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**MUSIC BY MEMBERS OF THE CHORAL FOUNDATION OF
DURHAM CATHEDRAL IN THE 17TH CENTURY**

**TWO VOLUMES
VOLUME TWO**

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1 8 OCT 2000

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Musical Transcriptions - The following information is presented in the table below:

composer, title, full/verse setting, vocal scoring [square brackets indicate an editorially restored part, and inc represents a work which survives in too incomplete a state to restore - surviving voice parts are shown], whether the music is an extract, reconstruction or transcription, and page number.

Allinson:	Have mercy upon me	f matb	e	1
Allinson:	I will bless	v [m]atb	e	2
Allinson:	My song shall be	v [m]atb	e	3
Allinson:	Why do the heathen	v [m]atb	e	4
Brimley:	Morning Service	f inc t	e	5
Brimley:	Kyrie to Mr Sheppard's Creed	f maatb	t	6
Carr:	In thee O Lord	f inc t	e	9
Forcer:	O give thanks	v [m]atb	e	10
Foster:	Almighty and everlasting God	f [maa]tb	e	11
Foster:	Almighty God who seest	f [ma]tb	e	12
Foster:	Glory be to God on high	f [m]matb	e	13
?Foster:	I am the resurrection	f [m]atb	e	14
Foster:	If the Lord himself	f [m]matb	e	15
Foster:	I heard a voice	f [m]atb	r	16
Foster:	Lord what is man	v [ma]tb	e	18
Foster:	My song shall be of mercy	f [ma]tb	e	19
Foster:	Set up thyself O God	v [m]atb	e	20
Foster:	What reward shall I give	v [ma]atb	r	21
Foster:	When the Lord turned	f matb	t	26
Foster:	First Service	f [m]at[b]	e	33

Foster:	Second Morning and Evening Service	f [ma]tb	e	35
Foster:	Second Communion Service	f [m]a[tb]	e	37
Foster:	Third Communion Service	f [ma]tb	e	38
Foster:	Sursum Corda and 'Sanctus'	f maatb	e	39
?Geeres:	In manus tuas Domine	f tr tr tr tb	r	40
Geeres:	Merciful Lord we bessech thee	v maatb	r	42
Geeres:	O praise the Lord of heaven	f mmattb	e	46
Geeres:	The eyes of all wait upon thee	f maatb	t	47
Greggs:	Hear my prayer O Lord	f [m]atb	r	50
Greggs:	If the Lord himself	v inc	e	53
Greggs:	I will sing a new song	v [ma]tb	e	54
Greggs:	My heart is inditing	v [mat]b	e	55
Greggs:	O Lord our governor	v [mat]b	e	53
Greggs:	The Lord hear thee	v [m]atb	e	56
Hodge:	I will give thanks	v inc b	e	57
Hodge:	O clap your hands	v inc b	e	57
Horseley:	O Lord of whom I do depend	v inc	e	58
Hughes:	Evening Service	f maatb	e	59
Hutchinson:	Lord I am not high-minded	v mmaatb	t	61
Hutchinson:	O God my heart prepared is	v [m]matb	r	65
Hutchinson:	O Lord, let my complaint	v inc b	t	74
Hutchinson:	Ye that fear the Lord	f maatbb	t	75
Nicholls:	I will give thanks	v [m]atb	e	83
Nicholls:	O pray for the peace of Jerusalem	f matb	t	84
Nicholls:	Morning and Evening Service	f [m]atb	e	89
Palmer:	Almighty and everlasting God (Purification)	v matb	t	90

Palmer:	Almighty and everlasting God (Ash Wed)	v [m]atb	e	92
Palmer:	Almighty and everlasting God (Palm Sun)	v [m]maatb	e	93
Palmer:	Almighty God whose praise this day	v mmatb	r	95
Palmer:	Hear my prayer O Lord	f/v [mmat]b	r	100
Palmer:	Lord what is man	v maatb	t	106
Palmer:	O God whose nature and property	f [m]aatb	r	113
Palmer:	The end of all things is at hand	f [aatb]	r	117
Palmer:	Preces and Psalm for Easter Evensong	v mmatb	r	120
Palmer:	Communion Service	v mmaatb	r	130
Rutter:	Blessed is the man	f maatb	e	142
Shaw:	I will sing unto the Lord	v [mat]b	e	143
Shaw:	The Lord is my shepherd	v inc	e	144
Shaw:	Service in E lo mi	f/v inc	e	145
Shaw:	Service in Gamut	f/v [ma]t[b]	e	146
Smith, Ed:	If the Lord himself	v maatb	t	149
Smith, Ed:	O Lord consider my distress	v matb	r	158
Smith, Ed:	O Lord my God to thee I do complain	v inc	e	166
Smith, Ed:	O praise God in his holiness	v maatbb	e	167
Smith, Ed:	Preces and Psalm for All Saints	f/v matb	t	168
Smith, El:	How is the gold become dim	v [ma]atb	r	181
Smith, W:	Almighty and everlasting God	v maatb	r	189
Smith, W:	Grant we beseech thee	v maatb	t	193
Smith, W:	I will preach the law	v maatb	t	197
Smith, W:	I will wash my hands	v mmaatb	t	201
Smith, W:	My heart is set to laud the Lord	v maatb	r	206
Smith, W:	O God which for our sakes	v mmaatb	r	213
Smith, W:	O God which hast taught	v maatb	r	218

Smith, W:	Preces and Responses	f ma[a]tb	r	224
Smith, W:	Psalm for Christmas Matins	f maatb	t	229
Smith, W:	Psalm for Christmas Evensong	v maatb	t	238
Smith, W:	Psalm for Easter Matins	f maatb	t	248
Smith, W:	Psalm for Easter Evensong	v maatb	r	257
Smith, W:	Psalm for Whitsunday Matins	f maatb	t	266
Smith, W:	First Communion Service	v [m]aat[b]	r	272
Smith, W:	Second Communion Service	v [m]aat[b]	r	283
Smith, W:	Kyrie 'Ten: Several Ways'	f/v [m]a[atb]	r	288
?Smith, W:	Organ Fantasia I & II		t	296
White, W:	Almighty Lord, whose love	v mmaatb	t	301
White, W:	Behold now praise the Lord	f maatb	t	311
White:	O praise God in his holiness	f mmaattbb	t	318
Wilson:	By the waters of Babylon	f matb	e	335

EDITORIAL PRACTICE

The following is a summary of editorial practice used throughout the transcriptions.

Note values and transposition

Note values are left unchanged. Transposition follows the common accepted practice of upwardly transposing the music a minor third. The justification for this decision will be evident in the ranges of the vocal parts. Towards the end of the century, with the introduction of the Italianate style, transposition appears to be no longer necessary, and is consequently dispensed with. A glance at the prefatory staves will confirm the original key status. It is not clear at what pitch music from earlier in the century was performed when it was retained into the 1690s. At written pitch it would be too low.

Directs

The use of directs throughout the 17th century part-books at Durham to indicate the first note of the next line was almost universal. Their appearance in the organ books was not restricted to the end of lines however, but rather more they seem to imply the existence of a note usually out of reach (i.e. an interval of a tenth or more). Occasionally these notes can be accommodated by the other hand, and are often written on the other stave as well. Their appearance would seem to imply that, although the note may not be played as written, by means of octave substitution it can still be incorporated into the accompaniment. In such cases as this, the direct has been replaced with the note it represents without comment.

The reason for this is that, with manual to pedal coupling, the modern-day organist can more easily compensate for large stretches, and it is felt that, had the 17th century organist had the same facilities, the direct signs would have been written as notes.

Organ Parts

When filling out organ parts consideration is given to what can be practicably managed with two hands, though in rare cases unavoidable stretches of a tenth are written. Where this is not feasible, pedal coupling should be used. Consecutives in reduced organ parts are often unavoidable.

It has been decided not to add rests to organ reductions, as this would clutter the staves. They are not always in four parts, and the four parts are not always equally split between the staves.

In verse sections, a rest immediately before an entry is taken to show the entry itself more clearly, rather than indicating the lack of a note before it. In several instances the rest excludes the possibility of a third in a chord, and where editorial filling out occurs, the third is restored and the rest removed without comment. An example of this is in Henry Palmer's creed, bars 67-8. The triad at the end of bar 67 is followed immediately by a high E, with a rest below, to indicate the alto entry on the following beat. The texture is suddenly very sparse, and so it is assumed that the organist would fill out the chord.

Fermatas, double bars, semibreves and breves

In the manuscripts there is not a trace of consistency in the application of any kind of lengthening of the final note of a section. There are instances where some parts have a semibreve, some a breve and others a breve with fermata. It would seem logical that the last note of a section would be four minim beats long. Practical experience has shown that to replace the final minim with a rest maintains the pulse and momentum without shortening the note too much. In all cases a breve is shown, and no mention made of variants from this, unless they are of an exceptional nature. Where all parts agree on a semibreve, this is retained.

Underlay

It is clear that underlay was of only minor significance to the 17th century scribe. The instances of discrepancy are legion, and usually so unmusical that they can bear no relation to the composer's original. Major underlay discrepancies are listed in the variants, though minor ones are not. In each case the most musical reading is favoured, earlier sources taking preference.

Editorial matter

Editorially restored music is shown as small notes, and text and comments are enclosed in square brackets. The few exceptions to this rule are documented in the text relating to each transcription. Editorial ties and slurs are crossed.

Accidentals

Accidentals adhere to the following:

normal accidentals - present in the source

[square brackets] - missing in the source part though deemed necessary here through inclusion in another part in the source or through the repetition of a musical point. Accidentals which are lacking in the original through the obvious expected application of musica ficta are also shown this way.

(round brackets) - cautionary. These accidentals do not appear in the sources, and here appear merely as an aid to the performer.

above the note - missing in the source, though not represented in another part in the source. These accidentals indicate the editorial application of musica ficta. They should not be regarded as mandatory.

redundant accidentals - accidentals which have no consequence in modern notation are suppressed without comment, such as repeated accidentals within a bar, and accidentals which are covered by the key signature.

Bars

Bar numbers are given every five bars. To discourage a regular stressed pulse a time signature of 6/2 is used, though occasionally bars of differing lengths are included without comment.

MUSICA FICTA AT DURHAM IN THE 17th CENTURY

There can be no doubt that *musica ficta* was used in performance of manuscript music at Durham in the 17th century. The music books abound with clues as to the implementation of ficta, though it seems likely that much was left to the discretion of the performer, and hence no two performances of the same piece would be identical. The following attempts to summarise the main treatments of intervals which would be assumed by the scribe. In other words, manuscripts would omit obvious accidentals, and expect the performer to implement them. As with many aspects of the manuscripts there is not a trace of consistency between manuscripts, between scribes, or even in the work of the same scribe.

Flattened third - where a third is flattened in another part immediately preceding, it will also be flattened in other parts. This is illustrated in William Smith's Psalm for Easter Matins, at bar 32. Alto 1 has flattened thirds from the first note of the bar, and, whilst the tenor note on the third beat isn't flattened in the part-books, they would have flattened it as a matter of ficta. The organ part confirms this. See also Geeres *Merciful Lord we beseech thee*, bar 13. The organ 'tenor' part has no flat, though it is two notes behind the bass which is flattened. The tenor books confirms the flat. In instances such as this, if the third were not intended to be flattened, it would be signified by the addition of a sharp. That the practice continued after the Restoration is illustrated in Foster's anthem *What reward shall I give*. Bar 29 bass and bar 33 alto both omit the accidental, though the organ confirms the flat.

Flattened fourth (rising) - on a rising scale over a tonic bass, the fourth is flattened (ie. perfect), even if preceded by an earlier sharpened note. e.g. William Smith's Psalm for Easter Matins b. 26 alto 2.

Flattened sixth - the question of whether or not the sixth is flattened is a common one. It is well understood that before the introduction of regular barring later in the seventeenth century, an accidental only pertained to the note immediately following, and not to any subsequent repetitions. Taking this rule at face value, however, poses several problems of interpretation, and it soon becomes clear that there were certain situations in which the musical ear, or 'common sense' overruled. A case in point is Smith's anthem *Almighty and everlasting God*. At original pitch this piece is in G minor with one flat. At the second beat of bar eleven the organ part has a flat for the G (originally E), though not for the second G, two beats later. The rule of accidental usage would tell us therefore that the second G should be a G natural. The rule of common sense overrides and tells us to flatten the note, here the fourth note of D flat major scale, avoiding a tritone with the bass. Hence, here there is an editorial flat under the note to show that it was not flattened in the original.

Falling seventh - the falling seventh is flattened, even when preceded by a rising sharpened seventh, cf. William Smith's Psalm for Easter Matins bar 5 alto 1, confirmed by the organ part.

Leading note (cadential) - the leading note is sharpened when preceding a root tonic chord at a cadence, even when no accidental is added, e.g. William Smith's Psalm for Whitsunday Matins, tenor bars 21-2. The lack of an a natural here would result in a tritone against the medius. Further evidence of this is at bar 39 in the tenor part, where two books supply the natural and the third (E10) omits it.

Leading note (non-cadential) - the leading note is also sharpened when it occurs mid-phrase. It is common for the scribe to omit the sharpening accidental from subsequent appearances of a musical point after the first has been sharpened. The singer will be expected to imitate without a reminder, cf. Hutchinson *O God my heart prepared is*, bar 23. The E naturals in the medius part are not notated for bass book M29 or the organ left hand.

Leap of a fourth - these can only be perfect fourths, and never augmented. Hence, a leap of a fourth from a B flat will be to an E *flat*, whether indicated or not, e.g. William Smith's anthem *Almighty and Everlasting God*, alto 1, bar 5.

Repeated leading note - where a leading note is repeated at a cadence, a sharp in front of the second note will also apply to the first. e.g. William Smith's Psalm for Whitsunday Matins, alto 1, bar 11.

Repeated notes - where a note with an accidental before it is repeated and the following note is the same, the accidental must be repeated. e.g. in a key signature of one flat, with a chord of D, if a part has an F sharp, immediately followed by an F with no sharp, an F natural should be assumed, without a cancelling accidental. Only by repeating the sharp will the note be repeated. e.g. William Smith's Psalm for Easter Matins, alto 1, bar 22, and Whitsunday Matins, medius, bar 41.

4-3 suspensions - where a third precedes a 4-3 suspension, and the second third is sharpened, the first will also be sharp, cf. William Smith's Psalm for Whitsun Matins, alto 1, bar 11.

4-3 resolutions - where a 4-3 suspension resolves in the classic cadence style (4-3-2-3), and the second third is sharpened, the first one will also be, whether indicated or not, cf. the final cadence of William Smith's anthem *Grant we beseech thee* (alto 1).

Repetition of a point - where a musical point is repeated, the accidentals will apply to subsequent airings of the point in other parts, unless contradicted, cf. William Smith's anthem *O God which for our sakes*, bar 24, alto 1 and organ.

Rising fourth - a rising fourth in a scale is always flattened, even with no accidental, e.g. William Smith's anthem *Almighty and everlasting God*, bar 16 organ bass. This is an E in the original and has no flat.

Rising second - in a rising scale, the interval between the tonic and supertonic is always a tone. Hence in a key signature of three flats, in a scale of G minor, the second note may not be sharpened in the source, but will always be an A natural. e.g. Hutchinson's anthem *O God my heart prepared is*, organ, bars 42-3.

Rising sixth - the same rule applies to rising seconds and sixths. A sixth will be sharpened where not indicated, if rising on to a sharp seventh.

Sharpened third - the final chord of a section always has a sharpened third, regardless of whether indicated. The end of the first chorus of Hutchinson's anthem *Lord I am not high-minded* has no D natural indicated in A1 or C1. That the third is sharpened is confirmed by Peterhouse ms 485.

TRANSCRIPTIONS

Handwritten musical score for the first system, featuring five vocal parts and an organ accompaniment. The lyrics are: "Have mer-cy u-pon me O — Lord, have mer-cy u-pon me O — Lord for".

Vocal Parts:

- Medius:** Treble clef, lyrics: "Have mer-cy u-pon me O — Lord, have mer-cy u-pon me O — Lord for"
- Alto:** Treble clef, lyrics: "Have mer-cy u-pon me O — Lord, have mer-cy u-pon me O — Lord for"
- Tenor:** Treble clef, lyrics: "Have mer-cy u-pon me O — Lord, have mer-cy u-pon me O — Lord for"
- Bass:** Bass clef, lyrics: "Have mer-cy u-pon me O — Lord, have mer-cy u-pon me O — Lord for"

Organ: Treble and Bass clefs, accompaniment.

Handwritten musical score for the second system, featuring five vocal parts and an organ accompaniment. The lyrics are: "I am weak, O Lord heal me, O Lord heal me for my bones are ve-xed, for my".

Vocal Parts:

- Medius:** Treble clef, lyrics: "I am weak, O Lord heal me, O Lord heal me for my bones are ve-xed, for my"
- Alto:** Treble clef, lyrics: "I am weak, O Lord heal me, O Lord heal me for my bones are ve-xed, for my"
- Tenor:** Treble clef, lyrics: "I am weak, O Lord heal me, O Lord heal me for my bones are ve-xed, for my"
- Bass:** Bass clef, lyrics: "I am weak, O Lord heal me, O Lord heal me for my bones are ve-xed, for my"

Organ: Treble and Bass clefs, accompaniment.

verse

Bass

Organ

verse:

I will bless the Lord at all times, I will bless the

Medius editorial

Alto

Tenor

Bass

Organ

verse

And let us ex-alt his name, ex-alt his name together, and let us ex-alt his name, his name together

Vers 4 Voc:

[full]

Hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah

cho: Hallelujah:

Alto

Tenor

Bass

cho

cho:

verse

My song shall be of mer-cy and judg-ment, of mer-cy and judg-ment

full

full

full

I will take no wick-ed thing in hand, I hate the sins of un-faith-ful-ness

I will take no wick-ed thing in hand, I hate the sins of un-faith-ful-ness

I will take no wick-ed thing in hand, I hate the sins of un-faith-ful-ness, there shall no such

full

full

full

Hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah,

Hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah,

Hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah,

Medius editorial

Why do the heathen so furious-ly rage ——— rage ———

Alto Why do the heathen so furious-ly, so furious-ly rage ———, do

Tenor Why do the heathen so furious-ly, so furious-ly ——— rage ———, do

Bass Why do the heathen so furious-ly rage ——— to

Organ

This system of a handwritten musical score includes five vocal parts (Medius, Alto, Tenor, Bass) and an Organ part. The Medius part is labeled 'editorial' and has lyrics: 'Why do the heathen so furious-ly rage ——— rage ———'. The Alto part has lyrics: 'Why do the heathen so furious-ly, so furious-ly rage ———, do'. The Tenor part has lyrics: 'Why do the heathen so furious-ly, so furious-ly ——— rage ———, do'. The Bass part has lyrics: 'Why do the heathen so furious-ly rage ——— to'. The Organ part is in the lower register. The score is written in G major (one sharp) and common time. The vocal parts are in treble clef, and the organ part is in bass clef. The lyrics are written below the corresponding staves.

to-gether and why do the peo-ple i-magine a vain thing

rage to-gether and why do the peo-ple i-magine a vain

rage to-gether and why do the peo-

-gether, to-gether and why

This system of a handwritten musical score continues the vocal and organ parts from the first system. The lyrics are: 'to-gether and why do the peo-ple i-magine a vain thing' (top line), 'rage to-gether and why do the peo-ple i-magine a vain' (second line), 'rage to-gether and why do the peo-' (third line), '-gether, to-gether and why' (fourth line). The score is written in G major (one sharp) and common time. The vocal parts are in treble clef, and the organ part is in bass clef. The lyrics are written below the corresponding staves.

Te deum

To thee cri-eth che-ru-bin and se-ra-phim

thus con-tin-u-al-ly, continuall y, thus con-tin-u-al-ly, ho-ly art thou

Benedictus

That we should be sa-ved from our e-ne-mies, and from the hands of all-

- that hate us. To ful-fil his mer-cy pro-mi-sed to our fa-thers

Medius E4,5 Lord have mer-cy u-pon us, up-on

Alto ^{Bar 2} _{Can 2} E6,8 Lord have mer-cy u-

Alto ^{Bar 1} _{Can 1} E7,11^a Lord have mer-cy u-pon us, u-pon us

Tenor E9,10,C13 Lord have mer-cy

Bass E11 Lord have mer-cy u-pon us, u-pon

5

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

-pon us and in-cline our hearts to keep this law.

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

u-pon us, u-pon us and incline our hearts to keep this law.

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

10

Lord have mercy u-pon us and in-cline our hearts to keep this

Lord have mercy upon us, u-pon us and incline our hearts to keep this

Lord have mercy u-pon us and incline our hearts to

Lord have mer-cy u-pon us, u-pon us and incline our

Lord have mer-cy u-pon us and incline our hearts to keep this law,

15

law. Lord have mercy u-pon us, u-
 Lord have mercy u-pon us
 Keep this law. Lord have mercy u-
 hearts to Keep this law. Lord have mercy u-pon us, Lord have mercy u-pon
 to Keep this law. Lord have mercy u-pon us, have mer-cy

-pon us and in-cline our hearts to Keep this law.
 and incline our hearts to Keep this law.
 -pon us and incline our hearts to Keep this law. Lord have
 us, and in-cline our hearts to Keep this law. Lord have mer-
 u-pon us, and in-cline our hearts to Keep this law. Lord

20

Lord have mer-cy u-pon us and write all these thy laws in our
 Lord have mer-cy u-pon us, and write all these thy laws in our hearts
 mer-cy u-pon us, and write all these thy laws in our hearts
 -cy u-pon us, and write all these thy laws in our hearts
 - have mer-cy u-pon us, Lord have mer-cy u-pon us, and

hearts, and write all these thy laws in our hearts we beseech
 laws in our hearts, and write all these thy laws in our
 and write all these thy laws in our hearts
 and write all these thy laws in our
 write all these thy laws, and write all these thy laws in our

thee, we beseech thee, we beseech thee.
 hearts we beseech thee, we beseech thee.
 we beseech thee, we beseech thee.
 hearts we beseech thee, we beseech thee.
 hearts we beseech thee, we beseech thee.

Tenor

In thee o Lord have I put my trust,

in thee o Lord have I put my trust, let me never be put to con-

-fu-sion, to un-fu-si-on,

Alto

verse for a C. Tenor alone

verse

Tenor

verse for a Contratenor alone

verse

Bass

verse

And ga-ther'd them out of the lands, and

And ga-ther'd them out of the lands, out of the

And ga-ther'd them out of the

full

They went a-stray in the wil-der-ness out of the way

and found no ci-ty to dwell

They went a-stray in the wil-der-ness out of the way and found no ci-

They went a-stray in the wil-der-ness out of the way

full

O that men would therefore praise the Lord, O that men would therefore praise the Lord

O that men would there-fore praise the Lord, O that men would therefore praise

O that men would therefore praise the Lord, O that men would there-

Medius editorial

Alto Dec editorial

Tenor

Bass

Organ

Almighty and everlasting God, everlasting God,

Alto 1: Almighty and everlasting God, everlasting God,

Alto 2: Almighty and everlasting God, everlasting God,

God who art always more ready to hear than we to pray, than we to pray, and art wont to

God who art always more ready to hear than we to pray, than we to pray and art

God who art always more ready to hear than we to pray, than we to pray and art

God who art always more ready to hear than we to pray, than we to pray and art

Medius	editorial			
		Al—migh—ty God who	seest that we have no power of our—	selves, to ———
Alto	editorial			
		Al—migh—ty God	who seest that we have no	power of ourselves, that we have no
Tenor				
		Al—migh—ty God	who seest that we have no	power, who seest that we have no
Bass				
		Al—migh—ty— God	who seest that we have no	power of ourselves, who seest that we
Organ				

help our ——— selves,	no power of ourselves to	help ourselves,	both	outwardly
power of ourselves, no power of our—	selves to help ourselves, to	help ourselves, Keep thou us both	outwardly	
power of our ——— selves	to help ourselves, to	help ourselves, Keep thou us both	outwardly	
have no power of ourselves	to help our—selves, to	help ourselves, Keep thou us both	outwardly	

Medius decani	editorial			full
Medius cantoris				And in earth
Alto				full
Tenor	cho			And in earth
Bass	vers cho	verse, cantoris	Glo-ry be to God on high.	full
Organ		vers: Glory be to God on high		And in earth

peace, good will towards men, good	will towards men.	We	praise thee, we bless	thee
peace, good will towards men, good	will towards men.	We	praise thee, we bless	thee
peace, good will towards men, good	will towards men.	We	praise thee, we bless	thee
peace, good will towards men, good	will towards men.	We	praise thee, we bless	thee
peace, good will towards men, good	will towards men.	We	praise thee, we bless	thee
peace, good will towards men, good	will towards men.	We	praise thee, we bless	thee
peace, good will towards men, good	will towards men.	We	praise thee, we bless	thee
peace, good will towards men, good	will towards men.	We	praise thee, we bless	thee

Medius editorial

Alto *p*

Tenor *p*

Bass *[full, bass]*

Organ *#* He that *[organ pt. annotated in source]*

I am the res-ur-rec-ti-on and the life saith the Lord.

He that be-lie-ve-th on

He that be-lie-ve-th on

He that be-lie-ve-th on

He that be-lie-ve-th on

He that be-lie-ve-th in

me, yea though he were dead, yet shall he live, and whosoever li-ve-th and be-lie-ve-th in me

me, yea though he were dead, yet shall he live, and whosoever liveth and be-lie-ve-th in me

me, yea though he were dead, yet shall he live, and whosoever li-ve-th and be-lie-ve-th in me

me, yea though he were dead, yet shall he live, and whosoever liveth and be-lie-ve-th in me

me yea though he were dead yet shall he live and whosoever li-ve-th and belie-ve-th in me

editorial

Medius decani
If the Lord, the Lord him-self, if the Lord him-self, him

Medius cantoris
If the Lord himself, the Lord him-

Alto
If the Lord himself, him — self had not been on our side,

Tenor
If the Lord him-self,

Bass
If the Lord him-self, him —

Organ

Detailed description: This system contains the first three measures of the musical score. It features six staves: Medius decani (Soprano), Medius cantoris (Alto), Alto, Tenor, Bass, and Organ. The key signature is B-flat major (two flats). The time signature is common time (C). The lyrics are: 'If the Lord, the Lord him-self, if the Lord him-self, him' for the decani; 'If the Lord himself, the Lord him-' for the cantoris; 'If the Lord himself, him — self had not been on our side,' for the Alto; 'If the Lord him-self,' for the Tenor; 'If the Lord him-self, him —' for the Bass; and the Organ accompaniment.

-self had not been on our side, had not been on — our side may Is — ra — el now

-self had not been on our side, been on our side may Is — ra — el now

had not been on our side, on — our side may Is — ra — el now

the Lord himself had not been, had not been on our side may Is — ra — el now

-self had not been, had not been on our side May Is — ra — el now

the Lord himself had not been, had not been on our side may Is — ra — el now

the Lord himself had not been, had not been on our side may Is — ra — el now

Detailed description: This system contains the next three measures of the musical score. It features six staves: Medius decani, Medius cantoris, Alto, Tenor, Bass, and Organ. The lyrics are: '-self had not been on our side, had not been on — our side may Is — ra — el now' for the decani; '-self had not been on our side, been on our side may Is — ra — el now' for the cantoris; 'had not been on our side, on — our side may Is — ra — el now' for the Alto; 'the Lord himself had not been, had not been on our side may Is — ra — el now' for the Tenor; '-self had not been, had not been on our side May Is — ra — el now' for the Bass; and the Organ accompaniment. A rehearsal mark [514] is present at the beginning of the system.

Medius editorial

Alto

Tenor

Bass

Organ

I heard a voice in heav'n say-ing un-to me:

Write, from hence —

Write, from hence —

Write, from hence —

Write, from hence —

Write, from hence —

-forth, write from hence forth bles-sed are the dead, bles-sed are the dead, are the dead which die in the Lord, which

-forth, write from hence — forth — bles-sed are the dead, are the dead which die in the Lord, which

-forth, write from hence — forth bles-sed are the dead, are the — dead which die in the Lord, which

-forth, write from hence forth bles-sed are the dead, the dead, bles-sed are the dead which die in the Lord, which

die in the Lord, evn so saith the Spirit, the Spirit, saith the Spirit. For they rest from their labours, for they rest from their labours,

die in the Lord, evn so saith the Spirit, evn so saith the Spirit. For they rest from their labours, they rest from their labours,

die in the Lord, evn so saith the Spirit, saith the Spirit. For they rest from their labours,

die in the Lord, which die in the Lord, evn so saith the Spirit. For they rest from their labours, for they

for they rest from their labours, they rest from their labours.

they rest from their labours, they rest from their labours.

for they rest from their labours, they rest from their labours.

rest from their labours, they rest from their labours.

Tenor dec = can

verse full
62 beats

Man is like a thing of nought, his time passeth a way

Bass dec

verse full
62 beats

Man is like a thing of nought, his time passeth a way

verse
68 beats

passeth away like a shadow.

verse
68 beats

Bles-sed is he, bles-sed is he that hath the God of Ja-cob for his help

-way like a sha-dow.

Bles-sed is he, is he

and whose

and whose hope is in the Lord his God, his God,

and whose hope is in the Lord his God, his God.

hope is in the Lord his God, and whose hope is in the Lord his God, the Lord his God, his God.

Handwritten musical score for the first system, featuring five vocal parts and organ accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

Vocal Parts:

- Medius (editorial):** My song shall be of mer-cy and judge-
- Alto (editorial):** My song shall be of mer-cy and judgement, my song shall be of mer-cy and
- Tenor:** My song shall be of mer-cy and judge-ment, of mer-cy and judge-
- Bass:** My song shall be of mer-cy and judge-ment

Organ: Accompaniment for the vocalists.

Handwritten musical score for the second system, continuing the vocal parts and organ accompaniment. The key signature remains three flats and the time signature is common time.

Vocal Parts:

- Medius:** -ment, unto thee O Lord will I sing, O let me have true understanding in the
- Alto:** judgement, un-to thee O Lord will I sing, O let me have true understanding in the
- Tenor:** -ment, unto thee O Lord will I sing, O let me have true understanding in the
- Bass:** unto thee O Lord will I sing

Organ: Accompaniment for the vocalists.

Bass
decani

Organ

vers

verse, decani

Set up thy

-self O God above the heav'ns,
a-bove the heav'ns
and thy glory

Medius
editorial

Alto
vers

Tenor
cho

Bass

Organ
choi

full

My heart is fi-xed O God,
my heart is fi-xed O God

praise. My heart is fi-xed O God,
my heart is fi-xed O God

My heart is fi-xed O God,
my heart full

My heart is fi-xed O God

Medius editorial

Alto 1 Dec Can editorial

Alto 2 Dec Can cho

Tenor vers

Bass vers

Organ vers:

[verse, decani]

What reward shall I give un-to the

What reward shall I give un-to the Lord for

s

Lord for all the be-ne-fits, for all the be-ne-fits that he hath done, that he hath done un-to me?

all the be-ne-fits, be-ne-fits, for all the be-ne-fits that he hath done un-to me?

[Verse, cantoris] 10

I will receive the cup of salva-tion, the cup of salva-tion and call upon the

verse, cantoris

I will receive the cup of salva-tion, the cup of salva-tion and call u-

[full] 15

name of the Lord, and call upon the name of the Lord, of the Lord. I will of-fer the sa-cri-fice of thanks-

[full] I will of-fer the sa-cri-fice of thanks-

full I will of-fer the sa-cri-fice of thanks-

pon the name of the Lord, and call upon the name of the Lord. I will of-fer the sa-cri-fice of

full I will of-fer the sa-cri-fice of thanks-

cho: I will of-fer the sa-cri-fice of thanks-

Handwritten musical score for a choir, featuring five vocal parts and piano accompaniment. The lyrics are:
 -gi—ving, of thanks-gi—ving and will call, and will call u—pon the name of the Lord, of the Lord.
 -gi—ving, of thanks-gi—ving and will call, will call u—pon the name of the Lord, of the Lord.
 -gi—ving, of thanks-gi—ving and will call, and will call u—pon the name of the Lord.
 — thanks-gi—ving, of thanks-gi—ving and will call, and will call u—pon the name of the Lord.
 -gi—ving, of thanks-gi—ving and will call, and will call u—pon the name of the Lord.

20

Handwritten musical score for a choir, featuring five vocal parts and piano accompaniment. The lyrics are:
 [verse, decani]
 I will pay my vows unto the Lord in the sight of all his peo—
 [verse, decani]
 I will pay my vows unto the Lord

Handwritten musical score for page 25. The score is in G major (two flats) and 4/4 time. It features a vocal line and piano accompaniment. The lyrics are: "ple, in the courts of the Lord's house, in the courts of the Lord's house, ev'n in the midst of thee, of in the sight of all his people, in the courts of the Lord's house, of the Lord's house, ev'n in the midst of thee". The piano part includes dynamic markings such as *ff*, *f*, *p*, and *pp*.

Handwritten musical score for page 30. The score is in G major (two flats) and 4/4 time. It features a vocal line and piano accompaniment. The lyrics are: "three O Je-ru-sa-lem, O Je-ru-sa-lem praise the Lord. Ev'n in the midst of thee, of thee, Ev'n in the midst of thee, in the midst of thee, Ev'n in the midst of thee". The piano part includes dynamic markings such as *full*, *p*, and *pp*. There is a "[full] p" marking at the top right of the page.

in the midst of thee of thee O Je-ru-sa-lem praise the Lord, praise the Lord, praise the Lord.

evn in the midst of thee O Je-ru-sa-lem praise the Lord, praise, praise the Lord.

of thee, evn in the midst of thee O Je-rusa-lem praise the Lord, praise the Lord, praise the Lord.

thee, of thee O Je-ru-sa-lem, O Je-ru-sa-lem praise the Lord, praise the Lord.

midst of thee O Je-ru-sa-lem, O Je-ru-sa-lem, O Je-ru-sa-lem praise the Lord, praise the Lord.

Medius

When the Lord, when — the Lord turn — ed a — gain, turn — ed a — gain the cap —

Alto

When the Lord, when — the Lord turn — ed — a — gain,

Tenor

When the Lord, when the Lord turn — ed a — gain, turn — ed

Bass

when the Lord, when the Lord turn — ed a — gain, turn — ed a — gain

Organ

5

— ti-vi-ty of Si — on, the cap-ti-vi-ty of Si — on, of — Si — on then were we like unto them that

a — gain the captivity of Si — on, of Si — on, of Si — on then were we like unto them that

a — gain the cap-ti-vi-ty of Si — on, of — Si — on then were we like unto them that

the captivity of Si-on, of Si — on, the captivity of Si-on, of Si — on then were we like unto them that

10

dream. Then was our mouth, then was our mouth fil- led with laughter, and our tongue with joy, and our tongue with joy. Then said

dream. Then was our mouth, then was our mouth fil- led with laughter, and our tongue with joy.

dream. Then was our mouth fil- led with laughter, and our tongue with joy, with joy.

dream. Then was our mouth, our mouth fil- led with laughter, and our tongue with joy.

15

they among the heathen the hea- then, then said they among the hea- then, the Lord hath done great things, the Lord hath done great

Then said they, then said they among the heathen, the heathen, then said they among the heathen, the Lord hath done great

Then said they, then said they among the heathen, then said they among the hea- then, the Lord hath done great

Then said they among the hea- then, a - mong the hea- then, the Lord hath done great

things for them. Yea the Lord hath done ———, yea the Lord hath done great things for us al-rea ———

things for them ———. Yea the Lord hath done, the Lord hath done great things for us al-rea ———

things for them. Yea the Lord ———, yea the Lord hath done great things, great things for us al-rea ———

things for them. Yea the Lord hath done, yea the Lord hath done great things for us al-rea ———

Handwritten musical score for the first system of 'When the Lord turned'. It consists of five staves. The top staff is the vocal line with lyrics. The second and third staves are alto and tenor parts. The fourth and fifth staves are bass and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music is divided into four measures.

—dy, whereof we re-joice, whereof we re-joice.

—dy ———, whereof, whereof we re-joice, re-joice. Turn our cap-ti-vi-ty ———,

—dy, whereof we, whereof we re-joice, whereof we re-joice. Turn our cap-ti-vi-ty O Lord,

—dy, whereof we re-joice, whereof we re-joice. Turn our cap-ti-vi-ty O Lord,

Handwritten musical score for the second system of 'When the Lord turned'. It consists of five staves. The top staff is the vocal line with lyrics. The second and third staves are alto and tenor parts. The fourth and fifth staves are bass and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music is divided into four measures. A '20' is written above the first measure of the top staff.

25

Turn our cap-ti-vi-ty o Lord as the ri-vers in the south. They that sow in tears shall
 turn our cap-ti-vi-ty o Lord as the ri-vers in the south. They that sow in tears shall reap in
 turn our cap-ti-vi-ty o Lord as the ri-vers in the south. They that sow in tears
 turn our cap-ti-vi-ty o Lord as the ri-vers in the south. They that sow in tears

30

reap in joy, shall reap in joy. He that now goeth on his way, he that now goeth
 joy, in joy, shall reap in joy. He that now goeth on his way, he that now goeth
 shall reap in joy, shall reap in joy. He that now goeth on his way, he that now goeth
 shall reap in joy, shall reap in joy. He that now goeth on his way, he that now goeth

on his way weep — ing, weep — ing, and bear — eth forth good seed shall doubtless come a —

on his way weep — ing, weep — ing, and bear — eth forth good seed, good seed,

on his way weep — ing, weep — ing, and bear — eth forth good seed, good —

on his way weep — ing, weep — ing, and beareth forth good seed shall doubtless

— gain with joy, shall come a — gain, shall come a — gain with joy, with joy, and bring his sheaves with

shall doubtless come a — gain, shall doubtless come a — gain with joy — and

seed, shall doubtless come again, shall doubt — less come again with joy, with joy —

come again, a — gain, shall doubtless come again with joy and bring his

40

him, and bring his sheaves, and bring his sheaves, and bring his sheaves with him.

bring his sheaves with him, and bring his sheaves, and bring his sheaves with him.

and bring his sheaves, and bring his sheaves with him, with him.

sheaves with him, and bring his sheaves with him, and bring his sheaves with him.

sheaves with him, and bring his sheaves with him. sheaves with him, and bring his sheaves with him.

sheaves with him, and bring his sheaves with him.

Medius (cantoris)
 Tenor (cantoris)

When the Lord turned again, turned again the captivity of

Sion, then were we like unto them that dream. Then was our mouth filled with laughter

and our tongue with joy, and our tongue with joy. Then said they among the heathen, the heathen

Medius	editorial		We know-ledge thee to be the Lord. All the earth doth worship thee, the
Alto			We know-ledge thee to be the Lord. All the earth doth worship thee, the
Tenor			We know-ledge thee to be the Lord. All the earth doth worship thee, the
Bass	editorial		We know-ledge thee to be the Lord. All the earth doth worship thee, the
Organ			

	Fa-ther e-ver-las-ting.		Bles-sed be the Lord God of Is-ra-el
	Fa-ther e-ver-las-ting.		Bles-sed be the Lord God of Is-ra-el
	Fa-ther e-ver-las-ting.		Bles-sed be the Lord God of Is-ra-el
	Fa-ther e-ver-las-ting.		Bles-sed be the Lord God of Is-ra-el

Lord have mer-cy u-pon us and in-cline our hearts to Keep this law.
 Lord have mer-cy u-pon us and in-cline our hearts to Keep this law.
 Lord have mer-cy u-pon us and in-cline our hearts to Keep this law, to Keep this law.
 Lord have mer-cy u-pon us and in-cline our hearts to Keep, to Keep this law.
 Lord have:

The Fa-ther al-migh-ty, ma-ker of heav'n and earth, and of
 The Fa-ther al-migh-ty, ma-ker of heav'n and earth, and of
 The Fa-ther al-migh-ty, ma-ker of heav'n and earth, and of
 The Fa-ther al-migh-ty, ma-ker of heav'n and earth, and of

Medius editorial [Full] We know-ledge thee to be the Lord, all the earth doth wor-ship thee the Fa-ther

Alto editorial [Full] We know-ledge thee to be the Lord, all the earth doth wor-ship thee, the Fa-ther

Tenor Full We know-ledge thee to be the Lord, all the earth doth wor-ship thee the Fa-ther

Bass Full We know-ledge thee to be the Lord, all the earth doth wor-ship thee the Fa-ther

Organ Full

[dec] [Full] e-ver-las-ting. O be joy-ful in the Lord all ye lands, serve

[dec] [Full] e-ver-las-ting O be joy-ful in the Lord all ye lands, serve

[dec] Full e-ver-las-ting. O be joy-ful in the Lord all ye lands, serve

[dec] Full e-ver-las-ting. O be joy-ful in the Lord all ye lands, serve

[dec] O be joy-ful in the Lord all ye lands, serve

[dec] O be joy-ful in the Lord all ye lands, serve

Handwritten musical score for the first system, featuring six staves. The lyrics are: "My soul doth mag-ni-fy the Lord and — my spi-rit re-joic-eth in". The score includes dynamic markings such as [Full] and [Full] on the first five staves. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C).

Handwritten musical score for the second system, featuring six staves. The lyrics are: "Lord, now let - test thou thy ser-vant de-part in peace, ac-cor-ding to thy word." The score includes dynamic markings such as [Full] and [can] on the first five staves. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C).

Handwritten musical score for a choir and organ. The score is in G major (one sharp) and 4/4 time. It consists of five vocal parts (Medius, Alto, Tenor, Bass) and an Organ part. The lyrics are: "Lord have mercy upon us, and incline our hearts to keep, to keep this law." The organ part provides accompaniment for the vocalists.

Medius editorial
 Lord have mer-cy u-pon us, and incline our hearts to keep, to keep this law.

Alto
 Lord have mercy u-pon us, and incline our hearts to keep this law.

Tenor editorial
 Lord have mercy u-pon us and incline our hearts to keep this law.

Bass editorial
 Lord have mercy u-pon us and incline our hearts to keep this law.

Organ

Handwritten musical score for a choir and organ. The score is in G major (one sharp) and 4/4 time. It consists of five vocal parts (Soprano, Alto, Tenor, Bass) and an Organ part. The lyrics are: "The Father al-migh-ty ma-ker of heav'n, of heav'n and earth". The organ part provides accompaniment for the vocalists.

The Fa-ther al-migh-ty ma-ker of heav'n, of heav'n and earth

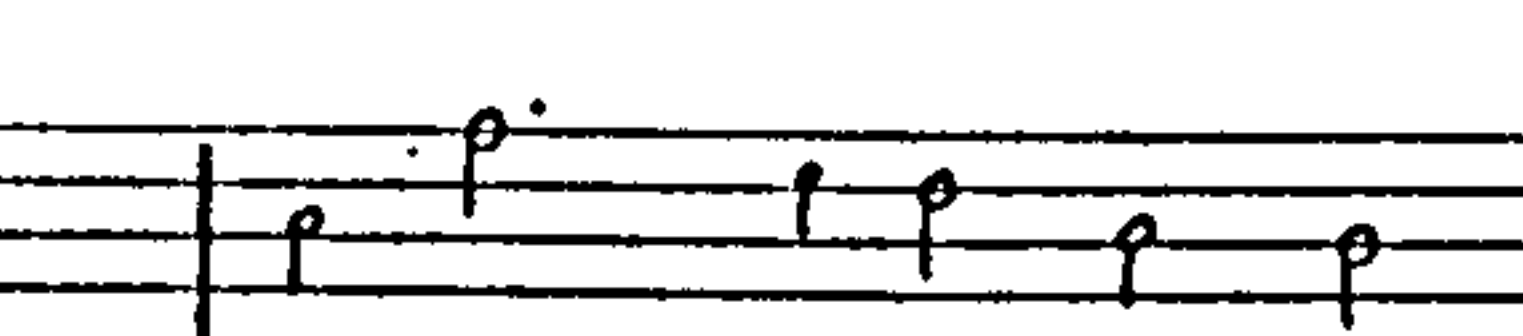
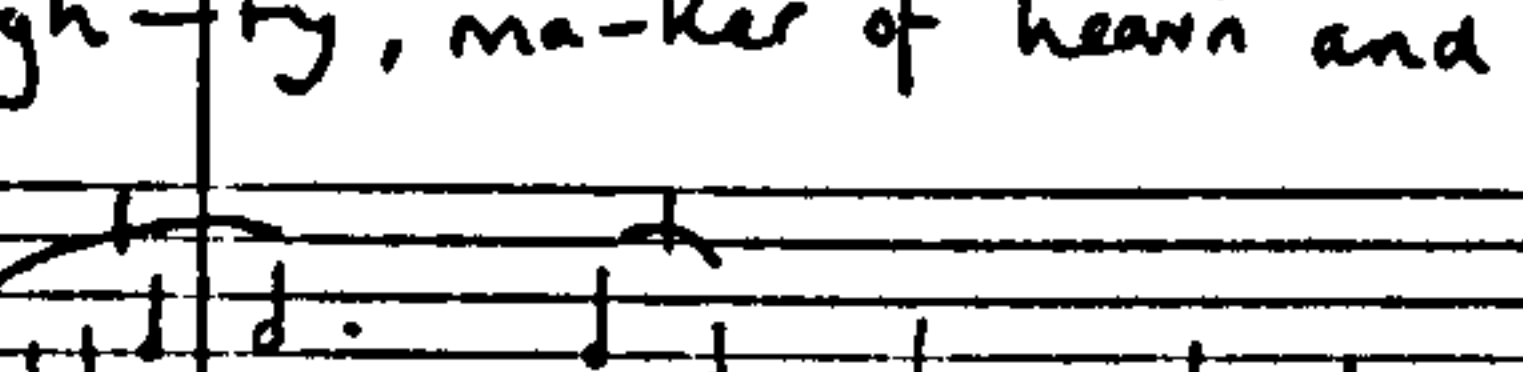
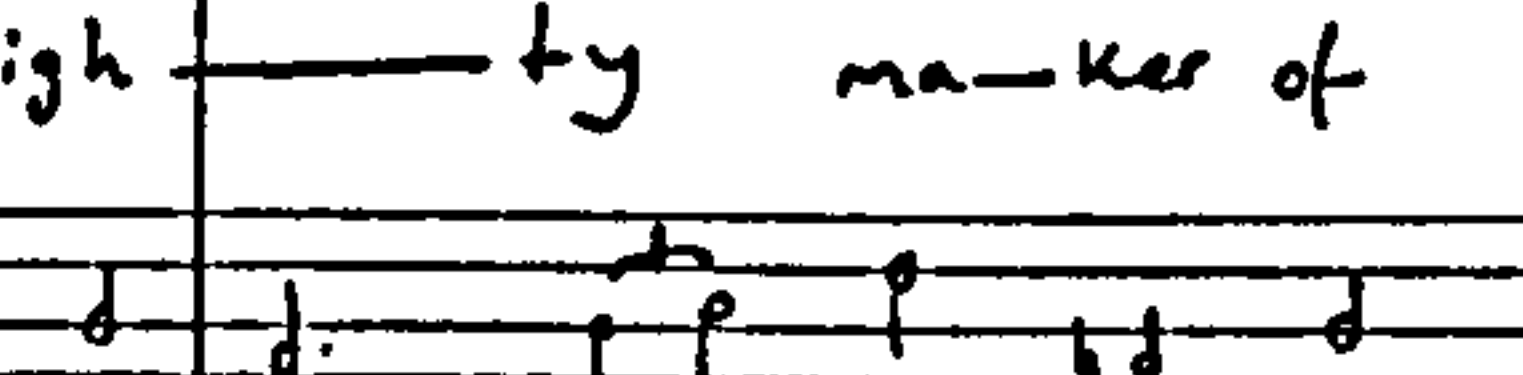
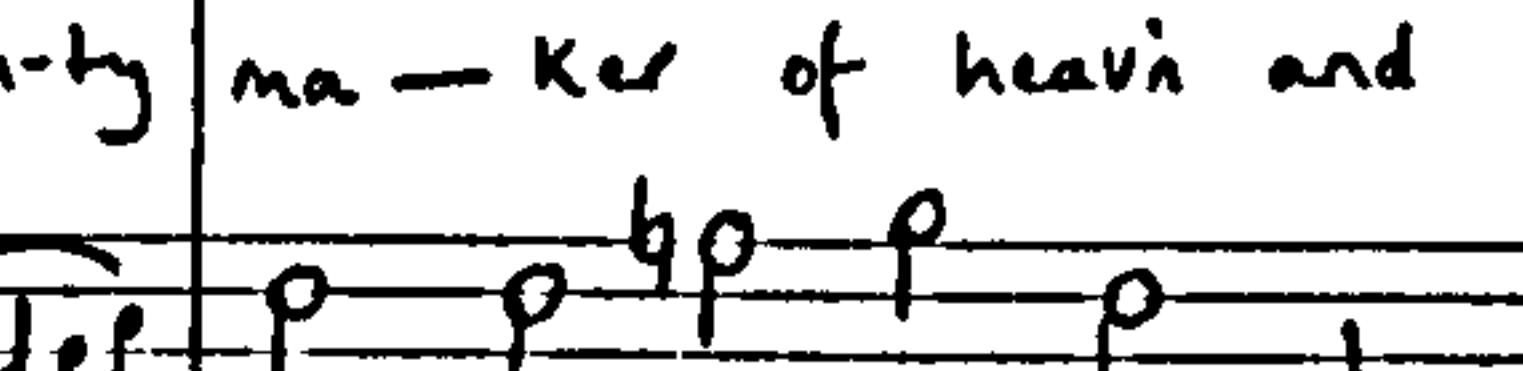
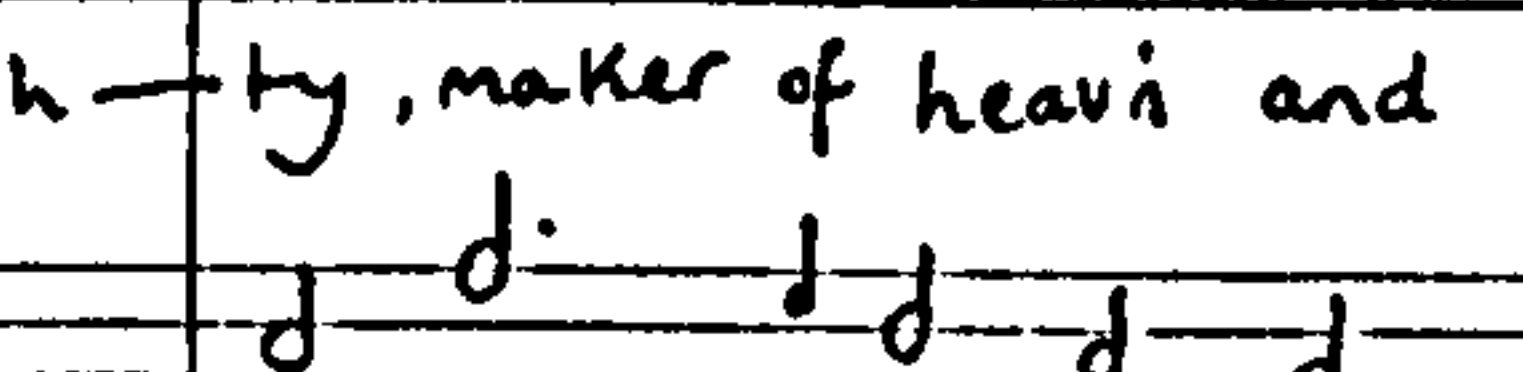
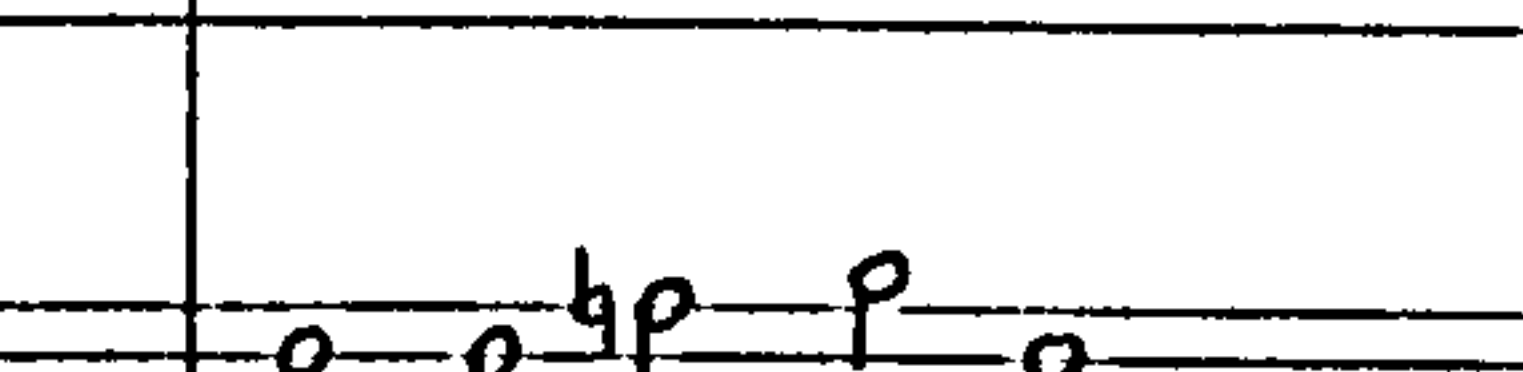
The Fa-ther al-migh-ty ma-ker of heav'n and earth

The Fa-ther al-migh-ty ma-ker of heav'n, of heav'n and earth

The Fa-ther al-migh-ty ma-ker of heav'n, of heav'n and earth

Organ

Medius	editorial		Lord have mercy upon us and incline our hearts to	Keep, to Keep this law.
Alto	editorial		Lord have mercy upon us	and incline our hearts to keep, to keep this law.
Tenor	editorial		Lord have mer-cy-pon us	and incline our hearts to keep, to keep this law.
Bass			Lord have mercy upon us	and incline our hearts to keep this law.
Organ				

	The Fa-ther al-migh-ty, ma-ker of heavn and	earth, and of all things vi-si-ble
	The Fa-ther al-migh-ty ma-ker of	heavn and earth, and of all things vi-si-ble
	The Fa-ther al-migh-ty ma-ker of heavn and	earth, and of all things vi-si-ble
	The Fa-ther al-migh-ty, maker of heavn and	earth, and of all things vi-si-ble
		
		

Medius

We lift them up unto the Lord. It is very meet and right so to do. Ho-ly, ho-ly, ho-ly

Alto 1 Decan

We lift them up unto the Lord. It is ve-ry meet and right so to do. Ho-ly, ho-ly, ho-ly,

Alto 2 Decan

We lift them up unto the Lord. It is very meet and right so to do. Ho-ly, ho-ly, ho-ly,

Tenor

We lift them up un-to the Lord. It is very meet and right so to do. Ho-ly, ho-ly, ho-ly,

Bass

We lift them up unto the Lord. It is meet and right so to do. Ho-ly, ho-ly, ho-ly,

Organ

Detailed description: This system contains the first three measures of the musical score. It features six vocal parts (Medius, Alto 1, Alto 2, Tenor, Bass) and an Organ part. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The lyrics are: 'We lift them up unto the Lord. It is very meet and right so to do. Ho-ly, ho-ly, ho-ly'. The organ part consists of a simple accompaniment of eighth and sixteenth notes.

Lord God of Sa-ba-oth, Lord God of Sa-ba-oth, heav'n and

Lord God of Sa-ba-oth, Lord God of Sa-ba-oth, heav'n and

Lord God of Sa-ba-oth,

Lord God of Sa-ba-oth, heav'n and

Lord God of Sa-ba-oth,

Lord God of Sa-ba-oth,

Detailed description: This system contains the next three measures of the musical score. It features the same six vocal parts and organ part. The lyrics are: 'Lord God of Sa-ba-oth, Lord God of Sa-ba-oth, heav'n and'. The organ part continues with a similar accompaniment. The system concludes with a double bar line.

Treble 1
In ma—nus tu— as do—mi—ne com—men—do spi—ri—tum me—

Treble 2
In ma—nus tu— as do—mi—ne com—men—do spi—ri—tum me—um.

Treble 3 editorial
In ma—nus tu— as do—mi—ne com—men—do

Tenor
In ma—nus tu— as do—mi—ne com—men—do spi—ri—

Bass
In ma—nus tu— as do—mi—ne com—men—do spi—ri—

[Organ]

Detailed description: This system contains the first three measures of the piece. It features six staves: Treble 1, Treble 2, Treble 3 (marked 'editorial'), Tenor, Bass, and Organ. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: 'In manus tuas Domine commendo spiritum meum.' The vocal parts (Tenor and Bass) have long horizontal lines under the words 'tuas' and 'domine' to indicate sustained notes. The organ part provides harmonic accompaniment.

—um. Re—de—mi—sti me, re—de—mi—sti me do—mi—ne De—us ve—ri—ta—tis, ve—ri—

Re—de—mi—sti me do—mi—ne De—us ve—ri—ta—tis, De—us ve—ri—

spi—ri—tum me—um. Re—de—mi—sti me do—mi—ne De—us ve—

—tum me—um, me—um. Re—de—mi—sti me do—mi—ne De—us ve—ri—

—tum me—um, me—um. Re—de—mi—sti me do—mi—ne De—us ve—ri—

Detailed description: This system contains the next three measures of the piece. It features six staves: Treble 1, Treble 2, Treble 3, Tenor, Bass, and Organ. The key signature remains B-flat major. The lyrics continue: 'um. Re-demisti me, re-demisti me Domine Deus veritatis, veritatis, Deus veritatis, Deus veritatis, spiritum meum. Re-demisti me Domine Deus veritatis, veritatis, spiritum meum, meum. Re-demisti me Domine Deus veritatis, veritatis, spiritum meum, meum. Re-demisti me Domine Deus veritatis, veritatis, spiritum meum, meum. Re-demisti me Domine Deus veritatis, veritatis, spiritum meum, meum.' The vocal parts continue with sustained notes and melodic lines. The organ part provides accompaniment.

Handwritten musical score for the first system, featuring six staves:

- Medius decani:** Verse, starting with a half note G4.
- Medius cantoris:** Verse, starting with a half note G4.
- Alto:** Dec. vers. Can. chor., starting with a half note G4.
- Tenor:** Dec. vers. can. vers., starting with a half note G4.
- Bass:** Dec. vers. can. vers., starting with a half note G4.
- Organ:** Verse, starting with a half note G4.

The score is in G major (one sharp) and 4/4 time. The lyrics "Mer-cy-ful Lord" are written under the vocal staves. The organ part features a simple harmonic accompaniment.

Handwritten musical score for the second system, featuring six staves:

- Medius decani:** Verse, lyrics: "we be-seech thee to cast thy bright beams of light u-pon".
- Medius cantoris:** Verse, lyrics: "we be-seech thee to cast thy bright beams of light u-pon thy".
- Alto:** Verse, decani, lyrics: "We be-seech thee".
- Tenor:** Verse, decani, lyrics: "ci-ful Lord. We be-seech thee".
- Bass:** Verse, cantoris, lyrics: "ci-ful Lord. We be-seech thee".
- Organ:** Verse, accompaniment for the vocal parts.

The score continues in G major and 4/4 time. The lyrics are clearly written under the vocal staves. The organ part provides a steady accompaniment.

thy church, that it being light-end

church

[verse, cantoris]

That it being light-end.

verse, decani

That it being light-end.

Decan

Can

that it

verse, cantoris

By the

doc-trine of thy bles-

doc-trine of

doc-trine of

10

thy bles-sed A-pos-tle

-sed A-pos-tle

thy bles-sed A-pos-tle and Evangelist John,

thy bles-sed A-pos-tle. And Evangelist John

15

full, dec+can

May attain to thy e-ver

full, alto 1

John

May attain to thy

full, alto 2

John.

May attain

(verse, cantoris)

and Evangelist John, E-vangelist

(verse, decani)

[can: And E-van-ge-list
Dec: and E-van-ge-list
verse, dec+can

Evan-ge-list
and E-van-ge-list

John.

John. full dec+can

John. May attain to thy e-ver

choi:

-la-sting gifts. may at-tain — to thy everla-sting gifts, may attain to thy e-ver — la-sting gifts, thy
 e-ver — la-sting gifts, e — ver — la-sting gifts, e — ver — la-sting gifts, may attain to thy
 — to thy lasting gifts, may at-tain to thy e-ver — la-sting gifts, may attain to thy e-ver — la-sting gifts e-
full — May attain, may at-tain to thy e-ver — la-sting gifts, may attain to thy lasting gifts, may attain to thy
 — la-sting gifts, may attain to thy e-ver — la-sting gifts,

e-ver — la-sting gifts, e — ver — la-sting gifts. Through — Jesus christ ow Lord , through Jesus
 e-ver — la-sting gifts, thy everlasting gifts, la-sting gifts. Through Jesus christ our Lord —, through Jesus
 — ver — la-sting gifts, e-ver — la-sting gifts. Through — Jesus christ our Lord, through Jesus christ
lasting, ever — la-sting gifts. Through Jesus christ our Lord, our Lord, through — Jesus christ our
 may at-tain to thy e-ver — la-sting gifts. Through — Jesus christ ow Lord, through
 101

25.

Christ, Jesus Christ, through Jesus Christ our Lord, through Jesus Christ, through Jesus Christ our Lord. A

Christ our Lord, through Jesus Christ our Lord, through Jesus Christ, through Jesus Christ our Lord. A

our Lord, through Jesus Christ our Lord, through Jesus Christ, through Jesus Christ our Lord. A

Lord, through Jesus Christ our Lord, through Jesus Christ our Lord, through Jesus Christ our Lord. A

Je-sus Christ our Lord, through Je-sus Christ our Lord, through Jesus Christ our Lord. A

men.

men, A men.

men.

, A-men, A men.

men.

Handwritten musical score for the first system of "O praise the Lord of heaven". The score includes parts for Medius decani, Medius cantoris, Alto, Tenor decani, Tenor cantoris, Bass, and Organ. The lyrics are: "O praise the Lord, O praise the Lord of heav'n, of heav'n, O praise the Lord, O praise the Lord of heav'n, the Lord O praise the Lord of heav'n, the Lord O praise the Lord of".

Handwritten musical score for the second system of "O praise the Lord of heaven". The score includes parts for Decani, Cantoris, and Organ. The lyrics are: "Dec: O praise the Lord, the Lord of heav'n, the Lord of heav'n. Praise him in the highest. Cant: O praise the Lord of heav'n, praise the Lord, the Lord of heav'n. Praise him in the highest. Lord of heav'n, O praise the Lord of heav'n, the Lord of heav'n. Lord, O praise the Lord of heav'n, the Lord of heav'n, the Lord of heav'n. O praise the Lord of heav'n. the Lord of heav'n".

Medius
Alto 1 dec
Alto 2 can
Alto 1 can
Alto 2 dec
Tenor
Bass
Organ

The eyes of all wait u-pon thee o Lord and thou gi-vest them their
The eyes of all wait u-pon thee o Lord,
The eyes of all wait u-pon thee o Lord
The eyes of all wait u-pon thee o Lord
The eyes of all wait u-pon thee o Lord
The eyes of all wait u-pon thee o Lord, thee o Lord —,
The eyes of all wait u-pon thee o Lord

This system contains the first four measures of the piece. It features six vocal parts (Medius, two Alti, two Tenors, and Bass) and an Organ. The music is in a key with two flats and a 4/4 time signature. The lyrics are: "The eyes of all wait u-pon thee o Lord and thou gi-vest them their" (across the first measure), "The eyes of all wait u-pon thee o Lord," (second measure), "The eyes of all wait u-pon thee o Lord" (third measure), and "The eyes of all wait u-pon thee o Lord" (fourth measure).

meat in due Season,
thee o Lord
gi-vest them meat in due sea-son,
and thou gi-vest them their
meat in due sea-son, thou gi-vest them
their meat in due sea-son, in due sea-son, and thou gi-vest them their
meat, thou gi-vest them their meat,
and thou gi-vest them meat
their meat in due sea-son, thou gi-vest them their meat in due sea-son,
meat, thou gi-vest them their meat, their meat
theirin

This system contains measures 5 through 8. The lyrics continue: "meat in due Season," (5), "thee o Lord" (6), "gi-vest them meat in due sea-son," (7), "and thou gi-vest them their" (8), "meat in due sea-son, thou gi-vest them" (9), "their meat in due sea-son, in due sea-son, and thou gi-vest them their" (10), "meat, thou gi-vest them their meat," (11), "and thou gi-vest them meat" (12), "their meat in due sea-son, thou gi-vest them their meat in due sea-son," (13), "meat, thou gi-vest them their meat, their meat" (14), "their" (15), and "in" (16).

in due sea-son, and thou gi-vest them their meat in due sea-son.

meat in due sea-son, their meat in due sea-son, givest them meat in due sea-son.

due sea-son, and thou giv-est them their meat in due sea-son, and thou gi-vest them their meat in due sea-son.

in due sea-son, thou gi-vest them their meat in due sea-son, givest them meat in due sea-son. Thou

meat in due sea-son, and thou gi-vest them their meat in due sea-son.

Thou o-penst thy hand, thou o-penst thy hand, thy hand, thou o-penst thy hand and

Thou o-penst thy hand, thou o-penst thy hand, thy hand and

Thou o-penst thy hand, thou o-penst thy hand, thou o-penst thy hand and

o-penst thy hand, thou o-penst thy hand, thy hand, thou o-penst thy hand, openst thy hand and

Thou o-penst thy hand, thou o-penst thy hand, thy hand and

fil-est all things living with plen-teous-ness. The Lord is righ-te-ous in all his ways and ho-ly, and ho-ly in all his works, his works, and ho-ly in all his works.

works, and ho-ly in all his works, in all his works, and ho-ly in all his works, and ho-ly in all his works, and ho-ly in all his works, and ho-ly in all his works.

Medius editorial

Hear my pra-yer O — Lord, hear, hear my pra-yer O — Lord

Hear my prayer O — Lord, hear, hear my pra-yer O — Lord

Hear my pra-yer O — Lord, hear, hear my pra-yer O — Lord

Hear my pra-yer O Lord, hear my pra-yer O Lord and let my

Organ

5

and let my crying, let my crying come — unto thee. Hide not thy face from me in the time of my

and let my crying, my cry-ing, let my crying come un—to thee. Hide not thy face from me in the time of my

and let my cry-ing come unto thee and let my crying, let my crying come un—to thee. Hide not thy face from me in the time of my

cry-ing come unto thee, and let my crying, let my crying come un—to thee.

10

trouble, hide not thy face from me in the time of my trou—ble, hide not thy face from me in the time of my trouble, in the

trouble, hide not thy face from me in the time of my trou—ble, hide not thy face from me in the time of my trouble, in the

trouble, hide not thy face from me in the time of my trou—ble, hide not thy face from me in the time of trouble, in the

Hide not thy face from me in the time of trou—ble, hide not thy face from me in the

Hide not thy face from me in the time of trou—ble, hide not thy face from me in the

15

time of my trouble. In-cline thine ear un-to me when I call, in-cline thine ear un-to

time of my trou—ble. h-cline thine ear unto me when I call,

time of my trou—ble. In-cline thine ear un-to

time of my trou—ble. In-cline thine ear un-to

In-cline thine ear un-to

me when I call.

in-cline thine ear un-to me when I call, O hear me, O hear me, hear me

me when I call.

In-cline thine ear un-to me when I call, O hear me, O hear me, hear me and that right

20

- and that right soon.

- and that right soon.

Soon, right soon.

Soon, right soon.

If the Lord himself

Organ

vers "quick time:"

cho:

Vers:

[sic]

O Lord our governor

Organ

O L^d our Gover-ner

full

Bass

Orgn

cho:

Glo-ry be to the Father and to the Son and to the Ho-ly Ghost

Greggs: If the Lord himself (extract) 1/1
 Greggs: O Lord our governor (extract) 1/1

Tenor

Bass

Organ

Symphony

Symphony

verse

verse

I will sing a new song unto

I will sing a new song un-to thee — o Lord,

I will sing:~

p.

p.

p.

p.

full

And hast delivered Da-vid, and hast delivered Da-vid, and hast delivered Da-vid

And hast delivered Da-vid, and hast delivered Da-vid, and hast delivered David

cho: And

Medius editorial

verse

My heart is in-diting of a good — matter, I

Bass

verse

My heart is in-diting of a good — matter

organ

verse:

Medius editorial

full

Full of grace are thy lips, full of grace be — cause God hath bles-sed thee for e — ver.

Alto editorial

full

Full of grace are thy lips, full of grace be — cause God hath bles-sed thee for e — ver.

Tenor editorial

full

Full of grace are thy lips, full of grace because God hath blessed thee, thee for e — ver.

Bass

choi

full

Full of grace are thy lips, full of grace be — cause God hath blessed thee for e — ver. Gird thee

organ

choi

verse

verse:

Alto *cho:*

Tenor *cho:*

Bass *vers:* *verse*

Organ

The Lord hear thee in the day of trouble, the name

full

Grant thee thy heart's desire and fulfil and fulfil thy mind.

Grant thee thy heart's desire all thy mind and fulfil all thy mind.

verse:

Grant thee thy heart's desire and fulfil all thy mind, all thy mind.

full [final chorus]

Hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah.

Hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah.

Hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah.

cho:

vers verse

Bass

O clap your hands together, O clap your hands together all ye peo—ple,

O sing us-to God with the voice, with the voice of me-lo-dy For —

verse

— the Lord is high, and to be fear'd —, and to be fear'd.

cho cho

Bass

Hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah.

cho

Hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah

vers

I will worship, will worship thy ho—ly tem—ple and praise thy name be—

Hodge: I will give thanks (extract) 1/1
 Hodge: O clap your hands (extract) 1/1

Organ

Vers:

cho:

Vers:

Medius
 My soul doth mag-ni-fy the — Lord, and my spirit re —

Alto decani
 My soul doth mag - ni - fy the — Lord, and my spirit re —

Alto cantoris
 My soul doth mag - ni - fy the Lord, and my spirit re —

Tenor
 My soul doth mag - ni - fy the — Lord, and my spirit re —

Bass
 My soul doth mag - ni - fy the — Lord, and my spirit re —

Organ editorial

-joi - ceth in God my sa - vi - our, in God my sa - vi - our

-joi - ceth in God my savi - our —, in God

-joi - ceth, re - joi - ceth in God my sa - vi - our, in

-joi - ceth in God my sa - vi - our, my sa - vi - our, in

-joi - ceth in God my sa - vi - our, in God my

Lord, now let — test thou thy ser — vant de-part in peace, ac — cor — ding —
 Lord, now let — test thou thy ser — vant de-part in peace, ac —
 Lord, now let — test thou thy ser — vant de-part in peace, de-part in peace,
 Lord, now let — test thou thy ser — vant de-part in peace, ac — cor — ding to thy
 Lord, now let — test thou thy ser — vant de-part in peace, ac — cor — ding to thy
 Lord, now let — test thou thy ser — vant de-part in peace, ac — cor — ding to thy

— to thy word, ac — cor — ding to thy word, to
 — cor — ding to thy word, to thy word, ac — cor — ding to
 ac — cor — ding to thy — word, ac —
 word, ac — cor — ding to thy word, ac — cor — ding to thy
 word, ac — cor — ding to
 word, ac — cor — ding to

Medius

Alto 1 dec
Alto 1 can

Alto 2 can
Alto 2 dec

Tenor

Bass

Organ

cho

cho

cho

vers

verse, decani

Lord, I am not high-minded,

not high-minded, I have no proud looks, I have no proud looks, I

do not exercise myself in great matters which are too high, which are too high, which are too

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are: "Which are too high, which are too high, which are too high for me." The score includes dynamic markings such as *full* and *p*, and a fermata over the final note of the first vocal line.

Handwritten musical score for the second system, continuing the vocal and piano parts. The lyrics are: "me. ... too high for me. ... high for me. ... are too high for me. Verse, decani: But I re-frain my soul and keep it low." The score includes dynamic markings like *p* and *cb:*.

20

like as a child that is weaned from his mother, yea my soul, yea my soul is ev'n as a weaned

25

full

Yea my soul, yea my soul is ev'n as a weaned child.

verse, decani

O Is-ra-el, trust

full

Yea my soul, yea my soul is a weaned child.

full

Yea my soul, yea my soul is as a weaned child.

full

child. Yea my soul, yea my soul, yea my soul is ev'n as a weaned child.

full

Yea my soul, yea my soul is ev'n as a weaned child.

verse, decani

no:

Vers:

30

M sec

in the Lord,

O Is-ra-el, trust in the Lord from this time forth

T sec

Is-ra-el,

verse, decani

O Is-ra-el, trust in the Lord from this time forth for ever-

B sec

O Is-ra-el, trust in the Lord from this time forth for

M dec
M can
A
T
B

for e-ver — more. From this time forth, from this time forth for e-ver —
From this time forth for evermore, for e — ver —
From this time forth for evermore —, for e — ver —
— more, for e — ver — more. From this time — forth for evermore, for e — ver —
evermore, for e — ver — more. From this time forth for e-ver-more, for e — ver —

full
full
full
full

choi

can
dec

— more. A — men, A — men, A — men —.
— more. A — men, A — men, A — men.
— more. A — men, A — men, A — men.
— more. A — men, A — men, A — men, A — men.
— more. A — men, A — men, A — men, A — men.
— more. A — men, A — men, A — men, A — men.

cho

Medius

vers

Alto

verse, cantoris

Tenor

vers

Bass

vers

Organ

A2 A1

O God, my heart pre-pa-red is

[verse, decani]

I will ad-vance, I will ad-vance my soul in song —,

and eke my tongue is al-so, I will advance my soul in song.

verse, cantoris

My verse, decani

I will ad-vance, I will ad-vance my soul in song. My

10 [full]

M dec: my soul in song, my soul in song, my soul in — song. In gi-ving praise al-so.

M can: In gi-ving praise al — so.

A: my soul in song, my soul in song —. In gi-ving praise al-so.

T: soul in song, my soul in song —, my soul in — song in giving praise also —. In giving praise also.

B dec: Soul in song, my soul in song, my soul in — song. In gi-ving praise al-so, al-so.

B can: [verse] my soul in song, my soul in song, my soul in — song. In gi-ving praise al-so, al-so.

do:

verse, decani 15

A-wake my vi-ol and my harp sweet me-lo-

vers:

-dy to — make, and in the morning, and in the mor-ning I my-self right early will a-

20 [f^{ra}]

M de
M an
A
T
B

And early in the morning I
full
And
full
And in the morning I myself right early
full
And in the morning I my — self
full
wake, right early will awake, right early will awake, . will
a — wake.
And in the morning I

25

my — self right early will awake, right early will a — wake, will a — wake.
I myself right early will awake, right early will a — wake.
will awake, right early will a — wake, a — wake, right early will a — wake, a — wake.
right early will a — wake, right early will a — wake, will a — wake.
my — self right early will awake, a — wake, right early will awake, a — wake, a — wake.
vers: decani
By me
vers:

A

29 30

a-mong the peo-ple Lord still prai-sed shalt thou be, and I a-mong the hea-ven folk, the hea-ven

35

folk will sing o Lord to thee, will sing o Lord to thee, o

[full]

Will sing, o Lord, will sing, o Lord to thee, o Lord to thee.

Will sing, o Lord, will sing, o Lord to thee, o Lord to thee.

Will sing, o Lord to thee, to thee.

Will sing, o Lord to thee, to thee.

cho:

40 [verse, decani]

M

Be-cause thy mercy Lord is great a-bove the hea-vens high,

verse, cantoris

T

Be-cause thy mer-cy Lord is great — a-bove the hea-vens

vers:

45

a-bove the heavens high, heavens high,

and eke thy truth doth reach the clouds, doth

high —, a-bove the heavens high, the hea-vens high,

and eke thy truth doth reach the

50

reach the clouds, doth reach the clouds a-bove the lofty — sky —, a-bove the lofty sky, the lof-ty

clouds, doth reach the clouds, doth reach the clouds a-bove the lof-ty — sky —, a-

A musical score for a four-part choir and piano accompaniment. The score consists of six staves. The top staff is the Soprano part, followed by Alto, Tenor, and Bass parts. The piano accompaniment is on the bottom two staves. The lyrics are: "sky, the lofty sky, a-bove the lofty sky. A-bove, a-bove, a-bove, a-bove the lofty sky, the lofty sky, a-bove the lofty sky. A-bove, a-bove, a-bove the lofty sky. A-bove, a-bove, a-bove the lofty sky." Performance markings include "full" and "ss".

A musical score for the second system of the piece. It consists of six staves for the same four-part choir and piano accompaniment. The lyrics are: "-bove the lofty sky, the lofty sky, the lofty sky. Give me, O Lord, give me, O sky, the lofty sky, the lofty sky. Give me, O Lord sky, a-bove the lofty sky, a-bove the lofty sky. Give me, O Lord sky, a-bove the lofty sky, the lofty sky. Give me, O Lord sky, a-bove the lofty sky, a-bove the lofty sky. Give me, O Lord" Performance markings include "[verse]" and "vusi".

60

M dec
M can

Lord thy sa—ving aid, o Lord when trouble doth assail, when trouble doth assail, for all the help of
 give me, o Lord thy sa—ving aid, o Lord when trouble doth as—sail, when trouble doth assail,

65

man is vain and can no whit avail, and can no whit a—vail, a—vail, and can no whit a—
 for all the help of man is vain and can no whit a—vail, and can no whit a—vail, and can no whit a—

[Full] 70

—vail. For all the help of man is vain and can no whit a—vail, and can no whit a—vail, no whit a—vail.
 —vail. A—vail —, for all the help of man is vain and can no whit avail, a—vail, and can no whit, no whit a—vail.
 For all the help of man is vain and can no whit a—vail, and can no whit avail, and can no whit a—vail, a—vail.
 For all, for all the help of man is vain, and can no whit a—vail, and can no whit a—vail, no whit a—vail.
 For all the help of man is vain, is vain, and can no whit a—vail, and can no whit avail, no whit avail, and can no whit avail, a—vail.

Verse, decani

75

B dec

Through God we shall do val-iant acts, through God we shall do val-iant acts

verse, cantoris

Through God we shall do val-iant acts, through God we shall do val-iant acts

wor-thy of re-

Vers: 2 basses

-nour, wor-thy of renown, worthy of renown. He shall subdue our enemies, our enemies, our enemies, our enemies, our enemies, our

wor-thy of renown, wor-thy of renown, worthy of renown. He shall subdue our enemies, our enemies, our enemies, our enemies, our enemies

80

e-ne-mies, our e-ne-mies, yea he, yea he, yea he shall tread them down, yea he shall tread them down.

our enemies, our e-ne-mies, yea he, yea he, ye he shall tread them down, shall tread them down.

101

95

[full]

Yea he —, yea he shall tread them down, yea he shall tread them down, yea he shall tread them down.

Yea — he shall tread them down, yea he, yea he shall tread them down, yea he shall tread them down, shall tread them down.

Yea he, yea he shall tread them down, shall tread them down, yea he shall tread them down, shall tread them down.

Yea he —, yea he —, yea he shall tread them down, yea he — shall tread them down.

Yea he —, yea — he, yea he shall tread them down, he shall tread them down —, yea he shall tread them down.

90

M dec A — men —, A — men, A — men, A — men.

M can A — men, A — men, A — men.

A1 A — men, A — men, A — men.

A2 A — men, A — men.

T A — men, A — men, A — men, A — men.

B dec A — men, A — men.

B can A — men, A — men.

vers

Bass

My humble sup-pli-ca-ti-on to-wards thee let find ac-cess, and

grant me Lord de-li-ve-rance, for so is thy pro-mise, is thy pro-mise. For so is thy promise, is thy pro-

verse full

Wherein stands my com-fort, my comfort, wherein stands my com-fort, wherein stands my com-fort.

verse full

Are just and perfect all, are just and perfect all, are just and perfect all, are just and perfect all, and perfect all.

verse

Stretch out thy hand, stretch out thy hand and speedily me save, me save for thy com-mand-ments

30 full

to ob-serve cho-sen o Lord I have. chosen o Lord, chosen o Lord I have.

verse 35 Full

I do delight a-lone, de-light a-lone. O seek me for I

45

have not failed thy com-mand-ments, com-mand-ments to keep. A ——— men, A ——— men, A ——— men.

either a) or b)

Medius

Alto 1 dec
Alto 1 can

Alto 2 dec
Alto 2 can

Tenor

Bass

478 c16 [verse, canonic]

Y^e that fear the Lord, put your trust in the Lord.

Org^{an}

"The base begins alone"

solo, decani

Y^e that fear the Lord, put your trust in the Lord.

He is their helper and de-fen-der. The Lord hath been mindful of us and he shall bless

He is their helper and de-fen-der. The Lord hath been mindful of us and he shall bless

He is their helper and de-fen-der. The Lord hath been mindful of us and he shall bless

He is their helper and de-fen-der. The Lord hath been mindful of us and he shall bless

He is their helper and de-fen-der. The Lord hath been mindful of us and he shall bless

He is their helper and de-fen-der. The Lord hath been mindful of us and he shall bless

10

us. Ev'n he shall bless the house of Is-ra-el, he shall bless the house of Aa-ron.

us. Ev'n he shall — bless the house of Is-ra — el, he shall bless the house of Aa — ron.

us. Ev'n he shall bless the house of Is — ra — el, he shall bless the house of Aa — ron.

us. Ev'n he shall bless the house of Is — ra — el —, he shall bless the house of Aa — ron.

us. Ev'n he shall bless the house of Is — ra — el —, he shall bless the house of Aa — ron.

15

He shall bless them that fear the Lord, both small and great. The Lord — shall increase you more and more,

He shall bless them that fear the Lord, both small and great. The Lord shall in —

He shall bless them that fear the Lord, both small and great. The Lord shall in — crease you more, more and more and

He shall bless them that fear the Lord, both small and great. The Lord shall increase you more and

He shall bless them that fear the Lord, both small and great. The Lord

more and more, shall increase you more and more, more and more you and your child- ren. Ye

-crease you more and more, more and more, more and more you and your child- ren. Ye

more, shall in-crease you more and more, more and more, you and your child- ren. Ye

more, more and more, shall in-crease you more and more, you and your child- ren. Ye

B dec shall increase you more and more, shall increase you more and more, you and your child- ren. Ye

B can shall increase you more and more, more, more and more, you and your child- ren. Ye

20
are the bles-sed of the Lord which made heav'n and earth, which made heav'n and earth, which made hea-

are the bles-sed of the Lord which made heav'n and earth, made heav'n and earth, made heav'n and earth, made

are the bles-sed of the Lord which made heav'n and earth, which made heav'n and earth, made

are the bles-sed of the Lord which made heav'n and earth, which made heav'n and earth, which made heav'n and

are the bles-sed of the Lord which made heav'n and earth, which made heav'n and earth, which made heav'n and earth,

25

- ven and - earth.

heav'n and earth. All the whole heavns are the Lord's, all the whole heavns, all

heav'n and earth.

All the whole heavns are the Lord's, are the Lord's, all the whole

earth, heav'n and earth. All the whole heavns are the Lord's, all the whole heavns are the

heav'n and earth.

All the whole heavns are the Lord's, all the whole heavns are

30

Lord's, all the whole heavns are the Lord's. The earth hath he giv'n to the children of men, of

the whole heavns are the Lord's. The earth hath he giv'n

heavns are the Lord's, are the Lord's, are the Lord's. The earth hath he giv'n to the children of men,

Lord's, all the whole heavns are the Lord's. The earth hath he giv'n to the children of

the Lord's, are the Lord's. The earth hath he giv'n to the

35

men, to the children of men, to the children of men —, to the child-ren of men. The dead
 to the children of men, to the children of men, to the children of men, of — men. The dead
 to the children of men, children of men, to the children of men, to the children of men. The dead
 men, to the children of men, to the children of men, to the children of men, of men. The dead
 children of — men, to the children of men, of men —, to the children of men, of men. The dead

praise not thee O Lord, neither all they that go down, that go down in — to silence. But we will
 praise not thee O Lord, neither all they that go down, that go down in — to silence. But we will
 praise not thee O Lord, neither all they that go down, that go down in — to silence. But we will
 praise not thee O Lord, neither all they that go down in — to silence. But we will
 praise not thee O Lord, neither all they that go down in — to silence. But we will

40

praise thy name from this time forth for e-ver-more, from this time forth for e-ver-more, from this time forth for e-ver-more, for ever more

45

for e-ver-more, praise ye the Lord. Glo-ry be to the Father, Father, glo-ry be to the Father, and to the

54

Fa-ther, glo-ry be to the Fa-ther and to the Son and to the
 be to the Fa-ther, glo-ry be to the Fa-ther, to the Fa-ther and to the Son and to the
 -ther, glo-ry be to the Fa-ther, glo-ry be to the Fa-ther and to the Son and to the
 -ry be to the Fa-ther, glo-ry be to the Fa-ther and to the Son and to the
 Son-, Glo-ry be to the Fa-ther and to the Son, the Son and to the
 Glo-ry be to the Fa-ther and to the Son and to the

55

Ho-ly Ghost. As it was in the be-gin-ning is now
 Ho-ly Ghost. As it was in the be-gin-ning is now and e-ver shall be world without end, and
 Ho-ly Ghost. As it was in the be-gin-ning is now and e-ver
 Ho-ly Ghost. As it was in the be-gin-ning is now and e-ver shall be world without
 Ho-ly Ghost. As it was in the be-gin-ning is now and e-ver shall world
 Ho-ly Ghost. As it was in the be-gin-ning is now

and e-ver shall be world without end, A-men, and e-ver shall be world without end, and
 e-ver shall be world without end, and e-ver shall be world without end, and e-ver shall be world
 shall be world without end, and e-ver shall be world without end, A-men, and e-ver
 end, and e-ver shall be world without end, and e-ver shall be world without end, and e-ver
 without end, and e-ver shall be world without end A-men, and e-ver shall be, and e-ver shall be world
 and e-ver shall be world without end, and e-ver shall be world without end, and e-ver shall be world
 shall be world without end, A-men, A-men, A-men.

e-ver shall be world without end A-men, A-men.
 without end, world with-out end. A-men.
 -ver shall be world with-out end, A-men.
 shall be world with-out end, A-men, A-men, A-men.
 without end, world with-out end, A-men.
 world without end A-men, A-men.
 world without end A-men, A-men.

cho

Alto 31

Tenor 31

Bass

vers

verse & decani

14 beats

I will give unto thee O Lord, O Lord with my whole heart, whole heart, thanks

5

I will speak of all thy marvellous works. I will be glad and re-joice in thee, yea my songs will I make of thy

10

I will be glad and re-joice in thee, re-

full

I will be glad and re-joice in thee, yea my

full

name O thou most high, thou most high, O thou most high, O thou most high. I will be glad and re-joice in thee, in

-joice in thee, in thee, yea my songs will I make of thy name, O thou most

Songs will I make of thy name, will I make of thy name, O thou most

thee, yea my songs will I make of thy name of thy name, O thou most

Medius
 O pray for the peace of Je-ru-sa-lem, for the peace of Je-ru-sa-

Alto
 O pray for the peace of Je-ru-sa-lem, the peace of Je-ru-sa-

Tenor
 O pray for the peace of Je-ru-sa-

Bass
 O pray for the peace of Je-ru-sa-

Organ

5
 -lem they shall prosper that love thee, they shall prosper that love thee, shall prosper that love thee. Peace be with-

-lem they shall prosper that love thee, shall prosper that love thee, shall prosper that love thee. Peace be with-

-lem, of Je-ru-sa-lem they shall prosper that love thee, shall prosper that love thee. Peace be with-

-lem, the peace of Je-ru-sa-lem they shall prosper that love thee, that love thee. Peace be with-

- in thy walls, peace be with- in thy walls and plen-teous- ness within, and plen-teous- ness with-in, and plen-teous-

- in thy walls, peace be with- in thy walls and plen-teous- ness within thy pa-la-ces, with-in thy

- in thy walls, peace be with- in thy walls and plen-teous-ness, plen-teous-ness with-

- in thy walls, peace be with- in thy walls and plen-teous- ness, and plen-teous- ness within thy pa-la-

- ness within thy pa-la-ces, and plen-teous-ness with-in thy pa-la-ces. For my breth-ren and com-pan-ions'

pa-la-ces, in thy pa-la-ces. For my breth-ren and com-pan-ions'

- in thy pa-la-ces, and plen-teousness within thy pa-la-ces. For my breth-ren and com-pan-ions'

- ces, and plen-teous-ness with-in thy pa-la-ces. For my brethren and com-pan-ions'

Handwritten musical score for the first system. It consists of six staves. The top two staves are vocal parts with lyrics: "sake I will wish thee pro-spe-ri-ty. Yea be-". The third staff is a piano accompaniment. The bottom three staves are a piano accompaniment with lyrics: "sake I will wish thee pro-spe-ri-ty. Yea be-cause of the house of the". The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

Handwritten musical score for the second system, starting with a measure number '20'. It consists of six staves. The top two staves are vocal parts with lyrics: "- cause of the house of the Lord our God I will seek to do thee good, I will seek to do thee". The third staff is a piano accompaniment. The bottom three staves are a piano accompaniment with lyrics: "Lord our God, the Lord our God I will seek to do thee good, I will seek to do thee". The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

25

good. Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost. As it was

good. Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost. As it

good. Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost. As it

good. Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost. As it

30

in the be-gin-ning and is now, and ever shall be world with-out end

was in the be-gin-ning is now and ever shall be, and ever shall be, and ever shall be world without end,

was in the be-gin-ning is now and ever shall be, and ever shall be, and ever shall be world without end,

was in the be-gin-ning is now and ever shall be, and ever shall be, and ever shall be world without end,

Handwritten musical score for the piece "O pray for the peace of Jerusalem". The score is written on ten staves, with the first five staves containing vocal parts and the last five containing piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics "A-men" are written below the vocal staves, with long horizontal lines indicating sustained notes. The piano part features a steady accompaniment with various rhythmic patterns, including eighth and sixteenth notes, and rests. The score is divided into three measures by vertical bar lines.

Dec only

Tenor

Dec + can

Bass

We know-ledge thee to be the Lord. All the earth doth wor-ship

O be joy-ful in the Lord all ye lands, serve the Lord with gladness and come be — with gladness and

My soul doth mag-ni-fy the Lord, and my spi-rit re-joi-ceth in

Lord now let-test thine thy ser-vant depart in peace according to thy word.

ac-cor-ding

Decanting Gime! Verse, decani "Gime!" full

Can only vers Verse, cantoris full

Decanting Gime! Verse, decani "Gime!" full

We humbly be-seech thy ma-je-s-ty, we humbly be-seech thy ma-je-s-ty.

We humbly be-seech thy ma-je-s-ty, we humbly be-seech thy ma-je-s-ty.

We humbly be-seech thy ma-je-s-ty, we humbly be-seech thy ma-je-s-ty.

We humbly be-seech thy ma-je-s-ty, we humbly be-seech thy ma-je-s-ty.

full [5]

So grant that we —, that we may be pre-sen-ted, maybe pre-sen-ted, maybe pre-sen-ted, maybe pre-sen-ted.

So — grant — that we may be pre-sen-ted —, maybe pre-sen-ted —

So grant that we — may be — pre-sen-ted un-to thee, maybe pre-

[10] Verse, decani

-ted un-to — thee, may be presented un-to thee. with pure, with pure, with

— un-to thee, maybe pre-sen-ted un-to thee. With pure, with pure, with

-sen-ted un-to thee, maybe presented un-to thee.

full [14 beats] full [15]

pure and clear minds. By Je — sus Christ our — Lord, by Jesus Christ our Lord, by

pure and clear minds. full By Jesus Christ our Lord, by Jesus Christ our Lord, by Jesus Christ our

By Jesus Christ our Lord, Jesus Christ our Lord, our Lord, by Jesus Christ our Lord, by Jesus

Jesus Christ our Lord, by Je — sus Christ our — Lord. A — men — , A —
 Lord, by Je — sus Christ our Lord, our Lord. A — men, A — men,
 Christ our Lord, by Je — sus Christ our Lord. A — men, A — men, A —

[20]
 — men, A — men — .
 A — men — .
 — men — .

The first system of the musical score includes the following parts and lyrics:

- Medius dec:** editorial, [verse] Al-migh-ty,
- Medius can:** verse, Al-migh-ty,
- Alto 1 dec / Alto 2 can:** verse, Al-migh-ty
- Alto 1 can / Alto 2 dec:** cho, [verse] Al-migh-ty
- Tenor dec:** verse, Al-migh-ty
- Tenor can:** verse, Al-migh-ty
- Bass dec:** verse, Al-migh-ty
- Bass can:** editorial, [verse] Al-migh-ty
- Organ:** vers

The second system of the musical score includes the following parts and lyrics:

- Soprano (can):** full, -migh-ty. And e-ver-la-sting God.
- Alto (dec):** Full, -ty, e-ver-la-sting God.
- Tenor:** And full, e-ver-la-sting God.
- Bass:** verse, dec, full, al-migh-ty. And e-ver-la-sting God.
- Organ:** cho, vers

Alto cantoris editorial [verse] At-migh-ty and ever-la-sting God,

Organ Vers:

and e-ver-la-sting God —, and everla-sting

Medius decani editorial [full] And e-ver-la-sting God.

Medius cantoris cho full And e-ver-la-sting God.

Alto dec 1 & 2 can 1 & 2 [Dec] cho [can verse] full And e-ver-la-sting God.

Tenor cho full And e-ver-la-sting God.

Bass [Dec] cho full And e-ver-la-sting God.

Organ Vers:

Handwritten musical score for the first system, featuring vocal parts and piano accompaniment. The score is in G major (one flat) and 3/4 time. It includes parts for Soprano (M), Alto 1 (A1 dec), Alto 2 (A2 can), Alto 1 (A1 an), Alto 2 (A2 dec), Tenor (T), Bass (B), and Piano (P).

Lyrics:
 Should follow the example of his great hu-mi-li-ty. Should follow the ex-
 am-ple of his great hu-mi-li-ty. Should follow the ex-
 am-ple of his great hu-mi-li-ty.

Performance markings:
 - Verse, dec 1
 - Verse, can 2
 - [verse, can 1]
 - Verse, dec 2
 - Verse, cantoris

Piano part:
 - Vers: (Verso)
 - Accompaniment for the vocal lines.

Handwritten musical score for the second system, continuing the vocal and piano parts. It includes parts for Soprano (M), Alto 1 (A1 dec), Alto 2 (A2 can), Alto 1 (A1 an), Alto 2 (A2 dec), Tenor (T), Bass (B), and Piano (P).

Lyrics:
 -am-ple of his great hu-mi-li-ty, his great hu-mi-li-ty.
 of his great hu-mi-li-ty, his great hu-mi-li-ty.
 follow the ex-ample of his great hu-mi-li-ty, hu-mi-li-ty.

Performance markings:
 - full (for all vocal parts)
 - verse, decan: (for the Bass part)

Piano part:
 - Accompaniment for the vocal lines.

Medius decani: editorial

Medius cantoris: ^{vers}

Alto decani: ^{verse, decani}
Al-migh—ty God—, al-migh—ty God

Alto cantoris: editorial

Tenor: ^{cho}

Bass: ^{cho}

Organ: ^{Vers:— Almighty god:—}

M dec: ^{s [verse, decani]}

M can: ^{verse, cantoris}

A dec: whose praise this day the young in—no—cents, the — young in—no—cents

A can: ^[verse, cantoris]

The — young in—no—cents thy wit—nes—ses

The — young in—no—cents thy wit—nes—ses

The — young in—no—cents thy wit—nes—ses have con—

The — young in—no—cents thy wit—nes—ses

10

have un-fes-sed and shew-ed, shew-ed forth

have un-fes-sed and shew-ed forth

-fessed and shew-ed forth, have confessed and shew-ed forth not in spea-king

have confessed and shew-ed forth, and shew-ed forth but in

15

but in dy-ing, but in

but in dy-ing, but in dy-ing, but

but in dy-ing, in dy-ing, in

dy-ing, but in dy-ing dy-ing but in dy-ing.

[Full]

- dy - ing, in dy - ing, but in dy - ing. Mor - ti - fy, mor - ti - fy and
 - in dy - ing, but in dy - ing. Mor - ti - fy, mor - ti - fy and
 dy - ing, in dy - ing, but in dy - ing. A Mor - ti - fy, mor - ti - fy and
 dy - ing, but in dy - ing. full (tenor) Mor - ti - fy, mor - ti - fy and
 Mor - ti - fy, mor - ti - fy and
 cho: Mor - ti - fy, mor - ti - fy and

[verse]

Kill all vi - ces in us. That in our con - ver - sa - ti - on our life,
 Kill all vi - ces in us. verse That in our con - ver - sa - ti - on our life,
 Kill all vi - ces in us. verse, decani That in our con - ver - sa - ti - on our
 and kill all vi - ces in us. [verse, cantoris] That in our con - ver - sa - ti - on
 Kill all vi - ces in us. verse, decani That in our

25

our life may express thy faith which with our tongues we do confess —,

our life may express thy faith which with our tongues we do con-

our life may express thy faith, thy faith which with our

our life may express, express thy faith which with our tongues we do con

our life may express thy faith which with our tongues we do con-fess, we do con-fess, with

30

do confess through Je - sus Christ, through Je - sus Christ our Lord.

we do con - fess through Je - sus Christ, through Je - sus Christ our Lord.

tongues we do we do con - fess through Je - sus Christ, through Je - sus Christ our Lord.

we do con - fess through Je - sus Christ, through Je - sus Christ our Lord.

our tongues we do con - fess through Je - sus Christ our Lord.

Handwritten musical score for voices and piano, measures 35-38. The score includes parts for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (P). The lyrics are "A-men, A-men, A-men, A-men". The piano part features chords and a bass line with a "cresc." marking.

Handwritten musical score for voices and piano, measures 39-42. The score includes parts for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (P). The lyrics are "men, A-men, men, A-men, men, A-men, men, A-men". The piano part continues with chords and a bass line.

Handwritten musical score for the first system, featuring vocal parts and organ accompaniment. The score is in G major (one flat) and 4/4 time. The vocal parts are labeled as Medius, Alto, Tenor, and Bass, all with the instruction "editorial". The organ part is on the bottom two staves.

Medius editorial
Hear my prayer O Lord; my pra-yer O Lord —, hear my

Alto editorial
Hear my pra-yer O Lord —, hear my prayer O Lord, hear —

Tenor editorial
Hear my pra-yer O Lord, O — Lord —, hear my

Bass
Hear my pra-yer O Lord, O — Lord —

Organ

Handwritten musical score for the second system, continuing the vocal parts and organ accompaniment. The lyrics are: "and with thine ears con-si-der, my cal-ling, con-si-der". The organ part includes figured bass notation.

Medius [contris]
pra-yer O — Lord and with thine ears con-si-der, my cal-ling —, con-si-der my

Alto
— my pra-yer O Lord con-si-der my calling, con-si-der

Tenor
pra-yer O — Lord and with thine ears con-si-der — my cal-ling —, con-si-der my

Bass
and with — thine ears con-si-der, con-si-der my cal-ling, con-si-der

Organ

8 *my cal — ling.* *con — si — der my cal — ling.*

— der my cal — ling, my cal — ling Hold not thy peace at my —

my cal — ling, con — si — der my — cal — ling, con — si — der my cal — ling. Hold not thy

cal — ling, con — si — der my cal — ling —, con — si — der my cal — ling. Hold not thy

my cal — ling —, con — si — der my cal — ling.

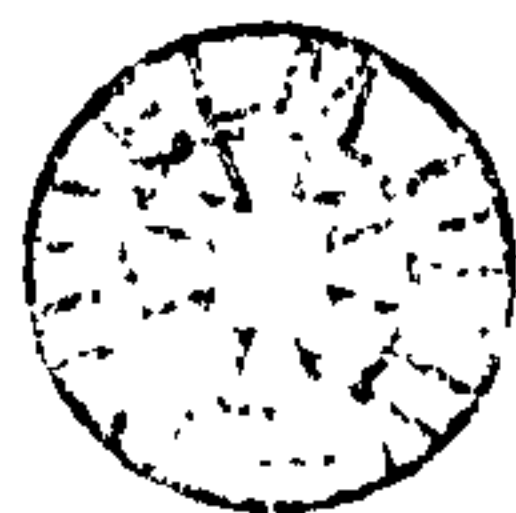
Hold not thy peace at my — tears. [Can] 15 [Dec]

— tears For I am a stranger — with thee. For

peace, hold not thy peace at my — tears, thy peace at my — tears. For — I am a

peace, hold not thy peace at my tears, my — tears. For I am a stran — ger with thee,

Hold not thy peace at my tears. For I am a stran — ger —, I am —



[can] a stran—ger [full]

I am a stranger with thee, for I am a stran—ger with thee

stranger with thee a stranger with thee, for I am a stranger with thee, for

for I am a stranger with thee, for I am a stran—ger, a stranger with thee, with

a stranger, a stran—ger, for I am a stran—ger with thee

20

for I am a stranger, am a stranger with thee, with thee, and a

I am a stranger, a stranger, I am a stranger with thee, with thee, and a sojourner

thee, I am a stranger with thee, a stranger with thee, and a sojourner, and

I am a stranger with thee, a stranger with thee, and a sojourner, and

25 *Dec:* = = a so-jour-ner sojourner as all my fa-thers were [verse:]

sojourner, a so-jour-ner *can:* a so-jour-ner a so-jour-ner as all my fa-thers were, as [verse:]

-ner, and a sojourner, sojour-ner, and a sojourner —, and a sojourner as all my fa-thers were, as

— a sojourner, and a sojourner, and a sojour-ner, and a sojourner as all my fa-thers — were

and a sojourner, a so-jour-ner, and a sojour-ner — as all — my fa-thers were,

vers:

[Dec:] so [can:] = [Dec:] my fa-thers

all, as all my fa-thers were, as all my fathers, my fathers were, my fa-thers were

[full:]

all, as all my fathers were, as all my fa-thers were, as all my fa-thers were, my fathers

[full:]

as all my fa-thers were —, as all my fa-thers

[full:]

as all my fathers, my fathers were, as all my fa-thers —

cb:

[Can:] [Full:] 35

were, as all my fa-thers were, O spare me a lit-tle while, O spare me, O
 were, my fa-thers were. O spare me a lit-tle while, a lit-tle while, O spare me a lit-tle
 were, all my fa-thers were, my fa-thers were. O spare me a lit-tle while, a lit-
 were. O spare me a lit-tle while, a lit-tle while, a lit-tle while, O

— spare me a lit-tle while, that I may re-co-ver my strength, may re-co-ver my strength, be-fore I
 — while, that I may re-co-ver my strength, my strength, be-fore
 — He while, that I may re-co-ver my strength, my strength, be-fore I go
 spare me a little while that I may re-co-ver my strength be-fore I go hence and

and be no more seen, and be no more, and

40

go ——— hence ——— and be no more seen and be no more seen and

I go hence ——— and be no more ——— seen ———, and be no more seen, and

hence and be no more seen, and be no more, and be no more seen ———, and be no more ———

be no more seen, no more ——— seen ——— and

unaccompanied performances only: * no more seen

more seen, no more seen.

45

be no more seen ———.

be no more ———, no more ——— seen.

———, and be no more ——— seen.

be no more, no more ——— seen.

be no more, no more ——— seen.

cho

Medius

vers

Alto

cho

Tenor

cho

Bass

vers

Organ

Verse, decani

Lord what is man —,

5

Lord what is man that thou hast such re- spect,

that thou hast such respect unto

10

him, that thou hast such respect un-to him ? or the son of man that thou so regar-

15

full

Or — the son of man that thou so regardest him, re-

— dest him, that thou so regardest him. Or — the son of man [dec can] that thou so regardest him, that thou so re-gar-dest

full

Or — the son of man that thou so re-gar-dest,

full

Or — the son of man, the son of man that thou so re-gar-

choi:

verse, medius decani

verse, medius cantoris

Man is like a

Man is like a thing of nought,

vers:

-gar-dest him, that thou so re-gar-dest —, re-gar-dest him.

that thou so regardest, re-gar-dest him, that thou so re-gar-dest him.

that thou so regardest him, that thou so, thou so regardest him.

-dest him, that thou so re-gar-dest, that thou so re-gar-dest him.

20

M dec: thing of nought, his time passeth a-way, his time passeth a-way like a shadow, like a shadow,

M can: his time passeth a-way, his time passeth a-way like a shadow, like a shadow, his time pas-

A dec: [Empty staff]

A can: [Empty staff]

25

M dec: his time passeth a-way like a shadow. For when the breath of man go-

M can: -seth a-way like a shadow, a shadow. For when the breath of man go-

A dec: [Empty staff]

A can: [Empty staff]

[verse, decani] For when the breath of man go-

[verse, contris] For when the breath of man go-

4 parts: vers: ~

—eth forth he shall turn a-gain to his earth and then, and

—eth forth he shall turn a-gain to his earth and then, and

—eth forth he shall turn a-gain to his earth and then, and

—eth forth he shall turn a-gain to his earth and then, and

then all his thoughts perish, all his thoughts, his thoughts pe-rish. And then, and then all his thoughts perish,

then all his thoughts perish, all his thoughts pe-rish, all his thoughts pe-rish. And then, and then all his thoughts perish,

then all his thoughts perish, all his thoughts pe-rish, all his thoughts pe-rish. And then, and then all his thoughts perish,

then all his thoughts perish, all his thoughts pe-rish, his thoughts pe-rish. And then, and then all his thoughts perish,

cho:

and then, and then all his thoughts perish, all his thoughts pe-rish.

and then, and then, and then all his thoughts pe-rish, all his thoughts perish.

and then, and then and then all his thoughts perish, all his thoughts perish.

and then, and then, and then all his thoughts, his thoughts — perish.

Vers: (b) f f f f

40

verse, cantoris

Bles — sed is he —, bles-sed is

verse, decani

Bles — sed is he —, bles-sed is he —, bles —

verse, cantoris

Bles — sed is he —, bles-sed is he —

45

he that hath the God of Ja-cob, the God of Ja-cob for his help,
 -sed is he that hath the God of Ja-cob for his help,
 that hath the God of Ja-cob, of Ja-cob for his help, and whose hope is

50

full, cantoris

and whose hope is in the Lord his God, whose hope is in the Lord his God. Whose hope is in the Lord his God. Whose hope is in the Lord his God. Whose hope is in the Lord his God. Whose hope is in the Lord his God. Whose hope is in the Lord his God. Whose hope is in the Lord his God.

full, decant
 full, cantoris
 full, cantoris
 choi:

full, decani

55

M dec: —————

M can: —————

A dec: —————

A can: —————

T dec: —————

T can: —————

B dec: —————

B can: —————

Whose hope is in the Lord — his God. A

hope is in the Lord —, the Lord his — God —, the Lord — his God. A

— is in the Lord, the Lord — his God —, whose hope is in the Lord his God.

[full, cantoris]

Whose hope —, whose hope is in the Lord —, the Lord his God.

whose hope — is in the Lord — his God.

Lord, the Lord his God, the Lord his God.

Whose hope — is in the Lord his God —, in the Lord his God.

in the Lord his God, is in the Lord his God.

M dec: —————

M can: —————

A dec: —————

A can: —————

T dec: —————

T can: —————

B dec: —————

B can: —————

men, A — men —, A — men.

men, A — men

men, A — men, A — men.

A — men —, A — men.

A — men, A — men.

men, A — men.

Medius editorial

alto 1 decani
alto 2 cantoris

alto 1 cantoris
alto 2 decani

Tenor

Bass

Organ

O — God —, whose nature and pro — per — ty, whose

O God —, whose na — ture and

O God —, whose nature and pro — per — ty is

O God —, whose na — ture and pro — per — ty is ever to have

O God —, whose na — ture and pro — per — ty is ever to have mercy

Detailed description: This is the first system of a musical score for a choir and organ. It consists of seven staves. The top staff is for the Medius editorial, followed by two staves for alto voices (1 decani and 2 cantoris), two staves for alto voices (1 cantoris and 2 decani), a Tenor staff, a Bass staff, and an Organ staff. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are: "O — God —, whose nature and pro — per — ty, whose" (Medius), "O God —, whose na — ture and" (altos), "O God —, whose nature and pro — per — ty is" (altos), "O God —, whose na — ture and pro — per — ty is ever to have" (Tenor), and "O God —, whose na — ture and pro — per — ty is ever to have mercy" (Bass). The organ part provides harmonic support with chords and moving lines.

na — ture and pro — per — ty is ever to have mercy —, mer — cy, is ever to have mercy, to have mer — cy

pro — per — ty is ever to have mer — cy, is ever to have mer — cy —, is ever to have mercy

ever to have mer — cy, is ever to have mercy and to — for — give,

mer — cy and to for — give —, and to for — give —, is ever to have mercy and to for —

and to for — give, is ever to have mercy and to — forgive, is ever to have mer — cy

Detailed description: This is the second system of the musical score, continuing from the first. It consists of seven staves. The lyrics are: "na — ture and pro — per — ty is ever to have mercy —, mer — cy, is ever to have mercy, to have mer — cy" (Tenor), "pro — per — ty is ever to have mer — cy, is ever to have mer — cy —, is ever to have mercy" (Bass), "ever to have mer — cy, is ever to have mercy and to — for — give," (Tenor), "mer — cy and to for — give —, and to for — give —, is ever to have mercy and to for —" (Bass), and "and to for — give, is ever to have mercy and to — forgive, is ever to have mer — cy" (Tenor). The organ part continues with accompaniment for the vocal lines.

and to for — give, re-ceive our hum-ble pe-ti-ti-ons, our hum-ble pe-

and to for — give —, re-ceive our hum-ble pe-ti-ti-

and to for — give —, re-ceive our hum-ble pe-ti-ti-ons —, our hum-

— give, and to for — give —, re-ceive our humble pe-ti-ti-ons,

and to for — give —, re-ceive our hum-ble pe-ti-ti-ons, our

-ti-ti-ons, our hum-ble pe-ti-ti-ons. And though we be tied and bound with the

-ons —, our hum-ble pe-ti-ti-ons —. And though we — be tied and bound with —

-ble pe-ti-ti-ons, pe-ti-ti-ons. And though we be tied and bound with the chain —

re-ceive our humble pe-ti-ti-ons. And though we be tied and — bound — with the chain —

hum-ble pe-ti-ti-ons. And though we be tied and bound — with the chain

— chain of our — sins —, our sins of our sins —, yet let the pi-ti-ful-ness of —
 — the chain of our sins, yet let the pi-ti-ful-ness of thy — great mer —
 — of our sins —, of our sins —, yet let the pi-ti-ful-ness of thy great mer —
 — of our — sins —, with — the chain of our sins, yet let the pi-ti-ful-ness of thy great —
 of our sins, be tied and bound with the chain of our sins —, yet let the pi-ti-ful —

— thy mer — cy —, yet let the pi-ti-ful-ness of thy great mer — cy —, of —
 — cy, yet let the pi-ti-ful-ness of thy great mer — cy loose us, of thy great mer — cy —
 — cy —, yet let the pi-ti-ful-ness of thy — great — mer — cy, great mer — cy, of thy great —
 — mer — cy —, yet let the pi-ti-ful-ness of thy great mer — cy —, of thy great mer —
 — ness of thy great mer — cy, yet let the pi-ti-ful-ness of thy great mer — cy, of — thy —

Handwritten musical score for the first system of the hymn. It consists of seven staves. The top staff is the vocal line, with lyrics: "thy great mer-cy loose us, for the honour of Jesus christ our on-ly me-di-a-tor". The second staff is a vocal line with lyrics: "loose us, loose us, for the honour of Je-sus Christ our on-ly". The third staff is a vocal line with lyrics: "mer-cy loose us, for the honour of Je-sus Christ our on-ly me-di-a-tor". The fourth staff is a vocal line with lyrics: "-cy loose us, for the honour of Je-sus Christ our on-ly me-di-a-tor". The fifth staff is a vocal line with lyrics: "great mer-cy loose us, great mer-cy loose us, for the honour of Je-sus Christ our on-ly". The sixth and seventh staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. There are some performance markings like *25* and *(b)* above the first few notes of the vocal lines.

Handwritten musical score for the second system of the hymn. It consists of seven staves. The top staff is the vocal line, with lyrics: "and ad-vo-cate, and ad-vo-cate. A men, A men". The second staff is a vocal line with lyrics: "me-di-a-tor and ad-vo-cate. A men, A men". The third staff is a vocal line with lyrics: "tor and ad-vo-cate. A men, A men". The fourth staff is a vocal line with lyrics: "tor and ad-vo-cate. A men, A men". The fifth staff is a vocal line with lyrics: "me-di-a-tor and ad-vo-cate. A men". The sixth and seventh staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. There are some performance markings like *30* above the vocal lines.

Alto 1 editorial

Alto 2 editorial

Tenor editorial

Bass editorial

Organ

The end — of all things is at hand —, is at hand —,

The end — of all things is at hand —

The end — of all things is — at — hand. Be ye

all things is at hand —, of all — things is at hand. Be — ye therefore

is — at — hand —. Be ye there —

—, of all things is at hand, is — at hand —, at hand. Be ye therefore so — be, be ye

therefore so — ber and watch and watch unto prayer —, unto — prayer, un — to prayer.
 so — ber and watch, and watch and watch unto prayer, and watch unto prayer, un — to prayer.
 — fore so — ber and watch, and watch unto prayer, and watch unto prayer, un — to — prayer.
 therefore so — ber and watch, and watch — un — to — prayer.
 — fore so — ber and watch, and watch — un — to — prayer.

And a — bove all things have — fervent cha — ri — ty, have fervent cha — ri — ty, cha — ri — ty a —
 And above all things things have fervent cha — ri — ty, have fer — vent cha — ri — ty a —
 And a — bove all — things have fervent cha — ri — ty —, have fervent cha — ri — ty — a — mong —
 And a — bove all things, all things — have — fervent cha — ri — ty a — mong yourselves, your —
 And a — bove all things, all things — have — fervent cha — ri — ty a — mong yourselves, your —

-mong yourselves, your-selves. For charity shall co-ver, cha-ri-ty shall co-ver the
 -mong yourselves, your-selves For cha-ri-ty shall co-ver, cha-ri-ty shall co-ver the
 — yourselves, your-selves. For — charity shall co-ver, cha-ri-ty — shall co-ver —
 — selves, your-selves. For charity — shall co-ver the mul-ti-tude of sins —,

20
 multitude of sins, the multitude of sins, the multitude of sins, of sins, the mul-ti-tude of sins.
 multitude of sins, for cha-ri-ty shall co-ver the multitude of sins, the multitude of sins —, of — sins.
 — the — multitude of sins, of sins, the multitude of sins, shall co-ver the multitude of sins, of — sins.
 the multitude of sins, shall co-ver — the multitude of sins, the mul-ti-tude of sins.

Medius

And our mouth shall shew forth thy praise. O Lord make haste to

Alto

And our mouth shall shew forth thy praise. O Lord —, O

Tenor

And our mouth shall shew forth thy praise. O Lord —

Bass

And our mouth shall shew forth thy praise. O Lord —,

editorial

help us, make haste to help us, make haste to help us, to help us. Glo — ry be to the Fa — ther and

Lord make haste to help us —, make haste to help us, to help — us. Glo — ry be to the Fa — ther and

make haste to help us, make haste to help, to help us. Glo — ry be to — the Father and

O Lord make haste to help us, make haste to help us. Glo — ry be to the Fa — ther and

to the Son and to the Ho-ly Ghost. As it was, it was in the beginning is now and e-ver shall be

to the Son and to the Ho-ly Ghost. As it was in the begin-ning is now and ever and ever shall be

to the Son and to the Ho-ly Ghost. As it was in the beginning is now and e-ver shall be

to the Son and to the Ho-ly Ghost. As it was in the be-gin-ning is now and e-ver shall be

— world without end, without end, world without end A-men. Praise ye the Lord.

— world with-out end, world without end, world without end A-men. Praise ye the Lord.

world without end, world without end, without end, world without end A-men. Praise ye the Lord.

world without end, world without end, world without end A-men. Praise ye the Lord.

M dec

M can

A can

T dec

org.

verse, decani

verse, cantoris

verse, cantoris

9 beats rest in source

This is the day — which the Lord hath made,

we will rejoice,

we will rejoice and be

we will rejoice and be

we will rejoice, we will rejoice and be

we will rejoice, we will rejoice and be

verse:

20

full

full

full

full

full

chorus:

glad, we will rejoice and be glad, and be glad in it.

glad, we will rejoice and be glad, and be glad in it.

glad, we will rejoice and be glad, and be glad in it.

glad, and be glad, re-joice and be glad in it.

Help us now O Lord, send us now prosperi-

Help us now O Lord, O Lord

Help us now O Lord —, send us now pros-

Help us now O Lord, O Lord

25

verse, dec

verse, can

verse, dec

[verse, can]

verse:

30

bles-sed be he that cometh in the name, the name of the Lord, the — word . We have wish-ed you good

bles-sed be he that cometh in the name, that cometh in the name of the Lord . We have wish-ed you good

bles-sed be he, bles-sed be he that cometh in the name of the Lord We have wish-ed you good

bles-sed be he that cometh in the name, in the name of the Lord We have wish-ed you good

40

M dec: -ri - fice with cords, bind the sa - cri - fice with cords, yea ev'n unto the horns, ev'n
 M can: -ri - fice with cords, bind the sa - cri - fice with cords, yea ev'n un -
 A dec: can: full:
 bind the sac - ri - fice with cords, with cords, yea. yea ev'n un - to the
 T dec: [can:] full:
 - fice with cords the sac - ri - fice with cords, yea ev'n un - to the
 B can: full:
 Sac - ri - fice with cords, the sac - ri - fice with cords, yea ev'n un - to the
 dec: can: full:
 full:

45

- unto the horns of the al - tar, of the al - tar, ev'n un - to the horns of the al - tar.
 - to the horns of the al - tar, ev'n unto the horns of the al - tar, ev'n un - to the horns, the horns of the altar.
 horns, ev'n unto the horns of the al - tar, the al - tar, ev'n un - to the horns of the al - tar.
 horns, ev'n un - to the horns of the al - tar, ev'n un - to the horns of the al - tar.
 horns, ev'n un - to the horns of the al - tar, of the al - tar, ev'n un - to the horns of the al - tar.

verse, decani

M dec: Thou art my God, thou art my God and I will thank thee —, thou

verse, cantoris

M dec: Thou art my God, thou art my God and I will thank thee —, thou

verse, cantoris

A can: Thou art my God, thou art my God and I will thank thee —, thou

verse, decani

T dec: Thou art my God —, thou art my God and I will thank thee, will thank thee —, thou

verse:

art my God and I will praise thee.

— art my God and I will — praise thee.

art my God and I will praise thee.

art my God and I will praise thee.

art my God and I will praise thee.

chorus:

full:

ss

O give thanks un-to the Lord for he is

full: O give thanks un-to the Lord for he is

O give thanks un-to the Lord for he is

full: O give thanks un-to the Lord for he is

O give thanks un-to the Lord for he is

Handwritten musical score for a choir, featuring six staves with vocal lines and piano accompaniment. The lyrics are: "gra-ci-ous, and his mercy en-dureth for e-ver, and his mer-cy en-du-reth for e-ver, for e-ver, for e-ver, and his mer-cy en-du-reth for e-ver".

Handwritten musical score for a choir, featuring six staves with vocal lines and piano accompaniment. It includes a "Canon" section and a "Verse" section. The lyrics include: "and his mercy endureth for e-ver", "And to the", and "Glor-y to the Fa-ther and to the".

65
full

M. Sopranos
N. Altos
A. Tenors
T. Basses
B. Basses

Son, and to the Ho-ly Ghost. As it was in the be-gin-ning is now, is now and ever shall be

verse, decani
and to the Ho-ly Ghost. As it was in the be-gin-ning is now, is now and ever shall be,

As it was in the be-gin-ning is now, is now and ever shall be, world

cho:

70

is now and ever shall be, is now and ever shall be, world with-out end

world with-out end, is now and ever shall be world with-out end, world with-out end

ever shall be world without end, and ever shall be world without end, A

shall be world without end, is now and ever shall be, world without end, A

with-out end, is now and ever shall be, world with-out end, A men,

75

A — men, A — men, A — men, A — men.

A — men, A — men, A — men, A — men.

A — men, A — men, A — men, A — men.

A — men, A — men, A — men, A — men.

A — men, A — men, A — men, A — men.

A — men, A — men, A — men, A — men.

A — men, A — men, A — men, A — men.

A — men, A — men, A — men, A — men.

Medius
 Lord have mer-cy u-pon us, and incline our hearts to Keep — this law, to keep this law.

Alto
 Lord have mer-cy u-pon us —, and in-cline our hearts to keep this — law.

Tenor
 Lord have mercy u-pon us —, and in-cline our hearts to keep this law, to keep this law.

Bass
 Lord have mer-cy u-pon us —, u-pon — us —, and incline our hearts to keep this law.

Organ

Lord have mer-cy u-pon us, and write all these thy laws, these thy laws in our hearts we be-seech thee.

Lord have mer-cy u-pon us —, and write all these thy laws in our — hearts we be-seech thee.

Lord have mercy u-pon us —, and write all these thy laws, thy laws in our hearts we be-seech thee.

Lord have mer-cy u-pon us, u-pon — us —, and write all these thy laws in our hearts we be-seech thee.

Organ

Glo-ry be to thee O Lord

Glo-ry be to thee O Lord.

Glo-ry be to thee O Lord.

Glo-ry be to thee O Lord.

Glo-ry be to thee O Lord.

I believe in one God

verse, decani
The Fa-ther al-mi-ghty, ma-ker

vers: The father

10

And of all things vi-si-ble and in-vi-si-

And of all things vi-si-ble

And of all things vi-si-ble

of heav'n and earth, maker of heav'n and earth. And of all things vi-si-ble and in-

15

ful:

ful:

ful:

ful:

choi:

-ble, and in-vi — si-ble, in — vi — si-ble.
 and in-vi-si-ble, and in-vi — si — ble.
 and in-vi-si-ble, and in-vi — si — ble.
 -vi-si-ble, and in — vi — si — ble.
 And in one — Lord Je — sus Christ ,

[verse, cantoris]
 vers

the only be-got-ten Son, the on-ly be-got-ten Son of — God — , be-got-ten of his

25 *verse, cantoris* *verse, decani* *verse, can*

God of God. Light of light. Very God of very God,

verse, cantoris *verse, dec* *verse, can*

God of God. Light of light. Very God of very God, be-

verse, dec [*verse, can*]

Fa-ther be-fore all worlds. God of God. Light of light. Very God of very God

verse, cantoris *verse* *verse, can*

God of God. Light of light. Very God of very God

full: *30*

begotten not made. Be-ing of one substance with the Fa-ther by whom all things were made.

full:

-gotten not made, not made. Be-ing of one substance with the Fa-ther by whom all things, all things were made.

full:

begotten not made, not made. Be-ing of one substance with the Father by whom all things were made.

full:

begotten not made. Be-ing of one substance with the father by whom all things, all things were made.

cho:

verse, decani ss full

Came down, came down from heav'n, and was in-car-

verse, decani full

came down, came down from heav'n, and was in-car-

verse, decani

Who for us men and for our sal-va-ti — on came down from heav'n, came down from heav'n, and was in-car-

verse, cantoris full

came down from heav'n, and was in-car-

vers choi: $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

— nate by the Ho — ly Ghost of the Vir-gin Ma — ry, and was made man.

— nate by the Ho — ly Ghost of the Vir-gin Ma — ry, and was made man.

— nate by the Ho — ly Ghost of the Vir-gin Ma — ry, and was made man. verse, cantoris

— nate by the Ho — ly Ghost of the Vir-gin Ma — ry, and was made man. And was cru — ci —

vers:

40

verse, cantoris verse, dec

-fied also for us —, and was cru — ci — fied al — so for us

for us, for
verse, cantoris verse, dec

for us, for
[verse, cantoris] verse, dec

for us, for
verse, dec

for us, for

45

full, cantoris

us un — der Pon — ce Pi — late, he suf — fered and was bu — ri — ed, was bu — ri — ed.

us un — der Pon — ce Pi — late, he suf — fered and was bu — ri — ed.

us un — der Pon — ce Pi — late, he suf — fered and was bu — ri — ed, and was bu — ri — ed.

us un — der Pon — ce Pi — late, he suf — fered and was bu — ri — ed.

cho:

verse, decani

And the third day he rose —, he rose —, he rose a-gain according to the

So

vers

full, decani

scrip — tures. Ac — cor — ding to the scrip — tures, ac — cor — ding to the scrip — tures.

full, decani

Ac — cor — ding to the scrip — tures, ac — cor — ding to the scrip — tures.

full, decani

Ac — cor — ding to the scrip — tures, ac — cor — ding to the scrip — tures.

full, decani

Ac — cor — ding to the scrip — tures, ac — cor — ding to the scrip — tures.

do:

ss

verse, cantoris

And as-cen-ded in-to heav'n, and ascen-ded in-to heav'n and sitteth at the right hand of the

vers:

60

Fa-ther

[verse, cantoris]

And he shall come again, shall come a-gain with glo-ry to judge both the quick and the

65

full

whose Kingdom shall have no — end.

verse, decani

And I believe —

dead whose Kingdom shall have no — end. whose Kingdom shall have no — end.

choi.

vers:

70 Verse, cantoris

Who proceedeth from the Father and — the Son, who with the

in the Ho — ly Ghost, in the Ho — ly Ghost

verse, decani

Who proceedeth from the Father and the Son, who with the

who with the

Fa-ther and the Son to-ge-ther is wor-ship-ped and glo-ri-fied. Who spake by the pro-
 Fa-ther and the Son to-ge-ther is wor-ship-ped and glo-ri-fied. Who spake by the pro-
 Fa-ther and the Son to-ge-ther is wor-ship-ped and glo-ri-fied. Who spake by the pro-
 who spake by the pro-
 who spake by the pro-
 cho:

-phets, who spake by the pro-phet's. And I believe one Ca-tho-lic and aposto-
 -phets, who spake by the pro-phet's.
 -phets, who spake by the pro-phet's.
 -phets, who spake by the pro-phet's.
 -phets, who spake by the pro-phet's.
 vers:

—lic church.

Verse, decani:

I acK-nnowledge one bap-tism for the re-mis-sion, for the re-mis-sion of — sins.

ff

verse, cantoris

And I look for — the re-sur-rec-ti-on, the re-sur-rec-ti-on, the re-sur-rec-ti-on of the

verse, decani

And the life of the world to ——— come, and the life, and the life of the World to come.

verse, cantoris

And the life of the world to come —, and the life of the world to come, to come.

dead.

90

full

A ——— men, A ——— men

A ——— men,

95

men, A ——— men.

men, A ——— men, A ——— men.

men, A ——— men, A ——— men, A ——— men.

men, A ——— men, A ——— men, A ——— men.

A ——— men, A ——— men, A ——— men.

start missing

Medius
 Bles—sed is the man, the man that

Alto 1 Dec
 can
 Bles—sed is the man that fear-eth

Alto 2 Dec
 can
 Bles—sed is the man that fear-eth the Lord, that

Tenor
 Bles—sed is the man that fear-eth the Lord,

Bass
 Bles—sed is the man that fear-eth the Lord, that fear-eth the Lord,

Organ

fear-eth the Lord, the Lord, that feareth the

the Lord, that feareth the Lord, that fear—

feareth the Lord, that feareth the Lord, that feareth the

that fear-eth the Lord, that fear-eth the Lord, that

that fear-eth the Lord, that fear-eth

Handwritten musical score for Bass and Organ. The piece is in G major (one sharp) and 4/4 time. The first system is labeled "vers" and the second system is labeled "verse, decani".

Bass: The first system has a whole note G. The second system has a whole rest. The third system has a dotted quarter G, an eighth rest, a dotted quarter A, and a whole note B.

Organ: The first system has a whole note G. The second system has a whole rest. The third system has a dotted quarter G, an eighth rest, a dotted quarter A, and a whole note B.

Lyrics: I will sing un-to the

Handwritten musical score for vocal and organ. The piece is in G major and 4/4 time.

Vocal: The first system has a dotted quarter G, an eighth rest, a dotted quarter A, and a whole note B. The second system has a whole note C. The third system has a dotted quarter G, an eighth rest, a dotted quarter A, and a whole note B. The fourth system has a dotted quarter G, an eighth rest, a dotted quarter A, and a whole note B.

Organ: The first system has a dotted quarter G, an eighth rest, a dotted quarter A, and a whole note B. The second system has a whole note C. The third system has a dotted quarter G, an eighth rest, a dotted quarter A, and a whole note B. The fourth system has a dotted quarter G, an eighth rest, a dotted quarter A, and a whole note B.

Lyrics: Lord as long as I live, as long as I live, I will praise my God while I have

Handwritten musical score for full choir and organ. The piece is in G major and 4/4 time.

Full Choir: The first system has a dotted quarter G, an eighth rest, a dotted quarter A, and a whole note B. The second system has a whole note C. The third system has a dotted quarter G, an eighth rest, a dotted quarter A, and a whole note B. The fourth system has a dotted quarter G, an eighth rest, a dotted quarter A, and a whole note B.

Organ: The first system has a dotted quarter G, an eighth rest, a dotted quarter A, and a whole note B. The second system has a whole note C. The third system has a dotted quarter G, an eighth rest, a dotted quarter A, and a whole note B. The fourth system has a dotted quarter G, an eighth rest, a dotted quarter A, and a whole note B.

Lyrics: I will praise my God while I have my be-ing, while I have my be-ing.

Chorus: I will praise my God while I have my be-ing, while I have my be-ing.

Verse: I will praise my God while I have my be-ing, while I have my be-ing.

Organ

Vers ~

Handwritten musical score for Organ and Vers. The Organ part is on the left, and the Vers part is on the right. The Organ part consists of two staves (treble and bass clef) with a treble clef and a bass clef. The Vers part consists of two staves (treble and bass clef) with a treble clef and a bass clef. The music is in a key with one sharp (F#) and a common time signature (C). The Organ part starts with a treble clef and a bass clef. The Vers part starts with a treble clef and a bass clef. The Organ part has a treble clef and a bass clef. The Vers part has a treble clef and a bass clef.

Handwritten musical score for Organ and Vers. The Organ part is on the left, and the Vers part is on the right. The Organ part consists of two staves (treble and bass clef) with a treble clef and a bass clef. The Vers part consists of two staves (treble and bass clef) with a treble clef and a bass clef. The music is in a key with one sharp (F#) and a common time signature (C). The Organ part starts with a treble clef and a bass clef. The Vers part starts with a treble clef and a bass clef.

Chorus

Vers ~

Handwritten musical score for Chorus and Vers. The Chorus part is on the left, and the Vers part is on the right. The Chorus part consists of two staves (treble and bass clef) with a treble clef and a bass clef. The Vers part consists of two staves (treble and bass clef) with a treble clef and a bass clef. The music is in a key with one sharp (F#) and a common time signature (C). The Chorus part starts with a treble clef and a bass clef. The Vers part starts with a treble clef and a bass clef.

Organ

We knowledge thee

[O be joyful]

[my soul doth magnify]

[Lord now lettest thou]

Medius	editorial			
		We praise thee O God, we	know-ledge thee to be the	Lord
Alto	editorial			
		We praise thee O God, we	know-ledge thee to be the	Lord
Tenor				
		We praise thee O God, we	know-ledge thee to be the	Lord
Bass	editorial			
		We praise thee O God, we	know-ledge thee to be the	Lord
Organ				

O	be joy-ful in the	Lord all ye lands,	serve the Lord with gladness and come
O	be joy-ful in the	Lord all ye lands,	serve the Lord with glad-
O	be joy-ful in the	Lord all ye lands, serve the	Lord with gladness and come be-fore
O	be joy-ful in the	Lord all ye lands,	serve the Lord

and incline our hearts

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

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

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

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

The Fa-ther al-migh-ty, ma-ker of heav'n and earth, and of all

The Fa-ther al-migh-ty, ma-ker of heav'n and earth, and of all

The Fa-ther al-migh-ty, ma-ker of heav'n and earth, and of all

The Fa-ther al-migh-ty, ma-ker of heav'n and earth, and of all

[Magnificat is incomplete]

-ver. Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost. As

-ver. Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost. As

-ver. Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost. As

-ver. Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost. As

-ver. Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost. As

[Magnificat Gloria]

Lord, now let-test thou thy ser-vant, thy ser-vant de-part in peace

Lord, now let-test thou thy ser-vant, thy ser-vant de-part in peace

Lord, now let-test thou thy ser-vant, thy ser-vant de-part in peace

Lord, now let-test thou thy ser-vant, thy ser-vant de-part in peace

Lord, now let-test thou thy ser-vant, thy ser-vant de-part in peace

cho

Medius

cho

Alto 1 decani
Alto 2 cantoris

vers

Alto 1 cantoris
Alto 2 decani

cho

Tenor

vers:

Bass

Organ

vers

vers:

verse, cantoris

If the Lord himself, if

5

A can

the Lord himself had not been on our side, now may Is-rah-el say, if the Lord him-

10

-self had not been on our side when men rose up against us,

15

A
un

when men rose up against
verse, cantoris

us — .

B
un

They had swal — lowed us up quick, they — had swal — lowed us up

B
un

quick

when they were

so wrath-fully dis-pleas-ed

at us

20

full

They had Swal-lowed us up quick

full

They had swal-lowed us up quick

full

They had swallowed us up quick when they

full

They had swal-lowed us up quick

when they were

so wrath-fully displeas-ed — at — us. They had swallowed us up quick

cho:

when they were so wrathfully dis-plea-sed at us, at us, at us.

when they were so wrathfully dis-plea-sed at us, at us, at us.

were so wrathfully dis-plea-sed at us, dis-plea-sed at us.

when they were so wrathfully displea-sed at us, dis-plea-sed at us.

when they were so wrathfully displeased at us, dis-plea-sed at us.

verse, alto decani

verse, alto decani

Yea the waters had drown-ed us, yea the waters had drown-ed us, yea the waters had drown-ed us, yea the waters had drown-ed us.

verse, alto cantoris

Yea the waters had drown-ed us, yea the waters had drown-ed us, yea the waters had drown-ed us, yea the waters had drown-ed us.

vers:

verse, decani: bass:

drown-ed us and the stream had gone over our soul, and the stream had gone over our soul, and the stream had gone over our soul.

waters had drowned us and the stream had gone over our soul, and the stream had gone over our soul, and the stream had gone over our soul.

verse dec: a

can: Soul] verse can: The deep waters of the proud, the deep waters of the proud had gone

40

had gone ev'n o-ver our soul, had gone ev'n o-ver our soul, o-ver our

45

full The deep waters of the proud, of the proud had The deep waters of the proud, of the proud, The deep waters of the proud, deep waters of the proud, The deep waters of the proud, the proud, the deep wa

can: full

cho:

50

proud, had gone o-ver our soul, had gone o-ver our soul, had gone o-ver our soul.

gone o-ver our soul, had gone o-ver our soul, had gone o-ver our soul.

of the proud had gone o-ver our soul, had gone o-ver our soul, had gone o-ver our soul.

of the proud had gone o-ver our soul, had gone o-ver our soul, had gone o-ver our soul.

-ters of the proud, of the proud had gone o-ver our soul, had gone o-ver our soul.

verse, medius decani

55

But prai-sed be the Lord

But prai-sed be the Lord

But prai-sed be the Lord

verse, medius decani

verse, medius cantoris

which hath not giv'n us over, which hath not giv'n us over for a prey un-to their teeth.

Lord which hath not giv'n us over, which hath not giv'n us over for a prey un-to their teeth.

60

verse, alto cantoris

verse, medius cantoris

verse, alto cantoris

A can

Our soul is es-ca-ped evn as a bird. Evn as a bird. Out of the snare

verse, tenor decani

T dec

Our soul is es-ca-ped evn as a bird

verse, tenor cantoris

T can

Our soul is es-ca-ped evn as a bird

65

of the fow-ler.

out of the snare of the fow-ler.

out of the snare of the fow-ler.

The

The

The

70

snare is bro-ken and we are de-li-ve-red, de-li-ver-ed.

snare is bro-ken and we are de-li-ve-red, de-li-ver-ed.

snare is bro-ken and we are de-li-ve-red, de-li-ver-ed.

chorus over

chorus over

full

Our soul is es—ca—ped ev'n as a bird, ev'n as a bird out of the snare of the fow—ler. The

full

Our soul is es—ca—ped ev'n as a bird out of the snare of the fow—ler. The

full

Our soul is es—ca—ped ev'n as a bird out of the snare of the fow—ler,

full

Our soul is es—ca—ped ev'n as a bird, ev'n as a bird out of the snare of the fow—ler. The

full

Our soul is es—ca—ped ev'n as a bird out of the snare of the fow—ler. The

cho:

75

snare is bro—ken and we are de—li—ver—ed, de—li—ver—ed.

snare is bro—ken and we are de—li—ver—ed, de—li—ver—ed.

the fow—ler. The snare is bro—ken and we are de—li—ver—ed.

snare is bro—ken and we are de—li—ver—ed, de—li—ver—ed.

snare is bro—ken and we are de—li—ver—ed, de—li—ver—ed.

vers:

verse, bass decani

80

Our help standeth in the name of the Lord,

85

our help standeth in the name of the Lord which hath made heav'n and earth,

90

which hath made heav'n and earth, which hath made heav'n and earth. Bles-sed be the Lord for ever more,

bles-sed be the Lord for ever more, bles-sed be the Lord for ever more, for ever more, A

full 95

Bles-sed be the Lord for e-ver-more, for e-ver-more world without end A-men,
 Bles-sed be the Lord for e-ver-more, for e-ver-more world
 Bles-sed be the Lord for e-ver-more, for e-ver-more
 Bles-sed be the Lord for e-ver-more, for e-ver-more world with-out
 -men, Bles-sed be the Lord for e-ver-more, A-men, A-men, A-men, A-

cho:

100

world without end, A-men.
 world without end, A-men, A-men.
 world without end, A-men, A-men.
 end, A-men, world without end, A-men.
 -men, A-men.
 world without end, A-men.

Medius *cho*
 Alto *vers cho* *verse, cantoris*
 Tenor *cho*
 Bass *cho*
 Organ *vers:*

Lord, con-si-der

5
 A. un
 my dis-tress and now with speed ^{some} pi-ty take,
 my sins de-face, my faults re-^{dress}

10
 good Lord, for thy great mer-cy's sake. Wash me O Lord, wash me

O Lord and make me clean from this unjust and sinful act, and

pu-ri-fy yet once a-gain my hei-nous crime and bloo-dy fact.

choi:

And pu-ri-fy yet once a-gain my hei-nous crime and bloo-dy fact.

And pu-ri-fy yet once a-gain my hei-nous crime and bloo-dy fact.

And pu-ri-fy yet once a-gain my hei-nous crime and bloo-dy fact.

And pu-ri-fy yet once a-gain my hei-nous crime and bloo-dy fact.

choi:

Musical score for measures 25-28. The system includes a vocal line (Tenor decani) and a piano accompaniment. The lyrics are: "Re-morse and sor-row doth con-strain". The piano part features a steady accompaniment with some grace notes.

Musical score for measures 29-32. The system includes a vocal line and a piano accompaniment. The lyrics are: "me to ack-now-ledge mine ex-cess, my sins al-as do still". The piano part continues with a consistent accompaniment.

Musical score for measures 33-36. The system includes a vocal line and a piano accompaniment. The lyrics are: "re-main be-fore my face with-out re-dress. For thee a-". The piano part maintains the accompaniment.

Musical score for measures 37-40. The system includes a vocal line and a piano accompaniment. The lyrics are: "- lone I have of - fen - ded, com-mit-ting e-vil in thy sight, and if I". The piano part continues with the accompaniment.

40

were therefore con-dem-ned, yet were thy judge-ments just and right.

45

And if I were there-fore con-dem-ned, yet were thy judge-ments just and right.

And if I were there-fore con-dem-ned, yet were thy judge-ments just and right.

And if I were there-fore con-dem-ned, yet were thy judge-ments just and right.

And if I were there-fore con-dem-ned, yet were thy judge-ments just and right.

cho:

Turn back thy wrath and frow-ning ire

vers:

50

And purge my sins I thee de-sire,
for I have felt enough thy hand.

55

which do in num-ber pass the sand.
Make new, make new my heart within my

60

And frame it to thy ho-ly will which may there ra-ging e-ne-mies
breast, thy con-stant spi-ritiane let rest which may there ra-ging e-

65

kill. Thy constant spi-rit in me let rest which may there ra-ving e-ne-mies kill.

Thy constant spirit in me let rest, which may there ra-ving e-ne-mies kill.

Thy constant spirit in me let rest, which may there ra-ving e-ne-mies kill.

Thy constant spirit in me let rest, which may there ra-ving e-ne-mies kill.

Thy constant spirit in me let rest, which may there ra-ving e-ne-mies kill.

Thy constant spirit in me let rest, which may there ra-ving e-ne-mies kill.

choi

[verse, medius decani]

Verse, medius cantoris

Lord un-to Si — on turn thy face,

Lord un-to Si —

vers:

70

pour out thy mercies on thy hill, and on Je-ru-sa-lem thy

— on turn thy face,

pour out thy mercies on thy hill,

75

grace, and in Je-ru-sa-lem thy grace, build up the walls and
 and on Je-ru-sa-lem thy grace, and on Je-ru-sa-lem thy grace,

80

love it still, build up the walls and love it still, build up the walls and love it still, build up the walls and love it still,

85

up the walls and love it still, the walls and love, and love it still, build up the walls and love it still,

still. And on Je — ru — sa — lem thy — grace, build up the walls and love it

And on Je — ru — sa — lem thy grace, build up the walls and love it

And on Je — ru — sa — lem thy grace — , build up the walls and love it still, and

And on Je — ru — sa — lem thy grace, build up the walls and love

cho: *bd d d*

90

— skill, build up the walls and love it — skill. A — men, A — men.

— skill — , and love it — skill. A — men, A — men.

love it skill, and love it — , and love it skill. A — men, A — men.

it skill, and love it — skill. A — men, A — men.

A2 A5

vers: vers: vers:

cho: vers:

vers verse, cantoris bass
 Bass Cantoris
 Organ vers vers:

O praise God, in his ho-li-ness
 praise him in the fir-ma-ment of his power

Medius
 Alto 1 Dec Can cho full
 Alto 2 Dec Can cho full
 Tenor cho full
 Bass Decani cho full
 Bass Cantoris [verse] full
 Organ cho:

Praise him in the fir-ma-ment of his power
 Praise him in the fir-ma-ment of his power
 Praise him in the fir-ma-ment of his power
 Praise him in the fir-ma-ment of his power
 Praise him in the fir-ma-ment of his power
 Praise him in the fir-ma-ment of his power

Medius
 And our mouth shall shew forth thy praise. O Lord make

Alto
 And our mouth shall shew forth thy praise. O Lord make

Tenor
 And our mouth shall shew forth thy praise. O Lord make haste

Bass
 And our mouth shall shew forth thy praise. O Lord make

Organ

5
 haste to help us. Glo-ry be to the Fa-ther and to the Son, and to the Ho-ly

haste to help us. Glo-ry be to the Fa-ther and to the Son, and to the Ho-ly

to help us. Glo-ry be to the Fa-ther and to the Son, and to the Ho-ly

haste to help us. Glo-ry be to the Fa-ther and to the Son, and to the Ho-ly

10

Ghost. As it was in the be-gin-ning and is now, and e-ver shall be world

Ghost. As it was in the be-gin-ning and is now, and e-ver shall

Ghost. As it was in the be-gin-ning and is now, and e-ver shall be world with

Ghost. As it was in the be-gin-ning is now, and e-ver shall be world with

15

without end A-men. Praise ye the Lord, praise ye the Lord.

be world without end A-men. Praise ye the Lord, praise ye the Lord.

out end A-men. Praise ye the Lord, praise ye the Lord.

out end, A-men. Praise ye the Lord, praise ye the Lord.

full

And walk in the law of the Lord. Bles—sed are they

full

And walk in the law of the Lord. Bles—sed are they

full

And walk in the law of the Lord. Bles—sed are they

verse, cantoris

Blessed are they that are undefiled in the way. And walk in the law of the Lord. Bles—sed are they

[verse]

[full]

Can.

Can.

Can.

20

— that keep his tes—ti—mo—nies and seek him with their whole heart. For they who do no

— that keep his tes—ti—mo—nies and seek him with their whole heart. For they who do no

— that keep his tes—ti—mo—nies and seek him with their whole heart. For they who do no

that keep his tes—ti—mo—nies and seek him with their whole heart. For they who do no

Dec.

Dec.

Dec.

Dec.

25

can.

wickedness walk in his ways, in his ways. Thou hast charged us that we, that we shall

wickedness walk in his ways. Thou hast charged us that we shall di-ligent-

wickedness walk in his ways. Thou hast charged us that we shall di-li-

wickedness walk in his ways. That we shall

30 Dec

di-ligent-ly keep thy com-man-de-ments. O that my ways were made so di-rect that

-ly keep thy com-man-de-ments. O that my ways were made so di-rect

-gently keep, keep thy com-man-de-ments. O that my ways were made so di-rect

di-ligent-ly keep thy com-man-de-ments. O that my ways were made so di-rect

Handwritten musical score for a choir, featuring four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The music is in G major (one sharp) and 4/4 time. The lyrics are: "I might keep thy statutes. So shall I not be confounded while I have re- spect unto all thy commandments." The score includes dynamic markings like *p* and *Can*, and a measure number "35" in the top right corner.

Handwritten musical score for a choir, featuring four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The music is in G major (one sharp) and 4/4 time. The lyrics are: "I will thank thee with an unfeigned heart when I will thank thee with an unfeigned heart when I will thank thee with an unfeigned heart when I will thank thee with an unfeigned heart when." The score includes dynamic markings like *p* and *Dec*.

40

when I shall have learned the judge-ments of thy righ-te-ous-ness. I shall have learned the judge-ments of thy righ-te-ous-ness. shall have learned the judge-ments of thy righ-te-ous-ness. I shall have learned the judge-ments of thy righ-te-ous-ness. I will keep thy

45

ce-re-mo-nies, O for-sake me not ut-ter-ly, O for-sake me not ut-ter-ly. ce-re-mo-nies, O for-sake me not ut-ter-ly, O for-sake me not ut-ter-ly. keep thy ce-re-mo-nies, O for-sake me not, O for-sake me not ut-ter-ly. ce-re-mo-nies, O, O for-sake me not ut-ter-ly, ut-ter-ly.

50

full

Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost. As

full

Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost. As

full

Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost. As

full

Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost. As

55

— it was in the be-gin-ning is now and ever shall be, world without end —, A — men.

— it was in the be-gin-ning is now and e-ver shall be, world without end, A — men.

— it was in the be-gin-ning and is now and e-ver shall be, world with-out end, A — men.

— it was in the be-gin-ning and is now, and ever shall be, world without end, A — men.

verse, medius decan:

Let my un-plaint come be-fore thee O Lord,

vers:

60

give me un-der-stand-ing ac-cord-ing to thy word.

65

Let my sup-pli-ca-ti-on come be-fore thee, de-li-ver me ac-cord-ing to thy word.

Let my sup-pli-ca-ti-on come be-fore thee, de-li-ver me ac-cord-ing to thy word.

Let my sup-pli-ca-ti-on come be-fore thee, de-li-ver me ac-cord-ing to thy word.

Let my sup-pli-ca-ti-on come be-fore thee ac-cord-ing to thy word.

cho:

verse, alto decani

70

my lips shall speak of thy praise when thou hast taught

vers:

75

me the way of thy statutes. Yea my tongue shall sing of

thy praise, for all thy commandments are righteous, for all thy com-

80

-mandments are righteous.

choi:

85

full

Let thine hand help me O Lord, for I have chosen thy com- man- de- ments.

Let thine hand help me, for I have cho- sen thy com- man- de- ments.

Let thine hand help me O Lord, for I have cho- sen thy com- man- de- ments.

Let thine hand help me O Lord, for I have cho- sen thy com- man- de- ments.

cho:

verse, alto cantoris

I have long- ed for thy sa- ving health O

vers:

90

Lord, and in thy law is my de- light.

cho:

95

full

O let my soul live and it shall praise thee, and thy judge-ments shall

full

O let my soul live and it shall praise thee, and thy judge-ments shall help

full

O let my soul live and it shall praise thee, and thy judge-ments shall help

full

O Let my soul live and it shall praise thee, and thy

cho:

verse, decani

100

help me, shall help me.

verse, alto 2 decani

me.

verse, decani

me, shall help me.

judge-ments shall help me.

vers:

I have gone a-stray

I have gone a-stray like a sheep

I have gone a-stray like

like a sheep that is lost, is lost, O seek thy ser-vant, for I do not for-
 that is lost, like a sheep that is lost, O seek thy ser-vant, for I do not for-
 a sheep that is lost, that is lost, O seek thy ser-vant, for I do not for-

105 *full*

-get thy com-man-de-ments. Glo-ry be to the Fa-ther and to the Son and to the
 -get thy com-man-de-ments. Glo-ry be to the Fa-ther and to the Son and to the
 -get thy com-man-de-ments. Glo-ry be to the Fa-ther and to the Son and to the
 Glo-ry be to the Father and to the Son and to the
 chorus: Glory be to

Ho-ly Ghost. As it was in the be-gin-ning is now and ever shall be, world without end, A-men.

Ho-ly Ghost. As it was in the be-gin-ning is now and e-ver shall be, world without end, A-men.

Ho-ly Ghost. As it was in the be-gin-ning and is now and e-ver shall be, world without end, A-men.

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

Bass

Vers

verse, bass decani

How

Organ

Vers:

Vers:

5

is the gold be-come dim, how is the most fine gold changed. The stones of the sanc-tu-a

10

-ry have been pour-ed out, have been pour-ed out at the top of ev-ery street. The pre-cious sons of

15

Si-on, com-para-ble to the fine gold were este-med as ear-then pitches, the work of the hands, the

work of the hands of the pot-ter. The crown is fal'n from our heads, woe unto us, woe

Medius editorial

Alto decani cho

Alto cantoris editorial

Tenor cho

Bass — unto us, woe unto us that we have sin- ned. The

Organ

heads, fal'n from our full heads. Woe unto us, woe unto us that we have sin — ned, that

The crown is fal'n from our heads. Woe unto us, woe unto us that we have sin — ned, that

full fal'n from our heads, from our heads. Woe unto us that we have sin — ned, that

The crown is fal'n from our heads. Woe unto us, woe unto us that we have sin — ned, that

Crown is fal'n from our heads, from our heads. Woe unto us, woe unto us that

we have sin — ned.

we have sin — ned.

we have sin — ned.

we have sin — ned.

we have sin — ned.

verse, tenor decani

verse, bass decani

[verse, bass cantoris]

The breath of our no — strils, the an — ointed of the Lord, of

The breath of our no — strils, the anointed of the Lord,

vers:

...ointed of the Lord, the anointed of the Lord was ta-ken in their pits, of whom we said un-der his
 the Lord, the anointed of the Lord was ta-ken in their pits, in their pits, of whom we said
 the anointed of the Lord was ta-ken in their pits,

35

shadow we shall live, we shall live a-mong the na-ti-ons.
 un-der his sha-dows we shall live a-mong the na-ti-ons.
 we shall live, shall live, un-der his sha-dow we shall live a-mong the na-ti-ons.

40

full

The breath of our nostrils, the anointed of the Lord, the anointed of the Lord was ta-ken in their

The breath of our nostrils, the breath of our nostrils, the a-nointed of the Lord was ta-ken in their

The breath of our nostrils, the anointed of the Lord, the anointed of the Lord was ta-ken in their

The breath of our no-strils, of our no-strils, the anointed of the Lord was ta-ken in their pits, in their

The breath of our nostrils, the breath of our nostrils, the anointed of the Lord, of the Lord, was ta-ken in their

cho:

45

pits. of whom we said un-der his shadow we shall live, we shall live a-

pits, of whom we said, of whom we said un-der his shadow we shall live, we shall live a-

pits, of whom we said un-der his sha-dow we shall live, shall live a-

pits, of whom we said, of whom we said un-der his shadow we shall live a-

pits, of whom we said un-der his shadow we shall live a-

Handwritten musical score for the first system, featuring vocal parts and piano accompaniment. The score is in G major (one sharp) and 6/8 time. It includes lyrics such as "among the nations" and "Turn thou us into thee O Lord, and so".

Lyrics: among the na-ti-ons. Turn thou us into thee O Lord, and so

Annotations: [verse, decani] 50 [verse, cantoris] verse, cantoris verse, decani vers:

Handwritten musical score for the second system, continuing the vocal parts and piano accompaniment. The score includes lyrics such as "shall we, and so shall we be turned, be turned. Re-new our days as of old, for thy tender mercy's".

Lyrics: shall we, and so shall we be tur-ned, be tur-ned. Re-new our days as of old, for thy tender mercy's

Lyrics: Lord, and so shall we be tur-ned, be tur-ned. Re-new our days, for thy

Lyrics: Lord, and we shall be tur-ned, and we shall be tur-ned. Re-new our days as of old,

Lyrics: and so shall we be tur-ned, be tur-ned. Re-new our days as of old,

55 [full]

sake, for thy ten-der mer-cy's sake. Turn thou us unto

tender mercy's sake, for thy tender mercy's sake, for thy mercy's sake. Turn thou us into thee

for thy tender mercy's sake, for thy tender mer-cy's sake. Turn thou us into thee

for thy tender mercy's sake, for thy tender mercy's sake, for thy mer-cy's sake. Turn thou us into thee

choi: *p* *f* *p* *f*

60

thee O Lord and we shall be turned. Re-new our days as of old, for thy tender mercy's

Lord and we shall be turned. Re-new our days, re-new our days

us unto thee and we shall be turned. Re-new our days as of old, for thy

Lord and we shall be turned, and we shall be turned. Re-new our days as of old, re-new our

Lord and we shall be turned. Re-new our days as of old,

sake, for thy tender mercys sake, for thy mercys sake. A men, A men.

as of old, for thy tender mercys sake, for thy mercys sake. A men.

tender mercys sake, for thy mercys sake. A men, A men, A men.

days as of old, for thy tender mercys sake, thy tender mercys sake. A men, A men.

for thy tender mercys sake, for thy tender mercys sake. A men.

vers:

Alto I decani

Alto I cantoris editorial

Organ

verse, decani

Al — migh — ty, al — migh — ty and ever — la — sting God,

[verse, cantoris]

Al — migh — ty, al — migh — ty and

10

ever — la — sting God, we humbly beseech thy ma — je — sty —,

ever — la — sting God —, we humbly be — seech thy ma — je — sty that as thy on — ly begot — ten

that as thy only begotten son was this day, was this day presented in the temple, presented in the temple,

Son, that as thy only be-got-ten son was this day pre-sented in the temple, pre-

Medius *full*
In substance of our flesh.

Alto *chorus:*
temple, presented in the temple, in the temple, *full*
in substance of our flesh.

Alto *chorus:*
-sented in the temple, presented in the temple, *full*
in substance of our flesh.

Tenor *full*
In substance of our flesh.

Bass *full*
In substance of our flesh.

Organ *cho:* *verse:*

[verse, decani] 20

M dec: So grant that we may be presented un — to thee with

A can: [verse, cantoris] may be — presented un — to thee with

B dec: verse, decani May be presented un — to thee, un — to thee

25

pure and clean — minds, clean — minds — , by Je-sus Christ our Lord,

— pure and clean — minds, clean — minds, with pure and clean minds, clean — minds — ,

with pure and clean minds — , by Je-sus

30

by Jesus Christ our Lord, by Je-sus Christ our Lord, by Jesus Christ our —

by Je-sus christ our — Lord, by Je-sus Christ our Lord, by Je-sus Christ our

Christ our — Lord, our — Lord, by Je-sus christ our —

full

Lord. By Jesus Christ our Lord, Je-sus Christ our Lord, by Je-sus

By Je-sus Christ our Lord, by Christ our Lord, by Je-sus Christ our Lord,

Lord. By Je-sus Christ our Lord, by Jesus Christ our Lord, by Je-sus Christ our

By Jesus Christ, by Jesus Christ our Lord, our Lord, by Jesus Christ our

Lord.

By Je-sus Christ our Lord,

cho:

135

Christ our Lord, by Je-sus Christ our Lord, A-men, A-men.

by Christ our Lord, by Je-sus Christ our Lord, our Lord, A-men, A-men.

Lord, by Je-sus Christ our Lord, by Jesus Christ our Lord, A-men, A-men.

Lord, Je-sus Christ our Lord, by Je-sus Christ our Lord, A-men.

by Je-sus Christ our Lord, by Je-sus Christ our Lord, A-men.

Alto I

Organ

verse, decani

Grant

5

we beseech thee al-mi-ghty God, grant we be-seech thee al-mi-ghty God — that like as

10

we do believe, like as we do be-li-e, do be-lieve thy on-ly be-gotten Son, thy on-ly be-

15

-gotten Son, our Lord — to have ascended in — to the heav'ns, as-cended in — to the

Medius
 As-cended in-to the heavns, ascended, ascended in-to the heavns.

Alto 1
 heavns. As-cended in-to the heavns, in-to the heavns, as-cended in-to the heavns.

Alto 2
 As-cended in-to the heavns, in-to the heavns, as-cended in-to the heavns.

Tenor
 As-cended in-to the heavns, in-to the heavns, into the heavns, in-to the heavns.

Bass
 As-cen-ded, as-cen-ded, as-cended in-to the heavns.

Organ
 choi

verse, decani

So we may al- so in heart and mind- in heart and

verse:

25

mind thither as-cend - , thither as-cend , and with him - , and with him -

contin-u-al-ly dwell, con-tin-u-al-ly dwell, con-tin-u-al-ly dwell through the same Christ our Lord.

And with him, and with him con-tin-u-al-ly dwell, con-tin-u-al-ly dwell,
 And with him, and with him, with him contin-u-al-ly dwell
 And with him, and with him contin-u-al-ly dwell,
 And with him, and with him contin-u-al-ly dwell, con-tin-u-al-ly dwell, though
 And with him, and with him con-tin-u-al-ly dwell, con-tin-u-al-ly

through the same Christ our Lord, Amen.

through the same Christ our Lord, Amen, Amen.

dwell, through the same Christ our Lord, Amen, Amen.

Christ our Lord, through Christ our Lord, Amen, Amen.

dwell, through the same Christ our Lord, Amen, Amen.

Christ our Lord, through Christ our Lord, Amen, Amen.

dwell, through the same Christ our Lord, Amen, Amen.

verse, cantoris

Tenor

verse, decani

Bass

Organ

verse:

I will preach the

I will preach the law, the

5

law where-of the Lord, where-of the Lord said un-to me thou art my Son —, thou

law where-of the Lord, where-of the Lord hath said un-to — me — thou art my

10

art my son —, my Son, my Son —, my Son —, my Son —, this day have I begotten thee, have I be-

son, thou art my Son —, my Son, my Son, this day — have I begotten thee, have

Medius

Alto 1

Alto 2

Tenor

Bass

Organ

full

15

Have I begotten thee, have I be-

Have I begotten thee, be- got-ten thee, have I

Have I begotten thee, have I begotten thee, be-

[Chorus] -gotten thee, have I begotten thee, have I begotten thee, begot- ten thee. Have I begotten thee, have

[Chorus] I begotten thee, have I begotten thee, have I be- got-ten thee. Have I be- gotten thee, have I be- got-ten

-gotten thee —, have I begotten thee, begot — ten thee.

— begotten — thee, have I — be — got — ten thee.

— got — ten thee —, have I be — got — ten — thee.

I be got — ten thee —, be — got — ten thee.

thee, have I begotten thee, have I be — got — ten thee.

verse, cantoris

De — sire of me, de — sire of me, of —

verse, decani

De — sire of me —, de — sire of me

20

me and I shall give — thee the heathen, the heathen for thine inheritance, and the uttermost parts of the earth, and the uttermost parts of the earth for thy possession.

25

and the uttermost parts of the earth, and the uttermost parts of the earth for thy possession.

30

Desire of me and I shall give — thee the heathen for thine inheritance, and the uttermost parts of the earth, and the uttermost parts of the earth for thy possession.

35

, and the uttermost parts of the earth, of the earth for thy pos-ess-ion, for thy pos-ess-ion. A men-

uttermost parts of the earth, of the earth for thy pos-ess-ion, A men-

uttermost parts of the earth, of the earth for thy pos-ess-ion, A men-

and the uttermost parts of the earth, of the earth for thy pos-ess-ion, A men-

and the uttermost parts of the earth for thy pos-ess-ion, A men-

verse, cantoris

Alto I

Bass

Organ

vers:

I will wash my

hands, Verse, decani

I will wash my hands, I will wash my hands

my hands in in-no-cen-cy o Lord, in in-no-cen-cy o

in inno-cen-cy o Lord, in inno-cen-cy o

Lord, and so will I go, so will I go to thine al-tar, and so will I go to thine altar, to thine

Lord, and so will I go, so will I go to thine altar, and so will I go to thine

15

And so will I go, will I go ————— to thine al-ter.

al-ter. And so will I go un-to ————— thine al-ter, un-to thine al-ter.

And so will I go, will I go, and so will I go to ————— thine al-ter.

And so will I go ————— to thine al-ter, to thine ————— al-ter.

al-ter. And so will I go, will I go to thine al-ter.

cho:

verse, cantoris

For I have loved, for I have loved, for I have loved

verse, decani

For I have loved, for I have loved, for I have lo-ved

vers:

20

verse, decani

verse, cantoris

M The habita—ti—on — of thine house.

M The habita—ti—on of thine house.

A the habita—ti—on of thine — house, the habita—ti—on, the habi—ta—ti—on of thine house and the

B the habita—ti—on of thine — house, of thine house, the habita—ti—on of thine house and the

25

full

[alto verse]

place, and the place where thine honour dwelleth, and the place, and the place where thine honour dwelleth.

place, and the place where thine honour dwelleth and the place, the place where thine honour dwelleth.

For I — have

For I — have

For I — have

For I — have

For I — have

For I — have

For I — have

cho:

Handwritten musical score for the first system, measures 28-31. The score includes vocal lines and piano accompaniment. The lyrics are: "lo-ved the habita-ti-on, the habita-ti-on of thine house, the habita-ti-on of thine house, of thine house, lo-ved, I have lo-ved the habita-ti-on, the habita-ti-on, the habita-ti-on, have lo-ved, lo-ved the habita-ti-on of thine house, the habita-ti-on of thine house, lo-ved, lo-ved the habita-ti-on, the habita-ti-on of thine house, the habita-ti-on of thine house, the habita-ti-on of thine house, and the place where thine hono-ur is done." A measure number "30" is written above the third measure of the first staff.

Handwritten musical score for the second system, measures 32-35. The score includes vocal lines and piano accompaniment. The lyrics are: "on, the habita-ti-on of thine house and the place where thine hono-ur is done, the habita-ti-on of thine house and the place where thine hono-ur is done, the habita-ti-on of thine house and the place where thine hono-ur is done, the habita-ti-on of thine house and the place where thine hono-ur is done." A measure number "35" is written above the first measure of the second staff.

ho-nour dwel- leth, A men.

thine honour dwel- leth, A men.

dwelleth, where thine honour dwelleth, A men.

-now, where thine ho-nour dwelleth, A men.

dwelleth, where thine honour dwelleth, A men.

now dwel- leth, A men.

Medius

Alto 1

Alto 2

Tenor

Bass

Organ

cho:

verse

Verse, decani

My heart is set to laud the

Alto 1

Alto 2

Organ

5

Lord

and in him,

and in him, and in him to joy — al — ways, my

Alto 1

Alto 2

Organ

10

heart I say doth well afford, doth well afford —, my heart I say doth well af — ford, doth well afford to sing his laud and

praise.

At-wake, a —

25

Verse, cantoris

At—mong the people I will tell

verse, decani

At—mong the people I will

verse:

At—mong the people I will tell,

30

I will tell the goodness of my God and shew his praise, his

tell —, I will tell the goodness of my — God and shew his praise

I will tell the good — ness of my — God and shew his praise

35

— praise that doth excel —, that doth excel in heathen lands abroad —, that doth excel in heathen lands a

that doth excel —,

that doth excel — in heathen lands a

that doth excel, that doth excel in heathen lands abroad, that doth excel, that doth excel in heathen lands a

[verse, cantoris]

That doth excel —, that doth excel —,

that doth excel in heathen lands a

[full, decani]

M dec: In heather lands a-broad, heather lands abroad, is heather lands a-broad, a-broad, in heather lands

M can: -broad.

A: *full dec = can*
-broad. In hea-then lands abroad, in heather lands abroad, a-broad, in hea-then

T: *full*
In hea-then lands a-broad, in heather lands abroad, in heather lands a-broad,

B: -broad. In hea-then lands a-broad, in

choi:

[verse, decani]

40
- a-broad, a-broad. His mer-cy doth ex-tend as far as heavens all arc

in hea-then lands abroad.

lands a-broad, a-broad.

verse, cantor is
in heather lands a-broad. His mer-cy doth ex-tend as far as hea-vens all arc

heather lands - a-broad.

verse:

M dec
 T can

high —, his truth as high as a-ny star — that stan — deth

high —, his truth as high as a-ny star that stand —

M dec
 A can
 T can
 B can

in the — sky. Set forth and shew thyself O God, thy-self. O — God thy-self O —

—eth in the — sky —.

[verse, cantris]

Set forth and shew thyself O God —, set

M dec
 B can

God, thy-self O — God a-bove the heavns, a-bove the heavns, a-bove the heavns most —

forth and shew thyself O God —, O God a-bove the heavns, a-bove the heavns, a-bove the heavns most

n dec
 bright. Verse, cantoris
 Ex-tol thy praise,
 thy majesty and might, thy

A can
 Ex-tol thy praise,
 thy majesty and might, thy majesty and

B can
 bright. Ex-tol thy praise—
 thy majesty and might, thy

M dec
 majesty and might, and — might.
 Ex-tol thy praise
 on earth a — broad
 thy majesty and might, thy

A1 dec
 Ex-tol thy praise
 on earth a — broad —
 thy majesty and might, thy

A2 dec
 Ex-tol thy praise
 on earth abroad
 thy majesty and might

T dec
 Ex-tol thy praise
 on earth, on earth abroad
 thy majesty and might, thy

B dec
 Ex-tol thy praise
 on earth a — broad
 thy majesty and might, thy

M can
 Ex-tol thy praise
 on earth a — broad thy majesty and might, thy majesty and

A1 can
 might, and might, and — might.
 Ex-tol thy praise
 on earth abroad — thy majesty and might, thy majesty and

A2 can
 Ex-tol thy praise
 on earth a — broad thy majesty and might, thy majesty and

T can
 Ex-tol thy praise
 on earth, on earth abroad thy majesty and might, thy majesty and

B can
 ma-je-sty and might.
 Ex-tol thy praise
 on earth a — broad thy majesty and might, thy majesty and

org
 Ex-tol thy praise
 on earth a — broad thy majesty and might, thy majesty and

William Smith: My heart is set to laud the Lord (reconstruction) 6/7

M dec
 majesty and might, thy ma-jesty and might, A-men.

A1 dec
 majesty and might, thy ma-jesty and might, A-men, A-men.

A2 dec
 thy majesty, thy majesty and might thy majesty and might, A-men, A-men.

T dec
 majesty and might, and might, thy ma-jesty and might, A-men.

B dec
 majesty and might, thy ma-jesty and might, A-men.

M can
 might, thy ma-jesty and might, A-men.

A1 can
 might, thy ma-jesty and might, A-men.

A2 can
 might, thy majesty and might thy majesty and might, A-men, A-men.

T can
 might, thy ma-jesty and might, A-men.

B can
 might, thy ma-jesty and might, A-men.

org
 (b)

Alto I
Can

editorial

Organ

vers:

O God,

5

God which for our sakes,
which for our sakes, which — for our sakes
didst fast,

10

didst fast, didst fast for-ty — days,
didst fast for-ty days and

Alto I
Dec

Alto I
Can

Tenor
Dec

Organ

verse

15

Give us grace to use such ab-sti-nence
for-ty nights, give us grace to use such ab-sti-
verse
To use such abstinence, such ab-sti-

Medius *full*
 To use such ab-shi-nence, to use, to use such ab-shi-nence.

Alto 1 *chorus: full*
 To use such ab-shi-nence, to use such ab-shi-nence, to use such ab-shi-nence.

Alto 2 *chorus: full*
 -nence. To use such ab-shi-nence, to use such ab-shi-nence, to use such ab-shi-nence.

Tenor *chorus: full*
 -nence. To use such ab-shi-nence, to use such ab-shi-nence, to use such ab-shi-nence.

Bass *full*
 To use such ab-shi-nence, to use, to use such ab-shi-nence.

Organ *cho:*

20

verse, decani
 That our flesh, our flesh be-ing sub-du-ed to the spi-rit
 [verse, cantoris] be-ing sub-

verse, decani
 be-ing sub-du-

verse, decani
 That our flesh, our flesh be-ing sub-du-ed to the spi-rit, to the spi-rit,

vers:

verse, cantoris 25

being sub-dued to the spirit
to the spirit, being sub-dued to the spirit, being sub-dued to the
-dued to the spirit —, being sub-dued to the sp-irit, being sub-dued to
-ed.

full 30

We may ever o-bey thy god-ly mo-tions, thy god-ly mo-tions,
We may e-ver o-bey thy god-ly mo-tions, thy god-ly
the spirit. full We may e-ver o-bey thy god-ly mo-tions, mo-tions, thy
full We may ever obey thy god-ly mo-tions, thy
full We may ever obey thy god-ly mo-tions, thy
cho: We may ever o-bey thy god-ly mo-tions, thy

Verse, cantoris 35

-ons, thy god-ly mo-ti- ons. In righ-teous-ness, in righ-teous-
 motions, thy god-ly, god-ly mo-ti- ons. [verse, cantoris]
 god-ly mo-ti- ons, thy god-ly mo-ti- ons. In righ-teous-ness, in righ-teous-
 -ons, thy god-ly motions, god-ly mo-ti- ons.
 god-ly mo-ti- ons, thy god-ly mo-ti- ons.

-ness, righ-teous-ness and true ho-li-ness, true ho-li-ness to thy honour and glo-ry, and glo-
 -ness, righ-teousness and true ho-li-ness, and true ho-li-ness to thy hon-our and glo-ry.

40

-ry, which li-veth, which li-veth and reigneth one God, world with-out
 [verse, medius decani]
 which li-veth, which li-veth and reiga-eth one God world with-out

Handwritten musical score for the first system, featuring vocal parts and piano accompaniment. The score is in G major and 4/4 time. The lyrics are: "end, one God world with out end. One God, world without end, without end. One God, world without end, one God world without end, one God world without end, one God world without end, one God world without end, one God world without end, one God world without end, Amen." The vocal parts are labeled: m can, m dec, full, medius cantoris, full, medius decani, full, alto dec can, full, and cho:.

Handwritten musical score for the second system, featuring vocal parts and piano accompaniment. The score is in G major and 4/4 time. The lyrics are: "out end, out end, one God world with out end, Amen. out end, without end, one God world without end, Amen, Amen. with out end, one God world without end, one God world without end, Amen, Amen. end, one God world without end, one God world with out end, Amen. world with out end, one God world without end, Amen. Amen. Amen." The vocal parts are labeled: m can, m dec, full, medius cantoris, full, medius decani, full, alto dec can, full, and cho:.

Medius

Dec chorus (can chorus)

[verse, cantoris]

Alto

God,

Tenor

verse, decani

Bass

Organ

verse:

A can

5

which hast taught all the world, which hast taught all — the world — by the preaching, the preaching, by the

B dec

God,

which hast taught on the world, all the world — by the preaching, by the

M can

10

verse, cantoris

of thy bles-sed Apostolic Saint

A can

prea-ching

of thy bles-sed Apostolic Saint Paul,

B dec

prea-ching

of thy bles-sed Apostolic Saint Paul,

Paul,
of thy blessed Apostle Saint Paul. Saint Paul, of thy blessed A-pos-tle Saint
of thy blessed Apostle Saint Paul, Saint Paul. of thy blessed Apostle Saint Paul. of thy blessed A-
of thy blessed Apostle Saint Paul, Saint Paul. of thy blessed Apostle Saint Paul. of thy blessed A-
of thy blessed Apostle Saint Paul, Saint Paul. of thy blessed Apostle Saint Paul. of thy blessed A-
of thy blessed Apostle Saint Paul, Saint Paul. of thy blessed Apostle Saint Paul. of thy blessed A-
of thy blessed Apostle Saint Paul, Saint Paul. of thy blessed Apostle Saint Paul. of thy blessed A-
of thy blessed Apostle Saint Paul, Saint Paul. of thy blessed Apostle Saint Paul. of thy blessed A-

verse, cantoris

full

15

17

A dec

A can

cho:

Paul, of thy blessed Apostle, thy blessed A-postle Saint Paul.

Paul, of thy blessed Apostle, thy blessed A-postle, thy blessed A-postle Saint Paul.

Paul, of thy blessed Apos-tle Paul, of thy bles-sed A-pos-tle Saint Paul.

-postle Saint Paul, of thy bles-sed A-pos-tle Saint Paul.

Paul, of thy blessed A-pos-tle, thy blessed A-postle Saint Paul.

verse:

20

[verse, decani]

Grant we beseech thee that

[verse, cantoris]

Grant we beseech thee, beseech thee that

[verse, cantoris]

Grant we beseech thee.

verse, decani

Grant we beseech thee that

verse, cantoris

25

we. that we

which have his wonderful, his wonderful conversion in re-

verse, decani

his wonderful conversion in re-mem-

we, that we which have his wonderful, his wonderful conversion in re-mem-

verse, cantoris

that we

which have his

we —, that we —

[verse, decani]

Handwritten musical score for the first system. It consists of six staves. The top staff is the vocal line with lyrics: "-mem-brance. His won-der-ful con-ver-si-on in re-mem-brance, his won-der-". The second staff continues the lyrics: "-brance, his won-der-ful, his won-". The third staff continues: "-brance". The fourth staff continues: "won-der-ful, his won-der-ful con-ver-si-on in re-mem-brance, his won-der-ful, his won-der-". The fifth staff continues: "his won-der-ful, his won-der-ful con-ver-si-on in re-mem-brance, his won-der-ful, his". The sixth staff continues: "ful, his won-der-ful con-ver-si-on in re-mem-brance, his won-der-ful con-ver-si-on in re-". The music is in a key with two flats and 4/6 time. Measure numbers 29 and 30 are indicated at the top.

Handwritten musical score for the second system. It consists of six staves. The top staff is the vocal line with lyrics: "ful, his won-der-ful con-ver-si-on in re-mem-brance. His won-der-ful con-ver-si-on in re-". The second staff continues: "der, won-der-ful con-ver-si-on in re-mem-brance. His won-der-ful con-ver-si-on in re-". The third staff continues: "His won-der-ful con-ver-si-on in re-". The fourth staff continues: "ful con-ver-si-on in re-mem-brance. His won-der-ful con-ver-si-on in re-". The fifth staff continues: "won-der-ful con-ver-si-on in re-mem-brance. His won-der-ful con-ver-si-on in re-". The sixth staff continues: "ful con-ver-si-on in re-mem-brance. His won-der-ful con-ver-si-on in re-". The music is in a key with two flats and 4/6 time. Measure numbers 35 and 36 are indicated at the top. The word "cho:" is written below the fifth staff.

[verse, decani]

- mem — brance. May fol — low, may fol — low, may fol — low, may follow and ful —

- mem — brance.

[verse, cantoris]

- mem — brance. may fol — low, may fol — low, may fol — low, may fol — low, may

- mem — brance.

[verse, cantoris]

- mem — brance. may fol — low and ful —

Verse:

to verse, cantoris

- fil . may follow and ful — fil —, may follow and ful — fil , and — fulfil —

verse, decani

thy ho —

follow and fulfil —, may follow and fulfil, may follow and fulfil, fulfil —

verse, cantoris

verse, decani

May follow and fulfil, and ful — fil — thy ho — ly doc —

- fil . may follow and fulfil —, may follow and ful — fil , and ful — fil — thy ho — ly, ho —

45

thy ho - ly doctrine which he taught, thy ho - ly doctrine which he taught,
 - ly, ho - ly doctrine which he taught, thy ho - ly doctrine which he taught,
 - trine, thy holy doctrine which he taught, thy ho - ly doctrine which he taught,
 - ly doctrine which he - taught, thy ho - ly doctrine which he taught.

Through Je - sus

50

Through Je - sus christ our Lord, A - men, A - men.
 Christ, through Je - sus Christ our Lord, A - men, A - men, A - men, A - men.
 Lord, our Lord, through Christ our Lord, A - men, A - men, A - men, A - men.
 through Jesus Christ our Lord, Jesus Christ our Lord, A - men, A - men.
 through Je - sus Christ our Lord, A - men, A - men, A - men, A - men.

Medius

And our mouth shall shew forth thy praise. O Lord, make haste to help us.

Alto 1 dec
Alto 2 can

And our mouth shall shew forth thy praise. O Lord, make haste to help us.

Alto 1 can
Alto 2 dec

And our mouth shall shew forth thy praise. O Lord, make haste to help us.

Tenor

And our mouth shall shew forth thy praise. O Lord, make haste to help us.

Bass

And our mouth shall shew forth thy praise. O Lord, make haste to help us.

Organ

Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost. As it was in the be-

Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost. As it was in the be-

Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost. As it was in the be-

Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost. As it was in the be-

Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost. As it was in the be-

Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost. As it was in the be-

Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost. As it was in the be-

Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost. As it was in the be-

10

-gin-ning is now, and ever shall be, ever shall be world without end - A - men. Praise ye

-gin-ning is now, and ever shall be, world without end, with-out end A - men. Praise ye

-gin-ning is now, and ever shall be, world without end, world without end, A - men. Praise ye

-gin-ning is now, and ever shall be, world without end, A - men. Praise ye

-gin-ning is now, and ever shall be, world without end, A - men. Praise ye

-gin-ning is now, and ever shall be, world without end, A - men. Praise ye

15

the Lord. And with thy spi-rit. Lord have mer-cy u-pon us. Christ have

the Lord, the Lord. And with thy spi-rit. Lord have mer-cy u-pon us. Christ have

the Lord. And with thy spi-rit. Lord have mer-cy u-pon us. Christ have

the Lord. And with thy spi-rit. Lord have mer-cy u-pon us. Christ have

the Lord. And with thy spi-rit. Lord have mer-cy u-pon us. Christ have

the Lord. And with thy spi-rit. Lord have mer-cy u-pon us. Christ have

mer-cy u-pon us. Lord have mer-cy u-pon us. And grant us thy sal-

mer-cy u-pon us. Lord have mer-cy u-pon us. And grant us thy sal-

mer-cy u-pon us. Lord have mer-cy u-pon us. And grant us thy sal-

mer-cy u-pon us. Lord have mer-cy u-pon us. And grant us thy sal-

mer-cy u-pon us. Lord have mer-cy u-pon us. And grant us thy sal-

mer-cy u-pon us. Lord have mer-cy u-pon us. And grant us thy sal-

-va-ti-on. And mer-ci-ful-ly hear us when we call u-pon thee. And make thy chosen

-va-ti-on. And mer-ci-ful-ly hear us when we call u-pon thee. And make thy chosen

-va-ti-on. And mer-ci-ful-ly hear us when we call u-pon thee. And make thy chosen

-va-ti-on. And mer-ci-ful-ly hear us when we call u-pon thee. And make thy chosen

-va-ti-on. And mer-ci-ful-ly hear us when we call u-pon thee. And make thy chosen

-va-ti-on. And mer-ci-ful-ly hear us when we call u-pon thee. And make thy chosen

25

people joy — ful. And bless thine in — he — ri — tance. Be — cause there is none

people joy — ful. And bless thine in — he — ri — tance. Be — cause there is none

people joy — ful. And bless thine in — he — ri — tance. Be — cause there is none

8 people joy — ful. And bless thine in — he — ri — tance. Be — cause there is none

people joy — ful. And bless thine in — he — ri — tance. Be — cause there is none

30

other that fighteth for us but on — ly thou O God. And take not thy Ho — ly Spirit from — us.

other that fighteth for us but on — ly thou O God. And take not thy Ho — ly Spirit from — us.

other that fighteth for us but on — ly thou O God. And take not thy Ho — ly Spirit from — us.

8 other that fighteth for us but only thou O God. And take not thy Ho — ly Spirit from us.

other that fighteth for us but on — ly thou O God. And take not thy Ho — ly Spi — rit from us.

35

The musical score is written on seven staves. The first two staves are vocal parts with lyrics "A — men." and melodic lines. The next three staves are instrumental parts with various rhythmic patterns and melodic lines. The final two staves are more complex instrumental parts with rhythmic notation and melodic lines. The score is divided into three measures by vertical bar lines.

Medius

Alto 1

Alto 2

Tenor

Bass

Organ

Dec can [verse] dec

Lord, thou art become gracious un-to thy land,

psal: 85: Lord th: the base begins this alone."

Full

Thou hast turned away

Thou hast turned a-

Thou hast turned a-

Thou hast turned away

Thou hast

cho:

5

dec

the captivity, captivi-ty of Ja-cob.

Thou hast forgiv'n the of-fences of thy peo-ple,

way the cap-ti-vi-ty of Ja-cob.

Thou hast forgiv'n the of-fen-ces of thy peo-ple,

way the cap-ti-vi-ty of Ja-cob.

Thou hast forgiv'n the of-fen-ces of thy peo-ple,

the captivity, captivi-ty of Ja-cob.

Thou hast forgiv'n the of-fences of thy people,

turned away the captivity of Ja-cob.

Thou hast forgiv'n the of-fences of thy people,

dec:

and covered all their sins. Thou hast taken away all thy displeasure,
 and covered all their sins. Thou hast taken away all thy displeasure, and
 and covered all their sins. Thou hast taken away all thy displeasure, and turned thyself from thine
 and covered all their sins. Thou hast taken away all thy displeasure, and turned thyself
 and covered all their sins. Thou hast taken away all thy displeasure, and turned thyself

and turned thyself from thy wrathful indignation. Turn us then O God our sa-vi-
 turned thyself from thy wrathful in dig-na-ti-on. Turn us then O God our sa-vi-
 in-dig-na-ti-on, thy wrath-ful in-dig-na-ti-on. Turn us then O God our sa-vi-
 -self from thy wrathful in dig-na-ti-on. Turn us then O God our sa-vi-
 - from thy wrathful in dig-na-ti-on. Turn us then O God our sa-vi-
 from thy wrathful in dig-na-ti-on. Turn us then O God our sa-vi-

-our, and let thine an-ger cease from us. Wilt thou be dis-plea-sed at us for e-ver

20
and wilt thou stretch out thy wrath from one ge-ne-ra-ti-on to a-no-ther

Handwritten musical score for the first system, measures 25-28. The music is in G major (one flat) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "ther. Wilt thou not turn again and quicken us that thy people may rejoice in thee. Wilt thou not turn a-gain and quicken us that thy people may rejoice in thee. Wilt thou not turn a-gain and quicken us that thy people may rejoice in thee." The score includes dynamic markings such as *dec* and *can*, and a measure number of 25.

Handwritten musical score for the second system, measures 29-32. The music continues in G major and 4/4 time. The lyrics are: "joy in thee. Shew us, shew us thy mercy o Lord and grant us thy salva-tion. I joy in thee. Shew us, shew us thy mercy o Lord and grant us thy salva-tion. joy in thee. Shew us, shew us thy mercy o Lord and grant us thy salva-tion. joy in thee. Shew us, shew us thy mercy o Lord and grant us thy salva-tion." The score includes dynamic markings such as *can* and *dec*, and a measure number of 30.

35'

— will hear-ken what the Lord God will say con-cer-ning me, for he shall speak peace un-to his peo-ple

I will hear-ken what the Lord God will say con-cer-ning me, for he shall speak peace to his

I will hear-ken what the Lord will say to me, for he shall speak peace un-to his people, his peo-

I will hear-ken what the Lord God will say con-cer-ning me, un-to his

I will hear-ken what the Lord God will say con-cer-ning me —, for he shall speak peace un-to his

Dec:

can

and to his saints that they turn not a-gain, that they turn not a-gain. For his sal-va-ti-can

people and to his saints that they turn not a-gain, that they turn not a-gain. For his sal-va-ti-can

ple and to his saints that they turn not a-gain, that they turn not a-gain. For his sal-va-ti-can

people and to his saints that they turn not a-gain, that they turn not a-gain. For his sal-va-ti-can

peo-ple and to his saints that they turn not a-gain. For his sal-va-ti-

can:

40

—on is nigh them that fear him, that glory may dwell, that glory may dwell, that glory may dwell in our land.

—on is nigh them that fear him, fear him, that glo-ry may dwell in our land, may dwell in our land.

—on is nigh them that fear him, that glo-ry may dwell, may dwell in our land.

—on is nigh them that fear him, that glo-ry may dwell, that glo-ry may dwell in our land.

—on is nigh them that fear him, that glory may dwell, that glory may dwell in our land.

dec 45

Mer-cy and truth are met to-ge-ther, righteousness and peace have Kissed each o-ther.

Mer-cy and truth are met to-ge-ther, righteousness and peace have Kiss-ed each o-ther.

Mer-cy and truth are met to-ge-ther, righteousness and peace have Kissed each o-ther.

Mer-cy and truth are met to-ge-ther, to-ge-ther, righteousness and peace have Kissed each o-ther.

Mer-cy and truth are met to-ge-ther, righteousness and peace have Kissed each o-ther.

dec:

can So

Truth shall flourish out of the earth and righteousness hath looked, hath looked down from

Truth shall flourish out of the earth, and righteousness hath looked down from

Truth shall flourish out of the earth, and righteousness hath looked, looked down

Truth shall flourish out of the earth, and righteousness hath looked down from

Truth shall flourish out of the earth, and righteousness hath looked, looked down

can:

dec ss

heav'n. Yea the Lord shall shew, shall shew loving kindness, and our land shall give her in

heav'n. Yea the Lord shall shew lo-ving kindness, and our land shall give her increase, her in

from heav'n. Yea the Lord shall shew lo-ving kindness, and our land shall give her increase, her in

heav'n. Yea the Lord shall shew loving Kind-ness, and our land, and our land shall

from heav'n. Yea the Lord shall shew lo-ving kindness, and our

dec:

Handwritten musical score for the first system. It consists of seven staves: four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves (Right and Left Hand). The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are: "-crease, and our land shall give her increase, her in-crease. Right-teousness shall go before him, and he shall direct his going in the way, in the way, his going in the way. Glo-ry go before him, and he shall direct his going in the way. Glo-ry". The word "can" is written above the first three measures of the vocal staves.

Handwritten musical score for the second system. It continues with seven staves: four vocal staves and two piano accompaniment staves. The lyrics are: "and he shall direct his going in the way, in the way, his going in the way. Glo-ry go before him, and he shall direct his going in the way. Glo-ry and he shall direct his going, his going in the way. Glo-ry". The word "full" is written above the final measure of the vocal staves.

65

be to the Fa-ther, and to the son, and to the Ho-ly Ghost. As it was in the be-gin-ning

be to the Fa-ther, and to the Son, and to the Ho-ly Ghost. As it was in the beginning is

be to the Fa-ther and to the Son and to the Ho-ly Ghost. As it was in the beginning is now and ever shall

be to the Fa-ther and to the Son, and to the Ho-ly Ghost. As it was in the beginning is

70

is now and ever shall be world without end, is now and ever shall be world without end, A-men, A-men.

now, and e-ver shall be, shall be, and ever shall be world without end, A-men, A-men.

be world without end, and ever shall be world without end, world without end, world without end, A-men, A-men.

now and ever shall be world without end, is now and ever shall be world without end, A-men, A-men.

and e-ver shall be world without end, and ever shall be world without end, A-men, A-men.

Medius

Alto 1

Alto 2

Tenor

Bass

Organ

cho

cho

vers

Verse, alto cantoris

The Lord said un-to my Lord, sit

cho

cho

vers

verse:

5

full

full

full

full

full

full

full

cho:

— thou on my right hand

un-til I make thine e-ne-mies thy foot stool. The Lord shall

The Lord shall

The Lord shall

The Lord shall

The Lord shall

Send the rod of thy power out of Si-on, be thou ruler, be thou ruler, ruler ev'n in the
 rod of thy power out of Si-on, be thou ruler, be thou ruler, be thou ruler ev'n in the
 send the rod of thy power out of Si-on, be thou ruler, be thou ruler ev'n in the
 send the rod of thy power out of Si-on, be thou ruler, be thou ruler, ruler ev'n in the

midst, ev'n in the midst among thine enemies. Verse, alto decari
 midst, ev'n in the midst among thine enemies. In the day of thy power shall the
 midst, ev'n in the midst among thine enemies.
 midst, ev'n in the midst among thine enemies.
 midst among thine enemies.
 verse:
 In the day of thy power shall the

people of-fer thee free-will off-rings with an ho-ly wor-ship. The dew of thy birth, Verse, alto cantoris

Verse, tenor cantoris

The dew of thy birth, Verse, bass decani

The

the dew of thy birth, the dew of thy birth, the dew of thy birth

dew of thy birth, the dew of thy birth, the dew of thy birth,

the dew of thy birth,

dew of thy birth,

the dew of thy birth, the dew of thy birth, the dew of thy birth,

the dew of thy birth,

35

birth, the dew of thy birth is of the womb,

birth, the dew of thy birth, of thy birth is of the womb, is of the

thy birth, the dew of thy birth is of the womb, is of the

birth, of thy birth, of thy birth is of the womb,

the dew of thy birth, of thy birth is of the

is of the womb, of the womb of the morning.

womb, of the womb, is of the womb, of the womb of the morning.

womb, is of the womb, of the womb of the morning.

is of the womb, of the womb of the morning.

womb, is of the womb of the morning.

verse:

40 Verse, medius cantoris

The Lord sware, the Lord sware and will not re-pent, and will

Verse, bass decani

The Lord sware, the Lord sware and will

45

not re-pent: thou art a priest, thou art a priest, thou art a priest for ever af-ter the order of mel-chi-

se-dech

50

full

He

full

He

full

He

Verse, alto cantoris

The Lord upon thy right hand shall wound ev'n Kings in the day of his wrath.

full

He

full

He

chi-se-dech

cho:

shall judge among the hea-then, he shall fill the places with the dead bo-dies and

66

55

shall judge among the hea-then, he shall fill the places with the dead bo-dies and smite in

shall judge among the hea-then, he shall fill the places with the dead bo-dies and smite in sun

shall judge among the hea-then, he shall fill the places with the dead bo-dies and smite in

shall judge among the hea-then, he shall fill the places with the dead bo-dies and smite in sunder,

smite in sunder the heads, the heads the heads over di — vers coun — tries. He

sunder, and smite — in sunder the heads over divers — coun — tries. He

— der, and smite in sun — der the heads o — ver di — vers coun — tries.

sun — der and smite in sun — der the heads over divers coun — tries.

and smite in sun — der — the heads, the heads over divers coun — tries.

verse:

Verse, medius cantoris

Verse, alto decani

— shall drink of the brook in — the way, therefore shall he lift up his head, lift up his head, lift up his

shall drink of the brook in — the way, therefore shall he lift up his head, lift up his head, his

60

65

head. full

Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost.

head. full

Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost.

head. full

Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost.

8

head. full

Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost.

head. full

Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost.

cho:

70

As it was in the begin-ning is now and e-ver shall be and e-ver shall

As it was in the begin-ning is now and e-ver shall be, and e-ver shall be, and e-ver shall

As it was in the beginning is now and e-ver shall be, and e-ver shall

As it was in the begin-ning is now and e-ver shall be, and e-ver shall

As it was in the begin-ning is now and e-ver shall be, and e-ver shall

As it was in the begin-ning is now and e-ver shall be, and e-ver shall

Handwritten musical score for a choir, featuring lyrics: "be, world without end, A men, A men". The score is written on ten staves, with the first six staves containing vocal parts and the last four staves containing piano accompaniment. The music is in a key with three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The lyrics are written below the vocal staves, with some words split across lines. The piano part includes various rhythmic patterns and dynamics markings such as *p* and *f*. A rehearsal mark "75" is present at the top right of the first staff.

Medius

Alto 1 *Dec Can*

Alto 2 *Dec Can* Verse, cantoris

Tenor

Bass

Organ

full

Se-cret-ly,

full

Se-cret-ly, se-cret-

full

I will give thanks un-to the Lord with my whole heart, Secretly, se-

full

Se-cret-

full

Se-cret-ly, se-

verse:

cho:

5

se-cret-ly, se-cret-ly a-mong the - faithful and in the con-gre-ga-ti - on. The works of the

-ly -, secret-ly a - mong the faith - ful and in the con - gre - ga - ti - on. The works of the

-cretly, se - cretly a - mong the faith - ful and in the congre - ti - on. The works of the

-ly a - mong the faith - ful, the faith - ful and in the con-gre-ga-ti-on. The works of the

-cretly, se - cretly a - mong the faith - ful and in the con-gre-ga-ti - on. The works of the

dec:

Lord are great, are great, sought out of all them that have pleasure there

Lord are great, sought out, sought out of all them that have pleasure there

Lord are great, are great, are great, are great, sought out of all them that have pleasure there

Lord are great, are great, sought out of all them, sought out of all them that have pleasure there-in

Lord are great, sought out of all them, of all them, sought out of all them that have pleasure there

-in. His work is worthy to be praised and had in honour, and his righteousness

in. His work is worthy to be praised had in honour, and had in honour, and his righteousness

-in. His work is worthy to be praised and had in honour, in honour, and his righteousness

-in. His work is worthy to be praised and had in honour, and his righteousness

-in. His work is worthy to be praised and had in honour, and his righteousness

-dueth for ever, and his righteousness endureth for e- ver, for e- ver. The mer- ci- ful, the mer- ci- ful
 and his righ- te- ous- ness en- du- reth for e- ver. The mer- ci- ful and
 and his righ- te- ous- ness en- du- reth for e- ver and e- ver. The mer- ci- ful, mer
 en- du- reth for e- ver, en- du- reth for e- ver. The mer- ci- ful
 righteousness endureth for e- ver, and his righteousness endureth, en- du- reth for e- ver. The mer- ci- ful, mer

— and gra- cious Lord hath so done —, hath so done his mar- vellous works that they ought to be had in rem —
 gra- cious Lord hath so done —, so done his mar- vellous works that they ought to be had in —
 ci- ful and gracious Lord hath so done, hath so done his marvellous works that they ought to be had in rem —
 — and gra- ci- ous Lord — hath so — done — his marvellous works that they ought to be had in remem —
 ci- ful and gracious Lord hath so — done his mar- vel- lous works that they ought to be had in rem

can 25

-em-brance. He hath giv'n meat unto them that fear him, he shall e-

-remembrance. He hath giv'n meat unto them that fear him, unto them that fear him, he shall e-

-em-brance. He hath giv'n meat unto them that fear him, he shall e-ver be mindful, mind-

-brance. He hath giv'n meat unto them that fear him, he shall e-ver be mind-ful of-

-em-brance. He hath giv'n meat to them that fear him, un-to them that fear him,

dec 30 He hath

-ver be mindful, he shall e-ver be mindful of his cov-nant. dec shew'd his peo-ple, his peo-ple the-

-ful of his co-ve-nant, of his cov-nant, of his cov-nant. He hath shew'd his peo-ple, the-

-ful of his co-ve-nant, he shall e-ver be mindful of his cov-nant. He hath shew'd his peo-ple the-

heshall e-ver be mindful of his cov-nant. He hath shew'd his peo-ple

40

his com-man-de-ments are true. They stand fast, stand fast, stand fast for ever and
 his com-man-de-ments are true. They stand fast, stand fast for e-ver and e-
 his com-man-de-ments are true. They stand fast, stand fast for e-ver and
 his com-man-de-ments are true. They stand fast, stand fast for e-ver and
 his com-man-de-ments are true. They stand fast, stand fast for e-ver and e-
 his com-man-de-ments are true. They stand fast, stand fast for e-ver and e-

45

e-ver, and are done in truth and e-qui-ty. He sent re-demp-tion un-to his
 e-ver, and are done, are done in truth and e-qui-ty. He sent re-demp-tion un-to his
 e-ver, and are done in truth and e-qui-ty. He sent re-demp-tion un-to his
 e-ver, and are done in truth and e-qui-ty. He sent re-demp-tion un-to his
 e-ver, and are done in truth and e-qui-ty. He sent re-demp-tion un-to his

50

people, he hath commanded his covenant for ever, ho—ly and rev—rent is his name, ho—ly and rev—rent is his

people, he hath commanded his cov—nant —, ho—ly and rev—rent is his name, ho—ly and rev—

—ple, he hath com—manded his cov—nant for e—ver —, ho—ly and rev—rent is his name, is his

people, un—to his people, ho—ly and rev—rent is his name, ho—ly and rev—rent is his name, [his

people, he hath commanded his cov—nant for e—ver, ho—ly and rev—rent is — his

55

name, and rev—rent is his name. The fear of the Lord is the be—ginning of wis—dom, a

—rent is — his — name. The fear of the Lord is the be—gin—ning of wisdom, a

name, and rev—rent is — his name. The fear of the Lord is the be—ginning of wis—dom, a

name] is his — name. The fear of the Lord is the be—gin—ning of wis—dom, a good

name, is — his name. The fear of the Lord is the be—gin—ning of wis—dom, a

dec:

Handwritten musical score for the first system of "Psalm for Easter Matins". It consists of seven staves. The top staff is a vocal line with lyrics: "good understanding have all they that do thereafter, the praise of it, the praise of it, the praise of it, the". The second staff is a piano accompaniment. The third and fourth staves are vocal lines with lyrics: "good understanding have all they that do thereafter, the praise of it, the praise of it, the praise of it, the praise of it, the praise of it, the praise of it, the". The fifth staff is a piano accompaniment. The sixth and seventh staves are vocal lines with lyrics: "good understanding have all they that do thereafter, the praise of it, the praise of it, the praise of it, the praise of it, the praise of it, the praise of it, the".

Handwritten musical score for the second system of "Psalm for Easter Matins". It consists of seven staves. The top staff is a vocal line with lyrics: "praise of it endureth for e-ver. Glo-ry be to the Fa-ther and to the Son and". The second staff is a piano accompaniment. The third and fourth staves are vocal lines with lyrics: "dureth for e-ver, for e-ver. Glo-ry be to the Fa-ther and to the Son". The fifth staff is a piano accompaniment. The sixth and seventh staves are vocal lines with lyrics: "it endureth for e-ver. Glo-ry be to the Fa-ther and to the Son".

William Smith: Psalm for Easter Evensong (reconstruction) 1/9

Medius cantoris

Alto cantoris

Bass decani

Organ

Verse

A-wake up my glo-ry, a-wake

Verse

A-wake up my glo-ry, a-

Verse:

- up my glo-ry, my glo-ry, a-wake, a-wake, a-wake, a-wake lute and harp, lute

-wake up my glo-ry, my glo-ry, a-wake, a-wake, a-wake lute and harp

- and harp. I my-self, I my-self will a-wake, I my-self will a-wake

Verse

I my-self will a-wake, will a-wake, I my-self will a-wake, I my-

-, and harp. I my-self, I my-self will a-wake, I my-self will a-

10

— right ear—ly. I will give thanks unto thee O Lord a-mong the peo—ple

Full

I will give thanks to thee O Lord and I will sing unto

— self will awake right early. I will give thanks to thee O Lord a-mong the people and I will

Full

I will give thanks to thee O Lord a-mong the peo—ple, a-mong the

— wake right ear—ly. I will give thanks to thee O Lord a—mong the peo—ple,

cho:

15

and I will sing unto thee a-mong the na-ti-ons, and I will sing unto thee among the na-ti-ons.

thee, un-to thee a-mong, a-mong the na-ti-ons, to thee a-mong the na-ti-ons.

sing unto — thee a-mong the na-ti-ons, to thee a-mong the na-ti-ons.

peo-ple, and I will sing unto thee, I will sing unto thee a-mong the na-ti-ons.

the peo-ple, and I will sing un-to thee, and I will sing unto thee a-mong the na-ti-ons.

can

For the great-ness of thy mercy reach-eth un-to the heav'ns, and thy truth, and thy truth un-to the

can

For the great-ness of thy mer-cy reach-eth un-to the heav'ns, and thy truth un-

can

For the great-ness of thy mer-cy reach-eth un-to the heav'ns, and thy truth un-

can

For the great-ness of thy mer-cy reach-eth un-to the heav'ns, and thy truth un-to the

can

For the great-ness of thy mer-cy reach-eth un-to the heav'ns, and thy truth, and thy truth un-

can:

dec

— clouds. Set up thy-self O God, set up thy-self, set up thy-self O God, O God, set

to the clouds — .

to the clouds. Set up thy-self O God, O God, set up thy-self O God, set up thy-self O

— clouds. Set up thy-self O God, set up thy-self O God, O —

to the clouds — .

Set up thy-self O

dec:

25

up thy-self O God a-bove the heavns, and thy glo — ry a-bove all — the earth. O — pen me the
 O God a — bove the heavns, and thy glo — ry a — bove all, all the earth. O — pen
 God —, set up thy-self a — bove the heav'ns, and thy glory above all — the earth. O — pen
 God —, set up thy-self a-bove the heav'ns, and thy glo-ry a — bove all the earth. O — pen
 God, set up thy-self O God a-bove the heavns, and thy glo — ry a — bove all the earth. O — pen
 O — pen me the earth. O — pen me the earth. O — pen me the earth. O — pen me the earth.

gates of righ — teous-ness that I may go in — to them and give thanks unto the Lord. This is the gate,
 me the gates of righteousness that I may go in — to them and — give thanks unto the Lord. This is the
 me the gates of righ — teous-ness that I may go in — to them and give thanks unto the Lord. This is the
 me the gates of righteous-ness, that I may go into them and give thanks un-to the Lord. This is the
 me the gates of righteousness, that I may go in, may go in — to them and give thanks un-to the Lord. This is the
 me the gates of righteousness, that I may go in, may go in — to them and give thanks un-to the Lord. This is the

35

this is the gate of the Lord, the right-te-ous shall en-ter in-to it. I will
 can
 gate, this is the gate of the Lord, the right-te-ous shall en-ter in-to it. I will
 can
 gate, this is the gate of the Lord, the right-te-ous shall en-ter in-to it. I will
 can
 gate, this is the gate of the Lord, the right-te-ous shall en-ter in-to it. I will
 can
 gate, this is the gate of the Lord, the right-te-ous shall en-ter in-to it. I will
 can
 gate, this is the gate of the Lord, the right-te-ous shall en-ter in-to it. I will
 can

40

thank thee for thou hast heard me and art become my sal-va-ti-on, and art become my sal-
 thank thee for thou hast heard me and art become my sal-va-ti-on, be-come my sal-
 thank thee for thou hast heard me and art become my sal-va-ti-on, sal-va-ti-on, my sal-va-
 thank thee for thou hast heard me, for thou hast heard me and art become my-salva-ti-on, be-come my sal-
 thank thee for thou hast heard me, thou hast heard me and art be-come, and art become my sal-
 thank thee for thou hast heard me, thou hast heard me and art be-come, and art become my sal-

45

-va-ti-on. The same stone which the builders re-fu-sed is be-come the head-stone, is be-
 -va-ti-on. The same stone which the builders re-fu-sed is be-come the head-stone
 -ti-on. The same stone which the builders re-fu-sed is be-come the head-
 -va-ti-on. The same stone which the builders re-fu-sed is be-come the
 -va-ti-on. The same stone which the builders re-fu-sed is be-come, be-come, is be-come the
 -va-ti-on. The same stone which the builders re-fu-sed is be-come, be-come, is be-come the

-come the headstone in the cor-ner. This is the Lord's do-ing, this is the Lord's
 in the cor-ner. This is the Lord's do-ing, this is the Lord's
 -stone, is become the headstone the cor-ner. This is the Lord's do-ing, this is the Lord's
 head-stone in the cor-ner. This is the Lord's do-ing, this is the Lord's
 head-stone in the cor-ner. This is the Lord's do-ing, this is the Lord's do-
 This is the Lord's do-ing, this is the Lord's do-

50

doing and it is mar-vel-lous, mar-vel-lous in our eyes.

doing and it is mar-vel-lous, mar-vel-lous in our eyes.

doing and it is mar-vel-lous, mar-vel-lous in our eyes.

doing and it is mar-vel-lous, and it is mar-vel-lous in our eyes.

-ing and it is mar-vel-lous, mar-vel-lous in our eyes.

verse:

verse, cantoris *ss*

This is the day, this is the day, this is the day which the Lord hath

verse, decani

This is the day, this is the day, this is the

verse, cantoris

This is the day, this is the day, this is the day which the Lord hath made,

60

made, we will rejoice
 and be glad, and be glad, and be glad in it, be glad in it. *full* Glo-ry be
 full

day which the Lord hath made, we will rejoice
 and be glad, and be glad in it. *full* Glo-ry be

which the Lord hath made, we will rejoice
 and be glad, and be glad, and be glad, and be glad in it. *full* Glo-ry be

full Glo-ry be
full Glo-ry be

full Glo-ry be

cho:

65

to the fa-ther, and to the Son, and to the Ho-ly Ghost. As it was in the beginning

to the Fa-ther, and to the Son, and to the Ho-ly Ghost. As it was in the beginning

to the Fa-ther, and to the Son, and to the Ho-ly Ghost. As it was in the beginning

to the fa-ther, and to the Son, and to the Ho-ly Ghost. As it was in the begin-ning

is now, and ever shall be world without end, and ever shall be world without end, A — men —.
 is now ———, and ever shall be world without end, without — end, A — men —.
 is now, and ever shall be world without end, without — end, A — men, A — men —.
 is — now, is — now, and ever shall be world without — end, A — men —.
 is now, and e-ver shall be, shall be world with-out — end, A — men —.

Medius

Alto 1

Alto 2

Tenor

Bass

Organ

Verse, cantoris

Verse, decani

And shew us the full

God be merciful unto us and bless, and bless us, and shew us the full

God be merciful unto us and bless us, and bless us, and shew us the full

And shew us the light full

And shew us the full

And shew us the full

verse: *cho:*

light of his coun- te- nance _____, and be merciful un- to _____

light of his count- te- nance _____, of his countenance, and be merciful un- to _____ us, un- to _____

of his coun- te- nance, and be merciful un- to us, un- to us, and be merciful unto _____

light of his coun- te- nance, and be merciful un- to us, and be merciful un- to us, un- to _____

light of his coun- te- nance, and be merciful un- to us, un- to _____

10

us. That thy way may be known u-pon earth, thy saving health among all na-ti-

us. That thy way may be known u-pon earth, thy saving health among all na-ti-

us. That thy way may be known u-pon earth, thy saving health among all na-ti-

us. That thy way may be known u-pon earth, thy saving health among all na-ti-

15

-ons. Let the people praise thee O God, yea let all the people praise -

-ons. Let the people praise thee O God, yea let all the people praise

-ons. Let the people praise thee O God, yea let all the people praise

-ons. Let the people praise thee O God, yea let all the people praise

thee. O let the na-ti-ons re-joice and be glad, for thou shalt judge the folk righ-te-ous-ly and go-
 thee. O let the na-ti-ons re-joice and be glad, for thou shalt judge the folk and go-vern the na-tions
 thee. (b) O let the na-ti-ons re-joice and be glad, for thou shalt judge the folk and go-vern the
 thee. O let the na-ti-ons re-joice and be glad, for thou shalt judge the folk righ-te-ous-ly
 thee. O let the na-ti-ons re-joice and be glad, for thou shalt judge the folk righ-teous-ly

-vern the nations u-pon earth, the na-tions u-pon earth. Let the peo-ple praise thee O
 u-pon earth, and go-vern the na-tions u-pon earth. Let the peo-ple praise thee O
 na-tions u-pon earth, the na-tions u-pon earth. Let the peo-ple praise thee O
 -ly and go-vern the nations u-pon earth, u-pon earth. Let the peo-ple praise thee O
 and go-vern the nations u-pon earth. Let the people praise thee O
 and go-vern the nations u-pon earth. Let the people praise thee O

25

God, let all the people praise thee. Then shall the earth, then shall the earth bring forth her in-

God, let all the people praise thee. Then shall the earth, then shall the earth bring

God, let all the people praise thee. Then shall the earth, then shall the earth bring forth her in-

God, let all the people praise thee. Then shall the earth, then shall the earth bring forth

God, let all the people praise thee. Then shall the earth, then shall the earth bring

30

-crease, her in-crease, and God, ev'n our own God shall give us his blessing. God

forth her in-crease, and God, ev'n our own God shall give us his blessing. God

-crease, bring forth her in-crease, and God, ev'n our own God shall give us his blessing. God

her in-crease, her in-crease, and God, ev'n our own God shall give us his blessing. God

forth her in-crease, her in-crease, and God, ev'n our own God shall give us his blessing. God

35

— shall bless us, shall bless us, and all the ends of the world shall fear him, and all the ends of the

— shall bless us, shall — bless us, and all the ends of the world, and all the ends of the world shall

— shall bless us, shall bless us, shall bless — us, and all the ends of the world, and

— shall bless us, shall bless us —, and all the ends of the world shall fear — him,

— shall bless us, shall bless us —, and all the ends of the world shall fear

world shall fear him, shall — fear — him —. Glo-ry be to the Fa-ther and to the

fear him, of the world shall fear him —. Glo-ry be to — the Father and to the

all the ends of the world shall fear — him —. Glo-ry be to the Fa-ther and to the

and all the ends of the world shall fear him —. Glo-ry be to the fa-ther and to the

him, and all the ends of the world shall fear him —. Glo-ry be to the Fa-ther and to the

40

Son and to the Ho-ly Ghost. As it was in the be-gin-ning is now and ever, e-

Son and to the Ho-ly Ghost. As it was in the be-gin-ning is now and e-ver shall

Son and to the Ho-ly Ghost. As it was in the begin-ning is now and ever shall

Son and to the Ho-ly Ghost. As it was in the be-gin-ning is now and e-

Son and to the Ho-ly Ghost. As it was in the be-gin-ning is now and e-ver

45

-ver shall be world without end, A-men, A-men.

be world without end, world without end, A-men.

be world without end, A-men, A-men, A-men.

-ver shall be world without end, A-men.

shall be world without end, A-men.

Medius
 Lord, have mercy upon us, and incline our hearts to keep this law.

Alto 1
 Lord, have mercy upon us, and incline our hearts to keep this law.

Alto 2
 Lord, have mercy upon us, and incline our hearts to keep this law.

Tenor
 Lord, have mercy upon us, and incline our hearts to keep this law, to keep this law.

Bass
 Lord, have mercy upon us, and incline our hearts to keep this law.

Organ

Lord, have mercy upon us, and write all these, all these thy laws in our hearts we beseech thee.

Lord, have mercy upon us, and write all these thy laws in our hearts we beseech thee.

Lord, have mercy upon us, and write all these thy laws in our hearts we beseech thee.

Lord, have mercy upon us, and write all these thy laws in our hearts we beseech thee.

Lord, have mercy upon us, and write all these thy laws in our hearts we beseech thee.

Organ

Medius editorial
Glo — ry be to thee O Lord.

Alto 1 editorial
Glo-ry be to thee O — Lord.

Alto 2 editorial
Glo-ry be to thee O — Lord.

Tenor editorial
Glo — ry be to — thee O — Lord.

Bass editorial
Glo — ry be to thee O — Lord

Organ
8p d.

Medius editorial
The Fa — ther al — migh — ty, ma — ker of

Alto 1 can only
The Fa — ther al — migh — ty, ma —

Alto 2 dec only
The Fa — ther al — migh — ty, ma —

Tenor dec only
The Fa — ther al — migh — ty, ma —

Bass editorial
I believe in one God
The Fa — ther al — migh — ty, ma —

Organ
8pb
William Smiths first creed. The father: chorus

full

5

heav'n and earth, of heav'n and earth and of all things vi-si-ble and in-vi-si-ble.

—ker of heav'n, of heav'n and earth and of all things vi-si-ble and in-vi-si-ble.

heav'n and earth and of all things vi-si-ble and in-vi-si-ble.

—ker of heav'n, of heav'n and earth and of all things vi-si-ble and in-vi-si-ble.

—ker of heav'n and earth and of all things vi-si-ble and in-vi-si-ble.

[verse, cantoris] [full, 10 cantoris]

And in one Lord Je-sus christ. The on-ly be-got-ten son of full, cantoris

the on-ly begotten son

the on-ly begotten

the on-ly begotten

the on-ly be-got-ten

Vers: And in one Lord

choris:

— God, be-got-ten of his Fa-ther be-fore all worlds. God of God, light of —
 — of - God —, be-got-ten of his Fa-ther be-fore all worlds. God of God, light of —
 Son of God be-got-ten of his Fa-ther be-fore all worlds. God of God, light of —
 Son of God, be-got-ten of his — Father, be-fore all worlds —. God of God, light of —
 Son of God, be-got-ten of his Fa-ther be-fore all worlds. God of God, light of —

light —, ve-ry God of ve-ry God —, be-got-ten not made, being of one sub-stance, being of one sub-stance
 light, ve-ry God of ve-ry God —, be-got-ten not made —, being of one substance with the —
 light, very God of ve-ry God —, be-got-ten not made —, be-ing of one sub-stance
 light, very God of ve-ry God —, be-got-ten not made, being of one substance, being of one
 light, very God of ve-ry God, be-got-ten not made, being of one substance, being of one substance

20

with the Fa — ther, by whom all things were made.

— Fa — ther, by whom all — things were made.

with the Fa — ther by whom all things were made.

Substance with the Father by whom all things were made.

with the Fa — ther, by whom all things were made.

Verse, decani

Who for us men and for our salva —

[verse, decani]

who for us men

who for us men vers:

25

[full, decani]

Came down from heav'n, came down from heav'n, and was in — car — nate by the Ho — ly Ghost of the Vir — gin

[full, decani]

came down from heav'n, and was in — car — nate by the Ho — ly Ghost of the

full, decani

Came down from heav'n, came down from heav'n, and was in — car — nate by the Ho — ly Ghost of the Vir —

— ti — on

[full, decani]

came down from heav'n, and was in — car — nate by the Ho — ly Ghost of the Virgin

came down from heav'n, and was in — car — nate by the Ho — ly Ghost of the Vir — gin

chorus:

35 [verse, decani] [full, decani]

-ed and was bu-ri-ed. And the third day he rose a-gain, ac-cor-ding to the scrip-tures.

-ed and was bu-ri-ed. ac-cor-ding to the scrip-tures.

-ed and was bu-ri-ed. ac-cor-ding to the scrip-tures.

-ed and was bu-ri-ed. ac-cor-ding to the scrip-tures.

-ed and was bu-ri-ed. ac-cor-ding to the scrip-tures.

-ed and was bu-ri-ed. ac-cor-ding to the scrip-tures.

vers: And the third day: Chorus:

[verse, cantoris] 40 [full, cantoris]

And as-cended into heav'n, ascended into heav'n, and as-cen-ded in-to heav'n, and sit-teth

And ascended into heav'n, and ascended into heav'n, and ascended into heav'n, into heav'n. And sit-teth

And ascended into heav'n, and as-cen-ded, ascended into heav'n, in-to heav'n, and sit-teth

vers: And ascended: chorus:

45 [verse, decani]

on the right hand of the Father. And he shall come again in glory to

on the right hand of the Father.

on the right hand of the Father.

on the right hand of the Father.

on the right hand of the Father.

on the right hand of the Father.

And he shall come

[full, decani]

judge both the quick and the dead, to judge both the quick, the quick and the dead, whose Kingdom shall have no end.

[verse, decani]

To judge both the quick and the dead, both the quick and the dead, whose Kingdom shall have no end.

whose Kingdom shall have no end.

[full, decani]

To judge both the quick and the dead, to judge both the quick and the dead, whose Kingdom shall have no end.

chorus:

[verse, cantoris] [full, cantoris]

And I be-lieve in the Ho-ly Ghost, the lord and gi-ver — of life, who — pro-ceedeth from the full, cantoris

Who pro-ceedeth [full, cantoris]

Who pro-ceedeth [full, cantoris]

Who pro-ceedeth [full, cantoris]

Who pro-ceedeth

Who pro-ceedeth

vers: And I believe chous:

Fa-ther and — the Son, who with the Fa-ther and the Son to-ge — ther is wor-ship-

from the Fa-ther and the Son —, who with the Fa-ther and the Son to-ge-ther is wor-ship-

from the Fa-ther and the Son —, who with the Fa-ther and the Son to-ge-ther is wor-ship-

from the Fa-ther and the Son —, who with the Fa-ther and the Son to-ge-ther is wor-ship-

from the Fa-ther and the Son —, who with the Fa-ther and the Son to-ge-ther is wor-ship-

60

-ped and glo-ri-fied, who spake by the pro-phets.

[verse, decani]

-ped and glo-ri-fied, who spake by the pro-phets. And I be-lieve one Ca-tho-lic and A-po-

-ped and glo-ri-fied, who spake by the pro-phets.

-ped and glo-ri-fied, who spake by the pro-phets.

-ped and glo-ri-fied, who spake by the pro-phets.

And I believe

one Ca-tho-lic and A-po-

And I believe

[verse, decani]

65

I ack-now-ledge one baptism — for the re-mis-si-on, for the remis-si-on — of

— sto-lic church

I acknowledge

Sins,

and the life of the world to come —, and the full

and the — world to come, and the life full

of — full

verse, decan:
and I look for the res-ur-rec-ti-on of the dead

and the life

And I look for
And the life
chorus: And the life

[full]

life of the world to come, and — the life of the world to come, A — men —.

of the world to come —, to come, A — men, A — men —.

— the world to come of the world to come, A — men, A — men —.

— the world to come —, of the world to come, A — men —.

of the world to come —, of the world to come —, A — men, A — men —.

A — men.

Medius

Canonically vers: verse, cantoris

Alto 1 The Fa — ther al — mighty ma — ker of heav'n,

Deconly cho:

Alto 2

Deconly vers:

Tenor

Bass

Organ vers: The father al:

5

of heav'n — and earth and of all things vi — si — ble and in — vi — si — ble.

[verse, medius]

10

And in one Lord Je — sus Christ, the on — ly be — got — ten Son of God, be — got — ten of his Fa — ther before

And in one Lord:

[verse, bass] [verse, alto decani] [verse, 15 medius]

— all — worlds. God of — God, light of light, ve-ry God of ve-ry God —, very God of very God, begotten not

[verse, bass]

— made. Being of one sub-stance with the Father, sub-stance with the Father, the Fa-ther, by whom all things were

20 [verse, alto decani]

made —. Who for us men — and for our sal-va-ti-on came

[verse, tenor cantoris]

24 came down from — heavn. in — car-nate by the Ho-ly Ghost of the Vir-gin — Ma-ry —, and —

down, Tenor: And was

[verse, medius] 30

— was made man — . And was crucifi — ed al — so for us, al — so for us, for —

35

us, un — der Ponce Pi — late . He suf — fe — red, he suf — fered and was bu — ri — ed: — . And the third day:

[verse, alto decani] Verse, tenor decani

And the third day he rose a — gain according to — the scrip — tures and as — cended in — to — And ascended into heaven:

40

heav'n and sit — teth on the right hand of the Fa — ther.

[verse, medius]

And he shall come a — gain with glo — ry

[verse, bass]

to judge both the

And he shall come:

quick and the — dead, whose King — dom shall have no — end. And I be — lieve —

[verse, medius]

A mean. And I believe in;

[verse, tenor contras]

in the Ho — ly Ghost, the Lord and giver of life who pro — ce — deth from the Fa — ther and the

[verse, medius]

son, who with the father and the Son to — ge — ther is wor — ship — ped and glo — ri — fied, who spake by the

Cantor: **1.** God spake these words and said, I am the Lord thy God:
 Thou shalt have none other gods but me.

Medius editorial
 Lord have mer-cy u-pon us, u-pon us and incline our

Alto I
 Lord have mer-cy u-pon us, u-pon us and incline, and incline

Alto II editorial
 Lord have mer-cy u-pon us, and incline our hearts to

Tenor editorial
 Lord have mer-cy u-pon us and in-

Bass editorial
 Lord have mer-cy u-pon us and in-

Organ

2. Thou shalt not make to thyself any graven image...
 ... in them that love me and keep my commandments.

2

hearts to keep this law. Lord have mercy u-pon us

our hearts to keep this law. Lord have mercy u-pon us and

Keep, to keep this law. Lord have mercy upon us and in-cline

cline our hearts to keep this law. Lord have mercy u-pon us

cline our hearts to keep this law. Lord have mercy u-pon us and incline our

3. Thou shalt not take the name of the Lord thy God in vain: for the Lord will not hold him guiltless that taketh his name in vain.

3

4. Remember that thou keep holy the Sabbath day, ... whereof the Lord blessed the seventh day, and hallowed it.

15 [4]

Verse: Full:

Lord have mer-cy u-pon us, and in-cline our hearts to Keep, to Keep this law, and in-cline our hearts to Keep this law.

Lord have mer-cy u-pon us, and in-cline our hearts to Keep this law, and in-cline our hearts to Keep this law.

Lord have mercy u-pon us and in-cline our hearts to Keep this law.

Lord have mer-cy u-pon us ; and in-cline our hearts to Keep this law.

Lord have mer-cy u-pon us and in-cline our hearts to Keep this law.

Verse:

16 5. Honour thy father and thy mother, that thy days may be long in the land
Which the Lord thy God giveth thee.

[5] 20

Lord have mer-cy u-pon us, u-pon us

Lord have mer-cy u-pon us, have mer-cy u-pon us

Lord have mer-cy u-pon us, u-pon us and

Lord have mer-cy u-pon us and in-

Lord have mercy u-pon us and in-

6. Thou shalt do
no murder.

25

6

and in-cline our hearts to Keep this law. Lord

and in-cline our hearts, in-cline our hearts to Keep this law. Lord have mer

in-cline our hearts, in-cline our hearts, our hearts to Keep this law. Lord, Lord

-cline our hearts to Keep this law, incline our hearts to Keep this law. Lord have mer

-cline our hearts to Keep this law, in-cline our hearts to Keep this law.

30

- have mer-cy u-pon us, mercy u-pon us and in-cline our hearts to Keep this law.

-cy u-pon us, u-pon us and incline our hearts to Keep this law.

- have mer-cy u-pon us and incline our hearts, and incline our hearts to Keep this law.

-cy u-pon us, have mercy u-pon us and in-cline our hearts to Keep this law, to Keep this law.

Lord have mercy u-pon us and incline our hearts, our hearts to Keep this law.

7. Thou shalt not commit adultery.

Handwritten musical score for the Kyrie 'Ten: Several Ways' (reconstruction) 5/8. The score is for a choir and piano. It features seven staves. The lyrics are: "Lord have mercy u-pon us and in-cline our hearts, in-cline our hearts to keep this law." The score includes a rehearsal mark [7] and a measure number 35. The key signature is B-flat major (two flats) and the time signature is 5/8. The music is written in a simple, clear style with lyrics written below the vocal staves.

8. Thou shalt not steal.

Handwritten musical score for the Kyrie 'Ten: Several Ways' (reconstruction) 5/8. The score is for a choir and piano. It features seven staves. The lyrics are: "Lord have mercy u-pon us, u-pon us, u-pon us, Lord have mercy u-pon us, Lord have mercy u-pon us." The score includes a rehearsal mark [8]. The key signature is B-flat major (two flats) and the time signature is 5/8. The music is written in a simple, clear style with lyrics written below the vocal staves.

to

mercy u-pon us
 and incline our hearts —, and incline our hearts to keep this law.
 — us
 and incline our hearts to keep — this law, and incline our hearts to keep this law.
 u-pon us —,
 and incline, and incline our hearts to keep this law —, this law.
 — us, and incline our hearts —, in-cline our hearts —, and incline our hearts to keep this law.
 — us, and incline our hearts —, our hearts to keep —, to keep this law.
 — us, and incline our hearts —, our hearts to keep —, to keep this law.

9. Thou shalt not bear false witness against thy neighbour.

9

45

Lord have mercy upon us, upon us, and in-cline our hearts, our hearts
 Lord have mercy upon us, upon us, and incline our hearts —, our hearts
 Lord have mercy upon us, upon us, and incline our hearts —, our hearts
 Lord have mercy upon us, Lord have mercy upon — us, and incline our hearts, our hearts
 Lord have mercy upon — us and in-cline our —

10. Thou shalt not covet thy neighbours house, thou shalt not covet thy neighbours wife, nor his servant, nor his maid, nor his ox nor his Ass, nor any thing that is his.

10

ss

hearts to keep this law. Lord have mercy upon us,

to keep this law. Lord have mercy upon us,

hearts to keep this law. Lord have mercy upon us,

our hearts to keep this law. Lord have mercy upon us, upon us

hearts to keep this law. Lord have mercy upon us,

ss

-pon us and write all these thy laws, and write all

-pon us and write all these thy laws, and write all these thy

u-pon us and write all these thy laws, and write all these thy laws, and

-pon us and write all these thy laws, and write all these thy laws, thy laws

-pon us and write, and write all these thy

these thy laws in our hearts, and write all these thy laws in our hearts we beseech thee.

laws, write all these thy laws in our hearts we beseech thee.

write all these thy laws in our hearts, in our hearts we beseech thee.

and write all these thy laws in our hearts, in our hearts we beseech thee.

laws, and write all these thy laws in our hearts we beseech thee.

Organ

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats (B-flat and E-flat). The music begins with a series of rests in the upper staff, followed by a melodic line of quarter and eighth notes. The lower staff provides a harmonic accompaniment with sustained notes and some rhythmic movement.

The second system continues the piece with similar melodic and harmonic textures. The upper staff features a more active melodic line with some grace notes, while the lower staff maintains a steady accompaniment.

The third system shows further development of the musical themes. The upper staff has a melodic line with some chromaticism, and the lower staff continues with a consistent accompaniment.

The fourth system continues the piece, with the upper staff showing a melodic line that moves across the staff, and the lower staff providing a steady accompaniment.

The fifth system concludes the piece with a melodic line in the upper staff that ends with a final cadence, and a lower staff accompaniment that provides a solid foundation.

Handwritten musical notation for measures 35-38. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and dynamic markings such as 'p' (piano) and 'f' (forte).

Handwritten musical notation for measures 39-42. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music includes quarter, eighth, and sixteenth notes, rests, and dynamic markings like 'p' and 'f'.

Handwritten musical notation for measures 43-46. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features quarter, eighth, and sixteenth notes, rests, and dynamic markings such as 'p' and 'f'.

Handwritten musical notation for measures 47-50. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music includes quarter, eighth, and sixteenth notes, rests, and dynamic markings like 'p' and 'f'.

Handwritten musical notation for measures 51-54. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features quarter, eighth, and sixteenth notes, rests, and dynamic markings such as 'p' and 'f'.

Handwritten musical notation for the first system, measures 1-4. The system consists of two staves, treble and bass clef, in a key signature of two flats (B-flat and E-flat). The music features a melodic line in the treble staff and a supporting bass line in the bass staff. Measure 1 starts with a treble clef and a key signature change to two flats. The notation includes various note values, rests, and dynamic markings such as *pp* and *p*.

Handwritten musical notation for the second system, measures 5-8. The system consists of two staves, treble and bass clef, in a key signature of two flats. The music continues with a melodic line in the treble staff and a supporting bass line in the bass staff. Measure 5 starts with a treble clef and a key signature change to two flats. The notation includes various note values, rests, and dynamic markings such as *pp* and *p*.

Handwritten musical notation for the third system, measures 9-12. The system consists of two staves, treble and bass clef, in a key signature of two flats. The music continues with a melodic line in the treble staff and a supporting bass line in the bass staff. Measure 9 starts with a treble clef and a key signature change to two flats. The notation includes various note values, rests, and dynamic markings such as *pp* and *p*.

Handwritten musical notation for the fourth system, measures 13-16. The system consists of two staves, treble and bass clef, in a key signature of two flats. The music continues with a melodic line in the treble staff and a supporting bass line in the bass staff. Measure 13 starts with a treble clef and a key signature change to two flats. The notation includes various note values, rests, and dynamic markings such as *pp* and *p*.

Handwritten musical notation for the fifth system, measures 17-20. The system consists of two staves, treble and bass clef, in a key signature of two flats. The music continues with a melodic line in the treble staff and a supporting bass line in the bass staff. Measure 17 starts with a treble clef and a key signature change to two flats. The notation includes various note values, rests, and dynamic markings such as *pp* and *p*.

15

20

25

30

35

Handwritten musical notation, system 1. Treble and bass staves with notes and rests. Measure numbers 40 and 45 are visible at the beginning of the system.

Handwritten musical notation, system 2. Treble and bass staves with notes and rests. Measure numbers 45 and 50 are visible at the beginning of the system.

Handwritten musical notation, system 3. Treble and bass staves with notes and rests. Measure numbers 50 and 55 are visible at the beginning of the system.

Handwritten musical notation, system 4. Treble and bass staves with notes and rests. Measure numbers 55 and 60 are visible at the beginning of the system.

Cantus Treble viol
 Medius [decani]
 Quintus Treble viol
 Medius [cantoris]
 Sextus Tenor viol
 Alto 1
 Altus Tenor viol
 Alto 2
 Tenor Bass viol
 Bassus Bass viol
 Bass
 organ reduction editorial
 verse:

verse (b) p s
 Al-migh — ty Lord, al-migh — ty Lord whose love to
 verse Al-migh — ty Lord, al-migh — ty Lord whose love to
 verse:

us was greater than we can express,

us was greater than we can express,

10

Detailed description: This system contains the first ten measures of the piece. It features two vocal staves with lyrics, a piano accompaniment with treble and bass clefs, and a double bass line. The music is in a key with two flats and a 4/4 time signature. The lyrics are 'us was greater than we can express,'. Measure numbers 10 and 11 are indicated at the top.

which didst die,

which didst die our souls to save and leadst thy

which didst die our souls to save and leadst thy

15

Detailed description: This system contains measures 11 through 15. It continues the vocal and piano parts from the first system. The lyrics are 'which didst die,' and 'which didst die our souls to save and leadst thy'. Measure numbers 15 and 16 are indicated at the top.

Handwritten musical score for the first system of "Almighty Lord whose love". The score is in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The lyrics are: "life, and lest thy life in all dis-tress. life in all dis-tress. Grant that thy love, Grant that thy love, wherewith". The piano part includes a bass line and a treble line with chords. There are some markings like "verse" and "Grant" above the vocal line.

Handwritten musical score for the second system of "Almighty Lord whose love". The score continues the vocal line and piano accompaniment. The lyrics are: "wherewith for us thou meekly didst thy torments bear, may keep us from all dreadful pains". The piano part continues with chords and a bass line. There is a measure number "20" at the beginning of the system.

Handwritten musical score for page 25. The score consists of eight staves. The top two staves are vocal parts with lyrics: "Grant that thy love, wherewith for full". The next two staves are vocal parts with lyrics: "which for our sins, which for our sins we just-ly fear. Grant that thy love, wherewith for us". The bottom two staves are piano accompaniment. The music is in a key with two flats and a common time signature. Dynamics include *full* and *fear.* There are some markings like (b) and 40.

Handwritten musical score for page 30. The score consists of eight staves. The top two staves are vocal parts with lyrics: "us thou meekly didst thy torments bear, may keep us from all dreadful pains,". The next two staves are vocal parts with lyrics: "us thou meek-ly didst thy tor-ments bear, may keep us from all dreadful pains, which". The bottom two staves are piano accompaniment. The music is in a key with two flats and a common time signature. Dynamics include *full* and *fear.* There is a marking "chorus:" in the piano part.

35

which for our sins we just-ly fear.

which for our sins we justly fear, we justly fear.

for our sins we justly fear, which for our sins we just-ly fear.

which for our sins we just-ly fear, we just-ly fear.

our sins we justly fear, we justly fear, which for our sins we justly fear.

our sins we just-ly fear, which for our sins we just-ly fear.

verse:

Bend down, verse bend

Bend down

40

down O Lord thy gracious eyes which we from thee do skill, do skill, do skill ex-

bend down O Lord thy gracious eyes which we from thee do skill, do skill, do skill ex-

45

-pect, thou with thy blood hast us re-deemed thy servants' suit do not re-ject, re-ject, thy servants' suit do

-pect, thou with thy blood hast us re-deemed thy servants' suit do not re-ject, thy servants' suit do not re-ject,

verse 50

Ex-tend to us thy mer-cy here.

Ex-tend to us thy mer-cy here.

not re-ject, do not re-ject, that

thy ser-vants' suit do not re-ject,

55

verse

verse

Re-mit our faults which we have made.

Re-mit our faults which we have made

on this earth, that on this earth in danger live,

that on this earth, that on this earth in danger live,

And all our sins, and all our sins do thou for-give.

And all our sins, and all our sins do thou forgive.

And all our sins,

and all our

and all our sins, and all our sins for-give.

and all our sins do thou for-give, do thou forgive.

Ex-tend to us thy mer-cy here, thy mer-cy here that

Ex-tend to us thy mer-cy here that

and all our sins do thou for-give.

Ex-tend to us thy mer-cy here

Sins for-give, and all our sins forgive.

Ex-tend to us thy mer-cy here, thy mer-cy here

Ex-tend to us thy mer-cy here

Ex-tend to us thy mer-cy here

Ex-tend to us thy mer-cy here

chorus:

on this earth, that on this earth, that on this earth in dan-ger live. Re-mit our faults which
 on this earth, that on this earth in dan-ger live, in dan-ger live. Re-mit our faults which
 that on this earth, that on this earth in dan-ger live, in dan-ger live.
 that on this earth, that on this earth in dan-ger live, in danger live. Re-mit our faults which
 that on this earth, this earth in dan-ger live —, in danger live.
 here that on this earth in dan-ger live.

— we have made and all our sins, and all our sins do thou for-give
 — we have made and all our sins do thou — for-give,
 Re-mit our faults which we have made and all our
 we have made and all our sins do thou forgive —,
 Re-mit our faults which we have made and all our sins for-
 Re-mit our faults which we have made and all, and all our

Medius
 Be — hold — now praise the Lord all ye ser — vants of the —

Alto 1 decani
 Alto 1 cantoris
 Be — hold — now praise the Lord, the — Lord all ye ser —

Alto 2 decani
 Alto 2 cantoris
 Be — hold — now praise the Lord all

Tenor
 Be — hold — now praise the Lord all ye ser — vants of

Bass
 Be — hold — now praise the Lord all ye ser — vants of the

Organ

5
 — Lord —, all ye ser — vants of the Lord, all ye ser — vants of the Lord. Ye

— vants of the Lord, all — ye ser — vants of the Lord, all ye ser — vants of the — Lord —

ye ser — vants of the Lord, all ye servants of the Lord, all ye servants of the — Lord.

the Lord, all ye ser — vants of the Lord, of the Lord, all — ye ser — vants of —

— Lord, all ye ser — vants of the Lord, of the Lord, all ye ser — vants of the — Lord.

10

that by night stand in the house of the Lord, in the house of the Lord, ye

Ye that by night stand in the house, ye that by night stand in the house of the

Ye that by night stand in the house, ye that by night stand in the house of the

the Lord. Ye that by night stand in the house of the Lord, ye that by

Ye that by night stand in the house of the Lord, of

15

that by night stand in the house of the Lord, ye that by night stand in the house of the Lord, ev'n

Lord, ye that by night stand in the house of the Lord, of the

Lord, ye that by night stand in the house of the Lord, of the

night stand in the house of our God, in the house of our God, ev'n in the courts of the house of our

the Lord, ye that by night stand in the house of the Lord, ev'n in the courts

in the courts of the house of our God, ev'n in the courts of the
 Lord, ev'n in the courts of the house of our God, ev'n in the courts of the house of our
 ev'n in the courts of the house of our God, ev'n in the courts of the house of our God,
 God, of our God, ev'n in the courts of the house of our God, ev'n
 of the house of our God, ev'n in the courts of the house of our God, ev'n

20

house of our God, ev'n in the courts of the house of our God. Lift up
 God, ev'n in the courts of the house of our God, of our God. Lift up
 ev'n in the courts of the house of our God.
 in the courts of the house of our God, of our God. Lift up
 in the courts of the house of our God, of our God. Lift up

your hands, lift up your hands in the sanc-tu-a-ry and praise the
 your hands, lift up your hands in the sanctua-ry, in the sanctu-a-ry
 Lift up your hands in the sanctua-ry and praise the Lord, and praise the
 your hands, lift up your hands in the sanctua-ry, sanctu-a-ry and
 your hands, lift up your hands in the sanctua-ry and praise the Lord, the

Lord, and praise the Lord, and praise the Lord, and praise the Lord, and
 and praise the Lord, and praise the Lord, and praise the Lord, and praise the
 Lord, and praise the Lord, and praise the Lord, and praise the Lord
 praise the Lord, and praise the Lord, and praise the Lord, and praise the
 Lord, and praise the Lord, the Lord, and praise the Lord, praise the Lord, and praise the Lord,
 Lord, and praise the Lord, the Lord, and praise the Lord, praise the Lord, and praise the Lord,

Handwritten musical score for "Behold now praise the Lord" by William White. The score is arranged in 10 staves. The top four staves are vocal parts with lyrics. The bottom four staves are instrumental parts, including a piano accompaniment and a drum part. The lyrics are: "of Si-on, out of Si-on, give thee bles-sing out of Si-on. Si-on, give thee bles-sing out of Si-on, out of Si-on, out of Si-on. sing out of Si-on, give thee bles-sing out of Si-on, out of Si-on, out of Si-on. of Si-on, give thee bles-sing out of Si-on, out of Si-on. give thee bles-sing out of Si-on, out of Si-on." The word "So" is written above the second measure of the first staff.

Medius decani: O praise God in his ho-li-ness, O praise God in his
 Medius cantoris
 Alto 1 dec can: O praise God in his ho-li-ness, O
 Alto 2 dec can
 Tenor decani
 Tenor cantoris: O praise God in his
 Bass decani: O praise
 Bass cantoris
 Organ

A handwritten musical score for the hymn "O praise God in his holiness". The score is written in G major (one sharp) and 4/4 time. It consists of 12 staves. The first staff is the vocal line, with lyrics: "ho-li-ness, O praise God in his ho-li-ness, praise". The second staff is a vocal line with lyrics: "O praise God in his ho-li-ness, O praise God in his ho-li-ness, O". The third staff is a vocal line with lyrics: "praise God in his ho-li-ness, ho-li-ness, in his ho-li-ness". The fourth staff is a vocal line with lyrics: "praise God in his ho-li-ness, O praise God in his ho-li-ness, O". The fifth staff is a vocal line with lyrics: "ho-li-ness, O praise God in his ho-li-ness, his ho-li-ness, O praise God in his ho-li-ness". The sixth staff is a vocal line with lyrics: "God in his ho-li-ness, his ho-li-ness, his ho-li-ness". The seventh staff is a vocal line with lyrics: "praise God in his". The eighth staff is a vocal line with lyrics: "praise God in his ho-li-ness, his ho-li-ness, his ho-li-ness, O praise God in his ho-li-ness". The ninth staff is a vocal line with lyrics: "praise God in his ho-li-ness, his ho-li-ness, his ho-li-ness, O praise God in his ho-li-ness". The tenth staff is a vocal line with lyrics: "praise God in his ho-li-ness, his ho-li-ness, his ho-li-ness, O praise God in his ho-li-ness". The eleventh staff is a vocal line with lyrics: "praise God in his ho-li-ness, his ho-li-ness, his ho-li-ness, O praise God in his ho-li-ness". The twelfth staff is a vocal line with lyrics: "praise God in his ho-li-ness, his ho-li-ness, his ho-li-ness, O praise God in his ho-li-ness".

him in the fir-ma-ment of his power, praise him in the fir-ma-ment of his power.
 praise God in his ho-li-ness, praise him in the fir-ma-ment of his
 praise him in the fir-ma-ment of his power, praise him in the fir-ma-ment of his power in
 in his ho-li-ness, praise him in the fir-ma-
 praise God in his ho-li-ness, praise him in the
 -ness, praise him in the fir-ma-ment of his power, praise him in the fir-ma-ment of his
 praise him in the fir-ma-ment of his power, his
 ho-li-ness, ho-li-ness

15

Praise him in his noble acts, praise him in his noble power, praise him in the firmament of his power, of his power. Praise him in his noble acts, his noble acts, praise him in the firmament of his power, in the firmament of his power. Praise him in his noble acts, his firmament of his power, praise him in the firmament of his power. Praise him in his noble acts, in his noble power. Praise him in his noble acts, praise him in his power. Praise him in the firmament of his power, praise him in the firmament of his power. Praise him in his noble acts, praise him in his power. Praise him in the firmament of his power, praise him in the firmament of his power. Praise him in his noble acts, praise him in his power. Praise him in the firmament of his power, praise him in the firmament of his power. Praise him in his noble acts, praise him in his power. Praise him in the firmament of his power, praise him in the firmament of his power. Praise him in his noble acts, praise him in his power. Praise him in the firmament of his power, praise him in the firmament of his power.

acts. Praise him ac-cord-ing to his ex-cel-lent, his ex-cel-lent great-ness, to his excellent
acts, praise him in his no-ble acts, praise him in his no-ble acts. Praise him ac-cord-ing
his no-ble acts. Praise him ac-cord-ing to his excellent great
no-ble acts, praise him in his no-ble acts, in his no-ble acts. Praise him ac-cord-ing to his excellent great-ness, to his ex-cel-lent
Praise him in his no-ble acts, in his no-ble acts, in his no-ble acts, Praise him ac-cord-ing to his excellent great-ness, to his ex-cel-lent
acts, praise him ac-cord-ing to his excellent great-ness, to his ex-cel-lent
no-ble acts, praise him ac-cord-ing to his excellent great-ness
him in his noble acts, praise

20

greatness, his excellent greatness. Praise him in the sound of the trumpet,
 to his excellent greatness. Praise him in the sound of the trumpet,
 greatness, to his excellent greatness. Praise him in the sound of the trumpet,
 Praise him according to his excellent greatness. Praise him in the sound of the trumpet,
 greatness, to his excellent greatness. Praise him in the sound of the trumpet,
 excellence, greatness. Praise him in the sound of the trumpet,
 him according to his excellent greatness. Praise him in the sound of the trumpet,
 to his excellent greatness. Praise him in the sound of the trumpet,

The image shows a handwritten musical score for a hymn. It consists of 12 staves. The top two staves are vocal parts with lyrics: "praise him in the sound of the trumpet" and "praise him u-". The next two staves are for trumpet accompaniment, with the instruction "Sound of the trumpet,". The remaining six staves are for other vocal parts, each with similar lyrics. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The score is divided into four measures, with the first measure starting at measure 25.

*

30

A handwritten musical score for a piece titled "O praise God in his holiness". The score is written in G major (one sharp) and 4/4 time. It consists of 12 staves, with the first six staves grouped by a brace on the left. The lyrics are: "—pon the lute and harp, praise him u—pon the lute and harp. Praise him in the". The music features a variety of note values including half notes, quarter notes, and eighth notes, with some rests. There are several bar lines and repeat signs. A handwritten asterisk is placed above the first measure of the 11th staff.

* for Peterhouse version see end.

This is a handwritten musical score for a hymn. It consists of 12 staves. The top six staves are vocal parts, and the bottom six are piano accompaniment. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are: "cym-bals and dan-ces, Praise him in the cym-bals and dan-ces, praise". The piano part features a rhythmic accompaniment with eighth and sixteenth notes, and chords. The vocal parts have various melodic lines, some with slurs and accents. The word "praise" is written at the end of several vocal lines.

40

him upon the well-tuned cym — bals, praise him u — pon the loud cymbals, praise him u —
 him upon the well-tuned cymbals, praise him u — pon the well-tuned cym — bals, praise
 well-tuned cym — bals, praise him upon the — loud cymbals, praise him u — pon the loud cym —
 — tu — ned cym — bals, praise him u — pon the well — tuned cym — bals —, praise him upon the —
 Praise him u — pon the well — tuned cymbals, cym — bals, praise him u — pon the loud
 — bals, praise him u — pon the loud cym — bals, praise him u — pon the loud
 praise him u — pon the loud cym — bals —, praise him u — pon the loud cymbals, u — pon the
 — pon the well — tun — ed cym — bals . Praise him u — pon the loud cym — bals —,
 —

pon the loud cym — bals. Let e — ve — ry thing that hath breath praise — the Lord, praise the
 him u — pon the cym — bals. Let e — ve — ry thing that hath breath praise — the — Lord, praise the
 — bals, cym — bals. Let e — ve — ry thing that hath breath praise — the Lord, praise the
 — loud cym — bals. Let e — ve — ry thing that hath breath praise — the Lord, praise the
 cym — bals, cym — bals. Let e — ve — ry thing that hath breath praise — the Lord, praise the
 cym — bals — . Let e — ve — ry thing that hath breath praise — the Lord, praise the
 loud, the loud cym — bals. Let e — ve — ry thing that hath breath praise — the Lord, praise the
 u — pon the loud cym — bals. Let e — ve — ry thing that hath breath praise — the Lord, praise the

So

Lord. So be it, so be it, so be it, so be it,

Lord. So be it

Lord. So be it, so be it, so be it,

Lord. So be it

Lord. So be it, so be it, so be it,

Lord. So be it, so be it,

Lord. So be it, so be it,

Lord. So be it, so be it,

So be it, so be it, so be it, so be it.

it, so be it, so be it, so be it.

be it, so be it, so be it, so be it.

so be it, so be it, so be it, so be it.

it, so be it, so be it, so be it.

be it, so be it, so be it, so be it.

it, so be it, so be it, so be it.

it, so be it, so be it, so be it.

it, so be it, so be it, so be it.

it, so be it, so be it, so be it.

it, so be it, so be it, so be it.

it, so be it, so be it, so be it.

and dan - ces. Praise

him in the gym - bals and dan - ces Praise

and dan - ces Praise

him in the gym - bals and dan - ces Praise

and dan - ces Praise

him in the gym - bals and dan - ces Praise

and dan - ces Praise

him in the gym - bals and dan - ces Praise

[4-part version]

Cantus

Medius
O praise God in his ho-li-ness, in his ho-li-ness, his ho-li-ness, O praise

Alto
O praise God in his ho-li-ness, in his ho-li-ness

Tenor
O praise God in his ho-li-ness, his ho-li-

Bassus
O praise God in his ho-li-

5

God in his ho-li-ness, in his ho-li-ness, his ho-li-ness, praise him in the fir-ma-ment of his power

O praise God in his ho-li-ness, in his ho-li-ness, his ho-li-ness, praise him in the fir-ma-ment

-ness, O praise God in his ho-li-ness, his ho-li-ness, praise him in the fir-

-ness, O praise God in his ho-li-ness, praise

Praise him

Praise him in the cym-bals and dan-

Praise him in the cym-bals and dances, the cym-bals and dan-