

# Pre-1821 American Sacred Music at the Mary Elizabeth Robinson Research Center, Rhode Island Historical Society, as of September 2022

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

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

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

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

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

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

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

5+U1 = 2 notes at once in a part

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

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

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

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

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

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

All copied inscriptions are in ink unless otherwise noted.

Labeled vocal parts are listed from the top part down.

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

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

*A Bibliography* (American Antiquarian Society, 1990)

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

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

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

1. Eastman, Luke. *Masonick Melodies*. Boston: T. Rowe, for the author, 1818. Appears complete with 204, [4] pp. Front cover detached. A mix of secular + sacred music, but 15 pieces are designated "HYMN" in index.

no inscriptions

no MS. music

**Rhode Island Sheet Music Collection G1203 / Oliver Shaw, Box 2**

2. Herreshoff, Sarah Brown, and others. MS. music book. 60 leaves. Leaf [24] is smaller, thinner, tipped-in; leaf [60] is a partial endpaper.

inscriptions: leaf [1] *recto*, "Sally Brown / April 20<sup>th</sup> 1801" (Sally Brown would later become Sarah Brown Herreshoff); leaf [20] *verso*, "Point Pleasant May 1<sup>st</sup> 1814"; leaf [34] *recto*, "Anna Francis Herreshoff / Providence Nov 10<sup>th</sup> 1818 ----"; several other inscriptions, the latest dated 1832

music secular except for these entries:

leaf [2] *verso*-leaf [3] *verso*: THE NATIVITY, "by C Burney," 2 voices, instrumental bass, melody in top voice, F, 1|25|54[-]35[-]43[-]2|1, Hark! Hark! the herald angels sing

leaf [4] *verso*-leaf [5] *recto*: DENBIGH, "by M Maddan," 2 voices, instrumental bass, melody in top voice, E, 1|12-3-4|(4)[-]35|6-4[-]32|1, From all that dwell below the Skies

leaf [13] *recto*: [TAMWORTH], [Charles Lockhart], melody, bass, F, 53|U1D531|2D5, Guide me O thou great Jehovah

leaf [17] *verso*: MELTON MOWBRAY, "by C L" (MOWBRAY by Charles Lockhart), melody, bass, Eb, 12343|3-2-1-21, Head of the Church triumphant, HTI 16286

leaf [18] *verso*-leaf [20] *verso*: THE DYING CHRISTIAN TO HIS SOUL, 4 voices on 3 staves, melody top voice on middle staff, Fm, 11D55-4|321, Vital spark of Heav'nly flame; dated at end: "Point Pleasant May 1<sup>st</sup> 1814"

leaf [20] *verso*: PART OF THE 5<sup>TH</sup> PSALM, "Music by F: Finley," melody (top voice), harmony voice, instrumental bass, Eb, 345|1[-]23|D6[-]U43|3[-]2, Lord in the morning thou shalt hear

leaf [26] *verso*-leaf [28] *verso*: STRIKE THE CYMBAL, "Composed by Pucitta," 3 voices, keyboard, C, 1D7|U1D5|6-U1D7-U2|11, Strike the Cymbal roll the Tymbal; keyboard intro. + interludes

### **MSS 490, Herreshoff Music Collection, Box 2**

3. [Law, Andrew. *Select Harmony*. [Cheshire, Conn.: William Law?], 1779]. Lacks 1<sup>st</sup> leaf with t. p., pp. 87-90; leaf bearing pp. 23-24 torn, with some loss of text. *ASMI* 358, issue C (see Table 13, *ASMI* p. 430).

inscription: preliminary leaf *recto*, "Gershom Jones" (pencil)

no MS. music

identified on box containing the book as "Psalm Tunes, Hymns and Anthems . . . [or] Preface. It was the design of the Editor . . ."

**M 2116 .P92 1800** (may be changed when book is re-catalogued as Law, *Select Harmony*, 1779)

4. Pool, David, and Josiah Holbrook. *The American and European Harmony, or Abington Collection of Sacred Musick*. Providence: H. Mann and Company, 1813. Lacks pp. 97-100; leaf bearing pp. 101-102 torn, with minor loss of text. Rectangular section (ca. 1/5) of back cover cut off.

no inscriptions

no MS. music

☛ Pool's THE LAST TEMPEST, pp. 202-204, moves from Eb major to E minor and back to

Eb major  
**M 2116 .P66 A4 1813**

5. Read, Daniel [*recte* Joel Read?]. *The Columbian Harmonist*. 3<sup>rd</sup> ed. Dedham, Mass.: H. Mann, 1806. BOUND WITH *Supplement to the Columbian Harmonist* (caption title). N. p., [1806]. Complete; corners of some pp. missing, with loss of p. nos. only. Board covers almost bare of paper. *ASMI* 425, 480.  
    inscriptions: preliminary leaf *recto*, "E. killiam" (pencil); t. p., "John Trott Junr"; p. 9, "Jn<sup>a</sup> Trott jr"  
    additional leaf *recto*: start of an index by text meter (pencil)  
    MS. music entries:  
        inside front cover: [untitled ?melodic fragment], F?, only 4 staff lines, so pitches are guessed: 1U1D256113 (entire fragment), pencil  
        additional leaf *verso*: [melodic fragment, written twice; title missing], F, 1|54|3-45|6-5-43|3-2 (entire fragment), pencil  
        additional leaf *verso*: DUKE STREET, [John Hatton?], melody (fragment), F, 134|56-7|U1D7-6|5 (entire fragment), pencil  
**M 2116 .C72 1806** [copy 1]

6. Read, Daniel [*recte* Joel Read?]. *The Columbian Harmonist*. 3<sup>rd</sup> ed. Dedham, Mass.: H. Mann, 1806. BOUND WITH *Supplement to the Columbian Harmonist* (caption title). N. p., [1806]. *Supplement* lacks pp. 31-[32]. Bare board covers. *ASMI* 425, 480.  
    inscription: inside front cover, "Providence / Rhode Isla"  
    no MS. music  
**M 2116 .C72 1806** [copy 2]

7. Read, Joel. *The New-England Selection; or, Plain Psalmody*. 2<sup>nd</sup> ed. Boston: Manning and Loring, for the author, 1812. 127, [1] pp.; complete.  
    no inscriptions  
    no MS. music  
**M 2116 .N48 R4 1812**

8. Shaw, Oliver. *Melodia Sacra: or Providence Selection of Sacred Musick*. Providence: Miller and Hutchens, 1819. Complete with 167, [1] pp.; includes, pp. [153]-[168], "APPENDIX. For the accommodation of those Societies, who are attached to Ancient Musick..." (caption title).  
    inscription: inside back cover, "This Book / [?] Eliza to f[?] / [?] part" (pencil)  
    no MS. music  
**Rhode Island Sheet Music Collection G1203 / Oliver Shaw, Box 3**

9. Shaw, Oliver. *The Providence Selection of Psalm and Hymn Tunes*. Dedham, Mass.: H. Mann and Company, for the author, 1815. Complete with 127, [1] pp.  
    no inscriptions  
    no MS. music  
**Rhode Island Sheet Music Collection G1203 / Oliver Shaw, Box 2**

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

inscriptions: preliminary leaf *recto*, "Sarah Herreshoff / presented by her affectionate / A Francis / Dec<sup>r</sup> 23<sup>d</sup> ---," "[1?]<sup>st</sup> Novem 1829 – Two steamers / from Newyork are due in Prov / both detained by the N. E. storm, which / has been blowing heavy 4 or 5 days"; t. p., "Sarah Herreshoff"

no MS. music

### **MSS 490 Herreshoff Music Collection Box 1**

11. Shaw, Oliver. *The Providence Selection of Psalm and Hymn Tunes*. Dedham, Mass.: H. Mann and Company, for the author, 1815. Complete with 127, [1] pp. With 110 numbered pp. of MS. music bound in at back. Paper covers.

inscriptions: preliminary leaf *recto*, "Griffin Child / 1815."; p. 54 of MS. music, "1817."; p. 106 of MS. music, "1830."; p. 107 of MS. music, "1830"

leaf with handwritten additional verses of text for printed tune Bermondsey (pp. 113-114) tipped in between pp. 114 + 115

handwritten index of MS. music on *recto* of hand-numbered p. 1

likely source for some MS. tunes: Jeremiah Ingalls, *The Christian Harmony* (1805)  
most MS. music entries are scored for three voices, with melody in middle voice, probably treble (see PSALM 88, p. 71 + BURNHAM, p. 74 for clues)

MS. music is mostly sacred-texted choral pieces:

pp. 1-4: HERALD ANGELS, "Dr. Arnold," 3 voices, melody in top voice, Bb, 121D5|U123, Hark the herald angels sing

pp. 5-11: ADAMS, "Dr. E. Miller," "Tenor," "Bass," with scoring changing to possibly treble, counter, + bass on pp. 9-11 ("Chorus. To Adams"), D, 135|U1D7U12|3-2, Come let us sing unto the Lord; instrumental intro. + interlude, + "Inst." bass line on pp. 5-8

p. 11: WATERLOO, 3 voices, melody in middle voice, A, 5|U12|3-42|1, The Lord declares his will

pp. 12-13: MONMOUTH, 3 voices, melody in middle voice, C, 1|11D5|U12D7|U1, Loud hallelujahs to the Lord

p. 13: PS. 125 [PSALM 125], 3 voices, melody probably in middle voice, Bb, middle voice: 1|1D7|U1D5+7tr|U1 (top voice: 3|33|32tr|3), Firm and unmov'd are they

p. 14: WOODSTOCK, 3 voices, melody in middle voice, F, 1|35|54+U1|3+12+D7|1+U1, Sweet is the work, my God my king

p. 15: CHESNUT STREET [CHESTNUT STREET], 4 voices, melody in 3<sup>rd</sup> voice from top, Dm, 1|1D#7|U14-3|2, And must this body die

p. 16: WESTMINSTER STREET, 4 voices, melody in 3<sup>rd</sup> voice from top, F, 1|11|3-55-4|32|1, Eternal Spirit we confess

pp. 17-20: AN INTRODUCTORY ANTHEM, 3 voices, melody in middle voice, G, 123[-]1|234[-]2|345[-]3|456[-]4|5D7|U1, Sing aloud [x 4] unto God

pp. 20-19-20: WEYBOSSETT STREET, 3 voices, melody probably in middle voice, C, 111|111,1|112|4tr3\_|3, The hill of Zion yields

pp. 21-22: MOSCOW, 4 voices, melody in 3<sup>rd</sup> voice from top, Gm, 1|53|31-2-3|2, Is this the kind return

- p. 22: HYMN. 97, 4 voices, melody probably in 3<sup>rd</sup> voice from top, Bb, 1|13|11|1D7|U1, Bury'd in shadows of the knight [*sic*]
- pp. 23-24: HYMN. 126<sup>TH</sup>, 3 voices, melody in middle voice, F, 1|3-4-54[-]3|3-21|3-4-54[-]3|3-2, Not diff'rent food, nor diff'rent dress
- pp. 23-24: PSALM. 121, 3 voices, melody in middle voice, Dm, 5|54|56|5,5|77|74-5-6|5
- pp. 23-24: DEATH'S ALARM, 3 voices, melody in middle voice, Am, 1|D#76|65|U22|3-2-1-D7-U1-D6-|5, My tho'ts on awful subjects roll; strong little piece; not in *HTI* under incipit or title → incipit [\[2 photos\]](#)
- pp. 25-26: TRIUMPH, 3 voices, melody in middle voice, F, 331|11|D6UU1|1-D7, Hence, from my Soul sad tho'ts, be gone; very expressive + athletic melody
- p. 27: PSALM. 126, 3 voices, melody in middle voice, C, 1|14|32|1,1|D6U1|D7U1|2, Give thanks to God most high
- p. 28: PSALM 50.<sup>TH</sup>, 3 voices, melody in middle voice, F, 1|5-44|3-4-32|1431[-]2|3-2, The Lord the Sovereign Send[s] his summons forth
- pp. 29-30: BETHLEHEM, 4 voices, melody in 3<sup>rd</sup> voice from top, F, 1|54|32+6|3+6-6+U3-5+2-4+13+D7-2+6|2+6-3+#5, Behold the woman's promis'd seed!
- p. 30: [untitled tune], 3 voices, melody in middle voice, G, 1|32-123-2|1-(2)1[-]D65, Come Holy Spirit heav'nly Dove; highly ornamented upper voices: in 8 mm., 11 grace notes; not in *HTI* under incipit [\[photo\]](#)
- pp. 31-32: GRATITUDE, 3 voices, melody in middle voice, F, 5|(3)-54|3-2-1-D76-5|U4-D67-U2|2-1, Let them neglect thy Glory, Lord; 3 instrumental sections, marked "Sym."
- pp. 33-34: PSALM 50<sup>TH</sup>, 3 voices, melody in middle voice, F, 332|13|44|32|1, Unthinking wretch! How could'st thou hope to please
- p. 34: GOSPEL POOL, 3 voices, melody in middle voice, Am, 1|1234|5,4|3543|2, Beside the gospel pool
- pp. 35-37: THE SMILE OF JESUS, 3 voices, melody in middle voice (though all 3 voices divide at various points), Am, 12|35|42|D#7+35+1, Lovely is the face of Nature; verses 2-3 written after end of music on p. 36, verse 4 written on p. 37
- pp. 37-42: The Grave, 3 voices, melody in middle voice, Em, 3-4|56|(5)-45|32|1, There is a calm for thou who weep; text meter is 8.8.8.4, underlaid verse followed by 4 more verses on p. 38, then heading "Another.," + 24 verses in same meter, on pp. 38-42; these verses are followed (pp. 42-44) by 1 verse of a poem headed "Thot's [punctuation *sic*] on the Death of A Christian / Penn'd on witnessing the death of the late M.<sup>rs</sup> / Child." (first line: "Hark! Hark! what groans affright the ear")
- p. 44: REST, 3 voices, melody in middle voice, G, 5|U113[-]2|1,1|225[-]4|3, 'Tis sweet to recline; underlaid verse of text has meter 5.6.7[or 8].5[or 6], whereas tune supports text of 5.5.6.5 syllables
- pp. 45-46: DAVID LAMENTATION. A CANNON [~~"Saul's"~~ crossed out, "David"]

written in], 3 voices, round, Am, 1-1-2-32-1|1-D#7|U33222-|3, Oh my Son! Absalom my Son!; text for section/part 2 (“Would to God I had died for thee”) has many fewer syllables than the music seems to call for

- pp. 47-50: GLOOM OF AUTUMN, 3 voices, melody in top or middle voice, D? Bm? G? Em? (key signature of 2 sharps, but tonality highly ambiguous), top voice, if in Em: 5[-]43[-]212|D77U75; middle voice, if in Em: 3[-]21[-]#D7U1D7|2242, Hail ye sighing sons of sorrow; two 4-line stanzas underlaid (music supports 8 lines), 14 additional stanzas written on pp. 48-50
- p. 50: PILGRIM STRANGER, 3 voices, melody in middle voice, G, 55[-]3|55|6[-]7U1|D65, Whither go’est thou Pilgrim Stranger
- pp. 51-54: There’s Nothing True But Heaven, “From Moore’s Sacred Melodies. / By O. Shaw,” solo voice, keyboard, F, after 10-m. keyboard introduction, 1-3|5436|5-421-3, This world is all a fleeting show; 2 additional verses of text written on p. 54, with date “1817.,” more a sentimental than a sacred song
- pp. 55-56: Damon & Clora, 2 voices, instrumental bass, Bb, 55|U11|22|333|4321|D7, Turn fair Clora! Turn fair Clora! O cruel turn again!
- p. 57: PARTING HYMN, “Alto,” “Canto,” “Air,” “Bass,” Cm, 1[-]D55[-]3|36|5[-]U1D7|7[-]U12, Jesus grant us all a blessing
- p. 58: THE CHRISTIAN’S SONG, 3 voices, melody in middle voice, Bb, 1D765|44(3)[-]2,|U321D7[-]6|5n4[4]-5, Grateful notes & numbers bring; plenty of grace notes in all voices
- p. 59: WARNING VOICE, 3 voices, melody in middle voice, Ab, 3-21|1-D7U2|3-21|1-D7, Stop poor Sinner stop & think
- p. 60: INVITATION, 3 voices, melody in middle voice, Dm, 5|5-143|2|1, O careless sinners come
- pp. 60-61: UNITY, 3 voices, melody in middle voice, Bb, 1[-]D5|U1D7|67|U1, Hark how the watchmen cry
- pp. 61-62: WISDOM’S VOICE, 3 voices, melody in middle voice, Am, 1|32121D#7|U1, ’Twas th’voice of my Jesus that spake
- pp. 62-63: SUPPLICANT, 3 voices, melody in middle voice, Bb, 1-D5U1|13[-]4|5-43|32, Mercy O thou Son of David
- p. 63: VICTORY, 3 voices, melody in middle voice, A, 12|34|32|1,|34|56|5#4|5, Christ from whom all blessings flow
- p. 64: ADVENT [= BUNKER HILL], 4 voices, melody in 3<sup>rd</sup> voice from top, Am, 321|D#7U1|D5U1D7U1|22, Hark whence that sound! Hark! hear the joyful shouting!
- pp. 64-65: DEDHAM, 3 voices, melody in middle voice, G, 5|U1-3-21D7|U1-D7U2|3-5-433|3-2, Ye neighbors & friends to Jesus draw near
- pp. 65-66: BENEFIT STREET, 3 voices, melody in middle voice, F#m, 1-2-32-1|2-3-42|3-4-53|4-5-6-5-4, Sinners turn why will ye die
- p. 66: HOPE, 3 voices, melody in middle voice, Eb, 1|55[-]65[-]4|4-35|66[-]7U1[-]D6[or 7?]|6-5, O Jesus my hope for me offer’d up
- p. 67: REDEEMING LOVE, 3 voices, melody in middle voice, F, 1112|35|4-32,

Hark the voice of love & mercy

- p. 67: HYMN 72<sup>D</sup>, 3 voices, melody in middle voice, Am, 1|5-43|42|1+3,  
Commit thou all thy griefs; "Prov. Sele[c?]" written after title
- p. 68: HOSANNAH, 3 voices, melody in middle voice, Gm, 1|11D#7|U12,3|  
423[-]1|D#7[-]n65, Hosannah to Jesus I'm fill'd with his praises
- p. 69: INVENI, 3 voices, melody in middle voice, Am, 1|32D#7|U14[-]56[-]4|  
54[-]5|3, O tell me no more of this world['s] vain store
- pp. 69-70: MARIETTA, 3 voices, melody in middle voice, Dm, 5|5U1D#7|U1D1|  
37#6|7, Thee Father we praise in harmonous [*sic*] lays
- p. 70: HYMN 118<sup>TH</sup>, 3 voices, melody in middle voice, Eb, 5|3[-]215-67|  
U1[-]D765, Since Jesus freely did appear
- pp. 71-73: PSALM 88<sup>TH</sup>, "Tenor," "2 Treble," "Air," bass, Gm, 1D#7U1|5-43|  
2-3-4-3-21-D#7|U1, While life prolongs its precious light; begins +  
ends with "Symphony"s, alternates between sections marked  
"Chorus" + Air/2<sup>nd</sup> treble "Duo"s, 2 additional verses written under  
end of music on p. 73
- p. 74: BURNHAM, 3 voices (top voice labeled "Tenor"), melody in middle voice,  
D, 1|35|U1[-]D6U2[-]D7|U1, Ye virgin souls arise
- p. 75: LITTLETON, 4 voices, melody in 3<sup>rd</sup> voice from top, A, 13|54[-]3|2[-]34|  
3[-]21, Lo! He cometh countless trumpets
- p. 76: VOICE OF FREE GRA[IC?] [VOICE OF FREE GRACE], 3 voices, melody in middle  
voice, G, 1[-]2|33|2[-]34\_|43[-]4|5[-]65[-]4|3[-]21|1, The voice of free  
grace cries 'scape to the mountains; 1<sup>st</sup> printed in Ingalls 1805, which  
also presents this  $\frac{3}{4}$  tune in  $\frac{2}{4}$  time
- p. 77: REFORMATION HYMN, 3 voices, melody in middle voice, G, 5|U113|  
556[-]5|312|3, O Jesus my Savior to the[e] I submit
- p. 77: CONQUEST, 3 voices, melody in middle voice, G, 1|31-2-3|25|3-2-12|1,  
Fight on ye conq'ring souls fight on
- p. 78: THE GOSPEL INVITATION, 3 voices, melody in middle voice, Dm, 55|U11|  
D#7[-]U12[-]D#7|U11, Come ye Sinners poor & wretched
- p. 78: THE TRUE PENITENT, 3 voices, melody in middle voice, Am, 11234|531,  
Hark hear the sound on earth 'tis found
- p. 79: CHRISTIAN EXPERIENCE, 3 voices, melody in middle voice, C, 5|U111|135|  
4[-]32D7|U1, Come listening angels assist me to sing
- pp. 79-80: RAPTUR'D VISION [RAPTURED VISION], 3 voices, melody in middle  
voice, C, 11|11[-]D766|U2-3-2-132|3-454[-]32[-]1, Burst ye em'rald  
gates & bring to my raptur'd vision; energetic, unusual tune; not in  
*HTI* under title or incipit [2 photos]
- pp. 80-81: THE ROSE, 3 voices, melody in middle voice, Em, 1|152|  
34|changed from 5|5|654|5, Lo! Jesus he comes, comes the Savior  
proclaim'd; 7 additional verses of text on p. 81
- pp. 82-85: AGNUS, 3 voices, melody in middle voice, G, 12[-]1D7[-](2) added in  
pencil|11|333[-]21[-]D7|U1, God, veil'd in flesh, as Prophets long  
foretold; 17 verses of text, headed "Birth, Sufferings, death, &  
resurrection of Christ," on pp. 83-85
- pp. 85-86: THE PILGRIM'S SONG, 3 voices, melody in middle voice, G, 1|33|44|3,

6|5U1|D66-7-U1|D7, From Egypt lately freed; 4 additional verses of text on p. 86

- pp. 86-88: BETHLEHEM STAR, 3 voices, melody in middle voice, keyboard, C, after 8-m. keyboard introduction, starts with solo: 555|5|555|U1D5|66|6[-]5, There is a ray, that breaks the gloom of sorrow's years; after solo, vocal duet with instrumental bass, "Sym[phony]," 3-voice "Chorus," + 4-m. instrumental conclusion
- p. 89: AITHLONE, melody, bass, G, 3-2|12-3-4|3-4-55|6-7-U1D5-4|3, These eyes, which once abus'd the light
- p. 90: WEARY TRAVELLER, 3 voices, melody in middle voice?, G, 5|33|2-32|55-4|3 (top voice: 3|55-6|55-4|3-21-D7|U1), Come O thou traveller  
Unknown
- pp. 90-93: THE RADIANT BAND [THE RADIANT BAND], 3 voices, melody in middle voice, Am, 1[-]23[-]4|55|3[-]21[-]2|33, O how charming, O how charming; 6 verses of 8-line text written on pp. 92-93, 9-m. solo for melodic voice in middle of tune
- p. 94: WATTS, 3 voices, melody in middle voice, Em with middle section in G, 1|123-45|4-32|1,|U1D5U1|D7-U12|1, Alas & did my Savior bleed; very strong, folky melody to opening 6/4 section, followed by untexted section in 2/4 time + G (the latter appears to be a compositional draft: notes rubbed out, some pitches uncertain), 2/4 section ends with "D. C."; not in *HTI* under incipit or title→incipit **[photo]**
- p. 95: CHARIOT OF LOVE, 3 voices, melody in middle voice, Em, 7|555U111|D4447,76|555U111|D4, Come let us ascend, my companion & Friend; time signature is 6/4 but the tune is in 8/4 (or 4/2)
- pp. 96-102: Araby's Daughter, solo voice, keyboard accompaniment, Bb, after 5-m. keyboard introduction, 1|3[false start?]1321|21231n1|b1D765U13|2121, Farewell Farewell to thee Araby's daughter Thus warbled a Peri beneath the dark sea
- p. 102: SUPPLICATION, 4 voices on 3 staves, melody probably upper notes of middle staff, G, 3[-]13[-]13[-]13[-]1|2[-]D7U2[-]12[-]D7U1[-]D6, Come thou fount of every blessing
- pp. 103-104: Rondeau, "2 performers on one Piano-Forte," C, instrumental, so not fully inventoried (pp. 103 + 104 meant to be played simultaneously; performer playing p. 103 has 2 bass clefs, performer playing p. 104 has 2 treble clefs)
- pp. 105-106: The Test of Affection, written on 2 staves: could be solo voice with keyboard accompaniment, 2 voices with accompaniment, or 3 voices, melody apparently top notes of top staff, F, 1|34|56|54|3, Dear Mary, can you tell me why; includes religious references (last verse: "Then let us turn from earthly toys, And fix our thoughts on heav'nly joys: That we may meet on Caanan's [*sic*] shore, Where parting scenes shall be no more"), but more secular/romantic than sacred, 5 additional verses of text written below music on p. 105 + on p. 106, with date "1830."; followed on p. 106 by poem "A Hymn for Children," 3 verses (first line: "Like erring lambs we wander'd far")



p. 107: Jephthah's Daughter [Jephtha's Daughter], written on 2 staves: 1, 2, or 3 voices with instrumental bass (if for 1 or 2 voices, additional notes on top staff probably played on keyboard), melody apparently top notes on top staff, F, 35|5[-]33[3?]|223|3, Since our Country, our God, oh! my sire; story of Jephtha is in Judges 11-12, but as told here is more a human story than a religious lesson, 3 additional verses of text written below music, with date "1830"; followed on pp. 108-110 by poem "Jephtha's [sic] Rash Vow," 17 verses (first line: "The battle had ceas'd, the vict'ry was [w?]on")

**Rhode Island Sheet Music Collection G1203 / Oliver Shaw, Box 2**

12. Shaw, Oliver. *Sacred Melodies, selected from Handel, Haydn, Mozart, Beethoven, and others, with several Original Compositions*. Providence: Miller and Hutchens, 1818. Appears to be complete with 84 pp.; 2 copies of leaf with pp. 17-18. Both covers detached; entire book semi-disbound.

inscription: t. p., "Albert Thorndike's" (pencil)

no MS. music

**Rhode Island Sheet Music Collection G1203 / Oliver Shaw, Box 3**

13. Shaw, O[liver]. *A Selection of Progressive Airs, Songs, &c. adapted to the Piano forte*. Dedham, Mass.: H. Mann, for the author, 1810. 12 pp.; apparently complete. Mostly secular, but includes Lockhart, HYMN. 1<sup>st</sup> item in a bound anthology which also includes (2<sup>nd</sup>) Shaw, O[liver], and H[erman] Mann. *A Favourite Selection of Music; adapted to the Piano Forte*. Dedham, Mass.: H. Mann, 1806. 32 pp.; apparently complete. Mostly secular, but includes Swan, LONDON + Shaw, HYMN. (3<sup>rd</sup>) Hook, J. "A Favorite Ballad in the Fortress." Providence: H. Mann and Company, for O. Shaw, n. d. Secular; apparently paired with piece on following p., "Favorite Madrigal in the Fortress," as one publication. (4<sup>th</sup>) "Boston Cadets March." Providence: H. Mann and Company, n. d. Secular; apparently paired with piece on following p., "Bonaparte's Coronation March," as one publication.

no inscriptions

sheet of printed music, (p. 8) "Lesson Sixth. Fresh and Strong," pasted inside front cover

no MS. music

**Rhode Island Sheet Music Collection G1203 / Oliver Shaw, Box 3**

14. Shaw, O[liver]. *A Selection of Progressive Airs, Songs, &c. adapted to the Piano forte*. Dedham, Mass.: H. Mann, for the author, 1810. 12 pp.; apparently complete, but leaf bearing pp. 11-12 is torn, with loss of text, and several other leaves are torn, without loss of text. Mostly secular, but includes Lockhart, HYMN. 1<sup>st</sup> item in a bound anthology which also includes (2<sup>nd</sup>) Shaw, O[liver], and H[erman] Mann. *A Favourite Selection of Music; adapted to the Piano Forte*. Dedham, Mass.: H. Mann, 1806. 32 pp.; apparently complete. Mostly secular, but includes Swan, LONDON + Shaw, HYMN.

inscriptions: inside front cover, "Abby Mason / Feb<sup>y</sup> - 1811" (same on *A Selection of Progressive Airs* t. p.); *A Favourite Selection* p. 25, "Abby Mason"; additional leaf *recto*, "Abby Mason 1811"

MS. music entry:

additional leaf *recto*: "Dance in Tekeli," keyboard, F, 111D6U1|D6U1D5U1,  
fingerings over right-hand melody

**Rhode Island Sheet Music Collection G1203 / Oliver Shaw, Box 3**

15. [Shaw, O[liver]. *A Selection of Progressive Airs, Songs, &c. adapted to the Piano forte*. Dedham, Mass.: H. Mann, for the author, 1810]. Lacks pp. [1-2]; starts on p. [3] with "No. 1. French Air." Mostly secular, but includes Lockhart, HYMN. 1<sup>st</sup> item in a bound anthology which also includes (2<sup>nd</sup>) Shaw, O[liver], and H[erman] Mann. *A Favourite Selection of Music; adapted to the Piano Forte*. Dedham, Mass.: H. Mann, 1806. Lacks pp. 29-32. Mostly secular, but includes Swan, LONDON + Shaw, HYMN.

inscriptions: p. [3], "J M Greene's."; p. 28, "J. M. Greene"

no MS. music

laid inside back cover, folded leaf with handwritten poem "A Song" ("When I was a young one..."), dated at end "Point Pleasant 23<sup>d</sup> [month omitted] 1845 / S Herrishoff"

**MSS 490, Herreshoff Music Collection, Box 2**

16. Shaw, Oliver. *A Series of Original Sacred Songs, Duets, Anthems, &c....No. 1*. [Boston: Richardson and Lord?, n. d. (probably 1817 or later; Shaw apparently opened his "Musical Repository" in 1817, and the Repository is mentioned several times in the headings of individual pieces here)]. Richardson and Lord listed on t. p. only as sellers, along with the author at "No. 70, Westminster-Street, Providence." "Published in numbers of 28 pages each" (t. p.), but this item appears complete with [2], 32 pp.

inscriptions: front paper cover, "P. S."; t. p. (p. [1]), "Psallonian Society"; p. 1, "Psallonian Society"

no MS. music

**Rhode Island Sheet Music Collection G1203 / Oliver Shaw, Box 2**

Shaw, O[liver], and H[erman] Mann. *A Favourite Selection of Music* – SEE

Shaw, O[liver]. *A Selection of Progressive Airs, Songs, &c.* (3 copies)

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

inscriptions: inside front cover, "Penelope Lippitt."; t. p., "Penelope Lippitt.," "A. [G?]u[ig?]on"

no MS. music

**Rhode Island Sheet Music Collection G1203 / Oliver Shaw, Box 3**

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