

Pre-1821 American Sacred Music at the Andover Center for History and Culture 2019

Nym Cooke

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

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

5+U1 = 2 notes at once in a part

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

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

(6) = grace note

DD5 = note in 2nd octave below preceding note (ex. Benjamin 1799, BABYLON)

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

A Bibliography (American Antiquarian Society, 1990)

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

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

1. Bailey [sic], Daniel. *The Essex Harmony*. Newburyport, Mass.: the author, 1770. Complete. ASMI 64, with pp. 16-17 and 20-21 in diamond notation. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David fitted to the Tunes used in Churches*. Boston: W[illiam] M'Alpine, 1767. BOUND WITH Hymns [caption title; leaf with t. p. missing; 103 hymns on 78 pp.].

no inscriptions

no MS. music

1979.001.1; 783 Ba

2. French, Jonathan. MS. music booklet. 20 unnumbered leaves, 3 of them partial; most leaves blank.

inscriptions: leaf [1] *recto*, "Jonath^a. French, Castle William / January, the 4th 1762 / Boston"; leaf [16] *verso*, "Andover July 25 . 1781 / Rec^d. of the Rev^d. M^r: Jon^a. French – eighty"; leaf [20] *verso*, "Porter," "Worter," "WP[o?]rter," "William Salisbury" [←crossed out]

leaf [3] *recto*, poem for finding the "Me" (leading tone)

MS. music entries all written in diamond notation, no underlaid texts:

leaf [2] *recto*: EVENING HYMN, "Cant[us]," "Med[ius]," "Bass," melody in cantus, Am, 11-D76|5U2|3-21|D#7, Sleep downe,[I?] Sleep come close mine Eyes (text from [1] *verso*, where 5 stanzas of text headed "An Evening Hymn" are written)

leaf [4] *recto*: QUERCY, "Cant[us]," "Med[ius]," "Bass," melody in cantus,
G, 1|33|23|2D7|U1

leaf [5] *recto*: [ST. ANNE'S TUNE], 4 voices, melody in 3rd voice down, D,
5|36|5U1|1D7tr|U1

3500.136.1; Ms S 46

3. [Gram, Hans, Samuel Holyoke, and Oliver Holden.] *The Massachusetts Compiler of Theoretical and Practical Elements of Sacred Vocal Music*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1795. xxxvi, 71, [1] pp. Complete; a neat copy, still secure in original covers.

☛ inscription: preliminary leaf *recto*, "Amos Blanchard's Book August 31 1797." / [in pencil, different hand:] "of Lynn not Deacon of Andover" [\[photo\]](#)
typed leaf pasted inside front cover provides biographical detail on this Amos Blanchard [\[photo\]](#)
no MS. music

2500.030.1; 784 Tho

4. *Harmonia Sacra, or A Compilation of Psalm and Hymn Tunes, collected from the most celebrated European masters, as published in the different London editions by Thomas Butts; to which are added several select pieces from Green & Handel.*

Andover, Mass.: Flag and Gould, 1816. 243 pp. Appears to be complete.

inscriptions: preliminary leaf [1] *recto*, "Stephen Parker Jr"; preliminary leaf [2] *recto*, "The Property of Stephen Parker"
"E. A. Roadway" stamped on preliminary leaf [1] *recto*
no MS. music

A 783 Ha

5. Holden, Oliver. *The Union Harmony, or Universal Collection of Sacred Music...Vol. II*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793. Ca. 3/5 of final leaf missing; otherwise complete.

inscriptions: inside front cover, "Asa Abbot 1795"; p. [3], "Gift of South Church" (pencil)
no MS. music

1988.007.4; 783 Ho Rare

6. Holyoke, Samuel. *The Columbian Repository of Sacred Harmony*. Exeter, N. H.: Henry Ranlet, [1803]. xxiv, 471, [1] pp. Complete; a neat copy, still secure in original covers.

no inscriptions
no MS. music

2005.507.1; 783.3 Hol

7. Roberts, Eli. *The Hartford Collection, of Classical Church Music*. New London, Conn.: Samuel Green, for the compiler, 1812. Lacks pp. 7-14, also most of final full-sized, unpagged leaf with subscribers' names; otherwise apparently complete.

inscriptions: inside front cover, "[Cyrus?] Griffin his [←actually, triple-underlined] Book / [crossed out:] Amos C [Tappan?]" (pencil), "John C. Allen," "Susquehannah," "to Constance," "Sylvester Abbott," "Constance / & Pulch[eri?]a"; t. p., "Gift of South Church" (pencil), "John C. Allen," "Sylvester Abbott"; p. [3], "Sylvester Abbott[']s Book Presented By John C. Allen"; *verso* of small printed leaf bearing *ERRATA*, bound inside back cover after stub of leaf bearing subscribers' names, "John C Allen"; inside back cover, "John C. Allen" [3 times]

no MS. music

1988.007.6; 783 Rob

8. [*The Village Harmony*. 11th or 12th ed. Newburyport, Mass.: E. Little and Company (printed, Exeter, N. H.: C. Norris and Company), [1813] or [1815]]. Lacks all before p. 5, + final unnumbered leaf is fragmentary; otherwise, appears complete, with 323, [3] pp.

inscriptions: preliminary leaf [1] *recto*, "A. Wardwell's 1815."; preliminary leaf [2] *recto*, "Amos Wardwell / Andover / Massachusetts"; preliminary leaf [2] *verso*, "A. Wardwell[']s. 1816.," "Quia ne siserat[um?]," "Jonathan Griffin" (pencil); preliminary leaf [3] *recto*, "A. Wardwell. 1817."; additional leaves [1-4], lists of tunes according to poetic meter + mode (e. g., "C. M. Flat Key"; "8^s & 7^s"); additional leaf [5] *verso*, "Mary Holt"; additional leaf [6] *verso*, "Hon Will Eustis Gov / Marcus Molton"; additional leaf [8] *verso*, "Amos Wardwell / March the 1 ["the" written directly above "1"] / 1824," "Dean H[olt?] / Andover / South Parrish"; leaf [9] *verso*, "Amesbury 289 page," "Vil[l]age harmony / Book," "Andover / Massachusetts," "Benjⁿ? Jenkiⁿ?," "Andover Januaryth 16 1824," "Andover / Dean Holt / Dean Holt [jr?]"

no MS. music

1965.354.1; 783 Vi

9. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. Boston: J. Franklin, for S. Gerrish, 1721. Lacks 1st unnumbered leaf with t. p., pp. 21-22 (of "*Some brief and very plain Instructions for Singing by NOTE*"). Assumed to be 1st ed., *ASMI* 516, because p. 24 lacks beginning of "Postscript" and because Recommendatory Preface is undated on p. iii. See *ASMI*, pp. 603, 606 *et seq.* Peculiarities of this copy: what is described in *ASMI* as leaf [1] (*recto* blank; "Rules for tuning the Voice" on *verso*) is, here, 2 leaves pasted together; the following pairs of leaves have their blank *versos* + *rectos* pasted together (2+3, 4+5, 6+7, 8+9, 10+11, 12+13, 14+15, 16+leaf blank on both sides).

inscriptions: inside front cover, "[J E?] Che[?]" (pencil); preliminary leaf *recto*, "Will^m Blair Townsend."; p. i, "James Townsend 17223 [*sic*] / M^r"

44 tunes in MS. on *recto* of blank leaf following p. 24 of "Some brief and very plain Instructions" + on 26 additional leaves following printed book; at least 1 leaf missing, between leaves [20] + [21]

all music written with diamond-shaped note-heads; some tunes lack bar lines, having only lines at ends of phrases

pitching numerals written here + there; these indicate an upper voice's interval above the bass, or (if written over a bass note) the bass's interval below the next voice up; examples: EVENING HYMN, leaf [6] *verso*, "5th" next to "Bass" signifies that the bass starts a 5th below the medius part; BROMSGROVE TUNE, leaf [12] *verso*, "1" next to "Tenor" signifies that the tenor starts in unison with the bass, and "8" over tenor's last note signifies that it ends an octave above the bass

several different hands in evidence; these are not distinguished here

almost all texted tunes have "Tate & Brady" listed as authors of text

wide variety of numbers of voices, names of voice parts, + locations of melody; all this noted below, with parts listed from top down

MS. music entries:

- recto* of leaf following p. 24: ELY TUNE OR 9TH PSALM TUNE, "Treble," "Medius," "Bass," melody in treble, G, 5U123321D7, To celebrate thy Praise, O Lord
- a. l. [1] *verso*: MEAR TUNE, "Cant[us]," "Med[iu]s," "Bass," melody in cantus, F, 155331-232, O Praise the Lord with one Consent
- a. l. [2] *recto*: PORTSMOUTH TUNE, "Cant[us]," "Med[ius]," "Bass," melody in cantus, F, 112313#45, The Lord himself, the mighty Lord
- a. l. [2] *verso*: ANTHEM TO 100 [= PSALM 100 NEW], "Cant[us]," "Med[ius]," "Bass," melody in cantus, Am, 11D5U354-321, Bless God, my Soul; thou Lord, alone
- a. l. [3] *recto*: COUTCHESTER [*recte* COLCHESTER] TUNE, "Cant[us]," "Med[ius]," "Bass," melody probably in cantus, G, 13214532, O Thou, to whom all Creatures bow
- a. l. [3] *verso*: ST. CLEMENT'S TUNE, "Cant[us]," "Med[ius]," "Bass," melody in cantus, G, 153421, To God, in whom I trust
- a. l. [4] *recto*: WORCESTER TUNE, "Cant[us]," "Med[ius]," "Bass," melody in cantus, Em, 1232144#3, Thro' all the changing Scenes of Life
- a. l. [4] *verso*: QUERCY TUNE, "Cant[us]," "Med[ius]," "Bass," melody in cantus, G, 133232D7U1, O Render Thanks, to God above
- a. l. [5] *recto*: HUMPHREY'S TUNE, "Cant[us]," "Med[ius]," "Bass," melody in cantus, G, 123254-3-212, To thee, O Lord, my Cries ascend
- a. l. [5] *verso*: SABBATH HYMN, "Cant[us]," "Med[ius]," "Bass," melody in cantus, G, 13455443, How good & pleasant must it be
- a. l. [6] *recto*: CAMBRIDGE TUNE, "Cant[us]," "Med[ius]," "Bass," melody in cantus, Am, 13121D#6#7U1, O God of Hosts, the mighty Lord
- a. l. [6] *verso*: EVENING HYMN, "Cant[us]," "Med[ius]," "Bass," melody in cantus, Am, 11-D765U23-21D#7, Praise ye the Lord; our God to praise
- a. l. [7] *recto*: WARWICK TUNE, "Cant[us]," "Med[ius]," "Bass," melody in cantus, Am, 11315421, To God your grateful Voices raise

- a. l. [7] *verso*: STANDISH TUNE, "Cant[us]," "Med[ius]," "Bass," melody in cantus, Am, 13215432, To my Complaint, O Lord my God
- a. l. [8] *recto*: 137TH PSALM TUNE, "Cant[us]," "Bass" (not written in score), A, 1D765U1321, Lord, hear the Voice of my Complaint
- a. l. [8] *verso*: 149TH PSALM TUNE, "Cant[us]," "Bass" (not written in score), Bb, 5U1123512D7U1, O Praise ye the Lord
- a. l. [9] *recto*: BUCKLAND TUNE, "Cant[us]," "Altus," "Med[ius]," "Bass," melody in cantus, G, 123211D7U1, Jehovah reigns, let all the Earth
- a. l. [9] *verso*: COULCHESTER [*recte* COLCHESTER] NEW, "Cant[us]," "Altus," "Med[ius]," "Bass," melody in cantus, C, 11-D76543-215
- a. l. [10] *recto*: ST. MARTIN'S TUNE [by Tans'ur], "Cant[us]," "Altus," "Med[ius]," "Bass," melody in cantus, A, 11-2-1D5U1-2-33-4 5-4-312, With my whole Heart, my God and King
- a. l. [10] *verso*-a. l. [11] *recto*: ST. LUKE'S TUNE, "Med[ius]," "Altus," "Treble," "Bass," melody in treble (though each voice has one phrase of melody in the first section of the tune), C, 5U1-D7U1234-323, O Come, loud Anthems, let us sing
- a. l. [11] *verso*: 136TH PSALM TUNE NEW, "Treble," "Counter," "Tenor," "Bass," melody in tenor, G, 1131233213#45, To God, the mighty Lord, your joyful Thanks repeat
- a. l. [12] *recto*: ROTHWELL A MORNING HYMN, "Treble," "Counter," "Tenor," "Bass," melody in tenor (though again, the melody is shared from voice to voice), D, 135U1D56-543, With one Consent let all the Earth; "(Slow)" written after "Tenor"
- a. l. [12] *verso*: BROMSGROVE TUNE, "Treble," "Counter," "Tenor," "Bass," melody in tenor, Am, 15-43232-1D#7U1, How bless'd are they who always keep; "#3" written above bass's second note (E) in last phrase
- a. l. [13] *recto*: SOLOMON SONG TUNE, "Cant[us]," "Bass" (not written in score), G, 13453432, O God, my gracious God, to Thee
- a. l. [13] *verso*-a. l. [14] *recto*: CHRIST CHURCH TUNE, "Treble," "Counter," "Tenor," "Bass," melody in tenor, F, 13-4565432, Sing to the Lord a new-made Song
- a. l. [14] *verso*: ALL-SAINTS TUNE, "Treble," "Counter," "Tenor," "Bass," melody in tenor, C, 11-D765U12-1D7U1, O Praise the Lord in that blest Place
- a. l. [15] *recto*: PALATINE HYMN, "Altus," "Discantus," "Tenor," "Bass," melody in tenor, F, 1153112,343221, [no text]
- a. l. [15] *verso*-a. l. [16] *recto*: BARBY TUNE, "Treble," "Counter," "Tenor," "Bass," melody in tenor, A, 13323-21D7U1, Let all the Lands with Shouts of Joy
- a. l. [16] *verso*: MARSHFIELD TUNE, "Medius," "Tenor," "Bass," melody in tenor, G, 13453532, Sing to the Lord, a New made Song; "to 96th Psalm" written after title

- a. l. [17] *recto*: HALLELUJAHS, "Cant[us]," "Med[ius]," "Bass," melody in medius, G, 1|13|53|53|2,3|12|33|6#4|5, Hallelujah; text is only "Hallelujah" (8 of them), is this intended as a chorus to MARSHFIELD TUNE on the facing page?
- a. l. [17] *verso*: MANSFIELD TUNE, "Treb[le]," "Count[er]," "Tenor," "Bass," melody in tenor, G, 1134-323, Ye boundless Realms, of Joy; "to Psalm 148th" written after title
- a. l. [18] *recto*: TRINITY TUNE, "Tenor," "Treb[le]," "Count[er]," "Bass," melody in tenor, D, 11-2-3-215-434-5-67U1, Thee I'll extol, my God and King; "to 145th Psalm" written after title
- a. l. [18] *verso*-a. l. [19] *recto*: WESTON FAVEL, 4 unidentified voices, melody in 3rd voice down (probably tenor), G, 1|3-4-32|1-2-13|5-6-54|3-4-2, [no text]
- a. l. [20] *recto*: BANGOR, "Treble," "Counter," "Tenor," "Bass," melody in tenor, Dm, 53215-6-7U1D7-65, To God I cry'd, who to my Help
- a. l. [20] *verso*: OAKHAM TUNE, "Treb[le]," "Count[er]," "Tenor," "Bass," melody in tenor, G, 3|13-4|53|65-4|3, God is our Refuge in Distress; incomplete (leaf missing)
- a. l. [21] *recto*: S^t ANN'S TUNE, 3 voices including "Bass," melody in middle voice, C, 5|36|5U1|1D7|U1, As pants the Hart for cooling Streams
- a. l. [21] *verso*-a. l. [22] *recto*: 46TH PSALM TUNE, "Treb[le]," "Count[er]," "Tenor," "Bass," melody in tenor, D, 1|13-4|5U1-D7|6-5#4|5, God is our Refuge in Distress
- a. l. [22] *verso*: LITTLE MARLBOROUGH TUNE, "Treb[le]," "Count[er]," "Tenor," "Bass," melody in tenor, Am, 5|U13|2-1D#7|U1, Have Mercy, Lord, on me
- a. l. [23] *recto*: WELLS OR SHERBURN TUNE, 4 unidentified voices, melody in 3rd voice down (probably tenor), G, 1|35U1|D7U1D6|5, When Isr'al, by th'Almighty led
- a. l. [23] *verso*-a. l. [24] *recto*: S^t. HELLEN[']S TUNE, "Treb[le]," "Count[er]," "Tenor," "Bass," melody in tenor, C, 5|35|U1D5|6U2|D7, Ye Saints and Servants of the Lord
- a. l. [24] *verso*: WANTAGE TUNE, 3 voices including "Bass," melody in middle voice, Dm, 1|D77-6|55|67|U1, When I pour out my Soul in Pray'r
- a. l. [25] *recto*: IRISH TUNE, "Tenor," "Bass," G, 1|1D5|U1-23|4-32|3, To celebrate thy Praise, O Lord
- a. l. [25] *verso*: SOUTH OCKENDON, "Bass," C, 1|1D5|U15-4|3-21|5, Let all the Just to God with Joy
- a. l. [26] *recto*: BETHESDA, 4 unidentified voices, from top down probably treble, counter, bass, + tenor, melody in tenor, G, 13234-21, United Zeal be shown; "to 148th Psalm"

PERSONAL NAMES INSCRIBED IN THE SOURCES

Abbot, Asa (1795) – 5
Abbott, Sylvester – 7
Allen, John C. – 7
Blanchard, Amos (1797) – 3
Eustis, Hon. Will (Governor) – 8
French, Jonatha[n] (Castle William [?], Boston, 1762; Andover, 1781) – 2
Griffin, [Cyrus?] – 7
Griffin, Jonathan – 8
Holt, Dean, [Jr.?] (Andover) – 8
Holt, Mary – 8
Jenki[n?], Benj[amin] – 8
Molton, Marcus – 8
Parker, Stephen – 4
Porter, [W.?] – 2
Roadway, E. A. – 4
Salisbury, William – 2
[Tappan?], Amos C. – 7
Townsend, James (1723) – 9
Townsend, Will[ia]m Blair – 9
Wardwell, Amos (Andover; 1815, 1816, 1817, 1824) – 8