

Twenty four new Chants,
in four parts (The Alto & Tenore parts printed separately)
With a Chant expressly adapted to the

BENEDICITE,

To which is prefix'd

A dissertation upon the nature of the
PLAIN CHANT,

noticing the deviations that have been made from its original simplicity.

With a few thoughts on the pointing of the

TE DEUM,

for the purpose of chanting it, & on the manner in which it is divided into verses.

BY *J. Marsh Esq.*

op. 42.

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TO

THE REV. WELDON CHAMPNESS,

SUBDEAN AND SUCCECTOR OF ST. PAUL'S CATHEDRAL, PRECENTOR OF WESTMINSTER
ABBAY, &c. &c.

SIR,

YOUR situation, and your ability in presiding many years over the Choral Part of the Service in two of our principal Choirs, have induced me to take the liberty of inscribing to you the following Chants.

I know of no person better qualified than yourself, to favour and promote the design of the following Publication, which is to guard against all unnecessary and inexpedient innovations upon the simplicity and purity, as well of the plain Chant as of Cathedral Music in general.

Allow me to take this opportunity of thanking you for many personal civilities, and of expressing a very sincere wish that you may long continue to enjoy the eminent stations you possess.

I am, SIR,

Your very faithful and obliged Friend and Servant,

J. M. M. M.

TO
THE REV. WELDON CHAMBERS,
SUCCESSION OF ST. PAUL'S CATHEDRAL, PREBEND OF WESTMINSTER
ABBAY, &c. &c.

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Your very faithful and obliged Friend and Servant,

P R E F A C E.

CONSIDERING the infinite number of Chants now in common use, whilst every Organist's apprentice seems to have the liberty of introducing as many as he pleases; it is hardly to be wondered at, that some innovations have been made in the style of them, and some deviations from their original simplicity. A few hints therefore on the nature of the plain Chant, with a view towards preventing farther innovations, by ascertaining its just and proper limits, may not form an unsuitable introduction to a publication of this kind.

The plain Chant, as it has been used for these last two hundred years or longer, consists of ten notes, or chords, of which four belong to the first part of the verse, ending at the colon: and the remaining six to the latter part of it. And of these, the first chord in each division of the verse, though expressed generally by a breve or semibreve, (a note of *determinate* length) is not confined to any strict time, but is (or ought to be) continued, in proportion to the length of such division of the verse, in order that the syllables in a long one may not be hurried over by the singers more rapidly than those in a shorter one. The remaining eight notes however, forming two unequal *cadences*, the first of three notes and the other of five, should always be sung in some *determinate* time, much the same perhaps as that in which the minims are performed in common full services.—And although more notes, or even chords are frequently introduced, yet the

additional ones may be considered either as appoggiaturas, notes of transition, or divisions upon the principal or fundamental harmony.

As little attention seems to have been paid to air or melody, in the old plain Chant, it is probable that harmony was principally thought of; the treble, or predominant air, in the celebrated one called the **GRAND CHANT**, consisting of only two notes. What deficiency of air however there may be in the treble, is made up for in the counter-tenor and bass, both of which have a sufficiency of tune. And this seems to accord with the usual style of both vocal and instrumental composition in those days, when instead of confining the air mostly to the treble, or upper part, it was so dispersed, as for each part to have its share. And though this may be more pleasant to performers, as rendering every part of nearly equal consequence, yet to the auditors the effect is certainly best when the air is principally confined to the extreme parts, which will ever be most predominant.

With respect however to the plain Chant, there appears to be another reason for deviating from the original style, in giving a little more air to the treble, upon account of the choral part being now in most choirs, (especially in the country) left chiefly to the boys, to six or eight of which there are frequently no more than two or three men. With this kind of choir, where the parts of a chant or service are of pretty equal consequence, in respect to air and contrivance, (as in most of the old church

compositions) the same kind of harmony is attained, as would be the case with Corelli's Sonatas, played with six or eight first violins, one or two seconds, and one violoncello.—On this account a little more air is in the modern plain Chant, not injudiciously thrown into the *upper* part, provided it be of a proper kind, and either of a lively (but not light) plaintive, or indifferent nature, according to that of the words chanted.—For specimens of the ancient and more modern plain Chant, see Exs. 1. and 2.—in the *latter* of which the Chants are obviously of a more airy nature than the two first.

With respect to the *grand* Chant, it has been probably so denominated, from its simplicity, and facility of being joined in by the congregation at large; or from the grandeur of its bass and combined effect of the four parts, when performed by such a choir as that of St. Paul's, Canterbury, &c. where the number of tenors and basses counteract the extreme monotony in the treble of this Chant, which is so great, that in the manner it is commonly performed in country choirs, I never could annex any ideas of grandeur to it,* and have always in that respect preferred the celebrated double Chant of Battishill's, in D. [See Ex. 3.]

* It is remarkable that this Chant which at St. Paul's, Westminster Abbey, and many other Cathedrals, is always used on high festivals, is at Winchester, instead of the grand Chant, called "*Common Tune*," and so far from being selected at festivals, it is seldom used but when the choir happens to be particularly *weak* in voices, when instead of a service, *Com-*

The first innovation upon the original plain Chant, was by the introduction of the double Chant, or Chant for two verses, being twice the length of the single one, and of course consisting in its simplest state, of twenty chords, of which the ten additional are arranged in exactly the same manner as the ten preceding. This Chant comprising therefore four cadences instead of two, all of which may be in different keys, a much greater variety of modulation may be obtained. On this account, I cannot but look upon it as a great improvement upon the single Chant, especially when the portion of psalms happens to be long; as it not only prevents the constant recurrence of the final cadence, but obviates the monotonous effect of a few notes, repeated for sometimes fifty or sixty times together, by reducing the repetition one half.

In the composition of these double Chants, it seems proper that the two parts, or verses, included therein, should have some degree of relation or connexion with each other, so that when the first half is chanted on one side of the choir, the second from the opposite side may form a natural, or corresponding sequel to it. To elucidate this I shall refer to some of the following new Chants,

mon Tune is frequently put up for the Te Deum, Magnificat, &c.—It is therefore not uncommon at Winchester, to hear a person express his disappointment at there being *only* common tune at the Cathedral, instead of a service. And after all it is not improbable but that the term Grand Chant, or Common Tune, may be the *cause* and not the effect of any ideas of grandeur, or the reverse, in respect to this Chant, as nothing is *more* common than for mankind to be prejudiced by names or titles.



which have been composed upon that principle; first of all premising that I shall consider the double Chant as consisting of *two divisions*, and *four parts*, the first division comprising the first and second parts, and the second division the third and fourth.

In No. 9. the whole of the second division is but slightly varied from the first.—In No. 10, the connecting link is between the treble of the first part, and bass of the third, the notes of which latter are those of the first reversed in the fourth below.—In No. 11, the first and third parts of the Chant consist of the same air in different keys, as in the case between the second and fourth parts in No. 17.—In No. 13 and 14, the connecting links are between the first and third parts of each, as is the case in No. 15. in which the notes in the third part, both of the treble and bass, proceed by contrary motion to those of the first, and by the same intervals.—In No. 19 and 22, the first and third parts are obviously the points of connexion, the bass in No. 19, and treble in No. 22, being the same in both.—In No. 16, the connexion is (though perhaps not so obvious as in some of the above examples) between the second and fourth parts.—In No. 12, the treble in the third part is the melody of the bass in the first reversed; and in like manner the treble in the third part of No. 23, is that of the first reversed.—In the last Chant (that for the Athanasian Creed) the correspondence of the two divisions together throughout, is too obvious to escape notice, the bass of the whole of such second division consisting of exactly the same notes

as the treble of the first division, so that between the two, a constant conversation, as it were, is kept up throughout the Creed. By comparing other double Chants, with a view to this kind of connexion between the two divisions of them, it will doubtless be perceived that many of them possess it. At least it will probably be allowed that those that do, are in general to be preferred to those in which there seems to be no connexion at all between the two divisions, although indeed many of the latter class may be as to mere air and harmony, very pleasing compositions.

There is yet another sort of double Chant, that seems to be of an intermediate nature between the single and double Chant, the first and third parts (or first part of *every* verse) being exactly the same. Of this kind is the celebrated Chant of Battishill before alluded to in Ex. 3, and also Nos. 20 and 21, of the following new Chants, in the latter of which the two divisions, or verses, are exactly the same throughout, except just at the close of each. Although therefore the common variety in a double Chant is here hardly attained, yet it answers one end, in preventing the too constant recurrence of the final close.

The next innovation I shall mention, is of a much more recent date than that of the double Chant, which indeed is now, and has been so long generally adopted as to be hardly considered as any innovation at all. What I here mean to allude to, are the *octave* Chants, so called from the first and third parts (as they are

mostly double Chants) being not harmonized, but sung in unison and octave, whilst the remaining two parts are in harmony, and sometimes, though not so often, the second and fourth parts are in octaves, as in Ex. 4.—And although a degree of *contrast* is thus made between the harmonized and other parts, and some variety attained, yet from the lightness and want of solemnity in *most* of them, I cannot but consider them as compositions partaking more of the nature of a jolly song, than of a style suited to the church. From this censure I must however except a Chant of Dr. Beckwith, of Norwich, (Ex. 5.) which seems to possess a sufficient solemnity of style; and also the celebrated double Chant, in D of Jones, the late organist of St. Paul's, which was there performed in presence of their Majesties, on the Thanksgiving-day for the King's recovery in 1789, and seems proper for high festivals, and particular occasions, for which it was expressly composed by the author, who was, I believe, the first inventor of this species of Chant.

As deviating from the simplicity of the original plain Chant, I shall next reckon all those which by being of too extensive compass, fatigue the singer, by running the voice to the extremes of its powers; those that abound in chromatic passages; and also all those that are too much loaded with appoggiaturas and divisions, which, however easily they may be applied to particular syllables selected expressly for them (as in anthems and services) are not so easily adapted, in a series of forty or fifty verses of different

lengths, and confine the attention of the singer too much to the *mere tune*. So far indeed is it from being a matter of course, for singers exactly to coincide in applying the proper syllables to the final cadence, even in the plainest Chant, that in some choirs I have known the first of such syllables to be marked by a stroke underneath, which mark seems to me to be as necessary (to those at least who are not in the daily habit of attending cathedral service) as the colon dividing the two parts of the verse, and might therefore as well be printed.—And this seems the more to be wished, from the want of any general rule being laid down in respect to the adapting the concluding syllables of each part of the Chant to the notes. For were such syllables to be indiscriminately applied just as they happen to stand, the beginning of the Venite would be chanted, thus.—

1. O come let us sing un-to the Lord: Let us heartily rejoice in the strength of our sal-va-ti-on.
 2. Let us come before his presence with thanks-giv-ing: &c.
- And again in the second part of verse 7.—“And we are the people of his pasture, and the she-p of his hand.
- Instead of which it is more properly chanted thus,

1. Let us heartily rejoice in the strength of our sal-va-tion.
 2. Let us come before his presence with thanks-giv-ing: &c.
- throwing the three last syllables of the word “salvation,” and the two last of “thanksgiving,” into one; and thus chanting the 7th verse—“And we are the people of his pasture, and the she-ep of his hand:” applying two notes of the cadence to the word “sheep.”

P R E F A C E.

As therefore, in forming the cadence of the Chant, the accent of the words should always be taken into consideration, and not merely the number of concluding syllables, it is probable that in going through the psalms in general, hardly any two of the members of the choir themselves, exactly coincide in applying the same words or syllables to the same notes, even in the most simple Chant. Much less can they do it in Chants of a more complicated kind. However by marking the *first* syllable of each cadence (which might be easily done once for all, by some *competent* person) by a printed stroke underneath it, or the use of italic letters, it would be rendered perfectly easy to every one, as the first note being ascertained, the remaining notes of the cadence would follow in course.

To return from this digression, I shall next point out, as examples not to be imitated, those Chants of which the key may be reckoned equivocal; or whose modulation may appear laboured or abstruse; as however such may serve to shew the ingenuity of the composer, any abrupt or unnatural change of key in so very short a subject as a Chant, cannot but be highly improper, and out of place.

Chants likewise composed *per recte et retro*, or otherwise manifestly contrived more with a view to evince the skill of the author, than to produce pleasing and natural melody, I cannot approve; being of opinion with Dr. Burney, that all such compositions (in which the melody is sacrificed to the contrivance) are

music for the eye, more than the ear.—The two Chants therefore in Ex. 6, may be considered as instances of bad taste, in this species of composition. Since however I have made one or two exceptions in my censure of octave Chants, I shall here make one in respect to a Chant of Dr. Crotch, composed *per recte et retro*, (Ex. 7.) the melody of which flows so smoothly and naturally, and is so free from any of the abuses before pointed out, that it may be reckoned a good Chant, totally independent of that particular merit, which by scientific composers, and lovers of musical puzzles and acrostics, may be reckoned its chief excellence.—Ex. 8, is another Chant of the same composer, which I am induced to subjoin, as a model of smooth, flowing, simple, natural melody, for the imitation of young composers of Chants.

The last innovation upon the plain Chant I shall notice, is a species I have lately met with in *triple* time, by which the single Chant, and each division in a double one, is lengthened out from ten to thirteen or fifteen notes. Should this deviation be allowed to pass, and become adopted, there is no knowing to what it may lead, as any alteration of the cadence may afterwards be made, and Chants for three or more verses may be introduced, by which means, what was originally intended to be simple and easy to a common congregation, will become a complicated system, attainable only by professed musicians.

The requisites therefore for a good Chant seem to be first, that the compass of each part be within moderate bounds, without

running to the extremes of the voice—secondly, that the melody be easy and natural, flowing smoothly, and free from awkward skips—thirdly, that the harmony be good and full, and the modulation not unnatural or forced—fourthly, that appoggiaturas, chromatic passages, divisions, and other embellishments be but sparingly used—and fifthly, that the plan of the original plain Chant, in regard to its cadence, be rigidly adhered to.

That the twenty-four new Chants here published should be conformable to these rules (however deficient they may be in respect to melody, or originality) will now be naturally expected; and it is to be hoped they will stand the test of the author's own criticism. Other critics however, will be apt to observe, that notwithstanding his censure of octave Chants, he has not wholly avoided them himself—Nos. 18 and 22 being of that kind. But here I beg leave to remark that the octaves in these, are only carried to half the extent of other Chants of that nature, as the first part only is in octaves, the third, or corresponding part, being harmonized; besides which, No. 18, is in a minor key, and quite free (as I cannot but think) from the lightness of the generality of those Chants.—These *semi-octave* Chants (as they may be termed) exactly coincide with the manner of chanting the *first verse* at St. Paul's, and some other choirs.

I have now only to add, that as the psalms for the morning and evening service are some penitential, and others psalms of rejoicing or thanksgiving, whilst many of them may be reckoned of

an ordinary or indifferent nature; and it frequently happens that two or sometimes three of these different kinds of psalms come together in the same service; I have therefore marked each of the new Chants here published, with either the letter R. P. O. or Ch. standing respectively for *rejoicing, penitential, ordinary, or changeable*; the latter term signifying that the Chant may be played both in a major and minor key, and is therefore proper to be used when penitential with rejoicing psalms, or those of an ordinary nature, happen to follow each other, accommodating the key accordingly to the words chanted. For this purpose, besides the two Chants, Nos. 8 and 12, marked Ch. Nos. 13 and 14 are intended occasionally to be *both* used in succession, instead of a single changeable Chant, when the portion of psalms is of a mixt nature. Of this kind of Chant there are several now in common use, and it may not be amiss to select one of them, when the psalms for the *morning* service, are *all* penitential, in order that the *Venite*, or introductory psalm of praise, may be always chanted in the *major* key.

And further to assist the young cathedral organist in selecting proper Chants (not only from the present collection, but from any other) I shall at the end of this introductory disquisition, add a table, pointing out by the letters above-mentioned, the nature of the psalms for every morning and evening of the month.

In respect to the Chant for the Benedicite (to be used occasionally instead of the Te Deum) which closes the following col-

lection, I have adopted a plan I have before met with in a Chant, expressly composed for this hymn, in repeating the words "Praise him and magnify him for ever," only every other time; namely by the whole choir together, after the two sides have each sung a verse. And to prevent the monotonous effect that would still happen, in chanting so many short verses (or rather *versicles*) to the same melody, I have ventured to vary it for some of the middle ones; returning to the original Chant again a few verses before the end.—And for the Gloria Patri, and succeeding *Benedictus*, or Jubilate, I have formed a Chant from the two melodies of the *Benedicite*, viz. No. 17 of the following collection, which may also serve as a common double Chant, for any laudatory psalms.

Although it is high time I should now bring this *prolix* introduction (as I fear it may be thought) to a conclusion, I must yet beg to be indulged in making a few remarks upon the *pointing* of the Te Deum, for the purpose of chanting it, and on the manner in which it is divided into verses; as many of the latter are so short, that when subdivided by the colon into two parts, there are not syllables enough in one of them, for the cadence of Chant; there being in several of them, but two left for the second division of the Chant, although the cadence alone consists of five notes.—For instance, the words "praise thee," form the whole second division of three verses together, to the former of which

words five notes at least must be applied, and sometimes more in some of the modern Chants. But though the word *praise* may (as it may be thought) well bear to be dwelt a little upon, without much impropriety; what shall we say to a flourish upon the vocative particle *O*, in the verse "Thou art the king of glory, *O* Christ."—Surely if it were necessary for the verse to be so short, the colon might have been placed farther back, as thus; "Thou art the king : of glo-ry *O* Christ," as the pause in chanting is frequently impossible to be made to coincide with the same in reading; it being sometimes necessary in chanting to make a pause in the middle of a verse, that would in reading require no stop at all, or a comma at least, as in Ps. 45, v. 2—"My tongue is the pen : of a ready writer."

The Te Deum would therefore undoubtedly Chant much better, were it to be reduced from twenty-nine verses to about twenty-four, by throwing some of the short verses, two into one, or at least by placing the colon more judiciously, than it now stands in some of them.* And as a farther improvement upon the chanting of this hymn of praise and supplication, I am induced to suggest the expediency of using a series of three or four Chants in

* The three following verses might perhaps be better pointed thus ;

"The glorious company : of the apostles praise thee,

"The goodly fellowship : of the prophets praise thee,

"The noble army : of martyrs praise thee."

different but neighbouring keys, expressly adapted to the different parts of the Te Deum, in order that the laudatory and penitential parts, might be equally well attended to; it being, I believe, impossible to find any *one* Chant that will express the words "We praise thee O God: we acknowledge, &c."—"Holy, holy, holy, &c."—"Thou art the king of glory O Christ."—"Day by day we magnify thee,"—and also the words "We believe that thou shalt come, &c."—"Vouchsafe O Lord, &c." and "O Lord have mercy upon us," with equal propriety, unless indeed a changeable Chant be selected, when the major and minor keys might be alternately used, so as exactly to conform to the style of the words.

numbers of the psalms, when the Chant is changeable, are to assist the young Organist in ascertaining the particular psalms that are to be considered as *penitential*, and of course played in the *minor* key.----But though there appear by the Table to be a great many penitential psalms, yet only seven are pre-eminently so called, viz. the 6th, 22d, 38th, 51st, 102d, 130th, and 143d, which being respectively in the 8th, 10th, and 20th morning, and the 1st, 4th, 27th, and 29th evening portions; I have in the Table marked such portions of psalms thus, ✕ that a penitential, or changeable Chant may *always* be selected for those psalms. For the other mornings and evenings marked P. or Ch. a Chant of an *ordinary* nature may perhaps, without impropriety, be occasionally used.

The Table is divided by a double line in the middle, into two parts, in each of which, the middle column is for the day of the month. The other narrow columns contain the letters denoting the kind of Chant to be selected for the portion of psalms immediately on the right of them, and the small letters under the

Explanation of the opposite Table.

The Table is divided by a double line in the middle, into two parts, in each of which, the middle column is for the day of the month. The other narrow columns contain the letters denoting the kind of Chant to be selected for the portion of psalms immediately on the right of them, and the small letters under the



SEAGRAVE,
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MORNING Psalms		DAY.	EVENING Psalms		MORNING Psalms		DAY.	EVENING Psalms	
P	O		Ch ⁺	P	Ch	P		O	Ch
1. 2. 3. 4. 5.		I	Ch ⁺	6. 7. 8. p. p. r.	Ch	79. 80. 81. p. p. r.	XVI	O	82. 83. 84. 85.
9. 10. 11.		II	P	12. 13. 14.	P	86. 87. 88.	XVII	R	89. —
15. 16. 17.		III	R	18. —	Ch	90. 91. 92. p. p. r.	XVIII	R	93. 94.
19. 20. 21.		IV	P ⁺	22. 23.	R	95. 96. 97.	XIX	R	98. 99. 100. 101.
24. 25. 26. r. p. p.		V	Ch	27. 28. 29. o. p. r.	Ch ⁺	102. 103. p. r.	XX	R	104. —
30. 31. r. p.		VI	R	32. 33. 34.	O	105. —	XXI	O	106. —
35. 36.		VII	O	37. —	R	107. —	XXII	Ch	108. 109. r. p.
38. 39. 40. p. o. o.		VIII	O	41. 42. 43.	R	110. 11. 12. 13.	XXIII	O	114. 115.
44. 45. 46.		IX	R	47. 48. 49.	R	116. 117. 118.	XXIV	O	119. —
50. 51. 52. o. p. o.		X	P	53. 54. 55.	O	119. —	XXV	O	119. —
56. 57. 58.		XI	O	59. 60. 61.	O	119. —	XXVI	O	119. —
62. 63. 64.		XII	R	65. 66. 67.	Ch	120. 1. 2. 3. 4. 5. p. p. r. p. r. r.	XXVII	Ch ⁺	126. 7. 8. 9. 130. 131. r. r. r. p. p. p.
68. —		XIII	P	69. 70.	R	132. 3. 4. 5.	XXVIII	Ch	136. 137. 138. r. p. r.
71. 72.		XIV	O	73. 74.	P	139. 140. 141.	XXIX	P ⁺	142. 143.
75. 76. 77.		XV	O	78. —	R	144. 145. 146.	XXX	R	147. 8. 9. 150.

R. rejoicing.

P. penitential.

O. ordinary.

Ch. Changeable.



Ancient Chants

Grand Chant, (or common time)

Chant D^r Blow.

Ex: I.

More modern Chants

Ex: II.

FELTON

TRAVERS

Double Chant. BATTISHILL.

Ex: III.

Octave Chant. JONES.

Ex: IV.

Octave Chant by D^R BECKWITH. Norwich.

Ex: V.

Ex: VI.

Double chant per recte et retro. D^R CROTCH.

Ex: VII.

D^R CROTCH.

Ex: VIII.



Single Chants

The musical score consists of eight systems, each with a vocal line and a lute line. The systems are labeled I through VIII. System I begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The vocal line starts with a fermata over a whole note, followed by a melodic phrase. The lute line provides a harmonic accompaniment with various figured bass notations. System II continues the piece, showing a change in the lute line's accompaniment. System III introduces a new section with a different key signature (two sharps, D major) and includes a fermata. System IV continues in the same key and features a change in the lute line's accompaniment. System V returns to the key signature of one sharp (F#) and includes a fermata. System VI continues in the same key and features a change in the lute line's accompaniment. System VII introduces a new section with a key signature of three sharps (F#, C#, G#) and includes a fermata. System VIII continues in the same key and features a change in the lute line's accompaniment. The score concludes with a final cadence in the lute line.

IX

0
6 6 4 3 6 6 4 3 6 5 6 4 3

X

R
6 6 5 7 6 4 4 6 6 7 6 4 3

XI

P
6 6 5 # 6 5 4 3 6 6 5 7 6 5 4 #

XII

Ch
6 # 6 6 6 5 # 6 4 3 # 6 5

XIII *Majore*

Ch.

XIV *Minore*

XV

XVI *R. or O.*

Detailed description of the musical score: The score is written on four systems, each with a vocal line (treble clef) and a guitar line (treble clef). System XIII, labeled 'Majore', features a key signature of one sharp (F#) and a common time signature. The guitar line includes tablature with numbers 6, 7, 8, 4, and 3. System XIV, labeled 'Minore', features a key signature of two flats (Bb, Eb) and a common time signature. The guitar line includes tablature with numbers 6, 4, 3, #, 3, 6, 4, and 7. System XV features a common time signature. The guitar line includes tablature with numbers 4, 6, 2, 6, 4, 6, 8, 6, 4, 5, 4, and 3. System XVI, labeled 'R. or O.', features a key signature of one sharp (F#) and a common time signature. The guitar line includes tablature with numbers 7, 5, 6, 6, 6, 4, 3, 6, 7, 6, 6, 4, and 3. The page number '5' is located in the top right corner.

XVII *R*

6 6 6 4 3 6 4 7 6 5 6 5 6 7 4 3

XVIII *O*

6 7 2 6 6 6 5 6 6 2 6 6 7 3

XIX *P*

6 6 6 4 3 6 6 6 5 6 6 6 5 6 4 3

XX *R*

6 6 6 4 3 6 6 6 5 6 4 3

XXI R. or O.

XXII R

XXIII P

XXIV Double Chant for St. ATHANASIUS's Creed.

Chant for the Benedicite

DECANI CANTORIS

O all ye works of the LORD, blefs ye the LORD O all ye Angels of the LORD

CHORUS 2 TREBLES *tr*

blefs ye the LORD, Praise him and magni-fy him for e-ver

Repeat this 6 times more, to the next 12 Versicles.

DECANI CANTORIS

O ye night and days, blefs ye the LORD, O ye light and darknefs, blefs ye the LORD

CHORUS

Praise him & magni-fy him for ever

Repeat this 5 times more, and then re - turn to the 1st Chant

For the Gloria Patri and Benedictus use the Chant N^o 17. Page 6.

