

Pre-1821 American Sacred Music at the Houghton Library as of March 2022

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. Adgate, Andrew. *Philadelphia Harmony, or, A Collection of Psalm Tunes, Hymns, and Anthems...Part II.* [2nd t. p.] Adgate, Andrew. *Rudiments of Music.* 4th ed. Philadelphia: John M'Culloch, 1791. Complete. ASMI 7.

inscriptions: inside front cover, "Jos. T. Buckingham" (pencil); on printed plate pasted inside front cover, "The Gift of the / Hon. Joseph T. Buckingham / of Cambridge, / 6 May 1857."; 1st t. p., "Jos. T. Buckingham"; 2nd t. p., "Jos. T. Buckingham"; p. 1 of music, "Jos. T. Buckingham"

no MS. music

Mus 492.1*

2. *The American Musical Magazine...Vol. I.* New Haven, Conn.: Amos Doolittle and Daniel Read [1786-1787]. Lacks covers, + p. no. 49 apparently trimmed off final leaf; otherwise complete.

no inscriptions

no MS. music

F MusP Am354

3. Babcock, Samuel. *The Middlesex Harmony.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1795. Complete.

inscription: on printed plate pasted inside front cover, "The Gift of / Mrs Mary Abbot, / relict of / Dr. Benjamin Abbot, / of Exeter, N. H. / Rec^d. Mar. 27, / 1850."; t. p., "B Abbot"

no MS. music

***AC7 B1147 795m**

Barnard, John. *A New Version of the Psalms of David* – SEE

Turner, James. "To learn to sing, observe these RULES."

Bay Psalm Book – SEE

The Psalms, Hymns, and Spiritual Songs, of the Old and New-Testament

4. [Bayley, Daniel]. *The American Harmony, or, Royal Melody Complete...by William Tans'ur*. 8th ed. Newburyport, Mass.: Daniel Bayley, 1773. [2nd t. p.:] *The American Harmony, or Universal Psalmist...by A. Williams*. Newburyport, Mass.: Daniel Bayley, 1771 [sic]. Complete.

inscription: presentation plate pasted inside front cover, "The Gift of / Mr. Elias Nason, / of Newburyport. / Rec^d. July 62, / 1847."

no MS. music

Mus 492.113.8*

5. Bailey [sic], Daniel. *The Essex Harmony*. Newburyport, Mass.: the author, 1770 [recte 1771?]. Complete. Appears to be ASMI 64B, with pp. 16-17 misnumbered 18, 15 + pp. 20-21 misnumbered 10, 7 (although wrong p. nos. 18 + 7 are not visible in this copy).

no inscriptions

no MS. music

***AC7.B3434.770e**

6. Bayley, Daniel. *The Essex Harmony*. [3rd ed.]. Newburyport, Mass.: the author, 1772. Complete, but 1st leaf + pp. 1-6 printed in the following *recto/verso* pairs: t. p./4, 5/2, 3/rudiments + index, 1/"5" (recte 6). BOUND WITH Brady, N[icholas], and N[ahum] Tate, *A New Version of the Psalms of David. Fitted to the Tunes used in Churches*. Boston: Mein and Fleeming [1767]. Complete. BOUND WITH *A Collection of Hymns, from Dr. Watts, &c*. Boston: Mein and Fleeming [1767?]. Complete.

inscriptions: preliminary leaf *verso*, "My Mother's Book," "Dolly Tarbox"; Brady + Tate t. p., "S.Hall.," "A. Howe."; Bayley t. p., "Anna Howe."

no MS. music

***EC65 T1878 696n 1767b (A)**

7. Bayley, Daniel. *A New and Complete Introduction to the Grounds and Rules of Music*. Newburyport, Mass.: for Daniel Bayley, 1764. Leaf 16 of music torn, with loss of text; lacks all music after leaf 24. ASMI 70C.

inscriptions: 17-p. religious essay on blank pp. between printed pp. of music, signed "Zachariah Richardson" on leaf 19 *recto*; leaf 12 *verso*, "Joseph [Heald?];" leaf 20 *verso*, "harck from the toom / a Dolful Sound / myne Ears a tend the Cry / you Living men Com vew the ground / Where you must short ly ley / ... /

Moses Johnson / his / Boock W / Wickedness"
no MS. music
***Mus.B3438N.1764**

8. Bayley, Daniel. *The Psalm-Singer's Assistant*. Boston: W. M'Alpine, for the author in Newburyport, Mass., 1767. Complete. *ASMI* 77B or C (see table, *ASMI* p. 148): advertisement replaces ornament as in 77B; colophon on leaf 1 of music is as in 77C; top line of bass staff for mm. 9-12 of BROMSGROVE, leaf 7, is very faint, but not invisible; and attribution to Dr. Green over PSALM 148, leaf 9 is faint, not barely visible. BOUND WITH Brady, N[icholas], and N[ahum] Tate, *A New Version of the Psalms of David fitted to the Tunes used in Churches*. Boston: for J. Perkins, 1767. Not checked for completeness. BOUND WITH *A Collection of Hymns, from Dr. Watts, &c.* Boston: for J. Perkins, 1767. Complete, though several pp. may be misnumbered.

inscriptions: preliminary leaf *recto*, "martha Gardner / Her Book 1772"; additional leaf [2] *verso*, "Patty," "Martha Gardner's / Book / 1791"; several other ownership inscriptions by Martha Gardner

no MS. music

Houghton library label pasted inside back cover + dated 3 November 1916 gives the following as the book's call no.: *EC65.T1878.696n.1767a

***EC65 T1878 696n 1767b (A)** (but see line immediately above, and source no. 6 above, which also has the call no. *EC65 T1878 696n 1767b (A);

*EC65.T1878.696n.1767a wasn't located in November 2021, but this item, no. 8, was apparently on the shelf under *EC65 T1878 696n 1767b (A))

9. Bayley, Daniel. *The Psalm-Singer's Assistant*. Newburyport, Mass.: for the author, [1768] (Houghton says [1769?]). *ASMI* 77C (fulfills all conditions for 77C in table on p. 148). About half of leaf 16 missing; otherwise, complete. BOUND WITH Brady, N[icholas], and N[ahum] Tate, *A New Version of the Psalms of David. Fitted to the Tunes used in Churches*. Boston: Mein and Fleeming, n. d. (Houghton says [1767]). Not checked for completeness. BOUND WITH *A Collection of Hymns, from Dr. Watts, &c.* Boston: Mein and Fleeming, n. d. Complete. BOUND WITH "MEIN / At The LONDON BOOK-STORE / North Side of KING-STREET BOSTON, / Has Just Imported, / A Very GRAND ASSORTMENT of the most / Modern BOOKS..." descriptions + lists, 19 [1] pp. Complete.

no inscriptions

no MS. music

***EC65 T1878 696n 1767b (B)**

10. Bayley, Daniel. [The] *Psalm-Singer's Assistant* (page trimmed). Newburyport, Mass.: for the author [1769]. *ASMI* 77D (surviving portions fulfill all conditions for 77D in table on p. 148). Lacks pp. [3]-8, leaf 16; leaf 15 torn at corners, with minimal loss of text. BOUND WITH [Watts, Isaac. *The Psalms of David imitated in the Language of the New Testament*, 1768] (t. p. missing; date from Houghton cataloguing). Not checked for completeness. BOUND WITH Watts, Isaac. *Hymns and Spiritual Songs*. 22nd ed. Boston: Mein and Fleeming, 1769. Not checked for completeness. BOUND WITH [John] Mein, list of publications available at the London Bookstore, 7 unpagged leaves. Apparently complete.

Binding scrambled: pp. [xxvii]-xxvii [*recte* xxviii] of Watts *Psalms* bound between pp. 12 + 13; pp. [1]-12 of Watts *Hymns* bound between pp. 336 + 337 of Watts *Psalms*.

inscriptions: inside front cover, "Foxcroft [Jun?]," "Foxcroft" (several times); *Psalm-Singer's Assistant*, leaf 12 *verso*, "Joseph [different hand:] Foxcroft"

no MS. music

EC7.W3494.719p.1768a

11. Belcher, Supply. *The Harmony of Maine*. Boston: Isaiah Thomas and Ebenezer T.

Andrews, 1794. Complete, though leaf bearing pp. 37-38 is torn, with slight loss of text.

inscriptions: slip pasted to preliminary leaf *recto*, "Thomas Lishman's Book / 1798.";

additional leaf *verso*, "Harmony of Maine [different hand:] By S Belcher / [original hand:] March 8th 1799"

no MS. music

***65-1376**

12. Belknap, Daniel. *The Evangelical Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, for the author, 1800. Complete.

inscriptions: front cover, "T.W. Ha" [paper cover missing at this point]; presentation plate pasted inside front cover, "The Gift of / T. W. Harris, M. D., / Librarian / of the University. / Rec^d. Oct. 30, / 1846."

no MS. music

***AC8 B4125 800e (A)**

13. Belknap, Daniel. *The Evangelical Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, for the author, 1800. Complete.

no inscriptions

no MS. music

floral print on thick paper cover

***AC8 B4125 800e (B)**

14. Billings, Wm. [Billings, William]. *An Anthem for Easter* [with CRUCIFIXION, RESURRECTION]. [Boston]: J. Norman [1787]. Complete. BOUND WITH Billings, William, *The Suffolk Harmony*, which see. BOUND WITH Billings, William, *An Anthem. Psalm 47. For Thanksgiving*, which see.

☛ inscriptions: presentation plate pasted inside front cover, "The Gift of / The Author, / Mr. Wm. Billings. / Rec^d. June 20, / 1786."

no MS. music

***AC7 B4968 786s (A)**

15. Billings, Wm. [Billings, William]. *An Anthem for Easter* [with CRUCIFIXION, RESURRECTION]. [Boston]: J. Norman [1787]. Complete. BOUND WITH [Billings, William, *The Suffolk Harmony*], which see. BOUND WITH Billings, William, *An Anthem. Psalm 127*, which see.

no inscriptions

no MS. music

***AC7 B4968 786s (B)**

16. Billings, Wm. [Billings, William]. *An Anthem. Psalm 47. For Thanksgiving*. [Boston:] J. Norman [1786-1790?]. Complete. BOUND WITH Billings, William, *The Suffolk Harmony*, which see. BOUND WITH Billings, William, *An Anthem for Easter*, which see.

☛ inscriptions: presentation plate pasted inside front cover, "The Gift of / The Author, / Mr. Wm. Billings. / Rec^d. June 20, / 1786."

no MS. music

***AC7 B4968 786s (A)**

17. Billings, Wm. [Billings, William]. *An Anthem. Psalm 127*. [Boston]: J. Norman [1786-1790?]. Complete. BOUND WITH [Billings, William, *The Suffolk Harmony*], which see. BOUND WITH Billings, William, *An Anthem for Easter*, which see.

no inscriptions

no MS. music

***AC7 B4968 786s (B)**

18. Billings, William. *The Continental Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1794. Complete; p. 168 misnumbered 198.

inscriptions: front cover, "Jos: T. Buckingham Esq / Boston"; presentation plate pasted inside front cover, "The Gift of the / H[o?]n. Joseph T. Buckingham / of / Cambridge / 6 May 1857."; *recto* of leaf whose *verso* is frontispiece, "To Jos: T. Buckingham Esq. / Boston."; t. p., "Jos T. Bu[c?]kingham"

pasted to *recto* of leaf whose *verso* is frontispiece: newspaper clipping advertising this book, identified in a pencil inscription as taken from *Columbian Centinel* of 22 February 1794

no MS. music

AC7.B4968.794c

19. Billings, William. *The Psalm-Singer's Amusement*. Boston: J. Norman, 1781. Complete.

inscriptions: front cover, "Betsey Davis 1783"; t. p., "Betsey Davis 1783"

no MS. music

***AC7 B4968 781p**

20. Billings, William. *The Singing Master's Assistant, or Key to Practical Music*. Boston: Draper and Folsom, 1778. Leaf with 1st pp. [31]-32 torn, with loss of text; otherwise, complete. Pp. 101-102 bound in before 99-100.

inscription: t. p., "[M?]oses" (written along top of p.; remainder trimmed off)

no MS. music

***AC7 B4968 778s**

21. Billings, William. *The Singing Master's Assistant, or Key to Practical Music*. 3rd ed. Boston: Draper and Folsom, 1781. Lacks 1st pp. 23-24. Otherwise, an excellent copy; discarded by the Malden Public Library.

no inscriptions

no MS. music

***AC7 B4968 778sc**

22. Billings, William. *The Suffolk Harmony*. Boston: J. Norman, for the author, 1786. Complete. BOUND WITH Billings, W[illia]m, *An Anthem. Psalm 47. For Thanksgiving*, which see. BOUND WITH Billings, W[illiam], *An Anthem for Easter*, which see.

☛ inscriptions: presentation plate pasted inside front cover, "The Gift of / The Author, / Mr. Wm. Billings. / Rec^d. June 20, / 1786."; *Suffolk Harmony* t. p., "From the Author to the Library 20 June 178 [←last digit trimmed off] / Receipt given"

blue 5-pointed star drawn on first unpagged leaf *verso*, next to printed heading "SHILOH. *for Christmas* by Wm, BILLINGS."

no MS. music

***AC7 B4968 786s (A)**

23. [Billings, William. *The Suffolk Harmony*. Boston: J. Norman, for the author, 1786]. Lacks first unpagged leaf w/ t. p. BOUND WITH Billings, W[illia]m, *An Anthem. Psalm 127*, which see. BOUND WITH Billings, W[illiam], *An Anthem for Easter*, which see. Volume containing these 3 items has been rebound.

no inscriptions

no MS. music

***AC7 B4968 786s (B)**

24. Boston. First Church. *The First Church Collection of Sacred Musick*. 2nd ed. Boston: Thomas and Andrews, for the First Church singers, 1806. Complete.

inscriptions: presentation plate pasted inside front cover, "The Gift of the / Hon. Joseph T. Buckingham / of / Cambridge / 6 May 1857."; t. p., "By a Committee of the Society"

no MS. music

***AC8 B6578F2 806fb**

25. Boston. First Church. *Sacred Musick, selected for the use of The First Church in Boston*. Boston: Joseph T. Buckingham, 1815. 4 pp. [34] leaves; complete.

inscription: presentation plate pasted inside front cover, "The Gift of / Mr. A. W. Thayer, / of the University, / of Cambridge, / Rec^d. Sept. 7, / 1846."
(Alexander Wheelock Thayer)

no MS. music

***AC8 B6578F2 815s**

26. Boston. Hollis Street Society. *Psalm and Hymn Tunes, selected for the use of the Hollis-Street Society, in Boston*. Boston: J. T. Buckingham, 1811. 71 [1] pp.; complete.

inscription: presentation plate pasted inside front cover, "[printed:] Harvard College Library / FROM" [handwritten:] "M^{rs} John Ruggles. / Brookline, Mass. / 3 July, 1899."

no MS. music

***AC8 B6578H 811p**

27. Boston. Trinity Church. *Hymns, selected from the most approved authors, for the use of Trinity Church, Boston*. Boston: Munroe, Francis, and Parker, 1808. Complete.

no inscriptions; "G. HIGGINSON." stamped in gold on front cover

no MS. music

***52L-125**

28. Boston. Trinity Church. *Hymns, selected from the most approved authors, for the use of Trinity Church, Boston*. Boston: Munroe, Francis, and Parker, 1808. Complete.

no inscriptions; "MARTHA B. HIGGINSON" stamped in gold on front cover

no MS. music

***52L-126**

29. Boston. West Church. *A Collection of Sacred Musick: more particularly designed for the use of the West Church in Boston*. Boston: Buckingham and Titcomb, 1810. Complete.

inscription: presentation plate pasted inside front cover, "The Gift of / Miss Abby L. Pierce, / of Brookline, Mass., / 11 December, 1851."; Abby Pierce was likely the daughter of Rev. John Pierce (1773-1849) of Brookline, Mass. (Harvard '93)

no MS. music

***AC8 B6578W 810c**

30. *The Boston Collection*. Boston: William Norman [ca. 1799]. Complete; leaf with Index of tunes bound in between pp. 16 + 17, so p. 112 is last p.

no inscriptions

no MS. music

***AC8 A100 800b**

31. Brady [Nicholas], and N[ahum] Tate, *A New Version of the Psalms of David, fitted to the Tunes used in Churches*. London, 1704; reprinted, Boston: J. Allen, for Nicholas Boone, 1713. Pp. 67-68 + 225-226 torn, with loss of text; otherwise, complete ([3], 272 pp.; see [photo](#) of 1st 2 pp.). *ASMI* 394. This is the only complete copy of this ed. known. *ASMI* lists only an incomplete copy of this ed., at Yale (through p. 270), and *ASMI* apparently has the opening pagination wrong: the endorsement is on the *verso* of a leaf facing the leaf whose *recto* is the t. p., not on the *verso* of the t. p. leaf.

inscriptions: inside front cover, "[Be?]tty / D[o?]ten / [M?]ing[o?]r / is my name / and [Bridgater, recte Bridgewater?] / is my nation"; preliminary leaf *recto*, "John Angier / His Book / 1725," "1765"

no MS. music

EC65.T1878.696n.1713

32. Brown, Bartholomew, and others. *Bridgewater Collection of Sacred Musick*. 3rd ed. Boston: Thomas and Andrews and J. West and Company, 1810. Complete; p. 116 misnumbered 114.

inscriptions: inside front cover, index of tunes by poetic meter; preliminary leaf *recto*, "John Ruggles' / Feb 7 1812"

no MS. music

***AC8 B8122 802cc**

33. Brown, Bartholomew, and others. *Columbian and European Harmony: or, Bridgewater Collection of Sacred Music*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1802.

Complete, minus the 4 leaves of printed staves at end of book, mentioned in *ASMI* (see p. 201).

no inscriptions

no MS. music

AC8.B8122.802c

34. Brown, Bartholomew, and others. *Columbian and European Harmony: or, Bridgewater Collection of Sacred Music*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1802. Lacks pp. [3]-6, 49-56, 67-70, 123-126, 155-158, 1 leaf of printed staves, back cover. MS. music on 2 of 3 leaves of printed staves at end of book.

inscriptions: preliminary leaf *verso*, "Plymouth / 1802," "to Mr [?]hem[a?] [= Sherman?] W[i?]thn[?] [?]am^[r?] / from the Com[m]ittee / of the first Pr[eci?]nc[t?]," "B [F?] Angell" (pencil)

MS. music is one patriotic song for 3 voices + two sacred tunes for 4 voices:

leaf [2] *verso*: God Save America, 3 voices, melody in top voice, D,
112|D7U12|334|321|21D7|U1, no text

leaf [2] *verso*-leaf [3] *recto*: EXTOLLATION [by Janes], 4 voices, melody in tenor, G, 1|3554|32|1, Loud hallelujahs to the Lord

leaf [3] *verso*: TEMPLE att. "Holden," 4 voices, melody in tenor, Dm,
554|35|5#7U1, Send comforts down from thy right hand; incomplete

***85-135**

35. Brown, Bartholomew, and others. *Columbian and European Harmony: or, Bridgewater Collection of Sacred Music*. 2nd ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1804.

Lacks pp. [iii]-vi.

inscriptions: t. p., "Elizabeth Childs"; inside back cover, "B. C."

no MS. music

***AC8 B8122 802cb**

36. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or, Bridgewater Collection of Sacred Music*. 4th ed. Boston: T. W. White, for West and Richardson, 1816. 321 [3] pp.; lacks pp. 297-304.

no inscriptions

no MS. music

***AC8 B8122 802cd**

37. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or Bridgewater Collection of Sacred Music*. 5th ed. Boston: West and Richardson, 1817. 325 [3] pp.; complete.

inscriptions: presentation plate pasted inside front cover, "The Gift of / William Thaddeus Harris, / Senior Sophister / in Harvard Univ.y / Rec.^d Oct. 8th, / 1845."; t. p., "Sarah [?] Harris, Dec^r 28th"

no MS. music

***AC8 B8122 802ce**

38. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or Bridgewater Collection of Sacred Music*. 6th ed. Boston: J. H. A. Frost, for West, Richardson, and Lord, 1818. 325 [3] pp.; complete.

- ☛ inscriptions: inside front cover, "The first edition of this book was published / in 1802, by Thomas + Andrews. Bartholomew Brown / ostensible author. Hon. Nahum Mitchell, principal editor." (pencil); t. p., next to publishers' names: "John West / Eleazer T. F. Richardson. / Melvin Lord."
"CHARLES BOURNE." stamped in gold on front cover

no MS. music

***AC8 B8122 802ceb**

39. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or Bridgewater Collection of Sacred Music*. 7th ed. Boston: J. H. A. Frost, for West, Richardson, and Lord, 1819. Would be complete with xvi, 9-325 [3] pp.; this copy lacks pp. 323-325 of music + 1st p. of alphabetical index; rebound.

inscriptions: preliminary leaf *recto* + additional leaf *verso*, "John Ruggles' / Feb..^{ry} 25 - 1820"

no MS. music

***AC* B8122 802cec**

40. Bull, Amos. *The Responsary*. Worcester, Mass.: Isaiah Thomas, 1795. Complete. MS. music on 2 additional leaves, continuing inside back cover.

inscriptions: inside front cover, "I. Green." (pencil); t. p., "[I. ?] Green."

MS. music is a single set piece for 2 voices, melody + bass:

- a. l. [1] *recto*-inside back cover: PRAISE TO THE REDEEMER, 2 voices, G, 32[-]3[-]43#4|52[-]3[-]45[-]43[-]2, Mighty God, while angels bless thee; blank staff w/ G clef between other voices for 3rd voice, but no notes; dynamics, tempo, expression indications, + instrumental passages marked "Symphony" or "Sym."

***AC7 B8725 795r**

41. [Carr, Benjamin, and J. George Schetky]. *Masses, Vespers, Litanies, Hymns, Psalms, Anthems & Motetts*. [Philadelphia, 1805]. Complete, though rebound. P. 18 misnumbered 81.

no ownership inscriptions; "severity" crossed out on p. v, line 2, and "asperity" written in; "grateful" crossed out on p. vi, last paragraph, line 1; 1st "do." (signifying "*music Store*" crossed out next to Jno. Cole in subscribers list, p. [1] (p. following p. vi); "J. Risdell Lancaster." written in at appropriate alphabetical point in subscribers list

printed note, bottom of p. vi: "[pointing hand] *The lovers of Sacred Music are respectfully informed, that there is lately published by Carr & Schetky, Philadelphia, (the Editors of this work,) a Book called SACRED HARMONY, consisting of Airs, Duos, and Trios, with an accompaniment for the Organ, Harp,*

or Piano Forte: it contains several of the Anthems, Hymns, &c. at the latter part of this work, with the addition of some of the most esteemed Airs, from Handel's Oratorios, particularly arranged for the study of Amateurs in general: ornamented with an elegant Frontispiece, designed by Volozan and engraved by Edwin, and may be had of J. Carr, Baltimore,--G. Blake, and G. Willig, Philadelphia,--J. Hewitt, New-York,--and F. Mallet, Boston. Price bound, 5. 50—unbound, 5. 00." *Sacred Harmony*, ASMI 445, is there dated [1803-4]. The notice quoted in full here was apparently not in the copy of *Masses, Vespers, Litanies...* that Crawford examined, because it's not cited in ASMI (no. 136), which also lacks the names of the 2 editors; ASMI cites a note on p. [iii] of *Masses, Vespers, Litanies* about the period of subscription to this work being extended, but that note is not in this copy (nor is it in the AAS copy, as ASMI acknowledges on p. 218)

no MS. music

f AC8 C2302 800m

42. *Chants, Occasional Pieces, and Plain Tunes, for the use of the Protestant Episcopal Churches in the United States*. Salem, Mass.: Joshua Cushing, 1814. [4], 63 [1] pp.; complete. inscriptions: front cover, "Jos: May[']s. / 1814."; preliminary leaf *recto* ["Cha. W. ?uecell?"]; t. p., "Jos: May's 1814"

no MS. music

Mus 491.55.1814.2*

43. Church of the Brethren. *Das kleine Davidische Psalterspiel der Kinder Zions*. 3rd ed. Germantown, Pa.: Michael Billmeyer, 1813. [6], 572 [22] pp.; complete. BOUND WITH *Die kleine Harfe*. 3rd ed. Germantown, Pa.: Michael Billmeyer, 1813. 55 [1] pp.; complete.

Das kleine Davidische Psalterspiel has one monophonic melody on p. 328 (see ASMI, pp. 383-384, for discussions of earlier editions); *Die kleine Harfe* contains no music

no inscriptions

no MS. music

US 16578.13.12*

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

inscription: preliminary leaf [3] *recto*, "Sarah C Lowell. / April 13 1810."

no MS. music

Mus 491.50.1809*

45. Collier, William. *A New Selection of Hymns*. Boston: Samuel T. Armstrong, 1812. Not examined for completeness; 452-p. collection of hymn texts, with single fold-out leaf between p. xvi + p. 1 containing a printed 3-voice tune, HOUSE OF PRAYER, "*Finished by Mr. HOLT.*"; this leaf torn + only partial in this copy; tune title supplied from Divinity School Library copy.

no inscriptions

no MS. music

***AC8 C6904 812n**

46. Cooper, William. *An Anthem. Designed for Thanksgiving Day. But proper for any publick occasion.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792. Complete.

no inscriptions

no MS. music

***AC7 C7878 792a**

Doolittle, Amos. *The American Musical Magazine* – SEE
The American Musical Magazine

47. Emerson, William. MS. music book. Undated; 1807-1811? (see 4th note below). Front cover detached. Bass parts copied on first 7 leaves (numbered pp. 1-13) of many leaves ruled with musical staves; all remaining leaves blank except for staves.

in Emerson Family Papers, II. Compositions by other authors, A. Manuscripts by authors other than RWE

no inscriptions

printed bookplate pasted inside front cover: "William Emerson."

16 tunes here (asterisked) may also be found in Elias Mann, *The Massachusetts Collection of Sacred Harmony*, 1807; William Emerson lived 1769-1811

MS. music entries:

p. 1: COMPLAINT att. "Parmenter," Em, 1|1111|33D7_|7, Spare us O Lord &c.

pp. 1-2: LYNFIELD [by Holden], Em, 1|1111|D55U1, My God permit me not to be

*p. 2: MAJESTY att. "Billings," F, 1|1-D5-U12|D5-U13|45-3|1, The Ld.
descended from above

*p. 3: ENFIELD att. "Chandler," E, 1|11D66|555, Before the rosy dawn of day

*p. 4: CONCORD [by Holden], C, 1|11U1D6|5, The hill of Zion yields

p. 4: CORONATION [by Holden], Ab, 1|11U11|555, All hail the pow'r of Jesus
name

p. 4: FUNERAL HYMN [by Holden], Em, 111|1-D5-U11|D7U1|D5_|5, Why do we
mourn depart^g friends

p. 4: LISBON [by Read], Bb, 1|1565|U1, Welcome sweet day of rest

p. 5: OCEAN, F, 1|12|11D65|U1, Thy works of glory mighty Lord

p. 5: WOBURN [by Kimball], Am, 11D5|34|55|U1, Firm was my health, my day
was bright

p. 5: GREENFIELD [by Edson], Am, 1|11D55|345, God is our refuge in distress

*p. 6: CONFIDENCE [by Holden], G, 111|D3455|U1, Now can my soul in God
rejoice

*p. 6: ITALY [by Sacchini], Bb, 1|11|11|11|5, Let him embrace my soul & prove

p. 7: WORCESTER [by Wood], F, 132[-]1|D56[-]7U1, How beauteous are their
feet

*p. 7: JORDAN [by Billings], A, 5|31|U1D7-6|54-3|2, There is a land of pure
delight; fine fish drawn at end of part

*p. 8: EMMAUS [by Billings], Gm, 1|1-D76|51|3-4-5U1|D5, When Jesus wept a
falling tear

p. 8: POLAND [by Swan], C#m, 1|11|53|33|D7, GOD of my Life look gently
down; even more splendid fish drawn at end of part

*p. 8: S^T. MICHAELS [by Croft], C, 1|115|U1,D7|645|1, O praise ye the LORD

p. 9: JERUSALEM [by Ingalls], G, 11D7|65U12|D5, Now shall my inward joys
arise

*p. 9: AMHERST [by Billings], G, 111|D45|1, Ye boundless realms of joy

p. 9: DEVOTION [by Read], C, 1|1155|65|1, Sweet is the day of sacred rest

p. 10: SUFFIELD [by O. King], Em, 1|1D#7U11|D55U1_|1, Teach me the
measure of my days

p. 10: WINTER [by Read], F, 1|1343[-]2|111, His hoary frost, his fleecy snow

p. 10: MORTALITY [by Read], Fm, 1|11-232|121_|1, Death like an overflow.^g
stream

*p. 10: ST. ANNE'S [by Croft], C, 1|14|36|5D5|U1, My Soul how lovely is the
place

*p. 10: SUTTON, F, 1|11|D65|U1, Behold the lofty sky

*p. 10: LITTLE MARLBRO', Am, 1|1U1|D45|1, Welcome sweet day of rest

*p. 11: DEERFIELD [by Billings], Gm, 1|D4515|U1D7[-]65, Great God how frail
a thing is man

p. 11: JERUSALEM [by Ingalls], G, 11D7|65U12|D5, Now shall my inward joys
arise

*p. 11: DUNSTAN [by Madan], G, 113|21|D76|5, Ye Princes that in might excel

p. 12: OHIO [by Holyoke], A, 1|1D665|U1D4|5, I'll praise my maker with my
breath

p. 12: WALPOLE [by Wood], Bm, 1_|1U1D5|3-2-12|3-45|1, no text

*p. 13: N.^o 5 [by Mann], C, 1|1112-3|4,U1|D5652|5, no text

*p. 13: SHOEL [by Shoel], F, 1|11|31|4-5D5|U1, no text; copied erroneously
(wrong note; 2 mm. omitted), marked "Error.," then re-copied

MS Am 1280.235 / box 16 (443)

48. *The Federal Harmony*. [2nd ed.] Boston: John Norman, 1790. Complete, though leaf bearing pp. 59-60 has a corner torn off, with some loss of text.

inscription: inside back cover, "Edmund Richardson" (Richardson's name written inside front cover as well, partly obliterated by torn paper)

no MS. music

***AC7.Sw246.785fb**

49. French, Jacob. *The New American Melody*. Boston: John Norman, 1789. Complete. P. nos. 98-99 not struck, or trimmed off.

☛ no ownership inscriptions; "Slow" written above mm. 11-12 of VENICE (p. 13)

no MS. music

***AC7 F8883 789n (A)**

50. French, Jacob. *The New American Melody*. Boston: John Norman, 1789. Complete. P. nos. 97-100 not struck.

☛ no ownership inscriptions; preliminary leaf *recto*, "Duplicate from the Author: / rect.

☛ given Aug^t. 25. 1789."; "Slow" written above mm. 11-12 of VENICE (p. 13)

no MS. music

***AC7 F8883 789 (B)**

51. [Gram, Hans, Samuel Holyoke, and Oliver Holden]. *The Massachusetts Compiler of Theoretical and Practical Elements of Sacred Vocal Music*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1795. Complete.

no inscriptions

no MS. music

Mus 492.41*

52. Groshong, Samuel. MS. music book. Dated 1842 + 1845, but musical repertory suggests earlier date(s) of copying. 62 unnumbered leaves, most of them blank; MS. music on leaves [4-18, 21-23, 30], misc. texts on some other leaves.

inscriptions: inside front cover, "Susan"; leaf [1] *recto*, "Samuel Groshong / Five Pounds August 23rd 1842.," "July 18th 1845," "amuel Groshong" [*sic*]; leaf [47] *verso*, "Sarah groshrom"; leaf [62] *recto*, "David Parsons Co. Supt." (pencil); leaf [62] *verso*, "Wood C," "Miss. Mary Ann Me. / Hodges" (pencil), "[Steller?]" R. [?]mon[?]" (pencil?)

MS. music is mix of single-voice melodies, 2-voice settings, + 3-voice settings; all in 4-shape notation

MS. music entries:

leaf [4] *verso*-leaf [5] *recto*: SOLITUDE IN THE GROVE, 3 voices, melody apparently in middle voice, Em, 1|1242|547,5|6454|2, O were I like a feather[']d dove; middle voice breaks off after 1st note of m. 12 (16 mm. in all)

leaf [5] *verso*-leaf [6] *recto*: CONSOLATION NEW, 3 voices, melody in middle voice, Am, 5|U11D7[-]65|U332[-]1,D7|U11D56|7U1D5, Come all my partners in distress

leaf [6] *verso*-leaf [7] *verso*: PENNSYLVANIA, single voice (melody), Gm, 1|55[-]435|4-32|1, When shall thy lovely face be seen

leaf [8] *recto*: PRIMROSE, 3 voices, melody in middle voice, A, 5|U123|21D6|5, Salvation, O the joyful sound

leaf [8] *verso*-leaf [9] *verso*: ALLSAINTS NEW, non-melodic top voice in Dm + bass in Cm (blank staff inbetween for melody), top voice begins 1|D7755|5-6-7|U1|D7, O If my Lord would come and meet

leaf [9] *verso*-leaf [10] *recto*: HUNTINGTON [by Morgan], 3 voices, melody in middle voice, A, 5|U1-2-31|55|315, Lord what a though[t]less wretch was I

leaf [10] *verso*-leaf [11] *recto*: PLEASANT HILL, 3 voices, melody in middle voice, D, 1|333-23|553,5|6-532-12|1, Ye happy souls whose peaceful minds

leaf [11] *recto*, leaf [12] *recto*: MALINDA, melody (complete?) + incomplete bass, not written in score, on leaf [11] *recto*; melody or melodic sketches continue on leaf [12] *recto*, Em, 3[-]4|5112[-]3|4[-]32[-]1D7,U4|5232[-]1|511, no text

leaf [11] *verso*-leaf [12] *recto*: FLORILLA, 3 voices, melody in middle voice, F, 1D6|56U1-23|5,56-53|21D6, Sinner[s?] hear the Saviour call

leaf [12] *verso*-leaf [13] *recto*: Watts' Lyr[ic], 3 voices, melody in middle voice, Am, 1|1234|5U1D7, Two kindred souls alone must meet
 leaf [13] *verso*-leaf [14] *recto*: KINGWOOD, 3 voices, melody in middle voice, A, 5U11|1[-]D7U122|2[-]1, My days, my weeks, my months, my years
 leaf [14] *verso*-leaf [15] *recto*: OCEAN, 3 voices, melody in middle voice, F, 5|5[-]6[-]5[-]4[-]35|U111D7[-]6|5, Thy works of glory mighty Lord
 leaf [15] *verso*: LOVERS ANTHEM, single voice (4 phrases of melody), C, 3|555[-]35|656,U1|221-23|2, Love is the Sweetes[t] bud that blow's
 leaf [16] *recto-verso*: NEW DURHAM, 3 voices, melody in middle voice, Bm, 1|D57U13|21[-]D7U1, Hark! from the tombs a doleful sound
 leaf [16] *verso*-leaf [17] *recto*: ROCKBRIDGE, 3 voices, melody in middle voice, C, 1D56|U11|321_|1, Sweet is the work, my God my King
 leaf [17] *verso*-leaf [18] *recto*: NEW ORLEANS, 3 voices, melody in middle voice, Em, 1|111D7[-]U1|345, Why do we mourn departing friends
 (2 titles, but no music: "Lover's Lemmontation" on leaf [18] *verso* + "Lancaster" on leaf [19] *recto*)
 leaf [21] *verso*-leaf [23] *recto*: STAR OF BETHLEHEM, single voice (melody), D, 1[-]3|55|5U1[-]2|33|3,2[-]1|D6[-]5U1[-]D6|5[-]32[-]1|22|2, When marshall'd on the mighty plain
 leaf [30] *recto*: untitled fragment written on top staff of 4, Bb, |D5U111|1111, no text

MS Mus 178

53. *The Hallowell Collection of Sacred Music*. Hallowell, Maine: E. Goodale, 1817. [4], 197 [3] pp.; complete. Pp. 183-194 bound in the following order: 183-4, 191-2, 189-90, 187-8, 185-6, 193-4.

no ownership inscriptions

no MS. music

Mus 490.1817.2*

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

no inscriptions

no MS. music

Mus 490.1815.2*

55. Hastings, Thomas, and Solomon Warriner. *Musica Sacra: or Springfield and Utica Collections United*. 2nd revised ed. Utica, N. Y.: William Williams, 1819. 277 [3] pp.; appears complete.

no inscriptions

no MS. music

Mus 490.1819.5*

56. Haydn, Joseph. *The Creation, an Oratorio...arranged for voices, organ or piano forte by Muzio Clementi*. From the London edition. Boston: Thomas Badger, Jr., 1818. 169 [3] pp.; complete. Final 3 pp. are 2 blank pp. + index.

fabric label affixed to front cover has, stamped in gold: "CREATION. / ISAAC LONG."; paper label pasted inside front cover has, printed: "THE PROPERTY OF / I. LONG. / No.----"

no inscriptions

no MS. music

***47-1466**

57. Hewitt, J[ames]. *Harmonia Sacra*. Boston: Joseph T. Buckingham, 1812. 120 pp.; complete.

inscription: presentation plate pasted inside front cover, "[printed:] Harvard College Library / FROM" [handwritten:] "The Family of / Rev. Sam. Willard, D.D. / 23 Sept. 1861."

no MS. music

Mus 491.55.1812*

58. Hill, Uri K. *The Sacred Minstrel. No. 1*. Boston: Manning and Loring, 1806. Lacks pp. 27-30.

no inscriptions

no MS. music

***AC8 H5562 806s**

59. Hill, Uri K. *The Vermont Harmony. Volume I*. Northampton, Mass.: Andrew Wright, for the compiler, 1801. Complete.

☛ inscriptions: presentation plate pasted inside front cover, "Isaiah Thomas."; preliminary leaf *recto*, "Rec^d, Sep^t. 9, 1831" (Thomas had died in April)

no MS. music

***AC8 H5562 801v**

60. Holden, Oliver. *American Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792. Complete. Printed errata list hinged with paste to t. p.

inscription: presentation plate pasted inside front cover, "The Gift of / Miss Abby L. Pierce, / of Brookline, / 11 December, / 1851."; Abby Pierce was likely the daughter of Rev. John Pierce (1773-1849) of Brookline, Mass. (Harvard '93)

no MS. music

***AC7 H7115 792a**

61. [Holden, Oliver]. *Sacred Dirges, Hymns, and Anthems, commemorative of the death of General George Washington, the Guardian of his Country, and the Friend of Man*. Boston: I. Thomas and E. T. Andrews [1800]. Complete, including printed paper covers.

inscription: presentation plate pasted inside front cover, "Thorndike / 1818."; an Israel Thorndike of Beverly, Massachusetts is listed as one of the subscribers for Samuel Holyoke's *The Columbian Repository of Sacred Harmony* (see entry for that tunebook, below)

no MS. music

***AC7 H7115 800s**

62. [Holden,] Oli[ver. *The Union [Harmony, or] Universal Co[llection of Sacred Music]...Vo[l. I].* [Boston:] Isaiah Tho[mas and Ebenezer T. Andrews, 1793]. Leaf bearing pp. [i-ii] fragmentary, leaf bearing pp. 119-120 frayed with a little loss of text, + rebound; otherwise, complete.

inscriptions: p. [iii], "From / [Hon. &?] Mrs. John Ruggles / Brookline" (pencil);
additional leaf *verso* [Joh?]n Ruggles's Book"

no MS. music

***AC7 H7115 793u**

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

inscriptions: presentation plate pasted inside front cover, "The Gift of the / Hon. Joseph T. Buckingham / of / Cambridge / 6 May 1857."; preliminary leaf *recto*, "J. T. B." (pencil); t. p., "Jos. T. Buckingham"

no MS. music

***AC7 H7115 793ub**

64. Holden, Oliver. *The Worcester Collection of Sacred Harmony* ["Laus Deo!" at head of title]. 7th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1800. Leaves bearing pp. 19-20 + 21-22 frayed and torn, with some loss of text; otherwise, complete (rebound).

inscriptions: preliminary leaf *recto*, "Timo. Fuller Jr. 14. Oct. 1804.," "This collection was / used by A. Holbrook &c. / when I kept Le[ices?]ter / Academy.," "Henr[y?]" ; t. p., "Timothy Fuller Jun^{r?}. / 11 Dec^r 1803."

no MS. music

***AC7 T3637 786wg**

65. Holt, Benjamin. *Occasional Music. An Anthem, composed for the dedication of the new meeting-house belonging to the Second Baptist Society in Boston, and suitable to be performed at the ordination of a minister. Together with a few new tunes. To which is added, an appropriate Anthem for Thanksgiving, by Pring.* Boston: Manning and Loring, 1810. Complete. BOUND WITH 3 post-1820 items: *A Selection of Anthems for Dedication; from approved authors* (caption title; n. p., n. d.; 16 pp.), *Fifty-nine Select Psalm and Hymn Tunes, for Public or Private Worship, issued by the publishers of Carmina Sacra, or Boston Collection, for gratuitous distribution to all who may purchase that work* (Boston: Wilkins, Carter, and Company, 1849; 32 pp.), + *Thanksgiving. Being an adaptation of the celebrated chorus from Haydn's Creation "The heavens are telling the glory of God," to a versification of the 149th Psalm* (caption title; n. p., n. d.; 8 pp.).

inscription: front paper cover of Holt 1810, "John Pierce."

no MS. music

Mus 492.137* (formerly Tr 1129 (1))

66. Holyoke, Samuel. *The Columbian Repository of Sacred Harmony.* Exeter, N. H.: Henry Ranlet [1803] (Harvard catalogue record says 1802). Complete.

inscription: presentation plate pasted inside front cover, "[printed:] Harvard College Library / FROM" [handwritten:] "I. Thorndike. / 1818."; Israel Thorndike of Beverly, Massachusetts was one of the book's subscribers (see "List of

Subscribers," verso of p. 471)
no MS. music
Mus 491.45.1802*

67. Holyoke, Samuel. *A Dedication Service, containing an Introductory Ode, three Hymns, a Doxology, and a Concluding Anthem*. Exeter, N. H.: Henry Ranlet, 1801. Complete.
inscription: t. p., "Stephen Minot's / June 1808"
no MS. music
f AC7 H7487 801d

68. Holyoke, Samuel. *Exeter: for Thanksgiving*. Exeter, N. H.: Henry Ranlet, 1798. Complete. BOUND WITH Holyoke, Samuel, *Hark! from the tombs, &c. and Beneath the honors, &c.*, which see.
inscription: presentation plate pasted inside front cover, "Thorndike / 1818."; t. p., "Gift of I. Thorndike. 1818." (pencil); an Israel Thorndike of Beverly, Massachusetts is listed as one of the subscribers for Holyoke's *The Columbian Repository of Sacred Harmony* (see entry for that tunebook, above)
no MS. music
***AC7 H7487 800h**

69. Holyoke, Samuel, *Hark! from the tombs, &c. and Beneath the honors, &c. adapted from Dr. Watts, and set to music*. Exeter, N. H.: H. Ranlet [1800]. Complete. BOUND WITH Holyoke, Samuel, *Exeter: for Thanksgiving*, which see.
inscription: presentation plate pasted inside front cover, "Thorndike / 1818."; t. p., "Gift of I. Thorndike, 1818." (pencil); an Israel Thorndike of Beverly, Massachusetts is listed as one of the subscribers for Holyoke's *The Columbian Repository of Sacred Harmony* (see entry for that tunebook, above)
no MS. music
***AC7 H7487 800h**

70. Holyoke, Samuel. *Harmonia Americana*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1791. Complete.
inscription: preliminary leaf *recto*, "John Ruggles Jun^r. / His Book / 1791 / February the 7th"
no MS. music
***AC7 H7487 791h**

71. Holyoke, Samuel. *Occasional Music; consisting of an Anthem, a Lyric Poem, and a Doxology, suitable for Thanksgiving*. Exeter, N. H.: Henry Ranlet, 1802. Complete.
inscription: "Gift of I. Thorndike, 1818." (pencil); an Israel Thorndike of Beverly, Massachusetts is listed as one of the subscribers for Holyoke's *The Columbian Repository of Sacred Harmony* (see entry for that tunebook, above)
no MS. music
f AC7 H7487 802o

72. Holyoke, Samuel. *The Vocal Companion*. Exeter, N. H.: Norris and Sawyer, 1807. Complete; one corner of leaf bearing pp. 5-6 frayed, with minimal loss of text.

no inscriptions

no MS. music

***AC7 H7487 807v**

73. [Hopkinson, Francis]. *The Psalms of David, with the Ten Commandments, Creed, Lord's Prayer, &c. in metre. Also, the Catechism, Confession of Faith, Liturgy, &c. Translated from the Dutch. For the Use of the Reformed Protestant Dutch Church of the City of New-York*. New York: James Parker, 1767. Complete. BOUND WITH *The Heidelbergh Catechism, or Method of Instruction, in the Christian Religion, as the same is taught in the Reformed Churches and Schools in Holland. Together with the Articles of Faith, and Liturgy of said Church*. [New York, 1767]. Complete; no music.

inscriptions: additional leaves [1-2] + inside back cover, names and birth dates (+ one marriage date) of various people; names are Thunis Tallman, Maria Cornelison, Michael C[.] Tallman, Margrit Tallman, John Ryder, + Micael C[.] Ryder; birth dates range from 1774 to 1800

no MS. music

Mus 489.1767.3*

74. How, Abiel, Jr. MS. music book. Methuen, Mass., 1791. [8], 11-140 pp. Leaf bearing pp. 53-54 has about one-sixth cut out; leaf bearing pp. 69-70 torn, with about one-third missing.

inscriptions: slip pasted inside front cover, "M[iss?] Puffer / 1791"; p. [1], "Abiel How Jn^{rs} Book / Methuen Feb.^y 12, th 1791," "From Learning springs / all noble things"; p. 21, "Abiel Abiel How"; p. 74, "Abiel How"; p. 76, "abiel how is my Name"; pp. 91 + 111, "A How Scul[p?]"; p. 140, "Mary M'Cl[ear?]y" (pencil); inside back cover, "Methuen March / One Thousand Eight / Hundred and One"

indexes of tunes on pp. [4-7], 140

none of the 3 tunes attributed to "A. How" in Daniel Belknap's *The Middlesex Collection of Sacred Harmony* (1802)—DISSOLUTION, STERLING (different melodic incipit), and STOW—is present here

MS. music is all 3-voice tunes with melody in middle voice, unless indicated:

p. 11: ROCHFORD, Cm, 1|321D7|U12|3, Life [no more text]

p. 12: LENOX [by Edson], C, 1|11D56|5, Ye Tribes of Adam join

p. 13: WILLIAMSTOWN, Gm, 1|1D7U2|345_|5, No more my God I boast no more; stems omitted in 1st full m. of bass part

p. 14: VIRGINIA [by Brownson], counter, tenor, bass (treble copied on p. 19), Em, 1|55U1D7|6-4-76|5, Thy words y^e Raging winds Control[es?]

p. 14: NORWICH, Am, 1|1-2-32|1D#7|U1, no text

p. 15: INVITATION, Eb, 555|U1112|3, Let Every mortel ear at[t]end

p. 16: BRIDG[E]WATER [by Edson], C, 131|221D7|U1, Great god at[t]end while Zion sings; 3/2 time

p. 17: KINGSBRIDGE, Am, 5|U1-2-32-1|2-5D5|U1-2-32-1|D7-6-5, no text

p. 17: WELLS, F, 1|35U1|D7U1D6|5, no text

- pp. 18-19: MILFORD [by Stephenson], A, 533|1-2-1-23-4|5D5|U1, If angels
sung a sav[i]ours birth
- p. 19: VIRGINIA [by Brownson], "tribe," Em, 5|3355|6-7-5U1|D7, no text
- p. 19: ORFORD, Am, 1|5-4-32|35|4-32-1|5, no text
- p. 20: STAFFORD [by Read], A, 5|U1-2-32-1|4-32|1, See what a Living stone
- p. 21: MARYLAND [by Billings], Am, 1|3543|2, no text
- p. 22: GREENFIELD [by Edson], Am, 1|3355|7U1D5, God is our refuge in
distres[s]
- p. 23: 136, C, 1|3-2-1D5|U1D7|U1, hast Thou Not Given thy word
- pp. 24-25: PSALM 3, Am, 512|32|1-2-34|5, Look down o Lord regard m^[e?] Cry
- p. 25: COLCHESTER, C, 1|1-D76|54|3-21|5, no text
- pp. 26-27: WORCESTER [by Wood], F, 132-1|D56-71, how butious are their
feat
- p. 28: NEWPORT [by Read], Bm, 5U13|2-1D7U12|3, no text
- p. 29: RAINBOW [by Swan], C, 5|U111|231|2, no text
- p. 30: MONMO[U]TH [by French], Gm, 535|4-3-24|3-2-13|2, Why do we mourn
departing friends
- pp. 31-32: MONTAGUE [by Swan], Dm, 5U11|D75U32-1|2, Ye sons of men with
Joy Record
- p. 32: SUNDAY, D, 135|U1-2-1D7|U1-D7-65-4|3, no text
- p. 33: CRADLE HYMN, Am, 1|3322|112,D7|U3322|1D7U1, Now In the heat of
youthful Blood; text source given as "91 Hymn 1st Book"
- pp. 34-35: INVITATION [by Kimball], D, 5U1D5|65|67U1, Come my Beloved
hast[e] away
- p. 35: A CHRISTMAS HYMN, C, bass starts solo: 15, followed by tenor solo: 5U1,
then all 3 parts, tenor 1|3215|43|2, no text; "Cristmas" originally
written as part of title, then tiny "h" added in above the "i"
- p. 36: BRANFORD, Em, 133|7-5-7U1|D77|5,|653|7-5-|5-432, Are we not
tending upward too; all 3 parts scratched out + re-written in mm. 3 +
6 (looks like tenor melody originally started 133|7-5-7U1|
1-2-3-1-2D7|U1)
- p. 37: Sophronia, "By a king," Dm, 1|3254|6-5-43|2, no text
- p. 38: CUMBERLAND, tenor, bass, D, 1|353U1|D7U2D7,6|5531|665_|5, no text
- p. 39: WALPOLE [by Wood], Bm, 1_|132|3-4-54|32|1, oh if my Soul was form.^d
for woe
- p. 40: SHURBURNE [sic] [by Read], D, 531|6665|6, While shepards watch their
flocks by [night]
- p. 41: HADLEY, Gm, 1|5-4-52|3453|2, that awful day will Surley [sic] [come]
- pp. 42-43: STRATFORD, Am, treble starts with 155|5, followed by tenor:
1|555|3-2-1D#7|U1, Mourn m.[ourn] ye saints who once did see
- p. 43: KINGSTON, Am, 1|1234|5, the law by moses came
- p. 44: PITTSFIELD, Em, 135|U1D7|6-5-43|2,2|34|5U1|D7-U1-D76|5, My soul
lies humbel [sic] in the dust
- pp. 45-46: DEATH^s ALARM, F, 1|5-U1|565|U1D7U1_|1, Ho ho Prepare to go with
me; moves from F major to F# minor
- p. 46: ARABIA, C, 1|D7-55-3|6-U14-3-2|D7-57-U2|3,2|1-23-4|2-33-2|1, no

text; all nine 2-note groups in this two-phrase incipit are 8th-dotted 4ths

p. 47: RESURRECTION, D, 3-4|5556-7|U1,D1|2-34-565-4|3, Rejoice y^r Lord is king

pp. 48-49: BERLIN [by Billings], Em, 5|5|U1|D7|5|34|5-4-32|1, no text

pp. 50-51: BETHLEHEM [by Billings], E, 5|U1D7|U1-D7-65-4|3-4-32-1|5, no text

p. 51: SUFFIELD, Em, 1|3235|3-21-D7U1_|1, no text

p. 52: STRATFIELD, F#m, 5|U11D75|3-4-56|5, no text

p. 53: NAPELS [*sic*] [by Read], Dm, 1|D755|757|U1_|1, Shall the vile Race of flesh & blood

p. 53: BANGOR, Dm, 5|32|15-6-7|U1D7-6|5, no text

pp. 54-56: ANTHEM TO FUNERAL THOUGHT, Dm, 5|U1D7|U1|D#7|56|7U1|D5-6-54|5, Hark, from [the tombs,] H[ark,] f[ro]m [the tombs, a doleful] sound

pp. 56-57: [WASHINGTON] [by Billings], E, 555|U1D7U12|3, no text

p. 58: 25 PSALM, Am, 5U11|D7U1-2-3|2, no text

pp. 58-59: FARMINGTON, F#m, 1|335_|5U1D76|5, no text

p. 60: 46 PSALM, "By Chandler," D, 5U1D7|6567|U1, no text

p. 61: WESTFORD, "By wood," Am, 1|3355|321, Hear what the voic[e] from heaven proclaim[s]

p. 62: PSALM 145, tenor, bass, G, 1|3235|432, no text

p. 63: BRADFORD, D, 1|3-4-55|56-7|U1-D6-54|3, All Glory to thy wondrous name

pp. 64-65: PARIA, E, 5|3142|3, Y^e Boundles[s] Re[a]lms of Joy

pp. 65-66: TUKESBURY, "By A. Woods," A, 1|53|13|22|2, I[']m Tir[']d with visits mod[e]s & forms

p. 66: DANBURY, Am, 1|3-4-34|5-4-3-4-56|5, no text

p. 67: TRUMBLE, Am, 132-1|D7-5U3-1|D7-U1-D7-5-|7U12_|2, Lord what is man poor feeble man

p. 68: 46, F, 5|543|654|3, I^e prai[se?] my maker with my Breath

p. 69: DURHAM, G, 3|1212|32-3-43,2|32-154-3|2-12-32, Lo[rd?] they adore th' Incarnate son; "harmony sa[ery?]" written above music

p. 70: RICKMANSWORTH, G, 1|13|53|13|2, no text

p. 70: [CHES]TER [by Billings], F [567|U1D5|6-U1-D76|5], no text; page torn, with loss of text

p. 71: AFRICA [by Billings], Eb, 1|3-4-5U1|D7-6-51|3-43|2, no text

p. 71: WINTER [by Read], F, 1|5565|U1D5-31, His hory froast his fleacy snow [*sic*]

p. 72: FULLOM, Am, 1|3322|34|5,|31|343|2, no text, but text source given as "Hymn 27th Book 1st DW"

pp. 72-73: VIOL, Am, 6[*recte* 1?]|(U)553-4-|54-32_|22|3-2-34|54|5, no text, but text source given as "Ps. 25"

p. 73: JUBILEE [by Brownson], A, 112|342_|2, no text

p. 74: NEWBURY, 4 voices, melody in tenor, Am, 552|3-2-1D7|U12|3, no text

p. 75: [BETHLEHEM] [by Billings], E, tenor here starts 1D531|35U1D7-6|

- 5-43-|6-5, no text; only last 10 mm. are present, marked "Con[tinued]"
- p. 75: Co [*sic*], tenor only written for 1st 8 mm., then joined by bass, which starts 7-m. futing section, joined by tenor then by upper part, Bm, 1|332|1D77|U1, no text
- p. 76: PROVIDENCE, G, 5|U1321|3-5,U1-D7|6543|2, rejoice y^r lord is king
- pp. 77-79: GREENWICH, G, 332|16|54|3, plung[e]d in a gulp[h] of dark Dispa[i]r
- p. 79: TRUMPET, G, 1|1232|3#45, he comes he comes the judge sever[e]; tenor melody written in blue ink, outer parts written in black ink
- p. 80: [untitled, incomplete longer piece—probably a set piece—with sections in 3/4, 4/4, + 6/4], 3 voices, but middle voice (melody) is by far the most extensive; outer voices written in for only ca. 6 mm., G, 5-4|32-3-4|3-21|4-32|1, no text
- p. 81: [untitled melody, written without note stems], Bm, 1|332|1D77|U1,|3|54|32|1D7|U1, no text
- p. 81: [RAINBOW] [by Swan], C, tenor here is 3-2-3-1-|43|21D75|U1 (+ repeat: 1), no text; last 4 mm., with preceding mm. blank except for bar lines
- p. 82: 33, D, 5|U1-23-2|1-D76-5|6-7U1|2, Rejoice y^e righteous in the lord
- pp. 83-86: DENMARK [by Madan], D, 1|11|11-2-3|22|3 [*sic*], Before jehovahs awful throne
- pp. 86-87: REDEMPTION, tenor, bass, Eb, 5|31|U1D7|U1D6|5, The etarnal [*sic*] spake the heavens attend; continues on p. 87 apparently in different ink, without text; complete?
- p. 87: PUTNEY, Am, 1|1-2-32|54|3-2-13|2, no text
- p. 88: 122, A, 1|3-4-32|1D7|U1, no text
- p. 89: CALVARY [by Read], Am, 11D5|U1-2-32|34-3|2, oh wretched state [indecipherable]espare [= aspire?] to see my god remove
- pp. 90-91: GREENWICH ["New" written much smaller after title] [by Read], Em, 5|5U1D75|U1D7-U1-2|1, no text
- pp. 91-92: CHESHIRE [by John Arnold], Am, 122|31|44|2, when we [our weary limbs to rest]
- p. 93: HARTFORD, Dm, 5|U1122|32-12, no text
- pp. 94-95: LEICESTER, Am, 1|2D#7|U12|34|2, no text, but text source given as "Psalm 60"
- pp. 96-97: STEARLING [*sic*], D, 5U1D7|6-56-7U1,D5|6543|2, How free y^e waters flow
- p. 97: SUTTON, F, 1|53|67|U1,1|D7U1|6-54|5, no text
- pp. 98-99: 34, C, 1|332D7|U1-2-32|1, no text
- p. 99: PARIANDON ["Putney" written first, then partially rubbed out; "Pariandon" underlined], Am, 1|3-5-43|22|5-4-32|1, no text
- pp. 100-101: POOL, Gm, 5|55-4|32|1-32-1|D#7, no text, but text source given as "Psalm 1[0?]7 Part 4 B & T."
- p. 101: BUCKINGHAM, Am, 1|5-4-32|34|5-43|2, no text
- p. 102: HALIFAX, Cm, 5|U11|32|1321|2, Not to our names thou only Just & true
- pp. 103-109: ANTHEM FROM SUNDRY SCRIPTURES, D→A→D, starts with treble

- solo, 5|U1; then tenor is 5|U11|3|2|3|1-2-3-43|3232|
1-D7-6-7-U1-D7-6-|5, no text
- pp. 110-111: PETERSBOROUGH, D, 5|U11|1D5|35|U1, Thus saith the high & lofty
one
- p. 111: AYLESBURY, Am, 154|32|1, no text
- p. 112: ROCHESTER, A, 112|31|2D7U1_|1, no text
- p. 112: LITTLE MARLBOROUGH, Am, 5|U13|2-1D7|U1, no text
- p. 113: LANDAFF, Gm, 543|24|5432|1, no text
- p. 114: ST ANNS, C, 5|36|5U1|1D7|U1, no text
- p. 114: FUNERAL THOUGHT, Am, 5|4323|21D#7, no text
- p. 115: BATH, A, 1|23|21|1D7|U1, no text
- p. 115: MARSHFIELD, Em, 1|3-4-54|7-6-5U1|3-2-1D7|U1, When we our weary
limbs to Rest
- p. 116: LEBANON, D, 135|U1D5|6-U2-1D7|U1, Rejoice y^e shining worlds on
high
- p. 117: PARIS, A, 112|3-4-35|4-32|1, no text
- p. 117: S.^T MARTIN'S [by Tans'ur], A, 1|1-2-1D5|U1-2-33-4|5-4-31|2, no text
- p. 118: GETHSEMANE, Dm, 55|U11|D44|55,|77|U11|1-32-1|2, Great high preest
[sic] we view thy stooping
- p. 119: EASTHAM, Am, 1|3-21-2-3|25|4-32|1, Tis with a mournful pleasure
now
- p. 120: LEBANON [by Billings], Am, 132|1D7|U1-23-4|5, no text
- pp. 120-121: DRESDEN, F, 132|343-21|2, He Dies the heavenly lover dies
- p. 122: ANNAPOLIS, C, 5|U1D7|U1-D76|5-4-34|5, Awake y^e saints to praise y.^r
king
- p. 123: PHILADELPHIA [by Billings], D, 5|55|U1D7|U1, Let [diff'ring nations
join]
- p. 124: MARLBOROUGH, Em, 5-#451-21|4575_|5,U1D5-43|2-1457|U1, Deep
From the prisons Horrid Glooms; bar lines seem misplaced here; a
more felicitous barring would be 5-#4|51-214|575U1|
D5-432-14|57U1; interesting tune [\[photo\]](#)
- p. 125: HOLLIS, Dm, 5|U11|D7534|5_|5, My soul come meditate the day
- p. 126: SPRINGFIELD, Bm, 1|12|3-21-2-3|2-1D7|U1, no text; upbeat notes
clearly added later to convert a setting of 7.6.7.6 to 8.6.8.6 (original
tenor incipit was 12|3-21-2-3|2-1D7|U1)
- p. 127: WINDHAM [by Read], Fm, 1|345|532|1, Broad is the Road that leads to
death
- p. 127: HEBRON, Dm, 5|U1-D7-U12|3-2-32|1, My god my life my love
- pp. 128-129: 90TH PSALM TUNE, Em, 5|3214|5, Lord what a fe[e]ble peice
[sic]; large, lively futing tune with 2 sets of entries
- p. 130: LISBON [by Swan], C, 1|31D65|6, O let thy god & king
- p. 131: BROOKFIELD [by Billings], Dm, 5|U13|23-2|1-D7U1|2, Twas [on that
dark, that doleful night]
- pp. 132-133: WRENTHAM, F, 135|55|3543|2, The God of glory sends his
summons forth
- p. 134: [CHARLESTOWN] [by Read], D, 5|U1D7|U1-D7-65|U1D7-U2|1, no text

p. 135: 119 PSALM, Em, 531|5577|7, no text
pp. 136-137: BRISTOL [by Swan], F, 1|5[-]6[-]53|U1-D5-31|6-5-67|U1, the
Lofty pillars of y^e skye
p. 138: RUSSIA [by Read], Am, 132|1D7U13|2, no text
p. 139: DEVOTION [by Read], C, 5|U112D7|U12|3, no text

MS Mus 60

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

inscriptions: inside front cover, "John Ruggles," on pasted-in presentation plate,
"[printed:] Harvard College Library / FROM" [handwritten:] "M^{rs} John
Ruggles. / Brookline, Mass. / 3 July, 1899."

no MS. music

***AC7 H8387 799w**

76. Jackson, G. K. [Jackson, George Knowil]. *The Choral Companion, and Elucidation of Dr. G. K. Jackson's Chants: the whole composed, arranged, and published by him, for the use of the Episcopal Churches*. Boston: Ezra Lincoln [1817]. 28 pp.; appears to be complete. BOUND WITH 23 non-music items.

illegible pencil inscription on Jackson t. p.

printed presentation plate pasted inside front cover of volume containing this item

records that the vol. was "THE GIFT OF / JOHN G. PALFREY, D.D[.], LL. D., /
OF BOSTON, / (Class of 1815.) / April 30, 1863."

no MS. music

Tr 735

77. Jackson [Jackson, George Knowil]. *David's Psalms set to music expressly for the use of Churches, Chapels, Meetings, & Private Families*. [New York], 1804. [4], 56 pp.; complete.

no inscriptions

no MS. music

Mus 489.1804.6*

78. Jenks, Stephen. *The Delights of Harmony; or, Norfolk Compiler*. Dedham, Mass.: H. Mann, for the author, and Co., 1805. With *Additional Music, to the Delights of Harmony, &c.* (caption title, p. [97]). Lacks pp. 25-26, all after p. 104; leaf bearing pp. 101-102 torn, with slight loss of text. MS. music on 2 slips pasted inside back cover.

inscriptions: slip pasted inside front cover, "Susan Sibley's / Singing Book /
Thompson February 8th AD 1809," "Amanda [M S?]" (pencil)

MS. music entries:

1st slip inside back cover: PORTLAND [by West], "Treble," F→F#m→F,
355|5U1D76|5,31[-]23[-]4|555_|5, no text

2nd slip inside back cover: NEWMARK, "Treble," D, 5|U13-2-3|13|2-1D7|U1, no
text; incomplete (part of slip has been torn away)

***65-1423**

79. [Johnston, Thomas]. "To learn to sing, observe THESE RULES." Boston: Thomas Johnston, 1755. Complete. *ASMI* 304. BOUND WITH Walter, Thomas, *The Grounds and Rules of Musick Explained*, 3rd ed., 1740, which see. Handwritten index of compositions in Johnston's tune supplement on *recto* of blank leaf between typeset material + engraved music of Walter's *Grounds and Rules*. MS. music on preliminary leaf before Walter t. p.
 inscriptions: see description of Walter's *Grounds and Rules*
 MS. music entries: see description of Walter's *Grounds and Rules* (no MS. music within Johnston tune supplement)
***AC7 W1717 721gc**

80. [Johnston, Thomas]. "To learn to sing, observe THESE RULES." Boston: Thomas Johnston, 1755. Lacks leaves 11-14. *ASMI* 304. BOUND WITH Brady, N[icholas], and N[ahum] Tate, *A New Version of the Psalms of David: fitted to the Tunes used in Churches*. Boston: J. Draper, for T. Leverett, 1754. Complete. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts's Scriptural Collection*. Boston: for J. Edwards, 1757. Complete.
 no inscriptions
 no MS. music
***EC65 T1878 696n 1754**

81. [Johnston, Thomas]. "To learn to sing, observe THESE RULES." Boston: Thomas Johnston, 1755. Complete. *ASMI* 304. BOUND WITH *The Psalms, Hymns, and Spiritual Songs, of the Old and New Testament, faithfully translated into English Metre*. Boston: D. Henchman and S. Kneeland, 1758. Complete. Crisp, clear, clean copies of both psalter and tune supplement.
 no inscriptions; letters scratched into front cover + pin-pricked through additional leaf, but apart from "I W" (Isaac Watts's initials?), no words or names emerge to these eyes
 no MS. music
***AC6 M4209 640p 1758 (B)**

82. [Johnston, Thomas]. "To learn to sing, observe THESE RULES." [3rd ed., 1763-1765]. Boston: Thomas Johnston, 1755. Complete. *ASMI* 306. BOUND WITH Brady, N[icholas], and N[ahum] Tate, *A New Version of the Psalms of David fitted to the Tunes used in Churches*. Boston: for A. Barclay, 1765. Not checked for completeness. BOUND WITH *[A Collection of Hymns, from Dr. Watts, &c.]*. 74 pp.; lacks leaf with pp. [1-2] including t. p., half of leaf with pp. 11-12.
 inscriptions: preliminary leaf *recto*, "Elizabeth Otis 1766"; Brady + Tate t. p., "The Gift of [smaller hand:] Betsy Otis / [original larger hand:] Now Eliz^a Brown, / To / Miss Mary Grover. / A D. 1776."
 no MS. music
***52L-400**

Kern alter und neuer, in 700. bestehender, geistreicher Lieder – SEE
 Reformed Church in the United States. *Neu-vermehrt-und vollständiges Gesang-Buch*

83. Kimball, Jacob, Jr. *The Essex Harmony*. Exeter, N. H.: H. Ranlet, for T. C. Cushing and B. B. Macanulty in Salem, 1800. Complete.
inscriptions: presentation plate pasted inside front cover, "Thorndike / 1818."; t. p., "Gift of Col. I. Thorndike, 1818." (pencil); an Israel Thorndike of Beverly, Massachusetts is listed as one of the subscribers for Samuel Holyoke's *The Columbian Repository of Sacred Harmony* (see entry for that tunebook, above)
no MS. music
***AC7 K5641 800e**

84. Kimball, Jacob, Jr. *The Rural Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793. Complete.
no inscriptions
no MS. music
***AC7 K5641 793r**

Das kleine Davidische Psalterspiel der Kinder Zions – SEE
Church of the Brethren. *Das kleine Davidische Psalterspiel der Kinder Zions*

Die kleine Harfe – SEE
Church of the Brethren. *Das kleine Davidische Psalterspiel der Kinder Zions*

Laus Deo! The Worcester Collection of Sacred Harmony – SEE
Holden, Oliver. *The Worcester Collection of Sacred Harmony*

85. Law, Andrew. *The Art of Singing*. 4th [i. e., 3rd] ed. Cambridge, Mass.: W. Hilliard, 1803. [2nd t. p.:] Law, Andrew. *The Musical Primer; or the first part of The Art of Singing*. Complete. BOUND WITH Law, Andrew. *The Art of Singing...Part Third*. 4th [i. e., 3rd] ed. Boston: E. Lincoln, for the author, 1805 [i. e., 1804]. [2nd t. p.:] Law, Andrew. *The Musical Magazine; being the third part of The Art of Singing...No. I*. 4th [i. e., 3rd] ed. [Boston:] E. Lincoln, for the author. Complete. The combined 1st + 3rd parts are listed as ASMI 334.
inscription: preliminary leaf *recto*, "Timothy Farrar's / Property"; ink stamp on 1st t. p., "T★FARRAR★"
no MS. music
***Mus.L4100A.1803**

86. Law, Andrew. *The Art of Singing...Part Third*. 5th [i. e., 4th] ed. Philadelphia: Robert and William Carr, for the author [1811]. [2nd t. p.:] Law, Andrew. *Musical Magazine, being the third part of The Art of Singing...Number First*. 5th [i. e., 4th] ed. Philadelphia: Robert and William Carr, for the author [1811]. 96 pp.; complete. Followed by Law, Andrew. *The Art of Singing...Part Third*. New Haven: Thomas G. Woodward [ca. 1820]. [2nd t. p.:] *The Musical Magazine; being the third part of The Art of Singing...Number Second*. New Haven: Thomas G. Woodward [ca. 1820]. Complete with [4], 101-128 pp.; designed to follow *Musical Magazine...Number First*. Index on p. [8] of *Number First* (portion torn off bottom, but apparently no loss of text) covers both *Number First* and *Number Second*. These 2 numbers of the *Musical Magazine* are the 3rd item in a composite volume. BOUND WITH Law, Andrew [Supplement] to the *Musical Primer*, which see. BOUND WITH Law, Andrew,

Harmonic Companion, 4th ed., which see. MS. music: fragment of tune written in pencil inside back cover.

bookplate, inscriptions, annotations, MS. verse, drawing: see description of Law's
[*Supplement*] to the *Musical Primer*

MS. music entry: see description of Law's [*Supplement*] to the *Musical Primer*

***Mus.L4100M.1820 Suppl.**

87. Law, Andrew. *A Collection of Hymn Tunes from the most modern and approv'd authors*. Cheshire, Conn.: William Law, [1783]. ASMI 341. Complete. BOUND WITH Law, Andrew. *A Collection of Hymns, for Social Worship*. [1783]. No music. Complete.

☛ inscription: presentation plate pasted inside front cover, "The Gift of / The Author. / Rec^d. Dec. 6th, / 1783."

no MS. music

Mus 490.1782.2*

88. Law, Andrew. *A Collection of Hymn Tunes from the most modern and approv'd authors*. Cheshire, Conn.: William Law [1783]. ASMI 341. Complete. BOUND WITH Law, Andrew. *A Collection of Hymns, for Social Worship*. [1783]. No music. Complete.

☛ inscription: inside front cover, "Libr^y. 6 Dec. 1783, Rec^d. from / the Author this & another / copy for which a receipt / is given of this date / James Winthrop Lib."

no MS. music

Mus 490.1783*

89. Law, Andrew. *Harmonic Companion, and Guide to Social Worship*. Philadelphia: Thomas T. Stiles, for the author and David Hogan [1809-1810]. Complete. ASMI 342A.

no inscriptions

no MS. music

Mus 492.71*

90. Law, Andrew. *Harmonic Companion, and Guide to Social Worship*. 4th ed. Philadelphia: Thomas H. Palmer, for the author, 1819. 120 pp. Lacks pp. 33-34. This is the 2nd item in a composite volume. BOUND WITH Law, Andrew [*Supplement*] to the *Musical Primer*, which see. BOUND WITH Law, Andrew, *The Art of Singing...Part Third* [2nd t. p.:] Law, Andrew, *Musical Magazine...Number First*, followed by Law, Andrew, *The Art of Singing...Part Third* [2nd t. p.:] *The Musical Magazine...Number Second*, which see. MS. music: fragment of tune written in pencil inside back cover.

bookplate, inscriptions, annotations, MS. verse, drawing: see description of Law's
[*Supplement*] to the *Musical Primer*

MS. music entry: see description of Law's [*Supplement*] to the *Musical Primer*

***Mus.L4100M.1820 Suppl.**

91. Law, Andrew. *The Rudiments of Music: or A Short and Easy Treatis* [sic] *on the Rules of Psalmody*. N. p., 1783. Complete.

☛ inscription: presentation plate pasted inside front cover, "The Gift of / The Author, / Mr. Andrew Law, / Rec^d. Dec^r. 10, / 1783."

no MS. music

Mus 492.69*

92. Law, Andrew. *The Rudiments of Music: or A Short and Easy Treatis [sic] on the Rules of Psalmody*. N. p., 1783. Complete.

☛ inscription: inside front cover, "Library 10 Dec. 1783, Rec.^d from the Author this & another / copy for which a rec.^t is given of this date / James Winthrop Lib."

no MS. music

Mus 492.69.2*

93. Law, Andrew. *Select Harmony*. [Cheshire, Conn.: probably William Law, 1779]. Lacks pp. 21-22; rebound. This copy fulfills all the requirements in *ASMI*'s Table 13 for variant issue Ca (see *ASMI*, p. 430), but it lacks "Farmington 1779" on the t. p. This circumstance would suggest that it is a copy of the [2nd] edition ([1781-1782]), were it not for the fact that its typeset material matches that of the 1st edition of 1779 (compare descriptions of the editions' typeset pages on pp. 431-432 + 433).

no inscriptions

no MS. music

***Mus L4100 779sc**

94. Law, Andrew. *Select Harmony*. [Cheshire, Conn.: probably William Law, 1782-1787]. Lacks 1st pp. [1]-2, 2nd pp. 1-4, 11-12, all after p. 66; leaf bearing pp. 65-66 + back cover fragmentary (about 2/5 of each remains). Because this copy is incomplete, it cannot be determined whether it is *ASMI* variant issue K or L (see Table 13, *ASMI*, p. 431).

inscriptions: presentation plate pasted inside front cover, "The Gift of / Hon.

Jos. T. Buckingham, / of Cambridge. / Rec.^d. Apr. 27, / 1855."; verso of t. p.,

"Your Verses sir we join to sing / Both with our heart and voice / [W?]e hope we may hereafter meet / And sing and never part"; inside back cover, "you

we[ll?] my loving fri[ends?] / Both with my heart and voice / I wish you all that happy [?] / To sing where saints rejoice," "John Barkley his / Singing Book AD 1790"

no MS. music

***Mus L4100 779se**

95. Law, Andrew. [Supplement] to the *Musical Primer* (newspaper clipping pasted over word "Supplement"). New Haven, Conn.: Thomas G. Woodward [ca. 1820]. 72 pp. Lacks pp. 7-8; leaf bearing t. p. + index (pp. [1-2]) torn, with loss of text; pp. 7-16 of another Law tunebook (staffless 7-shape notation) bound in between pp. [2] + [3]. This is the 1st item in a composite volume. BOUND WITH Law, Andrew, *Harmonic Companion*, 4th ed., which see. BOUND WITH Law, Andrew, *The Art of Singing...Part Third* [2nd t. p.:] Law, Andrew, *Musical Magazine...Number First*, followed by Law, Andrew, *The Art of Singing...Part Third* [2nd t. p.:] *The Musical Magazine...Number Second*, which see. See *ASMI*, pp. 407-408, for a description of a similar composite, but including Law's *The Musical Primer* as its first item. MS. music: fragment of tune written in pencil inside back cover.

bookplate of George H. Andrews pasted inside front cover

inscriptions: inside front cover, "Newark" (pencil); *Supplement* p. [5], "W^m S.

[G ?]ay"; *Harmonic Companion* t. p., "W^m S [G?]ay"; *The Art of Singing* 2nd t. p. (1st t. p. for *The Musical Magazine...Number Second*; p. [97] of the combined numbers of *The Musical Magazine*), "W S Gay Newark / N [?]" (pencil) on t. p. for *Supplement*, "ANDREW LAW" has been crossed out + "A. Botch" written, in pencil; on 1st t. p. for *The Art of Singing* (p. [1] of the combined *Musical Magazines*), "ANDREW LAW" has been crossed out + "**BOTCH**" written, in pencil
 drawings + humorous word-play (all in pencil) around tune titles throughout this volume
 ☛ inside back cover, along with MS. music, is a drawing of a fish + this verse: "To heaven or hell it matters not / This body in the ground will rot / But soon the soul to heav[']n Will go / Or to a World that[']s down below" (all in pencil)
 [photo]
 MS. music entry:
 inside back cover: untitled melodic fragment, Am, 1|33|5U1|D75|3[3?]|53|1[?]|D43|444, no text

***Mus.L4100M.1820 Suppl.**

96. Little, William, and William Smith. *The Easy Instructor; or, A New Method of Teaching Sacred Harmony*. Albany, New York: Websters and Skinners and Daniel Steele, [1814].
 Lowens edition Mb. Lacks all after p. 104 (with stub of one further leaf surviving).

no inscriptions
 no MS. music

***78-1845**

97. [Little, William, and William Smith. *The Easy Instructor; or, A New Method of Teaching Sacred Harmony*. Rev. ed. Albany: Packard and Van Benthuyssen, for Websters and Skinners and Daniel Steele, [1817]?]. Lowens edition Q? Content matches that of Q in Table XI, p. 305 of Lowens's *Music and Musicians in Early America*. Lacks all before p. 11 (except leaf bearing Index is pasted inside front cover), pp. 15-16, 111-112 (p. 113 pasted inside back cover), all after p. 113. Leaf bearing pp. 11-12 torn, with loss of text; leaf bearing pp. 13-14 frayed, with minor loss of text; leaves bearing pp. 21-22 + 23-24 fragmentary (1/5 + 1/4 of these leaves remains); leaf bearing pp. 45-46 has chunk torn off one corner, with loss of text; leaf bearing pp. 63-64 torn, with loss of text; leaf bearing pp. 101-102 has chunk torn off one corner, with minor loss of text.

no inscriptions
 no MS. music

TS 511.20 (Harvard Theatre Collection)

98. Little, William, and William Smith. *The Easy Instructor; or A New Method of Teaching Sacred Harmony*. Utica, New York: William Williams, 1818. Lowens edition S. Lacks pp. 17-80; leaf bearing pp. [3-4] torn, with about ¼ of leaf missing.

inscription: inside front cover, "Samuel C. Moore / [another name, mostly rubbed out] / Bought in Boston / sold in Burlington / AD 1820 August" (each line appears to be in a different hand)
 no MS. music

Mus 492.72.25*

Lock Hospital Collection – SEE

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

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

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

99. Mann, Elias. *The Northampton Collection of Sacred Harmony*. Northampton, Mass.: Daniel Wright and Company, 1797. Complete. MS. music on pp. 138-139 (printed staff lines).

inscriptions: presentation plate pasted inside front cover, “[printed:] Harvard College Library / FROM” [handwritten:] “M^{rs} John Ruggles. / Brookline, Mass. / 3 July, 1899.”; t. p., “Mary L Gardner”; p. 138, “Gardner” (pencil; possibly title of tune it’s written above)

MS. music entries, written in pencil, are both 4-voice pieces, with melody in second voice from the bottom:

p. 138: [GARDNER? title, or name inscription?], Eb, 1|11-2|34-5|66|6,
The Stars are but the shining dust

pp. 138-139: A DIRGE. COMPOSED ON OCCASION OF THE DEATH OF THE HON.
JOHN RUGGLES, F, 33|3333|22|121|D7, Blessed: Blessed are the
dead, who die in the Lord; Mary L. Gardner was the wife of
John Ruggles

***AC7 M3157 797n**

100. Mennonite Church. *Die kleine geistliche Harfe der Kinder Zions*. [2nd ed.]. Germantown, Pa.: Michael Billmeyer, 1811. Frontispiece [4], 39 [1] pp.; complete. BOUND WITH *Sammlung alter und neuer geistreichen Gesänge*. 2nd ed. Germantown: Michael Billmeyer, 1811. 412 [20], 20 [1] pp.; complete. *Sammlung alter und neuer geistreichen Gesänge* contains no music.

no inscriptions

no MS. music

US 16578.11.14*

101. Mennonite Church. *Ein unpartheyisches Gesang-Buch*. 2nd ed. Lancaster, Pa.: Georg and Peter Albrecht, 1808. Complete. BOUND WITH *Ein neues, unpartheyisches Gesangbuch*. 2nd ed. Lancaster, Pa.: Georg and Peter Albrecht, 1808. Complete; p. 86 misnumbered 68, p. 436 misnumbered 463.

inscription: preliminary leaf [1] verso, mostly indecipherable to this reader
(contains name “Johanna”?)

no MS. music

US 16578.08.30*

102. Mennonite Church. *Unpartheyisches Gesang-Buch, enthaltend geistreiche Lieder und Psalmen, zum allgemeinen Gebrauch des wahren Gottesdienstes*. 3rd ed. Lancaster, Pa.:

Johann Bär, 1820. [6], 79 [1] pp.; complete. BOUND WITH *Unpartheyisches Gesang-Buch, zum allgemeinen Gebrauch des wahren Gottesdienstes*. 3rd ed. Lancaster, Pa.: Johann Bär, 1820. 472, 18 pp.; appears complete.

no inscriptions

no MS. music

US 16578.20.52*

103. *The Middlesex Collection of Church Music: or, Ancient Psalmody Revived*. 2nd ed. Boston: Manning and Loring, 1808. Complete.

inscriptions: front cover, "[W?]m Stone"; presentation plate pasted inside front cover, "The Gift of / Mrs. Harriet Stone, / of Cambridge, / the widow of / Dr. William F. Stone. / Received / 28 May, 1860."; preliminary leaf *recto*, "[W?]m.Stone"

no MS. music

***AC8 A100 807mb**

104. *The Middlesex Collection of Church Music: or, Ancient Psalmody Revived*. 3rd ed. Boston: Manning and Loring, 1811. 167 [1] pp.; complete.

no inscriptions

no MS. music

***61-571**

Neu-vermehrt-und vollständiges Gesang-Buch – SEE

Reformed Church in the United States. *Neu-vermehrt-und vollständiges Gesang-Buch*

Das neue und verbesserte Gesangbuch – SEE

Reformed Church in the United States. *Das neue und verbesserte Gesangbuch*

105. *A New Collection of Psalm Tunes adapted to Congregational Worship*. [Boston: John Norman, ca. 1784]. Lacks one leaf, probably the last, bearing pp. 15-16; 2 leaves (probably those bearing pp. 9-10 + 11-12) fragmentary, with loss of text; lacks back cover. BOUND WITH Watts, I[saac]. *The Psalms of David, imitated in the language of the New Testament, and applied to the Christian State and Worship*. Boston: Peter Edes, for J. Boyle, B. Larkin, and J. White, 1787. Not checked for completeness. BOUND WITH Watts, I[saac]. *Hymns and Spiritual Songs*. Boston: Peter Edes, for J. Boyle, B. Larkin, and J. White, 1787. Not checked for completeness.

inscriptions: inside front cover, "James Emerton's / Book 1788," (between the 2 lines of the 1st inscription:) "Jeramiah Page wrote / the Above," "Jeramiah Emerton," "N^o 12 Tabernacle," "3 August 1812 / [Ruben?] Emer[s?]on / Minister," "[H?] M Emerton" (pencil)

no MS. music

***93-837** (Watts call no.; tune supplement has call no. ***93-837b**)

106. *The New Haven Collection of Sacred Music*. Dedham, Mass.: Daniel Mann, 1818. 143 [1] pp.; complete.

☛ inscription: presentation plate pasted inside front cover, "The Gift / of / Theodore D.

Read, / of / NewHaven, Conn. / Rec^d. July 25, 1846"
no MS. music
***AC7.R2226.818n**

A New Version of the Psalms of David, fitted to the Tunes used in Churches – SEE
Brady [Nicholas], and N[ahum] Tate, *A New Version of the Psalms of David*

107. *Old Colony Collection of Anthems...Vol. II.* "Selected and published under the particular patronage and direction of The Handel and Haydn Society in Boston." Boston: James Loring, [1819?]. [2], 194 pp.; complete.

no inscriptions

"JOSIAH WHEELWRIGHT. / 1821. / OLD COL. ---- VOL.II" printed in gold on front cover

no MS. music

Lowerre 224 (Harvard Theatre Collection)

108. Olmsted, T. [Olmsted, Timothy]. *The Musical Olio*. Northampton, Mass.: Andrew Wright, 1805. Complete.

inscription: preliminary leaf *recto*, "George Plummer --- / Nov^r 9th 1805 –"

no MS. music

***AC8 Ol577 805m**

109. Pool, David, and Josiah Holbrook. *The American and European Harmony, or Abington Collection of Sacred Musick*. Providence: H. Mann and Company, 1813. 206 [2] pp.; complete.

no inscriptions

no MS. music

Mus 490.1813*

Psalm and Hymn Tunes, selected for the use of the Hollis-Street Society, in Boston – SEE
Boston. Hollis Street Society. *Psalm and Hymn Tunes*

110. *The Psalms Hymns and Spiritual Songs of the Old and New Testament, faithfully translated into English Metre. For the Use, Edification and Comfort of the Saints, in Publick and Private, especially in New-England.* [1723?]. Leaf bearing pp. [1]-2 lacks bottom half, so publication information is not present; date of 1723 is Houghton Library's guess. Other than partial 1st leaf, complete (342 pp. [9] ff.); musical instructions + tunes occupy final 6 leaves, apparently unpagged. No copy with this pagination in ASMI.

inscription: presentation plate pasted inside front cover, "The Gift of / Mrs Eliz.th G. Blackler, / of Marblehead, / Mass., / through / Mr. Nath^l. Hooper; / Rec^d.
March 3, / 1848."

no MS. music

Mus 489.1723*

111. *The Psalms, Hymns, and Spiritual Songs of the Old and New-Testament: faithfully translated into English Metre: for the Use, Edification, and Comfort of the Saints in Publick*

and Private, especially in New-England. 25th ed. Boston: for Daniel Henschman and Thomas Hancock, 1742. Lacks pp. 9-12. *ASMI* 52.

- ☛ inscription: *verso* of final leaf (12) of music, "this was sung at My Wedding / October 31 1771 Sarah Williams" with untitled 5-stanza C. M. text beginning "[']Tis God whose universal Sway"; additional leaf *recto*, "A Marriage Hymn." with 5-stanza C. M. text beginning "[']Tis thy Command, O Sov'reign King"; additional leaf *verso*, "A Wedding Hymn, by Mr. Conant." with 5-stanza C. M. text beginning "Lord from thy throne of flowing Grace"

no MS. music

***AC6 M4209 640p 1742**

Read, Daniel. *The American Musical Magazine* – SEE
The American Musical Magazine

112. Read, Daniel. *The Columbian Harmonist*, N^o. 1. New Haven: for the editor [1793]. Complete. MS. music on 4 leaves of printed staves at end.

inscription: inside back cover, "John Ruggles's / Book / March 1st 1797"

MS. music is three 3-voice pieces + one 2-voice piece with instrumental bass:

leaf [1] *recto*: HAMPTON, "by Milgrove," 3 voices, "Air" in middle voice, A, 55|U11|22|3, Brethren let us Join to bless

leaf [1] *verso* + slip of paper pinned to leaf [2] *recto*: BICESTER, "by Milgrove," 3 voices, "Air" in top voice, A, 132|15[-]4|32[-]1|1, Jesus my all to heav'n is gone; 11 additional mm. on slip pinned to leaf [2] *recto*: "part of Bicester," 3 voices, middle voice labeled "Tenor"

leaf [2] *recto*-leaf [3] *verso*: AMESBURY, 2 voices, melody probably in upper voice, bass line (written in score with vocal parts throughout) is instrumental, G→Gm→G, 5|5433-45|4322-3, Come let us anew our Journ[e]y pursue; includes two 3-voice instrumental interludes, marked "Sym" ("Symphony")

leaf [4] *verso*: BERMONDSEY, "by Milgrove," 3 voices, melody in middle voice, D, 135|U121,2D6U2|D765, Glory to god on high

***AC7.R2226.793c**

113. Read, Daniel [probably actually Joel Read]. *The Columbian Harmonist*. 3rd ed. Dedham: H. Mann, 1806. With *Supplement to the Columbian Harmonist* (caption title). Lacks final leaf (p. 31 + *verso*) of the *Supplement*. Rebound.

inscriptions: presentation plate pasted inside front cover, "[printed:] Harvard College Library / FROM" [handwritten:] "Mrs John Ruggles / Brookline"; preliminary leaf *recto*, "John Rug[gles]"; index of tunes by text meter on preliminary leaf *verso*, but not all tunes have p. nos., not all tune title/p. no. pairings check out (e. g., "Justin 28"), + p. nos. go up to 243

no MS. music

***AC7.R2226.793cc**

114. Reformed Church in the United States. *Neu-vermehrt-und vollständiges Gesang-Buch*. Germantown, Pa.: Christoph Saur, 1753. BOUND WITH *Kern alter und neuer, in 700*.

bestehender, geistreicher Lieder. Germantown, Pa.: Christoph Saur, 1752 [i. e., 1753]. Complete; *Kern alter und neuer* skips p. 73, then compensates by having two pp. 233; the "Heidelbergischer Catechismus," paged separately following *Kern alter und neuer*, has two pp. 120.

inscriptions: inside front cover, not legible to this reader; preliminary leaf *recto*,

"John" (pencil)

no MS. music

US 16577.53.6*

115. Reformed Church in the United States. *Das neue und verbesserte Gesang-Buch*. Philadelphia: Steiner and Kämmerer, and H. Kämmerer, Jr., 1797. Complete. BOUND WITH *Sammlung alter und neuer geistreicher Lieder*. Philadelphia: Steiner and Kämmerer, and H. Kämmerer, Jr., 1797. Complete.

no inscriptions

no MS. music

US 16577.97.40*

116. Reformed Church in the United States. *Das neue und verbesserte Gesangbuch*. 3rd ed. Germantown, Pa.: Michael Billmeyer, 1807. BOUND WITH *Sammlung alter und neuer geistreicher Lieder*. 3rd ed. Germantown, Pa.: Michael Billmeyer, 1806. Complete.

inscriptions: inside front cover, "E[lisabeth ?] L[?] [?] / [?] 1812" (largely illegible to this reader); preliminary leaf *recto*, "Elizabeth B L[e?]nhe[?] / In the year of our Lord / and Saviour Jesus Christ / 1873 / I Recieved this book / from my aunt Elizabeth / [mutik?]" (pencil)

no MS. music

US 16578.07.6*

117. Reformed Church in the United States. *Das neue und verbesserte Gesangbuch*. 5th ed. Philadelphia: G. and D. Billmeyer, 1814. Frontispiece [4], 148 pp.; complete. BOUND WITH *Sammlung alter und neuer geistreicher Lieder*. 4th ed. Philadelphia: G. and D. Billmeyer, 1814. [8], 585 [9], 26 pp.; complete.

inscriptions: inside front cover, "[I?]saac [Sp?]ang," "[?] Berks County [PA]";

additional leaf [3] *recto*, "Mar[i?]e Wagner"

no MS. music

US 16578.14.22*

118. *Sacred Harm[ony or] A Collection of Psalm Tunes, Anc[ient and Modern]*. Boston: C. [Cambridge [1786-1788]]. Lacks half of leaf bearing t. p., unpagged leaf bearing index (pp. [13-14]), pp. 34-37, 42-43, 48-65 (stubs + 1 detached fragment of at least 8 leaves remain), 72-75, 98-99; leaves bearing pp. 66-67, 68-69, 70-71 fragmentary, with loss of text; pp. 66-67 bound in after pp. 68-69. MS. music on leaf glued inside front cover.

inscriptions: preliminary leaf *recto*, "Mary Smith my Book 19" (leaf fragmentary); t. p., "Mary," "1787" (←bottom center of p., under publication info.)

MS. music entry is 3-voice tune:

leaf glued inside front cover: ELY [by William Tans'ur], 3 voices, melody in middle voice, G, 5|U12|33|21|D7, no text

***Mus.H2477S.1788**

Sacred Musick, selected for the use of The First Church in Boston – SEE
Boston. First Church. *Sacred Musick*

119. *The Salem Collection of Classical Sacred Musick*. Salem, Mass.: Joshua Cushing, 1805. Complete, though rebound. Bound in at back: 2 unnumbered leaves with printed tune PROVIDENCE (4 voices, G, 5|U13213-5,U1-D7|6543|2, Rejoice the Lord is king) on *rectos* (“Music / Providence” written on *verso* of 2nd leaf); then 3 unnumbered leaves with printed staff lines + 2 secular melodies written on 1st leaf.

inscriptions: presentation plate pasted inside front cover, “[printed:] Harvard College Library / FROM” [handwritten:] “Prof. E. C. Pickering / Cambridge”; t. p., “Octavius Pickering”

MS. music entries:

a. l. [3] *recto*: The Galley Slave, melody, C, 5|U122|313|4[-?]21D7|U1, no text

a. l. [3] *verso*: The Exile of Erin, melody, D, 5|U1111D7U1|D6-5U1D66-522, no text

***AC8 A100 805s**

120. *The Salem Collection of Classical Sacred Musick*. 2nd ed. Boston: Manning and Loring, for Cushing and Appleton, 1806. Complete.

☛ inscription: [location in book,] “By Sparhawk [:+?:] Appleton / says J. T. Buckingham” (pencil) (John Sparhawk Appleton [1775-1824] was one of *The Salem Collection*’s publishers, along with Joshua Cushing; did he also compile the book? Boston printer + publisher J. T. Buckingham, 4 years Appleton’s junior, would seem to be a reliable source of info.—if he’s quoted accurately here)

no MS. music

***AC8 A100 805sb**

Sammlung alter und neuer geistreicher Lieder – SEE

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

Reformed Church in the United States. *Das neue und verbesserte Gesangbuch*

121. Sanger, Zedekiah, and others. *The Meridian Harmony*. Dedham, Mass.: H. Mann, for the author, 1808. Lacks pp. [3]-6. MS. music on leaves [1-4] of a booklet containing 8 unnumbered leaves, bound in after printed book, + on additional leaf inside back cover.

inscriptions: booklet, leaf [1] *recto*, “Silas Reed Silas Reed”; booklet, leaf [4] *verso*, “Silas Reed jr”; booklet, leaf [5] *recto*, “Brookfield Brookfield / Brookfield Judith Horr Judith Horr / Judith Judith Horr Brookfield / Silas Reed of Oakham / Silas Reed of Oakham”; booklet, leaf [5] *recto*, “Silas Reed jr of / Oakham,” “But a smooth and sted / fast mind gentle tho / ughts and calm desires,” “Sumner [Re_?]” (pencil); booklet, leaf [8] *verso*, “May [6?] 1827 Oakham Rutland,” “Ma[ry?] B,” “Silas,” “Temperance is a great work”; inside back cover, “Oakham j[a?]ne 24,” “April [?]”

MS. music entries are all bass parts:

booklet, leaf [1] *recto-verso*: No[.] 12, Cm→C, 1|11|55-4|33|D7[.]U5-4|32-1|55-4|3-45-6|7D7|U3, no text; in 2/4 time until last 10 mm., which are in 6/8 (3 mm.), 2/4 (5 mm.), + 6/8 (2 mm.)

booklet, leaf [2] *recto*: CONTRITION, Em, 115|3D7U1D5|U1, O if my lord would come and meet

booklet, leaf [2] *recto*: CHINA [by Swan], D, 1D5D5|U14|3-22|1, Why do we mourn de parted friend [*sic*]

booklet, leaf [2] *verso*: TOLLAND, C, 1|1115|U1D1|2, I[']ll prais[e my maker with my breath]

booklet, leaf [3] *recto*: Weeping Nature [by Jenks], Am, 1|15|U1D#7|3U1|D5, Nature she shews her weeping eyes

booklet, leaf [3] *verso*: MEAR ["poland" crossed out], G, 1|1D5|U1D6|63|5, O 'twas a joyful

booklet, leaf [3] *verso*: ROCHESTER, G, 1D65|U11|D451, god my supporter and my hope

booklet, leaf [3] *verso*: DALSTON [G—no key signature], 5|1145|1,U1|D6645|U1, how pleas'd and blest was I

booklet, leaf [4] *recto*: DOVER, F, 11D4|55|U1, Great is the Lord our God

booklet, leaf [4] *recto*: ARLINGTON, G, 1|111D7|666,5|U132-D7U1|D5, jesus, with all thy saints above

booklet, leaf [4] *recto*: OLD HUNDRED, A, 11D5|63|641 [bar lines *sic*], be thou O god exalted high; bar lines seem haphazardly placed throughout

additional leaf *verso*: VALEDICTION, Em, 11D5|U11[-]232|1, no text

additional leaf *verso*: GREEN[']S 148TH, C, 11|5|65|1,|D123|12|5 [bar lines *sic*], no text

***AC8 Sa584 808m**

122. Schaffer, Francis C. *Hymns, suitable for the devotion of families and churches: selected from various authors*. Boston: J. T. Buckingham, 1811. [4], 68 pp.; complete.

inscriptions: presentation plate pasted inside front cover, "The Gift of / the Honorable / J. T. Buckingham, / of Cambridge, / 6 May, 1857."; t. p., "Harvard College from J. T. Buckingham," also a name pretty thoroughly crossed out

no MS. music

Mus 490.1811.2*

123. [Schaffer, Francis C. *Hymns, suitable for the devotion of families and churches: selected from various authors*. Boston: J. T. Buckingham, 1811]. Lacks pp. [1-4]. BOUND WITH Sweeny, George C., and William Cooper, *Sacred Musick*, which see.

inscriptions: Schaffer *Hymns*, p. 68, "The preceding tunes were composed by / Francis Schaffer to Hymns selected by / J. T. Buckingham, and published by J. T. B." (pencil); back cover, "[H?] [D?]e[nnin?]g's / [?] / 1828"

no MS. music

Mus 490.1810.2*

124. Shaw, Oliver. *Melodia Sacra: or Providence Selection of Sacred Musick*. Providence: Miller and Hutchens, 1819. 151 [1] pp.; appears to be complete.

no inscriptions
no MS. music
Mus 490.1819*

125. Shaw, Oliver. *The Providence Selection of Psalm and Hymn Tunes*. Dedham, Mass.: H. Mann and Company, for the author, 1815. 127 [1] pp.; complete. P. no. 46 not struck. Bound in at back, two leaves of printed (engraved) music, paged 1-2, 1-2: tunes (one per p.) are HYMN for 3 voices, "The same Tune rendered more easy," CARMELL, + PSALM XIX.

no inscriptions
no MS. music
Mus 490.1815.4*

126. [Shaw, Oliver. *Sacred Melodies, selected from Handel, Haydn, Mozart, Beethoven, and others, with several Original Compositions*. Providence: Miller and Hutchens, 1818]. Lacks pp. [1-2]; otherwise, apparently complete, with 84 pp.

"FARNSWORTH." stamped in gold on front cover
inscriptions: preliminary leaf [3] *recto*, "E. L. Farnsworth"; additional leaf [2] *verso*,
"Elisabeth Lounq. Farnsworth" (pencil)
no MS. music
F *52L-235

127. Stickney, John. *The Gentleman and Lady's Musical Companion*. Newburyport, Mass.: Daniel Bayley [between 1774 and 1780]. ASMI 475A. Lacks pp. 33-34, 97-100, 123-124, 133-140, 173-180; leaf bearing pp. 39-40 torn, with some loss of text.

inscriptions: fragmentary preliminary leaf *recto*, "[T. W.?] Higg[in?]son.
Newburyport. 1850 from Mr. / The Engraver's name is on p. 120 is 'J. W.
Gilman' + / to me by his nephew John Gilman, an aged / see Hood's History
of Music. p.," [18th-century script:] Newbury-Port. jana .y 23"; p. [2] (*verso*
of t. p.), "Gift of Rev. T. W. Higginson, of Newburyport. / Rec.^d Nov. 13. 1851."
no MS. music
Mus 492.107*

128. Swan, Timothy. *New England Harmony*. Northampton, Mass.: Andrew Wright, 1801. Complete.

inscriptions: front cover + t. p., "Jos. T. Buckingham"; presentation plate pasted
inside front cover, "The Gift of the / Hon. Joseph T. Buckingham / of /
Cambridge / 6 May 1857."
no MS. music
***AC7.Sw246.801n**

129. Sweeny, George C., and William Cooper. *Sacred Musick: consisting of Anthems for particular occasions, and Psalm and Hymn Tunes*. Boston: J. T. Buckingham, 1810. Complete. BOUND WITH [Schaffer, Francis C., *Hymns*], which see.

inscription: back cover, "[H?] [D?]e[nnin?]g's / [?] / 1828"
no MS. music
Mus 490.1810.2*

130. Tufts [John]. *An Introduction to the Singing of Psalm-Tunes*. 10th ed. Boston: for Samuel Gerrish, 1738. Complete; a beautiful, clear copy. BOUND WITH *The Psalms, Hymns, and Spiritual Songs of the Old and New-Testament*. 26th ed. Boston: J. Draper, for M. Dennis, 1744. [2], 346 pp.; complete. No music.

inscriptions: presentation plate pasted inside front cover, "The Gift of / Stephen Sewall / Hancock Professor / in / Harvard College / 1788"; preliminary leaf *recto*, "76 / Stephen Sewall's / 1753. / Given to the library / of the University / 1788."

no MS. music

***AC6 M4209 640p 1744**

131. Turner, James. "To learn to sing, observe these RULES." Boston: James A. Turner, 1752. Complete. BOUND WITH Barnard, John. *A New Version of the Psalms of David; fitted to the Tunes used in the Churches*. Boston: J. Draper, for T. Leverett, 1752. Complete; pp. 265-270 bound in the order 267-268, 265-266, 271-272, 269-270.

☛ inscriptions: preliminary leaf *recto*, "Presented to the Ecclesiastical Library / in Newport, by the venerable / Mr. Barnard Aetat 86. / Received Sept. 1. 1767."; t. p., "Walter Windeyer."

no MS. music

***AC7 B2552 752n (A)**

132. *A Valuable Collection of Sacred Musick, adapted to the various metres in Watts*. Exeter, N. H.: J. J. Williams, 1818. BOUND (Dutch-door style) WITH Watts, Isaac. *The Psalms of David, imitated in the language of the New-Testament*. Exeter, N. H.: J. J. Williams, 1818 (1st t. p.) + Watts, Isaac. *Hymns and Spiritual Songs*. Exeter, N. H., 1818 (2nd t. p., p. [133]). *A Valuable Collection*: leaf bearing pp. 159-160 torn, with some loss of text; otherwise complete, with [2], 251 [3] pp. Watts *Psalms* + *Hymns* not checked for completeness.

no inscriptions

no MS. music

***EC7 W3494 719p 1818e**

133. *A Valuable Collection of Sacred Musick, adapted to the various metres in Watts*. Exeter, N. H.: J. J. Williams, 1818. BOUND (Dutch-door style) WITH Watts, Isaac. *The Psalms of David, imitated in the language of the New-Testament*. Exeter, N. H.: J. J. Williams, 1818 (1st t. p.) + Watts, Isaac. *Hymns and Spiritual Songs*. Exeter, N. H., 1818 (2nd t. p., p. [133]). *A Valuable Collection*: leaf bearing pp. 225-226 torn, lacking about one-half; otherwise complete, with [2], 251 [3] pp. Watts *Psalms* + *Hymns* not checked for completeness.

no legible inscriptions; letter about this vol. from Julia S. L. Dwight to a "Mrs. Moore" (date likely cut off) inside front cover

no MS. music

***61-2252**

134. *The Village Harmony: or, Youth's Assistant to Sacred Music*. 6th ed. Exeter, N. H.: Henry Ranlet, 1803. Lacks pp. [i]-iv.

no inscriptions

no MS. music
leather covers attractively incised
***AC7 A100 798vf**

135. *The Village Harmony: or, Youth's Assistant to Sacred Music*. 9th ed. Exeter, N. H.: Norris and Sawyer, 1808. Lacks unpagged leaf with t. p., pp. [1]-4.
inscription: inside front cover, "Sava[ge?]" (pencil)
no MS. music
***61-582**

136. *The Village Harmony: or, Youth's Assistant to Sacred Musick*. 11th ed. Newburyport, Mass.: E. Little and Company (printed, Exeter, N. H.: C. Norris and Company), [1813]. Lacks pp. 9-12, 25-28, 225-228, 313-1st p. of index.
no legible inscriptions
no MS. music
***61-583**

137. *The Village Harmony: or, Youth's Assistant to Sacred Musick*. 12th ed. Newburyport, Mass.: E. Little and Company (printed, Exeter, N. H.: C. Norris and Company), [1815]. Leaf bearing pp. 25-26 fragmentary: about one-sixth survives.
inscription: inside back cover, "John [Mars?]ton" (partially obscured by pasted-on label)
no MS. music
***AC7 A100 798vl**

138. *The Village Harmony: or, Youth's Assistant to Sacred Musick*. 13th ed. Newburyport, Mass.: E. Little and Company (printed, Exeter, N. H.: C. Norris and Company), [1816]. Leaves bearing pp. 329-330 + p. 331 + 1st p. of index torn, with loss of text; these leaves + final leaf (2 pp. of index) reinforced with tape that partially obscures text. Partial leaf + slip with MS. music pasted inside back cover.
inscriptions: t. p., "Samuel," "Charles. A. Callender" (3x) ; slip with MS. music pasted inside back cover, "[C? E?] A[?] Callender presented by L[?] Dickinson" (pencil) (inscription on either side of tune title "Clifford")
MS. music entries:
partial leaf pasted inside back cover: GENEVA, 3 voices, melody in middle voice, Eb, 1|1-23|3-45|U1D7|U1, when all thy mercies o my God; incomplete: bottom half of leaf torn off
slip pasted inside back cover: CLIFFORD, "Tenor," Bb, 111|1-2-32[-]1| D7-U1-22|2-3-4, To Zion[']s hill I lift mine eyes
***AC7 A100 798vm**

139. *The Village Harmony: or, New-England Repository of Sacred Musick*. 15th ed. Exeter, N. H.: J. J. Williams, 1818. Complete with [2], 347 [3] pp.; this copy lacks the final leaf (last 2 pp. of indexes).
inscription: t. p., "[M?]oroc[c ?]o [b ?]k. Het[?]erd" (pencil)
no MS. music

***AC7 A100 798vo**

140. *The Village Harmony: or, New-England Repository of Sacred Musick*. 16th ed. Exeter, N. H.: J. J. Williams, 1819. [2], 347 [3] pp.; complete.

inscription: t. p., "Henry Smith" (pencil)

stamped on t. p.: "F[.]L.SMITH"

no MS. music

***AC7 A100 798vp**

141. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. Boston: J. Franklin, for S. Gerrish, 1721. Complete. MS. music inside front cover + on first 3 additional leaves after printed music.

inscriptions: inside front cover, "Jacobus Bradford 1749," "W^m M. Rogers 1848"

(pencil), "W^m M. Rogers ex dono [L ?]. G."; t. p., "Joseph Gunnison 1832,"

"James Bradford"; leaf [7] *recto*, "[J or I] Gunnison" (pencil),

inside back cover, "James Bra[dford?]," back cover, illegible inscription inside incised + ornamented rectangle

MS. music entries:

inside front cover: untitled fragment, F, if read as melody, lower notes first,

rather than as chords, 135243524365, no bar lines, diamond notation

inside front cover: untitled fragment, if treble clef + key of F,

3531-2-1-23421, no bar lines, diamond notation

a. l. [1] *verso* (paged 17): NORWICH TUNE, "Cant," "med.," "Bass," F, cantus

begins 13451234, no text; end-of-phrase lines rather than bar lines,

diamond notation

a. l. [2] *recto* (paged 18): ON Y.^E DIVINE USE OF MUSICK, "Cant.," "med.," "Bas[s],"

G, cantus begins 15345665, no text; end-of-phrase lines rather than

bar lines, diamond notation

a. l. [2] *recto* (paged 18): STANDISH TUNE, "Cant," "med.," "Bass," Am, cantus

begins 13215432, no text; end-of-phrase lines rather than bar lines,

diamond notation

a. l. [3] *verso* (paged 19): SALISBURY, "Cant," "Med.," "Bass," Gm, cantus begins

122311D#7U1, no text; end-of-phrase lines rather than bar lines,

round notation

***AC7.W1717.721g**

142. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. Boston: J. Franklin, for S. Gerrish, 1721. Lacks typeset pp. 9-10, leaf [16] of music; supplied in photostat.

original cardboard covers; front cover stamped in red with part of a seal, including motto

inscriptions: t. p., "[S?]ary Barnard"; back cover, "W N^o 2 / By

y^e: Ream 9/[11?] / By y^e. [?] 3/4 / By y^e Sheet · / 2 / And 3 Sheets for · / 5"

no MS. music

***AC7.W1717.721ga**

143. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. 2nd ed. Boston: B. Green, for S. Gerrish, 1723. Lacks leaf 16 of music; supplied in photostat. MS. music on 26 unnumbered additional leaves bound in at back.

inscription: a. l. [6] *verso*, "John Metcalf [S?] ~~Esq~~^r / Lebanon / Boga"

*next to MS. entry = that tune is in Stone and Wood's *The Columbian Harmony* ([1793])

MS. music is mix of 3-voice tunes w/ melody in tenor, treble parts, + tenor melodies:

a. l. [1] *recto*: DAUPHIN, "Tenor," Am, 1|3343|2,2|3454|5, no text; *HTI* 6167a

a. l. [1] *recto*: AMANDA, by Morgan], tenor, Am, 1|54|3-4-53-2-1|
D7[-]U1[-]D57|U1, no text

a. l. [1] *recto*: Peter Coopers Tune, melody?, no key signature; makes little sense in any assigned key; all notes provided here, as if in A + S. M. (Short Meter), 2|1D55|U5|2,D6|U222D6|U2,|565D7|77U12,|442[1?]|4D6, no text

a. l. [2] *recto*: CANTERBURY, "Treble," "Tenor," "Bass," but notes only for treble + half of tenor, Gm, tenor begins 1|12|32|11|D#7, no text

a. l. [2] *recto*: WINDSOR ("Quercy" crossed out), "Treble," Gm, 3|32|1D#[i.e., natural]7|U13|2, no text; staves + bar lines provided for 2 other voices

a. l. [3] *recto*: BANGOR TUNE, "Treble," "Tenor," "Bass," Dm, 5|32|15|U1D7-6|5, no text

a. l. [3] *recto*: BRUNSWICK, "Treble," "Tenor," "Bass," Am, 1|12|34-3|25|1, no text

a. l. [4] *recto*: QUERCY TUNE, "Treble," "Tenor," "Bass," G, 1|33|23|2D7|U1, no text

a. l. [4] *recto*: THE 100 PSALM TUNE, "Treble," "Tenor," "Bass," F, 1|1D7|65|U12|3, no text

a. l. [5] *recto*: WALSAL TUNE, "Treble," "Tenor," "Bass," Am, 1|32-1|D5U5|4-3D7|U1 (D7 *sic*), no text

a. l. [5] *recto*: MEER TUNE, "Treble," G, 1|33|51|31|D7, no text; staves + bar lines provided for 2 other voices

a. l. [6] *recto*: WARWICK TUNE, "Treble," Am, 1|33|53|1D#7|U1, no text; staves + bar lines provided for 2 other voices

a. l. [6] *recto*: THE 100 NEW, "Treble," Am, 3|55|53|1D#7|U1, no text; staves + bar lines provided for 2 other voices

a. l. [6] *verso*: BENGALL TUNE, melody?, no key signature, but makes little sense in C or Am; all notes provided here, as if in Bb (likely text meter can't be determined), 777|U33322|3-2111|11|D555|U1D6U1D4|U21D76, no text

a. l. [7] *recto*: PORTSMOUTH TUNE, "Treble," "Tenor," "Bass," but notes only for treble, F, 1|35|53|12|3, no text; fragment written on start of bass staff: if bass + in G, 5U1|D53|237|U1D4|U1

a. l. [7] *recto*: CAMBRIDGE, "Treble," "Tenor," "Bass," but notes only for treble, Gm, 5|U11|D#7U5|42|3, no text

a. l. [8] *recto*: SOUTHWELL TUNE, "Treble," "Tenor," "Bass," but notes only for treble, Gm, 5|U11|42|3, no text

- a. l. [8] *recto*: THE 24 PSALM TUNE, “Treble,” “Tenor,” “Bass,” but notes only for treble, F, 1|1D5|U1D6|U1,1|1D5|56|5, no text
- a. l. [9] *recto*: THE 108 PSALM TUNE, “Treble,” “Tenor,” “Bass,” but notes only for treble, C, 44245655|42-3-45321, no text; part apparently written in alto clef; no bar lines; end-of-phrase lines only
- a. l. [10] *recto*: STANDISH TUNE, “Treble,” “Tenor,” “Bass,” but notes only for treble, Gm, 1|5#4|53|21|5, no text
- a. l. [11] *verso*-a. l. [12] *recto*: THE 113 PSALM TUNE, “Treble,” “Tenor,” “Bass,” but notes only for tenor (mm. 1-8) + treble (remainder of tune), G, tenor begins 1|1-D7-6[5 omitted?]|U1-2-34|5-4-32-1|2, no text
- a. l. [12] *verso*-a. l. [13] *recto*: THE 136 PSALM TUNE, “Treble,” “Tenor,” “Bass,” but notes only for treble, G, 1|23|52|3,|2|43|13|5, no text; treble has melismatic flourish of eight 16th notes, two 8th notes, + one quarter note in final phrase
- a. l. [13] *recto*: OLD LITCHFIELD, “Treble,” “Tenor,” “Bass,” but notes only for treble, Gm, 5|U11|5D#7|U12-1|D#7, no text
- a. l. [14] *verso*: DAUPHIN, “Tenor,” Am, 1|3343|2,2|3454|5, no text; *HTI* 6167a
- a. l. [14] *verso*: SUNBURY [by Weeks], tenor, Am, 133-4|54-343|2, no text
- a. l. [14] *verso*-a. l. [15] *recto*: GRAFTON [by Stone], tenor, C, 5U11|3-21-D7U11|1, no text
- a. l. [15] *recto*: AMANDA [by Morgan], tenor, Am, 1|54|3-4-53-21|D7-U1-D57|U1, no text
- a. l. [15] *verso*-a. l. [16] *recto*: 119TH, tenor, Em, 531|5577|7, no text
- *a. l. [16] *verso*-a. l. [17] *recto*: ALL SAINTS NEW, “Tenor,” Cm, 5|55-67U3|D7-U1-D7-65-3|4, no text; solmization syllable abbreviations (f, s, l, m) written next to some notes
- a. l. [16] *verso*-a. l. [17] *recto*: ZION, “Tenor,” D, 112|3456-7|U1, no text
- a. l. [17] *verso*-a. l. [18] *recto*: [AN]THEM FOR EASTER [by Billings], “Tenor,” A, tenor begins at m. 5: 5-4-3-4-54|5[5], Hal[l]elujah; bracketed items here are not omissions, but are areas of the page either covered up by glue + paper fragments or with surface torn away; quite a few errors here, including omitted music—corrected in next entry
- a. l. [18] *verso*-a. l. [19] *recto*: AN ANTHEM FOR E[AS?]THER [by Billings], “Tenor,” A, tenor begins at m. 5: 5-4-3-4-54|5[5], Hallelujah
- a. l. [19] *verso*-a. l. [20] *recto*: PILGRIMS FAREWELL, “Tenor,” F, 543|U1D65|1232-1|56|5-43-21_|1, no text; solmization syllable abbreviations (f, s, l) written next to notes in mm. 1-2
- a. l. [19] *verso*-a. l. [20] *recto*: OHIO [by E. West], tenor, Em, 1|335U1|D7, no text
- *a. l. [20] *verso*-a. l. [21] *recto*: FLANDERS [by Swan], tenor, E, 5|5-U1D7-U2|D5-4-36|57|U1, no text
- a. l. [20] *verso*-a. l. [21] *recto*: FRIENDSHIP, tenor, Dm, 113|557U1|D7, no text
- *a. l. [21] *verso*-a. l. [22] *recto*: DEVOTION [by Hall], “Tenor,” F, 1|5653|U121D5|6-7-U12D7|5, no text
- a. l. [21] *verso*-a. l. [22] *recto*: RUSSIA [by Read], “Tenor,” Am, 132|1D7U13|2, no text

- *a. l. [22] *verso*-a. l. [23] *recto*: STERLING [by Stone], tenor, F, 1|3456|5,4-3|1U1D65|5, My soul repeat his praise
- a. l. [22] *verso*-a. l. [23] *recto*: 103^d, tenor, F, 5|33-542|3-2-3-4-5, O bless the Lord my soul
- a. l. [22] *verso*-a. l. [23] *recto*: A Cannon, melody, Am, 1D7U1D5|6[-]445, Welcome welcome every guest
- *a. l. [23] *verso*-a. l. [24] *recto*: WARD [by Stone], tenor, F#m, 1|5533|775,5|3564|5, no text
- *a. l. [23] *verso*-a. l. [24] *recto*: WARREN [by Babcock], tenor, Am, 1|3-2-1D7|U12|5-43|2, no text
- *a. l. [23] *verso*-a. l. [24] *recto*: WALTHAM [by Baird], tenor, Am, 1|5654|3-4-5-6-54-3|2, no text
- *a. l. [23] *verso*-a. l. [24] *recto*: VENUS, tenor, F, 1|35|6-5-6-7U1|D5, no text
- *a. l. [24] *verso*-a. l. [25] *recto*: CANTON [by Swan], tenor, C, 1D54|35U1D7|U1, no text
- *a. l. [24] *verso*-a. l. [25] *recto*: AUSTRI[A] [by Mitchell], tenor?, G, 1|3235|6,5|34-322|3, no text
- a. l. [25] *verso*-a. l. [26] *recto*: REDEMPTION, "Tenor," G, after 1½ mm., 3|543|1-3|2_|22|3, "Before the"—text incipit?

***AC7.W1717.721gb**

144. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. 3rd ed. Boston: J. Draper, for S. Gerrish, 1740. Complete. BOUND WITH Johnston, Thomas, "To learn to sing, observe THESE RULES," 1755, which see. MS. music on preliminary leaf before t. p.

inscriptions: preliminary leaf [1] *recto*, "E Downe her Book given her / by her Pa[r?] 1771 and she Put / i[t?] up in one of their scon[ces?] one / Night and forget that She / Put it u"; preliminary leaf [1] *verso*, "W^{lmd}K. Phipps' / Book. / A. D. 1832"; Walter, p. i, "Samuel Downe / Feb^y. 1st. 1757-----"; additional leaf *recto*, "[S?]am Downe / his Book 1779 / Gave him by his / Brother [P?____] [name rubbed out or faded]"; additional leaf [2] *recto* + *verso*, 3 versions of these lines (corrected composite follows): "This world, my dear Myra, is full of deceit / And friendship a jewel we seldom can meet / How strange doth it seem that in..."

MS. music is cantus + bassus parts, not written in score (blank staves for "Med:" [medius] part inbetween); diamond notation; double lines for ends of phrases, but no bar lines

MS. music entries:

- preliminary leaf [2] *recto*: 67TH PSALM, "Cant.," "Bass:," G, 13-214[-]3[-]2[-]1D7U1, no text
- preliminary leaf [2] *recto*: DORCHESTER TUNE, "Cant.," "Bassus," G, 134553, no text

***AC7 W1717 721gc**

145. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. [4th ed.] Boston: for Samuel Gerrish, 1746. Complete. MS. music on

11 leaves after printed music; remaining leaves bound in back of book contain receipts of money from John Goold (1764-1775), Huldah Goold (1778-1779), Widow Jane Goold (1778-1780), and Robert Goold (1778-1802).

inscriptions: inside front cover, "[Rece]ipts to John Goold, / [estate?] +c

Co[m[m]encing Oct / 16th 1764__ / Robert Goold (son of John) / Feb. 13, 1782. [e?]nd / March 11, 1802__" (pencil); preliminary leaf *recto*, "Mary Go[o?]ld" (crossed out); p. 1, "Joseph Green Jun"; p. 21, "Joseph [part of printed title] Green Jun:r"; a. l. [10] *verso*, "RxG [1?]779."

1st 7 MS. music entries (through a. l. [4] *recto*) appear to be on pp. with printed staff lines + double borders, matching appearance of printed music pp. + probably part of original tunebook

MS. music entries:

- a. l. [1] *verso*: QUERCY, melody, bass, G, 133232D7U1, no text; diamond notation, phrase-end lines rather than bar lines, blank staff with G clef between melody + bass
- a. l. [1] *verso*: 100 NEW, melody, bass, Am, 11D7U354-321, no text; diamond notation, phrase-end lines rather than bar lines, blank staff with G clef between melody + bass
- a. l. [2] *recto*: STANDISH TUNE, melody, bass, Am, 13215432, no text; diamond notation, phrase-end lines rather than bar lines, blank staff with G clef inbetween melody + bass
- a. l. [2] *recto*: KENSINGTON, melody, bass, D, 5U11D7U1232, no text; round notation, phrase-end lines rather than bar lines, blank staff with G clef between melody + bass
- a. l. [3] *verso*: WANTAGE, melody, Dm, 1D7|75|56|7U1 (bar lines *sic*), no text; round notation, blank staves with G + F clefs below this melody
- a. l. [3] *verso*: untitled fragment, melody?, bass: 1 phrase of melody, 2 phrases of bass, Bm?, if in Bm, melodic part is 754U21D7, bass is 12331+4+51+5,543215, no text; round notation, phrase-end lines rather than bar lines, blank staff with G clef between melody + bass
- a. l. [4] *recto*: A DUTCH HYMN, melody, G, 11123421, no text; diamond notation, phrase-end lines rather than bar lines, blank staves with G + F clefs below this melody
- a. l. [5] *recto*: Lads of Dunse, secular melody, D, 6|531121|13165|67U1D6543|4222, no text
- a. l. [6] *recto*: The Gibbet, secular melody, F, 1231D11|21233|U1231|D11|23, no text
- a. l. [7] *recto*: Red House, secular melody, Gm, 1U11D76|53|27765|42, no text
- a. l. [8] *recto*: The Banks of Abergilder, secular melody, F, 1235|U1D76|U1D76|U12123, no text
- a. l. [8] *verso*-a. l. [9] *recto*: [SPIRITUAL WATCHFULNESS or PENITENTIAL HYMN], melody, bass, G, 33-455|123|66-7U1D3|21, O! my Soul w.th pray'rs & Cryes; diamond notation
- a. l. [10] *verso*-a. l. [11] *recto*: 132:^D PSALM, melody, Am, 321D7U11D7U1, 33455433, no text; diamond notation, phrase-end lines rather than bar lines

- a. l. [10] *verso*: PLEASANT STREET [by Billings], melody, bass, written sequentially rather than in score, Am, 1|3-21|5-43|1-2-3[4?]|2, no text; diamond notation
- a. l. [11] *recto*: SULLIVAN [by Billings], melody, bass, written sequentially rather than in score, D, 5|5-U1D7|U1-D7-65|U1-2-1D7|U1, Let mortal tongues attempt to sing; diamond notation

***AC7 W1717 721gd**

146. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. [6th ed.]. Boston: Benjamin Mecom for Thomas Johnston [1759?].

ASMI 521. Complete. MS. music written on alternate facing *versos* + *rectos* of additional leaves at end, numbered 22-25, 29-32.

inscriptions: inside front cover, "Ma[?] [?] Hurey," "B. F. Bush / Ba[y?] City"

MS. music written in diamond notation, with phrase-end lines rather than bar lines; for 2, 3, + 4 voices, with melody in tenor voice

MS. music entries:

- a. l. 22: NEW YORK TUNE, "Medius," "Tenor," "Bass," G, 13542312, no text
- a. l. 22: KINGSTOWN TUNE, "Medius," "Tenor," "Bass," Am, 13215432, no text
- a. l. 23: 108 PSALM TUNE, "Altus," "Medius," "Tenor," "Bass," F, 13254321, no text; tenor + bass each on 2 staves, so not written in score
- a. l. 24: BUCKLAND TUNE, "Medius," "Tenor," "Bass," G, 123211D7U1, no text
- a. l. 24: 100 PSALM TUNE, "By Holroy'd," "Tenor" (written in G, but with one flat as key signature), "Bass" (written in F), 135U1D7U1D65, no text; staff + bar lines provided for "Medius," but no notes
- a. l. 25: COLECHESTER [*sic*] TUNE, "by Tansur," "Tenor," "Bass," C, 11-D76543-215, no text; staff + bar lines provided for "Medius," but no notes
- a. l. 25: STANDISH, "Medius," "Tenor," "Bass," Am, 13215432, no text
- a. l. 29: FAREHAM TUNE, "Altus," "Medius," "Tenor," "Bass," Gm, 5U1321D#7U12, no text
- a. l. 30: ABINGTON, "Altus," "Medius," "Tenor," "Bass," G, 11325432, no text
- a. l. 31: WORMINSTER, "Altus," "Medius," "Tenor," "Bass," G, 11325432, no text
- a. l. 32: MANSFIELD TUNE, "Altus," "Medius," "Tenor," "Bass," G, 113423,3565#45, no text

***AC7 W1717 721gea**

147. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. [7th ed.]. Boston: Benjamin Mecom, 1760. ASMI 522A. Complete.

MS. music on additional leaves bound in at end.

inscriptions: inside front cover, "price 3^s6"; preliminary leaf [1] *recto*, "ENOCH. BOYD; / His Singing Book / Aprill y:^e 1763"; leaf 21 *recto*, "Topsfield July 10th 1782 / I The Sub[scriber?] Do Promis / to Pay to Jonathan / Johnson in the Towneship of Ando[ver?]..."; leaf 22 *verso*, "Nathaniel / Andrews"; leaf 24 *verso*, "Jonathan Bixby in New-England in The / Topsfield July 10th 1782," "I the Subscriber Do Promis," "Promis to Pay to Jonson of N Newbury P / ort ins the [Town?]ship boxford in th[e?] / Cuntrey L ins The T[erm?] of," "John W

Promise to Pay”; last a. l. *verso*, Enoch. Boyd / His Book / 1764”; inside back cover, “Esther M Boyd,” “Enoch Boyd his Book 1763”

MS. music written in diamond notation, with phrase-end lines rather than bar lines, except where indicated; melody in tenor voice, no matter what the scoring

MS. music entries:

- a. l. [1] *verso*: ISLE OF WHITE TUNE, “Tenor,” “Medius,” “Bass,” Gm, 15-43-457-65#45, no text
- a. l. [1] *verso*: ST HUMPHERYS TUNE, “Tenor,” “Medius,” “Bass,” G, 123254-3-212, no text
- a. l. [2] *recto*: CAMBRIDGE TUNE, “Tenor,” “Medius,” “Bass,” Am, 13121D67U1, no text
- a. l. [2] *recto*: STANDISH TUNE, “Tenor,” “Bass,” Am, 13215432, no text; staff + bar lines provided for “Medius,” but no notes
- a. l. [3] *verso*: NEW YORK TUNE, “Altus,” “Medius,” “Tenor,” “Bass,” G, 13542312, no text
- a. l. [4] *recto*: BERLIN TUNE, “Treble,” “Counter,” “Tenor,” “Bass,” Am, 13254#342, no text
- a. l. [5] *verso*: PLYMOUTH TUNE, “Medius,” “Tenor,” “bass,” Am, 13454312, no text
- a. l. [5] *verso*: ON THE DIVINE USE OF MUSICK, “Tenor,” “Medius,” “Bass,” G, 15345665, no text
- a. l. [6] *recto*: BEDFORD TUNE, “Medius,” “Tenor,” “Bass,” Bb, 5U1D7U11243, no text
- a. l. [6] *recto*: A Cannon of three in one, no parts specified, G, 11D5556U1D5, hal:le:lu:jah; 3 lines of melody that are presumably combinable
- a. l. [7] *verso*: EPSOM TUNE, “Altius,” “Medius,” “Tenor,” “Bass,” G, 12321D67U1, no text
- a. l. [8] *recto*: BRANDINGBURG TUNE, “Treble,” “Counter,” “Tenor,” “Bass,” Am, 154321, no text
- a. l. [9] *verso*: KIDDERMINSTER, “Altius,” “Medius,” “Tenor,” “Bass,” Am, 112534-321, no text
- a. l. [10] *recto*: BUCKLAND TUNE, “Altius,” “Medius,” “Tenor,” “Bass,” G, 123211D7U1, no text
- a. l. [11] *verso*: COULCHESTER TUNE NEW, “Treble,” “Counter,” “Tenor,” “Bass,” C, 11-D76543-215, no text
- a. l. [12] *recto*: 100TH PSALM TUNE, “set by Holdroyd,” “Treble,” “Counter,” “Tenor,” “Bass,” tenor written in G, but with one flat as key signature, 135U1D7U1D65, no text; treble counter + bass written in F; see 100 PSALM TUNE (also with attribution to Hol[d]royd) in MS. supplement to source no. 146 above
- a. l. [13] *verso*: 45 PSALM TUNE NEW, “Altius,” “Medius,” “Tenor,” “Bass,” G, 113221,D#7U12345, no text
- a. l. [14] *recto*: 45 PSALM TUNE OLD, “Altius,” “Medius,” “Tenor,” “Bass,” but no musical notation
- a. l. [15] *verso*: NEWBURY TUNE, title only; no musical notation
- a. l. [16] *recto*: WORMINSTER TUNE, “Altius,” “Medius,” “Tenor,” “Bass,” G,

11325432, no text

a. l. [17] *verso*-a. l. [18] *recto*: 50 PSALM TUNE, "Altius," "Medius," "Tenor,"
"Bass," G, 321D7U1|23-43,2|3455|545, no text

a. l. [18] *verso*-a. l. [19] *recto*: CHINA att. "Swan," 4 voices, D, 3|22|11|3-D66|3,
no text; counter written in diamond notation, all other parts in round
notes

***AC7 W1717 721ge**

148. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. [8th ed.] Boston: for Thomas Johnston, 1764 [*recte* 1765 or later?]. Lacks leaf 44; supplied in photostat. Leaves 23-24 bound in before leaves 21-22. *ASMI* 523D.

inscriptions: inside back cover, a tangle, crossed out; still legible are "Daniel Oliver / Singing Book," "Lydia / morton," "Elizabeth Olive[r?] of [Att?]leborough / County of Plimouth," "Seth Morton of Mi[?]," "Daniel Oliver Book"

partial MS. index of tunes

no MS. music; many leaves cut out after printed music, so there may once have been
a MS. music supplement

***AC7.W1717.721gf (A)**

149. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. [8th ed.] Boston: for Thomas Johnston, 1764 [*recte* 1765 or later?]. Lacks leaves 40-43; leaf 39 fragmentary (ca. 1/3 survives). *ASMI* 523D.

no inscriptions

no MS. music

***AC7.W1717.721gf (B)**

150. Warriner, Solomon. *The Springfield Collection of Sacred Music*. Springfield, Mass.: Warriner and Bontecou (Boston: printed by Manning and Loring), 1813. Lacks pp. 89-90, 149-150.

inscriptions: presentation plate pasted inside front cover, "The Gift of the / Family
of / Rev. Samuel Willard, D. D. / of Deerfield / (Class of 1803.) / 23 Sept.,
1861."; preliminary leaf *recto*, "Rev Sam^l Willard / from his Friend / Solomon
Warriner"

no MS. music

Mus 490.1813.2*

151. West, Elisha. *The Musical Concert*. Northampton, Mass.: Andrew Wright, for Elisha West and John Billings, Jr., 1802. Lacks pp. 9-48, all after 88.

inscriptions: p. [ii], "Luther. C. Chamberlin.^s / Book."; p. [iii], "composed" written in
(but in wrong location) to complete printed phrase "Some pieces of music,
which are here inserted, were at an early period of life"

no MS. music

KPF 567*

151.5. Wood, Abraham. *Divine Songs, extracted from Mr. J. Hart's Hymns, and set to Musick in Three and Four Parts*. Boston: Isaiah Thomas and Company, 1789. Complete. Six blank leaves bound in at end.

inscription: preliminary leaf [1] *recto*, "Presented by Isaiah Thomas & C:^o / duplicate. rect. given / 1789"

no MS. music

***AC7 .W8501 .789d**

152. Wood, Abraham. *A Funeral Elegy on the Death of General George Washington*. Boston: Thomas and Andrews, 1800. Complete, including front + back covers.

inscriptions: t. p. + back cover, "John Ruggles's"

no MS. music

US 4591.21*

153. *The Worcester Collection of Sacred Harmony* ("Laus Deo!" at head of title). Worcester, Mass.: Isaiah Thomas, 1786. [2nd t. p.:] *The Worcester Collection of Sacred Harmony. Part Third*. ("Laus Deo!" at head of title). Worcester: Isaiah Thomas [1786]. Complete; pp. 95-96 bound in before pp. 93-94. A fine copy.

☛ inscription: preliminary leaf [2] *recto*, "Presented by Mr Isaiah Thomas."

no MS. music

***AC7 T3637 786w**

154. *The Worcester Collection of Sacred Harmony* ("Laus Deo!" at head of title). 3rd ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1791. Complete.

no inscriptions

no MS. music

***AC7 T3637 786wc**

NOT LOCATED, Fall 2021/Winter 2022

Law, Andrew. *The Art of Singing: in Three Parts: viz. I. The Musical Primer, II. The Christian Harmony, III. The Musical Magazine*. [Part II only?] Cheshire, Connecticut: William Law, 1794.

***42-639**

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

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