

MUSICAL REPERTORY, GENERAL COMMENTS ON PSALMODY (R)

n.d.: "The Psalms were set to such simple hymn tunes [in the days of lining out] as Oxford, Low Dutch, York, Windsor, Cambridge, and Martyrs." [MA/The Hamlet→Hamilton; Pulsifer/Essex Institute 1976, p. 107]

1680, 20 June (imagined date): [what follows is an imagined scenario, with the author, Samuel Sewall, visiting Woburn's second church in 1680:] "Deacon [John] Wright arose to announce singing; and, holding in his hand the Collection, entitled the 'New England Psalms, Hymns and Spiritual Songs,' that now forgotten, but once favorite version of our fathers, both in their private and public devotions, he read five stanzas of the 5th Psalm, as follows: [3 stanzas of indented text; p. 96, 2 more stanzas of indented text; new paragraph:] When he had finished reading, I was right glad to hear him give out Windsor, as the tune to be sung; for that is a tune, which, like others of the same class, such as plaintive Canterbury and Little Marlborough, and mournful Bangor and Isle of Wight, and stately Rochester and Wells, grave Colchester and Wantage, sweet-toned Barby and Mear, cheerful York and St. Martin's, and majestic Winchester and Old Hundredth, I am always delighted to hear sung on suitable occasions; but which, from the general change of the public taste in Sacred Music, I am seldom or never likely to hear again." [MA/Woburn; Sewall 1868, pp. 95-96]

1680, 20 June (imagined date) + 1790s/early 1800s: [imagined scenario: the author of *The History of Woburn*, Samuel Sewall, visits Woburn's second church on a Sabbath in 1680 (see passage copied above); later, Sewall imagines himself addressing the congregation with "a word of exhortation":] "Particularly have I been pleased with your singing. It has forcibly brought back to mind the days of my childhood and youth [Sewall born 1785, so this would be the 1790s + early 1800s], when I was accustomed to hear sung, from Sabbath to Sabbath, by the congregation generally, the very same or the like simple tunes that I have heard to-day; though then by fewer voices, and sometimes with the aid of an organ, which I am aware you abhor, or at least much dislike. Concerning those days, I well remember what feelings of awe and devout reverence the sight and hearing of my elders, and of my elders' elders, all singing the high praises of God, though with unequal time and occasionally with somewhat discordant voices, used to excite in my breast. Of late, I have but seldom had an opportunity of hearing the songs of Zion sung after this sort. Hence, I have enjoyed listening to them to-day, as a feast, and I regret that it may be long before I am gratified in the same way again. But you, my friends, who are favored with this privilege every Sabbath, do prize it highly, I trust, and will not lightly give it up. And that you may long retain it, beware of multiplying the tunes to be sung. By adhering constantly to the use of a few plain, substantial tunes, which are easily learnt, you are all capable, in one degree or other, of sounding forth the praises of the God of Heaven. [new paragraph] Do not render then this delightful duty impossible to a large majority of your fellow-worshippers (as I have known it done in my own country), by the introduction of a multitude of new and difficult

tunes, or by changing singing books once a year." [MA/Woburn; Sewall 1868, pp. 106-107]

n.d. (ca. 1700): "MUSIC / This feature of Puritan worship was of the most primitive character and at first consisted of singing Psalms which were 'lined or deaconed,' that is, a line was read by the deacon and then sung by the congregation. It was a sort of free-for-all in pitch, tune and time. But few tunes were in general use: St. David, Hackney, Litchfield, Martyrs and Oxford being those in use about 1700. Sometimes pitch pipes were used to set the key." [ME/York; Banks 1935, vol. II, p. 182]

n.d. (probably early 18th c.): "A Wilbraham [MA] town meeting, through a committee, made a list of tunes which might be sung, and no others were to be sung in public worship without 'consent.' [MA/Wilbraham; Burnham 1901, p. 27]

1714: "As late as 1700, there were not more than four or five tunes known, in many of the congregations in this country, and in some, not more than two or three, and even those were sung altogether by rote. These tunes were York, Hackney, Saint Mary's, Windsor, and Martyrs'. To publish at this time a book on music [as this source claims John Tufts did in 1714], containing the enormous number of twenty-eight psalm tunes, (which were in three parts, and purely choral,) although it was only a reprint of Ravenscroft, which was first published in 1618, was a daring innovation on the old time-honored customs of the country..." [MA/West Newbury; Coffin 1845, p. 186]

1721, 16 June + 1740: "Soon after the precinct was formed, on the 16th of June, 1721, it was voted that Peter Lyon set the psalm. It was not a difficult matter for the congregation to follow him; for it is asserted that for nearly a hundred years after the arrival of the Pilgrims, not more than five or six different tunes were used or known. [new paragraph] The Rev. Samuel Dunbar [father of Elijah Dunbar] was a good singer, and as early as 1740 had the matter [presumably of limited tune repertory] brought up in church meeting. Some of the brethren desired that new tunes be introduced, and on the next Lord's Day, in the evening, it was to be decided; but so intense was the excitement that when the time for taking the vote arrived, it was deemed in the interest of harmony [p. 312] to postpone the balloting for another week, and when that time arrived, it was voted that some 'new tunes be added to y^e old ones,' and that Mr. Dunbar set them." [MA/Canton; Huntoon 1893, p. 311-312]

1724, 6 November + 1738 + 1753, 6 July: "Nov^r: 6. 1724. At a Church Meeting at my House [Rev. William Williams's house, if he's writing this record; Williams was minister in Weston 1709-1750].... [new paragraph] 3. Whereas Objection has bin made about y^e numerousness of y^e Psalm Tunes lately published and that Some People were uneasy not knowing how many they might be obliged to Learn,--The Church agreed to y^e Numb^r. of 14. Sc: y^e Tunes call'd *Canterbury*, *St. Davids*, *York*, *Winsor*, *St. James's*, *London*, *Martyrs*, *Standish*, *100 Psal Tune* & *100 Psal. New*,

Southwell & 24th Psal Tune called y^e *Bella Tune*. *119 Psal.* or 8 Line Tune. & *148th Ps.* T. call'd Hallelujah. And that the Chorist^r. do not Set any other publickly unless he has furth^r. order fr^o y^e Church. [new paragraph] [Marginal Note.] [←square brackets in source] 1738: The Chh consent^d to sing also y^e Tune call'd *Ile of Wight*. ... [p. 533] ... [new paragraph] ... The Chh being Stayed after Lecture, July 6, 1753.... [new paragraph] ...at s^d. Meeting the motion being made for Singing Mear Tune & the Tune called St. Humphreys the Chh consented they be Sung some Time for Trial." [MA/Weston; Peirce 1901, pp. 529, 533]

n.d. (ca. 1727): "Many congregations used only four or five tunes, and often tunes called by the same name were wholly dissimilar in congregations but a few miles apart, which is not strange when it is considered that no notes had been used for nearly a century and the tunes were such as the leader's memory of tradition or inventive skill could furnish." [CT/East Hartford; East Hartford 1902, p. 42]

n.d. (before 1730) + 1730, 16 April + 1731, 28 October: "The musical exercises in public worship were conducted in a manner similar to the practice of the first church, already described. The deacon 'lined' the psalm, and 'set the tune,' in which the congregation joined. The first attempt to improve this method was by the introduction of music-books, and probably the formation of a choir. This movement produced a strong sensation. The deacon felt that his prerogative was usurped, **the congregation were disturbed by the introduction of tunes with which they were unacquainted**, and by many worthy people it was viewed as a dangerous innovation. The uneasiness thus created, led to a church meeting in 1730, to devise a plan for the restoration of harmony. The importance the subject assumed may be best estimated by the following record of proceedings. [new paragraph] 'Whereas there has been some difference of opinion in some of the members of this church, relating to the way or method of our psalmody, some thinking that the way or method of singing the psalm tunes which has heretofore been in common use among us, should still be retained by us; but others, that the way or method of singing the tunes by note, as has been of late years introduced into many other churches and congregations in the land, should be promoted and established in this society: for the accommodation of which affair the church is now met. And having first considered, that it is our indispensable duty to harmonize in the way or method of our singing the praises of God, and to use our utmost endeavors to prevent all manner of discord therein, so that we may not only with one mind, but also with [p. 265] one mouth, glorifie God according to that precept, Rom. xv. 6. It was then voted, that considering our present circumstances, the church does judge it to be most conducive to the peace of this people to sing the psalm tunes in the way and method which has heretofore been in common use among us, and accordingly does determine yet to sing them in that way and method.' [new paragraph] At a subsequent meeting this vote was reconsidered, and 'the church having first considered several inconveniences which had arisen from said vote of April 16th, 1730, which were likely to continue and increase, if the said vote should be strictly adhered to for the future, then agreed and voted, That this church does determine to sing the psalm tunes regularly by note, once upon every Lord's day, and once upon

fast days, viz. at the first time of singing in the afternoon, and once upon every thanksgiving day also. Voted likewise at the same meeting, That Mr. Joseph Cresey be desired to set the tune, or lead the song, at all such times as the church has agreed to sing regularly by note. Moreover, **seeing that an inconvenience and disorder hath happened by the introduction of a psalm tune which the people of this church and congregation are mostly unacquainted with: wherefore it was agreed and voted, that no psalm tune which has not been in common use among us, shall be speedily introduced, set or sung in this congregation, excepting the tune called St. Marie's or Hackney, and the tune called Commandment tune.**' This course of compromise was continued little more than a year, until Oct. 28, 1731, when at a church meeting it was 'voted that they would for the future time, sing [at all times of [p. 266] singing in the public worship) the psalm tunes by rule, according to the notes pricked in our psalm books.' A relative of Mr. Cresey above mentioned, was for many years an efficient leader of the choir." [MA/Beverly (2nd Parish); Stone 1843, pp. 264-266]

n.d. (probably 1730s) + n.d. (probably late 18th c.) + n.d. (early 19th c.) + "up to 1860" + 1860, 29 January, 12 February: "In the early period, the collection known as 'Tate and Brady's' was used; about the time of the introduction of instruments Watts's Psalms and Hymns, and the Worcester and Bridgewater Collections. Then followed the Village Harmony, and various other singing books after the same pattern. The Handel & Hayden [*sic*] Collection was a very popular book early in the century, after which the Carmina Sacra, New Hampshire Collection [by Henry E. Moore of Concord; in print by 1832, 7 editions by 1835], and many other singing books and collections of anthems. Watts, and Select Hymns were used up to 1860. ... At a meeting of the church and congregation January 29, 1860, it was 'Resolved, That we recommend the use of the Sabbath Hymn and Tune Book in the worship of God in this church and congregation.... This book, containing both music and words, was first used February 12, 1860." [NH/Concord; Carter 1881, p. 326]

n.d. (1730s to 1770s to 1870s): "The class of tunes at first used [in the church] was that to which Mear, St. Martin's and Old Hundred belonged. Then came Billings' shrill fleeting tunes which had a long run. Some think his class of tunes wrought a great improvement and agreeable variety, but they have long since been superseded by the harmonious and devotional hymns of the present day." [MA/Berkley; Sanford 1872, p. 47]

1730, 16 April – see n.d. (before 1730)

1731, 28 October – see n.d. (before 1730)

n.d. (ca. 1732-"before the days of the Revolution"): "As neither deacon nor congregation knew any other tunes, York, Hackney, Windsor and St. Mary's did duty in regular rotation. There is a tradition that one old worthy in the exercise of his inalienable right of private judgment, and being too deaf to hear the chorister,

always sang York in his high-pitched voice, whatever tune his fellow worshipers were laboring upon.” [MA/Harvard; Nourse 1894, p. 107]

“Oct. 8, 1736, the Church voted, [new paragraph, smaller type:] ‘That none but y^e Tunes set down in the latter end of Our Old Psalm Books should be set in the Church at the Sacrament and at Church Meetings.’” [MA/Medway; Jameson 1877, p. 73]

1738 – see 1724, 6 November

1738, 26 June + 1739, 18 May + 1745, 30 January + 1749, 5 April: “It [the old way of singing] had already become a grievance to the ministers who wished to make melody in their hearts unto the Lord, and strenuous efforts had been begun to bring the people back to some harmony of voice, as well as of sentiment. Hence we appreciate this emphatic vote of the precinct June 26, 1738, immediately after the gathering of the young church, viz.:--‘To sing no other tunes than are Pricked Down in our former Psalm Books which were Printed between Thirty and forty years Agoe, and To Sing Them as They are Prickt down in them as Near as they can.’ ... [p. 32] [new paragraph] But those longings for singing the old way were not confined to one sturdy pro-advocate. The battlefield was staked out at once (May 18, 1739) by a vote of the church, ‘that the man that tunes the Psalm in the congregation be limited till further direction to some particular tunes, and the tunes limited are Canterbury, London, Windsor, St. David’s, Cambridge, Short 100th and 148th Psalm tunes [comma should be between Short + 100th, not between Cambridge + Short], and Benjamin Rockwood, Jr., to tune the Psalm.’ A movement, 30th of January, 1745, to enlarge this musical area was promptly repelled. They will have only a moderate new way, even though when Benjamin Rockwood cannot sing for the failure of his voice, and they choose Jabez Fisher in his place, he declines because the catalogue of tunes is too short for him to enter among them. But this refusal begets thought; [p. 33] and four years’ practice has so worn out the eight permitted notes that (April 5, 1749) the church takes off the limitation.” [MA/Franklin; Blake 1879, pp. 31, 32-33]

1739, 18 May – see 1738, 26 June

1740 – see 1721, 16 June

1740-1814: “[Elijah Dunbar, 1740-1814]...was passionately fond of music, and had one of the finest collections of books on this subject then in the country.” [footnote: “See Appendix XVIII” (p. 615), which reads “XVIII. / LIST OF BOOKS BELONGING TO THE HON. ELIJAH DUNBAR, RELATING TO MUSIC. / Holyoke [Columbian] Repository [[1803]], Massachusetts Compiler [Gram, Holyoke, Holden, 1795], Royal Harmony [Williams, 1766?], [American?] Musical Magazine [Doolittle + Read, 1786-87?], Holden’s Union Harmony [eds. in 1793, 1796, 1801], Harmony of Maine [Belcher, 1794], Harmony of Harmony [French, 1802], Harmonia Americana [Holyoke, 1791], Royal Melody [Tans’ur, probably as reprinted by Bayley, 1767-68], Anthems [Flagg, *Sixteen Anthems*, 1766?], Evangelical Harmony [Belknap, 1800], William Billings’ [Psalm-Singers’ Amusement [1781], Sacred Minstrels [Minstrel? Hill, 1806?], Robertson’s

Anthems [Robert Rogerson, AN ANTHEM..., 1793?], Funeral Elegy [?], Norfolk Harmony [Capen, 1805], [Farmer's?] Evening's [Evening?] Entertainment, [Howe, 1804?] Oriental Harmony [Maxim, 1802], Dirge [Holden, [1800]?], West Boston Music [probably Boston, West Church, *Collection*, 1810], Brattle Street Music [Boston, Brattle Street Church, *LXXX Psalm and Hymn Tunes*, 1810], Select Music in Manuscript Songs, Instrumental Assistant [probably Holyoke, 1800 and/or 1807]."] [MA/Canton; Huntoon 1893, pp. 309, 615]

1745, 30 January – see 1738, 26 June

1749, 5 April – see 1738, 26 June

before 1750 + 1773: "In 1773 the precinct agreed to sing a collection [i.e., a selection?] of tunes, and appointed a committee to make the collection. These votes show that they began to sing in parts, no longer in simple unison, and were reaching after greater variety. ... [new paragraph] The collections of tunes by Rev. John Tufts and Rev. Thomas Walter were chiefly used [specifically in Randolph, or only generally?] before 1750." [MA/Randolph; Randolph 1881, p. 94 (from "History of the Psalms and Hymns and Music of the First Church of Randolph" by Rev. Asa Mann)]

1750, 29-30 April: "N.B. Mr. David Batherick fell upon me as I was coming out of the Door with bitter Resentments of Abuse, because when I yesterday, for the last singing in Publick appointed Mean [*recte* MEAR—surely transcriber Walett's error] Tune to be sung, and he instead of Mean, Set Canterbury (as I thought through either Mistake, or because he could not strike upon Mean at that Time) I set the Tune mention'd [i. e., MEAR] myself. Nor did I know that this or the other Triple Time Tunes were displeasing to any, till he nbow makes it one aggravation of the Offence that I knew that people did not like it and yet I would Sett it. N.B. Mr. Batherick Said there was one who said he would go out if that Tune was Sung. I answer'd that (who ever he was) he was (or would be if he Should do so) a Blockhead for his Pains. N.B. Lieutenant Thomas Forbush [an old opponent of Parkman's in matters relating to singing; see RS/OW 1730, 7 September + 1731, February] sat by and heard his Bitterness. N.B. I was very much mov'd, and gave him [likely Batherick] Some deserv'd Correction. But the Lord forgive what was [i. e., whatever may have been] amiss in me at this Critical Juncture." [MA/Westborough; Parkman/Walett, p. 215]

n.d. (ca. 1750-1770) + 1770, 24 September, 22 October + 1771, 7 January: "The proverbial difficulty of managing singing, and especially singers, was felt most keenly and treated most unwisely. It is evident that the 'rising generation,' our grandfathers, were weary of the 'leading' of good Deacon [Nathaniel] Warriner, who had now, from the 'deacon's seat' under the pulpit, raised the pitch, and literally led the singing for over twenty years. The people generally felt that there was fulfilled among them the prophecy of the Prophet Amos, 'The songs of the temple shall be turned into howlings.' **Singing masters had made their way to the new town. New music came with them. The old tunes were laid aside.** Strange feats of

voice and limb were performed by mouth and arm when the new singers came into the seats in the gallery. The congregation could not sing. The poor deacon's voice was silent. Great were the 'searchings of heart' among the ancients. Most unfortunately of all, the town took the matter in hand. The wisdom of the fathers forsook them. The flames burned all the more fiercely for being fanned. The second article in the warrant for town-meeting, September 24, 1770, was 'To see whether they will come [p. 86] into some method or agreement for more Regular Carrying on the Singing in the Public worship in this town than it is at the present time;' [punctuation sic] and the third, 'To see whether the Town will be willing to sing four Times in the Publick worship on the Sabbath for the future.' It is pretty evident that this movement originated with the new singers. They appear to be ambitious to excel in quantity as well as quality. There seems to have been no opposition worthy of record to choosing the committee asked for, and ten men were chosen 'to be a Com., to take into consideration the Broken state of this Town with regard to Singing in the Publick Assembly on Sabbath Days, and to consult together and agree upon some Plan or Method whereby to encourage & promote regular and Universal Singing in said assembly, & make report thereof to this or some future meeting.' On the 22d of October, at the adjourned meeting, the committee of ten, Nathaniel Warriner, John Bliss, Thomas Mirick, Moses Stebbins [recipient of Ezra Barker's letter of 31 August 1780, copied here (ca. 1770 + 1780, 31 August); **useful to compare that letter + the present excerpt**], William King, Ezra Barker, Daniel Cadwell, John Jones, Eliezer Smith, and Phineas Newton make an elaborate Report covering two pages of the book of Records in Master [Ezra] Barker's best handwriting, in which **a list of twenty-three tunes,--'called Low Dutch, Windsor, Old 100d, New 100d, Stroudwater, Meer, Buckland, Broomsgrove, Bangor, St. Martin's, Warwick, St. Hellens, All-Saints, Little Marlborough, Cambridge, Portsmouth, Southwell, Quercy, Worksop, Wantage, Standish, New York and 149 Psalm Tune,'—[p. 87] is given, which 'shall be made use of in the Publick worship of God in this town;'** this 'List is to be transmitted to Mr. Morgan [probably Justin Morgan] (now singing-master in this Town) in order that he may Teach or Instruct his scholars to Sing them according to Rule.' **No other tunes are to be introduced without 'consent.'** Deaⁿ Nath'l Warriner is to give the lead in singing on the forenoons on each Sabbath & one of the Young Men lately Instructed by Mr. [John] Stickney (as they shall agree among themselves) give the lead in singing in the afternoon of each Sabbath for the space of three months from the Date hereof, excepting when Mr. Morgan is present, then it is expected he will carry the singing.' They also report 'that all who Assist in Singing Shall be at their pleasure either to Stand or Sit when Singing without giving Offence to any; that the singers lately Instructed by Mr. Stickney who are seated in the Gallery of the Meeting House are at their Liberty to make a decent and orderly Exchange of Seats as They Shall agree among themselves and so to Set for the Space of Three Months from the Date hereof and no longer, or else to continue to Set as they were last Seated;' and '6thly' and lastly, 'that whoever shall lead in the singing shall be at Liberty to use the Motion of his hand while singing for the Space of Three Months from the Date hereof or a shorter Space as need shall require.' Thus far 'the committee' 'propose to be tried by Vote.' The committee then recommend, that 'as

the Beating with the hand in the Congregation [p. 88] when singing is offensive to some it be laid aside as quick as may be and confine the same to the school only; that all in the Town whose voices will admit of it speedily use proper means to get themselves acquainted with the art of Singing Ruleably & well,--in the mean time' they 'recommend to all both old and Young to Join in Singing in the Worshipping assembly and to sing as well as they can; and lastly,' say they, 'we cannot but recommend to ourselves & others to study the Things which make for peace, and the things whereby we may Edify one another.' [new paragraph] The town voted what the committee recommended. But it is evident that the flames were not to be quenched by any such appliances. 'Three months' grace and 'no longer' is given to 'Beating with the hand' and occupying 'exchanged seats' if they can agree to exchange, which is very doubtful. The congregation are all to 'sing, as well as they can,' it is true, but to 'Join in Singing' at any rate. The Stickneyites in the 'Gallery' would hardly be satisfied. The compromise is like Nebuchadnezzar's image, gold in the head, but 'clay and iron' in the legs and feet. So it turns out, as the 'three months' are expiring, that an article is inserted in the warrant, January 7, 1771, 'to pass any votes in further addition' to those before passed 'as the Town Shall think proper by further lengthening the Time of the Present Mode of Singing.' This article came from the 'Gallery' party evidently. It is followed by another which came from the 'dea- [p. 89] con's seat,' as evidently. Hear it: 'to make Inquiry into the conduct of *those who call themselves the singers in this Town*, and see wheather they have conducted or proceeded agreeable to the report of the Town's Com^{tee}, and the Town's vote thereupon at our last Meeting and pass such Vote or Votes as shall be thought Necessary in Consequence thereof.' Greek has now met Greek [i.e., the two sides seem equal in strength]. At the meeting it is voted, 'that Deaⁿ Nath'l Warriner Shall continue to Set the Psalm as Usual During the Town's Pleasure; also that Moses Warriner and Jonathan Bliss do the same.' The 'young men' are voted down; the 'Galleries' are in a minority; so it would seem. But there is abundant life in young blood, and, rallying their strength, 'a motion was made whether the singing should be performed in the congregation according to the late mode by Beating with the hand, &c.; it being put, and the House being Divided it passed in the affirmative, 25 against about 19.' The 'Deacon's Seat' now loses, but does not yield; for 'a motion was made' [←close quote erroneous?] to Decide it by the Town List or by Lawful Voters, and after some Debate it was thrown by and the following vote passed, namely, Voted that the Rev. Mr. Mirick [Noah Merrick, pastor from 1741 to his death in 1776] be Desired to call a Society meeting in order to come into some method of Reconciliation with regard to Singing in the Publick worship.' They adjourn; and no more is recorded or known of the result. Poor Mr. Merrick had cares enough of another kind, as we shall soon see, without being dragged into this controversy about the singing. Thus ended [p. 90] the great struggle of the town respecting the method of 'Carrying on the Singing in the Public Worship of God.'" [MA/Wilbraham; Stebbins 1864, pp. 85-90]

n.d. (probably between 1750 and 1800): "In many places the bringing in of instrumental music caused divisions and unseemly demonstrations even in the house of worship. But it is stated that the most violent form of dissent in Lancaster

was the shaking of one Mr. Wheelock's head when the pitch pipe was sounded, and the departure of a Mr. [Thomas*] Holt at the sound of the same harmless instrument, or when 'funeral thought' [probably FUNERAL THOUGHT by Englishman Isaac Smith, setting "Hark! from the tombs a doleful sound"] was sung." [MA/Lancaster; Marvin 1879, p. 382] [*"Thomas Holt" in Joseph Willard, *Topographical and Historical Sketches of the Town of Lancaster* (Worcester, Mass., 1826), p. 68n]

n.d. (ca. 1752): "In the days of the organization of the church in Hampstead [Hampstead church organized 3 June 1752] there were few tunes in use—Standish, London, and Eighty-fifth Psalm, St. Mary's, and the like." [NH/Hampstead; Noyes 1903, p. 167]

1752, late November: "The question of church music, which the pastor had taken so vigorously in hand twenty years before [see D 1731, 18 February], began to break out with its chronic disorder again in 1752. This time it seems that there were those who desired to improve on the minister's improvement, which would not do; so the church came to the rescue, and voted that they 'were satisfied in the pastor's having desired Bro. Ed^d Whipple to set the Tune, and in the Tunes which we have been wont to sing in this congregation.'" [MA/Westborough; Deforest 1891, p. 142]

1752, 16, 19, 30 November: "16. Publick Thanksgiving. I preach'd on Ps. 50, 22. ... N.B. Mr. Edwards Whipple who has been wont to set the Tune, having set 100 new [a triple-time tune] at the first singing, Mr. David Batherick [a demonstrated foe of triple-time tunes; see 1750, 29-30 April above] was so displeas'd that at the Next Singing he rose up and Set a Tune that would please himself better, and thus likewise at the last Singing, to the great Disturbance of many. At Evening comes [sic?] Messers. Williams, Francis and Edwards Whipple, Nathan Maynard and Mr. Jonathan Ward, the Schoolmaster to visit me. ... 19. On Ps. 11, 7, a.m., and when I nam'd that Psalm to be Sung [I] expressly desir'd Mr. Edwards Whipple would Set the Tune, and added that considering how awful those Words are, may no one [as, for instance, David Batherick] presume, on what Pretence So ever to interrupt the Sacred Worship. ... [p. 264] ... 30. N.B. I ask'd the Church[']s Minds respecting my appointing or desiring a Person to sett the Psalm, and they voted that they were Satisfy'd with what I had done in it, particularly with my having desir'd Brother Edwards Whipple to Sett the Psalm. I moreover requested that they would Shew their Minds respecting the Tunes which we had usually Sung—Triple-time Tunes were especially intended, viz. Mear Ps. 100 new etc. They voted Satisfaction thereupon. At least I conceiv'd there was a Vote, because nobody objected against it: but otherwise, I am not altogether clear in it, that there was a Majority of Hands." [MA/Westborough; Parkman/Walett 1974, pp. 263, 264]

1753, 6 July – see 1724, 6 November

1755, 25 August: "Before Meeting, Mr. [David] Batheric[k] gave me fresh Trouble about Singing (in the assembly) triple Time tunes; and would have Me lay this

before the Church, but I told him we had so much Business today, it was not likely there would be Time for it." [MA/Westborough; Parkman/Walett 1974, p. 294]

n.d. (likely 1760s, 1770s, 1780s, 1790s): "The ancient town of Stoughton, which included the present Canton, was the cradle of the New-England middle-age psalmody,--that strange, quaint, minor mode, with its 'down-up' time and its complicated 'fugues,' whose most characteristic specimens are now preserved, and performed only as musical curiosities. [p. 71; new paragraph] 'Portland,' and 'Sherburne,' and 'Bridgewater' and 'Lenox,' and 'Windham' and 'Lebanon,' and 'China' and 'Majesty,' and 'New Jerusalem' and the 'Easter Anthem,' were all born upon this soil...." [MA/Canton; Brown 1865, pp. 70-71]

n.d. (late 18th c.): "The first meeting-house was abandoned in the beginning of 1793. In the latter part of its occupancy, says Dr. [John Milton] Whiton, 'the choristers were Ebenezer Sherwin and Daniel Farrar, the tunes most in vogue, were the old fugues of Billings and other American composers, which had almost driven out of use the more ancient and simple melodies sung by our Pilgrim Fathers. These fugues were sung here with *not* a superabundance of taste; he that could make the most noise, and get along the fastest, bearing off the palm as the best performer. The key-note was sounded by a pitch-pipe which in boyhood I used to behold with a sort of awe as a very mysterious contrivance.' But in time the musical instruments made their way into the sanctuary, and before the century came in, they were considered almost indispensable in choirs which made any pretensions to taste and correctness in rendering the musical productions of that day." [MA/Winchendon; Marvin 1868, p. 190]

n.d. (late 18th c.): "Near the close of the past century...the constant repetition of St. Martin's, Mear, York, St. Ann's, Windham [←!], and a few other tunes, which gave little choice between the bold and cheerful major and the mournful and pathetic minor, was relieved by the introduction of many new musical compositions. [new paragraph] The introduction of this new music, more than any other cause, brought the practice of lining the hymns into disuse. Many of the new selections were more intricate in structure, and among them was a class of tunes, difficult of description, called fugues. These pieces were very popular for a time, but are seldom heard at the present day. One of the parts would lead, and the others follow in a kind of systematized hubbub, and each part singing different words were wont to 'fly swifter round the wheel of time,' until all were in a perfect *melée* [single accent *sic*], and then out of the direst confusion [p. 266] would miraculously approach a period in sudden peace and order and apparent good will, as if they had forgotten and forgiven all cause of their recent contention." [NH/Rindge; Stearns 1875, pp. 265-266]

n.d. (probably late 18th c.) – see n.d. (probably 1730s)

n.d. (late 18th c., early 19th c.) + 1881, 8 August: At *The Commemorative Services of the First Parish in Hingham on the Two Hundredth Anniversary of the Building of its*

Meeting-house on 8 August 1881 (see Bibliography file), six pieces of choral music were sung, four by an "Old Choir" especially formed for the occasion, and two by the congregation, one with lining out. Here are some descriptions of the singing: p. 20: "Then followed an Anthem, 'Before Jehovah's Awful Throne' ('Denmark') [by Madan]. This was sung by the 'Old Choir,' with musical instruments, under the direction of Mr. LUTHER STEPHENSON, Sr. [new paragraph] The names of the persons composing this choir appear in the Appendix. They sat in the gallery opposite the pulpit. The singing was illustrative of the musical service eighty years and more ago, and which prevailed in this church until quite recent times. [new paragraph] The strains of 'Denmark,' as the choir began, were truly inspiring, and the whole congregation rose to their feet." p. 22: "Then followed the singing of the Eighty-fourth Psalm, to the tune of 'St. Martin's,' by the congregation. [new paragraph] This Psalm was first read by Rev. Edward C. Hood, Minister of the Evangelical Congregational Society. Mr. Francis H. Lincoln then 'raised the tune' by means of a 'pitch-pipe' which he had secured for the occasion, and, after the manner of our fathers, 'lined off' five stanzas of the Psalm, which were sung line by line after him." p. 97: "The 'Old Choir' then sang with great effect the anthem entitled 'Ode on Science,' [by Sumner] which was sung also at the ordination [on 2 July 1806] of Rev. Joseph Richardson, the fifth minister of the church." Also sung by the "Old Choir": Northfield by Ingalls + Lenox by Edson; the congregation also sang Psalm 100 Old, apparently not lined out (see pp. 165-167 for the "Order of Exercises"). [MA/Hingham; Hingham 1882, pp. 20, 22, 97, 165-167]

1768, 17 January + 1769, 7 May, 22 May + 1772, 12 April, 24 April, 26 April, 3 May + 1773, 21 April: "'17 [January 1768]. Preached—sung twice in Forenoon. singers stood up in ye Gallery. New Tunes—some disgusted went out last singing. ... [p. 419] ... 'May 7 [1769]. Preached. sung without reading ye last time. Clark Phelps, Zechariah Bush, Simeon Ashley and their wives and Clark Moseley went out. [new paragraph] '22. Town meeting—about singing.... ... [p. 427] ... '12 [April 1772]. Preached. Stevenson [a tune by Joseph Stephenson? --perhaps his fugging setting of Psalm 34?] sung, numbers offended, went out. [new paragraph] '24. Singers met here in evening, proposed to me a particular metre for the Sabbath, did not determine. [new paragraph] '26. Preached. Singers staid away. I expected we must have omitted singing for want of a Chorister. [new paragraph] 'May 3. Preached. Singers took their seats. ... [p. 429] ... '21 [April 1773]. General Fast in Conn. I preached at Turkey Hills. [new paragraph] 'The new way of singing opposed, hardly any singing, a meeting of ye singers at Bro. Gay's. It is a pity that singing in God's house should be so poorly, when there are a number of good singers in the place.[']" [excerpts from diary of Rev. John Ballantine, minister at Westfield from 1741 to his death in 1776] [MA/Westfield; Lockwood 1922, vol. I, pp. 416, 419, 427, 429]

1769, 7 May, 22 May – see 1768, 17 January

ca. 1770: "It was about the same time that the church relinquished to selected choristers the authority to appoint the tunes which should be sung in church; though not without a reservation, which required all but the tune after the last

prayer to be 'such tunes as have been usual of late, and such old tunes as upon tryal may be thought proper for the public worship.'" [MA/Grafton; Pierce 1879, p. 185]

n.d. (early 1770s?): "When choirs were first introduced into the Norwich churches, which was not long before the revolution, many of the older people were disturbed at the innovation, and even shocked at the new tunes adopted, which, being sung with less quaver and drawl than formerly, seemed to them destitute of unction and suited only to the dance or drum-beat." [CT/Norwich; Caulkins 1866, p. 340]

n.d. (probably 1770s): "Another innovation, made at the same time [as the adoption of Watts, early 1772], was regarded with little favor by some of the older people. The town voted 'to introduce some new tunes to be sung here on the Lord's day,'" [NH/Hampton; Dow 1893, vol. I, p. 413]

1770, 11 February: "Some tunes were not relished. On the striking up of 'Ailesbury' on Feb. 11, 1770, old William Wheeler got up and went out of meeting." [MA/Canton; Huntoon 1893, p. 312]

1770, 21 June: "'At a church meeting held in Hardwick at the meeting-house, June 21, 1770, voted, with respect to the present method of singing in public worship, that one half of the portion that shall be sung shall be read, line by line, as has been the former practice in this Congregation, **sung in some old tune**; that [p. 186] the other half shall be sung without being thus read **in some new tune**; that the psalm or hymn that shall be appointed to be sung at the Communion Table shall be read, line by line, and **sung in some old tune**, so called.' The change, thus partially made, became entire at a later period; but it was exceedingly disagreeable to many, and of some it is said they would leave the meeting-house while psalms or hymns were sung without having been read, line by line, and return after this offensive exercise was concluded." [MA/Hardwick; Paige 1883, pp. 185-186]

1770, 24 September, 22 October – see n.d. (ca. 1750-1770)

"Nov. 6, 1770, Samuel Woodward and Deacon [David] Stone were appointed choristers. It was also voted 'that a medium be observed between the old and new tunes. If any uneasiness arise with regard to that medium, they may consider of it hereafter, if they judge proper,--the chorister to be judge for the present.'" [MA/Newton; Smith 1880, p. 231]

1770-1775: "Patriotic songs had been unknown in this country till this period. Now (1770-75 the people were ripe for them. Bil- [p. 96] lings procured or composed words combining religion and patriotism; and the single tune of *Chester*, with the following words attached, became a mighty power to excite the spirit of resistance to oppressive regal power: [stanzas 1 + 4 quoted] [new paragraph] These words and this tune were learned by every choir, by every child in every family, and were sung in city and country, in field and forest, and did more than any one thing else to inspire the spirit of independence in those critical times before and during the

Revolutionary War.” [MA/Randolph; Randolph 1881, pp. 95-96 (from “History of the Psalms and Hymns and Music of the First Church of Randolph” by Rev. Asa Mann)]

1770 + 1779: “In our church records the first reference to music is in 1770, when it was voted to introduce the Version of the Psalms by Tate and Brady, it being [p. 170] further ordered that ‘a medium be observed between old and new tunes.’ This caution in the interest of peace seems to have been effective, for, nine years later, at a parish meeting, the moderator remarked that the church had voted that ‘the method we had lately gone on with regard to singing [i.e., singing both old + new tunes?] was agreeable to them,’ in which the parish concurred. Happy is the church that is able to put on record an acknowledgment like that!” [MA/Newton; Newton 1890, pp. 169-170]

ca. 1770 + 1780, 31 August: “To MOSES STEBBINS, / In WILBRAHAM. (MASS.) / WILBRAHAM Aug. 31, 1780. / SIR. / ... I am now labouring under peculiar difficulties by [p. 784] having my Mind exercised on account of the new Ceremonies and Unscriptural Modes lately introduced into our Publick Worship. [new paragraph] When I wrote to Solomon Warriner [not the psalmist, born 1778] the other day [8 August 1780; see below], I little thought of my Letter reaching you and Some others which I find it hath. If I had thought of its becoming So Publick I Should have been a little more particular in Some things and Since you have told me that you have Seen my Letter, I will venture to enter upon the Same Theme with you and a Melancholy Theam it is – And not to Mention or Dwell upon the late practice of rising up at Singing the Doxologies and Sitting down while the Preacher hath at any Time any reference to the three Persons in the Trinity; I say, not to dwell upon this Inconsistency, I will Still treat and enlarge upon what you Saw in my other Letter. And let us examine and View it in the Length and Breadth of it from the beginning down to this day. When our singing wanted to be revived, We got Mr. [John] Stickney and lastly Mr. [Justin] Morgan among us for that purpose. I was one who cast in my Mite to encourage the Singing. But **they so Suddenly exchanged old Tunes for New ones and introduced them into the Publick Worship and the old ones being neglected it was but a few that could bear a part in the delightful part of Divine Worship.** The old Singers became uneasy and began to complain and not without cause, I among the rest, not only for Myself but for others also. **The Town took the Matter in hand and at a Legal Meeting [22 October 1770—see Stebbins 1864, p. 86] selected out a number of Tunes, injoining the School [then taught by Morgan; see Stebbins 1864, p. 87] to practice upon them only until further orders. The Clerk was ordered to Serve the Master of the School with a Copy, I think he paid [p. 785] no regard to it, Saving one Night –** Likewise the Meeting House was seated as much in favour of promoting the Singing as could be convenient with decency as to Age and Birthright. But alas! where are they now? [new paragraph] **Some Tunes were introduced soon which by Some were thought not fit to be Used in So Solemn Worship. Several have Showed their dislike by going out.** Also three Persons [likely Deacon Nathaniel Warriner in the forenoon, Moses Warriner or Jonathan Bliss in the afternoon; see Stebbins 1864, pp.

89, 87] were appointed to give the lead in Singing, who have performed well and faithfully according to their best Skill and Judgment (swerving a little, no doubt, sometimes for the Sake of Pleasing, but this by the by). Of late [so, apparently closer to the writing of this letter in 1780] those appointed, for Some reasons are dropped without Sufficient reason, and others Shoved forward in their room without the knowledge or order of the Church, who of right ought to have the first Voice in all Matters of Religious Worship, under their Lord and Master. Mark what follows; Now Seats are Shifted, Some of the Males have Stretched a Wing over upon the Female Side and have intruded upon their Right, and all with this Cloak, v.z. [sic] for the Convenience of Singing. [new paragraph] Were our Antient Pious fore-Fathers permitted to arise from their Silent Graves and to take a view, perhaps they would blush at the Sight. **Now Merry Tunes come in a pace, So full of Cords or Discords that Another Set of good Singers [the 1770 set having been mentioned above] are Shut out of bearing a part in that Worship unless they will be at the pains to learn, and in that case it is not so certain they will not soon be left behind if the Wheals continue to Trundle as they have of late.** We Will now take a View of another branch of the Same Tree or at least of the Consequences arising from the Same cause. In the Morning We assemble for Mutual Divine Worship, And it is our Duty [p. 786] So to do. The minister comes; he names a Psalm well adapted for the occasion; the Tunester after the Psalm is read and the hearers preparing their Harps for Solemn Sound and to bear a part in the delightful work of United Singing to the Praise of our common Benefactor, names the Tune, and as if he were independent, cries out, Continue. A few, and those mainly out of the Church, Sing While the Church or the bigger part and the others are obliged Solitarily to hang their Harps upon the Willows. Then prayer begins in which we all join unless we are to blame. After that Singing comes in as before described. Then an Excellent Sermon is preached by which we may all be profited unless we are wanting to ourselves. Then a part and those mainly out of the Church Sing as before. We hear the Sound but know not the Matter Sung unless our Memories are like Brass. Doubtless our Animal Frame (or at least Some of us) is Charmed but our Souls, or Rational parts remain Barren and wither away as the Fields, whereon it rained not. How apt are we and liable to be deceived in this Spot. If our Animals are Charmed at Pleasant Sounds We are Sometimes liable to Suppose that we are profited when at the Same time our rational part remains unedified. In this we are no better perhaps than some of the Dumb or irrational Creatures. For many times we find that Some of them Seem as it were put into a Transport at the Sound of Musical Instruments, or even Singing. But to proceed, As I have described Matters we perceive that the whole of our Publick Worship is thro'out Attended with continuing and resting. **When Some are Singing others are out of imploy or proper imploy; and that necessarily for want of knowing the Matter [p. 787] Sung** – By this time perhaps Sir, you may be apt to think I am Drifting, but I will assure you I am not. My Heart hangs heavy while I am writing and I think the Subject we are upon affords matter for Lamentation. I would Charitably hope that those few who Sing are sincear, but we must remember that Charity is not blind, it must have its proper Object to fix upon. No doubt, Sir if you will join me in Supposing that by Some Such unscriptural Methods the Antient Churches we read of in our Bibles did little by little insensibly

swerve from the Rule taught them and are now and have for a long time been given up to Worship Dumb Tools. We are astonished at the Thought. Is it not high Time that our Church was organized and Church Discipline revived? Where are our Deacons, why don't they take their Seats and perform the Deacon's Duty? or let the Church appoint Some Person to read the Psalm and not leave it to the Young Singers to Say who shall read when there is reading? Why can't you at your end [of the town?] and I at ours join immediately and Settle a Minister* upon Some Conditions which may be Safe and equitable, although perhaps you may think it convenient or Necessary to Divide into Two Parrishes hereafter. But lest I weary my Self and you, I will hasten to a Conclusion and Say, To the Law and the Testimony – I think I read Somewhere in my Bible these Words, viz., Let the People Praise thee, O God, yea let all the People Praise Thee – Perhaps you may say we must be of a Condescending Temper and why may they not Sing So Sometimes. I answer, They may Sing So every time if the Holy Scriptures will bear them out. Here lys the pinch. – [p. 788, new paragraph] Please to turn your Eye to the following Texts, viz. Romans; 15 Chap. 1, 2, 3, 4, 5, 6, vers. – Chap. 16th, 17th and 18[th] verses. I Corinthians 3rd Chap. 10, 11, 12, and 13 vers. II Corinthians 6th Chap. 14th verse to the end. Perhaps you will not be able to judge what Inferences I Draw from those Texts, I leave you to Infer for your Self. If you can without clashing with these Scriptures reconcile me to the present mode of Singing, I will endeavor to have a better Opinion of it. At present I am very uneasy, and I Should be accountable to God and my own Conscience if I did not bear Testimony against it. I View these as not Circumstantial Things, but essential Errors which ought to be rectified. – [new paragraph] I grow weary of Writing and must conclude...." [MA/Wilbraham; Smith/Barker 1931, pp. 783-788] [*This letter, dated 31 August 1780, was written in the middle of a period between settled minsters in Wilbraham (Noah Merrick, 1741-1776, and Joseph Willard, 1787-1794); right in the middle of the Revolutionary War; in the same year when "New Light" disturbances occurred in Newton, Mass. and in rural Maine (and likely elsewhere); about eight months after original Wilbraham settler and long-serving Deacon Nathaniel Warriner had died (on 10 January, 1780); in the year after the first non-Congregational church (Baptist) was built in Wilbraham; and two years before the town would divide into North and South parishes.]

n.d. (likely 1770s, 1780s, 1790s): "The introduction of his [Billings's] fugue tunes into a congregation effectually broke up the 'lining off' process wherever it still lingered; for it would be simply impossible to pursue it with such a convoluted convolution [!] and processional tramp of words and melodies. This much of good, at least, came of their use. Yet notwithstanding their apparent variety, there is a *sameness felt* in their positive peculiarity, so distinct from everything else, that they soon tire, when they become exclusive or predominant in use. Their popularity was therefore temporary, though they constitute a variety which every choir should occasionally employ. They retained their place for a generation; and our Stoughton [p. 97] [Musical] Society is likely to perpetuate a certain love of them for generations to come. They abounded in minor keys, almost equally with the major, and expressed well both plaintive and joyous emotions. ... [new paragraph] But another

special objection to the fugue tunes was, and is, that to very many minds they are a curiosity and amusement rather than an inspiration to devotion; and therefore many thoughtful minds craved for tunes more solid, sweet, and purely churchly, with melodies, harmony, and time better adapted to express, with simple directness, the emotions of the heart, too profoundly occupied with its worship to relish a curiosity of musical movement.” [MA/Randolph; Randolph 1881, pp. 96-97 (from “History of the Psalms and Hymns and Music of the First Church of Randolph” by Rev. Asa Mann)]

n.d. (1770s-1820s?): “The following selection from the poem, read by Samuel Burnham, at the centennial celebration of Rindge [16 September 1868], pleasantly refers to the music of this period...:-- ‘... [p. 271] ... And farther off [in the meetinghouse], and higher yet, / The singers and the players sat. / Oh, what a deluge of sweet sound! / Northfield came flying swiftly round; / The New Jerusalem came down / On slippery catgut on the town; / To old St. Martin’s air so light, / The shepherds watched their flocks by night, / And all our hearts were tuned within / To Amos Cutler’s violin. / How those old tunes call up the past, / And memories throng both thick and fast; / Old Majesty in sad complaints [?], / And wailing China for dead saints, / And Lenox, Duke Street, and the rest / That to the service added zest. / But songs and songsters now are dead; / Those Sabbath days have long since fled; / The strings are broken, mute the tongue, / That then God’s praises sweetly sung.” [NH/Rindge; Stearns 1875, pp. 270-271]

1771, 7 January – see n.d. (ca. 1750-1770)

1771: “*Sept. 11, Wed.* This day was appointed by the church for my [i.e., Manasseh Cutler’s] ordination. ... [p. 34] ... [new paragraph] The singers had placed themselves in the front gallery, and by my desire they began the solemnity with an anthem. ... [first prayer; sermon preached by Cutler’s father-in-law Rev. Thomas Balch of Dedham; prayer; the charge; prayer; right hand of fellowship] Then I appointed of the 132d Psalm, Mr. Watts’[s] version, from the pause to the end, four verses, common meter, to be sung. I then gave notice that an anthem would be sung after the blessing was [p. 35] given. Deacon Patch then desired all the ordained ministers to repair to Mrs. Wigglesworth’s for refreshment. I then gave the blessing, and an anthem concluded the solemnity. The first anthem that was sung was, ‘I was glad when,’ etc. The last, I think, was called the Daughters of Judah, or the Daughters of Jerusalem. The parts were conducted with great decency and decorum.” [MA/The Hamlet→Hamilton; Cutler 1888, vol. I, pp. 33-35]

1771, 22 November: “...a request of several Brethren dated Nov:^r 22. 1771, ‘To call a Chh-meeting...to see if y^e Chh will pitch on a certain number of Tunes to be sung in public worship...[.]’” [MA/Sterling; Lancaster Second Church Records, p. 32]

1772: “Among the Stoughton papers, quoted by Mr. John A. Stoughton, in his *Windsor Farmes* (p. 97), is the following petition: [smaller type:] EAST WINDSOR, / Sep^r. y^e 9, 1772. / To y^e Gentlemen Society Comm^{tt}. For y^e North Society [Scantic] in

said East Windsor, this from us the subscribers are to Desier you as soon as may be to warne a society meeting to do y^e following Business, viz.: [new paragraph] 1st. To see what y^e Society will do Respecting Singing whether they will ap[p]rove of Beeting y^e time with y^e hand in divine worship. [new paragraph] 2d. Whether y^e society will approve of Sounding or Pitching y^e notes with y^e voice or Pitchpipe before they begin to sing. [new paragraph] 3d. **to see whether they shall appoint y^e Rev. Mr. Potwine to tell the tuner what tune they shall sing.** [new paragraph] 4. **To see if the Society will agree upon a Serteine number of tunes that shall be sung upon y^e Lord's Day in divine worship in this Society, and what tune they will have sung.** [new paragraph] 5 to see whether they will chuse any person or persons to tune the Psalm for us in this Society. [new paragraph] 6. To see whether the society will agree to Seet the Meeting house againe, or approve of y^e disorderly Sitting in y^e Gallerys among y^e young people. [new paragraph] 7. To see if the society will agree to sing without having the Psalm read upon the Sabboth in divine worship. [signed by 24 people]" [CT/Windsor; Stiles 1891, vol. I, p. 605]

1772, 12 April, 24 April, 26 April, 3 May – see 1768, 17 January

1773: *"Extracts from the Society Records.... 'A difficulty having arose about singing, it was voted in 1773, "to sing new tunes half the time, and old tunes the other half.""* [CT/Granby (filed under Simsbury); Phelps 1845, p. 110]

1773 – see before 1750

"1773. April. 'Voted to sing on the Lord's days in the afternoon according to the rules taught in the Singing Schools in this and the neighboring societies.' [new paragraph] Soon after this, a teacher of music was employed. After practising some time, he appeared with his scholars in church on a Sunday, and the minister having announced the psalm, the choir, under the instructor's lead, started off with a tune much more lively than the congregation had been accustomed to hear. Upon which, one of the Deacons, Brewster Higley, took his hat and left the house,--exclaiming, as he passed down the aisle,--"*popery! popery!*" [CT/Simsbury; Phelps 1845, p. 167]

1773, 21 April – see 1768, 17 January

1773, May 18: "...voted to Sing New tunes mening Salme tunes halfe of y^e time and old tunes the other halfe with a Proviso that the Singers Sit below..." [CT/East Granby; quoted in Turkey Hills 1901, p. 38]

"...[in 1774] it was ordered, the records say by a considerable majority, 'that no new tunes should be introduced for twelve months and that they [the singers?] should be confined to the tunes that are already in use.' There was opposition to the last vote and the records explain that to relieve the minds of many on this point the pastor was requested to name a proper tune for every psalm that was sung. ... [p. 326; new paragraph] The opposition to the introduction of new tunes is easily understood and was prompted by an impulse which commands respect. For many years our

fathers had reverently sung their praises in the familiar strains of York, St. Martin's, Mear and a few other substantial compositions. By constant use these tunes had become sacred to them and a sentiment of reverence triumphed over their musical taste and the allurements of new compositions." [MA/Ashburnham; Stearns 1887, pp. 325-326]

1774, ?5 March: "In 1774, arrangements were made for a more elaborate celebration [of the anniversary of the Boston massacre on 5 March 1770]:-- [new paragraph, smaller type:] [']The day was ushered in by the tolling of bells. From seven to ten o'clock the bells ceased, then began again and tolled until eleven, at [p. 427] which time a great number of people of this town, and of towns in the vicinity, assembled at the Rev. Mr. Parsons' Meeting House, [footnote: "First Presbyterian meeting house, federal street."] at which place, at the request of the sons of liberty, Mr[.] Parsons gave a discourse exceedingly well adapted to the times, from Galatians 5th c. and 1st v[.]: Stand fast therefore in the liberty in which Christ has made us free, and be not entangled again with the yoke of bondage. [new paragraph] [']The service was introduced by an anthem and ended by an elegy composed for the occasion. In the evening the bells tolled again....[']" [MA/Newburyport; Currier 1906, pp. 426-427]

n.d. (probably late 1770s or 1780s): "...when Billings'[s] Collection [*The Singing Master's Assistant*] was introduced, and the choir for the first time sang the tune of 'David the King,' [DAVID'S LAMENTATION] an aged man cried out, 'hold, hold!' and seizing his hat left the meeting-house." [MA/Framingham; Temple 1887, p. 337]

n.d. (ca. 1775-1783) + 1809 + after 1809-ca. 1820: "The revolution which stirred the souls of men developed a new style of music, which was styled fugue music. This was in sympathy with the clash and excitement of the day. New Jerusalem [by Ingalls], which will be remembered by all our older citizens, is a representative tune of this class. The parts falling in one after another, each part singing different words at the same time, are thought to represent the clangor and confusion of the battlefield; the base the deep-toned artillery, the tenor the rattling fire of musketry, the counter the crack of the rifle, and the treble the bugle blast heard over all. The fastidious did not relish this medley of sound, and the first effort on record to introduce a different style was made by Joel Harmon, Jr., of this town, who published a singing manual [*The Columbian Sacred Minstrel*] in 1809. The tunes in his book were of his own composition and in express opposition to what he styles [p. 71] 'fuging' music. This did not take and his book never got into general use. Fugue music prevailed until about 1820, when it fell into disuse and substantially the style of music now in use was substituted." [VT/Pawlet; Hollister 1867, pp. 70-71]

n.d. (ca. 1775-1783) + 1798 + 1833 + n.d.: "The date of the introduction of printed notes into the choir gallery is alike uncertain with that of hymn books and musical instruments. The 24th edition of Dr. Watts' Psalms (London, 1763) has twenty-five 'Tunes in the Tenor Part' printed from steel plates. This was choral music. There are good reasons for believing these tunes were the first used, though not until

about the time of the Revolutionary war. [new paragraph] The first music written in four parts and sung in the Congregational church was compiled by one Asahel Benham, of Wallingford, Conn., in 1798. It bore the title 'Social Harmony,' and was a volume of sixty pages and about four score tunes. These tunes were printed from engraved plates. Two copies are [p. 293] extant in the town. This note book was succeeded by 'The Choir,' a much more pretentious work and published in 1833. This book was used in the Rev. W. J. Boardman's pastorate. In the Rev. Mr. Griggs' day it gave way to 'The Boston Academy's Collection.' After the latter came 'Ancient Harmony,' 'The Psalter,' 'The Shawm,' 'The Dulcimer,' 'The Jubilee,' 'Asaph' and a dozen others of lesser importance." [CT/North Haven; Thorpe 1892, pp. 292-293]

n.d. (after 1775): "'At a subsequent period fuguing tunes were introduced and they produced a literally fuguing effect upon the elder people, the greater part of whom went out of church as soon as the first verse was sung.'" [quoted from the reminiscences of Ebenezer Fox (1763-1843), "a Roxbury lad"] [MA/Roxbury; Thwing 1908, p. 339]

n.d. (after 1775): "At a subsequent period, a kind of music, called [p. 20] *Fugueing tunes*, was introduced; and they had a literally *fugueing* effect upon the elder people, the greater part of whom went out of church as soon as the first verse was sung." [MA/Roxbury; [Fox] 1838, pp. 19-20]

1776: "'Voted the following Tunes are Only to be sung in the Congregation Until the Next an[n]ual Society Meeting—viz Canterbury Mear St Martins New York Plymouth Newbury Standish Falmouth Parradon [Pardon?] [← original note] Wantage Putney Richmansworth Southbury Angels Hymn 100 New Little Marlbury Aylesbury Dalston 122^d St Hellins Landaff New 50th"' [CT/Harwinton; Ecclesiastical Society Records, Book I, quoted in Chipman 1860, p. 113]

1779 – see 1770

ca. 1780 + 1782 + ca. 1784 + ca. 1786: "The first instruction in music was by John Orr, Esq., about the year 1780. There were no books at that time, and the instruction was altogether by rote. [new paragraph] The next teacher was Ezekiel Gardner. He undertook to give his scholars some idea of time, though no book was then used, except a few tunes pricked off by himself, with the Bass and Air only, to aid him somewhat in his labor. One of these books is now in the possession of Thomas Chandler, bearing date 1782. [new paragraph] Mr. Josiah Chandler, from Andover, Mass., came to town, who had some knowledge of Music, and first taught Thomas and Samuel Chandler at the age of some ten or twelve years; their father bought them one of the old Billing's [*sic*] Collection [probably *The Singing Master's Assistant*], which is supposed to have been the first singing book in town. [new paragraph] A Mr. Sherwin, from Tyngsborough [Mass.], next taught. He introduced the Worcester Collection, and taught by rule. It is believed these were the first books to any extent in town. John Orr, Ezekiel Gardner, John Pratt, and many others attended his school, in the year about 1786." [This nicely shows a progression from

no book (teaching entirely by rote), to MS. tunes for master's use only, to one copy of a book probably not used in the singing school, to multiple copies of a book apparently used in the singing school.] [NH/Bedford; Bedford 1851, p. 200]

"In 1780, many persons objected to new tunes being sung in the churches and were offended at the innovation and absented themselves from church service."
[MA/Oxford; Freeland 1894, p. 300]

1780, 8 August and "a few sabbaths past": [Ezra Barker to Solomon Warriner, 8 August 1780:] "Sir - / A few sabbaths past I was very early at the Meeting House. Soon after I arrived, one Informed me that it was proposed to spend part of the Intermission Season at noon in the exercise of singing of Psalms. My heart rejoiced at the tidings, provided it might be performed with a Religious design, and in a decent manner. I was in hopes it might serve greatly to prevent a great deal of needless, (and I may venture to say wicked) conversation on Sabbath-day noons, which is too much the practice in this degenerate day, Alas!—I waited awhile after the forenoon exercise was over, and seeing no motion made toward the proposed singing, I did not know but the report I received in the morning was a mistake. But just before the time of the afternoon exercise as I sat on my seat abroad at the east side of the Meeting House, I heard the sounding of Notes within the House. I suddenly arose meaning to join in that desirable exercise of singing of Praise to our Maker and Redeemer. But **as I was almost stepping into the House, my Heart sunk within me finding myself disappointed, for I soon perceived that I could have no part or lot in the matter, unless it were to be amused only with sounds of some new adopted Tune, at the same time my Understanding remained unfruitfull for want of knowing the matter sung.** I soon returned to the seat from whence I arose, thinking it more my duty to Meditate upon the sermon delivered in the forenoon, than to attend upon such a method of carrying an end on the Holy Sabbath day—But to my grief I speak it, Just so of late in the Time of our Social Worship, I, and more than three quarters of a large congregation are deprived of bearing a part in that solemn Worship viz.—that part of singing Gods praise, and all for want of having the Psalm read line by line. Perhaps the reply may be, They do so in other places, and people should bring books. Answer—We may not follow a multitude to do evil, and it is impossible for all to get Books; and if all had Books, they could not all be benefitted by them, some being old and dim-sighted, others young and not versed enough in reading to keep pace while singing, yet each and all of so competent an understanding as to be edified if they would be faithfull to attend, and could be favoured with having each line read. It is true some have not voices to sing, but it is our duty to sing in Heart with the Understanding as well as with our voices if we would find acceptance with our God. I think each one of the Assembly ought to have the Priviledge of joining in such manner as they are capable. This I presume no serious person will deny. Upon the whole, the way and manner of singing in our Assembly of late, is highly inconsistent with social worship, nor do I think it agreeable to the Institution, or acceptable in the sight of God. Besides, **some of the Tunes made use of are so airy and lite that one at a distance would be apt to imagine that a merry company had got together for singing and**

Dancing, they being in no way adapted to the gravity of the verse. This was a thing which much grieved good Dea[con Nathaniel] Warriner [who had died on 10 January of that year] and caused him to take his hat and go out several times. But to return to singing without reading, when I consider how many are deprived of bearing their part, I cannot but be of Opinion (and I am not alone in the Opinion) that it would in some good measure be as justifiable for our ministers to set up Preaching & Praying in the Latin or some unknown tongue, as to sing without reading. In that case we might be entertained with a smooth voice, but our understanding remain barren & unfruitful—Upon the whole the Practice is not Right let who will recommend it, or encourage it. We have been wont to cry out against Separates, but this I think is a new way of separating. And [p. 2] I could wish it may not too much resemble an abomination which will bring on a Desolation— And were it not that I am so exceedingly pleased and entertained with the performances from the pulpit each sabbath [sarcasm here?], I should be almost tempted to tarry at home, and read my Bible. [new paragraph] As to singing at noon betwix[t] meetings I would not be understood to disapprove of it entirely, but should be glad to have it performed differently viz—to being a little sooner and let the Psalm be read line by line while singing. If a little christian conversation were added, doubtless it might be profitable, the whole performed with seriousness, having a single eye to the glory of God, & mutual edification, the whole completed and finished before the minister comes in for the afternoon exercise. But how grating think ye it must be to a serious mind, to observe a long Intermission spent away in conversation about the world & anything that comes uppermost (and upon Gods Holy Sabbath day too) and just before afternoon service slip into God's House and go to singing and continue some time after the Minister is come; at the same time the big[g]er part only amused with a noise—I dont say what this resembles. But this I will venture to say; that I wish that we all could avoid worldly conversation more than is practiced at this day— [new paragraph] But before I close, I cannot but make some remarks upon what I and some others have observed for several years past. To pass over many things which ought to be lamented, such as sabbath-breaking, extortion, profane speaking, &c &c &c The following hath been taken notice of viz—A running into new modes & novels not only in Dress, but in the performance of Divine Worship; such as singers sitting together out of their proper place according to decency—often **shifting of Tunes, throwing by good old grave & solid Tunes, for new and more airy & light merry Tunes, &c. So that by little & little that part of worship is performed but by a few.** These things have been remarked as a sure sign that religion was going to decay. While these things have increased, Pure Gospel Religion hath abundantly decreased. It not only happens in this town, but in towns all around us, and unless a speedy and universal Reformation takes place, we may not expect that Gods Publick Judgments will be taken away[.] If war should cease, God hath other Judgments in store to punish a wicked & backsliding people. According to what we read we have great reason to fear that unless we are Reformed we shall be destroyed. [new paragraph] The reason of my directing this to you S[i]r, is because I understand you at present give the lead to the singing—and as I think I sincerely desire that our Publick Worship might be performed to the Honour and Glory of God, and our mutual edification, so I

hope you will accept it as wrote with that design. You are at Liberty in a prudent way to communicate it to any whom it may more immediately concern. Perhaps some may make lite of it, and misimprove it; they must answer for that and not I. [new paragraph] Inasmuch as I have for a number of years had the care of youth & children under my instruction I write the more freely. And yourself being one of the number, you may remember as well as all others whom I have instructed can testify, that I have not only industriously endeavoured to learn you the art of Reading, but also have endeavoured to instil[l] good Principles as your abilities would admit, and to teach each one his duty both toward God & man. And I cannot but have a peculiar regard for every one I have had the charge of. And I think my heart would rejoice to have a general Reformation take place in this Town and especially among our young men and women and children. If we could be bles[s]ed with the outpourings of God's Spirit [p. 3] in such abundance as I have been [*recte* seen?] evidence to in some Towns since my remembrance, I say if this could be our happy case, **the cry among us would not be, how did you like the new tune to-day, but the cry would be, Men & Brethren, what must I do to be saved.** [new paragraph] My Friend, What if you should endeavour to promote & set up a meeting for Prayer among those of your age about once a week or once a Fortnight—Who knows but God might hear & pour out of his Spirit and cause a stirring among the dry bones. I am persuaded that we should in that case be less carried away with modes & outward ceremonies in Worship, and be more concerned to be Born again, to become new creatures, to get our peace made with God, to get an Interest in the merits of Jesus Christ, to be made holy & heart & life, and be made meet for an inheritance with the saints in light, where we may ever sing praise to Him who sitteth on the Throne, and shall stand in no need of these modes & ceremonies for our assistance, and where Jargon & Discord will never be permitted to enter—Amen. I have run out to a greater length than I designed when I began—if it shall prove beneficial I shall not repent—this I must leave to Him who alonce [*sic*] can give a blessing.—I subscribe your real Friend / Ezra Barker / Wilbraham, Aug^t 8th 1780 / Religion governed by fashion, is not true Religion. / When the Tune chiefly is aimed at, and the matter sung disregarded, we become guilty of Idolatry. / In Prov. 24, 21 I read, My son fear thou the Lord and meddle not with them that are given to change.” [MA/Wilbraham; Barker 1780, entire]

1780, 31 August – see ca. 1770

“1781, October 19, the church voted that an advisory address be presented to the singers, the purport of which is ‘that the Psalm to be sung be read, line by line, in the forenoon, but not in the afternoon: and that no repeating tune [= futing tune?] be sung in the forenoon, but may be in the afternoon, Provided no part be repeated over more than is necessary.’ The congregation sang one of the five tunes commonly known: York, Hackney, Windsor, St. Mary’s, Martyrs. ... [new paragraph] William Billings had made very popular such fugue music as we have in the tunes Lenox and Northfield, and these supplanted the slow movements of Williams and Tanner [Tans’ur].” [MA/Brimfield; Hyde 1879, p. 128]

1782 – see ca. 1780

1782, 13 May: “...also voted That those that Lead in Singing in Said Society Sit in y^e meeting house where They think most Convenient to Sing[;] also voted that y^e Choeristers Set Such tunes as they think Proper according to y^e meetors Propounded[;] also voted not to Read y^e Psalm Line by Line[;] also voted to finish y^e front Seat in y^e Gallery[;] also voted a farthing on y^e Pound to Defray y^e Charges[;] also voted to Chuse m^r Isaac Owen J^r Sam^l [*sic*] Forward Thomas Stevens J^r Roswel Skinner and Jesse Forward To be Choiristers...” [CT/East Granby; quoted in Turkey Hills 1901, p. 48]

1783-1805: “All ‘repeating tunes,’ such as were sung in the Congregational church, were excluded from Titus Frost’s choir [for Frost’s dates as choir director, see pp. 144-145, 153 in this source]. The general character of early choir music can be imagined by the distribution of the ‘parts.’ The men sung the leading part (the treble), and the women sung the upper staff (tenor). From necessity, some male voices carried an irregular bass, and some female voice also hummed an underpart. It was a sort of go-as-you-please affair. Music written in four parts came into St. John’s church in 1788.” [CT/North Haven; Thorpe 1892, p. 153]

ca. 1784 – see ca. 1780

1785, 24 August + 1786, 12 March, 4 September + 1787, 17 October + 1788, 25 September: “One difficult matter, which required all the abundant tact of Mr. [Rev. Joseph] Avery to manage, was the change which came in the latter part of the eighteenth century in respect to church music, and other elements of public worship. To place the following records in order will show with sufficient distinctness the gradual modification of sentiment. [indented] ‘1785 Augst 24th At a Chh meeting appointed to consult what is proper to be done relative to singing in the publick worship of God— Voted 1 / that Dea. Haven set such tunes as he shall think fit & proper—omitting for the present those tunes which are found particularly disagreeable to a number of the Chh—and to sing by reading of two Lines of y^e psalm. 2 / The Question was put whether the reading of the psalm be omitted at the last time of singing on every Sabbath 11 Votes for & 11 against it.—’ ‘1786 March 12. Voted that the Singers be desired to sing such tunes as may be sung with reading two Lines only, at those times of singing which immediately precede the sermons & the Chh will acquiesce in their singing without reading at the beginning of the exercises, & the last time in the afternoon—and further that this be continued till tis otherwise signified to them by the Chh. or Town, or each of them.’ [p. 95] ‘1786 Sept.^r 4th at a Chh. meeting—Voted 1 / to signify to the Singers that the Chh desire that all such of them, as are able to lead in the Singing, would do it as occasion may require— 2 / that ’tis the earnest request of the Chh that the Singers would omit the singing of Milford & Hart[ford] [←square brackets in source] & in Tunes that are repeated, that, if it may be, they would omit the Repeats till the last time of going over the tune.’ ‘1787 Oct.^r 17. The Chh met. 1 / put to vote whether the Chh will make any alterations as to the present mode of singing. [new line] eight votes

for, & eight against it—' '1788 Sept.^r 25 at a Chh meeting Voted 1 / that the Chh acquiesce in having the Singing carried on in the publick worship, without having the psalm read by the Deacons any part of the day.— 2 / that if a bible, with explanations of the scriptures, shall be procur'd,—that a portion out of the same may be read in lieu of the singing at the beginning of the exercises that part of the year when 'tis usual to sing five times in a day.—''' [MA/Holden; Estes 1894, pp. 94-95] [These church votes should be considered in tandem with Rev. Avery's later correspondence with parishioners Rice + Smith; see RS/OW 1791 + 1794; also note that on 13 October 1787, four days before one of these votes, Rev. Avery wrote to Rice asking him to attend the next Church meeting, "that they may hear from you the reasons of your absenting yourself from special ordinances" (photocopy of this letter with copies of later letters).]

ca. 1786 – see ca. 1780

1786, 12 March, 4 September – see 1785, 24 August

ca. 1787: "The first school that bore the name of Singing School, was about the year 1787. It was conducted by John Warner and Amos Prichard. The music of Billings and Holden was then for a short time practised, but was never heartily accepted. About this time Mr. Law published a selection of Anthems and Psalm tunes [mention of anthems suggests later issue of *Select Harmony*], which not only augmented the scanty stock of tunes to which congregations had been limited, but was really good music. His books were introduced." [NH/New Ipswich; Kidder 1852, p. 262]

1787, 17 October – see 1785, 24 August

1788, 25 September – see 1785, 24 August

n.d. (probably 1790s): "About this time [i.e., around "the ministry of Rev. Mr. Evans" (Israel Evans, minister 1789-1797)] Watts's Psalms and Hymns were used in singing, and an old singing book called the Worcester Collection." [NH/Concord; Bouton 1856, p. 532]

1790s/early 1800s – see 1680, 20 June

n.d. (between 1791, 21 December and 1795, 2 March): "Mr. [Rev. William] Emerson's liking for the bass-viol seems not to have been shared by the majority of his parishioners. The choir aided him in its introduction to the meeting-house, but there was much scowling and shrugging of shoulders among the elders. They had become reconciled to the fuguig tunes, and perhaps recognized useful exhilaration to devotion when treble, bass and alto, in more or less harmonious iteration, shouted: 'Stir up this stew—stir up this stew—stir up this stupid heart to pray;' [punctuation *sic*] but this 'fiddling the psalms' was too much." [MA/Harvard; Nourse 1894, p. 215]

1792, 19 April and earlier (n.d.): “[Reverend Charles Stearns, pastor in Lincoln from 1781 to his death in 1826]...seems to have been blessed with an ear , as well as a soul, for music. On this topic he even warmed into eloquence;...there are passages in one discourse of his which throw such gleams of light on several points of interest that quotation at length is justified. The sermon in question was preached here in Lincoln, and on this site [i.e., in the first meetinghouse], upon the 19th of April, 1792...at ‘An Exhibition of Sacred Music.’ ... Addressing the ‘brethren and sisters of the choir,’ Mr. Stearns exclaimed, ‘With pleasure have we beheld your zeal, and the animated diligence of your teacher [a footnote in the published sermon identifies this teacher as Isaac Lane of Bedford, Mass.]. We have often had our ears refreshed by [p. 52] your agreeable performances.... When sounds bold and strong have set forth the majesty, the power and eternity of God, when lofty notes celebrated his glories “which transcend the sky,” when menacing tones have shown the dangers of the wicked “on slippery rocks ready to fall into ruin” [free quotation of Watts text set by Daniel Read in GREENWICH?], when tender and plaintive accents called our attention to “Jesus nailed to the tree,” when voices softer than the gentlest breeze expressed the care of Jesus over his flock, “hearing their prayers, and wiping their tears away,” such touches so true to nature, could not fail. Mute attention, expressive features, and melting eyes declared the sensations of the assembly. To you we owe the revival of sacred music in this place, which had well-nigh slept in silence. So long had our harps hung upon the willows, that we began to fear that they would be wholly useless. But the songs of Zion are revived, and sweeter than before.” [MA/Lincoln; Lincoln 1905, pp. 51-52]

n.d. (between 1793 and 1811): “At one time, the choir did what choirs are apt to do,--went off in a huff. *Discord* ran riot the next Sunday. The scene was at the same time ludicrous and painful. Four of the congregation, with the leader already referred to [Yeomans], volunteered as a *quintette* to ‘carry the singing.’ There were two bass voices, one tenor, and two treble. If they had started, and kept together to the end of each verse, the music might have been pleasing. But no: they had been in the habit of singing Lenox, Worcester, Bridgewater, and a hundred other *fugue* tunes, in which one part runs a race after another, fearful of not winding up together on the last syllable. ... [p. 84] ... [new paragraph] Before taking leave of our meeting-house and its worthy pastor [William Patten (1763-1839), minister from 1786 to 1833], I will give you an account of my last visit to it [ca. 1840], a few years before it was remodelled, almost rebuilt, for the use of a Baptist society. I found it in a most dilapidated state. ... Being once more in the church of my childhood, I began gazing above and below, and proceeded to look in at each pew. ... [p. 85] ... In our *once* well-filled [family] pew I sat down, and looked up at the most forlorn pulpit imaginable, and as it were at the man to whom I did not listen very carefully from the age of three and one-half to twenty-one years [i.e., 1793 to 1811]. I felt bewildered by the ghosts of the men and women which started up in every pew and in the galleries.... I know not how long I sat musing: but **at last the fire [of imagination] burned, and from the front gal- [p. 86] lery the thunder-and-lightning music broke forth, and the before-dead worshippers (many with silver-headed canes in hand), uprose and wheeled to face, as well as to hear, the *sweet* music; and there I once more beheld**

the chorister, Mr. Yeomans, my earliest musical teacher and well-trying friend; and oh, when the frisky tune of 'Ocean' burst forth, how I felt myself choking with delight, and straining every nerve, mental and physical, to join in the closing refrain!" [RI/Newport; Channing 1868, pp. 73, 84-86]

n.d. (between 1794 and ca. 1806) + ca. beginning of 1814 + 1843, winter: "The tunes then sung [under the direction of Elisha West] were mostly of the fugue style; for by that time had been fully established, through the persevering efforts of Billings, of Boston, the revolution in church music by which the fugue tunes came to supersede the old English tunes. [p. 224] ... [new paragraph] Hitherto the fugue tune, firmly established by Elisha West in popular favor, had maintained its place in the religious exercise of the day. But about the beginning of 1814 a change took place in the character of church music, and the fugue began to be discarded. Henceforth tunes of this class were rarely used in the churches, and about the last time one of them has been performed at a religious exercise in Woodstock, in the spirit and simplicity of the ancients, was in the winter of 1843, at a revival meeting held in the Methodist Church, when Titus Hutchinson [1771-1857], Isaiah H. Carpenter [1783-1867], and two or three others of the same generation did up 'Lenox' [by Edson] in the true and hearty style of old times, to the great delight of some few of their juniors present on the occasion. [new paragraph] ... [p. 225] ... The change in the style of church music, which wrought the banishment of the fugue, had become fixed and complete by this time [mid-1814], and the new style was growing in favor throughout the country." [VT/Woodstock; Dana 1889, pp. 221, 224, 225]

no earlier than 1795-1843: "The chief tune-books, since any have been used at all—tunes in the Psalm-Book being used before—are *Village Harmony* [1st ed. 1795]; *Bridgewater Collection*, the later editions being called *Temple* [sic] *Carmina*; *Handel and Haydn Society's Collection*; *Stoughton Collection*, 1828; *Boston Academy Collection*, 1833; *Carmina Sacra*, 1843; *Psalmody* [?]; and beyond this, too many to mention." [MA/Randolph; Randolph 1881, p. 101 (from "History of the Psalms and Hymns and Music of the First Church of Randolph" by Rev. Asa Mann)]

1798 – see n.d. (ca. 1775-1783)

1798, 4 July: [as part of a Republican protest of a Federalists' Independence Day celebration in the Canton church] "By this time the patriotic ardor of Hatter John Wentworth became aroused. He began a tour of the galleries, marching, with a firm tread, round and round, singing as he went a tune composed by William Billings, and familiar to every schoolboy in New England, which had done much to inspire the spirit of independence before and during the Revolutionary War. It was 'Old Chester,' and began thus:-- [p. 487; indented, smaller type:] 'Let tyrants shake their iron rod...' [2 verses, the second beginning 'The foe comes on with haughty stride'] [new paragraph, regular type:] The desired end was accomplished. Neither the appeals of Priest [Zachariah] Howard, nor the threats of Captain [Elijah] Crane, could control the assembly. The meeting was demoralized; the Republicans were

elated at their victory, and went home triumphant and happy.” [MA/Canton; Huntoon 1893, pp. 486-487]

early 19th c.: “...there was good music in those days, and if some of those old choirs could be recalled, with [Lewis] Stebbins in his prime to lead, the quartette of the present day with all its fine culture would be thrown into the shade in presence of the majestic rendering of ‘Majesty,’ ‘Thanksgiving Anthem,’ Bull’s ‘Alleluia,’ ‘Judgment Anthem,’ ‘Denmark,’ and other popular pieces of the period.” [CT/Waterbury; Anderson 1896, vol. III, p. 1069]

early 19th c.: “I well remember when I was a boy (he was born in 1802) seeing Mr. Emery who was the leader, Mr. Noyes, who sang counter, and Mr. Jewett, bass, standing up to sing in the broad aisle near our pew, and making the house ring with Sherbourne or Complaint, or some of these old fugue tunes. I thought it was very fine music indeed, and if anyone should affirm that it was not, I should not deny it [i.e., I would speak up for it].” [ME/Skowhegan; Coburn 1941, vol. I, p. 324]

n.d. (early 19th c.) – see n.d. (probably 1730s)

n.d. (probably early 19th c.): “The tenors in a [fuging] tune would go ahead, and then the treble would start to overtake them, and then the basso would make a rough and tumble run, and while the trebles and tenors were *pirouetting* on the top lines of the cliff the bassos were climbing up as fast as was possible, and, just at the instant when the wind of all concerned was just about exhausted, they came down into smooth sailing and all ended at the same time—with some loiterers. I think a tune called ‘Greenfield’ [likely Lewis Edson’s] was a favorite in those days, and which supplies a fitting illustration of what I have attempted to describe. It was written to the verse in Watts—[indented, smaller type:] ‘So pilgrims on the burning sand, / Beneath a brazen sky, / Pant for a living spring at hand, / As they must drink or die;’ [regular type:] but I may be mistaken in this [you are; this is an imperfectly recalled second stanza of the Watts text set by Justin Morgan in his MONTGOMERY], for I am writing not only at a great distance of time, but of place, and have no one to aid me. ... [2nd p.] ... I was speaking of songs in my childhood days.-- The most popular was a lyric which was the *Marseillais[e]* of our revolutionary war, as ‘*John Brown’s* soul is marching on’ is likely to be in this. The lyric commenced thus—[indented, smaller type:] ‘Why should vain mortals tremble at the sight of / Death and destruction in the field of battle’—[this tune is “Bunker Hill”; regular type:] and the notes were as discordant and unmusical, as contrary to all the grammar of music, as ‘*China*’ [by Swan] itself; but, despite of science and sound, it was a great success.” [MA/Newburyport; Newburyport 1863, pp. [1], [2] of 3]

n.d. (probably early 19th c.): “Among the young women of those days the leadership of the ‘treble singers’ was accounted the post of honor. During the use of the ‘Bridgewater Collection’ [1st ed. 1802], under the leadership of Justin Holden, maternal great uncle of the writer, one of the most successful teachers and leaders ever employed in the old meeting-house, the tenor parts were sung by female

voices, selected for their special adaptation to those parts, which were in that collection generally intended and arranged for female voices; a notable example of such adaptation existing in the per- [p. 22] son of the writer's mother." [NH/Hillsborough; Densmore 1890, pp. 21-22]

1801, 8 October or later in October: "The second session [of the Vermont General Assembly] held here [in October 1801], was the most important event which had taken place in the history of the town.... ... [new paragraph] The assembly met on the 8th of October [and likely for at least a couple of weeks following that; the 1787 session lasted from Oct. 11 to Oct. 27], Isaac Tichenor of Bennington being Governor.... [new paragraph] 'Election day,' was the great event of the session in those days. On that day the governor was officially notified of his election, and took the oath of office, which was afterward administered to the council. Then His Excellency, escorted by all the militia in the vicinity[,] rode in state to the meeting-house, where the 'Election Sermon' was delivered. [p. 139, new paragraph] One curious feature of the day must not be forgotten. Some months before the time, notice was given in the public prints that an original ode would be sung on that occasion, and the poets of the day were urged to prepare their strains in competition for the honor of producing the song, to which music would be composed by Mr. [Jeremiah] Ingalls. Col. Thomas Johnson, William B. Bannister, and James Whitelaw were the committee to pass upon the merits of such productions as should be offered. When the time came for the decision, the committee found themselves unable to decide which of the effusions submitted by two gentlemen from Peacham, Mr. Ezra Carter and Mr. Barnes Buckminster, was the superior, and it was finally agreed that Mr. Ingalls should compose music for both; that one, to be sung before sermon[,] should be called the Election Ode, and the other, to follow the discourse, should bear the title of the Election Hymn. Both were accordingly sung, and Mr. Ingalls drilled a large choir, consisting of all the best singers in the vicinity[,] during several weeks before the great day. Both productions are preserved in Mr. Ingalls' singing-book, the 'Christian Harmony.' [new paragraph] Reuben Abbott, who died about twenty-five years ago in Maine[,] believed himself to be the last survivor of that large band of singers. The election sermon was preached by Mr. [Nathaniel] Lambert to as many of the people as could crowd into the meeting-house. After the services, the governor and council, with all the clergymen who were in attendance, repaired to a tavern, and dined at the expense of the state." [VT/Newbury; Wells 1902, pp. 138-139]

"The list of 1806...contained the following: [indented, tighter vertical spacing:] '2 Quir[e]s Music Paper \$2.00 / Paid for writing music 5.00 / Mending pitchpipe .12 ½ / 29 Singing Books @ 3/ [← slash in original] 14.50 / 4 pamphlets of Cooper's Anthem [William Cooper's 16-p. AN ANTHEM. DESIGNED FOR THANKSGIVING DAY (1792) was reprinted in Nov. 1803] 1.00 / Bass Viol Strings 4.00 / 5 Village Harmony 4.17 / Paid boy for carrying books 2.00 / [p. 4] John Pratt for binding 29 Singing Books 14.50 / Candles for use of School last year 2.75'" [ME/Portland; Small n. d., pp. 3-4]

1806, 5 May: "Our new singers [having just completed a 4+-month singing school taught by Samuel Holyoke] set in seats first time, sang Smyrna, Quakenburg & Alpha [all 3 tune titles appear in Holyoke *CH* 1804; ALPHA + SMYRNA att. Holden, QUAKENBURG marked as 1st pr., probably by Holyoke]." [MA/Danversport; Putnam/Danvers 1916, p. 68]

1806, 20 November and throughout the 6 months before: "There was an educated lawyer in Topsfield, who, after he had, as he said, plead one thief clear, left his profession and took up that of writing and teaching music. His name was Jacob Kimball. He was a tall, portly man, not quite faultless in his habits, and was employed to teach six [p. 129] months, which [i.e., while] the brick [meeting] house was building, with a view to having a well-drilled class ready to sing at the dedication [which occurred on 20 November, 1806, when the writer, Samuel Preston, had just turned 14]. There were about half a dozen boys of nearly the same age, of whom Nathaniel Pope and myself alone now [in 1869] remain, who sang counter. Music has taken many new names since then. Fa, sol, la, and mi, were all the names to notes that we knew in those days. Master Kimball had taken considerable pains to drill us for the dedication, as we had an important part to perform there. We were to sing on that day the old Selby anthem, 'Behold God is my salvation, I will trust and not be afraid,' in which there is a counter solo of some importance to the tune, and as it was to be the first time we ever sang in public. Mr. Kimball felt rather solicitous about our pluck, and I can see him now, partly turned around, for he had placed us near him, in his rear, his trembling hand beating time for us, while we performed the feat. I believe we did it to his entire satisfaction, as he called us 'brave boys,' when it was over. There was a good old lady present, one of the best-natured women in the world, the same who rode on the pillion [pillion: a cushion attached to the back of a saddle for an additional passenger]. She did not perhaps understand music very well, and in relating to her companions the incidents of the dedication she said: 'the singing was beautiful, but in singing one tune, they all got stopped but the boys;' [punctuation *sic*] and she thought they deserved a great deal of credit for carrying them through. Master Kimball wrote a piece of music expressly for the dedication. It was made applicable to the words of Dr. Watts'[s] 48th psalm, 2d part, short metre ["Far as thy name is known..."; in Kimball MS.?]. The words were perhaps better adapted to Solomon's Temple than to our new house, though that, for the place, was quite a noble structure, and was much praised at the time." [MA/Danvers; Preston/Danvers 1919, pp. 128-129]

ca. 1807: "...about this time the tune 'China,' composed by Timothy Swan, came into vogue, and as sung by members of his family [e. g., Swan's younger brother Benjamin, then living in Woodstock] attracted universal attention." [VT/Woodstock; Dana 1889, p. 223]

1807: "At a meeting of the West Cambridge Musical Society, Oct. 13, 1807, James Hill was chosen moderator and Isaac Locke secretary. The fourth vote of the meeting appropriated unanimously a certain sum of money for the use of a new singing-school. Three persons were selected to take charge of said school, viz.: Artemas

Kennedy to instruct the tenor and to be considered as chorister, Isaac Locke to instruct the treble, and Walter Russell for the bass. That the sum of [p. 115] eighteen dollars be appropriated to compensate the instructors, and the *Village Harmony* to have the preference to any other book." [MA/Arlington; Cutter 1880, pp. 114-115]

n.d. (between late 1807 and 1811): "Like many other musical chiefs, he [James Cutler] had his pet tunes which must be sung on every possible occasion, and this constant repetition came at length to be very wearisome to the choir. Among the number was a tune by the name of 'Confidence' [by Oliver Holden?], a special favorite with Cutler, so often brought forward that the singers became exceedingly restive under the infliction, and showed positive signs of rebellion. The young ladies in the choir went so far as to declare 'they should keep their seats the next time that thing was trotted out.' The Sunday after these marks of an outbreak were exhibited, the musical chief was observed to take his seat in the singers' gallery with a look of awful determination. After the morning services began and the first hymn was read, he rose, opened his singing-book and with compressed lips, yet with dreadful distinctness, called out, 'Confidence,' at the same time casting a terrific look along the sides of the choir. There were some nudgings and scowlings and poutings, but all obeyed the imperial mandate and sung the hymn through. In the afternoon the operation was repeated, and the hated 'Confidence' called out once more, with grim satisfaction to the chief that he thus could hold in check these turbulent spirits." [footnote: "Mrs. N. Williams."] [VT/Woodstock; Dana 1889, p. 224]

1808-1809: "The repairs on the bass viol in 1809 was done by Elliott Libby, and cost \$4.00, and the sum of \$21 was paid to one James Poole 'to the use of my great Chamber with Fires & 21 lights, from Nov. 19, 1808 to April 10, 1809.' Willm. Cooper supplied 6 copies of an unnamed Anthem for the Ordination of Dr. Nichols." [ME/Portland; Small n. d., p. 4]

ca. 1808 or later + 1819: "...the Second [Congregational] Church about the beginning of this century gave much attention to the improvement of its psalmody, organized a voluntary choir which met for practice twice a week under the leadership of John Yeomans at the Newport Academy, and afterwards had a most successful [p. 53] singing-school, at which Joel Read's 'New England Selections' [*The New-England Selection; or Plain Psalmist*; eds. in 1808 + 1812] was the anthem book. A bass viol was introduced in the year 1819. This plan greatly improved the service of song in the house of God." [RI/Newport; Wallace 1896, pp. 52-53]

1809 – see n.d. (ca. 1775-1783)

after 1809 to ca. 1820 – see n.d. (ca. 1775-1783)

"Dec. 18, 1810, the [Musical] Society chose a committee for the purpose of selecting tunes, viz.: Walter Russell, Isaac Locke, James Hill, Amos Locke, John Perry, George

Swan, Benjamin Harrington, Jonas Locke, Thomas Fillebrown." [MA/Arlington; Cutter 1880, p. 115]

"[']In 1811 Mr. [Rev. Thomas] Beede [pastor in Wilton 1803-1829] invited all the children who would like to learn to sing to meet at the school-house near the meeting-house, and he would instruct them. At the day appointed there was a great turnout. The school was quite a success, there were some most excellent voices. It did not take long to learn the rules for vocal music in those days; the rising and falling of the notes were soon accomplished. The first tune practised was "Little Marlborough," the second was "Plymouth." When we could call the notes, we imagined ourselves quite singers, with the praise of our instructor.[']" [late-in-life reminiscences of Mrs. Achsah (Sawyer) Allan (1800-1886)] [NH/Wilton; Livermore 1888, p. 65]

1811 + 1814: "Dr. [Samuel] Willard [minister in Deerfield, MA] sought the improvement of church music chiefly along three lines, simplicity in the style of music, pronunciation and adaptation of hymn and tune. In a lecture delivered at Greenfield [MA], March 19, 1811, he affirmed that for about thirty years there had rarely been such a thing heard in a great part of the churches as a tune of 'the ancient, regular, simple, moderate style.' He found in the Deerfield church 'the same profane kind of singing that prevails everywhere in the country,' and immediately inaugurated a reform. Soon he could write: 'A thorough change took place this day in the musical part of public worship. Instead of all light and frolicsome tunes, we had all grave and solemn, namely, Aylesbury, Windsor, Dalston, Wells and Old Hundred.' The 'Deerfield Collection' (1814), which he compiled, represents the reaction to a more simple style of music: This was a book for the 'Old Hundred Singers,' for the title of this ancient tune furnished a term of reproach by which the lovers of the 'frolicsome tunes' designated the lovers of the 'grave and solemn tunes.' [MA/Deerfield; Burnham 1901, p. 24]

ca. beginning of 1814 – see n.d. (between 1794 and ca. 1806)

1814 – see 1811

"Jan. 31, 1814, voted that the treasurer purchase one dozen of singing-books of the *Middlesex Collection*, and half a dozen hymn-books of [Jeremy] *Belknap's*, for the use of the [musical] society." [MA/Arlington; Cutter 1880, p. 115]

ca. 1814-1821: "So familiar were the early members of this church with the old-fashioned music, [footnote: Mather Byles's poem beginning "Down steers the bass" ("exactly rendered into the music of 'Consonance, an Anthem' [by Billings])] quoted as a way to "describe very well, even without the notes, the style of psalm-singing which prevailed largely in New-England church worship from the Revolution through the first quarter of the present century" that no note-books [i. e., tunebooks] were used in their meetings for seven years [Baptist Church in Canton formally organized 22 June 1814; meetinghouse dedicated 14 January 1821].

Among them were several brethren and sisters, whom God had gifted in no mean degree with the talent of song. They loved the ancient, plaintive lays of Billings and Swan, and Holden and Reed, and Maxim and Edson and Belcher....” [MA/Canton; Brown 1865, p. 71]

1816, 30 October: “...it will be interesting to read an observation on the choir made by Dr. Allen [Joseph Allen, Northborough pastor 1816-1873] in his twenty-fifth anniversary sermon (1841). He said: ‘On the day of my ordination (October 30, 1816), the singers’ seats were filled, the ladies being tastefully adorned with white turbans and blue ribbons. “Italy,” which was sung to the 278th hymn in Belknap, has ever since been one of my favorite tunes, and I never hear it, without a vivid recollection of the occasion when, as an ordained minister, I first listened to its sweet notes.[.]” [MA/Northborough; Kent 1921, p. 121]

1817 + ca. 1826 + 1827 + 1831-1838: “In 1817 the choir of the First Baptist church was composed of singers from various parts of Newton and vicinity, Brookline, Brighton, Watertown and Waltham. [compare with St. David’s Musical Society, discussed on pp. 756-757 of this source: “existed in Newton in 1816” (p. 756), “composed of singers belonging in Newton and neighboring towns” (p. 757)] The leader at that time was Mr. Thomas Richardson, of Oak Hill, who always sang soprano. When no instrument was present to give the key-note of the tune to be sung, the leader, taking his wooden pitch-pipe, drew out the little pipe within, on which were printed the first seven letters of the alphabet, and setting it to the letter with which the tune commenced, he sounded the tone; upon which the whole choir, repeating the sound with the syllable belonging to it, rose and sang the hymn or psalm. There was generally a bass viol, as an accompaniment, sometimes, two,--played by Messrs. Charles and Walter Richards. Two brothers Oliver often came from Waltham, one of them an excellent bass singer, the other a skill[.]ful player on the bassoon, which the choir regarded as a valuable addition. [new paragraph] ... **The singing-books in use were, first, the Billings and Holden Collection; afterwards, the Bridgewater Collection.** [new paragraph] About 1826 Mr. (afterwards Rev.) Jonathan Aldrich, then a student in the Theological Institution [Newton Theological Institution, a Baptist theological seminary founded 28 November 1825 in Newton Centre, Mass.], became leader of the choir, and many new members were added to it.... The instruments used in the choir at that time were two clarionets...and a trombone.... In 1827, Mr. Asa R. Trowbridge brought into the choir a double bass viol, the first instrument of the kind used in Newton. In later years, he played, in the church music, successively, the double bass viol, small bass viol, violin, bassoon, trombone and octave flute. In 1831 he was chosen leader of the choir, and served in that office seven years. **The singing-book used, the latter part of the time, was the Boston Handel and Haydn Society’s Collection.** [p. 504, new paragraph] After Mr. Aldrich resigned the charge of the choir (1827), Mr. (afterwards Rev.) Benjamin C. Wade, of the same class in the Institution (1829), was elected to fill the place. He reorganized the choir, bringing in some additions to it, and selecting leaders of each part. ... Under the management of Mr. Wade, the singing of this choir took a high rank in the town. At this period, frequent meetings were held at the Spring Hotel,

Watertown; the Ellis Hotel, Newton Upper Falls; Mancy Thornton's Hotel, near Newton Centre, and at the Theological Institution, for the practice of **choruses and anthems from the Handel and Haydn Society's Collection**, under direction of Mr. Wade. These festivals brought together the singers of Newton and vicinity, and furnished a pastime at the same time fascinating and improving." [MA/Newton; Smith 1880, pp. 503-504]

1819 – see ca. 1808 or later

1820s + 1821, 21 February: "In the 1820's Keene had a choral body known variously as the Keene Sacred Music Society, Keene Musical Society, and the Keene Harmonic Society. Under whatever name, it gave concerts well patronized by the public. The object of the society was to perform classical music in the best style, using the newly published collection of music by the Handel and Haydn Society in Boston. Handel's works usually took foremost consideration. The first performance of his 'Messiah' in Keene was given on February 21, 1821, at the Meetinghouse, admission 25¢." [NH/Keene; Keene 1968, p. 614]

n.d. (1820s-1872): "Dr. [Lowell] Mason was, without doubt, the foremost man of his time in raising the popular standard of music in this country. He revolutionized the methods of teaching. He furnished a better class of tunes for church use to supplant the whimsical music that originated in colonial times." [MA/Medfield; Tilden 1887, p. 434]

n.d. (probably 1820s): "[Elam Ives of New Haven, Conn.] was contemporary [p. 1070] with Alling Brown of New Haven, who for many years led the Centre church choir in that city with great success. The style of these two gentlemen was somewhat different, but they labored in harmony for a higher standard of church music, and united in the compilation of a new book to meet the wants of the advance movement. 'The Choral Harmony' was the name of the book, if I mistake not. It was adopted and used by both these masters, and contained many excellent tunes, some of which are still sung in our churches." [CT/Waterbury; Anderson 1896, vol. III, pp. 1069-1070]

ca. 1820-1832 + 1832 + 1837 + later than 1837 (up to 1864): "No note-books [tunebooks] were in use before the meeting-house was built [in 1820], such old tunes only being sung as dwelt in the people's memories: afterwards, for ten or twelve years, the choir sung out of the 'Bridgewater Collection' and the 'Village Choir.' [← *Village Harmony*?] A vote of the church in July, 1832, authorizing the purchase of 'six hymn-books and six singing-books for the use of the singing,' refers probably to the latter book. At the time the old meeting-house was abandoned [1837], they were singing from the 'Washington Harmony' [by Thomas B. White + Edward L. White; first printed 1834 or 1835]. ... [p. 75] ... [new paragraph] Meanwhile, the tune-books had several times been changed. The 'Boston Academy' succeeded the 'Washington Harmony,' and was in turn succeeded by the 'Modern Psalmist.' Then came the 'Carmina Sacra,' which holds its place yet as a sort of

standard, always supplying a good tune when the lighter collections that lie on the gallery railing fail to furnish the leader with the proper music for the minister's hymn." [MA/Canton; Brown 1865, pp. 73, 75]

1821: "The first reference to the Tavern [the Norfolk Hotel, in Dedham] under the sole management of Gragg is found in [Herman] Mann [Jr.]'s *Diary* under date of December 10, 1821: 'Chorister Meeting. Annual meeting of the singers of the First Church and Parish, at Gragg's Hotel this evening. . . . The meeting closed according to ancient custom by singing Old Hundred!'" [MA/Dedham; Austin 1912, p. 39]

n.d. (ca. 1821): "[Mr. (Elnathan?) Duren]...swept away all that was left of the old order of things, introducing new measures, new rules, new ideas in the art of teaching and performing [p. 227] sacred music, and banishing from the schools forever any remnant of the spirit of '76 that might be found still lingering around them." [VT/Woodstock; Dana 1889, pp. 226-227]

1821, 21 February – see 1820s

1824 or 1825: "The evening's exhibition of Mr. [Elam] Ives's style and method of teaching resulted in an engagement of his services for a season by the Congregational society, though there were some of the old [Lewis] Stebbins school who turned their backs on the new-fangled notions [for Stebbins, see "early 1800s" in Singing Schools, Singing Masters file, quote from same source]. These solaced themselves by occasional meetings at private houses where the good old tunes could be sung and held in honorable remembrance." [CT/Waterbury; Anderson 1896, vol. III, p. 1069]

n.d. (probably late 1820s, 1830s; author of these reminiscences, John Eddy, was born 1819): "How vividly did the plains of Palestine rise to my youthful imagination, when rang out so as to shake the building:-- [indented, smaller type:] 'While shepherds watched their flocks by night, / All seated on the ground, / The angel of the Lord came down, / And glory shone around.' [Read, SHERBURNE? Billings, BETHLEHEM?] [new paragraph, regular type:] So also when 'All Hail the Power of Jesus' Name' [Holden, CORONATION?] was rendered, I could see the multitude assembling, coming from all Christian nations to 'crown him Lord of all.' ... [new paragraph] The whole family were musical, and one of the daughters had a charming and ringing voice. When it struck the treble in those old fugue tunes, it seemed to raise the rafters. It may be from association, but I had rather hear that music than the modern scientific. [new paragraph] 'If I forget thee, O Jerusalem, let my right hand forget her cunning; . . . if I prefer not Jerusalem above my chief joy.' [from Psalm 137; text begins "By the rivers of Babylon..."]" [MA/Middleborough; Middleborough First Congregational Church 1895, p. 91]

n.d. (probably between 1825 and 1828): "Near the close of Dr. Lord's ministry [Nathan Lord was pastor at Amherst 1816-1828], there was trouble in the choir, and the singers, with the exception of Ambrose Seaton, the leader, left the seats. The

minister read the morning hymn, but there was no response. Presently, the senior deacon [probably John Hartshorn, 1759-1842] rose from his seat in front of the pulpit, and called upon the congregation to unite in singing [William Tans'ur's] St. Martin's [first printed 1748, first American printing 1759], himself leading off in a voice tremulous with age. For some time he sung alone, but before the hymn was finished he had a respectable following. During the performance the chorister [Ambrose Seaton] was heard going down the stairs in the west porch, at least two steps at once, and after landing upon the common it was noticed that his steps toward his boarding-house were of remarkable length." [NH/Amherst; Secomb 1883, pp. 317]

ca. 1826 – see 1817

1826, 5 or 6 June + 1828, 25 December + 1829, 18 February, 11 March, 25 March, 10 November, 22 November: "At the next meeting [of the Old Stoughton Musical Society], held at Leonard Everett's Hall, in Canton, June 5th or 6th, 1826, it was 'Voted that the members of this Society furnish themselves with the "Handel and Haydn Society's Collection," to be used at the next meeting.' [The Society first sang from *The Worcester Collection*, purchasing copies in late 1786 (see p. 23 in this source); they also apparently tried out the 1822 edition of *Templi Carmina* (referred to as "Bridgewater Collection" in this source; see p. 126) and the 1824 edition of the *Old Hundred Collection* (see p. 126) before trying the *Boston Handel and Haydn Society Collection*.] ... [p. 47] ... At a meeting held at Swan's Hotel, in Stoughton, Dec. 25, 1828, it was 'Voted to choose a committee of four, one in Stoughton, one in Canton, one in Sharon and one in Randolph, to get subscribers for printing the old Worcester Collection, and also voted and chose Thos. Capen, Benj. Richards, Nathaniel French and Henry Thayer, committee.' [new paragraph] 'Voted that the committee see what they can get the Collection printed for and report at the next meeting.' [new paragraph] At the next meeting, Feb. 18, 1829, at Leonard Everett's, Canton, there is found no report of the committee on record as to the publication of the Worcester Collection, which the Society seems to have [p. 48] abandoned, as we find that at this meeting it was 'Voted to publish a collection of Music, consisting of about three hundred pages of such music as the Society shall direct;' also 'Voted to choose a committee to select music for the Collection.' 'Voted to choose four [men] from each town [Stoughton, Sharon, Canton, + Randolph—total of 16 men].' ... By vote, each member [of the Society] was permitted to bring a piece of music before the committee to be sung. ... [new paragraph] At an adjournment of this meeting, held March 11, 1829, at the Capen House, the following persons were chosen a committee to ascertain what proportion of the music selected by the Society was in the major and what proportion in the minor keys, and whether suitable number of different metres were selected, and to suggest such alterations as they might judge expedient, and report at the adjournment. The committee were...[9 names]. [new paragraph] This meeting was adjourned to March 25, 1829, at Capen House, at which time it was 'Voted to accept the report of the committee on the subject of the selection of music for a new publication;' also 'Voted to strike from the list of pieces selected by the Society the "Ode on Science" [by Sumner] and French's anthem of

"Lift Up Your Heads" [DEDICATION ANTHEM, printed in French's *Harmony of Harmony* (1802)].' 'Voted to print, in addition to the music previously selected, Billings'[s] "Majesty," "Magdalen Ode," ["Funeral Ode"] by [Daniel] Belknap [printed in Belknap's *Evangelical Harmony* (1800)] and ["Norwich"].' Chose Elijah Atherton, Esq., to superintend the publication of a collection of music, and the following gentlemen were chosen a committee to advise with and assist Elijah Atherton, Esq., in the publication of the music for the Society. Chose... [9 names], the foregoing committee to select suitable rules of music for the aforesaid publication. Voted to adopt [p. 49] the following as the title page of the new collection: 'Stoughton Collection of Church Music, Selected and Published by the Stoughton Musical Society, Instituted A. D. 1786, of which Elijah Dunbar, Esq., of Canton, was First President; this Society is composed of members from the towns of Stoughton, Canton, Sharon and Randolph.' ... [new paragraph] The Society had now published a book and on Nov. 10, 1829, at Samuel Johnson's, Sharon, Thos. French, Nathan Atherton, Friend Crane and Benj. Richards were chosen a committee to see on what terms Marsh & Capen would print seventy-two additional pages of music and bind the same with the volume recently published by them as the Stoughton Collection, such Collection being highly disapproved [p. 50] of in consequence of the publisher having omitted many pieces selected by the Society, and substituted others in their room without the knowledge or consent of said Society. 'Voted to adjourn to Sunday, Nov. 22.... At the meeting held Nov. 22, 1829, the committee on book reported, and after discussion of the report, Nathaniel French was chosen a committee or agent to make the offer to Marsh & Capen for the new edition of the book and, if accepted, to furnish the music for the addition and superintend the printing, etc.'" [MA/Stoughton + Canton, etc.; Standish 1929, pp. 46-50]

1827 – see 1817

1828, 25 December – see 1826, 5 or 6 June

1829, 18 February, 11 March, 25 March, 10 November, 22 November – see 1826, 5 or 6 June

n.d. (probably 1830s): "...the rendering of a hymn, such as 'Before Jehovah's Awful Throne,' to the sublime music of 'Denmark,' under the eloquent guidance of [Paul Louis] Ostinelli's violin, had an effect, the very remembrance of which, though at this distant day, is thrilling." [MA/Lowell; Greene 1881, p. 242]

n.d. (ca. 1831): "It remains...to say a word of the kind of music cultivated [in the church services of ca. 1831]. There were anthems and set piece, for voluntaries and for special occasions, but [p. 241] the bulk of the music was of the good ancient choral style like 'Old Hundred,' and the old 'Ninety-seventh Psalm Tune,' strains more devotional and grandly impressive than many that have found favor in later days. Of a very high order was the church music in the 'Handel and Haydn Collection,' drawn from the works of those masters, and of Mozart, Weber, Palestrina, Cherubini, Pergolesi, Rhighini, Romberg, Winter, and Kabler. This book,

as well as 'Gould's Collection,' 'The Choir,' and 'The Boston Academy's Collection of Church Music,' will be recalled by our elder singers. In this connection, it is eminently fitting to pay our humble tribute to the names of the late Dr. Lowell Mason and of his fellow-laborer, George James Webb, who deserve to live in grateful remembrance for their services to sacred music in America." [MA/Lowell; Greene 1881, pp. 240-241]

1831-1838 – see 1817

1832 – see ca. 1820-1832

1833 – see n.d. (ca. 1775-1783)

n.d. (probably mid-19th c.): "We may remark that most of the new [religious] societies that have from time to time arisen among us adopt at first the old style of music [pre-regular singing? congregational, pre-choir? or Billings-era futing tunes, etc.], which argues its adaptedness to the childhood of churches. We further observe that **the latest phase of church music [the gospel hymns of Bliss, Sankey, et al.] approximates in some degree to that which so charmed and fascinated us in our early days [futing tunes?] and whose ringing tones still vibrate in our ears. ... [p. 95] ... [in a section about how things were in "the old times," "with our fathers"; new paragraph] Church music, though perhaps devoid of the artistic grace and accuracy of its present development, was animating and spirit stirring in the highest degree. In the ear of what old citizen do not the notes of Father [Rev. John] Griswold, Benoni Adams and Seth P. Sheldon [all mentioned earlier as among the first music teachers in Pawlet], still linger? ... [p. 156] ... [new paragraph] ...the old fugue tunes, which, on being reproduced in recent times, are found to be immensely popular."** [VT/Pawlet; Hollister 1867, pp. 73, 95, 156]

1836: "[Mr. Partridge, singing master]...introduced the Boston Academy Collection, Lowell Mason's best compilation of sacred music, which soon superseded the Handel and Haydn, as that [p. 228] had driven out the old Bridgewater Collection." [VT/Woodstock; Dana 1889, pp. 227-228]

1837 – see ca. 1820-1832

later than 1837 (up to 1864) – see ca. 1820-1832

1843, winter – see n.d. (between 1794 and ca. 1806)

"up to 1860" – see n.d. (probably 1730s)

1860, 29 January, 12 February – see n.d. (probably 1730s)

1881, 8 August – see n.d. (late 18th c., early 19th c.)