

**John Barnard's *First Book of Selected Church
Musick*: Genesis, Production and Influence**

Complete in Three Volumes

Volume Three

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Transcriptions of music associated with John Barnard

The following section contains several transcriptions of music that is unique to either Barnard's manuscripts *Lcm* MSs 1045-51, his *First Book*, or is closely connected to his circle in some other way. Much represents the probable repertoire of pre-Civil War St. Paul's, especially the music by Batten, and there is also a strong Canterbury connection through Marson, West and Pisinge. Also included are several anthems unique to Barnard's manuscripts that illustrate his propensity for collecting; these have no immediate institutional connection but represent the efforts of provincial Jacobean and Caroline composers.

I have endeavoured to include those pieces explicitly referred to in the body of this thesis, to aid illustration of the points made therein, in particular regarding the connection between Barnard's manuscripts and Batten's organ book described in Chapter 4, but the most important factor in considering music for inclusion was a demonstrable connection to John Barnard himself, generally through institutional links.

Where possible, the anthems and services selected are those preserved in a good state of completeness, where editorial reconstruction has been minimal, although in the five-part anthems *Secundus Contratenor* parts have been created due to the missing partbooks in Barnard's manuscript set. Organ parts are editorially (re)constructed in the full anthems, and only verse anthems where an organ part survives, in *Ob* Tenbury MS 791, have been included. A full editorial procedure and critical commentary for each piece is included. Little of the music

in this supplement is available in a modern edition, and some, especially the music by Batten, Leonard Woodson, Pysinge and Marson deserves to be better known.

The music has been categorized following Barnard's model as used in the *First Book; Services*, ordered by the liturgical day, are followed by other service music such as Preces and Psalms, full anthems ordered by number of voice parts, and finally, verse anthems.

The composers and the music

George Marson was *Magister Choristarum* at Canterbury Cathedral from 1598 or earlier until his death in 1632. He was awarded a Bachelor of Music degree from Trinity College, Cambridge, in 1598,¹ and he was George Juxon's replacement as Organist and Master of the Choristers, the last man to hold both positions together at Canterbury until Robert Wren in 1684.² Although his music can appear harmonically limited and unadventurous,³ his advanced training becomes evident in the Second Service, most apparently in the doxologies to the Magnificat and Nunc Dimittis and the final section of the Creed ('the resurrection of the dead'). Here, he departs from his usual harmonically static style and sets out on often elaborate imitative writing, accelerating the harmonic rhythm and adeptly layering frantic entries. This is a hallmark of the Second Service,⁴ with similar imitative

¹ Venn: *Alumni Cantabrigiensis* (1924) iii, 150

² Shaw, Watkins: *The Succession of Organists*, pp. 45-7

³ Ashbee notes a 'repetitive and limited harmonic vocabulary', 'Marson, George': *New Grove Online*

⁴ This service is given special mention in Phillips: *English Sacred Music 1549-1649*, p. 423, but remarks that there are 'Evening Canticles only'. However, in no source do these movements survive in isolation.

sections occurring at the end of all movements apart from the Venite and the Kyries. There are also moments of rhythmic interest, most usually at cadences, which are a welcome relief from the occasionally plodding writing,⁵ and some successful, although not especially original, word-painting at 'the sharpness of death' in the Te Deum, bars 68-78. The harmonic figure at bars 4-6 of the Kyries acts as something of a theme, appearing several times throughout the service and the whole holds together rather successfully.⁶ Marson's stand-alone setting of the Creed, 'made for Docter Hunt',⁷ is interesting in that it sets each clause (or 'articulus') separately, with distinct breaks between each. This sectionality often creates awkwardly short bursts, especially with the brief 9th and 10th articles, but Marson makes good use of antiphony between the sides, especially in the second clause, with numerous overlaps and a full section at bars 30-2. The Preces and Psalm 16 are also of necessity sectional, and the Psalm repetitive, but harmonically robust and with a satisfying use of parallel thirds at the 'Amen' (bars 85-8).

The single anthem by Marson included here is his 5-part 'O gracious God', which remained in the repertoire at Canterbury for a short time after the Restoration, although with a great number of differences in underlay. Striking in its solemnity, the tessitura is low throughout the voices and is imitative throughout, reserving homophonic moments for the end of sections, such as in bars 39-40. There are some awkward harmonic corners, and it appears that

⁵ Bars 79-80 of the Te Deum from the Second Service, for example.

⁶ Bars 76-8 of the Creed and 10-13 of the Nunc Dimittis, for example.

⁷ Presumably Richard Hunt, prebendary at Canterbury from 1614, whom Barnard would also have known.

Marson was less successful attempting extended polyphonic lines than when dealing with homophonic writing.

William West's biographical details have been mentioned in Chapter Two, and Barnard's manuscripts are the only source for any of his music. West's Sharp Service is homophonic throughout, and although somewhat pedestrian, there are moments of invention, especially when West repeats the text, as in the Te Deum at bars 82-91. There are numerous occasions, most often at cadences, where the number of voice parts is expanded to as many as six, and the Kyries are scored for five voices throughout. As the name indicates, this service makes good use of sharp keys, although West lurches into the flat keys surrounding C minor in the Creed at 'He was crucified', aptly illustrating the different mood of the text. West's anthem, 'Save me O God' also suffers from excessive homophony, but is of interest due to its use of very flat keys, especially the section from bars 22-32, with its widespread use of d flats. The tenor part also has an exceptionally low range, often crossing the bass part and descending as low as an A flat. This may reflect West's own vocal range, as he is known to have been a tenor,⁸ and the range is so unusual this is a distinct possibility. The Tenor and Bass parts also cross on several occasions in the Sharp Service.

Adrian Batten's connections with Barnard have been examined in Chapters 2 and 4, and the readings of Batten's works found in Barnard's manuscripts can therefore be said to carry a high degree of authority. It is not

⁸ When West was replaced at the Chapel Royal in 1643 he is described as 'Tenor, deceased'

necessary here to dwell on the stylistic aspects of Batten's composition, as these are well known, but there are some interesting points which merit discussion.

Batten's Short Service for men's voices is dated 'July 15^o 1623', and is unusual in that it sets the Benedicite text and includes a Litany. Part of another service for men's voices by Batten is preserved incomplete in *Lbl* Add. MS 29289, and it seems that services for these vocal forces were performed on occasion at Barnard's St. Paul's. The setting of the Benedicite used by Batten, however, is not taken from any of the Books of Common Prayer, and I have not been able to locate it in any other source. This text was generally omitted from Protestant bibles as an apocryphal addition, and it is most likely that Batten is using a biblical version of the text. In this service Batten also sets the Apostles' Creed rather than the usual Nicene Creed. This is highly unorthodox, and is almost unique.⁹ The text source is the 1559 Book of Common Prayer, and the setting of this text indicates that the Creed at either Morning or Evening Prayer was sung, perhaps on festal occasions, at St. Paul's Cathedral.

Also interesting is the presence of two settings by Batten of the same anthem text, 'O Praise the Lord, all ye heathen', in Barnard's manuscripts. These both differ from the version printed by Barnard, and therefore all three have been included in this volume of transcriptions. The first and second settings of this text are unique to *Lcm* MSS 1045-51, while the only pre-Restoration manuscript sources for the printed version survive at Durham. Its wide dissemination after the Restoration can be largely attributed to its publication by Barnard. The three different versions appear to show the development of this anthem, and there is a

⁹ An incomplete setting of the Apostles' Creed by John Sheppard is in *GB-Y* MSS 13/1-5(S)

marked increase in proficiency and compositional competence from one to the next. The first setting, which is also the shortest, has some awkward moments of parallel motion, thinly disguising fifths and octaves, in bar 9, while bar 12 contains some heavy-handed homophonic writing. The second setting is somewhat extended and makes greater use of polyphony, with more assured part writing and repeated text, incorporating melodic and rhythmic ideas from the first setting. The setting printed by Barnard appears to represent a culmination of Batten's attempts, with a more pressing harmonic motion. The use of the previous settings as a basis for this is obvious, especially at bars 8-12, and it is not simply by chance that this anthem has remained in the repertoire. Although brief, it represents the assured, solid writing of Batten and his contemporaries at its best.

The other anthems by Batten included here exhibit the same traits, and the seven- and eight-part 'Sing we merrily' and six-part 'Praise the Lord, O my soul' are among his most large-scale works, in terms of voicing, and their texts fitting for festal occasions.

Barnard himself is represented in his manuscripts by a setting of the *Preces* in six parts, for Trebles,¹⁰ and Festal Responses in five parts, specifically for the anniversaries of the Accession of Charles I and the discovery of the Gunpowder Plot – 27th March and 5th November. Barnard evidently did not have a great aptitude for composition, and the *Preces* in particular are awkwardly written, the final cadence of the first answer ending in three parts only. There are more

¹⁰ This has been previously attributed to Juxon and Batten, in Daniel & Le Huray: *Sources of English Church Music*, II: p.116, and Juxon again in Phillips, *op. cit.*, p. 305

ungrammatical moments in the Responses, and an unusual instance of a rest in the middle of a word (Countertenor 1, bars 32-3) in order to avoid consecutive octaves with the Bass. Nevertheless, there are some attractive traits to Barnard's writing despite its obviously amateur nature.

Thomas and Leonard Woodson have been discussed at length in Chapter Four, and the contrast between the compositions by the two men is clear when they are viewed together, being brought so for the first time in this volume of transcriptions. Leonard Woodson's anthem 'Arise O Lord' sits stylistically in the twenty years before the Civil War, while the Te Deum printed by Barnard is from an earlier era, with its frequent three-part episodes and high occurrence of 6-3 chords.

The other composers represented here are not well known names. The four-part anthem 'Praise the Lord' has previously been attributed to Elway rather than Edward Bevin,¹¹ but the rather dry imitative writing is not reminiscent of the more accomplished Bristol composer. Furthermore, Elway Bevin was celebrated for his aptitude in writing for many parts and creating complex canons,¹² traits which do not seem easily reconcilable with the composer of this anthem. Edward Bevin was a composer of keyboard music, who is credited with an important table giving realizations of ornaments, in *Lbl* Add. MS 31403. His dates are unknown, but it is possible that this is the composer represented in Barnard's manuscripts.

¹¹ In Morehen: *The Sources of English Cathedral Music*, p. 255, for example.

¹² Elway Bevin published his *A Brief and Short Instruction of the Art of Musick* in 1631.

William Pysinge has already been discussed in Chapter Four, and his anthem 'I will magnify thee' demonstrates competent declamatory writing in the verse sections and fluid polyphony in the choruses. It certainly deserves to be better known.

John Oker, or Okeover,¹³ is well represented in Gloucester manuscripts, and was organist at the cathedral there from 1638 until 1663, also having connections with Wells Cathedral, but no discernible links to London. This is unusual, especially given the fact that his anthem 'Grant we beseech thee' is given pride of place on the first folio of Barnard's manuscripts. Another unjustly neglected anthem, the four-part writing is highly competent and attractive, balancing solid homophonic writing with effective polyphony, particularly for the final 'Amen'.

The final composer represented in this volume of transcriptions is simply 'Jones', whose seven-part anthem 'I will give thanks' was copied by Barnard. The lack of a first name, or even a title, points to the probability that Barnard did not know this information when he was copying the manuscripts. This probably rules out the possibility that the composer was Luke Jones, minor canon at St. Paul's and gentleman of the Chapel Royal, who died in 1627. It is possible that the composer is Thomas Jones, organist at Chester from 1614 until between 1631 and

¹³ See Ford, Wyn. K.: 'The Life and Works of John Okeover (or Oker)', *PRMA* 84 (1958), pp. 71-80

1637,¹⁴ who had attained the degree of Mus.B.¹⁵ His lack of discipline was revealed at the Episcopal visitation of 1623, where it was noted that 'the defect of the organist or his neglect in tutoring the choristers hath insufferably impeached and impaired the service of God and almost utterly spoiled the children'.¹⁶ Despite having attended University, Jones' writing in this particular anthem, which has the air of an academic exercise, is rather turgid and harmonically unadventurous, remaining firmly rooted around the same key throughout. Its false relations lend it a certain piquancy, however, and this is one of the few extant anthems for such large forces from this period, evidently thought worthy of inclusion by Barnard in his collection.

¹⁴ Shaw, Watkins: *The succession of Organists*, p. 63

¹⁵ The source of this information is Bridge, J.C (1913): *The Organists of Chester Cathedral*, but it is not mentioned by either Shaw or Burne. I have been unable to trace the date or place of this degree. He is described as Bachelor of Music in an indenture dated 7th February 1625/6, and Bridge supposes he took the degree in 1618, as the Treasurer's account refer to him as 'Magister' at Michaelmas of that year (p. 16). However, this may indicate his being Master of the Choristers rather than a description of his academic standing.

¹⁶ Burne, R.V.H (1958): *Chester Cathedral*, p. 100

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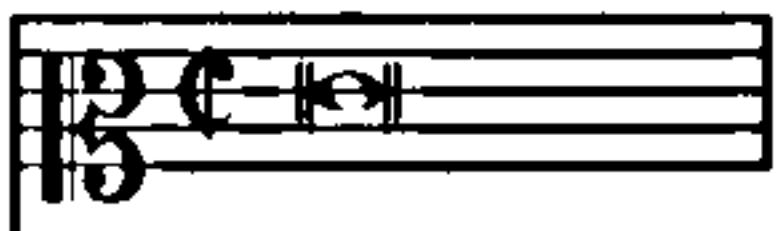
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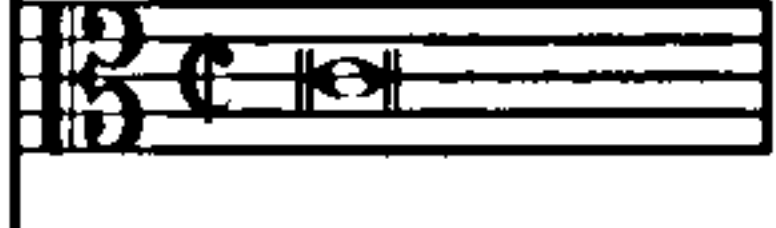
Second Service: Venite

Mr. [George] Marson

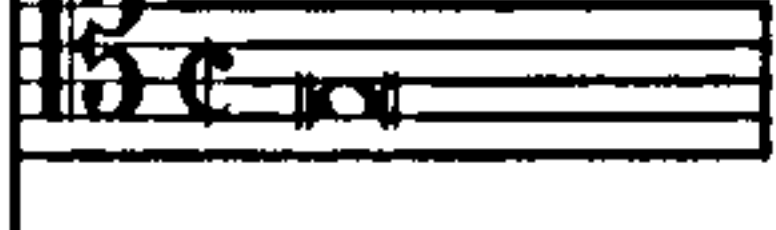
Medius



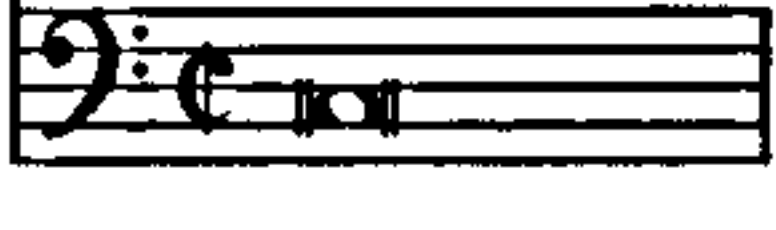
Contratenor



Tenor



Bassus



O come let us sing un - to the

4

Lord, let us hear - ti - ly re - joice in the strength of our sal -

8

Can:

-va - ti - on. Let us come be - fore his pre - sence with thanks - gi - ving,

13 Dec:

and shew our-selves glad in him with psalms. For the Lord is a great God,
 and shew our-selves glad in him with psalms. For the Lord is a great God,
 and shew our-selves glad in him with psalms. For the Lord is a great God,
 and shew our-selves glad in him with psalms. For the Lord is a great God,

18 Can:

and a great king a - bove all gods. In his hands are all the cor - ners
 and a great king a - bove all gods. In his hands are all the cor -
 and a great king a - bove all gods. In his hands are all the cor - ners
 and a great king a - bove all gods. In his hands are all the cor - ners

23

of the earth, and the strength of the hills is his al -
 - ners of the earth, and the strength of the hills is his al -
 of the earth, and the strength of the hills is his al -
 of the earth, and the strength of the hills is his al -

27

Dec:

-so. The sea is his and he made it and his hands pre-pa - red

-so. The sea is his and he made it and his hands pre-pa - red

-so. The sea is his and he made it, and his hands pre-pa -

-so. The sea is his and he made it, and his hands pre - pa -

32

Full:

- red the dry land. O come let us wor - ship and fall

the dry land. O come let us wor - ship and fall

- red the dry land. O come let us wor - ship and fall

- red the dry land. O come let us wor - ship and fall

36

down, and kneel be - fore the Lord our ma - ker,

down and kneel be - fore the Lord our ma - - - ker, for he

down and kneel be - fore the Lord our ma - - - ker, for

down and kneel be - fore the Lord our ma - ker, for

40

for he is the Lord our God, and we are the peo - ple -
 is the Lord our God, and we
 he is the Lord our God, and we are the peo -
 he is the Lord our God, and we are the

44

Can:

of his pas - ture and the sheep of his hands. To -
 are the peo - ple of his pas - ture and the sheep of his hands. To -
 -ple of his pas - ture and the sheep of his hands. To -
 peo - ple of his pas - ture and the sheep of his hands. To -

48

day, if ye will hear his voice, har - den not your hearts as in the pro-vo-
 day, if ye will hear his voice, har - den not your hearts as in the
 day, if ye will hear his voice, har - den not your hearts as in the pro-vo-
 day, if ye will hear his voice, har - den not your hearts as in the pro-vo-

53

-ca - ti - on and as in the day of temp - ta - ti - on in the_

pro - vo - ca - ti - on and as in the day of temp - ta - ti - on in the wil -

-ca - ti - on and as in the day of temp - ta - ti - on in the wil -

-ca - ti - on and as in the day of temp - ta - ti - on in the wil -

57

Dec:

wil - der - ness. When your fa - thers temp - ted me, pro - ved me and

- der - ness. When your fa - thers temp - ted me, pro - ved me and

- der - ness. When your fa - thers temp - ted me, pro - ved me and

- der - ness. When your fa - thers temp - ted me, pro - ved me and

61

Can:

saw my works, For - ty years long was I grie - ved with this ge - ne - ra - ti -

saw my works, For - ty years long was I grie - ved with this ge - ne - ra - ti -

saw my works, For - ty years long was I grie - ved with this ge - ne - ra - ti -

saw my works, For - ty years long was I grie - ved with this ge - ne - ra - ti -

65

Dec:

-on and said: It is a peo - ple that do err in their hearts for they

-on and said: It is a peo - ple that do err in their hearts for they

-on and said: It is a peo - ple that do err in their hearts for they

-on and said: *It is a peo - ple that do err in their hearts for they*

69

Can:

have not known my ways, un - to whom I sware in my wrath, that they should not

have not known my ways, un - to whom I sware in my wrath, that they should not

have not known my ways, un - to whom I sware in my wrath, that they should not

have not known my ways, un - to whom I sware in my wrath, that they should not

74

Full:

en - ter in - to my rest. Glo - ry be to the Fa - ther and

en - ter in - to my rest. Glo - ry be to the Fa - ther and

en - ter in - to my rest. Glo - ry be to the Fa - ther and

en - ter in - to my rest. Glo - ry be to the Fa - ther and

79

to the Son, and to the Ho - ly Ghost, As it was in the
to the Son, and to the Ho - ly Ghost, As it was in the
to the Son, and to the Ho - ly Ghost, As it was in the
to the Son, and to the Ho - ly Ghost, As it was in the

This system contains four vocal staves and a piano accompaniment. The lyrics are: "to the Son, and to the Ho - ly Ghost, As it was in the". The piano accompaniment features a steady bass line and a treble line with chords and moving lines.

83

be - gin - ning, is now and e - ver shall be, world with-out
be - gin - ning, is now and e - ver shall be, world with - out
be - gin - ning, is now and e - ver shall be, world with - out end.
be - gin - ning, is now and e - ver shall be, world with-out

This system contains four vocal staves and a piano accompaniment. The lyrics are: "be - gin - ning, is now and e - ver shall be, world with-out". The piano accompaniment continues with a consistent harmonic and rhythmic pattern.

87

end. A - - - - - men.
end. A - - - - - men.
A - men, A - - - - - men.
end. A - - - - - men.

This system contains four vocal staves and a piano accompaniment. The lyrics are: "end. A - - - - - men." and "A - men, A - - - - - men." The piano accompaniment concludes with a final chord and a fermata over the final note.

Second Service: Te Deum

Mr. [George] Marson

We praise thee O God:

Medius

Contratenor

Tenor

Bassus

Dec:

We know-ledge thee to be the

We know-ledge thee to be the

We know-ledge thee to be the

We know-ledge thee to be the

3

Full:

Lord. All the earth doth wor-ship thee, the Fa-ther e -

Lord. All the earth doth wor-ship thee, the Fa-ther e - ver -

Lord. All the earth doth wor-ship thee, the Fa-ther e -

Lord. All the earth doth wor-ship thee, the Fa-ther e - ver -

7

Can:

-ver - las - ting. To thee all an - gels cry a - loud, the heavens
 -las - - ting. To thee all an - gels cry a - loud, the heavens
 - ver - las - ting. To thee all an - gels cry a - loud, the heavens
 -las - - ting. To thee all an - gels cry a - loud, the heavens,

12

Dec:

and all, the heavens, the heavens and all the powers there - in. To
 and all, the heavens and all, and all the powers there - in. To
 and all, the heavens and all, and all the powers there - in. To
 the heavens, and all, and all the powers there - in. To

17

Full:

thee Che - ru - bim and Se - ra - phim con - ti - nu - al - ly do cry: Ho -
 thee Che - ru - bim and Se - ra - phim con - ti - nu - al - ly do cry: Ho -
 thee Che - ru - bim and Se - ra - phim con - ti - nu - al - ly do cry: Ho -
 thee Che - ru - bim and Se - ra - phim con - ti - nu - al - ly do cry: Ho -

21

ly, ho - ly Lord God of Sa - ba -
 - ly, ho - ly, ho - ly Lord God of Sa - ba -
 - ly, ho - ly, ho - ly Lord God of Sa - ba -
 - ly, ho - ly, ho - ly Lord God of Sa - ba -

25

Can:

Full:

- oth. Heaven and earth are full, are full of the ma - je -
 - oth. Heaven and earth are full, are full of the ma - je -
 - oth. Heaven and earth are full, are full of the ma - je - sty of -
 - oth. Heaven and earth are full, are full of the ma - je - sty, the

30

Dec:

- sty of thy glo - ry. The glo - ri - ous com - pa - ny of the A - po - stles
 - sty of thy glo - ry. The glo - ri - ous com - pa - ny of the A - po - stles
 thy glo - ry. The glo - ri - ous com - pa - ny of the A - po - stles praise
 ma - je - sty of thy glo - ry. The glo - ri - ous com - pa - ny of the A - po - stles

35 Can: Dec:

praise thee, the good - ly fel-low-ship of the Pro - phets praise thee, the
praise thee, the good - ly fel-low-ship of the Pro - phets praise thee, the
praise thee, the good - ly fel-low-ship of the Pro - phets praise thee, the
praise thee, the good - ly fel-low-ship of the Pro - phets praise thee, the

The musical score for measures 35-38 consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The lyrics are: "praise thee, the good - ly fel-low-ship of the Pro - phets praise thee, the". There are two fermatas above the first and last notes of the vocal lines.

39 Full:

no - ble ar - my of Mar - tyrs praise thee, the ho - ly Church through-out
no - ble ar - my of Mar - tyrs praise thee, the ho - ly
no - ble ar - my of Mar - tyrs praise thee, the ho -
no - ble ar - my of Mar - tyrs praise thee, the ho - ly

The musical score for measures 39-42 consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment. The lyrics are: "no - ble ar - my of Mar - tyrs praise thee, the ho - ly Church through-out".

43

all the world, through - out all the world doth know -
Church through - out all the world, through - out all the world
- ly Church through out all the world, through - out all the world doth
Church through-out all the world, through-out all the world doth

The musical score for measures 43-46 consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment. The lyrics are: "all the world, through - out all the world doth know - ly Church through out all the world, through - out all the world doth".

46 Can: Dec:

- ledge thee: the Fa - ther of an in - fi - nite ma - je - sty, thy ho - nou -
doth know - ledge thee: the Fa - ther of an in - fi - nite ma - je - sty, thy ho - nou -
know - ledge thee: the Fa - ther of an in - fi - nite ma - je - sty, thy ho - nou -
know - ledge thee: the Fa - ther of an in - fi - nite ma - je - sty, thy ho - nou -

50 Can:

-ra - ble true and on - ly son, al - so the ho - ly ghost the com - for -
-ra - ble true and on - ly son, al - so the ho - ly ghost the com - for -
-ra - ble true and on - ly son, al - so the ho - ly ghost the
-ra - ble true and on - ly son, al - so the ho - ly ghost the com - for -

54 Full:

- ter. Thou art the king, the king of glo - ry O -
- ter. Thou art the king, the king of glo - ry
com - for - ter. Thou art the king of glo - ry O Christ,
- ter. Thou art the king, the king of glo - ry O -

58

Christ. Thou art the e - ver - las - ting son of the fa -

O Christ. Thou art the e - ver - las - ting son of the fa -

O Christ. Thou art the e - ver - las - ting son of the fa -

Christ. Thou art the e - ver - las - ting son of the fa -

63 Dec:

- ther. When thou took'st up - on thee to de - li - ver man thou didst not ab -

- ther. When thou took'st up - on thee to de - li - ver man thou didst not ab -

- ther. When thou took'st up - on thee to de - li - ver man thou didst not ab -

- ther. When thou took'st up - on thee to de - li - ver man thou didst not ab -

67 Can:

- hor the Vir - gin's womb, when thou hadst o - ver - come the sharp -

- hor the Vir - gin's womb, when thou hadst o - ver - come the sharp - ness of

- hor the Vir - gin's womb, when thou hadst o - ver - come the sharp - ness,

- hor the Vir - gin's womb, when thou hadst o - ver - come the

71

ness of death, the sharp - ness, the sharp - ness of death thou
 death, the sharp - ness of death, the sharp - ness of death, of
 the sharp - ness of death, the sharp - ness of death thou
 sharp - ness of death, the sharp - ness of death,

75

Dec:

didst o - pen the king - dom of heaven to all be - lie - vers. Thou sit - test
 death thou didst o - pen the king - dom of heaven to all be - lie - vers. Thou sit - test
 didst o - pen the king - dom of heaven to all be - lie - vers. Thou sit - test
 of death thou didst o - pen the king - dom of heaven to all be - lie - vers. Thou sit - test

79

Can:

at the right hand of God in the glo - ry of the Fa - ther. We
 on the right hand of God in the glo - ry of the Fa - ther. We
 on the right hand of God in the glo - ry of the Fa - ther. We
 on the right hand of God in the glo - ry of the Fa - ther. We

83 Dec:

be - lieve that thou shalt come to be our judge, we there - fore pray

be - lieve that thou shalt come to be our judge, we there - fore pray

be - lieve that thou shalt come to be our judge, we there - fore pray

be - lieve that thou shalt come to be our judge, we there - fore pray

87

thee help thy ser - vants, whom thou hast re - dee - med with thy

thee help thy ser - vants, whom thou hast re - dee - med with thy

thee help thy ser - vants, whom thou hast re - dee - med

thee help thy ser - vants, whom thou hast re - dee - med with thy

91 Full:

most pre - cious blood, make them to be num - bered with thy

most pre - cious blood, make them to be num - bered with thy

with thy most pre - cious blood, make them to be num - bered with thy

most pre - cious blood, make them to be num - bered with thy

96 Can:

saints in glo - ry e - ver - las - ting. O Lord, O Lord,
 saints in glo - ry e - ver - las - ting. O Lord save, O
 saints in glo - ry e - ver - las - ting. O Lord save thy
 saints in glo - ry e - ver - las - ting. O Lord save,

101

save, save O Lord, save thy peo - ple and bless thine he - ri -
 Lord save thy peo - ple and bless thine he - ri - tage,
 peo - ple, O Lord save thy peo - ple and bless thine he - ri - tage,
 O Lord save, O Lord save thy peo - ple and bless thine he - ri -

105 Dec:

- tage. Go - vern them and lift them up for e -
 bless thine he - ri - tage. Go - vern them and lift them up for e -
 bless thine he - ri - tage. Go - vern them and lift them up for e -
 - tage. Go - vern them and lift them up for e -

109

Can: Dec:

- ver. Day by day we mag - ni - fy thee, and we wor - ship thy

- ver. Day by day we mag - ni - fy thee, and we wor -

- ver. Day by day we mag - ni - fy thee, and we wor - ship

- ver. Day by day we mag - ni - fy thee, and we wor - ship

113

Can:

name for e - ver world with - out end. Vouch - safe, vouch -

- ship thy name for e - ver world with - out end. Vouch - safe,

thy name e - ver world with - out end. Vouch - safe,

thy name for e - ver world with - out end. Vouch - safe, vouch -

117

- safe, vouch - safe O Lord to keep us this day with - out

vouch - safe, vouch - safe O Lord to keep us this day with - out

vouch - safe, vouch - safe O Lord to keep us this day with - out

- safe, vouch - safe O Lord to keep us this day with - out

122 Dec:

sin, O Lord, O Lord, O Lord, O Lord have mer - cy

sin, O Lord, O Lord, O Lord, O Lord have mer - cy up -

sin, O Lord, O Lord, O Lord have mer - cy

sin, O Lord, O Lord, O Lord have mer - cy

126 Can:

up - on us, have mer - cy up - on us, O Lord let thy mer -

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

up - on us, have mer - cy up - on us, O Lord let thy mer -

up - on us, have mer - cy up - on us, O Lord let thy

130

- cy, thy mer - cy, thy mer - cy ligh - ten up - on us

let thy mer - cy, thy mer - cy ligh - ten up - on us

- cy, O Lord let thy mer - cy ligh - ten up - on us

mer - cy, O Lord let thy mer - cy ligh - ten up - on us as

147

-foun - ded, let me ne-ver be con - foun - ded, con - foun -
 me ne-ver be con - foun - ded, let me ne-ver be con - foun - ded, con -
 -foun - ded, be con - foun - ded, let
 me ne - ver be con - foun - ded, let me ne-ver be con -

151

- ded, let me ne-ver be con - foun - ded,
 -foun - ded, con - foun - ded, let me ne-ver be con foun -
 me ne-ver be con - foun - ded, let me ne-ver be con -
 -foun - ded, con - foun - ded, let me ne - ver be con -

155

let me ne-ver be con - foun - ded, con - foun - ded.
 - ded, let me ne-ver be con - foun - ded.
 -foun - ded, let me ne - ver be con - foun - ded.
 -foun - ded, let me ne - ver be con - foun - ded.

Second Service: Jubilate Deo

Mr. [George] Marson

Dec: Full:

Medius

Contratenor

Tenor

Bassus

O be joy - ful in the Lord all ye

O be joy - ful in the Lord all ye

O be joy - ful in the Lord all ye

O be joy - ful in the Lord all ye

O be joy - ful in the Lord all ye

4

lands, serve the Lord with glad - ness and come be - fore his

lands, serve the Lord with glad - ness, and come be - fore his

lands, serve the Lord with glad - ness and come be - fore his

lands, serve the Lord with glad - ness and come be - fore his

lands, serve the Lord with glad - ness and come be - fore his

8

Can:

pre - sence with a song. Be - ye sure that the Lord he is God,

pre - sence with a song. Be - ye sure that the Lord he is God,

pre - sence with a song. Be - ye sure that the Lord he is God, it

pre - sence with a song. Be - ye sure that the Lord he is God,

13

it is he that hath made us and not we our - selves,
 it is he that hath made us and not we our - selves, we
 is he that hath made us and not we our - selves, our - selves,
 it is he that hath made us and not we our - selves, we

17

Dec:

we are his peo - ple and the sheep of his pas - ture. O go your
 are his peo - ple and the sheep of his pas - ture. O go your
 we are his peo - ple and the sheep of his pas - ture. O go your
 are his peo - ple and the sheep of his pas - ture. O go your

22

Full:

way in - to his gates with thanks - gi - ving, and in - to his courts with
 way in - to his gates with thanks - gi - ving, and in - to his courts with
 way in - to his gates with thanks - gi - ving, and in - to his courts with
 way in - to his gates with thanks - gi - ving, and in - to his courts with

26 Can: Dec:

praise, be thank - ful un - to him and speak good of his name. For the Lord is gra - ci -
 praise, be thank - ful un - to him and speak good of his name. For the Lord is gra - ci -
 praise, be thank - ful un - to him and speak good of his name. For the Lord is gra - ci -
 praise, be thank - ful un - to him and speak good of his name. For the Lord is gra - ci -

31

-ous, his mer - cy is e - ver - las - ting, and his truth en - du -
 -ous, his mer - cy is e - ver - las - ting, and his truth en - du - reth, his truth en -
 -ous, his mer - cy is e - ver - las - ting, and his truth en - du -
 -ous, his mer - cy is e - ver - las - ting, and his truth en - du -

35 Full:

-reth from ge - ne - ra - ti - on to ge - ne - ra - ti - on. Glo -
 -du - reth from ge - ne - ra - ti - on to ge - ne - ra - ti - on. Glo -
 -reth from ge - ne - ra - ti - on to ge - ne - ra - ti - on. Glo -
 -reth from ge - ne - ra - ti - on to ge - ne - ra - ti - on. Glo -

39

- ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost, as it
 - ry be to the Fa - ther and to the Son, and to the Ho - ly Ghost, as
 - ry be to the Fa - ther and to the Son, and to the Ho - ly Ghost, as it
 - ry be to the Fa - ther and to the Son, and to the Ho - ly Ghost.

44

was in the be - gin - ning is now, as it was in the be - gin - ning, is
 - it was in the be - gin - ning, is now, as it was in the be - gin - ning, is now,
 was in the be - gin - ning is now, as it was in the be - gin - ning,
 As it was in the be - gin - ning, is now, as it

48

now, as it was in the be - gin - ning, is now, is now is now
 is now, as it was in the be - gin - ning, is now and e - ver shall be,
 as it was in the be - gin - ning, is now, is now and e - ver shall be,
 was in the be - gin - ning, is now, as it was in the be - gin - ning, is now,

and e - ver shall be, world with - out end.
and e - ver shall be, world with - out end.
and e - ver shall be, world with - out end.
and e - ver shall be, world with - out end.
and e - ver shall be, world with - out end.

This block contains five staves of musical notation for measures 52 through 54. The first four staves are vocal parts, each with the lyrics "and e - ver shall be, world with - out end." written below the notes. The fifth staff is a piano accompaniment. The music is in a common time signature and features a melodic line with some rests and a supporting bass line.

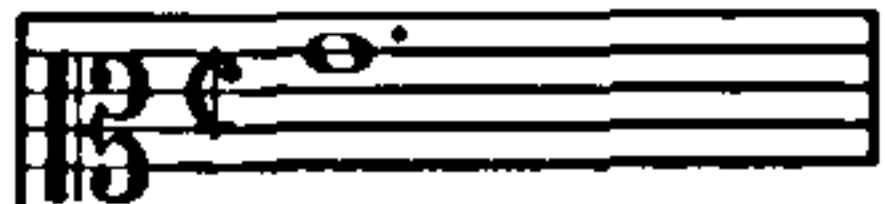
A men.
A men.
A men.
A men.
A men.

This block contains five staves of musical notation for measures 55 through 59. The first four staves are vocal parts, each with the lyrics "A men." written below the notes. The fifth staff is a piano accompaniment. The music continues with a similar melodic and harmonic structure to the previous block.

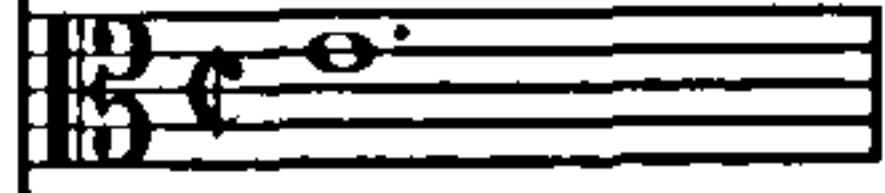
Second Service: Kyries

Mr. [George] Marson

Medius



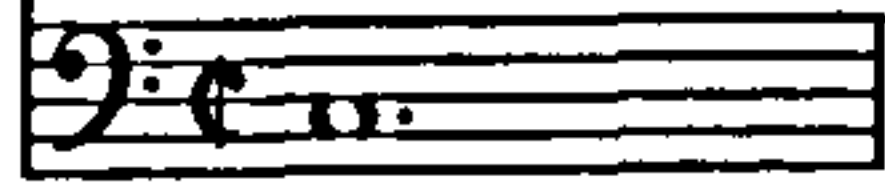
Contratenor



Tenor



Bassus



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

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

Lord, have mer - cy up - on us,

Lord, have mer - cy up - on us,

4

in - cline our hearts to keep this law.

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

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

and in - cline our hearts to keep this law.

8

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

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

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

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

12

laws in our hearts we be - seech thee.

laws in our hearts we be - seech thee.

these thy laws in our hearts we be - seech thee.

laws in our hearts we be - seech thee.

The musical score consists of five systems. The first system is a vocal line in treble clef with lyrics. The second system is a vocal line in bass clef with lyrics. The third system is a vocal line in bass clef with lyrics. The fourth system is a vocal line in bass clef with lyrics. The fifth system is a piano accompaniment in grand staff (treble and bass clefs). The lyrics are: "laws in our hearts we be - seech thee." The music is in a key with one flat (B-flat) and a 3/4 time signature. The piano part features a steady accompaniment with chords and moving lines in both hands.

Second Service: Creed

Mr. [George] Marson

I be - lieve in one God:

Medius

Contratenor

Tenor

Bassus

The Fa - ther Al - migh - ty, ma - ker of
The Fa - ther Al - migh - ty, ma - ker of
The Fa - ther Al - migh - ty, ma - ker of
The Fa - ther Al - migh - ty, ma - ker of

4

heaven and earth, and of all things vi - si - ble and in - vi - si -
heaven and earth, and of all things vi - si - ble and in - vi - si -
heaven and earth, and of all things vi - si - ble and in - vi - si -
heaven and earth, and of all things vi - si - ble and in - vi - si -

8

Dec:

- ble. And in one Lord Je - sus Christ the on - ly be - got - ten son of
 - ble. And in one Lord Je - sus Christ, the on - ly be - got - ten son of
 - ble. And in one Lord Je - sus Christ the on - ly be - got - ten son of
 - ble. And in one Lord Je - sus Christ the on - ly be - got - ten son of

12

God, be - got - ten of his Fa - ther be - fore all worlds.
 God, be - got - ten of his Fa - ther be - fore all
 God, be - got - ten of his Fa - ther be - fore all
 God, be - got - ten of his Fa - ther be - fore all

16

Can:

Dec:

Full:

God of God, light of light, ve - ry God of ve - ry God be - got -
 worlds. God of God, light of light, ve - ry God of ve - ry God, be - got -
 worlds. God of God, light of light, ve - ry God of ve - ry God, be - got -
 worlds. God of God, light of light, ve - ry God of ve - ry God, be - got -

21

- ten not made, be - ing of one sub - stance with the Fa - ther by whom

- ten not made be - ing of one sub - stance with the Fa - ther

- ten not made, be - ing of one sub - stance with the Fa - ther by whom

- ten not made be - ing of one sub - stance with the Fa - ther by

25

Can:

all things were made. Who for us men and for our sal -

by whom all things were made. Who for us men and for our sal - va -

all things were made. Who for us men and for our sal -

whom all things were made. Who for us men and for our sal -

29

- va - ti - on came down from heaven, and was in - car - nate by the

- ti - on came down from heaven, and was in - car - nate by the Ho -

- va - ti - on came down from heaven, and was in - car - nate by the Ho -

- va - ti - on came down from heaven and was in - car - nate by the

33

Ho - ly Ghost of the Vir - gin Ma - ry and was made, and
 - ly Ghost of the Vir - gin Ma - - ry and was made
 - ly Ghost of the Vir - gin Ma - ry and was made
 Ho - ly Ghost of the Vir - gin Ma - ry and was

37

Dec:

was made man. And was cru - ci - fied al - so for us un - der Pon -
 man. And was cru - ci - fi - ed al - so for us un -
 man. And was cru - ci - fied al - so for us un - der
 made man. And was cru - ci - fied al - so for us un - der

42

- ti - ous Pi - late. He suf - fered and was bu - ri - ed, And
 - der Ponce Pi - late, he suf - fered and was bu - ri - ed, And
 Pon - tious Pi - late, he suf - fered and was bu - ri - ed, And
 Ponce Pi - late, he suf - fered and was bu - ri - ed, And

46

— the third day he rose a - gain, he rose a - gain ac - cor - ding to the Scrip -
 — the third day he rose a - gain, he rose a - gain ac - cor - ding to the scrip -
 — the third day he rose a - gain, he rose a - gain ac - cor - ding to the
 — the third day he rose a - gain, he rose a - gain ac - cor - ding to the

50

Full:

- tures. And as - cen - ded in - to heaven
 - tures. And as - cen - ded in - to heaven
 Scrip - tures. And as - cen - ded in - to heaven,
 Scrip - tures. And as - cen - ded in - to heaven,

54

and sit - teth on the right hand of the Fa -
 — and sit - teth on the right hand of the Fa -
 and sit - teth on the right hand of the Fa -
 and sit - teth on the right hand of the Fa -

58

Can:

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

62

and the dead, whose king - dom shall have no end, whose king -
 both the quick and the dead, whose king - dom, whose king -
 and the dead, whose king - dom shall have no end,
 both the quick and the dead, the quick and the dead,

66

Dec:

- dom shall have no end. And I be - lieve in
 - dom, whose king - dom shall have no end. And I be - lieve in
 shall have no end. And I be - lieve
 whose king - dom shall have no end. And I be - lieve

70

the ho - ly ghost the lord and gi - ver of life, who pro - cee -
 the ho - ly ghost the lord and gi - ver of life, who pro - cee -
 in the ho - ly ghost the lord and gi - ver of life, who pro - cee -
 in the ho - ly ghost the lord and gi - ver of life, who pro - cee -

74

- deth from the Fa - ther and the Son, who with the Fa - ther and the
 - deth from the Fa - ther and the Son, who with the Fa - ther and the
 - deth from the Fa - ther and the Son, who with the Fa - ther and the
 - deth from the Fa - ther and the Son, who with the Fa - ther and the

78

Son to - ge - ther is wor - ship - ped and glo - ri -
 Son to - ge - ther is wor - ship - ped and glo - ri -
 Son to - ge - ther is wor - ship - ped and glo - ri -
 Son to - ge - ther and glo - ri -

82

Can:

- fied who spake by the Pro - phets. And I be -

- fied who spake by the pro - phets. And I be -

- fied who spake by the pro - phets. And I be -

- fied who spake by the Pro - phets. And I be -

86

lieve one Ca - tho - lique and A - po -

lieve one Ca - tho - lique and A - pos - to -

lieve one Ca - tho - lique and A - po - sto - lic church, and A -

lieve one Ca - tho - lique and A - po -

90

Dec:

- sto - lic church. I ack - now - ledge one bap - tism for the re -

- lique Church. I ack - now - ledge one bap - tism for the re -

- po - sto - lic church. I ack - now - ledge one bap - tism for the re -

- sto - lic Church. I ack - now - ledge one bap - tism for the re -

94

Full:

-mis - si - on of _____ sins. And I look for the re-sur-rec - ti -

-mis - si - on of _____ sins. And I look for the re-sur

-mis - si - on of _____ sins. And I look for the re-sur-rec - ti - on of

-mis - si - on of _____ sins. And

98

-on of the dead, of the _____ dead, the re-sur-rec - ti - on,

-rec - ti - on of the _____ dead, and I look for the re-sur-rec - ti -

the dead, and I look for

I look for the re-sur-rec - ti - on of the dead. And

101

the re-sur-rec - ti - on, the re-sur-rec - ti - on of the _____ dead, the re-sur-rec -

on, the re-sur-rec - ti - on of the _____ dead,

and I look for the re-sur-rec - ti - on of the dead,

I look _____ for the re-sur-rec - ti -

104

- ti - on of the dead, the re-sur-rec - ti-on of the dead, and the life of the
the re-sur-rec - ti - on of the dead, and the life of the
the re-sur-rec - ti - on of the dead, and the life of the
-on of the dead, of the the dead, and the life of the

This block contains the musical notation for measures 104 through 106. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "- ti - on of the dead, the re-sur-rec - ti-on of the dead, and the life of the the re-sur-rec - ti - on of the dead, and the life of the the re-sur-rec - ti - on of the dead, and the life of the -on of the dead, of the the dead, and the life of the". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

107

world to come. A - - - - - men.
world to come. A - - - - - men.
world to come. A - - - - - men.
world to come. A - - - - - men.

This block contains the musical notation for measures 107 through 109. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "world to come. A - - - - - men." repeated for each voice part. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Second Service: Magnificat

Mr. [George] Marson

Medius

Contratenor

Tenor

Bassus

My soul doth mag - ni - fy the

My soul doth mag - ni - fy the

My soul doth mag - ni - fy the

My soul doth mag - ni - fy the

4

Lord, and my spirit re - joi - ceth in God my sa - vi - our, for he hath re -

Lord, and my spirit re - joi - ceth in god my sa - vi - our, for he hath re -

Lord, and my spirit re - joi - ceth in God my sa - vi - our, for he hath re -

Lord, and my spirit re - joi - ceth in God my sa - vi - our, for he hath re -

9

Dec:

- gar - ded the low - li - ness of his hand - maid. For be - hold from

- gar - ded the low - li - ness of his hand - maid. For be - hold from

- gar - ded the low - li - ness of his hand - maid. For be - hold from

- gar - ded the low - li - ness of his hand - maid. For be - hold from

13

Can:

hence - forth all ge - ne - ra - ti - ons shall call me bles - sed, for
 hence - forth all ge - ne - ra - ti - ons shall call me bles - sed, for
 hence - forth all ge - ne - ra - ti - ons shall call me bles - sed, for
 hence - forth all ge - ne - ra - ti - ons shall call me bles - sed, for

17

he that is migh - ty hath mag - ni - fied me and ho - ly is his
 he that is migh - ty hath mag - ni - fied me and ho - ly is his
 he that is migh - ty hath mag - ni - fied me and ho - ly is his
 he that is migh - ty hath mag - ni - fied me and ho - ly is his

21

Full:

name. And his mer - cy is on them that fear him through - out all
 name. And his mer - cy is on them that fear him through - out all
 name. And his mer - cy is on them that fear him through - out all
 name. And his mer - cy is on them that fear him through - out all

25

ge - ne - ra - ti - ons. He hath shew - ed strength with his arm, he

ge - ne - ra - ti - ons. He hath shew - ed strength with his arm, he

ge - ne - ra - ti - ons. He hath shew - ed strength with his arm, he

ge - ne - ra - ti - ons. He hath shew - ed strength with his arm, he

30

hath scat - te - red the proud in the i - ma - gi - na - ti - ons of their

hath scat - te - red the proud in the i - ma - gi - na - ti - ons of their

hath scat - te - red the proud in the i - ma - gi - na - ti - ons of

hath sca - te - red the proud in the i - ma - gi - na - ti - ons of their

34

Dec:

hearts. He hath put down the migh - ty from their seat and hath ex -

hearts. He hath put down the migh - ty from their seat, and hath ex - al -

their hearts. He hath put down the migh - ty from their seat, and hath ex -

hearts. He hath put down the migh - ty from their seat, and hath ex -

38

Can:

-al - ted the hum - ble and meek. He hath fil - led the hun - gry with
 -ted the hum - ble and meek. He hath fil - led the hun - gry
 -al - ted the hum ble and meek. He hath fil - led the hun - gry
 -al - ted the hum - ble and meek. He hath fil - led the hun - gry

42

Dec:

— good things and the rich he hath sent emp - ty a - way. He re -
 with good things and the rich he hath sent emp - ty a - way. He re -
 with good things, and the rich he hath sent emp - ty a - way. He re -
 with good things and the rich he hath sent emp - ty a - way. He re -

46

-mem - bering his mer - cy hath hol - pen his ser - vant Is - ra - el, as
 - mem - bering his mer - cy hath hol - pen his ser - vant Is - ra - el,
 - mem - bering his mer - cy hath hol - pen his ser - vant Is - ra - el, as
 - mem - bering his mer - cy hath hol - pen his ser - vant Is - ra - el, as

50

he pro - mi - sed to our fa - thers A - bra - ham and his seed

as he pro - mi - sed to our fa - thers A - bra - ham and his seed

he pro - mi - sed to our fa - thers A - bra - ham and his

he pro - mi - sed to our fa - thers A - bra - ham and his

54

Full:

— for e - - ver. Glo - ry be to the Fa - ther and to the

for e - - ver. Glo - ry be to the Fa - ther and to the

seed for e - ver. Glo - ry be to the Fa - ther and to the

seed for e - ver. Glo - ry be to the Fa - ther and to the

59

Son and to the Ho - ly Ghost. As it was in the be -

Son and to the Ho - ly Ghost. As it was in the be -

Son and to the Ho - ly Ghost. As it was in the be -

Son and to the Ho - ly Ghost. As it was in the be -

63

-gin - ning, is now and e - ver shall be world with-out end, world with - out end,
 - gin - ning, is now and e - ver shall be, world with-out
 - gin - ning, is now and e - ver shall be, is
 - gin - ning, as it was in the be - gin - ning is now and

67

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

70

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

73

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

76

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

79

men, A men.
 world with-out end, A men.
 men, A men.
 world with-out end, A men.

Second Service: Nunc Dimittis

Mr. [George] Marson

Full:

Medius
Contratenor
Tenor
Bassus

Lord, now let - test thou thy ser - vant

Lord, now let - test thou thy ser - vant de -

Lord, now let - test thou thy ser - vant de -

Lord, now let - test thou thy ser - vant

4

de - part in peace, ac - cor - ding to thy word. For mine eyes have seen

- part in peace, ac - cor - ding to thy word. For mine eyes have seen thy

- part in peace, ac - cor - ding to thy word. For mine eyes have

de - part in peace, ac - cor - ding to thy word. For mine eyes have seen

9 Dec:

thy sal - va - ti - on, which thou hast pre - pa - red be - fore the

sal - va - ti - on, which thou hast pre - pa - red be - fore the

seen thy sal - va - ti - on, which thou hast pre - pa - red be - fore

thy sal - va - ti - on, which thou hast pre - pa - red be - fore the

13 Can:

face of all peo - ple. To be a light to light - en
 face of all peo - ple. To be a light to light - en
 the face of all peo - ple. To be a light to light - en
 face of all peo - ple. To be a light to light - en the

17

-en the Gen - tiles, and to be the glo - ry of thy peo - ple
 the Gen - tiles, and to be the glo - ry of thy peo - ple
 -en the Gen - tiles, and to be the glo - ry of thy peo - ple
 Gen - tiles, and to be the glo - ry of thy peo -

21 Full:

Is - ra - el. Glo - ry be to the Fa - ther, and
 Is - ra - el. Glo - ry be to the Fa - ther, and
 Is - ra - el. Glo - ry be to the Fa - ther and
 -ple Is - ra - el. Glo - ry be to the Fa - ther and

25

to the Son and to the Ho - ly Ghost. As it was in the be - gin -

to thy son and to the Ho - ly Ghost. As it was in the be - gin -

to the son and to the ho - ly Ghost. As it was in the be - gin -

to the Son and to the Ho - ly Ghost. As it was in the be - gin -

30

- ning, is now, is now and e - ver shall be, world with-out end,

- ning, is now, is now and e - ver shall be world with out

- ning, is now, is now, is now and e - ver shall be world

- ning, is now, is now and e -

34

is now and e - ver shall be, world with-out end, with-out end,

end, is now and e - ver shall be world with-out

with - out end, A - men. is now and e - ver shall be, world with - out

- ver shall be, world with - out end, is

49

The musical score consists of five systems of staves. The first four systems are vocal parts, and the fifth system is piano accompaniment. The lyrics are: "ver shall be, world with out end, A men." and "with out end, A men." and "end, A men." and "end. A men." The piano accompaniment is in the bottom system, with treble and bass clefs. The music is in a common time signature and features various note values, rests, and phrasing slurs.

- ver shall be, world with out end, A men.

with out end, A men.

end, A men.

end. A men.

Sharp Service: Te Deum

Mr. [William] West

A single musical staff in treble clef with a common time signature (C). The melody consists of five quarter notes: G4, A4, B4, C5, and B4. Below the staff, the lyrics "We praise thee O God" are written.

Medius

A musical staff in alto clef with a common time signature (C). It contains a few notes, likely representing the beginning of the vocal line.

Contratenor

A musical staff in alto clef with a common time signature (C). It contains a few notes, likely representing the beginning of the vocal line.

Tenor

A musical staff in tenor clef with a common time signature (C). It contains a few notes, likely representing the beginning of the vocal line.

Bassus

A musical staff in bass clef with a common time signature (C). It contains a few notes, likely representing the beginning of the vocal line.

A system of musical notation for four voices and piano accompaniment. The voices are Medius, Contratenor, Tenor, and Bassus. The piano accompaniment is shown in grand staff notation. The lyrics for all voices are: "We know-ledge thee to be the". The music is in 3/4 time with a key signature of one sharp (F#).

4

Can:

A system of musical notation for four voices and piano accompaniment. The lyrics are: "Lord. All the earth doth wor - ship thee: the Fa - ther e - ver - las -". The music is in 3/4 time with a key signature of one sharp (F#).

21 Dec:

- ba - oth. Heaven and earth are full of the Ma - je - sty of thy glo - ry, the

- ba - oth. Heaven and earth are full of the Ma - je - sty of thy glo - ry, the

Sa - ba - oth. Heaven and earth are full of the Ma - je - sty of thy glo - ry, the

Sa - ba - oth. Heaven and earth are full of the Ma - je - sty of thy glo - ry, the

26 Can:

glo - ri - ous com - pa - ny of the A - pos - tles praise thee, the good - ly

glo - ri - ous com - pa - ny of the A - pos - tles praise thee, the good - ly

glo - ri - ous com - pa - ny of the A - pos - tles praise thee, the good - ly

glo - ri - ous com - pa - ny of the A - pos - tles praise thee, the good - ly

30 Dec:

fel - low - ship of the Pro - phets praise thee, the no - ble ar - my of

fel - low - ship of the Pro - phets praise thee, the no - ble ar - my of

fel - low - ship of the Pro - phets praise thee, the nob - le ar - my of

fel - low - ship of the Pro - phets praise thee, the no - ble ar - my of

34

Can:

mar - tyrs praise thee. The ho - ly church tho - rough-out all the world doth

mar - tyrs praise thee. The ho - ly church tho - rough-out all the world doth

mar - tyrs praise thee. The ho - ly church tho - rough-out all the world doth

mar - tyrs praise thee. The ho - ly church tho - rough-out all the world doth

38

Dec:

Can

know - ledge thee: The Fa - ther of an in - fi - nite ma - je - sty, thy

know - ledge thee: The Fa - ther of an in - fi - nite ma - je - sty, thy

doth know - ledge thee: The Fa - ther of an in - fi - nite ma - je - sty thy

know - ledge thee: The Fa - ther of an in - fi - nite ma - je - sty, thy

42

Dec:

ho - nou - ra - ble, true and on - ly son, al - so the ho - ly ghost the

ho - nou - ra - ble, true and on - ly son, al - so the ho - ly ghost the

ho - nou - ra - ble, true and on - ly son, al - so the ho - ly ghost the com

ho - nou - ra - ble, true and on - ly son, al - so the ho - ly ghost the

46

Full:

com - for - ter. Thou art the king of glo - ry, of glo -
 com - for - ter. Thou art the king of glo - ry, of glo -
 - for - ter. Thou art the king of glo - ry O Christ, the
 com - for - ter. Thou art the king of glo - ry, of glo -

50

- ry, the king of glo - ry O Christ. Thou art the e - ver - las - ting
 - ry, the king of glo - ry O Christ. Thou art the e - ver - las - ting
 king of glo - ry O Christ. Thou art the e - ver - las - ting
 - ry, the king of glo - ry O Christ. Thou art the e - ver - las - ting

55

Can:

son of the Fa - ther. When thou took'st up - on thee to de - li -
 son of the Fa - ther. When thou took'st up - on thee to de -
 son of the Fa - ther. When thou took'st up - on thee to de -
 son of the Fa - ther. When thou took'st up - on thee to de -

59 Dec:

- ver - man thou didst not ab-hor the Vir - gin's womb, when thou hadst o - ver -

- li - ver man thou didst not ab-hor the Vir - gin's womb, when thou hadst o - ver -

- li - ver man thou didst not ab-hor the Vir - gin's womb, when thou hadst o - ver -

- li - ver man thou didst not ab-hor the Vir - gin's womb, when thou hadst o - ver -

63

come the sharp - ness of death thou didst o - pen the king - dom of heaven to all be -

come the sharp - ness of death thou didst o - pen the king - dom of heaven to all be -

come the sharp - ness of death thou didst o - pen the king - dom of heaven to all be -

come the sharp - ness of death thou didst o - pen the king - dom of heaven to all be -

67 Dec:

+ Can: +

- lie - vers. Thou sit - test at the right hand of God in the glo - ry of the Fa - ther. We -

- lie - vers. Thou sit - test at the right hand of God in the glo - ry of the Fa - ther. We -

- lie - vers. Thou sit - test at the right hand of God in the glo - ry of the Fa - ther. We -

- lie - vers. Thou sit - test at the right hand of God in the glo - ry of the Fa - ther. We -

72 Full:

— be - lieve that thou shalt come to be our judge. We there - fore

— be - lieve that thou shalt come to be our judge. We there - fore

— be - lieve that thou shalt come to be our judge. We there - fore

— be - lieve that thou shalt come to be our judge. We there - fore

76

pray thee, help thy ser - vants whom thou hast re - dee - med with thy pre - cious

pray thee, help thy ser - vants whom thou hast re - dee - med with thy pre - cious

pray thee, help thy ser - vants whom thou hast re - dee - med with thy pre - cious

pray thee, help thy ser - vants whom thou hast re - dee - med with thy pre - cious

81

blood, make them to be num - bered with thy saints in

blood, make them to be num - bered with thy saints in

blood, make them to be num - bered with thy saints in

blood, make them to be num - bered with thy saints in

85

glo - ry e - ver - las - ting, in glo - ry e - ver - las - ting,
 in glo - ry e - ver - las - ting, in glo - ry e - ver - las - ting,
 glo - ry e - ver - las - ting, in glo - ry e - ver - las - ting,
 glo - ry e - ver - las - ting, in glo - ry e - ver - las - ting,

89

in glo - ry e - ver - las - ting. O Lord save thy peo - ple and bless.
 in glo - ry e - ver - las - ting. O Lord save thy peo - ple and bless.
 in glo - ry e - ver - las - ting. O Lord save thy peo - ple and bless.
 in glo - ry e - ver - las - ting. O Lord save thy peo - ple and bless.

Dec:

95

Can:
 thine he - ri - tage, go - vern them and lift them up for e -
 thine he - ri - tage, go - vern them and lift them up for e -
 thine he - ri - tage, go - vern them and lift them up for e -
 thine he - ri - tage, go - vern them and lift them up for e -

99

Dec: Can:

- ver. Day by day we mag - ni - fy thee, and

- ver. Day by day we mag - ni - fy thee, and

- ver. Day by day we mag - ni - fy thee, and

- ver. Day by day we mag - ni - fy thee, and

103

Dec:

we wor - ship thy name e - ver world with - out end. Vouch - safe O

we wor - ship thy name e - ver world with - out end. Vouch - safe O

we wor - ship thy name e - ver world with - out end. Vouch - safe O

we wor - ship thy name e - ver world with - out end. Vouch - safe O

107

Can:

Lord to keep us this day with - out sin. O Lord have mer - cy

Lord to keep us this day with - out sin. O Lord have mer - cy

Lord to keep us this day with - out sin. O Lord have mer - cy

Lord to keep us this day with - out sin. O Lord have mer - cy

111

Dec:

up - on us, have mer-cy up - on us, O Lord let thy

up - on us, have mer-cy up - on us, O Lord let thy

up - on us, have mer-cy up - on us, O Lord let thy

up - on us, have mer-cy up - on us, O Lord let thy

115

Full:

mer - cy ligh - ten up - on us as our trust is in thee. O

mer - cy ligh - ten up - on us as our trust is in thee. O

mer - cy ligh - ten up - on us as our trust is in thee. O

mer - cy ligh - ten up - on us as our trust is in thee. O

120

Lord in thee have I trus - - - ted, let me

Lord in thee have I trus - - - ted, let me

Lord in thee have I trus - - - ted, let me

Lord in thee have i trus - - - ted, let me

124

ne - ver be con - foun - ded, be con - foun - ded.

ne - ver be con - foun - ded, be con - foun - ded.

ne - ver be con - foun - ded, be con - foun - ded.

ne - ver be con - foun - ded, be con - foun - ded.

ne - ver be con - foun - ded, be con - foun - ded.

6

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

Lord have mer - cy up - on us and

Lord have mer - cy up - on us and

Lord have mer - cy up - on us and

Lord have mer - cy up - on us and

9

these thy laws in our hearts we be - seech thee.

write all these thy laws in our hearts we be - seech thee.

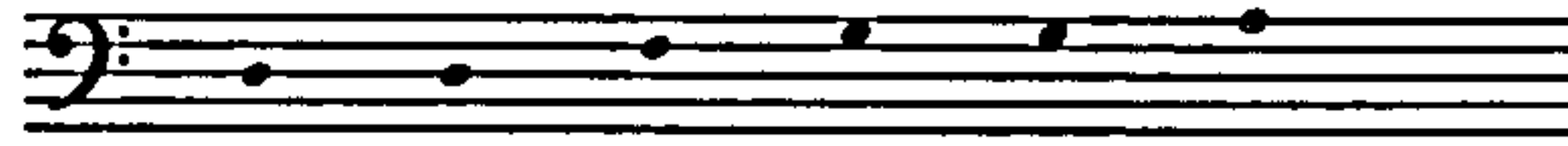
write all these thy laws in our hearts we be - seech thee.

write all these thy laws in our hearts we be - seech thee.

write all these thy laws in our hearts we be - seech thee.

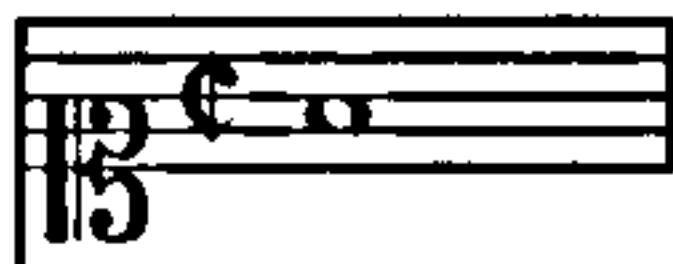
Sharp Service: Creed

[William] West



I be - lieve in one God:

Medius



Contratenor



Tenor



Bassus



The Fa - ther al - migh - ty ma -

The Fa - ther al - migh - ty ma -

The Fa - ther al - migh - ty ma -

The Fa - ther al - migh - ty ma -

- ker of heaven and earth, and of all things vi - si - ble and

- ker of heaven and earth, and of all things vi - si - ble

- ker of heaven and earth, and of all things vi - si - ble

- ker of heaven and earth, and of all things vi - si - ble

8

Dec:

in - vi - si - ble. And in one Lord Je - sus Christ the on - ly be -
 and in - vi - si - ble. And in one Lord Je - sus Christ the
 and in - vi - si - ble. And in one Lord Je - sus Christ the
 and in - vi - si - ble. And in one Lord Je - sus Christ the

12

Can:

-got - ten son of God, be - got - ten of his fa - ther
 on - ly be - got - ten son of God, be - got - ten of his fa -
 on - ly be - got - ten son of God, be - got - ten of his fa -
 on - ly be - got - ten son of God, be - got - ten of his fa -

16

Dec:

Can:

be - fore all worlds. God of God, light of light, ve - ry God of
 - ther be - fore all worlds. God of God, light of light, ve - ry God of
 - ther be - fore all worlds. God of God, light of light, ve - ry God of
 - ther be - fore all worlds. God of God, light of light, ve - ry God of

21

Full:

ve - ry God, be - got-ten not made, be - ing of one sub - stance with_

ve - ry God, be - got-ten not made, be - ing of one sub - stance

ve - ry God, be - got-ten not made, be - ing of one sub - stance

ve - ry God, be - got-ten not made, be - ing of one sub - stance

26

the fa - ther by whom all things were made. Who for us

with the fa - ther by whom all things were made. Who

with the fa - ther by whom all things were made. Who

with the fa - ther by whom all things were made. Who

with the fa - ther by whom all things were made. Who

31

men and for our sal - va - ti - on came down from

for us men and for our sal - va - ti - on came

for us men and for our sal - va - ti - on came

for us men and for our sal - va - ti - on came

for us men and for our sal - va - ti - on came

35

heaven, and was in - car - nate by the ho - ly, ho - ly ghost of the
 down from heaven, and was in - car - nate by the ho - ly ghost
 down from heaven, and was in - car - nate by the ho - ly ghost
 down from heaven and was in - car - nate by the ho - ly ghost

39

Can:

Vir - gin Ma - ry and was made man. He was cru - ci -
 of the Vir - gin Ma - ry and was made man. He was
 of the Vir - gin Ma - ry and was made man. He was
 of the Vir - gin Ma - ry and was made man. He was

43

-fied al - so for us un - der Pon - ti - ous Pi - late.
 cru - ci - fied al - so for us un - der Pon - ti - ous Pi -
 cru - ci - fied al - so for us un - der Pon - ti - ous Pi -
 cru - ci - fied al - so for us un - der Pon - ti - ous Pi -

47

Dec:

He suf - fered and was bu - ri - ed and the third day he
- late. He suf - fered and was bu - ri - ed and the third
- late. He suf - fer - ed and was bu - ri - ed and the third
- late. He suf - fered and was bu - ri - ed and the third

51

Full:

rose a - gain ac - cor - ding to the Scrip - tures, and as -
day he rose a - gain ac - cor - ding to the Scrip - tures, and as -
day he rose a - gain ac - cor - ding to the Scrip - tures, and as -
day he rose a - gain ac - cor - ding to the Scrip - tures, and as -

55

- cen - ded in - to heaven and sit - teth on the right hand of God the Fa - ther,
- cen - ded in - to heaven in - to heaven and sit - teth on the
- cen - ded in - to heaven and sit - teth on the right hand of
- cen - ded in - to heaven and sit - teth on the right hand of god the

59

Full:

of the Fa - ther. And he shall come a - gain with glo - ry to
 right hand of God the Fa - ther. And he shall come a - gain with glo - ry to
 God the Fa - ther. And he shall come a - gain with glo - ry to
 Fa - ther, the Fa - ther. And he shall come a - gain with glo - ry to

64

judge both the quick and the dead, whose king - dom shall have no end, whose king - dom shall have no...
 judge both the quick and the dead, whose king - dom shall have no end, shall have no
 judge both the quick and the dead, whose king - dom shall have no
 judge both the quick and the dead, whose king - dom shall have no

68

Can:

end. And I be - lieve in the ho - ly ghost the lord and gi-ver of
 end. And I be - lieve in the ho - ly ghost the lord and gi-ver of
 end. And I be - lieve in the ho - ly ghost the lord and gi-ver of
 end. And I be - lieve in the ho - ly ghost the lord and gi-ver of

73 Dec:

life, who pro - cee - deth from the fa - ther and the son, who
 life, who pro - cee - deth from the fa - ther and the son, who
 life, who pro - cee - deth from the fa - ther and the son, who
 life, who pro - cee - deth from the fa - ther and the son, who

77 Can: Dec:

with the fa - ther and the son to - ge - ther is wor - ship - ped and
 with the fa - ther and the son to - ge - ther is wor - ship - ped and
 with the fa - ther and the son to - ge - ther is wor - ship - ped and
 with the fa - ther and the son to - ge - ther is wor - ship - ped and

82 Can: Dec:

glo - ri - fied who spake by the Pro - phets. And I be - lieve one
 glo - ri - fied who spake by the Pro - phets. And I be - lieve one
 glo - ri - fied who spake by the Pro - phets. And I be - lieve one
 glo - ri - fied who spake by the Pro - phets. And I be - lieve one

87

Can:

Ca - tho - lic and A - po - sto - lic Church. I ack - now - ledge one bap -

Ca - tho - lic and A - po - sto - lic Church. I ack - now - ledge one bap -

Ca - tho - lic and A - po - sto - lic Church. I ack - now - ledge one bap -

Ca - tho - lic and A - po - sto - lic Church. I ack - now - ledge one bap -

92

Full:

- tism for the re - mis - si - on of sins. And I look for the re - sur -

- tism for the re - mis - si - on of sins. And I look for the re - sur -

- tism for the re - mis - si - on of sins. And I look for the re - sur -

- tism for the re - mis - si - on of sins. And I look for the re - sur -

96

-rec - ti - on of the dead, and the

-rec - ti - on of the dead, and the

-rec - ti - on of the dead, and the

-rec - ti - on of the dead, and the

99

life of the world to come. A - - - men.

life of the world to come. A - - - men.

life of the world to come. A - - - men.

life of the world to come. A - - - men.

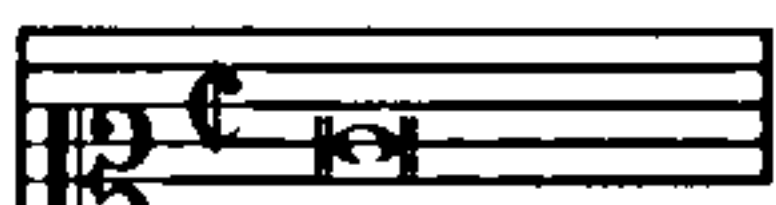
life of the world to come. A - - - men.

The musical score consists of five systems. The first four systems are for voice parts (Soprano, Alto, Tenor, Bass) and the fifth system is for piano accompaniment. Each system contains a vocal line with lyrics and a piano line. The lyrics are: "life of the world to come. A - - - men." The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments. The score is written in a key with one sharp (F#) and a common time signature.

Sharp Service: Magnificat

Mr [William] West

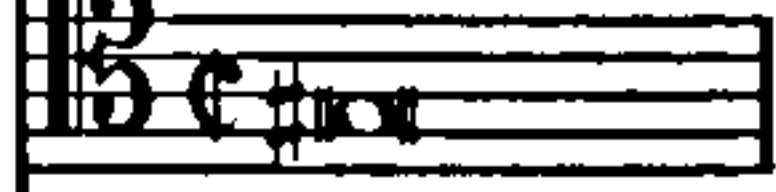
Medius



Contratenor



Tenor



Bassus



My soul doth mag-ni - fy the

My soul doth mag-ni - fy the Lord

My soul doth mag - ni - fy the Lord

My soul doth mag - ni - fy the Lord

4

Lord and my spi - rit hath re - joi - ced in god my sa - vi - our, for

and my spirit hath re - joi - ced in god my sa - vi - our, for

and my spirit hath re - joi - ced in god my sa - vi - our, for

and my spi - rit hath re - joi - ced in god my sa - vi - our, for

Can:

8

he hath re - gar - ded the low - li - ness of his hand - mai - den. For be - hold

he hath re - gar - ded the low - li - ness of his hand - mai - den. For be - hold

he hath re - gar - ded the low - li - ness of his hand - mai - den. For be - hold

he hath re - gar - ded the low - li - ness of his hand mai - den. For be - hold

Dec:

13

— from hence - forth all ge - ne - ra - ti - ons shall call me bles - sed, for he

— from hence - forth all ge - ne - ra - ti - ons shall call me bles - sed, for he

— from hence - forth all ge - ne - ra - ti - ons shall call me bles - sed, for he

— from hence - forth all ge - ne - ra - ti - ons shall call me bles - sed, for he

18

that is might - ty hath mag - ni - fi - ed me and

that is migh - ty hath mag - ni - fi - ed me and ho -

that is migh - ty hath mag - ni - fi - ed me and

that is migh - ty hath mag - ni - fi - ed me and

22

Full:

ho - ly is his name. And his mer - cy is on them that

-ly is his name. And his mer - cy is on them that fear

ho - ly is his name. And his mer - cy is on them that

ho - ly is his name. And his mer - cy is on them that

26

Can:

fear him thor-ough-out all ge - ne - ra - ti - ons. He hath

him tho-rough-out all ge - ne - ra - ti - ons. He hath

fear him tho-rough-out all ge - ne - ra - ti - ons He hath

fear him tho-rough-out all ge - ne - ra - ti - ons. He hath

31

shew - ed strength with his arm, he hath scat - te-red the proud in the

shew - ed strength with his arm, he hath scat - te-red the proud in the i -

shew - ed strength with his arm, he hath scat - te-red the proud in the i -

shew - ed strength with his arm, he hath scat - te-red the proud in the i -

35

Dec:

i - ma - gi - na - ti - ons of their hearts. He hath put down the

ma - gi - na - ti - ons of their hearts. He hath put down the

ma - gi - na - ti - ons of their hearts. He hath put down the

ma - gi - na - ti - ons of their hearts. He hath put down the

39

Can:

migh - ty from their seat and hath ex - al - ted the hum - ble and meek He

migh - ty from their seat and hath ex - al - ted the hum - ble and meek. He

migh - ty from their seat and hath ex - al - ted the hum - ble and meek. He

migh - ty from their seat and hath ex - al - ted the hum - ble and meek. He

43

Dec:

hath fil - led the hun - gry with good things and the rich he hath sent emp - ty a - way. He re -

hath fil - led the hun - gry with good things and the rich he hath sent emp - ty a - way. He re -

hath fil - led the hun - gry with good things and the rich he hath sent emp - ty a - way. He re -

hath fil - led the hun - gry with good things and the rich he hath sent emp - ty a - way. He re -

48

Can:

- mem - bering his mer - cy hath hol - pen his ser - vant Is - ra - el, as he pro - mis

- mem - bering his mer - cy hath hol - pen his ser - vant Is - ra - el, as he pro - mis -

- mem - bering his mer - cy hath hol - pen his ser - vant Is - ra - el, as he pro - mis

- mem - bering his mer - cy hath hol - pen his ser - vant Is - ra - el, as he pro - mis

53 Full:

-ed to our fa - thers A - bra - ham and his seed for e - ver. Glo - ry be

-ed to our fa - thers A - bra - ham and his seed for e - ver. Glo - ry be

-ed to our fa - thers A - bra - ham and his seed for e - ver. Glo - ry be

ed to our fa - thers A - bra - ham and his seed for e - ver. Glo - ry be

58

to the Fa - ther and to the son and to the ho - ly ghost,

to the Fa - ther and to the son and to the ho - ly ghost,

to the Fa - ther and to the son and to the ho - ly ghost,

to the Fa - ther and to the son and to the ho - ly ghost,

62 Can:

as it was in the be - gin - ning, is now and e - ver shall

as it was in the be - gin - ning, is now and e - ver shall

as it was in the be - gin - ning, is now and e - ver shall

as it was in the be - gin - ning, is now and e - ver shall

Dec: Full:

be, world with out end, world with - out
 be, world with - out end, world with - out
 be, world with - out end, world with - out
 be, world with - out end, world with - out
 be, world with - out end, world with - out

end. A men.
 end. A men.
 end. A men.
 end. A men.
 end. A men.

Sharp Service: Nunc Dimittis

[William] West

Medius

Contratenor

Tenor

Bassus

Lord, now let - test thou thy ser - vant de -

Lord, now let - test thou thy ser - vant de -

Lord, now let - test thou thy ser - vant de -

Lord, now let - test thou thy ser - vant de -

4

Dec:

- part in — peace, ac - cor - ding to thy word. For mine eyes have seen

- part in — peace, ac - cor - ding to thy word. For mine eyes have seen

- part in peace, — ac - cor - ding to thy word. For mine eyes have seen

- part in — peace, ac - cor - ding to thy word. For mine eyes have seen

9

Can:

thy sal - va - ti - on, which thou hast pre pa - red be - fore the face of all

thy sal - va - ti - on, which thou hast pre - pa - red be - fore the face of all

thy sal - va - ti - on, which thou hast pre - pa - red be - fore the face of all

thy sal - va - ti - on, which thou hast pre - pa - red be - fore the face of all

14

Dec:

peo - ple. To be a light to ligh-ten the Gen - tiles, and to be the
 peo - ple. To be a light to ligh-ten the Gen - tiles, and to be the
 peo - ple. To be a light to ligh-ten the Gen - tiles, and to be the
 peo - ple. To be a light to ligh-ten the Gen - tiles, and to be the

19

glo - ry of thy peo - ple Is - ra-el. Glo - ry be to the Fa - ther and
 glo - ry of thy peo - ple Is - ra-el. Glo - ry be to the Fa - ther and
 glo - ry of thy peo - ple Is - ra-el. Glo - ry be to the Fa - ther and
 glo - ry of thy peo - ple Is - ra-el. Glo - ry be to the Fa - ther and

24

to the son and to the ho - ly ghost. As it was in the be - gin - ning, as it
 to the son and to the ho - ly ghost. As it was in the be - gin - ning, as it
 to the son and to the ho - ly ghost. As it was in the be - gin - ning, as it
 to the son and to the ho - ly ghost. As it was in the be - gin - ning, as it

29

was in the be - gin - ning, is now and e - ver shall be, is now and e - ver
was in the be - gin - ning, is now and e - ver shall be, is now and e - ver
was in the be - gin - ning, is now and e - ver shall be, is now and e - ver
was in the be - gin - ning, is now and e - ver shall be, is now and e - ver

The musical score for measures 29-33 consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass) and a fifth voice part. The lyrics are: "was in the be - gin - ning, is now and e - ver shall be, is now and e - ver". The piano accompaniment is in the right and left hands, providing harmonic support for the vocal lines.

34

shall be, world with - out end. A - - - men.
shall be, world with - out end. A - - - men.
shall be, world with - out end. A - - - men.
shall be, world with - out end. A - - - men.

The musical score for measures 34-38 consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass) and a fifth voice part. The lyrics are: "shall be, world with - out end. A - - - men.". The piano accompaniment is in the right and left hands, providing harmonic support for the vocal lines.

Short Service for Men

Benedicite

Adrian Batten

Primus Contratenor

Secundus Contratenor

Tenor

Bassus

3

Can:

22

sum-mer, praise ye the Lord; laud and ex - alt him for e - ver,
 sum-mer, praise ye the Lord; laud and ex - alt him for e -
 sum-mer, praise ye the Lord; laud and ex - alt him, laud and ex - alt him
 sum-mer, praise ye the Lord; laud and ex - alt, ex - alt him for

26

Dec:

laud and ex - alt him for e - ver. Ice and snow, nights and days, praise ye the
 - ver, ex - alt him for e - ver. Ice and snow, nights and days, praise ye the
 - ver, for e - ver, for e - ver. Ice and snow, nights and days, praise ye the
 e - ver, for e - ver. Ice and snow, nights and days, praise ye the

31

Lord; laud and ex - alt him for e - ver, ex - alt
 Lord; laud and ex - alt him for e - ver, laud and ex -
 Lord; laud and ex - alt him, laud and ex - alt him for e - ver,
 Lord; laud and ex - alt, ex - alt him for e - ver, for

35

Can:

— him for e - ver. Light and dark - ness, light - nings and clouds, praise ye the

-alt him for e - ver. Light and dark - ness, light - nings and clouds, praise ye the

for e - ver. Light and dark - ness, light - nings and clouds, praise ye the

e - ver. Light and dark - ness, light - nings and clouds, praise ye the

39

Lord; moun - tains and hills, praise ye the

Lord; moun - tains and hills, and hills, praise ye the

Lord; moun - tains and hills, praise ye the Lord, and hills, praise ye the

Lord; moun - tains and hills, praise ye the Lord, praise ye the

43

Full:

Lord; let Is - ra-el praise the Lord; laud and ex - alt him for e -

Lord; let Is - ra-el praise the Lord; laud and ex - alt him for e -

Lord; let Is - ra-el praise the Lord; laud and ex - alt him for e -

Lord. Let Is - ra-el praise the Lord; laud and ex - alt him for e -

48 Dec:

- ver. Ye Priests of the Lord, praise ye the Lord; laud and ex - alt him

- ver. Ye Priests of the Lord, praise ye the Lord; laud and ex - alt him for

- ver. Ye Priests of the Lord, praise ye the Lord; laud and ex - alt him for

- ver. Ye Priests of the Lord, praise ye the Lord; laud and ex - alt him for

52 Can:

for e - ver. Ye spi - rits and souls of right - eous men, praise ye the Lord;

e - ver. Ye spi - rits and souls of right - eous men, praise ye the Lord;

e - ver. Ye spi - rits and souls of right - eous men, praise ye the Lord; ye

e - ver. Ye spi - rits and souls of right - eous men, praise ye the Lord, ye ho -

57

ye ho - ly and meek in heart, praise ye the

ye ho - ly and meek in heart, praise ye the

ho - ly and meek in heart, and meek in heart, praise ye the

- ly and meek in heart, and meek in heart, praise ye the

61 Dec: Can: Full:

Lord; A - na - ni - as, A - za - ri - as and Mi - sa - el praise the Lord; laud
 Lord; A - na - ni - as, A - za - ri - as and Mi - sa - el praise the Lord; laud and
 Lord. A - na - ni - as, A - za - ri - as and Mi - sa - el praise the Lord; laud and
 Lord. A - na - ni - as, A - za - ri - as and Mi - sa - el praise the Lord; laud

66

and ex - alt him for e - ver, ex - alt him for e - ver,
 ex - alt him for e - ver, laud and ex - alt him for e - ver,
 ex - alt him, laud and ex - alt him for e - ver, for e - ver,
 and ex - alt, ex - alt him for e - ver, for e - ver

70

- ver. Glo - ry be to the Fa - ther and to the
 - ver. Glo - ry be to the Fa - ther and to the Son and
 - ver. Glo - ry be to the Fa - ther and to the
 - ver. Glo - ry be to the Fa - ther and to the

74

Son, and to the Ho - ly Ghost. As it was in the be -
 to the Ho - ly Ghost, the Ho - ly Ghost. As it was in the be -
 Son and to the Ho - ly Ghost. As it was in the
 Son and to the Ho - ly Ghost. As it was in the be -

78

- gin - ning and is now, and e - ver shall be world with - out end, and
 - gin - ning and is now, and e - ver shall be world
 be - gin - ning and is now, and e - ver shall be world with - out end,
 - gin - ning and is now, and e - ver shall be world with - out end, and

82

e - ver shall be world with - out
 with - out end, world with -
 and e - ver shall be world
 e - ver shall be, and e - ver shall be world

84

end. A - - - men, A - - men.

out end. A - - - - - men.

with - out end. A - - - - - men.

with - out end. A - - - - - men.

Short Service for Men

Kyries

Adrian Batten

Primus Contratenor

Secundus Contratenor

Tenor

Bassus

Lord, have mer - cy up -

Lord, have mer - cy up - on

Lord, have mer - cy up -

Lord, have mer - cy up -

3

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

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

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

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

8

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

13

laws in our hearts, in our hearts we be - seech thee, we be - seech thee.
write all these thy laws in our hearts we be - seech thee, we be - seech thee.
laws in our hearts, in our hearts we be - seech thee, we be - seech thee.
thy laws in our hearts we be - seech thee, we be - seech thee.

Short Service for Men

[Apostles'] Creed

Adrian Batten

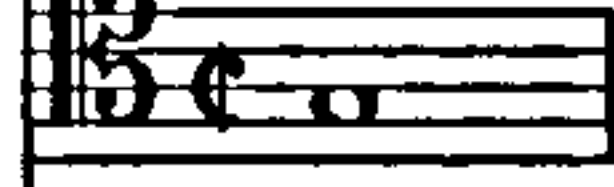
Primus Contratenor



Secundus Contratenor



Tenor



Bassus



The Fa - ther Al - migh - ty, ma - ker of
The Fa - ther Al - migh - ty, ma - ker of
The Fa - ther Al - migh - ty, ma - ker of
The Fa - ther Al - migh - ty, ma - ker of

4

heaven and earth, and in Je - sus Christ his on - ly
heaven and earth, and in Je - sus Christ his on - ly son, his
heaven and earth, and in Je - sus Christ his on - ly son, his
heaven and earth, and in Je - sus Christ his on - ly son, his on - ly

8

son our Lord, which was con - cei - ved by the
 on - ly son our Lord, which was con - cei - ved by the
 on - ly son our Lord, which was con - cei - ved by the Ho - ly
 son our Lord, which was con - cei - ved by the Ho - ly

12

Ho - ly Ghost, born of the Vir - gin Ma - ry, suf - fered un -
 Ho - ly Ghost, born of the Vir - gin Ma - ry, suf - fered un - der,
 Ghost, born of the Vir - gin Ma - ry, suf - fered un -
 Ghost, born of the Vir - gin Ma - ry, suf -

16

- der Ponce Pi - late, was cru - ci-fied,
 suf - fered un - der Ponce Pi - late, was cru - ci-fied, dead and bu - ri - ed,
 der Ponce Pi - late, was cru - ci-fied, dead and bu - ri - ed,
 - fered un - der Ponce Pi - late, was cru - ci-fied,

20

Dec:

dead and bu - ri - ed, and bu - ri - ed. He de -
 was cru - ci - fied, dead and bu - ri - ed. He de -
 was cru - ci - fied, dead and bu - ri - ed. He de -
 dead and bur - i - ed, dead and bu - ri - ed. He - de -

24

scen - ded in - to hell, the third day he rose a - gain from
 scen - ded in - to hell, the the
 scen - ded in - to hell, the third day he rose a - gain from the
 scen - ded in - to hell, the third day he rose a - gain from the

28

Can:

the dead, he rose a - gain from the dead. He as - cen - ded in - to heaven and
 third day he rose a - gain from the dead. He as - cen - ded in - to heaven and
 dead, from the dead. He as - cen - ded in - to heaven and
 dead, he rose a - gain from the dead. He as - cen - ded in - to heaven and

33

sit - teth on the right hand of God the Fa - ther Al - migh -
 sit - teth on the right hand of God the Fa - ther Al - migh -
 sit - teth on the right hand of God the Fa - ther Al - migh -
 sit - teth on the right hand of God the Fa - ther Al - migh -

37

-ty. From thence he shall come to judge, From thence he shall come to judge the
 -ty. From thence he shall come to judge the quick and
 -ty. From thence he shall come to judge, to judge, from thence he shall come to
 -ty. From thence he shall come to judge the quick and the dead, the

41

quick and the dead. I be - lieve in the Ho - ly Ghost, the ho - ly
 the dead, and the dead. I be - lieve in the Ho - ly Ghost, the ho - ly
 judge the quick and the dead. I be - lieve in the Ho - ly Ghost, the ho - ly
 quick and the dead. I be - lieve in the Ho - ly Ghost, the ho - ly

46

Dec:

Full:

ca - tho - lic church, the com - mu - ni - on of saints, the fo - give - ness of sins. The
 ca - tho - lic church, the com - mu - ni - on of saints, the fo - give - ness of sins. The
 ca - tho - lic church, the com - mu - ni - on of saints, the fo - give - ness of sins. The
 ca - tho - lic church, the com - mu - ni - on of saints, the fo - give - ness of sins. The

50

re - sur - rec - ti - on of the bo - dy, and the life e - ver - las -
 re - sur - rec - ti - on of the bo - dy, and the life e - ver - las -
 re - sur - rec - ti - on of the bo - dy, and the life e - ver - las -
 re - sur - rec - ti - on of the bo - dy, and the life e - ver - las -

55

- ting, and the life e - ver - las -
 - ting, and the life e - ver - las - ting, e - ver - las -
 - ting, and the life e - ver - las
 - ting, and the life e - ver - las -

58

- ting. A - men, A - men.

- ting. A - men, A - men.

- ting. A - men, A - men.

- ting. A - men, A - men.

- ting. A - men, A - men.

Short Service for Men

Litany

Adrian Batten

Primus Contratenor



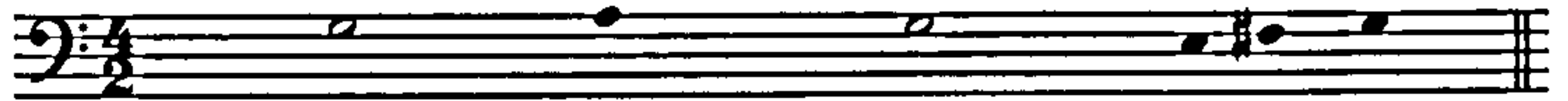
Secundus Contratenor



Tenor



Bassus



O God the Father of heaven: have mercy upon us mise - ra - ble sinners:

2

O God the Fa - ther of Heaven: have mer - cy up -

O God the Fa - ther of Heaven: have mer - cy up -

O God the Fa - ther of Heaven: have mer - cy up -

O God the Fa - ther of Heaven: have mer - cy up -

5

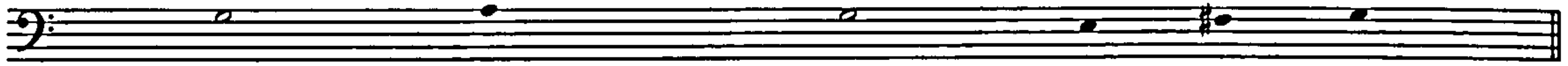
-on us mi - se - ra - ble sin - ners.

-on us mi - se - ra - ble sin - ners.

-on us mi - se - ra - ble sin - ners.

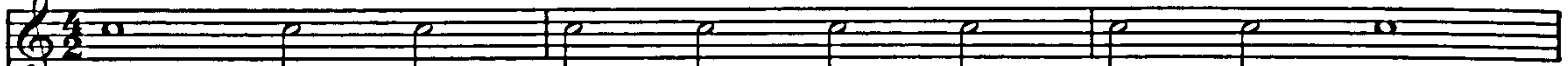
-on us mi - se - ra - ble sin - ners.

8

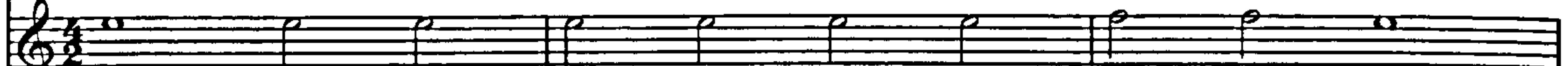


O God the Son, redeemer of the world: have mercy upon us mise - ra - ble sinners:

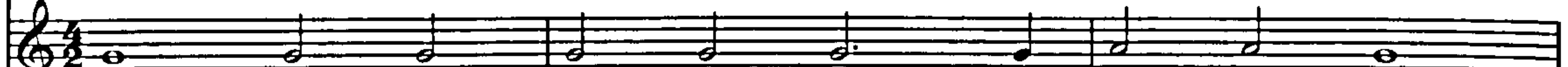
9



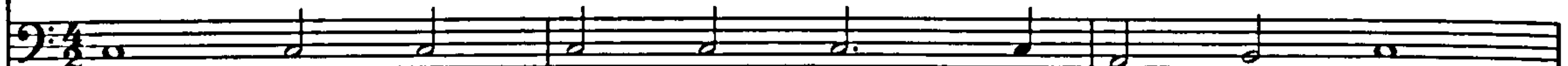
O God the Son, re - dee - mer of the world:



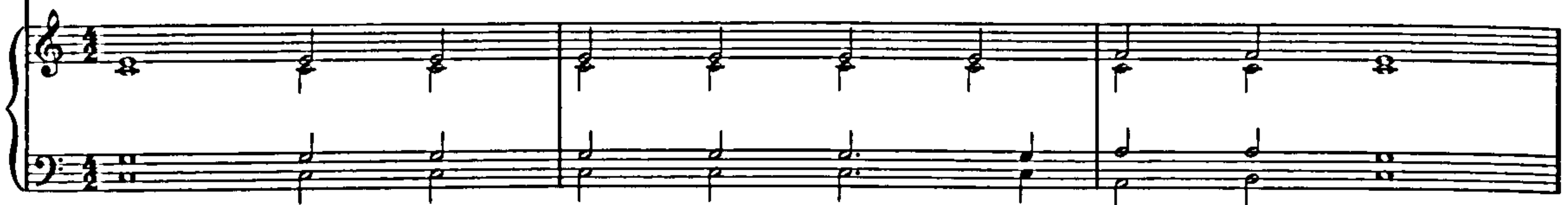
O God the Son, re - dee - mer of the world:



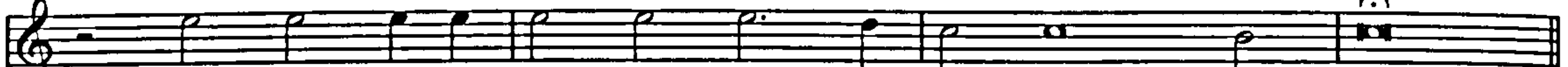
O God the Son, re - dee - mer of the world:



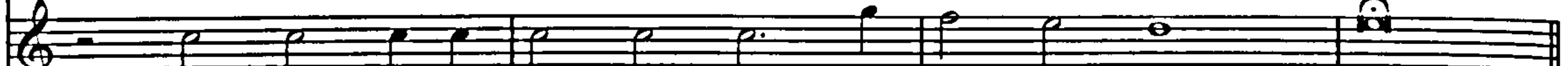
O God the Son, re - dee - mer of the world:



12



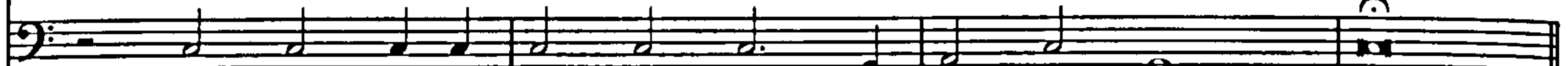
have mer - cy up - on us mi - se - ra - ble sin - ners.



have mer - cy up - on us mi - se - ra - ble sin - ners.



have mer - cy up - on us mi - se - ra - ble sin - ners.



have mer - cy up - on us mi - se - ra - ble sin - ners.



16



O God the Holy Ghost, proceeding from the Father and the Son: have mercy upon us, mise - ra - ble sinners:

17

O God the Ho - ly Ghost, pro - cee - ding from the Fa - ther and the

O God the Ho - ly Ghost, pro - cee - ding from the Fa - ther and the

O God the Ho - ly Ghost, pro - cee - ding from the Fa - ther and the

O God the Ho - ly Ghost, pro - cee - ding from the Fa - ther and the

21

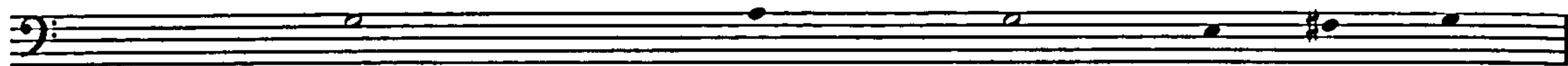
Son: have mer - cy up - on us mi - se - ra - ble sin - ners.

Son: have mer - cy up - on us mi - se - ra - ble sin - ners.

Son: have mer - cy up - on us mi - se - ra - ble sin - ners.

Son: have mer - cy up - on us mi - se - ra - ble sin - ners.

25



O holy, blessed and glorious Trinity, three Persons and one God: have mercy upon us, mise - ra - ble sinners:

26

O ho - ly bles - sed and glo - ri - ous Tri - ni - ty, three Per - sons and one

O ho - ly, bles - sed and glo - ri - ous Tri - ni - ty, three Per - sons and one

O ho - ly, bles - sed and glo - ri - ous Tri - ni - ty, three Per - sons and one

O ho - ly, bles - sed and glo - ri - ous Tri - ni - ty, three Per - sons and one

30

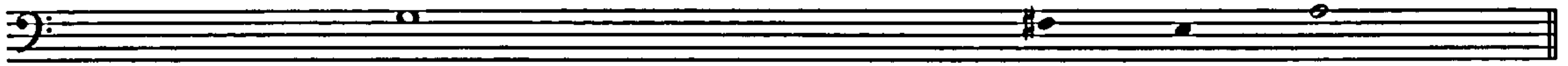
God: have mer - cy up - on us mi - se - ra - ble sin - ners.

God: have mer - cy up - on us mi - se - ra - ble sin - ners.

God: have mer - cy up - on us mi - se - ra - ble sin - ners.

God: have mer - cy up - on us mi - se - ra - ble sin - ners.

34



Remember not, Lord, our offences, nor the offences of our forefathers; neither take thou vengeance of our sins: spare us, good Lord, spare thy people, whom thou hast redeemed with thy most precious blood, and be not angry with us for ever.

35

Spare us, good Lord.

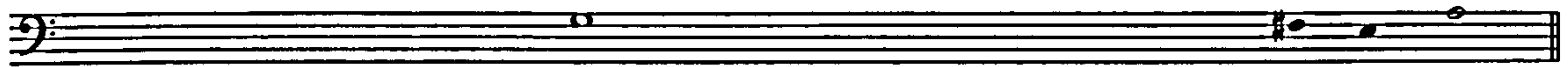
Spare us, good Lord.

Spare us, good Lord.

Spare us, good Lord.

Spare us, good Lord.

37



From all evil and mischief, from sin, from the crafts and assaults of the devil; from thy wrath, and from everlasting damnation:

38

Good Lord, deliver us.

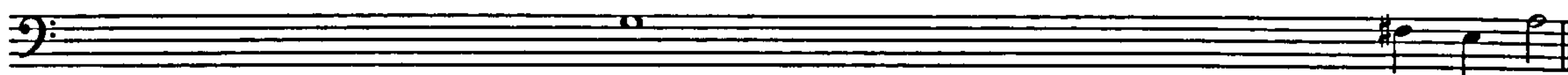
Good Lord, deliver us.

Good Lord, deliver us.

Good Lord, deliver us.

Good Lord, deliver us.

40



We sinners do beseech thee to hear us, O Lord God; and that it may please thee to rule and govern thy Church universal in the right way:

41

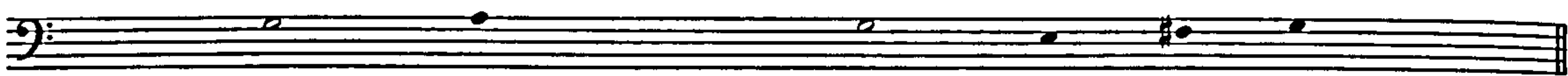
We be - seech thee to hear us, good Lord.

We be - seech thee to hear us, good Lord.

We be - seech thee to hear us, good Lord.

We be - seech thee to hear us, good Lord.

44



Son of God: we beseech thee to hear us:

45

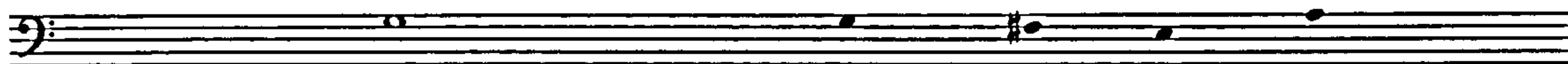
Son of God: we be - seech thee to hear us.

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

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

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

48



O Lamb of God: that takest away the sins of the world:

49

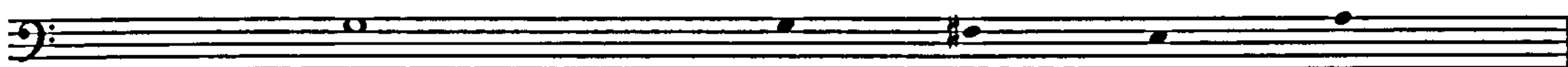
O Lamb of God: that takest a - way the sins of the world, grant us thy peace.

O Lamb of God: that takest a - way the sins of the world, grant us thy peace.

O Lamb of God: that takest a - way the sins of the world, grant us thy peace.

O Lamb of God: that takest a - way the sins of the world, grant us thy peace.

55



O Lamb of God: that takest away the sins of the world:

56

O Lamb of God: that takest a - way the sins of

O Lamb of God: that takest a - way the sins of

O Lamb of God: that takest a - way the sins of

O Lamb of God: that takest a - way the sins of

59

the world, have mer - cy up - on us.

the world, have mer - cy up - on us.

the world, have mer - cy up - on us.

the world, have mer - cy up - on us.

O Christ, hear us:

O Christ, hear us.

O Christ hear us.

O Christ, hear us.

O Christ, hear us.

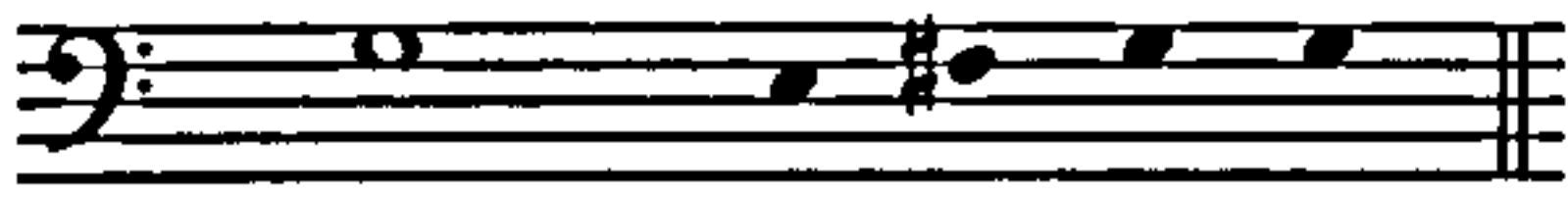
Lord, have mer - cy up - on us:

Lord, have mer - cy up - on us.

Lord, have mer - cy up - on us.

Lord, have mer - cy up - on us.

Lord, have mer - cy up - on us.



Christ, have mer - cy up - on us:

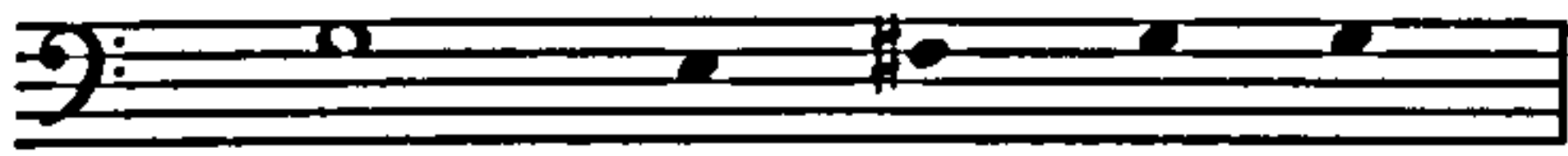
Christ, have mer - cy up - on us.

Christ, have mer - cy up - on us.

Christ, have mer - cy up - on us.

Christ, have mer - cy up - on us.

Christ, have mer - cy up - on us.



Lord, have mer - cy up - on us:

Lord, have

Lord, have mer - cy up -

Lord, have mer - cy

Lord, have mer - cy

73

mer - cy up - on us.

- on us.

up - on us.

up - on us.

Short Service for Men

Magnificat

Adrian Batten

Primus Contratenor



Secundus Contratenor



Tenor

Bassus
(reconstructed)

My soul doth mag - ni - fy the

My soul doth mag - ni - fy the

My soul doth mag - ni - fy the

My soul doth mag - ni - fy the

4

Can:

Lord, and my spirit re - joi - ceth in God my Sa - vi - our. For he

Lord, and my spirit re - joi - ceth in God my Sa - vi - our. For he

Lord, and my spirit re - joi - ceth in God my Sa - vi - our. For he

Lord, and my spirit re - joi - ceth in God my Sa - vi - our. For he

9

hath re - gar - ded, the low - li - ness of his

hath re - gar - ded, the low - li - ness of

hath re - gar - ded the low - li - ness of his hand - mai - den, of

hath re - gar - ded, the low - li - ness of his hand - mai - den, of

13

Full:

hand - mai - den. For be - hold from hence - forth,
 his hand - mai - den. For be - hold from hence - forth,
 his hand - mai - den. For be - hold from hence - forth, all ge - ne - ra - ti -
 his hand mai - den. For be - hold from hence - forth, all

17

all ge - ne - ra - ti - ons shall call me bles - sed.
 all ge - ne - ra - ti - ons shall call me bles - sed, me bles - sed. Dec:
 - ons shall call me bles - sed, ge - ne - ra - ti - ons shall call me bles - sed. For
 ge - ne - ra - ti - ons shall call me bles - sed, call me bles - sed.

21

Dec: And ho - ly
 Dec: For he that is migh - ty hath mag - ni - fied me,
 he that is migh - ty hath mag - ni - fi - ed me, and
 For he that is migh - ty hath mag - ni - fi - ed me, and

25

Full:

is his name, is his name. And his mer - cy is on them that fear him,
 and ho - ly is his name. And his mer - cy is on them that fear him,
 ho - ly is his name. And his mer - cy is on them that fear him,
 ho - ly is his name. And his mer - cy is on them that fear him,

30

through - out all ge - ne - ra - ti - ons,
 through - out all ge - ne - ra - ti - ons, all ge - ne -
 through - out all ge - ne - ra - ti - ons, ge - ne - ra - ti - ons, through - out all ge - ne -
 through - out all ge - ne - ra - ti - ons, through - out all ge - ne -

34

through - out all ge - ne - ra - ti - ons, all ge - ne - ra -
 -ra - ti - ons, all ge - ne - ra - ti - ons, all ge - ne - ra - ti -
 -ra - ti - ons, through - out all ge - ne - ra - ti - ons, all ge - ne - ra -
 -ra - ti - ons, ge - ne - ra - ti - ons, all ge - ne - ra -

38

ti - ons. He hath she - wed strength with his arm, with his arm, his

ons. He hath she - wed strength with his arm, with his arm,

ti - ons. He hath shew - ed strength with his arm, with his arm, his

-ti - ons. He hath shew - ed strength with his arm, with his arm, his

43

arm, he hath scat - ter-ed the proud, in the i - ma - gi -

he hath scat - ter-ed the proud, in the i - ma - gi - na - ti - ons, in the i -

arm, he hath scat - ter-ed the proud, in the i - ma - gi -

arm, he hath scat - ter-ed the proud, in the i - ma - gi -

47

na - ti - ons of their heart. He hath put down, he hath put down, the

ma - gi - na - ti - ons of their heart. He hath put down, he hath put down, the

na - ti - ons of their heart. He hath put down, he hath put down, the

na - ti - ons of their heart. He hath put down, he hath put down, the

51

Dec:

Can:

migh - ty from their seat, the migh - ty from their seat, and hath ex - al - ted the hum - ble

migh - ty from their seat, the migh - ty from their seat, and hath ex - al - ted the hum - ble

migh - ty from their seat, the migh - ty from their seat, and hath ex - al - ted the hum - ble

migh - ty from their seat, the migh - ty from their seat, and hath ex - al - ted the hum - ble

56

Dec:

Full:

and meek, and hath ex - al - ted the hum - ble and meek, the hum - ble and meek.

and meek, and hath ex - al - ted, the hum - ble and meek.

and meek, and hath ex - al - ted the hum - ble and meek, the hum - ble and meek.

and meek, and hath ex - al - ted the hum - ble and meek, the hum - ble and meek.

61

He hath fil - led the hun - gry with good things, and the rich he hath

He hath fil - led the hun - gry with good things,

He hath fil - led the hun - gry with good things, and the rich he

He hath fil - led the hun - gry with good things, and the rich he

78

Can:

hol - pen his ser - vant Is - ra - el. As he pro - mi - sed,
 ser - vant Is - ra - el. As he pro - mi - sed, to our
 hol - pen his ser - vant Is - ra - el. As he pro - mi - sed,
 hol - pen his ser - vant Is - ra - el. As he pro - mi - sed, to

82

to our fa - thers, A - bra - ham and to his seed
 fa - thers, and to his seed for e - ver, and
 to our fa - thers, A - bra - ham and to his
 our fa - thers, A - bra - ham, A - bra - ham and to his seed for

86

Dec: Can:

for e - ver, for e - ver. Glo - ry be to the Fa - ther, Glo - ry be
 to his seed for e - ver. Glo - ry be to the Fa - ther, Glo - ry be
 seed for e - ver, for e - ver. Glo - ry be to the Fa - ther, Glo - ry be
 e - ver, for e - ver. Glo - ry be to the Fa - ther, Glo - ry be

91

Dec:

Can:

Dec:

to the Fa - ther, and to the Son, and to the Son, and to the
 to the Fa - ther, and to the Son, and to the Son, and to the
 to the Fa - ther, and to the Son, and to the Son, and to the
 to the Fa - ther, and to the Son, and to the Son, and to the

95

Full:

Ho - ly Ghost, and to the Ho - ly Ghost. As it was in the be - gin - ning
 Ho - ly Ghost, and to the Ho - ly Ghost. As it was in the be - gin - ning
 Ho - ly Ghost, and to the Ho - ly Ghost. As it was in the be - gin - ning
 Ho - ly Ghost, and to the Ho - ly Ghost. As it was in the be - gin - ning

99

and is now, and e - ver shall be, and e - ver shall be, world
 and is now, and e - ver shall be, world with - out
 and is now, and e - ver shall be, world with - out end, world with - out
 and is now, and e - ver shall be, and e - ver shall be, world

103

with - out end, and e - ver shall be, world with - out
end, and e - ver shall be, world with - out end.
end, and ev - er shall be, world with - out end, world with - out
with - out end, and e - ver shall be, world with - out end. A -

This block contains the musical notation for measures 103 through 106. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "with - out end, and e - ver shall be, world with - out end, and e - ver shall be, world with - out end, world with - out end, world with - out end, world with - out end. A -".

107

end. A - - - men, A -
A - - - - - men, A - - - -
end. A - - - - men, A -
- - - - men, A - - - - -

This block contains the musical notation for measures 107 through 110. It features four vocal staves and a piano accompaniment. The lyrics are: "end. A - - - men, A -", "A - - - - - men, A - - - -", "end. A - - - - men, A -", and "- - - - men, A - - - - -".

109

men, A - - - - men.
- men, A - - - - men, A - - - - men.
men, A - - - - men.
- - - - men, A - - - - men.

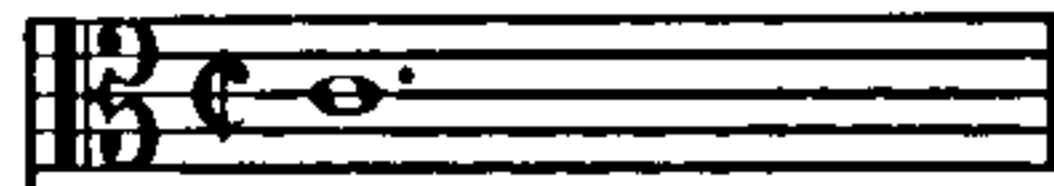
This block contains the musical notation for measures 109 through 112. It features four vocal staves and a piano accompaniment. The lyrics are: "men, A - - - - men.", "- men, A - - - - men, A - - - - men.", "men, A - - - - men.", and "- - - - men, A - - - - men.".

Short Service for Men

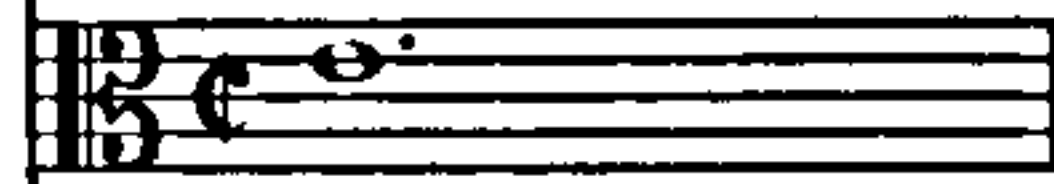
Nunc Dimittis

Adrian Batten

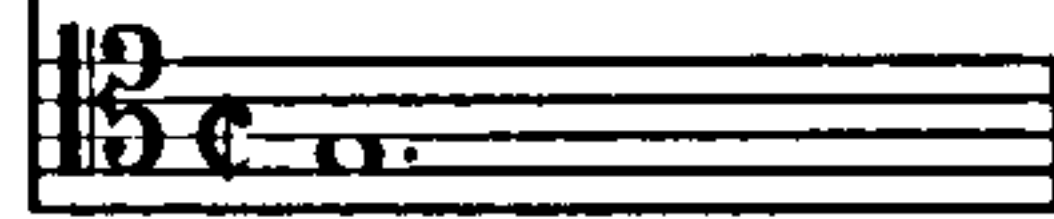
Primus Contratenor



Secundus Contratenor



Tenor

Bassus
(reconstructed)

Lord, now let - test thou thy

Lord, now let - test thou thy

Lord, now let - test thou thy

Lord, now let - test thou thy

Lord, now let - test thou thy

3

ser - vant de - part in peace, de - part in peace, ac - cor - ding to thy word, ac - cor - ding

ser - vant de - part in peace, de - part in peace, ac - cor - ding to thy word, to

ser - vant de - part in peace, ac - cor - ding to thy word, ac - cor - ding

ser - vant de - part in peace, ac - cor - ding to thy word, ac - cor - ding to thy word, to

8

Can: Dec: Can:

to thy word. For mine eyes have seen: thy sal - va - ti - on, which thou
 thy word. For mine eyes have seen: thy sal - va - ti - on, which thou
 to thy word. For mine eyes have seen: thy sal - va - ti - on, which thou
 thy word. For mine eyes have seen: thy sal - va - ti - on, which thou

13

Dec: Full:

hast pre - pa - red be - fore the face of all peo - ple, be - fore the
 hast pre - pa - red be - fore the face of all peo - ple, be - fore the
 hast pre - pa - red be - fore the face of all peo - ple, be - fore the
 hast pre - pa - red be - fore the face of all peo - ple, be - fore the

17

face of all peo - ple. To be a light,
 face of all peo - ple. To be a light,
 face of all peo - ple. To be a light
 face of all peo - ple. To be a light to

22

to ligh - ten the Gen - tiles,
 to ligh - ten the Gen - tiles,
 to ligh - ten the Gen - tiles, to ligh - ten the Gen - tiles,
 ligh - ten the Gen - tiles, to ligh - ten the Gen - tiles,

26

and to be the glo - ry of thy peo - ple
 and to be the glo - ry of thy peo - ple Is -
 and to be the glo - ry, and to be the glo - ry of thy peo - ple
 and to be the glo - ry of thy peo - ple

30

Is - ra - el, of thy peo - ple Is - ra - el.
 ra - el, of thy peo - ple Is - ra - el. Glo - ry be
 Is - ra - el, of thy peo - ple Is - ra - el. Glo -
 Is - ra - el, of thy peo - ple Is - ra - el. Glo - ry be

34

Glo - ry be to the Fa - - - ther, Glo - ry be to the
to the Fa - ther, Glo - ry be to the Fa - ther, Glo -
- ry be to the Fa - ther, Glo - ry be to the Fa - ther,
to the Fa - ther, Glo - ry be to the

38

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

42

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

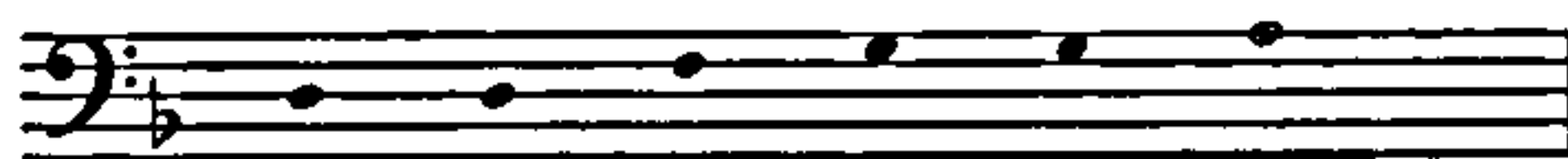
47

Four staves of music. The top three staves are vocal parts (Soprano, Alto, Tenor/Bass) and the bottom staff is piano accompaniment. The lyrics are: "e-ver shall be, world with-out end, and e-ver shall be, world with - out end, and e-ver shall and e - ver shall be, world with - out end, and be, world with- out end, and e-ver shall be, world with - out end, be, world with- out end, and e-ver shall be, world with - out end, and".

51

Four staves of music. The top three staves are vocal parts and the bottom staff is piano accompaniment. The lyrics are: "be, world with - out end. A - - - - - men. e-ver shall be, world with - out end. A - - - - - men. world with - out end. A - - - - - men, A - - - - - men. e-ver shall be, world with - out end. A - - - - - men, A - - - - - men." The word "men." is written with a long note value and a fermata.

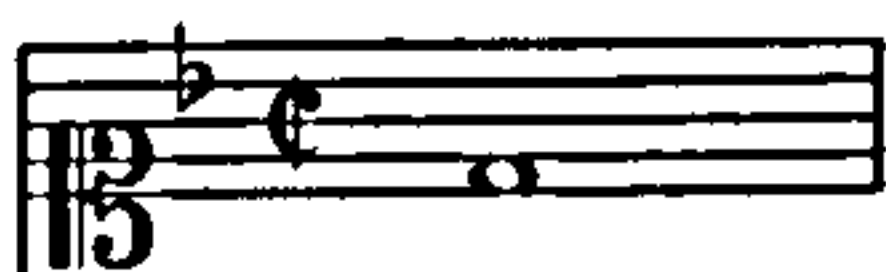
'Mr Marsons Creed made for Docter Hunt'



I be - lieve in one God:

Articulus primus: [Full]

Medius



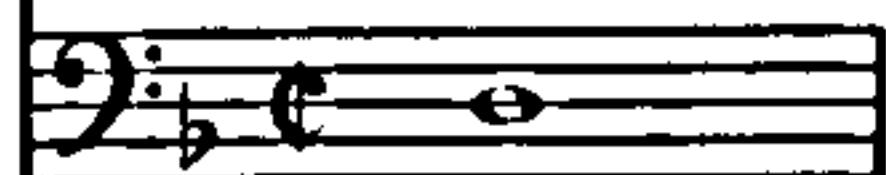
Contratenor



Tenor



Bassus



The Fa - ther Al - migh -
 The Fa - ther Al - migh -
 the Fa - ther Al - migh -
 The Fa - ther Al - migh -

3

- ty, ma - ker of heaven and earth, and of all things vi - si -
 - ty, ma - ker of heaven and earth, and of all things
 - ty, ma - ker of heaven and earth, and earth, and of all things vi - si -
 - ty, ma - ker of heaven and earth, and of all things

7 Arti: 2. [Dec:]

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

12

one Lord Je - sus Christ the on - ly be - got - ten son of God, be - got - ten
 - su - Christ the on - ly be - got - ten son of God, be -
 Je - su Christ, Je - su Christ the on - ly be - got - ten son of God, be -
 Je - su Christ, Je - su Christ the on - ly be - got - ten son of God, be -

16 Can: Dec:

of his fa - ther be - fore, be - fore all worlds. God of God, light of
 - got - ten of his fa - ther be - fore all worlds. God of God, light of
 - got - ten of his fa - ther be - fore all worlds. God of God, light of
 - got - ten of his fa - ther be - fore all worlds. God of God, light of

20 Can: Dec: Can:

light, ve-ry god of ve - ry god, ve-ry god, ve-ry god of ve - ry god, be -
 light, ve-ry god of ve - ry god, ve-ry god, ve-ry god of ve - ry god, be -
 light, ve-ry god of ve - ry god, ve-ry god, ve-ry god of ve - ry god, be -
 light, ve-ry god of ve - ry god, ve-ry god, ve-ry god of ve - ry god, be -
 light, ve-ry god of ve - ry god, ve-ry god, ve-ry god of ve - ry god, be -

24 Dec:

- got - ten not made, be - ing of one sub - stance with the Fa - ther
 - got - ten not made, be - ing of one sub - stance with the Fa - ther
 - got - ten not made, be - ing of one sub - stance with the Fa - ther
 - got - ten not made, be - ing of one sub - stance with the Fa - ther
 - got - ten not made, be - ing of one sub - stance with the Fa - ther

29 Full: Arti: 3. [Can:]

by whom all things, by whom all things were made. Who for us
 by whom all things, by whom all things were made.
 by whom all things, by whom all things were made. Who
 by whom all things, by whom all things were made.

34

men and for our sal - va - ti - on

Who for us men and for our sal - va - ti - on,

for us men and for our sal - va - ti - on came down from

Who for us men and for our sal - va - ti - on came

38

came down from heaven and

came down from heaven and was in - car - nate, was in -

heaven and was in - car - nate by the ho -

down from heaven and was in - car - nate, in car - nate,

42

was in - car - nate by the ho - ly ghost of the Vir - gin Ma - ry

-car - nate by the ho - ly ghost of the Vir - gin Ma - ry and

-ly ghost, by the ho - ly ghost, the ho - ly ghost of the Vir - gin

car - nate by the ho - ly ghost of the vir - gin Ma - ry

Arti: 4. [Dec:]

46

and was made man. And was cru - ci - fied
 was made man. And was cru - ci - fied
 Ma - ry and was made man. And was cru - ci -
 and was made man. And was

50

al - so for us un - der Pon - ti - ous Pi - late,
 al - so for us un - der Pon - ti - ous Pi - late,
 - fied al - so for us un - der Ponce Pi - late, he
 cru - ci - fied al - so for us un - der Ponce Pi - late, he

54

he suf - fered and was bu - ri - ed, and was bu - ri -
 Pon - ti - ous Pi - late, he suf - fe - red and was bu - ri -
 suf - fered and was buri - ed, and was bu - ri -
 suf - fe - red and was bu - ri - ed, and was bu - ri -

58

Arti: 5. [Can:]

- ed, and was bu - ri - ed. And the third day, and the
 - ed, and was bu - ri - ed. And the
 - ed, and was bu - ri - ed. And the third day he
 - ed, and was bu - ri - ed. And the third day he rose a -

62

third day, third day he rose a - gain ac - cor - ding to the
 third day he rose, he rose a - gain ac - cor - ding to the Scrip -
 rose a - gain ac - cor - ding to the Scrip - tures, to the
 again, he rose a - gain, a - gain ac - cor - ding to the

66

Arti: 6. [Dec:]

Scrip - tures. And as - cen - ded
 tures. And as - cen - ded in - to
 Scrip - tures. And as - cen - ded in - to heaven, in - to
 scrip - tures. And as - cen - ded in - to heaven, to heaven, in - to

70

Arti: 7. [Can:]

in - to heaven and sit - teth on the right hand of the Fa - ther. And he shall

heaven, to heaven and sit - teth on the right hand of the Fa - ther. And he shall

heaven, to heaven and sit - teth on the right hand of the Fa - ther. And he shall

heaven, to heaven and sit - teth on the right hand of the Fa - ther.

75

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

— shall come a - gain with glo - ry, with glo - ry to judge both the quick, and the dead.

come a - gain with glo - ry, come a - gain with glo - ry to judge both the quick, and the dead.

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

79

to judge both the quick, and the dead.

to judge both the quick, and the dead.

to judge both the quick, and the dead.

to judge both the quick, and the dead.

83

Arti: 8. [Full]

whose king - dom shall have no end, shall have no end, shall have no end. And

whose king - dom shall have no end, shall have no end, shall have no end. And I be -

dead, whose king - dom shall have no end, shall have no end, shall have no end.

whose king - dom shall have no end, shall have no end, shall have no end.

88

I be - lieve in the ho - ly, ho - ly ghost, and I be -

- lieve in the ho - ly ghost, in the ho - ly ghost, in the

And I be - lieve in the ho -

And I be - lieve in the ho - ly

92

- lieve in the ho - ly ghost, and I be - lieve in the

ho - ly ghost, ho - ly ghost, the ho - ly

- ly ghost, and I be - lieve in the ho - ly ghost, in the

ghost, and I be - lieve in the ho - ly

96

ho - ly ghost the lord and gi - ver of life, who pro - cee - deth from
ghost the lord and gi - ver of life, who pro - cee - deth
ho - ly ghost the lord and gi - ver of life, who pro - cee - deth
ghost the Lord and gi - ver of life, who pro - cee - deth

100

Dec: Can:

the fa - ther and the son, who with the fa - ther and the son to - ge - ther is
from the fa - ther and the son, who with the fa - ther and the son to - ge - ther is
from the fa - ther and the son, who with the fa - ther and the son to - ge - ther is
from the fa - ther and the son, who with the fa - ther and the son to - ge - ther is

105

Dec: Full:

wor - ship-ped and glo - ri-fied who spake by the Pro -
wor - ship-ped and glo - ri-fied who spake by the Pro - phets, by the Pro -
wor - ship-ped and glo - ri-fied who spake by the Pro - phets, who spake by the Pro -
wor - ship-ped and glo - ri-fied who spake, who spake by the

109

Artic: 9. [Dec:]

- phets. And I be - lieve one Ca - tho - lic, Ca - tho - lic

- phets. And I be - lieve, and I be - lieve one Ca - tho -

- phets. And I be - lieve, and I be - lieve one Ca - tho -

pro - phets.

114

and A - po - sto - lic, and A - po - sto - lic

- lic, and I be - lieve one Ca - tho - lic and A - po - sto - lic Church.

- lic, Ca - tho - lic and A - po - sto - lic Church, and A - po - sto - lic

And I be - lieve one Ca - tho - lic and A - po - sto - lic

118

Artic: 10. [Can:]

Church. I ack - now - ledge one bap - tism, I ack - now -

I ack - now - ledge one bap -

Church. I ack - now - ledge one bap - tism, one bap - tism, ack -

Church. I ack -

123

- ledge one bap - tism for the re - mis - si - on of
 - tism, one bap - tism for the re - mis - si - on of
 - now - ledge one bap - tism for the re - mis - si - on of sins, of
 - now - ledge one bap - tism for the re - mis - si - on of

127

Arti: 11. [Dec:]

sins. And I look for the re - sur - rec - ti - on of
 - sins. And I look for the re - sur - rec - ti -
 sins. And I look for
 - sins. And I look for

132

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

136

Full:

Arti: 12. [Full]

the re-sur-rec - ti - on of the dead. dead, the re - sur - rec - ti - on of the dead, of the dead. - on, the re-sur - rec - ti - on of the dead. And the - ti - on of the dead.

141

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

144

life of the world to come. A - - - men. the life of the world to come. A - men. to come. A - men, A - - - men. to come. A - - - men.

Te Deum Laudamus

Master [Thomas] Woodson

Medius

Contratenor

Tenor

Bassus

We praise thee O God :

We know - ledge

We know - ledge

We know - ledge

We know - ledge

3

thee to be the Lord, to be the Lord: All the earth doth wor - ship

thee to be the Lord, to be the Lord: All the earth doth wor - ship

thee to be the Lord, to be the Lord: All the earth doth wor - ship

thee to be the Lord, to be the Lord: All the earth doth wor - ship

7

thee, the Fa - ther e - ver - las - ting, e - ver -

thee, the Fa - ther e - ver - las - ting, the Fa - ther e - ver -

thee, the Fa - ther e - ver - las - ting, the Fa - ther e - ver -

thee, the Fa - ther e - ver - las - ting, the Fa - ther e - ver -

11 Dec:

-las - ting. To thee all an - gels cry a - loud,
 -las - ting. To thee all an - gels cry a - loud,
 -las - ting. To thee all an - gels cry a - loud, the heavens and
 -las - ting. To thee all an - gels cry a - loud, the

15

the heavens and all the powers there-in, the powers there - in.
 the heavens and all the powers there - in.
 all the powers there - in, the heavens and all the powers there - in.
 heavens and all the powers there - in, the heavens and all the powers there - in.

19 Full: Can:

To thee Che - ru - bim and Ce - ra - phim con - ti - nu - al - ly do cry: Ho -
 To thee Che - ru - bim and Se - ra - phim con - ti - nu - al - ly do cry: Ho -
 To thee Che - ru - bim and Se - ra - phim con - ti - nu - al - ly do cry: Ho -
 To thee Che - ru - bim and Ce - ra - phim con - ti - nu - al - ly do cry:

23

Dec: Full: Dec:

-ly, Ho - ly, Ho - ly, Ho - ly, Lord God of Sa - ba - oth. Heaven and
 -ly, ho - ly, Ho - ly, Ho - ly, Lord God of Sa - ba - oth.
 -ly, ho - ly, ho - ly, ho - ly, Lord God of Sa - ba - oth. Heaven and
 Ho - ly, Ho - ly, Lord God of Sa - ba - oth. Heaven and

28

Can:

earth are full of the ma - jes - ty of thy glo - ry, the glo - ri - ous the glo - ri -
 earth are full of the ma - je - sty of thy glo - ry, the glo - ri - ous
 earth are full of the ma - je - sty of thy glo - ry, the glo - ri - ous

32

Dec:

com - pa - ny of the A - pos - tles praise thee, the
 -ous com - pa - ny of the A - pos - tles praise thee, the
 com - pa - ny of the A - pos - tles praise thee, the
 com - pa - ny of the A - pos - tles praise thee, the

36

good - ly fel - low - ship of the Pro - phets praise thee, Pro -
 good - ly fel - low - hip of the Pro - phets. praise thee, of the Pro - phets
 good - ly fel - low - ship of the Pro - phets praise thee, pro - phets
 good - ly fel - low - ship of the Pro - phets praise thee, of the Pro - phets

40

Can:

-phets praise thee, the no - ble ar - my of may - tyrs praise thee,
 praise thee, the no - ble ar - my of mar - tyrs praise thee,
 praise thee, the no - ble ar - my of mar - tyrs praise thee,
 praise thee, the no - ble ar - my of Mar - tyrs praise thee,

44

Full:

the ho - ly church tho - rough-out all the world doth know - ledge thee: the
 the ho - ly church tho - rough-out all the world doth know - ledge thee: the
 the ho - ly church tho - rough-out all the world doth the
 the ho - ly church tho - rough-out all the world doth know - ledge thee: the

48

Fa - ther of an in - fi - nite ma - jes - ty,
 Fa - ther of an in - fi - nite Ma - je - sty, thine
 know - ledge thee the Fa - ther of an in - fi - nite ma - je - sty, thine ho - nou -
 Fa - ther of an in - fi - nite ma - jes - - ty, thine

52

thine ho - nou - ra - ble true and on - ly son, al -
 ho - nou - ra - ble true and on - ly son, thine ho - nou - ra - ble true and on -
 - ra - ble true and on - ly son, thine ho - nou - ra - ble true and
 ho - nou - ra - ble true and on - ly son, and on - ly son, and on - ly

56

-so the ho - ly ghost the com - for - ter, the com - for - ter, the
 - ly son, al - so the ho - ly ghost the
 on - ly son, and on - ly son, al - so the ho - ly ghost the
 son, al - so the ho - ly ghost the com - for - ter, the

60

com - for - ter. Thou art the king of glo - ry O Christ, of
 com - for - ter. Thou art the king of glo - ry O Christ, of
 com - for - ter. Thou art the king of glo - ry O Christ, of
 com - for - ter. Thou art the king of glo - ry O Christ, of

64

glo - ry O Christ. Thou art the e - ver - las - ting son,
 glo - ry O Christ. Thou art the e - er - las - ting son,
 glo - ry O Christ. Thou art the
 glo - ry O Christ. Thou

69

e - ver - las - ting son of the Fa - ther, the Fa -
 the e - ver - las - ting son of the Fa - ther, the Fa -
 e - ver - la - sting son of the Fa - ther, the Fa -
 art the e - ver - las - ting son of the Fa - ther, the Fa -

73

Dec:

- ther. When thou took'st up - on thee to de - li - ver man,

- ther. When thou took'st up - on thee to de - li - ver

- ther. When thou took'st up - on thee to de - li - ver man,

77

Full:

When thou hadst

thou didst not ab - hor the Vir - gin's womb. When thou hadst

man, thou didst not ab - hor the Vir - gin's womb. When thou hadst

thou didst not ab - hor, ab - hor the vir - gin's womb. When thou hadst

81

o - ver - come the sharp - ness of death thou didst o - pen the king - dom of

o - ver - come the sharp - ness of death thou didst o - pen the king - dom of

o - ver - come the sharp - ness of death thou didst o - pen the king - dom of

o - ver - come the sharp - ness of death thou didst o - pen the king - dom of

85

Can:

heaven to all be - lie - vers. Thou sit'st at the right hand of
 heaven to all be - lie - vers. Thou sit'st at the right hand of
 heaven to all be - lie - vers. Thou sit'st at the right hand of
 heaven to all be - lie - vers. Thou sit'st at the right hand of

90

Dec:

God in the glo - ry of the Fa - ther, the Fa - ther. We
 God in the glo - ry of the Fa - ther. We
 God in the glo - ry of the Fa - ther. We
 God in the glo - ry of the Fa - ther, of the Fa - ther. We

94

be - lieve that thou shalt come to be our judge,
 be - lieve that thou shalt come to be our judge,
 be - lieve that thou shalt come to be our judge, to be our judge,
 be - lieve that thou shalt come to be our judge, to be our judge,

98

Full: Can:

we there - fore pray thee help thy ser - vants, whom thou hast re - dee -

we there - fore pray thee help thy ser - vants, whom thou hast re - dee -

we there - fore pray thee help thy ser - vants, whom thou hast re - dee -

we there - fore pray thee help thy ser - vants, whom thou hast re - dee -

102

Full:

-med with thy pre - ti - ous blood, make them to be num - bered

-med with thy pre - ti - ous blood, make them to be num - bered

-med with thy pre - ti - ous blood, make them to be num - bered

-med with thy pre - ti - ous blood, Make them to be num - bered

106

Dec:

with thy saints in glo - ry e - ver - las - ting. O Lord

with thy saints in glo - ry e - ver - las - ting. O Lord

with thy saints in glo - ry e - ver - las - ting. O Lord

with thy saints in glo - ry e - ver - las - ting. O Lord

111

save thy peo - ple and bless thine he - ri - tage, go - vern

save thy peo - ple and bless thine he - ri - tage, go - vern

save thy peo - ple and bless thine he - ri - tage, go - vern

save thy peo - ple and bless thine he - ri - tage, go - vern

115

them and lift them up for e - ver. Day by day, Day by

them and lift them up for e - ver. Day by day, Day by

them and lift them up for e - ver. Day by day, Day by

them and lift them up for e - ver. Day by

119

day we mag - ni - fy thee, we mag - ni - fy thee and we wor - ship thy name for

day we mag - ni - fy thee, we mag - ni - fy thee and we wor - ship thy name for

day we mag - ni - fy thee, we mag - ni - fy thee and we wor - ship thy name e -

day, we mag - ni - fy thee and we wor - ship thy name for

123 Can:

e - ver world with - out end. Vouch - safe O

e - ver world with - out end, world with - out end. Vouch - safe O

ver world with - out end, world with - out end. Vouch - safe O

e - ver world with - out end, world with - out end. Vouch - safe O

127 Dec:

Lord to keep us this day with - out sin, O Lord have mer - cy up -

Lord to keep us this day with - out sin, O Lord have mer - cy

Lord to keep us this day with - out sin, O Lord have mer - cy up -

Lord to keep us this day with - out sin, O Lord have mer - cy up -

131 Full: Dec:

-on us, have mer - cy up - on us. O Lord let thy

up - on us, have mer - cy up - on us. O Lord let

- on us, have mer - cy up - on us. O lord let thy

-on us, have mer - cy up - on us. O Lord let thy

135

mer - cy ligh - ten up - on us as our trust is in
 thy mer - cy ligh - ten up - on us as our trust is in
 mer - cy ligh - ten up - on us as our trust is in thee,
 mer - cy ligh - ten up - on us as our trust is in thee,
 mer - cy ligh - ten up - on us as our trust is in thee,

139

Full:

thee, as our trust is in thee. O Lord in thee have I trust -
 thee, is in thee. O Lord in thee have I trust -
 is in thee. O Lord in thee have I trust -
 is in thee. O Lord in thee have I trust -

144

- ted, let me ne - ver be con - foun -
 - ted, let me ne - ver be con - foun - ded, let me ne -
 - ted, let me ne - ver be con - foun - ded, let me ne - ver be
 - ted, let me ne - ver be con - foun - ded, be con - foun -

148

ded, let me ne - ver be con - foun - ded.
- ver be con - foun - ded, let me ne - ver be con - foun - ded.
con - foun - ded, let me ne - ver be con - foun - ded, con - foun - ded.
- ded, let me ne - ver be con - foun - ded, con - foun - ded.

Preces for Trebles

John Barnard

Treble

Medius

Primus Contratenor

Secundus Contratenor (reconstructed)

Tenor

Bassus

O Lord open thou our lips:

And our mouth

And our mouth

And our mouth

And our mouth

And our

And our mouth



3

shall shew forth thy praise.

shall shew forth thy praise.

shall shew forth thy praise.

shall shew forth thy praise.

mouth shall shew forth thy praise.

shall shew forth thy praise.

12

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

Detailed description: This block contains musical notation for measures 12 through 16. It features six vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) and a piano accompaniment. The lyrics are: "the Ho - ly Ghost. As it was in the be - gin - ning and is now,". The piano part provides harmonic support with chords and moving lines in both hands.



17

and e - ver shall be world with - out end.
and e - ver shall be world with - out end.
and e - ver shall be world with - out end.
and e - ver shall be world with - out end.
and e - ver shall be world with - out end.
and e - ver shall be world with - out end.

Detailed description: This block contains musical notation for measures 17 through 21. It features six vocal staves and a piano accompaniment. The lyrics are: "and e - ver shall be world with - out end.". The piano part continues with harmonic accompaniment for the vocal lines.

Preces and Psalm 16

[George] Marson

Medius

Primus Contratenor

Secundus Contratenor
(reconstructed)

Tenor

Bassus

O Lord open thou our lips:

2

And our mouth shall shew forth thy praise.

And our mouth shall shew forth thy praise.

And our mouth shall shew forth thy praise.

And our mouth shall shew forth thy praise.

And our mouth shall shew forth thy praise.



O God make speed to save us:

O Lord make haste to
O Lord make haste to
O Lord make haste to
O Lord make haste to
O Lord make haste to
O Lord make haste to

8

help us. Glo - ry be to the Fa - ther and to the Son and to the Ho -
help us. Glo - ry be to the Fa - ther and to the Son and to the
help us. Glo - ry be to the Fa - ther and to the Son and to the
— help us. Glo - ry be to the Fa - ther and to the Son and to the
help us. Glo - ry be to the Fa - ther and to the Son and to the

13

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

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

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

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

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

18

be world with - - out end, A - men. Praise

be world with - out end, A - - men. Praise

be world with - out end, A - - men. Praise

be world with - out end, A - men. Praise

be world with - out end, A - - men. Praise

21

ye the Lord, the Lord.
 ye the Lord, praise ye the Lord.
 ye the Lord, the Lord.
 ye the Lord, praise ye the Lord.
 ye the Lord, the Lord.

Preserve me O God:

Dec: Can:

For in thee have I put my trust. O my soul,
 For in thee have I put my trust. O my soul,
 For in thee have I put my trust. O my soul,
 For in thee have I put my trust. O my soul,
 For in thee have I put my trust. O my soul, thou

4

thou hast said un - to the Lord: thou art my God, my goods are no -

thou hast said un - to the Lord: thou art my God, my goods are no -

thou hast said un - to the Lord: thou art my God, my goods are no -

thou hast said un - to the Lord: thou art my God, my goods are no -

— hast said un - to the Lord: thou art my God, my goods are no -

8

Dec:

-thing un - to thee. All my de-light is up-on the saints that are in the

-thing un - to thee. All my de-light is up - on the saints that are in the

-thing un - to thee. All my de-light is up - on the saints that are in the

-thing un - to thee. All my de-light is up-on the saints that are in the

- thing un - to thee. All my de-light is up - on the saints that are in the

12 Can:

earth, and up-on such as ex - cel in vir - tue. But they that run af -
 earth and up-on such as ex - cel in vir - tue. But they that run af -
 earth and up-on such as ex - cel in vir - tue. But they that run af -
 earth and up-on such as ex - cel in vir - tue. But they that run af -
 earth and up-on such as ex - cel in vir - tue. But they that run af -

16 Dec:

af - ter a - no - ther god shall have great trou - ble. Their drink off -
 -ter a - no - ther god shall have great trou - ble. Their drink off -
 -ter a - no - ther God shall have great trou - ble. Their drink off -
 af - ter a - no - ther god shall have great trou - ble. Their drink off -
 -ter a - no - ther god shall have great trou - ble. Their drink off -

20

-erings of blood will I not of - fer, nei - ther make men - tion of their

-erings of blood will I not of - fer, nei - ther make men - tion of their

-erings of blood will I not of - fer, nei - ther make men - tion of their

-erings of blood will I not of - fer, nei - ther make men - tion of their

-erings of blood will i not of - fer, nei - ther make men - tion of their.

24

Can:

names with - in my lips. The Lord him - self is the por - ti - on of

names with - in my lips. The Lord him - self is the por - ti - on of

names with - in my lips. The Lord him - self is the por - ti - on of

names with - in thy lips. The Lord him - self is the por - ti - on of

names with - in thy lips. The Lord him - self is the por - ti - on of

29

Dec:

mine in - he - ri - tance and of my cup, thou shalt main - tain my lot. The lot is
 thine in - he - ri - tance and of my cup, thou shalt main - tain my lot. The lot is
 thine in - he - ri - tance and of my cup, thou shalt main - tain my lot. The lot is
 mine in - he - ri - tance annd of my cup, thou shalt main - tain my lot. The lot is
 thine in - he - ri - tance and of my cup, thou shalt main - tain my lot. The lot is

34

fallen un - to me on a fair ground, Yea I have a good - ly he - ri - tage.
 fallen un - to me on a fair ground, Yea I have a good - ly he - ri - tage.
 fallen un - to me on a fair ground, Yea I have a good - ly he - ri - tage.
 fallen un - to me on a fair ground, Yea I have a good - ly he - ri - tage.
 fallen un - to me on a fair ground, Yea I have a good - ly he - ri - tage.

39 Can:

I will thank the Lord for gi-ving me war - ning, my reins al - so

I will thank the Lord for gi-ving me war - ning, my reins al - so

I will thank the Lord for gi-ving me war - ning, my reins al - so

I will thank the Lord for gi-ving me war - ning, my reins al - so

I will thank the Lord for gi-ving me war - ning, my reins al - so

43

Dec:

chas - ten me in the night sea - son. I have set God al - ways be - fore...

chas - ten me in the night sea - son. *I have set God al - ways be -*

chas - ten me in the night sea - son. I have set God al - ways be -

chas - ten me in the night sea - son. I have set God al - ways be -

chas - ten me in the night sea - son. *I have set God al - ways be -*

47

me, for he is on my right hand, there - fore I shall not fall.

-fore me, for he is on my right hand, there - fore I shall not fall.

-fore me, for he is on my right hand, there - fore I shall not fall.

-fore me, for he is on my right hand, there - fore I shall not fall.

-fore me, for he is on my right hand, there - fore i shall not fall.

51 Can:

Where - fore my heart was glad and my spi - rit re - joi - ced, my flesh al - so shall

Where - fore my heart was glad and my glo - ry re - joi - ced, my flesh al - so shall

Where - fore my heart was glad and my glo - ry re - joi - ced, my flesh al - so shall

Where - fore my heart was glad and my spi - rit re - joi - ced, my flesh al - so shall

Where - fore my heart was glad and my spi - rit re - joi - ced, my flesh al - so shall

55

Dec:

rest in hope. For why? Thou shalt not leave my soul in hell, nei - ther

rest in hope. For why? Thou shalt not leave my soul in hell, nei - ther

rest in hope. For why? Thou shalt not leave my soul in hell, nei - ther

rest in hope. For why? Thou shalt not leave my soul in hell, nei - ther

rest in hope. For why? Thou shalt not leave my soul in hell, nei - ther

60

shalt thou suf - - fer thine ho - ly one to see cor - rup - ti - on.

shalt thou suf - - fer thine ho - ly one to see cor - rup - ti - on.

shalt thou suf - - fer thine ho - ly one to see cor - rup - ti - on.

shalt thou suf - - fer thine ho - ly one to see cor - rup - ti - on.

shalt thou suf - - fer thine ho - ly one to see cor - rup - ti - on.

64 Can:

Thou shalt shew me the path of life, in thy pre - sence is the ful - ness of joy and

Thou shalt shew me the path of life, in thy pre - sence is the ful - ness of joy and

Thou shalt shew me the path of life, in thy pre - sence is the ful - ness of joy and

Thou shalt shew me the path of life, in thy pre - sence is the ful - ness of joy and

Thou shalt shew me the path of life, in thy pre - sence is the ful - ness of joy and

69 Dec:

at thy right hand there is plea - sure for e - ver - more. Glo - ry

at thy right hand there is plea - sure for e - ver - more. Glo - ry

at thy right hand there is plea - sure for e - ver - more. Glo - ry

at thy right hand there is plea - sure for e - ver - more. Glo - ry

at thy right hand there is plea - sure for e - ver - more. Glo - ry

73

Full:

be to the Fa - ther and to the Son and to the Ho - ly Ghost. As it was in
be to the Fa - ther and to the Son and to the Ho - ly Ghost. As it was in
be to the Fa - ther and to the Son and to the Ho - ly Ghost. As it was in
be to the Fa - ther and to the Son and to the Ho - ly Ghost. As it was in
be to the Fa - ther and to the Son and to the Ho - ly Ghost. As it was in

78

the be - gin - ning and is now, and e - ver shall be world with - out
the be - gin - ning and is now, and e - ver shall be world with - out
the be - gin - ning and is now, and e - ver shall be world with - out
the be - gin - ning and is now, and e - ver shall be world with - out
the be - gin - ning and is now, and e - ver shall be world with - out

83

end. A - - - - - men.

end. A - - - - - men.

end. A - - - - - men.

end. A - - - - - men.

end. A - - - - - men.

Responses

for the 27th of March and the 5th of November

John Barnard

Medius

Primus Contratenor

Secundus Contratenor
(reconstructed)

Tenor

Bassus

The Lord be with you:

2

And with thy spirit.

And with thy spirit.

And with thy spirit.

And with thy spirit.

And with thy spirit.

And with thy spirit.

Let us pray:

Lord have mer-cy up -

Lord have mer - cy up -

Lord have mer - cy up -

Lord have mer - cy up -

Lord have mer - cy up -

Lord have mer - cy up -

5

- on us: Christ have mer - cy up - on us: Lord have mer - cy up - on
- on us: Christ have mer-cy up - on us: Lord have mer - cy up - on
- on us: Christ have mer - cy up - on us: Lord have mer - cy up - on
- on us: Christ have mer - cy up - on us: Lord have mer - cy up - on
- on us: Christ have mer - cy up - on us: Lord have mer - cy up - on

10

us.
us.
us.
us.
us.
us.

Our Father ...
... Amen.

O Lord show thy mer-cy up - on us:

13

And grant us thy sal - va - - ti - on.
And grant us thy sal - - va - ti - on.
And grant us thy sal - va - - ti - on.
And grant us thy sal - va - - ti - on.
And grant us thy sal - va - - ti - on.
And grant us thy sal - va - - ti - on.

O Lord save the King:

Who put-teth his trust in thee.
Who put-teth his trust in thee.
Who put-teth his trust in thee.
Who put-teth his trust in thee.
Who put-teth his trust in thee.
Who put-teth his trust in thee.

Send him help from thy ho - ly place:

And e - ver-more
And e - ver-more
And e - ver-more
And e - ver-more
And e - ver-more
And e - ver-more

21

migh - ti - ly de - fend him.
migh - ti - ly de - fend him.
migh - ti - ly de - fend him.
migh - ti - ly de - fend him.
migh - ti - ly de - fend him.
migh - ti - ly de - fend him.

23

Let his e - ne - mies have no ad - van - tage a - gainst him:

24

Let not the wic - ked ap - proach near to hurt him.
Let not the wic - ked ap - proach near to hurt him.
Let not the wic - ked ap - proach near to hurt him.
Let not the wic - ked ap - proach near to hurt him.
Let not the wic - ked ap - proach near to hurt him.

The musical score consists of five vocal staves and a piano accompaniment. The first four staves are for different vocal parts (Soprano, Alto, Tenor, Bass), and the fifth is for the Bass. The piano accompaniment is shown in grand staff notation. The lyrics are: "Let not the wic - ked ap - proach near to hurt him." The word "near" is underlined in the original score.

En - due thy mi - ni - sters with righ - teous - ness:

A single musical staff in bass clef with a key signature of one flat. The lyrics are: "En - due thy mi - ni - sters with righ - teous - ness:"



Give peace in our time O Lord:

Be - cause there

Be - cause there

Be - cause there

Be - cause there

Be - cause there

36

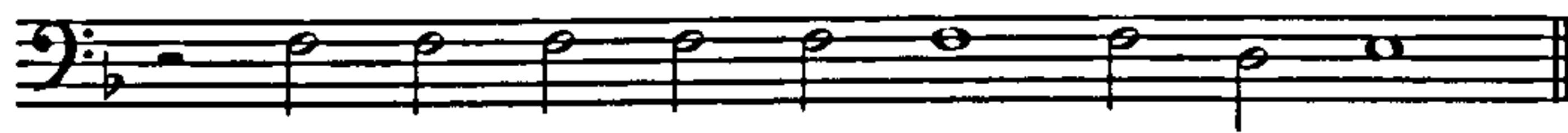
is none o - ther that figh-teth for us but on - ly thou O God.

is none o - ther that figh-teth for us but on - ly thou O God.

is none o - ther that figh-teth for us but on - ly thou O God.

is none o - ther that figh-teth for us but on - ly thou O God.

is none o - ther that figh-teth for us but on - ly thou O God.



O God make clean our hearts with - in us:

And take not thy

And take not thy

And take not thy

And take not thy

And take not thy

41

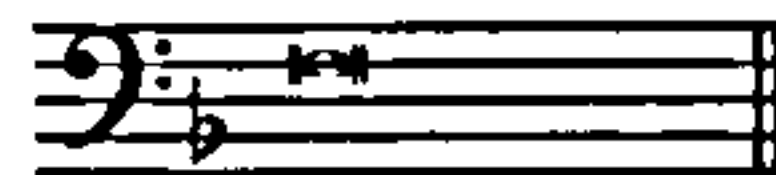
ho - ly spirit from us.

ho - ly spirit from us.

ho - ly spirit from us.

ho - ly spirit from us.

ho - ly spirit from us.



THE COLLECTS:

A - men.

A - men.

A - men.

A - men.

A - men.

23

and talk of all his won - drous works, his won - drous
and talk of all his won - drous works,
and talk of all his won - drous works, of all his won - drous
and talk of all his won - drous works, of all his won - drous

27

works, and talk of all his won - drous
and talk of all his won - drous works, and talk of all his won - drous works, of
works, and talk of all his won - drous works, and talk of all
works, and talk of all his won - drous works, and talk of all his

31

works, his won - drous works, re - joice in his ho - ly name, re -
all his won - drous works, re - joice in his ho - ly
his won - drous works, re - joice in his ho - ly name,
won - drous works, re - joice

35

-joice in his ho-ly name, his ho-ly name, let the heart of them re - joice,
name, his ho-ly name, re-joice in his ho-ly name, his ho-ly name, let the heart of
re - joice in his ho-ly name, his ho-ly name, let the heart of them re -
in his ho-ly name, in his ho-ly name, his ho-ly name, in his ho-ly name, his ho - ly

39

let the heart of them re - joice that seek the
them re - joice, let the heart of them re - joice that seek the
-joice that seek the Lord, let the heart of them re - joice that seek the
name, let the heart of them re - joice that seek the

43

Lord. A men.
Lord. A men.
Lord. A men.
Lord. A men.

O praise the Lord

The Anthem to the Short Service

Adrian Batten

Medius

Contratenor

Tenor

Bassus

O praise the Lord, the Lord all ye

O praise the Lord, the Lord all ye

O praise the Lord, the Lord all ye

O praise the Lord all ye

4

hea - then, praise him all ye na - ti - ons. For his mer - ci - ful kind -

hea - then, praise him all ye na - ti - ons. For his mer - ci - ful kind -

hea - then, praise him all ye na - ti - ons. For his mer - ci - ful kind -

hea - then, praise him all ye na - ti - ons. For his mer - ci - ful kind -

9

- ness, for his mer - ci - ful kind - ness is e - ver more and more to - wards

- ness, for his mer - ci - ful kind - ness is e - ver more and more to - wards

- ness, for his mer - ci - ful kind - ness is e - ver more and more to - wards

- ness, for his mer - ci - ful kind - ness is e - ver more and more to - wards

13

us, to - wards us, and the truth of the Lord en -
us, to - wards us, and the truth of the Lord en - du - reth for
us, to - wards us, and the truth of the Lord en - du - reth, and the truth of the
us, to - wards us, and the truth of the Lord en - du - reth for e -

17

- du - reth, for e - ver and e - - ver and e - - ver.
e - ver, and the truth of the Lord en - du - reth for e - ver and e - - ver.
Lord en - du - reth for e - ver and e - ver, and e - - ver.
- ver, and the truth of the Lord en - du - reth for e - ver and e - - ver.

O Praise the Lord ('the second')

Adrian Batten

Medius

Contratenor

Tenor

Bassus

O praise the Lord, O praise the

O praise the Lord,

O praise the

O

3

Lord, O praise the Lord all ye hea - then,

O praise the Lord, the Lord all ye hea - then, praise him all ye

Lord, O praise the Lord all ye hea - then, praise

praise the Lord, O praise the Lord all ye hea - then,

7

praise him all ye na - ti - ons, praise him all ye na - ti -

na - ti - ons, praise him all ye na - ti - ons, praise him all ye na - ti -

him all ye na - ti - ons, ye na - ti - ons, praise him all ye na - ti -

praise him all ye na - ti - ons, ye na - ti - ons,

11

- ons, praise him all ye na - ti - ons. For his mer - ci -

- ons, praise him all ye na - ti - ons. For his mer - ci -

- ons, praise him all ye na - ti - ons. For his mer - ci -

praise him all ye na - ti - ons. For his mer - ci -

15

-ful kind - ness, for his mer - ci - ful kind - ness, his mer - ci - ful kind -

-ful kind - ness, for his mer - ci - ful kind - ness, his mer - ci - ful kind -

-ful kind - ness, for his mer - ci - ful kind - ness, his mer - ci - ful kind -

-ful kind - ness, for his mer - ci - ful kind - ness, his mer - ci - ful kind -

19

- ness is e - ver more and more to - wards us, and more to - wards

- ness is e - ver more and more to - wards us, is

- ness is e - ver more and more to - wards us, to - wards us, is

- ness, is e - ver more and more to - wards

23

us, to - wards us, and the truth of the Lord, and the truth of the Lord en -
e - ver more and more to - wards us, and the truth of the Lord en -
e - ver more and more to - wards us, and the truth of the Lord, and the truth of the Lord en -
us, to - wards us, and the truth of the Lord en -

27

-du - reth for e - ver and e
-du - reth for e - ver and e
-du - reth for e - ver and e
-du - reth for e - ver and e

30

ver. A - - - - - men.
- - - - - ver. A - - - - - men.
- - - - - ver. A - - - - - men.
- - - - - ver. A - - - - - men.

O praise the Lord (printed version)

Adrian Batten

Medius

Contratenor

Tenor

Bassus

3

7

11

mer - ci - ful kind - ness, his mer - ci - ful, his mer - ci - ful kind - ness is
 mer - ci - ful kind - ness, his mer - ci - ful kind - ness is
 mer - ci - ful kind - ness, his mer - ci - ful kind - ness is
 mer - ci - ful kind - ness, his mer - ci - ful kind - ness is

15

e - ver more and more to - wards us, and the truth of the Lord,
 e - ver more and more to - wards us, and the truth of the Lord,
 e - ver more and more to - wards us, and the truth of the Lord,
 e - ver more and more to - wards us, and the truth of the Lord,

19

and the truth of the Lord en - du - reth for e - ver and
 and the truth of the Lord en - du - reth for e - ver and
 and the truth of the Lord en - du - reth for e - ver and
 and the truth of the Lord en - du - reth for e - ver and

22

The musical score consists of five staves. The top four staves are vocal parts, and the bottom staff is the piano accompaniment. The lyrics are: "e - - - ver. A - - - men." repeated across the vocal staves. The piano accompaniment is written in two staves (treble and bass clef). The key signature has one flat (B-flat), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some measures containing rests. The vocal parts have a melodic line with some slurs and accents. The piano accompaniment provides a harmonic and rhythmic foundation.

Christ our Paschal Lamb

Adrian Batten

Contratenor 1

Contratenor 2

Tenor

Bassus

Christ our Pas - chal lamb is of - fered up for

Christ our Pas - chal lamb is of - fered up for

Christ our Pas - chal lamb is of - fered up for

Christ our Pas - chal lamb is of - fered up for

4

us once for all, once for all when he bare our

us once for all when he bare our sins on his bo - dy, his

us once for all, when he bare our sins on his bo -

us once for all, when he bare our sins on his

8

sins on his bo - dy, when he bare our sins on his bo - dy up - on the

bo - dy, when he bare our sins on his bo - dy up - on

dy, when he bare our sins on his bo - dy, u -

bo - dy, when he bare our sins on his bo - dy, up - on the

12

cross, for he is the ve - ry lamb of
 the cross, for he is the ve - ry lamb of God, for he is the ve - ry
 - pon the cross, for he is the ve - ry lamb of God, is the ve - ry
 cross, for he is the ve - ry lamb of God,

16

God, for he is the ve - ry lamb of God, is the ve - ry lamb of
 lamb of God, the ve - ry lamb of God, that
 lamb of God, the ve - ry lamb of God, that ta-keth a - way the sins of
 for he is the ve - ry lamb of God, that ta-keth a - way the sins of

20

God, that ta-keth a - way the sins of the world, the sins of the
 ta - keth a - way the sins of the world, the world, that ta-keth a - way the
 the world, the world, that ta-keth a - way the sins of the world, that ta-keth a -
 the world, the world, that ta-keth a - way the sins of the world, that ta-keth a -

24

world, the sins of the world. There - fore
sins of the world, of the world. There - fore let us keep a
way the sins of the world. There - fore let us
way the sins of the world, the world. There - fore let us

This block contains the musical notation for measures 24 through 27. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "world, the sins of the world. There - fore", "sins of the world, of the world. There - fore let us keep a", "way the sins of the world. There - fore let us", and "way the sins of the world, the world. There - fore let us".

28

let us keep a joy - ful and ho - ly feast, with
joy - full and ho - ly feast with the Lord, the
keep a joy - ful and ho - ly feast with the Lord, a joy - ful and
keep a joy - ful and ho - ly feast with the Lord, ho - ly

This block contains the musical notation for measures 28 through 31. It features four vocal staves and a piano accompaniment. The lyrics are: "let us keep a joy - ful and ho - ly feast, with", "joy - full and ho - ly feast with the Lord, the", "keep a joy - ful and ho - ly feast with the Lord, a joy - ful and", and "keep a joy - ful and ho - ly feast with the Lord, ho - ly".

32

the Lord, a joy - ful and ho - ly feast with
Lord, let us keep a joy - ful and ho - ly feast with the Lord, with
ho - ly feast with the Lord, let us keep a joy - ful and ho - ly feast with
feast with the Lord, let us keep a joy - ful and ho - ly feast with

This block contains the musical notation for measures 32 through 35. It features four vocal staves and a piano accompaniment. The lyrics are: "the Lord, a joy - ful and ho - ly feast with", "Lord, let us keep a joy - ful and ho - ly feast with the Lord, with", "ho - ly feast with the Lord, let us keep a joy - ful and ho - ly feast with", and "feast with the Lord, let us keep a joy - ful and ho - ly feast with".

36

the Lord, a joy - ful and ho - ly feast, a
the lord, a joy - ful and ho - ly feast, a
the Lord, a joy - ful and ho - ly feast, a
the Lord, a joy - ful and ho - ly feast, a

The musical score for measures 36-38 consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The music is in 4/4 time and G major. The lyrics are: "the Lord, a joy - ful and ho - ly feast, a".

39

joy - ful and ho - ly feast with the Lord.
joy - ful and ho - ly feast with the Lord.
joy - ful and ho - ly feast with the Lord.
joy - ful and ho - ly feast with the Lord.

The musical score for measures 39-42 consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The music is in 4/4 time and G major. The lyrics are: "joy - ful and ho - ly feast with the Lord.". The vocal lines feature a long note on "the" and "Lord." in the final measure.

Grant we beseech thee

[John] Oker [Okeover]

Medius



Contratenor



Tenor



Bassus



Grant we be - seech thee mer - ci - ful

Grant we be - seech thee mer - ci - ful

Grant we be - seech thee mer - ci - ful

Grant we be - seech thee mer - ci - ful

4

Lord, grant we be - seech thee mer - ci - ful Lord, mer - ci - ful Lord, to —

Lord, grant we be - seech thee mer - ci - ful Lord, mer - ci - ful Lord,

Lord, grant we be - seech thee mer - ci - ful Lord, mer - ci - ful Lord,

Lord, grant we be - seech thee mer - ci - ful Lord, mer - ci - ful Lord,

8

— thy faith - ful peo - ple, to thy faith - ful peo - ple, to thy faith - ful peo - ple, faith - ful peo -

to thy faith - ful peo - ple, to thy faith - ful peo - ple, peo - ple, to —

to thy faith - ful peo - ple, thy faith - ful peo - - - ple, to thy faith - ful

to — thy faith - ful peo - - - ple, to thy

12

- ple, to thy faith-ful peo-ple par - don and peace, par - don and peace, par - don and
 thy faith-ful peo - ple par - don and peace, par - don and peace, par - don and
 peo - ple, to thy faith - ful peo - ple par - don and peace, par - don and
 faith - ful peo - ple, to thy faith-ful peo-ple par - don & peace, par - don and

16

peace, and peace, that they may be clean - sed from all their sins, that
 peace, and peace, that they may be clean - sed from all their sins, that
 peace, and peace, that they may be clean-sed from all their sins, that they may be
 peace, and peace, that they may be clean - sed from all their sins, that

20

they may be clean - sed from all their sins, and serve thee with a qui-et mind, qui - et
 they may be clean - sed from all their sins, and serve thee with a qui - et mind, a
 clean - sed from all their sins,
 they may be clean - sed from all their sins, and

24

mind, and serve thee with a qui - et mind, qui - et mind, and serve thee with a

qui - et mind, and serve thee with a qui - et mind, a qui - et mind, a qui - et mind, and serve thee with a

and serve thee with a qui - et mind, qui - et mind, and serve thee with a

serve thee with a qui - et mind, a qui - et mind, and serve thee

28

and serve thee with a qui - et mind, through Je - sus Christ our Lord, A - men, et mind, through Je - sus Christ our Lord, A - men, through Je - sus Christ our

qui - et mind, and serve thee with a qui - et mind, through Je - sus Christ our

with a qui - et mind, and serve thee with a qui - et mind,

32

A - men, through Je - sus Christ our Lord, A - men, through Je - sus Christ our Lord, A - men, through Je - sus Christ our Lord, A - men, A - men, A - men, through Je - sus

through Je - sus Christ our Lord, A - men, thro Je - sus Christ our Lord, A -

O gracious god

[George] Marson

Medius

Primus Contratenor

Secundus Contratenor
(reconstructed)

Tenor

Bassus

4

8

earth, O gra - cious God of heaven and earth, O gra - cious
 earth, gra - cious God of heaven and earth, God
 O gra - cious God of heaven and earth, O gra -
 earth, O gra - cious God of heaven and earth, and
 O gra -

12

God of heaven and earth, god of heaven and earth,
 of heaven and earth, God of heaven and earth,
 - cious God of heaven and earth, God of heaven and earth, and
 earth, O gra -
 - cious god of heaven and earth, of heaven and earth, and earth,

16

O gra - cious God of
god of heaven and earth, and earth,
earth, O gra - cious God of heaven and earth, God of heaven and
- cious God of heaven and earth, and earth, of heaven
god of heaven and earth,

20

heaven and earth, god of heaven and earth,
god of heaven and earth, hear us when we
earth, hear us when
and earth, and earth, hear us when we do pray to
god of heaven and earth, hear us when we do pray, when

24

hear us when we do pray un - to thee,
 — do pray to thee, pray to thee, hear us when we —
 — we — do pray,
 thee, hear us when we pray, hear us when we — do pray,
 we do pray to thee, hear us when we do pray,
 we do pray to thee, hear us when we do pray,

28

hear us when we — do pray un - to thee,
 — do pray — to thee, and grant us thy grace,
 hear us when we do pray,
 — hear us when we do pray to thee, when we pray to
 and grant us grace. Hear —

32

and grant us grace, and grant us thy grace, and grant
hear us when we do pray, and grant us thy grace, thy heaven - ly grace,
and grant us thy heaven - ly
thee, and grant us thy heaven - ly grace,
us when we do pray, and grant us thy

36

us thy heaven - ly grace, and grant us thy
and grant us thy grace, thy heaven - ly grace, and grant us thy
grace, and grant us thy heaven - ly grace, and grant us thy
and grant us thy heaven - ly grace, and grant us thy
heaven - ly grace, thy heaven - ly grace, and grant us thy

40

heaven - ly grace. De - fend us

heaven - ly grace. De - fend us Lord from our e - ne -

heaven - ly grace. De - fend

heaven - ly grace. De - fend us Lord from our e - ne - mies,

heaven - ly grace. De - fend us Lord from our e - ne - mies, our

44

Lord from our e - ne-mies, our e - ne- mies,

mies, de - fend us Lord from our e - ne - mies,

us Lord from our e - ne - mies, De - fend us Lord from our

de - fend us Lord from our e - ne-mies, de - fend us

e - ne-mies, de - fend us Lord from our

48

de - fend us Lord from our e - ne - mies, de - fend us Lord
de - fend us Lord, de - fend us Lord, Lord
e - ne - mies, de - fend us Lord, from our e - ne - mies, from our
lord from our e - ne - mies, de - fend us Lord.
e - ne - mies, de - fend us Lord from our e - ne - mies, lord

52

from our e - ne - mies.
from our e - ne - mies. Pre - serve us, suf - fer not
e - ne - mies.
Pre - - serve us, suf - fer not them to
from our e - ne - mies. Pre - - serve

57

Pre - - serve us, suf - fer not them to pre -
them, not them to pre - vail,
Pre - serve us, pre - serve us, suf - fer not them to pre -
vail, suf - fer not them to pre - vail, to
us, suf - fer them not to pre -

61

vail, not them to pre - vail,
pre - - serve us, suf - fer not them to
vail, Pre - - - serve
pre - vail, suf - - fer not them to pre - -
vail, suf - fer them

65

— suf - fer not them to pre - vail. We ack -
pre - vail, suf - fer not them to pre - vail.
us, suf - fer not them to pre - - - vail. We ack -
vail, to pre - - - vail. We ack -
not to pre - - - vail.

69

now-ledge that our sins are ma - ny,
We ack-now-ledge that our sins are ma - ny, grant
now-ledge that our sins are ma - ny,
now-ledge that our sins are ma - ny, we ack-now-ledge that our sins are ma - ny, grant
We ack-now-ledge that our sins our ma - ny,

74

grant mer - cy O Lord, grant mer - cy O
mer - cy, grant mer - cy O Lord,
grant mer - cy O Lord, O
mer - cy O Lord, grant mer - cy O Lord, O Lord,
grant mer - cy O Lord, O Lord,
grant mer - cy O Lord, O Lord,

79

Lord, grant mer - - cy
grant mer - cy O Lord, grant
Lord, grant mer - cy O Lord,
grant mer - cy O Lord, O Lord,
grant mer - cy O Lord, O Lord,

Save me O God

[William West]

Medius

Primus Contratenor

Secundus Contratenor (reconstructed)

Tenor

Bassus

Save me O God for thy names sake,
Save me O God for thy names sake,
Save me O God for thy names sake,
Save me O God for thy names sake,
Save me O God for thy names sake,

4

and a-venge me in thy strength. Hear my pra- yer O God and hear - ken un-
and a-venge me in thy strength. Hear my pra- yer O God and hear-ken un -
and a-venge me in thy strength. Hear my pra- yer O God and hear - ken un-
and a-venge me in thy strength. Hear my pra- yer O God, and hear - ken un-
and a-venge me in thy strength. Hear my pra- yer O God, and hear - ken un-

9

-to the words of my mouth, for stran - gers are ri - sen up a - gainst

-to the words of my mouth, for stran - gers are ri - sen up a - gainst

-to the words of my mouth, for stran - gers are ri - sen up a - gainst

-to the words of my mouth, for stran - gers are ri - sen up a - gainst

-to the words of my mouth, for stran - gers are ri - sen up a - gainst

13

me and ty - rants which have not God be - fore their eyes seek af - ter my soul.

me and ty-rants which have not God be - fore their eyes seek af - ter my soul.

me and ty - rants which have not God be - fore their eyes seek af - ter my soul.

me and ty- rants which have not God be - fore their eyes seek af - ter my soul.

me and ty - rants which have not God be - fore their eyes seek af - ter my soul.

17

Be - hold, God is my hel - per, the Lord is with them that up - hold my

Be - hold, God is my hel - per, the Lord is with them that up - hold my

Be - hold, God is my hel - per, the Lord is with them that up - hold my

Be - hold, God is my hel - per, the Lord is with them that up - hold my

Be - hold, God is my hel - per, the Lord is with them that up - hold my

22

soul, He shall re - ward e - vil un - to mine e - ne - mies: De - stroy thou

soul, He shall re - ward e - vil un - to mine e - ne - mies: De - stroy thou

soul, He shall re - ward e - vil un - to mine e - ne - mies: De - stroy thou

soul, He shall re - ward e - vil un - to mine e - ne - mies: De - stroy thou

soul, He shall re - ward e - vil un - to mine e - ne - mies: De - stroy thou

27

them in thy truth, An offering of a free heart will I give thee and

them in thy truth, An offering of a free heart will I give thee and

them in thy truth, An offering of a free heart will I give thee and

them in thy truth, An offering of a free heart will I give thee and

them in thy truth, An offering of a free heart will I give

31

praise thy name O Lord, because it is so comfortable. For he

praise thy name O Lord, because it is so comfortable. For he

praise thy name O Lord, because it is so comfortable. For he

praise thy name thy name O Lord, because it is so comfortable. For he

thee and praise thy name O Lord, because it is so comfortable. For he

36

hath de - li - vered me out of all my trou - ble and mine

hath de - li - ve-red me out of all my trou - ble and mine

hath de - li - vered me out of all my trou - ble and mine

hath de - li - vered me out of all my trou - ble and mine

hath de - li - vered me out of all my trou - ble and mine

40

eyes have seen his de - sire up - on mine e - ne - mies, up - on mine e - ne -

eyes have seen his de - sire up - on mine e - ne - mies, up - on mine e - ne -

eyes have seen his de - sire up - on mine e - ne - mies, up - on mine e - ne -

eyes have seen his de - sire up - on mine e - ne - mies, up - on mine e - ne -

eyes have seen his de - sire up - on mine e - ne - mies, up - on mine e - ne -

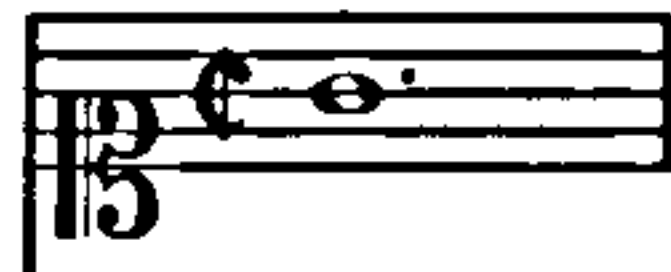
44

This musical score consists of six staves. The top five staves are for a voice part, and the bottom two are for a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The lyrics are: "-mies. A - - - - - men." The first four staves are vocal lines, with the first staff having a fermata over the final note. The fifth staff is a bass line. The piano accompaniment is on the bottom two staves, with the right hand playing chords and the left hand playing a bass line. The score is divided into four measures by bar lines.

Godliness is great riches

Adrian Batten

Medius



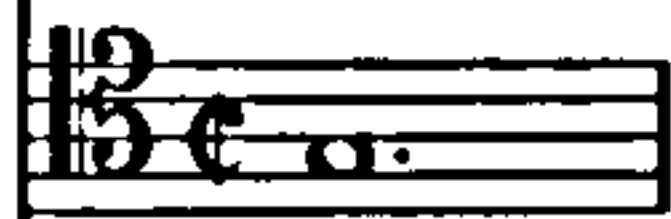
Primus Contratenor



Secundus Contratenor
(reconstructed)



Tenor



Bassus



God - li - ness is great ri - ches if

God - li - ness is great ri - ches

God - li - ness is great ri - ches

God - li - ness is great ri - ches if

God - li - ness is great ri - ches

4

a man can be con - tent, if a man can be con - tent with that he hath, for

if a man can be con - tent with that he hath,

if a man can be con - tent, if a man can be con - tent with that he hath,

a man can be con - tent, if a man can be con - tent with that he hath,

if a man can be con - tent with that he hath,

9

we brought no - thing, for we brought no - thing in - to this world,
 for we brought no - thing in - to this world, for we brought no -
 for we brought no - thing in - to this world,
 for we brought no - thing in - to this world, for
 for we brought no -

12

for we brought no - thing in - to this world, brought no-thing in - to
 - thing in - to this world, for we brought no -
 for we brought no - thing in - to this world,
 we brought no - thing in - to this world, brought no - thing
 thing, for we brought no - thing, no - thing, for we brought no -

15

this world, for we brought no - thing in - to this world,
 - thing in - to this world, in - to this world, nei -
 in - to this world, in - to this world,
 in - to this world, for we brought no - thing in - to this world, nei -
 - thing in - to this world, for we brought no - thing in - to this world,
 - thing in - to this world, for we brought no - thing in - to this world,

19

nei - ther may we car - ry a - ny -
 - ther may we car - ry a - ny - thing out of this world, out of
 nei - ther may we car - ry a - ny - thing out of this world, out
 - ther may we car - ry a - ny - thing out of this world, out of this world,
 nei - ther may we car - ry a - ny - thing out of

39

bles - sed be the name of the Lord, —
the name of the Lord, bles-sed be the name of — the Lord, bles - sed
the name of the Lord, of the Lord,
bles - sed be the name of the Lord, bles - sed be the name of the Lord,
bles - sed be the name of the Lord, bles - sed be the name of —

43

— of — the Lord. A - - - men, A -
be the name of the Lord. A - - men, A - - men,
of the — Lord. A - - - men.
the name of the Lord. A - - - men,
— the — Lord. A - - -

47

men, A - - - - -
A - - - - - men, A -
A - - - - - men,
A - - - - -
men,
men, A - - - - -

Detailed description: This block contains musical notation for measures 47 and 48. It features six staves: four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are 'men, A - - - - -' for the Soprano, 'A - - - - - men, A -' for the Alto, 'A - - - - - men,' for the Tenor, and 'A - - - - -' for the Bass. The piano accompaniment consists of chords and melodic lines in both hands.

49

men, A - - - - - men.
men, A - - - - - men.
A - - - - - men, A - - - - - men.
men, A - - - - - men.
A - - - - - men.
men, A - - - - - men.

Detailed description: This block contains musical notation for measures 49 and 50. It features six staves: four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are 'men, A - - - - - men.' for the Soprano, 'men, A - - - - - men.' for the Alto, 'A - - - - - men, A - - - - - men.' for the Tenor, and 'men, A - - - - - men.' for the Bass. The piano accompaniment continues with chords and melodic lines.

Have mercy upon me

Adrian Batten

Medius

Primus Contratenor

Secundus Contratenor
(reconstructed)

Tenor

Bassus

Have mer - cy up - on me O

Have mer - cy up - on me O

Have mer - cy up - on me O

Have mer - cy up - on me O

Have mer - cy up - on me O

4

God, have mer - cy up - on me O God, af - ter

God, have mer - cy up - on me O God, af - ter

God, have mer - cy up - on me O God, af - ter

God, have mer - cy up - on me O God, af - ter

God, have mer - cy up - on me O God, af - ter

9

thy great good - ness and ac - cor - ding to the mul - ti - tude of thy mer -

thy great good - ness and ac - cor - ding to the mul - ti - tude of thy mer -

thy great good - ness and ac - cor - ding to the mul - ti - tude of thy mer -

thy great good - ness and ac - cor - ding to the mul - ti - tude of thy mer -

thy great good - ness and ac - cor - ding to the mul - ti - tude of thy mer -

13

-cies, of thy mer - cies do a-way mine of - fen - ces,

-cies, of thy mer - cies do a-way mine of - fen - ces, wash me tho - rough-

-cies, of thy mer - cies do a-way mine of - fen - ces,

-cies, of thy mer - cies do a-way mine of - fen - ces, wash me tho - rough-ly

-cies, of thy mer - cies do a-way mine of - fen - ces, wash me tho - rough-ly

17

wash me tho-rough-ly from my wick - ed -
 -ly from my wick - ed - ness,
 wash me tho-rough-ly from my wick - ed -
 from my wick - ed - ness, wash me tho-rough-ly from my wick - ed -
 from my wick - ed - ness,

21

-ness, wash me tho-rough-ly from my wick - ed - ness,
 wash me tho-rough-ly from my wick - ed - ness, and cleanse me
 -ness, from my wick-ed - ness,
 -ness, from my wick-ed - ness, and cleanse me
 wash me tho-rough-ly from my wick - ed - ness, and cleanse me

33

for I ack - now - ledge my faults, my
 I ack - now - ledge my faults, my faults,
 I ack - now - ledge my faults,
 my faults, my faults, for I ack - now - ledge my
 my faults, my faults, ack - now - ledge my

37

faults, and my sin is
 and my sin, and my sin is e - ver be - fore me, and my
 and my sin is e - ver be - fore me, and my
 faults, and my sin is
 faults and my sin is e - ver be - fore me, and my sin is

41

e - ver be - fore me. A - - - - - men,
sin is e - ver be - fore me. A - - - - -
sin is e - ver be - fore me. A - - - - -
e - ver be - fore me. A - - - - - men,
e - ver be - fore me. A - - - - -

45

A - - - - - men, A - - - - -
men, A - - - - - men, A - - - - - men, A - - - - -
men, A - - - - - men, A - - - - -
A - - - - - men, A - - - - -
men, A - - - - -

49

Musical score for measures 49-51. The score consists of six staves: four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are: "men, A - - - - - men, men, A - - - - - men, A - - - - - men, A - - - - - men, A - - - - -". The piano accompaniment features a steady bass line and chords in the right hand.

52

Musical score for measures 52-54. The score consists of six staves: four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are: "A - - - - - men. men. men. men. men. men.". The piano accompaniment continues with a consistent harmonic and rhythmic pattern.

Hear the Prayers O our God

Adrian Batten

Medius

Contratenor Decani

Contratenor Cantoris

Tenor

Bassus

4

8

hum - ble ser - vants, of thy hum - ble ser - vants when they
 hum - ble ser - vants, thy hum - ble ser - vants when they
 thy hum - ble ser - vants, of thy hum - ble ser - vants when they
 hum - ble ser - vants, of thy hum - ble ser - vants when they
 - vants, of thy hum - ble ser - vants when they

12

pray un - to thee, when they pray un - to thee, in thy ho - ly
 pray un - to thee, when they pray un - to thee, in thy ho - ly
 pray un - to thee, when they pray un - to thee, in
 pray un - to thee, when they pray un - to thee, to thee,
 pray un - to thee, when they pray un - to thee, in thy

16

tem - - - ple, in thy ho - ly tem - - - ple, in thy ho -

tem - - - ple, tem - ple, thy hem - ple, in thy ho -

— thy ho - ly tem - ple, in thy ho - ly tem - - - ple, thy ho -

in thy ho - ly tem - ple, in thy ho - ly tem - ple, thy ho - ly tem -

ho - ly tem - ple, in thy ho - ly tem - - - ple, thy ho - ly

20

- ly tem - - - ple, in thy ho - ly

- ly tem - - - ple, in thy ho - ly tem - - - ple,

- ly tem - ple, thy ho - ly tem - ple, tem - ple, in thy ho - ly

- ple, in thy ho - ly tem - ple, in thy ho - ly tem - ple, thy ho - ly

tem - ple, in thy ho - ly tem - ple, thy ho - ly

24

tem - ple, in thy ho - ly tem - ple. And when thou hear - est,
 in thy ho - ly tem - ple. And when thou hear -
 tem - ple, thy ho - ly tem - ple. And when thou hear -
 tem - ple, thy ho - ly tem - ple. And when thou hear -
 tem - ple, in thy ho - ly tem - ple. And when thou hear -

28

have mer - cy up - on us, have mer - cy up - on
 - est have mer - cy, have mer - cy on us, have mer - cy on
 - est, have mer - cy on us, have mer - cy on
 - est, have mer - cy up - on us, have mer - cy up - on
 - est, have mer - cy on us, have mer - cy on

32

us, for Christ Je - sus

us, for Christ Je - sus sake our Lord, Christ Je - sus sake our Lord, for Christ

us, for Christ Je - sus sake our

us, for Christ Je - sus sake our Lord,

us, for Christ Je - sus sake our Lord, for Christ

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 4/4 time signature. It provides harmonic support for the vocal lines.

36

sake our Lord, for Christ Je - sus sake our

Je - sus sake our Lord, for Christ Je - sus sake our Lord, our

Lord, for Christ Je - sus sake our

for Christ Je - sus sake our Lord, for Christ Je - sus sake our

Je - sus sake our Lord, for Christ Je - sus sake our

The piano accompaniment continues with two staves, maintaining the harmonic structure established in the previous page.

40

Lord, for Christ Je - sus sake our Lord, our Lord, for
 Lord, for Christ Je - sus sake our Lord, for Christ Je -
 Lord, for Christ Je - sus sake our Lord,
 Lord, for Christ Je - sus sake our Lord, our Lord, for
 Lord, for Christ Je - sus sake our Lord,

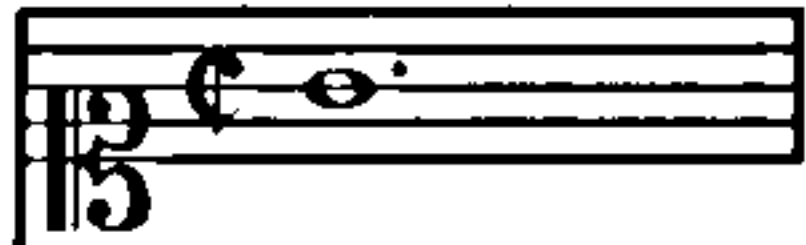
43

Christ Je - sus sake our Lord.
 - sus sake our Lord, our Lord, our Lord.
 our Lord, for Christ Je - sus sake our Lord.
 Christ Je - sus sake, for Christ Je - sus sake our Lord.
 our Lord, for Christ Je - sus sake our Lord.

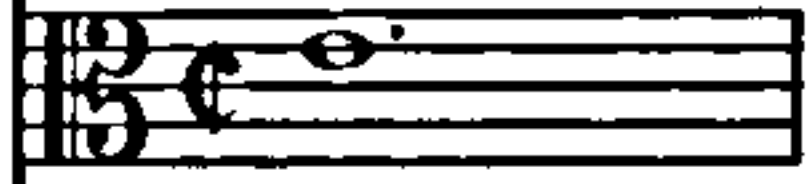
Lord I am not high minded

Adrian Batten

Medius



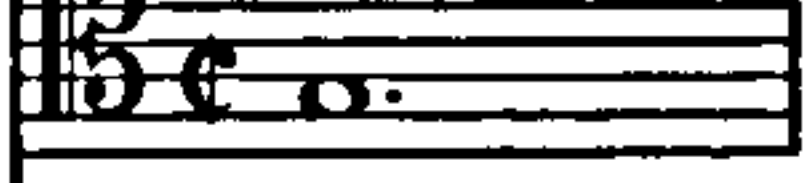
Primus Contratenor



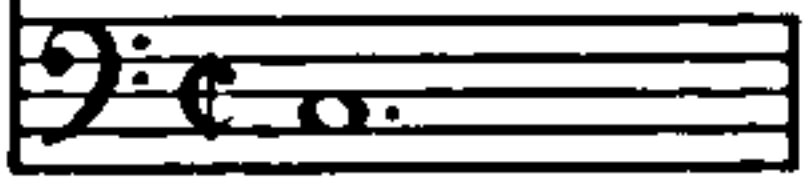
Secundus Contratenor
(reconstructed)



Tenor



Bassus



Lord I am not high minded -
 Lord I am not high
 Lord I am not high minded -
 Lord I am not high minded -
 Lord I am not high minded -
 Lord I am not high minded -

3

- ded, I have no proud look, no proud look, I
 min - ded, I have no proud look, no proud
 - ded, I have no proud look, no proud look,
 - ded, Lord I am not high minded, I have no
 - ded, high minded, I have no proud look,
 - ded, I have no proud look,

15

are too high for me, for me, which are too
 me, which are too high for me, for me, which are too
 -ters which are too high for me, which are too high
 which are too high for me, for
 are too high for me, which are too high for

19

high for me. But I re - frain my soul, but I re - frain my
 high for me. But I re - frain my soul and
 for me.
 me. But I re - frain my soul and keep it
 me. But I re - frain my soul and keep it low, re -

23

soul and keep_____ it low, like_____ as a child that
 keep it low, re - frain my soul and keep it low, like____
 But I re - frain my soul and keep it low,
 low, but I re frain_____ my soul and keep it low, like as a
 -frain my soul and keep it low,

27

is wea - ned from_____ his mo - ther, like as a child that is wea-ned from____
 _____ as a child that is wea - ned, like as a child_____ that is wea - ned,
 like as a
 child that is wea - ned from his mo - ther, from his mo -

39

as a wea - ned child, as a wea - ned child, yea my
 soul, yea my soul,
 yea my soul is even as a wea - ned
 yea my soul is even as a wea - ned a wea - ned
 my soul, my soul is even as a wea - ned

43

soul is even as a wea - ned child. O Is - ra - el trust in the Lord,
 yea my soul is e - ven as a wea - ned child. O Is - ra - el trust in the Lord from
 child, is even as a wea - ned child. O Is - ra - el trust in the Lord, the
 child, is even as a wea - ned child. O Is - ra - el trust in the Lord from
 child, is even as a wea - ned child. O Is - ra - el trust in the Lord from

48

from this time forth for e - ver -
this time forth for e - ver - more,
Lord, from this time forth for e - ver -
this time forth for e - ver - more, from this time forth for e -
this time forth for e - ver more,

52

more, from this time forth
from this time forth for e - ver - more, from
more, from this time forth for e - ver -
-ver - more, for e - ver - more, from
from this time forth, from this time

55

for e - ver - more. A - - - men.

this time forth for e - ver - more. A - - - men.

- more, for e - ver - more. A - - - men.

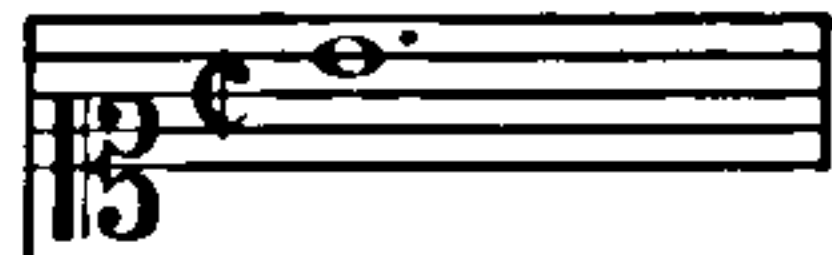
this time forth for e - ver - more. A - - - men.

forth for e - ver - more. A - - - men.

Praise the Lord O my soul

Adrian Batten

Medius



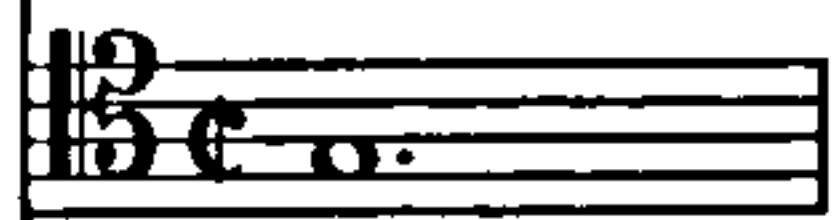
Primus Contratenor



Secundus Contratenor
(reconstructed)



Tenor



Bassus



Praise the Lord O my soul

Praise the Lord O my soul

Praise the Lord O my soul

Praise the Lord O my soul

Praise the Lord O my soul

Piano accompaniment for the first system.



3

soul, while I live will I praise the Lord, while I live will I

soul, O my soul, my soul, while I live will I praise the

soul, while I live will I praise the Lord, the Lord, will I praise, will I praise the

soul, while I live will I praise the Lord, while I live will I praise the

soul, while I live will I praise the Lord, the Lord, will I praise the

Piano accompaniment for the second system.

7

praise the Lord, will I _____ praise the Lord,
 Lord, while I live will I praise the Lord, yea—
 Lord, while I live will I praise the Lord,
 Lord, the Lord, will I praise the _____ Lord, yea as long
 Lord, will I praise the _____ Lord, yea _____ as long as I



11

yea as long as I have a - ny be - ing, yea as long as I
 _____ as long as I have a - ny be - - - ing, yea _____ as long as I have
 yea _____ as long as I have a - ny be - ing,
 as I _____ have a - ny be - - - ing, a - ny be -
 have a - ny be - ing, a - ny be - - - ing, _____ a - ny

15

have a - ny be - ing, I will sing prai - ses un - to my
 a - ny be - ing, a - ny be - ing,
 I will sing prai - ses un - to my
 ing, I will sing prai - ses un - to my god, un - to my
 be - ing. I will sing



19

God, sing prai - ses un - to my God, un - to my
 I will sing prai - ses un - to my God, sing prai -
 God, I will sing prai - ses un - to my God, un - to my
 God, I will sing prai - ses un - to my God, un - to my
 prai - ses un - to my God, I will sing prai - ses un - to my

23

God, I will sing prai - ses un - to my God,
 -ses un - to my God, un - to my God,
 God, un - to my God, sing - prai - ses un - to my God, ev - ery day will
 ev - ery day will I give thanks to thee and praise thy name, and praise -
 God, un - to my God, ev - ery day will I give thanks to



27

ev - ery day will I give thanks to thee and praise thy name, for
 ev - ery day will I give thanks and praise thy name,
 I give thanks, and praise thy name,
 thy name, and praise thy name for e - ver -
 B.1: thee and praise thy name, and praise thy name, for e - ver
 B.2: thee and praise thy name, and praise thy name,
 thee and praise thy name, and praise thy name,

38

This musical score consists of eight staves. The top seven staves are for voices, and the bottom two are for piano accompaniment. The music is in a 4/4 time signature. The vocal parts feature a melody with lyrics: "A - - - - - men." The piano accompaniment provides harmonic support with chords and moving lines in both hands. The score is divided into measures by vertical bar lines, with a double bar line at the end of the system.

Sing we merrily (1623)

Adrian Batten

Medius Decani

Medius Cantoris

Contratenor Decani

Contratenor Cantoris

Tenor Decani & Cantoris

Bassus Decani (reconstructed)

Bassus Cantoris

Sing we mer - ri - ly, sing we

Sing we mer - ri - ly, sing we

Sing we mer - ri - ly, sing we mer

Sing we mer - ri - ly, sing we

Sing we mer - ri - ly, sing we

Sing we mer - ri - ly, sing we

Sing we mer - ri - ly, sing we

4

mer - ri - ly un - to God our strength, our strength, our strength, make a cheer - ful

mer - ri - ly un - to God our strength, our strength, our strength, make a

mer - ri - ly, un - to God our strength, make a cheer - ful

mer - ri - ly, un - to God our strength, make a

mer - ri - ly, un - to God our strength, make a

mer - ri - ly un - to God our strength, make a

8

make a cheer - ful noise, a cheer - ful noise, make a cheer - ful
 make a cheer - ful noise, make a cheer -
 noise, make a cheer - ful noise, a cheer - ful noise,
 make a cheer - ful noise, make a cheer - ful
 cheer - ful noise, a cheer - ful noise, a cheer - ful noise, make a cheer - ful
 make a cheer - ful noise, a cheer - ful noise,
 make a cheer - ful noise, make a cheer - ful noise, make a cheer - ful

12

noise, make a cheer - ful noise, un - to the
 - ful noise, make a cheer - ful noise, make a cheer - ful noise,
 make a cheer - ful noise, a cheer - ful noise, un - to the
 noise, make a cheer - ful noise, un - to the God
 noise, un - to the God of Ja -
 make a cheer - ful, cheer - ful noise, a cheer - ful noise,
 noise, un - to the God of Ja - cob, un -

16

God of Ja - cob, un - to the God, un - to the God of Ja - cob, un - to the god, the
un - to the God of Ja - cob, un - to the God of Ja
God, un - to the God of Ja - cob, of -
of Ja - cob, of Ja - cob,
- cob, un - to the God of Ja - cob,
un - to the God, un - to the God, un - to the God of Ja - cob,
to the God of Ja - cob, un - to the God, un - to the

20

God of Ja - - cob, un - to the god, un -
- cob, of Ja - - cob,
Ja - cob, un - to the God,
un - to the God, the God of Ja - cob,
un - to the God of Ja - - - - cob,
un - to the God, the God of Ja - cob, un -
God of Ja - - cob, un - to the God, the

23

-to the God of Ja - - - cob. Take the psalm, the psalm, take—
 the God of Ja - cob. Take the psalm, take—
 the God of Ja - - - cob. Take the psalm, the psalm, take—
 the God of Ja - cob. Take the psalm, the psalm,
 the God of Ja - cob. Take the.

-to the God of Ja - - - cob. Take—
 God of Ja - - - cob.



27

the psalm, take the psalm, bring hi - ther the tab - ret, the mer-ry harp with the
 the psalm, bring hi - ther the tab - ret, the mer-ry harp with the
 the psalm, take the psalm, bring hi - ther the tab - ret, the mer-ry harp with the
 take the psalm, bring hi - ther the tab - ret, the mer-ry harp with the
 psalm, take the psalm, bring hi - ther the tab - ret,
 the psalm, take the psalm, bring hi - ther the tab - ret,
 Take the psalm, bring hi - ther the tab - ret,

40

Blow up, the trum - pet, the trum -
up, blow up, the trum - pet,
Blow up, the trum - pet, the trum -
up, blow up, the trum - pet,
Blow up, the trum - pet, the trum -
up, blow up, the trum - pet,
Blow up, the trum - pet, the trum -
up, blow up, the trum - pet,

The musical score consists of ten staves. The first six staves are vocal lines for different voices, each with lyrics. The seventh and eighth staves are bass lines. The final two staves are piano accompaniment. The music is in a 4/4 time signature with a key signature of one flat (B-flat major or D minor). The lyrics are: "Blow up, the trumpet, the trumpet, up, blow up, the trumpet, the trumpet".

44

-pet, the trum - pet in the new
 the trum - pet in - the new moon, in the new
 -pet, the trum - pet in the new
 the trum - pet in the new moon, in the new
 -pet, the trum - pet in the new
 the trum - pet in the new moon, in the new
 -pet, the trum - pet in the new
 the trum - pet in the new moon, in the new

48

[Dec/
Can]

moon, and up - on our sol - emn feast
 moon, and up - on our sol - emn feast, our sol - emn feast day,
 moon, and up - on our sol - emn feast day, our sol - emn feast day, our
 moon, and up - on our sol -
 moon, and up - on our sol - emn feast day, our sol - emn
 moon,
 moon,

60

and up - on our sol - emn feast day, our
 sol - emn feast day, our sol - emn feast day, our sol -
 sol - emn, our sol - emn feast day, our
 day, and up - on our sol - emn
 day, our sol - emn feast day, our
 day, and up - on our sol - emn feast day, our sol -



63

sol - emn feast day, our sol - emn feast day.
 - emn feast, our sol - emn feast, our sol - emn feast day.
 sol - emn feast day, our sol - emn feast day.
 feast day, our sol - emn feast day.
 sol - emn feast day, our sol - emn feast day.
 our sol - emn feast day, our feast day.
 - emn feast day, our sol - emn feast day.

7

Lord, I will give thanks un - to the Lord,
 -to the Lord, I will give thanks un - to the Lord with my whole
 thanks un - to the Lord, un - to the Lord, I will give thanks un -
 -to the Lord, un - to the Lord, I will give thanks un - to the
 will give thanks un - to the Lord, un - to the Lord, I will give
 I will give thanks un - to the Lord, un - to the Lord,
 I will give thanks un - to the Lord, I

=

11

with my whole heart, se - cret - ly a mong the
 heart, se - cret - ly a - mong the faith - ful, a - mong the faith - ful,
 -to the Lord with my whole heart se - cret - ly a - mong the faith -
 Lord, with my whole heart, with my whole heart,
 thanks un - to the Lord, with my whole heart se - cret -
 I will give thanks un - to the Lord with my whole heart
 will give thanks un - to the Lord with my whole heart,

15

faith - ful, se - cret - ly a - mong the faith - ful, a - mong the faith - ful, se -
 a - mong the faith - ful, a - mong the faith - ful, the
 ful, se - cret - ly a - mong the faith - ful, a -
 se - cret - ly a - mong the faith - ful, the faith - ful, se -
 -ly a - mong the faith - ful, the faith -
 se - cret - ly a - mong the faith - ful, a -
 se - cret - ly a - mong the



19

- - cret - ly a - mong the faith - ful, a - mong the faith - ful, a - mong the
 faith - ful, se - cret - ly a - mong the faith - ful,
 - mong the faith - ful, se - cret -
 - cret - ly a - mong the faith - ful, se - cret - ly a -
 - ful, a - mong the faith - ful, the faith - ful,
 - mong the faith - ful, a - mong the faith -
 faith - ful, a - mong the faith - ful,

23

faith - ful, se - cret - ly a - mong the faith - ful, and
 se - cret - ly a - mong the faith - ful, a - mong the faith - ful and
 - ly a - mong the faith - ful, the faith - ful, and
 - mong the faith - ful, the faith - ful and
 se - cret - ly a - mong the faith - ful, and
 - ful, se - cret - ly a - mong the faith - ful, and
 se - cret - ly a - mong the faith - ful, the faith - ful, and

27

in the con - gre - ga - ti - on. The works of the Lord are
 in the con - gre - ga - ti - on. The works of the Lord are
 in the con - gre - ga - ti - on. The works of the Lord are great,
 in the con - gre - ga - ti - on. The works of the
 in the con - gre - ga - ti - on. The works of the Lord are great, of the
 in the con - gre - ga - ti - on The works of the Lord are
 in the con - gre - ga - ti - on, The works of the Lord are

31

great, the works of the Lord are great, are
 great, the works of the Lord are great, the works of the Lord are great,
 the works of the Lord are great, are great, the works
 Lord are great, of the Lord are great, the works of the Lord are great,
 Lord are great, are great, the works of the
 great, are great, the works, of the Lord
 great, are great, the works, of the Lord



35

great, the works of the Lord are great, all his com-man - de -
 the works of the Lord are great,
 of the Lord are great, all his com-man - de - ments are true, his com-man - de - ments are
 all his com-man - de - ments are true, all his com-man - de - ments are
 Lord are great, the works of the Lord are
 works of the Lord are great, all his com-man - de - ments are
 are great, the works of the Lord are

39

- ments are true, all his com-man - de - ments are true,
 all his com-man - de - ments are true, are true,
 true, all his com-man - de - ments are true, all his com
 true, all his com-man - de - ments are true, all his com-man - de - ments are
 great, all his com-man - de - ments are true, all his com
 true, all his com-man - de - ments are true, all his com-man - de -



43

all his com-man - de - ments are true, all his com-man - de -
 all his com-man - de - ments are true, all his com-man - de - ments are
 - man - de - ments are true, all his com-man - de - ments are true,
 true, all his com-man - de - ments are true, all his com-man - de -
 - man - de - ments are true, are true, all his com-man - de - ments are
 true, all his com-man - de - ments are true, they -
 - ments are true, are true, all his com-man - de - ments are true,

47

-ments are true, they stand fast for e - ver
 true, they stand fast for e - ver and e - ver, and are
 all his com - man - de - ments are true, are true, they
 -ments are true, all his com - man - de - ments are true, they stand fast for
 true, they stand fast for e - ver and
 stand fast for e - - - ver, for
 are true, they stand fast for e - ver and



51

and e - ver, and are done in truth and e - qui - ty,
 done in truth and e - qui - ty, and e - qui - ty, and are done in truth and
 stand fast for e - ver and e - ver and are done in truth, and are
 e - ver, and e - ver, and are done in truth and e - qui -
 e - ver, and e - ver, and are done in truth and e - qui - ty, and e - qui - ty,
 e - ver and e - ver and e - ver,
 e - ver, and are done in truth and e - qui - ty, and are done in truth and

55

and are done in truth and e - qui - ty, and are done in truth and e - qui -
e - qui - ty, and are done in truth and e - qui - ty,
done in truth and e - qui - ty, in truth, and e - qui - ty, in truth and e -
- ty, and are done in truth and e - qui - ty, and are done in
and are done in truth and e - qui - ty, and are done in truth and e - qui -
and are done in truth and e - qui - ty,
e - qui - ty, and are done in truth and e - qui - ty, and e - qui - ty,



59

- ty, and e - qui - ty, and are done in truth and
and are done in truth and e - qui - ty,
- qui - ty, and are done in truth and e - qui -
truth and e - qui - ty, and are done in truth, and are
- ty, and are done in truth and e - qui - ty, and e - qui - ty,
and are done in truth and e - qui - ty and e - qui - ty, and
and e - qui - ty,

62

e - qui - ty, and are done in truth and e - qui - ty.

and are done in truth and e - qui - ty, and e - qui - ty.

- ty, and are done in truth and e - qui - ty.

done in truth and e - qui - ty, in truth and e - qui - ty.

and are done in truth and e - qui - ty.

e - qui - ty, are done in truth and e - qui - ty.

and are done in truth and e - qui - ty, and e - qui - ty.

Arise O Lord God

Leonard Woodson

Medius

Primus Contratenor

Secundus Contratenor
(reconstructed)

Tenor

Bassus

Organ

The first system of the musical score consists of six staves. From top to bottom, they are: Medius (bass clef), Primus Contratenor (bass clef), Secundus Contratenor (treble clef, reconstructed), Tenor (bass clef), Bassus (bass clef), and Organ (grand staff). The music is in a 3/4 time signature with a key signature of one flat (B-flat). The vocal parts are mostly whole notes, while the organ part features a more active accompaniment.

3

The second system begins at measure 3. It features a vocal line with the lyrics "A - rise O Lord" and an organ accompaniment. The vocal line has a long note on "rise" that spans across measures. The organ accompaniment continues with a steady rhythmic pattern.

7

The third system begins at measure 7. The vocal line includes the lyrics "God, A - rise O Lord God and". The organ accompaniment provides harmonic support for the vocal melody.

11

The fourth system begins at measure 11. The vocal line contains the lyrics "lift up thine hand, and lift up thine hand,". The organ accompaniment features a more complex texture with some grace notes and a sustained bass line.

15

— thine hand, for - get not the poor, for -

19

get not the poor, for the days of sor - row

23

are come up - on me, are come up - on me, up - on

27

me, and ma - ny ar - mies of mi - se - ries, and

31

ma - ny ar - mies of mi - se - ries have o - ver - whel - med me,

35

My
 My soul mel - teth a - way for
 My soul mel - teth a - way for_ ve - ry
 have o - ver - whel - med me. My soul mel - teth a - way for

39

soul mel - teth a - way for ve - ry hea - vi - ness, com - fort
 My soul mel - teth a - way for ve - - ry hea - vi -
 ve - - ry hea - vi - ness, com - fort thou me ac -
 hea - vi - ness, com - fort thou me ac - cor - ding
 ve - ry hea - vi - ness, com - fort thou me ac -

43

thou me ac - cor - ding to thy word, to thy word,
- ness, com - fort thou me ac - cor - ding to thy -
cor - ding to thy word, com - fort
to thy word, to thy word, com - for thou me ac - cor - ding
cor - ding to thy word, to thy word, com - fort thou me ac -

47

com - fort thou me ac - cor - ding to thy word.
word, ac - cor - ding to thy word.
thou me ac - cor - ding to thy word, to thy word.
to thy word, ac - cor - ding to thy word.
-cor - ding to thy word, ac - cor - ding to thy word.

51

55

The proud and de - ceit - ful are ri - sen a - gainst me, the

59

proud and de - ceit - ful are ri - sen a - gainst me. They layed

63

to my charge, they layed to my charge things that I ne - ver knew,

67

things that I ne - ver knew, Lord,

71

Lord, thou know'st my sim - ple - ness, Lord, thou know'st my sim - ple - ness,

75

and my faults are not hid from thee, and my faults are not

This block contains the musical notation for measures 75, 76, and 77. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "and my faults are not hid from thee, and my faults are not".

78

hid from_ thee, and my faults are not hid from_

This block contains the musical notation for measures 78, 79, 80, and 81. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "hid from_ thee, and my faults are not hid from_".

82

They lay to my charge things that I ne - ver_

They lay to my charge things that I ne -

They lay to my charge things that I ne - ver

They lay to my charge

thee. They lay_ to my charge, to my charge

This block contains the musical notation for measures 82, 83, 84, and 85. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "They lay to my charge things that I ne - ver_", "They lay to my charge things that I ne -", "They lay to my charge things that I ne - ver", "They lay to my charge", and "thee. They lay_ to my charge, to my charge".

86

knew, things that I ne - ver knew, Lord, thou know'st my sim -
 - ver knew, things that I ne - - - ver knew,
 knew, things that I ne - ver knew, Lord, thou know - est
 things that I ne - ver
 things that I ne - ver knew, Lord, thou

89

- ple - ness, my sim - - ple - ness,
 Lord, thou know'st my sim - ple -
 my sim - ple - ness, sim - ple - ness,
 knew, Lord thou know'st my sim - ple - ness, my sim - ple -
 know - est my sim - ple - ness, my sim - ple

92

and my faults are not hid from thee, and my faults are not hid from thee,
 -ness, and my faults are not hid from
 and my faults are not hid from
 -ness, and my faults are not hid from thee, from
 -ness, and my faults are not hid from thee, and my faults are not

95

and my faults are not hid from thee.
 thee, and my faults are not hid from thee, hid from thee.
 thee, from thee, are not hid from thee.
 thee, and my faults are not hid from thee.
 hid from thee, and my faults are not hid from thee, from thee.

98

102

They re - ward me evil for good, they re -

106

ward me evil for good, to the great dis - com - fort of my

110

soul, Lord, thou know'st all_ my de - sire,

114

and my groa - ning, my groa - ning is not hid from thee,

126

rise O Lord, lift up thy hand.

lord, lift up thy hand, A - rise O Lord, lift

lift up, lift up thy hand.

thy hand, A - rise O Lord, lift up thy

A - rise O Lord, lift up thy

The musical score for page 126 consists of six staves. The top five staves are vocal parts (Soprano, Alto, Tenor, Bass, and another Soprano) with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "rise O Lord, lift up thy hand. lord, lift up thy hand, A - rise O Lord, lift lift up, lift up thy hand. thy hand, A - rise O Lord, lift up thy A - rise O Lord, lift up thy".

130

De - fend and save all those that trust in thee, that trust in

up thy hand. De - fend and save all

De - fend and save all those that trust in thee,

hand. De - fend and save all those that trust in thee, and save all

hand. De - fend and save all

The musical score for page 130 consists of six staves. The top five staves are vocal parts (Soprano, Alto, Tenor, Bass, and another Soprano) with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "De - fend and save all those that trust in thee, that trust in up thy hand. De - fend and save all De - fend and save all those that trust in thee, hand. De - fend and save all those that trust in thee, and save all hand. De - fend and save all".

134

thee, de - fend and save all those that trust in
 those that trust in thee, in thee, in thee,
 de - fend and save all those that trust in thee, de -
 those that trust in thee, de - fend and save all
 those that trust in thee, that trust in thee,

138

thee, de - fend and save all those that trust in thee.
 and save all those that trust in thee.
 fend and save all those that trust in thee, that trust in thee.
 those that trust in thee, that trust in thee, in thee.
 de - fend and save all those that trust in thee.

I Will Magnify Thee O Lord

[William] Pisinge

Medius

Primus Contratenor

Secundus Contratenor
(reconstructed)

Tenor

Bassus

Organ

This system contains the first six staves of the score. The vocal parts (Medius, Primus Contratenor, Secundus Contratenor, Tenor, Bassus) are shown with whole notes on a single staff. The organ part is shown in two staves (treble and bass clef) with a simple accompaniment.

3 Vers: [MD]

I will mag - ni - fy thee O Lord, *I will mag - ni - fy*

This system begins at measure 3. It features a vocal line with lyrics and an organ accompaniment. The lyrics are: "I will mag - ni - fy thee O Lord, I will mag - ni - fy".

7

thee O Lord, O Lord for thou hast set me up,

This system begins at measure 7. It features a vocal line with lyrics and an organ accompaniment. The lyrics are: "thee O Lord, O Lord for thou hast set me up,".

12

and not made my foes, and not made my foes to

This system begins at measure 12. It features a vocal line with lyrics and an organ accompaniment. The lyrics are: "and not made my foes, and not made my foes to".

16

tri-umph o - ver me, to tri - uumph o - ver me. And hath not
And not
And not made
And not made
And not made



21

made my foes to tri-umph o - ver me, to
made my foes to tri-umph o - ver me, o - ver me,
my_ foes to tri- umph o - ver_
my foes to tri-umph o - ver me, to tri-umph o - ver
my foes_ to tri-umph o - ver

25

tri-umph o - ver me, to tri-umph o - ver me,
to tri-umph o - ver me, to tri-umph o - ver
me, o - ver me, to tri - umph
me, o - ver me, to tri-umph o - ver me,
me, o - ver me, to tri-umph o - ver me, to tri - umph



29

Vers: [MC]

to tri-umph o ver me. O Lord my
me, o - ver me.
o - - ver me.
o - ver me.
o - ver me.



34

God I have cried un - to thee, O

38

— Lord my God I have cried un - to thee, and thou hast hea - led me.



43

Thou Lord, thou Lord hast brought my soul out of hell, and



48

— hast kept my life, and hast kept my life from them that go down, from them that go



52

Cho:

down in - to the pit. Sing prai - ses, sing prai - ses un - to the

Sing prai - ses, sing prai - ses un - to the

Sing prai - ses, sing prai - ses un - to the

Sing prai - ses, sing prai - ses un - to the Lord

Sing prai - ses, sing prai - ses un - to the

57

Lord O ye saints of his, O ye saints of his, and give
 Lord O ye saints of his, and give thanks, and give
 Lord, and give thanks to
 O ye saints of his,
 Lord O ye saints of his, and give thanks to



61

thanks to him, and give thanks to him for a re - mem -
 thanks to him for a re - mem - brance, for a re - mem -
 him for a re - mem - brance,
 and give thanks to him for a re - mem -
 him, and give thanks to him for a re - mem -

65

- brance of his ho - li - ness, his ho - li - ness.
 brance of his ho - li - ness, of his ho - li - ness.
 of his ho - li - ness, his ho - li - ness.
 - brance of his ho - li - ness, of his ho - li - ness.
 - brance of his ho - li - ness.



69

Vers: [MD]
 For his wrath en - du - reth but the
 Vers: [MC]
 For



73

- reth
 his wrath en - du - reth but the

77

but the twin-king of an eye, but the twin-king of an eye, and
 twin-king of an eye, but the twin-king of an eye, of an eye,

81

in his plea-sure is life and in his plea-sure is life.
 and in his plea-sure is life.

86

Hea - vi - ness, hea - vi - ness may en-dure for a
 Hea - vi - ness, hea - vi - ness, hea - vi - ness may en-dure for a

90

night, for a night, but joy co - meth in the mor -
 night, but joy, but joy

94

Cho:

ning, co-meth in the mor - ning. Hea - vi -
co - meth in the mor-ning, co - meth in the mor - ning. Hea - vi -
Hea - vi -
Hea - vi -
Hea - vi -
Hea - vi -



98

- ness, hea - vi - ness may en - dure for a
- ness, hea - vi - ness may en - dure for a
- ness, hea - vi - ness may en - dure for a
- ness, hea - vi - ness may en - dure for a

102

night, but joy co-meth in the mor - ning, co-meth in the mor - ning,
 night, but joy co-meth in the mor-ning, co - - meth
 night, but joy, but joy co-meth in the mor - ning, co-meth
 night, but joy co-meth in the mor-ning, the mor - ning, but joy co-meth
 night, but joy co - meth in the mor - ning, but



106

but joy co-meth in the mor - ning, co - meth in the mor -
 in the mor - ning, co-meth in the mor - ning, co-meth in the mor
 in the mor-ning, in the mor - ning, in the mor -
 in the mor - ning, co - meth in the mor - ning, co - meth in the
 joy co - meth in the mor - ning, in the mor -

110

Musical score for measures 110-113. The score consists of six staves: five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and one piano accompaniment staff. The lyrics are: "ning, in the mor - ning. A - - men, A - - ning, in the mor - ning. A - - men, mor - ning, in the mor - ning. A - - men, A - - ning, in the mor - ning. A - - men, A - -". The piano accompaniment features a steady bass line and chords in the right hand.



114

Musical score for measures 114-117. The score consists of six staves: five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and one piano accompaniment staff. The lyrics are: "men, A - - men, A - - men, A - - men, A - - men, A - -". The piano accompaniment continues with a steady bass line and chords in the right hand.

117

-men, A - - - - - men.
men.
men.
men.
men.
men.

20 Ways of 2 parts in 1 on the *Miserere*

283

Thomas Woodson

Musical notation for measures 1-2. The system consists of two staves: a treble clef staff on the right and a bass clef staff on the left. The treble staff contains a melodic line with eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Musical notation for measures 3-4. The system consists of two staves: a treble clef staff on the right and a bass clef staff on the left. The treble staff continues the melodic line with various rhythmic patterns, and the bass staff provides accompaniment.

Musical notation for measures 5-7. The system consists of two staves: a treble clef staff on the right and a bass clef staff on the left. The treble staff features a melodic line with some chromaticism, and the bass staff provides accompaniment.

Musical notation for measures 8-9. The system consists of two staves: a treble clef staff on the right and a bass clef staff on the left. The treble staff continues the melodic line, and the bass staff provides accompaniment.

Musical notation for measures 10-11. The system consists of two staves: a treble clef staff on the right and a bass clef staff on the left. The treble staff continues the melodic line, and the bass staff provides accompaniment.

Musical notation for measures 12-13. The system consists of two staves: a treble clef staff on the right and a bass clef staff on the left. The treble staff continues the melodic line, and the bass staff provides accompaniment.

Musical notation for measures 14-15. The system consists of two staves: a treble clef staff on the right and a bass clef staff on the left. The treble staff continues the melodic line, and the bass staff provides accompaniment.

Musical notation for measures 16-17. The system consists of two staves: a treble clef staff on the right and a bass clef staff on the left. The treble staff continues the melodic line, and the bass staff provides accompaniment.

18

Musical notation for measures 18 and 19. Measure 18 features a treble clef with a half note G4 and a bass clef with a half note F3. Measure 19 features a treble clef with a half note A4 and a bass clef with a half note G3.

20

Musical notation for measures 20 and 21. Measure 20 features a treble clef with a half note B4 and a bass clef with a half note A3. Measure 21 features a treble clef with a half note C5 and a bass clef with a half note B3.

22

Musical notation for measures 22, 23, and 24. Measure 22 features a treble clef with a half note D5 and a bass clef with a half note C4. Measure 23 features a treble clef with a half note E5 and a bass clef with a half note D4. Measure 24 features a treble clef with a half note F5 and a bass clef with a half note E4.

25

Musical notation for measures 25 and 26. Measure 25 features a treble clef with a half note G5 and a bass clef with a half note F4. Measure 26 features a treble clef with a half note A5 and a bass clef with a half note G4.

27

Musical notation for measures 27 and 28. Measure 27 features a treble clef with a half note B5 and a bass clef with a half note A4. Measure 28 features a treble clef with a half note C6 and a bass clef with a half note B4.

29

Musical notation for measures 29, 30, and 31. Measure 29 features a treble clef with a half note D6 and a bass clef with a half note C5. Measure 30 features a treble clef with a half note E6 and a bass clef with a half note D5. Measure 31 features a treble clef with a half note F6 and a bass clef with a half note E5.

32

Musical notation for measures 32 and 33. Measure 32 features a treble clef with a half note G6 and a bass clef with a half note F5. Measure 33 features a treble clef with a half note A6 and a bass clef with a half note G5.

34

Musical notation for measures 34 and 35. Measure 34 features a treble clef with a half note B6 and a bass clef with a half note A5. Measure 35 features a treble clef with a half note C7 and a bass clef with a half note B5.

36

Musical notation for measures 36 and 37. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 36 features a series of chords in the right hand, while the left hand plays a simple bass line. Measure 37 continues the right-hand melody with a slight change in rhythm.

38

Musical notation for measures 38 and 39. The right hand continues with a melodic line of eighth notes, and the left hand provides a steady accompaniment of quarter notes.

40

Musical notation for measures 40 and 41. The right hand features a more active melodic line with some grace notes, while the left hand maintains a consistent bass line.

42

Musical notation for measures 42 and 43. The right hand has a melodic phrase that concludes with a fermata over the final note. The left hand continues with a simple accompaniment.

44

Musical notation for measures 44 and 45. The right hand has a melodic line with a fermata at the end of measure 45. The left hand plays a steady bass line.

46

Musical notation for measures 46, 47, and 48. The right hand has a melodic line with a fermata at the end of measure 48. The left hand continues with a simple accompaniment.

49

Musical notation for measures 49 and 50. The right hand has a melodic line with a fermata at the end of measure 50. The left hand continues with a simple accompaniment.

51

Musical notation for measures 51 and 52. The right hand has a melodic line with a fermata at the end of measure 52. The left hand continues with a simple accompaniment.

53

Musical notation for measures 53-54. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 53 features a half note G4 in the treble and a half note E3 in the bass. Measure 54 features a half note A4 in the treble and a half note F3 in the bass.

55

Musical notation for measures 55-56. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 55 features a half note B4 in the treble and a half note G3 in the bass. Measure 56 features a half note C5 in the treble and a half note A3 in the bass.

57

Musical notation for measures 57-59. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 57 features a half note D5 in the treble and a half note B3 in the bass. Measure 58 features a half note E5 in the treble and a half note C4 in the bass. Measure 59 features a half note F5 in the treble and a half note D4 in the bass.

60

Musical notation for measures 60-61. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 60 features a half note G5 in the treble and a half note E4 in the bass. Measure 61 features a half note A5 in the treble and a half note F4 in the bass.

62

Musical notation for measures 62-63. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 62 features a half note B5 in the treble and a half note G4 in the bass. Measure 63 features a half note C6 in the treble and a half note A4 in the bass.

64

Musical notation for measures 64-66. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 64 features a half note D6 in the treble and a half note B4 in the bass. Measure 65 features a half note E6 in the treble and a half note C5 in the bass. Measure 66 features a half note F6 in the treble and a half note D5 in the bass.

67

Musical notation for measures 67-68. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 67 features a half note G6 in the treble and a half note F5 in the bass. Measure 68 features a half note A6 in the treble and a half note G5 in the bass.

69

Musical notation for measures 69-70. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 69 features a half note B6 in the treble and a half note A5 in the bass. Measure 70 features a half note C7 in the treble and a half note B5 in the bass.

71

Musical notation for measures 71-73. Measure 71: Treble clef has a whole note G4, bass clef has a half note G3 and a half note A3. Measure 72: Treble clef has a whole note A4, bass clef has a half note B3 and a half note C4. Measure 73: Treble clef has a whole note B4, bass clef has a half note D4 and a half note E4.

74

Musical notation for measures 74-77. Measure 74: Treble clef has a whole note C5, bass clef has a half note F3 and a half note G3. Measure 75: Treble clef has a whole note D5, bass clef has a half note A3 and a half note B3. Measure 76: Treble clef has a whole note E5, bass clef has a half note B3 and a half note C4. Measure 77: Treble clef has a whole note F5, bass clef has a half note D4 and a half note E4.

78

Musical notation for measures 78-79. Measure 78: Treble clef has a whole note G5, bass clef has a half note E4 and a half note F4. Measure 79: Treble clef has a whole note A5, bass clef has a half note G4 and a half note A4.

80

Musical notation for measures 80-81. Measure 80: Treble clef has a whole note B5, bass clef has a half note A4 and a half note B4. Measure 81: Treble clef has a whole note C6, bass clef has a half note B4 and a half note C5.

82

Musical notation for measures 82-83. Measure 82: Treble clef has a whole note D6, bass clef has a half note C5 and a half note D5. Measure 83: Treble clef has a whole note E6, bass clef has a half note D5 and a half note E5.

84

Musical notation for measures 84-86. Measure 84: Treble clef has a whole note F6, bass clef has a half note E5 and a half note F5. Measure 85: Treble clef has a whole note G6, bass clef has a half note F5 and a half note G5. Measure 86: Treble clef has a whole note A6, bass clef has a half note G5 and a half note A5.

87

Musical notation for measures 87-88. Measure 87: Treble clef has a whole note B6, bass clef has a half note A5 and a half note B5. Measure 88: Treble clef has a whole note C7, bass clef has a half note B5 and a half note C6.

89

Musical notation for measures 89-90. Measure 89: Treble clef has a whole note D7, bass clef has a half note C6 and a half note D6. Measure 90: Treble clef has a whole note E7, bass clef has a half note D6 and a half note E6.

92

Musical notation for measures 92-93. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 92 features a treble staff with a series of chords and a bass staff with a simple accompaniment. Measure 93 continues the melodic line in the treble and the accompaniment in the bass.

94

Musical notation for measures 94-95. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 94 shows a treble staff with a melodic line and a bass staff with a simple accompaniment. Measure 95 continues the melodic line in the treble and the accompaniment in the bass.

96

Musical notation for measures 96-98. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 96 features a treble staff with a melodic line and a bass staff with a simple accompaniment. Measure 97 continues the melodic line in the treble and the accompaniment in the bass. Measure 98 concludes the system with a final chord in the treble and a simple accompaniment in the bass.

99

Musical notation for measures 99-100. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 99 features a treble staff with a melodic line and a bass staff with a simple accompaniment. Measure 100 continues the melodic line in the treble and the accompaniment in the bass.

101

Musical notation for measures 101-102. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 101 features a treble staff with a melodic line and a bass staff with a simple accompaniment. Measure 102 continues the melodic line in the treble and the accompaniment in the bass.

103

Musical notation for measures 103-105. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 103 features a treble staff with a melodic line and a bass staff with a simple accompaniment. Measure 104 continues the melodic line in the treble and the accompaniment in the bass. Measure 105 concludes the system with a final chord in the treble and a simple accompaniment in the bass.

106

Musical notation for measures 106-107. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 106 features a treble staff with a melodic line and a bass staff with a simple accompaniment. Measure 107 continues the melodic line in the treble and the accompaniment in the bass.

108

Musical notation for measures 108-109. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 108 features a treble staff with a melodic line and a bass staff with a simple accompaniment. Measure 109 continues the melodic line in the treble and the accompaniment in the bass.

110

Musical notation for measures 110-111. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a common time signature. Measure 110 features a melodic line in the treble clef with eighth and sixteenth notes, and a bass line with quarter notes. Measure 111 continues the melodic line with a long note and a final chord.

112

Musical notation for measures 112-113. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 112 shows a melodic line with eighth notes and a bass line with quarter notes. Measure 113 features a melodic line with a long note and a final chord.

114

Musical notation for measures 114-115. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 114 shows a melodic line with eighth notes and a bass line with quarter notes. Measure 115 features a melodic line with a long note and a final chord.

116

Musical notation for measures 116-117. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 116 shows a melodic line with eighth notes and a bass line with quarter notes. Measure 117 features a melodic line with a long note and a final chord.

117

Musical notation for measures 118-119. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 118 shows a melodic line with eighth notes and a bass line with quarter notes. Measure 119 features a melodic line with a long note and a final chord.

119

Musical notation for measures 120-121. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 120 shows a melodic line with eighth notes and a bass line with quarter notes. Measure 121 features a melodic line with a long note and a final chord.

122

Musical notation for measures 122-123. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 122 shows a melodic line with eighth notes and a bass line with quarter notes. Measure 123 features a melodic line with a long note and a final chord.

124

Musical notation for measures 124-125. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 124 shows a melodic line with eighth notes and a bass line with quarter notes. Measure 125 features a melodic line with a long note and a final chord.

126

Musical notation for measures 126-127. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 126 features a melodic line in the treble clef starting on a whole note, followed by eighth notes. The bass clef accompaniment consists of quarter notes. Measure 127 continues the melodic line with eighth notes and quarter notes, while the bass clef accompaniment remains consistent.

128

Musical notation for measures 128-129. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 128 features a melodic line in the treble clef with eighth notes. The bass clef accompaniment consists of quarter notes. Measure 129 continues the melodic line with eighth notes and quarter notes, while the bass clef accompaniment remains consistent.

130

Musical notation for measures 130-131. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 130 features a melodic line in the treble clef with eighth notes. The bass clef accompaniment consists of quarter notes. Measure 131 continues the melodic line with eighth notes and quarter notes, while the bass clef accompaniment remains consistent.

133

Musical notation for measures 133-134. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 133 features a melodic line in the treble clef with eighth notes. The bass clef accompaniment consists of quarter notes. Measure 134 continues the melodic line with eighth notes and quarter notes, while the bass clef accompaniment remains consistent.

135

Musical notation for measures 135-136. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 135 features a melodic line in the treble clef with eighth notes. The bass clef accompaniment consists of quarter notes. Measure 136 continues the melodic line with eighth notes and quarter notes, while the bass clef accompaniment remains consistent.

137

Musical notation for measures 137-139. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 137 features a melodic line in the treble clef with eighth notes. The bass clef accompaniment consists of quarter notes. Measure 138 continues the melodic line with eighth notes and quarter notes, while the bass clef accompaniment remains consistent. Measure 139 continues the melodic line with eighth notes and quarter notes, while the bass clef accompaniment remains consistent.

140

Musical notation for measures 140-141. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 140 features a melodic line in the treble clef with eighth notes. The bass clef accompaniment consists of quarter notes. Measure 141 continues the melodic line with eighth notes and quarter notes, while the bass clef accompaniment remains consistent.

142

Musical notation for measures 142-143. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 142 features a melodic line in the treble clef with eighth notes. The bass clef accompaniment consists of quarter notes. Measure 143 continues the melodic line with eighth notes and quarter notes, while the bass clef accompaniment remains consistent.

144

Musical notation for measures 144 and 145. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 144 features a series of chords in the right hand, while the left hand plays a simple bass line. Measure 145 continues the right-hand melody with more complex chordal accompaniment.

146

Musical notation for measures 146 and 147. The right hand has a melodic line with some grace notes, and the left hand provides a steady accompaniment. Measure 147 shows a continuation of the right-hand melody with a slight change in the left-hand accompaniment.

148

Musical notation for measures 148, 149, and 150. Measure 148 has a more active right-hand melody. Measure 149 features a long note in the right hand. Measure 150 shows a change in the right-hand accompaniment.

151

Musical notation for measures 151 and 152. Measure 151 has a long note in the right hand. Measure 152 features a long note in the right hand and a long note in the left hand.

153

Musical notation for measures 153 and 154. The right hand has a melodic line with some grace notes, and the left hand provides a steady accompaniment. Measure 154 shows a continuation of the right-hand melody with a slight change in the left-hand accompaniment.

155

Musical notation for measures 155 and 156. The right hand has a melodic line with some grace notes, and the left hand provides a steady accompaniment. Measure 156 shows a continuation of the right-hand melody with a slight change in the left-hand accompaniment.

157

Musical notation for measures 157 and 158. The right hand has a melodic line with some grace notes, and the left hand provides a steady accompaniment. Measure 158 shows a continuation of the right-hand melody with a slight change in the left-hand accompaniment.

159

Musical notation for measures 159 and 160. The right hand has a melodic line with some grace notes, and the left hand provides a steady accompaniment. Measure 160 shows a continuation of the right-hand melody with a slight change in the left-hand accompaniment.

160

Musical notation for measures 160-161. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 160 features a melodic line in the treble with eighth and quarter notes, and a bass line with quarter notes. Measure 161 continues the melodic line with a half note and quarter notes, while the bass line remains simple.

161

Musical notation for measures 161-162. Measure 161 shows a melodic line in the treble with quarter and eighth notes, and a bass line with quarter notes. Measure 162 features a melodic line with a half note and quarter notes, and a bass line with quarter notes.

163

Musical notation for measures 163-164. Measure 163 has a melodic line in the treble with quarter and eighth notes, and a bass line with quarter notes. Measure 164 features a melodic line with a half note and quarter notes, and a bass line with quarter notes.

165

Musical notation for measures 165-166. Measure 165 has a melodic line in the treble with quarter and eighth notes, and a bass line with quarter notes. Measure 166 features a melodic line with a half note and quarter notes, and a bass line with quarter notes.

167

Musical notation for measures 167-168. Measure 167 has a melodic line in the treble with quarter and eighth notes, and a bass line with quarter notes. Measure 168 features a melodic line with a half note and quarter notes, and a bass line with quarter notes.

169

Musical notation for measures 169-170. Measure 169 has a melodic line in the treble with quarter and eighth notes, and a bass line with quarter notes. Measure 170 features a melodic line with a half note and quarter notes, and a bass line with quarter notes.

170

Musical notation for measures 170-171. Measure 170 has a melodic line in the treble with quarter and eighth notes, and a bass line with quarter notes. Measure 171 features a melodic line with a half note and quarter notes, and a bass line with quarter notes.

172

Musical notation for measures 172-173. Measure 172 has a melodic line in the treble with quarter and eighth notes, and a bass line with quarter notes. Measure 173 features a melodic line with a half note and quarter notes, and a bass line with quarter notes.

175

Musical notation for measures 175 and 176. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 175 (left) features a treble staff with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5. The bass staff has a half note G3. Measure 176 (right) features a treble staff with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6. The bass staff has a half note G3.

177

Musical notation for measures 177 and 178. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 177 (left) features a treble staff with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The bass staff has a half note G3. Measure 178 (right) features a treble staff with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6. The bass staff has a half note G3.

Editorial Procedure

A prefatory stave for each part indicates the original clef, key signature and starting note. Where there is no prefatory stave the part can be assumed to be editorial throughout. All organ parts, excepting those to the verse anthems, are editorial, and have been provided on the grounds that organ accompaniment would have been expected in any Jacobean or Caroline liturgical context.

Editorial accidentals are given in small type above the notes. I have endeavoured to keep these to a minimum; indeed, an attempt has been made to keep editorial intervention in terms of existing musical text as light as possible. Bracketed accidentals signify an accidental or cancel implied in the source but deemed necessary by modern notational practice. Where accidentals occur to repeated notes in the same bar, these have been transcribed exactly as in the source. Ligatures are indicated by a square bracket above the notes involved, and coloration by square half brackets. Barring has been added, and where barlines occur in the source, generally at the end of a section of a piece, these have been regularised as double barlines, although final barlines are shown as such. All slurs are original, and original note lengths have been retained, with the exception of the ends of sections, where the note lengths have been altered to fit the modern barring system. Where these differ from the original, a note has been made in the Critical Commentary.

Spelling has been regularised and modernised; '&' has been replaced with 'and' where it occurs, and variants of spelling within a piece are likewise addressed (for example, 'mightily' is spelled variously as 'mightyly', 'mightylic' and 'mightilie' in John Barnard's setting of the Responses). Editorial underlay, including underlay to all editorially reconstructed parts, is given in italic type, and editorial musical text is given as small notes. The symbol \oplus above any part indicates that Decani and Cantoris overlap at this point according to the source. Not all parts agree on such overlaps, so the symbol applies only to the part it appears above. The length of the overlap is always double the value of the note to which the symbol is applied, unless otherwise noted in the Critical Commentary.

Within the Critical Commentary, voice parts are identified as Tr [Treble], M [Medius], Ct [Contratenor], T [Tenor] and B [Bassus] D or C [Decani or Cantoris]. Where there exist, for example, Primus and Secundus Contratenor parts, these will be described as 1CtD or 2CtC as relevant. Note names are described using the Helmholtz system, with middle c as c' (and octaves above as c'', c'''; octaves below as c, C etc). Note lengths are described as follows:

q = quaver

c = crotchet

m = minim

sb = semibreve

br = breve

l = longa

A fermata is identified by the use of (*f*), and a dotted note is shown with the length indication followed by a full stop.

The system of reference employed for variants is: voice part, bar number, symbol within the bar (including a note tied across from the previous bar, and rests). For example, MD: 34/2 refers to the second symbol in bar 34 of the Medius Decani part. The only abbreviations used, excepting those for note lengths described above, are # for a sharp sign and *b* for a flat sign. Where notes are slurred, the slurred group is given in brackets, for example: end *m A (m m sb) men l (f)*. Other than in these cases, variants are described in full.

Critical Commentaries:

George Marson: The Second Service

The Bassus Decani part has been editorially reconstructed throughout, as has the Medius Cantoris part in the Venite.

Venite:

Sources:	Medius:	<i>Lcm</i> MS 1045: 7-7v [Dec]
	Contratenor:	<i>Lcm</i> MSS 1046: 7-7v [Dec] & 1049: 7-7v [Can]
	Tenor:	<i>Lcm</i> MSS 1047: 7-7v [Dec] & 1050: 7-7v [Can]
	Bassus:	<i>Lcm</i> MS 1051: 7-7v [Can]

Commentary:

M/Ct/TC:	before 33/4:	rests one <i>sb</i> too long
CtD:	37/3:	our <i>m m ma m sb ker m</i>
TD:	37/3:	lord <i>m. c</i> our <i>m m ma m m ker sb</i>
TC:	43/2:	no #
TD/C:	86/3:	<i>br (f)</i>
CtC/D:	87/3:	<i>br (f)</i>
All:	90:	last note <i>l (f)</i>

Te Deum:

Sources:	Medius:	<i>Lcm</i> MSS 1045: 8-9 [Dec] & 1048: 8-9 [Can]
	Contratenor:	<i>Lcm</i> MSS 1046: 8-9 [Dec] & 1049: 8-9 [Can]
	Tenor:	<i>Lcm</i> MSS 1047: 8-9 [Dec] & 1050: 8-9 [Can]
	Bassus:	<i>Lcm</i> MS 1051: 8-9 [Can]

Commentary:

M/TC:	16:	<i>b</i> in source
MD:	22/2:	<i>m</i> followed by <i>m</i> rest in source
CtD:	22/3:	lord <i>m</i> god <i>sb</i> of <i>m</i> Sa <i>m. c sb</i> ba <i>sb</i> oth <i>b</i>
M/Ct/TD:	25:	<i>b</i> in Decani parts. <i>sb</i> in Cantoris.
CtC:	before 35/4:	rests one <i>sb</i> too short
BC:	36/2:	A in source
MD:	39/1 – 42/2:	Text corrected by use of paste-down. The copyist had originally entered 'the goodly fellowship of the Prophets praise thee'
All:	54:	last note <i>br</i> (<i>f</i>)
CtD:	56/3:	thou <i>sb. art m. the c</i> king <i>c</i> of <i>c</i> glo <i>c</i> ry <i>c</i> O <i>m</i> Christ <i>br</i>
MD:	56/3:	of <i>m</i> glo <i>m. ry c</i> O <i>c c m. c c c m</i> Christ <i>b</i>
MD:	before 78/2:	rests one <i>m</i> too short
All C:	before 93/2:	rests one <i>sb</i> too long
TC:	before 109/3:	rests one <i>m</i> too long
M/BC:	before 129/1:	rests one <i>sb</i> too long
CtC:	129/3:	originally <i>m</i> , subsequently altered by original scribe.
Ct/TD:	before 139/2:	rests 5 <i>sb</i> too long
MD:	before 139/2:	rests 6 <i>sb</i> too long
M:	145/5 – 147/3:	text Decani only
TC:	146/1 – 147/4:	text Decani only
MC:	148/1 – 150/1:	text Decani only

Ct:	149/1:	'me' in Can only
TC:	151/1 – 153/3:	text Decani only
TC:	154/1 – 156/1:	text Decani only
CtC:	156/1 – end:	text Decani only
MD:	157/3:	no ligature (two slurred semibreves instead)
All:	158/3:	<i>l (f)</i>

Jubilate:

Sources:	Medius:	<i>Lcm</i> MSS 1045: 9v [Dec] & 1048: 9v [Can]
	Contratenor:	<i>Lcm</i> MSS 1046: 9v [Dec] & 1049: 9v [Can]
	Tenor:	<i>Lcm</i> MSS 1047: 9v [Dec] & 1050: 9v [Can]
	Bassus:	<i>Lcm</i> MS 1051: 9v [Can]

Commentary:

TC:	8/4 – 9/2:	no slurs
All:	57:	last note <i>l (f)</i>

Kyries:

Sources:	Medius:	<i>Lcm</i> MSS 1045: 10 [Dec] & 1048: 10 [Can]
	Contratenor:	<i>Lcm</i> MSS 1046: 10 [Dec] & 1049: 10 [Can]
	Tenor:	<i>Lcm</i> MSS 1047: 10 [Dec] & 1050: 10 [Can]
	Bassus:	<i>Lcm</i> MS 1051: 10 [Can]

Commentary:

M/BD&C:	7/3:	<i>l (f)</i>
Ct/TD&C:	7/3:	<i>br (f)</i>
MD&C:	9/3:	b'
BC:	13/3:	F
All:	14/3:	<i>l (f)</i>

Creed:

Sources:	Medius:	<i>Lcm</i> MSS 1045: 10-11 [Dec] & 1048: 10-11 [Can]
	Contratenor:	<i>Lcm</i> MSS 1046: 10-11 [Dec] & 1049: 10-11 [Can]
	Tenor:	<i>Lcm</i> MSS 1047: 10-11 [Dec] & 1050: 10-11 [Can]
	Bassus:	<i>Lcm</i> MS 1051: 10-11 [Can]

Commentary:

CtD/C:	5/5:	d' in source
All C:	before 16/3:	rests one <i>sb</i> too long
MD:	before 38/4:	rests one <i>sb</i> too long
TD:	before 38/4:	rests one <i>sb</i> too short
CtD:	51/1:	<i>sb</i> rest written as <i>b</i> rest, but possibly as a result of smudging
CtD:	58/1:	<i>sb</i>
MD:	before 68/4:	rests one <i>sb</i> too short
Ct/TD:	before 68/4:	rests one <i>sb</i> too long
TD:	78/4:	<i>m m</i> in source, but altered probably by original scribe
CtD:	before 83/4:	extra <i>m d</i> in source
MC:	before 84/3:	rests 8 <i>sb</i> too long
MD:	before 90/1:	rests one <i>sb</i> too long
Ct/TD:	before 91/1:	rests one <i>sb</i> too long
MC:	before 96/1:	rests one <i>sb</i> too long
TC:	before 96/2:	rests 4 <i>sb</i> too long
BC:	before 97/3:	rests 3 <i>sb</i> too long
All:	107/3:	<i>br</i> (<i>f</i>)
All:	110:	last note <i>l</i> (<i>f</i>)

Magnificat:

Sources:	Medius:	<i>Lcm</i> MSS 1045: 11-12 [Dec] & 1048: 11-11v [Can]
	Contratenor:	<i>Lcm</i> MSS 1046: 11-12 [Dec] & 1049: 11-11v [Can]
	Tenor:	<i>Lcm</i> MSS 1047: 11-12 [Dec] & 1050: 11-11v [Can]
	Bassus:	<i>Lcm</i> MS 1051: 11-11v [Can]

Commentary:

M/Ct/TD:	before 21/3:	rests one <i>sb</i> too long
TD:	37/4:	extra <i>m a</i>
TC:	before 56/2:	rests 4 <i>sb</i> too long
BC:	before 56/2:	rests one <i>sb</i> too long
CtC:	67/2 – 69/2:	no slur
TC:	68/3 – 69/1:	no slur
TC:	77/1 – 78/4:	no slur
All:	81/3:	<i>l (f)</i>

Nunc Dimittis:

Sources:	Medius:	<i>Lcm</i> MSS 1045: 12-12v [Dec] & 1048: 12v [Can]
	Contratenor:	<i>Lcm</i> MSS 1046: 12-12v [Dec] & 1049: 12v [Can]
	Tenor:	<i>Lcm</i> MSS 1047: 12-12v [Dec] & 1050: 12v [Can]
	Bassus:	<i>Lcm</i> MS 1051: 12v [Can]

Commentary:

MC:	2/1-2:	<i>m m</i>
MC:	44/2:	shall <i>m</i> be <i>sb m</i>
TD&C:	49/2:	slurred, but not clearly indicated
CtC:	50:	'Amen' slurred, again unclear
All:	51/3:	<i>l (f)</i>

William West: The Sharp Service

The Bassus Decani part has been editorially reconstructed throughout.

Te Deum:

Sources:	Medius:	<i>Lcm</i> MSS 1045: 31v-32 [Dec] & 1048: 31v-32 [Can]
	Contratenor:	<i>Lcm</i> MSS 1046: 31v-32 [Dec] & 1049: 31v-32 [Can]
	Tenor:	<i>Lcm</i> MSS 1047: 31v-32 [Dec] & 1050: 31v-32 [Can]
	Bassus:	<i>Lcm</i> MS 1051: 31v-32 [Can]

Commentary:

TD:	4/2:	no #
Ct/T:	13/3:	<i>sb</i> in source
M/Ct/T:	19/4 – 20/2:	Underlay in Decani parts only
Ct:	47/2:	'thou art' Cantoris only
Ct:	49/2:	'of glory' Decani only
M/T:	47/4:	'the king' Decani only
M:	50/2:	'king' in Decani only
M:	52:	no fermata in source
BC:	52:	<i>l (f)</i>
T:	53/4:	'the ever' Cantoris only
T:	55/3:	voice 1 is Cantoris
M:	59/4:	<i>d''</i> in source
TD:	80/3:	<i>pre c ci c ous m</i>
Ct:	80/2 – 91:	voice 1 is Cantoris
Ct:	82/2:	'them to' Decani only
M/T:	82/2:	'them' Decani only
MD:	86/1:	#
M:	87/1:	'glory' Cantoris only

T:	90/1:	voice 1 is Cantoris
MD:	90/3:	no slur
MD:	91:	<i>l (f)</i>
BC:	before 96/3:	rests one <i>sb</i> too long
TC:	before 109/2:	rests one <i>sb</i> too long
CtC:	111/3:	corrected from D by original scribe
TC:	before 119/3:	rests one <i>sb</i> too short
TC:	119/3:	no accidental
M/Ct:	121/1:	'thee' Decani only
TC:	122/1:	no slur
MC:	122:	no accidentals
T:	123/2:	'let' Cantoris only
All:	127:	<i>l (f)</i>

Kyries:

Sources:	Medius:	<i>Lcm</i> MSS 1045: 32 [Dec] & 1048: 32 [Can]
	Contratenor:	<i>Lcm</i> MSS 1046: 32 [Dec] & 1049: 32 [Can]
	Tenor 1:	<i>Lcm</i> MS 1047: 32
	Tenor 2:	<i>Lcm</i> MS 1050: 32
	Bassus:	<i>Lcm</i> MS 1051: 32 [Can]

Commentary:

MC:	4/4:	no slur
All but T1:	5/3:	<i>b</i> with fermata
T1:	5/3:	<i>l (f)</i>
MD:	7/2:	no #
MC:	8/1:	no #
MD:	9/3:	no slur
MC:	11/2:	no slur

MD/CtD&C: 12: *l (f)*

Creed:

Sources: Medius: *Lcm* MSS 1045: 32-32v [Dec] & 1048: 32-32v [Can]

Contratenor: *Lcm* MSS 1046: 32v-33 [Dec] & 1049: 32-32v [Can]

Tenor: *Lcm* MSS 1047: 32v [Dec] & 1050: 32-32v [Can]

Bassus: *Lcm* MS 1051: 32-32v [Can]

Commentary:

CtC: 8/4: no #

BC: before 14/2: rests one *sb* too short

CtD: 24/4: no #

M: 23/2: text Decani only

MD: 24/2: no #

T: 28/3 – 28/1: Higher notes Cantoris

MD&C/CtC: 29: *l (f)*

Ct/T: 31/3: 'men' Decani only

T: 34/4: 'came down' Decani only

Ct: 36: text Decani only

M: 37: text Decani only

MC: 37/1-3: slurred

TC: 37/2.5-3: slurred

TC: 38/1.5-2: slurred

Ct: 39: text Decani only

CtC: 39/3-4: *m m*

MC: 40: first two notes slurred

Ct: 55/3-56/2: text Cantoris only

T: 55/3: 'into' Decani only

Ct: 56/1: Cantoris has higher note

CtC:	56/3:	to <i>sb</i> heaven <i>sb</i>
TC:	58/4:	no # to either crotchet
M:	59/1-60/2:	Cantoris only
Ct/T:	60/4:	text Decani only
MC:	61/3:	<i>m m</i>
M:	61/3:	'come' Decani only
TC:	64/3.5:	no #
Ct:	65/4:	text Decani only
T:	66/2:	text Decani only
CtC:	67:	<i>sb sb</i>
MD/BC:	68:	<i>sb</i> with fermata
CtD:	68:	<i>l (f)</i>
BC:	before 80/2:	rests 5 <i>sb</i> too short
MC:	before 89/4:	rests one <i>sb</i> too long
M/Ct/T:	94/2:	text Decani only
M/Ct/T:	98/2:	text Decani only
T:	98/2:	higher note is Cantoris
TD:	100/3:	<i>(f)</i>
All:	102:	<i>l (f)</i>

Magnificat:

Sources:	Medius:	<i>Lcm</i> MSS 1045: 33 [Dec] & 1048: 32v-33 [Can]
	Contratenor:	<i>Lcm</i> MSS 1046: 33 [Dec] & 1049: 32v-33 [Can]
	Tenor:	<i>Lcm</i> MSS 1047: 33 [Dec] & 1050: 32v-33 [Can]
	Bassus:	<i>Lcm</i> MS 1051: 32v-33 [Can]

Commentary:

CtC:	2/3:	no #
CtD:	3/3:	<i>sb m m sb m m c c</i>

CtC:	7/1:	<i>sb e'</i>
T:	7:	higher part is Cantoris
M/Ct/T:	23/2:	text Decani only
TD:	before 37/4:	rests one <i>sb</i> too many
BC:	before 42/4:	rests one <i>sb</i> too few
T:	56/1:	higher part is Cantoris
TD:	57/3 – 58/3:	://:
MD:	58/2:	://:
MC:	62/2 – 62/4:	://:
MC:	62/3:	<i>m m</i>
TC:	62/3:	://:
CtC:	62/4:	://:
CtC:	67/2:	://:
CtC:	68/4:	://:
MC:	69/4:	no slur
All:	71:	<i>l (f)</i>

Nunc Dimittis:

Sources:	Medius:	<i>Lcm</i> MSS 1045: 33-33v [Dec] & 1048: 33 [Can]
	Contratenor:	<i>Lcm</i> MSS 1046: 33v [Dec] & 1049: 33 [Can]
	Tenor:	<i>Lcm</i> MSS 1047: 33-33v [Dec] & 1050: 33 [Can]
	Bassus:	<i>Lcm</i> MS 1051: 33 [This supplies both the Decani and Cantoris parts, with <i>Tace</i> and <i>Canta</i> indications in the copying hand as appropriate]

Commentary:

TD:	3/3 & 4/1:	no accidentals
MC:	4/2:	no slur
BC:	13/3:	<i>d</i> in source
B:	21/3:	<i>b</i> with fermata

MD:	22/5 – 23/3:	://:
CtD:	22/4:	://:
MC:	27/1:	://:
CtC:	28/4:	://:
MC:	31/2 – 31/4:	://:
TC:	31/2 – 33/4:	://:
CtC:	33/2 – 33/4:	://:
TC:	33/2:	://:
CtC:	35/2:	://:
TC/B:	36/3:	(f)
All:	38:	1 (f)

Adrian Batten: Short Service for men

The Bassus Decani and Organ parts have been editorially reconstructed throughout. The entire Bassus part (Decani and Cantoris) is missing for the Magnificat, Nunc Dimittis, and from bar 44/3 of the Creed. This has also been editorially reconstructed.

Benedicite:

Sources:	Contratenor 1:	<i>Lcm</i> MSS 1045: 175v-176 [Dec] & 1048: 175v-176 [Can]
	Contratenor 2:	<i>Lcm</i> MSS 1046: 175v-176 [Dec] & 1049: 175v-176 [Can]
	Tenor:	<i>Lcm</i> MSS 1047: 151v-152 [Dec] & 1050: 153v-154 [Can]
	Bassus:	<i>Lcm</i> MS 1051: 175v-176 [Can]

Commentary:

Ct1D:	2/4:	altered from crotchet
Ct1D:	5/2:	no accidental
All Dec parts:	7/2:	Rests 5 <i>sb</i> too short
All Can parts:	14/2:	Rests <i>sb</i> too short

2CtC:	43/3:	flat
2CtC:	44/2:	three minim c', semibreve c' Copying error.
2CtC:	53/1:	no accidental
TD:	63/3:	no accidental
Ct parts:	63/3 – 65/1:	Distribution of parts alters to 1CtD/2CtC on Primus, 2CtD/1CtC on Secundus. Reverts at 65/2
TC:	66/4 – 67/4:	://:
Ct parts:	70/3 – 76/2:	As 63/3 – 65/1. Reverts at 76/3
2Ct:	70/4:	accidental in 1CtC only
2CtC:	75/1:	Ho c ly c sb m Ghost sb
TD:	75/1:	ho m. c c c ly m
2Ct:	76/3:	Upper note Cantoris, lower note Decani
Ct1:	79/2:	accidental in Cantoris only
TC:	79/2:	no slur
TD:	83/1:	://:
Ct1D:	83/2:	with m. c out sb m end m A sb m sb sb end l(f)
Ct2C:	83/3 – 84/2:	://:
All parts:	last note:	l (f)

Litany:

Sources:	Contratenor 1:	<i>Lcm</i> MSS 1045: 176-177 [Dec] & 1049: 176-177 [Can]
	Contratenor 2:	<i>Lcm</i> MSS 1048: 176-177 [Dec] & 1046: 176-177 [Can]
	Tenor:	<i>Lcm</i> MSS 1047: 152-153 [Dec] & 1050: 154-155 [Can]
	Bassus:	<i>Lcm</i> MS 1051: 176-177 [Can]

Commentary:

1Ct/2Ct/T:	24/last note:	<i>br</i> (f)
All parts:	33/last note:	<i>br</i> (f)

All parts: 39/last note: *br (f)*
 TC: 45/1: *sb*
 TD: 47/1: *sb (f)*
 All parts: 67/last note: *br (f)*
 All parts: 70/last note: *br (f)*
 TC: 74/4: *g# minim, f# omitted*
 1Ct/2Ct/T: 75/1 *longa with fermata*

Kyries:

Sources: Contratenor 1: *Lcm* MSS 1045: 177 [Dec] & 1049: 177 [Can]
 Contratenor 2: *Lcm* MSS 1048:177 [Dec] & 1046: 177 [Can]
 Tenor: *Lcm* MSS 1047: 153 [Dec] & 1050: 155 [Can]
 Bassus: *Lcm* MS 1051: 177 [Can]

Commentary:

TD: 1/2: corrected from *g* to *a*
 2CtD: 2/2: *cy m. c up sb on m us sb*
 1CtC: 6/1: keep *c* this *c sb m*
 TD: 7/1: *l (f)*
 1CtD: 9/2: *cy m. c up sb on m us sb*
 1CtD: 13/5 – 14/1: *://*
 1CtD: 14/3: *be m seech m sb*
 1CtD: 15/3 – end: *://*
 2CtD: 15/4 – end: *://*
 All except TC: last note: *l (f)*
 TC: last note: *br (f)*

Apostles' Creed:

Sources:	Contratenor 1:	<i>Lcm</i> MSS 1045: 177v-178 [Dec] & 1049: 177v-178 [Can]
	Contratenor 2:	<i>Lcm</i> MSS 1048:177v-178 [Dec] & 1046: 177v-178 [Can]
	Tenor:	<i>Lcm</i> MSS 1047: 153v-154 [Dec] & 1050: 155v-156 [Can]
	Bassus:	<i>Lcm</i> MS 1051: 177v [Can]

Commentary:

2CtC:	7/4:	our <i>m</i> Lord <i>c</i> his <i>c</i> on <i>m.</i> ly <i>c</i> son <i>c</i> our <i>c</i> Lord <i>sb</i>
1CtD:	16/3:	Pon <i>sb</i> ti <i>sb</i> ous <i>m</i> Pi <i>m</i> late <i>sb</i>
1CtC:	35/4:	altered from <i>m</i>
TC:	39/2:	originally 'the <i>m</i> quick <i>m</i> and <i>c</i> the <i>c</i> dead <i>m</i> ' Corrected in Batten's hand
1CtC:	39/3 – 40/3:	://:
TC:	40/3 – 41/1:	://:
TC:	41/2 – 42/3:	underlay given in Batten's hand
2CtC:	41/4 – 42/1:	slurred
All parts:	42/3:	<i>br</i> (<i>f</i>)
1CtC:	52/1:	bo <i>sb</i> dy <i>sb</i> and <i>c</i> the <i>c</i>
2CtC:	55/3:	://:
TC:	55/3:	://:
1CtC:	58/2:	<i>A b c c m sb.</i> men <i>l</i> (<i>f</i>)
TD:	59/3:	no slur
All parts:	last note:	<i>l</i> (<i>f</i>)

Magnificat:

Sources: Contratenor 1: *Lcm* MSS 1045 [Dec] & 1049 [Can]

Contratenor 2: *Lcm* MSS 1048 [Dec] & 1046 [Can]

Tenor: *Lcm* MSS 1047 [Dec] & 1050 [Can]

Commentary:

- 1CtC/TC: 26: These parts enter at 26/4 with and *sb* his *m*
- 2CtD: 33/3 – 35/1: ://:
- TD: 35/4: no slur
- 1CtC: 37/1 – 38/3: ://:
- 1CtC: 37/3: altered from *m. c*
- CtD/1CtC/TD: 38/last note: *br (f)*
- 2CtC/TC: 38/last note: *l (f)*
- TD: 52/2: a in source
- Ct parts: 58/3: from 'Full' entries, distribution of parts changes to 1CtD/C (MSs 1045, 1048) on Primus; 2CtD/C (MSs 1046, 1049) on Secundus. Reverts at 61/2.
- TC: 59/2 – 60/3: ://:
- TD: 69/1: *l (f)*
- 1CtD/TD: 95/4 – 97/2: ://:
- 1CtC: 96/1: altered from b. Possibly a correction in Batten's hand
- 2CtD: 96/2 – 97/2: ://:
- 1CtD: 101/2 – 102/4: ://:
- 2CtD: 102/4: no slur
- 1CtC: 105/3 – 107/3: ://:
- 2CtD: 116/4 out *m sb sb* end *b A m c. q c c c c* men *m A m c c c c*
men *m A m c c m sb* men *l(f)*
- 2CtC: 116/4 originally out *m sb sb* end *b shall m be c. world q*
with *c* out *c* end *c A c* men *m A m c c c c m* men *m A*
c c m sb men *l(f)*. Corrected by Batten
- TC: 106/1 – 107/2: ://:

1CtC:	107/4:	no slur
1CtC:	108/3:	<i>A m c. q c c c c m c c m sb. m men l(f)</i>
TC:	108/3:	no slur
TC:	109/6:	no slur
All parts:	last note:	<i>l (f)</i>

Nunc Dimittis:

Sources:	Contratenor 1:	<i>Lcm</i> MSS 1045: 179-179v [Dec] & 1049: 179-179v [Can]
	Contratenor 2:	<i>Lcm</i> MSS 1048: 179-179v [Dec] & 1046: 179-179v [Can]
	Tenor:	<i>Lcm</i> MSS 1047: 155v [Dec] & 1050: 157-157v [Can]

Commentary:

1CtC:	4/4 – 5/3:	://:
TC:	8/1 – 9/1	://:
TC:	14/1:	rests <i>sb</i> too short
1CtD:	16/2:	no accidental
1/2CtD:	16/2 – 19/1:	://:
1CtC:	18/2:	all <i>c</i> <i>peo c c sb ple b(f)</i>
TD:	24/3 – 25/3:	://:
1CtC:	27/1:	no slur
TD:	27/2:	://:
TD:	27/4:	<i>be sb the m glo c c ry m</i>
1CtD:	31/4:	omitted in source
1CtD:	32/2:	no slur
2CtD:	35/2 – 37/1:	://:
2CtC:	36/1-2:	no slur
2CtD/C:	36/4:	originally <i>f, g</i> crotchets. Amended by original scribe

1CtD:	36/4 – 37/2:	://:
TD:	36/3:	amended from minim
1CtD:	48/3 – 50/1:	://:
1CtD:	50/3 – 50/4:	://:
2CtD:	51/3 – 52/3:	://:
TD:	52/5:	<i>A c c c c c c c m c c s b m men b (f)</i>
TD:	54:	no slur
All except TD:	last note:	<i>l (f)</i>

George Marson: Creed made for Doctor Hunt

The intonation, Bassus Decani and Organ parts have been editorially reconstructed. The section headings of 'Articulus Primus' etc have been retained.

Sources:	Medius:	<i>Lcm</i> MSS 1045: 13v-14 [Dec] & 1048: 13-13v [Can]
	Contratenor:	<i>Lcm</i> MSS 1046: 13v-14 [Dec] & 1049: 13-14 [Can]
	Tenor:	<i>Lcm</i> MSS 1047: 13v-14 [Dec] & 1050: 13-14 [Can]
	Bassus:	<i>Lcm</i> MS 1051: 13-14 [Can]

Commentary:

CtC:	2/3:	no #
All parts:	9/1:	<i>l (f)</i>
MD:	30/2:	were <i>m</i> made <i>m</i> by <i>sb</i> whom <i>m</i> . all <i>c</i> things <i>sb</i> were <i>c</i> <i>c</i> made <i>l (f)</i>
CtC:	30/4:	originally <i>m</i> ; stem scratched off
Ct/T/B:	32/1:	<i>l (f)</i>
M:	32/4:	<i>l (f)</i>
M/T/B:	47/2:	<i>l (f)</i>
Ct:	47/3:	<i>l (f)</i>
T:	59/2:	<i>l (f)</i>

M/Ct/B:	59/3:	<i>l (f)</i>
B:	66/2:	<i>l (f)</i>
M/Ct/T:	66/3:	<i>l (f)</i>
All parts:	73/2:	<i>l (f)</i>
TC:	79/5:	originally <i>m</i> ; stem scratched off
M/Ct/T:	86/3:	<i>l (f)</i>
MD:	87/2:	And <i>sb</i> I <i>m</i> be <i>m</i> lieve <i>sb</i> in <i>m</i> the <i>m</i> ho <i>sb</i> . ly <i>m</i> ghost <i>m</i> . the <i>c</i> ://: <i>m m m</i> the <i>m</i> lord <i>sb</i> . and <i>m</i> gi <i>m</i> ver <i>m</i> . of <i>c m</i> life <i>m</i> who <i>sb</i> pro <i>m</i> cee <i>sb</i> . deth <i>m</i> from <i>m</i> . the <i>c</i> fa <i>m</i> ther <i>m</i> and <i>m</i> the <i>m</i> son <i>m</i> and <i>m</i> . the <i>cm</i> son <i>m</i> and <i>m</i> the <i>m</i> son <i>m</i> . who <i>c</i> with <i>sb</i> the <i>m</i> Fa <i>m</i> . ther <i>c</i> and <i>m</i> the <i>m</i> son <i>m</i>
CtC:	90/1 – 91/1:	://:
CtC:	94/2:	no accidental
TC:	96/1-3:	://:
TC:	108/1:	://:
CtC:	108/3 – 109/3:	://:
M/T/B:	109/2:	<i>l (f)</i>
Ct:	109/3:	<i>l (f)</i>
Ct:	117/1:	<i>br (f)</i>
T/B:	118/1:	<i>l (f)</i>
M:	118/3:	<i>br</i> only, no <i>(f)</i>
M/T/B:	127/2:	<i>l (f)</i>
Ct:	127/3:	<i>l (f)</i>
MD:	136/4 – 139/1:	://:
CtC:	136/4:	://:
CtD:	138/1:	://:
M/Ct/T:	139/1:	<i>l (f)</i>
CtD:	141/3:	the <i>m</i> . <i>c sb m</i> life <i>sb</i>
CtC:	144/2-3:	://:

MD: 145/4: no slur

All parts: last note: *l (f)*

[Thomas] Woodson: Te Deum

The organ part has been editorially reconstructed, along with the Tenor Decani part at bars 12-18, which Barnard neglected to print.

Sources: Medius: *First Book of Selected Church Musick: 71 [Dec] & 70v [Can]*

Contratenor: *First Book of Selected Church Musick: 71v [Dec 1]; 70 [Dec 2]; 71v [Can 1]; 68 [Can 2]; Lbl Add. MS 29289: 47 [Dec]*

Tenor: *First Book of Selected Church Musick: 68 [Dec] & 67 [Can]*

Bassus: *First Book of Selected Church Musick: 69 [Dec] & 67v [Can]*

Commentary:

CtD: 14/2: Both printed partbooks have *br br m* rests here. 29289 is correct.

Ct: 18/2: no accidental in 29289

2CtC: 20/3: 'Ceraphim'

M/Ct/TC: 22-4: This obvious error is as printed by Barnard

B: 23/3: Present in both Decani and Cantoris parts

Ct: 26/2: no accidental in 29289

2CtC: 26/3: *sb*

2CtC: 31/1: extra *m* rest printed here. 1CtC partbook is correct.

2CtC: 44/4: printed as *c'*

BD: 47/4: no accidental

2CtC: 50: 'Ma *m. c ie m m sty sb*'

Ct: 54/3: 29289 has *m m m. c c c sb sb* to same notes. This section is untexted.

TC: 56/1: *sb*

Ct:	60:	upper notes are 1CtC, 2CtD; lower are 1CtD, 2CtC, 29289
CtD:	76/3:	# in 29289
CtD:	79/4:	<i>l</i> (<i>f</i>)
2CtC:	100/4:	minim rest printed before this entry
TC:	104/2 – 108/2:	Incorrectly printed C3 clef here
CtD:	106/4:	# in 29289
CtD:	108/4:	no accidental in 29289
CtD:	110/3:	no accidental in 29289
1CtD:	111/2:	extra minim d' printed after this note. Crossed out in <i>Och</i> copy only
CtD:	114/1-2:	no accidentals in 29289
CtD:	116/1:	no accidental in 29289
BD:	118/1:	This rest omitted from printed books
CtC:	121/1:	minim rest, with entry on second beat of the bar; 'And <i>sb</i> we <i>m</i> '
1CtC:	123/2:	<i>g</i>
CtD:	128/4:	no accidental in 29289
MC:	133/2:	altered to <i>f</i> # by hand, possibly in the printing shop
BD:	144/2:	'let' omitted from original print; added by hand in <i>Lcm</i> copy only

John Barnard: Preces for Trebles

The Secundus Contratenor and Priest's parts have been editorially reconstructed. Barnard's original transmits only the text of the Priest's part. 'Minister' and 'Quier' indications are written out in full.

Sources:	Treble:	<i>Lcm</i> MS 1045: 223v
	Medius:	<i>Lcm</i> MS 1048: 223
	Contratenor 1:	<i>Lcm</i> MS 1049: 223v
	Tenor:	<i>Lcm</i> MS 1050: 199v
	Bassus:	<i>Lcm</i> MS 1051: 221v

Commentary:

T:	2/1:	rest missing from source
1Ct:	19/3 – 20/1:	these two notes missing from source
1Ct:	20/2:	end <i>sb A c c men m</i>
Tr/1Ct/B:	last note:	<i>br (f)</i>
T:	last note:	<i>sb (f)</i>

George Marson: Preces and Psalm 16

The, Secundus Contratenor [throughout], Primus Contratenor Decani and Bassus Decani parts have been editorially reconstructed. The note for the Psalm intonation is given in the Bassus book only.

Sources:	Medius:	<i>Lcm</i> MSS 1045: 14v-15 [Dec] & 1048: 14-14v [Can]
	Contratenor 1:	<i>Lcm</i> MS 1049: 14-14v [Can]
	Tenor:	<i>Lcm</i> MSS 1047: 14v-15 [Dec] & 1050: 14-14v [Can]
	Bassus:	<i>Lcm</i> MS 1051: 14-14v [Can]

Commentary:

Preces:

1Ct:	18/2:	d' in source
Psalm:		
B:	44/3:	<i>sb (f)</i>
M:	76/3:	originally notated as minim; stem scratched off, presumably by original scribe
TD/C:	83/1:	<i>sb (f)</i>
1Ct:	83/4:	<i>br (f)</i>
All parts:	last note:	<i>l (f)</i>

John Barnard: Responses for 27th March [Accession of Charles I] and 5th November [Anniversary of the discovery of the Gunpowder Plot]

The Secundus Contratenor part has been editorially reconstructed. The Priest's part is written out in full in the Bassus, Tenor and Contratenor parts, while only the text is given in the Medius part. The Lord's Prayer is texted 'Our Father w[hi]ch art in heaven &c', and the reciting note and text of the collects are not given. 'The Lord be with you' is marked 'Minister' and its response 'Quier'; thereafter the abbreviations 'M:' and 'Q:' are used.

Sources: Medius: *Lcm* MS 1048: 16-16v
 Contratenor 1: *Lcm* MS 1049: 16v-17
 Tenor: *Lcm* MS 1050: 3-3v
 Bassus: *Lcm* MS 1051: 4v-5

Commentary:

M/1Ct: last note: *l (f)*

Edward Bevin: 'Praise the Lord and call upon his name'

Sources: Medius: *Lcm* MS 1048: 17v
 Contratenor: *Lcm* MS 1049: 18-18v
 Tenor: *Lcm* MS 1050: 4v-5
 Bassus: *Lcm* MS 1051: 6

Commentary:

M: 2/4: a' in source
 C/T/B: 43: no fermata
 All parts: last note: *l (f)*

Adrian Batten: 'O praise the Lord'

Sources: Medius: *Lcm* MSS 1045: 199 [Dec] & 1048: 199 [Can]
 Contratenor: *Lcm* MSS 1046: 199 [Dec] & 1049: 199 [Can]
 Tenor: *Lcm* MSS 1047: 175 [Dec] & 1050: 177 [Can]
 Bassus: *Lcm* MS 1051: 199 [Can]

Commentary:

TC: 5/2: him *c m*
 TD: 12/1: no slur
 All parts: last note: *l (f)*

Adrian Batten: 'O praise the Lord' the second

Sources: Medius: *Lcm* MSS 1045: 201v [Dec] & 1048: 201 [Can]
 Contratenor: *Lcm* MSS 1046: 201v [Dec] & 1049: 201v [Can]
 Tenor: *Lcm* MSS 1047: 177v [Dec] & 1050: 179v [Can]
 Bassus: *Lcm* MS 1051: 201v [Can]

Commentary:

CtC: 9/2: no slur
 CtC: 9/5: amended from crotchet
 MC: 9/5: ://:
 CtD: 16/2: ://:
 TD: 17/2: omitted in source
 CtD: 18/1 – 19/2: ://:
 MC: 22/3 – 23/1: ://:
 TC: 23/1-2: ://:
 TC: 25/1-4: ://:
 TC: 28/2: no slur
 MC: 28/4-5: slurred
 TC: 29/3: no slur

MC: 29/5: -ver br A m

Adrian Batten: 'O praise the Lord' (printed version)

This is a direct transcription from the *First Book*, with editorially reconstructed Organ part. Within each voice part, Decani and Cantoris, as well as all four Contratenor parts, use the same setting of type. This is included for purposes of comparison with the preceding two settings by Batten of this same text.

Sources: Medius: *First Book of Selected Church Musick: 103 [Dec] & 103 [Can]*

Contratenor: *First Book of Selected Church Musick: 103 [Dec 1]; 98 [Dec 2]; 101 [Can 1]; 96 [Can 2]*

Tenor: *First Book of Selected Church Musick: 98 [Dec] & 96 [Can]*

Bassus: *First Book of Selected Church Musick: 98 [Dec] & 98 [Can]*

Commentary:

B: 13/2: Both books have 'his ://:' incorrectly printed here

All parts: last note: l (f)

Adrian Batten: 'Christ our Paschal Lamb'

Sources: Contratenor 1: *Lcm MSS 1045: 199-199v [Dec] & 1049: 199-199v [Can]*

Contratenor 2: *Lcm MSS 1048:199-199v [Dec] & 1046: 199-199v [Can]*

Tenor: *Lcm MSS 1047: 175-175v [Dec] & 1050: 177-177v [Can]*

Bassus: *Lcm MS 1051: 199-199v [Can]*

Commentary:

TC: 31/4: ://:

John Oker: 'Grant we beseech thee'

Sources: Medius: *Lcm* MSS 1045: 1 [Dec] & 1048: 1 [Can]
 Contratenor: *Lcm* MSS 1046: 1 [Dec] & 1049: 1 [Can]
 Tenor: *Lcm* MSS 1047: 1 [Dec] & 1050: 1 [Can]
 Bassus: *Lcm* MS 1051: 1 [Can]

Commentary:

TC: 15/4-16/1: ://:
 CtC: 20/1: ://:
 MC: 25/3: ://:
 TC: 27/1: ://:
 TC: 29/1: ://:
 All parts: last note: *l* (*f*)

George Marson: 'O gracious God'

The Secundus Contratenor part has been editorially reconstructed.

Sources: Medius: *Lcm* MSS 1045: 13-13v [Dec] & 1048: 12v-13 [Can]
 Contratenor 1: *Lcm* MSS 1046: 13-13v [Dec] & 1049: 12v-13 [Can]
 Tenor: *Lcm* MSS 1047: 13-13v [Dec] & 1050: 12v-13 [Can]
 Bassus: *Lcm* MS 1051: 12v-13 [Can]

Commentary:

TD: 4/2-5/2: ://:
 CtC/TD: 9/3: ://:
 CtC: 12/2-14/3: ://:
 MC: 13/2-14/1: ://:
 CtC: 16/1: *grac* //:
 TC: 16/2: ://:
 MC: 19/2: ://:
 TD: 19/3-20/4: ://:

TD:	26/2-28/1:	://:
CtC:	27/2:	://:
MC:	29/2:	://:
CtC:	39/3-40/3:	://:
TC:	42/1:	no slur
TD:	43/2:	no accidental
CtC:	50/2-4:	://:
CtC:	52/1-53/1:	://:
TD:	60/1:	no slur
TD:	60/3-61/2:	untexed
TD:	61/1:	no slur
TD:	62/1:	not <i>sb</i> them <i>sb.</i> to <i>c</i> pre (<i>c m</i>) vail <i>sb</i> to <i>m</i> ://: (<i>c c c sb</i>) <i>br</i>
CtC:	65/3-68/1:	://:
TD:	77/2-78/3:	://:
CtD:	82/1-3:	://:
MC:	84/2:	# sign scratched out from this note in MS
All parts:	last note:	<i>l (f)</i>

William West: 'Save me O God'

The Secundus Contratenor part has been editorially reconstructed.

Sources:	Medius:	<i>Lcm</i> MSS 1045: 31-31v [Dec] & 1048: 31-31v [Can]
	Contratenor 1:	<i>Lcm</i> MSS 1046: 31-31v [Dec] & 1049: 31-31v [Can]
	Tenor:	<i>Lcm</i> MSS 1047: 31-31v [Dec] & 1050: 31-31v [Can]
	Bassus:	<i>Lcm</i> MS 1051: 31-31v [Can]

Commentary:

TC:	30/5:	flat sign scratched out from MS
CtC/TD/BC:	44:	<i>l (f)</i>
All parts:	last note:	<i>l (f)</i>

Adrian Batten: 'Godliness is great riches'

The Secundus Contratenor part has been editorially reconstructed.

Sources: Medius: *Lcm* MSS 1045: 205v [Dec] & 1048: 205v[Can]
 Contratenor 1: *Lcm* MSS 1046: 205v [Dec] & 1049: 205v [Can]
 Tenor: *Lcm* MSS 1047: 181v [Dec] & 1050: 183v [Can]
 Bassus: *Lcm* MS 1051: 205v [Can]

Commentary:

1CtC: 1/1 –10/2: supplied on paste-down
 1CtC: 11/3: ://:
 MC: 14/2: brought *c* no *c c* thing *m.* in *c* to *c* this *m c* world *sb*
 1CtC: 14/3: ://:
 TD: 15/3: no slur
 TC: 15/6: crotchet *a*
 TD: 17/1: no slur
 1CtC: 19/3: amended from crotchet
 1CtD: 28/2-5: ://:
 TD: 30/3: no #
 TC: 30/4: no #
 1CtD: 35/4: no slur
 TD: 39/2: ://:
 TD: 41/2: ://:
 1CtD: 42/2: amended from dotted crotchet
 TD/C: 43/1: *c* in both parts
 1CtD: 43/3: no accidental
 1CtD/C: 46/3-4: *d' sb* followed by *e' m*

Adrian Batten: 'Have mercy'

The Secundus Contratenor part has been editorially reconstructed

Sources: Medius: *Lcm* MSS 1045: 208 [Dec] & 1048: 208 [Can]
 Contratenor 1: *Lcm* MSS 1046: 208 [Dec] & 1049: 208 [Can]
 Tenor: *Lcm* MSS 1047: 184 [Dec] & 1050: 186 [Can]
 Bassus: *Lcm* MS 1051: 208 [Can]

Commentary:

TC:	5/1:	://:
MC/TD/C:	9/3:	underlay 'mercy'. In the MD book, this has been corrected by the original scribe.
TD:	13/4 – 14/1:	://:
TD:	19/2:	://:
MC:	21/3:	://:
TC:	22/3:	://:, no natural
TC:	25/6 – 26/1:	://:
TC:	27/1:	://:
TD:	28/3:	://:
TC:	34/2-35/1:	://:
TC:	36/1:	://:
1CtD:	37/5 – 38/1:	://:
TC:	41/3:	amended from minim
MC:	46/2:	no slur
TC:	49/2:	://:
TC:	49/4:	'men'
TC:	50/2:	'A'
All parts:	last note:	<i>l</i> (<i>f</i>)

Adrian Batten: 'Hear the prayers'

Sources: Medius: *Lcm* MSS 1045: 206 [Dec] & 1048: 206 [Can]
 Contratenor 1: *Lcm* MS 1046: 206
 Contratenor 2: *Lcm* MS 1049: 206
 Tenor: *Lcm* MSS 1047: 182 [Dec] & 1050: 184 [Can]
 Bassus: *Lcm* MS 1051: 206 [Can]

Commentary:

MC/TC: 3/3: ://:
 MC: 8/3 – 9/1: ://:
 MD/TD: 9/4: ://:
 Ct1/2.BC: 11/3: underlay 'we'
 MD: 12/1: underlay 'call upon thee'
 MD/TC: 13/3: ://:
 MC: 17/3: ://:
 MD: 19/3: ://:
 MD: 23/1: ://:
 BC: 23/1: altered from original *m*
 TD: 25/2: *ho c c ly m*
 MD: 25/2: ://:
 MD: 29/3: *on c m us m*
 MD: 30/4: ://:
 TD: 31/1: ://:
 TD: 31/3: originally *sb*, probably altered by Batten himself
 MD: 31/3-4: slurred; necessary because of incorrect underlay
 'mercy on us'
 TC: 42/1-3: slurred, no underlay
 MD: 42/4: *Je sb sus sb sake sb our m Lord sb our b Lord l(f)*
 Ct1: 45/2: a' in source
 TC: 45/4: no slur

Adrian Batten: 'Lord I am not high minded'

The Secundus Contratenor part has been editorially reconstructed.

Sources: Medius: *Lcm* MSS 1045: 207 [Dec] & 1048: 207 [Can]
 Contratenor 1: *Lcm* MSS 1046: 207 [Dec] & 1049: 207 [Can]
 Tenor: *Lcm* MSS 1047: 183 [Dec] & 1050: 185 [Can]
 Bassus: *Lcm* MS 1051: 207 [Can]

Commentary:

1CtC:	8/4:	#
1CtD:	11/4:	:::
MD:	18/1:	:::
TD:	23/3:	:::
MD:	29/3:	:::
1CtD:	38/5:	:::
MC:	39/3 – 40/1:	:::
MD/1CtD:	40/3:	:::
MD/1CtD:	43/1:	:::
TD:	53/3:	no slur
MC:	54/1:	:::
1CtC/TD:	55/1:	:::
All parts:	last note:	<i>l</i> (<i>f</i>)

Adrian Batten: 'Praise the Lord O my soul'

The Secundus Contratenor part has been editorially reconstructed.

Sources: Medius: *Lcm* MSS 1045: 207v [Dec] & 1048: 207v [Can]
 Contratenor 1: *Lcm* MSS 1046: 207v [Dec] & 1049: 207v [Can]
 Tenor: *Lcm* MSS 1047: 183v [Dec] & 1050: 185v [Can]
 Bassus: *Lcm* MS 1051: 207v [Can]. Both Bassus parts are given in this book, with the Secundus Bassus part beginning at bar 30

Commentary:

TD: 8/2 – 9/3: ://:
 MC: 11/2: [rest]c yea m as c
 TD: 12/3: no slur
 1CtC: 14/3: ://:
 MD: 19/3 – 22/1: ://:
 1Ct: 22/1: *sb* only in both parts. This is the copyist's error.
 1CtC: 23/4: no slur
 1CtC: 25/2-3: no slur
 TD: 27/2 – 28/2: ://:
 TC: 28/4: ://:
 1CtC: 32/2: no slur
 MC: 33/4: no slur
 All parts: 35/3: *l (f)*
 1CtC: 36/1 – end: *A m. c sb m. c c m c sb. c c sb sb m c c men l(f)*
 All parts: 40/4: *l (f)*

Adrian Batten: 'Sing we Merrily'

The Bassus Decani part has been editorially reconstructed.

Sources:	Medius Decani:	<i>Lcm</i> MS 1045: 213
	Medius Cantoris:	<i>Lcm</i> MS 1048: 213
	Contratenor Decani:	<i>Lcm</i> MS 1046: 213
	Contratenor Cantoris:	<i>Lcm</i> MS 1049: 213
	Tenor:	<i>Lcm</i> MSS 1047: 189 [Dec] & 1050: 191 [Can]
	Bassus Cantoris:	<i>Lcm</i> MS 1051: 213

Commentary:

TC:	4/2:	corrected from a by original scribe
TD:	9/1-3:	://:
TC:	11/3:	://:
TC:	21:	underlay 'Jacob' added later, possibly in Batten's hand
TC:	23/4 – 24/3:	://:
BC:	27/4:	accidental given in source
TD:	27/6:	://:
BC:	36/2:	accidental given in source
BC:	62/4:	corrected from minim by original scribe
TC:	63/1 – 64/1:	://:
TC:	64/4 – end:	://:
All except BC:	last note:	<i>l</i> (<i>f</i>)

Thomas [?] Jones: 'I will give thanks'

The Bassus Decani part has been editorially reconstructed.

Sources:	MediusDecani:	<i>Lcm</i> MS 1045: 226-226v
	Medius Cantoris:	<i>Lcm</i> MS 1048: 226-226v
	Contratenor Decani:	<i>Lcm</i> MS 1046: 226-226v
	Contratenor Cantoris	<i>Lcm</i> MS 1049: 226-226v
	Tenor:	<i>Lcm</i> MSS 1047: 203v-204 [Dec] & 1050: 202-202v [Can]
	Bassus Cantoris:	<i>Lcm</i> MS 1051: 223v-224

Commentary:

TD:	7/1:	://:
TC:	10/3:	://:
TC:	18/3:	no slur
TD:	20/1-21/1:	://:
TD:	33/1:	://:
TD:	37/3:	://:
TC:	46/4:	Cantoris part has two separate slurs, from 46/4 to 47/1, and 47/2 to 48/1
TC:	53/1:	e (c c) qui m ty m
All parts:	last note:	l (f)

Leonard Woodson: 'Arise O Lord God'

The Secundus Contratenor part has been editorially reconstructed

Sources:	Medius:	<i>Lcm</i> MSS 1045: 67 [Dec] & 1048: 67 [Can]
	Contratenor 1:	<i>Lcm</i> MSS 1046: 67 [Dec] & 1049: 67 [Can]
	Tenor:	<i>Lcm</i> MSS 1047: 63 [Dec] & 1050: 63-63v [Can]
	Bassus:	<i>Lcm</i> MS 1051: 67-68 [Can]

Commentary:

BC:	15/2:	Both notes given in source
BC:	36-7:	Double barline here, but inappropriate because of overlapping Tenor entry
TD:	45/4-47/1:	::/:
TC:	48/4:	::/:
BC:	50/1:	<i>sb (f)</i>
BC:	82/after 1:	Double barline here
MC:	86/3-5:	::/:
1CtD:	87/1:	::/:
MC:	89/5-90/3:	::/:
TD:	91/3-93/1:	::/:
MC:	93/5:	::/:
1CtC:	94/2-3:	no slur
TC:	97/1:	from <i>b</i> thee <i>sb (f)</i> ; no preceding slur
MC:	97 / last note:	<i>l (f)</i>
All Dec but Ct:	97 / last note:	<i>b (f)</i>
BC:	107/1:	Both notes given in source
Organ:	119/1:	Rest in right hand part omitted
TD:	123/2-3:	no slur
TD:	124/3-125/1:	::/:
TD:	125/3-127/1:	::/:
TD:	128/2-130/1:	::/:
TD:	134/1-136/1:	::/:
MC:	136/2-3:	::/:
TD:	137/2-3:	::/:
1CtD:	140/2:	::/;; no accidental
TD:	140/2-3:	::/:
All parts:	last note:	<i>l (f)</i>

William Pisinge: 'I will magnify thee'

The Secundus Contratenor part has been editorially reconstructed

Sources:	Medius Decani:	<i>Lcm</i> MS 1045: 230-230v
	Medius Cantoris:	<i>Lcm</i> MS 1048: 230-230v
	Contratenor 1:	<i>Lcm</i> MSS 1046: 230 [Dec] & 1049: 230 [Can]
	Tenor:	<i>Lcm</i> MSS 1047: 206v-207 [Dec] & 1050: 205 [Can]
	Bassus:	<i>Lcm</i> MS 1051: 227-227v

Commentary:

MD/C:	20/1:	dotted
TD:	27/3:	://:
All parts:	30:	<i>l</i> (<i>f</i>), except 1CtD (no <i>f</i>)
MC:	62/1-63/1:	://:
1CtC:	65/3:	no accidental
TD:	67/2:	://:
BC:	68 / last note:	<i>l</i> (<i>f</i>)
MD:	106/2:	://:
TD:	111/1-3:	://:
All parts:	111 / last note:	<i>l</i> (<i>f</i>)
MC:	116-end:	://: The two preceding instances of 'Amen' are ambiguously aligned
All parts:	last note:	<i>l</i> (<i>f</i>)

Thomas Woodson: 'Forty wayes of 2 pts. in one on Miserere'

Source: *Lbl Add. MS 29992: 184v-189*

Only 20 of these ways are notated in this manuscript, which once belonged to Thomas Tomkins. He notes, on folio 189, that the rest are to be found in his copy of Morley's *Introduction*. The copy to which he refers evidently does not survive, and the remaining twenty ways are not in any other extant source.¹

¹ See Miller, H. Milton (1955): 'Forty Wayes of 2 Pts. In One of Tho[mas] Woodson'; *Journal of the American Musicological Society*, 8, p. 14