





xx M. 447, 3

☆ No 8049^a 98

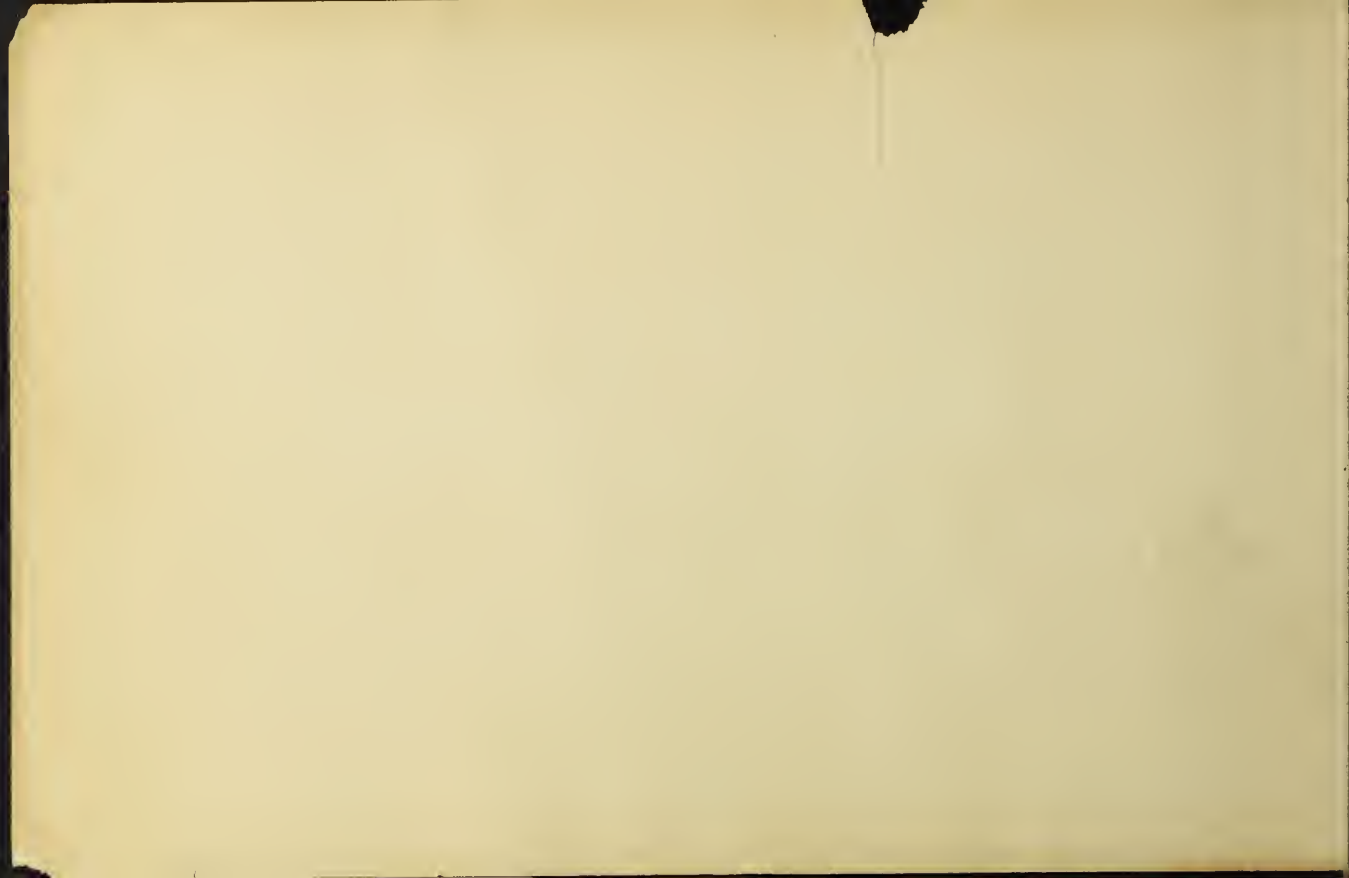


Bought with the income of
the Schoolfield bequest.



Digitized by the Internet Archive
in 2014

<https://archive.org/details/essexharmonyormu00bayl>



T H E

ESSEX HARMONY;

O R

MUSICAL MISCELLANY.

80 49^a 93

CONTAINING, in a concise and familiar manner,

All the necessary Rules of Psalmody. To which are annexed, a variety of plain and fugeing Psalm and Hymn Tunes, selected from different Authors, both Ancient and Modern.

By DANIEL BAYLEY

*“ O Pr ise ye the LORD, prepare a new Song ; and let all his Saints in full concert join :
“ Ye Tribes all assemble, the Feast to prolong ; in solemn procession with Musick divine.”*

NEWHURYPORT : Printed and sold by the Author and Son, near St. Paul's Church ; where may be had his Select Harmony, Book of Anthems in Quarto, and a Sett of Tunes to bind in Psalm-Books. 1785.

School
Feb 16. 1748, M.
ordered
No. 207447. 56

P R E F A C E.

FROM the encouragement I have had in my former Publications of Music, I now offer to the Public my *Essex Harmony, or Musical Miscellany*, which contains a number of plain and fugging Psalm and Hymn Tunes, such as I find are most generally approved of.

Although great improvements have of late years been made in church music, yet I think there appears a danger of erring by introducing into public worship light and trifling airs, which are more suitable for the opera than the solemnities of temple worship. Wherefore that schools and congregations might be furnished with a collection of Tunes suitably calculated for the purpose of divine worship, that are not too dull, nor yet too airy, I have now published the following collection, under the title of the *Essex Harmony, or Musical Miscellany*; and cannot but flatter myself with the hopes of its meeting with the approbation and encouragement of the public, having taken the utmost pains in examining tunes, selecting such as are most generally approved of, paying particular attention among other things to a variety in the airs, judging it a matter of no small consideration to have the Music agree with the subject of the Psalm or Hymn.

I remain the Public's very humble Servant

DANIEL BAYLEY.

Newbury-Port, December 18, 1784.

The Ground and Rules of Music Explained.

The Gamut.

THE Gamut, or Scale of Music, contains all the degrees of sound that are made either by voice or instrument, & are expressed by the seven first letters in the Alphabet, beginning with the lowest line in the Bass, which is called G: then counting upward, A, B, C, D, E, F; and then G again, and so on, for every eighth is the same upwards or downwards. The Scale is divided in three parts, including five lines each, with their respective Cliffs, representing the several parts of music. The Scale contains three Octaves; all above are called notes in alt, and all below are called doubles, as double F, double E, &c. In the foregoing Scale you will find three characters called Cliffs, one of which must be set on one of the five lines in every piece of music, to show which is Bass, Tenor, Counter or Treble. The Bass Cliff is always set on the fourth line from the bottom, and is called F. The Counter or C Cliff,* is mostly set on the middle line, and is called C. The Tenor or Treble Cliff is set on the second line, and is called G. You may see by the Scale what relation one part has with another. For instance, G the upper space in the Bass, G the second line in the Tenor, and G the lower space in the Counter, are a unison, or same sound. And G the upper line in the Counter, G the space above the upper line in the Tenor, and G the second line in the Treble, are likewise in unison, and are two octaves, or a fifteenth above G the lowest line in the Bass; so that it plainly appears, that the Scale contains three octaves.† The Treble is to be considered as in a Woman's voice, which is an eighth above a Man's, and is a proper Treble voice. Observe that from B to C, and from E to F, that is from Mi to Fa, and from La to Fa, ascending, are but half Notes or Semitones; all the rest are whole Notes: So that an Octave consists of five whole and two half Notes, or twelve Semitones.

In order to know where to find the Mi in the several removes, observe, that when there is neither Flat nor Sharp at the beginning of a line, Mi is in B; but

If B be Flat, Mi is in	- - - E.	If F be Sharp, Mi is in	- - - F.
B and E, Mi is in	- - A.	F and C, Mi is in	- - C.
B, E and A, Mi is in	- - D.	F, C and G, Mi is in	- - G.
B, E, A and D, Mi is in	- - G.	F, C, G and D, Mi is in	- - D.

* The C Cliff by some is used in Tenor placed on the fourth line; but whatever line it stands upon, it gives to that line the name of C.
 † See the Example.

Having found Mi, the master Note, observe that above Mi twice, sing Fa Sol La, below Mi twice, La Sol Fa ; then comes Mi again in either way.

The Names and Measure of the Notes.

- A Semibreve is the longest Note now in use.
- A Minim is half the length of the Semibreve.
- A Crotchet is half the length of the Minim.
- A Quaver is half the length of the Crotchet.
- A Semiquaver is half the length of the Quaver.
- A Demisemiquaver is half the length of the Semiquaver.

Musical Characters Explained.

- A Flat set before a Note sinks it half a tone.
- A Sharp set before a Note, raises it half a tone.
- Observe, that Flats and Sharps, set at the beginning of a Tune, effect all the Notes on the lines or spaces on which they are set ; unless contradicted by a Natural.
- A Natural set before any Note, made flat or sharp, restores it to its primitive sound.
- A Star or Bow is drawn under or over as many Notes, as are to be sung to one syllable.
- A figure 3 set over or under any three Notes, denotes they are to be sung in the time of two of the same denomination.
- A Point or Dot at the right hand of a Note, makes it half as long again. A Semibreve with a Point as long as three Minims.
- A single Bar divides the time according to the measure Note of the movement.
- Double Bars serve to divide the strains.
- A Direct at the end of a line, shows the place of the succeeding Note.
- A Repeat denotes a repetition from the Note over which it is placed, to a double Bar or Close.
- A figure 1-2 denotes that the Notes under figure 1 is to be sung before repeating, and the Notes under 2 after repeating ; but if slurred, both are to be sung.
- Ledger Lines are added where the Notes ascend or descend beyond the Stave.

Explanation of Time.

Time in Music consists of two sorts, viz. Common Time, and Triple Time.

Common Time is measured by even numbers or beats, as two, four. The first Mood denotes a slow movement, has a Semibreve for a measure note, containing that or other Notes or Rests equal to it, between every single Bar, which is held four seconds, or while you may tell 1 2 3 4 by the pendulum of a large clock, counting 1 2 with the hand down, and 3 4 with it up.

The second Mood has the same measure Note, as the first, and beat in the same manner, only quicker, four in the time of three.

The third Mood has the same measure Note, and sung twice as quick as the first Mood; two beats in each Bar, one down, the other up.

The fourth Mood, which is marked $\frac{2}{4}$, has a Minim for a measure Note; Crotchets beat as Minims in the third Mood, only a third quicker.

Of Triple Time.

Triple Time is measured by odd numbers, the fall double to the rise. The first Mood contains three Minims or other Notes equal to it, in each Bar, and sung in the time of three seconds, two beats down, and one up; a Minim being performed in the Time of Crotchets in the first Mood of Common Time.

The second Mood contains three Crotchets in a Bar, beat as the first Mood, only quicker; Crotchets in this Mood are sung in the same time as Crotchets in the second Mood of Common Time.

The third Mood contains three Quavers in a Bar, and is performed as quick again as the second, and is beat in the same manner.

As I shall not have any occasion to use Compound Time in this performance, I shall omit explaining it. I am of opinion that Compound Time is very unsuitable for Psalmody.

N. B. The hand falls at the beginning of a Bar in all sorts of Time.

Notes of Syncopation, are Notes driven out of their proper order in the Bar, or driven through the Bar, and requires the hand to be taken up, or put down while the Notes are sounding.

Choosing Notes are when one stands directly over the other, and either of them may be sung.

Explanation of Keys used in Music.

A Key in Music is the principle and governing tone.

There are but two natural primitive Keys in Music, viz. C the natural Sharp Key, and A the Flat Key.

If the Mi be transposed to any of the seven letters by Flats or Sharps, it is brought to the same effect as the two natural Keys.

The last Note in the Bass is the Key Note, which if it has the greater third above it, viz. Fa, Sol, La, it is a Sharp Key; if it be a lesser third, viz. La, Mi, Fa, it is a Flat Key. In the Sharp and Chearful Key, every third, sixth and seventh, is half a Note higher than in the Flat Key.

The Mi should be pronounced soft, as with the short i, being a medium between mee and my. The a in Fa and La open as in *farm*, &c. a medium between fae lae and fau law. The O in Sol, as sole.

Some further Observations on Singing.

In order to make a good proficiency in Singing, let the Learner proceed gradually; beginning with the lessons for tuning the voice, and then with a few plain tunes, and continue till he has become perfect, both as to the air and time. In singing, the Notes should not be struck and ended abruptly, like the report of a smith's hammer. The low Notes, indeed, should be founded full, but the other Notes ought to be struck and ended soft, swelling the sound as the air may require. This method of founding is easier for the voice, and if performed with spirit, will be much more pleasing to the ear. Where no Rests are set, the music should go on without intermission: A cessation between the Notes is often hurtful to the air of the music; if allowable any where, it is at the end of lines in Psalm Tunes. All the Notes going to one syllable, should be sung if possible at one breath, which should be previously taken for that purpose. A long chain of Notes under a slur, should be sung softer than plain Notes, being lightly warbled in the throat. Great care should be taken in beating to keep exact time, to have the voice accompany the beats.

There are several things to be observed in regard to the graces or ornaments of Music. The appoggiatura or leading Note, which serves for the arriving more gracefully to the following Note, either rising or falling, and must be dwelt upon according to the length of the Note it is made of; sometimes it is used as a preparation to a trill, and is expressed by intermediate Notes. The Trill or Shake, which is the shaking of two distinct Notes upon one syllable, as long as the tune will admit, always beginning with the upper and ending with the lower Note, and ought to be used on all descending

pointed Crotchets, and generally before a Close ; also on all descending Sharped Notes and Semitones, but none shorter than a Crotchets.

Another grace which is very ornamental, when well performed, is called Transition : That is, to slur or break a Note, to soften the roughness of a leap, which if performed with ease, by lightly sliding over the intermediate Notes, is a most beautiful part of music. [See the examples.] It is best however at first to sing plain, and not attempt any turn or humour of the voice, but what is natural to the performer. The accent must be attended to ; observe that a Bar of Common Time is divided into four parts, a Bar of Triple Time into three ; the first and third parts of Common Time, and the first of Triple Time, ought to be adapted to the accent of the words ; so that if any parts are sung fuller than the rest, it must be that on which the accent lies. Regard should be had to words, singing stronger where the words are suitable : Such as might, strength, thunder &c. and soft where the words are such as mild, meek, &c.

A good Pronunciation is very necessary ; the words ought to be spoke clear and distinct ; not all as spelt, but as they are spoke by the best masters of language. To sing in concert, several things are to be observed : One very essential thing, is to have the parts well proportioned. The voices on the Bass should be majestic, deep and solemn ; the Tenor full and bold ; the Counter, clear and lofty ; the Treble, soft and shrill. Let each of the performers sing the part that is most natural and suitable to their voices, and never stretch it beyond its proper bearing, nor strive to sing louder than the rest of the company, unless in the place of a leader. Let the piece be set so that all parts may sing with ease, for which purpose a pitch-pipe is very convenient ; let the Key Note be first sounded, and all parts take their respective sounds from it. Be careful that the upper parts do not overpower the lower ones. In singing pieces, let each part after beating their empty Bars, fall in with spirit, that the audience may perceive another part added. A Solo should be sung soft and graceful. Particular attention should be had to the closing Note, not to break off too abruptly, but continue the sound the whole time required, so that all may conclude at the same instant. All levity, such as whispering, laughing, &c. while singing sacred solemn words, is exceeding unbecoming, and tends to render the performance contemptible.

The beauty of Psalm-singing depends much on an agreement between the tune and subject, that the music may as much as possible express the meaning of the words. For a psalm of penitence and prayer, the music should be grave, and grounded on a flat key ; for a psalm of praise and thanksgiving, the music should be pleasant and lively, on a sharp key ; to sing otherwise very much hurts the beauty, both of the words and music. Some subjects may be sung in either a flat or sharp key, provided the air is suitable ; for instance, the 50th psalm, being grand and majestic, may with propriety be sung in a sharp key tune, yet by reason of the peculiar solemnity of the words, it may be sung in a flat key tune.

An Alphabetical Table of Tunes.

All Saints	Page 12	Milford	28	Parindon	
Bangor	14	Moreton	40	Rainbow	8
Broom.grove	9	New Suffield	23	Rochester	11
Brookfield	12	Norwich	24	St. Anne	19
Bridgewater	25	Oxford	29	St. Hellen	17
Colchester	13	Plymouth	9	St. Martin's	13
Ely	33	Portsmouth	15	Stafford	30
Farmington	26	Pfalm 3	20	St. Patrick's	15
Greenfield	37	Do. 33	18	Sutton	16
Invitation	5	Do. 34	32	Sunday	7
Kingsbridge	10	Do. 100	10	Wonage	14
Landaff	31	Do. 122	6	Wells	11
Little Marlboro's	16	Do. 136	22	Worcester	34
Maryland	38				



Treble.

G — fol
 F — fa
 E — la
 D — sol
 C — fa
 B — mi
 A — la

Tenor.


G — fol
 F — fa
 E — la
 D — sol
 C — fa
 B — mi
 A — la


Counter.


G — fol
 F — fa
 E — la
 D — sol
 C — fa
 B — mi
 A — la

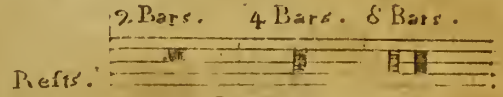
Bass.

G — fol
 F — fa
 E — la
 D — sol
 C — fa
 B — mi
 A — la
 G — fol

This clef  always stands upon the second line is used in treble & tenor.

This clef  called C-clef is set upon the middle line & is mostly used in counter.

This clef  called F-clef is set upon the fourth line & is used only in bass.



A Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver.

Notes

A musical staff with a treble clef and a key signature of one flat. It contains six notes: a semibreve (whole note), a minim (half note), a crotchet (quarter note), a quaver (eighth note), a semiquaver (sixteenth note), and a demisemiquaver (thirty-second note). The notes are placed on the lines and spaces of the staff.

Flat. Sharp. repeat. direct. slur. single bar. Double bar. Natural. Close.

A musical staff with a treble clef and a key signature of one flat. It contains seven symbols: a flat sign, a sharp sign, a repeat sign, a direct sign, a slur, a single bar line, a double bar line, a natural sign, and a close sign.

Common Time Moods.

First.

second.

third.

A musical staff with a treble clef and a common time signature. It contains three measures of music, each labeled 'First', 'second', and 'third'. The notes are: C4, D4, E4, F4, G4, A4, B4, C5.

Triple Time Moods.

First.

A musical staff with a treble clef and a triple time signature. It contains three measures of music, each labeled 'First', 'second', and 'third'. The notes are: C4, D4, E4, F4, G4, A4, B4, C5.

An Example of pointed notes.

A, natural flat Key.

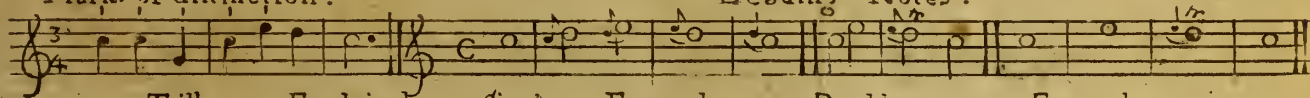
C, y # Key.

A musical staff with a treble clef. It contains two measures of music. The first measure is labeled 'A, natural flat Key' and the second measure is labeled 'C, y # Key'. The notes are: C4, D4, E4, F4, G4, A4, B4, C5.

Graces used in Musie.

Marks of distinction.

Leading Notes.



Trill,

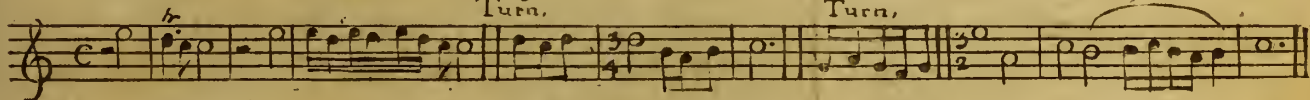
Explained.

Single
Turn.

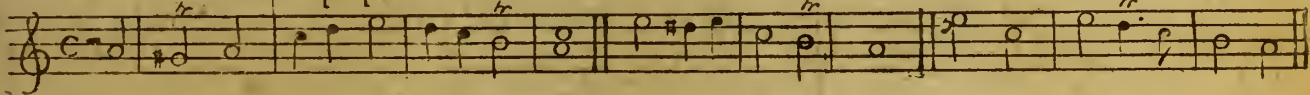
Example.

Double
Turn,

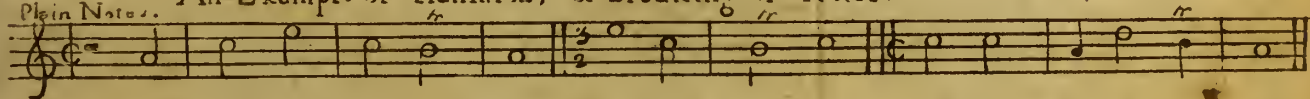
Examples.



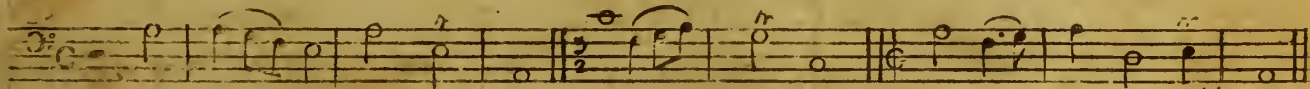
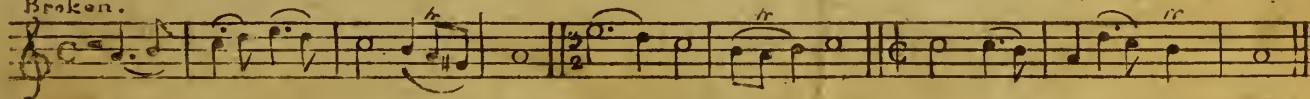
Notes proper to be Shaken.



Plain Notes. An Example of Transition, or breaking of Notes.



Broken.



Lessons for Tuning the Voice.

The musical score consists of five staves. The first four staves are melodic lines. The fifth staff is a chord chart for the notes *Mi*, *Mi*, *Mi*, *Mi*, *Mi*, *Mi*, *Mi*, *Mi*, *Mi*, *Mi*, *Mi*. Above the notes are various accidentals and labels: *B \flat* , *by flats.*, *A*, *D*, *Transposition of B-Mi.*, *G*, *B \flat* , *F*, *by sharps.*, *C*, *G*, *D*.

Invitation.

Let every mortal ear attend And every heart rejoice, The trumpet of the Gospel sounds With

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a bass clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written between the second and third staves.

an in-viting voice: The trumpet of the Gospel sounds With an in-viting voice with an in-viting voice.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a bass clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written between the second and third staves.

Come, let us seek our God to
 How pleas'd & blest was I To hear y^e people cry. Come, let us seek our
 Come,

day come.
 God to day, come & Yes with a cheerful zeal, we nest to zi- on hill.
 let us seek our God to day.

8.

1 27

8.

And there our vows and.

1 2

8.

And there our vows of hardours pay

2

8.

And there our vows of hon. and

1 2

And there our vows of ho - - - nours pay,

Sunday.

The instrumental accompaniment consists of four staves. The top staff is in treble clef with a 4/4 time signature. The second and third staves are in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some markings above the notes, possibly indicating fingerings or ornaments.

8
Rainbow.

The sea grows
The sea grows calm at thy command

cease to roar. And tempest cease to roar And tempest cease to roar.
And tempest cease to roar. And -
thy command And tempest cease to roar. And
calm at thy command. And tempest cease to roar. And

Plymouth.

C.M.

Musical score for 'Plymouth' in Common Time (C.M.). The piece is written for four staves. The first two staves are for the treble clef (right hand), and the last two are for the bass clef (left hand). The time signature is 3/2. The music consists of a series of notes, including quarter, eighth, and sixteenth notes, with some rests and accidentals.

Bromsgrove

C.M.

Musical score for 'Bromsgrove' in Common Time (C.M.). The piece is written for four staves. The first two staves are for the treble clef (right hand), and the last two are for the bass clef (left hand). The time signature is 3/2. The music consists of a series of notes, including quarter, eighth, and sixteenth notes, with some rests and accidentals.

Kingsbridge.

L. M.

Musical score for 'Kingsbridge' in 4/4 time. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second and fourth staves are bass clefs. The third staff is a treble clef. The music features a variety of note values including eighth and sixteenth notes, often beamed together, and rests.

Old 100th

L. M.

Musical score for 'Old 100th' in common time (C). It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second and fourth staves are bass clefs. The third staff is a treble clef. The music is primarily composed of quarter and eighth notes.

Wells

L. M.

Musical score for 'Wells' in G major, 4/4 time, L.M. The score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The melody is simple and hymn-like, featuring a mix of quarter and half notes with some rests.

Rochester

C. M.

Musical score for 'Rochester' in G major, 4/4 time, C.M. The score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The melody is more active than 'Wells', with many eighth and sixteenth notes.

All-Saints .

L.M.

Musical score for 'All-Saints' in 2/2 time. The score consists of four staves. The first staff is the vocal line, followed by the second and third staves as a piano accompaniment. The fourth staff is a bass line. The music is written in a key with one sharp (F#) and a common time signature of 2/2. The melody is simple and hymn-like, with many notes beamed together in groups of two or three.

Brook field .

L.M.

Musical score for 'Brook field' in 2/2 time. The score consists of four staves. The first staff is the vocal line, followed by the second and third staves as a piano accompaniment. The fourth staff is a bass line. The music is written in a key with one sharp (F#) and a common time signature of 2/2. The melody is simple and hymn-like, with many notes beamed together in groups of two or three.

Colchester.

C.M.

Musical score for 'Colchester' in Common Time (C.M.). The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The time signature is 3/2. The music features a variety of note values including minims, crotchets, and quavers, with some notes beamed together. There are several rests and dynamic markings throughout the piece.

St. Martin's

C.M.

Musical score for 'St. Martin's' in Common Time (C.M.). The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The time signature is 3/2. The music features a variety of note values including minims, crotchets, and quavers, with some notes beamed together. There are several rests and dynamic markings throughout the piece.

Wantage.

C. M.

Musical score for 'Wantage' in C major, 3/2 time. The score consists of four staves. The first staff is the treble clef, the second is the alto clef, the third is the treble clef, and the fourth is the bass clef. The music is written in a simple, homophonic style with a mix of eighth and sixteenth notes.

Bangor.

C. M.

Musical score for 'Bangor' in C major, common time. The score consists of four staves. The first staff is the treble clef, the second is the alto clef, the third is the treble clef, and the fourth is the bass clef. The music is written in a simple, homophonic style with a mix of eighth and sixteenth notes.

Portsmouth.

C. M.

Musical score for "Portsmouth" in Common Time (C.M.). The score consists of four staves. The first staff is the treble clef, the second is the alto clef, the third is the tenor clef, and the fourth is the bass clef. The key signature is one sharp (F#) and the time signature is common time. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

St. Patrick's.

C. M.

Musical score for "St. Patrick's" in Common Time (C.M.). The score consists of four staves. The first staff is the treble clef, the second is the alto clef, the third is the tenor clef, and the fourth is the bass clef. The key signature is one sharp (F#) and the time signature is common time. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

Sutton.

S.M.

Musical score for 'Sutton' in 3/2 time, marked S.M. (Slow Motion). The score consists of four staves: two for the upper system (treble and bass clefs) and two for the lower system (treble and bass clefs). The music is written in a simple, rhythmic style with many whole and half notes.

Little Marlborough.

S.M.

Musical score for 'Little Marlborough' in 3/4 time, marked S.M. (Slow Motion). The score consists of four staves: two for the upper system (treble and bass clefs) and two for the lower system (treble and bass clefs). The music is written in a simple, rhythmic style with many quarter and eighth notes.

St. Hellens.

P. M.

The musical score is written on eight staves. The first four staves are grouped by a brace on the left. The first staff begins with a treble clef and a 3/2 time signature. The second staff has a treble clef. The third staff has a treble clef. The fourth staff has a bass clef. The remaining four staves are also in treble clef. The music is written in a simple, handwritten style with various note values and rests.

Rejoice. ye righteous in y^e Lord; This work be- longs to you: Sing of his name his

ways his word. How ho- ly just & true! His mer- cy & his righteou- nels: Lo!

heav'n & earth pro-claim His works of nature & of grace
 Reveal his wondrous name

St. Ann's.

C M

PSALM III.

C.M.

20

Look down O Lord re-gard my Cry look down O Lord regard my

Look down O Lord re-gard my Cry look down O Lord look down O Lord regard my

Look down O Lord re-gard my Cry Look down O Lord re-gard my

I'm close beset

Cry on Thee my hopes depend I'm close beset without

I'm close beset without Al-ly

I'm close beset without Al-ly

without

Al ly I'm close

be

Al-ly

I'm close beset

without

Al ly

I'm close

be thou my shield &

I'm close beset

I'm close

be thou my shield & Friend

thou my shield & friend

be thou

be thou my shield & Friend

be thou

my shield

& Friend

be thou my shield & friend be thou my

be thou my shield & friend

be thou

my

CXXXVI.

Lord of the worlds above, How pleasant and how fair, The

The dwellings of thy

The dwellings of thy love. thy

:S:

The

thy

To thine abode my Heart a

dwellings of y dwellings of thy love thy Earthly Temples are :S:

To thine abode n

Love The of thy Love thy

:S:

To

Love The of

---spires. To &c.

Heart aspires - To thine abode my heart aspires, with warm desires to see my God.

thine abode my Heart a...spires with &c.

To thine abode my Heart aspires.----

New Suffield.

L. M.

Norwich.

S. M.

:S:

:S:

:S:

:S:

My sorrows like a flood, Impatient of restraint: In-

In-to thy bosom

In-to thy bosom O my

In-to thy bosom O

to thy bosom O, in-to thy bosom O my God, Pour out a long com-plaint.

O in-to thy bosom O my God,

God,

Great God attend while we sing, The joys that from thy fountains springs. To spend one

To spend one day with the on

To spend one day with ^e on earth exceeds

day with the on earth To spend one day with ^e on earth exceeds a thousand days of mirth. 1 2

earth To be.

Farmington.

'Tink mighty God... on feeble man; How few his hours! how short his span!

short from y^e crad-les to y^e graye: Who can se-cure his

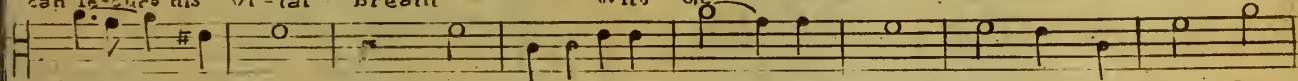
Who can se-cure his vi-tal

Who can se-cure his vi-tal breath
Dz.



can se-cure his vi-tal breath

Who



vi-tal breath

who

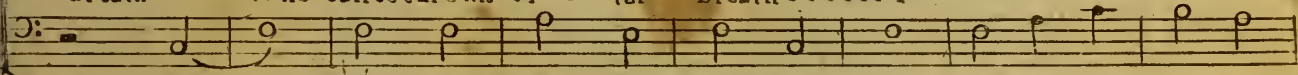
Against the bold do-



breath:

Who con-se-cure his vi-tal

breath



Who

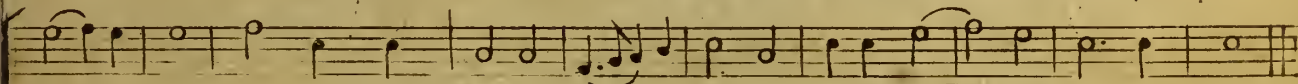
can

se-cure

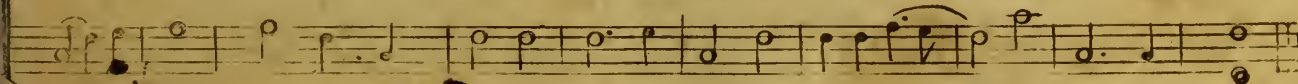
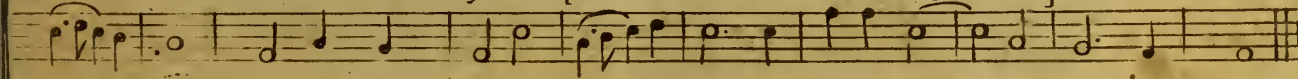
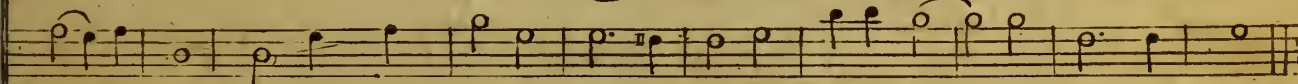
his

vi-tal

breath



mands of death with skill to fly or power to save, with skill to fly or power to save



Milford.

If angels sung Saviours birth, If

If angels sung Saviours Saviours

If angels sung Saviours birth, If

If angels sung Saviours birth If

We well may we well may i-mi-

birth on that au-spicious morn'g. We well may i-mi-tate i-mi-tate

their mirth, we well may i-mi-

We well may imitate their mirth we well may i-mi-tate

-tate.

now he again is born, now he again is born

-t- their mirth, now he again is born --- now he a-gain now he again is born

-tate.

now he again is born

now he again is born, now he

Orford.

now he again is born, now he

now he again is born, now he

now he again is born, now he

now he again is born, now he

now he again is born, now he

Stafford.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and the same key signature. The music consists of several measures of notes and rests.

See what a living stone, The builders did refuse: Yet

Second system of musical notation, consisting of a treble staff and a bass staff. The treble staff continues the melody from the first system. The bass staff provides a harmonic accompaniment. The lyrics are written below the staves.

Yet God hath built his Church there: ---

Third system of musical notation, consisting of a treble staff and a bass staff. The treble staff continues the melody. The bass staff continues the accompaniment. The lyrics are written below the staves.

God hath built his Church there: --- on. In spi-rit of con-stant Jewry

Fourth system of musical notation, consisting of a treble staff and a bass staff. The treble staff continues the melody. The bass staff continues the accompaniment. The lyrics are written below the staves.

Church, yet God has built his Church there: --- on. Yet God has

This page contains a handwritten musical score for a piece titled "Landaff". The score is organized into four systems, each consisting of two staves. The first system begins with a treble clef on the top staff and a bass clef on the bottom staff. The second system continues with the same clefs. The third system uses a treble clef for the top staff and a bass clef for the bottom staff. The fourth system also uses a treble clef for the top staff and a bass clef for the bottom staff. The music is written in a style characteristic of 18th or 19th-century manuscript notation, featuring various note values, rests, and accidentals. The paper shows signs of age, including some staining and discoloration.

Thro' all y^e changing scenes of life, In trouble & in joy g.

The praises of my

The praises of my God shall

praises of my God shall still, The praises the

The praises of my God the praises of my God shall still,

God shall still the praises of my God shall still

still the the

my heart

my Heart & Tongue im-ploy, my heart & Tongue im-ploy

my Heart

Ely

Worcester.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves begin with a whole rest for the first four measures, followed by a melodic line in the fifth measure.

Who bring salvation on their tongues, & words of peace re-veal.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The melody continues across both staves.

Who stand on zions hill

How beautiful are their feet.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The melody continues across both staves.

Who bring sal-va-tion on their tongues, And words of

How charming, 'charming is

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The melody concludes in the final measure of the system.

their voice! how sweet the tidings are! Zi-on Zi-on be-

Zi-on behold thy favour King He reigns and

Zi-on behold thy Saviour King He

hold thy favour King He reigns & triumphs here He

King He reigns & triumphs here, Zi-on He

triumphs here, Zi-on King He

Zi...on

Triumphs here Zi...on behold thy saviour King Hereigns & triumph: here

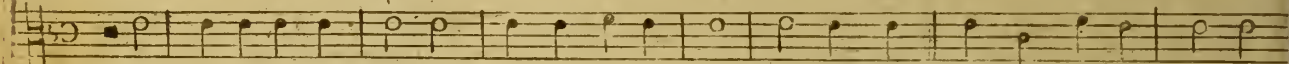
Zi...on

- Parindon.

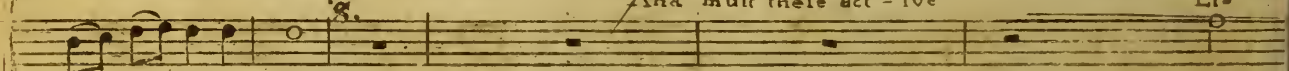
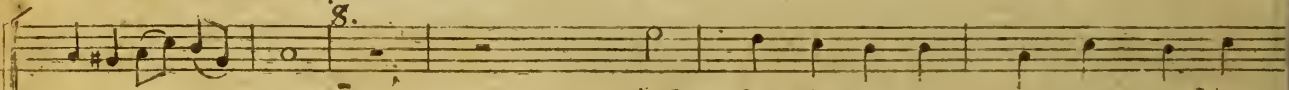
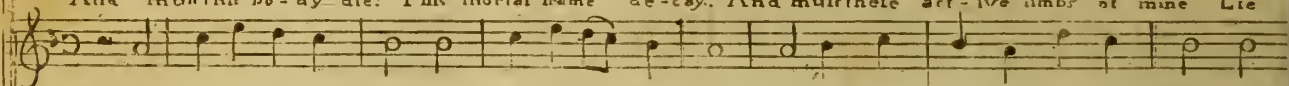
St Michaels

A handwritten musical score for a piece titled "St Michaels". The score is written on eight staves, organized into two systems of four staves each. The first system includes a treble clef on the top staff, a 3/2 time signature, and a key signature of one flat (B-flat). The notation consists of various note values, including quarter, eighth, and sixteenth notes, as well as rests and beams. The second system continues the piece and concludes with a double bar line and repeat dots on the bottom staff. The paper is aged and shows some staining.

Maryland.



And must this bo- dy die: This mortal frame de- cay? And must these act- ive limbs of mine Lie

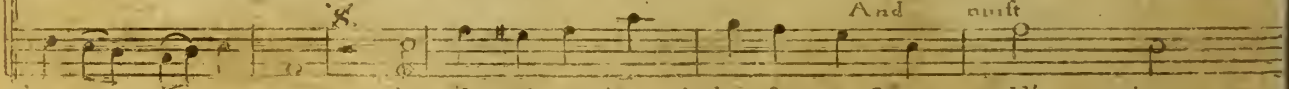


And must these act- ive Lie



mould'ring in the clay?

And



And must

And must these act- ive limbs of mine Lie mould- - - ring

mould'ring in the clay, Lie mould'ring in the clay, Lie mould'ring in the clay.
 rust these active limbs of mine Lie mould'ring in the clay, Lie mould'ring in the clay.
 limbs of mine Lie mould'ring in the clay, Lie mould'ring in the clay.
 in the clay: --- And must these Lie the-

Utoxeter.

Moreton.

This page contains a handwritten musical score for a piece titled "Moreton." The score is organized into two systems, each consisting of four staves. The first system includes a treble clef on the top staff and a bass clef on the bottom staff, with a 3/2 time signature. The music is written in a style characteristic of 18th-century manuscript notation, featuring various note values, rests, and phrasing slurs. The second system continues the composition, ending with double bar lines on the top and bottom staves. The paper shows signs of age, including some staining and wear at the edges.

Musical notation for the first system, including treble and bass staves with a key signature of one sharp (F#) and a common time signature (C). The notation features various note values, rests, and phrasing slurs.

Thy words y^e raging wind controul, And rule the boist'rous deep Thou mak'st y^e sleeping billows

Musical notation for the second system, including treble and bass staves with a key signature of one sharp (F#) and a common time signature (C). The notation features various note values, rests, and phrasing slurs.

Musical notation for the third system, including treble and bass staves with a key signature of one sharp (F#) and a common time signature (C). The notation features various note values, rests, and phrasing slurs.

roll, The ro - - - ling billows sleep. The rolling billows sleep.

Musical notation for the fourth system, including treble and bass staves with a key signature of one sharp (F#) and a common time signature (C). The notation features various note values, rests, and phrasing slurs.

Bethlehem.

Musical notation for the first system, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/2 time signature. The bass staff begins with a bass clef, the same key signature, and a 2/2 time signature. The music consists of various note values including quarter, eighth, and sixteenth notes, along with rests.

While shepherds watch their flocks by night, All feasted on the ground, The Angel of the Lord came

Musical notation for the second system, continuing from the first. It features a treble staff and a bass staff with the same key signature and time signature. The lyrics are written below the treble staff.

Musical notation for the third system, continuing from the second. It features a treble staff and a bass staff with the same key signature and time signature. The lyrics are written below the treble staff.

F,

The Angel &c

And

The Angel &c. And

Lord came down, & glory shone a...rou - - - - - nd, And glo-

glory shone a...round, The An-gel &c. And

a...rou - - - - - nd, And

ry and glo - - - - - ry & glo - ry shone a...round 1 2

ry and glo - - - - - ry & glo - ry shone a...round 1 2

ry and glo - - - - - ry & glo - ry shone a...round 1 2

ry and glo - - - - - ry & glo - ry shone a...round 1 2

God is our refuge in distress: A present help when dangers press: In him undaunted, well confide:

8. The' earth &c. — And moun- tains

8. The' earth were from her cen ter tost, And

8. The' &c. — And mountains Torn

The earth were from her center tost, And mountains in the o - - - cean tost, The' &c.

in the ocean lost, Torn Ye. -

mountains in the ocean lost, Torn. picemeal - by the, roar-ing tide.

picemeal by the roaring tide, Torn Ye. -

Torn Ye. -

Willington.

L. M.

Ye tribes of Adam join With heav'n & earth & seas, And offer notes divine To your Creator

Ye - ho - ly throng of An - gels bright, In

Ye ho - ly throng of

praise

Ye ho - ly throng of An - gels bright, Ye &c.

Ye ho ly throng of An - gels bright, Ye &c.

In

worlde of light &c.

Angels bright, In worlde of light be-gin the song.

1 2

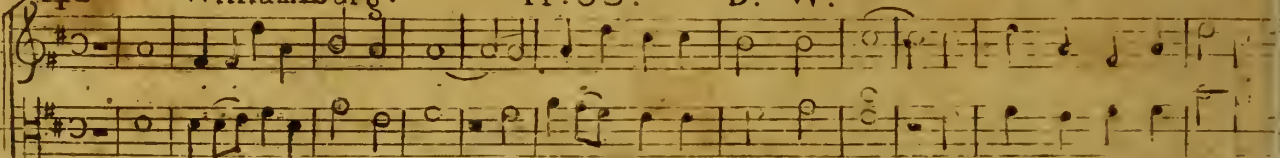
1 2

1 2

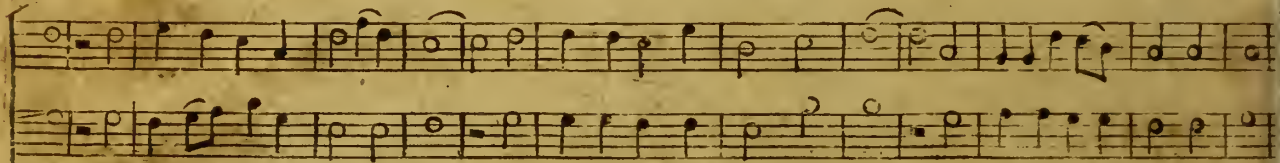
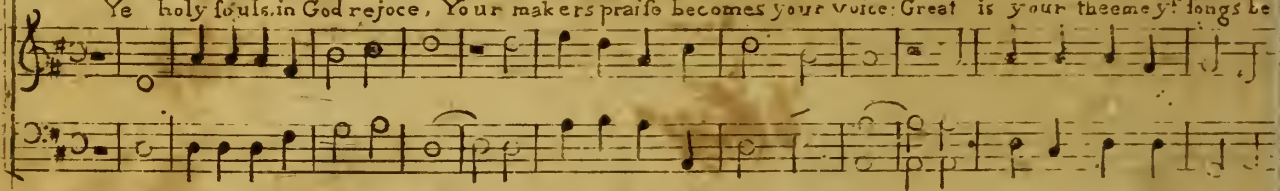
1 2

Detailed description: This system contains the first two staves of a musical score. The top staff is a vocal line in treble clef with lyrics 'worlde of light &c.' and 'Angels bright, In worlde of light be-gin the song.' The second staff is a piano accompaniment line in treble clef. The third staff is a vocal line in bass clef with lyrics 'Angels bright, In worlde of light be-gin the song.' The fourth staff is a piano accompaniment line in bass clef. The music is in 3/4 time and features first and second endings marked with '1' and '2'.

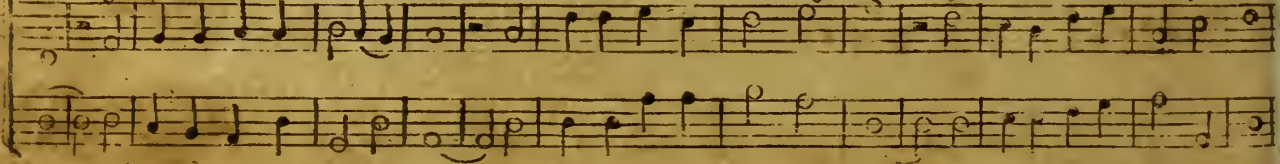
Detailed description: This system consists of four staves of piano accompaniment. The top two staves are in treble clef, and the bottom two staves are in bass clef. The music continues from the first system, featuring various rhythmic patterns and melodic lines.



Ye holy souls, in God rejoice, Your makers praise becomes your voice: Great is your theme: y^e songs be



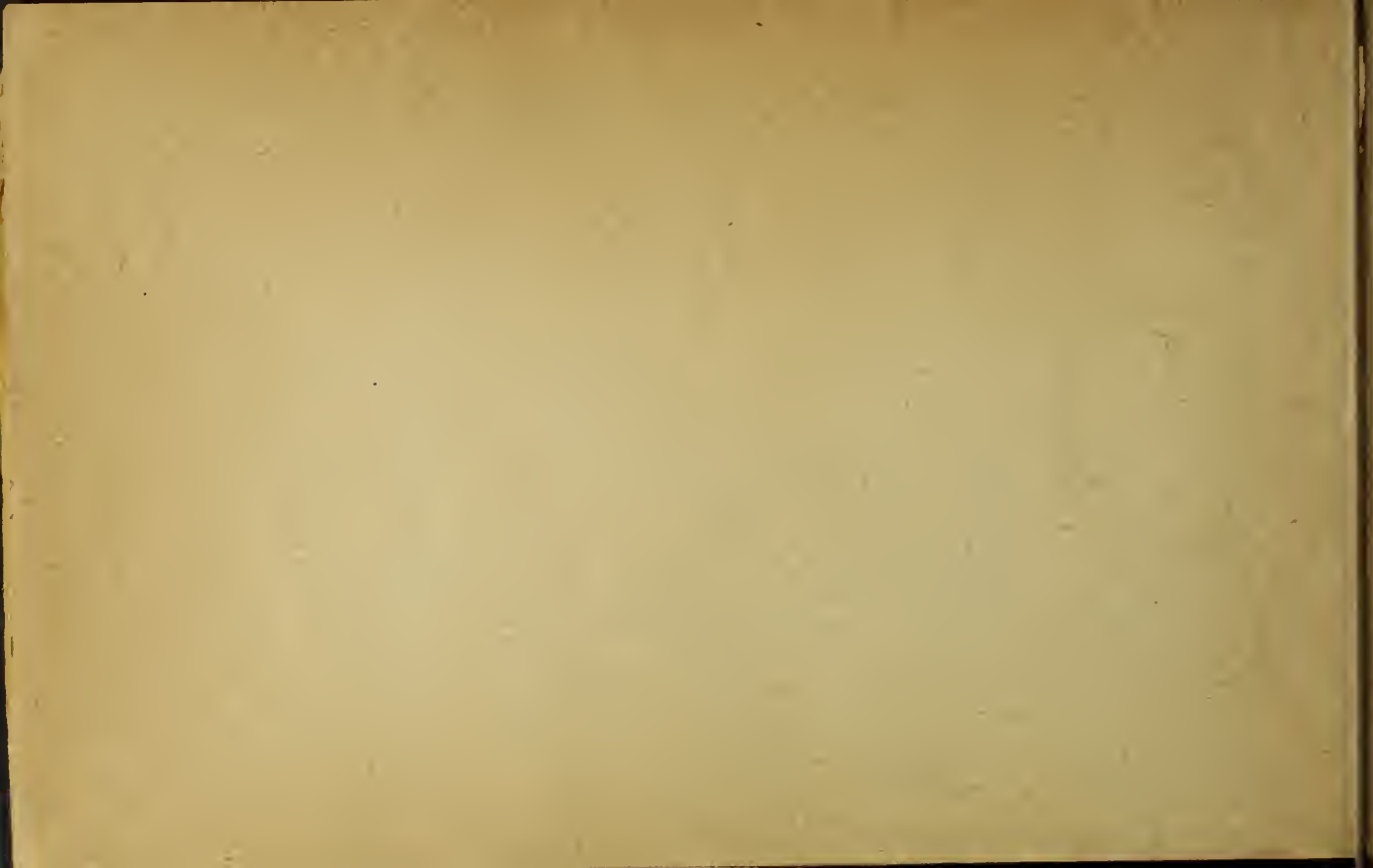
new: sing of his name, his word, his ways, His works of nature and of grace, How wise & holy, just & true:











Harvard University,
DEC 3 1898-

