

Pre-1821 American Sacred Music at the Boston Athenæum December 2019

Nym Cooke

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5-6 = 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 = natural sign (or sharp) before 4th degree of the scale,
signifying that it's raised a half-step

b7 = flatted 7th degree of the scale

(6) = grace note

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

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

All copied inscriptions are in ink unless otherwise noted.

Labeled vocal parts are listed here from the top part down.

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

HTI = Temperley, *The Hymn Tune Index* (online: <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. Bayley, Daniel. *A New and Compleat Introduction to the Grounds and Rules of Musick*. [3rd ed.] Newburyport, Mass.: for Daniel Bayley, 1765. Complete.
inscriptions: leaf 1 *recto*, "Nancy Glas Hor Book 1801," "Duxburou[g]h"; leaf 3 *recto*, "James Glass his Book / John Pearce / Lucy Glass," "Bengman"; leaf 9 *recto*, "Duxbury"; leaf 11 *recto*, "Nancy Glas," "Duxbury," "Daniel"; leaf 17 *recto*, "Duxbury," "Welthy"
no MS. music
\$TZ.B344

2. Belknap, Daniel. *The Village Compilation of Sacred Musick*. Boston: J. T. Buckingham, for the author, 1806. Pp. 109-112 printed as *recto-verso* pairs 111/110, 109/112. "6" of p. no. 106 printed upside down. Printed slip with "ERRATA" pasted inside back cover. P. [152] (index) followed by 3 additional leaves, bound in: first leaf contains MS. music, 2nd + 3rd leaves are pp. 29-30, 27-28 from a printed tunebook.

inscription: p. [iii], "Manners Maketh Man"

printed tunebook pp. bound in at end: pp. 29-30 have Billings's WASHINGTON (melodic incipit, E: 555|U1D7U12|3; Lord when thou didst ascend on high), p. 30 has THIRTYTHIRD PSALM TUNE (melodic incipit, D: 5|U1-23-2|1-D76-5|6-7U1|2; Rejoice ye righteous in the Lord), p. 27 has MITCHAM (melodic incipit, D: 5|365U1|D7U1-2-32; Some Seraph lend your heav'nly tongue; "Witch pig C" handwritten after title), p. 28 has PLYMOUTH (melodic incipit, Am: 1|34|54|31|2; My God the spring of all my joys) + OLD HUNDRED (melodic incipit, A: 1|1D7|65|U12|3; Be thou, O God, exal[t]ed high)

MS. music entries:

a. l. [1] *recto*: MILTON, bass, Bm, 1|1156|543,4|5645|1, written on 2 slips of paper pasted to the leaf

a. l. [1] *verso*: NEWCOURT, bass, F, 1D35|U11|14|1

\$TUP .9B415 .v

3. [Billings, William. *The Singing Master's Assistant, or Key to Practical Music*. Boston: Draper and Folsom, 1778]. Introductory material: lacks pp. [1]-8; leaves with pp. 9-10 + 11-12 fragmentary. Music: lacks pp. 15-16 + leaf which in this copy would have had pp. 27 + 32 erroneously printed back-to-back (see following→). Pp. 25-32 printed as *recto-verso* pairs 25/30, 31/28, 29/26, [27/32 missing]. Pp. 81-88 printed as *recto-verso* pairs 81/86, 87/84, 85/82, 83/88. Also lacks all after p. 102.

inscriptions: 1st p. 25, "Joseph B[?]" (crossed out); 1st p. [30], "Elmer Cushing

His / Singing Book Shrewsbury Feb[r]uary / November th 29 1778"

fragmentary leaves from Billings's *The New-England Psalm-Singer*, [1770]

(both from "An Essay on the Nature and Properties of Sound" by

Charles Stockbridge, printed on pp. 3-9 of Billings [1770]) pasted

inside front + back covers

MS. music entry:

1st p. 11: untitled bass part, Am, 1|1D5|U12|3-21|D5,5|U1D7|3-45|1

\$TUP .9B495

4. Billings, William. *The Suffolk Harmony*. Boston: J. Norman, for the author, 1786. Complete. Bound in at the back, 2 printed items: Billings's THE BIRD (both sides of a single leaf, unpagged) + his THE LARK (both sides of a single leaf, unpagged).

no inscriptions

printed book plate pasted inside front cover reads in part, "From the Income of the / Robert Charles Billings / Fund"

no MS. music

M2116 .B59 S4 1786

5. [Boston. First Church.] *Sacred Musick, selected for the Use of the First Church in Boston*. Boston: Joseph T. Buckingham, 1815. [72] pp. Appears to be complete.

no inscriptions

bookplate pasted inside front cover records that the book was given to the Athenaeum by Mrs. S. S. Stimpson in 1891

no MS. music

TUP .9Sa14

6. [Boston. Trinity Church.] *Hymns, selected from the Most Approved Authors, for the Use of Trinity Church, Boston.* Boston: Munroe, Francis, and Parker, 1808. Complete.

inscriptions: 1st p. l. *recto*, "18[20?] / Sunday 2[0?] Aug / Newcastle / Mary.

T. H" (pencil); inside back cover, "M, T, H . . . d" (pencil)

bookplate pasted inside front cover records that the book was given to the Athenaeum by Charles H. Parker in 1938

no MS. music

3W5P94 .9T73

7. Cooper, William. *An Anthem. Designed for Thanksgiving Day. But proper for any Publick Occasion.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792.

Complete.

inscriptions: inside front cover, "Jesus has purchast Siners lives & now expects these ["there" in other copies on same p.) teers"; a. l. *verso*,

"William Coopers fuss or tus / Lauus Deo"

no MS. music

TUP .C78

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

no inscriptions

pp. xv-xvii, "TABLES of the different chords, used in Thorough Bass, as expressed by figures": staves, treble clefs, + notes written in by hand to illustrate each figured-bass example; also, dynamics + tempo indications in the music are occasionally translated (e. g., "ALLEGRO MODERATO" as "Moderate," "For." as "Loud")

no MS. music

\$TUP .9M385

9. [Graupner, Johann Christian Gottlieb.] *The Monitor, or Celestial Melody.* Boston: G. Graupner, [1806]. Complete.

inscription: t. p., "Barbara H Perkins"

bookplate pasted inside front cover records that the book was given to the Athenaeum by Dr. Walter Channing in 1854

no MS. music

TUP /9M74

10. Hastings, Thomas, and Solomon Warriner. *Musica Sacra: or Springfield and Utica Collections United.* 2nd ed. Utica: William Williams, 1819. Appears to be complete with 277, [3] pp.

inscriptions: t. p., "The propperty of R Dunlap J[r] / Cherry Valley, April

4[th?] / 18[30?]; inside back cover, "James & Robert Dunlap...", "The

pro[per?]ty / of / Robert Dunlap Jr[.] / Cherry Valley / Otsego County
/ State of New York / April [1?]"

no MS. music

M2116 .H35 M22

11. Hewitt, J[ames]. *Harmonia Sacra*. Boston: Joseph T. Buckingham, 1812. Lacks pp. 99-100; otherwise, appears to be complete with 120 pp.

inscription: t. p., "Presented to Miss [Tilden?] / by the Author—"

no MS. music

TUP .9H494

12. [Holden, Oliver.] *Sacred Dirges, Hymns, and Anthems, Commemorative of the Death of General George Washington, the Guardian of his Country, and the Friend of Man*. "An Original Composition. / By a Citizen of Massachusetts." Boston: I. Thomas and E. T. Andrews, [1800]. Complete. On t. p. is written "By O. Holden, Charlestown. / Mass." A beautiful copy, though printed on "inferior paper" (see *ASML*, p. 309, note); pages untrimmed.

no ownership inscriptions

no MS. music

Wa39 +H71 [Washingtoniana Collection]

13. Holden, Oliver. *The Union Harmony, or Universal Collection of Sacred Music...Vol. I*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793. BOUND WITH Holden, Oliver. *The Union Harmony, or Universal Collection of Sacred Music...Vol. II*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793. Both vols. complete.

inscriptions: vol. I, p. [iii], "Eliza Wild[s?]" (pencil?); 2nd a. l. verso, "Hail music sweet [E?]nchantment hail"

☛ in vol. II, Selby's anthem "O be joyful in the Lord" (pp. 148-153) has added "symphonies" (instrumental interludes) indicated with nos. of measures: "6 bars Sym" at beginning, and at various points throughout, 2½ mm., 2 mm., 3½ mm., 4 mm., 7 mm., 2 mm., 2 mm., ½ mm., 1½ mm., 1½ mm., 2½ mm.: 12 instrumental sections totaling 35 mm., added to a 120-mm. anthem

no MS. music

\$TUP .9H71

14. Holyoke, Samuel. *The Columbian Repository of Sacred Harmony*. Exeter, N. H.: Henry Ranlet, [1803]. Complete.

no inscriptions

no MS. music

+ M2116 .C64 1802

15. Holyoke, Samuel. *Harmonia Americana*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1791. Complete.

inscription, p. l. recto: "Benjamin Felton[']s Book"; also on this p. are various vocal exercises in MS.

no MS. music (other than the exercises mentioned above)
+ M 2116 .H64 H37 [observe space between M + 2116 when requesting]

16. Howe, Solomon. *The Farmer's Evening Entertainment* ("Glory to God in the highest, peace on Earth, good will to men!" at head of title). Northampton, Mass.: Andrew Wright, for the author, 1804. Complete; a beautiful copy.

no inscriptions

no MS. music

TUP .H84

17. Huntington, Jonathan. *Classical Sacred Musick*. Boston: Munroe and Francis, for the compiler, printed by J. T. Buckingham, 1812. Appears to be complete, with 4, 75, [1] pp.

no inscriptions

bookplate pasted inside front cover records that the book was given to the
Athenaeum by John Cheverus in 1818

8 leaves ruled w/ staff lines (*recto* and *verso*) bound in at end; no MS. music

\$TUP .9H92

Laus Deo! – SEE

The Worcester Collection of Sacred Harmony

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

inscription: preliminary leaf *recto*: "Presented to the Boston Athenaeum by
Manning & Loring"

no MS. music

+ M2116 .M53 M53

19. Shaw, Oliver. *Sacred Melodies, selected from Handel, Haydn, Mozart, Beethoven, and others, with several Original Compositions, arranged with an Accompaniment for the Piano-forte or Organ*. Providence: Miller and Hutchens, 1818. Appears to be complete with 84 pp.

inscription: 1st preliminary leaf *recto*, "[??]alley" (pencil)

no MS. music

TUP +9Sh2

20. Thomson, Samuel. *The Columbian Harmony*. Dedham, Mass.: H[erman] Mann, for the author, 1810. Complete.

no inscriptions

no MS. music

\$TUP .9T384 .c

21. *The Village Harmony: or, New-England Repository of Sacred Musick*. 14th ed. Boston: West and Richardson (printed, Exeter, N. H.: C. Norris), [1817].

last 2 leaves (p. 347 of music + 3 unnumbered index pages) fragmentary;

otherwise, appears complete
inscription, verso of t. p.: "The Property of / Benjamin Holmes bought
November 17th 1818"

no MS. music

TUP .9V71

22. *The Village Harmony: or, New-England Repository of Sacred Musick*. 17th ed., revised. Exeter, N. H.: J. J. Williams, for the proprietor, 1820. Appears complete with [2], 347, [3] pp.

☛ inscriptions: additional leaf *recto*, "This may certify that this book belong[s] / to the University Choir of Harvard Colle[ge] / of which John H Thayer of Braintry [and?] / Joseph Hale ["are" crossed out] President and [Secre-?] / tary."; additional leaf *verso*, "University Choir N. 13th + 14 / This book belongeth to the University Choir of Harvard"

no MS. music

TUP .9V71 .2

23. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. Boston: for Samuel Gerrish, 1746. Leaf 9 of music is a stub (ca. 5/6 gone); otherwise complete. MS. music on blank leaves following printed book.

inscriptions: t. p., "John Tileston 1759"; verso of 2nd p. l., "Presented by John Tileston to his nephew / John T. [L?]each / This Book was the property of / John Tileston who died in the year / 1827 aged 92 years / the written part of the book was / executed by himself, / he was for about 75 years / Instructor in the Publick School / in Bennet Street"

MS. index (headed "ALPHABET. of the Tune[s?]") inside front cover and on *recto* and *verso* of 1st p. l.; covers both printed and MS. music in the volume

MS. music on hand-numbered pp. 17-69 and unnumbered p. [71] following final leaf of printed music; these 28 leaves with MS. music are followed by 13 blank unnumbered leaves, then unnumbered leaf with poem "The Prince of Orange" on its *verso*, then unnumbered leaf, blank except for "John Tileston" written on its *verso*

MS. music for 2, 3, + 4 voices; parts as identified in the MS. are listed here from top down; if cantus, tenor, or (in one case) treble without tenor is present, that part has the melody

some entries have bar lines, others only have markers at ends of phrases; transcription of melodic incipits will show presence or absence of bar lines

assume diamond notation for all entries (the one exception is noted)

in most cases, tunes are textless

beautiful calligraphy + ornamentation [2 photos]; in general, an exceptionally well-organized, literate MS. anthology

MS. music entries:

p. 17: COLCHESTER TUNE, "Cant[us]," "Med[ius]," "Bass," G, 13214532

- p. 17: PORTSMOUTH TUNE, "Cant[us]," "Med[ius]," "Bass," F, 11231345
- p. 18: ISLE OF WIGHT, "Cant[us]," "Med[ius]," "Bass," Gm, 15-43-45
7-65#45
- p. 18: ST: HUMPHREY'S TUNE, "Cant[us]," "Med[ius]," "Bass," G, 12325
4-3-212
- p. 19: WARWICK OR FARRINGTON, "Cant[us]," "Med[ius]," "Bass," Am,
1|13|15|42|1
- p. 19: WORCESTER TUNE, "Cant[us]," "Med[ius]," "Bass," Em, 1232144#3
- p. 20: ABINGTON TUNE, "Cant[us]," "Med[ius]," "Bas[s]," G, 11325432
- p. 20: LITCHFIELD TUNE, "Cant[us]," "Med[ius]," "Bass," Am, 11232345
- p. 21: PALATINE HYMN, "Altus," "Discantus," "Tenor," "Bassus," F,
1153112
- p. 21: 67 PSALM TUNE, "Cant[us]," "Bass," G, 13-214-3-2-1D7U1
- p. 22: 108 PSALM TUNE, "Cant[us]," "Med[ius]," "Bass," not in score (i.e.,
2 lines of cantus part above 2 lines of medius part above 2 lines
of bass part), F, 1|32|54|32[|]1
- p. 23: ANTHEM TO 100 PSALM, "Cant[us]," "Med[ius]," "Bass," Am,
1|1D#7U354-321 (bar line only after initial upbeat)
- p. 23: QUERCY TUNE, "Cant[us]," "Med[ius]," "Bass," G, 1|332|32D7|U1
(bar lines *sic*)
- p. 24: 136 PSALM TUNE, "Cant[us]," "Med[ius]," "Bass," not in score, G
(though no key signatures), 1D65U321
- p. 25: MARBLEHEAD TUNE, "Cant[us]," "Med[ius]," "Bass," G, 15323465
- p. 25: ST: EDMUND'S, "Cant[us]," "Med[ius]," "Bass," Am,
1D5U523D7U42,323454-32-1D7,U31425345,543251D#7U1
(unusual melody; 1st phrase is 1D5U523142 in *HTI* 899a)
- p. 26: ST. JOHN'S TUNE TO OLD 50 PSALM, "Cant[us]," "Med[ius]," "Counr:,"
"Bass," G, 1353235432
- p. 26: EVENING HYMN, "Cant[us]," "Bass," Am, 11-D765U23-21D#7
- p. 27: NEW YORK TUNE, "Cant[us]," "Med[ius]," "Bass," G, 13542312
- p. 27: STANDFORD TUNE, "Cant[us]," "Med[ius]," "Bass," G, 15345665
- p. 28: 149 PSALM TUNE, "Cant[us]," "Med[ius]," "Bass," not in score, Bb,
5U1123512D7U1
- p. 29: MEAR TUNE, "Cant[us]," "Med[ius]," "Bass," F, 155331-232
- p. 29: CONSECRATION HYMN, "Cant[us]," "Med[ius]," "Bass," Am,
12D#7U321D#7U1
- p. 30: BURFORD OR HALLIFAX, "Tenor," "1 Treble," "2 Treble," "Bass," Am,
112345-432
- p. 30: STROUDWATER TUNE, "Cant[us]," "Bass," Am, 13123421
- p. 31: BUCKLAND TUNE, "Tenor," "Altus," "Med[ius]," "Bass," G,
123211D7U1
- p. 31: ST: THOMAS'S TUNE, "Cant[us]," "Bass," G, 1|3-42|3-45|1-2D7|U1
- p. 32: TE DEUM TUNE, "Cant[us]," "Med[ius]," "Bass," not in score, Em,
13215345
- p. 33: 137 PSALM TUNE, "Cant[us]," "Med[ius]," "Bass," not in score, A,
1D765U1321

- p. 34: VENI-CREATOR, "Cant[us]," "Med[ius]," "Bass," not in score, Dm, 11D#7U12312
- p. 35: NEW TUNE TO PSALM 51, "Cant[us]," "Med[ius]," "Bass," Am, 112D#7U1321
- p. 35: HEREFORD TUNE, "Cant[us]," "Med[ius]," "Bass," G, 13453443
- p. 36: STANDISH TUNE, "Cant[us]," "Med[ius]," "Bass," Am, 13215432
- p. 36: CAMBRIDGE, "Cant[us]," "Med[ius]," "Bass," Am, 1|31|21|D#6#7|U1
- p. 37: ST. PETER'S TUNE, "Cant[us]," "Med[ius]," "Bass," G, 1|34|53|3
- p. 37: ST. PHILIP'S TUNE, "Cant[us]," "Med[ius]," "Bass," G, 1|1D7|U15|4-32|3
- p. 38: THE 18 PSALM TUNE, "Cant[us]," "Med[ius]," "Bass," not in score, Am, 11D#7U1322D5
- p. 39: MORNING HYMN, "Ten.r," "Med[ius]," "Altus," "Bass," F, 3535U1D75U1
- p. 39: A DUTCH HYMN, "Cant[us]," "Bass," Gm, 11123421
- pp. 40-41: AN ANTHEM FOR KING GEORGE, "Cant[us]," "Bass," not in score, Am, 123,334#45,3432,111111, O dear lord, make thy serv:^t Geor:^{ge}, our gracious King, to rejoice in thy streng:th
- p. 42: ANTHEM FOR EASTER, "Cant[us]," "Bass," G, 12343211
- p. 43: 122 PSALM TUNE, "Cant[us]," "Med[ius]," "Bass," not in score, F, 15567U1,1D765#45
- p. 44: NEW 149 PSALM TUNE, "Cant[us]," "Med[ius]," "Count:r," "Bass," G, 132456-54-32
- p. 44: DORCHESTER TUNE, "Cant[us]," bass, G, 134553
- p. 45: HARLINGTON TUNE, "Cant[us]," "Med[ius]," "Bass," Am, 11325312
- p. 45: GUILFORD TUNE, "Cant[us]," "Med[ius]," "Bass," Am, 154321
- p. 46: HARTFORD TUNE, "1st Treble," "2^[d?] Treble, "Tennor," "Bass," Am, 154-32534-32
- p. 46: 42 PSALM TUNE, "Cant[us]," "Bass," G, 123234-33-21
- p. 47: NEW 50. PSALM TUNE EVENING HYMN, "Cant[us]," "Med[ius]," "Bass," G, 1135653432
- p. 47: CHRISTMASS HYMN, "Tenor," "Bass," G, 11325432
- p. 48: MONMOUTH, "Cant[us]," "Med[ius]," "Bass," G, 153423
- p. 48: ST: CIRCASSIA, TO 45 PSALM, "Cant[us]," "Med[ius]," "Bass," G, 13235421,153135
- p. 49: DAVID'S ELEGY, "Cant[us]," "Bass," G, 134553,323545, staff all set up for "Med[ius]," but no notes
- p. 49: KINGSTON, "Cant[us]," "Med[ius]," "Bass," Am, 112345-432
- pp. 50-51: SOLOMON'S SONG TO 85 PSALM, "Tennor," "Altus," "Medius," "Bass," G, 13453432
- p. 52: FAREHAM TUNE, "Altus," "Med[ius]," "Tennor," "Bass," Gm, 5U1321D#7U12
- p. 52: 116 PSALM TUNE, "Tennor," "Bass," Am, 13453432, staff between tenor + bass has phrase lines + time signature, but no notes
- p. 53: LINCOLN OR NORWICH, "Altus," "Medius," "Tennor," "Bass," F,

13451234

- p. 53: EXETER TUNE, "Cant[us]," "Med[ius]," "Bass," F, 15345665
p. 54: MANCHESTER TUNE, "Cant[us]," "Med[ius]," "Bass," Gm, 13453465
p. 54: BRISTOL, "Cant[us]," "Med[ius]," "Bass," Gm, 15431321
p. 55: COMMUNION HYMN, "Ten:r," "Med[ius]," "Bass," G,
1|56|75|U1D7|U1
p. 55: DUNCHURCH TUNE "By William Tans'ur," "Treble," "Counter,"
"Tenor," "Bass," G, 1|D65|U13|2-1D7|U1
p. 56: BELLFORD TUNE "By Will:^m Tansu'r," "Treble," "Counter," "Tenor,"
"Bass," G, 1|5-43|23-2|12|3
pp. 56-57: A FUNERAL HYMN "By Will:^m Tansu'r [sic]," "Tenor," "Bass"
on p. 56, "Counter," "Treble" on p. 57, Am, 134-325432, How
blest are they in Christ who die!
p. 57: BANGOR TUNE "By W Tansu'r [sic]," "Treble," "Counter," "Tenor,"
"Bass," Dm, 5|32|15-6-7|U1D7-6|5
p. 58: ST. CLEMENT'S TUNE, "Ten:r," "Med[ius]," "Bass," G, 153421
p. 58: 37 PSALM TUNE, "Treble," "Bass," Am, 15#451321
p. 59: THE 150 PSALM TUNE OR NEW COLCHESTER, "Treble," "Altus,"
"Tenor," "Bass," C, 11-D76543-215
p. 59: MARBLEHEAD, "Ten:r," "Bass," G, 1|5-6-54|3-4-32|1-2-13|2
p. 60: WANTAGE, "Treble," "Tenor," "Bass," Dm, 1D77-65567U1
p. 60: BROMSGROVE TUNE, "Treble," "Counter," "Tenor," "Bass," Am,
1|5-43|23|2-1D#7|U1
p. 61: ST. MARTIN'S TUNE [by Tans'ur], "Treble," "Counter," "Tenor,"
"Bass," A, 1|1-2-1D5|U1-2-33-4|5-4-31|2
p. 62: AN EVENING HYMN att. "Tan'sur" [sic], "Treble," "Counter,"
"Tenor," "Bass," Dm, 1|D56|55|U1-23-2-1|D#7
p. 63: THE 113 PSALM, OR S:^T HELLEN'S, "Treble," "Coun:r,"
"Tenor," "Bass," not in score, C, 535U1D56U2D7
p. 64: AMERICA TUNE [by Billings], "Treble," "Coun:r," "Ten:r," "Bass," D,
1|1-54|3-U1D7|U1-D76|5
p. 65: RICMANSWORTH, "Treble," "Coun:r," "Tenor," "Bass," G,
1|13|53|13|2
p. 66: SUTTON TUNE att. "Williams," "Treble," "Counter," "Tenor," "Bass,"
F, 1|53|67|U1
p. 67: BRAY, treble, tenor, bass, G, 1|5554-3|6-54-32, round notation
p. 68: BEDFORD, "Treble," "Counter," "Tennor," "Bass," F, 5|31|65|43|2
p. 69: AFRICA [by Billings], treble, counter, tenor, bass, Eb, 1|3-4-5U1|
D7-6-51|3-43|2
p. [71]: NORTH-STREET, OR NEW-NORTH TUNE, treble, counter, tenor, bass,
A, 1|32-3-4|54|3-4-54-3|3-2

M2116 .W22 1746

24. Wood, Abraham. *Divine Songs, extracted from Mr. J. Hart's Hymns, and set to Musick in Three and Four Parts*. Boston: Isaiah Thomas and Company, 1789.
Complete. Beautiful copy, with original thick paper covers.

- ☛ inscriptions: front cover *recto*, "Solomon Howe's 1[7?]99 / From Mr Abraham Wood"; inside front cover, "[?]h A Garland" (pencil); preliminary leaf *recto*, "Solomon Howes Greenwich Dec 2[8?] 1802" (pencil)
- no MS. music
- TUP .W86**

25. *Laus Deo! The Worcester Collection of Sacred Harmony*. Worcester, Mass.: Isaiah Thomas, 1786. BOUND WITH *Laus Deo! The Worcester Collection of Sacred Harmony. Part Third*. Worcester, Mass.: Isaiah Thomas, [1786]. Preliminary leaf [1] (with 1st t. p. on *recto*) fragmentary; pp. 1-8, 55-56, 102-103 missing (pp. 101 and 104 printed back-to-back, as *recto* and *verso* of the same leaf); leaf with pp. 189 and 190 fragmentary; all after p. 190 missing.

- inscription on fragmentary leaf taped inside front cover: "Nort[on?] Bassetts Book ye 178[?]"
- no MS. music
- \$TUP .9T361 .I**

INSCRIBED NAMES

Bassett, Nort[on?] (178[?]) – 25
 Bengman – 1
 Cushing, Elmer (Shrewsbury, 1778) – 3
 Dunlap, James – 10
 Dunlap, Robert, Jr. (Cherry Valley, Otsego County, N. Y., 18[30?]) – 10
 Felton, Benjamin – 15
 Glas, Nancy (1801; Duxbury) – 1
 Glass, James – 1
 Glass, Lucy – 1
 Hale, Joseph (Harvard College) – 22
 Holmes, Benjamin (1818) – 21
 Howe, Solomon (1799; Greenwich, 1802) – 24
 [L?]each, John T. – 23
 Pearce, John – 1
 Perkins, Barbara H. – 9
 Thayer, John H. (Braintree; Harvard College) – 22
 [Tilden?], Miss – 11
 Tileston, John (1759) – 23
 Wild, Eliza – 13
 Wood, Abraham (1799) – 24

DEAD ENDS

Brady, Nicholas, and Nahum Tate. *A New Version of the Psalms of David*. Boston: J. Kneeland and S. Adams, for John Perkins, 1765. Catalog record says "music," but there is none, either printed or MS.

M2116.B8 P7 1765

Collier, William. *A New Selection of Hymns*. Boston: Samuel T. Armstrong, 1812. Complete? Catalog record says "1 fold. leaf : music," but I couldn't find it.

\$XD .C87 160

question: 2nd, complete copy of Billings *SMA* at the Athenaeum? Catalog record makes no mention of missing pp.