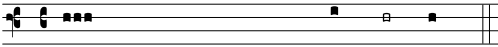


Specimens of the insertion and omission of notes

according to
A Manual of Plainsong
by H. B. Briggs and W. H. Frere, 1902

Mediations

Tones II, V & VIII



... let us sing unto the *Lord*: ()
... the Lord God of *Is - ra - ^* el:

Tones III



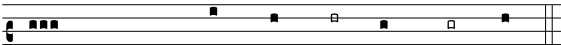
... be so *vex - ed ^* in my heart:
Glory be to the *Fa - ther ^* and ^ to the Son:
Thou hast char-ged:
Bless - ed ^ art ^ thou O Lord:
--- O () Lord:

Tone IV



... Father and *to* the Son: ()
... abominable *in* their wicked - ^ ness

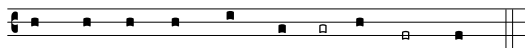
Tone VII



For the *Lord* is ^ a great God:
Glory be to the *Fa - ther ^* and to ^ the Son:
O *praise* the Lord ^ with me:
For mine *eyes* () have seen:
God --- shall bless

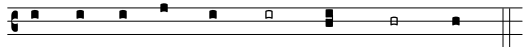
In endings of two accents there may also be an extra syllable inserted before the second accent, which will always take the lower note.

V 2



He burneth the *char- i-^* ots in the[^] fire

VII 5



But we are *ri- sen^* and stand up-[^] right

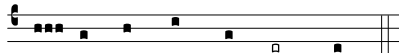
Notes are omitted when the number of syllables is insufficient; first the reciting note, and then one or more of the notes of the actual ending.

I 2



Thy sal- va- tion.

IV 4



And to the Ho- ly[^] Ghost.
--- thy sal- va- tion.
--- --- shall ne- ver fail.

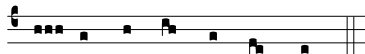
VIII 1



Of thy glo- ry.
--- but one God.
--- --- praise thee.

A note group is divided in the case of the first three endings of tone IV.

IV 1



And to the Ho- ly Ghost