

# Pre-1821 American Sacred Music at the Phillips Library as of December 2022

Nym Cooke

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1, 2, 3, 4, 5, 6, 7 = scale degrees in a given key

U = next octave above the preceding note; D = next octave below the preceding note  
(1st 2 phrases of "Happy birthday to you": 55|65U1|D755|65U2|1)

DD5 = 5th degree of scale in 2nd octave below preceding note

5-6-7 = slurred notes (setting one syllable)

5\_|5 = note tied across a bar line

, in a string of scale degree numbers = end of one line of text, start of the next

4tr = trill on the 4th degree of the scale

5+U1 = 2 notes at once in a part

n4, #4 = 4th degree of the scale is made natural or is sharpened, raising it a half-step

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

(6) = grace note on 6th degree of the scale

TCTB = treble, counter, tenor, bass, identified as such in the source

[TCTB] = treble, counter, tenor, bass, not identified as such in the source

C. M. = Common Meter: the 4 lines of text in a verse have 8, 6, 8, and 6 syllables

L. M. = Long Meter: the 4 lines of text in a verse have 8, 8, 8, and 8 syllables

S. M. = Short Meter: the 4 lines of text in a verse have 6, 6, 8, and 6 syllables

All copied inscriptions are in ink unless otherwise noted.

Labeled vocal parts are listed from the top part down.

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

PHILCAT = Phillips Library's online catalogue

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

*A Bibliography* (American Antiquarian Society, 1990)

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

HTI = Temperley, *Hymn Tune Index*, online at [hymntune.library.uiuc.edu](http://hymntune.library.uiuc.edu)

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

1. Albee, Amos. *The Norfolk Collection of Sacred Harmony*. Dedham, Mass.: H. Mann, 1805. Lacks pp. [9]-10. Clean copy, barely used. MS. music entries (4 in ink, 1 in pencil) on 3 unnumbered leaves with printed staff lines at end of book.

inscription, front cover: "Capt. [Honecomb?]"

MS. music entries:

leaf [1] *recto*: [untitled piece], 4 voices (from top down, probably

tenor, "Second Treble," "First Treble," bass, with "Organ" taking taking bass's part for 4 measures in the middle, after which the part returns to "Voice"), melody in first treble, F, 1|35|U1D5|65-4|3, Stand up my soul Shake off[f] thy fears; dynamics markings of "P" and "F"

leaf [1] verso-leaf [2] recto: LEMON STREET, 4 voices (from top down, "tenor," "counter," "treble," "Bass"), melody in treble, G, 1-2|31|54|3-2-1-23-2|1, Come O my Comfort and delight; attribution to "Shakespear" above music

leaf [1] verso-leaf [2] recto: [untitled piece], melody, bass, Am, 5|U12|3-45|4-32|1, written in pencil (faint);  $\frac{3}{4}$  time

leaf [2] verso: SAUNDERS STREET, 3 voices, melody in middle voice, C, 5|U1-2-32|1D5|6-U1-43|3-2, "sym" written over gap in score

leaf [3] verso: [untitled march melody], C, 5|U1111D7U1|21D7U1231|2D555U31|2D555

**M2116 .A434 1805**

Bay Psalm Book – SEE

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

2. [[Bayley, Daniel]. *The American Harmony: or, Royal Melody Complete...by William Tans'ur*. 6<sup>th</sup>, 7<sup>th</sup>, or 8<sup>th</sup> ed. Newburyport, Mass.: Daniel Bayley, 1771-1774]. Lacks all before p. 56 of music. [2<sup>nd</sup> t. p.:] [Bayley, Daniel]. *The American Harmony, or Universal Psalmist...by A. Williams*. Newburyport, Mass.: Daniel Bayley, 1769. Lacks pp. 49-50. Content of available pp. of vol. I, *Royal Melody Complete*, is identical with content IV-VII in ASMI (see chart, pp. 118-119), which could date this volume anywhere from 1771 to 1774 (i. e., the 6<sup>th</sup>, 7<sup>th</sup>, or 8<sup>th</sup> ed.); but the 1769 date on *Universal Psalmist's* t. p. suggests that this combination of the 2 vols. is the same as ASMI 58B, which includes the 6<sup>th</sup> ed. (1771) of *Royal Melody Complete* + a *Universal Psalmist* dated 1769. MS. music entries on 3 leaves bound in at end of *Royal Melody Complete* and on first 6 of 7 leaves bound in after 1<sup>st</sup> 2 unpagged leaves of *Universal Psalmist* (i.e., before that book's printed music); these leaves have been assigned the numbers [1-10].

inscription: near top of printed label pasted inside front cover, after printed text "ESSEX INSTITUTE. / PRESENTED BY," "Mrs. Emeline Parsons."

MS. music entries:

leaf [1] recto: MARSHFIELD, [Billings], TCTB, melody in tenor, Em, 1|3-4-54|7-6-5U1|3-2-1D7|U1, diamond notation

leaf [1] verso: CHESTER, [Billings], TCTB, melody in tenor, F, 567|U1D5|6-U1-D76|5, diamond notation; bass has a lot of octaves, so the tune was probably copied from Billings's *New-England Psalm-Singer*

leaf [2] recto: Few happy matchees [sic], melody and bass, C, 5|32|65|6-U1D7-U2|1, no text: probably intended to set "Say, mighty love, and teach my song..."; diamond notation

leaf [3] *recto*: AMERICA, [Billings], TCTB, melody in tenor, D, 1|1-54|3-U1D7|U1-D765, diamond notation  
 [2 printed leaves at start of *Universal Psalmist*]  
 leaf [4] *verso*-leaf [5] *recto*: A NEW SAPPHICK ODE [A NEW SAPPHIC ODE], "By William Billing[s]," TCTB, melody in tenor, C, 1|1D7U1D5|U4321-23-4|5, While [y<sup>e</sup>?] fi[e]rce North wind with his airy for[c]es; diamond notation; in 3/2; "When the fi[e]rce North" written at bottom of second page  
 leaf [6] *recto*: AMERICA [AMERICA], "By William Billing[s]," TCT (bass has only staff, clef, key and time signatures, plus 6 notes that seem not related to the tune), melody in tenor, D, 1|1-54|3-U1D7|U1-D765, See how the flocks of Jesus [Rices?]; only phrases 1-3 are present  
 leaf [7] *recto*: NEW HINGHAM, [Billings], bass, Bm, 1|D56515,5|3455|1  
 leaf [7] *recto*: WALTHAM, [Billings], bass, C, 1|15|3-21|5,5|1-2-32|1-45|1  
 leaf [7] *recto*: CHESTER, [Billings], bass, F, 1|D5|U114-3-21|D5  
 leaf [7] *recto*: AMHERST, [Billings], bass, G, 1|11D45|1+U1, 1|114-3-21|D5  
 leaf [8] *recto*-leaf [9] *recto*: [AN ANTHEM TAKEN FROM MATHEW 5 & 25 1 CHORIN CHAP 13 & 14 PSALM 34 & 41, SUITABLE TO BE SUNG AT A CHARITY MEETING], [Billings], bass, C, Cm, C, Cm, C, fragment: begins about 1/3 of the way into the piece (6<sup>th</sup> m. on p. 100 in Billings's *New-England Psalm-Singer*), with 4 mm. of 2/4 music: [m. of rest] 1233\_|32151\_|111, But the Greatest of these is Charity

**M2116 .T367 1769 c.2**

3. [Bayley, Daniel]. *The American Harmony: or, Royal Melody Complete...by William Tans'ur*. 6<sup>th</sup> ed. Newburyport, Mass.: Daniel Bailey [sic], 1771. Lacks leaves numbered 7-8 after 2<sup>nd</sup> p. 6 (but see *ASMI*, p. 127, note near bottom of p.). [2<sup>nd</sup> t. p.:] [Bayley, Daniel]. *The American Harmony, or Universal Psalmist...by A. Williams*. Newburyport, Mass.: Daniel Bayley, 1771. Lacks pp. 9-10, 15-16, 40-96. Seems to be *ASMI* 61, with content IV (see chart, *ASMI* pp. 118-119), but with variation of content found in Wesleyan University copy on p. 30 of *The American Harmony, or Royal Melody Complete* (i. e., ST. DAVID'S OLD and BANGOR on p. 30). MS. music entry on slip of paper originally pinned, now clipped, to *verso* of 2<sup>nd</sup> t. p. (*Universal Psalmist*).

inscriptions: preliminary leaf *recto*, "Wm Preston"; *verso* of slip containing MS. tune, "Samuel / Small / [illegible]," "Samuel / Da," "Danvers / Samuel Small" (pencil)

MS. music entry:

slip of paper clipped to *verso* of 2<sup>nd</sup> t. p.: AMHERST, [Billings], TCTB, melody in tenor, G, 1|3542|1

**M2116 .T367 1771a** (one or more titles in this volume formerly catalogued as Z1215.E92 no. 12240)

4. [Bayley, Daniel]. *The American Harmony: or, Royal Melody Complete...by William Tans'ur*. 7<sup>th</sup> ed. [Newburyport, Mass.]: Daniel Bayley, [1771] (t. p. fragmentary; otherwise complete). [2<sup>nd</sup> t. p.:] [Bayley, Daniel]. *The American Harmony, or, Universal Psalmist...by A. Williams*. Newburyport, Mass.: Daniel Bayley, 1771. Lacks pp. 95-96. ASMI 60A, but with content IV of vol. I (*Royal Melody Complete*) varied as in other copies at this library and in copy at Wesleyan University (i.e., ST. DAVID'S OLD and BANGOR on p. 30). Lacks covers, endpapers.

no inscriptions

no MS. music

**M2116.T367 1771**

5. [Bayley, Daniel]. *The American Harmony: or, Royal Melody Complete...by William Tans'ur*. 7<sup>th</sup> ed. Newburyport, Mass.: Daniel Bayley, 1771. Lacks pp. 83-86, 95-96; leaf bearing pp. 93-94 worn at edges, with slight loss of text. ASMI 60A (vol. I only), but with content IV varied as in other copies at this library and in copy at Wesleyan University (i.e., ST. DAVID'S OLD and BANGOR on p. 30).

inscription: inside front cover, "Singing Book / ing Book" (remainder of inscription, probably including owner's name, is under label pasted inside front cover)

no MS. music

**M2116.T367 1771 c.2**

6. [Bayley, Daniel]. *The American Harmony, or, Royal Melody Complete...by William Tans'ur*. 8<sup>th</sup> ed. Newburyport, Mass.: Daniel Bayley, 1773. Lacks pp. 1-2, 7-8, 11-12, 33-40, 51-54. [2<sup>nd</sup> t. p.:] [Bayley, Daniel]. *The American Harmony, or, Universal Psalmist...by A. Williams*. Newburyport, Mass.: Daniel Bayley, 1773. Lacks pp. 11-12, 71-74, part of leaf bearing pp. 75-76, pp. 77-80. Seems to be ASMI 61, with content IV of vol. I (*Royal Melody Complete*) varied as in other copies at this library and in copy at Wesleyan University (i. e., ST. DAVID'S OLD and BANGOR on p. 30). Fragmentary MS. music entry inside back cover.

inscriptions: *Royal Melody Complete* t. p., "[Lam.?] W William / Daniel Goodhue / Timothy [illegible]"; inside back cover, "William [illegible] / His Book / ["Salem" part of this inscription?] 1791"

MS. music entry:

inside back cover: [SALEM?], possibly a treble part in D minor, ending (if in D minor) 1|D#7U1||D#7||[double bar, signifying phrase division]U3|1-D7U1|D#7U1|D5-65|5, "Salem" may be part of inscription recorded above, but is in a different hand and appears directly above MS. music

**M2116.A44 1773**

7. [Bayley, Daniel]. *The American Harmony, or, Royal Melody Complete...by William Tans'ur*. 8<sup>th</sup> ed. Newburyport, Mass.: Daniel Bayley, 1774. [2<sup>nd</sup> t. p.:] [Bayley, Daniel]. *The American Harmony, or, Universal Psalmist...by A. Williams*. Newburyport, Mass.: Daniel Bayley, 1774. Complete. ASMI 61E, but the two

engraved leaves w/ rudiments are numbered 7 and [no number], and appear between pp. 6 and 7 of the typeset rudiments.

inscriptions: near top of printed label pasted inside front cover, after printed text "Essex Institute Musical Library. / Presented by," "H. E. Valentine" (received Nov. 16<sup>th</sup>, 1869); leaf of rudiments numbered 7, *recto*, "Eliza D. Patch."

no MS. music

**M2116 .T367 1774**

8. [Bayley] ("Bailey"), Daniel. *The Essex Harmony*. Newburyport, Mass.: the author, 1770 [*recte* 1771?]. [1] p. l., 22 pp. numbered 1-15, 18, 15, 18, 19, 10, 7, 22 (all odd p. nos. on *recto* sides, even p. nos. on *verso* sides). Complete (tunes on duplicate pp. 7, 10, 15, and 18 are different). *ASMI* 64B.

no inscriptions

no MS. music

**BS1440 .B395 1770**

9. Bayley, Daniel. *The Essex Harmony*. Newburyport, Mass.: the author, 1771. Complete. *ASMI* 65. 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. Kneeland and S. Adams, for Wharton and Bowes, 1765. Not checked for completeness; appears to be complete. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts's Scriptural Collection*. Boston: D. Kneeland, 176[9?]. Not checked for completeness; appears to be complete.

no inscriptions

no MS. music

**BS1440 .B7 B7339 1765** (titles in this volume formerly catalogued as BS1440 .B7 B733 1765, BS1440 .W35 W388 1769)

10. Bayley, Daniel. *The Essex Harmony*. Newburyport, Mass.: the author, 1771. Complete. BOUND WITH Watts, I[saac]. *The Psalms of David, imitated in the Language of the New Testament*. Boston: J. Perkins, 1771. BOUND WITH Watts, I[saac]. *Hymns and Spiritual Songs*. Boston: Daniel Kneeland, for Kneeland and Adams, 1771. Watts titles not thoroughly canvassed; both appear to be complete.

inscription: additional leaf *recto*, opposite last p. of *The Essex Harmony's*

music: "[Daniel] Morss His / Book bought in the year / 1774 / Bound by John [mccall? -crossed out] / in almsbury. / Daniel Mors"

no MS. music

**ML3086 .B3954 1771**

11. Bayley, Daniel. *The Essex Harmony*. Newburyport, Mass.: the author, 1772. Complete. *ASMI* 66. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of t[he] Psalms of David, fitted to the Tunes used in Churches*. Boston: John Boyles, 1771. Not checked for completeness; appears to be complete. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts's Scriptural*

*Collection.* Boston: John Boyles, 1771. Not checked for completeness; appears to be complete.

inscriptions: inside front cover, "Will<sup>m</sup>. Greenleaf / 1773"; Brady & Tate, t. p., "Polly Greenleaf 1773" (crossed out); Brady & Tate, p. [3], "Sarah [S?] Moore"; *Appendix*, t. p., "Will<sup>m</sup> Greenleaf / 1773"

no MS. music

**BS1440 .B7 B53513 1771**

12. Bayley, Daniel. *The Essex Harmony, or Musical Miscellany*. Newburyport, Mass.: the author and son, 1785. Complete. *ASMI* 68A. After printed portion, 1 blank leaf, then 10 leaves hand-ruled with staff lines, but no MS. music.

inscriptions: p. l. *recto*, "Stephen Poor His Book Bought [in?] the year 1788"; inside back cover, "[John Atkinson's? (←crossed out)] Book 1787"

no MS. music

**M2116 .B395 1785**

13. Bayley, Daniel. *A New and Compleat Introduction to the Grounds and Rules of Musick*. Newbury, Mass.: Bulkley [*sic*] Emerson and Daniel Bayley, 1764. Complete. *ASMI* 69. After printed portion: starting with *verso* of printed l. 20, pp. numbered in MS. 21-64 (pp. 22-64 ruled w/ musical staves; pp. 22-63 carry MS. music); [6] pp. (assigned here p. nos. [65-70]), all ruled w/ musical staves, pp. [68-70] carrying MS. music; starting with *verso* of p. [70], blank pp. (no musical staves) numbered in pencil 1-60; [67] blank pp.; [1] l., with MS. poem on *recto* and MS. key signatures + "mi" locations on *verso*.

before printed portion: [2] l., each of 4 p. with MS. heading "Index" (only 8 tune titles written in)

inscriptions: inside front cover, "Samuel Walker"; l. [2] *recto* before printed portion, "Samuel Walker's Book"; t. p. (p. l. [1] *recto*), "Han[?] Pia[?]" ; p. 64 after printed portion, in pencil, "Samuel Pierce / East Haverhill / Mass."

unless otherwise indicated, MS. music entries are 4-voice settings (from top down, all are probably treble, counter, tenor, bass—these voices so labeled on some entries)

MS. music entries:

p. 22: MEAR, 4 voices, from top down treble, tenor, counter, bass; melody in tenor, G, 1|55|33|1-23|2, In gods own hous[e] pronounce his praise; "Cheerfull" written above music

pp. 23-24: DUNSTAN, 4 voices, melody in treble (so indicated), G, 131|43|21|5, Jesus shall reign where ere the son [*sic*], "Chreefull" [*sic*] written above music

pp. 25-26: ENFIELD, "By S Chandler," 4 voices, melody in treble (so indicated), E, 1|33|32-1|55|5, Before the rosy dawn of Day; "Lively" written above music

p. 27: WOODBRIDGE, 4 voices, melody in treble, G, 1|53|2-1D7|U1, Ye humble souls rejoice; "Moderate" written above music

p. 28: MARYLAND, 4 voices, melody in top voice, assumed to be treble

- (voice parts not labeled), C, 5|U12|3-4-32|1D7|U1, Come let us join our chee[r]ful songs; "Lively" written above music
- p. 29: MIDDLEBURY, 4 voices, melody in treble, C, 5|U12|34|32|1, Thy life I read my Dearest Lord; "Moderate" written above music
- p. 30: OXFORD, 4 voices, melody apparently in treble, C, 5|U1122|32|1, Now let my faith grow strong and rise; "Chreeful" [*sic*] written above music
- p. 31: DERBY, 4 voices, melody apparently in tenor, C, 5|55|U11|2?2|3, Mortals, awake, with angels join; "cheerful" written above music
- p. 32: DANBURY, 4 voices, melody in treble, C, 5|U1-23|23|2-1D7|U1, In heaven the rapturous song began; "Lively" written above music
- pp. 33-34: TRINITY, 4 voices, melody in top voice, assumed to be treble, G, 531|2D7|U1, Come, thou, almighty King [punctuation *sic*]; "Lively" written above music
- pp. 35-36: SOUTHBURY, 4 voices, melody in top voice, assumed to be treble, G, 554|32|1, Rejoice, the Lord is King; "Cheerful" written above music
- pp. 37-39: ARCHDALE, 4 voices, melody in top voice, assumed to be treble, F, 1|56-7|U1D5|4-32|1, When God reveal'd his gracious name; "Cheerfull" written above music
- p. 40: LITTLE MARLBOROUGH, 4 voices, melody in third voice from top, assumed to be tenor, Am, 5|U13|2-1D#7|U1, Lord what a feeble piece; "Cheerfull" written above music
- pp. 41-42: LITCHFIELD, 4 voices, melody in top voice, assumed to be treble, C, 1|1-23-4|54|3-1-2D7|U1, How soft the words my Saviour speaks!; "Lively" written above music
- pp. 43-45: ENFIELD, "by S Chandler," 4 voices, melody in top voice, assumed to be treble, E, 1|33|32-1|55|5, before the rosy dawn of Day [capitalization *sic*]; "Lively" written above music; neater, more spacious copy than the third MS. entry in this source
- pp. 46-47: BRISTOL, 4 voices, melody in top voice, assumed to be treble, G, 5|55|56|54|(4)-3, Lift up your heads in joyful hope; "Moderate" written above music
- p. 48: SUTTON, 4 voices, melody in third voice from top, assumed to be tenor, F, 1|53|67|U1, Behold the lofty sky
- p. 49: GEORGIA, 4 voices, melody in top voice, assumed to be treble, Em, 134|5-6-54|32|1, Return, O god of love return; "Moderate" written above music
- pp. 50-52: 50<sup>TH</sup>, [Olmsted], 4 voices, melody in third voice from top, assumed to be tenor, D, 134|54|35U1D7|U1, The god of glory sends his summons his summons forth [repetition *sic*]; "Moderate" written above music
- p. 53: BETHLEM [*sic*], 4 voices, melody in top voice, assumed to be treble, F, 1|3[-]21|5-4-32|1, behold the lofty sky; "cheerful" written above music
- p. 54: MILES LANE, 4 voices, melody in third voice from top, assumed to

- be tenor, C, 5|U1112|32-12, All hail the power of Jesus['] name;  
 "moderate" written above melody
- pp. 55-56: DELAWARE, 4 voices, melody in top voice, assumed to be  
 treble, E, 3-4|5U1|D76|51-2|3, Let earth with every isle an[d]  
 sea; "Cheerful" written above music
- p. 57: BERKSHIRE, 3 voices ("there is no tenor" written on third staff  
 from top, blank except for clef, key signature, and time signature),  
 melody in top voice, assumed to be treble, E, 3|45|67|U11|D7, The  
 Lord of glory is my light; "slow" written above music
- pp. 58-59: LEEDS, 3 voices, melody in top voice, assumed to be treble,  
 F, 135|55|6-U1-D54|(4)-3, Jesus thy blood and righteousness;  
 "Cheerful" written above music
- pp. 60-63: JORDAN, [Billings], 4 voices, melody in third voice from top,  
 assumed to be tenor, A, 5|U11|32-1|2-32-3|4, There is a Land of  
 pure delight
- pp. [68-70]: PHILADELPHIA, 3 voices, melody in middle voice, assumed  
 to be tenor, A, 5|U1112|333, Who shall the Lord['s] elect condemn;  
 "Moderatio" written above music

**M2 .H577 1764a**

14. [Bayley, Daniel]. *A New and Compleat Introduction to the Grounds and Rules of Musick*. [2<sup>nd</sup> ed.]. Newburyport, Mass.: Bulkeley [sic] Emerson, 1764. Lacks p. 25, 3 unnumbered pp. following p. 25, leaves 1-5, 8-21, 25, 28. *ASMI* 70A.

no ownership inscriptions

partial MS. index of printed tunes on leaves 14-28 on leaf following printed music

no MS. music

**M2 .H577 1764**

15. Bayley, Daniel. *A New and Complete Introduction to the Grounds and Rules of Music*. [5<sup>th</sup> ed.]. Newburyport, Mass.: Daniel Bayley, [1768]. Complete; leaves 31 and 32, 35 and 36 bound in reverse order (so last seven leaves are numbered 30, 32, 31, 33, 34, 36, 35).

inscriptions: p. 9, "Sarah Robie    Henry Robie"; leaf 1 *recto*, "Henry Robie His Book   Aprill the 27 / the 1793"; leaf 1 *recto*, "R[e?]ymond"; leaf 7 *recto*, names and birth dates of five Robies: Henry (25 April 1765), Moses (15 April 1787), Jacob (3 April 1789), Henry (16 June 1791), Daniel (5 July 1794); *verso* of additional leaf, record of money owed for cutting wood in October 1800

no MS. music

**M2116 .N493 1768**

16. [Bayley, Daniel]. *A New and Complete Introduction to the Grounds and Rules of Music*. [5<sup>th</sup> ed.]. Newburyport, Mass.: Daniel Bayley, [1768]]. Lacks pp. [i]-iv, [5]-8, 19-20; pp. 9-18 fragmentary. Leaves 31 and 32, 35 and 36 bound in reverse order (so last seven leaves are numbered 30, 32, 31, 33, 34, 36, 35).



no inscriptions

no MS. music

**M2116 .N493 1768 c.2**

17. Bayley, Daniel. *The Psalm-Singer's Assistant*. Boston: W. McAlpine, for the author, 1767. Lacks leaf 16. 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. Kne[e?]land and S. Adams, for Wharton and Bowes, 1765. Not checked for completeness; appears to be complete. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts's Scriptural Collection*. Boston: Kneeland and Adams, for the Company of Stationers, 1765. Not checked for completeness; appears to be complete.

inscriptions: inside front cover, "Su" [remainder of inscription underneath pasted-in label]; Brady & Tate, p. [2], "Suckey Sheds / Book AD 1812."; Bayley, leaf 1 *recto*, "Suckey Shed" (x 2); 1<sup>st</sup> leaf "4" (*recte* 2) *verso*, "Eliza Shed / Was born on Friday - / the 28 of may 1802. / Eliza Shed died - / the 2 of august 1812 / aged 10 years"; leaf 7 *recto*, "[John?] Shed"; leaf 8 *verso*, "Eliza Shed Died th 2 of / august 1812. AE yr 10 m 2 Day 4 - 3664D. / Samuel [C?] Shed Died th 26 / of December 1812. AE 23 yrs 9 m. / [C?]lza"; leaf 14 *verso*, "Sucky Shed / Suckey Shed her Book / Eliza Shed died -- / the 2 of august 1812 -- / aged 10 years"

no MS. music

**BS1440 .B7 B733 1765** (one or more titles in this volume formerly catalogued as AC4 .W3887 1765)

18. Bayley, Daniel. *The Psalm-Singer's Assistant*. Newburyport, Mass.: the author, [1768]. Complete. *ASMI* 77C; see table on p. 148 of *ASMI*. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David fitted to the Tunes used in Churches*. Boston: Wm. M'Alpine. 1767. Not checked for completeness; appears to be complete. BOUND WITH *A Collection of Hymns, from Dr. Watts, &c.* Boston: Wm. M'Alpine. 1767. Not checked for completeness; appears to be complete.

no inscriptions

no MS. music

**M2116 .B8 P7 1767** (one or more titles in this volume formerly catalogued as BS1440 .B7 1767)

19. [Bayley, Daniel]. *The Royal Melody Complete: or The New Harmony of Zion...by William Tans'ur*. 3<sup>rd</sup> ed. Boston: W. M'Alpine, 1767. *ASMI* 54. Lacks pp. 27-34 of music; leaves w/ pp. 85-90 of music are fragmentary (all ripped at the same time), with less than ¼ of each page remaining. MS. music entries, all probably non-melodic treble parts, on *recto* and *verso* of additional leaf.

inscriptions: near top of printed label pasted inside front cover, after printed text "Essex Institute Musical Library. / PRESENTED BY,"

"[indecipherable name or initial/s] Palfray"; preliminary leaf *recto*:

"Thomas Palfray / His Book / 1768 / February ye 16"; *verso* of

unpaged leaf before p. 1 of music, after printed advertisement of William M'Alpine's printing services, "and Bookbinding by Mascoll Williams in Salem"

MS. music entries:

leaf [1] *recto*: HARTFORD PSALM 24<sup>TH</sup>, Dm, 5|5577|U1D7-65

leaf [1] *recto*: ANDOVER, Cm, 1|3232|12|3

leaf [1] *recto*: WORTHINGTON, Dm, 555|U1D7U3-21|2

leaf [1] *verso*: WASHINGTON, E, 5U11|D5556-7|U1, multiple bar-lines at end of the entry, but it clearly isn't the end of the tune

leaf [1] *verso*: PSALM <sup>TH</sup>3 [Psalm 3], Am, 512|32, first 5 mm. only, the first 3 of these mm. rests

**M2116 .T367 1767**

20. [[Bayley, Daniel]. *The Royal Melody Complete: or The New Harmony of Zion...by William Tans'ur*. 3<sup>rd</sup> ed. Boston: W. M'Alpine, 1767 –OR-- *The Royal Melody Compleat: or The New Harmony of Sion...by William Tans'ur*. 4<sup>th</sup> ed. [Boston?]: for Daniel Bayley, 1768]. Lacks all before p. 3 of music (the beginning of a t. p.—"The / American Harmony, / or / Royal Melody Complete."—is drawn by hand on a preliminary leaf), pp. 7-8 of music. [2<sup>nd</sup> t. p.:] [Bayley, Daniel]. *The American Harmony, or Universal Psalmist...by A. Williams*. Newburyport, Mass.: Daniel Bayley, 1769. Complete. See chart in *ASMI*, pp. 118-119: content of vol. I, *The Royal Melody Complete / Compleat*, seems to be identical with "content I" through p. 39, then ricochets between content III and content I in pp. 81-96. This combination of the 2 vols., *The Royal Melody Complete + Universal Psalmist*, probably dates to ca. 1769.

inscriptions: preliminary leaf *recto*, "Aaron Bagg's Book. Price 8 / "; inside back cover, "Orrel / Polly"

no MS. music

**M2116 .T367 1769**

21. Belknap, Daniel. *The Village Compilation of Sacred Musick*. Boston: for the author, by J. T. Buckingham, 1806. BOUND WITH Goff, Ezra. *Dedication Anthem*. Boston: Manning and Loring, n. d. [1807?]. Complete, with printed errata slip pasted inside back cover.

inscription: p. l. *recto*, "Moses Edgel. Framingham [x 3]"

no MS. music

**M2116 .B455 1806**

22. Billings, William. *The Continental Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1794. Complete (no blank page between music and Index; Index is p. [200] here); a nice clean copy.

inscriptions: *recto* of preliminary leaf (of which *verso* is frontispiece), "Jesse Smith Jnr / Salem Jan<sup>y</sup> 25<sup>th</sup>. 1810"; "E A Smith / 1866" (pencil)

no MS. music

**M2116 .B59 C5**

Billings, William. THE LARK [and] THE BIRD – SEE  
MS. music book (2) with no owner's name

23. Billings, William. *The Singing Master's Assistant, or Key to Practical Music*.  
[Boston: Draper and Folsom, 1778]. T. p. trimmed at bottom, so publication info is  
missing. Complete, though pp. [31]-32 of introductory text, pp. 1-22 of music are in  
rough shape, with some loss of text.

inscriptions: t. p., "Abel Waters' / Book / 1784"; t. p., "Charlton"; t. p., "W<sup>m</sup>  
Billings"; printed label pasted inside front cover, after printed text  
"PRESENTED BY": "Henry F. Waters.," after printed text "Received":  
"April 5, 1892."; p. 104, "William M[????]p"

no MS. music

**M2116 .B555 1778**

24. Billings, William. *The Singing Master's Assistant, or Key to Practical Music*. 3<sup>rd</sup>  
ed. Boston: Draper and Folsom, 1781. Lacks, 1<sup>st</sup> numbering: pp. [3-4], 25-32; 2<sup>nd</sup>  
numbering: most of pp. 17-18 (ca. 2/3 of leaf torn away), 49-56, 103-104.

portions of contemporaneous newspaper pp. pasted inside both covers

inscriptions: inside front cover, "From Mrs. H. M" [rest of name under pasted-  
in slip]; t. p., "Sally" (then in pencil, "Sheen"); inside back cover,  
"Ebenezer [Sprague?]"

no MS. music

**M2116 .B59 S4 1781x**

25. Blanchard, Amos. *The American Musical Primer*. Exeter, N. H.: Norris and  
Sawyer, 1808. Complete.

no inscriptions

no MS. music

**M2116 .B536 1808**

26. [Blanchard, Amos]. *The Newburyport Collection of Sacred, European Musick*.  
Exeter, N. H.: Ranlet and Norris, 1807. Complete. BOUND WITH [Handel, Georg  
Frideric]. *Grand Hallelujah Chorus in Handel's Messiah* (caption title). N. p., n. d. 7  
pp.; complete.

no inscriptions

no MS. music

**M2116 .N493 1807**

27. Boston. First Church. *The First Church Collection of Sacred Musick*. 2<sup>nd</sup> ed.  
Boston: Thomas and Andrews, for the First Church Singers, 1806. Complete (though  
one line of text is trimmed off t. p.).

no inscriptions

no MS. music

**M2116 .F527.2 1806**

Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David*, with fragment of a printed tune supplement – SEE  
[Fragment of a printed tune supplement]

28. Brown, Bartholomew, and others. *Columbian and European Harmony: or, Bridgewater Collection of Sacred Music*. 2<sup>nd</sup> ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1804. Complete.

inscriptions: inside front cover, in ink, “N<sup>o</sup> 4 / Property of the New South meetinghouse / Society. / To be returned when called for.”;  
preliminary leaf *recto*, in pencil, “Willard Williams’s / Salem”

☛ laid inside back cover, a folded piece of paper with a list of tunes on *recto* and *verso*, in ink; at head of list, “Tunes learnt at J. Flagg[’s] –corner of paper torn off”; 49 tune names with page numbers, none matching tunes in this vol.; list starts “old Hundred, (page – 9) / Dalston . . . 14 / Windsor . . . 17 / Wells or Rugby . . . 18 / Mear . . . 28 / Dunstan . . . 29 / Broomsgrove . . . 41 / Kent . . . 74 / Pentonville . . . 78 / Sutton . . . 49 / St Andrews . . . 80 / Arlington . . . 52 / Silver Street . . . 53 / All Saints . . . 33 /” and ends “Nantwich . . . 39 / St. Cyprians . . . 82 / Winchester . . . 24 / Colchester . . . 44 / Bath . . . 57 / Carthage . . . 26 / Denmark . . . 115 / Irish . . . 121 / Old 148<sup>th</sup>. . . 91 / St. Sebastians . . . 88”

no MS. music

**M2116 .B872**

29. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or, Bridgewater Collection of Sacred Music*. 4<sup>th</sup> ed. Boston: T. W. White, for West and Richardson, 1816. 321, [3] pp.; leaf bearing pp. 253-254 is fragmentary; otherwise complete.

inscriptions: slip of paper pasted to front cover, title, edition, publication info, + pagination for this volume (Williams Latham’s handwriting?); inside front cover, *recto* and *verso* of preliminary leaf, *recto* and *verso* of additional leaf, inside back cover, various penciled notations, both in standard English and in shorthand; English-language notations are a list of Sabbath dates and morning and afternoon preachers and texts; t. p., “N Mitchell Bartholomew Brown” (pencil) (compilers’ names; “N Mitchell” is Nahum Mitchell)

no MS. music

**M2116 .T456 1816**

30. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or Bridgewater Collection of Sacred Music*. 7<sup>th</sup> ed. Boston: West, Richardson and Lord, 1819. Appears to be complete, although pagination is curious: xvi, 9-325, [3] pp.

inscription: additional leaf *verso*, upside-down, “Miss Mary E Bemis” (pencil)

no MS. music

**M2116 .B885 1819**

Butts, Thomas. *Harmonia Sacra, or A Compilation of Psalm and Hymn Tunes* – SEE

*Harmonia Sacra, or A Compilation of Psalm and Hymn Tunes* (2 copies)

31. Cabot, Joseph, and others. MS. music book. 1784-1789. 26 unnumbered leaves of two different sizes bound into a booklet; leaves [1-16] bear MS. music (all secular—march and song melodies—except for one sacred entry, inventoried here); leaves [17-26] blank except for one MS. inscription.

in PHILCAT: “Early Music Collection, 1784-1872, undated,” Series II  
(Instrumental Music), “‘Music Book’...1784, 1789” (Box 3, Folder 13)  
inscriptions: front cover, “Music Book”; front flyleaf *verso*, “Abrahamus /  
Nohander”; leaf [15] *verso*, “Joseph Cabot – of Salem / county of  
Essex,” “Nat. Lee. [Drummer?]”; leaf [26] *recto*, “[I.] T[uc?]ker”; inside  
back cover, “Wen[d?]all-----[?]1789,” “Nat<sup>l</sup> Lee Esq<sup>r</sup>”; “Aurora  
mu[sis?] amica.”

MS. music entry:

leaf [9] *verso*: FUNERAL THOUGHT, melody, Am, 5|4323|21D#7

**MSS 475: Series II; Box 3, Folder 13**

32. *Chants, Occasional Pieces, and Plain Tunes, for the use of the Protestant Episcopal Churches in the United States*. Salem, Mass.: Joshua Cushing, 1814. [2] l., pp. 1-63, [1] p.; complete. A nice clean copy.

inscription: inside front cover, “Jno. G. King” (additional writing under  
printed Essex Institute label pasted solidly on inside front cover)

no MS. music

**E S1 I1 1814**

33. *Chants, Occasional Pieces, and Plain Tunes, for the use of the Protestant Episcopal Churches in the United States*. Salem, Mass.: Joshua Cushing, 1814. [2] l., pp. 1-63, [1] p.; complete. Another nice clean copy.

no inscriptions

no MS. music

**E S1 I1 1814 c.2**

34. Chapin, Nathan, and Joseph L. Dickerson. *The Musical Instructor*. Corrected, improved and enlarged by John Dickerson, jun. Philadelphia: J. Dickerson, jun., 1819. 112 pp.; complete.

☛ Introduction, pp. [3]-4, has interesting remarks on three singing schools  
using three different systems of notation; this book uses 7-character  
shape notation

inscription: near top of printed label pasted inside front cover, “Presented by  
[L.] Upton” (pencil)

no MS. music

**MT1 .C437 1819**

35. Cooper, William. *The Beauties of Church Music; and The Sure Guide to the Art of Singing*. Boston: Manning and Loring, [1804]. Lacks pp. 195-198; a nice clean copy.

inscription: inside back cover, in pencil, “[PS?] Sunday, February 13<sup>th</sup>—1831.

The day after the Annular Eclipse of the Sun." (see American Antiquarian Society sacred music inventory, Little and Smith, *The Easy Instructor*, [1802], for another reference to this event)

no MS. music

**M2116 .C778 B38 1804**

Early Music Collection, Box 1, Folder 1, "Songs and instrumental music...1785-1795"  
– SEE

Pickman, Sally, and Rebecca Taylor Pickman. MS. music book

Early Music Collection, Box 2, Folder 8, "Hymns, dance music songs with keyboard accompaniment...undated" – SEE

MS. music book (1) with no owner's name

Early Music Collection, Box 3, Folder 1, "Choir singer's part book: hymns in treble clef...1793" – SEE

Richardson, Anna. MS. music book

Early Music Collection, Box 3, Folder 7, "'Ancient Harmony from Geo[rge] M. Whipple 1870 Essex Institute'" – SEE

Whipple, George M. "Ancient Harmony" (MS. music book)

Early Music Collection, Box 3, Folder 8, "Choir singer's part book: hymns in bass clef...undated" – SEE

MS. music book (2) with no owner's name

Early Music Collection, Box 3, Folder 13, "'Music Book'...1784, 1789" – SEE

Cabot, Joseph, and others. MS. music book

Early Music Collection, Box 3, Folder 15, "Marches and dance music in treble clef...1788-1794" – SEE

Vincent, Matthew, Benjamin Gardner, and Benjamin Dowling. MS. music book

36. *The Essex Harmony, Part II*. Salem, Mass.: Joshua Cushing, 1802. Complete. inscriptions: front cover, "Jacob Abbott J[r?]" ; *recto* of preliminary leaf, "John S. Abbot"; back cover, "Jacob Abbott Jun"  
8 leaves ruled with music staves on *recto* sides laid in at end of printed portion of book; no MS. music

**M2116 .K49 E7**

37. [*The Federal Harmony*. Boston: for the editor, [1788]]. Lacks pp. [1-2]; leaves bearing pp. [3]-4, 5-6, + 17-[18] fragmentary (about half of leaves with pp. [3]-4, 5-6; about 1/6 of leaf with pp. 17-[18]). Board for front cover broken, but held together by leather covering.

inscriptions: p. 70, "Nathaniel Graves"; p. 84, "Daniel Graves" ; p. 90, "Nancy

Graves" (these 3 inscriptions apparently in same hand); inside back cover, "[?][l?]int of Danville 1797"

no MS. music

**M2116 .F434 1788**

38. [*The Federal Harmony*. Boston: John Norman, 1790 [*recte* 1791]]. Lacks pp. [1]-6. *ASMI* 185. BOUND WITH Holden, Oliver. *American Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792. Complete. 14 leaves bound inside back cover, several with hand-drawn staff lines; 1 MS. music entry.

printed errata slip for *American Harmony* pasted inside its front paper cover  
inscriptions: top right of inside back cover, in pencil, "C. [A. or W.] Palfray";  
pasted in middle of inside back cover, slip of paper with name  
"Richard Ward" (typeset?); along bottom of inside back cover, in red ink, handsomely calligraphed, "His Book 1792"

MS. music entry:

a. l. [2] *recto*: [Election Ode], [Jeremiah Ingalls], melody, G,  
35431|355[\_]|5[\_]|5, first 6 ½ mm. only; no clef or key signature

**M2116 .F434 1790**

39. [Fragment of a printed tune supplement. N. p., n. d.]. 2 leaves, sewn into this volume so that the first leaf has p. 21 on *recto*, p. 18 on *verso*, and the second leaf has p. 19 on *recto*, p. 20 on *verso*. Pp. 18-19 have tune titles in florid script, in upper- and lower-case letters, engraved, and centered on the page; pp. 20-21 have tune titles in all simple caps—typeset?—and left-aligned. If this pair of leaves were flipped around, the page order would be 18, 19, 20, 21, with the style of tune titles changing at p. 20. Apart from the tune titles, the engraved music has a closely similar appearance throughout the 4 pp. 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: John Fleeming, 1771. Not checked for completeness; appears to be complete. BOUND WITH *A Collection of Hymns, from Dr. Watts, &c.* Boston: John Fleeming, n.d. Incomplete; unnumbered additional leaf, printed only on top two-thirds of *recto* side (*verso* blank), bound between p. 40 + p. 41 to supply missing text (but missing hymn no. LVII wrongly numbered LVIII). (See American Antiquarian Society inventory, source no. 41.)

tunes in fragmentary tune supplement are QUERCY, WARWICK, ST. EDMUNDS, WELLS (p. 18), 11[6?]<sup>TH</sup> PSALM TUNE, LANDAFF (p. 19), WORMINSTER, ALL SAINTS, MANSFIELD (p. 20), STANES, EGHAM, ELY, ST ANNS (p. 21)

inscription: near top of printed label pasted inside front cover, after printed text "ESSEX INSTITUTE. / PRESENTED BY": "Mrs. Sarah A. Kimball"  
(no date of presentation/receipt)

no MS. music

**BS1440 .B7 B733 1771** (one or more titles in this volume formerly catalogued as BS1440 .W3)

Goff, Ezra. *Dedication Anthem* – SEE

Belknap, Daniel. *The Village Compilation of Sacred Musick*

40. [Goodale, Ezekiel]. *The Hallowell Collection of Sacred Music; adapted to the Different Subjects and Metres, commonly used in Churches*. Hallowell [District of Maine]: E. Goodale, 1817. [4], 197, [3] pp.; appears to be complete (though t. p. leaf is missing a corner, with some loss of text in the Preface on p. [2]).

no inscriptions

no MS. music

**M2116 .H3 1817**

*The Hallowell Collection of Sacred Music* – SEE

[Goodale, Ezekiel]. *The Hallowell Collection of Sacred Music*

[Handel, Georg Frideric]. *Grand Hallelujah Chorus in Handel's Messiah*—SEE

[Blanchard, Amos]. *The Newburyport Collection of Sacred, European Musick*

41. Handel, [Georg Frideric]. *The Messiah. An Oratorio. "FROM THE LONDON EDITION."* Boston: James Loring, for The Handel and Haydn Society, [ca. 1816]. 144 pp.; complete.

no inscriptions

no MS. music

**M2003 .H14 M3 1816 +**

42. *Harmonia Sacra, or A Compilation of Psalm and Hymn Tunes, collected from the most celebrated European masters, as published in the different London editions by Thomas Butts*. Andover, Mass.: Flagg and Gould, 1816. 243 pp.; appears to be complete. A beautiful, clean copy.

inscriptions: inside front cover, "Ichabod Tucker / Salem"; preliminary leaf [1] *recto*, "Ichabod Tucker"

no MS. music

**E H288.1 1816**

43. *Harmonia Sacra, or A Compilation of Psalm and Hymn Tunes, collected from the most celebrated European masters, as published in the different London editions by Thomas Butts*. Andover, Mass.: Flagg and Gould, 1816. 243 pp.; appears to be complete.

inscriptions: t. p., "Gallop" (upside-down); inside back cover, two names, written one above the other: first names not clear, surnames may be "Washington" and "Nichols" (upside-down; pencil)

no MS. music

**E H288.1 1816 c.2**

44. Haydn, Joseph. [*The Creati*]on, *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 (though t. p. is torn, with loss of text as indicated above).

inscriptions: printed label pasted inside front cover, after printed text



"PRESENTED BY": "Richard[s?] B. Mackintosh," after printed text  
"Received": "April, 23, 1919"; preliminary leaf [1] *recto*, "R. B.  
Mackintosh," "W H L" (pencil); preliminary leaf [2] *recto*, "[Isaac?]  
Bird" (pencil)

no MS. music

**M2003 .H42 S52 1818**

45. Hill, Uri K. *The Sacred Minstrel. No. 1*. Boston: Manning and Loring, 1806. 71,  
[1] pp.; complete, though lacks covers.

inscription: t. p., "Thomas [Davis?] / Roxbury [?] / [No?] / 4"

no MS. music

**M2116 .H54 S3**

Holden, Oliver. *American Harmony* – SEE  
[*The Federal Harmony*]

[Holden, Oliver.] *The Modern Collection of Sacred Music* – SEE  
*The Village Harmony*, 11<sup>th</sup> ed.

46. [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.

inscription: front cover, "From / HK Oliver / [Mill St?]" (pencil)

no MS. music

**M1659 .W38 H7 1800**

47. Holden, Oliver. *The Union Harmony, or Universal Collection of Sacred Music...Vol.  
I*. 2<sup>nd</sup> ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1796. 119, [1] pp.;  
complete.

inscriptions: inside front cover, "Book Mark'd [C? --additional writing could  
be obscured by printed presentation slip pasted inside front cover] /  
Methodist Sniging [sic] Choir / No---9"; inside back cover, 5 tune  
names with page nos. (none of the tunes are in this volume) and, in at  
least one case, a tunebook title ("Norwich – Vilidg / Harmony--- 13--")

no MS. music

**M2116 .H653 1796 v.1**

48. Holt, Benjamin. MS. music book. Undated. Leaves [1-14], mostly disbound; ➤  
pp. 1-18, [19-20], 21-57, 56-58, [59-60], 61-117, [118-122] (p. nos. 56 + 57  
repeated; bracketed p. nos. supplied here). MS. music on pp. 1-117, [122]. In very  
poor shape; very fragile.

listed in PHILCAT as "Psalm book, misc. papers of Benjamin Holt, 1776-1839,  
n.d."

single leaf laid inside front cover: pp. 7-8 of a printed tunebook's rudiments  
section (typeset, 2/3 down p. 7, "LESSON VI. / An Explanation of the  
several Moods of Time.")

leaves [1-14] are MS. table of military duties: most have heading at top "A Record of Duty in the 20<sup>th</sup> Regt."; several bear the location New York and/or the date 1776 as part of the heading; same 8 names (Manning, Keyes, Robinson, Dyer, Waterman, Grosvenor, Brown, Clift) along left side; sections like "Fatigu[e] 29<sup>th</sup>," "May 2 Guard," etc. along top

inscriptions: leaf [2] *recto*, "Benjamin Holt of windham" (2x); p. 10[7], "Benjamin Holts Book."; p. 115, "jerusha Holt"; p. [121], "Benjamin Holt b. Sept[.] 8<sup>th</sup> 1748 / Benjamin Holt b[.] Aug[.] 7 1773 / Benjamin S. Holt b. Oct. 14 1815"; p. [122], "Benjamin Holts Book" (3x)

lower left corner of p. [122] (with MS. music on it) fully detached, but still present (laid inside back cover) in Dec. 2022

most music scored for 4 voices, with parts identified as "Treble," "Counter," "Tenor," + "Bass"; TCTB below means part names are given in the MS., whereas [TCTB] means part names are assumed (with various other possibilities, such as T[C]TB [= "Treble," counter, "Tenor," "Bass"] or [T]TB [= treble, "Tenor," "Bass"])

MS. music entries (melody in tenor voice unless otherwise indicated):

- p. 1: MEAR, TCTB, G, 1|55|33|1-23|2
- p. 2: PLYMOUTH, TCTB, Am, 1|34|54|31|2
- p. 3: BATH, TCTB, A, 1|23|21|1D7|U1
- p. 4: OLD HUNDRED PSALM [PSALM 100 OLD, OLD HUNDRED], TCTB, G, 1|1D7|65|U12|3
- p. 5: LITTLE MARLBOROUGH, TCTB, Am, 5|13|2-1D#7|U1
- p. 6: PUTNEY, TCTB, Am, 1|1-2-32|54|3-2-13|2
- p. 7: WANTAGE, TCTB, Dm, 1|D77-6|55|67|U1
- pp. 8-9: [PSALM] 34, TCTB, C, 1|332D7|U1-2-32|1, futing tune; below m. 10 in the treble voice, one m. of staff is drawn in with 4 quarter-note Fs
- pp. 10-11: NEWBURY, TCTB, Gm, 552|3-2-1D#7|U12|3, futing tune
- p. 12: WIRKSWORTH, TCTB, Am, 154|32|1,|576|5#4|5
- p. 13: WINDSOR, TCTB, Am, 1|12|32|11|D#7
- pp. 14-15: [PSALM] 136, TCTB, C, 1|3-2-1D5|U1D7|U1, futing tune
- pp. 16-17: [PSALM] 15, [John Arnold], TCTB, G, 1|5531|2D7|U1, futing tune with 2 sets of imitative entries, proceeding Tr-C-Te-B and B-Te-C-Tr; *HTI* 2561
- pp. 18-[19]: [PSALM] 149, TCTB, G, 1|3-4-334|55|6-543|2
- pp. [20]-21: [PSALM] 4[6] [PSALM 46], [anonymous French tune apparently adapted by Amos Bull], TCTB, F, 5|543|654|3, *HTI* 148e
- pp. 22-23: [PSALM] 33D, [probably William Tuckey], TCTB, D, 5|1-23-2|1-D76-5|6-7U1|2, *HTI* 2766
- p. 24: BRAY, TCTB, G, 1|5554-3|6-54-32,2|3564|5 (2<sup>nd</sup> full m., note 5 has fermata; 3<sup>rd</sup> full m., note 4 is C natural)
- p. 25: LEBANON, [Billings], TCTB, Gm, 1|321D7|U1-23-45,5|6543|2 (2<sup>nd</sup> full m., note 5 has fermata)
- p. 26: STANDISH, TCTB, Am, 1|32|15|43|2
- p. 27: NEWCASTLE, TCTB, G, 1|3-21|5-43|2

pp. 28-29: BROOKFIELD, [Billings], TCTB, Dm, 5|U13|23-2|1-D7U1|2,  
2<sup>nd</sup> half of tune probably copied in at a later time

pp. 30-31: ST. HELLENS, T[C]TB, C, 5|35|U1D5|6U2|D7, counter  
voice probably copied in at a later time

pp. 32-33: AMHERST, [Billings], TCTB, G, 135|42|1,|5U1D5|6-5-43|2

pp. 34-35: [PSALM] 133D, TCTB, G, [1|]31|25|4-32|1, left-hand edge of  
page missing; futing tune, usually titled OTFORD in American  
printings

pp. 36-37: [PSALM] 3D, TCTB, Gm, 512|32|1-2-34|5, futing tune

pp. 38-39: [PSALM] 21, [Bull], TCTB, G, 1|3135|43|2, futing tune;  
treble and counter copied by different hand than tenor + bass;  
*HTI 4137*

pp. 40-41: [PSALM] 122, TCTB, G, 1|3-4-32|1D7|U1,|3|54|3#2|3,  
futing tune; treble copied by different hand than counter, tenor,  
+ bass

pp. 42-43: DALSTON, TCTB, G, 5|U112D7|U1,|1|3342|3

pp. 44-45: THE ANGELS SONG, TCTB, G, 1|3-21|53|1D7|U1,2|3-21|  
3#4|5, *HTI 2100a, 2100c*

pp. 46-47: THE 13 PSALMTUNE [PSALM 13], TCTB, Am, 1|3-4-3-2-1|3-45|  
34-5-4-3|21, futing tune; starts in 3/2, changes to 2/2 after 7 full  
mm.

pp. 48-49: WORCESTER, TCTB, Gm, 1|3235|432,1-2|3543|2

pp. 50-51: [PSALM] 43D, TCTB, Am, 1|5432|34|5,|534|23|5-4-3-21|  
D#7, futing tune; usually titled BANBURY in American printings

pp. 52-53: LITTLETON, [T]TB (staff provided above treble, with clef, key  
signature, + time signature, but only has notes in m. 9, possibly  
correcting treble notes immediately below), A, 1354-3|2-343-21,|  
2231|D77U1, *HTI 2935a, 2935b*

pp. 54-55: EXETOR [EXETER], TCTB, F#m, 1|5565|447,6|5434|5

pp. 56-57: AMSTERDAM, TCTB, G, 1D5|U1-2-32|32|3-4,5|65|43|2

pp. 56-57: HATFIELD, TCTB, Gm, 11234|531,1|2343|2

pp. 58-[59]: [PSALM] 113, TCTB, G, 1|1-D7-65|U1-2-34|5-4-32-1|2

pp. [60]-61: KINGSBRIDGE, TCTB, Am, 5|U1-2-32-1|2-5D5|U1-2-32-1|  
D7-6-5

pp. 62-63: 24<sup>TH</sup> PSALMTUNE [PSALM 24], TCTB, Gm, 1|1-2-32|1D#7|U1,  
futing tune

pp. 64-69: AN ANTHEM OUT OF THE 34 PSALM [PSALM 34], TCTB, Am,  
15|3122|3-2-345-432|1 (assuming a C clef on the 4<sup>th</sup> line up in the  
tenor staff, not visible here), I will bless the Lord will bless the Lord  
at all times

pp. 70-77: AN ANTHEM OUT OF THE 16 PSALM [PSALM 16], TCTB, Gm,  
1|321|D#7U5|432|1 (assuming a C clef on the 4<sup>th</sup> line up in the  
tenor staff, not visible here), Preserve me O God preserve me O god

pp. 78-79: WARWICK, TCTB, Bb, 112|31|D6-7U123|4-32|1, O god of  
hosts O god of hosts ye mighty Lord

pp. 80-81: POOLE, TCTB, Gm, 5|55-4|32|1-32-1|D7, they that in

- Ships with co[u]rage bold; futing tune
- p. 82: SUFFIELD PSALM 39<sup>TH</sup>, TCTB, Em, 1|3235|3-21-D7U1\_|1, Teach me the measure of my days; incomplete (through m. 7 only, not counting first m. of silence); treble voice not vertically aligned with other three voices
- p. 83: GRAFTON, [TCTB], Dm, 1|D555|577|7
- pp. 84-85: HARTFORD PSALM 24<sup>TH</sup>, T[CTB], Dm, 5|U1122|32-12, bass + tenor vertically aligned throughout, but other voices fall out of alignment; treble written in different hand from other 3 voices
- pp. 86-87: WORCESTER, [Wood], [TCTB], F, bass:132-1|D56-7U1, then tenor: 56U1|D765, futing tune
- pp. 88-89: WORTHINGTON, [Strong], [TC]T[B], Dm, 5U12|1D5-434-6|5
- p. 90: NEW CONCORD, TC[TB], Am, 1|543|12D#7|U1
- p. 9[1]: HARLEM, [TCTB], Gm, 1|1-2354|3,3|4323|5
- pp. 92-93: HAMPDEN, [TCTB], Em, 1|323-45-4|32|1
- pp. 94-95: JUBILEE, [Brownson], [TCTB], A, 112|342\_|2,2|22D75|U1
- pp. 96-97: FARMINGTON, [TeB], F#m, 1|335\_|5U1D76|5, futing tune
- pp. 98-99: MILFORD, [Stephenson], [TCTB], A, 533|1-2-1-23-4|5D5|U1, futing tune
- pp. 100-101: MARYLAND, [Billings], [TCTB], Am, 1|3543|2,2|354-32|1, futing tune; 2 faces drawn after end of score
- pp. 102-103: BRIDGEWATER [BRIDGEWATER], [Edson], [TCTB], C, 131|221D7|U1, futing tune
- pp. 104-105: INVITATION, [Carpenter], TCTB, Eb, 555|U1112|3,1|21D76|5
- pp. [1]06-10[7]: LENNOX [LENOX], [Edson], TCTB, C, 1|11D56|5, 5|U1232|1, futing tune; pp. [108]-1[09] blank
- pp. [11]0-111: GREENFIELD, [Edson], [TCTB], Am, 1|3355|7U1D5, futing tune
- pp. [11]4-115: GREENWICH, [Read], [TCTB], Em, 5|5U1D75|U1D7-U1-2|1, futing tune; pp. [1]12-1[13] blank
- pp. 116-117: MONTGOMERY, [Morgan], [TCT], C, 1|3331|2-1D7-65, futing tune; counter and tenor fall out of vertical alignment (treble not aligned from the start); pp. [118-121] blank or don't contain MS. music
- p. [122]: Quarrel, [C], Em, first note/s missing, remainder of first phrase is 77U34|32|1, next phrase is 2|3344|52|1, no underlaid text, but note text, "Quarrel of Butus [*recte* Brutus?] & [Capsius?] in the Play of Juli[a? u?]s Caesar," at top of this p.

#### **MSS 0.341**

49. Holyoke, Samuel. *The Columbian Repository of Sacred Harmony*. Exeter, N. H.: Henry Ranlet, [1803]. Complete, except final leaf is pasted onto inside back cover, so final page with list of subscribers is not accessible.
- no visible inscriptions
  - no MS. music

**E H761.1 1809**

50. [Holyoke, Samuel. *The Columbian Repository of Sacred Harmony*. Exeter, N. H.: Henry Ranlet, [1803]]. Lacks pp. [i]-vi, xvii-xxiv, 1-46 (several stubs of leaves here), 51-58 (several stubs), 105-110, 345-346, 379-382, all after 400 (several stubs); corner of leaf bearing pp. 161-162 torn off, with some loss of text.

no inscriptions

no MS. music

**E H761.1 1809 c.2**

51. Holyoke, Samuel. *A Dedication Service: containing Two Odes, Three Hymns, and a Doxology*. Salem, Mass.: Joshua Cushing, [1804]. Complete.

inscription: t. p., "[Hanover?] New Hampshire / Dewey Aug 31, 1826"

no MS. music

**E H761.1 1805 +**

52. 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.

inscription: inside front paper cover, "Essex Institute / Shelf 10"

no MS. music

**M1659 .W38 H65 1800**

53. Holyoke, Samuel. *Harmonia Americana*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1791. 119, [1] pp.; complete. A nice clean copy; looks never used.

inscription/s inside front cover, but scratched out; illegible

no MS. music

**E H761.1 1791**

54. Holyoke, Samuel. *Harmonia Americana*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1791. 119, [1] pp.; complete. A nice clean copy; looks never used.

inscription: preliminary leaf *recto*, "Jesse Smith / Salem / E. A. Smith / Salem 1866" (pencil)

no MS. music

**M2116 .H65 H3**

55. Holyoke, Samuel. *Harmonia Americana*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1791. 119, [1] pp.; complete. Hole in t. p., with a little loss of text.

inscription: inside front cover, "Edward S. Lang's."

no MS. music

**M2116 .H65 H3 c.2**

56. Holyoke, Samuel. *Two Anthems. Suitable for a Fast Day*. Salem, Mass.: Joshua Cushing, [1804 or later]. 7 pp.; complete.

inscription: p. [1], "[Not in?] Tapley" (pencil)

no MS. music

**E H761.1 18-- +**

57. Holyoke, Samuel. *The Vocal Companion*. Exeter, N. H.: Norris and Sawyer, 1807. Complete. Pp. 57-58 bound between p. 64 and p. 65; several torn leaves, mended beautifully with stitching.

inscriptions: inside front cover, "Jesse Smith / Salem" (pencil); t. p., "Jesse Smith / Salem / E. A. Smith / 1866" (pencil)

no MS. music

**M2116 .H76 V6**

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

inscription: inside front cover, "Samuel / Newell / his / Book / 1801"

no MS. music

**M2116 .H85 W6 1799** (former call no.: 783.9 H85 cop. 2)

59. Howe, Solomon. *Worshipper's Assistant*. Northampton, Mass.: Andrew Wright, for the author, 1799. Lacks pp. 31-32; 2 copies of pp. [3]-8, in sequence.

inscriptions: inside front cover, "Benjamin, Wiley Lynnfield" ("Benjamin, Wiley" + "Lyn[n]field" several other times inside front cover; "Benjamin Wiley" written numerous times on front cover, inside back cover, on back cover; one inscription inside back cover seems to read "Benjamin [space; ghost of a middle name?] Wiley Jr")

no MS. music

**M2116 .H85 W6 1799 c.2**

60. Hubbard, John. *A Volume of Sacred Musick, containing Thirty Anthems*. Newburyport, Mass.: E. Little and Company (Exeter, N. H.: C. Norris and Company, printers), 1814. 119, [1] pp.; appears to be complete.

no inscriptions

no MS. music

**E H875 1814**

61. [Humbert, Stephen. *Union Harmony: or British America's Sacred Vocal Musick*. 2<sup>nd</sup> ed. St. John, New Brunswick: Stephen Humbert (Exeter, N. H.: C. Norris and Company, printers), 1816]. Lacks all before p. [15] (1<sup>st</sup> pg. of music), pp. 97-168, 171-174, 211-214, all (except for 2 stubs) after 280.

publication info. for tunebook, titles of all missing pieces, and dates and (where needed) composer names for individual pieces supplied in MS.

inscriptions: inside front cover, "[To?] Whipple, / Plummer Hall, Salem, / 1887."; preliminary leaf *recto*, "Union Harmony: / or British America's Sacred Vocal Music. / By Stephen Humbert, St[.] John, N. B. / 2<sup>nd</sup> edition, January 1816. / 318 pages. / [different ink, or added later:] [Of?] Charles B[.] Harris, for the Amaranth. / 1872: obtained in July 1875, Southwold, Ont. / A big hole at p[.] 96!! Wm[.] E[.] Chute."; preliminary leaf *verso*, "A better copy is in the / library of Rev[.] H[.] L[.] Hastings, Chelsea. / The 3rd edition of 1831, in the / New Eng.

Conservatory, Boston."

leaf bound in between pp. 96 and 169, "Pieces lost + gone from this book:--" followed by a list, with tune titles, text meters, dates, composers' names, and page numbers; examples are "Mortality, CM. 1798. Weeks (or Smith[]), 98.," "Ocean. 1790. Swan [inserted later, different color of ink:] or Morgan. 132.," "Elim. 7s. Words—Merrick. (S[.] Babcock,[]), 1795. 159."

leaf bound in at end of book supplies tune titles, text meters, composers' names, dates, and page numbers for all tunes from p. 281 to the index on p. 318; example is "Bethlehem CM. fug[ing tune] Billings, Worcester Col. 1786."

- ☛ this book could be a useful source of date and composer info. for some tunes; its owner + the writer of its many inscriptions—likely the composer and singing master William Edward Chute (1832-1900)—was enormously knowledgeable about psalmody

MS. music entry:

additional leaf *verso*: The indian's farewell to Tonawanda, melody,  
D or Em, if in D: 5|6663[-?]213|5532 (repeated),5|6[-?]56U1212|  
321D6,3|24[or 3]56U1D3|5[-?]6531[or 2]; if in Em:  
4|5552[-?]1D7U2|4421 (repeated),4|5[-?]457U1D7U1|21D75,2|  
13[or 2]4572|4[-?]5421[or D7] (transcribed complete), written in  
pencil

**M2022 .H863 1815**

62. Jenks, Stephen. *The Delights of Harmony, or, Norfolk Compiler*. Dedham, Mass.: H. Mann, for the Author, & Co., 1805. 95, [1] pp.; complete.

inscriptions: t. p., "D A"; inside back cover, "Sam<sup>l</sup> Noyes / [Chatham?] / In the County of / [Norfolk?] & Commonwealth of [Massachusetts?];" back cover, "November the 3<sup>d</sup>. 181[5?] / DEdHaM / Commonwealth of [?]" (written upside down)

no MS. music

**M2116 .J54 1805a**

63. [Jenks, Stephen. *The Harmony of Zion, or Union Compiler* ("Laus Deo!" at head of title). Dedham, Mass.: Daniel Mann, for the author, 1818]. Lacks pp. [1-2].

inscriptions: front cover, "Orchestra Third Parish. / No. 7 -"; inside back cover, "Beverly [Jan<sup>y</sup>?] / [24 1803?]" (written in pencil, upside down)

no MS. music

**M2116 .H27**

Jenks, Stephen. *Laus Deo! The Harmony of Zion, or Union Compiler* – SEE [Jenks, Stephen. *The Harmony of Zion, or Union Compiler*]

64. [Jocelin, Simeon]. *The Chorister's Companion*. 2<sup>nd</sup> ed. New Haven, Conn.: Simeon Jocelin, 1788. Complete.

inscriptions: near top of printed label pasted inside front cover, after printed

text "ESSEX INSTITUTE. / PRESENTED BY": "Miss Sarah Caulfield," at bottom of printed label, after printed text "*Received*": "May 1, 1901."; t. p.: [inscription, first and last name, scratched out so as to be just illegible]

no MS. music

**MT820 .C467 1788**

65. [Johnston, Thomas]. "To learn to sing..." Boston: Thomas Johnston, 1755. Lacks leaves 9, 16. 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: Green and Russell, for J. Edwards, 1757. Not checked for completeness; appears to be complete. BOUND WITH MESSIAH, an HYMN, Introductory to the HYMNS of the APPENDIX. Boston, 1758. Not checked for completeness; appears to be complete. BOUND WITH Appendix, containing a number of Hymns, taken chiefly from Dr. Watts's Scriptural Collection. Boston: for J. Winter, 1757. Not checked for completeness; appears to be complete.

☛ MESSIAH, a 6-page text of 33 numbered stanzas, has the following note at the bottom of p. [1]: "*This Hymn (lately done here) is an Imitation of Mr. Pope's Messiah, and now first Printed* :--BOSTON, 1758."

inscriptions: inside front cover, "John 1763," "[S Ward?]" (pencil); preliminary leaf [1] *recto*, "Nº 2," "27/6," "[Josiah orne?]" (almost entirely rubbed out); Brady & Tate, t. p., "E. A. Holyoke / 175[8?]"

no MS. music

**BS1440 .B7 B53513 1757** (titles in this volume formerly catalogued as BS1440 .J6467 1755, BS1440 .M477 1758, BS1440 .W35 W388 1757)

66. [Johnston, Thomas]. "To learn to sing..." Boston: Thomas Johnston, 1755 [*recte* 3<sup>rd</sup> ed., 1763-67]. Complete, with 22 leaves (and, by my count, 73 tunes, not the 70 reported in *ASML*, p. 377). 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: W. M'Alpine and J. Fleeming, for J. Hodgson, 1765. Complete through p. 246; leaf bearing pp. 39-40 is fragmentary, with considerable loss of text. BOUND WITH *A Collection of Hymns, from Dr[.] Watts, &c.* Boston: W. M'Alpine and J. Fleeming, 1765. Complete through p. 72; several leaves torn, with loss of text.

inscriptions: preliminary leaf *recto*, "David Bra[d?]ley / His - Book - boug[ht] / July - 22 - 1809"; preliminary leaf *verso*, "David Bradley his / Property 1[8? ?]1," "David Bradley / Dbt Sherriif"; Johnston, leaf 8 *verso*, "Sept6 [18011?] / DavidBradleys Book"; Johnston, leaf [22] *verso*, "March 12 1797 pa[de?] [?] / for [?] 1/6 / march 26 to cash 3/ ..." [additional dates and amounts "pade" or "to cash"]; several other ownership inscriptions by David Bradley

no MS. music

**BS1440 .J646 1755** (titles in this volume formerly catalogued as M2116 .W38 1765, BS1440 .B7 B53513 1765)



67. Kimball, Jacob, Jr. *The Essex Harmony*. Exeter, N. H.: H. Ranlet, 1800. Complete, except that the leaf bearing pp. 109-110 has a chunk torn off its lower right corner; a complete leaf with those pages, removed from another copy, has been laid in.

inscriptions: near top of printed label pasted inside front cover, after printed text "ESSEX INSTITUTE. / Presented by": "Estate of Abijah Northey" (no date of presentation/receipt); preliminary leaf *recto*, "Beauty alone, in vain its charms dispense / The charms of beauty are the charms of sense," "Lydia Holman"; additional leaf *verso*, same couplet about beauty (written in pencil)

no MS. music

**M2116 .K48**

68. Kimball, Jacob, Jr. *The Essex Harmony*. Exeter, N. H.: H. Ranlet, 1800. Complete; a nice clean copy, seems barely used.

inscriptions: preliminary leaf *recto*, "Topsfield, July 2, 1835 - , " "Jacob Towne"; additional leaf *verso*, "J. T. Jr."

no MS. music

**M2116 .K48 c.2**

69. Kimball, Jacob, Jr. *The Essex Harmony*. Exeter, N. H.: H. Ranlet, 1800. Complete; another nice clean copy, again seems barely used.

inscription: preliminary leaf *recto*, "Jacob Towne,--Topsfield, July 2, 1835--"

no MS. music

**M2116 .K48 c.3**

70. Kimball, Jacob, Jr. MS. music book. 1808. 3 unnumbered preliminary leaves; pp. numbered 1-36, 39-58, 61-74, 77-86; 2 unnumbered additional leaves.

listed in PHILCAT as "Mss. hymnbook of Jacob Kimball, 1808"

inscriptions: 3<sup>rd</sup> p. l. *recto*, "[line of ca. 13 characters, none of them English-language letters or Arabic numerals] / Malden May 26<sup>th</sup>. 1808. / [4 more characters, one of them apparently a "3"]"; "Jacob Kimball Jr. 1808. / 1808 / Jacob Kimball Jr." (other inscriptions faded or partially rubbed out on this p.; either illegible, or seem to replicate some of what has been transcribed here); 3<sup>rd</sup> p. l. *verso*, on piece of blue-lined white paper pasted to this p., "Kimball Jacob a graduate at Harvard College in 1780 was in practice at the Court of C. P. at Rindge as early as 1797 and was there in 1800. He studied law with the late Judge Wetmore of Salem, and was admitted to the Bar in Strafford County in 1795. [different-colored ink, probably added later:] NH. [original ink:] He was for many years a celebrated teacher and composer of Music. He was endowed with a fine genius, and had some talent at writing poetry as appears by his verses of the 65<sup>th</sup> Psalm inserted in Dr. Belknaps Collection. He did not remain long in N. H. He died at Topsfield, Mass[.] July 24<sup>th</sup> 1826 in the 66<sup>th</sup> year of his age."

a likeable MS., with tuneful, lively, even folky music and text copied by a

literate hand; there seems to be a tendency to avoid fugging if possible, and a preference for substituting successive entries without text overlap or duets in order to vary the texture; there is generally an effort to be “modern” and *au courant* with the use of trills and occasional dynamics indications, the setting of texts that have unusual or simply varied meters, and the inclusion of 3-voice pieces with the melody presumably in the top (treble) voice

no incomplete MS. music entries due to missing pp. or for any other reason;

all pieces texted, all likely sacred (tunes and anthems), for 3 + 4 voices

MS. music entries (assume treble, counter, tenor, bass from top down, with melody in tenor voice, unless otherwise indicated):

p. 1: TOWNSEND, E, 5U1D5-4|32|1, Come sound his praise abroad;  
counter part written in small pencil notes on tenor staff

p. 2: PETERBOROUGH, E, 5|U1D132|15U1, Happy the man whose soul is fill'd; includes TT duet

p. 3: JAFFREY, D, 5|U1D7|6-54|3-43|2, Let all the just to God with joy

p. 4: WENTWORTH, G, 1|111D7|U1,1D7U1|D76tr|5, When man grows bold [in] sin, My heart within me cries; “+” in pencil after title

pp. 5-6: AN EVENING SONG, D, 5|4-36-5|5U1|D6-56-4|3, Dread Sovreign, let my evening song

p. 6: OLD ROWLEY, D, 5|13|2-1D7-6|5, Come all harmonious tongues;  
includes TeB and TT duets

p. 7: HAMPTON, G, 1|3-21|2-3-43|2-1D7|U1, Now be my heart inspir'd to sing; “+” in pencil after title

p. 7: NORFOLK, Am, 112|35|4-32|1, Now in the heat of youthful blood;  
key signature for Bb or Gm written and scratched out in all voices, “+ good” in pencil after title

p. 8: EDENTON, C, 1|12|34|32|1, Sweet is the mem'ry of thy grace;  
“[good?]” in pencil left of title

p. 8: DIGHTON, Am, 1|1-23|25|1-43|2, Amidst thy wrath remember love

p. 9: TAMWORTH, D, 1|1D566-7|U11-23, I'll praise my maker with my breath

p. 10: HARTFORD, C, 5|U1D7U12|3,3|4321|D7, Give thanks to God most high; middle section is just B, then B + Te, then B + Te + Tr, then all 4 voices—but no text overlap

p. 11: TYNGSBOROUGH, Bb, 113|45-432|1-D7-U1-2-3, This spacious earth is all the Lord's; includes TT duet

pp. 11-13: FRAMINGHAM, Eb, 5|U1232|12-1D7, No more my God, I boast no more; includes TT, TeB, and CTe duets, with no text overlap

p. 13: POMFRET, Am, 1|32-1D#7U1|54-32, Tis with a mournful pleasure now; “+” in pencil after title

pp. 14-15: NEW ROWLEY, E, 1|D5-4-36|5-U1D7|U1-D5-6-7U1-2|3, Now for a tune of lofty praise

pp. 16-20: ANTHEM. PS. 44 [PSALM 44], C, F, C, G, C, 55|U1-D7U12|3, We have heard with our ears; some fugging here

pp. 21-23: THAMES, A, 5|32-1|3-21-D7|U1, Not with our mortal eyes;

- vocal duets, but no text overlap
- p. 23: LANGTON, C, 1|1111|21D7, God will arise in all his might; "+" in pencil after title
- pp. 24-26: CARLISLE, F, 5|35|51|3n4|5\_|5, To our almighty maker God; some text overlap
- p. 26: GRAFTON, Cm, 111|111Dn7|U1, With earnest longings of the mind; "+" left of title
- p. 27: ROCKBRIDGE, G, 5|5342|1D7U1, My saviour, my almighty friend; "good" in pencil after title
- p. 28: HAMBURGH, D, 5|U1-2-1-2-32-1|2-4-32|1, That man is ever blest; fusing tune
- p. 29: CAPE ANNE, D, 135|5-43-21U1|1, Now to the Lord a noble song; includes TrC, TrB duets
- pp. 30-32: DEDICATION, C, F, C, 112|34|3,2|111D7|U1, Great is the Lord our God; sets 6 verses of text, verses 2-3 and 4-5 to the same Music
- p. 32: RAINSFORD, Em, 5|5-4-34|5-43|2, Let sinners take their course
- p. 33: BYFIELD, C, 1|11-Db766|U22-1D7, Shout to the Lord and let your joys; 2 overlapping duets produce momentary text overlap
- pp. 34-36: INDEPENDENCE, D, Dm, D, 1|1-2-35|U1D7|U1-2-1-2-32-1|D7, To thee most holy and most high; overlapping duets produce text overlap 4 times in succession in mm. 1-18
- p. 36: SHARON, C, 1|3232|1D7U1, Sing to the Lord Jehovah's name
- p. 39: NEW-LONDON, C, 5|U132D7|U13D6,7|U1432|1, Blest is the nation where the Lord
- p. 40: SAVANNAH, Dm, 5|U1-2-3-2-11|D#7-U1-2D#7|U1-2-32|1, To God I made my sorrows known; includes brief CTe duet
- pp. 41-42: AMESBURY, Am, 112|3-23-2|1-D7#6|5, Pity my languishing estate; notated #6 unusual in this repertory; "+" left of title
- p. 42: CAMPDEN, G, 1|5654|343, How did my heart rejoice to hear
- p. 43: GILMANTON, C, 5|11|1D7|1,2|33|32|3, My God permit my tongue; dotted half + quarter rhythm (explicit or implied) permeates entire piece; "+" in pencil after title
- p. 44: COMPTON, C, 5|U1-D76|5-67|U1, With chearful voice I sing; "+" left of title
- p. 45: ACKWORTH, F, 5|54-3|25|54-3|2, Let them neglect thy glory, Lord; tonic note only appears 7 times in this 30-measure, sometimes quite melismatic melody (and only twice on the first beat of the m.); "+" after title
- p. 46: RESURRECTION, from top down, ?treble, ?tenor, bass, with melody in ?treble voice, D, 15|65-4|3#4|5, Christ the Lord has ris'n to day
- p. 47: FREEPORT, from top down, ?treble, ?tenor, bass, with melody in ?treble voice, C, 5|5U11|1-32|111|1-D7, A fullness resides in Jesus our head; last line of text set thus: first 3 words in top voice solo ("Pia."), then repeated in top + middle voices ("Cres."), then repeated (with rest of line) in all 3 voices ("Forte")

- p. 48: TRENTON, from top down, ?treble, ?tenor, bass, with melody in ?treble voice, Bb, 5|U1353|2-11, When first my soul inlisted [*sic*]
- p. 49: CONWAY, from top down, ?treble, ?tenor, bass, with melody in ?treble voice, Em, 5|5-U1D5|5-43|2, My God, my life, my love
- p. 50: CHARLTON, from top down, ?treble, ?tenor, bass, with melody in ?treble voice, D, 5|U112|3D55|667|U1, How happy are they Who the savior obey
- p. 51: GREENLAND, F, 1|35|54-3|24|4, Awake my heart, arise my tongue
- pp. 52-54: EPPING, from top down, ?treble, ?tenor, bass, with melody in ?treble voice, G, 5|3234|3-4-5, The Lord on high proclaims; 4 verses of text set
- p. 54: BUXTON, F, 1|3-21|23|65-4|3, Salvation is forever nigh
- pp. 55-56: SAMARIA, Eb, 135|5U1|D7-65-n4|5, Happy the man who finds the grace
- pp. 56-57: AUGUSTA, from top down, ?treble, ?tenor, bass, with melody in ?treble voice, D, 12|35|65|43, O my soul what means this sadness?; “Affetto” over start of music; 2 brief duets on repeated “Look to Jesus”es
- p. 57: RANDOLPH, D, 1|1-23-4|55|6-U4-32|1, Lord, I have made thy word my choice
- p. 58: ORANGE, Cm, 1|Dn7U1|23|2-1Dn7|U1, Hear me, O God, nor hide thy face
- p. 58: BARNSTEAD, G, 1|5434|321, Blest be the everlasting God
- p. 61: ZURIC, from top down, ?treble, ?tenor, bass, with melody in ?treble voice, F, 55|54-3|3-24-3|32, Happy soul, thy days are ended
- p. 62: UNITY, Bb, 1|1132|1,2|3354|3, How pleasant ‘tis to see
- p. 63: WILBRAHAM, F, 1|32-3-4|36|5-6-54|3, With all my pow’rs of heart and tongue
- pp. 64-66: WOODSTOCK, from top down, ?treble, ?tenor, bass, with melody in ?treble voice, Am, A, 5|U12-3-4|32|1, How heavy is the night
- p. 67: VERGENNES, G, 1|55|54-3|2-34-5|6, Rise, Rise my soul, and leave the ground; “+” in pencil after title
- pp. 68-70: SHEFFIELD, D, 5|U1D7-6|56-4|32|1, From heav’n the sinning Angels fell; 3 verses of text set here
- p. 71: HANOVER, A, 5|12|34|54|3-2-1, We sing the glories of thy love; fugal tune: 2 series of imitative entries, the second an elaboration of the first
- p. 72: EASTPORT, from top down, ?treble, ?tenor, bass, with melody in ?treble voice, Dm, 1D5|35|U1D5-4|31, Come, thou fount of ev’ry blessing
- p. 73: MORNING HYMN, D, 1|543U1|D7654|3-4-3-4-5, We lift our hearts, [we lift our hearts] to thee
- p. 74: POTSDAM, from top down, ?treble, ?tenor, bass, with melody in ?treble voice, C, 5|U1-D765|U1-D7U12|3, All glory to God in the sky
- p. 77: EFFINGHAM, Bb, 11D65|U111,2|321D7|U1, Cast on the fidelity Of

my redeeming Lord  
 p. 78: CASTINE, D, 1|3-2-13|5-4-35|U1, The Lord Jehovah reigns  
 p. 79: ORFORD, Gm, 1|123452|3, Life, like a vain amusement flies  
 p. 80: ATKINSON, Bb, 1|1123|43-23, Who will arise and plead my right;  
 includes TT duet  
 pp. 81-82: BALTIMORE, C, 5|U11|32|12-3|43-2|3, Behold, behold, he  
 comes, The Savior comes; a florid, ambitious piece with "Hallelujah"  
 chorus at end  
 p. 83: PLYMOUTH, Em, 5|3212|345, Why doth the man of riches grow  
 pp. 84-86: AN ANTHEM FOR THANKSGIVING, C, [bass:] 1-2-1-2-12|  
 3-4-3-4-32|1D5|U1 [overlapping with tenor:] 1-2-1-2-12|  
 3-4-3-4-32|1D7|U1, O give thanks unto the Lord; includes 2 series  
 of vocal entries with text overlap, and 1 series of entries which is  
 simply cumulative, repeating the same 3-word phrase

**MSS 0.342**

71. Kimball, Jacob, Jr. *The Rural Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793. Complete; a fine copy, with original covers and flyleaves.

no inscriptions

no MS. music

**M2116 .K54 R86**

72. Kimball, Jacob, Jr. *The Rural Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793. Complete; another fine copy.

inscription: preliminary leaf *recto*, "[Lydia" mostly erased] Towne's Book.  
 / Topsfield 5th Nov<sup>r</sup> 1799"

no MS. music

**M2116 .K54 R86 c.2**

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

73. Law, Andrew. *The Art of Singing...Part I*. Cheshire, Conn., 1794. [2<sup>nd</sup> t. p.:] Law, Andrew. *The Musical Primer; or the First Part of the Art of Singing*. 2<sup>nd</sup> ed. BOUND WITH Law, Andrew. *The Art of Singing...Part II*. Cheshire, Conn.: William Law, 1794. [2<sup>nd</sup> t. p.:] Law, Andrew. *The Christian Harmony; or the Second Part of the Art of Singing...Vol. I*. BOUND WITH Law, Andrew. *The Art of Singing...Part II*. Cheshire, Conn.: William Law, 1794 [i. e., 1796]. [2<sup>nd</sup> t. p.:] Law, Andrew. *The Christian Harmony; or the Second Part of the Art of Singing...Vol. II*. BOUND WITH Law, Andrew. *The Musical Magazine...Number First*. Cheshire, Conn.: William Law, 1792. BOUND WITH Law, Andrew. *The Musical Magazine...Number Second*. Cheshire, Conn.: William Law, 1793. Complete. *The Musical Primer* is as described in ASMI no. 315; *The Christian Harmony* is as described in ASMI nos. 316 and 317; *The Musical Magazine*, which contains music for nos. 1-4 despite the presence of title pages for only no. 1 and no. 2, is as described in ASMI no. 348 through p. 12, but then has an unpagged leaf (*recto*: "Index for the Musical Magazine," listing pieces from

PHILADELPHIA, p. 1 through ASCENSION, p. 59; *verso* blank), followed by pp. 1-64 of music. 20 blank leaves bound in at end of vol.; no inscriptions or MS. music .  
inscriptions: preliminary leaf [1] *recto*, "Dudley L Pickman" (pencil);  
preliminary leaf [2] *recto*, "Ocean / Rainbow / 34" (pencil); first  
t. p., "Dudley L Pickman Jan<sup>y</sup> 19 / 179[0? partly cut off by page trim]"  
no MS. music  
**MT820 .L39 1794**

74. Law, Andrew. *The Art of Singing...Part II*. Cheshire, Conn.: William Law, 1794.  
[2<sup>nd</sup> t. p.:] Law, Andrew. *The Christian Harmony; or the Second Part of the Art of Singing...Vol. I*. Complete; as described in *ASMI* no. 316.  
inscription: inside front cover, "Samuel F. McIntire [added in pencil: "Jun<sup>r</sup>"]  
1795"  
no MS. music  
**MT820 .L39 1794 c.2**

Law, Andrew. *The Art of Singing...Part II* – ALSO SEE  
Law, Andrew. *The Art of Singing...Part I*

Law, Andrew. *The Christian Harmony* – SEE  
Law, Andrew. *The Art of Singing*

75. Law, Andrew. *A Collection of Hymn Tunes from the most modern and approv'd authors*. Cheshire, Conn.: Wm. Law, [1783]. Complete. BOUND WITH Law, Andrew. *A Collection of Hymns, for Social Worship*. N. p., [1783]. No music. Complete.  
inscriptions: preliminary leaf [1] *recto*, "Susan Holyoke's."; *A Collection of Hymn Tunes*, t. p., "[top of p.:] Susanna Augusta / [bottom of p.:] Holyoke"; additional leaf [1] *verso*, "John Jenness [of?]"  
no MS. music  
**M2116 .L39 1786**

Law, Andrew. *The Musical Magazine* – SEE  
Law, Andrew. *The Art of Singing*

Law, Andrew. *The Musical Primer* – SEE  
Law, Andrew. *The Art of Singing*

76. [Law, Andrew. *Select Harmony*. N. p., n. d. [Farmington, Conn., 1779]]. Lacks 1<sup>st</sup> unpagged leaf (with t. p.) + 1<sup>st</sup> pp. [1]-8. *ASMI* 358, issue E (see Table 13 in *ASMI*, p. 430).  
inscriptions: inside front cover, "Nathaniel Ropes[']s Book / Bou.<sup>t</sup> at Auction  
at Sam:<sup>l</sup> Page[']s Esq:<sup>r</sup> / Sep:<sup>t</sup> 16<sup>th</sup> 17[9? 8?]5"; inside back cover,  
"Walpo[le?] / Nath<sup>l</sup> Ropes S[a?]lem / Nath Ropes"  
no MS. music  
**M2116 .S4 1779**

77. Law, Andrew. *A Select Number of Plain Tunes adapted to Congregational Worship*. N. p., [1781]. Lacks all after p. 14. 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*. Philadelphia: R. Aitken, 1781. 252 pp.; not checked for completeness, but appears complete. BOUND WITH 2 unpagged leaves with a typeset poem on the *recto* side of each: leaf [1] headed "THE / INFANT SAVIOUR; / A SAPPIC ODE. / Adapted to the Tune of BUNKER-HILL." ("Hark! whence that sound, hark! hark! the joyful shoutings..."); leaf [2] headed "A / HYMN on PEACE; / (WORCESTER.)" ("Behold, array'd in Light..."). N. p., n. d. Front cover detached.

inscriptions: inside front cover, "G. P. 17[7?]5"; preliminary leaf *recto*,  
["George" partly rubbed out] Geo P[i? e?]ck," ["TP[ic?]" partly rubbed  
out]; additional leaf [2] *verso*, "Timothy Pickering"

no MS. music

**BS1440 .W388 1781**

78. Leslie, Benjamin. *The Concert Harmony; or, Youth's Assistant to Sacred Music*. Salem, Mass.: for the author, 1811. Lacks pp. [iii]-iv, 2 pp. at end (unpagged) with subscribers' names.

inscription: t. p., "Peter Parker's book Bradford"

no MS. music

**E L634 1811**

79. Leslie, Benjamin. *The Concert Harmony; or, Youth's Assistant to Sacred Music*. Salem, Mass.: for the author, 1811. Appears to be complete with xv, [1], 136, [2] pp.

inscriptions: preliminary leaf *recto*, "Warren Abbott May 17<sup>th</sup> 1820 / from a  
friend"; p. 73, top of 1<sup>st</sup> p. of JUDGMENT ANTHEM, "J Morgan" (pencil)

no MS. music

**E L634 1811 c.2**

80. Mann, Elias. *The Massachusetts Collection of Sacred Harmony*. Boston: Manning and Loring, for the author, 1807. Complete. Edges of pages tinted or dyed yellow.

inscription: inside front cover, near top of printed label, "Presented by [L.?  
Upton" (pencil)

no MS. music

**M2116 .M38**

Mann, Elias. *The Massachusetts Collection of Sacred Harmony* – ALSO SEE  
*The Village Harmony*, 11<sup>th</sup> ed.

81. MS. music book (1) with no owner's name. Probably 1815 or later. 12 unnumbered leaves stitched together and to cardboard covers lined with pp. from the *New-England Palladium & Commercial Advertiser*, issue of 10 October 1815 (vol. XLVI, no. 28); also one separate leaf, laid inside back cover.

in PHILCAT: "Early Music Collection, 1784-1872, undated," Series I (Vocal Music), Subseries A (Accompanied), "Hymns, dance music songs with keyboard accompaniment...undated" (Box 2, Folder 8)

inscriptions: inside front cover, at top of first page of *New-England Palladium & Commercial Advertiser*, "Capt. W. Silsbee"; leaf [1] *verso*, "For Miss Hannah Had[y?]"

only sacred vocal pieces (with or without text) are inventoried here

MS. music entries:

leaf [1] *recto*: FARRINGDON, melody, bass, Eb, 1|35|U1D5|U1+65-4|3

leaf [1] *recto*: GREENWICH NEW, melody, bass, G, 5|U1353|67-U1D5, incomplete (leaf trimmed)

leaf [1] *verso*: ACTON, melody, bass, D, 1|3-2-34|56|6-5-67|U1, Come let us join our cheerful songs; "Air slow and soft." above start of music; "Chorus Brisk" above m. 12

leaf [1] *verso*: MISSIONARY, melody, bass, Bb, 112|321D7|U1, bass has solo in middle of piece, then 4 mm. of dominant note while melody has solo

leaf [1] *verso*: NANTWICH, melody, bass, Bb, 5|U13-2|(2)-12|35-4|(4)-3, O God how endless is thy love!; incomplete (leaf trimmed)

leaf [2] *verso*: HOTHAM, melody, bass, E, 5126|54(4)-3, Jesus lover of my soul

leaf [2] *verso*: WESTBURY LEIGH, melody, bass, A, 5|U13-554-2-4|D6-U43-21, When thou my righteous judge shall come; possibly incomplete (leaf trimmed)

**MSS 475: Series I, Subseries A; Box 2, Folder 8**

82. MS. music book (2) with no owner's name. Undated. 16 unnumbered leaves of MS. music (last leaf fragmentary). WITH Billings, William. THE LARK [and] THE BIRD. [Boston, 1790; engraved by John Norman]. Paper covers.

in PHILCAT: "Early Music Collection, 1784-1872, undated," Series I (Vocal Music), Subseries B (Unaccompanied), "Choir singer's part book: hymns in bass clef...undated" (Box 3, Folder 8)

laid inside front cover, a fragment of paper with what looks like two Biblical references written on it

no inscriptions

MS. music entries:

leaf [1] *recto*: UNION, bass, Eb, 1|11|1D5|55|U1, loud hallelujah to the lord

leaf [1] *verso*-leaf [3] *recto*: APPEARANCE, TTB, melody in tenor, C, 5|U13|D5U1|D7-U1-2-3-1D7|U1, the Voice Of My Beloved Sound,s [sic]; "to the Words Of the 15 Hymn I And 2 Verse" written above Music; ends with fusing section

leaf [2] *verso*-leaf [3] *recto*: DOXOLOGY, bass, C, 11|5544|33, Now Unto the King Eternal

leaf [3] *verso*: SURRY, bass, Eb, 11D5|U11|45|1, I["]ll Praise my Macar [sic] With My Breath

leaf [3] *verso*: MORTALITY, [Read], bass, Fm, 1|11-232|121\_|1, Death Like An Over flowing Stream

leaf [4] *recto*: JORDAN, [Billings], bass, A, 5|31|U1D7-6|54-3|2, There Is



A land Of Pure Delight  
 leaf [4] *verso*: PETERSBURGH, bass, D, 1|11|11|11|1, Thus Saith the high  
 And lof[t]y One  
 leaf [5] *recto*-leaf [8] *verso*: A FAREWELL ANTHEM, [French], TCTB,  
 melody in tenor, Am, 5|U133|223|56|5-43|22, My friend,s I am  
 going along And tedious Journey [*sic*]  
 leaf [9] *recto*: MANCHESTER, bass, E, 11D6|U11|D7-U1-22|D5  
 leaf [9] *verso*: ALL SAINTS NEW, bass, Cm, 1|3333|5-4-31|D7  
 leaf [10] *recto-verso*: THE HEAVENLY VISION AN ANTHIN [*sic*, I believe],  
 [French], bass, G, 11D55|U12|1D55|54|U1D55|11, I beheld And Lo  
 A greate Multitude Which No Man Could Number  
 leaf [11] *recto*: APPEARANCE, counter, C, 1|31|53|55|3  
 leaf [11] *verso*: PARIS, bass, A, 1D65|U11|D45|1  
 leaf [12] *recto*: GREENFIELD, [Edson], bass, Am, 1|11D55|345  
 leaf [12] *recto*: CALVARY, [Read], bass, Am, 11D5|U1-D#7U1|D555-#6  
 leaf [13] *recto*: ROXBURY, bass, D, 1|11D5|U1-23|45D5|U1, no text, but  
 "T: And B 149<sup>th</sup> Psalm" (referring to Tate and Brady's text  
 collection) written above music  
 leaf [13] *recto*: NORWICH, bass, Am, 1|1-D#7-U1D5|45|1  
 leaf [13] *verso*: BRISTOL, [Swan], bass, F, 1|D5U1|13|2D5|U1  
 leaf [14] *recto*: MILFORD, [Stephenson], bass, A, 1D66|5-6-5-67|U1D1|5  
 leaf [15] *verso*: VENUS, bass, F, 1|D6-5-6-7U1|21|1  
 leaf [16] *recto*: DEVOTION, bass, C, 1|1155|65|1, fragmentary: only 7½  
 mm. present  
 leaf [16] *verso*: [untitled; fragment of C. M. futing tune], treble, bass,  
 with staff for tenor melody left blank inbetween?, F, bass at futing:  
 5|U111D6|555

**MSS 475: Series I, Subseries B; Box 3, Folder 8**

83. *The Massachusetts Harmony*. Boston: for John Norman, [1784]. Complete. MS.  
 music entry on slip of paper pinned to *verso* of additional leaf.

no inscriptions

MS. music entry:

NORFOLK, [Brownson], bass, Dm, 1|15|4D7|U3,1|5-6-44|35|1\_1

**M2116 .M377 1780**

84. Maxim, Abraham, and Japheth C. Washburn. *The Northern Harmony*. 4<sup>th</sup> ed.  
 Hallowell, Maine: E. Goodale, A. Maxim (Turner), J. C. Washburn (Harlem), 1816.  
 Lacks all after p. 56; p. 39 wrongly numbered 31.

inscription: t. p., "Naomi P Goul[d?]" (ink stamp)

no MS. music

**M2116 .M395 1800z**

85. *The Middlesex Collection of Church Music: or, Ancient Psalmody Revived*. Boston:  
 Manning and Loring, 1807. Complete.

inscriptions: inside front cover, "Jno Pickering jr.," "Cushing & Appleton"

(pencil)  
no MS. music  
**M2116.M533 1807**

86. *The Middlesex Collection of Church Music: or, Ancient Psalmody Revived.* 2<sup>nd</sup> ed. Boston: Manning and Loring, 1808. Complete. MS. music entries on pages and slips of paper sewn inside back cover, numbered here as leaves [1-11].

- ☛ inscriptions: slip of paper pasted inside front cover, "N<sup>o</sup> 1 = One / Property of the South Meeting house / Society. / For the use of the Singing Choir. / The person who takes this book / will be accountable for it, when / called for by the agent of the / Society – and will not lend / it, unless to a member of the Choir."; preliminary leaf *recto*, "Willard Williams / Salem March 1809" (pencil)

MS. music entries:

- leaf [1] *recto*-leaf [2] *recto*: VERONA, [Swan], 3 voices, melody in top voice, labeled "Tenor," C, 5|55-6-7|U1-D65-3|3-55-6|U1, From all that dwell below the skies
- leaf [2] *verso*: BRECKNOCK, 3 voices, melody in top voice, D, 1-(2)|33-(4)|55|67|U1, So let our lips and lives express
- leaf [3] *recto*: TRURO, melody and bass, F, 134|55|67|U1, Now to the Lord a noble song; "cheerful." written above music
- leaf [3] *recto*: WINTER, [Read], melody and bass, F, 1|55|65|U1D5-3|1, His hoary frost his fleecy Snow
- leaf [3] *verso*: ARNHEIM, [Holyoke], melody and bass, D, 1|3-55-U1|1D5|6-55-4|3, All ye bright armies of the skies
- leaf [3] *verso*: EVENING HYMN, melody and bass, A, 5|U1111|22-3-44-3, My god permit me not to be
- leaf [4] *verso*-leaf [5] *recto*: HYMN 2<sup>d</sup>, 3 voices, from top down "Tenor," "Air," and bass, Eb, 5|5U1D53|(5)-44(3)-2, While thee I seek protecting power
- leaf [7] *verso*-leaf [8] *recto*: DOXOLOGY, bass, C, 111|1|115|U1D11|522|2|2, Now unto Him, of whom & thro' whom & to whom are all thing[s?]
- leaf [9] *verso*: HARWOOD, bass, F, 1|1113|451,1|143-21|D5, "While Shepherds watch'd &c."; "Moderate" written over music
- leaf [10] *verso*: MEDWAY, bass, D, 1|11|31|22|5, Jehovah speakes let I[s]rael hear
- leaf [11] *verso*: [last 3 mm. of what is likely a bass part; no title], if D or Dm (or even if Bm or B or Bb in treble clef): 5-3|11|45|1

**M2116.M53 M53**

87. *The Middlesex Collection of Church Music: or, Ancient Psalmody Revived.* 3<sup>rd</sup> ed. Boston: Manning and Loring, 1811. Appears complete with 167, [1] pp. A lovely copy.

no inscriptions  
no MS. music

**M2116 .M53**

88. *The Middlesex Collection of Church Music: or, Ancient Psalmody Revived.* 3<sup>rd</sup> ed. Boston: Manning and Loring, 1811. Appears complete with 167, [1] pp. Front cover detached.

inscription: inside back cover, "Abigail Pickman Ropes's"

pencil sketch of woman's head inside front cover

no MS. music

**M2116 .M53 c.2**

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

inscription: on printed slip pasted inside front cover, after printed text

"PRESENTED BY," the typed name "Mrs. A. B. Wheeler"; after printed text "*Received*," the typed date "Apr. 28, 1923"

no MS. music

**M2116 .P159**

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

pencil inscriptions inside front cover + on *recto* of preliminary leaf, but not complete or legible enough to transcribe here

pencil sketches of sailing ships inside back cover

no MS. music

**M2116 .P159 c.2**

91. Pearson, John. *A Dedication Service: containing One Ode, Two Hymns, and a Doxology. Composed for the Dedication of the Branch Meeting House, in Salem, Massachusetts.* "Published by request of the Proprietors." Salem, Mass.: Joshua Cushing, 1805. Complete with 8 pp. Caption title on p. [1]; publisher's info. in colophon on p. 8. Not in *ASMI* or *HTI*.

compositions: INTRODUCTORY ODE, BENNINGTON, NEWBURYPORT, DOXOLOGY

all pieces scored for 4 voices, with "Air" in top voice (but 2 middle voices are labeled on p. [1] "2d Treble" [2<sup>nd</sup> voice down] and "1<sup>st</sup> Treble" [3<sup>rd</sup> voice down], so top voice is apparently tenor, notated an octave above sounding pitch)

no inscriptions

no MS. music

**E P361.1 1805 [copy 1]**

92. Pearson, John. *A Dedication Service: containing One Ode, Two Hymns, and a Doxology. Composed for the Dedication of the Branch Meeting House, in Salem, Massachusetts.* "Published by request of the Proprietors." Salem, Mass.: Joshua Cushing, 1805. Complete. Not in *ASMI* or *HTI*. See copy 1, above, for further information.

inscription: top of p. [1], "Mrs. T. P. [H?]awkes." (pencil)

no MS. music

**E P361.1 1805** [copy 2]

93. Peck, Daniel L. *A Valuable Selection of Sacred Music*. Philadelphia: for the compiler, by W. M'Culloch, 1810. Complete.

inscription: near top of printed label pasted inside front cover, after printed text "ESSEX INSTITUTE.," "Presented by / [L.?] Upton" (pencil)

no MS. music

**M2116 .P43 V3**

94. Pickman, Sally, and Rebecca Taylor Pickman. MS. music book. Undated. 1 unnumbered leaf; pp. numbered 1-86. All pp. have hand-drawn staves. Pp. 1-79 contain MS. music: for the most part, secular songs (melody + bass) and keyboard pieces (minuets, marches, airs); only the 3 sacred-texted vocal pieces are inventoried here.

in PHILCAT: "Early Music Collection, 1784-1872, undated," Series I (Vocal Music), Subseries A (Accompanied), "Songs and instrumental music...1785-1795" (Box 1, Folder 1)

inscriptions: inside front cover, in pencil, "From Estate of / Dr. William Mack"; *recto* of first (unpaged) leaf, "Sally Pickman's / Rebecca Taylor Pickman's"

MS. music entries:

pp. 1-4: DENMARK, [Madan], melody + bass, D, 1|11|11-2-3|22|2, Before Jehovah's awful throne

pp. 18-21: EASTER, melody, bass, G, 3-2|14-5-6|5-43|2-12-3-4|3, He dies the friend of sinners dies

pp. 22-23: DENBIGH, [Madan], melody, bass, E, 1|12-3-4|35|6-4-32|1, From all that dwell below the skies

**MSS 475: Series I, Subseries A; Box 1, Folder 1**

*Psalm Tunes* – SEE *A Collection of Hymns and Psalms for Public Worship* in list of English-Printed Tunebooks at the Phillips Library

95. [*The Psalms, Hymns, and Spiritual Songs of the Old and New Testament*. Boston, ca. 1728]. Lacks t. p. and quite a few other pp. (not thoroughly canvassed). P. 301, caption title: "*The TUNES of the PSALMS*"; remainder of this p. and p. 302 are instructions for singing; pp. 303-306 are music (diamond notation, melodies only; p. 303, OXFORD TUNE and LICHFIELD TUNE; p. 304, LOW DUTCH TUNE and YORK TUNE; p. 305, WINDSOR TUNE and CAMBRIDGE SHORT TUNE; p. 306, ST. DAVID'S TUNE and MARTYRS TUNE); no further leaves in book.

9 unnumbered leaves (blue-lined white paper) sewn inside front cover; these leaves also carry a transcription of the t. p. from the 1742 ed. of the Bay Psalm Book, handwritten notes on this vol., a newspaper article on the Bay Psalm Book (pasted in), and handwritten copies of the first few psalm texts, as those leaves are missing from this vol.

inscriptions: inside front cover, "James S[y?]mond / his Book / 1728"; inside

back cover, "James Simonds His Book – 1728.," "R[h?] J[s?]"  
printed label with name "Harriet P. Fowler, 2<sup>nd</sup>." pasted on leaf [1] *recto* of 9  
leaves sewn inside front cover; label pasted inside front cover records  
that Harriet Fowler's estate presented this volume to the Essex  
Institute on 14 October 1901

no MS. music

**BS1440 .B42 1742**

96. Read, Daniel. *The Columbian Harmonist*. Boston: Manning and Loring, 1807.  
Complete.

inscriptions: t. p., "P Smith Book," "P. Smith" (pencil); inside back cover,  
"P Smith Book" (pencil)

no MS. music

**M2116 .R4 C6 1807**

97. Richardson, Anna. MS. music book. 1793. 6 unnumbered leaves stitched  
together and to rough paper covers.

in PHILCAT: "Early Music Collection, 1784-1872, undated," Series I (Vocal  
Music), Subseries B (Unaccompanied), "Choir singer's part book:  
hymns in treble clef...1793" (Box 3, Folder 1)

inscriptions: front cover, "Anna / [Richardson?];" leaf [1] *recto*, "Anna  
Richardson's Property Moultonborough / February 28<sup>th</sup>, 1793"

all MS. music entries likely treble parts, written with diamond-shaped note-  
heads

MS. music entries:

leaf [2] *recto*: LENOX, [Edson], treble, C, 1|3311|D7

leaf [2] *recto*: PLYMOUTH, "Treble," Am, 5|32|22|1-23-4|5

leaf [2] *recto*: MARYLAND, [Billings], treble, Am, 1|1321|D#7

leaf [2] *verso*: BRIDGEWATER, [Edson], "Treble," C, 5U11|D75|U123\_|3

leaf [2] *verso*: NORWICH, Am, 1|3-2-1D7|U12|3

leaf [2] *verso*: CALVARY, [Read], treble, Am, 1D75|U5552|3-2-1, My  
tho'ts That often Mount the Skies

leaf [3] *recto*: MORTALITY, [Read], "Treble," Fm, 5|555-67-6|543\_|3

leaf [3] *recto*: KINGSTON, [Read], treble, Am, 1|3212|3

leaf [3] *recto*: HUMILIATION, Gm, 3|321|D77\_|7

leaf [3] *recto*: WELLS, F, 3|553|543|2\_|2

leaf [3] *verso*: THIRD PSALM TUNE [PSALM 3], Am, 512|32|3-2-33-4|5

leaf [3] *verso*: STAFFORD, [Read], treble, A, 1|5-4-34-3|2-1D7|U1

leaf [3] *verso*: MILFORD, [Stephenson], treble, A, 533|1-2-1-23-4|552

leaf [4] *recto*: GREENFIELD, [Edson], treble, Am, 1|1122|332

leaf [4] *recto*: STRATFIELD, F#m, 3|5577|5-4-34|5

leaf [4] *verso*: RAINBOW, [Swan], treble, C, 1D55|5-U1D7-5|6U1D7\_|7

leaf [4] *verso*: SHERBURNE, [Read], treble, D, 553|4-56-7U11|1

leaf [4] *verso*: MENDON [MENDOM], [Billings], treble, , Am,

13|23-54-32|1, My Redeemer let me be

leaf [5] *recto*: FORTY SIXTH PSALM TUNE [PSALM 46], "by Chanler" [Solomon

Chandler], D, 1D55|U1D765|5  
 leaf [5] *recto*: GREENWICH, [Read], treble, Em, 1|3555|65|5  
 leaf [5] *verso*: 136<sup>TH</sup> PSALM TUNE [PSALM 136], C, 5|1-2-1D7|U12|3  
 leaf [5] *verso*: 122<sup>D</sup> PSALM TUNE [PSALM 122], A, 3|5-6-54|32|3\_3  
 leaf [5] *verso*: NAPLES, [Read], treble, Dm, 5|577|554|5\_5  
 leaf [5] *verso*: Bunker Hill A Sapphick Ode, treble, Am, 1D7U1|24|  
 3343|2D7  
 leaf [6] *recto*: LITCHFIELD, Am, 1|13|5-6-5-43|21|5+D#7, 'Twas from thy  
 hand my God I came

**MSS 475: Series I, Subseries B; Box 3, Folder 1**

98. *Sacred Harmony or A Collection of Psalm Tunes, ancient and modern*. Boston: C. Cambridge, [1786-1788]. Complete, with 2 unnumbered pp. of engraved plates between typeset pp. 4 + 7.

inscription: inside back cover, "Timothy Walton his property / Janu The 24.  
 1789 -"

no MS. music

**M2116 .H37 1789**

99. *The Salem Collection of Classical Sacred Musick*. Salem, Mass.: Joshua Cushing, 1805. Complete, though final leaf (pp. [123-124]) is pasted inside back cover, so p. [124] (metrical index) cannot be read. 8 leaves of printed staff lines bound at end, after p. 122; no MS. music there. MS. music entries (same as 1<sup>st</sup> 2 MS. music entries in following source) on both sides of preliminary leaf.

no inscriptions

MS. music entries:

leaf [1] *recto*: DOVER, 3 voices, melody in middle voice, F, 536|57|1

leaf [1] *verso*: WANTAGE, 3 voices, melody in middle voice, Dm,  
 1|D77-6|55|67|U1, bass part slightly obscured by paper strip (part  
 of the book's index?) pasted over bottom third of leaf

**M2116 .S3 1805**

100. *The Salem Collection of Classical Sacred Musick*. Salem, Mass.: Joshua Cushing, 1805. Lacks end of leaf containing pp. ix-x, pp. 121-[124]. 7 unnumbered leaves with printed staff lines + MS. music entries bound in at end (1<sup>st</sup> 2 MS. music entries are same as MS. music entries in preceding source).

inscriptions: front cover, "S M"; inside front cover, "Sam<sup>[illegible]</sup> McIntire."; *verso* of  
 1<sup>st</sup> leaf of MS. music *verso*, "North Meeting / John Bra[illegible] /  
 [Parker?]" (pencil)

printed label pasted inside front cover reads "THE PROPERTY OF / The  
 North Society, / FOR THE / USE OF THE CHOIR. / [pointing hand] The  
 books are not to be taken from the or- / chestra, nor the organ opened  
 or played upon, with- / out permission from the committee. /  
 [pointing hand] All persons are requested to abstain from / writing in  
 or otherwise defacing any of the books."

given to the Library of the Essex Institute by Mrs. E. C. Brown, Cambridge, on

27 August 1921 (info. from printed label in slipcase with book)  
 MS. music entries:  
 leaf [1] *recto*: DOVER, 3 voices, melody in middle voice, F, 536|57|U1,  
 Great is the Lord our God  
 leaf [1] *verso*: WANTAGE, 3 voices, melody in middle voice, Dm,  
 1|D77-6|55|67|U1, no text: text copied in pencil below this entry is  
 for a L. M. tune, whereas WANTAGE is C. M.  
 leaf [2] *verso*-leaf [7] *verso*: AMESBURY, 2 voices, each on its own staff,  
 above an instrumental bass on its own staff; melody on middle of  
 the 3 staves, G, 5|5433-45|4322-3, Come let us anew our Journey  
 persue; 3 pairs of 2 mm. left blank, with "Sym" (= "symphony";  
 instrumental interlude) indicated above each

**E S1 I1 1805 +**

101. *The Salem Collection of Classical Sacred Musick*. Salem, Mass.: Joshua Cushing, 1805. Complete.

no inscriptions

no MS. music

**E S1 I1 1805 + c.2**

102. *The Salem Collection of Classical Sacred Musick*. 2<sup>nd</sup> ed. Boston: Manning and Loring, for Cushing and Appleton, 1806. Complete. 12 blank leaves bound in at end of book before endpaper.

inscription: preliminary leaf [2] *recto*, "John [F. Felloway?] / Salem Mass"  
 (pencil)

no MS. music

**E S1 I1 1806 4**

103. *The Salem Collection of Classical Sacred Musick*. 2<sup>nd</sup> ed. Boston: Manning and Loring, for Cushing and Appleton, 1806. Complete. 6 leaves bound in at end: staff lines on *rectos* and *versos*, but no MS. music.

inscription: near top of printed label pasted inside front cover, after printed text "ESSEX INSTITUTE.," "Presented by / [L.?] Upton" (pencil)

no MS. music

**M2116 .S254 1806**

104. Sanger, Zedekiah, *et al.* *The Meridian Harmony*. Dedham, Mass.: H. Mann, for the author, 1808. Complete.

inscription: preliminary leaf *recto*, "Moses Edgell. Property."

no MS. music

**M2116 .S25 M4**

*Select Harmony: the Fourth Part of Christian Psalmody* – SEE  
 Worcester, Samuel. *Christian Psalmody*

105. Shaw, Oliver. *The Providence Selection of Psalm and Hymn Tunes*. Dedham, Mass.: H. Mann and Company, for the author, 1815. Appears to be complete with 127, [1] pp.

inscription: t. p., "Carlile 1816" (pencil)

no MS. music

**M2116 .S45 P7**

106. Shaw, Oliver. *Sacred Melodies*. Providence: Miller and Hutchens, 1818. Appears to be complete with 84 pp., though lacks all preliminary and additional leaves; also, a blank leaf has been pasted over the copyright notice ("Rhode-Island District...on the twenty-second day of October, 1818...") on p. [2], *verso* of the t. p.

inscriptions: near top of printed label pasted inside front cover, after printed text "ESSEX INSTITUTE. / PRESENTED BY," "Henry K. Oliver"; t. p., "H. K. Oliver" (pencil)

no MS. music

**M2082 .S237 1818**

107. Stickney, John. *The Gentleman and Lady's Musical Companion*. Newburyport, Mass.: Daniel Bayley, [1780?]. Lacks pp. 1-4, 97-136, 197-212; covers, endpapers missing. Pp. 173-180 printed + bound in this order (*recto* + *verso* pairs): 173/178, 179/176, 177/174, 175/180. ASMI 475A.

"All Saints 138" added in MS. at top of index, unpagged leaf [1] *verso*; both that tune and the other tune on p. 138, DARTMOUTH, are omitted from the printed index

inscription: printed label tipped in at left margin of unpagged leaf [2] *recto* has written in ink that this vol. was presented by "R. Lull" on "Apr. 28, 1931"

no MS. music

**M2116 .G468 1774**

108. Stickney, John. *The Gentleman and Lady's Musical Companion*. Newburyport, Mass.: Daniel Bayley, [1780?]. Lacks pp. 25-32, 97-100, 149-150, 155-156. ASMI 475A, variant issue of 1<sup>st</sup> edition. MS. music entry on additional leaf.

☛ penciled inscription inside front cover reads "From the Salem Gazette / of Oct. 11. 1783. / Also Feb. 7. 1782 - "; above this is pasted the *Gazette* advertisement for the 2<sup>nd</sup> ed. of Stickney's book; ASMI, p. 569, reproduces the same ad from the 4 December 1783 issue of the *Gazette*, and therefore dates the 2<sup>nd</sup> ed. to 1783 (the only tunebook ad in the 7 February 1782 issue of the Salem *Gazette* reads, in total: "LAW'S AND STICKNEY'S / SINGING-BOOKS / To be SOLD at the POST-OFFICE, in Salem.")

another penciled inscription inside front cover reads "See Stickney Genealogy No. 141 - "

MS. music entry:

additional leaf [1] *recto*: AURORA A MORNING HYMN, [Billings], bass, C,



1|1-43|45|1,5|3-45|12|D5, Awake my soul awake; 6 verses of text  
copied below music

**M2116.G468 1774 c.2**

Tans'ur, William. *The Royal Melody Complete: or The New Harmony of Zion* – SEE  
[Bayley, Daniel]. *The Royal Melody Complete: or The New Harmony of Zion*  
(2 copies)

109. *A Valuable Collection of Sacred Musick*. Exeter, N. H.: J. J. Williams, 1818. [2],  
251, [3] pp.; complete. BOUND WITH, in Dutch-door format, directly below: Watts,  
Isaac. *The Psalms of David*. Exeter, N. H.: J. J. Williams, 1818. FOLLOWED BY  
(continued pagination): Watts, Isaac. *Hymns and Spiritual Songs*. Exeter, N. H.: [J. J.  
Williams], 1818. Watts titles not thoroughly canvassed; appear to be complete.

inscriptions: p. l. *recto* before *Psalms*, "NANCY, TRASK'S / BOOK. / Bought,  
March. 11. 1821."; p. l. *recto* before *Valuable Collection*, "Here will I  
learn how Christ [has?] Died / To save my Soul from hell / Not but one  
Book, on earth beside / Such heavenly wonders tell[s?]"

no MS. music

**BS1440.W3 1818**

110. *The Village Harmony: or, Youth's Assistant to Sacred Music*. 5<sup>th</sup> ed. Exeter, N. H.:  
Henry Ranlet, 1800. Pp. vii-viii fragmentary; otherwise complete. Paper cover  
pasted to outside of front board (front cover) was torn at some point, and has been  
neatly stitched together.

inscription: inside front cover, "Hannah Kingman" (pencil)

no MS. music

**M2116.V5553 1800**

111. *The Village Harmony: or, Youth's Assistant to Sacred Music*. 6<sup>th</sup> ed. Exeter, N. H.:  
Henry Ranlet, 1803. Complete, although many pages have worm-tracks, with loss  
of text.

no inscriptions

no MS. music

**M2116.K563 1803**

112. *The Village Harmony: or, Youth's Assistant to Sacred Music*. 7<sup>th</sup> ed. Exeter, N. H.:  
Ranlet and Norris, 1807. Complete. A beautiful, clean copy.

inscription: preliminary leaf *recto*, "Joseph Orne / 1814" (pencil)

no MS. music

**M2116.K563 1807**

113. [*The Village Harmony*... 8<sup>th</sup> ed. Exeter, N. H.: Norris and Sawyer, 1807]. Lacks  
pp. [1-2] + corner of final unnumbered leaf bearing index of tunes.

inscriptions: near top of printed label pasted inside front cover, after  
printed text "Essex Institute Musical Library. / PRESENTED BY," "H. K.  
Oliver"; near bottom of printed label, after printed text "*Received.*,"

"Sept 24<sup>th</sup> 1869."  
no MS. music  
**M2116 .K563**

114. *The Village Harmony: or, Youth's Assistant to Sacred Music*. 10<sup>th</sup> ed. Exeter, N. H.: C. Norris and Company, [1811?]. [2], 291, [3] pp. Last 2 pp. are fragmentary; otherwise complete. *ASMI* includes a 10<sup>th</sup> ed. of [2], 283, [3] pp., undated but clearly published in 1810 (*ASMI* 514), and lists an 11<sup>th</sup> ed. of [2], 315, [3] pp. published in 1812. Given its pagination, this book was surely issued inbetween. Successive editions and issues of *The Village Harmony* only maintained or increased their numbers of pages.

inscriptions: printed label pasted inside front cover, after printed text  
"PRESENTED BY," "Miss Mary T. Saunders"; after printed text  
"Received," "May 18, 1910."; preliminary leaf *recto*, "Harriet Orne  
Clarke. / 1812."

no MS. music  
**M2116 .K563 1812**

115. *The Village Harmony: or, Youth's Assistant to Sacred Musick*. 11<sup>th</sup> ed. Newburyport, Mass.: E. Little and Company (printed, Exeter, N. H.: C. Norris and Company), [1813]. [2], 315, [3] pp.; complete. MS. music entry on piece of paper pasted to *recto* side of additional leaf.

inscriptions: preliminary leaf *recto*, "Joseph Orne / Jan<sup>y</sup> / 1813."; t. p.,  
"Henry Toppans"; *verso* of additional leaf, "Joseph Orne. F Orne /  
[2 notes on a bit of musical staff with treble clef] J Orne."

MS. music entry:  
additional leaf *recto*: GLORIA PATRI, melody and bass, C, 11|222|332|  
13|2, Glory be to the Father, and to the son; "Vivace" written above  
music

**M2117 .V55 1813**

116. *The Village Harmony: or, Youth's Assistant to Sacred Musick*. 11<sup>th</sup> ed. Newburyport, Mass.: E. Little and Company (printed, Exeter, N. H.: C. Norris and Company), [1813]. [2], 323, [3] pp.; complete, though portions of a couple leaves are missing. BOUND WITH [Holden, Oliver]. *The Modern Collection of Sacred Music*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1800. Complete. Pp. 111-122 bound in this order: 111/112, 119/120, 117/118, 115/116, 113/114, 121/122. BOUND WITH Mann, Elias. *The Massachusetts Collection of Sacred Harmony*. Boston: Manning and Loring, for the author, 1807. Complete. MS. music entries on pp. 198-199 of Mann 1807 (last 2 of 4 numbered pp. with printed staff lines) and on 4 leaves bound in at end of multi-title volume.

inscriptions: printed label pasted inside front cover, after printed text  
"PRESENTED BY," "Mrs. A. B. Wheeler"; after printed text "Received,"  
"Apr. 28, 1923."

label on spine stamped, in gold, "SALEM UNIVERSAL SOCIETY"  
MS. music entries:

p. 198: No. 1, 3 voices, melody in top voice, Dm, 112|32|1D76|5, Ere  
the blue heavens were stretch'd abroad  
p. 199: ADDISON, 4 voices, melody in 3<sup>rd</sup> voice from top, F, 3|4322|32|1  
leaf [1] *recto*-leaf [2] *recto*: No. 2, 3 voices, melody in top voice, F,  
5|55|53-2|12|3, Show great first cause least understood  
leaf [2] *verso*-leaf [3] *verso*: No. 3, 3 voices, melody apparently in  
middle voice, F, 134|53|4-6U1|1, Hark a glad voice from yonder  
dale  
leaf [4] *recto*-leaf [4] *verso*: No. 4, 3 voices, melody in top voice, G,  
3-4|5-64-2|1-2-1-D5U1|1-1-4-32-1|1-(2-1)-D7, Grace tis a sweet a  
charming theme

**M2116 .M634 1800** (one or more titles in this volume formerly catalogued  
as M2116.H63 M6 1800, M2116.M38 1807, M2116.M377 1807)

117. *The Village Harmony: or, Youth's Assistant to Sacred Musick*. 12<sup>th</sup> ed.  
Newburyport, Mass.: E. Little and Company (Exeter, N. H.: C. Norris and Company,  
printers), [1815] (Advertisement, p. [1], dated October 1815). [2], 323, [3] pp.;  
complete.

inscription: inside front cover, "[Howard A?]" (pencil) (remainder of  
inscription covered by pasted-in label; *verso* of t. p., "H. A. White"  
no MS. music

**M2116 .K563 1815**

118. *The Village Harmony: or, Youth's Assistant to Sacred Musick*. 12<sup>th</sup> ed.  
Newburyport, Mass.: E. Little and Company (printed, Exeter, N. H.: C. Norris and  
Company), [1815 or 1816] (Advertisement, p. [1], dated October 1815, as in  
preceding copy; but note expanded pagination). [2], 331, [3] pp. Pp. [1-2] (leaf  
following unpagged t. p. leaf), 331, 3 pp. after p. 331 are incomplete, and the corner of  
pp. 221-222 is torn off with loss of text; otherwise complete. MS. music entry inside  
back cover.

inscriptions: printed label pasted inside front cover, after printed text  
"PRESENTED BY," "Mrs. Franklin Porter"; after printed text "*Received*,"  
"Feb. 25, 1936"; inside back cover, upside down, "H. E. W[est?]cott /  
Danvers / Mass" (pencil)

MS. music entry:

inside back cover: [untitled non-melodic part], C, looks like 11|11|11|  
D7U1|D55|55|5U1|D35, written in pencil

**M2116 .K5633 1815**

119. *The Village Harmony: or, Youth's Assistant to Sacred Musick*. 13<sup>th</sup> ed.  
Newburyport, Mass.: E. Little and Company (printed, Exeter, N. H.: C. Norris and  
Company), [1816] (Advertisement, p. [1], dated October 1816). [2], 331, [3] pp.;  
complete. MS. music entries on slip of staff-lined paper pasted to *recto* of  
preliminary leaf.

inscription: slip w/ MS. music pasted to preliminary leaf *recto*, "SAMUEL AB"  
(pencil)

MS. music entries:

slip pasted to preliminary leaf *recto*: VICTORY, [Read], "Treble"  
(although this is the melody of the tune), Eb, 555|56-7|U123, Now  
shall my head be lifted high  
[untitled fragment, 12 notes], if in C: 113531135311, no bar lines, no  
key or time signatures; written in pencil; possibly secular

**M2116 .K563 1816**

120. *The Village Harmony: or, New-England Repository of Sacred Musick*. 14<sup>th</sup> ed.  
Boston: West and Richardson (printed, Exeter, N. H.: C. Norris), [1817]  
(Advertisement, p. [1], dated 1817). [2], 347, [3] pp.; complete, apart from  
fragmentary 2 final leaves (p. 347 and *verso*; 2 unnumbered pp. containing metrical  
index) + fragmentary pp. 231-238 (detached from book, in rough shape). MS. music  
entries on 2 slips of paper inserted inside front cover.

inscriptions: near top of printed label pasted inside front cover, after printed  
text "ESSEX INSTITUTE / PRESENTED BY," "Mrs Perry" (received May  
6, 1908); inside front cover, in pencil, "taken from Sanders [T?]avern,  
Marblehead"

MS. music entries:

slip [1] *recto*: WALTON, "Treble," Am, 5|U1D#7-U2|1-34-3-2|1D#7|U1,  
Death cannot make our souls afraid  
slip [2] *recto*: LYNHAVEN, "Treble," D, 5|55U11|D65-43, What different  
powers of grace and sin; music and text are written in ink, but title  
and "Treble" are written in pencil

**M2116 .K563 1817**

121. *The Village Harmony: or, New-England Repository of Sacred Musick*. 15<sup>th</sup> ed.,  
corrected and improved. Exeter, N. H.: J. J. Williams, n.d. (Advertisement, p. [1],  
dated October 1818). [2], 347, [3] pp. P. 347 and 3 unnumbered pp. following it are  
fragmentary, + first unpagged leaf (t. p. on *recto*, copyright statement on *verso*) is  
ripped in half + missing a corner with some loss of text; otherwise complete.

inscription: t. p., "L. Brook's 7. Nov. 181[8, blotted out?] [part of p. missing]  
1818 / [pretium?] [?]"

music theory notes on fragmentary additional leaf *verso*

no MS. music

**M2116 .V713 1818**

122. *The Village Harmony: or, New-England Repository of Sacred Musick*. 16<sup>th</sup> ed.,  
revised and improved. Exeter, N. H.: J. J. Williams, 1819. [2], 347, [3] pp.; complete.  
A nice clean copy.

inscriptions: front cover, "Lee"; preliminary leaf *recto*, "Lee"

no MS. music

**M2116 .V54 1819**

123. *The Village Harmony: or, New-England Repository of Sacred Musick*. 17<sup>th</sup> ed., revised. Exeter, N. H.: for the proprietor, by J. J. Williams, 1820. [2], 347, [3] pp.; complete.

no inscriptions

no MS. music

**M2116.V555 1820**

124. Vincent, Matthew, Benjamin Gardner, and Benjamin Downing. MS. music book. 1788-1794. Leaves originally numbered in upper right corners of *recto* sides; many have been cut out; surviving are leaves [1-2], 3-8, 10-11, 13-14, 16-22, 24, 27, 29-30, 34-36, 39-56, 60, 64-65, [66]. All surviving leaves through leaf 36 have staff lines; leaves [1]-3, 6-8, 10-11, 13-14, 16-19 have MS. music. Mainly march and dance tunes in a book apparently compiled by a fifer, but includes one sacred entry, inventoried here.

in PHILCAT: "Early Music Collection, 1784-1872, undated," Series II (Instrumental Music), "Marches and dance music in treble clef...1788-1794" (Box 3, Folder 15)

inscriptions: inside front cover, "Matthew Vincent" with 2 mm. of music; leaf [2] *verso*, "Benj<sup>n</sup> Gardner's Book, 1788"; 3<sup>rd</sup> full leaf from end of book, *recto* and upside-down to main orientation of the MS., "Benj<sup>a</sup> Downings Book / AD 1794      March ye 20<sup>th</sup> / Benj<sup>a</sup> Downing is my name and Marblehead / Is my Dwelling place and Christ is my Salvation / When I am Dead and in my Grave and all my / Bones are Rotten When this you See to remember / Me that I may not Be forgotten-----"

MS. music entry:

leaf [1] *recto*: DAVIDS LAMENTATION [DAVID'S LAMENTATION], [Billings], bass, Am, 11D5|U1D7|34U1|D75, David the king was Greaved and Moved

**MSS 475: Series II; Box 3, Folder 15**

125. Warriner, Solomon. *The Springfield Collection of Sacred Music*. Boston: Manning and Loring, 1813. 159, [1] pp.; complete.

Preface, p. [3] has detailed remarks on the "Air" (or melody) being sung by trebles (sopranos) rather than by tenors

inscriptions: printed slip pasted inside front cover, after printed text "PRESENTED BY," "Miss Mary T. Saunders"; after printed text "Received," "May 18, 1910."; preliminary leaf *recto*, "[Rev<sup>d</sup>?] John E Abbot / from his Friend Jn<sup>o</sup> Howard / Sept. 1815."

no MS. music

**M2116.W3 S8 1813**

126. Warriner, Solomon. *The Springfield Collection of Sacred Music*. Boston: Manning and Loring, for Warriner and Bonticou, 1813. Appears complete with 159, [1] pp. Front cover detached.

inscriptions: preliminary leaf *recto*, "Joseph [Orne?] / 1817." (pencil); "[?]

[WUpham?]” (ink over pencil; possibly identifies turbaned man whose pencil-sketched likeness appears nearby); laid-in folded leaf reads “Book of Psalms etc, Boston printers / 1813 / Given to Joseph Orne 1817 / a pencil sketch of W[e?]ndall Upham on 1st cover.”  
 other pencil sketches of heads on preliminary leaf *verso*, inside back cover laid inside front cover, 14 leaves folded into a booklet + sewn together inside brown paper cover; pp. numbered 1-23; handwritten essay titled “Deut Ch 22” on pp. 1-23; additional folded leaf (unpaged) with handwritten prose laid inside front cover of booklet  
 no MS. music  
**M2116.W3 S8 1813 c.2**

127. Whipple, George M. or W. “Ancient Harmony” (MS. music book). Dated 1870, but repertory largely dates to 1770s + 1780s. 11 leaves numbered pp. 1-22, then 25 unnumbered leaves: leaf [1] blank, leaves [2-14] with MS. music, leaves [15-16] with staff lines but no music, leaves [17-25] blank. Paper covers.

in PHILCAT: “Early Music Collection, 1784-1872, undated,” Series I (Vocal Music), Subseries B (Unaccompanied), ““Ancient Harmony from Geo[rge] M. Whipple 1870 Essex Institute”” (Box 3, Folder 7)  
 inscriptions: front cover, “Ancient / Harmony / from Geo W. Whipple / 1870”; front cover, upside-down to previous inscription, in pencil, “Am. Harmony / GeoWWhipple”

☛ most of this MS. (all titles marked \* here) likely copied from Billings’s *The Singing Master’s Assistant*, whose various eds. appeared between 1778 + [1786-89]

MS. music entries (unless indicated, all are 3 voices, from top down treble, tenor, bass, with melody in tenor):

- p. 1: \*Chester, [Billings], F, 567|U1D5|6-U1-D76|5, Let tyrants shake their iron rod; 1<sup>st</sup> verse written between musical staves, 2 additional verses copied below music (“Howe and Burgoyne...,” “When God inspir[?]d us...”)
- p. 2: \*NEW SOUTH, [Billings], C, 1|1D7|U13|2, To bless thy chosen race
- p. 2: \*NEW HINGHAM, [Billings], Am, 1|D7U123|2
- p. 3: \*AFRICA, [Billings], Eb, 1|3-4-5U1|D7-6-51|3-43|2, Now shall my inward joy [*sic*] arise; title “Brookfield” crossed out
- p. 3: \*MEDFIELD, [Billings], treble, C, only 1<sup>st</sup> 5 notes: 5|55|U13, written on staff with 2 blank staves below
- p. 4: \*LEBANON, [Billings], Am, 132|1D7|U1-23-4|5, Death with his narrort [recte “warrant”] in his hand
- p. 4: \*EMMAUS, [Billings], Gm, 1|1-23|53|1-D7U1-3|2
- p. 5: \*WALTHAM, [Billings], C, 5|1-2-32|1[-]43|2
- p. 5: \*CONNECTION, [Billings], E, 1|55|67|U1, Great is the Lord our god; text copied below treble voice, calling attention to its unusual degree of activity, although it’s not the melody
- p. 6: \*COLUMBIA, [Billings], E, 531|67|U1
- p. 7: \*NEW NORTH, [Billings], D, 5|53|45|U1D6|5

- p. 7: \*WARREN, [Billings], G, 1212|345, this tune has a frisky treble too, like CONNECTION's
- p. 8: \*AMERICA, [Billings], D, 5|54|3-U1D7|U1-D76|5, "Boston CM" on facing p. 9 (staff lines, but no music); SMA includes BOSTON, C. M.
- pp. 10-11: \*WASHINGTON, [Billings], E, 555|U1D7U12|3, Lord when thou didst ascend on high; next 2 pp. (12-13) have tune titles and staff lines, but no music: "Maryland SM" on p. 12, "Wrentham" on p. 13; SMA includes MARYLAND, S. M. + WRENTHAM
- p. 14: \*MAJESTY, [Billings], treble, tenor, F, 5|U1-D7-U1D6|5-31|43-1|U1, first 10 mm. only, scratched out; one m. omitted from treble
- pp. 14-15: \*MAJESTY, [Billings], F, 5|U1-D7-U1D6|5-31|43-1|U1
- p. 16: \*STOCKBRIDGE, [Billings], F, begins with bass solo: 1|1D76|567|U1, first 10 mm. only (and next 10 mm. of treble voice?), scratched out
- p. 17: \*BROOKFIELD, [Billings], Dm, 5|U13|23-2|1-D7U1|2, Twas on that dark that doleful Night
- p. 18: \*DAVID'S LAMENTATION, [Billings], Am, 112|32|323|4-2D7, David the king was greaved & moved
- p. 19: \*HEATH, [Billings], C, 5|U11|1|1|33|3
- p. 20: \*PRINCETOWN, [Billings], Dm, 5|U1-23|21|1D#7|U1
- p. 20: \*SUFFOLK, [Billings], Gm, 1|5-U1D7-5[sic]|5-45|1-2-34|5
- p. 21: \*AMHERST, [Billings], G, 135|4-32|3[sic], To god the mighty Lord
- p. 22: \*CHOCKSETT, [Billings], G, 1|1234|5,4|32-34-32-1|2
- leaf [2] *recto*: MORTON, bass only, C, 1|12|3-4-54|3-2-12|5
- leaf [2] *recto*: SUFFIELD, bass only, Em, 1|1D7U11|D55U1\_|1
- leaf [3] *recto*: LENOX, [Edson], C, 1|11D56|5
- leaf [3] *verso*: BARNSTABLE, 1<sup>st</sup> notes (all Cs) of treble, tenor, + bass, then only treble, first 11 mm., C, treble begins 1|D77U32|33|D7U2D7U1|D5
- leaf [4] *recto*: TOPSFIELD, bass only, G, 1|1D5|U13|2-1D7-6|5
- leaf [4] *verso*: \*BENEVOLENCE, [Billings], F, 112|32-1|55|5
- leaf [5] *recto*: \*PHILADELPHIA, [Billings], D, 5|55|U1D7|U1
- leaf [5] *verso*-leaf [6] *recto*: \*BETHLEHEM, [Billings], E, 5|U1D7|U1-D7-65-4|3-4-32-1|5
- leaf [6] *verso*-leaf [7] *recto*: THE 104 PSALM, bass only, C, 1|1151|12D5
- leaf [6] *verso*-leaf [7] *recto*: STERLING, Eb, 5U1D7|6-56-7U1
- leaf [8] *verso*: \*AURORA A MORN[N]G HYMN, [Billings], C, 5|U13-5|4-32|1
- leaf [9] *verso*-leaf [10] *recto*: \*STOCKBRIDGE, [Billings], F, begins with bass solo: 1|1D76|567|U1
- leaf [10] *verso*: \*NORTH PROVIDENCE, [Billings], G, 1|3332-1|222
- leaf [11] *recto*: \*PHOEBUS, [Billings], F#m, 1|55-434|55-67
- leaf [11] *verso*-leaf [12] *recto*: \*A FUNERAL ANTHEM REV" CHAP 14<sup>TH</sup>, [Billings], Fm, 1|55U1|D76|554|34|5
- leaf [12] *verso*-leaf [14] *recto*: AN ANTHEM 24<sup>TH</sup> PSALM, "Set by A Williams," C, starts with treble: 135|U1|3-3-4-3-4-|54-3|3-21|1-D7,

no text, but at one point appears the instruction "Repeat Lift / your  
Heads &c / End With Halelujah"

**MSS 475: Series I, Subseries B; Box 3, Folder 7**

128. Willard, Samuel. *Deerfield Collection of Sacred Music*. Greenfield, Mass.: H. Graves, printer, at R. Dickinson's office, for Simeon Butler, Northampton, 1814. Complete. A nice clean copy.

inscriptions: near top of printed label pasted inside front cover, after printed text "ESSEX INSTITUTE. / Presented by," "John Lewis Russell" (no date of presentation/receipt); t. p., "H. B. Riple[y?]" ; p. 19 (1<sup>st</sup> p. of music), "H.B.R."

no MS. music

**M2116 .W56 1814**

129. Worcester, Samuel. *Christian Psalmody, in four parts; comprising Dr. Watts's Psalms abridged; Dr. Watts's Hymns abridged; Select Hymns from other authors; and Select Harmony*. Boston: Samuel T. Armstrong, 1815. Not thoroughly canvassed; appears to be complete. BOUND WITH *Select Harmony: The Fourth Part of Christian Psalmody, consisting of a variety of tunes of approved excellence, suited to the various subjects and metres of the Psalms and Hymns, contained in the first three parts*.

Boston: Samuel T. Armstrong (Exeter, N. H.: C. Norris and Company, printers), 1813. 47, [1] pp.; complete.

printed label pasted inside front cover: "No ["2" added by hand] /  
NATHANIEL APPLETON, JR. / SALEM ..... MASS."

no MS. music

**E W923 1815**

130. *The Worcester Collection of Sacred Harmony* ("Laus Deo!" at head of title). 4<sup>th</sup> ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792. Complete.

inscriptions: printed label pasted inside front cover, after printed text  
"PRESENTED BY": "Miss Sarah Caulfield," after printed text "Received":  
"May 1, 1901."; inside back cover, "C G"

no MS. music

**M2116 .W6 W6 1792**

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## UNLOCATED, 2022

Bible. Psalms. Psalms, n. d. Lacks all before p. 15. [contains music? catalog record says “music”]

**BS1440 .B535 1700z**

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

**M2116 .B8 C7 1802**

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

**M2116 .C655 1809**

Howe, Solomon. *The Farmer's Evening Entertainment* ("Glory to God in the highest, peace on Earth, good will to men!" at head of title). Northampton, Mass.: Andrew Wright, for the author, 1804.

**M2116 .H85 F3 1804**

### MISCELLANEOUS:

#### NOTES ON SOME ENGLISH-PRINTED TUNEBOOKS AT THE PHILLIPS LIBRARY

*A Collection of Hymns and Psalms for Public Worship.* 3<sup>rd</sup> edition, improved. London: for J. Johnson, 1793. [1] l., 149 pp., [5] pp.; appears to be complete. Texts only. BOUND WITH *Psalm Tunes* (caption title). N. p., n. d. 20 pp.; appears to be complete. Engraved tunes, melody and bass, no texts. Is this *Psalm Tunes* the otherwise unlocated 1<sup>st</sup> ed. (ShoeTPT1 1 in the *HTI*) of Thomas Shoel's collection whose 2<sup>nd</sup> ed. ([1802-1807]) was titled *Thirty Psalm Tunes*? The 2-voice settings seem to argue against this. See *HTI*, vol. I, p. 314: 3 tunes probably taken from the 1<sup>st</sup> ed. of Shoel's tunebook and reprinted in the 5<sup>th</sup> ed. of *The Worcester Collection of Sacred Harmony* (1794) are all scored for 4 voices.

stamped in gold on front cover: "Samuel Curwen. / 1793."

inscriptions: *recto* of preliminary leaf, "Geo. R. Curwen / 27<sup>th</sup> Jany. 1845.";

t. p. of *A Collection of Hymns and Psalms*, "S<sub>x</sub> Curwen's."

no MS. music

**M2136 .C655 1793**

[Tans'ur, William. *The Royal Melody Compleat: or, The New Harmony of Sion. Book I.* 2<sup>nd</sup> ed. London: for S. Crowder, 1760?] (title page missing for Book I; info. taken from title pages for Books II and III; preface in Book I dated 5 August 1754, "Poetical Encomium" dated 25 February 1755). [followed by, paged sequentially:] Tans'ur, William. *The Royal Melody Compleat: or, The New Harmony of Sion. Book II.* 2<sup>nd</sup> ed. London: for S. Crowder, 1760. [followed by, paged sequentially:] Tans'ur, William. *The Royal Melody Compleat: or, The New Harmony of Sion. Book III.* 2<sup>nd</sup> ed. London: for S. Crowder, 1760. [followed by:] Tans'ur, William. *The Melody of the Heart; or, The Psalmist's Pocket-Companion.* 3<sup>rd</sup> ed. London: Robert Brown, for James Hodges, 1751. [followed by, paged sequentially:] Tans'ur, William. *The Melody of the Heart, &c. Part II.* 3<sup>rd</sup> ed. London: Robert Brown, for James Hodges, 1750.

lacks at least pp. [1]-8 (1<sup>st</sup>? numbering), 31-48 (2<sup>nd</sup>? numbering), 81-82 (2<sup>nd</sup>? numbering) of *The Royal Melody Compleat; The Melody of the Heart*

appears to be complete, with 6 unnumbered pp., pp. 1-8, 1-80

various notations here and there throughout the vol.: *Royal Melody Compleat*, p. 51, 4-syllable solmization initials (f, s, l, m) written in below notes in all parts; *RMC*, p. 136, "Too many Discords / or 2<sup>nds</sup>"; *Melody of the Heart*, p.

23, "Page 43 [see?] same Tenor & Bass call'd an Even<sup>g</sup>. Hymn"; *MH*, p. 43, "see Page 23 the same Tenor & Bass with Cantus or Treble / There called Sarum –"

inscription: near top of printed label pasted inside front cover, after printed text "Essex Institute Musical Library. / PRESENTED BY," "Geo. M.

Whipple"; received by the Library October 1870

no MS. music

**M2116. T367 1751** (one or more titles in this volume formerly catalogued as M2136.T367 1760)

[Tans'ur, William. *The Royal Melody Compleat: or, The New Harmony of Sion. Book I.* 2<sup>nd</sup> ed. London: for S. Crowder, 1760?] [title page missing for Book I; info. taken from title page for Book II]. [followed by, paged sequentially:] Tans'ur, William. *The Royal Melody Compleat: or, The New Harmony of Sion. Book II.* 2<sup>nd</sup> ed. London: for S. Crowder, 1760. [followed by Book III, paged sequentially; Book III starts at p. 153; no separate t. p.]

all before p. 3 missing; pp. 3-8 fragmentary; pp. 9-12 in rough shape, though all text is present; pp. 13-[34] present; pp. 35-50 apparently missing; pp. 51-118 present, though many pp. in here are fragmentary with loss of text; pp. 119-120 missing; pp. 121-132 present; pp. 133-146 missing; pp. 147-240 present; any pp. after 240 missing

inscriptions: printed label pasted inside front cover, after printed text

"PRESENTED BY": "[H.?] K. Oliver"; p. [32], "Remains / of the first Copy / of Tansur / introduced / into Salem"; p. 202, "Benjamin Ward's Book 1772"; p. 203, "Benj<sup>a</sup> Ward 1772"

no MS. music

**M2136. T36 R693 1760**