

NOVELLO'S ORIGINAL OCTAVO EDITION.

EAST TO WEST

AN ODE

BY

ALGERNON CHARLES SWINBURNE

SET TO MUSIC FOR CHORUS AND ORCHESTRA

BY

CHARLES VILLIERS STANFORD.

(Op. 52.)

THE PIANOFORTE ARRANGEMENT BY THE COMPOSER.

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DEDICATED TO
THE PRESIDENT AND PEOPLE
OF
THE UNITED STATES OF AMERICA.

January, 1893.

EAST TO WEST.

A. C. SWINBURNE

C. V. STANFORD (Op. 52).

1.

Con moto maestoso ed assai lento.

PIANO.
♩ = 72.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the piece. It features a repeat sign in the upper staff. The dynamics remain consistent with the first system, with a focus on the melodic development in the upper voice and the supporting bass line.

The third system introduces a crescendo, with the dynamic marking *sf* (sforzando) appearing four times across the system. The melodic line in the upper staff is more active, with a long slur covering several measures.

The fourth system begins with a *sf* dynamic marking. A *Sua* (Soprano) part is indicated by a dotted line above the upper staff, suggesting a vocal or instrumental line that is not fully written out. The piano accompaniment continues with a steady bass line.

The fifth system concludes the piece with a *mf* (mezzo-forte) dynamic marking. The music features a final melodic flourish in the upper staff and a concluding bass line in the lower staff.

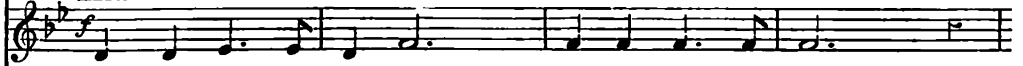
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A CHORUS.
SOPRANO.



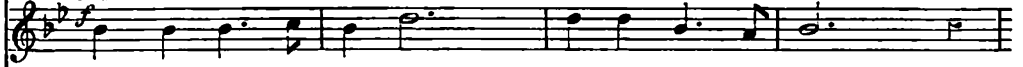
Sun - set smiles on sun - rise : East and West are one,

ALTO.



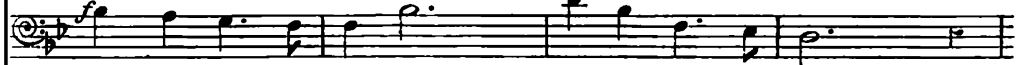
Sun - set smiles on sun - rise . East and West are one,

TENOR.



Sun - set smiles on sun - rise : East and West are one,

BASS.

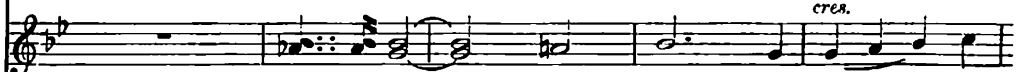


Sun - set smiles on sun - rise : East and West are one,

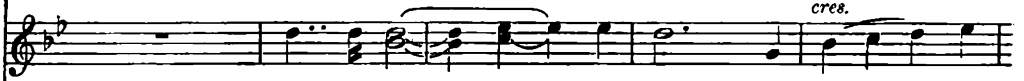
A



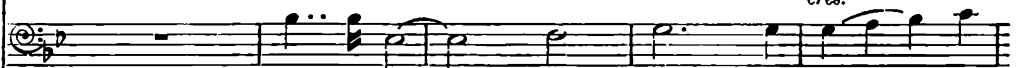
Face to face in heav'n be - fore . the



Face to face . . in heav'n be - fore . . the



Face to face . in heav'n be - fore the



Face to face . . in heav'n be - fore . . the

Musical score for the first system. It consists of five staves. The top four staves are vocal lines, each with the lyrics "sov - 'reign sun." underneath. The first vocal line has a dynamic marking *ff* above it. The fifth staff is the piano accompaniment, starting with a dynamic marking *ff*. The piano part features a complex rhythmic pattern with many beamed notes and rests.

Musical score for the second system. It consists of five staves. The top four staves are empty, indicating that the vocalists are silent for this section. The fifth staff is the piano accompaniment, which continues with the same rhythmic pattern as in the first system. The system concludes with a double bar line and a repeat sign.

Allegro non troppo e con moto.

The first system of the musical score consists of four staves. The top three staves are for vocal parts (Soprano, Alto, and Tenor), and the bottom staff is for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo marking is *Allegro non troppo e con moto.* The piano part begins with a *mf* dynamic and features a rhythmic pattern of eighth notes.

From the springs of the dawn ev-er - last . . .

Allegro non troppo e con moto. $\text{♩} = 50.$

The second system continues the musical score. It features a vocal line with a *mf* dynamic and a piano accompaniment with a consistent eighth-note rhythmic pattern. The tempo marking *Allegro non troppo e con moto.* and the quarter note equal to 50 ($\text{♩} = 50.$) are present. The piano part is marked with *vdi* (vibrato di).

vdi

vdi

vdi

The third system of the musical score continues the vocal and piano parts. The vocal line includes the lyrics "From the springs of the dawn, from the" and "From the springs of the dawn ev-er - last . . . ing, from the". The piano accompaniment maintains its rhythmic pattern. Dynamics include *mf* and *v* (accent).

From the

From the springs of the dawn, from the

From the springs of the dawn ev-er - last . . . ing, from the

. . . ing, . . .

from the springs of the

The fourth system of the musical score continues the vocal and piano parts. The piano accompaniment features a consistent eighth-note rhythmic pattern with accents (*v*) and is marked with *vdi* (vibrato di).

vdi

vdi

vdi

B

springs of the dawn ev - er - last - - - - - ing a glo - ry re -

springs of the dawn ev - er - last - - - - - ing a glo - ry re -

springs of the dawn ev - er - last - - - - - ing,

dawn, of the dawn ev - er - last - - - - - ing,

vd.

- news, re - news . . . and trans - fi - gures the

- news, re - news . . . and trans - fi - gures the

a glo - ry re - news, re - news and trans - fi - gures the

a glo - ry re - news, re - news and trans - fi - gures the

sva.....
cres.

west,
west,
west,
west,

f *dim.* *fp*

Detailed description: This system contains four vocal staves and a piano accompaniment. Each of the four vocal staves begins with the word "west," followed by a long note with a fermata. The piano accompaniment starts with a forte (*f*) dynamic, followed by a *dim.* (diminuendo) section, and ends with a *fp* (fortissimo piano) section. The piano part features a complex melodic line in the right hand and a more rhythmic accompaniment in the left hand.

mp
From the depths of the sun - set a light as of morn - ing en - kin - -

Detailed description: This system features a vocal line and piano accompaniment. The vocal line begins with a mezzo-piano (*mp*) dynamic and contains the lyrics "From the depths of the sun - set a light as of morn - ing en - kin - -". The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a steady accompaniment.

- - dles the broad sea's breast,
 From the depths of the sun - set a light as of
 From the depths of the

mf
mf

a light as of
 morn - ing en - kin - - - dles the broad sea's breast,
 sun - set a light as of morn - ing en - - - dles the broad sea's
 From the depths of the sun - set a

C mp
mp
C mf legato.

cres.
 morn - ing en - kin - - - dles, en - kin - - - dles, en - kin - - -

mp *cres.*
 a light as of morn - - ing en - kin - - - dles the

mf *cres.*
 breast, a light - - as of morn - - ing en -

cres.
 light as of morn - ing en - kin - - - dles, en - kin - - - dles the

- - dles the broad sea's breast, from the

broad seas's breast, from the

- kin - dles the broad sea's breast, from the

broad sea's breast, from the

p

p

p

p

p

p

depths . . of the sun set

depths . . of the sun set

depths . . of the sun set

depths . . of the sun set

a light as of

a light . . . as of morn - ing en -

mf a light, a light . . . en - kin - -

mf a light, a light en - kin - -

crec.

morn- ing en - kin - dles the broad sea's

kin - - dles the broad sea's

- - - dles the broad sea's

- - - dles the broad sea's

The first system consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'morn- ing en - kin - dles the broad sea's'. The piano accompaniment features a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

Più mosso ed animato.

breast, And the lands . . . and the skies . . . and the

breast,

breast,

breast,

Più mosso ed animato. $\text{♩} = 63.$

f

The second system begins with the tempo marking 'Più mosso ed animato.' and a dynamic marking of *f*. The vocal parts continue with the lyrics 'breast, And the lands . . . and the skies . . . and the'. The piano accompaniment features a more active eighth-note melody in the right hand and a steady bass line in the left hand. The tempo marking is repeated at the start of the piano accompaniment section.

wa - ters are glad, . . .

And the lands . . . and the skies . . .

And the lands . . . and the skies . . . and the

And the lands . . . and the skies . . . and the

f

and the wa- ters are glad, are glad, are

. . . and the wa- ters are glad, are glad, are

wa - ters are glad, are glad, are glad,

wa - ters are glad, are glad,

Sua *D* *sf*

glad, the lands, the skies, the wa - -

glad, the lands, the skies, the wa - -

are glad, the lands, the skies, the wa - -

are glad, the lands, the skies, the wa - -

Sea.....

sf *ff* *sf*

- - - ters are glad, glad, . . . glad of the

- - - ters are glad, glad, . . . glad of the

- - - ters are glad, glad, . . . glad of the

- - - ters are glad, glad, . . . glad of the

Sea.....

sf *sf* *b2*

day's and the night's work done.

day's and the night's work done.

day's and the night's work done.

day's and the night's work done.

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a single melodic line with lyrics. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. Dynamics include *ff* and *f*. A chord symbol 'E' is present above the first vocal staff.

Sra.

dim.

This system is primarily piano accompaniment. It features a right-hand treble clef staff and a left-hand bass clef staff. The right hand has a melodic line with some slurs. The left hand has a rhythmic accompaniment. Dynamics include *dim.* and *p*. The word *Sra.* is written above the first staff.

p.

This system continues the piano accompaniment. It features a right-hand treble clef staff and a left-hand bass clef staff. Dynamics include *p.*

p

This system continues the piano accompaniment. It features a right-hand treble clef staff and a left-hand bass clef staff. Dynamics include *p*.

This system continues the piano accompaniment. It features a right-hand treble clef staff and a left-hand bass clef staff.

Adagio molto. ♩ = 50. *cantabile.*

CHORUS.
SOPRANO.

mp

Child of dawn, . . . and re - gent on the world - wide sea,

England smiles . . on Eu-ropé, smiles . . on Eu-ropé, fair as dawn . .

f

This system contains a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of two sharps (D major). The lyrics are "England smiles . . on Eu-ropé, smiles . . on Eu-ropé, fair as dawn . .". The piano accompaniment consists of four staves: three single staves (treble, treble, and bass clefs) and one grand staff (treble and bass clefs). The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

and free.

f

This system continues the musical score. The vocal line starts with the lyrics "and free." and includes a dynamic marking of *f*. The piano accompaniment continues with the same four-staff structure as the first system, featuring a grand staff and three single staves. The piano part includes a section with a 2/4 time signature and a section with a common time signature (C).

Musical score for the first system. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature is G major (one sharp). The vocal parts enter with the lyrics "Not the wa - ters that gird her are". The piano accompaniment begins with a piano (*p*) dynamic.

Musical score for the second system. It continues the vocal and piano parts from the first system. The vocal parts continue with the lyrics "Not the wa - ters that gird her are pur - er, pur er, nor might - ier the winds that her". The piano accompaniment continues with a piano (*p*) dynamic. A section marked *G* (G major) begins in the second system.

nor might-ier the winds that her wa - ters know, not the wa - ters that
 nor might-ier the winds that her wa - ters know, not the wa - ters that
 wa - ters know, not the wa - ters that
 wa - ters know, not the wa - ters that

cres.
 gird her are pur - er, nor might-ier the winds that her wa - -
cres.
 gird her are pur - er, nor might-ier the winds that her wa - - -
cres.
 gird her are pur - er, nor might-ier the winds that her wa - ters
cres.
 gird her are pur - er, nor might-ier the winds that her wa - ters

ters know But A - me - ri - ca, daughter and sis - ter of

ters know. But A - me - ri - ca, daughter and sis - ter of

know. But A - me - ri - ca, daughter and sis - ter of

know But A - me - ri - ca, daughter and sis - ter of

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "ters know But A - me - ri - ca, daughter and sis - ter of", "ters know. But A - me - ri - ca, daughter and sis - ter of", "know. But A - me - ri - ca, daughter and sis - ter of", and "know But A - me - ri - ca, daughter and sis - ter of". The piano part includes a *cres.* marking and a *f* dynamic.

England, is prais'd . . of them, far . . as they flow : At - lan - tic re -

England, is prais'd of them, far . . as they flow : At - lan - tic re -

England, is prais'd of them, far . . as they flow :

England, is prais'd . . of them, far as they flow :

The second system of music features four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "England, is prais'd . . of them, far . . as they flow : At - lan - tic re -", "England, is prais'd of them, far . . as they flow : At - lan - tic re -", "England, is prais'd of them, far . . as they flow :", and "England, is prais'd . . of them, far as they flow :". The piano part includes a *mf* dynamic and a *H* marking.

- sponds to Pa - ci - fic the praise of her
 - sponds to Pa - ci - fic, At - lan - tic re - sponds to Pa -
 At - lan - tic re - sponds to Pa -
mf At - lan - tic re - sponds to Pa - ci - fic the

cres. days, the praise of her days, At - lan - tic re - sponds to Pa - ci - fic the
cres. - ci - fic the praise of her days, At - lan - tic re - sponds to Pa - ci - fic the
cres. - ci - fic the praise of her days, At - lan - tic re - sponds to Pa - ci - fic the
cres. praise of her days, At - lan - tic re - sponds to Pa - ci - fic the

più f *Sua* *sf sf sf sf*

praise, the praise of her days that have been and shall

praise, the praise of her days that have been and shall

praise, the praise of her days that have been and shall

praise, the praise of her days that have been and shall

Sax. dim.

be, the praise of her

be, the praise of her days, of her

be, her days that have been and shall be, the praise of her

be, the praise of her days that have been and shall be, the praise of her

J p

days . . . that have been . . . and shall be,

days . . . that have been . . . and shall be,

days . . . that have been and shall be,

days and shall be,

delicatissimo. pp of her days that have been and shall be, *poco rall.* of her days . . . that have been and shall be.

pp of her days that have been and shall be, *poco rall.* that have been and shall be.

pp of her days that have been and shall be, *poco rall.* that have been . . . and shall be.

pp of her days that have been and shall be, *poco rall.* that have been and shall be.

poco rall. *pp*

Attacca.

III.

Maestoso ma con moto.

Maestoso ma con moto. ♩ 108.

So from Eng-land

So from Eng-land west-ward let the

So from Eng-land west-ward let the watch-word fly, . . .

So from Eng-land west-ward let the watch-word fly,

west-ward let the watchword fly,

watch-word fly, . . . So for Eng - land east - ward let the

. . . So for Eng-land

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef with a key signature of three sharps (F#, C#, G#). The bottom three staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes.

seas re - ply ; .

east - ward let the seas re - ply ; . . .

So for Eng-land east - ward let the seas re - ply ; . .

So for Eng-land east-ward let the seas re - ply ; . .

dim.

The second system of the musical score continues with five staves. It follows the same vocal and piano arrangement as the first system. The piano accompaniment includes a dynamic marking of *dim.* (diminuendo) over the right-hand part.

K

So from Eng - land

So from Eng - land

So from Eng - land west - ward

So from Eng - land west - ward

west - ward let the watch - word fly,

west - ward let the watch - word fly,

let the watch - word fly, . . .

let the watch - word fly, . . .

So for Eng - land east - ward let the

So for Eng - land east - ward let the

So for Eng - land east - ward

So for Eng - land east - ward

The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a rhythmic pattern of eighth notes, including triplets.

seas re - ply,

seas re - ply,

let the seas re ply,

let the seas re - ply,

The piano accompaniment continues with eighth notes and triplets, including a section marked *f* (forte) and a trill-like passage marked *Sua*.

let the seas, let the seas, let the seas, let the seas,

Sva *3* *Sva* *3* *Sva* *3*

cres.

Detailed description: This system contains the first four staves of music. The top four staves are vocal parts, each with the lyrics "let the seas, let the seas, let the seas, let the seas,". The piano accompaniment is on the bottom two staves, featuring triplet patterns in both hands. The first staff of the piano part has markings for *Sva* (Sforzando) and a triplet of 3. The second staff has a *cres.* (crescendo) marking. The key signature has one flat (B-flat), and the time signature is 9/8.

seas re - - ply;

Allegro moderato.

Sva *f* *f* *Allegro moderato.* ♩ = 80.

Detailed description: This system contains the next four staves of music. The top four staves are vocal parts, each with the lyrics "seas re - - ply;". The piano accompaniment is on the bottom two staves. The tempo is marked *Allegro moderato.* and the time signature changes to 9/8. The piano part begins with a forte (*f*) dynamic and includes a *Sva* (Sforzando) marking. A tempo marking of ♩ = 80 is present. The key signature remains one flat (B-flat).

The first system of music consists of five staves. The top four staves are treble clefs with a key signature of two flats (B-flat and E-flat) and contain whole rests. The fifth staff is a grand staff (treble and bass clefs) with a key signature of two flats. It contains a melodic line in the treble clef and a bass line in the bass clef. The melodic line starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, and an eighth-note run of A5, B5, C6, D6, E6, F6, G6. The bass line starts with a half note G3, followed by quarter notes A3, B3, C4, D4, E4, F4, G4, and a half note A4.

The second system of music consists of five staves. The top four staves are treble clefs with a key signature of two flats and contain whole rests. The fifth staff is a grand staff with a key signature of two flats. The treble clef part features a series of chords, starting with a triad of G4, B4, D5, followed by chords of A4, C5, E5, F5, G5, and A5. The bass clef part features a series of chords, starting with a triad of G3, B3, D4, followed by chords of A3, C4, E4, F4, G4, and A4. The word "cres." is written above the first few chords in the treble clef. The system concludes with a double bar line.

mf
Praise, hon-our, and love . . .

f *p*

Detailed description: This system contains the first three staves of a musical score. The top three staves are vocal parts, all of which are currently silent, indicated by horizontal lines. The fourth staff is the bass clef vocal line, starting with a mezzo-forte (*mf*) dynamic. Below it is the piano accompaniment, consisting of a grand staff with treble and bass clefs. The piano part begins with a forte (*f*) dynamic and features a complex, rhythmic accompaniment with many beamed notes. A piano (*p*) dynamic marking appears later in the piano part.

. . . ev - er - last - ing be sent on the wind's wings, westward and east,

Detailed description: This system contains the next three staves of the musical score. The top three staves are vocal parts, all of which are currently silent, indicated by horizontal lines. The fourth staff is the bass clef vocal line, continuing the melody with a mezzo-forte (*mf*) dynamic. Below it is the piano accompaniment, consisting of a grand staff with treble and bass clefs. The piano part continues with its complex, rhythmic accompaniment, maintaining the forte (*f*) dynamic.

mf

Praise, honour, and love . . . ev - er - last - ing be sent on the wind's wings,

praise, honour, and love be sent on the wind's wings,

L mf

Praise, honour, and love . . . ev - er - last - ing be

mf

Praise, honour, and love . . . ev - er - last - ing be

westward and east, hon - our, and love . . . be

westward and east, honour, and love,

crev. *mf*

sent on the wind's wings, westward and east, . . . That the pride . . .

sent on the wind's wings, westward and east, . . . That the pride . . .

sent on the wind's wings, westward and east, . . . That the pride . . .

be sent on the wind's wings, . . . That the pride . . .

f

. . . of the past and the pride . . . of the fu - ture may *mf*

. . . of the past and the pride . . . of the fu - ture

. . . of the past and the pride . . . of the fu - ture

. . . of the past and the pride . . . of the fu - ture

mf

min gle as friends,

may min gle as

mf

may

may

friends,

cres.

may min gle as

cres.

min gle, may min gle as

cres.

min-gle as friends at feast, may min-gle as friends at
 may min-gle as friends at feast, at
 friends, may min-gle as friends at feast, at
 friends, may min-gle as friends at feast, at

f staccato.

feast, may min - - gle as friends, min - - gle as friends,
 feast, may min - - gle as friends, min - - gle as friends,
 feast, min-gle as friends, min -
 feast, may . . min-gle as friends, . . min-gle as friends, min -

mf **M**

mf

mf

mf

mf **M**

min-*gle* as friends at feast, . . . *ff* Praise, .

min-*gle* as friends at feast, . . .

- - *gle* as friends at feast,

- - *gle* as friends at feast, . . .

crea.

. . . and love ev - - - er - last - - - .

ff Love ev - er -

ff Praise, hon-our, and love . . ev - er - last - ing be sent on the wind's wings,

Sua

f

ing, praise, hon-our, and love . . ev - er - last - ing be

last - - ing, praise, hon-our, and love . . ev - er - last - ing be

Love ev - er -

westward and east, Love ev - er -

Sua

sent on the wind's wings, west-ward and east, . . .

sent on the wind's wings, west-ward and east, . . .

last - - - - - ing,

last - - - - - ing,

That the pride . . of the past and the pride . . of the

That the pride . . of the past and the pride . . of the

That the pride . . of the past and the pride . . of the

That the pride . . of the past and the pride . . of the

fu - ture may min - gle, may min - gle

fu - ture may min - gle, may min - gle

fu - ture may min - gle, may min - gle

fu - ture may min - gle, may min - gle

Assai lento e maestoso (come al 1mo).

as friends at feast, *ff*

as friends at feast, *ff*

as friends at feast, *ff*

as friends at feast, *ff*

♩ = 72. Assai lento e maestoso (come al 1mo).

ff

Detailed description: This system contains five staves. The top four staves are vocal lines for four voices (Soprano, Alto, Tenor, Bass), each with the lyrics "as friends at feast,". The bottom two staves are piano accompaniment. The piano part begins with a series of chords and arpeggiated figures. The tempo and performance instructions are "Assai lento e maestoso (come al 1mo)" with a quarter note equal to 72 beats per minute. Dynamic markings include *ff* (fortissimo) and *f* (forte).

Detailed description: This system contains five staves. The top four staves are vocal lines, all of which are empty, indicating that the vocalists are silent for this section. The bottom two staves are piano accompaniment. The piano part continues with a complex texture of chords and arpeggiated patterns. Dynamic markings include *sf* (sforzando) and *f* (forte).

And the sons of the lords of the world-wide seas . . .

And the sons of the lords of the world-wide seas . . .

And the sons of the lords of the world-wide seas .

And the sons of the lords of the world-wide seas . . .

8va.....

ff

be one, be one, be one, . . . be one till the world's life

be one, be one, be one, . . . be one till the world's life

be one, be one, be one, . . . be one till the world's life

be one, be one, be one, . . . be one till the world's life

die,
die,
die,
die,

Sua

f

till the world's life die.
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THE CATHEDRAL PRAYER BOOK

BEING THE

BOOK OF COMMON PRAYER

WITH THE MUSIC NECESSARY FOR THE USE OF CHOIRS

TOGETHER WITH THE

CANTICLES AND PSALTER

POINTED FOR CHANTING

EDITED BY

SIR JOHN STAINER, M.A., Mus. Doc., OXON.

(Professor of Music in the University of Oxford)

AND

THE REV. WILLIAM RUSSELL, M.A., Mus. BAC., OXON.

(Succentor of St. Paul's Cathedral).

EXTRACT FROM EDITORS' PREFACE.

THE inconvenience and costliness of the number of separate Books usually requisite for the members of a Choir, in the performance of an ordinary Choral Service, have long pointed to the desirableness of a manual which should, as far as possible, unite under one cover all that is necessary for the choral rendering of, at least, those portions of the Church's Services which are less liable to variation.

The Music of the Versicles and Responses—Festal as well as Ferial—a Psalter and Canticles pointed for chanting, are almost indispensable for the careful and accurate rendering of a Choral Service. And yet, hitherto, it has been scarcely possible to procure these, unless in separate numbers; involving not only much additional expense, but also the disadvantage arising from the continual shifting of books during Service time, which is such a hindrance to a devout participation in Divine Worship.

To remedy these evils, and to assist in promoting, as it is hoped, a more careful and reverend performance of the Divine Offices, the Cathedral Prayer Book has been compiled.

The Editors are fully aware that they are not the first to make an effort in this direction. But they believe that several circumstances have tended to favour their attempt, and ensure its success, which have been wanting in other instances.

This manual provides not only for the daily Morning and Evening Prayer, and the choral celebration of the Holy Communion, in all its completeness, but also for the whole of the occasional Offices contained in the Book of Common Prayer. A special feature of it, moreover, is that it includes an Appendix, in which are contained not only Tallis's Festival Responses and Litany, but a great deal of other additional and miscellaneous matter which it is conjectured will add greatly to its usefulness and value.

The Versicles and Responses throughout the Book (exclusive of the Appendix) and the Litany are from the arrangement used in St. Paul's Cathedral (Stainer and Martin, founded on Goss). They follow Merbecke, although with one or two slight variations which have become traditional in the Cathedral of the Metropolis, and, more recently, in many other Churches.

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