

# Pre-1821 American Sacred Music in the collection of Nym Cooke January 2019

**Nym Cooke**

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incipits for sacred tunes are tenor voice, unless otherwise specified or tenor is not present

TCTB = treble, counter, tenor, bass (vocal parts always listed from top down)

5-6 = slurred notes (setting one syllable)

5\_|5 = single 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 or n7 = natural sign before the 4<sup>th</sup> or 7<sup>th</sup> degree of the scale, raising it a half-step

(6) = grace note

ASMI = Britton, Lowens, and Crawford, *American Sacred Music Imprints, 1698-1810: A Bibliography* (American Antiquarian Society, 1990)

**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. Atwill, Thomas H. *The New York & Vermont Collection of Sacred Harmony*. 2<sup>nd</sup> ed. Albany, N.Y.: printed by the proprietors, [1806?]. ASMI 29B. Complete, but first 8 pp. are printed and bound [i]/vi, vii/iv, v/ii, iii/viii.

inscription: additional leaf *verso*, "John W Ender[s?] / Albany"

no MS. music

2. [Atwill, Thomas H. *The New York & Vermont Collection of Sacred Harmony*. 2<sup>nd</sup> ed. Albany, N.Y., [1804-1806].] Lacks pp. [i]-vi, so it can't be determined whether this is ASMI 29 or 29B.

inscriptions: p. vii, "Burdett"; p. [9], "Mrs[.] Caroline C. Lathrop"

no MS. music

3. Atwill, Thomas H. *The New-York Collection of Sacred Harmony*. Albany: printed by the author, n. d. ☞ [note difference here from ASMI 27 and 28, the dated printings of 1795 and 1802] Complete.

MS. music on leaves sewn or bound inside front and back covers; what will be called here leaves [1-6], all inside the front cover, are actually a single long folded leaf, producing effectively 2 leaves ("leaves [1-2]"); 2 leaves pasted together back to back, producing effectively a single leaf ("leaf [3]"); 2 separate leaves, the second folded over about an inch at the stitching ("leaves [4-5]"); and the

front flyleaf, bound into the book ("leaf [6]"); what will be called here leaf [7] is the back flyleaf, bound into the book.

inscription, leaf [6] *recto*: "Betsey Spear her Book / Bought Shelburne 1805 Price one Dollar"; inscription, leaf [7] *recto*: "1805"

leaves [1] *verso* and [2] *recto* are filled with penmanship exercises: "...and beware of blotting take Care" written 16 times on leaf [1] *verso* (with "Thomas Chittenden"\* at the bottom), "Nebuchadnezzar the King made an..." written 17 times on leaf [2] *recto* (also "Six foot of Earth ends all distinction," "Burlington") \*Thomas Chittenden was the first governor of Vermont; lived in Williston, not far from Shelburne; died 1797

MS. music entries 1-9 + 18-19 lack both clef + time signature; entries 10-17 lack time signature

MS. music entries:

- leaf [1] *recto*: NEWBURGH, "Trebbe," C, 1|3332|3,3|1D6|U22|2, Let every creature Join to praise the eternal god
- leaf [1] *recto*: PENNSYLVANIA "By Temple," treble?, Am, 11-23-4|5234-3|21D#7, The god of Glory sends his summons forth
- leaf [2] *verso*: DELIGHT [by Coan], treble, Em, 534|55U1
- leaf [2] *verso*: MORTALITY, treble?, Em, 555|5431|4
- leaf [2] *verso*: REFUGE, treble?, Em, 133|33-455|5
- leaf [3] *recto*: VERGENNES, treble?, Gm, [missing 1<sup>st</sup> note]3-4-54|33-555|5
- leaf [3] *recto*: EVENING SHADE, treble?, Em?, [missing 1<sup>st</sup> note]5543[-]4|5, 5|3456|5
- leaf [3] *verso*: SMYRNA, treble?, A, 334|3211|1,D7|U1112|3, Why should the children of a king go mourning all their days
- leaf [3] *verso*: SARDINIA ["s" sic], treble?, Dm, 557|U11|D7-65-45, Thou art the [earnest?] of [my?] love
- leaf [4] *recto*: EX[ORTATION], treble?, F, 5|3-2-34-3|22|3-4-55|5
- leaf [4] *recto*: GRAFTON [by Stone], treble?, C, 1\_|1D55|U1D7U1-D76|5
- leaf [4] *verso*: SHARON, treble?, D, 5|555U1|D7,7|5U1D7U2-D7|5
- leaf [4] *verso*: BERNE [by Hill], treble, Am, 1|11D#77|U114
- leaf [4] *verso*-[5] *recto*: MORNING SWAIN, treble?, Em, 534|55U1D7|U1,1|D5565|5, completed on next p. after 2 final mm. of the tune FRIENDSHIP (see below)
- leaf [5] *recto*: PERSIA, treble?, C, 111|32|31D7,U2|3311|1D7|U1
- leaf [5] *recto*: FRIENDSHIP, treble?, Em, 553|7553|4, thy wrath lies heavy on my soul
- leaf [5] *verso*: DEVOTION, treble?, C, 1|3322|1D7|U1,1|D7U123|22|2
- leaf [5] *verso*: FUNERAL HYMN, treble?, Em?, 333|3-2-3-45|5-44|5\_|5
- leaf [5] *verso*: PARADISE, treble?, D, 35U1|1D655|5
- leaf [6] *recto*: BOSTON, treble?, Am, 1|2434|5,5|34-321-D7|U1
- leaf [6] *recto*: [untitled], treble?, Am, 1|1D7U15|312\_|2,255|4-32-1D7-12|1
- leaf [6] *verso*: NEW JERUSALEM [by Ingalls], treble, tenor, + bass copied sequentially (i. e., not in score), G, tenor incipit 132|1234|5, From the third heavens where God resides
- leaf [7] *recto*: CORONATION "By Holden," treble + tenor copied sequentially, Ab,

tenor incipit 5|U1133|212, All hail the power of Jesus' name  
 leaf [7] *recto*: PROECTION [*sic*; surely PROTECTION], treble?, F#m,  
 5|4455|5U1D7\_|77U11|D7-65-433|5  
 leaf [7] *recto*: FREINDSHIP [*sic*], treble?, F, 5|555U1|D7,5|U1D636|5  
 leaf [7] *verso*: BURLINGTON, treble?, Bm, 1|33D77|U123,3-4|53-21D5-7|U1  
 leaf [7] *verso*: NEW DURHAM, treble?, Bm, 1|2231|234,4|23-452-D7|U1  
 leaf [7] *verso*: CHARTOTTE [*sic*; surely CHARLOTTE], treble?, Em,  
 5|5433|56[*sic*]|U1-D75|5

4. Belknap, Daniel. *The Evangelical Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1800. Lacks pp. 31-32, 77-[80]; pp. 43-74 cut so that outer 6<sup>th</sup>-12<sup>th</sup> is missing.  
 no inscriptions  
 no MS. music

5. [Benham, Asahel. *Federal Harmony*. 2<sup>nd</sup>-6<sup>th</sup> ed. New Haven: A. Morse or Middletown, Conn.: Moses H. Woodward, 1792-?1796.] Incomplete, so edition can't be determined. Lacks all pp. before p. [9]; pp. [9]-14 fragmentary; next leaf (with texts of 2 pieces) lacks upper outside corner, so whether it's unnumbered or numbered 15-16 can't be determined; music lacks pp. 31-34; pp. 25-28 of music appear to be bound between pp. 52 and 53; pp. 57-58 fragmentary. Lacks most of both covers.  
 no inscriptions  
 no MS. music

6. Benham, Asahel. *Social Harmony*. [Wallingford, Conn., 1801 or later]. ASMI 95A. Complete.  
 ink stamp on t. p.: "NEWMAN HUNGERFORD, / 4[5?] PROSPECT ST., / HARTFORD, CONN."  
 no inscriptions  
 no MS. music

7. [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. [i]-viii, 73-80, 91-94, 97-112. P. no. 118 printed upside down.  
 inscriptions: front cover, "[Ste]phen Curtis' / Book Scituate January 30<sup>th</sup> 1809";  
 inside back cover, "Stephen Curtis / Curtis Stephen"  
 no MS. music

8.01. [Bull, Amos.] *The Responsary*. [Worcester, Mass.: Isaiah Thomas, 1795.] 100 pp. Bottom 2/3 of t. p. lacking; otherwise complete.  
 9 unnumbered additional leaves bound in at end of book, between p. 100 (end of printed music) and back cover; leaves [1-2], [5], [8-9] appear to be original back flyleaves, while leaves [3-4], [6-7] are smaller; leaves [1-3], [5], [8] contain MS. music, leaf [4] contains MS. texts, leaves [6-7] contain printed texts, leaf [9] is blank  
 no inscriptions  
 MS. music is all single vocal parts, most of which appear to be melodic; the one vocal

part (for ST. HELEN'S) that is identified (as "Treble") is obviously harmonic, and appears on the same p. as the melody for the same tune, so the unidentified MS. vocal parts may all be tenors

MS. music entries:

- a. l. [1] *recto*: HANOVER, A, 5|U1-2-12|3-4-35|1-2D7|U1
- a. l. [1] *recto*: PSALM 23<sup>RD</sup>, C, 1|D76|5U2|1D7|U1
- a. l. [1] *recto*: PANAMA, G, 3|1-D7-U12|3-45|6-5-43|2
- a. l. [1] *verso*: MILTON, C, 5|U11|31|2-1-D76|5
- a. l. [1] *verso*: ST. MARY[']S, Em, 5|55-4|32|1
- a. l. [1] *verso*: ADDISON'S, 19<sup>TH</sup> PSALM, G, 5|U12|3-4-32|1D7|U1
- a. l. [2] *recto*: PSALM 24<sup>TH</sup>, G, 1|3-4-32|3-4-51|2-3-43|2
- a. l. [2] *recto*: PSALM 29<sup>TH</sup>, G, 5|U1D5|U12|32|3
- a. l. [2] *recto*: PSALM 15<sup>TH</sup>, G, 5|U32|1D5|U3-42|3
- a. l. [2] *verso*: PSALM 39<sup>TH</sup>, Dm, 1|32|1-54|5-32|1
- a. l. [2] *verso*: ST[.] PAUL'S, Bb, 5|3-56|U2-1D7|U1
- a. l. [2] *verso*: VERNON, C, 1|35|U1-21|D76|5
- a. l. [3] *recto*: ST[.] HELEN'S, C, 5|35|U1D5|6U2|D7
- a. l. [3] *recto*: [ST. HELEN'S], "Treble," C, 5|5U1|31|D66|5
- a. l. [3] *verso*: ST. ANN'S, C, 5|36|5U1|1D7|U1
- a. l. [3] *verso*: TRINITY, G, 1|12|D7U1|2,3|34|32|1,2|1D7|1, Come thou  
Almighty King Help us thy name to sing Help us to praise; 4 verses of  
text written on facing p. (a. l. [4] *recto*)
- a. l. [3] *verso*: EASTON, G, 1|53|42|31|2
- a. l. [3] *verso*: PLEYEL'S GERMAN HYMN, G, 35|23|42|3, Praise O praise the name  
divine; 4 verses of text written on facing p. (a. l. [4] *recto*)
- a. l. [5] *recto*: COLUMBIA, [music by Thomas Arne], G, 5|U11|1-2-3-4-51|22-3-  
4|4-3, "Psalm 104<sup>th</sup> P.M." given as source of text, tune originally set the  
poem "Rule Britannia"
- a. l. [5] *recto*: LISBON, G, 1D5U1|2D5|U3234|32, Hither ye faithful haste with  
songs of triumph, 3 verses of text written on facing p. (a. l. [4] *verso*)
- a. l. [5] *recto*: PSALM 68<sup>TH</sup>, D, 1|3135|U1D3-4|5
- a. l. [5] *recto*: LUNEVILLE, G, 1|1-D5U3|3-13|2-1D7|U1
- a. l. [5] *verso*: PSALM 33<sup>D</sup>, G, 1|313-6-|54|32|1
- a. l. [5] *verso*: PIERMONT, D, 134|55|U1-D7-6-56-4|3
- a. l. [5] *verso*: PSALM 108<sup>TH</sup>, G, 1|24|25|4-3-21|2
- a. l. [5] *verso*: NEWPORT, G, 5|31|1D5|U2-3-4-5-43|3-2
- a. l. [5] *verso*: EFFINGHAM, G, 1|5-43|3-21|D5-U43|3-2
- a. l. [5] *verso*: WASHINGTON, F, 5|543|654|3
- a. l. [8] *recto*: TRUMBULL, D, (after 4 mm. rest) 1|D5-65-4|31|66|61|55|53|  
U13-2|1D7|U1
- a. l. [8] *recto*: ST. CATHERINE'S A FUNERAL DIRGE, E, 3|33|33|3-2-3-43|3-2
- a. l. [8] *recto*: PSALM 136<sup>TH</sup>, G, 1|D5U124|3,1|23-1D76|5
- a. l. [8] *recto*: HOTHAM, Eb, 5126|543

8.02. *The Collection of Psalm and Hymn Tunes sung at the Chapel of the Lock Hospital.* Boston: Manning and Loring, for West and Blake, and Manning and Loring, [1809]. Complete.

no inscriptions  
no MS. music

9. Harmon, Joel, Jr. *The Columbian Sacred Minstrel.* Northampton, Mass.: A[ndrew] Wright, 1809. Lacks p. l., pp. 75-78.

inscriptions (all in pencil): t. p., "[Mines?] Walden"; p. [ii], "Nancy A[.] Walden,"  
"William H[.] Ball"  
no MS. music

10. [Holden,] O[liver. *The] Unio[n Harmony, or] Universal [Collection of Sacred Music...Vol. I.* Boston:] Isaiah Tho[mas and Ebenezer T. Andrews, 1793.] Pp. [i-ii] fragmentary; otherwise complete.

no inscriptions  
no MS. music  
bound with nos. 13, 17, 36

11. Holden, Oliver. *The Union Harmony, or Universal Collection of Sacred Music...Vol. II.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793. Complete.

no inscriptions  
no MS. music

12.01. [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]. Lacks pp. [i-ii], [11]-14, 141-[144] (stubs of 2 leaves remain at end, but visible contents don't jive with descriptions of pp. 141-[144] in *ASMI*); leaf w/ pp. 137-138 bound in backwards (so p. 138 precedes p. 137).

inscription: inside front cover, "Amos Shelden"  
no MS. music  
bound with nos. 16, 27

12.02. [Holyoke, Samuel. *The Christian Harmonist.* Salem, Mass.: Joshua Cushing, 1804]. Lacks pp. [i-ii], 169-176, all after p. 190, both covers; leaves bearing pp. [iii]-8 frayed and/or chewed, with considerable loss of text.

no inscriptions  
no MS. music

13. Holyoke, Samuel. *Harmonia Americana.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1791. Complete.

no inscriptions  
no MS. music  
bound with nos. 10, 17, 36

14. [Howe, Solomon, *The Farmer's Evening Entertainment?* Issued after 1804; this appears to be ASMI 274B, a composite made from pages of *The Farmer's Evening Entertainment* and pages of the undated, anonymous *The Psalm-Singer's Amusement*; see ASMI, p. 338, and the contents itemization for ASMI no. 410 on p. 496]. Lacks pp. [1-2], 31-32.

inscriptions: "Artemas Trowbridge" or "A. Trowbridge" or "Artemas Trowbridge Book" on almost every page, sometimes twice on one page; p. 22, "4600 [\$?]4600 [1809?]"

no MS. music

15. Janes, Walter. *The Harmonic Minstrelsey*. Dedham, Mass.: H[erman] Mann, 1807. Lacks pp. 95-96.

no inscriptions

no MS. music

16. Kimball, Jacob, Jr. *The Essex Harmony*. Exeter, N. H.: H[enry] Ranlet, 1800. Lacks pp. 43-46, 111-[112].

inscription: inside front cover, "Amos Shelden"

no MS. music

bound with nos. 12, 27

17. Kimball, Jacob, Jr. *The Rural Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793. Pp. 81-82 fragmentary; otherwise complete.

no inscriptions

no MS. music

bound with nos. 10, 13, 36

18. Law, Andrew. *The Art of Singing*. 4<sup>th</sup> [i.e., 3<sup>rd</sup>] ed. Cambridge: 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. [25]-26.

no inscriptions

no MS. music

19. [Law, Andrew. *Select Harmony*. 1779.] ASMI no. 358. Lacks all pp. before p. 27, so whether this is ASMI issue B or Ca can't be determined (Psalm 21, p. 53, has no engraver's name—true only of issues B and Ca). Lacks all pp. before p. 27, pp. 61-62, most of pp. 63-64, most of pp. 67-68, all pp. after p. 92.

inscriptions: inside front cover, "17  $\frac{3}{4}$  Benjamin Wright of holliss," "7 bushels E Jones paid," "Mary Lovejoy"; inside back cover, fragment of what appears to be a poem, on torn sheet of thin paper pasted onto heavy paper which in turn is pasted to cover: ends of lines include "that Delight," "Day & Night," "and gold," "was ever told"

no MS. music

20. [Law, Andrew. *Select Harmony*. 2<sup>nd</sup> ed.] ASMI no. 359A, dated [1782-87]. Lacks all pp. before music, so whether this is ASMI issue J or K can't be determined. Printed music, pp.

5-100; then added leaves, bound in and neatly numbered pp. 101-192 (leaves w/ pp. 115-116, 119-120, 151-152, 187-188 are lacking).

MS. music on pp. 101-150; MS. "A Table of Tunes" (exactly conforming to MS. musical contents) on pp. 192-191 [*sic*]

- at least 17 of the 42 MS. music entries are by W. Billings
- bookplate with printed name "Josiah Gould" pasted inside front cover; in MS. below printed name is "Chorister / Dane St[.] Choir / in 183[?] 1834"; this is probably Josiah Gould (1793-1836), student at Exeter Academy in 1809, merchant in Beverly, Mass., died at sea

MS. music entries:

- p. 101: AMERICA [by Billings; version in *NEPS*, not *SMA*], TCTB then (from full m. 13 to end) TCTB, D, 1|1[-]54|3-U1D7|U1-D76|5
- p. 102: CON[N]ECTION [by Billings], TCTB, E, 1|55|67|U1
- pp. 102-104: STOCKBRIDGE [by Billings], TCTB, F, bass incipit 1|1D76|567|3+U1
- p. 104: MAJESTY [by Billings], TCTB, F, 5|U1-D7-U1D6|5-31|43-1|U1, the Lord de[s]cended from a bove; incomplete—breaks off at end of m. 22, last notes of m. 22 written on slip of paper glued onto the page; next p. numbered 105
- p. 105: HEATH [by Billings], TCTB, C, 5|U11|1|1|33|3
- p. 106: BUNKER HILL, TCTB, Am, 321|D7U1|D5U1D7U1|22
- p. 106: The Force of Musick, secular melody w/ instrumental bass line, G, melody incipit 343|2513|2, [no text]
- p. 107: AURO[R]A [by Billings], TCTB, C, 5|U13-5|4-32|1, awake my Soul awake
- pp. 108-109: Damon and C[h]loe, secular duet, Bb, after 2 mm. of voice 2, voice 1 incipit is 55|U11|23|4321|D7, Go fals[e] damon go your sighing is in vain
- pp. 110-111: WASHINGTON [by Billings], TCTB, E, 555|U1D7U12|3
- p. 111: BUCKINGHAM, TTB, Am, 1|5-4-32|34|5[-]43|2, Help Lord for god & Godly Men
- p. 111: CHESTER [by Billings], TCTB, F, 567|U1D5|6-U1-D76|5
- pp. 112-113: BETHLEHEM [by Billings], TCTB, E, 5|U1D7|U1-D7-65-4|3-4-32-1|5, While Sheperds watch their flocks by Night
- p. 113: RICMANSWORTH, TCTB, G, 1|13|53|13|2
- p. 114: [BUCKINGHAM], TT, Am, 1|5-4-32|34|5-43|2, tenor part incomplete, staff ruled for bass, with bass clef but no notes
- p. 114: COLCHESTER, TCTB, C, 1|1-D76|54|3-21|5
- p. 117: DAVID[']S LAMENTATION [by Billings], TCTB, Am, 112|32|323|4-2D7, David the King was Grieved & moved
- p. 118: WINCHESTER, TCTB, C, 5|U1D5|66|54|3[-]2[-]1
- p. 118: WARREN [by Billings], TCTB, G, 1212|345, Children of the Heav'nly King
- p. 121: A HYMN FOR EASTER DAY, TCTB, C, 1351|465, Jesus Christ is risen to Day
- p. 122: AMHERST [by Billings], TCTB, G, 135|4-32|1, to God the Mighty Lord
- p. 123: COLUMBIA [by Billings], TCTB, E, 531|67|U1, Not all the pow[']rs on

earth

- pp. 124-126: AN ANTHEM, Ps. LXXXI, TCTB, Am, 13|21D#7|U1[-]2[-]3[-]4  
5[-]4|3-2-1D7|U1, sing ye merrily unto God our Strength
- p. 127: LANDAFF, TCTB, Gm, 5|432|454|321, bar lines *sic*
- p. 128: ISLINGTON, TTB, C, 1|1-D54|3-45|6-7U1|D7-6-5
- p. 128: BROMSGROVE, TCTB, Am, 1|5-43|23|2-1D7|U1
- p. 129: LITTLE MA[R]LBORO, TCTB, Am, 5|U13|2-1D#7|U1
- p. 129: Few Happy matches, secular duet, C, melody incipit 5|32|65|6-U1D7-  
U2|1, Say mighty Love & teach my Song
- p. 130: MONTAGUE [by Swan], tenor + bass, Dm, 4[*sic*]U11|D75U32-1|2, Ye  
sons of men with joy record
- p. 131: BETHESDA, TCTB, G, 1|3234[-]2|1, “rong” written over first phrase of  
bass part, which has some problems
- p. 131: NEW EAGLE STREET HYM[N], TCTB, G, 5|U1-2-32|3-4-5-43|2
- p. 132: WICKHAM, tenor, G, 1|345-6-|5-4-32|12|3, staves ruled for 3 other  
vocal parts, but no notes
- p. 133: PENBURY, TCTB, G, 1|3-4-3-21|5\_|53|D75|U13-2-3-4-|3-4-54-3|2,  
Salvation oh the Joy full the Joy-full Sound
- p. 134: CHOCKSETT [by Billings], TCTB, G, 1|1234|5, Lord of the worlds above
- p. 135: SUFFOLK [by Billings], bass, Gm, 1|1D5|U1-21-2|3-2-1D7|5
- p. 135: LEBANON [by Billings], bass, Am, 11D5|15|U1-D76|5
- pp. 136-137: A FUNERAL ANTHEM [by Billings], TCTB, Fm, 1|55U1|D76|5, I  
Heard a great voice from Heav[']n
- p. 138: ALL SAINT’S, TCTB, C, 1|1-D76|5U1|2-1D7|U1
- p. 138: WELLS, TCTB, F, 1|35U1|D7U1D6|5
- p. 139: BRIDGE WATTER [by Edson], TCTB, C, 131|221D7|U1, in 3/2 time
- pp. 140-146: AN ANTHEM EXODOUS [*sic*] 15<sup>TH</sup>, TCTB, C, 11|33|14|22|31|224|31,  
I will sing will sing unto the Lord for he hath triumphed; final 5-mm.  
[Ha]llelujah looks quickly sketched in, in contrast to the rest of the  
score
- pp. 146-150: AN ANTHEM. PS 122, TCTB, C, starts with bass + tenor (or treble)  
duet, melody incipit is 1D7|U12|3-2-1-2-3-4-|5-6-5-4-3|12\_|2, I was  
Glad was Glad was Glad

21. Little, William, and William Smith. *The Easy Instructor; or, A New Method of Teaching Sacred Harmony*. Revised and enlarged ed. Albany: Packard and Van Benthuyssen, for Websters and Skinners and Daniel Steele, [1820]. Lowens edition V. Complete.  
printed bookplate pasted inside front cover reads “JAMES RIKER. / No.” with “249.”  
added by hand  
no inscriptions  
no MS. music

Lock Hospital Collection – SEE

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

Madan, Martin – SEE



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

22. Mann, Elias. *The Massachusetts Collection of Sacred Harmony*. Boston: Manning and Loring, 1807. Lacks pp. 195-198.

inscription: preliminary leaf *recto*, "Joseph Condon's."

no MS. music

23. [*The Middlesex Collection of Church Music: or, Ancient Psalmody Revived*. Boston: Manning and Loring, 1807.] Lacks pp. [i]-viii, 13-14, 51-54, 129-130, 135-[136]. Pp. 37-38 torn, mostly missing; pp. 59-60 torn, ca. 1/5 missing.

no inscriptions

MS. music (bass parts for sacred tunes, + secular instrumental melodies) and fingering charts for flute (+ other instrument/s?) on 9 additional leaves sewn together and inserted inside back cover (stubs of 8 more leaves are part of this booklet)

MS. music entries:

- a. l. [1] *recto*: DIRGE, "Bass," Dm, 11|1D#7U1|D55|U1
- a. l. [1] *verso*: MAJESTY [by Billings], "Bass," F, 1|1-D5-U12|D5-U13|45-3|1
- a. l. [1] *verso*: OUNDELL, "Bass," C, 1153|4231,|2D7U11|4[-]32[-]1D5
- a. l. [2] *recto-verso*: CAMBRI[D]G[E], "Bass," F, 11|111|1111|D5-6
- a. l. [2] *verso*: LITCHFIELD, "Bass," C, 1|11|34|55|1
- a. l. [2] *verso*: DEPTFORD, "Bass," E, 1D5|34|55|U1,|1D7|66|5U1|D4
- a. l. [3] *recto*-[6] *recto*: secular instrumental melodies; titles are The Roveing Sailor, Will the Weaver, Ladies Delight, Quick Step to 44 Regl't, No[.] 42, No[.] 51, Shove hur up [?], Washington March, Green[']s Mar[c]h, General Washington[']s March, Lesson by Morilly, Jefferson[']s March, Capt. David[']s Quickstep (with "primo" and "Secondo" parts), No[.] 3, No[.] 5
- a. l. [6] *verso*-[7] *verso*: fingering charts
- a. l. [8] *recto*: NORTHAMPTON, bass, if in C, 52|5|111|43[-]21D6|U1+U1[,?]|4-662|33|D6, key uncertain, fragmentary (page ripped)
- a. l. [8] *recto*: PORTUGA[LL?], bass, if in G, 1|U1|D56|55|12|5,|3|3-13-4|2-D7U1|1D1|5, key uncertain, fragmentary (page ripped)
- a. l. [8] *recto*: ST. ASAPH[']s, bass?, if in Bb, 14|55|1|15-4|31|14|11|1[-]23[-]4|55|1, key uncertain, fragmentary (page ripped)
- a. l. [8] *verso*: SUNDAY, "[ba]ss," fragmentary (page ripped) so beginning not present and key uncertain, if in D, first notes surviving are 1-32|1-2D5|U1D5|U25|12|D5
- a. l. [8] *verso*: VERGENNES, "[ba]ss," fragmentary (page ripped) so beginning not present and key uncertain, if in Gm, first notes surviving are 3345|1|D7n7U1|D515|355|437U1|D5
- a. l. [9] *recto*: CHOCKSET, "Bass," Dm, 112|342D7|U1, fragmentary (page ripped)
- a. l. [9] *recto*: NEW NORTH, "Bass," D, 1|11|21|12|D5, fragmentary (page ripped)
- a. l. [9] *recto*: [DRNHAM?], "Bass," D, 1|11|11|1D5|U1,|1|42|11|22|D5,

fragmentary (page ripped)

a. l. [9] *verso*: fragmentary (page ripped) so no title survives, meter indication is "10s," bass?, if in G, first complete phrase of melody is  
1|D57U12|6622|6

a. l. [9] *verso*: fragmentary (page ripped) so no title survives, meter indication is "S. M[.]," bass?, if in Am, surviving notes are  
3U1|D5U1|D41|5,5|U11|D45|1

24. Needham, Salmon M. MS. music book, undated. 30 unnumbered leaves, the first 21 bearing MS. music; 1 leaf (in 2 pieces, torn along fold) inserted inside back cover.

inscriptions: inside front cover, pencil: "Betty Bandel / [fr?] Mrs Tudhope / 29 July 1981" (Betty Bandel lived in South Burlington, VT; Helen Tudhope ran Back Door Books in Essex Junction, VT); leaf [30] *verso*: "Salmon M Needham / Singing Book / of Whiting" (probably Vermont)

MS. music entries are both sacred (fully inventoried) + secular (titles only listed):  
leaf [1] *recto*: SYMPHANY [*sic*] "by Morgan," bass, Eb, 111|11|21D76|5, Behold the judge des[c]ends his guards are nigh  
leaf [1] *verso*-leaf [2] *recto*: LENA [crossed out] [by Belknap], bass, F#m, 1D5U1D#7|U12D55  
leaf [1] *verso*-leaf [2] *recto*: VIRGINIA [by Brownson], bass, Em, 1|1115|4-3-21|D5, Thy words the raging winds Control  
leaf [2] *verso*-leaf [3] *recto*: [DELIGHT] [by Coan], tenor + bass, Em, 1D54|3-214  
leaf [3] *verso*: MEAR, TCTB, G, 1|55|33|1-23|2, O [']twas a joy ful Sound to hear  
leaf [4] *recto*: DEVOTION, TCTB, Am, 1|13|54|35[-]3[-]21\_|1, But man weak man is born to die  
leaf [4] *verso*-leaf [5] *verso*: LEMENTATION [*sic*], TCTB, Em, 1|3-4-57|U1-2-3D5|4-32-1|5, When we our we[a]ried limbs to rest  
leaf [6] *recto*: POLAND [by Swan], TCTB, C#m, 1|D55|7U3|D7[-]U1[-]D75|4, God of my life look [gently] down  
leaf [7] *recto*-leaf [21] *recto*: untexted secular melodies: Scotch Favorite, My Love She is [a lassie yet], King Williams or Boyn Water, The Heavenly Union [appears with sacred text in Ingalls 1805], Half Double Drag, the Duke of Holstine[']s March, Pen[n]sylvania, Battimore [*sic*; likely Baltimore], On the road to Boston, Jackson[']s Frolick or Fifer[']s master piece, Yankey doodle, Serenade, Jefferson[']s Liberty, the Girl I Left behind me, The Double Drag, Single Drag, O Dear What can the matter be, Soldier[']s return, The Roving Sailor, Flower[s?] of Edinburgh, Capt[.] Ives[']s Hornpipe, Kiss my Lady, Col[.] Smith[']s march, Chorus Jigg, [Mc? -crossed out?] [Daniels?] Reel. Quick Step, Fisher[']s Hornpipe, The Retreat, Mary Dream, Long troop [over morning parade?], [Durans?] [something crossed out] Hornpipe, Jack on the Green, Devil[']s Dream, High Pretty [Martin?] Tip To [Fine?], Grand Spy, Peggy and Moll, [Oppen?] Reel, Nancy Dorson, the Ohio Song, Morgan [Rattleer?], General Robinson's March, Canada[']s

Farewell, New Buttonhole, the Four Seasons, Ric[k?]er[']s Hornpip[e],  
Gil[l]ie Crankie, Col[l]ege Hornpipe, King of Prussia[']s March, New  
Century Hornpipe, The Merry Girls of Newyork, Sacket[']s Harbour,  
The [Pony?] quick Step

leaf (now in 2 sections) inside back cover: Fremont Quickstep, incomplete  
untexed secular keyboard piece; "Subscribers for the Journal"  
crossed out below title

25. [Olmsted, Timothy. *The Musical Olio*. New London, Conn.: Samuel Green, for Peter B. Gleason and Company, Hartford, 1811.] Lacks all pp. before p. 7 (i.e., p. 1, pp. [1]-6), pp. 57-58, 61-62, all pp. after p. 120 (i.e., pp. 121-[128]).

inscription: inside front cover, "Chester Cornwell"

no MS. music

26. Swan, Timothy. *New England Harmony*. Northampton, Mass.: Andrew Wright, 1801. Lacks pp. 37-40, 59-62, 99-[104].

no inscriptions

no MS. music

27. *The Village Harmony: or, Youth's Assistant to Sacred Music*. 8<sup>th</sup> ed. Exeter, N. H.: Norris and Sawyer, 1807. Lacks final [2] pp. of indexes.

inscription: inside front cover, "Amos Shelden"

no MS. music

bound with nos. 12, 16

28. *The Village Harmony: or, Youth's Assistant to Sacred Music*. 9<sup>th</sup> ed. Exeter, N. H.: Norris and Sawyer, 1808. Complete.

inscription: p. [ii] (*verso* of t. p.), inside printed box with the words "THE /  
PROPERTY OF," "Betsey Spear,s"

no MS. music

29. [*The Village Harmony: or, Youth's Assistant to Sacred Music*. 10<sup>th</sup> ed. Exeter, N. H.: C. Norris and Co., [1810].] Lacks all pp. before p. 33, all pp. after p. 270; pp. 53-54, 215-216, 263-264 fragmentary. All attributions check out with those listed for *ASMI* 514, except Dunkenfield, p. 259, is attributed to Harrison, and Harrison is not listed as an attribution in *ASMI* 514 (there may be other exceptions; a complete comparison of attributions was not made); also, the *ASMI* entry says "The first 4 of p. 44 not struck," and it is here.

no inscriptions

no MS. music

30. *The Village Harmony: or, Youth's Assistant to Sacred Musick*. 11<sup>th</sup> ed. Newburyport, Mass.: E. Little and Company (printed, Exeter, N. H.: C. Norris and Company), [1813]. Leaf with pp. 19-20 lacks a chunk, and final leaf (pp. [325-326]) is mostly lacking; otherwise, complete.

no inscriptions

no MS. music

31. [*The Village Harmony: or, Youth's Assistant to Sacred Musick*]. Possibly the second issue of the 12<sup>th</sup> ed., Newburyport, Mass.: E. Little and Company (printed, Exeter, N. H.: C. Norris and Company), [1815?]. Lacks all pp. before p. 9 (though 3 stubs are still extant); pp. 327-330 are fragmentary; lacks all pp. after p. 330. The pagination shows this to be an edition after the first issue of the 12<sup>th</sup> ed., which had 323 pages of music. See *ASML*, p. 601.

no inscriptions (but an ink drawing of a man in profile, inside front cover)  
no MS. music

32. *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. 339-340; otherwise, appears to be complete.

inscription: p. l. [1] *recto*, pasted-on slip of paper with printed name "E [on tiny piece of paper further pasted on] GOWING." followed by, in MS., "March [1818?] / The singers went before with joy, / On instruments they play'd: / The damsels with their timbrels then / In beauty were array'd. / Psalm, 68, 25"

no MS. music

33. West, Elisha. *The Musical Concert*. Northampton, Mass.: Andrew Wright, for Elisha west and John Billings, Jr., 1802. Complete. P. vi numbered iv; p. no. for p. 94 printed upside down; p. 103 numbered 203.

inscription: preliminary leaf *recto*, "William Wells's Book"  
no MS. music

34. *The Worcester Collection of Sacred Harmony*. 2<sup>nd</sup> ed. Worcester: Isaiah Thomas, 1788. Lacks 1<sup>st</sup> preliminary leaf with title page, pp. 3-6, 37-40, 49-56.

inscription: inside front cover, inside hand-drawn oval with curling garland of leaves, text calligraphed in red, black, + green ink: "Sacred Harmony / *The Property of* / Betsy Curtis of / Windsor Vermont"

no MS. music

35. *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. Lacks pp. 57-64, 67-70, 79-80.

inscription: inside back cover, "Ruth Woodberry Hur Book"  
no MS. music

36. *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. Complete.

no inscriptions  
no MS. music

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