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THE

ESSEX HARMONY,

OR

MUSICAL MISCELLANY.

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 Praise 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."

NEWBURYPORT : 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.

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PREFACE.

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 fuging 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 hepes 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. TheScale 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.‡ TheTreble 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 threeMinims.
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 faw 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 ſounded full, but the other Notes ought to be ſtruck and ended ſoft, ſwelling the ſound as the air may require. This method of ſounding 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.

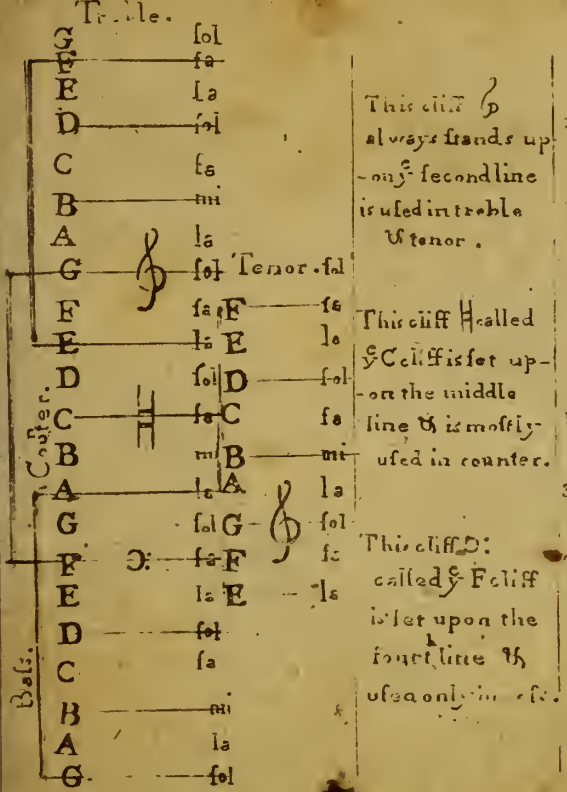
Another grace which is very ornamental, when well performed, is called Transition : That is, to slur or break a Note, to soften the roughness of a leap, which if performed with ease, by lightly sliding over the intermediate Notes, is a most beautiful part of music. [See the examples.] It is best however 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 fuging 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	Pſalm 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	Wonnage	14
Landaff	31	Do. 122	6	Wells	11
Little Marlboro'	16	Do. 136	22	Worceſter	34
Maryland	38				



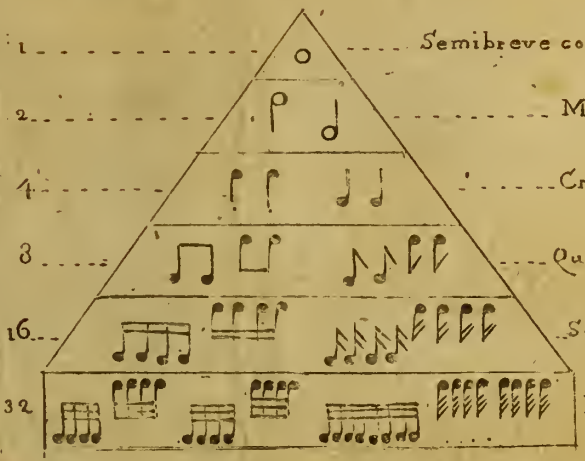
This cliff 𝄞 always stands upon the second line is used in treble & tenor.

This cliff 𝄡 called 𝄡 C cliff is set upon the middle line & is mostly used in counter.

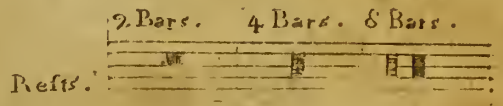
This cliff 𝄢 called 𝄢 F cliff is set upon the fourth line & used only in bass.

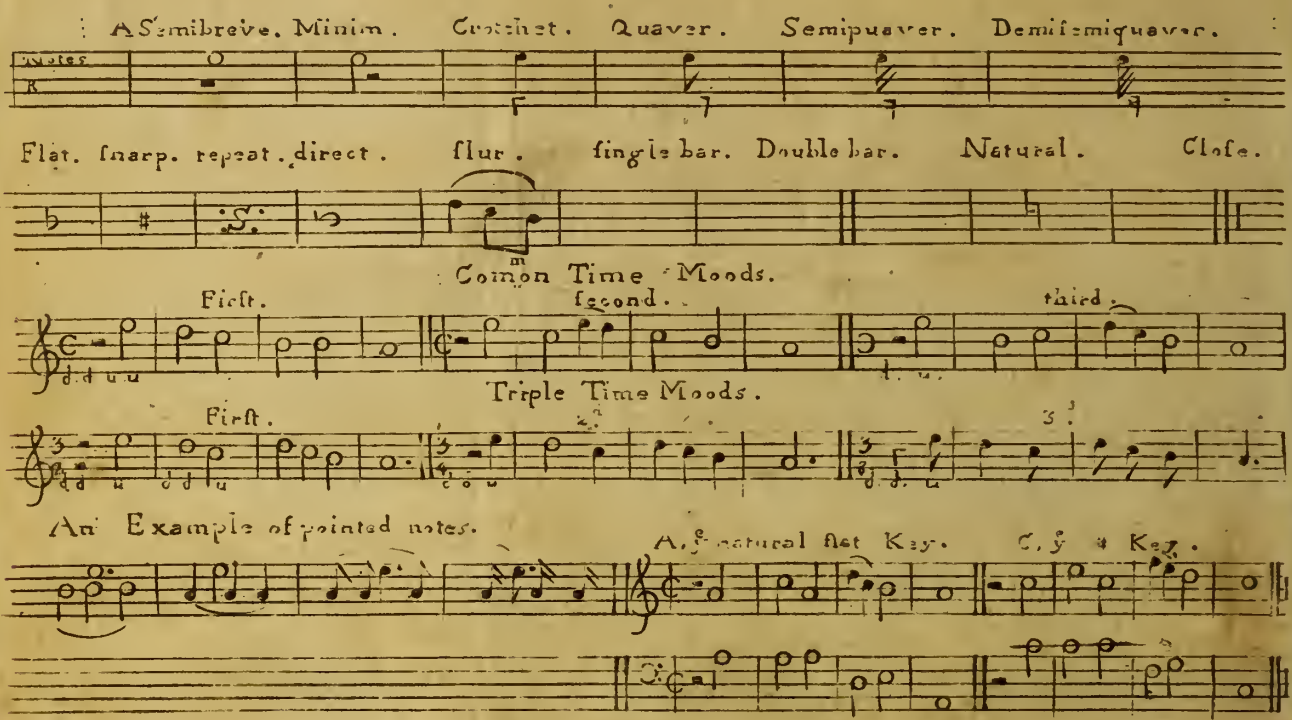
A

Proportion of the notes.

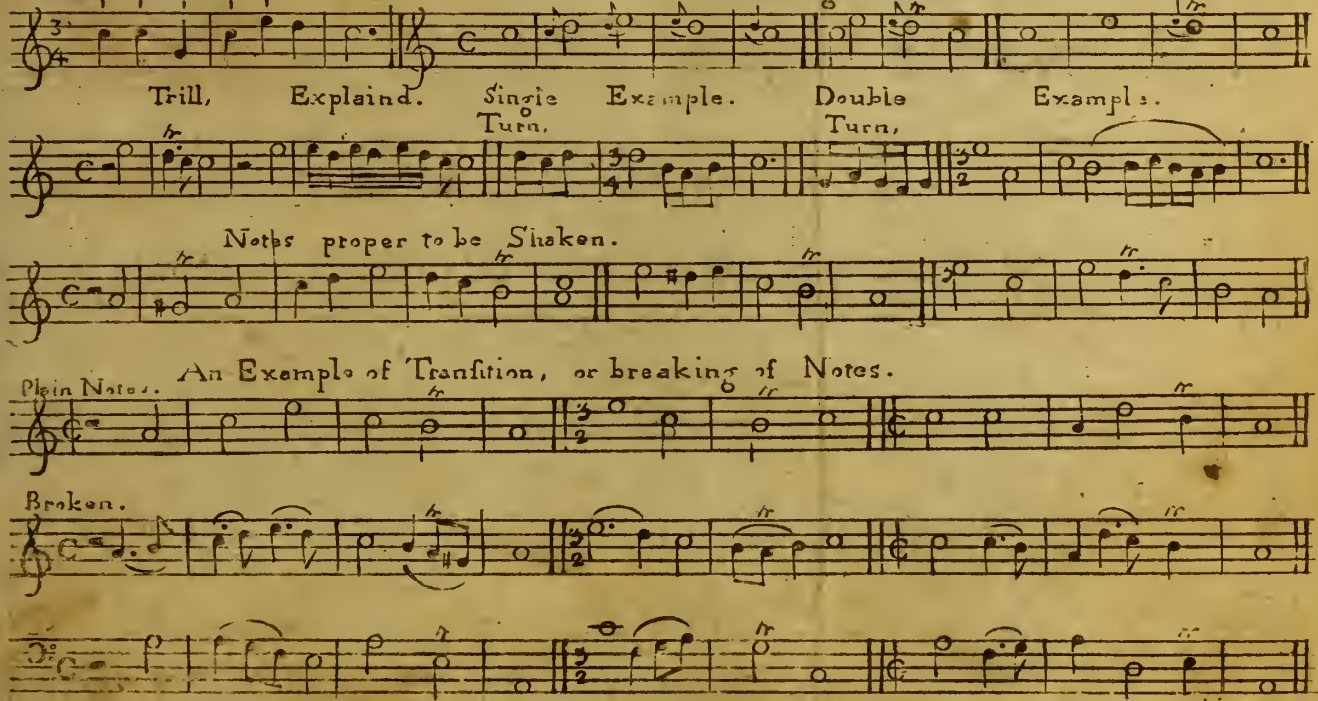


The rests are in the same proportion, except the Semibreve, which fills a bar in all moods of time.

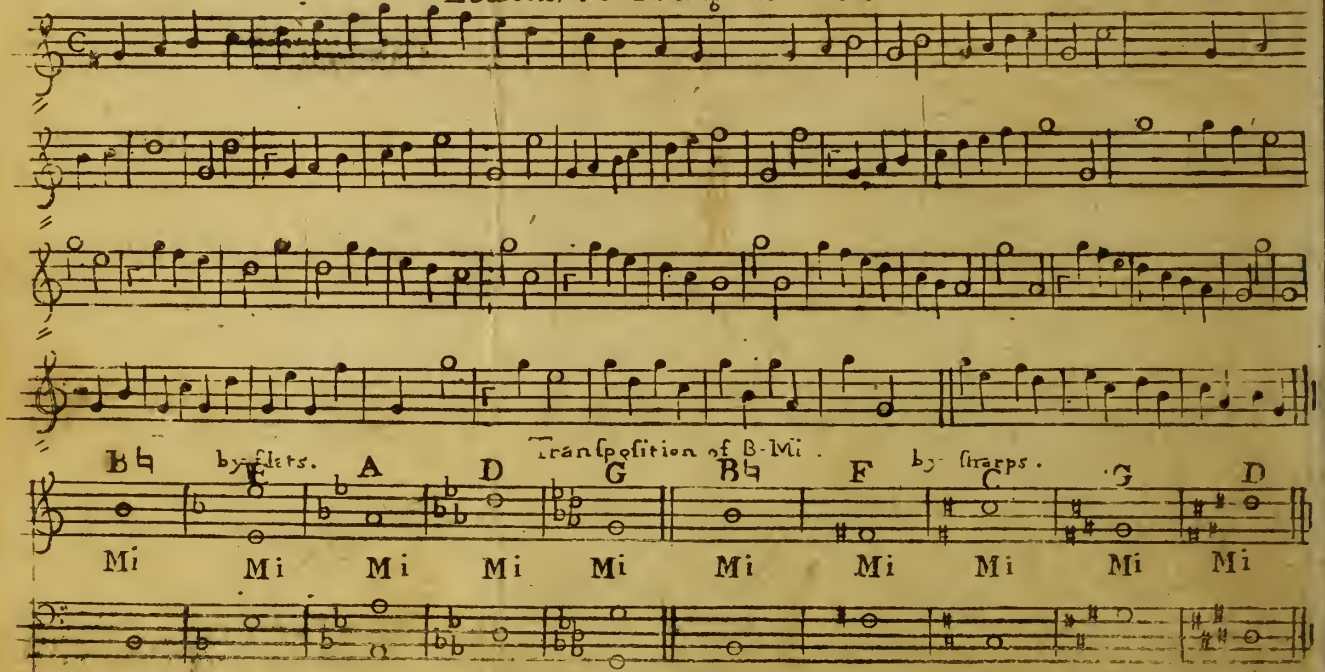


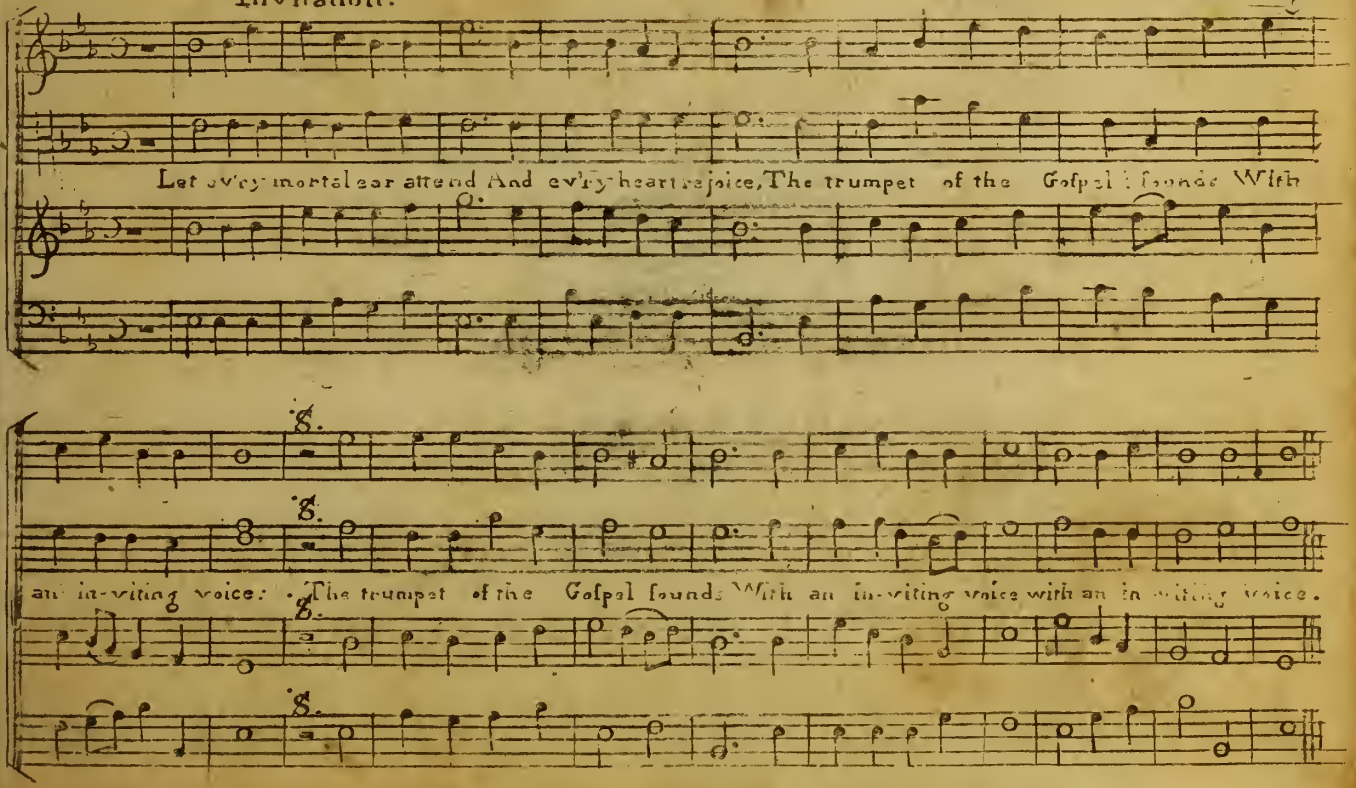

A Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver.
Notes
Rests
Flat. Sharp. repeat. direct. slur. single bar. Double bar. Natural. Close.
Common Time Moods.
First.
second.
third.
Triple Time Moods.
First.
An Example of pointed notes.
A, g natural flat Key.
C, g # Key.

Graces uſed in Muſic.



Leſsons for Tuning the Voice.



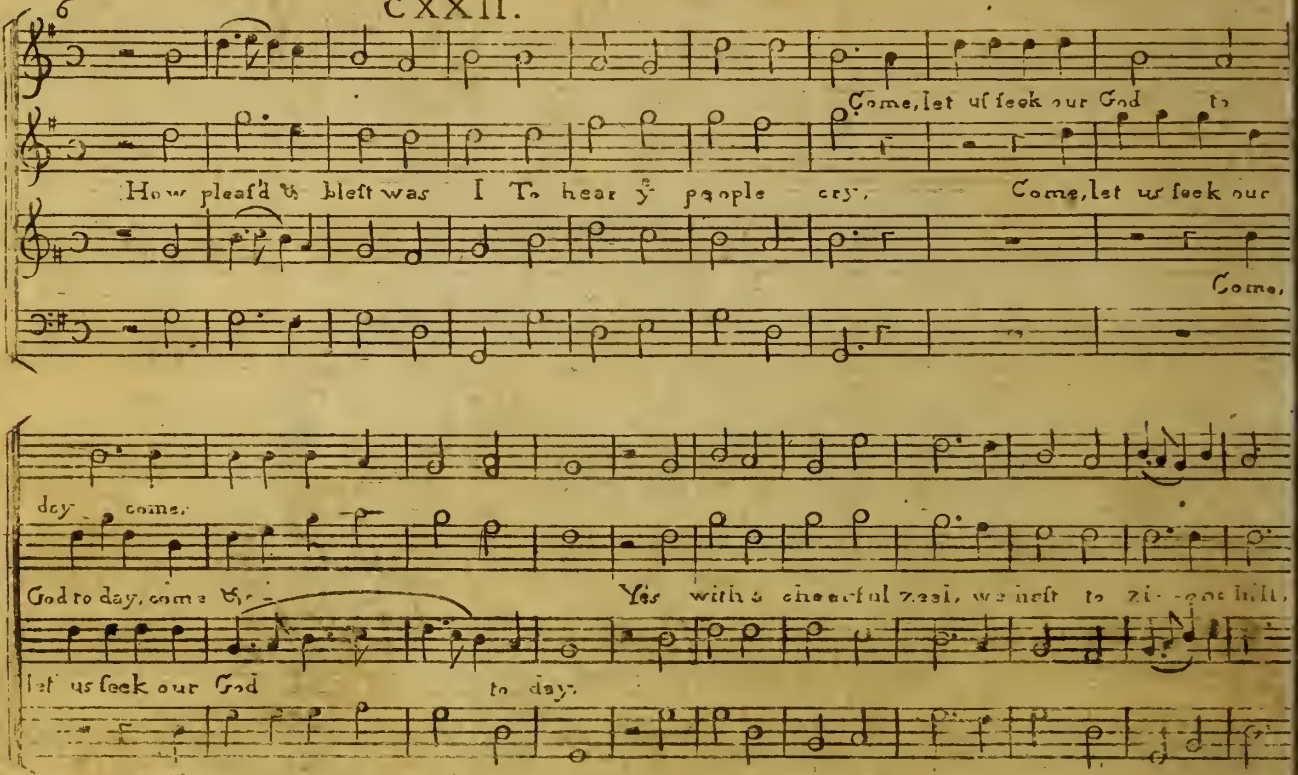


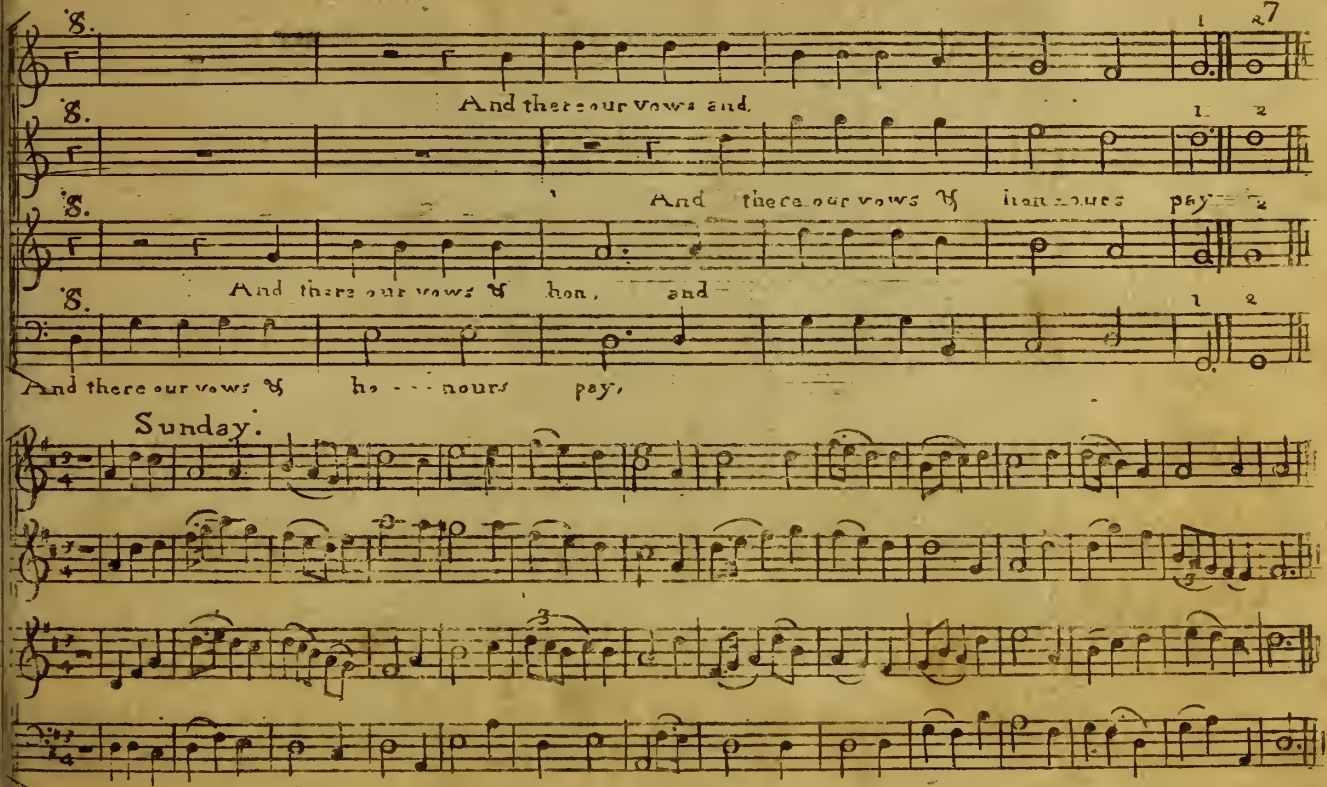
Invitation.

Let ev'ry mortal ear attend And ev'ry heart rejoice, The trumpet of the Gospel sounds With

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

CXXII.


Come, let us seek our God to
How pleas'd & blest was I To hear ye people cry, Come, let us seek our
Come,
day come,
God to day, come &c
Yes with a chearful zeal, we hast to Zi-ons hill,
let us seek our God to day.
me,


And there our vows and.
And there our vows & honours pay
And there our vows & hon, and
And there our vows & ho - - - nours pay,
Sunday.

Rainbow.

Tis by thy strength ŷ mountains stand, God of eternal pow'r. The sea grows calm at thy command

The sea grows calm at

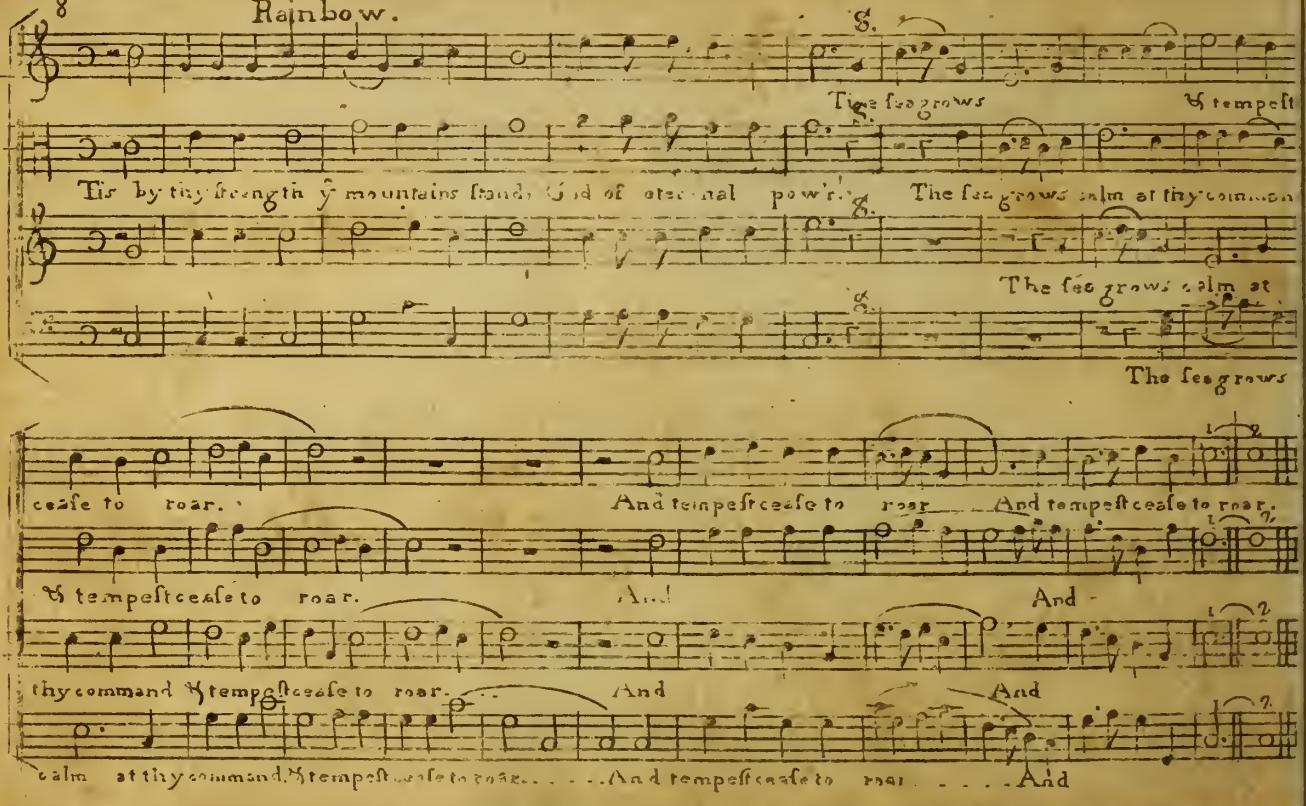
The sea grows

cease to roar. And tempest cease to roar And tempest cease to roar.

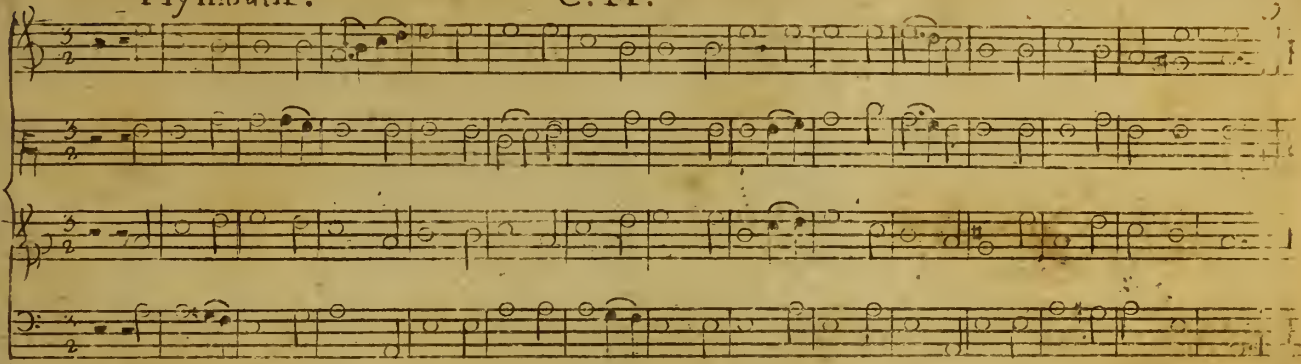
& tempest cease to roar. And And

thy command & tempest cease to roar. And And

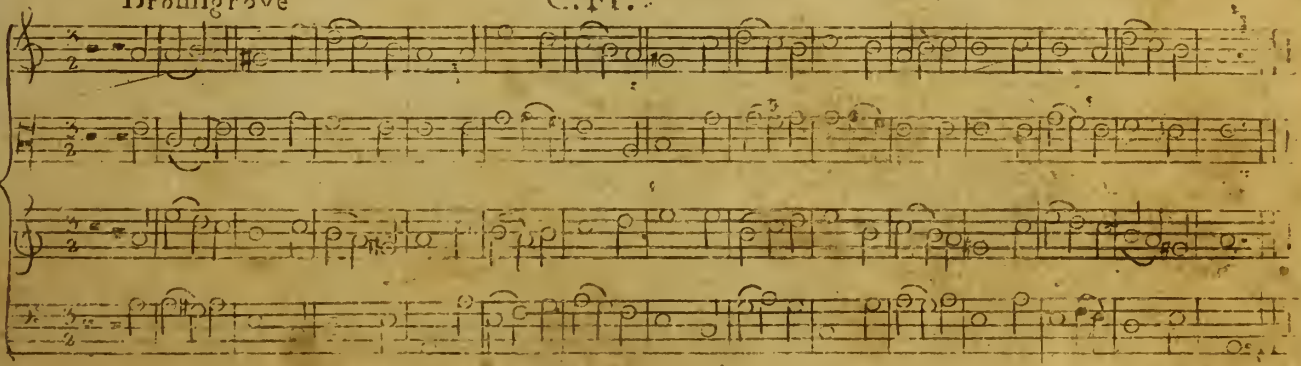
calm at thy command. & tempest cease to roar. . . . . And tempest cease to roar . . . . And



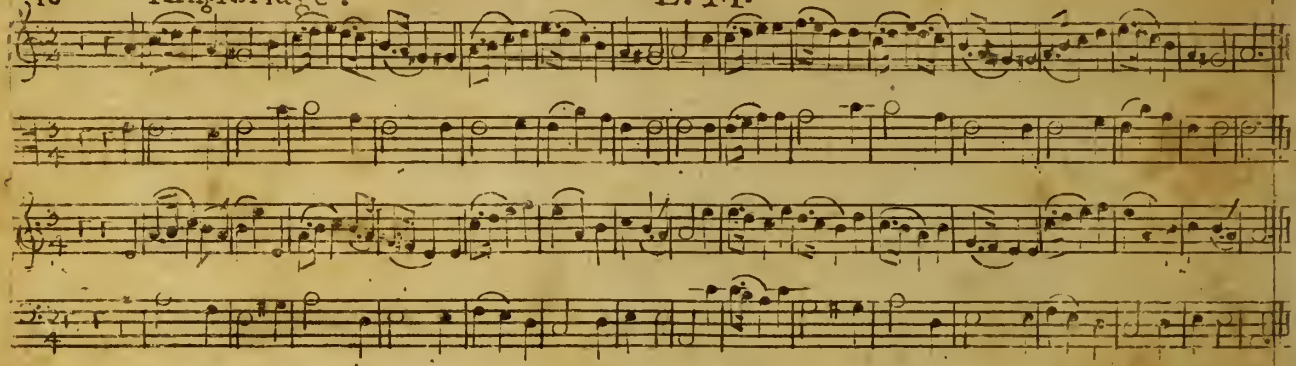
Plymouth. C.M.



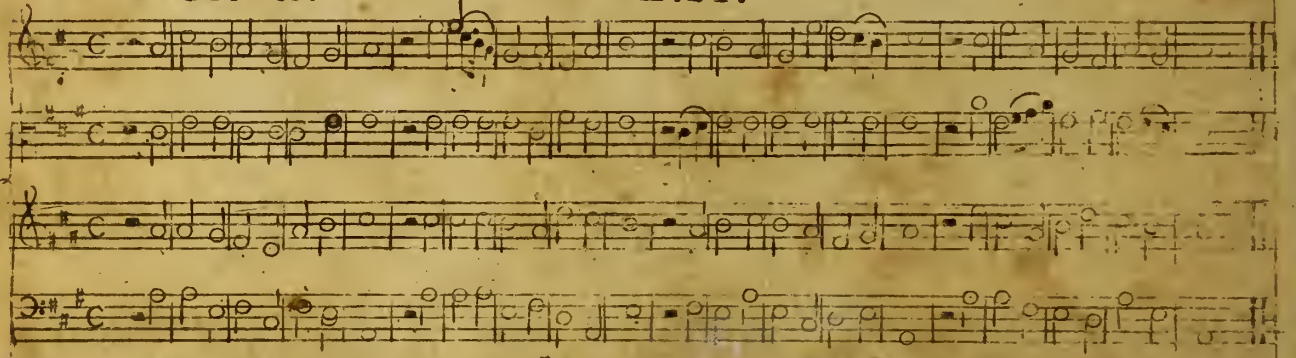
Bromsgrove C.M.



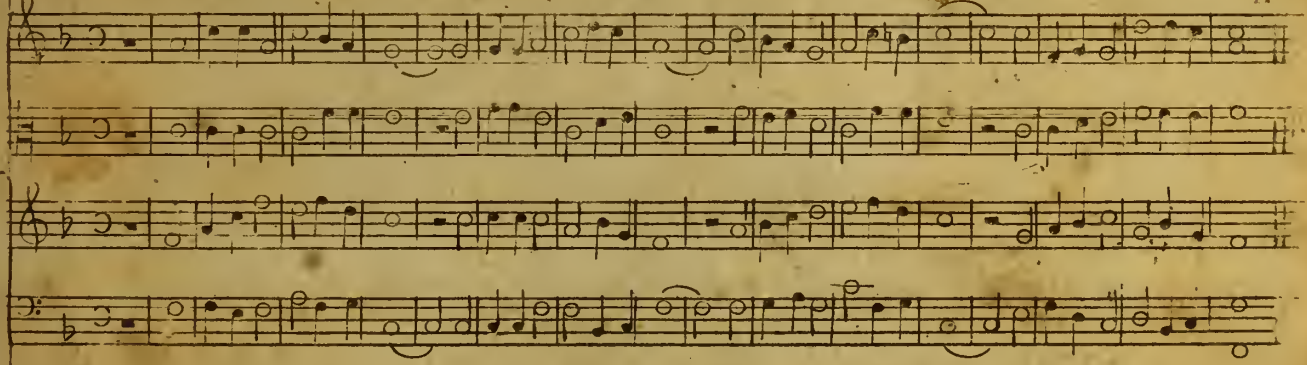
Kingsbridge. L. M.



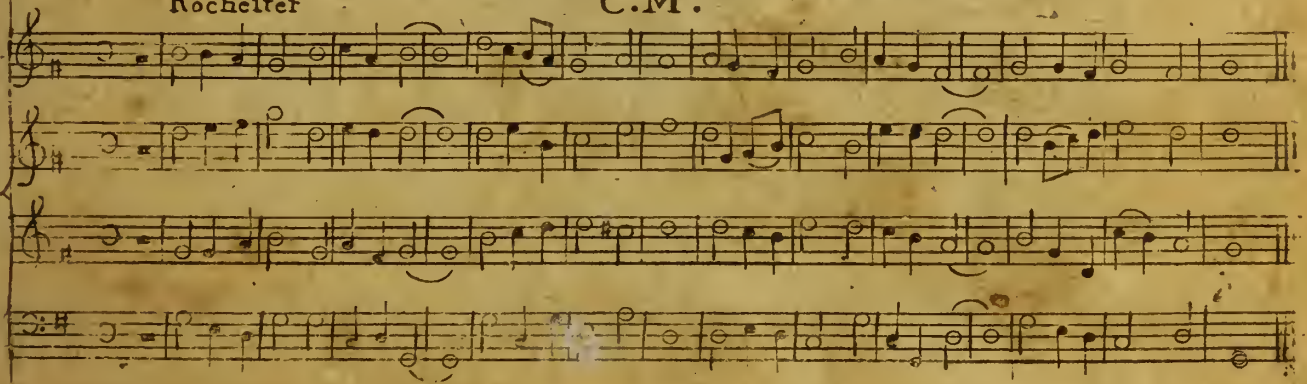
Old 100th L. M.



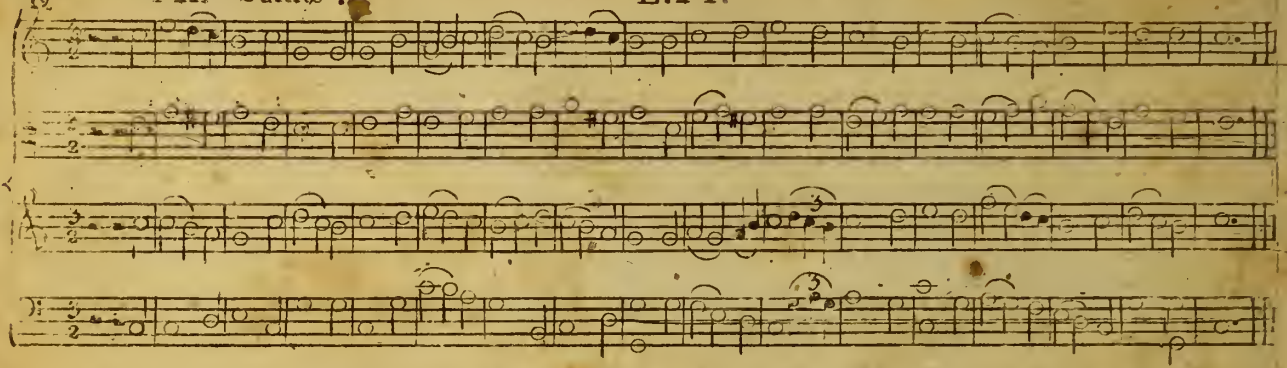
Wells L. M.



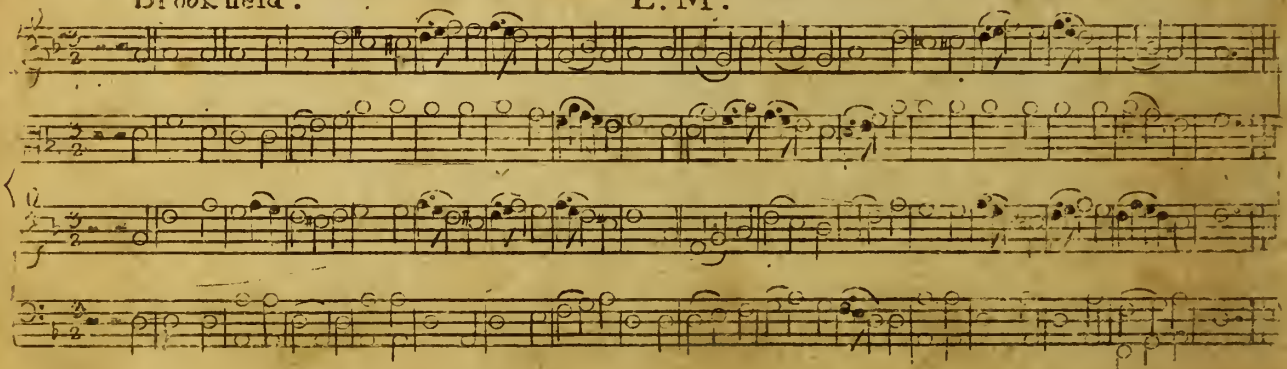
Rochester C.M.



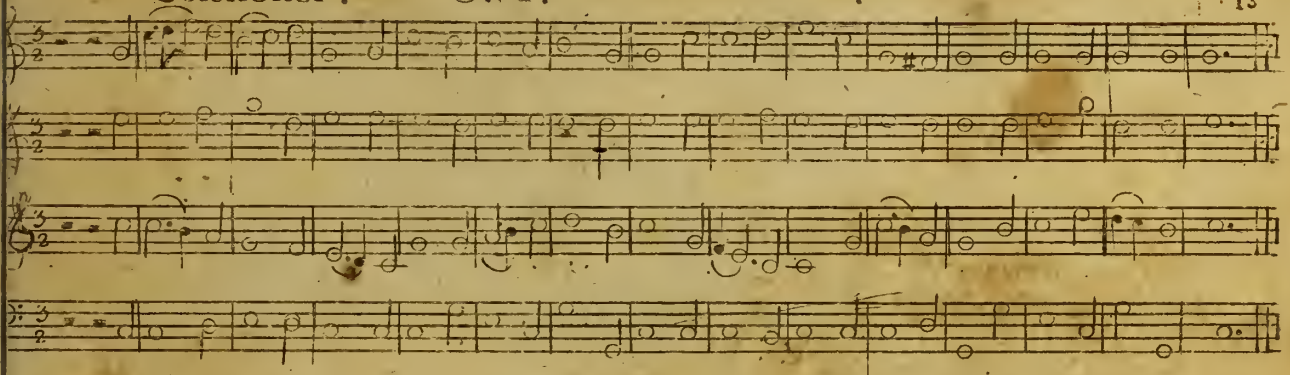
All- Saints . L.M.



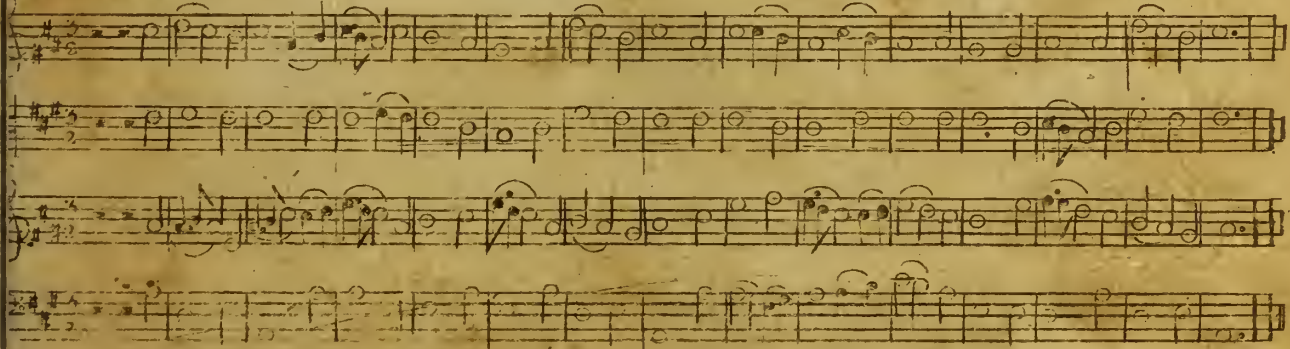
Brookfield . L.M.



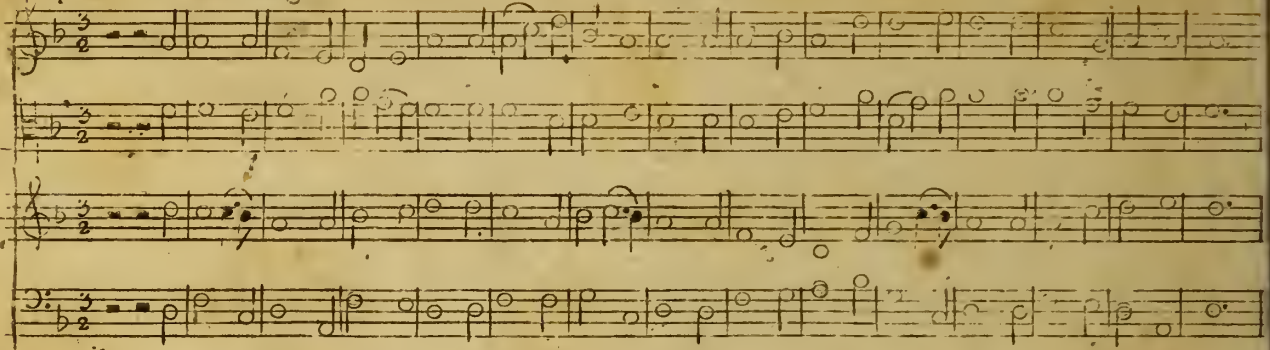
Colchester. C.M.



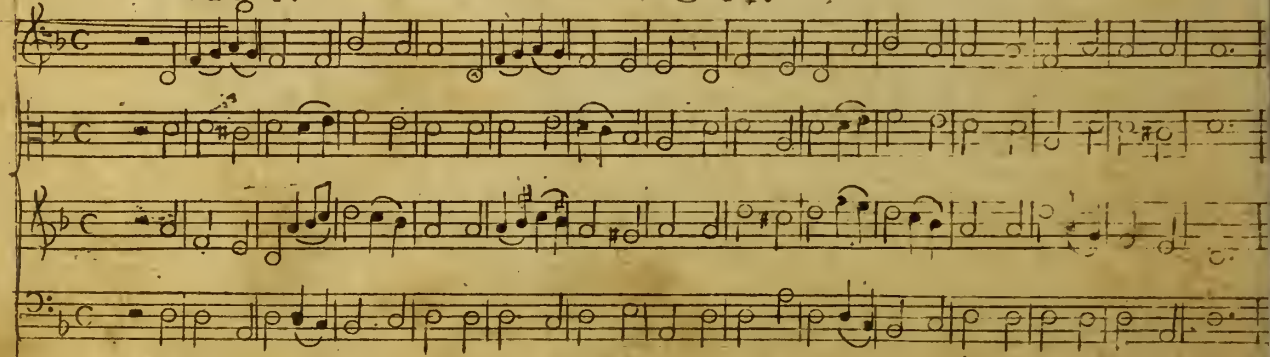
St. Martin's C.M.



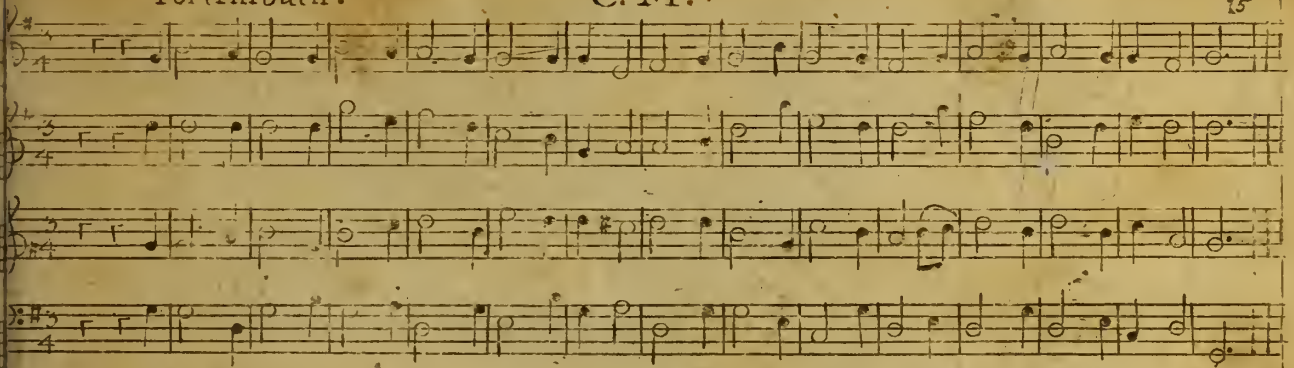
Wantage. C. M.



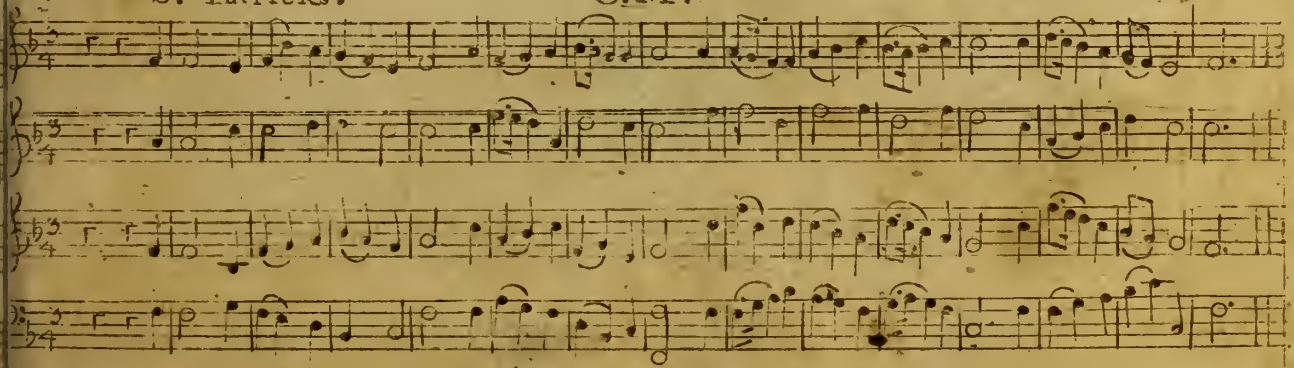
Bangor. C. M.



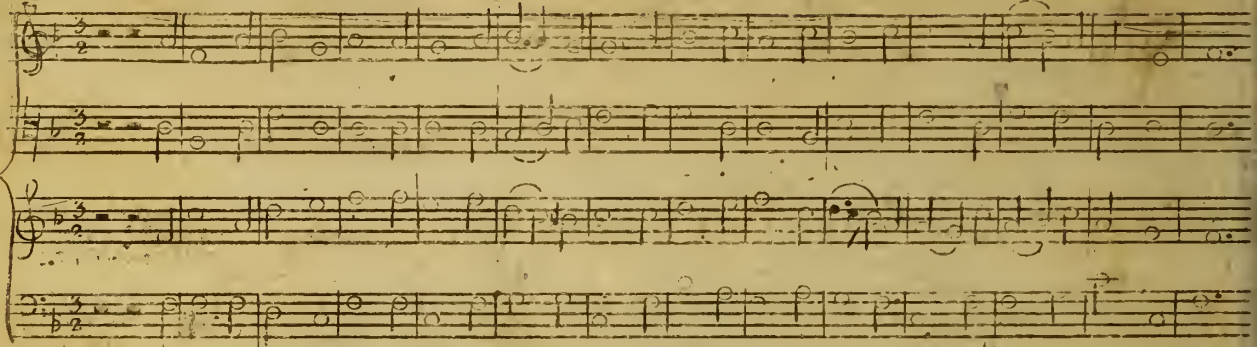
Portsmouth. C. M.



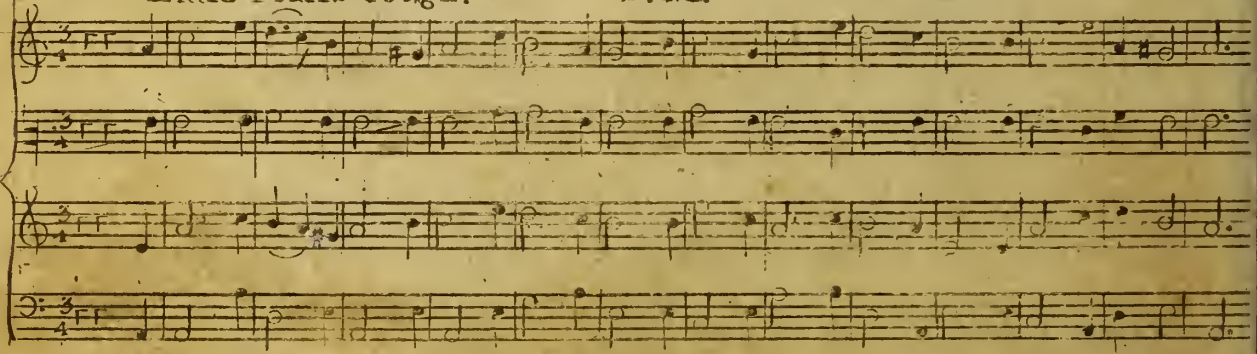
St. Patrick's. C. M.

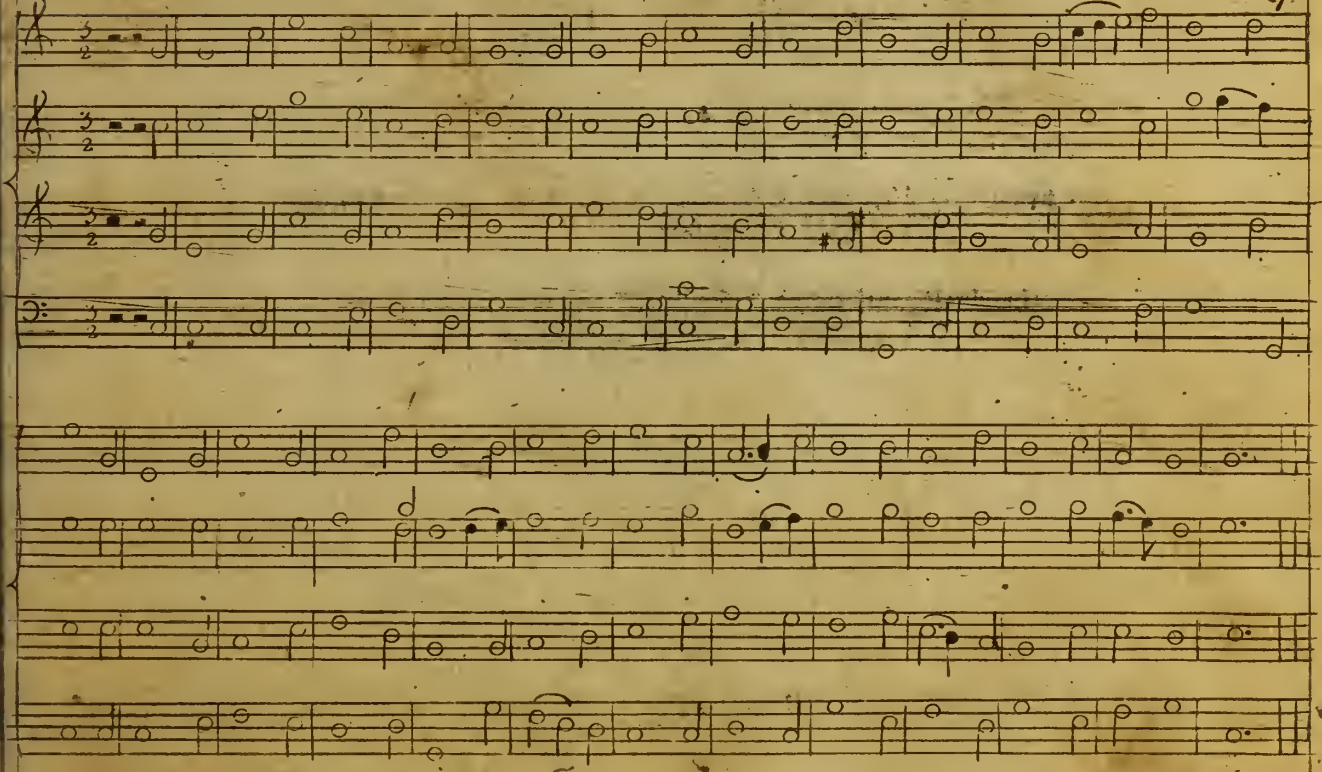


Sutton. S.M.

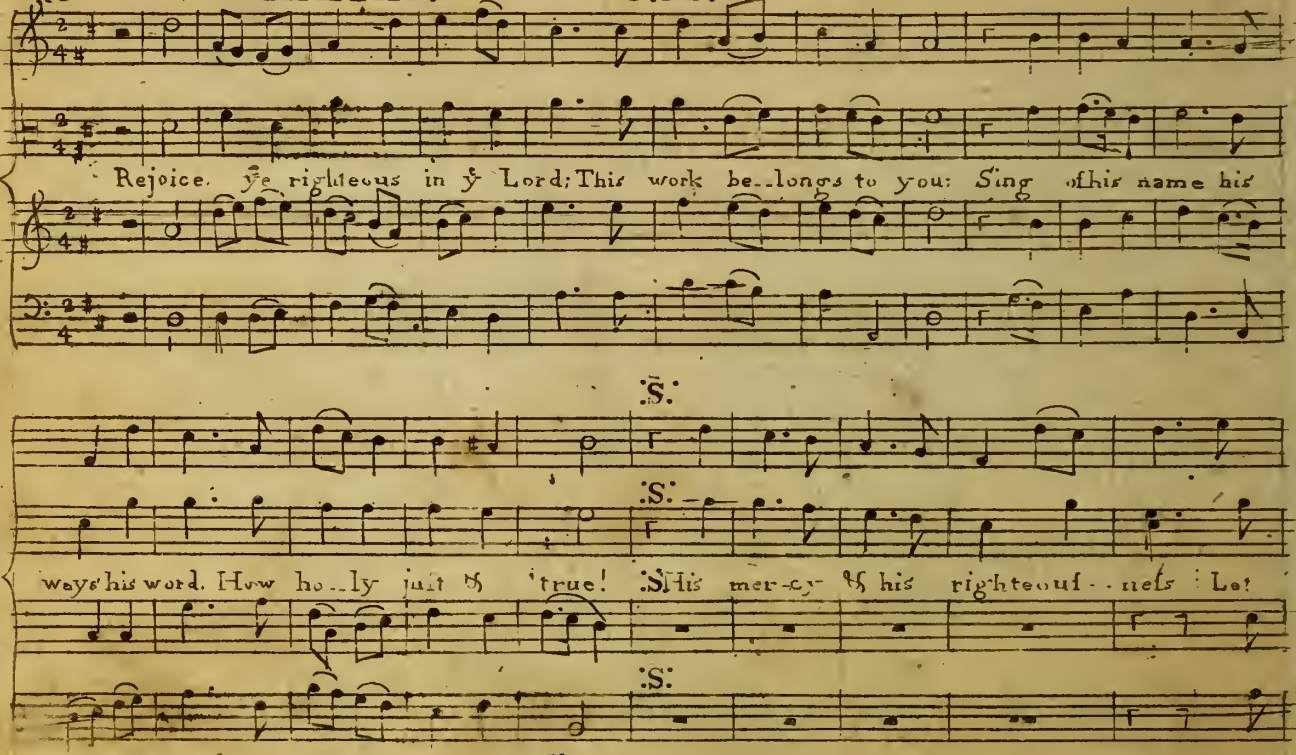


Little Marlborough. S.M.





XXXIII. C.M.

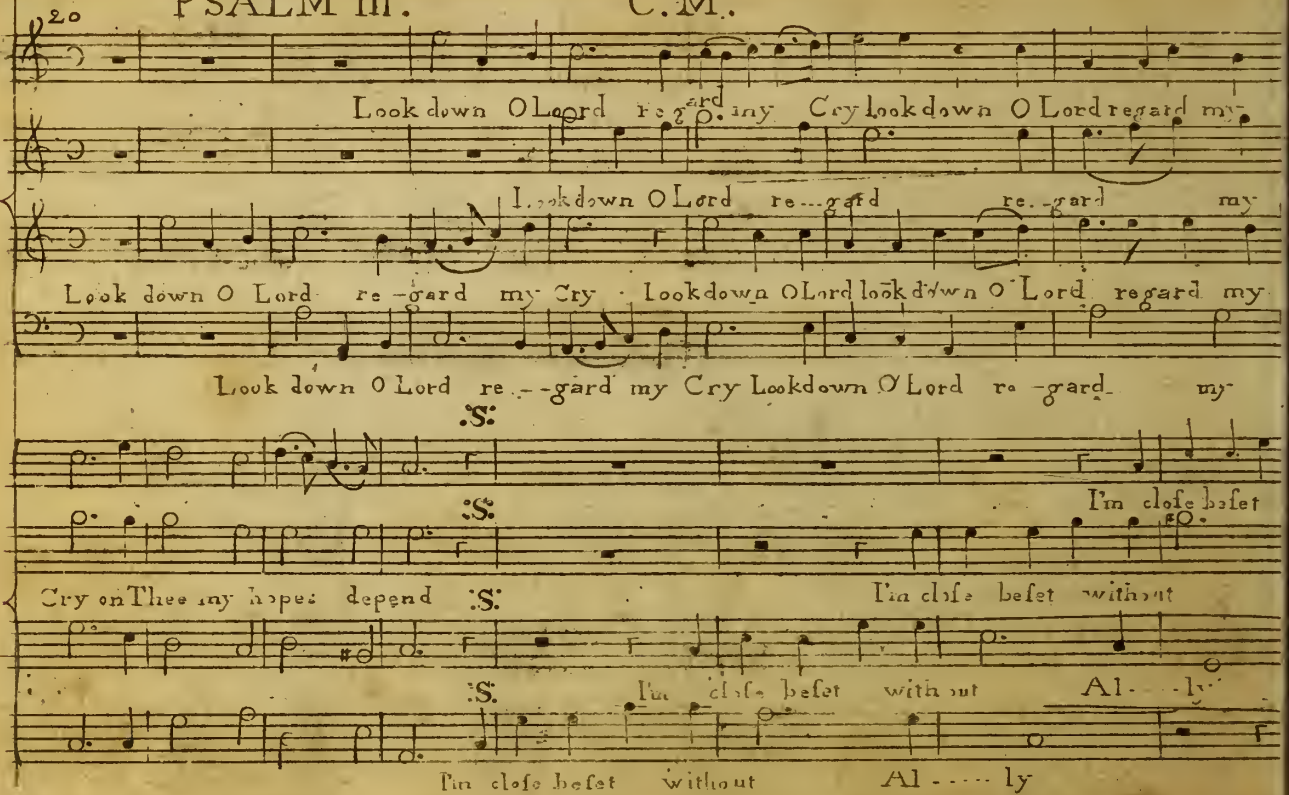

Rejoice, ye righteous in ỹ Lord; This work be-longs to you: Sing of his name his
S.
S.
ways his word. How ho-ly just & true! His mer-cy & his righteous-nets Let
S.

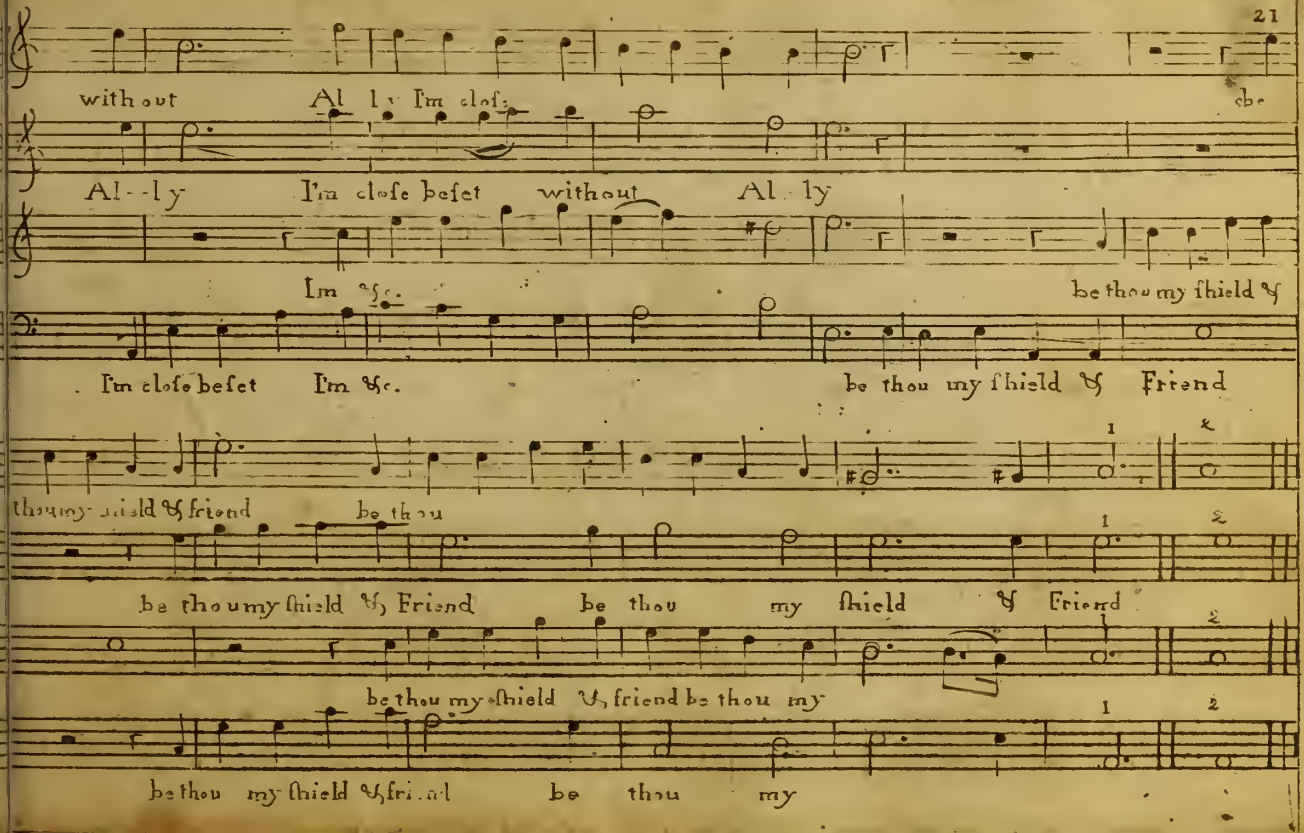
heav'n & earth pro-claim His works of nature & of grace

Reveal his wond'rous name

St. Ann's. C M

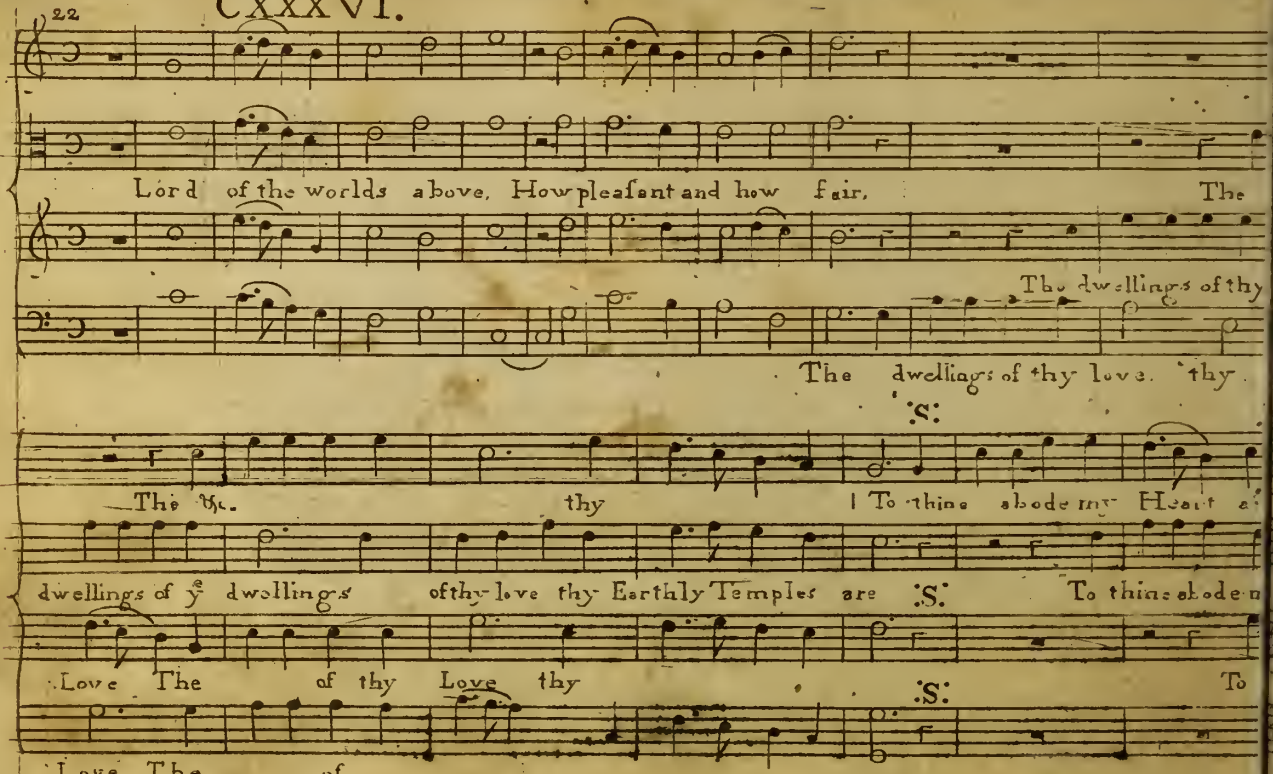
PSALM III. C.M.

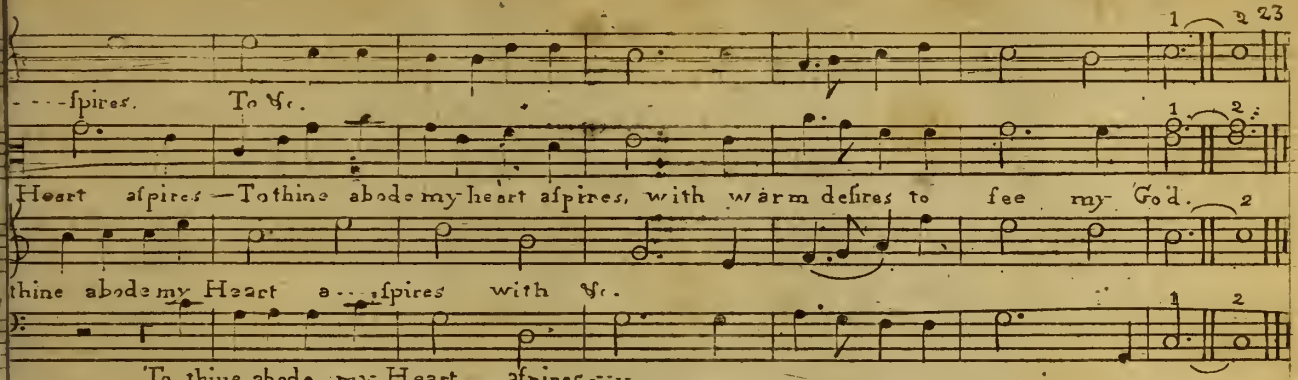

Look down O Lord regard my Cry look down O Lord regard my
Look down O Lord re-gard re-gard my
Look down O Lord re-gard my Cry Look down O Lord look down O Lord regard my
Look down O Lord re--gard my Cry Look down O Lord re-gard my
:S:
:S:
I'm close beset
Cry on Thee my hopes depend :S: I'm close beset without
:S: I'm close beset without Al--ly
I'm close beset without Al---ly


without Al ly I'm cloſe
Al--ly I'm cloſe beſet without Al ly
I'm &c.
be thou my ſhield & friend
I'm cloſe beſet I'm &c.
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

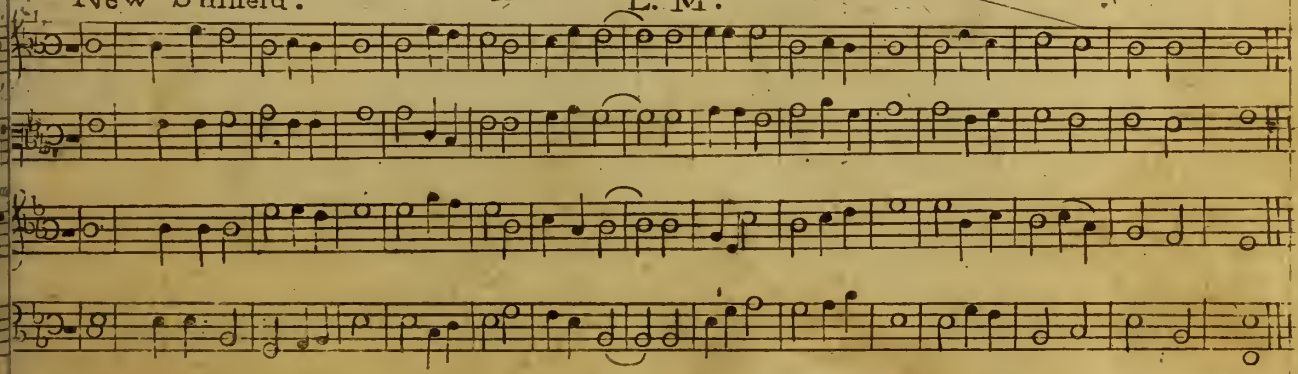
22

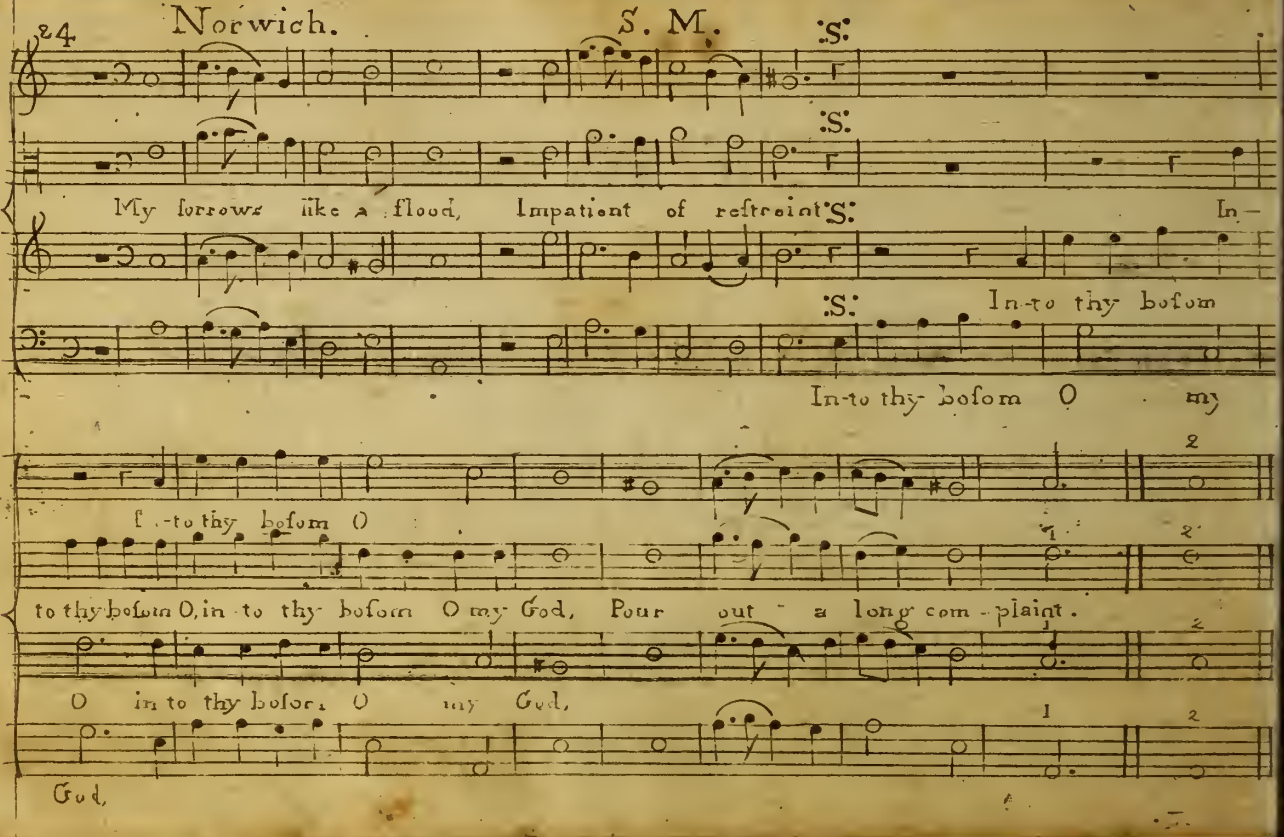
CXXXVI.


Lord of the worlds above, How pleasant and how fair, The
The dwellings of thy
The dwellings of thy love. thy
:S:
The dwellings of thy
To thine abode my Heart a
dwellings of y^e dwellings of thy love thy Earthly Temples are :S: To thine abode m
Love The of thy Love thy :S: To
Love The of



New Suffield. L. M.




Norwich.
S. M.
My sorrows like a flood, Impatient of restraint In-
In-to thy bosom
In-to thy bosom O my
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,

Bridgwater. L.M. S.

S.

Great God attend while zi - on sings, The joys that from thy presente springs. S. To spend one

S.

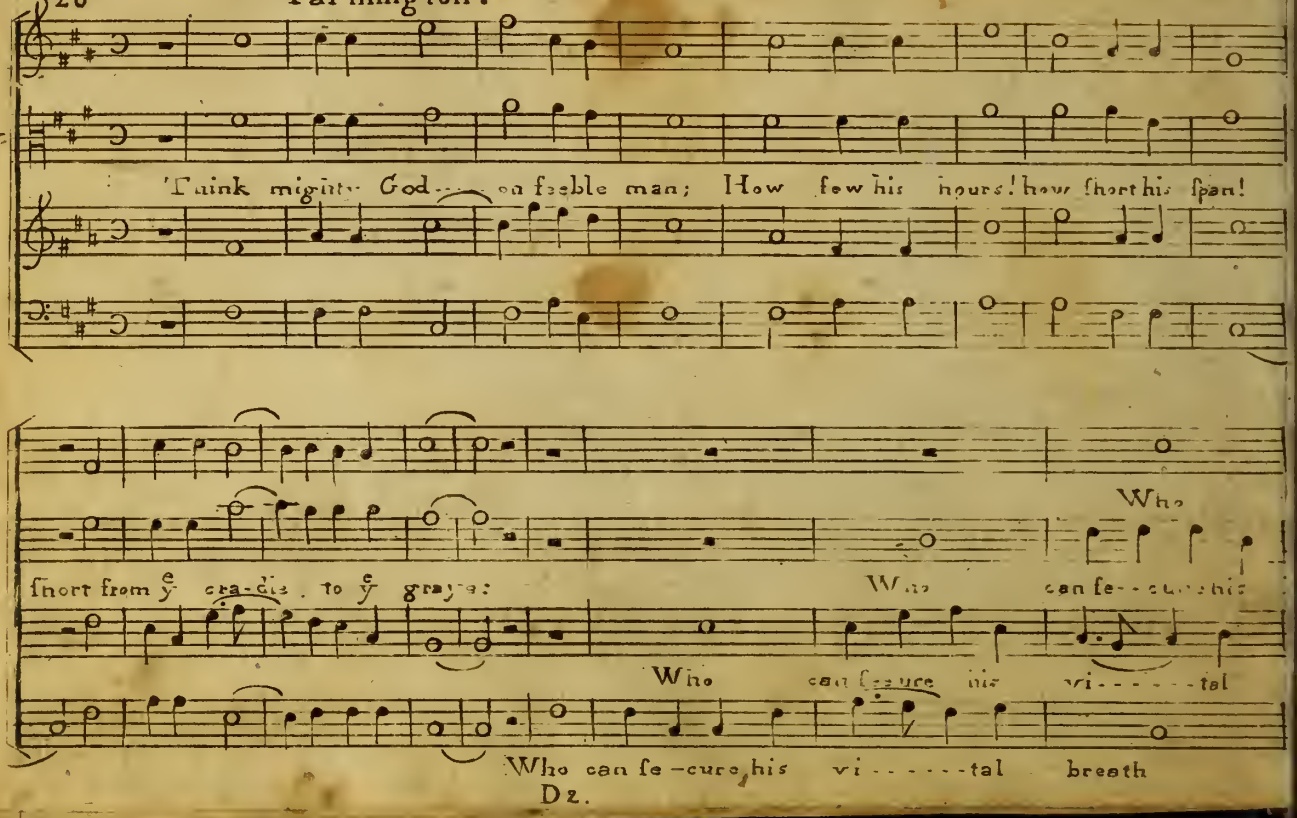
To spend one day with the on

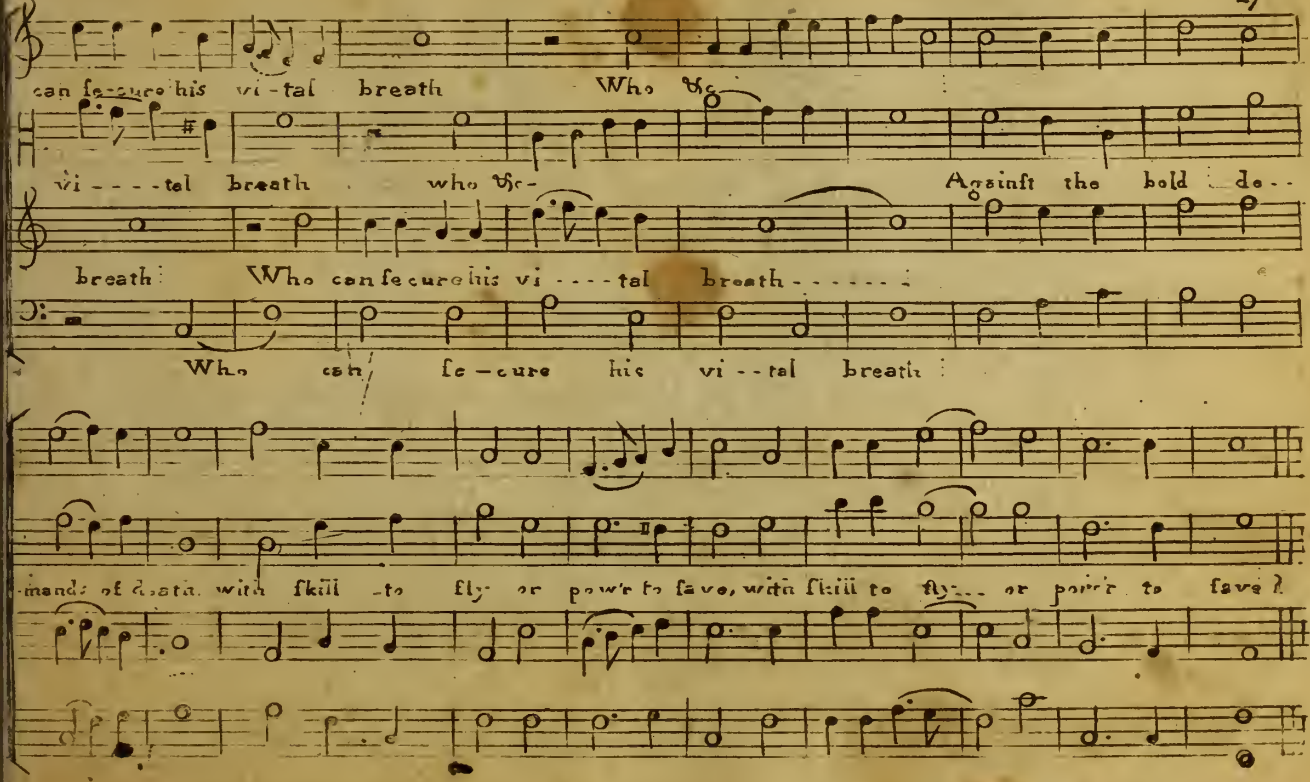
To spend one day with ye on earth ex - ceeds

day with the on earth To spend one day with ye on earth exceeds a thousand days of mirth.

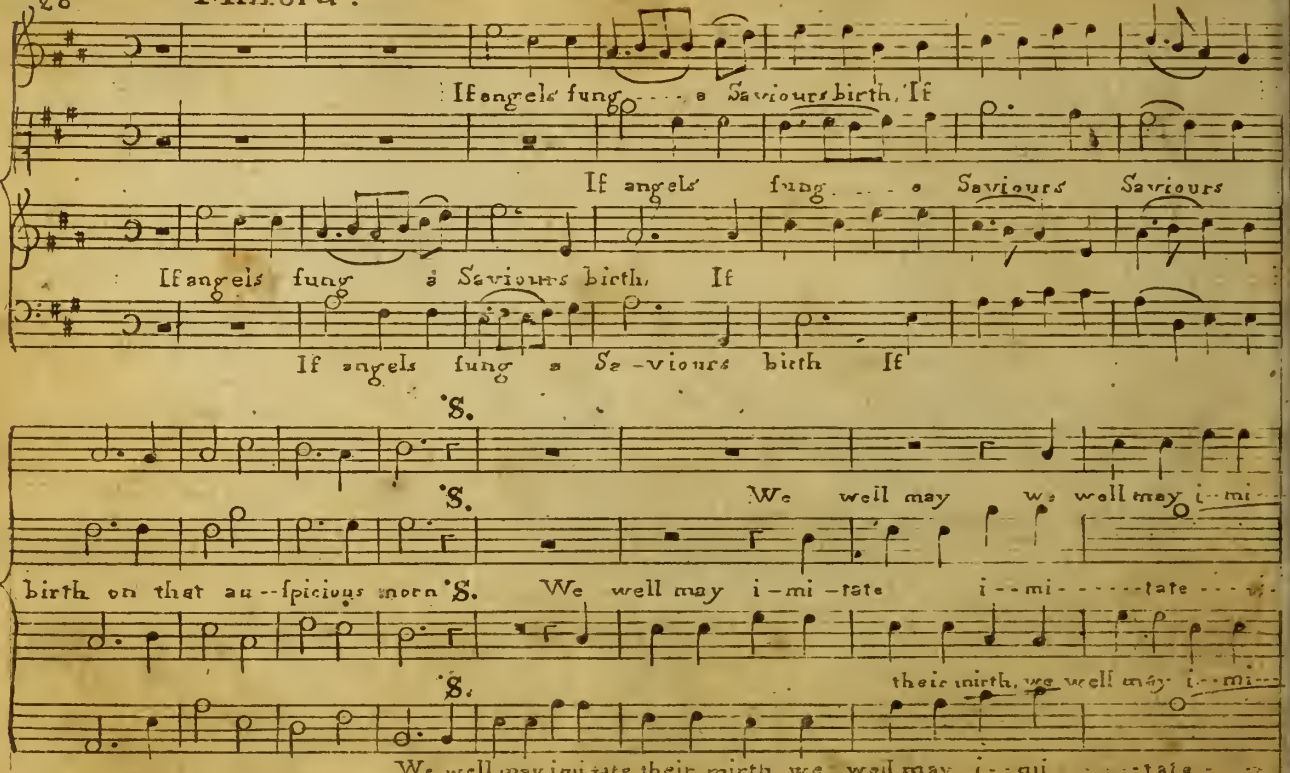
earth To &c.

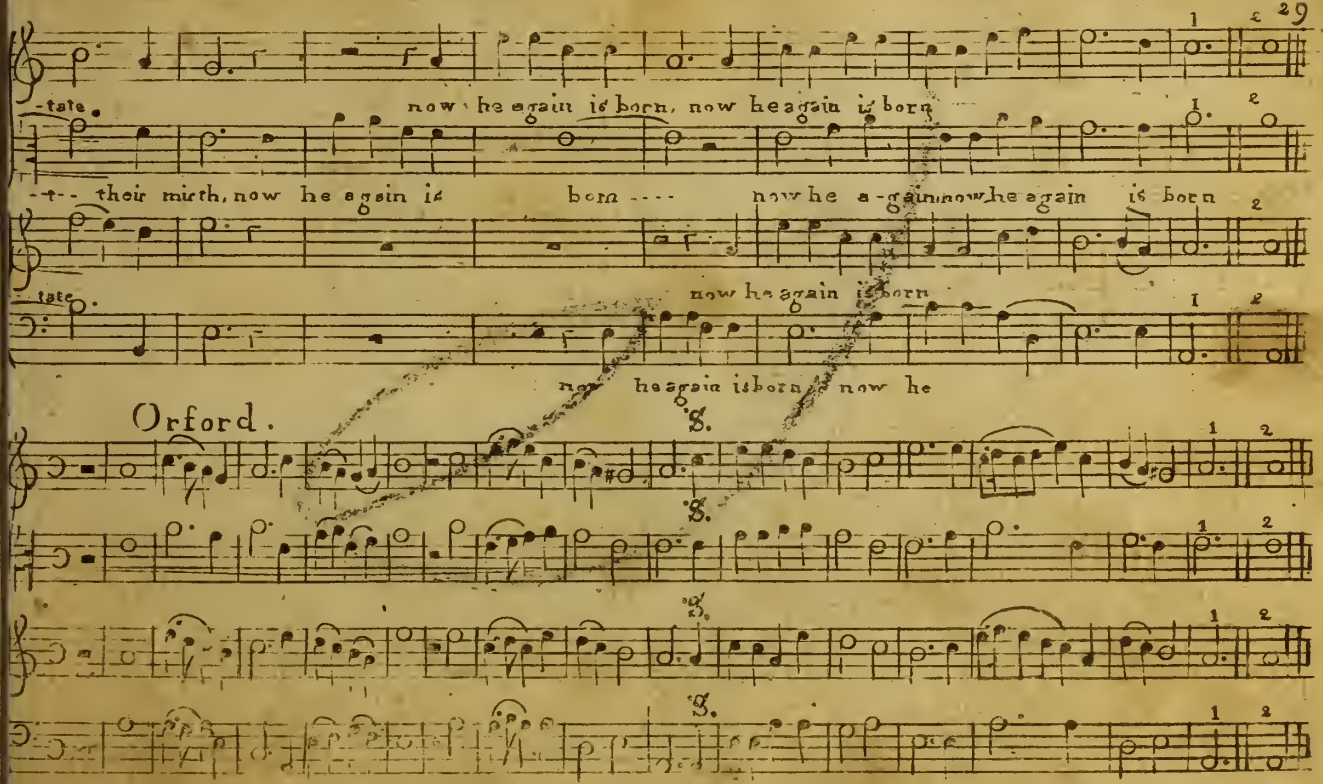
Farmington.


Think mighty God — on feeble man; How few his hours! how short his span!
short from ey cra-dle to ey grave:
Who
Who can se-cure his
Who can se-cure his vi- - - - - tal
Who can se-cure his vi- - - - - tal breath

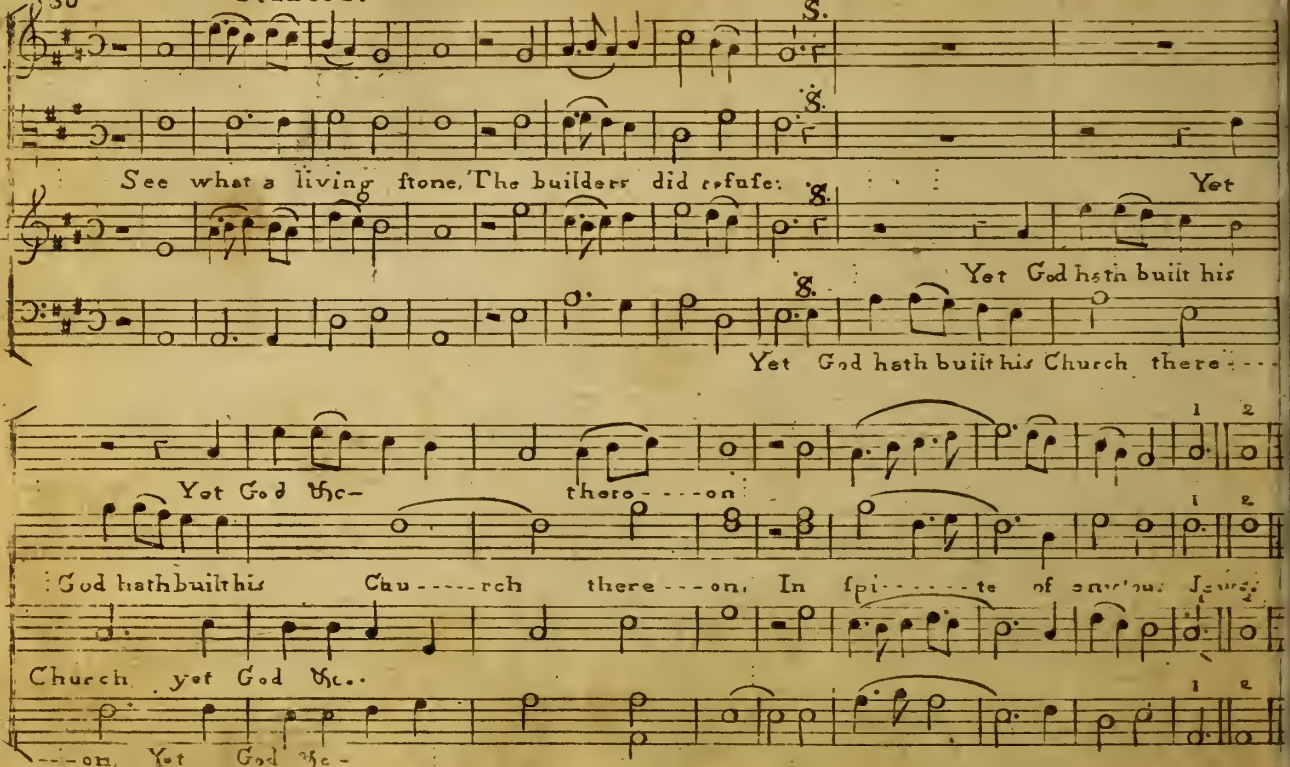

can ſecure his vi-tal breath Who &c.
vi----tal breath who &c- Againſt the bold de--
breath Who can ſecure his vi----tal breath------
Who can ſe-cure his vi--tal breath
mands of death, with ſkill to fly or pow'r to ſave, with ſkill to fly--- or pow'r to ſave?

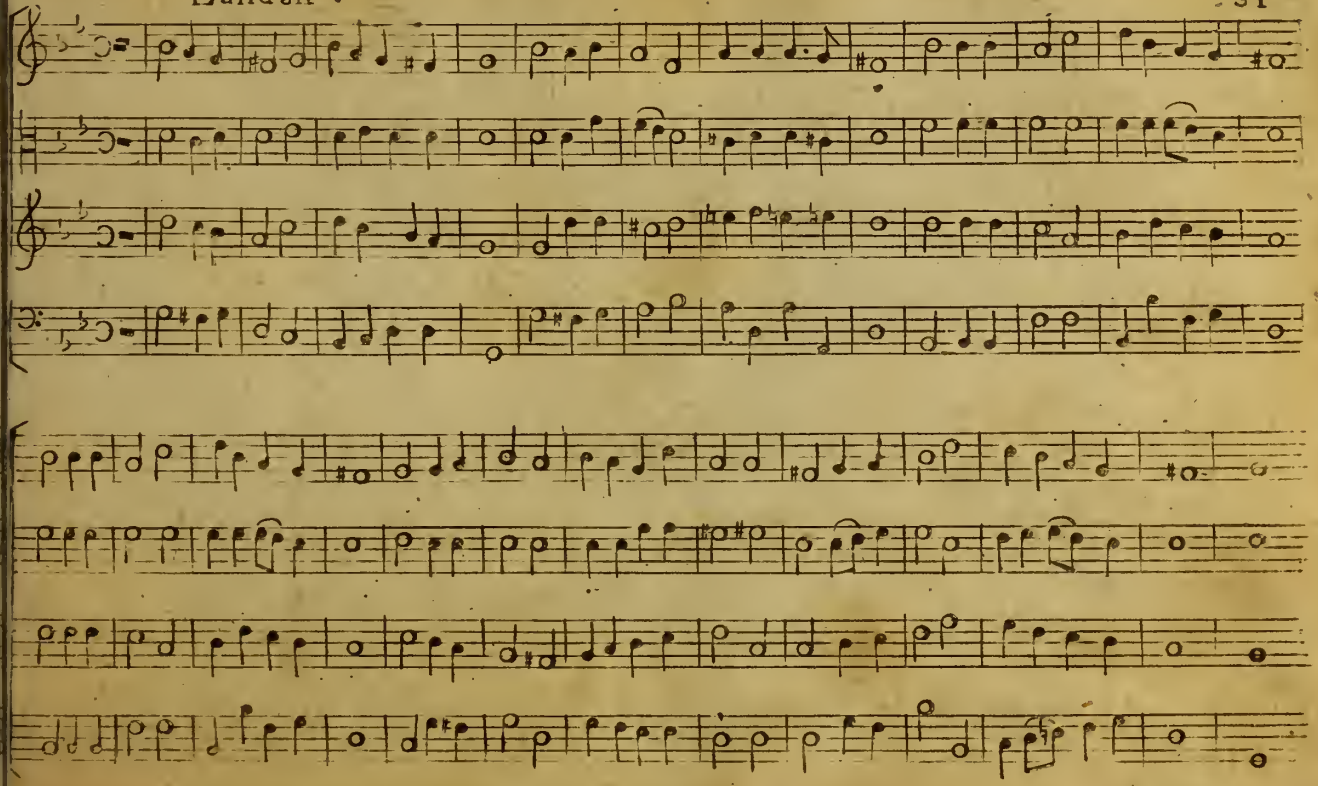
Milford.


If angels fung a Saviours birth, If
If angels fung a Saviours Saviours
If angels fung a Saviours birth, If
If angels fung a Sa-viours birth If
S.
S.
We well may we well may i-mi-
birth on that au-spicious morn S. We well may i-mi-tate i-mi-tate
S.
their mirth, we well may i-mi-
We well may imitate their mirth we well may i-mi-tate

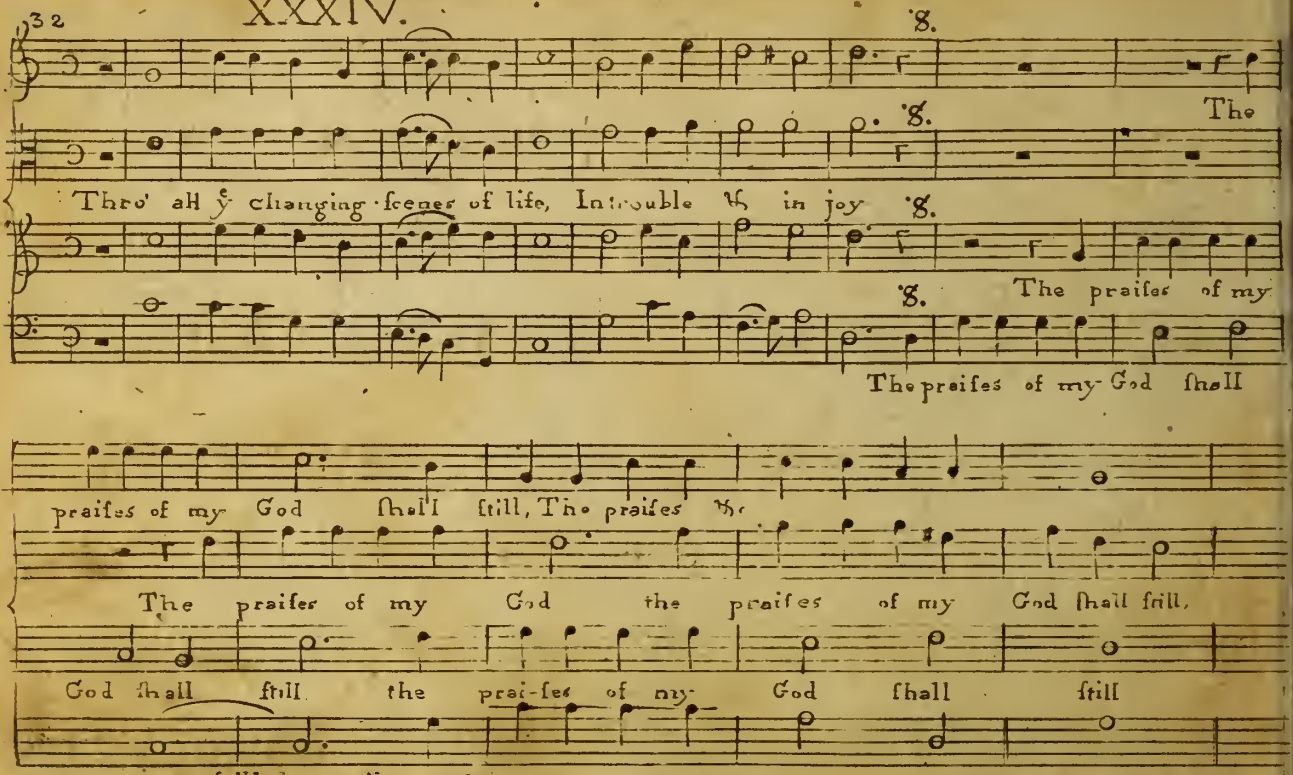

-tate.
now he again is born, now he again is born
their mirth, now he again is born ---- now he a-gain now he again is born
-tate.
now he again is born
now he again is born, now he
Orford.
S.
S.
S.
S.

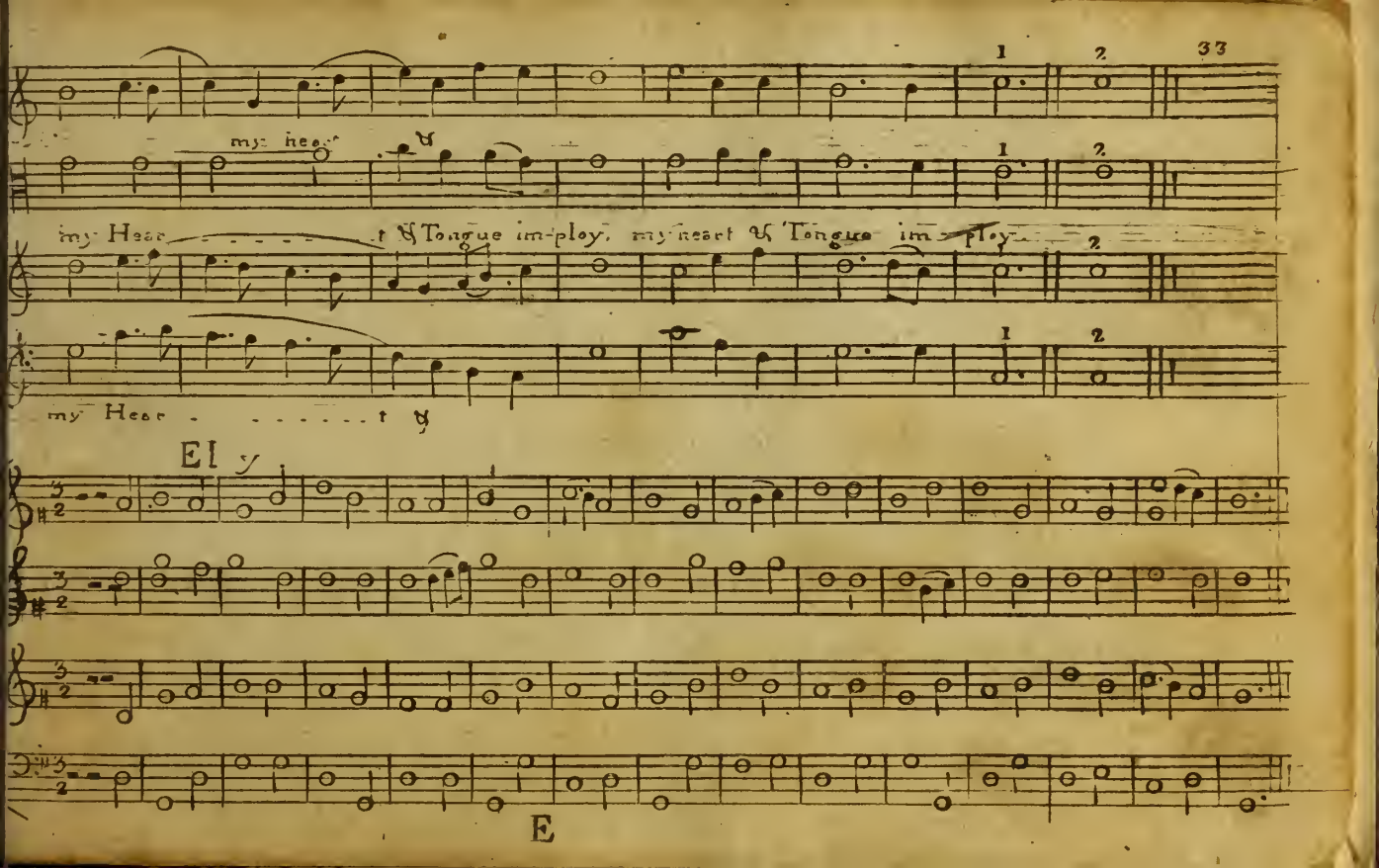
Stafford.


See what a living ſtone, The builders did refuſe:
Yet
Yet God hath built his
Yet God hath built his Church there----
Yet God the-
there----on
God hath built his Chu------rch there---on, In ſpi------te of enemies Jews,
Church yet God the--
---on, Yet God the-

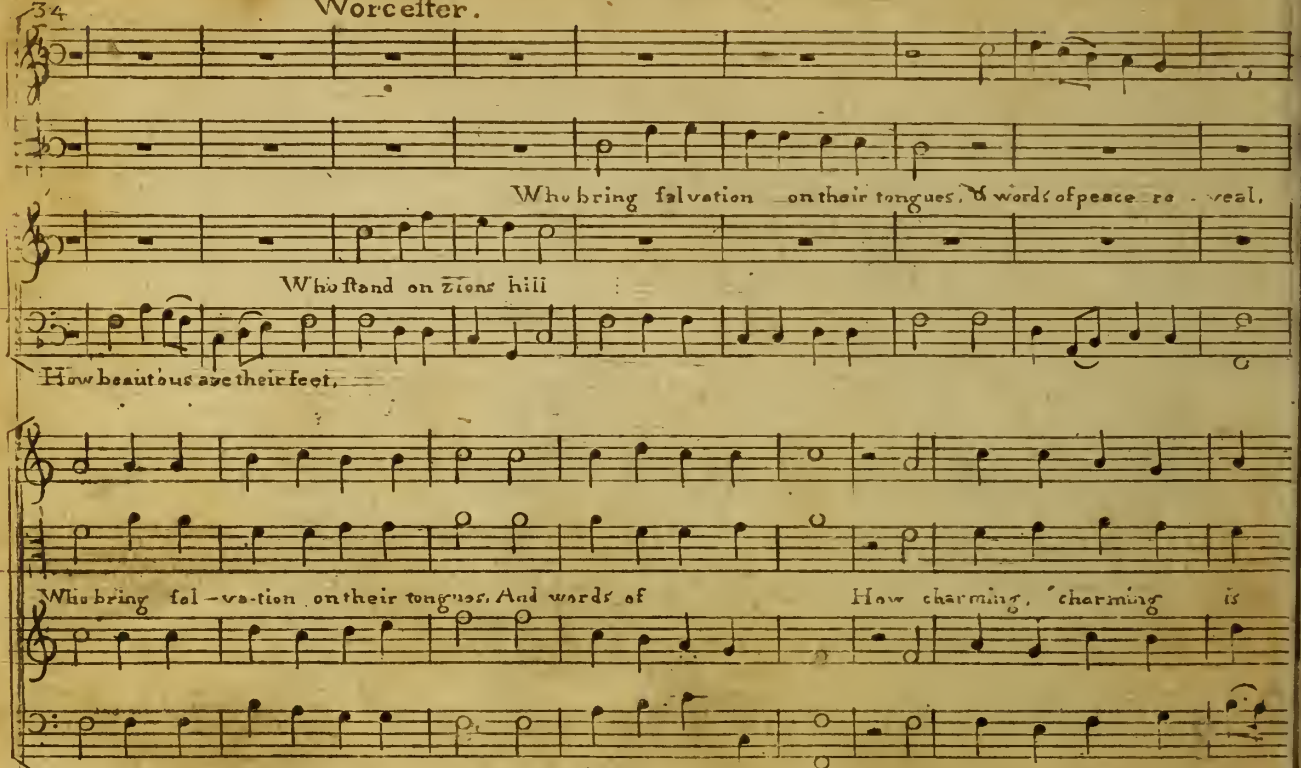


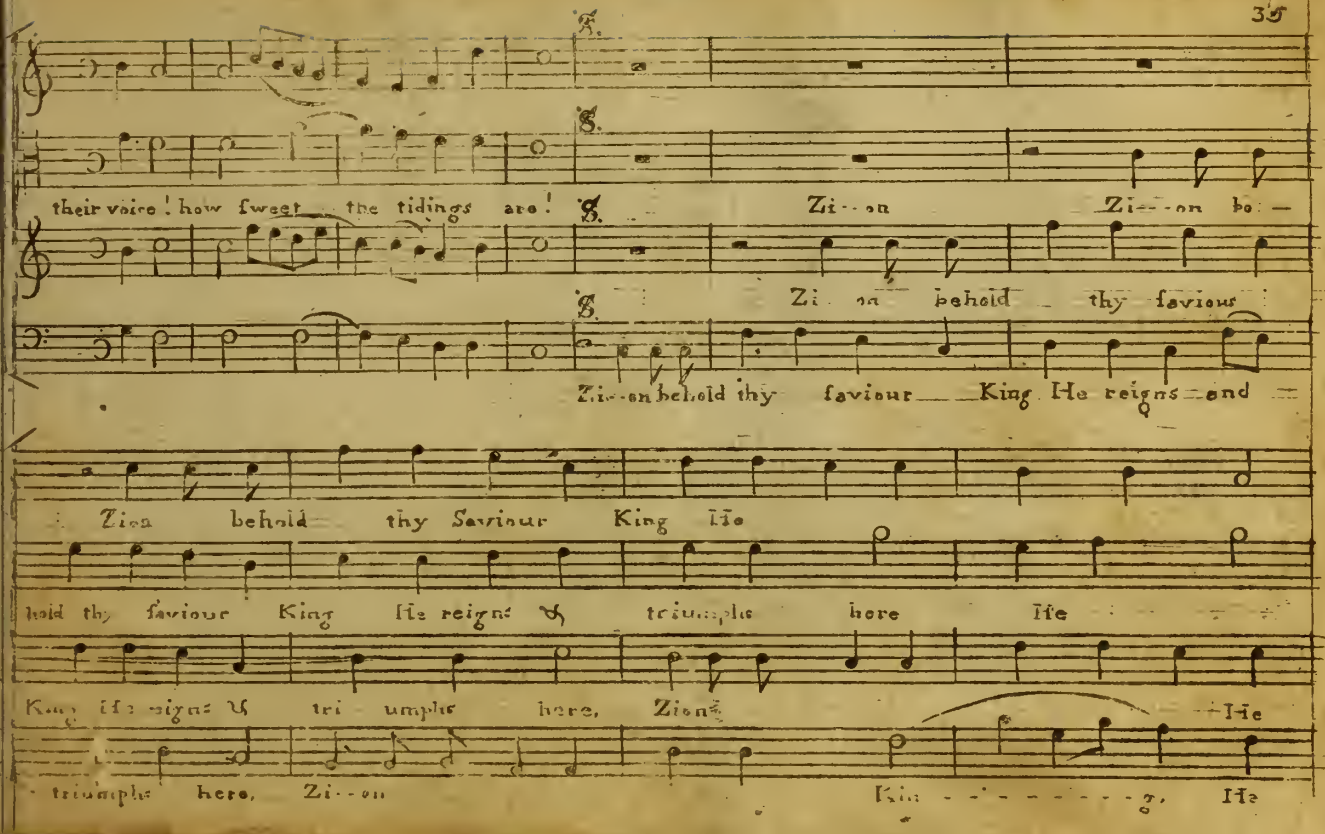
XXXIV.

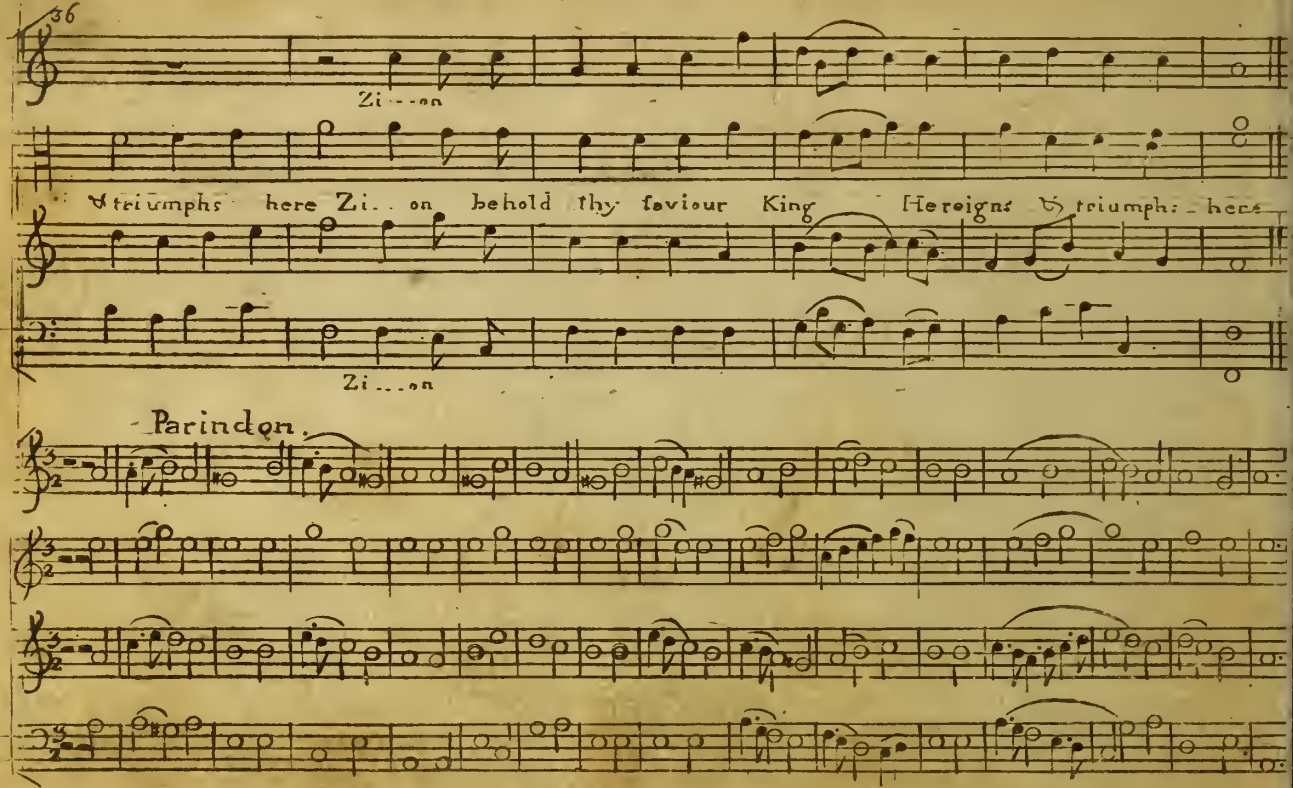

Thro' all ỹ changing scenes of life, In trouble & in joy
The praises of my God shall
The praises of my God shall still, The praises &c
The praises of my God the praises of my God shall still,
God shall still the prai-ses of my God shall still
still the &c


my Hear
my Hear t & Tongue im-ploy. my heart & Tongue im-ploy
my Hear t &
El y
E

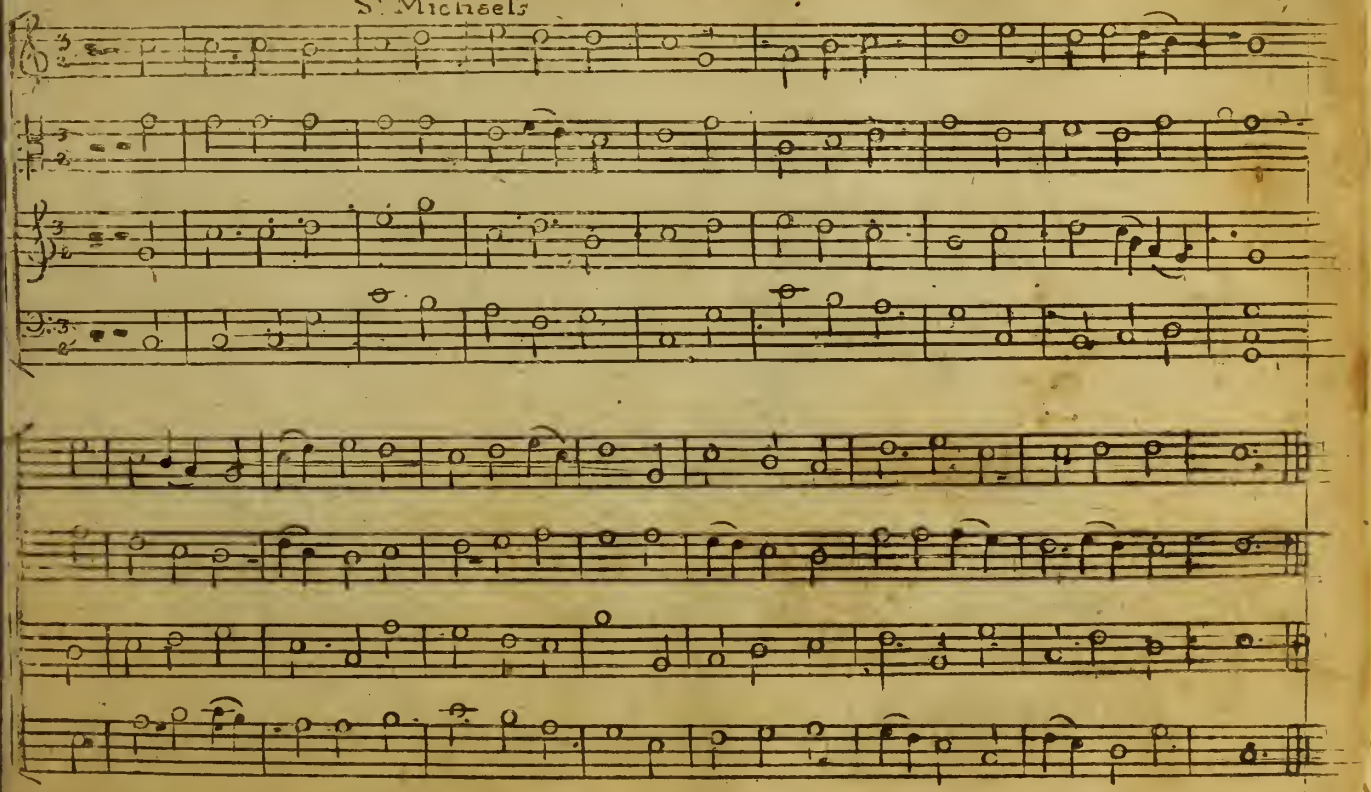
Worcester.


Who bring salvation on their tongues, & words of peace re - veal,
Who stand on Zions hill
How beautious are their feet,
Who bring sal-va-tion on their tongues, And words of
How charming, charming is

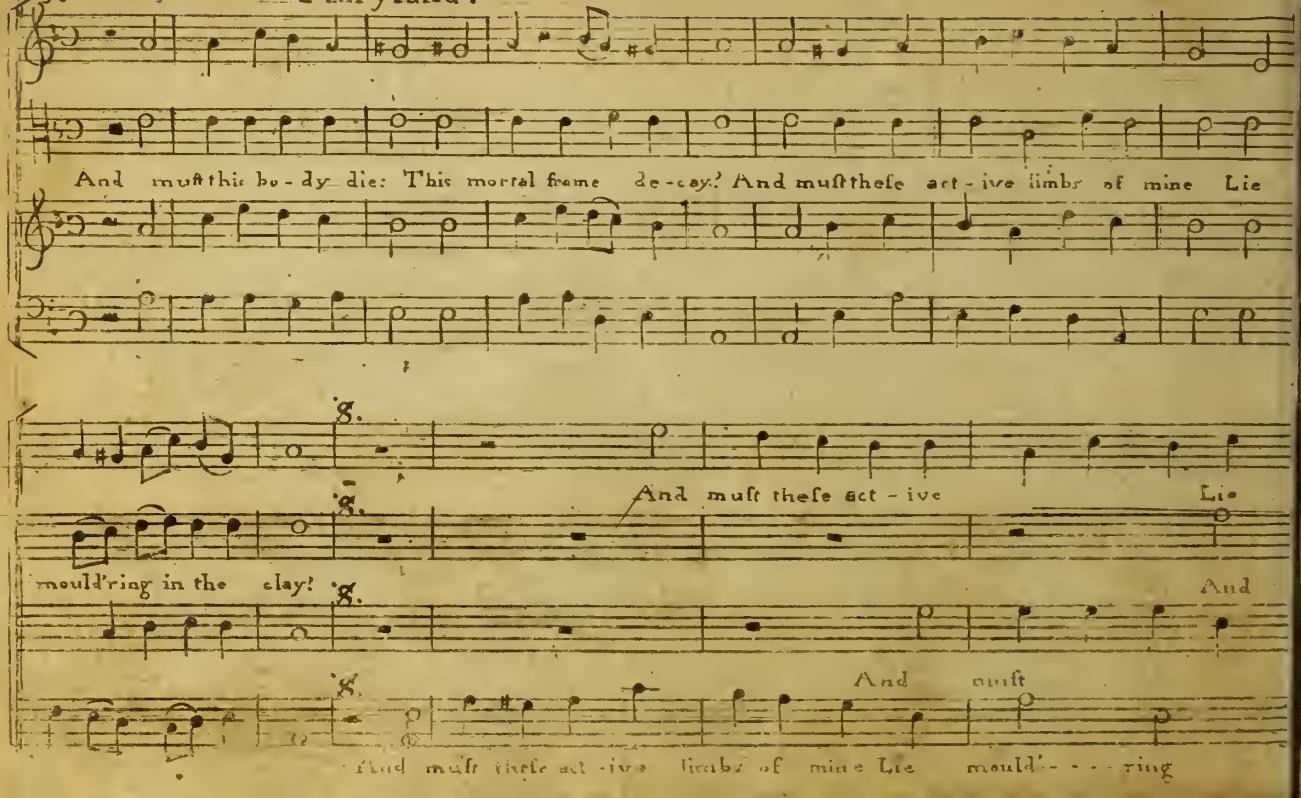

F.
their voice! how sweet the tidings are!
S.
Zi--on Zi--on be—
S.
Zi on behold thy saviour
S.
Zi--on behold thy saviour King He reigns and
Zion behold thy Saviour King He
hold thy saviour King He reigns & triumphs here He
King He reigns & tri umphs here, Zion He
triumphs here, Zi--on
King

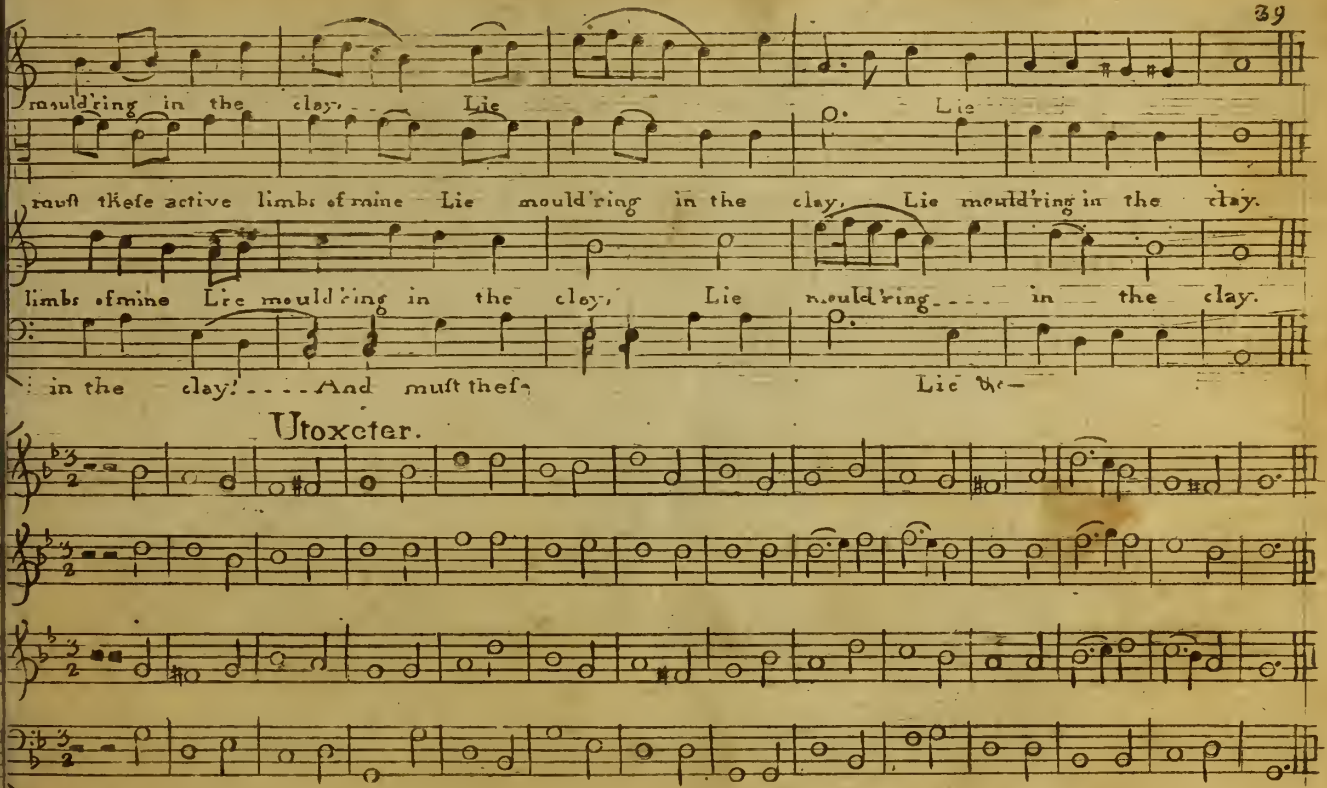

Zi - - on
& triumphs here Zi - - on behold thy saviour King He reigns & triumphs here
Zi - - on
Parindon.

St Michael's

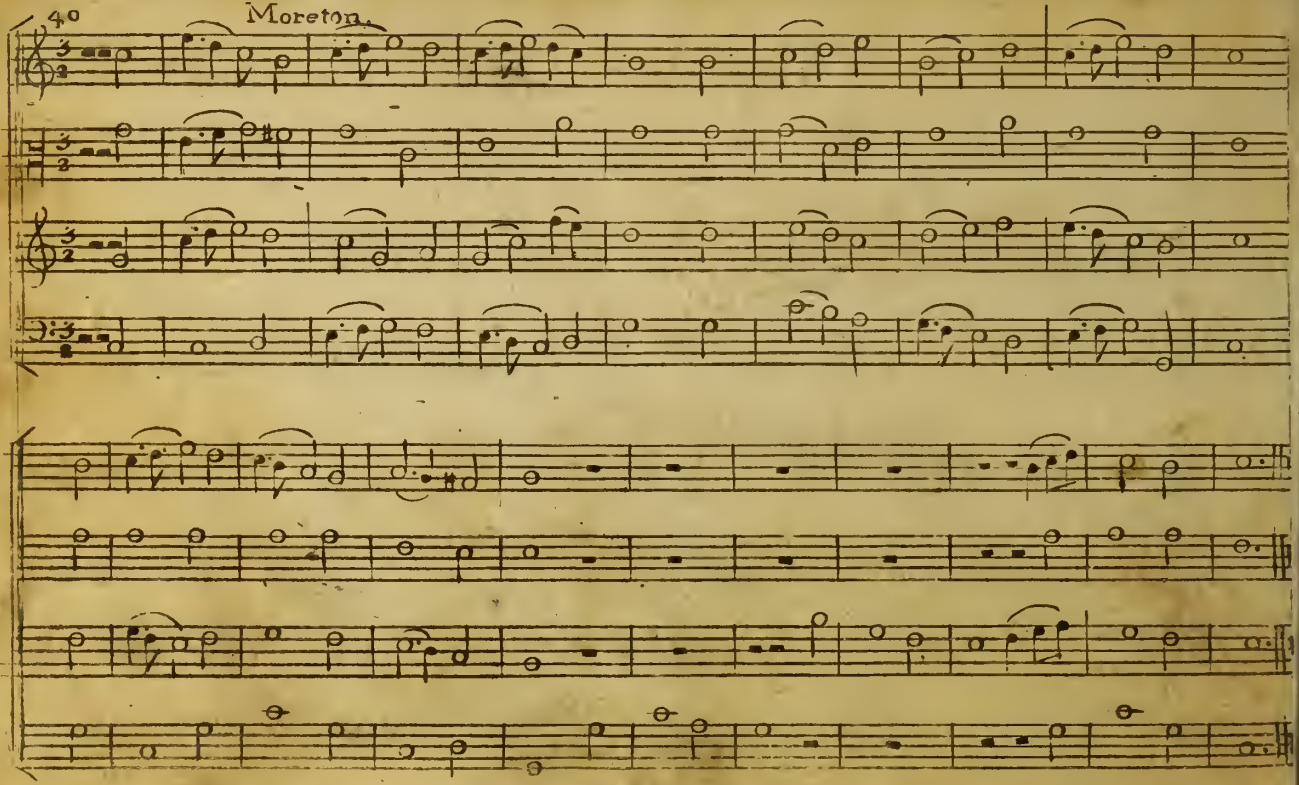


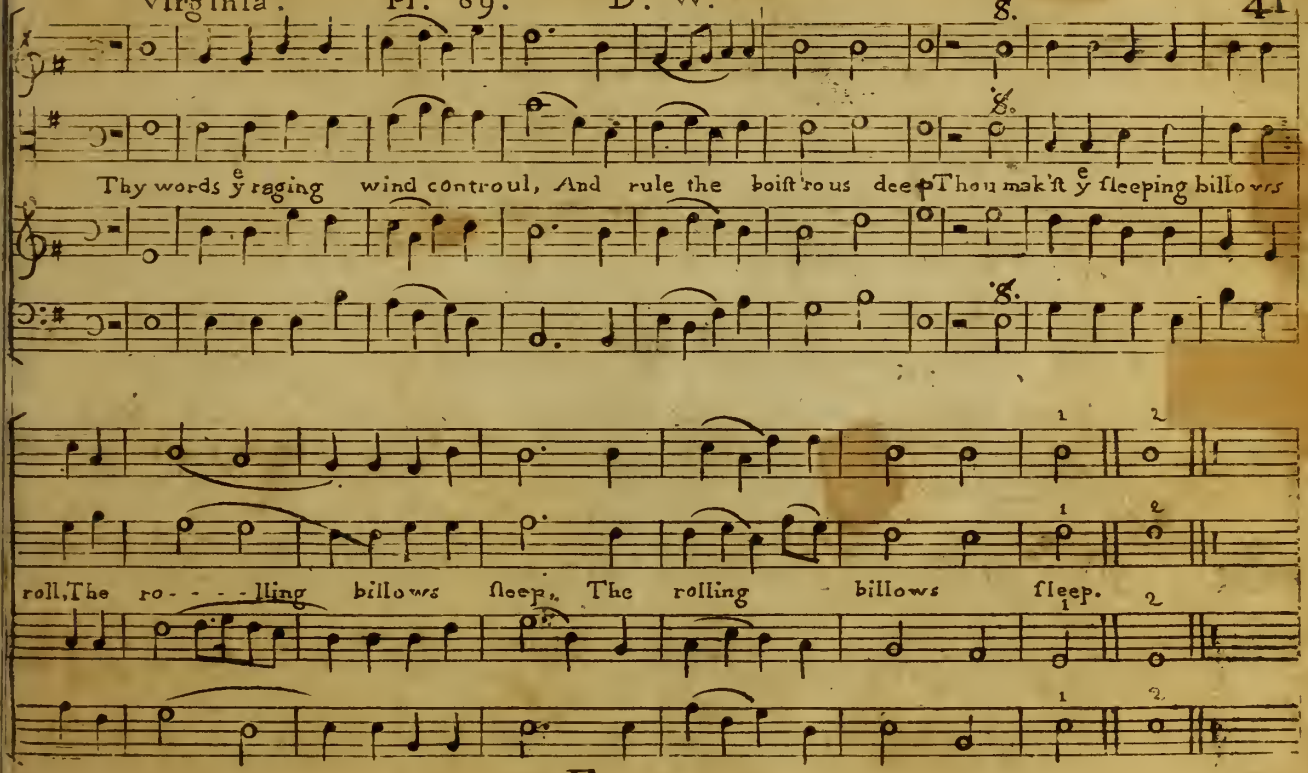
Maryland.

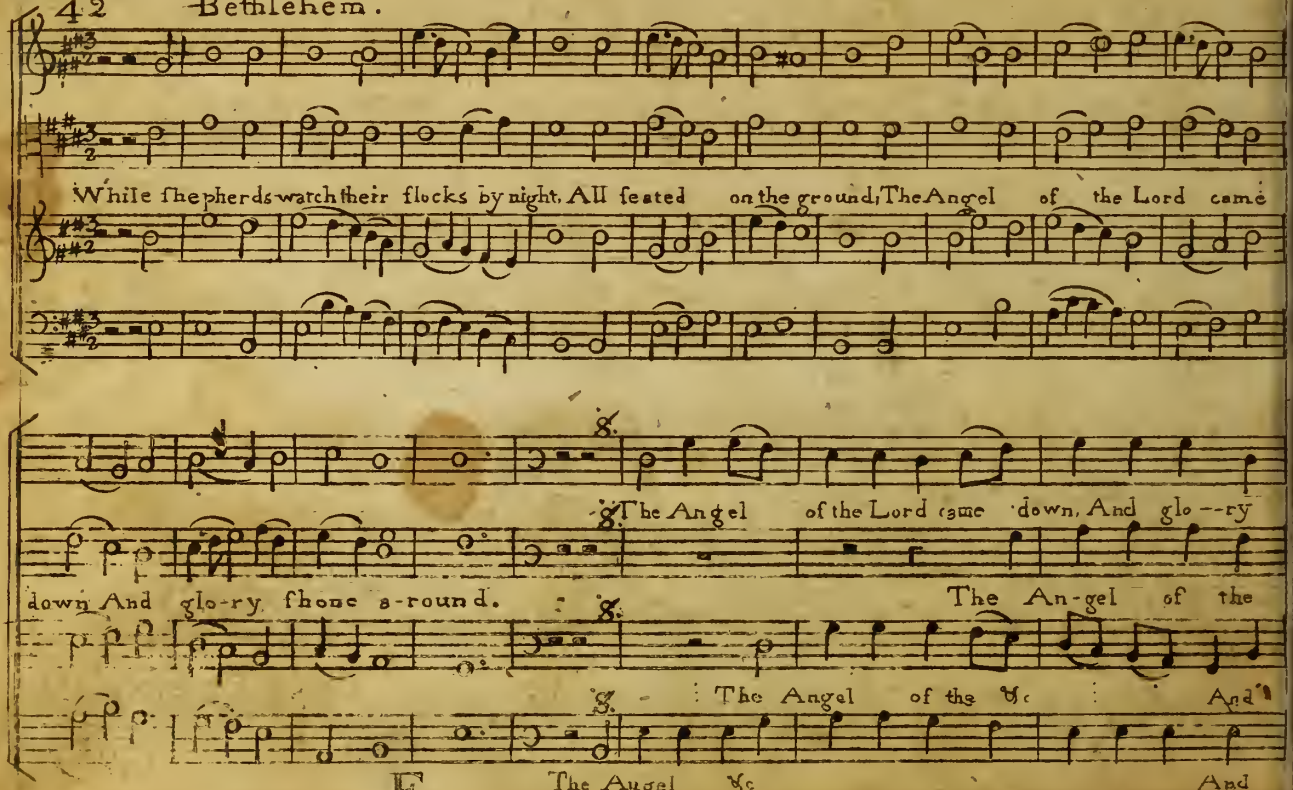

And must this bo-dy die: This mortal frame de-cay? And must these act-ive limbs of mine Lie
g.
And must these act-ive Lie
mould'ring in the clay?
And
And must
And must these act-ive limbs of mine Lie mould'- - - ring

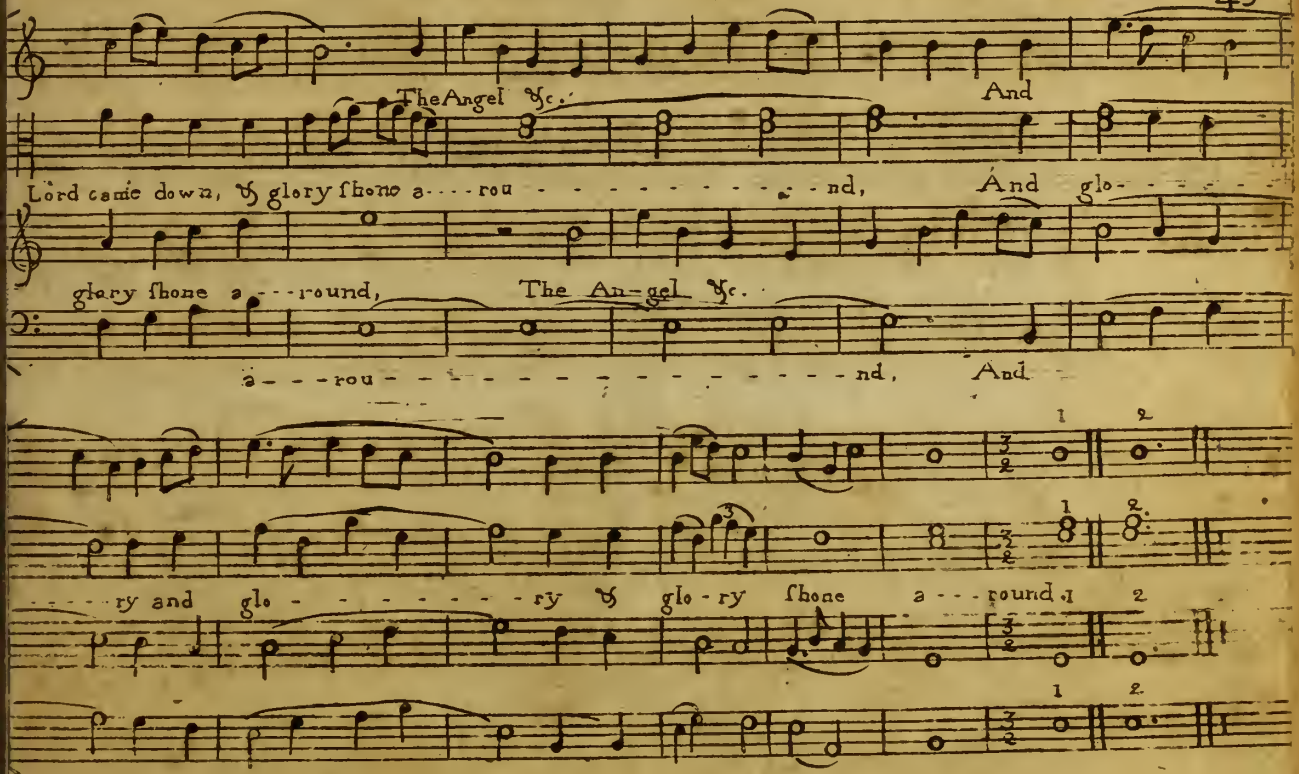

mould'ring in the clay. Lie
Lie
must these active limbs of mine Lie mould'ring in the clay. Lie mould'ring in the clay.
limbs of mine Lie mould'ring in the clay. Lie mould'ring in the clay.
in the clay! And must these Lie the-
Utoxeter.

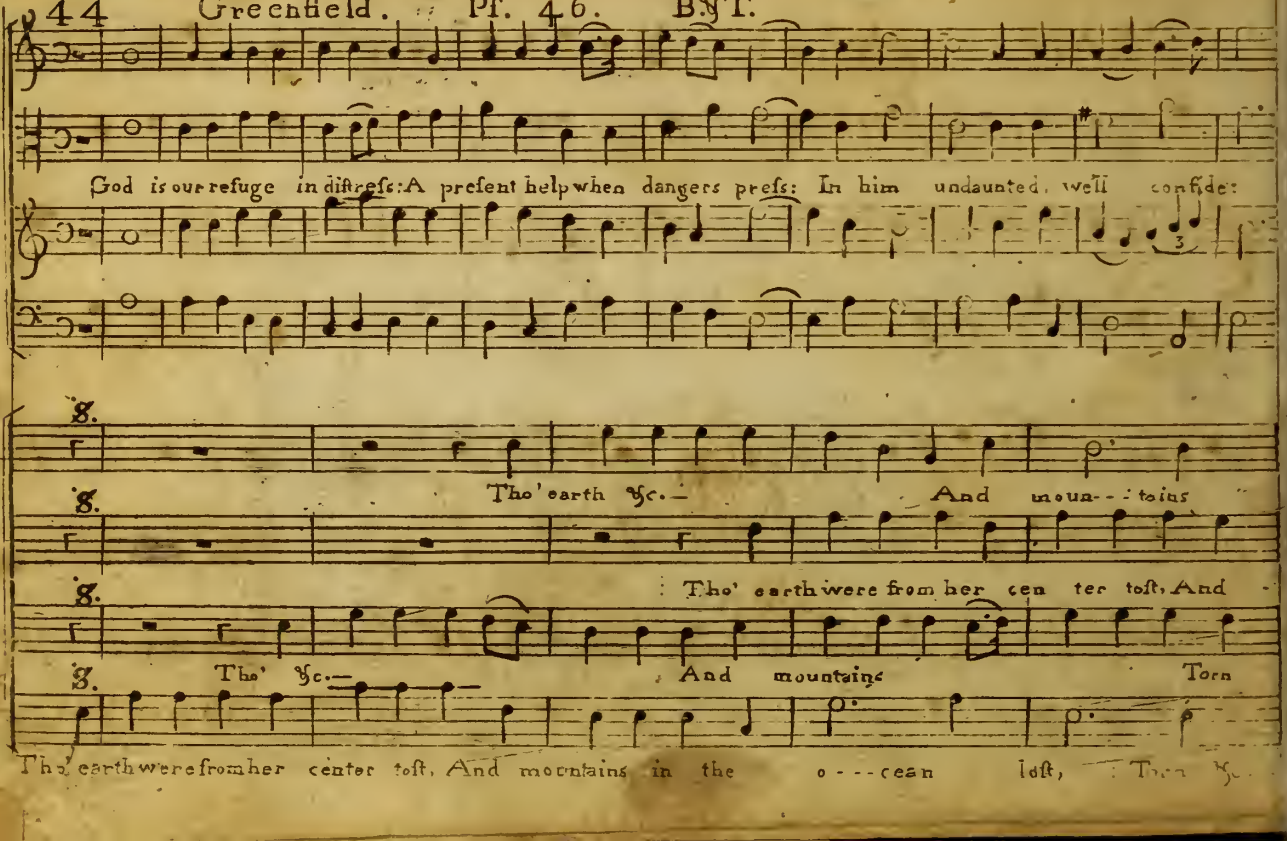
Moreton.

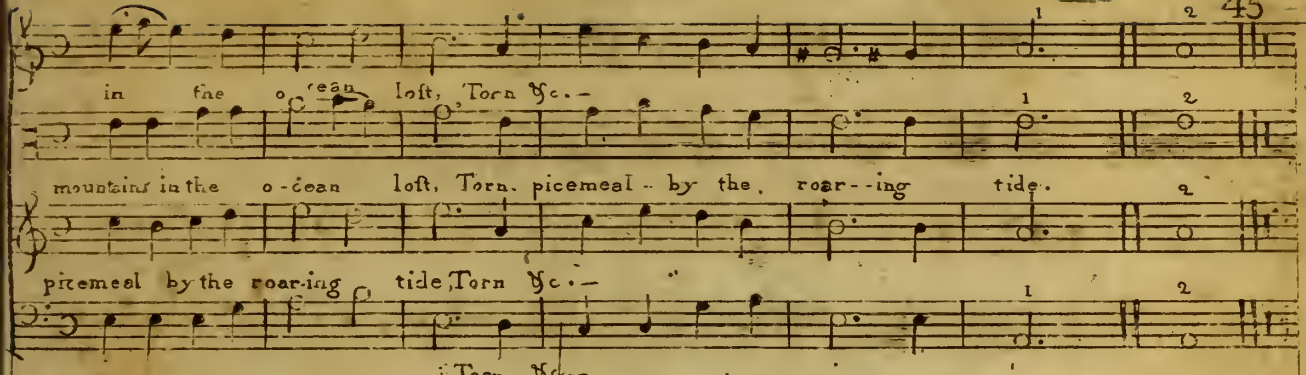



Thy words ye raging wind controul, And rule the boist'rous deep Thou mak'st ye sleeping billows
roll, The ro - - - - lling billows sleep. The rolling billows sleep.

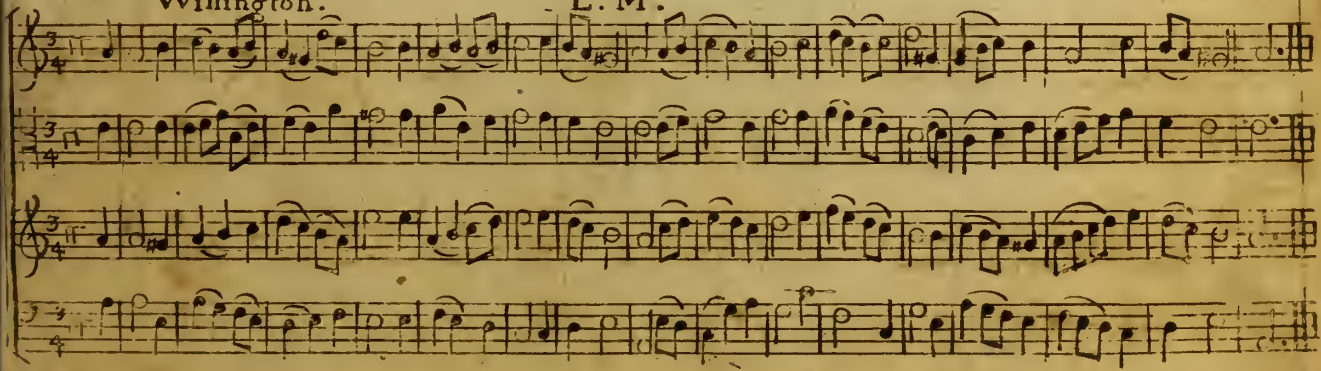

While shepherds watch their flocks by night, All seated on the ground, The Angel of the Lord came
The Angel of the Lord came down, And glo--ry
down And glo-ry shone a-round.
The An-gel of the
The Angel of the Ye And
The Angel Ye And

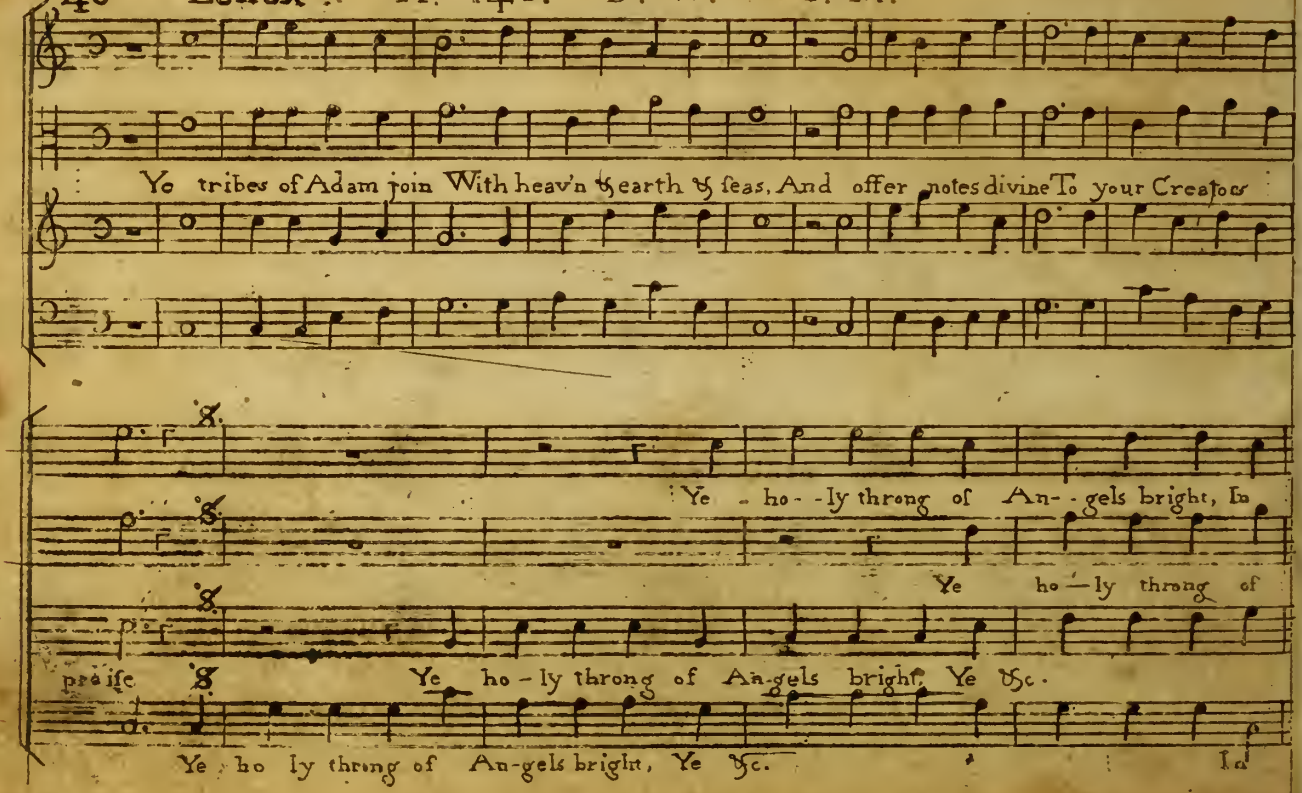

The Angel &c.
And
Lord came down, & glory shone a - - - rou - - - - - - - - - - - nd, And glo - - - - -
glory shone a - - - round, The An-gel &c.
a - - - rou - - - - - - - - - - - - - - - - - nd, And
1
2
- - - - ry and glo - - - - - - - - ry & glo - ry shone a - - - round.
1
2
1
2

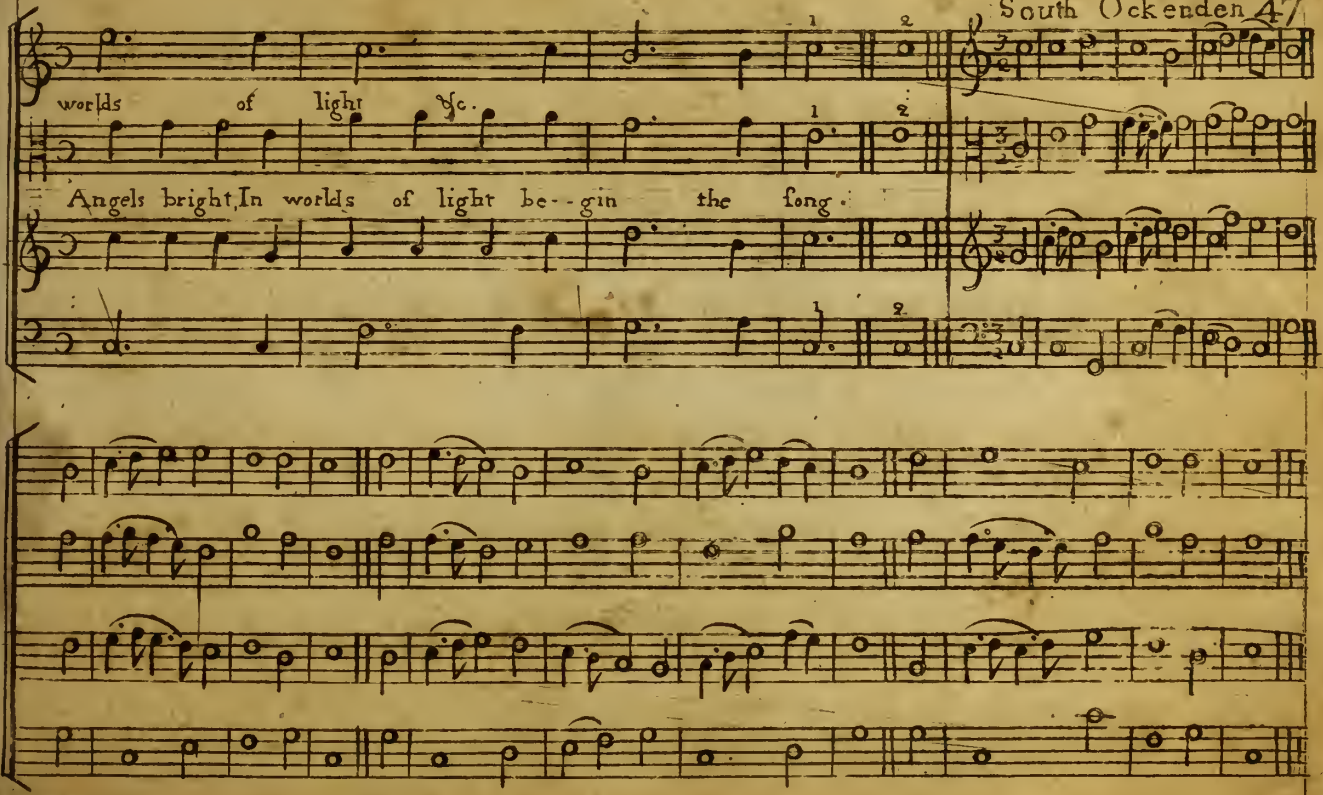

God is our refuge in distress: A present help when dangers press: In him undaunted, well confide:
g.
Tho' earth &c.—
And moun--tains
g.
Tho' earth were from her cen ter tost, And
g.
Tho' &c.—
And mountains
Torn
Tho' earth were from her center tost, And mountains in the o---cean lost,

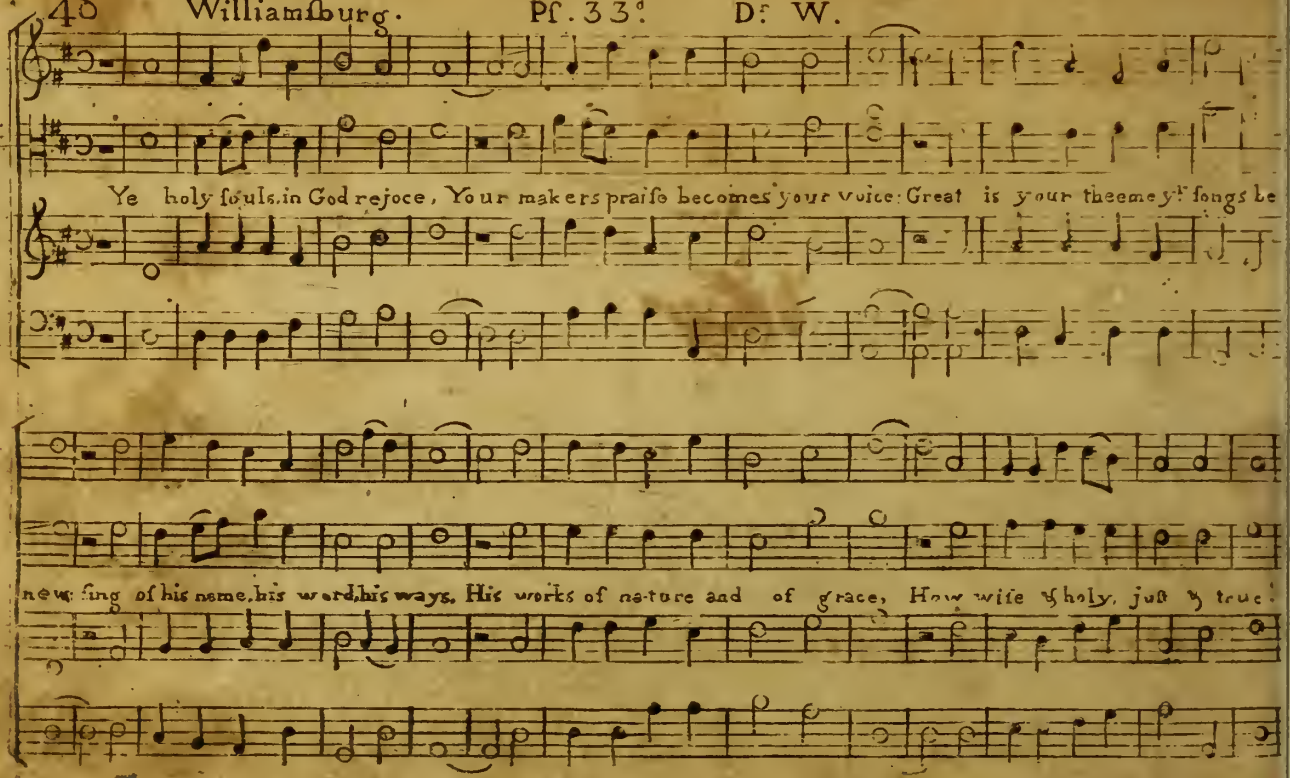


Willington. L. M.




Yo 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


worlds of light &c.
Angels bright In worlds of light be--gin the song.


Williamsburg. Pf. 33d. D: W.
Ye holy souls, in God rejoce, Your makers praise becomes your voice: Great is your theeme, yt 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