

Pre-1821 American Sacred Music at the Massachusetts Historical Society as of August 2021

Nym Cooke

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

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

5+U1 = 2 notes at once in a part

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

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

(6) = grace note

DD5 = note in 2nd octave below preceding note

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

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

A Bibliography (American Antiquarian Society, 1990)

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

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

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

[Adgate, Andrew, probable compiler] – SEE

Philadelphia. Uranian Society

1. *The American Musical Magazine*. Vol. I, no. 4 (July 1801). [Northampton, Mass.: Andrew Wright, for the Hampshire Musical Society, 1801]. Lacks all after p. 84.

no inscriptions

no MS. music

Box 1801

ANTHEM FOR CHRISTMAS – SEE

[Selby, William?]. ANTHEM FOR CHRISTMAS

Appendix, containing a number of Hymns, taken chiefly from Dr. Watts's Scriptural Collection
– SEE

[Johnston, Thomas]. "To learn to sing..."

2. Atwill, Thomas H. *The New-York Collection of Sacred Harmony*. [2nd ed.]. Lansingburg, N. Y.: engraved for the editor by Abner Reed, 1802; printed by the author. Complete.

inscriptions: inside front cover, "[Matthew?] + Leonard [Watson?] / North Sutton /

N. H." (pencil); slip pasted inside front cover, "No. 1 Singing / Society / Library"
presentation plate pasted inside front cover; this book given to the MHS by Henry L. Mason, 14 April 1949
no MS. music
E187

3. Babcock, Samuel. *The Middlesex Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1795. Complete.
inscription: additional leaf *verso*, "Samuel Harrington C^o / Watertown / 1795----"
no MS. music
Box 1795

Barnard, John. *A New Version of the Psalms of David* – SEE
[Turner, James]

Bay Psalm Book – SEE
The Psalms[,] Hymns, and Spiritual Songs, of the Old & New-Testament

4. [[Bayley, Daniel]. *The] A[merican Harmony: or,] R[oyal Melody Comple]te...by William Tans'ur*. 5th ed. [Newburyport, Mass.]: Daniel Bailey [sic], [1769]. [2nd t. p.:] *The American Harmony, or Universal Psalmist...by A. Williams*. Newburyport, Mass.: Daniel Bayley, 1769. *Royal Melody Complete*: fragments of t. p. taped, pasted, + laid inside front cover; lacks all before 2nd p. 3; 2nd pp. 3-4 fragmentary but with very little loss of text; 2nd pp. 9-10 only a stub (ca. 1/3 of leaf); pp. 1-2, 7-8, 13-16, 25-26 of music lacking, or (in one case) a brief stub. *Universal Psalmist*: 1st 2 unpaginated leaves have small portions torn out, but with minimal loss of text; pp. 71-80, 89-96 of music lacking; pp. 41-42 torn, with loss of text.
ASMI 56, Lowens-Britton G.

inscriptions: *Royal Melody Complete*, fragments of t. p. inside front cover, "Thom[as] Appleto[n]"; *Universal Psalmist*, 2nd unpaginated leaf *verso*, "Thomas Appleton his Book 1770"; leaf [2] *verso* of MS. music inside back cover, "Mr John [Far?]ley Jun / his Book prise / 75^{Cents}"

5 leaves of MS. music (+ stubs of 3 more leaves) pasted (?) inside back cover
most MS. music entries have lines between phrases rather than bar lines; all use round notation

legible MS. music entries (only whole leaves are counted here):

leaf [1] *recto*: STANDISH, "Tennor," "Trible," "tr[e?]ble," "Bass," Am, melody in tenor: 13215432

leaf [1] *recto*: LONDON, "Tenor," "trible," "Tribble," "Bass," Gm, melody in tenor: 252314#[i.e., natural]64

leaf [2] *recto*: WESTMINSTER, "Tennor," "Tribble," "Bass," G, melody in tenor: 11123425

leaf [2] *recto*: WOOSTER, tenor?, treble?, treble?, bass, Em, melody in tenor (top voice): 12[corrected to 3?]32144#3,1527#65

leaf [3] *recto*: COLCHESTER, "Tennor," "Tribble," "Bass," F, melody in tenor: 13214532,534321

- leaf [3] *recto*: HUNDRED NEW, "tennors" [*sic*], "Tr[e?]ble," "Bass," Am, melody in tenor: 11D7U354-321; last note of tenor + last note of treble written as sharps, in correct locations on staff
- leaf [4] *recto*: CRANHAM, "Ten.r," "Bas" [*sic*], C, 5U13-21D56-7-U1D7U1
- leaf [4] *recto*: untitled fragment, possibly tenor above treble, if in Am, top voice is 1|13|5654[-?]3|2[-1?]
- leaf [5] *recto*: [2 fragmentary entries, each only one voice: first entry is 2 notes only, second is several mm. thoroughly crossed out]

E187

5. [Bayley, Daniel]. *The American Harmony, or, Royal Melody Complete...by William Tans'ur*. 8th ed. Newburyport, Mass.: Daniel Bayley, 1773. [2nd t. p.:] *The American Harmony, or, Universal Psalmodist...by A. Williams*. Newburyport, Mass.: Daniel Bayley, 1773. *Royal Melody Complete* lacks leaves of rudiments numbered 7-8 (just before music portion); *Universal Psalmodist* lacks pp. 17-18, 23-24, 89-96.
 - inscription: inside front cover, "John Hood" (pencil)
 - plate pasted inside front cover records that this vol. was given to the MHS by "George Hood Esq." on 12 July 1870
 - single leaf with MS. music bound in just before printed music of *Universal Psalmodist*
 - MS. music entries appear to be mostly treble parts:
 - leaf [1] *recto*: EXETER, treble?, counter, F#m, treble starts 1|333-45-6|7U1D5,4|345-67|7, My thoughts on awful subiects [*sic*] roll; only 3 phrases of ?treble, 2 of counter
 - leaf [1] *recto*: HARTFORD, treble?, Dm, 5|55U1D7|U1D7-65,5|5555|57-U1|D7, incomplete
 - leaf [1] *verso*: ANDOVER, treble?, Cm?, 1|3232|12|3, my [text rubbed out]; some musical illiteracy is evident here

E187

6. Bayley, Daniel. *The Essex Harmony*. [2nd ed.] 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: John Fleeming, 1771. Not examined for completeness. BOUND WITH *A Collection of Hymns, from Dr. Watts, &c.* Boston: John Fleeming, n. d. Complete. Front cover of the combined volume is detached.
 - inscriptions: preliminary leaf *recto*, "Mary Costin / her Psalm Book / 1773"; additional leaf [1] *verso*, "Mary Costins^[?] / Book -- -- --" w/ drawing of a bird
 - no MS. music
 - MHS cataloguing record gives 1772 for the dates of both the Brady/Tate + Bayley publications

E187

7. Bayley, Daniel. *The Essex Harmony*. [3rd ed.] Newburyport, Mass.: the author, 1772. Lacks pp. 9-16; p. 6 misnumbered 5. ASMI 66 (see Table 2 on p. 138 of ASMI; this copy has 100 PSALM NEW as the last tune on its p. 17).
 - no inscriptions
 - no MS. music

E187

8. Bayley, Daniel. *The Essex Harmony, or Musical Micellany* [sic]. Newburyport, Mass.: the author and son, 1785. 48-p. issue, complete (ASMI 68A). Disbound; signatures are separate.

inscription: inside back cover, "Sarah Tenny[']s property"

no MS. music

E187

9. Bayley, Daniel. *A New and Compleat Introduction to the Grounds and Rules of Musick*. [3rd ed.] Newburyport, Mass.: for Daniel Bayley, 1765. Compleat.

inscriptions: preliminary leaf *recto*, "6th Octo^r. 1766 / Borrowed of M^[r?]. Nath.^{ll}

Windsor / [du?]xborough the 21"; additional leaf [6] *verso*, "feberey the 12 – 1771 then Began to woork / for woorn weston"; inside back cover, "Samuel W[i?]nsor," "Nathaniel," "Duxbor[o]ugh The 21," "to 15 p[o]und of Candels," "to half A Cord of wood"

6 unnumbered additional leaves + stubs of ca. 18 leaves bound in at end of book; MS. music on additional leaves [1-5]

MS. music entries are all untexted 2-voice tunes (tenor melody + bass), in diamond notation, with phrase separators but no bar lines:

a. l. [1] *verso*: MEAR, G, 155331-232

a. l. [1] *verso*: WANTAGE, Dm, 1D77-65567U1

a. l. [2] *recto*: ANTHEM TO 100, Am, 11D7U354-321

a. l. [2] *recto*: EVENING HYMN, Am, 11-D765U23-21D#7

a. l. [3] *verso*: GUILFORD, Am, 154321

a. l. [3] *verso*: ALL SAINTS, C, 11-D765U12-1D7U1

a. l. [4] *recto*: S^T; ANN[']s, C, 5365U11D7U1

a. l. [4] *recto*: TRINITY, D, 11-2-3-215-434-5-67U1

a. l. [5] *verso*: BURNHAM att. "AWilliams," Am, 15-4-32345-432

E187

10. [Bayley, Daniel. *A New and Complete Introduction to the Grounds and Rules of Music*. [5th ed.]. Newburyport, Mass.: Daniel Bayley, [1768]]. Lacks pp. [i-ii]; pp. [5]-6 appear before pp. [iii]-iv; pp. 7-8 frayed (lacking p. nos.), disbound; leaf 32 (music) bound before leaf 31; leaf 36 bound before leaf 35.

inscriptions: leaf 35 *verso*, "Samuel Easman of ["Canda"? Candia, N. H., ca. 20 miles from Kingston, N. H.?] / Ebenezer Fifield of Kingston / John Clifford Fifield of Kingston / [?] for [?]ley received I Promised to Pay un[to?] / Cal[i?]b Chischaumuk the sum of Ten Shillings / lawfull upon demand with lawfull intrist. / untill Paid as witness my hand / Ebenezer Fifield"; inside back cover, "[Stephe?]n Fifield / [illegible] Bought in the / year 1770"

no MS. music; hymn text beginning "Lo, he cometh; countless trumpets" copied twice on 2 facing blank *versos* + *rectos* between pp. of engraved music

Box 1768

11. Bayley, Daniel. *The New Universal Harmony, or, A Compendium of Church-Musick*. Newburyport, Mass.: the author, 1773. Lacks covers; signatures are separate. About half of the leaf carrying p. 105 is lacking; otherwise complete.

no inscriptions

no MS. music

E187

12. Belcher, Supply. *The Harmony of Maine*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1794. Complete, though front cover is lacking; back cover detached.

no inscriptions

no MS. music

Box 1794

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

pencil note on replacement front cover reads "[G?]iven by W^{ms} Latham / (bequest) May 22, 1884."; no other ownership inscriptions

no MS. music

Box 1800

14. [Belknap, Daniel. *The Middlesex Collection of Sacred Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, for the author, 1802.] Lacks pp. [i-ii], 13-16. 2 leaves of printed music (connected—i.e., one larger folded leaf—but not sequential) laid inside back cover; tunes on these leaves, 3 of them attributed to "UNION HARMONY," are (1st leaf:) TREASURE, PARADISE, (2nd leaf:) CANTON, LORD'S DAY.

inscription: inside front cover, "F B Fay / Chelsea" (book given to MHS by Eugene F. Fay, 9 June 1910)

no MS. music

Box 1802

15. Belknap, Daniel. *The Village Compilation of Sacred Musick*. 2nd ed. Boston: J. T. Buckingham, for the author, 1806. Complete.

inscription : preliminary leaf *recto*, "[Lucretia?] Howe."

no MS. music

E187

16. [Benham, Asahel. *Federal Harmony*. New Haven, Conn.: A. Morse, 1790.] Lacks all pp. before music; only ca. 2/3 of front cover remains. *ASMI* (p. 162) states that "p. 13 [is] wrongly numbered 16" in the 1790 1st ed., but that is not the case here.

☛ inscriptions: inside front cover, "Augustus Cook^s, / Singing Book," "book of 1783. / by Benham." (pencil); inside back cover, "Social Harmony by / Asahel Benham" (pencil)

"A. Cook" has one tune in Benham, *Federal Harmony*, 2nd-6th eds., 1792-ca. 1797; see also no. 48 here

no MS. music

E187

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

inscriptions: additional leaf *verso*, "El[i?]z," "Mr Goodrich"

no MS. music

Box 1799

18. Billings, Wm. [Billings, William]. AN ANTHEM FOR EASTER. [Boston, 1787]. Complete; this 8-p. pamphlet also includes Billings's tunes CRUCIFIXION + RESURRECTION. BOUND WITH Billings, William. *The Singing Master's Assistant*, 3rd ed., 1781 (which see), Billings, William. *The Psalm-Singer's Amusement* (which see), Billings, William. *The Suffolk Harmony* (which see), + Billings, William. AN ANTHEM. PSALM 127 (which see).

inscriptions: see no. 28 below, Billings's *The Singing Master's Assistant*, 3rd ed., 1781
"J. MAY." stamped in gold on front cover; "BILLING'S / MUSIC" in gold on spine

printed presentation plate: see no. 28 below, Billings's *The Singing Master's Assistant*, 3rd ed., 1781

no MS. music

E187

19. Billings, Wm. [Billings, William]. AN ANTHEM. PSALM 127. [Boston, 1786-1790?]. Complete. BOUND WITH Billings, William. *The Singing Master's Assistant*, 3rd ed., 1781 (which see), Billings, William. *The Psalm-Singer's Amusement* (which see), Billings, William. *The Suffolk Harmony* (which see), + Billings, William. AN ANTHEM FOR EASTER (which see).

inscriptions: see no. 28 below, Billings's *The Singing Master's Assistant*, 3rd ed., 1781
"J. MAY." stamped in gold on front cover; "BILLING'S / MUSIC" in gold on spine

printed presentation plate: see no. 28 below, Billings's *The Singing Master's Assistant*, 3rd ed., 1781

no MS. music

E187

20. Billings, William. *The Continental Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1794. Complete.

inscriptions: inside front cover, "W. Latham"; *recto* of leaf whose *verso* has printed frontispiece, Latham's list of "Billings Works" (5 tunebooks, 1 tune supplement) + 3 "single Anthems & Pieces"; frontispiece, next to CONNECTION printed in a circle, "Words + Music / Composed by W. / Billings + arranged / by Jos: May." (see references to May in no. 28 below, Billings's *The Singing Master's Assistant*, 3rd ed., 1781)

printed presentation plate pasted inside front cover: "Bequeathed to the / MASSACHUSETTS HISTORICAL SOCIETY / BY / WILLIAMS LATHAM, ESQ., / OF BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884."

no MS. music

E187

21. Billings, William. *The New-England Psalm-Singer: or, American Chorister*. Boston: Edes and Gill, [1770]. Complete, with 2 fragments representing almost an entire second index p. (p. [111]) laid in between p. [110] + p. [111].

inscriptions: inside front cover, "Hannover Barney his Book / Bought at Boston 8/0 £008[00?] / Newhaven"; *recto* of leaf with frontispiece on *verso*, "Sam^l May's Singing Book / 1771"

NEW HINGHAM, p. 59, has "Set it Natural" written over start of music; several notes darkened by hand (+ a few changed?)

slip of paper with MS. music tipped inside front cover:

leaf [1] *recto*: [WORCESTER by Billings], "Tenor," "Base," Gm, 1|3235|432, incomplete: slip is cut after 1st note of final phrase

E187

22. Billings, William. *The Psalm-Singer's Amusement*. Boston: the author, 1781. Complete. BOUND WITH Billings, William. *The Singing Master's Assistant*, 3rd ed., 1781 (which see), Billings, William. *The Suffolk Harmony* (which see), Billings, William. AN ANTHEM FOR EASTER, 1787 (which see), + Billings, William. AN ANTHEM. PSALM 127 (which see).

inscriptions: see no. 28 below, Billings's *The Singing Master's Assistant*, 3rd ed., 1781 "J. MAY." stamped in gold on front cover; "BILLING'S / MUSIC" in gold on spine printed presentation plate: see no. 28 below, Billings's *The Singing Master's Assistant*, 3rd ed., 1781

no MS. music

E187

23. Billings, William. *The Psalm-Singer's Amusement*. Boston: the author, 1781. Complete, though lacking original covers (rebound).

☛ inscription: t. p., "Solomon How [P?]edla[r?] [&c?]"
no MS. music

E187

24. Billings, William. *The Singing Master's Assistant, or Key to Practical Music*. Boston: Draper and Folsom, 1778. Complete. ASMI 109 (see Table 4 in ASMI, p. 184, comparing the indexes of the two 1778 issues). **Currently dated [1778] by MHS, but this may be changed.**

no inscriptions

bookplate pasted inside front cover shows that this volume was once in the library of Charles E. Goodspeed

portions of contemporaneous Boston newspaper pasted inside covers

no MS. music

E187

25. Billings, William. *The Singing Master's Assistant, or Key to Practical Music*. Boston: Draper and Folsom, 1778. Lacks pp. 103-[104]. ASMI 109 (see Table 4 in ASMI, p. 184, comparing the indexes of the two 1778 issues).

inscription: t. p., "Joseph Hale His Book"

portions of contemporaneous Boston newspaper pasted inside covers

no MS. music

E187

26. [Billings, William. *The Singing Master's Assistant, or Key to Practical Music*. Boston: Draper and Folsom]. MHS says this is the 3rd ed. of 1781, and supplies a photocopy of that edition's t. p.; but this is more likely to be the 1st ed., 2nd issue (with index of tunes corrected; see *ASMI* 109A and Table 4, p. 184). Pasted inside the front cover is part of a newspaper p. with dates "October, 2, 1778" + "Nov. 5, 1778"; it's unlikely that a purchaser of the 1781 edition would have a 1778 newspaper at hand. Lacks 1st pp. [1-2], back cover; front cover detached.

inscriptions: 1st p. [3], "'Singing Master's Assis[tant]" W. Billings 1778" (pencil); 1st p. 5, "1786"

no MS. music

Box 1781

27. [Billings, William. *The Singing Master's Assistant, or Key to Practical Music*. Boston: Draper and Folsom]. MHS says this is the 3rd ed. of 1781, but it could also be the 1st ed., 2nd issue (with index of tunes corrected; see *ASMI* 109A and Table 4, p. 184), or the undated 2nd ed. Lacks 1st pp. [1]-8, 11-14.

inscription: 1st p. 27, "David Nurse"

pasted inside front + back covers are handwritten transcription of dialogue between Master (M.) + Scholar (S.) concerning trills in music; this material does not seem to be included in the dialogue between master + scholar in Billings's *The Continental Harmony*, 1794; perhaps copied from one of William Tansur's tunebooks?

no MS. music

E187

28. Billings, William. *The Singing Master's Assistant, or Key to Practical Music*. 3rd ed. Boston: Draper and [Folsom, 1781] (t. p. trimmed at bottom, with loss of text). Complete. BOUND WITH Billings, William. *The Psalm-Singer's Amusement* (which see), Billings, William. *The Suffolk Harmony* (which see), Billings, William. AN ANTHEM FOR EASTER, 1787 (which see), + Billings, William. AN ANTHEM. PSALM 127 (which see).

- ☛ inscriptions: inside front cover, "W^{ms} Latham," also Latham's lists of "Music Books by W^m Billings" + "Single Pieces" (no. 4 of the "single pieces" is "a Piece on Death of Geo. Washington," otherwise unrecorded; Washington's death on 14 December 1799 preceded Billings's by over 9 months); preliminary leaf
- ☛ recto, "The Author / to his much esteem'd Friend / Joseph May" (note inscription referring to May in MHS's copy of *The Continental Harmony*, no. 20 above), Latham's recording of Billings's death + birth dates; inside back cover, additional biographical info. on Billings, partly obscured by pasted-on label

"J. MAY." stamped in gold on front cover; "BILLING'S / MUSIC" in gold on spine printed presentation plate pasted inside back cover: "Bequeathed to the /

MASSACHUSETTS HISTORICAL SOCIETY / BY / WILLIAMS LATHAM, ESQ., / OF BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884."

no MS. music

E187

29. Billings, William. *The Suffolk Harmony*. Boston: J. Norman, for the author, 1786. Complete. BOUND WITH Billings, William. *The Singing Master's Assistant*, 3rd ed., 1781 (which see), Billings, William. *The Psalm-Singer's Amusement* (which see), Billings, William. AN ANTHEM FOR EASTER, 1787 (which see), + Billings, William. AN ANTHEM. PSALM 127 (which see).

inscriptions: see no. 28 above, Billings's *The Singing Master's Assistant*, 3rd ed., 1781

"J. MAY." stamped in gold on front cover; "BILLING'S / MUSIC" in gold on spine

printed presentation plate: see no. 28 above, Billings's *The Singing Master's Assistant*, 3rd ed., 1781

no MS. music

E187

Billings, William – SEE

Lothrop, Zebadiah. MS. music booklet

30. [Blanchard, Amos]. *The Newburyport Collection of Sacred, European Musick*. Exeter, N. H.: Ranlet and Norris, 1807. Lacks frontispiece + original covers.

no inscriptions

printed presentation plate pasted inside front cover: "Bequeathed to the /
MASSACHUSETTS HISTORICAL SOCIETY / BY / WILLIAMS LATHAM, ESQ., / OF
BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884."

no MS. music

E187

31. Boston. First Church. *Sacred Musick, selected for the use of The First Church in Boston*. Boston: Joseph T. Buckingham, 1815. 4, [68] pp.; complete.

inscriptions: preliminary leaf *recto*, "Tho T Raleinsans / N^o 76," "Daniel Denny"
(pencil)

presentation label pasted inside front cover records that the book was given to the
MHS by Henry G. Denny on 18 December 1867

no MS. music

E187

32. Boston. First Church. *Sacred Musick, selected for the use of The First Church in Boston*. Boston: Joseph T. Buckingham, 1815. 4, [68] pp.; complete. Covers detached.

inscriptions: inside front cover, "[F]urness"; t. p., "N H Furness"

no MS. music

OFFSITE STORAGE SH 15VN J Boston 1st/2nd Church

33. Boston. Hollis Street Society. *Psalm and Hymn Tunes, selected for the use of the Hollis-Street Society, in Boston*. Boston: J. T. Buckingham, 1811. 71, [1] pp.; apparently complete. P. 54 misnumbered 45.

inscriptions: inside front cover, "W Latham"; t. p., "IsaacChild / Argyle"

printed presentation plate pasted inside front cover: "Bequeathed to the /

MASSACHUSETTS HISTORICAL SOCIETY / BY / WILLIAMS LATHAM, ESQ., / OF
BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884."

no MS. music

Box 1811

34. Boston. Trinity Church. *Hymns, selected from the Most Approved Authors, for the use of Trinity Church, Boston*. Boston: Munroe, Francis, and Parker, 1808. Complete. Music on pp. 161-174.

inscriptions: t. p., "Tho.^s L. Winthrop / 1808."; blank *verso* of p. 179, "[2?]4 Oct.

1822 - / [ca. 6 lines, illegible] / Give us this day, our daily / bread. / March

13, 1831. / Doane. / A very laborious discourse, / + very lengthy" (pencil)

presentation plate pasted inside front cover records that this book was given to the
MHS by Hon. Rev. C. Winthrop on 4 December 1865

no MS. music

E187

35. Boston. West Church. *A Collection of Sacred Musick: more particularly designed for the use of the West Church in Boston*. Boston: Buckingham and Titcomb, 1810. [2], 47, [1] pp.; complete.

inscriptions: inside front cover, "W. B. S. S." ; preliminary leaf [2] *recto*, "In Token /
of respect, / Presented to, / M.^r David Webb. / by the / West Boston Singing
Society, / 1810 / P.^r Tho.^s Faulkner,"

no MS. music

E187

36. Boston. West Church. *A Collection of Sacred Musick: more particularly designed for the use of the West Church in Boston*. [2nd ed.] Boston: Buckingham and Titcomb, 1810. [2], 78, [2] pp.; complete.

no inscriptions

no MS. music

Box 1810

37. *The Boston Collection of Sacred and Devotional Hymns*. Boston: Manning and Loring, 1808. Complete; lacks "Erratum" list on p. xii (see note on p. 196 of *ASML*: Library of Congress copy lacks this list, AAS copy has it).

inscriptions: inside front cover, "Fanny Woodbury"; preliminary leaf *recto*, "Abigail
Woodbury"; additional leaf *verso*, "Abigail Woodbury," "Weare," "Irene V. /
Eastman"

no MS. music

E187

Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David* – SEE

Bayley, Daniel. *The Essex Harmony*

[Johnston, Thomas]. "To learn to sing..."

[Turner, James]. "To learn to sing..."

38. Brooks, Lucy. MS. music booklet, dated 1779 + 1784. 32 unnumbered leaves.
 inscriptions: inside front cover, "Lucy Brooks Her Book / 1779"; leaf [15] *verso*,
 "Lucy Brooks Her Book 1784"; leaf [31] *verso*, "B Brown one bill twenty
 dollars of the / portland Bank N^o. 124 Bank Bank / 80 portland [bill?]" ; inside
 back cover, "Lucy Brooks Her Book / 1779"
 leaf [32] *verso*, "The Eeight [*sic*] Notes for Tuning The Voice" (scales + interval
 patterns)
 MS. music appears to be all treble parts; all in round notation except last 4 entries, in
 shape notation
 of 1st 16 treble incipits (+ texts, when they're present), 15 (all but BUCKLAND) are
 exactly as they appear in William Billings's *The Singing Master's Assistant*, 1st
 pr. 1778
 MS. music entries:
 leaf [1] *recto*: WALTHAM [by Billings], treble, C, 5|5-U1D7|U1-D7-6U1|D7
 leaf [1] *recto*: MARSHFIELD [by Billings], treble, Em, 5|5-4-34|5-6-7U1|D5-65|5
 leaf [1] *recto*: PRINCETOWN [by Billings], treble, Dm, 5|5-6-7U1|D7-65-U1|
 3-2-12|3
 leaf [2] *recto*: HEBRON [by Billings], treble, Dm, 5|57|77|5,5|U1-D7-65|
 5-6-77|U1, my god my Life my Love
 leaf [2] *recto*: SULLIVAN [by Billings], treble, D, 5|3-4-55|5-43|65|5, Let mortal
 tongues attempt to Sing
 leaf [3] *recto*: SPAIN [by Billings], treble, C, 1|D6U1|23-1|2,2|11-3|2-15|3, how
 [P?]leasd & Blest was I
 leaf [4] *recto*: NEW HINGHAM [by Billings], treble, Am, 1|21-321|D#7, Death o
 the awfull sound
 leaf [4] *recto*: LABANON [*sic*] [by Billings], treble, Am, 112|32|3-21|2, Death
 with his warrant in his hand; LEBANON is in Am in Billings's *SMA*,
 whereas it's in Gm in his *The New-England Psalm-Singer* (1770); see
 23 entries below this
 leaf [5] *verso*: SHERBURNE [by Billings], treble, F, 1|323-45|5,5|555n4|5, how
 Pleasant tis to See
 leaf [6] *recto*: AMHERST [by Billings], treble, G, 153|65|3, to god the mighty
 Lord
 leaf [6] *verso*: AFRICA [by Billings], treble, Eb, 5|56|76|55|5
 leaf [6] *verso*: BROOKFIELD [by Billings], treble, Dm, 5|55|57|5U1|D#7
 leaf [7] *recto*: BUCKLAND, treble?, Dm, 5|U1-D7-65|57|5U1|D7, incomplete:
 lacks final 2 mm. (except "Brookfield" is written above this part's
 penultimate + final phrases; will the final 2 mm. of BROOKFIELD's treble,
 which appears on the facing p. here, serve for BUCKLAND?)
 leaf [7] *recto*: EMMAUS [by Billings], treble, Gm, 1|3-21|23|53-1|D#7
 leaf [8] *verso*-leaf [9] *recto*: BRUNSWICK [by Billings], treble, F#m, 555|54|
 3-21|2, Stoop Down my Thoughts that use to Rise; "use" also in
 Billings's *SMA*
 leaf [8] *verso*-leaf [9] *recto*: VERMONT [by Billings], treble, Em, 5|55-436|
 57U1, In Vain we Lavish out our Lives
 leaf [10] *recto*: BATH, "Treble," A, 1|D7U1|25|4-32|3

leaf [10] *recto*: MEAR, "Treble," G, 1|33|51|31|D7
 leaf [10] *recto*: PLYMOUTH, "Treble," Am, 5|32|22|1-23-4|5
 leaf [10] *recto*: WIRKSWORTH, "Treble," Am, 132|1D#7|U1,|354|32|3
 leaf [10] *verso*: 2[4?]TH PSALMTUNE ("th" written above "2[4?]"), "Treble," Gm,
 1|3-2-1D7|U12|3,|3|5-6-54|32-1|D7
 leaf [10] *verso*: LITTLE MARLBOROUGH, "Treble," Am, 1|35|4-32|1
 leaf [10] *verso*: PUTNEY, "Treble," Am, 1|1D#7|U1-2-32-1|11|D#7
 leaf [11] *recto*: BROOKFIELD [by Billings], "Treble," Dm, 5|U1-D7-65|57|
 5U1|D7
 leaf [11] *recto*: WANTAGE, "Treble," Dm, 5|54|U1D7|54|5,5|5U1|12|1
 leaf [11] *recto*: 43,^D ("th" also written above "43"), "Treble," Am,
 3|321D#7|U12|3
 leaf [11] *recto*: 133,^D ("th" also written above "133"), "Treble," G, 1|33|55|
 4-32|1
 leaf [11] *verso*-leaf [12] *recto*: 46TH ("th" written above "46"), "Treble," Dm,
 5|5U1D7|654|5, at least 5 corrections made to this entry
 leaf [11] *verso*-leaf [12] *recto*: 15TH ("th" written above "15"), "Treble," G,
 3|2233|42|1 (next 3 mm. written in bass clef: 132|1-2-1-D7-64|5)
 leaf [11] *verso*-leaf [12] *recto*: NEWBURY, "Treble," Gm, 32D#7|U1-23|44|3
 leaf [12] *recto*: LEBANON [by Billings], "Treble," Gm, 1|1232|3-212; LEBANON is
 in Gm in Billings's *NEPS*, whereas it's in Am in his *SMA* (see 23 entries
 above this)
 leaf [12] *recto*: BRAY, "Treble," G, 5|3232-1|4-32-15
 leaf [13] *verso*-leaf [14] *recto*: 136TH ("th" written above "136"), "Treble," C,
 5|U1-2-1D7|U12|3,|D7|U1-2-1D7|67-U1|2
 leaf [13] *verso*-leaf [14] *recto*: 34TH ("th" written above "34"), "Treble," C,
 5|U11D76|U1-D7-U1D7|U1
 leaf [13] *verso*-leaf [14] *recto*: the 33^D PSALM TUNE, "Treble," D,
 1|D5-43-45U1|23-1D7
 leaf [15] *verso*-leaf [16] *recto*: 21TH (*sic*; "th" written above "21"), "Treble," G,
 3|5553|11|2
 leaf [15] *verso*-leaf [16] *recto*: 38TH ("th" written above "38"), "Treble," Gm,
 after 2 mm. rest, 512|32|3-2-33-4|5
 leaf [15] *verso*-leaf [16] *recto*: 149TH ("th" written above "149"), "Treble," G,
 3|553|33|1-265|5,3|111-2-3|54|325|5
 leaf [16] *verso*: STROUD, "Treble," Am, 1|5-4-32|3-2-1D#7|U1-2-32|1
 leaf [16] *verso*: MORPHEU[O?], "Treble," Am, 112|32|12|3
 leaf [17] *verso*-leaf [18] *recto*: THE 13.TH PSALM TUNE, "Treble," Am,
 1|5-6-5-6-5|5-43|32-1|D#7U1 (are melismatic slurs misplaced here?)
 leaf [18] *verso*-leaf [19] *recto*: AN ANTHEM TAKEN OUT OF THE 124 PSALM,
 "Treble," Am, 5#452|1|323|12-1|D#7, If the Lord himself had not
 been on our side
 leaf [19] *verso*-leaf [20] *recto*: PENNSYLVANIA [by Ingalls], treble, Am,
 11-23-4|5234-3|21D7, The god of glory sends his summons forth
 leaf [20] *verso*: CHINA [by Swan], "Treble," D, 5|55|3U1|D5-6U2|D5, Why do
 we mourn

leaf [20] *verso*- leaf [21] *recto*: GREENFIELD [by Edson], "Treble," Am,
 1|1122|332, God is our refuge
 leaf [20] *verso*: BRIDGEWATER [by Edson], "Treble," C, 5U11|D75|U123_|3,
 Sweet is the work my God my king
 leaf [20] *verso*-leaf [21] *recto*: FLORIDA [by Wetmore], "Treble," Dm,
 5|5543-4|5, Let sinners take their course
 leaf [21] *recto*: WELLS, "Treble," G, 3|553|543|2_|2, Life is the time to serve
 leaf [21] *recto*: WINDHAM [by Read], "Treble," Fm, 5|543|355|5_|5, Broad is
 the road
 leaf [21] *verso*-leaf [22] *recto*: WHITESTOWN, "Treble," Em, 5|5555|45[-]67_|7,
 Where nothing dwelt but beasts of prey
 leaf [22] *verso*: untitled ?treble part, G, 5|5536|553,2|1122|36|5; shape notes
 [leaves 23-29 blank]
 leaf [30] *verso*: NORTHFIELD [by Ingalls], "Treble," C, 11D6|556U1|2, How long
 dear saviour O how long; shape notes
 leaf [30] *verso*: NORWICH, "Treble," Am, 1|3-2-1D7|U12|3, My sorrows like a
 flood; shape notes
 leaf [31] *recto*: STAFFORD, "Treble" (written 7 times on this p.), A, 1|5-4-34-3|
 2-1D7|U1; shape notes

Ms. SBd-118

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

Complete, though lacking front cover; back cover detached.

inscription: t. p., printed "OTHERS." in author statement is underlined; above this is
 written, surely in Williams Latham's hand, "vi[z?] Nahum Mitchell. Esq."

no MS. music

Box-L 1802

40. Brown, Bartholomew, and others. *Columbian and European Harmony: or, Bridgewater Collection of Sacred Music*. 2nd ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1804. Pp. 129-136 bound between p. 120 + p. 121. Final leaf (p. 167, unnumbered p. with index) is fragmentary; Williams Latham has pasted on 2 pieces of paper to reconstruct the original leaf, and has written in missing music of the tune BROMLEY, p. 167, + missing tune titles from the index; he has also supplied an additional leaf with the index copied by hand from the M's on.

inscription: t. p., "Nahum Mitchell"

plate pasted inside front cover records Williams Latham's donation of this volume to
 the MHS on 11 September 1879

no MS. music

E187

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

inscription: inside front cover, "C Dyer Copeland,s / Book 1816" (repeated on
 preliminary leaf *recto*)

before t. p., leaf pasted in by Williams Latham with his list of "Authors" of the book's tunes + pp. on which their works appear; American "authors" include King, Read, Bull, (Tuckey), Mitchell, Chandler, Kimball, Gillet, Brownson

no MS. music

E187

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

inscription: inside front cover, "Sam^[?] Crocker.s / Dec.- 1816"

no MS. music

E187

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

inscription: preliminary leaf *recto*, "To W^m Latham / with regards of / H. P. Main / Sept 2^d 1878" (pencil)

presentation plate pasted inside front cover: "[printed:] Given to the / Massachusetts Historical Society. / BY / [handwritten:] Williams Latham Esq. / Sept. 11. 1879."

no MS. music

E187

44. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or, [Brid]gewater Collection of Sacred Music*. 6th ed. Boston: J. H. A. Frost, for West, Richardson and Lord, 1818. 325, [3] pp.; 1st + last leaves fragmentary with loss of text. No covers; disbound.

no inscriptions

no MS. music

E187

45. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or, Bridgewater Collection of Sacred Music*. 7th ed. Boston: J. H. A. Frost, for West, Richardson and Lord, 1819. xvi, 9-325, [1] pp.; lacks pp. 181-182, all after first p. of index; index completed in MS. by Williams Latham on 3 leaves taped + pasted inside back cover.

inscriptions: inside front cover, "W. Latham," "Francis. E. Faxon. / Roxbury. / Mass."

printed presentation plate pasted inside front cover: "Bequeathed to the / MASSACHUSETTS HISTORICAL SOCIETY / BY / WILLIAMS LATHAM, ESQ., / OF BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884."

no MS. music

E187

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

Lord, 1820. 321, [1] pp.; probably lacks 1 leaf, the remainder of the alphabetical index and the metrical index. Extra leaf (no p. nos.) bound in between p. 240 + p. 241.

inscription: inside front cover, "W^{ms} Latham / No music ascribed to Brown or Mitchell or Edson..."

plate pasted inside front cover records donation of this volume to MHS by Williams Latham "By bequest" on 22 May 1884

no MS. music

E187

47. Brownson, Oliver. *Select Harmony*. N. p., 1783 [i. e., 1785]. ASMI 131B (see Table 5 on p. [207] of ASMI, comparing contents of 4 different issues of this title). Complete; both covers detached. 15 leaves laid inside back cover, the first 12 with MS. music.

inscriptions: preliminary leaf *recto*, "Elias Tully----1786 Price 6/," "Saybrook, Ct." (pencil)

MS. music entries:

- a. l. [1] *recto*: BALDOCK, tenor, bass (staves, clefs, key + time signatures provided for treble + counter), Dm, 5|43245-6-|7-5-U1D#7|U1
- a. l. [1] *recto*: LEEDS, 4 voices, melody appears to be in top voice, F, 135|55|6-U1-D54|(4)-3, Jesus thy blood and righteousness
- a. l. [1] *verso*: MONMOUTH, 4 voices, melody in tenor, Em, 1|345U1|D5543|2, The God of Glory sends his summons forth
- a. l. [2] *recto*: SHERBURNE, att. "Read," 4 voices, melody in tenor, D, 531|6665|6, While Shepherds watch'd their flocks by Night
- a. l. [2] *verso*-a. l. [3] *recto*: A FUNERAL ANTHEM, att. "Billings," 4 voices, melody in tenor, Fm, 1|55U1|D76|554|34|5, I heard a great voice from heav'n, saying unto me
- a. l. [3] *recto*: 98TH PSALM TUNE, att. "Handel," 4 voices, melody appears to be in tenor, G, 332|1-23-1|25|5, Joy to the World, the Lord is come
- a. l. [3] *verso*: LISBON, att. "Read," 4 voices, melody in tenor, Bb, 1|D65U12|3, Welcome sweet Day of rest
- a. l. [3] *verso*: WINDHAM, att. "Read," 4 voices, melody in tenor, Fm, 1|345|532|1
- a. l. [4] *recto*: MONTGOMERY [by Morgan], bass, C, 1|111D6|5333|4325|1_|1, Early my God without [delay]
- a. l. [4] *recto*: WESTFORD, att. "Read," bass, Bb, 11D6|5-6-54|321
- a. l. [4] *recto*: NAPLES, att. "Read," bass, Dm, 1|335|532|1_|1
- a. l. [4] *verso*: NEWPORT, att. "Read," bass, Bm, 111|5565-4|3-4
- a. l. [4] *verso*: FRIENDSHIP, att. "Lee," bass?, no clef or key signature, instead, asterisk in top space + "1" before time signature; if in Dm, 111|555U3|D7, Thy wrath lies heavy on my Soul
- a. l. [4] *verso*: OCEAN, bass, F, 1|12|11D65|U1, Sing to the Lord Jehovah's name
- a. l. [4] *verso*: TROY, bass, Am, 111|D51|5,5|75U1D1|5, When man grows bold in Sin
- a. l. [5] *recto*: ALL SAINTS, bass, Cm, 1|3333|5-4-31|D7, Oh! if the Lord would come & meet
- a. l. [5] *recto*: PLYMOUTH, bass?, no clef, key signature, or time signature;

- instead, asterisk on middle line; if in C, 1|11D66-7|U12-3-4-32-D7|U1_|1, The God of Glory sends his summons forth
- a. l. [5] *recto*: HUNTINGTON [by Morgan], bass, A, 1|11|55|665
- a. l. [5] *verso*: FAIRFIELD, att. "Hitchcock," bass, Am, 1|13|2D7|55|U1,|1D55|35|1
- a. l. [5] *verso*: SYMPHONY [by Morgan], bass, Eb, 111|11|21D76|5
- a. l. [5] *verso*: JORDAN [by Billings], bass, A, 5|31|U1D7-6|54-3|2
- a. l. [5] *verso*: FAIRLEE, bass, G, 1|D65|U1D4|55|5,|555|U1-2-32|1D6|5
- a. l. [6] *recto*: MORTALITY, att. "Rev H Weeks" (pencil), bass, Em, 111|1D7U34|D7
- a. l. [6] *recto*: 119TH, bass, Em, 111|13D77|U3
- a. l. [6] *recto*: DELIGHT [by Coan], bass, Em, 112|354, No burning &c
- a. l. [6] *verso*: STRATFIELD, bass, F#m, 1|1132|3-2-12|D5, Thro' evry &c
- a. l. [6] *verso*: EXHORTATION, bass, F, 1|1-D5-U12|D55|U1-D4-55|U1, Joy to -
- a. l. [6] *verso*: AMERICA [by Wetmore], bass, Am, 1|31D7U1|D5, Let -
- a. l. [6] *verso*: AURORA, bass, A, 1|D6645|U1,D6|5143|2, Amid surrounding &c
- a. l. [7] *recto*-a. l. [10] *verso*: JUDGMENT ANTHEM, att. "J Morgan" (pencil), 4 voices, Em/Eb, tenor: 5U1, treble: 1D5|315U1|D77U1D7|5U32D7|5, Hark, Hark[,] Hark you mortals hear the trumpet; all key changes Indicated, in all voices
- a. l. [11] *recto*: COMPLAINT, bass, Em, 1|1111|33D7_|7, Spare us O Lord aloud we pray
- a. l. [11] *recto*: INVITATION [by Kimball], bass, D, 111|1-43|651, Come my beloved &[c]
- a. l. [11] *recto*: CORONATION [by Holden], bass, A, 1|11U11|D555, All hail the Pow'r of Jesus Name; 6 stanzas of this text on a. l. [11] *verso*
- a. l. [11] *verso*: HARBOROUGH, "Bass," C, 1|1415|U1D7-65,3|445D5|U1, All hail the power of Jesus' Name, 6 stanzas of text written under bass part slips of paper pinned to a. l. [11] *verso* + a. l. [12] *recto*: Archdale, "Bass," F, 1|3-14-2|1-31|4-5D5|U1
- a. l. [12] *recto*: MESSIAH, bass, F, 111|11D65|U1
- a. l. [12] *recto*: LORRAIN, bass, G, after 8½ mm. rest, 1|U1D5|31|U13-2|2-1
- a. l. [12] *recto*: NEWMARK, bass, G, 5|11|U1D3|45|1
- a. l. [12] *verso*: ORIENT CLOUDS, bass, C, 1|13|4-3-21|5-6-55|5

E187

48. Brownson, Oliver. *Select Harmony*. N. p., 1783 [i. e., 1785]. *ASMI* 131B (see Table 5 on p. [207] of *ASMI*, comparing contents of 4 different issues of this title). Lacks 2nd pp. 1-4; 1st pp. 7-8 (Index, hymn text) lacks ca. 2/5 of the leaf; otherwise complete. Disbound; covers detached, signatures not sewn.

- ☛ inscription: inside front cover, "Augustus Cook,s Book"; "A. Cook" has one tune in Benham, *Federal Harmony*, 2nd ed., 1792; see also no. 16 here

no MS. music

E187

49. Bull, Amos. *The Responsary*. Worcester, Mass.: Isaiah Thomas, 1795. Complete. Front cover detached.

inscriptions: inside front cover, "W^{ms} Latham"; additional leaf [3] *recto*, "Miss Lucy Warren / Hartford / Conn" (pencil)

printed presentation plate pasted inside front cover: "Bequeathed to the / MASSACHUSETTS HISTORICAL SOCIETY / BY / WILLIAMS LATHAM, ESQ., / OF BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884."

no MS. music

E187

A Collection of Hymns, from Dr. Watts, &c. – SEE

Bayley, Daniel. *The Essex Harmony*

50. Collier, William. *A New Selection of Hymns*. Boston: Samuel T. Armstrong, 1812. xvi, 452 pp.; appears to be complete. Single leaf (foldout) with printed music on *recto* bound in between p. xvi + p. [1].

musical composition titled HOUSE OF PRAYER; "*European Air....Harmonized by Mr. HOLT.*" (Benjamin Holt?); 3 voices, melody in top voice, A, 5|U34|5-43-2|12|3, What favour, Lord, that I should meet

no inscriptions

no MS. music

E187

51. Cooper, William. *The Beauties of Church Music; and The Sure Guide to the Art of Singing*. Boston: Manning and Loring, [1804]. Complete.

inscription: preliminary leaf *recto*, "Alex^r W. Thayer, / Dec. 31, 1845." (pencil)

"Sym." written in pencil at 4 points in CHESHUNT, indicating instrumental interludes: after "Dragg'd to the portals of the sky" (m. 15), before "Loose your bars of massy light" (m. 28), before Who is the king of glory, who?" (m. 84), + before "Lo! his triumphal chariot waits" (m. 100)

no MS. music

E187

52. [The] Federa[l Harmony]. Boston: for the editor, [n. d.] [1788]. Lacks all or almost all of pp. 30-31, 90-91, 98-99, 102-105; leaf with pp. 74-75 is a stub; only ca. 1/3 of pp. [1-2], [3]-4 remain (musical portion, beginning on p. 18, has even-numbered pp. on *rectos*, odds on *versos*). Only ca. ¼ of front cover remains. *ASMI* 183. Inside back cover, 6 leaves sewn together: 1 portion of a newspaper leaf (with printed dates March 10 + 13, 1788), cut to size; 4 leaves (pp. 41-48) from Daniel Bayley, *The Essex Harmony, or Musical Micellany* [sic], 2nd issue, 1785 (*ASMI* 68A); 1 flyleaf (probably from the Bayley book).

inscriptions: inside front cover, "517.32 [Swan, / Timothy]" (pencil; square brackets original); newspaper leaf *recto*, "Mary Chapman"; inside back cover, "Sarah Chapman"

no MS. music

E187

Fish, Shepard, music MS. – SEE
Lothrop, Zebadiah. MS. music booklet

53. Flagg, Josiah. *A Collection of the Best Psalm Tunes*. Boston: Paul Revere and Josiah Flagg, 1764. Complete; front cover detached. Printed on alternate facing *versos* + *rectos*; impression of leaf 49 *recto* a second time on leaf 42 *recto*, which would normally be blank; impression of leaf 52 *verso* a second time on leaf 43 *verso*, which would normally be blank
inscriptions: t. p., “[Ric ?]h^d [H ?][?][ts ?] Book 1789” (all before date partly rubbed out); leaf 11 *recto*, “Whensday April th9 1766 dark Cloudy whe[?]t[?][er?]”; leaf 19 *verso*, “Samuel” (partly rubbed out); leaf 44 *recto*, “Samuel H[?] his [←to this point, partly rubbed out] Book / May 16th 1789 --- / A Stormy Day With Wind and / Rain in a hund[are?]d / Quick promisers are generly slow performer[s]”; leaf 54 *verso*, “A[lice?] [?] 1766” (partly or mostly rubbed out), “1790”; leaf 59 *verso*, “1787”; leaf 66 *verso*, “Dow[ni?]ng Downing John none of his”; inside back cover, “[?]nry / Richard / Richard”

no MS. music

stubs of ca. 5 leaves inside back cover

E187

54. Flagg, Josiah. *A Collection of the Best Psalm Tunes*. Boston: Paul Revere and Josiah Flagg, 1764. Lacks leaves 7, 39-41, 45-47, 49-53. Leaves 8, 13, 14, 31, 38, 42, 65, 66 fragmentary to the point of loss of text. Both covers detached.

inscription: inside back cover, “Dana D D” (pencil)

no MS. music

E187

55. Forbush, Abijah. *The Psalmist's Assistant*. 2nd ed. Boston: Manning and Loring, 1806. Complete.

inscription: inside front cover, “W. Latham”

printed presentation plate pasted inside front cover: “Bequeathed to the / MASSACHUSETTS HISTORICAL SOCIETY / BY / WILLIAMS LATHAM, ESQ., / OF BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884.”

no MS. music

E187

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

inscriptions: inside front cover, “[Captain?] [Fields?] / Prop[e]rty january [?]th 1807” [←all crossed out], “David Packards Book / Bought in thy 1809 / [smaller, further down the page; part of the preceding?:] December,” “W^{ms} Latham”

printed presentation plate pasted inside front cover: “Bequeathed to the / MASSACHUSETTS HISTORICAL SOCIETY / BY / WILLIAMS LATHAM, ESQ., / OF BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884.”

no MS. music

E187

Funereal Music, for 22d February – SEE
[Holden, Oliver]. *Sacred Dirges, Hymns, and Anthems*

Glory to God in the highest, peace on Earth, good will to men! – SEE
Howe, Solomon. *The Farmer's Evening Entertainment*

57. [Goodale, Ezekiel]. *The Hallowell Collection of Sacred Music*. Hallowell, Maine: E. Goodale, 1817. Lacks pp. 91-94; otherwise, appears complete. Covers detached.
inscription: inside front cover, "W. Latham"
printed presentation plate pasted inside front cover: "Bequeathed to the /
MASSACHUSETTS HISTORICAL SOCIETY / BY / WILLIAMS LATHAM, ESQ., / OF
BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884."
no MS. music
E187

58. [Goodale, Ezekiel]. *The Hallowell Collection of Sacred Music*. 2nd ed. Hallowell, Maine: E. Goodale, 1819. Appears to be complete; p. no. 86 misnumbered 68. Covers detached.
no inscriptions
presentation plate pasted inside front cover records that this book was given to the
MHS by Samuel C. Cobb on 14 July 1890
no MS. music
E187

59. Gram, Hans. BIND KINGS WITH CHAINS. FROM PSALM 149. AN OCCASIONAL ANTHEM.
Charlestown, Mass., 1794. Complete; paged 109-116 (the pagination for this piece in *The Worcester Collection*, 5th ed., 1794). BOUND WITH Gram, Hans. *Sacred Lines, for Thanksgiving Day* (which see) + Gram, Hans. RESURRECTION (which see).
no inscriptions
no MS. music
Box 1794

60. Gram, Hans. RESURRECTION. AN ANTHEM FOR EASTER SUNDAY. Charlestown, Mass., 1794. Complete. BOUND WITH Gram, Hans. *Sacred Lines, for Thanksgiving Day* (which see) + Gram, Hans. BIND KINGS WITH CHAINS (which see).
no inscriptions
no MS. music
Box 1794

61. Gram, Hans. *Sacred Lines, for Thanksgiving Day, November 7, 1793*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793. Complete, though lacks front cover. BOUND WITH Gram, Hans. RESURRECTION (which see) + Gram, Hans. BIND KINGS WITH CHAINS (which see).
no inscriptions
no MS. music
Box 1794

62. [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: inside front cover, "WLatham"

printed presentation plate pasted inside front cover: "Bequeathed to the /
MASSACHUSETTS HISTORICAL SOCIETY / BY / WILLIAMS LATHAM, ESQ., / OF
BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884."

no MS. music

E187-L

The Hollowell Collection – SEE

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

63. Harmon, Joel, Jr. *The Columbian Sacred Minstrel*. Northampton, Mass.: A. Wright, for the author, 1809. Lacks unpagged leaf at beginning (with copyright notice + errata), pp. 19-20, 23-24, 27-28, 31-32, 35-36, 39-40, 43-44, 47-48, 51-52, 55-56, 59-60; clippings from newspapers (poems, curiosities, short articles, horticultural news, notices, etc.; no discernible theme) pasted to pp. 17, 21, 25, 29, 33, 37, 41, 45, 49, 53, 57, 61, 63, 65, 67, 69, + 71, in most cases entirely covering the music (i. e., book used as scrapbook). ➡

presentation plate pasted inside front cover; this book given to the MHS by Henry L. Mason, 14 April 1949

no inscriptions

no MS. music

E187

64. Hastings, Thomas, and Solomon Warriner. *Musica Sacra: or Springfield and Utica Collections United*. 2nd rev. ed. Utica, N. Y.: William Williams, 1819. Complete.

no inscriptions

no MS. music

E187

65. Haydn, Joseph. *The Creation, an Oratorio*. Arranged for voices, organ or piano forte by Muzio Clementi. From the London edition. Boston: Thomas Badger, jr., 1818. 169, [3] pp.; complete. Front cover detached.

inscriptions: inside front cover, "W Latham," "And has Mss. Notes by Nahum Mitchell"

printed presentation plate pasted inside front cover: "Bequeathed to the /
MASSACHUSETTS HISTORICAL SOCIETY / BY / WILLIAMS LATHAM, ESQ., / OF
BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884."

Mitchell identifies chords throughout; perhaps his lengthiest note, on p. 63, reads "Take Bb instead of A# and we have the / Dominant harmony of F major viz C.E.G.Bb or according to their position C. G. Bb (or A#) E. and on any / keyed instrument this is precisely the effect."

no MS. music

E187-L

66. Holden, Oliver. *American Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792. Complete. Slip with printed list of errata pasted inside front cover.

inscriptions: front cover, "No 3"; inside front cover, "W. Latham"

penciled note inside front cover records that this book was given to the MHS by bequest of Williams Latham on 22 May 1884

no MS. music

Box 1792

67. Holden, Oliver. *American Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792. Complete, though lacking front cover. No errata list.

no inscriptions

no MS. music

Box 1792

[Holden, Oliver]. *Funereal Music, for 22d February* – SEE

[Holden, Oliver]. *Sacred Dirges, Hymns, and Anthems*

68. Holden, Oliver]. *The Modern Collection of Sacred Music*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1800. Lacks all after p. 238.

inscription: inside front cover, "W. Latham"

printed presentation plate pasted inside front cover: "Bequeathed to the /
MASSACHUSETTS HISTORICAL SOCIETY / BY / WILLIAMS LATHAM, ESQ., / OF
BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884."

Latham has supplied a handwritten index on 2 leaves taped inside back cover

no MS. music

E187

69. [Holden, Oliver]. *Plain Psalmody, or Supplementary Music*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1800. Complete; covers detached. Printed errata slip for some other tunebook pasted inside front cover.

no inscriptions

no MS. music

Box 1800

70. [Holden, Oliver]. *Sacred Dirges, Hymns, and Anthems, commemorative of the Death of General George Washington*. Boston: I. Thomas and E. T. Andrews, [1800].

inscription: t. p., "By O. Holden" (looks contemporary)

no MS. music

Box-L 1800

71. Holden, Oliver. *The Union Harmony, or Universal Collection of Sacred Music...Vol. II*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793. Complete; back cover detached.

inscription: inside front cover, "W^{ms} Latham"

presentation plate pasted inside front cover records Williams Latham's donation of this book by bequest to the MHS, 22 May 1884

no MS. music

E187

72. Holden, Oliver. *The Union Harmony, or Universal Collection of Sacred Music...Vol. I.* 2nd ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1796. Lacks pp. 27-30, 65-76, 79-80.
inscriptions: inside front cover, "C. Brew" ("Brewster," say, never finished? "w" has outlines, but not filled in), "W^{ms} Latham"
printed presentation plate pasted inside front cover: "Bequeathed to the /
MASSACHUSETTS HISTORICAL SOCIETY / BY / WILLIAMS LATHAM, ESQ., / OF
BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884."
no MS. music

E187

73. Holden, Oliver. *The Worcester Collection of Sacred Harmony* ("Laus Deo!" at head of title). 6th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1797. Lacks pp. 21-22; supplied in MS. + tipped in by Williams Latham.
inscriptions: inside front cover, "W^{ms} Latham"; additional leaf *verso*, "R & C Lazelle"
printed presentation plate pasted inside front cover: "Bequeathed to the /
MASSACHUSETTS HISTORICAL SOCIETY / BY / WILLIAMS LATHAM, ESQ., / OF
BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884."
3 vocal parts in MS. on additional leaf *recto*:
a. l. [1] *recto*: CONFIDENCE [by Holden], "Tre[bl?]e," G, 131|321D7|U1, Now can my soul in God rejoice
a. l. [1] *recto*: WILLINGTON, treble?, Bm, 1|D571|13[-]2|12[-]343|32 [all *sic*: one note missing, another note extra], Far be thine honors spread
a. l. [1] *recto*: WELLS, treble?, F, 3|553|543|2, Life is the time to serve the Lord;
1st 3 mm. written then crossed out, then entire part written out, but with many errors: no. of quarter-notes in each m. varies widely (4, 4, 4, 9, 4, 4, 4, 4, 2, 2, 5, 4, 4)

E187

74. Holden, Oliver. *The Worcester Collection of Sacred Harmony* ("Laus Deo!" at head of title). 7th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1800. Lacks pp. 59-60.
inscriptions: inside front cover, "W. Latham"; preliminary leaf *recto*, "Marietta [T?]interetta Thompson," "July 13th 1834"; inside back cover, "Boston [?] up and down be up and doing the time will soon"
printed presentation plate pasted inside front cover: "Bequeathed to the /
MASSACHUSETTS HISTORICAL SOCIETY / BY / WILLIAMS LATHAM, ESQ., / OF
BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884."
short section of staff w/ several notes on preliminary leaf *recto*, but too faint to decipher; no other MS. music

E187

75. Holden, Oliver. *The Worcester Collection of Sacred Harmony* ("Laus Deo!" at head of title). 8th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1803. Complete.
inscription: inside front cover, "W. Latham"
printed presentation plate pasted inside front cover: "Bequeathed to the /

MASSACHUSETTS HISTORICAL SOCIETY / BY / WILLIAMS LATHAM, ESQ., / OF
BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884."

no MS. music

E187

76. [Holt, Benjamin. *Occasional Music*. Boston: Manning and Loring, 1810]. Lacks pp. [1-2].

- ☛ all 4 pieces have printed attributions (ASMI 254 only reports 1 attribution, to Pring)
- no inscriptions
- no MS. music

Box 1810

77. Holyoke, Samuel. *The Columbian Repository of Sacred Harmony*. Exeter, N. H.: Henry Ranlet, [1803]. Complete; a fine copy, though re-bound (covers detached, gold-embossed spine perilous).

no inscriptions
no MS. music

E187-L

78. Holyoke, Samuel. *Harmonia Americana*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1791. Front cover detached, back cover loose; otherwise a perfect copy.

no inscriptions
no MS. music

E187

79. [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. Large rectangle cut out of t. p.; otherwise complete, though lacks original covers. This is ASMI 274A, with note on p. 32 identifying an error on p. 16 of the music.

- inscriptions + drawings: preliminary leaf *verso*, "W^m Evens His Book / Lexington Midlexex / Massachusetts / North Amrica / Decmber th22 1806" [all *sic*], staff w/ 2 key signatures + solmization-syllable letters on lines + spaces, drawing of person w/ wings (a soul?) floating in the ether [\[photo\]](#); additional leaf *recto*, 2 drawings, labeled "The Ostrich" + "The White Stork" [\[photo\]](#)

no MS. music

Box 1804

80. 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. Lacks pp. 9-12. Original covers pasted inside newer covers supplied probably by Williams Latham. This is ASMI 274A, with note on p. 32 identifying an error on p. 16 of the music.

inscriptions: replacement front cover, "No. 7"; t. p., "J. E. Crane 1875" (pencil)
penciled note on replacement front cover records that this book was given to the MHS by bequest of Williams Latham on 22 May 1884

no MS. music

Box 1804

81. [Howe, Solomon. *Worshipper's Assistant*. Northampton, Mass., for the author, 1799.] Lacks pp. [1]-4, 29-3; also lacks original covers. *ASMI* 275.

inscriptions: front cover, "No. 8"; inside front cover, "W. Latham / Joseph Backus gave me this Book Aug. 25, 1877 / It was a part of the Library of the Late / Rev. Isaac Backus - 1724-1806"

handwritten index of tunes (not entirely accurate) by Williams Latham on leaf pasted inside back cover

penciled note inside front cover records that this book was given to the MHS by bequest of Williams Latham on 22 May 1884

no MS. music

Box 1799

82. Ingalls, Jeremiah. *The Christian Harmony; or, Songster's Companion*. Exeter, N. H.: Henry Ranlet, for the compiler, 1805. Lacks pp. 149-150; pp. 77-78 torn, with loss of text (about 1/8 of the leaf); final leaf (p. 199 + following p.) badly torn, but all text is present. BOUND WITH *The Village Harmony*, 9th ed. (which see).

inscription: inside front cover, "Charles C. P. Waterman / Presented by [J?] D Labree / 1840"

- ☛ inscriptions in *Christian Harmony*: t. p., "Church H[armony?]" ("armony" [?] in pencil); p. [9], "I hope Mr W—n will / not criticise too severely - / upon this charming book"; p. 49 (after printed text at top of page, "Joy. *Continued.*"),
- ☛ "Forever - "; p. 82 (2nd p. of THE APPLETREE, top of p.), "Nothing to be [Laughed?] at"; p. 139 (between systems of "Farewell Hymn"), "Last dying words of Polly Gould"; p. 169 (1st p. of "Lamentation"), "on a Judith Brock / who laid a bed two years with lock jaw & took no food during that time"
- ☛

no MS. music

E187

83. Janes, Walter. *The Harmonic Minstrelsey*. Dedham, Mass.: H. Mann, 1807. Complete. no inscriptions

no MS. music

E187

84. Janes, Walter. *The Massachusetts Harmony*. Boston: Manning and Loring, for the author, 1803. Lacks most of pp. [127]-128.

- ☛ inscription: inside front cover, "The Property of Elihu Carpenter. Rehoboth / February 22^d. 1804. Price 88 cents."

no MS. music

E187

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

inscription: inside front cover, "D. A[r?]thur Brown"

no MS. music

E187

86. Jenks, Stephen. *The Harmony of Zion, or Union Compiler* ("Laus Deo!" at head of title). Dedham, Mass.: Daniel Mann, for the author, 1818. 79, [1] pp.; complete.

inscription: inside front cover, "W^{ms} Latham"

printed presentation plate pasted inside front cover: "Bequeathed to the /
MASSACHUSETTS HISTORICAL SOCIETY / BY / WILLIAMS LATHAM, ESQ., / OF
BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884."

no MS. music

Box 1818

87. [Jocelin, Simeon, and Amos Doolittle]. *The Chorister's Companion: or Church Music Revised*. New Haven, Conn.: for Simeon Jocelin and Amos Doolittle, [1783-1784]. Lacks 1st pp. [1]-4; supplied in MS. on 2 leaves pasted in. BOUND WITH [Jocelin, Simeon, and Amos Doolittle]. *The Chorister's Companion. Part Third*. New Haven: Thomas & Samuel Green, for Simeon Jocelin & Amos Doolittle, [1783-1784]. Original punctuation for *Part Third* printers' + publishers' names retained to show that this is ASMI 299 (see Table 9, ASMI p. 370).

inscriptions: inside front cover, "W.^{ms} Latham," [in Latham's hand:] "The first Music of Lewis Edson / was printed for first time in this / Book, 1782 – to wit, Bridgewater, / New Suffield, Greenfield and / Lenox – He was son of Obed Edson / b. 1748 m. a Washburn 1770. lived / at Joseph Alden, + Dea. Ezra Fobes / went 1776 to Western part of the State / was Conductor in Churches in N. Y. / City, + died on his farm in / Woodstock Ulster Co. N. Y. 1822 an only / Child b. 1771 was Music[ian] + died on / the same farm 1745 [*sic*], his grandson / died on same farm, + his great grand / Son John W. Edson now lives upon / the same farm 1881"; preliminary leaf *recto*, "Hubbardston," "Hannah & Mary Richardson / their Book," "Abiath[a?]r Richardson"; preliminary leaf *verso*, "Hannah Richardson Hur / own Book," "Hannah Richardson Attleboro," "Henry," "...A perfect / Copy of this first Edition is to be found / in the College Library [at?] New Haven / who have supplied me with Copy of the 4 [missing] pages W. L."; *verso* of *Chorister's Companion* t. p., "Hannah & Mary, &c. / Hannah & Mary Richardson / Their Book De.^c 1785 / Hannah & Mary Richardson their Book Bought December AD 1785 / Attleborough"; additional leaf *verso*, "~~Elona Richardson / her Book~~ / Hannah Richardson"

printed presentation plate pasted inside back cover: "Bequeathed to the /
MASSACHUSETTS HISTORICAL SOCIETY / BY / WILLIAMS LATHAM, ESQ., / OF
BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884."

MS. treble part copied on additional leaf *verso*:

a. l. *verso*: [MILFORD by Stephenson], treble, A, after 3 mm. rest,
533|1-2-1-23[-]4|552

E187

88. [Jocelin, Simeon]. *The Chorister's Companion*. 2nd ed. New Haven, Conn.: Simeon Jocelin, 1788. Lacks 1st pp. 23-26; 1st pp. [21]-22, [27-28] taped in before additional leaf at end. Front cover detached, front matter + signatures A-G of engraved music mostly or totally disbound.

inscriptions: inside front cover, "Price 15/ Shillings"; preliminary leaf *recto*, "Joseph Morris his Note / Book November 23th ["th" immediately above "23"] 1788"
no MS. music

E187

89. [Jocelin, Simeon]. *Supplement to the Chorister's Companion*. New Haven: Simeon Jocelin, 1792. Complete. A lovely copy, with original marbled thick paper covers (front cover almost detached).

no inscriptions

no MS. music

Box 1792

90. [Johnston, Thomas]. "To learn to sing..." Boston: Thomas Johnston, 1755. Complete. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David*. Boston: D. and J. Kneeland, for J. Winter, 1760. Not examined for completeness. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts's Scriptural Collection*. Boston: for J. Winter, 1760. Complete (86 pp.). Johnston tune supplement is ASMI 304. Covers detached.

☛ inscriptions: preliminary leaf *recto*, "Samuel Byles. / The Gift of his / FATHER. / June 13th. 1762., "Given to Mary Byles, / in Memory of her [ascended?] / Brother," "G E D" (Rev. Mather Byles [1706-1788] fathered Samuel + Mary Byles [each his second child of that respective name] with different wives; this Samuel died ca. 16 June 1764)

musical staves + notes (apparently scales) drawn on *verso* of printed leaf 16 of music + on *verso* of additional leaf [2]; otherwise, no MS. music

E187

91. Kimball, Jacob, Jr. *The Essex Harmony*. Salem, Mass.: T. C. Cushing and B. B. Macanulty (printed, Exeter, N. H.: H. Ranlet), 1800. Lacks pp. [iii]-vi.

inscriptions: t. p., "Ritchard Tenn[er?]; a. l. [16] *verso*, "Capt [T?]enney Book / Rowley" (pencil)

MS. music on 16 additional leaves sewn inside back cover

in listing of entries below, "a. l. [2]" is actually 2 leaves pasted together; in small separation of these leaves can be seen some of Stone's GRAFTON, which is re-copied on the *verso* of this "combined" leaf [2] + the *recto* of the following leaf

MS. entries are mostly 4- + 3-voice settings:

a. l. [1] *recto*-a. l. [2] *recto*: INDEPENDENCE, 4 voices, melody in tenor, D,
1|1-2-35|U1D7|U1-2-1-2-32[-]1|D7, To thee, most holy and most high

a. l. [2] *verso*-a. l. [3] *recto*: GRAFTON [by Stone], 4 voices, melody in tenor, C,
5_|5U11|3[-]21[-]D7U11|1, Jesus! the vision of thy face

a. l. [4] *recto*: BYFIELD, 4 voices, melody in tenor, C, 1|11[-]D766|U22[-]1D7,
Shout to the lord & let your joys

- a. l. [4] *verso*-a. l. [5] *recto*: ROWLEY, 4 voices, melody in tenor, E, 1|D5-4-36|5-U1D7|U1-D5-6-7U1-2|3, no text
- a. l. [5] *verso*: CONFIDENCE [by Holden], 3 voices, melody in middle voice, G, 313|5432|3, Now can my soul in God rejoice
- a. l. [6] *recto*: PARADICE [*sic*], 4 voices, melody in tenor, D, 135|6435|U1, Now to the shining realms above
- a. l. [7] *recto*: LINEBROOK, 4 voices, melody in tenor, D, 5|U113|222, no text
- a. l. [7] *verso*: BRENTWOOD, 3 voices, top voice labeled "Air," Eb, 1|D5-43-45-43-4|5, no text
- a. l. [7] *verso*: [E?*] NVITATION, 3 voices, melody in middle voice, C, 1|21-231|1D76,U2|2-32-1D76|5, no text, (*the "E." of "E. Blan[c]ks," attribution for CANTERBURY below, is written exactly like this)
- a. l. [8] *recto*-a. l. [9] *verso*: AMESBURY, source given as "Lock. Hospital," "Tenor or Treble," "Tenor or Treble," bass, melody in top voice, G/Gm/G, 5|5433[-]45|4322[-]3 Come let us a new our journey persue
- a. l. [9] *verso*: CONSOLATION att. "Cooper," 3 voices, melody in middle voice, Fm, bass begins solo: 111|4-3-2-1-|D5, middle voice enters after 2 mm.: 555|6-5-4-3-|2|355|57|5-U1Dn7|U1, Why do we mourn why do we mourn departing friends; eloquent setting, marked "Affetuoso" (4 leaves cut out between a. l. [9] + a. l. [10])
- a. l. [10] *recto*-a. l. [11] *recto*: BOYLSTON "For Ordination or Dedication," 4 voices, melody in tenor, C, 5-6-7|U1|1|33|4321|5, Arise, Arise, O King of grace arise
- a. l. [11] *verso*: THE LILLY "By Belcher," 4 voices, melody in tenor, Em, 554|75|5U32D#7|U1, Peaceful and lowly in their native Soil
- a. l. [12] *recto*: HARMONY "By Belcher," 4 voices, melody in tenor, F, 1|34|5-6U1|D76|5, Come let us join our chearful Songs
- a. l. [12] *verso*-a. l. [13] *recto*: BERMONDSEY, 3 voices, melody in middle voice, C, 135|U121,|2D6U2|D765, Glory to God on high; 5 additional verses of this 6.6.4.6.6.6.4 text (each verse ending w/ refrain line "Worthy the Lamb") written on a. l. [13] *recto*
- a. l. [13] *verso*: Adams And Liberty, 2 voices, both with treble clef, melody in upper voice, C, 1|235|U113-2|1D34|5 ("2" for 2nd note is intentional: repeated when the phrase returns), Ye Sons of Columbia, who bravely have fought
- a. l. [14] *recto*: CHINA att. "Swan," 4 voices, melody in tenor (labeled "Air"), D, 3|22|11|3-D66|3, Why do we mourn departing friends?
- a. l. [14] *recto*: CANTERBURY att. "E. Blanks," 4 voices, melody in tenor (labeled "Air"), A, 1|32|31|23|4, Why do we mourn departing friends? (a. l. [15] is blank)
- a. l. [16] *recto*: MORNING FLOWER, 4 voices, melody in tenor, Am, 1|56-5-4|44|35-4-3|2,D7-5|U33-2|11-2|D75-7|U1, an eloquent piece surely intended to set Watts's "Death, like an overflowing stream"; not in *HTI* [photo]

92. Kimball, Jacob, Jr. *The Rural Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793. Complete.

no inscriptions

no MS. music

E187

Laus Deo! – SEE

Holden, Oliver. *The Worcester Collection of Sacred Harmony*

Jenks, Stephen. *The Harmony of Zion, or Union Compiler*

The Worcester Collection of Sacred Harmony

93. Law, Andrew. *The Art of Singing*. 4th [i. e., 3rd] ed. Cambridge, Mass.: W. Hilliard, 1803.

[2nd t. p.:] Law, Andrew. *The Musical Primer; or the first part of The Art of Singing*.

Complete. Printed copyright statement on slip pasted to verso of 1st t. p. BOUND WITH

Law, Andrew. *The Art of Singing...Part Third*. 4th [i. e., 3rd] ed. Boston: E. Lincoln, for the

author, 1805 [i. e., 1804]. [2nd t. p.:] Law, Andrew. *The Musical Magazine; being the third part of The Art of Singing...No. I*. 4th [i. e., 3rd] ed. E. Lincoln, for the author. Complete.

☛ inscriptions: inside front cover, "W. Latham"; preliminary leaf [1] recto, "Nathaniel Nile's Esq. / Book."; 1st t. p. (of 4), "Nath: Nile's presented by the Author" printed presentation plate pasted inside front cover: "Bequeathed to the /

MASSACHUSETTS HISTORICAL SOCIETY / BY / WILLIAMS LATHAM, ESQ., / OF

BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884."

no MS. music

E187

94. Law, Andrew. *Harmonic Companion, and Guide to Social Worship*. Philadelphia: Thomas T. Stiles, for the author and David Hogan, [1807]. Complete, though lacks original covers.

inscription: inside front cover, "W. Latham"

no MS. music

E187

95. Law, Andrew. *The Musical Magazine...A Periodical Publication...Number Second*.

Cheshire, Conn.: William Law, 1793. T. p. printed also on front cover. On back cover,

"PUBLICATIONS By ANDREW LAW.": descriptions of *The Musical Primer*, *Rudiments of Music*, + *Musical Magazine*.

inscriptions: front cover, "W. Latham," "3 1/2"

penciled note inside front cover records that this book was given to the MHS by bequest of Williams Latham, 22 May 1884

no MS. music

Box 1793

96. Law, Andrew. *The Rudiments of Music: or A Short and Easy Treatise on the Rules of Psalmody. To which are annexed, a Number of Psalm and Hymn Tunes*. 4th ed. Cheshire, Conn.: William Law, 1792. Complete.

inscriptions: inside front cover, "W. Latham"; verso of t. p., "Luda Harris His Book"

printed presentation plate pasted inside front cover: "Bequeathed to the /
MASSACHUSETTS HISTORICAL SOCIETY / BY / WILLIAMS LATHAM, ESQ., / OF
BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884."

no MS. music

E187

97. Law, Andrew. *Select Harmony*. [Cheshire, Conn.: William Law?, 1781-1782]. Lowens issue G (see Table 13, *ASMI* p. 430); *ASMI* 359. Complete. **Currently dated [1779] by MHS, but this may be changed.**

inscriptions: leaf laid inside front cover, *verso*: "Joseph Hale ju^r"; *verso* of t. p.,
"Joseph Hale ju^r / his Singing Book"

6 folded leaves sewn in after printed music (with stubs of 6 additional leaves—the other sides of the folds), followed by single slip of paper laid in, all contain MS. music

MS. music entries:

- a. l. [1] *recto*: STOUGHTON "By Belcher," 4 voices, melody in tenor, D,
1D5U1|21D76|5, There is a House not made with Hands
- a. l. [1] *verso*: BOXFORD "By Ripley," 4 voices, melody in tenor, G,
5|12|35-4|32|1, I'll speak y^[e?] Honours of my King
- a. l. [2] *recto*: TOPSFIELD "By Kimball," 4 voices, melody in tenor, G, 3|1155|
3-2-1D7|U1, The Hosts of God encamp around
- a. l. [2] *verso*: CHARLESTOWN "By Knapp," 4 voices, melody in tenor?, G,
13-1|14-2|25|5 (treble begins 15-3|12-4|21|1), This Spacious
firmament on high
- a. l. [3] *recto*: KITTERY, att. "Unknown" [by Billings], 4 voices, melody in tenor,
Am, 1|1D7U12|332, Our Father who in Heav'n art
- a. l. [3] *verso*- a. l. [4] *recto*: PLIMOUTH "By Billings," 4 voices, melody in tenor,
F, 5|67|U1D5|4321|5, Lift up your Heads ye everlasting doors;
original text in Brady + Tate begins "Lift up your heads, eternal gates!"
but this variant's 10 instead of 8 syllables are accommodated by
removing the slur over the 1st 3 quarter-notes in m. 4 (the slur +
"eternal" are in the tune's first printing as PLYMOUTH NEW in Jacob
French, *Harmony of Harmony*, 1802); there are several additional
variances from Brady + Tate's text here
- a. l. [4] *verso*: Bunker-Hill "By Ripley," 4 voices, melody in tenor, Am,
3|21D7|U1D5U1|D7U12|2 (bar lines *sic*), Why should vain mortals
tremble at y^e sight of
- a. l. [4] *verso*: LENOX, att. "Unknown" [by Edson], 4 voices, melody in tenor, C,
1|11D56|5, Lord of y^[e?] worlds above
- a. l. [5] *recto*: MANSFIELD "By Billings," 4 voices, melody in tenor, F#m,
1|5-4-34|5-U1D7|5-43|5, no text
- a. l. [5] *verso*: LYNNFIELD, att. "Unknown," 4 voices, melody in tenor, F,
5|U11D51|3-21|5, How rich are thy Provisions Lord
- a. l. [6] *recto*: ROYALSTON "By Wood," 4 voices, melody in tenor, F, 1|5U1D76|5,
no text
- a. l. [6] *recto*: DUNSTABLE, att. "Unknown," 4 voices, melody in tenor, F#m,

- 15-43|23-21-D7U1-2-3|2, Methinks I see my Saviour dear
- a. l. [6] *verso*: TEWKSBURY "By Wood," 3 voices, melody in middle voice, A, 1|53|13|22|2, I'm [?]r'd [text has "tired" here] with visits modes & forms
- a. l. [6] *verso*: PROSPE[C]T-HILL, att. "Unknown," 3 voices (top voice has C clef, suggesting counter), melody in middle voice, C, 1D5U1|D7U213|2,| 54-32-1|D75U1-32-D7|U1, How rich are thy provision[s] Lord
- a. l. [6] *verso*: OUNDELL "From Harmonia Sacra," 3 voices, melody in middle voice, C, 11-2-32-D76-5|6U4-D65U3-D5, Happy Soul thy days are ended
- laid-in slip *recto*: untitled bass part, Dm, 1|15|4D7|U3,1|5-6-44|35|1, Alas y^e brittle clay

E187

98. Law, Andrew. *Select Harmony*. [Cheshire, Conn.: William Law?, 1782-1787]. Lowens issue M (see Table 13, *ASMI* p. 431); *ASMI* 359A. Complete.

inscriptions: inside front cover, "W^{ms} Latham," "...Post Hill" (anything written above this may be covered by pasted-on presentation plate)

printed presentation plate pasted inside front cover: "Bequeathed to the / MASSACHUSETTS HISTORICAL SOCIETY / BY / WILLIAMS LATHAM, ESQ., / OF BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884."

no MS. music

E187

99. Little, William, and William Smith. *The Easy Instructor; or, A New Method of Teaching Sacred Harmony*. Albany, N. Y.: Packard and Van Benthuyzen, for Websters and Skinners and Daniel Steele, [1818]. 127, [1] pp.; complete. Lowens edition R.

inscription: inside front cover, "W^{ms} Latham"; preliminary leaf *recto*, in Latham's writing, "This Book. Has Bridgewater ["36" above title], Lenox ["30" above title] + Greenfield ["28" above title] by Edson / + it has Fountain ["54" above title] by Leach / This Book is probably the 4th Ed. of the Easy Instructor / has 127 pages + Index makes 128 pages---+ issued abt 1818 / The First Ed. had 74 pages, 2^d Ed. 104 pages + 3^[d?] Ed / has 112 pages. The Preface by Little + Smith dated / "Phil. Aug 15, 1798" is the Same in Each Ed. But / the Music + Tunes are quite different in Each. Ed. / W. Latham"

printed presentation plate pasted inside front cover: "Bequeathed to the / MASSACHUSETTS HISTORICAL SOCIETY / BY / WILLIAMS LATHAM, ESQ., / OF BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884."

ink stamp "WILLIAMS LATHAM." on preliminary leaf *recto*

no MS. music

E187

100. Lothrop, Zebadiah. MS. music booklet. Undated. Front paper cover, then 9 leaves: leaf [1] unnumbered, leaf [2] numbered pp. [9?]-[unnumbered], leaves [3-4] unnumbered, leaf [5] numbered pp. 13-14, leaf [6] numbered pp. 15-16, leaf [7] numbered pp. 2[5]-2[6], leaf [8] numbered pp. 27-28, leaf [9] unnumbered; leaf nos. + *recto/verso* will be used here.

inscriptions: leaf [1] *verso*, "Zebediah Zebediah Lothrop Esq," "DAN[IEL?]; leaf [3] *recto*, "Jam[es?]; leaf [3] *verso*, "Bridgewater" (for Zebadiah Lothrop + Bridgewater, see also no. 149 below, Tans'ur, William. *The Royal Melody Compleat*)

penciled note on front cover records that this MS. was given to the MHS by bequest of Williams Latham on 22 May 1884

MS. music is almost all 4-voice settings of sacred texts (this MS. discussed in Karl Kroeger, "William Billings's Music in Manuscript Copy and some Notes on Variant Versions of his Pieces," *Notes* 39/2 [December 1982], especially pp. 328-331)

leaf [9] *verso*: "A list of the tunes and Anthems Co[ntained" originally, or "n.?" in this book"

MS. music entries:

leaf [1] *recto*: 3 internal mm. of a 4-voice choral piece in 3/2 time, diamond-shaped note-heads; 3 notes in counter followed by 3 notes in treble followed by 3 notes in tenor (rests otherwise; no notes in bass part, but its clef is visible); treble + tenor have "gs" clefs (= treble clef); if the piece is in C, treble's notes are 1-2D7 + tenor's notes are 6_|6-45; immediately after tenor notes, time signature changes to reverse C (2/2)

leaf [1] *recto*: Marionett Cotillon, 2 phrases of melody, G, 13535|6465|424313[|]2D7U21

leaf [1] *recto*: fragment of what is probably a vocal part; if treble clef + C, 11|3433|12D57|U32, mix of 3/2 + 2/2 mm.

leaf [2] *recto-verso* AN ANTHEM FOR A FUNERAL [by Billings], text identified as "Revelation Chapter 14," 4 voices, melody in tenor, Fm, 1|55U1|D76|554|34|5, I heard a great voice from heav'^[n?] Saying unto me

leaf [3] *verso*: CALVERY [= EMMAUS, by Billings], 4 voices, melody in tenor, Gm, 1|1-23|53|1-D7U1-3|2, when Jesus wept the falling teare

leaf [3] *verso*: DUNSTABLE [by Billings], 4 voices, melody in tenor, G[m?], 1|5-43|23-2|1-D7U1-2-3|2, me thinks I see my sav[i]our dear; "Lamantatone" written over beginning of music

leaf [4] *recto*: DEEARFEILD [*sic*] [by Billings], 4 voices, melody in tenor, Gm, 1|1D7U12|345, grate god how frail a thing [is?] man

leaf [4] *verso*: the Cotilon in wone part Quick step, melody, G, 13535|6465

leaf [4] *verso*: GERMONTOWN [by Billings], 4 voices (though bass part for 2nd system is apparently cut off at bottom of p.), melody starts in treble, Gm, 1|3-21|5-43|2-1D#7|U1, [W]hy do we mou[r]n departing friends

leaf [5] *recto-verso*: WEYMOUTH [by Billings], 4 voices, melody in tenor, Gm, 1|3-45|4-32|1, [S]hall we go on to Sin

leaf [5] *verso*-leaf [6] *verso*: AN ANTHEM [by Billings], 4 voices, melody in tenor, Gm/G, 1|1-234|54|34-3|2, is any afflicted let him pray

leaf [7] *recto*-leaf [8] *verso*: AN ANTHEM WORDS FROM JOB [by Billings], 4 voices, melody in tenor, Gm, 1|132-1|232D#7|U1, have pity on me o ye my friends

leaf [9] *recto*: KETTERY [by Billings], 4 voices, melody in tenor, Am,

1|1D#7U12|332, our father who in heaven art

Ms. S-290a

101. Lyon, James. *Urania, or A Choice Collection of Psalm-Tunes, Anthems, and Hymns*. [2nd ed. Philadelphia, 1767]. 1st leaf with t. p. is incomplete, with some loss of text, + only ½ of front cover remains; otherwise complete. *ASMI* 372; issue IV (see Table 14 on p. [446] of *ASMI*).

inscription: p. 165, "(Lyon ---)" after printed title of piece, AN ANTHEM TAKEN FROM THE
150TH PSALM

presentation plate pasted inside front cover records that this volume was given to
the MHS by George Hood on 29 August 1844

no MS. music

E187

102. [Lyon, James. *Urania, or A Choice Collection of Psalm-Tunes, Anthems, and Hymns*]. Edition and issue unknown. Lacks all before p. I (beginning of rudiments) + pp. 1-2, 153-154, 181-192, 195-198 of music. Only ½ of front cover remains; a little over ½ of back cover is encased on both sides in leather.

inscriptions: supplied leaf w/ transcription of t. p., *recto*, "This was usually cal- / led
"Lyon's Anthem-Book""; pp. 53 + 87, "Joseph Goodrich my Book"; leaf tipped
inside back cover, *recto*, "Presented to the Massachusetts His- / torical
Society by / Samuel M Tully / of Saybrook Ct"

t. p. + dedication "To the Clergy of every Denomination in America" transcribed +
supplied by later owner

leaf w/ MS. music on its *recto* laid inside back cover; of much later date than the
book, likely post-1820

MS. music entry:

a. l. [1] *recto*: untitled bass part, Gm, 111|D77|U3-D7U1|D5,U111|
D6543|7

E187

103. Mann, Elias. *The Massachusetts Collection of Sacred Harmony*. Boston: Manning and Loring, for the author, 1807. Lacks pp. 197-198 (blank staves).

inscription: front cover, "Corrected N^o 8."; this has been done to tune titled No. 8.
FOSTER; in addition, at least SPRING, SERAPH'S LYRE, WORCESTER NEW, +
SUPPLICATION have notes scratched out + other notes inked in

no MS. music

E187

104. Mann, Elias. *The Northampton Collection of Sacred Harmony*. Northampton, Mass.: Daniel Wright and Company, 1797. Complete.

presentation plate pasted inside front cover; this book given to the MHS by Henry L.
Mason, 14 April 1949

original covers lacking; paper-wrapped cardboard covers supplied, apparently by
Henry L. Mason

no inscriptions on original book

no MS. music

E187

105. Mann, Elias. *The Northampton Collection of Sacred Harmony*. [2nd ed.]. Northampton, Mass.: Andrew Wright, for Daniel Wright, 1802. Lacks final leaf (pp. 135-[136]).

inscription: preliminary leaf *recto*, "in the [care?] of Isaac Whiting"

MS. music on pp. 130, 132-134, which all have printed staff lines:

p. 130: HALLOWELL, 4 voices, G, melody in tenor: 1|1-312-42|3-5, O let thy God
and King

pp. 132-133: APPEARANCE, 4 voices, C, melody in tenor: 5|U13|D5U1|
D7-U1-2-3-1D7|U1, The voice of my be loved sounds; 2 slips of paper
(originally pasted, not detached) correct treble part at mm. 35-42

p. 134 (originally continuing on p. 135): BABYLON ODE, 3 voices, F#m, melody
in tenor: 532|3456|7, Come sing us one of zions songs

E187

106. Maxim, Abraham. *The Northern Harmony*. 2nd ed. Exeter, N. H.: Norris and Sawyer, 1808. Lacks pp. [11]-12 (supplied in MS. by Williams Latham), 49-50; leaf with pp. 51-52 incomplete.

inscriptions: inside front cover, "W Latham"; *recto* of leaf added by Latham before

☛ t. p., "Nov. 20, 1877 This Book was sold to me by John Maxim / of So. Carver, a bro. of the author Abraham Maxim - / it is perfect except 2 leaves mis[s]ing, pages 49-50 / with 2 Tunes on it, Turner CM + Sumner CM by A. Maxim / + pages 11 + 12 with Northfield CM by Ingalls + Williamsberg / LM. By Carey - John Maxim is now 83 yrs of age - his bro. / Abraham born in Carver son of John Maxim about 22 yrs / older than John, Moved to Maine Turner + died ~~30~~ ~~or~~ / ~~40 yrs ago~~ March 28, 1829 ae 56 Dropped dead in the Road with Mss. copy of his 6th Ed. in his [P?]ocket - spent his days on Music - a poor man had / a wife + Several Children - Col. Snow Keene of Pittsfield / M. his daughter, his ~~mother~~ wife died in Me April 28, 1876 / ae 96 lacking 2 dys - most of the Tunes in this Book / were made by A. M. his bro. John wrote the name of author / over the tune in pencil, + I wrote the name in ink - / + the bro. John writes me that he well knew his bro Ab. to be the / author according to his pencil marks - there were 5 if not 6 Editions of this / work - the 5 ed. printed [at?] Hallowell 1818 -- + had the 6th Ed. ready for / the press 1826 - Ab. M. + Japhet C. Washburn of Hebron Me, were co partners + published / Temple Harmony - probably as early as 1800, + they dissolved before 1818 / W. Latham"; *verso* of same leaf, "Williamsburg L. M. on p. 12, gone, was composed by / Maj. Daniel Carey of No. Bridgewater + was first Sung / at the ordination [*sic*] of Rev. Asa Meech in No. Br. Oct. 15, 1800 / + was again Sung in No. Br. at the 50th Anniversary of Ord - Oct 15, 1850 / the Wid. of Col. Ed. Southworth sung on both occasions - Maj. D. C. b. in / Br. 1758 - moved to Turner Me about 1803 + died there 1819 / the same tune was probably in the first Ed. of this work - "; inside back cover, "Ira W Maxham / Taunton / [M?]" (pencil)

printed presentation plate pasted inside front cover: "Bequeathed to the /

MASSACHUSETTS HISTORICAL SOCIETY / BY / WILLIAMS LATHAM, ESQ., / OF
BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884."

no MS. music

E187

107. [Merrill, David. *The Psalmist's Best Companion*. Exeter, N. H.: Henry Ranlet, 1799.]
Lacks pp. [1-2], other than a stub; pp. [3]-4 substantially incomplete; pp. 5-6 slightly
incomplete. Front cover detached.

inscriptions: front cover, "Union"; back cover, "Abigail"

printed presentation plate pasted inside front cover reads "GIVEN TO THE /
Massachusetts Historical Society, / BY / MRS. CHARLOTTE AUGUSTA LANGDON
(COOK) SIBLEY, / OF GROTON, / In Memory of her Husband, / JOHN LANGDON
SIBLEY, / LIBRARIAN OF HARVARD COLLEGE, AND AUTHOR OF "HARVARD GRADUATES," /
ALSO FOR FORTY YEARS A MEMBER OF THE SOCIETY, / AND ITS MUNIFICENT BENEFACTOR. /
JUNE 11, 1896."

no MS. music

Box 1799

108. [The] *Middles*[*ex Collection of Church Music: or,*] *An*[*cient Harmony Revived*]. Boston:
[Manning and Loring, 1807]. Lacks 2/3 of pp. [i-ii], iii-[iv]; pp. 31-32 are a stub; lacks 2/3
of pp. 35-36; pp. 41-50 are stubs or lacking; pp. 61-62 are a stub; lacks pp. 75-78, 131-134.

inscriptions: inside front cover, "W. Latham" [*sic*]; additional leaf *recto*, "Arza
Packard of / Bridgewater"; additional leaf *verso*, "A. Packard and [Li?]nfield /
Randolph / 1807"

printed presentation plate pasted inside front cover: "Bequeathed to the /
MASSACHUSETTS HISTORICAL SOCIETY / BY / WILLIAMS LATHAM, ESQ., / OF
BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884."

no MS. music

E187-L

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

no inscriptions

no MS. music

E187-L

110. Mitchell, N[ahum]. LORD'S DAY. Boston: Manning and Loring, 1813. 8 pp.; complete.

"A HYMN TUNE.-----FOR FOUR VOICES. / SET IN AN EASY AND FAMILIAR STYLE FOR CHURCH CHOIRS. /
SUITABLE TO BE SUNG / AT THE COMMENCEMENT OR CLOSE OF PUBLIC WORSHIP." (t. p.)

inscription: front cover, "W. Latham"

minor corrections to music on pp. 4 + 5

penciled note inside front cover records that this pamphlet was given to the MHS by
bequest of Williams Latham on 22 May 1884

no MS. music

Box 1813

111. Mitchell, Nahum. Nahum Mitchell Papers. Box 2, Folders 9-11: Music Papers, 1804-1811 [*recte* -ca. 1840?]. Music theory notes, musical compositions.

- ☛ Folder 9 includes sacred tunes on various separate leaves + a small booklet prepared for Mitchell and [Thomas?] Comer by Bartholomew Brown, with paper covers + 3 leaves of sacred tunes; the separate leaves containing sacred tunes are numbered here in the order in which they presently appear in the folder (not necessarily contiguous), with *rectos* + *versos* assigned; leaves in the booklet are so identified, with their own numeration
- Folder 10 has music theory notes + largely secular-texted vocal compositions
- ☛ Folder 11 contains 1 item: MS. music book w/ ca. 90 entries, by Mitchell + other composers, most of them 3- + 4-voice settings of sacred texts
- ☛ inscriptions: Folder 9, tune booklet, front cover: "B. Brown Esq--- / East Bridgewater / Messrs Mitchell + Comer / The tunes within are the composition / of Mr. Henry H. Brigham, of Abington, Nephew / to Benj.^[n?] Hobart Esq. I presume he would / be pleased to have them, or some of them, inserted in the New Book of the B. M. Institute, / if they meet with your approbation. They were / sent to me, that I might forward them to you -- / for that purpose. ----- / B. Brown"; Folder 11, MS. music book, leaf [2] *recto*: "Nahum Mitchell's Manuscript / July 20.th 1804"

Thomas Comer edited *The Boston Musical Institute's Collection of Church Music*, published in 1840; it contains no tune sharing a title with any of the Brigham tunes listed below as part of the small booklet

MS. music entries in Folder 9:

- leaf [1] *recto*: ENFIELD [by Chandler], melody, bass (with staff inbetween for 3rd voice), G, 1|3332-1|555, also on this p.: chords which have nothing to do with the tune
- leaf [1] *verso*: WINDHAM [by Read], melody (marked "Air."), bass, Em, 1|345|532|1, also on this p.: "Tom Bowling," secular melody; misc. chords; fragment of a melody in F
- leaf [2] *recto*: BRENTFORD, 3 voices, middle voice marked "Air.," C, 5U13|2-1-D75|U1#4-3|2 (#4 *sic*), Life is a span, a fleeting hour; dated "Jan.^y 1804."
- leaf [3] *recto*: BRISTOL, att. "Swan," 4 voices, melody in 2nd voice from bottom, Eb, 1|55-3|U1-D53-1|6-5-67|U1
- leaf [4] *recto*: untitled tune, 3 voices, middle voice marked "Air.," C, 5|U1D766|5-6-7-U12|1,1|312|5-43-|2, also on this p.: 2-voice exercise based on a harmonic/melodic sequence
- leaf [5] *recto*: TENNESSEE, melody, bass, Dm, 531|55|U11|D#7-U1-2, Give me the wings of faith to rise; also on this p.: melody + bass for "Gramachree Molly" ("A Fav.^[t?] Irish Air"), misc. chords
- leaf [5] *verso*, staves 3 + 4: untitled tune, melody + bass, D, 1|33[-]4|56|5-43[-]1|2,1|3U1[-]D7|67|U1D7[-]6|5, also on this p.: various intervallic patterns + chords, possibly another 2-voice tune in D on staves 7 + 8
- booklet, leaf [1] *recto*: HENRYSBURG, att. "H. H. Brigham," "Tenor," "2.^d Treble," "1[s?]^t Treble," "Bass," melody in 1st treble, G, 3|25|31|44|2, To thee

our lives, our all we owe; bass occasionally figured here, as in all remaining entries in this booklet

booklet, leaf [1] *verso*: MARCUS, att. "H. H. B.," 4 voices, melody in 2nd voice from bottom, Bb, 5|U1D5|67|U1-2-31|2, So let our lips & lives express

booklet, leaf [2] *recto*: GAYLORD, att. "H. H. B.," 4 voices, melody in 2nd voice from bottom, G, 5U1D7|U13|2, Come we that love the Lord

booklet, leaf [2] *recto*: CARROLL, att. "H. H. B.," 4 voices, melody in 2nd voice from bottom, F, 3|32|15|54|3, Our country is Immanuel's ground

booklet, leaf [2] *verso*: BLOSSOM STREET, att. "H. H. B.," 4 voices, melody in 2nd voice from bottom, A, 5|3-12|35|5-31-3|2, Salvation! O, the joyful sound

booklet, leaf [3] *recto*: CAPEN, att. "H. H. B.," 4 voices, melody in 2nd voice from bottom, Bb, 1|31D67|U12|3, The God of our salvation hears

booklet, leaf [3] *recto*: ST. JAMES [~~← crossed out + "Thames" written in pencil~~], att. "H. H. B.," 4 voices, melody in 2nd voice from bottom, F, 1|1121|332, My spirit looks to God alone

booklet, leaf [3] *verso*: GALLATIN, att. "H. H. B.," 4 voices, melody in 2nd voice from bottom, F, 5|U132|15|33n4|5, Though troubles assail & dangers affright; 4-m. "Sym" (Symphony; instrumental interlude) crossed out in pencil

MS. music entries in Folder 11, MS. music book:

leaf [3] *recto*: ASCRIPTION "Adapted by N. Mitchell," "Treble," "Counter," "Tenor," "Bass," melody in tenor, A, 5U11|3355|2,3|4321|3-2, Now may the God of peace & love; "Words from Rippon's collection - / see Belknap's doxologies -"

leaf [3] *recto-verso*: BARBARA "By Lyon. Altered, & Treble & counter added by N. M.," 4 voices (undoubtedly the same 4 as in 1st entry), melody in tenor, C, 5|U1[-]2323|1[-]D765, My soul thy great Creator praise; last 9 measures are "Chorus" (Great is the Lord...)

leaf [3] *verso*: CLARENDON "Adapted by N. M.," 4 voices, melody in tenor, Am, 1|1[-]23[-]455|3[-]21[-]23, God of our strength, to thee we cry

leaf [4] *recto*: ADDISON "By N. M.," 4 voices, melody in tenor, C, 1D53|4654|3,5U12|1D7|U1, When nature fails & day & night, Divide y^e time no more

leaf [4] *recto*: SUBMISSION "By N. M.," 4 voices, melody in tenor, Dm, 11[-]D76|55[-]43[-]45[-]6|5,344|432, Naked as from the earth we came

leaf [4] *verso*: PROSPERITY "by N. M.," 4 voices, melody in tenor, G, 535|6544[-]3|2,5|6567|U1, Sing to y.^e Lord, ye distant lands; classic fusing tune

leaf [4] *verso*: FAIRHAVEN "by N. M.," 4 voices, melody in tenor, C, 5|U13|1D5|U13|1,D7|U2D7|5U2|D76|5, He dies! the heavens in mourning stood

leaf [5] *recto*-leaf [6] *recto*: ANTHEM CXXII. PSALM, 4 voices, starts w/ duet for (probably) tenor + bass, tenor begins in m. 2, C, 1D7|U12|3-2-1-2-3-4-|5-6-5-4-3|12_|2, I was glad, was glad was glad When they said unto me

leaf [6] *verso*-leaf [7] *recto*: ASCENSION "by Dixon," 4 voices, melody in tenor, C, 5|U1-2-31|D6U21D7|U1, Ye gates & everlasting doors

leaf [7] *verso*-leaf [9] *recto*: MESSIAH "by Holden," "Treble" (divisi), "Tenor," "Bass," starts with duet for "First Treble" + "2.^d Treble," treble 1, G, 5|U1[-]33[-]5|531D7|U1[-]3[-]43|2, Ye nymphs of Solima begin the Song; moves to D later on, then back to G

leaf [9] *verso*: OLNEY – HYMN I, "Treble," "Tenor," "Bass," melody in tenor, D, 1|3-43[-]2|(2)-15|6-7U1|1-D7, The saints should never be dismay'd

leaf [9] *verso*: TOLLAND OR HYMN II, probably treble, tenor, bass, with notation in margin "Counter on the Sheets," melody in tenor, G, 313|43|21| (1)-D7,7|[-]U121|D76|5, Heal us, Emmanuel, here we are

leaf [10] *recto*: HYMN III, treble, tenor, bass, melody in tenor, A, 554|32|(2)-1, D7|U1[-]2[-]34|5#4|5, By whom was David taught

leaf [10] *verso*: HYMN IV, 4 voices, melody in tenor, A, 3[-]2|1D6|U43|2-1D7|U1,D7|U12|34|3[-]2[-]1[-]D76|[-]#5|6, Jesus, whose blood so freely stream'd

leaf [10] *verso*-leaf [11] *recto*: HYMN V, 4 voices, melody in tenor, C, 5|3456|b76,5|U132D7|U1, Ere God had built the mountains

leaf [11] *recto*: HYMN VI, 4 voices, melody in tenor, F, 1|54|34|3-21-D7|U1, 2|3n4|51|D7-U12-3|2, God gives his mercies to be spent

leaf [11] *verso*: HYMN VII, 4 voices, melody in tenor, E, 11|D55|66|4,|13|5U1|D7|[-]56|[-]#4|5, I will praise thee every day

leaf [11] *verso*: HYMN VIII, 4 voices, melody in tenor, begins with solo treble, Gm, 5|U13[-]2|1D5|U35|[-]4|4-3, The Lord will happiness divine; tenor enters after 2 mm.

leaf [12] *recto*: HYMN IX, 4 voices, melody in tenor, A, 31|54|31|54,|31|23|42|3, Hear what God the Lord hath spoken

leaf [12] *recto*: HYMN X, 4 voices, melody in tenor, C, 3|3-21|1-D7U1|5-43|[-]2|3, My God how perfect are thy ways

leaf [12] *verso*: HYMN XI, 4 voices, melody in tenor, C, 5|U1[-]D7U12|[-]12|3[-]231, My God 'till I rec.^d thy stroke

leaf [12] *verso*: HYMN XII, 4 voices, melody in tenor, D, 1|1D7|65|67|U1,|1|1D7|U1D5|65|[-]4|3, The Lord proclaims his grace abroad!; Lutheran chorale melody "Vom Himmel hoch" an inspiration here?

leaf [13] *recto*: HYMN XIII, 4 voices, melody in tenor, G, 1|53|65|[-]6|5-43|[-]4|3-2, As birds their infant brood protect

leaf [13] *recto*: HYMN XIV, 4 voices, melody in tenor, Cm, 111|Dn7U211|1, 2|3311|2, There is a fountain fill'd w.th blood

leaf [13] *recto*: HYMN XV, 4 voices, melody in tenor, A, 534|53|4|[-]21|[-]D7|U1,2|3|[-]13|[-]5|1|[-]32|[-]1|D7, Ye sons of earth prepare the plough

leaf [13] *verso*: HYMN XVI att. "Dixon," 4 voices, melody in tenor, C, 1|3-21|D7-65|6-U2-1D7|U1-5, Thy mansion is the christians heart

leaf [13] *verso*: HYMN XVII, 4 voices, melody in tenor, begins with solo treble, Bb, 1D5|U1, Hark my soul; then tenor: 1D5|U1,|32|32|[-]3|43|2, [Hark my soul, Hark my soul] it is the Lord

leaf [13] *verso*-leaf [14] *recto*: HYMN XVIII taken from "Har. Sacra," 4 voices,

melody apparently in treble (top voice), G, 5|5[-]43[-]4|
56|5[-]43[-]4|5, Fierce passions discompose the mind; tenor written
above counter at top of leaf [14] *recto*, + so noted by Mitchell

leaf [14] *recto*: HYMN XIX, 4 voices, melody in tenor, C, 1|3-21|2-1D7|U1,D5|
6-5#4|5n4|3, Israel in ancient day

leaf [14] *verso*: HYMN XX, 4 voices, melody in tenor, D, 56|54|3#4|5,5|67|
U11[-]D7|U1, Write to Sardis (saith the Lord); note in margin: "This
Counter is set one note too low"

leaf [14] *verso*: HYMN XXI, 4 voices, melody in tenor, Gm, 5|U12|32|34|5,
5|43|221, Bestow dear Lord upon our youth

leaf [15] *recto*: HYMN XXII, 4 voices, melody in tenor, Cm, 1|1-Dn7n6|6-5U3|
3-21|1-Dn7 (no natural sign for A [6] on downbeat of 2nd full m.), Sin
has undone our wretched race

leaf [15] *recto*: HYMN XXIII, 4 voices, melody in tenor, C, 53U13|2D7U1,|
D567U1|D7[-]65[-]#45, Gracious Lord our children see

leaf [15] *verso*: HYMN XXIV att. "Dixon," 4 voices, melody in tenor, C,
5|356U4|3-4-3-2-1D7|U1, My song shall bless the Lord of all

leaf [15] *verso*: HYMN XXV att. "Dixon," 4 voices, melody in tenor, G, 1|3-43|
65|5-4-3-2-12|3, Jesus wher'eer [*sic*] thy people meet

leaf [16] *recto*: HYMN XXVI att. "W. Barker," 4 voices, melody in tenor, C,
1D5U1|D6U4|32|1, This is the feast of heavenly wine

leaf [16] *recto*: HYMN XXVII, 4 voices, melody in tenor, G, 1|3-4-55[-]6|
5-U1D3|4-32|3, Amidst those ever shining skies; original text written
for this tune crossed out: The Saviour, what a noble flame

leaf [16] *verso*: HYMN XXVIII (= CASTLE STREET), 4 voices, melody in tenor, Gm,
1|3-4-5U1|D42|1-2-3-4-5U1|D65,5|31|65|4-32|1, What various
hindrances we meet; see *HTI* 4941

leaf [16] *verso*-leaf [17] *recto*: ABINGTON OR HYMN XXIX att. "D.^r Arnold," 4
voices, melody in tenor, C, 132|1D5|U1[-]23[-]4|5, The spirit breathes
upon the word; written in margin, "also - 104. H. Belknap"

leaf [17] *recto*: HYMN XXX, 4 voices, melody in tenor, Bm, 5|U12|31|42|3,
1|21|D76|5, His master taken from his head

leaf [17] *recto*-*verso*: HYMN XXXI, "British Psalmody," 4 voices, melody in
tenor, Am, 5|U1234|5,3|4567|5, My former hopes are dead

leaf [17] *verso*: DANVILLE OR HYMN XXXII att. "Dixon," 4 voices, melody in tenor,
F, 1-2|34[-]5|65|5-6-7U1D4|3-2, God moves in a misterious way

leaf [17] *verso*-leaf [18] *recto*: Hymn XXXIII, "British Psalmody," 4 voices,
melody in tenor, G, 13|24|36|5,U1D5|66|54|3, 'Tis my happiness
below

leaf [18] *recto*-*verso*: HYMN XXXIV att. "Dixon," 4 voices, melody in tenor, G,
1|1-32[-]1|2-43[-]2|3[-]51[-]4|(3)-2, O how I love thy holy word;
"Bass viol" written under bass line supporting treble-tenor "Duet,"
then "voice" for remainder of bass part

leaf [18] *verso*: HYMN XXXV att. "Dixon," 4 voices, melody in tenor, Em,
1-2|32|3-45|5-43-2|1, The billows swell, the winds are high

leaf [19] *recto*: HYMN XXXVI att. "King," 4 voices, melody in tenor, Dm,

- 1|3254|6-5-43|2, God of my life to thee I call; frequently appears under title "Sophronia"
- leaf [19] *recto*: HYMN XXXVII, 4 voices, melody in tenor, Am, 1+3|1D#7|U3333|2,|3|5342|32|1, My soul is sad & much dismay'd
- leaf [19] *verso*: HYMN XXXVIII att. "Dixon," 4 voices, melody in tenor, D, 3[-]4|56[-]7[-]U1|(1)-D7-(U1)2|1-D43|(3)-2, When darkness long has viel'd [*sic*]
- leaf [19] *verso*: HYMN XXXIX att. "Dixon," 4 voices, melody in tenor, D, 3|5367|U1, The Saviour hides his face
- leaf [20] *recto*: HYMN XL att. "Dixon," 4 voices, melody in tenor, C, 5[-]U1|1-D36|5-43|2-35[-]4|(4)-3, Dear Lord! accept a sinful heart
- leaf [20] *recto-verso*: HYMN XLI att. "Dixon," 4 voices, melody in tenor, G, 1|12|36|54[-]3|3, Lord, who has suffer'd all for me
- leaf [20] *verso*: GREEN OR HYMN XLII, 4 voices, melody in tenor, Bb, 5|U1D7|U12-3-4|32|1, O Lord, my best desire fulfil
- leaf [21] *recto*: HYMN XLIII, 4 voices, melody in tenor, A, 5|U1-23-4|51|2-1D7-6|5, How blest thy creature is, O God
- leaf [21] *recto*: HYMN XLIV, 4 voices, melody in tenor, E, 535|U1D5|6-5-43|2, Far from the world O Lord I flee
- leaf [21] *recto-verso*: HYMN XLV, 4 voices, melody in tenor, F, 5[-]4[-]34|5[-]U1D7[-]6|5[-]4[-]34|5, Lord my soul with pleasure springs
- leaf [21] *verso-leaf* [22] *recto*: HYMN XLVI att. "Costellow," 4 voices, melody in tenor, Eb, 1|34|5-43|6-54|(4)[-]3tr, Honor & happiness unite
- leaf [22] *recto*: HYMN XLIX OR WELLINGTON, 4 voices, melody in tenor, C, 1|32|1D7-6|54|3, I thirst but not as once I did
- leaf [22] *recto*: HYMN LX OR WILBY, 4 voices, melody in tenor, G, 1|55-4|(4)-34-3|(3)-2,2|33-2-3|4-3-45|6, To keep the lamp alive
- leaf [22] *verso-leaf* [23] *verso*: Independence "for 4.th July 1811," 4 voices, melody in tenor, D, starts with treble + tenor duet, 1|35|3[-]2[-]15|U1[-]D5U1[-]D5|U1, Again our natal day returns
- leaf [24] *recto-leaf* [25] *verso*: ARISE MY TENDER THOUGHTS, 4 voices, melody in tenor, C, begins with solo treble, 1|3[-]4[-]53|U1D7|6543|3-2, Arise, arise my tender thoughts arise; "119. Psalm. for fast. 1811. -" written after title
- leaf [25] *verso-leaf* [27] *verso*: The Red Cross Knight "by J. W. Callcott," voice "2," voice "1," bass, melody in middle voice, F, begins with solo for voice "2," 1D55|11[-]23[-]43[-]2|1, Blow, warder, blow thy sounding horn
- leaf [27] *verso*: N.^o 17 att. "Pleyel," ("from T. Curtis coll."), 3 voices, G, top voice begins 5|U11|2#2|32|1, middle voice begins 5|33|11|1D7|U1, Look down O Lord with pitying eye
- leaf [28] *recto-leaf* [29] *recto*: When shall we three meet again "By M. P. King," 3 voices, melody apparently in top voice, C, begins with bass solo, 1D7[-]U1|23|43|2,2|2343|5D5|U1_|1, When shall we three meet again[,] in thunder lightning or in rain
- leaf [29] *recto*: N.^o 22 "by Barthelemon" ("T. Curtis' coll."), 3 voices (with

smaller notes for 4th voice written on middle staff), melody apparently in top voice, A, 1|3334[-]3|222,5|#4532[-]1|D765, Let me but hear my Saviour say

leaf [29] *verso*-leaf [31] *recto*: THE LORD'S DAY, 4 voices, melody in tenor, A, 5-64|3-42|12D7|U1, Welcome, welcome, welcome thou day

leaf [31] *recto*: N.^o 24 ("T. Curtis' Collection"), 4 voices, melody in tenor, C, 1|32|1D7|6U2-1|D7,U1-2|32|1-D76|5+7, In innocence I wash my Hands

leaf [31] *verso*-leaf [33] *verso*: ANTHEM "by Kent," "for 2 voices," but has 4-voice chorus at end; much of the piece is for 2 trebles, with instrumental bass; scoring at start is "Treble," "Treble," "vocal Bass," "Organ," Em→E, after 5 1/3 mm. of organ intro., 2nd treble begins 5|5-44-3|3, Hear. Hear my pray'r

leaf [33] *verso*: N.^o 31 "by Husband" ("from T. Curtis' Collection"), 3 voices, melody in top voice, C, 5|U1[-]23[-]4|5[-]4[-]32|122,5|3[-]2[-]32|1D7|U1, There is a land of pure delight

leaf [34] *recto*: N.^o 32 "by Bowman" ("from T. Curtis' Collection"), 4 voices, melody in tenor, F, 112|3[-]2[-]34|56|5, Thou whom my soul admires above

leaf [34] *recto*-leaf [36] *verso*: JUBILATE att. "Kent" ("T. Curtis Coll."), 4 voices (numbered at start, from top down, 1, 2, 3, 4), melody in top voice (voice 1), C→F→C→Cm→C, 1_|12|32|12|32|11|D7U1_|1D7|U1, O be joyful O be joyful in the Lord All ye lands; written after title: "(called the Author's favorite.)"

leaf [36] *verso*: HYMN LX, 4 voices, melody in tenor, G, 5|U13|32|1, To keep the lamp alive

leaf [36] *verso*: HYMN LIV, 4 voices, melody in tenor, C, 333|23|2-12-D7|U1, The newborn child of gospel grace

leaf [37] *recto*: HYMN LVI, 4 voices, melody in tenor, Eb, 555|4-35|43|2, The Lord receives his highest praise

leaf [37] *recto*: HYMN XLVII, 4 voices, melody in tenor, F, 5|U1D5|6U1-D6|54|(4)-3,#5|63-2|1D7|6, I was a grov'ling creature once

leaf [37] *recto*: HYMN XLVIII, 4 voices, melody in tenor, G, 1|54[-]3|21|54[-]3|2, When Hagar found the bottle spent

leaf [37] *verso*: HYMN L, 4 voices, melody in tenor, Eb, 5|5-U1D3-4|55|5-U1D3-4|5, To tell the Saviour all my wants

leaf [37] *verso*: HYMN LI, 4 voices, melody in tenor, F, 5|31|2n4|54|3-2, No strength of nature can suffice

leaf [37] *verso*-leaf [38] *recto*: [untitled, untexted tune], 4 voices, melody in tenor, Am, 11|D5U1|12|3-2,3|42|25|D#7-1, last 2 notes have fermatas

leaf [38] *verso*-leaf [39] *verso*: ANTHEM "By D.^r Boyce," "for 3 voices," but final "Chorus" is scored for "Counter Tenor," "Tenor," "Treble," "Bass," Am, beginning scored for "Counter Tenor," "Tenor," bass, tenor starts 3312|32|123|(1)-D#7, Blessed is the man, that feareth the Lord

leaf [40] *recto*-leaf [41] *verso*: ANTHEM "By D.^r Boyce," "Counter Tenor," "Tenor," "Bass," C, after 8-m. instrumental opening (not written out,

only indicated by "Org.," "Trumpet stop" "8 bars" [over rests], +
 "Lively"), starts with bass solo ("slow"): 11|33|555|U11|D7|[-]65, I
 have surely built thee an house to dwell in
 leaf [42] *recto*-leaf [43] *verso*: SOLO ANTHEM "by D.^r Green," 4 voices +
 instrumental bass, starts with melody (treble? tenor?) + bass, G,
 1|[-]23|[-]45|[-]6|1-D7U1|D5-U43|3-2, Blest is the man, whose constant
 Feet
 leaf [44] *recto*: HYMN 20 "from Bland's collection," 3 voices, melody in middle
 voice, Eb, 5|5U1-D7|65|45-4|(4)|[-]3, Awake my heart arise my tongue
 leaf [44] *recto*: HYMN 101 att. "D.^r Madan," 3 voices, melody in middle voice,
 Eb, 1|34|[-]5|[-]6|51|4-6-54|3, Who can describe the joys that rise
 leaf [44] *recto*: untitled, untexted tune, 4 voices, melody in 2nd voice from
 bottom, C, 1D77|U1D5|67-U1|D7,5|56|54-3|3
 leaf [44] *recto*: untitled, untexted tune, 4 voices, melody in 2nd voice from
 bottom, C, 3|22|32-1|D7,U2|D56|76|5
 leaf [44] *verso*: untitled, untexted tune, 4 voices, melody in 2nd voice from
 bottom, C, 5|3U1|1-D76|5,U1|D7U2|D54|3
 leaf [44] *verso*: untitled, untexted tune, 4 voices, melody in 2nd voice from
 bottom, Bb, 11D7|U13|2-1D7|U1,Db7|66|5U1|D7
 leaf [44] *verso*: BROOKFIELD [by Billings], 3 voices, melody in middle voice, Cm,
 5|U13|23-2|1-Dn7U1|2, no text
 leaf [44] *verso*-leaf [45] *recto*: untitled, untexted tune, 4 voices, melody
 probably in 2nd voice from bottom, G. 33333|4|3,|33333|4|3,
 3|2222|31,|55555|6|5,55555|#4|5 (etc.)
 leaf [45] *recto*: sketches for a continuation of the above?

Ms. N-372: box 2, folders 9, 11

112. Moors, Hezekiah. *The Province Harmony*. Boston: J. T. Buckingham, for the author,
 1809. Complete.

inscription: inside front cover, "WLatham"

printed presentation plate pasted inside front cover: "Bequeathed to the /
 MASSACHUSETTS HISTORICAL SOCIETY / BY / WILLIAMS LATHAM, ESQ., / OF
 BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884."

no MS. music

E187

113. *Old Colony Collection of Anthems...Vol. I*. "Selected and published under the particular
 patronage and direction of the Old Colony Musical Society in Plymouth County, and the
 Handel and Haydn Society in Boston." Boston: James Loring, [1817?]. [2], 196 pp.; appears
 to be complete. Front cover detached.

inscription: preliminary leaf [1] *recto*, "Thaddeus Cole's / Book / Watertown"

no MS. music

E187

114. *Old Colony Collection of Anthems...Vol. I*. "Selected and published under the particular
 patronage and direction of the Old Colony Musical Society in Plymouth County, and the

Handel and Haydn Society in Boston." 2nd ed. Boston: James Loring, [1818?]. [2], 196 pp.; appears to be complete. Front cover detached.

contents of [1st] + 2nd eds. of this volume I have not been compared for clues as to why a 2nd ed. was published; both eds. have same copyright notice on *verso* of t. p., dated "the twelfth day of December in the forty-second year of the Independence of the United States of America"

red-leather label pasted on front cover; stamped in gold on this is "T. COLE. / WATERTOWN."

inscription: inside back cover, "~~Thaddeus Cole~~ / T. Cole / [~~Brig?~~] [as in "Brighton"?] / Watertown"

single folded leaf w/ MS. music laid inside back cover

MS. music entry:

leaf [1] *recto*: COME NOT, OH LORD! att. "Haydn" (words by "T. Moore. Esq."), 2 voices, or voice + instrumental bass, E, 354|353|243|24, Come not, oh Lord! in the dread Robe of splendor; 1 verse of text underlaid, 2 additional verses copied below music (with staff segments left of third line in each verse, showing additional note for extra syllable)

E187-L

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

inscriptions: inside front cover, "N. Brackett"; preliminary leaf *recto*, "Nath^[?] Brackett / N[ew?]ton"

printed presentation plate pasted inside front cover records that this volume was given to the MHS by E. G. + M. M. Brackett, "grandchildren of the owner," on 10 January 1931

no MS. music

E187

116. Olmsted, T. [Olmsted, Timothy]. *The Musical Olio.* 2nd ed. New London, Conn.: Samuel Green, 1811. 127, [1] pp.; complete.

no inscriptions

no MS. music

E187

117. Parkman, Ebenezer. "Singing Book / Made by Rev. Eben.^r Parkman / of Westboro' Mass[.] / July 17, 1721" [inscription on leaf [1] *recto*]. 42 leaves, numbered in pencil probably by a MHS librarian. MS. music on leaves [5-8], [12-18], [25-42].

inscriptions: leaf [1] *recto*, "Singing Book / Made by Rev. Eben.^r Parkman / of Westboro' Mass[.] / July 17, 1721"; leaf [2] *recto*, "Soph[ia?] Parkman"; leaf [3] *recto*, "Eben: Parkman / July 17. 17 = 21."; leaf [27] *verso*, "Eben: Parkman," "July. 17."; leaf [28] *recto*, "1721."

musical rudiments on leaves [3-4]

music is mix of 4-, 3-, 2-, + 1-voice psalm/hymn tune settings (+ 1 incomplete anthem) and 13 secular melodies at the end of the MS.

diamond-shaped note-heads used for all sacred pieces except 1st half of ST. MARTIN'S
+ all of PSALM 108; round note-heads used for all secular pieces
bar lines not always accurately placed; some sacred pieces have bar lines, others
have lines only at ends of phrases

MS. music entries:

- leaf [5] *recto-verso*: ST. MARTIN'S "By Tansur," "Treble," "counter," "Tenor,"
"Bass," melody in tenor, A, 1|1-2-1D5|U1-2-33-4|5-4-31|2
- leaf [6] *recto*: COLCHESTER NEW, "Tenor," "Counter," "Treble," "Bass," melody in
tenor, C, 1|1-D76|54|3-21|5
- leaf [6] *verso*: PLYMOUTH, melody, Am, 13454312
- leaf [7] *recto*: BUCKLAND, "Tenor," "Altus," "[Treble?]," "Bass," melody in tenor,
G, 123211D7U1
- leaf [7] *verso*-leaf [8] *recto*: WESTON-FAVELL, "Counter," "Tenor," "Bass,"
melody in tenor, G, 13-4-321-2-135-6-543-4-2
- leaf [12] *recto*: ELY, melody, bass, F, 11235342
- leaf [13] *recto*: ST. MARK'S, melody, bass, Dm, 5U123212D#7+1 (the "1" surely
written in error)
- leaf [14] *recto*: NORWICH, melody, F, 13451234
- leaf [14] *verso*-leaf [15] *recto*: PSALM 38, 3 voices, melody in top voice, G,
13213543
- leaf [16] *recto*: MEAR, 3 voices, melody in top voice, F, 155331-232
- leaf [17] *recto*: HYMN PALATINE, "Altus," "Treble," "Medius," "Bass," melody in
treble?, G, 1153112,34322
- leaf [18] *recto-verso*: AN ANTHEM FOR K. GEORGE, melody?, bass, A,
123|334#45|3432|22222, O Dear Lord, make thy Servant George;
incomplete
- leaf [25] *verso*: NEW YORK, 3 voices, melody in top voice, G, 13542312
- leaf [26] *recto*: STROUDWATER, melody, bass, Am, 13123421
- leaf [26] *verso*: QUERCY, 3 voices, melody in top voice, G, 133232D7U1
- leaf [27] *recto*: HUMPHREY'S, melody, bass, G, 123254-3-212
- leaf [27] *verso*: BRISTOL, 3 voices, melody in top voice, Gm, 15431321
- leaf [28] *recto*: WORCESTER, 3 voices, melody in top voice, Em, 12321443
- leaf [28] *verso*: ISLE OF WIGHT, melody, bass, Gm, 15-43-457-65#45
- leaf [29] *recto*: STANDISH, melody, bass, Am, 13215432
- leaf [29] *verso*-leaf [30] *recto*: PSALM 108, 3 voices, melody in top voice, F,
13254321
- leaf [30] *verso*-leaf [31] *recto*: PSALM 147, melody, bass, key signature of 1 flat
but written in C, 1D65U421,D5U15432
- leaf [31] *verso*: PSALM CXLIX, melody, bass, Bb, 5|U112|35|12D7|U1
- leaf [32] *recto-verso*: To Arms, melody, C, 5|U121234|55
- leaf [33] *recto*: Brittain's Strike Home &c, melody, F, 112|35|1-23|2-34|543|2
- leaf [34] *recto*: The Jolly young Swain, melody, C, 5|U121D765|67U1D543
- leaf [35] *recto*: Love Triumphant, melody, C, 333|33434|5655|5-4-56
- leaf [36] *recto*-leaf [37] *verso*: Love Triumphant (for y^e Voice), melody, bass,
G, 333|33-4-3-4|5-6-55|5-4-5-6, When I beheld Clarinda's Eyes
- leaf [38] *recto*: Iantha, melody, Dm, 2|32-154-5|65432

leaf [39] *recto*: Cheshire Rounds, melody, F, 3234321345|621D75
 leaf [39] *recto*: A Rigadoon, melody, C, 34|53|2123234|53|2
 leaf [40] *recto*: Ld. Biron's ligg, melody, F, 55355355355|U1|
 1D5U11D5U11D5U11|345, bar lines *sic*
 leaf [41] *recto-verso*: The Marlborough, melody, C, 5345|345456|515|345|
 432123|2, bar lines *sic*
 leaf [42] *recto*: The Goddesses, melody, surely Dm though no key signature,
 112321|223432|112321|555
 leaf [42] *recto-verso*: The Queen's Delight, melody, F, 5|U11123|111D76|
 55321|333
 leaf [42] *verso*: The Beaux Delight, melody, F, 3451U1|D7U12D5U1D7|
 UU123D6U43|2D5

Ms. N-662

118. Philadelphia. Uranian Society. *Introductory Lessons, practised by the Uranian Society, held at Philadelphia for promoting the Knowledge of Vocal Music. Jan[.] 1, 1785.*

[Philadelphia, 1785]. Complete.

probably compiled by Andrew Adgate; see *ASMI*, p. 591

rudiments, 20 vocal "Lessons," + 5 compositions: 4 for 2 voices (all rhythmically lively and/or interesting), and a 4-voice anthem, THE VOICE OF TIME, which bears further investigation

inscriptions: inside back cover, "Miss C [or "E"?] Pearson / N^o 111 Wooster St / New York," "Miss / Margaret / Dall[i?]"

no MS. music

Box-L 1785

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

☛ inscriptions: inside front cover, "AG Duncan / Hanover" (pencil); preliminary leaf *recto*, "AG Duncan / Presented by M^r Pool / Feb 26 1834" (pencil); t. p., "Mrs R. S Church West Hanover / July 5 ^[th2] 1879 Mass" (pencil)

printed presentation plate pasted inside front cover: "Bequeathed to the / MASSACHUSETTS HISTORICAL SOCIETY / BY / WILLIAMS LATHAM, ESQ., / OF BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884."

no MS. music

E187

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

inscription: inside front cover, "W^{ms} Latham"

plate pasted inside front cover records donation of this volume to MHS by Williams Latham "By bequest" on 22 May 1884

no MS. music

E187

121. *The Psalms[,] Hymns, and Spiritual Songs, of the Old & New-Testament: faithfully translated into English Meetre.* 9th ed. Boston: B. Green and J. Allen, for Michael Perry, 1698. Complete; a beautiful copy (see [2 photos](#)).

instructions for singing + tunes (the first music printed in North America) on pp. 419-[431]

inscriptions: t. p., "Benjamin Dolbe[ar] / 1725," (partly rubbed out along edge of p.:)
"Benjamin Dolbear His Book 17[25?]; 2nd p. 10 (last printed p.), "Beniamen,"
"B1757 1758-----," "[Benj]amin Dolbear's - 1725"

no MS. music

E187

122. *The Psalms[,] Hymns, and Spiritual Songs, of the Old & New-Testament: faithfully translated into English Meeter.* 14th ed. Boston: John Allen, for Eleazer Phillips, 1709. Lacks pp. 55-66, 77-92, 99-118, 123-142, 147-166, 173-188, 195-214, 223-234, 247-258, 319-330, 341-344. ASMI no. 40, using this MHS copy as its exemplar, says this ed. has 340, [7] pp., with music on the final unpagged 7 pp.; but the copy of this edition at the AAS has 344, [7] pp., with instructions for singing on pp. 343-344 and music on pp. [345-351]. There is good reason to suppose that the MHS copy, when complete, was identical with the MWA copy, as its index of first lines breaks off at the letter "P" on p. 340. Originally the first-line index surely ended on p. 342, with instructions for singing and music after that on pp. 343-[351].

inscriptions: inside front cover, "Charles Sanders / His Book god give / [h?]i[m?]
grace thearin / to Luk and when [I?]..." [remainder largely obscured by
pasted-on label]; inside back cover, "charles sanders / his book god give /
him grace tharein / to luck"

no MS. music

E187

123. *The Psalms[,] Hymns, and Spiritual Songs, of the Old & New-Testament: faithfully translated into English Meeter.* 17th ed. Boston: B. Green, for Benjamin Eliot, 1716. All before musical instructions + music (pp. [1]-376) not checked for completeness; instructions + tunes on pp. 377-[384].

no inscriptions

no MS. music

E187

124. [*The Psalms[,] Hymns, and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter.* 20th ed. Boston: T. Fleet, for D. Henchman, 1720]. Lacks all before p. 5 (otherwise, all before musical instructions + music not checked for completeness); t. p. information supplied from MHS cataloging record. Leaf w/ pp. 377-378 (musical instructions, OXFORD TUNE) frayed, with some loss of text; remaining leaves only small stubs.

inscription: p. 378, "Ricarde / Warren"

no MS. music

E187

125. *The Psalms, Hymns, and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter.* 20th ed. Boston: J. Franklin, for D. Henchman, 1722. All before musical instructions + music (pp. [1]-305) not checked for completeness; instructions + tunes on pp. 305-312.

inscription: preliminary leaf *recto*, "Nathaniel Loring's / His Book Jan^{ry}. / 1723."
no MS. music

E187

126. [*The Psalms, Hymns, and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter.* 21st ed. Boston: S. Kneeland and T. Green, for D. Henchman, 1726]. Or 22nd ed., 1729? Lacks all before p. 5 (otherwise, all before musical instructions + music not checked for completeness); t. p. information supplied from MHS cataloging record. *ASMI* lists 4 issues of the 21st ed. + 3 issues of the 22nd ed. (1729), all distinguished by different publishers/sellers listed on t. p.s + all, as here, with instructions on pp. 301-302 + music on pp. 303-309. BOUND WITH Tufts, [John]. *An Introduction to the Singing of Psalm-Tunes*, 8th ed., 1731 (which see: no. 151 below).

inscriptions: Tufts *Introduction*, leaf 11 *recto*, "William Davi," "William / Baker"
(pencil)

no MS. music

E187

127. [*The*] *Psa[lms,] Hym[ns,] an[d] Spiritual [Songs,] of th[e] Old and New[-Testament:] faithfully [translated into] English [Meeter].* 27th ed. Boston: for J. [Phillips, 1729]. Leaves with pp. [2], 1-4, 297-300 fragmentary, with loss of text; 4 leaves w/ printed music frayed, but all text is just legible; not otherwise checked for completeness.

inscriptions: *verso* of leaf with printed p. 309 on its *recto*, "Mercy," "Jarvis," Hanna";
additional leaf *verso*, "Mather"

no MS. music

E187

128. *The Psalms[,] Hymns[,] and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter.* 23rd ed. Boston: for D. Henchman, 1730. All before musical instructions + music (pp. [2], 1-337) not checked for completeness; instructions + tunes on pp. 338-346; pp. 343-346 fragmentary.

inscriptions: preliminary leaf *recto*, "Given by m^r John Tilestone / October 1795,"
"Endless and thankless / Work."

no MS. music

E187

129. Pucitta, [Vincenzo]. *STRIKE THE CYMBAL.* Boston: G. Graupner, [1817?]. 4 pp.; complete.
"as performed at the Oratorios in Bos^{tn}"

penciled note between publication info. + music reads "Dec. 24, 1817"

no other inscriptions

no MS. music

M1.A1 G7 X-Lg.

130. Read, Daniel. *The American Singing Book; or A New and Easy Guide to the Art of Psalmody*. 4th ed. New Haven, Conn.: for the author, [1793]. 2nd t. p.: *Supplement to the American Singing Book*. New Haven: Daniel Read, [1787]. Complete.

inscription: inside front cover, "W. Latham"

printed presentation plate pasted inside front cover: "Bequeathed to the /
MASSACHUSETTS HISTORICAL SOCIETY / BY / WILLIAMS LATHAM, ESQ., / OF
BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884."

no MS. music

E187

131. Read, Daniel. *The Columbian Harmonist, No. 1*. New Haven, Conn.: for the editor, [1793]. Complete, except for 3 leaves of blank staves (only one leaf survives). Disbound.

• inscription: inside front cover, "From / Oliver Holden / Charlestown, Ms." (pencil)

no MS. music, except treble + bass clefs + 2 two-staff brackets are drawn on *verso* of
surviving leaf w/ blank staves

Box 1793

132. Read, Daniel. *The Columbian Harmonist*. 4th ed. Boston: Manning and Loring, 1810. Lacks pp. 27-30.

inscription: front cover, "L. [F?]OR[D?]" ; preliminary leaf *recto*, "Lyman [Ford?]"

no MS. music

E187

133. [Read, Joel.] *The New-England [Selection;] or Plain Psal[modist]*. [Boston: J. T. Buckingham, for the author, 1808]. First leaf (pp. [i-ii]) fragmentary. Much of the volume is in perilous condition.

inscription: back cover, "...Book / [P?]en[?] / [?]"

no MS. music

E187

134. Read, Joel. *The New-England Selection; or, Plain Psalmody*. 2nd ed. Boston: Manning and Loring, for the author, 1812. 127, [1] pp.; complete. P. 90 misnumbered 89; p. 46 misnumbered 45.

inscriptions: inside front cover, "W^{ms} Latham," inscription possibly beginning with I, remainder under pasted-on label; inside back cover, "Sylv[i][a?] Joh[n]son";
scratched into back cover, "I. FOBES"

printed presentation plate pasted inside front cover: "Bequeathed to the /
MASSACHUSETTS HISTORICAL SOCIETY / BY / WILLIAMS LATHAM, ESQ., / OF
BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884."

MS. music + MS. index of tunes on 4 leaves (numbered pp. 1-5, then 3 unnumbered pp.) laid inside back cover; music on 1st 5 pp., index on last p., other pp. blank

MS. index (clearly incomplete) lists 20 tune titles with p. nos., divided according to text meter; 4 tune titles + p. nos. are consistent with MS. music present here, 2 tune titles are found in MS. music present here, but have different p. nos.; p. nos. in index range from 1 to 124, suggesting that there was once much more

MS. music here

MS. music entries are mostly bass parts:

p. 1: POLAND [by Swan], "Bass," C#m, 1|11|53|33|D7, god of my Life Look
gen[t?]ly Down

p. 1: GREENFIELD [by Edson], "Bass," Am, 1|11D55|345, God is our reffuge in
Distress

pp. 2-3: STAFFORD [by Read], "Bass," A, 1|11|45|1, See what a Living Stone

pp. 3-2-3: STOCKBRIDGE [by Billings], bass, F, 1|1D76|567|U1, Loud hallelujahs
to the Lord

p. 4: ITALIAN HYMN, melody, bass, G, 531|2D7|U1, Come thou Almighty King;
new hand

p. 5: MAGDALEN, "Bass," A, 1|13|5U1|D75|U1, My God permit me not to be

p. 5: LITTLE MARLBOROUGH, "Bass," 1|1U1|D45|1, Welcome sweet day of rest

E187

135. Roberts, Eli. *The Hartford Collection, of Classical Church Music*. New London, Conn.: Samuel Green, for the compiler, 1812. Lacks pp. 121-138; also, only stub remains of what may have been a printed errata slip pasted to *recto* of additional leaf. Apparently complete otherwise.

stamped on preliminary leaf [1] *recto* + t. p.: "E. A. Andrews."

no inscriptions

no MS. music

E187

136. *Sacred Harmony*. Boston: James Loring, 1819. [8], [112] pp.; complete.

tunes, not pp., are numbered

inscription: preliminary leaf *recto*, "Noah Coombs, ... / Bellingham Mass / Book /
1828"

no MS. music

E187

137. *The Salem Collection of Classical Sacred Musick*. 2nd ed. Boston: Manning and Loring, for Cushing and Appleton. 1806. Lacks pp. 37-38.

inscriptions: inside front cover, "W. Latham"; t. p., "From the [?] of the Singing
Society in H. College" (all except "H. College" crossed out)

no MS. music

E187

138. [Selby, William?]. ANTHEM FOR CHRISTMAS. N. p., n. d. [1790?]. Pp. 1-5 of a pamphlet whose p. 6 has "Oratorio Paradise Lost," att. "M.^r Smith"; this is followed by 14 pp. of secular instrumental + vocal pieces. Penciled note on envelope containing this pamphlet reads "May be work of William Selby portion of his Apollo and the Muses musical compositions / Sonneck p. 77 / ca. 1790." Not in *ASMI*.

after 6-m. instrumental intro., solo tenor sings "The heav'ns declare thy glory Lord":

D, 1|35|U1 [instruments repeat the phrase] D56-54[-]3|2

reduction to 2 + 3 staves of larger score; treble solo later on, final chorus w/

counter, tenor, + bass
no inscriptions
no MS. music
Box 1790

139. Shaw, Oliver. *Melodia Sacra: or Providence Selection of Sacred Musick*. Providence, R. I.: Miller and Hutchens, 1819. 151, [1] pp.; appears to be complete (i.e., published before the addition of an "Appendix"; see the tunebook listed immediately below).

printed label (with ornamental border) pasted inside front cover reads "**W. M.**

MURRAY, / *No.* "; "179" written in by hand

presentation plate pasted inside front cover; this book given to the MHS by Henry L. Mason, 14 April 1949

no inscriptions
no MS. music

E187

140. [Shaw, Oliver. *Melodia Sacra: or Providence Selection of Sacred Musick*. Providence, R. I.: Miller and Hutchens, 1819]. An expanded issue of the tunebook listed immediately above. All before p. 27 lacking, or only stubs; all after p. 162 only stubs.

caption title, p. [153]: "Appendix. / For the accommodation of those Societies, who are attached to Ancient Musick, / the following Tunes are added." (OLD HUNDRED, WELLS, ALL SAINTS, ST. HELEN'S, LITTLE MARLBOROUGH, AYLESBURY, BANGOR, ST. ANNE'S, BUCKINGHAM, ST. MARTIN'S, etc.)

index through p. 162 + t. p. (both handwritten) provided by Williams Latham on 4 leaves sewn inside front cover; Latham writes "167 pages" on front cover, and on his handwritten t. p., "Copy right / Sept 21, 1819 / 167 pages," but note at end of Latham's handwritten index reads "Original Index on 168 page / Author's Name over tunes"

ownership inscription: inside front cover, "W^{ms} Latham"

printed presentation plate pasted inside front cover: "Bequeathed to the / MASSACHUSETTS HISTORICAL SOCIETY / BY / WILLIAMS LATHAM, ESQ., / OF BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884."

no MS. music

E187

141. Shaw, Oliver. *The Providence Selection of Psalm and Hymn Tunes*. Dedham, Mass.: H. Mann and Company, for the author, 1815.

inscriptions: preliminary leaf *recto*, "Riley P. Mathews" (pencil), "Mary D Atwell[']s / November 17.th 1815" (this inscription—both name + date—occurs 6 more times in the volume)

bound in between pp. 24 + 25 is a sheet with handwritten words for the tunes on those pp.: BATH CHAPEL, CAMBRIDGE NEW

this book obviously well used: many small markings throughout (especially pencil x's next to tune titles)

no MS. music

E187

142. Shaw, Oliver. *Sacred Melodies, selected from Handel, Haydn, Mozart, Beethoven, and others, with several Original Compositions*. Providence: Miller and Hutchens, 1818. 84 pp.; complete.

inscription: front cover, "DGWCobb"

no MS. music

E187-L

143. Shaw, O[liver], A[mos] Albee, and H[erman] Mann. *The Columbian Sacred Harmonist: or, Collection of Grammatical Music*. Dedham, Mass.: H. Mann, 1808. Complete.

no inscriptions

label pasted inside front cover records that this book was given to the MHS by
Samuel C. Cobb on 14 July 1890

no MS. music

E187

144. [Stickney, John. *The Gentleman and Lady's Musical Companion*. Newburyport, Mass.: Daniel Bayley, [between 1774 and 1780]]. ASMI 475A. Lacks all before p. 1 (i.e., all before engraved rudiments + music).

inscriptions: inside front cover, "W^{ms} Latham," "Eleazer Whitman"; shorter leaf taped in between front cover + book block, *verso*, in Williams Latham's handwriting, "...This Book was printed at / So Hadley, Mass. June 4, 1774 / or at Newburyport without / date + belonged to / the Hon. Nahum Mitchell / late of East Bridgewater"; p. 1, "John Stickney's Edition of / Williams + Tans'ur (so called). / (see the last cover)"; p. 123, "Asa Whitman his Book 1795"; additional leaf *recto*, "Dorothy Whitman / her Book"; additional leaf *verso* + inside back cover, hymn texts in 8.8.6.8.8.6 meter, to fit Billings's LANESBOROUGH (instruction: "See page 41"); inside back cover, in fine script, a partial transcription of t. p. of 2nd issue (ASMI 475A) of 1st ed. of Stickney's tunebook (e. g., "a variety of excellent Anthems, Psalm Tunes &c," not "a variety of excellent Anthems, Tunes, Hymns, &c," as on the t. p. of the 1st issue, ASMI 475), with a summary of the book's contents ("A Table of Tunes / 4 Pages of Rules..." etc.) + this statement: "The most of this Collection is from Tansur & Wil- / liams – some from Stevenson, Knap, Billings and / others. ---"; then in Williams Latham's hand, "by N. M."

many annotations throughout, probably by Nahum Mitchell: mainly composer attributions, text meters

printed presentation plate pasted inside front cover: "Bequeathed to the / MASSACHUSETTS HISTORICAL SOCIETY / BY / WILLIAMS LATHAM, ESQ., / OF BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884."

no MS. music

E187

145. [Stickney, John. *The Gentleman and Lady's Musical Companion*. Newburyport, Mass.: Daniel Bayley, [between 1774 and 1780]]. ASMI 475A. Lacks all before p. 9 of music. Rebound, but earlier cover probably supplied by Williams Latham is inserted.

inscription: inserted cover *recto*, "The Gent^m [+?] Lady'[s] / Musical Companion / Called Stickney's Edition / of Williams + Tans'ur / by John Stickney / Newburyport / or at So. Hadley June 4, 177[?] cover broken off"; inserted cover *verso*, "WLatham"

label pasted on *verso* of inserted cover records that this book was given to the MHS by bequest of Williams Latham on 22 May 1884

no MS. music

E187

146. Stickney, John. *The Gentleman and Lady's Musical Companion*. [2nd ed.] Newburyport, Mass.: Daniel Bayley, [1783]. Lacks pp. 79-80.

inscriptions: inside front cover, "Joseph Chapmans Musical Singing Book"; preliminary leaf [1] *recto*, "John Tenney"; inside back cover, "Ruth Chapman / Book 1783"

no MS. music

E187

147. *The Suffolk Selection of Church Musick*. Boston: Thomas and Andrews, 1807.

Complete. P. 68 misnumbered 66; p. no. 91 printed upside down.

no inscriptions

no MS. music

E187

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

Complete.

inscriptions: inside front cover, "W. Latham"; preliminary leaf *recto*, "William Clough."

printed presentation plate pasted inside front cover: "Bequeathed to the / MASSACHUSETTS HISTORICAL SOCIETY / BY / WILLIAMS LATHAM, ESQ., / OF BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884."

no MS. music

E187

149. Tans'ur, William. *The Royal Melody Compleat: or, The New Harmony of Sion. In three books*. 2nd ed. London: R. Brown, for S. Crowder, 1760. [1] leaf, pp. [1]-14, [2], 1-31; lacks 2nd pp. 11-12. [2nd t. p.:] *The Royal Melody Compleat: or, The New Harmony of Sion. Book II*. 2nd ed. London: for S. Crowder, 1760. Pp. [32-34], 51-141, [142-144]; lacks pp. 35-50?, 83-88 (supplied in MS. by Williams Latham). [3rd t. p.:] *The Royal Melody Compleat: or, The New Harmony of Sion. Book III*. 2nd ed. London: for S. Crowder, 1760. Pp. [145]-252, [4]; lacks pp. 157-158. BOUND WITH Tans'ur, William. *The Melody of the Heart; or, The Psalmist's Pocket-Companion. In two parts*. 3rd ed. London: Robert Brown, for James Hodges, 1751. [4+] leaves, pp. 1-40; lacks leaves after leaf [4]. [2nd t. p.:] *The Melody of the Heart, &c. Part II*. 3rd ed. London: Robert Brown, for James Hodges, 1750. Pp. [41]-80; complete.

inscriptions: inside front cover, "W^{ms} Latham"; *verso* of leaf inserted inside back cover, "Bridgewater March 29 1788 November 19 1788 / ["7 mos?"]": 18

yeres old," "1787," "Zebadiah Lothrop, / M:^r M[:^r?] [Sp?]itm[oRB?],"
 "Bridgewater February : 5 : 1788," "I:O:U: 29:6:5: Zebadiah Lothrop," "David
 white / 1788," "David [Alger?] 1787," "Cyrus Seth," "1878," Bridgewater
 Novem" (for Zebadiah Lothrop + Bridgewater, see also no. 100 above,
 Lothrop's MS. of pieces by William Billings)
 printed presentation plate pasted inside front cover: "Bequeathed to the /
 MASSACHUSETTS HISTORICAL SOCIETY / BY / WILLIAMS LATHAM, ESQ., / OF
 BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884."
 MS. music (diamond-shaped note-heads, phrase divider lines rather than bar lines)
 on *recto* of unnumbered leaf inserted inside back cover, w/ inscriptions
 (all copied above) on *verso*
 MS. music entries:
 a. l. [1] *recto*: PORTSMOUTH TUNE, "medius," "Tenor," "Bass," melody in tenor, F,
 112313#45
 a. l. [1] *recto*: CANTERBURY NEW, "medius," "Tenor," "Bass," melody in tenor, G,
 131211D7U1

DA27

150. Thomson, Samuel. *The Columbian Harmony*. Dedham, Mass.: H. Mann, for the author,
 1810. Complete.

inscription: inside front cover, "W^{ms} Latham"
 penciled note inside front cover records that this book was given to the MHS by
 bequest of Williams Latham on 22 May 1884
 no MS. music

Box 1810

151. Tufts, [John]. *An Introduction to the Singing of Psalm-Tunes, in a Plain and Easy
 Method*. 8th ed. Boston: for Samuel Gerrish, 1731. Complete. BOUND WITH [*The Psalms,
 Hymns, and Spiritual Songs, of the Old and New-Testament*, 21st ed., 1726 or 22nd ed., 1729]
 (which see: no. 126 above).

inscriptions: Tufts *Introduction*, leaf 11 *recto*, "William Davi," "William / Baker"
 (pencil)
 no MS. music

E187

152. [Turner, James A.]. "To learn to sing..." Boston: James A. Turner, 1752. Complete.
 BOUND WITH Barnard, John. *A New Version of the Psalms of David; fitted to the Tunes used
 in the Churches: with several Hymns, out of the Old, and New, Testament*. Boston: J. Draper,
 for T. Leverett, 1752. [4], 278, [1] pp.; appears to be complete.

inscription: preliminary leaf [1] *recto*: "A Eliot – 1753. / J. McKean / 1813. / A.
 Holmes"

last leaf of engraved music followed by MS. index of the 49 compositions in Turner's
 tune supplement, on additional leaf [1] *recto*

no MS. music

E187

153. [Turner, James A.]. "To learn to sing..." Boston: James A. Turner, 1752. Complete. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David: fitted to the Tunes used in Churches*. Boston: J. Draper, for J. Edwards, 1754. 344 pp., including *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts's Scripture Collection* (pp. [315]-344, continuing pagination from Brady + Tate, which ends on p. 314); appears to be complete. Between p. 314 of Brady + Tate + t. p. (p. [315]) of the *Appendix* is a single leaf of hymn texts paged 315 on *recto*, 376 on *verso*; following p. 344 of the *Appendix* are pp. 27-60 of an unidentified hymnal. The Turner tune supplement follows this.

inscription: Brady + Tate t. p., "Eb.^z Bridge / 1763"

no MS. music

E187

Uranian Society – SEE

Philadelphia. Uranian Society

154. *The Village Harmony: or, Youth's Assistant to Sacred Music*. 5th ed. Exeter, N. H.: Henry Ranlet, 1800. Complete, though back cover is lacking.

inscription: preliminary leaf *recto*, "Phebe Abbotts / Property"

no MS. music

E187

155. *The Village Harmony: or, Youth's Assistant to Sacred Music*. 6th ed. Exeter, N. H.: Henry Ranlet, 1803. Lacks all after p. 186; Williams Latham provides partial listing of tunes on remaining pp. (through p. 205) on leaf pasted inside back cover.

inscription: inside front cover, "WLatham"

printed presentation plate pasted inside front cover: "Bequeathed to the /
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BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884."

no MS. music

E187

156. *The Village Harmony: or, Youth's Assistant to Sacred Music*. 7th ed. Exeter, N. H.: Ranlet and Norris, 1806. Complete. Covers (covered w/ newspaper; see date "1818" inside front cover) practically detached; disbound.

inscription: preliminary leaf *recto*, "Eli Robbins / Lexington"

no MS. music

E187

157. *The Village Harmony: or, Youth's Assistant to Sacred Music*. 7th ed. Exeter, N. H.: Ranlet and Norris, 1806. Complete, though leaf w/ pp. 17-18 has a chunk torn out with loss of text, and many pp. between p. 33 + p. 64 are in rough shape, possibly with some loss of text.

inscription: inside front cover, "D. P."

- ☛ numerous MS. annotations in early pp., such as p. 17, "An old, viz" before printed title "COMPLAINT," "Laziness" between printed "L. M." + "Parmeter"; p. 19, "Josiah" before printed "Edson," "Harmonized by Cyrus" before printed

"Read," alternate text for Read's RUSSIA (not sufficiently legible to be worth copying here); p. 45, "Prestis[s?]imo" over beginning of Holden's CORONATION; p. 55, alternate text for Stephenson's PSALM THIRTY-FOURTH (printed text starts "Through all the changing scenes of life"; MS. text is "Through all the twisted Skanes of yarn of worsted & of low / I see a boy run through the woods up to his knees in snow"); p. 62, notes added for tenor in mm. 1-2 of Wood's WORCESTER; p. 65, alternate text for Read's SHERBURNE (printed text starts "While shepherds watch their flocks by night"; MS. text is "I bored a hole in Davids nose and put a wine therein; I led him to the Sawmill brook and there I sowzed him in")

no MS. music

OFFSITE STORAGE SH 17ZV X

158. [*The*] Vil[lage Harmony: or,] Youth's Ass[istant to Sacred Musick. 9th ed. [Exeter, N. H.: Norris and Sawyer, 1808]. 1st leaf (t. p.) fragmentary (about 2/3 missing), pp. 19-20, 21-22, 25-26, 35-36, 39-40, 89-90 torn with loss of text, all after p. 224 only stubs. BOUND WITH Ingalls, Jeremiah. *The Christian Harmony* (which see).

inscription: inside front cover, "Charles C. P. Waterman / Presented by [J?] D Labree / 1840"

inscriptions in *Village Harmony*: p. 68 (above BROOKFIELD by Billings), "M." of printed "L. M." has "assachusetts" written after it, "Smith" written after printed "Billings"; p. 69 (above SUTTON-NEW by Goff), "the blind man" written after printed "Goff"

no MS. music

E187 (Ingalls)

159. *The Village Harmony: or, Youth's Assistant to Sacred Music*. 10th ed. Exeter, N. H.: C. Norris and Company, [1810] [*recte* 1811?]. [2], 291, [3] pp.; complete. The presumably earlier issue of 10th ed. with 283 pp. of music (ASMI 514) has been dated by newspaper advertisements to 1810 (ASMI); the 11th ed. with 315 pp. of music has been dated to 1812 (ASMI).

inscriptions: inside front cover, partly covered by pasted-on bookplate, "Alex- W. [Thayer" under bookplate?] / Nov. 7, 1845 / from / [?]" (pencil); t. p., owner's name, illegible

no MS. music

E187

160. *The Village Harmony: or, Youth's Assistant to Sacred Musick*. 11th ed. Newburyport, Mass.: E. Little and Company (printed, Exeter, N. H.: C. Norris and Company), [1812]. See ASMI, p. 601, for pagination and dating. May lack unpagged leaf following t. p. leaf; final leaf is only a stub; otherwise, complete.

inscriptions: inside front + back covers, "Charles Herbert"

no MS. music

E187

161. *The Village Harmony: or, Youth's Assistant to Sacred Musick*. 12th ed. Newburyport, Mass.: E. Little and Company (printed, Exeter, N. H.: C. Norris and Company), [1815]. [2], 323, [1] pp.; lacks all (1 leaf?) after 1st p. of index.

inscriptions: inside front cover, "W. Latham"; t. p., "Isaac Child / Argyle"

printed presentation plate pasted inside front cover: "Bequeathed to the /
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BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884."

no MS. music

E187

162. *The Village Harmony: or, Youth's Assistant to Sacred Musick*. 13th ed. Newburyport, Mass.: E. Little and Company (printed, Exeter, N. H.: C. Norris and Company), [1816]. Lacks all after p. 320.

presentation plate pasted inside front cover; this book given to the MHS by Henry L. Mason, 14 April 1949

original covers lacking; paper-wrapped cardboard covers supplied, apparently by Henry L. Mason

no inscriptions on original book

no MS. music

E187

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

inscriptions: t. p., "W^{ms} Latham [?] / B. University / P ["Providence" intended?]";

inside back cover, "Leach has in this Book 4 Tunes / Bridgewater, Watchman, Wilderness [+ ?] Fountain / none by Edson"

printed presentation plate pasted inside back cover: "Bequeathed to the /
MASSACHUSETTS HISTORICAL SOCIETY / BY / WILLIAMS LATHAM, ESQ., / OF
BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884."

no MS. music

E187

164. [Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. Boston: J. Franklin, for S. Gerrish, 1721]. Lacks all before p. 1, both covers; pp. 1-24 frayed, with loss of text. Leaves 10 + 11 and 12 + 13 of engraved music glued together (10 to 11, 12 to 13). MS. music + inscriptions on 15 unpagged additional leaves following the printed book.

☛ inscriptions: p. 24, "Samson Howe"; a. l. [1] *recto*, "SF / A Dom / 1722" (at end of AN ANTHEM [= PSALM 100 NEW]); a. l. [2] *recto*, "S. Fisk. / A. D. / 1722." (at end of EXETER TUNE); a. l. [4] *recto*, "S. F. 1723." (at end of S.^T ALBANS TUNE); a. l. [6] *recto*, "S: F: 1723" (at end of NORTHAMPTON TUNE); a. l. [8] *recto*, "1723" (at end of AN ANTHEM TO KING GEORGE); a. l. [14] *recto* (Williams Latham's handwriting), "This Book by Rev. Thomas Walter of Roxbury / 1721__ was 4th Singing Book published / in this Country, neat 12mo, it is the first / music printed in bars, in America / it went through several Editions / no music before this was published / in the Colonies, except what was /

appended to the Bay Psalm Book / + was used generally used [*sic*] till / Bayley + Billings published Books / W.L.”; a. l. [14] *verso*, “M.^r Shepard Fisk / his book / Ejes [corrected to “Ejus”] Liber 1730”; a. l. [15] *recto*, “Shepard Fisk / of Bridg / water”; a. l. [15] *verso*, “W.^m Payne”

all MS. music uses diamond-shaped note-heads; almost every MS. music entry has phrase divider lines rather than bar lines, though several seem to be somewhere inbetween phrase markers + bar lines

MS. music entries:

- a. l. [1] *recto*: PSALM 18, “Treble,” “Tenor,” “Bass,” melody in treble, Am, 11D#7|U1322|D5,|5U13|221
- a. l. [1] *recto*: AN ANTHEM, “Treble,” “Medius,” “Bass,” melody in treble, Am, 11D7|U354-32|1, bar lines *sic* (off all the way through), entire melody is exactly that of PSALM 100 NEW (the 1st known American-composed piece of music), whose 1st known pr. is in Tufts, *Introduction*, 3rd ed., 1723; note that MS. annotation at the end of this entry (copied above) includes date 1722
- a. l. [1] *verso*: DUNHEAD OR BRUNSWICK OR S.^T GEORGE’S TUNE., “Treble,” “Medius,” “Bass.,” melody in treble, Am, 11234-3251
- a. l. [1] *verso*: ROCHESTER NEW OR 135, “Treble,” “Bass.” (“Medius” has its own staff below bass, but no notes), Am, 123-23-453-421
- a. l. [2] *recto*: THE SONG OF Y.^E 3. HOLY CHILDREN, “Treble,” “Medius,” “Bassus,” melody in treble, G, 1|5345|654, this tune appears to have 3 phrases, setting 8, 4, + 10 syllables
- a. l. [2] *recto*: EXETER TUNE, “Cantus,” “Medius,” “Bassus,” melody in cantus, F, 153|4566|5
- a. l. [2] *verso*: MEARE TUNE, “Treble,” “Medius,” “Bass.,” melody in treble, F, 15533132
- a. l. [2] *verso*: DEARFIELD TUNE, “Treble,” “Medius,” “Bass.,” melody in treble, Am, 1113211D5
- a. l. [2] *verso*: THE ISLE OF WIGHT, treble, “Medius,” “Bass,” melody in treble, Gm, 15-43-4575#45
- a. l. [3] *recto*: 108 PSALM, “Treble,” “Med.,” “Bass.,” not written in score (2 staves for each part), melody in treble, F, 132|5432|1
- a. l. [3] *verso*: VENI CREATOR, “Treble,” “Medius,” “Bass.,” melody in treble, Dm, 11D#7U12312
- a. l. [3] *verso*: TE DEUM LAUDAMUS (“Laudamus” added later; fresher, darker ink), “Treble,” “Medius,” “Bass.,” melody in treble, Em, 13215345
- a. l. [4] *recto*: 149 PSALM, “Treble,” medius, “Bass.,” melody in treble, Bb, 5U1123512D7U1
- a. l. [4] *recto*: S.^T ALBANS TUNE, “Treble,” “Bass.” (staff inbetween for medius, but no notes), G, 12-332-345-43-21
- a. l. [4] *verso*: SABBATH HYMN, “Treble,” “Medius,” “Bass.,” melody in treble, G, 13455443
- a. l. [4] *verso*: ON THE DIVINE USE OF MUSICK, “Treble,” “Medius,” “Bass.,” melody in treble, G, 15345665
- a. l. [4] *verso*: MANCHESTER, “Treble,” “Medius,” “Bass.,” melody in treble, Gm,

13453465

- a. l. [5] *recto*: PSALM 137, "Treble," "Medius," "Bass.," melody in treble, A, 1D765U1321
- a. l. [5] *recto*, CAMBRIDGE LONG, "Treble," "Medius," "Bass.," melody in treble, Am, 13121D#6#7U1
- a. l. [5] *verso*: STANDISH, "Treble," "Medius," "Bass.," melody in treble, Gm, 13215432
- a. l. [5] *verso*: BUCKLAND. OR; AN ANTHEM, "Treble," "Medius," "Bass.," melody in treble, G, 123211D7U1
- a. l. [6] *recto*: PSALM 65, "Treble," "Bass." (staff inbetween for medius, but no notes), G, 123-45-4-345-4-321
- a. l. [6] *recto*: NORTHAMPTON TUNE, "treble," "Bass." (staff inbetween for medius, but no notes), G, 125-43-21432
- a. l. [6] *verso*: NAMUR OR PORTSMOUTH, "Tenor," "Med.," "Bass.," melody in tenor, F, 112313#45
- a. l. [7] *recto*: AN ANTHEM TO EASTER, "Treble," "Bass," G, 12343211, Christ being raised from y^e dead
- a. l. [7] *recto*: [untitled; further section of above anthem?], "Treble," "Bass," Am, 12334322, In a Season all oppressed
- a. l. [7] *verso*: DUTCH HYMN, "Treble," "Medius," "Bassus," melody in treble, A, 111|23|42|1, bar lines *sic* (off all the way through)
- a. l. [8] *recto*: AN ANTHEM TO KING GEORGE, "Treble," "Bass," not written in score (3 staves for each part), G, 123|334#45, O dear Lord make thy Servant George; complete text written at bottom of a. l. [7] *verso*
- a. l. [8] *verso*: THE FRENCH 100 PSALM OR CONSECRATION HYMN, "Treble," "Med.," "Bass.," melody in treble, Am, 12D#7U321D#7U1
- a. l. [8] *verso*: 136 PSALM OR AN ANTHEM TO PSALM 148, "Treble," "Bass," G, 1D65U321,D5U15432
- a. l. [9] *recto*: A PALLATINE TUNE, "Altus," "Discantus," "Tenor," "Bassus," melody in tenor, F, 1153112
- a. l. [9] *verso*: AN HYMN ON Y.^E DIVINE USE OF MUSIC "in 2 parts" (2nd staff of each part is marked "Chorus"), "Cantus," "Bass," not written in score (2 staves for each part), Am, 1345#654-3211, We sing to thee whose wisdom form'd y.^e Ear; full text written out below bass part
- a. l. [10] *recto*: A DUTCH TUNE, "Discantus," "Tenor," "Altus," "Bassus," melody in tenor, F, 5U1322354321,1D7655U112343
- a. l. [10] *verso*: THE CHIMES, "Treble," "Bass," Am, 233232-345,345233-423, Hark hark how Swift y.^e moments fly; 5 stanzas of text written out below music
- a. l. [11] *recto*: S.^T HUMPHRY'S TUNE, "Treble," "Bass," G, 123254-3-212
- a. l. [11] *recto*: QUERCY, "Cantus," "Bass.," "Medius," melody in cantus, G, 133232D7U1
- a. l. [11] *verso*: ABINGTON, "Tenor," "Medius," "Altus," "Bass," melody in tenor, G, 11325432
- a. l. [11] *verso*-a. l. [12] *recto*: BURFORD OR HALLIFAX, "Cant." (a. l. [11] *verso*), "Bass." (a. l. [12] *recto*), Am, 112345-432

- a. l. [12] *recto*: WARWICK OR FAR:^{TON}, "Cant.," "Med.," "Bass.," melody in cantus, Am, 11315421
- a. l. [12] *verso*: S.^T EDMUNDS, "Cant.," "Med.," "Bass.," melody in cantus, Am, 1D5U523142
- a. l. [12] *verso*: EVENING HYMN, "Cant.," "Bass.," Am, 11-D765U23-21D#7
- a. l. [13] *recto*: WORCESTER, "Cant.," "Med.," "Bass.," melody in cantus, Em, 1232144#3
- a. l. [13] *recto*: WANTAGE, "Cantus," "Medius," "Bass." (2 versions of medius; the 1st, in score with the other 2 voices, was likely mistakenly copied from another tune; the 2nd, copied to the right ["Medius to Wantage"], seems correct), melody in cantus, Dm, 1D775567U1
- a. l. [13] *verso*: NEW TUNE TO 51.ST PSALM, "Cant.," "Med.," "Bass.," melody in cantus, Am, 112D7U1321
- a. l. [13] *verso*: COLCHESTER, "Cant.," "Med.," "Bass.," melody in cantus, G, 13214532
- a. l. [14] *verso*: untitled melody or non-melodic voice part (or 2 melodies/voice parts in sequence, each w/ 4 phrases), phrase divider lines only, phrases 5-8 lightly crossed out + with some rejected notes, G, 13221D7U1D657U1, 121D7U124323, 31231D6U21D7U1, D5U132D7U13421, (new melody/voice part?:) 153465#45, 531432, 55314325, 531421

E187

165. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. 3rd ed. Boston: J. Draper, for S. Gerrish, 1740. Complete.
 inscription: t. p. *verso*, "Don [short for Deacon?] Joseph Whitney"
 no MS. music

E187

166. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. [4th ed.] Boston: for Samuel Gerrish, 1746. Complete. MS. music on *verso* of engraved leaf 16 of music, and on the 12 leaves following; after that, 28 blank leaves (the last less than half a leaf).

inscriptions: inside front cover, "Samuel Osgood," "Jerusha B," "~~Russell~~" (some inscriptions partly obscured by pasted-on label); preliminary leaf [1] *recto*, "Given by mJWhite to the HS----"; final (partial) additional leaf *verso*, "Thom.^s Russell"

9 stanzas of "The Day of Jud[g]ment / An One [*recte* "Ode"] / Attempted in English Sapphick" on preliminary leaves [2-3]

MS. music written with diamond-shaped note heads throughout; some pieces have only phrase-divider lines, others have bar lines, others (e. g., CAMBRIDGE) are somewhere inbetween

MS. pieces are all sacred, in 2-, 3-, or 4-voice settings, with melody in top voice unless otherwise indicated here

MS. music entries:

printed leaf 16 *verso*: CAMBRIDGE, "Can.^[t?]," "Med^[s?]," "Base," Am,

1|3121|D#6#7U1

- a. l. [1] *recto*: MORNING HYMN, melody, bass, G, 135U1D64-35U1, staff, clef, key + time signatures supplied for 3rd voice inbetween these 2
- a. l. [1] *recto*: 67 PSALM TUNE, melody, bass, G, 13-214-3-2-1D7U1, staff, clef, key + time signatures supplied for 3rd voice inbetween these 2
- a. l. [1] *verso*: 149 PSALM TUNE, 3 voices, Bb, 5|U112|35|12D7|U1, not in score (i.e., 2 cantus staves above 2 medius staves above 2 bassus staves)
- a. l. [2] *recto*: 108 PSALM TUNE, 3 voices, F, 1|32|54|32|1, not in score
- a. l. [2] *verso*: S:^T EDMUND'S, 3 voices, Am, 1D5U523D7U42,323454-32-1D#7
- a. l. [2] *verso*: PORTSMOUTH, 3 voices, F, 112313n45
- a. l. [3] *recto*: DAVID'S ELEGY, melody, bass, G, 134553,323545, staff, clef, key + time signatures supplied for 3rd voice inbetween these 2
- a. l. [3] *recto*: WORCESTER, 3 voices, Em, 1232144#3
- a. l. [3] *verso*: COLCHESTER, 4 voices, melody in third voice from top?, G, 11234532,234323 (top voice begins 13214532,534321)
- a. l. [3] *verso*: BOSTON, 3 voices, F, 13235421
- a. l. [4] *recto*: 136 PSALM TUNE, melody, bass, G, 1D65U321, not in score (clef for bass's 1st staff corrected in pencil from "gs" treble clef to bass clef)
- a. l. [4] *recto*: EVENING HYMN, melody, bass, Am, 11-D765U23-21D7, staff, clef, time signature supplied for 3rd voice inbetween these 2
- a. l. [4] *verso*: S:^T JOHN'S, 4 voices, melody apparently in top voice, G, 1353235432,356#4534532, not in score
- a. l. [5] *recto*: 137 PSALM TUNE, 3 voices, A, 1D765U1321, not in score
- a. l. [5] *verso*: 100 PSALM TUNE NEW, 3 voices, Am, 11D7U354-321
- a. l. [5] *verso*: BUCKLAND, 4 voices, 123211D7U1
- a. l. [6] *recto*: CONSECRATION HYMN, 3 voices, Am, 12D#7U321D#7U1
- a. l. [6] *recto*: HALAFAX ("Kingston" crossed out), 4 voices, Am, 112345-432
- a. l. [6] *verso*: 68 PSALM TUNE, 3 voices, G, 11D765U123,321432,13451432, 1D7U1221..., not in score
- a. l. [7] *recto*: S:^T MATTHEW'S, melody, bass, D, 535U131D7U1, not in score, 2 staves w/clefs, key + time signatures supplied for 3rd voice inbetween these 2
- a. l. [7] *verso*: WARWICK OR FARRINGTON, "Cant.," "Med.," "Bass.," Am, 1|131|542|1, bar lines *sic* (off all the way through)
- a. l. [7] *verso*: ISLE OF WIGHT, "Cant.," "Med.," "Bass.," Gm, 1|5-43-45|7-65#4|5, bar lines off all the way through
- a. l. [8] *recto*: S:^T HUMPHREY'S TUNE, "Cant.," "Med.," "Bass.," G, 1|232|54-3-21|2, bar lines off all the way through
- a. l. [8] *recto*: QUERCY Tune, "Cant.," "Med.," "Bass.," G, 1|33|23|2D7|U1
- a. l. [8] *verso*: PALATINE HYMN, "Altus," "Discantus," "Tennor," "Bass," melody in tenor, F, 1|153|112,|343|221
- a. l. [8] *verso*: S:^T THOMAS'S TUNE, "Cant.," "Bass.," G, 1|3-423-4|51-2D7|U1,|23-65|#4-2#45, bar lines off all the way through
- a. l. [9] *recto*: NEW YORK, "Cant.," "Med.," "Bass.," G, 1|354|231|2, bar lines off all the way through
- a. l. [9] *recto*: STANDISH, "Cant.," "Med.," "Bass.," Am, 1|321|543|2, bar lines off

all the way through

- a. l. [9] *verso*: CONSECRATION HYMN, "Cant.," "Med.," "Bass.," Am, 1|2D#7U3|21D#7|U1,|D5|U1D#7U1|332|3, bar lines off all the way through
- a. l. [9] *verso*: MEAR TUNE, "Cant.," "Med.," "Bass.," F, 1|553|31-23|2, bar lines off all the way through
- a. l. [10] *recto*: S^T CIRCASSIA "to 45 Psalm," "Cant.," "Med.," "Bass.," G, 1|323|542|1,|153|135, bar lines off all the way through
- a. l. [11] *recto*: STROWDWATER, "Tenor," "Med.," "Bass.," Am, 1|31|23|42|1
- a. l. [11] *recto*: BARNETT TUNE, "Tenor," "Med.," "Bass.," G, 112|35-432|1, bar lines off all the way through
- a. l. [11] *verso*: S^T MARGARET[']S TUNE, "Cantus.," "Med.^[s?]," "Bass.," G, 1|1D7|U1D6|57|U1,1|23|21|D5
- a. l. [12] *recto*: ST MARTIN[']S TUNE [by Tans'ur], "Treble.," "Coun.," "Tenor.," "Bass.," melody in tenor, A, 1|1-2-1D5|U1-2-33-4|5-4-31|2
- a. l. [12] *verso*: COLCHESTER NEW, "Treble.," "Count.," "Tenor.," "Bass.," melody in tenor, C, 1|1-D76|54|3-21|5

E187

167. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. [4th ed.] Boston: for Samuel Gerrish, 1746. Complete. MS. music on 12 leaves following printed music, numbered 17-27 (+ 1 unnumbered leaf); after that, 59 leaves either blank or written on (contents summarized below).

inscriptions: t. p., "J Belknap" ; p. 25, "Jer. Belknap"

- ☛ Walter's most expressive descriptions of the "old way of singing" on pp. 3 + 5 are underlined
- material after MS. music:
 - ☛ 3 leaves w/ record of meeting 7 July 1742 between Governor of Pennsylvania + Indian tribes of Six Nations; includes transcripts of statements made by Indian spokesman Canassateego
 - 25 blank leaves
 - ☛ 2 leaves w/ list of "Historical accounts of America" + notes on one of these
 - 1 blank leaf
 - ☛ 23 leaves w/ alphabetical list of (+ brief notes on) significant people in the early history of the Americas
 - 4 leaves w/ "An Alphabetical Catalogue of the Tunes in this Book"—both printed + MS. tunes
 - 1 blank leaf
- all MS. music entries except PUTNEY TUNE written w/ diamond-shaped note-heads; all entries except middle voice of ANTIPHON TUNE use phrase-divider lines rather than bar lines, although time signatures are provided for all entries
- most MS. music entries are 4-voice settings with melody in tenor, or 3-voice settings with melody in cantus or medius; exceptions will be noted
- MS. music entries:
 - leaf 17 *recto*: BROMSGROVE TUNE att. "Tans'ur," "Treble, "Counter," "Tenor," "Bass.," Am, 15-43232-1D#7U1, "pitching numerals" (indicating number of scale degrees above bass note) at beginning + end

- leaf 18 *recto*: ST: MARTIN'S TUNE att. "Tans'ur," "Treble, "Counter," "Tenor," "Bass," A, 11-2-1D5U1-2-33-45-4-312, pitching numerals at beginning
- leaf 19 *recto*: GUILDFORD TUNE att. "Tans'ur," "Treble, "Counter," "Tenor," "Bass," Am, 154321, pitching numerals at beginning + end
- leaf 20 *recto*: A MORNING HYMN att. "Tans'ur," "Treble, "Counter," "Tenor," "Bass," D, 135U1D56-543, Awake my Soul, awake mine eyes; 5 stanzas of text written below music
- leaf 21 *recto*: ANTIPHON TUNE, "Cantus," "Medius," "Bass," melody in medius?, C, 111|D7U1|D67|#5,n5|6-7U1|21|1D7|U1
- leaf 22 *recto*: PSALM CXXXVI, "Cantus," "Medius," "Bass," melody in cantus?, G, 3D65U321,D5U15432, not in score (i.e., 2 cantus staves above 2 medius staves above 2 bass staves)
- leaf 23 *recto*: BUCKLAND TUNE, "Tenor," "Altus," "Medius," "Bass," G, 123211D7U1
- leaf 24 *recto*: PUTNEY TUNE, 3 voices (middle voice added at different time than outer voices), melody in middle voice, Am, 11-2-32543-2-132, Man has a Soul of vast Desire; 1st stanza overlaid above later-added melody voice, 2nd stanza of text written out underneath music; round note-heads
- leaf 25 *recto*: QUERCY TUNE, "Cantus," "Bass" (staff inbetween + designation "Medius," but no musical notation), G, 133232D7U1
- leaf 26 *recto*: PALATINE HYMN, "Altus," "Discantus," "Tenor," "Bass," F, 1153112
- leaf 27 *recto*: ST: ASAPH'S TUNE att. "Tans'ur," "Treble, "Counter," "Tenor," "Bass," Gm, 5U1-2325-43-21D#7, pitching numerals at beginning + end, comma + "103" after "Tans'ur" (indicating p. no.?)
- leaf [28] *recto*: ALL SAINTS TUNE, 1st half of melody only, C, 11[-]D765 U12[-]1D7U1, staves + clefs provided for 3 other voices, but no other musical notation

E187 "copy 2"

168. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. [6th ed.] Boston: Benjamin Mecom, for Thomas Johnston, [1759?]. leaves 17-20 fragmentary. MS. music on 3 fragmentary additional leaves following printed book.

no inscriptions

stamped twice on t. p.: "IN°CYTES / LORING"

unnumbered leaf bound inside back cover, *verso*: "of raising & falling y^e 8 notes," with ascending + descending scales + melodic patterns

MS. music entries, all fragmentary:

- a. l. [1] *recto*: A[N^{THEM}?], "Bass Solo," Dm, 1|3-4-54|5-4-3, O give y^e thanks unto y^e Lord; other clefs visible further down the page include modern G clef, "gs" treble clef, alto clef; other bits of melody are (treble clef:) 5345U1D765 (no bar lines), w/ text Who only doth great wondrous; (bass clef:) 57-665567 (no bar lines), w/ text Who by his wisdom made y^e; (treble clef:) 53-45U11-232[1?] (no bar lines), w/ text And moon & stars to rule y^e nig[ht?]

- a. l. [1] *verso*: untitled fragment; if in G, last phrase is 3|1D7U1-3-[]|2-4-35|4-32|1; bit of text visible above music appears to read “that moves my To[ngue?] Is the rede[e]mer”
- a. l. [2] *verso*: apparently the end of a 4-voice tune, textless, w/ diamond-shaped note-heads; melody 3rd voice from top; if in D, last phrase is 5|U1D5-4|32|1
- a. l. [3] *recto*: IRISH TU[NE], 3 voices, probably treble tenor + bass (staff, clef, key + time signatures provided for counter, but no notes), G, melody begins 1|1D5|U1-23|4-32|3, text begins Like as...

E187 “copy 4”

169. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. [7th ed.] Boston: Benjamin Mecom, 1760. Complete; ASMI 522A, with 24 leaves of music. 9 additional leaves, originally blank, bound in after printed book.

inscriptions: far too many to copy all here (the book seems to have been used for various purposes, + its blank pp. are crammed with names, dates, figures, promissory notes, notes of receipt, etc.), but including: inside front cover, “Sally Wildes,” “Joseph Nichols”; p. i, “[Byfield?]” (pencil); p. ii, “Daniel Porter”; pp. 25-24 [*sic*], “Salley Wildes Boxford in the County [p. 24] of Es[s]ex Salley Wildes Boxford”; p. [26], “Mercy Wildes,” “Peggy Wildes”; leaf 1 *recto*, “Joseph Peabody,” “Boxford April 10th 177[?] / for value Recd. I promise to pay to Jon[a?]than S[ti?]ckney the Sum of Ten Pound Lawfull money...[not signed]”; leaf 2 *verso*, “John Wildes His Book / Bought in the Year 1775 [AD?] / [different ink:] Cost 13/6”; leaf 4 *verso*, “Topsfield March 10th 1778”; leaf 17 *recto*, “Salley Wildes Boxford born October 13th Ad [A.D.] 1785”; leaf 18 *verso*, “Boxford April y^[e] 10 1782”; leaf 20 *verso*, “John Wildes of Andover in the County of Ess[e]x”; additional leaf [2] *recto*, “Nathaniel Peabody”; additional leaf [7] *verso*, “Boxford May 10th 1779”; additional leaf [8] *recto*, “Middleton, Feb[r]uary 10th 1782”; additional leaf [9] *verso*, “John Wildes Rowley”; inside back cover, “Andrew Nichols of Mid[d]leton / His Book 1774...”

MS. music on leaf 6 *verso* + 1st 3 unnumbered additional leaves:

- leaf 6 *verso*: MILTON, 21 notes written on staff with what appears to be a bass clef; if it is bass clef + the key of C is assigned (arbitrarily), the notes are 5[1 or D7]D6-6-7-1U11D24D7[the preceding 2 notes connected decisively with a beam]U1234D736-6-U11; round note-heads; “rhythmic values” include whole notes, half notes, half notes w/ 1 flag, half notes w/ 2 flags
- a. l. [1] *recto*, WESTON FAVEL, “Tenor,” “Bass,” G, 13-4-321-2-135-6-543-4-2, Come let us join our chearful song; not written in score, diamond-shaped note-heads, phrase divider lines rather than bar lines
- a. l. [1] *recto*, untitled, untexted fragment (possibly a musical doodle), if bass clef + key of C were applied, notes would be 315U1D1
- a. l. [2] *verso*, S.^T HELENS, “Treble,” “Counter,” “Tenor,” “Bass,” melody in tenor, C, 5|35|U1D5|6U2|D7, diamond-shaped note-heads, bar lines
- a. l. [3] *recto*, S.^T ANN’S, “Counter,” “Tenor,” “Bass,” melody in tenor, C,

5365U11D7U1, diamond-shaped note-heads, phrase divider lines
rather than bar lines

E187

170. [Washburn, Japheth Coombs. *The Temple Harmony*. Hallowell, Maine, 1818 or 1820 (2nd ed.)?]. Lacks all before p. [5], all after p. 304; pp. [1-4] replaced by 2 leaves with index of tunes (A-O) written in Williams Latham's hand; 2 stubs of printed music (pp. [305-306], probably pp. 307-308) after p. 304 completed to full size by pasted-on partial leaves with index of tunes (P-W) written in Williams Latham's hand; 2 "Z" titles on *recto* of leaf pasted inside back cover.

inscriptions: front cover, "Temple Harmony / by Japhet C. Washburn / 6 Editions / 1815 to 1826 / + probably as late [as] 1824 / printed at Hallowell / Me.,"
"308 pages / 338 Tunes / Williams Latham / 1878"; inside front cover, "W^{ms}
Latham / Japhet C. Washburn born in Rochester, Mass. / Jan 20. 1780. died at
Calais, Me. Aug. 20, 1850 / ae 70.7.6"; p. [5], name written in pencil, almost
illegible ("Hattie C _____"?)

printed presentation plate pasted inside front cover: "Bequeathed to the /
MASSACHUSETTS HISTORICAL SOCIETY / BY / WILLIAMS LATHAM, ESQ., / OF
BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884."

no MS. music

p. 156 misnumbered 256; p. 213 misnumbered 214; p. 248 misnumbered 249; p.
271 misnumbered 171; same pagination errors discovered in copies of this
book's 1818 ed. (Maine Historical Society) and its 1820 2nd ed. (University of
Iowa)

E187

"William Billings manuscript music" – SEE
Lothrop, Zebadiah. MS. music booklet

171. Woodward, Charles. *Ecclesiæ Harmonia. A Selection of Sacred Music*. 2nd ed.
Philadelphia, [1809]. Complete.

no inscriptions

no MS. music

E187

Worcester, Samuel. *Christian Psalmody* – SEE
[Worcester, Samuel]. *Select Harmony*

172. [Worcester, Samuel]. *Select Harmony: The Fourth Part of Christian Psalmody*. Boston:
Samuel T. Armstrong (Exeter, N. H.: C. Norris and Company, printers), 1813. 47, [1] pp.;
complete. BOUND WITH 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 checked for completeness.

inscription: *Christian Psalmody* t. p., "Frederick Nutting's Book"

no MS. music

E187

173. *The Worcester Collection of Sacred Harmony* ("Laus Deo!" at head of title). 2nd ed. Worcester, Mass.: Isaiah Thomas, 1788. Complete, though lacks original front cover. inscriptions: inside front cover, "W^{ms} Latham"; inside back cover, "Asaph Carpenter / Asaph 1799" printed presentation plate pasted inside replaced front cover: "Bequeathed to the / MASSACHUSETTS HISTORICAL SOCIETY / BY / WILLIAMS LATHAM, ESQ., / OF BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884." no MS. music
E187

174. *The Worcester Collection of Sacred Harmony* ("Laus Deo!" at head of title). 3rd ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1791. Complete; a fine, robust copy. inscriptions: inside front cover, "Susan"; preliminary leaf *recto*, "OLLIVE BOWERS' / Book / 1792."; slip of paper pasted inside back cover, "Mrs Geo, Stark." no MS. music
E187

175. *The Worcester Collection of Sacred Harmony* ("Laus Deo!" at head of title). 4th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792. Complete. Back cover detached. inscriptions: slip pasted to front cover, "W^m Bowditch"; inside front cover, "William Bowditch his boo[k] / January 25 · 1793"; slip pasted inside front cover, "This Book found among many others, old & dilapidated, which had lain unknown for over / half a century, & had been in two ancient trunks without keys. For various reasons I determined / to open them although I thought to find merely old accounts of an estate of which Father [Nathaniel Bowditch, 1773-1838] acted as / an expert. To my surprise, I found 215 copies of Fathers paper on Salem harbor and various / dilapidated, worm-eaten volumes &c. Among these last was this book of "Sacred Harmony"— It / was owned by Fathers brother William [1776-1799; died at Trinidad during a sea voyage] (vide name above & c[?]) lude of cover – tracing of the same / with the date opposite also pp 60 134 & on inside of cover at the end) The book was terribly worn / I have partially repaired & cleaned of dust &c. William was Fathers [well?] beloved – They were both / fond of music & of mathematics. I have little doubt that a little less than a century ago they sang together / from it – Christmas 1889 H, I, B [Henry Ingersoll Bowditch, 1808-1892]"; verso of 2nd unpagged leaf at beginning, "abstract & Extract from J Kimball" followed by definitions of 17 musical terms such as Piano, Pianissimo, "Grave or Gravement," Largo, etc.; p. 60, "W^m Bowditch 1798"; inside back cover, "William Bowditch his book / January 25 1793" Bowditch corrects or changes several printed tunes: see, e. g., NORWICH (p. 44), STAFFORD (p. 48), WALPOLE (p. 49), + GREENFIELD (p. 56) 32 leaves tied inside back cover; first 28 leaves, numbered pp. 152-206, carry MS. music, last 4 leaves blank; following these, 6 additional leaves of brown paper loosely tied in, with slips bearing MS. music pasted to leaves [2-6] (leaf [1] carries the inscription "These notes were found loose in the volume / and

are placed here for preservation with others printed / or in manuscript[s?]. / H I B 1889"); these additional leaves will be referred to as "a. l." in the itemization of MS. entries below

flyleaf following printed tunebook's index has alphabetical index of MS. tunes pasted to *recto*, index of MS. tunes grouped by text meter written on *verso*; the book's printed tunes end on p. 151, MS. tunes begin on p. 152

at least 25 compositions here taken from Samuel Holyoke, *Harmonia Americana* (1791); these entries marked with asterisks

in 3-voice entries here, the melody is usually in the top voice; that this voice was intended to be tenor, not treble, is suggested by the example of YARMOUTH, p. 168, a 3-voice tune where the voices are (uncharacteristically for 3-voice tunes in this MS.) identified, with "Treble" specified as top voice and "Tenor" specified as middle voice; the melody here is in the middle, tenor voice

MS. music entries:

*p. 152: HINSDALE [by Holyoke], 4 voices, melody in tenor, G, 1|5564|32|3,
Thou wilt reveal the paths of life

p. 153: BRIDGEWATER [by Edson], 4 voices, melody in tenor, C,
131|22|1D7U1_|1, My Soul thy great Creator praise

p. 154: EMANUEL FOR CHRIS[T]MAS [by Billings], "tenor," "bass," G,
5|U131242|3531

*p. 155: ELSTON [by Holyoke; ELSTOW in *Harmonia Americana*], 3 voices,
melody in top voice, F, 53U1|D56|5-43|2, Jesus shall reign wher[e]'er
the sun

p. 156: ST MARTINS [by Tans'ur], 4 voices, melody in tenor, A, 1|1-2-1D5|
U1-2-33-4|5-4-31|2, Joy to the world; the Lord is Come

p. 157: ROCHESTER, 4 voices, melody in tenor, G, 112|31|2D7U1, God my
sup[p]orter & my hope

*p. 158: MORNINGTON [by Holyoke], 3 voices, melody in top voice, A,
5|U12|32|1-23-4|5, Now with the morn my soul arise

pp. 159-160: CXXXVI PSALM TUNE, 4 voices, melody in tenor, C, 1|3-2-1D5|
U1D7|U1, Lord of the Wor[l]ds above

*pp. 161-162: POMFRET [by Holyoke], 3 voices, melody in top voice, G,
1|56|5U1|D7-65-4|3, In celebrating love divine

p. 162: HARWICH, "tenor," "bass," Bb, 5|U1112|3,3|4-34-321|D7, Exalt the Lord
our God

*pp. 163-164: OHIO [by Holyoke], 4 voices, melody in tenor, A,
5|3312|34|(3)-2, 'Ill praise my maker with my breath [punctuation
sic]

*pp. 165-166: SOMERSET [by Holyoke], 3 voices, melody in top voice, A,
5U1D7|U113-21-D7|U1, Now can my Soul in God rejoice

*pp. 167-168: COMPTON [by Holyoke], 3 voices, melody in top voice, A,
5|U1-2-33-2-1|43-2-1|5, Array'd in beauteous green

*p. 168: YARMOUTH [by Holyoke], "Treble," "Tenor," bass, melody in tenor, Cm,
5|U1-D76|56|5n7|U1, Adieu to earth with all your joy

pp. 169-170: TUNBRIDGE "by Kimball," 3 voices, melody in top voice, Dm,
5|U1D5-4|(4)-35|6-54-3|(3)-2, Our sins alas how strong they be

- *pp. 171-172: STURBRIDGE [by Holyoke], 3 voices, melody in top voice, Am, 5|U1-23-455|6-54-32, Indulgent God with pitying eye
- *pp. 173-174: FERNEY [by Holyoke; Fernay in *Harmonia Americana*], 3 voices, melody in top voice, G, 321|53|6-54-3|(3)-2, Glory to God the fathers name
- *p. 174: RESIGNATION [by Holyoke], "tenor," F, 5-6-7|U1D5-6-7U1-32-1|D7, My Saviour I am thine
- *p. 175: DOXOLOGY [by Holyoke], "treble," "tenor," bass, melody in tenor, F, 55|U1D766|55U1|D755|65n45|U1D76|5, Now unto the King Eternal
- *p. 176: LAINDON [by Holyoke], "tenor," "Bass," Bm, 5|U1232-1|4-32-1D#7, No songs of triumph[h] now be sung
- *pp. 177-178: WARSAW [by Holyoke], "Treble," "Tenor," bass, melody in tenor, G, 1|123-4-|5-6-54|32|1, Joy to the world the Lord is come
- *pp. 179-180: MEXICO [by Holyoke], "tenor," D/Dm/D, 1|1D556[-]5#4|53U1D7, Come let us anew Our journey pursue; "1BNo[n?]D oc" written above start of music
- *p. 181: ULM [by Holyoke], "tenor," "treble," bass, melody in tenor, G, 5|314-32|1, Loud to the prince of heaven
- *p. 181: STOW [by Holyoke], "tenor," bass, A, 5|U12|3-4-56|5-4-32|1, O for a shout of Sacred joy
- *p. 182: BRANDON [by Holyoke], "tenor," Dm, 5|U1-D#7-U11|D#75|U3-21-D#7|U1, The scatter'd clouds are fled at last; "1NB[on?]D5" written above start of music
- *p. 183: INDOSTAN [by Holyoke], "tenor," bass, D, 1|54|3U1|D76|5, These glor[i]ous minds how bright they shine
- *p. 184: CLOSE OF THE YEAR [by Holyoke], "Treble Solo," "tenor," Gm, treble begins 7|U32345,2|345-43-21[-]D#7, tenor begins 5|U1D7U1Dn67,5|67U1-D76-54, So fly our months & years; "BN" written over beginning of tenor part
- * pp. 185-186: TUNIS [by Holyoke], "tenor" (with "treble" cue phrase in smaller notes, on separately drawn bit of staff); then "1th treble" [*sic*], "2^d treble"; then "tenor" (with "treble" cue phrase), D/Dm/D, tenor starts 1|D5-43-45U1|D5-43-45, All glorious God what hym[n]s of praise; "1BND8" written over start of music, + again when tenor moves into Dm at m. 14
- *p. 187: AUSTRIA [by Holyoke], "tenor," D, 111|14|3-21-D7|U1, Ye that obey the immortal king; various codes of letters + numbers written above different sections of tenor part: "BN.Un," "BND5," "BNDUn"
- p. 188: DURHAM, 4 voices, melody in tenor, G, 5|4-32|1-43|3-2,|543|4-32|1, How pleasant tis to see
- *p. 189: FAYETTEVILLE [by Holyoke], "tenor," "bass," D, 1|53U1D5|U11-2-32, Sing to the Lord Jehovah's praise; "for a New Years Day" written after title + text meter
- *pp. 189-190: OSTEND [by Holyoke], "tenor," bass, A, 1|3-21-D7U11|4-32-1D7, Awake my soul with pleasure sing
- *p. 190: WELLFLEET [by Holyoke], "tenor," bass, G, 5|31-2-322-3|432, Praise

- ye the Lord, our God to praise
- p. 191: JUDGMENT "by Kimball," "tenor," "bass," D, 1|54-3|54-3|6-#56-7|U1,
Our God shall come & no more keep
- pp. 191-192: VERMONT "by Kimball," "tenor," bass, G, 1|3-54-3|32-1|3-54-3|3,
I'm not asham'd to own my Lord
- p. 192: LOUDON "by Kimball," "tenor," bass, C, 1|3213|2,2|35-432|1, Blest are
the sons of peace
- p. 193: WOBURN "by Kimball," "terebble," "tenor," bass, melody in tenor, Am,
11-23-4|54-3|2-1D#7|U1, Firm was my heatth [sic], my day was
Bright
- p. 193: WILMINGTON [sic] "by Kimball," "tenor," bass, Gm, 1|1-21-234|5,5|
6-56-55-43-2|3, Shall we go on in sin; only 9 mm. long!
- p. 194: YARMOUTH "by Kimball," "tenor," bass, E, 5U11|D56-7|U1, My soul
repeat his praise
- p. 194: PSALM 25TH, "tenor," bass, Am, 5U11|D#7U1-2-3|2, I lift my soul to God
- pp. 195-197: AN ANTHEM WORDS FROM ISAIAH 25 CHAP, "tenor," D/A/D,
1|54-3|32-1|12|3-4-543|423|4-5-654|31, O Lord thou art my God;
alphanumeric code "BNC5" written at 2 points
- pp. 198-200: AN ANTHEM, "tenor" ("tenor," "bass" for one 18-m. section in 3/2
time), C/Cm/C, 1D5|U1-D7-U1-2-12|3-2-3-4-32|1, O come sing unto
the Lord
- pp. 201-202: MARBLEHEAD, "tenor," "Bass," Dm, 5|U1-D#7-U12|3D5|6#4|5,
Indulgent God with pitying eyes
- p. 201: ASHBY, probably tenor, bass, G, 1|4231|2,2|3-15-6-432|1, To spend
one sacred day
- p. 202: LEICESTER, "tenor," bass, Em, 1|5564|5-6-5-4-34|5, Not from the dust
afflictions grow
- p. 203: BRABROOK att. "Compiler," 3 voices, top voice labeled "tenor" (partially
crossed out) / "Air," D, 5|32-123-4|3-455,6-7|U1D6-432|1, My
Saviour my Almighty friend When I begin thy praise; this tune (*HTI*
3669a, b, c) 1st pr. in *The Gospel Magazine*, vol. 1 (London, 1774), att.
"E H"
- p. 204: PELHAM att. "Compiler," "Air," middle voice, staff for bass, D,
5|U1D5|4-32|1, incomplete, crossed out because 1 m. was omitted;
see 2nd entry below
- p. 204: TRURO, 3 voices, top voice labeled "Air," F, 134|55|67|U1, Now to the
Lord a noble song
- p. 205: PELHAM att. "Comp[i]ler," 3 voices, top voice labeled "Air" above top
system on page, "tenor" above bottom system, D, 5|U1D5|4-32|1, My
soul repeat his praise; this tune (*HTI* 3073a, b) 1st pr. in [Thomas
Knibb], *The Psalm Singers Help* (London, [ca. 1765]), without att.
- p. 206: GEORGIA, "treble (air)," "tenor," bass, Em, 134|5-6-54|32|2 [last note
sic], Return, O God of love return
- a. l. [2]: NEWBERN, 4 voices, melody in tenor, F, 1|5553|456-54-3|2, Not to our
names, thou only just & true
- a. l. [3]: PSALM 136, "tenor," "treble," "Bass" copied on separate slips of paper,

- melody in tenor, C, 1|3-2-1D5|U1D7|U1, Lord of the worlds above
- a. l. [4]: DURHAM, "Bass," "bass" copied on separate slips of paper, G, 1|D4-55|3-21|5,|U1D7U1|D4-55|U1, How pleasant tis to see
- a. l. [5]: DURHAM, "treble," "treble," "treble," "treble," "treble," "treble" all on one leaf, one above the other (intended to be cut up + distributed to individual singers?), G, 3|2-1D7|U1-25|5, How pleasant 'tis to see; same m. omitted in each copy, + supplied above each; full verse written out for each copy
- a. l. [6]: HADLEY, 4 voices, melody in tenor, Cm, 5U1Dn7|U12|321Dn7|U1, The God of Glory sends his summons forth

E187

176. *The Worcester Collection of Sacred Harmony* ("Laus Deo!" at head of title). 5th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1794. Complete.
- inscriptions: inside front cover, "W^{ms} Latham"; inside back cover, "[Latham's hand:] Elias / [different hand:] Mann [Latham's hand:] of Boston"
- printed presentation plate pasted inside front cover: "Bequeathed to the / MASSACHUSETTS HISTORICAL SOCIETY / BY / WILLIAMS LATHAM, ESQ., / OF BRIDGEWATER, / WHO DIED NOVEMBER 6, 1883. / RECEIVED MAY 22, 1884."
- no MS. music

E187

177. *The Worcester Collection of Sacred Harmony* ("Laus Deo!" at head of title). 5th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1794. Pp. 15-16: corner gone, with loss of text; pp. 45-46 fragmentary (ca. ¼ gone); pp. 93-94: only stub remains. Covers have sheets of newspaper sewn to them; front cover detached.
- inscription: t. p., "Hannah Simond,s / Book"
- smaller leaf with MS. music sewn to p. 115
- MS. music entries:
- leaf [1] *recto*: BANGOR, counter, Em, 1|1D#7|U11-2|32|1, Teach me the measure of my Days
- leaf [1] *recto*: CONFIDENCE [by Holden], treble?, G, 131|32[missing note]D7|U1, Now can my [s?]o[u?]l in god re[j?]o[ic?]e

E187

INSCRIBED NAMES

Names are followed by the inventory numbers for the sources where they appear. Only names including a full last name are listed here. Two or more inscriptions in the same source are occasionally combined to create the fullest possible version of a name. When a location accompanies a name, it is given in parentheses; when a state is specified, it is included, using the modern abbreviation (e.g., MA). When a date accompanies a name, the year is given in

parentheses. Not included here are only initials, or only first names, or first names and last initials. Also generally not included are the names of later 19th-century and 20th-century collectors, such as Williams Latham or Henry Mason, who in many cases gave these volumes to the MHS. "Rowley; 1775" in parentheses after a name means that the place name and year came from two separate inscriptions in one source, both inscriptions also including the same person's name; "Rehoboth, 1804" means that the place name and year come from a single inscription, along with the person's name. Asterisks point to female names.

*Abbott, Phebe – 154
 [Alger?], David (1787) – 149
 Andrews, E. A. – 135
 Appleton, Thomas (1770) – 4
 *Atwell, Mary D. (1815) – 141
 Backus, Isaac, Rev. (1724-1806) – 81
 Backus, Joseph (1877)
 Baker, William – 126/151
 Barney, Hannover (Boston, New Haven) – 21
 Belknap, Jer[emy] – 167
 [Billings, William] – 18, 19, 22, 28, 29
 B[owditch], H[enry] I[ngersoll] (1889) – 175
 Bowditch, William (1793, 1798) – 175
 Bowers, Ollive (1792) – 174
 Brackett, Nathaniel (N[ew?]ton) – 115
 Brew [beginning of Brewer?], C. – 72
 Bridge, Ebenezer (1763) – 153
 Brigham, Henry H. (Abington) – 111
 *Brooks, Lucy (1779, 1784) – 38
 Brown, B. (Portland) – 38
 Brown, B[artholomew] (East Bridgewater) -- 111
 Brown, D. A[r?]thur – 85
 *Byles, Mary – 90
 [Byles, Mather, Rev.] – 90
 Byles, Samuel (1762) – 90
 Carpenter, Asaph (1799) – 173
 Carpenter, Elihu (Rehoboth, 1804) – 84
 Chapman, Joseph – 146
 *Chapman, Mary – 52
 *Chapman, Ruth (1783) – 146
 *Chapman, Sarah – 52
 Child, Isaac (Argyle) – 33, 161
 Chischaumuk, Cal[i?]b – 10
 *Church, R. S., "Mrs." (West Hanover, Mass., 1879) – 119
 Clough, William – 148
 Cobb, D. G. W. – 142
 Cole, Thaddeus (Watertown) – 113, 114

Cook, Augustus (1783) – 16, 48
Coombs, Noah (Bellingham, MA, 1828) – 136
Copeland, C. Dyer (1816) – 41
*Costin, Mary (1773) – 6
Crane, J. E. (1875) – 80
Crocker, Samuel (1816) – 42
*Dall[i?]n, Margaret – 118
Dana, D. D. (personal name?) – 54
Davi (“Davis” incomplete?), William – 126/151
Denny, Daniel – 31
Doane (1831) – 34
Dolbear, Benjamin (1725) – 121
Downing, John – 53
Duncan, A. G. (Hanover; 1834) – 119
Easman, Samuel ([Candia, NH?]) -- 10
*Eastman, Irene V. – 37
Eliot, A. (1753) – 152
Evens, William (Lexington, MA, 1806) – 79
[Far?]ley, John, Jr. – 4
Faulkner, Thomas (West Boston, 1810) – 35
Faxon, Francis E. (Roxbury, MA) – 45
Fay, F. B. (Chelsea) – 14
[Field?], [“Captain”?] (1807) – 56
Fifield, Ebenezer (Kingston) – 10
Fifield, John Clifford (Kingston) – 10
Fifield, [Stephe?]n (1770) – 10
Fisk, Shepard (Bridgewater; 1722, 1723, 1730) – 164
Fobes, I. – 134
[F?]or[d?], Lyman – 132
Furness, N. H. – 32
Goodrich, “Mr.” – 17
Goodrich, Joseph – 102
Hale, Joseph – 25
Hale, Joseph, Jr. – 97
Harrington, Samuel (Watertown, 1795) – 3
Harris, Luda – 96
Herbert, Charles – 160
Holden, Oliver (Charlestown, MA) – 131
Holmes, A. – 152
Hood, John – 5
*Howe, [Lucretia?] – 15
Howe, Samson – 164
How[e], Solomon – 23
Joh[n]son, Sylv[i][a?] – 134
Labree, [J.?] D. (1840) – 82/158
Latham, Williams – *passim*

[Law, Andrew] – 93
Lazelle, C. – 73
Lazelle, R. – 73
Loring, Nathaniel (1723) – 125
Lothrop, Zebadiah/Zebediah – 100, 149
Main, H. P. (1878) – 43
Mann, [Elias] – 176
Mather – 127
Mathews, Riley P. – 141
Maxham, Ira W. (Taunton) – 106
Maxim, John – 106
May, Joseph – 18, 19, 22, 28, 29
May, Samuel (1771) – 21
McKean, J. – 152
Mitchell, Nahum – 40, 65, 111 (1804), 144
Morris, Joseph (1788) – 88
Murray, W. M. – 139
Nichols, Andrew (Middleton, 1774) – 169
Nichols, Joseph – 169
Niles, Nathaniel – 93
Nurse, David – 27
Nutting, Frederick – 172
Osgood, Samuel – 166
Packard, Arza (Bridgewater; Randolph, 1807) – 108
Packard, David (1809) – 56
Parkman, Ebenezer, “Rev.” (Westboro, MA, 1721) – 117
*Parkman, Soph[ia?] – 117
Payne, William – 164
Peabody, Joseph – 169
Peabody, Nathaniel – 169
*Pearson, C [or E?], “Miss” (New York) – 118
Pool, [David] (1834) – 119
Porter, Daniel – 169
Raleinsan(s?), Thomas T. – 31
Ricarde, Warren (personal name?) – 124
Richardson, Abiath[a?]r – 87
*Richardson, Elona – 87
*Richardson, Hannah (Attleborough, 1785) – 87
*Richardson, Mary (Attleborough, 1785) – 87
Robbins, Eli (Lexington) – 156
Russell, Thomas – 166
Sanders, Charles – 122
*Simonds, Hannah – 177
*Stark, George, “Mrs.” – 174
S[ti?]ckney, Jon[a?]than (Boxford, 177[?]) – 169
Tenn[er?], Richard – 91

[T?]enney, "Capt." (Rowley) – 91
Tenney, John – 146
*Tenny, Sarah – 8
Thayer, Alexander W. (1845) – 51, 159
*Thompson, Marietta [T?]interetta – 74
Tilestone, John (1795) – 128
Tully, Elias (1786) – 47
Tully, Samuel M. (Saybrook, CT) – 102
*Warren, Lucy (Hartford, CT) – 49
Waterman, Charles C. P. (1840) – 82/158
[Watson?], Leonard (North Sutton, NH) – 2
[Watson, Matthew?] (North Sutton, NH) – 2
Webb, David (West Boston, 1810) – 35
White, David (1788) – 149
White, J. – 166
Whiting, Isaac – 105
Whitman, Asa – 144
*Whitman, Dorothy – 144
Whitman, Eleazer – 144
Whitney, Joseph, "Don" (Deacon?) – 165
Wildes, John (Rowley; Andover; 1775) – 169
*Wildes, Mercy – 169
*Wildes, Peggy – 169
*Wildes, Sall(e)y (Boxford, MA) – 169
Windsor, Nathaniel (Duxborough, 1766)
Winsor, Samuel – 9
Winthrop, Thomas L. (1808) – 34
*Woodbury, Abigail – 37
*Woodbury, Fanny – 37