

Pre-1821 American Sacred Music at the Harvard Musical Association as of December 2022

Nym Cooke

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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 flattened, 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

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.

6 printed hymn tunes – SEE

[Graupner, Gottlieb]. *The Monitor*

ADESTE FIDELES – SEE

[Graupner, Gottlieb]. *The Monitor*

Billings, William. *The Psalm-Singer's Amusement* – SEE

[Billings, William. *The Singing Master's Assistant*]

1. [Billings, William. *The Singing Master's Assistant, or Key to Practical Music*. Boston: Draper and Folsom, date and ed. unknown]. Lacks all before 1st p. 9. Index (p. [30]) conforms to corrected index of variant issue of 1778 1st ed., ASMI 109A (see Table 4, ASMI p. 184), but this could also be the 2nd ed. ([1779-1780] or the 3rd ed. (1781), which presumably also carry the corrected index. BOUND WITH Billings, William. *The Psalm-Singer's Amusement*. Boston: the author, 1781. Lacks pp. 19-22, all after p. 80; duplicate pp. 41-42 + 47-48 bound inbetween p. 40 + p. 41. Rebound.

inscription: 1st p. 22, "[S?]a[ll?]y & Nabby War[e?]'s Book bought in the year 1785"
(partly crossed out)

no MS. music

VP.6 B49

2. Boston. First Church. *Sacred Musick, selected for the use of the First Church in Boston*. Boston: Joseph T. Buckingham, 1815. Appears to be complete with 4, [68] pp.; tunes rather than pp. of music are numbered. Rebound; 4 blank leaves bound in between p. [2] + p. [3] of introductory matter.

inscription: t. p., "Charles E. Leverett, from his Father. 1819."

no MS. music

SAFE 73

3. *The Collection of Psalm and Hymn Tunes sung at the Chapel of the Lock Hospital*. Boston: West and Blake, and Manning and Loring (Manning and Loring, printers), [1809]. Complete.

no ownership inscriptions

printed label pasted inside front cover: "George B. English."

hymn texts copied on preliminary + additional leaves

no MS. music

SAFE 21

4. *The Collection of Psalm and Hymn Tunes sung at the Chapel of the Lock Hospital*. Boston: West and Blake, and Manning and Loring (Manning and Loring, printers), [1809]. Lacks pp. 197-198.

inscription: t. p., "Thomas Somes – 1809 – "

no MS. music

VP.6 M26

Cooper, William, junior author with George C. Sweeny, *Sacred Musick* – SEE
Sweeny, George C., and William Cooper. *Sacred Musick*

5. Dyer, Samuel. *A New Selection of Sacred Music*. 2nd ed. Baltimore: Joseph Robinson, 1820. Appears to be complete (tunes numbered, music pp. unpagged; 2 pieces numbered 20, no number 124, 2 pieces numbered 126).

no inscriptions

no MS. music

SAFE 48

6. Flint, Timothy. *The Columbian Harmonist*. Cincinnati: Coleman and Phillips (Looker, Palmer, and Reynolds, printers), 1816. xxviii, 204 pp.; appears to be complete. 4-shape notation.

inscriptions: presentation label pasted inside front cover, "[printed:] LIBRARY / OF THE / Harvard Musical Association. / EX DONO [handwritten:] G. B. Emerson. / Sept. 4. 1840."; p. [vi], "Emerson"

no MS. music

SAFE 44

Funereal Music – SEE

[[Gram, Hans, Samuel Holyoke, and Oliver Holden]. *The Massachusetts Compiler of Theoretical and Practical Elements of Sacred Vocal Music*]

7. [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

no MS. music

SAFE 18 [or 21? –see elsewhere on paper wrapper, inside front cover]

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

no MS. music

SAFE 23 [my HMA list says "2 copies," but there's only one at SAFE 23]

9. [[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]. Lacks pp. [i-ii]. 1st of 4 items bound together. BOUND WITH *Funereal Music, composed for the occasion, and performed at the Interment of Rev. Samuel Stillman, D. D. Late Pastor of the First Baptist Church in Boston*. Boston: Manning and Loring, [ca. 1807] (Stillman died 12 March 1807). [4] pp.; complete? [4 photos] Not in ASMI. 2nd of 4 items. BOUND WITH Sweeny, George C. AN ANTHEM FOR CHRISTMAS. N. p., n. d. 4 pp.; complete. [4 photos] Not in ASMI. 3rd of 4 items. BOUND WITH [Sacred Musick]. N. p., n. d. Incomplete tunebook: pp. [3]-6, "A Brief Introduction to Psalmody"; p. 7, caption title "Sacred Musick"; pp. [7]-60, music. Lacks all before p. [3], all after p. 60. Leaf bearing pp. 59-60 torn, with loss of some text. 4th of 4 items.

inscription: *Massachusetts Compiler* preliminary leaf *recto*, "L. H. Southard" (pencil)

no MS. music

Funereal Music comprises 2 pieces: ELEGY on the Death of the Rev. Dr. Stillman, 2 pp., for 3 voices, in Em, starts with top voice alone: 34|5U1D5|654, While the heart palpitates with grief; + A FUNERAL HYMN addressed to the Church and Society, 1 p., for 3 voices, in Em, starts with top voice alone: 54-34-5|11, Soft be your murmurs

Sweeny anthem is for 4 voices + keyboard (many sections marked "Sym.")

[Symphony]], in C, starts with 18-m. keyboard solo, then single voice part:
555|U111112|(1)[-]D7U223|444452|3, Exulting angels, in seraphic strains,
From Bethl'em's city, glad the joyful plains

SAFE 15

10. [Graupner, Gottlieb]. *The Monitor, or Celestial Melody, being a Collection of Psalm and Hymn Tunes, adapted for four voices and organ or pianoforte*. Boston: G. Graupner, [1806]. Lacks 1st pp. [3-4] (subscribers list); 1st pp. [5-6] printed in order [6], [5]; many pages torn with corners missing, but most text seems extant. Pinned to preliminary leaf [3]: Pucitta, [Vincenzo]. STRIKE THE CYMBAL / SONG OF REJOICING / FOR THE CONQUEST OF GOLIATH BY DAVID. New York: John Paff, n. d. 4 pp.; complete. Bound in at end: 1) 3 unnumbered leaves, each with 2 hymn tunes neatly printed on one side of the leaf: MORNING HYMN, EVENING HYMN; SECOND MORNING HYMN, SECOND EVENING HYMN; HYMN OF EVE, 112TH PSALM. N. p., n. d.; 2) + ADESTE FIDELES / THE FAVORITE PORTUGUESE HYMN. New York: J. Hewitt's Musical Repository, n. d. 1 p.; complete.

no inscriptions

owner's label affixed to front cover (fold letters on red leather): "MARY FANEUIL
ENGLISH."

no MS. music

SAFE 101

11. Hastings, Thomas, and Solomon Warriner. *Musica Sacra: or Springfield and Utica Collections United*. Revised ed. Utica, N. Y.: William Williams, 1818. Frontispiece, 273, [3] pp.; complete. P. iv misnumbered vi.

inscription: preliminary leaf [2] *recto*, "Rev. Mr. [Wainwright?] / from / W. William
C" (pencil)

no MS. music

SAFE 55

12. Hewitt, J[ames]. *Harmonia Sacra*. Boston: Joseph T. Buckingham, 1812. Lacks pp. 81-82; pp. [119]-120 torn, with loss of about half of text.

inscriptions: inside front cover, "[Sar?]ah Louisa Williams" (pencil) ; t. p., "SL
Williams 1816," "Sally Louisa Williams."; inside back cover, "Miss Sally Louisa
Williams / Boston"

embossed in gold on front cover: "CHRIST CHURCH / ORGAN LOF[T]"

no MS. music

SAFE 56

13. Holden, Oliver. *American Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792. Complete.

inscriptions: inside front cover, "Samuel Checkley Lathrop"; preliminary leaf *recto*,
"Sam^l C Lathrop, April 20, 1799," "I Sam ' C Lathrop when to [?] / the 1 day of
Aprill 1799 / to M^r Gorham Parsons 179[9?]" ; additional leaf *verso*, "Samuel
C. Lathrop's Book Boston 1799"

no MS. music

SAFE 17 [or 24? –see folded-over end of paper wrapper, inside front cover]

14. Holyoke, Samuel. *A Dedication Service: containing two Odes, three Hymns, and a Doxology*. Salem, Mass.: Joshua Cushing, [1804]. Complete. 1st of 4 items, sewn together without covers. WITH Pearson, John. *A Dedication Service: containing one Ode, two Hymns, and a Doxology. Composed for the Dedication of the Branch Meeting House, in Salem, Massachusetts. ... Published by request of the Proprietors. ...* Salem: printed by Joshua Cushing, 1805. 8 pp.; complete. [photo of p. [1], with caption title; publication info. on p. 8] Not in ASMI. 2nd of 4 items. WITH WEYMOUTH. N. p., [probably 1805]. 1 p.; complete. [photo] Not in ASMI; WEYMOUTH, by Ralph Harrison, is not paired with this text in any of the pre-1821 printings listed in the HTI. 3rd of 4 items. WITH Holyoke, Samuel. *Occasional Music; consisting of an Anthem, a Lyric Poem, and a Doxology, suitable for Thanksgiving*. Exeter, N. H.: Henry Ranlet, 1802. Complete. 4th of 4 items. Single leaf of MS. music and leaf of blank staves sewn in at end.

inscriptions: Pearson, *A Dedication Service*, p. [1], "Jn^o Pickering, jr."; p. [1], after "Composed for the Dedication of the Branch Meeting House, in Salem, Massachusetts," "& performed on Wednesday the 6th Feb. 1805."; WEYMOUTH, p. [1], "Sung at the Dedication of Baptist Meeting House, Salem, Jan. 1. 1806" tipped in on p. [2] of Holyoke, *A Dedication Service* is presentation plate: [printed:] "LIBRARY / OF THE / Harvard Musical Association. / EX DONO" [handwritten:] "John Pickering. / Feb'y 13, 1841." [printed: "REGULATIONS" of the HMA Library]

MS. music entry is an incomplete ?instrumental piece by Durante, "Exclamationis / [A?]nimas Purgantium"

SAFE 57

Holyoke, Samuel. *Occasional Music* – SEE

Holyoke, Samuel. *A Dedication Service*

15. Huntington, Jonathan. *Classical Sacred Musick*. Boston: Munroe and Francis, for the compiler (J. T. Buckingham, printer), 1812. 4, 75, [1] pp., with 8 leaves of blank staves bound in at end; complete. P. no. 30 misnumbered 28.

inscription: preliminary leaf *recto*, "Sophia Kendal. / Sept.^r 19th 1812 ---"

no MS. music

SAFE 59

16.01. Ingalls, Jeremiah. *The Christian Harmony; or, Songster's Companion*. Exeter, N. H.: Henry Ranlet, for the compiler, 1805. Lacks pp. 139-142.

inscription: t. p., "ARhodes"

pasted inside front cover is presentation plate: [printed:] "LIBRARY / OF THE / Harvard Musical Association. / EX DONO" [handwritten:] "Amos Rhodes. / Oct. 9 1841." [printed, + crossed out: "REGULATIONS" of the HMA Library]

no MS. music

SAFE 60

16.02. Lane, Isaac. AN ANTHEM: SUITABLE TO BE PERFORMED AT AN ORDINATION OR AT THE DEDICATION OF A MEETINGHOUSE. Northampton, Mass.: Daniel Wright and Company, 1797. Complete with 6 pp. ASMI 310; this is the only known copy.

inscriptions: t. p., "John [Bucks? Breeks?]," "Harvard Mus. Association / Ex dono O. C. Everett. June 28 1843."; additional leaf recto, "Gay / 2 [T? S?]upp[?] & two Bri / Swa[n?] 4 [Mi?]els and half Hings one [??] / at y[e?] Bridge 0.0- 6 / [Pomroy's?] 1.1 [?] / Bill at Pomroy's 20/3" [+ some numbers added up]

evidence that this pamphlet originally belonged to Timothy Swan: the inscribed names "Gay," "Swa[n?]," + "Pomroy" (there was a "Pomeroy's Store" in Northfield, Mass. in the early 19th century, just 6 buildings down Northfield's main street from Swan's house); also, the fact that this item was donated to the HMA in 1843, the year after Swan died

no MS. music

VP.6 L24

17. Law, Andrew. *The Art of Singing...Part II*. Cheshire, Conn.: William Law, 1794. [2nd t. p.:] *The Christian Harmony; or The Second Part of The Art of Singing...Vol. I* [changed by hand to "Vol. II," but this is vol. I]. Cheshire, Conn.: William Law, 1794. Complete; lacks front cover, back cover detached.

no inscriptions

no MS. music

SAFE 19A [formerly 12, but this is crossed out + "19A" written in; "19" on spine of paper wrapper]

18. Law, Andrew. *The Art of Singing*. 4th [i. e., 3rd] ed. Cambridge, Mass.: W. Hilliard, 1803. [2nd t. p.: Law, Andrew. *The Musical Primer*]. ASMI 328. Lacks pp. [5-8], 51-54, 67-70, most of pp. 79-80, pp. 91-94; chunk of leaf bearing pp. 33-34 torn off, with loss of text; some pages mutilated, with minor loss of text; pp. 81-88 bound after p. 96; "Preface" (pp. [iii]-vi) from an early ed. (possibly the 2nd) of *The Boston Handel and Haydn Society Collection of Church Music* bound between pp. 4 + [9]; pp. 33-40 from Law, *The Musical Magazine...No. 1*, 4th [i. e., 3rd] ed., bound between pp. 40 + 41 (p. 41 here is not tunes, but rather lessons: [end of VIII], IX, + X). BOUND WITH [Law, Andrew. *The Art of Singing*. 4th [i. e., 3rd] ed. Windsor, Vt.: Nahum Mower, 1805. 2nd t. p.: Law, Andrew. *The Christian Harmony*.] ASMI 329. Lacks pp. [97-100] (both title pages), 153-154; leaf bearing pp. 101-102 torn, with loss of text; pp. 129-136 bound in after p. 144. BOUND WITH [Law, Andrew. *The Art of Singing...Part Third*. 4th [i. e., 3rd] ed. Boston: E. Lincoln, for the author, 1805 [i. e., 1804]]. [2nd t. p.:] Law, Andrew. *The Musical Magazine...No. 1*. 4th [i. e., 3rd] ed. [Boston]: E. Lincoln, for the author, [1804]. ASMI 330. Lacks pp. [1-2]; pp. 33-40 bound between pp. 40 + 41 of *The Musical Primer* (see above); pp. 89-112 of another Law tunebook (staffless 4-shape notation) bound in at end.

inscriptions: *The Musical Magazine* t. p., "Margaret [Colton? Cotton?];" p. 89 of group of pp. bound in at end, "Anna [Colton? Cotton?]"

no MS. music

SAFE 61

Law, Andrew. *The Art of Singing*. 5th [i. e., 4th] ed. – SEE

[Law, Andrew. *Musical Primer*. 3rd ed.]

[Law, Andrew. *The Christian Harmony*] – SEE
Law, Andrew. *The Art of Singing*. 4th [i. e., 3rd] ed.

Law, Andrew. *Harmonic Companion* – SEE
[Law, Andrew. *Musical Primer*. 3rd ed.]

Law, Andrew. *The Musical Magazine...No. 1*. 4th [i. e., 3rd] ed. – SEE
Law, Andrew. *The Art of Singing*. 4th [i. e., 3rd] ed.

Law, Andrew. *Musical Magazine...Number First*. 5th [i. e., 4th] ed. – SEE
[Law, Andrew. *Musical Primer*. 3rd ed.]

Law, Andrew. *The Musical Magazine...Number Second*. [4th, i. e., 3rd ed.] – SEE
[Law, Andrew. *Musical Primer*. 3rd ed.]

[Law, Andrew. *The Musical Primer*] – SEE
Law, Andrew. *The Art of Singing*. 4th [i. e., 3rd] ed.

19. [Law, Andrew. *Musical Primer*. 3rd ed. Philadelphia: Anderson and Meehan, for the author, [1817]]. Lacks pp. [1]-8; t. p. supplied in typescript. BOUND WITH Law, Andrew. *Supplement to the Musical Primer*. Philadelphia: Robert and William Carr, for the author, [1811]. 7, [1], 25-64 pp.; lacks pp. 9-24 (exactly the surviving pagination in the AAS copy of this issue; see AAS inventory, no. 330). BOUND WITH Law, Andrew. *Harmonic Companion, and Guide to Social Worship*. [2nd ed.]. Philadelphia: Robert and William Carr, for the author, [1810]. ASMI 343. Lacks most of leaf bearing pp. 59-60; p. 88 not misnumbered 112, as in AAS copy. BOUND WITH Law, Andrew. *The Art of Singing...Part Third*. 5th [i. e., 4th] ed. Philadelphia: Robert and William Carr, for the author, [1811]. [2nd t. p.:] Law, Andrew. *Musical Magazine, being the third part of The Art of Singing...Number First*. 5th [i. e., 4th] ed. Philadelphia: Robert and William Carr, for the author, [1811]. 96 pp.; complete. BOUND WITH: Law, Andrew. *The Art of Singing...Part Third*. [4th, i. e., 3rd ed.]. Philadelphia: Jane Aitken, [1810]. [2nd t. p.:] Law, Andrew. *The Musical Magazine; being the third part of The Art of Singing...Number Second*. [4th, i. e., 3rd ed.]. Philadelphia: Jane Aitken, [1810]. ASMI 331. Lacks pp. 127-128. Index on p. [8] of *Number First* covers both *Number First* and *Number Second*. See ASMI, pp. 407-408, for a description of this composite, including the dating of (The) *Musical Magazine, Number First* and *Number Second*.

no inscriptions

no MS. music

SAFE 62

20. Law, Andrew. *The Rudiments of Music: or A Short and Easy Treatise on the Rules of Psalmody*. 4th ed. Cheshire, Conn.: William Law, 1792. Complete.

☛ inscriptions: front cover, "Timothy Swan's"; additional leaf verso, "Timothy Swan'[s]
/ Book"

no MS. music

SAFE 19 [paper wrapper reads "19A" with "A" crossed out]

Law, Andrew. *Supplement to the Musical Primer* – SEE

[Law, Andrew. *Musical Primer*. 3rd ed.]

Lock Hospital Collection – SEE

The Collection of Psalm and Hymn Tunes sung at the Chapel of the Lock Hospital

21. Mann, Elias. *The Northampton Collection of Sacred Harmony*. [2nd ed.]. Northampton, Mass.: Andrew Wright, for Daniel Wright, 1802. Complete; a nice tight copy, although spine's connections to covers have been taped. *ASMI* reports that in the AAS copy, p. nos. 89 + 108 were not struck, but they appear here (however, the 1 of p. no. 135 was not struck, as reported in *ASMI*).

no inscriptions

in Index, p. [136], every "Billings" is underlined in red, and every "Holden" + is underlined in green

no MS. music

VP.6 M316

22. *The Massachusetts Harmony*. Boston: for John Norman, [1784]. Lacks pp. 6-11, 22-23, 36-39, 84-85, all after 87.

no inscriptions

embossed in gold on front cover: "SAMUEL | BORDMAN / IUN^R | LYNN | 1784"

no MS. music

SAFE 100

Pearson, John. *A Dedication Service* – SEE

Holyoke, Samuel. *A Dedication Service*

Pucitta, [Vincenzo]. STRIKE THE CYMBAL – SEE

[Graupner, Gottlieb]. *The Monitor*

Sacred Musick – SEE

[[Gram, Hans, Samuel Holyoke, and Oliver Holden]. *The Massachusetts Compiler of Theoretical and Practical Elements of Sacred Vocal Music*]

23. *The Salem Collection of Classical Sacred Musick*. Salem, Mass.: Joshua Cushing, 1805. Complete. MS. music on first of 6 additional leaves with printed staves bound in at back.

no inscriptions

bookplate pasted inside front cover records that this copy was given to the HMA by "John Pickering. / Apr. 17. 1840."

MS. music entry:

a. l. [1] *recto*: COME – YE DISCONSOLATE, "Webbe," "Treble," D, 531|655|
4-567|U1D5, Come ye disconsolate / Wher[e] e'er you languish;
incomplete

SAFE 74

24. *The Salem Collection of Classical Sacred Musick*. Salem, Mass.: Joshua Cushing, 1805. Complete.

no inscriptions

bookplate pasted inside front cover records that this copy was given to the HMA by

☛ "Arthur William Foote (H. C. 1874)" ... "Rec'd May 21, 1894."

no MS. music

SAFE 74 [B]

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

☛ inscription: preliminary leaf *recto*, "Presented to the / Harvard Musical Association / by the Author. / 1841."

bookplate pasted inside front cover records that this copy was given to the HMA,
EX DONO "Author. -- / Oct. 26. 1841."

no MS. music

SAFE 77

Sweeny, George C. AN ANTHEM FOR CHRISTMAS – SEE

[[Gram, Hans, Samuel Holyoke, and Oliver Holden]. *The Massachusetts Compiler of Theoretical and Practical Elements of Sacred Vocal Music*]

26. Sweeny, George C., and William Cooper. *Sacred Musick: consisting of Anthems for Particular Occasions, and Psalm and Hymn Tunes*. Boston: J. T. Buckingham, 1810.

Complete.

no inscriptions

no MS. music

SAFE 78

27. Tenney, Salley. MS. music book. Undated; probably ca. 1800. Pages numbered 4-93 by original owner; pp. 1-2, 15-16, 29-32, 41-42, 59-60, 67-68, 77 [sic] missing (p. 3 unnumbered).

inscriptions: inside front cover, "Salley Tenny"; p. [3], "Sarah Tenny's property"; p.

58, "[?]y [Te?]nn[e?]y Book. Salley tenney / Salley Tenney"; p. 93, "Sally"

handwritten index on p. [3]; only tune title listed on a page no longer present is

AMBOY, p. 59

most of MS. written in black ink; pp. 88-92 written in blue ink (with text for

MONTGOMERY, pp. 91-92, in blank ink)

MS. music entries:

p. 4: OCEAN, 4 voices, melody in third voice from top, F, 5|5-6-5-4-35|

U111D7-6|5, Thy works of Glory mighty Lord

p. 5: PETERSBURGH, 4 voices, melody in third voice from top, D, 5|U11|1D5|

35|U1, Thus Saith y^e high & lofty one

pp. 6-7: UNION, 4 voices, melody in third voice from top, Eb, 5-6-7|U11|1D7-6|

5-43-2|1, Loud Hallelujah's to y^e. Lord

- p. 7: [untitled fragment], treble part, 3 mm. of counter part; staves, bar lines, clefs, time signatures, + 1 key signature provided for tenor + bass, but no notes, Em, treble: 55[5?]|5[5?]|6543|2 (2 mm. later, what looks like a fugal entrance: 3[-]4|5557|5U1D77|7)
- p. 9: PSALM 119, 4 voices, melody in third voice from top, Em, 531|5577|7
- p. 11: BALLOON "by Swan," 4 voices, melody in third voice from top, Em, 5|U1-2-3D7-5|45|3-2-23-3-4|5 [all *sic*], behold I fall before thy face
- p. 13: MILO, 3 voices, melody in middle voice, Dm, 5|U1D7-5U32-D7|U1D7-54, Nor eye hath Seen-Nor ear hath heard-
- pp. 17, 19: MOUNT SION "By Brown," 3 voices, melody in middle voice, C, 5|U1233|5-3-2-13|2D5U13|2, The hill of Zion yeilds [*sic*]; bass part written one m. off on p. 19, crossed out + rewritten correctly below
- p. 21: LENA, [Belknap], 4 voices, melody in third voice from top, F#m, 1232|3455, See the Lord of glory dying!
- pp. 24-25: PENNSYLVANIA, [Ingalls], 4 voices, melody in third voice from top, Am, 131|2531|D7U12, The God of Glory Sends his Summons forth; "Vivace" written above start of music
- p. 26: SUTTON, 4 voices, melody in third voice from top, Em, 5|U1-D7U1|D55|6-5-43-4|5, Behold the man, three Score & ten; "Slow" written above start of music
- p. 27: SUTTON-NEW, 4 voices, melody in third voice from top, F#m, 5|77U1D5-4|3D7U6 [*sic*], Save me O God; the Swelling flood[s?]
- p. 33: CONFIDENCE, [Holden], 3 voices, melody in middle voice, G, 313|5432|3, Now can my soul in God rejoice; title "Grafton" written on p. 35, + 2 systems of 4 staves each prepared, but no notes
- pp. 37-40: FAREWELL AN ANTHEM, [French], 4 voices, melody in third voice from top, Am, bass: 1|5..., then tenor: 5|U133|223|56|5-43|3[*sic*]2, My friends I am going a long & Tedeous Journey
- p. 43: TEWKSBURY, 4 voices, melody in third voice from top, A, 1|53|13|22|2, I'm tir'd with visits Modes and forms; one m. omitted from counter's first phrase; written in (in its own "stafflet") above the part, then one m. left blank 8 mm. later
- p. 44: ANAPOLIS, 4 voices, melody in third voice from top, C, 5|U1D7|U1-D76|5[-]4[-]34|5, Awake ye Saints to prais[e] you[r] king
- pp. 45-47: ASSENTION [ASCENSION], 3 voices, melody in middle voice, D, 5U1|D53|5U1|D5, Jesus our triumphant head; "All the Words from Harts Hymns" written at top of p. 46
- pp. 48-51: THE HEAVENLY VISION, AN ANTHEM, [French], 4 voices, melody in third voice from top, G, 1234|5_|54|322|24|322|11, I beheld and Lo a great multitude which no man could number
- pp. 52-54: ANTHEM TO FUNERAL THOUGHT, 4 voices, melody in third voice from top, Dm, 5|U1D#7|U1|D#7|56|#7, Hark! from the tombs, Hark! from the tombs
- pp. 54-55: WALPOLE, [Wood], 4 voices, melody in third voice from top, Bm, 1_|132|3-4-54|32|1, Oh if my soul was form'd for woe
- p. 56: NEWPORT, [Read], 4 voices, melody in third voice from top, Bm, 5U13|

- 2-1D7U12|3, I Send the Joys of earth away
- p. 57: INVITATION, 4 voices, melody in third voice from top, Am, 55-4|332[1?]|
D75,U12-3|4233|2, Come ye Sinners poor & wrethed [*sic*]
- p. 57: NAPLES, [Read], 4 voices, melody in third voice from top, Dm, 1|D755|
757|U1_|1, Shall the ville [*sic*] race of flesh & blood
- pp. 61-63: THE DYING CHRISTIAN TO HIS SOUL AN ANTHEM, 4 voices, melody in
third voice from top, Bm, B, 1D5|U12|32|1-D7, Vital Spark of
He[a]v[']nly flame
- pp. 64-65: REDEMPTION, "By Billings," 4 voices, melody in third voice from
top, Eb, 5|31|U1D7|U1D6|5, Th'Eternal Speaks all Heav[']n attends
- pp. 65-66: BRISTOL, [Swan], 4 voices, melody in third voice from top, F,
1|5-6-53|U1-D5-31|6-5-67|U1, Weell croud thy ga[t?]es with thankfull
Song[s?]
- p. 69: COLUMBIA, "By Billings," 4 voices, melody in third voice from top, E,
531|67|U1, Not all the Pow'rs on earth
- pp. 70-71: A FUNERAL ANTHEM VER. CHAP 14:TH, [Billings], 4 voices, melody in
third voice from top, Fm, 1|55U1|D76|554|34|5, I heard A great voice
From heaven Saying unto me:
- p. 71: SUFFOLK, 4 voices, melody in third voice from top, Gm, 1|5-U1D7-6|
5-45|1-2-34|5, Brighth [*sic*] king of glory dreadful god
- p. 72: Canon 4 in 1, melody, Am, 1D7U1D5|6[-]445, text is likely "Welcome,
welcome, ev'ry guest"; mm. 1-10 of Read's CALVARY, counter + treble,
crossed out under title "Canon 4 in 1" at top of p. (see p. 76 here for
the Read tune)
- p. 73: STERLING, 4 voices, melody in third voice from top, Eb, 5U1D7|
6-56-7U1D5|6543|2, How free the Fountains flow of endless life & Joy
- pp. 74-75: MAJESTY, "By Billings," 4 voices, melody in third voice from top, F,
5|U1-D7-U1D6|5-31|43-1|U1, The lord descended From above
- p. 75: MORTALITY, "by Read" ("by Billings" in Index), 4 voices, melody in third
voice from top, Fm, 1|5U1D7-65-4|345_|5, Death like an over flowing
Stream
- p. 76: CALVARY, "by Read," 4 voices, melody in third voice from top, Am, 33D5|
U1-2-32|34-3|2 [1st 2 notes *sic*], My tho,t y^t often mount y^e Skies
- p. 78: WOBURN, [Kimball], 4 voices, melody in third voice from top, Am,
11-23-4|54-3|2-1D#7|U1, Firm was my health, my day was bright
- p. 79: FAIRFORD, 4 voices, melody in third voice from top, G, 555|55|
54|3, Jesus who dy'd a world to Save
- p. 80: TREASURE, 3 voices, melody in middle voice, G, 1|35D77|U123,D7|
U1432|1
- pp. 81-82: TUNBRIDGE, [Kimball], 3 voices, melody in upper voice, Dm,
5|U1D5-4|(4)[-]35|6-54-3|(3)[-]2, Our Sins alas! how Strong they be!
- pp. 84, 86: STOCKHOLM, [Kimball], 3 voices, melody in top voice, F, 1|543-4-5|
(5)[-]432|(2)[-]1, Ah lovely, appearance of death
- pp. 88-91: FUNERAL ANTHEM, 4 voices, melody in third voice from top, Gm,
1|D#7|U3|21|55|4-32|1_|1, Farewell, farewell, a Sad and long farewell
- pp. 91-92: MONTGOMERY, [Morgan], 4 voices, melody in third voice from

top, C, 1|3331|2-1D7-65, early my God without delay
 p. 93: MORNING FLOWER, 4 voices, melody in third voice from top, Am,
 1|56-5-4|44|35-4-3|2, "Sally" written exactly where a composer
 attribution would be written: original tune?; not in *HTI* under melodic
 incipit or title → incipit; found also with this title + melodic incipit in
 an MHS MS.

SAFE 89

28. Turner, James A. "To learn to sing, observe these RULES." Boston: James A. Turner, 1752. Complete.

- ☛ inscriptions: leaf 1 *recto*, "W^m Swan Jun: / His Book Given him / By James Turner. / Engraver in Boston / April 24:th 1753"; leaf 5 *recto*, "William Swan J^{un.r} / His Book Given him / by M.^r James Turner / Engraver Near the / Town House Boston"; leaf 6 *verso*, "Edward Swan"; leaf 8 *verso*, "...William Swan / Levinah Swan ... / Sam.^l Hardcastle / Katherine Swan"; leaf 9 *recto*, "William Swan / his Book 1754. / William Swan / Swan Levinah / Henry Swan / William / Swan / Levinah / Ben[j?]am[in?] / Swan / Catharine / Swan / 1765"; leaf 11 *recto*, "William Swan / his Book 1750"; leaf 13 *recto*, "William / Sam,^{ll} Hardcastle"; inside original back cover, "William Swan / His Book 1754"
- ☛ (goldsmith William + Lavinia Swan were psalmodist Timothy Swan's parents; Catherine and Benjamin Swan were two of his siblings)

no MS. music

SAFE 29

29. *The Uranian Harmony, A Selection of Divine Songs, from the most approved European Authors. The metres principally adapted to Doct. Belknap's Psalms and Hymns. To which are added, A few select Pieces for Occasional Purposes, arranged by Messrs. S. P. Taylor, and J. Hart, organists at Rev. Mr. Lowell's, and Rev. Mr. Channing's congregations.* Boston: T. Badger, for the proprietors, n. d. (could be post-1820). xii, 134, [2] pp.; appears complete.

inscription: preliminary leaf *recto*, "[Sarah H. Haskells / No ____her St?]" (pencil; faint)

no MS. music

SAFE 107

30. *The Village Harmony: or, Youth's Assistant to Sacred Musick.* 11th ed. Newburyport, Mass.: E. Little and Company (printed, Exeter, N. H.: C. Norris and Company), [1813]. [2], 315, [3] pp.; complete.

no inscriptions

no MS. music

SAFE 80

31. *The Village Harmony[,] or, New-England Repository of Sacred [Musick].* 16th ed. Exeter, N. H.: J. J. Williams, for the proprietors, 1819. Lacks final leaf (pp. [349-350]); first leaf, bearing t. p., lacks upper right-hand corner. Back cover, half of front cover missing.

inscription: preliminary leaf *verso*, "The Property of / Jonathan Edwards / Salem ----
 -----Bought / June 19th 1823"

bookplate pasted inside fragmentary front cover records that this book was given to the HMA by "Arthur William Foote (H. C. 1874)" on May 21, 1894.

no MS. music

VP.6 L21

WEYMOUTH – SEE

Holyoke, Samuel. *A Dedication Service*

32. Woodward, Charles. *Sacred Music, in Miniature*. Philadelphia, 1812. Lacks pp. 111-114, 127-128; otherwise, appears complete with 208 pp. + 8 unnumbered additional leaves of printed staves.

inscriptions: t. p., "Ball Harrold & Co"; a. l. [[7] verso, "Joseph D. Steel / Richmond Va"

no MS. music

SAFE 82

33. *The Young Man's Instructive Companion*. Northampton: Andrew Wright, for the compiler, [between 1820 and 1823]. ASMI 545D; see ASMI, pp. 637-638, for the dating of this issue.

no inscriptions

no MS. music

SAFE 109

INDEX OF PERSONAL NAMES

Only inscriptions that include last names are indexed here. When a place and a name appear together in clear connection with a name, they are listed after the name in parentheses, separated by a comma; see, e. g., Samuel Checkley Lathrop. When there are two different inscriptions, one with the name and a place and the other with the same name and a date, place and name are separated by a semicolon; see, e. g., Sally Louisa Williams. State names are given only when they are recorded in the source.

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NOT INVENTORIED

“Collection of old songs”

SAFE 90

secular, post-1820, European imprint, or a combination

“Collection of old songs”

SAFE 92

secular, post-1820, European imprint, or a combination

“Dr. Watts, Cradle hymn / Dying Christian to his soul”

SAFE 111

European imprint (sheet music)

“George K. Jackson, Miscellaneous works (composer’s own copy)”

VP.1 J128

printed in London, secular, or both

“William Billings, Ancient church music / Oliver Holden, Ancient church music”

SAFE 87

leaves from a printed tunebook: contain mostly tunes by Billings + Holden, but
 taken from a mid-19th-century tunebook, probably Leonard Marshall’s
The Antiquarian, within whose board covers they are placed

MISCELLANEOUS

American Sacred Music Imprints, 1698-1810: A Bibliography by Allen Perdue Britton, Irving Lowens, and Richard Crawford (Worcester, Mass.: American Antiquarian Society, 1990) lists the only copy of AN ANTHEM: SUITABLE TO BE PERFORMED AT AN ORDINATION OR AT THE DEDICATION OF A MEETINGHOUSE by Isaac Lane (Northampton, Mass.: Daniel Wright and Company, 1797; 6 pp.) as being in the Harvard Musical Association Library, but I couldn't find it at the HMA in 2022. See *ASMI* no. 310, p. 385.