

Pre-1821 American Sacred Music at the Old Sturbridge Village Research Library as of September 2023

Nym Cooke

nymcooke@gmail.com

1, 2, 3, 4, 5, 6, 7 = scale degrees in a given key

U = next octave above the preceding note; D = next octave below the preceding note

(1st 2 phrases of "Happy birthday to you": 55|65U1|D755|65U2|1)

DD5 = 5th degree of scale in 2nd octave below preceding note

5-6-7 = slurred notes (setting one syllable)

5_|5 = note tied across a bar line

, in a string of scale degree numbers = end of one line of text, start of the next

4tr = trill on the 4th degree of the scale

5+U1 = 2 notes at once in a part

n4, #4 = 4th degree of the scale is made natural or is sharpened, raising it a half-step

b7 = 7th degree of the scale is flatted, lowering it a half-step

(6) = grace note on 6th degree of the scale

TCTB = treble, counter, tenor, bass, identified as such in the source

[TCTB] = treble, counter, tenor, bass, not identified as such in the source

C. M. = Common Meter: the 4 lines of text in a verse have 8, 6, 8, and 6 syllables

L. M. = Long Meter: the 4 lines of text in a verse have 8, 8, 8, and 8 syllables

S. M. = Short Meter: the 4 lines of text in a verse have 6, 6, 8, and 6 syllables

All copied inscriptions are in ink unless otherwise noted.

Labeled vocal parts are listed from the top part down.

[photo] = photograph taken by and in the possession of Nym Cooke

ASMI = Britton, Lowens, and Crawford, *American Sacred Music Imprints, 1698-1810*:

A Bibliography (American Antiquarian Society, 1990)

When an item's pagination is not given, see ASMI.

HTI = Temperley, *Hymn Tune Index*, online at hymntune.library.uiuc.edu

N. B. Not in the database, but in most individual inventories, are pointing hands (☞ or ☜) which indicate details felt to be of unusual interest or importance.

1. Akerman, Joseph. MS. music book, dated 1795. 38 leaves, numbered pp. 4-26, 26, 28-77, 80-81; original p. nos. used here. 2 stubs at beginning; 1 stub between leaves bearing pp. 76-77 + 80-81; 2 stubs at end. Leaf bearing pp. 4-5 contains musical rudiments (moods of time, etc.); p. 6 headed "Index" but contains drawing of fife with fingering chart for notes from D above middle C up to A 2 octaves + a 5th higher [photo].

inscriptions: inside front cover, "Jos[eph ?] [Th?]em," "Book," "Mr Joseph A[c?]k[?],"
 "Portsmouth"; p. 6, "James P. [Bartlett?]," illegible inscription; p. 16, "Edward
 G Bartlett" (pencil); p. 20, "Col[l?]am" (pencil) (personal name or tune
 name?); p. 24, "Feb [?] 1836" (pencil); 1st p. 26, illegible inscription (possibly
 a personal name) in upper right; p. 28, "James P. Bartlett NH"; p. 31,
 "E[smudged] writ this, James / John Bartlett John Bartlett Portsmouth
 NH"; p. 48, "Sara[h?] & [L?]ucy"; p. 50, "It is all wrong I must write it again"
 (under the secular tune "See our oars with feathered Spray"); p. 51, "Tho^s A
 Adam[s?]" (pencil), "Miss Sarah K Bartlett"; p. 52, "John K Bartle[tt?]" ; p. 76,
 "Dolly Giles"; p. 81, "John K Bartlett," "Joseph Akerman 1795," "1775—" (pencil);
 inside back cover, "Joseph Akerman," "Sam,^l Akerman," "Joseph
 Akerman[?]s book, given him by / John [P?]. [P?]ayson / 1795"

much of the MS. is secular tunes, vocal exercises, + untitled unidentified music, some
 of these entries incomplete or titles only; also sacred tune titles with no
 music; only sacred-texted pieces with music are inventoried here

secular tune + exercise titles: Indian Philosopher ("Addres'd to Henery Bendish"),
 Unity ("Say mighty love & teach my song"), Common Chord, Solfeg[g]io
 Exercise (dated Feb. 1836), ex ersises [*sic*] in Music, On the banks of the Dee
 [2x], The Bonny Boat, A Highland Lad my love was Born, Blue Bells of
 Scotland, The last beam is shining, English Lesson, Major Minor (2x), Free
 Masons March, Peprell March, Se[e?] [our?] oars we[l?]t & [S?]pray / See our
 oars with feathered Spray (3x), Hark while our ship, Soft be the gently
 breathing notes, The [?]ild Ch[?]e of Lutron, New Mariners, Blue Bonnets,
 Roslin Castle, Les[s]on by Morelli, The Hermit, The Little Sailor Boy [marked
 "Good" in pencil], Crazy Jane, Courtiers think it no harm [marked "Good" in
 pencil], London Ladies, Irish Trot, Lillebullero, Tom Tinker's my true Love,
 Come now all ye social powers [marked "Good" in pencil], Gramachree Molly,
 The Sailors Epitaph [marked "Good" in pencil], How Blest has my Time Been,
 Nobody, Somebody, The Tartan Pladdie [marked "Good" in pencil], British
 Grenadiers, Adams & Liberty (with keyboard intro. + outro.), Lady Berkly's
 Whim, Chane Cotillion, The Maid in the pump Room, [J?]enny Sutton, Shay's
 March, Hollow Drum, Marry [*sic*] Dance, The New Roam, Succesful Campain
 [marked "Bad" in pencil], The Bower, Flowers of Edinburg, Cupid Recruiting
 Serge[a]nt, Debonnair, Chorus Jigg, Boston March, York fusileers [marked
 "Bad" in pencil], Mrs Ca[s?]ey, La Belle Catherine

sacred tune titles with no music: LITTLE MALBOROUGH [*sic*] (p. 8), WELLS (p. 8),
 PLYMOUTH (p. 9), BUCKINGHAM (p. 9), FARMINGTON (p. 10; with key signature of
 3 sharps), CONWAY (p. 10; with key signature of 1 sharp), NORWICH (p. 17),
 SALEM (p. 18), HOTHAM (p. 20; with key signature of 3 sharps), DEDHAM (2nd p.
 26), COLFORD (p. 29), DEDHAM (p. 32)

sacred music entries set for 1, 2, 3, + 4 voices; placement of melody on 2nd staff from
 bottom in all 4 settings suggests that tenors always have the melody

sacred MS. music entries:
 p. 11: POOL, 4 voices, Gm, 5|55-4|32|1-32-1|D#7
 p. 12: 119TH PSALM [PSALM 119] [Smith], tenor, bass (staves, clefs, key + time
 signatures, + bar lines for treble + counter, but no notes), Em, 531|5577|7

- p. 13: DEVOTION [Read], 3 voices (counter staff has bar lines, but no notes), C, 5|U112D7|U12|3
- p. 13: LOUDON [Kimball], tenor (staves + some bar lines for 3 other voices, but no notes), C, 1|3213|2,2|35-432|1
- p. 14: MONTGOMERY [Morgan], 4 voices, C, 1|3331|2-1D7-65, Early my God without delay
- p. 15: OCEAN, 4 voices, F, 5|5-6-5-4-35|U111D7-6|5
- p. 17: NORFOLK [Brownson], 4 voices, Dm, 1|55|U1D7|5
- p. 18: JORDON [JORDAN] [Billings], tenor (staves, clefs, key + time signatures, + bar lines for 3 other voices, but no notes), A, 5|U11|32-1|2-32-3|4
- p. 19: YARMOUTH [Kimball], tenor (staves + bar lines for 3 other voices, but no notes except for rogue notes for another piece, likely secular, likely in A or F), E, 5U11|D56-7|U1
- p. 46: CAMBRIDGE, "Tenor," Bb, 133|21|2,|1234[-]2|1D7|U1
- p. 80: AUSTIN, tenor, probably F, incomplete: surviving portion starts (if in F) 5|U1D5-3|4-32|1|5|U111D7|U1D7U1|21D76|565#4|5, surviving text starts: the earth is also thine The lord is our defence and the holy one of isr[a]el is our king
- p. 81: [untitled anthem], tenor, then treble, then tenor, F, 1|553|216#5|665|U111|1D65n4|55, The Lord reigneth, let the people humble [repeated]; incomplete, likely continued on following stub/s

1971.34 BV

Allen, John Blanchard. MS. music – SEE

MS. music leaf inscribed (on *verso*) "John Blanchard / Allen"

2. Belcher, S. [Belcher, Supply]. *The Harmony of Maine*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1794. Complete; becoming disbound.

no inscriptions

no MS. music

783.9 B41h

3. Belknap, Daniel. *The Middlesex Collection of Sacred Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, for the author, 1802. Complete. P. vi misnumbered iv.

no inscriptions

no MS. music

783.9 B412m

4. Bigelow, Thomas. MS. music book, dated 1809. 22 unnumbered leaves with thicker and rougher, frayed paper covers.

inscriptions: front cover, "Thomas Bigelow"; back cover, "Thomas Bigelow / Sherburne April 16th 1809"

MS. music on leaves [2-13]; Ms. poetry on leaves [13-21]

poem titles: "A visit to my parents['] Grave!" (introduced with this text: "The following stanzas were lately written by a young girl of about twelve years of age, a pupil in one of the Sabbath Schools in this city."), "Jesus of Nazareth

Passeth by," "Lines upon a young Lady who lately died of consumption" (introduced by a full page of text, headed "Died in Sherburne April 2nd inst[.] 18[4?]2, Miss Sally Ann Barber; daughter of M^r Walter Barber aged 18 Years."), "Song of an invalid, on seeing his mother weep as his piano was sent away after he became too weak to [s?]trike its notes," "Beauty and Time," "On the commencement of a New Year," "Religion," "Friendship," "[?]etifu[l?]" Afflictions," "My Father[']s Grave," "Forget me not," "I can not give thee up," "The Psalm of Life" (att. "H. W. Longfellow")

MS. music is 3-voice settings with melody in middle voice + 4-voice settings with melody in third voice from top; repertory suggests that tenor is melodic voice

MS. music entries:

- leaf [2] *verso*-leaf [4] *verso*: Ode on Science [Sumner], 3 voices, G, 1|D5-32-1|25|6-5-67|U1, The morning Sun shines from the east
- leaf [5] *recto*: MEAR "Williams's Collection," 4 voices, G, 1|55|33|1[-]23|2, While shepherds watch'd their flocks by night
- leaf [5] *verso*-leaf [6] *recto*: A DIRGE "adapted from a March by Handel," 3 voices, D, 333|33|23|43|2, Few are our days, those few we dream away
- leaf [6] *verso*-leaf [7] *recto*: OMEGA "Holden," 3 voices, middle voice labeled "Air," C, 1|331D6|535, My Saviour, my almighty friend
- leaf [7] *verso*-leaf [8] *recto*: LIVONIA, 4 voices, Em, 5|57U12[-]1|D75[-]45, Think mighty God on feeble man
- leaf [8] *verso*-leaf [9] *recto*: LOUDON "Holyoke," 4 voices, G, 1|5312|3, And can this mighty King
- leaf [9] *verso*-leaf [10] *recto*: AMITY "Read," 4 voices, A, 1|312D7|U1, How pleasant 'tis to see
- leaf [10] *verso*: NORTHFIELD "Ingalls," 4 voices, C, 1D54|35U13|2, How long, dear Saviour, O how long
- leaf [11] *recto*: GERMAN HYMN "Pleyel," 3 voices, Bb, 1|35|23|42|3, So fades the lovely blooming flow'r
- leaf [11] *verso*-leaf [12] *recto*: NEEDHAM [Babcock], 3 voices, F, 1333|33555|5, O! tell me no more of this world[']s vain store
- leaf [12] *verso*-leaf [13] *recto*: DARTMOUTH "MANN," 4 voices, Dm, 1|34|55|U1D#7|U1, Almighty King of heaven above

1962.91

5. Billings, William. *The Psalm-Singer's Amusement*. Boston: the author, 1781. Lacks all after p. 80.

inscription: preliminary leaf *recto*, "P[hi?][l[a?]]nder Ware"

no MS. music

783.9 B49p

[Billings, William]. [WARREN] – SEE

MS. music leaf inscribed (on *verso*) "Robert Girling's Tune"

6. Blanchard, Amos. *The American Musical Primer*. Exeter, N. H.: Norris and Sawyer, 1808. Complete; leaf bearing pp. 71-72 has corner torn off, with a little loss of text. Bound in between p. 76 + p. 77 is *Supplementary Music: Original and Selected* (caption title), n. p., n. d., 16 pp. Not in *ASML*; no other copy of this supplement is known to me.

Supplementary Music includes 9 tunes att. Blanchard: ADOPTION (A: 5|U13|34|3, 1|32|13|3-2), CEDRON (Gm: 1|56|54|32|1), SUBMISSION. A DIRGE (Cm: 5|56-5|5U1|12-1|1-Dn7), 51ST PSALM (Cm: 5|U12|31|2-1Dn7|U1), RESURRECTION (Eb: 5|U1D5|65|43|3-2), PROTECTION (Am: 1|23|46|54-3|(3)[-]2), ANDOVER (Dm: 5-4|32-3|46|5#7|U1), DOXOLOGY (F: 5|U1D5|64|32|1), SYRIA (Eb: 6[-]55[-]4|4[-]33[-]4|5[-]U1D7[-]6|6-5); also HARVARD COLLEGE. A FUGUE, att. W. Shield (Bb: 33|3234|5_5|22|2123|4_4); none of these 10 tunes found in *HTI* under title → incipit or incipit

no inscriptions

no MS. music

783.9 B59a

7. Boston. First Church. *Sacred Musick, selected for the use of The First Church in Boston*. Boston: Joseph T. Buckingham, 1815. Complete with 4, [68] pp.

inscriptions: front cover, illegible to this reader; preliminary leaf *verso*, "A. Chace / from her friend / S. F. / Boston April 7.th 1816" (with info. in pencil on Abigail F. L. Chace + her parents)

no MS. music

783.9 Sa1b

8. *The Boston Collection of Sacred and Devotional Hymns*. Boston: Manning and Loring, 1808. Complete.

no inscriptions

no MS. music

783.9 B65cs

9. Chapman, Simon. MS. music book, dated 1822 + 1833 (but most of musical repertory is solidly pre-1811). 13 unnumbered leaves with thicker, rough paper covers. Leaves have been trimmed, frequently removing clefs, parts of key signatures, and final notes.

inscriptions: leaf [1] *recto*, "Simon Chapman Tolland Connecticut," "Simon Chapman ----- June 8th 1822," "1833," "E Windsor"; leaf [13] *verso*, "E. Windso[r]," "G[e?]orge"

MS. music is mostly bass parts, with occasional melodies:

leaf [1] *verso*-leaf [3] *recto*: PRAISE TO THE REDEEMER, "Bass," G, 1D5U12|D57U1D1,U1[-]23[-]432|D57U1, Mighty God while Angels bless thee
leaf [3] *verso*-leaf [4] *recto*: UNION, bass, Eb, 1|11|1D5|55|U1
leaf [3] *verso*: FLANDERS [Swan], bass, E, 1|1D5|U12|3-2-1D5|U1
leaf [4] *recto*: FLANDERS [Swan], "Tenor," E, 5|5-U1D7-U2|D5-4-36|57|U1
leaf [4] *verso*: EXTOLLATION [Janes], bass, G, 1|111D4|55|U1
leaf [4] *verso*: CHINA [Swan], bass, D, 1|D5D5|U14|3-22|1
leaf [5] *recto*: CONTENT [Janes], bass, Am, 1|1D7|U1D7|3
leaf [5] *recto*-leaf [4] *verso*-leaf [5] *recto*: SOLITUDE [probably Janes], bass,

Dm, 1|113_|342D7|U1
 leaf [5] *verso*: INTRODUCTION, bass, A, 5 mm. rest in 2/2, 1 m. rest in 3/2, 6 mm.
 rest in 2/2, then 1|1+U1|4|U1D55|63|445, text starts How beautiful,
 but bass's text starts Peace, peace, peace, peace be on Earth good will
 towards [men]
 leaf [6] *recto*: PLYMOUTH, bass, Am, 1|1D7-6|57|1D1|5
 leaf [6] *recto*: ST. MARTINS [ST. MARTIN'S] [Tans'ur], bass, A, 1|D45|1U1|1D1|5
 leaf [6] *verso*: JORDAN [NEW JORDAN] [Shumway?], bass, C#m, 1|1154|33D7
 leaf [7] *recto*: FELICITY [Janes], melody, G, 1|3542|3_|3
 leaf [7] *verso*: SARDIS, bass, probably G, 1|1D5|14|55|1
 leaf [7] *verso*-leaf [8] *recto*: GREENWICH [Read], bass, Em, 1|1153|45|1
 leaf [7] *verso*-leaf [8] *recto*: MORTALITY, bass, Em, 111|1D7U34|D7
 leaf [8] *recto*: FELICITY [Janes], bass, G, 1|112D5|U1
 leaf [8] *verso*: [?]AY, bass, Bb, 1|U1D66U1|D45|1,U1|D65U2D2|5
 leaf [8] *verso*: FLORIDA [Wetmore], bass, Dm, 1|13D7U1|D5
 leaf [9] *recto*: DELIGHT [Coan], bass, Em, 112|354
 leaf [9] *recto*: FRIENDSHIP [T. Lee?], bass, Em, 111|D555U3|D7
 leaf [9] *verso*: AMITY [Read], bass, A, 1|11D55|1
 leaf [9] *verso*: SHELburn [SHELburne], bass, A, 1|1155|111
 leaf [10] *recto*: HAMPTON, bass, G, 1|11[-]234|31D5
 leaf [10] *recto*: TOLLAND, bass, Bb, 13213|45U1
 leaf [10] *verso*: 46, PSALM TUNE [PSALM 46], bass, D, 11D5|U1345|1
 leaf [10] *verso*-leaf [11] *recto*: SYMPHONY [Morgan], bass, Eb, 111|11|21D76|5
 leaf [11] *recto*: TRIBULATION, bass, Em, 1|1D5U13|D7,U3[-]2|13D7[or 1]1|D5
 leaf [11] *verso*-leaf [12] *recto*: JERUSALEM, bass, probably C, 15|1+U11+U1|
 45|U1D4,U1D64|55|1
 leaf [12] *verso*-leaf [13] *recto*: FAST ANTHEM, bass, probably Am, 1D#7|U1|
 1D4|5|1|[rest]|U33|D77|U1D4|5

1972.26.2

10. Copp, Jonathan Shipley. "A Col[l]ection of Music, in two volumns / Vol. I. / Collected by / Jonathan Shipley Copp, / Begun in the month of January, 1799" (MS. music book). [2] pp. (title, inscription), 10 pp. (sacred tunes), [28] blank pp., [4] pp. (various prose writings, including "Observations" on friendship, religion, jealousy, + natural love), [12] blank pp., 22, [3] pp. (mostly secular tunes + texts; headed on 1st p. "Music, Vol. II. / Containing Songs"), [18] blank pp., [5] pp. (drawings, text, indexes).

inscriptions: t. p. of vol. I, Latin inscription that appears to translate partially as follows: "The author is now believed to have died by all in the year one thousand and eight..."; t. p. of vol. I *verso*, "Music was invented by one / Guido Aretinus, / A Monk of Gre[e]ce, about the year / 1000."; 1st p. 6, above tune MORTALITY, "Groton 26 july foggg [sic] morn."; 1st p. 7, above tune REPENTANCE, "Groton July 26, 1799 / Friday afternoon very warm, Wind South"; 1st p. 7, above tune BATH, "Groton July 26, 1799 / Friday wind South South West"; 1st p. 7, above tune AMANDA, "Windham, Feb. 9. wet weather / wind South the last writing done in Windham"; 1st p. of prose writings starts "Altho this volume was intended to be wholly dedicated to Music, yet I cannot consider

myself as deviating from my duty to myself, if I suffer a few vacant pages to be filled with good, moral observations..."; 2nd p. [25], under title "Hymn," "Sung at N. London on the 25th of June 1799 on the / occasion of laying the foundation stone of Free-Masons' Hall."

secular tune + text titles: Indian Chief, An Ode to Narcissa ("By Smollet"), Mary's Dream, Adams and Liberty, Disappointed Lover, The Bright God of Day, Bunker's Hill ("Why should vain mortals..." set for 3 voices), The Hermit, An Elegy on Sophronia, Damon, to Delia ("Damon, to Delia" one title), Nothing at All, Primrose Mary, Leander and Hero, The May-Pole, The BEE, Alloa-House, Old Maid, Primrose-Hill, Philis and Corridon, Edwin and Angelina; A Ballad ("Edwin and Angelina; A Ballad" one title), Friendship, Hymn

profile busts of George Washington + Benjamin Franklin cut out + pasted inside front cover; Washington is blowing a trumpet with the words "I do" written above it in pencil, Franklin is saying (or singing) "Blow ye the trumpet"; a third profile bust, unidentified, has been drawn below + between Washington + Franklin

all music, sacred + secular, uses asterisks on "mi" lines + spaces to indicate keys, rather than key signatures, following a practice introduced by Thomas Lee, Jr. in *Sacred Harmony* (ca. 1790-96)

additional short prose passages on 2nd pp. 9, 12, 17, 18, 19, 20, [23]

drawing on p. preceding indexes shows weeping willow, "EDWIN'S URN," + 2-story house with railing around roof (accompanied by sad tale of Edwin + Anna); drawing on p. following indexes shows 2-story barn-like house with urn on roof + inscription: "Here he is / as dead as a hu[b?]"

2 MS. music entries have titles only, with no music: Despair on 1st p. 1 (likely Morgan's secular lament; his SYMPHONY follows on 1st p. 2) + DOVER on 1st p. 8
most sacred MS. music entries are 3-voice settings, with melody in middle voice (likely tenor)

sacred MS. music entries (in absence of key signatures, keys assigned here are those with fewer sharps + flats):

1st p. 1: CORONATION [Holden], 3 voices, melody in middle voice, A, 5|U1133|212

1st p. 1: LISBON [Read], 3 voices, melody in middle voice, Bb, 1|D65U12|3

1st p. 1: WILLINGTON, 3 voices, melody in middle voice, G, 1|3-456-54|3

1st p. 2: SYMPHONY [Morgan], 3 voices, melody in middle voice, Eb, 135|U1D5|4321|5

1st p. 2: VENUS, 3 voices, melody in middle voice, A, 1|1354-3|2

1st p. 3: BABYLON, 3 voices, melody in middle voice, Cm, starts with bass, then tenor enters with 5U11|3D7U11|D75U132

1st p. 3: AMITY [Read], 3 voices, melody in middle voice, A, 1|312D7|U1

1st p. 4: 119TH PSALM TUNE [PSALM 119], 3 voices, melody in middle voice, Em, 531|5577|7

1st p. 4: PRODIGAL, 3 voices, melody in middle voice, Am, 1|3-2-1D7|U1-2-34|5-43|2

1st p. 4: ST. VINCENTS' [ST. VINCENT], 3 voices, melody in middle voice, Am, 1|5-4-32|3-2-1D7|U1-2-32|1

- 1st p. 5: REDEMPTION, 3 voices, melody in middle voice, G, starts with bass, then tenor enters with 3|5431-3|2_||22|3; long tune, with 3 sets of fugal entries
- 1st p. 6: TRIUMPH, 3 voices, melody in middle voice, F, 1|34|55|55-6|5
- 1st p. 6: MORTALITY, 3 voices, melody in middle voice, Am, 1|32-1|D7|U543|2
- 1st p. 7: REPENTANCE, 3 voices, melody in middle voice, F#m, 5|U11D75|3-5-43|2
- 1st p. 7: BATH, 3 voices, melody in middle voice, A, 1|23|21|1D7|U1
- 1st p. 7: AMANDA [Morgan], 3 voices, melody in middle voice, Am, 1|54|3-4-53-2-1|D7-U1-D57|U1
- 1st p. 8: LENOX [Edson], 3 voices, melody in middle voice, C, 1|11D56|5
- 1st p. 8: FLORILLA [Caswell], 3 voices, melody in middle voice, Eb, 1|53|6U1-D7|65-1|3
- 1st p. 9: DOOMSDAY [Wood], 3 voices, melody in middle voice, D, 5|U11|11-D7|U1, Behold with awful pomp
- 1st p. 9: ZION [Read], 3 voices, melody in middle voice, D, 112|3456-7|U1
- 1st p. 10: PSALM CXLVIII [PSALM 148], treble or tenor, bass (G-clef staff with key + time signatures and bar-lines but no music inbetween the 2 parts), G, 5|54|32|1-D7-U12|D7, Loud hallelujahs to the lord
- 2nd pp. 10-11: EMMANUEL [Billings], tenor, bass, G, 5|U131242|3531, Behold *[sic]* as the Shepherds were guarding their sheep; 6 stanzas of text written under music and on to next p.

1968.45 BV

11. Eldredge, H. MS. music book, undated. 22 unnumbered leaves: MS. music on leaves [1-5], remaining leaves blank. Paper covers, printed + with top portions trimmed off; "THE PROPERTY OF" with space for name on front cover, "NUMERATION TABLE" + "E. G. House, Printer, No. 100, Court-Street, Boston." on back cover.

inscriptions: front cover, "H Eldredge / Tolland" in space left for owner's name, "County of toland S..^[t?] y[?] / Wealthy C[?]"

MS. music is mainly bass parts, with one melody-bass setting:

- leaf [1] *verso*: S.^T THOMAS [ST. THOMAS], bass, A, 1|35|U1D7-6|5
- leaf [1] *verso*: HEBRON, bass, G, 1|11|D5U1|D41|5, When Christ the judgement seat ascends
- leaf [1] *verso*: CHARLESTOWN, bass, Am, 1|15|U1D5|7U1|D5_|5
- leaf [2] *recto*: MIDDLEFIELD, bass, Am, 1|13|2D5[-]|6|7,3[-]|4|55[-]|7|U1D7[-]|5|5
- leaf [2] *recto*: STAFFORD [Read], bass, A, 1|11|45|1, See what aliving stone *[spacing sic]*
- leaf [2] *recto*: ANTIGUA, bass, C, 1|34|U1D4|5D6|U1 *[sic; recte 1|35|U1D4|5D5|U1?]*
- leaf [2] *verso*-leaf [3] *recto*: HOLLIS [Holden], bass, Dm, 1|11|5532|1, My Soul come meditate the day
- leaf [2] *verso*-leaf [3] *recto*: PORTUGAL, bass, G, 5|15|U11|D45|1
- leaf [2] *verso*-leaf [3] *recto*: SCHENECTADY, bass, Eb, 111|D6655|U1
- leaf [3] *verso*-leaf [4] *recto*: TROY [Z. Peck], bass, Am, 111|D51|5,5|75U1D1|5, His truth transcends the skie[s?]

leaf [3] *verso*-leaf [4] *recto*: REPENTANCE [Rollo], bass, F#m, 1|113[-]21[-]D7|
 5-7U1|D5, O if my soul was form[']d for woe
 leaf [3] *verso*-leaf [4] *recto*: WATERBURY, bass, Am, 1|11|D55|4-3-45|1+U1,
 Hark my gay friends that sol[e]mn toll
 leaf [4] *recto*: UPLAND [Tans'ur], bass, Gm, 1|1-D7-6|5U1|1D4|5_|5, Behold thy
 waiting servant Lo[rd?]
 leaf [4] *verso*-leaf [5] *recto*: Corydon,s Ghost [Corydon's Ghost], melody, bass,
 Em, 5|5455U1D7|U1, What sorrowfull sounds do I hear
 leaf [4] *verso*-leaf [5] *recto*: NEW DURHAM [Austin], bass, Am, 1|D7534|554,
 How vain are all things here below

1972.26.1

12. [*The Federal Harmony*. Boston: John Norman, 1788-1793]. Fragment: only pp. 75-104, 109-112 survive.

no inscriptions

no MS. music

783.9 Sw2f

13. *A Gamut, or Scale of Music*. Hartford: Oliver D. Cooke (printed at New London, Conn. by Samuel Green), 1814. Apparently complete, with 32 pp. MS. music on 4 unnumbered leaves bound in at end; leaves [2] + [3] bound in wrong sequence (i. e., what is now leaf [3] should have been the second of the 4 leaves).

inscription: preliminary leaf *recto*, "Moses [?] Geer AD 1824 / G[r]iswold
 Connecticut / Newlondon County"

MS. music is mix of bass parts + 4-voice settings:

- a. l. [1] *recto*: WORSHIP, bass, Am, 1|34|55|U1-D76|5, Deep in our hearts let us
 record
- a. l. [1] *recto*: LEEDS, bass, E, 111|1D3|4[-?]55|6
- a. l. [1] *recto*: MUNICH, bass, Bm, 1|U1-D11|U11D7U1|D5
- a. l. [1] *recto*: CHINA [Swan], bass, C, 1|D5D5|U14|3-22|1, Why should we
 mourn departing friends
- a. l. [1] *verso*: PARMA, bass, A, 111|1115U1,D5|U1111|1
- a. l. [1] *verso*: RONDEAU, bass, G, after 5 mm. rest: 111|D5566|3,365|4255|1,
 incomplete (likely because of a missing leaf)
- a. l. [3] *recto*: WAREHAM "D^r Arne," 4 voices, melody in top voice, G, 5|5-35|
 4-24|3-43|2, How large the promise how divine
- a. l. [3] *verso*: NINETY FIFTH [PSALM 95] "A Bull," 4 voices, melody in top voice,
 G, 135|43|2,|234|24|5, Come sound his praise abroad
- a. l. [3] *verso*-a. l. [2] *recto*: ARLINGTON "D^r Arne," 4 voices, melody in 3rd voice
 from top, G, 1|3332|111, Jesus with all thy saints above; leaves [2] +
 [3] bound in wrong sequence (i. e., what is now leaf [3] should have
 been the second of the 4 leaves), so ARLINGTON starts on what is now
 leaf [3] + finishes on what is now leaf [2]
- a. l. [2] *recto*: PLEYELS HYMN [PLEYEL'S HYMN], 4 voices, melody in top voice,
 Bb, 1|35|23|42|3, So fades the lovely blooming flower
- a. l. [2] *verso*: ROCHESTER, bass, A, 2D65|U22|D451 (*recte* 1D65|U11|D451),

God my supporter and my hope

a. l. [2] *verso*: BEDFORD, bass, F, 1|13|44|2+D51|D5, Lord in the morning thou
[shalt] hear

a. l. [2] *verso*: LITCHFIELD, bass, C, 1|11|34|55+D6|1, Let every creature rise
and bring

a. l. [2] *verso*: PLYMPTON, bass, Em, 111|D5-6-#77|U1-2[-]31|D5, Now let our
drooping hearts revive

a. l. [4] *recto*: PECKHAM, bass, D, 1|3-21|4-5D5|U1

a. l. [4] *recto*: LUSS, bass, Am, 1|13|55-4|3-47|3

a. l. [4] *recto*: FALCON STREET, bass, C, 115|U1D5|1

a. l. [4] *verso*: TAMWORTH, bass, F, 53|U1531|2D5

783.9 G14 c.1

14. *A Gamut, or Scale of Music*. Hartford: Oliver D. Cooke (printed at New London, Conn. by Samuel Green), 1814. Apparently complete, with 32 pp. MS. music on 8 leaves bound in at end, numbered pp. 33-39 (numbering continued here: [40-48]).

inscription: preliminary leaf *recto*, "Maria and Delia Storrs' / Property / Mansfield
Febr^{ry} 10th" (year on portion of leaf torn off)

MS. music appears to be all treble parts:

p. 33: PARIS, treble, A, 135|5-4-33|2-15|3

pp. 34-35: SCOTLAND, treble, G, 5|5-6-54|3|4-56-U1|1-D55_|5

pp. 34-35: BALLOON [Swan], treble, Em, 5|57|77|57|7

pp. 34-35: SCHENECTADY, treble, Eb, 355|U11D55[-]4|3

pp. 36-37: HEAVENLY VISION [French], treble, G, after 1 m. rest: 3322|34|555|
56|555|55

pp. 38-39: SARDINIA, treble, Dm, 557|U11|D7[-]65[-]45

pp. 38-39: BABYLON, treble, F#m, 355|5654|4,4|3455|5

pp. 38-39: WHITESTOWN, treble, Em, 5|5555|45-67_|7

p. [40]: BUCKINGHAM, treble, Am, 1|3-2-1D7|U1-2-32|1-23|5

p. [40]: WALPOLE [Wood], treble, Bm, 1_|11D7|U32|1D7|U1, O if my soul was
formed for woe

p. [41]: HA[V?]ERHILL [HAVERHILL] [S. Arnold], treble, G, 3-4|54-3|22-3|43[-]2|1
(3rd full m. initially omitted, then supplied below staff)

p. [41]: HADDAM, treble, Gm, 1|55-6|55|5

pp. [42-43]: SMITHFIELD [Read], treble, Em, 553|555U1|D7, This life['s] a
dream[, an empty show]

pp. [42-43]: WHITESTOWN, treble, Em, 5|5555|45-67_|7, Where nothing dwelt
but beast[s] of prey

p. [42]: WILLIAMSTOWN, treble, Gm, 1|5432|32[-]12_|2, Shew pity Lord [o Lord
forgive]

p. [42]: NEWMARK [probably Bull], treble, G, 5|U13-2-3|13|2-1D7|U1, Come
Holy Spirit[, heav'nly dove]

p. [43]: FRIENDSHIS [FRIENDSHIP], treble, Em, 5U1D7|U11D7U1|D5

pp. [44-45]: WESTON, treble, Bm, 1|31D7U1|D7,7|U11[-]32[-]1D7|U1; 7½
mm. of aborted 1st try followed by entire vocal part

p. [44]: SALEM, treble, G, 1|3-21-D7|U1-23-4|5

pp. [44-45]: NEWARK, treble, F, 3|55|55|44|3,5|46|5-43-2|3
 pp. [44-45]: FRIENDSHIP, treble, Em, 5U1D7|U11D7U1|D5, From low pursuits
 exalt my mind
 pp. [46-47]: EXHORTATION, treble, F, 5|3-2-34[-]3|22|3-4-55|5
 pp. [46-47]: DEANFIELD, treble, E, 3|5553|6-5-66|5, Now is the hour of
 darkness past

783.9 G14 c.2

Girling, Robert. MS. music – SEE

MS. music leaf inscribed (on *verso*) “Robert Girling’s Tune”

15. Goddard, Hez[ekiah]. MS. music book, dated 1801. Pp. 14-15, 33-59, 59-78 (all music), 1 blank unnumbered p., 29 blank unnumbered leaves, 1 unnumbered leaf with partial list of tunes + anthems on *recto*, inscriptions on *verso*. List of tunes includes NEWBURGH (p. 1), FLORENCE (p. 3), GREENWICH (p. 5), FAREWELL ANTHEM (p. 7), HUNTINGTON (p. 15), WILLIAMSTOWN (p. 17), JERUSALEM (p. 18), ANTHEM 150 PSALM (p. 19), EASTFORD (p. 32) ... and ends with EDOM (p. 58).

inscriptions: inside front cover, “Hez Goddard Dec^{ber} [?] [3 ?] 1801,” “Maria L. Peabody -- / Bought at the Goddard Auction held in Court-House,” (also a bit of musical staff with 3 notes); final leaf *verso*, “Hez. Goddard,s Book / Decc.^[r?] 3^d A. D. 1801,” [essentially the same inscription repeated]

2 copyists represented in this MS.: one likely a bass (4-voice settings + bass parts with other 3 staves left blank, pp. 14-15, 33-74), one likely either a tenor or a treble (melodies, pp. 75-78)

in 4-voice settings, melody is in 2nd voice from bottom, likely tenor

MS. music entries:

p. 14: [FAREWELL ANTHEM] [French], 4 voices, Am, last 9 mm. only: remaining tenor is 34535|432D7|U1|53-54|31-32|555|64-65|31-32-1D7|U1, after “set free,” remaining text continues: ...where the rich and the poor are both alike

p. 15: HUNTINGTON [Morgan], 4 voices, A, 5|U1-2-31|55|315, How pleasant how divinely fair; 1st 15 mm. only

pp. 33-35: [incomplete tune, title lacking], 4 voices, F, incomplete: remaining tenor begins (likely in 2/2) -3-4-56|543|2|1, then meter changes to 6/8 + tenor continues 5|5-432-34|321U1|D7654|345 (7 more mm. in 6/8, then 17 mm. in 2/4 to end the piece), remaining text begins: ...Majesty array’d Sweet singing levites led the van Loud instruments brought up the rear

pp. 36-37: REPENTANCE [Rollo], 4 voices, F#m, 5|U11D7-65-4|3-5-43|2

pp. 38-39: OCEAN, 4 voices, F, 5|5-6-5-4-35|U111D7-6|5

pp. 40-41: NEWPORT [Read], 4 voices, Bm, 5U13|2-1D7U12|3, Show Pity Lord
 O Lord forgive

p. 42: SUTTON [Goff], 4 voices, F#m, 5|77U1D5-4|316

p. 43: CONECTION [CONNECTION] [Billings], 4 voices, E, 1|55|67|U1, Great is the
 Lord our God

pp. 44-45: LORRAIN, 4 voices, G, begins with treble: 5|U13-2|1D5|U35-4|4-3,

- Salvation is forever nigh [this text incipit only, not full text]
- pp. 46-47: CORONATION [Holden], 4 voices, Ab, 5|U1133|212, All hale [*sic*] the power of Jesus name
- pp. 48-49: FRIENDSHIP [Read], 4 voices, A, 5|U12-3-4|3-55-4|3
- pp. 50-51: DOMINION [Read], 4 voices, E, 1|55-6-7|U1D5-3|1-65-4|3, Jesus shall rieg[n] [*sic*] where e'er the sun
- pp. 52-53: DELIGHT [Coan], 4 voices, Em, 1D54|3-214, No burning heats by day
- pp. 54-55: WHITESTOWN [Howd], 4 voices, Em, 1|5555-6|754_|4, Lord what a Though[t]less wr[e?]tch was I
- pp. 56-57: FIFTY EIGHT...PS^m [PSALM 58] [Harwood], 4 voices, C#m [all citations in *HTI* are in Cm], 1|332|2D77|U1, Judges who rule the world by laws
- pp. 58-59: EDOM [West], 4 voices, F, 5|3-4-56-7|U1D653|5, With songs and honors sounding loud [1st 2 lines of text only]
- pp. 59-60: OXFORD, bass (staves, clefs, key + time signatures, bar lines for 3 other voices, but no notes), F, 1|11D65|U1,2|3-4-54|321_|1, Upward I lift mine Eyes
- pp. 61-62: PORTSMOUTH, 1st 5 mm. of treble, then bass for rest of tune, Bb, treble starts 5|35U1D5|U1-2-1-2-3, Virgins & youths engage
- pp. 63-64: SPRING, bass (staves, clefs, key + time signatures, bar lines for 3 other voices, but no notes), F, 1|1133|3-45-43-2,1|13-21D5|U1, God is the Lord the heavenly king
- pp. 65-66: WESTMINSTER, bass (staves, clefs, key + time signatures, bar lines for 3 other voices, but no notes), D, 1|1D5|U1-2-32|1D5|U1,3|46-4|21|D55|5, text identified as "Ps^m 146"
- pp. 67-68: MONMOUTH, bass (staves, clefs, time signatures, bar lines for 3 other voices, but no notes), Am, 11D5|77|U11|D5,3|4-5_|5U1D5_|551_|1, text identified as "Hymn 31st"
- p. 68: CONCORD [probably Holden], bass (staves, clefs, time signatures, bar lines for 3 other voices, but no notes), C, 1|11U1D6|5,3|67U1D5|1
- pp. 69-72: HARTFORD, bass (staves, clefs, key + time signatures, bar lines for 3 other voices, but no notes except for 6 rogue notes at start of treble), G, 1|1D5|15|U1D4|5,5|32|11|U11|D5, text identified as "Ps^m 148"; starts in 3/4, moves to 2/2 after 25 mm.
- pp. 73-74: PALMIS, bass (staves, clefs, key + time signatures, bar lines for 3 other voices, but no notes), G, 1|11|D5U1|1D5|1,1|55|55|51|5
- p. 75: OLD HUNDRED [PSALM 100 OLD], melody, A, 1|1D7|65|U12|3, Be thou O God exalted high; 1st entry in new hand; "1" written after title
- p. 75: NAZARETH [= LAMECH by W. Arnold, printed only once in 1807], melody, G, 332|35-3|43-2|1 (slurring *sic*), See Israel[']s gentle shepherd stands; "2" written after title
- p. 75: DARWEN [DARWENT], melody, Cm, 5|U11|23|4-32[-]|1|1[-]|n7, Who from the shades of gloomy night; "3" written after title
- p. 76: STERLING, melody, A, 1|1111|21[-]|2|3, O come Loud anthems let us sing; see *HTI* 5000 for this tune's origin + evolution; "4" written after title
- p. 76: PETERBOROUGH, melody, G, 1|3344|32|1, Once more, my soul, the rising

- day; "5" written after title
- p. 76: SWANWICK [Lucas], melody, Bb, 5|U1+51-2+5|31-3|31-3|2-1D7|U1 (i. e., 5|U11-2|31-3|2-1D7|U1; here, full m. 2 is written twice, + high Fs [whole note + half note] are written above melody in full m. 1), Soon shall the glorious morning come; "6" written after title
- p. 77: EATON [Wyvill], melody, E, 1|123(5)[-]4|321, Awake our souls, away our fears; "7" written after title
- p. 77: ANTIQUA [ANTIGUA] [R. Wells], melody, C, 5|U12|3D6|54|3-2-[1?], The King of saints how fair his face; "8" written after title
- p. 78: WINCHELSEA [Prelleur], melody, C, 5|5U1|1-D75|67|U1,1|3-21|D7U2|1D6|5, Incumbent on the bending sky; melody variant in *HTI* (see no. 2514); "9" written after title
- p. 78: DUNDEE, melody, G, 1|3#4|51|23|4, Let not despair nor fell revenge; "10" written after title

1969.21 BV

16. [Graupner, Johann Christian Gottlieb]. *The Monitor, or Celestial Melody*. Boston: G. Graupner, [1806]. Lacks 2nd unpagged leaf, with list of subscribers.

inscriptions: p. 15, "Carrie," "C [G ?], H."

no MS. music

783.9 M74

17. Harmon, Joel, Jr. *The Columbian Sacred Minstrel*. Northampton, Mass.: A. Wright, for the author, 1809. Complete.

inscriptions: inside front cover, "John Van A[??]alens / Book----- / New Brun[??] / May 15 . 1820," "Frederick P. Hill - 1893" (pencil); *verso* of unpagged printed leaf before t. p., "John Van A[?][d?]al[?]' / Note Book / May 11 . 1820" (is the name Van ArdaLEN?)

no MS. music

783.9 H22c

18. Hastings, Thomas, and Solomon Warriner. *Musica Sacra: or Springfield and Utica Collections United*. Rev. ed. Utica, N. Y.: William Williams, 1818. Complete with [2], 273, [3] pp. P. iv misnumbered vi, p. 16 misnumbered 61, p. 48 misnumbered 47.

inscription: frontispiece (p. [1]), "Lavinia Case"

no MS. music

783.9 H27mu 1818

19. Haydn, Joseph. *The Creation, an Oratorio*. "ARRANGED FOR VOICES, ORGAN OR PIANO FORTE. / By Muzio Clementi." "From the London Edition." Boston: Thomas Badger, Jr., 1818. Apparently complete with 169, [3] pp. Blank leaf that was surely intended to be bound after p. 4 (subscribers list) as pp. [5-6] is bound between p. 8 + p. [9].

no inscriptions

no MS. music

783.3 H32c

20. Hewitt, J. [Hewitt, James]. *Harmonia Sacra*. Boston: Joseph T. Buckingham, 1812. Complete with 120 pp.; lacks covers.

inscription: preliminary leaf *recto*, "6 Cts. Josiah Johnson's / Jan. 20. 1825."

no MS. music

783.9 H49h

21. Holden, Oliver. *American Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792. Complete; printed errata slip pasted inside front cover.

no inscriptions

no MS. music

783.9 H71a

22. Holyoke, Samuel. *The Columbian Repository of Sacred Harmony*. Exeter, N. H.: Henry Ranlet, [1803]. Complete.

no inscriptions

no MS. music

783.9 H74c

23. Howe, Solomon. *The Farmer's Evening Entertainment* ("Glory to God in the highest, peace on Earth, good will to men!" at head of title). Northampton, Mass.: Andrew Wright, for the author, 1804. Greater part of leaves bearing pp. [7]-8, 9-10, 11-12 torn out, missing; pp. 17-20 bound in between p. 24 + p. 25. *ASMI* 274A, with note on p. 32 identifying error on p. 16.

no inscriptions

no MS. music

783.9 H83f

Howe, Solomon. "Glory to God in the highest, peace on Earth, good will to men!" – SEE Howe, Solomon. *The Farmer's Evening Entertainment*

24. [Howe, Solomon or John?]. *The Young Man's Instructive Companion*. [3rd ed.] N. p., [1804-1810]. *ASMI* 545A. Lacks front cover, and 1st leaf is torn, with a little loss of text; otherwise complete.

no inscriptions

no MS. music

783.9 Y8h

25. Huntington, Jonathan. *Classical Sacred Musick*. Boston: Munroe and Francis, for the compiler (printed by J. T. Buckingham), 1812. Complete with 4, 75, [1] pp. 8 leaves with staves bound in the back, but no MS. music.

no inscriptions

no MS. music

783.9 H92c

26. [Janes, Walter. *The Massachusetts Harmony, consecrated to devotion*. Boston: Manning and Loring, for the author, 1803]. Lacks all or most of pp. [i]-iv, 47-50, 77-78, 111-112,

125-128; leaf bearing pp. [v]-vi torn, with only about half remaining; bottom of leaf bearing pp. 75-76 torn off (ca. 1/5th of leaf missing); worm tracks have occasionally deleted text; dark stains in upper outer corners of many pp. A sad copy.

no inscriptions

no MS. music

783.9 J25m 1803

27. Jenks, Stephen. *The Delights of Harmony; or, Norfolk Compiler*. Dedham, Mass.: H. Mann, for the author, 1805. Complete.

inscription: preliminary leaf *recto*, "[not quite legible first name] W. L[?]is[h?]man / Aug. 30th 1842" (pencil)

no MS. music

783.9 J42d

28. [Johnston, Thomas]. "To learn to sing..." Boston: Thomas Johnston, 1755 [i.e., 1763-1767]. ASMI 306. BOUND WITH [Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David*. Boston: for J. Perkins, 1767]. *A New Version* lacks at least several pp. at start; Johnston tune supplement lacks leaves 18, 19, 21, 22; leaves 5-6 bound after leaves 7-8.

inscriptions: inside front cover, "John Watson / Rutland" (pencil), "Thankful [E?] Tyler" (pencil)

no MS. music

783.9 B729n 1767

JUDGMENT ANTHEM [Morgan] – SEE
[Morgan, Justin]. JUDGMENT ANTHEM

29. Kimball, Jacob, Jr. *The Rural Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793. Complete, though lacking front flyleaf. Leaf bearing pp. 87-88 has small piece torn out, with no significant loss of text.

inscription: back cover, "PM / 1808"; inscription on t. p. partly rubbed out, illegible; additional inscription on back cover not quite legible

no MS. music

783.9 K56r

30. Law, Andrew. *The Art of Singing*. 4th [i. e., 3rd] ed. Cambridge, Mass.: W. Hilliard, 1803. [2nd t. p.:] Law, Andrew. *The Musical Primer; or the first part of The Art of Singing*. [3rd t. p.:] Law, Andrew. *The Art of Singing...Part Third*. 4th [i. e., 3rd] ed. Boston: E. Lincoln, for the author, 1805 [*recte* 1804]. [4th t. p.:] *The Musical Magazine; being the third part of The Art of Singing...No. I*. [Boston:] for the author, by E. Lincoln. *Musical Primer*, leaves bearing pp. 93-94 + 95-96 are fragmentary (most of leaf with pp. 93-94 is missing). *Musical Magazine...No. I* is complete.

no inscriptions

no MS. music

783.9 L41a

31. Law, Andrew. *Select Harmony*. [Cheshire, Conn.: William Law, 1782-1787]. Lacks all after p. 84. *ASMI* 359A, Lowens variant K or M; unable to determine which because of missing pp. (see *ASMI*, Table 13, p. 431).

no inscriptions

no MS. music

783.9 L41s c.2

32. Leonard, Jacob. MS. music book, dated 1790. 21 unnumbered leaves, with fragmentary paper covers; also one inserted, unnumbered, folded leaf.

inscriptions: front cover, 9 lines of an apparently secular poem (only partly legible; includes line "to hail the happy pair"); inside front cover, ca. 35 tune names; leaf [1] *recto*, "Jacob Leonard His Book. / ...February 24 1790," "Jacob Leonards ["Book" smudged] Book February 24th 1790," "Manuscript Singing Book," "He reigns the Lord the ["Sav," start of "Savior"?] / ["Paid"?] the ancient worship [S?]tra / Reigns praise him in evangeli / Let the whole earth in Songs" (most of this is from Watts's versification of Psalm 97); leaf [2] *recto*, "L.LEONARD" apparently stamped 6 times, several practice alphabets; leaf [21] *verso*, "L. LEONARD" stamped 2 times, "Jacob Leonard" (or close variant) written 5 times; inside back cover, "Jacob Leonard" (or close variant) written 5 times, 6 fragmentary lines (stanza 1, lines 3-4; stanza 4, lines 1-4) of Doddridge's hymn "How free the fountain flows," including, from stanza 4, "[ev?]ery thirsty [s?]oul / [a?]ppro[a]ch the Sacred Spring / Drink & your fainting spirits chear / Renew the draught & Sing"

MS. music is mostly 4-voice settings, with melody in 3rd voice down (probably tenor); 2 entries are 3-voice settings (one dwindling to 2 voices), with melody in middle voice; 1 entry is single melodic line on 4-line staff; 4 entries are incomplete, because of missing leaves

MS. music entries:

inserted, unnumbered leaf: SOMERSET [Holyoke], 4 voices, A, 5U1D7|
U113[-]21[-]D7|U1

leaf [2] *verso*-leaf [3] *recto*: MIDDLEBOROUGH "By West," 4 voices, E, 1|55U11|
D7-566_|6, Sweet is the Day of Sacred rest

leaf [3] *verso*-leaf [4] *recto*: SUNDAY [West], 4 voices, Am, 112|34|54-346|5

leaf [4] *verso*-leaf [5] *recto*: ALL SAINTS [Hall], 4 voices, Cm, 3|55-67U3|
D7-U1-D7-65-3|4, Oh if My Lord would come & Meet

leaf [5] *verso*-leaf [6] *recto*: COLUMBIA "By I L" (the "I" has a hatch-mark across the middle of the vertical line; = J L, Jacob Leonard?), 4 voices, C, 5|35U11|13|21|D7,U1|222|322|1D7|U1, Columbia trust the Lord thy foes in vain; not in *HTI* under incipit or title→incipit

leaf [6] *verso*-leaf [7] *recto*: GROTON, 4 voices, Eb, 13-21-D7|U1-D54-3|
4-32-15_|5, Now let my minutes smoothly run; not in *HTI* under incipit or title→incipit

leaf [7] *verso*: HARMONY, 4 voices, C, bass begins solo with 5|U111, then tenor enters with 5|U1111|1,1|3111|D7U22,2|2222|2,2|3554|311, The Universe began from harmony to harmony; incomplete (following leaf

missing); not in *HTI* under incipit or title→incipit; text incipit not in *HTI*

leaf [8] *recto-verso*: GREENWICH [Read], 4 voices, Em, incomplete (preceding leaf missing), but entire fusing section survives: tenor here begins 3|5557|555-4, B[ut] O their end their dreadful end

leaf [8] *verso-leaf* [9] *recto*: FRANKLIN “by [I?]: Kibbey,” 4 voices, Dm, 5|U1D7U12|3-D7-U1D7-6|5, a variant of ENTREATY, printed only in the 1809 + 1814 eds. of Azariah Fobes’s *The Delaware Harmony*; att. “Goff” in the 1814 ed.

leaf [10] *recto-leaf* [9] *verso* [*sic*; copied upside-down in relation to rest of MS.]: BRANFORD [BRANDFORD] “By Swan” [*recte* Benham], 4 voices, Em, 133|7-5-7U1|1-2-3-1-2D7|5

leaf [10] *verso-leaf* [11] *recto*: SHIRLEY, 4 voices, Dm, 134-6|54|7-6-54[-]|3|2,3|5-U1-2-|31D77|5, Why do we mourn departing friends; not in *HTI* under incipit or title→incipit [2 photos]

leaf [11] *verso*: MORPHEUS [West], 4 voices, Em, 5U11|D1234|5, Death with his warrant in his hand; incomplete (following leaf missing)

leaf [12] *recto*: [last 9 mm. of a tune; title missing], 4 voices, C, entire remaining section of tenor part is 1-331|D7-U1-2-3-422|3-5-533|2-1-2-3-2|1D5|U1-D7-U1-2-3-2-3-4-|5-6-54|32|1, beauti[es ?] the Beauties the beauties the beauties the beauties of his face

leaf [12] *verso-leaf* [13] *recto*: CONCORD, 4 voices, Eb, 1|35|U1-D7-65|5-3-42|1, Come let us join our Chearful songs; not in *HTI* under incipit or title→incipit

leaf [13] *verso-leaf* [14] *verso*: BRISTOL [Swan], 4 voices (identified on leaf [14] *verso*, where their positioning changes, top to bottom: “Treble,” “Tenor,” “Counter,” “Bass”; otherwise, regular TCTB positioning is used), F, 1|5-6-53|U1-D5-31|6-5-67|U1, The lofty pillars of the Sky

leaf [15] *recto*: HAMPSHIRE “By West,” 4 voices, Em, 6[corrected to 5]|5U1|D75|34|5, Why do we mourn Departing friends

leaf [15] *verso-leaf* [16] *recto*: STIRLING, 3 voices, Eb, 5U1D7|6[-]|56[-]|7U1,D5|6543|2, How free the fountain flows; all printed instances of this tune are in E, set for 4 voices, + title is STERLING; melody in this MS. varies somewhat from printed versions

leaf [16] *verso-leaf* [17] *recto*: CIVIL AMUSEMENT [SAINTS REPOSE] [Hall], 4 voices, Eb, 135|65|U1D6-U1D7-|6, Then to thy throne victorious king

leaf [17] *verso-leaf* [18] *recto*: VENUS [West?], 4 voices, F, 1|35|6-5-6-7U1|D5, Behold the lofty Sky

leaf [18] *verso-leaf* [19] *recto*: TRINITY, 4 voices, D, bass begins solo with 5|U1-2-1, then tenor enters with 3-4|5-6-5U3-2|1-D5-6U2|1-3, Come all harmonious tongues; not in *HTI* under incipit or title→incipit; a charming double fusing tune [2 photos]

leaf [19] *verso-leaf* [21] *recto*: Ode on Science [Sumner], 3, then 2 voices, G, 1|D5-32-1|26|6-5-67|U1, The morning Sun Shines from the East; reduces to tenor melody + bass at “Fair freedom her attendant waits”

leaf [21] *verso*: untitled, untexted, incomplete melody [?] almost entirely in

3/2 time, written on 4-line staff; no clef, no key signature; lack of one staff line makes determination of pitches uncertain; if read upright in relation to rest of the MS., if bottom staff line is assumed missing, + if key is assumed to be C, could be 7U1|D7U2|3354|3121|11|D6567U11|2; if read in reverse orientation to rest of the MS., if bottom staff line is assumed missing, + if key is assumed to be C, could be 7|U1123|43|11|1D7U1D6|5456|7U2|12 (but this is stab-in-the-dark stuff)

1962.59

33. Little, William, and William Smith. *The Easy Instructor; or, A New Method of Teaching Sacred Harmony*. [7th ed.]. Albany, N. Y.: Websters and Skinner and Daniel Steele, [1810]. Lowens edition G. Complete. Original covers (paper on wood) further covered with attractive green cloth.

inscriptions: inside front cover, "Remember / your friend / When this / you see pray / think on / me," "Joseph Disborou[gh?] / his hand Writing"; inside back cover, "Gitly," "Lydia wick[eff?]"

no MS. music

783.9 L72e 1810

34. Little, William, and William Smith. *The Easy Instructor; or, A New Method of Teaching Sacred Harmony*. Albany, N. Y.: Websters and Skinners and Daniel Steele, [1815]. Lowens edition N (see Lowens, checklist of *Easy Instructor* editions + issues in *Music and Musicians in Early America*, Table VI, p. 296, 112-p. editions, location of "S" of "Soft" in relation to letters of tune title "Denmark" on. p. 61; also Table VIII, p. 299, for content differences between editions Ma, b, c + N). Almost complete; corner of leaf bearing pp. 99-100 torn off, these 2 pp. supplied complete in photostat.

inscription: preliminary leaf *recto*, "David [E?]ttin[g?]'s / [B?]oo[k?]"

no MS. music

783.9 L72e 1815

35. MS. music book (1) with no owner's name. Music probably copied in the 1760s or 1770s; account records written on final leaves date from 1776 + 1786. 24 unnumbered leaves. Leaf [1] *verso*-leaf [3] *recto*, musical rudiments; leaf [3] *verso*-leaf [16] *verso*, MS. music; leaf [17] *recto*-leaf [18] *recto* blank; leaf [18] *verso*, MS. music; leaf [19] *recto*-leaf [20] *recto* blank; leaf [20] *verso*, account record dated 27 April 1786 + June 1786; leaf [21] *recto*-leaf [22] *recto* blank (leaf [21] has its top half cut out); leaf [22] *verso*-leaf [24] *verso*, account records dated Northfield, 15-16 Feb. 1776.

names appearing in account records include Benony Dickinson Jr. (1786), Titus Dickinson, Moses Dickinson, Comfort He[nery?], Moses Smith, Edwards, Bayley, Hunt, Miller, Clark, Cor[poral?] Staford, Cap[tain?] Jones, [?]uet, Wright, Stratten, wd [widow?] Hubble, Cap[tain?] Watkins, Lennard, Tailor, Comfort Stevens (all 1776)

all music written with diamond-shaped note-heads; almost all entries have end-of-phrase lines rather than bar-lines; melody always in tenor part

MS. music entries:

leaf [3] *verso*: CANTERBURY, "Treble," "Tenor," "Bass," F, 13231234
 leaf [4] *recto*: WINDSOR, "Treble," "Tenor," "Bass," Gm, 1123211D#7
 leaf [4] *verso*: THE 100:^D PSALM [PSALM 100 OLD, OLD HUNDRED], "Treble,"
 "Tenor," "Bass," F, 11D765U123
 leaf [5] *recto*: BRUNSWICK, "Treble," "Tenor," "Bass," Am, 11234-3251
 leaf [5] *verso*: STANDISH, "Treble," "Tenor," "Bass," Gm, 13215432
 leaf [6] *recto*: MEER [MEAR], "Treble," "Tenor," "Bass," F, 7[*recte* 1]55331-232
 leaf [6] *verso*: CAMBRIDGE, "Treble," "Tenor," "Bass," Gm, 13121D6#71
 leaf [7] *recto*: GLOUCESTER, "Treble," "Tenor," "Bass," F, 15321456
 leaf [7] *verso*: YORK, "Treble," "Tenor," "Bass," F, 13546352
 leaf [8] *recto*: SOUTHWELL, "Tenor," "Bass," Gm, 131221
 leaf [8] *recto*: THE 25TH PSALM [PSALM 25], "Tenor," "Bass," Am, 11-234-321
 leaf [8] *verso*: PORTSMOUTH, "Tenor," "Bass," F, 11231345
 leaf [8] *verso*: WARWICK, "Tenor," "Bass," Am, 11315421
 leaf [9] *recto*: THE 100^D PSALM NEW [PSALM 100 NEW], "Tenor," "Bass," Am,
 11D7U354-321
 leaf [9] *recto*: HUMPHRY'S, "Tenor," "Bass," G, 124254-3-212
 leaf [9] *verso*: BUCKLAND, "Tenor," "Bass," G, 123211D7U1
 leaf [9] *verso*: THE STREAMS OF BABYLON, "Tenor," "Bass," Gm, 13455432
 leaf [10] *recto*: QUERCY, "Tenor," "Bass," G, 133232D7U1
 leaf [10] *recto*: STROUDWATER, "Tenor," "Bass," Am, 13123421
 leaf [10] *verso*: THE 136TH PSALM [PSALM 136], "Tenor," "Bass," G, 1D65U321
 leaf [11] *recto*: THE 108TH PSALM [PSALM 108], "Tenor," "Bass," G, 13254321
 leaf [11] *verso*-leaf [12] *recto*: AN ANTHEM TAKEN OUT OF THE 39TH PSALM [PSALM
 39], "Tenor," "Bass," Gm, 12|312|1, Hear my Prayer O Lord; 2
 elaborate melismas in tenor part
 leaf [13] *recto*: THE 4TH PSALM [PSALM 4], "Tenor," "Bass," G, 13-21-D76-7U1-2
 3-2-121, Lord thou wilt hear me when I pray
 leaf [14] *recto*: The British Hero, "Tenor," "Bass," G, 11132315, He Comes he
 Comes the Hero Comes; 2 verses of text written below music (not
 underlaid)
 leaf [14] *verso*: CAMBRIDGE SHORT, "Tenor," "Bass," F, 135321
 leaf [14] *verso*: PRESSEN [*sic*; title + incipit not in *HTI*], "Tenor," "Bass," Am,
 1231D#7U1
 leaf [15] *recto*: COLCHESTER NEW, "Tenor," "Bass," C, 11-D76543_215
 leaf [15] *recto*: S,^T MARTIN'S [ST. MARTIN'S] [Tans'ur], "Tenor," "Bass," A,
 11-2-1D5U1-2-33-45-4-312
 leaf [16] *recto*: PLYMOUTH, "Tenor," "Bass," Am, 13454312
 leaf [16] *verso*: BANGOR, "Tenor," "Bass," Dm, 53215U1-D765
 leaf [18] *verso*: EXETER, "Trible," "Counter," "Tenor," "Bass," G, bass starts solo:
 1[|]3-2[-?]1D5|U12-1|D7-65|1+U1, ye people all with one ac[c]ord

1968.43

36. MS. music book (2) with no owner's name. Pages numbered 5-34 (stubs of 2 leaves remain before p. 5).

inscriptions: p. 29, "Willington"; p. 33, "Willington"

MS. music is mostly bass parts, occasionally paired or in sequence with melody or other upper voice; one 3-voice setting

MS. music entries:

- p. 5: CONTEMPLATION, bass, Am, 1|11D53|451, Lord What a thoug[h]tles[s]
[wretch was I]
- p. 5: DOWLAND, bass, C, 1|4523|15|1_1,1|U11D56|41|5_|5, When god
restor[']d our captive state
- p. 5: [end of piece begun on earlier leaf], bass, Gm?,surviving music: 1_|1|[5
mm. rest]|7|7755|U11D44|5[-]65[-]432|1
- p. 5: WINDHAM [Read], bass, Fm, 1|123|1D55|U1_|1, Broad is the road that
[leads to death]
- p. 6: NEWTON, bass, C, 1|1111|111,4-3|215U1|D5, My savior God no voice but
thine
- p. 6: MORTALITY, bass, Em, 111|1D7U34|D7, Stoop down my thoughts [that
used to rise]
- p. 7: Mount Vernon Hymn [Jenks], bass, Em, 1|11-233-2|1D5|U1, What
solemn sounds thy [sic] ear invade
- p. 7: WILLINGTON [West], bass, G, 1|D65U12|1, Fair be thine honers spread
[Far be thine honors spread]
- p. 8: CHELMSFORD, bass, F, 111[-]2|345[-]33[-]2|1, the voice of my beloved son
- p. 8: HAMPTON, bass, Am, 11D#7|1-D5-6-77|1-D7U1|D5, When e[u?]r I take
my walkes abrad [Whene'er I take my walks abroad]
- p. 8: CONCORD [probably Holden], bass, C, 1|11U1D6|5, [T]he hill of zoon
[Zion] yields
- p. 9: DELIGHT [Coan], bass, Em, 112|354, No Burning heats by [day]
- p. 9: SUMMONS [Camp], bass, Am, 111|55|645U1|D5, the god of glory sends
his summons forth
- p. 01 [= 10]: SURRY, bass, Eb, 11D5|U11|45|1, Ile Praise my maker With my
Breath
- p. 01 [= 10]: GREENFIELD [Edson], bass, Am, 1|11D55|345, God is our reffuge
in distr[ess]
- p. 11: EDOM [West], bass, F, 1|12|1D656-7|U1, With songs and honners
sounding loud
- p. 11: Liberty [Jenks], bass, F, 111|1321|D5, No more beneath the oppressive
hand
- p. 12: LONDON [Swan], bass, Bb, 1D55|U6U1D55|U1
- p. 12: TRIBULATION, bass, Em, 1|1D5U13|D7,U3-2|13D7U1|D5, our moments
fly apa[ce?]
- pp. 12-13: NEW DURHAM [Austin], bass, Am, 1|D7534|554, How vain are all
things [here below]
- p. 13: UNION, bass, Eb, 1|11|1D5|55|U1, Loud hallelu[j?]ah to the Lord
- p. 14: EPIPHONEMA [Coan], bass, Am, 1|113-2-|1D5|4345|1
- p. 14: ACTIVITY, bass, Ab, 1|1112|321_|1, When strangers stand and hear me
tell; not in *HTI* under title, text→title, text→key
- p. 14: WEEPING MARY, bass, G, 111|1D5U11-D6|5; printed before 1821 only
in Ingalls 1805

- p. 15: GRAFTON [Stone], bass, C, 111 |65-311|1, Jesus the vision of thy face
- p. 16: EXTOLLATION [Janes], bass, G, 1|111D4|55|U1
- p. 16: WINTER [Read], bass, F, 113|43-211|1
- p. 17: REFLECTION, tenor melody?, bass (written sequentially), Em, ?melody starts 557|7-U1-D7-55-4|4; not in *HTI* under title or incipit (either 5577175544 or 5577175534)
- p. 18: EXERTATION [EXHORTATION] [Doolittle], bass, Am, 1|11|D55|35|4
- p. 18: MOUNT CALVERY [MOUNT CALVARY] [Jenks], bass, Am, 1D7|U1D5|45|1
- p. 19: 145 PSALM [PSALM 145], bass, G, 1|1D765|435,5|1155|U12D5
- p. 19: INDUSTRY [probably Janes], bass, G, 1|1115|U121,D5|U1D455|1, See how the little [busy bee]
- p. 20: LOVELY VINE, 3 voices, written above and below each other but not in strict vertical alignment, C, melody in middle voice: 12|1D656|U1, Behold alovly [*sic*] vine; printed before 1821 only in Ingalls 1805
- p. 21: JOY [Janes], bass, Bb, 1|U1D66U1|D45|1,U1|D65U2D2|5; "Dukes of Holistons March" written above music + crossed out
- p. 21: JORDAN [NEW JORDAN] [Shumway?], bass, C#m, 1|1154|33D7; "Pl[ay?] 3 [f?]latts" written in pencil above start of music (i. e., perform the piece in C minor, not C# minor; the "Play" is interesting); p. 22 blank
- p. 23: BETHLE[H?]EM [BETHLEHEM] [S. Hanford], bass, G, 1|11D7U1|D5,U1-D7|U1322|D5; bass part in Jenks 1805 begins 1|11D6U1|D5
- p. 23: NORTHFIELD [Ingalls], melody (probably tenor), bass, written above and below each other but not in strict vertical alignment, C, melody starts 1D54|35U13|2, How long dear saviour oh how long; p. 24 blank
- pp. 25-[31] (corner of page with p. no. torn off): JUDGMENT ANTHEM [Morgan], bass, Em, Eb, Em, Eb, Em, Eb, [1 m. rest]|1|[2½ mm. rest]|12|3345|1, Hark hark Hark ye mortals hear the trumpet; entire text appears to have been copied, with no hope of underlaying; extends much further than the music
- p. [32] (corner of page with p. no. torn off): ANIMATION, bass, D? (one sharp in key signature, but bass line strongly suggests D as key), if in D: 1D7, partly rubbed out?|11D7|U22|5,6|5432|1[repeat sign]1|222D7|U111,|43D77|U1 (phrase lengths guessed at, suggesting a S.M. tune, although "LM" is written after title here), incomplete: entire fragment is transcribed here; 3 mostly blank staves above the staff with this bass part: clef torn off uppermost staff, but fragmentary key signature suggests treble clef; alto clef at start of 2nd staff down; bass clef + beginning of bass part (in D: 11) at start of 3rd staff down; p. 33 blank except for inscription
- p. 34: WATERFORD [Edson, Sr.], melody (probably tenor), bass (written sequentially), C, melody starts 113|4[-]|32|1

1972.26.3

37. MS. music book; apparently no owner's name, though "Joseph Mer[ck?]" is inscribed on leaf [53] *recto*. 67 leaves, numbered at least pp. 9 (leaf [2] *recto*)-116 (leaf [53] *verso*), but original p. nos. are not always present due to wear, so assigned leaf nos. are used here.

Leaves [51-61] and [64-67] are partial, with their outer portions torn off; the outer portions of leaves [52], [53], and [55] have survived, and have been laid in directly after their respective inner portions. Stub between leaves [42] + [43] not counted here as a leaf.

inscription: leaf [53] *recto*, "Joseph Mer[ck?]"

medication recipe on leaf [63] *recto*, starting "Take one P[o?]int of Brandy..."

MS. music is mostly 4-voice settings, with melody in third voice from top, likely tenor; most tunes in print by the 1780s (see MELODIA, leaf [52] *verso*-leaf [53] *recto*, for possibly the first of several exceptions); lots of music by William Billings

MS. music entries:

leaf [1] *recto*: NORWICH [Brownson], 4 voices, Am, 1|1-2-32|1D#7|U1, My Sorrows like a flood

leaf [1] *verso*-leaf [2] *recto*: HARTFORD NEW [HARTFORD] [Billings], 4 voices, G, 1D6|U13|2D7|U14 [*recte* 1D5|U13|2D7|U24], Glor[i]ous jesus G[lorious] [J]esus thy Dear name to Praise [2nd "Glorious Jesus" written as Gesus"]; "Word[s] from Relly"

leaf [2] *verso*-leaf [3] *recto*: MENDOM [Billings], 4 voices, Am, 11|D75U1D7|U1, My redeeme[r] Let me be; "Word[s] from Relley"

leaf [3] *verso*-leaf [4] *recto*: 33^d [PSALM 33], 4 voices, D, 5|U1-23-2|1-D76-5|6-7|U1|2, Rejoice ye Right[e]ous in the lord

leaf [4] *verso*: VIRGINIA [Brownson], 4 voices, Em, 1|55U1D7|6-4-76|5, Thy words the raging w[i]nds controul

leaf [5] *recto*: CHRISTIANA [Johnson], 4 voices, Dm, 5|U12|32-1|2,|D#7U11|2D7|5, Behold the Sinne[r] dies

leaf [5] *verso*-leaf [6] *recto*: KNIGHTON, 4 voices, G, 134|5-6-5-4-31|45|4-6-54|3, O God my heart [is] fully bent

leaf [6] *verso*-leaf [7] *verso*: BETHLEHEM [Billings], 4 voices, E, 5|U1D7|U1-D7-65-4|3-4-32-15, While Shapards wach their floks by knight [all *sic*]

leaf [8] *recto*-leaf [9] *recto*: WASHINGTON [Billings], 4 voices, E, 555|U1D7U12|3, Lord when thou didst as[c]end on high; leaf [9] torn, partially mended with stitching

leaf [9] *verso*-leaf [10] *recto*: LENOX [Edson], 4 voices, C, 1|11D56|5, Lord of the worlds above

leaf [10] *verso*-leaf [11] *verso*: AURORA [Billings], 4 voices, C, 5|U13-4[*sic*; *recte* 5]|4-32|1, A wake my soul awake

leaf [12] *recto*: NEW HINGHAM [Billings], 4 voices, Bm, 1|D7U123|2, The lord my Shepard is

leaf [12] *verso*-leaf [13] *verso*: MONTAGUE [Swan], 4 voices, Dm, 5U11|D75U32-2[*sic*; *recte* 2-1]|2, Ye Sons of men with Joy record

leaf [14] *recto*-leaf [15] *recto*: WORCESTER NEW [WORCESTER] [Wood], 4 voices, F, bass starts: 132-1|D56-7U1, tenor continues: 56U1|D765, how Beautious are their feet

leaf [15] *verso*-leaf [16] *verso*: FARMINGTON [Gillet], 4 voices, F#m, 1|335_|5U1D76|5, Think mighty god on feeble man

leaf [17] *recto*: ROCHESTER [probably Holdroyd], 4 voices, G, 1|123|12D7|U1,

God my Supporter & my hope

- leaf [17] *verso*-leaf [18] *recto*: WR[*i?*]NTHEM [WRENTHAM] [Billings], 4 voices, F, 135|55|3543|2, The god of glory Sends his S[u]mmons forth
- leaf [18] *verso*-leaf [21] *verso*: ANTHEM, 4 voices, Am, starts with bass: 1D7U1D1, then tenor: 5452|133|2234|5, If the lord him self had not Been[,] y^e lord himself
- leaf [22] *recto*-leaf [23] *recto*: POOL [Knapp?], 4 voices, Gm, 5|55-4|32| 1-32-1|D7, They that in Ships with currage bold
- leaf [23] *verso*-leaf [25] *recto*: STOCKBRIDGE [Billings], 4 voices, F, starts with bass: 1|1D76|567|U1, then tenor: 5|543|234|5, From all that dwells be low y^e Skyes
- leaf [25] *verso*-leaf [26] *recto*: BRIDGWATER [BRIDGEWATER] [Edson], 4 voices, C, 131|221D7|U1, My flesh Shall Slumber in y^e ground
- leaf [26] *verso*-leaf [27] *recto*: HARTFORD [Carpenter], 4 voices, Dm, 5|U1122| 32-12, The Spacious earth is all y^e lord[’s]
- leaf [27] *verso*-leaf [28] *recto*: KINGSBRIDGE, 4 voices, Am, 5|U1-2-32-1| 2[-]5D5|U1-2-32-1|D7-6[-]5, Rejoice ye Shining worlds on high
- leaf [28] *verso*-leaf [29] *recto*: SPRINGFIELD [L.? Babcock], 4 voices, Bm, 12|3-21-2-3|2-1D7|U1, Jesus Drinks y^e bitter Cup
- leaf [29] *verso*-leaf [30] *verso*: CHRIST NATIVITY [SONG OF THE ANGELS AT THE NATIVITY OF CHRIST, CHRISTMAS HYMN], 3 voices, melody in middle voice, G, 1|3-21|53|1D7|U1, While Sheapards wach the[*ir?*] flocks by night
- leaf [30] *verso*-leaf [31] *recto*: SHREWSBURY [Wood], 4 voices, Gm, 1|321| 543|2, Death like an overflo[*in?*] Stream
- leaf [31] *verso*-leaf [32] *verso*: THE 122 [PSALM 122] [Stephenson], 4 voices, A, 1|3-4-32|1D7|U1,|3|54|32|3, How pleas’d & blest was I
- leaf [33] *recto*: SUFFIELD [King], 4 voices, Em, 1|3235|3-21-D7U1_|1
- leaf [33] *verso*-leaf [34] *verso*: THE 136 [PSALM 136; although “Psalm 121st” is written after title; space *sic*] [Deaolph], 4 voices, C, 1|3-2-1D5| U1D7|U1, Has[t] thou not giv’n y^e word
- leaf [34] *verso*-leaf [35] *recto*: AMHERST [Billings], 4 voices, G, 135|42|1
- leaf [35] *verso*-leaf [36] *verso*: THE 3 PSALM TUNE [PSALM 3; although “Psalm 89th” is written after title; space *sic*] [Stephenson], 4 voices, Gm, 512|32|1-2-34|5
- leaf [37] *recto*: SOLATUDE [SOLITUDE] [probably L. Babcock], 3 voices, melody in middle voice, Em, 5|315-U1-|D7654-5[*sic*; *recte* 6]|5
- leaf [37] *verso*-leaf [38] *recto*: WORTHINGTON [corrected from “Worghington”] [Strong], 4 voices, Dm, 5|U12|1D5-434-6|5, Teach me the measure of my Days
- leaf [38] *verso*-leaf [39] *recto*: THE 34 PSALM [sic] tune [PSALM 34] [Stephenson], 4 voices, C, 1|332D7|U1-2-32|1, Thro’ all y^e Changing Sceans of life
- leaf [39] *verso*-leaf [40] *recto*: THE 15TH PSALM [PSALM 15] “ty [*recte* by] the Rev^d James Lion” [*recte* J. Arnold; this tune printed in Lyon 1761], 3 voices, melody in middle voice, G, 1|5531|2D7|U1, Who Shall inhabit

in thy hill

- leaf [40] *verso*-leaf [41] *recto*: HEBRON NEW [HEBRON] [O. King], 3 voices, melody in middle voice, C, 5|U111D7|U1
- leaf [41] *verso*: LITTLE MARLBOROU [LITTLE MARLBOROUGH], 4 voices, Am, 5|U13|2[-]1D#7|U1, Wel Come Sweet Day of Rest
- leaf [42] *recto*-following original, unnumbered leaf *recto* (now a stub): PROVIDENCE [B. West], 4 voices, G, 5|U1321|3-5, Rejoice y^e lord is king; incomplete
- unnumbered leaf *verso*-leaf [44] *recto*: [incomplete, untitled tune], 4 voices, Am, tenor from beginning of surviving portion: 4-3-21|1|1|3333-4|54|55|7777-6|5, text from beginning of surviving portion: come When I must Stand before my judge
- leaf [44] *verso*-leaf [45] *verso*: MILFORD [Stephenson], 4 voices, A, 533|1-2-1-23-4|5D5|U1, If angel[s] Sing a Saviour['s] birth
- leaf [45] *verso*-leaf [46] *recto*: 25 [PSALM 25] [Gillet], 4 voices, Am, 5U11|D#7U1-2-3|2, I lift my Soul to god
- leaf [46] *verso*-leaf [47] *recto*: RICHMOND [Billings], 4 voices, Am, 1D5U12|354, My beloved hast[e?] away
- leaf [47] *verso*-leaf [48] *recto*: SOUTHTON [J. Arnold], 4 voices, Am, 534|5-4-32|34|5, How Shall y^e young Secure their hearts
- leaf [48] *verso*-leaf [49] *recto*: LITTLETON, 4 voices, A, 13|54-3|2-34|3-21, Lo he cometh countless triumphets [*sic*]
- leaf [49] *verso*-leaf [50] *verso*: THE INFANT SAVIOUR [Knapp?], 4 voices, Gm, 1|32-1|D#753|5_|554|313-4-|5-6-5-4-3-2-|1-D7-66|5, O Sight of anguish O Sight of anguish view it near
- leaf [50] *verso*-leaf [51] *recto*: Sophronia, 4 voices, Dm, 1|3254|6543|2, Forbare my frien[ds?] forbear & ask no more; end of tune missing (almost half of leaf torn off)
- leaf [51] *verso*-leaf [52] *recto*: RAIN-BOW [RAINBOW] [Swan], 4 voices, C, start of tune missing (almost half of leaf torn off), surviving melody begins 21|1122|3, surviving text begins: untains Stand God of eternal pow,r
- leaf [52] *verso*-leaf [53] *recto*: MELODA OR GREENS 50TH [MELODIA] [Merrick], 4 voices, D, 1|5412|55|67U1_|1 (*recte* 1|5313|55|67U1_|1), The lord y^e Sovereign Send[s] his Somons [*recte* Summons] forth; 1st pr. in Shumway 1793; *HTI* 6451; both start + end of tune torn off, but torn-off portions survive
- leaf [53] *verso*-leaf [54] *recto*: GREENFIELD [Edson], 4 voices, Am, 1|3355|7U1D5, I love the volumes of thy word; end of tune missing (almost half of leaf [54] torn off); start of tune torn off, but torn-off portion survives
- leaf [54] *verso*: [incomplete, untitled vocal part], treble?, C, surviving portion begins 3|[2 mm. rest; likely start of fusing section]|3|1115-4|3331|23|2-12|3 (w/ 2nd ending, also on 3); does this fit with 2 voices in the following entry?
- leaf [54] *verso*-leaf [55] *recto*: [incomplete, untitled pair of vocal parts], tenor melody, bass?, C, surviving portion of top voice (tenor?) is 7U1D7|

- 665_|5 [1½ mm. rest] 5U11|1D5|333|5U11|13|2222|3124|32|1 (w/ likely 2nd ending, also on 1)
- leaf [55] *verso*-leaf [56] *recto*: MARYLAND [Billings], 4 voices, Am, 1|3543|2, And must this body dy [*sic*]; end of tune missing (almost half of leaf [56] torn off); start of tune torn off, but torn-off portion survives
- leaf [56] *verso*-leaf [57] *recto*: BRISTAL [BRISTOL] [Swan], 4 voices, F, start + end of tune missing (almost half of leaves [56] + [57] torn off), surviving melody begins 6664|3-2-3-4-32|1
- leaf [57] *verso*-leaf [58] *recto*: 145 [PSALM 145] [probably Holden], 4 voices, G, 1|3235432; end of tune missing (almost half of leaf [58] torn off); 1st pr. in Holden *Union Harmony*, 2nd ed., 1796
- leaf [58] *verso*-leaf [59] *recto*: CALVARY [Read], 4 voices, Am, start + end of tune missing (almost half of leaves [58] + [59] torn off), surviving melody begins 5_|5432|1 (then fusing section), surviving text begins: ten mount y^e Skyies
- leaf [59] *verso*-leaf [60] *recto*: [SH]ERBURNE [SHERBURNE] [Read], 4 voices, D, start + end of tune missing (almost half of leaves [59] + [60] torn off), surviving melody begins 5|U1131|D666, surviving text begins: The angel of the lord Came down
- leaf [60] *verso*-leaf [61] *recto*: BRADFORD, 4 voices, Em, start + end of tune missing (almost half of leaves [60] + [61] torn off), surviving melody begins 653|7-U1-D7-6-|5-432_|2
- leaf [61] *verso*-leaf [62] *recto*: BALLOON [Swan], 4 voices, Em, start of tune missing (almost half of leaf [61] torn off), surviving melody begins 7-6|53|567U1-2|3-2-1D6-4|7
- leaf [62] *verso*: WILLIAMSTOWN, 4 voices, Gm, 1|1D7U12|345_|5
- leaf [63] *verso*-leaf [64] *recto*: FRIENDSHIP, treble?, Em, 5?53|755-43|4; incomplete, because ca. half of leaf [64] is missing
- leaf [63] *verso*: NEW DURHAM [Austin], “[tre?]ble,” Am, [1]|2231|234; wear along left edge of p. obscures some details
- leaf [63] *verso*-leaf [64] *recto*: NEW DURHAM [Austin], bass, Am, [1]D7534|554, [How vain?] are all things here below
- leaf [63] *verso*-leaf [64] *recto*: [GREENWICH] [Read], bass, E, 1|1153|45|1, incomplete, because ca. half of leaf [64] is missing; “Greenwich” apparently written at top of leaf [63] *verso*, then crossed out—and this bass part is on the 4th staff down on that same p.
- leaf [64] *recto*: LENOX [Edson], treble, C, 1|3311|D7, incomplete, because ca. half of leaf [64] is missing
- leaf [64] *verso*: [RUSSIA] [Read], 4 voices, Am, incomplete, because ca. half of leaf [64] is missing; surviving melody begins 555-43|444-32|333-21-3|222-1
- leaf [65] *verso*: [WALPOLE] [Wood], bass, Bm, only 5½ mm. from middle + last 2 mm. survive (2/3 of this leaf missing): surviving music is 45|1|U1|D5432|1-2-34|55 + 3-4-55|1
- leaf [65] *verso*: [fragments of untitled vocal part], bass?, probably Em,

surviving music, if in bass clef + Em, is 5|U11|33|D7U1|D55|U11D77|
(1st line), 321|D55|U1133|1111-2|35|111D5| (2nd line), 1|1|
(probably 1st + 2nd endings; "2" written over bar line between these
notes); not entirely clear whether all this music belongs to one tune
leaf [66] *recto*: FRI[ENDSHIP] [FRIENDSHIP] [Edson, Jr.], bass, Em,
111|D555U3|D7, incomplete (2/3 of this leaf missing); partial leaf
[67] blank

1972.26.4

38. MS. music leaf inscribed (on *verso*) "John Blanchard / Allen." Single unnumbered, undated leaf.

MS. music entry:

leaf [1] *recto*: NEWTON [Babcock], 4 voices, melody in tenor, C, 1|D5556-7|
U111,2-3|4321|2, My Savior God no voice but thine; sheet torn into 4
pieces, stitched back together

1965.48

39. MS. music leaf inscribed (on *verso*) "Robert Girling's Tune." Single unnumbered, undated leaf. Librarian's note on *verso* reads "Found in 1963.26"; found in OSV catalogue under "Children of the Heavenly King. MS. copy, single sheet."

MS. music entry:

leaf [1] *recto*: [WARREN] [Billings], melody, G, 1212|345,|4321|432, Children
of the Heavenly King

1966.106

Mer[ck?], Joseph – SEE

MS. music book, undated, call no. 1972.26.4

40. *The Middlesex Collection of Church Music: or, Ancient Psalmody Revived*. 3rd ed. Boston: Manning and Loring, 1811. Complete with 167, [1] pp. Leaves bearing pp. 115-116 + 117-118 frayed along top edge, with minimal loss of text.

inscription: inside front cover, "N. 20 / This Book is presented by Elijah / Flint for
the use of the sing[ers?] / in the rev^d. M^r. Wadsworth[s?] parish / Danvers
Decem^r. 1811."

no MS. music

783.9 M5847

The Monitor, or Celestial Melody – SEE

[Graupner, Johann Christian Gottlieb]. *The Monitor, or Celestial Melody*

41. [Morgan, Justin]. JUDGMENT ANTHEM, "Bass, with insertions of other parts." Single unnumbered MS. leaf, folded + stitched to rough paper cover.

inscription: front cover, "76 cts."; leaf [1] *recto*, "on Key of D." after title, "(Note) The
notes that are not tied with the large Slurs belong to the Bass as may be seen
by the Clefs ----- Those large Slurs are only purposed to distinguish the
Bass from the other [missing word/s] contained under them[.]"

MS. music entry:

- ☛ leaf [1] *recto*, JUDGMENT ANTHEM [Morgan], "Bass," Dm throughout [!], [tenor upbeat]|1|[2½ mm. of treble]12|3345|1, Hark Hark, Hark ye mortals hear the trumpet, Sounding loud the mighty roar [2 photos]

1972.26.5

Music book, call no. 1962.60 – SEE

[Seabury, Oliver?]. MS. music book, undated.

42. Newhall, James. *The Vocal Harmony*. Northampton, Mass.: Andrew Wright, for the author, 1803. Complete.

inscription: front cover, "hs/. De[s ?] / h[se?]"

no MS. music

783.9 N45v

NEWTON [Babcock] – SEE

MS. music leaf inscribed (on *verso*) "John Blanchard / Allen"

43. [*Old Colony Collection of Anthems...Vol. I*. "Selected and published under the particular patronage and direction of the Old Colony Musical Society in Plymouth County, and the Handel and Haydn Society in Boston." Boston: James Loring, [1817?]]. Lacks all before p. 5, pp. numbered 161-164 (p. following p. 160 numbered, in print, "[161] 165"); 2 sets of pp. (different content) numbered 145-148. Leaf bearing pp. 13-14 torn, with about half of leaf missing. Leaf bearing MS. music pasted inside back cover.

no inscriptions; set into front cover is label (leather?) with "ELIZA FALES—1818."

embossed in gold

pasted inside front cover: printed label reading, in part, "FROM THE / *B I N D E R Y* / OF H. MANN, / *Dedham—Mass.*"

MS. music entry:

leaf [1] *recto*: Fis[her's Hornpipe?] (portions of leaf torn away), keyboard (2 staves), F, 5|U1D5354654|31354654|31314242|31312D75

783.4 H19o 1818

44. Palfray, Warwick. *The Evangelical Psalmodist*. Salem, Mass.: Joshua Cushing, for the author, 1802. Complete.

inscription: preliminary leaf *recto*, "Nathaniel Frothing / [August?] [?] [1814?]" (red pencil)

no MS. music

783.9 P17e

45. Read, Joel. *The New-England Selection; or, Plain Psalmodist*. 2nd ed. Boston: Manning and Loring, for the author, 1812. Complete with 127, [1] pp.; lacks flyleaves. Back cover almost detached.

no inscriptions

no MS. music

783.9 R22n

46. Roberts, Eli. *The Hartford Collection, of Classical Church Music*. New London, Conn.: Samuel Green, for the compiler, 1812. Complete with 187, [5] pp. Printed errata slip pasted to *verso* of additional leaf.

inscription: preliminary leaf [1] *recto*, "Lauren Hotchkiss, Property / Bought Oct^r / 8th 1812 / Price \$1—25 cts"

no MS. music

783.9 R54h 1812

Sacred Musick – SEE

Boston. First Church. *Sacred Musick*

47. *The Salem Collection of Classical Sacred Musick*. Salem, Mass.: Joshua Cushing, 1805. Lacks pp. [xi]-xii (list of subscribers). P. 25 misnumbered 35.

no inscriptions

no MS. music

783.9 Sa3

48. [Seabury, Oliver?]. MS. music book, undated. 6 unnumbered leaves.

inscriptions: inside front cover, "[Holsep?] / Solomon[s?] / Song[s?] / Cromwell / Oliver Seabury / Johns[t?]o[wn?] / Hol[t?]on / Harford / Harford / Montgomery / Albany"

2 profiles of men with periwigs drawn on leaf [5] *verso*

Oliver Brownson's *Select Harmony* clearly a source for this copyist: 9 of the MS.'s 19 tunes, TRUMBULL, COLCHESTER, [PSALM] 34, SALISBURY, BRANDFORD, YARMOUTH, FLANDERS, RAINBOW, and GREENFIELD, are in Brownson's collection (YARMOUTH only in Brownson's collection); note that both in this MS. and in Brownson's tunebook, the trebles' 5th note in [PSALM] 34 is mistakenly given as A; also note, however, that the versions of Swan's RAINBOW in this MS. and in Brownson are different

MS. music entries are all untexted treble parts:

leaf [1] *recto*: WORCESTER [Wood], treble, F, after 7½ mm. rest: 5|65-432|1

leaf [1] *recto*: TRUMBULL [Benham], treble, Am, 31D7-U1|23-5|5-3-2-1-|
D765_|5

leaf [2] *recto*: COLCHESTER [Brownson], treble, Em, 5|5555|5-7-66|7

leaf [2] *recto*: MARYLAND [Billings], treble, Am, 1|1321|D#7

leaf [2] *recto*: BETHLEHEM [Billings], treble, E, 3|55|55|U1-D7-65-U1|D7

leaf [3] *recto*: DAVID[']S LAMENTATION [Billings], treble, Am, 532|1-2-34|
543|22

leaf [3] *recto*: 34 [PSALM 34] [Stephenson], treble, C, 5|U11D76[sic]|
U1-D7-U1D7|U1

leaf [3] *verso*-leaf [4] *recto*: SALISBURY [Brownson], treble, Am, 11|2431|D#7

leaf [3] *verso*: BRANDFORD [Benham], treble, Em, 555|5-7-55|5-6-5-6-77|U1

leaf [4] *recto*: YARMOUTH [Benham], treble, Dm, 5|577#6|77|U1

leaf [4] *verso*: SALEM, treble, Em, 5|3455|55|5

leaf [4] *verso*: FLANDERS "By Swan," treble, E, 3|35|5-U1D7-6|5-4-35|5

leaf [5] *recto*: RAINBOW [Swan], treble, C, 5|555-U1|D7-56U1|D7
 leaf [5] *recto*: WILLIAMSTOWN, treble, Gm, 1|5432|32-12_|2
 leaf [5] *recto*: ETNA [AETNA] “by edson,” treble, Em, 555|43|5557|5
 leaf [5] *verso*-leaf [6] *recto*-leaf [5] *verso*: CHESHIRE [J. Arnold], treble, Am,
 322|13|22|D#7
 leaf [6] *recto*: 136 PSALM [PSALM 136] [Deaolph], treble, C, 5|U1-2-1D7|U12|3
 leaf [6] *verso*: 3^d [PSALM 3] [Stephenson], treble, Am, after 3 mm. rest: 512|32|
 3-2-33-4|5; “PSalm [caps sic] 85th” written after title
 leaf [6] *verso*: GREENFIELD [Edson], treble, Am, 1|1122|332

1962.60

49. Shaw, Oliver. *Melodia Sacra: or Providence Selection of Sacred Musick*. Providence: Miller and Hutchens, 1819. Lacks any after p. 166.

inscription: p. [iii], “Ephraim [A?] Hathaway”

no MS. music

783.9 Sh2m 1819

50. Shaw, Oliver. *The Providence Selection of Psalm and Hymn Tunes*. Dedham, Mass.: H. Mann and Company, for the author, 1815. Complete with 127, [1] pp.

inscriptions: additional leaf *verso*, “Prof[s?]. Forbes. / Taunton” (pencil), “John R [or K]” (crossed out; pencil)

no MS. music

783.9 Sh2p 1815

51. Shumway, Nehemiah. *The American Harmony*. Philadelphia: John M'Culloch, 1793. Lacks pp. 177-180. Pp. [3]-4 bound in between p. [6] + p. 7.

no inscriptions

no MS. music

783.9 Sh9a

52. Spalding, E. W. MS. music book, undated. 15 unnumbered leaves. Both the book's leather covers and its leaves are rounded at the outside end, with the rounded portions of the leaves pin-prick'd such that there is an indented half-circle inside the curved outside edge, and a straight vertical line of prick-holes connecting the ends of the half-circle to form a “D”-like or reverse D-like shape; the connected cursive initials “EWS” are prick'd in the area thus enclosed. **[3 photos]**

inscription: leaf [1] *recto*, “EWSpaldings,” “Foxborough” (pencil)

MS. music is mix of melodies (whether tenor or treble not always clear), probably treble parts, + treble-tenor pairs

MS. music entries:

leaf [1] *verso*-leaf [2] *recto*: NORTHFIELD [Ingalls], melody, C, 1D54|35U13|2

leaf [1] *verso*-leaf [2] *recto*: NEWMARK [Bull—not Amos?], melody, G, 5|U11|35|4[-]32|1, variant (missing 1 m.) of melody for tune printed only in *Wyeth's Repository...Part Second*, 1813 + 1820, there att. “Bull”

leaf [2] *verso*-leaf [3] *recto*: CANTERBURY, probably treble, A, 3|1D7|U13|53-1|1

- leaf [3] *verso*-leaf [4] *recto*: ABERDEEN, melody, Am, 1|D57[-]U1|3-4-53[-]2|1,
Let Sinners learn to pray; *HTI* 5932
- leaf [3] *verso*-leaf [4] *recto*: PLEYELS HYMN [PLEYEL'S HYMN], melody, Bb,
1|35|23|42|3
- leaf [4] *verso*-leaf [5] *recto*: STAFFORD [Read], melody, A, 5|U1-2-32[-]1|
4-32|1, See what a living stone
- leaf [5] *verso*-leaf [6] *recto*: TOPSHAM [Belcher], melody, G, 1_|11231|555,
Dearest of all the names above
- leaf [5] *verso*-leaf [6] *recto*: TOLLAND [Jenks], melody, C, 5|U111D5|U13|2,
beginning of text not present, but "my days of praise shall ["ne'er"
blotted out] be past" is written later on, so text begins "I'll praise my
Maker with my breath"
- leaf [6] *verso*-leaf [7] *recto*: BRAY, melody, G, 1|5554[-]3|6[-]54[-]32, Joy to
the world the Lord is come; this particular variant (*HTI* 995k)
apparently first appears with this text (and title BRAY) in Jenks, *Royal
Harmony of Zion Complete*, 1810 (reprinted in Jenks's *Christian
Harmony*, 1811)
- leaf [7] *verso*-leaf [8] *recto*: CORONATION [Holden], melody, Ab, 5|U1133|212
- leaf [7] *verso*-leaf [8] *recto*: STERLING [Jenks], melody, G, 564|32|1, Then let
our songs abound; printed before 1820 with this title + text only in
Jenks, *Royal Harmony of Zion Complete*, 1810
- leaf [8] *verso*-leaf [9] *recto*: RETIREMENT [after Pleyel], melody, F, 5|5U1|
D53|44|2, While thee I seek protecting pow'r
- leaf [9] *verso*-leaf [10] *recto*: TRIUMPH [Read], melody, F, 1|34|56|55[-]6|5,
Who shall the Lord['s] elect condem[n]
- leaf [10] *verso*: MARTYRS, "Treble," "Tenor," Fm, treble: 1|31|51|21|5,
5|75|6U1|D5, The years rolls round, And steals away
- leaf [11] *recto*: WALSAL, "Treble," "Tenor," Am, tenor: 1|32-1|D5U5|4-32|1,
Lord in the morning &c.
- leaf [11] *verso*-leaf [12] *recto*: KIMBLETON, "Air," C, 1|D5-43[-]2|15|
U1[-]D7[-]U1-2-31|1[-](2)[-]D7, Jehovah reigns, he dwells in light
- leaf [11] *verso*-leaf [12] *recto*: SHIRLAND, melody, A, 1|23|4-25-D7|U1, O,
blessed souls are they
- leaf [12] *verso*-leaf [13] *recto*: [STER?]LING [STERLING], "Air," G, 1|1111|
21[-]2|3, [Oh,] Come loud anthems, Let us sing; preceded by 5 notes,
crossed out: if in C, [3?]|57|U11
- leaf [12] *verso*-leaf [13] *recto*: CLIFFORD [B. Clifford], "Air," Bb, 111|1-2-32[-]1|
D7-U1-22|2-3-4, O for a shout of Sacred Joy; text incipit written not
under beginning of melody, but on leaf [13] *recto*
- leaf [12] *verso*-leaf [13] *recto*: BARBY [Tans'ur], melody, A, 1|33|23-2|1D7|U1,
Long have I sat beneath the sound
- leaf [13] *verso*-leaf [14] *recto*: ANTIGUA [Wells], "Air," C, 5|U12|31|D54|3-2-1
- leaf [13] *verso*-leaf [14] *recto*: MISSIONARY [T. Walker], melody, Bb, 112|
321D7|U1, To our A[l]mighty maker God
- leaf [13] *verso*-leaf [14] *recto*: TAMWORTH [Lockhart], melody, F, 53|U1D531|
2D5, Guide me O Thou great Jehovah

leaf [14] *verso*-leaf [15] *recto*: [V?]ANHALL'S HYMN [VANHALL'S HYMN] [after Vanhall], melody, A, 5|U1355|443, O render thanks to God ab[ove?]
 leaf [14] *verso*-leaf [15] *recto*: BICESTER [Milgrove], melody, A, 132|15-4|32[-]1|1, Jesus my all to heaven is gone
 leaf [15] *verso*: NOR["THAMPTON" faded almost completely] [NORTHAMPTON] [T. Clark], melody, D, 1D56|5-43-2|1, Grace tis a crarming [i. e., charming] sound

1965.49

53. [Stone, Elijah]. MS. music booklet, undated. 15 unnumbered leaves: leaves [1-3], [10-15] blank, MS. music on leaves [4-9]. Leaf [4] detached; no covers.
 inscription: leaf [1] *recto*, "Property of Elijah Stone / born in Whitingham, Vt."
 (pencil; not contemporaneous with the MS.)
 MS. music is all 4-voice pieces, with melody in 3rd voice from top (probably tenor):
 leaf [4] *recto-verso*: ARNON [Swan], 4 voices, Eb, 1|1D675|3[-]45[-]65, Great God to thine almighty love
 leaf [4] *verso*-leaf [5] *recto*: GOVERNMENT [Swan], 4 voices, C, 5|5555|U1
 leaf [5] *verso*-leaf [6] *recto*: ROME [Swan], 4 voices, Em, 54[-]3|75|54[-]3|75
 leaf [6] *verso*-leaf [7] *recto*: LONDON [Swan], 4 voices, Bb, 1|D77|U1122|3
 leaf [7] *verso*-leaf [8] *verso*: STONEHAM [Belknap], 4 voices, G, 133|225[-]43[-]2|3, Now to the Lord A noble song
 leaf [8] *verso*-leaf [9] *recto*: FESTIVITY, 4 voices, F, 5U1D5|322[-]12|3, U1|D7653[-]4|5, A day [probably continues "of feasting I ordain"]; not in *HTI* under incipit or title → incipit

1970.17.1

54. Stone, Elijah. MS. music booklet, undated. 12 unnumbered leaves, sewn together, without covers.
 inscriptions: leaf [1] *recto*, "A L"; leaf [11] *recto*, "Elijah Stones Property"; leaf [12] *verso*, "...Stone Elijah"
 MS. music is mix of 4-voice settings (with melody in 3rd voice from top, likely tenor), bass parts, + one 2-voice setting, melody + bass
 MS. music entries:
 leaf [1] *recto*: CHINA [Swan], 4 voices, D, 3|22|11|3-D66|3, Why do we mourn departing friend[s]
 leaf [1] *verso*-leaf [2] *recto*: IMMENSITY [Doolittle], 4 voices, Am, 1|3321[-]2|345_|5
 leaf [2] *verso*-leaf [3] *recto*: JERUSALEM [NEW JERUSALEM] [Ingalls], bass, G, 11D7|65U12|D5
 leaf [2] *verso*-leaf [3] *recto*: HAMPTON, bass, D, 111|1D765|U1
 leaf [2] *verso*-leaf [3] *recto*: BLUE HILL, bass, G, 1|1D5U13|4-3-21|D5
 leaf [2] *verso*-leaf [3] *recto*: MORTALITY, bass, Em, 111|1D7U34|D7
 leaf [2] *verso*: AMERICA [Wetmore], bass, Am, 1|31D7U1|D5
 leaf [3] *verso*-leaf [4] *recto*: NEW DERHAM [NEW DURHAM] [Austin], 4 voices, Bm, 1|D57U13|21[-]D7U1, As on some lon[e]some b[u]ilding[']s top
 leaf [4] *verso*-leaf [5] *recto*: DELIGHT [Coan], 4 voices, Em, 1D54|3-214, No

burning heats by day
 leaf [5] *verso*-leaf [6] *verso*: PETERSBURGH [Billings], 4 voices, D, 5|U11|1D5|35|U1, Thus saith the high and lofty one
 leaf [7] *recto*-leaf [8] *verso*: UNION, 4 voices, Eb, 5-6-7|U11|1D7-6|5-43[-]2|1
 leaf [9] *recto-verso*: COMPLAINT [Parmenter], 4 voices, Em, 1|33[-]45U1|D777_|7, Spare us O Lord aloud we cry
 leaf [10] *recto*-leaf [11] *recto*: MILTON [Baird], 4 voices, Em, 5|U1D5[-]4|321, Our moments fly apace
 leaf [12] *verso*: Caroline[']s Complaint, melody, bass, Em, 5|5455U1D7|U1; assumed to be secular because of title; usually titled "Corydon's Ghost," with text beginning "What sorrowful sounds do I hear" (see H. Eldredge MS. at OSV, entry on leaf [4] *verso*-leaf [5] *recto*)

1970.17.2

55. Stone, Joseph, and Abraham Wood. *The Columbian Harmony*. N. p., [1793]. Complete. One MS. music entry on additional leaf.

inscription: preliminary leaf *recto*, "Ambrose Stone,s / Singing Book / Price 4 – 6 – 0" ("s" above "4," "d" above "6," "[2?]" above "0")

MS. music entry:

additional leaf *recto*: [LIVONA], 4 voices, melody in 3rd voice from top, Em, 5|57U12-1|75-45

783.9 St7c

[Swan, Timothy]. *The Federal Harmony* – SEE
The Federal Harmony

56. *The Village Harmony: or, Youth's Assistant to Sacred Musick*. 11th ed. Newburyport, Mass.: E. Little and Company (printed, Exeter, N. H.: C. Norris and Company), [1812]. Lacks pp. 161-164. [2], 315, [3] pp.

inscription: t. p., "E. Moseley,s – 1813 -----"

no MS. music

783.9 V71 1813

57. *The Village Harmony: or, Youth's Assistant to Sacred Musick*. 12th ed. Newburyport, Mass.: E. Little and Company (printed, Exeter, N. H.: C. Norris and Company), [1815]. P. 245 misnumbered 225; the 2 of p. no. 237 was not struck. [2], 323, [3] pp.

inscription: preliminary leaf *recto*, "This Book belongs to the Musical / Society in Stoughton / N^o 15"

no MS. music

783.9 V71 1815

[WARREN] [Billings] – SEE

MS. music leaf inscribed (on *verso*) "Robert Girling's Tune"

The Young Man's Instructive Companion – SEE

[Howe, Solomon or John?]. *The Young Man's Instructive Companion*

NOT INVENTORIED

Brown, David McLaughlin (of Corinth, Vermont), Music book, 1964.14, is all secular

Music book, 1819-31 ("Several Different Hands"), 1959.2, is largely sacred and written with shape notes, and has quite a few pieces from Billings's generation (e. g., DAVID'S LAMENTATIONS [*sic*] by Billings, NORTHFIELD by Ingalls, WORCESTER by Wood, NORTH SALEM by Jenks, EVENING SHADE by Jenks, BOSTON by Billings, RAINBOW by Swan [dated 3 Nov. 1829]), some earlier English tunes (e. g., DUNDEE, ST. ANN'S), and a number of Southern shape-note pieces (e. g., THE STAR IN THE EAST, dated 1833; FIDUCIA); but only one piece, the secular-texted Bunker Hill, is dated before 1821 (27 Jan. 1819); all other dates range from 1821 to 1833

Music book, 1980.5 BV, is all secular

MS. music book, 1990.61, is all secular

Music book, c. 1810, 1966.125 BV, looks English

Music sheet, 1966.52, is "Treble" (*recte* tenor) + "Bass" for Jenks's secular "Sorrow's Tear" (setting of secular text), written in score. Note on *verso* reads "Found in 1962. 85 / ledger, Lyman Hiscox / W. Woodstock, Conn. 1808-44"

Music sheets – 3 items, 1981.7.1-.3, are vocal parts for a secular piece, Belcher's "Spring" (tenor + treble, on separate sheets), + a probably secular piece titled "Freedom" (in R. Merrill 1797? Terril 1805? ←only "Freedom"s in *HTI* that are in G + C. M.; this piece is in 6/8, has no text; 5|U111D6|5555|6-545-45|U1)

Spicer, Ishmael. Song book, 1809, 2003.3, is all secular

Van Schaack, P., Jr. (of Kinderhook, New York), Music book, 1820, 1965.35 BV, is all secular

INDEX OF PERSONAL NAMES

Names are followed by the inventory numbers for the sources where they appear. Only names including a full last name are listed here. Not included here are only initials, or only first names, or first names and last initials. Two or more inscriptions in the same source are occasionally combined to create the fullest possible version of a name. When a location accompanies a name, it is given in parentheses; when a state is specified, it is included, using the modern abbreviation (e.g., MA). When a date accompanies a name, the year (only) is given in parentheses. Rehoboth; 1787" in parentheses after a name means that the place name and year came from two separate inscriptions in one source, both

inscriptions also including the same person's name; "Pomfret, 1827" means that the place name and year came from a single inscription, along with the person's name.

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