Music by members of the Choral Foundation of Durham Cathedral in the 17th century.

Anderson, Simon John

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

TWO VOLUMES
VOLUME TWO

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UNIVERSITY OF DURHAM
DEPARTMENT OF MUSIC
1999

18 OCT 2000
CONTENTS OF VOLUME 2

Editorial Practice

Musica Ficta

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

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Setting</th>
<th>Vocal Scoring</th>
<th>Extract/Reconstruction/Transcription</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allinson</td>
<td>Have mercy upon me</td>
<td>f maatb</td>
<td>e</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Allinson</td>
<td>I will bless</td>
<td>v [m]atb</td>
<td>e</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Allinson</td>
<td>My song shall be</td>
<td>v [m]atb</td>
<td>e</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Allinson</td>
<td>Why do the heathen</td>
<td>v [m]atb</td>
<td>e</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Brimley</td>
<td>Morning Service</td>
<td>f inc t</td>
<td>e</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Brimley</td>
<td>Kyrie to Mr Sheppard's Creed</td>
<td>f maatb</td>
<td>t</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Carr</td>
<td>In thee O Lord</td>
<td>f inc t</td>
<td>e</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>Forcer</td>
<td>O give thanks</td>
<td>v [m]atb</td>
<td>e</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Foster</td>
<td>Almighty and everlasting God</td>
<td>f [maa]tb</td>
<td>e</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>Foster</td>
<td>Almighty God who seest</td>
<td>f [ma]tb</td>
<td>e</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>Foster</td>
<td>Glory be to God on high</td>
<td>f [m]matb</td>
<td>e</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>Foster</td>
<td>I am the resurrection</td>
<td>f [m]atb</td>
<td>e</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>Foster</td>
<td>If the Lord himself</td>
<td>f [m]matb</td>
<td>e</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>Foster</td>
<td>I heard a voice</td>
<td>f [m]atb</td>
<td>r</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>Foster</td>
<td>Lord what is man</td>
<td>v [ma]tb</td>
<td>e</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>Foster</td>
<td>My song shall be of mercy</td>
<td>f [ma]tb</td>
<td>e</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>Foster</td>
<td>Set up thyself O God</td>
<td>v [m]atb</td>
<td>e</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>Foster</td>
<td>What reward shall I give</td>
<td>v [ma]atb</td>
<td>r</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>Foster</td>
<td>When the Lord turned</td>
<td>f matb</td>
<td>t</td>
<td>26</td>
<td></td>
</tr>
<tr>
<td>Foster</td>
<td>First Service</td>
<td>f [m]at[b]</td>
<td>e</td>
<td>33</td>
<td></td>
</tr>
<tr>
<td>Composer</td>
<td>Title</td>
<td>Key</td>
<td>Ref.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>----------</td>
<td>--------------------------------------------</td>
<td>------</td>
<td>------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Foster</td>
<td>Second Morning and Evening Service</td>
<td>f [ma]tb</td>
<td>e 35</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Foster</td>
<td>Second Communion Service</td>
<td>f [ma]tb</td>
<td>e 37</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Foster</td>
<td>Third Communion Service</td>
<td>f [ma]tb</td>
<td>e 38</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Foster</td>
<td>Sursum Corda and 'Sanctus'</td>
<td>f maatb</td>
<td>e 39</td>
<td></td>
<td></td>
</tr>
<tr>
<td>?Geeres</td>
<td>In manus tuas Domine</td>
<td>f tr tr tr tb</td>
<td>r 40</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Geeres</td>
<td>Merciful Lord we bessech thee</td>
<td>v maatb</td>
<td>r 42</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Geeres</td>
<td>O praise the Lord of heaven</td>
<td>f mmatttb</td>
<td>e 46</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Geeres</td>
<td>The eyes of all wait upon thee</td>
<td>f maatb</td>
<td>t 47</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Greggs</td>
<td>Hear my prayer O Lord</td>
<td>f [ma]tb</td>
<td>r 50</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Greggs</td>
<td>If the Lord himself</td>
<td>v inc</td>
<td>e 53</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Greggs</td>
<td>I will sing a new song</td>
<td>v [ma]tb</td>
<td>e 54</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Greggs</td>
<td>My heart is inditing</td>
<td>v [mat]b</td>
<td>e 55</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Greggs</td>
<td>O Lord our governor</td>
<td>v [mat]b</td>
<td>e 53</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Greggs</td>
<td>The Lord hear thee</td>
<td>v [ma]tb</td>
<td>e 56</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hodge</td>
<td>I will give thanks</td>
<td>v inc b</td>
<td>e 57</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hodge</td>
<td>O clap your hands</td>
<td>v inc b</td>
<td>e 57</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Horseley</td>
<td>O Lord of whom I do depend</td>
<td>v inc</td>
<td>e 58</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hughes</td>
<td>Evening Service</td>
<td>f maatb</td>
<td>e 59</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hutchinson</td>
<td>Lord I am not high-minded</td>
<td>v mmaatb</td>
<td>t 61</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hutchinson</td>
<td>O God my heart prepared is</td>
<td>v [m]matb</td>
<td>r 65</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hutchinson</td>
<td>O Lord, let my complaint</td>
<td>v inc b</td>
<td>t 74</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hutchinson</td>
<td>Ye that fear the Lord</td>
<td>f maatbb</td>
<td>t 75</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nicholls</td>
<td>I will give thanks</td>
<td>v [ma]tb</td>
<td>e 83</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nicholls</td>
<td>O pray for the peace of Jerusalem</td>
<td>f matb</td>
<td>t 84</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nicholls</td>
<td>Morning and Evening Service</td>
<td>f [ma]tb</td>
<td>e 89</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Palmer</td>
<td>Almighty and everlasting God (Purification)</td>
<td>v matb</td>
<td>t 90</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Composer</td>
<td>Text</td>
<td>Manuscript</td>
<td>Page</td>
<td></td>
<td></td>
</tr>
<tr>
<td>------------</td>
<td>----------------------------------------------------------------------</td>
<td>------------</td>
<td>--------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Palmer</td>
<td>Almighty and everlasting God (Ash Wed)</td>
<td>v [m]atb</td>
<td>92</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Palmer</td>
<td>Almighty and everlasting God (Palm Sun)</td>
<td>v [m]maatb</td>
<td>93</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Palmer</td>
<td>Almighty God whose praise this day</td>
<td>v mmaatb</td>
<td>95</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Palmer</td>
<td>Hear my prayer O Lord</td>
<td>f/v [mmatb]</td>
<td>100</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Palmer</td>
<td>Lord what is man</td>
<td>v maatb</td>
<td>106</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Palmer</td>
<td>O God whose nature and property</td>
<td>f [maatb]</td>
<td>113</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Palmer</td>
<td>The end of all things is at hand</td>
<td>f [aatb]</td>
<td>117</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Palmer</td>
<td>Preces and Psalm for Easter Evensong</td>
<td>v mmaatb</td>
<td>120</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Palmer</td>
<td>Communion Service</td>
<td>v mmaatb</td>
<td>130</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rutter</td>
<td>Blessed is the man</td>
<td>f maatb</td>
<td>142</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shaw</td>
<td>I will sing unto the Lord</td>
<td>v [matb]</td>
<td>143</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shaw</td>
<td>The Lord is my shepherd</td>
<td>v inc</td>
<td>144</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shaw</td>
<td>Service in E lo mi</td>
<td>f/v inc</td>
<td>145</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shaw</td>
<td>Service in Gamut</td>
<td>f/v [matb]</td>
<td>146</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Smith, Ed</td>
<td>If the Lord himself</td>
<td>v maatb</td>
<td>149</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Smith, Ed</td>
<td>O Lord consider my distress</td>
<td>v maatb</td>
<td>158</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Smith, Ed</td>
<td>O Lord my God to thee I do complain</td>
<td>v inc</td>
<td>166</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Smith, Ed</td>
<td>O praise God in his holiness</td>
<td>v maatbb</td>
<td>167</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Smith, Ed</td>
<td>Preces and Psalm for All Saints</td>
<td>f/v maatb</td>
<td>168</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Smith, El</td>
<td>How is the gold become dim</td>
<td>v [maatb]</td>
<td>181</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Smith, W</td>
<td>Almighty and everlasting God</td>
<td>v maatb</td>
<td>189</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Smith, W</td>
<td>Grant we beseech thee</td>
<td>v maatb</td>
<td>193</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Smith, W</td>
<td>I will preach the law</td>
<td>v maatb</td>
<td>197</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Smith, W</td>
<td>I will wash my hands</td>
<td>v mmaatb</td>
<td>201</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Smith, W</td>
<td>My heart is set to laud the Lord</td>
<td>v maatb</td>
<td>206</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Smith, W</td>
<td>O God which for our sakes</td>
<td>v mmaatb</td>
<td>213</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Smith, W</td>
<td>O God which hath taught</td>
<td>v maatb</td>
<td>218</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Composer</td>
<td>Piece Title</td>
<td>Type</td>
<td>Page</td>
<td></td>
<td></td>
</tr>
<tr>
<td>----------</td>
<td>--------------------------------------------</td>
<td>------</td>
<td>------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Smith, W</td>
<td>Preces and Responses</td>
<td>f ma[a]tb</td>
<td>r 224</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Smith, W</td>
<td>Psalm for Christmas Matins</td>
<td>f maatb</td>
<td>t 229</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Smith, W</td>
<td>Psalm for Christmas Evensong</td>
<td>v maatb</td>
<td>t 238</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Smith, W</td>
<td>Psalm for Easter Matins</td>
<td>f maatb</td>
<td>t 248</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Smith, W</td>
<td>Psalm for Easter Evensong</td>
<td>v maatb</td>
<td>r 257</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Smith, W</td>
<td>Psalm for Whitsunday Matins</td>
<td>f maatb</td>
<td>t 266</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Smith, W</td>
<td>First Communion Service</td>
<td>v [m]aat[b]</td>
<td>r 272</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Smith, W</td>
<td>Second Communion Service</td>
<td>v [m]aat[b]</td>
<td>r 283</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Smith, W</td>
<td>Kyrie 'Ten: Several Ways'</td>
<td>f/v [m]a[atb]</td>
<td>r 288</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Smith, W</td>
<td>Organ Fantasia I &amp; II</td>
<td>t</td>
<td>296</td>
<td></td>
<td></td>
</tr>
<tr>
<td>White, W</td>
<td>Almighty Lord, whose love</td>
<td>v mmaatb</td>
<td>t 301</td>
<td></td>
<td></td>
</tr>
<tr>
<td>White, W</td>
<td>Behold now praise the Lord</td>
<td>f maatb</td>
<td>t 311</td>
<td></td>
<td></td>
</tr>
<tr>
<td>White</td>
<td>O praise God in his holiness</td>
<td>f mmaattbb</td>
<td>t 318</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wilson</td>
<td>By the waters of Babylon</td>
<td>f matb</td>
<td>e 335</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
EDITORIAL PRACTICE

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

Note values and transposition

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

Directs

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

Organ Parts

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

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

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

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

Underlay

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

Editorial matter

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

Accidentals adhere to the following:

normal accidentals - present in the source
[square brackets] - missing in the source part though deemed necessary here through inclusion in another part in the source or through the repetition of a musical point. Accidentals which are lacking in the original through the obvious expected application of musica ficta are also shown this way.
(round brackets) - cautionary. These accidentals do not appear in the sources, and here appear merely as an aid to the performer.
above the note - missing in the source, though not represented in another part in the source. These accidentals indicate the editorial application of musica ficta. They should not be regarded as mandatory.
redundant accidentals - accidentals which have no consequence in modern notation are suppressed without comment, such as repeated accidentals within a bar, and accidentals which are covered by the key signature.

Bars

Bar numbers are given every five bars. To discourage a regular stressed pulse a time signature of 6/2 is used, though occasionally bars of differing lengths are included without comment.
MUSICA FICTA AT DURHAM IN THE 17th CENTURY

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

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

**Flattened fourth** (rising) - on a rising scale over a tonic bass, the fourth is flattened (ie. perfect), even if preceded by an earlier sharpened note. e.g. William Smith's Psalm for Easter Matins b. 26 alto 2.
Flattened sixth - the question of whether or not the sixth is flattened is a common one. It is well understood that before the introduction of regular barring later in the seventeenth century, an accidental only pertained to the note immediately following, and not to any subsequent repetitions. Taking this rule at face value, however, poses several problems of interpretation, and it soon becomes clear that there were certain situations in which the musical ear, or 'common sense' overruled. A case in point is Smith's anthem Almighty and everlasting God. At original pitch this piece is in G minor with one flat. At the second beat of bar eleven the organ part has a flat for the G (originally E), though not for the second G, two beats later. The rule of accidental usage would tell us therefore that the second G should be a G natural. The rule of common sense overrides and tells us to flatten the note, here the fourth note of D flat major scale, avoiding a tritone with the bass. Hence, here there is an editorial flat under the note to show that it was not flattened in the original.

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

Leading note (cadential) - the leading note is sharpened when preceding a root tonic chord at a cadence, even when no accidental is added, e.g. William Smith's Psalm for Whitsunday Matins, tenor bars 21-2. The lack of an a natural here would result in a tritone against the medius. Further evidence of this is at bar 39 in the tenor part, where two books supply the natural and the third (E10) omits it.
**Leading note (non-cadential)** - the leading note is also sharpened when it occurs mid-phrase. It is common for the scribe to omit the sharpening accidental from subsequent appearances of a musical point after the first has been sharpened. The singer will be expected to imitate without a reminder, cf. Hutchinson *O God my heart prepared is*, bar 23. The E naturals in the medius part are not notated for bass book M29 or the organ left hand.

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

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

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

**4-3 suspensions** - where a third precedes a 4-3 suspension, and the second third is sharpened, the first will also be sharp, cf. William Smith's Psalm for Whitsun Matins, alto 1, bar 11.
4-3 resolutions - where a 4-3 suspension resolves in the classic cadence style (4-3-2-3), and the second third is sharpened, the first one will also be, whether indicated or not, cf. the final cadence of William Smith's anthem *Grant we beseech thee* (alto 1).

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

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

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

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

Sharpened third - the final chord of a section always has a sharpened third, regardless of whether indicated. The end of the first chorus of Hutchinson's anthem *Lord I am not high-minded* has no D natural indicated in A1 or C1. That the third is sharpened is confirmed by Peterhouse ms 485.
Allinson: Have mercy upon me (extract) 1/1
Allinson: I will bless (extract) 1/1
Allinson: My song shall be (extract) 1/1
Te deum

To thee crie-eth che-ru-bim and seraphim

thun-contin-u-al-ly, continually, thun-contin-u-al-ly, ho-ly art thou

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

that hate us. To ful-fill his mer-cy po-mi-sed to our fa-mi-lies
Brimley: Kyrie to Mr Sheppard's Creed (transcription) 1/3
Lord have mercy upon us, and write all these thy laws in our hearts.
hearts, and write all these thy laws in our hearts we beseech

and write all these thy laws in our hearts we beseech

and write all these thy laws in our hearts

and write all these thy laws in our hearts

hearts we beseech thee, we beseech thee

hearts we beseech thee, we beseech thee

hearts we beseech thee, we beseech thee

hearts we beseech thee, we beseech thee
In thee O Lord have I put my trust,
They went a-stray in the wilderness out of the way and found no city to dwell.

O that men would therefore praise the Lord, O that men would therefore praise the Lord.
Foster: Almighty and everlasting God (extract) 1/1
I am the resurrection and the life: he that believeth on me, though he were dead, yet shall he live; and whoever liveth and believeth on me shall never die. That which thou bearest in me and livest by, shall abide in me. He that believeth on me shall live even as I live.
Foster: I heard a voice (reconstruction) 1/2
die in the Lord, even so saith the Spirit, saith the Spirit, for they rest from their labours, for they rest from their labours, for they rest from their labours, for they rest from their labours, for they rest from their labours, for they rest from their labours, for they rest from their labours.

Foster: I heard a voice (reconstruction) 2/2
Foster: Set up thyself O God (extract) 1/1
Foster: What reward shall I give (reconstruction) 1/5
I will receive the cup of salvation, the cup of salvation, and call upon the name of the Lord, and call upon the name of the Lord. I will offer the sacrifice of thanks.
Foster: What reward shall I give (reconstruction) 3/5
Foster: What reward shall I give (reconstruction) 4/5
Foster: When the Lord turned (transcription) 3/7
Foster: When the Lord turned (transcription) 4/7
Foster: When the Lord turned (transcription) 6/7
Foster: First Service (extract) 2/2
Foster: Second Morning and Evening Service (extract) 1/2
Lord have mercy upon us and incline our hearts to keep, to keep this law.

Lord have mercy upon us and incline our hearts to keep, to keep this law.

Lord have mercy upon us and incline our hearts to keep, to keep this law.

The Father almighty, maker of heaven and earth, of all things visible and invisible.

The Father almighty, maker of heaven and earth, of all things visible and invisible.

The Father almighty, maker of heaven and earth, of all things visible and invisible.
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**Foster: Sursum Corda and 'Sanctus' (extract) 1/1**
S4 ME.

"..."
Geeres: Merciful Lord we beseech thee (reconstruction) 1/4
Geeres: Merciful Lord we beseech thee (reconstruction) 2/4
Geeres: Merciful Lord we beseech thee (reconstruction) 3/4
Merciful Lord we beseech thee (reconstruction) 4/4
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Geeres: O praise the Lord of heaven (extract) I/11
Geeres: The eyes of all wait upon thee (transcription) 1/3
Geeres: The eyes of all wait upon thee (transcription) 2/3
The eyes of all wait upon thee (transcription) 3/3

Geeres: The eyes of all wait upon thee (transcription) 3/3

49
Greggs: Hear my prayer O Lord (reconstruction) 1/3
in the time of my trouble, hide not thy face from me

Incline thine ear unto me when I call,

Greggs: Hear my prayer O Lord (reconstruction) 2/3
Greggs: Hear my prayer O Lord (reconstruction) 3/3

52
Greggs: If the Lord himself (extract) 1/1
Greggs: O Lord our governor (extract) 1/1
I will sing a new song unto thee — o Lord,
And hast delivered David, and hast delivered David, and hast delivered David.
Hodge: I will give thanks (extract) 1/1
Hodge: O clap your hands (extract) 1/1
Horseley: O Lord of whom I do depend (extract) 1/1
Hughes: Evening Service (extract) 1/2
Hughes: Evening Service (extract) 2/2

60
Lord, I am not high-minded, I have no proud looks, I have no proud looks, I do not exercise myself upon matters which are too high, which are too high, which are too high.
Hutchinson: Lord I am not high-minded (transcription) 2/4
Hutchinson: Lord I am not high-minded (transcription) 3/4
Hutchinson: O God my heart prepared is (reconstruction) 1/9
Hutchinson: O God my heart prepared is (reconstruction) 2/9
Hutchinson: O God my heart prepared is (reconstruction) 3/9
Hutchinson: O God my heart prepared is (reconstruction) 4/9
Hutchinson: O God my heart prepared is (reconstruction) 7/9
Hutchinson: O God my heart prepared is (reconstruction) 8/9
Hutchinson: O God my heart prepared is (reconstruction) 9/9
My humble supplication, let me find an answer: For great is Thy Lord and full of grace, and great is my Lord and full of grace. For so is Thy promise, Thy promise. For so is Thy promise, Thy promise. For so is Thy promise, Thy promise.

Wherein is my comfort, wherein is my comfort, wherein is my comfort, wherein is my comfort.

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

Stretch out my hand, stretch out my hand, and speedily save me, save me for Thy commandments.

to observe, to observe, to observe, to observe.

chosen O Lord, chosen O Lord I have, chosen O Lord, chosen O Lord I have, chosen O Lord, chosen O Lord I have, chosen O Lord, chosen O Lord I have.


O seek me for I have not failed to keep the commandments, commandments to keep. A man, A man, A man, A man, A man, A man, A man, A man.

Hutchinson: O Lord let my complaint (transcription) 1/1
Hutchinson: Ye that fear the Lord (transcription) 1/8
Hutchinson: Ye that fear the Lord (transcription) 4/8
Ye that fear the Lord

Praise not thee o Lord, neither all they that go down into silence. But we will

Praise not thee o Lord, neither all they that go down into silence. But we will

Praise not thee o Lord, neither all they that go down into silence. But we will

Praise not thee o Lord, neither all they that go down into silence. But we will
I will give thanks to the Lord, o Lord with my whole heart, whole heart,

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

name o thou most high, o thou most high, o thou most high. I will be glad and rejoice in thee, in

joyce in thee, in thee, yea my songs will I make of thy name, o thou most


Nicholls: I will give thanks (extract) 1/1
Nicholls: O pray for the peace of Jerusalem (transcription) 4/5
Be joyful in the Lord all ye lands,
Serve the Lord with gladness and come before Him with singing.

My soul doth magnify the Lord,
And my spirit rejoiceth in

Lord, now lettest thou thy servant depart in peace according to thy word.
We humbly beseech thy majesty, we humbly beseech thy majesty.

So great that we may be presented, may be presented unto thee.

So great that we may be presented unto thee, may be presented unto thee.

By Jesus Christ our Lord, by Jesus Christ our Lord, by Jesus Christ our Lord.
Palmer: Almighty and everlasting God (Ash Wednesday) (extract) 1/1
Palmer: Almighty and everlasting God (Palm Sunday) (extract) 1/2
Palmer: Almighty and everlasting God (Palm Sunday) (extract) 2/2
Palmer: Almighty God whose praise this day (reconstruction) 3/5
Palmer: Hear my prayer O Lord (reconstruction) 1/6
Palmer: Hear my prayer O Lord (reconstruction) 2/6
Palmer: Hear my prayer O Lord (reconstruction) 5/6
Palmer: Hear my prayer O Lord (reconstruction) 6/6
Palmer: Lord what is man (transcription) 3/7
Palmer: Lord what is man (transcription) 4/7
he that hath the God of Jacob, the God of Jacob for his help,

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

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

Full cantoris

Palmer: Lord what is man (transcription) 6/7
and to for—give, receive our humble pe-n-i— ons, our hum—ble pe-
and to for—give, re—ceive our hu—mble pe—ni— ons, our hu—
give, and to for—give, re—ceive our hu—mble pe—ni— ons,
and to for—give, re—ceive our hu—mble pe—ni— ons,

Palmer: O God whose nature and property (reconstruction) 2/4
The end of all things is at hand.

Palmer: The end of all things is at hand (reconstruction) 1/3
Therefore sober and watch, and watch unto prayer, unto prayer, unto prayer.

And above all things have fervent charity, have fervent charity, have fervent charity among yourselves, your

Palmer: The end of all things is at hand (reconstruction) 2/3
This is the day which the Lord hath made, we will rejoice, we will rejoice and be glad in it.

Help us now, O Lord, send us now prosperity.

Glad, we will rejoice and be glad in it.

Help us now, O Lord, send us now prosperity.

Chorus:

Palmer: Preces and Psalm for Easter Evensong (reconstruction) 3/10
Lord have mercy upon us, and incline our hearts to keep this law.

Lord have mercy upon us, and incline our hearts to keep this law.

Lord have mercy upon us, and incline our hearts to keep this law.

Lord have mercy upon us, and incline our hearts to keep this law.

Lord have mercy upon us, and incline our hearts to keep this law.

Lord have mercy upon us, and incline our hearts to keep this law.

Lord have mercy upon us, and incline our hearts to keep this law.

Lord have mercy upon us, and incline our hearts to keep this law.
ble, and in-visible, in-visible.

and in-visible, and in-visible.

and in-visible, and in-visible.

And in one Lord Jesus Christ.

visible, and in-visible, visible.

visible, and in-visible, visible.

And in one, Lord Jesus Christ.

the only be-gotten Son, the only be-gotten Son of God, be-gotten of him.
Palmer: Communion Service (reconstruction) 4/12
Palmer: Communion Service (reconstruction) 5/12
And the third day he rose, he rose, he rose again according to the
Scriptures.
I acknowledge baptism for the remission, for the remission of sins.

And I look for the resurrection, the resurrection, the resurrection of the
Rutter: Blessed is the man (extract) 1/1
I will sing unto the Lord (extract)
We praise thee, O God, we know that to be the Lord.

0 be joyful in the Lord all ye lands, serve the Lord with gladness and come before him with a song.

We praise thee, O God, we know that to be the Lord.
Lord, have mercy upon us, and incline our hearts to keep this law.

and incline our hearts

The Father almighty, maker of heaven and earth, and of all

Shaw: Service in Gamut (extract) 2/3
Edward Smith: If the Lord himself (transcription) 1/9

149
Edward Smith: If the Lord himself (transcription) 2/9

150
Edward Smith: If the Lord himself (transcription) 4/9
Edward Smith: If the Lord himself (transcription) 6/9
Our soul is escaped even as a bird, even as a bird out of the snare of the fowler. The snare is broken and we are delivered, delivered.

Edward Smith: If the Lord himself (transcription) 7/9
Edward Smith: If the Lord himself (transcription) 8/9

156
Edward Smith: O Lord consider my distress (reconstruction) 1/8
Edward Smith: O Lord consider my distress (reconstruction) 2/8
Edward Smith: O Lord consider my distress (reconstruction) 3/8
Edward Smith: O Lord consider my distress (reconstruction) 4/8
Edward Smith: O Lord consider my distress (reconstruction) 5/8

162
Edward Smith: O Lord consider my distress (reconstruction) 7/8
Edward Smith: O Lord consider my distress (reconstruction) 8/8

165
Edward Smith: O Lord my God to thee I do complain (extract) 1/1
Edward Smith: Preces and Psalm for All Saints (transcription) 3/13

170
wickedness walk in his ways. 

Thou hast charged us that we shall di-in-ger-

wickedness walk in his ways. 

Thou hast charged us that we shall di-in-

That we shall
Edward Smith: Preces and Psalm for All Saints (transcription) 5/13
Verse, mediæ decem:

Let my complaint come before thee, O Lord.

Give me understanding according to thy word.

Let my supplication come before thee, deliver me according to thy word.
Edward Smith: Preces and Psalm for All Saints (transcription) 10/13

Let thine hand help me, O Lord, for I have chosen thy common-deeds.

I have longed for thy saving health, O Lord, and in thy law is my delight.
Edward Smith: Preces and Psalm for All Saints (transcription) 11/13

178
Edward Smith: Preces and Psalm for All Saints (transcription) 13/13
Elias Smith: How is the gold become dim (reconstruction) 1/8
Elias Smith: How is the gold become dim (reconstruction) 3/8

183
How is the gold become dim (reconstruction)
Elias Smith: How is the gold become dim (reconstruction) 6/8
Elias Smith: How is the gold become dim (reconstruction) 7/8
Elias Smith: How is the gold become dim (reconstruction) 8/8
William Smith: Almighty and everlasting God (reconstruction) 2/4
So grant that we may be presented unto thee with pure and clean minds, by Jesus Christ our Lord, by Jesus Christ our Lord.

William Smith: Almighty and everlasting God (reconstruction) 3/4
William Smith: Almighty and everlasting God (reconstruction) 4/4
Grant we beseech thee, that like an only begotten Son, Thy only begotten Son, the only begotten Son, our Lord, to have ascended into the heavens, ascended into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, 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into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heavens, into the heaven
As-\textit{cended in-}to the he\textit{avens, ascended, ascended in-} to the he\textit{avens.}

So we may al-\textit{so in heart and mind-}

Mind His\textit{self, ascended, and with Him-}

William Smith: Grant we beseech thee (transcription) 2/4

194
Grant we beseech thee (transcription) 3/4

And with him, and with him, continually dwell, continually dwell, though we know that our Lord.
William Smith: I will preach the law (transcription) 1/4
William Smith: I will wash my hands (transcription) 1/5
William Smith: I will wash my hands (transcription) 3/5

203
William Smith: I will wash my hands (transcription) 4/5

204
William Smith: My heart is set to laud the Lord (reconstruction) 1/7
William Smith: My heart is set to laud the Lord (reconstruction) 2/7
William Smith: My heart is set to laud the Lord (reconstruction) 5/7
William Smith: My heart is set to laud the Lord (reconstruction) 6/7
William Smith: My heart is set to laud the Lord (reconstruction) 7/7
William Smith: O God which for our sakes (reconstruction) 1/5
William Smith: O God which for our sakes (reconstruction) 2/5
William Smith: O God which for our sakes (reconstruction) 3/5

215
William Smith: O God which for our sakes (reconstruction) 4/5
William Smith: O God which hast taught (reconstruction) 1/6
William Smith: O God which hast taught (reconstruction) 2/6
William Smith: O God which hast taught (reconstruction) 3/6
William Smith: O God which hast taught (reconstruction) 4/6
William Smith: O God which hast taught (reconstruction) 5/6
And our mouth shall show forth thy praise. O Lord, make haste to help us.

Glory be to the Father and to the Son and to the Holy Ghost. As it was in the be-

Glory be to the Father and to the Son and to the Holy Ghost. As it was in the be-

Glory be to the Father and to the Son and to the Holy Ghost. As it was in the be-

Glory be to the Father and to the Son and to the Holy Ghost. As it was in the be-

Glory be to the Father and to the Son and to the Holy Ghost. As it was in the be-

Glory be to the Father and to the Son and to the Holy Ghost. As it was in the be-

Glory be to the Father and to the Son and to the Holy Ghost. As it was in the be-

Glory be to the Father and to the Son and to the Holy Ghost. As it was in the be-
William Smith: Psalm for Christmas Matins (transcription) 3/9

231

233
- on is nigh that for him that glory may dwell, that glory may dwell in our land.
- on is nigh that fear him, that glory may dwell in our land.
- on is nigh that for him that glory may dwell, may dwell in our land.
- on is nigh that fear him, that glory may dwell, that glory may dwell in our land.
- on is nigh that fear him, that glory may dwell, that glory may dwell in our land.
- on is nigh that fear him, that glory may dwell, that glory may dwell in our land.

William Smith: Psalm for Christmas Matins (transcription) 6/9
234
Truth shall flourish out of the earth, and righteousness hath looked down from heaven. Yea, the Lord shall show loving kindness, and our land shall give her increase, her in [music notation]

William Smith: Psalm for Christmas Matins (transcription) 7/9
William Smith: Psalm for Christmas Matins (transcription) 8/9

236
William Smith: Psalm for Christmas Matins (transcription) 9/9

237
Psalm for Christmas Evensong (transcription)
William Smith: Psalm for Christmas Evensong (transcription) 3/10
William Smith: Psalm for Christmas Evensong (transcription) 5/10

242
40 Verses, medium cantoris

Verse, bass clef:

The Lord swore, the Lord swore and will not repent, and will

not repent: thence a priest, thence a priest, thence a priest for ever after the order of Melchisedec.
William Smith: Psalm for Easter Matins (transcription) 1/9

248
Psalm for Easter Matins (transcription) 5/9


252
people, he hath commanded his covenant forever, holy and re-ve-ant is his name, ho-ly and re-ve-ant is his
people, he hath commanded his covenant forever, holy and re-ve-ant is his name, ho-ly and re-ve-
-ant, he hath command- ed his forever, ho-ly and re-ve-ant is his name, is his
people, unto his people, ho-ly and re-ve-ant is his name, ho-ly and re-ve-ant is his name, is his
people, he hath command- ed his forever, ho-ly and re-ve-ant is his name, is his
name and re-ve-ant is his name. The fear of the Lord is the beginning of wisdom, a
name, and re-ve-ant is his name. The fear of the Lord is the beginning of wisdom, a
name, is his name. The fear of the Lord is the beginning of wisdom, a
William Smith: Psalm for Easter Evensong (reconstruction) 2/9

258
William Smith: Psalm for Easter Evensong (reconstruction) 4/9

260
William Smith: Psalm for Easter Evensong (reconstruction) 5/9

261
William Smith: Psalm for Easter Evensong (reconstruction) 9/9

265
William Smith: Psalm for Whitsunday Matins (transcription) 1/6

266
William Smith: Psalm for Whitsunday Matins (transcription) 2/6

267
William Smith: Psalm for Whitsunday Matins (transcription) 3/6

268
Lord, have mercy upon us, and incline our hearts to keep this law.

Lord, have mercy upon us, and incline our hearts to keep this law.

Lord, have mercy upon us, and incline our hearts to keep this law.

Lord, have mercy upon us, and incline our hearts to keep this law.

Lord, have mercy upon us, and write all these thy laws in our hearts we break them.

Lord, have mercy upon us, and write all these thy laws in our hearts we break them.

Lord, have mercy upon us, and write all these thy laws in our hearts we break them.

Lord, have mercy upon us, and write all these thy laws in our hearts we break them.

Lord, have mercy upon us, and write all these thy laws in our hearts we break them.

Lord, have mercy upon us, and write all these thy laws in our hearts we break them.

Lord, have mercy upon us, and write all these thy laws in our hearts we break them.
William Smith: First Communion Service (reconstruction) 7/11
And I believe in the Holy Ghost, the Lord and giver of life, who proceedeth from the Father and the Son, who with the Father and the Son together is worship.

Father and the Son, who with the Father and the Son together is worship.

Who proceedeth from the Father and the Son, who with the Father and the Son together is worship.

Who proceedeth from the Father and the Son, who with the Father and the Son together is worship.

Who proceedeth from the Father and the Son, who with the Father and the Son together is worship.
Sine,
and the life of the world to come, and the full

and the world to come, and the life full

and I look for the resurrection of the dead

And I write for

And the life

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

of the world to come, to come, A man, A man

—the world to come, of the world to come, A man, A man

—the world to come — of the world to come, A man, A man

—one of the world to come — of the world to come —, A man, A man
And he shall come again with glory, to judge all the nations. And I believe in the Holy Ghost, the Lord and giver of life, who proceeds from the Father and the Son, who with the Father and the Son together is worshipped and glorified, who spake by the prophets.
3. Thou shalt not take the name of the Lord thy God in vain; for the Lord will not hold him guiltless that taketh his name in vain.

and incline our hearts to keep this law.

Lord have mercy upon us.

incline our hearts, our hearts to keep this law.

Lord have mercy upon us.

and incline our hearts, our hearts to keep this law.

Lord have mercy upon us.

Lord have mercy upon us, upon.

hearts, our hearts to keep this law.

Lord have mercy upon us, upon.

and incline our hearts to keep this law.

Lord have mercy upon us.

and incline our hearts to keep this law.

Lord have mercy upon us.
William Smith: Kyrie 'Ten: Several Ways' (reconstruction) 3/8

290
William Smith: Kyrie 'Ten: Several Ways' (reconstruction) 4/8

291
3. Thou shalt not commit adultery.

Lord have mercy upon us and incline our hearts, incline our hearts, incline our hearts, incline our hearts.

Lord have mercy upon us and incline our hearts, incline our hearts.

Lord have mercy upon us and incline our hearts, incline our hearts.

Lord have mercy upon us and incline our hearts, incline our hearts.

8. Thou shalt not steal.

Hearts to keep this law.

Hearts to keep this law.

Hearts to keep this law.

Hearts to keep this law.
9. Thou shalt not bear false witness against thy neighbour.

William Smith: Kyrie 'Ten: Several Ways' (reconstruction) 6/8
William Smith: Kyrie 'Ten: Several Ways' (reconstruction) 7/8

294
William Smith: Kyrie 'Ten: Several Ways' (reconstruction) 8/8

295
William Smith: Organ Fantasia I & II (transcription) 4/5
William White: Almighty Lord whose love (transcription) 1/10
life, and healthy life in all distress.

life in all distress.

Great that my love, verse

Great that my love, wherewith

for us, through meekly didst thy torment bear, may keep us from all dreadful pains.

for us, through meekly didst thy torment bear, may keep us from all dreadful pains.

William White: Almighty Lord whose love (transcription) 3/10
William White: Almighty Lord whose love (transcription) 7/10
William White: Almighty Lord whose love (transcription) 8/10
William White: Almighty Lord whose love (transcription) 9/10

on this earth, that on this earth, that on this earth in danger live.

Remit our faults which we have made and all our sins do then forgive.

we have made and all our sins do then forgive.

Remit our faults which we have made and all our sins do then forgive.

Remit our faults which we have made and all our sins do then forgive.

we have made and all our sins do then forgive.

Remit our faults which we have made and all our sins do then forgive.

Remit our faults which we have made and all our sins do then forgive.

we have made and all our sins do then forgive.

Remit our faults which we have made and all our sins do then forgive.

we have made and all our sins do then forgive.

Remit our faults which we have made and all our sins do then forgive.

we have made and all our sins do then forgive.

Remit our faults which we have made and all our sins do then forgive.

we have made and all our sins do then forgive.
and all our sins do then forgive, and all, and all our sins do then forgive;

and all our sins do then forgive, and all our sins do then forgive, and

sins do then forgive,

and all our sins do then forgive, and all our sins do then forgive, and

give, do then forgive, do forgive, do then forgive, do then forgive, and

and all our sins do then forgive, and all our sins do then forgive, and

sins do then forgive, and all our sins do then forgive, and all our

William White: Almighty Lord whose love (transcription) 10/10

310
that by night stand in the house of the Lord, in the house of the Lord, ye

Ye that by night stand in the house, ye that by night stand in the house of the Lord, ye that by

Ye that by night stand in the house of the Lord, ye that by night stand in the house of the Lord, ye that by

Ye that by night stand in the house of the Lord, ye that by night stand in the house of the Lord, ye that by

William White: Behold now praise the Lord (transcription) 2/7
William White: Behold now praise the Lord (transcription) 3/7
William White: Behold now praise the Lord (transcription) 4/7
William White: Behold now praise the Lord (transcription) 6/7
White: O praise God in his holiness (transcription) 1/17
White: O praise God in his holiness (transcription) 2/17
White: O praise God in his holiness (transcription) 5/17
White: O praise God in his holiness (transcription) 6/17

323
White: O praise God in his holiness (transcription) 8/17
While: O praise God in his holiness (transcription) 9/17
White: O praise God in his holiness (transcription) 11/17
White: O praise God in his holiness (transcription) 12/17
White: O praise God in his holiness (transcription) 13/17
White: O praise God in his holiness (transcription) 14/17
White: O praise God in his holiness (transcription) 15/17
O praise God in his holiness, in his holiness, his holiness, O praise God; in his holiness, in his holiness, his holiness. Praise him in the cymbals and dance, the cymbals and dance.