

THE
HARTFORD COLLECTION,
OF
CLASSICAL CHURCH MUSIC.

CONTAINING
A CONCISE INTRODUCTION TO THE FIRST PRINCIPLES OF MUSIC.
A VARIETY OF
PSALM AND HYMN TUNES,
ADAPTED TO THE METRES USED IN OUR RELIGIOUS ASSEMBLIES: TOGETHER WITH A
NUMBER OF
ANTHEMS AND SET PIECES,
SELECTED FROM THE MOST CELEBRATED
European Authors.

BY ELI ROBERTS.

TO WHICH IS ADDED
A SELECTION OF ALL THE TERMS APPLICABLE TO CHURCH MUSIC; FROM THE MUSICAL DICTIONARY OF DR. BUSBY.

NEW-LONDON:—PRINTED TYPOGRAPHICALLY, BY SAMUEL GREEN, FOR THE COMPILER.—1812.

M 2116
R 23
H 36
1812

L.S.

DISTRICT OF CONNECTICUT, TO WIT—

BE IT REMEMBERED, That on the twenty-third day of May, in the thirty-sixth year of the Independence of the United States of America, ELI ROBERTS, of the said District, hath deposited in this Office the title of a Book, the right whereof he claims as author, in the words following, to wit :

“ The Hartford Collection of Classical Church Music. Containing a
“ Concise Introduction to the First Principles of Music. A variety of
“ Psalm and Hymn Tunes, adapted to the metres used in our Religious
“ Assemblies ; together with a number of Anthems and Set Pieces : se-
“ lected from the most celebrated European Authors. By Eli Roberts.
“ To which is added, a Selection of all the Terms applicable to Church
“ Music, from the Musical Dictionary of Doctor Busby.”





In conformity to the Act of the Congress of the United States, entitled
“ An Act for the encouragement of learning, by securing the copies of
“ Maps, Charts and Books, to the Authors and Proprietors of such copies,
“ during the times therein mentioned.

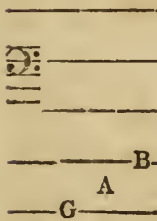
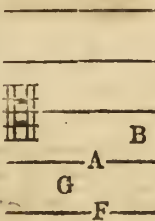
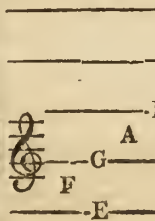
HENRY W. EDWARDS,
Clerk of the District of Connecticut.

A True Copy of Record,

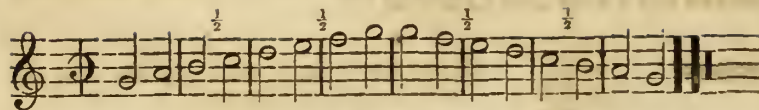
Attest, H. W. EDWARDS,
Clerk of the District of Connecticut.

A BRIEF INTRODUCTION TO PSALMODY.

THE seven primitive degrees of sound in music are represented by characters called Notes, placed upon five lines and spaces, called a Stave.  The Notes being named after the first seven letters of the alphabet, A, B, C, D, E, F, G. The situation of these letters on the stave is governed by certain characters called Cliffs, placed at the beginning of the stave. First is the F or Bass Cliff, always placed upon the fourth line, thus—  The C, or Counter Cliff, placed upon the third line.  The G, being the Tenor or Treble Cliff, placed upon the second line. 

| BASS STAVE. | COUNTER STAVE. | TENOR OR TREBLE STAVE. |
|--|---|---|
| <div style="display: flex; justify-content: space-between;"> <div> <p>—C—faw</p> <p>B mi</p> <p>A law</p> <p>G sol</p> <p>F faw</p> <p>E law</p> <p>D sol</p> <p>C faw</p> <p>B mi</p> <p>A law</p> <p>G sol</p> <p>Double F</p> </div> <div>  </div> </div> | <div style="display: flex; justify-content: space-between;"> <div> <p>—B—mi</p> <p>A law</p> <p>G sol</p> <p>F faw</p> <p>E law</p> <p>D sol</p> <p>C faw</p> <p>B mi</p> <p>A law</p> <p>G sol</p> <p>F faw</p> </div> <div>  </div> </div> | <div style="display: flex; justify-content: space-between;"> <div> <p>—C—faw</p> <p>B mi</p> <p>A law</p> <p>G sol</p> <p>F faw</p> <p>E law</p> <p>D sol</p> <p>C faw</p> <p>B mi</p> <p>A law</p> <p>G sol</p> <p>F faw</p> <p>E law</p> </div> <div>  </div> </div> |

EIGHT NOTES.



In raising or falling the Eight Notes, from mi to fa, and from la to fa, are semi or half tones.

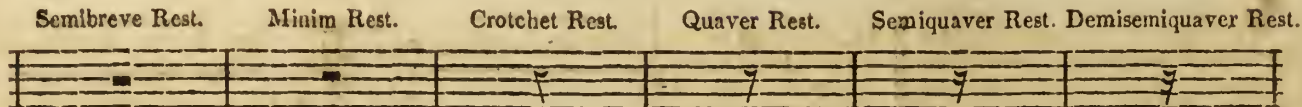
OF NAMING THE NOTES.

Above Mi, ascending, is Faw, Sol, Law, Faw, Sol, Law, then comes Mi : descending, Law, Sol, Faw, Law, Sol, Faw, then comes Mi again.

TRANSPOSITION OF THE MI BY FLATS, (b b) AND SHARPS, (♯ ♯)

| | | | |
|--|---|-----------------------------------|---|
| If neither Flat nor Sharp be placed at the beginning of a tune, Mi is on B | | | |
| If B be flat, mi is in | E | If F be sharp, mi is in | F |
| If B & E be flat, mi is in | A | If F & C be sharp, mi is in | C |
| If B, E & A be flat, mi is in | D | If F, C & G be sharp, mi is in | G |
| If B, E, A & D be flat, mi is in | G | If F, C, G & D be sharp, mi is in | D |


RESTS.





Rests are marks of silence, equal in length of time to the notes of sound whose names they bear.

NOTES AND THEIR RELATIVE PROPORTIONS.

The Semibreve as a measure note.

One  Semibreve








is equal to  2 Minims,

or  4 Crotchets,

or  8 Quavers,










or  16 Semiquavers,




or  32 Demisemiquavers.

| CHARACTERS. | EXPLANATIONS. |
|---|---|
| A BRACE,  | Shows the number of parts sung together. |
| STAVE,  | Comprehends the five lines and spaces on which music is written. |
| LEDGER LINES,  | Are those drawn through such notes as exceed the compass of the stave, either above or below. |
| A SINGLE BAR,  | Divides the notes of a composition into equal proportions. |
| DOUBLE BAR,  | Marks the end of a strain. |
| THE SHARP,  | Set before a note, raises it half a tone higher than its natural tone. |
| A FLAT,  | Set before a note sinks it half a tone. |

Sharps or flats placed at the beginning of a tune, affect the letters on which they stand throughout the piece, unless contradicted by a natural, \natural which replaces them in their original state, for that bar only in which it may occur. But if the natural \natural is continued through a strain, or any number of bars, it takes off the power of the flat b or sharp \sharp , and ought to be performed in its original key. Accidental flats, sharps,

or naturals, when set before notes in the course of a piece, affect every note on that line or space in the bar.


| | |
|---|---|
| A SLUR,  | Drawn over or under notes, signifies they are to be sung to one syllable. |
| A HOLD OR PAUSE,  | Placed over or under a note, shews it is to be held longer than its usual time. |
| THE FIGURE,  | Placed over or under three notes, reduces the three to two of the same kind. |
| A DOT,  | Being placed after a note, makes it half as long again. |
| REPEATS, :S:  | Denotes the music to be repeated between where they are placed. |
| Two Strokes with Dots, : :  | signify a repetition of words. |
| Dots before a Double Bar,  | Require a repetition of the preceding strain. |
| Dots after a Double Bar,  | Shew that the following strain is to be repeated. |
| STACCATO MARKS,  | Shew that notes placed above or below them are to be sung as distinct and emphatic as possible. |


- A DIRECT,  Set at the end of a stave, points to the first note in the next stave.
- FIGURES  Are used when some part of a tune is to be repeated, and show that the note under 1 is sung before the repeat, and that under 2 after; but if shurred together, both are sung after the repeat.
- A CLOSE  Shows the end of a tune.

TIME AND ITS DIFFERENT MOODS.


Time is one of the first and most essential properties in music, and therefore ought to be an object of particular attention. Where this essential branch of musical excellence is neglected, order and true harmony are changed into confusion and discord. Musical Time is of two sorts, Common and Triple. Common Time is divided by an even number of beats in each bar, as two or four—Triple Time is divided into odd numbers, as three. These times are indicated by certain signs or figures, placed at the beginning of the stave.


OF COMMON TIME.

First Mood.  This mood denotes the slowest movement; each bar including one semibreve for its measure, or other notes or rests in proportion, with four beats, beating two down and two up, in about four seconds of time.


Second Mood,  Contains one semibreve in each bar, and four beats,


two down and two up, unless the movement be very brisk, then once down and once up will be sufficient.


Third Mood,  Contains one semibreve in each bar, and two beats, one down and one up.

Fourth Mood,  Contains one minim in each bar, and two beats, one down and one up.

TRIPLE TIME.

First Mood,  Contains three minims in each bar, two beats down and one up.

Second Mood,  Contains three crotchets in a bar, with three beats, two beats down and one up.

Third Mood,  Contains three quavers in a bar, with three beats, two beats down and one up.

COMPOUND COMMON TIME.

First Mood, $\frac{6}{4}$ Contains two pointed minims in each bar, with two beats, one down and one up.

Second Mood, $\frac{6}{8}$ Contains two pointed crotchets in each bar, with two beats, one down and one up.

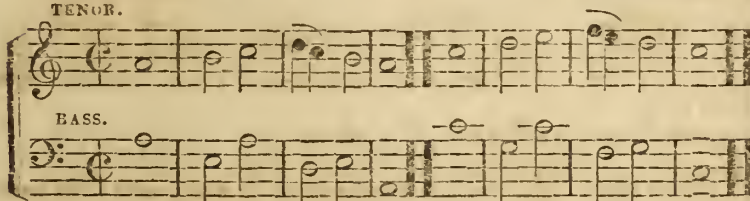
N.B. The hand falls at the beginning of every bar, in all kinds of time.

KEYS IN MUSIC.

There are but two natural or primitive keys in music, viz.—C the sharp or major, and A the flat or minor key; all the others are called artificial. The last note in the bass is the key note, which is the first note above or below the mi; if above, it is in a major key—if below, it is in a minor key.

AN EXAMPLE OF THE TWO NATURAL KEYS.

A, the Natural Minor Key. C, the Natural Major Key.



The first is called A, the natural minor key, by reason of having the lesser third, sixth and seventh above its key. The second is called C, the natural major key; it having the greater third, sixth and seventh above its key, which is half a tone sharper in the first third.

SYNCOPIATION, OR DRIVING NOTES,

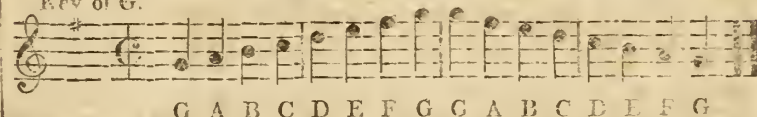
Are those notes which are driven out of their proper order in the bar and require the hand to rise or fall while such notes are sounding.

EXAMPLE.



THE OCTAVE ASCENDING AND DESCENDING, IN THE MAJOR MOOD.

Key of G.



G A B C D E F G G A B C D E F G

THE MINOR OCTAVE ASCENDING AND DESCENDING.

Key of A.



LESSONS OF INTERVALS.

Key of C.

3d. 4th. 5th. 6th. 7th. 8th.

OCTAVE DESCENDING.

SCALE DESCENDING.

A single staff of music showing a descending scale. The notes are: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half), D3 (quarter), C3 (half), B2 (quarter), A2 (quarter), G2 (half), F#2 (quarter), E2 (half), D2 (quarter), C2 (half), B1 (quarter), A1 (half), G1 (half). The scale ends with a double bar line.

INTERVALS.

DRIVING NOTES.

Musical notation for 'IN FOLLOWS' and 'DRIVING NOTES'. The notation is on a single staff with a treble clef and a common time signature (C). The melody consists of eighth and sixteenth notes, with some notes beamed together. The 'IN FOLLOWS' section is marked with a double bar line and a repeat sign. The 'DRIVING NOTES' section is marked with a double bar line and a repeat sign.

THIRDS PROVED.

THIRD PROVED.

A musical score for a single melodic line, likely for a flute or violin. The notation is on a single staff with a treble clef and a 3/4 time signature. The melody consists of a series of eighth and sixteenth notes, with some rests. The piece concludes with a double bar line.

THIRDS.

The first system of musical notation for 'The Rose Tree'. It consists of a single staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a treble clef. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with some notes beamed together. The system ends with a double bar line.

FOURTHS PROVED.

The first staff of music is written on a five-line staff with a treble clef and a common time signature (C). The melody begins with a quarter note on G4, followed by an eighth note on A4, and then a series of quarter notes: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-1

FOURTHS.

DOTTED NOTES.

MUSICAL TERMS EXPLAINED.

ACCORD. To agree in pitch and tone.

Adagio. The slowest movement, with grace and embellishment.

Ad Libitum. At pleasure of the performer.

Affettuoso. Tender and affecting, requiring a soft and delicate style of performance.

Agitato. A broken, interrupted style of performance, calculated to shake and surprise the hearer.

Alla Breve. A movement with one breve, or two semibreves in a bar.

A in Alt. The second note in Alt, the ninth above the G, or treble clef note.

Allegro. Gay, quick.

Alt. A term applied to that part of the great scale of sounds, which lies between F above the treble clef note, and G in altissimo.

Alto. Counter-tenor part.

Altissimo. Is applied to all notes situated above F in alt; i. e. those notes which are more than an octave above F on the first line in the G or treble clef.

Andante. Implies a time somewhat slow, and a performance distinct and soothing.

Antiphone. The response, which in the Catholic church, one side of the choir makes to the other, in the chant.

Articulation. This word is one of the most important in the musician's vocabulary. It applies equally to vocal and to instrumental performance; to words and to notes; and includes that distinctness and accuracy of expression, which gives every syllable and sound with truth and perspicuity, and forms the very foundation of pathos and grace.

Appoggiatura. A note of embellishment.

A Tempo. In time.

BEAT. A beat is a transient grace note struck immediately before the note it is intended to ornament.

Bis. Those bars over which this term is placed should be performed twice.

CADENCE. A pause or suspension at the end of an air, to afford the performer an opportunity of introducing a graceful extempore close.

Canon. A vocal composition in two or more parts, so constructed as to form a perpetual fugue.

Cantabile. A term applied to movements intended to be performed in a graceful, elegant, and melodious style.

Canto. Signifying the melody, or highest vocal part.

Capricio. A loose, irregular species of composition, in which the composer without any other restraint than his own imagination, continually digresses from his subject, and runs wild amid the fervor of his fancy.

Catch. A humorous vocal composition of English invention, consisting of three or more harmonic parts, in which the melodies are so opposed and interrupted by the contrivance of the composer, that in the performance, the singers catch up each others sentences, and give to the words a different sense from that of the original reading.

Chromatic. That species of music which moves by semitones.

Con Affetto. Implying a smooth, tender, and affecting style of performance.

Connoisseur. One who professes a knowledge in the principles of composition or performance.

Con Spirito. With spirit.

Concord. An union of two or more sounds, which, by their harmony, produce an agreeable effect upon the ear.

Counter Tenor. Applied to the highest male voice.

Crescendo. A term signifying that the notes of the passage over which it is placed, are to be gradually swelled.

DE CAPO. End with the first strain.

Del Signo. From the sign.

Diatonic. That species of music in which both tones and semitones are used.

Diminuendo. Diminishing the sound.

Dirge. A solemn and mournful composition, performed on funeral occasions.

Divoto. Solemn.

Dolce. Tenderly, or sweetly.

Duett. A composition expressly written for two voices or instruments, with or without a bass and accompaniments.

ELEGIAC. An epithet given to certain plaintive and affecting melodies.

Effect. That impression which a composition makes on the ear and mind in performance. To produce a good effect, real genius, profound science, and a cultivated judgment, are indispensable requisites. So much does the true value of all music depend on its *effect*, that it is to this quality every candidate for fame as a musical author should unceasingly attend. The most general mistake of composers in their pursuit of this great object is, the being more solicitous to load their *scores* with numerous parts and powerful combinations, than to produce originality, purity, and sweetness of melody, and to enrich and enforce their ideas by that happy contrast of instrumental tones, and timely relief of fulness and simplicity, which give light and shade to the whole; and by their picturesque impression delight the ear and interest the feelings.

Expression. That quality in a composition or performance from which

we receive a kind of sentimental appeal to our feelings, and which constitutes one of the first of musical requisites.

Expressivo. Expressively.

FALSETTO. That species of voice in a man the compass of which lies above his natural voice, and is produced by artificial constraint.

Forte. Loud.

Fortissimo. Very loud.

Fuga or Fugue. A composition in which a subject is successively repeated or imitated, in two or more parts.

G GAMMUT. The first G below the bass clef note.

Grace, or Gravement, Denoting a time of the second degree from slow to quick, slower than *Largo*, but not so slow as *Adagio*.

Gravity, Is that modification of any sound by which it becomes deep or low, in respect of some other sound.

Gusto. With taste.

Gustoso. The music before which it is written is to be performed in an elegant style.

INTERLUDE. A short musical representation introduced between the acts of any drama, or between the play and after-piece.

Interval. The difference in point of gravity or acuteness, between any two sounds.

Intonation. A word relating both to the consonance, and to the strength or weakness of sounds. It not only includes the act of tuning, but the giving to the tones of the voice or instrument that occasional impulse, swell, and decrease, on which, in a great measure, all expression depends.

Irrelatives. Applied to any two chords which do not contain some sound common to both.

LARGHETTO. Not so slow as *Largo*.

Largo. A movement one degree quicker than *Adagio*.

MESTOSO. A word implying that the composition or movement to which it is prefixed, is to be performed with dignity and majesty.

Mancando. Decreasing in sound.

Messa di voce. A swell of voice upon a holding note

Messa voce. A moderate strength of tone, and in a delicate, pleasing manner.

Mezzo Soprano. A treble voice of a moderate or somewhat low scale.

Ma. But; as *Vivace*, *Ma non troppo presto*. Lively, but not too quick.

NON. Generally joined with the word *troppo allegro*; not too quick, not very quick.

ORATORIO. A species of musical drama, consisting of airs, recitatives, duetts, trios, choruses, &c.

P. Signifies *Piano*, soft.

Pianissimo. Very soft, the superlative of *Piano*.

Piano. Soft; a word used adverbially in opposition to *Forte*, loud or strong.

Piu. More.

Piano-Piano, or *Piu-Piano*. More soft, or very soft.

Pomposo. In a grand and dignified style.

Prestissimo. The most rapid time.

Primo. First.

QUARTETTO. A composition for four voices, or instruments.

Quintetto. A composition for five voices.

RECITATIVE. A sort of style resembling speaking.

Resolution. That modulation or change of harmony, by which the unac-cording note of any discord falls to one of the concurring notes of the succeeding harmony.

Responcc. The name of a kind of anthem sung in the Roman church after the morning lesson.

Rondo, or Rondau. A composition, generally consisting of three strains, the first of which closes in the original key, while each of the others are so constructed in point of modulation as to reconduct the ear in an easy and natural manner to the first strain.

SEGNO. A sign; as *Al segno*, go back to the sign or mark.

Semitone. Half tone.

Solo. A composition for a single voice or instrument.

Staccato. A word signifying that the notes of the passage over which it is written, are to be performed in a short, pointed and distinct manner.

Symphony. A part for instruments.

THEORIST. A scientific musician.

Tutti. When all join after a solo.

Thorough Bass, Is the art by which harmony is superadded to any proposed bass, and includes the fundamental rules of composition.

UNISON. Used when parts unite in one sound.

VELOCE. Implying that the movement to which it is prefixed is to be sung or played in a rapid manner.

Vigoro-o. Implying that the movement before which it is placed, is to be performed in a bold energetic style.

Vite. A lively and spirited style of performance.

Vivace. Implying that the movement to which it is prefixed, is to be sung or played in a brisk and animated style.

Volte Turn over.

DEGREES OF SOUND INCLUDED IN AN OCTAVE, WITH THE NUMBER OF SEMITONES IN EACH.

In the compass of every 8th or Octave, there are 12 several Degrees of Sound, each degree having a proper Name from the lowest Note, which are called greater or lesser Perfect or Imperfect ; as appears by this

EXAMPLE.

| | | | |
|-----|---|---------------------------------|---------|
| 12. | A Diapason, or 8th or Octave, contains 12 Semitones, | - - - - - | 8th. |
| 11. | { A Semidiapason, or defective 8th. } | contains 11 Semitones - - - - - | } 7ths. |
| | { A Sept Major, or greater Seventh, } | | |
| 10. | A Sept Minor, or lesser Seventh, contains 10 Semitones | - - - - - | } 6ths. |
| 9. | A Hexachord Major, or Greater Sixth, contains 9 Semitones | - - - - - | |
| 8. | A Hexachord Minor, or Lesser Sixth, contains 8 Semitones | - - - - - | |
| 7. | A Diapente, or Perfect Fifth, contains 7 Semitones | - - - - - | 5th. |
| 6. | { A Semidiapente, or Imperfect Fifth, } | contain 6 Semitones - - - - - | } 4ths. |
| | { A Tritone, or Greater Fourth, } | | |
| 5. | A Diatesseron, or Perfect Fourth, contains 5 Semitones | - - - - - | } 3ths. |
| 4. | A Ditone, or Greater Third, contains 4 Semitones | - - - - - | |
| 3. | A Semiditone, or Lesser Third, contains 3 Semitones | - - - - - | |
| 2. | A Tone or Greater Second contains 2 Semitones | - - - - - | } 2ths. |
| 1. | A Semitone, or Lesser Second, contains 1 Semitone | - - - - - | |
| | A Unison is one Sound. | | |

THE
HARTFORD COLLECTION

OF

CLASSICAL CHURCH MUSIC.

BEDFORD. Ps. 5th. C.M.

W. Wheall.

Alto.

Air. Lord, in the morning thou shalt hear, My voice ascending high ; To thee will I direct my pray'r, To thee lift up mine eye.

BATH. H. 210th. Dr. W. L.M.

A. Williams.

Alto.

Air. Life is the time to serve the Lord, The time t' insure the great reward ; And whilst the lamp holds out to burn, The vilest sinner may return.

BANGOR. H. 89. Dr. W. C.M.

W. Tansur.

O that I knew the secret place, Where I might find my God ! I'd spread my wants before his face, And pour my woes abroad.

A o.

On that the Lord would guide my ways To keep his statutes still ! Oh, that my God would grant me grace To know and do his will.

LITTLE MARLBOROUGH. Ps. 90. Dr. W. S.M.

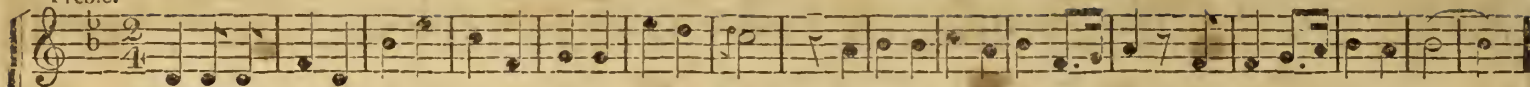
T. Williams's Coll.

Lord what a feeble piece Is this our mortal frame ? Our life, how poor a trifle 'tis, That scarce deserves the name.

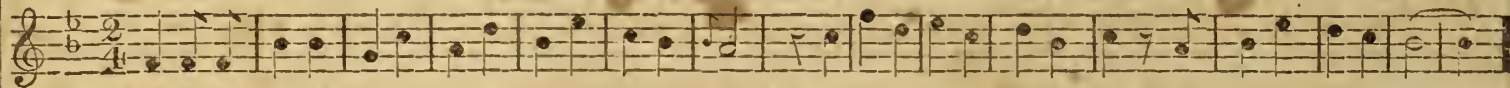
LOUGHTON. Hymn 40. Dwight's Coll. C.M.D.

Milgrove.

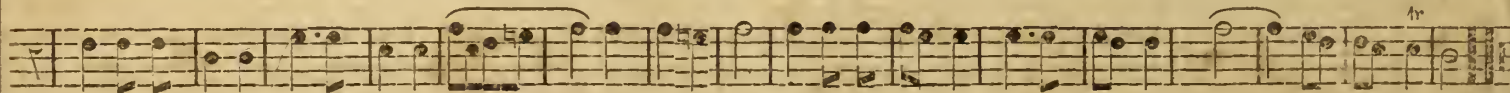
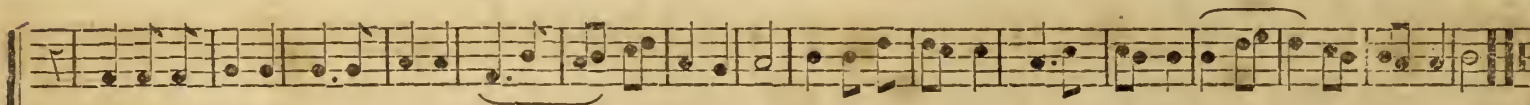
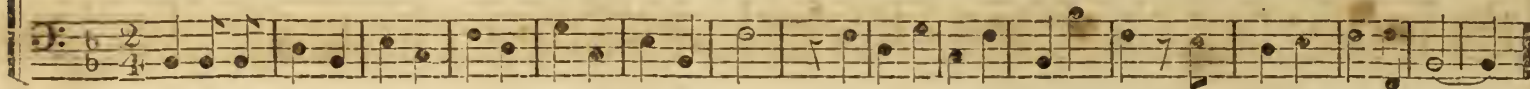
Treble.



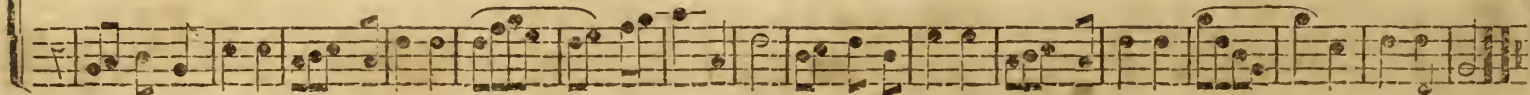
Air.



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



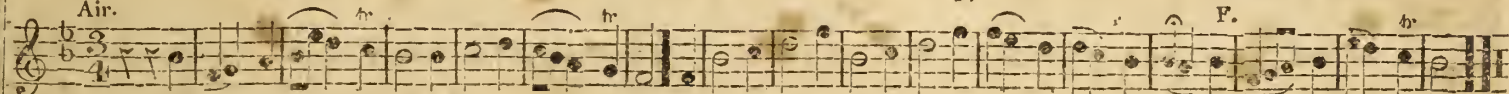
Worthy the Lamb that died they cry, To be exalted thus, Worthy the Lamb our lips reply, For he was slain for us.



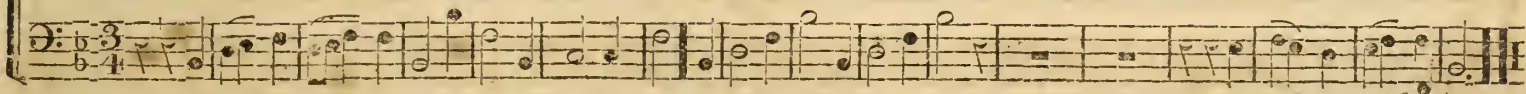
Second.



Air.

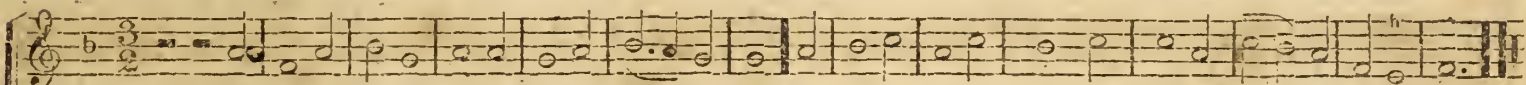


Shall wisdom cry aloud, And not her speech be heard? The voice of God's eternal word, Deserves it no regard? Deserves, &c.

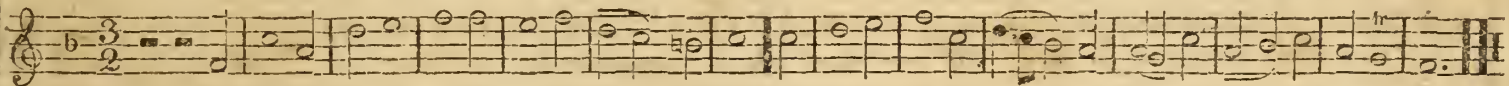


SUTTON. Ps. 19, Dr. W. S.M.

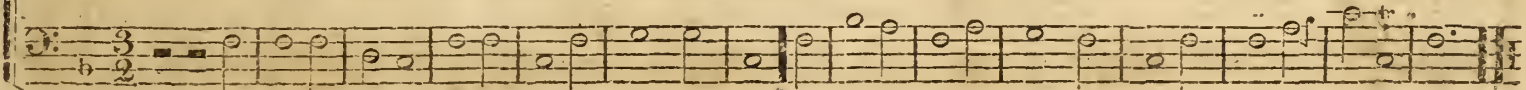
A. Williams's Coll.



Air.



Behold the lofty sky, Declares its Maker God, And all his starry works on high Proclaim his power abroad.



Tenor, To God I made my sorrows known, From God I sought relief; In long complaints before his throne, I pour'd out all my grief.

ST. ANN'S.

H. 10, Dr. W.

C.M.

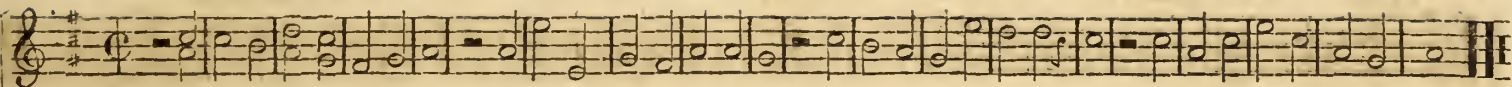
Dr. Croft.

My God, my portion, and my love, My everlasting all, I've none but thee in heav'n above, Or on this earthly ball.

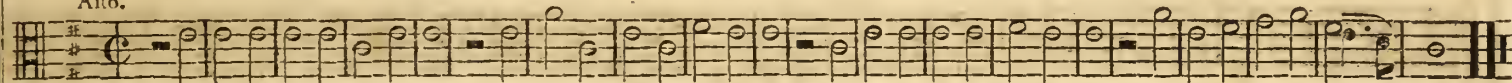
OLD HUNDRED. Ps. 100. L.M.

M. Luther.

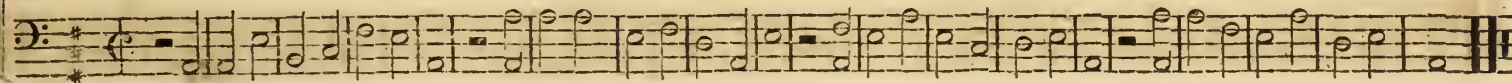
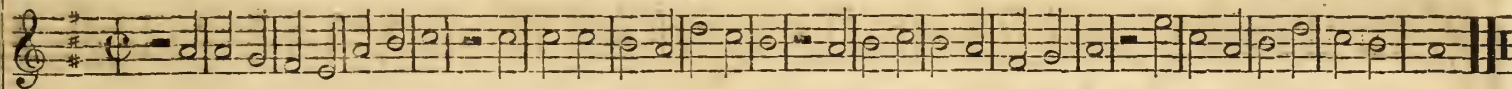
19



Alto.

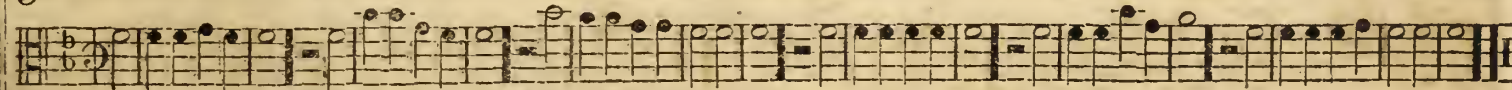
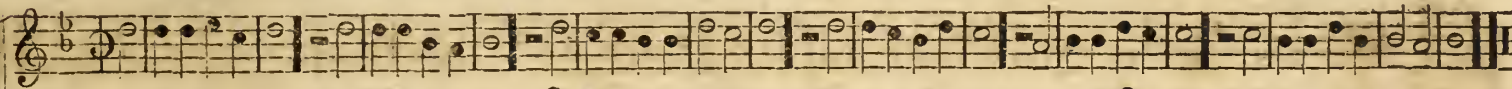


Air. Ye nations round the earth, rejoice Before the Lord, your sov'reign King, Serve him with cheerful heart and voice, With all your tongues his glory sing.



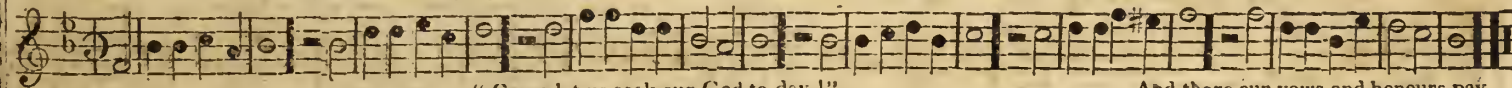
DALSTON. Ps. 122. S.P.M.

A. Williams.



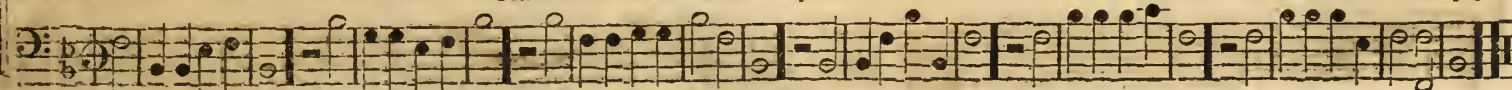
How Pleas'd and b'est was I, To hear the people cry,

Yes, with a cheerful zeal, We haste to Zion's hill,



"Come let us seek our God to-day!"

And there our vows and honours pay.



O praise ye the Lord, Prepare your glad voice, His praise in the great As - sem - bly to sing;
Loud hal - le - lujahs To the Lord From dis - tant worlds where crea - tures dwell;

In their great Cre - a - tor Let Israel re - joice, And heirs of sal - va - tion Be glad in their King.
Let heav'n be - - gin the sol - emn word, And sound it dread - ful down to : hell.

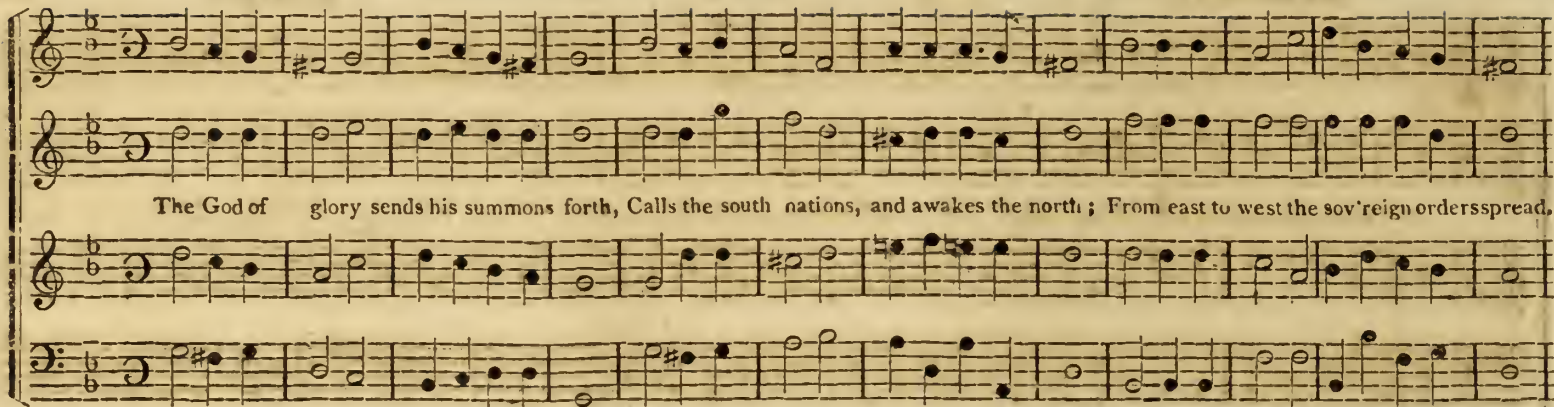
N.B. This tune may be used as long metre, by singing the two first beats in each bar to one syllable.

Join all the glorious names, Of wisdom, love, and pow'r, That ever mortals knew, That an-

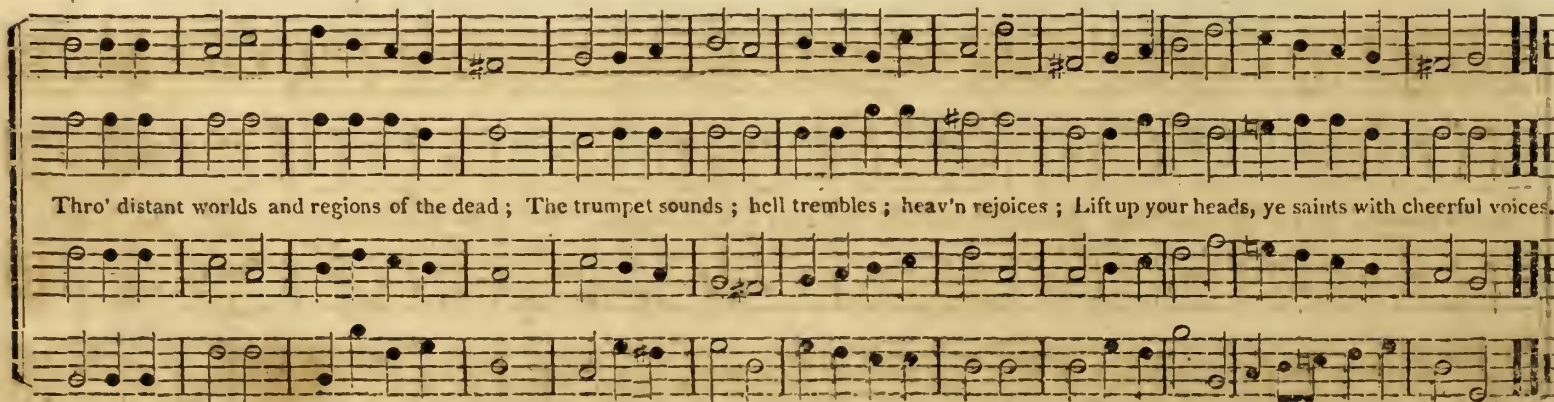
The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics are written below the second and third staves.

gels ever bore : All are too mean To speak his worth, Too mean to set My Saviour forth.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics are written below the second and third staves.



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,



Thro' distant worlds and regions of the dead; The trumpet sounds; hell trembles; heav'n rejoices; Lift up your heads, ye saints with cheerful voices.

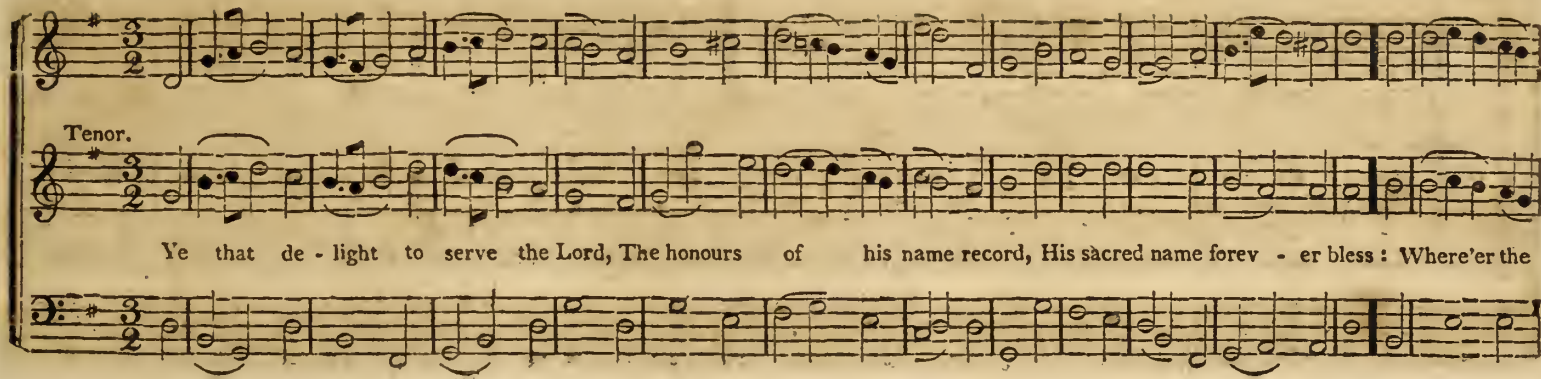
Not to our names, thou only just and true, Not to our worthless names is glory due ; Thy pow'r and grace. thy truth and justice claim Im-

mortal honours to thy sov'reign Name. Shine thro' the earth from heav'n thy blest abode, Nor let the heathen say " And where's your God ?"

Treble. Air.

This life's a dream, an empty show, But the bright world to which I go, Hath joys sub-

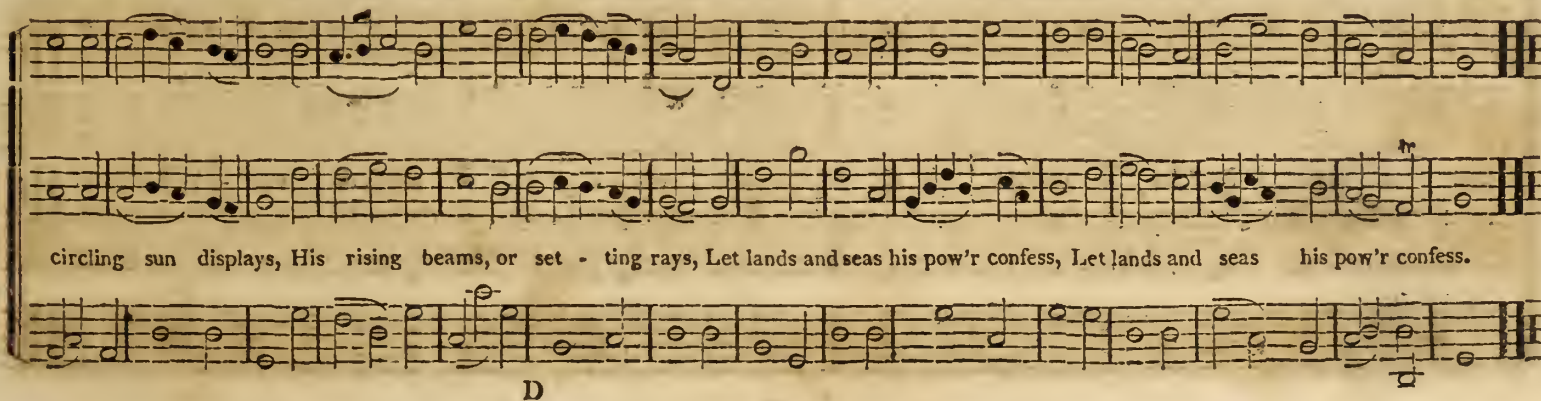
stantial and sin - cere, When shall I wake, When shall I wake and find me there.



The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The middle staff is also a treble clef with the same key signature and time signature, and it is labeled "Tenor." below the staff. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the middle staff.

Tenor.

Ye that de - light to serve the Lord, The honours of his name record, His sacred name forev - er bless : Where'er the



The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the middle staff.

circling sun displays, His rising beams, or set - ting rays, Let lands and seas his pow'r confess, Let lands and seas his pow'r confess.

D

PUTNEY. Hymn 108. Dwight's Coll. L.M.

A. Williams.

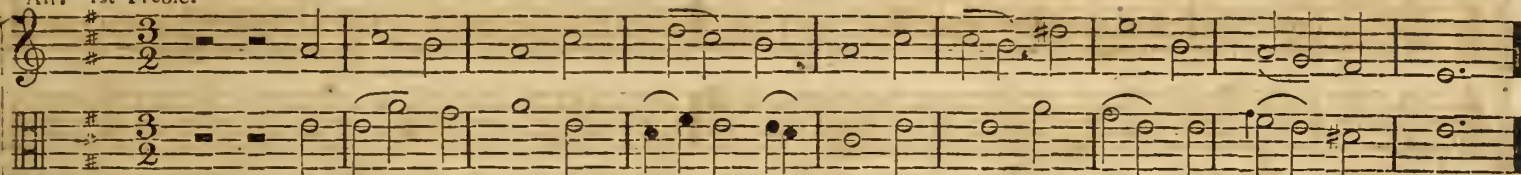
Man has a soul of vast de - sires ; He burns with - in with restless fires ;

The first system of the musical score for 'Putney' consists of four staves. The top staff is a treble clef with a 3/2 time signature. The second staff is a treble clef with a 3/2 time signature. The third staff is a treble clef with a 3/2 time signature. The fourth staff is a bass clef with a 3/2 time signature. The lyrics are written below the second and third staves. The music features various note values, including eighth and sixteenth notes, and rests. There are trills marked 'tr' above the final notes of the first and third staves.

Tost to and fro, his passions fly From van - i - ty to van - i - ty,

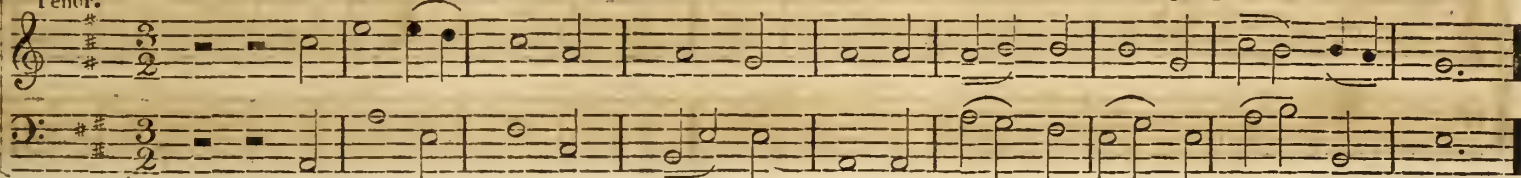
The second system of the musical score for 'Putney' consists of four staves. The top staff is a treble clef with a 3/2 time signature. The second staff is a treble clef with a 3/2 time signature. The third staff is a treble clef with a 3/2 time signature. The fourth staff is a bass clef with a 3/2 time signature. The lyrics are written below the second and third staves. The music features various note values, including eighth and sixteenth notes, and rests. There are trills marked 'tr' above the final notes of the first and second staves.

Air. 1st Treble.



Lord what was man when made at first, Ad - am the off - spring of the dust.

Tenor.



Pia.

Fort.

That thou should'st set him and his race, But just be - low an An - gel's place.

Pia.

tr



PLYMOUTH. Ps. 69. Part 2d. C.M.

W. Tansur.

Now let our lips, with holy fear, And mournful pleasure sing The suff'rings of our great High Priest, The sorrows of our King.

ST. GREGORY. C.M. Ps. 57. Part 3d. Dr. W.

Dr. Wainwright.


2d Treble.

Air. Treble. My God the steps of pious men, Are order'd by thy will, Though they should fall they rise again, Thy hand supports them still.


How pleasant 'tis to see Kindred and friends a - gree, Each in his prop - er sta - tion move,

And each ful - fil his part With sym - pa - - thi - sing heart, In all the cares of life and love.


Treble.



Tenor.



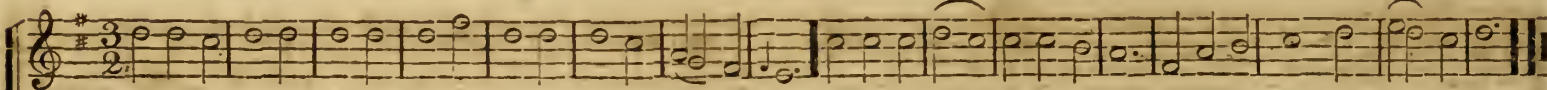
Long as I live I'll bless thy name, My King, my God of love ; My work and joy shall be the same, In the bright wor'd above, In the bright, &c.



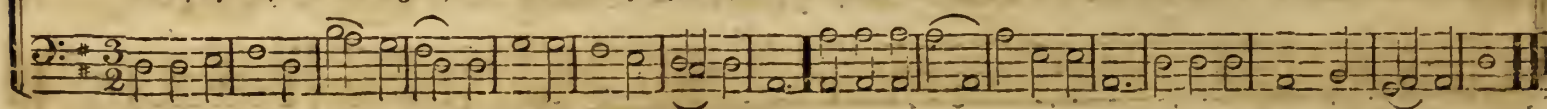
BLENDON. Hyman 119. Hartford Selec. L.M.

Dr. Madan.

Air.



Jesus, my all, to heav'n is gone, He whom I fix my hopes upon : His track I see, and I'll pursue The narrow way till him I view.



Air.

Now let our droop - ing hearts re - vive, And all our tears be dry;

The first system of the musical score is written on three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/2. It contains the melody for the first line of the hymn. The middle staff is also a treble clef with the same key signature and time signature, and it contains the melody for the second line. The bottom staff is a bass clef with the same key signature and time signature, and it contains the bass line. The lyrics are written below the middle staff, aligned with the notes. The word 'Air.' is written above the middle staff at the beginning of the first line.

Why should these eyes be drown'd in grief, Which view a Saviour might?

The second system of the musical score is written on three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/2. It contains the melody for the first line of the hymn. The middle staff is also a treble clef with the same key signature and time signature, and it contains the melody for the second line. The bottom staff is a bass clef with the same key signature and time signature, and it contains the bass line. The lyrics are written below the middle staff, aligned with the notes.

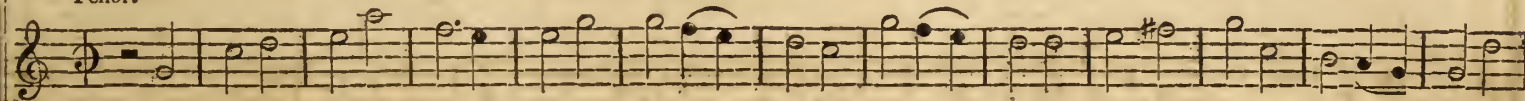
Andante.

The Lord of Sabbath let us praise, In concert with the blest, Who joyful in harmo - nious lays, Employ an

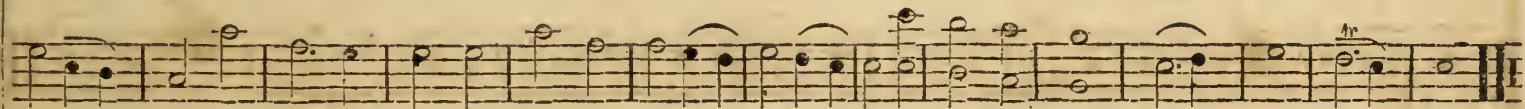
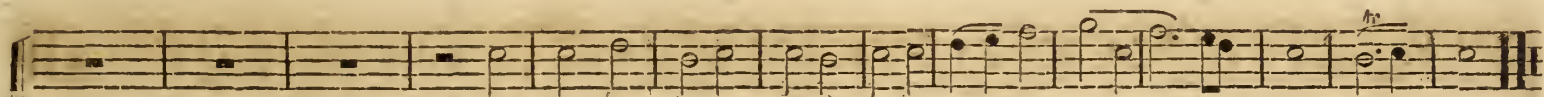
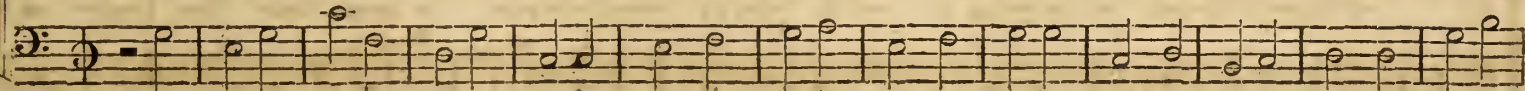
endless rest, Employ an endless rest, Who, joyful, in har - monious lays, Employ an endless rest.



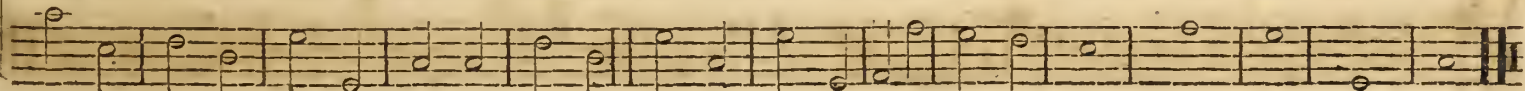
Tenor.



Praise ye the Lord, my heart shall join In work so pleasant, so di - vine ; In work so pleasant, so di - vine ; New

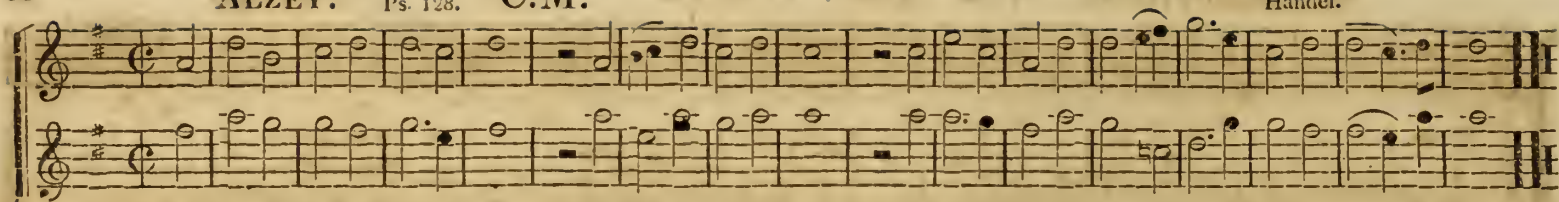


while the flesh is mine a - bode, And when my soul ascends to God, And when my soul as - cends to God.

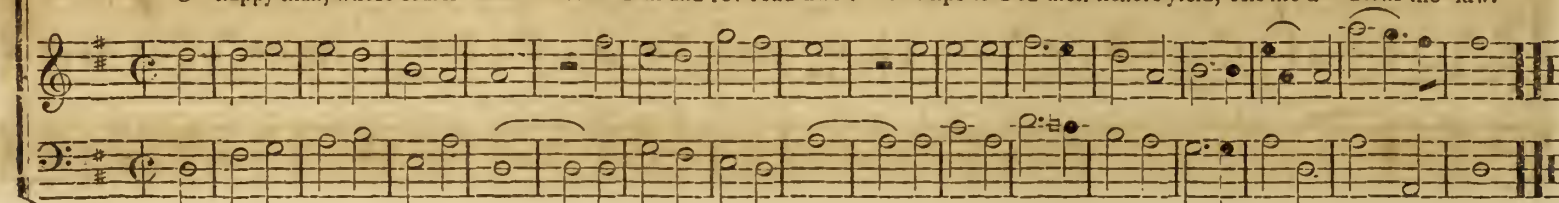


ALZEY. Ps. 128. C.M.

Handel.

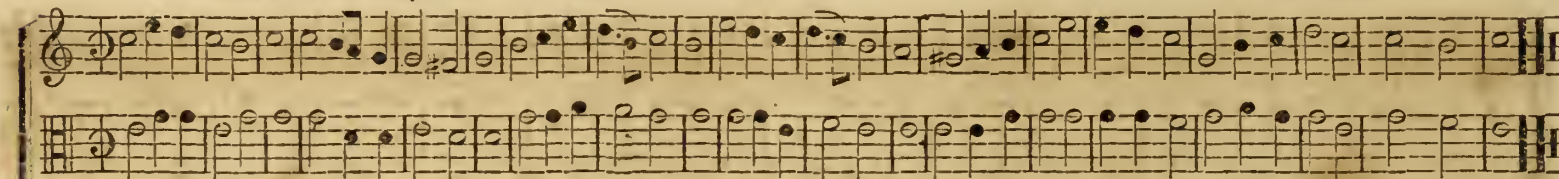


O happy man, whose soul is fill'd With zeal and rev'rend awe ! His lips to God their honors yield, His life a - dorns the law.

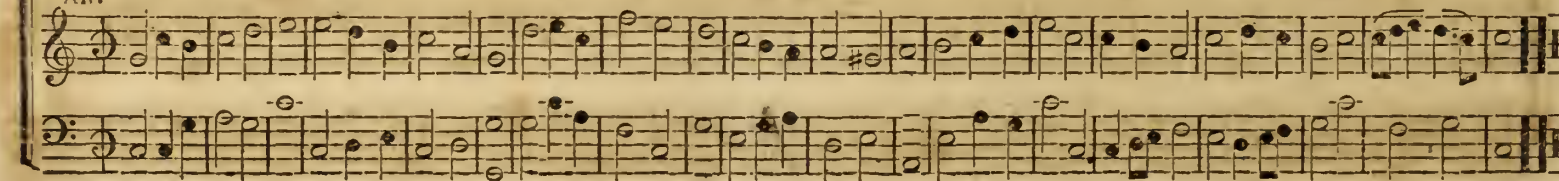


GREEN's 148th. P.M.

Dr. Green.



Air. Ye tribes of Adam join.



With songs and honors sounding loud, Address the Lord on high, Over the heavens he spreads his cloud, And waters veil the sky.

He sends his show'rs of blessings down To cheer the plains be - low, He makes the grass the mountains crown, And corn in valleys grow.

Air.

Bury'd in shadows of the night We lie, till Christ re - stores the light; Wisdom de - scends to

heal the blind, And chase the darkness of the mind, And chase the darkness of the mind.

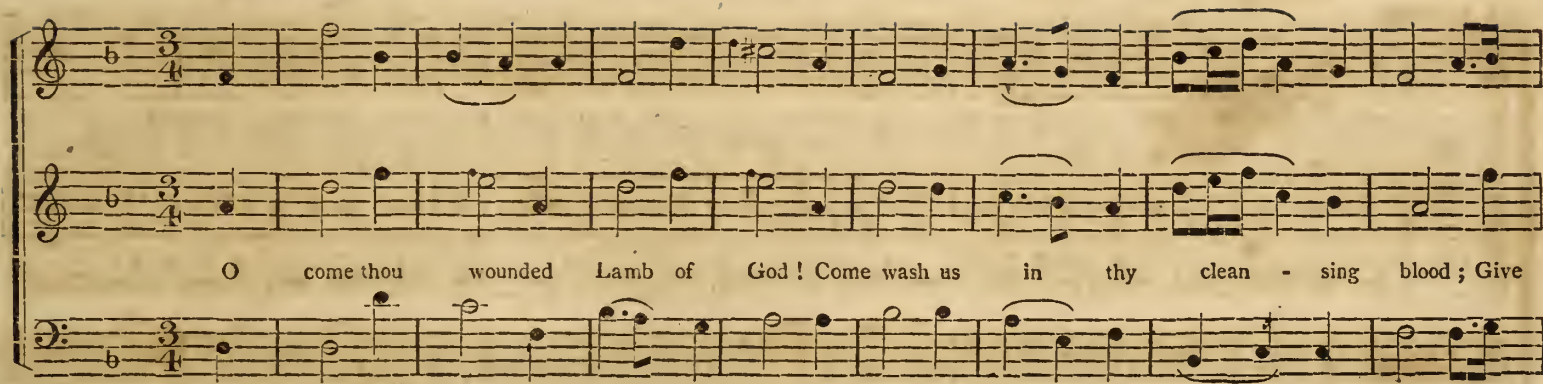
Andante.

Pia.

Je - sus shall reign, where'er the sun Does his suc - ces - sive jour - nies run : His king - doms stretch from

For.


shore to shore, 'Till moons shall wax and wane no more, 'Till moons shall wax and wane no more.




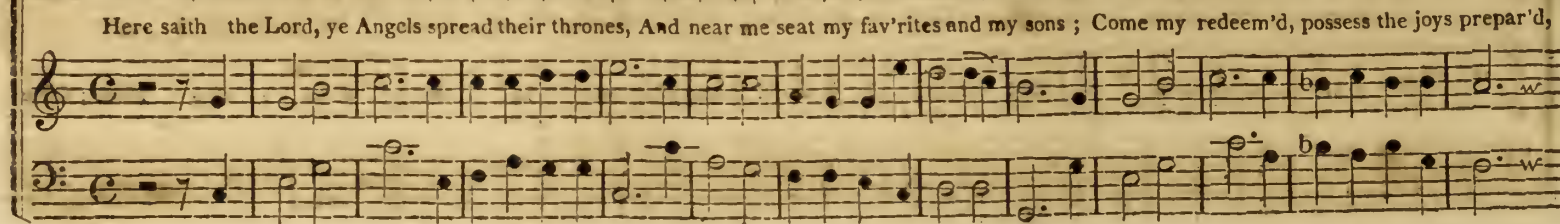
O come thou wounded Lamb of God! Come wash us in thy clean - sing blood; Give



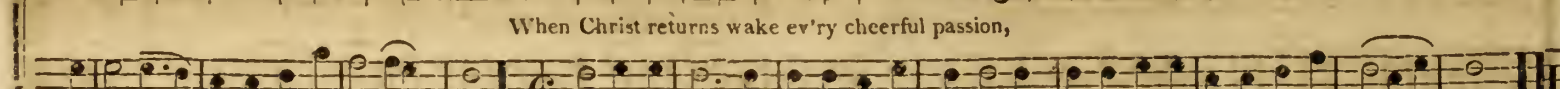
us to know thy love, then pain Is sweet, and life or death is gain.





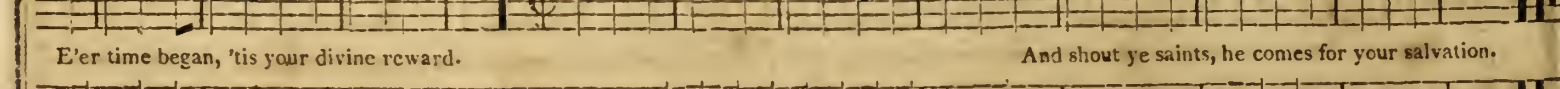
Here saith the Lord, ye Angels spread their thrones, And near me seat my fav'rites and my sons ; Come my redeem'd, possess the joys prepar'd,



When Christ returns wake ev'ry cheerful passion,



E'er time began, 'tis your divine reward. And shout ye saints, he comes for your salvation.



Tenor. Let sinners take their course, And choose the road to death; But in the worship of my God, I'll spend my dai - ly breath.

ALL SAINTS. Ps. 117. L.M.

W. Tansur.

Air. From all that dwell below the skies, Let the Creator's praise arise; Let the Redeemer's name be sung, Thro' every land by every tongue.

ISLE OF WIGHT. Hymn 232. Dwight's Coll. C.M.

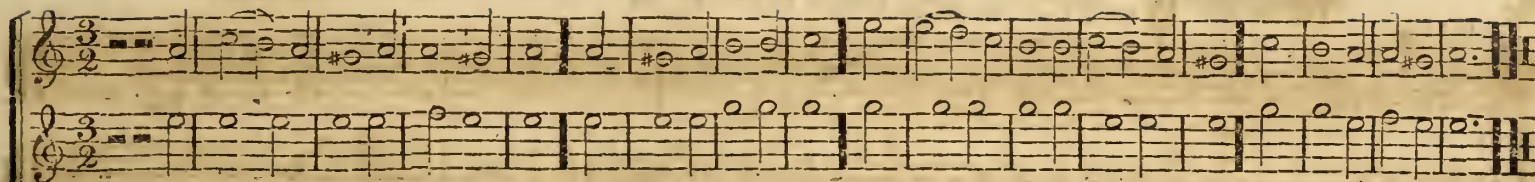
Tenor. Hark ! from the tombs a doleful sound ; Mine ears attend the cry ; " Ye living men come view the ground, Where you must shortly lie.

The musical score for 'ISLE OF WIGHT' consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The melody features several triplet markings in the first staff.

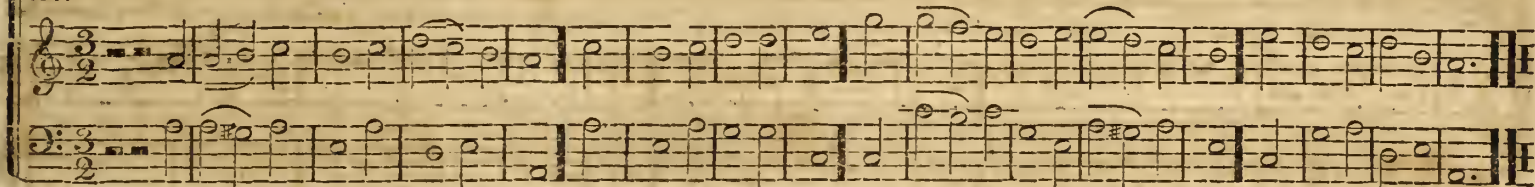
STANDISH. Ps. 77. C.M.

To God I cry'd with mournful voice, I sought his gracious ear, In the sad day when troubles rose, And fill'd the night with fear.

The musical score for 'STANDISH' consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is characterized by a steady, mournful rhythm.



Air. Wait on the Lord, ye trembling saints, And keep your courage up; He'll raise your spirit when it faints, And far exceed your hope.



WALSAL.

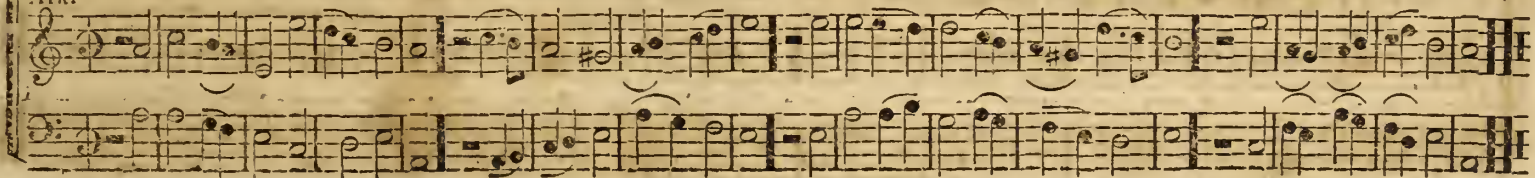
Ps. 5. D. W.

C.M.

A. Williams' Coll.



Air. Lord, in the morning thou shalt hear My voice ascending high: To thee will I direct my prayer, To thee lift up mine eye.



Andante.

Pia.

The first system of the musical score consists of three staves. The top staff is in treble clef with a common time signature (C). The middle staff is also in treble clef with a common time signature. The bottom staff is in bass clef with a common time signature. The music is written in G major, indicated by one sharp (F#). The tempo is marked 'Andante.' and the dynamics are marked 'Pia.' (Piano). The lyrics are written below the middle staff.

Thee we a - do re, e - ter nal name, And humbly own to thee How feeble is our mortal frame, What dy - ing worms we be !

For.

Pia.

For.

The second system of the musical score consists of three staves. The top staff is in treble clef with a common time signature. The middle staff is in treble clef with a common time signature. The bottom staff is in bass clef with a common time signature. The music is written in G major, indicated by one sharp (F#). The tempo is marked 'Andante.' and the dynamics are marked 'Pia.' (Piano). The lyrics are written below the middle staff.

Our wasting lives grow shorter still, As months and days increase ; And ev'ry beating pulse we tell Leaves but the number less.

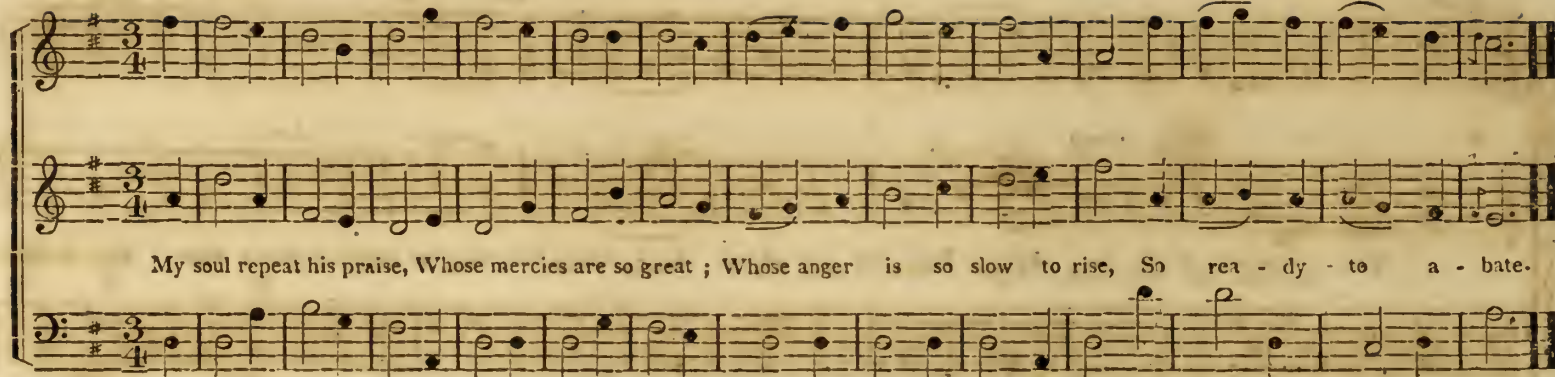
Pia.

Re - joice, the Lord is King; Your God and King a - dore; Mortals, give thanks, and sing, And tri - umph

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, melodic style with many eighth and sixteenth notes. The lyrics are written below the staves, aligned with the notes.

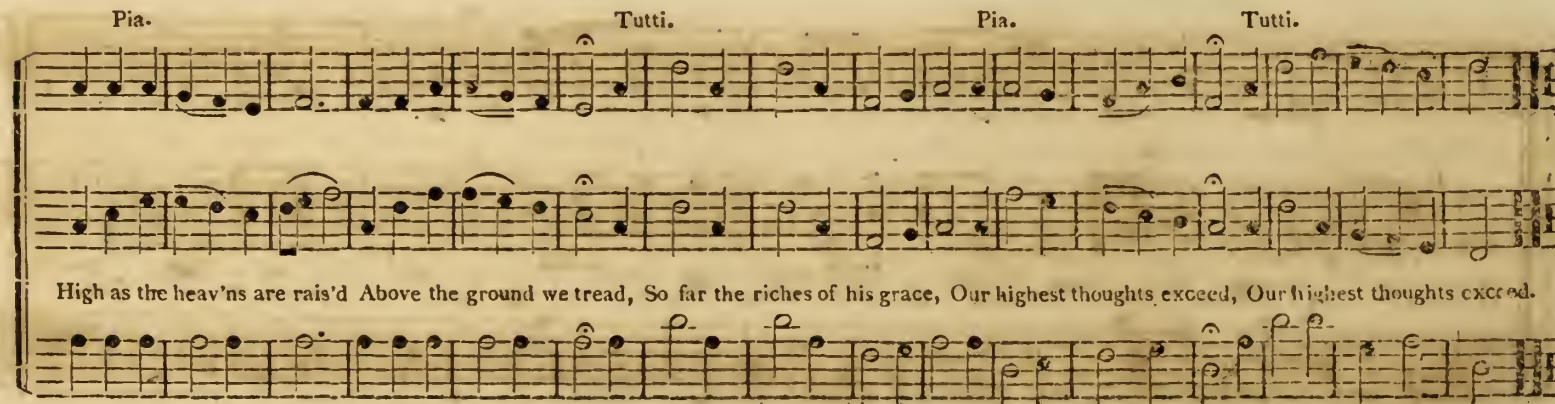
ev - er - more! Lift up the heart, lift up the voice, Rejoice a - - loud, ye saints, re - - joice.

The second system of the musical score also consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The music continues from the first system. The lyrics are written below the staves, aligned with the notes. There are some fermatas (tr) above certain notes in the second system.



My soul repeat his praise, Whose mercies are so great ; Whose anger is so slow to rise, So ready to abate.

Pia. Tutti. Pia. Tutti.



High as the heav'ns are rais'd Above the ground we tread, So far the riches of his grace, Our highest thoughts exceed, Our highest thoughts exceed.

Andante.

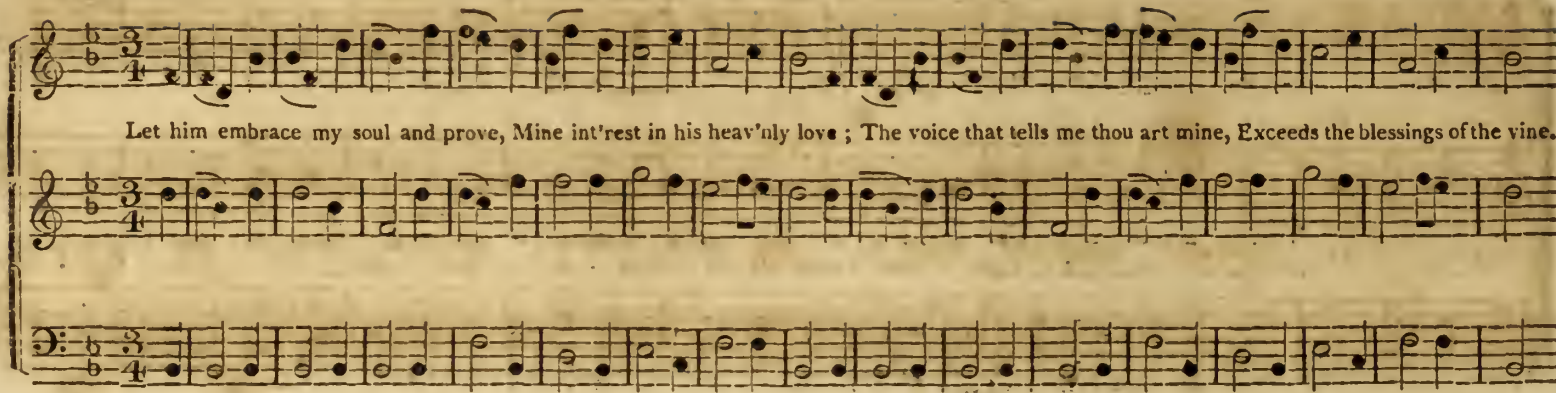
The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the middle staff.

Je - sus thy blood and right - eous - ness My beau - ty are, my glo - rious dress! Midst

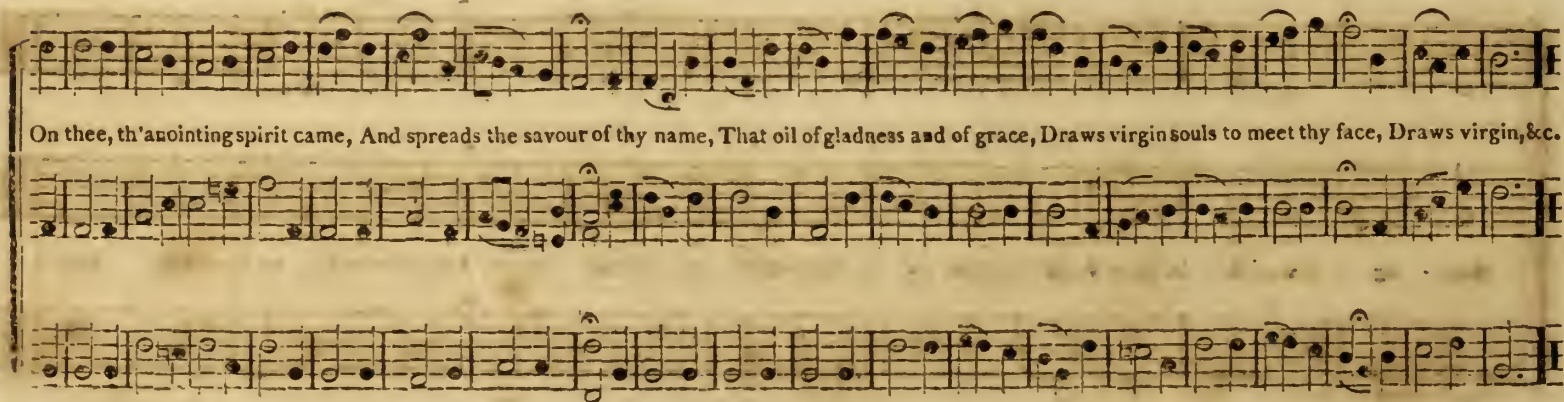
The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the middle staff.

flam - ing worlds, in these ar - ray'd, With joy shall I lift up my head!

Air.



Let him embrace my soul and prove, Mine int'rest in his heav'nly love ; The voice that tells me thou art mine, Exceeds the blessings of the vine.

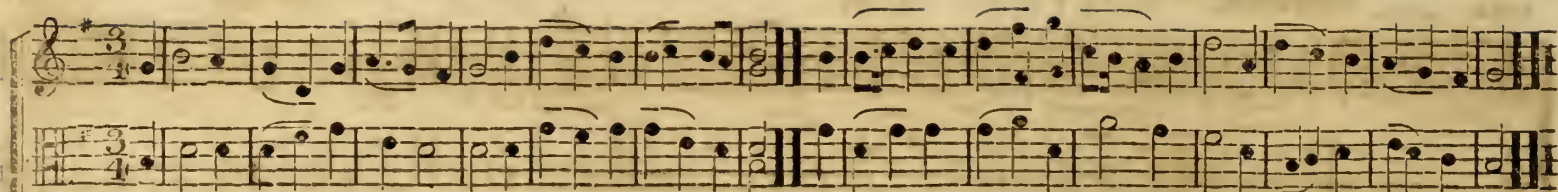


On thee, th' anointing spirit came, And spreads the savour of thy name, That oil of gladness and of grace, Draws virgin souls to meet thy face, Draws virgin, &c.

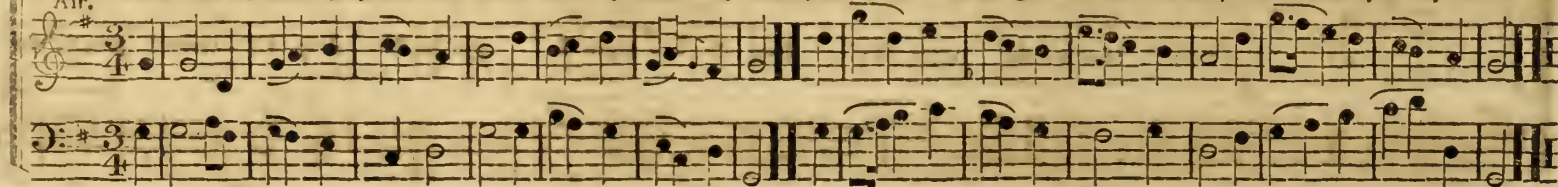
To God with mourn - ful voice, In deep dis - - tress I pray'd, In deep dis - tress I pray'd, In

deep dis - tress, I pray'd, Made him the um - pire of my cause, My woes be - fore hlm laid.

G



Air. Raise thee my soul, fly up and run, Thro' ev - 'ry heav'n - ly street, And sav there's nought be - low the sun, That's worthy of thy feet.



Tenor. DUNBAR. Hymn 25th, Dr. Watts. L. M.

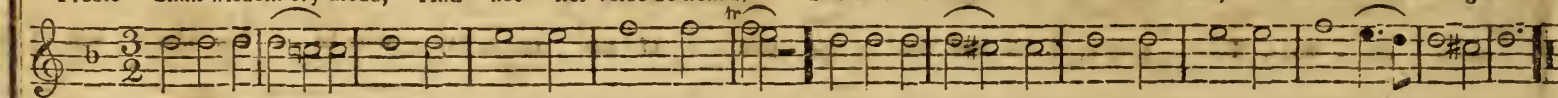
Signor Correlli.



2d. Treble.



Treble. Shall wisdom cry aloud, And not her voice be heard, The voice of God's e - ter - nal son, Deserves it no regard?



Treble. 3/2

Counter. 3/2

O God, my heart is fix'd, 'tis bent, Its thankful tribute to present; And with my voice my heart I'll

The first system of the musical score consists of two staves. The top staff is labeled 'Treble' and the bottom staff is labeled 'Counter'. Both staves are in 3/2 time and have a key signature of one sharp (F#). The music is in a Largo tempo. The lyrics 'O God, my heart is fix'd, 'tis bent, Its thankful tribute to present; And with my voice my heart I'll' are written below the staves, with the words 'fix'd', 'tis bent', 'tribute', 'present', and 'heart' aligned with the end of musical phrases. The system ends with a double bar line.

raise, To thee, my God in songs of praise, And with my heart my voice I'll raise, To thee my God, in songs of praise.

The second system of the musical score continues from the first. It also consists of two staves, 'Treble' and 'Counter', in 3/2 time and one sharp key signature. The lyrics 'raise, To thee, my God in songs of praise, And with my heart my voice I'll raise, To thee my God, in songs of praise.' are written below the staves, with the words 'raise', 'To thee', 'my God', 'in songs of praise', 'And with my heart my voice', 'I'll raise', 'To thee my God', and 'in songs of praise.' aligned with the end of musical phrases. The system ends with a double bar line.

Adagio.

Pia.

Of him who did sal - - va - - tion bring, Lord, may we ev - er think and sing.

For.

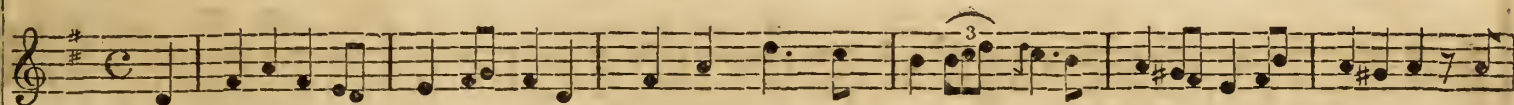
Pia.

For.

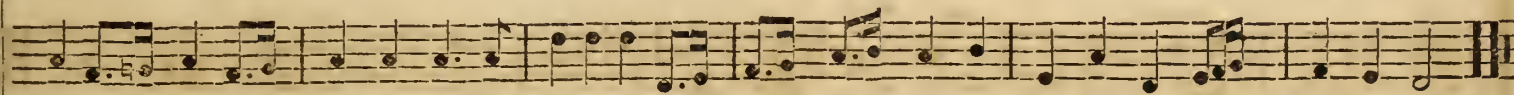
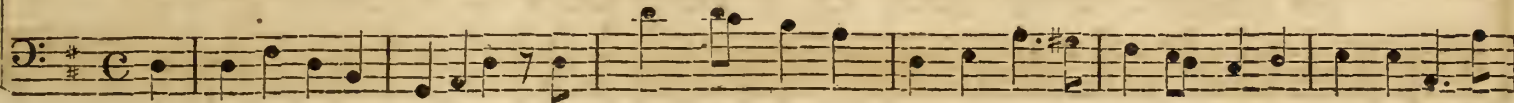
Pia.

A - rise, ye guil - ty, he'll for - give; A - rise, ye need - y, he'll re - - lieve.

Andante Allegro.



Ye saints and servants of the Lord, The triumphs of his name re - cord, His sacred name for - ever bless ; Where-



e'er the circling sun displays, His rising beams or set - ting rays, Due praise to his great name address.



Andante.

Jesus we hang up - - on the word Our faith - ful souls have heard of thee ; Be mindful of thy prom - ise Lord,

Thy promise made to all, and me, Thy foll'wers, who thy steps pursue, And dare be - lieve that God is true.

Lord of the worlds a - bove, How pleasant and how fair The dwellings of thy love, Thine

The first system of the musical score consists of three staves. The top staff is in treble clef with a common time signature (C). The middle staff contains the lyrics. The bottom staff is in bass clef. The music is written in a simple, clear style with various note values and rests.

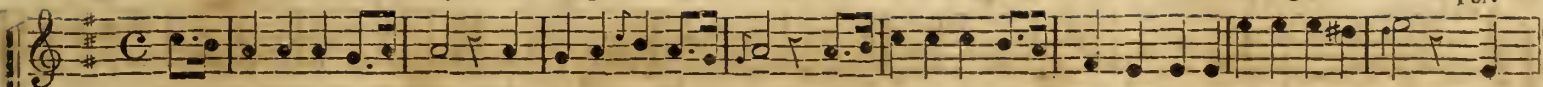
earth - ly temples are ! To thine a - bode, My heart aspires, With warm de - sires, To see my God.

The second system of the musical score also consists of three staves. The top staff is in treble clef. The middle staff contains the lyrics. The bottom staff is in bass clef. The music continues from the first system, maintaining the same key and time signature.

2d & Tenor,

Thy good - ness does the cir - - cling year, With fresh re - turns of plen - ty crown;

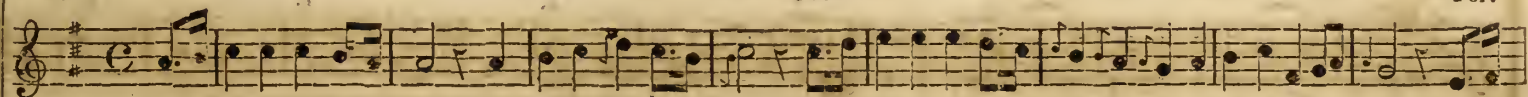
And when thy glo - - rious paths ap - - pear, The fruit - ful clouds drop fat - ness down.



Air.

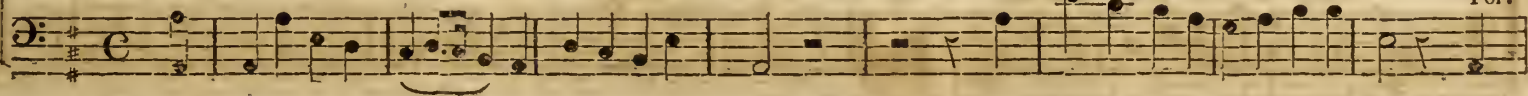
Pia.

For.



Come ye that love the Lord, And let your joys be known ; Join in a song with sweet accord, While ye surround the throne. The

For.



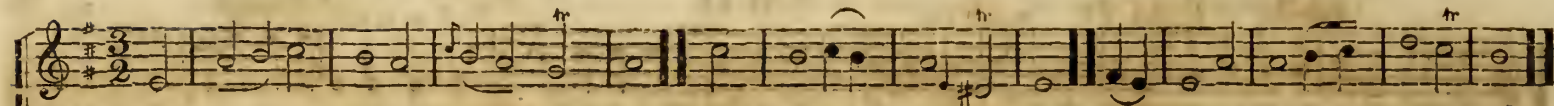
Pia.

Repeat Forte.



sorrows of the mind, Be banish'd from the place ; Re - ligious never was design'd To make our pleasures less.

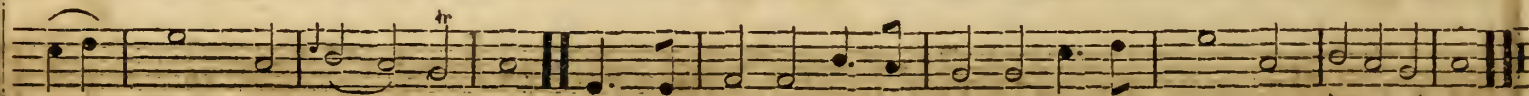
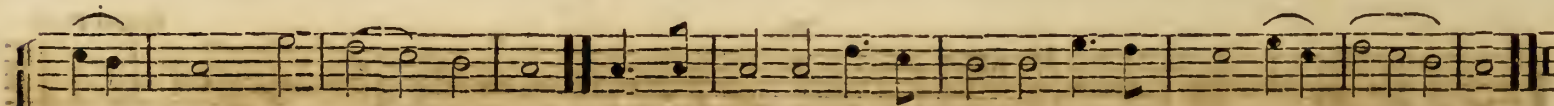
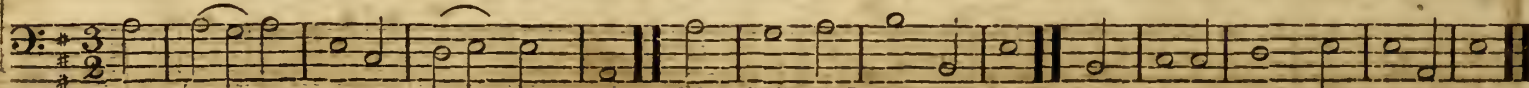




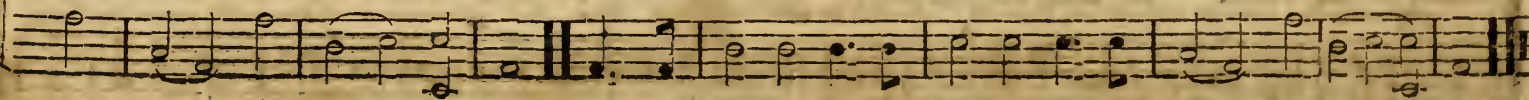
Air.



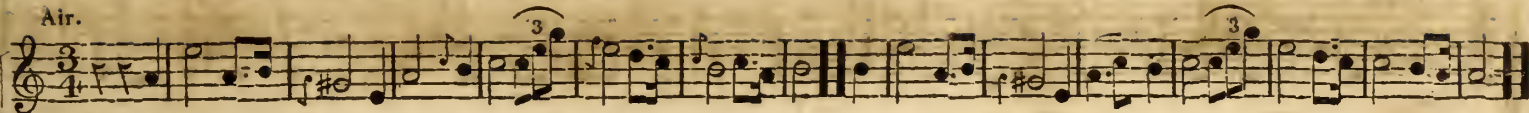
Sing to the Lord Je - ho - vah's name, And in his strength re - joice ; When his sal - va - tion is our theme,



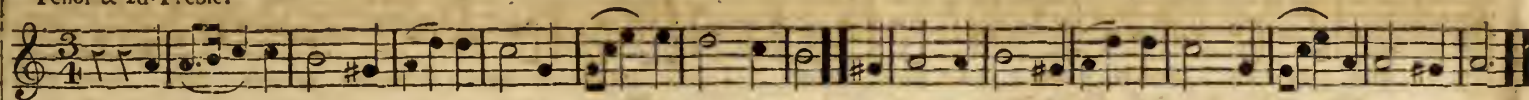
Ex - al - ted be our voice. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah A - - men.



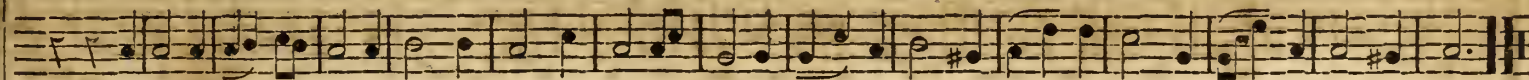
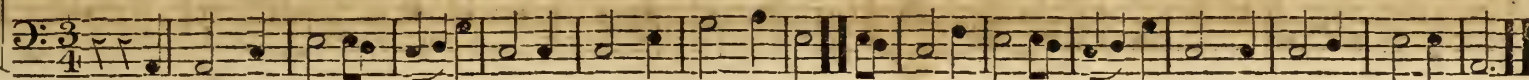
Air.



Tenor & 2d Treble.



O God of mercy hear my call, My load of guilt remove ; Break down this sepa - ra - ting wall, That bars me from thy love.



Give me the presence of thy grace, Then my rejoicing tongue Shall speak aloud thy righteousness, And make thy praise my song.



Maestoso.



CONCLUDED.

61

Pia. For. tr

from his Fa - ther's throne, To make his grace To mortals known. To make his grace to mortals known

BAMPTON. Ps. 51, 1st part. L.M.

Dr. Rogers.

1st Treble. tr

2d Treble.

Shew pity, Lord, O Lord, for - give, Let a repenting rebel live ; Are not thy mercies large and free ? May not a sinner trust in thee !

Air

Thou whom my soul ad - mires a - bove All earth - ly joy and earth - ly love,

The first system of the musical score is written in 3/2 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is marked 'Air'. The lyrics are: 'Thou whom my soul ad - mires a - bove All earth - ly joy and earth - ly love,'. The system consists of three staves: a treble staff, a vocal staff with lyrics, and a bass staff.

Tell me, dear Shepherd, let me know Where do thy sweetest pastures grow.

The second system of the musical score continues the melody in 3/2 time. It features a treble staff, a vocal staff with lyrics, and a bass staff. The lyrics are: 'Tell me, dear Shepherd, let me know Where do thy sweetest pastures grow.' The system concludes with a double bar line.

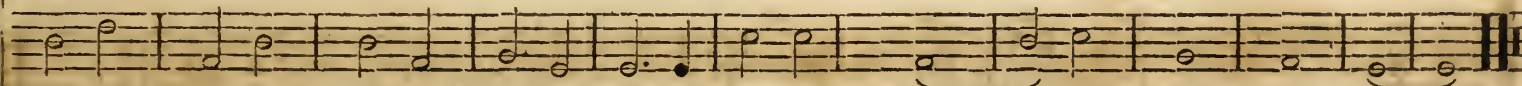
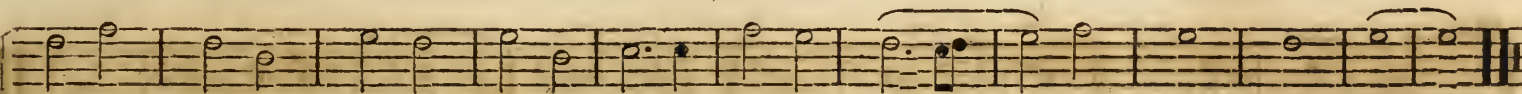
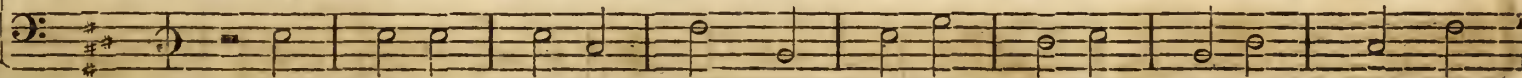
1st Treble.



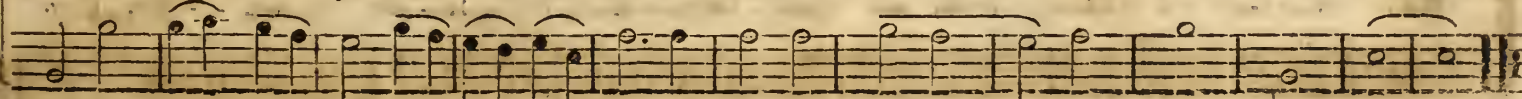
2d Treble.



Bless, O my soul, the liv - ing God ; Call home my thoughts which rove a-



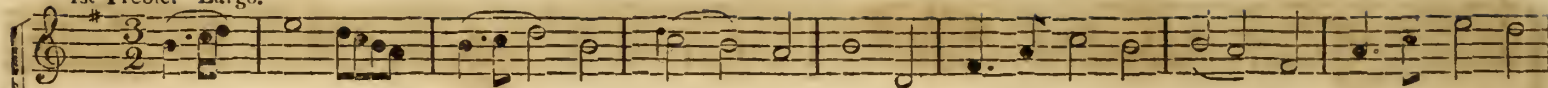
broad ; Let all the pow'rs with - in me join In work and wor - - ship so di - - vine.



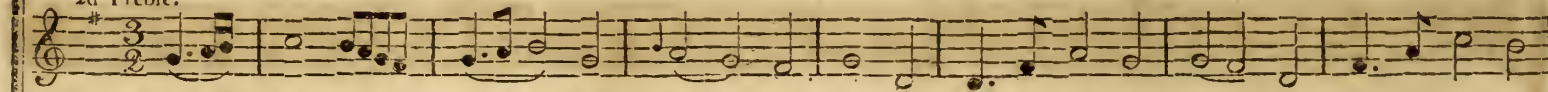
TAMWORTH. Ps. 149. C.M.

Calcott.

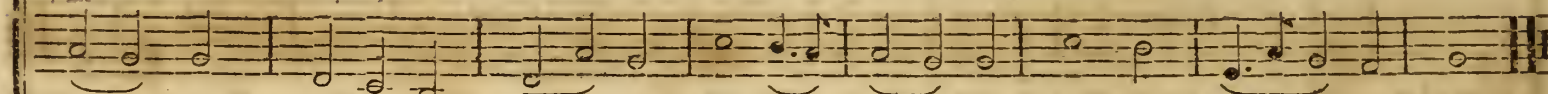
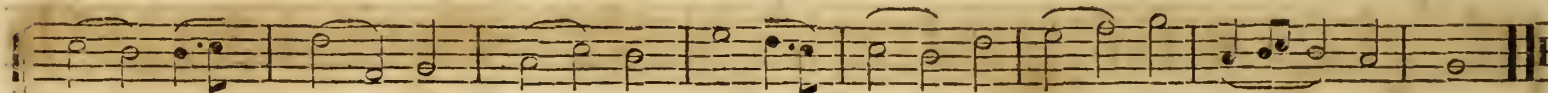
1st Treble. Largo.



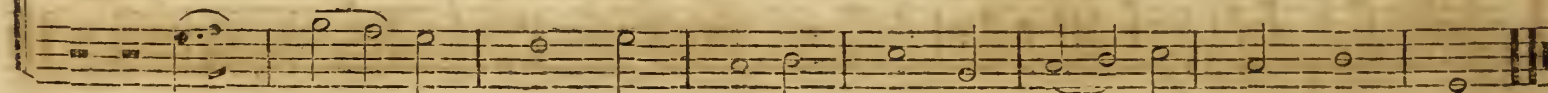
2d Treble.

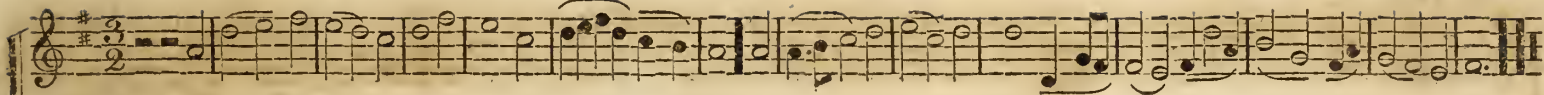


All ye that love the Lord rejoice, And let your songs be new, And let your songs be

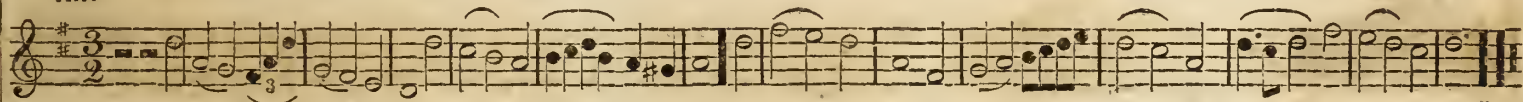


new; A . . . mid the church with cheer - ful voice, His la - ter won - . . ders shew.

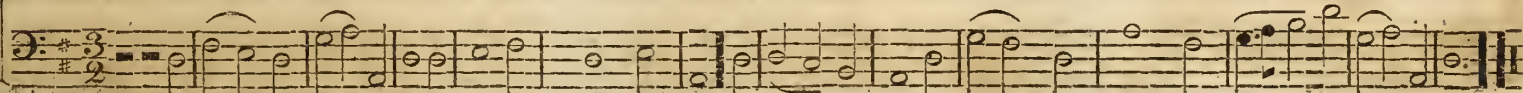




Air.

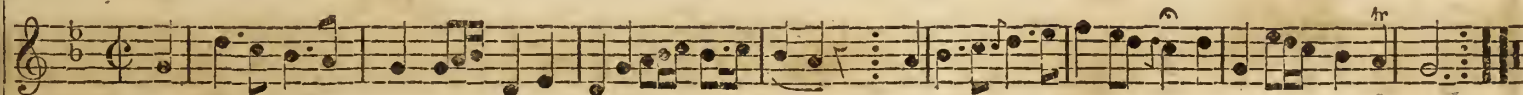


Behold the morning sun, Begins his glo - rious way ; His beams through all the nations run, And life and light convey.



CHELSEA. C.M.

W. Burney.



With joy we medi - tate the grace of our high priest a - bove ; His heart is made of tenderness ; His bowels melt with love.



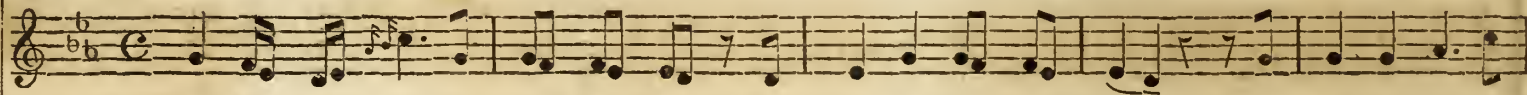
WAYBRIDGE. C.M.

Dr. Madan.

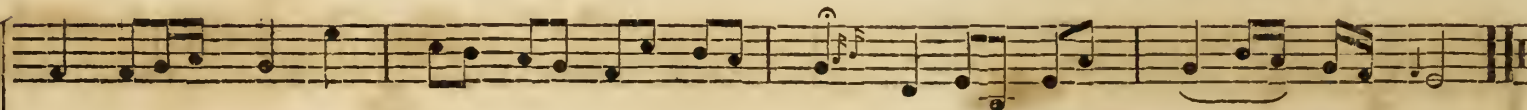
Air. 1st Treble.



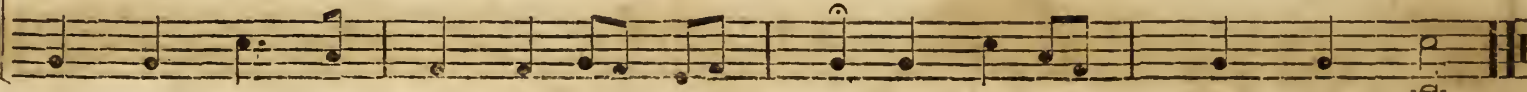
2d Treble.



Lord, where shall guil - ty souls re - tire, For - gotten and un - known? In hell they meet thy

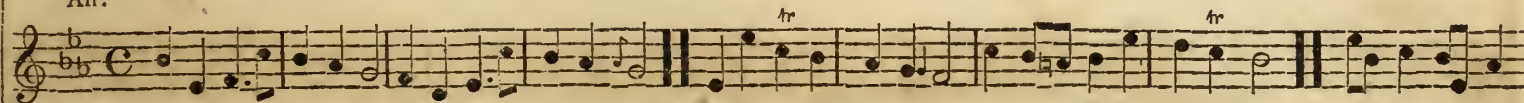


venge - ful ire, In heav'n thy glorious throne, In heav'n thy glo - - rious throne.

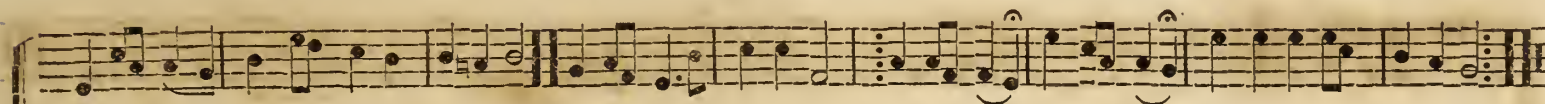




Air.

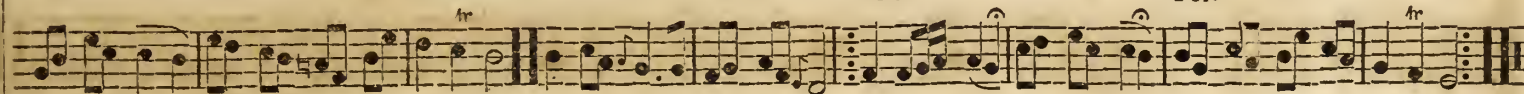


Jesus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll, While the tempest still is high. Hide me, O my

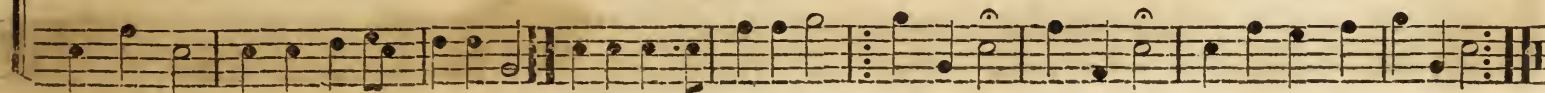


Pia.

For.



Saviour hide, Till the storm of life is past; Safe in - to the ha - ven guide, O re - ceive, O re - ceive, O receive my soul at last.



PENTONVILLE. L.M.

C. Lockhart.

1st Treble.

Pia.

For.

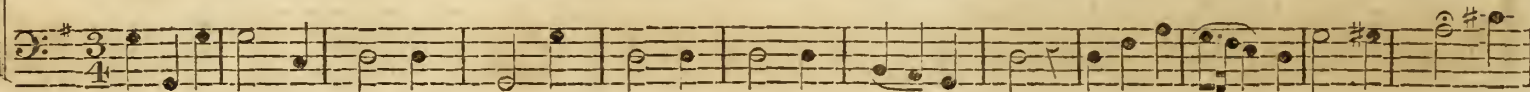
Fiz.



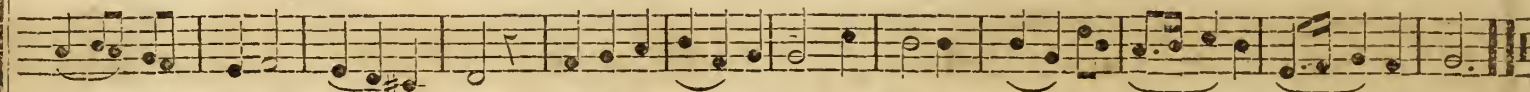
2d Treble.



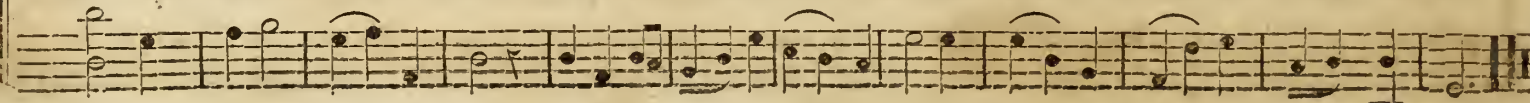
Blest be the Father and his love, To whose ce - lestial source we owe Rivers of endless joys a - bove, And



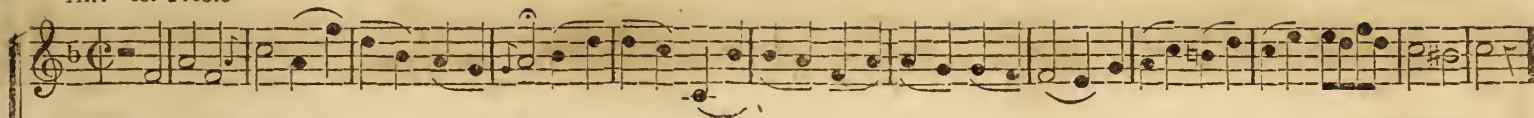
Forte.



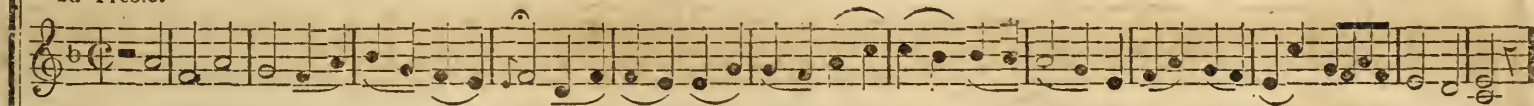
rills of comfort here be - low, Rivers of endless joys a - bove, And rills of com - fort here be - low.



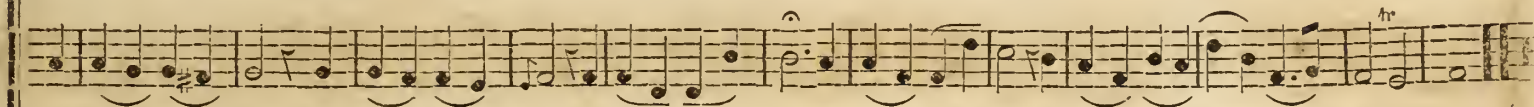
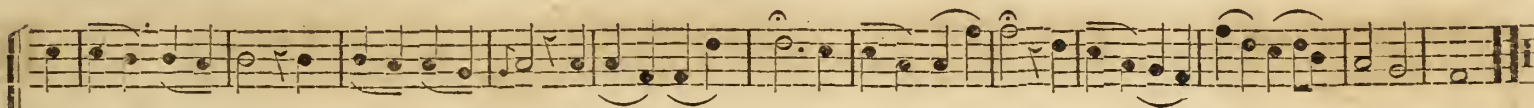
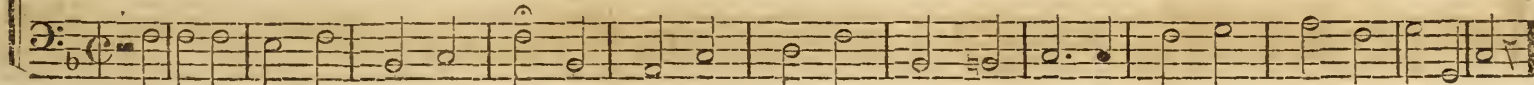
Air. 1st Treble.



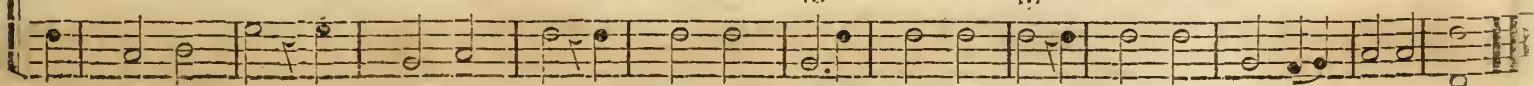
2d Treble.



Jehovah reigns, his throne is high, His robes are light and ma - jes - ty, His robes are light and majesty.

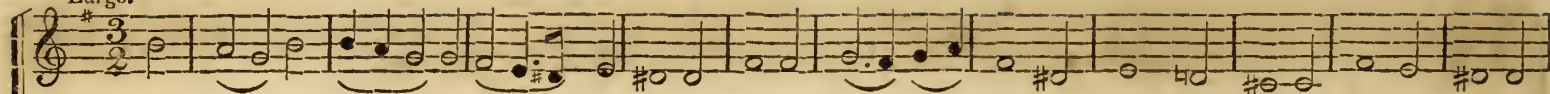


His glo - ry shines with beams so bright, No mor - tal can sustain the sight. No mor - tal can sus - tain the sight.

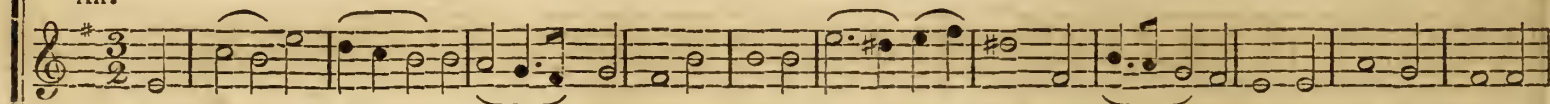


This tune may be sung in the words of the 140th Psalm, P.M. without repeating.

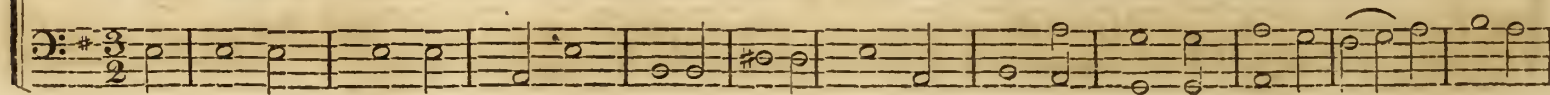
Largo.



Air.

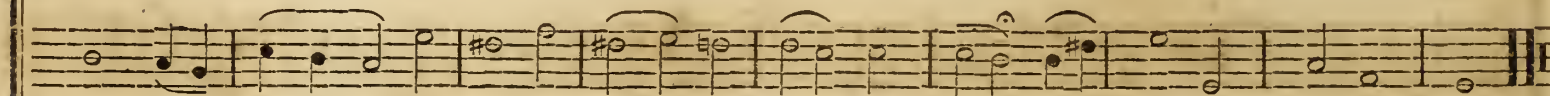
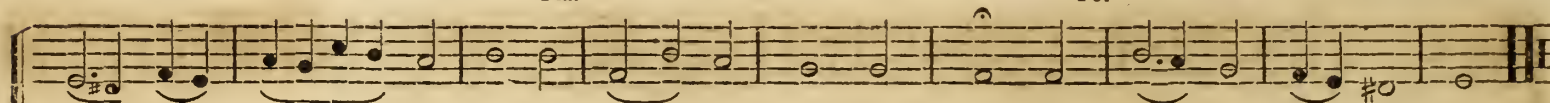


My God, my por - tion, and my love, My ever - last - ing all ; I've none but thee in heav'n a - bove. Or

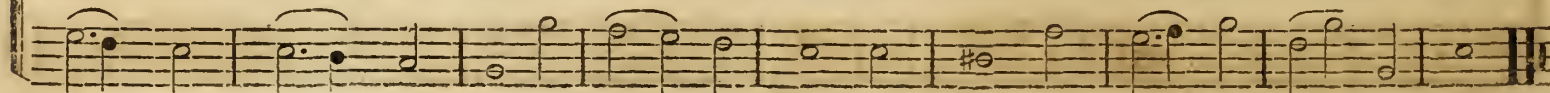


Pia.

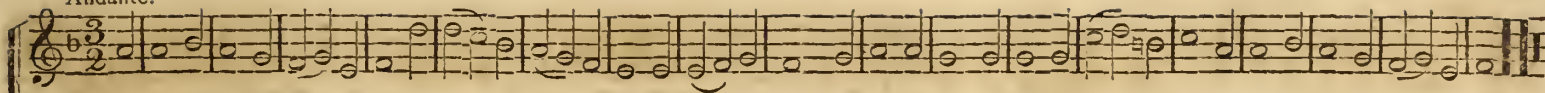
For.



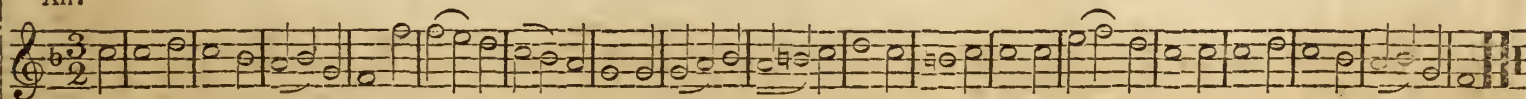
on this earth - - ly ball, Or on this earth - ly ball, Or on this earthly ball.



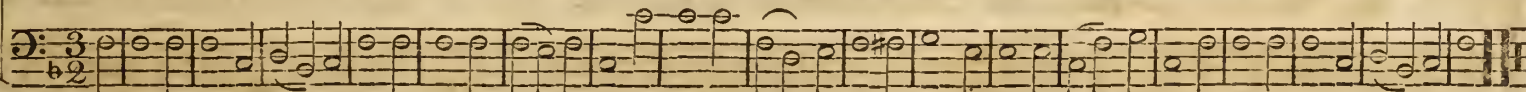
Andante.



Air.



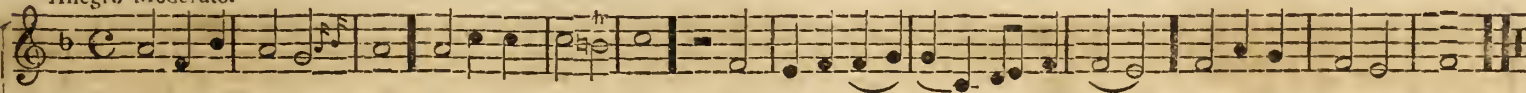
Sweet is the mem'ry of thy grace, My God, my heav'nly king, Let age to age thy righteousness, In sounds of glory sing, In sounds, in sounds of glory sing.



DURHAM. Ps. 48. 1st part. S.M.

Williams' Coll.

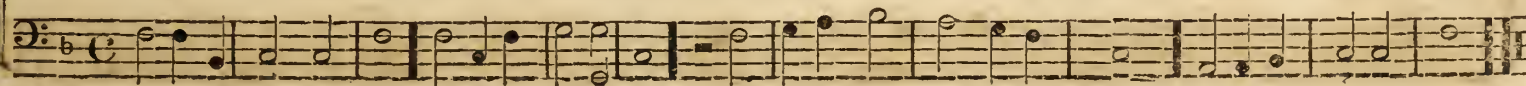
Allegro Moderato.



Air.



Great is the Lord our God, And let his praise be great ; He makes the churches his a - bode, His most de - lightful seat.



AYLESBURY. Ps. 23. Dr. W. C.M.

Alto.

The Lord my shepherd is, I shall be well supply'd; Since he is mine and I am his, What can I want be - side?

Treble. MEAR. Ps. 149. C.M.

Alto.

All ye that love the Lord rejoice, And let your songs be new; Amid the church with cheerful voice, His later wonders shew.

Let ev'ry creature join To praise th'e - ternal God; Ye heav'nly hosts the song be - gin, And sound his name abroad

1st Treble. PETERBOROUGH. Hymn 200. Dwight's Coll. C.M.

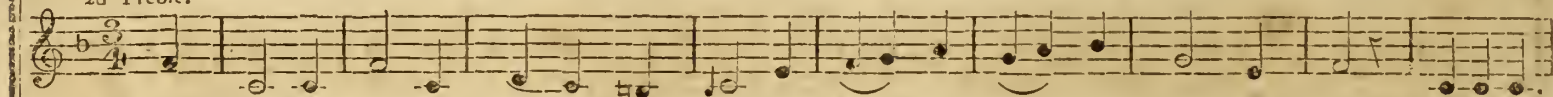
Once more, my soul, the rising sun, Salutes thy waking eyes; Once more, my voice, thy tribute pay To him that rules the skies.

K

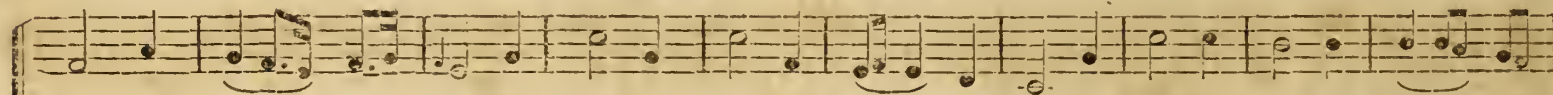
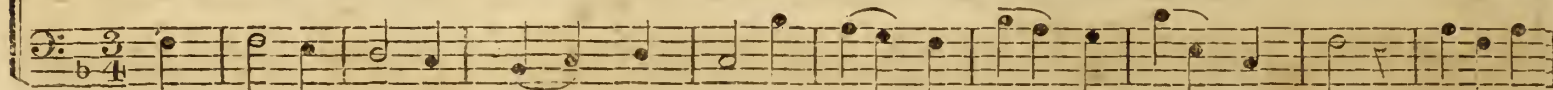
1st Treble.



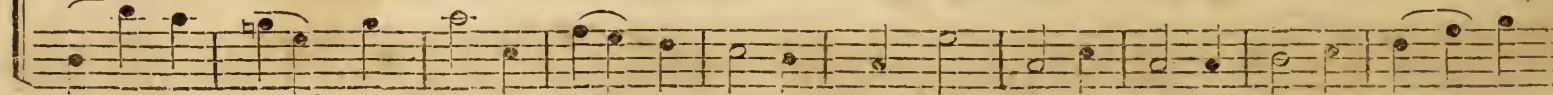
2d Treble.



My God, and is thy ta - ble spread? And doth thy cup with love o'er - flow? Thither be

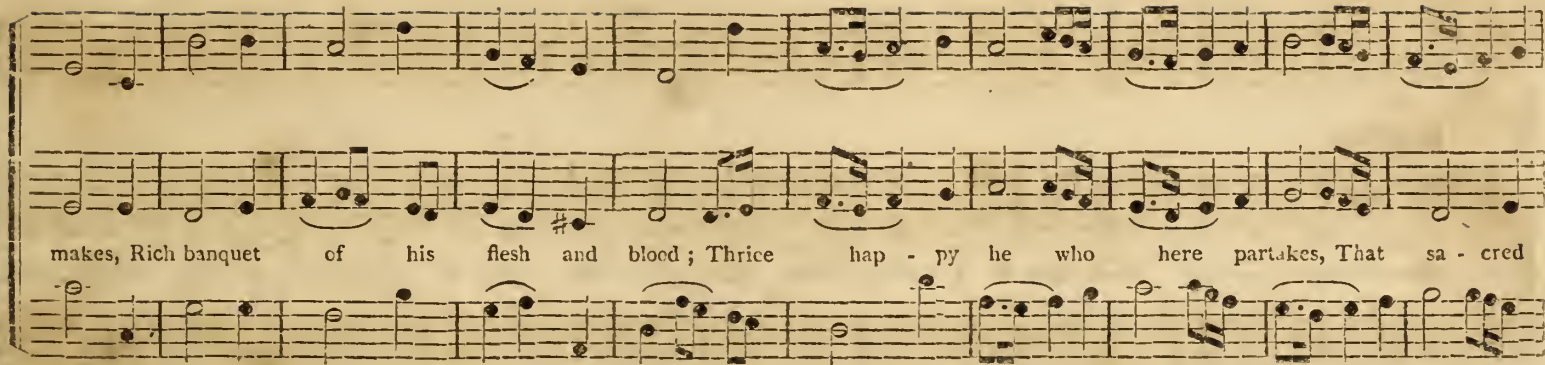


all thy chil - - dren led, And let them all thy sweet - ness know. Hail sacred feast which Je - sus

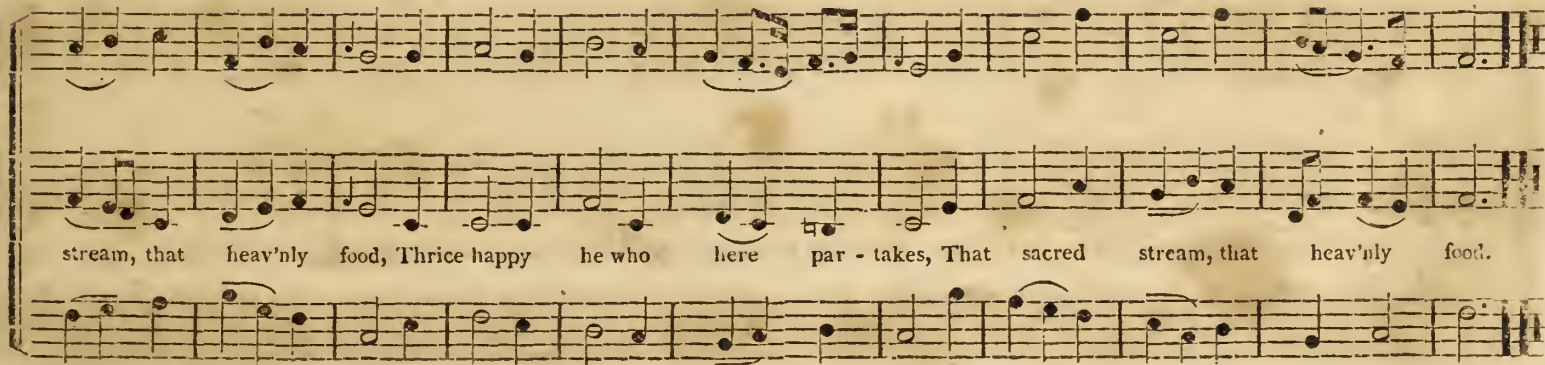


CONCLUDED.

75



makes, Rich banquet of his flesh and blood ; Thrice hap - py he who here partakes, That sa - cred

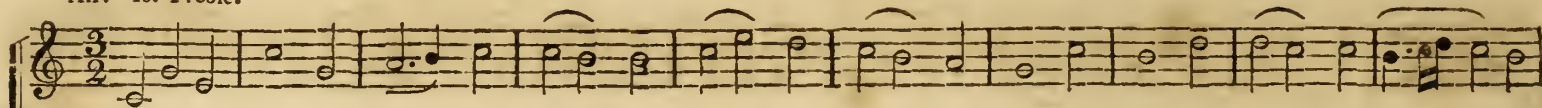


stream, that heav'nly food, Thrice happy he who here par - takes, That sacred stream, that heav'nly food.

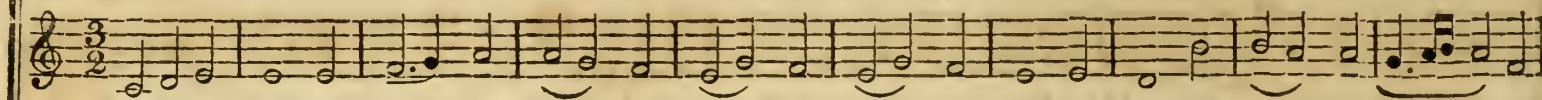
HAMBURGH. Ps. 86. T.&B. C.M.D.

J.W. Callcott.

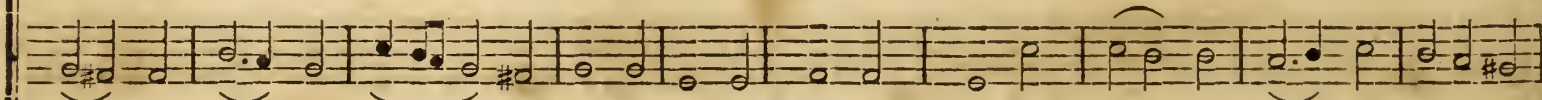
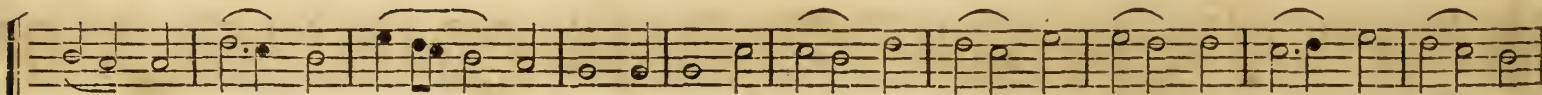
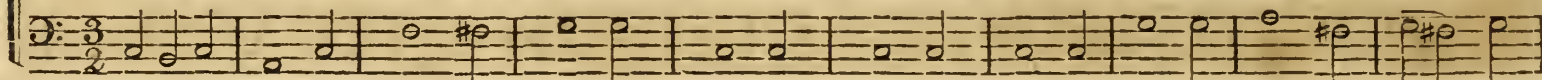
Air. 1st Treble.



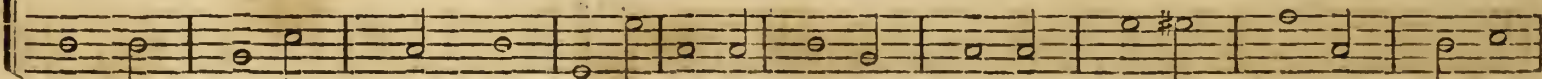
2d Treble.



Teach me thy way, O Lord, and I From truth shall ne'er de - part; In rev'rence to thy sa - cred



name De - vout - ly fix'd my heart. Thee will I praise, O Lord my God, Praise thee with heart sin -



CONCLUDES.

Soft.

Loud.

cere, And to thy ever - lasting name, Eternal trophies, Eternal trophies, E - ternal trophies rear.

Air.

PLEYEL'S HYMN. L.M.

Pleyel.

The spacious firmament on high, With all the blue etherial sky, And spangled heav'ns, a shining flame, Their great original proclaim.

TRIUMPH. P.M.

C. Lockhart.

Con Spirito.

Pia.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. It contains a melodic line with various note values and rests. The middle staff is also in treble clef with the same key signature and time signature, and it contains a second melodic line. The bottom staff is in bass clef with the same key signature and time signature, and it contains a bass line. The lyrics are written below the middle staff.

Air.

Re - jice, the Lord is King; Your Lord and King a - dore; Mor - tals give than'ks and sing, and tri - umph

For.

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. It contains a melodic line. The middle staff is also in treble clef with the same key signature and time signature, and it contains a second melodic line. The bottom staff is in bass clef with the same key signature and time signature, and it contains a bass line. The lyrics are written below the middle staff.

e - - ver more. Lift up your hearts, lift up your voice; Re - - jice, a - - gain - I say, re - - jice.

WEYMOUTH. Hymn 1. Dwight's Coll. P.M.

79

Air. Treble.

Pia.

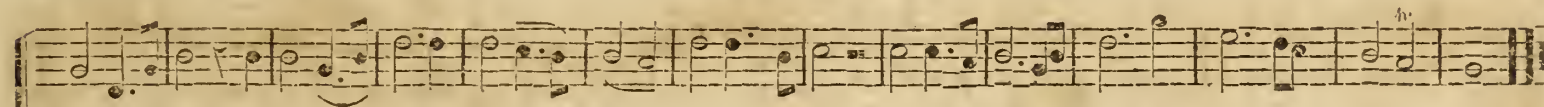
For



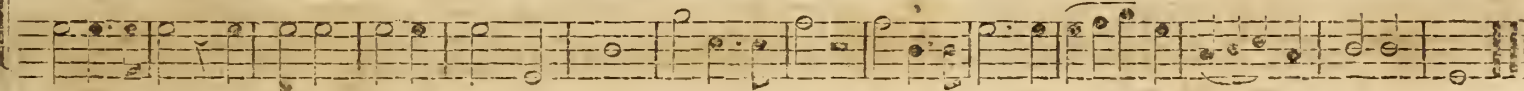
2d Treble.



The Lord Jehovah reigns, His throne is built on high ; The garments he as - - sumes, Are light and majesty : His glories shine,



With beams so bright, Nor mortal eye Can bear the sight. His glories shine, With beams so bright, No mortal eye Can bear the sight.



Lord of the Worlds above, How pleasant and how fair, The dwellings of thy love Thy

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The music is written in common time (C). The lyrics are written below the staves, aligned with the notes.

earthly temples are. To thine abode my heart aspires With warm desires to see my God.

The second system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The music is written in common time (C). The lyrics are written below the staves, aligned with the notes. The system ends with a double bar line.

Counter.

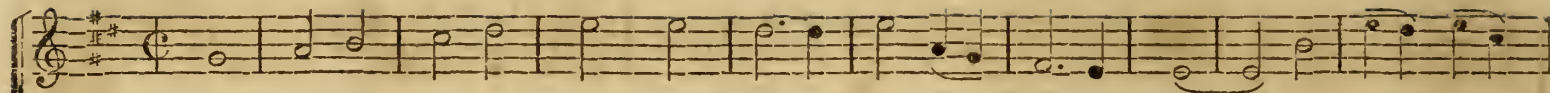
Lord let me know my term my term of days, How soon this life will end, The num'rous

Lord let me know my term of days,

That this frail state at - tend.

train of ills dis - - close, That this frail state at - - tend, at - tend, That this frail state at - - tend.

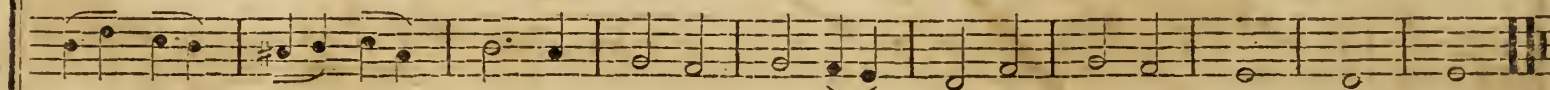
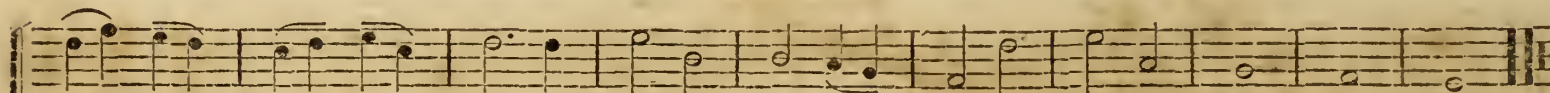
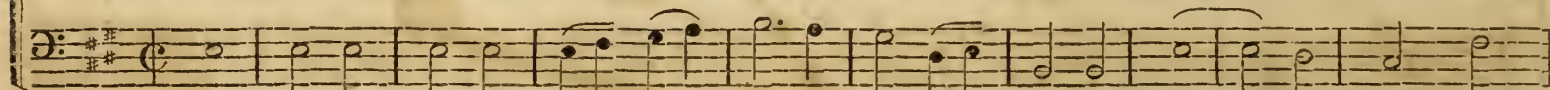
That this frail state at - tend.



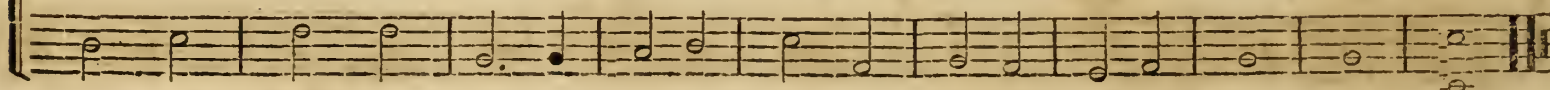
2d Treble.



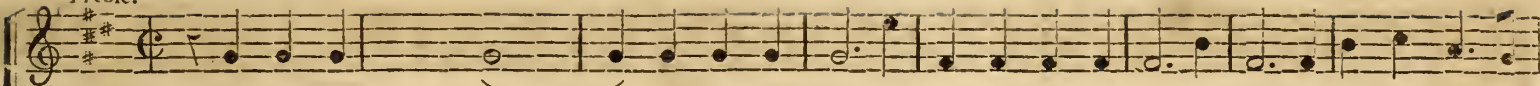
Christ from the dead is rais'd, and made The first fruits of the tomb; For as by



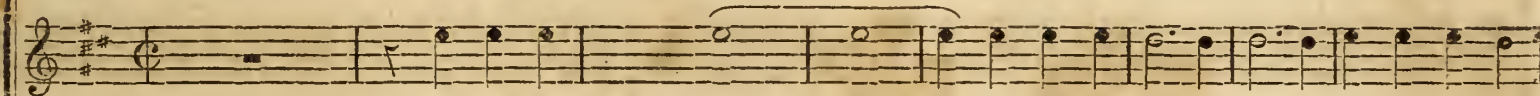
man came death, by man Did re-sur-rec-tion come, Did re-sur-rec-tion come.



Treble.



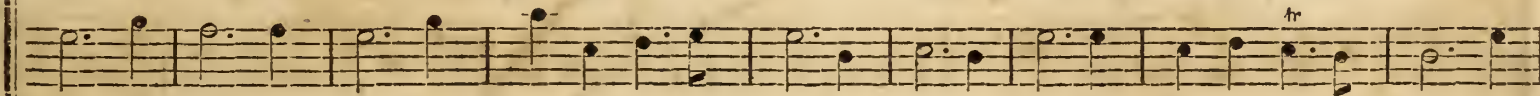
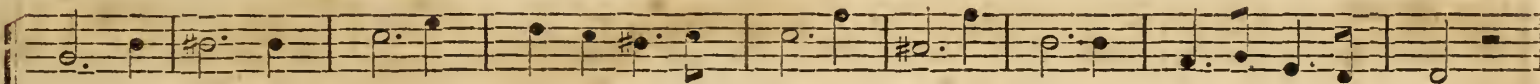
Tenor. When we our wea - - - ry limbs to rest our weary limbs to rest, Sat down by proud Euphrates'



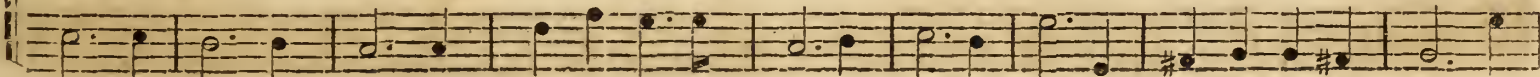
When we our wea - - - - - ry limbs to rest, Sat down by proud Euphrates'



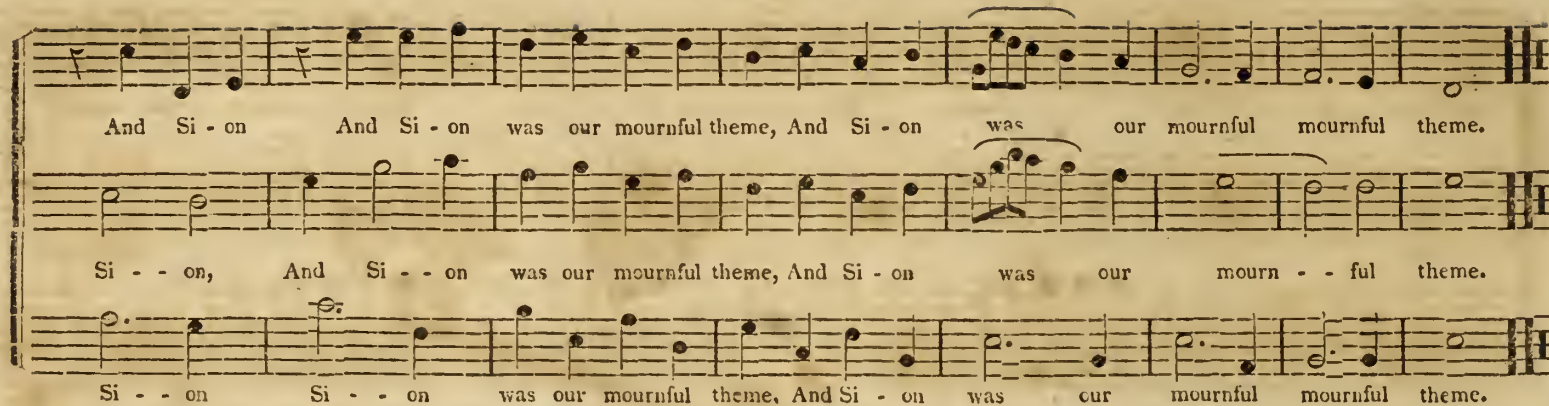
When we out weary limbs to rest, Sat down by proud Euphrates'



stream, We wept, we wept with mournful thoughts op - press'd, And Si - on Si - on was our mournful theme, And



CONCLUDED.



And Si - on And Si - on was our mournful theme, And Si - on was our mournful mournful theme.

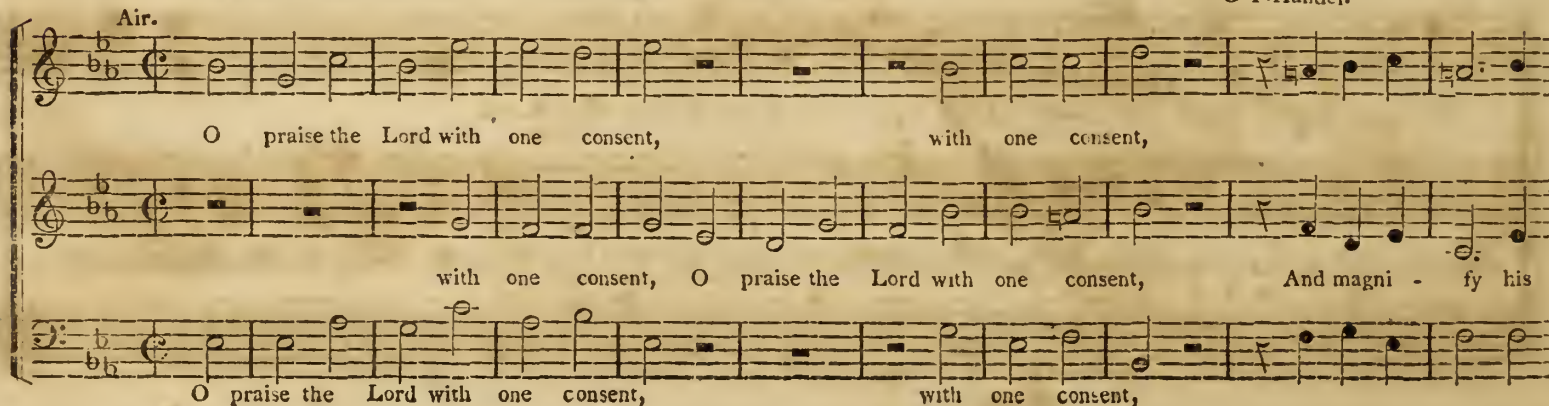
Si - - on, And Si - - on was our mournful theme, And Si - on was our mourn - - ful theme.

Si - - on Si - - on was our mournful theme, And Si - on was our mournful mournful theme.

WESTMINSTER. Ps. 135. T. & B. C.M.

G. F. Handel.

Air.



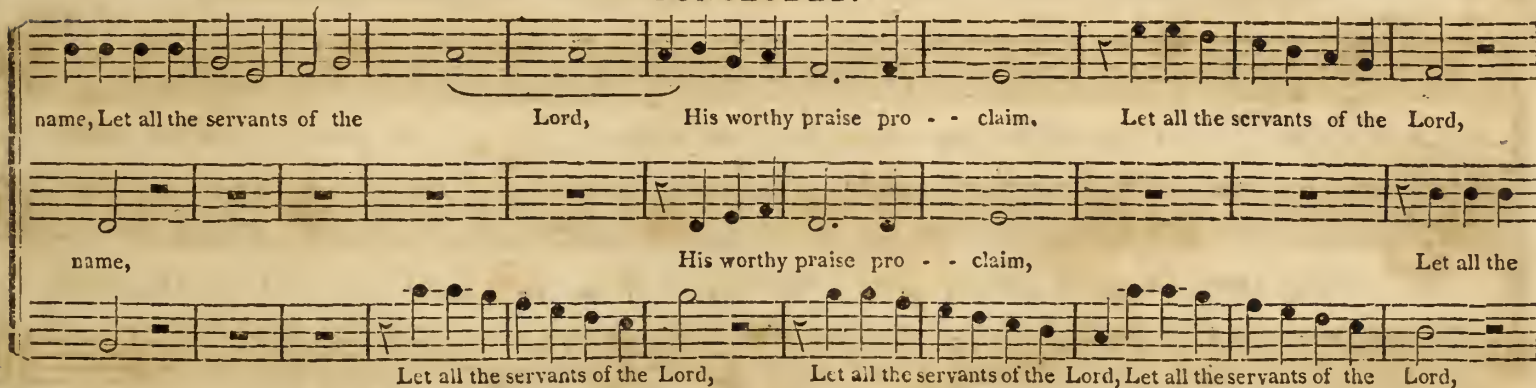
O praise the Lord with one consent, with one consent,

with one consent, O praise the Lord with one consent, And magni - fy his

O praise the Lord with one consent, with one consent,

CONCLUDED.

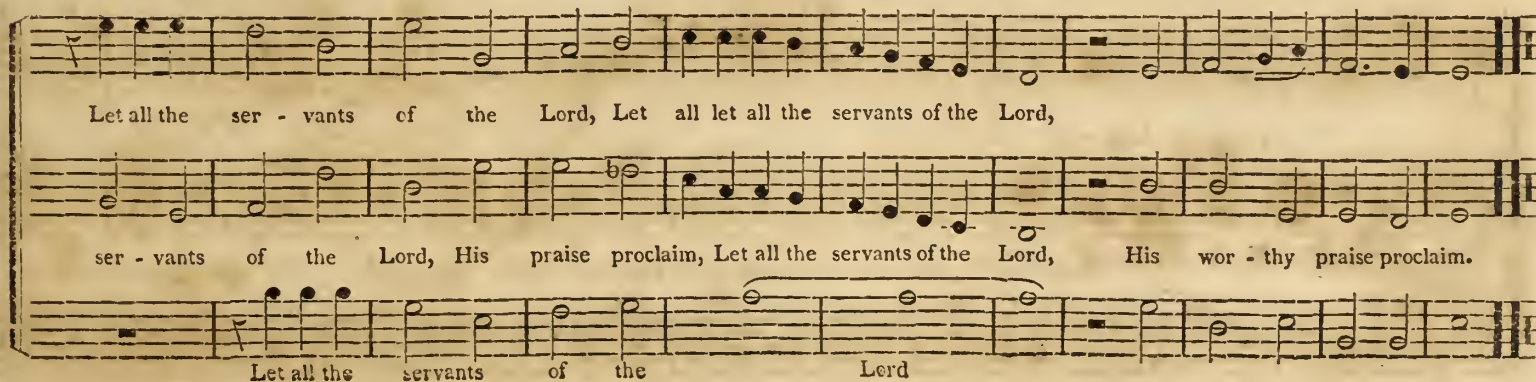
85



name, Let all the servants of the Lord, His worthy praise pro - - claim, Let all the servants of the Lord,

name, His worthy praise pro - - claim, Let all the

Let all the servants of the Lord, Let all the servants of the Lord, Let all the servants of the Lord,



Let all the ser - vants of the Lord, Let all let all the servants of the Lord,

ser - vants of the Lord, His praise proclaim, Let all the servants of the Lord, His wor - thy praise proclaim.

Let all the servants of the Lord

1st. Treble.



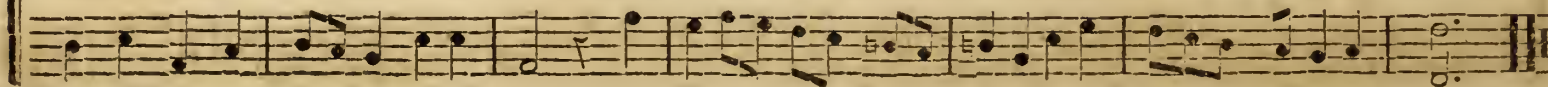
2d. Treble.



Mine eyes and my de - - - sire Are ev - er to the Lord; I love to plead his



prom-is-es, And rest up - on his word.

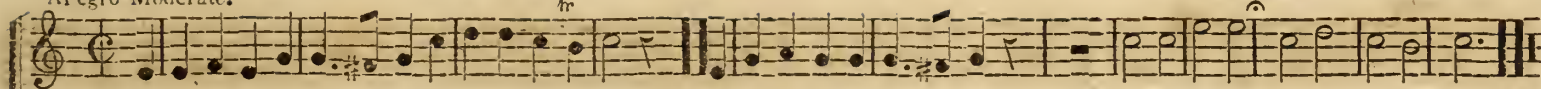


HARBOROUGH. C.M.

Shrubsole.

87

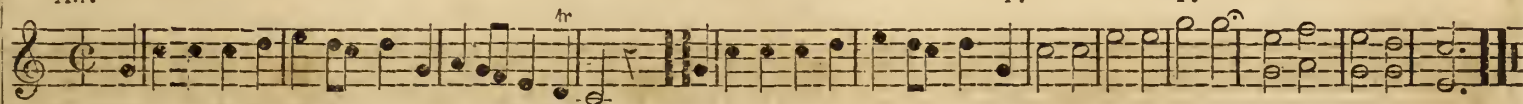
Allegro Moderato.



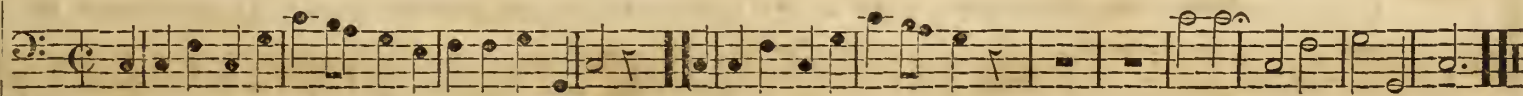
Air.

P.

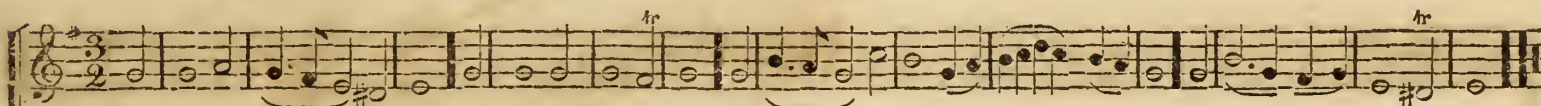
F.



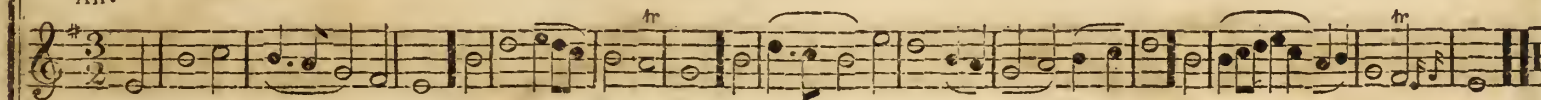
All hail the pow'r of Jesus' name, Let ange's prostrate fall ; Bring forth the royal diadem, And crown him :|| :|| Crown him Lord of all.



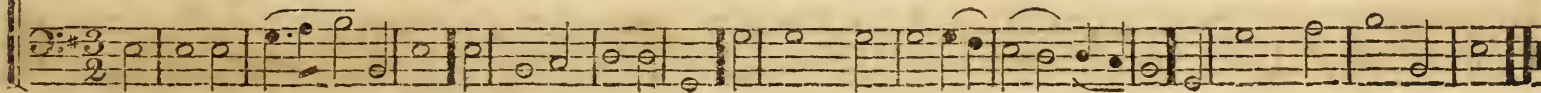
OSSETT. Ps. 63. S.M.



Air.

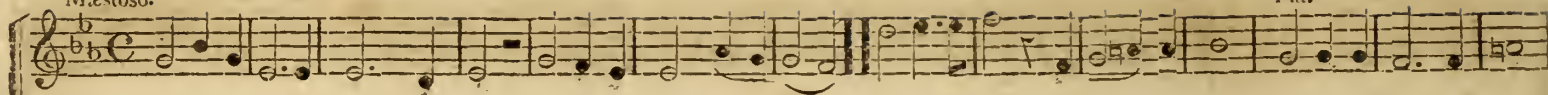


My God per - mit my tongue This joy to call thee mine, And let my early cries prevail, To taste thy love divine.

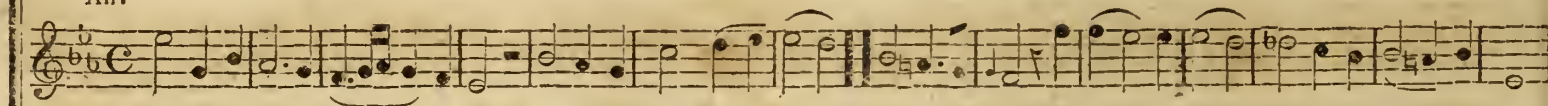


Mæstoso.

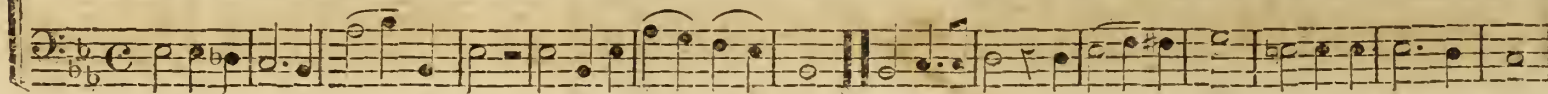
Pia.



Air.



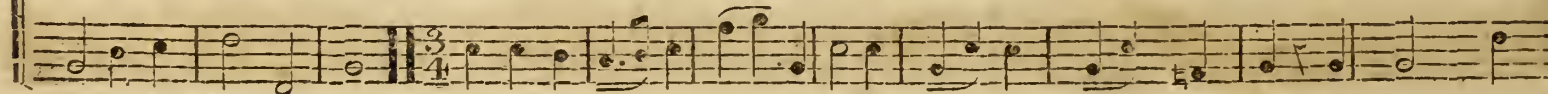
O let thy love our hearts constrain, Jesus the cru - ci - fied ; What hast thou done, our hearts to gain ? Languish'd, & groan'd, & died !



For.



Languish'd, and groan'd and died ! Us into closest un - ion draw ; And in our in - ward parts Let kind - ness



For.

sweet - ly write her law ; Let love command our hearts. Us in - to closest union draw ; And in our in - ward

Pia.

For.

parts Let kind - ness sweet - ly write her law ; Let love command our hearts - - - Let love command our hearts.

Moderato.

Before Jehovah's awful throne, Ye nation's bow with sa - cred joy ; Know that the Lord is God a - lone, He can create and he destroy,

Soft.

He can cre - ate and he destroy. His sov'reign pow'r without our aid, Made us of clay and form'd us men, And

when like wand'ring sheep we stray'd, He brought us to his fold again, He brought us to his fold again. * We are his

Cres.

people, We his care, Our souls and all our mortal frame ; What lasting honours shall we rear, Almighty Maker, to thy name.

* This verse may be sung as set here, or to the Ducl on the next page.

Treble. Andante. Affettuoso.

DUET. By W. Dixon.

We are his people, we his care, Our souls and all our mor-tal frame, What

last-ing last-ing honours Shall we rear, Al-migh-ty Maker to thy name. What

What lasting honours shall we rear, Al-migh-ty Maker, To thy name. last-ing

Loud.

Soft.

Loud.

We'll croud thy gates with thankful songs, High as the heav'ns our voices raise And earth, and earth with her ten thou and thousand

Soft.

Loud.

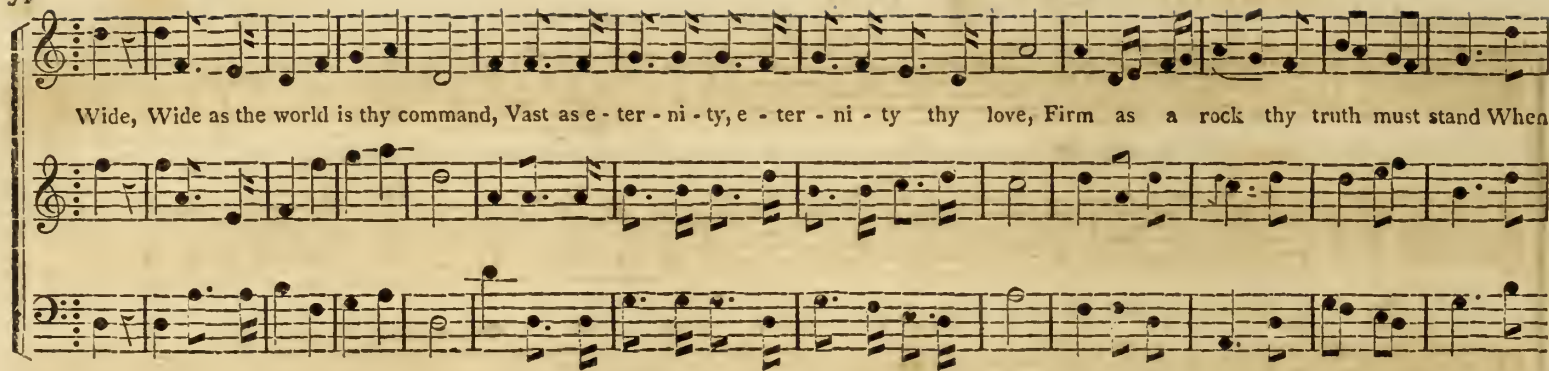
Soft.

Loud.

1

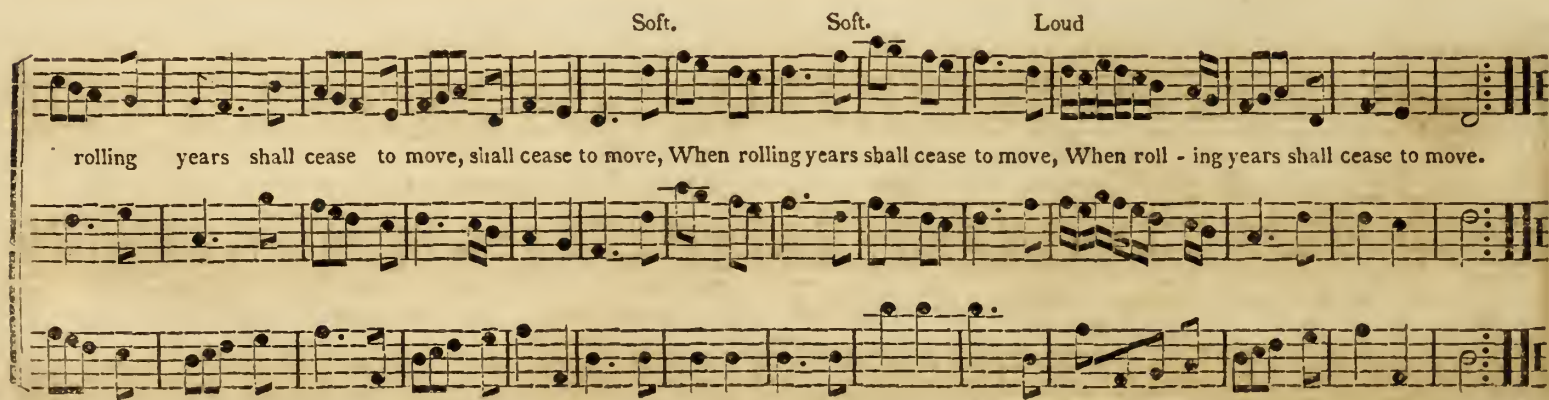
2

tongues, Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise, Shall fill shall fill thy courts with sounding praise.



Wide, Wide as the world is thy command, Vast as e - ter - ni - ty, e - ter - ni - ty thy love, Firm as a rock thy truth must stand When

Soft. Soft. Loud



rolling years shall cease to move, shall cease to move, When rolling years shall cease to move, When roll - ing years shall cease to move.

1st. Treble.

Joy to the world; the Lord is come; Let earth re - ceive her king; Let earth, &c.

Let ev'ry heart prepare him room, And heav'n and na - ture sing. And heav'n, &c.

2d Treble.

I wait - ed meek - ly for the Lord, 'Till he vouch - saf'd a kind re -

ply; Who did his gra - cious ear af - - ford, And heard from heav'n my hum - - ble

cry. He took me from the dismal pit, when toun - - der'd deep in mi - - ry clay;

On - sol - id ground he plac'd my feet, And suf - - fer'd not my steps to stray.

Air.

How pleas'd and blest was I, To hear the peo-ple cry, the peo-ple cry, Come let us seek our God to-day.

This system contains the first two staves of music. The top staff is in treble clef, and the bottom staff is in bass clef. Both are in common time (C). The melody is written in the treble staff, and the bass staff provides a simple harmonic accompaniment. The lyrics are written below the staves, aligned with the notes.

Yes

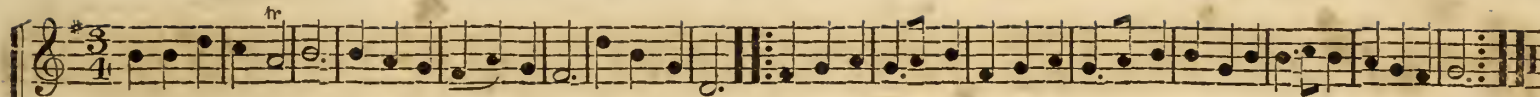
Yes, with a cheerful zeal, We'll haste to Zion's hill, We'll haste to Zion's hill, And there our vows and hon-ours pay.

This system contains the next two staves of music. The top staff is in treble clef, and the bottom staff is in bass clef. Both are in common time (C). The melody continues in the treble staff, and the bass staff provides a simple harmonic accompaniment. The lyrics are written below the staves, aligned with the notes.

with a cheerful

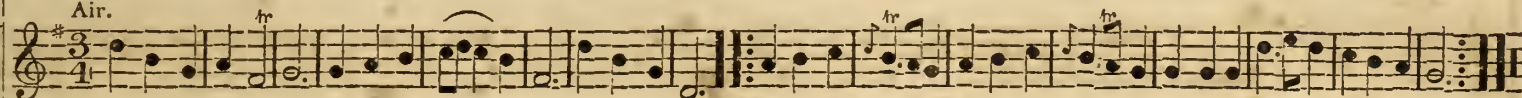
zeal

hill,

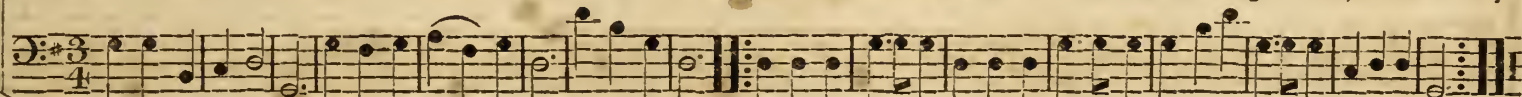


Come thou Almighty King, Help us thy name to sing, Help us to praise ! Father all glorious,

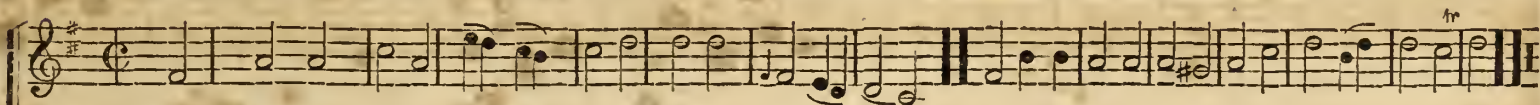
Air.



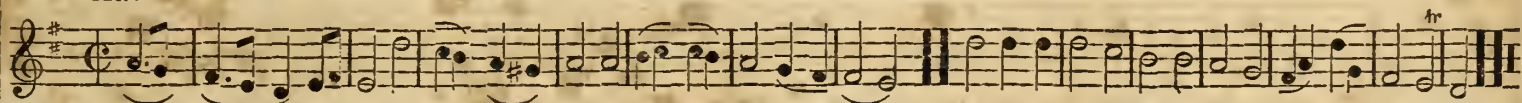
O'er all victorious, Come and reign over us, Ancient of Days.



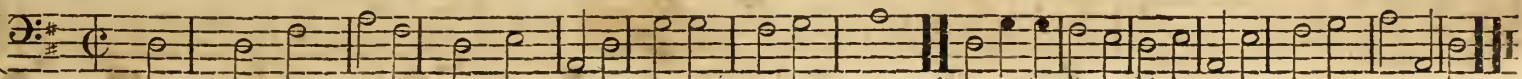
BARNEY. Ps. 73. 2d part. C.M.



Air.



God my supporter and my hope, My help for - ev - er near ; Thine arm of mercy held me up, When sinking in despair.



Counter.

Tenor.

To God the Lord a hymn of praise, With grateful voices sing, With

a hymn a hymn of

To songs of tri - - - umph tune the harp, - - - - And

grateful voices sing,

To songs - - - - of tri - - - - umph tune - - - - the

To songs of tri - - - - umph tune the harp, And

strike - - - And strike - - - each warbling string, each warbling warb - - - ling string, each warbling harp, And strike, each warbling string, And strike each string, each strike - - - And strike each warbling string. And strike each string And

warb - - - ling string. To God with grateful voices sing, And strike And strike each warbling string. strike each string. To God, &c.

DUET. Tenor & Bass.

Tenor or Treble.

He covers heav'n with clouds, And thence refreshing rain bestows. Thro'

him on mountain tops, The grass with wondrous plenty grows, The grass with wondrous plenty grows, with plenty grows. He

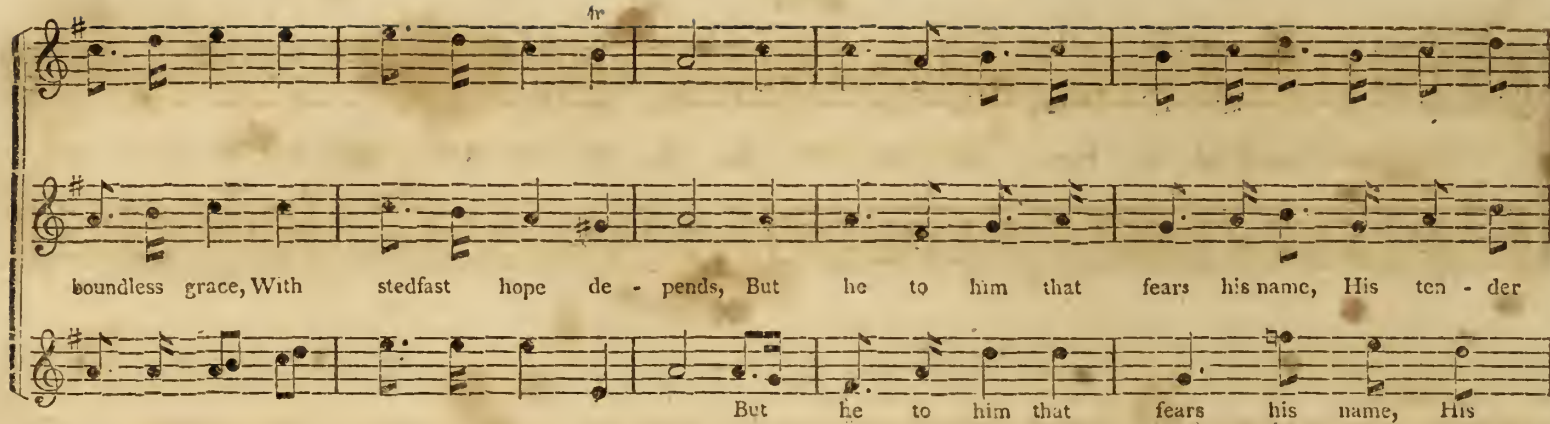
savage beasts that loosely range, With timely food sup - plies; He feeds the ravens tender brood, And

stops their hungry cries, He feeds the raven's tender brood And stops their hun - gry cries, And stops their hun - gry cries.

1st Treble.

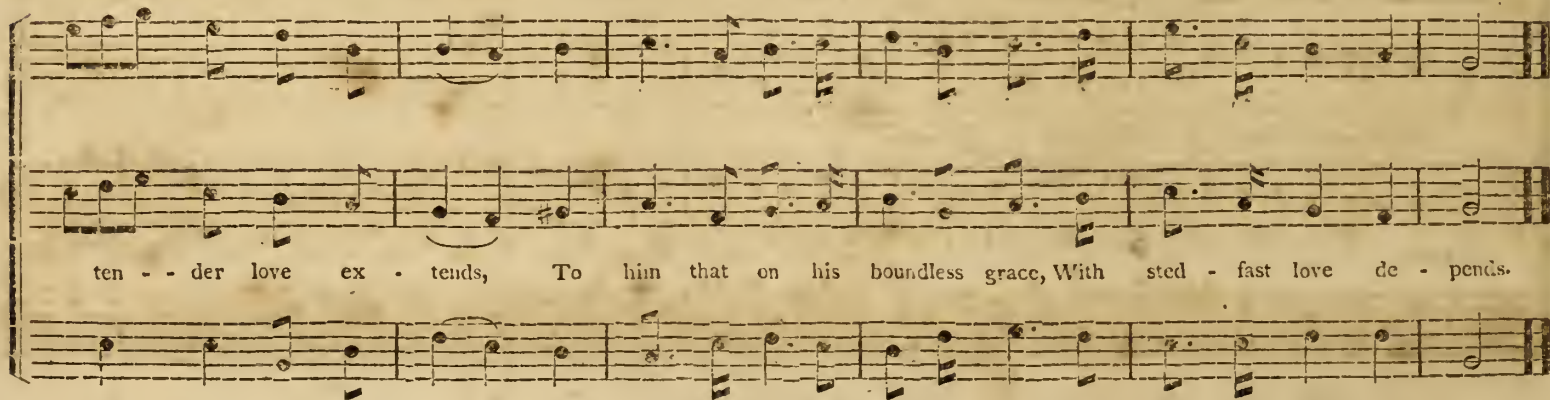
2d Treble.

Tenor. But he to him that fears his name, His tender love ex - tends, to him that on his



boundless grace, With steadfast hope de - pends, But he to him that fears his name, His ten - der

But he to him that fears his name, His



ten - - der love ex - tends, To him that on his boundless grace, With sted - fast love de - pends.

DUET.

Treble.

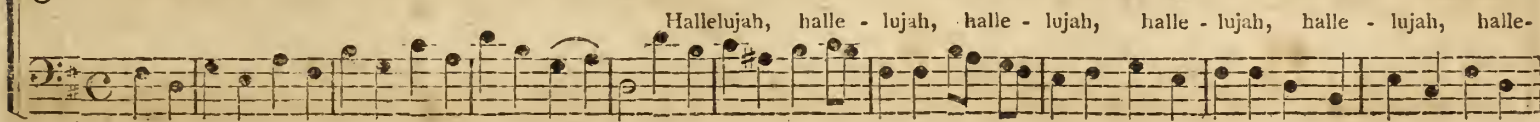


Halle - lujah, hal - le - lujah, halle - lujah, halle - lu - jah, halle - lujah, halle - lujah, halle - lu - jah A - men.

Tenor.



Hallelujah, halleluj h, hallelujah, A - men.



Hallelujah, halle - lujah, halle - lujah, halle - lujah, halle - lujah, halle -

Hallelujah, hallelujah, hallelujah, A - men. Hallelujah, halle - lujah halle - lujah, halle - lujah, halle - lu - jah A - men.

lujah, halle - lujah, halle - lujah, halle - lujah, A - men. Hal - le - lu - jah, A - - - - - men.

Largo.

MANNING.

329th Hymn Hartford Selec.

L.M.

G. F. Handel.

107

Air. When I sur - vey the won - drous cross, On which the prince of glory dy'd, On which the Prince of glory dy'd, My rich - est

Pia. For.
gain I count but loss, And pour contempt on all my pride, And pour contempt, And pour con - tempt on all my pride.

WINCHESTER. Ps. 11. L.M.

Rippon's Coll.

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

COLCHESTER. Ps. 145. C.M.

A. Williams.

Air. Long as I live I'll bless thy name, My King, my God of love ; My work and joy shall be the same, In the bright world above.

Air. The Lord appears my helper now, Nor is my faith a - fraid Of what the sons of earth can do, Since heav'n affords me aid.

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with the same key signature. The music is written in a common time signature (C). The lyrics are written below the staves, aligned with the notes.

Pia. For.

'Tis safer, Lord, to hope in thee, And have my God my friend, Than trust in men of high degree, And on their truth depend.

The second system of the musical score also consists of four staves, following the same format as the first system. It includes the tempo markings 'Pia.' and 'For.' above the first and second staves respectively. The lyrics continue below the staves.

TAMWORTH. P.M.

By C. Lockhart.

Pomposo.

Pia.

For.

1. Guide me, O thou great Je - hovah, Pilgrim, through this barren land ; I am weak, but thou art

2. O - pen, Lord, the crystal fountain Whence the healing streams do flow ; Let the fie - ry cloudy

3. When I tread the verge of Jordan, Bid my anxious fears sub - side ; Death of death, and hell's des-

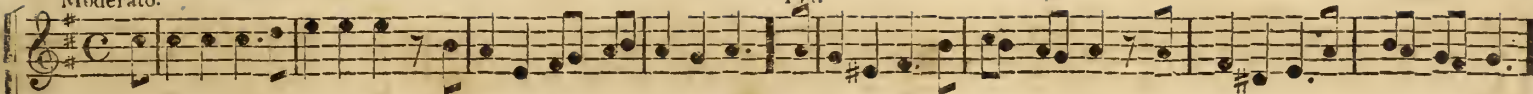
mighty ; Hold me with thy pow'ful hand ; Bread of heav'n, Bread of heav'n, Feed me till I want no more.

pillar, Lead me all my journey through : Strong de - liv'rer, Strong de - liv'rer, Be thou still my strength and shield.

truction, Land me safe on Canaan's side : Songs of praises, Songs of praises, I will ever give to thee.

Moderato.

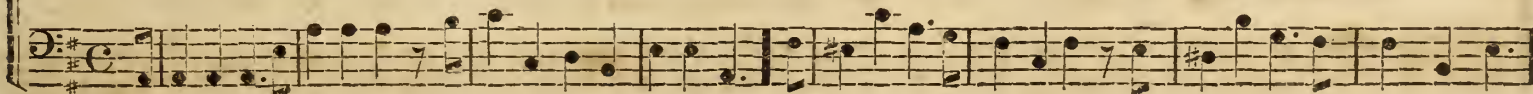
Pia.



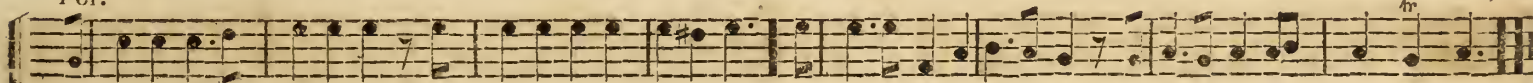
Air.



Who shall the Lord's elect condemn? 'Tis God who justifies their souls; And mercy like a mighty stream, O'er all their sins di - vine - ly rolls.



For.



Who shall adjudge the saints to hell? 'Tis Christ, who suffer'd in their stead; And the salvation to fulfil, Behold him rising from the dead.

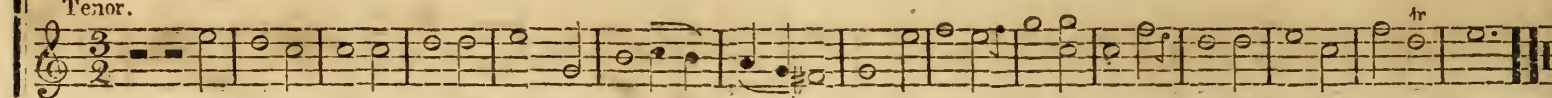


ARVINGTON. C.M.

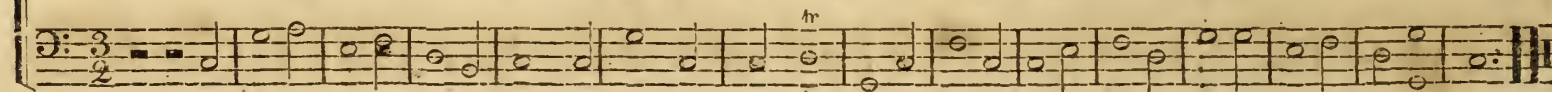
Treble.



Tenor.



Why should we mourn departing friends, Or shake at death's alarms? 'Tis but the voice which Jesus sends, To call them to his arms.

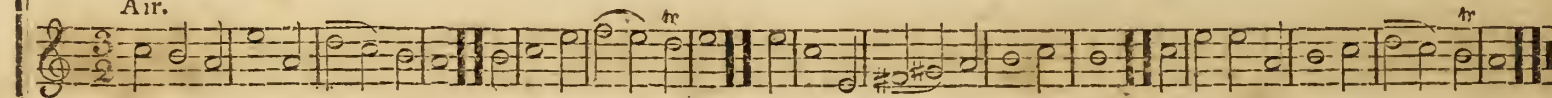


ROCKINGHAM. C.M.

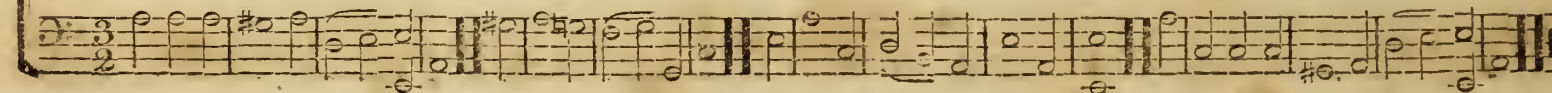
W. Burney.



Air.



He is a God of sov'reign love, That promis'd heav'n to me, And taught my thoughts to soar above, Where happy, Where happy spirits be.

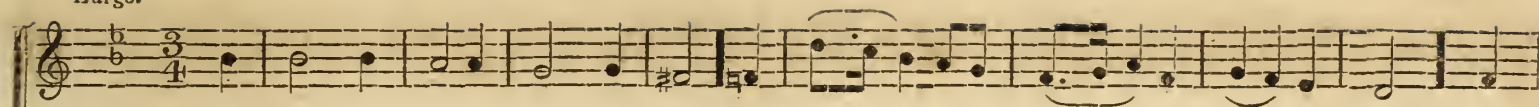


SHEERNESS. L.M.

Williams' Coll.

113

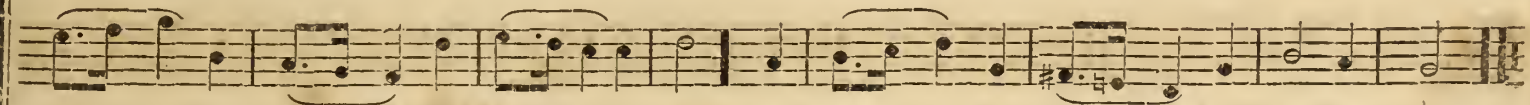
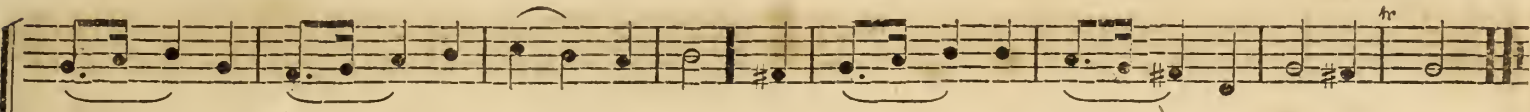
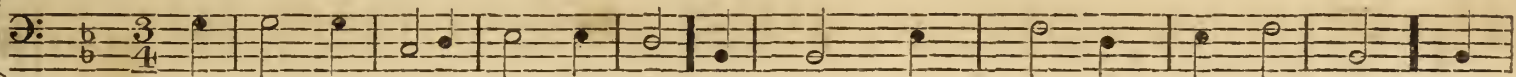
Largo.



Air.



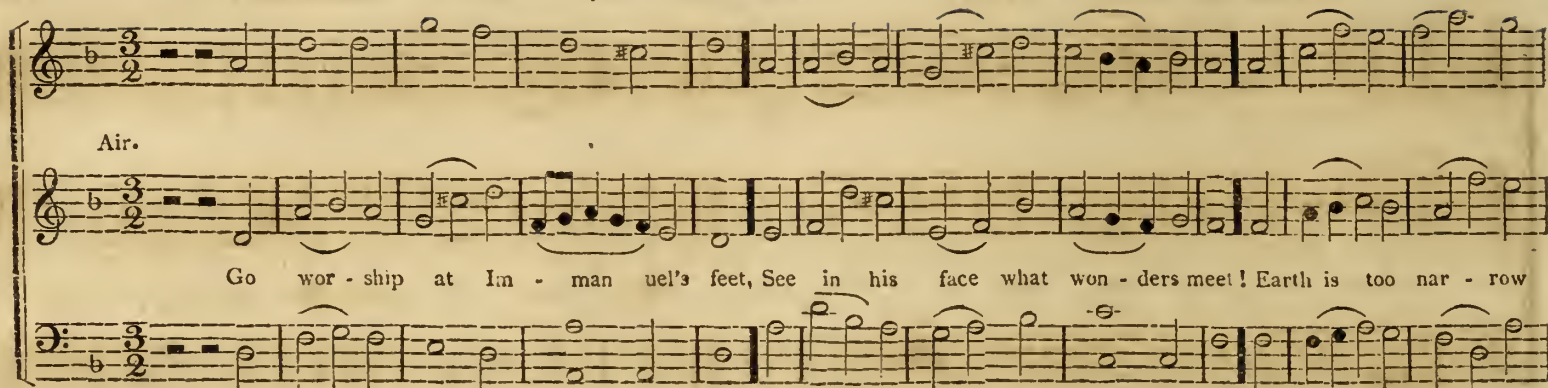
My God, per - mit me not to be A stran - ger to my - self and thee ; A-



mid a thou - - sand doubts I rove For - - get - - ful of my high - est love.

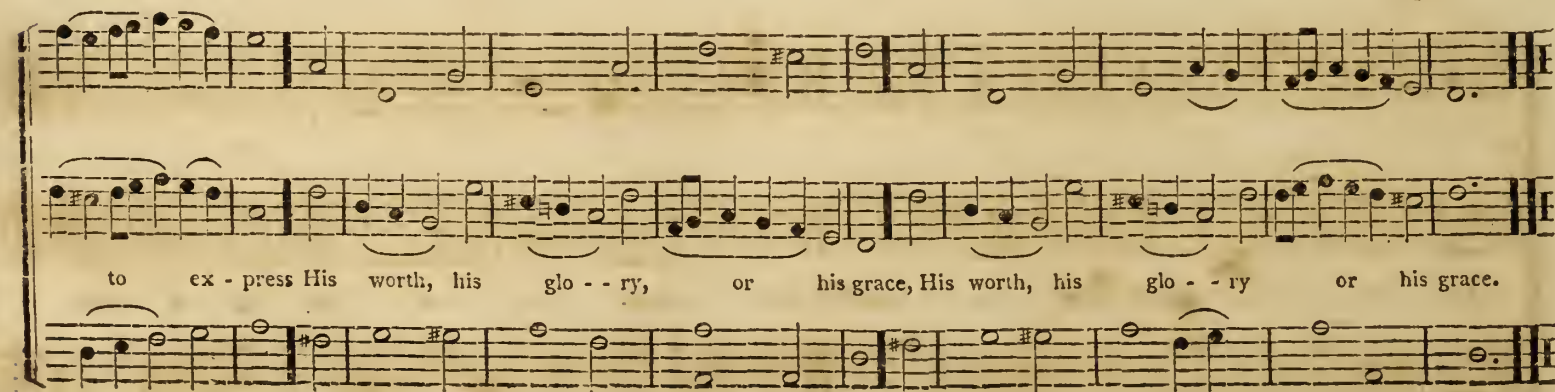


P

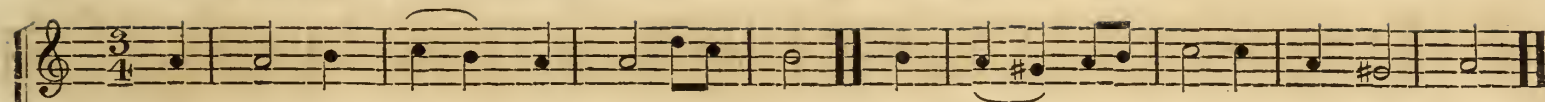


Air.

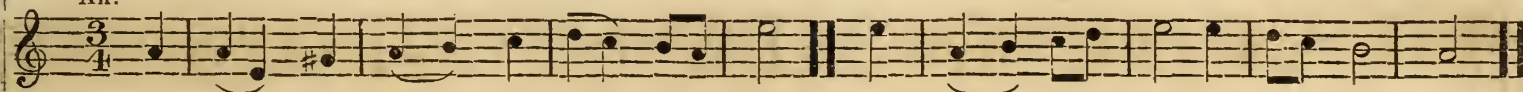
Go wor - ship at Im - man uel's feet, See in his face what won - ders meet! Earth is too nar - row



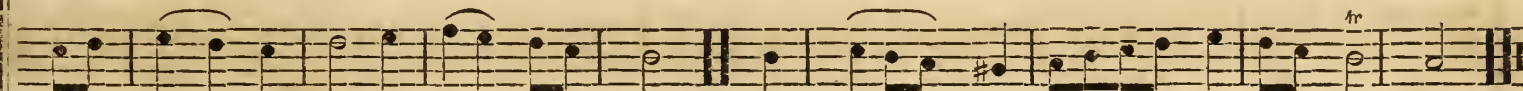
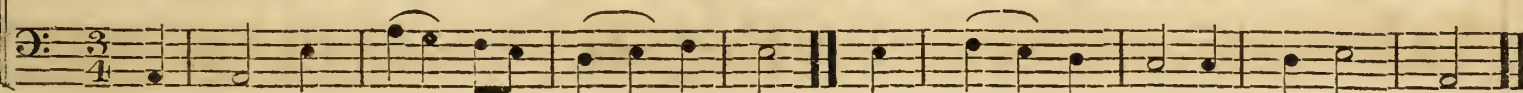
to ex - press His worth, his glo - - ry, or his grace, His worth, his glo - - ry or his grace.



Air.



Bless O my soul the liv - - ing God, Call home thy thoughts that rove a - broad;



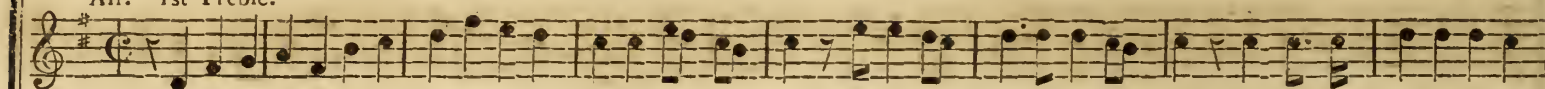
Let all the pow'rs with - in me join, In work and wor - - ship so di - vine.



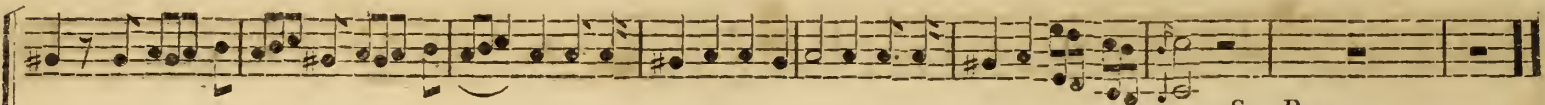
2d Treble.



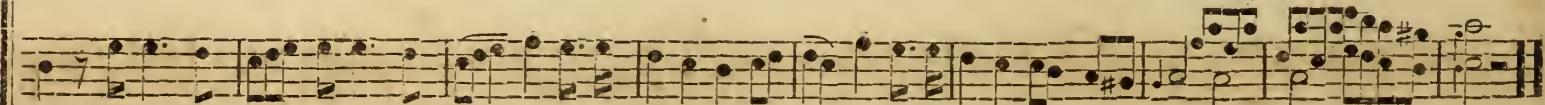
Air. 1st Treble.



Our Lord is ris'n from the dead, Our Jesus is gone up on high ; The pow'rs of hell are captive led, Dragg'd to the portals of the

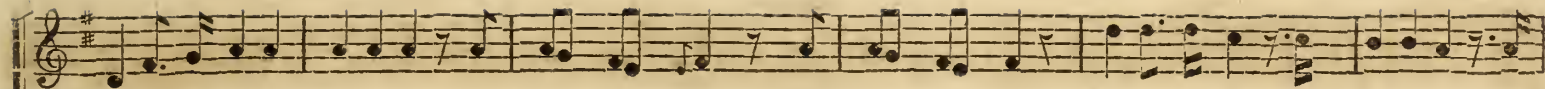


Sv. P.



sky, The pow'rs of hell are captive led, Dragg'd to the portals of the sky, Dragg'd to the portals of the sky

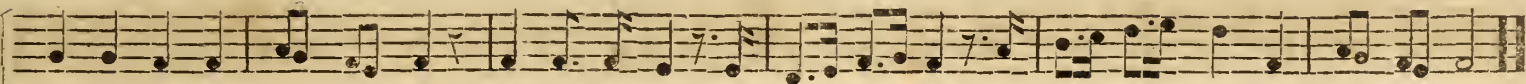




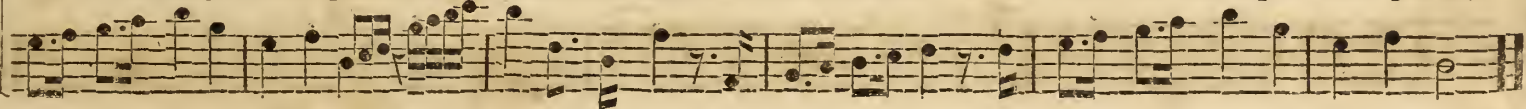
F.



There his triumphal chariot waits, And an - gels chaunt the sol - emn lay, Lift up your heads, ye heav'nly gates, Ye



ev - er - last - ing doors give way. Lift up your heads, ye heav'nly gates, Ye ev - er - last - ing doors give way



Sym. Pia.

1st Treble.

Loose all your bars of massy light, And wide un-

fold th'e - the - rial scene ; He claims these mansions as his right, Receive the king of glo - ry in. He claims these mansions

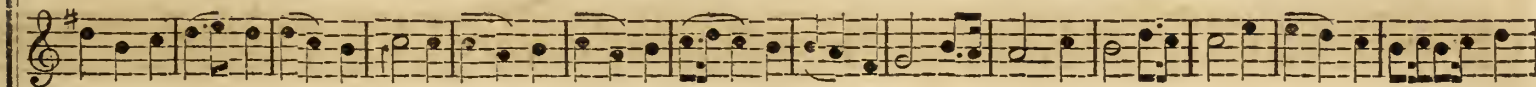
Sy. Pia.

as his right, Re - ceive the king of glory in, Receive the king of glory in.

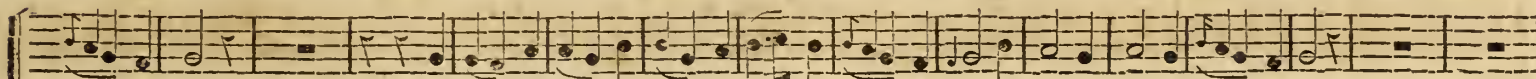
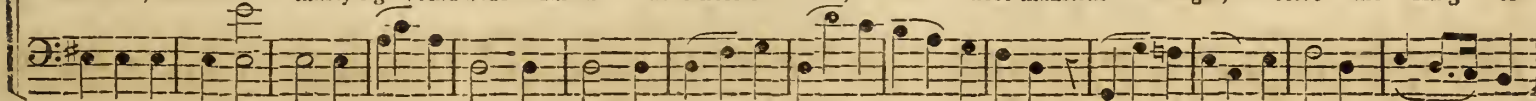
Verso Pia



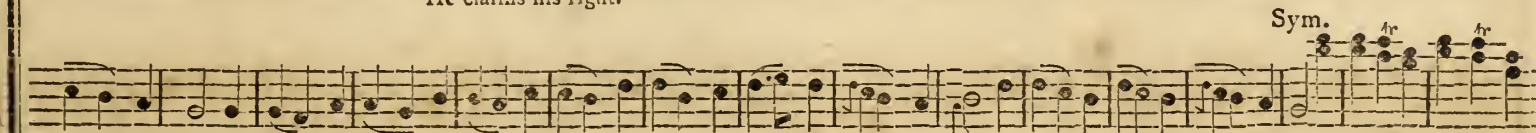
He claims his right.



Loose all your bars of massy light, And wide unfold th' etherial scene, He claims these mansions as his right, Receive the King of

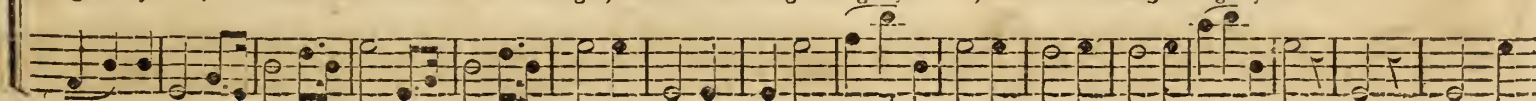


He claims his right.



Sym.

glo - ry in, He claims these mansions as his right, Receive the King of glory in, Receive the King of glory in.



Forte.

Who is the king of glory ? who ? who ? Who is the king of glory ? who ? The Lord that all his foes o'ercame, The world, sin,

death and hell o'erthrew, And Jesus is the conqu'ror's name, And Jesus is the conqu'ror's name, And Jesus is the conqu'ror's

For.

Sy. P.

Lo his triumphal chariot waits, And angels chaunt the solemn lay ; Lift up your heads, ye

heav'nly gates, ye ev - er - lasting doors give way. Lift up your heads, ye heav'nly gates, Ye everlasting doors give way.

Q

Who is the King of glory? who? who? who? Who is the King of glory? who? The Lord of glorious pow'r pos-

sest; The King of saints and an - gels too; God o - ver all, forev - er blest, God o - ver all, forev - er

blest, God o - ver all, for - ev - er blest, God o - ver all, for - ev - er blest, forev - er blest.

LOW DUTCH. Ps. 37. 3d part. C.M.

E. Blancks.

My God, the steps of pious men Are order'd by thy will? Though they should fall they rise again, Thy hand supports them still.

Air. Sweet is the work, my God, my King, To praise thy name, give thanks and sing, To shew thy love by morning light, And talk of all thy truth at night.

Pia.

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

Largo.

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves.

The Lord sup - - plies his peo - - ple's need, Je - - ho - - vah is his name; In pas - tures

The second system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves.

fresh he makes them feed, Be - side the liv - - ing stream, Be - side the liv - - ing stream.

Air.

WORSHIP OR EVENING HYMN.

Ps. 51st 1st part.

L.M.

J. Clark.

Alto.

Tenor.

Shew pity, Lord, O Lord, for - give, Let a re - penting rebel live ; Are not thy mercies large and free ; May not a sinner trust in thee ?

CROWLE. Ps. 1. C.M.

Dr. Green.

Air. Blest is the man who shuns the place, Where sinners love to meet ; Who fears to tread their wicked ways, And hates the scoffer's seat

Awake our souls, a - way our fears, Let ev'ry trembling thought be gone, A - wake, and run the

Instrumental Bass. A - wake and

heav'nly race, And put a cheerful cour - age on, And put a cheer - ful cour - age on.

run the heav'n - ly race, And put a cheerful, &c.

A SONG. From Handel's Oratorio of Saul.

Recitative.

Already see the daughters of the land, In joyful dance, with instruments of music, Come to congratulate the victory.

Air.

Welcome, welcome, mighty king ; Welcome, all who conquest bring ; Welcome, David, war-like boy,

Pia.

For.

Author of our present joy. Saul, who hast thy thousands slain, Welcome to thy friends again; Da - vid his ten

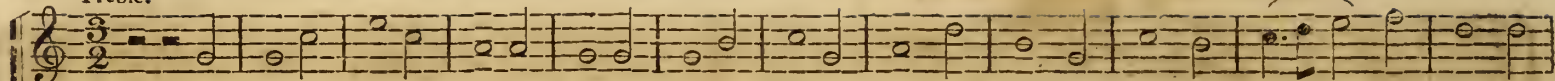
Slow.

Ten thousand praises are his due.

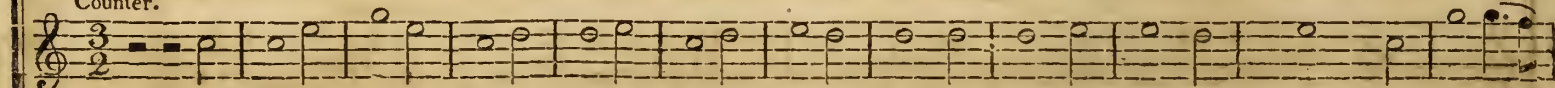
thousand slew, Ten thousand praises are his due, Ten thousand praises are his due.

R Ten thousand praises are his due.

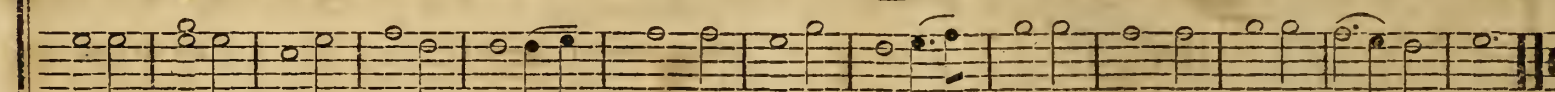
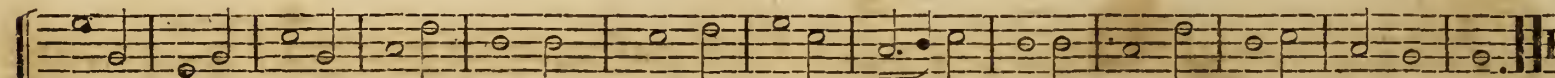
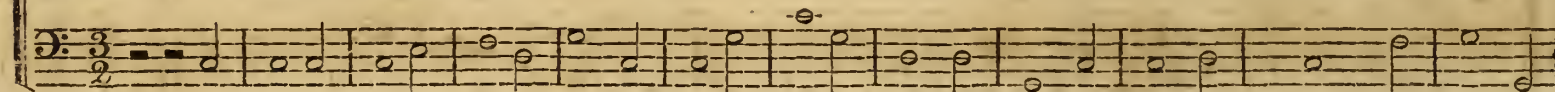
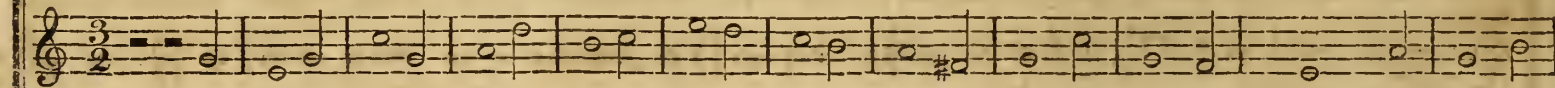
Treble.



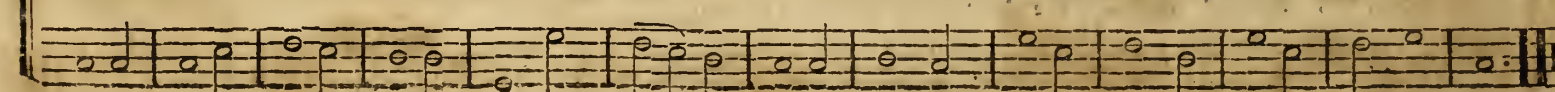
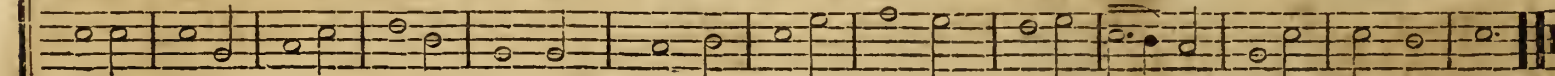
Counter.



I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall em - - ploy my nobler



Pow'rs, My days of praise shall ne'er be past, While life, and thought, and be - ing last, Or im - mor - tali - ty en - dures.



First system of the musical score. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has one sharp (F#). The music is in common time (C.M.). The lyrics are written below the staves.

Come see the Won - - - ders of our God, How glorious are his ways ! In Mo - ses

Second system of the musical score. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has one sharp (F#). The music is in common time (C.M.). The lyrics are written below the staves.

hand he puts his rod, And cleaves the fright - ed seas, And cleaves the frighted seas.

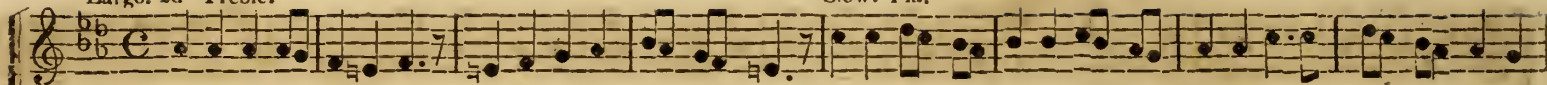
THE DYING CHRISTIAN.

A celebrated Ode, by Pope.

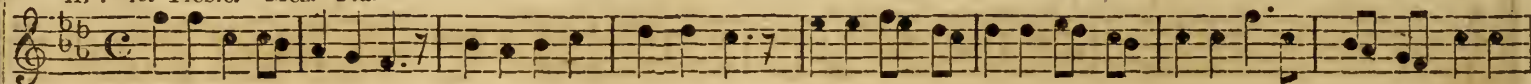
Rippon's Coll.

Largo. 2d Treble.

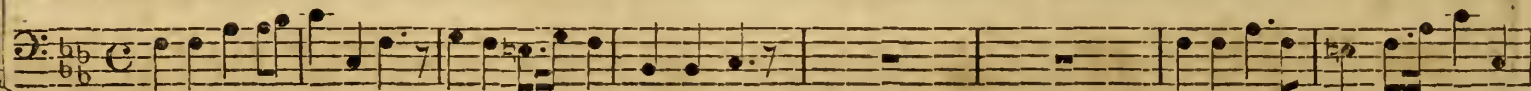
Slow. Pia.



Air. 1st Treble. Mez. Pia.

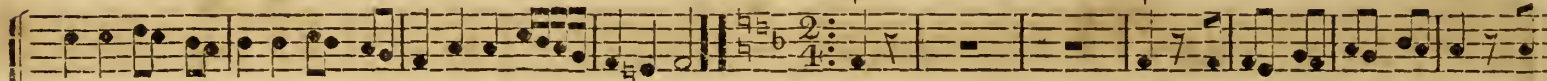


Vital spark of heav'nly flame, Quit, O quit this mortal frame, Trembling, hoping, ling'ring, fly - ing, O the pain, the bliss of dying,



Slow. Pia.

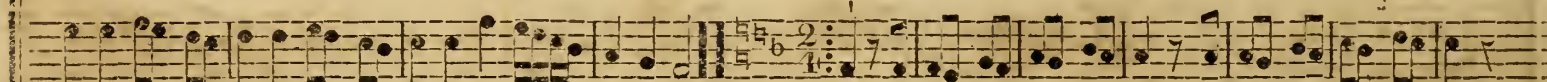
Affettuoso.



Hark !

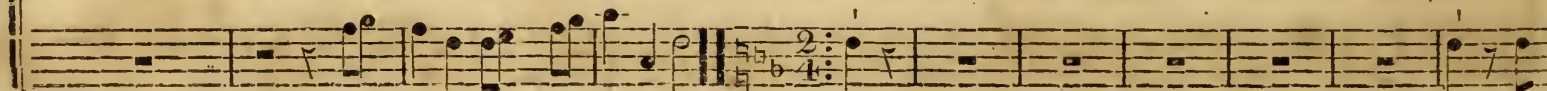
Hark ! they

they



Cease, fond nature, cease thy strife, And let me languish into life.

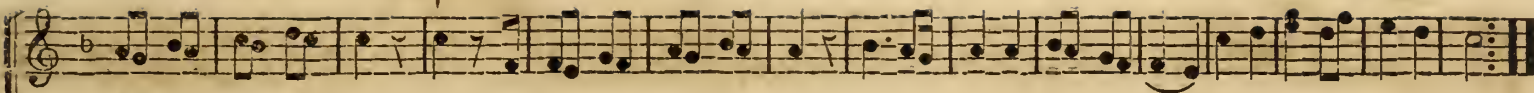
Hark ! they whisper, angels say, they whisper angels say,



Hark ! they

| For. | Pia. |
|------|------|
| 1870 | 1870 |
| 1871 | 1871 |
| 1872 | 1872 |
| 1873 | 1873 |
| 1874 | 1874 |
| 1875 | 1875 |
| 1876 | 1876 |
| 1877 | 1877 |
| 1878 | 1878 |
| 1879 | 1879 |
| 1880 | 1880 |
| 1881 | 1881 |
| 1882 | 1882 |
| 1883 | 1883 |
| 1884 | 1884 |
| 1885 | 1885 |
| 1886 | 1886 |
| 1887 | 1887 |
| 1888 | 1888 |
| 1889 | 1889 |
| 1890 | 1890 |
| 1891 | 1891 |
| 1892 | 1892 |
| 1893 | 1893 |
| 1894 | 1894 |
| 1895 | 1895 |
| 1896 | 1896 |
| 1897 | 1897 |
| 1898 | 1898 |
| 1899 | 1899 |
| 1900 | 1900 |
| 1901 | 1901 |
| 1902 | 1902 |
| 1903 | 1903 |
| 1904 | 1904 |
| 1905 | 1905 |
| 1906 | 1906 |
| 1907 | 1907 |
| 1908 | 1908 |
| 1909 | 1909 |
| 1910 | 1910 |
| 1911 | 1911 |
| 1912 | 1912 |
| 1913 | 1913 |
| 1914 | 1914 |
| 1915 | 1915 |
| 1916 | 1916 |
| 1917 | 1917 |
| 1918 | 1918 |
| 1919 | 1919 |
| 1920 | 1920 |
| 1921 | 1921 |
| 1922 | 1922 |
| 1923 | 1923 |
| 1924 | 1924 |
| 1925 | 1925 |
| 1926 | 1926 |
| 1927 | 1927 |
| 1928 | 1928 |
| 1929 | 1929 |
| 1930 | 1930 |
| 1931 | 1931 |
| 1932 | 1932 |
| 1933 | 1933 |
| 1934 | 1934 |
| 1935 | 1935 |
| 1936 | 1936 |
| 1937 | 1937 |
| 1938 | 1938 |
| 1939 | 1939 |
| 1940 | 1940 |
| 1941 | 1941 |
| 1942 | 1942 |
| 1943 | 1943 |
| 1944 | 1944 |
| 1945 | 1945 |
| 1946 | 1946 |
| 1947 | 1947 |
| 1948 | 1948 |
| 1949 | 1949 |
| 1950 | 1950 |
| 1951 | 1951 |
| 1952 | 1952 |
| 1953 | 1953 |
| 1954 | 1954 |
| 1955 | 1955 |
| 1956 | 1956 |
| 1957 | 1957 |
| 1958 | 1958 |
| 1959 | 1959 |
| 1960 | 1960 |
| 1961 | 1961 |
| 1962 | 1962 |
| 1963 | 1963 |
| 1964 | 1964 |
| 1965 | 1965 |
| 1966 | 1966 |
| 1967 | 1967 |
| 1968 | 1968 |
| 1969 | 1969 |
| 1970 | 1970 |
| 1971 | 1971 |
| 1972 | 1972 |
| 1973 | 1973 |
| 1974 | 1974 |
| 1975 | 1975 |
| 1976 | 1976 |
| 1977 | 1977 |
| 1978 | 1978 |
| 1979 | 1979 |
| 1980 | 1980 |
| 1981 | 1981 |
| 1982 | 1982 |
| 1983 | 1983 |
| 1984 | 1984 |
| 1985 | 1985 |
| 1986 | 1986 |
| 1987 | 1987 |
| 1988 | 1988 |
| 1989 | 1989 |
| 1990 | 1990 |
| 1991 | 1991 |
| 1992 | 1992 |
| 1993 | 1993 |
| 1994 | 1994 |
| 1995 | 1995 |
| 1996 | 1996 |
| 1997 | 1997 |
| 1998 | 1998 |
| 1999 | 1999 |
| 2000 | 2000 |
| 2001 | 2001 |
| 2002 | 2002 |
| 2003 | 2003 |
| 2004 | 2004 |
| 2005 | 2005 |
| 2006 | 2006 |
| 2007 | 2007 |
| 2008 | 2008 |
| 2009 | 2009 |
| 2010 | 2010 |
| 2011 | 2011 |
| 2012 | 2012 |
| 2013 | 2013 |
| 2014 | 2014 |
| 2015 | 2015 |
| 2016 | 2016 |
| 2017 | 2017 |
| 2018 | 2018 |
| 2019 | 2019 |
| 2020 | |

For.



whisper, angels say,



Hark ! Hark ! they whisper, angels say, Sister spirit, come a - way, Sister spirit, come a - way.

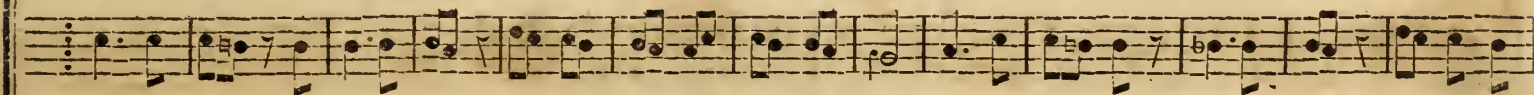
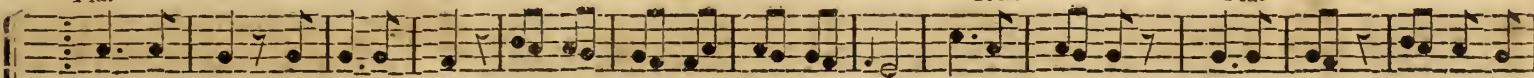


whisper, an - gels say,

Pia.

C1és.

Pia.



What is this absorbs me quite, steals my sen - ses, shuts my sight, Drowns my spir - it draws my breath, Tell me my



Cres.

For

Andante. Pia.

Cres.

soul, can this be death? Tell me, my soul, can this be death? The world re - cedes, it dis - appears, Heav'n

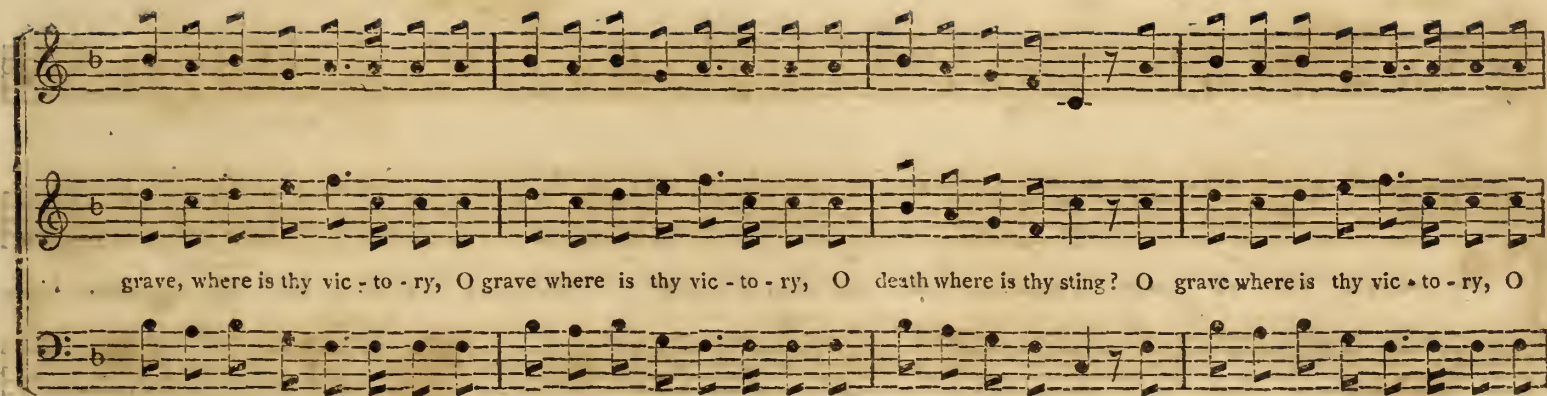
For.

Dim.

Cres.

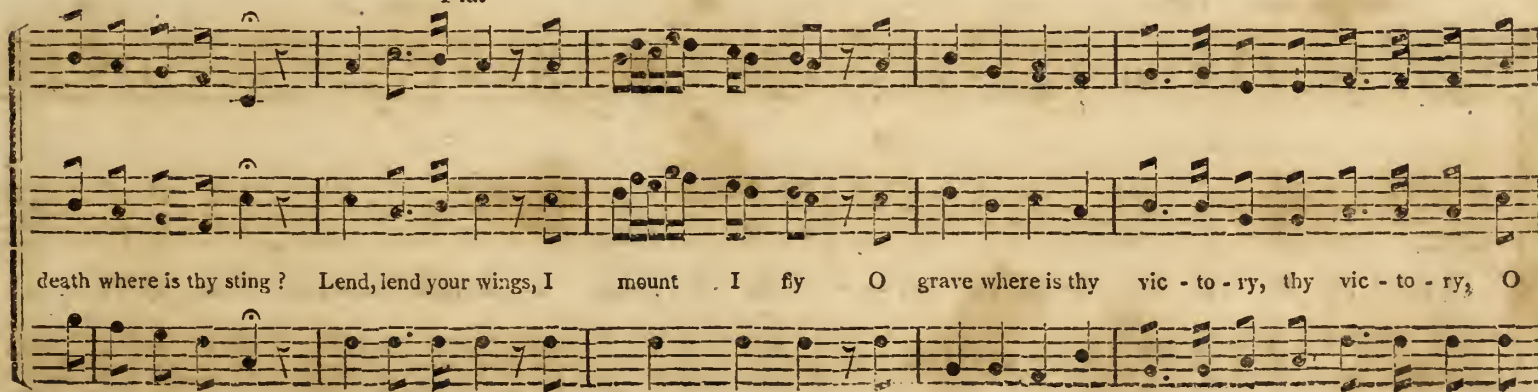
Vivace. For.

o - pens on my eyes, My ears with sounds se - - raph - ic ring. Lend, lend your wings, I mount, I fly, O

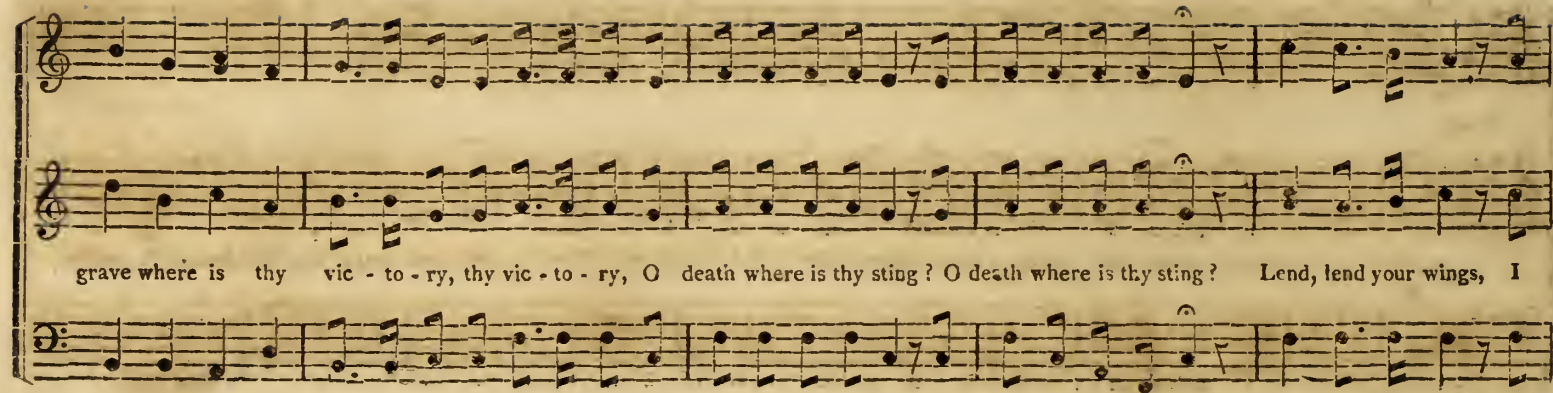


grave, where is thy vic - to - ry, O grave where is thy vic - to - ry, O death where is thy sting? O grave where is thy vic - to - ry, O

Pia.

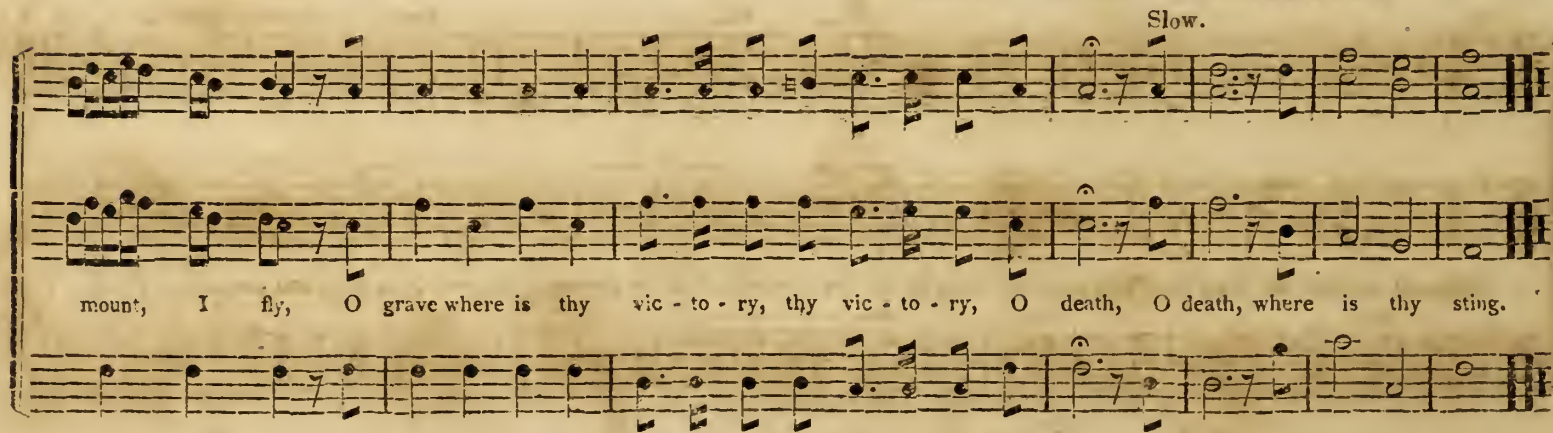


death where is thy sting? Lend, lend your wings, I mount I fly O grave where is thy vic - to - ry, thy vic - to - ry, O



grave where is thy vic - to - ry, thy vic - to - ry, O death where is thy sting? O death where is thy sting? Lend, lend your wings, I

Slow.



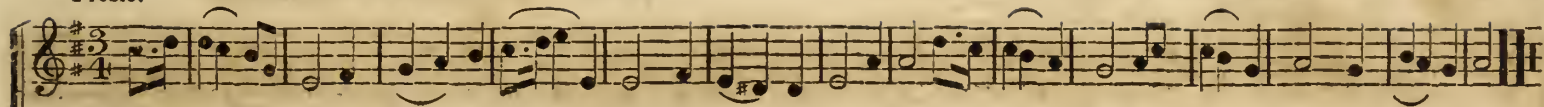
mount, I fly, O grave where is thy vic - to - ry, thy vic - to - ry, O death, O death, where is thy sting.

Treble.

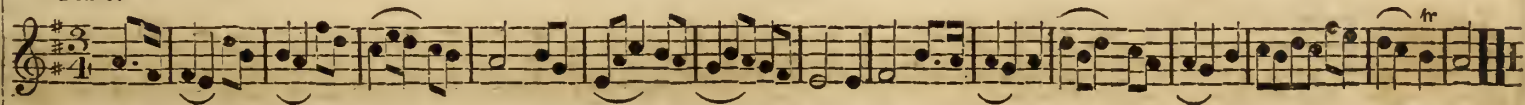
BRIGHTHELMSTONE. C.M.

B. Milgrove.

137



Tenor.

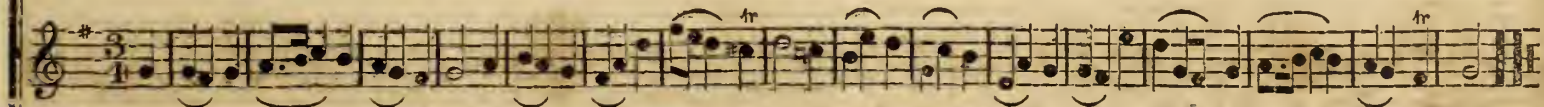
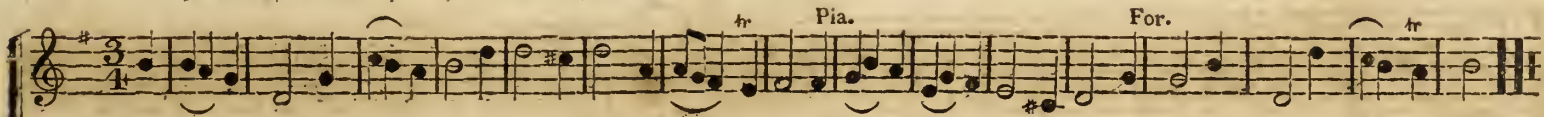


O that the sons of men would praise The goodness of the Lord ! And those that see thy wondrous ways, Thy wondrous love record.

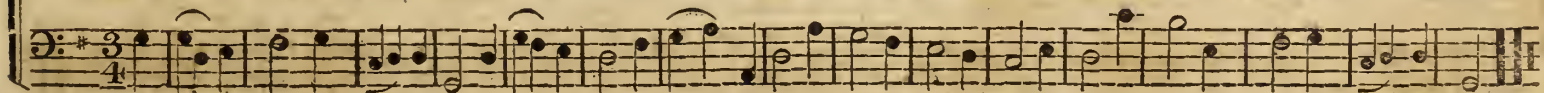


LITCHFIELD, Ps. 103. L.M.

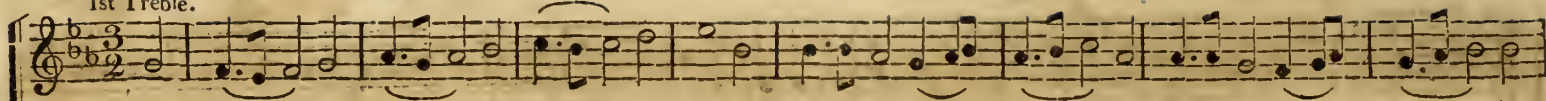
J. Darwell.



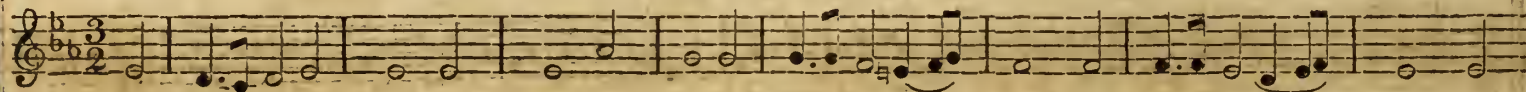
Bless, O my soul, the living God, Call home my thoughts that rove abroad, Let all the powers within me join In work and worship so divine.



1st Treble.



2d Treble.



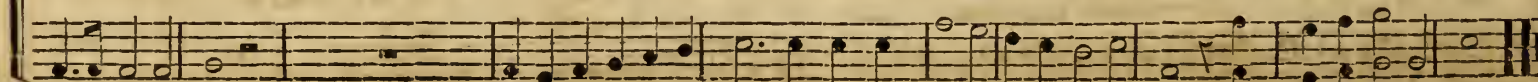
To thee O Lord my cries as - cend, O haste to my re - lief, O haste to my re - - lief O



O haste to my re - lief, O haste to my relief O



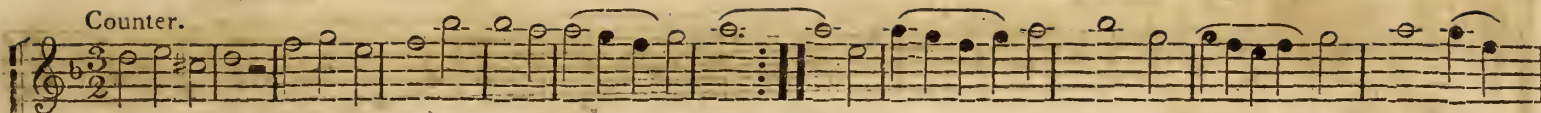
haste to my re - lief And with ac - cus - - tom'd pit - - - y hear The accents of my grief, The accents of my grief.



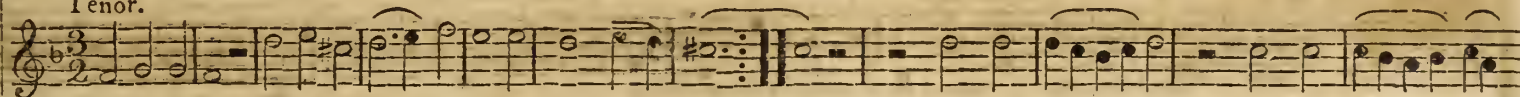
haste to my re - lief

And with ac - cus - tom'd pit - y

Counter.



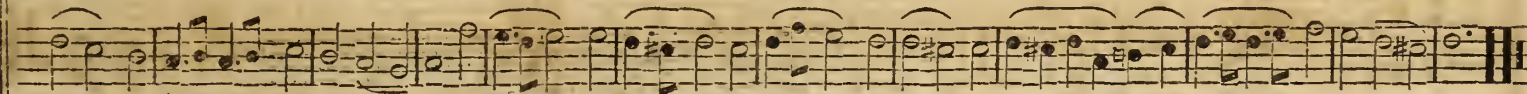
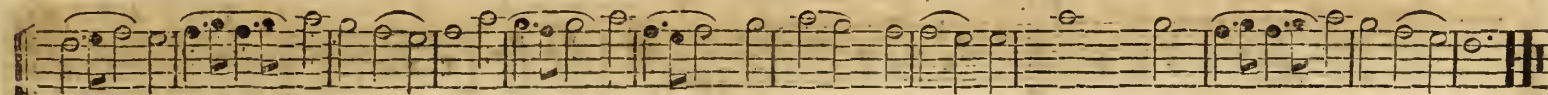
Tenor.



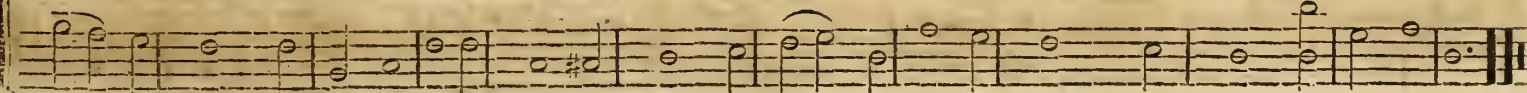
This tri - - bute dai - ly I will bring, And
Thee I'll extol my God and King, Thy endless praise pro - claim, claim, tribute dai - ly I will bring, And



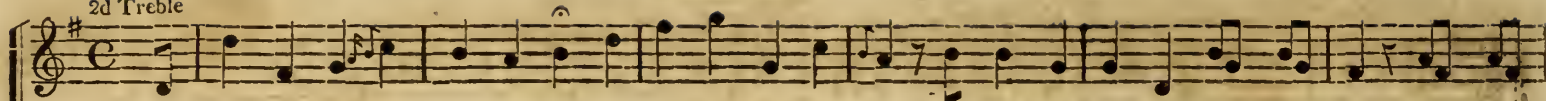
This tri - bute dai - ly I will bring, And



ev - er ev - - er bless thy name, This tribute dai - ly I will bring, And ev - - er ev - - er bless thy name.



2d Treble



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

1st Treble.

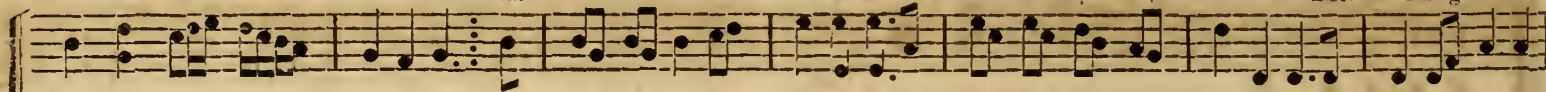


Come let us join our cheerful songs with angels round the throne ; Ten thousand, thousand are their tongues, are their



Pia.

For. Adagio.



tongues, But all their joys are one. Ten thousand thousand are their tongues, Ten thousand thousand are their tongues, But all their joys are



tongues, But all their joys are one. Ten thousand thousand are their tongues, Ten thousand thousand are their tongues, But all their joys are



A Tempo.
Pia.

Andante Maestoso.
Tutti.

A Tempo.
Pia.

For.

one, But all their joys are one Worthy the Lamb, Worthy the Lamb that dy'd they cry, To be exalted thus ;

one, But all their joys are one. Worthy the Lamb, Worthy the Lamb that dy'd they cry, To be exalted thus ;

Pia. Andante.

Org. Solo.

Org. Solo.

Worthy the Lamb, our lips reply, For he was slain, was slain for us, was slain for us.

Worthy the Lamb, our lips reply, For he was slain, was slain for us, was slain for us.

Andante.

Jesus is worthy to re - ceive Honour and pow'r, pow'r divine; and more than we can

Jesus is worthy to re - ceive Honour and pow'r, pow'r divide; And blessings more than we can

Pia. For. Pia.

give, Be Lord for - - ev - - er, for - - ev - - er thine, for - ev - er thine, for - ev - er thine, for - ev - er thine.

give, Be Lord for - - ev - - er, for - - ev - - er thine, for - ev - er thine, for - ev - er thine, for - - ev - - er thine.

Tutti. Moderato.

Pia.

For.

The whole cre - a - tion join in one, To bless the sacred name, To bless the sacred name, Of him that sits up-

Pia.

on the throne, And to adore the Lamb, adore the Lamb, And to a - dore the Lamb. The whole cre - a - tion

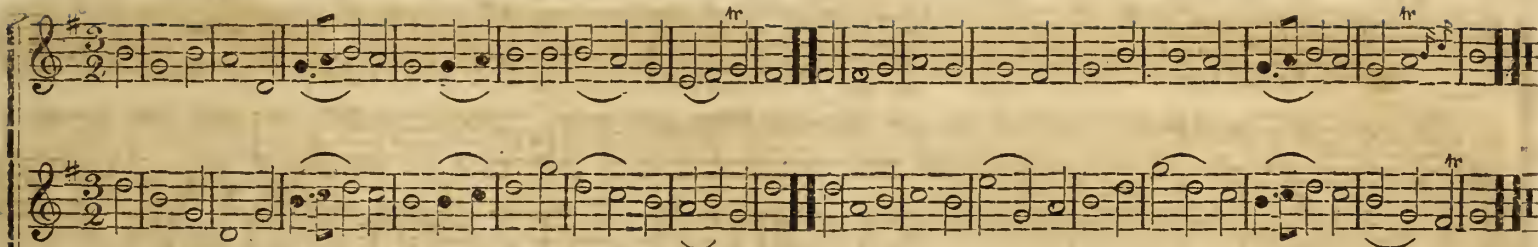
join in one, The whole cre - a - tion, join in one, To bless the sacred name, Of him that sits upon the throne,

join in one, The whole cre - a - tion join in one, To bless the sa - cred name Of him that sits upon the throne,

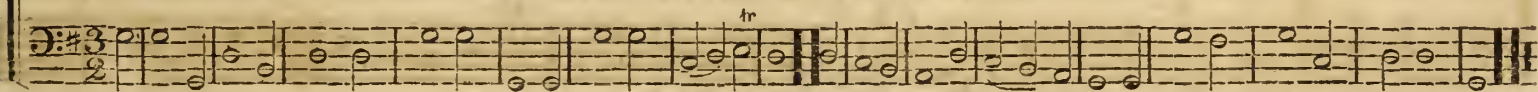
For.

And to a - dore the Lamb, Of him that sits up - on the throne, And to a - dore, a - dore the Lamb.

And to a - dore the Lamb, Of him that sits up - on the throne, And to a - dore, a - dore the Lamb.

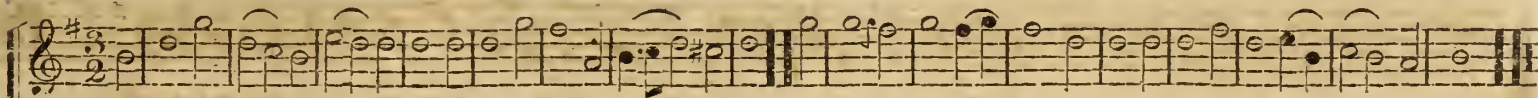


What equal honours shall we bring To thee, O Lord our God, the Lamb, When all the notes that angels sing, Are far infe - rior to thy name.

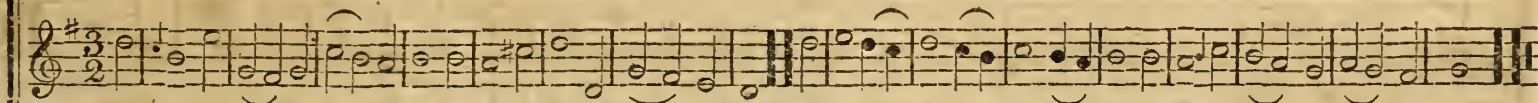


CAREY. Ps. 145. L.M.

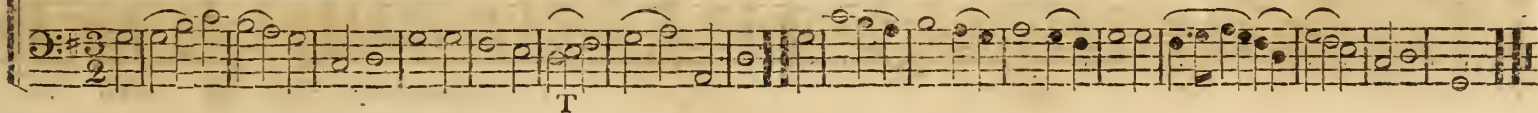
H. Carey.



Air. Moderato.



My God, my King, thy various praise shall fill the remnant of my days ; Thy grace employ my humble tongue, Till death and glory raise the song.



Tenor. He left the beau - - teous realms of light, Whilst heav'n bow'd down its aw - - ful head; Be - neath his

Tenor. Be - neath

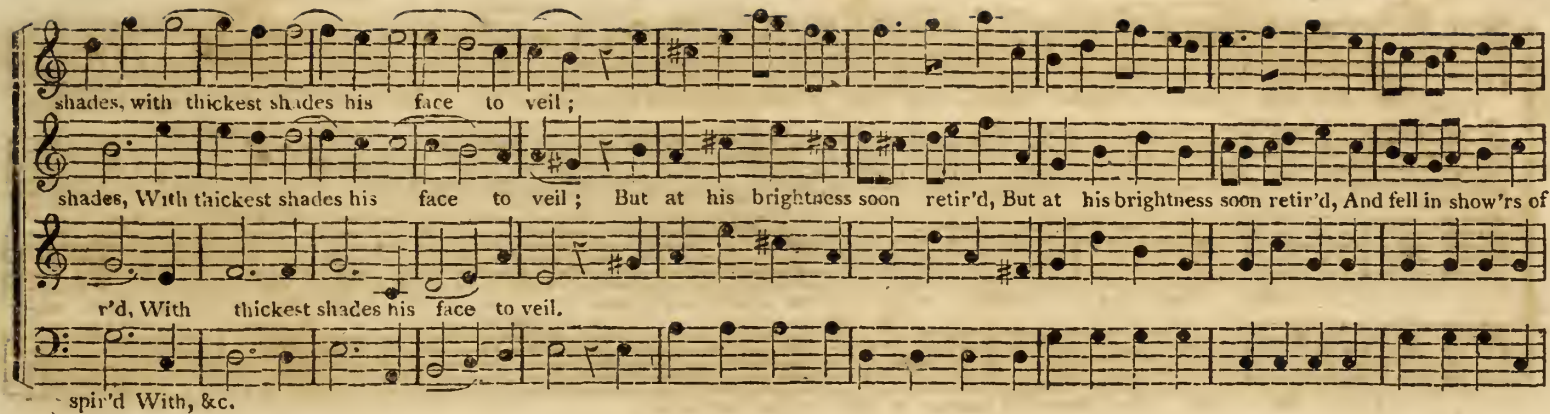
He left the realms of light, Whilst heav'n bow'd down its aw - ful head, Be - neath his feet sub -

He left the beautiful realms of light, Whilst heav'n, &c.

feet sub - stantial night was like a sa - ble carpet spread. Black, watry mists and clouds con - spir'd, with thick - est

stantial night, Was like a sable carpet spread. Black, watry mists and clouds con - - spi - -

Black, watry mists and clouds con -

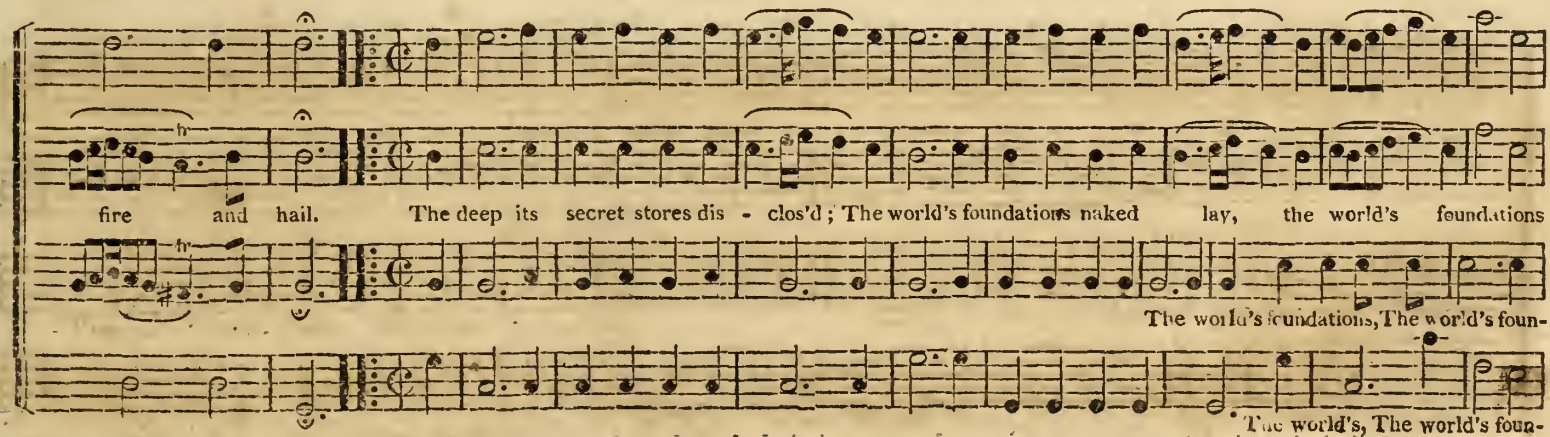


shades, with thickest shades his face to veil ;

shades, With thickest shades his face to veil ; But at his brightness soon retir'd, But at his brightness soon retir'd, And fell in show'rs of

r'd, With thickest shades his face to veil.

spir'd With, &c.



fire and hail. The deep its secret stores dis - clos'd ; The world's foundations naked lay, the world's foundations

The world's foundations, The world's foun-

The world's, The world's foun-

By his a - venging wrath ex - pos'd, expos'd.

naked, naked lay, By his a - venging wrath expos'd, By his a - venging wrath expos'd, Which fiercely dations naked lay.

Which ra - - -

rag'd that dreadful day, Which fiercely rag'd that dreadful dreadful day, That fiercely rag'd that dreadful day.

g'd Which ra - - - g'd, that dreadful day, &c.

Count. Tenor. Since I have plac'd my trust in God, A re-fuge al-ways nigh, Why should I like a tim'-rous

Tenor. Since I have plac'd my trust my trust in God, A refuge always nigh, Why should I like a tim'-rous

bird, like a tim'-rous bird, like a tim'-rous bird, To distant mountains

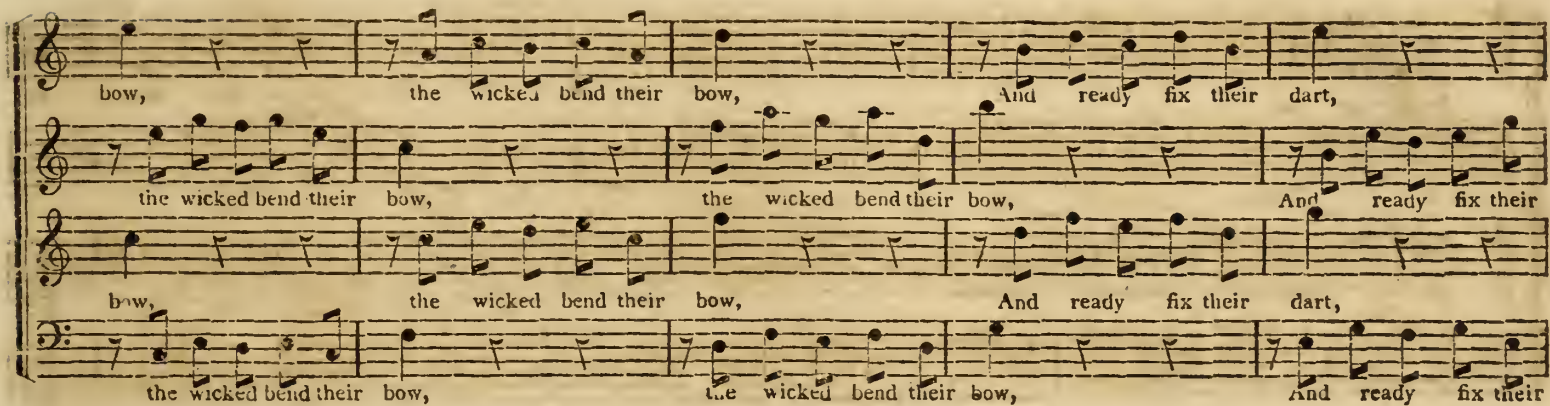
bird, like a tim' - - rous bird, To dis - tant mountains fly, To distant mountains

bird, like a tim' - - rous bird, like a bird, like a tim'-rous bird, To distant mountains

bird, To distant mountains fly, - - - To distant mountains fly, should I like a tim'-rous bird, To distant mountains

dis - - - tant mountains fly. Behold, Be-
 fly, To distant mountains fly, To distant mountains fly, To distant mountains fly.

hold, Behold, Behold, The wicked bend their bow, The wicked bend their
 Behold, Re - hold, the wicked bend their bow, the wicked bend their bow,
 hold, Behold, Re - hold the wicked bend their bow, the wicked bend their
 hold, Behold, the wicked bend their bow, the wicked bend their bow,



bow, the wicked bend their bow, And ready fix their dart,
 the wicked bend their bow, the wicked bend their bow, And ready fix their
 bow, the wicked bend their bow, And ready fix their dart,
 the wicked bend their bow, the wicked bend their bow, And ready fix their



And ready fix their dart, And ready fix their dart, Lurking in ambush Lurking in
 dart, ready fix their dart, And ready fix their dart, Lurking in am - - - - - bush
 And ready fix and ready fix their dart, Lurking in am - - - - -
 dart, fix their dart, And ready fix their dart, Lurking in am - - - - -



am - - - bush to des - - troy the man of upright heart, The man of upright heart.
 in am - - bush to des - troy The man of upright heart, The man of upright heart.
 bush, in ambush to destroy, The man of upright heart, The man of upright heart.
 bush, Lurking in ambush to des - troy, The man, &c.

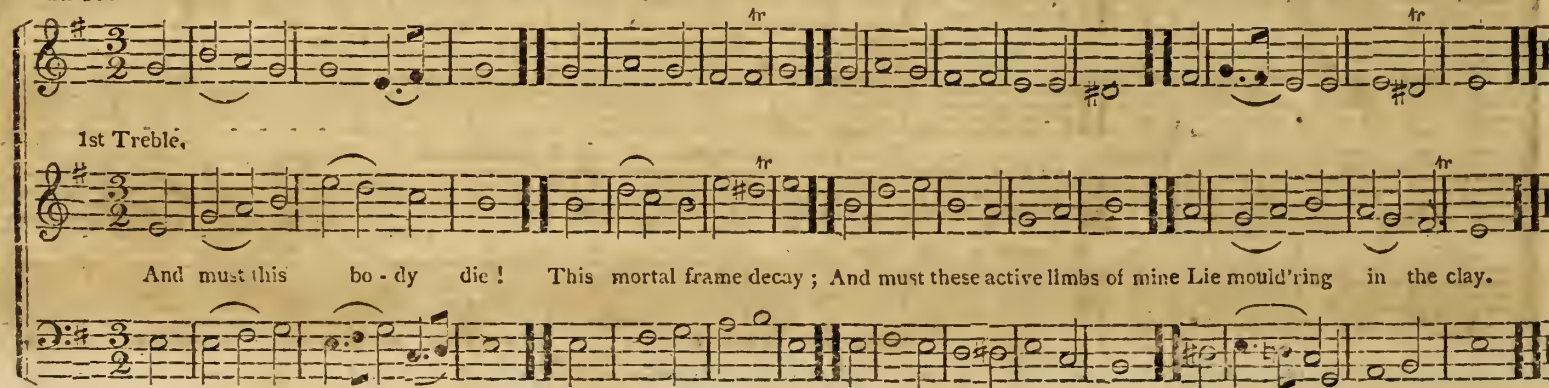
2d Treble.

BARTON.

Hy. 236. Dwight's Coll.

S.M.

B. Cuzens.



And must this bo - dy die ! This mortal frame decay ; And must these active limbs of mine Lie mould'ring in the clay.

O praise the Lord in that blest place, From whence his goodness

O praise the Lord in that blest place, From whence his goodness

O praise the Lord in that blest place, From whence his goodness

O praise the Lord in that blest place, From whence his goodness

Praise him in heav'n, Praise him in heav'n

largely flows, largely flows. Praise him in heav'n, Praise him in heav'n, Praise him in

Praise him in heav'n, Praise him in heav'n, Praise him in heav'n,

Praise him in heav'n, Praise him in heav'n, Praise him in

Praise him in heav'n, Praise him in heav'n, where he his face Unveil'd in perfect glo - ry shows, Praise him
 heav'n, Praise him in heav'n,
 Praise him in heav'n, Praise him in heav'n, where he his face Unveil'd in perfect glo - ry shows, Praise him
 heav'n, Praise him in heav'n,

for his mighty acts, Which he in our behalf hath done. Which he in our behalf hath
 Praise him for his mighty acts,
 for his mighty acts, Which he in our behalf hath done, Praise him for his mighty acts, Which he in our behalf hath
 Which he in— Which he in—

done, His kindness this return exacts, With which our praise shall equal run, With which our praise shall e - qual run

run

our praise shall e - - qual run.

run

our praise shall e - - qual run.


run

our praise—

Treble or Tenor.

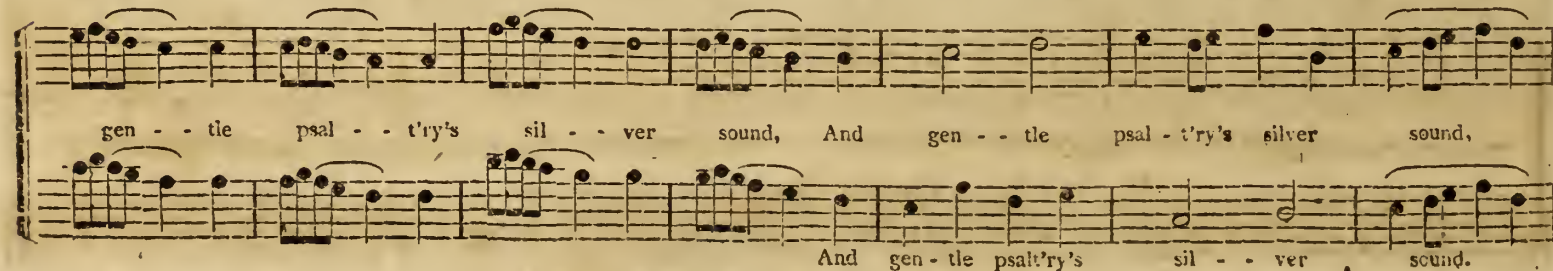


Let the shrill trumpet's warlike voice, Let the shrill trumpet's warlike voice, Make the rocks and hills his praise rebound, Make the



rocks and hills his praise rebound; Praise him with harp's melo - - di - - - - ous noise, me - - lo - dious noise, And

Praise him with harp's me - lodious noise, with harp's me - lodious noise.



gen - - tie psal - - t'ry's sil - - ver sound, And gen - - tie psal - t'ry's silver sound,

And gen - tie psalt'ry's sil - - ver sound.

Pia.

silver sound, And gen - tle psal - t'ry's sil - ver sound, And gen - tle psalt'ry's silver sound, silver sound.

And gentle psalt'ry's sil - ver

1st Treble.

Let virgin troops soft timbrels bring, And some with graceful motion dance ; Let instruments of various strings, With organs join'd, his praise ad-

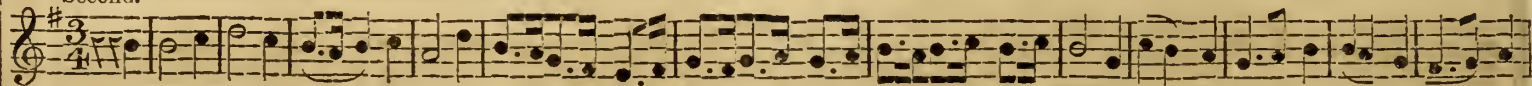
2d Treble.

vance. Let virgin troops soft timbrels bring, And some with graceful measure dance ; Let instruments of various strings, With organs join'd, his praise advance.

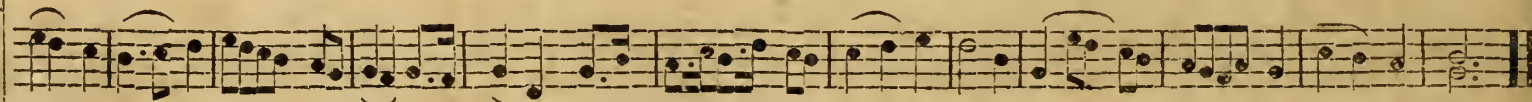
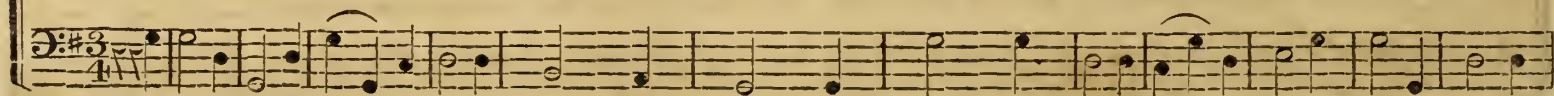
End with the first part, "O praise the Lord in that blest place."



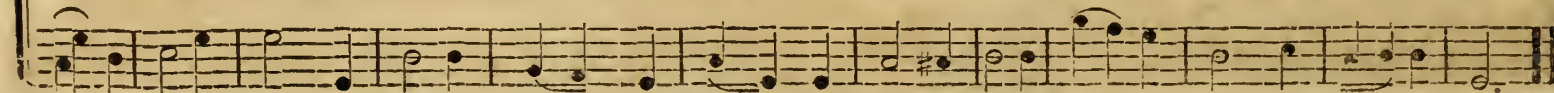
Second.



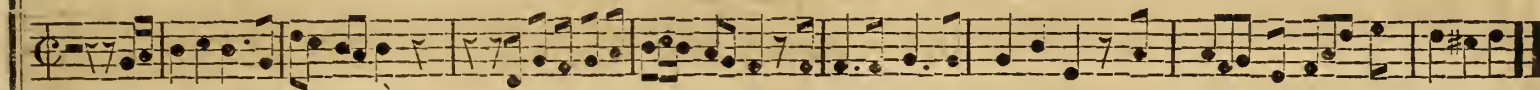
Loud hallelujahs to the Lord, From dis - tant worlds where crea - tures dwell, Let heav'n begin the solemn word, And



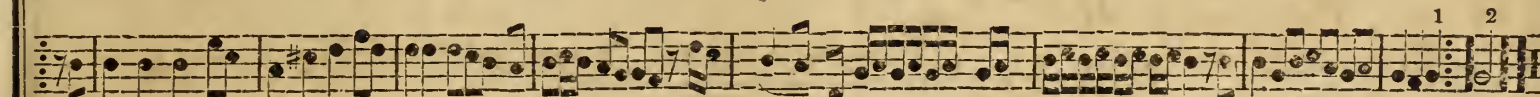
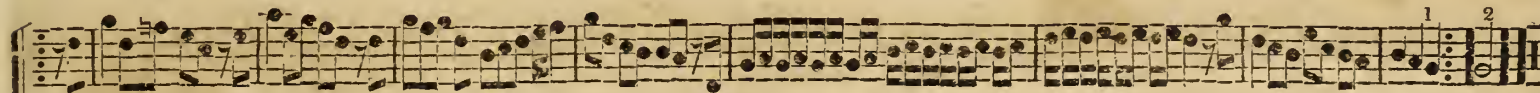
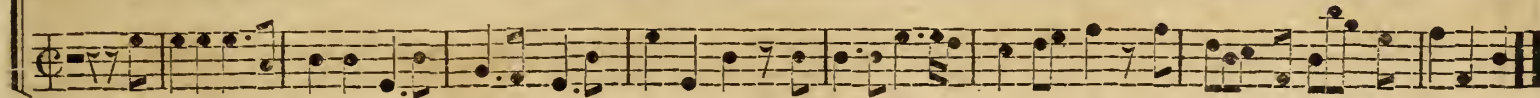
sound it dread - ful down to hell, Let heav'n be - gin the solemn word, And sound it dread - ful down to hell.



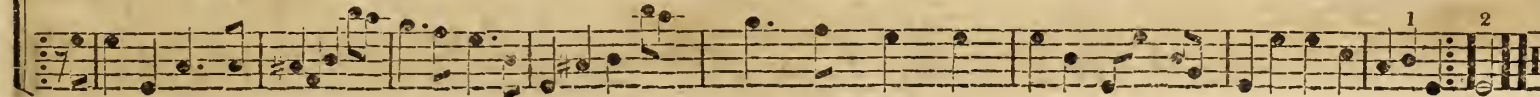
Con Spirito.



The Lord how absolute he reigns, Let ev'ry angel bend the knee, Sing of his love in heav'nly strains, And speak how fierce his ter - rors be -



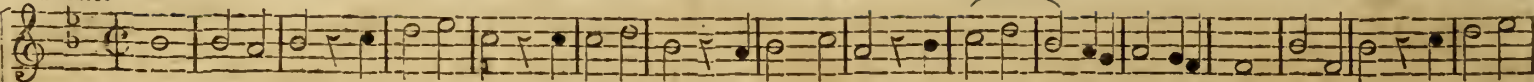
High on a throne his glories dwell, An awful throne of shining bliss, Fly thro' the world O sun and tell, How dark thy beams compar'd to his.



ANTHEM, From Ps. 66 and 134, with a chorus.

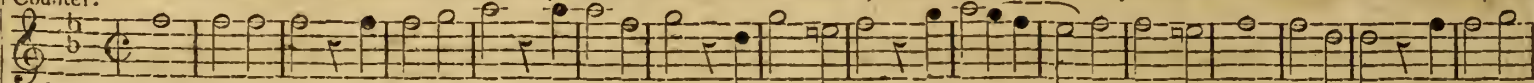
G. F. Handel.

Treble.

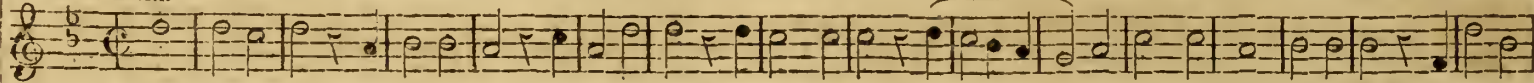


Counter.

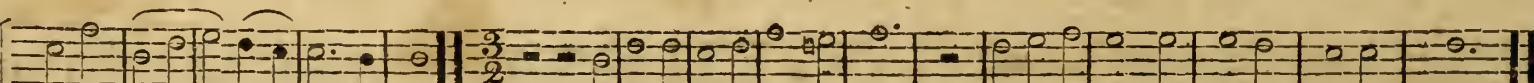
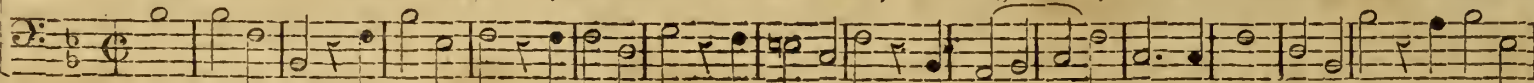
O praise the Lord with one consent, O praise the Lord with one consent, And mag - ni - fy his name. Praise the Lord with one con-



Tenor. Brisk.

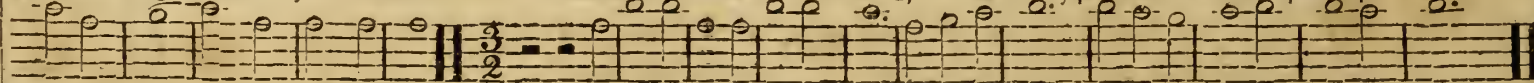


O praise the Lord with one consent. O praise the Lord with one consent, And mag - ni - fy his name. Praise the Lord with one con-

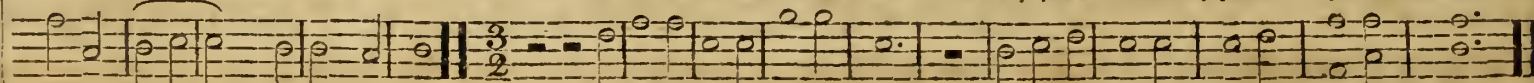


sent, and mag - ni - fy his name.

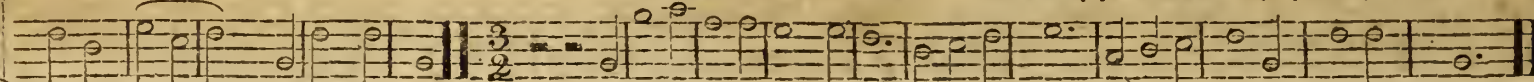
Let all the servants of the Lord, His worthy praise his worthy praise pro - claim.



Let all the servants of the Lord His worthy praise his worthy praise pro - claim.



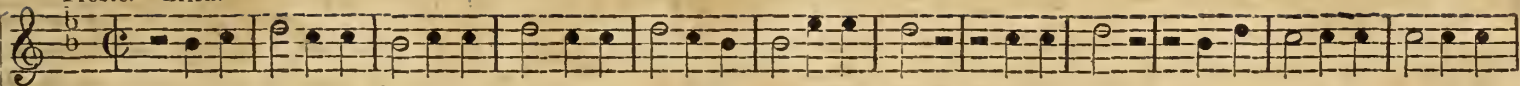
Let all the servants of the Lord His worthy praise his worthy praise proclaim.



Let all the servants of the Lord, His worthy praise, His worthy worthy praise proclaim.

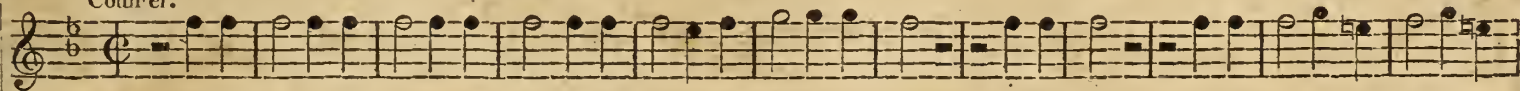
CHORUS. With two Tenors.

Treble. Brisk.



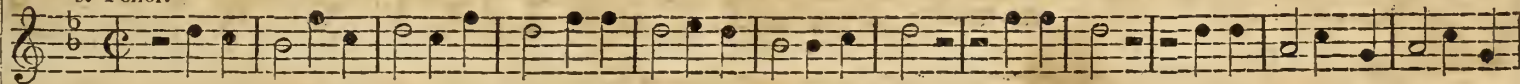
O be joyful in God all ye lands, O be joyful in God, all ye lands, all ye lands O be joyful in God, all ye

Counter.



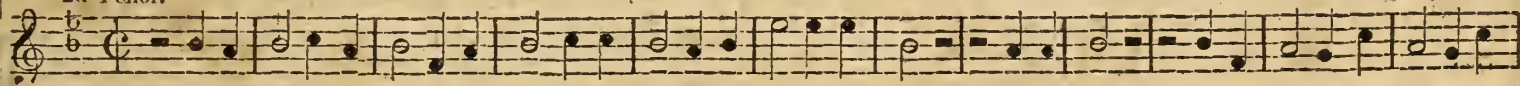
O be joyful in God, all ye lands, O be joyful in God, all ye lands, all ye lands, O be joyful in God, all ye

1st Tenor.

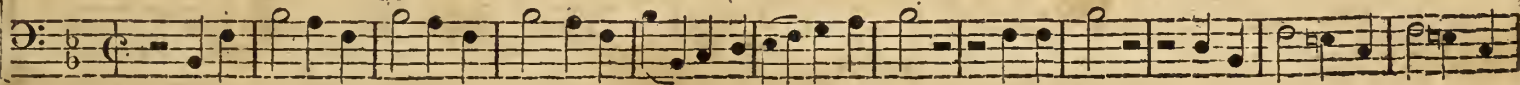


O be joyful in God, all ye lands, O be joyful in God, all ye lands, all ye lands, O be joyful in God, all ye

2d Tenor.

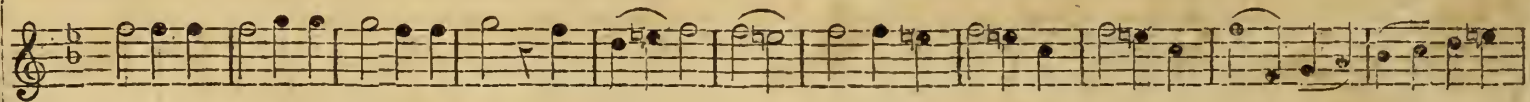


O be joyful in God, all ye lands, O be joyful in God, all ye lands, all ye lands, O be joyful in God, all ye





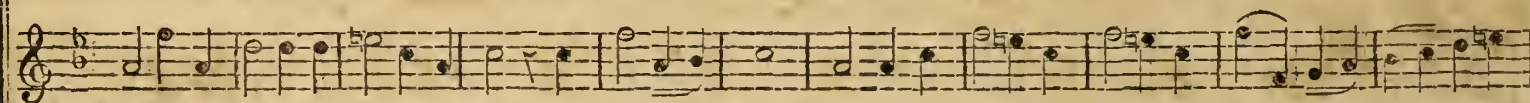
lands, O be joyful in God, all ye lands, Make his praise glo - rious, O be joyful in God, all ye lands, in God, all ye



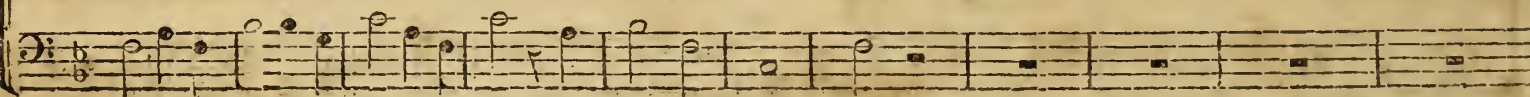
lands, O be joyful in God, all ye lands, Make his praise glo - rious, O be joyful in God, all ye Lands, in God, all ye

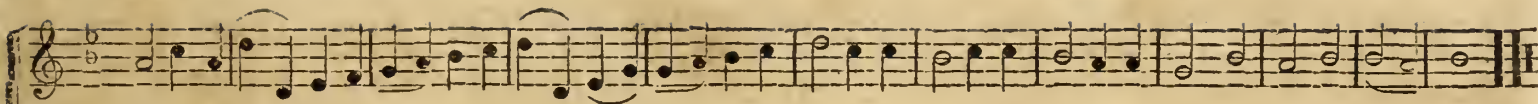


lands, O be joyful in God, all ye lands, Make his praise glo - rious, O be joyful in God, all ye lands, in God, all ye

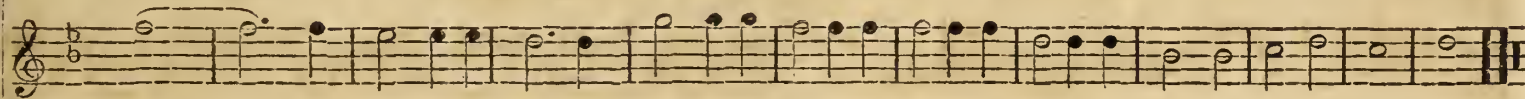


lands, O be joyful in God, all ye lands, Make his praise glo - rious, O be joyful in God, all ye lands, in God, all ye

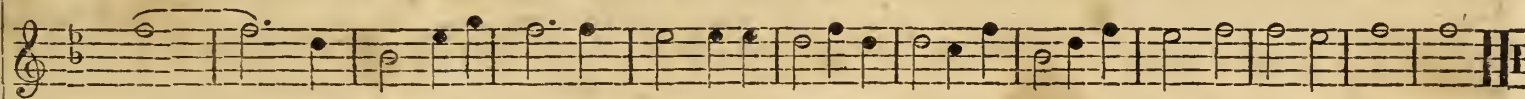




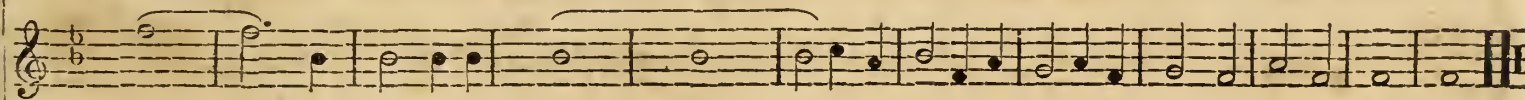
lands, O be joyful in God all ye lands, in God, all ye lands, O be joyful in God, all ye lands, Make his praise glo - rious.



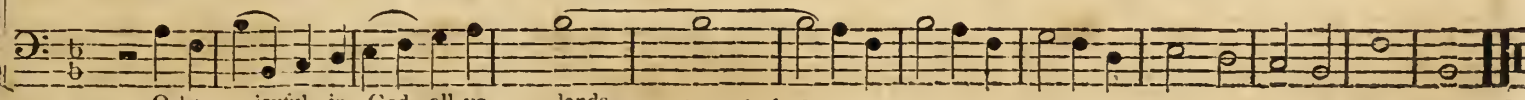
lands, - - in God, all ye lands, in God, all ye lands, O be joyful in God, all ye lands, Make his praise glo - rious.



lands, - - in God, all ye lands, in God, all ye lands, O be joyful in God, all ye lands, Make his praise glo - rious.

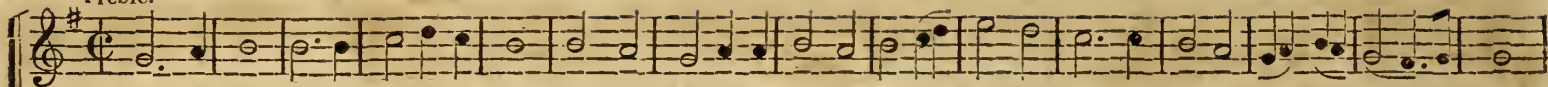


lands, - - in God all ye lands, O be joyful in God all ye lands, Make his praise glo - rious,



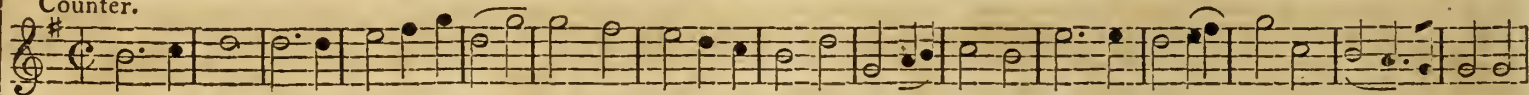
O be joyful in God, all ye lands

Treble.

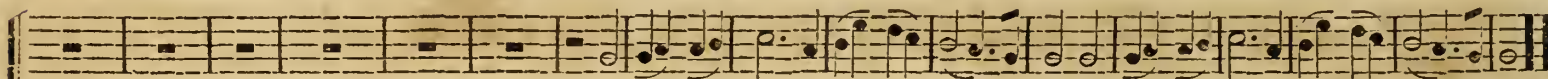
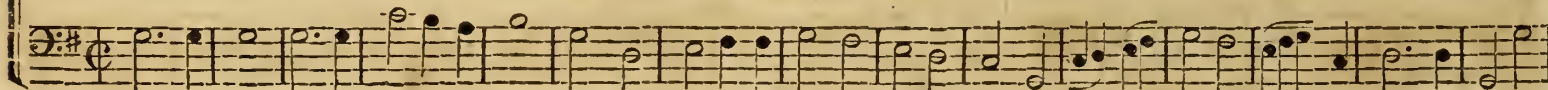


Praise the Lord, Praise the Lord O my soul, Praise the Lord O my soul ; O Lord my God, thou art become exceeding glo - ri - ous.

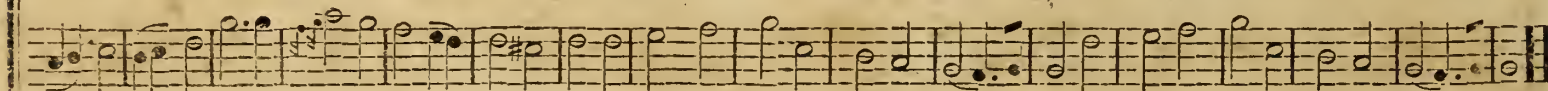
Counter.



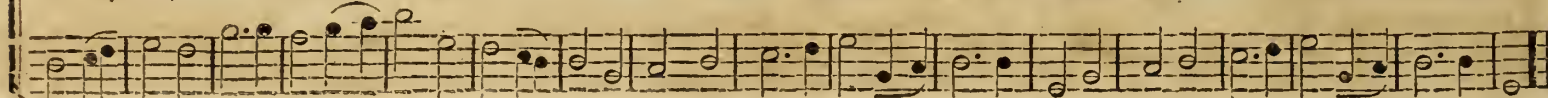
Praise the Lord, Praise the Lord O my soul, Praise the Lord O my soul ; O Lord, my God, thou art become exceeding glo - ri - ous. O



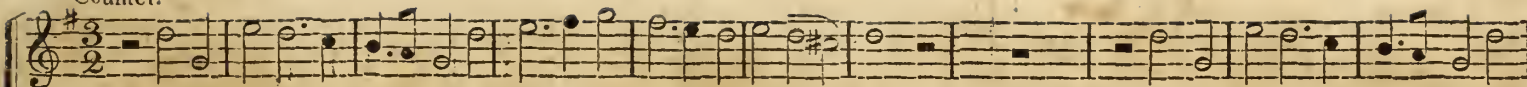
Thou art become exceeding glo - ri - ous, Thou art become exceeding glo - ri - ous.



Lord my God, Thou art become exceeding glorious, Thou art become exceeding glo - ri - ous, Thou art become exceeding glo - ri - ous.



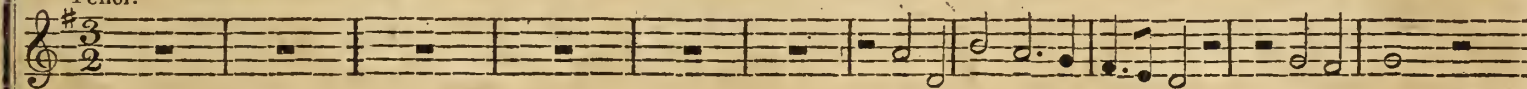
Counter.



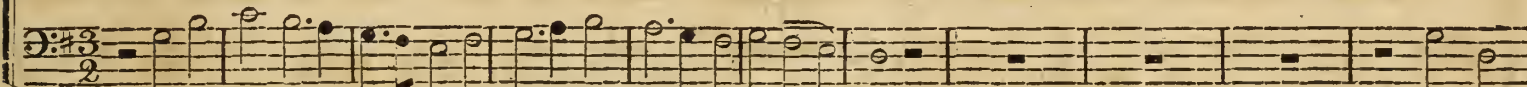
Thou art clothed with majesty, art clothed with majesty and hon - our.

Thou art clothed with majesty, art

Tenor.

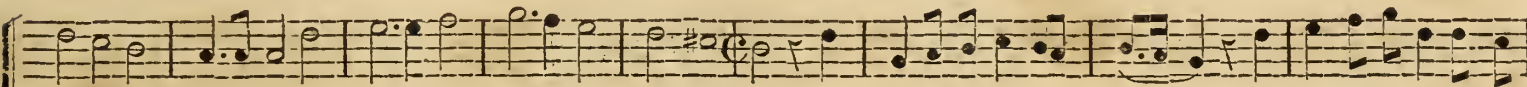


Thou art clothed with majesty, and honour,

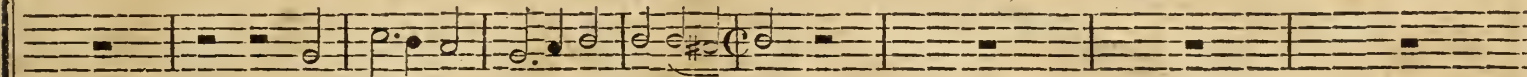


Thou art clothed with majesty, art clothed with majesty and honour.

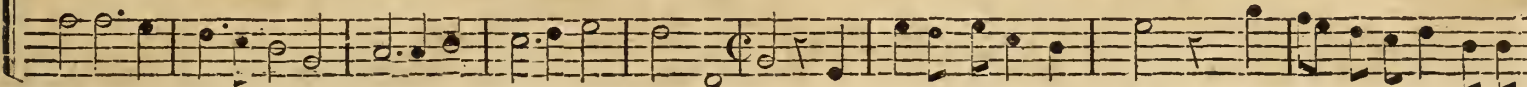
Thou art



cloathed with majesty, art clothed with majesty and honour. Thou deckest thyself with light, with light as it were with a

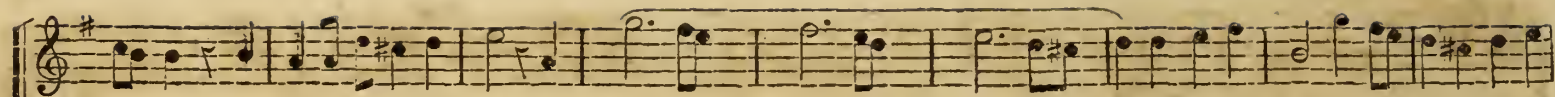


art clothed with majesty and hon - our.

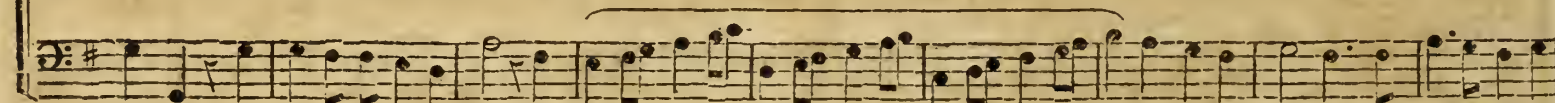
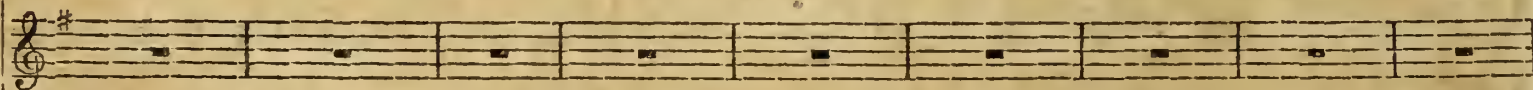


cloathed with majesty,

Thou deckest thyself with light, with light as it were with



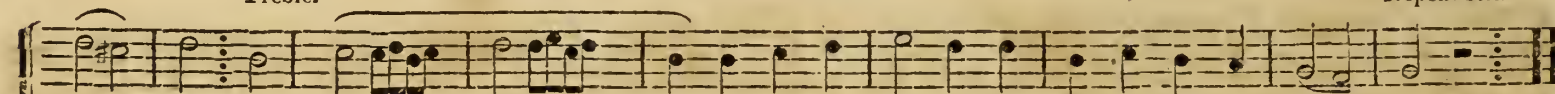
garment. Thou deckest thyself with light, and spread - - - - - est out the heav'ns like a curtain, like a



garment. Thou deckest thyself with light, and spread - - - - - est out the heav'ns like a curtain, like a

Treble.

Repeat soft.

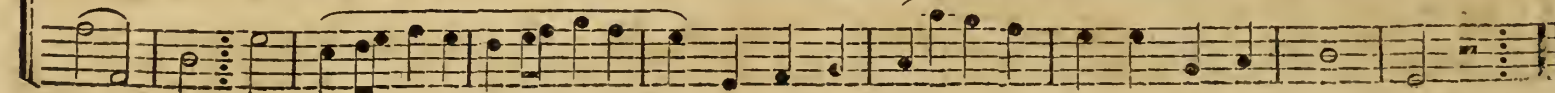


cur - tain, and spread - - - - - est out the heav'ns like a curtain, like a cur - tain.

Counter.



cur - tain, and spread - - - - - est out the heav'ns like a curtain, like a cur - tain.



Counter & Bass.

O Lord, how manifold, how manifold are thy works, how manifold, how manifold

O Lord, how manifold, how manifold are thy works.

are thy works, in wisdom hast thou made them all; the earth, the earth is full of thy goodness, the earth is full, is full of thy goodness.

Treble. Brisk.

CHORUS.

Counter. I will sing, will sing unto the Lord, will sing unto the Lord as long as I live. I will

Tenor. I will sing, will sing unto the

I will sing will sing unto the

sing, will sing, will sing unto the Lord, will sing unto the Lord, will sing as
 I will sing unto the Lord. will sing - - - unto the Lord as
 I will sing, will sing unto the Lord, I will sing, will sing unto the Lord, I will sing, will sing as
 Lord, I will sing unto the Lord as

long as I live, I will sing, will sing unto the Lord, as long as I live.
 long as I live. I will sing unto the Lord. as long as I live will I
 long as I live. as long as I live will I praise, will I
 I will sing, will sing unto the Lord as long as I live, as long as I live will I

as long as I live will I praise my God. Halle - lujah, :||:

praise my God.

praise my God, as long as I live will I praise my God. Hallelujah, :||: :||:

Hallelujah, :||: :||: :||: :||: Hal - le - lu - jah, Hallelujah, :||: Hallelujah, :||: :||: :||: Hallelujah, Hallelujah, X Hallelujah,

Hear my pray'r O God, and hide not thyself, and hide not thyself, thyself from my petition.
and hide not thyself, not thyself,
Hear my pray'r, O God, and hide not thyself, not thy - self, and hide not thyself, and hide not thyself, thyself from my petition.
and hide not thyself, and—

Take heed unto me, and hear me, how I mourn in my pray'r, how I mourn in my pray'r & am vexed, how I mourn in my pray'r, how I
Take heed unto me, and hear me, how I mourn in my pray'r, how I mourn in my pray'r & am vexed, how I mourn in my pray'r, how I

My heart is disquiet - ed with - in me. And the fear of

mourn in my pray'r, how I mourn in my pray'r, and am vexed.

mourn in my pray'r, how I mourn in my pray'r, and am vexed. My heart is disqui - et - ed within me. And the fear of

how I mourn.

death is fall'n up - on me, and the fear of death is fall'n up - on me.

Then I said, then I said, O that I had wings like a

death is fall'n up - on me, and the fear of death is fall'n up - on me. Then I said, then I said, O that I had wings like a

dove then would I flee away, and be at rest, then would I flee away, then would I flee away, then would I flee away, and be at rest.

dove, then would I flee away, then would I flee away, then would I flee away, then would I flee away, and be, and be at rest.

Then would I flee away, then would I flee away, then would I flee, then would I

Then I said, then I said, O that I had wings

then would I flee away, and be at rest.

then would I flee a - way, and be at rest, and be at rest. Then I said, then I said, O that I had wings

then would I flee away, then would I flee away, and be at rest.

like a dove. Then would I flee a-way, and be at rest, a - - way, and be at rest, then would I
 then would I flee a-way, and
 like a dove. Then would I flee a-way, and be at rest, and be at rest, be at
 Then would I flee a-way, then would I

flee a-way, and be at rest. Then would I flee a-way, then would I flee away and be at rest. rest.
 be at rest, and be at rest, then would I flee a-way, and be at rest. rest.
 rest. Then would I flee a-way, away and be at rest. rest.
 flee away, and be at rest. Then would I flee a-way, and be be at rest. rest.

Allegro.

ANTHEM. For Christmas Day. From several scriptures.

A. Williams.

A - rise, arise, arise, shine, shine, shine, O Zi - on ! for thy light is come, and the glory of the

for thy light

A - rise a - rise, shine, shine, shine, O Zi - on ! for thy light is come, and the glory of the

for thy light

Lord is ris'n up - on thee, and the glo - - - - - ry of the Lord is ris'n up - on thee.

Lord is ris'n up - on thee, the glo - ry of the Lord is ris'n up - on thee,

Andante. Vivace, Verse Treble and Bass.

and the glo - - - - - ry of the Lord, is ris'n up - on thee.

And the Gentiles shall come to thy light, and kings, and

and the glo - - - - - ry of the Lord is ris'n upon thee.

kings to the bright - ness of thy rising. And the Gentiles shall come to thy light, and kings, and kings to the brightness of thy rising.

Allegro.

Sing, sing, sing O heav'ns, and be joyful, O earth, for behold, I bring you glad tidings, behold, glad tidings, glad

I bring you glad tidings, glad -

Sing, sing, sing, O heav'ns, and be joyful, O earth, behold. glad tidings glad

for behold,

tidings, glad tidings, glad tidings, glad - - - tidings glad tidings, glad - - - tidings of great joy, which shall be to

tidings, glad tidings, glad tidings, glad -

tidings, glad tidings, glad - - tidings, glad tidings of great joy, glad - - tidings, glad tidings of great joy, which shall be to

glad - tidings, glad -

glad tidings, glad - - - tidings -

glad tidings of great joy. glad - - - tidings, glad - - tidings, glad tidings, glad tidings of great
all people, glad tidings, glad tidings, glad - - tidings, glad tidings of great joy, glad tidings, glad - - - tidings, glad
glad - - - tidings, glad - - - tidings, glad tidings, glad tidings, glad tidings, glad tidings of great
all people, glad tidings, glad tidings, glad - - - tidings, glad tidings, glad - - - tidings, glad tidings, glad tidings, glad

joy,
tidings, glad - - - tidings of great joy, which shall be to all people, to all, all, all, people. For unto
joy,
tidings,

you is born this day, in the City of David, a Saviour, a Saviour, a Saviour, who is Christ the Lord.

Moderato. Chorus.

Vivace.

and on earth peace, & on earth peace. For unto us a child is

Glory, glory, glory be to God on high, and on earth peace, peace, peace, good will towards men.

peace, & on earth peace, & on earth peace.

peace, peace, peace, peace.

born, For

For unto us a Child is born, unto us a Son is giv'n; and his name shall be called Wonderful, Counsellor, the mighty God the everlasting

Father, the Prince of Peace. Peace. Amen. Hallelujah. Amen. Hallelujah. Amen, a - - - men, amen, a - - - men, amen.

Ye boundless realms of joy, Exalt your ma - ker's fame, Exalt your ma - ker's fame, your maker's fame, Ye boundless realms of

Ye boundless realms of joy, Exalt your ma - ker's fame, Ye boundless realms of

Ye boundless realms of joy, Exalt your ma - ker's fame,

joy Exalt your ma - ker's fame, His praise your songs employ, Above the

joy Exalt your ma - ker's fame, His praise your songs employ, Above the

Ex - alt your ma - ker's fame, His praise your songs em - ploy, A - bove the star - ry frame - - - - -

His praise your songs employ, Above the

Slower.

star - ry frame, - - A - bove, above the star - ry frame. Your voi - ces raise, Ye Cherubim.

star - ry frame, His praise your song employ, Above the star - ry frame. Your voices raise Ye Cherubim, And

Above the star - ry frame, Above the star - ry frame. Your voices raise,

star - ry frame, His praise your song employ, Above the star - ry frame. Your voices raise, Ye Cherubim, And

And Ser - a - phim To sing his praise, Ye Cheru - bim, And Ser - aphim, To sing his praise.

Seraphim, To sing, To sing his praise, Ye Cher - u bim, To sing, To sing his praise.

Ye Cheru - bim, And Ser - a - phim, To sing his praise. Ye Cheru - bim, And Ser - a - phim, To sing his praise.

Seraphim, Ye Cherubim, &c.

GRAND HALLELUJAH CHORUS.

G.F. Handel.

Hallelujah, hallelujah, :||: :||: :||: :||: :||: :||: Hal-

le - lu - jah, For the Lord God omnipotent reigneth. Hallelujah, :||: :||: :||: For the Lord God omnipotent reigneth. Halle-

For the Lord God omnipotent reigneth. Hal - le -
 lujah, :||: :||: :||: Halle - lujah, :||: :||:
 Hallelujah, :||: :||: :||: :||:
 Hal - le - lujah.

This system consists of four staves of music. The first staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth staff is a bass line. The music is in 7/8 time and features a key signature of one sharp (F#).

lujah, :||: :||: :||: :||: :||: :||: :||: :||: :||:
 Hallelujah, :||: :||: :||: :||: :||: For the Lord God omnipotent
 reigneth, Hallelujah, :||: :||:
 Halle - lujah, :||: :||: :||: :||:

This system continues the musical piece with four staves. It includes vocal lines with lyrics and piano accompaniment. The structure is similar to the first system, with a vocal line on the first staff and piano accompaniment on the subsequent staves.

Hallelujah, :||: :||:
 n - tent reigneth, Hallelujah, :||: The kingdom of this world is become the kingdom of our Lord, and of his
 Hal - le - lu - jah

And
 Christ, & of his Christ. And he shall reign forever and ev - er, forever
 And he shall reign forev - er and ev - er. And he shall reign, forever and ev - er.
 And he shall reign forever & ever, forever, and ever, & he shall reign, & he shall reign forever, forever, and ever for.



he shall reign for - ever and ev - er, King of Kings - - - - - and Lord of Lords, - - - - -

and ever, for - ev - er and ever, King of Kings, - - - - -

And he shall reign forever, and ever, forever and ever, Hallelujah, :||: forever and ever, Hallelujah, :||:

ever, and ever, for - ever, forever.



King of Kings, - - - - - and Lord of Lords, - - - - - King of

forever and ever, Hallelujah, :||: forever and ever, Hallelujah, :||:

King - - - and Lord of Lords, and Lord of Lords. And he shall reign. And
 forever and ever, Hallelujah, :||: King of Kings & Lord of Lords. And he shall reign, and he shall
 And he shall reign forev - er.
 And he shall reign forever and ev - er.
 he shall reign for - ever and ev - er. And he shall reign forever, for
 reign, for - ev - er and ev - er, King of Kings, forever, and ever, Hallelujah, :||: :||: And he shall reign for-
 And he shall reign forever and ev - er, King of Kings, - - and Lord of Lords - - - And he shall reign forever, for
 And he shall reign forever and ever, King of Kings, forever and ever. Hallelujah, :||: :||:

King of
 ever and ever, King of Kings, and Lord of Lords, King of Kings, & Lord of Lords. And he shall reign forever and ever, forever, and

And he shall reign, forever, forever and ever.

Kings, and Lord of Lords.
 ever, forever and ever, Hallelujah, :||: :||: :||: :||:

INDEX.

| | | | | | | | | | | | |
|--|--------|-----|---------------------|--------|-----|----------------|--------|-----|----------------------------------|--------|-----|
| ALZEY, | C.M. | 34 | Eagle Street, | P.M. | 21 | Morden, | P.M. | 34 | Southwell, | C.M. | 32 |
| All Saints, | L.M. | 41 | Exeter, | P.M. | 53 | Music, | L.M. | 51 | St. Matthew's | C.M.D. | 35 |
| Armsley, | L.M. | 62 | Epsom, | C.M. | 140 | Martin's Lane, | L.M. | 69 | Steeplehill, | P.M. | 40 |
| Aylesbury, | S.M. | 72 | Froome, | S.M. | 17 | Mear, | C.M. | 72 | Standish, | C.M. | 42 |
| Arvington, | C.M. | 112 | Farnworth, | S.M. | 73 | Manning, | L.M. | 107 | Shaftesbury, | P.M. | 45 |
| Bedford, | C.M. | 13 | Gainsborough, | L.M. | 33 | Mansfield, | L.M. | 127 | Stade, | C.M. | 58 |
| Bath, | L.M. | 14 | Green's 148th, | P.M. | 34 | New 50th, | P.M. | 23 | Sheerness, | L.M. | 113 |
| Bangor, | C.M. | 14 | German, | L.M. | 39 | Nantwich, | L.M. | 37 | St. Helen's' | P.M. | 130 |
| Burway, | C.M. | 30 | Grafton, | L.M. | 56 | Orange, | S.M. | 41 | Tamworth, | C.M. | 64 |
| Blendon, | L.M. | 30 | Hanover, | P.M. | 20 | Ossett, | S.M. | 87 | Tamworth, | P.M. | 110 |
| Beckwith, | L.M. | 36 | Hallam, | S.M. | 49 | Old 100, | L.M. | 19 | Triumph, | P.M. | 78 |
| Bramshot, | C.M.D. | 44 | Hotham, | P.M. | 67 | — 113th, | P.M. | 25 | Trinity, | P.M. | 99 |
| Bampton, | L.M. | 61 | Hamburg, | C.M.D. | 76 | — 141st, | C.M. | 138 | Virginia, | L.M. | 114 |
| Bethesda, | P.M. | 80 | Holborn, | C.M. | 81 | — 145th, | C.M. | 139 | Windsor, | C.M. | 15 |
| Barney, | C.M. | 99 | Halle, | L.M. | 83 | — 147th, | C.M. | 100 | Wallingford, | C.M. | 43 |
| Brightelmstone, | C.M. | 137 | Harborough, | C.M. | 87 | — 148th, | L.M. | 158 | Walsal, | C.M. | 43 |
| Blenheim, | C.M. | 149 | Haverhill, | L.M. | 96 | — 150th, | L.M. | 153 | Whitchurch, | P.M. | 55 |
| Barton, | L.M. | 152 | Hartford, | L.M. | 125 | Putney, | L.M. | 26 | Waybridge, | C.M. | 66 |
| Clapham, | P.M. | 60 | Harvey, | L.M. | 145 | Plymouth, | C.M. | 28 | Wilton, | C.M. | 71 |
| Canton, | L.M. | 63 | Islington, | L.M. | 24 | Plympton, | C.M. | 31 | Weymouth, | P.M. | 79 |
| Chelsea, | S.M. | 65 | Isle of Wight, | C.M. | 42 | Pelham, | S.M.D. | 46 | Westminster, | C.M. | 84 |
| Cornwall, | C.M. | 70 | Italy, | L.M.D. | 48 | Peckham, | S.M. | 65 | Wigan, | P.M. | 98 |
| Christmas, | C.M. | 95 | Irish, | C.M. | 50 | Pentonville, | L.M. | 68 | Winchester, | L.M. | 108 |
| Co'chester, | C.M. | 108 | Kettering, | C.M. | 88 | Peterborough, | C.M. | 73 | Worship, | L.M. | 126 |
| Cheshunt, | L.M. | 116 | Little Marlborough, | S.M. | 15 | Pleyel's Hymn, | L.M. | 77 | Wickham, | C.M. | 131 |
| Crowle, | C.M. | 124 | Loughton, | C.M.D. | 16 | Philadelphia, | L.M.D. | 111 | Yarmouth, | S.M.D. | 57 |
| Carey, | L.M. | 145 | Landall, | P.M. | 22 | Rome, | C.M. | 82 | Zell, | S.M. | 86 |
| Dalston, | S.P.M. | 19 | Leeds, | L.M. | 47 | Rineton, | C.M.D. | 109 | ANTHEMS. &c. | | |
| Dunstan, | L.M. | 31 | Luss, | C.M.D. | 59 | Rockingham, | C.M. | 112 | O, praise the Lord with one | | |
| Dunbar, | S.M. | 50 | Lubec, | L.M.D. | 74 | Sutton, | S.M. | 17 | consent, | | 160 |
| Durham, | S.M. | 71 | Low Dutch, | C.M. | 123 | St. Ann's, | C.M. | 18 | Praise the Lord. O my soul, | | 164 |
| Denmark, | L.M. | 90 | Leicester, | L.M. | 124 | St. Mary's, | C.M. | 18 | Hear my prayer. O God, | | 170 |
| Dover, | L.M. | 115 | Litchfield, | C.M. | 157 | St. Peter, | L.M. | 27 | Arise, shine, O Zion, | | 174 |
| Dying Christian, (<i>Fo'ie's Ode,</i>) | | 132 | London, | P.M. | 180 | St. Gregory, | C.M. | 28 | Song, from the Oratorio of Saul, | | 128 |
| Dartmouth, | L.M. | 145 | Milbank, | L.M. | 52 | St. Giles, | S.P.M. | 20 | Grand Hallelujah Chorus, | | 182 |

SUBSCRIBER'S NAMES.

Albany, N.Y.

Thomas H. Atwell
Chester Buckley
Calvin Dodge
S. D. Kitterage
Richard M. Meigs
Daniel Steel

Andover.

Levi Loomis

Bethlen.

Azel Backus, D.D.

Berlin.

John Goodrich
Cyprian Goodrich
Samuel W. Lee
Reuben North
Wm. Savage

Bristol.

Samuel Steel

Buffalo, N.Y.

Juba Storrs

Canterbury.

Nathaniel Clark
Crary Morgan
John Richmond

Chatham.

— Cone

Sylvester Stocking

Cheshire.

Uri Benham, [Music Master.]

Canton.

Luke Barber

Ellington.

George P. Collins
John Fisk
Norman Nash
Charles Sexton

Enfield.

James Bartlett
Jonathan Bartlett
Samuel Bestor
Harvey Bissell

Benjamin Chapin
Henry King
Jabez King
Robert Morrison
Nehemiah Pruden

Gaius Pease

Elam Pease

Luther Parsons

James L. Reynolds

John Taylor

Barber Terry

Solomon Terry

East-Haddam

Nathan Ackley

Farmington.

Ethan A. Andrews

Solomon Cowles

Samuel Cowles

Horace Cowles

Timothy Cowles

Richard Cowles

Alfred Cowles

James H. Camp

Samuel Dickinson

Elijah Gridley

Roger Hooker

Thomas Mather

Luther Seymour

Daniel Tillotson

John Treadwell

Solomon C. Woodruff

Orem Woodruff

Martin Wells

Glastenbury.

Israel Fox

Oliver Hale

David Hubbard

Samuel Sweetland

Joseph Wright

Granby.

Harvey Merriam

Guilford.

Henry Robinson

Timothy Dudley

Hampton.

James Abbott

Hebron.

H. F. Fuller

Harrington.

Seth Ely

Joshua Williams

Hartford.

Silas Andrews

Chester Andrews

James Anderson

Augustus Averell

Frederic Bange

Marcus Bull

Charles Bacon

Jonathan Brace

Nathaniel Boardman

Alfred Bliss

J. P. Burnham

Dudley Buck

John Beach

Lucius Bull

David Burbank

Edward S. Bellamy

Thomas D. Boardman

John Beunet

Elisha Brewster

Samuel Butler

George Bacon

Allyn Bacon

Daniel Buck

John Caldwell

Samuel Curtis

George Catlin

Aaron Chapin

Charles Crocker

Jeremiah Cleaveland

Samuel C. Camp

Christopher Colt

Freeman Crocker

Mason F. Cogswell

Peter M. Choice

Enos Doolittle

Daniel Dewey

Robert Davis

B. B. Dimock

Edward Danforth

Eli Ely

Luther Freeman

Erastus Flint

James Fitch

William Gleason

George Goodwin

Charles Goodwin

Henry Goodwin

Horace Goodwin

Thomas Goodwin

Jeremiah Graves

James Hadlock

Horace Hays

Joseph Harris

Horace Huntington

William Hills

Philo Hilyer

David L. Isham
 Silas Johnson
 Davis Johnson
 David Knox
 Leonard Kennedy
 Charles B. King
 Andrew Kingsbury
 John Lewis
 Horace Lathrop
 James Lathrop, jun.
 Henry Lathrop
 William Lawrence
 Henry Morse
 Walter Mitchell
 John Mills
 Frederick Marsh
 Ural Miner
 James Moore
 Lynds Olmsted
 Daniel Pratt
 Henry Pratt
 George S. Patten
 Nathaniel Patten
 John Pierce
 David Porter
 C. L. Porter
 Caleb Pond
 Noah A. Phelps, jun.
 Walter Phelps
 George Putnam
 Thomas W. Putnam

John Russell, jun.
 Ephraim Root
 Joseph Rogers
 Talcott Smith
 Alfred Smith
 Norman Smith
 George Smith
 Michael Shepard
 Charles Skinner
 J. L. Skinner
 Charles Starr
 John Spencer
 Nathaniel Spencer
 Nathaniel Terry
 Henry Terry
 R. Talcott
 S. Tindor, jun.
 Jabez T. Taylor
 Moses Tryon, jun.
 Daniel Wadsworth
 Joseph R. Woodbridge
 William Watson
 Seth Whiting
 John J. White
 Abraham A. Waterhouse
 Thomas C. Webb
 David Wadsworth
 Oliver E. Williams
 Thomas Williams
 John Williams
 Spencer Whiting

Edward Watkinson
 Ward Woodbridge
 Charlotte Wells
East-Hartford.
 Ira Belmont
 Samuel Chandler
 Shubael Griswold
 Joseph Jones
 Robert McRees
 George Pitkin
West-Hartford.
 A. G. Collins
 Timothy S. Goolman
 Edward F. Mills
New-Hartford.
 Martin Driggs
 Elijah Stroug
Huntington.
 Elam Wooster
Lebanon.
 James Clark, jun.
 Hubbard Dutton
 Zabdiel Hyde, jun.
 David Metcalf, jun.
Litchfield.
 Joseph Adams
 Oliver Goodwin 200
 Henry Whittlesey
Long-Meadow (Mass.)
 William M. Cotton
 Heber Keep

Middleton.
 Joseph Badger
 John Bacon, 2d.
 Alfred L. Bawry
 Frederick H. Butler
 John S. Barrow
 George W. Bull
 Elisha Cotton, junr.
 Epaphroditus Clark
 Eleazer Dunham
 John B. Dunming
 Edward Danforth
 Ralph S. Eells
 Selden Ely
 Stephen T. Hosmer
 Dan Huntington
 Nehemiah Hubbard, jun.
 Nathaniel Hubbard
 Thomas Hubbard
 Thomas Hall
 William Harrington
 William Johnson
 John D. Johnson
 John Kewley 2
 Henry Lyman
 Asher Miller
 Giles Meigs, jun.
 T. Mardonough
 Elizabeth Magill
 Frances Magill
 Thaddeus Nichols 2

Jonathan Pratt
 Enoch Parsons
 John Phillips
 Charles Powers
 William Russell
 Phineas Ranney
 Richard Rand
 Samuel Southmayd
 Thomas F. Southmayd
 Horace Southmayd
 Barzillai Sage
 Lemuel G. Storrs
 Harvey Treadway
 Ebenezer Tracy
 Stephen Taylor
 Alfred Wells
 Nathan Wilcox
 Esther Williams
 Mary Williams
 Willard W. Wetmore
 Ichabod Wetmore
 James Wolcott
 Samuel Whitman
 John R. Watkinson
 Lazon Whiting
 Joseph Warner
 C. C. Wolcott
 Josiah L. Williams
Monson (Mass.)
 Eli Goodwin

New-Milford,

John Smith, jun.

New-Haven

Eli B. Austin

Hezekiah Augur, j'r

Jesse Alling

James Bradley j'r

Nathan Beers

Beers & Howe

Julia Barker

Prosper Blackman

Alling Brown

Abraham Bradley 3d

Randall Cooke

Edward B. Cooke

William Codman

William Dwight

Richard Dodd

Josiah Deming

Charles Dummer

Charles G. Dodd

Ebenezer T. Fitch

Samuel Fitch

William Fitch

Eleazer Foster

Douglass Fowler j'r

Marvin Gorham

John Gorham

Leverett Griswold

Thomas Gray

Hezekiah Hotchkiss

250

Hezekiah Hotchkiss j'r

Lewis Hotchkiss

Eli Hotchkiss

Charles Hequembourg j'r

Jeremiah W. Harrison

Maltby Holmes,

Hezekiah Howe

Z. Hawley

Jedidiah Huntington

Ebenezer Johnson j'r

Simeon Jocelin

James L. Kingsbury

Richard B. Law

Ransom Lewis

D. Lockwood

John Langdon

Samuel D. May

John Mayes

Marcus Merriman

Eli Mix j'r

Isaac Mills

Stephen Maltby

Samuel Miles

Giles Mansfield

Julia Oakes

Denison Olmsted

Sophia Powers

Ephraim Peck

Samuel Punderson j'r

Archibald Rice

David Ray

Justin Redfield

Charles Sherman

George Smith

Elihu Sanford j'r

Stephen Stow

Stephen Twining

Abraham R. Tuttle

Charles Whittlesey

R. Wooster

Henry Wells

New-London.

Asa Dulton

Edward Learned

Edmund Rogers

Samuel Green

New-York (N.Y.)

Jasper Corning

2 Stephen Dodge

Newington.

Joseph Camp

Norwich.

David Austin

Samuel Bailey

William Baldwin

William Cleaveland

A. B. Cleaveland

Gerard Carpenter

Russell Hubbard

John Hyde

Perry M. Herskell

Newcomb Kinney

24

Diah Manning

Hezekiah Manning

Rufus L. Nevins

Epaphras Porter

Samuel Ripley

Cornelius Sterry

Oxford.

Timothy Candee

Philadelphia (Penn.)

Stephen Addington

Isaac P. Cole

Cephas G. Child

Joseph L. Dickerson

John Dickerson

Henry Darwell

George Gilbert

John Hute

Margaret Kennedy

Isaac P. Kennedy

David Kennedy

William Mason

David H. Mason

Edward Mulock

Henry Rigby

Noah Underhill

Preston.

William Belcher

Sharon.

Daniel Parker

Simsbury

Ezekiel W. Mills

50

Elisha Phelps

Elisha Wilcox

Southington:

Samuel Barnes

Charles Barnes

Thaddeus Beach

Sylvester Frisbie

Jehoida Jones

John E. Jones

Edward Robinson

2

Springfield, (Mass.)

Anson Allen

Tilley Merrick, jun.

Solomon Warriner

Stockbridge (Mass.)

Asahel Benham

John Barker

Henry Brown

James Carrington

Elijah Kingsley

Levi H. Perry

John Whiton

Suffield

Harvey Bissell

H. W. Huntington

Vernon

Lebbeus P. Tinker

Wallingford

Asahel Benham

John Barker

James Carrington

Warren (Ohio)

Elihu Spencer
Washington
Samuel Whittlesey
Chauncey Whittlesey
Weathersfield
Simeon Butler
Hezekiah Belden
Winthrop Bull
William Bradford
Hosea Bulkeley
Samuel Bull
Joseph Bulkeley
Joseph Camp
Thomas L. Chester
Stephen Chester
Harvey Dickerson

Seth Dickerson
Daniel Fuller
William Goodrich
Jane Goodrich
Simeon Goodrich
Eleazer Goodrich
Alpheus Goodrich
Barzillai Latimer
John Marsh
Joseph Neep
Henry Olmsted
Rufus Russell
Justin Robbins
Jacob Robbins
George Robbins
Elijah Robbins

Frederick Roberts
William Williams
Roger Warner
Merriam Williams
Hezekiah Whittemore
Waterbury
Horace Cook
Gideon M. Hotchkiss
Lewis Stebbins
Woodbury
Nathaniel Bacon j'r
Gilbert S. Miner
Windham
William A. Brewster
Elijah Carey
Vine Hovey

Samuel Moseley
Luther Manning
Septimus Robinson
Gurdon Tracy
Ralph Webb
Windsor
Lemuel Drake
Martin Ellsworth
William Howard
Samuel Lucas
Jane Loomis
William Moore
James Porter
Alvey Rowland
Samuel Strong
Rael Thrall

East-Windsor

Shubael Bartlett
Jonathan Bartlett
Eli B. Haskell
Thomas Robbins
Abner Reed
S. P. Waldo
Weston
Ebenczer Johnson
Watertown
Edward S. Merriam
Derby
John Fitch
Robert Gates
Uriel Gates
Samuel Tomlinson