

# Pre-1821 American Sacred Music at the John Hay Library as of September 2022

Nym Cooke

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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

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](http://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. Adams, Josiah. Commonplace book (includes MS. music). 1776-1778. 15 unnumbered leaves; stubs of at least 3 more leaves at back. Poems both copied and original, song lyrics, prose excerpts, gravestone epitaphs, notes on the meanings of personal names, "A Humorous love letter taken from y<sup>e</sup>. Norwich Gazette," and one hymn or psalm tune.

inscriptions: front cover, "Enoch Dummer," "David adads His Bok," "Josiah Ada[ms?]," much else; inside front cover, "Josiah Ada[ms?]," part of letter signed "Jn<sup>o</sup>. Turner Cap," part of another letter mentioning "M.<sup>r</sup> Gowen"; leaf [1] *recto*, "Josiah Adams's Book / In Camp at Winter Hill [now part of Somerville, Mass.] April 15<sup>th</sup> 1778"; leaf [9] *verso*, "Manchester March 14

1776"; leaf [15] *verso*, "M<sup>r</sup> Robert Morss"; stub inside back cover, "Maria [A?]dams"; inside back cover, "Nov:<sup>r</sup> 21 1777," "Newbury May [2?]4<sup>th</sup>," "Newbury July," "May 5 Canada / Quebeck"; back cover, "Robert Morss" (writ large), "Josiah Adams," "[R?]ep[o?]rt of?] the Mas[s.?] Guard [?] [W?]intor hill," "Prisoners / Names," "1778," much else

MS. music entry:

leaf [13] *recto*: FALMOUTH TUNE, [Tans'ur], 4 voices, G, 3|11-2|33-4|5-4-31|2

**Manuscripts Ms.11.1** [formerly Coll. AD167 Harris Mss.; listed in BruKnow as "Josiah Adams's book for camp at Winter Hill [Mass.], April 15, 1778"]

2. Adams, Josiah. Commonplace book (includes MS. music). 1778. 15 unnumbered leaves; stubs of at least 6 more leaves, including one that contained music. Ca. ¼ of leaf [15] torn off; less than half of back cover remains. Poems, song lyrics, "A Paraphrase Upon the Lords prayer," prose excerpts, list of "Principal Cities in Asia," facts about China, and 2 psalm tunes.

inscriptions: inside front cover, "Joseph Good[?]," "Be[n?]ja"; leaf [5] *verso*, at end of "A Paraphrase Upon the Lords prayer": "Taken from a Book own'd by The / Chaplain of one of the German Reg<sup>ts</sup> / Barracked at Winter Hill [now part of Somerville, Mass.] / [?] Josiah Adams"; leaf [14] *verso*, "J.A. – 1778"; leaf [15] *recto*, "[poem] Taken from Y<sup>e</sup> london / Magazine Vol: 38: for the Year / 1769 / Josiah Adams"; inside back cover, "Samuel," "Thomas"

MS. music entries:

leaf [12] *recto*: RINETON TUNE, "Treble," "Counter," "Tenor," "Bass," G, 133|31|55|5, The lord appears my helper now

leaf [12] *verso*: PSALM III.<sup>d</sup> [PSALM 3], "by Joseph Stephenson," 4 voices, melody in tenor, Am, 512|32|1-2-34|5, Look down o lord – regard my Cry; incomplete (leaf torn out)

**Manuscripts Ms.11.2** [formerly Coll. AD1672 1778 Harris Mss.; listed in BruKnow as "Commonplace book, ca.1778" by "Adams, Joseph"]

3. Adgate, A. [Adgate, Andrew]. *Philadelphia Harmony, or, A Collection of Psalm Tunes, Hymns, and Anthems*. Philadelphia: for Mathew Carey, n. d. [2<sup>nd</sup> t. p.:] Adgate, Andrew. *Rudiments of Music*. 8<sup>th</sup> [i. e., 9<sup>th</sup>] ed. Philadelphia: for Mathew Carey, 1803. [3<sup>rd</sup> t. p.:] Adgate, Andrew. *Philadelphia Harmony, or, A Collection of Psalm Tunes, Hymns, and Anthems...Part II*. Complete, with wacky pagination ([2], 13, 15-16, 18, 21-110 pp.), explained on p. 86 of ASMI.

inscriptions: front cover, "W<sup>m</sup> E. M[?]" ; slip of paper glued to preliminary leaf *recto*, S. FEARIS'S. 1807 ----- / A, S.F. d, a, J.R.b."

☛ outlines of female + male profiles ruled on *verso* of 3<sup>rd</sup> t. p. (p. [78])

MS. music (all treble parts?) on leaf bound in at back:

leaf [1] *recto*: GARDEN, Am, 11D7|U13-214-3|2-3-2-1, God from his cloudy cistern pours; several notes are scratched out, + tear in paper removes most of a measure

leaf [1] *recto*: LIVONA, Em, 5|5557-5|5-345, I[']ll praise my maker with my breath

leaf [1] *verso*: PRECEPT, C, 1|31D5U1|D7,7|U1122|3, The watch-men join their

voice; parts of 2 mm. removed by tear in paper  
leaf [1] *verso*: ROCKBRIDGE, C, 5U12|1D6|U123\_|3, Far from my thot.<sup>s</sup> vain  
world begone

**Harris hMusic AD532p 1803** [note: BruKnow lists only the 1797 ed., with [2], 102  
pp., giving this call no.]

4. Allen, Gilbert. MS. music book. 1810? 15, [31] pp., numbered here pp. 1-[46].  
inscriptions: front cover, "Gil[be?]rt Allyn"; inside front cover, "Seth Allen," "Orange  
County / Newyor[o?]k / State 1810 / Armend[a?] / Browndene[r?] /  
Newtown," "Dece[m?] / AD 18" (cut off by trimming of cardboard used for  
cover); inside back cover, "Gilbert Allen Book," "Groton," "AD 18[?]," "How  
Long / [dear?] Saviur," "B B[illom?]" ; back cover, "No more," "Mr, Gilbert,  
Allen," "[L?]elly"
- first 16 pp. (numbered, except for p. [16]) are copied on leaves that are slightly  
smaller than the remaining leaves in the book (these 8 leaves are in danger of  
losing their right-hand edges to fraying; handling only the bottom edges of  
the leaves is recommended)
- copyist of music on first 16 pp. uses round note-heads, and almost all stems descend  
(always from the right side of the note-head), even when notes are on bottom  
line of staff
- copyist/s of entries on unnumbered leaves after first 16 pp. use mix of round  
notes + shape notes; assume round-note notation, unless otherwise  
indicated
- some shape-note entries have stems descending from left sides of note-heads (+  
ascending from right sides), while others have stems both descending +  
ascending from right sides of note-heads
- occasional slurs over larger groups of notes are indicated with dotted lines
- MS. music entries are either 4-voice settings (with melody in tenor) or bass parts:
- pp. 1-[16]: JUDGMENT ANTHEM, [Morgan], 4 voices, Em, Eb, Em, Eb, Em, Eb,  
tenor: 5|U1; treble: 5|U1D5|315U1|D77U1D7|5U32D7|5, Hark hark[,]  
hark ye mortals hear the trumpet
- p. [17]: WILLIAMSTOWN, bass, Gm, 1|1232|32-1D5\_|5, Shew pity, lord, O lord,  
forgive; shape notes
- pp. [18-19]: SCHENECTADY, bass, Eb, 111|D6655|U1, From all that dwell below  
the skies; "Sharp Key on E" written above music (note that this bass  
part's copyist is definitely not the same person who copied JUDGMENT  
ANTHEM [above], with its Em/Eb key signatures); shape notes
- pp. [20-21]: SHERBURNE, [Read], bass, D, 111|4441|D6
- pp. [20-21]: SYMPHONY, Morgan], bass, Eb, 111|11|21D76|5, Behold the  
judge de[s]cends, his g[u]ards are nigh; "Sharp Key on E" written  
above music; shape notes
- pp. [22-23]: FIFTY EIGHTH PSALM, bass, C#m, 1|115|555|U1, Judges who rul[e]  
the world by laws
- pp. [22-23]: RELIGION, bass, Am, 1|1547|U1[-]23[-]1D7,5|3565|1, Some walk  
in honour's gaudy shew
- pp. [24-25]: EXERTATION [EXHORTATION], [Doolittle], bass, Am, 1|11|D55|35|4,

Now in the heat of youthful blood  
 pp. [24-25]: VENUS, bass, A, 1|111D4|5,5|U111D5|1, Let ev'ry creature join  
 pp. [24-25]: EDOM, [West], bass, F, 1|12|1D656[-]7|U1, With songs and  
 honours sounding loud  
 p. [26]: LITTLE MARLBOROUGH, 4 voices, Am, 5|U13|2-1D#7|U1, Welcome sweet  
 day of rest  
 p. [27]: BRIDGEWATER, [Edson], bass, C, 111|55|651\_|1, O come, loud anthems  
 let us sing  
 p. [27]: GREENFIELD, [Edson], bass, Am, 1|11D55|345, Think mity God on  
 fe[e]ble man  
 pp. [28-29]: NEW HARTFORD, 4 voices, G, 1|35|U1D1[-]4|32|1, From all that  
 dwell below the skies  
 pp. [30-31]: SARDINIA, bass, Dm, 133|11|D77U1, How did his flowing teares  
 condole; shape notes  
 pp. [32-33]: GUILFORD, bass, Dm, 1|111D5|75|U1, Return o god of love return;  
 shape notes  
 p. [32]: WARREN, bass, A, 11D4|55|1,5|U1D7|U12|D5\_|5 (starts 774|55|1 in  
 the MS., but 1<sup>st</sup> 2 notes have triangular note-heads, indicating fa rather  
 than mi), shape notes  
 pp. [34-35]: LIBERTY, [Jenks], bass, F#, 111|1321|D5, No more beneath the  
 oppressive hand; shape notes  
 pp. [36-40]: EASTHER [sic] ANTHEM, [Billings], bass, A, 1|D5-6-7-5|U1-D7-U12|  
 3-2-1 (slurring sic), The lord is risen indeed; pp. [41-46] blank except  
 for staff on p. [41]

**Manuscripts Ms.18.12** [formerly hMusic AL793m; listed in BruKnow as "Hymns,  
 New York, 1810?"]

5. Atwill, Thomas H. *The New York & Vermont Collection of Sacred Harmony*. 2<sup>nd</sup> ed.  
 Albany, N. Y.: Backus and Whiting, [1806?]. Complete. A fine copy, with original covers and  
 endpapers.

inscriptions: preliminary leaf *recto*, "[indecipherable] / Pa[?] Reve[re?] Ma[ss?]"  
 (pencil)

no MS. music

**Harris hMusic A8872**

6. Babcock, Samuel. *The Middlesex Harmony*. Boston: Isaiah Thomas and Ebenezer T.  
 Andrews, 1795. Complete. A beautiful copy, with original marbled thick paper covers.

bookplate pasted inside front cover: "THE WATKINSON LIBRARY / THE  
 COLLECTION OF / [reproduction of signature:] Charles T. Wells"; slip of  
 paper pasted to preliminary leaf [1] *recto*: "Charles T. Wells, / 17 Spring  
 Street, / Hartford, Conn."

no MS. music

**Harris hMusic BA134 1795**

7. [Bayley, Daniel]. *The American Harmony; or Royal Melody Complete...by William Tans'ur*.  
 [2<sup>nd</sup> t. p.:] *The American Harmony, or, Universal Psalmist...by A. Williams*. 7<sup>th</sup> ed.

Newburyport, Mass.: Daniel Bayley, 1771. Vol. I (*Royal Melody Complete*) lacks 2 leaves numbered 7-8 in introductory matter; Vol. II (*Universal Psalmodist*) lacks pp. 41-42, 47-48, 83-86.

inscription: preliminary leaf *recto*, "Gershom Jones."

no MS. music

**Harris hMusic T1685a 1771**

8. [Bayley, Daniel]. *The American Harmony; or Royal Melody Complete...by William Tans'ur*. [2<sup>nd</sup> t. p.:] *The American Harmony, or, Universal Psalmodist...by A. Williams*. 8<sup>th</sup> ed.

Newburyport, Mass.: Daniel Bayley, 1773. Vol. I (*Royal Melody Complete*) lacks pp. 81-96; vol. II (*Universal Psalmodist*) lacks pp. 93-94; leaf bearing pp. 5-6 is just a stub (about 1/7 of leaf remains); pp. 95-96 bound in reverse order. The volume has been re-bound, with new endpapers.

inscriptions: vol. II, leaf [2] *verso*, "Josiah [?]ster," "Benj<sup>[n ?]</sup> Dod[?]"

"signature" embossed in gold on front cover: "Mary Lowell Putnam"

no MS. music

**Harris hMusic T1685a 1773**

9. [Bayley, Daniel]. *The American Harmony, or Universal Psalmodist...by A. Williams*. [5<sup>th</sup> ed.]. Newburyport, Mass.: Daniel Bayley, 1769. Lacks pp. 9-18, 23-24, 87-96 of music. Several leaves frayed or chipped, but with minimal loss of text. Re-bound, with new endpapers. *ASMI* 57.

no inscriptions

no MS. music

**Harris hMusic WI287a 1769**

10. Bayley, Daniel. *The Essex Harmony*. Newburyport, Mass.: the author, 1770. Lacks pp. 7-8, 13-16. BOUND WITH Watts, I[saac]. *The Psalms of David, imitated in the language of the New Testament*. 37<sup>th</sup> ed. Boston: John Boyles [sic], 1774. Not examined for completeness. BOUND WITH Watts, I[saac]. *Hymns and Spiritual Songs*. Boston: John Boyle, 1774. Not examined for completeness.

inscriptions: *verso* of Watts *Psalms* t. p., "Molley Page / her book"; inside back cover, fragmentary inscription due to paper having been torn away (illegible)

no MS. music

**Harris Rare hColl BI1214 1774b**

11. Bayley, Daniel. *The Essex Harmony*. [2<sup>nd</sup> ed.]. Newburyport, Mass.: the author, 1771. Complete. BOUND WITH Watts, I[saac]. *The Psalms of David, imitated in the language of the New Testament*. 25<sup>th</sup> ed. Boston: Kneeland and Adams, for Thomas Leverett, 1767. Not examined for completeness.

inscriptions: Watts t. p., "B Goldthwait"; additional leaf [2] *recto*, "Benj<sup>amin</sup> / Go[ldt?]h[wait?]"

no MS. music

**Harris Rare hColl BI1214 1767**

12. Bayley, Daniel. *The Essex Harmony*. [2<sup>nd</sup> ed.]. Newburyport, Mass.: the author, 1771. Complete. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David*. Boston: John Boyles [sic], 1771. Not examined for completeness. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts's Scriptural Collection*. Boston: John Boyles [sic], 1771. Complete.

inscription: preliminary leaf [2] *recto*, "Reading June [8<sup>th</sup>?] [? Year?] / David Parker[?]'s

no MS. music

**Harris Rare hColl BI1214 1771a**

13. Bayley, Daniel. *The Essex Harmony, or Musical Micellany* [sic]. Newburyport, Mass.: the author and son, 1785. Complete, though lacking half of back cover.

inscriptions include: front cover, "Levi"; preliminary leaf *recto*, "Levi Bartlett's / Book"

no MS. music

**Harris Rare hMusic B358e 1785**

14. Bayley, Daniel. *A New and Compleat Introduction to the Grounds and Rules of Musick*. [4<sup>th</sup> ed.]. Boston: Thomas Johnston, 1766. Complete. ASMI 72.

inscriptions: preliminary leaf [1] *recto*, "No. 13," "Asa Alford Tufts / The Gift of Walter Cooper Esq / Aug. 3. 1819. / It was formerly the property of his Father / Mr. Nathaniel Cooper / Part of it was executed by him & Dr. Ezra Green."; t. p., "Nath<sup>l</sup>; Cooper, s Book 1767"; additional leaf [4] *recto*, "Mr Nath Cooper [first? Junr?]" ; inside back cover, "Danie[l?]"

MS. music on 2 preliminary leaves, on blank *versos* + *rectos* of 7 leaves with music printed on *rectos* + *versos* only, + on 6 additional leaves, numbered pp. 30-41

MS. music is mostly for 3 voices, all written with diamond-shaped note-heads except where specified; when "Cantus" or "Tenor" is present, that part has the melody

MS. music entries:

p. l. [2] *recto*: CONSECRATION HYMN, "Cant.," "Med.," "Bass," Am, 12D#7|U321D#7|U1

p. l. [2] *recto*: MARTYR'S, "Cant.," "Med.," "Bass," Em, 1|31|53|21|5, bar lines used for most part, but neglected in 2 phrases

p. l. [2] *verso*: PSALM 136, "Cant.," "Bass," not written in score, G, 1D65U321, end-of-phrase double bars used, rather than bar lines

p. l. [3] *recto*: S:<sup>T</sup> JAMES'S. TUNE, "Medius," "Tenor," "Bass," C, 5U12|3124|3

p. l. [3] *recto*: LITCHFIELD, "Medius," "Tenor," "Bass," Am, 112|3234|5

p. l. [3] *verso*: ANTHEM TO 100, "Medius," "Tenor," "Bass," Am, 1|1D7[|]U35|4-32|1, bar-lines applied inconsistently

p. l. [3] *verso*: MEAR TUNE, "Medius," "Tenor," "Bass," F, 1|55|33|1-23|2

leaf 22 *verso*: TRINITY, non-melodic part using treble clef, D, 5|U11|D7-65|65|5,5|5U1|1-D76|7, written on second staff down of 4 staves (other staves blank); p. hand-numbered 23; round note-heads

leaf 23 *recto*: WINCHESTER, non-melodic part using alto clef, but treble clef makes more sense, C?, if treble clef + C: 1|33|1-2#4|52|3,3|23|

- D77|32|2, p. hand-numbered 24; round note-heads
- leaf 24 *verso*: SUTTON, 3 voices, melody in middle voice, F, 1|53|67|U1, Behold the lofty sky, "Psalm 19.<sup>th</sup> D.<sup>r</sup> W. S. M."; p. hand-numbered 25; round note-heads
- leaf 25 *recto*: MANSFIELD, [Tans'ur], "Tenor," bass, G, 1|13|42|3,3|56|5#4|5, Lord of the worlds above; round note-heads
- leaf 26 *verso*: WESTERHAM, [Evison], 3 voices, melody in middle voice, Am, 1|54|3-2-1D#7|U1-2-34-3|2, O happy Man whose Soul is fill'd; round note-heads
- leaf 27 *recto*: BROOKFEILD [*sic*], [Billings], "Treble," "Counter," "Ten.<sup>r</sup>," "Bass," Dm, 5|U13|23-2|1-D7U1|2, O, may thy chh thy turtle Dove; round note-heads
- leaf 28 *verso*: TEN COMMANDMENT TUNE, "Medius," "Tenor," "Bass," A, 112|3543|2, diamond-shaped note-heads; p. hand-numbered 29
- leaf 28 *verso*: GUILFORD, 3 voices, melody in middle voice, Am, 1|54|32|1, round note-heads
- l. [1] *recto* (hand-numbered p. 30): ISLE OF WHITE, "Medius," "Tenor," "Bass," Gm, 15-43-4|57-65#4|5, diamond-shaped note-heads from here on
- l. [1] *recto* (hand-numbered p. 30): S.<sup>T</sup> HUMPHREY'S, "Medius," "Tenor," "Bass," G, 123|254-3-21|2, bar-lines applied inconsistently
- l. [1] *verso* (hand-numbered p. 31): S.<sup>T</sup> PETER'S, "Medius," "Tenor," "Bass," G, 1|3453|3,3|255#4|5, bar-lines applied consistently within a system that sets off the first and last notes of each 6-syllable phrase in their own "bar," with an additional bar-line for any line of text with 8 syllables
- l. [1] *verso* (hand-numbered p. 31): WORCESTER, "Medius," "Tenor," "Bass," Em, 1|23|21|44|#3,1|54|7#6|5
- l. [2] *recto* (hand-numbered p. 32): COULCHESTER, "Medius," "Tenor," "Bass," G, tenor begins 132|1453|2, but medius is at least as melodic, beginning 112|3453|2
- l. [2] *recto* (hand-numbered p. 32): EVENING HYMN, "Tenor," "Bass" (staff inbetween, labeled "Med:," has end-of-phrase double-bars but no notes), Am, 11-D76|5U23-21|D#7, bar-lines applied inconsistently
- l. [2] *verso* (hand-numbered p. 33): WAREHAM, OR ALL SAINTS, "Med,<sup>s</sup>," "Tenor," "Bass," C, 1|1-D76|5U1[|]2-1D7|U1, bar-lines applied inconsistently
- l. [3] *recto* (hand-numbered p. 34): GREAT MILTON, "Med,<sup>s</sup>," "Tenor," "Bass," G, 1|23-4[|]56-5|4-32|1, Joy to the World the Lord is come; 8-phrase tune, setting 2 stanzas of text
- l. [3] *verso* (hand-numbered p. 35): PUTNEY TUNE, "Altus," "Tenor," "Bass," Am, 1|1-2-32|54|3-2-13|2, Man has a Soul of vast Desire; 3 stanzas of text written below music (not underlaid); in upper right-hand corner of page, "(D.<sup>r</sup> Greens [transcript?])"
- l. [4] *recto* (hand-numbered p. 36): LITTLETON, 3 voices, melody in middle voice, A, 1354-3|2-343tr-21, Lo he cometh countless Trumpets; "A

Hymn G. W. [George Whitefield]" written after title

- l. [4] *verso* (hand-numbered p. 37): BETHESDA, 3 voices, melody in middle voice, G, 1|3234-2|1, Lord of y<sup>e</sup> worlds above
- l. [5] *recto* (hand-numbered p. 38): ISLINGTON, 3 voices, melody in middle voice, C, 1|1-D54|3-45|6-7U1|D7-6-5, This Life's a Dream an Empty Show
- l. [5] *verso* (hand-numbered p. 39): TRINITY [space] DOXOLOGY, "Tenor," G, 1|1-2-3-21|5-43|4-5-67|U1, Let God the Father, and the Son
- l. [6] *recto* (hand-numbered p. 40): BUCKINGHAM, 3 voices, melody in middle voice, Am, 1|5-4-32|34|5-43|2, Help Lord for Good & Godly men
- l. [6] *recto* (hand-numbered p. 40): WANTAGE, 3 voices, melody in middle voice, Dm, 1|D77-6|55|67|U1, With reverance [*sic*] let the Saints appear
- l. [6] *verso* (hand-numbered p. 41): RIPON, 2 voices, probably tenor + bass, Am, 1|3-2-1D#7|U1-2-34|5-43|2, With earnest Longings of the Mind
- l. [6] *verso* (hand-numbered p. 41): LUTTERWORTH, 2 voices, probably tenor + bass, Dm, 1|1D#7|U1D5|U13|2

**Harris Rare hMusic B358n 1766**

15. [Bayley, Daniel. *The Psalm-Singer's Assistant*. [Boston?]: for the author [or "auther," if *ASMI* 77] in Newburyport, [1764-1766]]. Lacks pp. [1]-8. *ASMI* 77 or 77A. See table on p. 148 of *ASMI*; because typeset matter is missing, only the points relating to leaves 1, 7, + 9 could be used to determine as closely as possible which issue this is. "Living next Door" is part of the colophon on leaf 1; the topmost line of the bass staff for BROMSGROVE, leaf 7, is clear throughout; and the attribution "by Dr. Green" for PSALM 148 on leaf 9 is clear. *ASMI* dates issue 77 [1764-66], and issue 77A [1765-66].

inscriptions: leaf 1 *recto*, 'Kent's 1767.," "Benjamin Kent's / Singing Book"; leaf 16 *verso*, "Benjamin Kent's Singing Book Boston 1767"

no MS. music

**Harris Rare hMusic B358p 1765**

16. Bayley, Daniel. *The Psalm-Singer's Assistant*. Boston: W. M'Alpine, for the author in Newburyport, Mass., 1767. Lacks leaves 5, 8-16; engraved leaf 2 misnumbered 4. *ASMI* 77C (see table, p. 148); *ASMI* doesn't mention misnumbering of leaf 2.

no inscriptions

no MS. music

**Harris Rare hMusic B358p 1767a**

17. Bayley, Daniel. *The Psalm-Singer's Assistant*. Newburyport, Mass.: for the author, [1768]. Lacks pp. 7-8, leaves 1-3, 8-13; leaves 4-7, 14-16 bound in order 15, 14, 16, 5-7, with leaf 4 pasted inside back cover. *ASMI* 77C; see table in *ASMI*, p. 148, and note that issue 77C is the only one where the topmost line of the bass staff for BROMSGROVE, leaf 7, is invisible, as it is here. BOUND WITH [Watts, I[saac]. *The Psalms of David, imitated in the language of the New Testament*. 25<sup>th</sup> ed., Boston: Kneeland and Adams, for Thomas Leverett, 1767?] (t. p. lacking; t. p. of 25<sup>th</sup> ed. is supplied in photostat from another copy at



the John Hay Library, hColl BI1214 1767). Not examined for completeness; p. [iii] headed "Advertisement to the Readers on the Following Heads," pp. [iii]-v have interesting advice on "the Use of the Psalm Book," "chusing or finding the Psalm," "naming the Psalm," "dividing the Psalm," + "the Manner of Singing" [3 photos].

no inscriptions

no MS. music

**Harris Rare hMusic B358p 1767**

18. Bayley, Daniel. *The Psalm-Singer's Assistant*. Newburyport, Mass.: for the author, [1767?]. Lacks plates 8-9, 12, 16; plates 1-7, 10-11, 13-15 bound in following order: 1-4, 6-7, 5, 10-11, 13-15. Brown cataloguer guesses this is ASMI 77D, but according to the table on p. 148 of ASMI, issue D has a different colophon on leaf 1 ("...Living next Door..."). In all other respects (leaf 9 missing here, so that point can't be checked), this copy fits 77D. BOUND WITH Brady, N[icholas], and N[ahum] Tate, *A New Version of the Psalms of David fitted to the Tunes used in Churches*. Boston: Wm. M'Alpine, 1767. Not examined for completeness. BOUND WITH *A Collection of Hymns, from Dr. Watts, &c.* Boston: Wm. M'Alpine, 1767. Complete. The entire volume has been re-bound, with additional endpapers added.

inscriptions: inside front cover, "Susanna Bradshaw / her Book / January / 1776"; preliminary leaf [1] *recto*, "E King / Eleazer Kingsbery / His Book 1791"; preliminary leaf *verso*, "Eleazer Kingsbery / His Book / August 1 ["the" directly above "1"] = 1778" [repeated immediately below]; Brady + Tate t. p., "[crossed-out text; indecipherable] / 1771"; part of an original leaf, pasted inside back cover when vol. was re-bound, "Eleazer Kingsbery / of Needham / His Book / Dated August 4<sup>th</sup> ["th" written directly above "4"] 1778"

*recto* of 1<sup>st</sup> of 2 blank leaves bound between p. 74 of *A Collection of Hymns* and *The Psalm-Singer's Assistant* t. p., 2 hymn texts: 1 stanza beginning "Life is the time to serve the Lord" (with note: "the Words to Brookfield Tune"; this L. M. text would fit Billings's BROOKFIELD), + 2 stanzas, the 1<sup>st</sup> beginning "While Shepherds Watch'd there [*sic*] flocks by Night" (with note: "the Words to Charlstown Tune")

MS. music: *The Psalm-Singer's Assistant*, leaf 7 *recto*, 5 half-notes on partial staff (not all 5 lines present); probably notation practice, or a doodle

**Harris Rare hColl BI1214 1767a copy 1**

19. [Bayley, Daniel]. *The Royal Melody Complete: or the New Harmony of Zion*. 3<sup>rd</sup> ed. Boston: W. M'Alpine, 1767. ASMI 54A, with 112 pp. of music. Lacks frontispiece, pp. 27-30.

inscriptions: preliminary leaf *recto*, "James Blakes Book 1777," "Doctr. Glover";

numerous other occurrences of James Blake's name

no MS. music

**Harris Rare hMusic T1685r 1767**

Beard, George. MS. music book – SEE

McCamey, John. MS. music book

20. Belcher, S[upply]. *The Harmony of Maine*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1794. Complete; front cover detached.

no inscriptions

no MS. music

**Harris hMusic BE376**

21. Belknap, Daniel. *The Evangelical Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, for the author, 1800. Complete. A beautifully floppy, much-used and well-worn old object. Insides of front + back covers lined with newspaper; no dates visible, but one notice on the newspaper p. used to line the inside of the back cover mentions "THE excellent fast sailing brigantine MOUNT ÆTNA, built at Medford 2 years since," and two sources on the web state that the brig Mt. Aetna was built in 1803 by Medford ship-builder Thatcher Magoun, so this sheet of newspaper was printed in 1805.

inscriptions: t. p., "Sam'l Richardson Jun's property"; verso of t. p. (p. [ii]), "John C Richardson: / ... / His propperty..." (X'd out), "Samuel Richardson jun'r / ... / His property"; inside back cover, "Samuel Richardson"

no MS. music

**Harris hMusic B4328e**

22. Belknap, Daniel. *The Harmonist's Companion*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1797. All pp. present, but all have chunks torn away, with considerable loss of text; did these chunks become nest-building material for a mouse? Lacks back (paper) cover.

inscriptions: front cover, "David W[rubbed out][s?] / Book / Feb<sup>y</sup> 21 ["st" directly above "21"] - 1799—"; preliminary leaf *recto*, "David Warren[?] / Book"

no MS. music

**Harris hMusic B4328h**

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

23. Belknap, Daniel. *The Middlesex Collection of Sacred Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, for the author, 1802. Lacks pp. [iii-vi].

inscription: preliminary leaf *recto*, "jabez Wallcott,s Singing, / Book, [space] July, 10<sup>th</sup>, 1804 / Sing at Your Leisure,"

no MS. music

**Harris hMusic B4328m**

24. Belknap, Daniel. *The Village Compilation of Sacred Musick*. Boston: J. T. Buckingham, for the author, 1806. Complete. original board covers, wrapped in paper; front cover detached.

no inscriptions

no MS. music

**Harris hMusic B4328v**

25. Benham, Asahel. *Social Harmony*. [2<sup>nd</sup> ed., 1799].

inscriptions: slip pasted inside front cover, "T[hi?]s singing book was the property of / my great-grandfather, Theodore Hale, and / was given to me by my father, James / M. Hale\_\_ August, 1895 - /Lucy J. Hale [Wright?]" ; preliminary leaf *recto*, "Price 3/9 / Jonathan Hale,s, Glastenbury. / January 1<sup>st</sup> 1800"; t. p., "Jonathan Hale's"

MS. music on 2 unpagged leaves with printed staff lines, bound in at back of book

MS. music entries:

leaf [1] *recto*: AMANDA, [Morgan], treble, Am, 5|57|5-7[*sic*]7-5|3-4-55|5

leaf [1] *recto*: TROY, probably counter, Am, 555|7U1|D7,7|77U1D5|5

leaf [1] *verso*: NAPLES, [Read], 4 voices, melody in tenor, Dm, 1|D755|757|U1\_|1, Lord thou hast search'd & seen me th[rough]

leaf [1] *verso*-leaf [2] *recto*: WALPOLE, [Wood], 4 voices, melody in tenor, Bm, 1\_|132|3-4-54|32|1

leaf [2] *recto*: ["Portage" crossed out?], 3 voices, melody apparently in top voice, G, 5|U11-2-3D55-6-7|U11-2-32, Sweet is the work my God my my [2<sup>nd</sup> "my" *sic*] king

leaf [2] *verso*: MUSICAL CONCERT, "Tans'ur," 4 voices, melody in tenor, A, 5|U111D7|U1,1|3332|3, You that in Concert sing; "Beat Minims" written in upper left-hand corner of p.; no hint of sacredness until last 2 lines of text: "Our art it is divine / the scriptures say"

### **Harris Rare hMusic BE5832s 1799 copy 1**

26. [Benham, Asahel. *Social Harmony*. [1<sup>st</sup> ed., 1798, or 2<sup>nd</sup> ed., 1799]]. Lacks pp. [1-4], 11-14, 19-22, 35-38, 43-46, 51-54; front cover in 2, almost 3 pieces.

inscriptions: front cover, "Eph["r" directly below "h" of "Eph"; abbreviation of "Ephraim"?]; inside front cover, "Jerusha Hotchkiss" (now in 2 pieces); preliminary leaf *recto*, "Jerusha Hotchkiss Her Singing Book Price 3/," "Labour for learning before thou art old / for learning is better than silver or gold," "Jerusha Hotchkiss / Book," "Stephen Cook"; preliminary leaf *verso*, "[D?]av[?] / ab [break in p., 2 parts sewed together] nt / Ho[t?c?]hk[?]" ; additional leaf *verso*, "Jerusha Hotchkiss Her / Singing Book Price 3/"; back cover, "Epping"

MS. music on 2 unpagged leaves with printed staff lines, bound in at back of book

MS. music entries appear to be all treble parts:

leaf [1] *recto*: RIDG FIELD, "Treble," Am, 1|1122|3-4-5-6-55|5, Who can command &c.

leaf [1] *recto*: NORTH-SALEM, [Jenks], treble, Em, 555|7U1D55|5, My soul come meditate the day

leaf [1] *recto*: FLORENCE, [Woodruff], F, 3|555|5-367|U1, Sweet is the work my God my king

leaf [1] *recto-verso*: ESTHER [*sic*] ANTHEM, [Billings], treble, A, after 4 mm. rest: 3-4-5-4-32|22, The lord is ris'n indeed [←not sung by treble] hallelujah

leaf [1] *verso*: CHINA, [Swan], treble, D, 5|55|3U1|D5[-]6U2|D5

leaf [1] *verso*: NEW JERUSALEM, [Ingalls], treble, G, 355|3234|2

leaf [1] *verso*: EXHORTATION, [Doolittle], treble, Am, 1|5-6-5-43-1|D7U1-2|

32[-]3|4

leaf [2] *recto*: FRIENDSHIP, Em, 5U1[D7? Blot]|U11D7U1|D5

leaf [2] *recto*: Liberty, [Jenks], treble, F, 333|3565|5

leaf [2] *recto*: WINTONBURY, [Jenks], treble, Em, 5|5344|5, Alas the [brittle  
clay]

leaf [2] *recto*: MOUNT CALVARY, [Jenks], treble, Am, 1D7|U15-4|32|1, hearts of  
stone relent

leaf [2] *verso*: TRIUMPH, G, 5|5551|2221-2|3

leaf [2] *verso*: TOLLAND, C, 1|3332|1D5|6

**Harris Rare hMusic BE5832s 1799 copy 2**

27. Benham, Asahel. *Social Harmony*. N. p., [1801?]. Lacks pp. 11-14; pp. 27-30 bound in between p. 22 + p. 23; pp. 51-54 bound in after p. 60. Covers detached.

no inscriptions

no MS. music

**Harris Rare hMusic BE5832s 1801**

28. Benjamin, Jonathan. *Harmonia Cœlestis: A Collection of Church Music, in two, three, and four parts*. Northampton, Mass.: Andrew Wright, for Oliver D. and I. Cooke in Hartford, 1799. Complete.

inscriptions: preliminary leaf *recto*, "Lauren Hotchk[iss?] / Owner of / this Book,"

"Lauren Hotchkiss' Singing Book / Price 2/6 Bought jan<sup>y</sup> 27<sup>th</sup> 18[0??] /

☛ "Keep him at least three paces / distant who hates Music." / Columbia in

☛ Cheshire," also a drawing of an open oblong tunebook; t. p., "John [space] F  
[space] C[urtiss?] [space] [?] Burck?"

no MS. music

**Harris hMusic BE584**

29. Billings, William. *The Continental Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1794. Complete, though leaf bearing pp. 189-190 is torn, with loss of about half of text.

inscriptions: t. p., "Hen[ry?]" (pencil), "Martin Jun<sup>[r?]</sup>"

no MS. music

**Harris hMusic B5982**

30. Billings, W. [Billings, William]. *Music in Miniature*. Boston: the author, 1779. Complete.  
inscription: front cover, "John Bi[?][e][?]"

no MS. music

**Harris Small hMusic B5982m**

31. Billings, Wm. [Billings, William]. PEACE AN ANTHEM. [Boston, 1783]. Complete; the only copy known.

inscription: preliminary leaf *recto*, "Ladd's. / Newport, August. 1783."

no MS. music

☛ last m. on leaf 13 + 1<sup>st</sup> 11 mm. on leaf 14: Billings depicts multitude of exulting  
people by having all 4 voices sing different 2-m. phrases of text at once:

varied combinations of "Glory Glory," "Hallelujah," "PEACE be on Earth," +  
"good will to men"

**Harris Rare Music B5982p**

32. Billings, William. *The Psalm-Singer's Amusement*. Boston: the author, 1781. Complete; back paper cover in 2 pieces.

no inscriptions

no MS. music

**Harris Rare hMusic B5982p**

33. [Blanchard, Amos]. *The Newburyport Collection of Sacred, European Musick*. Exeter, N. H.: Ranlet and Norris, 1807. Complete, though pp. [3]-6 are bound in between frontispiece + t. p.; also, the 4 leaves bearing pp. [1]-8 have their edges reinforced with tape, with minimal loss of text; the final leaf has tape along its inner edge, with minimal loss of text.

inscription: t. p., "Edm, Racklyest Book Nov [6?] [year obscured by tape along edge of p.]"

no MS. music

**Harris hMusic N53526**

34. Boston. First Church. *The First Church Collection of Sacred Musick*. 2<sup>nd</sup> ed. Boston: Thomas and Andrews, for the First Church singers, 1806. Lacks pp. 35-38; back cover almost detached.

inscription: preliminary leaf *recto*, "First Church Singers / N.<sup>o</sup> 11"

no MS. music

**Harris hMusic F5276**

35. 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. (tunes numbered, not pp.); front cover detached, hinges giving way.

inscription: preliminary leaf *recto*, "Frederic Warren Goddard's / May 28.<sup>th</sup> 1815"

no MS. music

**Harris hMusic B0834s**

36. Boston. Hollis Street Society. *Psalm and Hymn Tunes, selected for the use of the Hollis-Street Society, in Boston*. Boston: J. T. Buckingham, 1811. Complete, with 71, [1] pp.; lacks back cover; p. no. 13 not struck; p. 54 misnumbered 45.

inscriptions: inside front cover, "No. / 52"; t. p., Hollis Street Society"

no MS. music

**Harris hMusic H9963 1811**

37. Boston. Trinity Church. *Hymns, selected from the most approved authors, for the use of Trinity Church, Boston*. Boston: Munroe, Francis, and Parker, 1808. Complete, though top of t. p. has been torn off, with no loss of text.

inscriptions: t. p., "Pew. N.<sup>o</sup> 69." p. [3], "E. N. Perkins from his affectionate mother— / Nov<sup>r</sup> 15<sup>th</sup> 1829."; additional leaves have various inscriptions, but they don't appear to pertain to ownership; inside back cover, "[S S?] Perkins / E N

Perkins / C. C. Perkins / J. H Perkins." (pencil)  
no MS. music  
**Harris hColl H9963 1808**

38. Boston. West Church. *A Collection of Sacred Musick: more particularly designed for the use of the West Church in Boston*. Boston: Buckingham and Titcomb, 1810. ASMI 125, with [2], 47, [1] pp.; complete.

inscriptions: front cover, "Nº 61—"; t. p., "Nº 1 For the use of Pew Nº 61—"  
no MS. music

**Harris hMusic H9963 1810**

39. *The Boston Collection*. Boston: William Norman, n. d. (BruKnow says "1815?"; my guess, based on typeface of the added "Rudiments" and a needed market for the musical repertory, is ca. 1803). ASMI 120B (latest of 3 issues; 120 is dated "ca. 1799," 120A suggested as "after the above" (i. e., after 120), 120B suggested as "the latest of the three issues"). Complete; new endpapers added, binding reinforced with white + blue tape.

inscriptions: t. p., "Thomas Bittitchee [space] Providence"; leaf [2] *recto*, "Thomas [B?]ittitchele Providence"; p. [i], "The Property of Thomas Bittitchele. Bought of John / M Wilson of Worcester August 14 th 1815. Price 4/6"; p. [iii], "Thomas Bittitchee"; inside back cover, "~~Thomas Bittitchele~~ / Lemuel Vintons / 1816"

print of an engraved portrait of Lord Byron mounted inside front cover  
no MS. music

**Harris hMusic B7474 n.d.(1815?)**

40. *The Boston Collection of Sacred and Devotional Hymns*. Boston: Manning and Loring, 1808. Complete; front cover loose.

no inscriptions  
no MS. music

**Offsite Storage hColl B7474**

41. Brown, Avis. Manuscript book of vocal music [BruKnow designation] (MS. music). [1820-1829? –BruKnow]. 44 bound leaves, 2 leaves tipped in inside front cover (these 2 are referred to here as preliminary leaves). All leaves unnumbered. Hymn tunes, excerpts from Handel's *Messiah*, secular songs.

inscription: inside front cover, "Avis Brown / 'Song soothes the pains of Age, / 'and Age has pains to soothe.['] / There is in souls a sympathy with sounds; / And as the mind is pitched, the ear is pleased; / With melting airs, or martial brisk or grave: / Some chord in unison with what we hear; / Is touched within us, and the heart replies . . ."

at least 2 different hands, showing different degrees of musical literacy  
many tunes here first appeared in [Thomas Butts's] *Harmonia-Sacra, or A Choice Collection of Psalm and Hymn Tunes* (London, 1754), suggesting that the compiler of this MS. had access to that book

MS. music entries are mostly melody + bass:

p. l. [1] *verso* (as mounted): BRIGHT REVERSION, 3 voices, melody in top voice,

- Cm, 1|5-42|15|U1-2-1Dn7|U1, when conscious grief laments sincere; left-most  $\frac{3}{4}$ " of leaf (with clefs + 3-flat key-signatures) folded to fit inside the vol.'s front cover; almost detached at fold; 4 verses of this tune's L. M. text on *recto* of p. l. [2], mounted to face music on p. l. [1]
- leaf [1] *recto*: Interlude to All Saints New, keyboard (2 staves), Cm, n7|U1D5|66|74|55|63|46|5432|1
- leaf [1] *recto*: ALL SAINTS NEW, melody, bass, Cm, 3|55-67U3|D7-U1[-]D7[-]65-3|4, Oh! if my Lord would come and meet
- leaf [1] *verso*-leaf [2] *recto*: DYING STEPHEN, melody, bass, G, 134(3-4)[-]54|3tr2, Head of thy church triumphant; tune sets 2 verses of 7.7.4.4.7 text; 6 additional verses on leaf [2] *recto*
- leaf [1] *verso*-leaf [2] *recto*: SAVANNAH, melody, bass, F, 55-4|32|1-23|2, Holy Lamb who Thee receive; 4 additional verses of 7.7.7.7 text on leaf [2] *recto*
- leaf [2] *verso*-leaf [3] *recto*: ARNE, melody, bass, F, 12|3-43|(3)-2-1D7|U1-D7-U1-21, Happy soul, that safe from harm; tune (on leaf [3] *recto*) sets 2 verses (if 4 lines each) of 7.7.7.7 text, with 2<sup>nd</sup> verse repeated to different music; 6 more verses (or 3 verses of 7.7.7.7.7.7.7?) on leaf [2] *verso*
- leaf [3] *verso*: untitled tune, "Music Linley," melody, bass, with notes for inner voices occasionally added, G, 1|1D5|U1-23|4-32|3, Come let us lift Our joyful eyes; "2<sup>d</sup> Once t[?]" written at end
- leaf [3] *verso*: untitled tune, "Music Linley," melody, bass, with notes for inner voices occasionally added, Eb, 5|5U1[-]D7|65|45[-]4|3, Awake my heart arise my tongue; short "Sy[mphony]" at end (i. e., instrumental conclusion)
- leaf [4] *recto*-leaf [9] *verso*: Gray's Elegy, "Set to Music by the Author of Robin Gray" but also "Air by Haydn" (leaf [5] *verso*-leaf [6] *recto*), "Air by Vanhall" (leaf [7] *recto*), voice, keyboard, Bb, Eb ("Moderato"), C ("Allegretto"), F ("Slow Affettuoso"), G, Eb ("Andante affectuoso," "Air by Haydn"), C ("ALLEGRETTO"), G ("SLOW," "Air by Vanhall"), E ("Slow"), D ("GLEE," "Moderato"), A ("Grazioso"), F, D ("RECIT:"), G ("ANDANTE"), Eb ("The Epitaph."), 3|4324|3-421D7|U1, The Curfew tolls the knell of parting day; many instrumental interludes
- leaf [10] *recto*: LOVE FEAST, melody, bass, F, 5U1|2-43|4-65-4|3-2[-]1, Come, and let us sweetly join
- leaf [10] *recto*-*verso*: MITCHAM, melody, bass, D, 5|365U1|D7U1-2-32, Some Seraph, lend your heavn'ly tongue
- leaf [10] *verso*-leaf [11] *recto*: HALLELUJAH, melody, bass, G, 3|3-21|5-43|1D5|U1, Praise ye the Lord, y'immortal choir
- leaf [11] *recto*-*verso*: IRENE, melody, bass, D, 1|D56|54|3, Thou Jesus art our King; title occurs on leaf [11] *recto*: "Ierene continued"; HTI 1662c
- leaf [11] *verso*: BRISTOL, melody, bass, G, 1|32|1D7|6[-]7[-]U12|3, Being of Beings God of Love
- leaf [12] *recto*: CANTERBURY, melody, bass, G, 1|1-D7-65|U1-2-36|5-4-32-1|2, O Jesu, source of calm repose

leaf [12] *recto-verso*: YORK, melody, bass, D, 5|43|2-3-43|61|D7,U5|2-34|3-45|6-7U1|D7, O God of good th'unfathom'd sea!; *HTI* 2232

leaf [13] *recto*: CALVARY, melody, bass, D, 32[-]1|54[-]3|6[-]7[-]U1D7[-]6|5, Lamb of GOD whose bleeding love

leaf [13] *verso*: THOU SHEPHERD OF ISRAEL, melody, bass, Am, 5-U3|21D#7|U132|3, Thou Shepherd of Israel, and mine

leaf [13] *verso-leaf* [14] *recto*: BROCHMER, melody, bass, D, 1|3-4-55-6|57|U1-2-32|1, God of all grace and majesty; *HTI* 1657d

leaf [14] *recto*: TRAVELLER, melody, bass, G, 554|32|1-2-1-61|D7, Come on my partners in distress

leaf [14] *verso*: EPWORTH, melody, bass, C, 11-2-32-D76-5|6U1-D65U3-D5, Happy soul, thy days are ended

leaf [14] *verso-leaf* [15] *recto*: HANDEL'S MARCH, melody, bass, G, D5|U1111|1,2|313#4|5, Soldiers of Christ arise

leaf [15] *verso*: TRUMPET, melody, bass, A, 5|35U1D5|U1-D7-U1-23 (D7 *sic*), Blow ye the trumpet, blow

leaf [16] *recto-leaf* [17] *recto*: MAGNIFICAT, melody, bass, with notes for inner voices occasionally added, F, 1|12[-]3|4321|D7, My soul doth Magnify the Lord

leaf [17] *recto-verso*: BARCELONA, "D<sup>r</sup> Miller," melody, bass, G, D, 5U13|54|3-2-1D7|U1, Sing to thee [*sic*] Lord a new made song; "Chorus" in D at end

leaf [17] *verso*: CONQUEST, "Air," bass, E, 12?|31|66|6tr-5, Angels roll the stone away

leaf [17] *verso-leaf* [18] *recto*: SION, melody, bass, E, 5-4|321|567|U1, A-Way with our sorrow and fear!

leaf [18] *recto*: BUILTH, melody, bass, D, 5-4|3212,65|4323, Come let us ascend, My Companion & friend

leaf [19] *recto*: MORNING HYMN, "Ehrenberg," melody, bass, inner part (vocal or instrumental?), ending with 2 chords of 4 notes each, Eb, 1|555-U2D7-U2|2-1, How smiles the op'ning dawn; "Dolce a [*sic*] andantino" written above start of music; "German" written before title; 4 verses of this text written on leaf [28] *verso*

leaf [19] *recto*: ITALIAN [title?], melody, bass, F, 5-4|3-2-1-2D7|U1-6-54-3|4-3-2-35|1-D7, O God, my God, my all thou art

leaf [19] *verso*: JUDGMENT, melody, bass, G, 5|U1232|3#45, He comes, he comes, the judge severe

leaf [19] *verso*: EVESHAM, melody, bass, Em, 5|1-2-32|3-21|5U1|D#7, O that my load of sin were gone

leaf [20] *recto-verso*: untitled piece marked only "Adagio. Maestoso.," melody + bass throughout, but much of the entry has a 3<sup>rd</sup> voice, and occasionally there is a 4<sup>th</sup> voice, F, Bb, F (the return of F marked "Sicilina [*sic*] Andante"), 5-65|3-4-35|U1D765|4-3, Father, Father how wide thy glory shines

leaf [21] *recto*: PORTUGUESE HYMN, melody, bass, A, 1D5U1|2D5|U3[-]23[-]4|3-2, no text



- leaf [21] *recto*: FUNERAL HYMN, melody, bass, Am, 1|34|5-43|2, My life's a shade, my days
- leaf [21] *verso*: AUSPICIOUS MORN, A CHRISTMAS HYMN, "Holden," melody, bass, E, 3|5U1|D54|3,6|5[-]35[-]U1|D76|7, No war or battle sound
- leaf [21] *verso*: NANTWICH, "Dr. Madan," melody, bass, Bb, 5|U13tr[-]2|12|35tr[-]4|3, Thus saith the high and lofty one
- leaf [22] *recto*-leaf [23] *recto*: AMESBURY, "Dr. Arnold," melody, instrumental bass, with 3 "sym[phonies]" for keyboard, G, Gm, G, 5|5433[-]45|4322[-]3, Come, let us anew our journey pur sue [spacing *sic*]
- leaf [23] *recto*: PARIS, melody, bass, G, 12|3-45|4-32|1, Come desire of nations Come
- leaf [23] *verso*: FOUNDRY, melody, bass, F#m, 1-2[-]32-1|2-3-42|3-4[-]53|4-5-6-5[-]4, God of all redeeming grace
- leaf [23] *verso*: BRAY'S, melody, bass, Am, 13|2D5|64|5, Son of God, thy blessing grant
- leaf [24] *recto-verso*: The Hermit [1<sup>st</sup> of 2 sections], melody, keyboard accompaniment, F, after 8-m. keyboard intro: 34534|531U2-1D76| (6)[-]5, At the close of the day when the Hamlet is still
- leaf [25] *recto*: Hermit [2<sup>nd</sup> of 2 sections], melody, probably vocal bass, Dm, 1-2|321|21D#7|U143|2, 'Tis night & the landscape is lovely no more
- leaf [25] *recto-verso*: PLEYEL'S HYMN, melody, bass, Bb, 1|35|23|42|3, So fades the lovely blooming flower
- leaf [25] *verso*: PLYMOUTH, melody, bass, A, 32[-]1|25|1-2-32-1|D7-6-6 [*sic*], Lord and God of heav[']nly pow'rs
- leaf [26] *verso*: The Hermit, melody, bass, Em, 12|321|21D7|U1-2-343|2, At the close of the day when the Hamlet is still; the scene-setting text of section 1 (4 entries above) set to the hermit's melody of section 2 (3 entries above); note completely different song "The Hermit" on leaf [40]
- leaf [27] *recto*: BROOKFIELD, [Billings], melody, bass, Dm, 5|U13|23-2|1[-]D#7U1|2, Shall the vile race of flesh & blood; 1 verse underlaid, followed by 4 additional verses of text written separately from the music; 6-m. "Symphony to Brookfield" (2 staves, probably intended for keyboard) next to additional verses of text
- leaf [27] *verso*: THE SUN SETS AT NIGHT, melody, (likely) keyboard accompaniment, all on 2 staves, F, 5|534565|4222, The Sun sets at night, & the stars shun the day; 3 additional verses of text (about Jesus's sacrifice for humankind) written on leaf [28] *recto*
- leaf [27] *verso*: [untitled tune], melody, (likely) keyboard accompaniment, all on 2 staves, F, 55|6-54-3|33|4-32-1, Love Divine all loves excelling; melodic incipit not found in *HTI*; 3 additional verses of text (or double verses: 8.7.8.7.8.7.8.7 for one verse) written on leaf [28] *recto*
- (leaf [28] *verso*: 4 verses to MORNING HYMN, music on leaf [19] *recto*)
- leaf [29] *recto-verso*: [untitled march on 2 staves], keyboard?, D, 34|5555U1D76|556543
- leaf [29] *verso*: WELLING, melody, bass, Am, 5|U1-2-32-1|2-5D5|U1-2[-]32-1|

- D7[-]#6-5, God of my Life, whose gracious pow'r; 3 more verses of text written on leaf [30] *recto*
- leaf [31] *recto-verso*: ADESTE FIDELES / A PORTUGUESE HYMN ON THE NATIVITY, voice "with Accompaniment for the Piano Forte" (on its own 2 staves), A, 1|1D5U1|2D5|U3234|32, Adeste fideles læti triumphantes; 2 additional verses of text written below music (not underlaid)
- leaf [31] *verso*: PARTICIPATION, "Arne," melody, bass, G, 1|3332|111, Jesus, with all thy saints above
- (leaf [32] blank)
- leaf [33] *recto*: [untitled 2-stave piece], probably keyboard, Eb, 5|U32D7|U1D6535tr654332, marked "Adagio"
- leaf [33] *recto*: Total Eclipse, "Handel," probably keyboard, Em, 53tr215|U1D5U1, fragment; complete aria written on leaves [41-42]
- leaf [33] *verso*-leaf [34] *recto*: LAMP's, melody, bass, Em, 5|315D#7|U1, Jesu my Lord attend; the piece sets 2 S. M. verses; 2 additional pairs of verses written on leaf [34] *recto*
- leaf [33] *verso*: CAMBRIDGE, melody, bass, Dm, 1|5-65|4-#7U1|D3[-]4[-]5[-]4[-]32|1, Happy the man who finds the grace
- leaf [35] *recto*-leaf [37] *verso*: HE WAS DESPISED, "Handel's Messiah," voice + accompaniment on 2 staves, Eb, Cm, voice incipit: 5|U1D7U32|3|43[-]231D7U1, He was despised[,] despised and rejected; leaf [36] is blank, probably to act as "blotter" for pp. on either side
- leaf [37] *verso*-leaf [38] *verso*: HE SHALL FEED HIS FLOCK, [Handel], voice + accompaniment on 2 staves, Bb, voice incipit: 5|5[-]4321D57|U1[-]2[-]3[-]4[-]5D5, He shall feed his flock like a shepherd; left hand of keyboard is figured bass
- leaf [39] *recto*: MUSICIAN'S, melody, bass, G, 5|U123-13-5|5-43-23, Thou God of harmony and love
- leaf [39] *verso*: Heaving the Lead, voice + accompaniment on 2 staves, F, voice incipit: 1[-]2|3324[-]2|1D7U1, For England, when with Fav'ring gale
- leaf [40] *recto-verso*: The Hermit, voice + accompaniment on 2 staves, D, voice incipit: 1D7U21D5|6-7-6-544[-]3, Turn gentle Hermit of the Dale; in second section, marked "Andantino," the Hermit replies (still in D: 5|U12D75|U12D7, Forbear my son the Hermit cries); incomplete, breaking off at the end of the p. mid-measure in a keyboard interlude; note completely different song "The Hermit" on leaves [24-26]
- leaf [41] *recto*-leaf [42] *recto*: Total Eclipse, "Handel," voice (1 staff), keyboard accompaniment (2 staves), Em, voice incipit: 532[-]115|U1D5U1D5|1[-]2[-]3[-]4[-]5, Total eclipse no sun no moon all dark; keyboard intro. also written on leaf [33] *recto*
- leaf [42] *recto*: FUNERAL, melody, bass, Dm, 1-2|345|543tr|2, Ah lovely appearance of death
- leaf [42] *verso*-leaf [43] *verso*: The Exile of Erin, voice + accompaniment on 2 staves, Am, A, Am (ending with 4 chords on the dominant), 5|U121|343|251D#75 [extra bar-line after U121 *sic*], There came to the Beech a poor exile of Erin; 4 additional verses of text written on leaf [43]

*recto + verso*

leaf [44] *recto*: [untitled incomplete sketch for keyboard piece], C, 1D34|5655|6U1D7U2|1, left hand drops out after 12 mm., right hand continues to ending 33 mm. later (counting internal 1<sup>st</sup> + 2<sup>nd</sup> endings as 1 m.)

leaf [44] *verso*: [untitled song], voice + accompaniment on 2 staves, G, voice incipit: 1[-]253|21|D76U2D7|65, Cold was the night wind, drifting fast the snows fell; alternation of 1 m. of vocal melody for a later verse of text (beginning "Drear were the downs more dreary her reflections") written at bottom of p.

leaf [45] *recto*: Song, voice (or 2 voices) + accompaniment on 2 staves, G?, F or Fm, if starting in G (key signature of 1 sharp), 77U44|77(7)[-]6,|5472[-]5|32, Tell me, where's the vi'let fled; includes expressive marking [?] "Schultz"; very curious piece; clearly a home-made effort

leaf [45] *verso*: Ode to Charity, voice (or 2 voices) + accompaniment on 2 staves, G, 5|5435|432, Where e[e]r in life[']s broad path we tread

### **Manuscripts 1-SIZE Ms. Harris Codex 1953**

42. Brown, Bartholomew, and others. *Columbian and European Harmony: or, Bridgewater Collection of Sacred Music*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1802. Lacks 1 leaf of printed staves at end.

inscriptions: preliminary leaf *recto*, "Price. \$1.00." "The Property, of. / Samuel Allen."

MS. music on 3 leaves of printed staves at end, followed by 3 pp. of handwritten indexes

MS. music entries:

leaf [1] *recto*: ANDOVER, [Wood], 4 voices, melody in 3<sup>rd</sup> voice from top, Cm, 5|U1Dn7U12|3-1Dn7|U1, My passions fly to seek their king

leaf [1] *verso*: SALEM, "A. G.," 3 voices, melody in top voice, D, 1|35U1[-]33[-]2|1D7U1,1|1D7[-]65#4|5, Before the rosy dawn of day; not in *HTI* under incipit or title → incipit

leaf [2] *recto*: CAPHTOR, 3 voices, melody in middle voice, D, 5|32|12|3-4-57-(6-7)|U1-D7, From the third Heaven whear [*sic*] God resides

leaf [2] *verso*-leaf [3] *recto*: PELICAN, 3 voices, melody in middle voice, C, 5|U1D5-4|3-4-5U1|3-22-1|1, Lord when thou didst ascend on high

leaf [2] *verso*-leaf [3] *recto*: AN ANTHEM FROM PSALMS 150<sup>TH</sup>, 3 voices, melody in top voice, A, 1115[-]6[-]5[-]4[-]3[-]4[-]3[-]2[-]|1[-]2[-]3[-]1[-]2D5U1[-]D5[-]U13|2, Let the shrill trumpet[']s warlike sound

leaf [3] *verso*: NORWAY, 3 voices, melody in middle voice, Dm, 5|U1D5|4-5-6,5-4|4-23-2|1-23-4|5, Time flies man dies Eternity's at hand

leaf [3] *verso*: CHINA, [Swan], 4 voices, melody in 3<sup>rd</sup> voice from top, D, 3|22|11|3-D66|3

### **Harris Rare hMusic B8778c3**

43. Brown, Bartholomew, and others. *Columbian and European Harmony: or, Bridgewater Collection of Sacred Music*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1802. Complete; leaf bearing t. p. detached. BOUND WITH *The Village Harmony: or, Youth's*

*Assistant to Sacred Music*. 6<sup>th</sup> ed. Exeter, N. H.: Henry Ranlet, 1803. Complete. BOUND WITH Read, Joel. *The New-England Selection; or Plain Psalmist*. Boston: J. T. Buckingham, for the author, 1808. Lacks leaf bearing pp. 119-120; leaf bearing pp. 117-118 torn in half, with a chunk missing (loss of text). Back cover detached.

inscriptions: inside front cover, "The Property of / Stephen S. Wardwell."; additional leaf [2] *verso* between *Columbian and European Harmony* + *The Village Harmony*, "S. S. Wardwell"; additional leaf [2] *verso* between *The Village Harmony* + *The New-England Selection*, "S. S. Wardwell."; final leaf *verso*, largely indecipherable name (first letters of first + last names C J?) (pencil)

MS. music on 8 leaves bound in at back, + numbered pp. 161-173 (with 3 unnumbered pp. after p. 173); these leaves were clearly numbered to continue the pagination of *Columbian and European Harmony*, whose printed music ends on p. 159 and whose printed index has been numbered 160 by hand; when the three tunebooks were bound together, these leaves of MS. music were moved to the end of the vol.; the first 4 leaves (pp. 161-168) bear staves printed from type, + were originally part of *Columbian and European Harmony* (see *ASMI* 127); the last 4 leaves (pp. 169-[176]) bear printed staves, but not printed from type

MS. music entries are bass parts, unless otherwise indicated:

- p. 161: LONDON, "By Swan," Bb, 1D55|6U1D55|U1
- p. 161: EXHORTATION, [Doolittle], Am, 1|11|D55|35|4
- p. 161: BUCKFIELD, [Maxim], C, 111|4[-]32[-]D7U11|5
- p. 161: LANES FIELD, G, 1|1D7|6544|3\_|3
- p. 162: ALLSAINTS, [Hall], Cm, 1|3333|5-4-31|D7
- p. 162: SOUTHBOROUGH, Fm, 1|1D5U11|3-2-12|D5
- p. 162: COWPER, [Holden?], Gm, 1|1133|1D5U1
- p. 162: TRUMPET, G, 1|35U1D7|U1D65
- p. 163: MAJESTY, [Billings], F, 1|1-D5-U12|D5-U13|45-3|1
- p. 163: VICTORY, [Read], Eb, 111|15|65|U1
- p. 163: EXORTAT[i?]ON, F, 1|2-D5-U12|D55|U1-D4-55|U1
- p. 163: CHINA, [Swan], D, 1|D5D5U14|3-22|1
- p. 163: WATLHAM [*recte* WALTHAM?], Am, 1|D5434|U1D4|5
- p. 164: MORTALITY [*sic*], Em, 111|1D7U34|D7
- p. 164: WILLINGTON, G, 1|D65U12|1,1[-]2|32[-]121|D5
- p. 164: AMERICA, [Wetmore], Am, 1|31D7U1|D5
- p. 164: PSALM 46, D, 11D5|U1345|1
- p. 164: GREEN FIELD, [Edson], Am, 1|11D55|3454
- p. 165: FARMINGTON, F#m, 1|11D5|U13D7|U1
- p. 165: DEDICATION, F, 1|11|D5U1|1,1|21D76|5, probably *HTI* 12640
- p. 165: DELIGHT, [Coan], Em, 112|354
- p. 165: EXALTATION, [Janes], B, 1|35|U1D1|35|U1
- p. 166: AMITY, [Read], A, 1|11D55|U1
- p. 166: PHILEDELPHIA [*sic*], G, 1|11-D7|65|U1, this is *HTI* 12646
- p. 166: PENNSYLVANIA, [Ingalls], Am, 111|D5534|565
- p. 167: OLIVE BRANCH, "O. Shaw," Bb, 1|1-35|U1-D42|5
- p. 167: SORROW'S TEAR, "Jenks," Dm, 1|1D5|7U3-2|1D5|U1, Death like an

overflowing stream

- p. 167: MENDON, "Billings," Am, 11|5345|1  
p. 167: EMMAUS, "Billings," Gm, 1|1-D76|51|3-4-51+U1|D5  
p. 168: FUNERAL ANTHEM, "Billings," Fm, 1|111|D54|U132|12|D5, I heard a  
great voice from heav[']n saying unto me  
p. 168: PHOEBUS, "Billings," F#m, 1|11[-]232|1D7[-]65  
p. 168: LITTLETON, "Williams," A, 11|32[-]1|D56[-]7|U1D1  
p. 168: EVENING HYMN, G, 1|U1D531|57U1  
p. 169: HOSANNAH, 3 voices, melody in middle voice, Gm, 1|11D#7|U123|  
423[-]1|D7[-]n65, Hosannah to Jesus I'm fill'd with his praises; 1<sup>st</sup> pr.  
(in Bm; att. "Chapen") in Davisson, *A Supplement to the Kentucky  
Harmony*, 1820; HTI 17120  
p. 170: NEW SABBATH, D, 1|11|13|4-5D5|U1  
p. 170: CAMBRIDGE NEW, "Dr. Randall," C, 111|D56|415  
p. 170: SINAI, "J. W. Callcott," D, 1|31|5-4-31|2-1-D75|U1  
p. 170: BURNHAM, "T. Clarke," D, 1|11|3-45|1,1|1[-]43[-]2|12|D5  
p. 171: CEYLON, "M. Noyes," A, 1|1U1D53|1,U1|D7U12D2|5  
p. 171: CONNECTION, "Billings," E, 1|11|45|1  
p. 171: SARDIS, "Goff," G, 1|1D514|55|1  
p. 171: GOSPEL POOL, [Ingalls or arr. Ingalls], Am, 1|1D5U1D7|3  
p. 172: LINNET, [Stone], D, 1|1-D5-|U1-2353|5-65|1  
p. 172: ZION, D, 11D5|U1232|1  
p. 172: ADVENT [= BUNKER HILL], Am, 1D51|54|3365|55 ("65" in 3<sup>rd</sup> m. *sic*;  
should be 76)  
p. 173: CELESTIAL WATERING, [Ingalls or arr. Ingalls], A, 11|11|D55|55  
p. 173: VOICE OF FREE GRACE, G, 1|11D5|45|555|11, 1<sup>st</sup> printed in this key in  
Ingalls 1805 (only previous printing: Holyoke CH 1804, where it's in  
D)  
p. 173: INVITATION, Dm, 11|4455|11, printed before 1821 only in Ingalls 1805  
pp. [174-175]: [STAFFORD: variant], [Read], 4 voices, melody in third voice  
from top, [A], 5|U1-2-35|4-32|1,|5|34|54-3|2, written in pencil; p.  
[175] originally had other music written in pencil, mostly erased to  
make room for this piece

**Harris Rare 1-SIZE hMusic B8778c**

44. Brown, Bartholomew, and others. *Columbian and European Harmony: or, Bridgewater Collection of Sacred Music*. 2<sup>nd</sup> ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1804. Complete, though disbound. P. 15 misnumbered 13; p. no. 118 printed backwards (811). inscription: t. p., "John M P\_"; monogram "JM[P?]" stamped on t. p.  
no MS. music

**Harris Rare hMusic B8778c2 copy 1**

45. Brown, Bartholomew, and others. *Columbian and European Harmony: or, Bridgewater Collection of Sacred Music*. 2<sup>nd</sup> ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1804. Lacks pp. [iii]-vi, 165-[168]; leaf bearing pp. 163-164 damaged, with loss of text.  
inscriptions: front cover: "J. B. Chadbourn / [January?] [year?]" ; verso of t. p., "Jn<sup>o</sup> B

- Chadbourne"; p. [9], "John, Beck, Chadbourne's Jan<sup>y</sup> ... 1809—Bo<sup>t</sup>.  
at WW&C<sup>a</sup> 6/- / Dover New-Hampshire" (forward slash after 6 is original)  
Hamilton MacDougall's copy; his typed + penciled notes appear inside front cover +  
at least once in music (MORNING FLOWER, p. [9]: "Ten[or] cros[ses?] Bass" at  
one point), + he has supplied a 4-p. typed index at the end  
no MS. music  
**Harris Rare hMusic B8778c2 copy 2**

Brown, Bartholomew, and others. *Bridgewater Collection of Sacred Musick*. 3<sup>rd</sup> ed. –  
BOUND WITH

*The Village Harmony: or Youth's Assistant to Sacred Music[k]*. 11<sup>th</sup> ed.

46. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or, Bridgewater Collection of Sacred Music*. 4<sup>th</sup> ed. Boston: T. W. White, for West and Richardson, 1816. Leaf bearing pp. vii + viii is torn, with minimal loss of text; final leaf, with 2 pp. of index, is a stub. Otherwise complete, with 321, [1—should be 3] pp. P. no. 310 not struck.

inscriptions: preliminary leaf [2] *recto*, "Sion C. Howard / Burlington / Vermont. / 18<sup>th</sup>. Sept. 1819."; t. p., "Sion C. Howard / Burlington / Chittenden County / Vermont."

no MS. music

**Harris hMusic B8778t 1816 copy 1**

47. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or, Bridgewater Collection of Sacred Music*. 4<sup>th</sup> ed. Boston: T. W. White, for West and Richardson, 1816. Complete, though back cover is fragmentary. P. no. 310 printed backwards: 013. Typed notes, probably made by former owner Hamilton C. Macdougall, inside front cover.

no inscriptions

no MS. music

**Offsite Storage hMusic B8778t 1816 copy 2**

48. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or Bridgewater Collection of Sacred Music*. 6<sup>th</sup> ed. Boston: J. H. A. Frost, for West, Richardson, and Lord, 1818. Complete, with 325, [3] pp.

"THOMAS M. LOVELL" stamped in gold on front cover

no inscriptions

no MS. music

**Harris hMusic B8778t 1818 copy 1**

49. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or Bridgewater Collection of Sacred Music*. 6<sup>th</sup> ed. Boston: J. H. A. Frost, for West, Richardson, and Lord, 1818. Complete.

inscriptions: inside front cover, "Mariah [F ?] [ ?] Easttown," "Franklin [Norton?] / Burlington / Burlington / Elia[?] Gon[?]rd Easton" (pencil); additional leaf *verso*, "Eliza Hodges Norton D[ec?] [missing no.?] <sup>th</sup>"

no MS. music

**Harris hMusic B8778t 1818 copy 2**

50. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or Bridgewater Collection of Sacred Music*. 7<sup>th</sup> ed. Boston: J. H. A. Frost, for West, Richardson, and Lord, 1819. Complete, with xvi, 9-325, [3] pp.; p. no. 246 printed upside-down.

inscriptions: preliminary leaf [1] *recto*, "David M. Coffin / ---1819---"; inside back cover, lots of writing in pencil, including "[April?] 9<sup>th</sup> 1826"

no MS. music

**Harris hMusic B8778t 1819**

51. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or Bridgewater Collection of Sacred Music*. 8<sup>th</sup> ed. Boston: J. H. A. Frost, for Richardson and Lord, 1820. Complete, with 321, [3] pp. Unnumbered leaf bound in between p. 240 + p. 241 to supply 16 omitted mm. of J. Peck's EASTER ODE; p. 308 misnumbered 408.

inscription: preliminary leaf [1] *recto*, "Jabez Walcott / Jan<sup>y</sup>. 10<sup>t[h]</sup>. 1821"

no MS. music

**Harris hMusic B8778t 1820**

52. Bull, Amos. *The Responsary*. Worcester, Mass.: Isaiah Thomas, 1795. Complete.

inscriptions: preliminary leaf *recto*, "Prudence S.--- Benton"; t. p., "Prudence S. Benton / From her friend and kinsman A. B."; additional leaf [1] *recto*, "Andrew / Hartford"

13 additional unnumbered leaves of various sizes, containing MS. music + printed texts, bound in between last p. of printed music (p. 100) + the book's original back flyleaves

all MS. music entries except the last appear to be for 1<sup>st</sup> + 2<sup>nd</sup> treble, with 1<sup>st</sup> treble carrying the melody; the notations "1 & 2" or "1<sup>st</sup> and 2<sup>d</sup>" appear on most pp. (note that Bull's tunebook is scored for 2 trebles, tenor, + bass, with melody often in 1<sup>st</sup> treble)

assume 2 trebles, melody in 1<sup>st</sup> treble, unless otherwise indicated:

a. l. [1] *recto*: PSALM 150<sup>TH</sup>, G, 1|1-2112|3-433,5|5-432-32|2

a. l. [1] *recto*: PSALM 33<sup>D</sup>, G, 1|313-6-|54|32|1

a. l. [1] *recto*: PSALM 23<sup>D</sup>, C, 1|D76|5U2|1D7|U1

a. l. [1] *verso*: PANAMA, G, 3|1-D7-U12|3-45|6-5-43|2

a. l. [1] *verso*: TRINITY, G, in 2/4: 1|12|D7U1|2,3|34|32|1,2|1D7|U1

a. l. [1] *verso*: ST. ANN'S, C, 5|36|5U1|1D7|U1

a. l. [2] *recto*: PSALM 29<sup>TH</sup>, G, 5|U1D5|U12|32|3

a. l. [2] *recto*: PSALM 68<sup>TH</sup>, D, 1|3135|U1D3-4|5,5|5U1D64|22-3|1

a. l. [2] *recto*: PSALM 15<sup>TH</sup>, G, 5|U32|1D5|U3-42|3,5|1-23-4|3-21|2

a. l. [2] *verso*: HANOVER, A, 5|U1-2-12|3-4-35|1-2D7|U1

a. l. [2] *verso*: EFFINGHAM, G, 1|5-43|3-21|D5-U43|3-2

a. l. [2] *verso*: ADDISON'S 19<sup>TH</sup> PSALM, G, 5|U12|3-4-32|1D7|U1, [The spacious firmament on high] (see below)

[a. l. [3] *recto*: printed text, 6 verses (L. M.), with printed heading "Psalm" continued in MS. "19<sup>th</sup> by Mr. Addison"; 1<sup>st</sup> line is "The spacious

- firmament on high"; *verso* of this leaf is blank]
- a. l. [4] *recto*: NEWPORT, G, 5|31|1D5|U2-3-4-5-43|3-2
- a. l. [4] *verso*: LUNEVILLE, G, 1|1-D5U3|3-13|2-1D7|U1, 3 sections, the 1<sup>st</sup> + 3<sup>rd</sup> in  $\frac{3}{4}$ ; the 2<sup>nd</sup>, in  $\frac{2}{4}$ , is treble 1 only
- a. l. [5] *recto*: MILTON, C, 5|U11|31|2-1-D76|5,6-7|U12|1D7|U1
- a. l. [5] *recto*: PIERMONT, D, 134|55|U1-D7-656-4|3
- a. l. [5] *recto*: S<sup>T</sup>. MARY'S, Em, 5|55-4|32|1,|5|75|34|5
- a. l. [5] *verso*: CARLISLE, E, 5|365U1|D76|5,4|3654-3|2
- a. l. [5] *verso*: LISBON, G, 1D5U1|2D5|U3-23-4|3-2, Hither ye faithful haste with songs of triumph; this text (3 verses handwritten on a. l. [6] *recto*) is surely intended for this tune, although the tune is made into L.M. (8.8.8.8) with the use of slurs, while the text is 11.10.11.10; 2<sup>nd</sup> treble doesn't enter until repeat of the verse's 2<sup>nd</sup> half
- a. l. [5] *verso*: 108<sup>TH</sup> PSALM, G, 1|24|25|4-3-21|2, 2<sup>nd</sup> treble doesn't enter until 2<sup>nd</sup> half
- a. l. [6] *verso*: PLEYEL[']S GERMAN HYMN, G, 35|23|42|3, Praise O praise the name divine; 4 verses of text written below music (not underlaid)
- a. l. [7] *recto*: PSALM 136<sup>TH</sup>, G, 1|D5U124|3,1|23-1D76|5
- a. l. [7] *recto*: EASTON, G, 1|53|42|31|2,3-4|54-3-2|1D7|U1
- a. l. [7] *recto*: S<sup>T</sup>. PAUL'S, Bb,5|3-56|U2-1D7|U1,2|1-D76-U2|1-D76|5
- a. l. [7] *verso*: PLYMOUTH, Am, 5|32|22|1-23-4|5, neither treble likely has the melody
- a. l. [7] *verso*: PSALM 67<sup>TH</sup>, D, 1|1-D76|5-43|4-32-1|5,5|6-7U1|2-1D7|U1, "2 first verses" appear to be treble 1 alone (gs clef) above a staff with bass clef, key + time signatures, but no notes, in  $\frac{3}{2}$ ; "3<sup>d</sup>. verse" appears to be treble 1 alone, in cut time; "4 last verses" are trebles 1 + 2, also in cut time
- [a. l. [8] *recto* is blank]
- a. l. [8] *verso*: TRUMBULL, D, 1<sup>st</sup> treble, entering at m. 5: 1|D5-65-4|3,1|66|61|55|5,3|U13-2|1D7|U1, only text here written under last 5 mm. + upbeat: To him [to him, to him] who rules the sky; 3 verses of text including the line "To Him, who rules the sky" are printed on a. l. [10] *recto* (see below); 2<sup>nd</sup> treble enters at end of m. 11, probably with "To bless the Lord Most High"
- a. l. [8] *verso*: PSALM 24<sup>TH</sup>, G, 1|3-4-32|3-4-51|2-3-43|2
- [a. l. [9] *recto*: printed text, 8 verses (8.8.6.8.8.6), the 1<sup>st</sup> 4 headed "PSALM 19<sup>th</sup>, / *First 4 verses, altered from DOCTOR WATTS*" (1<sup>st</sup> verse, 1<sup>st</sup> line: "Great God, the heavens' well ordered frame") + the 2<sup>nd</sup> 4 headed "*Paraphrase of the 45<sup>th</sup>, Psalm.*" (1<sup>st</sup> verse, 1<sup>st</sup> line: "Now be our hearts inspir'd to sing"); *verso* of this leaf is blank]
- [a. l. [10] *recto*: printed text, 3 verses (8.8.6.8.8.6), headed "GRATITUDE FOR NATIONAL BLESSINGS"; 1<sup>st</sup> line is "Hail Happy Land! Hail Happy State!"; *verso* of this leaf is blank]
- [a. l. [11] *verso* (as bound, in order to face a. l. [12] *recto*): printed text, 3 verses (L. M.), headed "*A FUNERAL DIRGE*"; 1<sup>st</sup> line is "Unveil thy bosom faithful Tomb"; *recto* of this leaf (i. e., *recto* as bound) is blank]



- a. l. [12] *recto*: ST. CATHERINE'S A FUNERAL DIRGE, E, 3|33|33|3-2-3-43|3-2,  
[Unveil thy bosom faithful Tomb] (see above), 2<sup>nd</sup> treble has staves  
with gs clef, key + time signatures, but no notes until last 8 mm.
- a. l. [12] *recto*: PSALM 89<sup>TH</sup>, G, 5|34|51|6-54-3|2,3-4|54|32|1
- a. l. [12] *verso*: PSALM 39<sup>TH</sup>, Dm, 1|32|1-5|4|5-32|1
- a. l. [12] *verso*: WASHINGTON, F, 5|543|654|3, "Psalm 33<sup>d</sup>. P.M. 46<sup>th</sup> B[rady] &  
T[ate]" written after title
- a. l. [12] *verso*: VERNON, C, 1|35|U1-21|D76|5,4|3-56|U2D7|U1
- a. l. [13] *verso (recto blank)*: ST. HELEN'S, "Tenor," "Treble," C, tenor begins  
5|35|U1D5|6U2|D7

**Harris hMusic BU412r**

53. Bushnell, John. MS. music book, 180[3?].

inscription: front cover, "John Bushnell / S[on?]g Bo[??] / October 5<sup>th</sup> 180[3?]"

unless specified, MS. music entries are all 4-voice settings, with melody in 3<sup>rd</sup> voice  
from top (probably tenor)

92 pp., the first 81 numbered, probably by Bushnell (occasionally a frayed page  
corner means that a number is no longer visible)

MS. music entries:

- p. 1: NORTHAMPTON, "by French," F, 5|U1-33-5|53|4-65-6-7|U1, Rejoyce ye  
shining worlds on high
- p. 2: DOOMS-DAY, "By Wood," D, 5|U11|11-D7|U1, Behold with awful pomp
- p. [3]: MESSIAH, "By Wright," F, 155|556-U1D7-U2|1, Sun moon & Stars  
Convey thy praise
- pp. 4-5: THE PILGRIM[']S FAREWELL, "By Field," F, 543|U1D65|1232-1|56|  
5-43-21\_|1, Fare you well my friends I must be gone; includes "I'll  
march to Canaan[']s land" section
- pp. 6-7: DAVID[']S LAMENTATION, "By Billings," Am, 112|32|323|4-2D7, David  
the King was grieved and moved
- pp. 8-9: NEW JERUSALEM, "By Ingals," G, 132|1234|5, From the third heaven  
where God resides
- p. 10: NORFOLK, "By Capin," C, 5|U1331|244, Sweet is the work [my God, my  
king]
- p. 11: ARNON, "By Swan," Eb, 1|1D675|3-45-65, Great God to thine almighty love
- pp. 12-13: GRAFTON, "By Stone," C, 5U11|3-21-D7|U11|1, extra bar-line *sic*  
(p. 14 numbered but blank, except for lots of bleed-through)
- p. 15: CONFLAGRATION, "John Bushnell Com," F, 1|5314|23-45\_|5, Thron'd on a  
Cloud our God shall Come; composer attribution written at bottom of  
p. because there's no room to the right of the tune title; attribution  
goes right to frayed edge of leaf, may have originally been "John  
Bushnell Comp."
- pp. 17-17: CONNECTICUT, "By French," C, 555|U11|22-3-4|3, Come let us Sing  
unto the Lord
- pp. 18-19: HUDSON, "Bushnell," F, 1|3-1-3-43|212\_|2, How pleas'd and blest  
was I
- pp. 20-21: POUGHKEEPSIE, "By Bushnell," A, 1|D5U11-D7-|U123-21|5, I'll

- praise my maker with my breath
- p. 22: NEW DURHAM, "By Austin," Am, 1|D557U3|21-D7U1
- p. 23: FERONIA, "Bushnell," Em, 533-4|5U1D7-67-U1|D7, Ye Sons of pride that hate the just
- pp. 24-25: MOUNT VERNON HYMN ON THE DEATH OF GEN[.] WASHINGTON, "By Jenks," Em, 1|33-455|U1D7|U1, What Solemn sounds the ear invade
- p. 26: SOLITUDE, Em, 1-3|45|4327|5,3|475-65|4, As on Some lonely building[']s top; not in *HTI* under incipit or title → incipit
- p. 27: WILLINGTON, "By West," G, 1|3-456-54|5, Far be thine honor spread
- pp. 28-29: DELUGE, "Bushnell," F, 1|33-425|6U1D7-U1-D7-6-|5, When earth was Cover'd with ye flood
- p. 30: CAMBRIDGE, "Bushnell," Am, 1|D7U125|432, Alike both Saints and Sinners die
- p. 31: 147<sup>TH</sup>, "Bushnell," F, 5U1D5|365-31-3|5, With Songs and honors [sounding loud]
- pp. 32-33: MONTACUTE, [Shoel], G, 555|53|65|3,2|32|3-45|54|5
- pp. 34-35: BURLINGTON, "Bushnell," Em, 555|5343|2, Think mighty God on fe[e]ble man
- pp. 36-37: LIVERPOOL, "by Mann," 3 voices, melody in middle voice, G, 1|3154|3-121
- pp. 38-39: MANSFIELD, "By Bushnell," Am, 12|3-12D7|57U1-3-|5, Twas from thy hand my God I Came
- pp. 40-41: ADORATION, [John Billings, Jr.], F, 155-4|3166|5, Mortals Can you refrain your tongues
- pp. 42-43: VERONA, "Swan," C, 5|3-53-5|15|U1-D32-1|5, From all that dwell below the skies
- pp. 44-45: EVENING SHADE, [Troop], Em, 5|5U1D75-4|5, The evening Shades of life
- pp. 46-47: ANIMATION, [Buel], G, bass begins 1|3-2-1, then tenor: 3|5-6-5U1|D3-55-4|3, Seasons and month's and weeks and days
- pp. 48-49: LAMENTATION, "By Holden," 3 voices, melody in middle voice, Cm, 5U1D7|U1321|2, Earth has detain'd me pris[']ner Long
- pp. 50-51: SUPPLICATION, "Bushnell," Em, 135|U1-D5-45-6|77-U1D7\_|7, To God I Cry'd with mournful voice
- pp. 52-53: ROME, "By Swan," Em, 54-3|75|54-3|75, Wand[']ring pilgrims mourning Christians
- pp. 54-55: WEST SAYBROOK, "By Bushnell," F, 1|355U1|D675, Their tongues are us'd to speak deciet [*sic*]
- pp. 56-57: MOUNTOLIVE, G, 5|531D7|U1-23-45, The King of saints, how fair his face
- pp. 58-59: HERALD, "By Bushnell," C, 1|D5-U1-23|2-1-4-32|1-D6-5-35|U1, Shepherds rejoyce lift up your eyes
- pp. 60-61: LEBANON, F, 5|U1D536|56-7U1\_|1,D566|55-432-3|2, To Lebanon he turns his voice; not in *HTI* under incipit or title → incipit
- p. 62: ERIE, "Bushnell," F, 1|56-434|5, The waters of the Lake
- p. 63: VENICE, "Bushnell," Cm, 1|1D7-U1|23-2|13-4|5, The God of heaven,

- maintains his state
- p. 64: ASCENSION, "Bushnell," Cm, 1|D55-435|U32-12\_|2, Jesus our Lord ascend thy throne
- p. 65: CONVICTION, [Bushnell], Em, 1|4-32-15-6-5-|4567-6|5, Strike mighty grace my flinty soul; version in Bushnell 1807 lacks "-6-5" flourish at end of m. 2
- pp. 66-67: FALMOUTH, [Bushnell], F, 535|U1D6|7562|5, The God of glory sends his summons forth; version in Bushnell 1807 begins 535|U1D6|7564-6|5
- p. 70: CONQUEST, "Bushnell," Am, 1|32|1345|3, Stand up my soul shake off thy fears
- p. 71: CHINA, "By Swan," D, 3|22|11|3-D66|3, Why should we mourn [departing friends]
- pp. 72-73: CLARADON, "by Swan," Gm, 1|543|4, O come let us join
- p. 73: MOUNT CALVARY, "Jenks," Am, 12|33-2|1D7|U1, Hearts of stone relent, relent
- p. 74: REDEMPTION, [Jenks], Em, 1|D5554-3|7, And must this body die (p. 75 numbered but blank)
- pp. 76-77: LIBERTY, "Ingham," Am, 1|3345|312, printed before 1821 only in Bushnell 1807
- pp. 78-79: CHATHAM, "Bushnell," Em, 1|35|4-375U1|D7-U1-D7-6-5, Hear me O God nor hide thy face
- pp. 80-81: CALVARY, "Ingham," C, 1|3213|2, Lord of the worlds above; printed before 1821 only in Bushnell 1807, titled PHOEBUS
- pp. [82-83]: EXHORTATION, "By Doolittle," Am, 1|3-4-3-21|23-4|5-3-2-1D7|U1, Now in the heat of youthful blood
- (p. [84] blank)
- p. [85]: SHILOH, [Bushnell], Am, 1|55|42|1-3-2, Down to the shades of death (pp. 86-89 blank)
- pp. [90-91]: FREEDOM, [Edson Jr.], D, 1|D53-2-3|15U12|312|2, Tune your loud harps ye nine to strains Celestial
- p. [92]: MATRIMONIAL HYMN, melody, bass, A, 1|3523|1D66,5|U2142|655\_|5, not in *HTI* under incipit or title → incipit

**Manuscripts Ms.28.15** [formerly A 85.620]

54. Bushnell, John. *The Musical Synopsis*. Northampton, Mass.: Graves and Clap, for the compiler, 1807. Complete.
- inscriptions: inside front cover, "Musico The["orico" surely intended, though these letters are a bit jumbled] --- 11 L"; preliminary leaf *recto*, "Lauren Hotchkiss, / Property Price \$0 – 75 ["Ct" above "75"]"
- no MS. music
- Harris hMusic BU854**

- C., W. "The Northwestern Harmony, and Musician's Companion" – SEE
- C[ouch?], W. "The North-Western Harmony, and Musician,s Companion...Vol. 1"
- C[ouch?], W. "The North-western Harmony and Musicians Companion...Vol. 2"

55. Capen, Samuel. *The Norfolk Harmony-----No. 1*. Boston: Manning and Loring, for the author, 1805. Complete, though lacking front cover.

no inscriptions

no MS. music

**Harris hMusic C239**

56. Carew, Eunice. MS. music book, 1789-1790. Pp. [1], 1-37[a], [37b], 38[a], [38b], 39-[61]. Pp. 3, [53], [55-59] blank. Pp. 1-2 are the top half of a folded leaf with the tune JORDAN; the bottom half originally contained the tune ISLE OF WIGHT (top of title remains).

inscriptions: inside front cover, "Eunice Carew's 1790."; p. [1], "Jordan, / & / Isle of Wight. / Jan<sup>y</sup> 1789"; p. [61], "Eunice Carew's - 1790"

MS. index on p. [60]

MS. music entries:

pp. 1-2: JORDAN, [Billings], 4 voices, melody in tenor, A, 5|U11|32-1|2-32-3|4

p. 4: WINDSOR, "Treble," Am, 1|34|54|34|2

p. 4: PORTSMOUTH, "Treble," F, 1|35|53|12|4

p. 4: RAINBOW, [Swan], "Treble," C, 1D55|5-U1D7-5|6U1D7\_|7

p. 4: LENOX, [Edson], "Treble," C, 1|3311|D7

p. 5: GREENWICH, [Read], "Treble," Em, 1|3555|65|5

p. 5: NEW 50<sup>TH</sup> [PSALM 50 NEW], "Treble," G, 1|1-2344|6543|2

pp. 6-7: SHERBURNE, [Read], 4 voices, melody in tenor, D, 531|6665|6

pp. 7-8: GREENFIELD, [Edson], 4 voices, melody in tenor, Am, 1|3355|7U1D5

pp. 9-10: BRISTOL, [Swan], 4 voices, melody in tenor, F, 1|5-6-53|U1-D5-31|6-5-67|U1

p. 11: WALPOLE, [Wood], treble, Bm, 1\_|11D7|U32|1D7|U1

p. 11: CALVARY, [Read], treble, Am, after 3 mm. rest: 1D75|U5552|3-2-1

p. 12: SURRY, probably treble, Eb, 567|U1D5|65-4|5

p. 12: AMITY, [Read], treble, A, 1|1322|3

p. 12: MORTALITY, [Read], treble, Fm, 5|555-6-7-6|543\_|3 (slur *sic*)

p. 13: HUMILIATION, probably treble, Bb, 1|1D76|55\_|5,5|U1-D7-67|U13|3

p. 13: SOUTHWELL, probably treble, Am, 3|11|1D7|U1

pp. 13-14: MARIBAH, probably treble, Bm, 14-3-2-1|31-D7-65|U11-D7-6|55,  
are bar-lines misplaced (*recte* 1|4-3-2-13|1-D7-6-5U1|1-D7-65|5)?;  
not in *HTI* under title

p. 14: JORDAN, [Billings], treble, A, after 4½ mm. rest: 1|14-3|2-4-3-2|3 (2<sup>nd</sup>  
slur *sic*)

p. 14: STRATFIELD, probably treble, A, 1|3355|3-2-12|3

pp. 15-16: OCEAN, 4 voices, melody in tenor, F, 5|5-6-5-4-32[*sic*; *recte* 5]|  
U111D7-6|5, cool design at end of score

pp. 17-18: HEBRON, 4 voices, melody in tenor, C, 5|U111D7|U1, another cool  
design

pp. 19-21: HARMONY [= HUNTINGTON], [Morgan], 4 voices, melody in tenor, A,  
5|U1-2-31|55|315

pp. 21-22: TRUMBULL, [Benham], 4 voices, melody in tenor, Am, 132-1|  
D7-5U3-1|D7-U1-D7-5-|7U12\_|2

- pp. 23-25: WESTFORD, [Read], 4 voices, melody in tenor, Bb, starts with bass solo: 11D6|5-6-54|321
- pp. 25-26: MARYLAND, [Billings], 4 voices, melody in tenor, Am, 1|3543|2
- pp. 27-28: AN ANTHEM SOLOMON SONGS CHAP= 2<sup>ND</sup>, [Billings], "Treble," A, 5|U1212|31D7U1|21D76|75, I am the rose of Sharon, & the Lilly of the Vallies
- pp. 29-30: NAPLES, [Read], 4 voices, melody in tenor, Dm, 1|D755|757|U1\_|1
- pp. 31-32: JUDGMENT, [Read], 4 voices, melody in tenor, C, 5|U1D7|U1D5[-]4|35|U1-2-31|2
- pp. 33-36: A FUNERAL ANTHEM REV= CHAP=[?] 14<sup>TH</sup>, [Billings], 4 voices, melody in tenor, Fm, 1|55U1|D76|554|34|5, I heard a great voice from heaven saying unto me
- pp. 37[a]-[37b]: WILLIAMSTOWN, 4 voices, melody in tenor, Gm, 1|1D7U12|345\_|5
- pp. 38[a]-[38b]: STAFFORD, [Read], 4 voices, melody in tenor, A, 5|U1-2-32-1|4-32|1
- pp. 39-[49]: Friendship, An ode from Watts's Lyrick Poems, 4 voices, melody in tenor, G, Gm, G, 112-3|44-5-61D7|U1, Freindship [sic] thou Charmer of the mind
- pp. [50-52]: Mount Vernon ----- A Solo, voice (treble?), instrumental bass, D, 1|345U1|1D56-U1D7[-]U2|1, From Vernon[']s mount, behold the Hero Rise
- p. 54: DELIGHT, [Coan], 4 voices, melody in tenor, Em, 1|D54|3-214, incomplete: breaks off 1 m. into futing section

**Manuscripts Ms.27.9** [BruKnow lists this as "Jordan, and Isle of Wight : manuscript music book, Norwich, Connecticut, 1789-1790"]

57. Cole, S[amuel], and J[ohn] Cole. *Sacred Music; published for the use of the Cecilian Society*. Baltimore, [1803]. Complete, though disbound.

no inscriptions

no MS. music

**Harris hMusic C0454s**

58. *The Collection of Psalm and Hymn Tunes sung at the Chapel of the Lock Hospital. From the last London Edition*. Boston: Manning and Loring, for West and Blake, and Manning and Loring, [1809]. Complete with viii, [2], 9-198, [2] pp. (collation in ASMI is incomplete).

Front cover almost detached.

no inscriptions

no MS. music

**Harris 1-SIZE hMusic MA2216c copy 1**

59. *The Collection of Psalm and Hymn Tunes sung at the Chapel of the Lock Hospital. From the last London Edition*. Boston: Manning and Loring, for West and Blake, and Manning and Loring, [1809]. Lacks blank leaf between p. viii + p. 9; otherwise complete.

inscriptions: slip of paper pasted inside front cover, "Mary Keith" (pencil); t. p.,

"P [H?]"

no MS. music

**Harris 1-SIZE hMusic MA2216c copy 2**

60. *A Collection of Sacred Music, designed principally for the use of churches which sing without a choir.* Albany, N. Y.: published by E. F. Backus, and Utica, N. Y.: printed by William Williams, 1817. Appears to be complete with [4], 67, [1] pp.

inscriptions: preliminary leaf [1] *recto*, "[Isaac McDaniel?]" (pencil); preliminary leaf [2] *recto*, Isaac McDaniel / Book / Danby / Sold / John Col[cin?] / Dan[b?]y"; index p. following p. 67, "[Th? W?]arburn"

no MS. music

**Harris hMusic BA16c**

61. Connor, John. MS. music book, 1807. 64 leaves, with music and/or text on 37 leaves. Pages (or pieces?) are numbered up to a point, but erratically, so leaf numbers are assigned here.

inscriptions : inside front cover, "N. H."; leaf [1] *recto*, "John. Connors. Book. / Of Henniker 1807," "[.] C. Ray" (pencil)

2 handwritten indexes: leaf [2] *recto*, index of numbered pieces in this book; last leaf *verso*, selective index of 15 pieces in "vilage harnony"

MS. music entries:

leaf [5] *recto*: ELSTOW, 3 voices, top voice labeled "Are," F, 53U1|D56|5-43|2, p. numbered 6

leaf [5] *verso*: NORTH SALEM, [Jenks], 4 voices, from top down treble, counter, ["bass"?], "Tenor," melody in tenor, Em, 555|3157|U1, p. numbered 7

leaf [6] *recto*: LIMA, 3 voices, "Are" in top voice, Dm, 5|U12|1D5-4|32|1, p. numbered 8

leaf [6] *verso*: WANTAGE, 3 voices, melody in middle voice, Dm, 1|D77-6|55|67|U1, p. numbered 9

leaf [7] *recto*: WILINGTON [WILLINGTON], [West], 4 voices, melody in third voice from top, G, 2|3[-]456[-]54|5 [*recte* 1|3-456-54|5], p. numbered 10

leaf [7] *verso*: MACHIAS, 4 voices, melody in third voice from top, Am, 5|U11[-]234|5, p. numbered 11

leaf [8] *recto*: DURHAM, 4 voices, melody in third voice from top, Bm, 1|D57U13|21-D7U1, p. numbered 12

leaf [8] *verso*-leaf [9] *recto*: ANNAMATION [ANIMATION], [Buel], 4 voices, melody in third voice from top, G, starts with bass: 1|3-2-1 then tenor: 3|5-6-5U1|D3-55[-]4|3, leaf [8] *verso* numbered 13

leaf [9] *verso*-leaf [10] *recto*: MONTAZUMA [surely MONTEZUMA], 4 voices, melody in third voice from top, E, 5U11|1D5|6[-]543|345|67U1|D7U1\_|1, leaf [9] *verso* numbered 14; not located in *HTI* under title (Montezuma, Montazuma) or incipit

leaf [10] *verso*-leaf [12] *recto*: Oad to Siance [Ode to Science], [Sumner], 3 voices, melody in middle voice, G, 1|D5-32-1|25|6-5-67|U1, leaf [10] *verso* numbered 15

leaf [12] *verso*-leaf [13] *verso*: MORTLAKE, "Tribble," counter ("Second triple" crossed out; alto clef), "Second triple," "Air," bass, G, 535|U1D5|

- U111D7|U1, Not to our names thou only just and true; this tune printed before 1821 only in Holyoke's *Columbian Repository*, [1803], in G, with 5 voices, with this text; text not underlaid, just written out between staves; leaf [12] *verso* numbered 16
- leaf [13] *verso*-leaf [14] *recto*: DELIGHT, [Coan], 4 voices, melody in third voice from top, Em, 1D54|3[-]214, leaf [14] *recto* numbered 17
- leaf [14] *verso*: EXHARTATION [EXHORTATION], 4 voices, melody in third voice from top, G, 1|3553[-]1|32|1, p. numbered 18
- leaf [15] *recto*: The Musical Society, 4 voices, melody in third voice from top, C, 5|U1D7U1D7|U111,3|2D567|U1, Well met my loveing frein[d?]s of Art; text not underlaid, just written out between staves (lacks last 5 syllables)
- leaf [15] *verso*-leaf [16] *recto*: DIRG [DIRGE], "Set to music by M<sup>r</sup> Joseph Herrick," 4 voices, melody apparently in top voice, Am, 555|5,|444|4, 333|3,6[-]5[-]4[-]3|22[-?]2|2, Why veil'd, O Sun! Where fled thy light?; 5 verses of text written on leaf [15] *verso* are here assumed to be for textless "Dirg" on leaf [16] *recto*, although in every verse the 3<sup>rd</sup> (or 4<sup>th</sup>?) line comes up one syllable short; title originally written as "Durg" (crossed out); attribution to Herrick appears at top of text, under three letters: "ODE"? "T D. C"? "J D. C"?; not in *HTI* under incipit, title→incipit, or text code
- leaf [16] *verso*-leaf [17] *recto*: DERN, [Herrick], 3 voices, "Air" (originally written "Are," then corrected) in middle voice, G, 12|3[-]43[-]2|5[-]43[-]2|1, Lord we Come before the[e] now; leaf [16] *verso* numbered 20 (*sic*; no no. 19); "Sevenee" written after title probably means "Sevens" (text meter is 7.7.7.7.7.7.7); text not underlaid, just written out between staves
- leaf [17] *verso*-leaf [18] *recto*: BYFIELE [BYFIELD], 4 voices, melody in third voice from top, C, 1|11-D766|U22-1D7, leaf [17] *verso* numbered 21
- leaf [18] *verso*: IPSWICH, [Kimball], 3 voices, melody in middle voice, F, 1-5|5[-]43[-]2|1D7|U1, p. numbered 21 and/or 22 ("1" + "2" apparently written one on top of the other)
- leaf [19] *recto*: [S?]TAMOS [STAMOS], 4 voices, melody in third voice from top, C, 5|31|56|75|U1,|1|31|D57|U1, no number at top of p.
- leaf [19] *verso*-leaf [20] *recto*: SAVOY, 4 voices, melody in third voice from top, D, 5|5434|5,U3|21D7U1|2, these 2 pp. both numbered 23 (changed from 22 on both pp.)
- leaf [20] *verso*: EGHAM, 4 voices, "Air" (changed from "Are") in third voice from top, C, 1|D54|32|15|U1, p. numbered 23 (apparently changed from 22)
- leaf [21] *recto*: DOVER, 4 voices, "Air" in third voice from top, F, 536|57|U1, p. numbered 25
- leaf [21] *verso*: PLYMPTON, 3 voices, "Air" in middle voice, Em, 1-231|54|3-4-5U1|D#7-U1-2, p. numbered 26
- leaf [22] *verso*-leaf [23] *recto*: LEICESTER, 4 voices, melody in third voice from top, Em, 1|5564[+ 5, but smaller note-head; evidently an error,

corrected]|5-6-5-4-34|5  
 leaf [23] *verso*-leaf [25] *recto*: BABYLON, treble? (non-melodic), A, 133|3432|2,2|1233|3, staff drawn below this part, but no musical notation  
 leaf [25] *verso*-leaf [26] *verso*: CHRISTIAN SONG, [Ingalls], 4 voices, melody in third voice from top, Dm, D, 5|U1D7U1[-]2313|2, My eyes are now closing to rest; text not underlaid, just written out between staves; "our nou" written on continuation of treble staff after end of music  
 leaf [27] *recto*: PAINSWICK, "trip" ("tripple" = treble?), Eb, 3|35|U1D5|67|U1, Arise, my soul, my joyful pow'ers [*sic*]; "Allegretto. Animated." written over start of music; text not underlaid, just written out below music; "Sonnr[?]n" written on staff after end of music  
 leaf [27] *verso*: HARBORO' [HARBOROUGH], "trip" ("tripple" = treble?), C, 3|3435|55[-]#45,U1|221D7|U1, Ye highborn seraphs tune your lyre; "Allegretto Animated" written over start of music; text not underlaid, just written out below music  
 leaf [28] *recto*: DUNSTAN, "Counter," G, 111|D55|56|7,U1|11|D55|55|5, "Sophronna" written on staff after end of music  
 leaf [28] *verso*-leaf [29] *recto*: PENROSE, "Tucker," "Tennor," "Alto," "2d Treble," "Air," bass, F, 33335|555,5|6U1D77|U1, Know that his kingdom is supreme; last 9 words of text spill over onto leaf [29] *recto*  
 leaf [29] *verso*: OLD 100<sup>TH</sup> [OLD HUNDREDTH], "Tennor," "Treble" (neither melodic; only in rough vertical alignment), A, tenor: 3|32|11|1D7|U1  
 leaf [30] *recto*: OLD TEN COMMANDMENTS, non-melodic part, A, 3|44|53|21|D7,|U5|21|D7U3|25|5  
 leaf [30] *verso*-leaf [35] *verso*: OCCASIONAL ANTHEM Ps XCV, treble? (seems melodic, most of the time), A, after 2 mm.: 5|U1123234|5, O come let us sing unt[o] the lord; various sections marked "verse Treble and Bass" (though there is no bass part), "Chor[?]us Largo espressivo.," "duett.," "Chorus"; there seems to be a second part written smaller under the "main" part in one 10-m. internal section ("O come let us worship"); one 12-m. section apparently written a second time (erroneously), crossed and rubbed out  
 leaf [36] *recto-verso*: MONMOUTH, treble?, A, 3|35|53|65|5,3|12|32[-]1|1D7|U1  
 leaf [37] *recto*: DUNDEE, treble?, G, 3|56|73|55|6, Let not despair or fell revenge; text not underlaid, just written out below music  
 leaf [37] *verso*-leaf [38] *recto*: PELHAM, treble?, D, 5|57|U1D4|5, My soul repeat his praise; leaf [38] followed by 25 blank leaves, then final leaf with partial "vilage harmony" index on its *verso*

### **Manuscripts Ms. Harris Codex 1951**

62. Cooper, William. AN ANTHEM. DESIGNED FOR THANKSGIVING DAY. BUT PROPER FOR ANY PUBLICK OCCASION. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792. Lacks pp. [3]-6.

no inscriptions

no MS. music

**Harris Rare hMusic C7787a 1792**



63. Cooper, William. *The Beauties of Church Music; and The Sure Guide to the Art of Singing*. Boston: Manning and Loring, [1804]. Lacks ca. 2/3 of leaf bearing pp. 197-198; leaf bearing pp. 199-[200] torn partway through, with almost no loss of text. BOUND WITH Jenks, Stephen. *The Harmony of Zion, or Union Compiler* ("Laus Deo!" at head of title). Dedham, Mass.: Daniel Mann, for the author, 1818. Complete with 79, [1] pp. BOUND WITH Shaw, Oliver. *Melodia Sacra: or Providence Selection of Sacred Musick*. Providence: Miller and Hutchens, 1819. Complete with 151, [1] pp.

no inscriptions

additional leaves (unnumbered) bound in after each printed tunebook title; MS.

music on some of these, remaining leaves blank

MS. music entries:

a. l. [1] *recto-verso* after Cooper [1804]: COME THOU FOUNT OF EVERY BLESSING. A SACRED SONG, melody, bass, F, 34[-]5|3U11[-]D77[-]6|6[-]55, Come thou fount of ev[']ry blessing; dated "1826."

a. l. [1] *verso*-a. l. [2] *recto* after Cooper [1804]: ADAMS, melody, bass, Gm, G, 12|34|3-11|2-D55, O my soul what means this sadness; dated "July 13. 1826."; after an upward scalar flourish (intended for an instrument?), an abrupt shift to G major for "Let thy grief be turn'd to gladness"

a. l. [2] *verso* after Cooper [1804]: [untitled, untexted tune], melody, bass, E, 1|3567|U1,D7|6543|(3)[-]2, dated "July 17. 1826"

a. l. [1] *verso*-a. l. [2] *verso* after Jenks 1818: [untitled, untexted tune,] melody, bass, Gm, 122|32|1-32-1|(1)[-]D7,7|U12|3-54[-]6[-]5[-]4|32|1

a. l. [1] *recto* after Shaw 1819: BROAD STREET, melody, bass, G, 3|3-4-55[-]3|2-3-44[-]2|3[-]2[-]3[-]45[-]3|3-2, dated "Sept 4. 1826."

**Harris Rare hMusic C7787b**

64. Cooper, William. *Original Sacred Music*. Boston: Manning and Loring, [1803]. Complete, though re-bound.

no inscriptions

no MS. music

**Harris Rare hMusic C7787**

65. C[ouch?], W. "The North-Western Harmony, and Musician,s Companion...Vol. 1." MS. music book, undated. The title page of vol. 2 (see below) has "W. C. Compiler."; nine tunes in vol. 1 (many of which have not been located in the printed repertory; see notes below) are attributed to "W. C." This is likely the "W. Couch" whose name appears (inaccurately) as the attribution for Richard Merrill's tune FREEDOM NEW on p. 49.

inscriptions: inside front cover, "Salks [J A?];" inside back cover, 5 practically illegible inscriptions that could include "Har ri s"

appears to be a mock-up (along with vol. 2) for a printed tunebook

after title, t. p. continues "Containing / A Concise Introduction to the grounds of Music, / with a variety of plain psalm Tunes, Anthems / and Occasional Pieces, Modern, Original / and selected, in Volumes, suited ["to all"? -hole in p., obliterating some text] / Worshipping assemblies / in all [societies?]."; then the "Vol. 1." Appended to the title above, 4 lines attributed to "Harris":

"Music, the cordial of a troubled breast, / The softest remedy that grief can find, / That gentle spell that charms our ears to rest, / And swell[s] with heavenly hope the pensive mind."

t. p. (p. [i]) followed by unnumbered pp. [ii-xxiii]: pp. [ii]-[xvi], "A concise Introduction to the grounds of Music" (p. [ii], "Of the general Scale of Music"; p. [iii], "The Scale of Music divided, and discribed"; pp. [iii-viii], "Musical Characters E[x]plained"; pp. [viii-x], "Of Transposition of Keys"; pp. [x-xi], "Of time"; pp. [xii-xiii], "General Remarks"; pp. [xiii-xiv], "Lessons For Tuning The Voice"; pp. [xv-xvi], "Definition of Musical Characters"); pp. [xvi-xxi], "General Index" covering almost all the tunes in the book (HARLINGTON, 1<sup>st</sup> p. 1, is not listed, but WILLINGTON, 2<sup>nd</sup> p. 1, is; there may be other anomalies); pp. [xxii-xxiii] blank

[xxiii] pp. of introductory matter followed by tunes on numbered pp. 1, 1-88, [1], 88-214

occasionally 2 leaves have been pasted together, likely when a mistake was made; each pair of pasted-together leaves is counted here as one leaf, and the compiler's pagination, which doesn't observe the covered-up pages, is followed here throughout

slips of paper occasionally pasted onto leaves, probably to correct or supersede previously-written information

certain tunes have x's written to the left of their titles; this might indicate their removal from a projected final draft of the tunebook, or it might mean that they had been engraved or set in type (as in some of Timothy Swan's music MSS., where "Set" is written to indicate that a tune had been set in type; see AAS inventory no. 528)

13 tunes copied on pp. 141-152 (all but THE PILGRIM, p. 146) undoubtedly taken from Jeremiah Ingalls's *The Christian Harmony*, 1805

unless otherwise indicated, MS. music entries are 4-voice settings with melody in third voice from top (likely tenor)

MS. music entries:

p. 1: HARLINGTON, "E. Haartwells Coll.," Am, 1|13|25|31|2, As lost in lon[e]ly grief I tread

p. 1: WILLINGTON, G, 1|3[-]456[-]54|5, Far be thine honour spread

p. 2: CORONATION, [Holden], 3 voices, melody in middle voice, Ab, 5|U1133|212, All hail the power of jesus name

pp. 3-7: THE HEAVENLY VISION, AN ANTHEM, [French], 3 voices, melody in middle voice, G, 1234|5\_|54|322|24|322|11, I beheeld [sic] and lo! A great multitude which no man could number

p. 8: HADLEY, Gm, 1|5-4-52|3453|2, That awful day will sur[e]ly come

p. 9: SOLEMNITY, "W. C.," Dm, 5|U1D#7|U1D543[-]4|5, Why do we mourn departing friends; not in *HTI* under melodic incipit or title → melodic incipit

p. 10: CHARLSTON, D, 5|U1D7|U1-D7-65|U1D7-U2|1, When God reveal,d his gracious name

p. 11: MORNING-HYMN, 3 voices, melody in middle voice, G, 133|315[-]43[-]2|1, God of the morning at whose voice

- p. 12: NEW-DANBURY, "W. C.," G, 1|55|56|5-43|2,3|33|67|U1-D6-54|5, no text, not in *HTI* under title or melodic incipit
- pp. 12-13: BRISTOL, "Swan," F, 1|5-6-53|U2[*sic*]-D5-31|6-5-67|U1, The lofty pillows [!] of the skies
- p. 14: STILLWATER, "W. C.," Em, 1|3-4-54|7-6-54|5,5|U12|3-2-1D7|U1, And must this body die; not in *HTI* under melodic incipit or title → melodic incipit
- p. 14: JERSEY, "W. C.," C, 1|1143|2,|231|4[-]321\_|1, Let all our pow,rs be join,d; *HTI* identifies this tune as by Richard Merrill (*HTI* 7420)
- p. 15: TURNER, "Maxim," A, 1|3342|555, Come holy spirit heav'nly dove
- p. 16: CHINA, "Swan," D, 3|22|11|3-D66|3, Why do we mourn departing friends
- pp. 16-17: MONTAZUMA, 3 voices, melody in middle voice, E, 5U11|1D56-543,|345|67U1|D7U1\_|1, Sweet is the work, my [God], my King; not in *HTI* under melodic incipit or title (MONTAZUMA or MONTEZUMA); staff ruled for counter part, with alto clef, key + time signatures, but no notes
- pp. 17-18: PROTECTION, [Holden?], 3 voices, melody in middle voice, Em, 5|5U1D75|65[-]45\_|5,5|7534[-]3|2, [My God, the steps of pious men]; no text until 9<sup>th</sup> m., then: "rise again / Thy hand supports them still."; staff ruled for counter part, with G clef, key + time signatures, but no notes
- p. 18: CONSOLATION, G, 155|6567|U1, O may the sons of men record
- p. 19: WILLIAMSBURGH, "Original," D, 1|5553|67|U1,|1|21D57|U1D6|5, Ye holy souls, in God rejoice; *HTI* identifies this tune as by [Ichabod?] Johnson (*HTI* 4292)
- p. 20: FUNERAL HYMN, Am, 532|12|34|5, Eternal King, I fear thy name
- pp. 20-21: ADMONITION, Am, 1|3234|54[-]322|1, Sinners, awake betimes; ye fools be wise
- p. 21: UNION, "Ingals," C, 1|D7654|57|U1, Lo what an entertaining sight
- pp. 22-23: JERUSALEM, F, 135|U1D531|2,2|3657|U1, Lo what a glorious sight appears; "New" originally written before title "Jerusalem," then partly erased
- pp. 23-24: ALBANY, "W. C.," D, 11D7|U1D5|315\_|5, O for this love let earth & skies; not in *HTI* under melodic incipit or title → melodic incipit
- pp. 24-25: MONTAGUE, [Swan], Dm, 5U11|D75U32-1|2, Ye sons of men with joy record
- p. 26: HOLLIS, Dm, 5|U11|D75345\_|5, My soul come meditate the day
- p. 27: SHERBURNE, "Read," D, 531|6665|6, While shepherds &c night
- pp. 28-29: GILFORD, "W. C.," F, 134|55|5-6-77|U1,1|D77|U1-D76|5, How wond,rous great! How glorious bright!; not in *HTI* under melodic incipit or title → melodic incipit
- pp. 29-30: YARMOUTH, E, 5U11|D56-7|U1, My soul repeat his praise
- pp. 30-31: PARMA, "W. C.," F, 531|4321|2,2|3454|5, When shall the time, dear jesus when; *HTI* identifies this tune as by Richard Merrill (*HTI* 7421); see JERSEY on p. 14, also by Richard Merrill and the directly preceding *HTI* number; also see FREEDOM NEW on pp. 49-50

- pp. 31-32: ACTIVITY, "W. C.," D, 5|U11D5|567|U1, Stand up my soul, shake of[f] thy fears; not in *HTI* under melodic incipit or title
- p. 33: RESIGNATION, 3 voices, melody in middle voice, Dm, 5U12|32-1D7U1|2, Jesus the vision of thy face
- pp. 34-35: FIFTY EIGHTH PSALM, "by Harwood," Cm, 1|332|2Dn77|U1, Judges, who rule the world by Laws; slip of paper pasted onto p. 35, probably in order to correct errors
- p. 36: ALFRED, A, 135|3-12|2,5|32-1|D56-7|U1, Behold the morning Sun
- pp. 36-37: SCOTLAND, Dm, 5|U1113-1|D765, Deep in our hearts let us record
- p. 38: SHELBURNE, A, 1|3322|1-23-45, How did my heart rejoice to hear
- p. 39: MOUNTAIN, top 2 voices labeled "1<sup>st</sup> Treble," "2<sup>nd</sup> treble," melody in tenor voice, Gm, 1|3211|543,3|4532|1, When some kind shepherd, from his fold; "The faithful shepherd" written above music, to right of title
- p. 40: HARMONY, 3 voices, melody in middle voice, G, 5|321D5|U13-45\_|5, Wake all ye soaring throng, and sing
- p. 41: PROTECTION, E, 1|5556-7|U1,D5|6665|6, Ye tribe[s] of adam join
- p. 42: HOWLAND, Cm, 1|1D7U12|32-1D7,5|U11D77|U1, Indulgent God with pitying eyes
- p. 43: DANBURY NEW, "Sumner," F, 5|U11D53|5, Behold the lofty sky
- p. 44: TROY, Am, 131|21-2-3-4|5, See what a living stone
- pp. 44-45: CONTEMPLATION, Am, 1|54[-]|323|1D#7U1, Lord what a thoughtless wretch [*sic*] was I
- p. 45: LITTLEMARLBOROUGH, "Williams," Am, 5|U13|2-1D#7|U1, Welcome sweet day of rest
- p. 46: BRIDGEWATER, "Edson," C, 131|22|1D7U1\_|1, My soul thy great Creator[s?] praise
- pp. 46-47: MAJESTY, "Billings," F, 5|U1-D7-U1D6|5-31|43-1|U1, The Lord descended from above
- pp. 48-49: THE PILGRIM'S FAREWELL, F, 543|U1D65|1232[-]|1|56|5[-]|43[-]|21\_|1, Fare you well Fare [you well] Fare you well my friends I must be gone; includes "I'll march to Canaan's land" section, labeled "Chorus"
- pp. 49-50: FREEDOM NEW, "W. Couch," 3 voices, melody in middle voice, G, 133|321-23-4|5,5|U1D56-54-3|2, joy to the world the Lord is come; staff ruled for counter part, with G clef, key + time signatures, but no notes; *HTI* identifies this tune as by Richard Merrill (*HTI* 7413)
- pp. 50-51: SARDIS, G, 3|5-4-32|1-D5U4|32|1, This life,s a dream, an empty show
- p. 51: BUNKER-HILL, 3 voices, melody in middle voice, Am, 321|D7U1|D5U1D7U1|22, Good is jehovah In besto[w]ing sunshine; staff ruled for counter part, with G clef + time signature, but no notes
- p. 52: BUCKFIELD, "Maxim," C, 535|66U11|2, When strangers stand & hear me [tell]
- p. 53: CHOCKSET, Dm, 554|3654|5, Lord, where shall guilty souls retire
- pp. 54-55: CONCERT, Am, 31|2D7|U13|4[-]|32,|31|2D7|5[-]|67|U1, Wand'ring pilgrims, mourning Christians; "This Counter must be sung in a

- Treble voice." written above music; slip of paper pasted onto p. 55 to correct counter part there
- pp. 55-56: ROXBURY, "Babcock," 3 voices, middle voice labeled "Air," F, 5|3567|U1, The Lord, he reigns above; "Air" on 2<sup>nd</sup> staff down of 4 staves; 3<sup>rd</sup> staff down has G clef, key + time signatures, but no notes; note at bottom of p. 55: "or in these words, Ye tribes of Adam join, &c Watts,"
- pp. 56-57: REFLECTION, Dm, 1|34|55-U1|1D#7|U1, Whence do our mournful thoughts arise
- p. 57: WELLS, "Holdrayd," F, 1|35U1|D7U1D6|5, Life is the time to serve the Lord
- p. 58: TEST, OR CORRIDON, Dm, 5|5455U1D7|U1, What think ye of Christ? is the test; "(In its antient form)" written after title
- p. 59: BEAUTY, D, 53[-]21|23[-]456[-]7|U1, Hov'ring among the leaves there stands; "Original" written above music, but mostly erased
- p. 60: HALLOWELL, "Maxim," Em, 134|5U1D#7#7|U1, As on some lonely building top
- p. 61: LINNET, "Stone," D, 5|U1-D7-|U1D55[-]31|3-4-5-67|U1, The swelling billows know their bound; additional verse of text written at bottom of p.: starts "From pleasant trees that shade the brink, / The Lark & Linnet light to drink"; "143" written in upper left corner of p.
- p. 62: MILTON, "West," E, 1|5556-7|U1, The shining worlds above; "[111?]" written in upper right corner of p.
- p. 63: SUMNER, "Maxim," A, 1|1231|222, Could we but climb where Moses stood; "49" written in upper left corner of p.
- pp. 64-65: NEWBERG, "Sumner," C, 5|35U12|1,1|31[-]3|2-1-D76|5, Let ev'ry creature join; "54" written in upper right corner of p. 64, + "146" written in upper left corner of p. 65
- pp. 65-66: NEW-PLYMOUTH, "Washburn," Fm, 1|3577|535\_|5, Thou whom my soul admires above
- p. 66: RALEIGH, "billings," Dm, 1|D555|577|7, My flesh shall slumber in the ground
- p. 67: GERMAN OR PLEYEL'S HYMN, "Pleyel," treble?, "Air," "Counter," bass, Bb, 1|35|23|42|3, So fades the lovely blooming flow,r
- pp. 67-68: FARMINGTON, Em, 5|345U1|D75[-]43,4|57[-]543|2, Return o God of love, return
- pp. 68-69: COMPLAINT, 3 voices, melody in middle voice, Em, 5|77U1D5[-]6|73[-]45, Thou God of love, thou ever blest
- p. 70: FLUVANNA, Em, 1|D5#7U11|231,1|D755#4|5, Lord in the morning thou [shalt] hear
- p. 71: PORTUGAL, "As it came from its author. Dr. Thorley," A, 5|U12|3-13-5|4-32|1, How lovely, how divinely fair
- p. 72: SURRY, "Nolton," E, 11D7|65|67|U1, Happy the man whose hopes rely
- p. 73: NORTHFIELD-NEW, "Meservey," G, 5|3142[-]4|3-1-3-22|3, Now shall my inward joys arise
- p. 74: SALEM, Am, 135|4[-]321,|D#7U12|34[-]65, Lord what a feeble piece

- p. 75: CRUCIFIXION, Em, 155|75U1D#7|U1, Alas and did my Saviour bleed;  
copyist ran out of room, so last 2 mm. of each part are written  
separately, "Treble" + "Coun[ter]" below the top system on the page,  
"Tenor" + "Bass" below the bottom system on the page
- p. 76: TAMWORTH, "Lockhart," 3 voices, melody probably in middle voice  
(though top voice is equally melodic), F, 53|U1D531|2D5, Who but  
thou Almighty Spirit
- p. 77: MARTYRS, 3<sup>rd</sup> voice down marked "Air," but melody is in top voice, Fm,  
1|31|53|21|5, The year rolls round and steals away
- p. 77: BEDFORD, "Wheall," F, 5|31|65|43|2, The heavens declare thy glory Lord
- pp. 78-79: HINTON, G, 5|5-435|4-324|3-1D6U2|1-D7, O Zion afflicted with  
wave upon wave; "German air" written above music; 4 additional  
verses of text written on p. 79; at bottom of p. 79, this note: "This tune  
may be sung as L. M. by slurring three fourths of the first of each bar."
- p. 80: SICILIAN HYM[N], F, 56|5[-]43|56|5[-]43, In this world of sin & sorrow; 3  
additional verses of text written at bottom of p.
- p. 81: POLAND, "Swan," Cm, 1|D55|7U3|D7-U1-D75|4
- pp. 82-83: AUSPICIOUS MORN, "Babcock," 3 voices, melody in middle voice, D,  
1|D54|35|U1D7|U1, Again the Lord of life & light; staff ruled for  
counter part, with G clef, key + time signature, but no notes
- p. 83: DUNBARTON, D, 5|U1D6|55|67|U1, My God, how endless is thy love!
- p. 84: DOOMSDAY, "Wood," D, 5|U11|12[-]D7|U1, Behold with awful pomp
- p. 85: CONWAY, F, 13|56|5[-]43[-]2|1, Jesus, lover of my soul
- pp. 86-87: REPENTANCE, "Rollo," F#m, 5|U11D75|3-5-43|2, O if my soul was  
form'd for woe
- p. 87: CONCORD, "Holden," C, 5|U1132[-]1|2, no text
- p. 88: CASTLE STREET, "Air & Bass by Dr Madan," "1<sup>st</sup> Treble," "2<sup>d</sup> Treble," "3<sup>d</sup>  
Counter," "Air," "Bass," G, 1|3-4-5U1|D42|1-3-5U1|D6-5, Sweet is the  
day of sacred rest; followed by blank p., then 2<sup>nd</sup> p. 88
- p. 88: REDEM[P]TION, G, 112345\_|54|3143|2, Glory to God on high And  
heav,nly peace on earth
- p. 89: SAMARIA, 3 voices, melody in middle voice, G, 11|34|32|1,|  
35|U1D6|5#4|5, Now begin the heav,nly theme
- p. 90: ECSTASY, 3 voices, melody in middle voice, C, 1D5|U13[-]5|  
4[-]32[-]1|D75, O that I could now adore him; staff ruled for  
counter part, with G clef + time signature, but no notes
- p. 91: TREASURE, F, 55|31|35|U1D5,|56[-]7|U1D7|66|5, Precious Bible! What a  
treasure
- p. 92: CHRISTIANS SONG, "Original," Eb, 1|D5435|43|2,|234|51-4|32|1, The  
wond,ring world enquires to know; not in *HTI* under melodic incipit  
or title → melodic incipit
- p. 93: ACCLAMATION, F, 35|U1D5|53|31,|22|34|56|5, Soon we hope to sing  
most sweetly
- pp. 94-95: TENNESSEE, G, 5|U1-2-35|5-4-32|1-2-34|5, How shall affrighted  
mortals dare
- p. 95: DURHAM, Dm, 5|U1D#7|U11-3|21|D#7, Death may dissolve my body

now

- p. 96: CYRENE, Am, 1|1-2-32|12|3,4|5-6-54|32|1, Well if our days must fly
- p. 97: VISION, 3 voices, melody in middle voice, F, 1|31353|5U1D7U1, Our shepherd, The Lord let us bless; Whitefield's line is "The Shepherd alone the Lord let us bless," which would fit this music; staff ruled for counter part, with G clef, key + time signature, but no notes
- p. 98: Freedom, [Jenks], F, 555|U1D65[-]33[-]1|2, No more beneath  
th,oppressive hand
- p. 99: LYNN, F, 1|3[-]555U1|D6[-]5n45, The voice of my beloved sound[s];  
"Slow. And delicate." written above beginning of music
- p. 100: EXHORTATION, G, 1|3553[-]1|32|1, Sweet is the work, my God, my King
- pp. 100-101: UNION, "Hartwell," D, 5|U1D567|U1,|D531|65-3|2, How pleasant  
'tis to see
- p. 101: WINDHAM, "Read," Fm, 1|345|532|1, Broad is the road that leads to  
death
- p. 102: PETITION, "Hartwell," Dm, 155|U1-D#7-U1D5|75|U1,D5|37|545, Dear  
Saviour steep this rock of mine
- p. 103: WASHBOURN, "Cuzens," G, 112|35|5[-]4[-]3[-]2-1D7|U1, All that have  
motion, life & breath
- pp. 104-105: GOSPEL HERALD, 3 voices, melody in middle voice, A,  
5|U111[-]23|D555,5|U121[-]23[-]1|22,D5|U111[-]23|D555,U3[-]4|  
543[-]12[-]D7|U11, Ye heralds publish all abroad, The work of man's  
Salvation; staff ruled for counter part, with G clef, key + time  
signature, but no notes; charming, folky melody with "Chorus"
- p. 105: GREEN["]S 100<sup>TH</sup>, "Dr. Green," A, 1|13|43|42|1, Sweet is the work, my  
God, my King
- p. 106: Wedlock, "E. hartwell," 3 voices, melody in middle voice, F, 1|53|23|  
64|5,5|U12D55|666,|353|222\_|2, Say mighty love, and teach my song,  
another charming tune, with declamation of text speeded up so that  
first 8 syllables occupy 4 mm., while next 8 occupy 2; additional verse  
of text at bottom of p.
- p. 107: MOUNT OLIVET, G, 5|3-1-35|U1D5|U1-D5-31|2, Sweet is the work, my  
God, my King
- p. 108: COMPLAINT, "Parm[a?]ter," Em, 1|33[-]45U1|D777\_|7, Spare us O Lord  
aloud we cry
- p. 109: VICTORY, "Read," Eb, 555|56[-]7|U12|3, Now shall my head be lifted  
high
- p. 110: LISBON, "Read," Bb, 1|D65U12|3, Welcome sweet day [of] rest
- pp. 110-111: STAFFORD, "Read," A, 5|U1-2-32[-]1|4-32|1, See what a living  
stone [sic]
- p. 111: PLYMOUTH, "Tansur," Am, 1|34|54|31|2, With rev'ence let the saints  
appear
- pp. 112-113: BALLOON, "Swan," Em, 5|U1-2-3D7-5|45|3-2-14-3-4|5, Behold I  
fall before thy face
- p. 113: OLD-HUNDRED, "Dr. Dowland," A, 1|1D7|65|U12|3, Be thou, O God  
exalted high

- p. 114: GREENWICH, "Read," Em, 5|5U1D75|U1D7-U1-2|1, Lord what a  
thoughtless wretch was I
- p. 115: WINTER, "Read," F, 1|55|65|U1D5-3|1, His hoary frost, his fle[e]cy  
snow
- p. 115: MEAR, "Williams' Coll.," G, 1|55|33|1-23|2, O Twas a joyful sound to  
hear
- pp. 116-117: ALL-SAINTS-NEW, "Hall," Dm, 3|55[-]67U3|D7-U1-D75[-]3|4, Oh!  
if my Lord would come and meet
- p. 118: STRATFIELD, "Goff," F#m, 5|U11D75|3-4-56|5, Through ev'ry age  
eternal God
- p. 119: PSALM 119<sup>TTH</sup> [*sic*], "Smith," Em, 531|5577|7, Had not thy word been  
my delight
- pp. 120-121: OCEAN, "Swan," F, 5|5-6-5-4-35|U111D7[-]6|5, Thy works of  
glory, mighty Lord
- p. 121: ARNHEIM, "Holyoke," D, 1|3-55-U1|1D5|6-55-4|3, All ye bright armies  
of the skies
- pp. 122-123: EDMOND, "West," F, 5|3-4-56[-]7|U1D653|5, With songs and honors  
sounding loud
- p. 123: LEBANON, "Billings," Am, 132|1D#7|U1-23-4|5, Lord what is man, poor  
feeble man
- p. 124: BROOKFIELD, "Billings," Dm, 5|U13|23-2|1-D#7U1|2, Shall the vile race  
of flesh and blood
- pp. 124-125: SUTTON-NEW, "Goff," F#m, 5|77U1D5[-]4|316, Save me, O God;  
the swelling floods
- p. 125: PARIS, "Billings," A, 112|3-4-35|4-32|1, He reigns the Lord the Saviour  
reigns
- p. 126: DANBURY, "Read," Am, 1|55|4231|2, Our life is ever on the wing
- pp. 126-127: AMITY, "Read," A, 1|312D7|U1, How pleasant 'tis to see
- p. 127: ST. MARTIN'S, "Tansur," A, 1|1-2-1D5|U1-2-33-4|5-4-31|2, Arise my  
soul, my joyful pow'rs
- p. 128: FAIRFORD, "Kimball," G, 555|55|54|3, Jesus who dy'd a world to save
- p. 129: GREENFIELD, "Edson," Am, 1|3355|7U1D5, God is our refuge in distress
- p. 130: NORTHFIELD, "Ingalls," C, 1|D54|35U13|2, How long, dear Saviour, O  
how long
- p. 130: DEVOTION, "Read," C, 3[*sic; recte* 5]U112D7|U12|3, Sweet is the day of  
sac[e?]red rest
- p. 131: AMHERST, "Billings," G, 135|4-32|1, Ye boundless realms of joy
- p. 132: DEATH, S ALARM, 3 voices, melody in middle voice, Em, 5U11|D1234|5,  
Hark from the tombs a dol[e]ful sound
- p. 133: HIDING-PLACE, "Smith," Gm, 5|U1232[-]3|4[-]32[-]1D7, Hail sov'r[e]ign  
love that first began
- p. 133: AMERICA, [Wetmore], Am, 1|1321|5, And must this body die
- p. 134: VIRGINIA, "Brownson," Em, 1|55U1D7|6-4-76|5, Thy word the raging  
winds control
- pp. 134-135: INVITATION, "Kimball," D, 5U1D5|65|67U1, Come my beloved  
hast[e] away



- pp. 136-137: MONTGOMERY, "Morgan," C, 1|3331|2[-]1D7[-]65, Early my God without delay
- p. 137: BARBY, "Tansur," A, 1|33|23-2|1D7|U1, Was it for crimes which I had done
- p. 138: NORWICH, "Brownson," Am, 1|1-2-32|1D#7|U1, My sorrows like a flood
- pp. 138-139: SUTTON, "Williams," Em, 5|U1-D7U1|D55|6-5-43[-]4|5, Behol[d] the man, three score and ten
- p. 140: MACHIAS, "Maxim," Am, 5|U11[-]234|5, How pleasnt 'tis to see
- p. 141: MILLENNIUM, 3 voices, melody in middle voice, G, 1|5-6-53[-]4|55[-]31,4|3[-]45[-]312[-]D7|U1, The glorious day is drawing nigh; printed before 1821 only in Ingalls's *The Christian Harmony*, 1805; 4 more verses of text at bottom of page (the tune sets 2 verses of text)
- p. 142: HOPE, 3 voices, melody in middle voice, Am, 5|U1234|5U11[-]D7, O glor'ous hope of perfect love!; clearly copied from Ingalls 1805, this tune's only pre-1821 printing (see, e. g., the idiosyncratic D#s in the third full m.)
- p. 143: WANDERING PILGRIMS, 3 voices, melody in middle voice, G, 1131|22D75, U1135|12[-]D7U1, Wand,ring pilgrims, mourning christians; printed before 1821 only in Ingalls 1805 (as THE WANDERING PILGRIM)
- p. 144: DANVILLE, 3 voices, melody in middle voice, Dm, 5|U1-D7-U13|2-1-D7U1|2-3-21|2, Ill tidings never can surprise; printed before 1821 only in Ingalls 1805
- p. 145: CHRISTIAN UNIFORM, 3 voices, melody in middle voice, F, 1|3332|555, Dress'd uniform Christ,s soldiers are; printed before 1821 only in Ingalls 1805
- p. 146: THE PILGRIM, 3 voices, melody in middle voice, A, 3333|2[-]12[-]322, Wand'ring pilgrims, mourning christians; THE WANDERING PILGRIM in Ingalls 1805 sets this text to a different melody
- p. 146: PLEASURE, 3 voices, melody in middle voice, G, 5|U1212|332, There is a land of pure detight [*sic*]; printed before 1821 only in Ingalls 1805
- p. 147: SALEM, 3 voices, melody in middle voice, A, 5|U113|353|2, He dies, the [frie?]nd of sinners dies!; printed before 1821 only in Ingalls 1805
- p. 147: NARAGANSIT, 3 voices, melody in middle voice, E, 111|15|53[-]45, Throughout our Saviour's tife [*sic*] we trace; printed before 1821 only in Ingalls 1805 (with "Naragansit" spelled identically)
- p. 148: FAREWELL HYMN, [Ingalls], Dm, 355|53[-]45[-]43|1, Farewell my brethren in the Lord; "Smith & [yone?] H. B. 51." written after title + text meter, printed before 1821 only in Ingalls 1805
- p. 149: COLUMBIA, 3 voices, melody in middle voice, Em, 5U1D5|44|345-6-5-4-|5, Farewell my brethren in the Lord; printed before 1821 only in Ingalls 1805 (but setting a different text there)
- p. 150: HEAVENLY ODE, G, 1|3321|555, Jerusalem, my happy home; printed before 1821 only in Ingalls 1805 + Forbush 1806
- p. 151: NEW JERUSALEM, "Ingals," G, 132|1234|5, From the third heav'n where

God resides; "Jerusalem" clearly written as title at first, then "New" added later (at some distance, in darker/more recent ink); the tune is titled JERUSALEM in Ingalls 1805, and sets this verse of text

- p. 152: CHARITY, 3 voices, melody in middle voice, G, 5|U113|55[←fermata]6[-]5|312|3, Oh! jesus, my Saviour, to thee I submit; printed before 1821 only in Ingalls 1805
- p. 153: FARNHAM, "Playford," G, 1|3#4|55|3,3|23|5#4|5, Behold the morning sun
- p. 153: AILESBURY, "Chetham," Am, 154|32|1, Ah! whither shall I go
- p. 154: ADDRESS, 3 voices, melody in middle voice, G, 1|333-21|223,5|6653|111, Yo[u]ng people all attention give
- p. 155: OMEGA, "Holden," 3 voices, melody in middle voice, C, 1|331D6|535, My Saviour, my almighty friend
- p. 156: EVENING-SHADE, "West," Em, 5|5U1D75[-]4|5, The eveni[n]g shade of life
- p. 157: PILESGROVE, G, 1|35|53|1D7|U1, Awake, my tongue thy tribute bring
- p. 157: ST. THOMAS, "A. Williams," A, 5|U11|32-1|2, Come sound his praise abroad
- p. 158: FUNERAL-HYMN, "Holden," Em, 555|U1-D#7-U1D5|3-4-76|5, Why do we mourn departing friends
- p. 159: CORINTH, "Blanchard," G, 555|55[-]4|3[-]U1D7[-]6|5, Jesus shall reign where, er [*sic*] the sun
- p. 160: MILFORD, "Stephenson," A, 533|1-2-1-23[-]4|5D5|U1, If angels sung a Saviour[']s birth; marked "Brisk" at start
- p. 161: BORN TO DIE, 3 voices, melody in middle voice, Em, 5|543-45|#7#7#7, Thou God of glorious majesty; in Ingalls 1805
- p. 162: ARMLY, "T. Williams' Coll.," Am, 5|U1-2-32|32|1-2-32-1|D#7, Thou whom my soul admiers [*sic*] above
- p. 163: LIMEHOUSE, "Husband," Em, 1|5U1|1-D76|5-4-32|1, In mem'ry of your dying friend
- pp. 164-165: SOLITUDE-NEW, "West," Am, 532|1234|5, Alas! and did my Saviour bleed!
- p. 165: LONDON, "Dr. Croft," F, 1-3|53|U1D5|6U1|D7, Come let us join our friends above
- p. 166: MIRANDO, Am, 5U13|2D5|7-U1-D7U2|1, When all thy mercies O my God
- p. 167: WOBURN, "Kimball," Am, 11[-]23[-]4|54[-]3|2-1D#7|U1, Firm was my health, my day was bright
- pp. 168-169: SPRING, Dm, 1|11D55|345, He sends his word and melts the snow
- p. 169: WATCHMAN, E, 135|U1D3|2,5|#45-U1|D76|5, My soul repeat his praise
- pp. 170-171: CHRISTIANS SONG, [Ingalls], 3 voices, melody in middle voice, Dm, D, 5|U1D7U1[-]2313|2, Mine eyes are now closing to rest
- pp. 172-174: Ode on Science, "Sumner," 3 voices, melody in middle voice, G, 1|D5-32-1|26|6-5-67|U1, The morning sun shines from the east
- p. 175: DELIGHT, [Coan], 3 voices, melody in middle voice, Em, 1D54|3[-]214,

- No burning heats by day
- p. 176: RUSSIA, "Read," Am, 132|1D#7U13|2, False are the men of high degree
- p. 177: CALVARY, "Read," Am, 11D5|U1-2-32|3-43|2, My thoughts that often  
mount the skies
- p. 178: CANTERBURY-NEW, "Smith," Em, 5\_|515|345U1|D7, Why should the  
chilldren [*sic*] of a King
- p. 179: ASHBY, "Kimball," G, 1|42|31|2, To spend one sacred day
- pp. 180-181: WORCESTER, "Wood," F, starts with bass solo: 132[-]1|D56[-]7U1,  
How beauteous are their feet
- p. 182: ELYSIUM, "Dr. Arnold," D, 1[-]D5|5-3U1[-]D7|6-54|3, On the fair  
heav'nly hills
- pp. 183-184: WALPOLE, "Original" [Wood], Bm, 1\_|132|3-4-54|32|1, Oh! if my  
soul was form,d for woe
- p. 184: NAPLES, "Original" [D. Read], Dm, 1|D755|757|U1\_|1, Shall the vile race  
of flesh and blood
- p. 185: NORTH-SALEM, [Jenks], Em, 555|3157|U1, My soul come meditate the  
day
- pp. 186-187: GRAFTON, [Stone], C, 5U11|3[-]21[-]D7U11|1, Jesus, the vision of  
thy face
- pp. 188-189: SHEFFIELD, G, 113|2234|5, Joy to the world: the Lord is come
- p. 189: DISSOLUTION, Am, 1|5534|55-4-3|2, My soul come meditate the day
- pp. 190-191: MOUNT-ZION, [Brown], C, 5|U1233|5-3-2-1, The hill of Zion  
yeallds
- p. 192: NEW DEVOTION, [Maxim], F, 15U1|D6421|2, Sweet is the day of sacred  
[*sic*] rest; also titled PORTLAND
- pp. 193-194: HUNTINGTON, [Morgan], A, 5|U1-2-31|55|315, Lord what a  
thoug[ht]less wretch was I
- p. 194: ALEXANDRIA, 3 voices, melody in middle voice, G, 1|25|65[-]4|3,2|1-35|  
21|2, not in *HTI* under melodic incipit or title → melodic incipit; staff  
ruled for counter part, with G clef, key + time signature, but no notes;  
this entry has the feel of a compositional draft
- p. 195: SAVOY, D, 5|54345,U3|21D7U1|2, The Lord Jehovah reigns
- pp. 196-200: ANTHEM FOR THANKSGIVING, G, 13|5-4-31|4-25-3|2,|55|31|  
D77|U1, Greaful [*sic*] songs and anthems bring Unto Christ our  
heavenly King; treble + counter show signs of revision in penultimate  
measure (is the piece original with this MS.'s compiler?)
- p. 201: WASHINGTON, Am, 1|3-4-3-21|23[-]4|5-3-1-D75|U1, a close variant of  
E. Doolittle's EXHORTATION
- pp. 202-203: STOCKBRIDGE, F, 5|U1D76|565|5,5|543|234|5
- pp. 204-205: SUNDAY'S-WARNING, Am, 112|34|543[-]46|5, Sinners awak[e]  
betimes; ye fools be wise!
- p. 205: HEBRON, Dm, 5|U1-D#7-U12|3-2-32|1, And must this body die
- p. 206: REMEMBRANCE, Am, 1|3-21-2-3|25|4-32|1, Tis with a mournfull  
pleasure now
- p. 207: SALISBURY, "W. C.," 3 voices, melody in middle voice, D,  
1D53|1[-]3[-]55|U1D7|U1,2|3212|3-|2, With songs and honor

sounding loud; apparently not in *HTI* under melodic incipit or title →  
melodic incipit (lots of SALISBURYS!)

p. 208: LITCHFIELD, Am, 1|55|3-1-35|43|2,3|2-1-24|31D7-U1-|231\_|1, Twas  
from thy hand my God I came

p. 209: HARTFORD, Dm, 5|U1122|32[-]12, This spacious earth is all the Lord's

p. 210: STODDARD, E, 5|11U1D7|U1,D5|65|4-3-4-56|5

p. 211: BEAUTY, G, 5|3165[-]4|3-4-3-2-13|2-D7-5, We are a garden wal[l]'d  
around

pp. 212-213: ANIMATION, G, bass has first 2 words of first line of text solo:  
1|3-2-1, then tenor joins bass: 3|5-6-5U1|D3-55[-]4|3, Sweet is the  
work, my God, my king

p. 213: WARREN, "Lane," A, 534|32|1, Let all our tongues be one

p. 214: WORTHINGTON, [Strong], Dm, 5U12|1D5[-]434[-]6|5, Thee we adore,  
eternal name

### **Manuscripts Ms. Harris Codex 1909**

66. C[ouch?], W. "The North-western Harmony and Musicians Companion...Vol. 2 / W. C.  
Compiler." MS. music book, undated. Front cover split. Pages numbered 3-165 by the  
compiler; this numbering is followed here, with additional leaves containing music  
numbered pp. [166-177]; the pages with music are followed by 23 blank leaves. Nine tunes  
in vol. 1 (many of which have not been located in the printed repertory) are attributed to  
"W. C." This is likely the "W. Couch" whose name appears (inaccurately) as the attribution  
for Richard Merrill's tune FREEDOM NEW on p. 49 of vol. 1.

appears to be a mock-up (along with vol. 1) for a printed tunebook

after title, t. p. continues "Containing, / A concise introduction to the grounds of  
Music, / with a variety of Psalm and Hymn Tunes, / Anthems and Occasional  
Pieces, Modern, Original / and selected, &c in volum[e]s, – suited suited to all  
/ worshipping assemblies of Christian sos[ci?]et[?]s."

t. p. (p. 3) followed by partial alphabetical index of tune titles (pp. 5-8); only tunes  
through p. 109 are listed, with the exception of DUANE STREET, p. 158

8 pp. of introductory matter followed by tunes on numbered pp. 9-165 and  
unnumbered pp. [166-177]

occasionally 2 leaves have been pasted together, likely when a mistake was made;  
each pair of pasted-together leaves is counted here as one leaf, and the  
compiler's pagination, which doesn't observe the covered-up pages, is  
followed here throughout

one pasted-together pair of leaves has become separated, and the MS. music entry  
on one of the revealed pages is inventoried here with an assigned p. no.  
(125A)

slips of paper occasionally pasted onto leaves, probably to correct or supersede  
previously-written information; many tunes are followed by pasted-on slips  
cut from printed hymnals or tunebooks, containing additional verses of text

most MS. music entries are 3- or 4-voice settings; unless otherwise indicated,  
assume that melodies are in the middle voice in 3-voice settings, and in the  
third voice down in 4-voice settings; the nature of this musical repertory  
suggests that the melodic voice in both 3-voice and 4-voice settings would be

tenor, perhaps with treble doubling in some cases  
Jeremiah Ingalls's *The Christian Harmony* (1805) was a major source for this MS.; at least 37 of the MS.'s tunes (asterisks before titles, below) were likely copied from Ingalls's tunebook

MS. music entries:

- p. 9: \*GOSPEL POOL, 3 voices, Am, 1|1234|5, Beside the gospel [pool]; 7 additional verses of text written below music; caption title on this p. reads "The / North-Western Harmony, / And / Musician's Compa[n]ion. Vol. 2."
- p. 10: FRIENDSHIP, melody, bass, G, 34325|1[-]232, Jesus to every willing mind; 3 additional verses of text written below music
- p. 11: \*AMERICA, [Wetmore], 4 voices, Am, 1|1321|5, The day is past and gone; 4 additional verses of text written below music
- pp. 12-13: \*NIGHT THOUGHT, 4 voices, Bm, 3|111-D75|577, How can I sleep while angels sing; 12 additional verses of text written below music + on p. 13 (the tune sets 2 verses, so these verses cover 6 more pass-throughs)
- p. 14: \*HEAD OF THE CHURCH, 3 voices, Am, 131|521|1, Head of the Church triumphant; 7 additional verses of text written below music
- pp. 15-16: \*BEGONE UNBELIEF, 3 voices, G, 13|32[-]1|D6, Begone unbelief; 6 additional verses of text written below music + on p. 16
- pp. 16-18: \*HARVEST HYMN, 3 voices, Dm, 55U1D#7|U1D5[-]67U1[-]D76|5, The fields are all white, the ha[r]vest is near; 8 additional verses of text written below music + on p. 18
- pp. 18-19: UNION HYMN, 3 voices, Am, 5|U112|321|2, From whence doth this union arise; 5 additional verses of text written below music + on p. 19
- p. 19: \*PEMBROKE, "Ingals," 4 voices, C, 1|3313|2, How pleas'd and blest was I
- pp. 20-21: \*FREE GRACE, 3 voices, G, 1[-]2|33|2[-]34\_43[-]4|5[-]65[-]4|3[-]21|1, The voice of free grace cries 'scape to the mountains; 3 additional verses of text written below music
- p. 22: \*LOVE TO JESUS, 3 voices, G, 1|3335|32, O! when shall I see Jesus; "See Christian Hymns page 112," presumably for additional verses of text
- p. 23: \*CONVICTION, 3 voices, Am, 1|5544|3325|31D#7U1|21, Ye brave & bold, ye brisk & dull, Come listen to my story; 4 additional verses of text cut from printed source + pasted below music
- pp. 24-25: \*KNOWLEDGE OF JESUS, 3 voices, C, 1-D65U1-23|555, Vain delusive world, adieu; 4 additional verses of text written below music + on p. 25
- p. 25: DUNDEE, 4 voices, G, 1|3#4|51|23|4, no text
- pp. 26-27: GOOD SHEPHERD, 3 voices, G, 53|11|4[sic]52|2, Let thy kingdom, blessed saviour; 7 additional verses of text written below music + on p. 27
- pp. 28-29: LADY WASHINGTON, melody, bass (staff, bar lines, clef, key + time signatures for treble, but no notes), G, 1[-]234|55|6U21|D7[-]65, Saw ye my Saviour, saw ye my Saviour; 7 additional verses of text written below music + on p. 29

- pp. 30-32: GLOOM OF AUTUMN, melody, bass (staff, bar lines, clef, key + time signatures for treble, but no notes), Bm, 31[-]D754|33U31[-]D7, Hail ye sighing sons of sorrow; 15 additional verses of text written on pp. 31-32 (the tune sets 2 verses, so these verses cover 7½ more pass-throughs); note at bottom of p. 30: "In other words Wand'ring Pillgrims, mour[ni]ng Christians, &c."
- pp. 32-33: \*LIVONIA, 3 voices, Em, 5|57U12[-]1|D75[-]45, Think, mighty God, on feeble man; 1 additional verse of text written below music
- pp. 34-35: \*RICH PROVISION, 4 voices, G, 5|U1121|D7[-]675, Jesus thy blessings are not few; 4 additional verses of text written on p. 35 (the tune sets 2 verses, so these verses cover 2 more pass-throughs)
- p. 35: IRISH, "A. Williams," 4 voices, G, 1|1D5|U1-23|4-32|3, no text
- pp. 36-37: PILGRIM-STRAGER [PILGRIM STRANGER], melody, bass (staves, bar lines, clefs, key + time signatures for treble + counter, but no notes), G, 5+3|5+3[-]4+25|56|U1D6|5, Whither go'st thou Pilgrim stranger?; 7 additional verses of text cut from printed source + pasted below music; a lively + "speaking" tune, with the pilgrim practically interrupting his questioner with an impetuous answer which is also an invitation: "No I'm bound for the Kingdom, Will you go to glory with me?" [2 photos]
- pp. 38-39: LAND OF PLEASURE, melody (staves, bar lines, clefs, + time signatures for treble + bass, but no notes for bass + only 1<sup>st</sup> 5 notes for treble), C, 3-2|1D664|5-65,5|U1321|321, There is a land of pleasure; 14 verses of text cut from printed source + pasted on p. 39 (the tune sets 2 verses, so these verses cover 7 pass-throughs); attractive, folky tune
- pp. 40-41: PROCRASTINATION, OR F[i]ERCE-NORTH-WINDS [FIERCE NORTH WINDS], melody, bass (staves, bar lines, clefs, key + time signatures for treble + counter, but no notes), G, 112+D5|11|1D67U1|22, Harken, ye sprightly! And attend, [ye] vain ones!; 12 additional verses of text written below music + cut from printed source + pasted on p. 41
- pp. 41-42: POWERFUL SOUND, melody, bass (staff, bar lines, clef, key + time signatures, + 1<sup>st</sup> 4 notes for treble), G, 5|U1113[-]1|222, Wak,d by the gospel,s powerful sound; 5 additional verses of text written on p. 42
- pp. 43-44: SOLICITATION, melody (staves, bar lines, clefs, key + time signatures for treble + bass, but no notes), F, 1|3533|2-123, To day, if you will hear his voice; 12 verses of text cut from printed source and pasted below music + on p. 44 (the tune sets 2 verses, so these verses cover 6 pass-throughs)
- pp. 45-46: BATH, 4 voices, G, 1|3567|U1,1|D6U1D6#5|6, By whom was David taught; 4 additional verses of text written on p. 46
- pp. 47-48: WORSHIP, 3 voices (treble written only to middle of tune), G, 1D6|55U11[-]2|3[-]22, Brethren, we have met to worship; 5 verses of text written on p. 48; above these verses of text, "(By the late G. Ashins.)"
- p. 49: Ganges, or Indian Philosopher, 4 voices, D, 133|3255|5, Why s[h]ould our joys transform to pain?

- pp. 50-51: \*BORN TO DIE, 4 voices, Em, 5|543-45|#7#7#7, Thou glorious God of majesty; 5 additional verses of text cut from printed source (Ingalls 1805?) + pasted on p. 39
- p. 51: \*TEDIOUS HOUR, 3 voices, Dm, 5|U1D#7U1321|2, How tedious & tasteless the hours
- p. 52: EXHIBITION, melody, bass (staff, bar lines, clef, key + time signatures for treble, but no notes), Em, 3-4|5346|51, Ye jewels of my master
- p. 53: SENSE OF DUTY, melody (staves, bar lines, clefs, + time signatures for treble + bass, but no notes), C, 5-6|U11D6[-]54[sic]|56, Call'd to a sense of duty; 5 additional verses of text written below music + cut from printed source + pasted below music
- p. 54: \*TRIBUNAL, 3 voices, G, 5|U121-23|2-1D65\_|5, And must I be to judgement brought
- pp. 54-55: CHRISTIAN SOLDIER, "Read," 4 voices, D, 1|35|U1D7-6|U2, Soldiers of Christ arise
- p. 56: ANXIETY, melody, bass (staves, bar lines, clefs, key + time signatures for treble + counter, but no notes), G, 5|U1-234|5-654|3-422|1, O thou in whose presence my soul takes delight; "See Christian Hymns page 39," presumably for additional verses of text
- p. 57: PREACHERS FAREWELL [PREACHER'S FAREWELL], melody, bass (staff, bar lines, clef, key + time signatures for treble, but no notes), Em, 3[-]4|535|21D7|U1[-]23[-]121\_|1, Farewell my dear brethren, the time is at hand; "actual" meter alternates between 2 mm. of 2/2 + 2 mm. of 3/4 for most of the piece
- p. 58: THE THREE PARTING FRIENDS, "Air," "Treble," bass, Em, 655-43|215,|777U1|D545, When shall we three meet again; probably the version of the text that appears in the *Choice Collection of Hymns and Spiritual Songs* (Concord, N. H., 1830s): "When shall we three meet again? / When shall we three meet again? / Oft shall glowing hope expire, / Oft shall wearied love retire; / Oft shall death and sorrow reign, / E'er we three shall meet again."
- p. 59: \*TRUE PENITENT, "Billings," 3 voices, Am, 1|1234|531,1|2343|2, Hark! hear the sound on earth is found
- pp. 60-61: THE HAPPY CONVERT, melody (staves, bar lines, clefs, key + time signatures for treble + bass, but no notes except for treble's 1<sup>st</sup> note), D/Bm in alternation, 1|D555[-]31|333, Come brethren and rejoice with me; "See Christian Hymns page 263," presumably for additional verses of text
- p. 61: DARTMOUTH, 4 voices, Em, 5|54|32|1, Is this the kind return
- p. 62: DEPENDENCE, tenor melody, 1<sup>st</sup> 9 notes of bass (staff, bar lines, clef, key + time signatures for treble, but no notes), Bm, 3|1D754[-]3|45[-]7U1, What various hindrances we meet; "See Christian Hymns page 142," presumably for additional verses of text
- pp. 62-63: RUGGED MAZE, melody (staves, bar lines, clefs, + time signatures for treble + bass, but no notes), Am, 1|1545|34[-]32, What poor despised compa[n]y

- p. 63: SINCERITY, 3 voices (staff, bar lines, clef, + time signature for counter, but no notes), C, 5|U1D6-U1|21-D6|5,5|U1D6-U1|23-2|1, Come we that love the Lord
- p. 64: PALMS OF VICTORY, 3 voices, Am, 11D7[-]65|U3[-]452[-]1D7, Come thou fount [of] ev'ry blessing; 1 additional verse of text written below music
- p. 65: THE HOLY WAR, melody (staves, bar lines, clefs, key + time signatures for treble + bass, but no notes), Bm, 1|D5554|5-45[-]67,7|U3-4531|D7-67U1, no text
- p. 66: FOUNTAIN, 3 voices, C, 1[-]D65|6U1|3[-]12\_|23[-]2|1D6[-]5|65\_|5, A fountain in jesus, which always runs free; "Ch<sup>a</sup> Hymns page 167" written in upper right-hand corner of p.
- p. 67: THE FAITHFUL CHRISTIAN, 3 voices, G, 5535|11,|665U1|D55, O Brethren be faithful; 1 additional verse of text written below music
- p. 68: MELODIOUS SONNET, melody, bass (staff, bar lines, clef, + time signature for treble, but no notes), C, 31D6U1|3232, Come thou fount of ev,ry blessing
- pp. 69-70: TRUMPETER, melody (staves, bar lines, clefs, key + time signatures for treble + bass, but no notes except for bass's first 2), D, 1|D5654|345, Hark, listen to the trumpeters; 5 additional verses of text cut from printed source + pasted below music + on p. 70
- p. 70: \*UNITY, 3 voices (staff, bar lines, clef, + time signature for counter, but no notes), C, 1|D6U1D56[-]7|U1, Let strife forever cease; "see page 88 / Christian Hymns," presumably for additional verses of text
- p. 71: LOVING-KINDNESS, melody (staves, bar lines, clefs, + time signatures for treble + bass, but no notes), C, 5|U1111|2[-]1D7U1, no text, but "C. Hymns page 22"
- pp. 72-73: EASTERN STAR [STAR IN THE EAST], 3 voices, Bm, 1-(D7)|U121-D7|557|7U1D7-6|5, Hail, the blest morn when the great Mediator; 3 additional verses of text, + refrain numbered as a verse, cut from printed source + pasted below music; "Author R. Heber / d. 1826" written in pencil on p. 73 [2 photos]
- p. 74: \*GERMANY, 4 voices (top 2 voices labeled "1<sup>st</sup> Treble," 2<sup>d</sup> Treble"), A, 153|11|42|D7,|75U1|D7U123|1, With all my pow[r?]'s of heart and tongue
- p. 75 + tipped-in leaf: \*MEDITATION, OR HONORABLE HILLS, 3 voices, Dm, 1|312D#7|535|646|5, Through all this world below, God we see all around; 1 additional verse of text written below music, with note "For the remainder see Christian Hymns / page 429"; 4 verses of a different text using this meter (12.9.12.12.9), "Precious Name," on smaller leaf tipped in to face p. 75 (1<sup>st</sup> line of this text: How precious is the name, brethren sing, brethren sing")
- pp. 76-77: \*LAMENTATION, OR MOURNING SOULS, 3 voices, C, 1D65|U1D65U1|2, Poor mourning souls in deep distress; 6 additional verses of text cut from printed source + pasted below music + on p. 77, also note: "Christian Hymns page 217"



- p. 77: \*THE ENQUIRER, 3 voices, Dm, 11D77|U3322, Oh! that some kind one would tell me; 5 additional verses of text cut from printed source + pasted below music
- pp. 78-79: \*DISS[O]LUTION, OR ANGEL'S HYMN [DISSOLUTION], 4 voices, Am, 1D7U12|34[-]322, Hark, ye mortals, hear the trumpet; 6 additional verses of text cut from printed source + pasted below music; clear debt to Morgan's JUDGMENT ANTHEM here, especially in counter at m. 6
- p. 79: \*THE GREAT PHYSICIAN, 3 voices, C, 5|U1113|2-1D6,6|U1D655|5, How lost was my condition; "Ch<sup>an</sup> Hymn page 279" for additional verses
- p. 80: Bruce's Address, melody, bass, C, 555356U1, no text
- p. 81: \*INSPIRATION, OR SONG OF MOSES, 3 voices, starts in D but ends in Bm, 1-2|3235|6-U1D6|5313|2, Almighty love inspires my heart with sacred fire; 5 additional verses of text cut from printed source + pasted below music
- p. 82: PARTING BLESSING, 3 voices, Am, 1D#7U12|54[-]321\_|1, Jesus, grant us all a blessing; 3 additional verses of text written below music
- p. 83: GARDEN HYMN, 3 voices, G, 5|U111[-]23|533[-]2, The Lord into his garden come[s]; "page 240 / Christian Hymns" for additional verses of text
- p. 84: FIRM FOUNDATION, 3 voices, D, 5|U111|1[-]D535|U111|1, How firm a foundation, ye saints of the Lord; 6 additional verses of text cut from printed source + pasted below music
- p. 85: VISITATION, 3 voices, A, 1[-]23|1[-]23|2[-]12[-]3|4[-]32, Saviour, visit thy plantation
- p. 86: NEW DURHAM, [Austin], 4 voices, Am, 1|D57U13|21[-]D7U1, no text
- p. 87: INDULGENCE, 3 voices, Em, 3|5316|55, Young man, indulge thy passion; 5 additional verses of text cut from printed source + pasted below music
- pp. 88-89: HAIL IMMANUEL, melody (staves, bar lines, clefs, key + time signatures for treble + bass, but no notes), F, 55-35|U1D65-35|1, Praise God the Father heavenly light; 3 additional verses of text cut from printed source + pasted below music
- p. 90: \*SINFUL YOUTH, 3 voices, Bm, 1|3111|1-D#775|[n]775|7, Remember sinful youth You must die, you must die; 6 additional verses of text cut from printed source + pasted below music
- p. 91: MARYLAND, "Billing," 4 voices, Am, 1|3543|2, And must this body die
- pp. 92-93: \*SEPERATION [SEPARATION], 3 voices, Am, 5[-]4|31|13[-]1|D7[-]53[-]5|7, Come we that love the Lord in deed; 6 additional verses of text cut from printed source + pasted on p. 93 (the tune sets 2 verses, so these verses cover 3 pass-throughs)
- p. 94: PSALM 34<sup>TH</sup>, "Stephenson," 4 voices, C, 1|332D7|U1-2-32|1, Through all the changing scenes of life
- p. 95: PSALM FORTY-SIXTH [PSALM 46], "Chandler," 4 voices, D, 5U1D7|6567|U1, The Lord hath eyes to give the blind
- pp. 96-97: MISSIONARY, 3 voices, F, 1231|543[-]21, Yes, my native land, I leave thee; 5 additional verses of text written below music

- p. 98: \*REDEMPTION HYMN, 3 voices, A, 5|U113|D666|U222|2, Come friends & relation's let's join heart & hand; "For the remainder [i. e., additional verses], see / Christian, Hymn Book / page 164"
- pp. 98-99: \*WEeping MARY, 3 voices, G, 133|323[-]45[-]3|2, Com[e?] all ye mourning pilgrims now; "Chorus to weeping Mary" ("Sing glory, honor to the Lord...") written at bottom of p. 98, + 6 additional verses of text cut from printed source + pasted below music on p. 99 (each additional verse has "CHORUS....Sing glory, honor, &c." as text for 2<sup>nd</sup> half of tune, whereas 1<sup>st</sup> verse, written with the music, doesn't include the chorus text)
- p. 100: \*THE RICH MAN, 3 voices, Am, 5|U12|1[-]D#7U1|D5|5U1|21[-]D#7|U1, Come all ye poor sinners, that from Adam came; 7 additional verses of text cut from printed source + pasted below music
- p. 101: \*WEARY TRAVELER, 3 voices, Am, 5|4311|3-45, Come all ye weary travellers; "C<sup>tian</sup> Hymns page 318" as source of additional verses of text; melody includes idiosyncratic application of #s on 6<sup>th</sup> + 7<sup>th</sup> degrees of scale in minor, showing that this tune was clearly copied from Ingalls 1805
- p. 102: \*HEAVENLY COURTIER, 3 voices, Am, 1|1234|55,4|3143|2, Let Christ the glorious lover
- p. 103: \*FELLOWSHIP, 3 voices, Am, 34|5354,32|321[-]D75, Come away to the skies; "C<sup>tian</sup> Hymns page 336" as source of additional verses of text
- p. 104: SENSATION, melody (staves, bar lines, clefs, key + time signatures for treble + bass, but no notes except treble's 1<sup>st</sup> note), Em, 5+U1|5U113|2-1D7, Come think on death and judgement!
- p. 105: PROMPTER, 3 voices, Em, 5|U1-D7UD54|321, When pity prompts me to look round; "See Christian Hy— page 203" for additional verses of text
- p. 106: \*SOLDIER OF THE CROSS, 3 voices, Am, 1|5535|44[-]32, Am I a Soldier of the cross; "See Christian Hymn Book page 121" for additional verses of text
- p. 107: LENA, "Belknap," 4 voices, F#m, 12|32|34|55, See the Lord of glory dying!; "See Christian Hymn Book page 55" for additional verses of text
- p. 108: TUNBRIDGE, "Kimball," 3 voices, Dm, 5|U1D5[-]4|(4)[-]35|6-54-3|(3)[-]2, Our sins, alas! how strong they be!
- p. 109: KNOXVILLE, "Maxim," 3 voices, E, 5|U1D5|3[-]16|5[-]U1D7|U1, O for a shout [of] sacred joy
- p. 110: \*JOY, 3 voices (staff, bar lines, clef, key + time signatures for counter, but no notes), A, 5|U111D6|U222, My soul doth magnify the Lord; "Christian Hymns, page 174" for additional verses of text
- p. 111: \*HUMILITY, 3 voices, Am, 5|U11D#75|U312, Alas! and did [my] Saviour bleed
- p. 112: SITTUATE [SCITUATE], melody (staves, bar lines, clefs, + time signatures for treble + bass, but no notes), C, 1|3[-]21[-]D767[-]U1|2D7[-]65, No sleep or slumber to his eyes

- p. 112: TALLIS' CHANT, "Tallis," 4 voices, melody in treble?, D, treble: 1|1111|D7U2|1, O all ye nations, praise the Lord
- p. 113: SUFFOLK, 4 voices, C, 55|U11|31|21, Lo! he comes with clouds de[s]cending
- p. 114: CALVERY [CALVARY], "Stanley," 4 voices, C, 12|32|1[-]D76-5|5-U11, Hark! the voice of love & mercy; "See Christian Hymn Book / page 289" for additional verses of text
- p. 115: ST. DENIS, "Irish Air," 4 voices, E, 1[-]2|3U1|D7[-]65|31[-]2|34[-]3|21\_1, My soul,s full of glory it [!?]ines my tongue [*recte* My soul's full of glory, inspiring my tongue]; "See Christian Hymns page 275" for additional verses of text
- pp. 116-117: SCOTLAND, "Dr Clark," 4 voices, Bb, 5|5655-U133|21235, The voice of free grace cries escape to the mountain; has chorus with text starting "Hallelujah to the Lamb"
- pp. 118-119: TABOR, "Composed & sung by the ancient Bohemian Brethren in times of persecution," 4 voices on 3 staves (2 voices on top staff), F, 5|55|6|5,|U11|1D7|6|5, Praise God forever! / Boundless is his favour
- pp. 120-122: DISMISSION, 4 voices on 3 staves (2 voices on top staff), Eb, 13|5-3U1-D5|65-43-45, Lord dismiss us with thy blessing
- pp. 122-123: GREECE, OR DISMISSION SECOND, 4 voices, F, 12|3[-]21|23|43, Lord, dismiss us with thy blessing
- p. 123: PARTNER, melody (staves, bar lines, clefs, + time signatures for treble + bass, but no notes), Am, 12|1D757|1,12|1D757|U1,32|4353|1-D7, U5-43|1D757|U1, Hark, my soul! It is the Lord!; "Christian Hymns page 309" for additional verses of text
- p. 124: DEVOTION-NEW, "Child," 4 voices, C, 5|U111D7|U1, With looks & hearts serene; printed before 1821 only in Ebenezer Child's *The Sacred Musician*, 1804
- p. 125: DAUPHIN, "French," 4 voices, Am, 1|3343|2, Welcome sweet day of rest
- p. [125A]: AMAZING GRACE, melody (staves, bar lines, clefs, key + time signatures for treble + bass, but no notes except treble's 1<sup>st</sup> note), G, 5|U1113|212,3|113[-]4|5|6, no text (but "What sound is this." written upside-down on facing p.)
- p. 126: \*UNION HYMN, 3 voices, G, 5|U111123|2,3|12321D7|U1, From whence doth this union arise
- p. 127: FESTIVAL DAY, 3 voices, G, 12|333|5,43|222|4, Come away to the skies
- p. 128: Bounding Billows, 3 voices, middle voice labeled "Air," G, 33|43|22|31, Bounding billows, cease your motion; appears to be secular
- p. 129: CONTRAST, 3 voices, G, 1|1D5U1313|5,4|345543|2, How tedious and tas[te]less the hours
- pp. 130-131: THE EXILE OF ERIN, melody, bass (staff, bar lines, clef, + time signature for treble, but no notes), C, 5|U112|1-D765|6U1D6|6-53, Atlength [spacing *sic*] has the sad parting season arrived; sacred text
- p. 131: The Bright rosy Morning, melody, bass (staff, bar lines, clef, key + time signatures for treble, but no notes), G, 5|U132[-]1|243[-]2|31D7|U1, no text; secular?

- p. 132: The Prisoner for Life, melody, bass (staff, bar lines, clef, + time signature for treble, but no notes), C, 1|D6-55U1|D6-55U1|221|3, Farewell ye green fields, ye soft meadows adue
- p. 133: CEYLON'S ISLE [= MISSIONARY HYMN], [Mason], 3 voices, F, 1|3556|53, From Greenland[']s icy mountain; 1 additional verse of text written below music
- pp. 134-135: DIALOGUE, 2 voices (melody + bass) for verse, 3 voices for chorus, E, 12|3234|5, Watchman! Tell us of the night
- p. 136: THE PROMISES, 3 voices, Bb, 5|U111|222|35[-]43[-]2|1, no text
- p. 137: Reflection, melody, bass, C, 5|U11D7U1|232,|133|21D53|5, My days, my months, my weeks[,] my years; not overtly sacred text
- pp. 138-139: EDEN OF LOVE, melody, bass, D, 1[-]3|555|54[-]32[-]1|666|65, How sweet to reflect on those joys that await me
- p. 140: EXPOSTULATION, melody, bass, A, 1|321|321|D656|5, O turn ye, poor sinners, for why will you die; in 8 chords, bass part has 2 notes
- p. 140: PISGAH, melody (staff, bar lines, clef, key + time signatures for bass, but no notes), Bb, 5|U11|13[-]1|D66|6,3[-]4|55|5U1[-]2|3-2-1-3-|2, no text; incomplete: contains only 2 more notes than those given here
- p. 141: FOREST, melody, bass (staff, bar lines, clef, + time signature for treble, but no notes), C, 1D65|U11|321,|135|31|232, O that my load of sin were gone
- pp. 142-143: ON THE MOUNTAIN'S TOP. APPEARING [ON THE MOUNTAIN'S TOP APPEARING], "Wilcox," 3 voices, F, 53|3121|33,53|642D7|U1, On the mountain's top appearing
- pp. 144-145: GABRIEL'S TRUMP, 3 voices, Eb, 5|U111[-]35|5[-]422,3[-]4|53[-]5U1D3[-]4|555[-]4, What sound is this salutes my ear?; fun, folksy melody
- p. 145: DEPTH OF MERCY, melody, bass (staff, bar lines, clef, key + time signatures for treble, but no notes), Em, 11|5543|2,35|U1D#7U1Dn7[-]#6|5, Depth of mercy: can there be, / Mercy still reserved for me?
- pp. 146-147: DECIPLE OR TAKING UP THE CROSS [DISCIPLE], melody, bass (with notes for 2 additional voices added in one m.), A, 1111|322[-]11,|2222|432, Jesus, I my cross have taken; 5 additional verses of text (8 lines per verse) written below music + on p. 147
- p. 148: THOUGH TROUBL[E]S ASSAIL; OR CONFIDENCE [THOUGH TROUBLES ASSAIL], melody, bass, F, 5[-]6|5[-]311|3-56|5[-]312|1, Though troubles assail, and dangers affright; "Christian Hymn page 425" for additional verses of text
- p. 149: ATHENS. AND WILL THE LORD THUS CONDESCEND, melody, bass, Eb, 1|D5432|121, And will the Lord thus condescend
- p. 150: COME LET US ASCEND, melody, bass, D, 5|3212,65|4323, Come let us ascend, / My companion & friend; "Me [Methodist?] – Hymns, page. 359" for additional verses of text
- p. 151: ELEVATION, melody, bass, D, 555|5-U11|D3#4|5, Jesus, I love thy charming name

- pp. 152-153: STAR OF BETHLEHEM, melody, bass, G, 5|U1122|3[-]532[-]1, When  
marshall,d on the nightly plain; 2 additional verses of text written on  
p. 153
- pp. 154-156: ALL IS WELL, 3 voices, A, 1|12|31|D7U123|4, What,s this that  
steals—that steals upon my frame?; 3 additional verses of text written  
below music + on pp. 155-156
- pp. 156-157: HEBRON, 3 voices, Bb, 5|3565|67U1, Thus far the Lord hath led  
me on
- pp. 158-159: DUANE STREET. WAY FARING MAN, 4 voices (top 2 voices on 1 staff),  
A, 5|U1331|244,2|31D7U1|2D55, A poor wayfaring man of grief; 1  
additional verse of text written below music + on p. 159
- pp. 160-161: CHRIST IN THE GARDEN, 3 voices, G, 1[-]2|31D6|5U12|342|1, While  
nature was smiling in stillness to rest; 11 additional verses of text cut  
from printed source + pasted below music + on p. 161; melody has  
absolutely strict ABBA structure (i. e., As are identical, Bs are  
identical)
- pp. 162-163: CANAAN, 3 voices, G, tenor solo: 5|U1324|3[-]1U1[-]D65,  
followed by tenor with other 2 voices: 34|5314[-]32|11, To gether  
[spacing *sic*] let us sweetly live, / I am bound for the land of Canaan; 2  
verses written between staves of music, 3 additional verses of text  
written on p. 163
- p. 164: ECSTATIC HARP OR, O! LAND OF REST, “Bass, Trebl[e] & alto by P Bean,” 4  
voices, A, 5|U1325|11D6[-]5, O land of rest, for thee I sigh; mainly in  
6/8 but with one real m. of  $\frac{3}{4}$  (nice; **photo**); p. 165 blank
- p. [166]: WHEN SORROWS ENCOMPASS ME 'ROUND, “Bass & Treble by P. Bean,” 3  
voices, C, 5|U112|D567|U1, When sorrows encompass me 'round;  
“Sacred Mellod[ie?]s hymn 140” for additional verses of text
- p. [167]: BALLERMA, 3 voices, Bb, 1|32|1D6|56|U1, Oh happy is the man who  
hears
- p. [168]: MAN'S CREATION OR FREE SALVAT[I ?]ON [MAN'S CREATION OR FREE  
SALVATION], melody, bass (staff, bar lines, clef, key + time signatures for  
treble, but no notes), G, 5|U1112|32,1|11135+2, Man at his first  
creation
- p. [169]: THE CONTRAST, melody, bass, Eb, 12|332|355, I have sought round  
the vardant [*sic*] earth; 3 additional verses of text written below  
music; text meter is 8.5.8.5.5.7.5.4
- p. [170]: THE PENSIVE DOVE, melody, bass, G, 5|U111D6|555, O tell me where  
the Dove has flown; 5 additional verses of text written below music
- p. [171]: JERUSALEM OR HAPPY HOME, melody, bass (staff, bar lines, clef, key +  
time signatures for treble, but no notes), F, 5|5335|542,2|3553|2,  
Jerusalem, my happy home
- pp. [172-173]: SHOUTING VICTORY, 3 voices (treble only has first 8 notes), G,  
1|3344|655,1|3344|5, When I can read my title clear
- pp. [174-175]: OLD CHURCH YARD, melody, bass, F (ends on C in both voices),  
1D7|6666|65,35|5555|53, You will see your Lord a coming; 8  
additional verses of text written on p. [175]; this tune sung by the

Hutchinson Family

- p. [174]: The Happy Morn, melody, bass, C, 5|3456|5,U1|1D766|5, Thrice  
happy morn for those; this verse isn't overtly sacred
- p. [176]: THE NEW COVENANT, melody, bass, C, 34|5U1D6U1|D5[-]43, Ye who  
know your sins [for]given; "Or in other words. / Come thou fount of  
every blessing, &c"
- p. [177]: COME ALL YE SONS OF ZION, melody, bass, D, 1|1112|32,22|5556|53,  
Come all ye sons of Zion, / Who are waiting for salvation

**Manuscripts Ms. Harris Codex 1910**

67. *David's Harp: being A Choice Collection of the Songs of Zion; for the use of Worshipping Assemblies.* New London, Conn.: Samuel Green, 1816. Leaf bearing t. p. torn, mended with tape (no loss of text); leaf bearing pp. 47-48 fragmentary (ca. 1/3 survives); lacks any after p. 52.

no inscriptions

MS. music on 11 unnumbered additional leaves of various sizes, bound + sewn in at end

a. l. [11] *verso* has "A Song," words beginning "The sun-light is streaming / Dalgaith on thy towers"; no music

MS. music entries assumed to be treble parts (melodic or non-melodic), unless otherwise indicated

MS. music entries:

- a. l. [1] *recto*: BURWAY, "Treble," E, 3[-]4|5U1D76|51[-]23
- a. l. [1] *recto*: BLENDON, D, 11D7|U11[+3,in later hand]|11|1,3|11|1D7|5-43|  
(3)[-]2
- a. l. [1] *recto*: CHRISTMAS, G, 5|55|56|54tr|(4)-3
- a. l. [1] *recto*: [Auld Lang Syne], melody, G, 5|U[1?]113|212,3|1135|6,  
fragment—breaks off in middle of 3<sup>rd</sup> phrase
- a. l. [1] *verso*: ARMLEY, melody, Am, 5|U1-2-32|32|1-2-32-1|(1)[-]D7
- a. l. [1] *verso*: DURHAM, F, 314|32[-](3[-]4)|3
- a. l. [1] *verso*: TRINITY, G, 335[[]]42tr|3,|321|D7-U21|D7, distinctly different  
hand from preceding entries
- a. l. [1] *verso*: ST[.] THOMAS, A, 1|13[-]2|1D5-U1|D7
- a. l. [2] *recto*: LEA [Lees], melody, D, 1|53|6-7-6[-]54|3[-]2[-]1[-]23[-]4|4
- a. l. [2] *verso*: PELHAM, D, 3|32|1D6|U1,4|32|11|1
- a. l. [2] *verso*: TAMWORTH, F, 53|U1D531|2D5, Guide me O thou great Jehovah
- a. l. [2] *verso*: SUPPLICATION, Gm, 1|D5U3|23|6-5#4|5
- a. l. [3] *recto-verso*: PORTLAND, [West], F, F#m, F, 355|5U1D76|5
- a. l. [4] *recto*: SICILIAN MARINER'S HYMN, melody, F, 1|56|5[-]43[-]4|56|5[-]4[-]3
- a. l. [4] *recto*: DUNSTAN, G, 131|43|21|5
- a. l. [4] *recto*: DISMISSION, Am, 1D7|57|U13|22
- a. l. [4] *verso*: PHILADELPHIA, A, 3|3334|555
- a. l. [4] *verso*: ITALY, Bb, 5|5-3U1|1-D5U3|3-15|(5)[-]4
- a. l. [5] *verso*: OPORTO [= ADESTE FIDELES], melody + harmony part, A,  
incomplete; begins in middle of 5<sup>th</sup> m.; melody is 7[-]6|7[-]U12[-]3|  
D76[-]5|5, harmony part is 5[-]#4|55|5#4[-]5|5, royal honors of thy

throne [with surviving music setting text from “[roy-]al honors” to end], tune (probably by John Francis Wade) begins 1|1-D5U1|2D5|U3-23-4|3-2 + text (by Philip Doddridge) begins Exalted Prince of Life, we own / The royal honors of thy throne; written on much smaller slip of paper, sewn to preceding leaf

- a. l. [6] *recto*: MANLIUS, [Olmsted], melody, D, 1|1-D7-67[-]U1|D56|5-4-34[-]5|3
- a. l. [6] *verso*: Auld Lang Syne [title written in pencil], bass, G, 1|1111|D555
- a. l. [7] *recto-verso*: PRAISE TO THE REDEEMER, G, 32[-]3[-]434|52[-]3[-]45[-]43[-]2, Might[y] God while angels bless thee; large set piece; text meter is 8.7.8.7
- a. l. [8] *recto*: STEPNEY, C?, if in C: 3354|323,U2|123D7|U1,D5|5#456|532,5|5676|5
- a. l. [8] *recto*: NEW 50<sup>TH</sup>, G, 1|1[-]2345|6543|2
- a. l. [8] *verso*: ALZEY, melody, D, 5|U1D6|7U1|1D7|U1
- a. l. [8] *verso*: LORRAIN, melody?, G, 5|U13[-]2|1D5|U35-4|4[-]3, “Swailee meekly” appears to be written after this entry
- a. l. [8] *verso*: SOUTHWELL, D, 3|57U1D1[-]2|34[-]33
- a. l. [8] *verso*-a. l. [9] *recto*: HAVERHILL, “Air,” G, 3-4|54-3|22-3|43-2|1
- a. l. [9] *recto*: Third Strain in DENMARK, Bm? (lacks key signature), if in Bm, 5|U15|3(2)[-]1|D6-54|5, We are his people We his care
- a. l. [9] *verso*-a. l. [10] *recto*: HALLELIJAH [*sic*] CHORUS, [Handel], melody, D, 1D565|U1D565U11|1111111|D7-U12[*sic*]1, hallelujah [ditto] [ditto] (etc.)
- a. l. [10] *verso*: Gloom of Autumn, “Ai[r?],” D, 1232|11U1D6, Hail ye sighing son,s of sorrow
- a. l. [10] *verso*: Gloom of Autumn, “Bass,” D, 1D765|U1112, Hail ye sighing son,s of sorrow
- a. l. [10] *verso*: EXULTATION, Dm, 5|3213[-]4|57|7, 3<sup>rd</sup>- + 2<sup>nd</sup>-from-last notes probably erroneously written as 8ths
- a. l. [11] *recto*: PSALM 97<sup>TH</sup> (leaf torn; title missing?), Eb?, if in Eb: [3?]13|25-4|36|6-n5,|U12-1D7|U1D5|6-7-U1D7|U1
- a. l. [11] *recto*: THE DESTRUCTION OF SENNACHRIB, G, 32|131|533|643|4, The Assyrians came down like the wolf on the fold

**Harris Rare hMusic GR32 1816** (formerly hMusic DA953 Hay Harris)

68. *David's Harp*. 2<sup>nd</sup> ed. New London, Conn.: Samuel Green, 1818. Appears to be complete with 38 pp. + 6-p. “Appendix.”

no inscriptions

no MS. music

**Harris hMusic GR32 1818**

69. Doll, Joseph. *Leichter Unterricht in der Vocal Musik*. 2<sup>nd</sup> ed. Harrisburg, Pa.: John Wyeth, 1814. Complete with x, 110 p.

inscription: preliminary leaf [1] *recto*, “This Book is the Property of / Jacob Wittenmyer Bought December the 15<sup>th</sup> 1817”

no MS. music

**Harris Rare 2-SIZE hMusic D664 1814**

70. Doll, Joseph. *Leichter Unterricht in der Vocal Musik...Zweyter Band*. Harrisburg, Pa.: Johan [John] Wyeth, 1815. Surely complete with 120 pp. Back cover detached.

no inscriptions

no MS. music

**Harris Rare 2-Size hMusic D665**

71. [Doolittle, Amos, and Daniel Read]. *The American Musical Magazine...Vol. I*. New Haven, Conn.: Amos Doolittle and Daniel Read, [1786-1787]. Lacks pp. 43-46 (no. XI of vol. I); supplied in photostat; also lacks covers. P. 35 misnumbered 38.

inscription: p. 31, "Mr Backus [S?]u[tt?]"

no MS. music

**Harris Rare Music AM564mu**

72. Down, John. MS. music book, 1771. [4] p. l.; pp. numbered 1-6, 16-56; [1] p.

inscriptions: front cover, "John Dwn," "[?]ohn / Jame[s?] / Jo[h?]n," "[?]d [heats?] her [b?]ook"; inside front cover, "Betty / Curious / March the 2017"; p. l. [1] *recto*, "John Down His Gamut. / March the 16<sup>th</sup>. A.D. / 1771.," "Paul / Othman," "George Wyllys / Chnand – Abigail / Brgan"

p. l. [1] *verso* is an index of the booklet's musical content through p. 38, showing that missing pp. 7-15 contained, among other tunes, 4<sup>TH</sup> PSALM, PLYMOUTH, [W]ARWICK, GLOUC[ESTER?], ANGELS [HYMN?], 5<sup>TH</sup> PSALM, 15<sup>TH</sup> PSALM, ST. HELLENS, LITTLE MARLBOROUGH, + 19<sup>TH</sup> PSALM

p. l. [2-4] are musical rudiments + vocal exercises ("The Gamut or Scale of Musick," "Musical [Characters?]," "Of Time, or the different Moods in Music," "The Thirds," "The Leaps," etc.)

p. l. [1-4] have chunk torn out of top center of each leaf, with loss of text

p. [57] + inside back cover have multiple verses for 2 poems: "The Evening Hymn" ("Sleep, downy sleep, come close my eyes") + "The Gliding Streams" ("On a bank beneath a willow")

MS. music entries:

p. 1: MEAR TUNE, "Tenor," "Bass," G, 1|55|33|1-23|2

p. 1: CANTERBURY TUNE, "Tenor," "Bass," F, 1|32|31|23|4

p. 2: UTOXETER TUNE, "Tenor," "Bass," Am, 1|D#7U1|32|1

p. 2: BANGOR TUNE, "Tenor," "Bass," Em, 5|32|15|U1D7-6|5

p. 3: STANDISH TUNE, "Tenor," "Bass," Am, 1|32|15|43|2

p. 3: BEDFORD TUNE, "Tenor," "Bass," F, 5|31|65|43|2

p. 4: SOUTHWELL TUNE, "Tenor," "Bass," Am, 1|31|22|1, tenor clef used for tenor part, but the part is written as if in treble clef

p. 4: THE 108<sup>TH</sup> PSALM TUNE [PSALM 108], "Tenor," "Bass," G (though no key signatures), 1|24|25|4-3-21|2

p. 5: PORTSMOUTH TUNE, "Tenor," "Bass," F, 1|12|31|3n4|5

p. 5: BRUNSWICK TUNE, "Tenor," "Bass," Am, 1|12|34-3|25|1

p. 6: BATH TUNE, "Tenor," "Bass," A, 1|23|21|1D7|U1



- p. 6: THE 100<sup>TH</sup> PSALM NEW [PSALM 100 NEW], "Tenor," "Bass," Am, 1|1D7|U35  
4-32|1
- p. 16: AN ELEGY MADE ON THE DEATH OF QUEEN MARY, "Tenor," "Bass" (not  
written in score), C, 32-13-4-5D5|U1D7-67-U12
- p. 17: THE 45<sup>TH</sup> PSALM TUNE [PSALM 45], "Tenor," "Bass," C, 5|U1-23|2D7|U1
- p. 18: WOODBURY TUNE, "Tenor," "Bass," "Treble" (in that order, top to  
bottom), G, 1|32|42|1,3-4|53|1-2-34|2, most whole notes have  
diamond-shaped noteheads
- p. 18: MEAR, "Bass," G, 1|1D5|U1D6|67-U1|D5 (slurring *sic*) [tenor: 1|55|33|  
1-23|2]
- p. 19: NORTH-BRITAIN TUNE, "Treble," "Tenor," "Bass," G, 1|3-2-1D5|U15-4|  
32|1,; some whole notes have diamond-shaped noteheads
- p. 20: FALMOUTH TUNE, "Treble," "Tenor," "Bass," G, 3|11-2|33-4|5-4-31|2
- p. 21: ALL-SAINTS TUNE, "Tenor," "Bass," C, 1|1-D76|5U1|2-1D7|U1
- p. 21: ST. MARTINS TUNE [ST. MARTIN'S], [Tans'ur], "Tenor," "Bass," A, 1|1-2-1D5|  
U1-2-33-4|5-4-31|2
- p. 22: BUCKINGHAM TUNE, "Tenor," "Bass," Am, 1|5-4-32|34|5-43|2
- p. 22: PUTNEY TUNE, "Tenor," "Bass," Am, 1|1-2-32|54|3-2-13|2
- p. 23: WANTAGE TUNE, "Treble," "Tenor," "Bass," Dm, 1|D77-6|55|67|U1
- p. 23: WANTAGE, "Trebbie," Dm, 5|55|32|12|5, "according to Jocelin" written  
after title; this is the treble part for WANTAGE in [Jocelin and Doolittle],  
*The Chorister's Companion*, 1782
- p. 24: AYLSBURY TUNE [AYLESBURY], "Tenor," "Bass," Am, 154|32|1
- p. 24: SUTTON TUNE, "Tenor," "Bass," F, 1|53|67|U1
- p. 25: A FUNERAL THOUGHT. HYMN, "Tenor," "Bass," Am, 5|4323|21D#7
- p. 26: BROOKFIELD TUNE, [Billings], "Tenor," "Bass," Dm, 5|U13|23-2|1-D7U1|2
- p. 26: BROOKFIELD, [Billings], "Treble," Dm, 5|55|57|5U1|D#7
- p. 26: KINGSBRIDGE, "Treble," Am, 1|3-4-51|D#7U2|3-4-54-3|2-1-D#7, see pp.  
35-36 for tenor + bass of this tune
- pp. 27-28: THE 34 [PSALM 34], "by Stephenson," "Tenor," "Bass," C, 1|332D7|  
U1-2-32|1, Thro' all y<sup>e</sup> changing scenes of Life
- pp. 27-28: DALSTON, "Tenor," "Bass," G, 5|U112D7|U1, How pleas'd & blest  
was I
- pp. 29-30: NORWICH, "Tenor," "Bass," C, 5U1D7|U12|3, Give thanks to God  
most high
- pp. 29-30: LANDAFF TUNE, "Tenor," "Bass," Gm, 5|432|454|321
- p. 31: THE 148<sup>TH</sup> PSALM NEW [PSALM 148 NEW], "Treble," "Altus," "Tenor,"  
"Bass," G, 1|13|42|3,3|56|5#4|5
- p. 32: COLCHESTER, "Tenor," "Bass," C, 1|1-D76|54|3-21|5
- p. 32: PARINDON TUNE, "Tenor," bass, Am, 1|3-5-43|22|5-4-32|1
- pp. 33-34: THE NEW 50<sup>TH</sup> PSALM [PSALM 50 NEW], "Tenor," "Bass," G, 1|3365|  
4321|D7
- p. 33: NEWCASTLE TUNE, "Tenor," "Bass," G, 1|3-21|5-43|2
- pp. 35-36: BETHESDA TUNE, "Tenor," "Bass," G, 1|3234-2|1
- pp. 35-36: KINGSBRIDGE, "Tenor," "Bass," Am, 5|U1-2-32-1|2-5D5|U1-2-32-1|  
D#7-#6-5, see p. 26 for treble of this tune

- p. 37: RICMANSWORTH [RICKMANSWORTH], "Treble," "Tenor," "Bass," G, 1|13|53|13|2
- p. 38: A CHRISTMAS HYMN, counter, "Tenor," "Bass" (staff, bar lines, clef, + time signature for treble, but no notes), C, bass: 15, overlapping with tenor: 5|1, overlapping with counter: 15, then tenor: 1|3215|43|2, Hark hark [x 3], Hark, hark, what news y<sup>e</sup> Angels bring
- pp. 39-40: THE 23<sup>RD</sup> PSALM [PSALM 23], "Tenor," "Bass," "Treble" (in that order, top to bottom), A, 1|1-2-32|3-4-55|3-2-11|D7
- pp. 41-42: THE 122<sup>ND</sup> PSALM [PSALM 122], "Treble," "Counter," "Tenor," "Bass," G, 1|3-4-32|1D7|U1, How pleasant tis to See
- pp. 43-44: POOLE, "Treble," "Tenor," "Bass" (staff provided for "Counter," but no notes), Gm, 5|55-4|32|1-32-1|D#7, Sweet is the work my God my King
- pp. 45-46: HATFIELD, [Billings?], "Treble," "Counter," "Tenor," "Bass," Gm, 11234|531
- pp. 47-48: DEERFIELD, [Billings], "Treble," "Counter," "Tenor," "Bass," Gm, 1|1D7U12|345
- p. 49: AMHERST TUNE, [Billings], "Treble," "Counter," "Tenor," "Bass," G, 135|42|1, Lord of y<sup>e</sup> worlds above; probably the version from *The New-England Psalm-Singer*, [1770] (most or all later printings start 135|4-32|1)
- p. 50: Chester, [Billings], "Treble," "Counter," "Tenor," "Bass," F, 567|U1D5|6-U1-D76|5, Let Tyrants shake y<sup>r</sup>. Iron rod
- pp. 51-53: STOCKBRIDGE, [Billings], "Treble," "Counter," "Tenor," "Bass," F, starts with bass solo: 1|1D76|567|U1; then tenor: 5|543|234|5
- pp. 54-55: 136 [PSALM 136], "Treble," "Counter," "Tenor," "Bass," C, 1|3-2-1D5|U1D7|U1, Hast thou not giv'n thy word
- p. 56: 15<sup>TH</sup> PSALM TUNE [PSALM 15], "Treble," "Counter," G, treble: 3|2233|42|1
- p. 56: The Slow March, melody, G, 1-232-15|3-1665|3-454-32-4-3-2|11-11, bar lines displaced by one quarter note; should be 1-2|32-153-1|665 (etc.)

**Manuscripts Ms.17.1** (former call nos.: A 80 79; hMusic D0973g)

73. Dyer, Samuel. *A New Selection of Sacred Music*. 2<sup>nd</sup> ed. Baltimore: J. Robinson, for the author, [1819 or 1820]. Appears complete with xx, [180] pp., but lacks back cover; paper covering front cover (with variant of t. p. printed thereon) is torn, with loss of text. Tunes, not pp. of music, are numbered; 2 tunes numbered 20, no tune numbered 124, tune no. 147 misnumbered 148, tune no. 167 misnumbered 168.

inscription: preliminary leaf [2] *recto*, "Zion Church / by Henry Potter"  
no MS. music

**Harris hMusic DY47ne 1820**

74. Emerson, [Reuben?]. ODE FOR COMMENCEMENT 1798. MS. music booklet, 8 unnumbered leaves. Listed under "Ode for commencement, 1798: song, by Emerson, Hanover, N.H., 1798?" in BruKnow.

inscription: leaf [8] *verso*, "July 6<sup>th</sup> 1798."

Rev. Reuben Emerson (1771-1860) of South Reading, Massachusetts delivered "An Oration on Music" to the Handel Society of Dartmouth University [*sic*] on 23 August 1814; published at Andover, Mass. by Flagg and Gould, 1814

MS. music entry combines vocal + instrumental music on 2 staves:

leaf [1] *recto*-leaf [8] *verso*: ODE FOR COMMENCEMENT 1798, "by Emerson," melody (identified as "Prim" on leaf [7] *verso*), bass, D, 11[-]2[-]333|4[-]33[-]211, sacred be the day to science; begins with 9-m. instrumental introduction; 8 additional passages (some very brief), marked "Sym," "Symp," or "Sympho," are instrumental echoes, commentary, interludes, + conclusions; expressive terms abound: "For[te]," "Viv[ace]," "Lively," "Vivace, Louder when repeated," "Moderately increase," "Vigorouso," "Con spirito," "Fortis[simo]"

### **Manuscripts Ms.27.1**

75. Erben, Peter. *Sacred Music in two, three, and four parts*. New York, [1808]. Lacks 1<sup>st</sup> pp. 1-12 (rudiments, etc.), pp. [53-54].

no inscriptions

no MS. music

### **Starred Book Collection CW Er1**

76. Evans, James. *David's Companion, or, The Methodist Standard*. [2<sup>nd</sup> ed.]. New York, [1810]. Lacks pp. 57-58. Top of t. p. trimmed, with no loss of text; covers detached.

☛ inscription: t. p., "Compiled for [J?]ohn St M. E. Church. By J Evans the Chorister / 18[1?]1"

MS. music on leaf glued inside front cover + on slip glued inside back cover

MS. music entries:

leaf inside front cover: CRANBROOK, "Alto" (but with smaller notes for a 4<sup>th</sup>, higher part written on the Alto's staff), "Air," bass, D, 1D565-43-2|1, Come ye that Love the Lord

slip inside back cover: BALTIMORE, "Air," F, 5-3|11-23-23-4|5, Ye simple souls that stray; originally barred in 2/4, with 2-note upbeat (+ its later repetition) written on the downbeat; barring has been corrected in ink + pencil, + revised barring is followed in my transcription; below this slip, written on the back cover paste-down, are the 1<sup>st</sup> 2 notes of this melody, with later G clef ("gs" is used on the slip)

### **Harris hMusic EV276d 1810?**

77. *The Federal Harmony*. [1<sup>st</sup>, i. e., "3<sup>rd</sup>" ed.]. Boston: for the editor, [1788]. Lacks leaf bearing pp. 17 + unnumbered p. on verso (containing index of tunes).

inscriptions: inside front cover, "Thomas [T?] [?] -partly obscured by pasted-on label"; t. p., "John Plummer / 1859" (a Brown U. cataloger's "John Phineas Plummer" is I think "John Plummer / Plummer," the first "Plummer" written through the t. p.'s printed ornamentation and not clear, so re-written outside of the ornamentation], "probably printed before 1790"

no MS. music

## Harris Rare hMusic FE226 1788 copy 1

78. [*The Federal Harmony*. [1<sup>st</sup>, i. e., "3<sup>rd</sup>" ed.]. Boston: for the editor, [1788]]. Lacks pp. [1]-4, 15-17, [unnumbered p. on *verso* of p. 17], 18-21, 24-25, 28-29, most of 44-45, most of 76-77, most of 102-103, most of 118-119; leaf bearing pp. 90-91 has a chunk torn out, with loss of text; pp. 5-6 bound in reverse order (i. e., 6-5); newspaper clippings mounted on all surviving pp. from 7 to 42, covering much or most original text.

no inscriptions

MS. music on 17 unnumbered leaves bound in at end (only  $\frac{1}{4}$  of leaf [17] survives); also some fragments of MS. music (virtually unreadable) pasted (stuck to) inside back cover

most MS. music is for 4 voices, with melody in third voice from top (likely tenor); one piece divides trebles into 3, so has total of 6 voices

MS. music entries:

- a. l. [1] *recto*: GREENWICH, [Read], 4 voices, Em, 5|5U1D75|U1D7-U1-2|1, Lord; what a thoughtless wretch was I
- a. l. [2] *recto*: STERLING, 4 voices, D, 5U1D7|6-56-7U1,D5|6543|2
- a. l. [2] *verso*: THE CXIX PSALM, 4 voices, Em, 531|5577|7
- a. l. [3] *recto*: NEW PHILADELPHIA, 4 voices, F, 5|51|4-32|1,|1|3-5U1-D7|6-54-3|2
- a. l. [3] *verso*-a. l. [5] *recto*: THE HEAVENLY VISION, ANTHEM, [French], 4 voices, G, tenor begins solo: 1234|5\_|54|322|24|322|11, I beheld & lo a great multitude, which no man could number
- a. l. [5] *recto*: BRANFORD, 4 voices, Em, 133|7-5-7U1|1-2-3-1-2D7|5, Why should the Children of a king
- a. l. [5] *verso*: EIGHTH PSALM TUNE, 4 voices, A, 1|3311|553, O thou, to whom all Creatures bow
- a. l. [6] *recto*: RUSSEL, 4 voices, G, after one m. of bass, tenor begins 535|1\_|1|346|5,3|4321|2, My lot is fallen [fall'n] in that blest land
- a. l. [6] *verso*-a. l. [7] *verso*: FAREWELL ANTHEM, [French], 4 voices, Am, after 2 half-measures of bass, tenor begins 5|U133|223|56|5-43|3[sic]2|321D5|U1, My friends I am going a long & tedious Journey never to return
- a. l. [8] *recto*: SACO, 4 voices, C, 13|32-D7U1|2-3-4-32|1+3, Time what an empty vapor tis; rhythmic declamation of text is awkward, suggesting a missing upbeat (1|13|3-2-D7U1|...)
- a. l. [8] *recto*: PEMBROKE, 4 voices, G, 13-4-3-2-|1155|64|5, Now for a tune of lofty praise
- a. l. [8] *verso*-a. l. [17] *recto* or beyond: O! COME, LET US SING UNTO THE LORD [untitled anthem], basically 4 voices, dividing into as many as 8 (see a. l. [15] *recto*, where each of 8 vocal parts has its own staff), E, C, F, Bb, C, Fm, C, Am, C, 5|5|U111|32|1D7|U1|55|55U12|31D7-6|5U1D32|11, O! O! come, let us sing unto the Lord; a very lively piece, with many changes of time signature as well as key; seems to be winding up on first quarter of leaf [17] *verso* (the incomplete leaf), so (if a printed version were not found) an ending could be supplied

without much trouble  
**Harris Rare hMusic FE226 1788 copy 2**

79. *The Federal Harmony*. [2<sup>nd</sup>, i. e., "4<sup>th</sup>" ed.]. Boston: John Norman, 1790. Lacks pp. 61-64.

no inscriptions

8 unpagged, originally blank additional leaves sewn in at end; MS. music on the first 3 of these

MS. music entries:

a. l. [1] *recto*: DAVID[']S LAMENTATION, [Billings], 4 voices, melody in tenor, Am, 112|32|323|4-2D7

a. l. [1] *verso*: [untitled fragment, written with G clef], treble?, probably C, if in C: 1|31|43-2|32|1,|111|11|D77|7\_|7 (entire entry)

a. l. [1] *verso*: BALTIMORE, "Treble," "Bass," G, treble: 3|1111|D7U22,5|3311|D7U23, changes to 2/2 time after 10 mm.; "Particular metre 96<sup>th</sup> Psalm" written after title

a. l. [2] *recto*: SURRY, 2 voices, probably treble + definitely bass, Eb, 567|U1D5|65-4|5

a. l. [2] *verso*-a. l. [3] *recto*: SOLITUDE, [E. West], 4 voices, melody in tenor, Am, 532|1234|5, My refuge is the God of love

**Harris Rare hMusic FE226 1790**

80. *The Federal Harmony*. [4<sup>th</sup>, i. e., "6<sup>th</sup>" ed.]. Boston: John Norman, 1792. Complete, though re-bound.

inscriptions: p. 19, "Thomas Frothingham / his book May 7<sup>th</sup> 1799," "Old Tunnel Church 1799 Lynn"; p. 47, "Frothingham" (pencil); p. 130, "...Book May <sup>the</sup> [3?] 1799"

no MS. music

**Harris Rare hMusic FE226 1792**

81. Frame, Eliza Maria. MS. music book, ca. 1815. 45 unnumbered leaves. Mostly secular instrumental + vocal pieces, with sacred-texted pieces on leaves [26], [42-44]; only these pieces are inventoried here.

stamped in gold on front cover: "MISS. ELIZA FRAME."

inscriptions (representative sample): inside front cover, "Dr Lee Griggs," "Charles town," "Eliza M. Griggs," "Rev R. T. Berry / George Town / D. C." (also twice on leaf [45] *verso*); leaf [33] *recto*, "Jane R Rome"; leaf [40] *verso*, "E[?] M. Griggs"; leaf [45] *recto*, "Eliza Maria Frame"; leaf [45] *verso*, "Mary Jane Beckham / [Penn?]," "Charles Town / April 12<sup>th</sup> 1815," "Lee / Griggs"; inside back cover, "Josep[h?] F Taylor"

pieces on leaves [33] *verso*, [37] *verso*-[38] *recto*, [38] *verso*, + [39] *verso*-[40] *recto* att. "T. Timberlake" or "T[.] B. Timberlake"; mostly unfinished + several written in pencil, suggesting a composer's sketches/first drafts

sacred-texted MS. music entries:

leaf [26] *recto*: ALBION CHAPEL, "J. Hayden," voice, "Piano," A, 5-1|3322|1[-]D5, I love my shepherd's voice; 1<sup>st</sup> verse underlaid, 2 additional verses

written below music; H. M. (6.6.6.6.4.4.4.4), extended by word repetition to 6.6.6.6.6.6.6.6

leaf [42] *verso*: [untitled piece], treble?, D, 557|U1D544|3,U12D6|U22D7[-]65[-]#4|5, Our Lord is risen from the dead

leaf [43] *recto*: THAT DAY OF WRATH, 3? voices, "Organ," Eb, after almost 4 mm. of organ intro., 1|1235|565,3|311D7|U22D5, That day of wrath that direful day; incomplete: breaks off, + "For he's a jolly good fellow" takes over, to lighten the mood

leaf [44] *verso*: HOTHAM, voice, keyboard, Eb, 5126|54tr3, Jesus lover of my soul; "imp[ow?]ed ["improved" intended?] by Miss Jane Page"

John Hay Library also has (Manuscripts Ms.30.49) "Data for the old music book with source 'Miss Eliza M. Frame,' 1926-1950?" by Mrs. E. G. Wilson (formerly shelved with the Frame MS.)

**Manuscripts 1-SIZE Ms. Harris Codex 1908** (listed in BruKnow as "Music book of old songs by various composers, Charles-Town, West Va., 1815?" by "Griggs, Eliza Maria (Frame)")

82. French, Jacob. *Harmony of Harmony*. Northampton, Mass.: Andrew Wright, for the compiler, 1802. Complete.

inscriptions: front cover, "Miner Walden"; preliminary leaf *recto*, "Miner Waldens Singing Book / Bought Jan 26<sup>th</sup> ["th" written directly above "26"] 1810 price \$1/00"; preliminary leaf *verso*, "The Property of / William Wheeler Denison / 1827"

newspaper pasted inside front + back covers; latest date is June 15, 1812  
no MS. music

**Harris hMusic FR39**

83. French, Jacob. *The Psalmist's Companion*. Worcester, Mass.: Leonard Worcester, for Isaiah Thomas, 1793. Complete.

inscriptions: front cover, "W. Barrows"; t. p., "William Barrows"  
no MS. music

**Harris Rare hMusic FR37p**

84. *A Gamut, or Scale of Music*. Hartford: Oliver D. Cooke (printed at Northampton, Mass. by Graves and Clap), 1807. Complete.

inscription: preliminary leaf *recto*, "Ester Crandal's Property," "Esther Crandal" (Esther's name appears 8½ times on this p.)

17 unnumbered additional leaves after printed music; a. l. [1-8] have printed staves, on which is written MS. music (a. l. [1-3] are numbered in pencil pp. 33-37, continuing the printed book's pagination); a. l. [9] (blank) is likely the book's original back flyleaf; a. l. [10-16] are smaller, and were clearly bound in at some point after the book was published (a. l. [10-11] have MS. music, a. l. [12-16] are blank); and a. l. [17] (blank, except for the book's call no.) is a further endpaper, probably added fairly recently

MS. music is all treble parts:

a. l. [1] *recto*: NEWMARK, "Treble," G, 5|U13-2-3|13|2-1D7|U1, Come holy

spirit heavenly dove

- a. l. [1] *recto*: BALLOON, [Swan], “Treble,” Em, 5|57|77|57|7, behold I fall  
before thy face
- a. l. [1] *recto*: WINDHAM, [Read], “Treble,” Fm, 5|543|355|5\_|5, Broad is the  
road that leads to death
- a. l. [1] *verso*-a. l. [2] *recto*: AMHERST, [Billings], “Treble,” G, 153|65|3, Ye  
boundless realms of Joy
- a. l. [1] *verso*-a. l. [2] *recto*: DOOM[S?]DAY, [Wood], “Treble,” D, 5|55|65|5,  
Behold with awful pomp
- a. l. [1] *verso*-a. l. [2] *recto*: EXHORTATION,[Doolittle], treble, Am, 1|5-6-5-43-1|  
D7U1-2|32-3|4
- a. l. [1] *verso*: CHARLESTOWN, trebles 1 + 2?, Am, top line: 1|55-4|32-3|21|D#7;  
bottom line: 1|32|1D7[-]U1|21|D#7, lord I am vile Conceiv,d in sin
- a. l. [2] *recto*: CHINA, [Swan], “Treb[be?],” D, 5|55|3U1|D5-6U2|D5
- a. l. [2] *verso*: PSALM EIGHTH, “Treble,” Dm, 5|U1D5|3-5-4-34|5
- a. l. [2] *verso*-a. l. [3] *recto*: 50<sup>TH</sup> PSALM TUNE, “Treble,” D, 554|36|5342|3
- a. l. [2] *verso*-a. l. [3] *recto*: ANTHEM 2, treble?, G, 12|3121D7|U132|  
1354-32|1, o praise god in his holiness o praise god in his  
holiness; after concluding double bar at bottom of a. l. [2] *verso*,  
bottom of a. l. [3] *recto* has 8 mm. in G, but in  $\frac{3}{4}$  time: 3D7|U14|  
3D7|U1-D7U1|1D7|U1-2-34|3D7|U1; 3 “Hallelujah”s + an “Amen” to  
close the anthem?
- a. l. [3] *verso*-a. l. [4] *recto*: FAREWELL ANTHEM, “Tre[b?]le,” Am, after 3 mm.  
rest: 55|5433|255|5555|554[-?]32|1
- a. l. [4] *recto*: PORTSMOUTH, “Treble,” Bb, 5|35U1D5|U1-2-1-2-3,1|4321|2, Ye  
tribes of adam join
- a. l. [4] *recto*: HOTHAM, “Treble,” E, 1544|32(34)54|321 (something missing  
there? –doesn’t seem to fit text), jesus [l?]over of my soul
- a. l. [4] *verso*-a. l. [5] *recto*: FRIENDSHIP, “Treble,” Em, 553|7553|4, thy wrath  
lies heavy on my soul
- a. l. [4] *verso*-a. l. [5] *verso*: NEWYORK, “Treble,” G, 56-7|U11|D76|5, Vital spark  
of heavenly flame
- a. l. [5] *verso*: WARREN, [Lane], “Treble,” A, 313|D77|U3,554|32|2, let all our  
tongues be one
- a. l. [5] *verso*: LOVEDIVINE, “first Treble,” G, 34|5-4-32|12|3-23, [Love divine all  
love excelling; text borrowed from following entry]
- a. l. [6] *recto*: LOVE:DIVINE, “2 Treble,” G, 3D7|U14|3D7|U1-D7U1, Love divine  
all love excelling
- a. l. [6] *recto*: HOTHAM, “Treble,” E, 5126|54(4)-3
- a. l. [6] *verso*-a. l. [7] *recto*: HARTFORD OR 148, “Treble,” G, 5|54|32|  
1-D7-U12|D7, loud hallelujahs to the Lord
- a. l. [6] *verso*-a. l. [7] *recto*: 115.<sup>TH</sup>, “1.<sup>t[n?]</sup> treble,” Dm, 5|775|455|67|U1\_|1
- a. l. [6] *verso*-a. l. [7] *recto*: EDOM, [West], “1<sup>th</sup> treble,” F, 3|5-4-32|  
13-456-7|U1, With songs and honors sounding loud
- a. l. [7] *verso*-a. l. [8] *recto*: EASTER. AANTHEM. [sic], [Billings], “Treble,” A, after  
4 mm. rest: 3-4-5-4-32|22, the lord is risen indeed hallelujah; this

voice enters on "hallelujah"

- a. l. [10] *recto*-a. l. [11] *recto*: JUDGEMEN[T]. ANTHEM, [Morgan], treble, Em, Eb, Em, Eb, Em, Eb (all key changes included here), after 1 m. rest:  
5|U1D5|315U1|D77U1D7|5U32D7|5, [H?]ark you mortals hear x  
trumpet sounding loud x mity roar [all *sic*]; "x" used as shorthand for  
"the" throughout; all or most of Morgan's tempo + dynamics  
indications included here

**Harris Rare hMusic G19471**

85. *A Gamut, or Scale of Music*. Hartford: Oliver D. Cooke (printed by Samuel Green in New London, Conn.), 1814. 32 pp.; complete.

no inscriptions

MS. music on 17 unnumbered additional leaves after printed music; a. l. [1-8] have printed staves, a. l. [9-17] are slightly smaller and were originally blank

MS. music entries are mostly counter parts, with mix of alto + treble clefs; when an entry is another part than the counter, that is noted

some entries have solmization-syllable abbreviation next to 1<sup>st</sup> note (e. g., L, S, F)

MS. music entries:

- a. l. [1] *recto*: NORTHFIELD, [Ingalls], C, 354|3565|5  
a. l. [1] *recto*: SPRING, Dm, 1|1112|345,5|3213|2\_|2  
a. l. [1] *verso*: LONDON, [Swan], Bb, 555|U11D77|U1, Methinks I hear the  
heav,ns resound  
a. l. [1] *verso*: POLAND, [Swan], C#m, 5|55|57-5|35-3|4  
a. l. [1] *verso*: FLORENCE, [Swan], C, 3|3355|5,5|4365|5  
a. l. [2] *recto*: ORANGE, [Swan], C, 35U1|D66|5,|555|U1[-]D36|5  
a. l. [2] *recto*: [NEW] JORDAN, [Shumway?], C#m, 5|5554|334, On Jordan[']s  
rugged banks I stand  
a. l. [2] *verso*: PATMOS, [Swan], Am, 555|U1D5|47-5[*sic*; should be 6]|5, Think  
mighty God on feeble man  
a. l. [2] *verso*: WATERBURY, Am, 5|U11|D55|5-7-55|5, Hark my gay friends that  
solomn [*sic*] toll  
a. l. [3] *recto*: BRENTWOOD, E or C#m, if E: 1|1111|1,1|2234|3, Not all the blood  
of beasts  
a. l. [3] *recto*: SCHENECTADY, Eb or Cm, if Eb: 133|3322|3, From all that dwell  
below the skies  
a. l. [3] *recto*: TRURO, melody?, F, 134|55|67|U1,D5|U1D5|4[-]32[-]1|43|2, thy  
praise shall sound from shore to shore  
a. l. [3] *verso*: MOUNT OLIVET, G, 5|U1112|332, alto clef written, but treble clef  
intended; see 3 entries below  
a. l. [3] *verso*: Weeping Nature, [Jenks], Am, 5|55|57|7U1|D7, Natu[re?] she  
shows her we[e]ping [eyes]; 3 mm. of tenor part copied erroneously  
for one phrase; marked "Wrong," followed by counter part  
a. l. [4] *recto*: RELIANCE, G, 5|U1D7U11|D7U1D5, My shepherd will supply  
[*sic*] my wants  
a. l. [4] *recto*: MOUNT OLIVE, G, 5|U1112|333, The king of saints how fair his  
face; this copy uses treble clef—see 3 entries above



- a. l. [4] *recto*: DEVIZES, A, 554|3-U1D6|U1D5|3, With my whole heart i[']ll raise my song
- a. l. [4] *verso*: WILLIAMSTOWN, Gm, 5|5655|U11D7\_|7, Sweet is the work my god my king
- a. l. [4] *verso*: SARDINIA, Dm, 1D77|U13|225, How did his flowing tears condole; mm. 1-3 of tenor melody (1D75|5-6-5-455|77U1) copied in before counter part
- a. l. [4] *verso*: PORTUGAL, A, 2|35|5-35|65-4|3, Lord I will bless the[e] all my days
- a. l. [5] *recto*: MILTON, [Olmsted], Bm, 5|5556|555, With earnest longings of the mind
- a. l. [5] *recto*: HOLLIS, Dm, 1|13|5554|3, My soul come meditate the day
- a. l. [5] *verso*: NEWPORT, [Read], Bm, 555|55-43-45|5, I send the joys of earth away
- a. l. [5] *verso*-a. l. [6] *recto*: DISMISSION, Am, 1D7|57|U13|22, Lord dismis[s] us with thy blessing
- a. l. [6] *recto*: 115 [PSALM 115], F, 1|1D5U1|21D6|55|6, Not to our names thou only just and true
- a. l. [6] *verso*: WESTFORD, [Read], Bb, after 6½ mm. rest: 3|5432|345
- a. l. [6] *verso*: OHIO, [Holyoke], A, 5|5U1[-]D767|U1D6|5, I, ll praise my maker with my breath
- a. l. [7] *recto*: SPRINGFIELD, F, 3|33|31|22|D7, On the[e] each morning o my god
- a. l. [7] *recto*: PEACE, F, 1|3[-]432[-]1D7|U1,5|4321|2
- a. l. [7] *verso*: SUTTON, "Counter," F, 1|53|67|U1, Behold the lofty sky; alto clef written, but treble clef intended; this is melody part, despite "Counter" written above start of music
- a. l. [7] *verso*: WESTFIELD, Gm, 5|55|57|75|5,5|77|75|77|7, God is a refuge in distress
- a. l. [7] *verso*: NORWICH, Am, 5|U1-2-1D7|65|5,5|U1D7|U1D7|5
- a. l. [8] *recto*: PLYMOUTH, A, 5|5555|55U1D6|7, no text, but surely a setting of "The God of glory sends his summons forth"
- a. l. [8] *recto*: FRANKLIN, [Swan], "Counter," C, 3|355|355|5, Hosanna to jesus on high
- a. l. [8] *verso*: HOSANNA, G, 1|111|D755|6,U12D7|U1D7|U1
- a. l. [8] *verso*: TRINITY, G, 113|65|3,555|4-3-23-4|5
- a. l. [8] *verso*: TAMWORTH, F, 53|U1D531|2D5
- a. l. [9] *recto*: EXTOLLATION, [Janes], G, 1|1111|D7U2|1, this is from the version in Janes's *Massachusetts Harmony*, not from the revised version in his *Harmonic Minstrelsey*; 2 erroneous mm. written first, then clef, key + time signatures written a second time, followed by the part from which this incipit is taken
- a. l. [9] *recto*: PLEYELS HYMN [PLEYEL'S HYMN], Bb, 5|55|55|65|5, so fades the lovely blooming flower
- a. l. [9] *verso*-a. l. [10] *recto*: EPSOM, G, 5|U1236|5D7U1, long set piece in common time, with ¾ section in middle
- a. l. [10] *verso*: VERONA, [Swan], treble (air), C, 5|55[-]6[-]7|U1[-]D7[sic]5[-]3|

- 3[-]55[-]6|U1, entire entry crossed out with one big X
- a. l. [11] *recto*: VERONA, [Swan], non-melodic tenor, C, 5|3[-]53[-]5|3[sic]5|U1[-]D32[-]1|5
- a. l. [11] *verso*: CHRISTIAN SOLDIER, G, 1|55|54|5,|552-3|43-4|5
- a. l. [11] *verso*: HOTHAM, F, 1114|321, Jesus lover of my soul
- a. l. [12] *recto*: WALSAL, Am, 1|1D6|5U1|D65|5, Lord in the morning thou shal[t?] hear
- a. l. [12] *recto*: MESSIAH, F, 1|D55|36|67|U1, I know that my Redeemer lives
- a. l. [12] *recto*: ST. BRIDGES [ST. BRIDGET?], Am, 5|35|55|5,7|57|77|7, From lowest depths of wo[e]
- a. l. [12] *verso*: WEYMOUTH, melody?, G, 5|U13|53|6-7-U1-|D5,1|D7U1|43|3-2, The Lord Jehovah reigns
- a. l. [12] *verso*: MESSIAH, Dm, 3|53-2|13|32-4|3
- a. l. [13] *recto*: PILGRIMS, SONG [PILGRIM'S SONG], D, 53U1[-]23|2[-]1D7[-]65[-]4[?]3|3[-]2123|4
- a. l. [13] *recto*: Sorrows Tear [Sorrow's Tear], [Jenks], treble, Dm, 5|55-7|75|U1D7-5|5
- a. l. [13] *verso*: HALLELUJAH, mighty melodic for a counter part, G, 1|3-21|5-43|1D7|U1
- a. l. [14] *recto*: HARBOROUGH, C, 1|D5657|U1D5[-]U1D7,U1|221D7|U1
- a. l. [14] *recto*: PILGRIMS FAREWELL [PILGRIM'S FAREWELL], F, 321|343|321D7-6|7U1|1D7U1\_|1, "Soft & Slow" then "Loud & quick" written over last 4 mm.
- a. l. [14] *verso*-a. l. [15] *recto*: CHRISTIANITY, F, 1|3123|12-1D7, We walk through De[s?]arts dark as night
- a. l. [15] *recto*: BURWICK, A, 5|55-4|35[-?]4|35|5
- a. l. [15] *recto*: ARMLY, Am, 1|1D#7|U12|3-4-54-3|(2)-2, Why sinks my weak desponding mind
- a. l. [16] *recto*: MARLY,S [MARLEY'S], Fm, 1|11|2D6|77|n7+2,1|21|3Dn7|U1, The year rolls round and steals away; 2 mm. seem to be missing here; written in a new hand, not as musically literate as previous entries
- a. l. [16] *recto*: LUTON, Eb, 3|34|31|1D7|U1,3|3-22|1[-]23|2-D7U1|D7
- a. l. [16] *recto*: BURWAY, tenor or treble melody, Eb, 3-4|5U1|D76|51-2|3, 3[-]4|55|54-3|3-2, Awake my soul arise my tongue
- a. l. [16] *verso*: NEWCORT, F, 11D7|U1-D7-U12|34|3, Blood has a voice to pierce the skies
- a. l. [16] *verso*: WATCHMON [WATCHMAN], E, 1|12-4|31|D7,U2|22-3|22|2
- a. l. [17] *recto*: BRISTOL, G, 5|U1D7|U11|1D7|U1,1|D55|56|5
- a. l. [17] *recto*: WARWICK, A, 333|55|77|U1

### **Harris Rare hMusic G19471.2**

86. *The Gamut: or, Rules of Singing*. Utica, N. Y.: Seward and Williams, 1815 (t. p.); Utica, N. Y.: William Williams, 1818 (front cover). viii, [5]-67, [1] pp.; appears to be complete. 10 additional leaves with printed staves bound in at end; MS. music on the first of these.

no inscriptions

MS. music entries:

- a. l. [1] *recto*: [untitled excerpt], melody, bass, C, 333|53|2[-?]34[-?]5|3, written in pencil
- a. l. [1] *recto*: [untitled excerpt], melody?, bass, C, 5|333|21|12|5, written in pencil; later section of same piece as previous entry?

**Harris Rare hMusic G1947**

87. *A Gamut, or Scale of Music*. Hartford: Cooke and Hale (printed by Samuel Green in New London, Conn.), 1816. Lacks printed staves, back cover; otherwise complete.

inscriptions (selection): preliminary leaf *recto*, "Emily Leonard[']s Book / Feedinghills Mass[.]," "Miss Emily Leonard[']s / Mrs. [Emily] Bailey's / Book," "Miss A. Leonard / This Book is Miss Ann Leonard[']s"; preliminary leaf *verso*, "E, Leonard[']s Book," "Feedinghills," "Emily Leonard[']s Book 1823," "Maria Leonard,s / Book," "Jacob Day[']s / Book," "Cheeter"

MS. music (all treble parts?) on 5 unnumbered additional leaves at end:

- a. l. [1] *recto*: SILVER STREET, "Tribble," C, 1D55|35|U1, Come [sound his praise abroad? -ink very faded]
- a. l. [1] *recto*: PETERBOROUGH, "Tribble," A, 1|3344|32|1, Once more my soul the rising Day
- a. l. [1] *recto*: DALSTON, Bb, 5|U112D7|U1, How pleas,d and blest was I
- a. l. [1] *recto*: LUTON, Eb, 5|56|54|32|1, Whith [*sic*] all my powers of heart and tongue
- a. l. [1] *verso*-a. l. [2] *recto*: DEVIZES, "Tribble," A, 112|34|3-21-D7|U1, With songs and honor,s sounding loud
- a. l. [1] *verso*-a. l. [2] *recto*: PORTUGAL, A, 5|U12|3-13-5|4-32|1, Lord I will bless thee all my days
- a. l. [1] *verso*-a. l. [2] *recto*: NEW HUNDR[EDTH?] [PSALM 100 NEW], G, 5|U12|3-4-55|5-4-32|1, Ye nations round the earth r[e]joice
- a. l. [2] *recto*: MARTYRS, "Tribble," Fm, 1|31|53|21|5, The year rolls round and steals away
- a. l. [2] *verso*-a. l. [3] *recto*: CORONATION, [Holden], "Treble," Ab, 1|3355|555
- a. l. [2] *verso*-a. l. [3] *recto*: GREENFIELD, [Edson], treble, Am, 1|1122|332, God is our refuge in distress
- a. l. [2] *verso*-a. l. [3] *recto*: DELIGHT, [Coan], treble, Em, 534|55U1, No burning heats by day
- a. l. [3] *recto*: CHINA, [Swan], treble, D, 5|55|3U1|D5[-]6U2|D5, Why ["should" crossed out] do we mourn departing friends
- a. l. [3] *verso*: MAJSTY [MAJESTY], [Billings], treble, F, 3|5n4|55|65|5, The lord descended from above; lacks last 3 mm. because of torn-out leaf following this
- a. l. [4] *recto*: MORNING HYMN, Eb, 5|U1(1)-D7|U1D55-6U1|D7-U1, soon as the morn salutes your eyes
- a. l. [4] *recto*: [end of a treble part], probably G, surviving notes, if in G: 3[-]4|5U1D55|3, only word of text remaining is "pra[i]se," most of tune lost to torn-out leaf preceding this
- a. l. [4] *recto*: ARLINGTON, G, 3|1112-5|333, Jesus with all thy saints above; lacks 1 m., so re-copied below...

- a. l. [4] *recto*: ARLINGTON, G, 3|1112-5|333, Jesus with all thy saints above; all  
mm. present here
- a. l. [4] *verso*: WINTER, [Read], "Treble," "Tenor," not copied strictly in score, F,  
treble: 1|35|U1D5|3-65|5; tenor: 1|55|65|U1D5-3|1, His hoary frost  
his fleecy snow
- a. l. [4] *verso*: WANTAGE, "Treble," Dm, 5|54|U1D7|54|5
- a. l. [4] *verso*: WALSAL, "Treble," Am, 3|32-1|23|2-1D#7|U1, Lord in the  
morni[n]g thou shalt hear
- a. l. [5] *recto*: ST. THOMAS, "Treble," A, 1|13-2|1D5-U1|D7, High as the heav'ns  
are rais'd
- a. l. [5] *recto*: WINDHAM, [Read], "Treble," Fm, 5|543|355|5\_|5, B[r?]oad is the  
road that leads to death
- a. l. [5] *recto*: DOVER, F, 314|32-(3-4)|3, Behold the morning sun
- a. l. [5] *verso*: SPRINGFIELD, treble?, F, 5|55|55|66|5,5|55|5[-]U1D3[-]4|5, While  
thee I seek prot[e?]c[t]ing pow[']r
- a. l. [5] *verso*: TILDEN, [Brown], treble, D, 3|3[5-]7|U11-D7|6-5#4|5, This life's  
a dream an em[p]ty show; ink extremely faded, one note had to be  
guessed at using a printed copy of the tune

**Harris Rare hMusic G19471 1816**

88. Gerhart, Isaac, and Johann F. Eyer. *Choral-Harmonie*. Harrisburg, Pa.: John Wyeth,  
1818. Appears complete with 10, [2], 105, [3] pp.  
inscriptions: front cover, "[Paul?] Sher[f?]eigh"; inside front cover, "James Kilgour's  
/ Book," "James Anderson's / Book," "James Anderson / B, W, Harrison  
[G?]arner / Vacated the Union School on the 22<sup>nd</sup> / of June 184[1?];"  
preliminary leaf *recto*, "Sebastian Remsberg his Music Book / January 6<sup>th</sup>  
182[1?]; t. p., "[S?]ebastian Remsberg His M[obsured by slip pasted on  
t. p.][1?]82[3?]"  
no MS. music

**Harris 1-SIZE hMusic GE676c 1818**

89. Gillet, Wheeler, and Co. *The Maryland Selection of Sacred Music*. Baltimore: Henry S.  
Keatinge, 1809. Complete.  
no inscriptions  
no MS. music  
**Harris hMusic GI293m**

90. Gillet, Wheeler, &c. &c. *The Virginia Sacred Minstrel*. Winchester, Va.: J. Foster, for the  
author, 1817. Complete. Pp. 46-47 printed in the order 47, 46; p. no. 52 printed upside  
down.  
inscriptions: preliminary leaf *verso*, [S?] Lindsley" (pencil); inside back cover, "Swain  
Lindsley" (additional inscription in pencil, indecipherable to this reader)  
no MS. music  
**Harris hMusic GI293v**

91. Gilman, John Ward. *A New Introduction to Psalmody; or The Art of Singing Psalms*. Exeter, N. H.: John W.<sup>d</sup> Gilman, 1771. Complete. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David*. Boston: John Fleeming, 1771. Not checked for completeness.

inscriptions: inside front cover, "[F?]orbes"; preliminary leaf *recto*, "Bought March ye 27<sup>th</sup> 1773 / Price 3["s" above "3"] [£?].m----- / Cornelius White His / Book," "John Lyon"; additional leaf *verso*, "Hannah Robbins," "Cornelius White.<sup>s</sup> / Book / Bought March ye 27<sup>th</sup> 1773 / Price 3<sup>s</sup> [£?].m," "Lemuel / Cady," "Woodstock"; inside back cover, "Helth is / Better then Wetlh [*sic*] / CorneliusWhite / Wee all hope to at tain It / In the [f?]e[i?]r of God"

no MS. music

**Harris Rare hColl BI1214 1771b**

Glory to God in the highest, peace on Earth, good will to men! – SEE

Howe, Solomon. *The Farmer's Evening Entertainment*

Howe, Solomon. *Worshipper's Assistant*. [2<sup>nd</sup> ed.]

92. [Goodale, Ezekiel]. *The Hallowell Collection of Sacred Music*. Hallowell, Maine: E. Goodale, 1817. Lacks pp. 155-158, and last leaf is missing a chunk, with loss of text. Otherwise complete, with [4], 197, [3] pp. Covers detached; becoming disbound.

no inscriptions

no MS. music

**Harris hMusic G064h 1817**

93. [Goodale, Ezekiel]. *The Hallowell Collection of Sacred Music*. 2<sup>nd</sup> ed. Hallowell, Maine: E. Goodale, 1819. Appears complete with 213, [3] pp., but lacks original covers and is disbound. P. 86 misnumbered 68.

no inscriptions

no MS. music

**Harris hMusic G064h 1819**

94. [Gram, Hans, Samuel Holyoke, and Oliver Holden]. *The Massachusetts Compiler of Theoretical and Practical Elements of Sacred Vocal Music*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1795. Lacks pp. 25-32; front cover detached, back cover almost detached.

☛ inscriptions: t. p., "John Stickney" (pencil); inside back cover, "John," "William," "John [possible last name indecipherable: Teril?]"

no MS. music

**Harris Music M4142 copy 1**

95. [Gram, Hans, Samuel Holyoke, and Oliver Holden]. *The Massachusetts Compiler of Theoretical and Practical Elements of Sacred Vocal Music*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1795. Complete, though badly treated over the years by both rodents (?) and humans: the upper corners of many leaves have been chewed off; the inside front cover, pp. ix, xi, xiii, xv, xvii, and p. [17] of the manuscript music at the end have newspaper clippings (mostly poems) pasted to them (with evidence of paste-ons having

been removed on pp. [I]-viii and additional pp. of the introduction), and many other clippings remain loose in openings through p. 9 of the music.

inscriptions: front + back covers, "1799. / P. H. / BOOK"

MS. music on 9 additional leaves at end, apparently originally numbered pp. 1-18;

leaf nos. + *recto-versos* will be used here to locate entries

most MS. music is 4-voice settings, with melody in tenor; exceptions noted:

- a. l. [1] *recto*-a. l. [4] *verso*: JUDGMENT ANTHEM, "Morg[an]," Em, Eb, Em, Eb, Em, Eb, 5|U1, then treble: 1D5315U1|D77U1D7|5U32D7|5, Hark, hark; this anthem's presence in a MS. supplement to this printed tunebook is an unusual juxtaposition of musical idioms + orientations
- a. l. [5] *recto*: ACTON, G, 1|5U1|D5432|1, Rise rise my soul and leave the ground
- a. l. [5] *verso*: ALBANY, C, 11-23-2|1D5U1-23-2|1, jesus our God ascend[s] on high
- a. l. [6] *recto*: CLAREMONT, Gm, 133|5534|5, As on some lonely building[s] top
- a. l. [6] *verso*: STILLWATER, D, 5|U1-D7-65|U1-2-3-2-1D7|U1, Raise your triumphant song
- a. l. [7] *recto*: ST STEPHEN[S?], 3 voices, top voice labeled "air," Bb, 5|U1111|333,3|55|43|2, my soul how lovely is the place
- a. l. [7] *recto*: LYNNFIELD, 4 voices, top voice labeled "air," F, 5U1D5-4|3-45-65-43-2|1, When God is nigh my faith is Storng
- a. l. [7] *verso*-a. l. [8] *recto*: HANDEL ORATORIO, [Handel], solo voice + instrumental bass (recitative), then 3 voices, with melody in either top or middle voice (incipits of both are given here), C, recitative: 555U11|11123, All ready see the daughters of the land; 3-voice section: top voice begins 3524-2|1-D7-U12D7, middle voice begins 1352|3-2-342, text incipit is Well Come Well Come migtty [*sic*] King
- a. l. [8] *recto*: HARWICK, Bb, 5|U1112|3, Exalt the Lord our God
- a. l. [8] *verso*: PARTHIA, Bb, 5U11|2212|3, to god the Father God the son
- a. l. [9] *recto*: FULDEN, G, 535|655-43-2|3, Let everlasting glory, Crown; this entry partly obscured by pasted-on newspaper clipping
- a. l. [9] *verso*: INVERNESS, Bb, 535|U1-D7-U1-2-32|3-2-3-4-54|3, Soon as [I?] heard my Father say
- a. l. [9] *verso*: BOOTHBAY, E, 567|U11|1D7|U1, I Liefert [*sic*; *recte* "lift"] my banner saith the Lord

### **Harris Music M4142 copy 2**

96. [Graupner, Gottlieb]. *The Monitor, or Celestial Melody*. Boston: G. Graupner, [1806] (BruKnow says "1813?"). Complete; leaf bearing index precedes leaf bearing subscribers list (see list of contents in *ASMI*, pp. 294-295).

no inscriptions

no MS. music

### **Harris Rare 1-SIZE hMusic M744**

Griggs, Eliza. MS. music book – SEE

Frame, Eliza Maria. MS. music book

97. Griswold, Elijah, and Thomas Skinner. *Connecticut Harmony*. [2<sup>nd</sup> ed.]. N. p., [ca. 1798]. Lacks 4 leaves of blank staves at end; original board covers fragmentary.

no legible ownership inscriptions

p. 62 of printed book has printed staves, filled in this copy with a variety of MS. music:

p. 62: SOUTHWICK, bass, G, 123-21|D55U1,|11D44|551, "69 Hymn" written to right of title; bass part written on bottom-most staff of two 4-stave systems, with the following entries occupying the staves above this bass part

p. 62: [vocal exercise with expanding intervals; no text]

p. 62: [untitled secular melody, apparently a variant of "The first good joy that Mary had"], G, 5|U111[-]D7U1|311[-]D7U1|22D5[-]67|U1, written in pencil

p. 62: KINSALE, "Bass," C, 1|15|U1D1|1,1|4255|1

**Harris Rare hMusic GR593c copy 1**

98. Handel, [Georg Frideric]. *The Messiah. An Oratorio*. Boston: James Loring, for The Handel and Haydn Society, [ca. 1816]. Complete with [2], 144 pp. BOUND WITH Haydn, Joseph. *The Creation, an Oratorio*. Boston: Thomas Badger, Jr., 1818. Complete with 169, [3] pp.

inscription: *Creation* t. p., "Dexter Leland."

embossed in gold on front cover: "S. S. WARDWELL."

no MS. music

**Starred Book Collection 1-SIZE VYR H19mh**

99. Hardy, Daniel, Jr. A THANKSGIVING ANTHEM. Boston: Manning and Loring, for the author, 1808. Complete.

no inscriptions

no MS. music

**Harris Music H2686**

100. Hartford. First Church. *Church Music: selected by a committee of the First Ecclesiastical Society in Hartford, and designed for the use of that Society*. Hartford: George Goodwin and Sons (printed at New London, Conn. by Samuel Green), 1817. Lacks pp. 19-20.

inscription: preliminary leaf *recto*, "Clara Barber's / Canton [2?]0<sup>th</sup> Jan<sup>y</sup> 1818"

3 additional unnumbered leaves with printed staves bound in after printed music (stub of 4<sup>th</sup> leaf remains); MS. music on the 1<sup>st</sup> 2 of these

MS. music entries:

a. l. [1] *recto*: PORTSMOUTH, "Handel," "Treble," "2<sup>nd</sup> Treble," tenor, bass, Bb, 5|35U1D5|U1[-]2[-]1[-]2-3

a. l. [1] *verso*: LORRAIN, "Air" (1<sup>st</sup> treble?), 2<sup>nd</sup> treble?, tenor, bass, G, 5|U13-2|1D5|U35-4|4-3, Salvation is forever nigh

a. l. [2] *recto*: SPRINGFIELD, "2<sup>nd</sup> Treble," F, 3|33|31|22|D7

a. l. [2] *recto*: GREENFIELD, [Edson], "Tenor," Am, 1|3355|7U1D5

a. l. [2] *recto*: TORRINGTON, "Tenor," Em, 557|U1D5-4-3|23-2|1,|57-53|45-3|13|2

a. l. [2] *recto*: LIMEHOUSE, "Bass," Em, 1|11-2|34|5D5|U1

**Harris hMusic HA788c**

101. Hartwell, Edward. *The Chorister's Companion*. Exeter, N. H.: C. Norris and Company, for the author, 1815. Appears complete with 166, [1] pp.

no inscriptions

no MS. music

**Harris hMusic HA7926c**

102. Hastings, Thomas. *The Musical Reader: or Practical Lessons for the Voice*. Rev. ed. Utica, N. Y.: William Williams, 1819. Appears to be complete with 84 pp.; lacks covers.

inscription: t. p., "No. 5"

no MS. music

**Harris Music H3585mr**

103. 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.

inscriptions: preliminary leaf *recto*, "1822"; frontispiece (1<sup>st</sup> p. [1]), "1822"; p. 132, "ap<sup>r</sup> 28<sup>[th?]</sup> 1822" (all inscriptions in pencil)

MS. music on loose leaf laid between p. 106 + p. 107

MS. music entries are both vocal parts:

leaf [1] *recto*: "Chorus," "Alto," D, 324|3|324|3,|111|1|111|1, The swelling flood and raging flame [repeated]

leaf [1] *verso*: "Chorus," "Tenor," F, excerpt in its entirety is 335|5|||554|3|5|5[-?]6[-?]7U1|D5|56|5|5, written in pencil

**Harris hMusic H3585mu 1818 copy 1**

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

no inscriptions

no MS. music

**Offsite Storage hMusic H3585mu 1818 copy 2**

105. Hastings, Thomas, and Solomon Warriner. *Musica Sacra: or Springfield and Utica Collections United*. 2<sup>nd</sup> rev. ed. Utica, N. Y.: William Williams, 1819. Complete with 277, [3] pp.

inscriptions: inside front cover + preliminary leaf *recto*, "Sarah M Day"

no MS. music

**Harris hMusic H3585mu 1819 copy 1**



106. Hastings, Thomas, and Solomon Warriner. *Musica Sacra: or Springfield and Utica Collections United*. 2<sup>nd</sup> rev. ed. Utica, N. Y.: William Williams, 1819. Complete with 277, [3] pp.

inscription: slip of paper pasted to preliminary leaf [1] *recto*, "Dorrence Welles Book"

preliminary leaves [1] + [2] have written or pasted on them various cake recipes: "Sponge Cake," "Cake Without Eggs," "Lemon Cake," "Cheap sponge Cake"

no MS. music

**Offsite Storage hMusic H3585mu 1819 copy 2**

Haydn, Joseph. *The Creation* – BOUND WITH  
Handel, [Georg Frideric]. *The Messiah*

107. Hill, Uri K. *The Sacred Minstrel. No. 1*. Boston: Manning and Loring, 1806. Complete.  
inscriptions: front cover, "First Church / No 5"; preliminary leaf *recto*, "Alden B [Moore?], / [Ha?llerill?] [←variant of "Hallowell"?] / M[e?] (mostly scratched out)

no MS. music

**Harris hMusic H6487**

108. Hill, Uri K. *Solfeggio Americano[:]* *A System of Singing for the American Conservatorio with a Variety of Psalmody suited to every metre*. [New York, 1820]. Complete (96 pp.).

Front cover almost detached.

inscription: preliminary leaf [1] *recto*, "F. L. Gleason / 1875."

no MS. music

**Harris hMusic H6487s**

109. Holden, Oliver. *American Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792. Complete, though disbound.

inscriptions: preliminary leaf [1] *recto*, "Charles T Wells / Hartford / Conn / 1903";  
slip pasted inside back cover, "Sally Witham"

no MS. music

**Harris hMusic H7264a**

110. [Holden, Oliver]. *The Modern Collection of Sacred Music*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1800. Complete, though lacks covers.

no inscriptions

no MS. music

**Harris hMusic H7264m 1800**

111. [Holden, Oliver]. *Sacred Dirges, Hymns, and Anthems, commemorative of the Death of General George Washington, the Guardian of his Country, and the Friend of Man*. Boston: I. Thomas and E. T. Andrews, [1800]. Complete, including printed paper covers; a beautiful copy, leaves untrimmed (pleasing variety of leaf size!).

inscription: t. p., "By O. Holden"

no MS. music

### Harris Rare 1-SIZE Music H7264s copy 1

112. [Holden, Oliver]. *Sacred Dirges, Hymns, and Anthems, commemorative of the Death of General George Washington*. Boston: I. Thomas and E. T. Andrews, [1800]. Complete, including printed paper covers; nicely bound at a later date, with words "FUNERAL / MUSIC" tooled in gold on spine.

inscription: t. p., "By O. Holden"

2 unnumbered leaves of MS. music bound in between last p. of printed music + back cover

MS. music entries:

leaf [1] *recto*: Dirge on the death of Gen:<sup>l</sup> Washington, "Music by Van Hagen," 3 voices on 2 staves (or 2 voices + instrumental bass), with instrumental coda, Am, 112|31|3[-]2[-]1D#7|U1, Assembled round the patriot[']s grave; 1 verse of text underlaid, 2 additional verses of text written below music

leaf [1] *verso*: FRANKFORT, melody, bass, C, 5|U1D5|66|54|3[-]2[-]1, Father of lights from whom proceeds; ends with instrumental "Sy[mphony]"

leaf [2] *recto*: WESTMINSTER, melody, bass, G, 3-45|15|6[-]5[-]66|5[-]43, Love Divine all Love excelling

leaf [2] *verso*: BRADFORD, melody, bass, Am, 11-D76|5U2|3-21|D#7, Jesus! thy Boundless love to me; 2<sup>nd</sup> half (8 mm.) written a second time, without text

### Harris Rare 1-SIZE Music H7264s copy 2

113. Holden, Oliver. *The Union Harmony, or Universal Collection of Sacred Music...Vol. I*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793. Complete. BOUND WITH Holden, Oliver. *The Union Harmony, or Universal Collection of Sacred Music...Vol. II*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793. Complete. Back cover detached, front cover almost detached.

no inscriptions

no MS. music

### Harris hMusic H7264u 1793 1-2

114. Holden, Oliver. *The Union Harmony, or Universal Collection of Sacred Music...Vol. I*. 2<sup>nd</sup> ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1796. Complete.

inscriptions: t. p., "Samuel Tingley" inside back cover, "Silvanus and Samuel / Tingley's / Music Book / 1800." [photo]

many tunes with "Words by Dr. Watts" have Psalm/Part nos. or Hymn/Book nos. written in next to tune title

MS. music on 11 leaves bound inbetween printed pp. [x] + [11] + hand-numbered pp. [1]-22 (this numbering used here), + on 1<sup>st</sup> 2 of 4 unnumbered leaves bound between printed pp. 16 + 17 (assigned leaf nos. + *recto/verso* used here); all MS. music neatly copied, with high degree of musical literacy—a real extension of the printed book

MS. music entries mostly 4-voice, with melody in 3<sup>rd</sup> voice from top; the three 3-voice tunes have melody in middle voice

pp. [1]-2: TRIUMPH, 4 voices, F, 1|34|55|55[-]6|5, Who shall the Lord[']s elect  
condemn!

pp. 2-3: MORNING, 4 voices, F, 155|55-432|1-23, Lord in the morn.<sup>g</sup> thou [shalt  
hear]

p. 4: NEWPORT, [Read], 4 voices, Bm, 5U13|2-1D7U12|3, I send the joys of  
earth away

p. 5: NEWBURGH, "by A. Munson.," 4 voices, C, 5|35U12|1, Let ev'ry creature  
join

p. 6: 119<sup>TH</sup> PSALM TUNE [PSALM 119], 4 voices, Em, 531|5577|7, My soul lies  
cleaving to the dust

p. 7: TROY, 4 voices, Am, 131|21-2-3-4|5

pp. 7-8: NEW-JERUSALEM, [Ingalls], 4 voices, G, 132|1234|5, From the third  
Heav'n, Wh.<sup>re</sup> God resides

pp. 8-9: LIVONIA, 4 voices, Em, 5|57U12-1|D75-45, Think, mighty God, on  
feeble man

p. 10: SHARON, 4 voices, D, 1|D5U1D7U1|2, How pleas'd & blest was I

p. 11: TRUMBULL, [Benham], 4 voices, Am, 132-1|D7-5U3-1|D7-U1-D7-5-|  
7U12\_|2, Lord what is man, poor feeble man; leaf torn so some text is  
missing; an excellent tune!

p. 12: VENUS, 4 voices, F, 1|35|6-5-6-7U1|D5, Behold the lofty sky

pp. 13-14: Ode, *on Science*, "by Munson" (*recte* Sumner), 3 voices, G,  
1|D5-32-1|26|6-5-67|U1, The morning sun shines from ye east

p. 15: HAVERIL, "by Sumner," 4 voices, C, 111|D5567|U1,D5|U11D66|5, With  
songs & honors sounding loud; not in *HTI* under incipit or title  
(Haveril, Haverhill) → incipit

pp. 16-17: MASONIC ODE, "by Sumner," 3 voices, G, 1|31-3|53-5|6-43-2|3, The  
soft enchanting pow'rs of love

pp. 18-19: DEVOTION, "by French," 4 voices, C, 5|U1353-1|43|2

p. 19: SUTTON, 3 voices, F#m, 5|77U1D5|316

p. 20: SARDIS, 4 voices, G, 3|5-4-32|1-D5U4|32|1

p. 21 : DOMINION, [Read], 4 voices, E, 1|55-6-7|U1D5-3|1-65-4|3, Jesus shall  
reign where e'er the sun

p. 22: SHELBURN, 4 voices, A, 1|3322|1[-]23[-]45, How did my heart rejoice to  
hear

leaf [1] *recto-verso*: EXTOLLATION, [Janes], 4 voices, G, 1|3554|32|1, Loud  
hallelujah's to the Lord

leaf [1] *verso*-leaf [2] *recto*: HALLELUJAH, "by Dr Rogerson," 4 voices, D,  
5|U111D5|666, Loud Hallelujah's to the Lord

### Harris hMusic H7264u 1796 1

115. Holden, Oliver. *The Union Harmony, or Universal Collection of Sacred Music...Vol. I.* 3<sup>rd</sup>  
ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1801. Complete.

inscriptions: inside front cover, "Tempy. / 2<sup>nd</sup> [remainder illegible]," slip pasted  
inside front cover, "J G Johnson" (pencil); t. p., "John G Johnson. / Phil<sup>a</sup>"; p.  
[iii], over presentation of "Counter stave" in printed rudiments, "Old"; inside  
back cover, "Miss Johnson / Polly Johnson / Gifford / Mary"

stamped "J. G. Johnson" in many locations, including on pp. of music (see p. 37: "JO"  
of ink stamp positioned directly over "Jo" of title "Jordan" (Billings tune)  
MS. music entries on *recto* of additional leaf:

a. l. [1] *recto*: PIETY, [Thomas Clark], melody, D, 11D7|U113-21-D7|U1,  
written in pencil

a. l. [1] *recto*: DEVIZES, [Tucker], melody, A, 112|34|3[-]21[-]D7|U1, written  
in pencil

**Harris Rare hMusic H7264u 1801 v.1**

116. Holden, Oliver. *The Worcester Collection of Sacred Harmony* ("Laus Deo!" at head of title). 6<sup>th</sup> ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1797. Less than half of each of last 2 leaves (pp. 141-142, [143-144]) remains; bite taken out of leaf bearing pp. 93-94, with loss of text.

no inscriptions

no MS. music

**Harris hMusic W923 1797**


117. Holden, Oliver. *The Worcester Collection of Sacred Harmony* ("Laus Deo!" at head of title). 7<sup>th</sup> ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1800. Lacks final leaf, bearing pp. 143-[144]; leaf bearing pp. 133-134 torn, with loss of text (one fragment almost detached from the rest of the leaf).

inscription: inside front cover, "5/3," "presented to G. W. A by / Charles [?]dley of  
Dracut Mass" (pencil)

no MS. music

**Harris hMusic W923 1800**

118. Holt, Benjamin. *Occasional Music. An Anthem, composed for the dedication of the new meeting-house belonging to the Second Baptist Society in Boston, and suitable to be performed at the ordination of a minister. Together with a few new tunes. To which is added, an appropriate Anthem for Thanksgiving, by Pring.* Boston: Manning and Loring, 1810. Complete.

inscriptions: front (paper) cover, "C. Little"; t. p., "Little's  Presented by Mr /  
Joseph Bailey"

no MS. music

**Harris Music H75804**

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

inscriptions: front cover, "Holyoke --- / B: Champney's 1803."; preliminary leaf  
*recto*, "Benj<sup>a</sup> Champney"

no MS. music

**Harris hMusic H761 copy 1**

120. [Holyoke, Samuel. *The Columbian Repository of Sacred Harmony.* Exeter, N. H.: Henry Ranlet, [1803]]. Lacks all before p. ix; pp. [i-ii] supplied in photostatic copy, pp. [iii]-viii represented by summaries of contents handwritten probably by Hamilton C. Macdougall,

whose bookplate graces a preliminary leaf. It is also likely Macdougall who tipped in 2 handwritten texts (including that for Billings's "Chester") + some handwritten music between pp. 190 + 191, and who typed the 14 pp. of indices (psalm-tune + hymn-tune titles combined; "authors" [including several tunebooks + 3 pp. of tune titles headed "FIRST TIME ANYWHERE"]) that are bound in at the end. Re-bound.

no inscriptions

no MS. music

**Harris hMusic H761 copy 2**

121. Holyoke, Samuel. *The Columbian Repository of Sacred Harmony*. Exeter, N. H.: Henry Ranlet, [1803]. Final leaf (pp. 471-[472]) torn, with loss of about half the text.

inscription: preliminary leaf *recto*, "John Applet[o?]n / June 15. 1837"

no MS. music

**Offsite Storage hMusic H761 copy 3**

122. Holyoke, Samuel. *The Columbian Repository of Sacred Harmony*. Exeter, N. H.: Henry Ranlet, [1803]. Excellent condition. "[N]umerous pressed leaves in book at time of cataloging"—BruKnow. These are no longer there, unfortunately; they might have provided some points of interest.

inscription: inside front cover, "The property / of / JOHN PALMER. / January 1822. /  
The gift of a friend."

no MS. music

**Offsite Storage hMusic H761 copy 4**

123. Holyoke, Samuel. *Harmonia Americana*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1791. Lacks original covers + flyleaves; pp. 83-86 bound in between p. 104 + p. 105.

inscriptions: p. [2], "Asa Chaplins 'Book / Reading Vermont" [crossed out; spacing, punctuation *sic*], "Asa Chap[lin?]" written backwards, "Chaplain,s Book"

no MS. music

**Harris hMusic H761h copy 1**

124. [Holyoke, Samuel. *Harmonia Americana*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1791]. Lacks pp. [1-2], 11-18.

inscriptions: inside front cover, "Mary [Bart]let's Book" (partly obscured by pasted-on label); p. 92, "Mary Bartlet" (pencil); inside back cover, "Mary Bartlet's," "Mary Bartlet's / 18[0?]7"

occasional printed Italian expressive indications are translated: e. g., Andante, "Slow and distinct" (p. 66); Fortissimo, "or very full" (p. 68); Vivace, "or life and Spirit" (p. 69); Maestoso, Moderato, "majesty Strength & firmness"

MS. music on 24 unnumbered additional leaves bound in after printed music + index in the MS., when phrases end in middles of measures, hatch-marks are sometimes drawn through top line or space of tenor staff (+ sometimes other voices' staves) at those points

when more than 1 named vocal part is present, part-names are given here from top voice down

MS. music entries:

- a. l. [1] *recto-verso*: WALPOLE, [Wood], tenor, Bm, 1\_|132|3-4-54|32|1, Oh, if my soul was form[']d for woe; 2 staves ruled above tenor + 1 staff ruled below, but no musical notation other than bar lines + repeat signs
- a. l. [1] *verso*: WINDHAM, [Read], tenor, Fm, 1|345|532|1, 2 staves ruled above tenor + 1 staff ruled below, but no musical notation other than bar lines
- a. l. [2] *recto*: SHERBURNE, [Read], tenor, D, 531|6665|6, 2 staves ruled above tenor + 1 staff ruled below, but no musical notation other than bar lines + repeat signs
- a. l. [2] *verso*: RUSSIA, [Read], 4 voices, melody in tenor, Am, 132|1D#7U13|2
- a. l. [2] *verso*: VIRGINIA, [Brownson], tenor, treble, Em, 1|55U1D7|6-4-76|5, staves ruled for counter + bass, but no musical notation other than bar lines + repeat signs
- a. l. [3] *recto*: CALVARY, [Read], tenor, Am, 11D5|U1-2-32|34-3|2, 2 staves ruled above tenor + 1 staff ruled below, but no musical notation other than bar lines + repeat signs
- a. l. [3] *verso*: GREENWICH, [Read], tenor, Em, 5|5U1D75|U1D7-U1-2|1, Lord what a tho,tless wretch was I; 2 staves ruled above tenor + 1 staff ruled below, but no musical notation other than bar lines + repeat signs
- a. l. [4] *recto*: OLD HUNDRED, tenor, A, 1|1D7|65|U12|3, 2 staves ruled above tenor + 1 staff ruled below, but no musical notation other than bar lines + phrase-end hatch-marks
- a. l. [4] *recto*: ISLINGTON, tenor, C, 1|1-D54|3-45|6-7U1|D7-6-5, 2 staves ruled above tenor + 1 staff ruled below, but no musical notation other than bar lines
- a. l. [4] *verso*: WINDSOR, tenor, Am, 1|12|32|11|D#7, 2 staves ruled above tenor + 1 staff ruled below, with time signature, clef (other than counter's clef), + 1<sup>st</sup> note for each other voice, but no further musical notation other than bar lines
- a. l. [4] *verso*: DALSTON, tenor, A, 5|U112D7|U1, 2 staves ruled above tenor + 1 staff ruled below, with time signature, clef, key signature, + 1<sup>st</sup> note for each other voice, but no further musical notation other than bar lines
- a. l. [5] *recto*: WELLS, tenor, G, 1|35U1|D7U1D6|5, 2 staves ruled above tenor + 1 staff ruled below, with time signature, clef, key signature, + 1<sup>st</sup> note for each other voice, but no further musical notation other than bar lines
- a. l. [5] *recto*: CHRISTMAS, [Madan], tenor, G, 5|55|56|54|3, While shepherds watch their flocks by night; 2 staves ruled above tenor + 1 staff ruled below, but no musical notation other than bar lines
- a. l. [5] *verso*: WINTER, [Read], tenor, F, 155|65U1D5[-]3|1, 2 staves ruled above tenor + 1 staff ruled below, but no musical notation other than bar lines

- a. l. [5] *verso*: ST PATRICKS [ST. PATRICK'S], tenor, G, 1|1D5|U1-23|4-32|3, 2 staves ruled above tenor + 1 staff ruled below, with clef, key signature, + time signature for bass, clef for counter, + 1<sup>st</sup> note for treble, counter, + bass, but no further musical notation other than bar lines
- a. l. [6] *recto*: ST MARTINS [ST. MARTIN'S], [Tans'ur], tenor, A, 1|1-2-1D5|U1-2-33-4|5-4-31|2, 2 staves ruled above tenor + 1 staff ruled below, but no musical notation other than bar lines
- a. l. [6] *recto*: LOW DUTCH, tenor, G, 1|32|31|23|4, 2 staves ruled above tenor + 1 staff ruled below, but no musical notation other than bar lines
- a. l. [6] *verso*: SUNDAY, "Tenor," bass, D, 135|U1-2-1D7|U1-D7-65[-]4|3, 2 staves ruled above tenor, but no musical notation other than bar lines
- a. l. [6] *verso*: INVITATION, "Air" (on 3<sup>rd</sup> staff from top), Eb, 5|3(2-1)-D7|U1(4-5)-6|54tr|3, Sinners obey the Gospel word; 2 staves ruled above tenor + 1 staff ruled below, with clef, key signature, time signature, + 1<sup>st</sup> note for top + bass staves + last note for bass, but no further musical notation other than bar lines
- a. l. [7] *recto*: PUBLICK WORSHIP, melody (top staff) + harmony part (G clef; 2<sup>nd</sup> staff down), Am, 5|U1-2-32|32|1-2-32-1|D#7, Lo, God is here! Let us adore; 2 staves ruled below these 2 voices, with clef, time signature, 1<sup>st</sup> 3 notes, + last 4 notes for bass, but no further musical notation other than bar lines
- a. l. [7] *verso*-a. l. [9] *recto*: NEWBURY PORT [NEWBURYPORT], "Air," later "Tenor," Am, A, 1D66|54|5[-]U32[-]1|(1)[-]D#7, Happy the heart where graces reign; 2 staves ruled below "Air" at beginning, with clef, time signature, + 1<sup>st</sup> note for each other voice, but no further musical notation other than bar lines, + key signature of 3 sharps at start of "Vivace" section; on a. l. [8] *verso*, score reduces to 2 staves ("Tenor" with notes, bass with none; after 14 mm., 3 mm. of 2 unidentified voices (G clefs); then for ca. 6 mm., no music at all, just text); on a. l. [9] *recto*, score (marked "Chorus") expands to 5 staves, all with bar lines but with notes + text only on 2<sup>nd</sup> staff from bottom (3333333|2; Then shall we tune our golden harps)
- a. l. [9] *verso*: BUILTH, "Tenor," D, 5[-]4|321265|4323, Come let us ascend, my companion & friend; 2 staves ruled below "Tenor," with clef, key signature (bass), time signature, + 1<sup>st</sup> note/s for each other voice, but no further musical notation other than bar lines + final note
- a. l. [10] *recto*: NORFOLK, [Brownson], "Tenor," part of bass, Dm, 1|55|U1D7|5, Alas, the brittle clay; 2 staves ruled below "Tenor," with clef, key signature, time signature, + 1<sup>st</sup> + last notes for each other voice + last 8 mm. for bass, but no further musical notation other than bar lines
- a. l. [10] *recto*: GREENSBURGH, [Holyoke?], "Tenor," D, 1|3-4-3U1|D7-6-5U1|1-2D7|U1, With all my powr's [*sic*] of heart & tongue; 2 staves ruled below tenor, but no musical notation other than bar lines
- a. l. [10] *verso*: WALSALL, "Treble," "Air," bass, Dm, 5|U112|3D3|556|7, Ye servants of God, your master proclaim
- a. l. [11] *recto*: LAMBETH, "Air," F, 12|32|4-65-4|3-2-1, Come & let us sweetly

Join; staves ruled below + above "Air," but no musical notation other than bar lines

- a. l. [11] *verso*: PELHAM, "Tenor" ("Treble" crossed out), harmony voice with G clef (probably treble), D, 5|U1D5|32|1, My Soul repeat his praise; staff ruled for bass, but no musical notation other than bar lines; "L Hospital" written in pencil in upper right-hand corner of p.
- a. l. [12] *recto*: 115<sup>TH</sup> [PSALM 115], "Tenor," F, 1|356|566|53|2, Not to our names thou only just & true; 2 staves ruled below "Tenor" (on top staff), with bar lines drawn for middle voice + clef, key signature, time signature, 1<sup>st</sup> + last notes, + bar lines for bass
- a. l. [12] *verso*: PEWSEY, [Madan], "Tenor," "Treble," "Bass," melody in tenor, E, 1|5-43|(5)[-]4-32|(2)[-]1, How pleas'd & blest was I; in middle of tune, treble has 2 mm. squeezed into space of 1 m. in tenor + bass, so ends 1 m. before the other voices
- a. l. [13] *recto*: DRESDEN, "Tenor," "Treble," "Bass," melody in tenor, F, 132|343-21|2, He dies! the heav'nly lover dies!
- a. l. [13] *verso*: UFFINGTON, "Tenor," "Treble," "Bass," melody in tenor, Am, 11-D76|5U2|3-21|D#7, Happy the Man who finds the Grace
- a. l. [13] *verso*: MANTRY [= MEAR], "Tenor," G, 1|55|33|1-23|2, "Mear" written in pencil to right of title "Mantry"
- a. l. [13] *verso*: WICKHAM, "Treble," G, 3|3-21|5-43|U1D7|[-]6|[-]5|[-]4|3-2, O Thou in whom the Gentiles trust; is 2<sup>nd</sup> line of music + text (7|U12|D5U5|6-5D7|(7)|[-]U1, If angels whilst to thee they sing) a continuation of WICKHAM's melody, or a different tune?
- a. l. [14] *recto*: YARUM, "Tenor," G, 5|5U1-3(3)-21-D7|(7)|[-]U1, 2 staves ruled below tenor, but no musical notation other than bar lines
- a. l. [14] *verso*: WALSAL, "Tenor," Am, 1|32-1|D5U5|4-32|1, 2 staves ruled below tenor, but no musical notation other than bar lines
- a. l. [14] *verso*: ST<sup>[.]</sup> THOMAS'S, "Tenor," A, 5|U11|32-1|2, 2 staves ruled below tenor, but no musical notation other than clefs, time + key signatures, 1<sup>st</sup> notes, + bar lines (bass also has last note)
- a. l. [15] *recto*: NANTWICH, "Tenor," Bb, 5|U13-2|(2)|[-]12|35-4|(4)|[-]3, O God how endless is thy love; 2 staves ruled below tenor, but no musical notation other than bar lines
- a. l. [15] *verso*: BRENTFORD, "Tenor," bass, G, 1|1D7|U13|21|5, staff ruled between tenor + bass, but no musical notation other than bar lines
- a. l. [15] *verso*-a. l. [16] *recto*: ENFIELD, [Chandler], "Tenor," E, 1|3332-1|555, Before the rosy dawn of day; 2 staves ruled below tenor (on top staff), with bar lines + 1<sup>st</sup> note for middle voice + clef, key signature, time signature, 1<sup>st</sup> + last notes, + bar lines for bass
- a. l. [16] *recto*: TRINITY, "Air," harmony part (G clef), G, 531|2D7|U1, Come thou almighty King; staff ruled for bass part, but no musical notation other than bar lines
- a. l. [16] *verso*: FEVERSHAM, "Tenor," A, 5|U153|(2)|[-]135|(5)|[-]432|(2)|[-]1, Come let us ascend, my companion & friend; 2 staves ruled below tenor, but no musical notation other than bar lines



- a. l. [17] *recto*: A SONG ON M<sup>R</sup>[<sup>L</sup>] HANDAL[']S [*sic*] ORATORIO ON SAUL, "Handal"  
[Handel], melody, C, 555U11|11123, Already see, the daughters of the  
Land; this recitative followed by 1352|3-2-342, Welcome, Welcome,  
Mighty King
- a. l. [17] *verso*: EXETER, "Treble," D, 5|U1D11U1|1D7U1, Ye saints & servants  
of the Lord; marked "Andante Allegro"
- a. l. [18] *recto*: JERUSALEM, [Ingalls], 3 voices, melody in top voice, G, 131[*sic*]|  
1234|5, From the third Heav'n where God resides
- a. l. [18] *verso*: SMYRNA, [Holden], 3 voices, melody in middle voice, A, 5U11|  
1432|3, Why should the children of a king
- a. l. [19] *recto*-a. l. [20] *verso*: CAMBRIDGE, 3 voices, "Air" in top voice, F, Bb, F,  
5-65|3-435|U1D765|4-3, Father[,] Father[,] how wide thy glory shines
- a. l. [21] *recto*: RONDEAU, "Set by F G" [Felice Giardini], "Treble," F, 3|34|32|  
1[-]2D7|U1, Sweet is the mem[']ry of thy grace; 1<sup>st</sup> phrase returns at  
end (repeat marks + "Fine" indicated here); *HTI* 2790b
- a. l. [21] *recto*: WANDSWORTH, "Treble," D, 5|55|U2D7|U12|D7, O Sun of  
Right[e]ousness arise
- a. l. [21] *recto*: EDGCOMBE, "Treble," F, 5|55|5U1|1D7|U1, My drowsy powers  
why sleep ye so
- a. l. [21] *verso*: NEW FIFTIETH [PSALM 50 NEW], "Williams Coll." (att. J. W. in  
*HTI*), 4 voices, melody in 3<sup>rd</sup> voice from top, G, 1|33|65|43|21|D7, Not  
to our names thou only just [and] true; *HTI* 1986a
- a. l. [22] *recto-verso*: BANNER, "Milgrove," 4 voices, melody in 3<sup>rd</sup> voice from  
top, C, 1D76|5U3|2-3-43|2, Captain of thine enlisted host
- a. l. [22] *verso*: S<sup>T</sup> JAMES' [ST. JAMES'S], "Williams Coll," 4 voices, melody in 3<sup>rd</sup>  
voice from top, C, 5|U1231|243,3|D67U1D6|5, Depart from mischief,  
practice love
- a. l. [23] *recto*: HYMN FIFTH, "By Milgrove," 3 voices, melody in middle voice, C,  
1111|2D7|U1, Praise the Lord who reigns above; 2 additional 8-line  
verses of text written at bottom of p.
- a. l. [23] *verso*-a. l. [24] *verso*: ANTHEM PSALM 117<sup>TH</sup>, "By Williams," (a. l. [24]  
*recto*:) "Chorus -- -- By Dr Miller," 3 voices, melody in middle voice, C,  
5|U12|3|44|33, O praise the Lord all ye heathen; assumption here is  
that Miller's chorus continues Williams's anthem, and that no leaves  
are missing between a. l. [23] + a. l. [24]

**Harris Rare hMusic H761h copy 2**

Holyoke, Samuel. *The Occasional Companion...No. V* – BOUND WITH  
Shaw, O[liver]. *A Selection of Progressive Airs, Songs, &c.*

125. Holyoke, Samuel. *Occasional Music*. Exeter, N. H.: Henry Ranlet, 1802. Complete.  
inscriptions: p. 8, "[Noah Little's?] Book [not paid?]; p. 11, "Noah Littlee"  
no MS. music

**Harris Rare 1-SIZE Music H761o**

126. Holyoke, Samuel. *The Vocal Companion*. Exeter, N. H.: Norris and Sawyer, 1807. Complete.

no inscriptions

no MS. music

**Harris Rare hMusic H761v**

[Hopkinson, Francis]. *The Psalms of David* – SEE

New York. Reformed Protestant Dutch Church. *The Psalms of David*

127. 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. ASMI 274A, with error in music on p. 16 indicated on p. 32. Complete.

inscriptions: t. p., "E. H. Howe." (pencil), "E H. Howes Great Grand Fa[ther?]" (pencil; written next to Solomon Howe's name, printed on t. p.)

no MS. music

**Harris hMusic H8582f**

[Howe, Solomon]. *The Psalm-Singer's Amusement* – SEE

*The Psalm-Singer's Amusement*

128. Howe, Solomon. *Worshipper's Assistant*. Northampton, Mass.: Andrew Wright, for the author, 1799. Complete.

inscription: t. p., "Miss A[chsah ?] W / Richardson," "Achshah W / Richardson / Warren / 182[5 ?]"

t. p. info. + tune titles copied by hand, on same leaves where they're printed; note that of the 24 lines in the poem on the t. p., those most completely copied are "When parents lead in sacred songs, / Children pursue with cheerful tongues"

no MS. music

**Harris hMusic H8582w 1799**

129. Howe, Solomon. *Worshipper's Assistant* ("Glory to God in the highest, peace on Earth, good will to men!" at head of title). [2<sup>nd</sup> ed.]. Northampton, Mass.: Andrew Wright, for the author, 1804. Complete; a fine copy, with original marbled heavy paper covers.

no inscriptions

no MS. music

**Harris hMusic H8582w 1804**

Howe, Solomon. *The Young Man's Instructive Companion* – SEE

*The Young Man's Instructive Companion*

130. Hubbard, John. *A Volume of Sacred Musick, containing Thirty Anthems*. Newburyport, Mass.: E. Little and Company (Exeter, N. H.: C. Norris and Company, printers), 1814. Complete.

inscription: inside front cover, "Geo. [O?]-cot[t?] 1814"

no MS. music

**Harris hMusic HU478** (shelved with 1-SIZE)

131. Huntington, Jonathan. *The Apollo Harmony*. Northampton, Mass.: Horace Graves, 1807. Complete. *ASMI* 279, with music to p. 127.

no inscriptions

no MS. music

**Harris hMusic H9516**

132. Huntington, Jonathan. *Classical Sacred Musick*. Boston: Munroe and Francis, for the compiler (printed by J. T. Buckingham), 1812. Lacks pp. 19-20 (leaf torn out, stub remains); corner of leaf bearing pp. 73-74 torn off, with a little loss of text. P. 30 misnumbered 28. **[2 photos, of ANTHEM FOR GOOD FRIDAY, att. Purcell]**

inscription: back cover, mostly illegible but seems to include "1812"

8 leaves with printed staves for MS. music bound in at back; first 2 leaves cut out, so not counted here; MS. music on remaining leaves [1], [6]

MS. music entries:

leaf [1] *recto*: ST MARTINS [ST. MARTIN'S], [Tans'ur], melody, A, 1|1[-]2-1D5|U1-2-33-4|5-4[-]31|2

leaf [1] *recto*: HAMPTON, melody, D, 1|35U1[-]2-3|2[-]D754|(4)[-]3

leaf [6] *verso*: American Rondo, melody?, if treble clef, C, if in C, entire melody is 351|351|1D7673+57|U12345|351|351|1D76737|U1, written in pencil; all quarter notes, bar lines somewhat haphazard; "D. C. Repeat 8 va" written at end

leaf [6] *verso*: [untitled ?melody], if treble clef, C, if in C, begins 555567U12345, written in pencil; all quarter notes, no bar lines; "D Capo Repeat 8 va" written at end

**Harris hMusic H9516c**

133. Huntington, J[onathan]. *The English Extracts, or Hampshire Musical Magazine. No. I*. Northampton, Mass.: for the compiler, 1809. [p. [33], caption title:] *The English Extracts, or Hampshire Musical Magazine. No. II*. Right end of first leaf torn off, with minimal loss of text; otherwise, complete with 56 pp. The 2 numbers are sewn separately; No. I has portions of its original paper covers.

inscription: t. p. of No. I, "Asahel / pres [originally "presented by"?] / Mr Hu [originally "Huntington"?]" (fragmentary because of torn leaf)

no MS. music

**Harris Rare hMusic H9516e 1-2**

134. Huntington, Joseph. MS. music book. Dated 1821, but repertory and appearance suggest late 18<sup>th</sup>-century copying. Lacks leaf bearing pp. 16-17. [3], 1-15, 18-27, [28]-[141] pp.; even-numbered pp. 30-136 numbered in pencil, probably by a librarian; 1<sup>st</sup> pp. [1-3], p. [28], odd-numbered pp. [29]-[135], pp. [137-141] unnumbered.

inscription: 1<sup>st</sup> p. [1], "Joseph Huntington\_\_\_ 1821"

- ☛ strong connection to Lyon's *Urania* suspected; worth comparing repertories
- most entries are for 4 voices; assume melody in tenor unless otherwise specified
- text incipits, as always, copied verbatim; "sic"s not used here

MS. music entries:

- pp. 1-2: ST HELLENS TUNE [ST. HELEN'S], "Trebel," "Counter," "Tenor," "Bass," C, 5|35|U1D5|6U2|D7, Ill prais[e] my maker with my Breath
- p. 3: MEAR TUNE, "Treble," "Counter," "Tenor," "Bass," G, 1|55|33|1-23|2, these glorious minds how bright they shine
- p. 4: BATH HYMN, "Treble," "Counter," "Tenor," "Bass," A, 1|23|21|1D7|U1, Life is the time to serve y<sup>e</sup> Lord
- p. 5: OLD 100 PSALM TUNE [OLD HUNDRED, PSALM 100 OLD], "Treble," "Counter," "Tenor," "Bass," G, 1|1D7|65|U12|3, Sing to y<sup>e</sup> Lord with joyful Voice
- p. 6: PLYMOUTH, "Treble," "Counter," "Tenor," "Bass," Am, 1|34|54|31|2, Death tis a malancholy day
- p. 7 : ST. MARTIN'S TUNE [ST. MARTIN'S], [Tans'ur], "Treble," "Counter," "Tenor," "Bass," A, 1|1-2-1D5|U1-2-33-4|5-4-31|2, Strait is y<sup>e</sup> way y<sup>e</sup> Door is strait
- p. 8: WIRKSWORTH TUNE, "Treble," "Counter," "Tenor," "Bass," Am, 154|32|1, the god we worship now
- p. 9: PUTNEY TUNE, "Treble," "Counter," "Tenor," "Bass," Am, 1|1-2-32|54|3-2-13|2, Rem[em]ber Lord our mortal State
- p. 10: NEWCASTLE TUNE, "Treble," "Counter," "Tenor," "Bass," G, 1|3-21|5-43|2, O bles[s] the Lord my soul
- p. 11: WANTAGE TUNE, "Treble," "Counter," "Tenor," "Bass," Dm, 1|D77-6|55|67|U1, Early my god without delay
- p. 12: BRAY HYMN, "Treble," "Counter," "Tenor," "Bass," G, 1|5554-3|6-54-32, attend while Gods exalted Son
- p. 13: ALL SAINTS TUNE, "Treble," "Counter," "Tenor," "Bass," C, 1|1-D76|5U1|2-1D7|U1, the King of saints how fair his face
- p. 14: COLCHESTER, "Treble," "Counter," "Tenor," "Bass," C, 1|1-D76|54|3-21|5, Salvation O the joyful Sound
- p. 15: GREENS HUNDRED [GREEN'S PSALM 100], 4 voices, G, 1|31|23|42|1
- p. 18: NEWBURY, 4 voices, Gm, 552|3-2-1D7|U12|3
- p. 19: [BETHESDA], melody, bass, G, 1|32|34-2|1
- p. 20: LITTLETON HYMN, 3 voices, melody in middle voice, A, 1|3554-3|2-343-21 (altered from 1354-3|2-343-21)\*, Lo he cometh [; countless trumpets] \*other 2 voices have similar alterations, starting on an upbeat and providing notes for 9 syllables of text
- p. 21: [DALSTON], melody, bass, G, 5|U112D7|U1
- p. 22: BROOKFIELD, [Billings], "Treble," tenor, bass, Dm, 5|U13|23|1-D7U1|2
- pp. 23-24: [PSALM 50 OLD or LANDAFF], "Bass," Gm, 1D#7U1|D54|3455|1
- pp. 25-26: THE OLD 50<sup>TH</sup> PSALM [PSALM 50 OLD, LANDAFF], "Bass," Gm, 1D#7U1|D54|3455|1
- pp. [29]-30: THE 104 PSALM [PSALM 104], "Tenor" (melody), "Bass," then 4-voice "Chorus," with melody in top voice, C, 5|U1-2323|1-D765, my Soul thy great Creator Prais[e]; many quarter-notes in opening 6/8 section are dotted, producing a curious amalgam of 6/8 + 2/2; this tune first printed in Lyon, *Urania*, 1761
- pp. [31]-32: THE 34 PSALM [PSALM 34], "Treble," "Counter," "Tenor," "Bass," C,

- 1|332D7|U1-2-32|1
- pp. [33]-34: THE 150 PSALM [PSALM 150], "Treble," "Counter," "Tenor," "Bass," C, 12-1-D7|U23-2-1|54-5-43-4-3-|2D7U1\_|1, bar lines are clearly misplaced, but also "actual" meter seems to vary between 3/4, 4/4, + 2/4; tenor part uses tenor clef; this tune printed exactly this way in Lyon, *Urania*, 1761
- pp. [35]-36: [untitled tune], treble; staves, bar lines, clefs, key + time signatures for counter, tenor, + bass, but only 1<sup>st</sup> note in each part, D, 1|D5-43-45U1|23-1D7,7|U1D5-675|5
- pp. [37]-38: MIDDLETOWN A HYMN, [Bull], 4 voices, but mm. 1-8 are treble, treble, bass (treble both in its top-staff position + on tenor staff; counter has staff, bar lines, clef, key + time signatures, but no notes); from m. 9 to the end, all parts are present (mm. 9-12, treble-counter duet; mm. 13-16, tenor-bass duet; mm. 17-32, all 4 voices, melody in tenor), A, treble: 32-1|23-5|1-2-32-1|D7 (tenor, not present: 12-3-4|53|1-2-34-3|2), hail y<sup>e</sup> day tha<sup>[t]</sup> Se<sup>d</sup> him rise; note that a version of this tune (MIDDLETON, *HTI* 6815), printed before 1821 only in John Poor's *A Collection of Psalms and Hymns* (1794), starts with the treble part as melody; note also that Poor's tunebook, like Lyon's *Urania* (see THE 104 PSALM + THE 150 PSALM, above), was published in Philadelphia
- pp. [39]-40: THE 21<sup>TH</sup> [sic] PSALM [PSALM 21], 4 voices, G, 1|3135|43|2
- pp. [41]-42: THE 122<sup>D</sup> PSALM [PSALM 122], 4 voices, G, 1|3-4-32|1D7|U1
- pp. [43]-44: 90 [PSALM 90], tenor melody (+ 1<sup>st</sup> note of treble), Dm, 11-2|3-45|U12-1-D7|65, are some notes elongated + bar-lines misplaced here?
- pp. [45]-46: THE 145<sup>TH</sup> PSALM [PSALM 148], 4 voices, G, 1|3344|5-4-33|2, Sweat is y<sup>e</sup> memry of thy grace
- pp. [47]-48: THE 98<sup>TH</sup> [PSALM 98], 4 voices, G, 133|25|3-2-11|2, Joy to the world the Lord is Come
- pp. [49]-50: THE 111<sup>TH</sup> PSALM [PSALM 111], 4 voices, Am, 1|3-4-3-2-1|3-45|34-5-4-3|21, Great is the Lord his works of migh[t]
- pp. [51]-52: CHATHAM OR THE 43<sup>D</sup> PSALM [PSALM 43], "Treble," "Counter," "Tenor," "Bass," Am, 1|5432|34|5
- pp. [53]-54: THE 15 PSALM [PSALM 15], "Treble," "Counter," "Tenor," "Bass," G, 1|5531|2D7|U1
- pp. [55]-56: CHRISTMAS HYMN [CHRISTMAS HYMN], 3 voices (staff, bar lines, clef, + time signature for treble, but no notes), C, bass: 15, overlapping with tenor: 5|1, overlapping with counter: 15, then tenor: 1|3215|43|2, Hark Hark [x 3], Hark Hark what news y<sup>e</sup> angless bring
- pp. [57]-58: THE 136 PSALM TUNE [PSALM 136], "Treble," counter, tenor, bass, C, 1|3-2-1D5|U1D7|U1
- pp. [59]-60: THE MARRIAGE HYMN, 4 voices, D, 5|U1D7U1-D5-6-5-4-|32-3-432|1, Lord from thy Throne Of Flowing Grace
- pp. [61]-62: THE 3<sup>D</sup> PSALM TUNE [PSALM 3], 4 voices, Gm, tenor starts solo: 512|32|1-2-34|5, hark from y<sup>e</sup> tombs a dol[e]ful Sound
- pp. [63]-[65]: [ST. MATTHEW'S], 3 voices, melody in middle voice, D, 5|35|U13|

- 1D7|U1, To heaven I Lift my wa[i]ting eyes; p. 66 blank except for staves
- pp. [67]-[69]: [NORTHBOROUGH], [Billings], tenor, bass (staves, bar lines, clefs, key + time signatures for treble + counter, but no notes), F, 5U11|D75U1D7|U1, p. 70 blank except for staves
- pp. [71]-72: THE 46 PSALM TUNE [PSALM 46], "Treble," counter, tenor, bass (counter has mm. 1-4 only, but bar lines throughout, even a later rest), F, 5|543|654|3, pp. [73]-76 blank
- pp. [77]-[87]: AN ANTHAM TAKEN OUT OF THE 7<sup>TH</sup> CHAPTER OF JOB, "Treble," "Counter," "Tenor," "Bass," Gm, 12|334|5432|321|D#7, Is there Not an ap[p]ointed time to man upon Earth; bass part distinguished in 3 ways: written a slightly greater distance away from the other parts, staff lines a bit closer together on most pp. of the anthem, + text written immediately above or below the part
- pp. 88-[97]: AN ANTHAM TAKEN OUT OF THE 96<sup>TH</sup> PSALM [PSALM 96], "Treble," "Counter," "Tenor," "Bass," G, Gm, G, starts with tenor solo: 5|U1234|5-6-5-4-5-4-3-|4-2-3-1-D7|U14-3-2|1, O Sing unto the Lord a new Song
- pp. 98-104: AN ANTHAM TAKEN OUT OF THE 34<sup>TH</sup> PSALM [PSALM 34], "Treble," "Counter," "Tenor," "Bass," Am, 15|3122|3-2-345-432|1, I Will Bless y<sup>e</sup> Lord will Bless y<sup>e</sup> Lord at all times; p. [105] blank except for staves
- pp. 106-110: [untitled anthem], 4 voices, Am, bass starts solo: 1D7U1D1, then tenor: 5452|133|2234|5|543|44-3|2, [bass:] If y<sup>e</sup> lord him- [tenor:] If y<sup>e</sup> lord himself had not be[e]n y<sup>e</sup> lord himself had not be[e]n on our side
- pp. [111]-[117]: [untitled anthem], 4 voices, Gm, 1|321|D#7U5|432|1, Preserv[e] me o god Preserv[e] me o god
- pp. 118-122: AN ANTHEM TAKEN OUT OF THE [left blank; 25<sup>th</sup>?] PSALM, "Tenor," "Bass," "Treble," "Counter" (switching to normal top-to-bottom order after 6 mm.), Am, 54|321|D5U1|123|453|1, Turn y<sup>e</sup> unto me O Lord & have Mercy upon me
- pp. [123]-136: Friendship, "Treble," "Counter," "Tenor," "Bass," G, Gm, G, tenor: 112-3|44-5-61D7|U1 [treble also very melodic: 135|6-42-3-432|1], Friendship thou charmer of y<sup>e</sup> mind; remaining pp. blank or with staves only

### **Manuscripts Ms. Harris Codex 1952**

135. Ingalls, Jeremiah. *The Christian Harmony; or, Songster's Companion*. Exeter, N. H.: Henry Ranlet, for the compiler, 1805. Lacks pp. [3]-6, 131-134, all after p. 184 + back cover.  
no inscriptions  
beautifully clear MS. "INDEX of TUNES" pasted inside front cover  
no MS. music  
**Harris 1-SIZE Music I44**

136. Janes, Walter. *The Harmonic Minstrelsey*. Dedham, Mass.: H. Mann, 1807. Complete.  
inscription: inside front cover, "2/6"

no MS. music

**Harris hMusic J338h**

137. Janes, Walter. *The Massachusetts Harmony, consecrated to devotion*. Boston: Manning and Loring, for the author, 1803. Complete, though original covers have been reinforced with thick cardboard, + new flyleaves have been added.

inscriptions: inside front cover, "Schoch Puc[k?] / Major Andre / Primrose hill / Ing[le?] Yarig"; t. p., "Canam Domino." (I will sing to the Lord); inside back cover, "operty" ("pr" probably underneath reinforcing tape), "Brigham Smith"

no MS. music

**Harris hMusic J338**

138. Jenks, Stephen. *The Christian Harmony. In Two Parts* ("Laus Deo!" at head of title). Dedham, Mass.: H. Mann, for the author, 1811. Complete; striking wallpaper-like covers (white + pink leaves + flowers against a black background with diamond-pattern of white dots)

inscription: t. p., "Waite Arnold<sup>s</sup> / Book Warwick July 1<sup>st</sup> 1812 / Price 33<sup>1</sup>/<sub>3</sub> Cts"  
slip with MS. music pasted on p. 7, where Jenks's EVENING HYMN (setting text beginning "The day is past and gone") is printed

MS. music entry:

pasted-in slip *recto*: [EVENING SHADE], [Jenks], melody, Em, 1|3-4-55|U1D7|  
U1, no text; usual text set by this tune is "The day is past and gone"

**Harris hMusic J5326c**

139. Jenks, S[tephen]. *Delights of Harmony, or A Choice Collection of Psalm and Hymn Tunes*. [2<sup>nd</sup> ed.]. "NEW-HAVEN [Conn.], Engraved & Printed for the Purchaser." [←t. p.]; "Engrav[']d & Printed for the Author: at the Office of A. Doolittle New-Haven." [←p. 17], [after 1804]. *ASMI* 288. Appears to be complete, with pp. 9-16 omitted from the pagination, as noted in *ASMI*.

inscription: preliminary leaf *recto*, "Mercy Clark's Book / Bought Sept, AD. 1811."

no MS. music

**Harris hMusic J5326d**

140. Jenks, Stephen. *The Delights of Harmony; or, Norfolk Compiler*. Dedham, Mass.: H. Mann, for the author, and company, 1805. [p. [97], caption title:] *Additional Music, to the Delights of Harmony, &c.* Lacks pp. 105-112. BOUND WITH Jenks, Stephen. *The Delights of Harmony; or Union Compiler. No. II* ("Laus Deo!" at head of title). Dedham, Mass.: H. Mann, for the author, 1806. Lacks pp. 47-48. This is the issue which includes JERUSALEM (p. 21) in its index (see *ASMI*, p. 359).

inscriptions: front cover, "23 Books"; inside front cover, "Martha D. Thurston"; t. p. of *Norfolk Compiler*, "Mrs M Thurston"

no MS. music

**Harris Rare hMusic J5326dn**

Jenks, Stephen. *The Delights of Harmony; or Union Compiler. No. II* – BOUND WITH

Jenks, Stephen. *The Delights of Harmony; or, Norfolk Compiler*.

141. Jenks, Stephen. *The Delights of Harmony; or Union Compiler. No. II* ("Laus Deo!" at head of title). Dedham, Mass.: H. Mann, for the author, 1806. Lacks back paper cover; otherwise complete. This issue does not include JERUSALEM in its index (see *ASMI*, p. 359).  
inscriptions: front cover, "I. W. / Dedham"; preliminary leaf *recto*, "Isaac Whiting / Dedham. 1806." (see Jenks 1805 subscribers list, which includes one "Isace [sic] Whiting" in Dedham)  
no MS. music  
**Harris Rare hMusic J5326du 1806**

142. Jenks, Stephen. *The Harmony of Zion, or Union Compiler* ("Laus Deo!" at head of title). Dedham, Mass.: Daniel Mann, for the author, [1818]. Lacks pp. 43-46, half of front cover; t. p. torn, with loss of publication date. P. no. 70 not struck.  
inscriptions: inside front cover, "A [B?]a[rb?]er"; t. p., "Adeline A Barber"  
no MS. music  
**Harris Rare hMusic J5326h**

Jenks, Stephen. *The Harmony of Zion, or Union Compiler* – BOUND WITH  
Cooper, William. *The Beauties of Church Music*

143. [Jocelin, Simeon, and Amos Doolittle]. *The Chorister's Companion: or Church Music Revised*. New Haven, Conn.: for Simeon Jocelin and Amos Doolittle, 1782. Complete.  
BOUND WITH [Jocelin, Simeon, and Amos Doolittle]. *The Chorister's Companion. Part Third*. New Haven, Conn.: T. and S. Green, for Simeon Jocelin and Amos Doolittle, [1782 or 1783]. Complete. Pasted inside back cover is front p. of *New-York Packet* for Friday, 23 January 1789; newspaper pasted also to front + back covers. See *ASMI*, pp. 367-369, + Table 9 on p. 370; this item is a composite of *ASMI* 297 + 298.  
no inscriptions  
no MS. music  
**Harris Rare hMusic J0156c 1783**

[Jocelin, Simeon, and Amos Doolittle]. *The Chorister's Companion. Part Third* – BOUND WITH  
[Jocelin, Simeon, and Amos Doolittle]. *The Chorister's Companion: or Church Music Revised*

144. [Jocelin, Simeon]. *The Chorister's Companion*. 2<sup>nd</sup> ed. New Haven, Conn.: Simeon Jocelin, 1788. Complete.  
inscriptions: inside front cover, "L T"; preliminary leaf *recto* (this leaf's *verso* pasted to *verso* of leaf containing printed errata), "Catharine Wares / Book"  
no MS. music  
**Harris Rare hMusic J0156c 1788**

145. [Johnston, Thomas]. "To learn to sing..." Boston: Thomas Johnston, 1755. *ASMI* 304. Complete. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms*



of David. Boston: D. and J. Kneeland, for T. Leverett, 1760. 276 pp.; not checked for completeness. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts's Scriptural Collection*. Boston: for T. Leverett, 1760. 84 pp.; apparently complete. inscriptions: preliminary leaf [1] *recto*, "T. F. 1761."; preliminary leaf [2] *recto*, "S. R. P. Brown" (pencil); Brady + Tate t. p., "Thomas Foxcroft=176[1? 2?]."; *verso* of *Appendix* t. p., "Brat. St. Chh --- to---Hy[mn?],32. / New North --- to--- Hymn 76. / O. Chh --- to D<sup>o</sup>. 103." (Foxcroft's hand)  
 7 leaves with staff lines but no MS. music bound in after Johnston tune supplement penultimate leaf has, on *recto* in Foxcroft's hand, 3 lists of Psalms (with particular verses) + Hymns; one list headed "Psalms &c for ye first Sing<sup>g</sup> / [Sent me for / my Help [?] W.]" (←square brackets before "Sent" + after "W." are original); pasted to *verso* of same leaf is printed poem "*On the Divine Use of Musick*."  
 this Thomas Foxcroft is likely the Boston First Church minister (b. 1697, d. 1769)  
**Harris hColl BI1214 1760**

146. [Johnston, Thomas]. "To learn to sing..." [2<sup>nd</sup> ed.]. Boston: Thomas Johnston, [1760]. Lacks all after leaf 14. ASMI 305A. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts's Scriptural Collection*. Boston: for the Company of Stationers, 1763. Complete. Front cover partial, detached.  
 inscriptions: inside front cover, "David Blancherd," "David Blancher," "1775," "Nancy Blancher"; inside back cover, "Nancy / Blancherd / of Weymouth"  
 no MS. music  
**Harris hColl. BI1214 1763a**

147. Kimball, Jacob, Jr. *The Essex Harmony: An Original Composition, in Three and Four Parts*. Exeter, N. H.: H. Ranlet, for T. C. Cushing and B. B. Macanulty in Salem, Mass., 1800. Corner of leaf bearing pp. 101-102 torn off, with loss of text; otherwise, complete. Binding reinforced with tape; new flyleaves added.  
 no inscriptions  
 no MS. music  
**Harris hMusic KI32**

148. Kimball, Jacob, Jr. *The Rural Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793. Complete.  
 inscriptions: front cover, "Rural," "W E Kimball," "[Johstic?]; preliminary leaf *recto*, "W E Kimball"  
 no MS. music  
**Harris hMusic KI32r**

*Das kleine Blumen Sträussgen – SEE*  
*Die Aufgehende Lilie*

149. *Das kleine Davidische Psalterspiel der Kinder Zions*. 4<sup>th</sup> ed. Germantown, Pa.: Christoph Saur, 1777. [6], 572, [4], [22] pp.; complete. Two monophonic tunes, on pp. 528 + 571. The [4] pp. (2 leaves, printed only on facing *verso* + *recto*, containing 2 poems, "Pilger-Lied" + "Von der Liebe JESU") are identified as a separate issue in BruKnow: *Pilger-*

*Lied.* [N. p., 1790?]. BOUND WITH *Etliche liebliche und erbauliche Lieder, von der liebe Christi*. Chambersburg, Pa.: Johann Herschberger, 1812. 16 pp.; complete. No music. A beautiful volume, still tight, with original clasps.

inscription: inside front cover, 2 lines, 2<sup>nd</sup> line possibly beginning "ihr," illegible to this reader, but should be easily readable by anyone familiar with this script  
no MS. music

**Harris Rare hColl KL535 1777**

150. *Das kleine Davidische Psalterspiel der Kinder Zions*. 6<sup>th</sup> ed. Chestnut Hill, Pa.: Samuel Saur, 1791. [6], 572, [22] pp.; complete. Leaf bearing pp. [13-14] torn, mended with thread. Two monophonic tunes, on pp. 528 + 571. BOUND WITH *Die kleine Harfe*. Chestnut Hill, Pa.: Samuel Saur, 1792. Lacks all after p. 42. No music.

no inscriptions

no MS. music

**Harris Rare hColl KL535 1791**

151. *Das kleine Davidische Psalterspiel der Kinder Zions*. Germantown, Pa.: Michael Billmeyer, 1797. Leaves bearing 2<sup>nd</sup> pp. [5-6], [9-14] damaged, with some loss of text; otherwise complete.

illegible inscription (a child's?) on preliminary leaf [1] *recto*

no MS. music

**Harris Rare hColl KL535 1797**

152. *Das kleine Davidische Psalterspiel der Kinder Zions*. 2<sup>nd</sup> improved ed. Baltimore: Samuel Saur, 1797. T. p., 1<sup>st</sup> pp. [3-6], 2<sup>nd</sup> pp. [1]-2 damaged, with a little loss of text; otherwise complete, with [6], 572, [22] pp. One monophonic tune on p. 528. BOUND WITH *Die kleine Harfe*. 2<sup>nd</sup> ed. Baltimore: Samuel Saur, 1797. 55, [1] pp.; complete. No music.

no inscriptions

no MS. music

**Harris Rare hColl KL535 1797a**

153. *Das kleine Davidische Psalterspiel der Kinder Zions*. 3<sup>rd</sup> improved ed. Germantown, Pa.: Michael Billmeyer, 1813. [6], 572, [22] pp.; complete. One monophonic tune on p. 528. BOUND WITH *Die kleine Harfe*. 3<sup>rd</sup> ed. Germantown, Pa.: Michael Billmeyer, 1813. 55, [1] pp.; complete. No music.

inscription: preliminary leaf [2] *recto*, "Gesang-Buch / für / Daniel Mosser /  
Geschrieben am 1<sup>ten</sup> Weinach[ts-?] / Tage / den 25<sup>ten</sup> December [sic] /  
1819" (same inscription in German script on preliminary leaf [1] *recto*)

no MS. music

**Harris Rare hColl KL535 1813**

154. *Das kleine Davidische Psalterspiel der Kinder Zions*. 1<sup>st</sup> improved ed. Baltimore: Schäffer and Maund, 1816. [6], 600 pp.; complete. One monophonic tune on p. 528. BOUND WITH *Die kleine Harfe*. Baltimore: Schäffer and Maund, [1816]. 55, [1] pp.; complete. No music. Covers detached.

inscriptions: inside front cover, "1819 Jun 26" (remainder of inscription illegible to

this reader); additional leaf [1] *recto*, “1/37[?]”  
no MS. music

**Harris Rare hColl KL535 1816**

155. *Das kleine Davidische Psalterspiel der Kinder Zions*. 4<sup>th</sup> improved ed. Philadelphia: G. and D. Billmeyer, 1817. [6], 572, [22] pp.; complete. One monophonic tune on p. 528. BOUND WITH *Die kleine Harfe*. 4<sup>th</sup> ed. Philadelphia: G. and D. Billmeyer, 1817. 55, [1] pp.; complete. No music.

inscription: preliminary leaf *recto*, “n[?]br / 11/3” (2<sup>nd</sup> slash in source)

no MS. music

**Harris Rare hColl KL535 1817**

*Die kleine geistliche Harfe der Kinder Zions* – SEE

Mennonite Church. *Die kleine geistliche Harfe der Kinder Zions*

*Laus Deo! The Worcester Collection of Sacred Harmony* – SEE

*The Worcester Collection of Sacred Harmony*

156. Law, Andrew. *The Art of Singing...Part I*. Cheshire, Conn., 1794. [2<sup>nd</sup> t. p.:] Law, Andrew. *The Musical Primer; or the first part of The Art of Singing*. 2<sup>nd</sup> ed. Complete, with 40 pp.; pp. 33-40 typeset. BOUND WITH Law, Andrew. *The Art of Singing...Part II*. Cheshire, Conn.: William Law, 1794. [2<sup>nd</sup> t. p.:] Law, Andrew. *The Christian Harmony; or the second part of The Art of Singing...Vol. I*. Complete, with 64 pp. BOUND WITH Law, Andrew. *The Art of Singing...Part II*. Cheshire, Conn.: William Law, 1794. [2<sup>nd</sup> t. p.:] Law, Andrew. *The Christian Harmony; or the second part of The Art of Singing...Vol. II*. Advertisement dated July 4, 1796. Complete, with 56 pp. BOUND WITH Law, Andrew. *The Musical Magazine...Number First*. Cheshire, Conn.: William Law, 1792. Complete, with [4], 64 pp. PASTED INSIDE BACK COVER: Law, Andrew. *The Musical Magazine...Number Sixth*. N. p., 1801. Front cover detached. This composite is ASMI 323A, with ASMI 326 (*Musical Magazine*, no. 6) added.

inscription: slip of paper pasted inside front cover, “Hetty Allibone”

no MS. music

**Harris hMusic L4152a 1801 1-3**

Law, Andrew. *The Art of Singing...Part II*. 1794. [2<sup>nd</sup> t. p.:] Law, Andrew. *The Christian Harmony; or the second part of The Art of Singing...Vol. I* – BOUND WITH Law, Andrew. *The Art of Singing...Part I*. Cheshire, Conn., 1794.

Law, Andrew. *The Art of Singing...Part II*. 1794. [2<sup>nd</sup> t. p.:] Law, Andrew. *The Christian Harmony; or the second part of The Art of Singing...Vol. II* – BOUND WITH Law, Andrew. *The Art of Singing...Part I*. Cheshire, Conn., 1794.

157. Law, Andrew. *The Art of Singing...Part I*. Cheshire, Conn.: [Samuel Andrews], 1800. [2<sup>nd</sup> t. p.:] *The Musical Primer; or the First Part of The Art of Singing*. 3<sup>rd</sup> [recte 2<sup>nd</sup>] ed. [3<sup>rd</sup> t. p.:] Law, Andrew. *The Musical Magazine...Number Sixth*. [Philadelphia: John McCulloch], 1801. [See Crawford, *Andrew Law, American Psalmist*, p. 156, for McCulloch as printer of

*The Musical Magazine*, no. 6.] Complete; covers detached. These two items combined are ASMI 327.

no inscriptions

no MS. music

**Harris hMusic L4152a 1801a 1-3**

158. [Law, Andrew. *The Art of Singing*. 4<sup>th</sup> [i. e., 3<sup>rd</sup>] ed. Cambridge, Mass.: W. Hilliard, 1803]. [2<sup>nd</sup> t. p.:] Law, Andrew. *The Musical Primer; or the First Part of The Art of Singing*. Lacks 1<sup>st</sup> t. p. + copyright notice (pp. [1-2]); t. p. supplied by typewritten copy. Pp. [7-8] (2<sup>nd</sup> t. p. + blank p.) bound before pp. [3]-4. BOUND WITH Law, Andrew. *The Art of Singing...Part Second*. 4<sup>th</sup> [i. e., 3<sup>rd</sup>] ed. Windsor, Vt.: Nahum Mower, 1805. [2<sup>nd</sup> t. p.:] Law, Andrew. *The Christian Harmony: or the Second Part of The Art of Singing*. Complete; p. no. 156 printed in upper right-hand corner of the page. BOUND WITH Law, Andrew. *The Art of Singing...Part Third*. 4<sup>th</sup> [i. e., 3<sup>rd</sup>] ed. Boston: E. Lincoln, for the author, 1805 [i. e., 1804]. [2<sup>nd</sup> t. p.:] Law, Andrew. *The Musical Magazine; being the Third Part of The Art of Singing...No. I*. 4<sup>th</sup> [i. e., 3<sup>rd</sup>] ed. [Boston:] E. Lincoln, for the author. Complete. BOUND WITH [Law, Andrew. *Harmonic Companion, and Guide to Social Worship*. Philadelphia: Thomas T. Stiles, for the author and David Hogan, [1807]], pp. 89-112. Entire vol. is ASMI 336, variant with pp. added from *Harmonic Companion*.

no inscriptions

no MS. music

**Harris hMusic L4152a 1803 pts. 1-3 copy 1** (envelope this item is stored in  
has call no. ...v. 1-3)

159. Law, Andrew. *The Art of Singing*. 4<sup>th</sup> [i. e., 3<sup>rd</sup>] ed. Cambridge, Mass.: W. Hilliard, 1803. [2<sup>nd</sup> t. p.:] Law, Andrew. *The Musical Primer; or the First Part of The Art of Singing*. BOUND WITH Law, Andrew. *The Art of Singing...Part Third*. 4<sup>th</sup> [i. e., 3<sup>rd</sup>] ed. Boston: E. Lincoln, for the author, 1805 [i. e., 1804]. [2<sup>nd</sup> t. p.:] Law, Andrew. *The Musical Magazine; being the Third Part of The Art of Singing...No. I*. 4<sup>th</sup> [i. e., 3<sup>rd</sup>] ed. [Boston:] E. Lincoln, for the author. Complete. These two items combined are ASMI 334.

no inscriptions

no MS. music

**Harris hMusic L4152a 1803 pts. 1, 3 copy 2**

160. Law, Andrew. *The Art of Singing*. 4<sup>th</sup> [i. e., 3<sup>rd</sup>] ed. Cambridge, Mass.: W. Hilliard, 1803. [2<sup>nd</sup> t. p.:] Law, Andrew. *The Musical Primer; or the First Part of The Art of Singing*. Lacks pp. 59-60 (leaf torn out; jagged stub remains).

inscription: preliminary leaf *recto*, "Boston price L/C / 6/[2?]," "Mrs B C. Brown / Proctorsville / [?]"

no MS. music

**Offsite Storage hMusic L4152a 1803 v. 1 copy 3**

Law, Andrew. *The Art of Singing...Part Second*. 4<sup>th</sup> [i. e., 3<sup>rd</sup>] ed., 1805. [2<sup>nd</sup> t. p.:] Law, Andrew. *The Christian Harmony: or the Second Part of The Art of Singing* – BOUND WITH [Law, Andrew. *The Art of Singing*. 4<sup>th</sup> [i. e., 3<sup>rd</sup>] ed., 1803]

Law, Andrew. *The Art of Singing...Part Third*. 4<sup>th</sup> [i. e., 3<sup>rd</sup>] ed., 1805 [i. e., 1804]. [2<sup>nd</sup> t. p.:]  
Law, Andrew. *The Musical Magazine; being the Third Part of The Art of Singing...No. I*. 4<sup>th</sup>  
[i. e., 3<sup>rd</sup>] ed. – BOUND WITH

[Law, Andrew. *The Art of Singing*. 4<sup>th</sup> [i. e., 3<sup>rd</sup>] ed., 1803]. [2<sup>nd</sup> t. p.:] Law, Andrew.  
*The Musical Primer; or the First Part of The Art of Singing*

Law, Andrew. *The Art of Singing*. 4<sup>th</sup> [i. e., 3<sup>rd</sup>] ed., 1803. [2<sup>nd</sup> t. p.:] Law, Andrew.  
*The Musical Primer; or the First Part of The Art of Singing*

Law, Andrew. *The Art of Singing...Part Third*. 5<sup>th</sup> [i. e., 4<sup>th</sup>] ed. [2<sup>nd</sup> t. p.:] *Musical Magazine*,  
*being the Third Part of The Art of Singing...Number First*. [1811] – BOUND WITH

Law, Andrew. *Musical Primer*, 3<sup>rd</sup> ed., [1817]

Law, Andrew. *The Art of Singing...Part Third*. [1810]. [2<sup>nd</sup> t. p.:] *The Musical Magazine*;  
*being the Third Part of The Art of Singing...Number Second*. [1810] – BOUND WITH

Law, Andrew. *Musical Primer*, 3<sup>rd</sup> ed., [1817]

161. Law, Andrew. *A Collection of Hymn Tunes from the most modern and approv'd Authors*.  
Cheshire, Conn.: William Law, [1783]. Complete. BOUND WITH Law, Andrew. *A Collection*  
*of Hymns, for Social Worship*. [Cheshire, Conn.: William Law, 1783]. Complete. No music.  
inscription: t. p., "W<sup>m</sup>, F, Rowland's"

no MS. music

**Harris Rare hMusic L4152c copy 1**

162. Law, Andrew. *A Collection of Hymn Tunes from the most modern and approv'd Authors*.  
Cheshire, Conn.: William Law, [1783]. Complete. BOUND WITH Law, Andrew. *A Collection*  
*of Hymns, for Social Worship*. [Cheshire, Conn.: William Law, 1783]. Complete, and then  
some: 2 sequential copies of pp. 25-32. No music.

printed label pasted inside front cover reads "LYDIA RIGGS, / HER / BOOK."

inscription: blank leaf between *Hymn Tunes* + *Hymns*, verso, "Miss Cath[a?]rine  
Clinton" (partly rubbed out)

no MS. music

**Harris Rare hMusic L4152c copy 2**

Law, Andrew. *A Collection of Hymns, for Social Worship* (2 copies) – BOUND WITH

Law, Andrew. *A Collection of Hymn Tunes* (2 copies)

[Law, Andrew. *Harmonic Companion, and Guide to Social Worship*. [1807]], pp. 89-112 –  
BOUND WITH

[Law, Andrew. *The Art of Singing*. 4<sup>th</sup> [i. e., 3<sup>rd</sup>] ed., 1803]

Law, Andrew. *Harmonic Companion, and Guide to Social Worship*, 3<sup>rd</sup> ed., [1813] – BOUND  
WITH

Law, Andrew. *Musical Primer*, 3<sup>rd</sup> ed., [1817]

Law, Andrew. *The Musical Magazine...Number First* – BOUND WITH

Law, Andrew. *The Art of Singing...Part I*. Cheshire, Conn., 1794.

Law, Andrew. *The Musical Magazine...Number Sixth* – INCLUDED WITH  
Law, Andrew. *The Art of Singing...Part I*. Cheshire, Conn., 1794

163. Law, Andrew. *Musical Primer*. 3<sup>rd</sup> ed. Philadelphia: Anderson and Meehan, for the author, [1817]. 16 pp.; complete. See note on this ed., *ASMI*, bottom of p. 422. BOUND WITH Law, Andrew. *Supplement to the Musical Primer*. Philadelphia: Robert and William Carr, for the author, [1811]. 7, [1], 25-72 pp.; without an index, impossible to comment on completeness. Evidently a variant issue of the 64-p. *Supplement* (also dated [1811]) listed on p. 408 of *ASMI* (see lines 3-4). BOUND WITH Law, Andrew. *Harmonic Companion, and Guide to Social Worship*. 3<sup>rd</sup> ed. Philadelphia: R. and W. Carr, for the author and William W. Woodward, [1813]. 120 pp.; complete. See note on this ed., *ASMI*, pp. 414-415. BOUND WITH Law, Andrew. *The Art of Singing...Part Third*. 5<sup>th</sup> [i. e., 4<sup>th</sup>] ed. Philadelphia: Robert and William Carr, for the author, [1811]. [2<sup>nd</sup> t. p.:] Law, Andrew. *Musical Magazine, being the Third Part of The Art of Singing...Number First*. 5<sup>th</sup> [i. e., 4<sup>th</sup>] ed. Philadelphia: Robert and William Carr, for the author, [1811]. 96 pp.; complete. See note on this ed., *ASMI*, p. 408. BOUND WITH Law, Andrew. *The Art of Singing...Part Third*. Philadelphia: Jane Aitken, [1810]. [2<sup>nd</sup> t. p.:] Law, Andrew. *The Musical Magazine; being the Third Part of The Art of Singing...Number Second*. Philadelphia: Jane Aitken, [1810]. Pp. [97]-128; complete. *ASMI* 331. This composite is a later version of Law's restructured "5<sup>th</sup>" (i. e., 4<sup>th</sup>) ed. of *The Art of Singing*; see Crawford's description of the closely similar first version on pp. 407-408 of *ASMI*.

no inscriptions

stamped in gold on front cover: "F. L. GRIFFIN"

no MS. music

**Harris hMusic L4152mu 1819**

164. Law, Andrew. *The Rudiments of Music: or A Short and Easy Treatis[e] on the Rules of Psalmody*. [Cheshire, Conn.: William Law,] 1783. Complete.

inscriptions: front cover, "F. L. Danforth. / Providence R. I. / 1828," "E. H. W.,"

"182[6?];" t. p., "F. L. Danforth," "1829 / 1783 / 46" (←written as a subtraction exercise)

no MS. music

**Harris Rare Music L4152r 1783**

165. Law, Andrew. *The Rudiments of Music: or A Short and Easy Treatise on the Rules of Psalmody*. 3<sup>rd</sup> ed. [Cheshire, Conn.: William Law, probably 1792]. Lacks pp. 1-2 of rudiments; 76, not 68 pp. of music (thus, issued between *ASMI* 355 + 356, which see). The added tunes on pp. 69-76—LANCASTER, WINCHESTER, NORFOLK, RICHMOND, LITTLETON, AMSTERDAM, BERKLY, AUGUSTA, STOCKBRIDGE, BRITANIA—are not included in the index on p. [4].

inscriptions: inside front cover, "Solomon Gilbert's / Book"; t. p., "6/ C[ash?] / 7/-"; inside back cover, "he is a good for nothing / Rascal" (pencil), "Lebanon"

5 blank unnumbered additional leaves bound in after printed music; MS. music on the 1<sup>st</sup> 2 of these

MS. music entries:

a. l. [1] *recto*: 3<sup>rd</sup> & 4<sup>th</sup> Strains of CHESHUNT, melody (treble?), G, 534|5-65|

4-32|3, Lo[o]se all your bars of Massy light

a. l. [1] *verso*-a. l. [2] *recto*: GRAND HALLELU[J]AH CHORUS, "Handel," treble, D, 1D565|U1D565U11|1111111|D7-U1D7U1, hal[lelujah] [x 5]; see, in this inventory, *David's Harp*, 1816, MS. entry on a. l. [9] *verso*-a. l. [10] *recto*, for a strikingly similar copy of this vocal part; note also that that MS. supplement includes New 50<sup>th</sup> + "Third Strain in DENMARK" (cf. 1<sup>st</sup> entry here)

a. l. [2] *verso*: WEYMOUTH, treble?, G, 1|31|D7U1|1-|2,5|43|21|1-D7

a. l. [2] *verso*: NEW 50<sup>TH</sup>, treble?, G (though 2 sharps in key signature), 1|1[-]2345|6544[-]3|2

a. l. [2] *verso*: CHELSEA, treble?, Gm, 1|321D#7|U33[-]2[-]1D#7

**Harris hMusic L4152r**

166. Law, Andrew. *The Rudiments of Music: or A Short and Easy Treatise on the Rules of Psalmody*. 4<sup>th</sup> ed. Cheshire, Conn.: William Law, 1793. Complete; a tight, sturdy copy.

inscription: preliminary leaf *recto*, "John Beach Branford April 21<sup>st</sup>. 180[0?] / 17  
Then – "

no MS. music

**Harris hMusic L4152r 1793**

167. [Law, Andrew. *Select Harmony*. Farmington, Conn. (engraved by Joel Allen in Farmington; printed by William Law in Cheshire, Conn.), 1779]. *ASMI* 358, variant E. Lacks leaf bearing t. p., 2<sup>nd</sup> pp. 1-4, pp. 93-94, 99-100. Front cover detached.

inscriptions: front cover, "[Huntington?]" scratched in leather wraparound; 1<sup>st</sup> p.  
[1], "Jos. C. Huntington," "By Andrew Law"

no MS. music

**Harris Rare hMusic L4152s 1779 cop. 2**

168. [Law, Andrew. *Select Harmony*. Farmington, Conn. (engraved by Joel Allen in Farmington; printed by William Law in Cheshire, Conn.), 1782]. *ASMI* 358A, with added signature at end: pp. 13-20 from 2<sup>nd</sup> ed. Brown cataloguer notes that this is variant F, not D (see table in *ASMI*, p. 430), because first p. 13 bears signature letter C. Lacks leaf bearing t. p., 1<sup>st</sup> pp. [1]-8 (typeset material).

inscription: inside front cover, "Mr Thad.<sup>s</sup> Perit his Book 1782 / Mr Thaddeus Per"

no MS. music

**Harris Rare hMusic L4152s 1779 cop. 3**

169. Law, Andrew. *Select Harmony*. [2<sup>nd</sup> ed. Cheshire, Conn.: William Law, 1782-1787]. *ASMI* 359A, variant M (see *ASMI*, Table 13, p. 431; *ASMI* erroneously lists M as variant of 359B, but pagination shows it to be 359A). Front cover detached; entire book practically disbound.

inscription: p. [1], "James C. Swan"

no MS. music

**Harris Rare hMusic L4152s 1782**

170. Law, Andrew. *Select Harmony*. Philadelphia: Robert and William Carr, for the author, [1812]. Complete with 64 pp.

- ☛ inscription: preliminary leaf *recto*, "Nathanael Emmons's. / presented by the Author."

no MS. music

**Harris Rare hMusic L4152s 1812 copy 1**

171. Law, Andrew. *Select Harmony*. Philadelphia: Robert and William Carr, for the author, [1812]. Complete; chomp out of leaf bearing pp. 57-58 (also a tear), but no loss of text.

- ☛ inscriptions: front cover, "N. Th. G. Oliver"; preliminary leaf *recto*, "Thomas H. Oliver / from his hum<sup>ble</sup> sert / the Author / 1818"; inside back cover, "P B Fessenden" (pencil)

no MS. music

**Harris Rare hMusic L4152s 1812 copy 2**

172. Law, Andrew. *A Select Number of Plain Tunes adapted to Congregational Worship*. [Cheshire, Conn.: William Law, 1781]. Complete. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David*. Boston: for Nicholas Bowes, 1774. Includes "Appendix, containing a number of Hymns, taken chiefly from Dr. Watts's Scripture Collection" (no independent publication info.; paged sequentially after Brady + Tate). Not examined for completeness. BOUND WITH: Niles, Nath[aniel]. "The American Hero: A Sapphick Ode." Norwich, Conn., 1775. *ASMI* considers the 2 leaves with the Niles poem (no music) as part of Law's *Select Number*.

inscriptions: preliminary leaf *verso*, "[John Andrews. -- / Presented by ----- / Nath..<sup>l</sup> - Carter. - Esq.<sup>r</sup> -- / Dec.<sup>m</sup> - 1788. -----"

*Appendix*, p. [316] (*verso* of t. p.): MS. 5-paragraph minister's address to any person/s wishing to join a Christian church

- ☛ additional leaf *recto*: MS. list, "The Order of the Exercises / in the [changed to "this"?] First Society at / Newburyport. ----- / Morning. -- / 1.<sup>st</sup> Sing. ----- / 2<sup>d</sup> a Long Prayer / 3<sup>d</sup> a Chapter in the old Testament / 4.<sup>th</sup> - - - - Sing. ----- ..." (etc.) **[photo]**

printed label pasted inside front cover reads "John Andrews."

no MS. music

**Harris Rare hColl BI1214 1774**

Law, Andrew. *Supplement to the Musical Primer*, [1811] – BOUND WITH  
Law, Andrew. *Musical Primer*, 3<sup>rd</sup> ed., [1817]

173. Leslie, Benjamin. *The Concert Harmony; or, Youth's Assistant to Sacred Music*. Salem, Mass.: for the author, 1811. Lacks pp. [iii]-vi, 3-6; final leaf (subscribers list) torn at upper corner, with some loss of text. Lacks original covers + flyleaves. Quite a few leaves frayed or crimped + curled, with minor loss of text.

no inscriptions

no MS. music

**Harris hMusic L6342**



174. Lewis, Freeman. *The Beauties of Harmony*. Pittsburgh, Pa.: Cramer and Spear, 1818. Appears to be complete, with 200 pp.; unpagged engraved leaves (printed on rectos only) inserted between pp. 12 + 13 and pp. 26 + 27.

inscriptions: preliminary leaf [2] *recto*, "Jonathan Warners Singing Book / Bought of Joseph Carlon Price one Dollar/31[¢?]; preliminary leaf [3] *recto*, "Jonathan Warner's Note Book / Bought of Joseph Carlon Price / One dollar and tirty [← "h" written above this] one and a forth / Cents / January <sup>th</sup> [7? 9?] 1823"; inside back cover, on beautiful ?calfskin held onto cover with long string stitches, "Salome Warner"

no MS. music

this book is enjoyable to hold when closed, and to feel the leather inside its covers when open

**Harris hMusic LE953b 1818**

175. Little, Henry. *The Wesleyan Harmony, or A Compilation of Choice Tunes for Public Worship*. Hallowell, Maine: E. Goodale, 1820. Appears complete with 125, [9] pp. Original covers reinforced with tape, new flyleaves added.

no inscriptions

no MS. music

**Harris hMusic L77843**

176. Little, William, and William Smith. *The Easy Instructor, or A New Method of teaching Sacred Harmony*. [New York: G. & R. Waite, 1802]. Lowens edition Ab. Complete.

no inscriptions

tune texts added here and there throughout, both where no text was printed + when a different text is favored

MS. music on 7 unnumbered additional leaves at end, between last p. of printed music + original flyleaves; most MS. music entries are tenor + bass parts; all MS. music entries written in 4-shape notation

MS. music entries:

a. l. [1] *recto*: JORDAN, [Billings], "Tenor," "Bass," A, 5|U11|32-1|2-32-3|4

a. l. [1] *verso*-a. l. [2] *recto*: WHITESTOWN, [Howd], "Tenor," "Bass," Em, 1|5555-6|754\_|4, Where nothing dwelt but beasts of Prey

a. l. [1] *verso*-a. l. [2] *recto*: NEW DURHAM, [Austin], tenor, bass, Bm, 1|D57U13|21-D7U1, Hark from the Tombs, a doleful sound

a. l. [1] *verso*: CONCORD, [Holden], tenor, bass, C, 5|U1132-1|2, The Hill of Sion yields

a. l. [2] *verso*: BALLSTOWN, [Shumway], tenor, bass, F, 5|55|5-3121-2|3

a. l. [3] *recto*: BATH CHAPEL, [Milgrove], tenor, bass, G, 332|34|32|1, How did my [heart] rejoice to hear; this leaf is much smaller than the others, + was originally pinned to a. l. [4]

a. l. [4] *recto*: ANGELS' HYMN, "Treble," "Tenor," "Bass," melody in tenor, G, 1|31|23|42|1, The God of our Salvation hears; this p. numbered "78" in upper right corner

a. l. [4] *recto*: OLD HUNDRED, "Treble," "Tenor," "Bass," melody in tenor, A, 1|1D7|65|U12|3, ye Nations round the Earth rejoice

- a. l. [4] *verso*: FLORIDA, [Wetmore], "Treble," "Tenor," "Bass," melody in tenor, Dm, 5|31D7U1|5, Let Sinners take their course
- a. l. [4] *verso*-a. l. [5] *recto*: NEW DURHAM, [Austin], "Treble," tenor, bass, melody in tenor, Bm, 1|D57U13|21-D7U1
- a. l. [5] *recto*: SUTTON, "Treble," "Tenor," "Bass," melody in tenor, F, 1|53|67|U1, Behold the lofty sky
- a. l. [5] *verso*: BROOKFIELD, [Billings], "Treble," "Tenor," "Bass," melody in tenor, Dm, 5|U13|23-2|1-D7|U1|2, Look down in Pity Lord and see; each voice-part has its last 3 mm. written on a second line before the next part is copied
- a. l. [6] *recto*: EXHORTATION, [Doolittle], "Tenor," "Bass," Am, 1|3-4-3-21|23-4|5-3-2-1D7|U1, Now in the heat of youthful blood
- a. l. [6] *verso*: CORONATION, [Holden], tenor, bass, Ab, 5|U1133|212, [A]ll hail the Power of Jesus['] name
- a. l. [6] *verso*-a. l. [7] *recto*: EDOM, [West], "Tenor," "Bass," F, 5|3-4-56[-]7|1D653|5, With Songs & honors Sounding loud

**Harris hMusic L7785e 1802**

177. Little, William, and William Smith. *The Easy Instructor; or, A New Method of teaching Sacred Harmony*. Albany, N. Y.: Websters and Skinner and Daniel Steele, [1810]. Lowens edition G (see Lowens, *Music and Musicians in Early America*, pp. 298-299, for why this is edition G and not F). Complete.

- ☛ inscriptions: front cover, "Thomas Wentworth Storrow's / Singing Book, At Engell's [Juve]nile Academy, Montrea[l?] ----- 1812" [photo]; preliminary leaf *recto*, "Mrs Stacy's / [book?]," "D. K[ollmyer? -see below] / [Montreal?] / February 181[8?]" ; preliminary leaf *verso*, "John . Androw . Kollmyer," "Thomas Kollmyer"; additional leaf *verso*, "D. Kollmyer / Montreal / February 1818"; back cover, "[Thomas Wentwort]h Storrow'[s?] / Singing Boo[k] / [A?]t NC: Engell's Juvenile Academy / [M] O N T R E A L."
- pencil notations above treble part for NEW-DURHAM, p. 20, suggest a numeral-based system for indicating pitch (also with "x," "t"; appears to be inconsistently applied)

no MS. music

**Harris hMusic L7785e 1809**

178. 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, [probably 1812]. Lowens edition J (see Lowens, *Music and Musicians in Early America*, pp. 299-301, including Lowens's dating of this book to 1812). Complete.

- inscriptions: inside front cover, "Seth H Linsley A book of his Uncle / Chauncey Linsley's, Presented to me by his / Widow Mother, [P?]arnal Linsley, September, 26<sup>th</sup> / 1872." (pencil); preliminary leaf *recto*, "Chauncey Linsley's Book / Branford June 23<sup>d</sup> 1814 / Price \$1," also several dates in 1843 + 1844; pp. [3], 32, 99, "Seth H. Linsley. September 26<sup>th</sup> 1872."; additional leaf *verso*, more dates, apparently all in 1843

no MS. music

**Harris hMusic L7785e 1811**

179. 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, [1814]. Lowens edition Mb (see Lowens, *Music and Musicians in Early America*, Table VIII, pp. 299-300, to confirm that this is one of the "M" editions, + Table IX, p. 302, to confirm that it is Mb). Complete.

inscriptions: inside front cover, "Book Jan 7 1816"; t. p., "Welthon Spencer's Book" (3x); p. 112, "Bohanam"; inside back cover, practically illegible name: "Sary Soo[?] / [?]" (pencil)

- ☛ tune titles expanded with penciled-in additions: OCEAN becomes "Atlantic OCEAN," AMERICA becomes "North AMERICA," RUSSIA becomes "Empire RUSSIA," HUNDRED & FORTY-EIGHTH becomes "2 HUNDRED & FORTY-EIGHTH," SALISBURY becomes "SALISBURY Plains," COMPLAINT becomes "Summer COMPLAINT," HEAVENLY VISION becomes "A HEAVENLY VISION," MAJESTY becomes "His MAJESTY Prince Albert," etc.

no MS. music

**Harris hMusic L7785e 1814**

180. 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 (BruKnow says J, and [1812], but this is undeniably Lowens N). Complete; front cover detached, back cover almost detached.

inscriptions: additional leaf *recto*, "Andrew H [F? T?]rot," "Andrew H [T?]rot" (pencil), "Hartford / New Haven" (pencil); other pencil inscriptions not quite decipherable to this reader

no MS. music

**Harris hMusic L7785e 1812**

181. Little, William, and William Smith. *The Easy Instructor; or, A New Method of teaching Sacred Harmony*. Albany, N. Y.: Packard and Van Benthuyssen, for Websters and Skinners and Daniel Steele, [1817]. Lowens edition P. Complete.

inscriptions: inside front cover, "April 17<sup>th</sup> 1829" (pencil); preliminary leaf *verso*, "Edmund Darrow" (pencil)

no MS. music

**Harris hMusic L7785e 1817**

**Lock Hospital Collection – SEE**

*The Collection of Psalm and Hymn Tunes sung at the Chapel of the Lock Hospital*

182. Lyon, James. *Urania, or A Choice Collection of Psalm-Tunes, Anthems, and Hymns*. Philadelphia, 1761 [*recte* 1767]. Lacks 1<sup>st</sup> pp. [1]-2 (dedication "TO The Clergy..."), pp. I-II (1<sup>st</sup> 2 pp. of rudiments); these 2 leaves supplied in photostat. Unpaged leaf with index fragmentary; completed with new partial leaf pasted on, + titles written in by hand. Despite the incompleteness of the index leaf, it does seem that this copy is Issue II, as reported in Table 14 of *ASMI*, p. [446]. Because there is no indication that the 1761

edition's list of subscribers was ever a part of this volume, it is likely the second edition of 1767, again as reported in *ASMI*. This copy was formerly owned by Hamilton C. Macdougall, whose review of Sonneck's *Francis Hopkinson...and James Lyon*, enclosed in an envelope taped inside the front cover, "collates his copy of URANIA with Sonneck's description of various copies he has seen."

inscriptions: verso of t. p., "Samuel Dorrance,s / Book" ("orrance," inked out, but still legible); verso of index p., "muel Dorrance,[s?] / [H?]is Book"

no MS. music

**Harris hMusic LY554u 1761**

*Madan, Martin. The Collection of Psalm and Hymn Tunes sung at the Chapel of the Lock Hospital – SEE*

*The Collection of Psalm and Hymn Tunes sung at the Chapel of the Lock Hospital*

183. Mann, Elias. *The Massachusetts Collection of Sacred Harmony*. Boston: Manning and Loring, for the author, 1807. Lacks final leaf, pp. 199-[200]; front cover detached, back cover almost detached.

inscription: t. p., "[S?] Hill" (pencil)

MS. music fragment (key signature, G clef, 5 notes, bar lines) on final surviving leaf:

p. 198: [PSALM 100? –incomplete], melody?, G, 1|1D7|65

**Harris hMusic M2813m**

184. Mann, Elias. *The Northampton Collection of Sacred Harmony*. Northampton, Mass.: Daniel Wright and Company, 1797. Complete; a fine, tight, sturdy copy, no torn pp.

inscriptions: inside front cover, "Lo[??]e"; t. p., "Geo. H. Clapp \_" (pencil)

no MS. music

**Harris hMusic M2813 1797**

185. MS. music book (1) with no clear owner's name. Dates of 1789, 1790, 1791 (Jan., Sept., Oct., Oct.), 1798. 25 unnumbered leaves of various sizes. Leaves [9-12] are the same size and are stitched together independently of the other leaves, as well as connected to the other leaves by different stitching. Leaves [14-23] are the same size and were likely originally part of one blank book, to which other leaves of various sizes have been sewn. Several leaves in the present count of 25 were originally 2 leaves, then were folded; each half is counted as a separate leaf here.

inscriptions: leaf [1] *recto*, "this is what we call a / afillits," "Anna [other end of leaf, but seems related] Book," "Topsfield December. 11. Ye 1789," "Nothing," "Symon[?][s?]," "M<sup>c</sup> Jacob," "Polly Perkins and [So?]," "No more at Present" (crossed out), "[M?]olles," "[T?]owore B[?]" (crossed out); leaf [6] *recto*, "(Feb.20.1798)"; leaf [9] *recto*, "Jacob" (partly rubbed out); leaf [15] *recto*, "(Jan. 12. 1791.)"; leaf [16] *recto*, "|Oct.31. 1791|"; leaf [19] *recto*, "(Dec.24.1790 -)"; leaf [21] *recto*, "(Sep<sup>t</sup>.6. 1791-)"; leaf [23] *recto*, "Oct.3.1791."; leaf [23] *verso*, "Rural Harmony" (title of Jacob Kimball's 1793 tunebook)

several different hands are present here (compare, for example, GREENWICH + EASTHAM on leaf [10] *recto*)

MS. music entries:

- leaf [1] *verso*: ANNAPOLIS, [Read], treble, C, 1|32|31|1-D77|U1 [tenor melody starts 5|U1D7|U1-D76|5-4-34|5], a wake
- leaf [1] *verso*: NORWICH, [Brownson], treble, Am, 1|3-2-1D7|U12|3 [tenor melody starts 1|1-2-32|1D7|U1], my sorrows like a flood
- leaf [2] *recto*: MILFORD, "Set By Mr Joseph Stephenson," "Treble," A, after 3 mm. rest: 533|1-2-1-23-4|552, If angels sung a saviours birth
- leaf [2] *recto*: PSALM 136, probably treble, C, 5|U1-2-1D7|U12|3, Hast thou not giv'n thy word
- leaf [3] *recto*: BRECKNOCK [BREAKNOCK], [J. Smith], "tib[l?]e" [treble], D, 3|11|23|12|3 [tenor melody starts 1|33|55|67|U1], So let [o?]ur lives and lips express
- leaf [4] *recto*: CHARLESTOWN, [Read], treble, D, 5|55|5-43|65|5, When god rev[e]al[?]d his gracious name
- leaf [5] *recto*: CONDESCENSION, probably treble, E, 135|U1D7-65#4|5
- leaf [5] *recto*: CHELSEA, surely treble, C, 555|555,555|555,555|5, Come thou almighty king
- leaf [6] *verso*: NEWTON, "Treble," A, 3|3331|1-D7-U13-4|5, Salvation & immortal praise
- leaf [6] *verso*: MARIETTA, probably treble, D, 1|54-3|U1D3|54-3|3, The Lord my pasture shall prepare
- leaf [6] *verso*: MONMOUTH, probably treble, D, 555|67-5|5,5|U1-D75|65|5, Upward I lift mine eyes
- leaf [7] *recto*: AURORA, [Billings], treble, C, 1|3-45-3|1D7|U1 [tenor melody starts 5|U13-5|4-32|1], Awake my soul, awake
- leaf [7] *recto*: HILLSBOROUGH, probably treble, C, 5|U11D76|5-4-34|5, Come saints adore Jehovah's name
- leaf [8] *recto*: WOBURN, [Kimball], "Treble," Am, 111-2|32-1|D#7-U12|3, Firm was my health my day was bright
- leaf [8] *recto*: PSALM 25, probably treble, Am, 533|21|D#7, I lift my soul to God
- leaf [8] *recto*: ALSTEAD, "Set by Mr Holden-----," probably treble, D, 5|55U11|331, Shepherds rejoice lift up your eyes
- leaf [9] *recto*: NAPLES, [Read], treble, Dm, 5|577|554|5\_|5, Shall the vile race of flesh & blood
- leaf [9] *recto*: DEVOTION, [Read], treble, C, 1|3322|1D7|U1 [tenor melody starts 5|U112D7|U12|3], Sweet is y<sup>e</sup> day of sacred rest
- leaf [10] *recto*: GREENWICH, [Read], treble, Em, 1|3555|65|5 [tenor melody starts 5|5U1D75|U1D7-U1-2|1]
- leaf [10] *recto*: EASTHAM, "By Reed" [Read], probably treble, Am, 1|1-23|55-3|2-1D#7|U1, 'Tis with a mournful pleasure now
- leaf [11] *verso*-leaf [12] *recto*: JORDAN, [Billings], treble, A, after 4½ m. rest: 1|14-3|2-43-2|3 [treble melody starts 5|U11|32-1|2-32-3|4], There is a land of Pure Delight
- leaf [11] *verso*-leaf [12] *recto*: BENINGTON [BENNINGTON], probably treble, C, 555|5-U11|D6-7-U122-1|D7, Ye sons of men with joy record;

“Benington words” on leaf [9] *verso*  
 leaf [11] *verso*: WINDHAM, [Read], treble, Fm, 5|543|355|5\_|5, Broad is y<sup>e</sup>  
 road y<sup>t</sup> leads to death  
 leaf [12] *recto*: HOLLIS, probably treble, Dm, 5|55|3357|U1\_|1  
 leaf [13] *recto*: BRIDGWARTER [BRIDGEWATER], [Edson], bass, C, 111|5565|1  
 leaf [13] *recto*: MORTALITY, [Read], treble, Fm, 5|555-67-6|543\_|3, Death like  
 an over flowing stream  
 leaf [13] *verso*: SHE[E?]RBUNE [SHERBURNE], [Read], bass, D, 111|4441|D6  
 leaf [13] *verso*: BERLIN, “Billings,” treble, Em, 3|3|5|5|5|54|3-4-55|5, He dies!  
 He dies! the heav’only lover dies!  
 leaf [14] *recto*-leaf [15] *recto*: AN ANTHEM FOR CHRISTMAS DAY FROM SUNDRY  
 SCRIPTURES, “By A. Williams,” probably treble, D, A, D, 5|U1D5|55|  
 U1|D7|7|U1-D7-U1-21|1D7, Arise, arise, arise, shine, shine, shine O  
 Zion; dated “Jan. 12. 1791”  
 leaf [15] *verso*: SINAI, probably treble, Am, 1|13-1|22|3-21|D#7, O y<sup>e</sup>.  
 immence th’amazing height  
 leaf [15] *verso*: IRISH, probably treble, G, 1|1D7|U1-43|2-1D7|U1, Blest  
 morning, whose young dawning rays  
 leaf [15] *verso*: LANCASTER, surely treble, D, 5U1D7|65|5-6-7-U1D7-U1|  
 2-1-D7, Majestick God our muse inspire  
 leaf [16] *recto*: SURRY, probably treble, C, 55|U13|43|2D5, Saints & angels join  
 in Concert  
 leaf [16] *recto*: TRUMBULL, probably treble, Am, 31D7-U1|23-6|5-3-2-1-|  
 D765\_|5, Lord what is man poor feeble man; this p. dated “Oct.31.  
 1791”  
 leaf [16] *verso*: FRAMINGHAM, probably treble, Am, 1|3-4-32|1-2-12|3, Shall  
 Wisdom cry aloud  
 leaf [16] *verso*: GREENWICH, [Read], treble, Em, 1|3555|65|5 [tenor melody  
 starts 5|5U1D75|U1D7-U1-2|1]  
 leaf [17] *recto*: ROYALSTON, probably treble, D, 5|55|6-7-U13|2, The Lord  
 Jehovah reigns  
 leaf [17] *recto*: HUMILIATION, probably treble, Gm, 3|321|D77|7, From lowest  
 depths of woe  
 leaf [17] *recto*: 98 PSALM TUNE [PSALM 98], probably treble, G, 112|3-21|  
 55-4|3, Joy to the world: the Lord is come  
 leaf [18] *recto*-leaf [19] *recto*: AN ANTHEM, “By Mr William Selby Organist of  
 the Chapel in Boston, New-England,” “Treble,” D, A, D, 5-43|67|U1D5|  
 5|U1D55|U1D5, For the Lord Jehovah, Jehovah, Jehovah; “12 bars.”  
 marked before treble’s 1<sup>st</sup> entrance; indications of what other voices  
 sing appear throughout (e. g., “(Counter / & Tenor) / 9 bars,” “(Bass  
 Solo) / 34 Bars”); note above start of music, after attribution to Selby  
 quoted above, reads “Performed at the opening of the Old South  
 Meeting-House in said Town ---”  
 leaf [19] *recto*: UNION, probably treble, Eb, 3-4|55|55|55|5,|3-4|55-6|  
 7-U12-1|D7-65-6|7, Loud Hallelujah’s to y<sup>e</sup>. Lord; this p. dated  
 “Dec.24.1790”

- leaf [19] *verso*: AN ANTHEM...PSALM 134 & 66, "By Mr Handel," probably treble, Bb, 1|1D7|U12|34|2, O praise the Lord with one consent
- leaf [20] *recto-verso*: ANTHEM. PSALM 24, "By A. Williams," probably treble, C, 135|U1|3-3-4-3-4-|54-3|3-21|1-D7, Lift up your heads O ye gates, ye gates
- leaf [21] *recto*: VICTORY, [Read], treble, Eb, 333-2|12|3-45|5 [tenor melody starts 555|56-7|U12|3], Now shall my head be lifted high; this p. dated "Sep<sup>r</sup>.6. 1791"
- leaf [21] *recto*: MARIETTA, probably treble, C, 5|55U1|D7U1D7|U1, Come let us Join our chearful songs
- leaf [21] *recto*: 119 PSALM [PSALM 119], probably treble, Em, 555|3344|5, Consider all my sorrows, Lord
- leaf [22] *recto*: FEDERAL STREET, probably treble, Am, 1|3\_|352|3-2-1D7|U3-4-55|5, Hark Hark y<sup>e</sup>. eternal rends y<sup>e</sup> skies
- leaf [22] *recto*: 115 PSALM [PSALM 115], probably treble, Dm, 5|775|455|57|U1\_|1
- leaf [22] *verso*: MARYLAND, [Billings], treble, Am, 1|1321|D#7, And must y<sup>s</sup> body die
- leaf [23] *recto*: PARIS, [Billings], treble, A, 135|5-4-33|2-15|3, Praise ye the Lord; 'tis good to raise
- leaf [23] *recto*: 33 PSALM [PSALM 33], probably treble, D, 1|D5-43-4|5U1|23-1|D7, Rejoice ye righteous in the Lord
- leaf [23] *recto*: BRISTOL, [Swan], treble, F, 5|55|53|4-5-65|5, The lofty pillars of y<sup>e</sup>. sky, this p. dated "Oct.3.1791"
- leaf [24] *recto*: PETERSBURGH, "by Billings," surely treble, D, 3|55|5U1|D53|5, Thus saith the high & lofty One
- leaf [25] *recto*: WALPOLE, [Wood], "Treble," Bm, 1\_|11D7|U32|1D#7|U1, Oh if my soul was form'd for woe
- leaf [25] *recto*: RUSHIA [RUSSIA], [Read], treble, Am, 112|3211|D#7, False are y<sup>e</sup> men of high degree

**Manuscripts Ms.17.3** [listed in BruKnow as "Manuscript music, New England, [ca. 1789-1802]"]

186. MS. music book (2) with no clear owner's name. 4 unnumbered leaves with paper covers. Date of 1813 under one entry. Listed under "Hymnbook, ca.1813" in BruKnow; "MANUSCRIPT BOOK OF HYMNS" written on folder containing the MS.

inscription: front cover, "Polly"

MS. music entries appear to be all tenor parts, written in 4-shape notation:

- leaf [1] *recto*: MILLENNIAL PRELUDE, "Tenor," A, 5U12|321D5|U1, This is the day the Lord hath made; followed by fragment, crossed out: "Tenor," Am, 15-4-|31 (erroneous start of tenor part for following piece, MORNING-FLOWER?)
- leaf [1] *recto*: MORNING-FLOWER, "Tenor," Am, 13-4-|534|531|D#7, But howsoever fresh & fair; written below tenor part: "Composed Oct. 10<sup>th</sup> AD. 1802. In memory of Hannah Kinney, daugh- / -ter of Samuel & Abigail Guild, of Cornwall. Copied off June 20<sup>th</sup> AD. 1813<sup>th</sup> ----"; not in

HTI under incipit, title→incipit, or text code  
 leaf [2] *recto*: Greenfield, [Edson], tenor, Am, 1|3355|7U1D5  
 leaf [2] *recto*: Windham, [Read], tenor, F#m, 1|345|532|1  
 leaf [2] *recto*: New-Jerusalem, [Ingalls], G, 132|1234|5  
 leaf [3] *recto*: Coronation, [Holden], A, 5|U1133|212  
 leaf [3] *recto*: Willington, [West], G, 1|3[-]456[-]54|5, Far be thine honours  
 spread  
 leaf [3] *recto*: Dominion, [Read], E, 1|55-6-7|U1D5-3|1-65-4|3  
 leaf [4] *recto*: Newmark, [Bull], G, 5|U11|35|4-32|1

**Manuscripts Ms.18.3** [formerly hMusic MA6365; listed in BruKnow as  
 “Hymnbook, ca.1813”]

187. *The Massachusetts Harmony*. Boston: for John Norman, [1784]. Lacks 4<sup>th</sup> leaf of prefatory material (*recto*, “Lessons for Tuning the Voice”; *verso* blank).

inscriptions: inside front cover, “Manhattan Company discount Deposit,” “Eglantine Greenwich,” “Ho[w?]e,” “Eben<sup>s</sup>: Hanford” (x 2); preliminary leaf *recto*, “Received New York March 4 / from Sykes Ludlow [?] One thre[e?] / thousand one / Jamaica Currency at 6/\_\_\_ / All the above accounts are / due,” “Perth Amboy,” “Manhattan Company discount + deposit[e?],” “M<sup>r</sup>, Tho<sup>s</sup>, E Rumsey’s New Jersey / Book,” “Thomas Rumsey New Jersey”; see also MS. music entries for further inscriptions

“The Eight Notes” (ascending + descending scales, bass clef) on preliminary leaf *recto*; corrections + additions made to index + rudiments

MS. bass parts on slips of paper pinned to pp. 53, 54, + 87:

slip pinned to p. 53: MEAR, “Bass,” G, 1|1D5|U1D6|63|5, “M<sup>r</sup>, Rumsey”  
 written below end of part

slip pinned to p. 54: BRIDGE WATER [BRIDGEWATER], [Edson], “Bass,” C, 111|55|651\_|1, “T. E. Rumsey” written below end of part

slip pinned to p. 87: LENOX, [Edson], “Bass,” C, 1|1134|5, “Tho<sup>s</sup>, E Rumsey—”  
 written below end of part

**Harris Rare 1-SIZE hMusic L4152m**

188. Maxim, Abraham. *The Northern Harmony*. Exeter, N. H.: Henry Ranlet, for the compiler, 1805. Complete.

no inscriptions

no MS. music

**Harris hMusic MA962**

189. McCamey, John. MS. music book, with dates of 1777, 1787, + 1789. 20 leaves, numbered [7]-26.

inscriptions: leaf [7] *recto*, “George Beard,” “William Beard,” “agnes M[k?]emey”; leaf 8 *verso*, “J4h8 M<sup>c</sup>C1m26 H[3?]9 M593ck / B44k --- 1787” (1=a, 2=e, 3=i, 4=o, 5=u, 6=y, 8=n, 9=s, so this is “John McCamey His Musick / Book”); leaf 10 *verso*, “John W?em[e?]y”; leaf 11 *verso*, “Many men of John M<sup>c</sup>?Camey 1789 99”; leaf 12 *recto*, “12 1777,” “Many men of John M[Ri?]ney”; leaf 12 *verso*, “John M Camey his [B?]ook / March the 14 ----- 1787”; leaf 15 *verso*,



“Ro[b?]”; leaf 17 *verso*, “John Mnemey his hand”; leaf 18 *recto*, “Robert”; leaf 18 *verso*, “John M<sup>c</sup>Camey his Book”; leaf 20 *verso*, “1789”; leaf 22 *verso*, “J4h8 M C1m26 H39 B44k”; leaf 24 *recto*, “...John N[or?]man / ...[1?]78[9?]...”; leaf 24 *verso*, “John M Camey his Book 1787”; leaf 25 *verso*, “William Berd”; leaf 26 *verso*, “George Beard,” “Rachel B”; several other inscriptions, too enigmatic to be deciphered

MS. music is all psalm-tune tenor parts (so identified: “Tenor” written after every title), written in solmization-syllable abbreviations (using a scale of fa, sol, la, fa, sol, la, mi, fa [if ascending], abbreviated f, s, l, m) on 5-line staves (occasionally wrong syllables appear to be used); no clefs or key signatures (keys are assigned here, assuming treble clef); no bar lines, just double lines at ends of phrases

- ☛ sacred tunes have texts on facing pp. that are all secular (amatory!); perhaps McCamey’s own effusions?; worth noting that these are all tenor parts, + the object of the speaker’s love is sometimes male, sometimes female

MS. music entries:

leaf [7] *recto*: MARYS [ST. MARY’S], Em, 1321U1D765

leaf [7] *verso*-leaf 8 *recto*: DAVIDS [ST. DAVID’S], G, 15U1D35432, I’ll take my Journy from this place

leaf 8 *verso*-leaf 9 *recto*: NEWTOWN, G, 153U1D56U1D7, I wish my lov[e] was a Red Rose

leaf 9 *verso*-leaf 10 *recto*: BRUNSWICK, Bm, 11234-3251, Joy to the person of my lov[e]

- ☛ leaf 10 *verso*-leaf 11 *recto*: THE ISLE OF WIGHT, Am?, 15-43-457-6545, I wish my lov[e] was in th[is?] house / And that I Could her see / Then I would quit my Musick Book / And keep her Company

leaf 11 *verso*-leaf 12 *recto*: DUNDEE, Am?, 1123211D7, My Love is like the Morning Star; cut-time time signature (C with vertical slash) at start of music?

leaf 12 *verso*-leaf 13 *recto*: LONDON, Am?, 13321D67U1, Nor love I thee for those Sweet lips / Nor for thy Dimple Chin / For in them Both is pow’r enough / To tempt a Saint to sin

leaf 13 *verso*-leaf 14 *recto*: LONDON OLD, Dm, 5U1D5647U2D7, First when I felt the Darts of love

leaf 14 *verso*-leaf 15 *recto*: LONDON NEW, E or Eb, 153U1D56U1D7, But Now I’m Old and tricky grown

leaf 15 *verso*-leaf 16 *recto*: S<sup>t</sup> HUMPHREYS [ST. HUMPHREY’S], Am, 1242543-212, If my love was a little fish / Sweeming in Yonder Brook / I’d mak[e] a line of Silver twine / To pull my true love Out

leaf 16 *verso*-leaf 17 *recto*: MAIRS [MEAR], G, 15533132, My love my Dove lo thou art fair

leaf 17 *verso*-leaf 18 *recto*: STANDISH, Am, 13215432, My love and I together mett; 4 lines in alphanumeric code written above text + inscription

leaf 18 *verso*-leaf 19 *recto*: THE 100 PSALM OLD [OLD HUNDRED, PSALM 100 OLD], G, 11D765U123, My love your looks and Gesture’s fine

leaf 19 *verso*-leaf 20 *recto*: THE 100 PSALM NEW [PSALM 100 NEW], Bm,

11D7U354-321, The moon arising in the East; 3<sup>rd</sup> note is represented by an “s” on the 2<sup>nd</sup> staff line from the bottom; this should have been placed on the 2<sup>nd</sup> space from the bottom (by their positions on the staff, the 1<sup>st</sup> 4 notes as written here would be BBGD, but solmization-syllable abbreviations trump staff positions, and la la sol fa [BBAD, represented by llsf here] is how this melody begins in any case)

leaf 20 verso-leaf 21 recto: GREENS 100 [GREEN’S PSALM 100], A, 11343421,  
Haste my Beloved Come away

leaf 21 verso-leaf 22 recto: CANTERBURY, G, 13231234, I[’]ll Marble wall thee  
Round about / My self shall Be the Door / And If that heart Chance to  
Creep out / I’ll Never Love thee more

leaf 22 verso-leaf 23 recto: WESTMINSTER, G, 11123425, Woe[’]s me that I a  
lover am

leaf 23 verso-leaf 24 recto: WINDSOR, Am, 1123211D7, My Fairist love my  
Turtle Dove

leaf 24 verso-leaf 25 recto: GLOCESTER [GLOUCESTER], G, 15321456, My Dearest  
Dear take me along

leaf 25 verso-leaf 26 recto: ST JAMESES [ST. JAMES’S], C, 5U1231243, I Never  
Saw that face till you

**Manuscripts Ms.27.3** [listed in BruKnow as “Songbook, 1787” by “Beard, George”]

190. Mennonite Church. *Die kleine geistliche Harfe der Kinder Zions, oder auserlesene geistreiche Gesänge*. 2<sup>nd</sup> ed. Germantown, Pa.: Michael Billmeyer, 1811. [5], 39, [1] pp.; complete. [2<sup>nd</sup> t. p.:] *Sammlung alter und neuer geistreichen Gesänge*. 2<sup>nd</sup> ed. Germantown, Pa.: Michael Billmeyer, 1811. Pagination not checked, but seems complete. No music.

inscriptions: inside front cover, “a/r / 11/3” (1<sup>st</sup> + 3<sup>rd</sup> slashes in source);

preliminary leaf [3] recto, “Joannes Witmer”

no MS. music

**Harris Rare hColl K642**

191. Mennonite Church. *Die kleine geistliche Harfe der Kinder Zions, oder auserlesene geistreiche Gesänge*. [2<sup>nd</sup> ed.]. Germantown, Pa.: Michael Billmeyer, 1811. [5], 39, [1] pp.; complete. [2<sup>nd</sup> t. p.:] *Sammlung alter und neuer geistreichen Gesänge*. 2<sup>nd</sup> ed. Germantown, Pa.: Michael Billmeyer, 1811. Pagination not checked, but seems complete. No music. [3<sup>rd</sup> t. p.:] *Zugabe einiger auserlesenen Lieder*. N. p., n. d. 20, [1] pp.; complete. No music. Rebound.

no inscriptions

no MS. music

**Harris Rare hColl K642 1811**

192. Mennonite Church. *Die kleine geistliche Harfe der Kinder Zions, oder auserlesene geistreiche Gesänge*. 3<sup>rd</sup> ed. Germantown, Pa.: Michael Billmeyer, 1820. [5], 39, [1] pp.; complete. [2<sup>nd</sup> t. p.:] *Sammlung alter und neuer geistreichen Gesänge*. 3<sup>rd</sup> ed. Germantown, Pa.: Michael Billmeyer, 1820. Pagination not checked, but seems complete. No music. [3<sup>rd</sup> t. p.:] *Zugabe einiger auserlesenen Lieder*. N. p., n. d. 21, [1] pp.; complete. No music.

inscriptions: preliminary leaf recto, “Lydea Tyson was Born the 25 [= 25<sup>th</sup>] August /

1808 at 6 o Clock In the Evening / Lydea . B . Tyson is my nane [sic] / Lydea .  
B . Tyson Was Born in the / year of our Lord August the 25 / Henry B. Tys [in  
box:] 1808"; slip of paper inserted between p. 348 + 349, "Da[v? b?]it deison  
[W? M?] X / DaVid D[?]ison] Z[?]nig bu[?]hrbn[?]"

no MS. music

**Harris Rare hColl K642 1820**

193. Mennonite Church. *Ein unpartheyisches Gesang-Buch enthaltend geistreiche Lieder und Psalmen*. 1<sup>st</sup> ed. Lancaster, Pa.: Johann Albrecht, 1804. [6], 79, [1] pp.; complete. [2<sup>nd</sup> t. p.:] *Ein neues, unpartheyisches Gesangbuch zum allgemeinen Gebrauch des wahren Gottesdienstes*. 1<sup>st</sup> ed. Lancaster, Pa.: Johann Albrecht, 1804. 415, [1], 17 pp.; complete. Leaves bearing t. p., 1<sup>st</sup> pp. 13-14, 2<sup>nd</sup> pp. 15-[18] torn or worm-eaten, with a little loss of text.

no inscriptions

no MS. music

**Harris Rare hColl UN962 1804**

194. Mennonite Church. *Ein unpartheyisches Gesang-Buch enthaltend geistreiche Lieder und Psalmen*. 2<sup>nd</sup> improved ed. Lancaster, Pa.: Georg and Peter Albrecht, 1808. [6], 79, [1] pp.; complete. P. 59 misnumbered 65; p. no. 62 printed in upper right-hand corner of the page. [2<sup>nd</sup> t. p.:] *Ein neues, unpartheyisches Gesangbuch zum allgemeinen Gebrauch des wahren Gottesdienstes*. 2<sup>nd</sup> improved ed. Lancaster, Pa.: Georg and Peter Albrecht, 1808. 448, 18 pp.; appears complete. P. 327 numbered correctly (see item below). Leaf bearing pp. 135-136 damaged.

inscriptions: preliminary leaf [1] *recto*, 1<sup>st</sup> inscription largely illegible to this reader; includes "...[buch?] / [gehört?] zu mirr / ... [Mosser?] / 1811," "this book is intended / for my son Daniel / [W?] Mosser the 31<sup>st</sup> of the / fifth month 1829"

no MS. music

**Harris Rare hColl UN962 1808**

195. Mennonite Church. *Ein unpartheyisches Gesang-Buch enthaltend geistreiche Lieder und Psalmen*. 2<sup>nd</sup> improved ed. Lancaster, Pa.: Georg and Peter Albrecht, 1808. [6], 79, [1] pp.; complete. P. 59 numbered correctly (see item above); p. no. 62 printed in upper right-hand corner of the page. [2<sup>nd</sup> t. p.:] *Ein neues, unpartheyisches Gesangbuch zum allgemeinen Gebrauch des wahren Gottesdienstes*. 2<sup>nd</sup> improved ed. Lancaster, Pa.: Georg and Peter Albrecht, 1808. 448, 18 pp.; appears complete. P. 327 misnumbered 723.

no inscriptions

no MS. music

**Harris Rare hColl UN962 1808a**

196. Mennonite Church. *Unpartheyisches Gesang-Buch, enthaltend geistreiche Lieder und Psalmen*. 3<sup>rd</sup> improved ed. Lancaster, Pa.: Johann Bär, 1820. [6], 79, [1] pp.; complete. [2<sup>nd</sup> t. p.:] *Unpartheyisches Gesang-Buch, zum allgemeinen Gebrauch des wahren Gottesdienstes*. 3<sup>rd</sup> improved ed. Lancaster, Pa.: Johann Bär, 1820. 472, 18 pp.; appears complete.

inscription: inside front cover, "this Book / is / the Propperty / of / Benjamin  
[B?]ushwoth"

no MS. music

**Harris Rare hColl UN962 1820**

197. Merrill, David. *The Psalmist's Best Companion*. Exeter, N. H.: Henry Ranlet, for the author, 1799. Complete; tears in many leaves, but little or no loss of text.

inscriptions: inside front cover, "Lauren / Hotchkiss / Owner," "Joseph Benham,"  
"[L?]auren Hotchkiss' / [?]ly Price 2/6 1807"; inside (partial) back cover,  
"Adnah Benha[m?] / His Book," "~~Joseph Benham~~," "~~Aannah Ben~~[h?]"

no MS. music

**Harris hMusic ME722**

198. Merrill, Nathaniel, and John Rogers. MS. music book, n. d. pp. [1], 1-68, [69-87]. Pp. 67, [69], [71-83], [85] are blank except for a brief pencil inscription (non-ownership) on p. [79]. Covers decayed, mottled, worm-eaten [\[photo\]](#).

index on pp. [86-87] (leaf torn, so some index text is lacking)

inscriptions: p. [1], "Nathaniel Merrills Book – Acworth [beginning of "N" as in  
"N. H.?" (leaf fragmentary, so further text is lacking) (this inscription written  
twice), "John Rogers Book Jun Lempster" (Acworth + Lempster, N. H. are  
next to each other, north of Keene + west of Concord); p. [84], "Acworth,  
Boston, Cornish, Dover, Enfield, Fitchburg, Goshen, Hadley, Indianapolis.."  
(one town or city for each letter of the alphabet through I); p. [87], "Alice R.  
Merrill"

several p. nos. worn or trimmed away, but are assumed to have been there  
originally, so nos. are not enclosed in square brackets

many tunes here appear to have been copied from Ingalls's *The Christian Harmony*  
(1805)

almost all pieces are 4-, 3-, or 2-part settings, with melody in part immediately  
above bass (assumed to be tenor); exceptions are noted

MS. music entries:

pp. 1-2: [?]IA OR TURNER, [Maxim], 3 voices, A, [1|3342|555], [The rising  
morning can't assure], leaf fragmentary, so alternative title is  
unknown, + melodic and text incipits have been supplied (surviving  
portion of tenor melody begins 1|555[-]31|222, For death stands  
ready at the door)

p. 2: CONCORD, [probably Holden], 4 voices, C, 5|U1132[-]1|2, The hill of zion  
yields

p. 3: WILLINGTON, 4 voices, G, 1|3[-]456[-]54|5, Far be thine honors spread

pp. 4-5: NEW DURHAM, [Austin], tenor, bass; clefs supplied for treble + counter,  
and key + time signatures supplied for treble, but no notes, Bm,  
1|D57U13|21[-]D7U1, Hark from the tombs a doleful sound

pp. 5-6: THE HEAVENLY ODE, 4 voices, G, 1|3321|555, Thy heavenly walls are  
p[r]ecious stone; treble, counter, + bass occasionally divided,  
sometimes producing a 7-voice texture

p. 7: HEBRON, tenor, bass; clefs + time signatures supplied for treble +

- counter, but no notes, Dm, 1|12|3-2-1D7-U1-2|1, Our moments fly  
apace
- p. 8: NORTHFIELD, [Ingalls], 4 voices, C, 1D54|35U13|2, How long dear savior O  
how long
- pp. 9-10: FRIEND SHIP [FRIENDSHIP], 3 voices, Em, 155|6475|U1, From low  
pursuits exalt my mind
- pp. 11-12: WASHINGTON, 3 voices, Am, 13[-]21[-]D7|U1554[-]3|2, What  
solemn[n] sounds the ear invade
- pp. 12-13: Freedom or Liberty, [Jenks], treble, bass; staves for counter +  
tenor, but no notes, F, treble: 333|3565|5 [tenor melody starts  
555|U1D65-33-1|2], No more beneath oppressors hand [*recte* No  
more beneath th'oppressive hand]
- pp. 14-16: JUDGMENT HYMN, 3 voices; clef supplied for counter, but no notes,  
Am, 567|54-3|431, The great tremendous day's approaching
- pp. 16-17: THE WANDERING PILGRIM, 3 voices, G, 1131|22D75, Wandering  
pilgrims mourning christians
- p. 18: HARVEST HYMN, 3 voices, Dm, 5|5U1D#7|U1D5[-]67U1[-]D76|5, The  
fields are all white the harvest is near
- p. 19: NARAGANSIT [NARRAGANSETT], 3 voices, E, 111|15|53[-]45, Throughout  
our savior[']s life we trace
- p. 20: THE NEW UNION, 3 voices, G, 1|1556|532[-]1, Attend ye saints and hear  
me tell
- p. 21: LOVE TO JESUS, 3 voices, G, 1|3335|321[-]2|31D67|U1, O when shall I see  
Jesus and dwell with him above
- pp. 22-24: FREE GRACE, 3 voices, G, 1[-]2|33|2[-]34\_|43[-]4|5[-]65[-]4|  
3[-]21|1, The voice of free grace cries 'scape to the mountain; 3/4  
melody notated in 2/4 time, as in Ingalls 1805
- pp. 25-26: CHANNEL OF MERCY, 3 voices, G, 3[-]4|5[-]43[-]45[-]65|4321|23[-]2,  
Thy mercy my God is the theme of my song; 3/4 melody notated in  
3/3 time (+ squeezed a bit in the process), as in Ingalls 1805
- p. 26: I AM THAT I AM, 3 voices, Am, 5|U121[-]D#7|U12|5#45|2, I am that I am,  
sa[i]th Christ the dear Lamb
- p. 27: STRAFFORD [STAFFORD], [Read], 4 voices, A, 5|U1-2-32[-]1|4-32|1, See  
what a living stone
- p. 28: FLORIDA, [Wetmore], bass; staves for other 3 voices, but no notes, Dm,  
1|13D7U1|D5 [tenor melody starts 5|31D7U1|5], Let sinners take  
their course
- p. 29: AMERICA, [Wetmore], 4 voices, Am, 1|1321|5, Ye birds of lofty wing
- p. 30: [untitled tune], melody, bass, G, 3|1D654|565,U121|32|1, Now shall my  
inward joys arise; not in *HTI* under melodic incipit
- p. 31: LEBANON, [Billings], 4 voices, Am, 132|1D#7|U1-23-4|5, Lord what is  
man poor feeble man
- p. 32: LITTLE MARLBOROUGH, 4 voices, Am, 5|U13|2-1D#7|U1, Welcome sweet  
day of rest
- pp. 33-34: REPENTANCE, bass, F#m, 1|113[-]21[-]D7|5-7U1|D5 [tenor melody  
starts 5|U11D75|3-5-43|2], Oh if my soul was formd for wo

- pp. 35-36: ADIEU, "By J, Temple," 3 voices, Dm, 5U11|1D7-5|U1D7|U1, Adieu my friends a long Adieu; note at bottom of p.: "N B This tune may be sung in Common Meter"
- p. 36: HIDING PLACE, 4 voices, Gm, 5|U1232[-]3|4[-]32[-]1D7, Hail sov'reign love that first began
- p. 37: RUSSIA, [Read], 4 voices, Am, 132|1D7U13|2, False are the men of high degree
- p. 38: CORONATION, [Holden], 4 voices, Ab, 5|U1133|212, All hail the pow'r of Jesus name
- pp. 39-40: GREENFIELD, [Edson], 4 voices, Am, 3[sic; recte 1]|3355|7U1D5, God is our refuge in distress
- pp. 41-42: DELIGHT, [Coan], 4 voices, Em, 1D54|3[-]214, No burning heats by day
- p. 43: NORTH SALEM, [Jenks], 3 voices, Em, 555|3157|U1, Naked as from the earth we came
- p. 44: DYING CHRISTIAN, "Child," 4 voices, Am, 1|321543|2, Oh! what is this drawing my breath, same G#/G dissonance as in Child 1804
- pp. 45-48: Ode on Science, [Sumner], 3 voices, G, 1|D5-32-1|25|6-5-67|U1, The morning sun shines from the east
- p. 48: SUTTON-NEW, 4 voices, F#m, 5|U77U1D5[-]4|3D7[sic; recte 1]U6, Save me, O God; the swelling floods
- pp. 49-50: MONTGOMERY, [Morgan], 4 voices, C, 1|3331|2[-]1D7[-]65, Early my God without delay
- p. 51: COMPLAINT, 4 voices, Em, 1|33[-]45U1|D777\_|7, Spare us, O Lord, aloud we cry
- p. 52: LENA, [Belknap], 4 voices, F#m, 12|32|34|55, See the Lord of glory dying!
- pp. 53-56: LYNNFIELD, 4 voices, Em, 1|55U1D5|321, My God permit me not to be
- pp. 57-58: DEVOTION NEW, [Child], bass, C, 1|1135|1 [tenor melody starts 5|U111D7|U1], With looks and hearts serene
- pp. 59-60: SEPARATION, 3 voices, Am, 5[-]4|3113[-]1|D7[-]52[sic][-]57, Come we that love the Lord indeed; likely error in 2<sup>nd</sup> full m. of melody (marked "*sic*" here), as in Ingalls 1805
- pp. 61-62: TRANQUILITY, 3 voices, G, 3|5[-]3123|5[-]312, Away, my doubts, begone, my fears
- p. 63: THE TRIBUNAL, 3 voices, G, 5|U121-23|2-1D65\_|5, And must I be to judgement bro't
- pp. 64-65: WEeping MARY, 3 voices, G, 133|323[-]45[-]3|2, Come all ye mourning pilgrims now
- pp. 65-66: HUMILITY, 3 voices, Am, 5|U11D#75|U312, The man that views his guilt and sin; seems like a minor-mode version of "All hail to thee, old apple tree"; does Klocko mention that?
- p. 68: The Casmerian Indian or three Friends, melody, bass, Dm, 655-43|215[-](7),|777U1|D545, secular?
- p. [70]: Caledonia [= Auld Lang Syne], melody, bass, G, 5|U1113|212,3|

1135|6, jaunty 6/8 version  
**Manuscripts Ms.18.8** [listed in BruKnow as "Hymns and songs, New Hampshire, ca.1820?"]

199. *The Middlesex Collection of Church Music: or, Ancient Psalmody Revived.* Boston: Manning and Loring, 1807. Only 1/3 of final leaf, bearing pp. 135-[136], survives; otherwise, complete.

inscriptions: t. p. + p. 17, "Henry F. Clark"

no MS. music

**Harris hMusic M6274m 1807**

200. *The Middlesex Collection of Church Music: or, Ancient Psalmody Revived.* 2<sup>nd</sup> ed. Boston: Manning and Loring, 1808. Lacks all after p. 162.

no inscriptions

stamped in gold on front cover: "W COGSWELL'S / MIDD. COLL. 2<sup>D</sup> EDI."

11 unnumbered leaves with hand-drawn musical staves bound in front (preliminary leaves [1-11]); MS. music on p. l. [1-4] (remaining leaves have no musical notation)

MS. music entries:

p. l. [1] *verso*-p. l. [2] *recto*: TAMWORTH, "By C Lockhart," 3 voices, melody in middle voice, F, 53|U1D531|2D5, Guide me O thou great Jehovah

p. l. [2] *verso*-p. l. [3] *recto*: A DIRGE ON THE DEATH OF A LADY, "Air," Dm, 55|543|22|1, Hark she bids all her friends adieu

p. l. [3] *verso*: HARTFORD, "Air," A, 1|3[-]4[-]53-4-5|5-43|D5-U1-3-5(6)[-]5-4|4)[-]3, The Lord supplies his people[']s need

p. l. [3] *verso*-p. [4] *recto*: BIRKSTED, melody?, F, 1D7[-]65U432|1[-]D7U1, 516543[-]4[-]5|43, Who hath our report believ[e]d

p. l. [4] *recto*: WINDHAM, [Read], "Air," Dm, 1|345|532|

**Harris 1-SIZE hMusic M6274m 1808 cop. 1**

201. *The Middlesex Collection of Church Music: or, Ancient Psalmody Revived.* 2<sup>nd</sup> ed. Boston: Manning and Loring, 1808. Lacks pp. [iii-iv], 167-[168]; leaf bearing t. p. truncated, with loss of text.

inscriptions: inside front cover, "John W. Barrett / January 1813 -----" (pencil); p. [v], "John W Barrett Jan<sup>y</sup> 1813."

no MS. music

**Harris 1-SIZE hMusic M6274m 1808 [copy 2]**

202. Miller, Susan. MS. music book. 6 leaves, numbered pp. 1-12 in pencil.

inscription: slip of paper pasted to front cover, "Sus[s?]an Miller"

verses of German sacred texts written inside front + back covers

mix of sacred + secular music; only sacred-texted entries are inventoried here

MS. music entries with sacred texts:

pp. 4-5: HYMN OF MEDITATION, vocal melody + keyboard accompaniment combined on 2 staves, Eb, 1D55|U16[-]7[-]U1|D55[-]4[-]3[-]4|4[-]3, Jesus and shall it ever be; 4 additional verses of text written over the

music (verse 2) + at the bottoms of pp. 5 (verses 3, 4) + 4 (verse 5)  
p. 11: [PORTUGAL], "Composed by [J?] Miller" [probably by Thorley], 4 voices,  
melody in 2<sup>nd</sup> voice from bottom, G, 6[*sic; recte* 5]|U12|3[-]13[-]5|  
4[-]32|1, How lovely, how divin[e]ly sweet

p. 12: [ASHLEY], "dé Miller," 3 voices, melody in middle voice, then 4 voices,  
melody in 2<sup>nd</sup> voice from bottom, G, 5|U1D7|U12|32[-]3[-]4|3,  
Salvation o! the joyful sound; incomplete: breaks off after "Glory,  
honor, praise & power Be unto the Lamb forever," (missing leaf)

**Manuscripts Ms.27.4-5** [listed in BruKnow as "Music books, Lititz?, Pa., 1800" by  
"Miller, Susan"; see Mueller, Sussanna, MS. music book, in this inventory, for  
the other book in this pair]

203. Moors, Hezekiah. *The Province Harmony*. Boston: J. T. Buckingham, for the author,  
1809. Complete.

inscription: preliminary leaf *recto*, "Lauren Hotchkiss, / Property Price \$1, 50 Cts /  
Bought ja[n?]'y 1814"

no MS. music

**Harris hMusic M0598**

204. [Morgan, Justin]. JUDGMENT ANTHEM. Dedham, Mass.: H. Mann, for D. Belknap, 1810.  
Complete, with original paper covers.

inscription: front cover, "Sophia Wetherbe"

no MS. music

all Em → Eb key changes included

**Harris Rare hMusic M0682j**

205. Mueller, Sussanna. MS. music book. 10 leaves, numbered pp. 1-17, 19, 18 in pencil  
(last p., leaf [10] *verso*, unnumbered).

inscription: slip of paper pasted to front cover, "Sussa[n with straight line above it,  
representing nn]a Mueller / Nov. 21<sup>st</sup> / 1800."

9<sup>th</sup> leaf, numbered 17 on its *recto* + 19 on its *verso* and with music on p. 19 written in  
reverse vertical orientation (i. e., upside-down) to that on p. 17, completes on  
p. 17 a song by Hook begun on p. 16, and completes on p. 19 a song by  
Reinagle begun on p. 18 (thus the odd numbering sequence)

mix of sacred + secular music; only sacred-texted or -titled entries are inventoried  
here

MS. music entries with sacred texts or titles:

p. 1: HOW SHALL I MEET MY SAVIOUR, 4 voices on 2 staves, D, 1|5567|U11, [How  
shall I meet my Saviour], treble melody + bass in larger notes (mostly  
half-notes), inner voices in smaller, filled-in notes without stems; "T.  
151." written before title

p. 3: JESUS THY WORD IS MY DELIGHT, 3 voices on 2 staves, Am, 5|1233|445,  
[Jesus thy word is my delight], treble melody + bass in larger notes  
(mostly half-notes), inner voice in smaller, filled-in notes without  
stems; "(Tune 14)" written in upper left corner of p.

p. 4: [German script, unreadable by me, followed by] TO GOD OUR IMMANUEL



MADE FLESH AS WE ARE, 4 voices on 2 staves, G, 1|1D5U3|543|21D7|U1,  
[To God our Immanuel made flesh as we are], treble melody + bass in  
larger notes (mostly half-notes), inner voices in smaller, filled-in notes  
without stems

pp. 6-11: THE DYING CHRISTIAN TO HIS SOUL, from top down, "Second[o?],"  
"Primo" (with Secondo written again on same staff, below Primo),  
bass, Fm, F, 11D6[sic; recte 5]5[-]4|321, Vital Spark of h[e]av'nly  
flame; "Secondo" part written also under "Primo" in middle staff  
presumably for convenience of keyboard accompanist playing from  
bottom two staves

pp. 12-13: [untitled piece], apparently 2 voices (likely treble + counter) over  
instrumental bass, G, 55|6[-]54[-]3|33|4-32-1, As the branches are  
connected; 2 verses of 8.7.8.7 text set here; instrumental intro. +  
conclusion; "Andantino" written over start of music

**Manuscripts Ms.27.4-5** [listed in BruKnow as "Music books, Lititz?, Pa., 1800" by  
"Miller, Susan"; see Miller, Susan, MS. music book, in this inventory, for the  
other book in this pair]

206. *A New Collection of Psalm Tunes adapted to Congregational Worship*. [Boston, ca.  
1784]. Lacks pp. 9-16. BOUND WITH Watts, Isaac. *The Psalms of David, imitated in the  
Language of the New Testament and applied to the Christian State and Worship*. 45<sup>th</sup> ed.  
Boston: Norman and Bowen, 1785. Lacks pp. 183-222; otherwise, not checked for  
completeness.

inscriptions: preliminary leaf [1] *recto*, "Phebe / Ayer[?]s / Hir Book," "Greenland  
Dece[m?]" ; preliminary leaf [2] *recto*, "Portsmouth / Jacob Johnson /  
Portsmouth December"; preliminary leaf [2] *verso*, "[D?]olly ayers"; *verso* of  
t. p., "Phebe Ayers / hir book and / god give his grace / that in it She may /  
look a men"; p. 224, "Phebe Johnson's. / Hir book"; 2<sup>nd</sup> p. 4, "Phebe A /  
Johnson"

no MS. music

**Harris Rare hColl BI1214 1785 copy 1**

207. *The New Haven Collection of Sacred Music*. "By an Association of Gentlemen for the  
promotion of Classical Sacred Music in the United Society in New Haven." Dedham, Mass.:  
Daniel Mann, 1818. Appears complete with 143, [1] pp. Sometimes attributed to Daniel  
Read.

inscriptions: t. p. + p. 143, "She[r?]man Bronson"

no MS. music

**Harris hMusic R2825n**

208. New York. Reformed Protestant Dutch Church. [*The Psalms of David, with the Ten  
Commandments, Creed, Lord's Prayer, &c. in metre. Also, the Catechism, Confession of Faith,  
Liturgy, &c. ... For the use of the Reformed Protestant Dutch Church of the City of New-York*.  
New York: James Parker, 1767]. Executed by Francis Hopkinson; see *ASMI*, p. 475. Lacks  
leaf bearing t. p. (t. p. supplied in photostat); otherwise complete. Covers detached.  
BOUND WITH New York. Reformed Protestant Dutch Church. *The Heidelbergh Catechism*,

*or Method of Instruction, in the Christian Religion.* N. p., n. d. 143, [1] pp.; complete.  
*Heidelbergh Catechism*: no music.

no inscriptions

no MS. music

**Harris hMusic R3328p 1767**

“The Northwestern Harmony, and Musician’s Companion” – SEE

C[ouch?], W. “The North-Western Harmony, and Musician,s Companion...Vol. 1”

C[ouch?], W. “The North-western Harmony and Musicians Companion...Vol. 2”

209. *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.” 2<sup>nd</sup> ed. Boston: James Loring, [1818?]. Complete with [2], 196 pp.

no inscriptions

tooled in gold on label affixed to front cover: “O. C. COLL. VOL. 1 / J. P. MOULTON & CO.”

no MS. music

**Harris hMusic OL437 1818a v.1**

210. *Old Colony Collection of Anthems...Vol. II.* “Selected and published under the particular patronage and direction of The Handel and Haydn Society in Boston.” Boston: James Loring, [1819?]. Complete with [2], 194 pp. Front cover detached; back cover practically detached.

no inscriptions

tooled in gold on label affixed to front cover: “O. C. COLL. VOL. 2 / J. P. MOULTON & CO.”

no MS. music

**Harris hMusic OL437 1818 v.2**

211. Olmsted, T. [Olmsted, Timothy]. *The Musical Olio.* Northampton, Mass.: Andrew Wright, 1805. Complete. Final leaf torn, but with no loss of text; portions of paper lining inside back cover have stuck to the *verso* of this final leaf, obscuring text.

inscriptions: inside front cover, “Joseph C. Huntington’s,” “Joseph Huntington’s, / 1805 --- ”; t. p., “Joseph C. Huntington’s Book”; p. [9] (1<sup>st</sup> p. of music), “Joseph C. Huntington / 1805---”

no MS. music

“Concise Rules for Singing by Note” contain some interesting remarks on fusing tunes under “Effect,” pp. 8-9, not quoted in *ASMI* [\[3 photos\]](#)

**Harris hMusic OL55m 1805**

212. Olmsted, T. [Olmsted, Timothy]. *The Musical Olio.* 2<sup>nd</sup> ed. Hartford: Peter B. Gleason and Company (printed at New London, Conn.: Samuel Green), 1811. Complete with [2], 127, [1] pp.

inscription: inside back cover, “Esther Crandal”

no MS. music

## Harris hMusic OL55m 1811

213. Penney, Amos. "A Collection of Sacred Harmony." MS. music book, 1804. 5 unnumbered preliminary leaves, pp. 3-30, 30-[31], 30-31, 31-150, 150-151, 151-152, 152-153, 153-159, [160-164]. Pp. 67, 79, 81 unnumbered. Duplicate p. nos. are distinguished by "[a]," "[b]," + "[c]" here: e. g., p. 30[a], p. 30[b], p. 30[c]; p. 151[a], p. 151[b]. Pp. [163-164] are on a leaf that is a stub, about 1/6 of the leaf remaining.

p. l. [2-5] are musical rudiments, titled "Introduction to the Art of Singing" (p. l. [2] *recto*)

pp. [160-164] are an index of the book's tunes

inscription: p. l. [1] *verso*, "A Collection of / Sacred Harmony writ[t]en by / Amos Penney 1804"

later in the MS., text sources (e. g., "Hymn 11 & 265 Boston Coll") are frequently provided; some but not all of these are copied here

MS. music entries:

p. 3: LISBON, [Read], 3 voices, melody in middle voice, Bb, 1|D65U12|3,  
Welcome sweet day of rest

p. 3: VIRGINIA, [Brownson], 3 voices, melody in middle voice, Em, 1|55U1D7|  
6-4-76|5, Thy words the raging winds control

p. 4: GREENWICH, [Read], 3 voices, melody in middle voice, Em, 5|5U1D75|  
U1D7-U1-2|1, Lord what a thotless wretch was I

p. 5: MEDINA, 3 voices, melody in middle voice, Am, 5|U1121[-]D#7|1,3[-]4|  
5D5U3[-]21|2, my God my life my love

p. 5: ST MARTINS OR GAINSBOROUGH [ST. MARTIN'S], [Tans'ur], 3 voices, melody in  
middle voice, A, 1|1-2-1D5|U1-2-33-4|5-4-31|2

p. 6: IRISH OR ST PATRICK'S [ST. PATRICK'S], 3 voices, melody in middle voice, G,  
1|1D5|U1-23|4-32|3, Blest morning whose young dawning rays

p. 7: BANGOR, 3 voices, melody in middle voice, Dm, 5|32|15-6-7|U1D7-6|5

p. 7: WELLS, 3 voices, melody in middle voice, F, 1|35U1|D7U1D6|5, Life is the  
time to serve the Lord

p. 8: LENOX, [Edson], 3 voices, melody in middle voice, C, 1|11D56|5, Ye tribes  
of adam join

p. 9: FUNERAL HYMN, 3 voices, melody in middle voice, Em, 555|U1-D#7-U1D5|  
3-4-76|5, Why do we mou[r]n departing friends

p. 10: LANDAFF, 3 voices, melody in middle voice, Gm, 543|24|5432|1, The God  
of glory sends his summons forth

p. 11: WINDHAM, [Read], 3 voices, melody in middle voice, Fm, 1|345|532|1,  
Broad is the road that leads to death

p. 11: RUSHIA [RUSSIA], [Read], 3 voices, melody in middle voice, Am, 132|  
1D7U13|2, False are [the] men of high degree

p. 12: KINGSBRIDGE, 3 voices, melody in middle voice, Am, 5|U1-2-32[-]1|  
2-5D5|U1-2-32[-]1|D#7-#6-5, rejoice ye shining worlds on high

p. 12: 24<sup>TH</sup> OR NORWICH [PSALM 24], 3 voices, melody in middle voice, Am,  
1|1-2-32|1D#7|U1, my sorrows like a flood

p. 13: DEVOTION, 3 voices, melody in middle voice, C, 5|U112D7|U12|3, sweet  
is the day of sacred rest

- p. 13: PS 25 [PSALM 25], 3 voices, melody in middle voice, Am, 5U11|  
D#7U1-2-3|2, I lift my soul to God
- p. 14: LEBANON, [Billings], 3 voices, melody in middle voice, Am, 132|1D7|  
U1-23-4|5, Lord w<sup>t</sup> is man poor feeble man
- p. 14: HOLLIS, 3 voices, melody in middle voice, Dm, 5|U11|D7534|5\_|5, my  
soul come medetate the day
- p. 15: GREENFIELD, [Edson], 3 voices, melody in middle voice, Am, 1|3355|  
7U1|D5, God is our refuge in distress
- p. 15: LITTLE MARLBOROUGH, 3 voices, melody in middle voice, Am, 5|U13|  
2-1D#7|U1
- p. 16: MONTAGUE, [Swan], 3 voices, melody in middle voice, Dm, 5U11|  
D75U32[-]1|2, Ye sons of men with joy record
- p. 17: NAPLES, [Read], 3 voices, melody in middle voice, Dm, 1|D755|757|  
U1\_|1, Shall y<sup>e</sup> vile race of flesh and blood
- p. 17: STAFFORD, [Read], 3 voices, melody in middle voice, A, 5|U1-2-32[-]1|  
4-32|1, See what a living Stone
- p. 18: DELIVERANCE, 3 voices, melody in middle voice, Am, 5|U1235|432, Soon  
shall I quit this mortal shore
- p. 18: BRIDGEWATER, [Edson], 3 voices, melody in middle voice, C, 131|22|  
1D7U1\_|1, my soul thy great creator praise
- p. 19: PSALM 34, 3 voices, melody in middle voice, C, 1|332D7|U1-2-32|1,  
Thro' all the changing sce[an?]s of life
- p. 20: WINTER, [Read], 3 voices, melody in middle voice, F, 1|5565|U1D5[-]31,  
his hoary frost, his fleecy snow
- p. 20: POLAND, [Swan], 3 voices, melody in middle voice, C#m, 1|D55|7U3|  
D7-U1-D75|4, God of my life look gently down
- p. 21: SUTTON NEW, 3 voices, melody in middle voice, F#m, 5|77U1D5[-]4|  
3D7[sic; recte 1]6, Save me, o God; the swel[l]ing floods
- p. 21: FAIRLEE, 3 voices, melody in middle voice, G, 1|3-2-34|54|  
3[-]2[-]1[-]23|2, Jesus shall r[e]ign where e['e]r the sun
- p. 22: SUTTON, 3 voices, melody in middle voice, Em, 5|U1-D7U1|D55|  
6-5-43[-]4|5, Behold y<sup>e</sup> man three score and ten
- p. 23: PARIS, [Billings], 3 voices, melody in middle voice, A, 112|3-4-35|4-32|1,  
He reigns the Lord the saviour reigns
- p. 23: HIDING PLACE, 3 voices, melody in middle voice, Gm, 5|U1232[-]3|  
4[-]32[-]1D7, Hail sov'r[e]ign love that first began
- p. 24: TUNBRIDGE, "Kimball," 3 voices, "Air" in top voice, Dm, 5|U1D5[-]4|  
(4)[-]35|6-54-3|(3)[-]2, Our sins alas! how Strong they be
- p. 25: DALSTON, 3 voices, melody in middle voice, G, 5|U112D7|U1, The Lord  
Jehovah reigns
- p. 25: COLCHESTER, 3 voices, melody in middle voice, C, 1|1-D76|54|3-21|5
- p. 26: SHERBURNE, [Read], 3 voices, melody in middle voice, D, 531|6665|6,  
While shep[h]erds watch their flocks by night
- p. 27: HEBRON, 3 voices, melody in middle voice, Dm, 5|U1-D#7-U12|3-2-32|1
- p. 27: BUCKINGHAM, 3 voices, melody in middle voice, Am, 1|5-4-32|34|5-43|2
- p. 28: SAYBROOK, "Belknap," 5 voices (including 2 trebles) + instrumental bass,

- D, 1|D5313|56[-]7U1, There is a house not made with hands;  
instrumental bass is octave Ds in every m.
- p. 29: ANTIPATRIS, "Holden," 3 voices, melody in middle voice, G, 5|3322|  
1-2-1-2-3#4|5, Awake my heart arise my tongue
- p. 29: FAIRFIELD, 3 voices, melody in middle voice, Am, 1|31|D57|U12|3, With  
rev'rence let the saints appear
- p. 30[a]: CONFIDENCE, "Holden," 3 voices, "air" in middle voice, G, 313|5432|3,  
Now can my soul in God rejoice
- pp. 30[b], [31a], 30[c]: ZION. OR ALL IS WELL, melody, bass, G, 1|12|31|  
D7U123|4, What's this that steals that steals upon my frame; 4  
additional verses written on next 2 pp.; the leaves that bear this tune  
+ the next 3 tunes were clearly added later (different paper, shakier  
handwriting, duplicate pagination)
- p. 30[c]: KENTUCKY, 3 voices, melody in middle voice, C, 5|U1D6|U21-D6|5,5|  
U1D6U23-2|1, A charge to keep I have
- p. 31[b]: LEONI, 3 voices, melody in middle voice, Am, 5|U1234|5, He by  
himself hath sworn
- p. 31[b]: OXFORD, 3 voices, melody in middle voice, C, 1|1-D76|5-67|U1, How  
can a sinner know
- p. 31[c]: NEW JERUSALEM, "Ingalls," 3 voices, melody in middle voice, G, 132|  
1234|5, From the third heav[']n where God resides
- p. 32: CORONATION, [Holden], 4 voices, melody in tenor, Ab, 5|U1133|212, All  
hail the power of Jesus name
- p. 33: CONCORD, [probably Holden], 4 voices, melody in tenor, C,  
5|U1132[-]1|2, The hill of Zion yields
- pp. 34-35: OCEAN, 4 voices, melody in tenor, F, 5|5[-]6[-]5-4-35|  
U111D7[-]6|5, Thy works of glory mighty Lord
- pp. 36-37: PSALM 119<sup>TH</sup>, "Smith," 4 voices, melody in tenor, Em, 531|5577|7,  
Had not thy word been my delight
- p. 38: AMHERST, [Billings], 4 voices, melody in tenor, G, 135|4-32|1, Ye  
boundless realms of Joy
- p. 39: MALDEN OR PLYMOUTH, 4 voices, melody in tenor, Am, 1|34|54|31|2
- pp. 40-41: SOUTHBOROUGH, "Belknap," 4 voices, melody in tenor, Fm,  
5|57U1D5|3-2-34|5, See where he languish<sup>d</sup> on the Cross
- p. 42: RENOVATION, 3 voices, melody in middle voice, C, 1|1322|2,2|11D77|U1
- p. 43: HOLLAND, 3 voices, "Air" in top voice, D, 5|U1D767|U1
- p. 43: DALTON, 3 voices, melody in middle voice, Am, 1|53|455[-]43|2
- pp. 44-45: NEWMARK, "Belknap," 4 voices, melody in tenor, Gm, 5|557U1|  
D5[-]432\_|2
- pp. 46-47: DURHAM, "Belknap," 4 voices, melody in tenor, Fm, 5\_|555|  
57U1D7|7
- p. 48: VERGENNES, "Holden," 3 voices, melody in middle voice, Gm, 1|1-2-34|  
55[-]342|1
- p. 49: WOBURN, [Kimball], 4 voices, melody in tenor, Am, 11[-]23[-]4|54[-]3|  
2-1D#7|U1
- p. 50: INTERROGATION, [Child], "Air"; staff above "Air" with clef + time

- signature, but no notes, Em, 134|5-6-5-4-57|U1
- p. 50: WAREHAM, melody, bass, C, 1|1-D76|5U1|2-1D7|U1, O thou [dear] suff[']ring Son of God; shape notation; "Words to Wareham M. H. 195"
- p. 51: PENNSYLVANIA, [Ingalls], "Air," bass; staff, bar lines, treble clef, time signature, 1<sup>st</sup> note, + last 2 notes for part between "Air" + bass, Am, 131|2531|D7U12
- p. 52: LANSINGBURGH, "Air"; staff above "Air" with clef, key + time signatures, but no notes, Gm, 1|5533|44[-]32\_|2
- p. 52: DURHAM, melody, bass, Eb, 536|57|U1, ah whi[th?]er should I go; shape notation; this p. set up exactly as p. 50 is set up: melody + bass for one tune in shape notation between 2 lines of another tune's "Air" in round notation, with additional staff above the first "Air" staff, + words to the 2-voice setting at the bottom of the p.
- p. 53: CONTENT, [Janes], melody; staves above + below melody with clefs (treble, bass), time signatures, + half-measure rests, but no notes, Am, 1|3-2-12|34|5
- p. 53: HOLLISTON, 3 voices, melody in middle voice, G, 1|5543|6,5|U1D56[-]54[-]3|2
- pp. 54-55: SHARON, "West," 4 voices, melody in tenor, D, 1|D5U1D7U1|2, How pleasant tis to see
- pp. 56-57: MANTUA, "Holden," 3 voices, "Air" in middle voice; staff with bar lines + time signature between top + middle voices, but no notes, G, 133|5312|3, A blooming paradise of Joy
- pp. 58-59: COMPLAINT, "Parmenter," 4 voices, melody in tenor, Em, 1|33[-]45U1|D777\_|7
- pp. 60-61: DELIGHT, [Coan], 4 voices, melody in tenor, Em, 1D54|3[-]214, No burning heats by day
- pp. 62-63: HYMN FOR CHRISMAS [HYMN FOR CHRISTMAS, CHRISTMAS HYMN], 4 voices, melody in tenor, G, 1|3-21|53|1D7|U1
- pp. 64-65: LORD'S DAY, 3 voices, melody in middle voice, D, 531|4[-]32|3, this is y<sup>e</sup> glorious day
- pp. 64-65: WATERBURY, melody; staves above + below melody with bar lines, clefs (treble, bass), + time signatures, but no notes, Am, 1|33|22|1-3-2D7|U1
- pp. 66-[67]: PARADISE, [probably Holden], 4 voices, melody in tenor, D, 135|6435|U1, Now to the shining realms above
- pp. 68-69: BETHESDA, "Williams," 4 voices, melody in tenor, G, 1|3234[-]2|1, each bar subdivided with short line through top half of staff, + "2/4" added to original C (4/4) time signature; lots of crossing-out at bottom of p. 68, slip of paper originally pasted over the crossing-out ink (part of the slip remains)
- p. 70: TRINITY ("Intercession" crossed out), "air," bass, "first treble" ("first treble" not written in score with "air" + bass; the next entry intercedes between "air" + bass and "first treble"), G, "air" actually is "first treble" part: 531|2D7|U1, come thou almighty king; "first treble" written in

- shape notation, other 2 parts use round notes
- pp. 70-71: INTERCESSION, [Babcock], melody, Em, 557|76|5[-]43[-]4|5
- p. 71: AFRICA, [Billings], "air," bass, Eb, 1|3-4-5U1|D7-6-51|3-43|2, Now shall my inward Joys arise
- p. 72: NORTHFIELD ("Weston" crossed out), [Ingalls], melody, bass, C, 1D54|35U13|2
- pp. 72-73: WESTON, "air," Bm, 5U13|212,|3-456[-]5|4[-]321
- p. 72: BEDFORD, melody, bass, F, 5|31|65|43|2, God moves in a mysterious way; shape notation
- p. 73: CHESTER, [Billings], melody, bass, F, 567|U1D5|6-U1-D76|5, Let the heav'ns your songs invite
- p. 73: WAREHAM, melody, C, 1|1-D76|5U1|2-1D7|U1, shape notation; omitted m. neatly arrowed in from below
- p. 74: ALESBURY [AYLESBURY], 3 voices (but with 2<sup>nd</sup> pitches written over 11 notes in top part suggesting a 4<sup>th</sup> voice), melody in middle voice, Am, 154|32|1
- p. 74: EVENING HYMN, 3 voices, melody in middle voice, Dm, 1|D56|55|U1-23-2-1|D#7, top voice uses alto (counter) clef
- p. 75: SUFFOLK, [Billings], 4 voices, melody in tenor, Gm, 1|5-U1D7-6|5-45|1-2-34|5
- pp. 76-77: NORTH SALEM, [Jenks], 4 voices, melody in tenor, Em, 555|3157|U1
- pp. 78-[79]: MACHIAS, "maxim," 4 voices, melody in tenor, Am, 5|U11[-]234|5
- pp. 80-82: WORCESTER, "wood," 4 voices, melody in tenor, F, starts with bass solo: 132[-]1|D56[-]7U1
- p. 82: ELIM, 3 voices, "air" in middle voice, G, 12|31|2[-]32[-]3|4,|55|32|1D7|U1, Lift your voice and thankful sing
- p. 83: INVITATION, 4 voices, melody in tenor, Am, 55-4|3321|D75,U12[-]3|4233|2, Come ye sinners poor & wretched
- p. 84: WELSH, melody, bass, G, 34|5-4-32|12|33,|43-2|5-4-32|12|1
- p. 85: CHESHUNT, 4 voices, melody in tenor, C, 11|D5U1|3|1D5|57|U1, Come siners [2<sup>nd</sup> "n" written above "siners"] attend ["t"s not crossed] and make no delay; 3/2 melody straightjacketed into 2/2; "Hymn 11 & 265 Boston Coll" written at bottom of p.
- p. 86: FUNERAL THOUGHT, 4 voices, melody in tenor, Am, 5|432|321|D#7
- p. 87: WINDSOR, melody, bass, Am, 1|12|32|11|D#7
- p. 87: NORWICH, melody, bass, G, 1|34|51|23|4, Jesus great Shepherd of the sheep; shape notation; "page 338" written next to text at bottom of p.
- pp. 88-89: AMSTERDAM, 4 voices, melody in tenor, G, 1D5|U1-2-32|32|3-45|65|43|2, Rise my soul and stretch thy wings thy better portion trace; text meter given as "13 & 7"; text source given as "Hymn 163 Boston coll"
- pp. 90-91: CANTERBURY-NEW, 4 voices, melody in tenor, Em, 5\_|515|345U1|D7
- pp. 90-91: BELLERMA, melody, C, 1|32|1D6|56|U1, Oh happy is the man who hears; "Words to Bellerma" at bottom of p. 90, music at bottom of p. 91; blue ink
- pp. 92-93: CANAAN, 4 voices, melody in tenor, Fm, 513|21D7,5|U1134|5, The

pity of the Lord

- pp. 94-95: LIVERPOOL, "Capen," melody, bass, F, 5|3456|5,5|U1D567|U1, To know that Christ is mine; 4 verses of text written on p. 94 + below music on p. 95
- p. 96: HEREFORD, melody, bass, G, 1|543|4-6-5,3|432|1, 'Tis Jesus doth save; 4 verses of text written above music; "Hymn 24. 83 Boston Coll" written after title + text meter ("5 & 11")
- p. 97: ST HELLENS [ST. HELLEN'S, ST. HELEN'S], melody, bass, C, 5|35|U1D5|6U2|D7
- p. 97: LITTLETON, melody, bass, G, 13|54[-]3|2[-]34|3[-]21, Lo! he coneth [*sic*], countless trumpets
- p. 98: UNION [NEW-UNION], [Holden?], melody, bass, Em, 1|1D5[-]433|221
- p. 98: BROOKFIELD, [Billings], melody, bass, Dm, 5|U13|23-2|1-D7U1|2
- p. 99: SALEM, melody, bass, Em, 3|5557|54,3|5311[-]2|3, How lost was my condition; "Hymn 128 281" given as source of text
- p. 100: ENFIELD, [Chandler], melody, bass, F, 1|33|32[-]1|55|5
- p. 101: DRESDEN, melody, bass, F, 132|343[-]21|2, Jesus the soul of music is
- p. 102: JUBILEE, [Brownson], melody, bass, A, 112|342\_|2
- p. 103: FREE GRACE, melody, bass, G, 1[-]2|332[-]3|4,34|5[-]65[-]43[-]2|11, "Indian Experience" on p. 104 is text for tune GORHAM on p. 153[a]
- pp. 105-114: JUDGEMENT ANTHEM [JUDGMENT ANTHEM], [Morgan], 4 voices, melody in tenor, Em, Eb, Em, Eb, [Em], Eb (one key signature lost through trimming of leaf), tenor: 5|U1, then treble: 1D5|315U1|D77, Hark Re[peat] Hark ye mortals hear y<sup>e</sup> trumpet; many of Morgan's tempo + dynamics instructions reproduced here
- p. 115: SCOTLAND, melody, bass, Am, 1D5U12|3[-]215,5|3143|2, text source given as "Hymn 182, 232 B Col"
- p. 115: SINCERITY, melody, bass, Am, 11|D#7U132|1,55|4476|5, text source given as "Hymn 140. 300. &c."
- p. 116: MENDON, [Billings], melody, bass, Am, 11|D75U1D#7|U1, my Redeemer let me be; tenor part erroneously copied on bass staff, 1<sup>st</sup> 1½ mm.
- p. 117: AMERICA, [Wetmore], "air," bass, Am, 1|1321|5, Ye birds of lofty wing
- p. 117: EGYPT, melody, bass, Gm, 1|35|4-32|1, Aand [*sic*] must this body die?; shape notation
- pp. 118-119: MARYLAND ("New Durham" crossed out), [Billings], "tener," "Bass," Am, 1|3543|2, And must this body dye
- pp. 118-119: NEW DURHAM, melody, bass, Am, 1|D57U13|21[-]D7U1, note under last 6 mm.: "by omitting 2 notes it may be sung with out a fuge," and the notes are indicated by "this and this": whole note in m. 11, and dotted half note in m. 12 (i. e., the tenor's 2 notes before its final phrase, written here as 2|3153|42D7U3+U1[-]4+2|542[-]1D7|U1)
- p. 120: WEST-STREET, melody, bass, C, 55|U153|1,35|432|1, text source given as "Hymn 39. 186"
- p. 121: BURDER, melody, bass, F, 1|554[-]5[-]6|543|2[-]3[-]432|1, text source given as "Hymn 135 133"



- p. 122: BASHAN, melody, bass, F, 1|567|U112|1-D76U1|D5, text meter given as "11 & 8," text source given as "Hymn 256, 257."
- p. 122: MONMOUTH, melody, bass, G, 1|1D5U3|543|212|1
- p. 122: CHIPING [CHIPPING], melody, bass, F, 5[-]4|332|1,1[-]2|33#4[i. e., n4]|5
- p. 123: OLD HUNDRED [PSALM 100 OLD], 4 voices, melody in tenor, G, 1|1D7|65|U12|3
- p. 124: CANTABURY [CANTERBURY], 4 voices, melody in tenor, G, 1|32|31|23|4
- p. 125: MEAR, 4 voices, melody in tenor, G, 1|55|33|13|2
- p. 126: ARLINGTON, 4 voices, melody in tenor, G, 1|3332|111, Jesus with all thy saints above
- p. 127: Shelburne [= Sophronia], melody, bass, Dm, 1|3254|6-5-43|2
- p. 128: LEYDEN, melody, bass, C, 5|U12|3-4-54|32|1, up rising from the darksom tomb
- p. 129: BRIMFIELD, 3 voices, "Air" in top voice, Am, 1|5554|212, Throughout the Saviour's life we trace; staff lines faded almost to invisibility
- p. 130: ALEXANDRIA OR BARBY, melody, bass, A, 1|33|23-2|1D7|U1, Come thou omniscient son of man; shape notation
- pp. 130-131: ST THOMAS [ST. THOMAS'S], melody, bass, G, 5|U11|32-1|2, High as the heavns are rais<sup>d</sup>; "Words to St Thomas" on p. 130, music on p. 131
- pp. 130-131: ROCHESTER, melody, bass, G, 112|31|2D7U1, God my supporter and my hope; "words to Rochester" on p. 130, music on p. 131
- pp. 132-133: DUNDEE, melody, bass, G, 1|3#4|51|23|4, To heaven I lift my waiting eyes; "Words to Dundee" on p. 132, music on p. 133
- pp. 132-133: BARBY, melody, bass, G, 1|33|23-2|1D7|U1, Long as I live I'll bless thy name; "words to Barby" on p. 132, music on p. 133
- pp. 134-135: SILVER STREET OR FALCON-STREET, melody, bass, C, 1D55|35-(U1)|1, Come Sound his praise a broad [or] Come, ye that love the Lord; "Words to Silver Street or Falcon-Street" ... "Silver or Falcon Street" (2 sets of lyrics, the second marked "M. H. 252") on p. 134, music on p. 135
- p. 136: WINCHESTER, melody, bass, D, 5|U1D5|66|54|3-2-1, Befor[e] Jehovah's awful throne; shape notation
- pp. 136-137: PUTNEY, 4 voices, melody in tenor, Am, 1|1-2-32|54|3-2-13|2, Man has a Soul of vast desires; "Words to Putney" on p. 136, music on p. 137
- p. 138: CHINA, [Swan], melody, bass, C, 3|22|11|3-D66|3, The[e] we adore Eternal Name; shape notation; text does double-duty for this copy of the tune + a 2<sup>nd</sup> copy with all round note-heads, on p. 139
- pp. 138-139: WATCHMAN, melody, bass, F, 135|U1D3|2, My Soul with patience waits; "Words to Watchman" on p. 138, music on p. 139
- pp. 138-139: CHINA, [Swan], melody, bass, C, 3|22|11|3-D66|3, The[e] we adore Eternal Name; round-note notation; this copy shares text with shape-note copy on p. 138; note unusual key for both copies
- p. 140: OLD LANG SYNE, melody, G, 5|U1113|212, When I can read my title clear; 4 lines of text ("Words to Lang Syne") written under the music

are marked 1 (lines 1-2) + 2 (lines 3-4), but one pass through the melody requires all 4 lines

pp. 140-141: ZELL, melody, bass, Am, 1|12|34|5,5|54|34[-]3|2, Shall we go on to Sin; "Words to Zell" on p. 140, music on p. 141; derived from German chorale tune

p. 142: NAZERATH [NAZARETH], melody, bass, F, 1|54|32|16|5, shape notation

pp. 142-143: REDEEMING LOVE, melody, bass, C, 56|53|67|U1, Now begin the heavenly theme; "Words to Redeeming Love" on p. 142, music on p. 143

p. 144: OLD GERMAN, melody, bass, Am, 5|U1-2-321-D#7|U12-3-4|545-4-3|2, O tell me no more of this vain world's Store; text source given as "H 260 M.Col."

pp. 144-145: ST BRIDES [ST. BRIDE'S] ("St Bridge's" crossed out), melody, bass, Am, 1|D5U1|32|1, And must this body die?; "Words to Saint Brides" on p. 144, doing double-duty for 2 musical settings on p. 145 (see next entry)

pp. 144-145: ST BRIDES [ST. BRIDE'S] ("St Bridge's" crossed out—just as in copy immediately above), 3 voices, melody in middle voice, Am, 1|D5U1|32|1, And must this body die?; "Words to Saint Brides" on p. 144, music on p. 145; both melody + bass show variations from melody + bass of preceding entry

pp. 146-147: PETERBOROUGH, melody, bass, G, 1|3344|32|1, Once more, my soul, the rising day; "Words to Peterborough" on p. 146, music on p. 147

pp. 146-147: UPTON, melody, bass, A, 1|3542|1D7|U1, Bless, O my soul, the living God; "Words to Upton" on p. 146, music on p. 147

pp. 148-149: ISLINGTON, melody, bass, C, 1|1-D54|3-45|6-7U1|D7-6-5, This life's a dream an empty show; "Words to Islington" on p. 148, music on p. 149

pp. 148-149: Parody, "A. T.," melody, Am, 1|32|34|5,2|35|43|2,3|11|D7,U1|23|45|2+4,3|21|D76|5,7|U12|32|3,5|32|1 (full melody; all half notes, with fermatas over last notes of each phase), My country its o'er thee, / Dark land of Slavery, / O'er the[e] I weep. / Land proud of Freedom[']s name, / Land curst<sup>d</sup> with Slavery's stain / Thy boastings loud proclaim / Thy guilt most deep.; + 3 more verses [2 photos], "Words to parody" on p. 148, music on p. 149; text att. "G. R." on p. 148

p. 150: NEW DURHAM, melody, bass, Am, 1|D5#7U13|21[-]D#7U1

pp. 150[a]-150[b]: SABBATH, melody, bass, G, 12|32|1D7-6|5, Safely through another week; "Words to Sabbath" on p. 150[a], music on p. 150[b]; another German chorale-tune derivation (see ZELL, p. 141)

pp. 151[a]-151[b]: HEBRON, melody, bass, Bb, 5|3565|67U1, Thus far the Lord hath led me on; "Words to Hebron" on p. 151[a], music on p. 151[b]

pp. 151[a]-151[b]: UXBRIDGE, melody, bass, F, 1|1232|17|U1, At anchor laid remote from home [or] Draw near O Son of God draw near; "Words to Uxbridge" ("At anchor...") on p. 151[a], music + second set of words ("Draw near...") on p. 151[b]

- pp. 152[a]-152[b]: NOTTINGHAM, melody, bass, Bb, 5|U12|D75|U12|3, Some Seraph lend your heav'nly tongue; "Words to Nottingham" on p. 152[a], music on p. 152[b]
- p. 152[a]: CONWAY, melody, C, 5555-U13|3-21-D7U1, come let us lift our joyful eyes; "word[s] to conway" on this p. do double duty for this copy of the tune + a 2<sup>nd</sup> copy on p. 152[b]; time signature here is C, + each m. contains equivalent of 4 half-note beats
- pp. 152[a]-152[b]: CONWAY, melody, bass, D, 5555-U13|3[-]21[-]D7U1, come let us lift our joyful eyes; "word to conway" on p. 152[a], this 2-voice setting on p. 152[b]
- p. 153[a]: GORHAM, melody, bass, E, 133|3255|5, Come on my partners in distress [or] In de dark wood no Indian nigh / Den me look Heben and Send up cry / Upon my knee so low / Den God on high in Shiny place / See me in night wid teary face / De priest ["he" omitted?] teell [sic] me So; shape notation; this 2<sup>nd</sup> text [photo], on p. 104 of the MS., is headed "Indian Experience Tune, Gorham page 153"; on p. 153[a], under text beginning "Come on my partners...", is this note: "Indian hymn page 104"; this melody is usually that of a tune titled INDIAN PHILOSOPHER; see article by Drew Lopenzina, "'In de Dark Wood, No Indian Nigh': William Apess and the 'Indian Hymn'," *Early American Literature* 55/2, Spring 2020
- pp. 153[a]-153[b]: PETERBOROUGH, melody, bass, G, 1|3344|32|1, Once more, my Soul, the rising day; "Words to Peterborough" on p. 153[a], music on p. 153[b]
- pp. 153[a]-153[b]: DARTMOUTH, melody, bass, Em, 5|54|32|1, Is this the kind return; "Words to Dartmouth" on p. 153[a], music on p. 153[b]
- pp. 154-155: WALSALL, melody, bass, Am, 1|32-1|D5U5|4-32|1, Rebuke me not, O Lord forgive; "Words to Walsall" on p. 154, music on p. 155
- pp. 154-155: NORWICH, 3 voices, melody in middle voice, Gm, 12|32|1D#7|U1, Gently glides the stream of life; "Words to Norwich" on p. 154, music on p. 155
- pp. 156-157: LANGTREE, 3 voices, melody in middle voice, A, 5|U111D6|U212, Jerusalem, my happy home; "Words to Langtree" on p. 156, music on p. 157
- pp. 156-157: LISBON, 3 voices, melody in middle voice, Bb, 1|D65U12|3, Well come sweet day of rest; "Words to Lisbon" on p. 156, music on p. 157; "second ending" provided here ends on dominant (F); was order of 1<sup>st</sup> + 2<sup>nd</sup> endings mistakenly switched?
- p. 158: LYONS, melody, bass, Bb, 5|U112|31|443|2, Rejoice evermore with angels a bove
- pp. 158-159: MONTAGUE, melody, bass, G, 123|43|211D7|U1, Not to our names Thou only Just and True; "Words to Montague" on p. 158, music on p. 159

### Manuscripts Ms.18.1

Pennsylvania German Hymnal, [ca. 1775-1800] – SEE

Zoller, Mathilde C. G. MS. music book

214. Philadelphia. St. Michael's and Zion Church. *Choral-Buch für die Erbauliche Lieder-Sammlung der Deutschen Evangelisch-Lutherischen Gemeinen in Nord-Amerika*.

Philadelphia: Conrad Zentler and Georg Blake, 1813. Appears complete with xiv, [2], 160, [19] pp.

no inscriptions (furious pencil scribbling on p. 122)

no MS. music

**Harris Rare hMusic CH808**

215. Pilsbury, Amos. *The United States' Sacred Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1799. Complete; leaves bearing pp. 59-60 + 61-62 frayed (+ a small chunk missing from the 2<sup>nd</sup> of these leaves), with negligible loss of text. Handsomely rebound, with new endpapers.

inscription: t. p., "HDW."

no MS. music

**Harris Rare hMusic PI304u**

216. Pool, David, and Josiah Holbrook. *The American and European Harmony, or Abington Collection of Sacred Musick*. Providence: H. Mann and Company, 1813. Lacks pp. [iii]-vi; leaf bearing pp. 55-56 fragmentary (loss of text). Otherwise complete, with 206, [2] pp.

no inscriptions

no MS. music

**Harris hMusic P8218**

217. Poor, John. *A Collection of Psalms and Hymns, with Tunes affixed; for the use of the Young Ladies' Academy of Philadelphia*. Philadelphia: John M'Culloch, 1794. Lacks pp. 17-20; p. 28 unnumbered. Back cover detached; front cover almost detached.

inscription: p. [2] (verso of t. p.), "Sally [?]og[?] [s?] / Book 1793" (1<sup>st</sup> line of this inscription mostly erased; "1793" *sic*)

no MS. music

**Harris hMusic P82313**

218. *The Psalm-Singer's Amusement*. N. p., [1804-1810]. INCLUDES Billings, W[illiam]. THE BIRD [and] THE LARK (originally printed Boston, 1790), and pp. 3-103, [1] of [Billings, William. *The Psalm-Singer's Amusement*] (originally printed Boston, 1781). Probably compiled by Solomon Howe and published by John Howe (see *ASMI*, pp. 493-496).

Complete; covers detached (were these covers ever attached?). [\[9 photos\]](#)

no inscriptions

no MS. music

**Harris Rare hMusic B5982p 1804**

219. Read, Daniel. *The Columbian Harmonist, No. 1*. New Haven, Conn.: for the editor, [1793 or 1794]. Complete. *ASMI* 417A.

no inscriptions

MS. music on 4 leaves of printed staves at end:

leaf [1] *recto*: NEWBURGH, treble, "Tenor," "Bass," C, 5|35U12|1, following entry written on staff left blank for counter in this tune's 2<sup>nd</sup> system

leaf [1] *recto*: MOUNT I [MOUNT PLEASANT], [Leach], bass, Bb, 5|3-2-1[5]|63[-]4|55|1, Give me the wings of faith [to rise]; "LITH" written between tune title + meter (C. M.)

leaf [1] *verso* -leaf [2] *recto*: ALL SAINTS, [Hall], treble, "Bass," Cm, treble: 1|D7755|5-6-7U1|D7, 3 systems to this entry: treble + bass written on staves 1 + 4, 5 + 8 of leaf [1] *verso* and staves 1 + 4 of leaf [2] *recto*, with the 2 staves inbetween intended for counter + tenor, but filled instead with other tunes' bass parts

leaf [1] *verso*: MARTINS LANE, "Bass," F, 1|11|D7U1|D45|U1

leaf [1] *verso*: HOTHAM, "Bass," Eb, 1|13|44|5D5|U1

leaf [2] *recto*: MANCHESTER, "Bass," D, 1|11|D5U3|5D5|U1

leaf [2] *recto*: THIRTY FOURTH [PSALM 34], [Stephenson], treble, "Bass," C, 5|U11D76|U1-D7-U1D7|U1, following entry written on staff left blank for counter in this tune's system

leaf [2] *recto*: LITCHFIELD, bass, Bb, 1|112|34|55|1,|5|32|13|22|5

leaf [2] *verso*: WESFORD [WESTFORD], [Read], "Tenor," Bb, after 3 mm. rest: 5U11|12-34-32-1|2

leaf [2] *verso*: HUNTINGTON, [Morgan], "Tenor," A, 5|U1-2-31|55|315

leaf [3] *recto*: SAINTS REPOSE, "Treble," "Bass," not written in score, E, treble: 5U12|3-2-12|1D65-4|-3

leaf [3] *recto*: SACRAMENT, "Bass," C, 1|3565|U1D5|1

leaf [3] *recto*: MELODY, "Bass," A, 1|153|512|5

leaf [4] *recto*: Dance in the Honey Moon, melody, D, 5U121|1335|4321|D7U2D5, 2<sup>nd</sup> half written on top staff, 1<sup>st</sup> half written on 2<sup>nd</sup> staff down with note: "Comme[n]ces here"

leaf [3] *recto*: Yanke Doodle [Yankee Doodle], melody, D, 1123|132D7|U1123|1D7

**Harris hMusic R2825c no. 1**

220. Read, Daniel. *The Columbian Harmonist*. 2<sup>nd</sup> ed. Dedham, Mass.: H. Mann, 1804 [*recte* 1805]. Complete; ASMI 423A.

inscription: preliminary leaf *recto*, "Hannah C. Clarkes Book"

no MS. music

**Harris hMusic R2825c 1804**

221. Read, Daniel [*recte* Joel Read?]. *The Columbian Harmonist*. 3<sup>rd</sup> ed. Dedham, Mass.: H. Mann, 1806. Complete. BOUND WITH *Supplement to the Columbian Harmonist* (caption title, p. [1]). [Dedham, Mass.: Herman Mann, 1806]. Complete, though final leaf is frayed, with a little loss of text. Re-bound. ASMI 425 + 480.

inscription: preliminary leaf *recto*, "Lemuel Vinton,s / Book / Providence Feb.<sup>y</sup> 16<sup>th</sup> 1809"

no MS. music

**Harris hMusic R2825c 1806**

222. [Read, Daniel [*recte* Joel Read?]. *The Columbian Harmonist*. 3<sup>rd</sup> ed. Dedham, Mass.: H. Mann, 1806]. Lacks pp. [1]-8. BOUND WITH *Supplement to the Columbian Harmonist* (caption title, p. [1]). [Dedham, Mass.: Herman Mann, 1806]. Lacks pp. 31-[32] (a stub remains). This entire item is dated "1804?" in BruKnow, but it is a 2<sup>nd</sup> copy of the pirated 3<sup>rd</sup> ed. (1806) of Daniel Read's *The Columbian Harmonist*. ASMI 425 + 480.

inscriptions: *Columbian Harmonist* p. 9, "Solomon Angell Book"; *recto* of leaf between *Columbian Harmonist* + *Supplement to the Columbian Harmonist*, "Solomon Angell Booke," also a text titled "A Wish" ("from all the buzzy of life the noise + the sennate's strife / the emty sound of rizeing fame..." etc.)

no MS. music

**Harris hMusic R2825c 1804a**

223. Read, Daniel. *The Columbian Harmonist*. 4<sup>th</sup> ed. Boston: Manning and Loring, 1810. Complete.

no inscriptions

no MS. music

**Harris hMusic R2825c 1810**

*Read, Daniel. The New Haven Collection of Sacred Music – SEE  
The New Haven Collection of Sacred Music*

Read, Joel. *The New-England Selection; or Plain Psalmodist*, 1808 – BOUND WITH Brown, Bartholomew, and others. *Columbian and European Harmony*, 1802

224. Read, Joel. *The New-England Selection; or, Plain Psalmodist*. 2<sup>nd</sup> ed. Boston: Manning and Loring, for the author, 1812. Lacks pp. 51-54, 123-126; p. 46 misnumbered 45.

no inscriptions

no MS. music

**Harris Rare hMusic R2832n 1812**

225. Reed, Ephraim. *Musical Monitor; or New-York Collection of Devotional Church Music*. Utica, N. Y.: William Williams, 1817. Appears complete with 119, [1] pp.

inscription: preliminary leaf [1] *recto*, "Betsey Hutchins / Singing Book / [aborted attempt to write "Pawlet"?] Pawlet / Bought Jun. 1 1820," "L H. Rice" (pencil)

MS. vocal parts on 2 additional leaves after printed book:

a. l. [1] *recto*: BABYLON, tenor, F#m, 532|3456|7, Come sing us one of sion songs; not in *HTI* under title, melodic incipit, text incipit, or text code; nevertheless, printed in Elisha West's *The Musical Concert* (1802), with no att.

a. l. [1] *verso*-a. l. [2] *verso*: THE ROSE ANTHEM [ANTHEM: I AM THE ROSE OF SHARON], [William Billings], tenor, A, after 5 mm. rest: 1|5555|5313|5432|31, I am the rose of sharon and the lilly of the valley; bass part for mm. 12-17 erroneously copied in, with note: "This is a mistake The Tenor Rests here"

a. l. [2] *verso*: BRIDGEWATER, [Edson], treble, C, 5U11|D75|U123\_|3, God of my Life

a. l. [2] verso: [BRIDGEWATER], [Edson], "Tenor," C, 131|22|1D7U1\_|1  
**Harris hMusic R3235.2**

Reformed Church in the U. S. *Kern alter und neuer, in 750. Bestehender, geistreicher Lieder* –  
SEE

Reformed Church in the U. S. *Neu-vermehrt-und vollständiges Gesang-Buch*

226. Reformed Church in the U. S. *Neu-vermehrt-und vollständiges Gesang-Buch*.  
Germantown, Pa.: Christoph Saur, 1753. [2<sup>nd</sup> t. p.:] Reformed Church in the U. S. *Kern alter  
und neuer, in 700. Bestehender, geistreicher Lieder*. Germantown, Pa.: Christoph Saur, 1752.  
ASMI 432. *Kern...* was printed w/out a p. numbered 73 + w/ 2 pp. numbered 233; last  
section of the book, starting with "Heidelbergischer Catechismus," was printed w/ 2 pp.  
numbered 120 (these p. no. duplications + the missing p. no. aren't reported in ASMI). This  
copy lacks 3<sup>rd</sup> pp. 122-123. Leaves bearing pp. 251-252 + 3<sup>rd</sup> pp. 87-88 torn, w/ loss of text.  
inscription: additional leaf [1] verso, "[L?][?] Stou[ffer?]" (pencil)  
no MS. music

**Harris Rare hMusic R333ne 1753**

227. Reformed Church in the U. S. *Neu-vermehrt-und vollständiges Gesang-Buch*. 4<sup>th</sup> ed.  
Philadelphia: Ernst Ludwig Baisch, 1774. [2<sup>nd</sup> t. p.:] Reformed Church in the U. S. *Kern alter  
und neuer, in 750 bestehender, geistreicher Lieder*. 4<sup>th</sup> ed. Philadelphia: Ernst Ludwig  
Baisch, 1774. ASMI 435. Complete.

inscriptions: 1<sup>st</sup> p. [1], "Samuel Blensingher / was Born the 2 day / of february in the /  
year of our Lord / one thousand eight / hun[d?]red and one"; additional leaf  
verso, "Samuel Blensingher / his Book [S?]"  
no MS. music

**Harris Rare hMusic R333ne 1774 copy 1**

228. Reformed Church in the U. S. *Neu-vermehrt-und vollständiges Gesang-Buch*. 4<sup>th</sup> ed.  
Philadelphia: Ernst Ludwig Baisch, 1774. [2<sup>nd</sup> t. p.:] Reformed Church in the U. S. *Kern alter  
und neuer, in 750 bestehender, geistreicher Lieder*. 4<sup>th</sup> ed. Philadelphia: Ernst Ludwig  
Baisch, 1774. ASMI 435. Complete. A beautiful little book, with original tooled leather  
covers, functioning ornamental clasps, + gilt-edged leaves.

no inscriptions  
no MS. music

**Harris Rare hMusic R333ne 1774 copy 2**

229. Reformed Church in the U. S. *Das neue und verbesserte Gesangbuch, worinnen die  
Psalmen Davids samt einer Sammlung alter und neuer geistreicher Lieder*. Philadelphia:  
Steiner and Kämmerer, and H. Kämmerer, Jr., 1797. [2<sup>nd</sup> t. p.:] *Sammlung alter und neuer  
geistreicher Lieder*. Philadelphia: Steiner and Kämmerer, and H. Kämmerer, Jr., 1797. ASMI  
437. Complete.

no inscriptions  
no MS. music

**Harris Rare hColl R3324n 1797**



230. Reformed Church in the U. S. *Das neue und verbesserte Gesangbuch, worinnen die Psalmen Davids samt einer Sammlung alter und neuer geistreicher Lieder.* 2<sup>nd</sup> ed. Germantown, Pa.: Michael Billmeyer, 1799. [2<sup>nd</sup> t. p.:] *Sammlung alter und neuer geistreicher Lieder.* 2<sup>nd</sup> ed. Germantown, Pa.: Michael Billmeyer, 1799. Complete. P. 231 misnumbered 131; p. 275 misnumbered 175.

inscription: additional leaf [1] *verso*, "Maried By the Reven.d / Dr Shoffner ---- / Dr A. Mosgrove to / Miss M Miller on the / 12<sup>th</sup> Day of December / 18[1?]6"  
no MS. music

**Harris Rare hColl R3324n 1799**

231. Reformed Church in the U. S. *Das neue und verbesserte Gesangbuch, worinnen die Psalmen Davids samt einer Sammlung alter und neuer geistreicher Lieder.* 3<sup>rd</sup> ed. Germantown, Pa.: Michael Billmeyer, 1807. [2<sup>nd</sup> t. p.:] *Sammlung alter und neuer geistreicher Lieder.* 3<sup>rd</sup> ed. Germantown, Pa.: Michael Billmeyer, 1806. Lacks 2<sup>nd</sup> pp. 11-14; leaves bearing pp. [6-9] of *Sammlung* index damaged, with some loss of text. Lacks front cover; back cover detached.

inscriptions: preliminary leaf [1] *recto*, "David Eilenberger," "Frederick Ilenberger / his Same Book," "Frederick Ilenbugur / his Same Book" (this last an imitation by someone else of Frederick's inscription? Penmanship is rougher), "Williamsburg"; additional leaf [2] *verso*, "William Eylenberger," "William Eylenbe[r?]ga" (same imitator?), "William / Eilenberger / His Psalmbook"  
no MS. music

**Harris Rare hColl R3324n 1807**

232. Reformed Church in the U. S. *Das neue und verbesserte Gesangbuch, worinnen die Psalmen Davids samt einer Sammlung alter und neuer geistreicher Lieder.* 5<sup>th</sup> ed. Philadelphia: G. and D. Billmeyer, 1814. [2<sup>nd</sup> t. p.:] *Sammlung alter und neuer geistreicher Lieder.* 4<sup>th</sup> ed. Philadelphia: G. and D. Billmeyer, 1814. Complete with [5], 148, [8], 585, [9], 26 pp. ("Catechismus" is last 26 pp.).

no inscriptions

no MS. music

**Harris Rare hColl R3324n 1814**

Reformed Church in the U. S. *Sammlung alter und neuer Geistreicher Lieder* – SEE  
Reformed Church in the U. S. *Das neue und verbesserte Gesangbuch*

233. Robbins, Charles. *The Columbian Harmony; or Maine Collection of Church Music.* Exeter, N. H.: Henry Ranlet, for the author, 1805. Complete; front cover detached, back cover almost detached. Fragile.

no inscriptions

no MS. music

**Harris hMusic R6324c**

234. Roberts, Eli. *The Hartford Collection, of Classical Church Music.* New London, Conn.: Samuel Green, for the compiler, 1812. Complete with 137, [5] pp.; printed *ERRATA* list tipped in between p. [2] + p. [3]. Rebound, with new flyleaves.



inscription: t. p., "N. A. Ph[e ?]lps Jr"  
no MS. music

**Harris hMusic R012**

235. *Sacred Harmony*. Boston: James Loring, 1819. Complete with 7, [1], [112] pp. Tune no. 60 misnumbered 58; 2<sup>nd</sup> half of tune no. 59 misnumbered 60. BOUND WITH Winchell, James M. *An Arrangement of the Psalms, Hymns, and Spiritual Songs of the Rev. Isaac Watts, D. D.* 2<sup>nd</sup> ed. Boston: James Loring, for Lincoln and Edmands, and James Loring, 1820. Not checked for completeness. BOUND WITH Winchell, James M. *A Selection of More Than Three Hundred Hymns, from the most approved Authors*. Boston: James Loring, for Lincoln and Edmands, and James Loring, 1820. Not examined for completeness. Fragile condition: book block split in two, back cover barely hanging on.

apparently no ownership inscriptions  
printed bookplate of Stephen S. Wardwell, Providence, R. I., pasted inside front  
cover  
no MS. music

**Harris hColl BI1214 1820 copy 1**

236. *Sacred Harmony*. Boston: James Loring, 1819. Complete with 7, [1], [112] pp. Tune no. 60 misnumbered 58; 2<sup>nd</sup> half of tune no. 59 misnumbered 60.

no inscriptions  
no MS. music

**Harris hMusic S1234h**

237. *Sacred Harmony or A Collection of Psalm Tunes, Ancient and Modern*. Boston: C. Cambridge, [1786-1788]. Complete, with leaf bearing INDEX on *recto* (blank on *verso*) at end rather than following typeset p. 12 (see *ASML*, p. 530), and unnumbered leaf of rudiments with engraved PLATE I on *recto* + PLATE II on *verso* between typeset pp. 4 + 7, as in copy at MH. Corners of opening leaves very worn, but with minimal loss of text. Only ca. ¼ of front cover and ca. ½ of back cover remain.

inscription: *verso* of leaf whose *recto* is the t. p., "ZACOCK LEWs Book / Bought in the year 1788 / Gave to him by [Sh?]radric French / Dunstable, / [?]ek L255 B44k B45ght 37 y319 178[9?]" (code where a = 1, e = 2, 3 = I, o = 4, u = 5, possibly n = 7, possibly r = 9; used here with a couple of errors; note that the name Lew, coded L255, produces Leuu)

no MS. music

**Harris Rare hMusic SA185 1788**

238. *The Salem Collection of Classical Sacred Musick*. Salem, Mass.: Joshua Cushing, 1805. Lacks all after p. 120.

inscriptions: front cover, "Harriet Orne Clarke"; inside front cover, "Harriet Orne Clarke 181[3?]"

no MS. music

**Harris 1-SIZE hMusic S16324 1805**

239. *The Salem Collection of Classical Sacred Musick*. 2<sup>nd</sup> ed. Boston: Manning and Loring, for Cushing and Appleton, 1806. Complete. 2 leaves bound in the back with blank staves.  
inscription: front cover, "Kem[?]oy"

no MS. music

**Harris hMusic S16324**

240. Schaffer, Francis C. *Hymns, suitable for the Devotion of Families and Churches: selected from Various Authors*. Boston: J. T. Buckingham, 1811. Appears complete with [4], 68 pp. original thick paper covers, taped to newer board covers. Apart from added covers, a nice, clean, tight copy.

no inscriptions

no MS. music

**Harris Rare hMusic S2964h**

241. *A Selection of Sacred Harmony*. 5<sup>th</sup> ed. Philadelphia: John M'Culloch, for W. Young, Mills and Son, 1797. Sometimes attributed to Andrew Adgate; see *ASML*, p. 546. Complete.

☛ inscriptions: inside front cover, "J. Wa[?]n E[llmaker?] / June 10. 1853," "Catharine Ellmaker['s?], 180[5?]; t. p., "This music book used by Father[']s sisters, Catharine and Elizabeth Ellmaker, 1799 – 1812 / at New Holland / singing school [continued along bottom of p.:] Catharin[e] eloped with John Leaman 1[0?]<sup>th</sup> of January 1805, Elizabeth married W<sup>m</sup> M [E?]laymaker / 2<sup>d</sup> of March 1812," "Elizabeth Ellmaker her hand and pen"; p. 45, "Geo. D. M<sup>[c?]</sup> [?]a[?]n[?]" (pencil); p. 89, "[H?]adonfield" (pencil); inside back cover, "J. Watson Ellmaker / June 10, 1853"

no MS. music

**Harris hMusic AD532s 1797**

242. Shaw, Oliver. *Melodia Sacra: or Providence Selection of Sacred Musick*. Providence, R. I.: Miller and Hutchens, 1819. Complete with 167, [1] pp. A fine, tight copy.

caption title, p. [153]: "Appendix. For the accommodation of those Societies, who are attached to Ancient Musick, the following Tunes are added."

inscription: preliminary leaf *recto*, "1822."

no MS. music

**Harris Rare hMusic S5354**

243. Shaw, Oliver. *Melodia Sacra: or Providence Selection of Sacred Musick*. Providence, R. I.: Miller and Hutchens, 1819. Complete; another fine, tight copy.

inscription: preliminary leaf *recto*, "Thankfull Briggs Book" (pencil)

no MS. music

**Sidney S. Rider Collection on Rhode Island History 2-VZR Sh2m**

Shaw, Oliver. *Melodia Sacra: or Providence Selection of Sacred Musick* – BOUND WITH  
Cooper, William. *The Beauties of Church Music*

244. 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.; p. no. 46 not struck in this copy.

no inscriptions

no MS. music

**Harris hMusic S5354p copy 1**

245. Sh[aw], Oliver. *The Providence Selection of Psalm and Hymn Tunes*. Dedham, Mass.: H. Mann and Company, for [the author], 1815. T. p. slightly torn, with some loss of text; otherwise complete.

inscriptions: inside front cover, "Lydia R Sprague / Book / 1833"; t. p., "Lydia Page Providence / R I."; p. [2], "James Henry's / P\_\_\_e R I."; additional leaf *verso*, inscriptions legible to this reader are "Lydia Sprague Song Book / August the 6 183[7?]," "John [L?] Sprague" (pencil; crossed out), "[M? H? ? t?] Good," "Phebe Billings," "A Brown," "Lydia Sprague"; inside back cover, inscriptions legible to this reader are "A[da?]ine Sprague," "A Sprague," "Miss Mary Sprague" (pencil), "Adaline [H?]iggins Sprague" (pencil)

no MS. music

**Harris hMusic S5354p copy 2**

246. 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. P. [46] not numbered. Covers detached; disbound.

inscriptions: preliminary leaf *recto*, "Waity F. Howells— / January 30<sup>th</sup> / 1816," "price 4/6. ----"; t. p., "Wai[t?]y F. Howell's — Book. — 1816."

no MS. music

**Sidney S. Rider Collection on Rhode Island History 2-VZR Sh2p**

247. Shaw, Oliver. *Sacred Melodies, selected from Handel, Haydn, Mozart, Beethoven, and others, with several Original Compositions*. Providence: Miller and Hutchens, 1818. Complete with 84 pp.

inscriptions: preliminary leaf [1] *recto*, "The property of Warren Batcheller."; t. p., "Warren Batcheller."

no MS. music

**Harris 1-SIZE Music S5354s copy 1**

248. Shaw, Oliver. *Sacred Melodies, selected from Handel, Haydn, Mozart, Beethoven, and others, with several Original Compositions*. Providence: Miller and Hutchens, 1818.

inscription: preliminary leaf *recto*, "Mary Masons / Book 1818"

no MS. music

**Harris 1-SIZE Music S5354s copy 2**

249. Shaw, O[liver]. *A Selection of Progressive Airs, Songs, &c. adapted to the Piano forte*. Dedham, Mass.: H. Mann, for the author, 1810. 12 pp.; most of leaf bearing pp. 9-10 torn out, otherwise appears complete. Mostly secular, but includes Lockhart, HYMN. 1<sup>st</sup> item in a bound anthology which also includes (2<sup>nd</sup>) Hill, U[ri] K. "Sweet Mary Near the Haven

Wept." Boston: Manning and Loring, [between 1805 and 1810?]. Facing *verso* + *recto* of 2 unnumbered leaves; complete. Secular. (3<sup>rd</sup>) Shaw, O[liver], and H[erman] Mann. *A Favourite Selection of Music; adapted to the Piano Forte*. Dedham, Mass.: H. Mann, 1806. 32 pp.; apparently complete; several leaves have long tears, but text loss seems minimal. Mostly secular, but includes Swan, LONDON [photo] + Shaw, HYMN. (4<sup>th</sup>) Holyoke, Samuel. *The Occasional Companion...No. 5*. Dedham, Mass.: H. Mann, [1809]. ASMI 268. Pp. [[79]-108; complete. (5<sup>th</sup>) Shaw, Oliver. THANKSGIVING ANTHEM. Dedham, Mass.: H. Mann, for the author, 1809. 7 pp.; complete.

no inscriptions

at least 15 leaves (including one with MS. music) have been mostly cut out between

Shaw + Mann, *A Favourite Selection* + Holyoke, *The Occasional Companion*

no MS. music (except for the fragment mentioned 2 lines above, a stub of one of the

15+ cut-out leaves, which preserves 3 notes)

**Harris Rare 1-SIZE Music S5354sp**

Shaw, Oliver. THANKSGIVING ANTHEM – BOUND WITH

Shaw, O[liver]. *A Selection of Progressive Airs, Songs, &c.*

250. Shaw, O[liver], and H[erman] Mann. *A Favourite Selection of Music; adapted to the Piano Forte*. Dedham, Mass.: H. Mann, 1806. Lacks pp. 30-31 ("Cottage in the Grove"; see table of contents); instead, 2 copies of a leaf with p. 29 ("A Favorite March") on *recto* + p. 32 ("Hymn") on *verso*. Only sacred-texted pieces are Swan's LONDON + Shaw's HYMN.

inscription: t. p., "Elizabeth B. Howell – / 1814 – "

no MS. music

**Sidney S. Rider Collection on Rhode Island History 2-VV Sh2f**

Shaw, O[liver], and H[erman] Mann. *A Favourite Selection of Music* – BOUND WITH

Shaw, O[liver]. *A Selection of Progressive Airs, Songs, &c.*

251. Shaw, O[liver], A[mos] Albee, and H[erman] Mann. *The Columbian Sacred Harmonist: or, Collection of Grammatical Music*. Dedham, Mass.: H. Mann, 1808. Complete.

no pre-1964 inscriptions

no MS. music

**Harris Music S5354c**

252. Shaw, O[liver], A[mos] Albee, and H[erman] Mann. *The Columbian Sacred Harmonist: or, Collection of Grammatical Music*. Dedham, Mass.: H. Mann, 1808. Complete.

inscription: preliminary leaf *recto*, "Lydia S Stillwell's / Book"

no MS. music

**Sidney S. Rider Collection on Rhode Island History 2-VZR Sh2c**

253. Shumway, Nehemiah. *The American Harmony*. Philadelphia: John M'Culloch, 1793. Lacks pp. 177-180; covers detached.

inscription: inside front cover, "J. [P?]. Blackwell"

no MS. music

**Harris Rare hMusic SH929a**

254. Stickney, John. *The Gentleman and Lady's Musical Companion*. Newburyport, Mass.: Daniel Bayley, 1774. Slightly more than half of leaf bearing engraved pp. 1-2 lacking; pp. 81-88, 191-194, 199-202 lacking. Front cover detached.

inscriptions: inside front cover, "Jonoth[a ?]n [M S?]," "James W Drake," "Amelia,"  
☛ "Lucy Parsons 1782; / Timothy Mather,"; preliminary leaf *recto*, "This Book belongs to Edward Moore of Windsor price 8<sup>[s?]</sup>/-- / The compiler was John Stickney----of Hadley, in the / State of Massachu[s?]setts --- who imposed on ~~the~~ many / Individuals in publishing a Compilation so [? Crossed out] / replete with Inaccuracies as this ----- / There is not a tune in this Book but what has / some inaccuracys and ~~none~~ ~~[but?]~~ printed contrary / to the rules of Mu[sic?] ---- / attested by Christ.<sup>[r?]</sup> Wolcott ----- / Sep.<sup>t</sup> 18<sup>th</sup> 178[7?]," "Ruth Moore Her Singing Book 1777," "Lucy Parsons Her Singing Book 1777," "Kezia Ellsworth Her Singing Book 1777" (preceding 3 inscriptions all in the same hand); inside back cover, "L[uc?]y wood"  
☛ a Kezia Ellsworth (1756-1805) spent her entire life in Windsor, Conn., marrying Elijah Bissell in 1778; a Ruth Moore was born in West Hartford in 1748 (death date unknown)

no MS. music

**Harris hMusic ST5566g**

255. Stone, Joseph, and Abraham Wood. *Th[e] Columbian Harmony*. N. p., [1793]. Complete; leaf bearing t. p. frayed, with minor loss of text. Portions of both covers broken off, lacking.

no inscriptions

no MS. music

**Harris hMusic ST664c**

256. *The Suffolk Selection of Church Musick*. Boston: J. T. Buckingham, for Thomas and Andrews, 1807. Complete; p. 68 misnumbered 66.

inscription: inside front cover, "Sam<sup>l</sup> Gilbert"

no MS. music

**Harris Rare hMusic SU9486**

257. Swan, Timothy. *New England Harmony*. Northampton, Mass.: Andrew Wright, 1801. Lacks pp. iii-vi; corner of leaf bearing pp. 67-68 torn off, with loss of text.

inscriptions: preliminary leaf *recto*, "A[?]a[r?]I," "Miner Walden 1801";  
preliminary leaf *verso*, "The Property of / William Wheeler Denison / 1827";  
additional leaf *verso*, "CAW," "Cynthia [Wo? -crossed out]," "CAW<sup>R</sup> / C C C / H Z E MC / EE W C / C"

no MS. music

**Harris hMusic SW24**

258. Tyler, William H. "William H. Tyler's Notes of Psalmody" (MS. music). 1804-1805. [7], 116, 118-147, [67] pp. P. 115 misnumbered 117; p. 128 misnumbered 129.

both sacred-texted + secular-texted music are well represented; all entries, sacred +

secular, are inventoried  
 quite a few texts are present (mainly additional verses for secular tunes); these are located by p. nos., and 1<sup>st</sup> lines of 1<sup>st</sup> stanzas are given  
 a beautiful MS.: a pleasure to hold (flexible leather covers), musical notation is very precise, calligraphy is fine, attractive ornaments appear here + there  
 7 unnumbered pp.; pp. numbered by Tyler 1-75, [11 unnumbered pp.], 87-104, [3 unnumbered pp.], 108, [1 unnumbered p.], 110-114, 117 [*recte* 115], 116, 118-127, 129 [*recte* 128], 129-135, [1 unnumbered p.], 137, [1 unnumbered p.], 139-140, [2 unnumbered pp.], 143-147; 67 unnumbered pp.  
 Tyler's p. nos. will be used here, with pp. before p. 1 numbered as preliminary leaves [1] *recto*-[4] *recto*, + unnumbered pp. at end as pp. [148-214]  
 inscriptions: p. l. [1] *recto*, "William H. Tyler's Book, / Sep, 25<sup>th</sup>, 1805"; p. l. [2] *recto*, "William H. Tyler's Notes / of Psalmody / Jan<sup>uy</sup>, 24<sup>th</sup>, AD, 1804" (all," "s transcribed here after superscripts are positioned directly under the superscripts, and look more like hatch marks than commas)  
 "INDEX" of tunes on p. l. [2] *verso*-p. l. [4] *recto*: tune titles not alphabetical, + not in page order; secular tune titles listed after sacred tune titles  
 most sacred-texted entries are 4-voice settings; melody in tenor voice should be understood for these pieces

MS. music entries:

- pp. 1-2: NEWBURG, [Munson], 4 voices, C, 5|35U12|1, Let every creature join
- pp. 3-4: NEW JERUSALEM, [Ingalls], 4 voices, G, 132|1234|5, From the third heaven[s?] where god resides; "Air" written over start of tenor part
- p. 5: RUSSIA, [Read], 4 voices, Am, 132|1D7U13|2
- p. 6: CONCORD [Holden], 4 voices, C, 5|U1132[-]1|2
- p. 7: FLORIDA, [Wetmore], 4 voices, Dm, 5|31D7U1|5, Lord what a feeble piece
- p. 8: FUNERAL HYMN, [Holden], 4 voices, Em, 555|U1-D#7-U1D5|3-4-76|5, Why do we mourn depar[t]ing friends; "Moderato" written over start of score
- pp. 9-10: DELIGHT, [Coan], 4 voices, Em, 1|D54|3-214, No burning heats by day
- p. 11: WOBURN, [Kimball], 4 voices, Am, 11-23-4|54-3|2[-]1D7|U1, Firm was &c
- p. 12: WILLINGTON, [West], 4 voices, G, 1|3-456-54|5, Far be thine honors spread
- p. 13: DESPAIR, [McKyes], 4 voices, Am, 553|23|1-D7-U1D5-6|7
- p. 14: SURPRISE, [McKyes], 4 voices, Dm, 5|U1-2-32-1|D75U34-2|D7, Our life contains a thousand springs
- pp. 15-16: LIVONA, 4 voices, Em, 5|57U12-1|D75-45
- pp. 17-18: MOUNT SION, 3 voices, melody in middle voice, C, 5|U1233|5-3-2-1, The hill of sion yields
- pp. 19-22: THE VOICE OF MY BELOVED, 4 voices, Em, 5|U1-2-3-2-1D#7|U1D5|5-43-2|3, The voice of my beloved sounds
- p. 23: DAVID'S HARP, 3 voices, melody in middle voice, G, bass starts solo: 112|11, then tenor enters: 556|55U1D7|U1, sweet is the day of sacred rest; staff + bar lines provided for counter, but no notes

p. 24: LENA, [Belknap], 4 voices, F#m, 1232|3455, see the lord of glory dying  
 pp. 25-26: CONFIDENCE, [Holden], 3 voices, "Air" in middle voice, G, 313|  
 5432|3, Now can my soul in god rejoice

p. 27: WINTONBURY, 4 voices, Em, 5|5577|7,7|5U1D77|U1, Alas the brittle clay

p. 28: EMANUEL, [Fasset], tenor, bass, Am, 15|5-453|21|2, He dies the heavens  
 in mourning stood; staves + bar lines provided for treble + counter  
 (also clef + time signature for treble), but no notes

pp. 29-30: EVENING SHADE, [Troop], 4 voices, Em, 5|5U1D75-4|5, The evening  
 shades of life

pp. 31-32: SYMPHONY, [Morgan], 4 voices, Eb, 135|U1D5|4321|5, Behold the  
 judge de[s]cends &c

p. 33: CASTLE STREET, 4 voices, G, 1|3-4-5U1|D42|1-3-[-]5U1|D6-5, sweet is the  
 work &c

p. 34: AMANDA, [Morgan], 4 voices, Am, 1|54|3-4-53-2-1|D7-U1-D57|U1

pp. 35-36: MONTGOMERY, [Morgan], 4 voices, C, 1|3331|2-1D7-65

pp. 37-38: RAIN-BOW [RAINBOW], [Swan], 4 voices, C, 5U11|12|312\_|2, Tis by  
 thy strength the mountains stand

pp. 39-40: TOMB, [C. Lee], 4 voices, Am, 5|31|D5U1|D#7U3|2, Hark from the  
 tombs &c

pp. 41-42: 58<sup>TH</sup> PS. [PSALM 58], [Harwood], 4 voices, C#m, 1|332|2D77|U1,  
 Judges who rule the world by laws

pp. 43-44: HAMPTON, 4 voices, F, 112|3-2155|5, Lord when thou didst ascend  
 on high

pp. 45-46: PLYMOUTH, [Kilbourn], 4 voices, E, 1|3565-4|356-56-7|U1, The god  
 of glory sends his summons forth

p. 47: FLANDERS, [Swan], 3 voices (+ 1<sup>st</sup> note for counter), E, 5|5-U1D7-U2|  
 D5-4-36|57|U1, Loud hallelujahs to the lord; counter has staff, bar  
 lines, clef, key + time signatures, + only first m. of music

p. 48: MILTON, [Swan], 4 voices, Em, 1|D76|5U1|D76|5, My soul the awful  
 hour will come

pp. 49-50: MOUNTVERNON [MOUNT VERNON], [Jenks], 3 voices (+ 1<sup>st</sup> note for  
 counter), Em, 1|33-455|U1D7|U1, Shew pity Lord &c; counter has  
 staff, bar lines, clef, key + time signatures, + only first m. of music

pp. 51-52: SHEFFIELD, 4 voices, A, 113|2234|5, Joy to the world the lord is  
 come

p. 53: TRIUMPH, [McKyes], 4 voices, F, 1|3-4-5-3-U1D5|4432-1|2, With  
 song[s?] & honors sounding loud

p. 54: DEVOTION, [Read], 4 voices, C, 5|U112D7|U12|3, Sweet is the day &c

pp. 55-56: SPRING, 4 voices, Dm, 1|11D54|345, Teach me the measure of my  
 days

pp. 57-58: BALLOON, "by Swan," 4 voices, Em, 5|U1-2-3D7-5|45|3-2-14-3-4|5,  
 Behold I fall before thy face

pp. 59-60: TUNBRIDGE, [Kimball], melody, Dm, 5|U1D5[-]4|(5)[sic][-]35|  
 6-54-3|2, Our sins alas how strong they be

p. 61: EDINBURGH, [Kimball], melody, Em, 1|543|4,56|5-43|(4)[-]2

p. 61: FLANDERS, [S. Babcock], melody, Dm, 1D56|53|44-5-6|5, Since I have

- plac'd my trust in god
- p. 62: CORONATION, [Holden], 4 voices, Ab, 5|U1133|212, All hail the powers of Jesus name
- pp. 63-64: FRIENDSHIP, 4 voices, Em, 113|557U1|D7, Thy wrath lies heavy on my Soul
- pp. 65-66: LEICESTER, [Kimball], 4 voices, Em, 1|5564|5-6-5-4-34|5, Not from the dust affliction grows
- pp. 67-68: Sylvia, [Wetmore], 4 voices, Am, 1|3-4-5-3-22|11D5-67|U1, Let music roll in mournful strains; do I detect some variation from the usual form of this melody?
- pp. 69-70: EDOM, [West], 4 voices, F, 5|3[-]4[-]56-7|U1D653|5, He sends his word & melts the snow; again the melody seems slightly variant from the usual form
- pp. 71-72: REPENTANCE, [Rollo], 4 voices, F#m, 5|U11D7-65-4|3-5[-]43|2, O if my soul was form'd for woe; more melodic variation here
- p. 73: BRADFORD, [Kimball], tenor melody, Cm, 5|U1Dn7|U12|3-21|2, staves + bar lines provided for 3 other voices, but nothing else
- p. 74: MORTALITY, [McKyes], 3 voices, melody in middle (tenor) voice, Am, 1D77|U3-4-3-4-54|5, staff + bar lines provided for counter, but nothing else
- pp. 75-[86]: JUDGMENT ANTHEM, "By Morgan," 4 voices, Em, Eb, Em, Eb, Em, Eb, tenor: 5|U1, then treble: 1D5|315U1|D77, Hark Hark Hark you mortals hear the trumpe[t]
- p. 87: EMANUEL, [Billings], 4 voices, G, 5|U131242|3531, As shepherds in jewry were guarding their sheep; this copying job is a marvel of compression, with many notes squeezed into tiny measures
- p. 88: DOOMS DAY [DOOMSDAY], [Wood], 4 voices, D, 5|U11|11-D7|U1, Behold with awful pomp
- pp. 89-90: CANAAN, [Swan], tenor melody (but staves, bar lines, clefs, key + time signatures, and upbeats + 1<sup>st</sup> full measures are provided for other 3 voices), D, 5|5-U11-3|32-1|D6-U1D6[-]U1|2
- p. 91: Sophronia, secular melody, bass, Am, 1|3254|6543|2, Forbear my friends for bear [I? &?] ask no more; staves + bar lines provided for 2 upper voices, but no notes; 11 additional verses on p. [141]
- pp. 92-93: An Ode for the 4<sup>th</sup> of July, 4 voices, G, 112|D7U12,|334|321,|21D7|U1, Come all ye sons of song; 4 additional verses of text written below music (p. 92) + on p. 93; pp. 94-97 have 9 verses of text (no music) for "Adams & Liberty,"; 1<sup>st</sup> verse starts "Ye sons of Columbia who bravely have fought"
- pp. 97-98: Anna's Urn, [Jackson?\*], 2 voices, probably melody (secular) above harmonic voice, G, upper voice: 1|555[-]45[-]7|666 (*recte* 1|555-35-U1|D666?), lower voice: 3|111[-]35[-]3|222, Encompass'd in an angel[']s frame; 3 additional verses of text written below music (p. 98); \*attribution of music to "Jackson" taken from the text's appearance on p. 23 of J. E. Carpenter, ed., *The Amusing Songster* (London: George Routledge and Sons, 1866; online)



- pp. 99-100: Mary's Dream, secular melody, bass, Eb, 5|12|34|5-65-U1|D5,  
The moon had clim[']d the highest hill; 3 additional verses of text on p.  
100
- pp. 99-100: Charms of Nature, secular melody, G, 1|56-7|U1D5-6|5-43-2|3,  
The cheek enros'd with crimson dye; 3 additional verses of text  
written below music on p. 99 + in lower right quadrant of p. 100
- p. 101: Stern's Maria, secular melody, G, 1|5431|2[-]3[-]421, [']Twas near a  
thicket[']s calm retreat; 2 additional verses of text written below  
music
- pp. 102-103: The Banks of the Dee, secular melody, G, 5|567U123|46543,  
[']Twas summer & softly the breezes were blowing; 3 verses of text  
written below music (p. 102) + on p. 103; pp. 104-[105] have 14  
verses of text (no music) for "The Indian Student or the force of  
Natur[e?]; 1<sup>st</sup> verse starts "From Susq[u]ehannah's utmost springs"
- pp. [105-107]: The Storm, [Leveridge?], secular melody, F, 35|43[-]23D7|  
U12, Cease Rude Boreas blustri[n]g railer; 9 verses of text written  
below music (p. [105]) + on pp. [106-107]; \*attribution of music to  
"Leveridge" from the website All Poetry  
(<https://allpoetry.com/poem/8605183-The-Storm-by-G-A-Stevens>)
- p. 108: The despairing Damsel [The Despairing Damsel], secular melody, D,  
5|3135|U1D5, 'Twas when the seas were roaring
- pp. 108-109: The Unhappy Swain [y?], secular melody, C, 11|33|11|D66,  
Cease ye fountains cease to murmur; 6 verses of text written below  
music (p. 108) + on p. [109]; lower corner of leaf torn off, with some  
loss of text
- p. 110: LISBON, "by Swan,," 4 voices, C, 1|31D65|6, O let thy god & king
- pp. 111-112: COMPLAINT, "by Parmeter," 4 voices, Em, 1|33-45U1|D777\_|7,  
Save us O lord aloud we pray
- pp. 113-114: OCEAN, 4 voices, F, 5|5-6-5-4-35|U111D7-6|5, With songs &  
honors &c
- pp. 117-116 [sic]: WORCESTER, "by Wood," 4 voices, F, starts with bass solo:  
132-1|D56-7U1, How beauteous are their feet
- pp. 118-119: HUNTINGTON, "by Morgan," 4 voices, A, 5|U1-2-31|55|315, The  
king of saints how fair his face
- pp. 120-121: INVITATION, "by Kimball," 4 voices, D, 5U1D5|65|67U1
- pp. 122-123: MAJESTY, "by Billings," 4 voices, F, 5|U1-D7-U1D6|5-31|43-1|U1,  
The lord de[s]cended from above
- p. 124: SHOEL, 4 voices, F, 1|3-13-5|5U1|D4-5-6-54|(4)-3, To thee my god &  
savior, I
- pp. 125-126: MORTALITY, [Smith], 4 voices, Em, 515|345U1|D7, S[t?]oop down  
my thoughts that choose to rise
- pp. 126-129 [sic; recte 128]: TERROR, [French], 4 voices, F, 135|U1\_|1D5|  
3143|2, Silent I waited with long suffering love
- p. 129: The British Muse, secular melody, bass, F, 343|2513|2, Friendship to  
every willing mind; 4 additional verses on p. 140
- pp. 130-131: The Hermit, secular melody, bass, Em, 12|321|21D7|U143|2, At

the close of the day, when the hamlet was still; 5 additional verses on pp. [138]-139

p. 131: BRENTWOOD, [Kimball], melody, E, 1|D5[-]43[-]45[-]43[-]4|5,U1|D6U1D57|U1, Not all the blood of beasts

p. 132: Corydons Ghost [Corydon's Ghost], secular melody, bass, Em, 5|5455U1D7|U1, What sorrowful sounds do I hear; 9 additional verses on pp.[142]-143

p. 133: SILVER SPRING, 4 voices, Em, 5|U123|11D#7|U1, Were I in heaven without my God

pp. 134-135: VERMONT, [Kimball], melody, bass, G, 1|3-54-3|32-1|3-54[-]3|3, I am not ashamed to own my lord

p. [136]: A DIRGE, COMPOS'D ON THE DEATH OF A YOUNG LADY, "Air," ?treble, Dm, 55|543|22|1, Hark! she bid[s] all her friends adieu; see this piece's "Bass" on p. 146; "Counter to Fairfield" written at bottom of p. (see 3 entries below)

p. 137: PARADISE, [probably Holden], melody, D, 135|6435|U1

p. 137: CORINTH, [Blanchard], melody, G, 555|55-4|3-U1|D7-6|5

pp. 137 + 136: FAIRFIELD, tenor, bass, treble, with counter on p. 136, C, 1|2-3-2-1-D75|U32-1D6U1|2, The glorious armies of the sky; if indeed this is tenor melody, then treble is also highly melodic: it begins 1|2-1-D7-U1-22|1D7-U123-1|2; pp. [138]-143 contain additional verses to secular songs: "The Hermit," pp. 130-131 (5 additional verses on pp. [138]-139), "The British Muse," p. 129 (4 additional verses on p. 140), "Sophronia," p. 91 (11 additional verses on p. [141]), "Corydon[']s Ghost, p. 132 (9 additional verses on pp.[142]-143)

pp. 144-145: The Indian Philosophe [The Indian Philosopher], secular melody, bass, D, 133|3255|5, Why should our joys transform to pain; 6 verses of text written above, in the middle of, below, + on the p. opposite to the music

p. 146: FUNERAL DIRGE, "Bass," Dm, 11|1D#7U1|D55|U1, see this piece's "Air" + ?treble on p. [136]; on p. 147, 3 verses of text for the song "Savourna Delish," with the refrain line "Savourna delish shighan oh" (here, "Savona delish shigon / O!") written to the right of verse 1

pp. [148-149]: Ode on Music, harmony voice, secular ?melody, F, if lower voice is melody: 1|5-6-53|651D7-U2|1, What art on Earth is more sublime; "Words by Mason"

p. [149]: O dear what [can the matter be], secular melody, G, 55|53U1D531, 44|423432

pp. [150-151]: LARK, [E. West], 4 voices, Em, 534|U321D7|U1, Hov'ring among the leaves there stands

pp. [152-153]: BURTON, [E. West], 4 voices, Em, 5|55+U1|31-3|2D7|7, Lord what a thoughtless wretch &c.

pp. [154-155]: OHIO, [E. West], 4 voices, Em, 1|33-45U1|D7, My feet shall never slide

pp. [156-157]: ROSLIN CASTLE, 3 voices, melody in middle voice, Dm, 3-2|15-6|

- 54-5|6[-]5[-]43|2, Behold the rose of sharon here; this was probably copied from E. West's *The Musical Concert* (1802)
- pp. [158-159]: DEVOTION [= PORTLAND], [Maxim], 4 voices, F, 15U1|D6421|2, Sweet is the day of sacred rest
- p. [160]: CHINA, [Swan], 4 voices, D, 3|22|11|3-D66|3, Why should we mourn departing friends
- p. [161]: REFUGE, "by Reed" [Daniel Read], tenor melody, bass, Em, 155|55[-]432|1, My refuge is the god of love; staves, bar lines, clefs, key + time signatures provided for treble + counter, but no notes
- pp. [162-163]: NEW, DURHAM, [Austin], 3 voices (treble, tenor, bass; melody in tenor), Bm, 1|D57U13|21-D7U1, Hark! from the tombs a doleful sound; staff, bar lines, clef, key + time signatures provided for counter, but no notes
- pp. [164-165]: RELIGION, [Jenks], tenor melody, bass, Am, 1|54[-]342|3[-]45[-]32, Some walk in honor[']s gaudy show; staves, bar lines, clefs, time signatures provided for treble + counter, but no notes
- pp. [166-167]: ANIMATION, [Buel], 4 voices (tenor labeled "Air"), G, bass begins 1|3-2-1, then tenor continues 3|5-6-5U1|D3-55[-]4|3, Seasons, & months & weeks & days
- p. [168]: AMERICA, [Wetmore], tenor melody, Am, 1|1321|5, In spite of all my foes
- p. [169]: ARNON, [Swan], 4 voices, Eb, 1|1D675|3-4-5-65, Great god to thine almighty love; this copy uses Swan's indication of the "mi" (leading tone) with T, C, MA, + B placed on the appropriate lines, suggesting that the tune was copied from Swan's *New England Harmony* (1801)
- pp. [170-171]: GOVERNMENT, [Swan], 4 voices, C, 5|5555|U1, The lord jehovah reigns; this copy uses Swan's indication of the "mi" (leading tone) with T, C, MA, + B placed on the appropriate lines, suggesting that the tune was copied from Swan's *New England Harmony* (1801)
- pp. [172-174]: ROME, [Swan], 4 voices, Em, 54-3|75|54-3|75, Wand'[e?]ring pilgrims mourning Christians; this copy uses Swan's indication of the "mi" (leading tone) with T, C, MA, + B placed on the appropriate spaces or line, suggesting that the tune was copied from Swan's *New England Harmony* (1801); 2 verses copied with music on pp. [172-173], then 3 more copied on p. [174]
- p. [175]: MARYS TEARS [MARY'S TEARS], melody, Bb, 5|U321-D7U1-D6|565, Were not the sinfull Mary's tears; verses numbered 1-4 written below music
- pp. [176-177]: RICHMOND, [Frary], 4 voices, F, 1|3-4-55|67U1D6|5, Sweet is the work &c
- p. 178: BRENTWOOD, [Kimball], 4 voices, E, 1|D5[-]43[-]45[-]43[-]4|5,U1|D6U1D57|U1, Not all the blood of beasts [+] Welcome sweet day of rest
- p. [179]: FLANDERS, [S. Babcock], bass, Dm, 111|13|D77|U3, Since I have plac'd my trust in god; staves + bar lines provided for treble + counter, but no notes; staff, bar lines, clef, key + time signatures provided for tenor,

but no notes

- pp. [180-181]: CORINTH, [Blanchard], treble, tenor, bass, melody in tenor, G, 555|[55-4|3-U1D7-6|5], Jesus shall reign where ere the sun; only 1<sup>st</sup> 3 notes of tenor are present
- pp. [180-181]: COMPLAINT, [Coan], melody, Em, 1|5555|U1D7|U1
- pp. [182-183]: WHITESTOWN, [Howd], melody, Em, 1|5555[-]6|754\_|4, Forth to the tillage of his soil [+] How various lord thy works are found; text usually paired with this tune may be found on p. [194]
- pp. [184-185]: EXHORTATION, "by Doolittle," melody, Am, 1|3-4-3-21|23-4|5-3-2-1D7|U1, Now in the heat of youthful blood
- pp. [186-187]: CRUCIFIXION [CRUCIFIXION], [Castle], 4 voices, but only the first 5 notes for treble, counter, + bass, Am, 12|321|D7U12\_|2
- pp. [188-189]: MEDITATION, "by Little," melody, Am, 1D77|U1-2-1D7|U345\_|5, My soul come meditate the day
- pp. [190-191]: SCHENCELADY [SCHENECTADY], "by Shunway" [Shumway], melody, Eb, 535|113-45|5, From all that dwell below the skies
- pp. [192-193]: MOUNT VERNON, [French], melody, G, 5|315U1-D7|6, pp. [194-195] contain 2 texts: Watts's "Where nothing dwelt but beasts of prey" (usually the text for Howd's WHITESTOWN; see pp. [182-183]), + Billings's "Tho['] Adam the first in rebellion was found" (verse 2 of Billings's EMMANUEL, with verses 3-6)
- pp. [196-197]: INTERCESSION, [S. Babcock], 3 voices, melody in middle voice, Em, 557|76|5-43-4|5, Pardon & grace & boundless love
- p. [198]: Alone by the light of the Moon, untexted secular melody, E, 5|4-323131|D6-7|U1D65, p. [199] blank
- pp. [200-201]: Within a Mile of Edinburg, secular melody, A, 34|5[-]32[-]313[-]1|D6[-]U1D535 [last m. *recte* D6U1D5[-]35?], [']Twas within a mile of Edinburg town; 3 verses of text written above, in the middle of, below, + on the p. opposite to the music
- pp. [202-203]: Alloa House, secular melody, Em, 3[-]2|1D5U1[-]2|32[-]1tr|D7U4[-]32[-]1|D7, The spring time returns & Cloaths the green plains; one verse of text written below music on p. [202], 3 more written on p. [203]
- p. [204]: Lullaby, secular melody, C, 13|5-31D6U1|D53, Peaceful slumbering on the ocean; 6 verses of text written below music; are last 4 mm. (including 2 half measures) an instrumental interlude?; pp. [205-207] have 3 texts: "Friendship" (4 verses; 1<sup>st</sup> line is "The world my Mira is full of deceit"), "The Pilgrim" (11 verses; 1<sup>st</sup> line is "Our deserts untrod[d]en & moss-cover[e]d hills"), "Mrs. Robinson[']s Valediction" (12 verses; 1<sup>st</sup> line is "Bounding billows cease your motion")
- pp. [208-209]: BETHLEHEM, melody, C, 1|3-2-15-3|1-2-34|3-4-2D7|U1, 2|3-2-12|5-4-31|2, Whilst shepherds watch their [flocks by night]; not found in *HTI* under melodic incipit
- pp. [208-209]: LONDON, [Swan], melody, Bb, 1D77|U1122|3
- pp. [210-211]: M<sup>r</sup>. OLIVE, melody (scored for 4 voices, but only 1<sup>st</sup> notes for treble, counter, bass), G, 5|531D7|U1-23[-]45

pp. [212-213]: Bruce's Address to his Army, secular melody, C, 5553|56U1,  
Near Bonnockburn [next word illegible to me; should be "King"]  
E[d]word [*recte* Edward] lay, The Scots they were not far away [+]  
(p. [213]) Scots wha have with Wallace bled; p. [214] blank

**Manuscripts Ms. Harris Codex 1956**

*Ein unpartheyisches Gesang-Buch – SEE*

*Mennonite Church. Ein unpartheyisches Gesang-Buch*

259. Varney, William L. MS. music book, 1816-1817. 41 leaves, numbered 48, 51, 9,  
[number lacking], [unnumbered], 11-13, [unnumbered], 14-23, 26-47; this numbering is  
followed here. Cover + first 3 leaves detached; top edge of 4<sup>th</sup> leaf frayed + with text rolled  
over; exercise caution.

inscriptions: leaf 48 *verso*, "Adams"; leaf 51 *verso*, "William L. Varney[?]<sup>s</sup> Book /  
Charlotte June 10, 1817 / Vermont," "[?] Turrell"; leaf 26 *verso*,  
"Hinesburgh Feb, 9 1843"; leaf 27 *recto*, "[S? J?]. N Adams"; leaf 46 *verso*,  
"Mary Dawson"; inside back cover, "William L Varney / Charlotte / 1816"

inside front cover: "A Nat[u?]ral Scale" with fingerings for the ?fife (6 holes)  
mix of secular tunes (instrumental + vocal), in round notation, and sacred tunes, in  
shape notation; only the sacred-texted pieces (or tunes frequently found in  
mostly sacred tunebooks) are inventoried here; secular tune titles are listed

MS. music entries:

leaf 48 *recto*: "Hay Maker," "Rose Tree"

leaf 48 *verso*: "American March"

leaf 51 *recto*: "Yankey Doodle," "General Aluster" [General Alastair?]

leaf 9 *recto*: "March in Bluebeard" ("1 part")

frayed leaf w/ number lacking *recto*-unnumbered leaf *recto*: "Handles  
Gavotte" ("1 part")

unnumbered leaf *verso*: "Yankey Doodle" ("2. Part---")

leaf 11 *recto*: "Lorrain" ("1 part")

leaf 12 *recto*: General Waynes March" ("1 part")

leaf 13 *recto*-unnumbered leaf *recto*: "Handles Water Piece" ("1 part")

leaf 14 *recto*-leaf 15 *recto*: "Bonaparts March" ("1 part")

leaf 15 *recto*: "Soldiers Return" ("1 part")

leaf 16 *recto*-leaf 17 *verso*: "Colonel Ornes March" ("1 part")

leaf 18 *recto*: "New Lango Lee"

leaf 19 *recto*: "See The Conquering Hero Comes"

leaf 19 *verso*: LAMBETH, [Milgrove], melody, Dm, 3[-]4|5U1D6|5[-]632[-]1|1,  
incomplete; "Mistake" written over music, + again where music  
breaks off

leaf 20 *recto*: "Anna"

leaf 20 *verso*: PORTUGAL, [Thorley?], melody, G, 5|U12|3[-]13[-]5|4[-]32|1, O  
could I soar to worlds above; letter names of notes written below  
musical notation + text, with commas to show bar lines, numerals  
instead of letter names for upper octave, + capital letters to show  
longer notes (e. g., first phrase: d,ga,bgb2,1ba,G)

leaf 21 *recto*: "God Save The King," "The Old Man" (←title written in pencil)  
 leaf 22 *recto*-leaf 23 *recto*: Ode, on Science, "Sumner," tenor, G, 1|D5-32-1|25|6-5-6-7|U1 (slurring sic), The morning sun Shines from the East; shape notes; text on leaf 21 *verso* + leaf 22 *verso*  
 leaf 23 *verso*: 2 sacred texts: 1<sup>st</sup> lines "God is our refuge in Distress" + "Join all the names of love and power"  
 leaf 26 *recto*: AMERICA, [Wetmore], tenor, bass, Am, 1|1321|5, shape notes  
 leaf 27 *recto*: FLORIDA, [Wetmore], tenor, Dm, 5|31D7U1|5, Let Sinners take their course; shape notes; text on leaf 26 *verso*; 28 notes written (no clef or key signature) below FLORIDA's tenor; if treble clef + G major, would be 123333453212324567U1D665323111; "[S?] N Adams" written to right of these notes—an attribution?  
 leaf 28 *recto*: NORTHFIELD, [Ingalls], tenor, bass, C, 1D54|35U13|2, How long Dear Savier o how long; shape notes; text on leaf 27 *verso*  
 leaf 29 *recto*: NORTHTALEM, [Jenks], tenor, Em, 555|3157|U1, My soul come miditate the Day; clef, key + time signatures provided for bass, but no notes; shape notes; text on leaf 28 *verso*  
 leaf 30 *recto*: MORTALITY, [Smith], tenor, bass, Em, 515|345U1|D7, Stoop Down my thoughts that use To rise; shape notes; text on leaf 29 *verso*  
 leaf 31 *recto*: CORONATION, [Holden], tenor, bass, Ab, 5|U1133|212, All hail the power of Jesus name; "# on a" written after title + text meter; shape notes; text on leaf 30 *verso*  
 leaf 32 *recto*: RUSSIA, [Read], tenor, Am, 132|1D7U13|2, False are the men of high Degree; clef + time signature provided for bass, but no notes; shape notes; text on leaf 31 *verso*  
 leaf 33 *recto*: NEW DURHAM [sic; "New Durham" on opposite p., with text], [Austin], tenor, bass, Bm, 1|D57U13|21[-]D7U1, Hark from the toomb a Dolful Sound; shape notes; text on leaf 32 *verso*  
 leaf 34 *recto*: WINDHAM, [Read], tenor, Fm, 1|345|532|1, Broad is the road that leads to Death; clef, key + time signatures provided for bass, but no notes; shape notes; text on leaf 33 *verso*  
 leaf 35 *recto*: Liberty, [Jenks], tenor, F, 555|U1D65[-]33[-]1|2, No more beneath the oppressive Hand; clef, key + time signatures provided for bass, but no notes; shape notes; text on leaf 34 *verso*  
 leaf 36 *recto*: "Delight" (secular melody, with text for Simeon Coan's sacred tune DELIGHT, which could never be fit to this tune, written on leaf 35 *verso*)  
 leaf 36 *verso*: "Royal Quick Step," "March No[.] 1<sup>st</sup>"  
 leaf 37 *recto*: REPENTANCE, [Rollo], tenor, F#m, 5|U11D75|3-5-43|2, shape notes  
 leaf 38 *recto* + leaf 39 *recto*: NEWBURGH, [Munson], tenor, bass, C, 5|35U12|1, Let evry creaturure join [all sic]; shape notes; text on leaf 37 *verso*; title of a secular tune ("The Way to aukin tire") at NEWBURGH's end, but leaf 39 has its bottom half cut off, so this secular tune doesn't survive  
 leaf 38 *verso*: "Auld Lang Syne"  
 leaf 40 *recto*: EXHORTATION, [Hibbard], tenor, bass, F, 1|3-5#4|53-4|5-4-32|1,

Lord in the morning thou shalt hear; shape notes; text on leaf 39 *verso*  
 leaf 41 *recto*: THIEF ON THE CROSS, tenor? melody, G, 11|2233|2,33|5[-]|3133|2,  
 Jesus Crist has power Alone; not in *HTI* under title or melodic incipit;  
 shape notes; text on leaf 40 *verso*  
 leaf 41 *recto*: "York Volunteers March"  
 leaf 42 *recto*-leaf 44 *recto*: Ode on Science, [Sumner], tenor, bass, G,  
 1|D5-32-1|26|6-5-67|U1, The morning Sun Shines from the east;  
 shape notes; text on leaf 41 *verso*, leaf 42 *verso*, + leaf 43 *verso*  
 leaf 44 *recto*: "Miss MC Low" [Miss McLow?]  
 leaf 44 *verso*: "This thing of Mine"  
 leaf 45 *recto*: MOUNT-SION, [Brown], tenor, C, 5|U1233|5-3-2-1, shape notes;  
 "# on A" (*sic*) written after title + text meter  
 leaf 45 *verso*: "Battle of the Rhine"  
 leaf 46 *recto*: "We[']r[e] on the Road to Boston," "Yanky Doodle," "God of Day"  
 leaf 46 *verso*: "Bruce's Address" ("Brewster's Address" originally written,  
 then crossed out)  
 leaf 47 *recto*: "Nancy Dolson" ("My w[if?]e" written after title), "Hay Maker"  
 leaf 47 *verso*: "Grand Spy" (also known as "The Graf Spee"; a reel)  
**Manuscripts Ms. Harris Codex 1911** [listed in BruKnow as "Manuscript music  
 book, 1816-1843, Charlotte"]

260. *The Village Harmony, or Youth's Assistant to Sacred Musick*. 2<sup>nd</sup> ed. Exeter, N. H.: Henry Ranlet, 1796. Lacks pp. 1-6; corner of leaf bearing pp. 27-28 torn off, with slight loss of text; leaves bearing pp. 53-86 in poor shape (several with long tears), but minimal loss of text; leaf bearing pp. 87-88 torn, with loss of text; small slip cut from newspaper (with printed date "July 13, '98.") pasted to p. 125 to reinforce leaf, but obscures some text; final leaf (pp. 187-[188]) cut, with loss of text. Handle with extra care.

inscription: preliminary leaf *recto*, "Theophilus Gould Tr His Book"; back cover,  
 "[Theo?]philus Gould / [?]"

no MS. music

**Harris Rare hMusic VI55 1796**

*The Village Harmony: or, Youth's Assistant to Sacred Music*, 6<sup>th</sup> ed. – BOUND WITH  
 Brown, Bartholomew, and others. *Columbian and European Harmony*, 1802

261. *The Village Harmony: or, Youth's Assistant to Sacred Music*. 7<sup>th</sup> ed. Exeter, N. H.: Ranlet and Norris, 1806. Complete. Front cover detached.

inscriptions: front cover, "E [?]" ; inside front cover, "[L?] Moody"; preliminary leaf  
 [1] *recto*, "6<sup>th</sup> Edition [Lent?] . D Copeland / Dec.<sup>r</sup> 1835"; inside back cover,  
 "Moody"

no MS. music

**Harris hMusic VI55 1806**

262. *The Village Harmony: or Youth's Assistant to Sacred Music*[k]. 11<sup>th</sup> ed. Newburyport, Mass.: E. Little and Company (printed, Exeter, N. H.: C. Norris and Company), [1813].  
 Leaves bearing 2<sup>nd</sup> pp. [1-2], pp. [3]-4, 5-6 damaged + repaired, with some loss of text;

otherwise, complete with [2], 323, [3] pp. BOUND WITH *The Worcester Collection of Sacred Music* ("Laus Deo!" at head of title). 4<sup>th</sup> ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792. Lacks pp. [1-4], 1-14, 19-22, 27-30, 43-46, 99-104, 111-112, all after p. 144; about half of leaves bearing pp. 123-126 ripped off, lacking. This book had an immature early owner: many tunes have wrong attributions written next to their titles, tune titles are written between the 2 systems of a single tune, at least one tune title is crossed out + a wrong tune title substituted (p. 79), part of at least one tune title has been cut out (p. 72), there are blots and miscellaneous scribbblings on many pp., and on p. 105, a random 7 mm. of the tune WORCESTER have been marked off, titled "New Jerusalem," + the printed text is crossed out and NEW JERUSALEM's written in. BOUND WITH Brown, Bartholomew, and others. *Bridgewater Collection of Sacred Musick*. 3<sup>rd</sup> ed. Boston: Thomas and Andrews and J. West and Company [printed by J. T. Buckingham], 1810 (printer's name trimmed off at bottom of p.). Complete; p. 116 misnumbered 114. Becoming disbound.

inscription: *The Village Harmony*, 1<sup>st</sup> p. [2], "Ann Elizabeth Boyd"; *The Worcester Collection*, p. 16, "March 20<sup>th</sup>. 1794.," "Samuel Wheeler Book 180"

no MS. music

**Harris Rare hMusic VI55 1813**

263. *The Village Harmony: or, Youth's Assistant to Sacred Musick*. 12<sup>th</sup> ed. Newburyport, Mass.: E. Little and Company (printed, Exeter, N. H.: C. Norris and Company), [1815]. Leaves bearing pp. 3-4, 5-6 torn, with loss of text; only half of front cover survives; otherwise complete. This is the shorter of the two 12<sup>th</sup> eds., with [2], 323, [3] pp. (see *ASML*, p. 601).

inscription: slip (now partial) pasted inside front cover, "Lowe Jun<sup>r</sup>s / Lunenburg / [AD.?] 1817"

no MS. music

**Harris hMusic VI55 1815**

264. *The Village Harmony: or, Youth's Assistant to Sacred Musick*. 13<sup>th</sup> ed. Newburyport, Mass.: E. Little and Company (printed, Exeter, N. H.: C. Norris and Company), [1816]. Complete; final 2 leaves torn at corners, with some loss of text. Front cover detached, has a small chunk missing; back cover almost detached.

no inscriptions

some tune titles are preceded by added words in pencil—e. g., "Journey to"

BRENTFORD (p. 70), "Anne" ARUNDEL (p. 71), "Trips to" DOVER (p. 76), "Roman" CHAPEL (p. 78), "Earl of" WARWICK (p. 81), "Sweet" ORANGE (p. 87), "Marquis of" TRURO (p. 97), "Fair" PENITENT (p. 115), "SILK" WORMS (p. 320)

no MS. music

**Harris hMusic VI55 1816**

265. *The Village Harmony: or, New-England Repository of Sacred Musick*. 14<sup>th</sup> ed. Boston: West and Richardson (printed, Exeter, N. H.: C. Norris), [1817]. Lacks pp. 3-6, all after 346.

inscriptions: inside front cover, "W<sup>m</sup> Hurlbut[']s / Book / 1818," "William E. Weller – / May. 1899 –"

no MS. music

**Harris hMusic VI55 1817**



266. *The Village Harmony: or, New-England Repository of Sacred Musick*. 15<sup>th</sup> ed. Exeter, N. H.: J. J. Williams, 1818. Complete with [2], 347, [3] pp., though lacks original covers.

no inscriptions

no MS. music

**Harris Rare hMusic VI55 1818**

267. *The Village Harmony: or, New-England Repository of Sacred Musick*. 17<sup>th</sup> ed. Exeter, N. H.: J. J. Williams, for the proprietor, 1820. Complete with [2], 347, [3] pp.; leaf bearing pp. 237-238 seems frayed along right edge, but without loss of text. Front cover detached, fragmentary.

inscription: t. p., "A. L. Gregg." (pencil)

no MS. music

**Harris hMusic VI55 1820**

268. [Wainwright, Jonathan M.]. *A Set of Chants adapted to the Hymns in the Morning and Evening Prayer, and to the Communion Service, of the Protestant Episcopal Church in the United States of America*. Boston: Thomas Badger, Jr., 1819. Complete with 49, [1] pp.

no inscriptions

no MS. music

**Harris 1-SIZE Music W1418**

269. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. [8<sup>th</sup> ed.] Boston: for Thomas Johnston, 1764. Lacks leaves 1-21, 24 of music.

inscription: inside front cover, "Loaned by / J. W. Clark" (pencil)

no MS. music

**Harris Rare hMusic WA46 copy 1**

270. [Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. [8<sup>th</sup> ed.] Boston: for Thomas Johnston, 1764 [or later]]. Lacks leaf bearing t. p. + "Thoughts on Poetry and Musick," leaves 21-24, 30 of music, covers; corner of leaf 27 torn off, with loss of text. Surviving leaves of music appear in this order: 1-20, 27-28, 25-26, 29, 32, 31. Either ASMI 523C or a very incomplete copy of the 44-leaf ASMI 523D (see note on handwritten index, below).

on blank p. [26] + facing blank recto of leaf 1 appears a handwritten index, "A Table of Tunes to this Book"; only lists tune titles through letter S ("For T. W. and Y See the Last Leaf of the Book," which no longer survives), but includes tunes all the way to leaf ("Page") 43 (ALL-SAINTS, FALMOUTH); other tunes listed include BURNHAM + FUNERAL THOUGHT on leaf 42, A HYMN TO A CANNON 4 IN ONE on leaf 41, CAMBRIDGE, EVENING HYMN ("by Tans'ur"), + NEW-YORK on leaf 34, etc.

inscriptions: leaf 3 *recto*, "Amos Warren His / Book Amos Warren"; leaf 20 *verso*, "Nehemiah Warren"

MS. music entries:

leaf 5 *recto*: WANTAGE TUNE, "Medius," "Tennor," "Bass," melody in tenor, Dm,

1|D77|55|67|U1, diamond notation; heavy double lines at ends of phrases (also bar lines)

leaf 31 *recto*: [untitled fragment], probably non-melodic upper part, C? (no clef), if in C + treble clef: 13111-2323,1321D67,U2|31|42|11-2|3 (entire excerpt), diamond notation; 3 phrases, separated by double lines; only the third phrase also has bar lines

**Harris Rare hMusic WA46 copy 2**

271. Warriner, Solomon. *The Springfield Collection of Sacred Music*. Springfield, Mass.: Warriner and Bontecou (printed at Boston by Manning and Loring), 1813. Appears complete with 159, [1] pp.

inscriptions (selection): inside front cover, "Kensington Society / Kensington / 1840," "James A Cowles" (partly rubbed out); t. p., "L Alpheus Cowles of Berlin," "L A Cowles / 1 8 3 [8?];" additional leaf *recto*, "Reuben Bronson" (possibly the oldest inscription here), "[John?] North Esqr," "L. Alpheus Cowles of Berlin / 1840"; additional leaf *verso*, "Levi Alpheus Cowles / Berlin / Conn / 1840," various dates used in subtraction exercises to determine people's age: "1840 - 10 - 25" along with "1751 - 4 [-] 15" (producing an age of 89 years, 6 months, 10 days—perhaps a grandparent of Levi's?) + "1819 [-] 11 [-] 19" (producing an age—Levi's?—of 21 years, 9 months, 6 days), "Charles B. [C?]owles"; inside back cover, "James A Cowles / Book / 1840"

no MS. music

**Harris hMusic WA7754s**

272. Washburn, Japheth Coombs. *The Parish Harmony, or Fairfax Collection of Sacred Musick*. Exeter, N. H.: C. Norris and Company, for the author, [1813]. Leaf bearing pp. [3-4] has tears which result in loss of text; otherwise, complete, with 133, [1] pp. Printed "ERRATA" slip pasted inside back cover.

inscriptions: inside front cover, "[R?]eek off / 4 O Clock PM / [F?]lowing heavy / [?]" (pencil); errata slip inside back cover, "Sally," "Almira Stearns / Boston" (pencil)

no MS. music

**Harris hMusic W3147p**

273. Webster, Eli F. "The Oral Minstrelsey." MS. music book, evidently intended for publication. 1817. Introductory material, [10] pp. (these pp. referred to here as "1<sup>st</sup> p. \_"); "Part 1.<sup>st</sup>," pp. [1]-47 ("2<sup>nd</sup> p. \_"); "Part 2.<sup>d</sup>," pp. 48-118 ("2<sup>nd</sup> p. \_"); "Part 3.<sup>d</sup>," pp. 1-131, [132-134] ("3<sup>rd</sup> p. \_"); "Part IV.," pp. [1]-62, [63-64] ("4<sup>th</sup> p. \_").

introductory material contains "Preface," testimonial, "Advertisement"

"Part 1.<sup>st</sup>" contains "Dissertations on sound," "Human Voice," "Practical Principles / Lesson 1.<sup>st</sup>," "Lesson 2.<sup>d</sup> / Musical Notes & Rests," "Lesson 3.<sup>d</sup> / Solfeggio," "Lesson 4<sup>th</sup> / Transposition," "Lesson 5.<sup>th</sup> / Modulation," "Lesson 6<sup>th</sup> Sexion 1<sup>st</sup> / Time," [lesson 6:] "Sexion 2.<sup>d</sup> / Accent," [lesson 6:] "Sexion 3<sup>d</sup> / Syncopation," "Lesson 7.<sup>th</sup> / of the Apoggiaturas & the Hold")

"Part 2.<sup>d</sup>," under the general heading "Theoretical Elements," contains "Chapter 1.<sup>st</sup> / of the Octave & Intervals in general" (4 "Sexion"s), "Chapter 2.<sup>d</sup> / on Bass" (3

sections), "Chapter 3.<sup>d</sup> / On Chords" (6 sections: "Sexion 4<sup>th</sup> / Table of chords, used in thorough bass, as expressed by figures" includes "Observations on the preceeding table" lettered A-P; "Sexion 6<sup>th</sup>" is titled "On Dissonance"), "Chapter 4<sup>th</sup> / Intervallick processions" (3 sections), "Chapt. 5.<sup>th</sup> / On Cadence" (5 sections), "Chapter 6.<sup>th</sup> / Of Counterpoint" (2 sections), "Dictionary of Musical Terms," "Appendix to part first, Containing Miscellaneous Observations on Singing, extracted from various authors," "Index" to the various topics covered in parts 1 + 2 [2 photos of this index]

"Part 3.<sup>d</sup>" contains "Church Musick" + a 3-p. index of tunes

"Part IV." contains "Anthems, Odes, Dirges, Elegiac & set Pieces" + an index of compositions ("Index to Part fourth.") [photo of this index]

inscriptions: "Preface" signed on 1<sup>st</sup> p. [7] by "E. F. Webster. / Chester 20<sup>th</sup> July / AD. 1817"; testimonial on 1<sup>st</sup> p. [8] headed "Approv<sup>d</sup> by [bracket] A[u]gust 8<sup>th</sup> 1817 / [AMEN?]" + signed "August 15<sup>th</sup> 1817 C D HOAR" (see tunes attributed to C. D. Hoar on 3<sup>rd</sup> pp. 128, 129, +131, e. g.); 2<sup>nd</sup> p. [1], "A Boyish Production – Some Sense – Some Nonsense -- / & Much Pedantry" (pencil); 4<sup>th</sup> p. [64], "Written by Eli F Webster / S. Webster's / Father" (blue ink over pencil)

"Advertisement," 1<sup>st</sup> p. [10]: "...at the right hand of the whole ["the whole" being the title, text meter abbreviation, + key designation over each tune] is the author's name, or the title of the work from which the tune was taken, & the american authors are distinguished by an asterism [\*] affixed to their names." (square brackets around \* are original)

1<sup>st</sup> p. of "Index," 3<sup>rd</sup> p. [132]: "Tunes with this mark (x) were never before published"; 50 tune titles have this mark; each never-before-published tune that is probably by Eli Webster (there are no attributions to him) is numbered above its score; nos. 1-26, 28-31, + 33-42 are recorded here (perhaps nos. 27 + 32 were not noticed by me); 5 of the never-before-published tunes are attributed to "L. Webster," 3 to "C. D. Hoar," + 1 to "D. Webster"; if Eli Webster has 42 tunes in the MS. and these other composers have 9, that's a total of 51, not 50 never-before-published tunes, so perhaps Webster forgot to mark one of the never-before-published tunes with an x

most pieces are for 4 voices with melody in 3<sup>rd</sup> voice from top, or for 3 voices with melody in middle or top voice; in 4-voice settings, assume melody is in 3<sup>rd</sup> voice from top unless otherwise specified; "Air" or "1.mo." (primo) signifies the melodic part

Webster's identification of voices is always quoted from top voice down

sics largely eschewed here; you can probably trust these transcriptions, for the most part

MS. music entries:

3<sup>rd</sup> p. [1]: ALCESTER, "T. Williams," "2<sup>do</sup>," "medio," "1.mo," bass, F,  
5[-]43[-2]|15|U1[-]D76|5, Sing we to our God above

3<sup>rd</sup> p. 2: ORANGE, "A. Williams' Coll.," "2<sup>[do.?]</sup>," "Air," bass, Am, 1|34|32|1, Let sinners take their course

3<sup>rd</sup> p. 2: BATH, "A Williams coll.," 4 voices, A, 1|23|21|1D7|U1, Life is the time to serve the Lord

- 3<sup>rd</sup> p. 3: CASTLE-STREET, "H. Cary. (Har. of har)," "2.do.," "1.mo.," bass, G, 1|3-4-5U1|D42|1-3-5U1|D6-5, When I my var'ous blessing see
- 3<sup>rd</sup> p. 4: EXTOLLATION, "Janes," 4 voices, "Air" written above 3<sup>rd</sup> voice from top, G, 1|3554|32|1, Loud hallelujahs to the Lord; "Allegro. Non troppo. Presto." written above start of music, "Legato Rippieno." written above m. 11 (with its melismas in treble + tenor), "voce solo." written above top voice starting at m. 15 + "Symphony" written above bass for those same mm.
- 3<sup>rd</sup> p. 5: DISSOLUTION, "Janes," "2<sup>do</sup>," "Air," bass, Fm, 1|3344|7-U1D5\_|5, Death like an overflowing stream; "Largo. Maestoso." written above start of music
- 3<sup>rd</sup> p. 5: TRINITY, "King James. 1<sup>st</sup>," 4 voices, F, 1|1-2-3-21|5-43|4-5-67|U1, Now shall my head be lifted high
- 3<sup>rd</sup> p. 6: ALESBURY [AYLESBURY], "A. Williams coll.," "2[<sup>do</sup>.?]." "Air," bass, Am, 154|32|1, The Lord my shepherd is
- 3<sup>rd</sup> p. 6: MAGDALENE, "King James," "Air," "2.do.," bass, F, 1|53|U1D5|6U1|D7, My God, my portion, & my love
- 3<sup>rd</sup> p. 7: PRINCETON, "Billings," 4 voices, Dm, 5|U1-23|21|1D#7|U1, Lord, hear the voice of my complaint
- 3<sup>rd</sup> p. 7: WADSWORTH, "Lock Hospital," 3 voices, "Air" written above top voice, D, 1|D7U1|D54|3#4|5, As pants the hart for cooling streams
- 3<sup>rd</sup> p. 8: TROY, "A. Williams," "medio.," "Air," bass, G, 1|54[-]|323[-]|#4|5, Rejoice the Lord is king
- 3<sup>rd</sup> p. 9: ST. MARTIN'S, "Tansur," 4 voices, A, 1|1-2-1D5|U1-2-33-4|5-4-31|2, Arise my soul my joyful powr's
- 3<sup>rd</sup> p. 9: OLD SAVOY OR PS. 100<sup>TH</sup> [= PSALM 100 OLD, OLD HUNDRED], "Luther," 4 voices, A, 1|1D7|65-(6-7)|U12|3, Be thou o god exalted high
- 3<sup>rd</sup> p. 10: LITTLE MARLBOROUGH, "A. Williams," 4 voices, Am, 5|U13|2-1D#7|U1, Welcome sweet day of rest
- 3<sup>rd</sup> p. 10: BRAY, "A. Williams," "medio.," "Air," bass, G, 1|5554[-]|3|6[-]|54[-]|32, Awake my heart arise my tongue
- 3<sup>rd</sup> p. 11: BLENDON, "Lock Hospital Coll.," 3 voices, "Air" written above top voice, D, 1D34|55|U1-D76|5, Let the shrill trumpet's warlike voice
- 3<sup>rd</sup> p. 11: SUFFOLK, "Billings," 4 voices, Gm, 1|5-U1D7-6|5-45|1-2-34|5, Bright king of glory dreadful God
- 3<sup>rd</sup> p. 12: LINCOLN, "Pond," 4 voices, D, 5|36|7U1|D6#5|6, Begin the high celestial strain
- 3<sup>rd</sup> p. 12: PORTLAND, "Cooper," "2<sup>do</sup>," "Air," bass, Dm, 5|U1D#7|U1-2-32|1, From lowest depths of woe
- 3<sup>rd</sup> p. 13: TILDEN, "Brown," 4 voices, D, 5|53-5|1-35|6-7U1-2|1, This life's a dream an empty show
- 3<sup>rd</sup> p. 14: AURORA, "Billings," 4 voices, C, 5|U13-5|4-32|1, Behold the morning sun
- 3<sup>rd</sup> p. 14: PLYMPTON [PLYMPTON], "Arnold," "2<sup>do</sup>," "Air," bass, Em, 1-231|54|3-4-5U1|D#7-U1-2, Now let our drooping hearts revive
- 3<sup>rd</sup> p. 15: ARNE, "2.<sup>do</sup>," "1.<sup>mo</sup>," bass, E, 3|13|25-4|3, How pleased & bless'd

was I; written in pencil, upper right corner of p.: "Partly borrowed from / 97 Psalm"; "No. 39." written above start of music

- 3<sup>rd</sup> p. 16: MANNING, "G. F. Handel," 4 voices, "Air" written above 3<sup>rd</sup> voice from top, A, 5|5-43-2|1D5-7|U1-23-4-5|D5, When I survey the wondrous cross; adaptation of "He shall feed his flock" from *Messiah*
- 3<sup>rd</sup> p. 17: PELHAM, "Giardini," 3 voices, "Air" written above top voice, D, 5|U1D5|4-32|1, My soul repeat his praise; "Andante. / m[e?]zza. Voce." written above start of music
- 3<sup>rd</sup> p. 18: CHILMARK, "[M?]adan," "2do. or medio.," "Air," bass, Bm, 5|U111-2-32-3-1|D#7U12, And is the lovely shadow fled
- 3<sup>rd</sup> p. 19: TRINITY, "2.do.," "1mo.," bass, F, 1|35|42|3, Ye Angels round the throne; "No 38." written above start of music
- 3<sup>rd</sup> p. 19: PORTUGAL, "Thorley," 4 voices, G, 5|U12|3[-]13[-]5|4[-]32|1, How lovely how divinely Swe[e?]t
- 3<sup>rd</sup> p. [20]: BARNWELL, "2do.," "Air," bass, Eb, 313|55-6-7|U1, Great is the Lord, our God; "No. 36." written above start of music
- 3<sup>rd</sup> p. 20: DREYDEN [DRYDEN?], 4 voices, D, 5|3-65|6-U2D7-5|U1, Believing, we rejoice; "No. 37." written above start of music
- 3<sup>rd</sup> p. 21: BETHESDA, "Geo. Green," 4 voices, G, 1|32|34-2|1, Lord of the worlds above
- 3<sup>rd</sup> p. 22: ST. THOMAS, "G. F. Handel," 4 voices, A, 5|U11|32-1|2, High as the heav'ns are rais'd
- 3<sup>rd</sup> p. 22: OSGOOD, "Mann," "2 do.," "Air," bass, Dm, 5|U12|3-1D#7|U1, Is this the kind return
- 3<sup>rd</sup> p. 23: SPRING-LANE, "Smith," 4 voices, Cm, 5|U12|3-14-3|2,D5|U12|3-4-54-3|2, Is this the kind return
- 3<sup>rd</sup> p. 23: DOVER, "Dr Arne," "2 do.," "Air," bass, F, 536|57tr|U1, Behold the morning sun
- 3<sup>rd</sup> p. 24: CORINTH, "Blanchard," 4 voices, G, 555|55[-]4|3[-]U1D7[-]6|5, Jesus shall reign where e're the sun
- 3<sup>rd</sup> p. 25: STANDISH, "Blanks," 4 voices, Am, 1|32|15|43|2, O God of mercy hear my call
- 3<sup>rd</sup> p. 25: PLYMOUTH, "Air by A. Williams / har. Original.," 4 voices, A, 32[-]1|25|1-2-32-1|D7-6-5, Children of the heavenly king
- 3<sup>rd</sup> p. 26: BARBY, "Tansur," "2 do.," "Air," bass, A, 1|33|23-2|1D7|U1, Long as I live I'll bless thy name
- 3<sup>rd</sup> p. 26: PSALM 97<sup>TH</sup>, "Tuckey," 4 voices, Eb, 313|25-4|36|6-n5, He reigns, the Lord, the saviour reigns
- 3<sup>rd</sup> p. 27: BUCKINGHAM, "A. Williams," 4 voices, Am, 1|5-4-32|34|5-43|2, Lord, thou wilt hear me when I pray
- 3<sup>rd</sup> p. 27: YORK, "J. Milton," "2 do.," "Air," bass, G, 1|35|46|35|2, Happy the heart where graces reign
- 3<sup>rd</sup> p. 28: GREEN'S 100 [PSALM 100], "Dr Green," 4 voices, A, 1|13|43|42|1, Sweet is the work, my God, my king
- 3<sup>rd</sup> p. 28: MORNING HYMN, "Tansur," 4 voices, Am, 3|21|23-4|5-43|2, Thou spreadest the curtains of the night

- 3<sup>rd</sup> p. 29: ELENBOROUGH, "A. Williams, or Dr Croft," "2<sup>do</sup>," "Air," bass, Gm, 1|32-1|52|32-1|D#7, With earnest longings of the mind; melody written in "secondo" staff at first, then mostly rubbed out + secondo part written in
- 3<sup>rd</sup> p. 30: CANTERBURY, "Blanks," 4 voices, G, 1|32|31|23|4, Why do we mourn departing friends
- 3<sup>rd</sup> p. 30: BARNET, "A. Williams," "medio.," "Air," bass, C, 5|U1-D76|5U1|3-21|2, Long as I live I'll bless thy name
- 3<sup>rd</sup> p. 31: ROCHESTER, "A. Williams," 4 voices, G, 112|31|2D7U1, God my supporter & my hope
- 3<sup>rd</sup> p. 31: EVENING HYMN, "Air by Williams / har. Orig.," 4 voices, Am, 1|1-D76|5U2|3-21|D#7, Sleep, downy sleep come close my eyes
- 3<sup>rd</sup> pp. 32-33: SHEFFIELD, 4 voices, D, 1D5-65-4|3-45|6-7-U12-D7|5, Go worship at Immanuel's feet
- 3<sup>rd</sup> pp. 33-34: BOSTON, "A. Williams," 4 then 5 voices, melody in 3<sup>rd</sup> voice from top throughout, G, 1|3-21|5-43|1D7|U1, Hail! Hail all glor'ous Lamb of God; ends with 5-voice "Chorus," adding 2<sup>nd</sup> bass
- 3<sup>rd</sup> p. 35: GUILFORD, "Arnold," 4 voices, Am, 1|54|32|1, Like sheep we went astray; has fusing "Chorus" at end
- 3<sup>rd</sup> p. 36: SAVOY, "W. Tansur," 4 voices, G, 1|3-45|65|43|2, While thee I seek protecting pow'r
- 3<sup>rd</sup> p. 37: FALMOUTH, "Tansur," 4 voices, G, 3|11[-]2|33[-]4|5-4-31|2, Now to the Lord, a noble song
- 3<sup>rd</sup> pp. 37-38: KIMBOLTON, "By Tansur," 4 voices, G, 1|3-2-11|5-4-33[-]4|54[-]3|2, The Lord descended from above
- 3<sup>rd</sup> p. 39: LANDAFF, "Tansur," 4 voices, Gm, 5|432|454|321, The god of Glory sends his summons forth; note placement of bar lines
- 3<sup>rd</sup> pp. 40-41: HOLBORN, "A. Williams," 4 voices, G, 5|U1132[-]1|5, Soldiers of Christ arise
- 3<sup>rd</sup> p. 41: MEAR, "A. Williams," 4 voices, G, 1|55|33|1-23|2, O 'twas a joyful sound to hear; something added in pencil after "A. Williams": not quite legible (" + Holdro[y]d"?)
- 3<sup>rd</sup> p. 42: ARMLEY, "A. Williams," 4 voices, Am, 5|U1-2-32|32|1-2-32-1|(1)-D#7, Thou, whom my soul admires above
- 3<sup>rd</sup> p. 42: ISLINGTON, "A. Williams," "medio.," "Air," bass, C, 1|1-D54|3-45|6-7U1|D7-6-5, This life's a dream an empty show
- 3<sup>rd</sup> p. 43: ISLE OF WIGHT, "medio.," "Air," bass, Gm, 1|5-43-4|57-6|54|5, How vain are all things here below; "King, James 1<sup>st</sup>" written where composer or tune source attribution usually appears
- 3<sup>rd</sup> p. 43: TAMWORTH, "Lockhart," "medio.," "Air," bass, F, 53|U1D531|2D5, Guide me, O thou great gehovah; "pomposo." written above start of music
- 3<sup>rd</sup> p. 44: HARLINGTON, "Dr Arne," 4 voices, Am, 1|13|25|31|2, Think mighty god. On feeble man [punctuation *sic*]
- 3<sup>rd</sup> p. 45: ST. GILES's, "A. Williams," "2do.," "medio.," "1mo.," bass, G, 1|3-4-32|1-2-1-2-3#4|5, How pleasant 'tis to see

- 3<sup>rd</sup> p. 46: PSALM 81<sup>ST</sup>, "King James," 4 voices, F, 1|34|55|66|5, Long as I live, I'll  
bless thy name
- 3<sup>rd</sup> p. 47: PLEYEL'S OR GERMAN HYMN ["s" after "German" partly rubbed out], "J.  
Pleyel," 4 voices, Bb, 1|35|23|42|3, So fades the lovely blooming flow'r
- 3<sup>rd</sup> pp. 47-48: HYMN FIFTH, "B. Milgrove," "2.do.," "1.mo.," bass, C, 1111|  
2D7U1,2|31D76|7, Praise the Lord who reigns above
- 3<sup>rd</sup> p. 48: IDUMEA, "R. Taylor," 3 voices, "Air" written above middle voice, Eb,  
5|U11D7|664|554|(4)-3, O Zion, afflicted with wave upon wave
- 3<sup>rd</sup> p. 49: HOLLY, "Forbush," 4 voices, C, 5|55U1D7|U12|3, Glory immortal  
waits around
- 3<sup>rd</sup> p. 50: CRUCIFIXION, "Forbush," 4 voices, Em, 1\_|155|75U1D#7|U1, Alass!  
And did my saviour bleed!
- 3<sup>rd</sup> p. 51: EPHESUS, "Forbush," 4 voices, Am, 1|1D#7|U1-2-34|54|32|1, Not to  
our names, thou only just & true
- 3<sup>rd</sup> p. 52: MEDICI, "Altered from Brookfield, by Forbush," 4 voices, Cm, 5|U12|  
3-2-1Dn7|U1, As on some lonely building's top
- 3<sup>rd</sup> p. 52: MEDITATION, "Forbush," 4 voices, Dm, 1|D77-6|55-4|32|1, Deep in  
our hearts let us record
- 3<sup>rd</sup> p. 53: NEWARK, "Dr Arne," "2do.," "Air," bass, F, 5|U1D5|32-1|D7-24-6|5,  
When fancy spreads her boldest wing
- 3<sup>rd</sup> p. 54: HANDEL, "G. F. Handel," "2do.," "medio.," "1.mo.," bass, Dm, 5D1-23-4|  
55|7-U1-2-D7U3-1|D#7, While we admire the vast design
- 3<sup>rd</sup> p. 55: FUNERAL MEDITATION, "Leslie," "2do.," "Air," bass, Dm, 5|5U1|D75|  
4-32|1, Death, like an overflowing stream
- 3<sup>rd</sup> p. 56: DOXOLOGY, "concert Har." (Benjamin Leslie's *The Concert Harmony*,  
1811?), 4 voices, F, 155|6567|U1, To God the father, God the son
- 3<sup>rd</sup> p. 57: MENTZ, "Holyoke," 4 voices, Bm, 5|U13|23|2-1D#7|U1, Thy  
pard'ning love, so free, so sweet
- 3<sup>rd</sup> p. 57: FUNERAL HYMN, "Goss," 3 voices, "Air" written above middle voice,  
Dm, 1|55|5|7\_|77|77\_|75|U11|D#7, Hark! from the tombs, a doleful  
sound, a doleful sound
- 3<sup>rd</sup> pp. 58-59: GOLGOTHA, "Allen," 4 voices, Bm, 11|1|D7U1|23|2-1D#7|U1,  
Behold! Behold his vesture dipt in blood; a big piece: sets 3 stanzas of  
text in 69 mm., with expressive markings "Slow," "Dolce," "[Pia.?],"  
"Pensivo," "Piano," "cre[s]c.," "Piano," "Verry slow," "Languis[s?].,"  
"Cre[s]c.," "Dim.," "cre[s]c."—but too much B minor; printed before  
1821 only in Leslie's *The Concert Harmony*, 1811 (att. "Dr. Allen")
- 3<sup>rd</sup> p. 60: KENTUCKY, "concert Har." (Leslie, 1811?), 4 voices, C, 1|31|D5U1|  
55-3|3[-]1\_|1, Our states, O lord, with songs of praise
- 3<sup>rd</sup> p. 61: EMMAUS, "Billings," 4 voices, Gm, 1|1-23|53|1-D7U1-2-3|2, When  
Jesus wept, a falling tear
- 3<sup>rd</sup> p. 62: EXETER, "Billings," 4 voices, F#m, 155|6544|7, My tho'ts on awful  
subjects roll
- 3<sup>rd</sup> p. 63: EMPIRE, "Billings," 4 voices, Fm, 1|3344|5,5|U1232|1, Let floods &  
nations rage
- 3<sup>rd</sup> p. 64: KORAH, "2do.," "Air," bass, G, 1|35|6-55-7|U1D5|65-6|43|2, Raise

- your triumphant song; not in *HTI* under title or melodic incipit;  
marked x for “never before published” in index, 3<sup>rd</sup> p. [133]; “No. 7.”  
written above start of music
- 3<sup>rd</sup> p. 65: SALVATION, 4 voices, C, 1|D5-6-53|65|U13|2, My tho’ts on heav’nly  
subjects roll; marked x for “never before published” in index, 3<sup>rd</sup> p.  
[134]; one m. shows changes made in treble + counter; “No. 8.”  
written above start of music
- 3<sup>rd</sup> p. 66: ATTICUS, “2do.,” “Air,” bass, A, 1|3-2-34|5-6-53|43|2, Grace, ’tis a  
sweet a charming theme; marked x for “never before published” in  
index, 3<sup>rd</sup> p. [132]; “No. 6.” written above start of music
- 3<sup>rd</sup> pp. 67-68: LEOPOLD, 4 voices, C, 1|3311|222, Ye holy souls in god rejoice;  
marked x for “never before published” in index, 3<sup>rd</sup> p. [133]; “No. 5.”  
written above start of music
- 3<sup>rd</sup> p. 68: AMERICUS, 4 voices, C, 1|31|D53|46-U1|2, Columbia, praise thy  
mighty God; marked x for “never before published” in index, 3<sup>rd</sup> p.  
[132]; “No 9.” written above start of music
- 3<sup>rd</sup> p. 69: BOONSBOROUGH, “2do.,” “Air,” bass, Dm, 1D77|5-6-5-6-5-6-|  
77[-]|65#7|U1, marked x for “never before published” in index, 3<sup>rd</sup> p.  
[132]; “No. 11.” written above start of music
- 3<sup>rd</sup> p. 70: MIRROR, 4 voices, D, 1|D56-7|U1-D7-65|4-32|1, That name to me  
sounds ever sweet; marked x for “never before published” in index, 3<sup>rd</sup>  
p. [133]; “No. 12.” written above start of music
- 3<sup>rd</sup> pp. 70-71: LAURUS, 4 voices, Am, 1|D5U1|D#7U1-2|32|1, Remember lord  
our mortal state; marked x for “never before published” in index, 3<sup>rd</sup> p.  
[133]; “No. 10.” written above start of music
- 3<sup>rd</sup> p. 71: CHARLESTOWN, “Norton,” 4 voices, Am, 5|U12|35|43|2, Lord I am vile,  
conceived in sin; figured-bass numerals + accidentals in pencil under  
bass part
- 3<sup>rd</sup> p. 72: BANGOR, “Tansur,” 4 voices, Dm, 5|32|15-6-7|U1D7-6|5, Lord what is  
man, poor feeble man
- 3<sup>rd</sup> p. 72: YARMOUTH, “2do.,” “1.mo.,” bass, C, 5U12|32-4|3-21|2, Rejoice ye  
heave’ns let ev’ry star; marked x for “never before published” in index,  
3<sup>rd</sup> p. [134]; “No, 19.” written above start of music
- 3<sup>rd</sup> p. 73: KINSALE, “2do.,” “Air,” bass, C, 53|13|55-6-7|U1, Jesus, lover of my  
soul; marked x for “never before published” in index, 3<sup>rd</sup> p. [133]; “No.  
28.” written above start of music
- 3<sup>rd</sup> p. 74: MACHIAS, “Maxim,” 4 voices, Am, 5|U11[-]|234|5, How pleasant tis to  
see
- 3<sup>rd</sup> p. 75: SARATOGA, “Rag[er?]son” [Rogerson], “2do.,” “medio.,” 1.mo.,” bass,  
Dm, 5U1D#7|U12|1-D7n6|5, Mortals behold your dying Lord; figured-  
bass numerals + accidentals in pencil under bass part, 1<sup>st</sup> section (up  
to futing)
- 3<sup>rd</sup> p. 75: WANTAGE, “A. Williams,” “2.do.,” “Air,” bass, Dm, 1|D77-6|55|67|U1  
(penciled-in sharp before penultimate note of this incipit), Jesus, my  
life thyself apply; figured-bass numerals + accidentals in pencil under  
bass part



- 3<sup>rd</sup> p. 76: COLCHESTER, "A. Williams," 4 voices, D, 1|1-D76|54|3-21|5, My never ceasing songs shall show
- 3<sup>rd</sup> p. 76: MADAN, "2<sup>do</sup>," "1mo.," bass, D, 5|U1D7-6|53|6#4|5, Lord, when thou didst ascend on high; marked x for "never before published" in index, 3<sup>rd</sup> p. [133]; "No 4." written above start of music; figured-bass numerals + accidental in pencil under bass part
- 3<sup>rd</sup> p. 77: BURNEY, "2<sup>do</sup>," "1mo.," bass, Bb, 5|U13|51|2-1D7-U1|2, When with my mind devoutly press'd; marked x for "never before published" in index, 3<sup>rd</sup> p. [132]; "No. 29." written above start of music; figured-bass numerals + accidental in pencil under bass part
- 3<sup>rd</sup> pp. 78-79: LAMBETH, "C. Lockhart," "2do.," "1mo.," bass, A, 3[-]2|1-D76|5U5|2-3-4-32|1, Keep silence all created things
- 3<sup>rd</sup> p. 79: BERMONDSEY, "Milgrove," "2.[do?].," "Air," bass, D, 135|U121, Glory to god on high; "Words by H. Gram." written above composer's name
- 3<sup>rd</sup> p. 80: ROMULUS, "2do.," "Air," bass, D, 5|U12|31|2D7|6, Jesus shall reign, where e're the sun; marked x for "never before published" in index, 3<sup>rd</sup> p. [134]; "No. 14." written above start of music; spectacular blot of ink at the top of this p. + the next p.—spray of droplets is like sun's rays
- 3<sup>rd</sup> pp. 80-81: LINCOLN, "2do.," "Air," bass, E, 1|5553|U1D7[-]U21\_|1, Thy pard'ning love, so free, so sweet; marked x for "never before published" in index, 3<sup>rd</sup> p. [133]; "No. 1[3?]." written above start of music
- 3<sup>rd</sup> p. 81: THALIA, 4 voices, Am, 1|32-1|D55|U1-2D#7|U1, Return, O God of love return; marked x for "never before published" in index, 3<sup>rd</sup> p. [134]; "No. 16." written above start of music
- 3<sup>rd</sup> p. 82: ORAISON, 4 voices, Dm, 1|D5U1|D#7U1|3-2D#7|U1, Hear me, O God, nor hide thy face; marked x for "never before published" in index, 3<sup>rd</sup> p. [134]; "No 1." written above start of music
- 3<sup>rd</sup> p. 82: EPSILON, 4 voices, Am, 1|3-2-14|54|3-2-11-2-3|2, A soul oppress'd with sin's deserts; marked x for "never before published" in index, 3<sup>rd</sup> p. [133]; "No 2." written above start of music
- 3<sup>rd</sup> p. 83: EXULTATION, "2.do.," "1mo.," bass, D, 5|U13|21-D5|4-2-36|#5, Joy to the world the lord is come; marked x for "never before published" in index, 3<sup>rd</sup> p. [133]; "No. 15." written above start of music
- 3<sup>rd</sup> p. 84: THORLEY, 4 voices, Dm, 5|5-6-75|U1-D55|U1D#7|U1, With earnest longings of the mind; marked x for "never before published" in index, 3<sup>rd</sup> p. [134]; "No. 17." written above start of music
- 3<sup>rd</sup> pp. 85-86: CALVARY, "2.do.," "Air," bass, Am, 1|32|3-2-1D7|U1-D7-65|5, Hark! from the Cross, a doleful groan; marked x for "never before published" in index, 3<sup>rd</sup> p. [132]; "No. 3." written above start of music; "Words Orig'l" written at upper right
- 3<sup>rd</sup> p. 86: MUNICH, "German," "2.<sup>do</sup>," "1 mo.," bass, Bm, 1[-]2|3-211[-]2|3-21|5543|2, 'Tis finish'd 'Tis finish'd, So the saviour cry'd
- 3<sup>rd</sup> p. 87: ORPHEOUS, 4 voices, Cm, 1|D5-6-7U3|2-1-D75|U1-23-1|2, Shall the vile race of flesh and blood; marked x for "never before published" in

- index, 3<sup>rd</sup> p. [134]; "No. 20." written above start of music
- 3<sup>rd</sup> p. 87: WINCHESTER, "Luther," 4 voices, D, 5|U1D5|6U1|D54|3-2-1, How [*recte* Now] can my soul in God rejoice
- 3<sup>rd</sup> p. 88: YADKIN, 4 voices, Cm, 5|5U1Dn7U1|32[-]12, Swift as the flight of western suns; marked x for "never before published" in index, 3<sup>rd</sup> p. [134]; "No.18." written above start of music; "Words Orig.<sup>1</sup>" written at upper right; written in pencil under "Words Orig.<sup>1</sup>" is "the folly of a boy"
- 3<sup>rd</sup> p. 89: SHERLOCK, 4 voices, G, 1|3-21|5-4-32-1|2, And can this mighty king; marked x for "never before published" in index, 3<sup>rd</sup> p. [134]; "No. 22." written above start of music; figured-bass numerals in pencil under portions of bass part
- 3<sup>rd</sup> p. 90: ZEALAND, 4 voices, G, 3|5-4-32|3-2-13-4-5|65-6-7|U1, To Jesus let our praise[s?] rise; marked x for "never before published" in index, 3<sup>rd</sup> p. [134]; "No. 21." written above start of music
- 3<sup>rd</sup> pp. 90-91: SHENSTONE, 4 voices, Am, 1|32|1-D7U3|D7-6-5#7|U1, Firm was my health my day was bright; marked x for "never before published" in index, 3<sup>rd</sup> p. [134]; "No 23." written above start of music; a fine, large tune, setting 2 stanzas of text [2 photos]
- 3<sup>rd</sup> p. 92: BOURBON, 4 voices, G, 5-4|32|15-U1|D76|5, Let all the earth their voices raise; marked x for "never before published" in index, 3<sup>rd</sup> p. [132]; "No. 24." written above start of music
- 3<sup>rd</sup> p. 93: RUPERT, 4 voices, Em, 1|D765-6-|543|21\_|1, Lord we are blind poor mortals blind / We can't behold thy bright abode / O 'tis beyond a human mind / To glance a tho't half way to god [unusual text!]; marked x for "never before published" in index, 3<sup>rd</sup> p. [134]; "No. 26." written above start of music
- 3<sup>rd</sup> p. 94: CONVICTION, "J. French," 4 voices, Am, 1|33-2|1D#7|U1, Alass my aching heart
- 3<sup>rd</sup> p. 95: MOSCOW, 4 voices, Em, 1|5U1D7[-]65[-]4|345, Life, like a vain amusement flies; marked x for "never before published" in index, 3<sup>rd</sup> p. [133]; "No. 25." written above start of music
- 3<sup>rd</sup> p. 96: ASHBY, "Kimball," 4 voices, G, 1|42|31|2, To spend one sacred day
- 3<sup>rd</sup> p. 97: RUTHERFORD, 4 voices, Dm, 1|D5#7|3-21|2, Alass! 'twas brittle clay; marked x for "never before published" in index, 3<sup>rd</sup> p. [134]; "No. 33." written above start of music
- 3<sup>rd</sup> p. 97: AINSWORTH, "2.<sup>do.</sup>," "1mo.," bass, G, 5|55|55|54|3,1|35|35|3-2,|1|D55-6-7|U11-2-3|46|53|12-3-4|3-(1)2-(D7)|U1, The joyful day is coming on; marked x for "never before published" in index, 3<sup>rd</sup> p. [132]; "No 34." written above start of music
- 3<sup>rd</sup> p. 98: RELIANCE, "J. Cheetham" [*sic*], 4 voices, G, 1|5551|231, My shepherd will supply my wants
- 3<sup>rd</sup> pp. 98-99: ASHFORD, "2do.," "1mo.," bass, Em, 1|D77-6|55-4|34|32|1\_|1, Silent I waited with long suff[er]ring love; marked x for "never before published" in index, 3<sup>rd</sup> p. [132]; "No 35." written above start of music; unusual, eloquent tune [2 photos]

- 3<sup>rd</sup> p. 100: POLAND, "Swan," 4 voices, C#m, 1|D55|7U3|D7-U1-D75|(5)-4, God of my life, look gently down
- 3<sup>rd</sup> p. 100: CHINA, "Swan," "2<sup>do</sup>," "Air," bass, D, 3|22|11|3-D66|3, Why do we mourn departing friends
- 3<sup>rd</sup> p. 101: FARMINGTON, "French," 4 voices, F#m, 134|5|U11D#7|U1, Black heavy tho'ts like mountains roll
- 3<sup>rd</sup> p. 101: RAPTURE, 4 voices, D, 51-23-4|56-7|U1D7tr|U1, Sing to the Lord, ye distant lands; marked x for "never before published" in index, 3<sup>rd</sup> p. [134]; "No. 30." written above start of music; great propulsive rhythm in tenor's final phrase
- 3<sup>rd</sup> p. 102: ARNOLD, 4 voices, C, 1D54|3-4-35|U12|3, Firm as the Earth, thy gospel stands; marked x for "never before published" in index, 3<sup>rd</sup> p. [132]; "No. 31." written above start of music
- 3<sup>rd</sup> p. 103: CONNECTICUT, "French," 4 voices, C, 555|U11|22[-]3[-]4|3, Come let us sing unto the Lord; "Largo" written over m. 17 (French's *Harmony of Harmony*, 1802, this tune's only pre-1821 printing, has a marking of "Slow" at that point)
- 3<sup>rd</sup> p. 104: MEDITATION, "Fisher," 4 voices, G, 3[-]11|56[-]4|4[-]23[-]4|5[-]31, 33[-]1|4[-]25[-]3|6[-]47[-]5|U1, Musing on my habitation; a lively, expressive tune; printed before 1821 only in French 1802
- 3<sup>rd</sup> p. 105: TYOT, "French," 4 voices, Dm, 1|D#76|54|32|1, Beneath this stone deaths pris'ner lies
- 3<sup>rd</sup> p. 106: AUTUMN, "Belknap," 4 voices, Dm, 1|D5#7|U123[-]21[-]D#7|U1, 'Twas spring, 'twas summer, all was gay
- 3<sup>rd</sup> p. 107: PERSIA, "Holden," 4 voices, C, 555|U12|132,D7|U1D654|32|1, Now to the Lord, who makes us know
- 3<sup>rd</sup> p. 108: TURNER, "Maxim," 4 voices, A, 1|3344|555, All hail the powers of Jesus' name
- 3<sup>rd</sup> p. 109: COLUMBIA, "L. Webster," "2<sup>do</sup>," "Air," bass, Eb, 1|D53|65|6-U12-D7|5, These western shores, our native land; x (short-hand for \*, which is normally used) after Webster's name to show that he is American; marked x for "never before published" in index, 3<sup>rd</sup> p. [132]
- 3<sup>rd</sup> p. 109: CONNEXION, "Billings," 4 voices, E, 1|55|67|U1, Great is the Lord our God
- 3<sup>rd</sup> p. 110: WALES, "L. Webster," "2.<sup>do</sup>," "Air," bass, Em, 53|75[-]4|32|1, Jesus drinks the bitter cup; marked x for "never before published" in index, 3<sup>rd</sup> p. [134]
- 3<sup>rd</sup> p. 111: CAVENDISH, "L. Webster," "2.<sup>do</sup>," "Air," bass, Gm, 1-3|47-5|43-D#7|U1, My sorrows like a flood; marked x for "never before published" in index, 3<sup>rd</sup> p. [132]
- 3<sup>rd</sup> p. 111: UXBRIDGE, "L. Webster," 4 voices, Em, 5|U13|2D7|U1D7-6|5, Death may dissolve my body now; marked x for "never before published" in index, 3<sup>rd</sup> p. [134]
- 3<sup>rd</sup> p. 112: VERMONT, "L. Webster," 4 voices, A, 135|5-4-32-3-4|5-4-32|1, Ruler of worlds display thy pow'r; marked x for "never before published" in index, 3<sup>rd</sup> p. [134]

- 3<sup>rd</sup> pp. 112-113: AMHERST, "Billings," 4 voices, G, 135|4-32|1, Ye boundless realms of joy
- 3<sup>rd</sup> p. 113: EGYPT, "D. Webster," 4 voices, C, 5|U1-2-32|1-D7-65|3-2-34|5, Give thanks to god invoke his name; x (short-hand for \*, which is normally used) after Webster's name to show that he is American; marked x for "never before published" in index, 3<sup>rd</sup> p. [133]
- 3<sup>rd</sup> p. 114: PETERSBOROUGH, "T. Williams coll.," "Air," "2.<sup>do</sup>," bass, G, 1|3365|4321|D7, The Lord, the sov'reign sends his summons forth
- 3<sup>rd</sup> p. 115: CHILTON, "Lock Hospital," "Air," "2.<sup>do</sup>," bass, Eb, 1|12|3-45|6-54|3, Thou God of glorious majesty
- 3<sup>rd</sup> p. 116: TURIN, "Lock Hospital," "Air," "medio," bass, F, 55|55|6-U1D7-6|5, Son of God Thy blessing grant
- 3<sup>rd</sup> p. 117: WESTFORD, "Lock. Hos.," "Air," "2.<sup>do</sup>," bass, G, 1|55[-]6[-]7U1D7[-]6|5,5|6[-]42[-]4|32tr1, Almighty God to thee
- 3<sup>rd</sup> p. 118: MORTALITY, "Read," 4 voices, Fm, 1|5U1D7[-]65[-]4|345\_|5, Death like an overflowing stream
- 3<sup>rd</sup> p. 118: VIRGINIA, "Read" [*recte* Brownson], 4 voices, Em, 1|55U1D7|6-4-76|5, Thy word the raging winds control
- 3<sup>rd</sup> p. 119: WORSHIP, "Billings," 4 voices, Em, 5|34|56|5-43|2, Great spirit understanding king
- 3<sup>rd</sup> p. 120: BALDOCK, "B. West," 4 voices, Dm, 5|43245-6-|7-5-U1D#7|U1, He rais'd me from a horrid pit; awkward declamation, at least with this particular text
- 3<sup>rd</sup> p. 120: CARY, "2.<sup>do</sup>," "Air," bass, Bb, 1|35|2-(3)4|3, Let sinners learn to pray; marked x for "never before published" in index, 3<sup>rd</sup> p. [132]; "No. 40." written above start of music
- 3<sup>rd</sup> p. 121: CORNWALL, "G. F. Handel," "2.<sup>do</sup> + medio.," "Air," bass (i. e., 4 voices, the top 2 sharing a staff), Em, 1|6-5U1|D7-6-55|4-3-23|2, My God, my portion & my love
- 3<sup>rd</sup> p. 122: SILVERSTREET, "Smith," 4 voices, C, 1D55|35|U1, Come we who love the Lord
- 3<sup>rd</sup> p. 123: ST. HUMPHREY'S, "Air king James. / har. Orig.," 4 voices, A, 1|24-3|3-2 originally written where 4-3 is, then partly rubbed out||25|4-3-21-(D7-U1)|2, I love the Lord; he heard my cries
- 3<sup>rd</sup> p. 123: LUTTERWORTH, "Tansur," "Air," "2.<sup>do</sup>," bass, Dm, 5|U1D#7|U1D5|U13|2, As pants the Hart for cooling streams
- 3<sup>rd</sup> p. 124: WALSAL, "A. Williams coll.," 4 voices, Am, 1|32-1|D5U5|4-32|1, Lord in the morning thou shalt hear
- 3<sup>rd</sup> p. 124: WELLINGBOROUGH, "Tansur," "2.<sup>do</sup>," "1mo.," bass, Am, 1|53|21|4-32|1, Thy dreadful anger Lord restrain
- 3<sup>rd</sup> p. 125: EAGLE STREET, "A. Williams," 4 voices, G, 1|3-4-54|3-2-1-2-32|1, Join all the glorious names
- 3<sup>rd</sup> p. 126: GRANTHAM, "A. Williams," 4 voices, F, 1|5-43|2-34|3-21|5, This spacious earth is all the Lords
- 3<sup>rd</sup> p. 127: PSALMN 148 [PSALM 148], "King James, or Dr Green," 4 voices, D, 1|5U1|1D7|U1, Ye tribes of Adam join

- 3<sup>rd</sup> p. 127: ST. ANDREW'S, "2.<sup>do</sup>," "1.<sup>mo</sup>," bass, F, 5|55|54|3-54-3|2, Worthy is he that one was slain; marked x for "never before published" in index, 3<sup>rd</sup> p. [134]; "No 41." written above start of music
- 3<sup>rd</sup> p. 128: ST. JAMES' [ST. JAMES'S], "Dr Green," 4 voices, C, 5|U12|31|24|3, I, ll bless the Lord from day to day
- 3<sup>rd</sup> p. 128: GEORGIA, "C. D. Hoar" (see testimonial in this MS., 1<sup>st</sup> p. [8]), "2.<sup>do</sup>," "Air," bass, A, 1|31|5-4-32|1, My God, my Life my love; marked x for "never before published" in index, 3<sup>rd</sup> p. [133]
- 3<sup>rd</sup> p. 129: JUDGEMENT HYMN, "C. D. Hoar" (see testimonial in this MS., 1<sup>st</sup> p. [8]), "2.<sup>do</sup>," "Air," bass, Dm, 55|55|33-2|11, Day of Judgement, day of wonder; marked x for "never before published" in index, 3<sup>rd</sup> p. [133]
- 3<sup>rd</sup> p. 130: STROUD, "A Williams' coll.," 4 voices, Am, 1|1[-]2-34|5[-]4-32|3[-]2-1D#7|U1, Now let our lips with holy fear
- 3<sup>rd</sup> p. 130: LLOYD, "2.<sup>do</sup>," "1.<sup>mo</sup>," bass, Em, 5|54|35|4-32|1, Curs'd be th'alluring charms of sense!; marked x for "never before published" in index, 3<sup>rd</sup> p. [133]; "No 42." written above start of music
- 3<sup>rd</sup> p. 131: CAPTIVITY, "C. D. Hoar" (see testimonial in this MS., 1<sup>st</sup> p. [8]), "2.<sup>do</sup>," "1.<sup>mo</sup>," bass, Dm, 1D54-3|77-5|34|57-5|4, Along the banks where Babels' current flows; marked x for "never before published" in index, 3<sup>rd</sup> p. [132]
- 4<sup>th</sup> pp. 1-4: INVOCATION OR MASONIC ODE, "Holden," "1.<sup>mo</sup>," "2.<sup>do</sup>," bass, G, 5321|U1D7655-6-n7|65-44-3, Come charity [come charity] with goodness crown'd; includes 7 sections marked "Sym." (= Symphony, i. e., an instrumental section)
- 4<sup>th</sup> pp. 5-6: CELESTIAL QUEEN, "Fisher," 4 voices, F, 5|U1[-]D7[-]6-7-U1D5|55|6[-]4[-]2[-]4-32|1, What raptur'd sounds salute our ears
- 4<sup>th</sup> p. 7: FUNERAL ODE, "Words by J Lane, Har. Belknap," 4 voices, Gm, 1232|345, Deep resound the solemn strain; 8 verses of text written either under the different voice parts or at bottom of p.
- 4<sup>th</sup> pp. 8-12: A FUNERAL ELEGY adapted to the 14<sup>th</sup> Dec., "by A. Wood," 4 voices, Am, starts with "Treble solo," "pensivo": 12|344|5|43|22-1|1, Know ye not that a great man hath fall,n to day; "words by Wood"
- 4<sup>th</sup> pp. 12-17: AN ANTHEM FOR THANKSGIVING, 4 voices swelling to 5 ("2.<sup>do</sup>," "Medio," "Alto," "1.<sup>mo</sup>," "Bass") + instrumental bass ("Fundam. Organ[o?]" for concluding "Choro-grando" on pp. 16-17), C, 5|U1|1|3|3|5|D5|U1|31|22\_23|4321|21D7|U1, Arise [arise arise arise] Shine, O Zion Be joyful in the Lord all ye lands; marked x (presumably indicating that the piece was never previously published) in index, 4<sup>th</sup> p. [64]
- 4<sup>th</sup> pp. 18-21: HARK THE HERALD ANGELS, "Arnold," "1.<sup>mo</sup>," "2.<sup>do</sup>," bass, Bb, starts with "1.<sup>mo</sup>" solo: 121D5|U123, Hark the herald Angels sing; note at end "Del. Segno," but no sign posted
- 4<sup>th</sup> pp. 21-23: JEHOVAH SPEAKS, "Holden," "1.<sup>mo</sup>," "medio," "2.<sup>do</sup>," bass, C, 1|1D7|U12|32|3, Jehovah speaks [Jehovah speaks]; over mm. 1-5 are written these expressive indications: "Andante, me[z?]. pia. Crec! For." ("crec!" = crescendo!)

- 4<sup>th</sup> pp. 23-24: EASTER HYMN, "H. Cary," "2.<sup>do</sup>," "1.<sup>mo</sup>," bass, C, 1351|465, Jesus christ is ris'n to day
- 4<sup>th</sup> pp. 24-25: AUSPICIOUS MORN, A CHRISTMAS HYMN, "Holden," "1.<sup>mo</sup>," "2.<sup>do</sup>," bass, E, 3|5U1|D54|3, No war nor battle sound; "words by Milton"
- 4<sup>th</sup> pp. 25-28: CAMBRIDGE, "F. Giardini," "1.<sup>mo</sup>," "2.<sup>do</sup>," bass, "viol[e?]ncello" (with figures for keyboard), F, Bb, F, 5-65|3-435|U1D765|4-3, Father Father how wide thy glories shine
- 4<sup>th</sup> pp. 28-31: TE DEUM LAUDAMUS, "Treble," counter, "Tenor," "Bass," tenor + treble have melody in alternation, G, tenor:133|4-3-23,|5555|4321|1, we praise thee, o God we acknowledge thee to be the lord; 28 4-, 5-, and occasionally 6- or 7-measure duets for tenor/bass + treble/bass in strict alternation are followed by a concluding 10-m., 4-voice "Chorus," with melody in tenor
- 4<sup>th</sup> pp. 31-32: HAMILTON, "T. Olmsted," "Air," "2.<sup>do</sup>," bass, C, 5|U11D7U1|D6,5|434[-]56|5
- 4<sup>th</sup> pp. 33-34: A DIRGE, "Holden," 3 voices, "Air" written above middle voice, Dm, 55|543|22|1, Hark! she bids all her friends adieu; "Composed on the death of a young Lady in Boston"
- 4<sup>th</sup> pp. 35-36: FUNERAL ANTHEM, "Billings," 4 voices, Fm, 1|55U1|D76|554|34|5, I heard a great voice from heaven saying unto me
- 4<sup>th</sup> pp. 36-39: INVOCATION FOR THANKSGIVING, "Janes," 3 voices, "Air" written above top voice, D, 1|5U1|D53|5[-]6[-]5[-]43|2, Ye sons of men with joy record
- 4<sup>th</sup> p. 40: SAPHO [SAPPHO], "Billings," 4 voices, C, 11D7|U1D5|U4321[-]2|3-45, When the fierce north winds with his airy chorus [sic]
- 4<sup>th</sup> p. 41: GLORY OF ZION, "Janes," 3 voices, "Air" written above top voice, F, 1|35|55|6[-]54[-]3|2, Say who is She that looks abroad; "words from Rippon"
- 4<sup>th</sup> pp. 42-46: PRAISE TO THE REDEEMER, "Janes," 3 voices, "Air" written above top voice, G, 32[-]3[-]43#4|52[-]3[-]45[-]43[-]2, Mighty God, while angels bless thee
- 4<sup>th</sup> pp. 46-48: ANTHEM, FOR PALM SUNDAY, "Clark & Green," 4 voices, G, starts with bass: 1|1D7654434|5\_|5; "Air" (probably tenor) overlaps bass's long 5 with 5543211|D7U12, Tell ye the daughters of Jerusalem
- 4<sup>th</sup> pp. 49-52: ANTHEM FOR CHRISTMAS, "Stephenson," 4 voices, G, starts with "Treble solo": 1|5[-]6[-]5[-]43|442|31, Behold I bring you glad tidings; treble's 7 mm. of solo have "Instrumental" notes on tenor + bass staves
- 4<sup>th</sup> pp. 53-60: SELECT PIECE FOR DEDICATION, "partly original & partly extracted from different compositions," 4 voices, G, D, G, C, G, 5|U13|51|2[-]1D7[-]6|5, With joyful hearts & tuneful song; various sections marked "Dedicatory Poem," "Ode on spring," "Dedic. Poem," "Original," "Overture, Instrumental & vocal, extracted from Leslie's anthem from 150 Ps.," "Senza voce, original," "From French's dedication anthem," "ded. Poem," "Sym. Janes'," "Chorus. Tansur."; marked x (presumably indicating that the piece was never previously published) in index, 4<sup>th</sup>

p. [64]

4<sup>th</sup> pp. 60-62: GLORIA IN EXCELSIS "(An ancient catholick piece.)," "1mo.," "2.do.,"  
bass, G, 1232|3#45, Glory be to god on high

4<sup>th</sup> p. 62: MORNING SONG, "A Williams coll.," melody, bass, G, 5|U1-2-32[-]1|  
5-2-3-21[-]D7|U1-2-34[-]3|3-2, once more my soul the rising day

4<sup>th</sup> p. [63]: A Canon, for four voices, "By W<sup>m</sup> Billings," "Primo," "Secundo,"  
"Medio," "Basso," A, 555|U11|D555|U11,|2|3|2|3,|5|5|5|5,|DD55|U11|  
D55|11, Boston's a burning Boston's a burning / Look out, Look out. /  
Fire! Fire! Fire! Fire! / Cast on water, cast on water.; ingeniously  
written with each vocal part on different side of parallelogram [\[photo\]](#)

### Manuscripts A80.74

274. West, Elisha. *The Musical Concert*. Northampton, Mass.: Andrew Wright, for Elisha West and John Billings, Jr., 1802. Complete.

inscription: inside front cover, "Farnam's Book"

MS. music entry:

preliminary leaf *verso*: CONSOLATION, 3 voices, melody in middle voice, Am,  
5|U112|321|555|4[-]3, O thou in whose presence my soul takes  
delight

### Harris Rare Music WE795m

275. Wheeler, Abijah. MS. music book, 1805. Pp. numbered 5-14, 17-18, 21-59, 59 [*sic*];  
then 30 unnumbered leaves. Leaves [3] + [4] are each a pair of leaves pasted together;  
each pair is counted as a single leaf here. Lacks back cover; front cover incomplete,  
detached.

inscriptions: slip pasted inside front cover, "Abijah Wheelers"; inside front cover,  
"Newbury Port May. 10<sup>th</sup> 1805," "Presented by his [carat + inserted word:]  
eldest [original text:] daughter, Julia A. P. Whe[eler], / to his grand daughter,  
Lizzie L. Gould, 1884."; leaf [4] *recto*, "West. Troy Febr<sup>y</sup>. 1829"; leaf [30]  
*verso*, "Miss Julia Ann Wheeler / Wes[t?] Tr[o?]y" (pencil)

unless otherwise specified, MS. music entries are 3- or 4-voice settings with melody  
in voice immediately above bass, assumed to be tenor

MS. music entries:

pp. 5-6: PLAINFIELD, [Kimball], 4 voices, G, [1|3123|423], [Why does your face,  
ye humble souls]; incomplete: previous 2 leaves missing; "thou  
mournful colours weare" identifies text, which was paired with  
Kimball's tune only in Holyoke's *Columbian Repository* ([1803]) + in  
Holyoke's *Vocal Companion* (1807)

pp.6-9: WALPOLE, [Wood], 4 voices, Bm, 1\_|132|3-4-54|32|1, Oh if my Soul  
was form,d for woe

pp. 10-13: HUNTINGTON, [Morgan], 4 voices, A, 5|U1-2-31|55|315, Sweet is the  
work my God my King

p. 14: NEWBURGH, 4 voices, C, 5|35U12|1, incomplete: following leaf missing

p. [1]7: BRENTWOOD, 4 voices, E, 1|D5-43-45-43-4|5, Well com sweet day of  
rest

pp. 18, 21-25: THE HEAVENLY VISION, AN ANTHEM, [French], 4 voices, G,

1234|5\_|54|322|24|322|11, I beheld and Lo a great multatude [*sic*]  
 which no man could number; lacks pp. 19-20; surviving pp. are  
 numbered 1, 4-8 especially for this piece, in addition to regular p.  
 numbering; pp. 26-27 blank (except for bleed-through)

pp. 28-29: STERLING, 4 voices, D, 5U1D7|6-56-7U1, p. 30 blank

p. 31: HATFIELD, [Billings?], 3 voices; bar lines, clef, key + time signatures  
 provided for counter, but no notes, Gm, 11234|531, Lord in the  
 morning [thou shalt hear]

pp. 32-33: PARADISE, [Holden?], 4 voices, D, 135|6435|U1, Now to the shining  
 realms above

pp. 34-35: LANESFIELD, 4 voices, G, 5|33-2|1D7U12|3, Salvation 'tis a welcom  
 sound

pp. 36-37: DURHAM [= NEW DURHAM], [Austin], 4 voices, Bm, 1|D57U13|  
 21-D7U1, Hark from the tomb a dolfull sound

pp. 38-39: A NEW-YEARS ODE [NEW YEAR'S ODE, ODE FOR THE NEW YEAR], 3  
 voices, "Air" in top voice, G, 3|5|5|65-432|1, Hail, Hail, all haile the  
 opening year

pp. 40-43: MOUNT SION, [Brown], 4 voices, C, 5|U1233|5-3-2-1, The hill of Sion  
 yields; lower left corner of leaf bearing p. 40 torn off, but no  
 significant loss of text (bass's 1<sup>st</sup> note is present)

pp. 44-46: LORD<sup>s</sup> DAY, 3 voices, "Air" in middle voice, D, 531|4-32|3,5|6-5U1|  
 D36|5, This is the glorious day that our redeemer made; most of bass  
 notes, originally written with round note-heads, have been "shaped"  
 (4-shape notation)

pp. 46-47: WILLINGTON, [West], 4 voices, G, 1|3-456-5-4[slur *sic*]|5,3-4|  
 54-343|2, Far be thine honours spread

pp. 48-49: HARWOOD, 3 voices, "Air" in top voice, F, 1|3-5U11D5|6-543, The  
 earth for ever is the Lord's

pp. 50-51: VERGENNES, 4 voices, Gm, 1|1-2-34|5542|1, My heart and flesh cry  
 out for the[e]

p. 52: REVIVING HOPE, 4 voices, Bb, 5|U1112|321, The Saviour calls let every  
 ear; tenor part copied one m. early in futing section

p. 53: RESOLUTION, 4 voices, Gm, 5|331D7|U132,3|4444|5, Great King in Zion  
 Lord of all

pp. 54-55: BRAINTREE, 3 voices, melody in middle voice, D, 135|U1-2-1D7|  
 U1-D7-65-4|3, While shepherds watch their [flocks by night]

pp. 56-57: BUCKLAND, 4 voices, "Air" written over 3<sup>rd</sup> voice from top, G, 1|23|  
 21|1D7|U1, Thrice happy man, who fears the Lord

pp. 58-[1<sup>st</sup>]59: BATH, 3 voices, "Air" in middle voice, G, 1|3567|U1, The  
 shining worlds above

p. [2<sup>nd</sup>]59: CHINA, [Swan], 4 voices, D, 3|22|11|3-D66|3, Why should we  
 mourn departing friends

leaf [1] *recto*: Bunker Hill, 4 voices, Am, 321|D7U1|D5U1D7U1|22, Why  
 should vain mortals tremble at the Sight of

leaf [1] *verso*-leaf [2] *recto*: Harvest, 3 voices, "Air" in middle voice, A,  
 5|U1324|3[-]421, Ye verdant hills, ye smiling fields



leaf [2] *verso*-leaf [3] *recto*: New Years Hymn, melody, F, 1111|321,|  
 2222|432, While with c[e]asless cours[e] the [s?]un; upper right  
 corner of leaf [2] *recto* torn, with loss of text; secular, despite title?  
 leaf [4] *recto*: Knaresborough, melody, G, 1[-]23154|321, Hark! how the  
 feather'd warblers sing; secular, despite title?  
 leaf [6] *verso*-leaf [7] *recto*: TRISAGION, "Air," C, 1|33|3|2|1|2|D66|6|[]2|D7,  
 How excellent O Lord How exc[ellent O Lord]; "Air" written over each  
 of the melody's 6 lines; remaining leaves in the MS. are blank except  
 for penciled notes on leaf [28] *verso* + penciled inscription on leaf [30]  
*verso*

**Manuscripts Ms.18.9** [listed in BruKnow as "Hymns, with inspirational and  
 occasional songs, Newburyport, Mass., 1805" by "Wheeler, Abyah"]

276. Willard, Samuel. *Deerfield Collection of Sacred Music*. "Greenfield, Mass. Published at  
 R. Dickinson's office, for Simeon Butler, Northampton [Mass.]. H. Graves, Printer," 1814.  
 About 1/3 of final leaf bearing pp. 143-144 torn off; otherwise, complete (144 pp.).

inscriptions: inside front cover, "Phillipston" (pencil); additional leaf *verso*, "Pliny  
 [D?] Gould" (pencil)

stamped on additional leaf *verso*: "ELIJAH GOULD." ("GOULD." on top of penciled  
 "Pliny")

no MS. music

**Harris hMusic WI282d**

277. Willard, Samuel. *Deerfield Collection of Sacred Music*. 2<sup>nd</sup> ed. Greenfield, Mass.: Denio  
 and Phelps, 1818. Appears complete with 179, [1] pp.

inscriptions: preliminary leaf *recto*, "Mr\_\_ Daniel Foot / [F?]air Haven / Conn / April  
 22.<sup>d</sup> 1835"; t. p., "Deer Field Massachusetts" (written directly above title);

inside back cover, "D. Foo[t?]," "Daniel F / April 22<sup>d</sup>\_\_ 1835"

no MS. music

**Harris hMusic WI282d 1818**

278. Wood, Abraham. *Divine Songs, extracted from Mr. J. Hart's Hymns*. Boston: Isaiah  
 Thomas and Company, 1789. Lacks back paper cover; otherwise complete.

no inscriptions

no MS. music

**Harris hMusic W0592d**

279. *The Worcester Collection of Sacred Harmony* ("Laus Deo!" at head of title). 3<sup>rd</sup> ed.  
 Boston: Isaiah Thomas and Ebenezer T. Andrews, 1791. Complete, and then some: 2<sup>nd</sup> copy  
 of leaf with dedication + poem "On Musick" (1<sup>st</sup> pp. [3-4]) pasted inside back cover.

inscriptions: inside front cover, "Burt," "Zopher," "arpenter," "Rum"; 1<sup>st</sup> p. [4],  
 "Joshua Wales / of Stoughton / 1803," "Joshua / Wales / Stough[ton?] /  
 Randolph"

no MS. music

**Harris Rare hMusic W923 1791**

*The Worcester Collection of Sacred Harmony*. 4<sup>th</sup> ed. – BOUND WITH  
*The Village Harmony: or Youth's Assistant to Sacred Music*[k]. 11<sup>th</sup> ed.

280. [*The Worcester Collection of Sacred Harmony* ("Laus Deo!" at head of title). 4<sup>th</sup> ed.  
Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792]. Lacks all before p. 1 (i. e., first 2  
leaves), pp. 23-24, 31-32, 47-48, 65-78, 123-128, 131-134, 139-142, 145-150.

inscription: inside front cover, "T. C. Keyes"

stamped inside front + back covers: "THOMAS C. KEYES, / NEWBURY, VT."

one MS. music entry at end:

- a. l. [1] *recto*: DEANFIELD, 4 voices, F, 5|U11D75|U1-2-1D7|U1, tenor gets 1 m.  
off from other 3 voices 4 mm. before end, necessitating inserted m.  
just before final cadence

**Harris Rare hMusic W923 1792 copy 1**

281. *The Worcester Collection of Sacred Harmony* ("Laus Deo!" at head of title). 4<sup>th</sup> ed.  
Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792. Lacks part of back cover; front  
cover broken, held together by pasted-down flyleaf. Otherwise, complete.

no inscriptions

no MS. music

**Harris Rare hMusic W923 1792 copy 2**

282. Wyeth, John. *Wyeth's Repository of Sacred Music*. Harrisburgh, Pa.: John Wyeth, 1810.  
Complete.

inscription: preliminary leaf [1] *verso*, "Eliza F[arr?]o[r?]ds note Book / baught in  
Lexington Sept<sup>th</sup> 3 – 1812 / Price – 6 – 9"

no MS. music

**Harris hMusic WY483r 1810**

283. Wyeth, John. *Wyeth's Repository of Sacred Music. Part Second*. 2<sup>nd</sup> ed. Harrisburgh,  
Pa.: John Wyeth, 1820. Complete with 132 pp.

inscription: preliminary leaf [1] *recto*, "A, [Fitch?]" (pencil)

no MS. music

**Harris hMusic WY483r 2 1820**

284. *The Young Man's Instructive Companion*. Northampton, Mass.: Andrew Wright, for the  
compiler, n. d. [ca. 1804, as reprinted ca. 1820-1823?]. Complete. *ASMI* 545D. Probably  
compiled by Solomon Howe and published by John Howe (see *ASMI*, pp. 632-638).

no inscriptions

no MS. music

**Harris hMusic H8582y 1798**

285. Zoller, Mathilde C. G. MS. music book. [3] preliminary leaves, pp. 1-42, [3] additional  
leaves. Keyboard 2-stave reductions of what are likely 3- and 4-voice hymn tune settings,  
with frequently instrumental bass lines; melodic incipits taken from top notes of keyboard  
right hand.

inscription: p. 1, "Mathilde C. G. Zoller."

loose inside back cover, an engraving of Christ on the cross, with God, Christ, + the Holy Spirit (a dove) in Heaven above, 2 angels in the sky on either side of the cross (with scrolled words emerging from their mouths), + six figures on the ground holding a cross, an ?urn, something on a platter, a crown of thorns, a burning brazier, + a ladder; legend above Christ reads "Welch Passion / welch Spott und Hohn / I-N-R-I"

"titles" of pieces are very often also text incipits; large + small caps are not applied here

pp. 1-42: entries numbered 1-63 by copyist

MS. music entries:

- p. l. [1] *verso*: [untitled piece], "C. M. v. Weber," Eb, 11|1113[-]2|1D7, Geist des Lebens, heil'ge Gabe
- p. l. [2] *recto*: Alles mit Gott! "Grobe," C, 33|5-42|13[-]2|1, Mit dem Herrn fang' Alles [*sic*] an!
- p. l. [2] *recto*: [untitled piece], "A. Knapp" (written sideways on inner margin of p. l. [1] *verso*, opposite this piece's middle system), A, 5654|35-44-32, Gott mit mir auf allen Wegen
- p. l. [2] *verso*: Morgen-Gesang, "F. W. Berne[r?]," A, 3345|62, Sieh, der Himmel strahlet
- p. l. [2] *verso*: Abendlied, "C all." (←composer attribution?), Eb, 5|5U32D7|U2[-]11, Es ruht die nacht auf Erden
- p. l. [3] *recto*: [untitled piece], "H. Gerold [Laur?]," Eb, 12|33|3-4|5|5, C ["O" intended?] Jehovah! Jehovah!; "Pfeffer" [?] written at end of entry
- p. l. [3] *recto*: Herr! Lehre du mich deinen Willen, G, 1|31|56|45|3-2|1
- p. l. [3] *verso*: Singt unserm Gott ein dankvoll Lied "Knecht," Bb, 5|U13|32|42|D7
- p. 1: Gott, deine Güte reicht so weiß, F, 323|5-43|2-12|3
- p. 1: Dein Heil, o Christ! Nicht zu verscherzen, A, 5|53|4[-]34|2-D75-U4|4-33
- p. 2: Ich komme vor dein Angelicht, Eb, 5|U1D5|33|2-43-6|6-5
- pp. 2-[3]: Mein erst Gefühl sey preis und Dank, G, 5|5-43-6|5U1-D7|U1-64-6|5
- p. [3]: Der Tag ist wiederhin, Eb, 5|55|6-55|U1-b7-|6
- p. 4: Für alle Güte sey gepreist, Bb, 111|2-D75|U12|3
- pp. 4-5: Herr, der du mir das Leben, Eb, 5|55-U1|1-D7[-?]65|5-U1|3
- p. 5: Du bist's, dem Ruhm und Ehre gebühret, G, 5|5-5-31|6-55|5-22-34|4-33
- p. 6: Auf, schicke dich, recht feyerlich, C, 1|1D6-5|5U1|1D4-3|3
- p. 7: Di[es?] ist der, Tag, den Gott gemacht [*punctuation sic*], D, 555|5-43|3-21|1[-]D7
- p. 8: Er ruft der Sonn' und schafft den Mond, G, 1|13-1|53-1|D7-U24|3
- p. 8: Herr, stärke mich, dein Leiden zu bedenken, Fm, 554|4-356U1D76|6-55
- p. 9: Erforsche mich, erfahr mein Herz, Ab, 5|56-55U3|3-4-33
- p. 9: Gedanke, der uns Leben giebt, Bb, 1|53|11|2D7|5
- p. 10: Erinn[']re dich, mein geist, erfreut, G, 1|1-23-1|D7-U12-3|4-2D7-5|U1
- pp. 10-11: Freywillig hab' ich's dargebracht, Eb, 5|6-54-3|355-43-2|2
- p. 11: Jesus lebt, mit ihm auch ich, Bb, 36|5|36|553|222-34-D7|U1
- pp. 12-13: Jauchz[']t, ihr Erlösten, dem Herrn, D, 333|5-434|5

p. 13: Ich komme, Herr! Und suche dich, Eb, 5|5511|1-D7U44-3

p. 14: Willst du die Buße noch, Eb, 555|5-U11-D5|n5-6

pp. 14-15: An dir allein, an dir hab' ich gesündigt, F, 113|53321D7|U2[-]11

p. 15: Dir dank ich heute für mein Leben, A, 111|1-21|D7-U24|4-33

p. 16: Wenn ich, o Schöpfer! Deine Macht, D, 554|4-35U1-23-1|1-D7

p. 17: Die Himmel rühmen das Ewigen Ehre, A, 5|U111D76|567|U11

p. 17: Gott ist mein Lied! Er ist der Gott der [Stärke], F, 555|U1D55333|5-44

p. 18: Auf Gott, und nicht auf meinen Rath, A, 555|5434|3

pp. 18-19: So hoff' ich denn mit festem Muth, E, 5|5-5-4-56-5-4|4-33|  
3-3-2-34-3-2|2-1

p. 19: Wie groß ist des Allmächt'gen [Güte!], D, 5|U33|33|44|33

p. 20: Gott ist mein Hort, G, 333|5-4|222|4-3

pp. 20-21: Soll dein verderbtes Herz, Db, 5|5-135-U1D5|6, "grace chord"  
(bottom note up: A natural, C, Eb, tightest spacing) before Bb on  
"Herz"

p. 21: Wenn Christus seine Kirche schützt, C, 5|U134-2D7-5|U1-31-35

p. 22: [O?]ft klagt dein Herz, wie schwer es sey, Bb, 1|3-13-1|#5-66|  
U2-D75-4|4-3

pp. 22-23: Wenn zur Vollführung deiner Pflicht, B, 111|1-33-43-22-1|1-D7

p. 23: Wer Gottes Wege geht, E, 1|55|456

p. 24: Wer Gottes Wort nicht hält und spricht, G, 5|5-67-U1|D7-66|  
U1-D6U1-D6|6-5

pp. 24-25: Herr, lehre mich, wenn ich der Tugend diene, D, 11-D76|6-55|  
5-311-46|6-55

p. 25: Ein Herz, o Gott, in Leid und Kreuz geduldig, G, 1|1353|146-U1D6|  
5-4|3

p. 26: Was ist's, daß ich mich quale, F, 5|55n4-56-5|5-31

pp. 26-27: Du klagst und fühlst die Beschwerden, G, 1|1-33-5|5-22-3|  
4-5-66|5-43

p. 27: Besitz' ich nur Ein ruhiges Gewissen, Bb, 55-43-4|4-33342D7|U2-11

p. 28: Nicht, daß ich's schon ergriffen hätte, Bb, 111|D44|33|22

pp. 28-29: So Jemand spricht: Ich liebe Gott!, F, 5|3-1D5|66|6-U23|4

p. 29: Nie will ich dem zu schaden suchen, Bb, 111|1D7U1D6|6-55

p. 30: Wer bin ich von Natur, wenn ich mein Inn'res [prüfe], F, 55313|  
3-222462|2-33

pp. 30-31: Was ist mein Stand, mein Glück, A, 5|5-U135-3-1D7-U2-4|4-3

p. 31: Der Wollust Reitz zu widerstreben, G, 1|1-D7U4|4-336-54-3|3-22

p. 32: Wohn dem, der beß're Schätze liebt, G, 333|3-45|44|3

pp. 32-33: Du klagst, o Christ, in schweren Leiden, Gm, 1|11|1111|1-D#77

p. 33: O Herr, mein Gott, durch den ich bin und lebe, Eb, 1|35|3U1|  
D777-65-4|43

p. 34: Ich hab' in guten Stunden, A, 5|U1353|D7-U2D7

pp. 34-35: Meine Lebenszeit verstreicht, Eb, 1-D7U1|D66|5-n45|3

p. 35: Wie sicherlebt der Mensch, der Staub, Eb, 1|1-D54|332-6-5D7|U1

p. 36: Was sorgst du ängstlich für dein Leben, F, 555|5545|4-33

p. 37: Nach einer Prüfung kurzer Tage, F, 555|6-54-33-21-2|1-D55

- p. 38: Wie selig lebt ein Mensch, der [Dienstbegierde kennen], A, 1-2|321D7|U1,D7|U114|33|2
- p. 38: Mein Geist, ermuntere dich zum Preise, C, 1|D56|5U3|2-1D7-U1|D5-43
- p. 39: Wer bin ich? Welche wicht'ge Frage!, Bb, 555|U1333|3-22
- p. 39: Mag doch der Spötter Heer, A, 5|U1-2-32-1|4-32|1, strongly related to a tune in the Anglo-American hymn-tune repertory
- p. 40: Ich fasse, Vater! Deine Hände, Bb, 1D57|U112-D7U2|3-22
- pp. 40-41: Mein Glaub ist meines Lebens Ruh, Eb, 3-1|55|5U1-D7|66|5
- p. 41: Herr, der ist Niemand zu vergleichen "Knecht," Bb, 111|31|43|21
- p. 42: Nicht eine Welt, die in ihr Nicht's vergeht, F, 5|54|3U1|D56-545-4|3
- p. 42-a. l. [1] *recto*: Wie groß ist des Allmächt'gen Güte, C, 135|U13|2-1-D76|5[-?]4|3
- a. l. [1] *recto*: Missionsgesang, C, 1|3322-114-D7U332, Ob Trübsal uns kränkt, und Kummer uns drückt; 1 verse of text underlaid, 7 additional verses copied below music
- a. l. [1] *verso*: Die Seraphim, D, 1|5432|1, Die Gottes Seraphim; 1 verse of text underlaid, 2 additional verses copied below music
- a. l. [1] *verso*-a. l. [2] *recto*: [untitled piece], Bb, 1D5|U2D5|U333|6, Heilig, heilig, heilig ist der Herr
- a. l. [2] *recto*: Wie groß ist des Allmächt'gen Güte, "Ob. Altdörfer" (attribution?), Bb, 567|U13|2-12|32, "N<sup>e</sup> 28" written before title
- a. l. [2] *recto*: O drückten Jesu Todesmienen, "Aub[a?]ilen" (attribution?), Bb, 333|43|3-21-2|1D7, "N<sup>e</sup> 28" written before title
- a. l. [2] *verso*: Wie könnt' ich Sein vergessen, "Orlando di Lasso," C, 5|U1D7U12|1D7, "Luth. [E?]yb. N<sup>e</sup> 315" written after title
- a. l. [2] *verso*: Wenn Alle unsren werden, "Abeille," F, 5|535-43-2|1-32, "Luth. [E?]sgbest. Nr9446.," written after title
- a. l. [3] *recto*: [untitled piece], "J. A. Nauma[n?]," Ab, 3322|114, Gottes-Kinder säen zwar
- a. l. [3] *verso*: [untitled piece, clefs + key signatures only], "Palma," no notes; "Allegro" over start of what would have been the score

**Manuscripts Ms. Harris Codex 1957** [listed in BruKnow as "Pennsylvania German hymnal, [ca. 1775-1800]"]

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 [Wright?], Lucy J. Hale – 25  
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 Yarig, Ing[le?] – 137  
 Zoller, Mathilde C. G. – 285

## NOT INVENTORIED

*Die aufgehende Lilie* [includes (p. [157] on) *Das kleine Blumen Sträussgen*, with religious poetry but no music]. Lancaster, Pa.: William Hamilton, 1815.

### **Harris hMusic K641**

no music

Carew, Eunice. “Eunice Carew’s Song Book / Jan<sup>y</sup> 1790.” Listed under “Eunice Carew’s song book, Norwich, Conn., Jan. 1790” in BruKnow.

### **Manuscripts Ms.27.2**

mostly song texts; the music is all secular

Carew, Eunice. MS. music book. Listed under “Hymn book, Norwich, Conn., [1801-1850?]” (by Carew, Eunice) in BruKnow.

### **Manuscripts Ms.18.11**

surely dates post-1820

Christ Church Sunday School, Lonsdale, R. I. [caption title]. N. p., n. d.  
 listed in BruKnow under “The ever present saviour”

### **Harris Broadides HB15619 RI**

words only

Ephrata, Pa. Ephrata Cloister. *Paradisches Wunder-Spiel, welches sich in diesen letzten Zeiten und Tagen in denen Abend-ländischen Welt-Theilen, als ein Vorspiel der neuen Welt hervorgethan*. Ephrata, Pa.: Societatis, 1766 [i. e., 1767]. Not in ASMI.

**Harris Rare hColl PA65 1767**

no music (checked all 9, [11], 472 pp.)

Evangelical Lutheran Ministerium of Pennsylvania and the Adjacent States. *Erbauliche Lieder-Sammlung*. Philadelphia: G. and D. Billmeyer, 1814. [22], 626, [10] pp. BOUND WITH *Kurze Andachten einer Gottsuchenden Seele*. 6<sup>th</sup> ed. Philadelphia: G. and D. Billmeyer, 1814. 26 pp.

**Harris Rare hColl EV256e 1814**

no music

Hill, U[ri] K. "Sweet Mary Near the Haven Wept." Boston: Manning and Loring, [between 1805 and 1810?]. Facing *verso* + *recto* of 2 unnumbered leaves; complete. Secular. BOUND WITH (i.e., 2<sup>nd</sup> item in a volume whose 1<sup>st</sup> item is:) Shaw, O[liver]. *A Selection of Progressive Airs, Songs, &c.* Dedham, Mass.: H. Mann, for the author, 1810. 12 pp.; most of leaf bearing pp. 9-10 torn out, otherwise appears complete. Mostly secular, but includes 2 sacred-texted pieces. BOUND WITH (3<sup>rd</sup> item:) Shaw, O[liver], and H[erman] Mann. *A Favourite Selection of Music; adapted to the Piano Forte*. Dedham, Mass.: H. Mann, 1806. 32 pp., apparently complete. Mostly secular, but includes Swan, LONDON + Shaw, HYMN. Several leaves have long tears, but text loss seems minimal. BOUND WITH (4<sup>th</sup> item, after at least 15 leaves, including one with MS. music, which have been mostly cut out:) Holyoke, Samuel. *The Occasional Companion...No. 5*. Dedham, Mass.: H. Mann, [1809]. ASMI 268. Complete. BOUND WITH (5<sup>th</sup> item:) Shaw, Oliver. THANKSGIVING ANTHEM. Dedham, Mass.: H. Mann, for the author, 1809. 7 pp.; complete.

**Harris Rare 1-SIZE Music S5354sp**

Hill song; secular text

Holyoke, Samuel. *Occasional Music*. Exeter, N. H.: Henry Ranlet, 1802.

**Harris 2-SIZE Music H761o 1802a**

photocopy, not the original

Hymn, To be sung by the Teachers and Scholars of the Female Sabbath School Union, at the Annual Meeting, 1817 [caption title]. N. p., [ca. 1817].

**Harris Broad sides HB18243**

words only

Hymns sung by the children of the 'Hollis Street Sunday School,' on first meeting their Pastor after his return from Europe [caption title]. N. p., n. d.

**Harris Broad sides HB14831**

words only

Portuguese Hymn [one of three titles, along with "Christmas" + "Harborough"]. N. p., n. d.

**Harris Broadsides HB10818**

words only

Salmon, Catherine Love[r?]a[l]. MS. book, April 1770.

**Manuscripts Ms. Harris Codex 1330**

mostly poems; the 2 MS. music entries are secular

Worcester, Samuel. *Christian Harmony: in Four Parts* [Part 4 is *Select Harmony*, with music]. 3<sup>rd</sup> ed. Boston: Samuel T. Armstrong, 1819.

**Harris hColl W9232 1819 copy 1**

lacks Part 4

Worcester, Samuel. *Christian Harmony: in Four Parts* [Part 4 is *Select Harmony*, with music]. 3<sup>rd</sup> ed. Boston: Samuel T. Armstrong, 1819. Lacks pp. 201-202, 325-326.

**Harris hColl W9232 1819 copy 2**

lacks Part 4

**UNLOCATED IN 2022**

Adgate, A[ndrew]. *Philadelphia Harmony, or, A Collection of Psalm Tunes, Hymns, and Anthems*. Philadelphia: for Mathew Carey, n. d. [2<sup>nd</sup> t. p.:] Adgate, Andrew. *Rudiments of Music*. 5<sup>th</sup> [i. e., 6<sup>th</sup>] ed. Philadelphia: for Mathew Carey, 1797. [3<sup>rd</sup> t. p.:] Adgate, Andrew. *Philadelphia Harmony, or, A Collection of Psalm Tunes, Hymns, and Anthems...Part II*. BruKnow says that the John Hay Library has this ed., but gives the call no. for the 8<sup>th</sup> [i. e., 9<sup>th</sup>] ed. of 1803, inventoried here.

**Harris hMusic AD532p 1803**

*The American Musical Magazine*. Vol. 2, No. 1. Northampton, Mass.: Andrew Wright, 1802.

**Harris Rare Music AM5641**

*Anthems*. Philadelphia: Young and M'Culloch, [1785?].

**Harris Rare 1-SIZE Music AN9617**

Beardsley, Nathaniel. Manuscript tune book [BruKnow designation] (MS. music). [1820-1829?]. [48] pp.

inscriptions: [locations?], "Jeremiah [Fu?]ller Nathani[e ?]l Beardley"

**Manuscripts Ms.28.8** [formerly Music BE1286m]

I looked at this, and found that it was ineligible for my inventory; when I wanted to doublecheck that judgment, the item couldn't be found.

Billings, William. *The Psalm-Singer's Amusement*.\* Boston: the author, 1781. BOUND WITH Billings, W[illia]m. AN ANTHEM. PSALM 127. [Boston, 1786-1790?]. BOUND WITH Billings, W[illiam]. THE BIRD [and] THE LARK. [Boston, 1790]. BOUND WITH [Billings, William. *The Singing Master's Assistant, or Key to Practical Musick*. 4<sup>th</sup> ed. Boston: E. Russell, [1786-

1789]]. Lacks t. p.; leaf bearing pp. 49-50 damaged, with loss of text. BOUND WITH Billings, William. *The Suffolk Harmony*. Boston: J. Norman, for the author, 1786. T. p., some other leaves cropped, with loss of text.

\*[full listing of items under this title, assuming it's the first item in the bound-with grouping]

**Harris Rare hMusic B5982p copy 2**

*The Collection of Psalm and Hymn Tunes sung at the Chapel of the Lock Hospital. From the last London Edition*. Boston: Manning and Loring, for West and Blake, and Manning and Loring, [1809].

inscription: "Ann C Brown"

**Offsite Storage 1-SIZE M2116 .M23**

Griswold, Elijah, and Thomas Skinner. *Connecticut Harmony*. [2<sup>nd</sup> ed.]. N. p., [ca. 1798]. MS. music: 9 pp. at end.

**Harris Rare hMusic GR593c copy 2**

Holyoke, Samuel. *The Christian Harmonist*. Salem, Mass.: Joshua Cushing, 1804.

**Harris Music H761c**

Holyoke, Samuel. *Harmonia Americana*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1791.

inscriptions: "front and back pastedowns"; "partly legible, dated 1826" (BruKnow)

**Offsite Storage hMusic H761h copy 3**

[Jocelin, Simeon]. *The Chorister's Companion*. 2<sup>nd</sup> ed. New Haven, Conn.: Simeon Jocelin, 1788. BOUND WITH [Jocelin, Simeon]. *Supplement to the Chorister's Companion*. New Haven, Conn.: Simeon Jocelin, 1792.

**Harris Rare hMusic JO156c 1788 Suppl**

[Johnston, Thomas]. "To learn to sing..." [3<sup>rd</sup> ed.?]. Boston: Thomas Johnston, "1755" [i. e., 1763 or later]. Leaves 2 + 11 mutilated. *ASMI* 306 (check for ST. CLEMENTS; see *ASMI*, p. 377, lines 6-7). BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David*. Boston, 1763.

**Harris hColl BI1214 1763**

See *ASMI*, pp. 378-379, for additional copies of Johnston tune supplement at Brown: 1) b/w Brady + Tate 1760 (*ASMI* 306: lacks all after leaf 16; leaves 1-9 repeated), 2) b/w [Brady + Tate 1763] (Brady + Tate lacks t. p.) + Watts *Hymns* (*ASMI* 306: lacks leaf 11, all after leaf 16).

Some of the unlocated Andrew Law items listed below are clearly actual and unlocated items. But others listed here may well be illusions of various sorts: "ghosts" of items that I in fact saw, and that are inventoried here; nonexistent "copy 2"s of items for which there is actually only one copy in the John Hay

Library; or multiple titles bound together, inventoried here under one of the titles (presumably under the first title in the "bound-with" sequence), but also listed in BruKnow with another title as the first in the sequence.

Law, Andrew. *The Art of Singing...Part Third*. 5<sup>th</sup> [i. e., 4<sup>th</sup>] ed. Philadelphia: Robert and William Carr, for the author, [1811]. [2<sup>nd</sup> t. p.:] Law, Andrew. *Musical Magazine, being the Third Part of The Art of Singing...Number First*. Philadelphia: Robert and William Carr, for the author, [1811]. [3<sup>rd</sup> t. p.:] Law, Andrew. *The Art of Singing...Part Third*. Philadelphia: Jane Aitken, [1810]. [4<sup>th</sup> t. p.:] Law, Andrew. *The Musical Magazine; being the Third Part of The Art of Singing...Number Second*. Philadelphia: Jane Aitken, [1810].

**Harris hMusic L4152mu 1819 copy 2**

Law, Andrew. *Harmonic Companion, and Guide to Social Worship*. Philadelphia: Thomas T. Stiles, for the author and David Hogan, [1807].

inscription : [location ?], "7 Dollars. Daniel P. Cilley's"

**Harris hMusic L4152h**

\*Law, Andrew. *Harmonic Companion, and Guide to Social Worship*. 4<sup>th</sup> ed. Philadelphia: Thomas H. Palmer, for the author, 1819. BOUND WITH Law, Andrew. *Supplement to the Musical Primer*. New Haven, Conn.: Thomas G. Woodward, [1820?] (which see). BOUND WITH Law, Andrew. *Musical Primer*. 3<sup>rd</sup> ed. Philadelphia: Anderson and Meehan, for the author, [1817] (which see). BOUND WITH Law, Andrew. *Musical Magazine, being the Third Part of the The Art of Singing...Number First*. 5<sup>th</sup> ed. Philadelphia: Robert and William Carr, for the author, [1810] (which see).

\*part of one bound-with item? --see 3 other asterisked items in this list

**Harris hMusic L4152mu 1819 copy 2**

\*Law, Andrew. *Musical Magazine, being the Third Part of the The Art of Singing...Number First*. 5<sup>th</sup> ed. Philadelphia: Robert and William Carr, for the author, [1810]. BOUND WITH Law, Andrew. *Musical Primer*. 3<sup>rd</sup> ed. Philadelphia: Anderson and Meehan, for the author, [1817] (which see). BOUND WITH Law, Andrew. *Supplement to the Musical Primer*. New Haven, Conn.: Thomas G. Woodward, [1820?] (which see). BOUND WITH Law, Andrew. *Harmonic Companion, and Guide to Social Worship*. 4<sup>th</sup> ed. Philadelphia: Thomas H. Palmer, for the author, 1819 (which see).

\*part of one bound-with item? --see 3 other asterisked items in this list

**Harris hMusic L4152mu 1819 copy 2**

\*Law, Andrew. *Musical Primer*. 3<sup>rd</sup> ed. Philadelphia: Anderson and Meehan, for the author, [1817]. BOUND WITH Law, Andrew. *Supplement to the Musical Primer*. New Haven, Conn.: Thomas G. Woodward, [1820?] (which see). BOUND WITH Law, Andrew. *Harmonic Companion, and Guide to Social Worship*. 4<sup>th</sup> ed. Philadelphia: Thomas H. Palmer, for the author, 1819 (which see). BOUND WITH Law, Andrew. *Musical Magazine, being the Third Part of the The Art of Singing...Number First*. 5<sup>th</sup> ed. Philadelphia: Robert and William Carr, for the author, [1810] (which see).

\*part of one bound-with item? --see 3 other asterisked items in this list

**Harris hMusic L4152mu 1819 copy 2**



Law, Andrew. *Select Harmony*. Farmington, Conn. (engraved by Joel Allen in Farmington; printed by William Law in Cheshire, Conn.), 1779. Lacks 1<sup>st</sup> pp. [1]-8, pp. 95-98.

inscriptions: *verso* of t. p., "Ebenezer Hail," "Lauren Hotchkiss"; additional leaf \_\_\_\_\_,

"[torn away] Hale Ejus Liber Musico June 27<sup>th</sup> AD 1780," "Ebenezer Hale"

**Harris Rare hMusic L4152s 1779 copy 1**

Law, Andrew. *Supplement to the Musical Primer*. Philadelphia: Robert and William Carr, for the author, [1811].

**Harris 1-SIZE hMusic L4152mu 1819**

\*Law, Andrew. *Supplement to the Musical Primer*. New Haven, Conn.: Thomas G. Woodward, [1820?]. BOUND WITH Law, Andrew. *Musical Primer*. 3<sup>rd</sup> ed. Philadelphia: Anderson and Meehan, for the author, [1817] (which see). BOUND WITH Law, Andrew. *Harmonic Companion, and Guide to Social Worship*. 4<sup>th</sup> ed. Philadelphia: Thomas H. Palmer, for the author, 1819 (which see). BOUND WITH Law, Andrew. *Musical Magazine, being the Third Part of the The Art of Singing...Number First*. 5<sup>th</sup> ed. Philadelphia: Robert and William Carr, for the author, [1810] (which see).

\*part of one bound-with item? --see 3 other asterisked items in this list

**Harris hMusic L4152mu 1819 copy 2**

Is there a separate item with the call no. **Harris 1-SIZE hMusic L4152mu 1819 copy 2** and containing the *Supplement to the Musical Primer* [1820?], *Musical Primer*, 3<sup>rd</sup> ed. [1817], + the *Harmonic Companion*, 4<sup>th</sup> ed., 1819?

Or should the items above with call nos. including **hMusic L4152mu 1819 copy 2** also include **1-SIZE** in their call nos.?

Little, William, and William Smith. *The Easy Instructor, or A New Method of teaching Sacred Harmony*. [New York: G. & R. Waite, 1802]. Lowens edition *Ab*.

A second copy of this ed. was at the John Hay Library in 1983; perhaps it was then deaccessioned.

Mann, Elias. *The Northampton Collection of Sacred Harmony*. [2<sup>nd</sup> ed.]. Northampton, Mass.: Andrew Wright, for Daniel Wright, 1802.

**Harris Music hM2813**

[*The Middlesex Collection of Church Music: or, Ancient Psalmody Revived*. 2<sup>nd</sup> ed. Boston: Manning and Loring, 1808]. Lacks pp. [i-ii], 151-[168]; pp. 31-32, 41-42, 55-56, 147-150 incomplete, with loss of text?

**Harris 1-SIZE hMusic M6274m 1808 [copy 3]**

Read, Daniel. *The Columbian Harmonist, No. 1*. New Haven, Conn.: for the editor, [1793]. [2<sup>nd</sup> t. p.?:] Read, Daniel. *The Columbian Harmonist, No. 2*. New Haven: for the editor, [1794].

BruKnow record for this item says "Sub-title of no. 2 varies slightly"; see *ASMI*, top of p. 503, for possible connection to this remark

BruKnow: "[8] p. of mss. music at end of each part"  
**Harris hMusic R2825c**

ASMI lists at RPB 2 copies of just *The Columbian Harmonist, No. 1* (ASMI 417A, dated [1793-94] + ASMI 417B, dated [1803 or later?]), and 2 copies of just *The Columbian Harmonist, No. 2* (ASMI 418, dated [Dec. 1794] + ASMI 418A, dated [1795-97]). Only the first of these four items was located, and is inventoried here.

Read, Joel. *The New-England Selection; or Plain Psalmodist*. Boston: J. T. Buckingham, for the author, 1808. Leaf bearing t. p. damaged, with [minimal? no?] loss of text.

**Harris Rare 1-SIZE hMusic R2832n**

Shaw, O[liver], and H[erman] Mann. *A Favourite Selection of Music; adapted to the Piano Forte*. Dedham, Mass.: H. Mann, 1806.

**Harris 1-SIZE Music S5354r**

#### MISCELLANEOUS

A copy of the following item listed in BruKnow at Brown University's Rockefeller Library could not be located in 2022:

Shaw, Oliver. *The Providence Selection of Psalm and Hymn Tunes*. Dedham, Mass.: H. Mann and Company, for the author, 1815.

**Storage Cutter VYR Sh2**