

Pre-1821 American Sacred Music at the Eda Kuhn Loeb Music Library as of December 2021

Nym Cooke

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, 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

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

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

A Bibliography (American Antiquarian Society, 1990)

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

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

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

1. [Belknap, Daniel]. *The Harmonist's Companion*. [Boston: Isaiah Thomas and Ebenezer T. Andrews, 1797]. Lacks all before p. [3] (title taken from caption title, p. [3]), all after p. 30. Leaves bearing pp. [3]-4 + 29-30 badly frayed and torn, with loss of text; other leaves frayed, but without significant loss of text; lacks covers.

inscriptions: p. [3] "[Joh?]n Ruggles'," "From Mrs. John Ruggles / Brookline" (pencil)
no MS. music

Merritt Mus 628.21.525

2. [Blanchard, Amos]. *The Newburyport Collection of Sacred, European Musick*. Exeter, N. H.: Ranlet and Norris, 1807. Complete. BOUND WITH [The] *Villa[ge Harmony: or,] Youth's Ass[istant to Sacred Music]*, 8th ed., which see. 8 blank leaves bound inside back cover, probably for MS. music copying.

inscriptions: inside front cover, "Newb[ury?] Mary [Port?]" (pencil), "Newbury Port," "May 20," "1814" (last 3 inscriptions written sequentially on one line, but in different hands + different inks; "1814" in pencil), "John [G?]. Tilton" (pencil), "Edward R. Tilton. / Sept 14 1879"

no MS. music

Merritt Mus 492.118

3. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or Bridgewater Collection of Sacred Music*. 8th ed. Boston: J. H. A. Frost, for Richardson, and Lord, 1819.

Mus 490.1820 – not located, 11/21

4. Davisson, A[nanias] [Davisson, Ananias]. *Kentucky Harmony or A Choice Collection of Psalm Tunes, Hymns, and Anthems...Part I*. N. p., 1816. xii, 9-140 pp; apparently complete.

☛ inscriptions: inside front cover, "Susan Johnston is my"; preliminary leaf [1] *recto*, "Susan Johnston is my name," "Randall Thompson" (pencil); t. p., "Ann Johnston"; p. iii, "Susan Johnston"; p. 140, "Susan Johnston"; additional leaf [2] *verso*, "Ann Johnston," "Miss Ann[hole torn in p.] Johnstons / Book 18[hole torn in p.]"

no MS. music

Merritt Mus 490.1816.2

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

☛ inscription: preliminary leaf *recto*, "This Book belongs to Stoughton / Musical Society No. 12"

☛ particular text meters specified over several tunes (e. g., "6 Lines L. M.," "7 by 7," "(10 by 10),"); additions of 2 time signatures + 1 key signature in REBELLION—AN ANTHEM FOR FAST (see pp. 121-122)

no MS. music

Merritt Mus 490.1802

6. [[Graupner, Johann Christian Gottlieb]. *The Monitor, or Celestial Melody*. Boston: G. Graupner, [1806]]. Lacks all before p. 1, pp. 73-76, 95-96; re-bound.

no inscriptions

no MS. music

Mus 490.1806.10

7. Handel, [Georg Frideric]. *The Messiah. An Oratorio*. "From the London edition." Boston: Handel and Haydn Society (James Loring, printer), [1816?]. [2], 144 pp.; complete.

☛ inscriptions: front cover, "John Chadwick," "E*H."; inside front cover, "John Chadwick s Book"; t. p., "John Chadwick"; p. [5], "John Chadwick s Book"

☛ names of solo singers in a particular performance written in pencil before their arias or recitatives: e. g., p. [5], "Mr Braham" for "Comfort ye...," p. 24, "Madam Marconi" for "O thou that tellest...," p. 30, "Mr. [T?]inney" for "The people that walked in darkness...," p. 43, "Madam Mrs Childe" for "Rejoice...greatly...," p. 98, "Mr. Bellamy" for "Why do the nations...," p. [115], "Miss Stephens" for "I know that my Redeemer liveth..."

☛ some sections recorded (in pencil) as having been "Left out" of the performance: e. g., p. 58, "Surely...he hath borne our griefs...," p. 60, "and with his stripes..."

no MS. music

Merritt Mus 693.1.355.3

8. Harmon, Joel, Jr. *The Columbian Sacred Minstrel*. Northampton, Mass.: A. Wright, for the author, 1809. Complete; leaf with copyright notice + errata pasted inside back cover.

inscriptions: preliminary leaf *recto*, "Othniel Goodrich / steal not this Book for fear,"
"for if you do off cums / your," "Othniel Goodrich / [different ink:] Book / of
Ben"; additional leaf *verso*, "4/[cash?]"

no MS. music

Merritt Mus 693.15.525

9. [[Holden, Oliver]. *The Modern Collection of Sacred Music*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1800]. Lacks all before music; full text of t. p. handwritten on preliminary leaf *recto*; re-bound.

no inscriptions

no MS. music

Merritt Mus 490.1800

10. Holyoke, Samuel. *The Columbian Repository of Sacred Harmony*. Exeter, N. H.: Henry Ranlet, [1803]. Lacks pp. vii-viii.

inscriptions: front cover, "BENJ^N. LINDSEY JUN"; inside front cover, "owned by New Bedford [MA] printer / Benj Lindsey jr" (pencil)

no MS. music

Merritt Mus 490.1802.5

11. Hubbard, John. *A Volume of Sacred Musick, containing Thirty Anthems, selected from the works of Handel, Purcel [sic], Croft, and other eminent European Authors*. Newburyport, Mass.: E. Little and Company (Exeter, N. H.: C. Norris and Company, printers), 1814. 119, [1] pp.; complete, though re-bound.

inscription: preliminary leaf [2] *recto*, "The property of the / University Choir Oct.^r 30.th 1815. / No. 7"

no MS. music

Merritt Mus 490.2

12. Huntington, Jonathan. *Classical Sacred Musick*. Boston: Munroe and Francis, for the compiler (J. T. Buckingham, printer), 1812. 4, 75, [1] pp.; complete. 8 additional unnumbered leaves with hand-drawn staves bound inside back cover; secular MS. music + texts on the first 3 of these.

inscriptions: pasted inside front cover, presentation plate, "The Gift of / Mrs. John Stewart, / of Boston. / Rec^d. Sept. 30, / 1847."; preliminary leaf *recto*, "A Present / from the Author / To W^m Stewart"

MS. music is Scots folk melodies:

a. l. [1] *recto-verso*: Donald M^c Donald, melody, F, 1|D533323123|56553n45,
My name it is Donald Macdonald, I live in the Highlands sae Grand,
time signature of 6/8, but the tune is in 9/8, + bar lines generally
support that

a. l. [1] *verso*: The Ewe-brights Marian, melody, G, 67|U123|U1D7[-]U1|
D6D6, will ye gae to the Ewebrights marian

a. l. [2] *recto*: Hail Brose of Auld Scotland, melody, D, 55|U121D7U11|3212,

when our anciant [*sic*] forefathers ag[re?]ed wi[?] the laird
[a. l. [2] *verso* + a. l. [3] *recto*: 2 more titles, "The Lammie" + "O Willie brew'd,"
with key + time signatures, but no notes—only texts]

Merritt Mus 492.59

13. Janes, Walter. *The Massachusetts Harmony, consecrated to devotion*. Bo[ston]: Manning and L[oring, 1803]. Leaves bearing pp. [i-ii] and 125 + *verso* torn or cut, with loss of text; re-bound.

no inscriptions

no MS. music

Merritt Mus 492.63

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

inscriptions: inside front cover, "Ozias Spencer Singing Book Bought / lin [*sic*] the year of our Lord AD 1806 Cost 4/6"; p. [ii], "Ozias Spencers Book"

no MS. music

Merritt Mus 476.67

15. Kimball, Jacob, Jr. *The Rural Harmony*. Boston: Isaiah Thomas and Ebeneze T. Andrew, 1793. Lacks pp. xi-xiv; ca. ½ of back cover missing.

inscription: preliminary leaf *recto*, "Lydia W [Ru?]"

no MS. music

Merritt Mus 726.1.525

Laus Deo! – SEE

The Worcester Collection of Sacred Harmony

16. Little, William, and William Smith. *The Easy Instructor, or, A New Method of Teaching Sacred Harmony*. [3rd ed.]. Albany, N. Y.: Websters and Skinner, and Daniel Steele, 1806. Lowens edition C. Complete.

inscriptions: front cover, "S[?] G[?]em / Sm[?]" ; preliminary leaf *recto*, "Sarah S Smocks Book / Sarah S Smock's Book D[e]cember 29 1806 / price 11/-"

no MS. music

Merritt Mus 490.1806

17. 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.

inscription: preliminary leaf *recto*, "E. H. P." (pencil)

no MS. music

Merritt Mus 490.1817

18. Mitchell, N[ahum]. *Lord's Day. A Hymn Tune*. 4th ed. Boston: James Loring, 1817. 8 pp.; complete.

inscriptions: t. p., "First Universalists Singing Choir ----- Boston," "Alex^d W. Thayer"

(pencil)
no MS. music
Mus 492.89 (open stacks)

19. *Old Colony Collection of Anthems...Vol. I.* "Selected and published under the particular patronage and direction of the Old Colony Musical Society in Plymouth County, and the Handel and Haydn Society in Boston." Boston: James Loring, [1817?]. [2], 196 pp.; complete. Pp. 149-164 misnumbered 145-160; corrected by hand in this copy.

inscriptions: inside front cover, "John Chadwick"; preliminary leaf [1] *recto*, "Dec[r?] 17th 1819 / Adj^d To [friday?] in present Month" (pencil); t. p., "John Chadwick"; p. [1], "E. Horsman."; p. 156 (as renumbered by hand), "John Chadwick" (pencil)

no MS. music
Merritt Mus 490.3.2

20. *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." 2nd ed. [with pagination corrected]. Boston: James Loring, [1818?]. [2], 196 pp.; complete, except leaf bearing pp. 195-196 is torn, with some loss of text. Re-bound.

inscription: p. [iii] (*verso* of t. p.), "John Har[v?]ey Treat." (pencil)

no MS. music
Merritt Mus 490.3

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

inscriptions: t. p., "Gift of Col. I. Thorndike, 1818." (pencil) (see inventory of Houghton Library for other gifts from Israel Thorndike), "a well meant work / from an honest man."

no MS. music
Merritt Mus 492.96.5

22. Read, Daniel. *The Columbian Harmonist*, N.^o 2. New Haven, Conn.: for the editor, [1801]. With 16 pp. of *Additional Music* (caption title, p. 1), bound here in the order pp. 1-8, 15-16, 13-14, 11-12, 9-10. Complete. *ASMI* 420. MS. music on 4 unnumbered additional leaves with printed staves bound in at end, + on leaf glued inside back cover.

inscriptions: cut-out slip pasted inside front cover (shaped like an oval sun, meticulously textured with ink dots + stripes), "Betsey E. Turner's. / 1808.," "Hing- / don" (also several mm. of notes on musical staff, head seen in profile, numerous multiplication examples; **photo**); t. p., "Betsey E. Turner's Book"; inside back cover, "Betsey E. Turner," "Dale"

MS. music appears to be all treble or tenor parts:

- a. l. [1] *recto*: DANBURY, "Treble," F, 5|5556-7|U1,1|D6633|5
- a. l. [1] *recto*: ABINGTON, probably treble, Bm, 1|D75U11|4-32-1D7
- a. l. [1] *recto*: HAVERIL [*sic*], probably treble, C, 555|U1132|3
- a. l. [1] *recto*: POMFRET, probably treble, A, 3_|354|3123|2

- a. l. [1] *recto*: TRIUMPH, probably treble, F, 1|54-6|5-4-32|32|1
- a. l. [1] *verso*: FORTY SIXTH PSALM TUNE, probably treble, D, 1D55|U1D765|5
- a. l. [1] *verso*: DOOMSDAY [by Wood], probably treble, D, 5|55|65|5,
5|U11|1D6|5
- a. l. [1] *verso*: WINDHAM [by Read], "Tenor," Fm, 1|345|532|1
- a. l. [1] *verso*: ZION, probably treble, D, 555|5435|5
- a. l. [1] *verso*: untitled S. M. tune, probably treble, begins in C (no key
signature), but last note is F, 1|D5|U1D5|U1322|3-4-32|2-1-2[missing
note: 2?]|2, hard to tell where 1st line of text ends: are 1st 2 syllables
perhaps repeated (1|D5|U1D5)?
- a. l. [2] *recto*: GRAFTON [by Stone], treble, C, 1D55|U1D7U1-D76|5
- a. l. [2] *recto*: MONTGOMERY [by Morgan], treble, C, 5|U1113|22[-]1D7
- a. l. [2] *recto*: untitled tune, probably treble, Em, 555|344|65[.?]775|U1D77
- a. l. [2] *recto*: untitled tune (appears to be a C. M. version of Wood's S. M.
DOOMSDAY, on facing p.), probably treble, D, 5|55|65|55|5,U1|11|
1-D66|5
- a. l. [2] *verso*: EAST NEEDHAM, probably treble, G, 1|33[-]45[-]33[-]1|123_|3
- a. l. [2] *verso*: ode on s[c]ience [by Sumner], tenor, G, 1|D5-32-1|26|6-567|U1
- a. l. [3] *recto*: NEW HAMPSHIRE, probably treble, C, 5|55|6-7U1|D76-55_|5,656|
56-7U1_|1 (text meter uncertain; slurs + ties through bar lines copied
verbatim)
- a. l. [3] *recto*: NEW JERUSALEM [by Ingalls], "Tenor," G, 132|1234|5
- a. l. [3] *recto*: DELIGHT [by Coan], treble, Em, 556|77U1
- a. l. [3] *recto*: [S?]UTON [SUTTON?], probably treble, F#m, 3|5556|55[-]34
- a. l. [3] *verso*: SHELBURNE ("Consolation" crossed out), probably treble, A,
1|112D7|U113
- a. l. [3] *verso*: EXTOLLATION [by Janes], probably treble, G, 5|5536|55|3
- a. l. [3] *verso*: MEDITATION [crossed out], probably treble, Am?, 1|33|21|111,|
55|55|3D6 [*sic*], slightly nonsensical
- a. l. [3] *verso*: SIMPLICITY, probably treble, Am, 1|33|21|1,|55|44|34
- a. l. [3] *verso*: [SIMPLICITY—2nd version], probably treble, Am, 1|33|2D7|1,|
55|44|34
- a. l. [3] *verso*: [untitled tune that bears some resemblance to SIMPLICITY],
probably treble, Am, 2|221|D7U1,|[4?]54[5?]|21
- a. l. [4] *recto*: CORONATION [by Holden], "Treble," A, 1|3355|555
- a. l. [4] *recto*: WINDHAM [by Read], treble, Fm, 5|543|355|5_|5
- a. l. [4] *recto*: FUNERAL HYMN, probably treble, G, 111|1-D7-U1-23|3-22|3_|3
- a. l. [4] *recto*: 119TH, probably treble, Em, 555|3344|5
- a. l. [4] *recto*: JERUSALEM NEW [by Ingalls], treble, G, 355|3234|3
- a. l. [4] *verso*: COMPLAINT, "Treble," Em, 5|55[-]433[-]4|554_|4
- a. l. [4] *verso*: LUNENBURG [claimed for, and by, American Ezra Goff, but 1st pr.
in an English tunebook, without attribution], probably treble, G,
3|3-4-55|3-2-11|2_|2, the law by &c [The law by Moses came]
- a. l. [4] *verso*: CORONATION [by Holden], "Tenor," Ab, 5|U1133|212
- a. l. [4] *verso*: CONCORD, probably treble, C, 1|3311|D7
- a. l. [4] *verso*: MONTGOMERY [by Morgan], "Tenor," C, 1|3331|2[-]1D7[-]65

inside back cover: CHRISTMAS ("Chris[t]mas Hymn" written above
"Christmas," + slightly rubbed out), treble?, C, 1|3215|43|2
inside back cover: REFUGE, probably treble, C, 1|D5567[-]U1|2,3|311D7[-]6|5
inside back cover: HARMON[Y] [by Ellis], treble, G, 3|5432|11[-]23_|3, Wake
all ye soaring throng, and sing

Merritt Mus 490.1794.5

23. Read, Daniel. *The Columbian Harmonist*. 2nd ed. Dedham, Mass.: H. Mann, 1804 [i.e., 1805]. Complete; 1st leaf frayed, with minor loss of text. BOUND WITH Read, Joel. *Supplement to the Columbian Harmonist*. [caption title; probably Dedham, Mass.: H. Mann, 1805]. Complete. Volume almost entirely disbound; bottom 1/5th of front cover broken off.

inscription: front cover, "1805" (see *ASMI*, p. 509, for the book's 1805 publishing date)

no MS. music

Merritt Mus 490.1794.8

Read, Joel. *Supplement to the Columbian Harmonist* – SEE
Read, Daniel. *The Columbian Harmonist*.

24. Shumway, Nehemiah. *The American Harmony*. Philadelphia: John M'Culloch, 1793. Lacks pp. 177-180, 211-212 (pp. 211-212 supplied in facsimile); re-bound.

no inscriptions

no MS. music

Merritt Mus 490.1793

25. *The Suffolk Selection of Church Music*. Boston: Thomas and Andrews (J. T. Buckingham, printer), 1807. Leaf bearing t. p. torn, with loss of text; pp. 89-96 lacking; leaf bearing pp. 157-158 frayed, with minor loss of text; final leaf bearing index pp. lacking; ca. 2/3 of front cover lacking.

no ownership inscriptions (elaborate pencil drawing inside back cover)

no MS. music

Merritt Mus 490.1807

26. [*The Village Harmony: or, Youth's Assistant to Sacred Music*. 5th ed. Exeter, N. H.: Henry Ranlet, 1800]. Lacks all before p. vii, all after p. 198; re-bound.

no inscriptions

no MS. music

Merritt Mus 492.117

27. [*The Villa[ge Harmony: or,] Youth's Ass[istant to Sacred Music]*. 8th ed. Exeter, [N. H.: Norris and Sawyer, 1807]. Leaves bearing pp. [1]-6 torn, frayed, with much loss of text; otherwise complete. BOUND WITH [Blanchard, Amos], *The Newburyport Collection of Sacred, European Musick*, 1807, which see. 8 blank leaves bound inside back cover, probably for MS. music copying.

inscriptions: inside front cover, "Newb[ury?] Mary [Port?]" (pencil), "Newbury

Port," "May 20," "1814" (last 3 inscriptions written sequentially on one line, but in different hands + different inks; "1814" in pencil), "John [G?]. Tilton" (pencil), "Edward R. Tilton. / Sept 14 1879"

no MS. music

Merritt Mus 492.118

28. [Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. Boston: for Samuel Gerrish, 1746]. Lacks first leaf with t. p.; leaf bearing p. iii + *verso* torn, with some loss of text; leaf 15 of printed music torn, with substantial loss of text (ca. 2/5 of leaf). MS. music on two groups of leaves bound in after printed book: the first group (2-, 3-, + 4-voice settings, melody in cantus, treble, or tenor; repertory ca. 1720-1760; almost all entries in diamond notation, with phrase-end lines rather than bar lines) on hand-numbered pp.; then after 6 blank leaves, a second group (bass parts, then tenor-melody + bass; most repertory ca. 1770-1790; most entries in round notation, with bar lines) on unnumbered additional leaves.

embossed on front cover: "THANKFULL / HUBBARD / 1759"

inscriptions: inside front cover, "Thankfull Hubbard / her Book 175[9?]," "N M Hunnewell," "Frank C. Mortimer."; leaf 1 *recto*, "Thomas Hunnewell." (pencil); unnumbered *recto* of leaf with p. 49 on *verso*, "Jan^y. 31. 1762"; p. 62, "Thankfull [verse of text] Hubbard"

inside back cover: 34 tune titles + inscription "98 Tunes"

Micah Walter's blogpost on this source, including links to photographs of the entire volume and Walter's inventory of its MS. contents for the RISM database, is at <http://blogs.harvard.edu/loebmusic/2016/07/15/colonial-mixtapes-music-manuscript-collections-as-a-peephole-into-the-past/>

MS. music entries:

- p. 17: ANTHEM TO THE HUNDRED PSALM, "Cantus" (melody), "Medius," "Bassus," Am, 11D7U354-321, diamond notation
- p. 17: CAMBRIDGE, "Cantus" (melody), "Meidus" (*sic*), "Bassus," Am, 13121D#6#7U1, diamond notation
- p. 18: 136 PSALM TUNE, "Cantus" (melody), "Medius," "Bassus" (not written in score; each part on 2 successive lines), A (though bass is written in G), 1D65U321, "Hallelujah" (refrain text) written to right of title (signifying "a Hallelujah tune"?), diamond notation
- p. 19: ABINTON [*sic*] Tune, "Cant" (melody), "Bass" (clef, key signature, + phrase-end lines provided for "Med," but no notes), G, 11325432, diamond notation
- p. 19: MEAR, "Cant" (melody), "Med.," "Bass," F, 155331-232, diamond notation
- p. 20: EVENING HYMN, "Treb." (melody), "Bass," Am, 11-D765U23-21D#7, diamond notation
- p. 20: A MORNING HYMN, "Treb" (melody), "Bass.," G, 5U123D6U21D7, 343255#45,55-432-343-21D7,5U1234321, diamond notation
- (p. 21 blank)
- p. 22: PORTSMOUTH, "Treb." (melody), "Med," "Bass," F, 11231345, diamond notation

- p. 22: SABBATH HYMN, "Treb." (melody), "Med," "Bass," G, 13455443, diamond notation
- p. 23: WARWICK, "Cant." (melody), "Med," "Bass," Am, 11315421, diamond notation
- p. 23: S.^T EDMUNDS, "Cant." (melody), "Med.," "Bass.," Am, 1D5U523142, diamond notation
- p. 24: THE 149 PSALM TUNE, "Cant" (melody), "Med.," "Bass" (not written in score; each part on 2 successive lines), Bb, 5U1123512D7U1, diamond notation; attractive designs after end of each part, decorating the remainders of the staves
- p. 25: 67 PSALM TUNE, "Cant" (melody), "Bass" (staff provided for "Med," but no notes), G, 13-214-3-2-1D7U1, diamond notation
- p. 25: WINCHESTER OR A HYMN FOR MORN.^G OR EVEN.^G, "Cant" (melody), "Bass" (staff provided for "Med," but no notes), C, 4U1D566543-2-1, diamond notation; tune begins as if in F
- p. 26: SET TO DR^R WATTS'S SAPPHICK ODE, "Cant" (melody), "Bass." (staff provided for "Med," but no notes), G, 111111D7U1122,22222212233, 44433424455,22211, diamond notation; F#s in bass's 1st phrase should surely be Gs!
- p. 26: HUMPHREYS 108, "Cant" (melody), "Med," "Bass," G, 123254-3-212, diamond notation
- p. 27: 10[8?] PSALM TUNE, "Cant." (melody), "Med.," "Bass" (not written in score; each part on 2 successive lines), F, 13254321, diamond notation
- p. 28: QUERCY, "Cant" (melody), "Med," "Bass," G, 133232D7U1, diamond notation
- p. 28: PROPER TO 100 PSALM BY SOME CALL'D BUCKLAND, "Tr" (melody), "Med," "Bass," G, 123211D7U1, diamond notation
- p. 29: THE HUNDRED & TWENTY SECOND PSALM TUNE, "Trib" (melody), "Bass." (staff provided for "Medius.," but no notes) (not written in score; each part on 2 successive lines), G, 154-32-#121, diamond notation
- p. 30: WORCESTER, "Cant" (melody), "Med," "Bass," Em, 1232144#3, diamond notation
- p. 30: ISLE OF WHITE, 3 voices, melody in top voice, Gm, 15-43-457-65#45, diamond notation
- p. 31: QUEBECK, melody, bass, G, 1332D7U121, diamond notation
- p. 31: HALLIFAX, 3 voices, melody in top voice, Am, 112345-432, diamond notation
- p. 32: NEW YORK, "Trib." (melody), "Med.," "Bass," G, 13542312, diamond notation; amusing designs at ends of part-lines, using diamond-shaped notes + "x" sharps
- p. 32: STANDISH, "Trib" (melody), "Med.," "Bass," Am, 13215432, diamond notation
- p. 33: A DUTCH TUNE, "Cant." (melody), bass, G (bass written in F), 11123421, diamond notation
- p. 33: S.^T ANN'S, melody, bass, F, 11233421, diamond notation; bar lines

drawn in pencil in 1st phrase of cantus

- p. 34: AN HUMBLE SUIT OF A SINNER, "Cant" (melody), "Medius," "Bass." (not written in score; each part on 2 successive lines), Gm, 15431321, 14D7U21D7, diamond notation
- p. 35: BRUNSWICK, "Cant" (melody), bass, Am (cantus written as if in tenor clef), 11234-3251, diamond notation
- p. 35: THE SONG OF THE THREE CHILDREN, "Cant" (melody), "Med," "Bass.," G, 15345654,35#45,567U1D343321, O all ye works of God the lord, text written on unnumbered *recto* of leaf with p. 49 on *verso*; diamond notation
- p. 36: ANGELL'S [*sic*] SONG, "Cant" (melody), bass, G, 11123425, diamond notation
- p. 36: S:^T MARK'S, melody, bass, Dm, 5U123212D7,#7U12D#75U123, diamond notation
- p. 37: S:^T ANDREW'S, melody, bass, Dm, 1D5465U12D#7,U2D#75U123, diamond notation
- p. 37: CHRIST HOSPITALL TUNE, 3 voices, melody in top voice, Bb, 3543D7U12D7, diamond notation; if clef + key signature are to be believed, melody ends on C above bass's Bb
- p. 38: READING TUNE, melody, bass, Gm, 131D#7U1321,33453465, diamond notation
- p. 38: ROXBURY TUNE, 3 voices, melody in top voice, F, 1553314-32, diamond notation
- p. 39: BRADFORD, "Cant" (melody), "Bass," G, 13153423, diamond notation
- p. 39: LINCOLN, 3 voices, melody in top voice, C, 567655#45,5U211D7U1, 1D76#56776,5355#45 (over 1 in bass), tune begins as if in G; melody retains that G/C ambiguity until end; diamond notation
- p. 40: DORCHESTER, "Cant" (melody), "Bass," G, 134553, diamond notation
- p. 40: MORNING HYMN, "Cant" (melody), "Bass," G, 135U1D64-35U1, diamond notation
- p. 41: CHRISTMAS HYMN, "Cant" (melody), "Bass" (staff provided for "Med," but no notes), G, 11325432, diamond notation
- p. 41: LITCHFIELD, "Cant" (melody), "Med," bass, Am, 11232345, diamond notation
- p. 42: S:^T THOMAS'S, cantus (melody), "Bass" (staff provided for "Med," but no notes), G, 13-423-451-2D7U1, diamond notation
- p. 42: AN HYMN FOR THE KING, melody, bass, E, 13#456-5434,235U1D76, O God of Love who Reigns Above, 6 verses of hymn text written on following 2 unnumbered pp.; diamond notation
- p. 43: PALATINE HYMN, "Altus," "Discantus," "Tenor" (melody), "Bass," F, 1153112,343221, diamond notation
- (p. 44 unnumbered, blank)
- p. 45: DIVINE USE OF MUSICK, "Cant" (melody), "Med.^s," "Bass," G, 15345665, diamond notation
- p. 45: BOSTON, "Med.^s," "Cant" (melody), "Bass," F, 13235421,153135, diamond notation

- p. 46: NORTHAMPTON, "Cant" (melody), "Med.^s," "Altus," "Bass," G, 1531121D7, U321D765, diamond notation
- p. 47: DEERFIELD TUNE, "Cant" (melody), "Med," "Bass," Am, 1113211D5, diamond notation
- p. 47: ST GEORGE'S, "Cant" (melody), "Med," "Bass," G, 15321432, diamond notation
- p. 48: ANTHEM FOR EASTER, "Cant" (melody), "Bass" (not written in score; each part on 3 successive lines), G, 12343211, Christ being raised from the dead, text written on facing p. (unnumbered *recto* of leaf with p. 49 on *verso*); rhythmic notation somewhat imprecise; occasional "Rest"s of no specified duration, just the word "Rest"; bass part ends on A; diamond notation
- p. 49: ST PHILLIP'S, "Cant" (melody), "Bass," Gm, 154321, diamond notation
- p. 49: ST JOHN'S, "Can.^t" (melody), medius, bass, G, 1353235432, diamond notation
- p. 50: CONSECRATION HYMN, "Cant" (melody), medius, bass, Am, 12D#7U321D#7U1, diamond notation
- p. 50: DAVID'S ELEGY, "Cant" (melody), bass, G, 134553, diamond notation
- p. 51: MARBLEHEAD, "Cant" (melody), medius, bass, G, 15323465, diamond notation
- p. 51: EXETER TUNE, "Cant" (melody), medius, bass, F, 15345665, diamond notation
- p. 52: NORWICH, "Cant" (melody), medius, bass, F, 13451234, diamond notation
- p. 52: DUNHEAD, "Cant" (melody), medius, bass, Gm, 11234-5251, diamond notation
- p. 53: NEW TUNE TO LI PSALM, "Cant" (melody), medius, bass, Am, 112D7U1321,321D#7U2345, diamond notation
- p. 53: 76 PSALM TUNE, "Cant" (melody), bass, G, 135254-321, title written in red ink, with black decorations of first letters; diamond notation
- p. 54: COMMUNION HYMN, "Cant" (melody), medius, bass, G, 35675U1D7U1, title written in red ink, with black decorations of first letters; diamond notation
- p. 54: BARNETT, "Cant" (melody), medius, bass, G, 11235-4321, diamond notation
- pp. 55-56: SOLOMON SONGS TO 85 PSALM, "Cantus" (melody), "Altus," "Medius," "Bass" (not written in score; each part on 2 successive lines), G, 13453432, title written in red ink, with black decorations of first letters; diamond notation
- p. 57: MANCHESTER, "Cant" (melody), medius, bass, Gm, 13453465, diamond notation
- p. 57: BURLINGTON, "Cant" (melody), medius, bass, Gm, 15321D#7,U13534-32, diamond notation
- p. 58: BRISTOLL [*sic*], cantus (melody), medius, bass, Gm, 15431321, diamond notation
- p. 58: MONMOUTH, cantus (melody), medius, bass, G, 153423,565432, title

written in red ink, with black decorations of first letter; diamond notation

p. 59: BUCKLAND, bass, G, 1|D51|53|45|1, title written in alternating black + red letters; round notation (+ note use of bar lines)

p. 59: ROCHESTER TUNE, cantus (melody), medius, bass, Am, 22231221, 343312, diamond notation

p. 60: HARBOROUGH, cantus (melody), medius, bass, Am, 5321121D#7, #7U12123, diamond notation

p. 60: WELLSFORD TUNE, cantus (melody), medius, bass, Am, 532121D#7U1, diamond notation

p. 61: COLCHESTER NEW "from Tan'sur." [*sic*], "Cants," "Altus," "Tenor" (melody), "Bass," C, 11-D76543-2-15 [slurs *sic*], title written in red ink, with black decorations of first letter; "pitching numerals" (showing interval above bass) over 1st notes of cantus + altus; diamond notation

p. 62: THE GLIDING STREAMS, melody, bass, G, 5343211,4325#445, Sitting by the Streams that Glide, / Down by Bable[']s Tow'ring Walls; / With our Tears we fill'd the Tide, / Whilst our Mournfull thot's Recall; / The[e] O Sion! And thy Wall."; on either side of text, "Thankfull" + "Hubbard" written sideways; diamond notation

p. 63: OLD COLCHESTER, "Treble" (melody), "medius," "Bass.," G, 13214532, diamond notation, but much cruder than what has come before

(p. 64 has 12 diamond-shaped notes on a staff, but these are more likely music-writing practice than a melody)

p. 65: ST. MARTINS [by Tans'ur], "Treble," "Counter[s?]," "Tenor" (melody), "Bass.," A, 11-2-1D5U1-2-33-45-4-312, diamond notation

(except for a musical staff with a single note, the next 6 leaves, a. l. [1-6], are blank)

a. l. [7] *verso*-a. l. [8] *recto*: A FUNERAL ANTHEM [by Billings], "Bass," Fm, 1+D1|1+D11+D11+D1|D54|U1+D13+D32+D2|12|D5, "yea saith the spirit" written under start of 2nd section of piece (mm. ?17 ff.), round notation

a. l. [7] *verso*-a. l. [8] *recto*: GREENWICH [by Read], bass, Em, 1|1153|45|1, round notation

a. l. [9] *verso*: WORCHESTER [*sic*] [by Wood], "Bass," F, 132-1|D56-7U1, round notation

a. l. [10] *recto*: WINTER "by Reed," "Bass," F, 1|1343-2|111, round notation

a. l. [10] *verso*: THIRTY THIRD PSALM TUNE [by Tuckey?], bass, D, 1|11-2|34-3|21|5, Rejoice ye righteous in the Lord, round notation

a. l. [10] *verso*: LENOX [by Edson], bass, C, 1|1134|5, ye tribes of adam join, round notation

a. l. [11] *recto*: WILLIAMSBURGH [by Johnson], bass, D, 1|1113|45|1_|1, ye holy Souls in god rejoice, round notation

a. l. [11] *recto*: MONTAGUE [by Swan], "Bass," Dm, 111|3311|5, ye sons of men &c, round notation

a. l. [11] *verso*: CALVARY [by Read], "Bass," Am, after 2 mm. rest, 11D5|U1-D7U1|D555-6, my thots that often mount the skies, round notation

- a. l. [11] *verso*: GREENFIELD [by Edson], "Bass," Am, 1|11D55|345, round notation
- a. l. [12] *recto*: NAPLES [by Read], "tenor," "Bass," Dm, tenor melody begins 1|D755|757|U1_|1, round notation
- a. l. [12] *verso*: SHERBURNE [by Read], "Bass," D, 111|U4441|D6, round notation
- a. l. [12] *verso*: ANNAPOLIS [by Read], "Bass," C, 1|1D5|U1-2-34|32|1, round notation
- a. l. [13] *recto*: ARMLEY, "Bass," Am, 1|1D5|1-2-35|U1D4|5, Why do the Jews pr[o?]claim their Rage, round notation
- a. l. [13] *recto*: RAINBOW [by Swan], bass, C, 1|111|5U1D1|5, tis by thy Strength y^e mountains stand, round notation
- a. l. [13] *verso*: BRIDG[E]WATER [by Edson], "Bass," C, 134|5565|1, Great god attend While Zion Sings, round notation
- a. l. [13] *verso*: JUBILEE [by Brownson], bass, A, 1|1D455|5_|5555|1, Blow y^e the trumpet Blow, round notation
- a. l. [14] *recto*: TURKEY HILLS [by Gillet], bass, Cm, 1|16|5-43|5D5|U1, round notation
- a. l. [14] *recto*: PALMIS, bass, G, 1|11|D5|U1|D75|U1, round notation
- a. l. [14] *recto*: OXFORD, bass, Am, 1|1-D7-U1D5|31|5-67-6|5, in Vain we ask gods Righteous Law
- a. l. [14] *verso*: NEWARK, "Bass," F, 1|1D7U11|223, round notation
- a. l. [14] *verso*: WORTHERINGTON [*sic*; WORTHINGTON by Strong], "Bass," Dm, 11D5|U1-2312|D5, round notation
- a. l. [14] *verso*-a. l. [15] *recto*: MILFORD [by Stephenson], "Bass," A, 1D66|5-6-5-67|U1D1|5, round notation
- a. l. [15] *recto*: VIRGINEA...TUNE [VIRGINIA by Brownson], "Bass," Em, 1|1115|4-2-31|D5, round notation
- a. l. [15] *recto*: NORFOLK [by Brownson], "Bass," Dm, 1|15|4D7|U3, round notation
- a. l. [15] *verso*: SUTTON, melody, bass, F, 1|53|67|U1, diamond notation
- a. l. [15] *verso*: FARNHAM, melody, bass, G, 1|3#4|55|3,3|23|5#4|5, diamond notation
- a. l. [16] *recto*: S.^T PATRICK's, melody, bass, G, 1|1D5|U1-23|4-32|3, diamond notation
- a. l. [16] *recto*: ALESBURY, melody, bass, Am, 154|32|1, diamond notation
- a. l. [16] *verso*-a. l. [17] *recto*: RINETON, melody, bass, G, 133|31|55|5, text source given as "ps 118th dr Watts", diamond notation
- a. l. [16] *verso*-a. l. [17] *recto*: 46 PSALM [by Bull], bass, F, 1|1D4U1|D6U22|D6_|6, diamond notation; incomplete, because a. l. [17] is torn, with loss of text
- a. l. [17] *recto*: Ri[P?]ON, bass, Am, 1|1D5|U1D7|33|5, round notation, pencil; incomplete, because a. l. [17] is torn, with loss of text
- a. l. [17] *verso*: BUCKINGHAM, melody, bass, Am, 1|5-4-32|34|5-43|2, diamond notation
- a. l. [17] *verso*-a. l. [18] *recto*: ISLINGTON,[*comma sic*] TUNE, melody, bass, C,

- [11-D543-456-7U1D7-65; beginning of melody not present because a. l. [17] is torn, with loss of text; 2nd phrase is 5|U1-23|D6-7U1|2-1D7|6, diamond notation
- a. l. [18] *recto*: LITTLE MARLBOROUGH, melody, bass, Am, 5|U13|2-1D#7|U1, diamond notation
- a. l. [18] *verso*, a. l. [23] *recto*: ST. THOMAS'S, "[tn^r.?]" (tenor melody), "Bass," A, 5|U1132-1|2, we will be Slaves no more, last portion of this entry 5 leaves later; round notation
- a. l. [18] *verso*, a. l. [23] *recto*: WELLS, "[tn^r.?]" (tenor melody), "Bass," F, 1|35U1|D7U1D6|5, O may thy church thy tur[t?]le dove, last portion of this entry 5 leaves later; round notation
- (a. l. [19] *recto* is middle section of HARTFORD: see a. l. [23] *verso* for beginning + end of tune)
- a. l. [19] *recto*, a. l. [20] *recto*: BRAY, melody, bass, G, 1|5554-3|6-54-32, text source given as "hymn 20 B D^r. W[atts]", "the end of Bray" on a. l. [19] *recto*; round notation
- a. l. [19] *verso*-a. l. [20] *recto*: FARMINGTON [by Gillet], "tn^r" (tenor melody), "Bas[s]," F#m, 1|335_|5U1D76|5, think mighty god on fe[e]ble man, round notation
- a. l. [20] *verso*: BANGOR TUNE, harmonic part?, Dm, 1|3-45-4|3365|5, crossed out; diamond notation
- a. l. [20] *verso*: PARINDON TUNE, melody, bass, Am, 1|3-5-43|22|5-4-32|1, diamond notation
- a. l. [21] *recto*: 24.TH OR NORWICH, melody, bass, Am, 1|1-2-32|1D#7|U1, round notation
- a. l. [21] *verso*-a. l. [22] *recto*: 136 [by Deaolph], "[tn^r.?]" (tenor melody), "Bas[s]," C, 1|3-2-1D5|U1D7|U1, text source given as "Ps 121 4th Verse.", round notation
- a. l. [21] *verso*-a. l. [22] *recto*: LYDD, "Bass," G, 1|U1D7|6-53|6-45|1, round notation
- a. l. [21] *verso*-a. l. [22] *recto*: BLENDON, "Bass," D, 112|31|6-54|3, for ever shall my song record, round notation
- a. l. [22] *verso*: BROMSGROVE, tune, "tn^r" (tenor melody), "Bass," Am, 1|5-43|23|2-1D#7|U1, Within in [*sic*] thy paths that are most pure, round notation
- a. l. [22] *verso*: PUTNEY HYMN, melody, bass, Am, 1|1-2-32|54|3-2-13|2, parts probably written at different times; diamond notation
- (a. l. [23] *recto* has completions of ST. THOMAS'S + WELLS; see a. l. [18] *verso*)
- a. l. [23] *recto*: RICK[M]ANSWORTH, bass, G, 1|1D6|5U1|D45|1, missing 1 m. because leaf is incomplete; round notation
- a. l. [23] *recto*: WANTAGE, bass, Dm, 1|3D7|U1D5|U32|1, missing a couple notes because leaf is incomplete; round notation
- a. l. [23] *verso*, a. l. [19] *recto*: HARTFORD [by Carpenter], melody, bass, Dm, 5|U1122|32-12, [This spacious] earth is all the lord's, middle section of this piece is on a. l. [19] *recto*; round notation

29. *The Worcester Collection of Sacred Harmony* ("Laus Deo!" at head of title). 2nd ed. Worcester, Mass.: Isaiah Thomas, 1788. Complete. With pp. 113-188 of *The Worcester Collection of Harmony. Part Third* bound in back; lacks pp. [2], 107-112, 189-200. Front cover detached; back cover only a stub.

no inscriptions

no MS. music

Merritt Mus 490.1788

30. Wyeth, John. *Wyeth's Repository of Sacred Music. Part Second*. 2nd ed. Harrisburgh, Pa.: John Wyeth, 1820. Lacks pp. 15-22; p. 4 partly obscured by pasted-on newspaper clippings ("Liquid Guano to Hasten the Blowing of Flowers," "A Remedy for Diphtheria," "Remedy for Chicken Cholera," etc.); these 9 pp. supplied in photocopy. Covers detached.

no ownership inscriptions

other newspaper clippings pasted inside front cover, laid + pasted in between p. 34
+ p. 35

no MS. music

Merritt Mus 490.1813

NAMES – INSCRIBED, STAMPED, ON BOOKPLATES

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

(Huntington, Jonathan) – 12

Lindsey, Benjamin, Jr. (New Bedford) – 10

Chadwick, John – 7, 19

Goodrich, Othniel – 8

Horsman, E. – 19

Hubbard, Thankfull (1759) – 28

Hunnewell, N. M. – 28

Hunnewell, Thomas – 28

*Johnston, Ann – 4

*Johnston, Susan – 4

Mortimer, Frank C. – 28

*[Ru____?], Lydia W. – 15

Ruggles, [Joh?]n – 1
*Ruggles, John, Mrs. (Brookline) – 1
*Smock, Sarah S. (1806) – 16
Spencer, Ozias (1806) – 14
*Stewart, John, Mrs. (Boston, 1847) – 12
Stewart, William – 12
Thayer, Alexander W. – 18
Thompson, Randall – 4
Thorndike, I. [probably Israel], Col. (1818) – 21
Tilton, Edward R. (1879) – 2, 27
Tilton, John [G.?] – 2, 27
Treat, John Har[v?]ey – 20
Turner, Betsey E. (1808) – 22