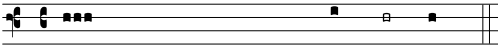


# Specimens of the insertion and omission of notes

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



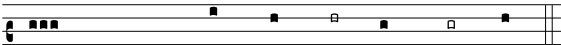
... be so *vex - ed ^* in my heart:  
Glory be to the *Fa - ther ^* and ^ to the Son:  
*Thou* hast char-ged:  
*Bless - ed ^* art ^ thou O Lord:  
--- O () Lord:

### Tone IV



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

### Tone VII

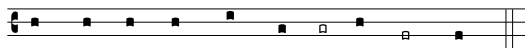


For the *Lord* is ^ a great God:  
Glory be to the *Fa - ther ^* and to ^ the Son:  
O *praise* the Lord ^ with me:  
For mine *eyes* () have seen:  
*God* --- shall bless



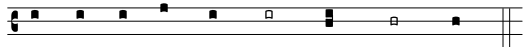
In endings of two accents there may also be an extra syllable inserted before the second accent, which will always take the lower note.

V 2



He burneth the *char-* i-<sup>^</sup>ots in the<sup>^</sup> fire

VII 5



But we are *ri-* sen<sup>^</sup> and stand up-<sup>^</sup>right

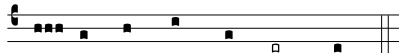
Notes are omitted when the number of syllables is insufficient; first the reciting note, and then one or more of the notes of the actual ending.

I 2



*Thy* sal- va- tion.

IV 4



*And* to the Ho- ly<sup>^</sup> Ghost.  
--- thy sal- va- tion.  
--- --- shall ne- ver fail.

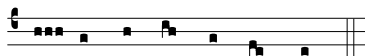
VIII 1



*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