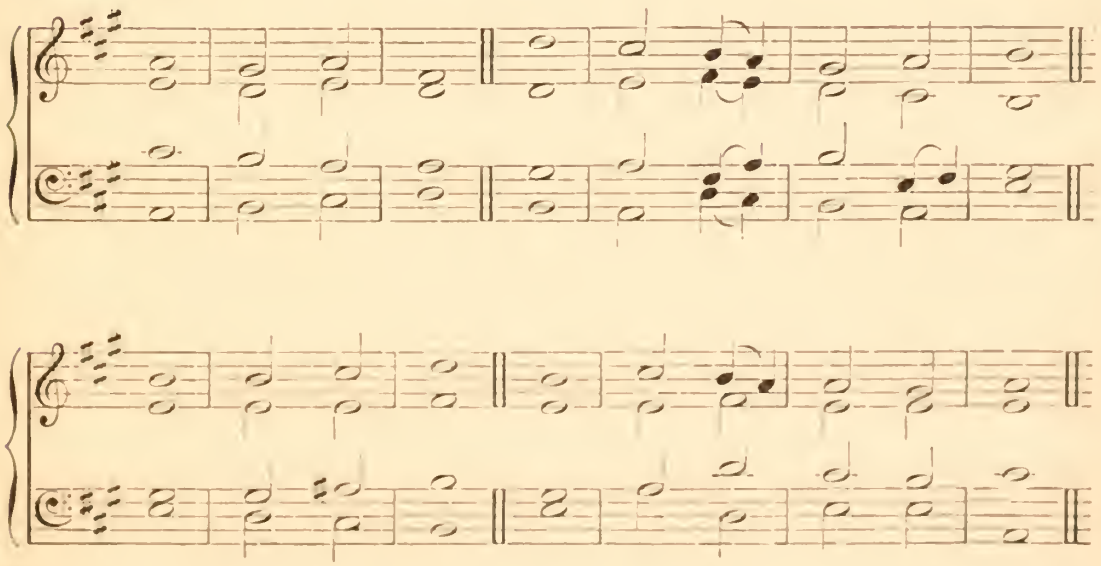

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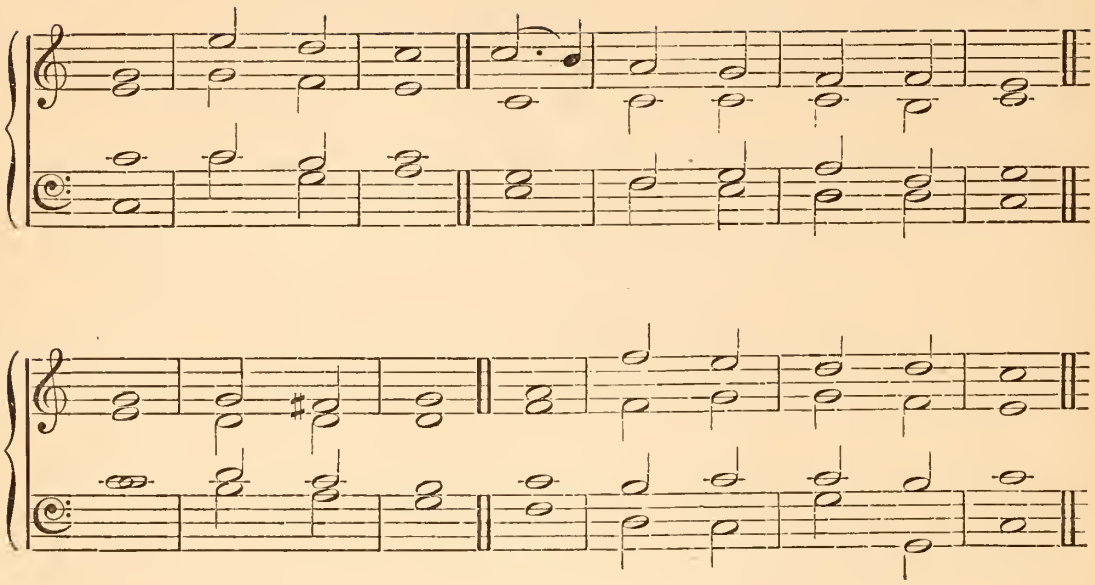
LAWES.



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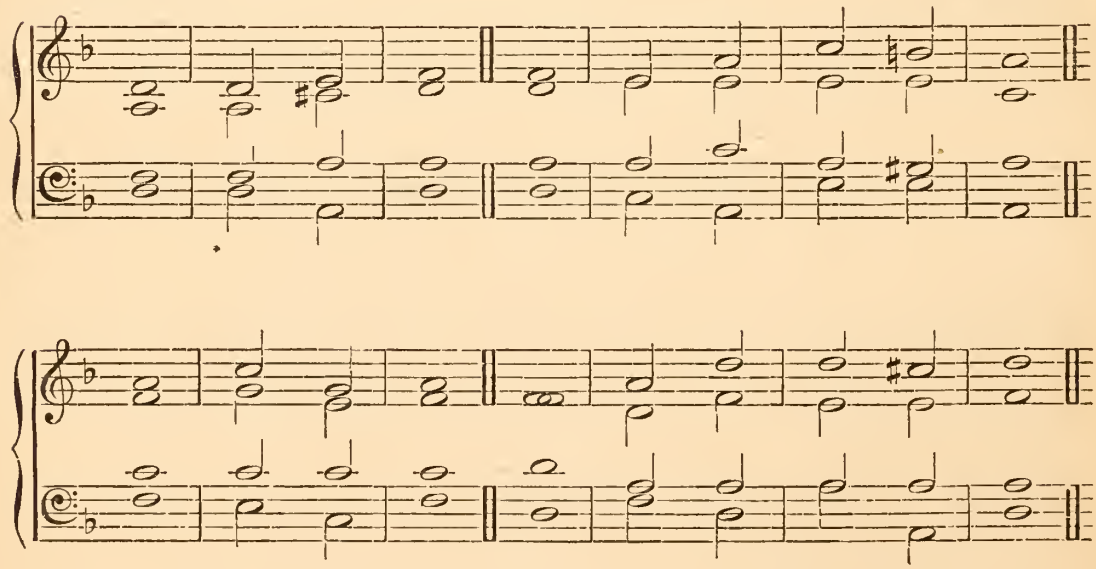
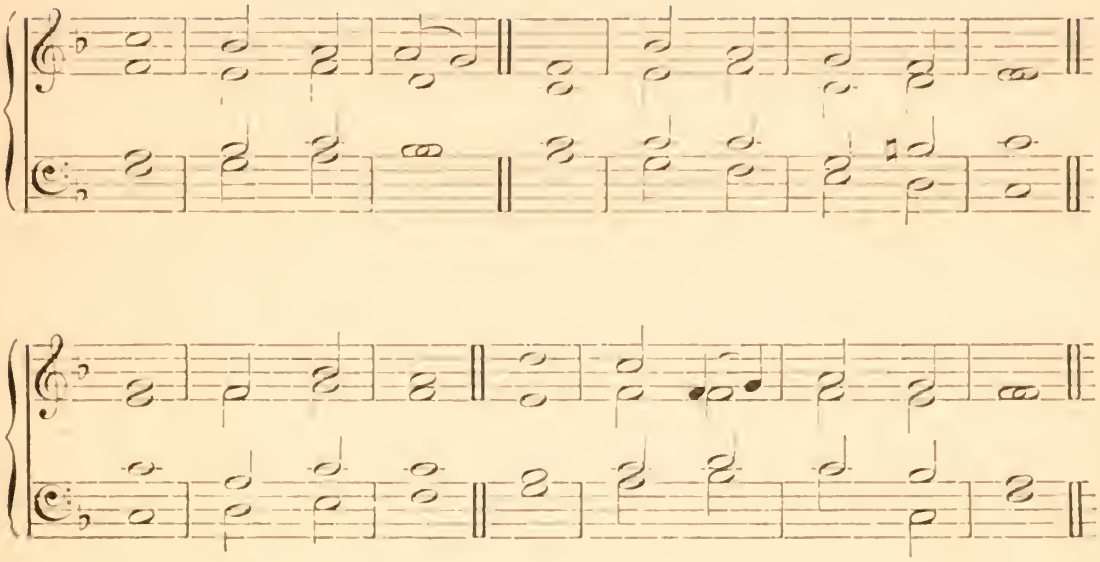


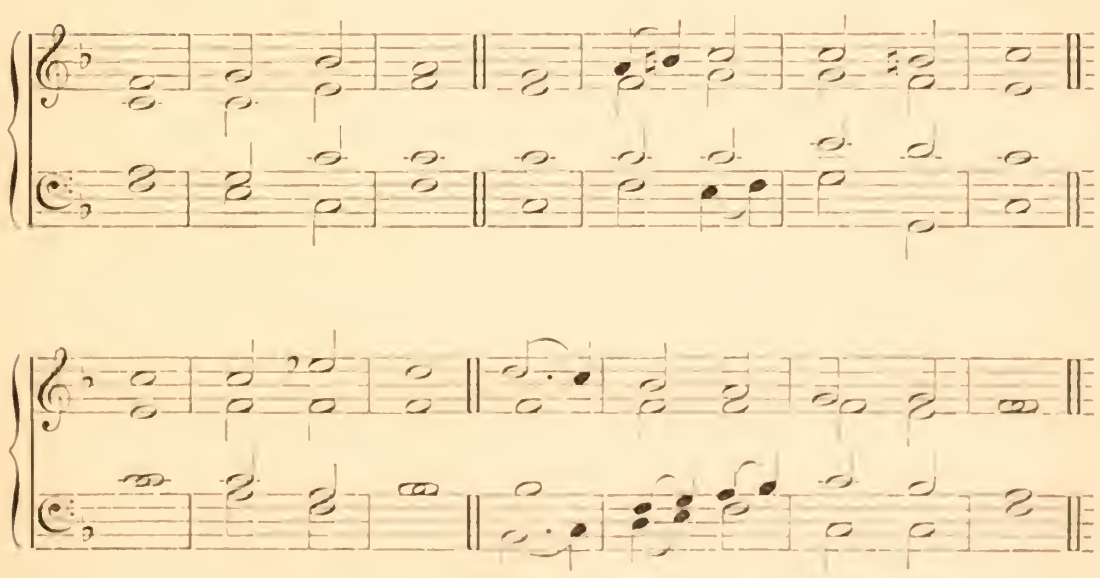
No. 21.

HIGGINS.

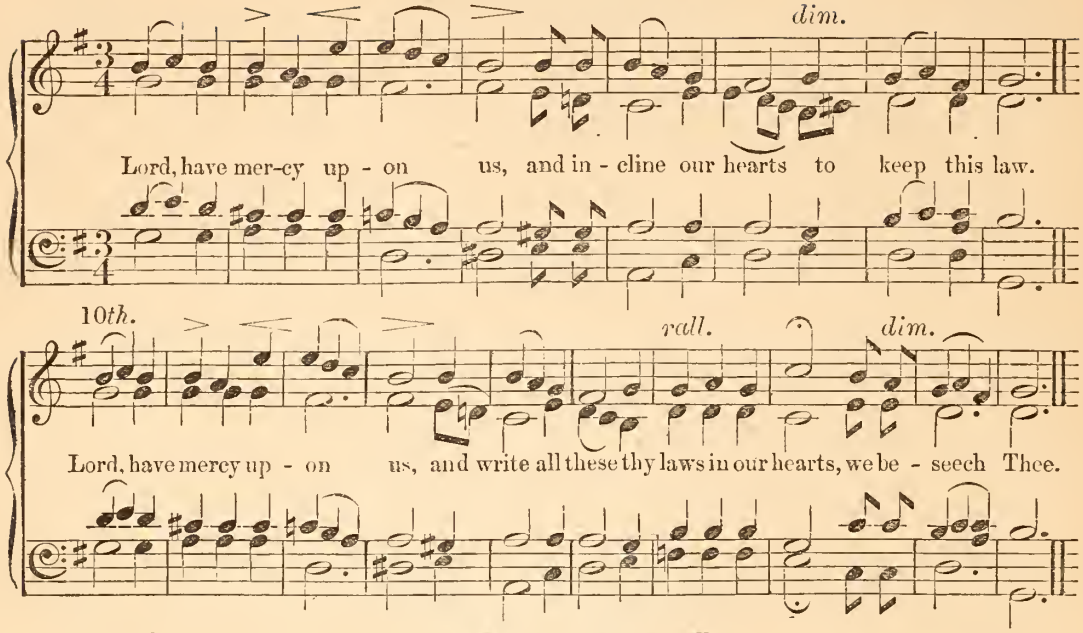


No. 22.

DR. BOYCE.



No. 1. KYRIE ELEISON. J. V. Roberts.



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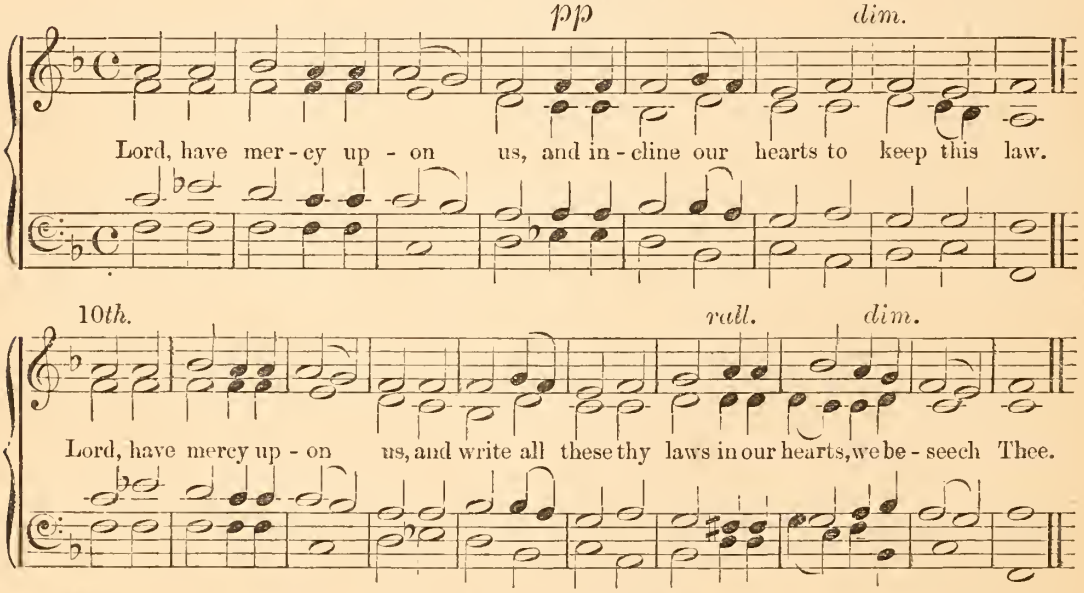
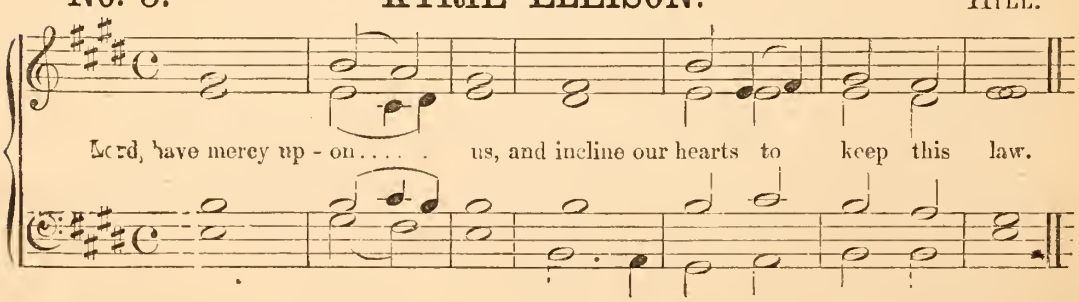
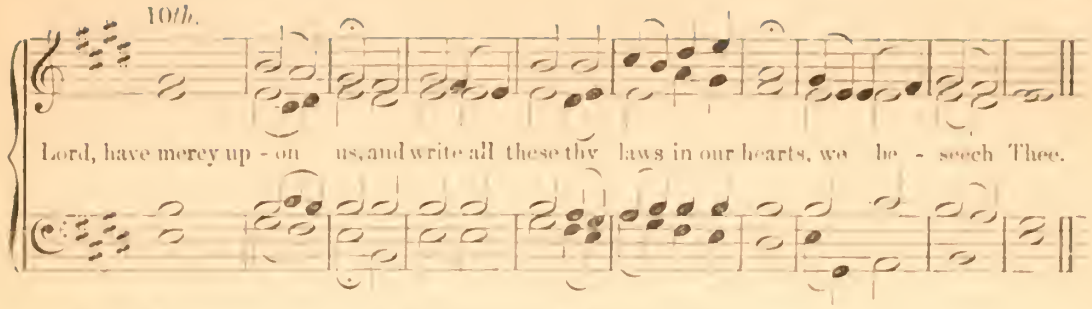


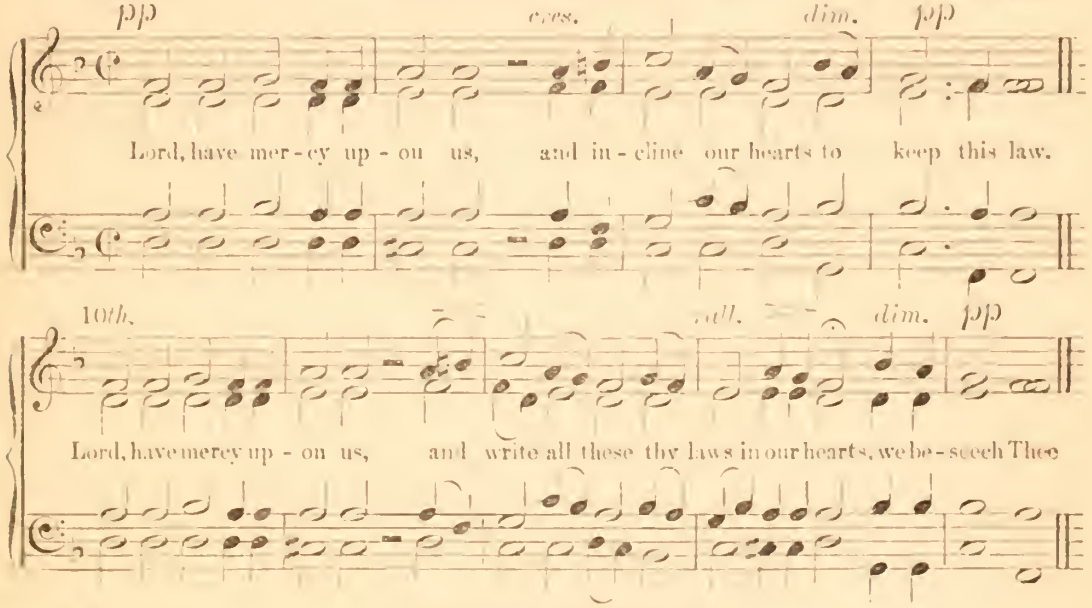
No. 3. KYRIE ELEISON. Hill.





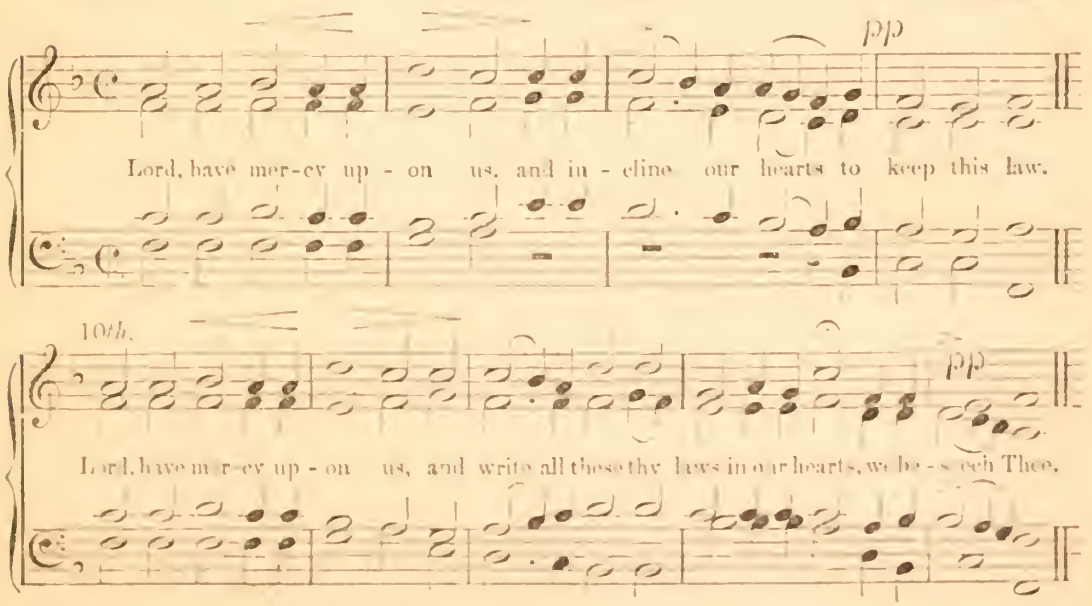
No. 4. KYRIE ELEISON.

J. V. ROBERTS.



No. 5. KYRIE ELEISON.

J. V. ROBERTS.



No. 6. KYRIE ELEISON. J. V. ROBERTS.

TREBLE & ALTO. TENOR & BASS. (8va lower.)

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

ORGAN.

Another accompaniment.

ORGAN.

10*th.*

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

* *ritard.*

No. 7. KYRIE ELEISON. J. V. ROBERTS.

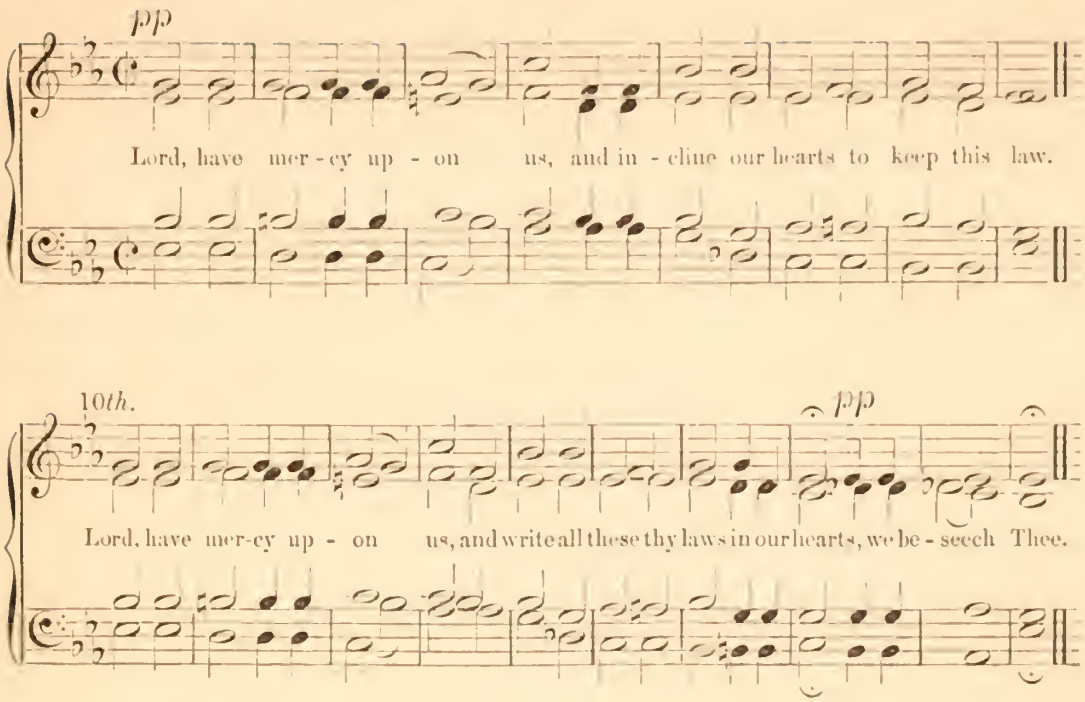
Lord, have mer-cy up - on us, and in - cline our hearts to keep this law.

10*th.*

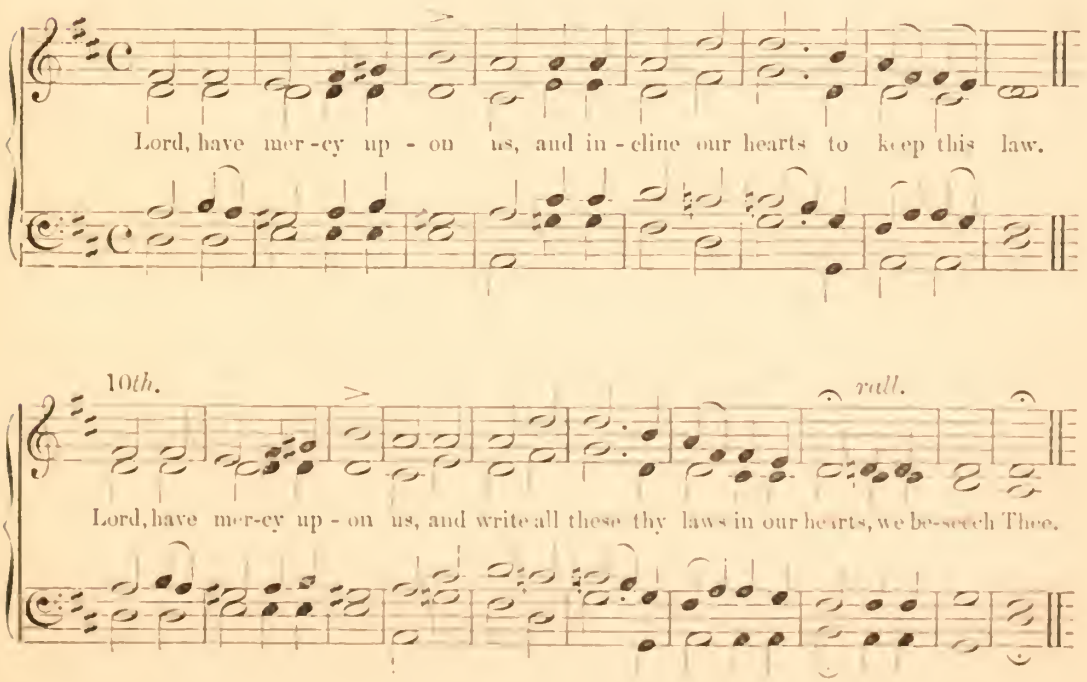
pp

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

No. 8. KYRIE ELEISON. J. V. Roberts.

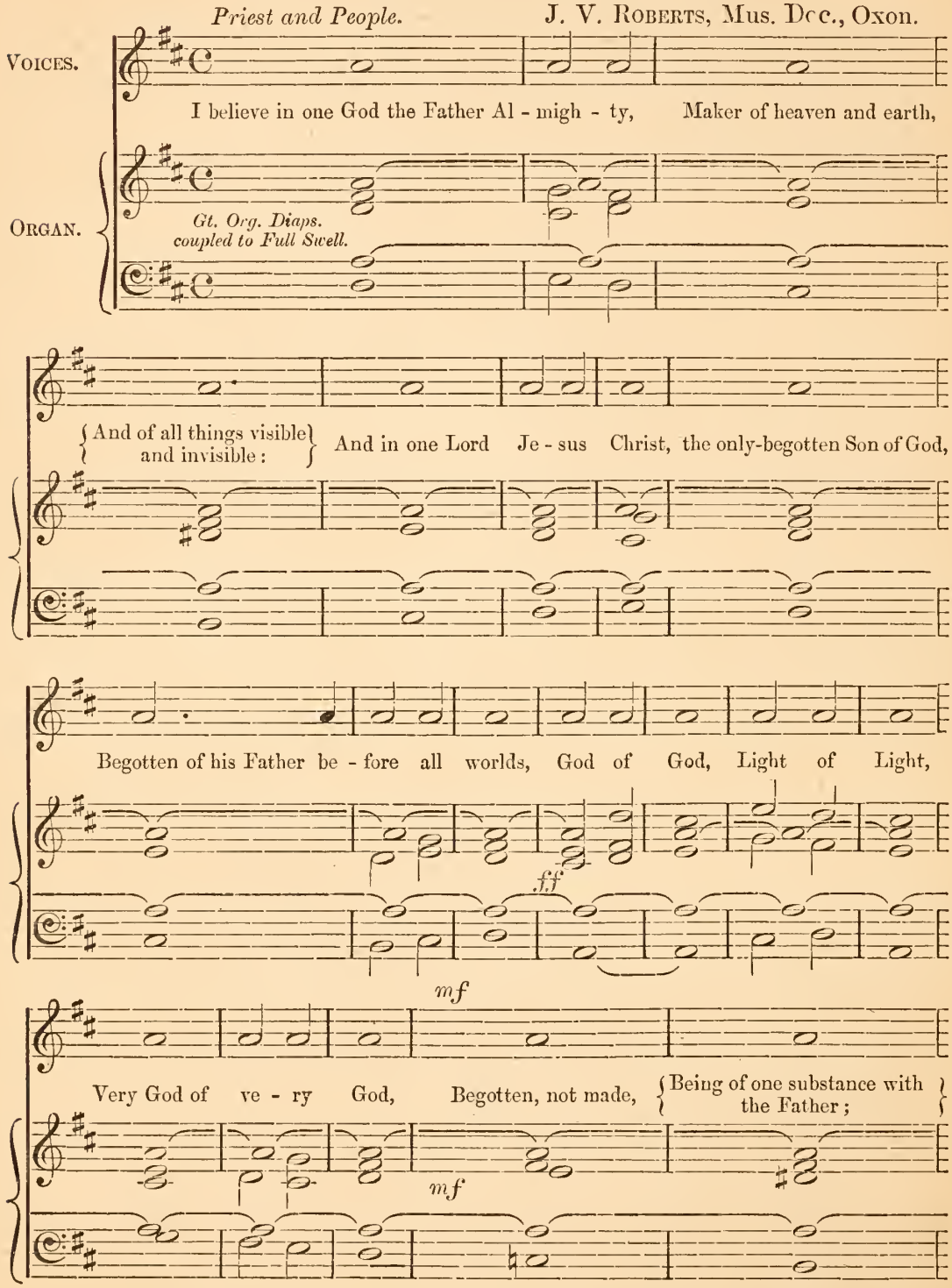


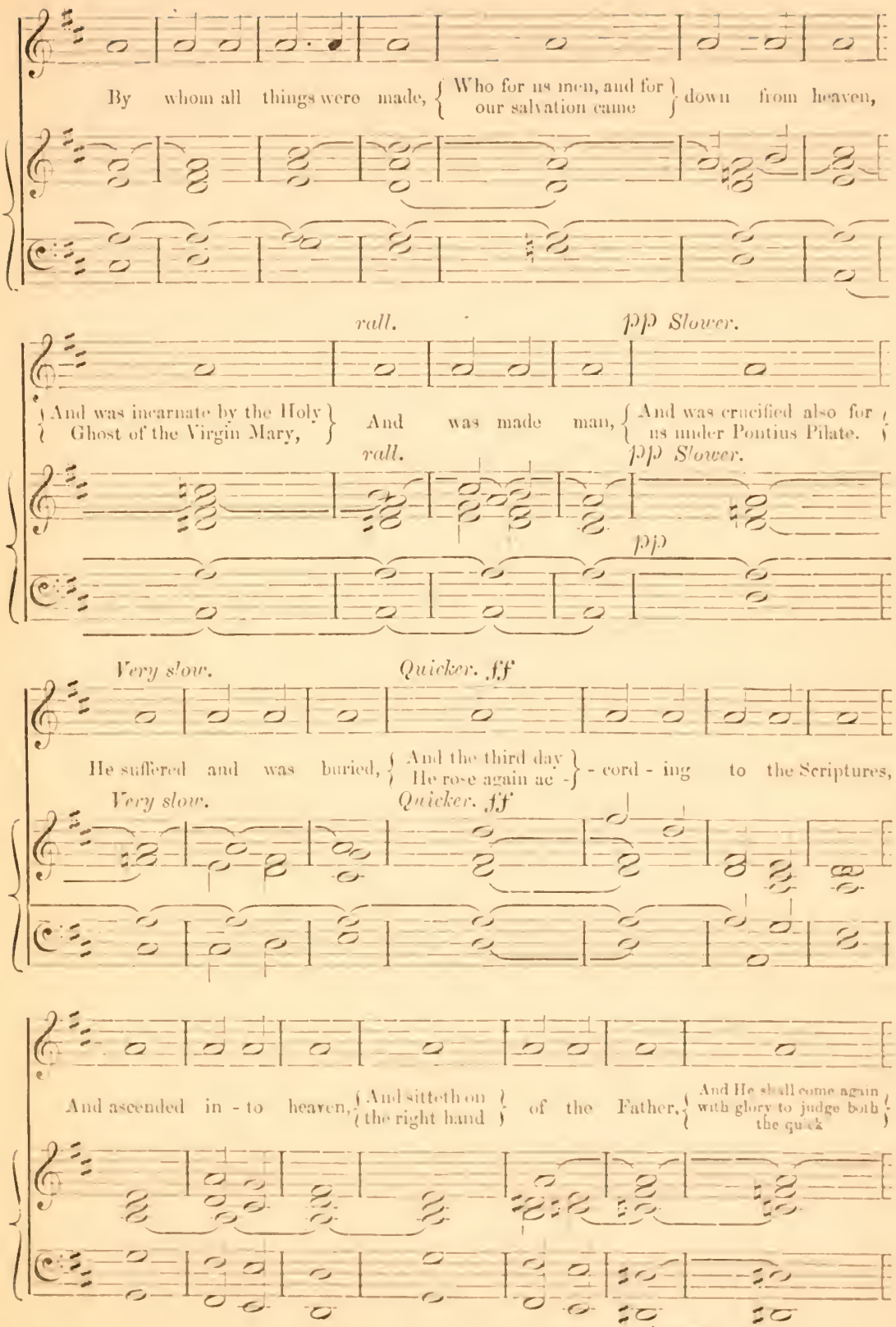
No. 9. KYRIE ELEISON. J. V. Roberts.

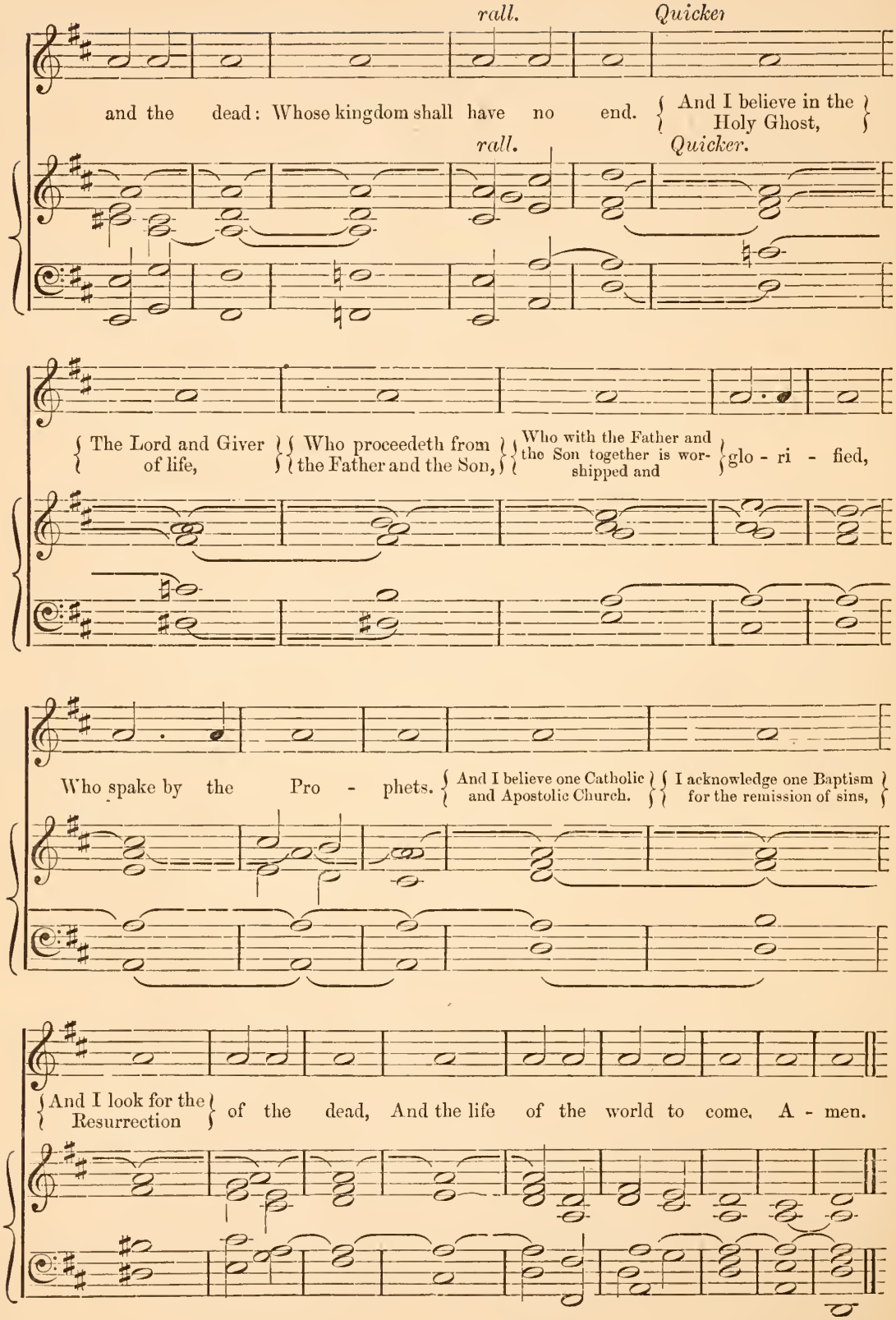


THE NICENE CREED IN MONOTONE.

(The words of recitation to be distinctly articulated, as in good chanting; in other places they will fall easily into the indicated measures.)




By whom all things were made, { Who for us men, and for our salvation came } down from heaven,
rall.
pp Slower.
{ And was incarnate by the Holy Ghost of the Virgin Mary, } And was made man, { And was crucified also for us under Pontius Pilate. }
rall.
pp Slower.
pp
Very slow.
Quicker. ff
He suffered and was buried, { And the third day He rose again ac - } - cord - ing to the Scriptures,
Very slow.
Quicker. ff
And ascended in - to heaven, { And sitteth on the right hand } of the Father, { And He shall come again with glory to judge both the quick


rall.
Quicker
and the dead: Whose kingdom shall have no end.
And I believe in the Holy Ghost,
rall.
Quicker.
The Lord and Giver of life,
Who proceedeth from the Father and the Son,
Who with the Father and the Son together is worshipped and
glo - ri - fied,
Who spake by the Pro - phets.
And I believe one Catholic and Apostolic Church.
I acknowledge one Baptism for the remission of sins,
And I look for the Resurrection
of the dead, And the life of the world to come. A - men.