

Pre-1821 American Sacred Music at the John Carter Brown Library as of September 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

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

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

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

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

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

1. Adgate, Andrew. *Rudiments of Music*. Philadelphia: John M'Culloch, 1788. No music. Complete.

no inscriptions

no MS. music

Oblong DA788 .A334r

2. Adgate, Andrew. [*Philadelphia Harmony, or, A Collection of Psalm Tunes, Hymns, and Anthems*]. [2nd t. p.:] *Rudiments of Music*. 6th [i. e., 7th] ed. Philadelphia: for Mathew Carey,

1799. [3rd t. p.:] *Philadelphia Harmony, or, A Collection of Psalm Tunes, Hymns, and Anthems...Part II.* Lacks leaf with 1st t. p., pp. 103-110.

no inscriptions

no MS. music

Oblong DA799 .A334r

3. Aitken, John. *A Compilation of the Litanies and Vespers Hymns and Anthems as they are sung in the Catholic Church.* Philadelphia, 1787. Complete. ASMI 17.

no inscriptions

no MS. music

DA787 -A311c

4. [Aitken, John]. *A Compilation of the Litanies Vespers Hymns & Anthems as they are sung in the Catholic Church.* Philadelphia: John Aitken, 1791. Complete; a beautiful, crisp, clean copy, beautifully rebound.

no inscriptions

no MS. music

DA791 -A311c

Bay Psalm Book – SEE

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

5. [Bayley, Daniel]. *The American Harmony: or, Royal Melody Complete. In two volumes. Vol. I...by William Tans'ur.* 6th ed. Newburyport, Mass.: Daniel Bailey [sic], 1771. [2nd t. p.:] *The American Harmony, or Universal Psalmist...by A. Williams.* Newburyport, Mass.: Daniel Bayley, 1771. *Royal Melody Complete* lacks leaves numbered 7-8 between 1st pp. 6 + 9, as do all located copies of this ed.; also lacks pp. 1-2 of music. Pp. 81-88 printed + bound in this order: 81, 86, 87, 84, 85, 82, 83, 88. *Universal Psalmist* complete + in correct order. Back cover detached.

no inscriptions

MS. music entries:

p. l. [2] *recto*: SELSOE, "Tribel," Am, 1[]1-23[]31[]14-3[]2, no bar lines, just end-of-phrase lines

p. l. [2] *recto*: A HYMN, treble?, one sharp (on G line) as key signature, but surely in Am, 1231[]443 [4 mm. rest] 5555[]665-6-5-4[]3155[]6-53-4[]←bar line *sic*2, only 1 (misplaced) bar line, then double line before final repeated section

p. l. [2] *recto*: HATFIELD, "Treble," Gm, 33211|253,1|D#7U125|5

Oblong DA771 .T168a

6. [Bayley, Daniel]. *The American Harmony, or, Royal Melody Complete. In two volumes. Vol. I...by William Tans'ur.* 8th ed. Newburyport, Mass.: Daniel Bayley, 1773. [2nd t. p.:] *The American Harmony, or, Universal Psalmist. Vol. II...by A. Williams.* Newburyport, Mass.: Daniel Bayley, 1773. Complete. ASMI 61.

no inscriptions

no MS. music

Oblong DA773 .T772a

7. [Bayley, Daniel]. *The American Harmony: or Universal Psalmist...by A. Williams*. [5th ed.]. Newburyport, Mass.: Daniel Bayley, 1769. Lacks pp. 81-82, 87-90, 95-96. BOUND WITH Tans'ur, William. *The Royal Melody Compleat: or, The New Harmony of Sion*. 2nd ed. London: for S. Crowder, 1760 (info. taken from t. p.s for books II + III). Lacks all before p. 19 of Book I, pp. 35-50 of Book II, and most of pp. 177-178 of Book III. Leaf bearing pp. [33-34] (t. p. of Book II + verso) torn, with loss of text. BOUND WITH Tans'ur, William. *The Melody of the Heart; or, The Psalmist's Pocket-Companion. In Two Parts*. London: Robert Brown, for James Hodges, 1751. [2nd t. p.:] Tans'ur, William. *The Melody of the Heart, &c. Part II*. 3rd ed. London: Robert Brown, for James Hodges, 1750 (*sic*). Apparently complete with [8], 8, 80 pp.

inscriptions: inside back cover, "Lucy McKeen," "Sarah"

pasted inside front cover are 2 printed ads for Andrew Barclay, bookbinder and bookseller, "Next Door but one to the sign of the Three KINGS in Cornhill BOSTON" **[photo]**

no MS. music

Oblong D766 .B244b

8. Bailey [*sic*], Daniel. *The Essex Harmony*. Newburyport, Mass.: the author, 1770. Lacks pp. 17-20. ASMI 64B, with p. 16 misnumbered 18 + p. 21 misnumbered 7. BOUND WITH Watts, I[saac]. *The Psalms of David, imitated in the language of the New Testament*. 40th ed. Newburyport, Mass.: John Mycall, 1781. Lacks pp. 193-196, 205-208. BOUND WITH Watts, I[saac]. *Hymns and Spiritual Songs*. Newburyport, Mass.: John Mycall, 1782. Not checked for completeness.

inscription: additional leaf *verso*, "Abner Greenleaf / His Book / 1786."

no MS. music

DA781 B582p ["copy 1"; "copy 2" immediately below]

9. Bailey [*sic*], Daniel. *The Essex Harmony*. Newburyport, Mass.: the author, 1770. ASMI 64. Complete. BOUND WITH Watts, I[saac]. *The Psalms of David, imitated in the language of the New Testament*. 26th ed. Boston: Mein and Fleeming, 1768. Not checked for completeness. BOUND WITH: Watts, Isaac. *Hymns and Spiritual Songs*. 22nd ed. Boston: Mein and Fleeming, 1769. Not checked for completeness.

inscriptions: inside front cover, "Mr Enoch Huse"; additional leaf *recto*, "Enoch Huse"

no MS. music

DA770 B358e ["copy 2"; "copy 1" immediately above]

10. Bayley, Daniel. *The Essex Harmony*. Newburyport, Mass.: the author, 1772. Lacks pp. 7-18. ASMI 66 or 66A (incomplete state makes comparison of contents on pp. 9, 16, + 17 impossible; see ASMI, p. 138, including Table 2).

no inscriptions

no MS. music

1-SIZE DA772 .B358e

11. Bayley, Daniel. *A New and Complete Introduction to the Grounds and Rules of Music*. Newburyport, Mass.: for Daniel Bayley, 1764. ASMI 70C. Complete.

inscriptions: preliminary leaf *recto*, "Rowse Babcock his Book / 1768"; inside back cover, "Sally B Babcock / Rowes"

no MS. music

DA764 .N532a

12. Bayley, Daniel. *The Psalm-Singer's Assistant*. Newburyport, Mass.: for the author, [1765-1766]. ASMI 77A (but with "THE," not "TH[E]," starting the title). Lacks leaves 14-15; leaf 13 torn, with loss of most of text (only about 1/12th of the leaf remains). leaf 16 pasted inside back cover of the book. BOUND WITH Brady, N[icholas], and N[ahum] Tate, *A New Version of the Psalms of David*. Boston: J. Kneeland and S. Adams, for Wharton and Bowes, 1765. 276 pp.; not checked for completeness. 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. 84 pp.; complete.

inscriptions: inside front cover, "John Harris / Brookline," "Lucy Haris" (crossed out); Brady + Tate p. [2] (*verso* of t. p.), "John Harris / His Book 1767"; *Appendix* p. [2] (*verso* of t. p.), "John Harris His Book 176 / 1767 / Brookline"; *Psalm-Singer's Assistant* leaf 12 *verso*, "Putney" (tune title?)

MS. music entry:

Psalm-Singer's Assistant, leaf 1 *recto*: [untitled], bass, Am, 1|1D5|U12|3-21|D5

DA765 .B582nv

13. Belcher, S[upply]. *The Harmony of Maine*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1794. Complete.

inscription: inside front cover, "Alex^r W. Thayer" (pencil)

no MS. music

Oblong DA794 .B427h

14. Belknap, Daniel. *The Evangelical Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, for the author, 1800. Upper right corner of leaf bearing pp. 51-52 torn off, with some loss of text; otherwise, complete. Charming wallpaper-like print on (probably original) paper covers.

inscriptions: preliminary leaf *verso*, "Sarah Bemis's [*sic*; likely Bemis] / Ejus Liber"; t. p., "John [B?]an"

no MS. music

DA800 .B432e

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

inscriptions: t. p., "Maria W Tracys"; p. 3, "M W Tracys"; p. [80], "Maria W Tracys"

no MS. music

Oblong DA799 .H288c

16. Billings, William. *The New-England Psalm-Singer: or, American Chorister*. Boston: Edes and Gill, [1770]. Complete; a good copy. Chips out of both covers. Final leaf, with index on

its *verso*, pasted inside back cover. Pagination given in BruKnow catalog as “10, 9-22, 109-[112] p., [1], 8, [1], 108 p. of plates, 1 leaf of plates”; rather than reflecting a jumbled order of contents, this separates the typeset from the engraved material, with the “1 leaf of plates” being the frontispiece.

inscriptions: t. p., “Oct [?] 7 . 1770” after “Printed by EDES and GILL.”; *recto* side of engraved leaf of rudiments numbered (p.) 1 on its *verso*, “Joseph ||[←H?]est’s”; *verso* side of engraved leaf of rudiments numbered (p.) 8 on its *recto*, “Chase ✕ Herinton his Book June[?] 20 1776”

no MS. music

Oblong DA770 .B598n

17. Billings, William. *The Singing Master’s Assistant, or Key to Practical Music*. Boston: Draper and Folsom, 1778. 2 copies of p. 15-16; pp. 17-18 bound between p. 22 + p. 23.

inscriptions: inside front cover, “Lemuel Grane / 1779 / Nathaniel Grane / 1870”;
t. p., “Lemuel Grane’s Book – Dorchester”

no MS. music

Oblong DA778 .B598s

18. Billings, William. *The Singing Master’s Assistant, or Key to Practical Music*. 3rd ed. Boston: Draper and Folsom, 1781. Lacks pp. 3-6, 9-30, 69-72, 75-88 of music.

inscriptions: inside back cover, “Nabby Wee[l?],” “John,” “Nath” (all in pencil)

no MS. music

Oblong DA781 .B598s

19. [Billings, William. *The Singing Master’s Assistant, or Key to Practical Musick*. 4th ed. Boston: E. Russell, [1786-1789]]. Lacks 1st pp. [1]-6, also lacks covers; likely removed from a volume containing this plus at least one other book.

no inscriptions

no MS. music

DA781 .B598sm

20. Billings, William. *The Suffolk Harmony*. Boston: J. Norman, for the author, 1786. Complete, but lacks covers; likely removed from a volume containing this plus at least one other book.

no inscriptions

no MS. music

DA786 .B598s

21. *The Federal Harmony*. [2nd, i. e., “4th” ed.]. Boston: John Norman, 1790. Lacks pp. 7-10, 13-14, 113-114; leaf bearing pp. 111-112 torn, with loss of text. Ca. 1/5 of front cover missing.

inscriptions: inside front cover, “J Jaquith”; inside back cover, “Scely, “Josiph,”
“Scelly”

no MS. music

Oblong DA790 .F293h

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

inscription: preliminary leaf *recto*, "Hattie M. Osborne -- / from / Her Father,"
(pencil)

no MS. music

Oblong DA795 .M414c

[Holden, Oliver]. A DIRGE. COMPOSED ON THE DEATH OF A YOUNG LADY IN BOSTON – SEE
Wood, Abraham. A FUNERAL ELEGY ON THE DEATH OF GENERAL GEORGE WASHINGTON (c. 2)

23. [Holden, Oliver]. *Sacred Dirges, Hymns, and Anthems, commemorative of the Death of General George Washington*. Rebound, lacking original printed paper covers; otherwise complete. Boston: I. Thomas and E. T. Andrews, [1800]. ASMI 244.

no inscriptions

no MS. music

Oblong DA800 .H726s [copy 1]

24. [Holden, Oliver]. *Sacred Dirges, Hymns, and Anthems, commemorative of the Death of General George Washington*. Boston: I. Thomas and E. T. Andrews, [1800]. Complete, with original printed paper covers. ASMI 244.

inscription: t. p., "James H. Foster."

no MS. music

Oblong DA800 .H726s [copy 2]

25. Holyoke, Samuel. *A Dedication Service, containing an Introductory Ode, Three Hymns, a Doxology, and a Concluding Anthem*. Exeter, N. H.: Henry Ranlet, 1801. Complete.

inscription: p. [1], "AsaPeabody."

no MS. music

2-SIZE D801 .H761

26. Holyoke, Samuel. *Harmonia Americana*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1791. Leaf bearing pp. 15-16 torn, with slight loss of text; trimming along bottom edge occasionally results in loss of text (see pp. 69, 98); otherwise, a fine, crisp copy.

inscription: preliminary leaf *recto*, "presented by / [E?]. B. ~~M~~ Dearborn" (pencil)

no MS. music

Oblong DA791 .H761h

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

no inscriptions

no MS. music

DA799 .H858w

28. [Johnston, Thomas]. "To learn to sing..." Boston: Thomas Johnston, 1755. Lacks leaves 3-6.

misc. records + notes on leaves preceding + following the Johnston tune supplement,
but no ownership inscriptions
3 leaves following printed music have hand-drawn staves, but no MS. music
DA755 T627I

29. *Das kleine Davidische Psalterspiel der Kinder Zions*. 3rd ed. Germantown, Pa.: Christoph Saur, 1764. Lacks pp. 293-296; leaf bearing t. p. eroded, leaf bearing pp. 157-158 torn, + leaf bearing pp. 483-484 eroded, with slight loss of text.

inscription: slip pasted inside front cover, "Renech"; other inscriptions too
fragmentary or illegible to be transcribed here
no MS. music

JA764 .K64d

30. *Das kleine Davidische Psalterspiel der Kinder Zions*. 4th ed. Germantown, Pa.: Christoph Saur, 1777. Complete. P. 467 misnumbered 767.

inscription: inside front cover, "Veronica Küss [?]"
no MS. music

JA777 .K64d

31. *Das kleine Davidische Psalterspiel der Kinder Zions*. 6th ed. Chestnut Hill, Pa.: Samuel Saur, 1791 [i. e., 1792]. BOUND WITH *Die kleine Harfe*. Chestnut Hill, Pa.: Samuel Saur, 1792. Complete, and in beautiful condition, with (apparently) original covers and clasps.

inscription: preliminary leaves [1-2] *rectos*, 28 lines of writing in script illegible to this reader; near end of this writing (p. l. [2] *recto*) is date "Anno 1794"
no MS. music

JA792 .K64d

"Laus Deo" – SEE

The Worcester Collection of Sacred Harmony

32. [Law, Andrew]. "Mr. Adgate's New Plan of Solfaing, Examined" (caption title). [Cheshire, Conn.: William Law, 1792]. *ASMI* 344. Complete; pages uncut. No music. Usually bound with Law's *The Musical Magazine...Number First* (Cheshire, Conn., 1792).

no inscriptions
no MS. music

1-SIZE D792 .L416m

33. Law, Andrew. *The Rudiments of Music*. 2nd ed. [Cheshire, Conn.: William Law, 1786]. *ASMI* 354. Complete. P. 9 misnumbered 12, p. 12 misnumbered 9; p. 29 misnumbered 32, p. 32 misnumbered 29.

inscription: inside front cover: "[?] R[e?]ad Book"
no MS. music

DA785 .L415r

34. Law, Andrew. *Select Harmony*. Farmington, Conn.: J[oe] Allen [engraver; printed in Cheshire, Conn., probably by William Law], 1779. Complete; front cover + 1st 2 leaves detached. *ASMI* 358, issue C (see table on p. 430 of *ASMI*).

inscription: p. l. *recto*, "Sally Moody"

no MS. music

Oblong D779 .L415s

35. Law, Andrew. *A Select Number of Plain Tunes adapted to Congregational Worship*. [Cheshire, Conn.: William Law, 1781]. *ASMI* 360A. Complete (original covers, if any, replaced by covers of a later date).

no inscriptions

no MS. music

DA781 .L415s

36. Lyon, James. *Urania, or A Choice Collection of Psalm-Tunes, Anthems, and Hymns*. Philadelphia, 1761. Complete. *ASMI* issue I (see table, p. [446]). 2 leaves with subscribers' names positioned before t. p. Rebound.

no inscriptions

no MS. music

Oblong D761 .L991u [F]

37. Needham, Moulton. "Moulton Needham's Singing Book" (inscription, p. [1]). MS. music book, undated; [2], 3-36 pp.

- ☛ none of the 20 tunes in this book is in the *HTI* under title or melodic incipit, suggesting that all are original with Needham, + were never published
- MS. music entries are all 4-voice settings, with melody in third voice from top:
 - p. 3: WESTON, Am, 1|3311|5, Let ev'ry Creature join
 - pp. 4-5: MONMOUTH, F, 154|31|55|5, Twas on the Dark that Doleful night
 - pp. 6-7: JUDGMENT, Am, 15-4-3|212|3-2-12|3-4-55|5, The lord the Sov'reign Sends his Summons forth; "actual" meter is a mix of 3/2 (which the entire tune is notated in here) + 2/2; lots of bar lines need to be moved
 - pp. 8-9: I[N]VITATION [INVITATION], Bb, 1|3332-1|221_|1, Let ev[']ry mortal ear attend
 - pp. 10-11: 118 PSALM TUNE [PSALM 118], C, 1|3335-4|321, Lo, what a glorious corner Stone
 - p. 11: EPSOM, C, 13|1D6U12|D75, When Christ Shall rend from end to end; bar lines need to be moved one note to the left
 - p. 12: ATIA [= ASIA?], Am, 5|U12|3-2|134|5, The name of Christ how Sweet it Sounds
 - p. 13: DIGHTON, F, 1|5-4-53|U1D53,1|5555|5, Welcome Sweet day of rest
 - pp. 14-15: NORMANDY, C, 1|13|1D6|U12|2, Oh! The delights the heav'nly joys
 - pp. 16-17: MILTON, Am, 13|33311|2D7U1_|1, He dies! he dies! the heav'nly lover Dies!
 - p. 17: TRENTON, F, 1155|6-465, [']Tis a point I long to know
 - p. 18: NEWTON, C, 1|51|1324|351, Hail, hail, hail happy pilgrims whence came

ye
 p. 19: BOHEMIA, F, 1|3353|425_|5, [']Tis finish'd, So the Saviour Cri'd
 pp. 20-22: ARMENIA, Am, 1|36|53|42|3, My Days my weeks, my months, my
 years
 pp. 22-23: TOULON, D, 5U1D7|656-7U1-D6|5, Salvation oh the joyful sound
 pp. 24-25: CONSOLATION, Em, 5|7654|5,6|5-431|2, Ye prisoners of hope
 o'erwhelmed with grief
 pp. 26-27: YARMOUTH, D, starts with treble solo: 5|5U12-1D5|U132, Come, let
 us join a joyful tune
 pp. 28-29: ORANGE, Am, 5|U1122|3-2-1,5|44-322|3, With Chearful voice I sing
 pp. 30-31: DEVOTION, Am, 1|D7-6-5-4-32|123_|37U1D#7|U1, Down Steers the
 bass with Grave majestick air
 pp. 32-33: HALIFAX, Bm, 1D75|U13D7U1|2, Blood has a voice to Pierce the
 Skies
 pp. 34-36: 99 PSALM TUNE [PSALM 99], A, 1|5-3-13|4-3-22|3-2-34|5, no text

Codex Eng 204

38. New York. Reformed Protestant Dutch Church. *The Psalms of David, with the Ten Commandments, Creed, Lord's Prayer, &c. in metre. Also, the Catechism, Confession of Faith, Liturgy, &c. ... For the use of the Reformed Protestant Dutch Church of the City of New-York.* New York: James Parker, 1767. Executed by Francis Hopkinson; see ASMI, p. 475. Complete. BOUND WITH New York. Reformed Protestant Dutch Church. *The Heidelbergh Catechism, or Method of Instruction, in the Christian Religion.* N. p., n. d. Complete. No music.

no inscriptions; printed on slip pasted inside front cover: "EGBERT BOGARDUS,"
 no MS. music

FA767 .B582pN

39. *The Psalms[,] Hymns, and Spiritual Songs, of the Old & New-Testament.* 15th ed. Boston: B. Green, for Samuel Phillips, 1711. Complete through p. 378 + 2 unpagged leaves of music with the tunes LITCHFIELD, LOW DUTCH, YORK, WINDSOR, CAMBRIDGE SHORT, ST. DAVID'S, MARTYRS, "SECOND MEETER" (Psalm 119). ASMI 41.

inscriptions: preliminary leaf [1] *recto*, "Edmund Williams's Book; / New Bound Dec. 18. 17[3 written over 4?]6. 2.^[s?]"; t. p. (p. [1]), "willames"; p. [2], "[?] e willi[?]ams"; p. 5, "Edmu / n / d / Williams"; p. 9, "Lydia William[s?] / her mark"

☛ lengthy handwritten notes, including local history, on preliminary leaves [1-3] + inside back cover; worth transcribing

MS. music in middle of handwritten notes: solmization-syllable abbreviations (F, S, L, m) instead of noteheads + stems; lines only at ends of phrases

MS. music entries:

p. l. [2] *recto*: DUNHEAD, "Bass," Am, 11D53U1D55U1

p. l. [2] *recto*: ISLE OF WIGHT, melody, "Bass," Gm, 15357545 (bass: 1131D7U121)

p. l. [2] *recto*: LONDON NEW, "Bass," F, 1D7U1D63415

p. l. [2] *recto*: MARTYRS, "Bass," F#m, 11D65U1D765

DA711 .B582p

40. Read, Daniel. *The Columbian Harmonist, No. 1[-III]*. New Haven, Conn.: for the editor, [1797]. *ASMI* 422A. Lacks pp. 11-14. 4, not 3 leaves of blank staves, located between p. [112] + pp. [113-114] (see *ASMI*, top of p. 508). Caption title, p. 41: "The Columbian Harmonist, N^o. 2"; caption title, p. 73: "The Columbian Harmonist N^o. III."

inscriptions: inside front cover, "[C ?]l[?] Champlin's / Book Westerly," "Elizabeth Knight's Book," "Sally Champlin 8[?] Westerly," "William"

MS. music on 4 unnumbered leaves with printed staves

all MS. music entries are 4-voice settings, with melody in 3rd voice from top:

leaf [1] *recto*: DELIGHT [Coan], Em, 1D54|32[-]14 (beaming *sic*), No burning heats by day

leaf [1] *verso*: NEWBURGH [Munson], C, 5|35U12|1, Let every creature join

leaf [2] *recto*: NEW-JERUSALEM [Ingalls], G, 132|1234|5, From the third Heav'n where God resides

leaf [2] *verso*-leaf [3] *recto*: WESTFORD [Read], Bb, starts with bass solo: 11D65-6-54|321, Far From my Tho'ts, Vain world Begone

leaf [3] *verso*-leaf [4] *recto*: GRAFTON [Stone], C, 5_|5U11|3-21-D7U11|1, Jesus the Vision of thy face

leaf [4] *verso*: [EXTOLLATION] [Janes], G, 1|3554|32|1, incomplete

Oblong DA795 .R282c

41. Reformed Church in the U. S. *Neu-vermehrt- und vollständiges Gesang-Buch*. 2nd ed. Germantown, Pa.: Christoph Saur, 1763. [2nd t. p.:] Reformed Church in the U. S. *Kern alter und neuer, in 700. bestehender, geistreicher Lieder*. 2nd ed. Germantown, Pa.: Christoph Saur, 1763. *ASMI* 433. Lacks pp. 353-356; pp. 456-457 misnumbered 556-557; last p. no. 72 repeated. Both covers detached.

inscriptions: preliminary leaf *recto*, lengthy inscription in script insufficiently legible to this reader (includes "1765"); preliminary leaf *verso*, "Ann W [K?]e[ir?]" (pencil)

no MS. music

JA763 .R333n

42. Reformed Church in the U. S. *Neu-vermehrt- und vollständiges Gesang-Buch*. 3rd ed. Germantown, Pa.: Christoph Saur, 1772. [2nd t. p.:] Reformed Church in the U. S. *Kern alter und neuer, in 730 bestehender, geistreicher Lieder*. 3rd ed. Germantown, Pa.: Christoph Saur, 1772. *ASMI* 434. *Kern*: lacks pp. 269-270; leaves bearing pp. 169-170, 235-236 torn, with loss of text. "Evangelia und Episteln" (final group of pp.): last 5 leaves numbered (*recto* / *verso*) pp. 51/58, 59/54, 55/62, 63/58, 59/66; content appears to be sequential from page to page (though this should be checked by a reader of German); note omission of p. nos. 52-53, 56-57, 60-61, 64-65, + duplication of p. nos. 58, 59; *ASMI* says this section of the book has 66 pp. Final leaf, bearing pp. 59 + 66, is eroded, with loss of text.

inscription: *recto* of leaf with frontispiece on its *verso*, "Peter Bühler [less likely: "Beihter"] / 1862"

no MS. music

JA772 .N498v

43. Reformed Church in the U. S. *Das neue und verbesserte Gesangbuch, worinnen die Psalmen Davids samt einer Sammlung alter und neuer Geistreicher Lieder.* Philadelphia: Steiner and Kämmerer, and H. Kämmerer, Jr., 1797. [2nd t. p.:] *Sammlung alter und neuer Geistreicher Lieder.* Philadelphia: Steiner and Kämmerer, and H. Kämmerer, Jr., 1797. Complete.

inscription: preliminary leaf [1] *verso*, "Mariah Margaret Koffs / Book"

no MS. music

JA797 .R332n [copy 1]

44. Reformed Church in the U. S. *Das neue und verbesserte Gesangbuch, worinnen die Psalmen Davids samt einer Sammlung alter und neuer Geistreicher Lieder.* Philadelphia: Steiner and Kämmerer, and H. Kämmerer, Jr., 1797. [2nd t. p.:] *Sammlung alter und neuer Geistreicher Lieder.* Philadelphia: Steiner and Kämmerer, and H. Kämmerer, Jr., 1797. Lacks pp. 281-284.

inscriptions: preliminary leaf [1] *recto*, "[Trud?][aran?][?] / W Wood," "Barbara Steiner / Book"; preliminary leaf [2] *recto*, "Bd[r?] Bd[ry?]" ; *recto* of leaf whose *verso* is frontispiece, "Barbara Stoner / her book August 24th 1810"; additional leaf [1] *recto*, "July 8th 1819 / "Re[x?]thier" / Frederick M.^{d.}"; additional leaf [2] *verso*, "Barba[y?] St[o?]ne / [?]ug[?]t, ^[th?] 40 / 1800"

no MS. music

JA797 .R332n [copy 2]

45. Reformed Church in the U. S. *Das neue und verbesserte Gesangbuch, worinnen die Psalmen Davids samt einer Sammlung alter und neuer Geistreicher Lieder.* 2nd ed. Germantown, Pa.: Michael Billmeyer, 1799. [2nd t. p.:] *Sammlung alter und neuer Geistreicher Lieder.* 2nd ed. Germantown, Pa.: Michael Billmeyer, 1799. Complete. P. 231 misnumbered 131, p. 275 misnumbered 175; back cover detached.

no inscriptions

no MS. music

JA799 R332n

46. Shumway, Nehemiah. *The American Harmony.* Philadelphia: John M'Culloch, 1793. Lacks pp. 177-180; front cover detached.

inscriptions: t. p., "William [other side of p.:] Stout"; p. [2], "Stout William" occasional additions in pencil before or after tune titles, e. g. "Artesian" before WELLS, "N Y." after ROCHESTER, "Paul +" before VIRGINIA, "49-104 = -55 ans[wer?]" before CIVIL (←treat CIVIL as Roman numerals to decode)

MS. music entry:

inside front cover: [untitled, incomplete melody: West's SOLITUDE NEW in halved note-values? Ingalls's CROSTIC transposed from Em?], tenor?, Am, 532[or 1?]|1234[|?]5

Oblong D793 .A512h

47. Tufts, [John]. *An Introduction to the Singing of Psalm-Tunes.* 11th ed. Boston: for Samuel Gerrish, 1744. Lacks pp. [9-10], all music. BOUND WITH [*The Psalms, Hymns, and*

Spiritual Songs of the Old and New-Testament. 26th ed. Boston: J. Draper, for J. Blanchard, 1744]. Not checked for completeness; certainly incomplete (346 pp.; pagination jumbled); no music.

no inscriptions

no MS. music

DA744 .B582p

48. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. 2nd ed. Boston: B. Green, for S. Gerrish, 1723. Complete. The printed tunebook's 16 leaves of engraved music + additional leaves bound in at the end are hand-numbered pp. 1-61 (original nos. for the 16 printed leaves either erased or trimmed off); the remaining unnumbered leaves are assigned p. nos. [62-76] here. Most of these 76 pages (other than the 16 pp. with printed music) contain MS. music, including the originally blank sides of leaves with printed music. The handwritten pagination (and its extension) is used here to locate MS. music entries.

inscription: inside back cover, "[Grace Gardner?] [?][k?]"

partial index of tunes in MS. on preliminary leaf [2] *recto*

some printed bass and cantus parts have solmization-syllable abbreviations (F, S, L, M) written beneath notes

MS. music, in at least two different hands, has both diamond-shaped + round note-heads, bar lines + end-of-phrase lines: "diamond notation" vs. "round notation" noted here; frequency of vertical lines in melodic incipits should indicate bars vs. phrases (or, occasionally, multiple bars but not full phrases)
copyist has limited musical literacy; quite frequently, for example, the final note of a part is one scale-degree above where it should be, and key signatures are lacking or inaccurate; individual instances of these things are not generally recorded here

different vocal parts for one piece are occasionally written in different keys; the melody part's key, as determined by its pitches, is chosen here as the key for the entire entry, even when the melody part has a key signature at odds with its pitches (see, e. g., p. 24, THE 105TH PSALM TUNE)

most MS. music entries are set for Cantus, Medius, + Bassus; written in score if a single line of music per part, not in score if more than one line per part
if an entry is a single vocal part, that part's incipit is provided; if upper voice + bass, upper voice's incipit is provided; if three or more parts, melodic voice's incipit is provided, with indication (wherever possible) of that voice's designation (e. g., "Cantus" or "Tenor")

MS. music entries (parts listed from top down):

p. 1: CANTERBURY, "Medius," A, 1D67|U1455|4, diamond notation

p. 1: CANTERBURY, "Altus," G, 355|5675|6, diamond notation

p. 1: Fair Lady Lay &c, melody?, bass, G, 1345653453, diamond notation

p. 1: CANTERBURY, "A Dutch Medius," F, 5U1D7U11D7U11, diamond notation;
pp. 2-3 are printed music

p. 4: A DUTCH HYMN, "Cantus," "Bassus," A, 11123421, diamond notation;
blank staff between the 2 parts

p. 4: AN HYMN ON JERUSALEM, "Cantus," bass, F (though bass, with one flat in its

- key signature like cantus, is written in G), 21364553,43323-45, diamond notation; blank staff between the 2 parts
- p. 5: AN ANTHEM OUT OF YE 25 CHAP^{TR} OF MATTHEW, melody?, bass, F, 1234543-21, diamond notation
- p. 5: CHRISTMASS CARELL [CHRISTMAS CAROL], melody?, bass, F, 1154332132,| 432431,|55545,|45645543321, diamond notation
- p. 5: A NEW CHRISMASS CARRELL [A NEW CHRISTMAS CAROL], melody?, bass, F, 11543321321,|432432,|555#45,|45645543421, diamond notation; pp. 6-7 are printed music
- p. 8: THE 42^D PSALM TUNE [PSALM 42], "Discantus" ("gs" treble clef on 2nd line up), "Tenor" (C clef on middle line), "Altus" (C clef on 2nd line up), bass? (C clef on 4th line up; written in F while other 3 parts are in C, has character of a bass part), C, tenor: 12321D65,|U1234321, diamond notation
- p. 8: AN HYMN, melody?, bass, F, 565432,|431221, diamond notation
- p. 9: THE 134 PSALM TUNE [PSALM 134], "Discantus," "Tenor as our 100" (has melody of Psalm 100 Old), "Altus," bass, F, tenor: 11D765U123, diamond notation; each part has different clef, or same clef on different line, as in THE 42^D PSALM TUNE above
- p. 9: AN HYMN, "Tenor," bass, F, 3331121,|3442312, diamond notation
- p. 9: ANOTHOR HYMN [ANOTHER HYMN], probably tenor, bass, F, 1123421, 3455244, diamond notation; pp. 10-11 are printed music
- p. 12: WOOTTON, "Tenor," "Bassus," F, 13531421, diamond notation
- p. 12: COLCHESTER, "Tenor," "Bassus," F, 13214532, diamond notation
- p. 12: NEW ANTHEM TO 100 [PSALM 100], probably tenor, bass, G (though no key signature), 1|2321|1D#7U1, diamond notation
- p. 13: 100 PSALM [PSALM 100], "Altus," A, 555|3344|5,|U111|D7665|5, diamond notation
- p. 13: The Sylvan Oracle, melody?, bass, A, 1245421|(upper voice rests; bass: 415),|32323#45|654321D7|(upper voice rests; bass: 543),| U1245421, Let Ambition fire thy mind; diamond notation; text not underlaid, written inside a box drawn below the music; pp. 14-15 are printed music
- p. 16: HEREFORD TUNE, "Cantus," "Medius," "Bassus," G, cantus: 134|5344|3, diamond notation
- p. 16: BRISTOL, "Cantus," "Medius," "Bassus," Gm, cantus: 154|3132|1, diamond notation; 2nd phrase of bassus is 1#7b[i. e., n]7|665
- p. 17: S.^T. PETERS TUNE, or 67 PSALM [ST. PETER'S, PSALM 67], "Cantus," "Bassus," G, 115-43-221, diamond notation; blank staff between the 2 parts
- p. 17: BABILON TUNE [BABYLON], "Cantus," "Bassus," Am, 131|556-54-3|2, diamond notation; blank staff between the 2 parts; pp. 18-19 are printed music
- p. 20: ROCHESTER TUNE, "Cantus," "Medius," "Bassus," Am, 222|3122|1, diamond notation
- p. 20 : ROCHESTER NEW, "Cantus," "Bassus," Am, 123-2|3-453-42|1, diamond notation; blank staff between the 2 parts

- p. 21: DURHAM TUNE, OR 28TH PSALM [PSALM 28], "Cantus," "Bassus," G, 153|6531|2, diamond notation
- p. 21: PSALM 65TH TUNE, "Cantus," "Bassus," G, 123-4|5-4-345-4-32|1, diamond notation
- p. 21: ST MARKS TUNE [ST. MARK'S], "Cantus," "Bassus," Dm, 5U12|3212|D#7, diamond notation; pp. 22-23 are printed music
- p. 24: S.^T. JOHN'S TUNE OR PSALM 92^D [ST. JOHN'S], "Cantus," "Bassus," A, 5|31|2D5|U12|D7, diamond notation
- p. 24: THE 105TH PSALM TUNE [PSALM 105], "Cantus," "Bassus," Am (though bassus, with one flat in its key signature like cantus, is written in Gm), 11D7|U3543|2,|432|121, diamond notation
- p. 25: WINCHESTER TUNE, "Cantus," "Bassus," G, 133|2144|3,|235|5#45, diamond notation; blank staff between the 2 parts
- p. 25: DUKE'S TUNE OR PSALM 33^D, "Cantus," "Bassus," G (though bassus, with one sharp in its key signature like cantus, is written in F), 134|5544|3,|326|5#45, diamond notation; blank staff between the 2 parts; pp. 26-27 are printed music
- p. 28: THE 20TH PSALM TUNE [PSALM 20], "Cantus," "Medius," "Bassus," F, 134|565, diamond notation
- p. 28: BRADFORD TUNE, "Cantus," "Bassus," G, 1|3252|423, diamond notation; staff between the 2 parts has bar lines, but nothing else
- p. 29: AN ANTHEM, "Cantus," "Medius," "Bassus," Am, 1|1D7U35|4-321, diamond notation
- p. 29: CAMBRIDGE LONG, "Cantus," "Medius," "Bassus," Am, 1|3121|D#67|[not #7]U1, diamond notation; pp. 30-31 are printed music
- p. 32: S.^T. ALBAN'S TUNE, "Cantus," "Bassus," G, 11-23|2-345-43-2|1, diamond notation; blank staff between the 2 parts
- p. 32: ELY'S TUNE, "Cantus," "Bassus," F, 112|3534|3, diamond notation; blank staff between the 2 parts
- p. 33: MEAR TUNE, "Cantus," "Bassus," F, 1|5533|132, diamond notation; blank staff between the 2 parts
- p. 33: PORTSMOUTH TUNE, "Cantus," "Medius," "Bassus," G, 1|1231|345, diamond notation
- p. 34: ANGEL'S SONG [ANGEL'S SONG], melody?, bass, G, 111|2342|5, diamond notation; blank staff between the 2 parts
- p. 34: DORCHESTER TUNE, melody?, bass, G, 1|3455|3,3|235#4|5, diamond notation; blank staff between the 2 parts
- p. 35: ISLE OF WHIGHT [ISLE OF WIGHT], "Cantus," "Medius," "Bassus," Gm, 15-43-4|575#4|5, diamond notation
- p. 35: COMMUNION HYMN, "Cantus," "Medius," "Bassus," G, 3|5675|U1D7U1, diamond notation
- p. 36: DEAR FEILD TUNE [DEERFIELD], "Cantus," "Medius," "Bassus," Am, 1|1132|11D5, diamond notation
- p. 36: NORTHAMPTON, "Cantus," "Bassus" (staff, clef, key + time signatures for "Medius," but no notes), G, 1325-4|3-214|3, diamond notation
- p. 37: PSALM 108TH TUNE, "Cantus," "Bassus" (staves, clefs, key + time

signatures for "Medius," but no notes), F, 13254[3?]|21, diamond notation

- p. 38: LITCHFIELD OLD [LITCHFIELD OLD], "Cantus," "Medius," "Bassus," Am, 1123234|5, diamond notation
- p. 38: ON THE DIVINE USE OF MUSICK, "Cantus," "Medius," "Bassus," G, 15345665, We Sing to y^e w^{se} Wisdom form'd; diamond notation
- p. 39: AN ANTHEM TO 100TH PSALM [PSALM 100 NEW], "Cantus," "Medius," "Bassus," Am, 11D7U354-321, diamond notation; solmization syllable abbreviations written under cantus notes (LLSF...)
- p. 39: STANDISH, "Cantus," "Medius," "Bassus," Gm, 13215432, mix of diamond + round notation; solmization syllable abbreviations written under bass notes
- p. 40: BRUNSWICK OR DUNHEAD, "Cantus," "Medius," "Bassus," Am, 11234-3251, mix of diamond + round notation
- p. 40: SABBATH HYMN, "Cantus," medius, "Bassus," G, 13455443, Behold we come Dear L.^d to thee; diamond notation
- p. 41: THE 136 PSALM TUNE [PSALM 136], "Cantus," "Bassus" (staff, clefs, key + time signatures for "Medius," but no notes), Dm, 54565312,|U1D765-456-753, mix of diamond + round notation
- p. 41: WORCESTER TUNE, "Cantus," "Medius," "Bassus," Em, 1232144#3, mix of diamond + round notation
- p. 42: EXETER TUNE, "Cantus," "Medius," "Bassus," F, 153|4566|5, diamond notation
- p. 42: MANCHESTER TUNE, "Cantus," "Medius," "Bassus," Gm, 1|3453|465, diamond notation
- p. 43: THE 136 PSALM TUNE [PSALM 136], cantus, medius, bassus (not written in score), G (though bassus, with no key signature like the other 2 parts, is written in F), 1D65|U321,|D5U15|432, diamond notation
- p. 44: PSALM Y^E 122.^D [PSALM 122], "Cantus," "Medius," "Bassus" (not written in score), F, 155|67U1,|1D76|5#45, diamond notation; partly crossed out with several broad ink strokes
- p. 45: AN ANTHEM TO KING GEORGE, probably melody, "Bassus" (3 lines of music for each part, not written in score), A (though 1st line of bassus part is written in G), 123|334#45, O Dear Lord let thy Serv.^t George; diamond notation
- p. 46: THE 68TH PSALM TUNE [PSALM 68], "Cantus," "Medius," "Bassus" (not written in score), F, 11D765U123,|321432,|13451432,|1D7U1221, diamond notation
- p. 47: THE 149TH PSALM TUNE [PSALM 149], "Cantus," "Medius," "Bassus," Bb, 5|U112|35|12|D7|U1 (bar lines *sic*), diamond notation
- p. 47: WANTAGE TUNE, "Cantus," "Bassus" (staff for "Medius," but nothing else), Dm, 1|D7755|67U1, diamond notation
- p. 48: AN HYMN ON DIVINE MUSICK, melody, bass, Gm, 1|3456|54-321|1 (flat before 5th note because only 1 flat in key signature), We Sing to him whose wisdom form'd y^e Ear; diamond notation
- p. 49: AN ANTHEN [*sic*] TO EASTER [ANTHEM FOR EASTER], melody, bass, G (though

no key signature), 1234[-?]3211,|5432, Christ being Raised from y^e Dead; diamond notation; mm. of rest indicated with dotted lines through 3rd space up

p. 50: Young & Simple &c, melody, bass, Gm, 5#452|332,|56D#7U1|223 (flat before 9th note because only 1 flat in key signature), Young & Simple tho' I am; / I have heard of cupids fame / guess I can w^h. thing it is; / mere Desire w.ⁿ they do Kiss; / Smoak can nev^r burn y^v Say, / but y^e flame y^t follows May / but y^e flame y^t follow May.; round notation

p. 50: THE SONG OF 3 CHILDREN, "Cantus," "Medius," "Bassus," G, 1|5345|654,|35#45, lax diamond notation

p. 51: ROXBURY TUNE, "Cantus," "Medius," "Bassus," F, 1|5533|14-32, lax diamond notation

p. 51: S^{TS}. THOMAS'S TUNE [ST. THOMAS'S], melody?, bass, Gm, 532|521,|543|2-34-33, lax diamond notation; blank staff between the 2 parts

p. 52: TE DEUM, "Cantus," "Medius," "Bassus" (not written in score), Em, 132|1534|5, diamond notation

p. 53: VENI CREATOR, "Cantus," "Medius," "Bassus" (not written in score), Dm, 11D#7|U1231|2, diamond notation

p. 54: THE 18TH PSALM TUNE [PSALM 18], "Cantus," "Medius," "Bassus" (not written in score), Am, 11D#7|U1322|D5, diamond notation

p. 55: THE 137TH PSALM TUNE [PSALM 137], "Cantus," "Medius," "Bassus" (not written in score), A, 1D76|5U132|1, diamond notation

p. 56: [WHITSUNDAY HYMN or PALATINE HYMN], "Tenor," "Altus," "Discantus," bass, F, tenor: 115|3112,|343|221, diamond notation

p. 56: S^T. ANN'S TUNE, melody, bass, F, 1|1233|421, diamond notation

p. 57: THE 46TH PSALM TUNE [PSALM 46], melody, bass (not written in score), F, 11D5U1D7665, diamond notation; 2 blank staves between the 2 parts

p. 58: BENEDICTUS TUNE, "Cantus," "Bassus" (not written in score), F, 1D65|U1233|1, lax diamond notation; 2 blank staves between the 2 parts

p. 59: JERSEY TUNE, "Cantus," "Bassus," F, 1|5651|432, diamond notation; blank staff between the 2 parts

p. 59: NORWICK [NORWICH], "Cantus," "Medius," "Bassus," F, 134|5123|4, diamond notation

p. 60: COLCHESTER NEW, "Treble," "Altus," "Tenor," "Bass," C, 1|1-D76|54|3-21|5, round notation

p. 61: HARLINGTON TUNE TO PSALM 85TH, "Cantus," "Medius," "Bassus," Am, 1|13|25|31|2, round notation; at top of page, "Harlington Tune" + 1st 11 notes of "Cantus," the notes crossed out; only 4 phrases were plotted out with bar-lines in this first attempt, not the required 6

p. [62]: AN HYMN, "Discantus" ("Union w.th y^e Treble," though there is no treble), "Tenor" ("Union w.th y^e Bass"), "Altus" ("5..th from y^e Bass"), "Bass," Gm, tenor: 13234554322, diamond notation

p. [62]: PSALM 136, "Discantus or medius" ("An Octave from y^e Bass"; uses G clef on 2nd line up), "Tenor or Treble" ("A 5..th from y^e Bass"; uses C clef on middle line), "Altus" ("A 3^d from y^e Discantus"; uses C clef on 2nd

line up), bass (uses F clef on middle line), C (but ends on G), tenor or treble: 55U12345,|3543121, diamond notation

p. [63]: PSALM 101, "Discantus" ("A Union w.th y^e Bass"), "Tenor" ("union w.th y^e Bass"), "Altus" ("A 5.th from y^e Bass"), bass, F, 5U1322354321, diamond notation

p. [63]: GRAYES TUNE [GRAY'S] [J. Arnold], treble (incomplete: 1st 5-6 notes, crossed out) (staves, a few bar lines for 3 additional voices, but no notes), G, 1|55|32|?, round notation; see 4 entries below this

pp. [64-65]: MARSHFIELD TUNE, "Cantus," "Tenor," "Bass," G, tenor: 1|34|53|53|2, round notation

pp. [66-67]: ST MARTINS TUNE [ST. MARTIN'S] [Tans'ur], "Treble," "Co[u]nter," "Tenor," bass, A, tenor: 1|1-2-1D5|U1-2-33-4|5-4-31|2, round notation

p. [69]: [GRAY'S] [J. Arnold], treble (incomplete: 1st 9 notes, crossed out) (staves, a few bar lines for 3 additional voices, but no notes), G, 1|55|32|2, round notation

p. [73]: GRAYESTUNE [GRAY'S] [J. Arnold], "Treble," "Counter," "Tenor," "Bassus," G, tenor: 1|23-4|5#4|5, round notation

D723 .W234g

49. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. [8th ed.]. Boston: for Thomas Johnston, 1764. ASMI 523. Complete. inscriptions: leaf 8 *verso*, "John W W"; additional leaf [16] *verso*, "[N?] Wonlage," T B[?]ghton" (pencil); inside back cover, "James / H[a?]uks /Lynn" 16 blank leaves bound in after printed book; MS. music on 1st 2 of these all MS. music entries use diamond notation, phrase-end lines rather than bar lines MS. music entries:

a. l. [1] *recto*: NEW YORK, melody? (fragment), G, 13542312,|1354, on staff drawn at top of p.; written below music is "New york Tune" + "Cantus / medius / Bass"

a. l. [1] *verso*: CAMBRIDGE, "Cantus," "Med[i]us," "Bassus," Am, 13121D#6#71

a. l. [2] *recto*: CHESTER [Billings], melody (probably tenor), F, 567U1D56-U1-D765, on top staff of 3; other 2 staves blank

Oblong D764 .W234g

50. Wood, Abraham. A FUNERAL ELEGY ON THE DEATH OF GENERAL GEORGE WASHINGTON. Boston: Thomas and Andrews, 1800. Complete.

inscription: front cover, "H. N. Hixin."

no MS. music

DA800 .W874f [copy 1]

51. Wood, Abraham. A FUNERAL ELEGY ON THE DEATH OF GENERAL GEORGE WASHINGTON. Boston: Thomas and Andrews, 1800. Complete. BOUND WITH [Holden, Oliver]. A DIRGE. COMPOSED ON THE DEATH OF A YOUNG LADY IN BOSTON (caption title). [Boston, 1797 or later]. Complete.

no inscriptions

no MS. music

DA800 .W874f [copy 2]

52. *The Worcester Collection of Sacred Harmony* ("Laus Deo!" at head of title). 2nd ed. Worcester, Mass.: Isaiah Thomas, 1788. Lacks pp. 3-6, 11-14; leaves bearing pp. 41-42, 55-56, 119-120 torn, with loss of text. Part of back cover missing.

inscriptions: front cover, [illegible; could be "Hartford" or "Handford"]; *verso* of t. p., "Abel Fosters / Hunc Librum / 1805"; additional leaf *verso*, "Abel Foster's / Singing Book AD 1789 / Bought at Worcester price 5^s/ "

no MS. music

Oblong DA788 .L388d

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NOT INVENTORIED

Ephrata, Pa. Ephrata Cloister. *Paradisches Wunder-Spiel, welches sich in diesen letzten Zeiten und Tagen in denen Abend-Ländischen Welt-Theilen als ein Vorspiel der neuen Welt hervor gethan*. Ephrata, Pa.: Societatis, 1766 [i. e., 1767]. Not in *ASML*.

JA767 .P222w

no music

UNLOCATED IN 2022

Das kleine Davidische Psalterspiel der Kinder Zions. 6th ed. Chestnut Hill, Pa.: Samuel Saur, 1791 [i. e., 1792].

JA792 .K64d [copy 2]

cataloguing error?