

THE CANTICLES
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THE CANTICLES

FROM

The Book of Common Prayer,

POINTED AS THEY ARE TO BE SUNG IN CHURCHES

AND ADAPTED TO THE

Ancient Psalm-Chants,

WITH AN ACCOMPANIMENT FOR THE ORGAN,

BY

RICHARD REDHEAD.



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AND
JOSEPH MASTERS & SON, NEW BOND STREET.

1865.

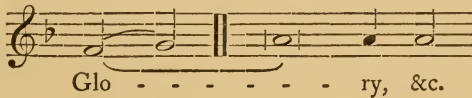
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NOTE.

THE special object of the present publication, is, to furnish, for the use of the Church, an arrangement of the Canticles adapted to a greater variety of "Tones" than is generally met with, as well as the setting forth of several forms of the Ancient Psalm-Chant, as yet but little known in the English Church. An harmonized arrangement of the "Magnificat," and "Nunc Dimittis," in Service-form, is also given.

The system of pointing that has been adopted in this Book of Canticles, is the same as that used by the Editor in his edition of the "Book of Common Prayer with Ritual Song." It may be desirable, however, to direct attention to the main principles, viz., that words printed in italics have two or more notes sung to them; and that two words coupled together are to be sung to one note, the *latter* syllable being the *accented one*. The first syllable in the "Gloria Patri," when the Intonations are used, is to be sung to the reciting note also, thus—



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VENITE, EXULTEMUS DOMINO.

PSALM XCV.

I.

8th Tone.

Musical score for I. 8th Tone. The score is written for piano in G major (one sharp) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4 and B4, then a quarter rest, and continues with quarter notes C5, B4, A4, and G4. The bass staff provides a harmonic accompaniment with chords and single notes.

II.

8th Tone.

Musical score for II. 8th Tone. This score is identical in notation to the first score, featuring a treble and bass staff in G major and 4/4 time.

III.

5th Tone.

Musical score for III. 5th Tone. The score is written for piano in D major (two sharps) and 4/4 time. The melody in the treble staff begins with a quarter note D5, followed by quarter notes E5 and F#5, then a quarter rest, and continues with quarter notes G5, F#5, E5, and D5. The bass staff provides a harmonic accompaniment.

IV.

5th Tone.

Musical score for IV. 5th Tone. The score is written for piano in D major (two sharps) and 4/4 time. The melody in the treble staff begins with a quarter note D5, followed by quarter notes E5 and F#5, then a quarter rest, and continues with quarter notes G5, F#5, E5, and D5. The bass staff provides a harmonic accompaniment.

V.

2nd Tone.

Musical score for V. 2nd Tone. The score is written for piano in D major (two sharps) and 4/4 time. The melody in the treble staff begins with a quarter note D5, followed by quarter notes E5 and F#5, then a quarter rest, and continues with quarter notes G5, F#5, E5, and D5. The bass staff provides a harmonic accompaniment.

At Morning Prayer.

VENITE, EXULTEMUS DOMINO.

PSALM XCV.

O || COME, let us sing unto the | LORD : let us
heartily rejoice in the Strength of | our sal-va-tion.

2 Let us come before His presence with thank- |
giv-ing : and shew ourselves glad in | Him with *Psalms*.

3 For the LORD is a great | GOD : and a great | King
a[^]bove all gods.

4 In His hand are all the corners of the | earth : and
the strength of the hills is | *His* al-fo.

5 The sea is His, and He | made it : and His hands
pre- | par-ed the[^]dry land.

6 O come, let us worship, and fall | down : and kneel
before the | LORD our Ma-ker.

7 For He is the LORD our | GOD : and we are the
people of His pasture, and the | sheep of His hand.

8 To-day if ye will hear His voice, harden not your |
hearts : as in the provocation, and as in the day of
temptation | in the Wil-derness ;

9 When your fathers | tem[^]pt-ed Me : proved Me,
and | saw My *works*.

10 Forty years long was I grieved with this genera-
tion, and | said : It is a people that do err in their hearts,
for they have not | known My *ways*.

11 Unto whom I swear in My | wrath : that they
should not enter | into My *rest*.

GLORY BE TO THE FATHER, AND TO THE | SON : AND |
TO THE HO-LY[^]GHOST ;

AS IT WAS IN THE BEGINNING, IS NOW, AND EVER | SHALL
BE : WORLD WITHOUT | END. A-MEN.

VENITE, EXULTEMUS DOMINO.

PSALM XCV.

VI.

1st Tone.

Musical score for VI. 1st Tone. The score is written for two staves (treble and bass clef) in a key signature of one flat (B-flat). The melody is primarily in the treble clef, consisting of eighth and quarter notes. The bass clef provides a harmonic accompaniment with chords and moving lines.

VII.

1st Tone.

Musical score for VII. 1st Tone. The score is written for two staves (treble and bass clef) in a key signature of one flat (B-flat). The melody is primarily in the treble clef, consisting of eighth and quarter notes. The bass clef provides a harmonic accompaniment with chords and moving lines.

VIII.

5th Tone.

Musical score for VIII. 5th Tone. The score is written for two staves (treble and bass clef) in a key signature of two sharps (D major). The melody is primarily in the treble clef, consisting of eighth and quarter notes. The bass clef provides a harmonic accompaniment with chords and moving lines.

IX.

4th Tone.

Musical score for IX. 4th Tone. The score is written for two staves (treble and bass clef) in a key signature of two sharps (D major). The melody is primarily in the treble clef, consisting of eighth and quarter notes. The bass clef provides a harmonic accompaniment with chords and moving lines.

X.

4th Tone.

Musical score for X. 4th Tone. The score is written for two staves (treble and bass clef) in a key signature of two sharps (D major). The melody is primarily in the treble clef, consisting of eighth and quarter notes. The bass clef provides a harmonic accompaniment with chords and moving lines.

VENITE, EXULTEMUS DOMINO.

PSALM XCV.

O || COME, let us sing | un-to the *LORD* : let us heartily rejoice in the Strèngth of | our fal-*va*-tion.

2 Let us come before His prèsence | with thankf-giving : and shew ourselves | glad in Him with Pfalms.

3 For the LÒRD is a | *great God* : and a great | King a-bove all gods.

4 In His hand are all the còrners | of the *earth* : and the strèngth of the hills is | *His al-fo*.

5 The sea is His, | and He made it : and His hands pre- | par-ed the *dry* land.

6 O come, let us wòrship, | and fall *down* : and kneel before the | LÒRD our *Ma*-ker.

7 For HÈ is the | LÒRD our *God* : and we are the people of His pasture, and the | *sheep* of His hand.

8 To-day if ye will hear His voice, hàrden | not your *hearts* : as in the provocation, and as in the day of temptation | in the Wil-der-ness ;

9 Whèn your | fa-thers tèmt-ed *Me* : proved | Me, and saw My works.

10 Forty years long was I grieved with this gene- | ration, and *said* : It is a people that do err in their hearts, for they | have not known My ways.

11 Unto whom I fware | in My *wrath* : that they should not | en-ter into My rest.

GLORY BE TO THE FATHER, | AND TO THE *Son* : AND | TO THE HO-LY GHOST ;

AS IT WAS IN THE BEGINNING, IS NÒW, AND | EV-ER SHALL BE : WÒRLD WITHOUT | *END*. *A-MEN*.

VENITE, EXULTEMUS DOMINO.

PSALM XCV.

XI.

8th Tone.

Musical score for XI, 8th Tone. The score is written for piano in G major (one sharp) and 4/4 time. It consists of two staves: a treble staff and a bass staff. The melody in the treble staff begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass staff provides a harmonic accompaniment with chords and moving lines.

XII.

8th Tone.

Musical score for XII, 8th Tone. The score is written for piano in G major (one sharp) and 4/4 time. It consists of two staves: a treble staff and a bass staff. The melody in the treble staff begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass staff provides a harmonic accompaniment with chords and moving lines.

XIII.

8th Tone.

Musical score for XIII, 8th Tone. The score is written for piano in G major (one sharp) and 4/4 time. It consists of two staves: a treble staff and a bass staff. The melody in the treble staff begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass staff provides a harmonic accompaniment with chords and moving lines.

XIV.

6th Tone.

Musical score for XIV, 6th Tone. The score is written for piano in D major (two sharps) and 4/4 time. It consists of two staves: a treble staff and a bass staff. The melody in the treble staff begins with a quarter note D4, followed by a quarter note E4, a quarter note F#4, and a quarter note G4. The bass staff provides a harmonic accompaniment with chords and moving lines.

VENITE, EXULTEMUS DOMINO.

PSALM XCV.

O || COME, let us sing | un-to the LORD : let us
heartily rejoice in the Strength of | our sal-va-tion.

2 Let us come before His presence | with thank-giv-
ing : and shew ourselves glad in | Him with *Psalms*.

3 For the LORD is a | *great* GOD : and a great | King
a-bove all gods.

4 In His hand are all the corners | of the earth : and
the strength of the hills is | *His* al-so.

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

6 O come, let us worship, | and fall down : and kneel
before the | LORD our Ma-ker.

7 For He is the | LORD our GOD : and we are the
people of His pasture, and the | sheep of His hand.

8 To-day if ye will hear His voice, harden | not your
hearts : as in the provocation, and as in the day of
temptation | in the Wil-derness ;

9 When your | fa-thers tempt-ed Me : proved Me,
and | saw My *works*.

10 Forty years long was I grieved with this gene- |
ra-tion, and said : It is a people that do err in their
hearts, for they have not | known My *ways*.

11 Unto whom I sware | in My wrath : that they
should not enter | into My *rest*.

GLORY BE TO THE FATHER, | AND TO THE SON : AND |
TO THE HO-LY GHOST ;

AS IT WAS IN THE BEGINNING, IS NOW, AND | EV-ER
SHALL BE : WORLD WITHOUT | END. A-MEN.

PROPER ANTHEM FOR EASTER-DAY.

TO BE SUNG INSTEAD OF THE "VENITE."

I.

8th Tone.

Musical score for I. 8th Tone. The score is written for two staves (treble and bass clef) in G major (one sharp). It consists of three measures. The first measure contains a half note G4 in the treble and a half note G2 in the bass. The second measure contains a half note A4 in the treble and a half note A2 in the bass. The third measure contains a half note B4 in the treble and a half note B2 in the bass. The notes are beamed together in pairs.

II.

8th Tone.

Musical score for II. 8th Tone. The score is written for two staves (treble and bass clef) in G minor (two flats). It consists of three measures. The first measure contains a half note G4 in the treble and a half note G2 in the bass. The second measure contains a half note A4 in the treble and a half note A2 in the bass. The third measure contains a half note B4 in the treble and a half note B2 in the bass. The notes are beamed together in pairs.

III.

8th Tone.

Musical score for III. 8th Tone. The score is written for two staves (treble and bass clef) in G major (one sharp). It consists of three measures. The first measure contains a half note G4 in the treble and a half note G2 in the bass. The second measure contains a half note A4 in the treble and a half note A2 in the bass. The third measure contains a half note B4 in the treble and a half note B2 in the bass. The notes are beamed together in pairs.

IV.

6th Tone.

Musical score for IV. 6th Tone. The score is written for two staves (treble and bass clef) in G major (one sharp). It consists of three measures. The first measure contains a half note G4 in the treble and a half note G2 in the bass. The second measure contains a half note A4 in the treble and a half note A2 in the bass. The third measure contains a half note B4 in the treble and a half note B2 in the bass. The notes are beamed together in pairs.

PROPER ANTHEM FOR EASTER-DAY.

TO BE SUNG INSTEAD OF THE "VENITE."

CHRIST our || Paffover is facri- | fi-ced for us :
therefore | let us keep the^feast ;

2 Not with the old leaven, nor with the leaven of
malice | *and* wick-ednefs : but with the unleavened bread
of fin- | ce-ri-ty and^truth.

3 CHRIST being raifed from the dead, | dieth no more :
death hath no more do- | min-ion o-ver^Him.

4 For in that He died, He died | unto fin once : but
in that He liveth, He | liv-eth un-to^God.

5 Likewise reckon ye alfo yourfelves to be dead
indeed | un-to fin : but alive unto GOD through | JE-SUS
CHRIST our^LORD.

6 CHRIST is rifen | from the dead : and become the
firft- | fruits of them that^flep.

7 For fince by | man came death : by Man came alfo
the refur- | rec-tion of the^dead.

8 For as in | Adam all die : even fo in CHRIST fhall |
all be made alive.

GLORY BE TO THE FATHER, | AND TO THE^SON : AND |
TO THE HO-LY^GHOST ;

AS IT WAS IN THE BEGINNING, IS NOW, AND | EV-ER
SHALL BE : WORLD WITHOUT | *END.* A-MEN.



TE DEUM LAUDAMUS.

I. 2nd Tone.

II. 3rd Tone.

TE DEUM LAUDAMUS.

WE || praise Thee, O | GOD : we acknowledge Thee
to | be the LORD.

2 All the earth doth worship | Thee : the FATHER
ever- | *last*-ing.

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

4 To Thee Cherubin, and | Sè-raphin : continual- | ly
do cry,

5 HOLY, HOLY, | HO-LY : LORD GOD OF | SA-BA-OTH ;

6 HEAVEN AND EARTH ARE FULL OF THE | MÀ-JESTY :
OF THY | *G*LO-RY.

7 The glorious company of the A- | pos-tles : *praise*
Thee.

8 The goodly fellowship of the | Pro-phets : *praise*
Thee.

9 The noble army of | Mar-tyrs : *praise* Thee.

10 The Holy Church throughout all the | world : doth
ac- | know-ledge Thee ;

11 The | FA-THER : of an infinite | Ma-jes-ty ;

12 Thine honourable, | true : and | on-ly SON ;

13 Also the HOLY | GHOST : the | Com-for-ter.

14 Thou art the King of | Glo-ry : O | . . CHRIST.

15 Thou art the everlasting | SON : of the | FA-THER.

16 When Thou tookest upon Thee to deliver | man :
Thou didst not abhor the | Vir-gin's womb.

17 When Thou hadst overcome the sharpness of |
death : Thou didst open the Kingdom of Heaven to all
be- | liev-ers.

18 Thou fittest at the right hand of | GOD : in the
Glory of the | FA-THER.

19 We believe that Thou shalt | come : to | be our
Judge.

20 We therefore pray Thee, help Thy | fer-vants :
whom Thou hast redeemed with Thy | pre-cious blood.

21 Make them to be numbered with Thy | Saints :
in glory ever- | last-ing.

22 O LORD, save Thy | peo-ple : and blefs Thine |
he-ri-tage.

23 Govern | them : and lift them up for | ev-er.

24 Day by | day : we | magni-fy Thee.

25 And we worship Thy | Name : ever wòrld with- |
out end.

26 Vouchsafe, O | LORD : to keep us this day with- |
out sin.

27 O LORD, have mercy up- | on us : have mercy
up- | on us.

28 O LORD, let Thy mercy lighten up- | on us : as our
trust | is in Thee.

29 O LORD, in Thee have I | trust-ed : let me never
be con- | found-ed.

TE DEUM LAUDAMUS.

III.

8th Tone.

Musical score for III. 8th Tone. The score is written for piano in G minor (one flat) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a homophonic style with a steady accompaniment in the bass and a more active melody in the treble. The piece concludes with a double bar line.

IV.

8th Tone.

Musical score for IV. 8th Tone. The score is written for piano in G minor (one flat) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a homophonic style with a steady accompaniment in the bass and a more active melody in the treble. The piece concludes with a double bar line.

V.

8th Tone.

Musical score for V. 8th Tone. The score is written for piano in G minor (one flat) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a homophonic style with a steady accompaniment in the bass and a more active melody in the treble. The piece concludes with a double bar line.

VI.

5th Tone.

Musical score for VI. 5th Tone. The score is written for piano in G minor (one flat) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a homophonic style with a steady accompaniment in the bass and a more active melody in the treble. The piece concludes with a double bar line.

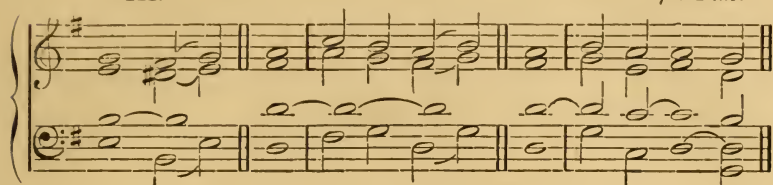
VII.

6th Tone.

Musical score for VII. 6th Tone. The score is written for piano in G major (one sharp) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a homophonic style with a steady accompaniment in the bass and a more active melody in the treble. The piece concludes with a double bar line.

VIII.

7th Tone.



TE DEUM LAUDAMUS.

WE || praise | Thee O GOD : we acknowledge | Thee
to bè the LORD.

2 All the earth doth | wor-ship Thee : the FATHER |
ev-er-last-ing.

3 To Thee all Angels | cry a-loud : the Heavens, and |
all the Pòwers therein.

4 To Thee Cherubin, and | Se-ra-phin : con- | tin-ual-ly
do cry,

5 HOLY, | HO-LY, HO-LY : LORD | GOD OF SÀ-BAOTH ;

6 HEAVEN AND EARTH ARE FULL | OF THE MÀ-JESTY :
OF | . THY GLO-RY.

7 The glorious company | of the A-pof-tles : praise | .
Thee.

8 The goodly fellowship | of the Pro-phets : praise | . .
Thee.

9 The noble | ar-my of Mar-tyrs : praise | . . *Thee.*

10 The Holy Church throughout | all the world : doth
ac- | know-ledge *Thee* ;

11 The | FA-THER : of an | ìnfi-nite MÀ-jesfty ;

12 Thine honour- | a-ble, true : and | on-ly SON ;

13 Also the | HO-LY GHOST : the | Com-for-ter.

14 Thou art the | King of Glo-ry : O | . . *CHRIST.*

15 Thou art the ever- | last-ing SON : of | . the
FA-THER

16 When Thou tookest upon Thee to de- | li-ver
man : Thou didst not abhor the | Vir-gin's womb.

17 When Thou hadst overcome the | sharp-ness of
death : Thou didst open the Kingdom of Heaven to | all
be-liev-ers.

18 Thou fittest at the right | hand of GOD : in the
Glory | of the FA-THER.

19 We believe that | Thou shalt come : to | be our
Judge.

20 We therefore pray Thee, | help Thy ser-vants :
whom Thou hast redeemed | with Thy prè-cious blood.

21 Make them to be numbered | with Thy Saints : in
glory | ev-er-last-ing.

22 O LORD, | save Thy peo-ple : and | blest Thine
hè-ritage.

23 Go- | vern them : and lift them | up for ev-er.

24 Day | . by day : we | mag-ni-fy Thee.

25 And we | wòrship Thy Name : ever | wòrld with-
out *end.*

26 Vouch- | safe, O LORD : to keep us this | dáy with-
out *sin.*

27 O LORD, have | mer-cy up-on us : have | mer-cy
up-on us.

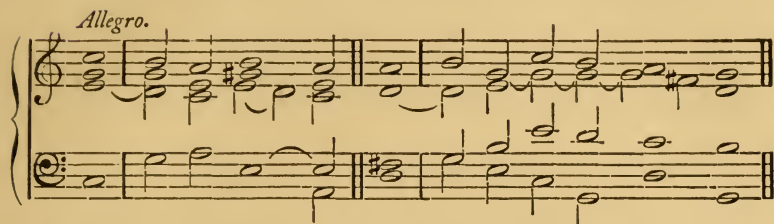
28 O LORD, let Thy mercy | light-en up-on us : as
our trust | is in *Thee.*

29 O LORD, in Thee | have I trust-ed : let me never |
be con-found-ed.



TE DEUM LAUDAMUS.

IX.

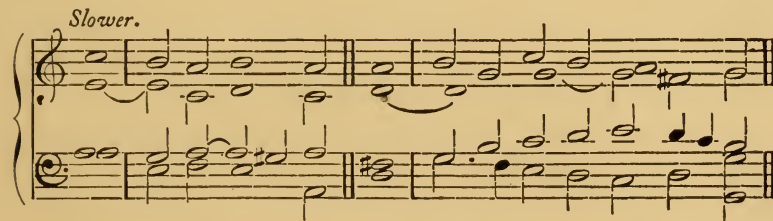


WE praise | Thee, O *GOD* : we acknowledge | Thee
to be the *LORD*.

2 All the earth doth | wor-ship *Thee* : the | *FA-THER*
ev-er-last-ing.

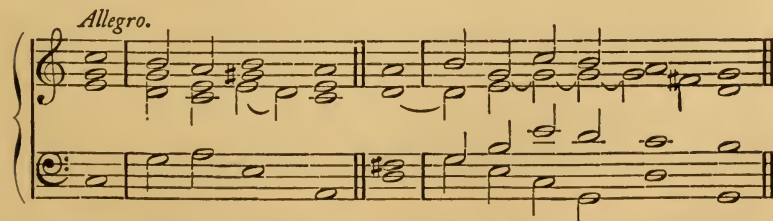
3 To Thee all Angels | cry a-loud : the Heavens, and |
all the Powers there-in.

4 To Thee *Chèru-|bin*, and *Sè-raphin* : con-|tin-ual-ly
do cry,

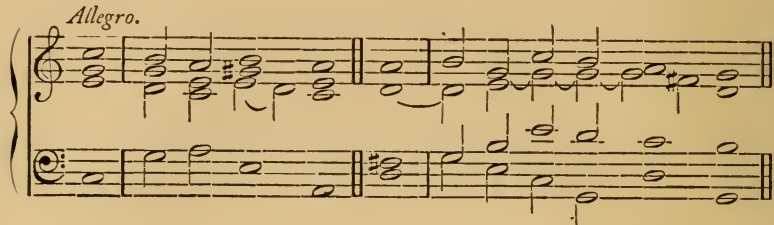


5 *HOLY*, | *HO-LY*, *HO-LY* : *LORD* | *GOD OF SA-BAOTH* ;

6 *HEAVEN AND EARTH ARE FULL* | *OF THE MÀ-JESTY* :
OF | . . . *THR GLO-RY*.



7 The glorious company | of the *A-pof-tles* : praise | . . .
Thee.



8 The goodly fellowship | of the Pro-phets : praise | . . .
Thee.

9 The noble | àrmy of Mar-tyrs : praise | *Thee.*

10 The Holy Church throughout | all the *world* :
doth | . ac-know-ledge *Thee* ;

11 The | . . FA-THER : of | . an in-finite Mà-jesty ;

12 Thine honour- | a-ble, *true* : and | *on-ly SON* ;

13 Also the | HO-LY *GHOST* : the | Còm-ferter.

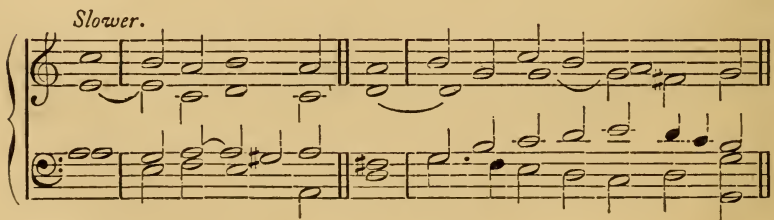
14 Thou art the | King of Glo-ry : O | *CHRIST.*

15 Thou art the ever- | last-ing *SON* : of | the
FA-THER.

16 When Thou tookest upon *Thee* to de- | li-ver *man* :
Thou didst not ab- | hor the *Vir-gin's womb.*

17 When Thou hadst overcome the | shàrpnèss of
death : Thou didst open the Kingdom of | Heaven to all
be-liev-ers.

18 Thou fittest at the right | hand of *GOD* : in the |
Glo-ry of the FA-THER.



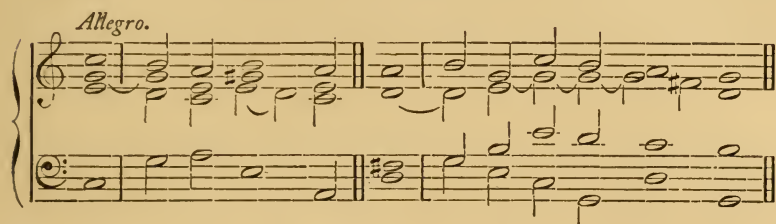
19 We believe that | Thou shalt *come* : to | *be our*
Judge.

20 We therefore pray Thee, | help Thy fer-vants :
whom Thou hast redeemed | with Thy pre-cious *blood*.

21 Make them to be numbered | with Thy *Saints* :
in | glo-ry ev-er-laft-ing.

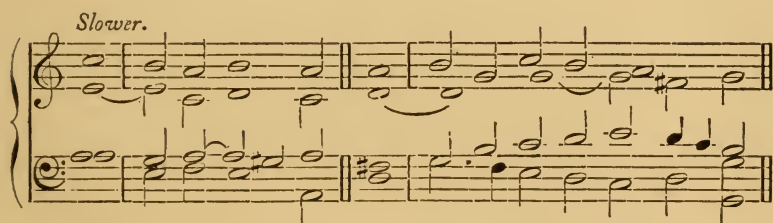
22 O LORD, | fave Thy peo-ple : and | *blefs Thine*
hè-ritage.

23 Go- | . vern *them* : and | lift them up for ev-er.



24 Day | . by *day* : we | mag-ni-fy *Thee* ;

25 And we | wòrship Thy *Name* : ever | world with-out
end.



26 Vouch- | fave, O LORD : to keep us this | day
with-out *fin*.

27 O LORD, have | mer-cy up-on us : have | *mer-cy*
up-on us.

28 O LORD, let Thy mercy | light-en up-on us : as
our | trust is *in Thee*.

29 O LORD, in Thee | have I trust-ed : let me | ne-ver
be con-found-ed.

BENEDICITE, OMNIA OPERA.

I.

5th Tone.

First system of musical notation for the 5th Tone. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music is written in a style typical of early 20th-century liturgical music, with block chords and simple melodic lines.

II.

8th Tone.

Second system of musical notation for the 8th Tone. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (Bb). The music is written in a style typical of early 20th-century liturgical music, with block chords and simple melodic lines.

III.

8th Tone.

Third system of musical notation for the 8th Tone. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (Bb). The music is written in a style typical of early 20th-century liturgical music, with block chords and simple melodic lines.

IV.

8th Tone.

Fourth system of musical notation for the 8th Tone. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (Bb). The music is written in a style typical of early 20th-century liturgical music, with block chords and simple melodic lines.

V.

2nd Tone.

Fifth system of musical notation for the 2nd Tone. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#). The music is written in a style typical of early 20th-century liturgical music, with block chords and simple melodic lines.

VI.

5th Tone.

VII.

6th Tone.

O . . . All ye . . . bless ye the LORD:

VIII.

7th Tone.

O All ye . . . bless ye the LORD:

BENEDICITE, OMNIA OPERA.

O || ALL ye Works of the LORD, blefs ye the | LORD :
praise Him, and magnify | Him for ev-er.

2 O ye Angels of the LORD, blefs ye the | LORD :
praise Him, and magnify | Him for ev-er.

3 O ye Heavens, blefs ye the | LORD : praise Him,
and magnify | Him for ev-er.

4 O ye Waters that be above the Firmament, blefs
ye the | LORD : praise Him, and magnify | Him for ev-er.

5 O all ye Powers of the LORD, blefs ye the | LORD :
praise Him, and magnify | Him for ev-er.

6 O ye Sun, and Moon, blefs ye the | LORD : praife Him, and magnify | Him for ev-er.

7 O ye Stars of Heaven, blefs ye the | LORD : praife Him, and magnify | Him for ev-er.

8 O ye Showers, and Dew, blefs ye the | LORD : praife Him, and magnify | Him for ev-er.

9 O ye Winds of GOD, blefs ye the | LORD : praife Him, and magnify | Him for ev-er.

10 O ye Fire and Heat, blefs ye the | LORD : praife Him, and magnify | Him for ev-er.

11 O ye Winter and Summer, blefs ye the | LORD : praife Him, and magnify | Him for ev-er.

12 O ye Dewes, and Frofts, blefs ye the | LORD : praife Him, and magnify | Him for ev-er.

13 O ye Frost and Cold, blefs ye the | LORD : praife Him, and magnify | Him for ev-er.

14 O ye Ice and Snow, blefs ye the | LORD : praife Him, and magnify | Him for ev-er.

15 O ye Nights, and Days, blefs ye the | LORD : praife Him, and magnify | Him for ev-er.

16 O ye Light and Darknefs, blefs ye the | LORD : praife Him, and magnify | Him for ev-er.

17 O ye Lightnings, and Clouds, blefs ye the | LORD : praife Him, and magnify | Him for ev-er.

18 O let the Earth blefs the | LORD : yea, let it praife Him, and magnify | Him for ev-er.

19 O ye Mountains, and Hills, blefs ye the LORD : praife Him, and magnify | Him for ev-er.

20 O all ye Green Things upon the Earth, blefs ye the | LORD : praife Him, and magnify | Him for ev-er.

21 O ye Wells, blefs ye the | LORD : praife Him, and magnify | Him for ev-er.

22 O ye Seas, and Floods, blefs ye the | LORD : praife Him, and magnify | Him for ev-er.

23 O ye Whales, and all that move in the Waters, blefs ye the | LORD : praife Him, and magnify | Him for ev-er.

24 O all ye Fowls of the Air, blefs ye the | LORD : praife Him, and magnify | Him for ev-er.

25 O all ye Beasts, and Cattle, blefs ye the | LORD : praife Him, and magnify | Him for ev-er.

26 O ye Children of Men, blefs ye the | LORD : praife Him, and magnify | Him for ev-er.

27 O let Ifrael blefs the | LORD : praife Him, and magnify | Him for ev-er.

28 O ye Priests of the LORD, blefs ye the | LORD : praife Him, and magnify | Him for ev-er.

29 O ye Servants of the LORD, blefs ye the | LORD : praife Him, and magnify | Him for ev-er.

30 O ye Spirits and Souls of the Righteous, blefs ye the | LORD : praife Him and magnify | Him for ev-er.

31 O ye holy and humble Men of Heart, blefs ye the | LORD : praife Him, and magnify | Him for ev-er.

32 O Ananias, Azarias, and Mifael, blefs ye the | LORD : praife Him, and magnify | Him for ev-er.

GLORY BE TO THE FATHER, AND TO THE | SON : AND TO THE | HO-LY *GHOST*;

AS IT WAS IN THE BEGINNING, IS NOW, AND EVER | SHALL BE : WORLD WITHOUT | *END*. A-MEN.



BENEDICTUS.

S. LUKE I. 68.

I.

1st Tone.

Musical notation for the first setting (I.) of the Benedictus. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music is written in a style typical of early 20th-century hymnals, with block chords and simple melodic lines. The piece is in 4/4 time and consists of 12 measures.

II.

1st Tone.

Musical notation for the second setting (II.) of the Benedictus. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music is written in a style typical of early 20th-century hymnals, with block chords and simple melodic lines. The piece is in 4/4 time and consists of 12 measures.

III.

4th Tone.

Musical notation for the third setting (III.) of the Benedictus. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The music is written in a style typical of early 20th-century hymnals, with block chords and simple melodic lines. The piece is in 4/4 time and consists of 12 measures.

IV.

7th Tone.

Musical notation for the fourth setting (IV.) of the Benedictus. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music is written in a style typical of early 20th-century hymnals, with block chords and simple melodic lines. The piece is in 4/4 time and consists of 12 measures.

V.

7th Tone.

Musical notation for the fifth setting (V.) of the Benedictus. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music is written in a style typical of early 20th-century hymnals, with block chords and simple melodic lines. The piece is in 4/4 time and consists of 12 measures.

BENEDICTUS.

S. LUKE I. 68.

BLESS-ED || be the LORD | GOD of If-rael : for He
hath vifited, and re- | deem-ed His[^]peo-ple ;

2 And *bath* || raifed up a mighty fal- | va-tion for us :
in the houfe of His | fer-vant *Da-vid* ;

3 As *He* || fpake by the mouth of His | ho-ly Pro-
phets : which have been | fince the world be-gan ;

4 *That* || we fhould be faved | from our èn-emies : and
from the hands of | all that *bate* us ;

5 *To* per- || form the mercy promifed to our | *fore-*
fa-thers : and to remember His | ho-ly Co-ve-nant ;

6 *To* per- || form the oath which He fware to our
fore- | fa-ther A-braham : that | He would *give* us ;

7 *That* || we being delivered out of the | hand of[^]our
èn-emies : might | ferve Him with[^]out fear ;

8 *In* | holinefs and righteouf- | neffs be-fore Him : all
the | days of *our* life.

9 *And* || thou, Child, fhalt be called the Prophet | of
the High-efst : for thou fhalt go before the face of the
LORD | to pre-pare His ways ;

10 *To give* || knowledge of falvation | ùnto His
peo-ple : for the re- | mif-fion of their fins,

11 *Through* the || tender mercy | of our *GOD* : whereby
the Day-fpring from on | high hath vifit-ed us ;

12 *To give* || light to them that fit in darknefs, and
in the | fhàdow of *death* : and to guide our feet | in-to
the[^]way of peace.

GLO- || -RY BE TO THE FATHER, | AND TO THE[^]SON :
AND | TO THE HO-LY GHOST ;

AS *IT* || WAS IN THE BEGINNING, IS NOW, AND | EV-ER
SHALL BE : WORLD WITHOUT | *END.* *A-MEN.*

BENEDICTUS.

S. LUKE I. 68.

VI.

3rd Tone.

Musical score for VI. 3rd Tone. The score is written for two staves (treble and bass clef) and consists of two measures. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the treble clef consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The bass clef accompaniment consists of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3.

VII.

1st Tone.

Musical score for VII. 1st Tone. The score is written for two staves (treble and bass clef) and consists of two measures. The key signature is one flat (Bb) and the time signature is 4/4. The melody in the treble clef consists of quarter notes: Bb4, C5, D5, E5, F5, E5, D5, C5, Bb4. The bass clef accompaniment consists of quarter notes: Bb3, C4, D4, E4, F4, E4, D4, C4, Bb3.

VIII.

1st Tone.

Musical score for VIII. 1st Tone. The score is written for two staves (treble and bass clef) and consists of two measures. The key signature is one flat (Bb) and the time signature is 4/4. The melody in the treble clef consists of quarter notes: Bb4, C5, D5, E5, F5, E5, D5, C5, Bb4. The bass clef accompaniment consists of quarter notes: Bb3, C4, D4, E4, F4, E4, D4, C4, Bb3.

IX.

7th Tone.

Musical score for IX. 7th Tone. The score is written for two staves (treble and bass clef) and consists of two measures. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the treble clef consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The bass clef accompaniment consists of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3.

X.

1st Tone.

Musical score for X. 1st Tone. The score is written for two staves (treble and bass clef) and consists of two measures. The key signature is one flat (Bb) and the time signature is 4/4. The melody in the treble clef consists of quarter notes: Bb4, C5, D5, E5, F5, E5, D5, C5, Bb4. The bass clef accompaniment consists of quarter notes: Bb3, C4, D4, E4, F4, E4, D4, C4, Bb3.

BENEDICTUS.

S. LUKE I. 68.

BLESS-ED || be the LORD | GOD of Ís-rael : for He
hath vifited, | and re-deem-ed His peo-ple ;

2 And *hath* || raifed up a mighty fal- | va-tion for us :
in the | houfe of His fer-vant Da-vid ;

3 As *He* || fpake by the mouth of His | Ho-ly Pro-
phets : which have been | fince the world be-gan ;

4 *That* || we fhould be faved | from our èn-emies :
and from the | hands of all that hate us ;

5 *To* per- || form the mercy promised to our | *fore-fa-*
thers : and to re- | mem-ber His ho-ly Cò-venant ;

6 *To* per- || form the oath which He fware to our fore-
fa-ther A-braham : that | *He would* give us ;

7 *That* || we being delivered out of the | hand of our
èn-emies : might | ferve Him with-out fear ;

8 *In* || holinefs and righteouf- | nefs be-fore Him : all
the | days of *our life*.

9 *And* || thou, Child, fhalt be called the Prophet | of
the High-efst : for thou fhalt go before the face of the |
LORD to pre-^{re}pare His *ways* ;

10 *To give* || knowledge of falvation | unto His peo-
ple : for the re- | mif-fion of their *fins*,

11 *Through* the || tender mercy | of our GOD :
whereby the Day-fpring from on | high hath vifit-ed *us* ;

12 *To give* || light to them that fit in darknefs, and in
the | fhàdow of *death* : and to guide our feet | into the
way of *peace*.

GLO- || -RY BE TO THE FATHER | AND TO THE Son :
AND | TO THE HO-LY GHOST ;

AS *IT* || WAS IN THE BEGINNING, IS NOW, AND | EV-ER
SHALL BE : WORLD WITH- | OUT END. *A-MEN.*

JUBILATE DEO.

PSALM C.

I.

8th Tone.

Musical score for I. 8th Tone. The score is written for piano in G minor (one flat) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass staff provides a harmonic accompaniment with chords and moving lines.

II.

8th Tone.

Musical score for II. 8th Tone. The score is written for piano in G minor (one flat) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass staff provides a harmonic accompaniment with chords and moving lines.

III.

8th Tone.

Musical score for III. 8th Tone. The score is written for piano in G minor (one flat) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass staff provides a harmonic accompaniment with chords and moving lines.

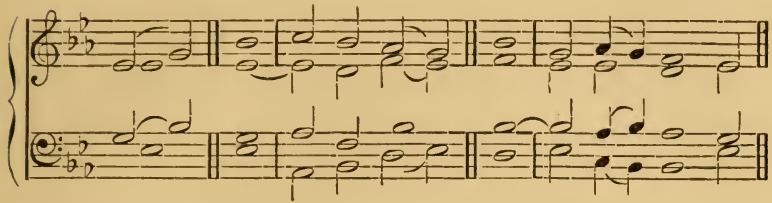
IV.

6th Tone.

Musical score for IV. 6th Tone. The score is written for piano in G major (one sharp) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with chords and moving lines.

V.

5th Tone.



VI.

7th Tone.



JUBILATE DEO.

PSALM C.

O BE || joyful in the LORD, | all ye lands : ferve the LORD with gladness, and come before His | presence with a song.

2 Be ye sure that the LORD | He is GOD : it is He that hath made us, and not we ourselves ; we are His people, and the | sheep of His pasture.

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

4 For the LORD is gracious, His mercy is | ever-lasting : and His truth endureth from generation to | generation.

GLORY BE TO THE FATHER, | AND TO THE SON : AND TO THE | HO-LY GHOST ;

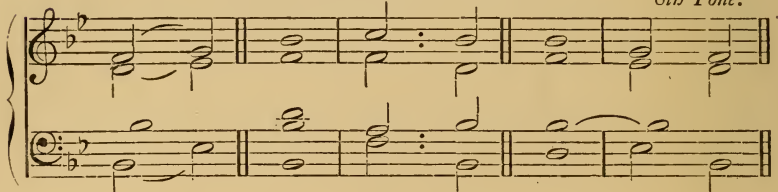
AS IT WAS IN THE BEGINNING, IS NOW, AND | EVER SHALL BE : WORLD WITHOUT | END. A-MEN.

Creed of S. Athanasius.

- ¶ Upon these Feasts; *Christmas-Day*, the *Epiphany*, *Saint Matthias*, *Easter-Day*, *Ascension-Day*, *Whit-Sunday*, *Saint John Baptist*, *Saint James*, *Saint Bartholomew*, *Saint Matthew*, *Saint Simon* and *Saint Jude*, *Saint Andrew*, and upon *Trinity-Sunday*, shall be sung or said at Morning Prayer, instead of the Apostles' Creed, this Confession of our Christian Faith, commonly called *The Creed of Saint Athanasius*, by the Minister and people standing.

QUICUNQUE VULT.

8th Tone.



WHO-SO- || EVER will be sa-ved : before all things
it is necessary that he hold the | Cath-olick[^]
Faith.

2 Which Faith except every one do keep whole and
unde- | fi-led : without doubt he shall perish ever- |
last-ingly.

3 And the Catholick Faith is | this : That we worship
one GOD in Trinity, and Trinity in | Ü-nity ;

4 Neither confounding the | Per-sons : nor dividing
the | Sub-stance.

5 For there is one Person of the FATHER, another of
the | SON : and another of the | Hò-LY[^]GHOST.

6 But the Godhead of the FATHER, of the SON, and
of the HOLY GHOST, is all | one : the Glory equal, the
Majesty co-e- | ter-nal.

7. Such as the FATHER is, such is the | SON : and such
is the | Hò-LY[^]GHOST.

8 The FATHER uncreate, the SON uncre- | ate : and
the HOLY GHOST | ùn-create.

9 The FATHER incomprehensible, the SON incompre- | hèn-fible : and the HOLY GHOST incrompre- | hèn-fible.

10 The FATHER eternal, the SON e- | ter-nal : and the HOLY GHOST e- | ter-nal.

11 And yet They are not three e- | ter-nals : but one e- | ter-nal.

12 As also there are not three incomprehensibles, nor three uncre- | a-ted : but one uncreated, and one incompre- | hèn-fible.

13 So likewise the FATHER is Almighty, the SON Al- | migh-ty : and the HOLY GHOST Al- | migh-ty.

14 And yet They are not three Al- | migh-ties : but one Al- | migh-ty.

15 So the FATHER is GOD, the SON is | GOD : and the HOLY GHOST | is GOD.

16 And yet They are not | three GODS : but | one GOD.

17 So likewise the FATHER is LORD, the SON | LORD : and the HOLY | GHOST LORD.

18 And yet not | three LORDS : but | one LORD.

19 For like as we are compelled by the Christian | vè-rity : to acknowledge every Person by Himself to be GOD | and LORD ;

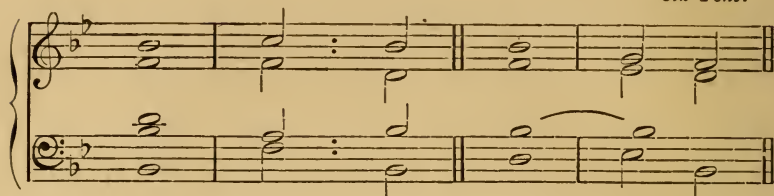
20 So are we forbidden by the Catholick Re- | li-gion : to say, There be three GODS, or | three LORDS.

21 The FATHER is made of | none : neither created, nor be- | got-ten.

22 The SON is of the FATHER a- | lone : not made, nor created, but be- | got-ten.

23 The HOLY GHOST is of the FATHER, and of the | SON : neither made, nor created, nor begotten, but pro- | ceed-ing.

24 So there is one FATHER, not three FATHERS ; one

8th Tone.

SON, not | three SONS : one HOLY GHOST, not three |
Hò-LY GHOSTS.

25 And in this Trinity none is afore, or after | o-ther :
none is greater, or less than a- | no-ther ;

26 But the whole three Persons are co-eternal to- |
ge-ther : and co- | e-qual.

27 So that in all things, as is a- | fore-said : the Unity
in Trinity, and the Trinity in Unity is to be | wòr-
shipped.

28 He therefore that will be | fa-ved : must thus think
of the | Tri-nity.

1st Tone.

29 Furthermore, it is necessary to everlasting fal- |
vation : that he also believe rightly the Incarnation of
our LORD | JÈ-SUS CHRIST.

30 For the right Faith is, that we believe and con- |
fess : that our LORD JESUS CHRIST, the SON of GOD,
is | GÒD and Man ;

31 GOD, of the Substance of the FATHER, begotten
before the | worlds : and Man, of the Substance of His
Mother, born | in the world ;

32 Perfect GOD, and perfect | Man : of a reasonable
foul and human flesh sub- | sisting ;

33 Equal to the FATHER, as touching His | Godhead :
and inferior to the FATHER, as touching His | Man-hood.

34 Who although He be GOD and | Man : yet He is
not two, but | one CHRIST ;

35 One ; not by conversion of the Godhead into |
flesh ; but by taking of the Manhood | in-to^GOD ;

36 One altogether ; not by confusion of | Substance :
but by unity of | Per-son.

37 For as the reasonable soul and flesh is | one man :
so GOD and Man is | one CHRIST ;

38 Who suffered for our sal- | vation : descended into
hell, rose again the third day | fròm the^dead.

39 He ascended into Heaven, He sitteth on the right
hand of the FATHER, GOD Al- | mighty : from whence
He shall come to judge the quick | and the^dead.

40 At Whose coming all men shall rise again with
their | bodies : and shall give account for | their own^
works.

41 And they that have done good shall go into life
ever- | lasting : and they that have done evil into
ever- | last-ing^fire.

8th Tone.



42 This is the Catholick | Faith : which except a man
believe faithfully, he cannot be | fa-ved.

GLORY BE TO THE FATHER, AND TO THE | SON : AND
TO THE | Hò-LY^GHOST ;

AS IT WAS IN THE BEGINNING, IS NOW, AND EVER |
SHALL BE : WORLD WITHOUT END. | A-MEN.

MAGNIFICAT.

S. LUKE I.

I.

5th Tone.

Musical score for Magnificat I, 5th Tone. The score is written for piano in two staves (treble and bass clef) with a key signature of one flat (B-flat major/D minor). The music consists of three measures, each ending with a double bar line. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef.

II.

8th Tone.

Musical score for Magnificat II, 8th Tone. The score is written for piano in two staves (treble and bass clef) with a key signature of one flat (B-flat major/D minor). The music consists of three measures, each ending with a double bar line. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef.

III.

3rd Tone.

Musical score for Magnificat III, 3rd Tone. The score is written for piano in two staves (treble and bass clef) with a key signature of two sharps (D major/F# minor). The music consists of three measures, each ending with a double bar line. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef.

IV.

Irregular.

Musical score for Magnificat IV, Irregular. The score is written for piano in two staves (treble and bass clef) with a key signature of one flat (B-flat major/D minor). The music consists of three measures, each ending with a double bar line. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef.

V.

7th Tone.

Musical score for Magnificat V, 7th Tone. The score is written for piano in two staves (treble and bass clef) with a key signature of two sharps (D major/F# minor). The music consists of three measures, each ending with a double bar line. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef.

At Evening Prayer.

MAGNIFICAT.

S. LUKE I.

MY || foul doth magni- | fy the *LORD* : and my spirit
hath rejoiced in | *GOD* my Sa-viour.

2 *For* || He | hath re-gard-ed : the lowlinefs of | His
hand-maid-en.

3 *For* be- || hold from | *hence-forth* : all generations
fhall | call me bleff-ed.

4 *For* || He that is mighty hath | mag-ni-fi-ed me :
and holy | is His *Name*.

5 And His || mercy is on | them that fear Him :
throughout all | ge-ne-ra-tions.

6 He hath || fhewed ftrength | with His *arm* : He hath
scattered the proud in the imagination | of their *hearts*.

7 He hath || put down the mighty | from their *feat* :
and hath exalted the | humble and *meek*.

8 He hath || filled the hungry | with good *things* : and
the rich he hath fent | emp-ty a-way.

9 He re- || membering His^s mercy hath holpen His |
fer-vant If-rael : as He promifed to our forefathers,
Abraham and his | feed, for ev-er.

GLO- || -RY BE TO THE FATHER, | AND TO THE^s SON : AND
TO THE | HO-LY *GHOST* ;

AS IT || WAS IN THE BEGINNING, IS NOW, AND | EV-ER
SHALL BE : WORLD WITHOUT | END. *A-MEN*.

MAGNIFICAT.

S. LUKE I.

VI.

1st Tone.

Musical notation for Magnificat VI, 1st Tone. The piece is in G major (one flat) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The melody is primarily in the treble staff, featuring a series of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

VII.

1st Tone.

Musical notation for Magnificat VII, 1st Tone. The piece is in G major (one flat) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The melody is primarily in the treble staff, featuring a series of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

VIII.

1st Tone.

Musical notation for Magnificat VIII, 1st Tone. The piece is in G major (one flat) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The melody is primarily in the treble staff, featuring a series of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

IX.

3rd Tone.

Musical notation for Magnificat IX, 3rd Tone. The piece is in G major (one flat) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The melody is primarily in the treble staff, featuring a series of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

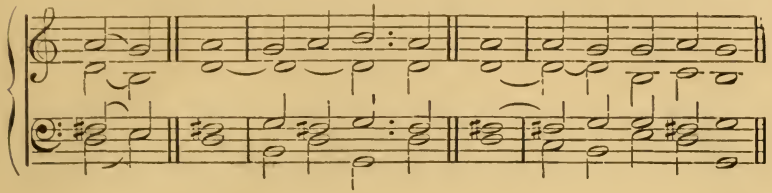
X.

4th Tone.

Musical notation for Magnificat X, 4th Tone. The piece is in G major (one flat) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The melody is primarily in the treble staff, featuring a series of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

XI.

4th Tone.



MAGNIFICAT.

S. LUKE I.

MY || foul doth magni- | fy the *LORD* : and my spirit
hath rejoiced in | *GOD* my *SA-VIOUR*.

2 *For* || He | hath re-gard-ed : the lowlinefs of | His
hand-*maid*-en.

3 *For* be- || hold, from | *hence-forth* : all generations
shall | call me *bleff*-ed.

4 *For* || He that is mighty hath | mag-ni-fi-ed me :
and | ho-ly is His Name.

5 And His || mercy is on | them that fear Him :
throughout all | *ge-ne-ra-tions*.

6 He hath || shewed strength | with His *arm* : He
hath scattered the proud in the imagi- | na-tion of their
hearts.

7 He hath || put down the mighty | from their *seat* :
and hath exalted the | hum-ble and meek.

8 He hath || filled the hungry | with good *things* :
and the rich He hath | *sent* emp-ty away.

9 He re- || membering His mercy hath holpen His |
fer-vant *Is-rael* : as He promised to our forefathers,
Abraham and his | feed, for *ev-er*.

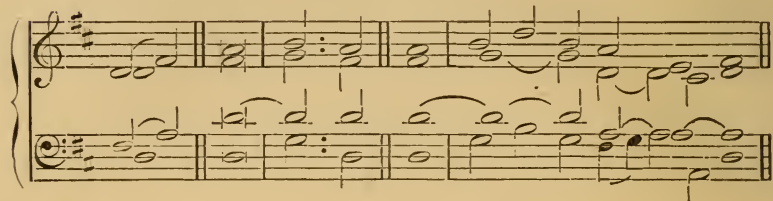
GLO- || -RY BE TO THE FATHER, | AND TO THE SON : AND |
TO THE HO-LY GHOST ;

AS IT || WAS IN THE BEGINNING, IS NOW, AND | EV-ER
SHALL BE : WORLD WITHOUT | *END*. *A-MEN*.

MAGNIFICAT.

S. LUKE I.

XII.



MY || soul doth magnify the | LORD : and my spirit
hath re- | jòiced in GOD my SA-VIOUR.

2 For || He hath re- | gard-ed : the lowlinefs of | *His*
band-maid-en

3 For be- || hold, from | hence-forth : all generations
fhall | *call me* blef-fed.

4 For || He that is mighty hath magnified | me : and
| ho-ly is His *Name*.

5 And His || mercy is on them that | fear Him :
through- | out all ge-ne-ra-tions.

6 He hath || fhewed ftrength with His | arm : He
hath fcattered the proud in the imagi- | na-tion of their
hearts.

7 He hath || put[^]down the mighty from their | feat :
and hath exalted the | *hum-ble* and *meeke*.

8 He hath || filled the hungry with good | things :
and the rich He hath fent | *emp-ty a-way*.

9 He re- || membering His mercy hath holpen His
fervant Ifra- | el : as He promised to our forefathers,
Abraham | and his feed, for ev-er.

GLO- || -RY BE TO THE FATHER, AND TO THE | SON :
AND | TO THE HO-LY *GHOST* ;

AS IT || WAS IN THE BEGINNING, IS NOW, AND EVER |
SHALL BE : WORLD WITHOUT | *END. A-MEN.*

MAGNIFICAT. (SERVICE FORM.)

S. LUKE I.

*Allegro moderato. Full.**In 8th mode.*

My soul doth mag - ni - fy the LORD : and my spirit hath re -

- joic - ed in GOD . . my SAVIOUR. For He hath re - gard - ed : the

low - li - nefs of His hand - maid - en. For behold, from henceforth :

all generations shall call me bleff - ed. For He that is migh -

- ty hath mag - ni - fi - ed me : and ho - ly is . . . His Name.

And His mer - cy is on them that fear Him : throughout

all ge - ne - ra - tions. He hath shew-ed strength with His arm :

He hath scattered the proud in the imagi - na - tion of their hearts.

He hath put down the migh - ty from their seat : and

hath ex - alt - ed the hum - ble and meek. He . . hath

Rall. p pp mf A tempo.

fill - ed the hun - gry with good things : and the rich He hath

fent emp - ty . . a - way. He . . . re - mem - bering His

mer - cy hath hol - pen His ser - vant If - - ra - el :

as He promised to our forefathers, Abraham and his seed, for ev - er.

Glo - ry be to the FA - THER, and to the SON : and

to the Ho - LY GHOST ; As it was in the be-gin-ning, is

now, and ev-er shall be : world without end. A - - - men.

MAGNIFICAT. (SERVICE FORM.)

S. LUKE I.

Andante Divoto. Full. *In 1st mode.*

My foul . . doth mag - ni - fy the LORD : and my spirit hath re -

- joic - ed in God my SA - VIOUR. For He hath re-gard-ed : the

low - li - nefs of His hand-maid-en. For behold, from henceforth ·

all ge - ne - ra - tions fhall call me bleff - ed. For He that is

migh - ty hath mag - ni - fi - ed me : and ho - ly is . . His Name.

And His mer - cy is on them that fear Him : thro' - out all

ge - ne - ra - tions. He hath shew - ed strength with His arm :

He hath scattered the proud in the imagination of their hearts.

mf
He hath put down the mighty from their feat:

p
and hath exalted the humble and meek.

mf
He hath filled the hungry with good things:

p
and the rich He hath sent empty away. He re-

- mending His mercy hath help-en His ser-vant If - ra - el :

as He promised to our forefathers, A-bra-ham and his seed for ev - er.

Glo - ry be to the FA - THER, and to the SON : and

to the Ho - LY GHOST ; As it was in the beginning, is now, and

ev - er shall be : world with - out end. A - - men.

NUNC DIMITTIS.

S. LUKE II. 29.

I.

5th Tone.

Musical score for I. 5th Tone. The score is written for two staves (treble and bass clef) in a 2/4 time signature. The key signature has two flats (B-flat and E-flat). The music consists of three measures, each containing a pair of chords. The first measure has a treble chord of G4-B4-D5 and a bass chord of G2-B2-D3. The second measure has a treble chord of A4-C5-E5 and a bass chord of A2-C3-E3. The third measure has a treble chord of B4-D5-F5 and a bass chord of B2-D3-F3.

II.

7th Tone.

Musical score for II. 7th Tone. The score is written for two staves (treble and bass clef) in a 2/4 time signature. The key signature has one sharp (F#). The music consists of three measures, each containing a pair of chords. The first measure has a treble chord of G#4-B4-D5 and a bass chord of G2-B2-D3. The second measure has a treble chord of A4-C5-E5 and a bass chord of A2-C3-E3. The third measure has a treble chord of B4-D5-F5 and a bass chord of B2-D3-F3.

III.

Irregular.

Musical score for III. Irregular. The score is written for two staves (treble and bass clef) in a 2/4 time signature. The key signature has two flats (B-flat and E-flat). The music consists of three measures, each containing a pair of chords. The first measure has a treble chord of G4-B4-D5 and a bass chord of G2-B2-D3. The second measure has a treble chord of A4-C5-E5 and a bass chord of A2-C3-E3. The third measure has a treble chord of B4-D5-F5 and a bass chord of B2-D3-F3.

IV.

5th Tone.

Musical score for IV. 5th Tone. The score is written for two staves (treble and bass clef) in a 2/4 time signature. The key signature has two flats (B-flat and E-flat). The music consists of three measures, each containing a pair of chords. The first measure has a treble chord of G4-B4-D5 and a bass chord of G2-B2-D3. The second measure has a treble chord of A4-C5-E5 and a bass chord of A2-C3-E3. The third measure has a treble chord of B4-D5-F5 and a bass chord of B2-D3-F3.

V.

1st Tone.

Musical score for V. 1st Tone. The score is written for two staves (treble and bass clef) in a 2/4 time signature. The key signature has two flats (B-flat and E-flat). The music consists of three measures, each containing a pair of chords. The first measure has a treble chord of G4-B4-D5 and a bass chord of G2-B2-D3. The second measure has a treble chord of A4-C5-E5 and a bass chord of A2-C3-E3. The third measure has a treble chord of B4-D5-F5 and a bass chord of B2-D3-F3.

VI. 3rd Tone.

VII. 6th Tone.

NUNC DIMITTIS.

S. LUKE II. 29.

L ORD, || now lettest Thou Thy servant de- | part in
peace : according | to Thy *word*.

2 *For* || mine | eyes have *seen* : Thy | . fal-va-tion.

3 *Which* || Thou | hast pre-par-ed : before the face
of | *all* peo-ple ;

4 To be || a[^]light to | light-en the[^]Gen-tiles : and to
be the glory of Thy | peo-ple *Ïs-rael*.

GLO- || -RY BE TO THE FATHER, | AND TO THE[^]*SON* :
AND TO THE | *HO-LY GHOST* ;

AS IT || WAS IN THE BEGINNING, IS NOW, AND | EV-ER
SHALL BE : WORLD WITHOUT | END. *A-MEN*.



NUNC DIMITTIS. (SERVICE FORM.)

S. LUKE II. 29.

*Adagio. Full.**In 5th mode.*

LORD, now lett-est Thou Thy ser- vant de- part in peace :

ac- cord- ing to Thy word. For mine eyes have seen : Thy fal-

- va - tion. Which Thou hast pre - par - ed : before the face of

all peo - ple. To be a light to light - en the Gen - tiles :

and to be the glory of Thy peo - ple If - - ra - - el.

Glo-ry be to the FA-THER, and to the SON : and to the

Ho - LY GHOST ; As it was in the be - gin - ning, is

now, and ev - er shall be : world with - out end. A - men.

NUNC DIMITTIS. (SERVICE FORM.)

S. LUKE II. 29.

Moderato. Full.

In 7th mode.

LORD, now lettest Thou Thy ser - vant de - part in peace : ac -

- cord - ing to Thy word. For mine eyes have seen : Thy sal - va - tion.

Which Thou hast pre - par - ed : be - fore the face of all peo - ple ;

To be a light to light - en the Gen - tles : and to be the glory of Thy

peo - ple If - - ra - el. Glory be to the FA - THER, and to the SON :

and to the HO - LY GHOST ; As it was in the beginning, is now, and

ev - er shall be : world with - out end. A - - men.

