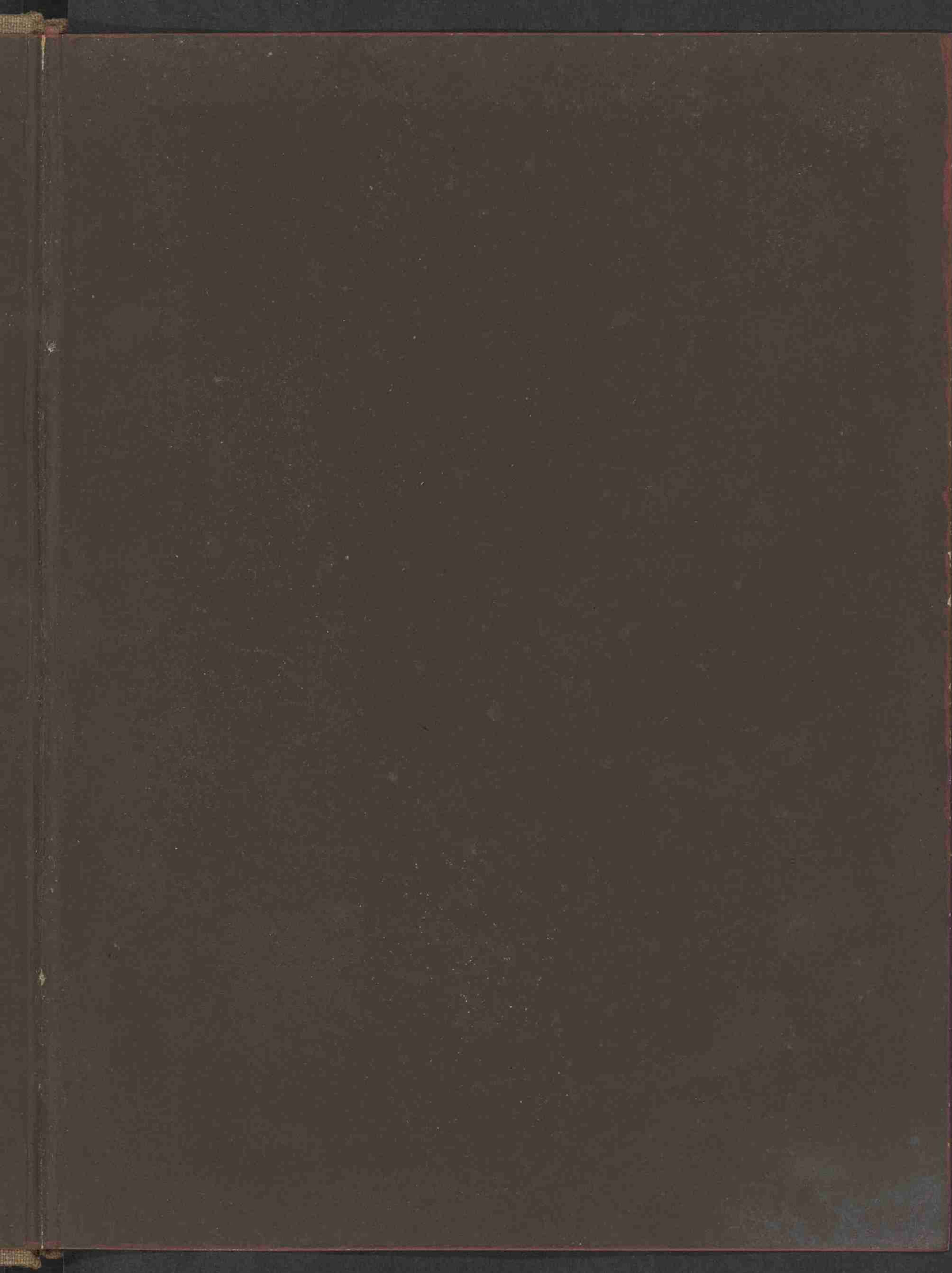


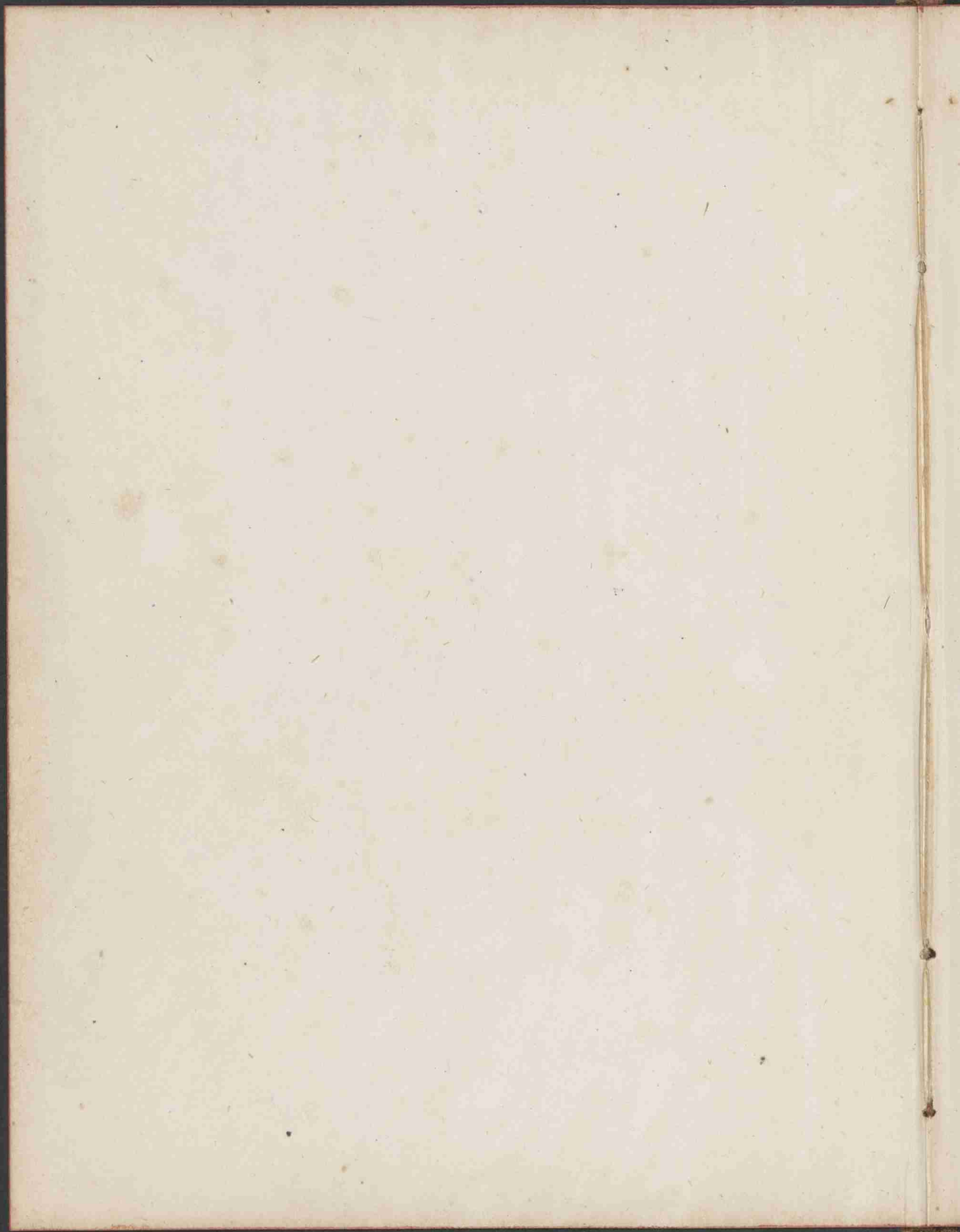
CHANTS  
and  
RESPONSES



174



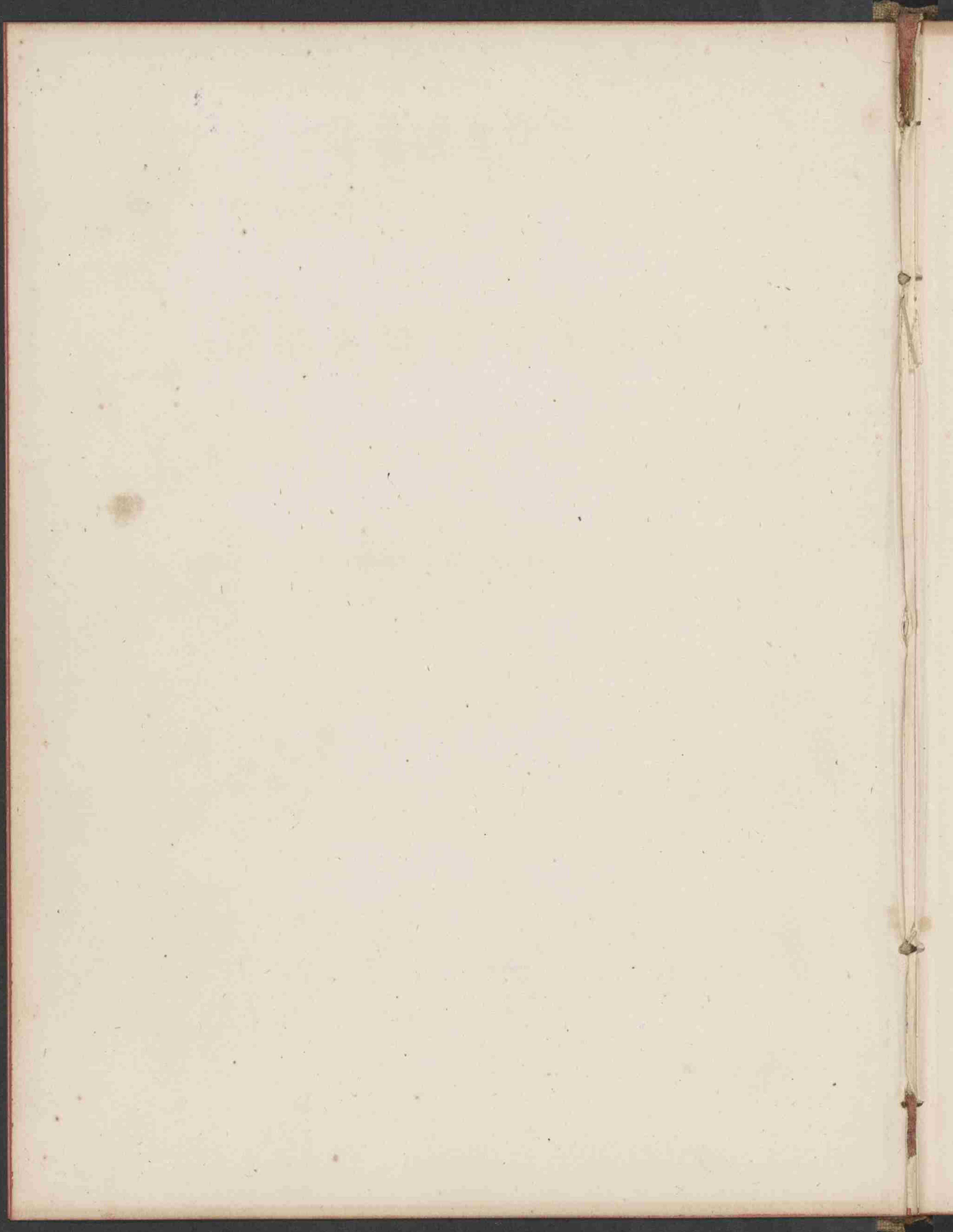






SP-010017







W. Crabtree

CHORDS

and

RESPONSES.

EDITED BY

JAMES PEARCE,

Graduate in Music, New College, Oxford; Organist to S. Mark's  
Church, Philadelphia.

(Late Organist to His Grace The Duke of Northumberland,  
Quebec Cathedral, &c.)

---

PHILADELPHIA:

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## REMARKS.

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The object of this collection is the publication of a class of compositions worthy of permanent use, and for the purpose of obtaining more uniformity in the musical portion of the Church Service.

Some Chant arrangements to the Te Deum are here appended, for use where—from want of strength or ability in the choir—a Service\* cannot be well performed. These arrangements consist of three Chants chosen with regard to their character and relation of key, the second to commence at the Creed—"Thou art the King," &c.—and the third at the Prayer—"We therefore pray Thee," viz.:

2-32-34;      38-35-33;      23-21-24;  
9-18-16;      12-15-13;      7-65 (to the end).

In chanting the Canticles, which are to be found at the end of the book, a pause should be made only at the commas, and at those words which are underlined. Attention to these two points will, it is hoped, tend to correct recitation, as nearly as possible with the present Chant-form.

In the absence of an arranged accompaniment, those notes in the Tenor part (left-hand staff) when beyond reach, have been separated by curved lines to be taken by the right hand, in order to facilitate correct reading on the part of those who are unaccustomed to playing from short-score.

THE EDITOR.

1430 SPRUCE ST.,  
PHILADELPHIA.

*Epiphany, 1867.*

---

\* A term used by the Mother Church for an appropriate setting of the Canticles, Creeds, &c.



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*Sancti.*

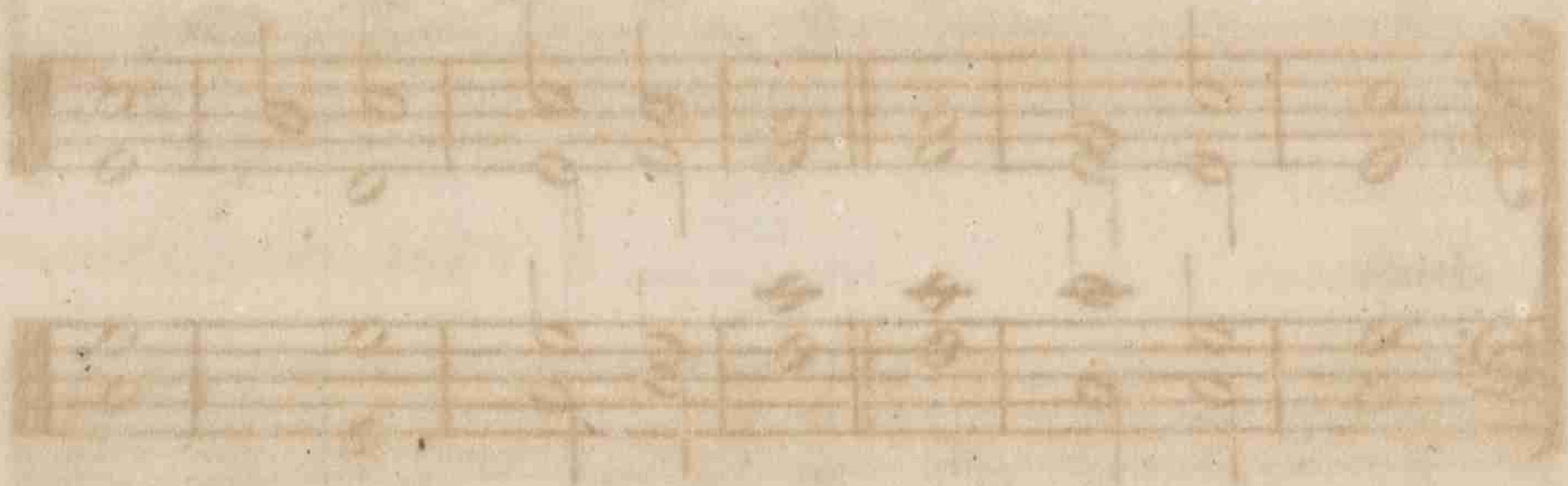
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# SINGLE CHANTS

T. Table



Idi



Pellain Thompson



These notes show the original lines as the Bass part

are taken by the right hand



# SINGLE CHANTS.

T. Tallis.

1



ibid.

2



Pelham Humphrey.

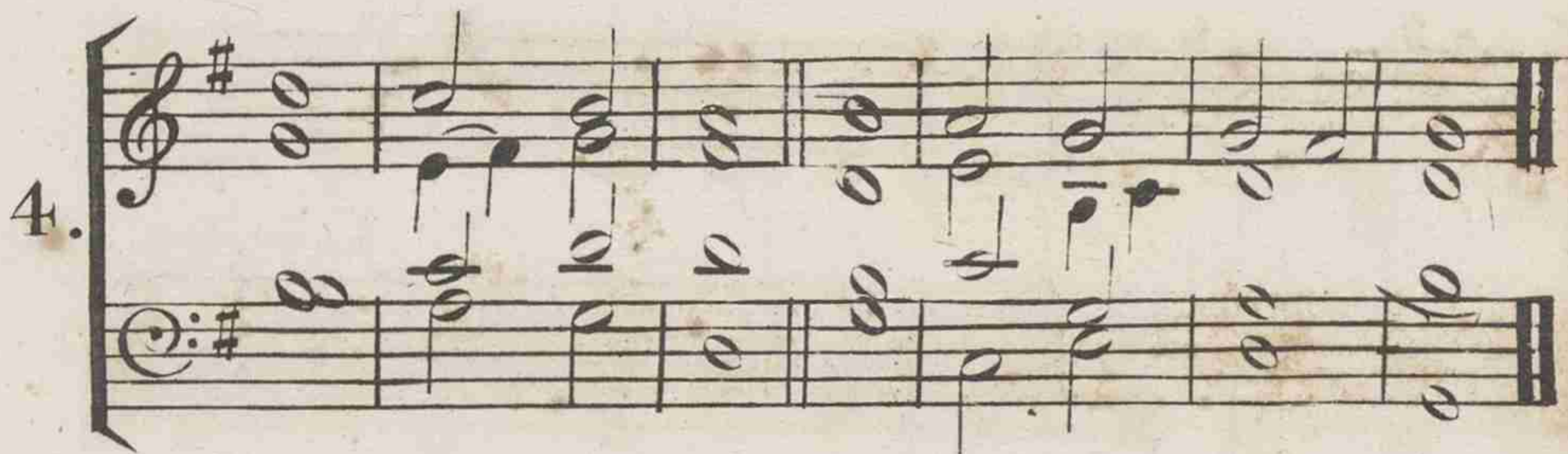
3



Those notes above the curved lines on the Bass Staff are to be played with the right hand.



D. Purcell.



ibid.



Dean Aldrich.



ibid.





M. Greene. Mus. D...



B. Cooke Mus. D.



J. Battishill. ...



ibid.





12



ibid.

13



ibid.

14



ibid.

15





W. Dyce.



Rev. W. Tucker.



W. Savage.



W. C. Atwood.





J. Travers.



W. Turner. Mus. D.



J. Pearce. Mus. B.





Parisian.

24

Exercise 24, titled "Parisian," is written for two staves in G major (one sharp). The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a simple harmonic accompaniment of quarter notes. The piece concludes with a double bar line.

R. Farrant.

25

Exercise 25, titled "R. Farrant," is written for two staves in G major. The melody in the treble clef features a mix of eighth and sixteenth notes, with the bass clef accompaniment using quarter notes. The exercise ends with a double bar line.

J. Blow. Mus.D.

26

Exercise 26, titled "J. Blow," is written for two staves in G major. The melody in the treble clef is composed of eighth and sixteenth notes, accompanied by quarter notes in the bass clef. The piece concludes with a double bar line.

(Minor of the same.)

27

Exercise 27, titled "(Minor of the same)," is written for two staves in G minor (three flats). The melody in the treble clef uses eighth and sixteenth notes, with the bass clef providing a quarter-note accompaniment. The exercise concludes with a double bar line.



W. Croft. Mus. D.

28

Two staves of music in G major (one sharp). The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth and sixteenth notes, with some beamed pairs. The measure ends with a double bar line.

Rev. M<sup>r</sup>. Felton..

29

Two staves of music in G major. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth and sixteenth notes, with some beamed pairs. The measure ends with a double bar line.

T. Purcell.

30

Two staves of music in G major. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth and sixteenth notes, with some beamed pairs. The measure ends with a double bar line.

ibid.


31

Two staves of music in G major. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth and sixteenth notes, with some beamed pairs. The measure ends with a double bar line.




FROM THE GREGORIAN.

32. 3<sup>rd</sup> Tone.



33. 4<sup>th</sup> Tone.



34. 5<sup>th</sup> Tone.



35. 6<sup>th</sup> Tone.



\* For the 1<sup>st</sup> Tone see Chant N<sup>o</sup> 2. Harmonized by Tallis.



7<sup>th</sup> Tone.

36

Exercise 36 is a two-staff musical piece in G major (one sharp). The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth notes, with some beamed sixteenth notes. The piece concludes with a double bar line.

Irregular.

37

Exercise 37 is a two-staff musical piece in G major (one sharp). The top staff uses a treble clef and the bottom staff uses a bass clef. The music features a mix of eighth and sixteenth notes, including some beamed sixteenth notes. The piece ends with a double bar line.

8<sup>th</sup> Tone, with varied cadence.

38

Exercise 38 is a two-staff musical piece in A major (two sharps). The top staff uses a treble clef and the bottom staff uses a bass clef. The music is composed of eighth and sixteenth notes, with some beamed sixteenth notes. The piece concludes with a double bar line.

Exercise 39 is a two-staff musical piece in A major (two sharps). The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth notes, with some beamed sixteenth notes. The piece ends with a double bar line.



# DOUBLE CHANTS.

J. L. Hopkins, Mus. B.

39

Two staves of music in G major (one sharp). The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth notes, with some rests. The key signature is one sharp (F#).

Two staves of music in G major (one sharp). The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth notes, with some rests. The key signature is one sharp (F#).

R. Banks.

40

Two staves of music in D major (two sharps). The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth notes, with some rests. The key signature is two sharps (F# and C#).

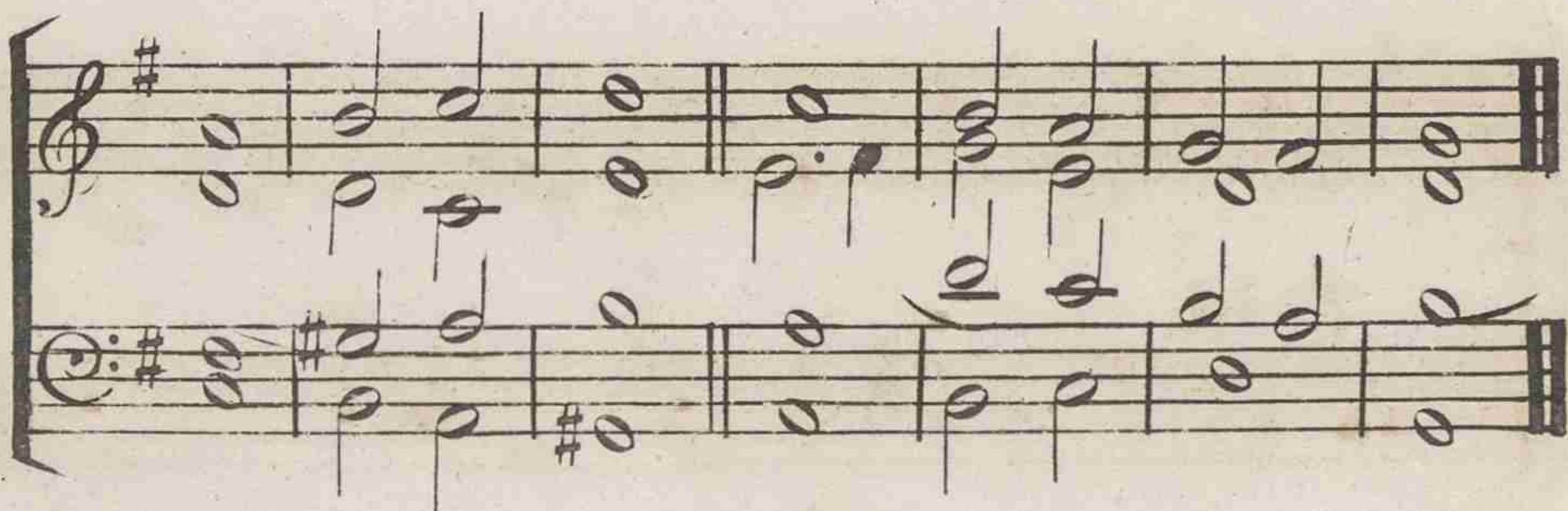
Two staves of music in D major (two sharps). The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth notes, with some rests. The key signature is two sharps (F# and C#).



H. Hiles, Mus. B.



S. S. Wesley, Mus. D.



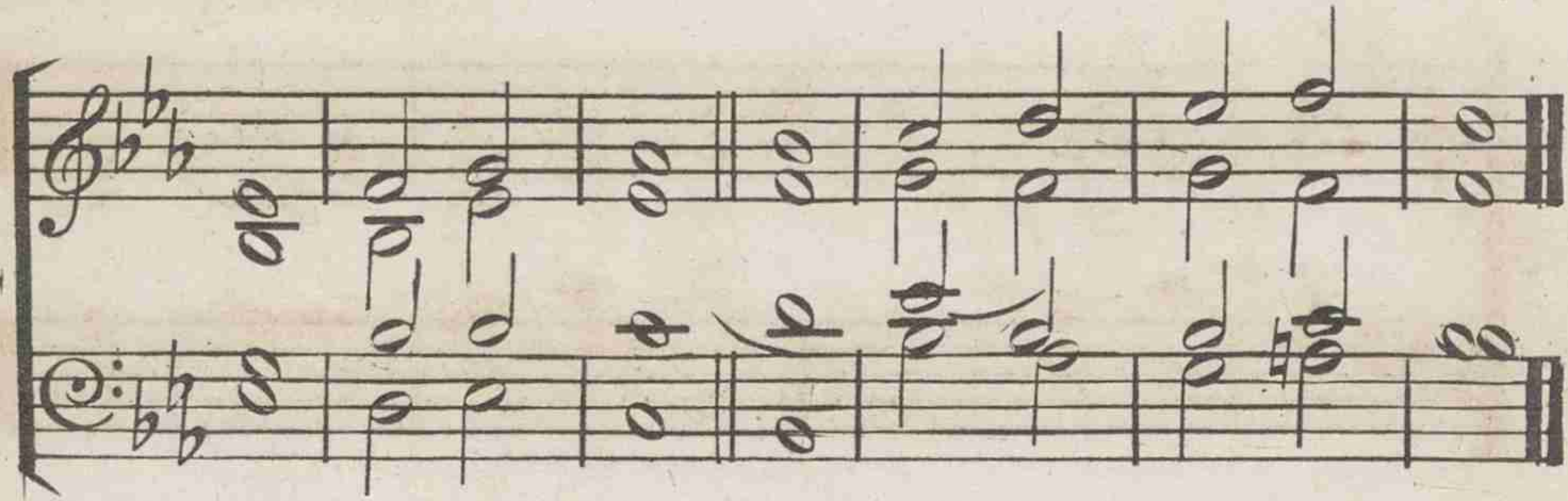


43



ibid.

44





James Tule.

45

Two staves of music in G major (one sharp). The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth notes, with some rests. The key signature is one sharp (F#).

Continuation of the musical score for James Tule, measures 45-46. The notation continues on two staves in G major.

John Goss.

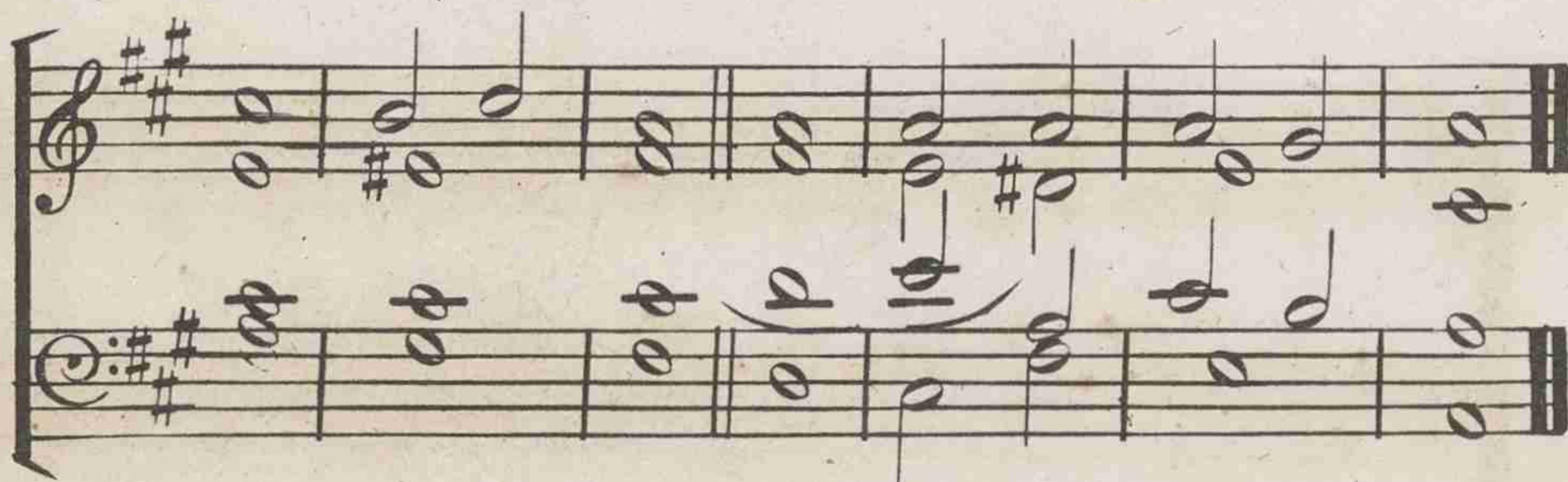
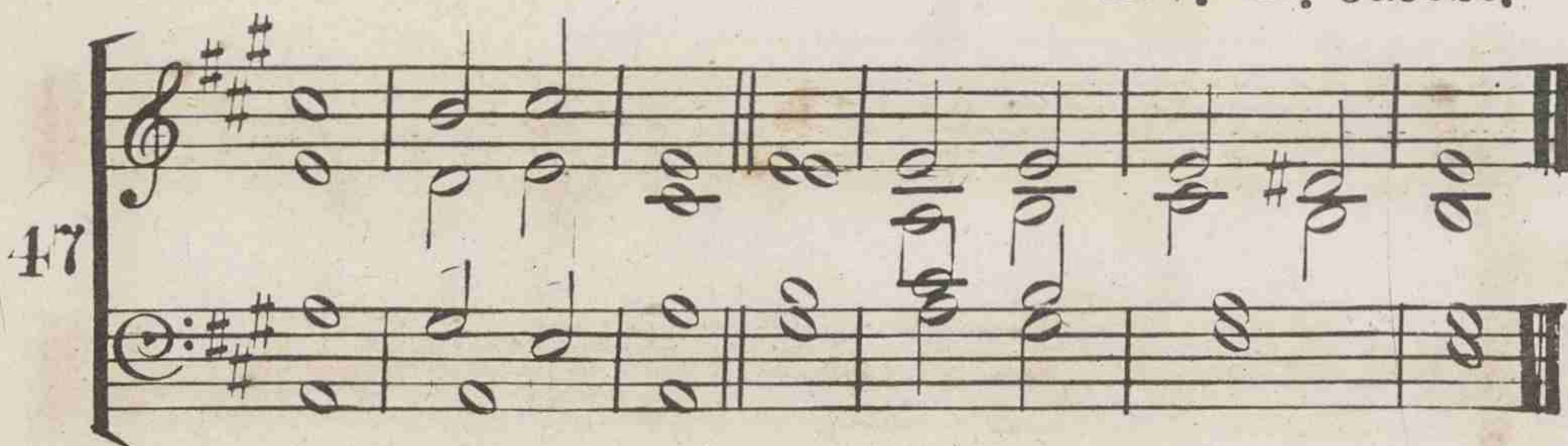
46

Two staves of music in D major (two sharps). The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth notes, with some rests. The key signature is two sharps (F# and C#).

Continuation of the musical score for John Goss, measures 46-47. The notation continues on two staves in D major.



Rev. Mr. Jacobs.



Rev. P. Henley.





Rev. C. A. Stevens.

49

Ped.

This block contains the first system of music, measures 49 and 50. It is written for two staves in treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music consists of chords and single notes. A 'Ped.' (pedal) marking is present under measure 49, with a line extending to the end of measure 50.

This block contains the continuation of the first system of music, measures 49 and 50. It shows the same two staves and key signature as the previous block, with the musical notation continuing across the measures.

Rev. M<sup>r</sup> Flintoft.

50

This block contains the second system of music, measures 51 and 52. It is written for two staves in treble and bass clefs. The key signature has two flats (Bb, Eb). The music consists of chords and single notes.

This block contains the continuation of the second system of music, measures 51 and 52. It shows the same two staves and key signature as the previous block, with the musical notation continuing across the measures.



H. Lawes Mus. B.

51



R. Langdon, Mus. B.

52





Earl of Mornington Mus.D.

53

Two staves of music in G major (one sharp). The top staff is in treble clef and the bottom in bass clef. Measures 53 and 54 are shown. The music consists of eighth and sixteenth notes, with some rests. The key signature is G major.

Two staves of music in G major. Measures 55 and 56 are shown. The music continues with eighth and sixteenth notes. The key signature is G major.

S. Matthews. Mus. B.

54

Two staves of music in A major (two sharps). The top staff is in treble clef and the bottom in bass clef. Measures 54 and 55 are shown. The music consists of eighth and sixteenth notes, with some rests. The key signature is A major.

Two staves of music in A major. Measures 56 and 57 are shown. The music continues with eighth and sixteenth notes. The key signature is A major.



55

System 55 consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music is written in a style that appears to be for a keyboard instrument, with many chords and single notes. The first measure contains a whole note chord in the right hand and a half note chord in the left hand. The second measure has a half note chord in the right hand and a half note chord in the left hand. The third measure has a half note chord in the right hand and a half note chord in the left hand. The fourth measure has a half note chord in the right hand and a half note chord in the left hand. The fifth measure has a half note chord in the right hand and a half note chord in the left hand. The sixth measure has a half note chord in the right hand and a half note chord in the left hand. The seventh measure has a half note chord in the right hand and a half note chord in the left hand. The eighth measure has a half note chord in the right hand and a half note chord in the left hand.

System 55 continues with measures 9 through 16. The notation follows the same pattern as the first system, with chords and single notes in both hands. The key signature remains one sharp (F#).

56

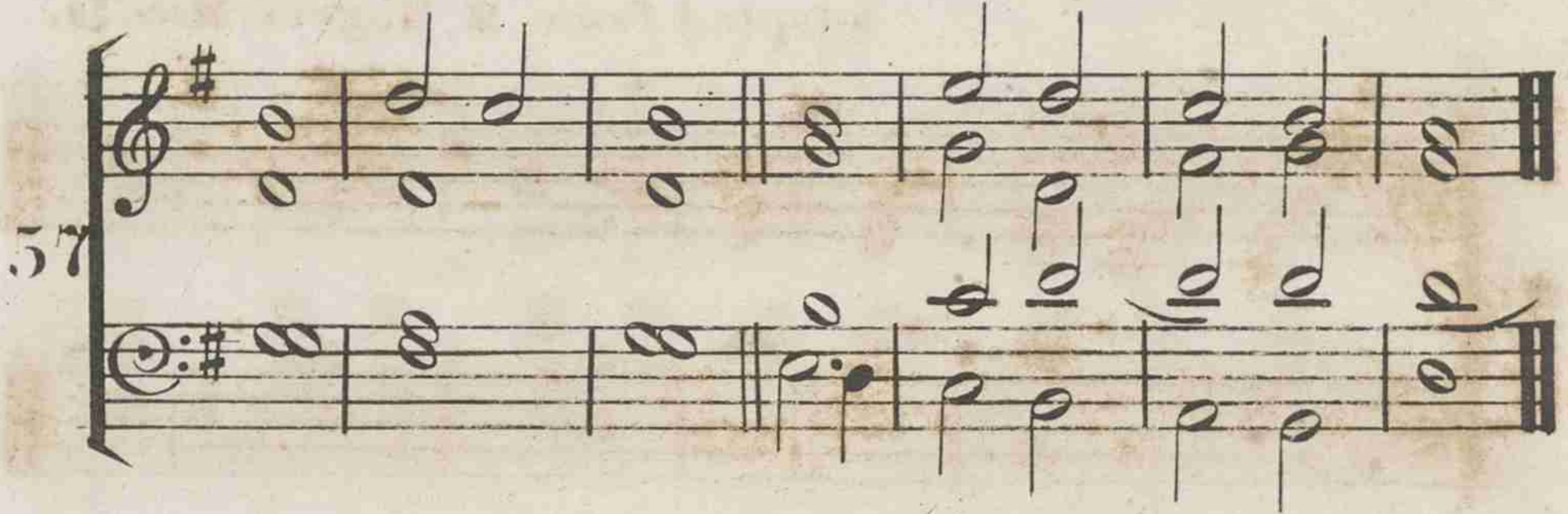
ibid.

System 56 begins with measure 17. The key signature changes to two sharps (F# and C#). The notation continues with chords and single notes in both hands. The word "ibid." is written above the staff in measure 18, indicating that the notation is identical to the previous system.

System 56 continues with measures 19 through 26. The notation follows the same pattern as the first system, with chords and single notes in both hands. The key signature remains two sharps (F# and C#).



S. Austen Pearce. Mus.D.



J. Pearce. Mus.B.





adapted from B. Rogers, Mus. D.



adapted from Handel.





adapted from Beethoven by  
John Goss.

61

System 61, measures 1-4. The music is in G major (one sharp) and 4/4 time. The treble staff contains chords and single notes, while the bass staff contains a steady eighth-note accompaniment. Measure 1: Treble (G4, B4), Bass (G2, B1). Measure 2: Treble (A4, C5), Bass (A2, C3). Measure 3: Treble (B4, D5), Bass (B2, D3). Measure 4: Treble (C5, B4), Bass (C3, B2).

System 61, measures 5-8. Measure 5: Treble (D5, C5), Bass (D3, C3). Measure 6: Treble (E5, D5), Bass (E3, D3). Measure 7: Treble (F5, E5), Bass (F3, E3). Measure 8: Treble (G5, F5), Bass (G3, F3).

adapted from Beethoven by  
Rev. R. Caley.

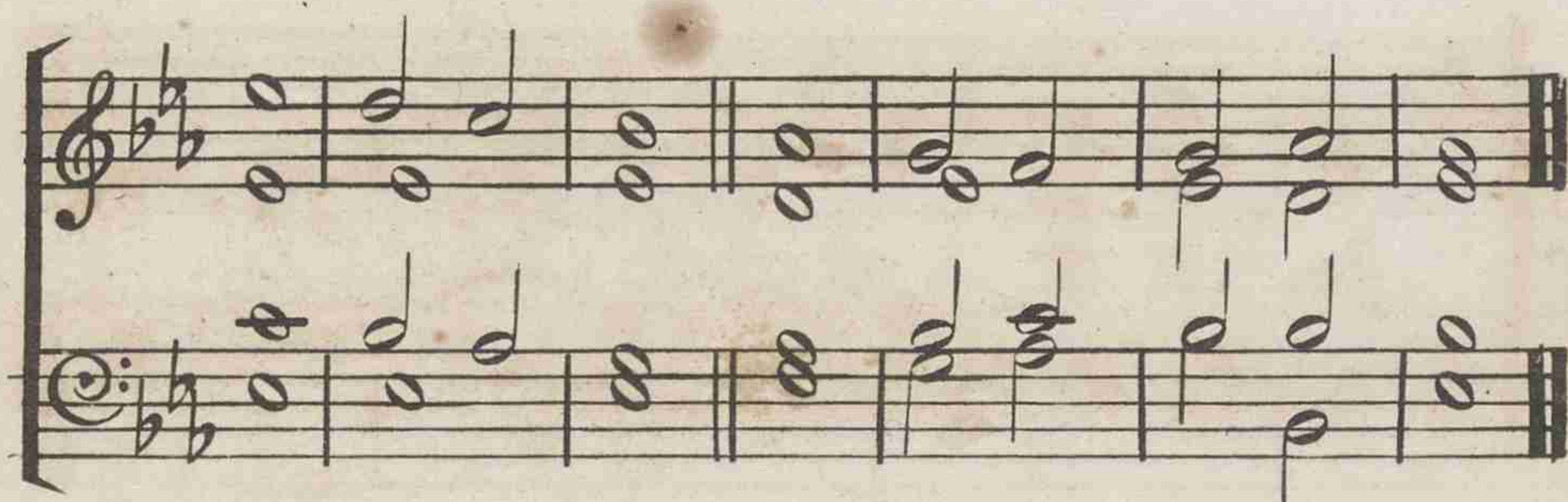
62

System 62, measures 1-4. The music is in G major (one sharp) and 4/4 time. The treble staff contains chords and single notes, while the bass staff contains a steady eighth-note accompaniment. Measure 1: Treble (G4, B4), Bass (G2, B1). Measure 2: Treble (A4, C5), Bass (A2, C3). Measure 3: Treble (B4, D5), Bass (B2, D3). Measure 4: Treble (C5, B4), Bass (C3, B2).

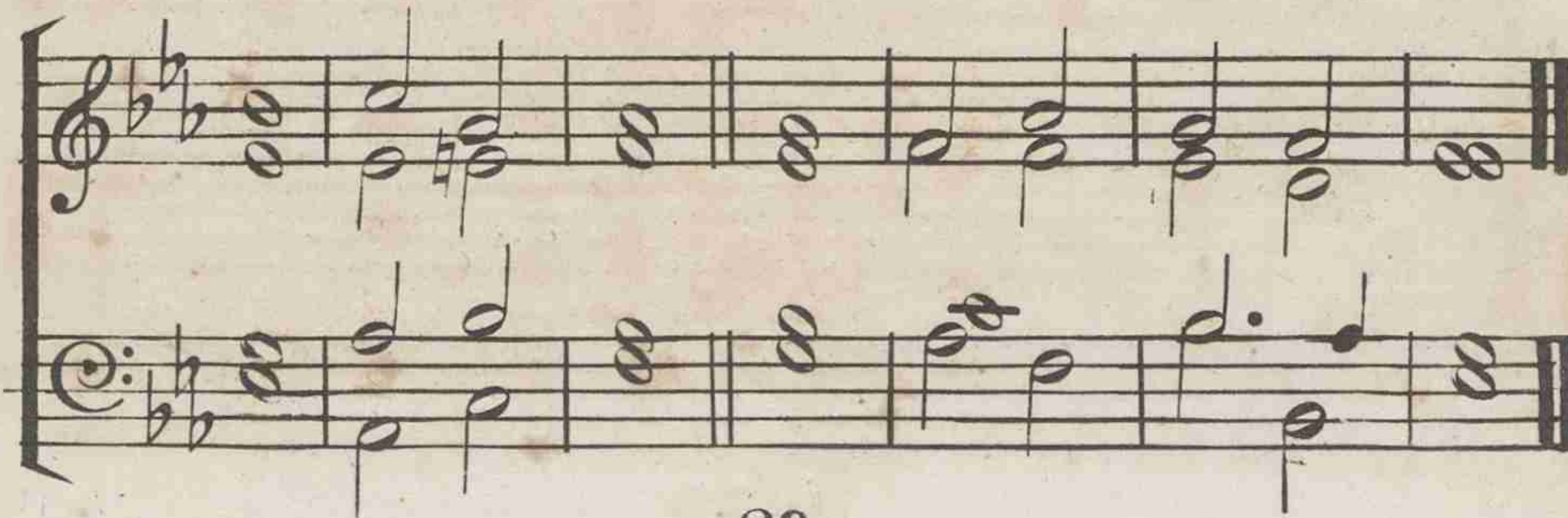
System 62, measures 5-8. Measure 5: Treble (D5, C5), Bass (D3, C3). Measure 6: Treble (E5, D5), Bass (E3, D3). Measure 7: Treble (F5, E5), Bass (F3, E3). Measure 8: Treble (G5, F5), Bass (G3, F3).



Joule.



H. Skeats Esq.





Prof: H. A. Oakeley.

*Sung in unison.*

65

This Chant, written in Quadruple form for the 78<sup>th</sup> Psalm, can be used for the Te Deum, commencing at the Creed.



# VERSICLES.

After each Prayer.



A \_ men

A \_ men.

Minister.

People.



thou our lips.

And our mouth shall show forth thy praise.



Glory be, &c.

As it was &c, shall be: world without end, A \_ men.



Praise ye the Lord.

The Lord's Name be praised.



The Lord be with you. And with thy spirit.

O Lord, shew thy

3

mercy up\_on us; And grant us thy sal\_vation.



O God, make clean our hearts within us.

Handwritten musical score for the hymn "And take not thy Holy Spirit from us." The score is written on two staves. The top staff uses a treble clef and a key signature of one sharp (F#), while the bottom staff uses a bass clef and the same key signature. The melody is composed of eighth and sixteenth notes, with some rests. The lyrics are written below the staves, aligned with the notes. The paper is aged and shows some staining.

And take not thy Ho - ly Spi - rit from us.



# THE LITANY.



O God the Fa\_ther, of heaven; have



mercy up\_on us miser\_a\_ble sinners.



Remember not, &c,

with us forever.

Spare us, good Lord.



From all evil &c,

lasting damnation.

Good Lord, de\_liver us.





in the right way.

We beseech thee to hear us, good Lord.



Son of God: we be- seech thee to hear us.



sins of the world.

Grant us thy peace.



O Lamb &c.

Have mercy up- on us O Christ, hear us.





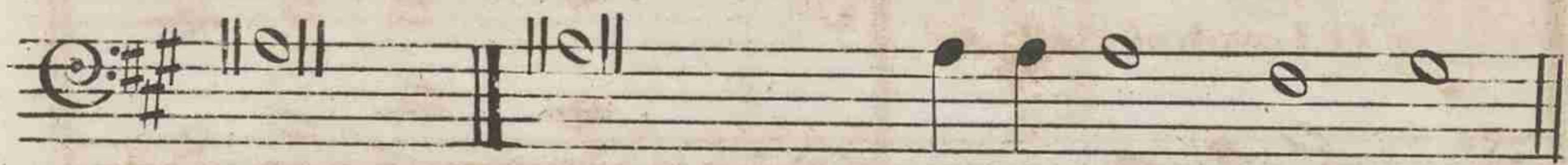
Lord,  
Christ, } have mercy up-on us.  
Lord, }

Lord,  
Christ, } have mercy up-on us.  
Lord, }



O Lord, &c.

after our sins. Neither reward us after our in-iq-uities.

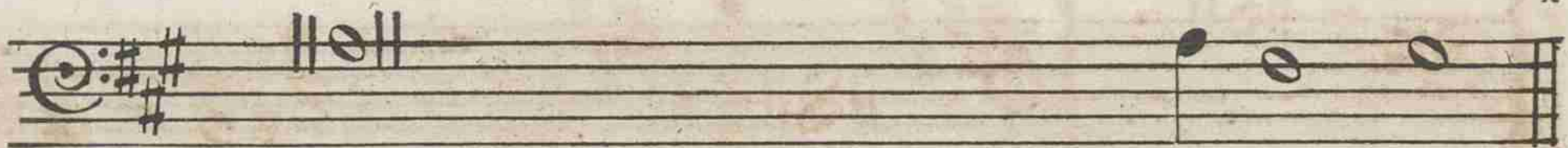


Let us pray. O God, &c, Jesus Christ our Lord.



O Lord, arise, help us, and deliver us for thy Name sake.





O God, &c,

before them.



O Lord, arise, help us, and deliver us for thine honour.



Glory be &c.

As it was in the beginning, is now, and ever



shall be; world without end. A - men.



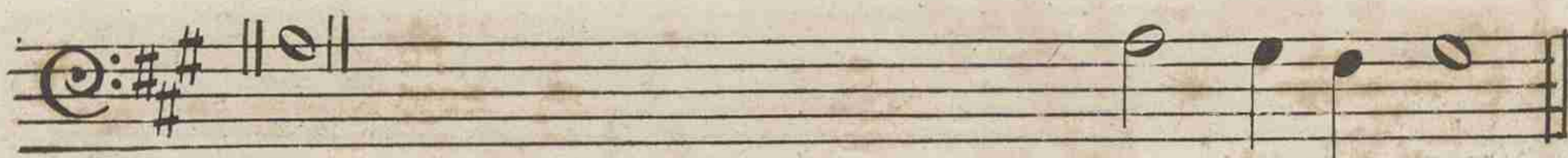
[illegible]

With pity &c,

of our hearts. Mercifully forgive the sins of thy people.

A musical score for a hymn. It consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a double bar line and a common time signature 'C'. The melody starts on a whole note G4, followed by a half note A4, a quarter note B4, a quarter note C5, and a half note D5. The bottom staff is in bass clef with the same key signature. It begins with a double bar line and a common time signature 'C'. The bass line starts on a whole note G3, followed by a half note F3, a quarter note E3, a quarter note D3, and a half note C3. The lyrics 'O Son of David, have mer - cy up - on us.' are written below the staves, with hyphens under 'mer - cy' and 'up - on' indicating syllables that span across measures.





Both now and ever vouchsafe to hear us, O Christ.



Graciously hear us, O Christ;



graciously hear us, O Lord Christ.



O Lord, let thy mercy be shewed up-on us;



As we do put our trust in thee.



# COMMUNION SERVICE.

J. Nares, Mus D.

KYRIE  
ELEISON.

N<sup>o</sup> 1.



Lord, have mer - cy up - on



us, and in cline our hearts to keep this law.

After the 10<sup>th</sup>



Lord, have mer - cy up - on us, and write all



these thy laws in our hearts, we be - seech Thee.



2.



Lord, have mer - cy up - on us, and in -



- cline our hearts to keep this law.

After the 10<sup>th</sup>



Lord, have mer - cy up - on us, and write all these thy



laws in our hearts, we be - - seech Thee.



Dean Aldrich.

3.

Lord, have mer - cy up - on

to keep

us, and in cline our hearts to keep this law.

After the 10<sup>th</sup>

Lord, have mercy up - on us, and write all

rall:

these thy laws in our hearts, we be - seech Thee.



4.

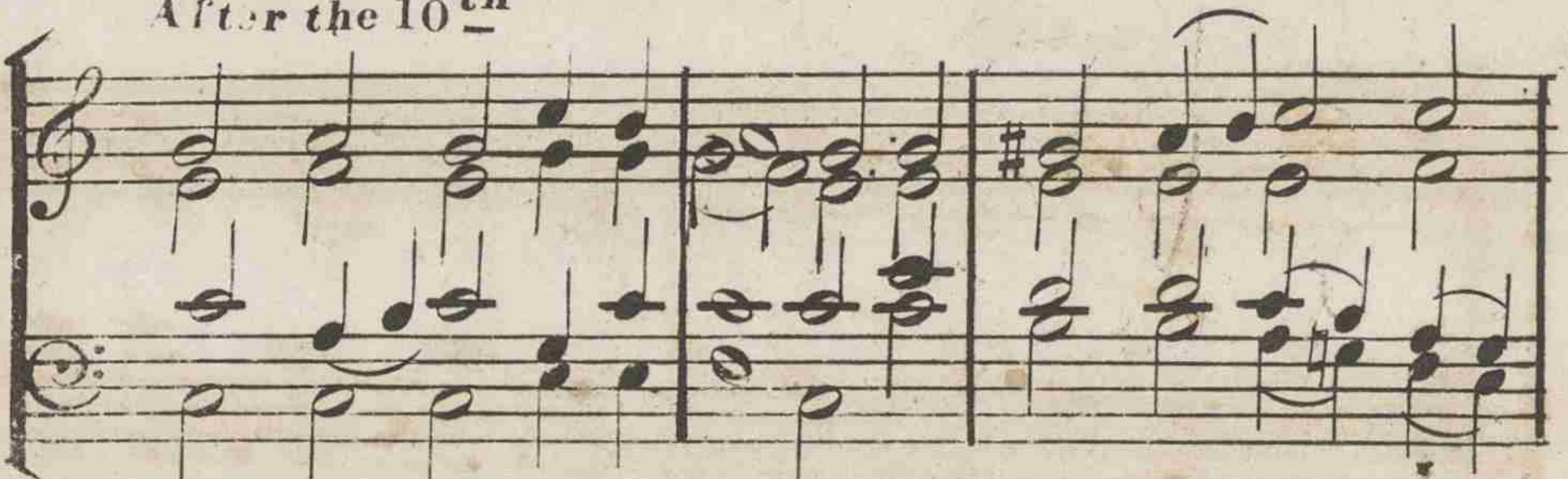


Lord, have mer - cy up - on us, And in -



- cline our hearts to keep this law.

After the 10<sup>th</sup>



Lord, have mer - cy up - on us, and write all these thy



laws in our hearts, we be - - seech..... Thee.



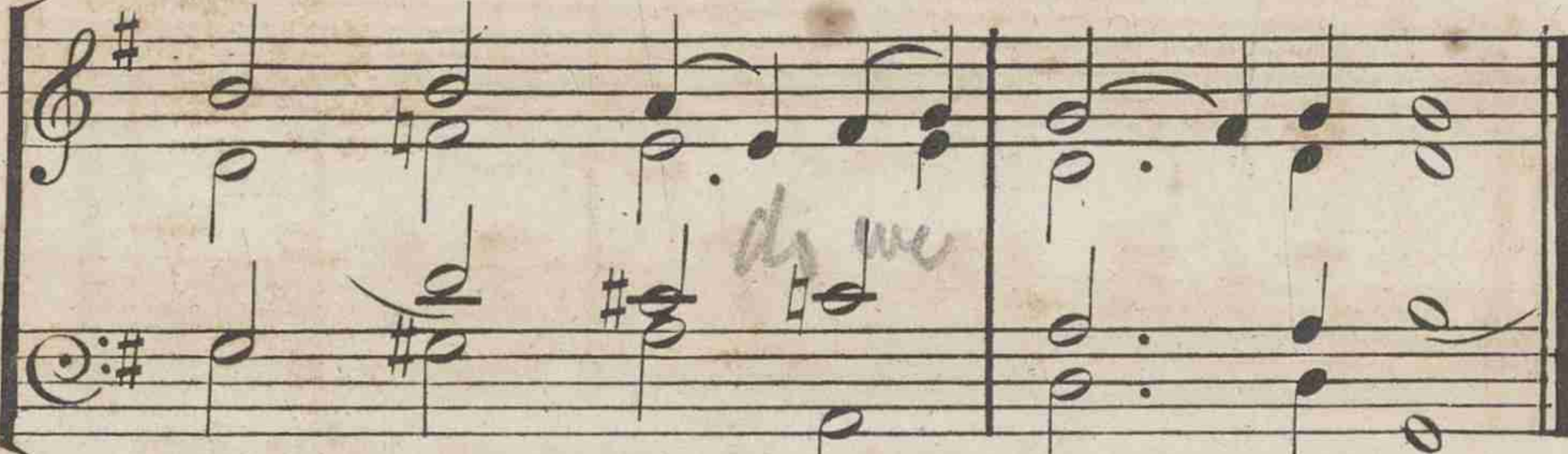
After the 1<sup>st</sup>, 2<sup>nd</sup>, 4<sup>th</sup>, 6<sup>th</sup> & 8<sup>th</sup>.

Adapted from  
Mendelssohn.

5.



Lord, have mer\_cy up - on us, and in -



- cline our hearts to keep this law.

After the 3<sup>rd</sup>, 5<sup>th</sup>, 7<sup>th</sup> & 9<sup>th</sup>.



Lord have mer\_cy up - on us, and in -



cline our hearts to keep this law.



After the 10<sup>th</sup>



Lord, have mer - cy up - on us, and



write all thesethy laws in our hearts, we be - seech Thee.

After 1<sup>st</sup>, 2<sup>nd</sup>, 4<sup>th</sup>, 6<sup>th</sup> & 8<sup>th</sup>.

W. T. Best.



Lord, have mer - cy up - on us, and in -



- cline our hearts to keep this law.



After the 3<sup>rd</sup>, 5<sup>th</sup>, 7<sup>th</sup>, & 9<sup>th</sup>.

*mf*

Lord, have mer - cy up - - on us, and in -

- cline our hearts to keep this law.

After the 10<sup>th</sup>.

*mf*

Lord, have mer - cy up - on us, and write all these thy

*Adagio.*

*dim:* *pp*

laws... in our hearts, we be - seech..... Thee.



ibid.

7 *p* *unis:*

Lord, have mer\_cy up\_ on us, and in \_

*p* *a 4.*

\_cline our hearts..... to keep this law.

After the 10<sup>th</sup> *mf* *unis:* *a. 4.*

Lord have mercy up\_ on us, and write....all these thy

*dim:*

laws in our hearts we be\_ seech Thee.



# SANCTUS.

B. Rogers. Mus. D.

Adagio.

Nº1.



Ho - - ly, Ho - - ly, Ho - ly, Lord



God of Hosts, Heav'n and earth are full...



..... of thy Glo - - - - - ry: Glo - ry



be to Thee, O Lord most High, A - - men.



# SANCTUS.

J. Pearce, Mus. B.

Full Swell Coup: to Ped: 16 ft.

2 Adagio. *p* *cres:*

Ho - ly, Ho - ly, Ho - ly, Lord God of

Mantle.  
Ped: Adagio. *cres:*

*ff*

. Hosts, Heav'n and earth are full of thy Glo -

*ff*



*mf*

- - - ry: Glo - ry be to Thee, O

*mf*

A - - - men.

*dim.* *pp*

Lord most High. A - - - men.

*dim.* *pp*



# SANCTUS.

ibid.

Swell to Mixtures, coupled to Ped: 16 ft.

3.

*p*

Ho - - ly,

Ho - -

Manuale.

Ped:

Adagio.

*cres:*

- ly,

Ho - -

ly

Lord

God of

*cres.*



Hosts, Heav'n and earth are,

full of thy Glo - - - - - ry: .

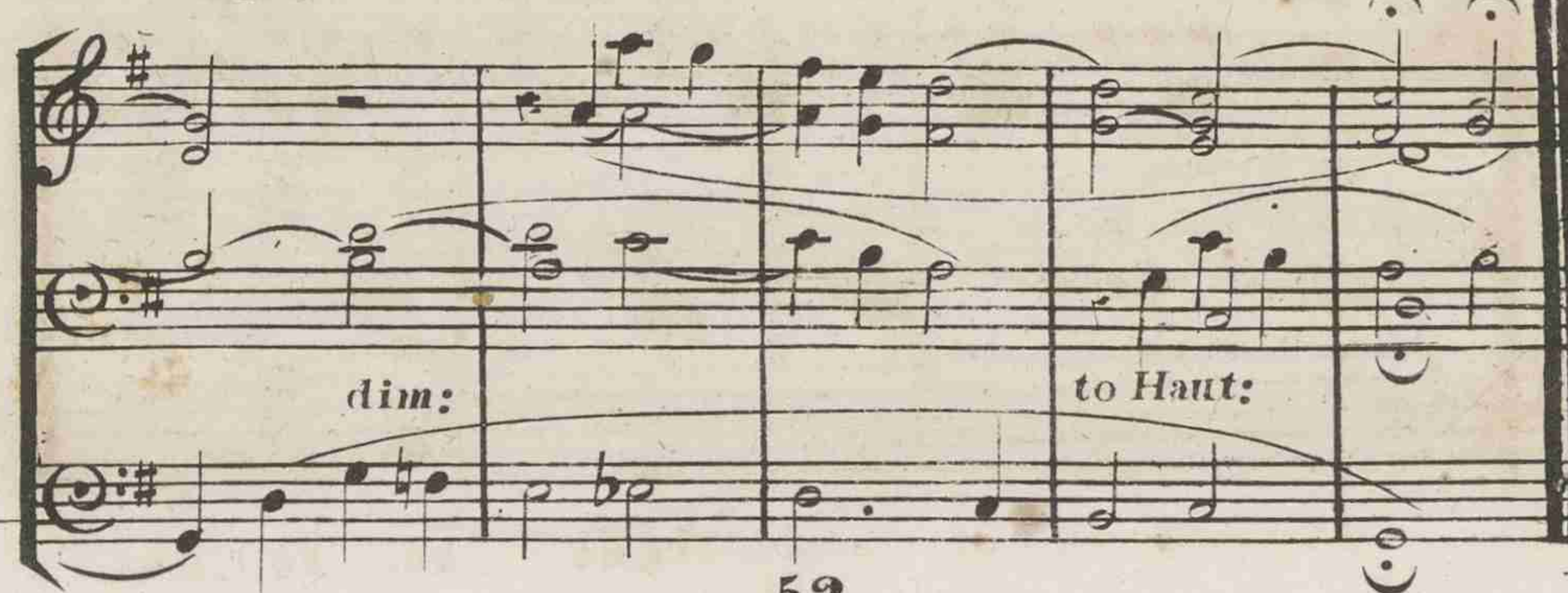




Glo - - ry be to Thee, O Lord most



High. A - - - - - men.





# VERSICLES.

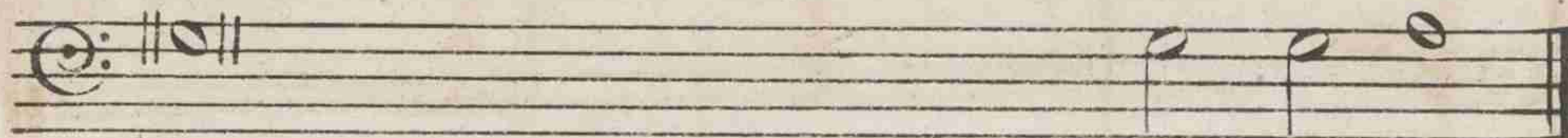


The Treble  
and Tenor  
may be in-  
verted.

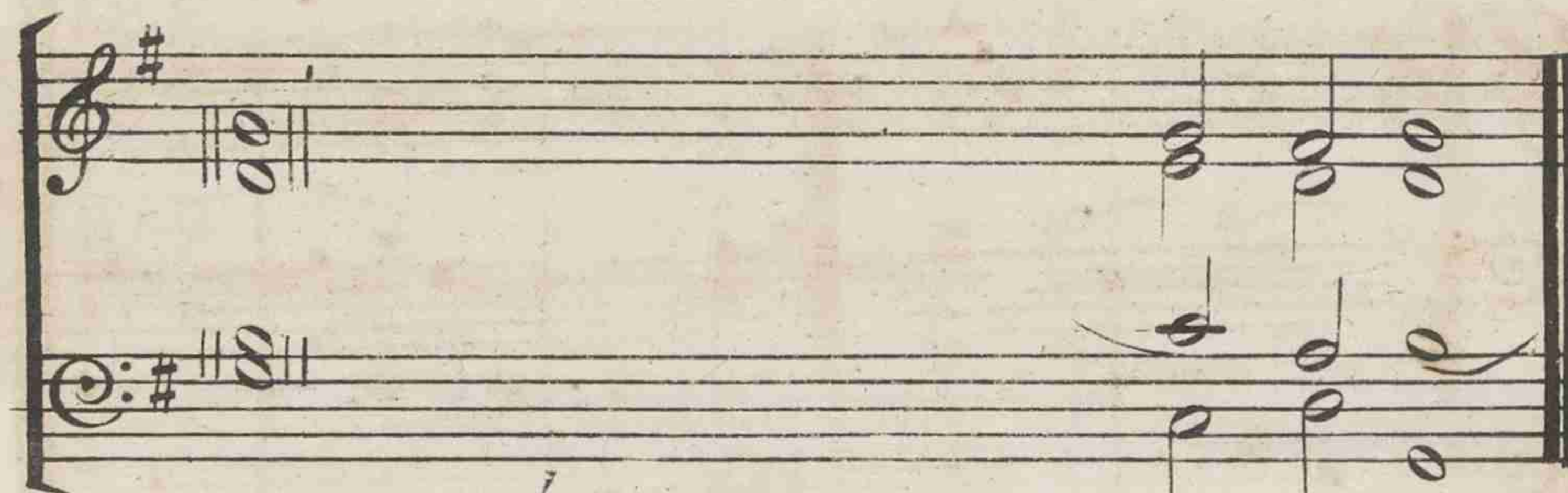
Glo - ry be to Thee, O Lord.



Lift up your hearts. We lift them up un - to the Lord.



Let us give thanks unto the Lord our God.



It is meet and right so to do.



VARIED ACCOMPANIMENTS.

Chant N<sup>o</sup> 19.

J. Pearce. Mus: B.

Var: 1.



Var: 2.



Var: 3.



Var: 4.





Chant N<sup>o</sup> 24.

Var:1.

Var:2.

Var:3.

*p*

Ped. *f*



# ARIA.

Adagio.

J. Pearce Mus.B.

Treble  
Voice.

Accom:

Teach me thy way, O Lord, and I will

walk in thy truth; Teach me thy way, O Lord, and

I will walk in thy truth will walk in thy truth;



*mf*

O knit my heart unto

*dim. p*

*cres.*

Thee,..... that I may fear thy Name. O

*cres.*

knit my heart unto Thee, that I, may fear thy



dim:

Name.that I..... may fear thy Name..

dim: p

Teach me thy way, O Lord, and I will walk in thy truth O

Fl.

knit my heart.... un\_ to Thee that I may fear thy

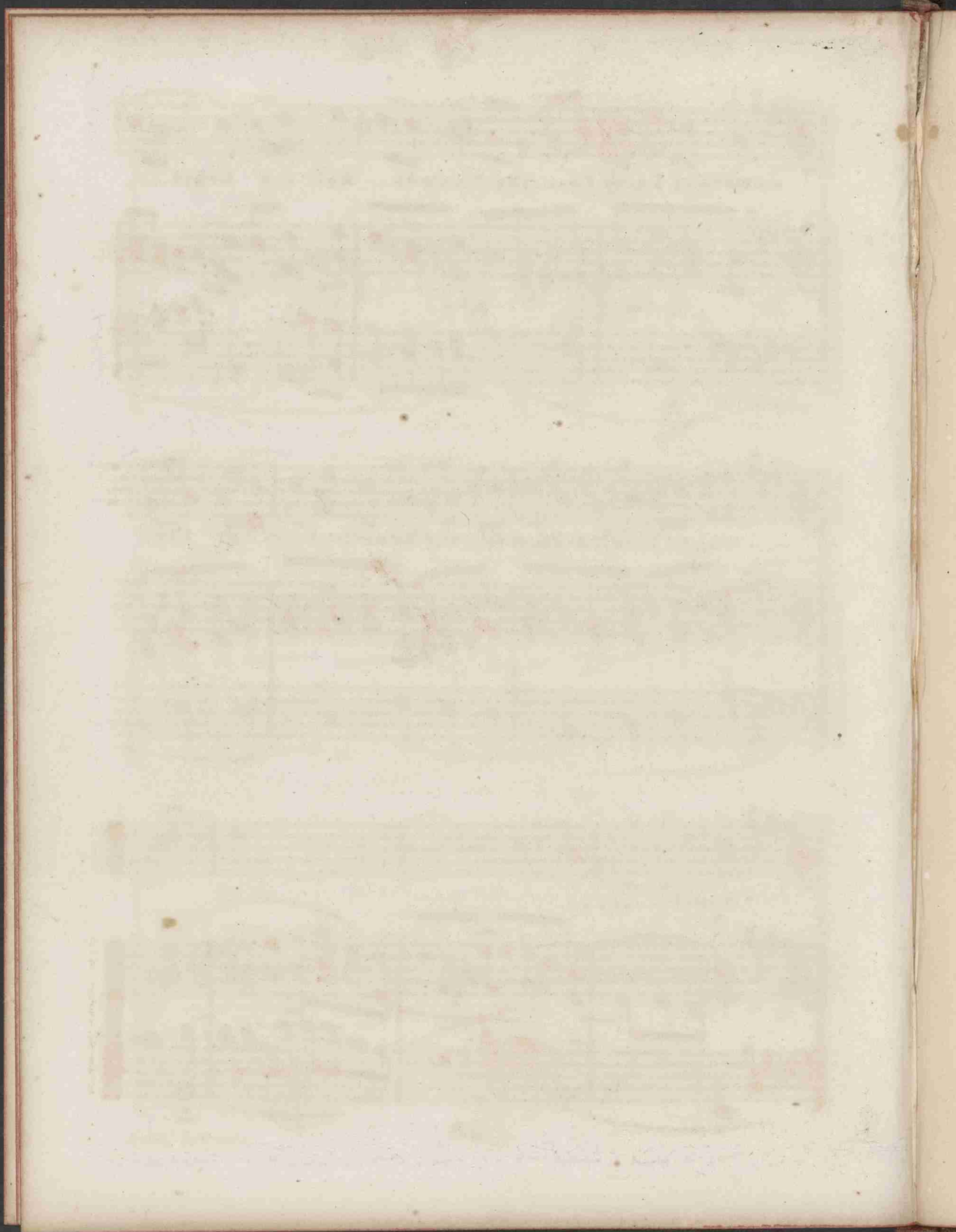


namethat I may fear thy Name O knit my heart....

un - to Thee that I may fear thy Name that I may fear thy

Name.....







# The Canticles.

## Morning Prayer.

*Venite, exultemus Domino.* Psalm xcv.

☩ COME let us sing | unto the | Lord || let  
us heartily rejoice in the | strength of |  
our sal- | -vation.

2. Let us come before His presence | with  
thanks- | -giving || and show ourselves | glad in |  
Him with | psalms.

3. For the Lord is a | great | God || and a  
great | King a- | -bove all | gods.

4. In His hand are all the corners | of the |  
earth || and the strength of the | hills is | His |  
also.

5. The sea is His, and | He | made it || and  
His hands pre- | -pared the | dry | land.

6. O come let us worship, and | fall | down ||  
and kneel be- | -fore the | Lord our | Maker.



EASTER ANTHEMS.

7. For He is the | Lord our | God || and we  
are the people of His pasture, and the | sheep  
of | His | hand.

8. O worship the Lord in the | beauty of |  
holiness || let the whole earth | stand in | awe  
of | Him.

9. For He cometh, for He cometh to | judge  
the | earth || and with righteousness to judge  
the world, and the | people | with His | truth.

Glory be to the Father, | and to the | Son ||  
and | to the | Holy | Ghost;

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

Easter Day.

*Instead of the "Venite."*

CHRIST our Passover, is | sacrificed | for us ||  
therefore | let us | keep the | feast;

Not with the old leaven, nor with the leaven  
of | malice and | wickedness || but with the un-  
leaven bread of sin- | -ceri- | -ty and | truth.



EASTER ANTHEMS.

CHRIST being raised from the dead | dieth  
no | more || death hath no | more do- | -minion |  
over Him.

For in that He died, He died unto | sin |  
once || but in that He liveth, He | liveth |  
unto | God.

Likewise reckon ye also yourselves to be  
dead indeed | unto | sin || but alive unto God  
through | Jesus | Christ our | Lord.

CHRIST is risen | from the | dead || and  
become the first- | -fruits of | them that | slept.

For since by | man came | death || by man  
came also the resur- | -rection | of the | dead.

For as in Adam | all | die || even so in Christ  
shall | all be | made a- | -live.

Glory be to the Father, | and to the | Son ||  
and | to the | Holy | Ghost;

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



TE DEUM LAUDAMUS.

*Te Deum Laudamus.*

**W**E praise | Thee, O | God ! || we acknowl-  
edge | Thee to | be the | Lord.

2. All the earth doth | worship | Thee || the |  
Father | ever- | -lasting.

3. To Thee all Angels | cry a- | -loud || the  
Heavens, and | all the | Powers there- | -in.

4. To Thee Cherubim, and | Sera- | -phim ||  
con- | -tinual- | -ly do | cry,

5. Holy ! | Holy ! | Holy ! || Lord | God of |  
Saba- | -oth ;

6. Heaven and Earth are | full of the | Ma-  
jesty || of | Thy | Glo- | -ry.

7. The glorious company of the Apostles |  
praise | Thee || the goodly fellowship of the |  
Prophets | praise | Thee.

8. The noble army of Martyrs | praise |  
Thee || the holy Church throughout all the  
world | doth ac- | -knowledge | Thee ;

9. The Father of an | infinite | Majesty ||  
thine adorable, | true and | only | Son.

10. Also the | Holy | Ghost || the | Com- |  
—for- | -ter.



TE DEUM LAUDAMUS.

11. Thou art the | King of | Glory || O |  
—|—| Christ.

12. Thou art the ever- | -lasting | Son || of |  
—|— the | Fa- | -ther.

13. When thou tookest upon Thee to de- |  
-liver | man || thou didst humble thyself to be |  
born | of a | Virgin.

14. When thou hadst overcome the | sharp-  
ness of | death || thou didst open the Kingdom  
of | Heaven to | all be- | -lievers.

15. Thou sittest at the right | hand of |  
God || in the | Glory | of the | Father.

16. We believe that | thou shalt | come ||  
to | be | our | Judge.

17. We therefore pray Thee | help thy |  
servants || whom thou hast redeemed | with  
thy | precious | blood.

18. Make them to be numbered | with thy |  
Saints || in | glory | ever- | -lasting.

19. O Lord, | save thy | people || and |  
bless | thine | heritage.

20. Gov- | —ern | them || and | lift them | up  
for | ever.

21. Day | —by | day || we | magni- | -fy |  
Thee ;



BENEDICITE, OMNIA OPERA DOMINI.

22. And we | worship thy | Name || ever |  
world with- | -out | end.

23. Vouch- | -safe, O | Lord || to keep us this |  
day with- | -out | sin.

24. O Lord, have | mercy up- | -on us ||  
have | mer- | -cy up- | -on us.

25. O Lord let thy mercy | be up- | -on us ||  
as our | trust | is in | Thee.

26. O Lord, in | Thee have I | trusted || let  
me | never | be con- | -founded.

*Benedicite, omnia opera Domini.*

Ⓐ ALL ye works of the Lord, | bless ye  
the | Lord, || praise him, and | magnify |  
him for | ever.

2. O ye Angels of the Lord, | bless ye the |  
Lord || praise him, and | magnify | him for |  
ever.

3. O ye Heavens, | bless ye the | Lord ||  
praise him, and | magnify | him for | ever.

4. O ye Waters that be above the Firma-  
ment, | bless ye the | Lord || praise him, and |  
magnify | him for | ever.



BENEDICITE, OMNIA OPERA DOMINI.

5. O all ye Powers of the Lord, | bless ye  
the | Lord || praise him, and | magnify | him  
for | ever.

6. O ye Sun and Moon, | bless ye the  
Lord || praise him, and | magnify | him for  
ever.

7. O ye Stars of Heaven, | bless ye the  
Lord || praise him, and | magnify | him for  
ever.

8. O ye Showers and Dew, | bless ye the  
Lord || praise him, and | magnify | him for  
ever.

9. O ye Winds of God, | bless ye the  
Lord || praise him, and | magnify | him for  
ever.

10. O ye Fire and Heat, | bless ye the  
Lord || praise him, and | magnify | him for  
ever.

11. O ye Winter and Summer, | bless ye  
the | Lord || praise him, and | magnify | him  
for | ever.

12. O ye Dews and Frosts, | bless ye the  
Lord || praise him, and | magnify | him for  
ever.

13. O ye Frost and Cold, | bless ye the



BENEDICITE, OMNIA OPERA DOMINI.

Lord || praise him, and | magnify | him for |  
ever.

14. O ye Ice and Snow, | bless ye the |  
Lord || praise him, and | magnify | him for |  
ever.

15. O ye Nights and Days, | bless ye the |  
Lord || praise him, and | magnify | him for |  
ever.

16. O ye Light and Darkness, | bless ye  
the | Lord || praise him, and | magnify | him  
for | ever.

17. O ye Lightnings and Clouds, | bless ye  
the | Lord || praise him, and | magnify | him  
for | ever.

18. O let the Earth | bless the | Lord || yea  
let it praise him, and | magnify | him for |  
ever.

19. O ye Mountains and Hills, | bless ye  
the | Lord || praise him, and | magnify | him  
for | ever.

20. O all ye Green Things upon the Earth, |  
bless ye the | Lord || praise him, and | mag-  
nify | him for | ever.

21. O ye Wells, | bless ye the | Lord ||  
praise him, and | magnify | him for | ever.



BENEDICITE, OMNIA OPERA DOMINI.

22. O ye Seas and Floods, | bless ye the |  
Lord || praise him, and | magnify | him for |  
ever.

23. O ye Whales, and all that move in the  
Waters, | bless ye the | Lord || praise him, and |  
magnify | him for | ever.

24. O all ye Fowls of the Air, | bless ye  
the | Lord || praise him, and | magnify | him  
for | ever.

25. O all ye Beasts and Cattle, | bless ye  
the | Lord || praise him, and | magnify | him  
for | ever.

26. O ye Children of Men, | bless ye the |  
Lord || praise him, and | magnify | him for |  
ever.

27. O let Israel | bless the | Lord || praise  
him, and | magnify | him for | ever.

28. O ye Priests of the Lord, | bless ye the |  
Lord || praise him, and | magnify | him for | ever.

29. O ye Servants of the Lord, | bless ye  
the | Lord || praise him, and | magnify | him  
for | ever.

30. O ye Spirits and Souls of the Righteous, |  
bless ye the | Lord || praise him, and | magnify |  
him for | ever.



JUBILATE DEO.

31. O ye holy and humble Men of heart, |  
bless ye the | Lord || praise him, and | magnify |  
him for | ever.

Glory be to the Father, | and to the | Son ||  
and | to the | Holy | Ghost;

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

*Jubilate Deo.* Psalm c.

Ⓜ BE joyful in the Lord, | all ye | lands ||  
serve the Lord with gladness, and come  
before His | presence | with a | song.

2. Be ye sure that the Lord | He is | God ||  
it is He that hath made us, and not we our-  
selves; we are His people, and the | sheep of |  
His | pasture.

3. O go your way into His gates with  
thanksgiving, and into His | courts with |  
praise || be thankful unto Him, and speak |  
good of | His | Name.

4. For the Lord is gracious, His mercy is |  
ever- | -lasting || and His truth endureth from  
gene- | -ration to | gene- | -ration.



BENEDICTUS.

\* Glory be to the Father, | and to the | Son ||  
and | to the | Holy | Ghost;

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

*Benedictus.* St. Luke i. 68.

**B**LESSED be the Lord | God of | Israel ||  
for He hath visited, and re-|-deemed |  
His | people;

2. And hath raised up a mighty sal-|-vation |  
for us || in the house of His | servant | Da-|-vid;

3. As he spake by the mouth of His | holy |  
Prophets || which have been | since the | world  
be-|-gan;

4. That we should be saved | from our |  
enemies || and from the | hand of | all that |  
hate us.

Glory be to the Father, | and to the | Son ||  
and | to the | Holy | Ghost;

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



## Evening Prayer.

*Cantate Domino. Psalm xcvi.*

Ⓐ SING unto the Lord a | new | song || for |  
He hath done | marvellous | things.

2. With His own right hand, and with His |  
holy | arm || hath He | gotten him- | -self the |  
victory.

3. The Lord declared | His sal- | -vation ||  
his righteousness hath He openly | shewed in  
the | sight of the | heathen.

4. He hath remembered His mercy and truth  
toward the | house of | Israel || and all the ends  
of the world have seen the sal- | -vation | of our |  
God.

5. Show yourselves joyful unto the Lord, |  
all ye | lands || sing, re- | -joice, and | give |  
thanks.

6. Praise the Lord up- | -on the | harp || sing  
to the harp with a | psalm of thanks- | -giving.



BONUM EST CONFITERI.

7. With trumpets also, | and | shawms || O  
show yourselves joyful be- | -fore the | Lord  
the | King.

8. Let the sea make a noise, and all that |  
therein | is || the round world, and | they that |  
dwell there- | -in.

9. Let the floods clap their hands, and let  
the hills be joyful together be- | -fore the |  
Lord || for He | cometh to | judge the | earth.

10. With righteousness shall He | judge the |  
world || and the | people | with | equity.

Glory be to the Father, | and to the | Son ||  
and | to the | Holy | Ghost;

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

*Bonum est confiteri.* Psalm xcii.

**I**T is a good thing to give thanks | unto the |  
Lord || and to sing praises unto thy | Name, |  
O Most | Highest.

2. To tell of thy loving kindness early | in  
the | morning || and of thy | truth in the |  
night | season.



DEUS MISEREATUR.

3. Upon an instrument of ten strings, and  
up- | -on the | lute || upon a loud instrument, |  
and up- | -on the | harp.

4. For thou Lord hast made me glad |  
through thy | works || and I will rejoice in  
giving praise for the oper- | -ations | of thy |  
hands.

Glory be to the Father, | and to the | Son ||  
and | to the | Holy | Ghost ;

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

*Deus Misereatur.* Psalm lxxvii.

**G**OD be merciful unto | us, and | bless us ||  
and show us the light of His countenance,  
and be | merci- | -ful un- | -to us :

2. That thy way may be | known upon |  
earth || thy saving | health a- | -mong all | na-  
tions.

3. Let the people praise | Thee O | God ||  
yea, let | all the | people | praise Thee.

4. O let the nations rejoice | and be | glad ||  
for though shalt judge the folk righteously, and  
govern the | nations up- | -on | earth.



BENEDIC, ANIMA MEA.

5. Let the people praise | Thee, O | God ||  
yea, let | all the | people | praise Thee.

6. Then shall the earth bring | forth her |  
increase || and God, even our own God shall |  
give us | His | blessing.

7. God | —shall | bless us || and all the  
ends of the | world shall | fear = | him.

Glory be to the Father, | and to the | Son ||  
and | to the | Holy | Ghost;

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

*Benedic, anima mea. Psalm ciii.*

**P**RAISE the Lord, | O my | soul || and all  
that is within me | praise His | holy |  
Name.

2. Praise the Lord, | O my | soul || and for- |  
-get not | all his | benefits;

3. Who forgiveth | all thy | sins || and | heal-  
eth | all thine in- | -firmities;

4. Who saveth thy | life from de- | -struc-  
tion || and crowneth thee with | mercy and |  
loving- | -kindness;



GLORIA IN EXCELSIS.

5. O praise the Lord ye angels of His, ye  
that ex- | -cel in | strength || ye that fulfil his  
commandment, and hearken unto the | voice  
of | His | word.

6. O praise the Lord, all | ye His | hosts ||  
ye servants of | His that | do His | pleasure.

7. O speak good of the Lord all ye works of  
His, in all places of | His do- | -minion || Praise  
thou the | Lord, | O my soul.

Glory be to the Father, | and to the | Son ||  
and | to the | Holy | Ghost ;

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

*Gloria in Excelsis.*

**G**LORY be to | God on | high || and on earth  
peace | good- | -will towards | men.

2. We praise Thee, we bless Thee, we | wor-  
ship | Thee || we glorify Thee, we give thanks  
to | Thee for | Thy great | glory.

3. O Lord God | heavenly | King || God, the |  
Father | Al- | -mighty.



GLORIA IN EXCELSIS.

4. O Lord the only begotten Son, | Jesus |  
Christ || O Lord God, Lamb of God, | Son | of  
the | Father,

5. That takest away the | sins of the | world ||  
have mercy up- | -on | us.

6. Thou that takest away the | sins of the |  
world || have mercy up- | -on | us.

7. Thou that takest away the | sins of the |  
world || re- | -ceive our | prayer.

8. Thou that sittest at the right hand of |  
God the | Father || have mercy up- | -on | us.

9. For Thou only | art | holy || Thou | only |  
art the | Lord.

10. Thou only O Christ! with the | Holy |  
Ghost || art most high in the | glory of | God  
the | Father. Amen.

THE END.



