





xx M. 447, 3



(No 8049<sup>a</sup> 93

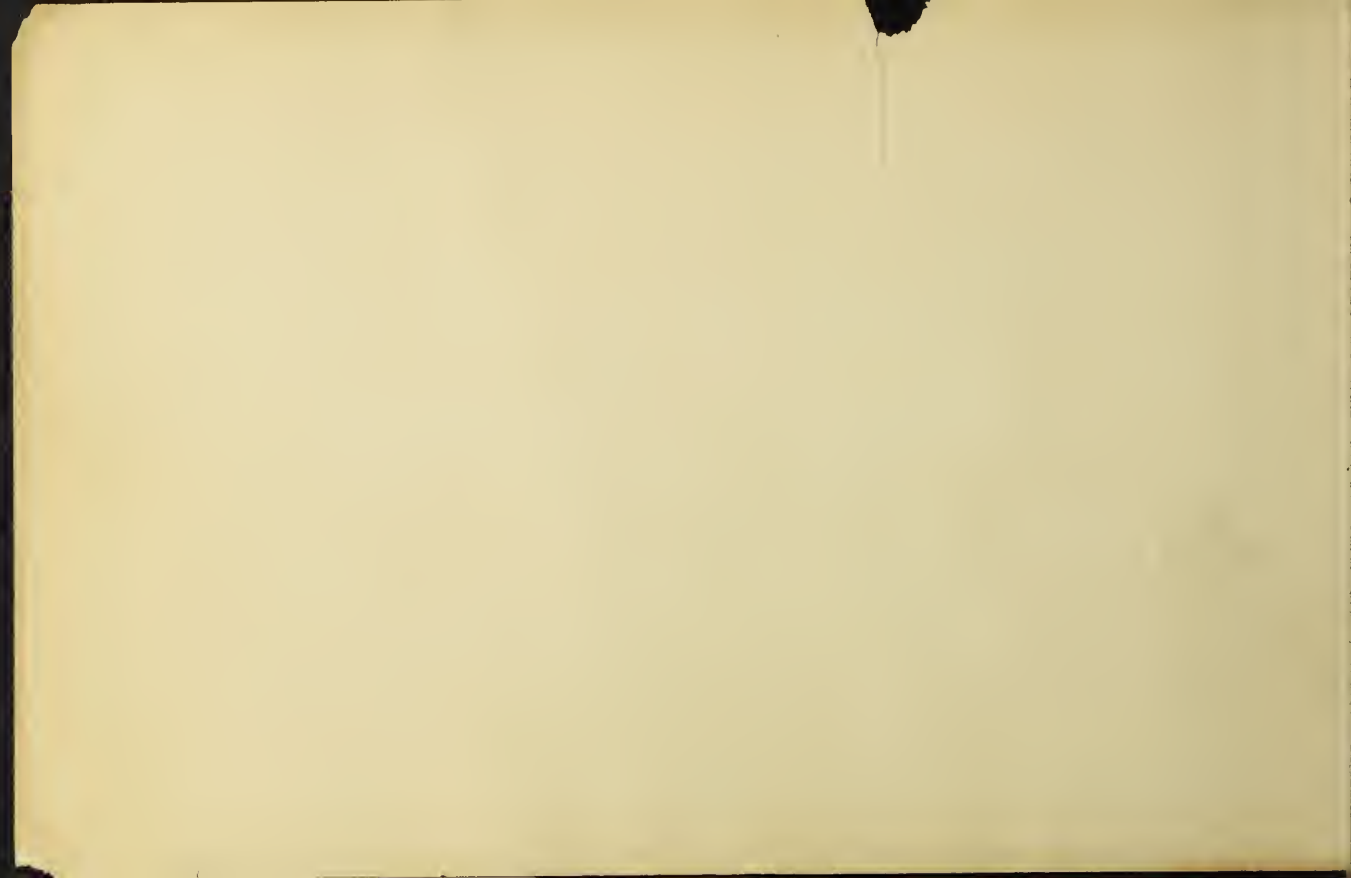


*Bought with the income of  
the Scholfield bequest.*



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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."*

NEUBURYPORT : 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 Set of Tunes to bind in Psalm-Books. 1785.

Schole  
Feb 16. 1748, 7M.  
ordered  
No. 20 7447. 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.

**T**HE 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 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 founded 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 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	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	Womage	14
Landaff	31	Do. 122	6	Wells	11
Little Marlboro'	16	Do. 136	22	Worcester	34
Maryland	38				





**Treble.**

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

**Tenor.**


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


**Counter.**


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

**Bass.**

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

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

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

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

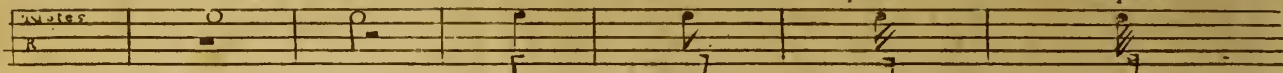


The rests are in the same proportion, except the Semibreve, which fills a bar in all moods of time.

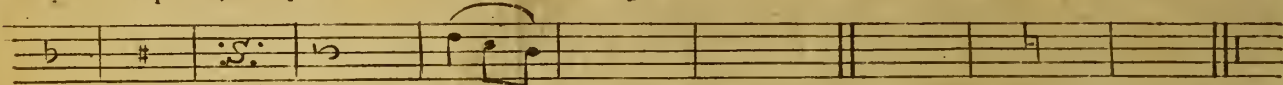
2 Bars. 4 Bars. 8 Bars.

Rests.

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



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

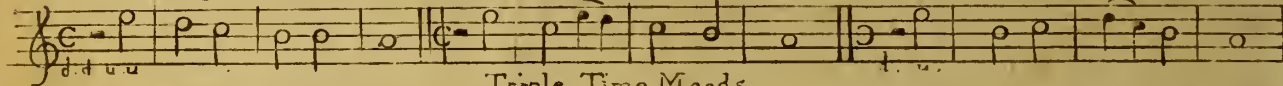


Common Time Moods.

First.

second.

third.

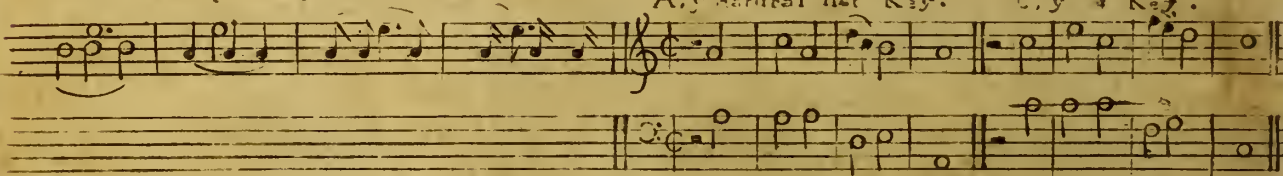


Triple Time Moods.

First.



An Example of pointed notes.



A, ♯ natural flat Key.

C, ♯ ♯ Key.

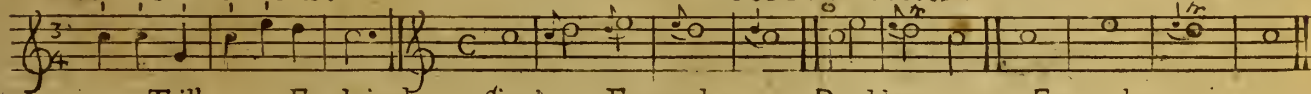


# Graces used in Musie.

3

Marks of distinction.

Leading Notes.



Trill,

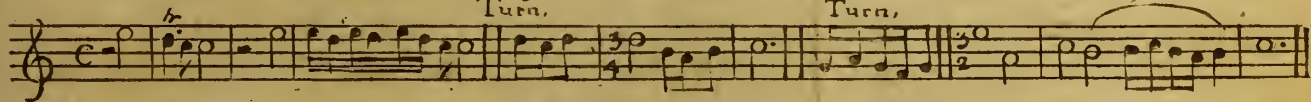
Explained.

Single  
Turn.

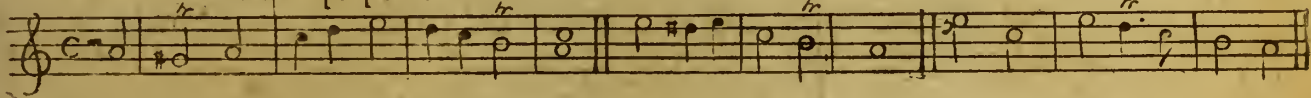
Example.

Double  
Turn,

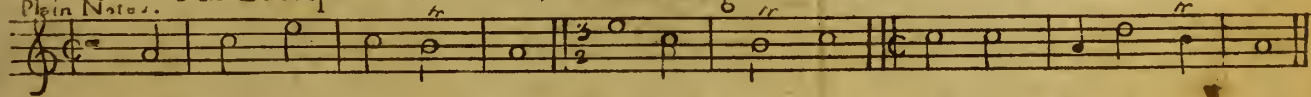
Examples.



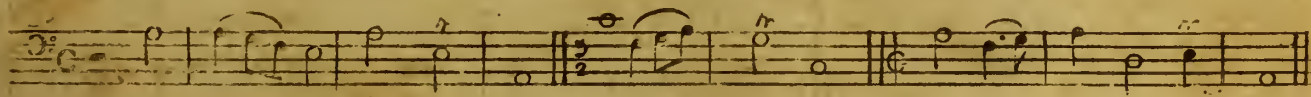
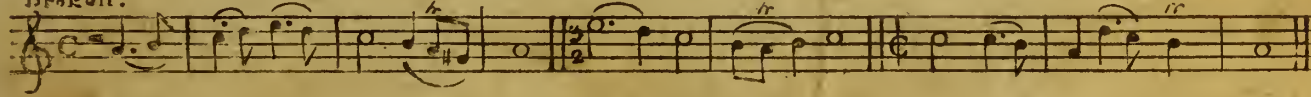
Notes proper to be Shaken.



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



Broken.



## Lessons for Tuning the Voice.

by flats. A D G B $\flat$  F C G D

Transposition of B-Mi.

by sharps.

Mi Mi Mi Mi Mi Mi Mi Mi Mi Mi

# Invitation.

Let every mortal ear attend And every 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.

6

Come, let us seek our God to

How pleas'd & blest was I To hear y<sup>e</sup> 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.

me,



8. 1 27

8. And there our vows and. 1 2

8. And there our vows & honours pay. 2

8. And there our vows & hon. and. 1 2

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

Sunday.

## Rainbow.

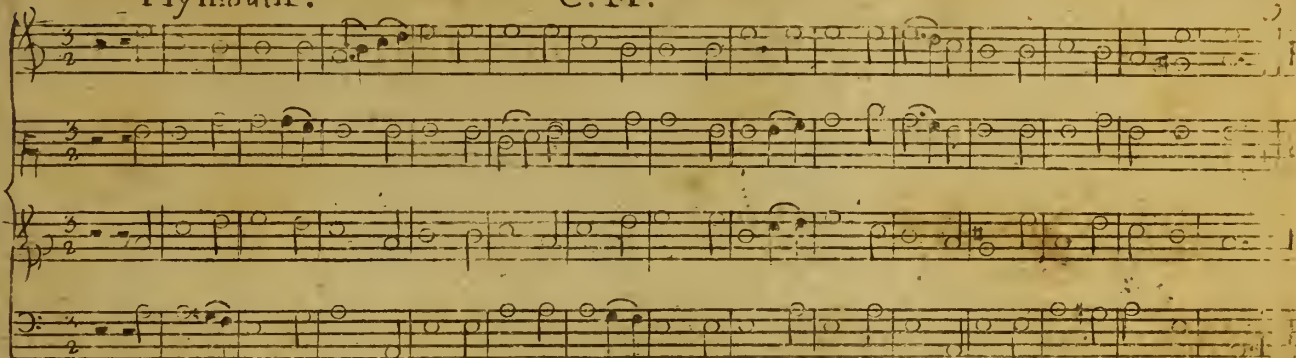
8. The sea grows calm at thy command  
 The sea grows calm at thy command  
 The sea grows calm at thy command

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



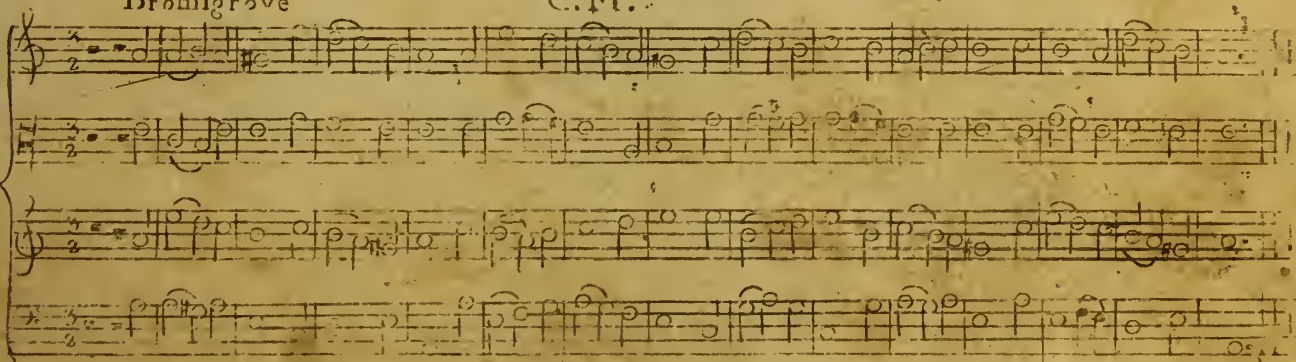
# Plymouth.

C.M.



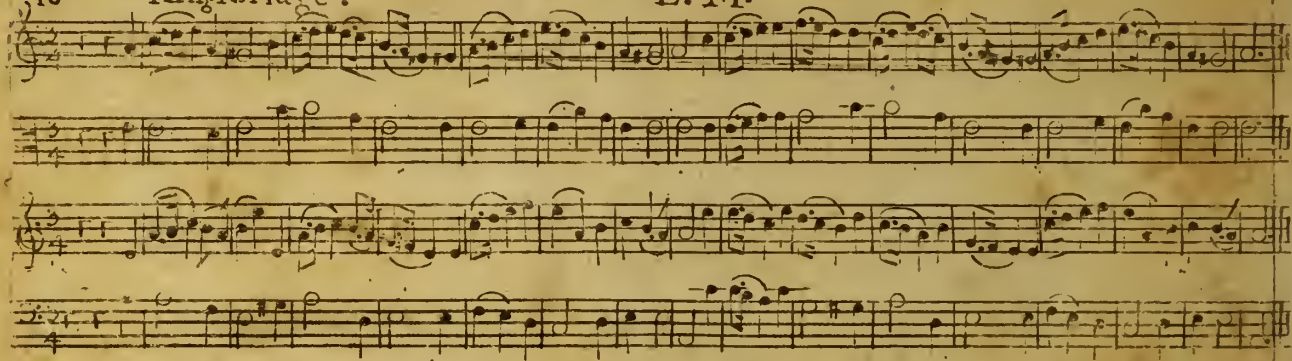
# Bromsgrove

C.M.

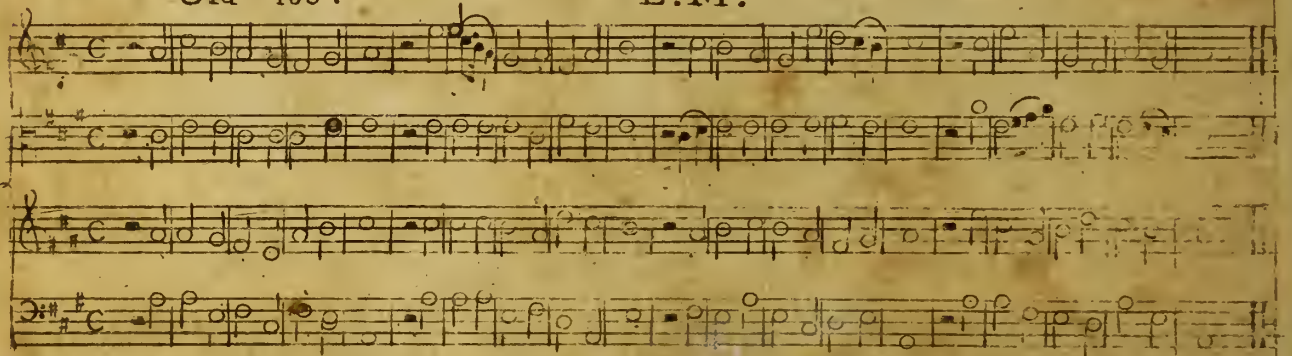


## Kingsbridge.

L. M.

Old 100<sup>th</sup>

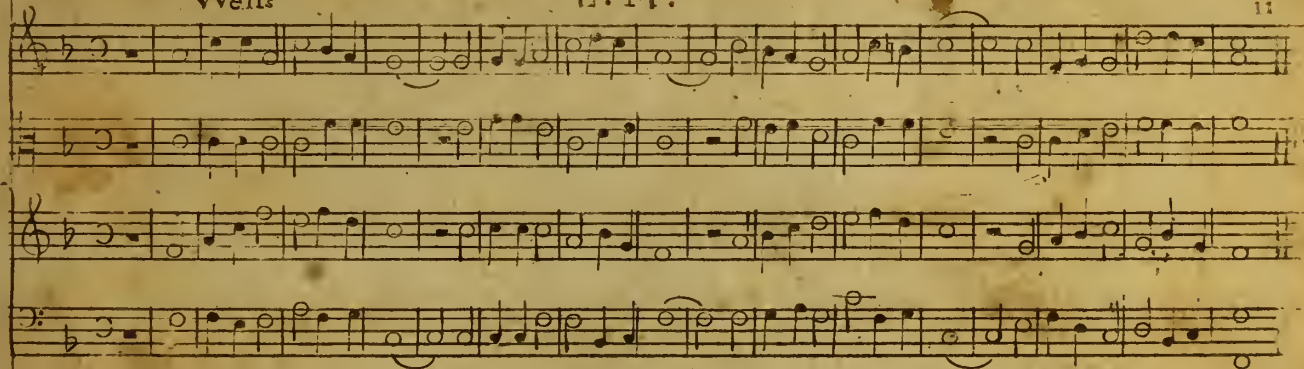
L. M.



## Wells

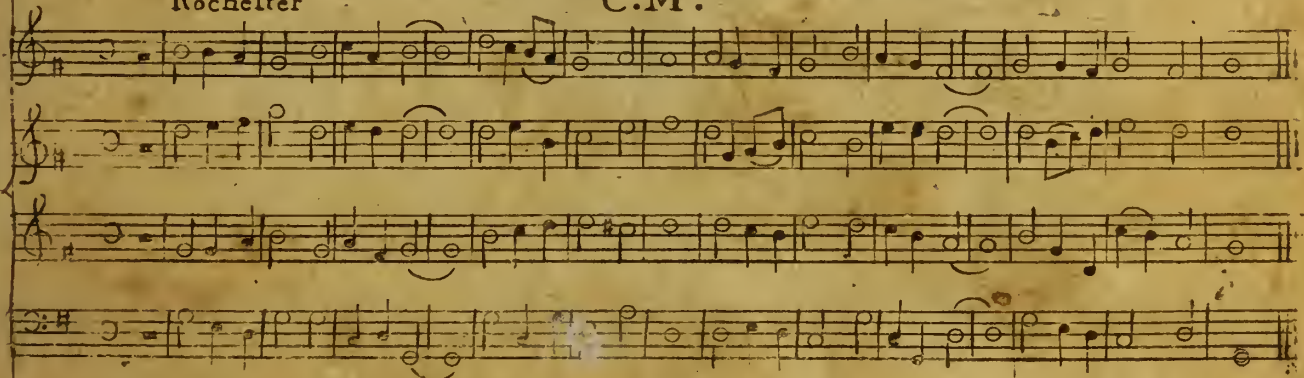
## L. M.

11



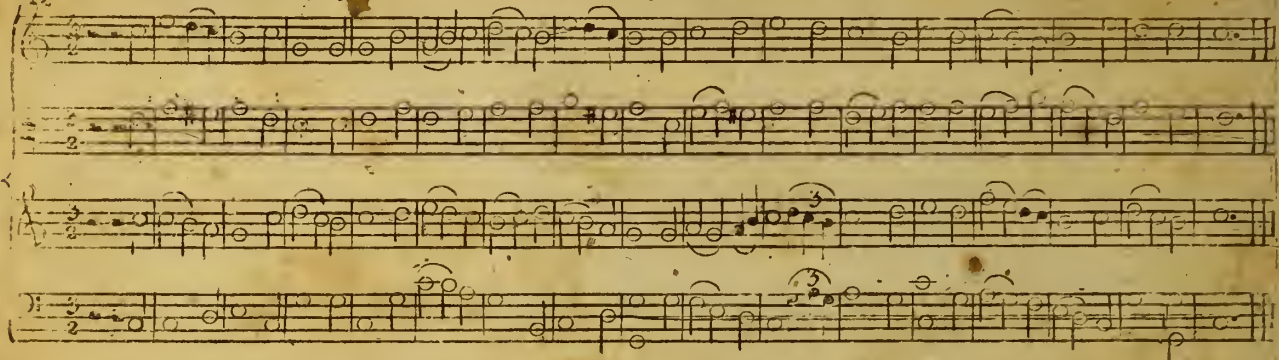
## Rochester

## C. M.



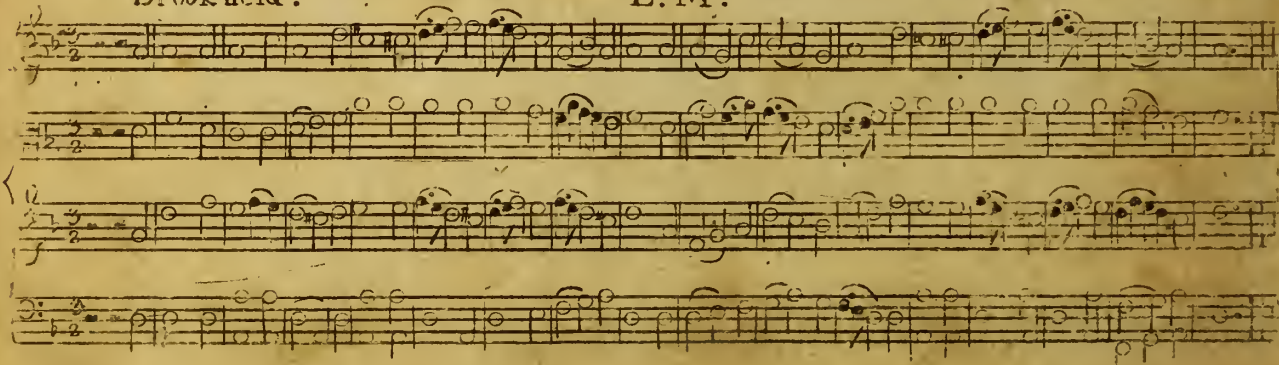
All- Saints .

L.M.



Brook field .

L.M.

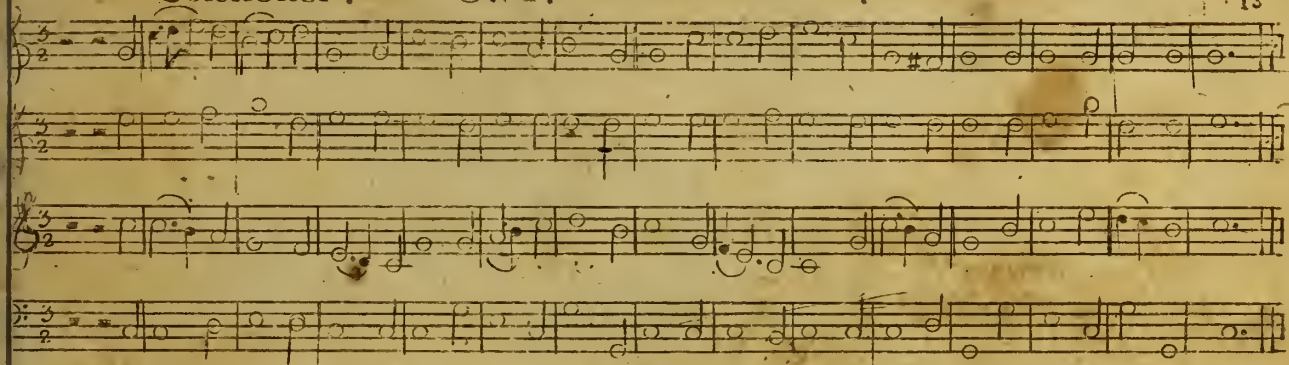




## Colchester.

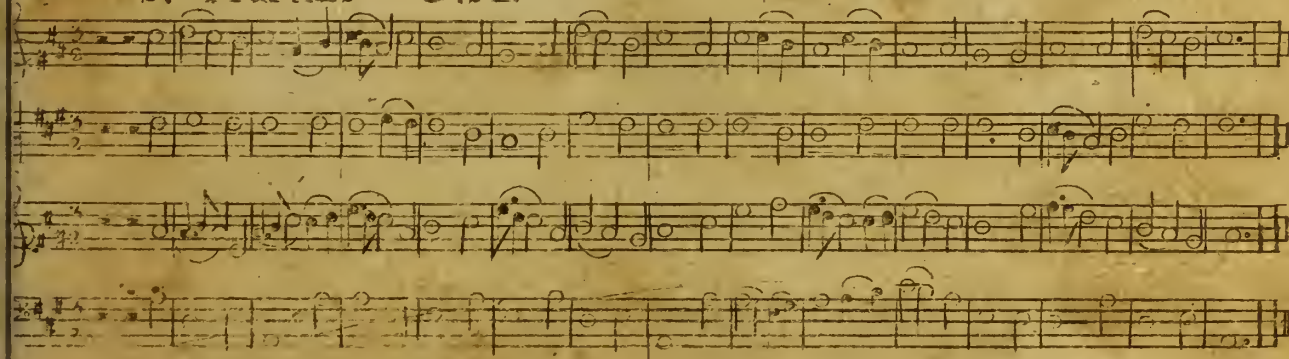
C.M.

13



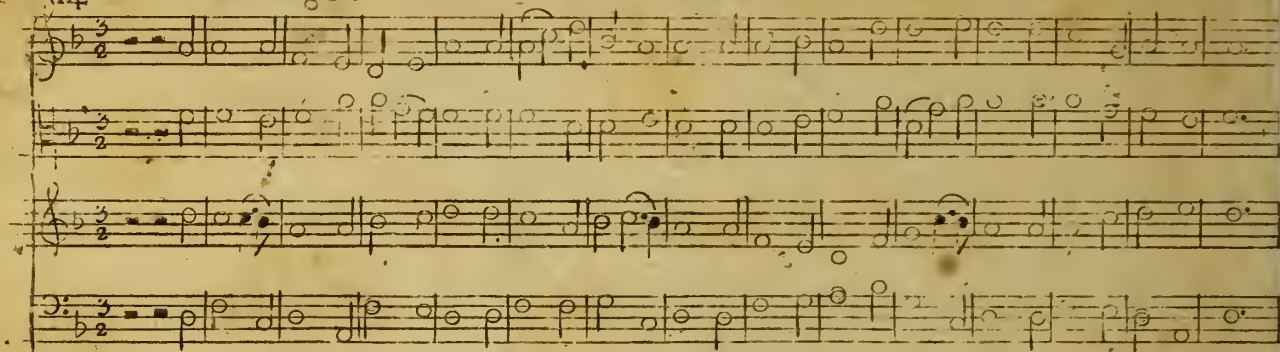
## St. Martin's

C.M.



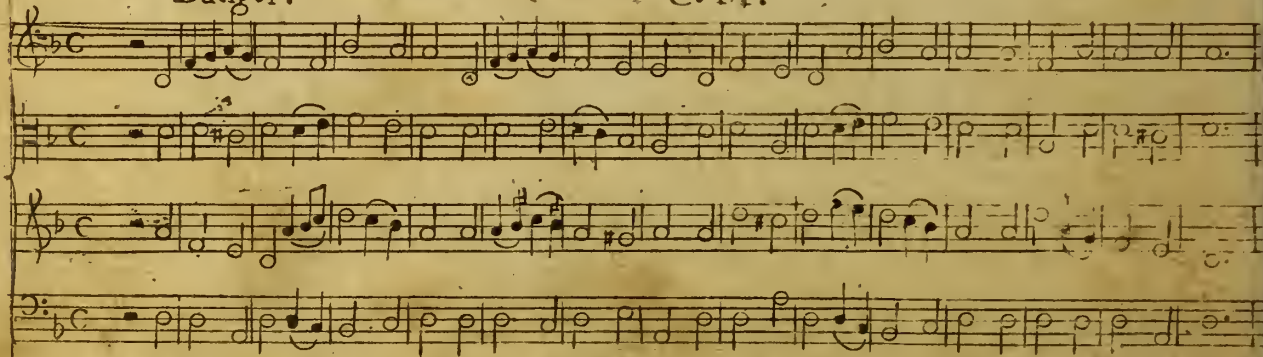
## Wantage.

C. M.



## Bangor.

C. M.

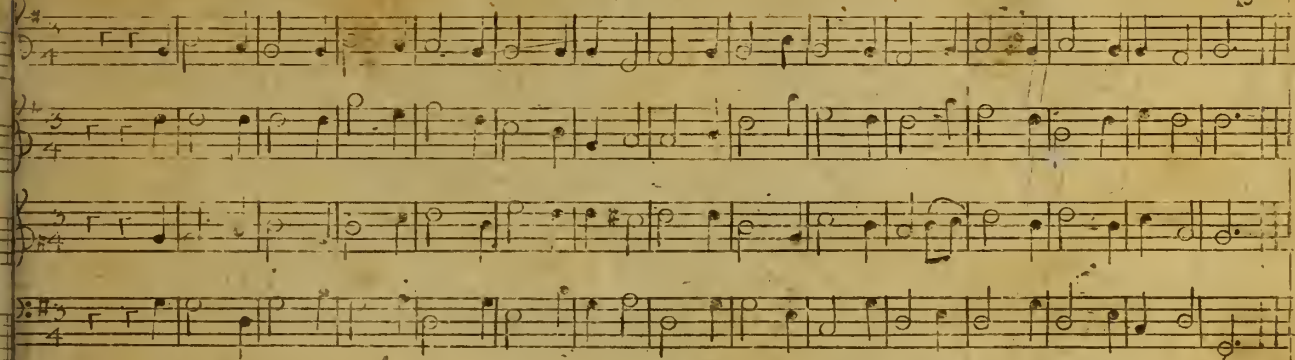




Portsmouth.

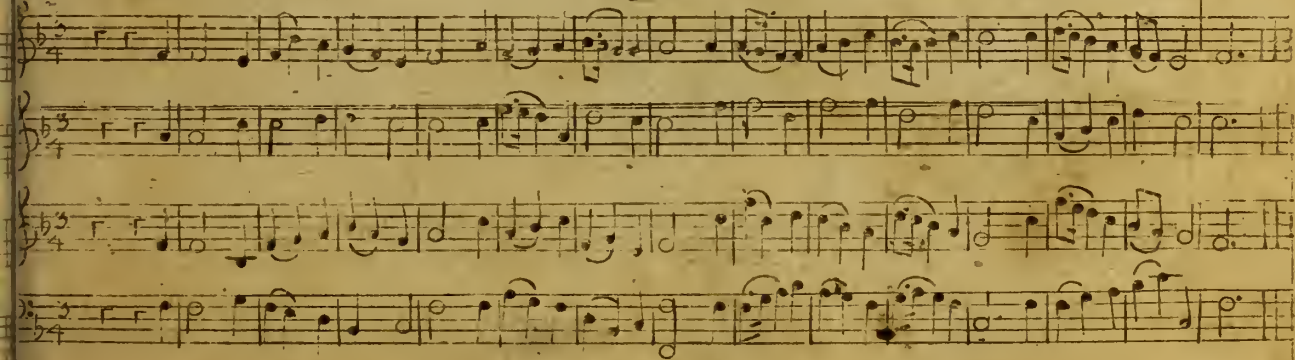
C. M.

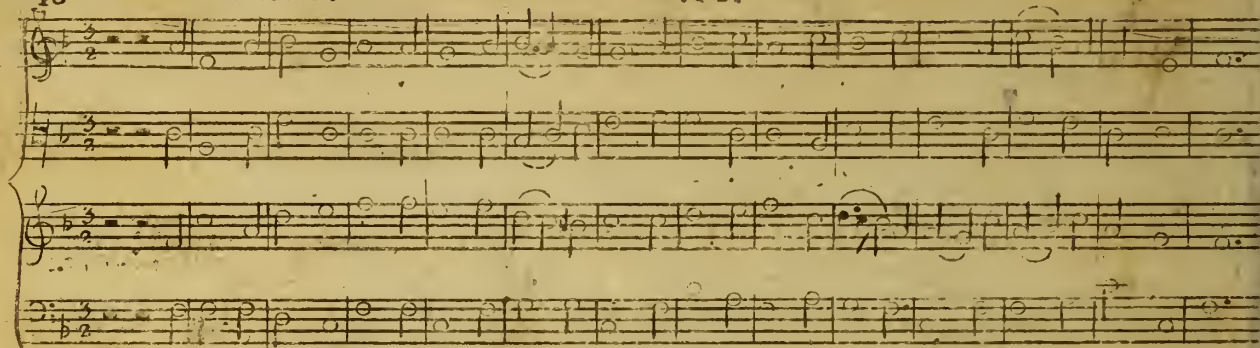
15



St. Patrick's.

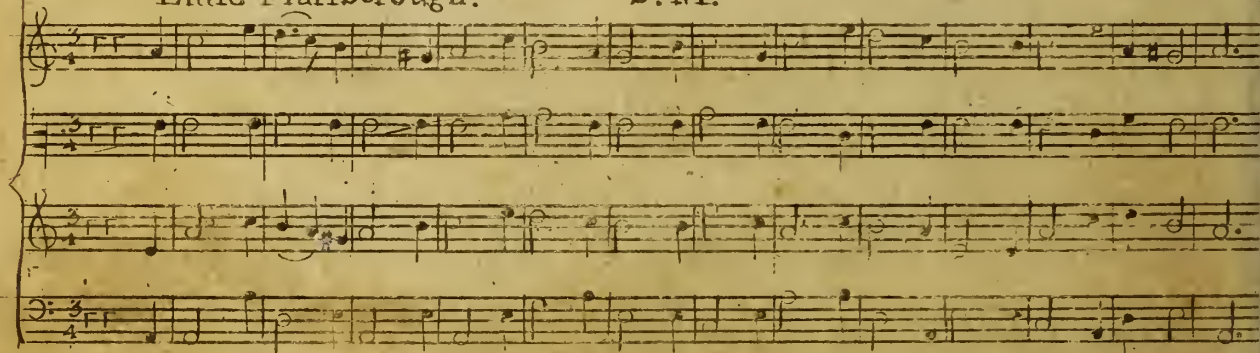
C. M.

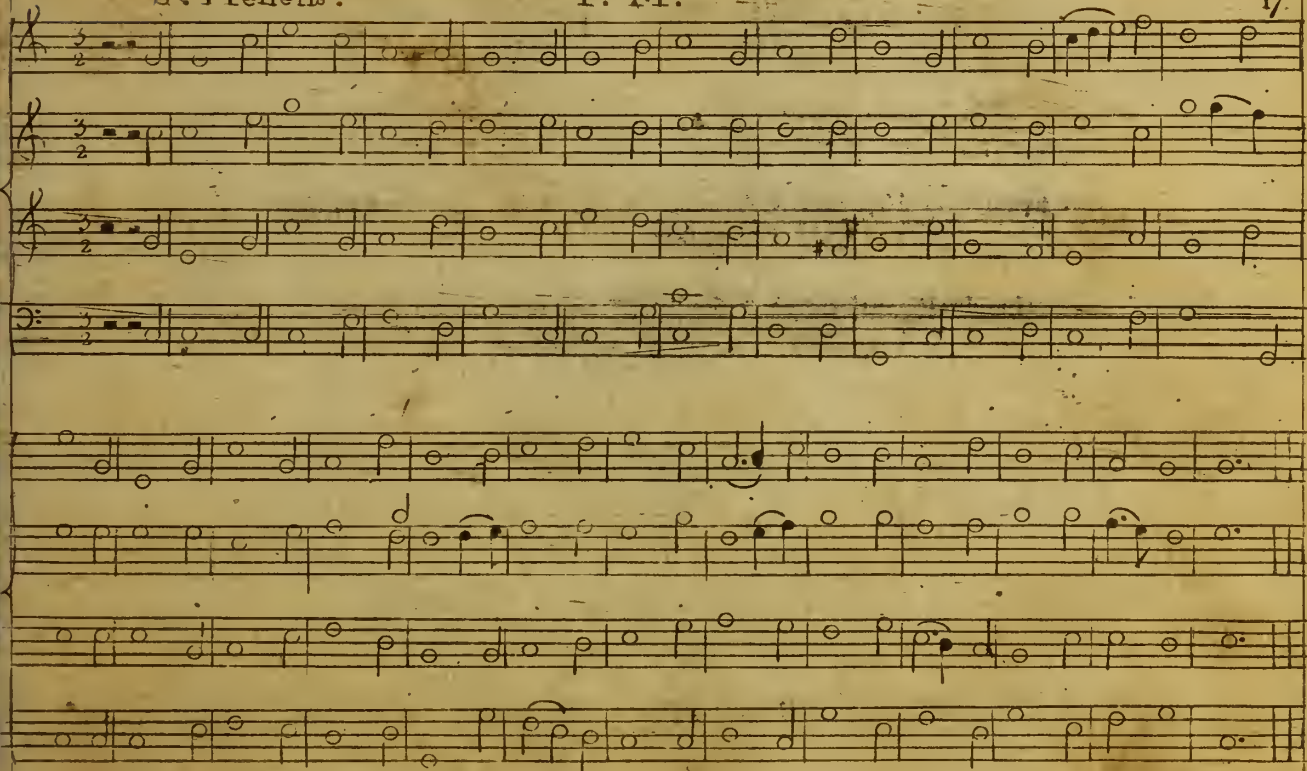




## Little Marlborough.

S.M.





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

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The middle staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music is written in a simple, clear style with notes and rests.

:S:

:S:

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

:S:



19

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

Reveal his wondrous name 2

St. Ann's.

C M

C M

PSALM III.

C.M.

20

Look down O Lord regard my Cry look down O Lord regard my

Look down O Lord re-gard my Cry Lookdown 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 &amp;

I'm close beset

I'm close

be thou my shield &amp; Friend

thou my shield &amp; friend

be thou

be thou my shield &amp; Friend

be thou

my shield

&amp; Friend

be thou my shield &amp; friend be thou my

be thou my shield &amp; friend

be thou

my

Lord of the worlds above, How pleasant and how fair, The  
 The dwellings of thy  
 The dwellings of thy love. thy  
 :S:  
 The &c. thy I 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 Ye.  
 Heart aspires — To thine abode my heart aspires, with warm desires to see my God.  
 thine abode my Heart a---spires with Ye.  
 To thine abode my Heart aspires.

New Suffield. L. M.

My sorrows like a flood, Impatient of restraint:

In-

In-to thy bosom

In-to thy bosom O my

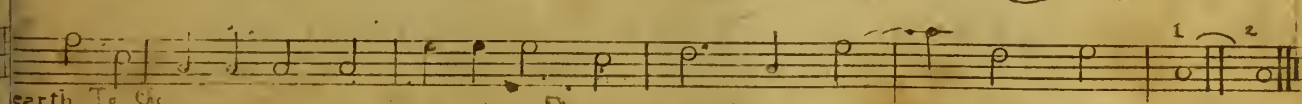
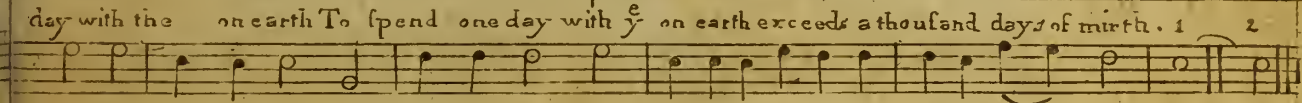
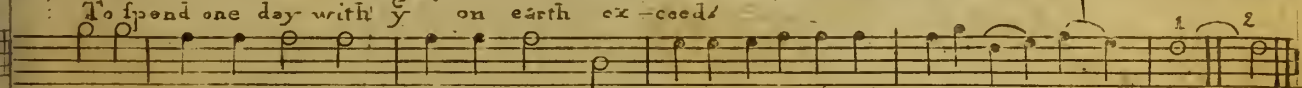
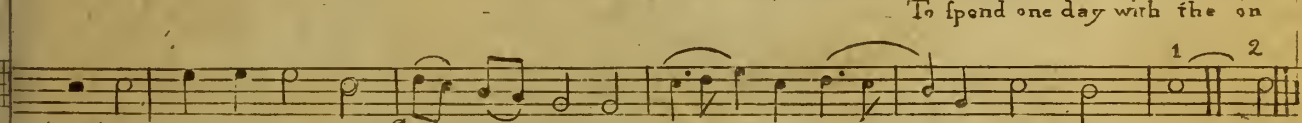
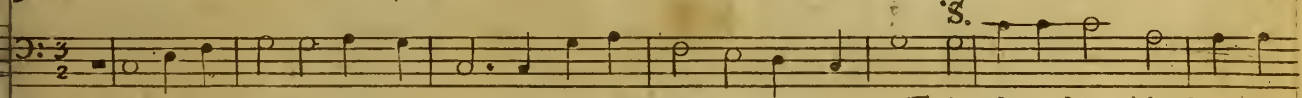
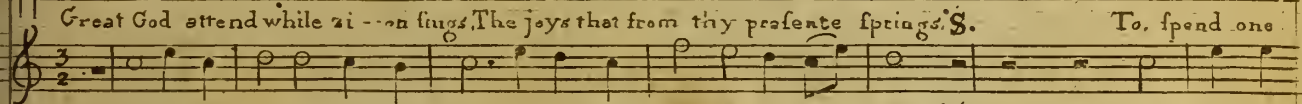
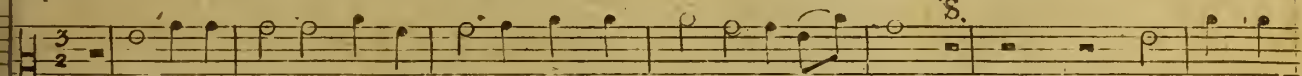
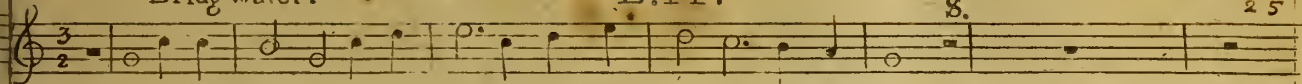
In-to thy bosom O

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,





## Farmington.

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

short from y cradle to y grave: Who can se-cure his Who can se-cure his vi-tal Who can se-cure his vi-tal breath

Dz.

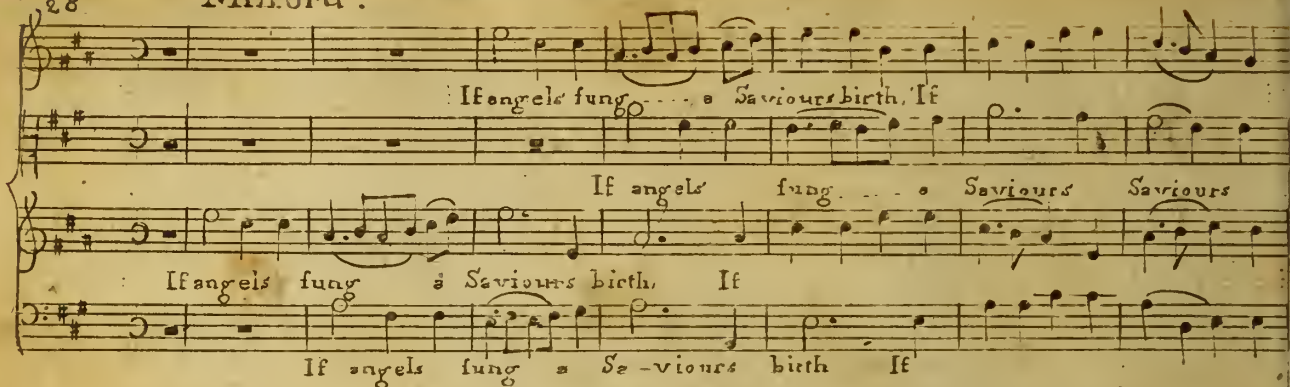
can se-cure his vi-tal breath Who

vi-tal breath who

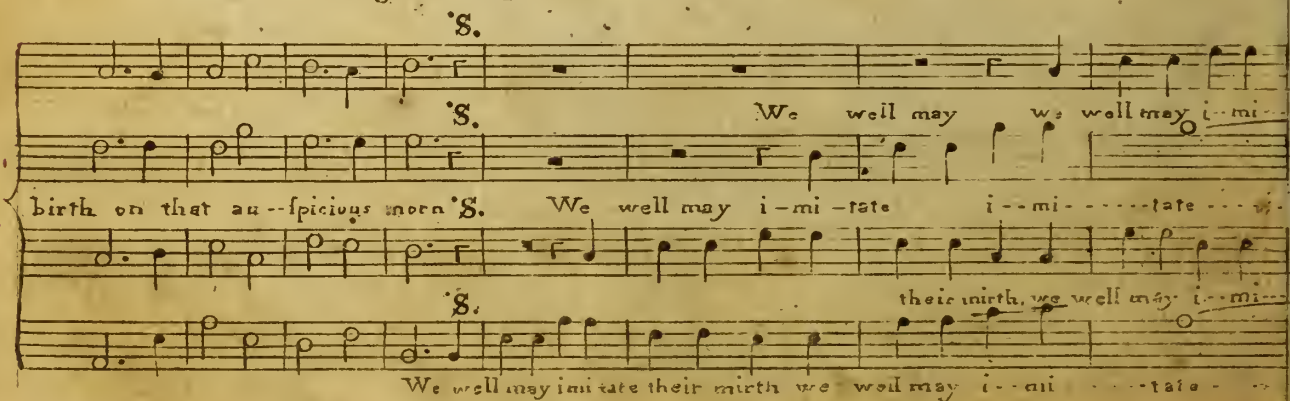
breath: Who can se-cure his vi-tal breath

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



If angels sung Saviours birth, If  
 If angels sung Saviours Saviours  
 If angels sung Saviours birth, If  
 If angels sung Saviours birth If



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

-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.

g. g. g. g.

1 2 1 2 1 2 1 2

See what a living stone, The builders did refuse:

Yet

Yet God hath built his

Yet God hath built his Church there . . .

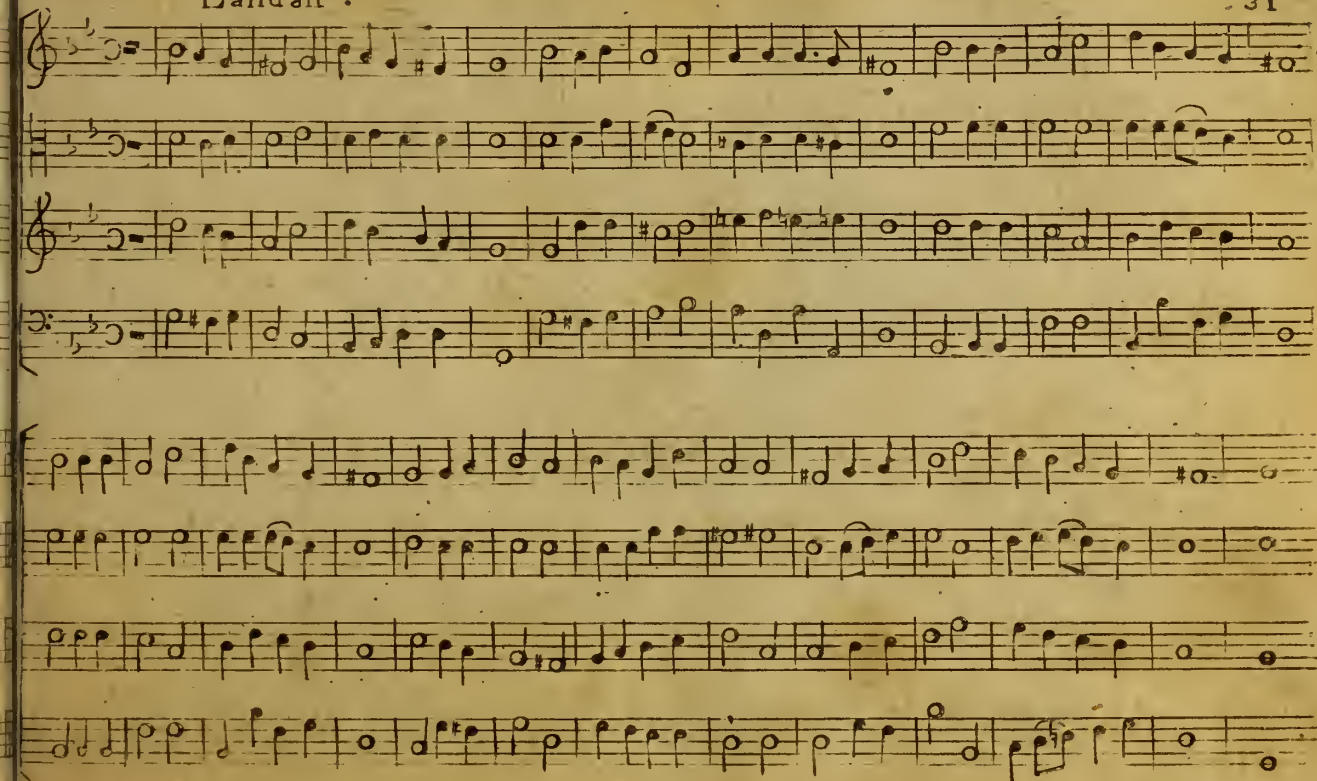
Yet God thc-

there - - - on

God hath built his Chu-----rch there --- on. In spi-----te of envious Jews.

Church, yet God He..

on, Yet God the



The

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

The praises of my

The praises of my God shall

praises of my God shall still, The praises the

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

God shall still the prai-ses of my God shall still

still the



1 2 33

my heart

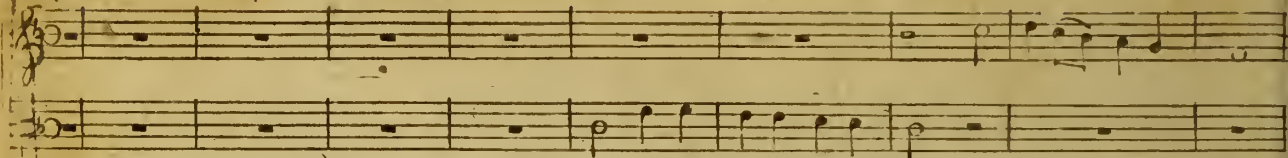
my Heart . . . . . t & Tongue im-ploy. my heart & Tongue im-ploy. 2

my Heart . . . . . t &

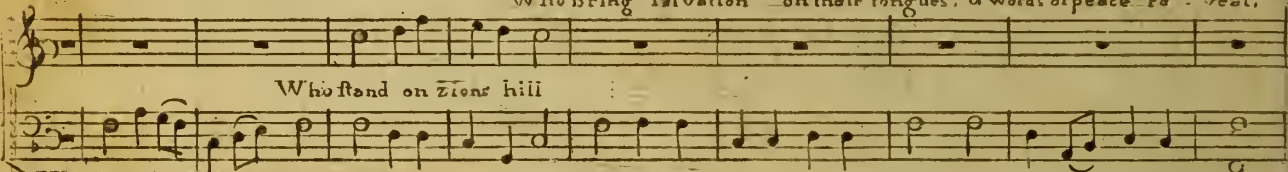
El y

E

## Worcester.

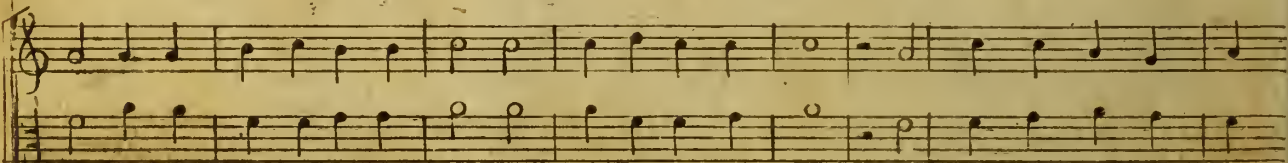


Who bring salvation on their tongues, & words of peace re-veal.



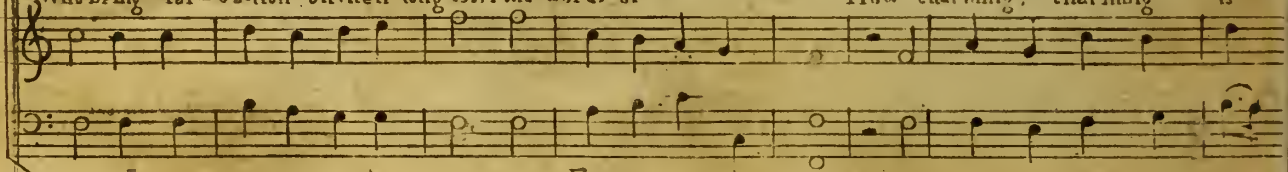
Who stand on Zion's hill

How beautiful are their feet.



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

How charming, 'charming' is



their voice! how sweet the tidings are! Zi-on Zi-on be-  
 Zi-on behold thy saviour  
 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 & triumphs here, Zion He  
 triumphs here, Zi-on King He

Handwritten musical score for the first system. The top staff is a vocal line in treble clef, starting with a whole rest followed by a series of eighth and sixteenth notes. The bottom staff is a lute line in bass clef, featuring a series of eighth and sixteenth notes. The lyrics "Zi...on" are written below the vocal staff. The lyrics "Triumphs here Zi...on behold thy saviour King Hereigns & triumph: here" are written below the lute staff.

Zi...on

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

Zi...on

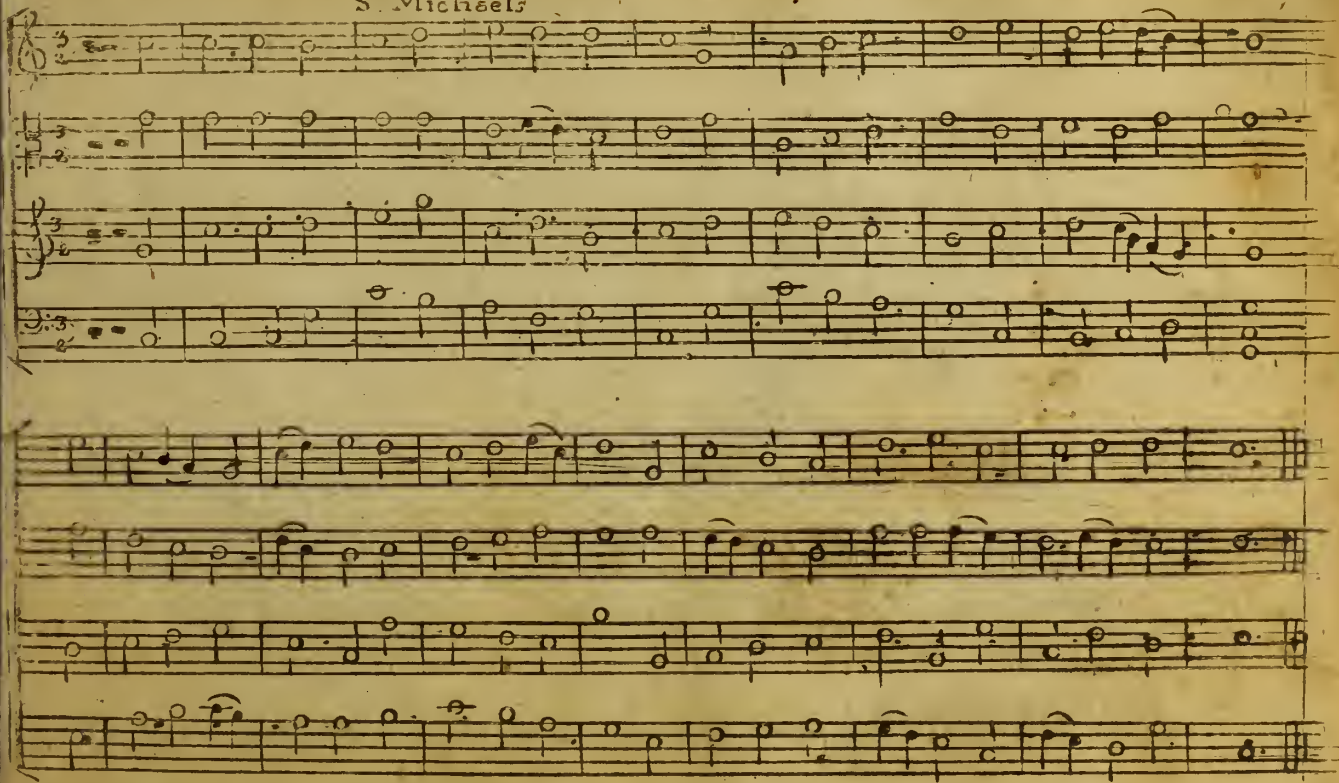
Handwritten musical score for the second system. The top staff is a vocal line in treble clef, starting with a whole rest followed by a series of eighth and sixteenth notes. The bottom staff is a lute line in bass clef, featuring a series of eighth and sixteenth notes. The lyrics "Parindon." are written below the vocal staff. The lyrics "Triumphs here Zi...on behold thy saviour King Hereigns & triumph: here" are written below the lute staff.

Parindon.

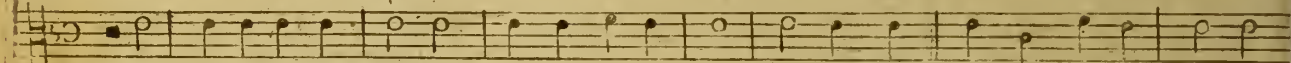
Triumphs here Zi...on behold thy saviour King Hereigns & triumph: here



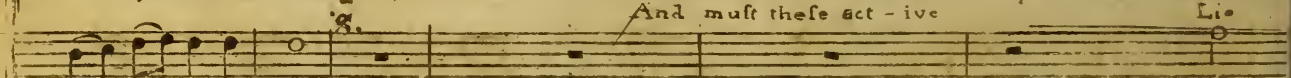
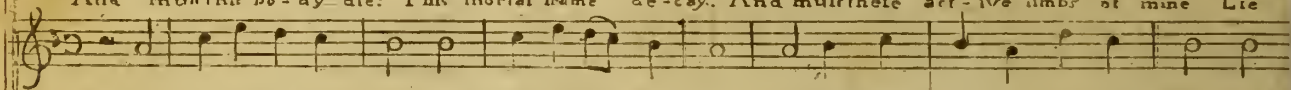
St Michaels



## 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

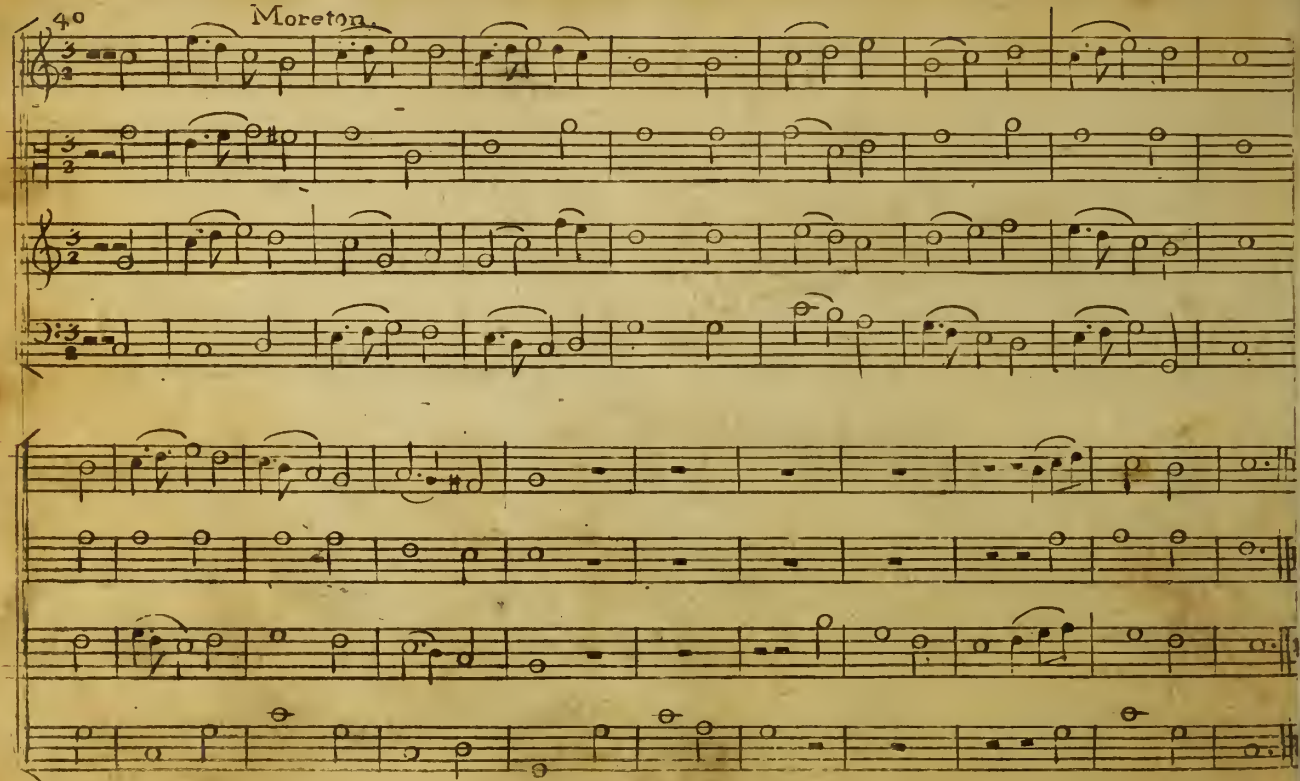
mould'ring in the clay, Lie Lie

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

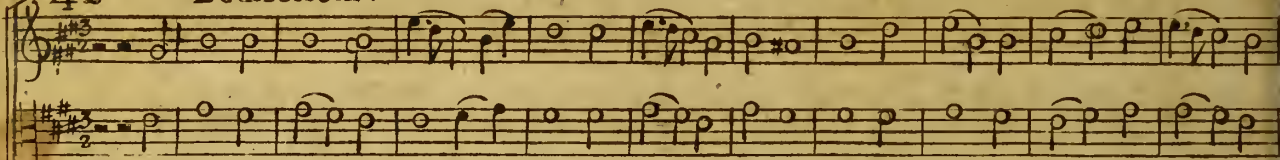
### Utoxeter.



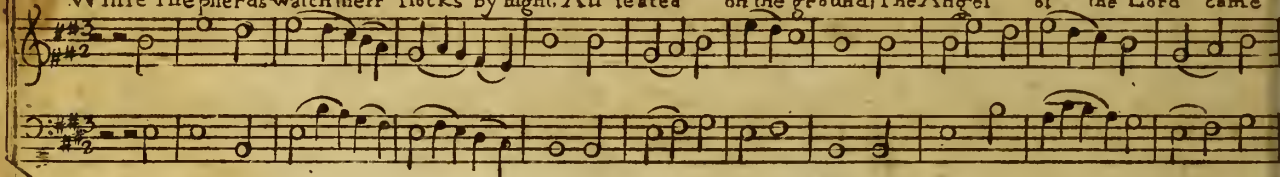


Thy words yraging wind controul, And rule the boistrous deep Thou mak'st y sleeping billows

roll, The ro- - - ling 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 *ſc.* And

Lord came down, & glory ſhone a - - - - - round, And glo -

glory ſhone a - - - - - round, The An - gel *ſc.*

a - - - - - round, And

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:

8.

8. Tho' earth &c. — And moun- tains

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

8. Tho' &c. — And mountains Torn

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

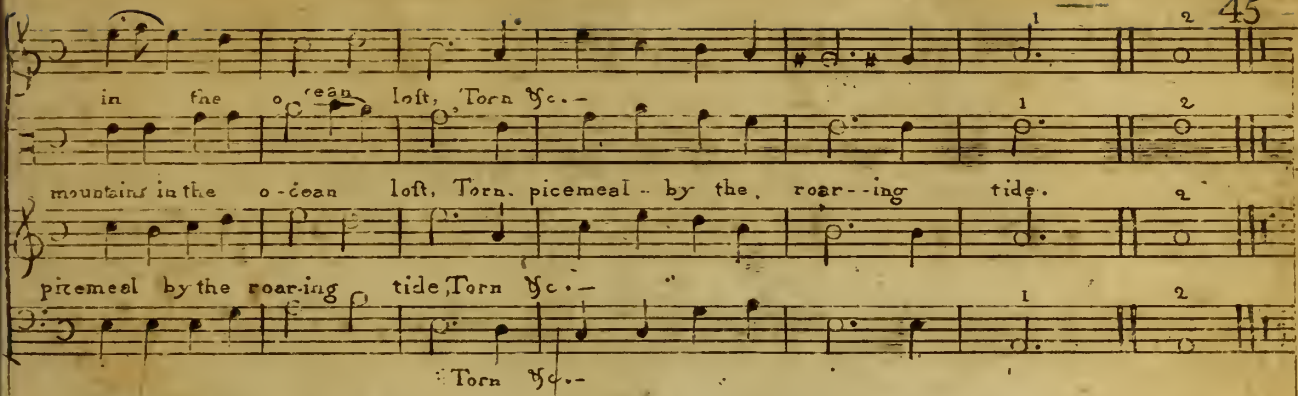


in fae o'-cean lost, Torn Ye.-

mountains in the o'-cean lost, Torn. picemeal - by the, roar--ing tide.

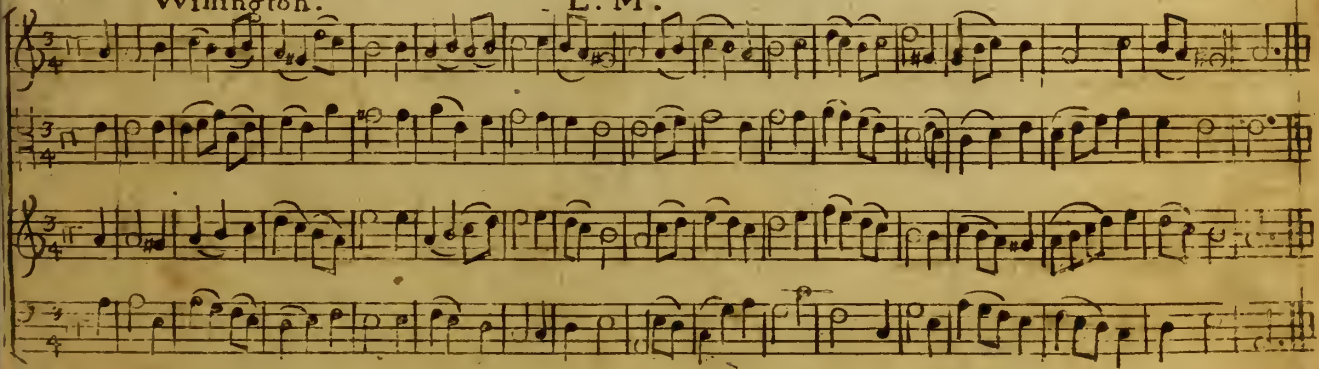
picemeal by the roar-ing tide, Torn Ye.-

Torn Ye.-



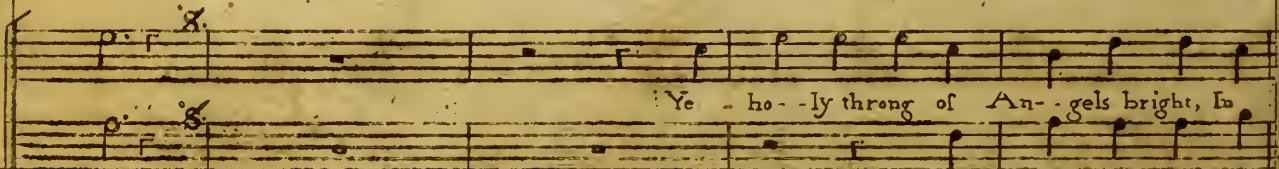
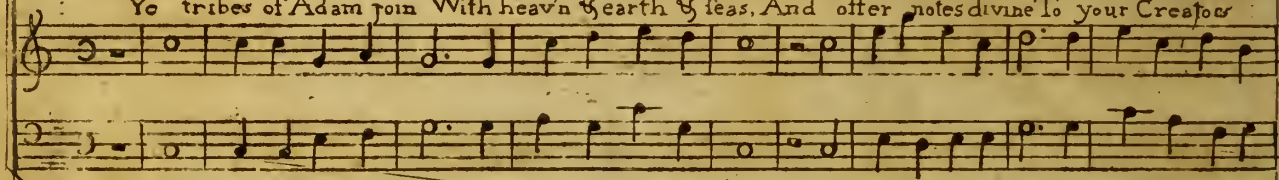
Willington.

L. M.

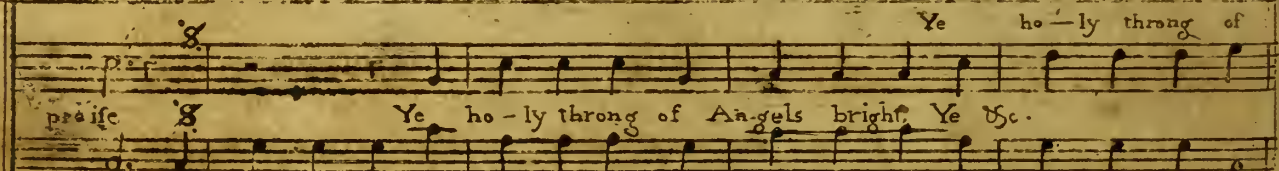




Ye tribes of Adam join With heav'n & earth & seas, And offer notes divine To your Creator



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

Handwritten musical score for 'South Ockenden 47'. The score is written on four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The lyrics are: 'worlds of light &c. Angels bright, In worlds of light be-gin the song.' The first two staves have first and second endings marked with '1' and '2'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, flowing pattern in the left hand.

worlds of light &c.

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

Continuation of the handwritten musical score. This section contains four staves of music, continuing the vocal melody and piano accompaniment from the previous system. The notation is consistent with the first system, featuring a key signature of one flat and a 3/4 time signature. The piano accompaniment continues with its characteristic eighth-note patterns.



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

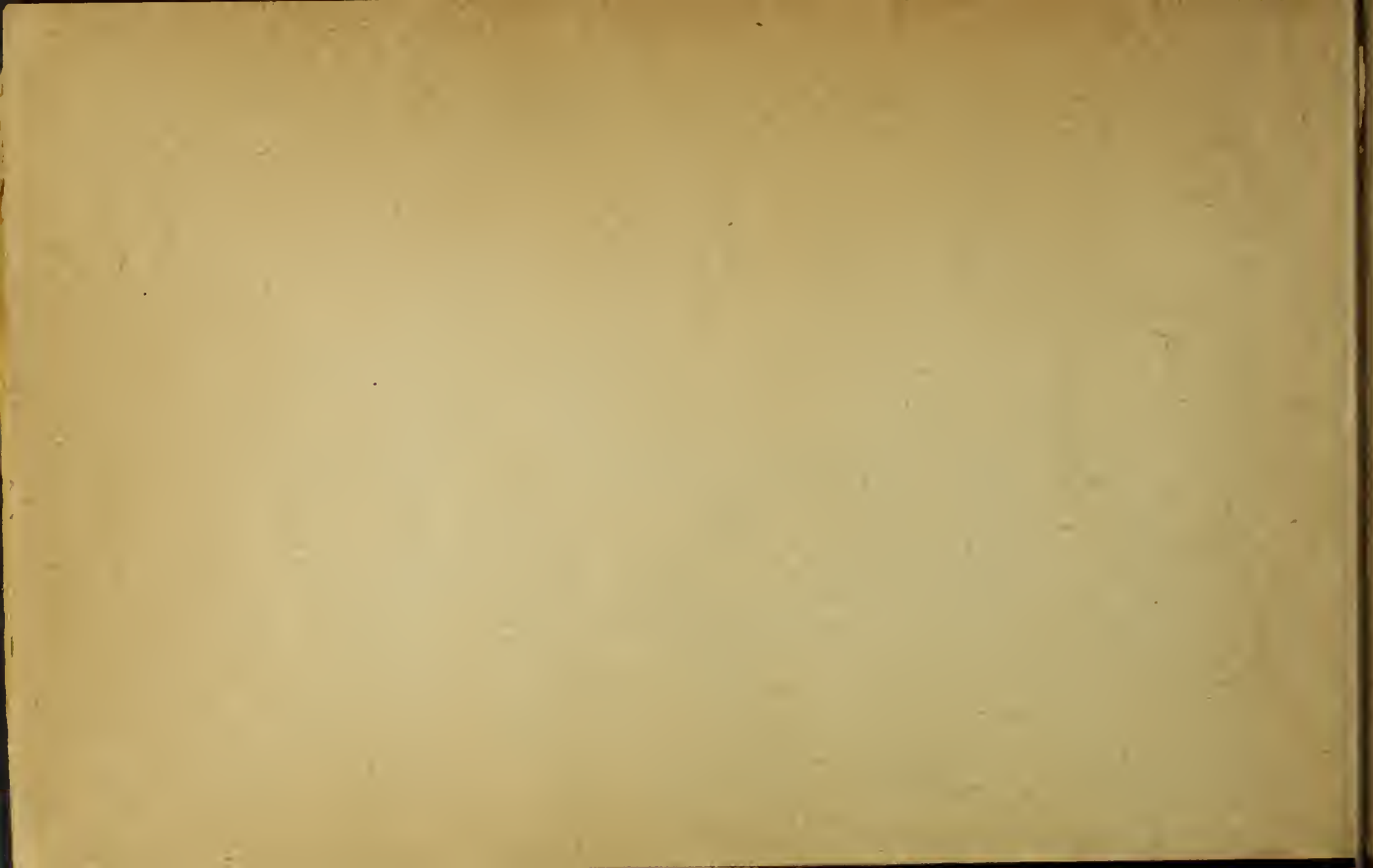
new: sing of his name, his word, his ways, His works of nature and of grace, How wise & holy, just & true!













Harvard University,  
DEC 3 1898

