

Pre-1821 American Sacred Music at the Olin Memorial Library, Wesleyan University, as of October 2022

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In the transcriptions of musical phrases, numerals equal scale degrees,
with “U” meaning that the melody goes into the next octave up,
and “D” meaning that the melody goes into the next octave down.

2-5 = slur over these two notes

1_|1 = note tied through 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 note of the scale is made natural or is sharped, raising it a half-step

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

(6) = grace note

DD5 = note in 2nd octave below preceding note

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

Following hymnological convention, the titles of sacred-texted tunes and anthems
are printed in large and small capital letters.

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. [Bayley, Daniel. *The American Harmony: or, Royal Melody Complete. In Two Volumes. Vol. I. “By WILLIAM TANS’UR, Senior.”* 6th ed. Newburyport, Mass.: Daniel Bayley, 1771] (t. p. lacking, supplied in photostat; edition determined by musical content—see below). BOUND WITH [Bayley, Daniel]. *The American Harmony, or Universal Psalmodist. Vol. II. “By A. WILLIAMS.”* Newburyport, Mass.: Daniel Bayley, 1771. ASMI 60, lacking 1st pp. [1-6] + engraved leaves 7-8. Content of vol. I is that of variant IV in ASMI table I (pp. 118-119), except: p. 30, ST. DAVID’S OLD and BANGOR, rather than UPPINGHAM.

inscription: *Universal Psalmodist*, 2nd unnumbered leaf *verso*, “[Wh?]amar

Clark J^{[u?]n} Decb^[r?] 6, 1772”

no MS. music

CW 9T16am Cutter Small

2. Benham, Asahel. *Federal Harmony*. 6th ed. Middletown, Conn.: Moses H.

Woodward, [1796?]. [4], 7-10, [9-16], 15-58 pp.; complete.

inscriptions: preliminary leaf *verso*, "Lydia Stillmans Book," "Laurel Stillman's given her / by her Sister Lydia Smith / who died at Brown ville May / AD 1813," "Mrs L R Hills" (pencil); sewn booklet inserted inside back cover, leaf [6] *verso*, "Laurel," "Laurel Stillman"

MS. music inside front cover, on *verso* of 2nd additional leaf, on 6-leaf sewn booklet (actually 3 folded leaves) inserted inside back cover, + inside back cover

MS. music entries are both single vocal parts and multi-voice compositions:

inside front cover: [untitled], 4 voices, A, 1|335-43-2|2,3|111D6|5,5|U1-23-455-6|5,|66-53|221_|1 (followed by fugging), 2/2 time

additional leaf [2] *verso*: GREENFIELD, [Edson], 3 voices (staff provided for counter, but no musical notation), Am, 1|3355|7U1D5, Think, mighty God on feeble man

booklet, leaf [1] *recto*: MELODY, treble?, A, 3|55|51-2|32|2

booklet, leaf [1] *recto*: EPEX, treble?, Em, 555|5U1-D5|7,7-U1|D55-4|321_|1

booklet, leaf [1] *recto*: WINDHAM, [Read], treble, Fm, 5|553|355|5_|5

booklet, leaf [1] *recto*: FLANDERS, [Swan], treble, E, 3|35|5-U1D7-6|5-4-35|5

booklet, leaf [1] *verso*: CASTLE STREET, treble?, G, 1|3-2-11|23|3-2-11|2

booklet, leaf [1] *verso*: SPRING, treble?, Dm, 5|5557|77U1,D5|32-345|5_|5, surely a fugging tune

booklet, leaf [2] *recto*: MOUNTVERNON [MOUNT VERNON], treble?, F, 334|57|U1D53,|544|3665-4|3

booklet, leaf [2] *recto*: HARMONY, treble?, F?, if F: 353|6-7-U1D3|5,|5U1D7-5|64|2

booklet, leaf [2] *recto*: FLORIDA, [Wetmore], treble, Dm, 5|5543-4|5,7|U11D43-4|5

booklet, leaf [2] *verso*: TOMB, [C. Lee], treble, Am, 1|D5U3|14|3-21|D7,U3|24|3-2-11|2

booklet, leaf [2] *verso*: RECOVERY, [Coan], treble?, Em, 555-6|7U321-D7|U1,D7-6|5543-4|57U1_|1

booklet, leaf [2] *verso*: TRIUMPH, [McKyes], treble, F, 5|53|6655-6|5,5|3[or 2]2|2-343_|3

booklet, leaf [3] *recto*: BETHEL, treble?, G, 5|3-23|4-32-1|5,3|6-7-U1D5-3|4-5-6-54-3|3-2

booklet, leaf [3] *recto*: CARMEL, treble?, C, 32|11|3-21-D7|U1,|33|4-65-4|3-21|D7

booklet, leaf [3] *verso*: MOUNSION [MOUNT SION], [Brown], treble, C, 1|1111|3-5-5-5,5|5-313-13|5

booklet, leaf [3] *verso*: ORLEANS, treble?, Dm, 5|U1D7|75|5-6-77|U1,3-D7|55-7|U32|1,D7-5|U32-4|D7U1-2-3|1D7-5|4,5-7|

7U3-D7|55-6-7|U1

booklet, leaf [4] *recto*: FRIENDSHIP, [Edson, Jr.], treble, Em, 5U1D7|
U11D7U1|D5,5|3345|U1D77_|7, no text here, but “Words set to
Frindship [*sic*],” beginning “From low pursuits exalt my mind,”
are on leaf [6] *verso* of the booklet

inside back cover: [untitled fugal tune, fragment—beginning not
present], tenor, bass (2 staves ruled for treble + counter, but
no music), Am, bass starts fugal: 5|U111D1|555,6|4445|
36-4|5; tenor enters 1 measure later: 1|D555U3|4443|
D77U13|2

B46 F44 Middletown Collection (copy 1)

3. [Benham, Asahel. *Federal Harmony*. 2nd, 3rd, 4th, 5th, or 6th ed. New Haven, Conn.:
A. Morse, or Middletown, Conn.: Moses H. Woodward, 1792-ca. 1796]. Lacks all
before p. 15, all after p. 48.

no inscriptions

no MS. music

solmization-syllable abbreviations (f, s, l, m) written under notes of 10 treble
parts

B46 F44 Middletown Collection (copy 2)

4. Benham, Asahel. *Social Harmony*. N. p., [1801 or later]. ASMI 95A. Complete.
inscriptions: t. p., “Zerviah Smith D[erb?]y,” “Zerviah Smith / Book”
no MS. music

B46 S63 1798 Middletown Collection

5. Benham, Asahel. *Social Harmony*. N. p., [1798]. Complete.
inscriptions: preliminary leaf *recto*, “Philip Gaylord,” “Robert Rose’s Book,
Febry 15th 1800”
2 unnumbered leaves of blank staves for MS. music at end (one fragmentary),
but no MS. music

B46 S63 1799 Middletown Collection

6. Benjamin, Jonathan. *Harmonia Cœlestis: A Collection of Church Music*.
Northampton, Mass.: Andrew Wright, for Oliver D. and I. Cooke, Hartford, 1799.
Complete.

inscriptions: front cover, “Captⁿ Fleming [L?] / [?]ed[ence?] [A?]LL[ison?]”;
preliminary leaf *recto*, “Jacob Frederick Huber” (pencil), “Frederick
Hudson / December 4th 1804”

MS. music entries:

preliminary leaf *verso*: CASTLE STREET, “Tenor,” G, 1|3-4-5U1|D42|
1-3-5U1|D6-5, some rhythmic inaccuracies, HTI 4941a

leaf pasted to additional leaf *recto*: OLD 100TH [PSALM 100 OLD], 4
voices, A, 1|1D7|65|U12|3, HTI 143a

leaf pasted to additional leaf *recto*: LITTLE MARLBOROUGH, 4 voices, Am,
5|U13|2-1D#7|U1, HTI 2934

CW 9B46 Cutter Small

7. [Billings, William. *The Psalm-Singer's Amusement*. Boston, 1781]. Lacks all before p. 33, all after p. 102; t. p. supplied in photostat.

no inscriptions

no MS. music

CW 9B59p Cutter Small

8. Boston. First Church. *Sacred Musick, Selected for the Use of The First Church in Boston*. Boston: Joseph T. Buckingham, 1815. 4, [68] pp.; appears to be complete, although ca. ¼ of final leaf has been torn off. Pp. of music not numbered, but tunes are numbered 1-94.

inscription: t. p., "[Olphost?] Tittle Beverly" (pencil)

no MS. music

CW 9B747s Cutter

9. Brown, Bartholomew, et al. *Bridgewater Collection of Sacred Musick*. 3rd ed. Boston: Thomas and Andrews, and J. West and Company, 1810. Complete.

inscription: front cover, "Henry Allen Book May [?] / [pointing hand]"

no MS. music

CW 9C72 1810 Cutter Small

Church Music – SEE

Hartford. First Ecclesiastical Society. *Church Music: selected by a committee of the First Ecclesiastical Society in Hartford*

10. *A Gamut, or Scale of Music*. Hartford: Cooke and Hale (New London, Conn.: printed by Samuel Green), 1816. 32 pp.; complete; a nice clean copy.

inscription: inside front cover, "M H"

8 unnumbered leaves with printed staff lines bound in after p. 32; 4 of these have single vocal parts (apparently non-melodic) in MS.

MS. music entries:

leaf [1] *recto*: ROCKBRIDGE, [L.? Chapin], treble, C, 534|5U1|D755

leaf [1] *verso*: ARLINGTON, [T. Arne?], treble?, G, 3|1112-5|333, Jesus with all thy saints above

leaf [2] *verso*: 24TH [PSALM 24], treble?, A, 1|355|542|2

leaf [3] *recto*: 93^D [PSALM 93], [L. Chapin?], treble?, C, 1|31-D6|55-6|U1

CW 9G19 Cutter

11. [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 all after p. 64. Beautifully preserved; first two leaves + last leaf, though badly worn along edges, are mounted on paper trimmed to match rest of volume.

no inscriptions

no MS. music

CW 9G74m Cutter

12. Griswold, Elijah, Stephen Jenks, and John C. Frisbie. *The Hartford Collection of Sacred Harmony*. Hartford: Lincoln and Gleason, 1807. Complete; small chunk out of front thin-board cover, big chunks out of back cover.

inscription: preliminary leaf *recto*, "[Mrs?] H, A Brown / Andover / Conn,"
(pencil)

MS. music entries:

additional leaf *recto*: [CA?]NAAN [CANAAAN], counter?, probably D, if D: [2 notes missing; 53?]13[-]5|55|13|5,5|36|55|3, small part of leaf missing

additional leaf *recto*: NOTHFIELD [NORTHFIELD], [Ingalls], counter, C, 554|3565|5, How long dear saviour O how long

additional leaf *recto*: SPRING, treble?, Dm, 1|1112|345,5|3213|2_2, He sends his word & melts the snow; probably a futing tune

CW 9G87h Cutter Small

13. Hartford. First Ecclesiastical Society. *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 (New London, Conn.: printed by Samuel Green), 1817. 40 pp.; appears to be complete.

inscription: t. p., "Sarah P Deming's, h Book"

4 leaves with printed staff lines bound in at back; MS. music on *recto* and *verso* of first leaf

MS. music entries are all treble or tenor melodies:

leaf [1] *recto*: ROCHDALE, "Air," G, 5|U1113|212,3|1135|6, The moon has but a borrow'd light; inscription above melody reads "From the Beauties of Handel Hayden &c."

leaf [1] *recto*: STERLIN[G?] [STERLING], melody, G, 1|1111|21[-]2[|]3,| 333|43|22[-]1|1, O come loud Anthems let us sing, HTI 5000a

leaf [1] *recto*: DISMISSION, melody, F, 56|5[-]43[-]4|56|5[-]43[-]4, Lord dismiss us with thy blessing, HTI 6141g

leaf [1] *recto*: HARBOROUGH, [probably Shrubsole], melody, C, 5|U1112|32[-]12, All hail the pow'r of Jesus' name

leaf [1] *verso*: SICILY, [W. Arnold of Portsea], "Air," D, 1[-]D5| 5-3U1[-]D7|6-54|3, O bless the lord my loud [*sic*]

leaf [1] *verso*: CHATHAM, melody, A, 321|D5U6|5-34-2|3, Bless, O my soul the living God, HTI 15737

CW 9H328 Cutter Small

14. Hastings, Thomas, and Solomon Warriner. *Musica Sacra: or Springfield and Utica Collections United*. Rev. ed. Utica. N. Y.: William Williams, 1818. [1] p. l., 273, [3] pp.; appears to be complete. P. iv misnumbered vi, p. 16 misnumbered 61, p. 48 misnumbered 47.

☛ inscription: preliminary leaf *recto*, "Handel Society / Farmington / N^o 14."
bookplate inside front cover: "EX-LIBRIS GEORGE SEYMOUR GODARD"

no MS. music

CW 9H35ba Cutter

15. Hastings, Thomas, and Solomon Warriner. *Musica Sacra: or Springfield and Utica Collections United*. 2nd rev. ed. Utica, N. Y.: William Williams, 1819. [i-ii], vii-viii, [9]-277, [3] pp.; lacks pp. iii-vi.

inscription: t. p., "Miss June Ann Mather"; additional inscription/s may be present inside front cover, largely covered over by bookplates (as is list of tunes in pencil, with page numbers in ink)

no MS. music

CW 9H35 Cutter

16. Holden, Oliver. *The Worcester Collection of Sacred Harmony*. 7th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1800. Lacks pp. 67-70.

inscriptions: front cover, "Lucy Farrar / 1802"; inside front cover, "Dr. George Clary / 212 Lincoln St / New Britain / Conn"; preliminary leaf *recto*, "Lucy Farrar[']s?"; smaller leaf pasted to preliminary leaf *recto*, "Miss Lucy & Anna Farrar—D[ecr?] 27 1802 / [unreadable letters; monogram?]; additional leaf *verso*, "[M?]rs S [W?] Parsons / 204 [Lincoln?]" (pencil); leaf pasted inside back cover, "Nov 17 1802 Miss Lucy & Anna Farrar"

MS. music entries are all probably treble parts:

leaf pasted to *recto* of preliminary leaf: WINDSOR, treble?, Am,
1|34|54|33|2, "Largo" written at upper left

leaf pasted to *recto* of preliminary leaf: LANDAFF, treble?, Gm,
321|D#7U1|321D#7|U1, The God of Glory sends his summons
Forth; "50 Ps." written above part, HTI 116a

additional leaf *recto*: DOXOLOGY, "Treble," A, 344|32|1D7|U1, Praise
God from whom all blessings flow; "Forte" written at upper left

slip pasted to additional leaf *recto*: MARLBOROUGH, treble?, C,
3|3435|5#45, All hail the power of Jesus ["name" inserted]
hail; "Andante / or / Allegro Moderato." written at upper left

leaf inserted inside back cover, *recto*: JEHOVAH SPEAKS, [Holden],
"Treble," C, after 2 $\frac{3}{4}$ measures rest: 7|U1D7|U11|21|D7,
Jehovah speaks! [Jehovah speaks!]; "Andante" written at upper
left, dynamics indications throughout—"Mez. Pia.," "Cres.,"
"For.," etc., text source given as "84 [H?]y.[mn] of 2^d B.[ook]"
(*recte* Book I of Watts's *Hymns*), HTI 7113

leaf pasted inside back cover: WELLS ROWE, "Treble," C, 3|321D7|
U12D5, no text at start, but "Chorus," second line of music, has
text of 5 "Hallelujah"s, "Con spirito" written at upper left,
dynamics indications for Chorus

leaf pasted inside back cover: DRUMMOND, [Edward Miller?], "Treble",
D, 34565-43-233, Praise the Lord all ye who fear him;
"Vivace" written at upper left

CW 9T45w 1800 Cutter Small

17. Holyoke, Samuel. *The Columbian Repository of Sacred Harmony*. Exeter: Henry Ranlet, [1803]. Appears to be complete (not thoroughly examined for completeness).

inscriptions: inside front cover, "3 dollars"; additional leaf *verso*, "Miss Ruth Emersons Book [crossed out:] Dover [not crossed out:] Haverhill,"
"Miss Ruth Emerson / Haverhill, Massachusetts / Miss Adeline [Bull?]
/ Portland. Me." (pencil)

"Yale University Library. / DUPLICATE." stamped inside front cover
no MS. music

CW 9H76c Cutter

18. [Huntington, Jonathan. *The Apollo Harmony*. Northampton: Horace Graves, 1807]. Lacks pp. [i]-vi, 67-70, 91-94, 123-126, ca. ¼ of leaf bearing pp. 95-96. MS. music on *recto* of additional leaf.

no inscriptions

MS. music entries are both bass parts:

additional leaf *recto*: SONG OF MOSES, [arr. or composed by Ingalls],
bass, Bm, 3|1115|4[-]34|53D77|7[-]7, Almy Love inspires my
heart With sacred Fire

additional leaf *recto*: CHRISTION SONG [CHRISTIAN SONG], [Ingalls],
bass, Dm, 1|1D5U1345|6[sic]

CW 9H95ap Cutter Small

19. [Ingalls, Jeremiah. *The Christian Harmony; or, Songster's Companion*. Exeter, N. H.: Henry Ranlet, 1805]. Lacks pp. [1]-6, 115-118, 129-130, 135-136, 177-184, 191-[200]. Pp. 7-8, 91-92, 123-124, 131-132, 133-134, 149-150, 189-190 torn, or trimmed or worn along one edge, with some loss of text; leaf bearing pp. 163-164 torn, but no loss of text.

inscription: p. 188, "Epraim H[onris?]"

no MS. music

CW I5Ch 1805 Cutter Small

20. [[Jocelin, Simeon, and Amos Doolittle]. *The Chorister's Companion: or Church Music Revived*. New Haven, Conn.: Simeon Jocelin and Amos Doolittle, 1782]. BOUND WITH [Jocelin, Simeon, and Amos Doolittle]. *The Chorister's Companion. Part Third*. New Haven: T. and S. Green, for Simeon Jocelin and Amos Doolittle, [1782-83]. *The Chorister's Companion* lacks first leaf w/ t.-p. (supplied in photostat, from Yale copy) and all pp. between first p. 12 and the first page of music (i.e., pp. [13]-[20]).

no inscriptions

no MS. music

CW 9J63 Cutter Small

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

21. Law, Andrew. *The Art of Singing...Part II*. Cheshire, Conn.: William Law, 1794. [2nd t. p.:] Law, Andrew. *The Christian Harmony; or the Second Part of The Art of Singing...Vol. I*. ASMI 316. Complete; a beautiful clean copy. 6 slightly smaller unnumbered leaves sewn inside front cover; MS. music on leaves [2-6].

inscriptions: sewn-in leaf [1] *recto*, "Daniel Starr Jun^r Bass"; preliminary leaf *recto*, "Daniel Starr," [comma sic]

on sewn-in leaf [1] *verso*, this poem: "My saviour god no voice but thine / These dying hopes can raise / Speak thy salvation to my soul / And turn its tears to praise // My saviour god this broken voice / Transported shall proclaim / And call on all th' angelic harps / To sound so sweet a name"

MS. music is mix of single voice parts:

leaf [2] *recto*: NEWTON, "Bass," C, 1|1111|111,4-3|215U1|D5

leaf [2] *recto*: PRESERVATION, "Bass," Am, 1|1D14|U1D45|1

leaf [2] *recto*: PRESERVATION, "Tenor," Am, 5|532|34-32|5

leaf [3] *recto*: HANDEL,S, bass, E, 1|1111|D555

leaf [3] *recto*: WINDHAM, [Read], bass, Fm, 1|123|1D55|U1_|1

leaf [4] *recto*: PORTSMOUTH, bass, C, 1|14|55|55|1,|U1D53-2|15|41|5

leaf [5] *recto*: NEWTON, "Tenor," C, 1|D5556-7|U111,2-3|4321|2

leaf [5] *recto*: MIDDLETOWN, "Treble," D, 533|5342|3,555|4565|5

leaf [5] *recto*: MIDDLETOWN, "Tenor," D, 1D55|3567|U1,21D5|
6-7U1-D543|2

leaf [6] *recto*: WINDHAM, [Read], "Treble," Fm, 5|543|355|5_|5

leaf [6] *recto*: WINDHAM, [Read], "Tenor," Fm, 1|345|532|1

CW 9L4c v.1 Cutter Small

22. Law, Andrew. *The Art of Singing...Part I*. [2nd ed., although second t. p. says "THIRD EDITION"]. Cheshire, Conn.: [Samuel Andrews], 1800 [*recte* 1801; third t. p. bears date of November, 1801]. [2nd t. p.:] Law, Andrew. *The Musical Primer; or The First Part of the Art of Singing*. 3rd [*recte* 2nd] ed. [Cheshire, Conn.: Samuel Andrews, 1801]. [3rd t. p.:] Law, Andrew. *The Musical Magazine...Number Sixth*. [Cheshire, Conn.: Samuel Andrews], 1801. ASMI 327 (composite of ASMI 324 + 326). Complete.

inscriptions: preliminary leaf [1] *recto*, "[H?] Smith 1810 / H. Smith / Hanford Smith / Hanford Smith Derby Derby / Derby"; additional leaf [2] *verso*, "Hanford Smith / Derby Jany. 1810"

no MS. music

CW 9L4ar Cutter Small

23. Law, Andrew. *The Art of Singing*. 4th [*recte* 3rd] ed. Cambridge, Mass.: W. Hilliard, 1803. [2nd t. p.:] Law, Andrew. *The Musical Primer; or The First Part of the Art of Singing*. [3rd t. p.:] Law, Andrew. *The Art of Singing...Part Second*. 4th [*recte* 3rd] ed. Windsor, Vt.: Nahum Mower, 1805. [4th t. p.:] Law, Andrew. *The Christian Harmony; or The Second Part of the Art of Singing*. [5th t. p.:] Law, Andrew. *The Art of Singing...Part Third*. 4th [*recte* 3rd] ed. Boston: E. Lincoln, for the author, 1805. [6th t.

p.:] Law, Andrew. *The Musical Magazine; being the Third Part of The Art of Singing*. 4th [*recte* 3rd] ed. [Boston:] E. Lincoln, for the author, [1805]. ASMI 336 (composite of ASMI 328, 329, + 330). 160, 96 pp.; first pp. [25]-28 supplied in photostat, otherwise complete.

no inscriptions

no MS. music

CW 9L4arb Cutter Small

24. Law, Andrew. *Harmonic Companion, and Guide to Social Worship*. Philadelphia: Thomas T. Stiles, for the author and David Hogan, [1807]. BOUND WITH Law, Andrew. *The Art of Playing the Organ and Piano Forte*. Philadelphia: Jane Aitken, [1809]. Both items complete; in *Harmonic Companion*, pp. [5]-6 bound in before pp. [3]-4 + pp. 13-14 bound in before pp. 11-12.

inscriptions: preliminary leaf *recto*, "Jacob F. Huber" (pencil); t. p., "Samuel Merwin" (pencil)

no MS. music

CW 9L4 Cutter

25. MS. music book, 3 3/16" tall by 6 15/16" wide. Pp. 3-4, [1 unnumbered leaf], 5-24, [25], [2 unnumbered pages*], 26-51, [2 unnumbered pages*], 52-53, [2 unnumbered pages*], 54-66, 66 [*sic*; error for 67], [2 unnumbered pages*], 68-95, [2 pages, the first numbered 96, the second unnumbered*], 96, 96 [*sic*; probably error for 97], [2 pages, the first unnumbered, the second numbered both 96 and 97*], 98-137, [1 unnumbered page], [1 stub of a leaf, unnumbered]. The pairs of pages indicated here with asterisks are pasted together. Each pair is the *verso* and *recto* of two sequential leaves, whose *recto* and *verso* are—or were supposed to be—numbered sequentially. For the most part, the pasted-together pages bear musical notation, visible either from bleed-through or when a pasted pair has been partially separated. Although portions of tunes may be read on separated pages, the contents of these pasted-together pages are not fully inventoried here.

inscriptions: inside front cover, Wesleyan University Library label

("PRESENTED BY / Mr. Charles Warner"; accession no. 205946) pasted solidly over most of what may be an ownership inscription, "[Eliza?]" (partly rubbed out), "[O Connell on near?]" ; inside back cover, 2 leaves pasted over each other; on lower right of top leaf, partly rubbed out, possible ownership inscription: "[Eliza?] [Hu? ?]"

MS. index of tunes on *verso* of p. 137, on both sides of stub of following leaf, + on leaf pasted inside back cover

☛ 18 MS. music entries (on pp. 54-62, 64-66, 72-81, 89, 98-99, 116-117, 136-137) provide strong evidence that Jeremiah Ingalls's *The Christian Harmony* (1805) + both editions of Elisha West's *The Musical Concert* (1802 + 1807) were among the sources from which this MS. was copied; both Ingalls and West were Vermonters, which may be a clue about the MS.'s provenance

in 4-voice settings, melody is in third voice from top; in 3-voice settings, melody is in middle voice (except Olmsted's WASHINGTON, pp. 124-

127)

MS. music entries:

- p. 3: [last 7 mm. of tune in 3/2 time], 4 voices, A or Am, upbeat + last 4 mm. of what is probably tenor melody: 5|U1-2-32|1-2-35|4-32|1
- p. 4: WINTER, [Read], 4 voices, F, 1|5565|U1D5-31, The [*sic*] hoary frost and fleecy snow; p. opposite p. 4 blank; used to be pasted to p. 4, but has been separated
- unnumbered p. opposite p. 5: HAMBURGH, "Whitcomb," 4 voices, D, 1|3557|U12|3, Before the rosy dawn of day; not in *HTI* under title or incipit (no Whitcomb listed as composer in *HTI*), see MANCHESTER NEW, pp. 52-53
- p. 5: HUMILITY, 4 voices, Am, 155[-]4|3543|2,2|3457|5, futing tune, not in *HTI* under incipit
- p. 6: BETHEL, [probably Hibbard], 4 voices, C, 5U11|D65U12|3,2|134[-]32|1, *HTI* 6164
- p. 7: WILLINGTON, [E. West], 4 voices, G, 1|3[-]456[-]54|5,3[-]4|54[-]343|2
- p. 8: WINDHAM, [Read], 4 voices, Fm, 1|345|532|1
- p. 9: CONTENT, [Janes], 4 voices, Am, 1|3-2-12|345,2|34[-]65-43|2, Since God is all my trust
- pp. 10-11: VERGENNES, tenor, bass (staves ruled + clefs, key signatures, + time signatures provided for treble + counter, but no notes), Gm, 1|1-2-34|5542|1,|343|212, My heart and flesh cry out for thee; text written above music, not underlaid, *HTI* 7955
- pp. 12-13: SOLITUDE, [probably Janes], 4 voices, Dm, 5|33[-]45-7-|5U1D7U2|1, As on some lonely building's top; "Mod. Pia." written above start of music
- pp. 14-15: NEW DURHAM, [Austin], 4 voices, Bm, 1|D57U13|21[-]D7U1, Now shall my inward joys arise
- pp. 16-17: SOUTHBOROUGH, [Belknap], 4 voices, Fm, 5|57U1D5|3-2-34|5, See where he languish'd on the cross
- p. 18: DEANFIELD, 4 voices, E, 5|U11D75|U1[-]2[-]1D7|U1, *HTI* 7200, only treble part fits on one line; other 3 parts continued on stafflets drawn above main staves
- p. 19: NORTH SALEM, [Jenks], 4 voices, Em, 555|3157|U1,1|D5437-6|5, My soul come meditate the day
- pp. 20-21: PLAINFIELD, [Kimball], 4 voices, G, 1|3123|423,4|5-65-43-43-2|1, Why does your face ye humble souls; "Moderato" written above start of music, "Soft" and "Loud" written at two points in the middle
- p. 22: MOUNT VERNON, [D. Merrill], 4 voices, F#m, treble + bass enter first, then counter + tenor; treble: 155|7755|5,|344|532D7|U1, Ere the blue Heavens were streach'd [*sic*] abroad
- p. 23: FREEDOM, [Jenks], 4 voices, F, 555|U1D65[-]32[-]D7[*sic*]|U2,3|5U1D7U2|1, No more beneath th'oppressive hand

- p. 24: CHOCKSET, [Mitchell], 4 voices, Dm, 554|365[#?]4|5,5|7553|4,
Lord where shall guilty souls retire
- p. [25]: E[x?]HORTATION [EXHORTATION], [Doolittle], 4 voices, Am, mm. 1-9
of tenor melody have been corrected, and original notes appear
here in square brackets immediately before corrections:
[5]1|3-4-3-21|23[-]4|5[-]3[-][1]2[-][D7]1[D5]D7|U1,2|31-2-3|
42|[several notes scratched out]32-1|5, Now in the heat of
youthfull blood; *verso* of leaf with p. [25] on *recto* is pasted to
recto of leaf with p. 26 on *verso*; some separation of pasted
leaves reveals a bit of the *recto* backed by p. 26; apparently
that page also contains Doolittle's EXHORTATION (bleed-through
on p. 26 supports this); no musical notation visible on *verso* of
leaf with p. [25] on its *recto*
- p. 26: ORANGE, [E. West], 4 voices, F, 131|53U1D6|5,5|6567|U1
- p. 27: OHIO, [E. West], 4 voices, Em, 1|335U1|D7,5|3134|5, Ye tribes of
adam join
- pp. 28-29: DEVOTION [= PORTLAND], [Maxim], 4 voices, F,
15U1|D6421|2,3|5365|U1D7|U1 (tenor continues 1|35U1D6|
555,3|65U1D7|666), Sweet is the day of sacred rest
- pp. 30-31: SHARON, [E. West], 4 voices, D, 1|D5U1D7U1|2,D7|
U132D7|5, How pleasant tis to see
- p. 32: MACHIAS, [Maxim], 4 voices, Am, 5|U11[-]234|5,4|3143|2, How
pleasant tis to see
- p. 33: DAUPHIN, 4 voices, Am, 1|3343|2,2|3454|5, Welcome sweet day
of rest, *HTI* 6167a
- p. 34: AMERICA, [Wetmore], 4 voices, Am, 1|1321|5,7|54-321-D7|U1
- p. 35: MORTALITY, [Smith], 4 voices, Em, 5_|515|345U1|D7,7|5346|5,
Stoop down my thought that us'd to rise, *HTI* 7198
- pp. 36-37: REPENTANCE, [Rollo], 4 voices, Em, 5|U11D75|3-5-43|2,3|
4-55|65-45_|5, Oh if my soul was form'd for woe
- pp. 38-39: DELIGHT, [Coan], 4 voices, Em, 1D54|3[-]214,5|U1D7-544|3,
No burning heats by day
- pp. 40-41: ALSTEAD, [Copeland], 4 voices, F, 5|33-457|U1D66_|6,
5U1D5|6U12-1D7-6|5, The Lord hath eyes to give the blind;
very lively melody
- p. 42: Chester, [Billings], 4 voices, F, 567|U1D5|6-U1-D76|5, Let
tyrants shake their iron rod
- p. 43: COMPLAINT, [probably Parmenter], 4 voices, Em, 1|33-45U1|
D777_|7,7-655|5-4-34|7-6-53-4|5
- p. 44: EVENING SHADE, [Troop], 4 voices, Em, 5|5U1D75-4|5,3|
5434[-]3|2, The evening shades of life
- p. 45: NORTHFIELD, [Ingalls], 4 voices, C, 1D54|35U13|2,2|3321|2, How
long dear saviour O how long
- pp. 46-47: NEWBURGH, [Munson], 4 voices, C, 5|35U12|1,1|31-3|
2-1-D76|5, Blest are the sons of peace
- pp. 48-49: MILTON, [E. West], 4 voices, E, 1|5556-7|U1,D6|U21D76|5,

The shining worlds above

- pp. 50-51: MONTAGUE, [Swan], 4 voices, Dm, 5U11|D75U32-1|2,2|32-12D7|U1D7|5, Ye sons of men &c
- pp. 52-53: MANCHESTER NEW, "Whitcomb," 4 voices (top 2 voices labeled "1 tribble" + "2 tribble"), C, 5|U13|54|3-14-3|2,2|22|2-53-1|D76|5, "Allegro" written above start of music, no text, "tribbles" have 8-m. passage in middle without tenor or bass, not in *HTI* under title → incipit (no Whitcomb listed as composer in *HTI*), see HAMBURGH on unnumbered p. opposite p. 5
- pp. 54-56: CHRISTIAN SONG, [Ingalls], 3 voices, Dm, 5|U1D7U1-2313|2,D7|753464|5, Mine eyes are now closing to rest
- p. 57: SONG OF MOSES, 3 voices, Bm, 3-4|5457|U1-31|D754-3|54, Almighty love inspires my heart with sacred fire; printed before 1821 only in Ingalls's *The Christian Harmony* (1805), *HTI* 11066
- pp. 58-59: Election Ode, [Ingalls], 3 voices, G, 35431|355_|5_|5,3 667#5|333_|3, Welcome the day from which our State; printed before 1821 only in Ingalls's *The Christian Harmony* (1805)
- pp. 60-61: ANIMATION, [Buel], 4 voices, G, bass starts solo: 1|3-2-1D6|56|U1D5|6; first 2 lines of tenor (one partial, as tenor enters after two syllables sung only by bass) are 3|5-6-5U1|D3-55-4|3,5|66[-]7U16|D5-6-53|2, Seasons and Months and Weeks and Days; printed before 1821 only in West's *The Musical Concert*, 2nd ed. (1807), *HTI* 12297
- p. 62: UNION, 4 voices, C, 1|D7654|57|U1,|2|32D7U1|2, Lord what an entertaining sight; printed before 1821 only in Ingalls's *The Christian Harmony* (1805), *HTI* 11072
- p. 63: CORONATION, [Holden], 4 voices, Ab, 5|U1133|212,3|2132|1, All hail the pow'r of Jesus' name; mm. 1-2 of tenor originally had bass part, then scratched out
- p. 64: DEATH'S ALARM, [E. West], 4 voices, Em, 5U11|D1234|5,5|6543|2, only titled DEATH'S ALARM in West's *The Musical Concert*, 1st ed. (1802); otherwise titled MORPHEUS in pre-1821 printings
- pp. 65-66: EMMANUEL FOR CHRISTMAS, [Billings], 3 voices, G, 5|U131|242|353|1, As shepherds in Jewry were guarding their sheep; only 3-voice setting of this tune printed before 1821 is in Ingalls's *The Christian Harmony* (1805)
- p. "66" [*recte* 67]: Solemn Air, "Hilliard," 4 voices, Am, 34|553|543|1,|34|553|753|4, Lo the [pride?] of the village is dead; "Slow" written above start of music, not in *HTI* under title or incipit (no Hilliard listed as composer in *HTI*, but this is a secular text)
- pp. 68-71: Ode to Science, [Sumner], 3 voices, G, 1|D5-32-1|25|6-5-67|U1, The morning sun shines from the east; 2nd section (starting on p. 70) marked "Quick and Lively"
- pp. 72-73: FREE GRACE, 3 voices, G, 1[-]2|33|2[-]34_|43-4|5[-]65[-]4|

- 3[-]21|1 [last 2 notes originally written here as D66], The voice of free grace cries 'scape to the mountain; in 2/4 throughout, as in Ingalls's *The Christian Harmony* (1805)—the 1st of the tune's 5 printings before 1821, *HTI* 11000a/b
- pp. 74-75: TRANQUILITY, 3 voices, G, 3|5[-]3123|5-312,3|5556321, Away, my doubts, be gone, my fears; printed before 1821 only in Ingalls's *The Christian Harmony* (1805)
- pp. 76-77: THE WANDERING PILGRIM, 3 voices, G, 1131|22D75,|U1135|12[-]D7U1, Wand'ring pilgrims, mourning Christians; printed before 1821 only in Jeremiah Ingalls's *The Christian Harmony* (1805)
- pp. 78-79: SEPARATION, 3 voices, Am, 5[-]4|3113[-]1|D7[-]52[sic, as in Ingalls 1805][-]57, Come we that ["and" originally written here] love the Lord indeed; "Lively" written above start of music, printed before 1821 only in Ingalls's *The Christian Harmony* (1805)
- pp. 80-81: THE HEAVENLY ODE, 4 voices, G, 1|3321|555,5|6543|2, Jerusalem my happy home; 1st of this tune's 2 printings before 1821 was in Ingalls's *The Christian Harmony* (1805)
- p. 82: HELLESPONT, 4 voices, Dm, 5|32[-]165[-]4|5U1|3,21D7[-]6|5-65|5-4, Life is a span a fleeting hour; in addition to bar-lines there are vertical lines drawn through the staves at the ends of lines of text, *HTI* 8880
- p. 83: WINTER, [Read], 4 voices, F, 1|5565|U1D5-31,|6543|2-15
- pp. 84-87: PORTLAND, [E. West], 4 voices, F, F#m, F, 133|3155|5,535|U1D7U1_|1, Father how wide thy glories shine!; "157th Hymn 1 Book Methadist [sic] Collection" written after title
- p. 88: GANGES, 4 voices, D, 133|3255|5,5U1D5|6563|2, O Love divine how sweet thou art, *HTI* 8879a/c
- p. 89: UNITY ("Oblivion" crossed out), 3 voices, C, 1|D6U1D56[-]7|U1,2|323[-]54[-]3|2, Let strife forever cease; printed before 1821 only in Ingalls's *The Christian Harmony* (1805)
- pp. 90-91: CANDIA [= TURNER], [Maxim], 4 voices, A, 1|3342+4|555,3|42[-]432|1, Come holy spirit heavenly dove; as TURNER, first printed in Maxim's *The Oriental Harmony* (1802); no printings with this title recorded in *HTI*
- pp. 91-92: VENUS, 4 voices, F, 1|35|6-5-6-7U1|D5,1|3542|1, *HTI* 6465
- p. 93: EAST NEEDHAM, [Belknap], 4 voices, G, 1|55[-]43[-]13[-]5|67U1_|1,D5|33[-]45[-]432, The litt[l]e hills on every side
- pp. 94-95: WHITESTOWN, [Howd], 4 voices, Em, 1|5555[-]6|754_|4,3[-]455[-]6|7U122|1, Where nothing dwelt but beast [sic] of prey; "Ps. 107" written after title
- pp. 96[a] + 96[d]/97: HUNTINGTON, [Morgan], 3 voices, A, 5|U1-2-31|55|315,3|2-1-D7U2|334[-]321, these 2 pp., originally numbered 96 + 96 [written above] 97, and re-numbered here pp. 96[a] + 96[d]/97, are respectively the *verso* side of the leaf with the

- ending of WHITESTOWN on its *recto* (i.e., p. 95; see above), and the *recto* side of the leaf with the beginning of Election Hymn on its *verso* (i.e., p. 98; see below); glued to p. 96[a], but peeled up enough from it to permit inspection of contents, is a leaf blank on its *recto* side and numbered 96 (again) with the tune TRIUMPH on its *verso* (this page is re-numbered here 96[b]); glued to p. 96[d]/97, but peeled up enough from it to permit inspection of contents, is a leaf numbered 96 (yet again) with the tune HENLEY on its *recto* (this page is re-numbered here 96[c]), and blank on its *verso* side
- p. 96[b]: T^[RIU?]MPH [TRIUMPH], [McKyes], 4 voices, F,
1|3-4-5-3-U1D5[-]3|4432[-]1|2,5|U12|D54[-]65_|5, How will
our Joy and wonder rise
- p. 96[c]: HENLEY, [I. Smith], 3 voices, G, 5|3-2-34|3[-]21[-]D7|U1,|2|
57[-]U1|D76|[erased note]5, O Lord our heav[']nly King
- pp. 98-99: ELECTION HYMN, [Ingalls], 3 voices, C, 1|33132,2|
35[-]43[-]12[-]3[-]2|1, printed before 1821 only in Ingalls's
The Christian Harmony (1805)
- pp. 100-104: FUNERAL DIRGE, "Holyoke," 4 voices, Gm, 1|2|[rest]|3|25|
43|2-1|D7|U1, Farewell, Far[e]well, a sad, a long farewell;
expressive markings include "Affectionately" (at start of piece),
"Increase," "Soft," "Loud"
- pp. 104-105: VERGINIA [VIRGINIA], [Brownson], 3 voices, Em, 1|55U1D7|
6-4-76|5,5|5-7-64|57|U1
- pp. 106-107: COBHAM, [Billings], 3 voices, Am, 1|1235|432,2|3[-]1234|
5-4, Teach me the measure of my days
- pp. 108-109: CHINA, [Swan], 4 voices, D, 3|22|11|3-D66|3,5|55-6|
67|U1, Why do we mourn departing friends
- pp. 110-115: LYNNFIELD, [probably Holden], 4 voices, Em, 1|55U1D5|
321,2|345-4-|5U1D#7#7|U1, My God permit me not to be;
"Words, D.W. Hymn. 122 Book 2nd" written after title,
expressive directions include "Moderate" (over start of piece),
"Soft," "Loud"
- p. 115: NEW CANAAN, [Ellis], 4 voices, Am, 543|2134|5,5|5543|2, Stoop
down my thoughts that use to rise
- pp. 116-117: ROSLIN CASTLE, 3 voices, Dm, 3-2|15-6|54-5|6-5-43|2,3-2|
1U1-2|3-21|D7-U1-2-1D7-6|5, Behold the Rose of Sharon
here; last 2 notes of bass lost to torn corner of leaf, printed
only 3 times before 1821; only titled ROSLIN CASTLE in West's
The Musical Concert (1802), where the tune is attributed by
implication to West
- pp. 118-119: Corydon's Ghost, 3 voices, Em, 5|5455U1D7|U1,D4|
555776|5, 6/4 time, not in *HTI* under title or melodic incipit
- pp. 120-121: HERMIT, "treble," "Bass altered," tenor melody, "Bass,"
Dm, 1-2|321|21D#7|U143|2,2|352|321|21D#7|U1, text meter
is all 11s, *HTI* 8881

- pp. 122-123: LIVONIA, 3 voices, Em, 5|57U12[-]D7[corrected to 1]|
75[-]45,3[-]4|5[-]47[-]543[-]4|5[-]U11[-]D7U1, *HTI* 7916
- pp. 124-127: WASHINGTON, [Olmsted], "Air," "second," bass, F#m,
1|5554[-]3|45U1,D7|7[-]65[-]45[-]4[-]35|5[-]44[-]33-2, Shall
man O God of Light and Love; "Ps 88th L M" written after title,
blank staff between "second" + bass used twice, once in error +
once when 4 mm. of "air" were written by mistake on
"second"'s staff, lines of text (identified with Arabic numerals)
are written so that line no. 1 is above bass, no. 2 is below
"second," no. 3 is below "Air," then no. 4 above bass, no. 5
below "second," etc. through no. 8
- p. 127: PORTUGAL, [probably Thorley], 4 voices, A, 5|U12|3[-]13[-]5|
4[-]32|1,3|21|2-1-2|D5[-]7[-]U21-|D76|5, Praise to the Lord of
boundless migh[t]; lines of text written from bottom to top of
page, as in preceding entry
- p. 128: NEWMARK, [att. "Bull" in its only two pre-1821 printings, both
by John Wyeth], 4 voices, G, 5|U11|35|4-32|1,3|23|54|5, Come
Holy sperrit heavenly dove; "Hymn 37th" written after title; *HTI*
14786
- pp. 128-129: FLORIDA, [Wetmore], 4 voices, Em, 5|31D7U1|5,7|
U1D54-32|1, Lord what a feeble peice [*sic*]; lines of text
written from bottom to top of page, as in 2 earlier entries
- pp. 130-131: PENNSYLVANIA, [Ingalls], 4 voices, Am, 131|2531|D7U12,|
233|575[-]43|22|1, The God of glory sends his summons forth;
"lively" written over start of piece, lines of text written from
bottom to top of page, as in several earlier entries
- pp. 132-133: GREENWICH, [Read], 4 voices, Em, 5|5U1D75|U1D7-U1-2|
1,|1D7-U1-|D7654|34|5, Lord what a tho'tless wretch was I;
treble and counter parts line up vertically, while tenor and bass
follow their own courses
- p. 133: HYMN TUNE, melody, Am, 534-3|13|D7U34,|534-3|1D7U1|
[end repeat sign] [beginning repeat sign] 135|73|57U1,|
1D7U1|D313-|4-3-|1, single line of melody, possibly
incomplete (or completed by going back to opening section
after the 2nd section is sung once), written on ends of staves for
treble, counter, + tenor of GREENWICH, "1 part repe[a]ted"
written between top staff + 2nd staff down, not in *HTI* under
title or melodic incipit
- pp. 134-135: Mount Vernon on the death of Gen[.] Washington,
[Jenks], 4 voices, Em, 1|33[-]455|U1D7|U1,|1D53346|5, what
["w" *sic*] solemn sounds the ear invade; "Hymn" written above
title line, lines of text written from bottom to top of page, as in
several earlier entries
- p. 136: NEW UNION, 3 voices, G, 1|1556|532[-]1,2|666[-]7U1|D532[-]1,
first of 3 pre-1821 printings is in Ingalls's *The Christian
Harmony* (1805), the tune there titled NEW UNION; titled

- HEAVENLY UNION in other 2 printings (both by John Wyeth)
- p. 136: [THE ENQUIRER scratched out?], 3 voices, Dm, 11D77|U3322,|D#7#7U11|312, Oh! that some kind one would tell me; first 4 mm. X'd out, printed before 1821 only in Ingalls's *The Christian Harmony* (1805), as THE ENQUIRER
- p. 137: [title scratched out; _____ TUNE?], 3 voices, Am, 111[-]D#7|U12[-]3|4[-]32[-]1D#7,|U21D#7|U125_|5, melodic incipit apparently not in *HTI*, variant in Ingalls 1805?
- p. 137: BORN TO DIE, 3 voices, Em, 5|543-45|#7#7#7,U1|D5565|4-345, Thou God of glor[']ous majaesty; printed before 1821 only in Ingalls's *The Christian Harmony* (1805), and there with the same 3 D#s at the end of the first line of text

CW 9H9963 Cutter Small (catalogued as "[Manuscript tune-book]")

Das neue und verbesserte Gesangbuch – SEE

Reformed Church in the U. S. *Das neue und verbesserte Gesangbuch*

26. [Olmsted, Timothy. *The Musical Olio*. Northampton, Mass.: Andrew Wright, 1805]. Lacks pp. [1]-6 (supplied in photostat), 19-20; ca. 1/3 of leaf bearing pp. 11-12 torn off. Pp. 15, 88 unnumbered.

inscriptions: inside front cover, "David [Sly?]," "Miss Thompkins" (pencil), "[Melancton?] W. [illegible] / Wolcott" (pencil?); *recto* of unnumbered leaf following 1st p. 10, "David Sly," "Musical Olio / Oct 27th 1822"

text incipits for some printed tunes continued in MS.

MS. music on 1st 12 of 23 blank leaves bound in after printed portion of the book (i.e., after p. 112); these 12 leaves hand-numbered pp. 113-122, 125-137

MS. tune titles, text meters, page nos. added in MS. to printed index (*verso* of unnumbered leaf following first p. 10)

blank leaf [21] *verso* + blank leaf [22] *recto* contain MS. index of tunes (both printed and ms.) by text meter

MS. music entries:

- p. 113: PUTNEY, [I. Smith], 4 voices, Am, 1|1-2-32|54|3-2-13|2, Man has a soul of vast desires; "Moderate" written above beginning of music
- p. 114: NEW 50 PSALM [PSALM 50 NEW], 4 voices, G, 1|3365|4321|D7, Not to our [names?] thou only just and [true], *HTI* 1986a
- p. 115: LANDAFF, 4 voices, Gm, 543|24|5432|1, The God of glory sends his summons forth; "Ps 50" written after title; *HTI* 116a
- p. 116: ARVINGTON, bass, C, 1|56|34|2D7|U1,1|51|12|D5, Why should we mourn departing friends, *HTI* 1064
- p. 116: WALSAL, bass, Am, 1|1D7-6|53|45|1,|1-2|3-45|U1-D76|5, Lord in the morning thou Shalt hear; "Ps 5th [D^r?] Watts" written after title; *HTI* 1065a?
- p. 116: RINETON, bass, G, 111|1D6|55|U1,D7|6-7U1|D41|5, The Lord appears my helper now; "Ps 118" written after title; *HTI* 855a?

- p. 117: STADE, [Jane Bromfeild?], 3 voices, melody in top voice, A, 5|U1-23|21|(3-)2-1D7|U1,3|23-2|1(D5-)#4|5, no text except for "Hallelujah" x 3 + "Amen," *HTI* 2983a?
- p. 118: HOTHAM, [Madan], 3 voices, melody in middle voice, Eb (though bass written in F), 5126|542[*recte* 3],|2(1)[-]D7U1(3[-]4)[-]6|54(3[-]4)[-]3, Jesus lover of my soul; unusually ornamental form of this melody (see *HTI* 2786a-j, none of which is identical with this), several copying errors
- pp. 119-121: DISMISSION, 3 voices, melody apparently in middle voice, Am, 12|34|55|44,|5-6-54|3-4-32|1-4-32|1, Lord dismiss us with thy Blessing, *HTI* 6147
- p. 122: BOSTOCK, "Treble" (melody), tenor, bass, Bb, 1|1D7-U1|D7[-]65[-]6|55[-]4[-]3[-]4|(4)[-]3,5|U1-23-4|55|5-44-3|3-2_|2, When Jesus dwelt in mortal clay, *HTI* 12292c
- pp. 125-126: LUSS, "Treble" (melody), tenor, "Bass," Am, 1|51[-]2|(1)[-]D#75|U1[-](3)2|3,1-5-7|54[-]3|(3)[-]23[-]1|2, O God of mercy hear my call; "Scotch Air" written above first system of piece, variant of *HTI* 11691b
- pp. 127-132: NEW YORK, 4 voices, melody in top voice, G, 56-7|U11|D76|5,|6|5-6-7U1_|1D4|32|1, Vital spark of Heavenly flame; "Moderate" written in pencil above start of piece
- p. 133: BUCKINGHAM, 4 voices, melody in tenor; top voice labeled "Treble," Am, 1|5-4-32|34|5-43|2,2|34|3-2-1D#7|U1, Help Lord for men of virtue fail, *HTI* 2924a
- p. 133: BETHESDA, bass, G, 1|1D5U1D4[-]5|1,U1|D515U1|D5, Lord of the worlds above; "PS 84" written after title
- p. 133: ST PETERS [ST. PETER'S], bass, A, 1|U1D5|63|2-55|1,1|U1-D76|5-75|U1-2D2|5, Lord what was man when made at first
- p. 134: BRISTOL, bass, G, 1|[]35|U14|5D5|U1,1|35|1D4|5
- p. 134: NEW MARK [NEWMARK], [probably Bull], bass, G, 5|11|U1D3|45|1,U1|D5U3|2D2|5
- p. 135: BRISTOL, [Swan], bass, F, 1|D5U1|13|2D5|U1,1|4322|5-4-3-2-1D5|U1
- p. 136: ST MICHAELS [ST. MICHAEL'S], 4 voices, C, 5|U112|35|12D7|U1,2|321|D7U1|21-D76|5, O praise ye the Lord Prepare Your glad voice
- p. 137: BETHESDA, bass, G, 1|1D5U1D4[-]5|1,U1|D515U1|D5, Lord of the worlds above; "Ps 84 Dr Watts PM" written after title
- p. 137: ISLINGTON, bass, C, 1|1D5|U1-23|4-21|5,5|1-D7U1|46|23|D6, This life's a dream an empty Show; "Ps 17th verse 4th Dr W LM" written after title
- p. 137: SUTTON, bass, F, 1|11|D65|U1,1|D5U1|22|D5, Behold the lofty Sky; "Ps 19th Dr W" written after title
- p. 137: ST THOMAS'S [ST. THOMAS'S], bass, A, 1|35|U1D7-6|5_|5,U1-2|32-1|21|D5_|5, Let ev'ry creature join

27. Olmsted, T. [Olmsted, Timothy]. *The Musical Olio*. 2nd ed. New London, Conn.: Samuel Green, 1811. 127, [1] pp.; complete. 24 unnumbered blank additional leaves bound in after printed book.

inscription: additional leaf [24] *verso*, "Durrie"

no MS. music

CW 9051 Cutter Small

28. Read, Daniel. *The Columbian Harmonist*. 4th ed. Boston: Manning and Loring, 1810. Complete, though re-bound.

no inscriptions

no MS. music

CW 9R28 Cutter Small

29. Reformed Church in the U. S. *Das neue und verbesserte Gesangbuch*. 3rd ed. Germantown, Pa.: Michael Billmeyer, 1807. [2nd t. p.:] *Sammlung alter und neuer geistreicher Lieder*. 3rd ed. Germantown, Pa.: Michael Billmeyer, 1806. Complete. Covers detached.

no inscriptions

no MS. music

CWREG 1807 Cutter

30. Roberts, Eli. *The Hartford Collection, of Classical Church Music*. New London, Conn.: Samuel Green, for the compiler, 1812. Lacks pp. 3-6; complete book has 187, [5] pp.

inscriptions: t. p., "Maria W. Tracy's."; inside front cover, "minor key [descend?] 4ths & 3[rds?] / ...to the octave" (pencil; partially obscured by pasted-on label)

MS. music on both sides of additional leaf bound inside back cover + on both sides of 2nd leaf, detached and inserted inside back cover

MS. music entries are all single vocal parts:

additional leaf [1] *recto*: ST. THOMAS'S, "1st. Treble," A, 1|13|1D5-U1|D7,| U1|13|25|5, Sing to the Lord aloud

additional leaf [1] *recto*: NEWMARK, [probably Bull], treble, G, 5|U13-2-3|13|2-1D7|U1, Come holy spirit, heavenly dove

additional leaf [1] *recto*: DISMISSION, treble?, Am, 11|D57|U13|22,| 1-2-34|5-6-54|3-2-1D#7|U1, Lord dismiss us with thy blessing

additional leaf [1] *verso*: ANTHEM FROM THE 132. Ps. [PSALM 132], "by Isaac Lane Esq.," treble?, C, 11D7|U12|3[-]21|2,2|1[-]D76[-]5| 6[-]7U1|2D7|U1, Where shall we go to seek & find, A habitation for our God?; incomplete

additional leaf [2] *recto* + *verso*: ANTHEM 122 Ps. [PSALM 122], treble?, C, 1D7|U12|3-2-1-2-3-4-|5-6-5-4-3|1-(2-3)2_|2, I was glad, was glad, was glad, when they said unto me

CW 9R64 Cutter Small [copy 1]

31. Roberts, Eli. *The Hartford Collection, of Classical Church Music*. New London, Conn.: Samuel Green, for the compiler, 1812. 187, [5] pp.; complete. Printed errata slip pasted onto additional leaf [1] *recto*. A fine, tight copy.

inscription: preliminary leaf [2] *recto*, "The property of Comfort Starr"

no MS. music

CW 9R64 Cutter Small [copy 2]

Sacred Musick – SEE

Boston. First Church. *Sacred Musick, Selected for the Use of The First Church in Boston*

32. Shaw, Oliver. *The Providence Selection of Psalm and Hymn Tunes*. Dedham, Mass.: H. Mann and Company, for the author, 1815. 127, [1] pp.; complete. A pristine copy.

no inscriptions

no MS. music

CW 9S53 Cutter

33. Smith, William, Rev. *The Churchman's Choral Companion to his Prayer Book*. New York: for the author, 1809. Complete; the expanded issue, ASMI 473A. Back cover detached.

inscriptions: inside front cover: "S. F. Jarvis—" (pencil); preliminary leaf *verso*, "Reverendissimo Abraham Jarvis, D. D. / Episcopo Connecticutensi / jussu Auctoris / His liber / Annuit." (ink; written with formality and flourish, surrounded by swoopy lines); *verso* of p. 45, *recto* + *verso* of additional leaf, pencil draft of a long poem with many crossings-out (title may be "Inner Ships"; "E. A. Johnson" written in margin towards the end)

no MS. music

VZR S66c Cutter

34. Stone, Joseph, and Abraham Wood. *The Columbian Harmony*. [1793]. Complete; first 8 pages printed in this order: [i]/vi, vii/iv, v/[ii], iii/viii.

inscription: t. p., "Ch[s ?] Duren / 1837."

no MS. music

S878 C6 Middletown Collection

35. [Willard, Samuel. *Deerfield Collection of Sacred Music*. Northampton, Mass.: Graves and Clap, for S. and E. Butler, 1814 or 1818] (t.-p. missing, supplied in photostat). Lacks all before p. 25, most of pp. 67-68, any after 132; pp. 89-90 bound between pp. 91-92 and pp. 93-94.

no inscriptions

MS. correction to treble part of OLD HUNDRED, p. 73

MS. music entries:

inside front cover: BROOKFIELD, [Billings], "treble," Dm, 5|55|57|
5U1|D#7, Show [or Shew] pity Lord O Lord forgive

inside front cover: HARMONY, treble?, F, 353|6-7-U1D3|5|
 5U1D7[-]5|64|2, How pleasant 'tis to [see?]; "P. M. Ps. 133."
 written after title
 inside front cover: SYMPHONY, [Morgan], treble, Eb, 555|53|456U1|D7,
 Behold the Judge Descend his guards are nigh; "P. M. Ps. 50th"
 written after title
 inside back cover: 58th [PSALM 58], "treble," C#m?, if C#m:
 5|557|7U22|3, Judges who rule the world by Laws; "Ps. 58th
 P.M." written after title, starts in 2/2, moves to 6/4 then to 2/4

CW 9W69d Cutter Small

36. *The Worcester Collection of Sacred Harmony* ("Laus Deo!" at head of title). 2nd ed. Worcester, Mass.: Isaiah Thomas, 1788. BOUND WITH *The Worcester Collection of Sacred Harmony. Part Third* ("Laus Deo!" at head of title). Worcester: Isaiah Thomas, [1786]. Lacks pp. 197-200 of Part 3.

2 leaves of another edition or another tunebook inserted inside back cover:
 actually one long folded leaf, functioning as outer leaves of 8-page
 signature; tunes and page nos. are JORDAN (Billings), p. 81; THE DYING
 CHRISTIAN (F minor, 11D55-4|321), p. 82; STAFFORD (Read), p. 87;
 RAINBOW (Swan), p. [88].

☛ inscriptions: slip pasted inside front cover, "Samuel Capen his Singing Book
 Braintree April 28 / the year 1792 and if by Chance it happen to be
 lost fetch / it to me and I will pay the Cost Samuel Capen his Book";
 inside back cover: on original leaf pasted inside back cover, "s Book"
 shows; pasted firmly over this, and with its outer ca. 1/3 raggedly
 torn (so that "s Book" shows), is another leaf, on which is written
 "amos [Striton?] / Amos / Amos [Striton?] of Braintree he [fragment]
 / Year of our Lord one Thousand [and?] / James French
 [indecipherable]"

no MS. music

CW 9T45w 1788 Cutter Small

37. *The Worcester Collection of Sacred Harmony* ("Laus Deo!" at head of title). 4th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792. Lacks pp. 147-150; only ca. ¼ of last leaf (p. 151 + verso) remains.

no inscriptions

no MS. music

CW 9T45w v.1-2 Cutter Small

38. *The Worcester Collection of Sacred Harmony. Part Third*. ("Laus Deo!" at head of title). Worcester, Mass.: Isaiah Thomas, [1786]. Complete.

inscriptions: inside front cover, "Hast[?]," (pencil); preliminary leaf *recto*,
 "Ja[mes?] [H?] [Fos?][?]" (partly rubbed out)

no MS. music

CW 9T45w v.3 Cutter Small

The Worcester Collection of Sacred Harmony – SEE ALSO
 Holden, Oliver. *The Worcester Collection of Sacred Harmony*

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