



# Harmonia Americana.

CONTAINING

A concife INTRODUCTION to the

## GROUNDS of MUSIC.

WITH A

V A R I E T Y of A I R S,

Suitable for DIVINE WORSHIP, and the Use of MUSICAL SOCIETIES.

Confisting of THREE and FOUR PARTS.

By SAMUEL HOLYOKE, A. B.

PKINTED AT BOSTON, Topographically.

By ISAIAH THOMAS AND EBENEZER T. ANDREWS,

At FAUST's STATUE, No. 45, NEWBURY STREET .- MDCCXCI.

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### P R E F A C E.

THE advantages for studying the principles of harmony being, in this country, so limited, it cannot be expected that a composition of this nature can stand the test of criticism. This circumstance considered, it is hoped that candid allowances will be made in the perusal of the following sheets, which are respectfully submitted to the public eye.

With respect to the design of the composition, it may be observed, that it is adapted, as far as possible, to the rules of pronunciation. Consequently, the music requires a moderate movement; for it is very difficult to follow the exact motion of the pendulum, and pronounce with that propriety and elegance, which the importance of the subject may demand. It may then be proper here to remark, that sentiment and expression ought to be the principal guide in vocai music.

Perhaps some may be disappointed, that suging pieces are in general omitted. But the principal reason why sew were inserted was the tristing effect produced by that sort of music; for the parts, falling in, one after another, each conveying a different idea, consound the sense, and render the performance a mere jargon of words. The numerous pieces of this kind, extant, must be a sufficient apology for omitting them here.

Subscribers are most respectfully thanked for their encouragement of the work: And they are assured that great attention has been paid to render it correct. Such errors as escaped notice, while the work was in the press, are pointed out in the Errata.

Should what is now offered, meet acceptance, additions will hereafter be made of congregational and occasional pieces, with some hints upon expression.

To become in some degree useful to the community was the motive for this publication; which, it is earnestly wished, may answer the end designed.

January, 1791.



### A concise INTRODUCTION to the GROUNDS of MUSIC.

USIC consists in a succession of pleasing sounds, and is naturally divided into Melody and Harmony. Melody is a series of single sounds. Harmony is the pleasing union of two or more single sounds. Modulation is the art of changing the key or mode, in which a piece of music is composed. So long as we preserve the fundamental harmony, without departing from the degrees of the octave, the key is still the same; but when we make a cadence in any new key, some one of the degrees must be changed from natural to sharp or flat. The principal distinctions of musical sounds are time and tune; to the combination of these two qualities is chiefly to be ascribed the pleasing and endless variety of the musical art.

### Of the general S C A L E of M U S I C.

THE notes of the scale are seven, distinguished in a certain order by the first seven letters of the alphabet, A, B, C, D, E, F, G; and

when we have ascended to the eighth note, the same order is repeated.

Three octaves being seldom within the compass of the human voice, the bass staff is therefore assigned to the gravest voices of men, the tenor staff to the highest of men's voices, the counter staff to boys voices, or the lowest voices of women, and the treble staff to the highest voices of women.

GENERAL SCALE.



A Cliff is a character placed at the beginning of a staff, showing what sound of the general scale it represents.

This character, 2, called the F cliff, is used only in the bass. It has the seventh degree of sound in the general scale.

This character, and called the C cliff, is commonly used in the counter. It has the eleventh degree of found in the general scale.

This character, called the G cliff, is used in tenor and treble, and sometimes in counter. It has the fifteenth degree of sound in the general scale, in a woman's voice, but in a man's voice, it has the eighth degree of sound. This character, is frequently used instead of the above, and has the same name.

### The general SCALE divided.

				•							
	Bass.	•	1	TENOR.	1		COUNTER.		+	TREELE.	
	Space above	B   1		Space above.	G   15		Space above	A   16		Space above	G 22
Fifth line,		A	9 Fifth line	-	-F 14	Fifth line		G 15	Fifth line	-	F 21
Fourth line	Space	G	8 Fourth	Space	E 13	Fourth	Space	F 15	Fourth	Space	E 20
Third	Space.	F	6 Third	Space	C   II	Fourth line Third	IIII Space	D   12	Fourth line Third	Space	C 18
Third line		- Ď	5 Third line	Space -	- B 10	Third line	Space	- C II	Third line -	Space	B 17
Second	Space	.0	4 Second	Space Space	A	Second	Space	B 10	0 1	Space .	A 16
Second line		B	3   Second line		G   8	Second line		A 9	Second line -		G 15
First	Space	· A	2 First	Space	F   7	First	Space	G   8	First	Space	F 14
First line		G ]	First line	0 11	- E 6	First line		F 7	First line	6 11	E 113
ury -		F.	18	Space below	D   5		Space below	E   6	V.	Space below	D   12
In the above division the figures on the right hand of each discover the sounds and in Sounds of the senses Scale and likewise the											

In the above division, the figures, on the right hand of each, discover the corresponding sounds of the general ocale, pitch of the feveral parts together.

#### TABLE of TRANSPOSITION.

The natural place for mi is in But if B be flat, mi is in If B and E be flat, mi is in If BE and A be flat, mi is in If BE A and D be flat, mi is in If BE AD and G be flat, mi is in If F be sharp, mi is in If F and C be sharp, mi in If F C and G be sharp, mi is in If F C G and D be sharp, mi is in If F C G D and A be sharp, mi in A

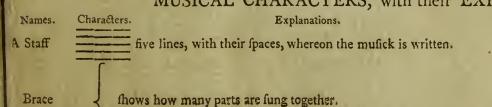
BE

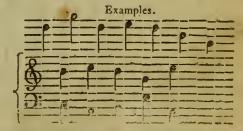
Above mi, are faw, fol, law, faw, fol, law; and below mi, law, fol, faw, law, fol, faw, and then comes mi.

Observe that from B to C, and from E to F, ascending or descending, are semitones. The rest are whole tones. But, if the mi be transposed to any other letter, between mi and faw, and law and faw, the distance is but a semitone, ascending or descending. The rest are whole tones, as before.

#### A SCALE of NOTES and their PROPORTIONS. Names Notes. Rests. emibreve RESTS. Semibreve 2 bars. 4 bars. 8 bars. 10 bars. contains Minim N. B. Rests, being marks, Crotchet Crotchets or notes of filence, are of the fame length, in time, as the notes for which they stand. Quaver The Semibreve Rest fills a Semiqua-Semiquaver bar in all moods of time. vers -Demigua-Demiquaver vers.

#### MUSICAL CHARACTERS, with their EXPLANATIONS.





Names. Characters.

Explanations.

Ledger Line - is added, when notes ascend, or descend, a line beyond the staff.

Flat

b, fet before a note, finks it half a tone.

Sharp

\* raises a note half a tone.

Each of these b \*, set at the beginning of a tune, has influence through the tune, unless contradicted by a natural \( \frac{1}{2} \).

Natural

4 reduces a note, made flat or sharp, to its primitive found.

Repeat

or: S: shows what part of the tune is to be sung over again, from any note, against which it is placed.

Figures

show that the note under figure I is sung before the repeat; and the I.2. note under figure 2, after passing that under figure I; if tied together by a slur, both are sung after the repeat.

Slur

is drawn over, or under so many notes as are sung to one syllable.

Hold

directs that the found of the note, over which it is placed, should be continued beyond its customary length.

Marks of distinction

fignify that the notes, over which they are placed, should be sung as distinctly and emphatically as possible.





Explanations. Names. Characters. Direct w is fet at the end of a flaff, to direct the performer to the first note in the next staff. fet over, or under any three notes, denotes that they are fung in the time of two Figure notes of the fame kind. adds to the found of a note; 'e.g. when fet to a semibreve, it makes it equal Point of to three minims, &c. Addition . Single divides the time agreeably to the measure note. Double shows the end of a strain. shows the end of a tune.

Trill, or Shake is used as a grace, and may be either open, or close. e. g. if the note, next above the note to be shaken, (whence the shake is always begun) be a whole tene, it is an open shake; but, if it be but a semitone distant, it is a close shake.

Apoggiatura, or are notes to lean on, in passing intervals, and must be dwelt upon, according leaning to the value or length of the note, notes

Examples. Trill Open shake. Close shake.

Names. Characters.

Explanations.

Legature, comprehends two, or more notes of any kind, being on the fame line, or or tye fpace, with a flur over them, which must be fung, as one continued found.

Choosing - are notes placed in a direct line over each other, either of which, or both, may be sung.



#### Of the KEYS, and TRANSPOSITION.

THERE are but two natural keys in music, viz. C the Major or sharp, and A the Minor or slat key. No tune can be formed on any other key, without placing either flats or sharps at the beginning of the staff, which brings them to the same effect, as the two natural keys. A key note is the last note in the bass, and contains the air of the tune, being the soundation of all the other parts.

#### The two Natural Keys.



The first is called A, the natural Minor key, having the less 3d, 6th and 7th above its key note.

The second is called C, the natural Major key, having the greater 3d, 6th and 7th above its key note, being half a tone sharper in its first third.

#### OF TRANSPOSITION of KEYS.

THE first thing to be considered in transposition is the mi, which is the master, or leading note, guiding all the rest; both above and below.

The preceding are all the modes at present in use. The proportion between the several modes is omitted; directive terms being now

generally used to regulate the performance.

Accent is a certain force of voice upon particular parts of a bar, which must coincide with emphatical words. In common time, we re there are four beats in a bar, the accented are the first and third parts of the bar; where there are but two beats, it generally falls up in the first part of the bar. In triple time, the accent, commonly, falls upon the first part of the bar.

Dbserve that, in all modes of time, the hand must fall at the beginning, and rise at the close of each bar.

# GENERAL REMARKS.

LET every person take the part, to which his voice is best adapted. For, if one sings tenor whose organs are formed for the bass, he will hang as a weight upon others, which will sink the tune from its original pitch.

The mouth ought to be opened to as to give the voice free passage. By neglecting this, a good voice will be spoiled, and a had one made worse.

Singing through the note has a most disagreeable effect upon the hearer. No one would commit this fault a second time, were he made sensible of his error. Many singers conceive that they sing well, when they exert the whole strength of the voice. This precludes all delicacy of taste and expression; and rengers the performance at best but a dissonant bawling. By singing within the natural compass of the voice, we retain the power of swelling occasionally and of giving force to particular passages.

Pronouncing diffinitly, and with propriety, is one of the most estential considerations in singing. Great attention, therefore, ought to be paid to emphasis a

for without it the ideas will be obscure; and the design of the music lost.

Words beginning with a vowel ought not to be pronounced, as if they began with a confonant. This is a very common fattlt; and is occasioned by thut-

The finger should pay all possible attention to what he is performing. For, if the hearer have reason to suspect the singer to be heedless of the subject,

in which he pretends to be engaged, he will be difgusted both with him and his performance.

To fing without affectation of any kind, to fall naturally into the passion of the song, and to execute it feelingly, without any efforts, but such as are proper to the passion, cannot fail of being agreeable to the hearer.

Care should be taken that every note be sounded; for by omitting the sound of one; we may perhaps lose the force of several succeeding notes.

After the true found of each note is learnt, graces, &c. may claim attention.

A profound filence ought to be observed, wherever it is intended by the composition be not injured; which will be the confequence

of introducing founds where none were deligned.

Attention should be paid to all the terms, which are placed over the music to direct the performance; as they greatly assist greatly as a street greatly greatly assist greatly as a greatly assist greatly assist greatly assist greatly assist greatly assist greatly as a greatly assist greatly as a greatly assist greatly greatly as a greatly assist greatly as a greatly assist greatly grea

Great care should be taken in the performance, that the inner parts may not predominate, but be subserved to the principal parts

To perform acceptably, it is highly necessary that the subject, in the first place, be thoroughly understood; then repeated agreeably to the best rules of pronunciation. Afterward, the notes are to be applied; and a particular attention paid to emphatical words. In some places, she time ought to wait for expression. In others, the movement should be quickened. There should likewise be a cessation of sound between, and frequently in the middle of many sense.

tences, especially those, which are important, sublime and expressive, that the mind may have the power, in some degree, of realizing the idea. The Piano and Forte should also be strictly regarded. The performance being thus regulated, the whole force of the sentiments will be impressed upon the mind. We may then enter into the spirit, and justice may be done to every part of the composition.

Hence the necessity of an instructor's being master, not only of founds, but of language and pronunciation. In both reading and speaking, the propriety,

moderation, and rapidity of pronunciation, depend upon the judgment of the person employed in either.

The expressing of sentiments through the medium of harmony, must in the same manner depend upon the judgment of the performer. Therefore, every instructor should endeavour to assist the judgment of his pupils, by explaining the nature and design of music, as adapted to particular sentiments or pasfions, that their performances may be executed in a manner adequate to the particularity of the subject.

Abuve all, let a fuitable attention be paid to the important truths uttered in finging, that the great judge of quick and dead may be praifed with reverence

and folemnity.

In tunes of three parts, and in those, which have a double bass, in the following work, the upper is confidered as the tenor, or leading part; and the treble, or fecond part, is placed between that and the bass. In tunes of four parts, the order is this, 1th. the bass, 2d. the tenor, 3d. the counter, and 4th the treble.

Wherever choosing notes occur, in any part, it may be proper to divide the voices, that one division of them may perform the upper, and the other the lower feries of notes, which will increase the harmony.

The pitch of a tune ought not to be taken from the tenor, but from the key note in the bass, the tone of which note determines the air of the composition.

#### ERRATA.

Foge.

20 First trebie flaff, 15th bar, under a crotchet upon C, insert a crotchet upon G, 2d line. 21 Firft bais faft, 12th bar, infert a point after the crotchet.

20 26. nene fluff, 31 bar, for a quaver on E, 4th space, insert a quaver on A, 2d space.

27 Fire tenor ftafi, 8th bar, after the crutchet, infert a point. 31 For " ne paft," read " be paft."

35 Fire bais faff, ift bar, for the ift minim on D, middle line, infert a minim on C,2d fpace,

39 For " care," read " fear."

21 First treble staft, 7th bar, for a semiguaver on F, 5th line, insert a semiguaver on D, 4th

42 After the three last crotchets in the three last flaves, infert points.

- no In the rail titble and bas staves, after the last crotchet in the oth bar of each, infert
- 56 The last bafs staff, 4th bar, for a quaver on D, above the ledger line, infert a semiguaver, and a point between that and the preceding quaver.

62 For " feed of," read " feed or."

65 Latt bals flaff, 7th par, for the 3d quaver on G, 4th space, insert a quaver with a 3%, libid. For " away" read " a tov." on F, 4th line.

68 First tenor flaff, 7th bar, for a crotchet on D, 4th line, insert a crotchet on C, 3d space. 80 First bafs staff, last har, for a minim on D, middle line, insert a semibreve.

83 First tenor staff, 5th bar, for a minim on D, 4th line, insert a semibreve.

ivid. Second tener field, 5th bar, for a crotchet on E, 4th space, insert a crotchet on D, 4th go Second tenor staff, ad bar, for a quaver on C, ad space, insert a crotchet, and erase the

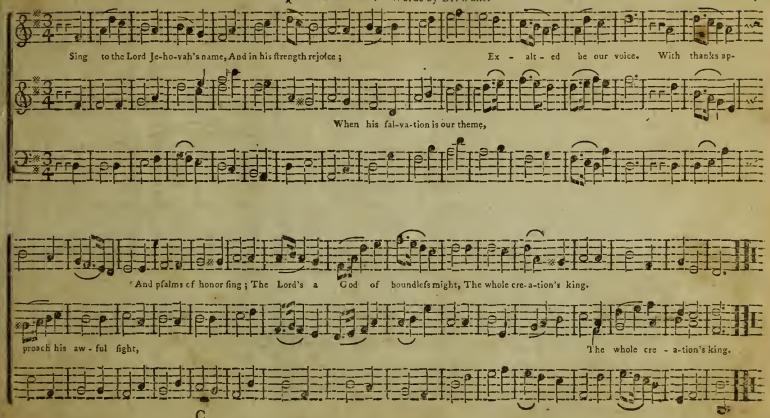
ibid. Second treble staff, 31 bar, for a quaver on A, 2d space, insert a crotchet, and crase the

96 First bass staff, 5th bar, for a crotchet upon A, 1ft space, insert a minim.

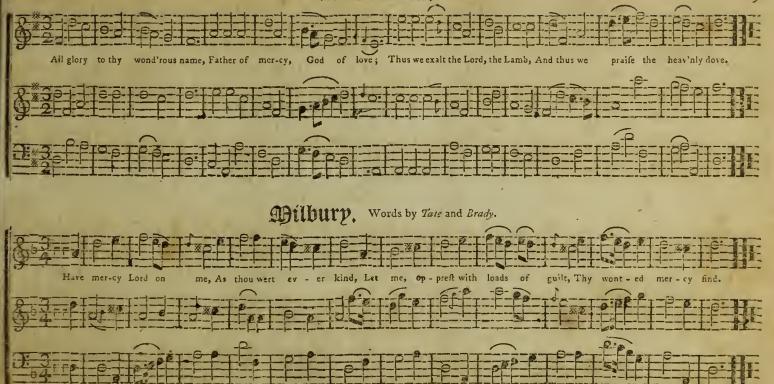
98 First bafs ftaff, 2d bar, ufter the firft quaver, infert a point.

111 First tenor ft. in ift bar, insert a crotchet on G, ad line, a 3d above a crotchet on

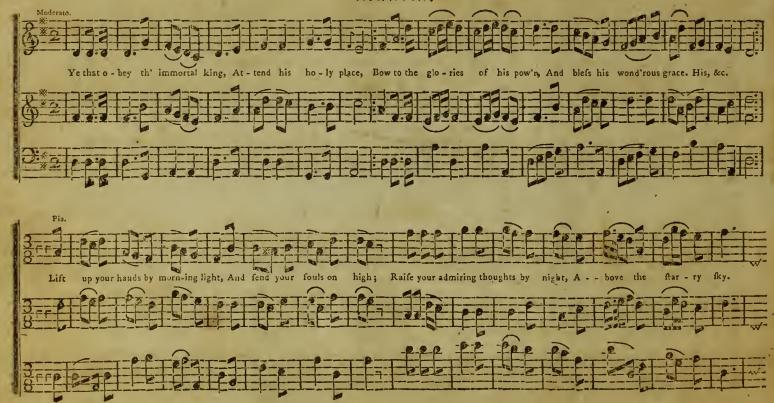
ibid. Second tenor staff, 1st bar, for the 1st crotchet on A, 2d frace, infert a crotchet on G,

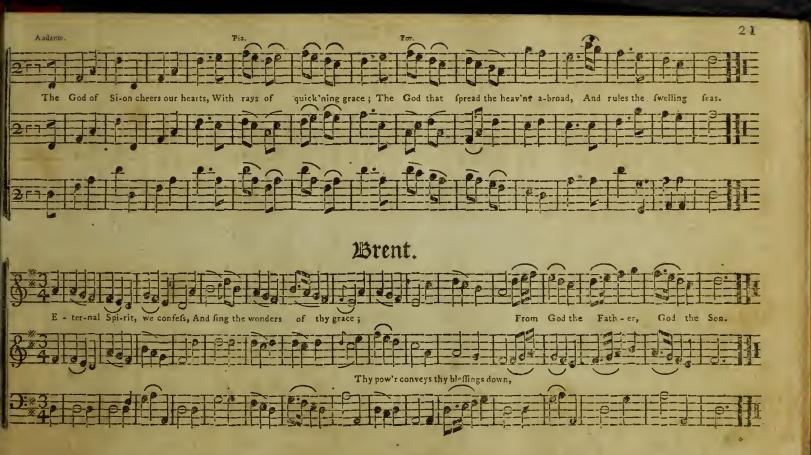




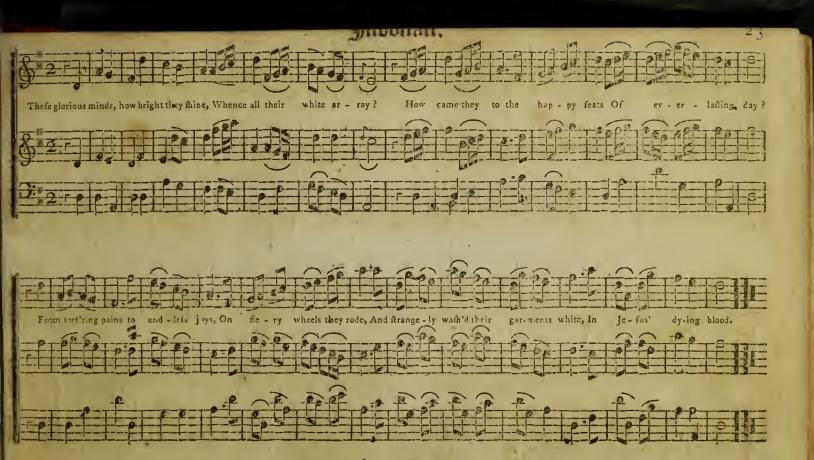


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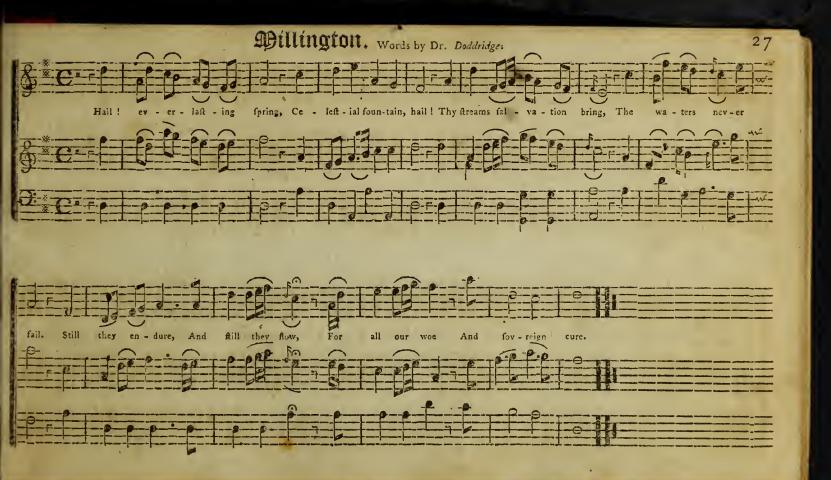




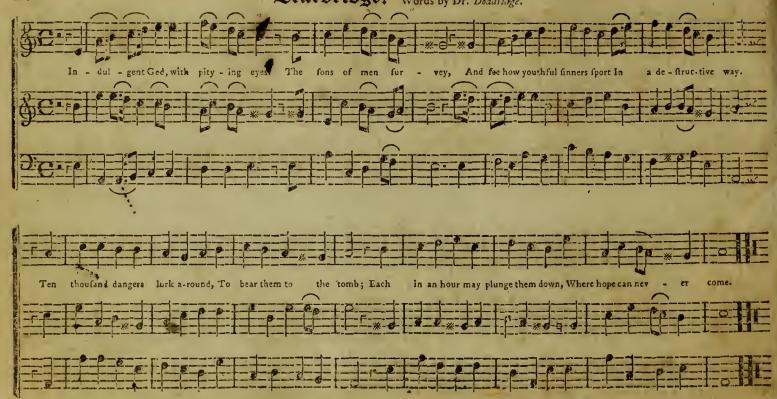


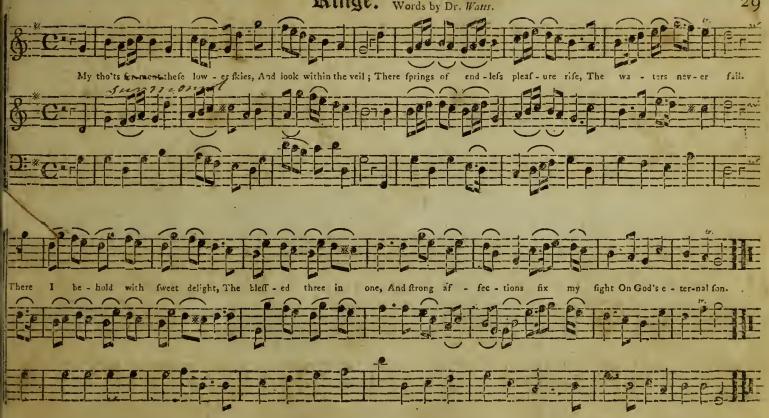






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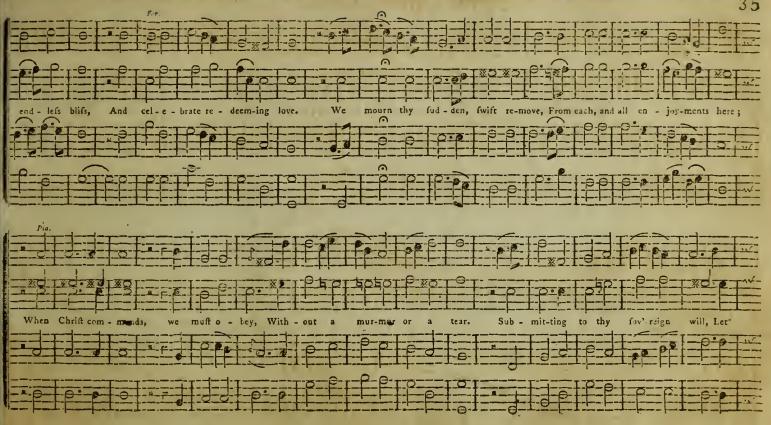


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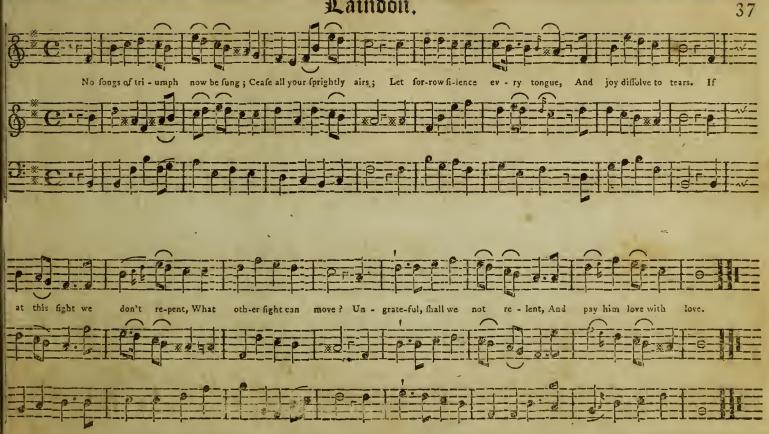


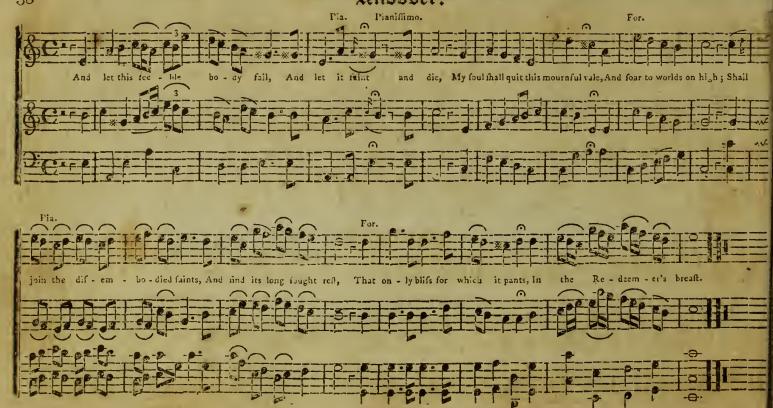


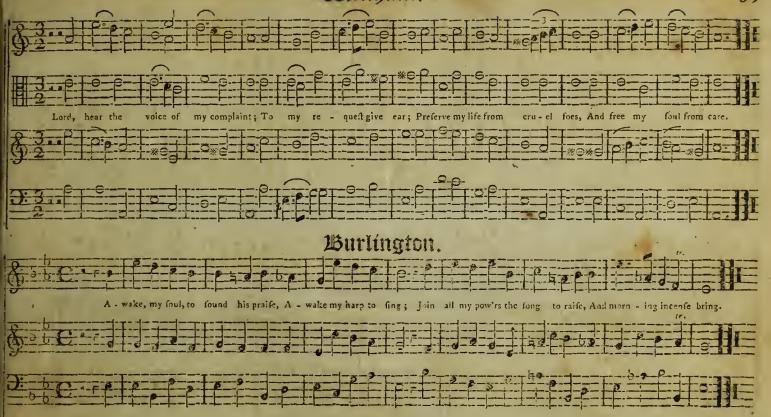


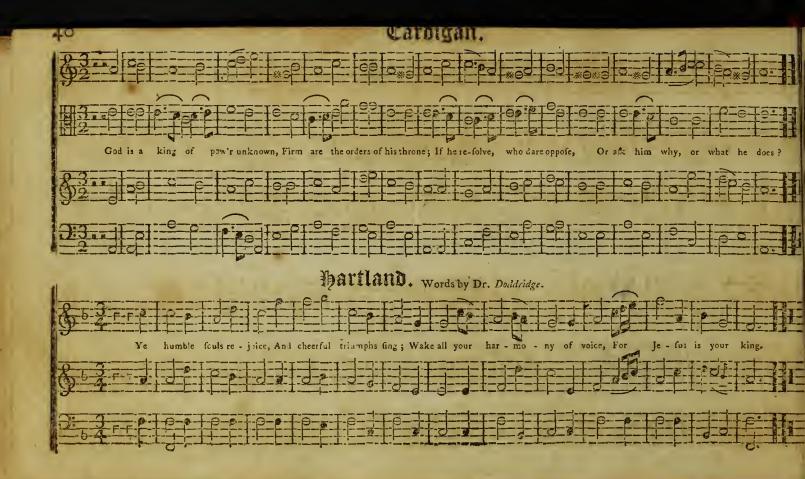


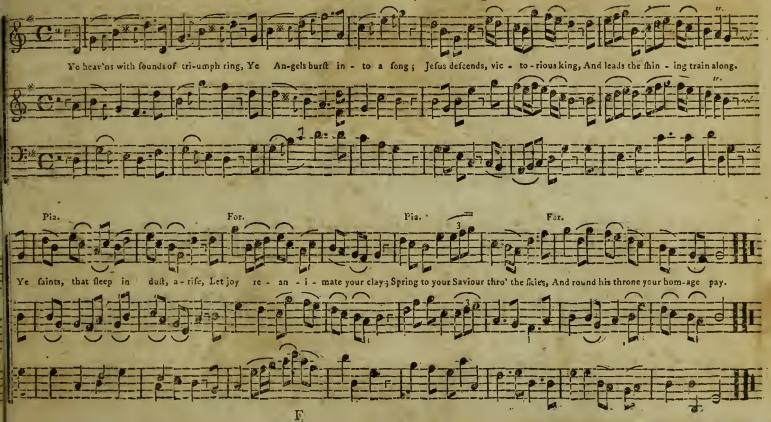
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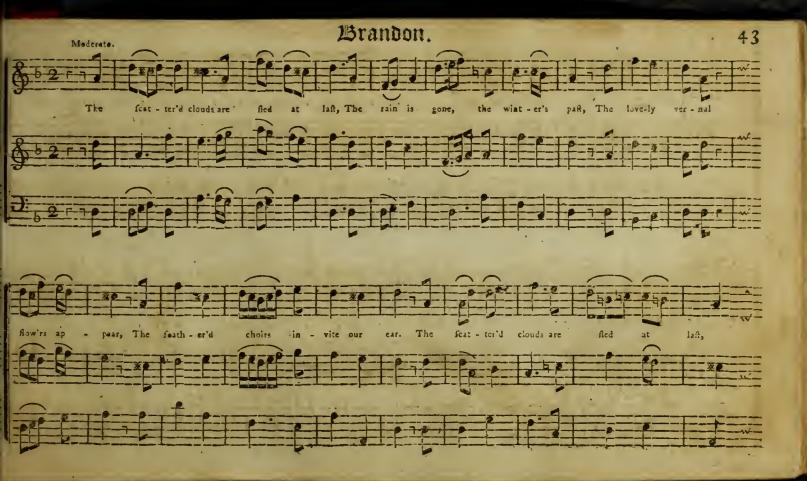




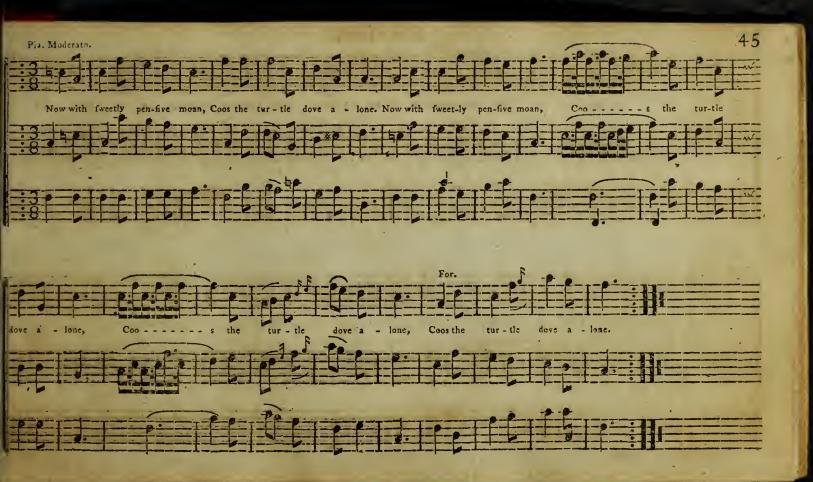


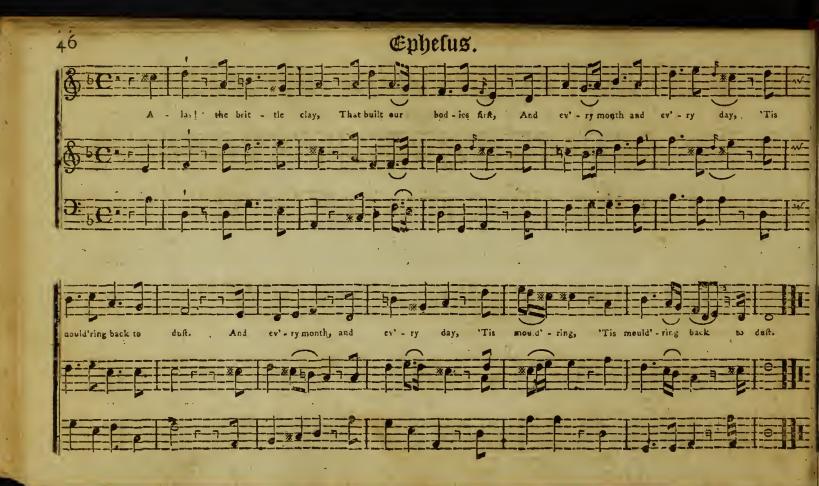


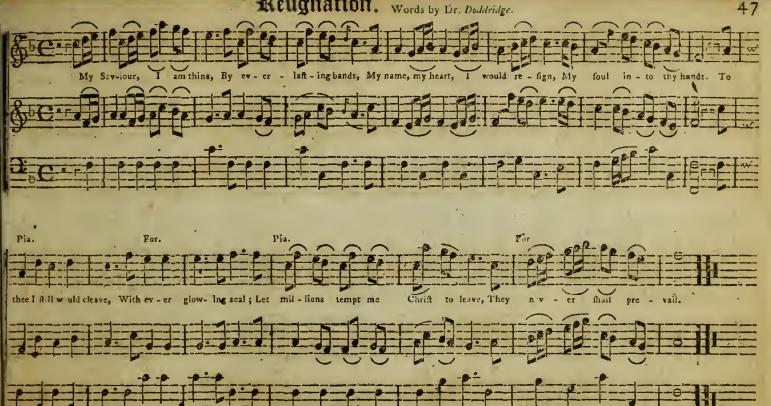


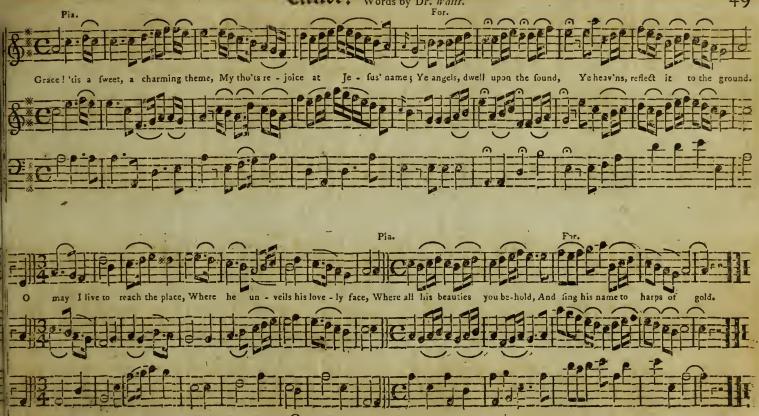








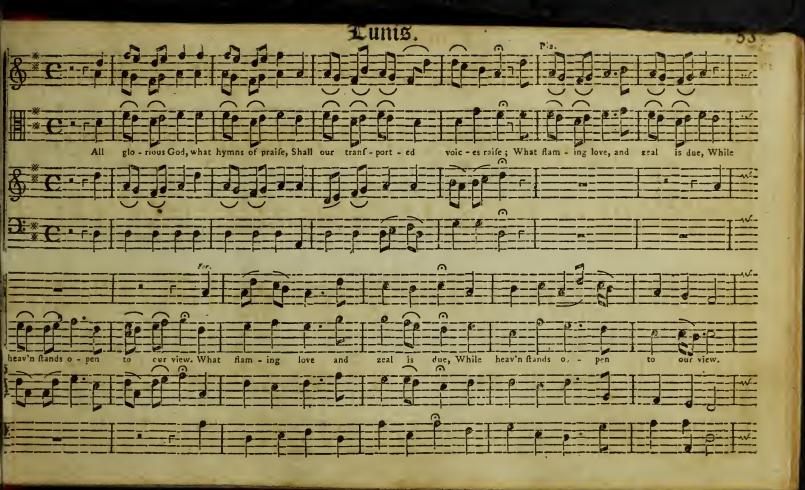




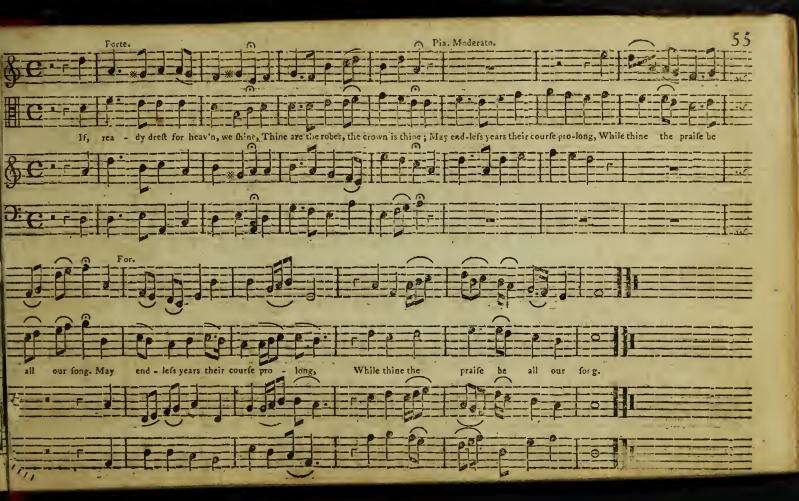


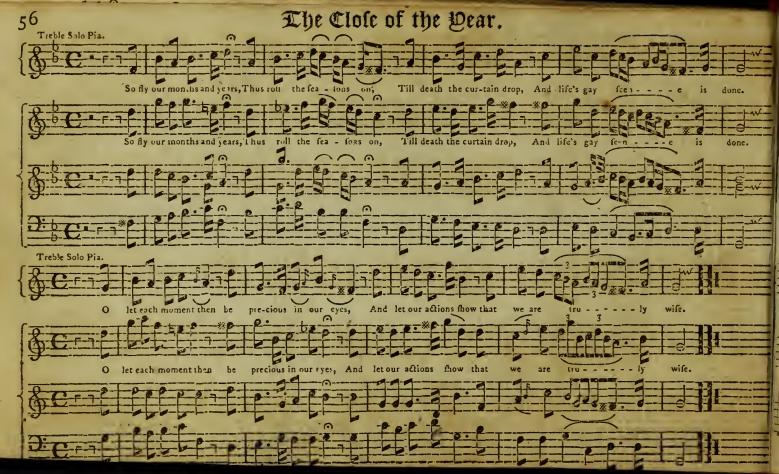


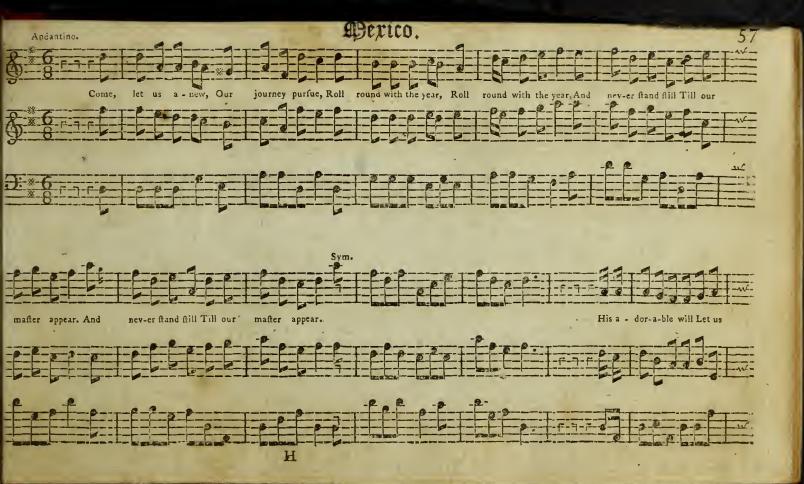










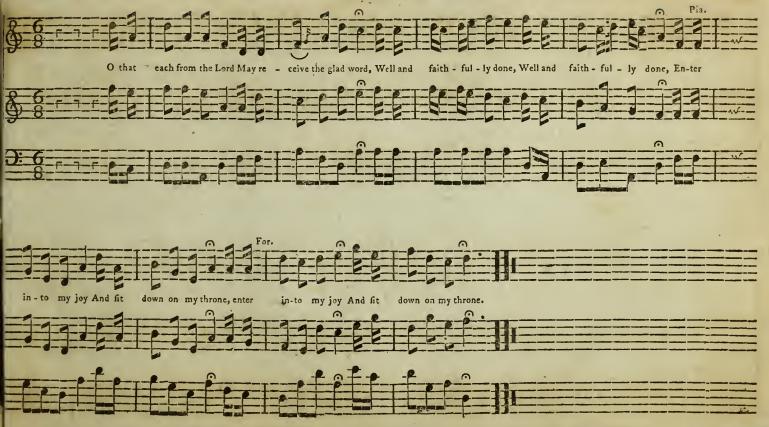


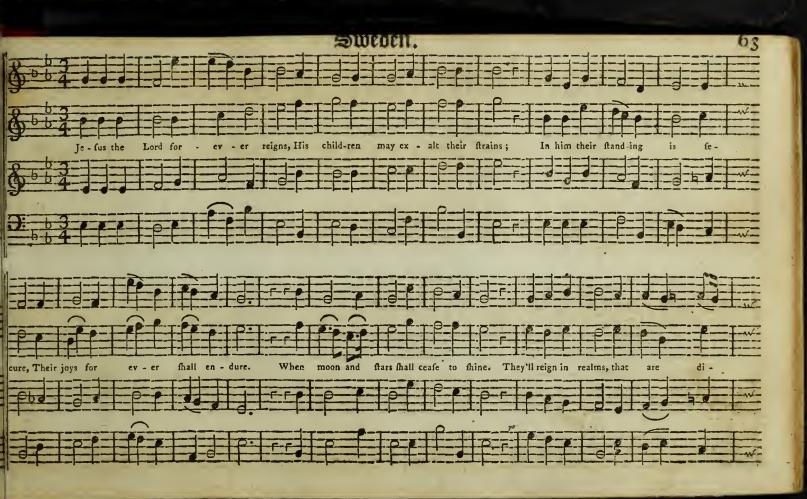


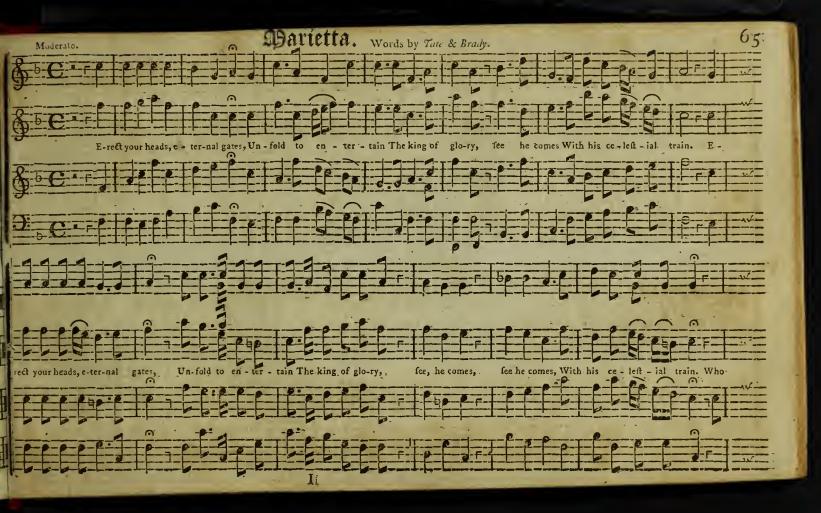


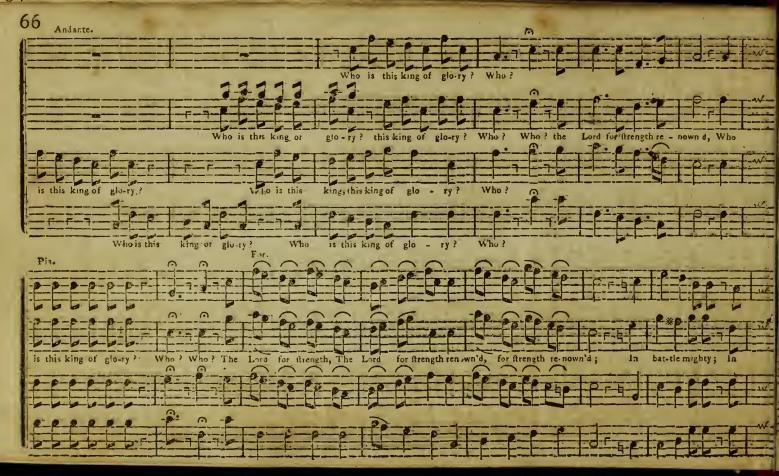


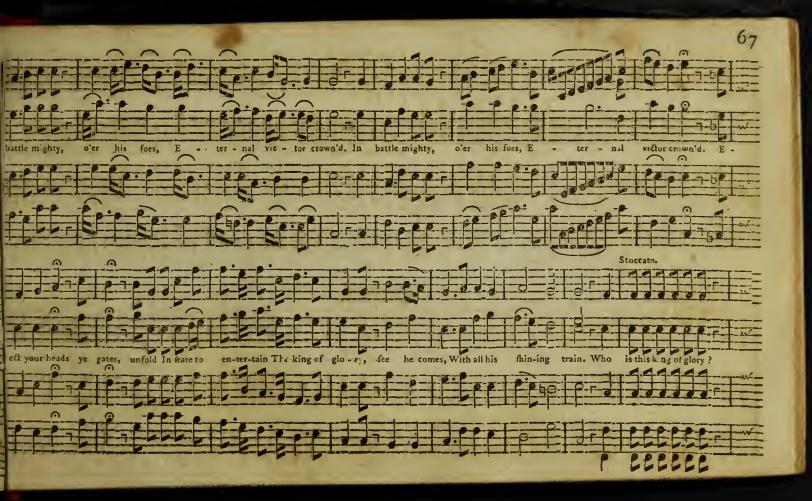




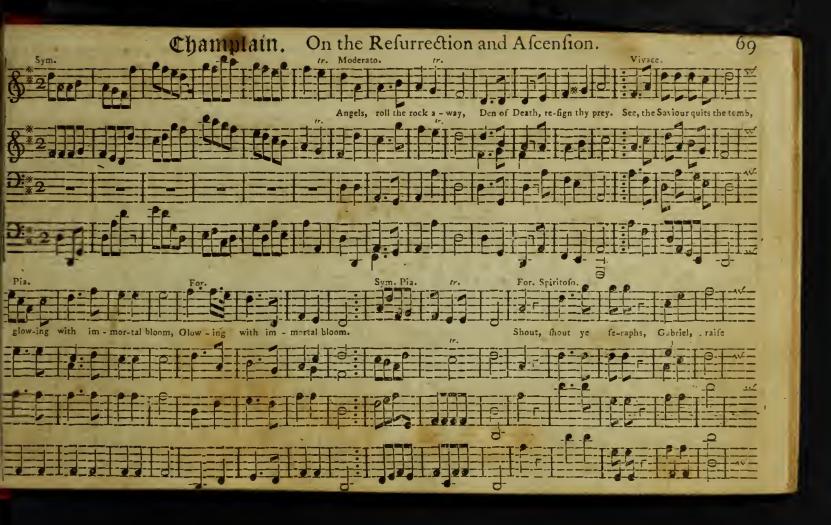


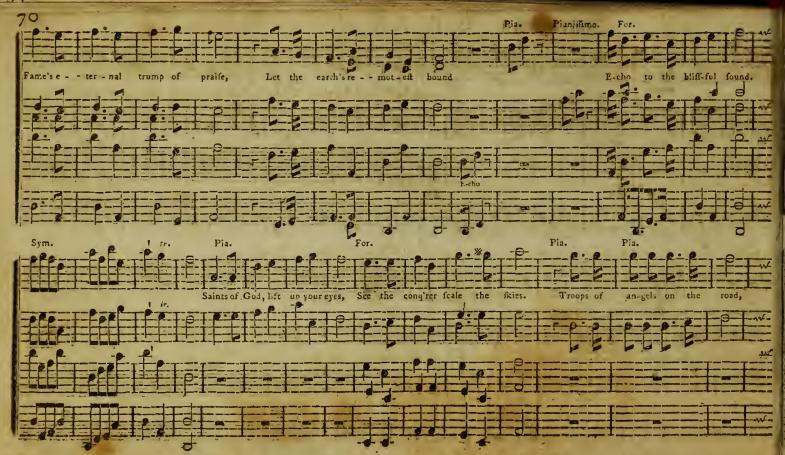


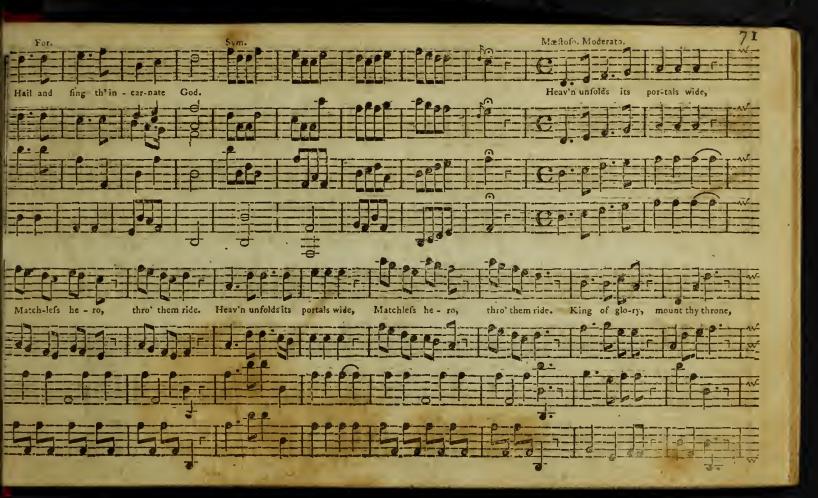






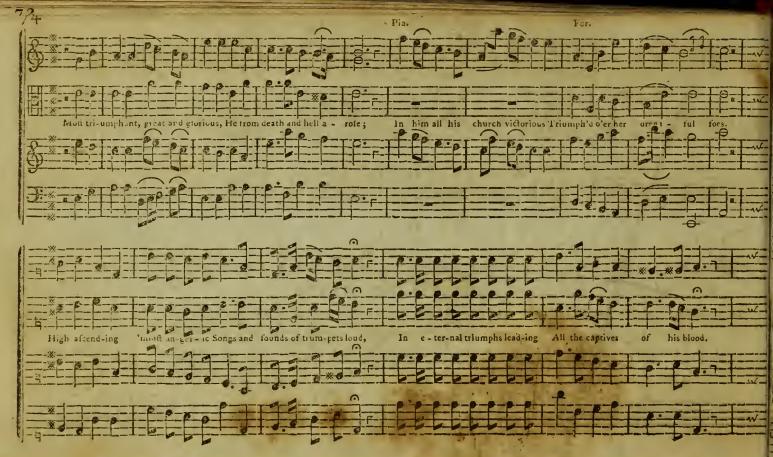






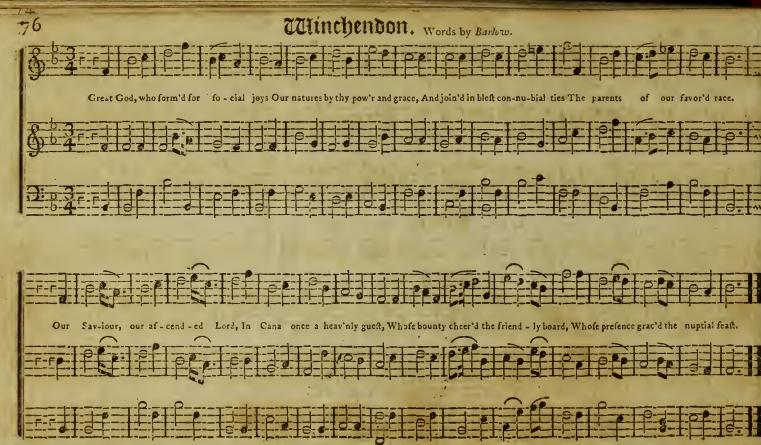
Moderato. Boundless em-pire is thine own. King glo-ry, mount thy throne, Boundless empire is thine own. Hal - le - lu - jah, Cresendo. Hal - le - lu - jah, Hal - le - - lu - jah, Hal - le - lu A - - men. A-men. A-men  $\mathbf{Q}$ 0 ٥,







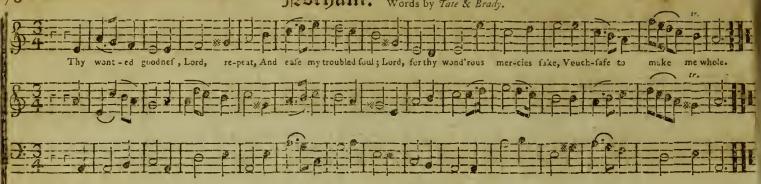








Jeorijam. Words by Tate & Brady.



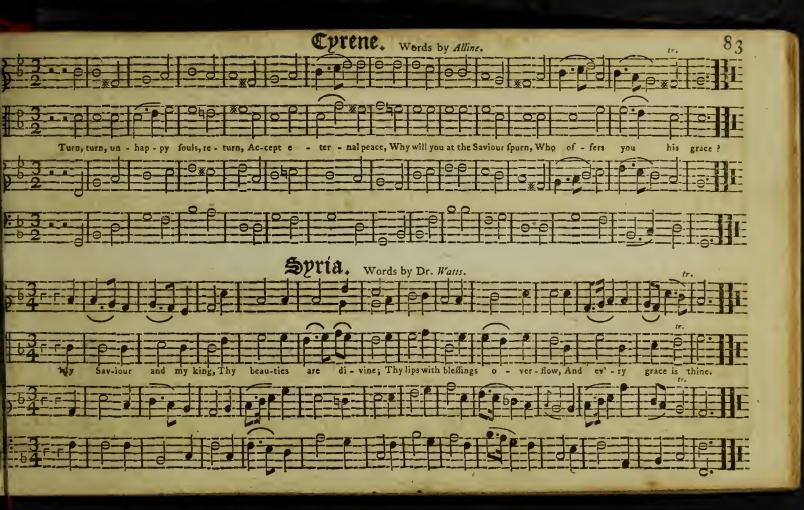
Caston. Words by Dr. Watts.





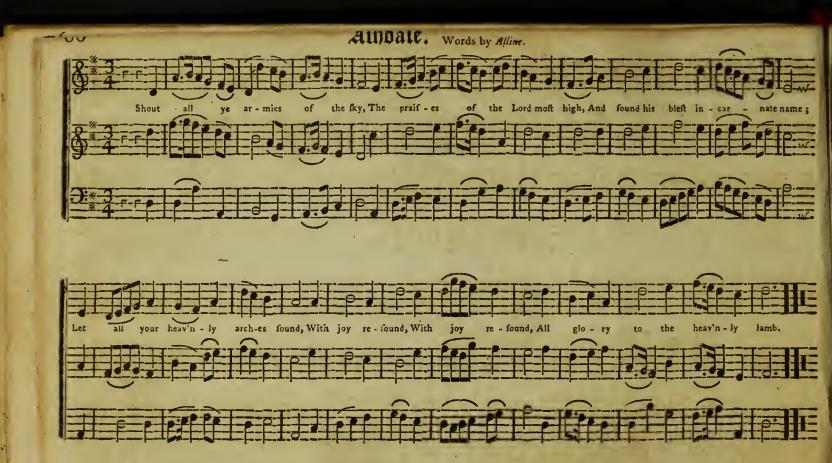




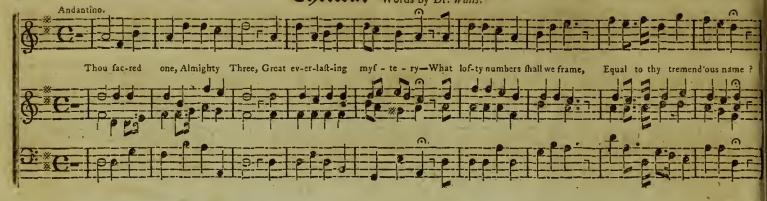


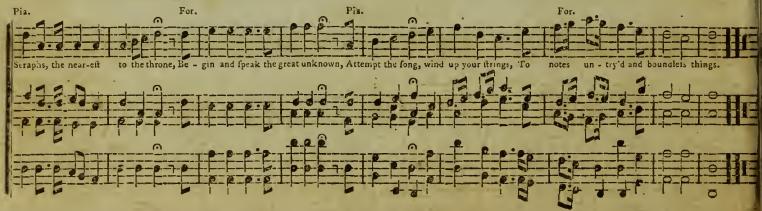






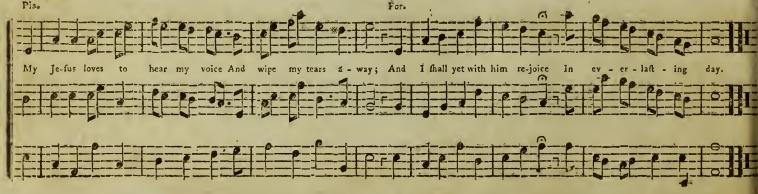




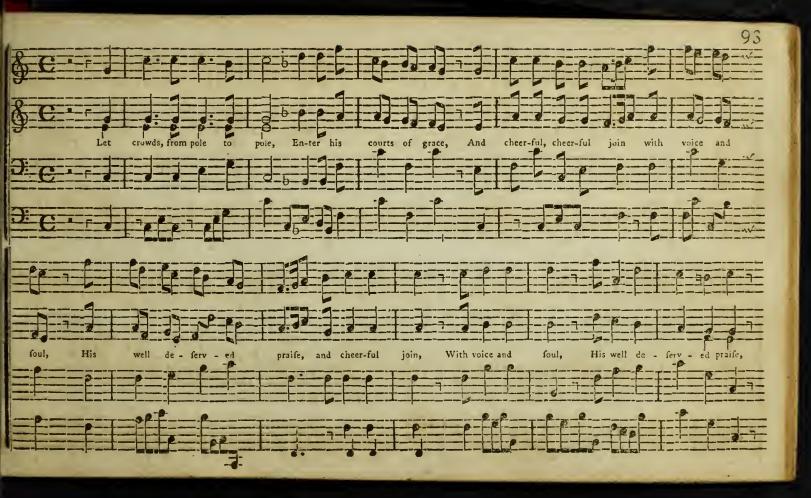


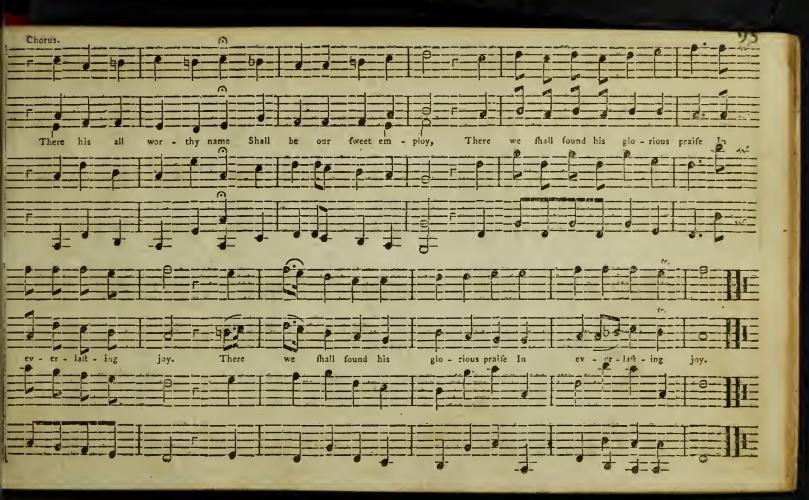




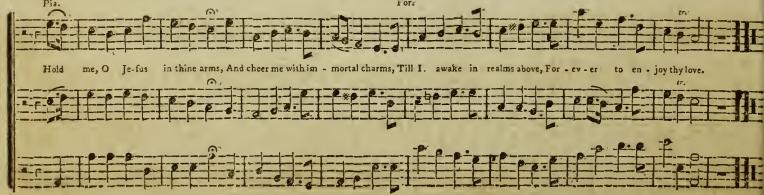






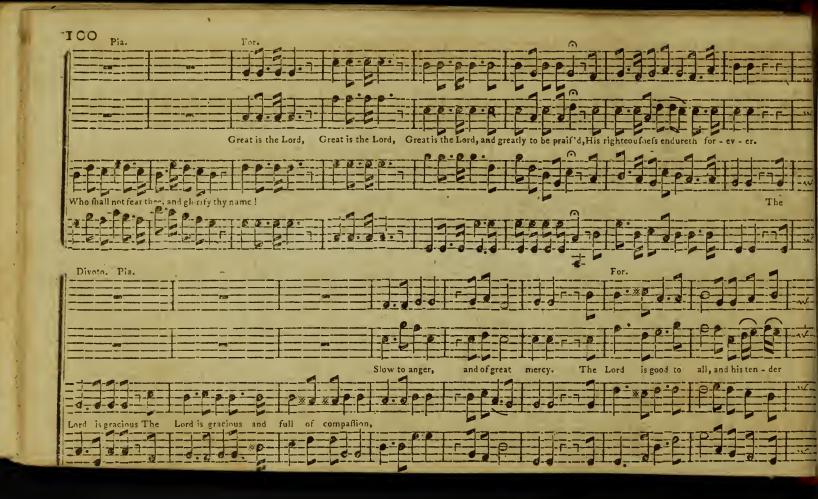


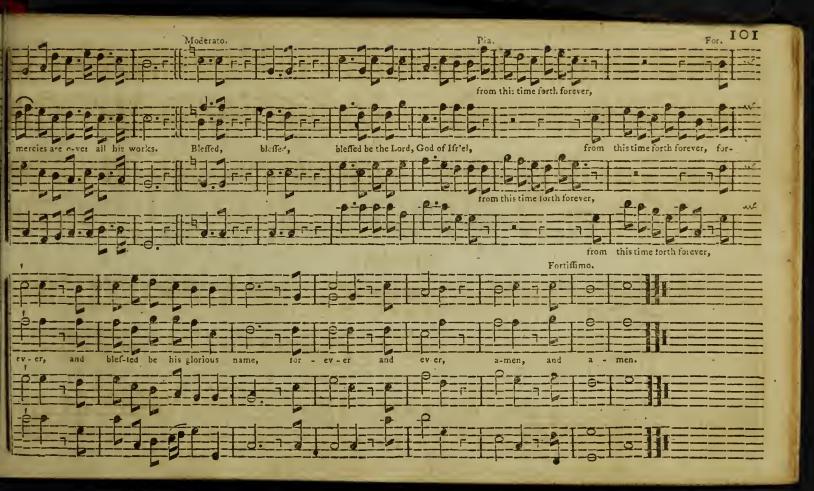


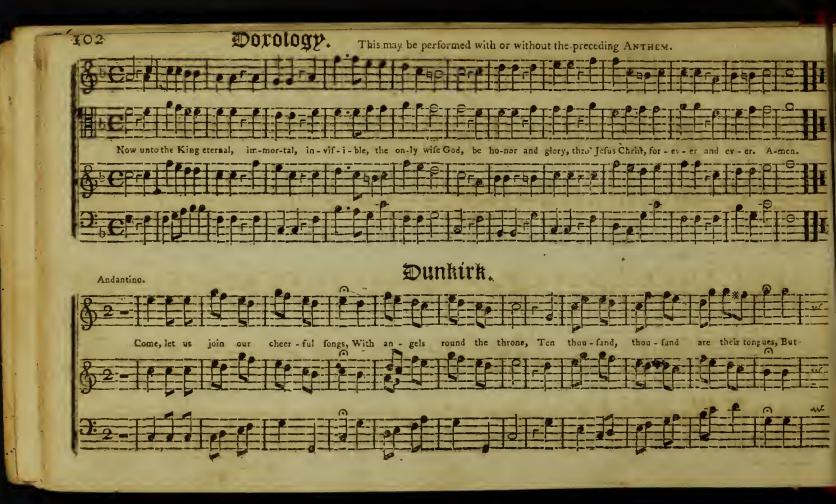


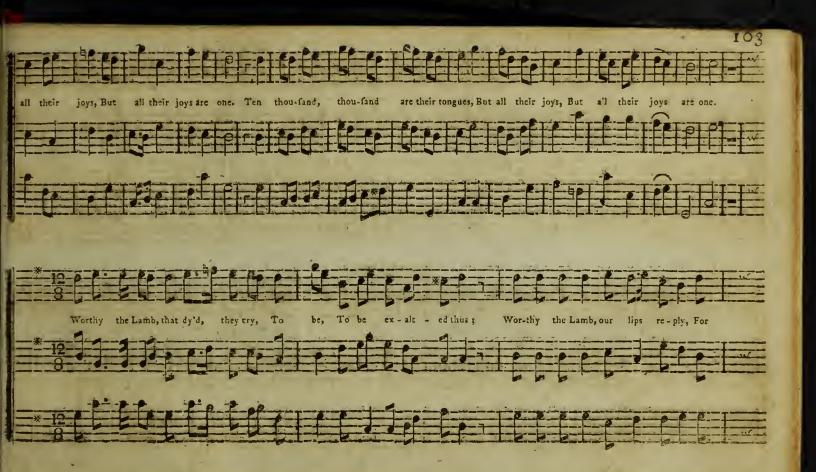


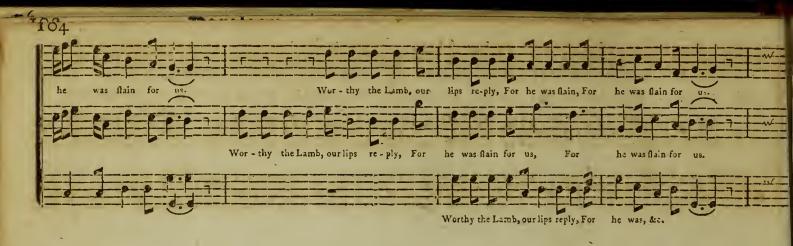




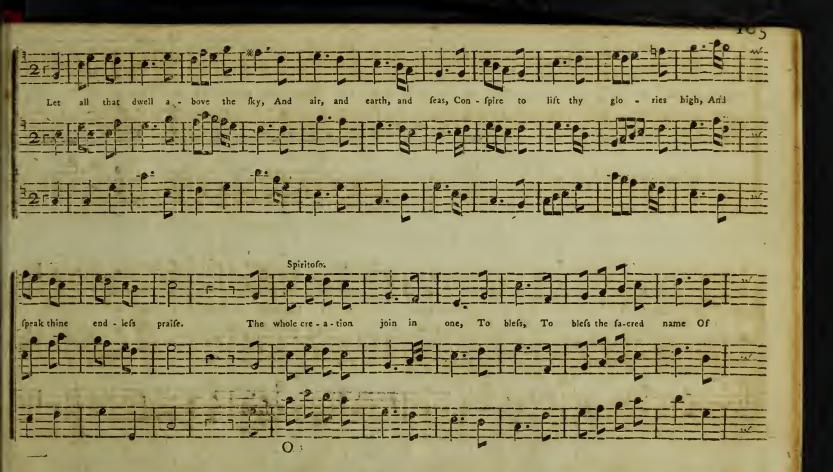






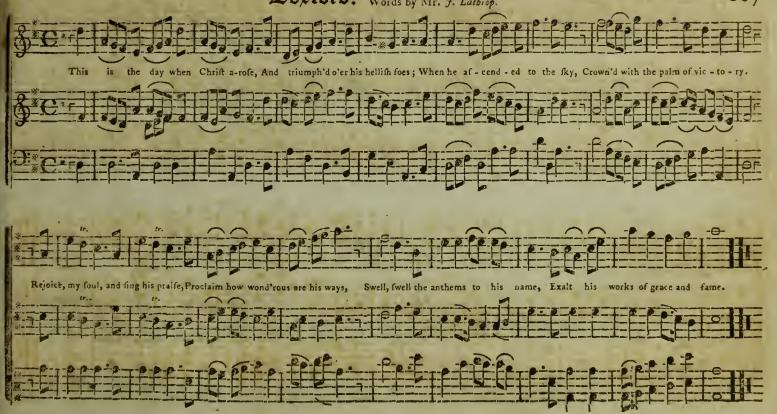




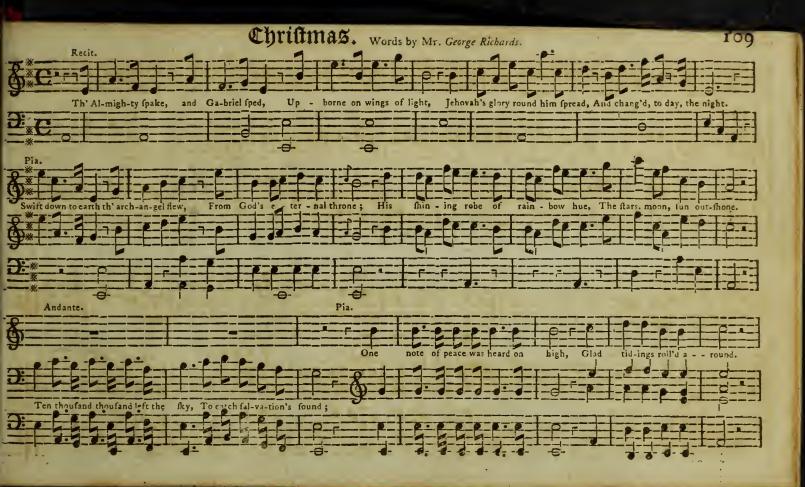












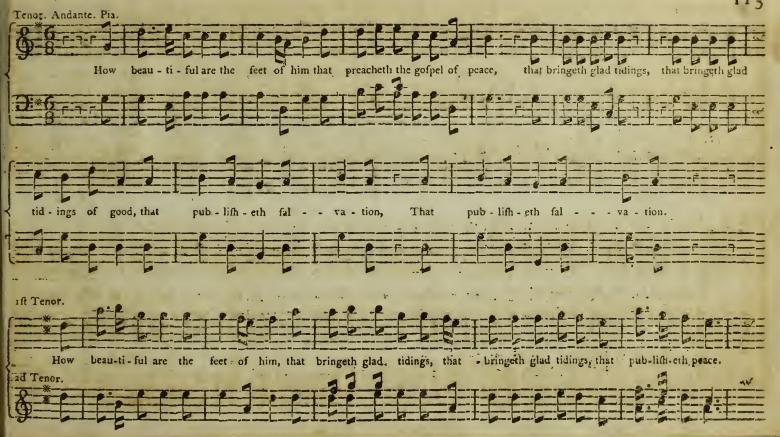






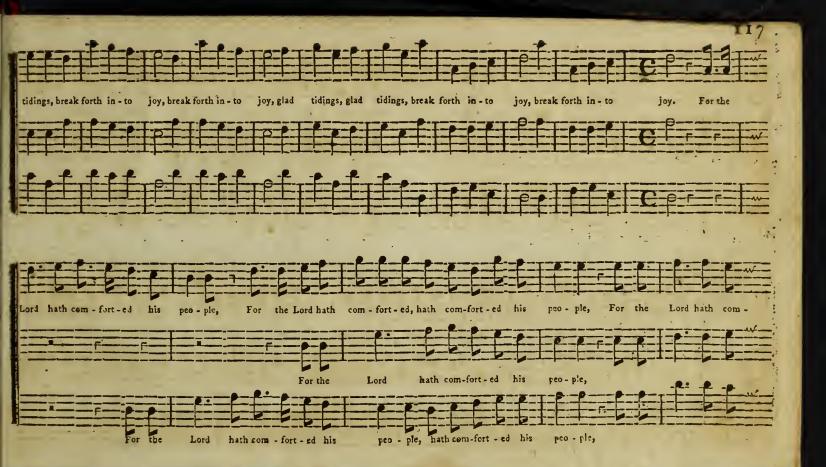


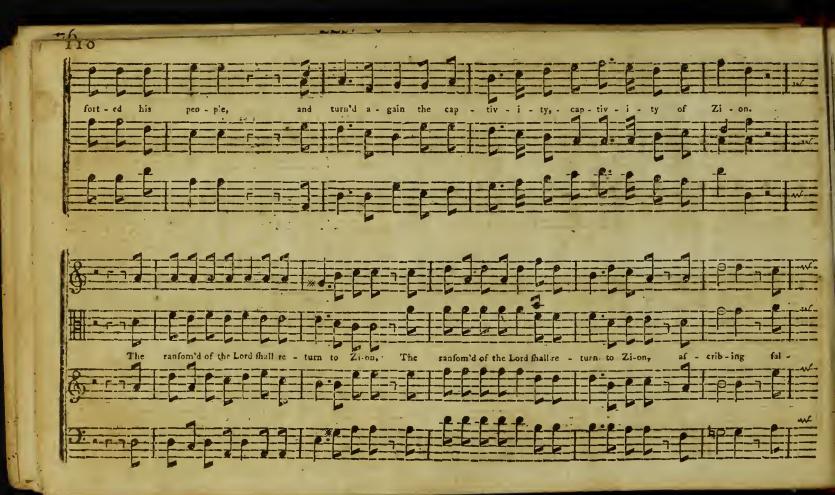
















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