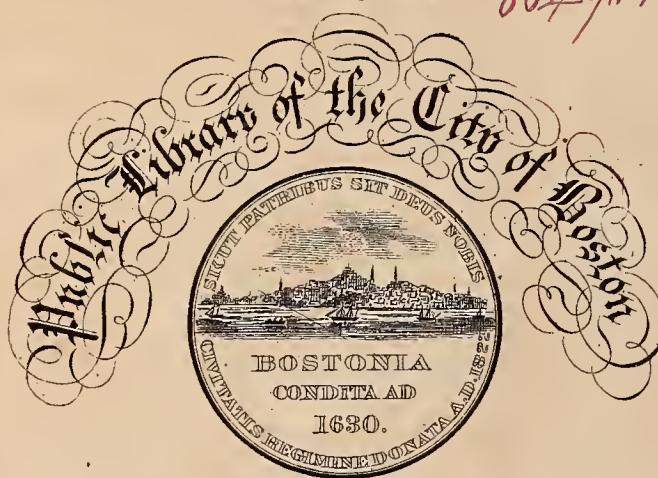
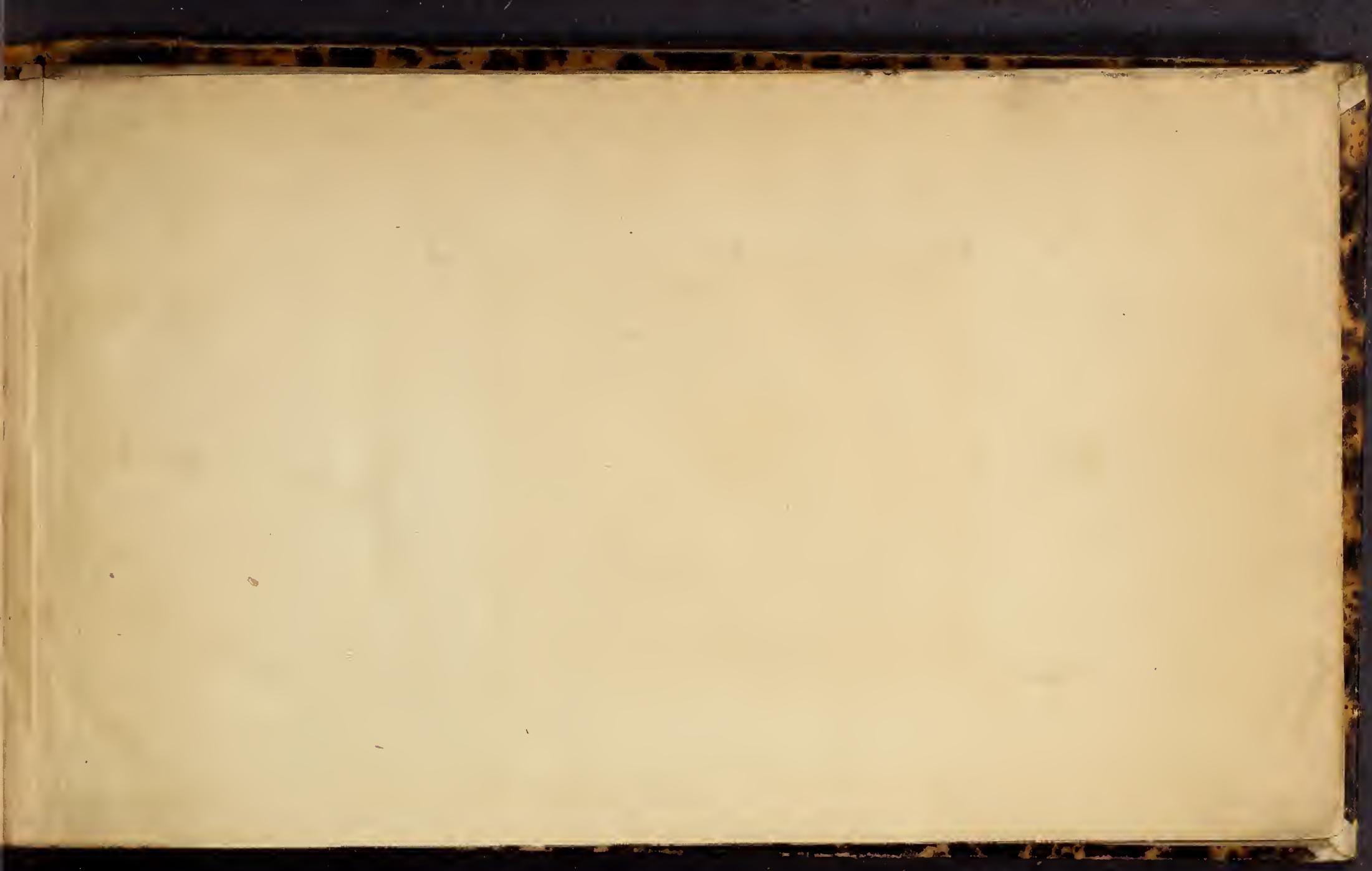


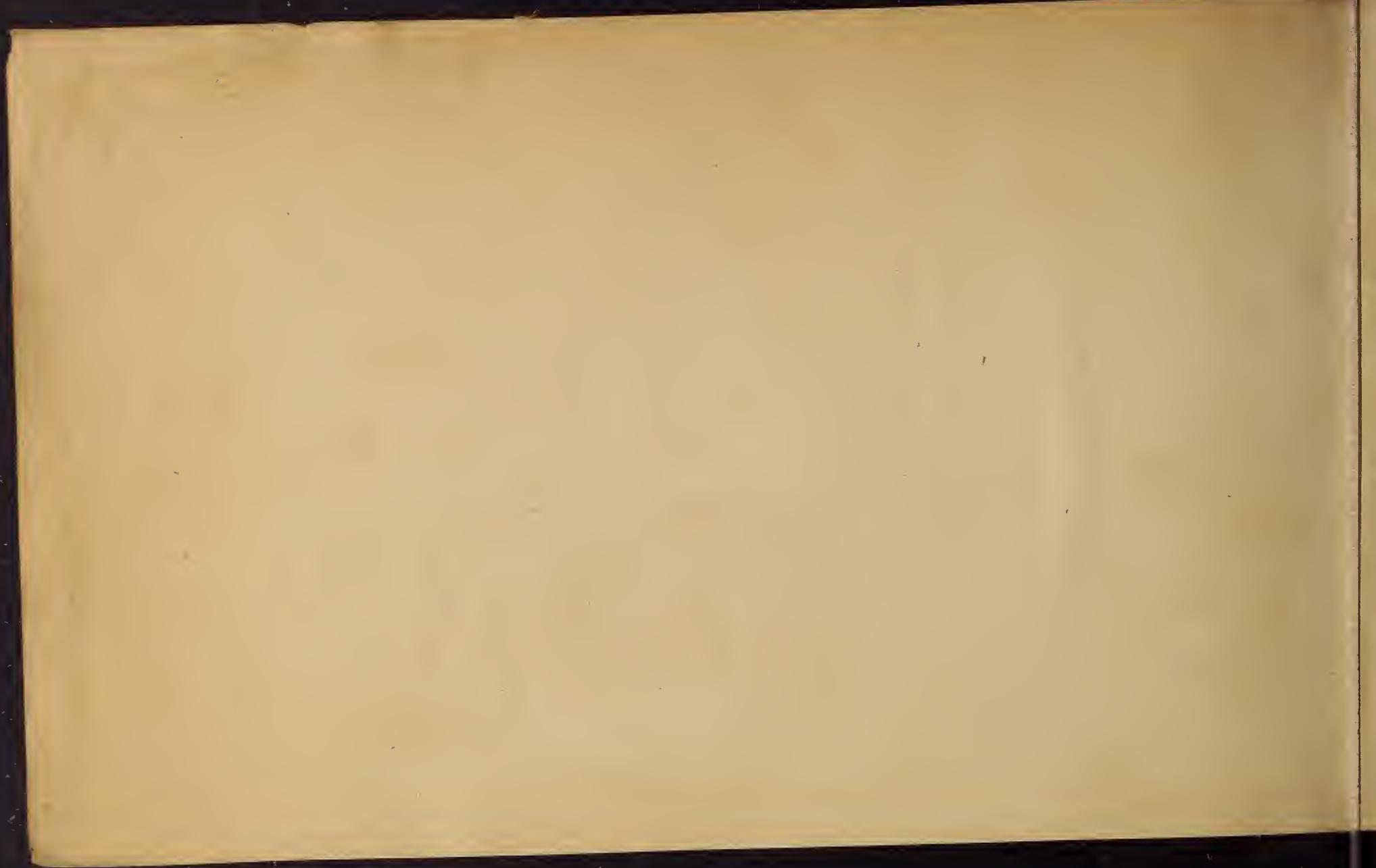
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THE
MASSACHUSETTS HARMONY,
CONSECRATED TO DEVOTION.

IN FOUR PARTS.

- I. An INTRODUCTION to the RUDIMENTS of MUSIC, by way of QUESTION and ANSWER.
II. A variety of useful LESSONS to exercise the LEARNER in the use of NOTES, and for the Tuning of his VOICE.
III. A large number of TUNES, adapted to the various Metres and Keys usually performed in CHURCHES.
IV. A number of PIECES adapted to particular Hymns, together with ELEGIAC PIECES, ODES and ANTHEMS.

NEVER BEFORE PUBLISHED.

Designed particularly for the Use of the Singing Schools and Musical Assemblies in the United States.

By WALTER JAMES,
A CITIZEN OF MASSACHUSETTS.

Hail, Music! hail, thou sorrow-soothing sound!
Propitious boon, to favour'd mortals giv'n;
Thou sov'reign balsam for affliction's wound,
And joy of the celestial hosts of heav'n.

Sacred to mem'ry let th' auspicious morn,
When stars prov'd vocal, and in concert sung,
Rouse us to imitate, with heart and song,
The praise, which through th' ethereal concave rung.

Published according to Act of Congress.

BOSTON:

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Edward Capen

804910

Howard St.

May 17, 64

Street Name
Number

Observe

TO THE PUBLIC.

MUSIC being esteemed an essential part of Divine Worship, every attempt to promote it, may be considered as an attempt to promote the worship of the Deity. That we ought to praise our Divine Benefactor, as well as to pray to him, is the dictate of a grateful heart, as well as a precept of Divine Revelation. Though the tenets of religion, professed by men, are various, and although each of the different sectaries are tenacious of their own, yet they generally agree in praising their Heavenly King: Hence, in this exercise of Divine Worship, every heart may joyfully unite, and every tongue find sweet employ.

Prompted by these sentiments, and the anxious solicitations of his friends, the Author of the following pages has been induced to offer them to the Public. With due respect, therefore, to his fellow citizens, and particularly to those, who are professedly masters of music, the Author submits the merit of his work to their decision. He must do himself the justice, however, to inform them, that the principal part of the music of his own composition, was written in his years of minority, for the purpose of gratifying a youthful fancy, without the remotest idea of its ever being made public. And, that his duties of life have been in such a contracted sphere, that he has been deprived of the advantages of becoming acquainted with the arts and sciences, particularly that of mathematics, which is so necessary in the science of music.

Without any pretensions to new discoveries, the Author contents himself with having afforded the public a variety of new music, with some improvements in facilitating an acquisition of the art. The method

he has taken to initiate the beginner, is by questions and answers; a mode which he flatters himself will greatly alleviate the task of an instructor, and facilitate the progress of the learner. He has studied variety, and to that of his own music, has added various pieces of the composition of different gentlemen; all which will stand as they came from the hands of the original composers.

Those who are disposed to criticise, may, perhaps, find many inaccuracies in the following work; but the Author assures them, that he has inserted no music of his own, nor admitted any of others, but what has been approved of, by those who are considered to be good judges of music. If, however, some errors have escaped unnoticed, he hopes the candid observer will correct the same, and not too severely censure what was well intended by

THE AUTHOR.

Holland, Sept. 1803.

THE
Massachusetts Harmony.

P A R T I.

A CONCISE INTRODUCTION TO THE RUDIMENTS OF MUSIC, IN FIVE LESSONS, BY WAY OF
QUESTION AND ANSWER.

LESSON I.

Q. *What is Music?*

A. An Art, or Science, consisting of a variety of harmonizing sounds, variously arranged, in different Orders, Keys, Times, and Moods; and is written by various characters, some of which are called Notes.

Q. *What are the Notes now used in Music?*

A. The Semibreve



Minim



Crotchet



Semiquaver

Quaver



Demisemiquaver

Q. *What proportion of Time do these notes bear to each other?*

INTRODUCTION.

A. One Semibreve
contains

Two Minims

Four Crotchets

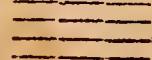
Eight Quavers

Sixteen Semiquavers

Thirty-two De-
misemiquavers

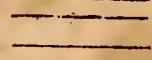
Q. What other Characters are used in music?

A. The Stave



Brace

Ledger line



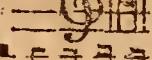
Flat

Cliffs



Sharp
Natural

Rests



Repeat

Single Bar



Slur

Double Bar



Hold

Mark of Distinction
Point of Addition
Figure of Diminution



Choosing Notes



and Close

Double ending



Q. What is the use of the Stave?

A. It is the place whereon music is written.

EXAMPLE.



Q. What is the use of the Ledger line?

A. It is added when notes ascend or descend a line above, or below the stave.

EXAMPLE.



Q. What is the use of a Cliff?

A. It is placed at the beginning of the staff, to distinguish the parts; * it serves, likewise, to shew what sound of the general scale it represents.

Q. How many cliffs are used in music?

A. Three.

Q. How do you distinguish them?

A. By the names of F Cliff, C Cliff and G Cliff.

Q. What part is represented by the F Cliff?

A. The Bass. It is placed on the second line of the staff from the top, and gives it the name F, having the 7th degree of sound in the general scale.

* By parts is meant the natural division of the general scale; viz. Bass, Counter, Tenor and Treble. see LESSON II.

INTRODUCTION.

vii

EXAMPLE.



Q. What part is represented by the C' Cliff?

A. The Counter; being placed on the middle line of the staff, gives it the name C, having the 11th degree of sound in the general scale.

EXAMPLE.



Q. What is represented by the G Cliff?

A. Both Tenor and Treble. It is placed on the second line of the staff from the bottom, and gives it the name G. occupying the 8th degree of sound in the Tenor and 15th in the Treble.

EXAMPLE.



Q. What is the use of Rests in music?

A. They supply the Time in intervals, and denote a pause as long as you would be sounding the notes which they represent.

Q. How many rests are commonly used in church music?

A. Six.

Q. How do you distinguish them?

A. By the names of the notes which they represent, viz.: Semibreve rest, Minim rest, Crotchet rest, &c.

EXAMPLES.



NOTE. A Semibreve rest fills a bar in all modes of time.

Q. What is the use of the Single Bar?

A. It is used to divide the Time into equal parts, according to the Measure note.*

EXAMPLE.



Q. What is the use of the Double Bar?

A. It shews the end of a strain, and generally denotes a repeat.

EXAMPLE.



Q. What is the use of the Brace in music?

A. It connects such parts as are sung together.

EXAMPLE.



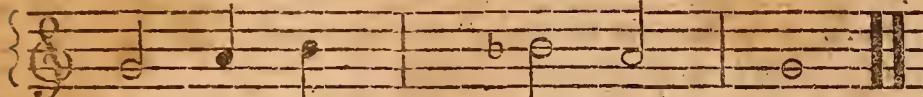
* A measure note is that which fills a bar, and each bar contains notes or rests equivalent to it through the tune.

INTRODUCTION.

Q. What is the use of the Flat in music?

A. When placed at the left hand of any note, sinks the sound of it half a tone.

EXAMPLE.



Q. What is the use of a Sharp?

A. When placed before a note, raises the sound of it half a tone.

EXAMPLE.



NOTE 1. In the following work the flat and sharp have influence only on the particular note before which it is placed.

NOTE 2. Both flats and sharps are often used to transpose the *me* from its natural place. For their various examples, See LESSON IV.

Q. What is the use of the Natural?

A. When placed at the left hand of any note made flat or sharp, restores it to its natural sound.

EXAMPLE.



Q. Is there not some other use for this character in music?

*A. There is. It serves to restore the *me* to its natural place, having previously been transposed by flats or sharps, by adding, throughout the parts, as many naturals as there were flats or sharps at the beginning of the strain. But, where not so many naturals are added as there are flats or sharps at the beginning, they affect only those whereon they are set, the rest remain in full force.*

EXAMPLE.

Me in D.

Me in F.

Me natural.

Musical example showing flats, sharps, and naturals on a treble clef staff. The first measure shows a G note followed by a flat, a B note followed by a flat, and a D note. The second measure shows a G note followed by a flat, a B note followed by a flat, and a D note. The third measure shows a G note followed by a sharp, a B note followed by a sharp, and a D note. The fourth measure shows a G note followed by a sharp, a B note followed by a sharp, and a D note.

Q. What is the use of a Repeat?

A. It shews what part of the tune is to be sung twice.

EXAMPLE.

Musical example showing a repeat sign. The first measure shows a G note followed by a sharp, a B note followed by a sharp, and a D note. The second measure shows a G note followed by a sharp, a B note followed by a sharp, and a D note. The third measure shows a G note followed by a sharp, a B note followed by a sharp, and a D note. The fourth measure shows a G note followed by a sharp, a B note followed by a sharp, and a D note.

Q. What is the use of a Slur?

A. It includes such notes as are sung to one syllable.

EXAMPLE.

Musical example showing a slur over three notes. The first measure shows a G note followed by a sharp, a B note followed by a sharp, and a D note. The second measure shows a G note followed by a sharp, a B note followed by a sharp, and a D note. The third measure shows a G note followed by a sharp, a B note followed by a sharp, and a D note.

To rise above the sky.

Q. What is the use of the Hold?

A. Being placed over any note, implies a continuation of sound beyond its usual length, and when it is placed over a double bar, it denotes a rest.*

* As the propriety of the use of this character has been disputed by many, as it does not determine the time of continuation, I have thought proper to direct, in this book, that one third be added to the time of the note over which it is placed, and that the note be beat one third slower. When placed over a double bar, or end of a strain, the parts are to rest the time of one second.

I N T R O D U C T I O N.

ix

EXAMPLE.

To dwell, to dwell upon the sound.

Q. What is the use of the *Mark of Distinction*?

A. It implies a distinct and emphatical pronunciation.

EXAMPLE.

To dwell, to dwell upon the sound.

Q. What is the use of the *Point of Addition*?

A. Being placed at the right of any note, adds to the sound half its original length, i. e. a pointed semibreve is equal to three minims, a pointed minim to three crotchets, &c.

EXAMPLE.

To dwell, to dwell upon the sound.

Q. What is the use of the *Diminution Figure*?

A. It reduces the time of three notes to two of the same kind.

EXAMPLE.

M. H.

B

Q. What is the use of *Choosing Notes*?

A. They furnish a greater variety in the music, as they may all be sung at the same time, by different voices.

EXAMPLE.

To dwell, to dwell upon the sound.

Q. What is the use of a *Double Ending*?

A. It denotes a repeat, and shows that the note or notes under figure 1, are sung before repeating, and those under figure 2, after, omitting those under figure 1; but if connected with a slur, they are both to be sung after repeating.

EXAMPLE.

To dwell, to dwell upon the sound.

Q. What is the use of the *Close*?

A. It shows the end of the composition.

EXAMPLE.

To dwell, to dwell upon the sound.

I N T R O D U C T I O N.

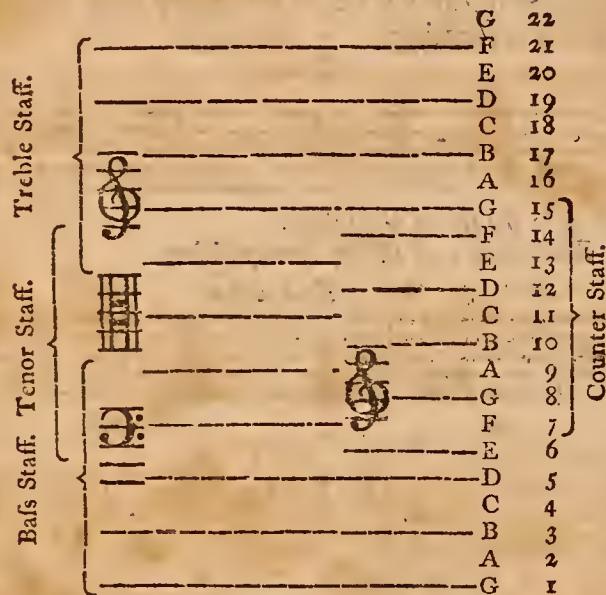
L E S S O N II.

Of the GENERAL SCALE of Music.

Q. What is understood by the general Scale of Music?

A. It shows the natural order and corresponding sounds of the several parts into which it is divided, viz. Bass, Tenor, Counter and Treble; and contains three Octaves, one above another, with their respective notes, Sol, La, Me, Fa, Sol, La, Fa, Sol; distinguished by the first seven letters of the alphabet, in the following order; G sol, A la, B me, C fa, D sol, E la, F fa, G sol; and after ascending to the eighth letter, or note, the same order is repeated. See the EXAMPLES.

GENERAL SCALE.



Q. How are the letters placed in the Bass staff?

A. In the following order, viz.: beginning with G on the lower line; A, on the lower space, &c.: counting up both lines and spaces till you come to G again.

EXAMPLE.

B	me.
A	la.
G	fol.
F	fa.
E	la.
D	fol.
C	fa.
B	me.
A	la.
G	fol.

Q. How are the letters placed in the Tenor and Treble staff?

A. In the same order as in the Bass, beginning with D, in the space below the lower line.

EXAMPLE.

G	fol.
F	fa.
E	la.
D	fol.
C	fa.
B	me.
A	la.
G	fol.
F	fa.
E	la.
D	fol.

Q. How are the letters placed in the Counter staff?

A. In the same order as in the other parts, beginning with E, in the space below the lower line.

EXAMPLE.

A	la.
G	fol.
F	fa.
E	la.
D	fol.
C	fa.
B	me.
A	la.
G	fol.
F	fa.
E	la.

NOTE. The reason why the lower line in the bass takes the name of G, the space below the lower line in the tenor and treble that of D, and the space below the lower line in the counter E, is because the F, G and C cliffs place them there.

LESSON III.

Of the Keys in Music.

Q. What is a Key in Music?

A. It is the principal letter, or note, from which a piece of music is composed, containing the air of the tune, it being the foundation of all the other parts, and is always found in the last note of the Bass.

Q. How many Keys are there in Music?

A. There are but two natural keys, viz., A, or la, the minor, or flat key, having the Minor 3d, 6th and 7th above its key note; and C, or fa, the Major or sharp key, having the major 3d, 6th and 7th, above the key note.

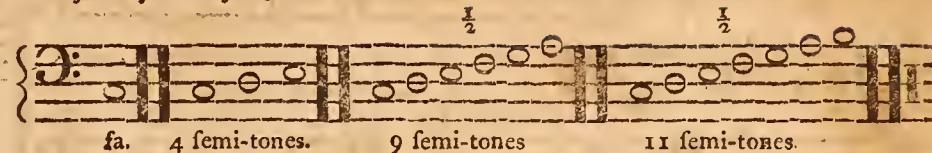
EXAMPLES.

EXAMPLES.

Minor 7th



Major key. Major 3d.



NOTE. The sharp key is always half a tone higher or sharper in its first 3d, 6th and 7th, than the flat.

Q. Can these two keys be removed from their natural place by any artificial characters?

A. By placing either flats, or sharps, at the beginning of the staff, removes the *Me* from its natural place ; consequently, the key removes with it, it being always the first note above *me*, or the first below ; yet they retain the same proportion of found to each other when removed, as in the two natural keys. For their various examples, See LESSON IV.

LESSON IV.

Of Transposition.

Q. What is Transposition?

A. It is the removing of the me from its natural place, by flats or sharps; thus producing systems for a greater variety of airs, and yet keeping the notes within the compass of the voice, according to the key note.

Q. How is the me transposed by flats?

A. Every flat added to the beginning of a staff, removes the me a fourth above, or a fifth below the place where it last stood.

Q. How is the me transposed by sharps?

A. Every sharp added to the beginning of a staff, removes the one fifth above, or a fourth below the place where it last stood.

NOTE I. Flats or sharps may serve the same purpose in the middle, or any part of a tune, as at the beginning, when added throughout the parts.

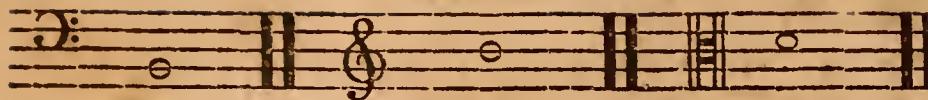
NOTE 2. Me is the leading note, guiding all the others, both above and below.

Q. Where is the natural place for me?

A. It is on that line or space in the staff, called B.

INTRODUCTION.

EXAMPLE.



Q. If B be flat, where is me?
A. Me is on E.

EXAMPLE.



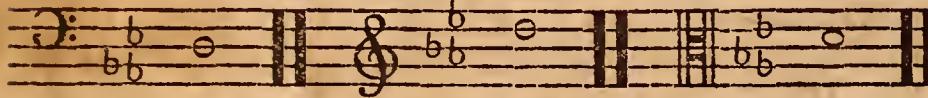
Q. If B and E be flat,—
A. Me is on A.

EXAMPLE.



Q. If B, E and A, be flat,—
A. Me is on D.

EXAMPLE.



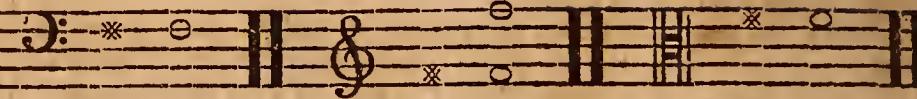
Q. If B, E, A and D be flat,—
A. Me is on G.

EXAMPLE.



Q. If F be sharp, where is me?
A. Me is in F.

EXAMPLE.



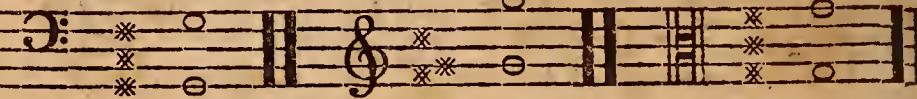
Q. If F and C be sharp,—
A. Me is in C.

EXAMPLE.



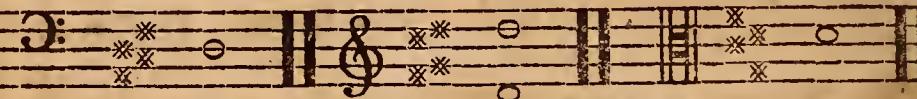
Q. If F, C and G be sharp,—
A. Me is in G.

EXAMPLE.



Q. If F, C, G and D be sharp,—
A. Me is in D.

EXAMPLE.



NOTE 1. Between me and fa, and la and fa, ascending or descending, are but half-tones, the rest are whole tones.

NOTE 2. The notes above me are twice fa, sol, la; and below me, twice la, sol fa, then comes me again both ways.

LESSON V.

Of TIME.

Q. What is Time in Music?

A. It is the art of measuring and dividing the various notes in music, into equal parts by Bars, according to the measure note; and is regulated by certain motions or beats with the hand.

Q. How many kinds of Time are there?

A. Three, viz.: Common, Triple and Compound; which are divided into nine different moods, four of which are Common, three of Triple, and two of Compound.

Of COMMON TIME.

Q. What is the character to the first mood of common time, and what is its measure note, and how many beats does it contain in each bar?

A. It is the letter C, (C) having a semibreve for its measure note, containing four beats to a bar, two down, and two up; each beat performed in the time of one second.

EXAMPLE.

1 2 3 4 1 2 3 4 1 2 3 4

d. d. u. u. d. d. u. u. d. d. u. u.

Q. What is the character of the second mood of common time, and what is its measure note, &c.?

A. It is also a C, with a bar (C) down across it, having a semibreve for its measure note. Beaten in the same manner as the first mood, only a quarter quicker.

EXAMPLE.

1 2 3 4 1 2 3 4 1 2 3 4

d. d. u. u. d. d. u. u. d. d. u. u.

NOTE. When the bars are filled principally with minims, this mode is frequently performed with two Beats in a Bar, which is generally noted by the Author.

Q. What is the character, &c. to the third mood of common time?

A. It is a C reversed, (C) or (C) having a semibreve for its measure note, containing two beats in a bar, one down and one up; each beat performed in the time of one second.

EXAMPLE.

1 2 1 2 1 2

d. u. d. u. d. u.

Q. What is the character, &c. of the fourth mood of common time?

A. It is the figures 2, 4, (2/4) having a minim for its measure note, containing two beats in a bar, one down, and one up; four beats in this mood, are beaten in the time of three in the second mood.

EXAMPLE.

1 2 1 2 1 2

d. u. d. u. d. u.

INTRODUCTION.

Of TRIPLE TIME.

Q. What is the character to the first mood of Triple time?

A. It is the figures 3, 2, ($\frac{3}{2}$) having a pointed semibreve for its measure note, containing three beats in each bar, two down, and one up, each beat performed in the time of one second.

EXAMPLE.



Q. What is the character of the second mood of Triple time?

A. It is the figures 3, 4, ($\frac{3}{4}$) having a pointed minim for its measure note, containing three beats in a bar, beaten in the same manner as the first, only a quarter quicker.

Of COMPOUND TIME.

Q. What is the character to the first mood of Compound time?

A. It is the figures 6, 4, ($\frac{6}{4}$) having a pointed semibreve for its measure note, which is equal to two pointed minims, or six crotchets, containing two beats in a bar, one down, and one up; each beat performed in the time of one second.

EXAMPLE.



EXAMPLE.



Q. What is the character to the third mood of Triple time?

A. It is the figures 3, 8, ($\frac{3}{8}$) having a pointed crotchet for its measure note, containing three beats in a bar, beaten the same as the second mood, only as quick again.

EXAMPLE.



Q. What is the character to the second mood of Compound time?

A. It is the figures 6, 8, ($\frac{6}{8}$) having a pointed minim for its measure note, which is equal to two pointed crotchets, &c. containing two beats in a bar, one down, and one up; four beats in this mood are performed in the time of three in the first.

EXAMPLE.



THE
Massachusetts Harmony.

P A R T II.

LESSONS TO EXERCISE THE LEARNER IN THE USE OF NOTES, AND FOR THE TUNING OF HIS VOICE.

LESSON I.

Tenor and Treble.

A musical staff in common time (indicated by a 'C') and G major (indicated by a 'G'). The staff consists of five horizontal lines and four spaces. The notes are represented by vertical stems with horizontal dashes. The first measure starts with a half note 'G' on the top line, followed by quarter notes 'A' (space), 'B' (line), 'C' (space). The second measure starts with a half note 'D' (line), followed by quarter notes 'E' (space), 'F' (line). The third measure starts with a half note 'G' (line), followed by quarter notes 'F' (space), 'E' (line), 'D' (space). The fourth measure starts with a half note 'C' (space), followed by quarter notes 'B' (line), 'A' (space), 'G' (line). The notes are grouped by vertical bar lines. Below the staff, the vocal line is written in a language-like form: Sol, la, me, fa, fol, la, fa, sol. d. d. u. u.

Counter.

A musical staff in common time (indicated by a 'C') and G major (indicated by a 'G'). The staff consists of five horizontal lines and four spaces. The notes are represented by vertical stems with horizontal dashes. The first measure starts with a half note 'G' on the top line, followed by quarter notes 'A' (space), 'B' (line), 'C' (space). The second measure starts with a half note 'D' (line), followed by quarter notes 'E' (space), 'F' (line). The third measure starts with a half note 'G' (line), followed by quarter notes 'F' (space), 'E' (line), 'D' (space). The fourth measure starts with a half note 'C' (space), followed by quarter notes 'B' (line), 'A' (space), 'G' (line). The notes are grouped by vertical bar lines. Below the staff, the vocal line is written in a language-like form: Sol, la, me, fa, fol, la, fa, sol. d. d. u. u.

Bafs.

A musical staff in common time (indicated by a 'C') and G major (indicated by a 'G'). The staff consists of five horizontal lines and four spaces. The notes are represented by vertical stems with horizontal dashes. The first measure starts with a half note 'G' on the top line, followed by quarter notes 'A' (space), 'B' (line), 'C' (space). The second measure starts with a half note 'D' (line), followed by quarter notes 'E' (space), 'F' (line). The third measure starts with a half note 'G' (line), followed by quarter notes 'F' (space), 'E' (line), 'D' (space). The fourth measure starts with a half note 'C' (space), followed by quarter notes 'B' (line), 'A' (space), 'G' (line). The notes are grouped by vertical bar lines. Below the staff, the vocal line is written in a language-like form: Sol, la, me, fa, fol, la, fa, sol. d. d. u. u.

LESSON II.

do re mi fa sol la si do do si la sol fa mi re do

LESSON III.

LESSON IV.



LESSON V.

A handwritten musical score for three voices. The score is divided into three staves, each starting with a different dynamic: the first two staves begin with a quarter note dynamic (1/2), while the third staff begins with a half note dynamic (1). The music consists of eighth-note patterns, with various dynamics indicated by numbers above the notes. The score is divided into measures by vertical bar lines. Below the first staff, the initials "M. H." are written. Below the third staff, the letter "C" is written.

LESSON VI.

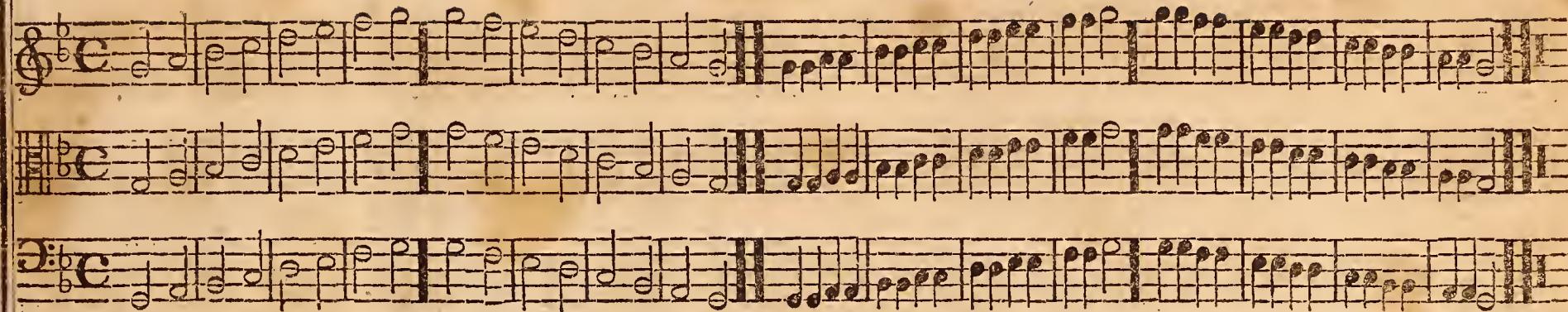
The image shows three staves of musical notation. The top staff is in Treble clef (G), the middle staff is in Alto clef (C), and the bottom staff is in Bass clef (C). All staves are in common time. The notes are quarter notes. The first staff starts with a G note. The second staff starts with a C note. The third staff starts with a C note. The music consists of a single line of notes.

LESSON VII.

The image shows three staves of musical notation. The top staff is in Treble clef (G), the middle staff is in Alto clef (C), and the bottom staff is in Bass clef (C). All staves are in common time. The notes are quarter notes. The first staff starts with a G note. The second staff starts with a C note. The third staff starts with a C note. The music consists of a single line of notes.

N. B. In the two preceding Lessons, as well as the first, both letters and notes are to be sounded; one beat on each.

LESSON VIII.



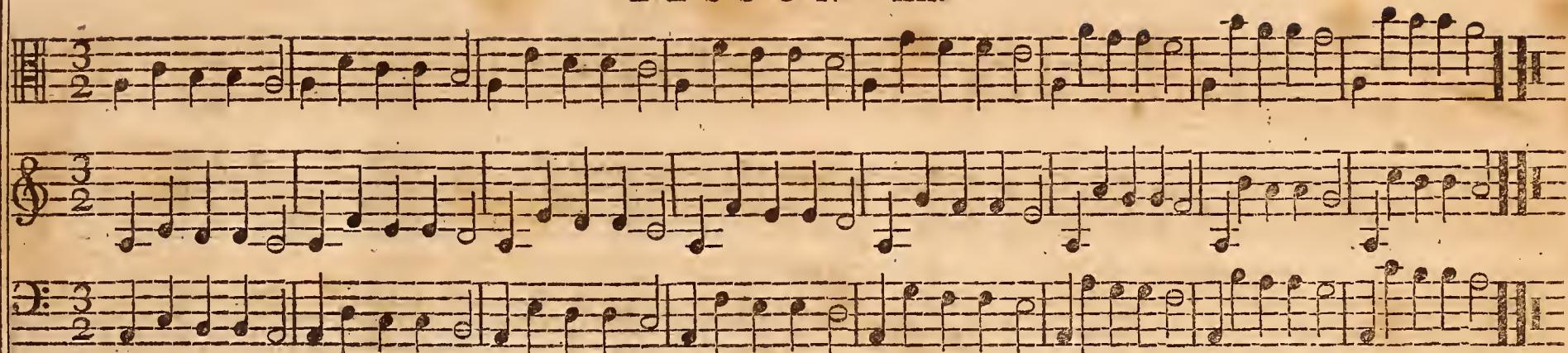
LESSON IX.



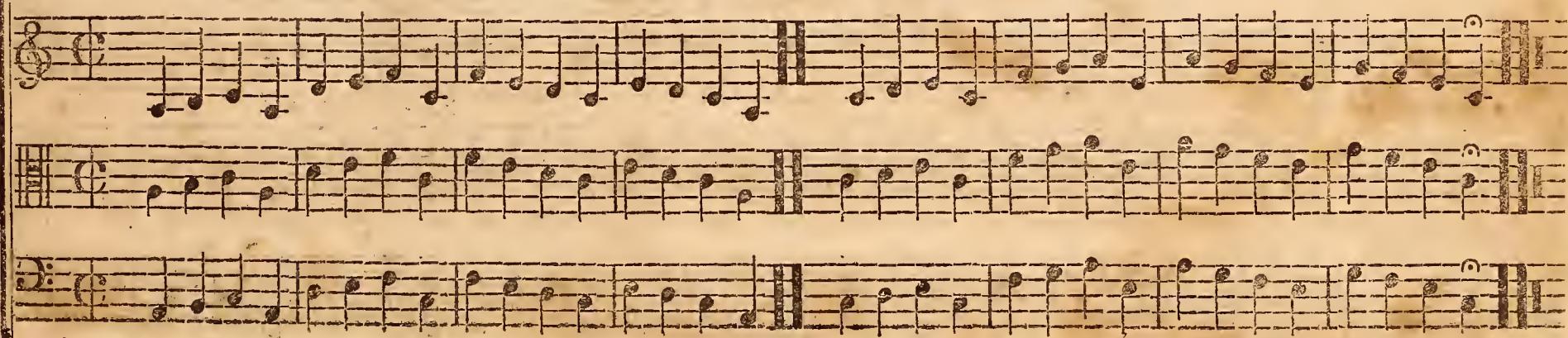
LESSON X.

LESSON XI.

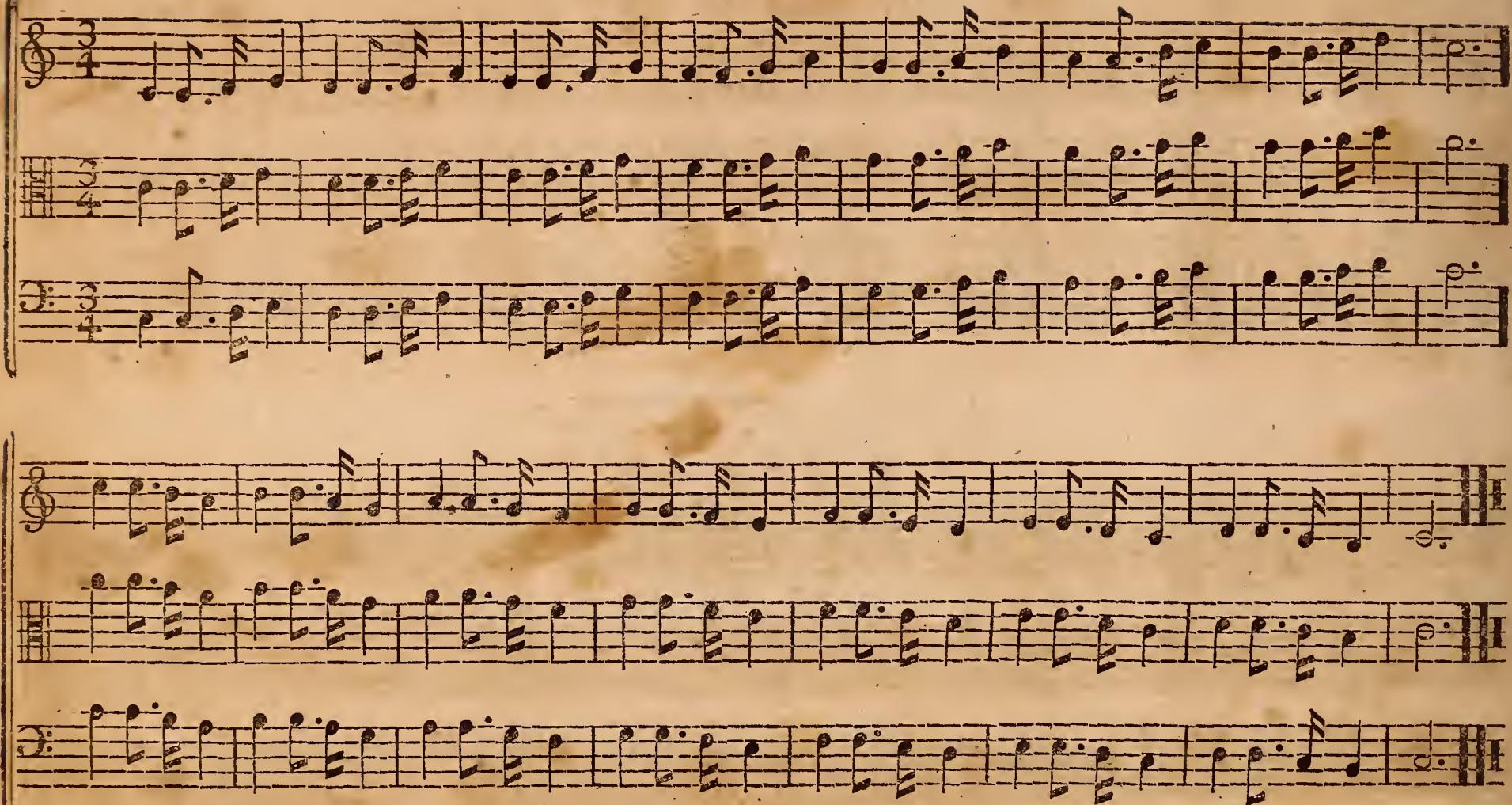
LESSON XII.



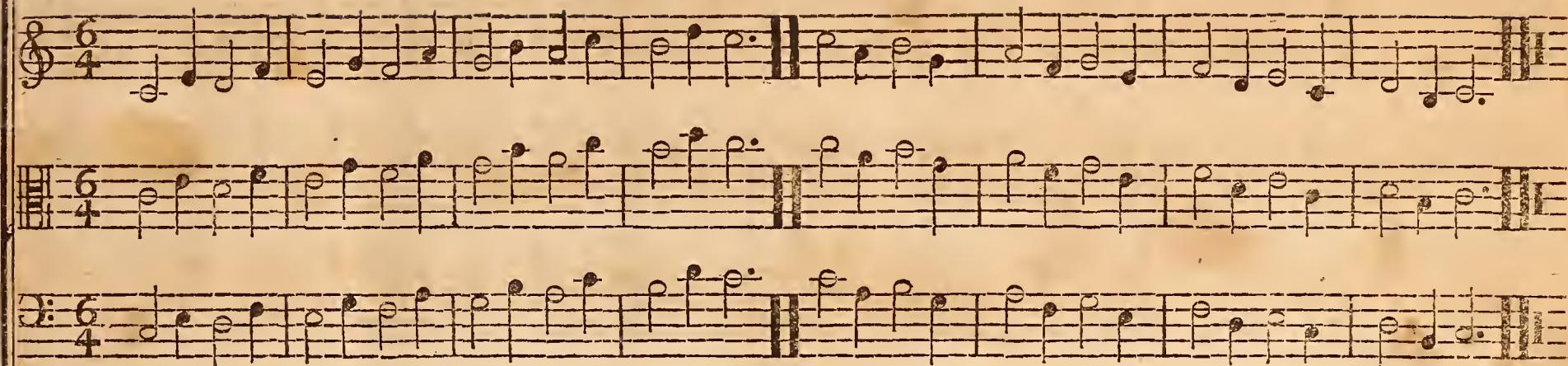
LESSON XIII.



LESSON XIV.

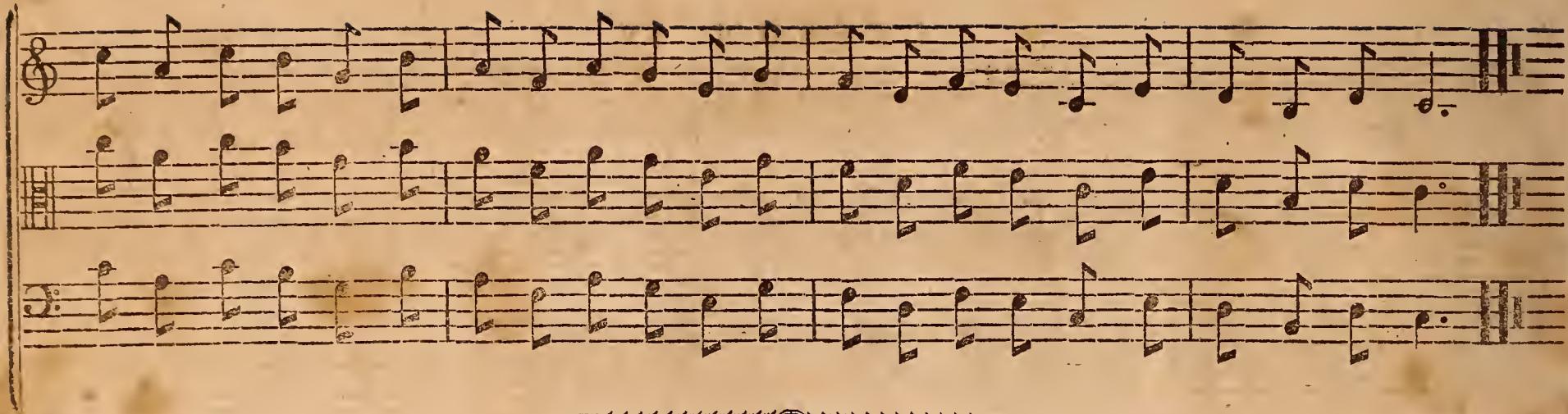


LESSON XV.



LESSON XVI.





LESSON XVII.



LESSON XVIII.

Of SYNCOPATION and SYNCOPATION.

SYNCOPATION.

He reigns, the Lord the Saviour reigns, Praise him in evangelic strains:

SYNCOPE.

Let the whole earth in songs rejoice, And distant islands join their voice.

M. H.

D

GENERAL OBSERVATIONS.

[The following observations on choosing and arranging the parts, pronunciation, accent, &c. extracted from the Union Harmony, published by Mr. OLIVER HOLDEN, are peculiarly interesting to every Teacher of music, as well as to individuals who would wish to perform with elegance and ease.]

Of CHOOSING and ARRANGING the PARTS.

EVERY performer should have that part assigned to him which he can perform with the greatest ease; otherwise the performance will be unnatural, and consequently, unpleasing; no performer should sing a solo, or any other strain which belongs to a different part, without particular desire. A school or choir should have more than one half the voices on the bass. Where this is not practicable, a bass viol would be of great service, if it be judiciously played. It serves another valuable purpose also, by keeping the voices on their original pitch, as well as by giving them the proper key, and preserving a perfect and uniform tone.

Of PRONUNCIATION.

GOOD pronunciation is one of the first and principal beauties of singing. The mouth should be opened freely, but not wide; either extreme would destroy a good tone, and prevent just expression. Many singers who read and speak tolerably well, are extremely erroneous in their manner of pronouncing some particular words, when they are set to music; for instance, the words *reason, hearken, token, &c.* which have but one accent, are often sung *rea-zen, hear-ken, to-ken*, which is very disagreeable and improper. Words which end in *ple, ble, &c.* are often falsely accented on the last syllable, which renders them thus, *pel, bel, &c.* Words ending in *y*, with a few exceptions, should be pronounced as ending in *e*, or short *i*. The ! should be silent in *walk,*

talk, calm, &c. In fine, the best direction which can be given is this; let every word be sung distinctly, smoothly, and gracefully, every way conformably to the best rules of speaking.

Of ACCENT.

ACCENT is another very important part of music, which is inseparably connected with good pronunciation: It is properly an agreeable swell or force of the voice; but it is often erroneously applied to the notes, more like marks of distinction than otherwise. Nothing is more common than false accenting, the principal occasion of which is loud or harsh singing. Many singers make two accents on one note, more particularly on a pointed note in binary time, which immediately precedes a fuge or repeat, which they break off with such violence, as is truly shocking to a delicate ear. This injudicious practice effectually tends to prevent *soft* and *graceful* singing, and renders the most pleasing compositions disgusting to the audience. Were it possible for a performer of *common* taste, to hear himself at a distance, thus violate the nicest rules of harmony, he would not be guilty of it a second time. A pointed note which fills three fourths of a bar, notwithstanding it includes two bar accents, cannot consistently receive but one. A semibreve should be struck *soft*, gently swelled to the centre, and diminished to the end. A number of long notes, driven through bars, should be sounded *full* and *smooth* to the end.

A chain of notes should be sung *soft*, keeping the lips and teeth apart until the slur is finished.

Of TIME.

IN beating time, great care is necessary that the hand do not influence the voice, by creating misplaced accents, which is almost an universal error. To prevent this, avoid all violent motion; the least motion of the hand or finger is sufficient to preserve time. No strain should be sung any faster in the quickest mood of time, than will ad-

mit of plain, distinct pronunciation. By hurrying a piece of music, performers are apt to sing *harsh* and *uneven*, in consequence of which, the beauty of the subject is obscured, and confusion introduced. Hence we learn that the subject and occasion should govern the movement.

Of SYNCOPATION.

IT is very difficult to do justice to the composition where notes are driven through bars, and otherwise interfere with the natural course of time and accent, without an able instructor. The common practice is very injudicious and erroneous. In the 3d mood of common time, where a minim stands between two crotchets, it is common to perform them like four crotchets, which destroys the intention of the author, and greatly injures expression. Where the first crotchet and succeeding minim are slurred together, they should be sung as smooth as possible, in order to prevent a second accent on the word or syllable to which they are adapted. The same precaution is necessary in all moods of time wherever an instance of this kind occurs.

Of SOFT SINGING.

IN a school, or choir, where soft music is successfully inculcated, it would be difficult for an attentive observer to point out many imperfections. Soft music is always accompanied with graceful motion, just expression, proper accent, and captivating harmony. On the other hand, harsh singing is attended with convulsive motion, bad pronunciation, misapplied accent, and a disgusting jarring. The latter is too just a description of the present mode of singing, occasioned in a great measure by a mistaken idea, which many entertain, that good music consists principally in singing loud; but just the reverse of this is the case. In performing *fortes* and *fortissimos*, the voice should not be extended beyond its natural elevation; in performing *pianos*, the voice should be reduced to as small a degree of sound, as will just admit of intelligible pronunciation; and in all common strains a medium should be constantly observed, neither so faint as to dwindle into indifference, nor so loud as to admit of a single harsh sound. Such a practice, if

once adopted and pursued, will not fail to arrest the attention and gain the approbation of every adequate judge of music. A reform in these particulars must begin with teachers of music; hence the great importance of employing such instructors, as will, by their example as well as precept, inculcate soft, smooth, and graceful singing. *Solos* should be sung soft, high notes clear, but not loud. In singing counter, great attention is necessary, that every note be touched soft, and smooth, otherwise the counter will predominate, which is very inconsistent with the principles of music.

Of DIRECTORY TERMS.

A STRICT and constant adherence to the terms *moderato*, *vivace*, *forte*, *piano*, &c. will add greatly to the beauty of the performance, and are of as great importance as any other characters in music. No one, it is presumed, will dispute the necessity of such terms as are occasionally placed over the music; yet singers in general are so regardless of them, that the effect they are intended to produce on the audience, is entirely lost. When the term *moderato* occurs, the strain should be performed at least one third part slower. The same difference should be observed in all other terms, particularly in *piano*. The surprising good effect of such a method, if once properly adhered to, will be seen by the attention it will command in every audience.

Of GRACES and ORNAMENTS.

THE *trill*, notes of *transition*, &c. have not been attended to in the preceding rules; it being much better to omit, than to attempt them in young schools. The most important graces and ornament of music are natural accomplishments; it is therefore impossible to acquire them mechanically, so as to add to the real beauty of the music. The greatest ornament in singing, is a decent, modest deportment, and a heart deeply impressed with a due reverence for the name and worship of that infinitely exalted Being, to whom we owe our existence, and every blessing, and to whose praise we should ever tune our voices.

MUSICAL TERMS EXPLAINED.

AIR, *the leading part.*

Affettuoso, *affectionately.*

Andante, *slow and distinctly.*

Andantino, *quicker than Andante.*

Choro Grando, *grand chorus.*

Con Dolce, *with sweetness.*

Crescendo, or Cres. *increasing or swelling.*

Da Capo, *close with the first strain.*

Diminuendo, or Dim. *to diminish the sound.*

Duetto, *two parts together.*

Espressivo, *expressively.*

Forte, or For. *loud and strong.*

Fortissimo, or Fortis. *louder than Forte.*

Grave, *slow and solemn.*

Languissant, *in a languishing manner.*

Mæstoso, *with majesty.*

Moderato, or Mod. *slower than the usual time.*

Mez. *natural tone of voice, between Forte and Piano.*

Piano, or Pia. *soft.*

Pianissimo, or Pianis. *very soft.*

Plaintive, *mournfully.*

Solo, *one part alone.*

Symphony, or Sym. *an interlude for instruments.*

Vigoroſo, *with energy and vigor.*

Vivace, *in a lively style.*

THE
Massachusetts Harmony.

P A R T III.

Lincoln. C. M.

Minim beating. Maestoso.

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp (F#), and common time (indicated by a 'C'). The bottom staff begins with a bass clef, a key signature of one sharp (F#), and common time (indicated by a 'C'). Both staves feature a variety of note heads, including solid black dots, open circles, and small crosses, with stems extending from them in different directions. The music is set against a background of horizontal wavy lines.

Begin the high celestial strain, My ravish'd soul, and sing A solemn hymn of grateful praise To heav'n's Almighty King.

Connexion.

C. M.

Words by Dr. Watts.

1st Treble.



Ten thousand, &c.

2d Treble.



Come, let us join our cheerful songs With angels round the throne, Ten thousand thousand are their tongues, But

AIR.

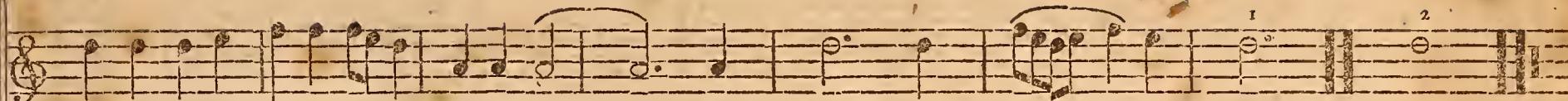


Ten thousand, &c.



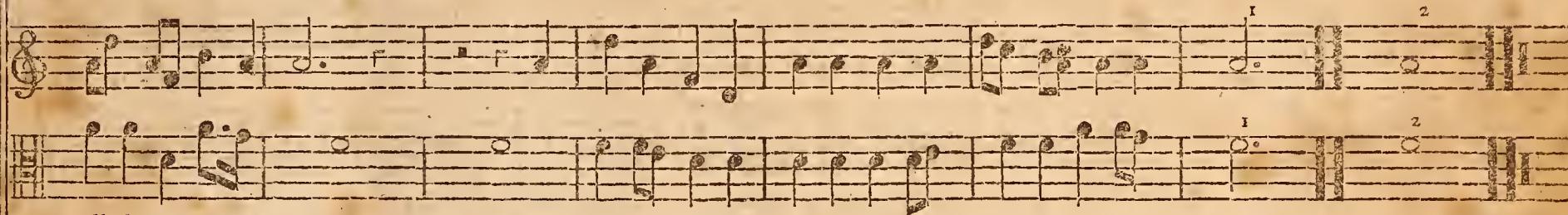
Connexion continued.

31



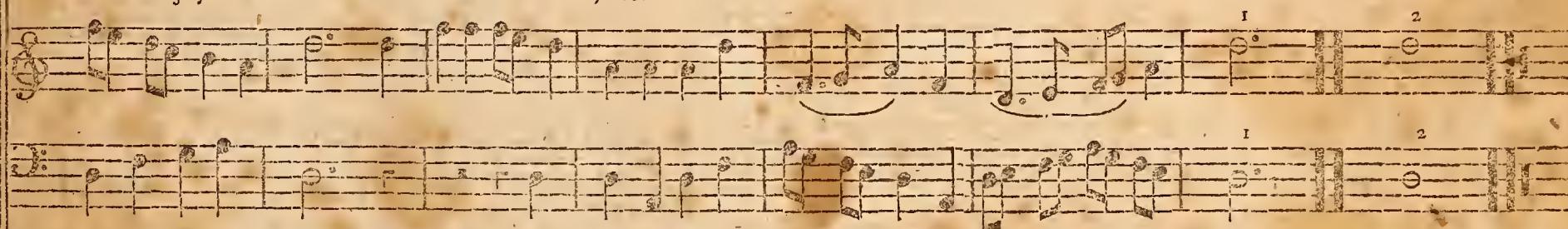
Ten thousand, &c.

But, &c.



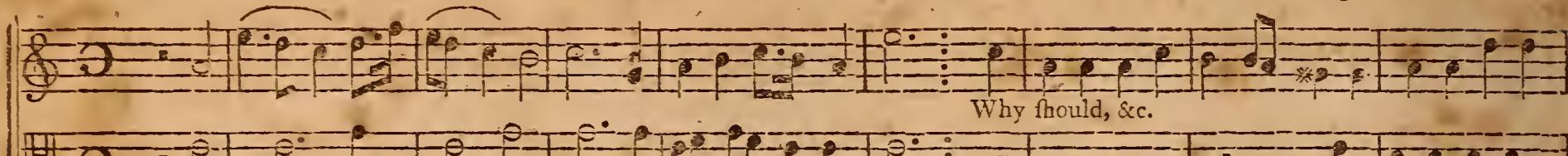
all their joys are one.

Ten thousand, &c.



But, &c.





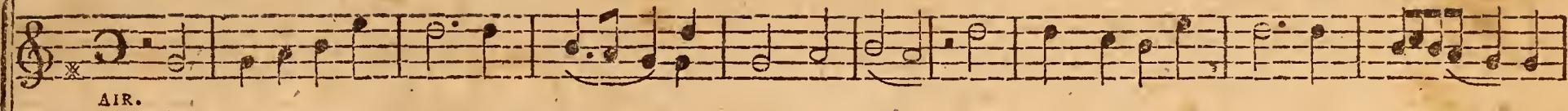
Since God is all my trust, A refuge always nigh,

Why should I, like a .



Why should, &c.



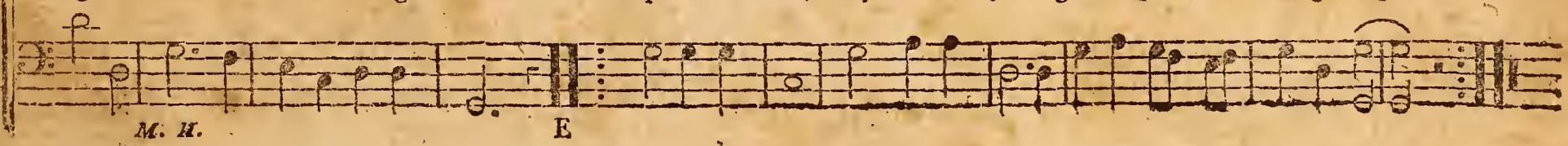


Awake, our drowsy souls, Shake off each slothful band, The wonders of the day Our noblest



songs demand. Our noblest songs demand.

Auspicious morn, Thy blissful rays Bright seraphs hail. In songs of praise.



Ascension.

C. M.

Words by Dr. Watts.



Pia. Cres.

hymns of triumph sing. Jesus, our God, ascends on high; His heav'nly guards around Attend him rising through the sky, With

Ascension continued.

55

Minim beating.

A handwritten musical score for two voices. The top staff is in G major and the bottom staff is in C major. The music consists of two staves of six measures each. The first measure of the top staff begins with a whole rest followed by a half note. The second measure starts with a quarter note. The third measure has a half note followed by a dotted half note. The fourth measure has a half note followed by a dotted half note. The fifth measure has a half note followed by a dotted half note. The sixth measure has a half note followed by a dotted half note. The first measure of the bottom staff begins with a half note followed by a dotted half note. The second measure starts with a quarter note. The third measure has a half note followed by a dotted half note. The fourth measure has a half note followed by a dotted half note. The fifth measure has a half note followed by a dotted half note. The sixth measure has a half note followed by a dotted half note.

trumpet's joyful sound. Attend him, &c.

With, &c.

Glory of Zion. C. M.

Words from Rippon's Collection.

AIR. Slow.

A handwritten musical score for three voices. The top staff is in G major, the middle staff is in C major, and the bottom staff is in F major. The music consists of three staves of eight measures each. The first measure of the top staff begins with a half note followed by a dotted half note. The second measure starts with a quarter note. The third measure has a half note followed by a dotted half note. The fourth measure has a half note followed by a dotted half note. The fifth measure has a half note followed by a dotted half note. The sixth measure has a half note followed by a dotted half note. The seventh measure has a half note followed by a dotted half note. The eighth measure has a half note followed by a dotted half note. The first measure of the middle staff begins with a half note followed by a dotted half note. The second measure starts with a quarter note. The third measure has a half note followed by a dotted half note. The fourth measure has a half note followed by a dotted half note. The fifth measure has a half note followed by a dotted half note. The sixth measure has a half note followed by a dotted half note. The seventh measure has a half note followed by a dotted half note. The eighth measure has a half note followed by a dotted half note. The first measure of the bottom staff begins with a half note followed by a dotted half note. The second measure starts with a quarter note. The third measure has a half note followed by a dotted half note. The fourth measure has a half note followed by a dotted half note. The fifth measure has a half note followed by a dotted half note. The sixth measure has a half note followed by a dotted half note. The seventh measure has a half note followed by a dotted half note. The eighth measure has a half note followed by a dotted half note.

Say, who is she that looks abroad, Like the sweet blushing dawn; And o'er his living

Glory of Zion continued.

light, she paints The dew-drops of the lawn. Fair as the moon, when in the skies Serene her

throne she guides, And o'er the twink'ling stars supreme, In full orb'd glory rides.

Solitude.

C. M.

Words by Dr. Watts.

37

Mod. Pia.



As on some lonely building's top, The sparrow tells her moan,
Far from the tents of



joy and hope, I sit and grieve alone. I sit, &c.



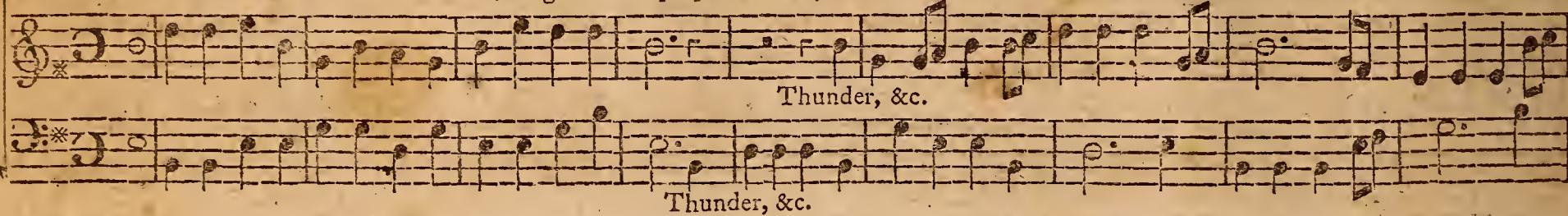
Judgment. C. M.

Words by Dr. Watts.

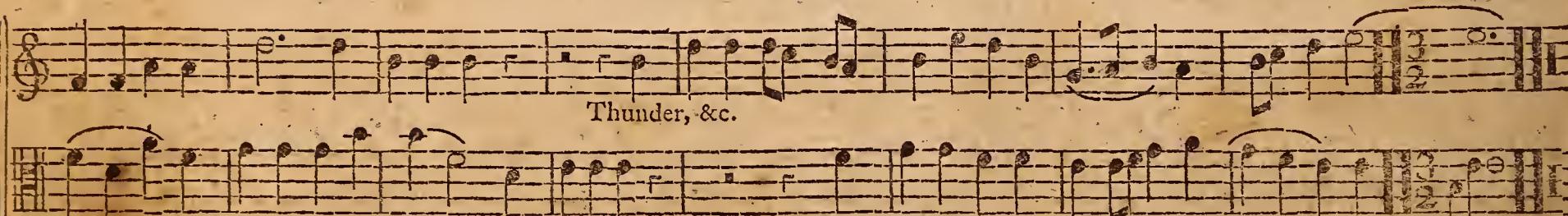


Thron'd on a cloud our God shall come, Bright flames prepare his way;

Thunder and darkness, fire and storm Lead



Thunder, &c.



on the dreadful day, Lead on the dreadful day.

Thunder and darkness, fire and storm, Lead on the dreadful day.



Tribulation. S. M.

Words by Dr. Watts.

39

Just like, &c.

Our moments fly apace, Nor will our minutes stay;

Just like, &c.

Just like a flood, our hasty days, Are sweeping

Just like, &c.

Are, &c.

Are sweeping us away, Are sweeping us away.

us away, Are, &c.

Just like, &c.

Summons. S. M.

Words by Dr. Watts.

Behold, with awful pomp, The Judge prepares to come! Th' arch-

Th' archangel sounds, &c.

Th' archangel sounds, &c.

Th' archangel, &c:

angel sounds the dreadful trump, And wakes the gen'ral doom.

Industry. C. M.

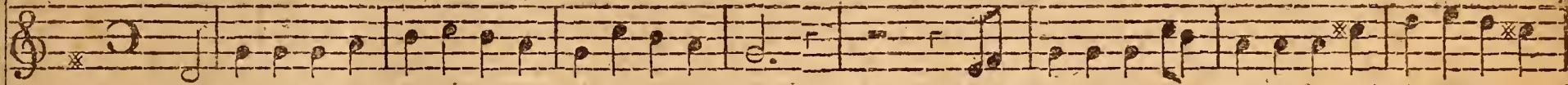
Words by Dr. Watts.

41



And gathers, &c.

AIR.



See how the little busy bee Improves each shining hour!

And gathers honey all the day, From ev'ry op'ning



And gathers, &c.

From, &c.



flow'r.

And gathers honey all the day, From ev'ry op'ning flow'r, From, &c.

M. H.

F

Doomsday. P. M.

Words by Dr. Watts.

The God of glory sends his summons forth, Calls the south nations and awakes the north: From east to west the
 sov'reign orders spread, Through distant lands, and regions of the dead. The trumpet sounds: Hell trembles,

Doomsday continued.

43

A handwritten musical score for two voices. The top line starts with a treble clef, common time, and a forte dynamic. The lyrics are: "heav'n rejoices : Lift up your heads, ye saints, with cheerful voices." The bottom line starts with a bass clef, common time, and a forte dynamic. The music consists of two staves with various note heads and rests.

Hosanna. S. M.

Words by Dr. Watts.

A handwritten musical score for two voices. The top line starts with a treble clef, common time, and a forte dynamic. The lyrics are: "This is the glor'ous day, Which our Redeemer made ; Let us rejoice, and sing, and pray, Let all the church be". The bottom line starts with a bass clef, common time, and a forte dynamic. The music consists of two staves with various note heads and rests.

Hosanna continued.

A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The music is in common time, with a key signature of one sharp (F#). The score consists of four systems of music, each with a treble clef, a bass clef, and an alto clef. The piano part is on the left, and the vocal parts are on the right. The lyrics are written below the music. The score includes several fermatas and endings, indicated by the numbers 1 and 2 above the music.

glad, Let all the church be glad. Hosanna to the King, Of David's royal blood : Blefs him, ye saints, he comes to bring

Salvation from your God. Blefs him, ye saints, he comes to bring Salvation from your God.

Extollation. L. M.

Words by Dr. Watts.

45



Loud hallelujahs to the Lord, From distant worlds where creatures dwell; Let heav'n begin the solemn word, And



Pia.

found. it dreadful down to hell. The Lord, how absolute he reigns! Let ev'ry angel



Sym.

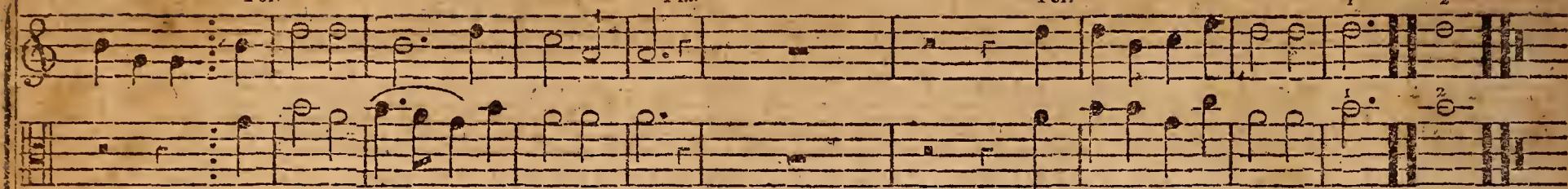


Extollation continued.

For.

Pia.

For.



bend the knee: Sing of his love in heav'ly strains, And speak how fierce his terrors be, And speak, &c.

Sym.

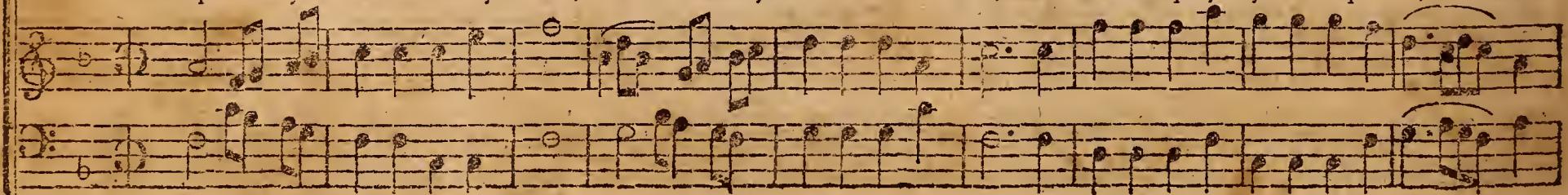


Immortality. P. M.

Words by Dr. Watts.

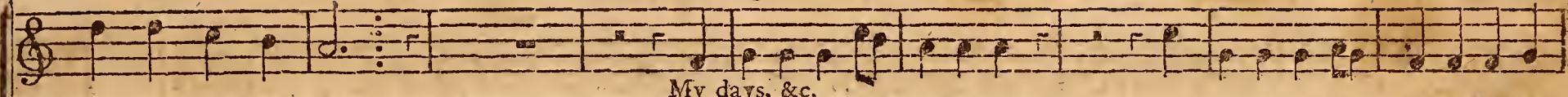


I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler pow'rs, Praise, &c.



Immortality continued.

47



My days of praise shall ne'er be past, While life, and thought, and



Cres.



Or immortality endures.



Dissolution. C. M.

Words by Dr. Watts.

AIR.

Death, like an overflowing stream, Sweeps us away, our life's a dream, An
empty tale, a morning flow'r, Cut down and wither'd in an hour.

Crucifixion.

L. M.

Words by Dr. Watts.

49

AIR. Mod.



Now let our mournful songs record The dying sorrows of our Lord, When he complain'd in tears and blood, Like



When he, &c.



When he, &c.



one forsaken of his God. When he, &c.



M. H.

G



AIR.



Lo! he cometh, countless trumpets Blow to raise the sleeping dead; Midst ten thousand saints and angels, See their



Pia.

For.



great exalted Head.

Hallelujah,

hallelujah,

Welcome, welcome, Son of God.



Devotion New. P. M.

Words by Dr. Watts.

51

The musical score consists of four staves of music for three voices: Soprano (top), Alto (middle), and Bass (bottom). The music is in common time (indicated by a 'C'). The vocal parts are separated by vertical bar lines. The lyrics are written below the corresponding vocal parts. The score includes several 'Come, &c.' and 'Yes, &c.' markings, which likely indicate where the congregation should sing along. The music concludes with a final section for all voices.

How pleas'd and blefs'd was I, To hear the people cry;

Come, let us seek, Come, let us seek our God to-day: Yes,

Come, &c. Come, &c.

Come, &c. Come, &c.

with a cheerful zeal, We'll haste to Zion's hill, We'll haste to Zion's hill, And there our vows and honours pay.

A handwritten musical score for three voices (Soprano, Alto, Bass) in common time (indicated by 'C. M.'). The music consists of two staves per system, with a repeat sign and endings. The vocal parts are written in soprano, alto, and bass clef. The lyrics describe a scene of divine judgment, mentioning a fiery stream, an awful tongue, a sovereign voice, and thunder roars.

Before him rolls a fiery stream, And from his awful tongue

A sov'reign voice divides the flame, And thunder roars along.

Felicity. S. M.

Words by Dr. Watts.

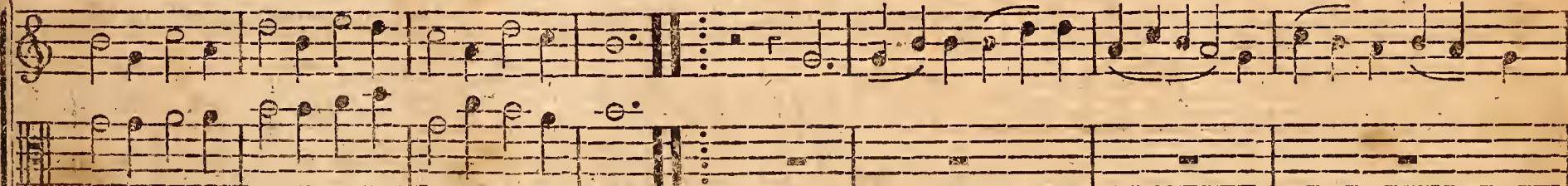
.53



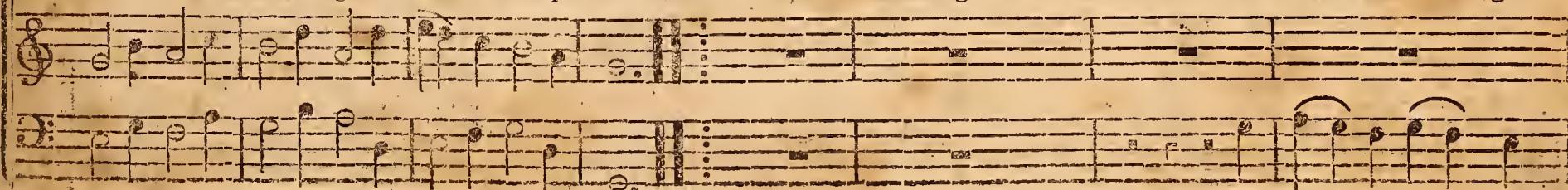
How beaut'ous are their feet, Who stand on Zion's hill, Who bring salvation on their tongues, Who



Pia.



bring salvation on their tongues, And words of peace reveal. How charming is their voice, How sweet their tidings



Felicity continued.

Mez.

For.



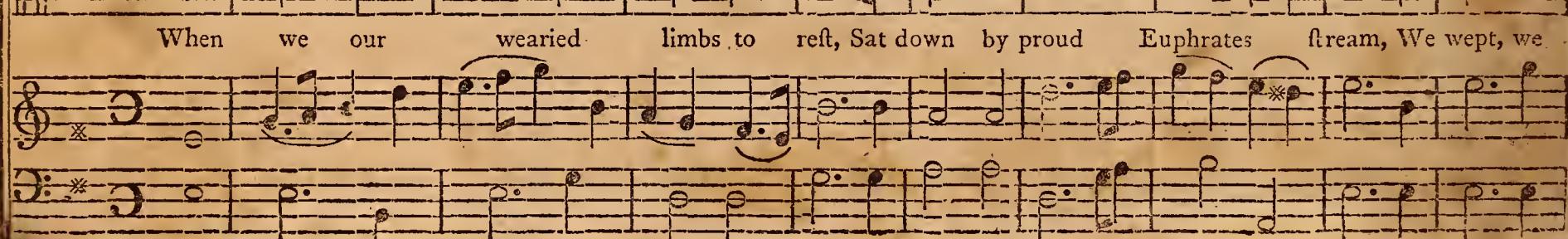
are; Zion, behold thy Saviour King, He reigns and triumphs here. Zion, &c.

Lamentation. L. M.

Words by Tate and Brady.



When we our wearied limbs to rest, Sat down by proud Euphrates stream, We wept, we



Lamentation continued.

55

wept, we wept with doleful thoughts oppress'd, And Ziòn was our mournful theme. Our harps that when with joy we

fung, Were wont their tuneful parts to bear, With silent strings neglected hung, On willow trees that wither'd there.

Transport. C. M.

Words by Dr. Watts.

The musical score consists of six staves of music. The first two staves begin with a treble clef, a common time signature, and a key signature of one sharp. The third staff begins with a bass clef, also in common time and one sharp. The fourth staff begins with a treble clef, common time, and no sharps or flats. The fifth staff begins with a bass clef, common time, and no sharps or flats. The sixth staff begins with a treble clef, common time, and no sharps or flats. The music features various note values including eighth and sixteenth notes, and rests. Measure 1 starts with a whole rest followed by a dotted half note. Measures 2-3 show a series of eighth-note patterns. Measures 4-5 show a more complex rhythmic pattern with sixteenth-note figures. Measures 6-7 show eighth-note patterns again. Measures 8-9 show a return to the earlier rhythmic patterns. Measures 10-11 show a final series of eighth-note patterns. The lyrics are integrated into the music, appearing below the staff lines. The first two staves contain the lyrics "Now shall my inward joys arise," "And burst into a song," "Almighty love inspires my heart," and "And". The third staff contains the lyrics "pleasure tunes my tongue. Almighty love, &c.". The fourth staff contains the lyrics "And pleasure tunes, And pleasure tunes my tongue.". The fifth and sixth staves are blank.

Now shall my inward joys arise,
And burst into a song,
Almighty love inspires my heart,
And

pleasure tunes my tongue. Almighty love, &c.

And pleasure tunes, And pleasure tunes my tongue.

Summer's Decline. P. M.

57



How soon, alas! must summer's sweets decay,
And all her beauties fade and die away;



The spicy shrub and flow'r, with head inclin'd;
Must perish, leaving not a wreck behind:



M. H.

H.

Summer's Decline continued.

Thus the rich growth of the most friendly climb, Must fall a victim to devouring time.

*Lamentation. L. M.*

O! how distressing was the scene, When soon I thought to take my flight, With but a flutt'ring breath be-



Lamentation continued.

59

tween My soul and everlasting night. My wasting body, rack'd with pain, And ling'ring

on the verge of death, All helps to save my soul were vain, Or yet to lengthen out my breath.

Admonition. P. M.

Judges, who rule the earth by laws, Will ye dispute the righteous cause, When th' injur'd poor before you stand? Dare



ye condemn the righteous poor, And let rich sinners 'scape secure, While gold and greatness bribe your hands? Have ye for-



Admonition, continued.

61

got, or never knew, That God will judge the judges too? High in the heav'ns his justice reigns. Yet you invade the

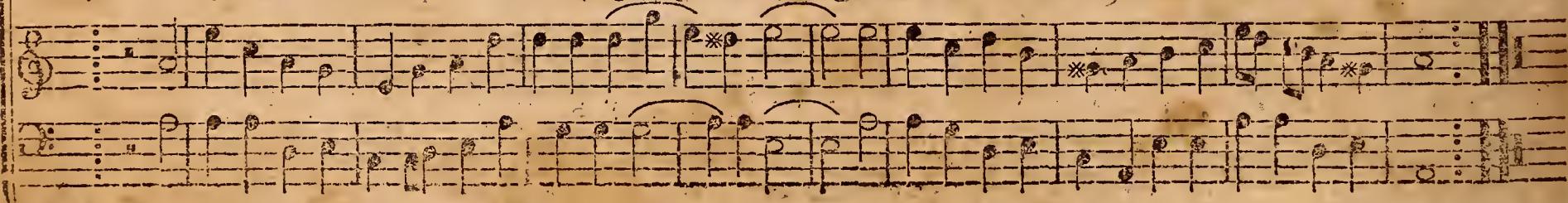
rights of God, And send your bold decrees abroad, To bind the conscience in your chains.



My soul, come meditate the day, And think how near it stands, When thou must quit this house of clay, And fly to unknown lands.



And you, mine eyes, look down and view The hollow gaping tomb ; This gloomy prison waits for you, Whene'er the summons come.



Sweet is the day of sacred rest, No mortal cares shall seize my breast; O
O may, &c.
O may, &c.
O may, &c.
may my heart in tune be found, Like David's harp of solemn found, Like David's harp of solemn found.

Contemplation.

L. M.

Words by Dr. Watts.



The Voice of Peace. P. M.

65

Sweet as a shepherd's tuneful reed, From Zion's mount I heard the sound; Gay sprang the flow'rets of the mead, And gladden'd nature

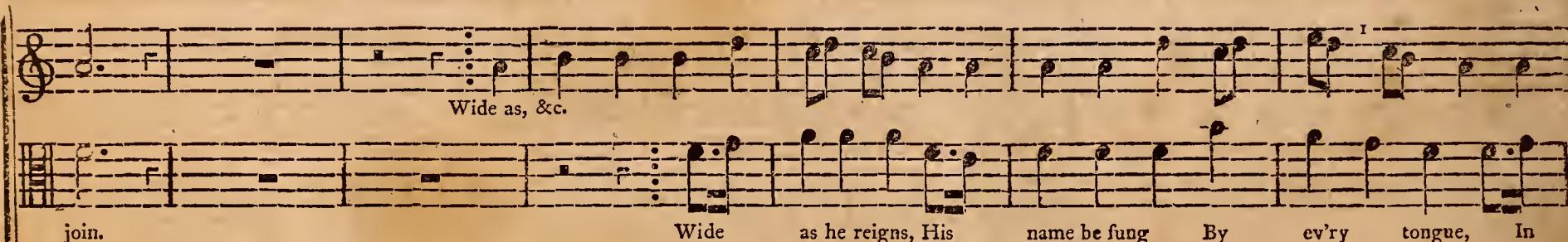
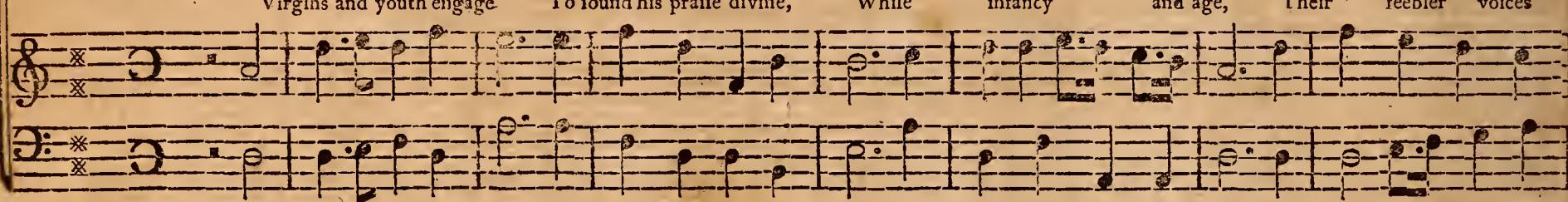
smil'd around, And gladden'd nature smil'd around. The voice of peace salutes mine ear, Christ's lovely,

The voice, &c.

lovely voice perfumes the air. The voice of peace salutes mine ear, Christ's lovely voice perfumes the air.

M. H.

I



Claremont continued.

67

endles strains, By ev'ry tongue, In endles strains.

Alstead. P. M.

Words by Dr. Watts.

The Lord hath eyes to give the blind, The Lord supports the sinking mind; He

He feeds, &c.

Alstead continued.

He sends, &c.

sends the lab'ring conscience peace, He helps the stranger in distress, The widow and the fatherles, And

sends, &c.

grants the pris'ner sweet release, And grants the pris'ner sweet release. ¹ ²

Worthington. C. M.

69



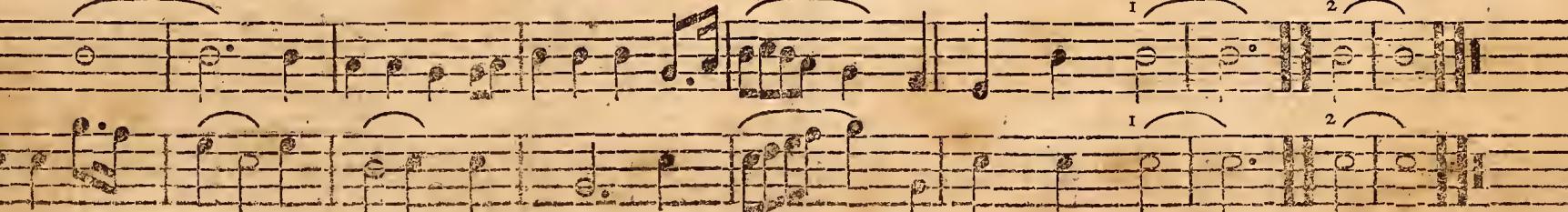
My passions fly to seek their King, And send their groans abroad ;

They beat the air with heavy wing, And mourn an'

They beat, &c.

They beat the air with heavy wing, They beat, &c.

absent God. They beat the air with heavy wing, And mourn an absent God.



Redemption. C. M.

Words by Dr. Watts.

Thus faith the Ruler of the skies, Awake, my dreadful sword; Awake, my wrath, and smite the man, My fellow,

Vengeance, &c.

faith the Lord. Vengeance receiv'd the dread command, And armed, down she flies; Jesus submits t' his

Vengeance, &c.

Redemption continued.

71

Father's hand, And bows his head, and dies! And bows his head, and dies!

Unity. C. M.

Words by Dr. Watts.

Lo, what an entertaining fight, Are brethren who agree; Brethren whose cheerful hearts unite, In bonds of piety.

Delight. P. M.

Words by Dr. Watts.

Pia.

How pleasant 'tis to see, Kindred and friends agree; Each in their proper station move, And each fulfil their part,

For.

With sympathizing heart, In all the cares of life and love, In all the cares of life and love.

No. 41. Sevens.

73

A handwritten musical score for two voices (Soprano and Alto) and piano. The music is in common time. The vocal parts are written on treble and bass staves respectively, with lyrics underneath. The piano part is written on a separate staff below the voices. The score consists of four systems of music. The first system starts with a piano introduction followed by the vocal entries. The second system begins with the soprano's line. The third system begins with the alto's line. The fourth system concludes the piece. The music uses a variety of note heads (circles, squares, triangles) and rests. Measure numbers are present above the music in some places. The lyrics describe a state of sorrow and repentance.

God of mercy, God of love, Hear our sad repentant song; Sorrow dwells on ev'ry face;

Penitence on ev'ry tongue. Sorrow dwells, &c.

M. H.

K

The musical score consists of four staves of handwritten notation on a light-colored page. The notation uses vertical stems and dots to represent pitch and rhythm. The lyrics are written below the notes, corresponding to the music's structure. The first staff begins with a treble clef, the second with an alto clef, the third with a bass clef, and the fourth with a tenor clef. The music is divided into measures by vertical bar lines. The lyrics are as follows:

My refuge is the God of love, Why do my foes insult and cry;
like a tim'rous trembling dove, To distant woods or mountains fly.
To, &c.

Accompanying the vocal parts are three sets of piano chords, indicated by vertical bars with Roman numerals (I, II, III) and Arabic numerals (1, 2). The first set of chords is located at the end of the first staff, the second at the end of the second staff, and the third at the end of the third staff. The piano part continues on the fourth staff.

No. 42. C. M.

75

A handwritten musical score for two voices (Soprano and Alto) and piano. The music is in common time (indicated by 'C' with a '3' over it). The vocal parts are in soprano and alto clefs, and the piano part is in bass clef. The score consists of six staves of music. The lyrics are as follows:

Come, Lord, and warm each languid heart,
Inspire each lifeless tongue; And
let the joys of heav'n impart Their influence to our song, Their influence to our song.

No. 40. P. M.

Begin, my soul, th' exalted lay; Let each enraptur'd thought obey, And praise th' Almighty Name:

Loud.

Lo, heav'n, and earth, and seas, and skies, In one melodious concert rise, To swell th' inspiring theme. Lo, heav'n, and

No. 40 continued.

77

Handwritten musical score for two staves in common time. The top staff uses a bass clef and the bottom staff uses a treble clef. The music consists of eighth and sixteenth note patterns. A vocal line is written below the staves, reading:

earth, and seas, and skies, In one melodious concert rise, To swell th' inspiring theme, To swell th' inspiring theme.

Monmouth. C. M.

AIR.

Handwritten musical score for three staves in common time. The top staff uses a bass clef, the middle staff uses a treble clef, and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns. A vocal line is written below the staves, reading:

Eternal Wisdom ! thee we praise ! Thee, all thy creatures sing ; With thy great Name, rocks, hills, and seas, And heav'n's high arches ring.

A handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The music consists of three staves, each with a key signature of one sharp (F#). The vocal parts are written in soprano, alto, and bass clef respectively. The lyrics, written in a cursive hand, are as follows:

God of the morning, at whose voice, The cheerful sun makes haste to rise, And
like a giant, doth rejoice To run his journey through the skies.

Affiduity. P. M.

79

Be this my one great bus'ness here, With holy trembling, holy fear, To make my calling sure; Thine

utmost counsel to fulfil, Thine utmost counsel to fulfil; And suffer all thy righteous will; And to the end endure.

Knoxville. L. M.

AIR.

All glory to thy wondrous Name, Father of mercy, God of love; Thus we exalt the Lord, the Lamb, And thus we praise the heav'nly Dove.

Concord. S. M.

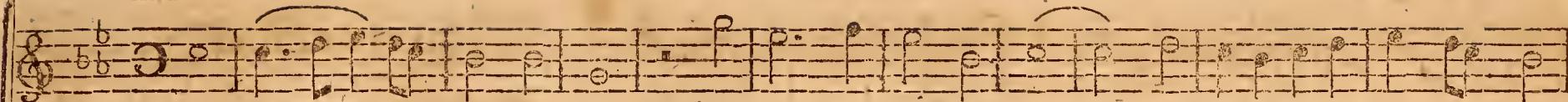
I hear the voice of woe! I hear a brother's sigh! Then let my heart with pity flow, With tears of love mine eye.

Turin. S. M.

Words by Dr. Watts.

81

AIR.



My sorrows like a flood, Impatient of restraint, Into thy bosom, O my God,



Pour out a long complaint, Into thy bosom, O my God, Pour out a long complaint.



M. H.

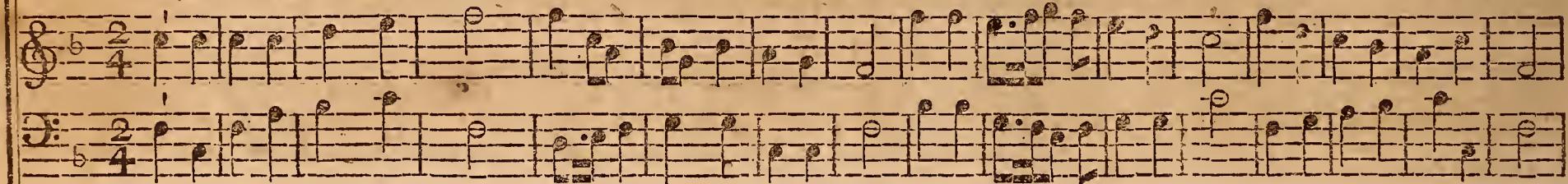
L

Ascension-Day. Sevens.

Two Trebles.



Hail the day that saw him rise, Ravish'd from our wishful eyes, Christ awhile to mortals giv'n, Reascends his native heav'n.



There the pompous triumph waits, Lift your heads, eternal gates; Wide unfold the radiant scene, Take the King of glory in.



T H E

Massachusetts Harmony.

P A R T IV.

Praise to the Redeemer.

Words from Rippon's Collection.

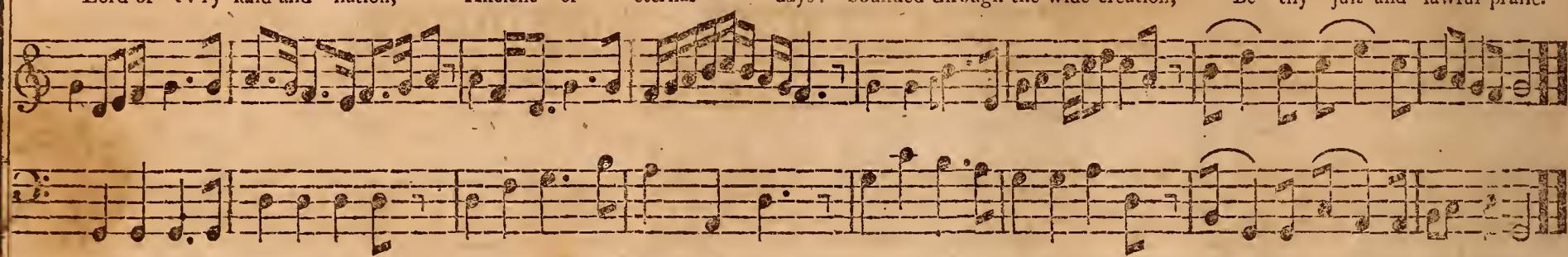
AIR.

Mighty God, while angels bles^s thee, May an infant lisp thy name? Lord of men as well as angels, Thou art ev'ry creature's thenie.

Praise to the Redeemer continued.

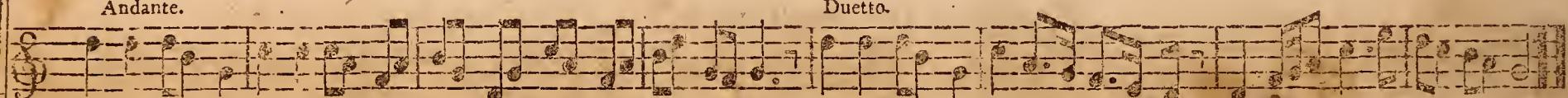
Pia.

For.



Andante.

Duetto.



Praise to the Redeemer continued.

85

For thy providence, that governs Through thine empire's wide domain; Wings an angel, guides a sparrow. Blessed be thy gentle reign.

Sym. Brisk.

Chorus.

Pia.

Mez.

For.

Hallelujah,

hallelujah,

hallelujah,

hallelujah, amen.

Praise to the Redeemer continued.

Grave.



Thought is poor, and poor expression ; Who dare sing that awful song.



But thy rich, thy free redemption, Dark through brightness all along ;



Vivace.



Brightness of the Father's glory, Shall thy praise unutter'd lie? Fly, my tongue, such guilty silence! Sing the Lord who came to die.



Praise to the Redeemer continued.

87

Did archangels sing thy coming? Did the shepherds learn their lays? Shame would cover me ungrateful, Should my tongue refuse thy praise.

Affettuoso.

Cres.

From the highest throne in glory, To the cross of deepest wo; All to ransom guilty captives, Flow, my praise, flow, my praise, forever flow.

Praise to the Redeemer continued.

Pia.

For.

Mez.

For.



Go, return immortal Saviour, Leave thy footstool, take thy throne; Thence return and reign forever, Be the kingdom all thine own.



Sym. Brisk.

Chorus Pia:

Mez.

For.



Hallelujah, hallelujah, hallelujah, hallelujah, Amen.



Invocation for Thanksgiving.

89

AIR. Mod.



Ye sons of men, with joy record The various wonders of the Lord, And let his pow'r and goodness sound Through all your tribes, the world around.



Let the high heav'ns your songs invite, Those spacious fields of brilliant light, Where sun, and moon, and planets roll, And stars that glow' from pole to pole.



M. H.

M

Invocation continued.

Sing, earth, in verdant robes array'd, Its herb and flow'r, its fruit and shade; Peopled with life of various forms,

Mæstofo.

Fishes, and fowls, and beasts, and worms. View the broad sea's majestic plains, And think how wide its Maker

View the broad sea's majestic plains, And think how wide its Maker, Maker

View, &c. And, &c. its Maker

Invocation continued.

191

reigns; That band remotest nations joins, And on each wave his goodness shines, And on each wave his goodness shines,

Affetuoso.

But O ! that brighter world above, Where lives and reigns incarnate love !

God's only son in flesh array'd, For man a bleeding victim made.

1 2 1 2 1 2

Invocation continued.

Cres.

Vivace.



Thither, my soul, with rapture soar; There, in the land of praise adore, There, in the land of praise adore. This theme demands an angel's tongue, De-

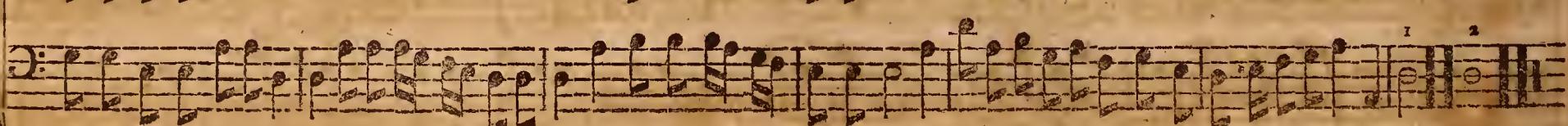


mands a never-ending song, Demands, &c.

Demands, &c.

This theme, &c.

Demands, &c.



An Ode on the Dissolution of Time.

Words original.

93

AIR.

Gabriel, the herald of the skies, With golden trump, through ether flies, Proclaiming, "Time's no more," Pro-

claiming, &c.

Ode continued.

silent and adore, Stand silent and adore.
That God, whose breath makes oceans heave,
And

For.
sturdy oaks their beds to leave, And sturdy oaks their beds to leave, Blew out the burning sun, Blew out the burning sun.

Ode continued.

95

Affetuoso.



Lo! earth lies veil'd in dismal gloom, Th' Almighty's palm was nature's tomb, And thus time ceas'd to run, And thus time ceas'd to run.



But soon th' Almighty's presence bright Adorn'd the east with heav'nly light, The light that lit the sun.



Ode continued.

A handwritten musical score for three staves in common time (indicated by '3' over '4'). The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music consists of two measures. The first measure ends with a repeat sign and a double bar line. The second measure begins with a bass clef and continues the melodic line. The lyrics are written below the staff: "Gabriel proclaim'd with solemn sound, The heavens echo all around, Eternity's begun. The".

A handwritten musical score for three staves in common time (indicated by '3' over '4'). The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music consists of two measures. The first measure ends with a repeat sign and a double bar line. The second measure begins with a bass clef and continues the melodic line. The lyrics are written below the staff: "heavens echo all around, Eternity's begun, Eternity's begun".

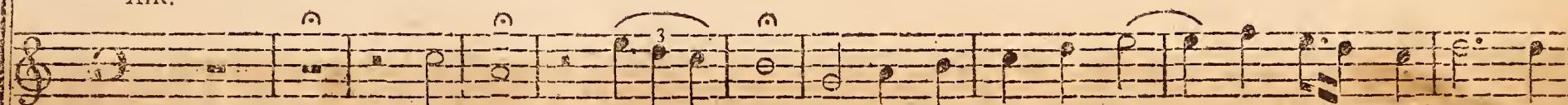
An ELEGY on the Death of *Eliphasz Hibbard Bolles*, only Son of Mr. *Mattherw Bolles*,
of Ashford, (Conn.) who was instantly killed by a cart-wheel's rolling over his head, Dec. 30th, 1801;
aged 4 years, 6 months.

Treble Solo. Affettuoso.

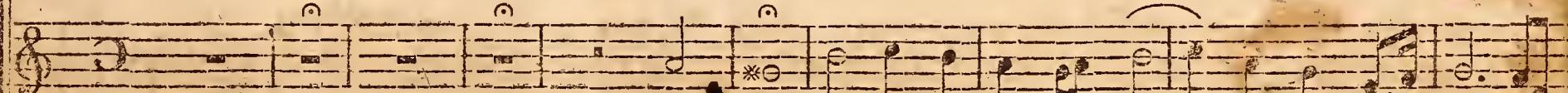


Dear, lovely youth, fair dew-drop of a day, Just nourish'd info life t' emit one ray, Of momentary bloom!

AIR.

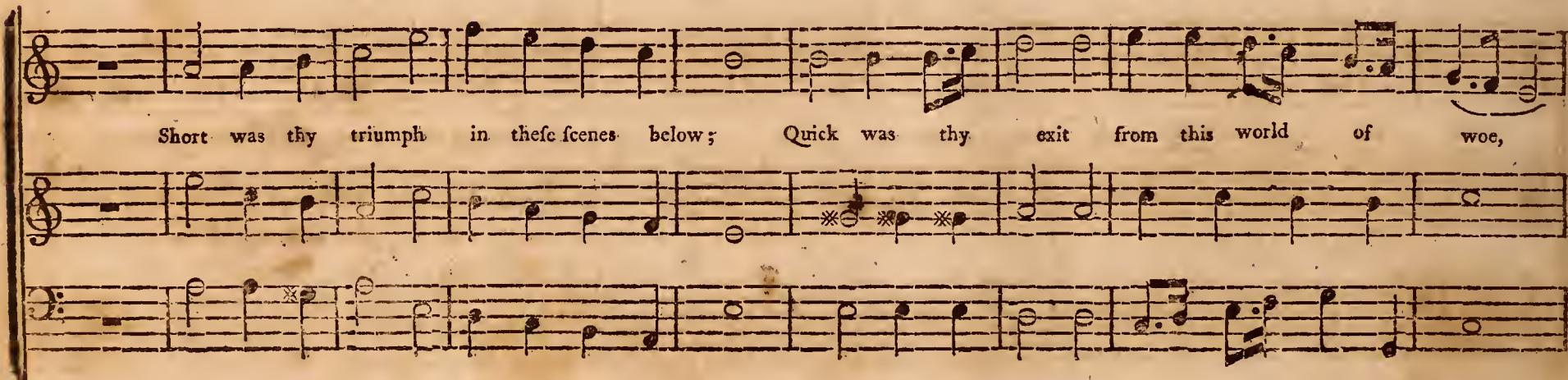


We mourn, we mourn, we mourn, we mourn thy swift decay, thou vernal flow'r; On



M. H.

N

Elegy continued.

Elegy continued.

99



To yon celestial plains, Where love, where peace, where harmony abounds, And sooth ing raptures



join angelic sounds In sweet melodious strains. Well, if we hope that he still lives above, And



Elegy continued.

A handwritten musical score for three voices (Soprano, Alto, and Bass) and piano. The score consists of six staves of music with corresponding lyrics. The piano part is on the left, and the vocal parts are on the right. The lyrics are as follows:

tastes the streams of everlasting love, Why do we mourn? Why do we mourn?
Why all these rising sighs? This heart-felt woe? These pearly tears, why do they penive

The music features various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings (p, f). The vocal parts are in soprano, alto, and bass clef, with some changes in key signature and time signature throughout the piece.

Elegy continued.

101

Brisk.

flow Around his fun'ral urn?

While holy angels, bright and glor'ous, Waft him to the

Mod. Pia.

realms of day, We will hymn in mournful chorus, How he left this house of clay, How he left this house of clay.

Elegy continued.

Affettuoso.

View the fatal wheel a rolling!
See it give the dreadful wound! See his

*Languissant.**Pia.*

crimson blood a flowing!
Hear him groan! Hear him groan! Hear him groan a feeble found!

Elegy continued.

103

Beat Minims.



Next behold him softly sleeping, Free from trouble, sweet relief; Free from trouble sweet relief; View his



friends around him weeping, Pierc'd with anguish, pain and grief! Pierc'd with anguish, pain and grief!



Elegy continued.

O ye mourners! cease to languish; Dry your tears, restrain your grief; Ask of God to



ease your anguish, He will grant you sweet relief, He will grant you sweet relief.



Anthem for Dedication.

105

Where shall we go, where shall we go, wheré shall wé go, to feek and find A
habitation for our Gód, A dwelling for th' Eternal Mind; Amongst the sons of flesh and blood?

M. H.

O

Anthem continued.

The God of Jacob chose the hill Of Zion for his ancient rest, Of Zion

Of Zion for his ancient rest, And Zion is his dwelling still, His Church is with his presence blest.

Anthem continued.

107

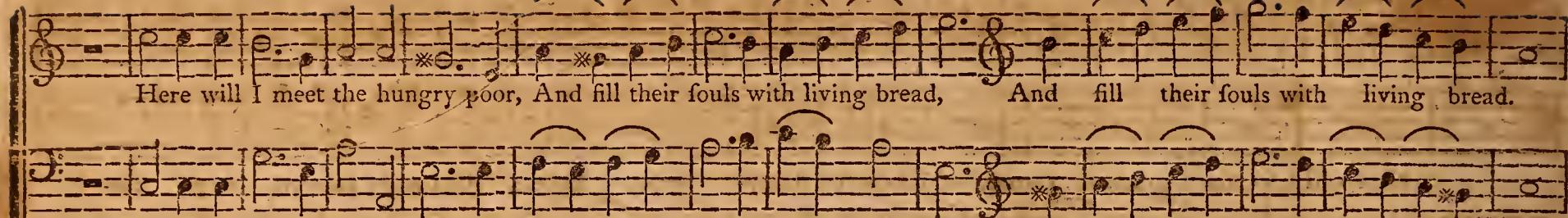
Here will I fix my gracious throne, Here will I fix my gracious throne, And reign forever, reign for-

ever, forever with the Lord, Here shall my pow'r and love be known, And blessings shall attend my word.

Anthem continued.

Tenor and Bass.

Two Trebles.



Tenor and Treble.



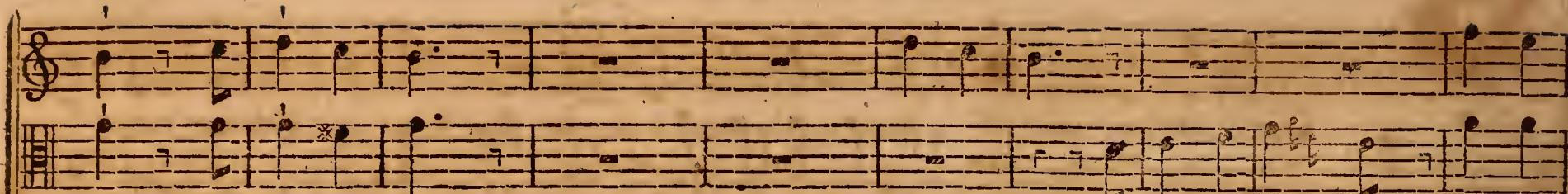
Anthem continued.

109

Musical score for three voices (Soprano, Alto, Bass) with piano accompaniment. The vocal parts are in common time, and the piano part is in 2/4 time. The vocal parts consist of three staves: Soprano (G clef), Alto (C clef), and Bass (F clef). The piano part is on a single staff below the vocal parts. The music includes various note values such as eighth and sixteenth notes, and rests. The lyrics are as follows:

Not Aaron, in his costly dress, Made an appearance so divine. The saints, un-

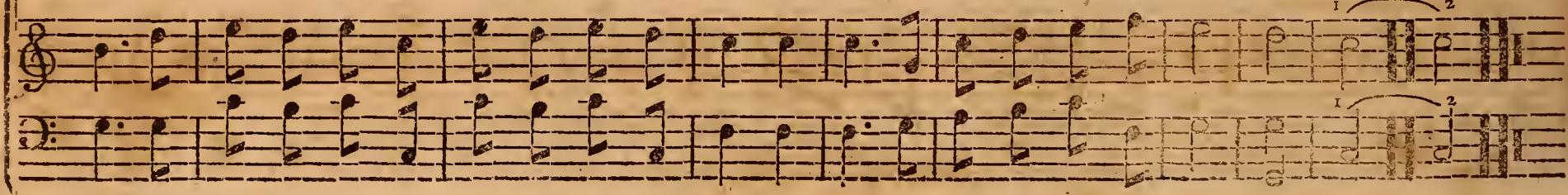
able to contain Their inward joys, their inward joys, their inward joys, shall

Anthem continued.

shout, shall shout and sing, The Son of David here shall reign, The Son of David here shall



reign, And Zion triumph, Zion triumph in her King, And Zion triumph in her King.



An Ode on Spring.

111

AIR.

Old hoary Winter now has ceas'd his raging, And all his storms and blasts are hush'd in

silence, And in return the mild and gentle Spring comes Blooming with verdure.

Ode on Spring continued.

II.

See how the mild and vernal clouds come floating
On the soft ether, charg'd with copious showers ;
Balmy and gentle they distil in plenty,
All hearts rejoicing.

III.

Bright Phœbus from his long exiles returning,
Visits the earth with beams benign and cheering,
Shedding his blessings, with a rich profusion,
On plains and vallies.

IV.

See how the vales and meadows stand array'd,
Cloth'd in azure and bedeck'd with flowers,
Cowslips and daisies, with the purple violet,
Blooming with fragrance.

V.

See all the trees put on their leafy honours,
Waving with grandeur, and the gentle zephyrs
Floating with sweetnes, fanning all their branches
With gentle breezes.

VI.

Hark ! how the groves resound with cheerful music :
Hark ! the sweet songsters on the boughs, rejoicing,
Tuning their voices with melodious accents,
In sweetest chorus.

VII.

All nature smiles amid the gay creation,
When such bright scenes of beauty now approaches :
The loves and graces in their softest accents
Breath forth sweet music.

VIII.

If such delights from the gay decorations
Of smiling spring, and a few op'ning flowers,
Whose short-liv'd glories soon are gone and blasted,
Their beauty fading :

IX.

Say then, Urania, and sing forth the grandeur
Of Spring immortal, when the great archangel
With his shrill trumpet bursts the gloomy mansions
Of the redeemed.

X.

Then the vile body, which for many ages
Has slept in silence, turn'd to foul corruption,
Quick as a thought awakes to life eternal,
Sparkling with brightnes.

XI.

Then shall the mortal put on the immortal,
Cloth'd in white robes they shall ascend to Jesus,
Where he in triumph on his throne of glory
Bids a sweet welcome.

XII.

Hark ! how the grand celestial chorus echoes
Through the wide arch, when all the mighty seraphs
With golden harps, in accents so melodious
Shout the Redeemer.

An Anthem for Thanksgiving.

113

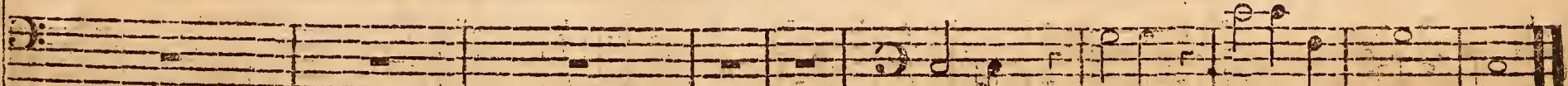
AIR.



Come, let us sing a new-made song unto the Lord; Let us make a joyful noise unto God, the



rock of our salvation, the rock of our salvation. Amen, amen, amen, and amen.



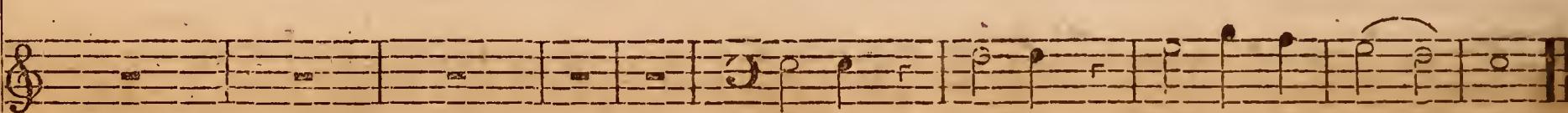
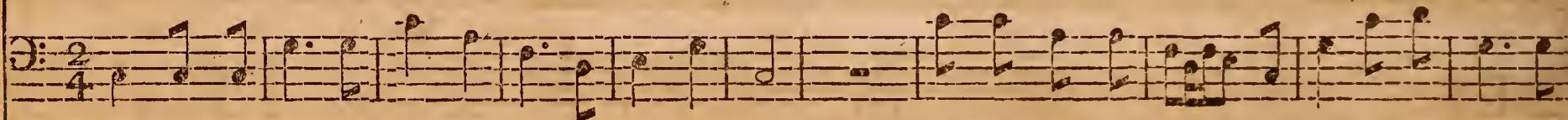
M: H.

P

Anthem continued.

Come, let us sing a new made song unto the Lord;

Let us make a joyful noise unto God, the



rock of our salvation, the rock of our salvation.

Amen, amen, amen, and amen.



Anthem continued.

115

Musical score for three voices: Treble, Alto, and Bass. The Treble part (top) starts with a rest followed by a sixteenth-note pattern. The Alto part (middle) begins with a quarter note, followed by eighth notes and sixteenth-note patterns. The Bass part (bottom) starts with a rest followed by a sixteenth-note pattern. The lyrics "Bring hither the timbrel and the pleasant harp with the psaltery." are written below the Alto staff.

Bring hither the timbrel and the pleasant harp with the psaltery.

Continuation of the musical score for three voices. The Treble part (top) consists of a series of eighth-note patterns. The Alto part (middle) consists of a series of eighth-note patterns. The Bass part (bottom) consists of a series of eighth-note patterns. The lyrics "Blow up the trumpet in the new moon, on the time appointed for our solemn feast-day." are written below the Alto staff.

Blow up the trumpet in the new moon, on the time appointed for our solemn feast-day.

Anthem continued.

Mod.

A handwritten musical score page featuring a single staff of music. The key signature is F major (one sharp), and the time signature is common time (indicated by '4'). The measure consists of 16 eighth-note pairs, starting with a dotted half note. The notes are grouped into four measures of four pairs each. The manuscript is written in black ink on aged paper.

Sing, sing, O heav'ns ! sing, sing, O heav'ns ! sing, O heav'ns, and be joyful, O earth ! Break

A handwritten musical score for two voices. The key signature is one sharp (F#). The time signature is 2/4. The vocal parts are written on separate staves. The first voice starts with a half note followed by a dotted half note. The second voice enters with a quarter note followed by a eighth note. The music continues with various notes and rests, including a measure where both voices play eighth notes. The score ends with a final measure where both voices play eighth notes.

A handwritten musical score page featuring two systems of music. The key signature is A major (no sharps or flats). The time signature for both systems is 2/4. The first system consists of six measures, starting with a quarter note followed by a dotted half note, then a eighth note followed by a dotted half note, then a quarter note followed by a dotted half note, then a eighth note followed by a dotted half note, then a quarter note followed by a dotted half note, and finally a eighth note followed by a dotted half note. The second system starts with a quarter note followed by a eighth note, then a eighth note followed by a dotted half note, then a eighth note followed by a dotted half note, then a eighth note followed by a dotted half note, then a eighth note followed by a dotted half note, and finally a eighth note followed by a dotted half note.

A handwritten musical score page featuring a single system of music. The key signature is B-flat major (two flats), indicated by a circle with two vertical lines. The time signature is common time (indicated by a 'C'). The music consists of six staves, each with a bass clef. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The score is written in black ink on aged paper.

forth into singing, ye mountains, and exult in a transport of joy, and exult in a transport of joy.

A handwritten musical score for piano, featuring two staves. The left staff uses a treble clef and common time (indicated by a 'C'). The right staff uses a bass clef and common time. Measures 11 and 12 are shown, with measure 11 ending on a fermata over the bass note 'G'. Measure 12 begins with a bass note 'B' followed by a series of eighth-note chords.

A handwritten musical score page featuring two staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains measures 11 and 12, which include various note heads, stems, and rests. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also contains measures 11 and 12, continuing the musical line. The notation is dense and includes several fermatas.

Anthem continued.

117

For the Lord hath redeemed Jacob, and glorified himself in Israel.

Bright.

Hallelujah, hallelujah, hallelujah, Praise the Lord, praise the Lord, praise ye the Lord.

Hallelujah, praise the Lord.

Praise ye the Lord.

*Anthem continued.**Andante.*

Bless the Lord, O my soul! Bless the Lord, O my soul! Praise ye the Lord,
praise him,
yea, with my

praise him, praise him, yea with my songs will I blefs and praise him, praise him, praise him, and magnify his name,
praise him, praise him, praise him, yea, with my songs will I blefs, and
songs will I blefs and praise him, praise him, praise him, praise him,

Anthem continued.

119



make his praises glorious;

and for our consolation, hath purchas'd us salvation, hath purchas'd us salvation.



For he hath redeemed us,

Brisk.



Hallelujah,

Hallelujah,

Hallelujah,

praise the Lord, praise the Lord, praise ye the Lord.



Hallelujah, praise the Lord.



Praise ye the Lord.

Anthem continued.

Let the heav'ns rejoice, and let the earth be glad,

let the earth be glad,

let the earth be glad,



Let the heav'ns rejoice, and let the earth be glad, and praise the Lord; For surely his salvation is



Anthem continued.

121



nigh them that fear him, that glory may dwell in our land. Hallelujah, hallelujah, hallelujah, praise the Lord.



Vivace.



While angels praise their God above, In mansions of ³ eternal love;



M. H.

Q

Anthem continued.

Cres.

Pia.

Forte.



Rise, rise, rise O earth! and join their lays, And sweetly echo, echo, echo, echo back his praise.



Gently.



Angels descend on rapt'rous wings, From seats of bliss to worlds below; Conduct our praises to those realms, Where



Where Gabriel tunes his golden lyre, To melting strains and soothing lays; O may we rise and join the choir, and



Anthem continued.

123

<img alt="Handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) in common time. The vocal parts are in soprano, alto, and bass clef. The piano part is in soprano clef. The lyrics are as follows:

 sweetly blissful anthems flow, Where sweetly blissful anthems flow, Let all creation join With angel hosts di-

 chant unceasing songs of praise, And chant unceasing songs of praise.

Vigoroſo.

Graves.

Anthem continued.

Look down with smiling love, Accept the feeble tribute which we bring, Accept the feeble tribute which we bring.



Millions of angels now with thee, Eternal anthems sing, To imitate them here, lo ! we Our hallelujahs



Anthem continued.

125

bring, our hallelujahs bring, To imitate them here, lo! we our hallelujahs bring.

E R R A T A.

Page 33, 2d tenor stave, 2d bar, for a crotchet on G insert a crotchet on A.
ibid, in the words, for *the day* insert *this day*.

37, 1st tenor stave, 9th bar, for a crotchet on G insert a crotchet on A.

39, 2d tenor stave, 1st bar, for a crotchet on C insert a crotchet on B.

56, 1st treble stave, 8th bar, for the 2d crotchet on F insert a crotchet on D.

Page 56, for the second mood of common time insert the third mood of common time.

62, 2d tenor stave, 3d bar, for the crotchet on D, insert a crotchet on C.

74, 1st tenor stave, 6th bar, for the pointed semiquaver and quaver, insert a pointed quaver and a semiquaver.

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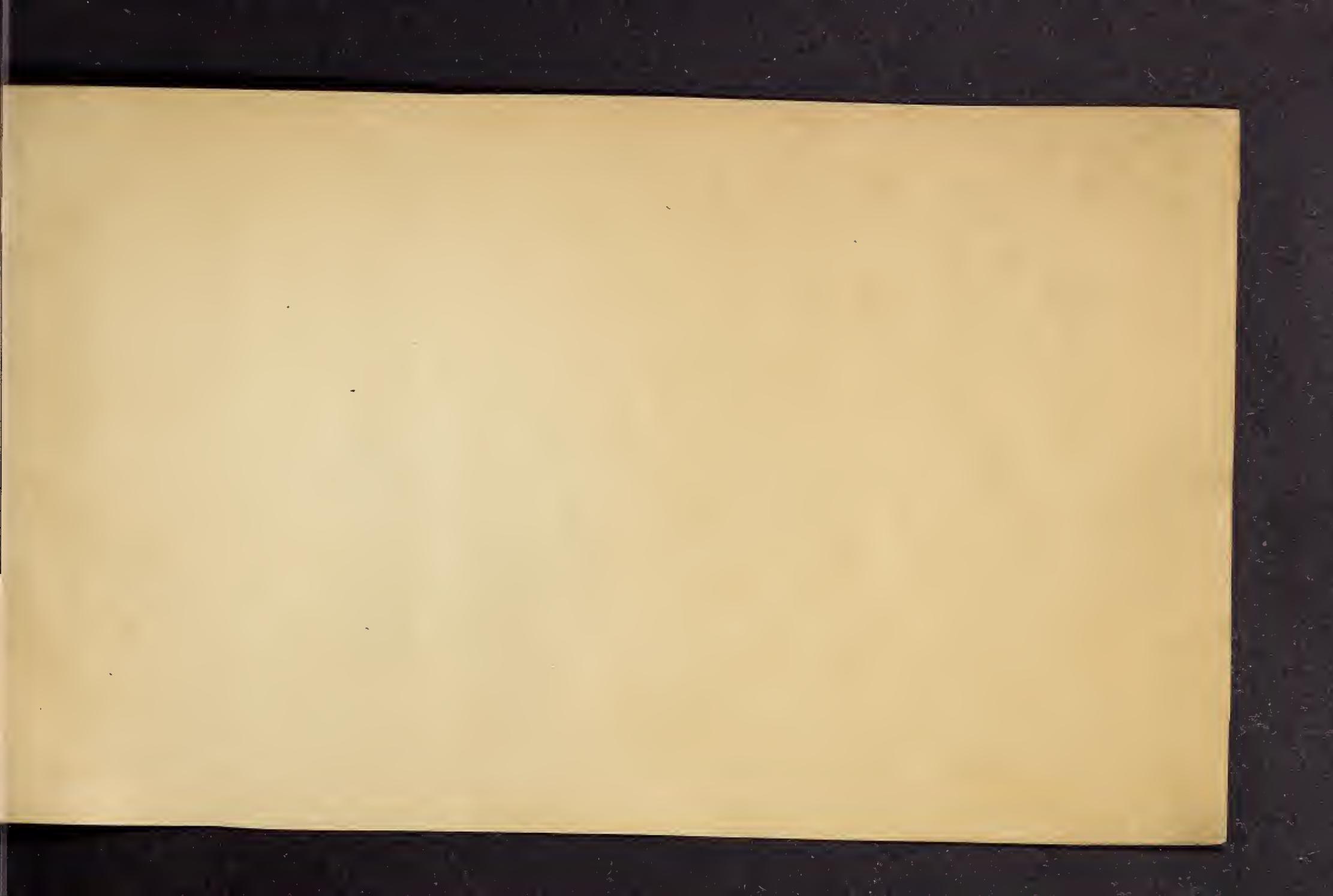
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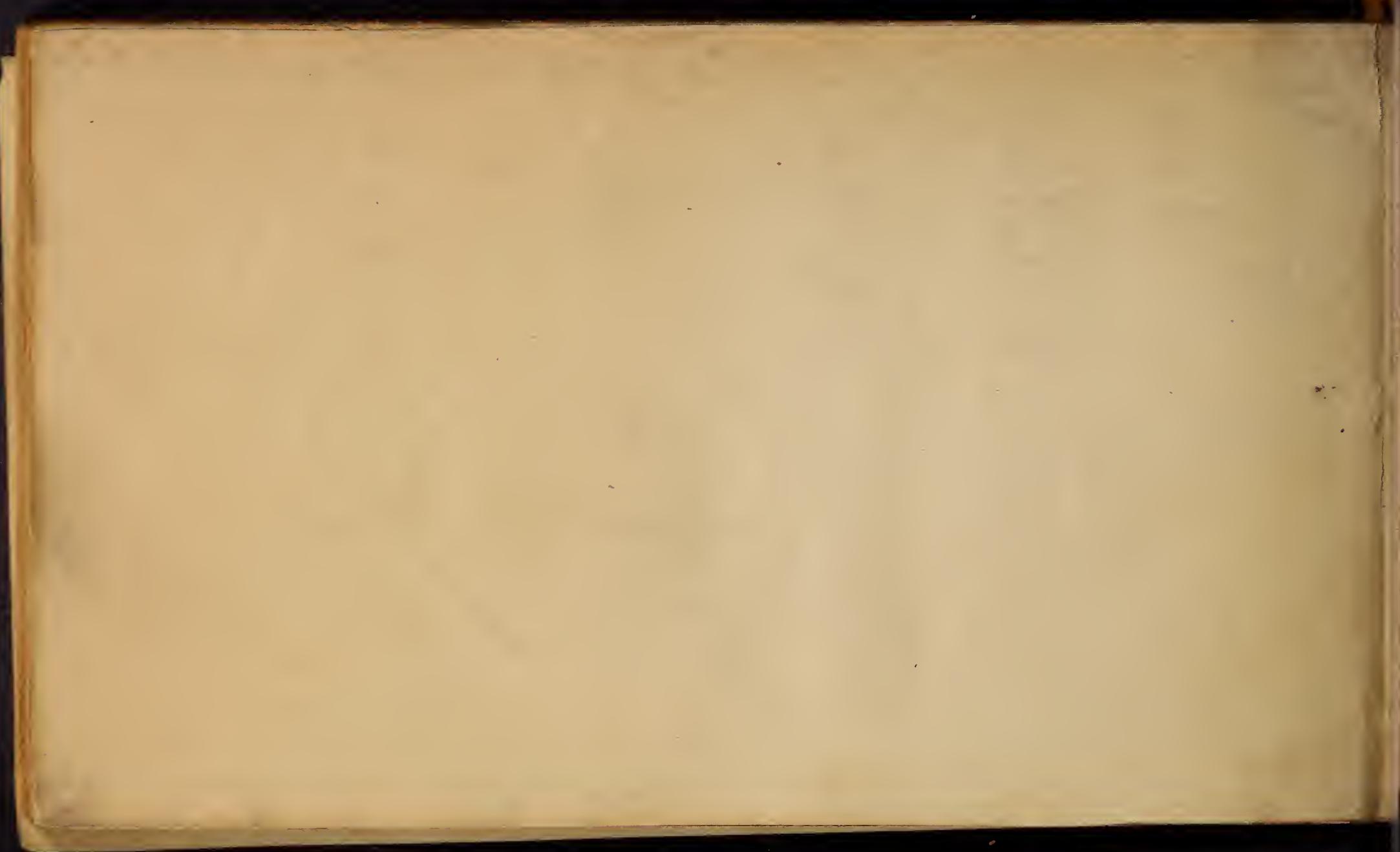
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